

The D has a special "intensification" function - as in m. 6 and in m. 156
Rhythmic correspondence matches Chromatics

Rondo

Komponiert in Wien 11. März 1787

KV 511

21. *Andante* *p*

cre. . scen. . do *p*

A contour inversion of the mannered turn

5

cre. . scen. . do *p*

later develop *p*

most intensively in mm. 155-157

9

len. *p*

11

cresc. *p*

(V I)

17

cre. . scen. do *p*

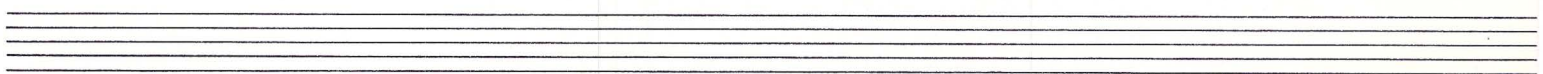
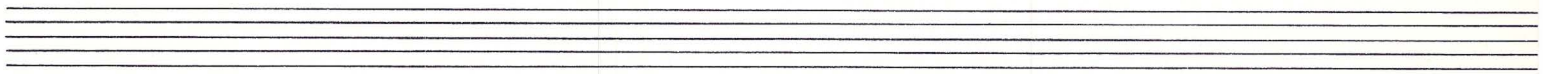
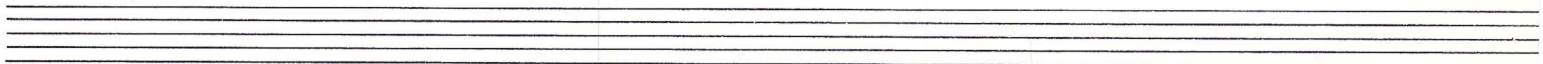
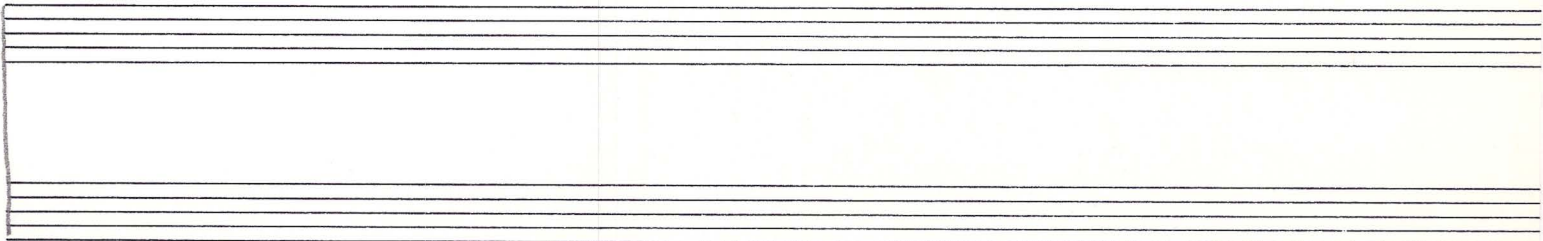
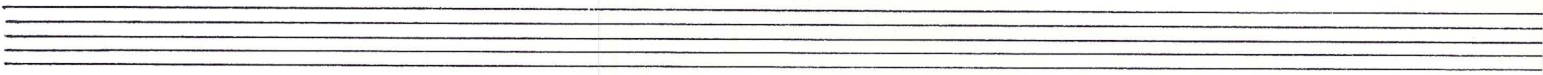
SUPPLEMENTARY 3 KUTCH

mm. 12-

116

120

[8 8] #6-8 #6-8



- ④ shows imit. voices G as it relates to thematic imit. - voice A.
- ① Diminution combines appogg. (cupped neighbor) and chromatic app., culminating in F-E.

- ⑤ Ascends to E^3 in m. 147.
- ③ Turn figure intensified by interlocking.
- ② As at note 2, but now the desc. fig. at m. 26 is a continuation of the appogg. fig.

21

Prepared Action of subject

as in m. 6

cre. . . . scen.

25

cf. m. 7 - here F on strong beat preparing F minor

continues the approp. figurs!

interlocking tune (inversions)

— tune incorporated on shortened upbeat (m. 6)

do

p

cre. . . . scen.

29

[SEE Annotated Graph]

do

p

cresc.

f

p

33

cresc.

f

p

cresc.

35

36

f

p

f

39

p

f

f

*) Siehe Vorwort *) See preface *) Voir préface

Mozart, A minor Rondo, K. 511, 11 March, 1787

A.F.
Dec. 1978
(Exam piece)

REFRAIN

④ ①

④ Shows minor voice 6 as it relates to thematic minor-voice A.

① Diminution combines appogg. (upper neighbor) and chromatic \rightarrow , culminating in F-E.

⑤ Ascends to E^3 in m. 147.

③ Turn figure intensified by interlocking.

② As at note 2, but now the desc. fig. at m. 26 is a continuation of the appogg. fig.

First Episode (mm. 31-80)

and Feb., 1979
(and June, 1979)

Sonata - Allegro Form! This episode is essentially a development of the refrain. Hence, a kind of Embedding.

[1] Relates directly to asc. 5th of refrain. This becomes explicit in m. 80. Upper and lower neighbors E and B^b relate to the thematic turn figure.

[3] Beautiful tenor-bass un/folds (2m. 45)

[4] Another way of associating lower neighbor with ascending chromatic figure.

[14] Here the characteristic figure of this first episode is clearly associated with the preceding thematic figure.

[9] This anticipation in the bass has to do with the upbeat to the main theme

[10] This chromatic bass note is startling. It relates of course to the theme of the refrain.

[16] up-bow: Slow turn - retrograd of D[#]-E-F at t=5 d.m. 37.

[13] d. m. 35-37. If replicated here, would not bring in 5 over I!

[2] Here (and elsewhere) the reversal of the thematic turn figure. Also reversal of ascending chromatic, thematic motion. This becomes explicit in mm 49-54

[5] Repeats preceding desc. 4th of m. 36, which, in turn, derives from 4th of m. 32 (B^b-F). The latter relates to the "non-structural" 4th of m. 31: E-B^b. Note that m. 32 is B^b-A-G (F-E) F

[6] Here the prefix A-B-F is introduced, as in mm. 35-36. R.T. of m. 35-36

[7] This detail, "mannered" as it is, prepares the subsequent C-E

[8] An acceleration of the desc. 4th of m. 32. B^b is a chromatic pen here and does not form a 7th - compare m. 37

[11] Again, as in m. 35, a repetition of the desc. 4th of m. 59-60.

[15] The bass repeats the base of the transition, mm. 35-36

[Cont'd on next page]

74

81 REFRAIN

86 87 89 SECONDO EPISODE (maggiore) R.T. 93

4 = m. 7 and dramatizes the fact that the ascending 4th to A is not trivial - cf. m. 78: B-E

6

96 DEVELOPMENT 104 REPRISE

7

8

9

112 115 118 119

10

11

12

13

3 The introduction of the appoggiaturas to the chromatic ascending passing notes was related to F-E of the turn and also clarifies the organic meaning of the preceding diminution: 84 → 86

1 The change from D# as neighbor to D# as pm dramatizes the origin of the chromatic motion of the theme of the refrain in the initial D# of the turn. See note 5

5 The E-D#-E figure refers to the theme of the refrain and is reflected by the lower neighbor below - see note 17 on p. 2

9 Chromatic diminution now in upper voice. [after m. 51!]

2 The first indication - by direction - that the characteristic figuration of the first episode is directly related to the ascending 5th of the subject of the refrain.

6 Turn around neighbor F# Embedded in diminution.

11 The chromatic figure is extended by two notes to reach the 7th, D.

7 Cf. turn in m. 93. Here the "thematic" pitches are the components around the keyton E.

10 Slow turn in upper voice: C# B A# B

8 First of a chain of chromatic diminutions attached to neighbor notes in the bass.

Handwritten musical score with three systems of staves. The score includes various musical notations such as notes, rests, and ornaments. Red annotations (1-7) are placed throughout the score. Measure numbers 120, 124, 127, 129, 156, 163, 169, and 177 are circled in black. The score includes markings for 'Uebergang', 'R.T.', 'Transition to Coda', and 'CODA'. A '10-6' pattern is noted in the third system.

1 Sequence broken:
Not G in upper
voice, but F#, thus,
again, the key pitches
F# and F are juxtaposed.

6 The 10-6 pattern
groups the upper
voice into dyads,
contradicting phrase
markings. See Suppl.
sketch.

3 The turn is not attached
to the repetition at the
beginning of this final
statement of the Refrain

7 See Suppl. sketch for
complex chromatic opt. here

4 Not F# in bass.

5 Prolonged in bass until F at m. 165!
Note: rhythm and register of first episode

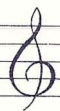
2 Here the long chromatic ascent begins.
The duration of each step seems to
be important.

Mozart K. 511 Andante

m. 160 — according to critical apparatus of Henle edition

→ autograph → Henle ed. (corrected by editor)

first ed.



Supplementary sketch
mm. 165-168

Handwritten musical notation for measures 165-168, first system. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a sharp sign. The lower staff is in bass clef and contains a bass line with eighth and quarter notes, including a sharp sign. Above the bass staff, the fingering "2-6" is written four times, corresponding to the first four measures of the system.

Handwritten musical notation for measures 165-168, second system. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a sharp sign. The lower staff is in bass clef and contains a bass line with eighth and quarter notes, including a sharp sign. Above the bass staff, the fingering "10-6" is written four times, corresponding to the first four measures of the system.

(Pattern is somewhat concealed
at the foreground level.)