

Mozart, Fragment of an Allegro in G for Piano a4, Fr 1787i

Four Completions

Editorial Introduction

Source

The autograph manuscript was, until 2018, in the private collection of Helmut Nanz in Stuttgart. It was sold to an anonymous buyer at auction by Sotheby's on 22 May 2018 for £345,000.

Until Alan Tyson undertook an analysis of the paper type of the manuscript, it had been assumed that the fragment dated from the late summer of 1786 and had been abandoned by Mozart in favour of the F major Sonata for piano four hands K. 497. But Tyson identified the paper of the autograph's single bifolium as Type 95 which Mozart otherwise used only between the end of 1787 and the autumn of 1789. Other works with this paper type include the entire autograph manuscripts of Mozart's last three symphonies, the Piano Trios K. 542 and 548, the Adagio in B minor for piano K. 540, and the two arias Mozart composed for the Vienna production of *Don Giovanni* in 1788 ('Dalla sua pace' and 'In quali eccessi – Mi tradì quest' alma ingrata'). There is no evidence to date the fragment more specifically within this period, though one of the most striking underlying musical concepts of the fragment (an enharmonically configured semitonal shift) is also present in both the arias. This might point to the late Spring of 1788 as a date for Mozart's work on the fragment.

In 1796 Johann Anton André published a completion of Fr 1787i by Julius André, together with a completion of Fr 1791a, as Mozart's Op. 55. This publication was catalogued as K. 357 in the first edition of Köchel, but there is no evidence that Mozart intended Fr 1787i and Fr 1791a to be paired as a two-movement Sonata. Julius André's completion of Fr 1787i is technically competent, but stylistically at odds with Mozart's language in 1787–9 in several respects: the development section is far too short, the recapitulation requires a six-octave instrument, and the coda is not motivated by the way the music unfolds in the other sections of the movement.

The Fragment

The fragment consists of 98 bars of a sonata allegro: an 89-bar exposition and the first nine bars of the development section (with the last three quavers left blank in the primo part of the last notated bar). The exposition's themes are vigorous but unusual small in number. The first three of its four *Hauptsätze* all begin with the same angular, rhythmically abrupt theme (see bars 1, 18 and 37), while the fourth *Hauptsatz* begins with the subsidiary motive from the movement's opening period (compare bars 4–8 with bar 61 ff). A second unusual quality of this exposition is that it lacks a conventionally lyrical passage marking the tonicisation of V; instead the arrival of D major is marked by a glittering tutti variation of the opening theme at bar 37. Indeed the exposition is short of lyrical material, with only brief moments of it occurring at idiosyncratic places: towards the middle of the first *Hauptsatz* at bars 9–14, and in the final cadential phrase (with its comic opera mechanical repetitions) at bars 79–85. Mozart's only real precedent for this type of thematic design in a sonata-form exposition is the first movement of the 'Haffner' Symphony, K. 385 of 1782, where the opening theme keeps reappearing like a cantus firmus in different formal functions, and contrasting lyrical material is absent.

With the self-imposed limits on his motivic material, Mozart thematised some underlying musical processes in the fragment. Chief among these is an ascending semitone relationship. This first appears in the foreground in bars 1–2 (D sharp–E), and is transformed into a chromatic prosodic appoggiatura as early as bars 9–10 (d sharp²–e² and g sharp¹–a¹ in primo RH). A double chromatic

shift (e³–f natural³ and a²–g sharp²) characterises the compound melody in primo RH at bars 22–5. More unusual is the subversion of the consequent phrase at bar 52, taking the music to the local flat supertonic (E flat) and the abrupt strategy of juxtaposing B minor and C major at the start of the development section.

Also raised to the level of a thematic component is the relationship between primo and secondo. Several textures become characteristic of this musical discourse as the exposition unfolds. Amplified unisons are a significant sound, whether in the four octaves of bars 1–4 and 18–21, the three octaves in bars 86–8 at the end of the exposition, or the octave doublings for at least one of the players in bars 6–8, 17, 37–41 and 76–9. There is antiphonal thematic dialogue between the primo and secondo in bars 8–14 and 42–51, with a larger-scale inversional relationship between bars 63–70 and 71–8. Imitation between the right-hand motives of the primo and secondo predominates in bars 52–60 where the texture is consistently in four parts. There is genuine six-part writing at bars 22–5. The only significant ‘solo’ passage for one of the players is the primo phrase at bars 26–30. These configurations provide a rich vocabulary from which to draw for the development section. As one might expect, Mozart uses almost the entire compass of his five-octave piano in the exposition: from its highest note f³ (bar 60) to F sharp¹, a semitone above the instrument’s lowest note (bar 41).

The strategy of beginning the development section with an idea taken from the very end of the exposition is not found in Mozart’s other chamber music from this period, but it is exactly what he does in the first movement of each of his last three symphonies, completed between June and August 1788. Might this strategic connection with Fr 1787i betoken Mozart’s symphonic ambitions for the project? Or might it reinforce the likelihood of it dating from the period between the Vienna production of *Don Giovanni* in May 1788 and the completion of the three symphonies over the next three months?

Why did Mozart not complete the movement? In the absence of specific evidence, answers must be conjectural. Was the tight thematic construction of the exposition, coupled with the abrupt and angular nature of some of the material, too constricting for Mozart? With so many developing-variation processes in the exposition, was there sufficient room for the development section? Did Mozart feel that the lack of expressive contrast was a problem with the exposition? Was a strategy which had been successful in the ‘Haffner’ Symphony no longer of creative interest to him? Was the angularity of the main theme too close to the opening of K. 491, or insufficiently broad in its rhythmic disposition? (See Charles Rosen’s discussion of the opening of K. 491 in relation to the opening of Haydn’s Symphony no 78 [1782]: the rhythmic pattern at the start of Fr 1787i is closer to Haydn’s piece than to K. 491. C. Rosen, *The Classical Style* [London: Faber, 1971, p. 247])

The Challenges of Completing the Fragment

The biggest challenge is to compose the rest of the development section in a way that is congruent with the unusual exposition. Five stylistically plausible strategies suggest themselves here:

(a). Continue with the developing-variation patterns of the exposition but adapt them to the different tonal scheme and rhetorical conventions of a development section. This creates a problem in that multiple paragraphs of reiterated developing variation (with its inevitable element of stop-start) are inimical to the one-span development sections that predominate in Mozart’s sonata form movements during that period (with the exception of the first movement of K. 551).

(b). Adapt the model of the ‘Haffner’ Symphony to the more flexible developmental processes typical of Mozart’s development sections in 1787–9.

(c). Construct a development section which has an episodic lyrical passage to compensate for the lack of singing themes in the exposition.

(d). Intensify the contrapuntal treatment of principal motives (following the models of, among other contemporaneous pieces, K. 550 and K. 551) in the continuation of the development section.

(e). Focus on ‘underlying’ thematic components such as the semitone shift or the textural relationship between primo and secondo, rather than on the exposition’s foreground themes.

The secondary challenge is to reconfigure the exposition’s materials in the recapitulation in such a way that: (a) motivic repetitions do not sound redundant when all the music is in G major; (b) the registral shifts involved in transposing music from the dominant to the tonic do not create insuperable practical difficulties for the duo partners; (c) the development section exerts a tangible influence on the recapitulatory processes.

The completions undertaken as part of this project attempt four contrasting solutions to these challenges.

Completion 1

The overall shape of the development section is four initial harmonic twists (bars 90, 95, 102 and 114) followed by a purposeful drive to V and a 14-bar prolongation of V in preparation for the recapitulation.

This completion ironises the shift to C major at bar 95 by transforming it into a neighbouring chord – a sleight of hand between the B minor of bar 90 and the 6/3 B major chord (V of E minor) at bar 102.¹ The 12-bar passage starting at bar 102 introduces a new contrapuntal configuration of the opening motive, derived from bar 52 ff in the exposition. The pattern goes through three 4-bar rotations, slowly outlining a circle of fifths from V/e to d (b. 113). In a draft I varied the textural at each rotation, but that had the effect of stalling the tension that otherwise builds through the passage.

The harmonic twist of an extra bar and V⁷/B flat at bar 114 brings back the ‘glittering tutti’ effect (cf bar 37 ff) from bar 115. This passage engages various motivic components from the fragment: it starts a semitone lower than the key at the start of the development section (B/B flat), it extends the chromaticism of the head motive in the foreground (E natural – F natural – F sharp in the bass at bars 115–16), its incises descend by thirds between bar 115 and bar 119 before descending by step in bars 119–121 (thus inverting the intervallic pattern of bars 1–2: ascending thirds and an ascending step).

From the arrival on the V pedal in bar 123 the developmental aspect of the music concerns the relationship between the primo and secondo and a play of registers. At bar 123 there is a piece of double imitation for the first time in the movement (that is, LH imitates LH and RH imitates RH). Between bars 127 and 133 the RH of primo unfolds an ascending seventh d²–c³, transforming the harmony from V to V⁷. At the same time the characteristic motivic leaps in the secondo RH become ever

¹ Compare, for example, the start of the development section in the first movement of the Divertimento K. 563 (September 1788) in which a chromatic labyrinth elaborates an underlying progression that is merely a switch of mode from B flat major at the end of the exposition (b. 73) to B flat minor at the development section’s first point of punctuation in bar 88. The detail of this passage is far more complex than my completion of Fr 1787i, but the underlying compositional principles are identical.

wider (from a major third to a compound fifth). The primo RH *Eingang* from bar 133 looks back to the semiquaver flourish that brought about the development's third harmonic twist in bars 99–101.

Because the development's high point (bars 115–122) was based on inversions of the exposition's primary motives, the principal force the development exerts on the recapitulation also involves inversion. From bar 154 the music is reconfigured so that what was originally an ascending pattern in bars 18–21 becomes a descending pattern. This takes the music to V/d and the recapitulation continues in D minor at bar 158 (cf the A minor at bar 22). The rest of the recapitulation transposes the parallel bars of the exposition down a fifth so that all the material from bar 173 is now resolved in the tonic. But many details are changed in line with Mozart's practice in the later 1780s so that:

(i). significant pitches are invariant (for example d^3 in bars 41 and 177; and d^3 in bars 61 and 197)

(ii). changing registral levels clarify motivic groupings and/or rhetorical emphases (for example, compare bars 63–71 with bars 199–207, and bars 32–6 with bars 168–72)

(iii). Melodic profiles are varied either to avoid the RH of secondo clashing with the LH of primo (for example, at bars 185–6) or to avoid exceeding the five-octave compass of Mozart's piano (as, for example, in bar 219 and bars 222–4).

Completion 2

This development section takes as its starting point the formal trope that I have elsewhere labelled 'Metanoia', in which the harmonic shocks at the start of the section turn the music away from its structural goal only for it to come full circle so that the initial twists can be reconfigured to direct the music towards the 'correct' structural goal at the end of the section. (It is a formal trope that begins to appear regularly in Mozart's instrumental music from about the time of *Don Giovanni* in 1787.) In this case the two hinges of the metanoia are the passages at bars 90–98 and 132–9.

In the first phase of the development section (bars 98-110) the dialogue between the primo and secondo voices is subject to foreshortening (cf the start of the first movement's development in the Symphony in E flat K 543 of June 1788). The ascending progression that spans this entire phase disguises the underlying structural prolongation of B: the pitch is reconfigured from a local tonic at the start of the development to the local dominant at bar 110.

The second phase of the development (bars 111-119) follows Mozart's practice in 1788 of introducing invertible counterpoint based on a primary motive. (All three symphonies from the summer of 1788 follow this principle in the second phase of their first-movement development sections.) In this completion the phase traces an ascending circle of fifths: E-B-F sharp.

The third phase (bars 119-131) follows Mozart's practice of changing harmonic direction at the point of furthest remove. Here a descending circle of fifths covers the tonal ground F sharp, B, E, A, D, G -- e6 -- e aug6 -- F sharp (= V/b), transforming F sharp from a local tonic in bar 119 to a local dominant in bar 131. On the gestural surface of this passage, the intervallic content of the principal theme is treated with greater freedom, though its characteristic rhythmic profile is maintained.

Throughout the 1780s it was a common strategy for Mozart's development sections to head to V of a sharp key as a subsidiary goal, rather than progressing in an unbroken way to V/I. In this pattern the usual goal was V/vi, but from 1788 Mozart varied his practice so that V/iii is sometimes the subsidiary goal. An example of this is the development section in the last movement of the 'Jupiter' Symphony, K 551 (August 1788). I have followed the example of using V/iii as a subsidiary goal in this completion.

The final phase of the development section is the retransition (bars 132-39): the passage that progresses from V/iii to the structural dominant (V/I). Because this completion is modelled on Mozart's structural trope of 'metanoia', the retransition also returns to the development section's opening gestures, but 'corrects' them to lead directly to the return of the tonic at the start of the recapitulation.

In the recapitulation the end of the first period (bar 147ff) is extended through a descending sequence from bar 156. The hemiolas in bars 156-9 feature in several recapitulatory transition passages in Mozart's triple-metre sonata forms (for example, the second movement of the 'Jupiter' Symphony). The first melodic element of the sequence in bar 156 stretches the shape of the previous bar from a descending 6th to a descending 7th. The entire descending sequence (d³-e² in bars 156-160) composes out the same descending seventh, taking the music to C major in bar 160.

The rest of the recapitulation is a varied transposition of the parallel sections in the exposition. As in completion 1, registral levels are varied, but the detail of the variations differs from the first completion.

Completion 3

The development section in this completion attempts two things: to provide a lyrical episode and to subject the movement's opening motive to more complex contrapuntal configurations. The opening transitional phase of the development is extended to engineer a third harmonic swerve in bars 99-102, taking the music from C to V/E flat. In bars 103-110 motives from the movement's first eight bars are reconfigured to form the type of lyrical 'second subject' that was missing from the exposition. A varied repeat of this new theme begins at bar 111, but by a process of foreshortening over a chromatically ascending bass it dissolves into a new phase of the development at bars 120-21. (This strategy is derived from the first movement development section of K. 543.)

At bar 121 there breaks out a two-part canon at the octave between primo and secondo. The canon harmonically reconfigures the movement's head motive: at the start of the movement it begins on tone 1, here it begins on local tone 3. The pattern changes to a canon at the fifth between primo RH and secondo LH at bar 129, with a free, running third voice in primo LH. The canon breaks down at the cadential preparation for an arrival in E minor in bars 135-6. But the cadence itself is subverted by a seventh chord at the start of bar 137 and a rapid circle of fifths (with free imitation on variants of the head motive in primo LH and secondo RH) leads to a diminished seventh on C sharp at bars 141-2. This resolves on to V for a four-bar preparation for the recapitulation.

The most significant recapitulatory changes affect bars 168-204. The A minor passage is extended through a descending sequence in bars 172-5 and the pattern of cadences is modified in bars 176-83 so that it leads to a V pedal (rather than a pedal on V/V as in the exposition). Now, instead of proceeding with the 'glittering tutti' passage, the lyrical theme from the development section reappears in the tonic. Its second period is extended in a different way from the development section, rising instead through a sequence, with a crescendo, that leads to the 'glittering tutti' at bar 204. From that point the thematic running order of the exposition is preserved in the closing stages of the recapitulation.

Completion 4

This has the most technically complex development section out of these four completions. A maximally smooth hexachordal cycle begins in bar 99, taking the music through C, A minor, F, and D minor to B flat by bar 125. The cycle begins by placing the movement's two opening ideas side by

side in bars 99-105. As the cycle progresses this thematic pattern is subjected to a process of foreshortening, so that by bars 123-4 only the head motive of the second theme is still in play. But at bar 125 there is a turning point: the head motive of theme 1 is now placed in counterpoint with a two-part canon on the head motive of theme 2, ascending sequentially through six bars before it liquidates in a series of hemiolas within a descending sequence in bars 131-4. There follows a 13-bar V pedal in preparation for the recapitulation, initially elaborated by an 'ombra' treatment of theme 2's head motive, but with a breakthrough moment at bar 145.

To compensate for the comparative complexity of this development section the recapitulation contains a minimal reworking of the exposition's materials. The theme that dominated the development was prominent enough in the layout of the exposition: it does not require further elaboration in the recapitulation. So the only structural adjustment is the compression of the modulating transitional passage (bars 173-7) to lead to V rather than V/V.

*

All four completions were given their first performances by Orit Wolf and Einat Fabrikant at concerts at the Haifa Auditorium and Tel Aviv Museum of Art in January 2019.