

Mozart, Fragment of an Allegro in B flat for Piano Trio Fr 1784i

Two Completions

Editorial Introduction

Source: A single leaf of *Querformat* paper ruled with 12 staves (Tyson paper type 73) held in Bibliotheca Mozartiana of the Mozarteum in Salzburg. Call number: KV⁶ 501a.

Description of fragment: 25 bars of the opening of a piano trio. The piano and violin parts are notated throughout and the cello part up to bar 18. The fragment seemingly contains the whole of the first paragraph of a movement in sonata form. The first phrase (bars 1–8) has a bold unison opening followed by a gentler piano response. The second, broader phrase begins in the same way but continues – unusually for an ‘accompanied sonata’ of this period – with a soloistic dialogue between the violin and cello ‘accompanied’ by the piano. The first two phrases give way to the *alla zoppa* motive that dominates the end of the fragment. Although the fragment breaks off before the end of the phrase, a punctuating perfect cadence is strongly implied at the start of bar 26. Short though this fragment may be, it is very rich in content: the invention of the two completions could draw exclusively on motives from bars 1–25.

Date: Tyson dates the fragment from 1784 or 1785, based on the paper type of the autograph manuscript. This was, of course, the period of the great piano concertos (from K. 449 to K. 482). Mozart’s preoccupation with concertante writing and soloistic display is reflected in my completions.

Completion 1

In Completion 1 I added the following to the fragment:

- The *alla zoppa* phrase elides with a new lyrical theme, based on the contour of bars 1–2, and functioning as a modulating transition passage to reach V/V in bar 42.
- A newly invented second subject (bars 50–73), based on the contour of bars 19–20 and the turn figure from bar 5.
- In bar 74 an interrupted cadence underpins a sudden return of the movement’s opening motive, now in counterpoint with a variant of itself (a process suggested by Mozart’s treatment of the similar contour in the second movement of the String Quartet in A K. 464 (January 1785))
- The cadential theme in bars 97–104 ends the exposition with a harmonic reinterpretation of the opening pitches of the movement, drawing on Mozart’s propensity to anticipate the return of those pitches when the exposition is repeated in performance.
- In his B flat major sonata form movements of the mid 1780s Mozart typically begins the development section with a complete paragraph in the dominant with a new theme derived from exposition materials.¹ In this completion the opening section of the development prolongs F major with a theme derived from the last two bars of the exposition.
- At bar 120 the mode switches to F minor and a dialogue between the violin, cello and piano bass line combines a variant of the head motive of the movement’s opening theme with the opening of the development section’s ‘new’ theme. Meanwhile, the piano plays a concerto-like filigree in the right hand. The music progresses through an ascending circle of fifths until

¹ See, for example, the String Quartet K. 458: first movement.

it reaches the dominant of D minor (V/iii) at bar 139. This chord is prolonged until the punctuation at bar 145.

- A transition section modulates from V/iii to V/I in bars 146–161, setting up the return of the tonic at the start of the recapitulation in bar 162.
- The recapitulation follows the thematic running order of the exposition, but the tonal pattern of the transition is adjusted so that the second subject and subsequent themes are reprised in the tonic.

Completion 2

This completion takes an alternative approach, alluding to other models from 1784–5. In this completion the transition section begins more abruptly with a sudden move to G minor and a virtuoso outburst in the piano at bar 27. The head motive of the second subject (bar 44^{3ff}) is derived from the violin contour at the end of the transition section. The climactic moment of the second subject in bars 66–69 is based on bars 13–16, the piano's response to it is derived from the start of the second subject. Similarly, the cadential theme begins with a falling scale from f^2 (bar 85^{ff}).

The development section follows the second most common tonal pattern in Mozart's late B flat major sonata form movements.² It begins with a sudden twist to D flat major (flat III) in bars 104–5 before an ascending progression through E flat minor and F minor prepares for a 'false' recapitulation in A flat major at bar 129. The return of the opening theme at this point prompts the motivic argument of the development section's second phase: an extended discourse on the fragment's bar 13–16. A descending circle of fifths leads to the reappearance of D flat major in bar 143, then a different linear intervallic pattern takes the music more swiftly to the dominant of B flat minor at bar 149. An eight-bar dominant pedal, with a slow melodic descent in the treble, prepares the return of the tonic and opening theme at the start of the recapitulation in bar 157.

The recapitulation makes minimal, but somewhat dramatic, alterations to the exposition's materials. The end of the first paragraph is harmonically subverted in bars 181–2 so that the transition section begins in C minor (rather than G minor) at bar 183. The second subject and subsequent passages thereby reappear in the tonic rather than the dominant.

² See, for example, the String Quartet K. 589 and the Piano Sonata K. 570.