

Sonata Allegro in G for piano and violin Fr 1789f

Two Completions

Editorial Introduction

Fr 1789f consists of the opening 31 bars of a sonata for piano and violin. The only authentic source of the piece is the autograph manuscript, written on a single leaf of 12-stave landscape format paper (Tyson type 100) in the Bibliotheca Mozartiana of the Mozarteum in Salzburg. The fragment ends at the bottom right of the recto side. The verso side is blank.

Many other autograph manuscripts from the period late 1789 to late 1791 contain this paper type, including:

- *Così fan tutte*, Acts I and II
- the String Quartets K. 589 and K 590
- the String Quintet K 593
- the cantata *Die ihr des unermesslichen Weltalls Schöpfer ehrt* K 619
- Papageno's aria 'Ein Mädchen oder Weibchen' from Act II of *Die Zauberflöte*
- the last leaf of the manuscript of *Die Zauberflöte* on which Mozart notated the groups of 'three wind chords' that punctuate the text near the start of Act II
- sketch materials, drafts, and the autograph manuscript of four numbers from Act I of *La clemenza di Tito*
- the Masonic Cantata *Laut verkünde unsre Freude* K 623.¹

The paper type is also found in a significant number of fragments presumed to date from the last two years of Mozart's life, including:²

- Sonata Allegro in G minor for piano Fr 1790e
- Horn Concerto in D Fr 1791d
- Sonata Allegro in E minor for string quartet Fr 1789b
- Sonata Allegro in G for string trio Fr 1789g
- Concert Aria *Schon lacht der holde Frühling* Fr 1789h
- Rondo in A for clarinet and string quartet Fr 1790g

Based on the chronological spread of these manuscripts, Tyson (1987, p. 138) dated Fr 1789f to late 1789 or later. It is impossible to be more specific about the date of the fragment. There is no reference in Mozart's correspondence from that period of a project to compose accompanied sonatas. While this fragment might be associated with Mozart's comment in a letter to Michael Puchberg in June 1790 that 'I am now composing some keyboard sonatas' – after all, the F major Sonata K. 547 had been recorded in Mozart's *Verzeichüß aller meiner Werke* as 'Eine kleine clavier Sonate – für Anfänger mit einer Violin' in 1788 – it cannot be demonstrated that Fr 1789f is from the summer of 1790.

¹ Tyson 47–8.

² Tyson 47.

In the last eight years of his life Mozart completed four accompanied sonatas, each notably individual in character, technique and context. The Sonata in B flat K 454, dated 21 April 1784, was composed for Mozart himself to perform with the violinist Regina Strinasacchi in a concert in Vienna on 29 April 1784. Its virtuosity, sprezzatura and rich vocabulary of melodic embellishment reflect the flamboyance of a composer-performer at the height of his public career, while the concertante relationship between the two instruments shares a level of inventiveness with Mozart's six piano concertos from the same year (K 449, 450, 451, 453, 456 and 459). The next two sonatas, K 481 of December 1785 and K 526 of August 1787, were both published as single works by the Viennese firm Hoffmeister shortly after they were composed. While they largely eschew the bold public rhetoric of K 454, and may therefore seem to have been intended for a domestic market, various aspects of these two sonatas must have appealed to connoisseurs rather than more casual amateurs of *Hausmusik*. In particular, the second movement of each sonata contains stylistic experiments whose radicalism (and, one would imagine for Mozart's contemporaries, opacity) is at least the equal of the first three string quartets dedicated to Haydn. While the outer movements of K 481 have a type of urbanity that characterises much of Mozart's other instrumental music from the winter months of 1785/6, K 526's first movement has a more uncompromising contrapuntal and motivic economy in line with the new stylistic interests that were to become increasingly predominant in his instrumental music over the last four years of his life. In the second movement of K 526 Mozart foregrounded his explicit interest in reconfiguring the relationship between 'modern' expressive codes and 'ancient' topics derived from Baroque instrument music, with an inimitably uncompromising outcome. The final completed sonata, K 547 of July 1788, falls into yet another category because – like the Piano Sonata in C K 545 – it was composed 'for beginners'. This is reflected in its comparatively modest technical demands and in its expressive and gestural transparency.

The chronological isolation and stylistic individuality of each of those four works means that they are unreliable guides to the stylistic implications of Fr 1789f. Works that would seem to have at least as good a claim on the context of the fragment, because they are chronologically closer if generically a little more remote, are the Piano Trios K 548 and 564 (from the summer and early winter of 1788 respectively) and the Piano Sonatas K 570 and 576 (from February and July 1789 respectively). The first movements of two trios (a genre which Mozart's contemporaries also regarded as a species of 'accompanied sonata') demonstrate how a late slimming down in Mozart's gestural vocabulary could be applied to textural scenarios involving the piano and violin, and the two late piano sonatas are rich sources of Mozart's late approach to two- and three-part contrapuntal textures. The piano sonata fragment in G minor Fr 1790e, which postdates the final two completed sonatas, is also an interesting point of reference for Mozart's approach to textural delicacy in his late chamber music. Another piece from this period prominently featuring the piano is the Concerto K 595, a work that appears to have at some points of musical contact with this sonata (discussed below). All these pieces have made an impact on my thinking about Fr 1789f.

The content of the fragment

The fragment consists of the first 31 bars of a sonata-form exposition, comprising the whole of the first group of themes and the start of a transition passage that appears to be on the point of arriving on the dominant of the dominant, in preparation for a second subject in the dominant, when the fragment stops.

The charm of Fr 1789f lies principally in its expressive and stylistic delicacy and in its unusual concatenation of musical topics. It stands alone with the earlier G Major Sonata K 379 in beginning with a piano solo before the opening theme is repeated on the violin. (Five other sonatas — K 301, 304, 377, 378 and 526 — begin with a similar parallel structure, but in them the violin plays an accompanying role in the first presentation of the main theme.) There is a false naivety about the opening. In bars 1–4 the texture is very simple, the melody repetitive (not just in its constituent motives, but also in its ornamentation in bar 3), the bass mechanical, and the entire phrase circular (in that its closing point is functionally identical to its opening). On the other hand, its simplicity is undercut by a very gentle blurring of its patterns: the slightly out of focus Alberti figure in the left hand from bar 1, the irregularity of the slurring in the right hand (given more variety by Mozart's revision in bars 1–2), and the piquancy of the accented neighbour notes in the treble in bar 3 which moves the music on from the gentler consonance so of the first two bars, not to mention all the tiny canonic games between the treble and tenor voices in bars 2–3 and 3–4. The second phrase slips the discourse from a mechanical/lyrical topic to one that it is subtly more infused with concerto-like bravura. Indeed the contours of the right hand can be found in piano concertos from the 1780s: bar 6 has the same pattern as bars 207–11 in the last movement of K 467 (1785), and bars 7–8 draws on the same stock of bravura phrases as, for example, bars 1 and 184 in the first movement of K 503 (1786) and — in the G-major horn call intervals of its left hand — the Finale of K 453 (1784). Unlike the opening eight-bar phrase of K 379 which ushers in the violin with a cadence on the dominant, this fragment's eight-bar theme cadences on the tonic, reinforcing the first phrase's sense of circularity and closure.

The violin brings new qualities to the theme from bar 9. It emphasises the cantabile quality of the opening phrase, simply through its greater ability to sustain a singing line, and the modified virtuoso response in bars 13–15 heightens the effect of the second phrase by plunging down a G major scale through two octaves in bar 14.

An unusual chain of topics appears from bar 16. Mozart subtly shifts the relationship between the start of the phrase and the underlying metrical structure so that the new theme begins on the third beat of the bar with an allusion to the rhythmic character of a gavotte. But the melodic surface of the music juxtaposes two different topics: the first gesture (bars 16³ to 18²) has an impassioned sensibility which seems to nod towards the heightened rhetoric of opera; it is answered in bars 18³ to 20² with a cooler, more regular contour that sounds like a line of a chorale. (I resist the temptation to say that this topical scheme seems to encapsulate the core of *Die Zauberflöte*.) The aria-chorale pattern repeats in bars 20³ to 24¹, but a simple adjustment to the end of the chorale line implies a perfect cadence on to D. This is the first time in the fragment that the music has not cadenced on to the tonic at the end of a phrase.

At bar 24 Mozart engineers an elided bifocal close.³ D has not been strongly tonicised before this point (despite the implied V-I in D at bars 23–4), but from bar 24 the piano continues with D as a strongly articulated tonic. Nevertheless, the tone of the music from bar 24 is that of a transition passage rather than a conventional second subject. On the one hand, there are clear motivic links between the previous passage and the piano's melodic contour in this section (the descending sixth

³ See Winter, R S, 'The Bifocal Close and the Evolution of the Viennese Classical Style', *JAMS*, 49/2 (1989), 275–337.

from b^2 to d^2 in bars 22–4 is transposed down one step, partially chromaticised and played in diminution at bar 25, and reappears de-chromaticised in bars 30⁴ to 32¹ (the last note implied, of course, because the fragment breaks off at the end of bar 31). On the other hand, the music lacks the well-formedness of the opening 16 bars: it is more ‘spoken’ in its articulation and prose-like in its rhythmic configuration. A similar strategy is found in bars 102–20 of the first movement of the Piano Concerto K 595 (composed, like the fragment, between 1789 and 1791), and a proto-version of the same strategy appears in the parallel formal moment of the first movement of the Piano Concerto K 537 (composed in 1787–8) at bars 124ff. The broader formal context of these moments in the two concertos strongly suggests that the function of bars 24ff in Fr 1789f is not that of a second subject but as a transition passage (albeit not a modulating one, since V has already been established as the local I).

The challenges of completing this fragment

The task of making a completion essentially involves six steps:

1. Adding idiomatic piano lines to bars 9–31.
2. Adding an accompanying violin part to bars 26–31.
3. Completing the transition section of the exposition so that it is proportionate to the material of the fragment.
4. Inventing a second group of themes and cadential section in the dominant to complete the exposition.
5. Composing a development section that is proportionate to the exposition and which draws on the exposition's thematic material in a way that is congruent with Mozart's style in 1790–91.
6. Composing a recapitulation that adjusts the materials of the exposition in a way that is congruent with Mozart's practice in the last two years of his life.

The challenges are, however, somewhat greater than this: how to develop the fragility of the opening material, exploiting its delicate balance between the commonplace and the individual; how to invent a second subject that moves the discourse on but is related to the opening material; how to integrate the contrasting styles of bars 1–31, or, alternatively, how to ditch the transitional materials without unbalancing the discourse.

Completion 1 takes a stance that emphasises the economy of the opening and minimises the role of the transitional material from bars 25–31 in the rest of the movement. My models here were the two late piano trios and additionally – in the recapitulation – the Sonata K 576. Completion 2 attempts to keep the music of the transition section in play through the movement, developing its relationship with the opening theme. Several different models stand behind this completion: the first movement of the Piano Concerto K 595 (especially in the development section) and the late pieces that draw on Mozart's 'occasional' vocal works (including K 503, K 551 and K 595) for the invention of the second subject and its continuation.

Completion 1

Elaborating the *particella*: bars 9–31

The first task of the completion was to finish the incomplete piano part in bars 9–31 and give the violin an inner voice of the texture in bars 25–31. The varied repeat of the opening theme in bars 9–16 evidently calls for a variation of the bass line and texture, and, in bars 13–16 a new harmonic pattern to support the contour of the violin melody. Given the ungrounded characteristics of the piano's left hand in bars 1–8 my first decision was to ground the tonic more strongly in the bass in bars 9–16, beginning with a sustained G at bar 9 and progressing to G¹ (a tone above the bottom of Mozart's five-octave keyboard) at bar 16. The right hand of the piano takes over the inner voices from bars 1–8 and varies their register. The chromatic figure in the last half of bar 12 is a characteristic fingerprint of Mozart's linking figures in the last 10 years of his life (and was elevated to the status of a principal motive in several pieces, including the Finale of the String Quartet K 464 and the minuet of the 'Jupiter' Symphony) but it was not yet a cliché. From bar 16³ to bar 24 the task was to fill the gaps in the piano's right hand figuration and supply an idiomatic bass line. I designed the bass line on the principle that stasis in one incise would be answered by motion through a smooth contour in the next. The details of the contour were suggested by the violin melody and the isolated pockets where Mozart had notated the right hand. The gaps were filled by applying the same Alberti-type patterns to a 5/3 – 6/4 – 7/5/4/2 – 8/5/3 progression in bars 16³ to 18² *passim*, and by adapting Mozart's pattern from bars 18³ to 20² to the new harmonic context in bars 22³ to 24.

To finish the *particella* of the transition section I adapted the textures used by Mozart in the parallel moments from the first movements of the piano concertos K 537 and K 595. The allusion to the opening of the fragment in the left hand at bars 29–30 was designed to complement the motivic connections between the melodies in those two sections.

Completing the rest of the exposition: bars 32–65

The fundamental principles underpinning bars 32–65 of this completion were to maintain but continually reconfigure the relationship between lyrical, mechanical and bravura elements from bars 1–31, and to work into the discourse repeated descents from B², as if the music itself were fascinated, fixated or haunted by the chorale phrase from bars 18³ to 20².

The arrival on V/V at the start of bar 32 is ordained by the progression in bars 30–31 and the length of the subsequent pedal point is determined by the weight of the harmonic patterning in bars 1–31. The close of the transition section contains two melodic descents from B, the second with modal mixture (that is, from B flat and in the minor mode). I wanted the topic of this passage to reflect the concerto influences on the fragment. The similarity of the result to the first movement of K 488 is incidental to my compositional decision making.

In inventing a second subject I wanted to reconfigure the relationship between elements of the theme from bar 1^{ff} and elements of the theme from bar 16^{3ff}. Thus the gavotte-ness of the latter is echoed in the violin's rhythmic pattern in bar 36 and its characteristic rhythmic profile melodic contour and semiquaver accompanying pattern inform bars 42–52. The piano melody in bars 37–41¹ is derived from bars 1–2 (by a process of inversion) and bar 6, whilst its accompaniment is drawn

directly from bars 1–2. From the outset my intention in the design of bars 36–52 was to have a single span that reached its greatest point of tension at the start of a rhythmically augmented descent from b^2 (bars 47–9) and which resolved that tension through the melodic descent and subsequent cadence in bars 49–52. The piano figuration in bars 49–52 was motivated by two factors: to echo the register of the bass at the start of the fragment, and — by association with the concerto elements that broke in upon the first subject and transition — to maintain a high level of local dissonance (and the piquant overall effect) in an allusion to the first movement of K 467 (bars 148–53).

Another underlying motivation for the design of the second subject was to continue the first subject's propensity to flex the regularity of its four- and eight-bar phrases with gestural and topical nuances, whilst sharpening the sense of direction in the patterning of phrase lengths in order to increase the movement's momentum. Hence the lack of congruence between the phrase boundaries of the violin and piano in bars 36–41, and the overall phrase patterning of this section (taking the piano part as a template) of 2+2+4+8.

Bars 52–65 push towards the end of the exposition by a process of foreshortening: 6+4+2+2. The three-bar incises in bars 52–7 each contain melodic descents from b^2 blended within references to the opening theme. The micro-rhythmic activity at the end of the second of these incises prompts the recall of the material from bar 4 in bars 58–61. The melodic contour of the last four bars of the exposition expands and partially chromaticises the contour of bars 52–4; at the start of the final incise in bar 64 the violin anticipates the exposition repeat by sounding its initial six pitches (and, with the alteration of C natural to C sharp, its first nine pitches).

The development section: bars 66–107

The development aims to trace a single arc in its formal function of converting V from a local I back into a local V. A Schenkerian middle ground graph of this section would show a large scale complete upper neighbour note motion in the bass, moving from D (bar 66) to E (bar 80) to D (bar 96). This is, of course, an expansion of the fragment's opening motive in bar 1. This middle ground progression is elaborated with a series of contrasting linear intervallic progressions: an ascending 10-8 pattern (sounding as a circle of fifths) in bars 66–84; an ascending 5-6 pattern over a partially chromatic ascending bass in bars 86–96; and a V pedal that underpins the expansion of two motives from the movement's opening phrase in bars 96–104: F sharp-G-A-G-F sharp, a variant of bar 1's semiquaver pattern, in bars 96–100; and a descending fifth from D to G (in the piano right hand) in bars 101–3. The last four bars of the development section bring these motives into the foreground, anticipating the start of the exposition in bar 108.

The thematic disposition of the development section is a reconfiguration of elements taken from bars 16–20 of the fragment, bookended with a reconfiguration of elements from bars 1–4. The topical narrative of the development is: confrontation (bars 66–80; collaboration, but with increasing tension caused by chromatic progressions and motivic liquidation (bars 80–95); the outbreak of bravura virtuosity at the arrival of V in bar 96; the subversion of this topic by the minor mode (celebration turns to anguish) in bars 100–103; and the restoration of calm, with a gradual return to an unruffled lyrical mode, in bars 104–7.

The recapitulation: bars 108–172

Aside from the formal imperative of reprising the second subject in the tonic, the two principal formal premises of this recapitulation are:

1. To dispense with the transition material from bars 25–31;
2. The main body of the development having focused on the chorale theme from bars 18–20, to postpone the return of this theme from the first thematic group to a climactic position later in the recapitulation.

All other modifications to the exposition's material, as it recurs in the recapitulation, are motivated by these factors. They drive large changes to the first subject. Although it is still presented as a double statement —piano solo followed by a restatement in the violin — the harmony is reconfigured so that the piano ends on V (instead of on I) at bar 115. And, in an echo of the modal pattern of bars 96–103, the violin begins the main theme in G minor at bar 116. Like the harmony of the piano's statement in bars 108–15, the progression that underpins the violin's statement is more mobile here than it was in the exposition: it moves to B flat major in bar 119 and the next eight bars expand the motive from bar 4, ending with a partially chromatic descent to V in bars 125–6. The purpose of this excursion into the tonic minor is to substitute for the transition passage by enabling a *tierce de picardie* effect at the start of the second subject in bar 126 and by incorporating a transposed, disguised repetition of bars 34–5 in bars 123–5.

The recapitulation of the second subject (bar 126ff) incorporates the types of games with registral levels and varied melodic contours that are typical of Mozart's practice in his Viennese decade. A more fundamental change is made to the direction of the music from bar 139: the descent from e^3 is extended so that covers an octave over five bars, but this is embedded in an expansion of a descent through a sixth E–G in bars 137–48. The perfect cadence at bar 148 ushers in the delayed reprise of the aria/chorale theme from the exposition's first group. The end of the theme is modified in bar 155 so that it initiates an ascending 10-10 linear intervallic progression, reaching its apex and climax at the cadential progression in bars 162–4. The movement ends with a two-bar coda which has two functions: to act as a peroration with a flourish and reverence, and to complete a final melodic descent from e^3 in the violin (begun in bar 168).

Completion 2

My underlying aim in Completion 2 was to bring out the theatricality of the fragment's play of topics. This necessitated a longer exposition than in Completion 1, and a greater variety in tone and pacing.

The hybrid transition/second theme at the end of the fragment becomes more well-rounded in this continuation because it is balanced by a varied answering phrase in the violin at bars 32-40 cadencing in the local tonic. For the invention of the second subject I drew on Mozart's occasional practice of reusing themes from theatrical or vocal works in his instrumental pieces. Three examples from the second half of the 1780s are:

- the last movement of the Piano Concerto K. 503 (December 1786) which begins with a theme from the ballet music for *Idomeneo*

- the first movement of the 'Jupiter' Symphony K. 551 (August 1788) where the first-movement exposition ends with a theme from the insertion aria 'Un bacio di mano' K. 541 (May 1788)
- the finale of the Piano Concerto K. 595 (January 1791) which uses the main theme of the song 'Sehnsucht nacht der Frühling' K. 596.

For this completion I turned to the final Allegro section of the concert scena 'Ch'io mi scordi di te' K. 505 that Mozart composed for Anna Storace's farewell concert in Vienna in 1787. I used only the open two-bar incise of the theme because it has two obvious motivic connections with Fr 1789f. Like bar 1 of the fragment it begins with tone 5 and continues with a figure in shorter notes rising up the scale before falling through a third. And, like the second principal theme from the fragment's opening paragraph, it has the characteristic rhythmic gesture of a gavotte.

Fr 1789f: bar 1 'Ch'io mi scordi di te': bars 73-5 [transposed from E flat]

The newly invented answering incise (bars 43–5) looks back to the shape of the partially chromaticised descending sixth from bars 25–6 of the transition section. The rest of the second subject plays with these two ideas in a type of loose developing variation, leading to a concerto-like flourish at bars 67–9.

Taking its cue from the climactic ascending semiquaver scale of the second subject, the exposition's closing paragraph treats the transition section's opening idea as the basis for contrapuntal elaboration between the two instruments, and the exposition winds down with repetitions of the sighing figure taken from bars 16–17 of the fragment.

In the development section I wanted to deepen the music's chromatic content as a means to integrating further the fragment's transition section into the discourse. Secondly, I set out to model this part of the movement on the example of Mozart's final piano concerto (K. 595) which is contemporary with the fragment. In the first movement of the concerto the development section, encompassing the end of the middle ritornello and the whole of the second solo, begins with a complex harmonic labyrinth characterised by chromatic shifts, modal shifts, and third progressions. It travels rapidly through the following areas: F major – B minor – C major – C minor – E flat major – E flat minor – V/C flat major – V/C minor – V/G minor – G minor. In the first phase of the development in this completion I have taken the underlying principles of the passage in K. 595 to construct the following pattern:

v	flat II	flat iii	V/flat I	V/ flat vi	V ⁷ /iv	flat vi	sharp iv	VI [=V/ii]
D min	A flat	B flat min	G flat	E flat min	C min	E flat min	C sharp min	E
79	84	89	91	93	95	97	99	103

The diminished fifth D minor and A flat in bars 79–84 is reflected in the broader tritone progression B flat to E in bars 89–103.

The second phase of the development section (bars 103–127) moves through several cycles of fifths, each more compact than the last, until the figuration of the transition section breaks through into the surface of the music over a V pedal in bars 123–7, ushering in the recapitulation.

At the start of the recapitulation I have altered the proportions of the various thematic components:

- The first theme is compressed to one eight-bar period with the violin answering the piano's first phrase.
- The aria/chorale theme (bar 135ff) is expanded by a sequential move towards the subdominant before heading to its original goal of V.
- As in the exposition, the transition section (bar 149ff) begins with a D major scale, but in this new context it functions as V rather than a local I. This enables the rest of the recapitulation to continue in the tonic.

From the start of the second subject (bar 165ff) the adjustments to exposition materials concern only transpositional levels and foreground ornamentation.

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The first performance of these completions was given by Preston Yeo (violin) and Cristian Sandrin (piano) at the Royal Academy of Music in London on 12 March 2018. Both completions are performed by Christopher Glynn (fortepiano) on the CD *Mozart Violin Sonata Fragments in completions by Timothy Jones* (Amsterdam: Channel Classics, March 2021).