

W. A. MOZART.

Köch. Verz. N^o 465.

Componirt am 14. Januar 1785 in Wien.

Adagio.

Violino I.

Violino II.

Viola.

Violoncello.

7 12 15

9 12 15

Allegro.

18 21

SURVEY OF ANALYSES OF DISSONANCE QUARTET

SARTI, -1729-1802: EMINENT OPERA COMPOSER, ACQUAINTANCE OF MOZART, TEACHER OF CHERUBINI.

A LETTER, "OSSERVAZIONI CRITICHE SOPRA UN QUARTETTO DI MOZART". EXTRACTS GIVEN IN AMZ 34, P. 37. HARSH CRITIQUE OF DISSONANCE (CROSS-RELATION), PARALLEL 5THS. DEALS WITH ACOUSTICAL INCORRECTNESS OF CROSS-RELATION. "FROM THESE EXAMPLES ONE CAN JUDGE THAT THE COMPOSER (WHOM I DO NOT KNOW AND DO NOT WISH TO KNOW) IS NOTHING MORE THAN A PIANIST WITH DEFECTIVE EARS HE IS A FOLLOWER OF THE FALSE SYSTEM OF THE OCTAVE WHICH IS DIVIDED INTO 12 EQUAL SEMITONES." HE CONCLUDES: "HOW CAN A HEALTHY MIND ALLOW THE DISSONANCES IN BARS 2 AND 6?"

FÉTIS IN REVUE MUSICALE¹⁸²⁹ (EDITOR) V, 601, AND LATER ISSUES IN WHICH HE DEFENDS HIS VIEW AND DISCUSSES ~~THOSE~~ THOSE OF OTHER WRITERS (FRANCO-GERMAN ENMITY). SUGGESTED CORRECTIONS: IMITATION AT THE 5TH REQUIRES AT LEAST ONE MEASURE BETWEEN SECOND AND THIRD ENTRIES. CHANGE FIRST A TO ~~XXX~~ A-ELAT AND SHORTEN TO QUARTER.

PERNE (1772-1832): TAKES ISSUE WITH FÉTIS IN REV. MUS. VI (1829) PERNE AN EXPERT ON GREEK NOTATION -- TRANSCRIBED GLUCK'S IPHIGÉNIE EN TAURIDE INTO GREEK NOTATION!

LE DUC AND BALTHASAR IN AMZ 32, 33, 34, 35 (1830-31) ANSWERS TO FÉTIS. LE DUC INVOKES MOZART'S STATUS AS A COMPOSER AGAINST FÉTIS'S IMPERTINENCE. BALTHASAR GIVES MORE DETAILED TECHNICAL ANALYSIS DEFENDING THE WORK. (LE DUC A PUBLISHER)

GOTTFRIED WEBER (1779-1839) THEORIST, COMPOSER, ~~A~~ PUBLIC PROSECUTOR FOR STATE OF HESSE IN 1832. VERSUCH EINER GEORDNETEN THEORIE DER TONSETZKUNST (3 VOLS, ~~XX~~ 1817-1821). INTRODUCED ROMAN NUMERALS. IN VOL. 111, P. 196FF. DISCUSSES DISS. (3RD ED., QUARTET, SUMMARIZES FÉTIS, SARTI, PERNE, LE DUC, 1830-32) AND BALTHASAR, THEN GIVES OWN DETAILED READING. TAKES "OBJECTIVE" VIEW OF PROBLEMS, DEMONSTRATING THE APPLICATION OF HIS THEORIES TO STRUCTURAL ANALYSIS.

OULIBICHEFF (1794-1858). MOZARTS LEBEN ... (1847) CONTAINS MOZART SKETCHES, AND ANALYSES OF COMPOSITIONS. MAKES SAME CORRECTION AS FÉTIS ~~&~~ (EVIDENTLY INFLUENCED HEAVILY BY THE LATTER).

MOZART DISS., CONTD.

RIEMANN, GROSSE ~~XXX~~ KOMPOSITIONSLEHRE, 1902. VOL. 1, P. 492.
MISREADS HARMONIES AS DOES G. WEBER (M. 5 NOT B-FLAT
MINOR TRIAD)

GERBER, MOZART JAHRBUCH II, 1924

SCHREYER, HARMONIELEHRE, 1924

CHERBULIEZ, BERICHT UEBER DIE MUSIKWISSENSCHAFTLICHE TAGUNG
DER MOZARTEUM, 1932. (SEE 5X8 CARD)

5

SCHENKER ON SKETCH OF MOZART DISS. ADAGIO: *in Anhang No. 99, 3*
(P.129) ~~XXX~~ ILLUSTRATES "ZUGEN IN GEMISCHTER BEWEGUNG"

"THE OUTER VOICES SHOW THE COUPLING OF A LINEAR PROGRESSION OF A 5TH AND A LINEAR PROGRESSION OF A 6TH IN PARALLEL MOTION. THE BASS 6TH STAYS IN PLACE OF ~~XXXXXX~~ AN UPWARD SKIP OF A 3RD. AS THE ARPEGGIATION OF THE C-MINOR CHORD COMES TO AN END IN THE BASS (BAR 12) THE UPPER VOICE BEGINS A LINEAR PROGRESSION OF A 6TH IN CONTRARY MOTION. AT THE ~~XXX~~ THIRD NOTE OF THE 6TH, E-FLAT, THE BASS ARPEGGIATION ~~X~~ ARRIVES AT C, THE ~~X~~ FUNDAMENTAL OF THE TONIC (I. STUFE) AND THE BASS THEN EXTENDS TO V BY MEANS OF A DESCENDING LINEAR PROGRESSION OF A 4TH. OVER V THE FINAL NOTE OF THE 6TH-PROGRESSION ENTERS AND THEN ~~XX~~ FOLLOWS THE PASSING 7TH (8-7) WHICH LEADS INTO THE ALLEGRO."

G. WEBER ON MOZART DISSONANCE QUARTET

LONG INTRODUCTION ON HIS ATTITUDE TOWARD COMPOSITIONAL
FREEDOM AND APPROPRIATENESS. REFUSES TO PASS JUDGEMENT
ON THE "RIGHTNESS" OF THE PASSAGE. "WAS ICH ABER LEISTEN
KANN IST FOLGENDES."

- (1) PIECE SOUNDS STRANGE
- (2) STRANGENESS IS TECHNICALLY EXPLAINABLE
- (3) WILL ANALYZE (EXPLAIN) AND LEAVE READER TO
JUDGE EFFECT: TOO GROSS, TOO STRANGE, TOO HARSH?

ANALYTICAL PROCEDURE:

~~XX~~

- (1) BASIC HARMONIC PROGRESSION
- (2) FOREIGN TONES OR PASSING TONES
- (3) CERTAIN REMARKABLE PARALLEL VOICE PROGRESSIONS
- (4) SUMMARY OF ENTIRE PASSAGE WITH REFERENCE TO
FOREGOING CATEGORIES.

SEE 5 X 8 CARDS

Mozart, K. 465 Intro. **Reconstruction**

1st 4 meas. of Allegro (Thru)

(Adagio written afterwards?)

reverses this motion of first

Coordination of 2nd & 3rd lines in parallel motion

← Consideration of this detail important because of ambiguous words

④ - implying 3rd as C+ is bass with parallel program in 5 grams

③ implies first within 3rd. Counterpoint by apposition of bass 3rd (which provides another prop. for PMT of Allegro)

④ when bass 3rd inverted approaches st must adjust. This solution not selected

Conventional setting but first 3rd in bass in major - thus duality of A+A^b in final version, bass + major/minor (SSS#5)

Mozart K. 465, Intro. Reconstruction, contd.

Phrasing of original articulation and grouping

Dissonant A9 in m. 2 clarifies actual progression, belongs to D2

Not a Binomial triad as dominant of F#m (in Weber)

~~Chord progression~~
~~Chord progression~~

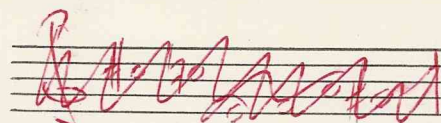
doublings of notes alternate (G.P.E. Bach)

thus A⁺ A^b cross relation has to do with mode (3)

Shows that concept

Cherubini: in Mozart's K. 465 Einleitung

LESO
M87
A63
1931



typical
version of
76

musical notation for two staves:

- Staff 1 (Treble clef): b^2 | b^2 | $\#^2$ | d
- Staff 2 (Bass clef): $\#^1$ | d | d | d

in K. 465

- Staff 1 (Treble clef): b^2 | $\#^2$ | d
- Staff 2 (Bass clef): d | d

↓ N6
 remains
 stationary
 to become
 7th of I⁷ G

I⁶ —
 II of C (sequence which
 follows carries II of C)

Problem of 'stufen' + context (Cherubini selects only local context)

Cherubini doubts phrasing