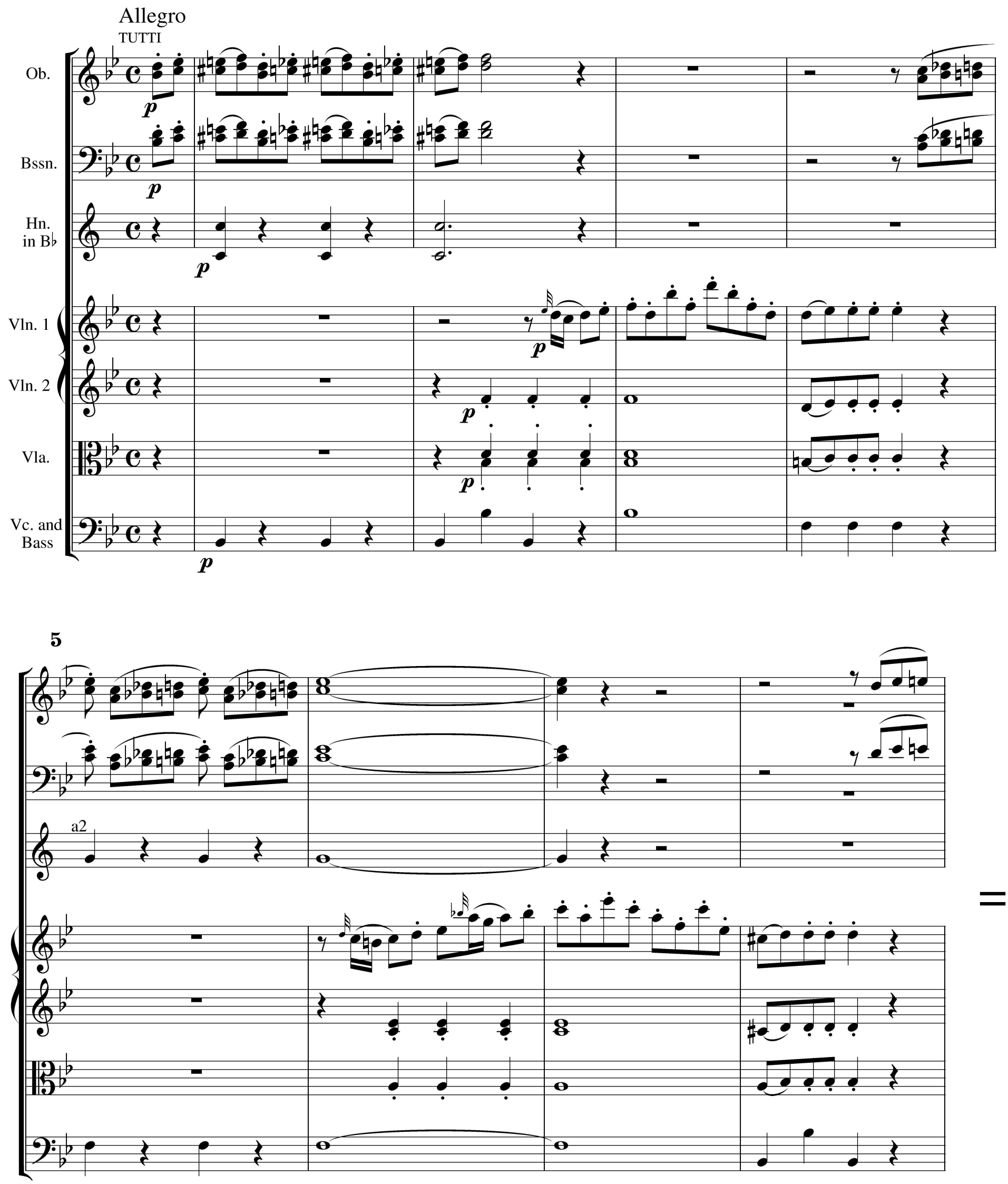
Example 1: Mozart, K. 450, I, relationship between principal themes (after Charles Rosen)

a) Bars 1–8 (main theme, first eight bars)



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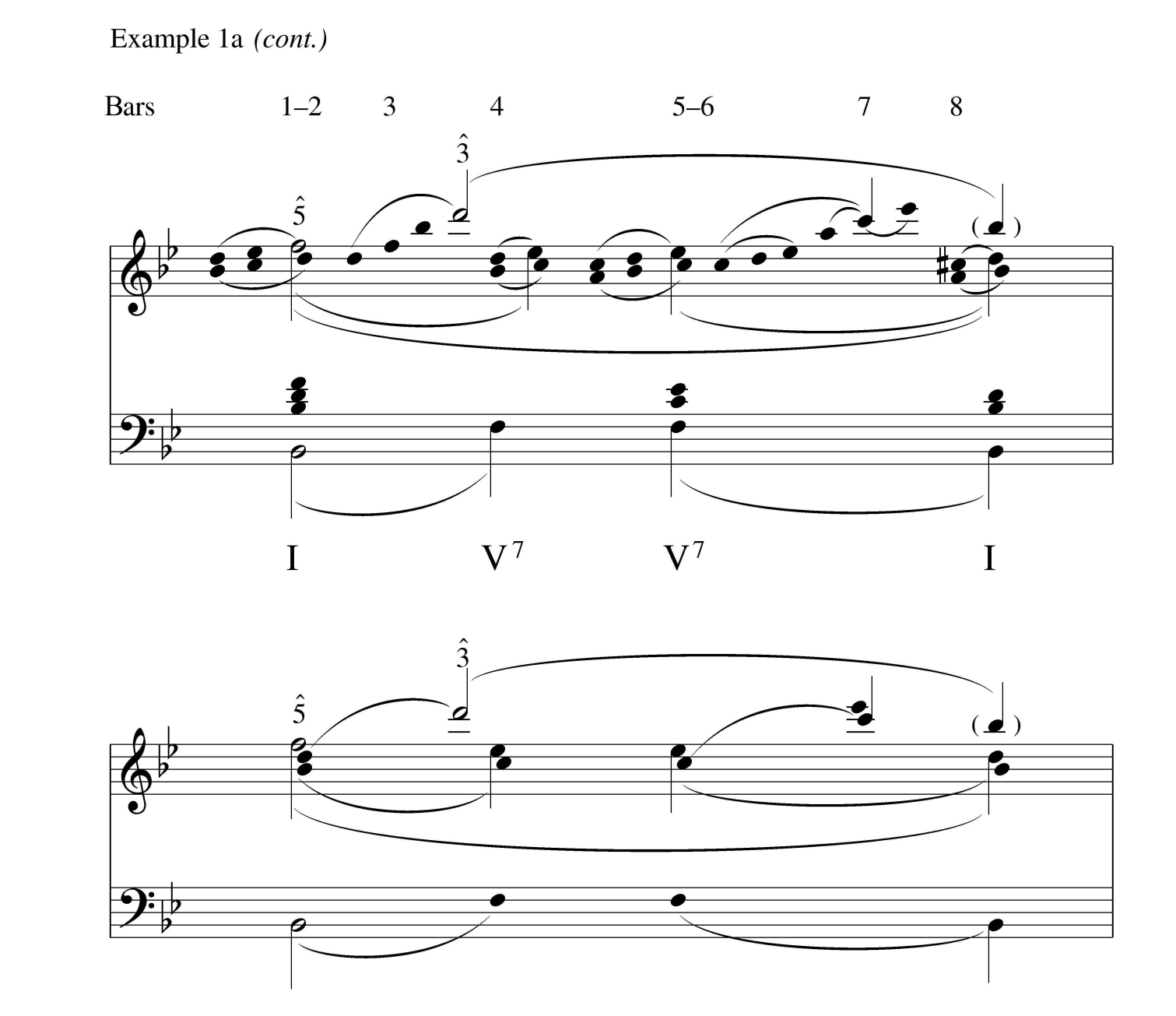
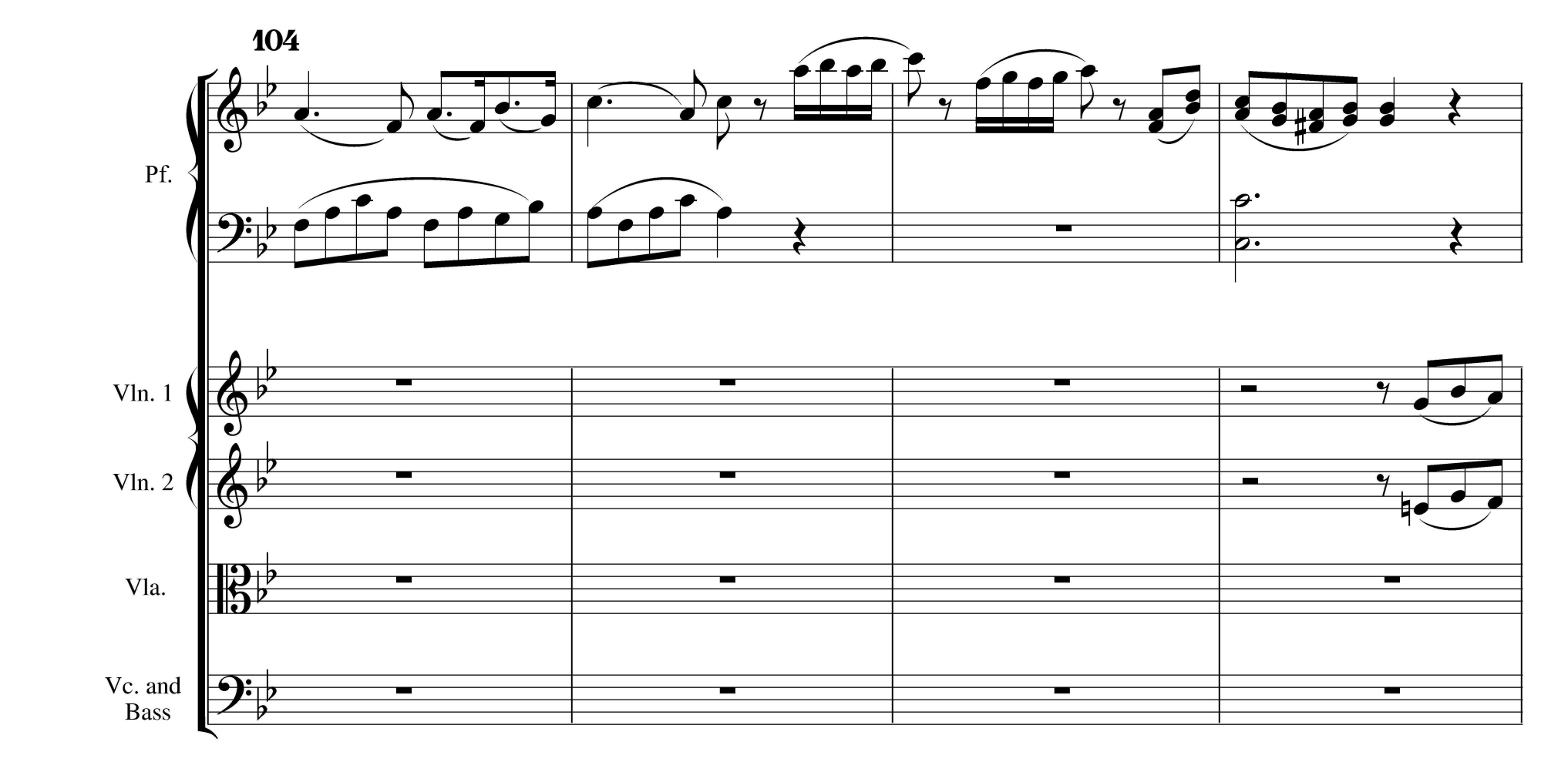


b) Bars 104–111 (solo's subordinate theme, first eight bars)



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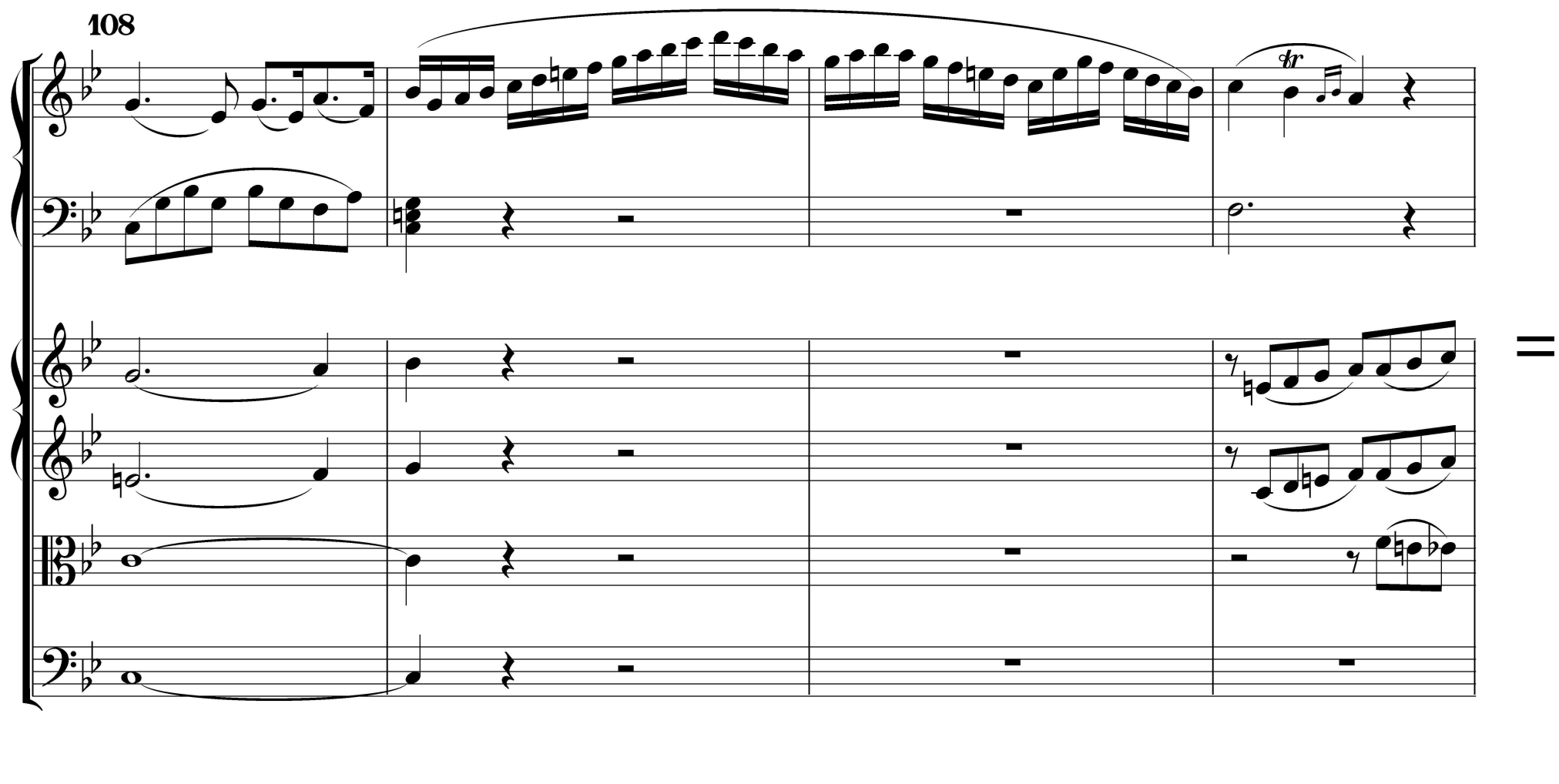
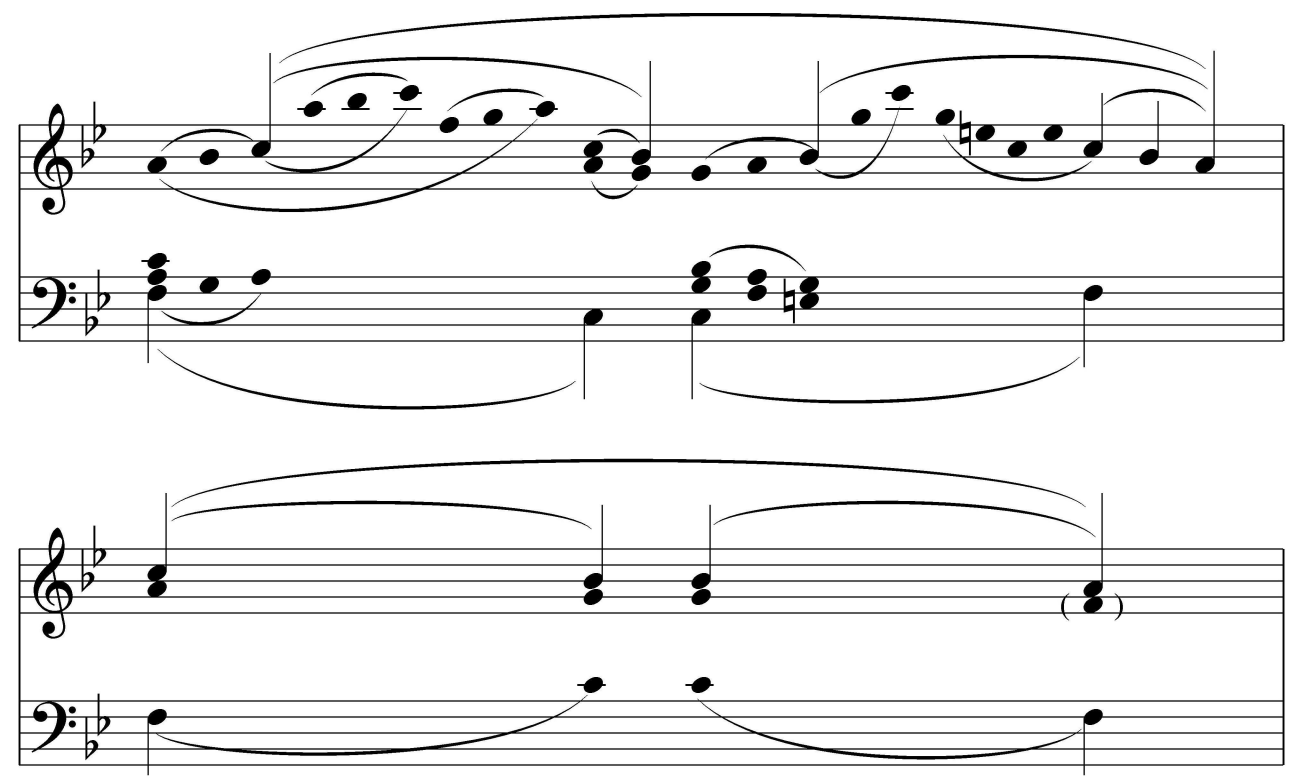
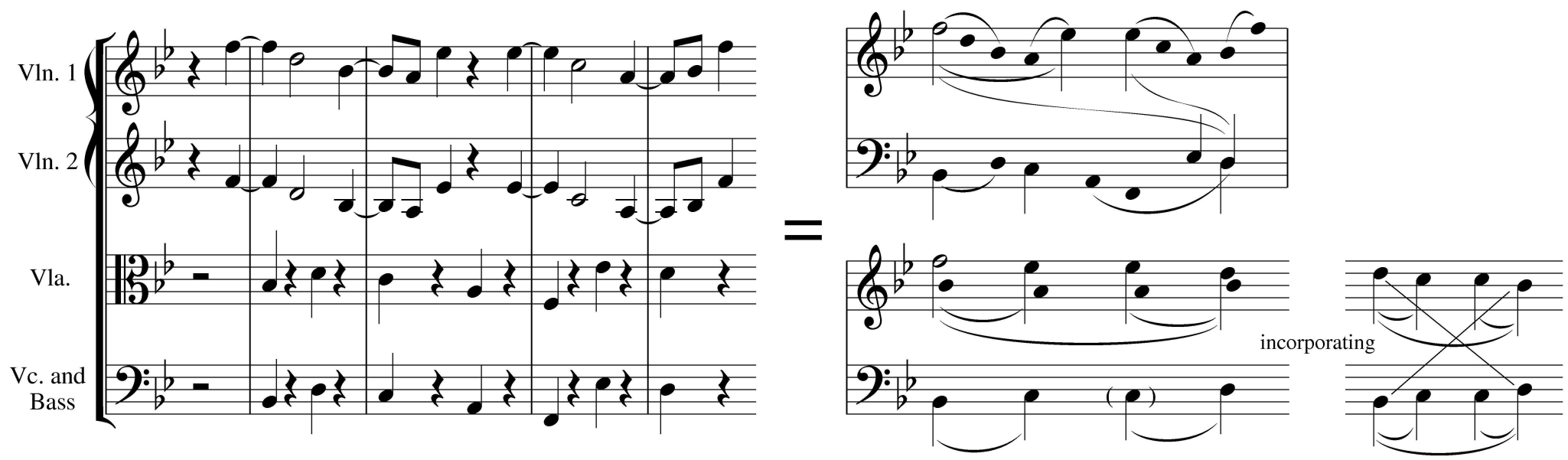


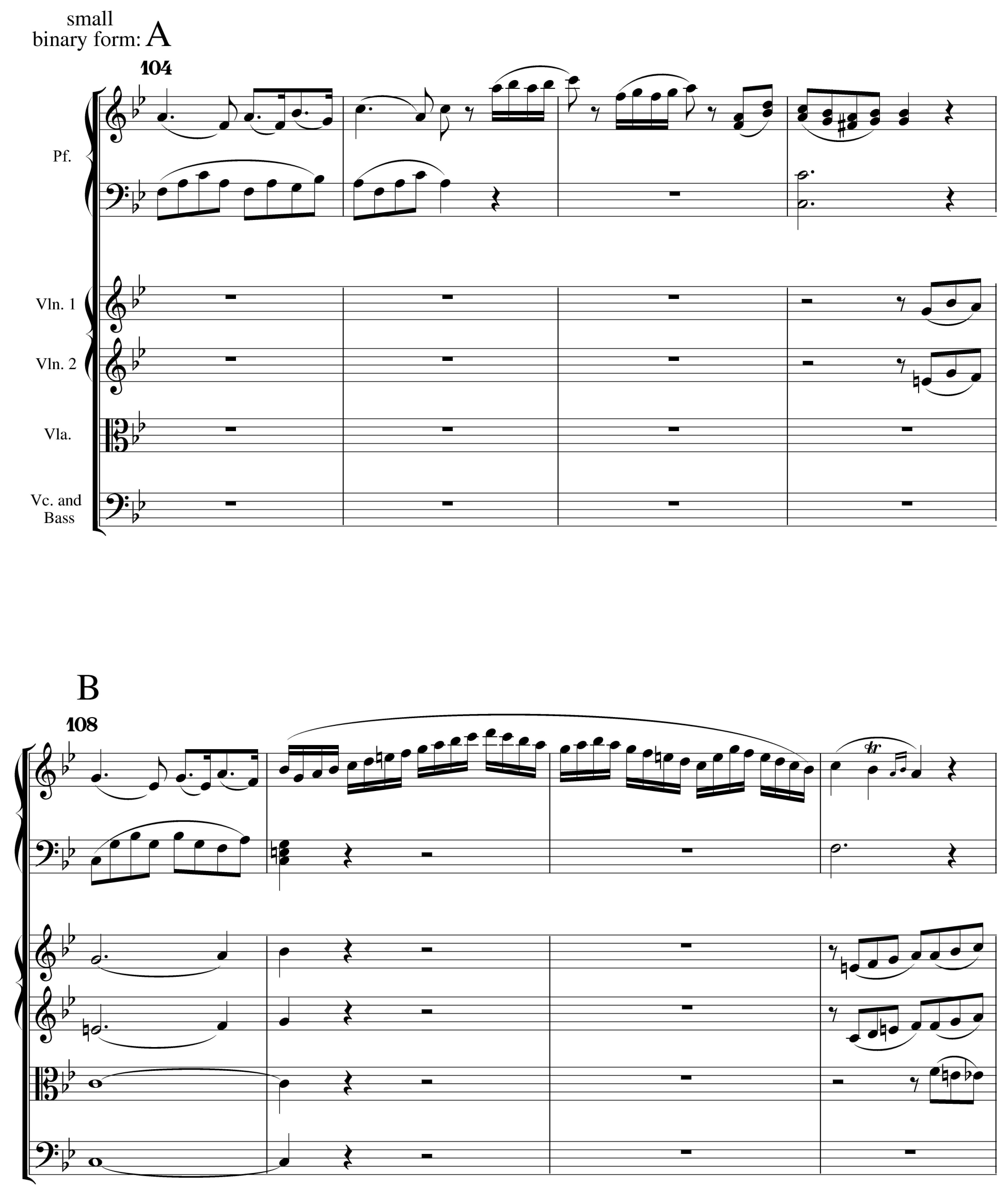
Bars 104 108



c) Bars 25b–29 (orchestra's subordinate theme, first four bars)



Example 2: Mozart, K. 450, I, bars 104–119[a] (the complete solo subordinate theme)



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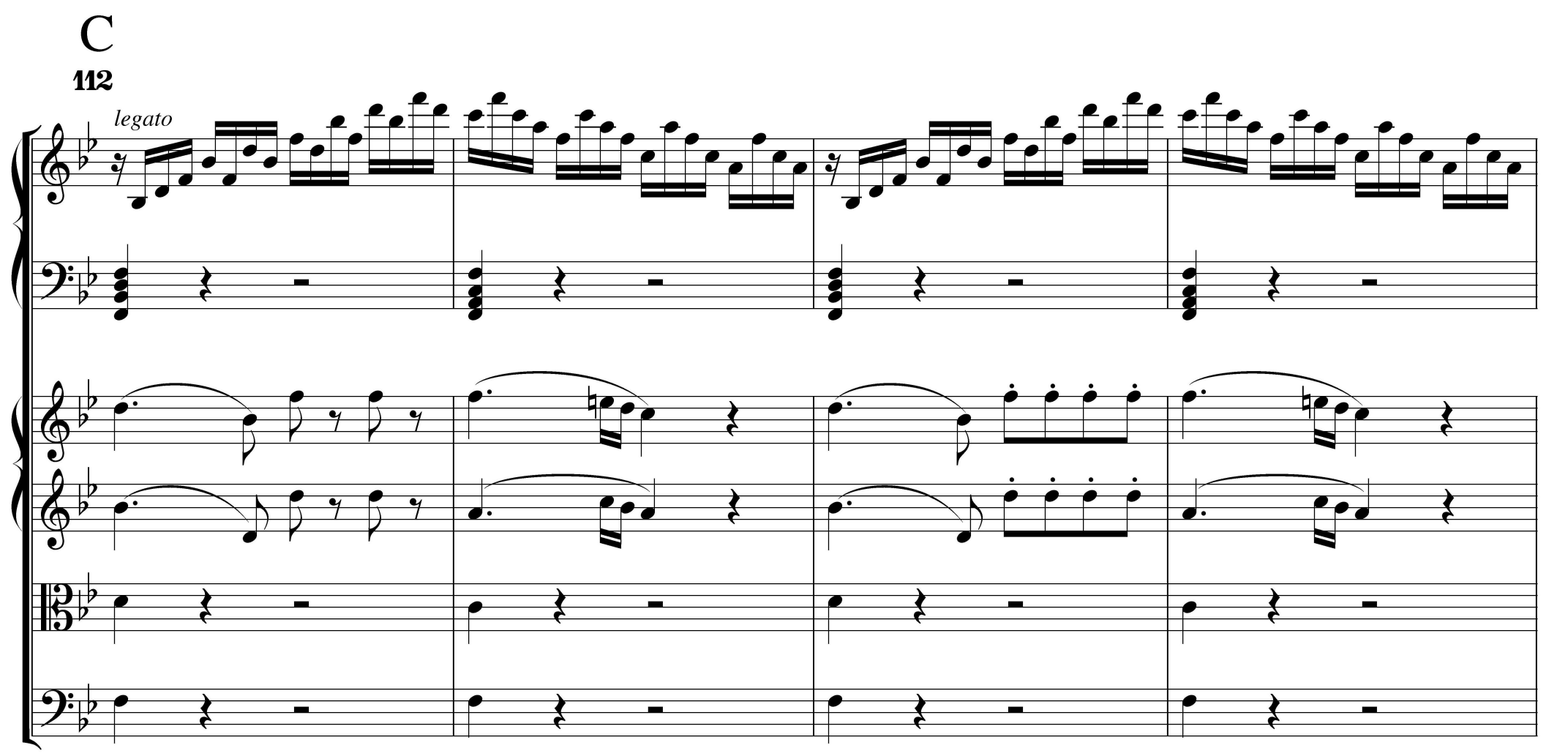
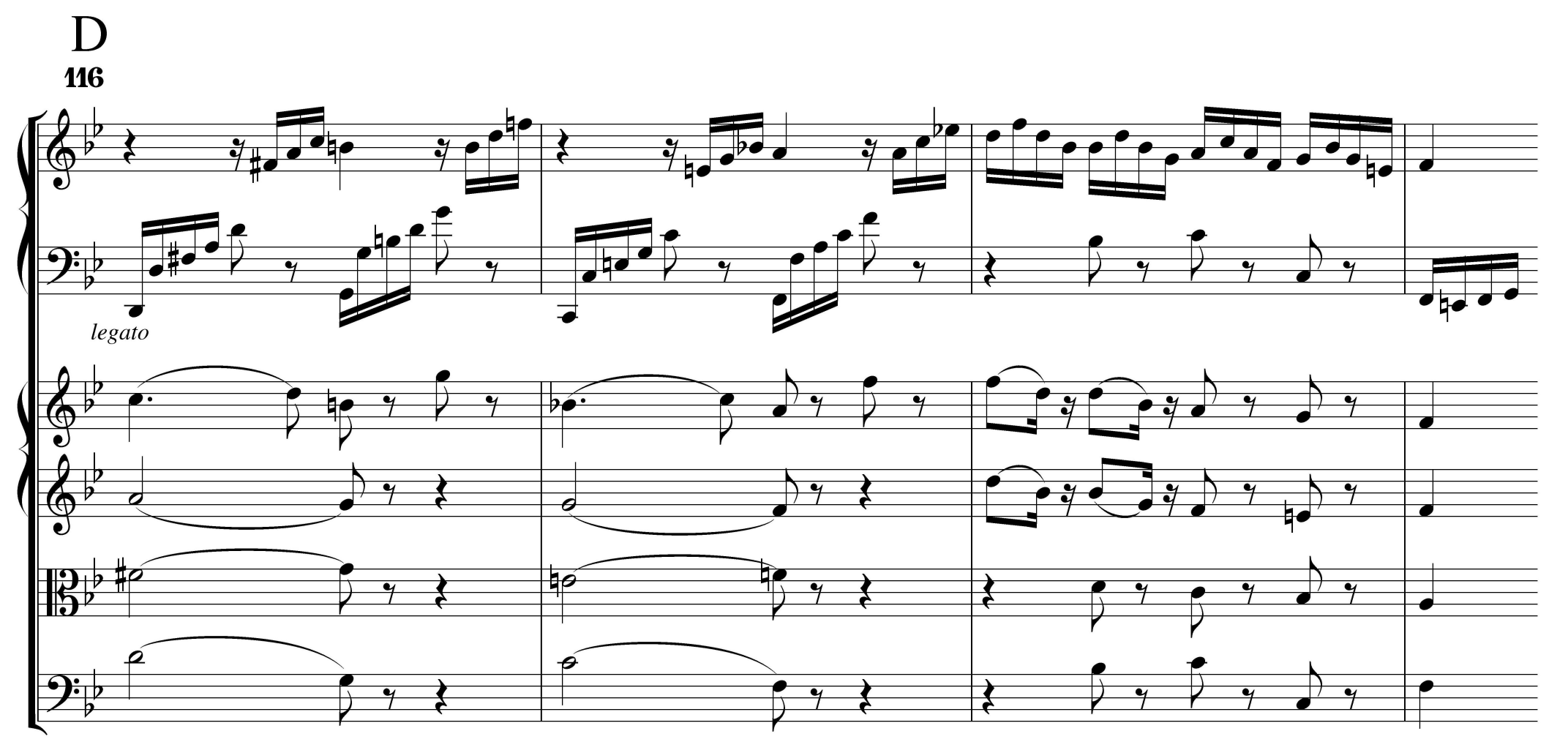
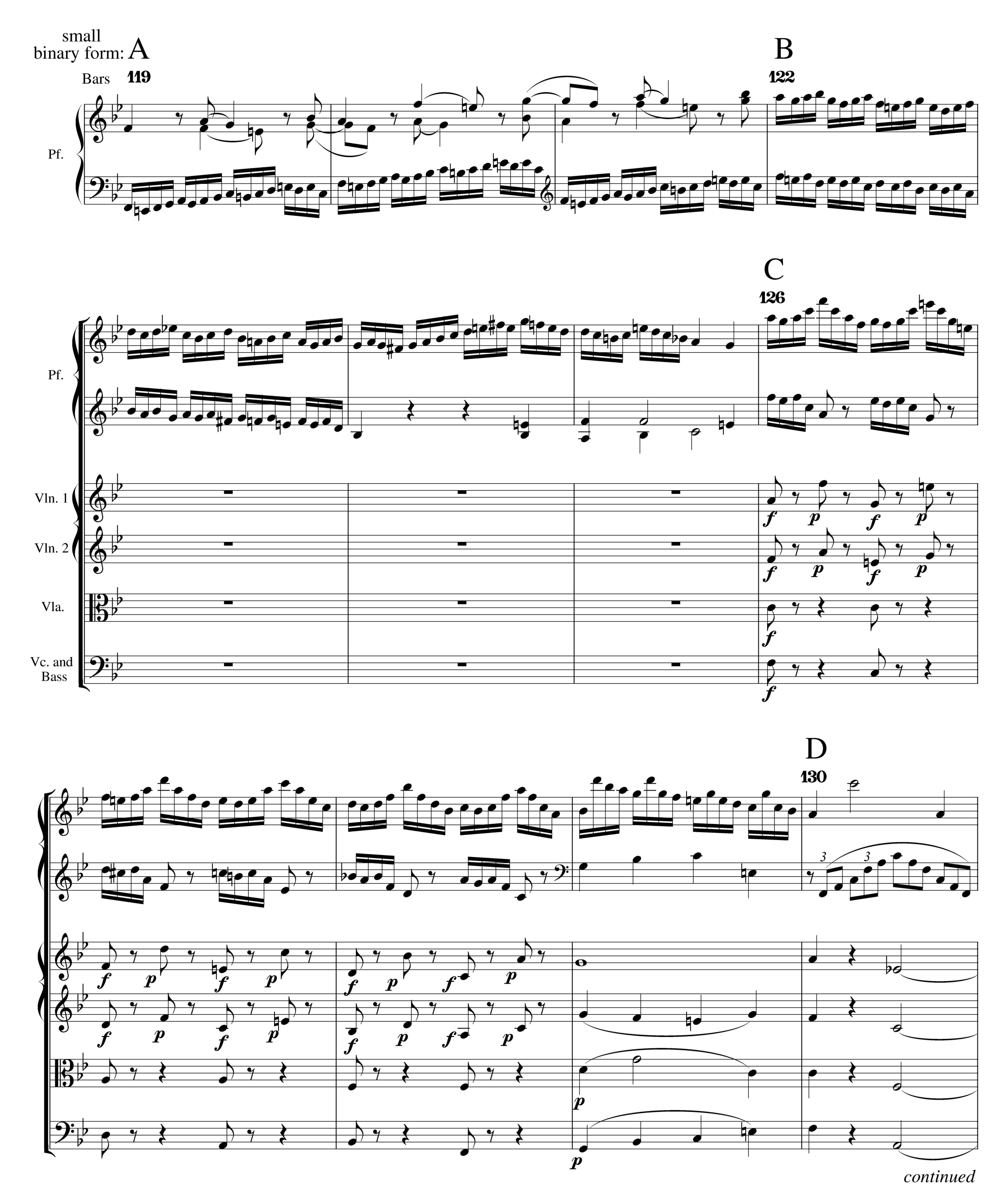
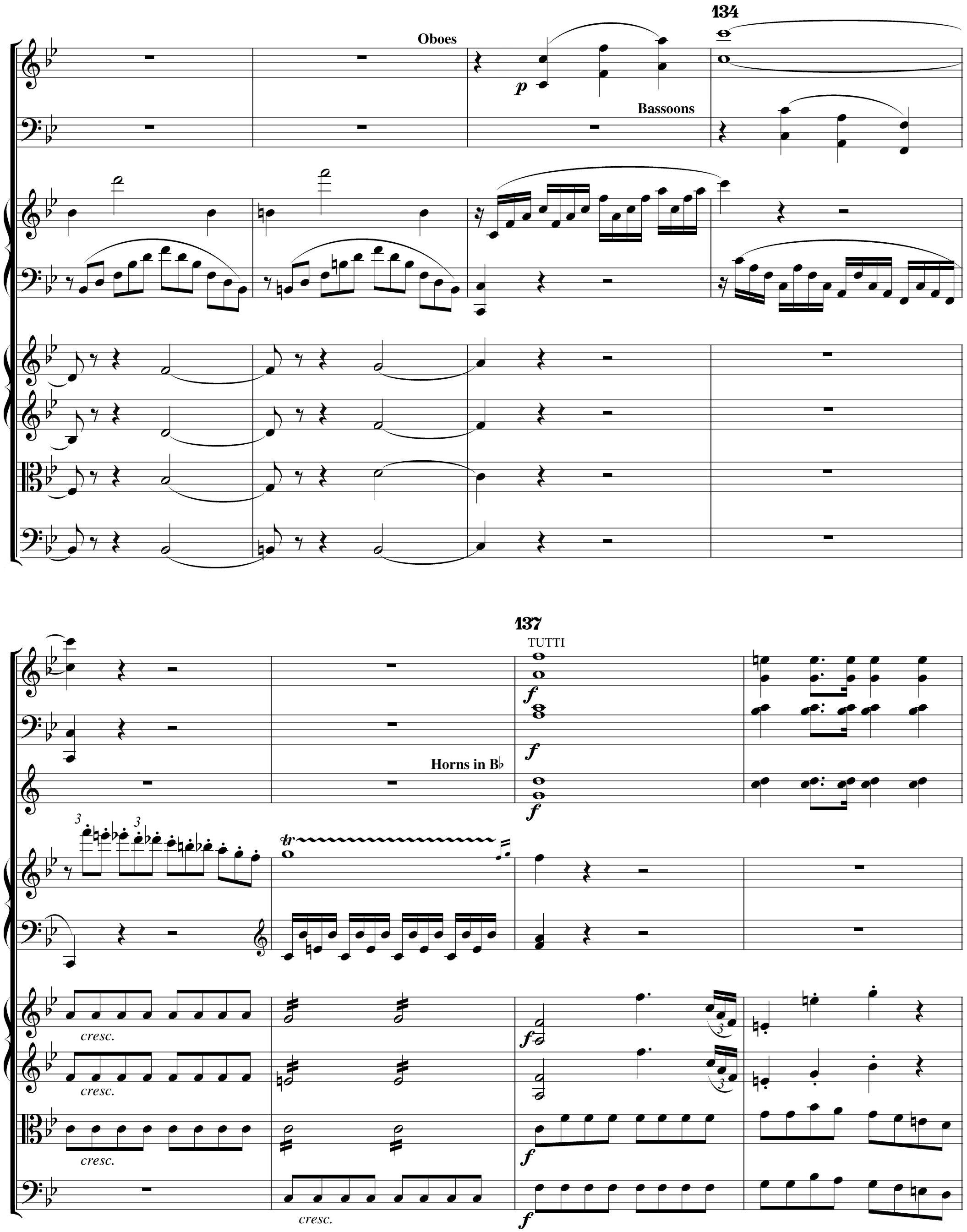

C
112
legato

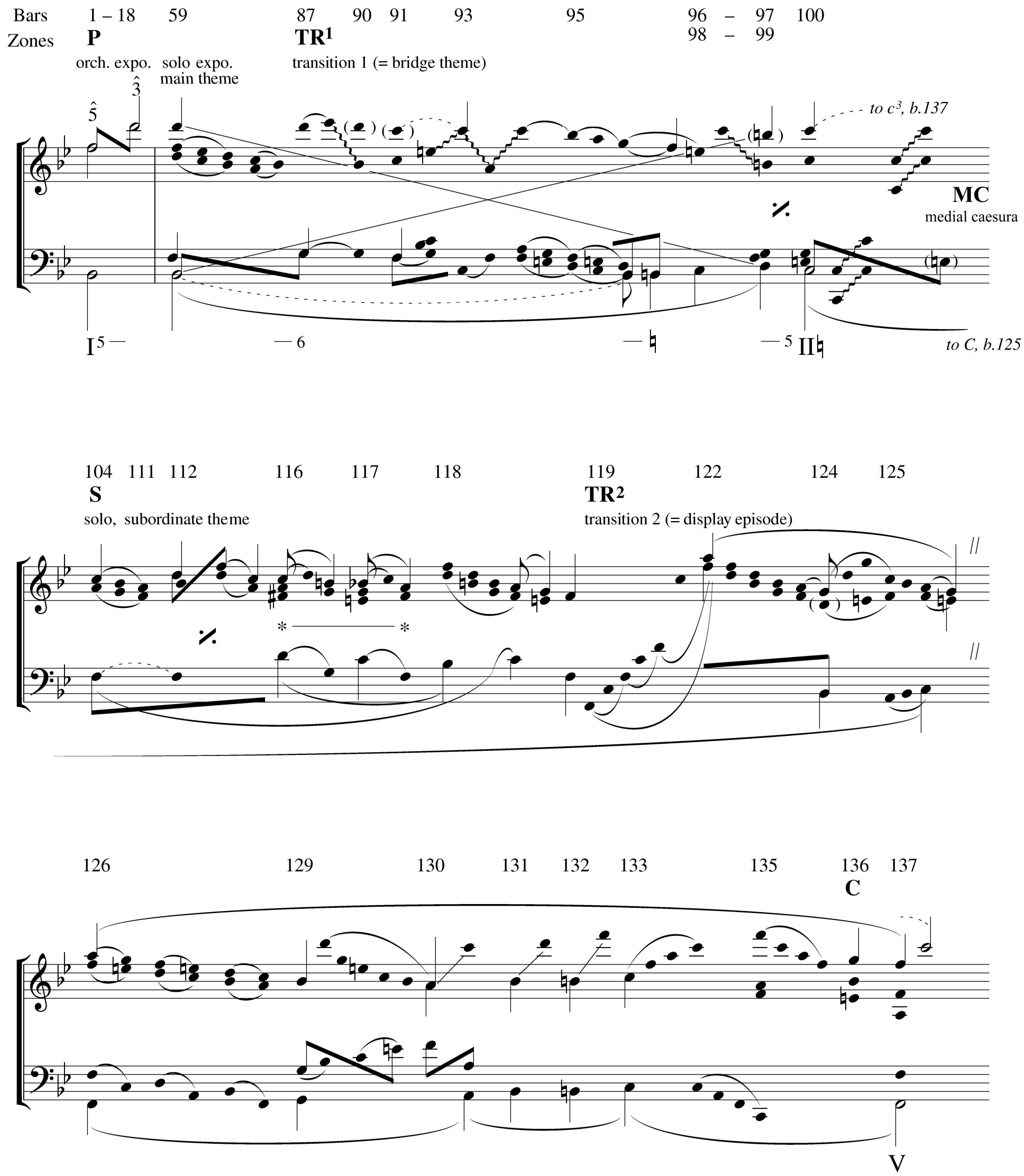

D
116
legato

Example 3: Mozart, K. 450, I, bars 119–138 (the display episode)

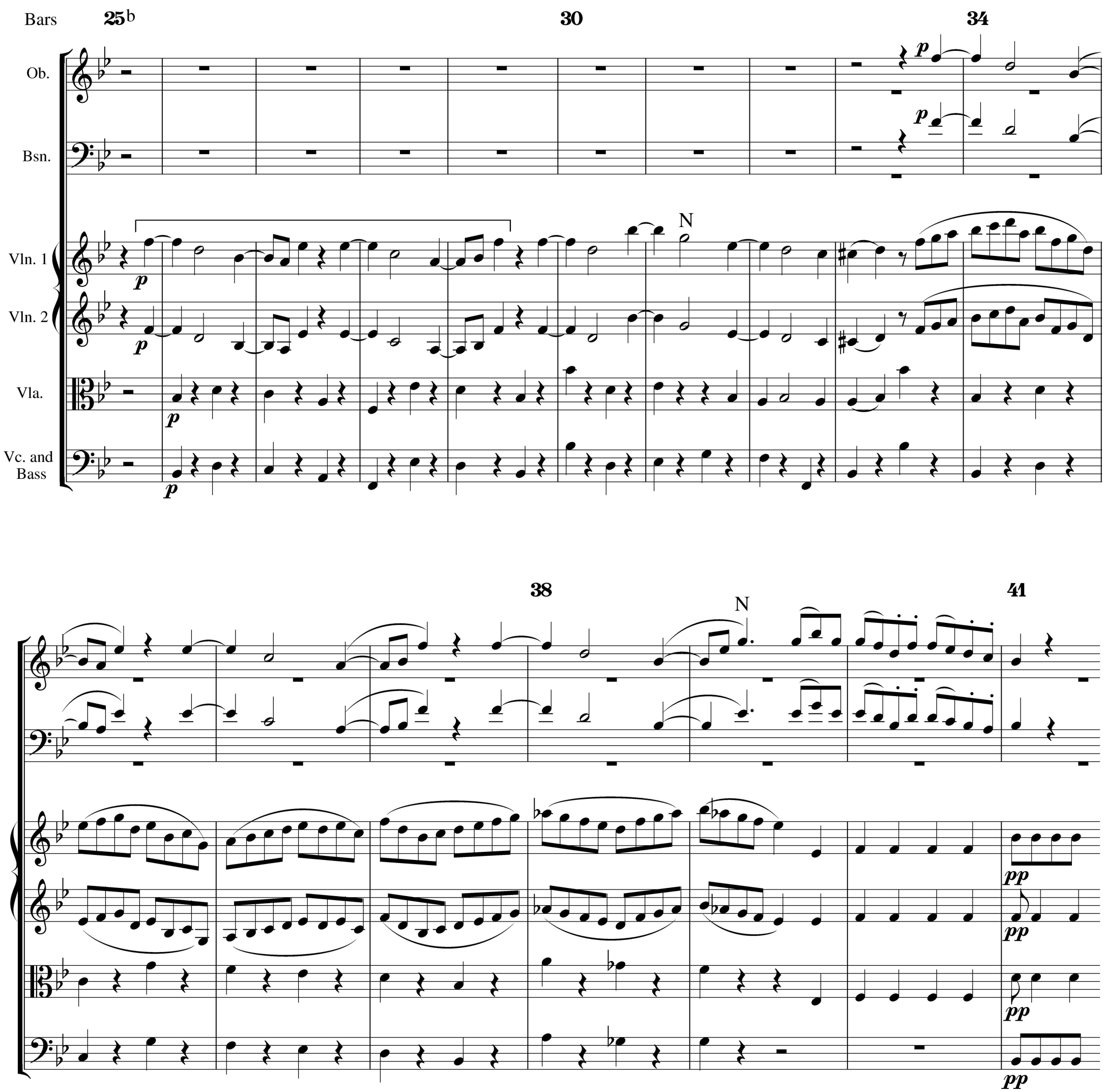



134
Oboes
p
Bassoons
137
TUTTI
f
Horns in B♭
tr
cresc.

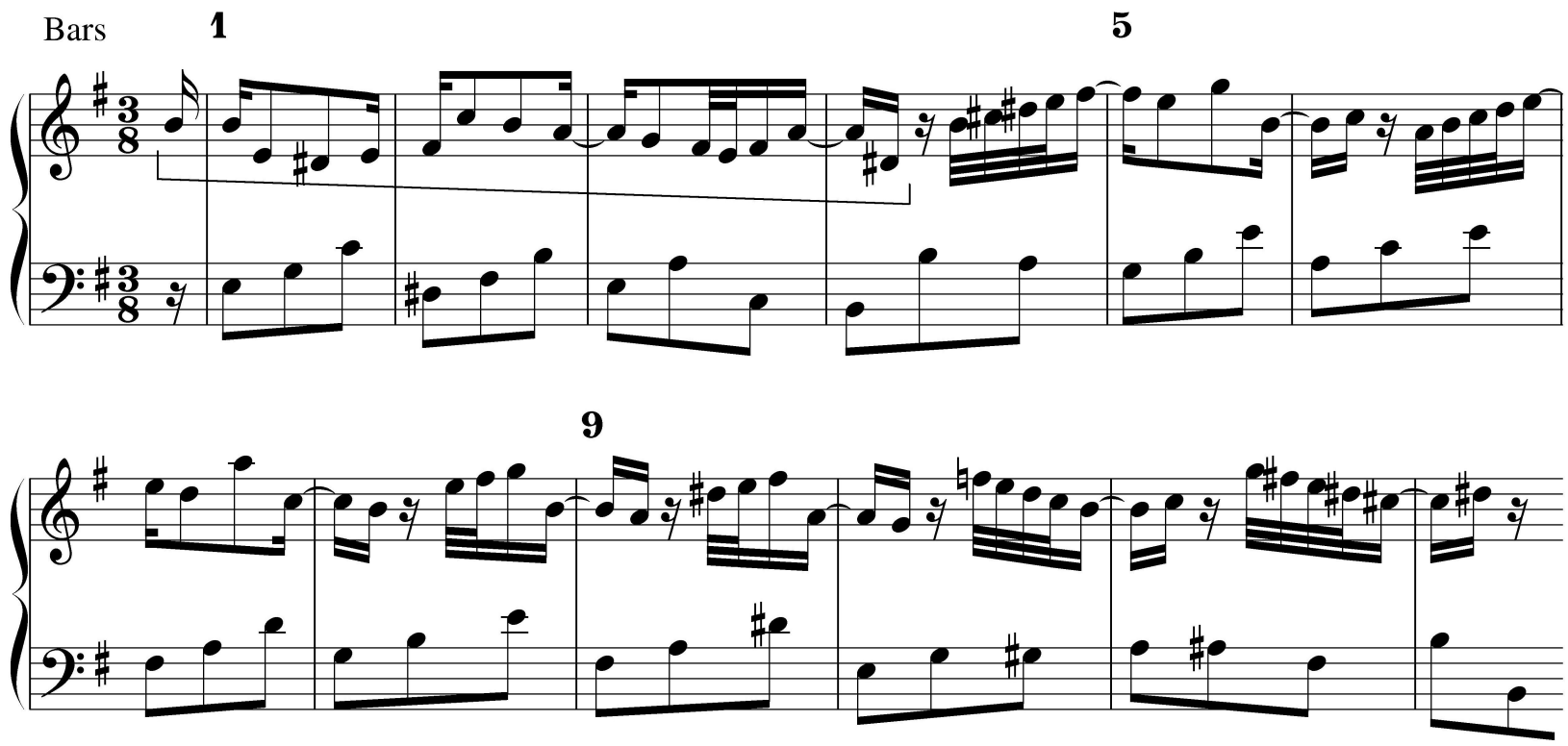
Example 4: Mozart, K. 450, I, middleground sketch, from I (bar 1) to V (bar 137)



Example 5: Mozart, K. 450, I, bars 25b–41a (orchestra's complete subordinate theme)

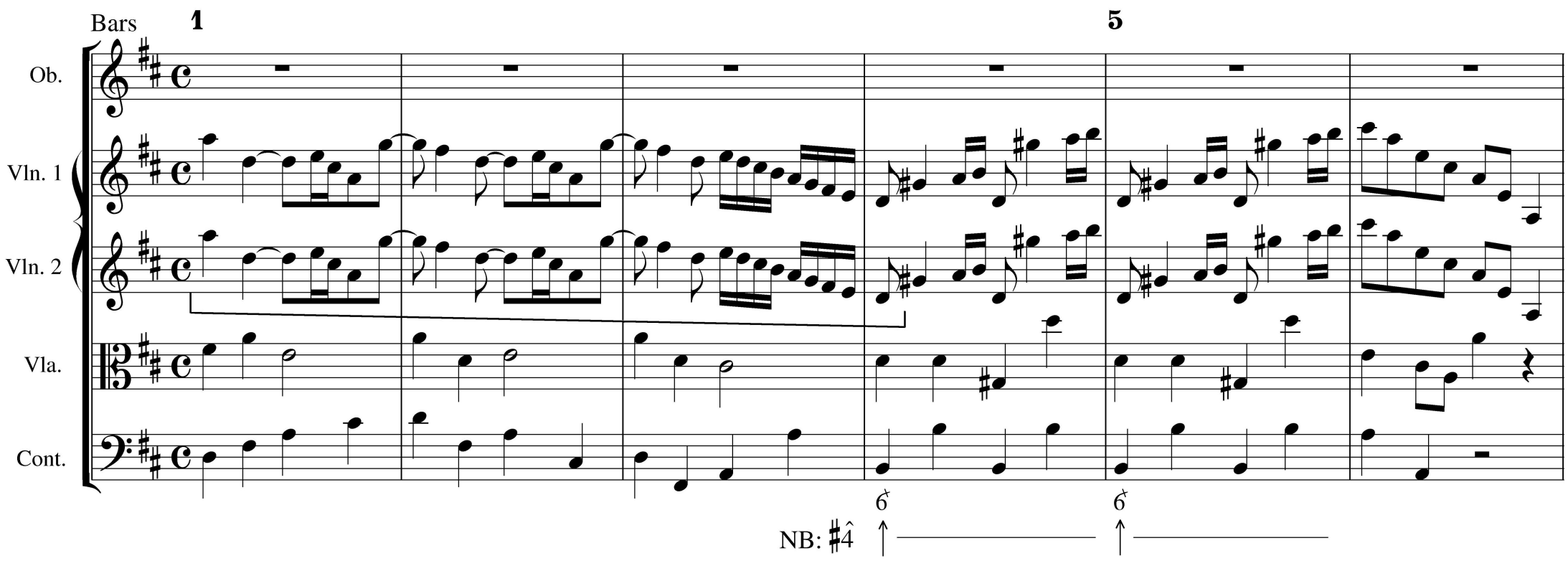


Example 6: J. S. Bach, Partita in E minor for Clavier, III: Corrente, bars 1–12

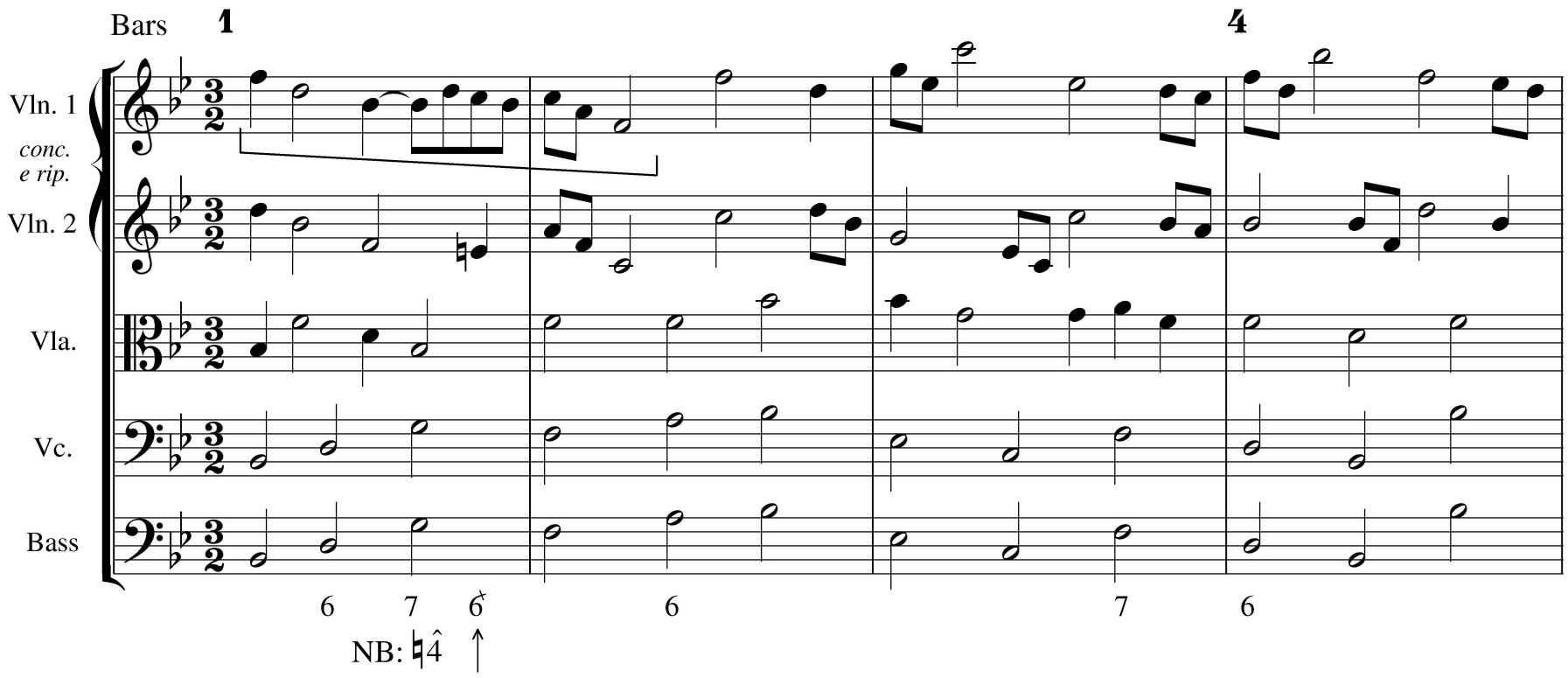


Example 7: Other sources for the orchestra's subordinate theme in K. 450

a) Handel, *Ode for St. Celia's Day*, chorus: "From Harmony," bars 1–6

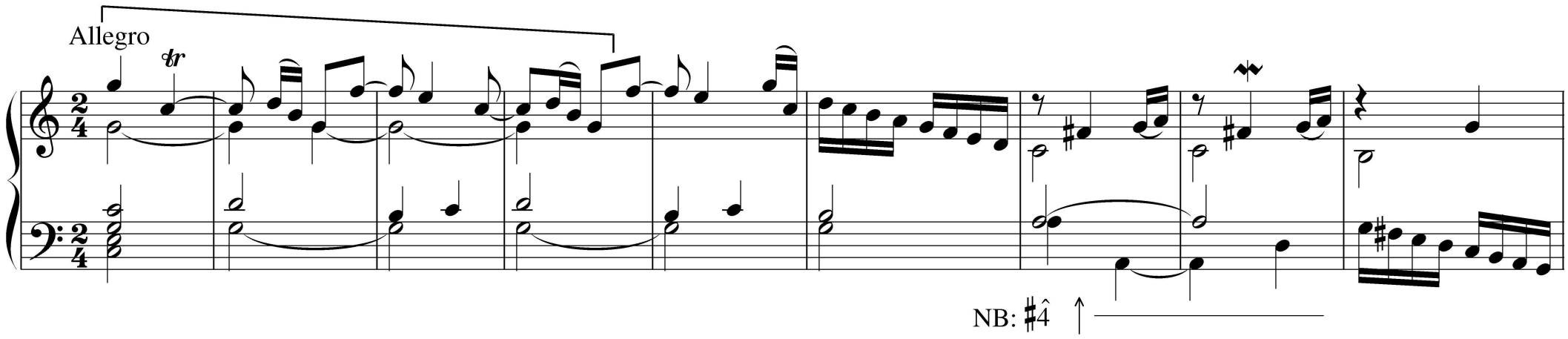


b) Handel, Concerto Grosso in B♭, Op. 6, No. 7, V: Hornpipe, bars 1–4

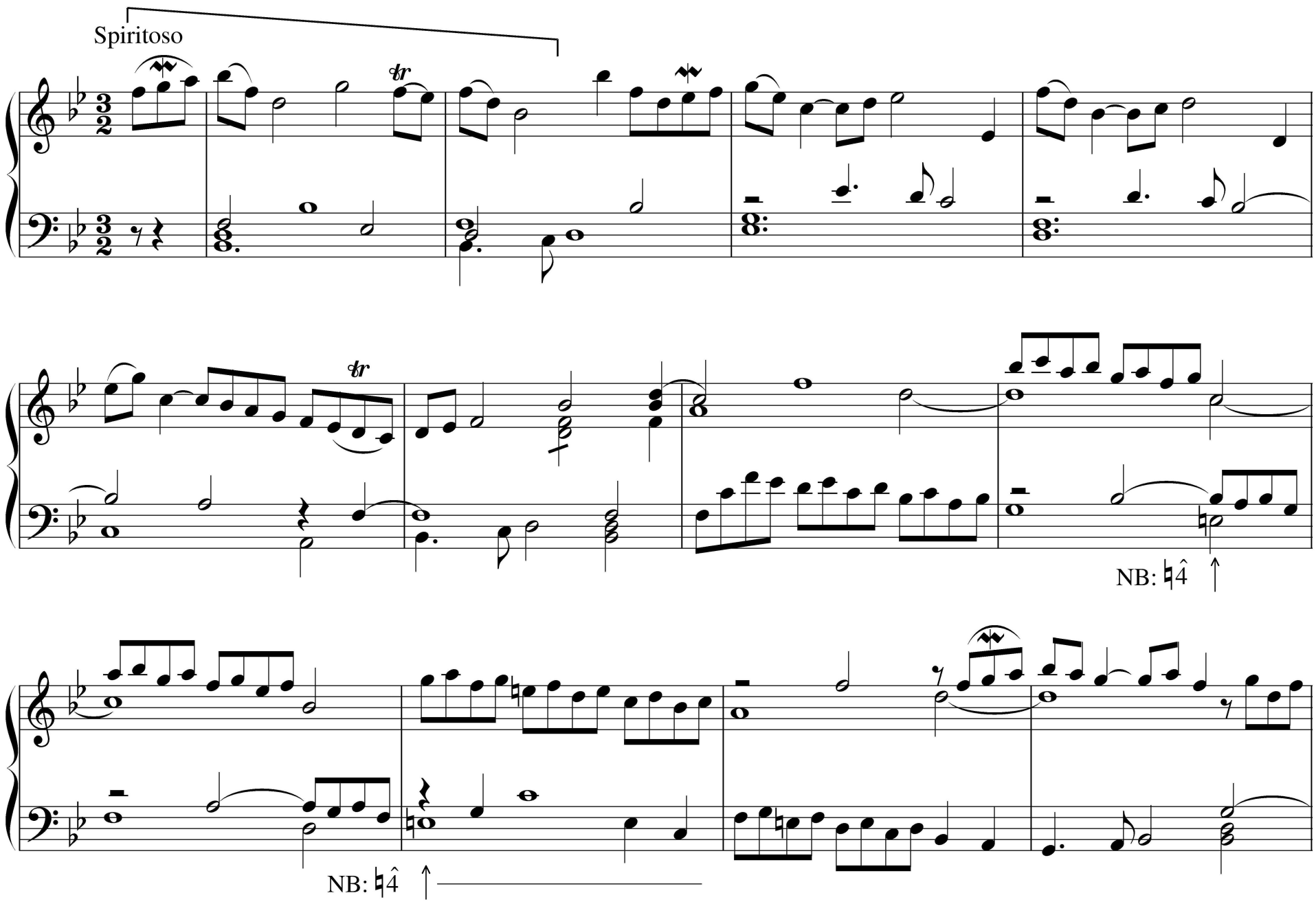


continued

c) Gottlieb Muffat, *Componimenti musicali*, Suite No. 1, X: Final, bars 1–9

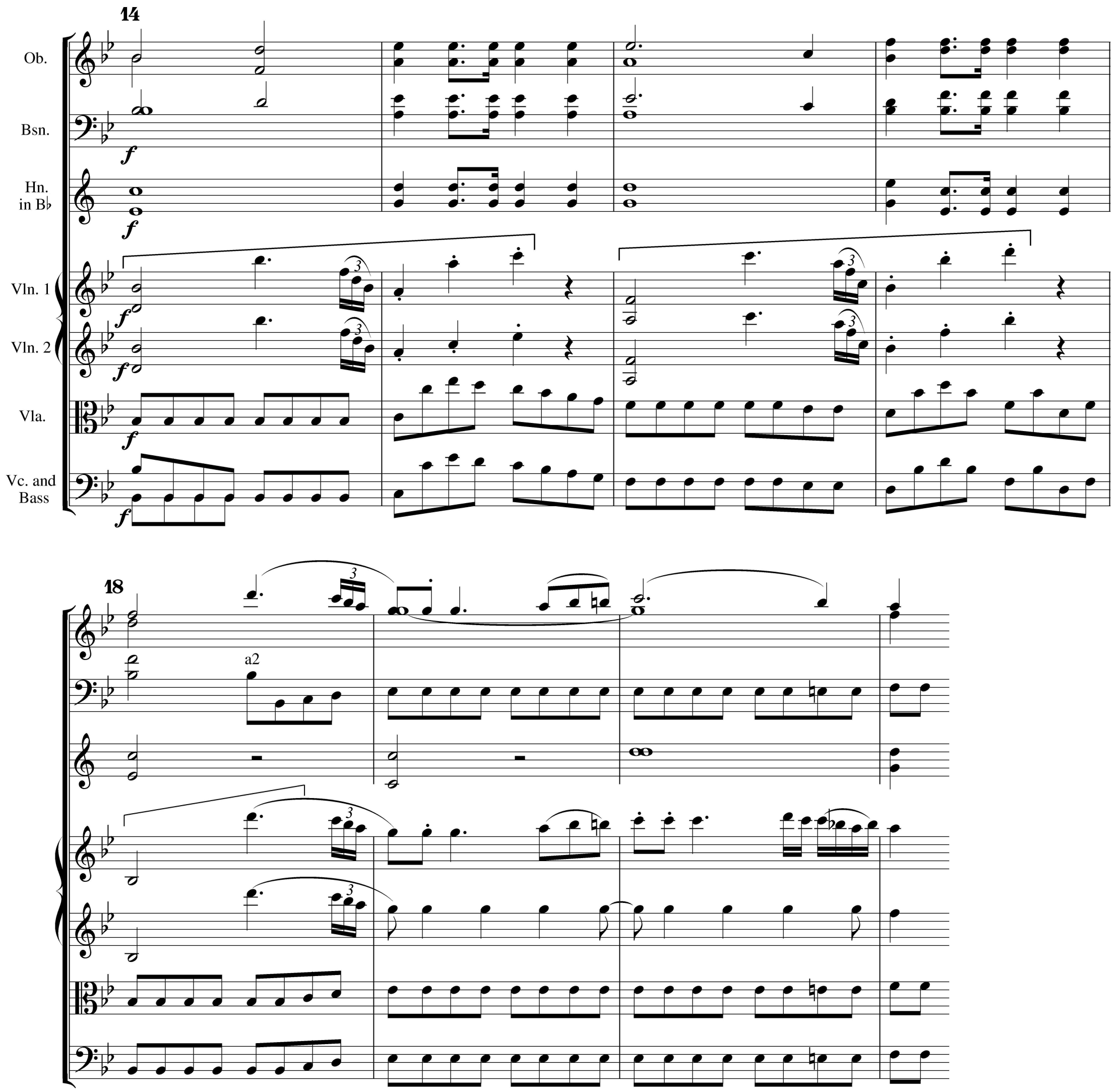


d) Muffat, *Componimenti*, Suite No. 4, X: Hornpipe, bars 1–12

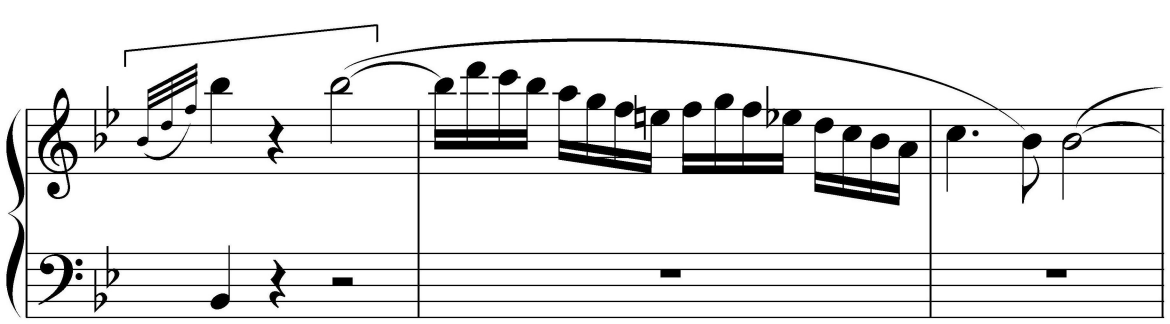


Example 8: Mozart, K. 450, I, leap motives

a) Orchestral exposition, bars 14–21



b) Keyboard entrance, bars 59–61



continued

c) Transition 1, keyboard entrance, bars 87–90

Bars **87**

legato

d) End of transition 2 (display episode, keyboard only), bars 130–134

Bars **130** **134**

e) Closing flourishes, bars 137–140

Bars **137** **140**

Ob.

Bsn.

Hn. in B♭

Vln. 1

Vln. 2

Vla.

Vc. and Bass

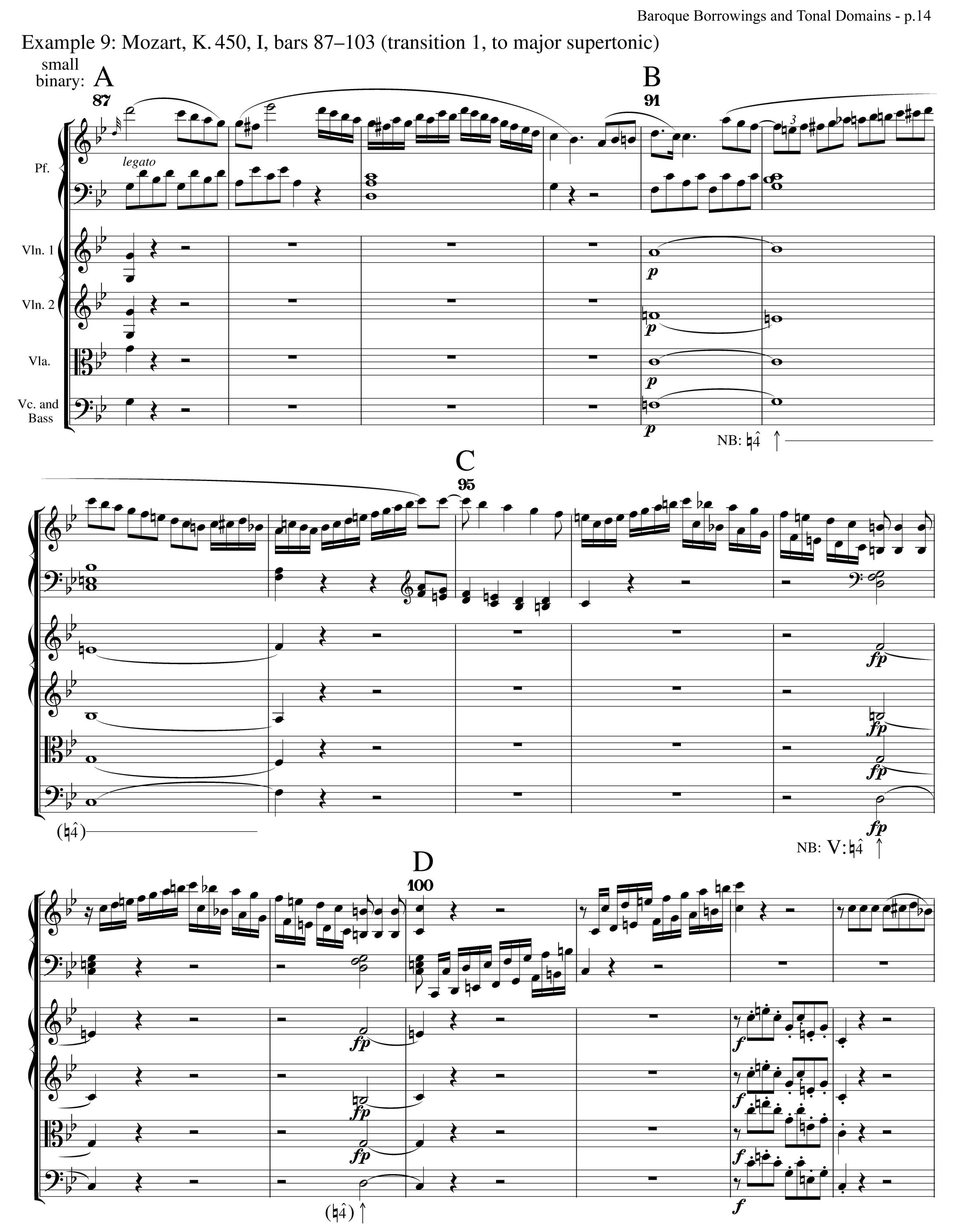
f) Opening of registers (Hepokoski and Darcy's *warmup*), bars 59–70

Bars **59**

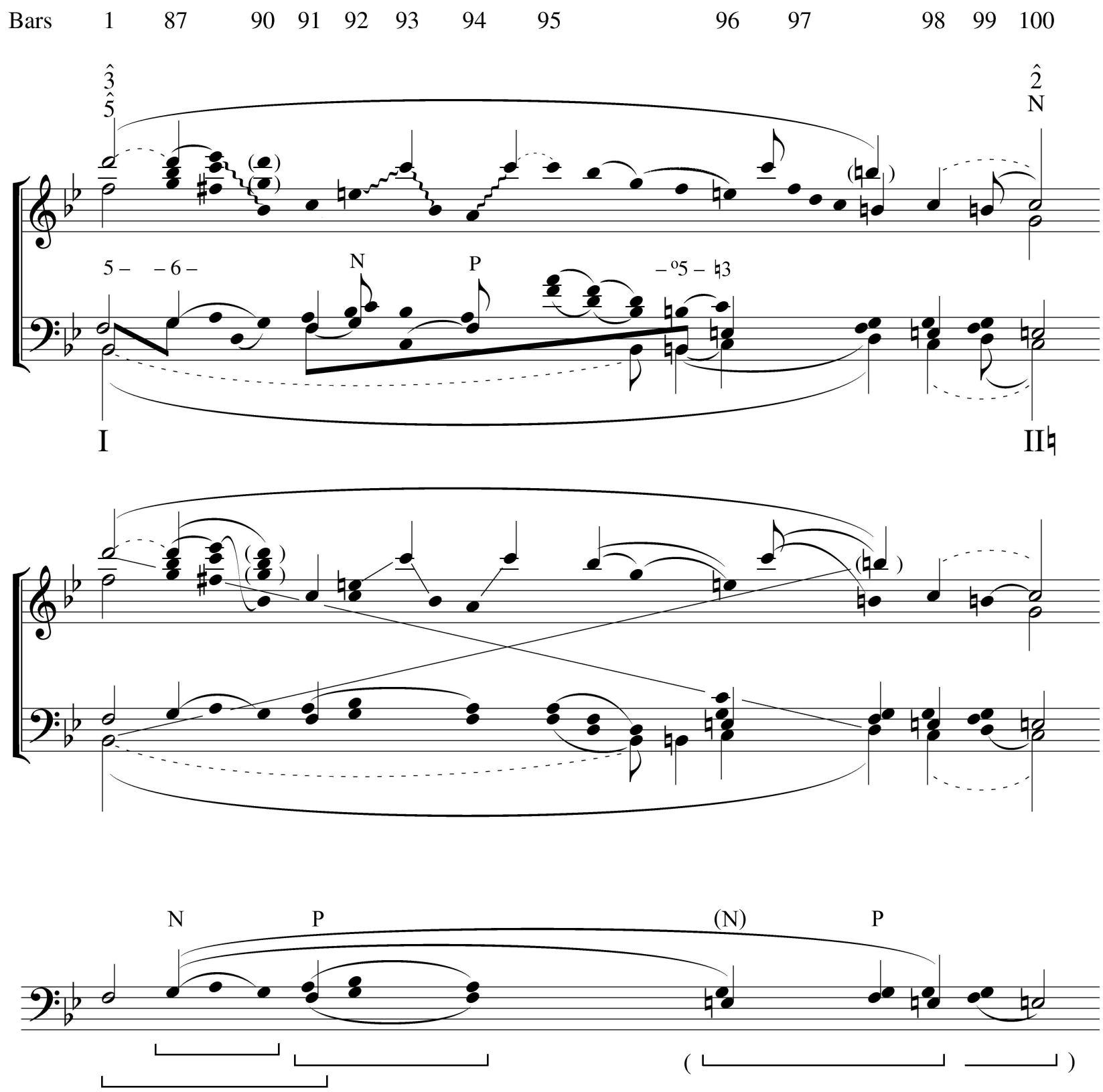
legato

65

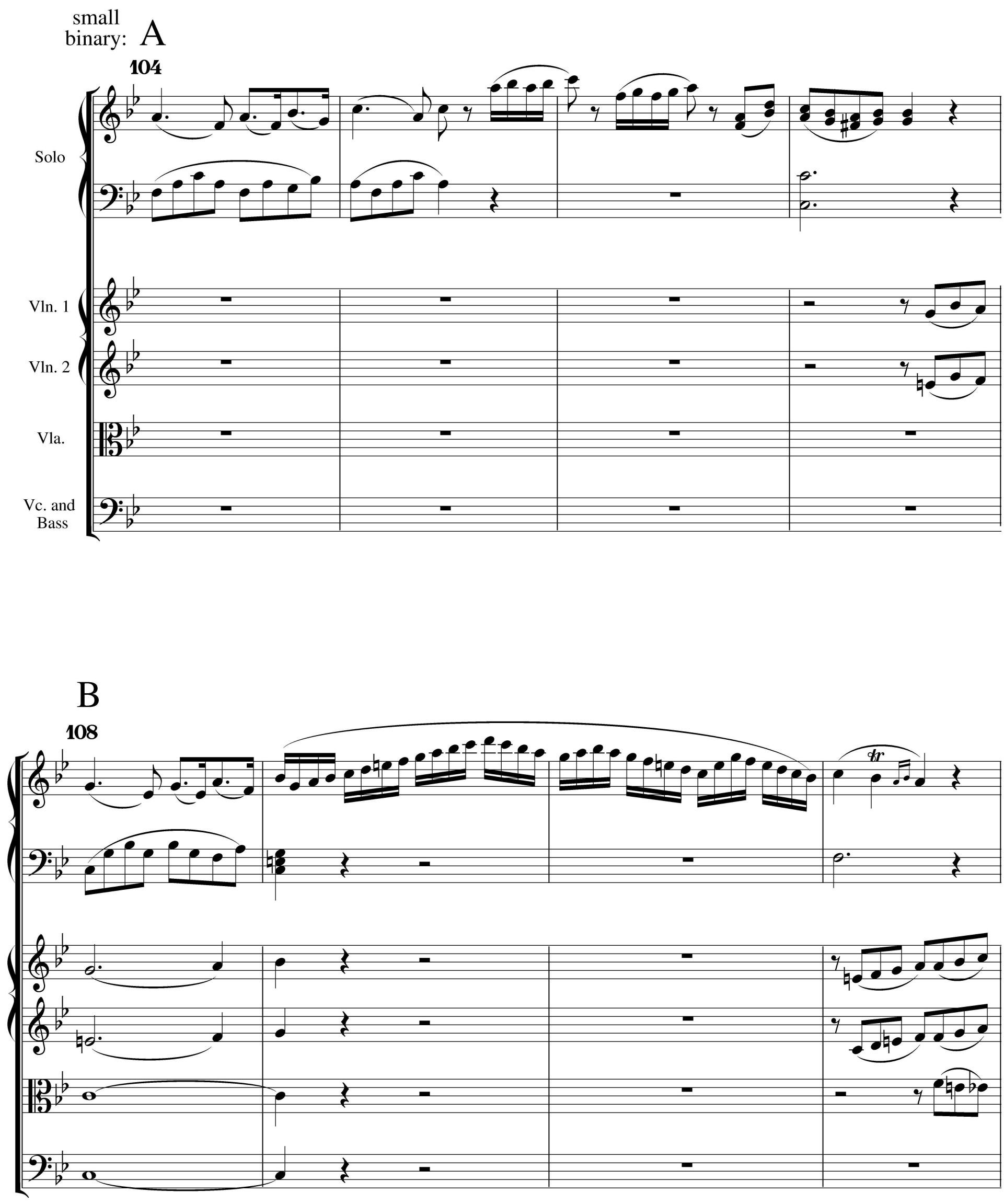
Example 9: Mozart, K. 450, I, bars 87–103 (transition 1, to major supertonic)



Example 10: Mozart, K. 450, I, bars 87–100, bass unfolding and voice exchange



Example 11: Mozart, K. 450, I, the complete solo subordinate theme (bars 104–119[a])



continued

Example 11 *(cont.)*

C

112

legato

from J. S. Bach, Corrente, bars 29–35 (see Example 13a)

D

116

119

legato

Example 12: Mozart, K. 450, I, transition 2 (display episode), bars 119–137

small binary: A

119

from J. S. Bach, Air (see Example 13b)

B

122

Pf.

from J. S. Bach, Corrente, bars 35–38 (see Example 13a) and
J. C. Bach, Sonata, I, bars 13–14 (see Example 16c)

C

126

Pf.

Vln. 1

Vln. 2

Vla.

Vc. and Bass

D

130

continued

Example 12 *(cont.)*

134

Oboes

p

Bassoons

137

TUTTI

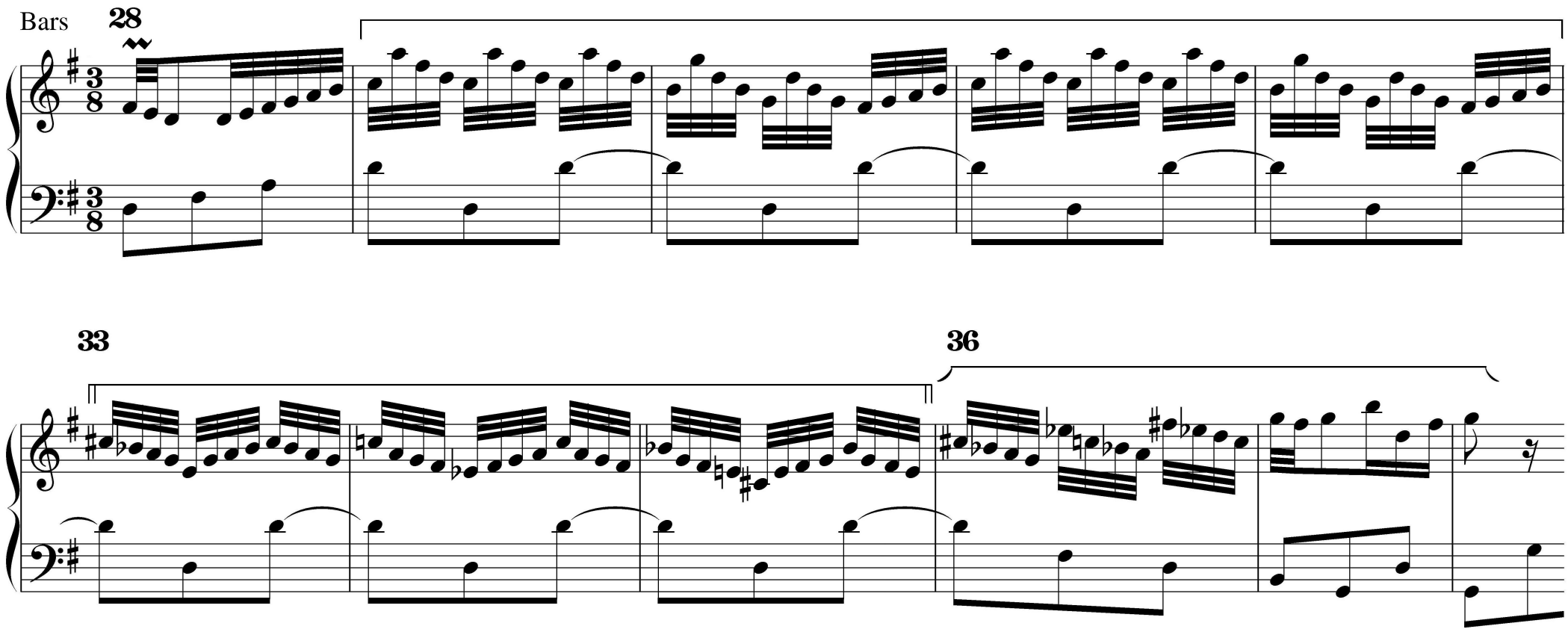
f

Horns in B♭

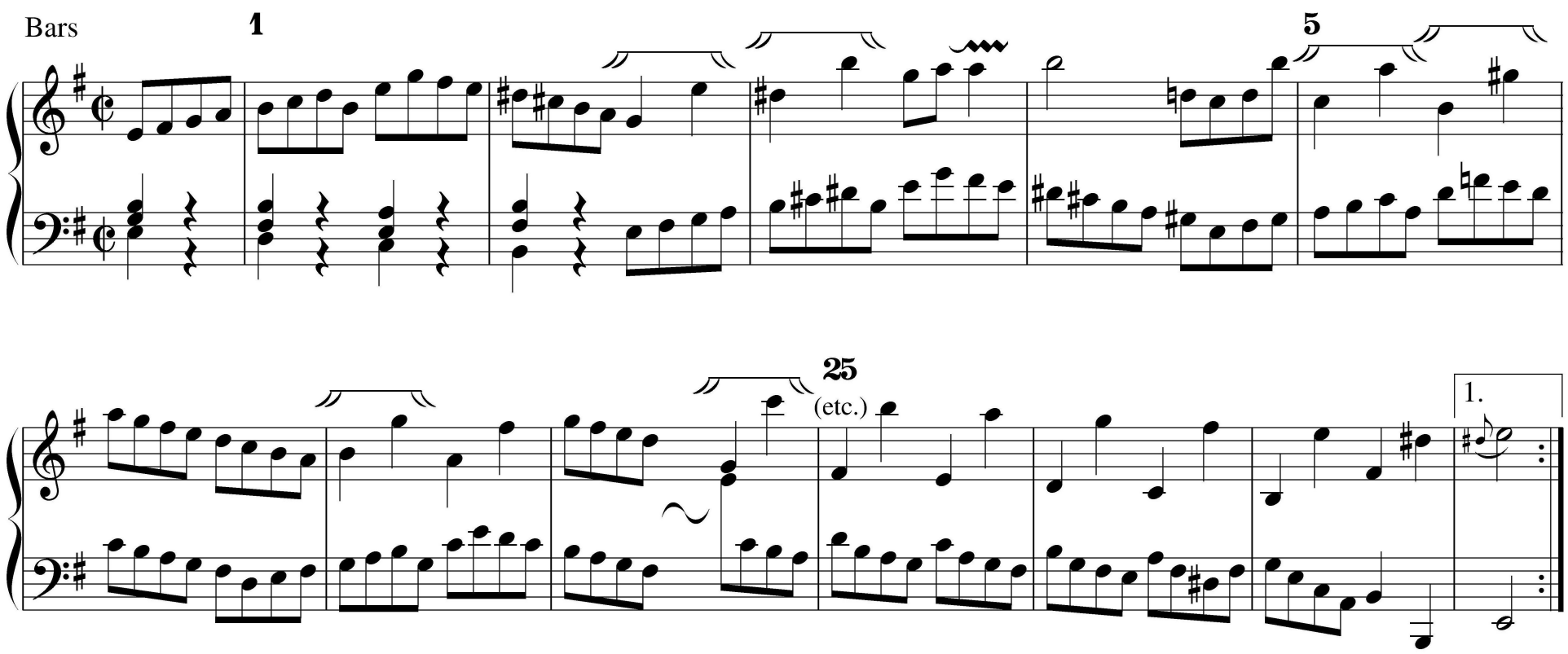
cresc.

Example 13: Bach, Partita in E minor

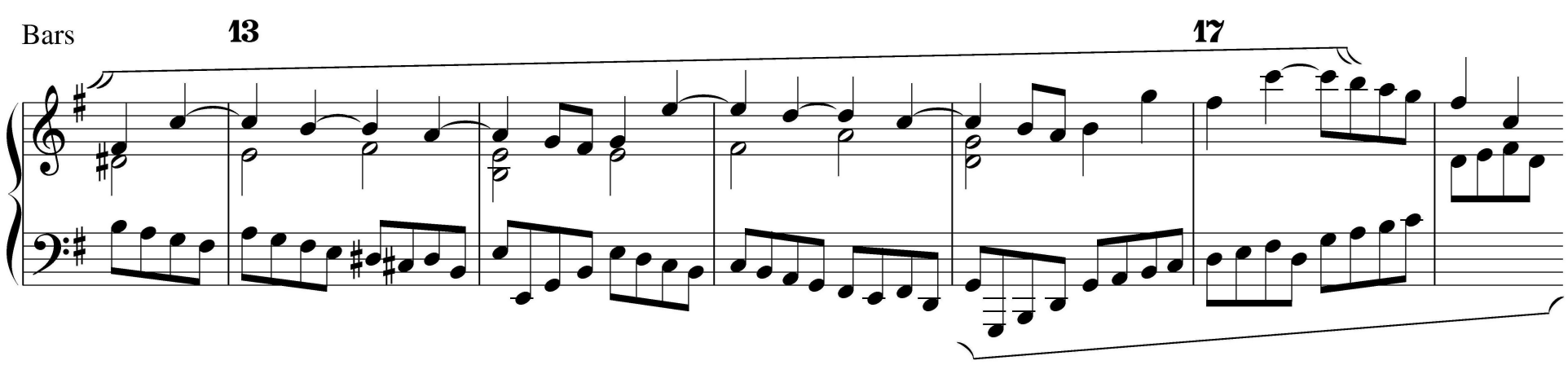
a) Corrente, bars 28–38: Source for Mozart's subordinate theme, C and D, and secondary source for display episode, A



b) Air, bars 1–8[a], 24[b]–28: Source for Mozart's leaps

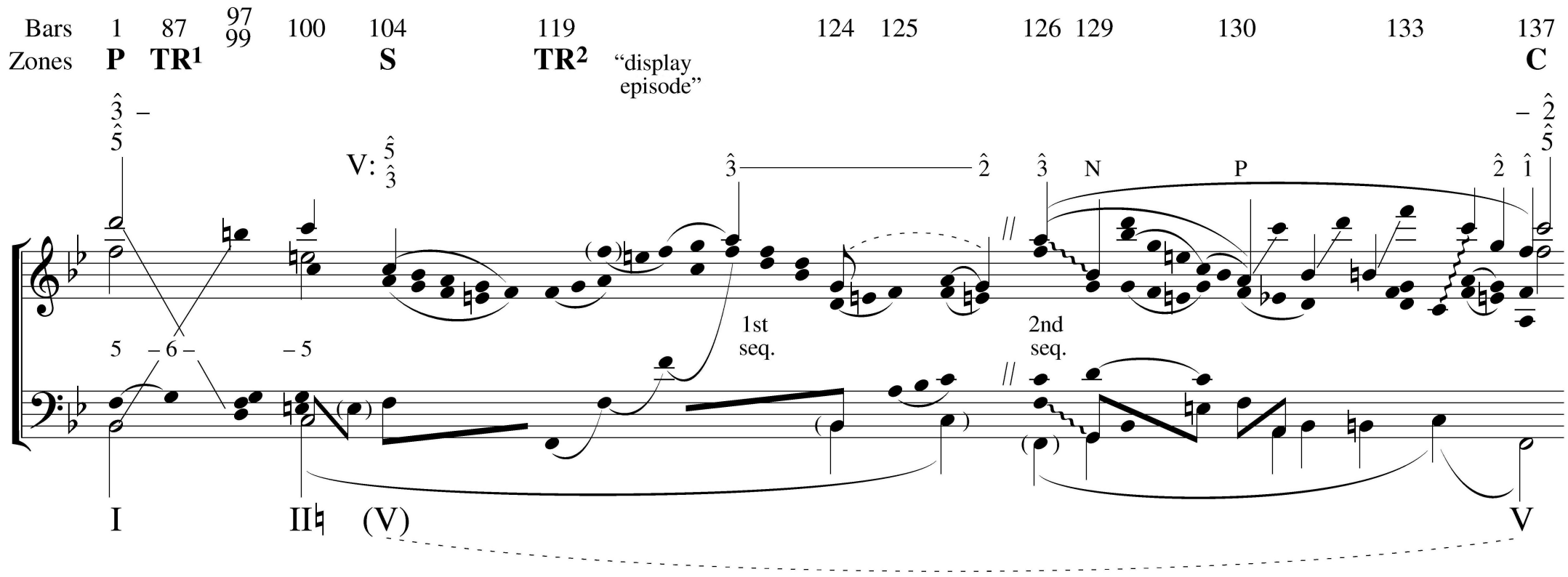


c) Air, bars 12[b]–18[a]: Secondary source for Mozart's display episode, A

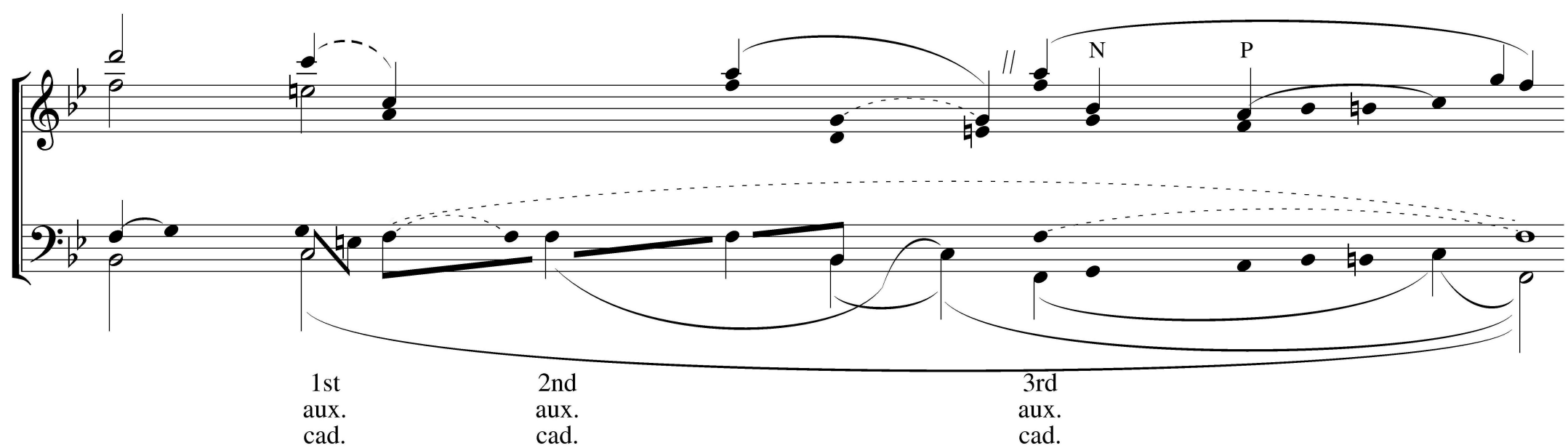


Example 14: Mozart, K. 450, I, tonal organization up to C zone (bars 1–137)

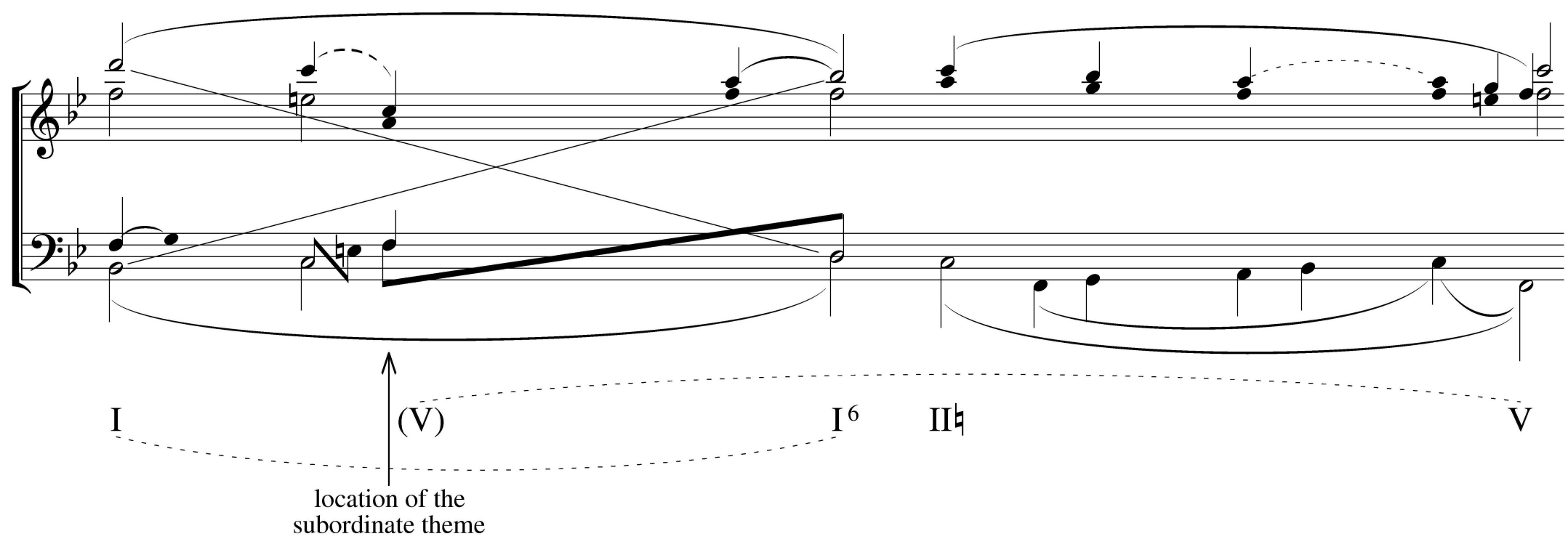
a) Foreground



b) Middleground



c) Similar progression with underlying voice exchange



Example 15: Mozart and J. S. Bach (part I)

a) Mozart, K. 450, I, bars 112–121: The secondary theme, C and D; display episode, A

C

Bars 112

legato

Pf.

Vln. 1

Vln. 2

Vla.

Vc. and Bass

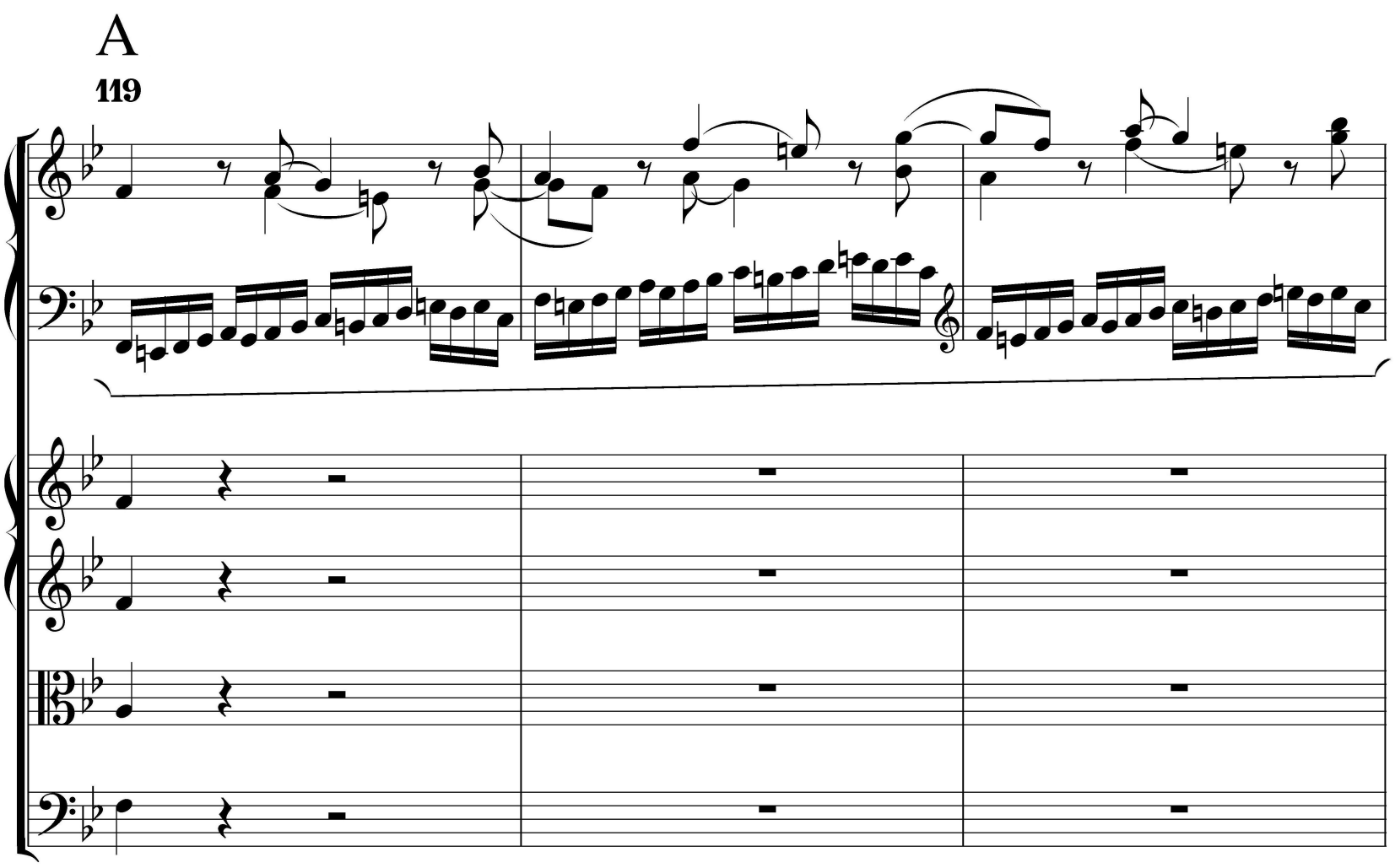
6/4 5/3 6/4 5/3

D

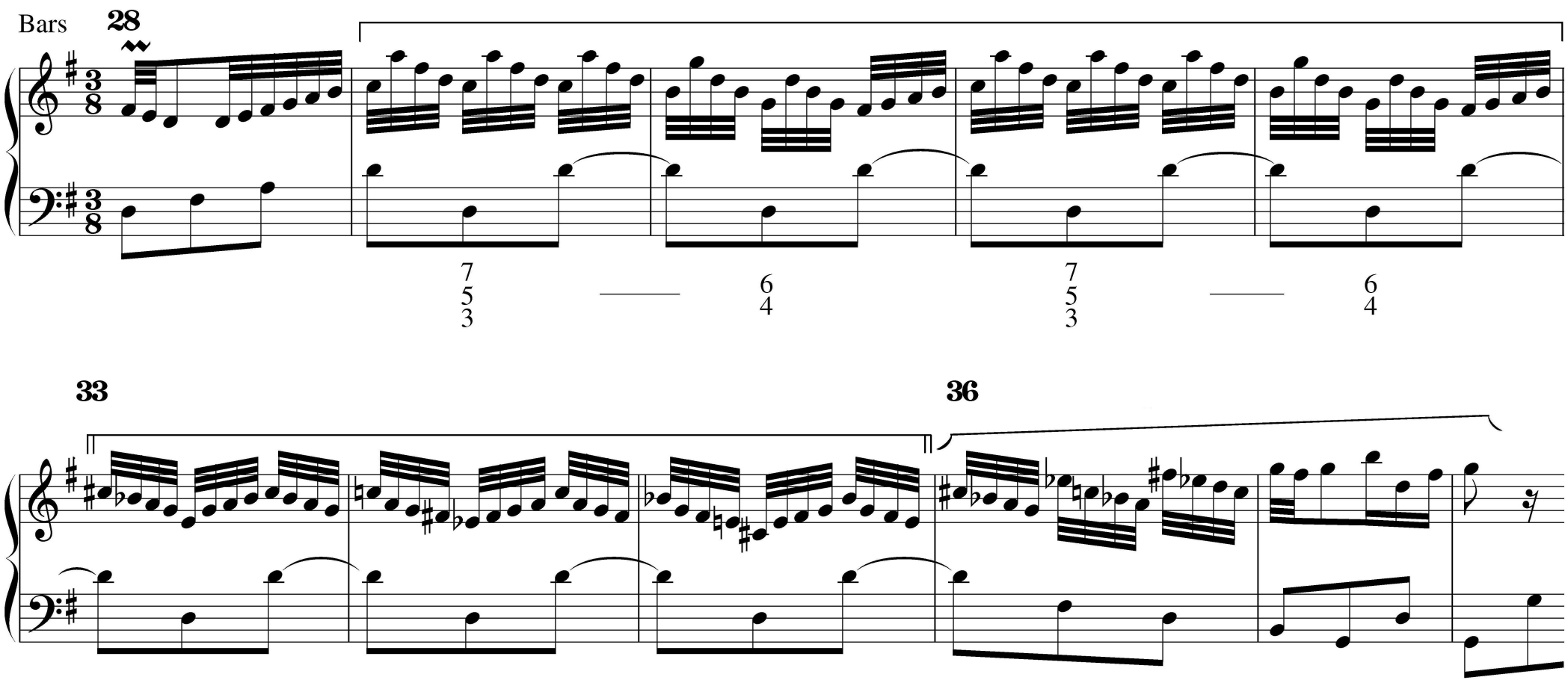
116

legato

continued

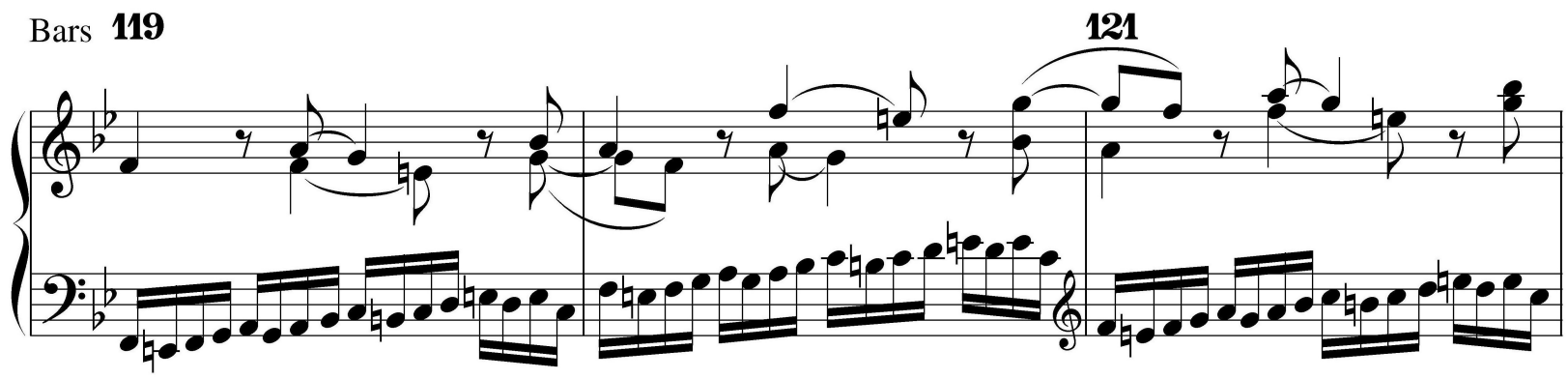


b) J. S. Bach, E minor Partita, Corrente, bars 28–39

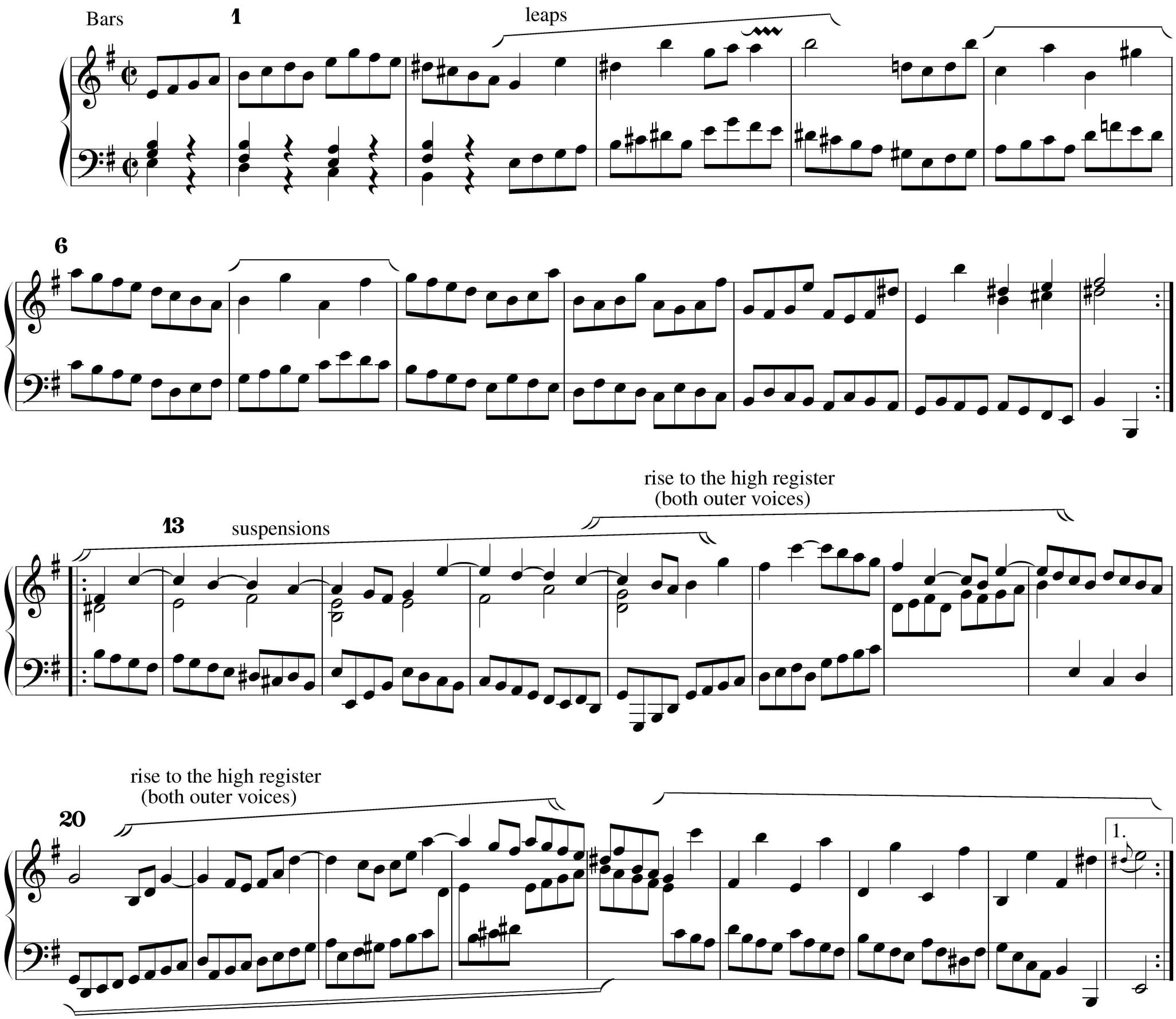


Example 16: Mozart and J. S. Bach (part II); Mozart and J. C. Bach (part I)

a) Mozart, K. 450, I, bars 119–121: Suspensions



b) J. S. Bach, E minor Partita, Air



LEGEND:

leaps

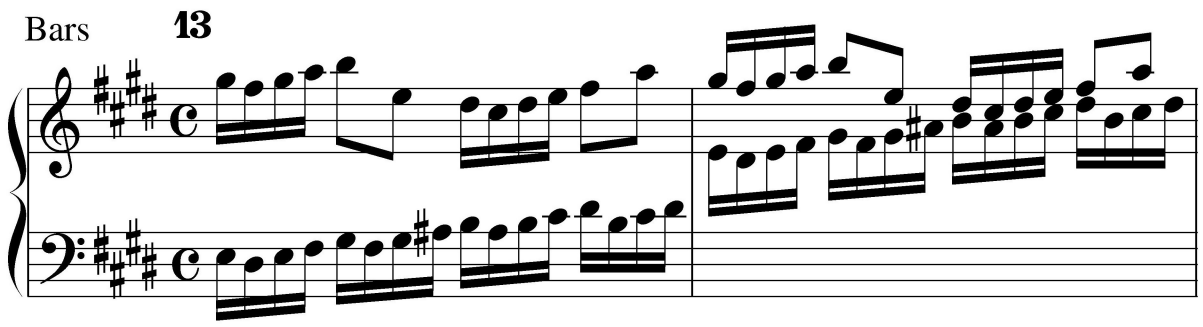
suspensions, associated rise to the high register in both outer voices

left-hand ascent

continued

Example 16 *(cont.)*

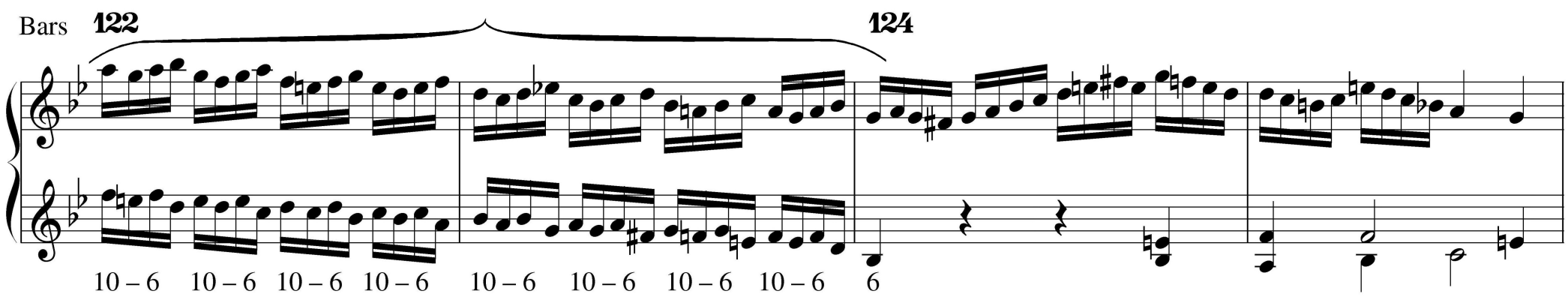
c) J. C. Bach, Sonata in E, Op. 5, No. 5, I: Allegro assai, bars 13–14



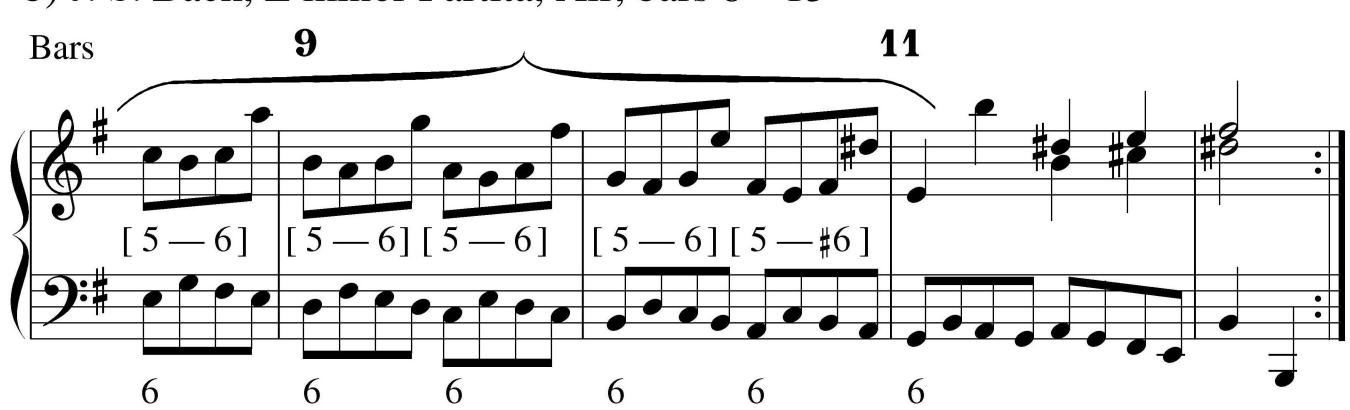
(after Ellwood Derr)

Example 17: Mozart and J. S. Bach (part III); Mozart and J. C. Bach (part II)

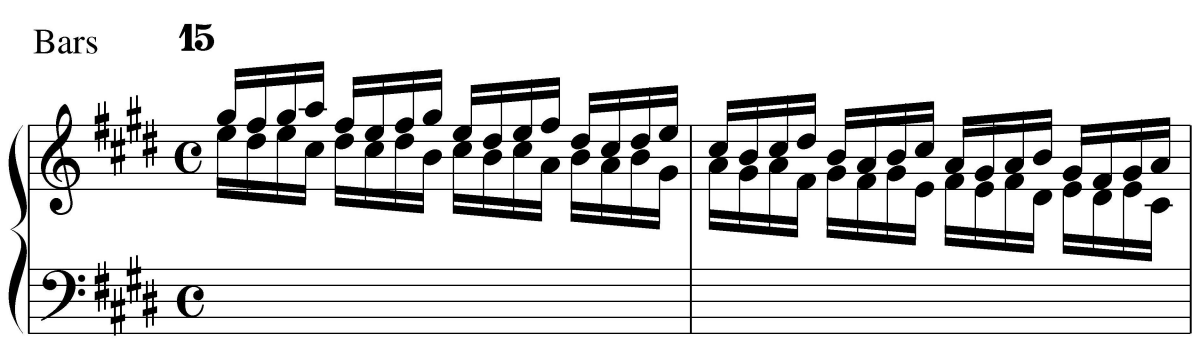
a) Mozart, K. 450, I, bars 122–124: first sequence



b) J. S. Bach, E minor Partita, Air, bars 8[b]–13



c) J. C. Bach, Sonata in E, bars 15–16

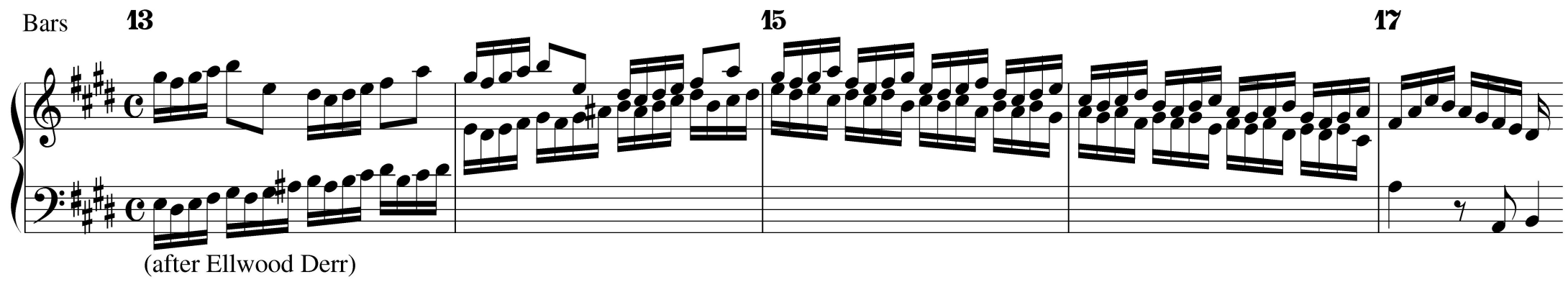


(after Ellwood Derr)

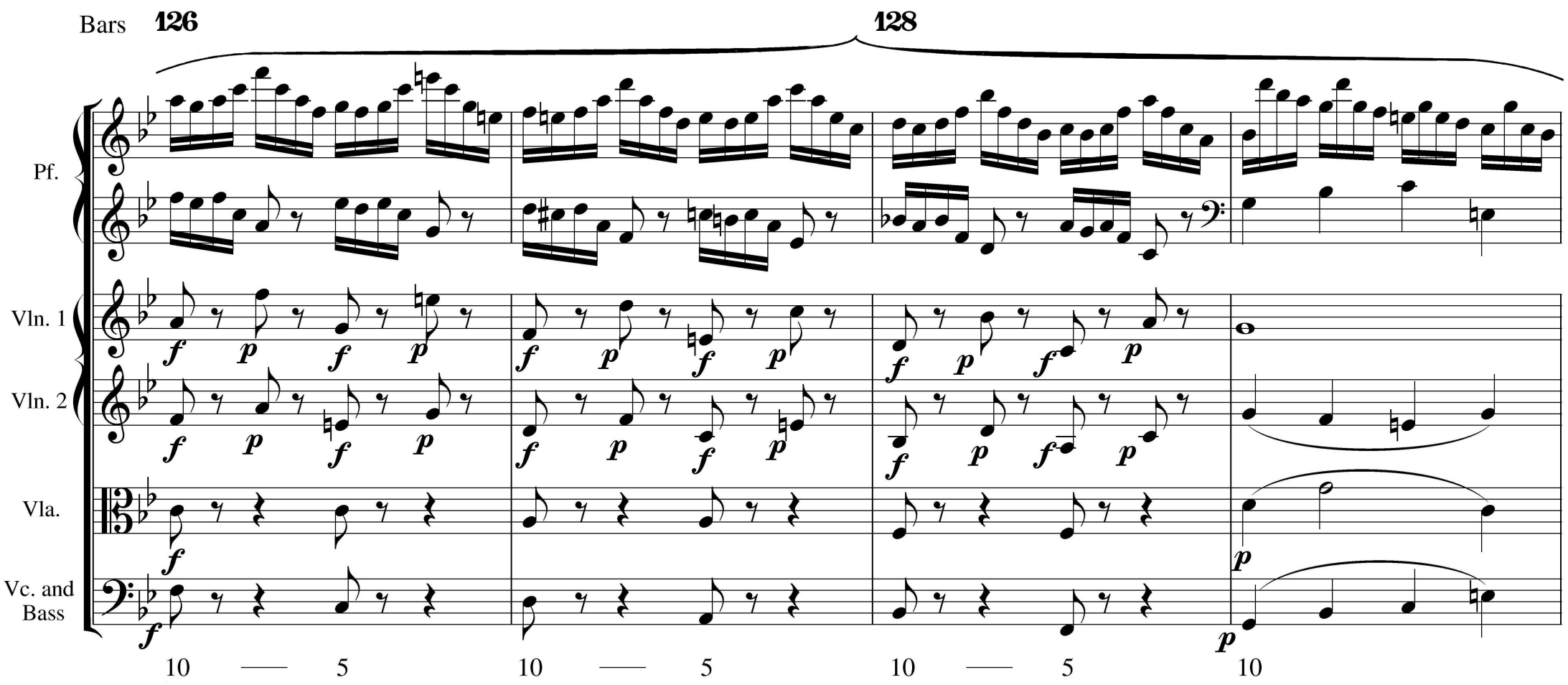
continued

Example 17 *(cont.)*

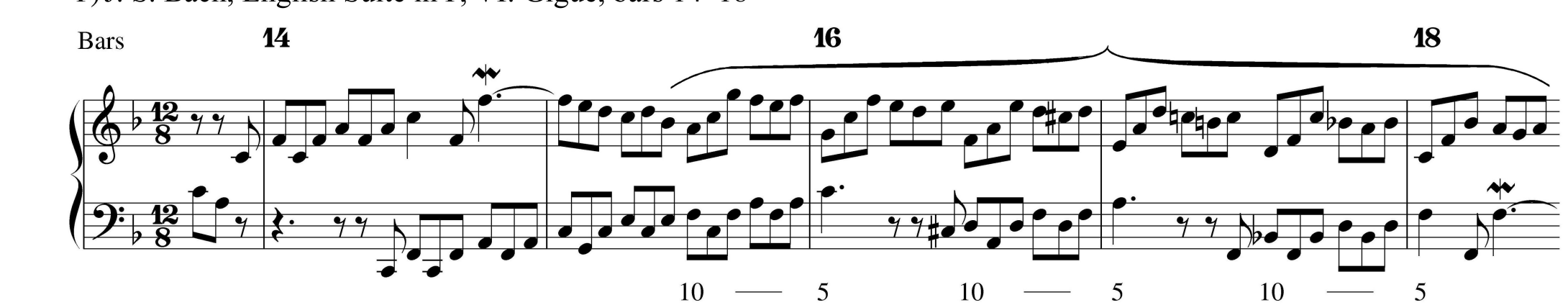
d) J. C. Bach, Sonata, bars 13–17



e) Mozart, K. 450, I, bars 126–129: second sequence

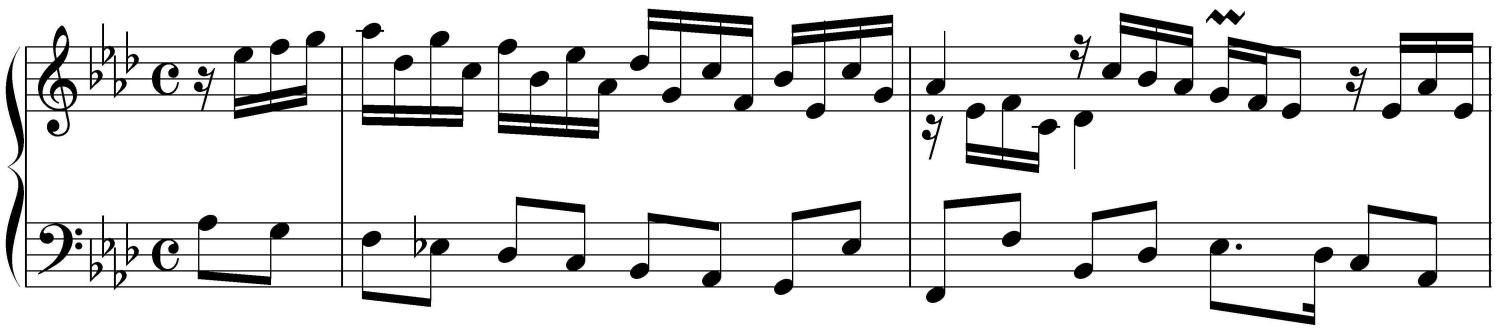


f) J. S. Bach, English Suite in F, VI: Gigue, bars 14–18

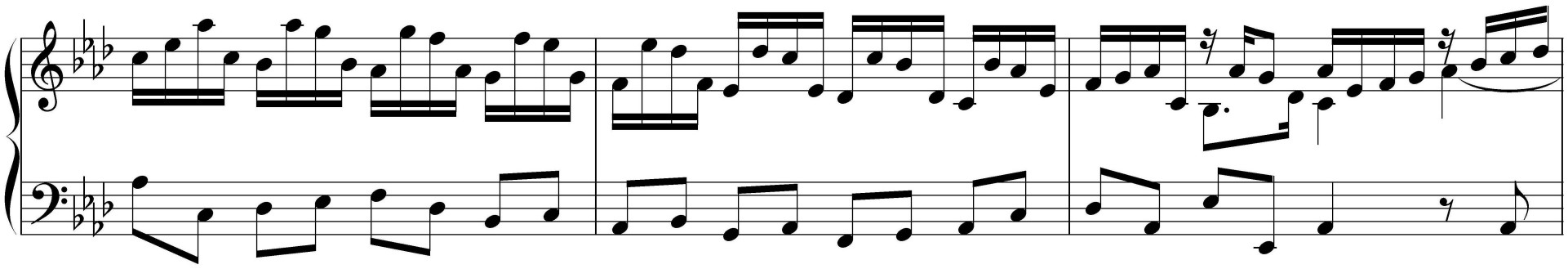


Example 18: Handel, Suite in F minor, III, Allemande, proximate sequences from a♭2

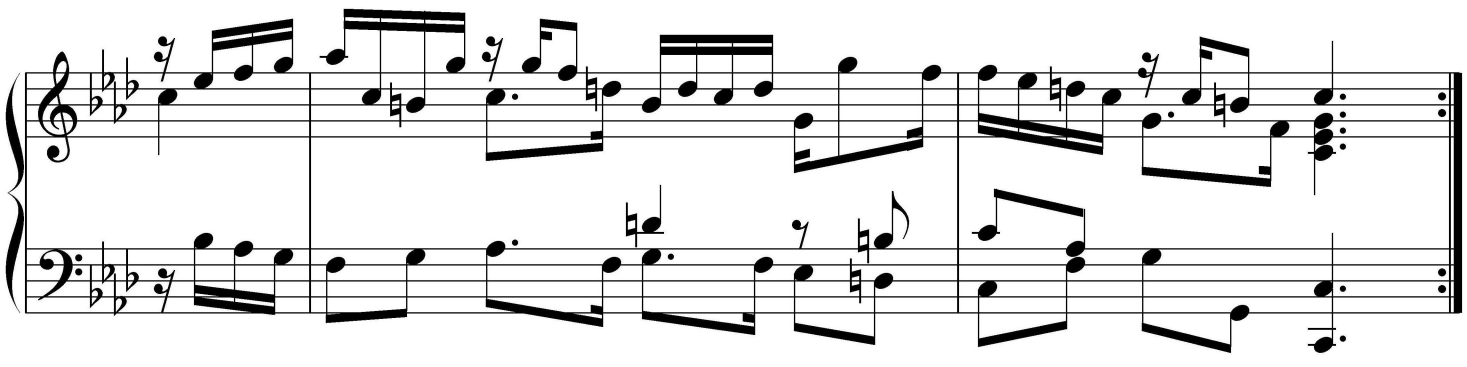
a) Bars 3–4



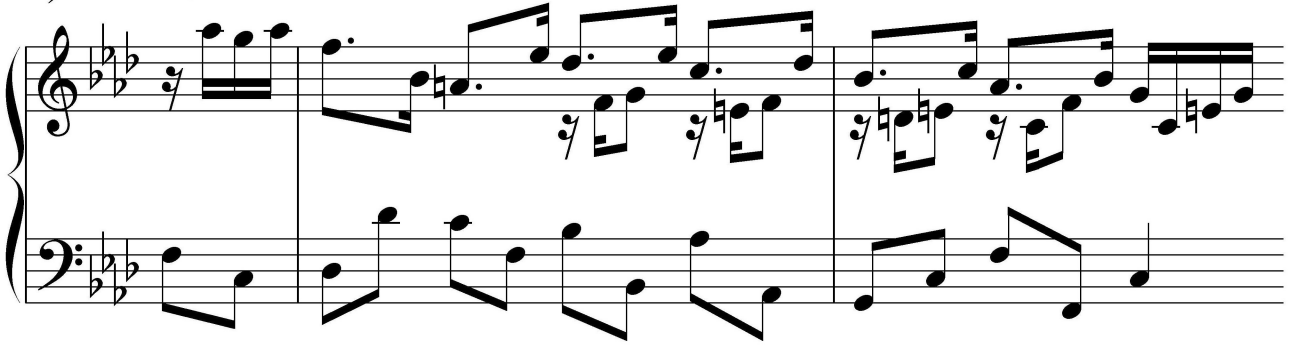
b) Bars 7–9



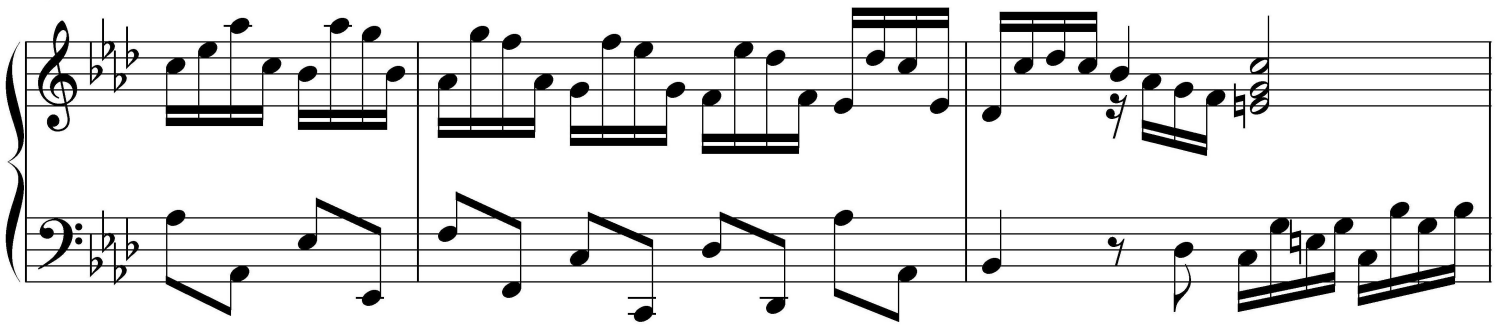
c) Bars 12–13



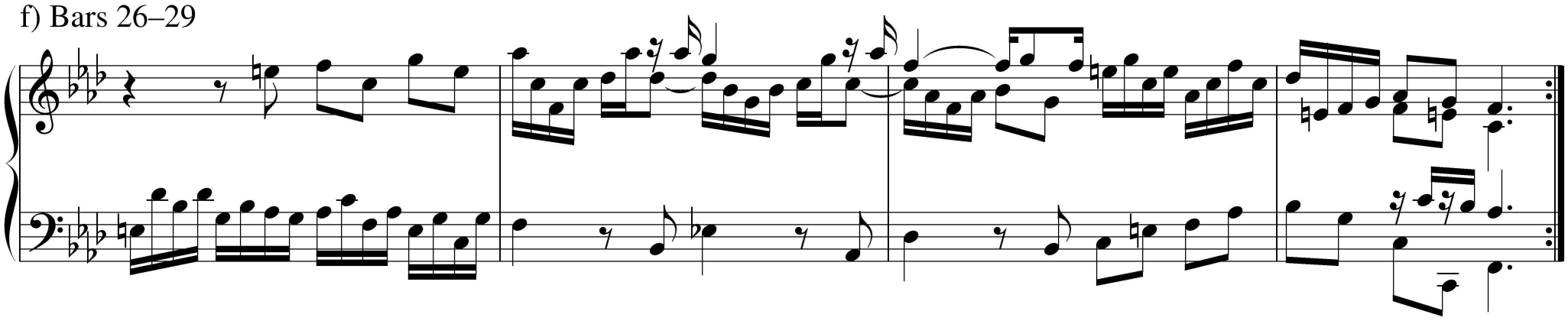
d) Bars 20–21



e) Bars 23b–25

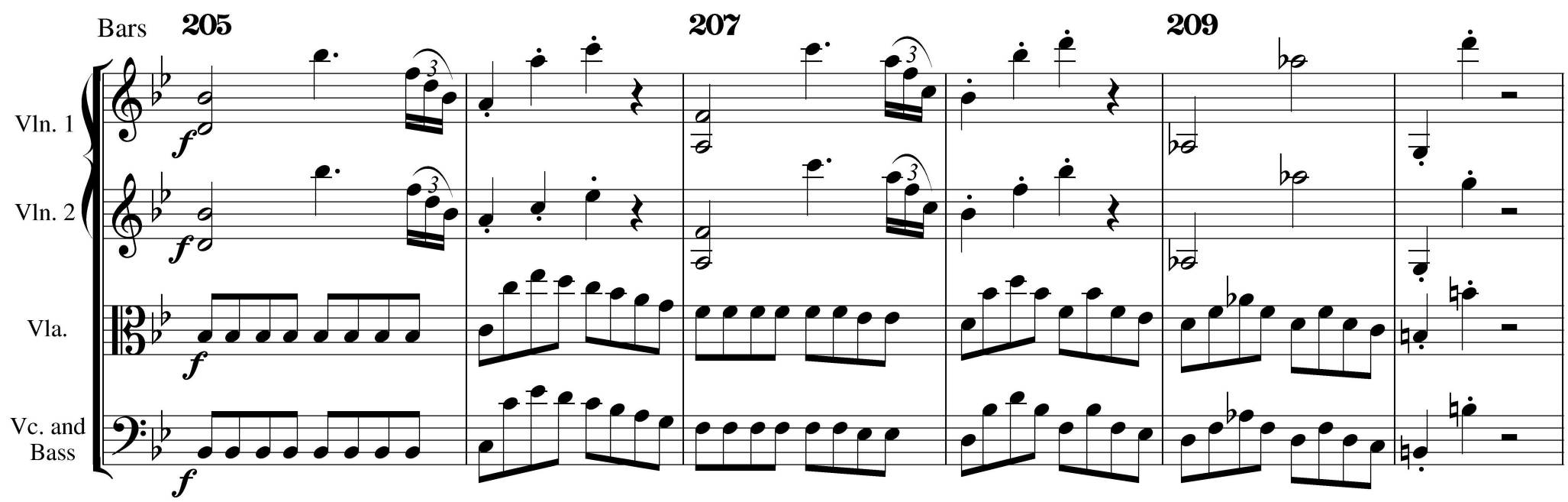


f) Bars 26–29

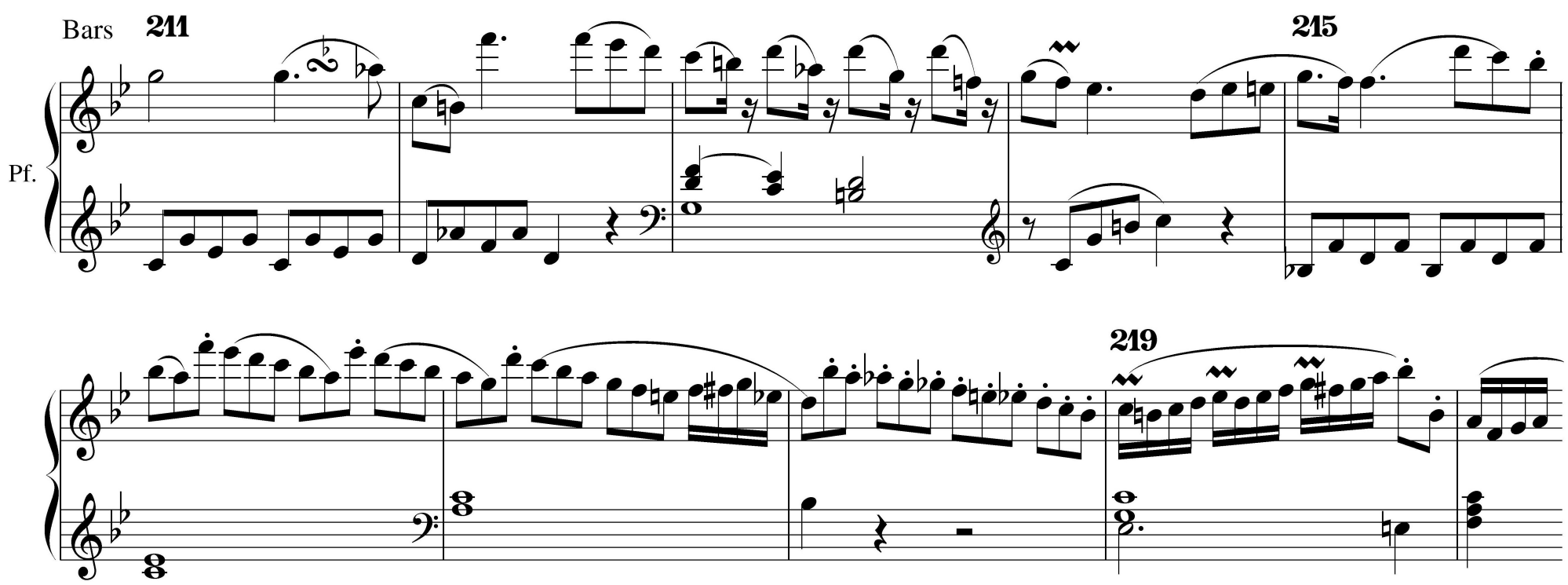


Example 19: Mozart, K. 450, I, Recapitulation, high register

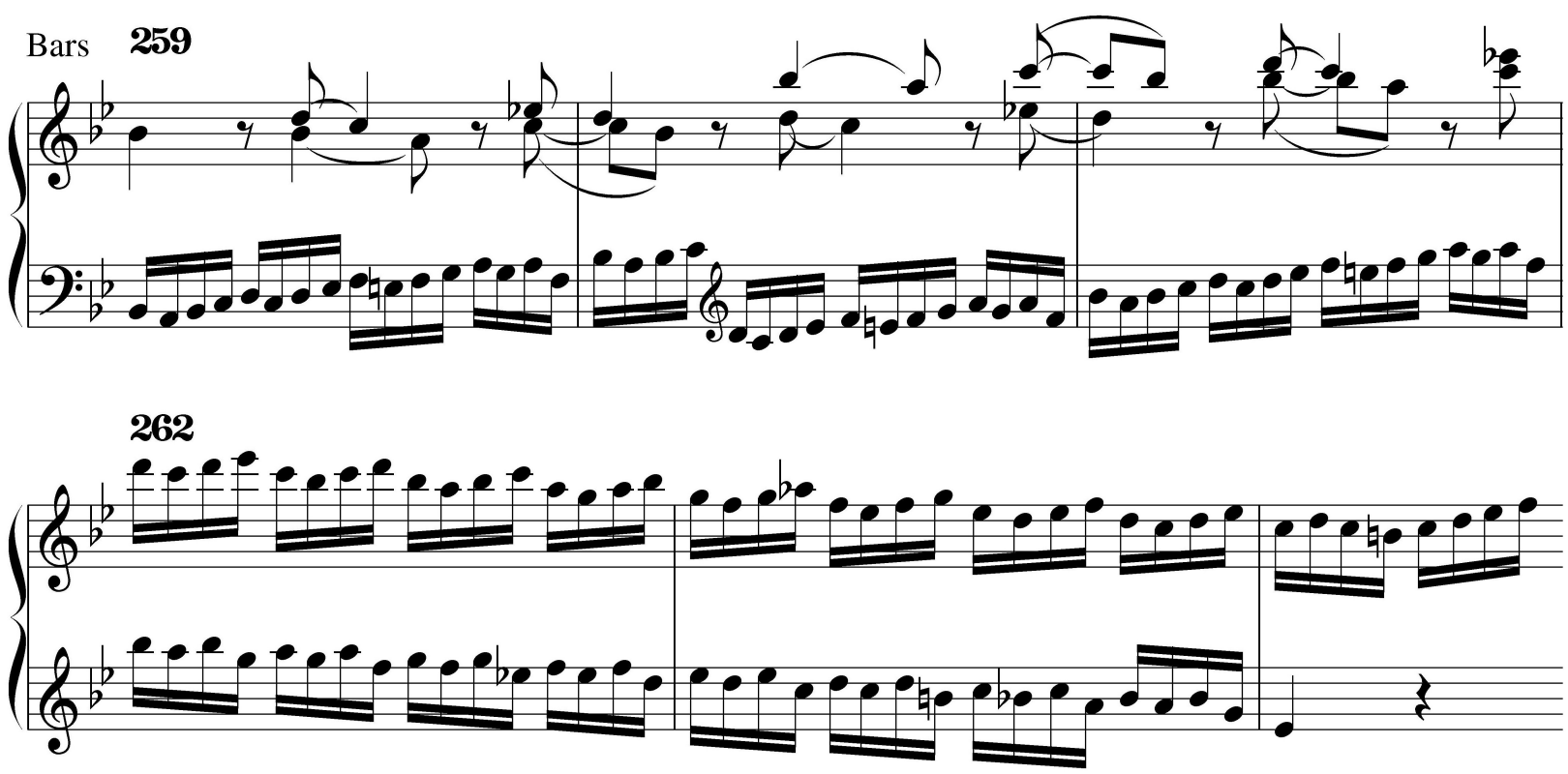
a) Bars 205–210 (strings only)



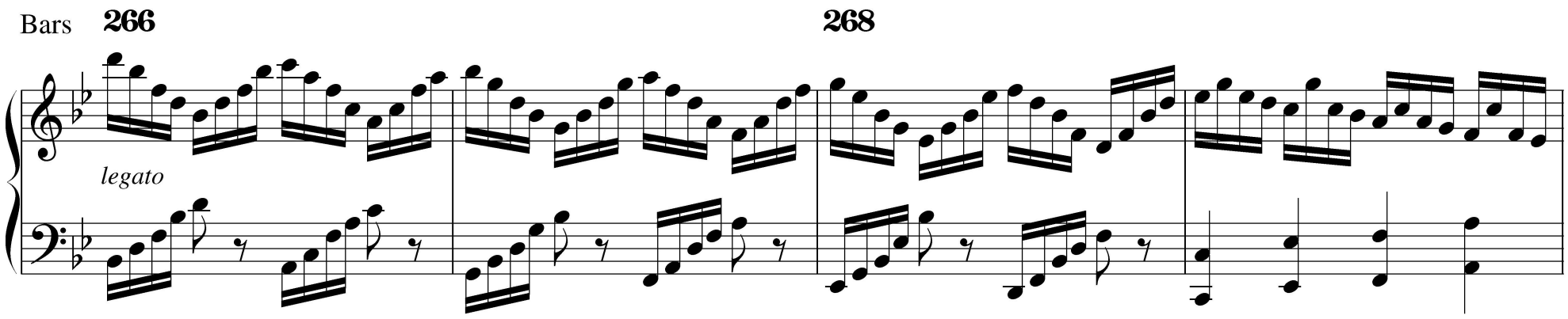
b) Bars 211–220[a] (solo only)



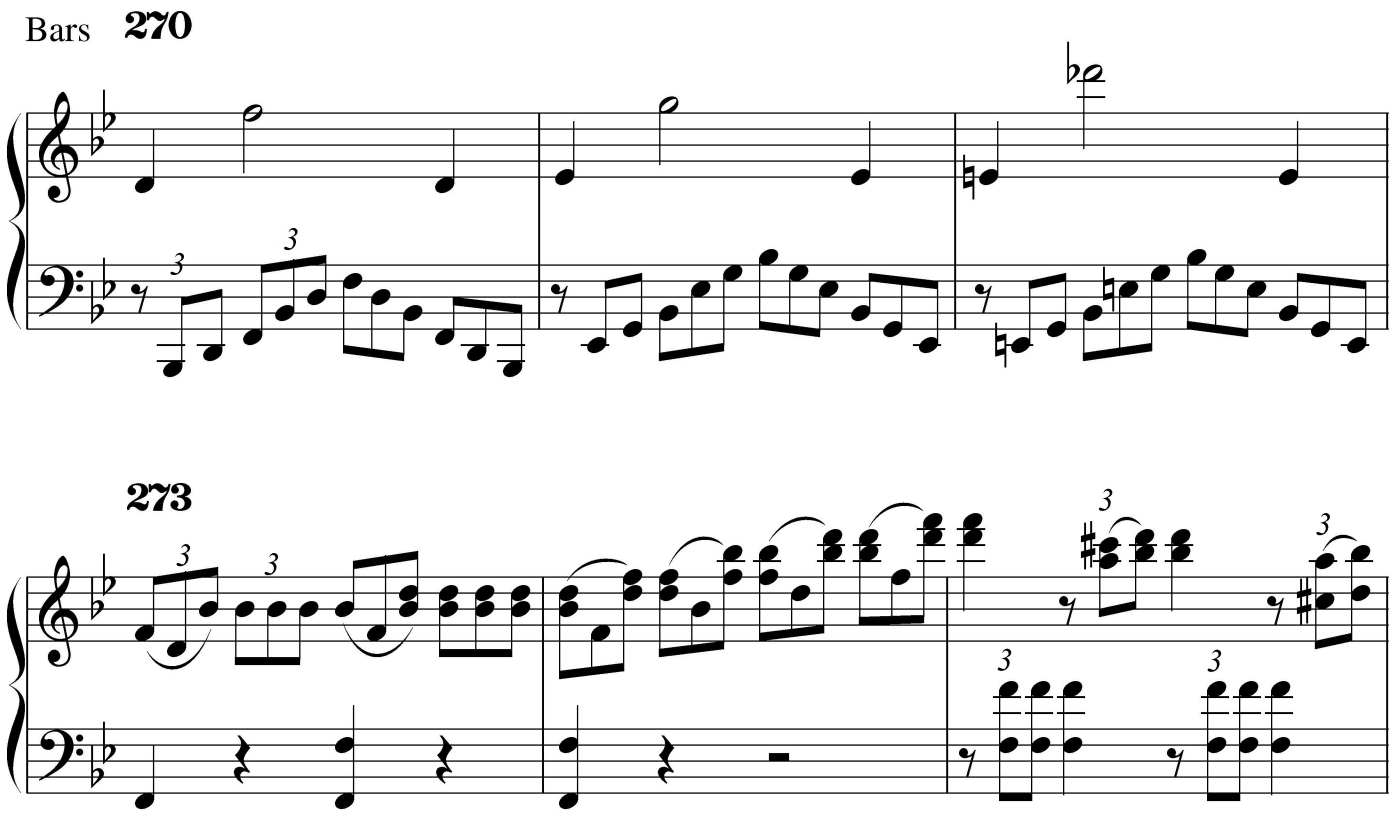
c) Bars 259–264[a] (solo only)



d) Bars 266–269 (solo only)



e) Bars 270–275 (solo only)



Example 20: Mozart, K.450, I, Cadenza

small binary: A from J. S. Bach Corrente (see Example 23b) (see Example 23)

Pf.

B

from J. S. Bach Corrente and Air (Examples 15–16) and J. C. Bach's Sonata (Example 17)

C from J. S. Bach Corrente (Examples 5–6)

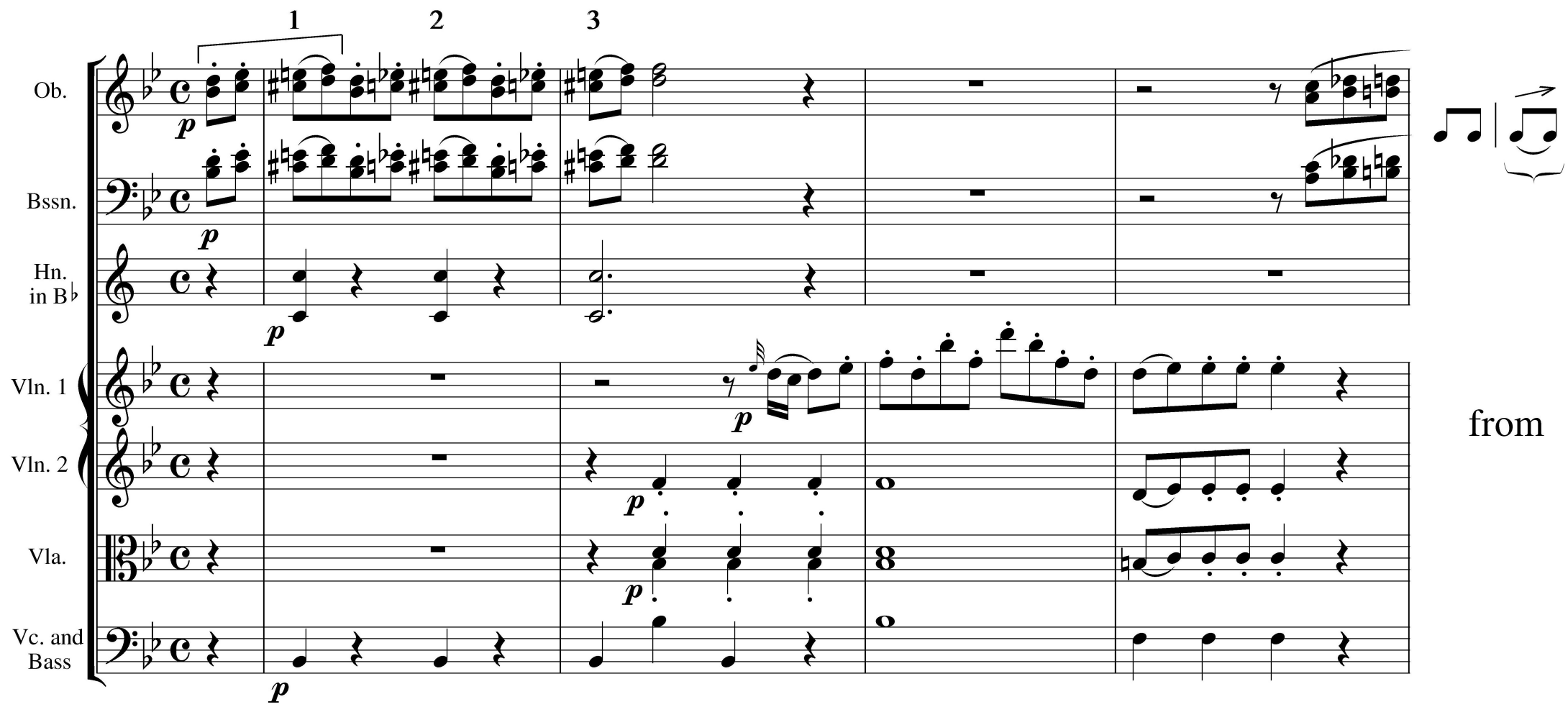
D

Adagio.

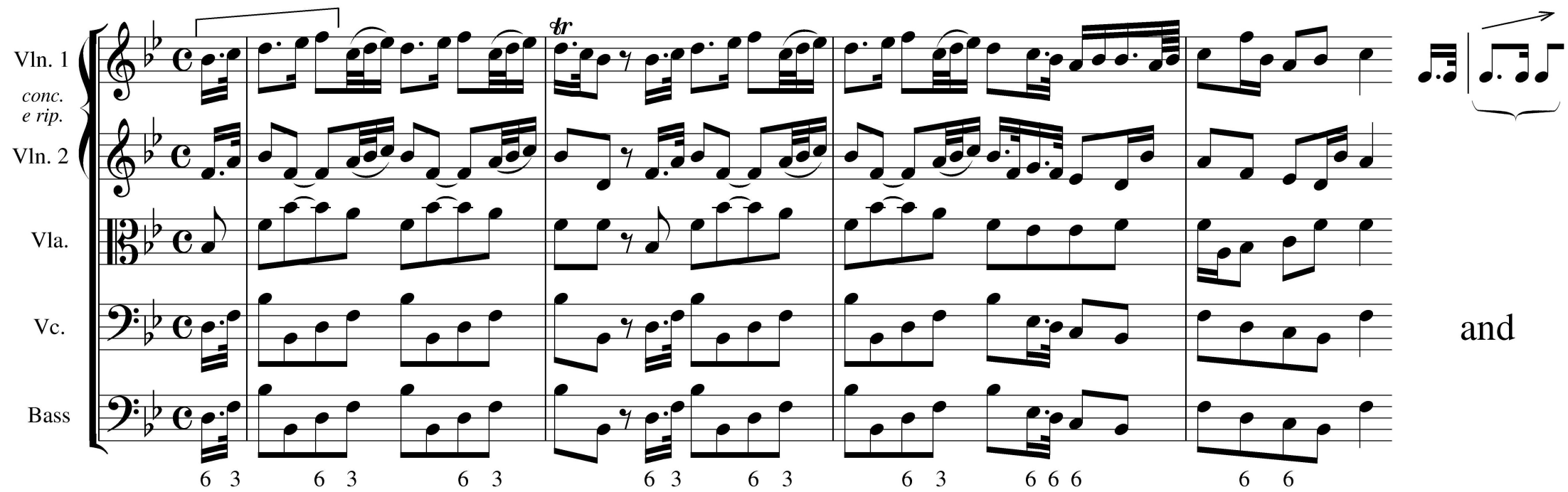
Tempo I.

Example 21: Speculative derivations (I)

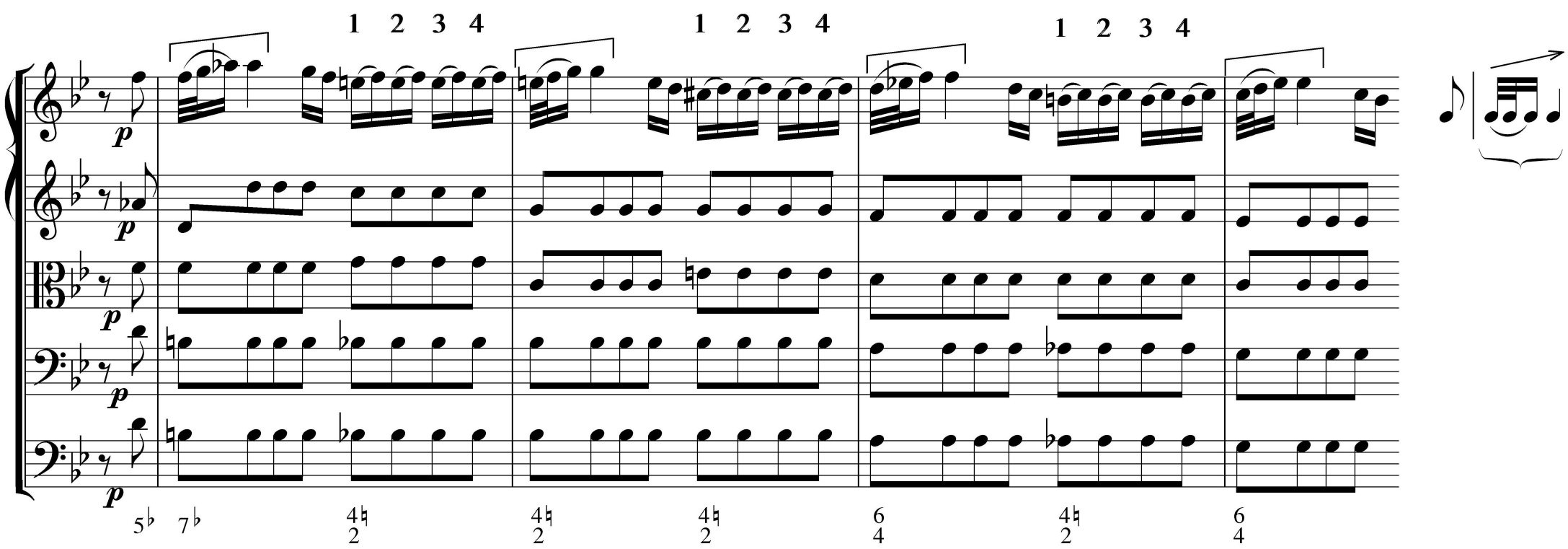
a) Mozart, K.450, I, bars 1–4



b) Handel, Concerto Grosso in B♭, Op. 6, No. 7, IV: Andante, bars 1–4

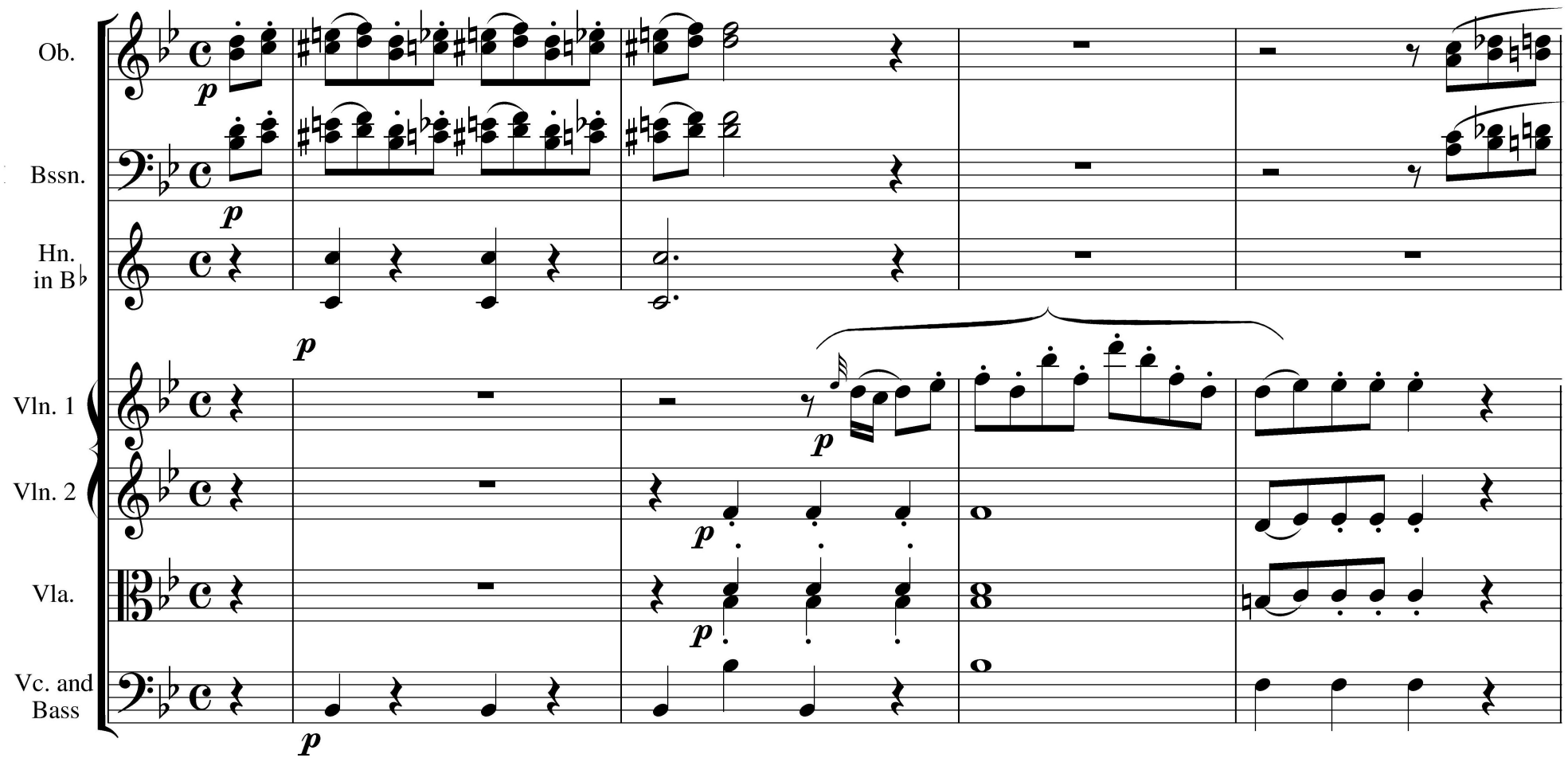


c) Handel, Andante, bars 5–8



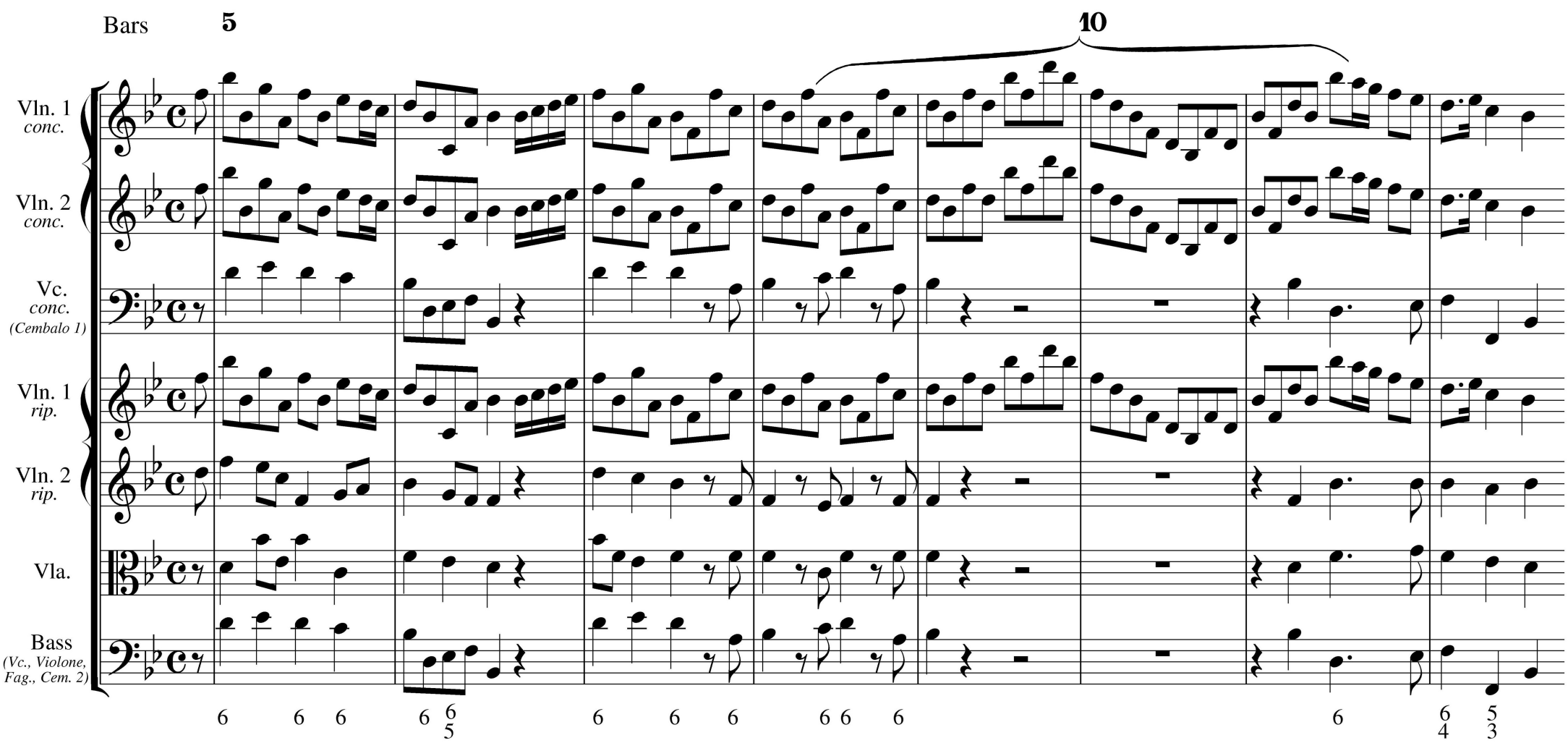
Example 22: Speculative derivations (II)

a) Mozart, K. 450, I, bars 1–4



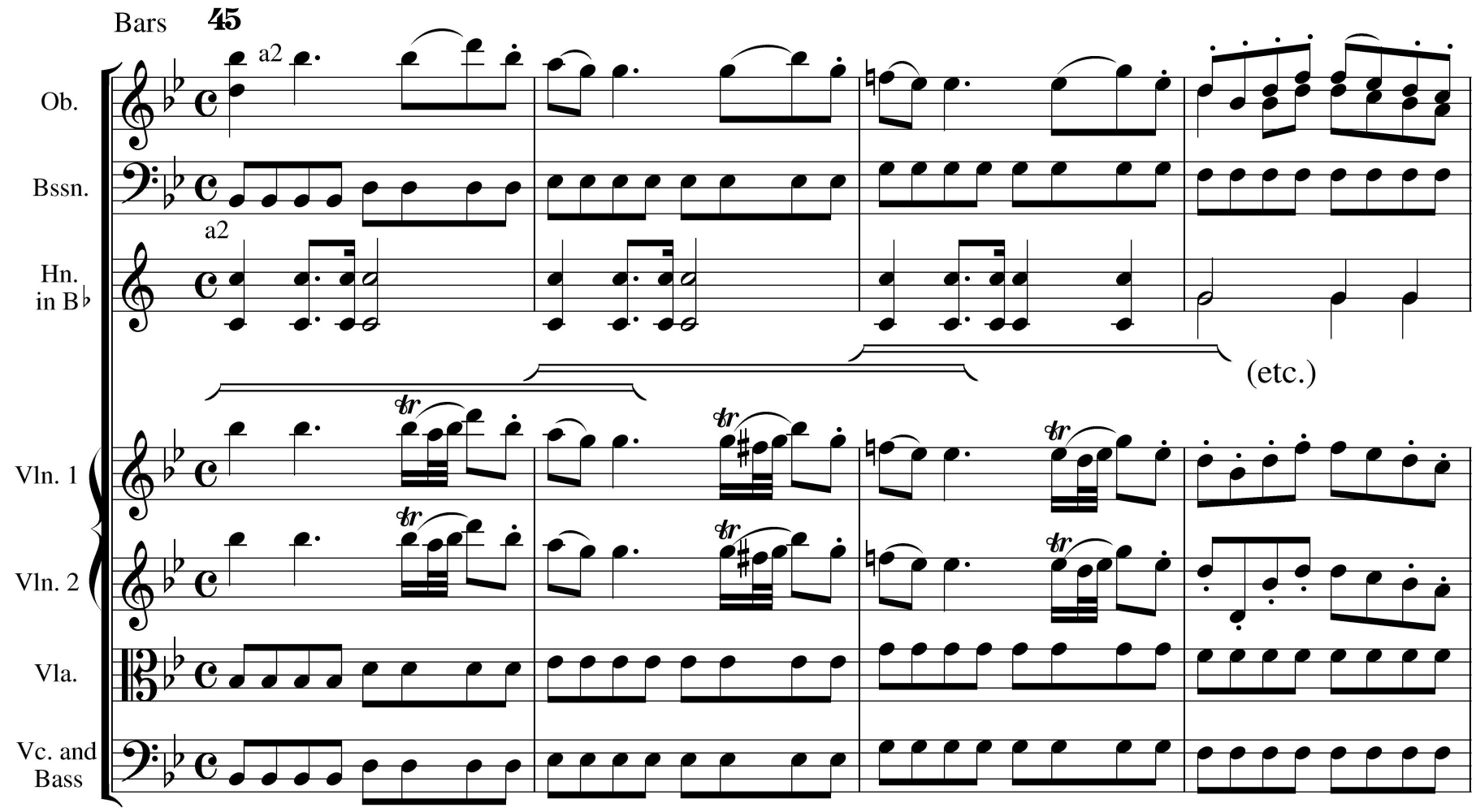
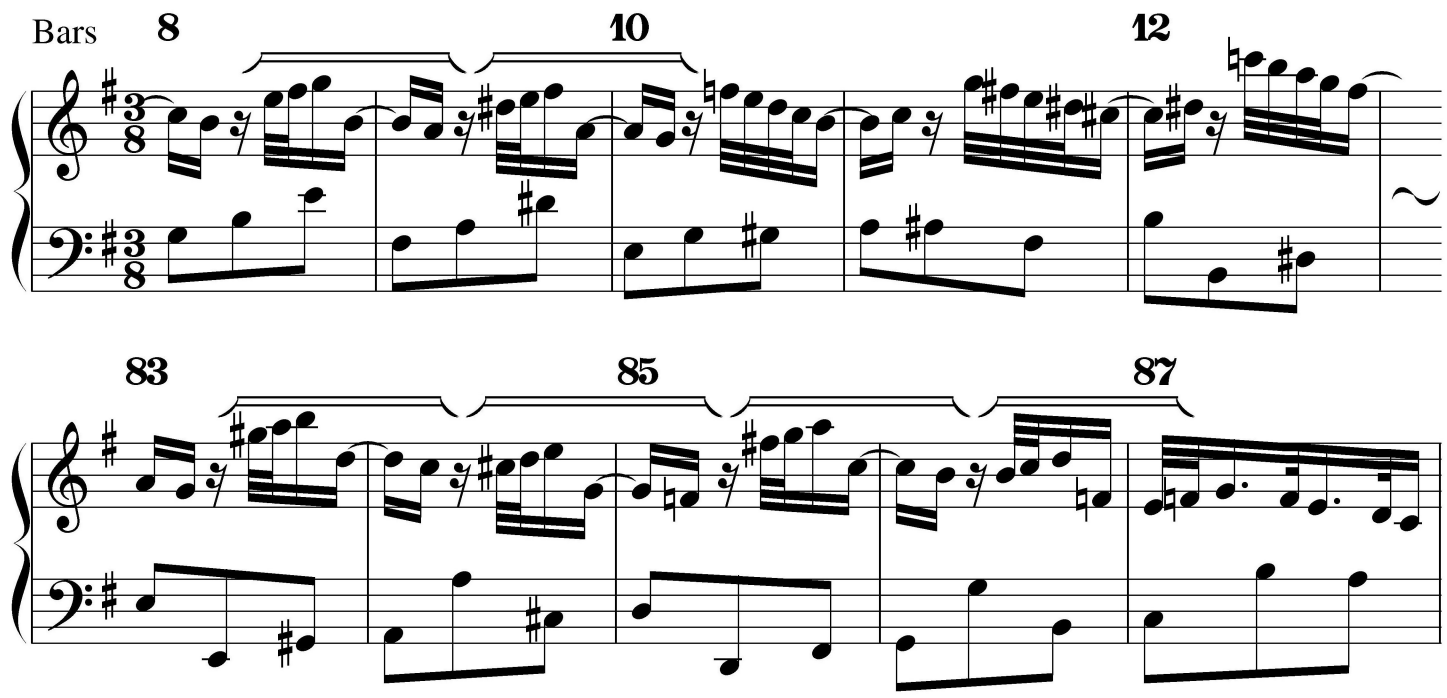
from

b) Handel, Concerto Grosso in G minor, Op. 6, No. 7, IV: Allegro, bars 5–12



Example 23: Speculative derivations (III)

a) Mozart, K. 450, I: bars 45–53[a]



b) J. S. Bach, Corrente, bars 8–12 and 83–87