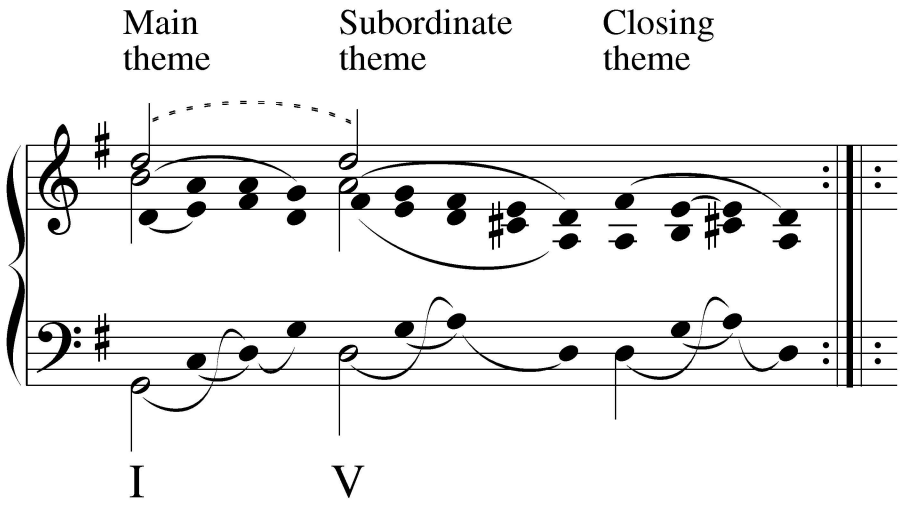
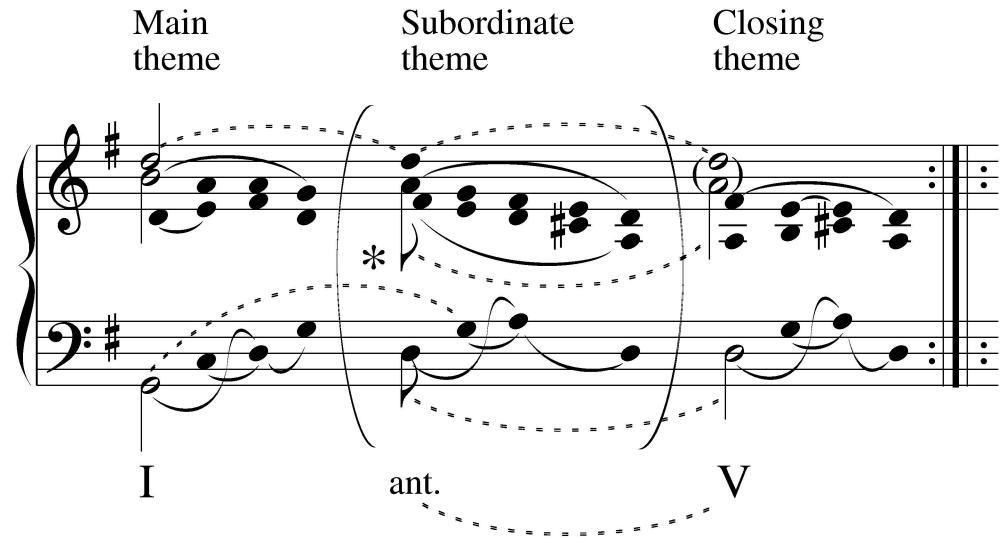
Mozart's Delayed Dominants, Part I: The Long-Range Voice Exchange

Channan Willner

Example 1: Sonata form, traditional view



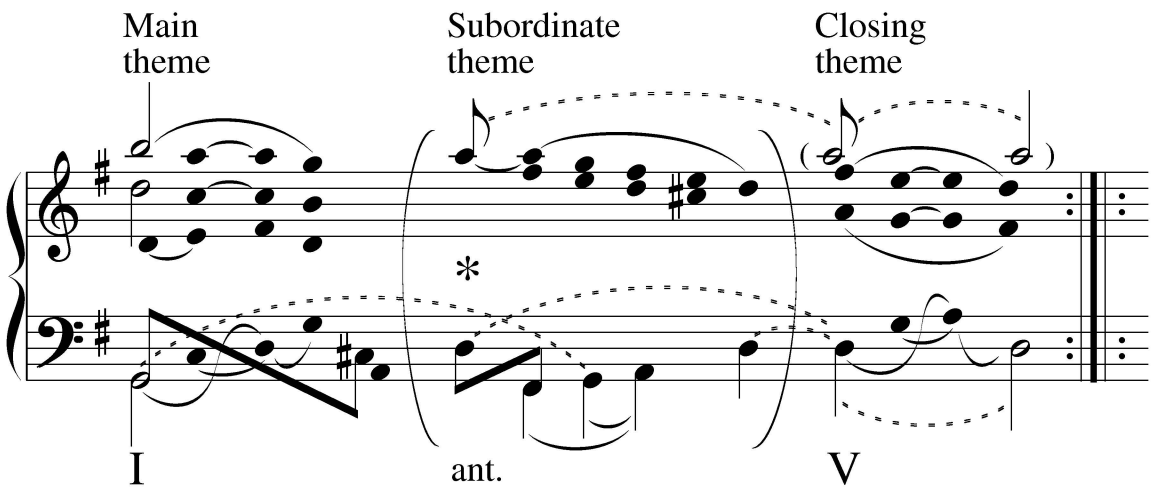
Example 2: Sonata form, implications of more recent views

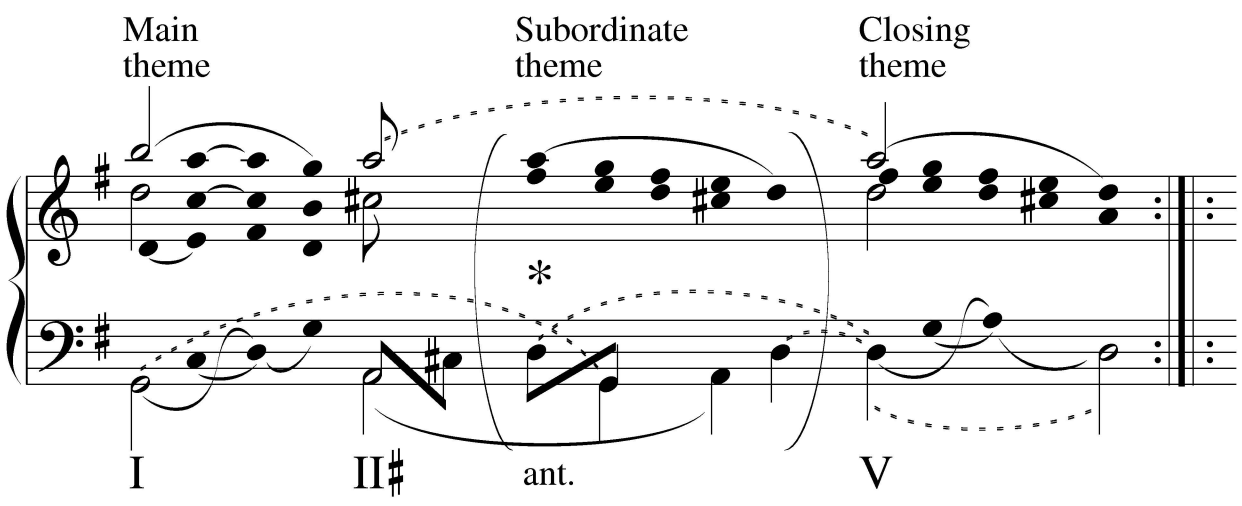


*Gray area

Example 3: On the way to the dominant

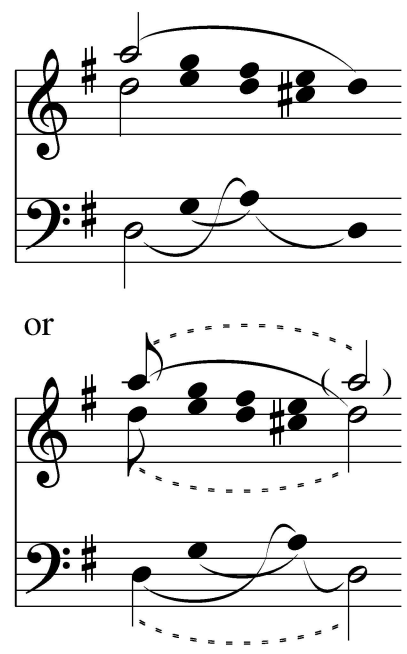
a) Bass unfoldings





*Gray area

NB: Closing theme

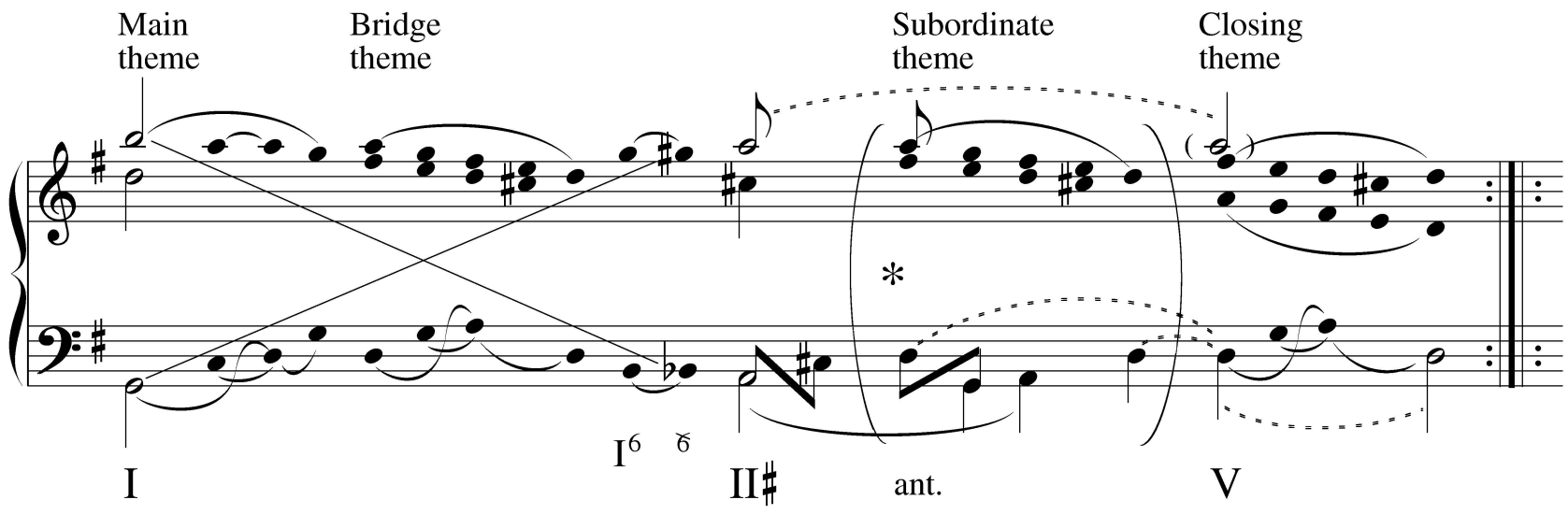


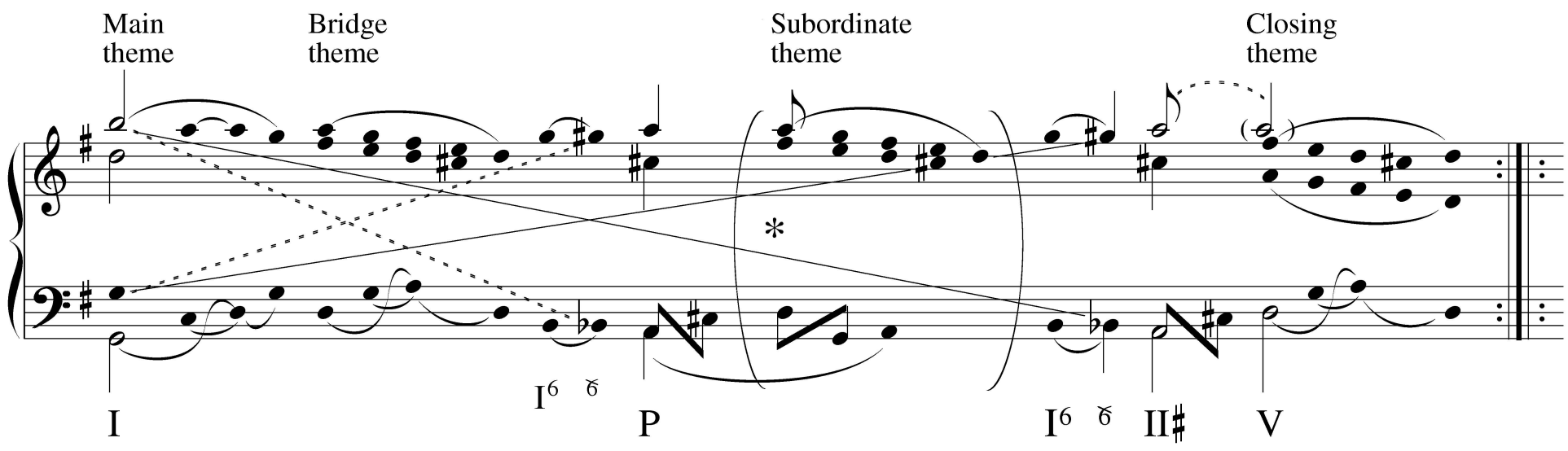
or

depends on emphasis in the design.

(continued)

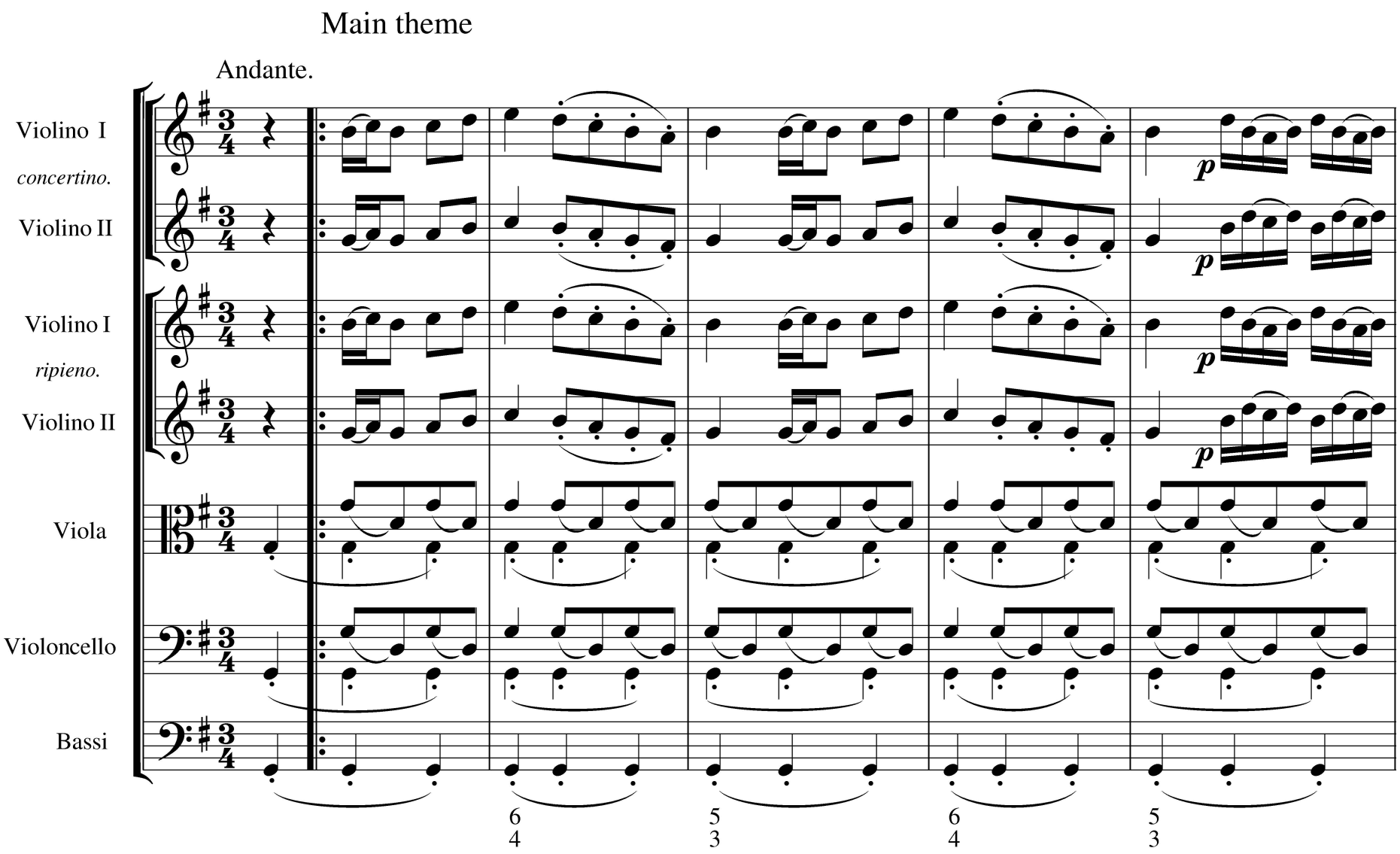
b) Voice exchanges and unfoldings

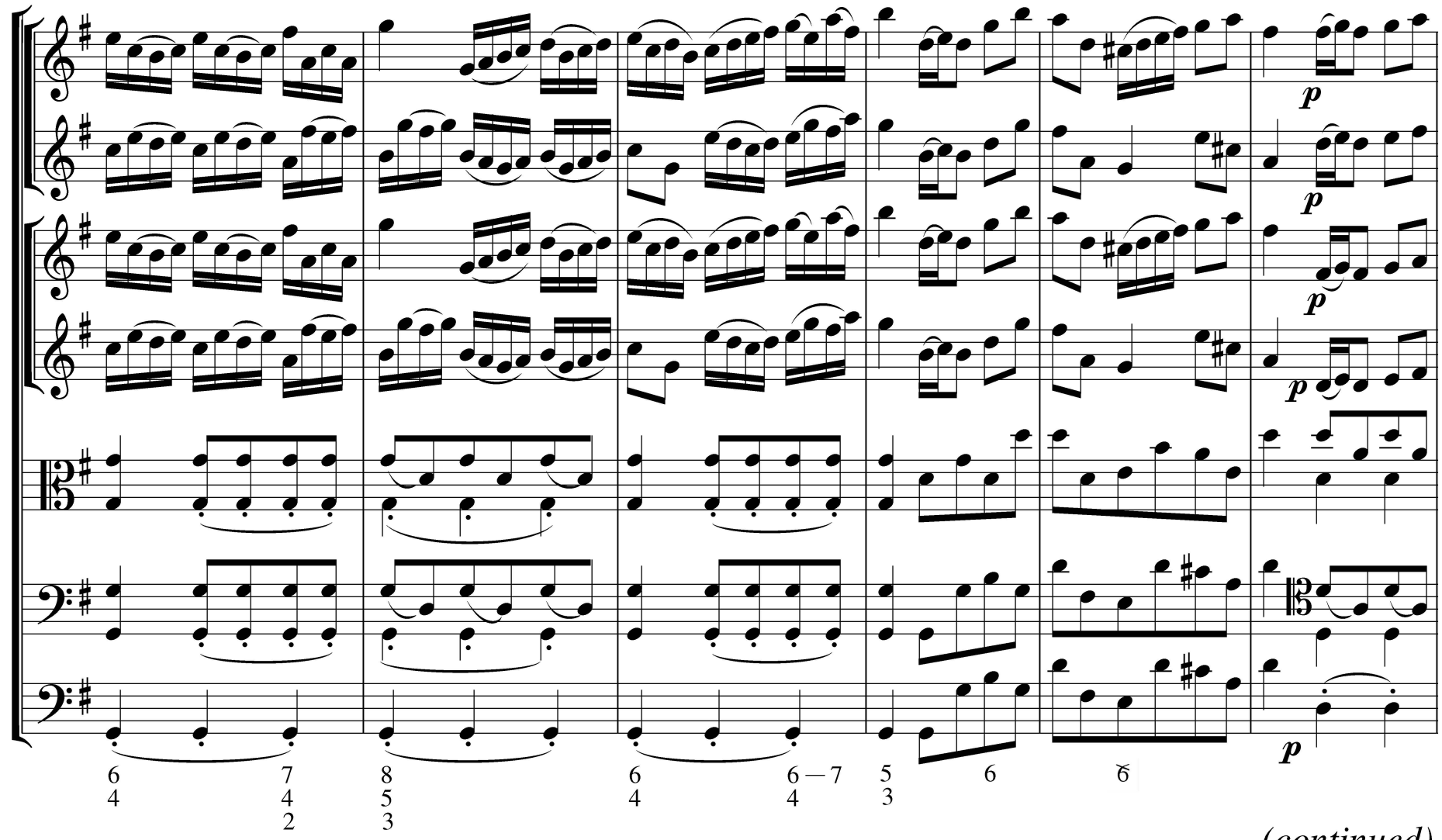




*Gray area

Example 4: Handel, Concerto Grosso in E minor, Op. 6, No. 3, IV: Polonaise, bars 1–35





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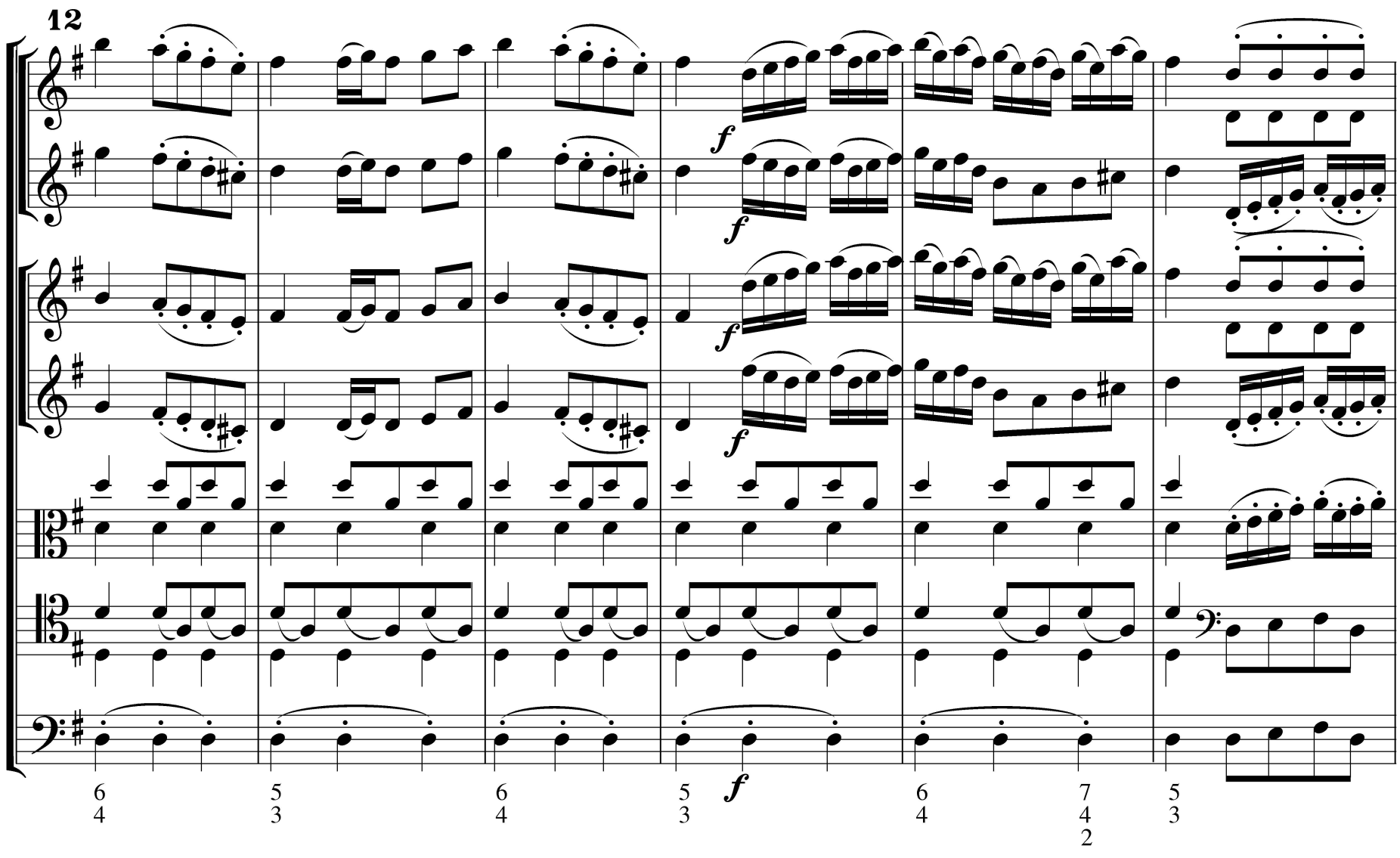
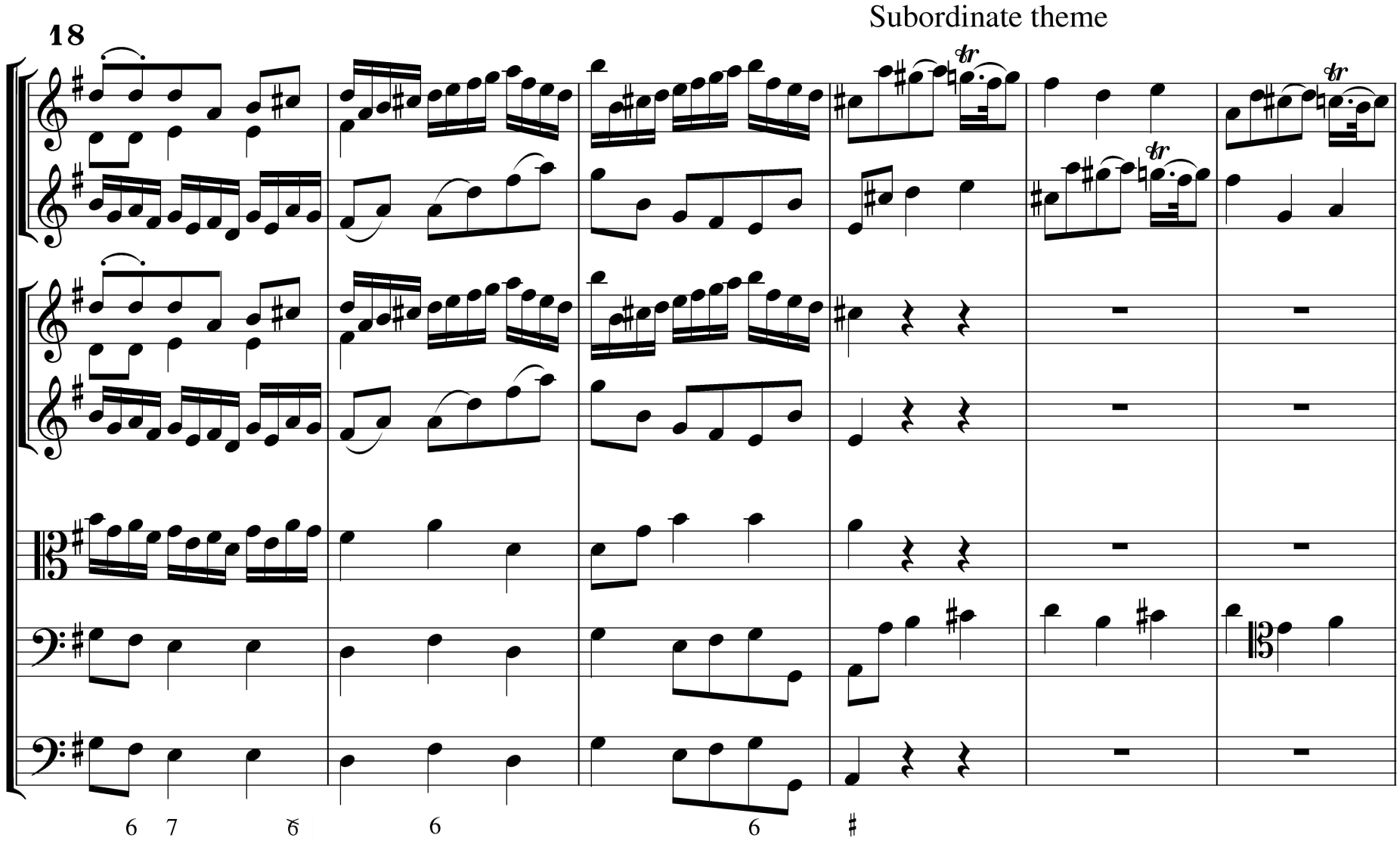


Subordinate theme



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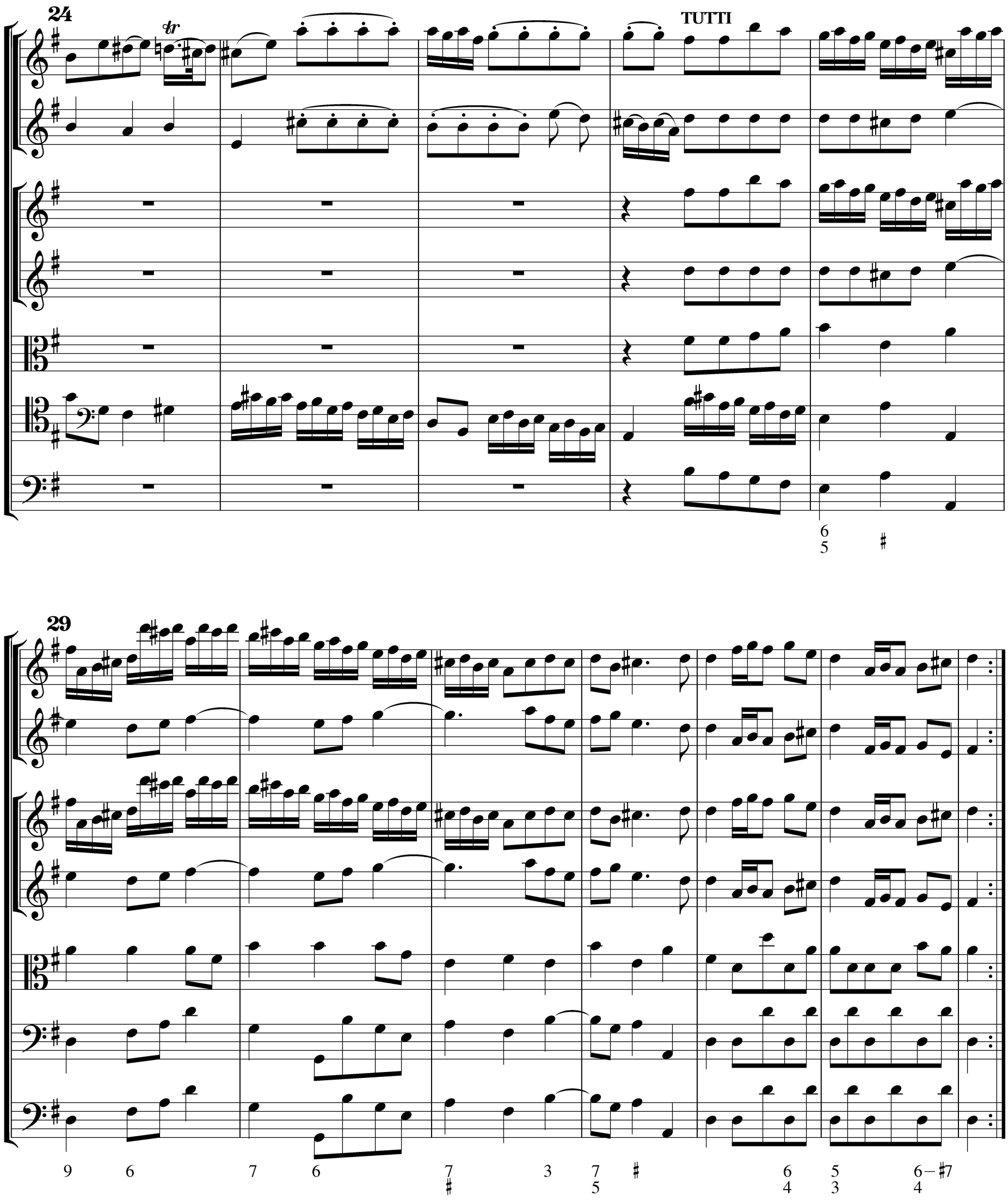
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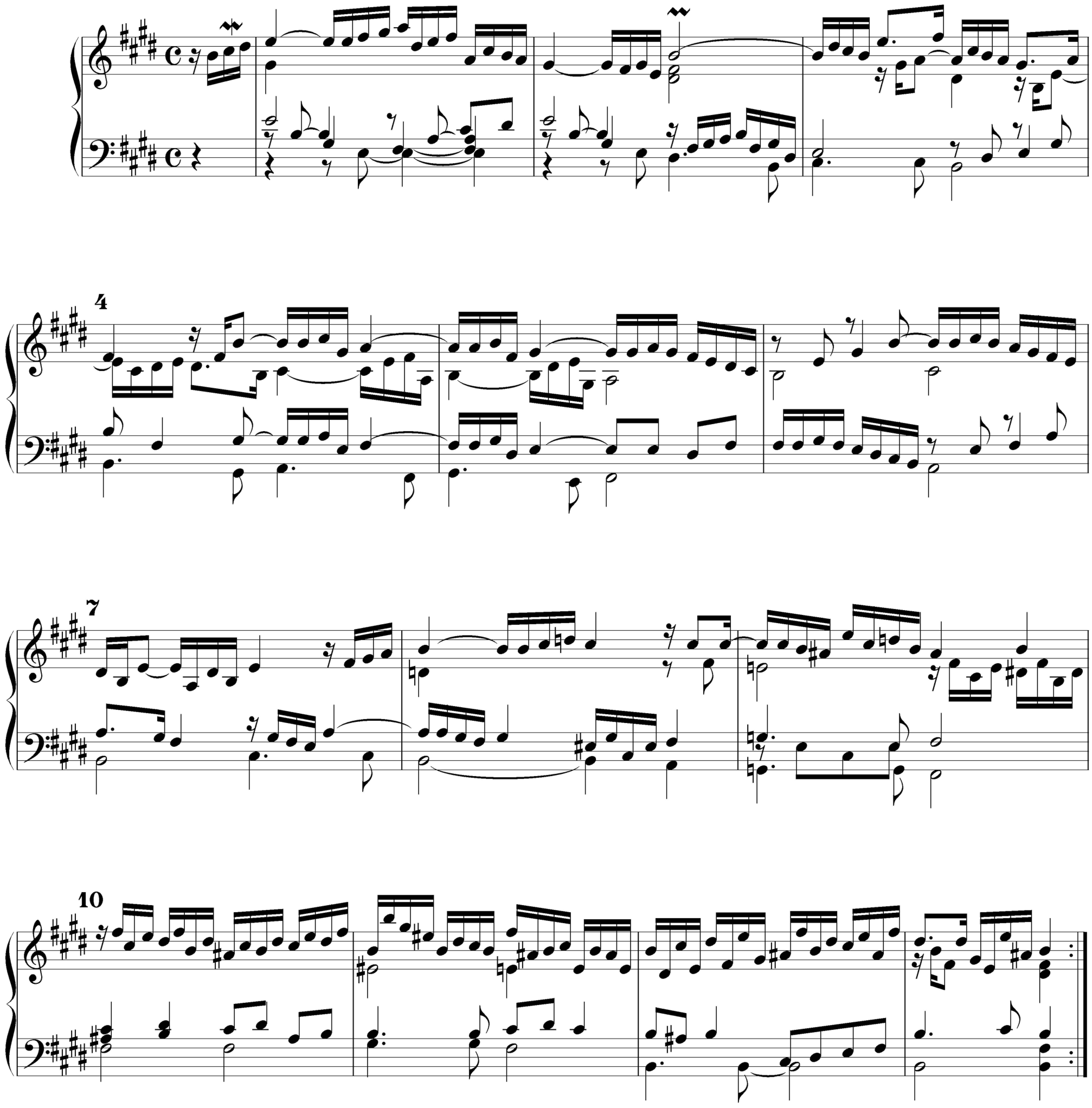
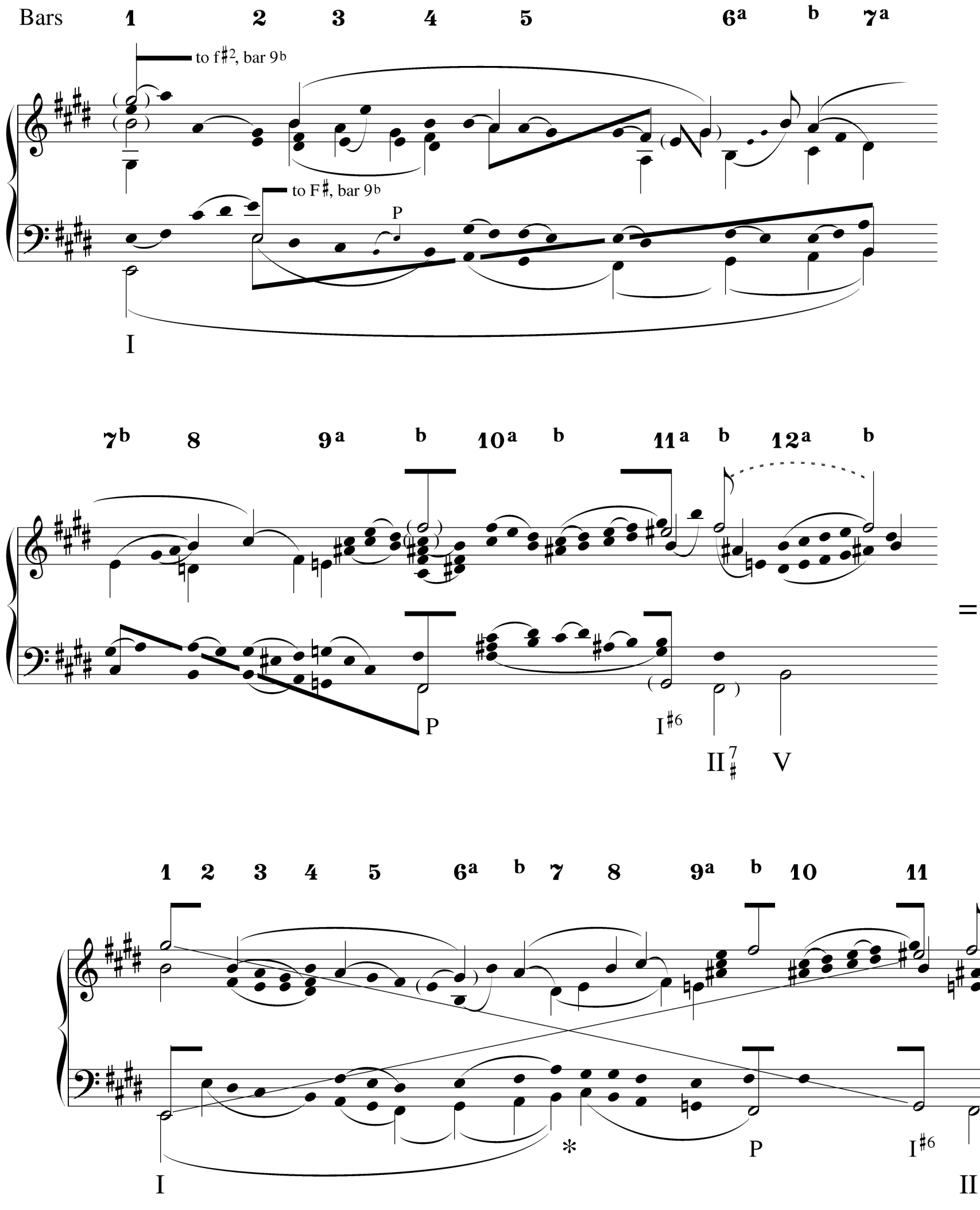
Example 5: Handel, Suite in E, II: Allemande, bars 1–13



Example 6: Handel, Allemande, middleground



*Bass leads and upper voice follows, but this does not promote coordination between the two voices.

Example 7: Mozart, Sonata in D, K. 284, I, exposition

MAIN THEME
Presentation
Allegro

Cadential

TRANSITION
Presentation

Continuation
simile

Cadential

SUBORDINATE THEME
Presentation

cresc.

(continued)

28 Continuation

COMPLEMENTARY SUBORDINATE THEME

32 Cadential Presentation

36 Continuation

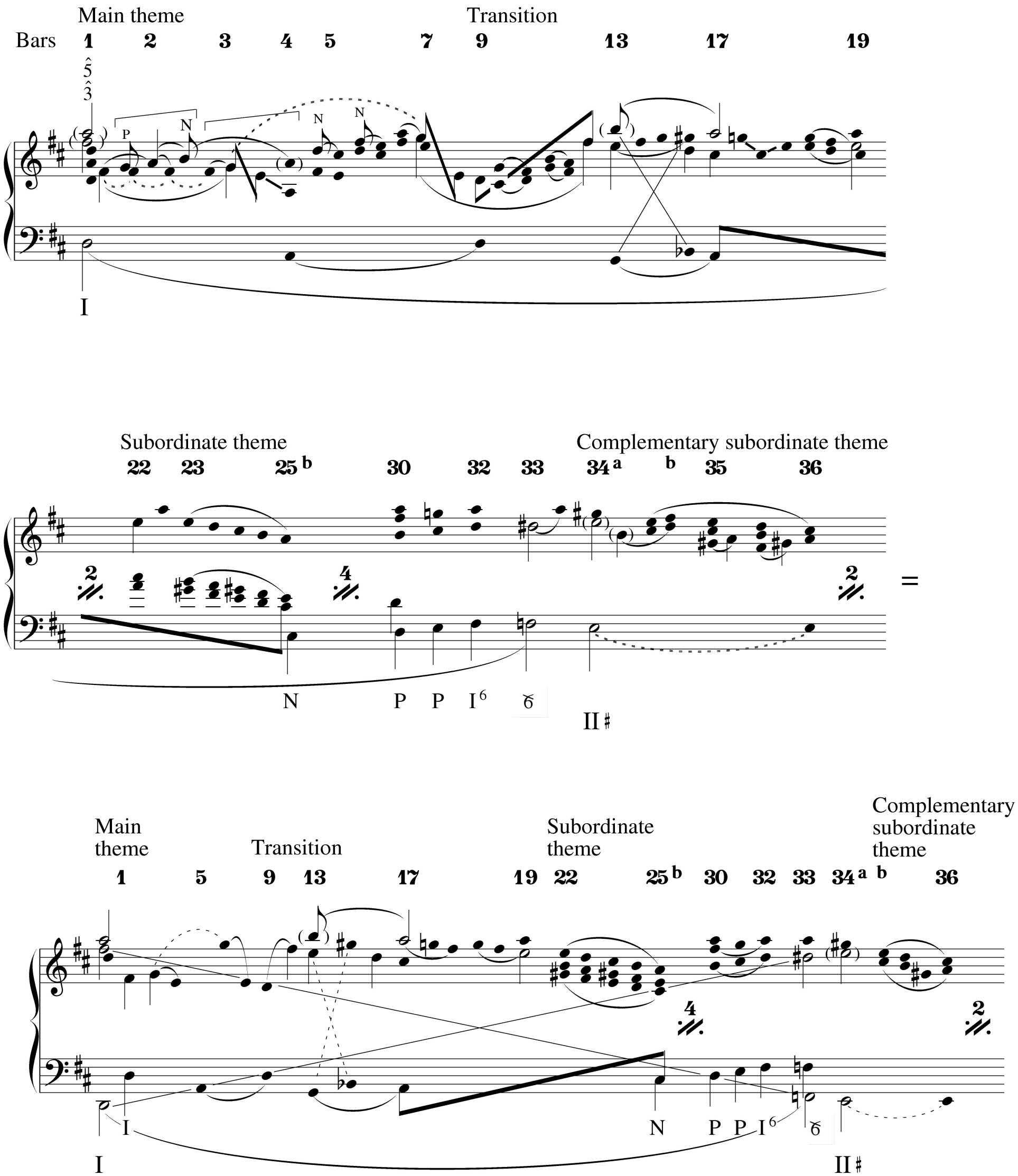
40 Cadential (bars 41–43 = 38–40)

CLOSING THEME

44 Presentation Continuation

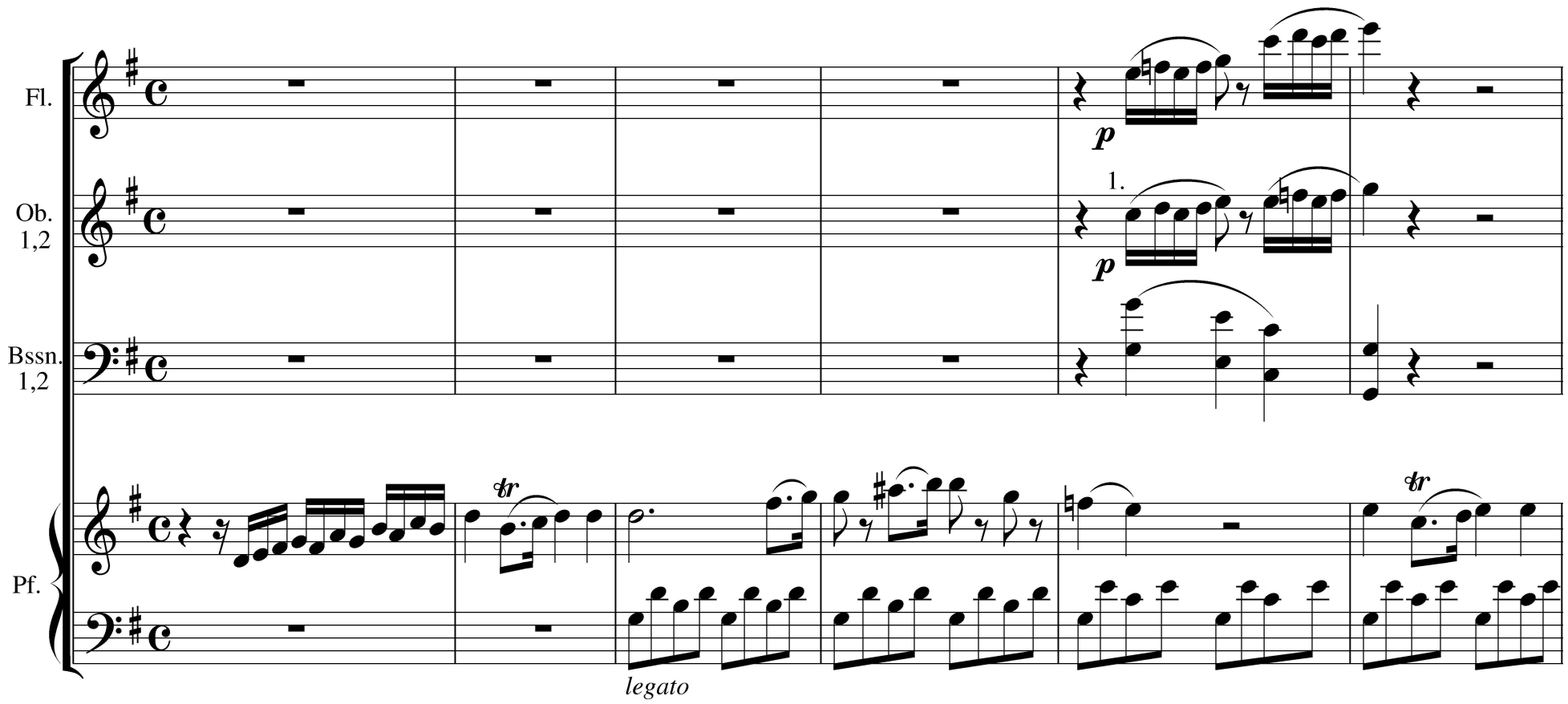
48 Cadential CODETTA

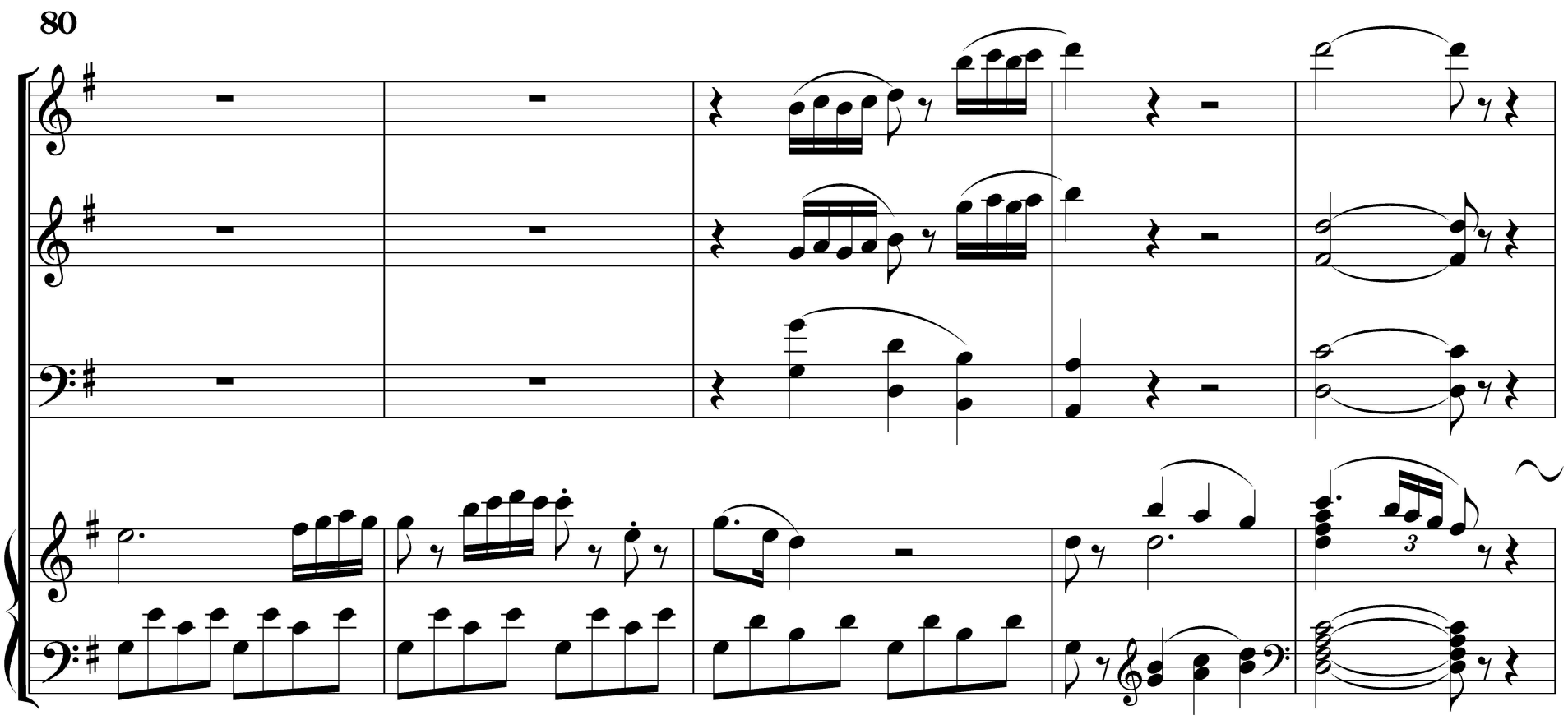
Example 8: Mozart, K. 284, I, exposition, middleground sketches



Example 9: Mozart, Piano Concerto in G, K. 453, I

a) Main theme (solo), bars 74ff.





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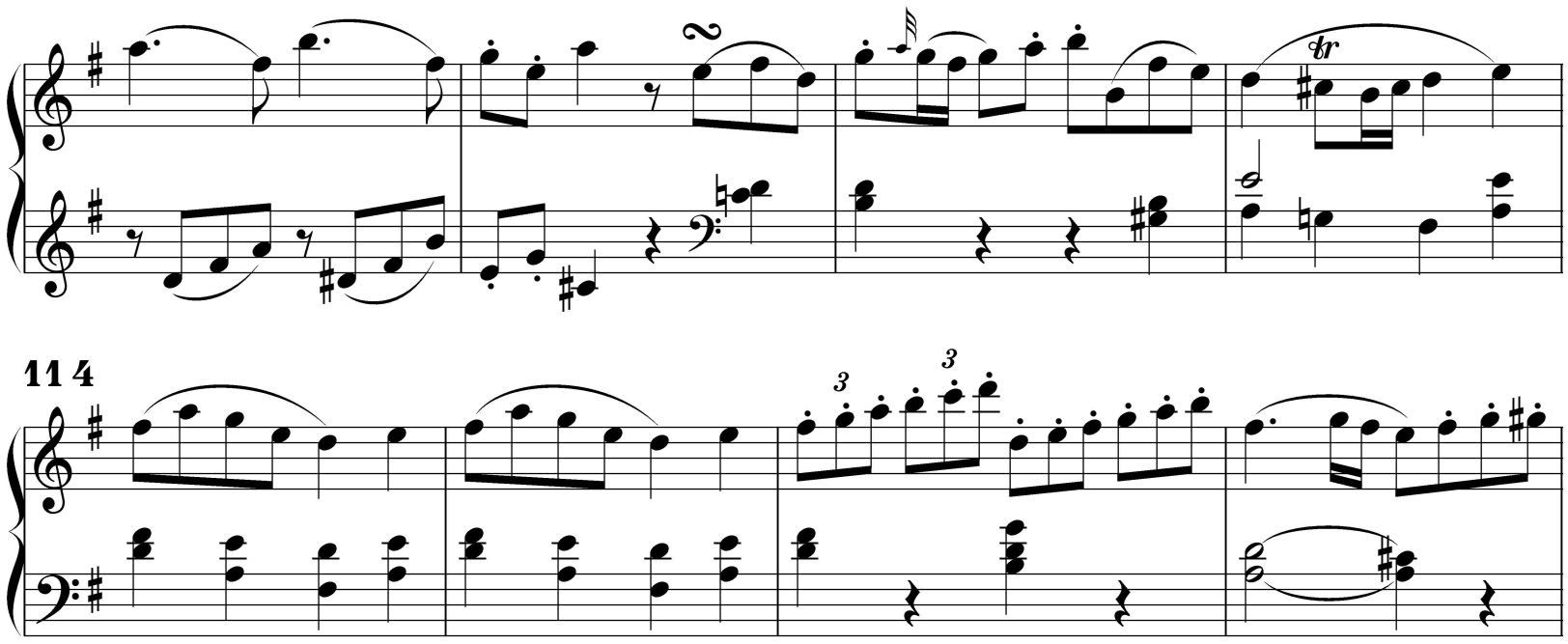
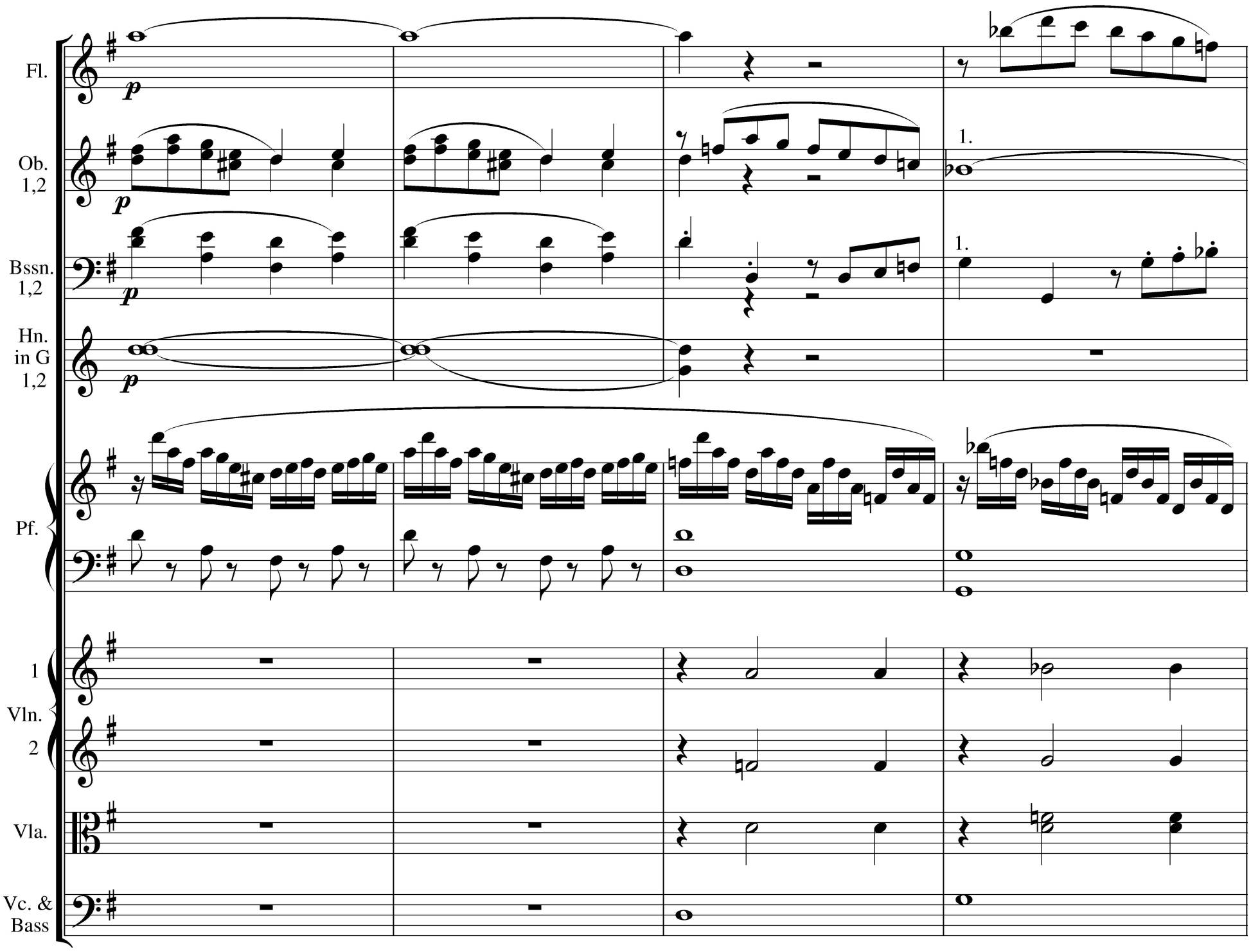
Example 9 *(cont.)*

b) Elevated bridge theme, bars 110ff.



c) Transition, bars 124–135



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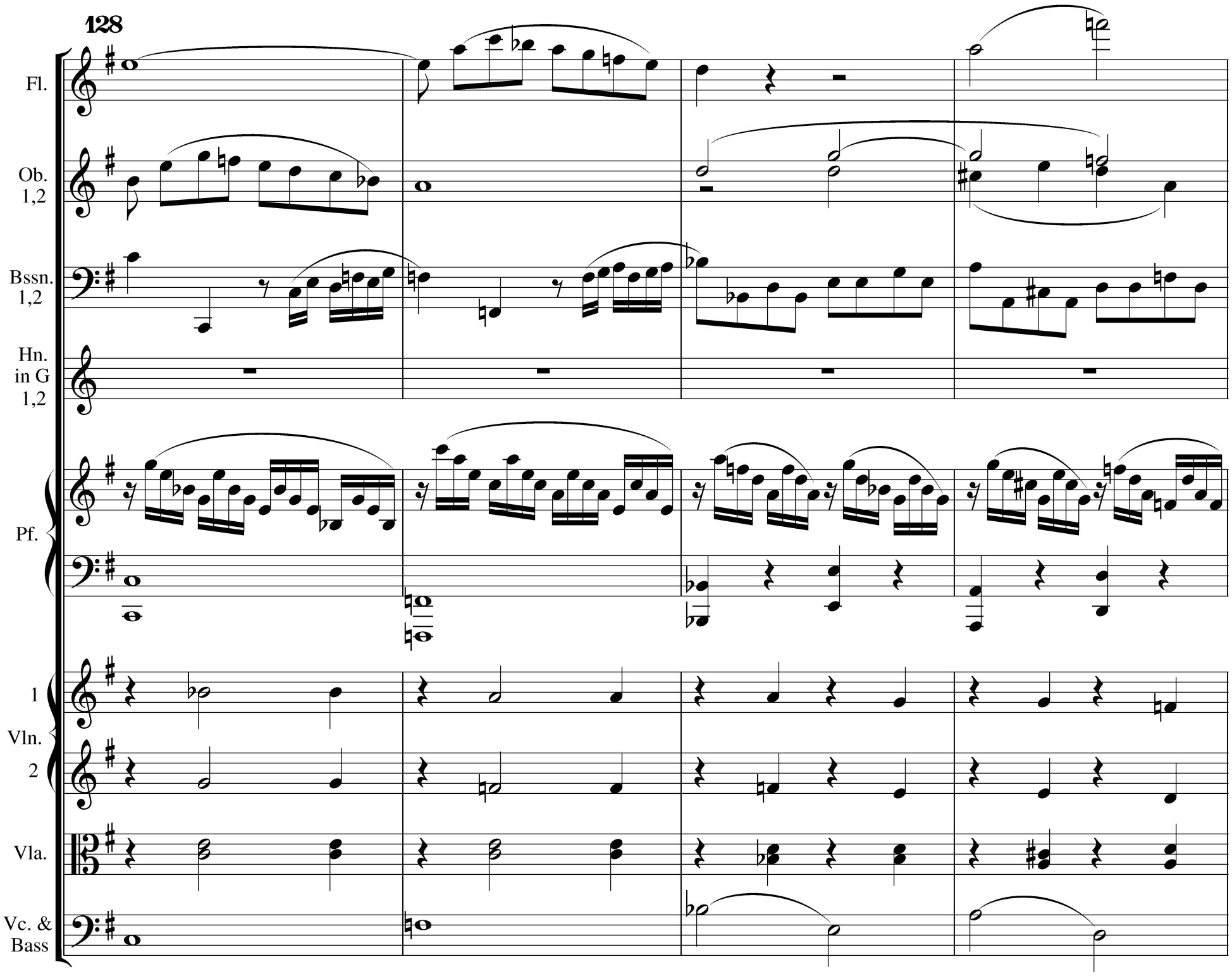
Example 9c *(cont.)*



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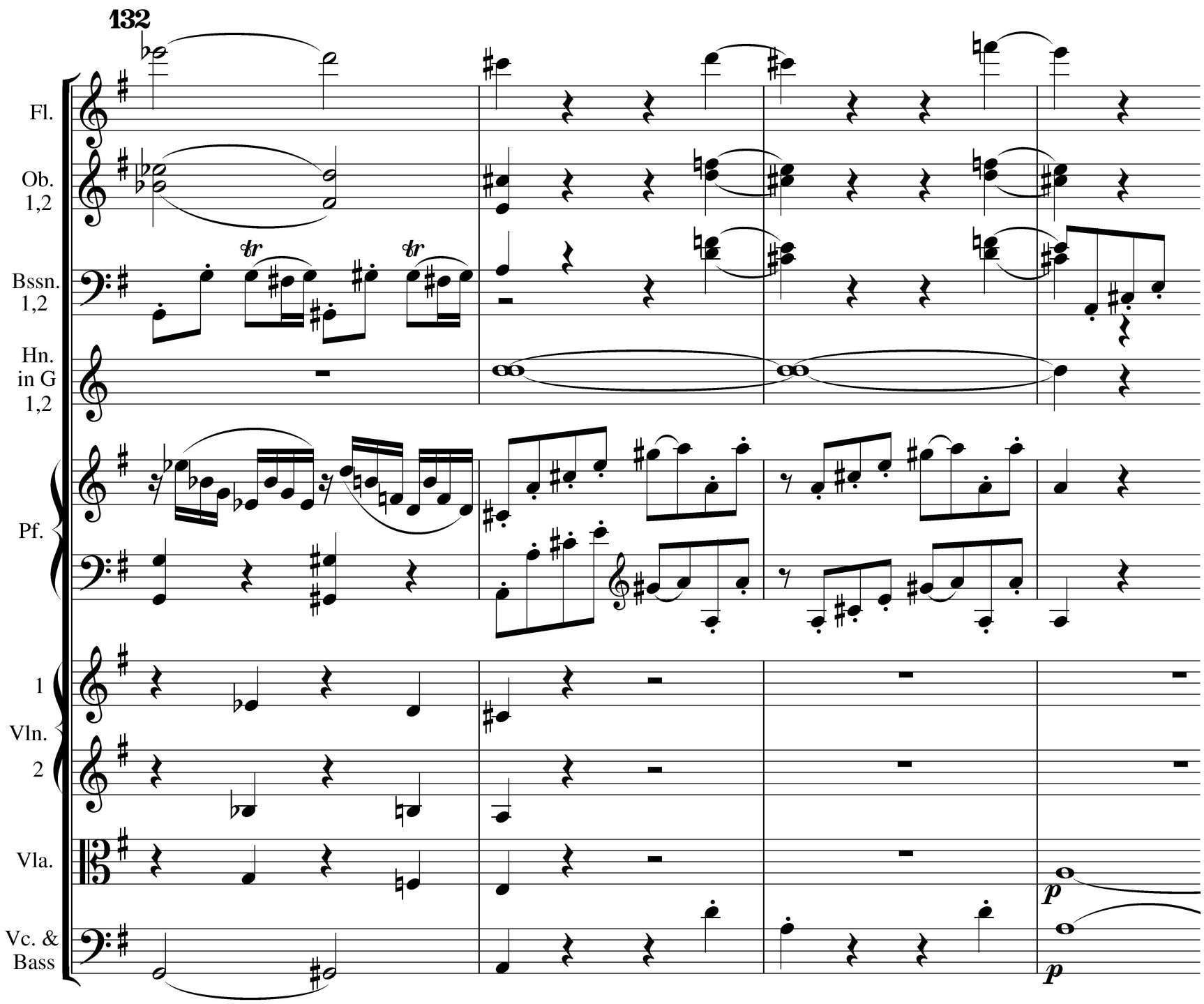
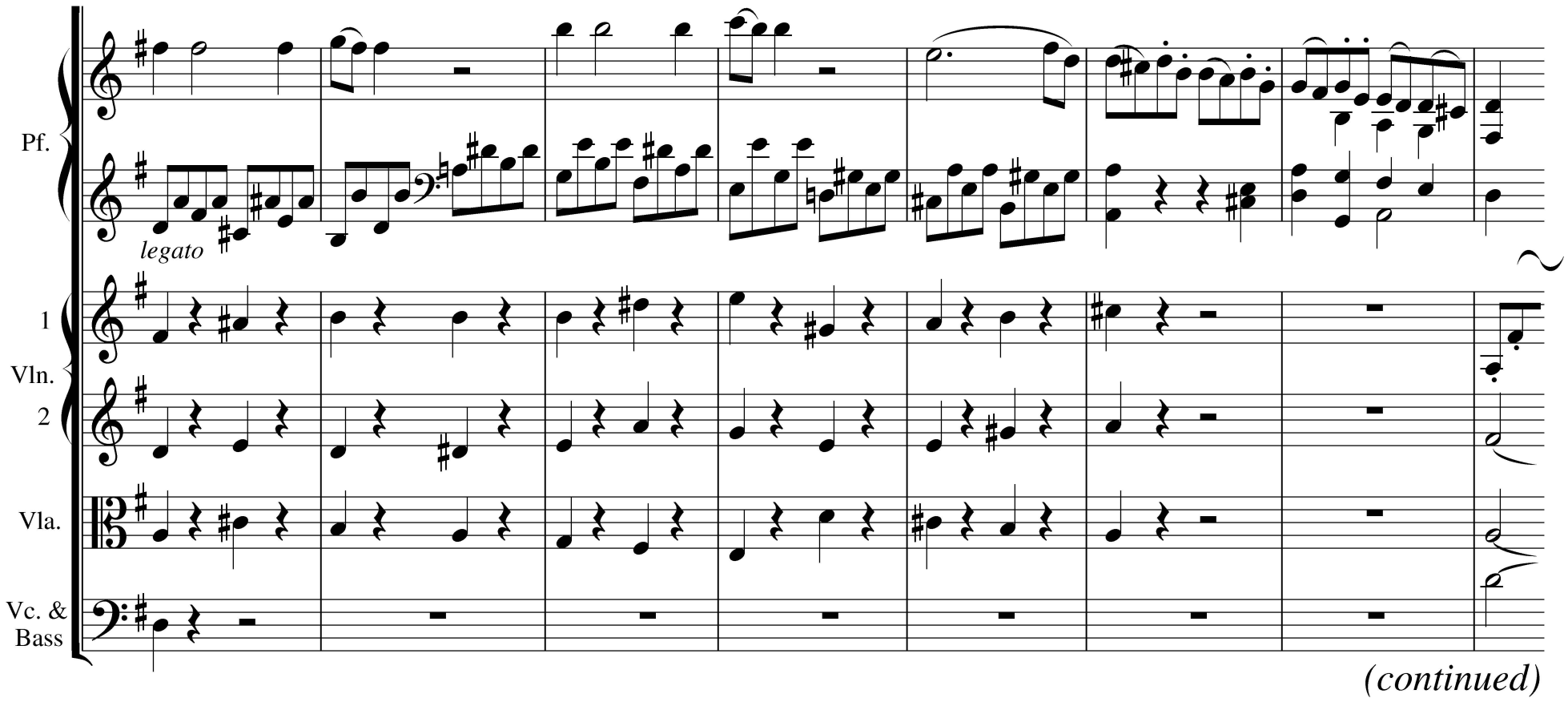
Example 9c *(cont.)*



d) The subordinate theme (bars 139ff.)



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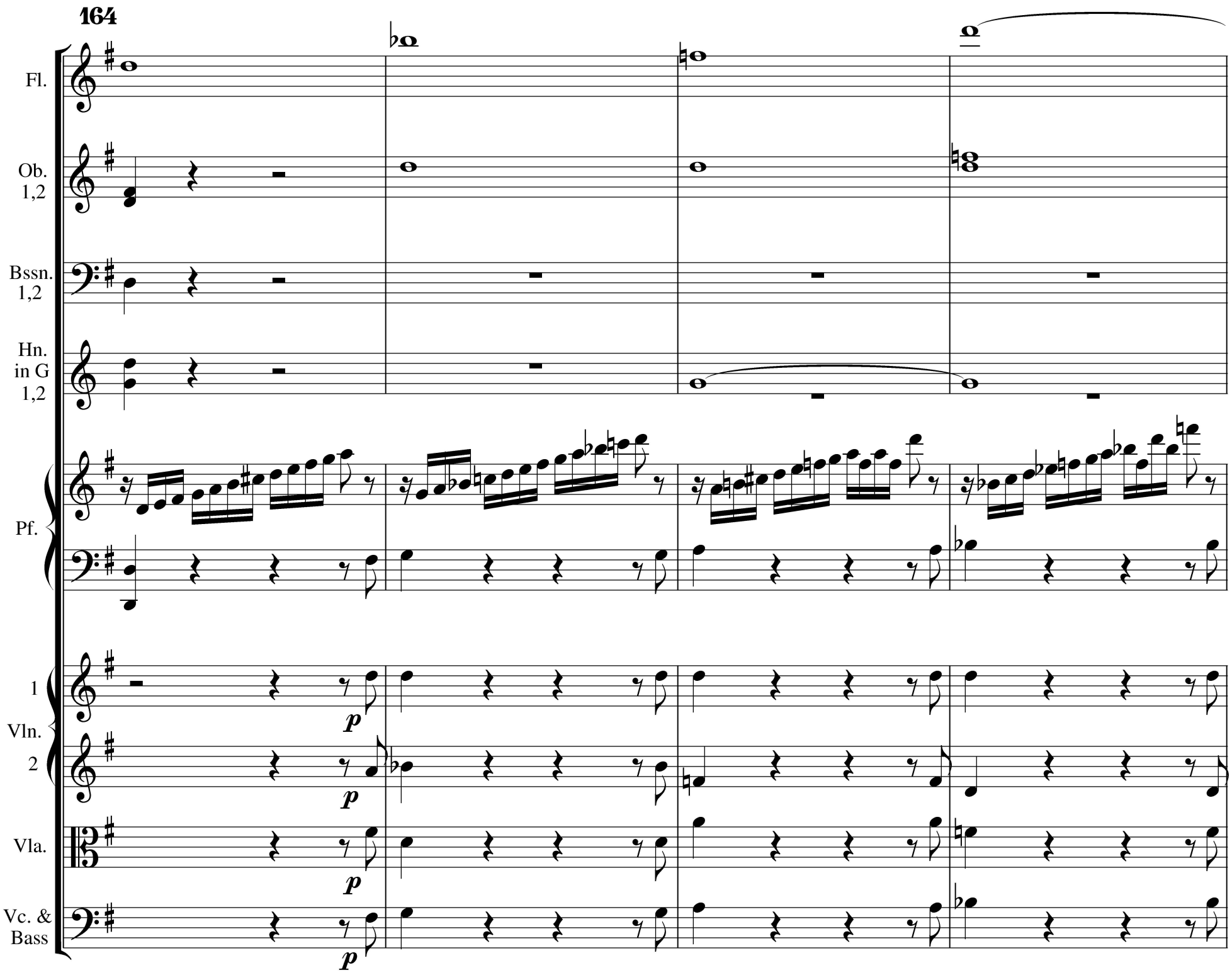
Example 9 *(cont.)*

e) From the display episode (bars 153ff.): the concluding passages (bars 164–171)



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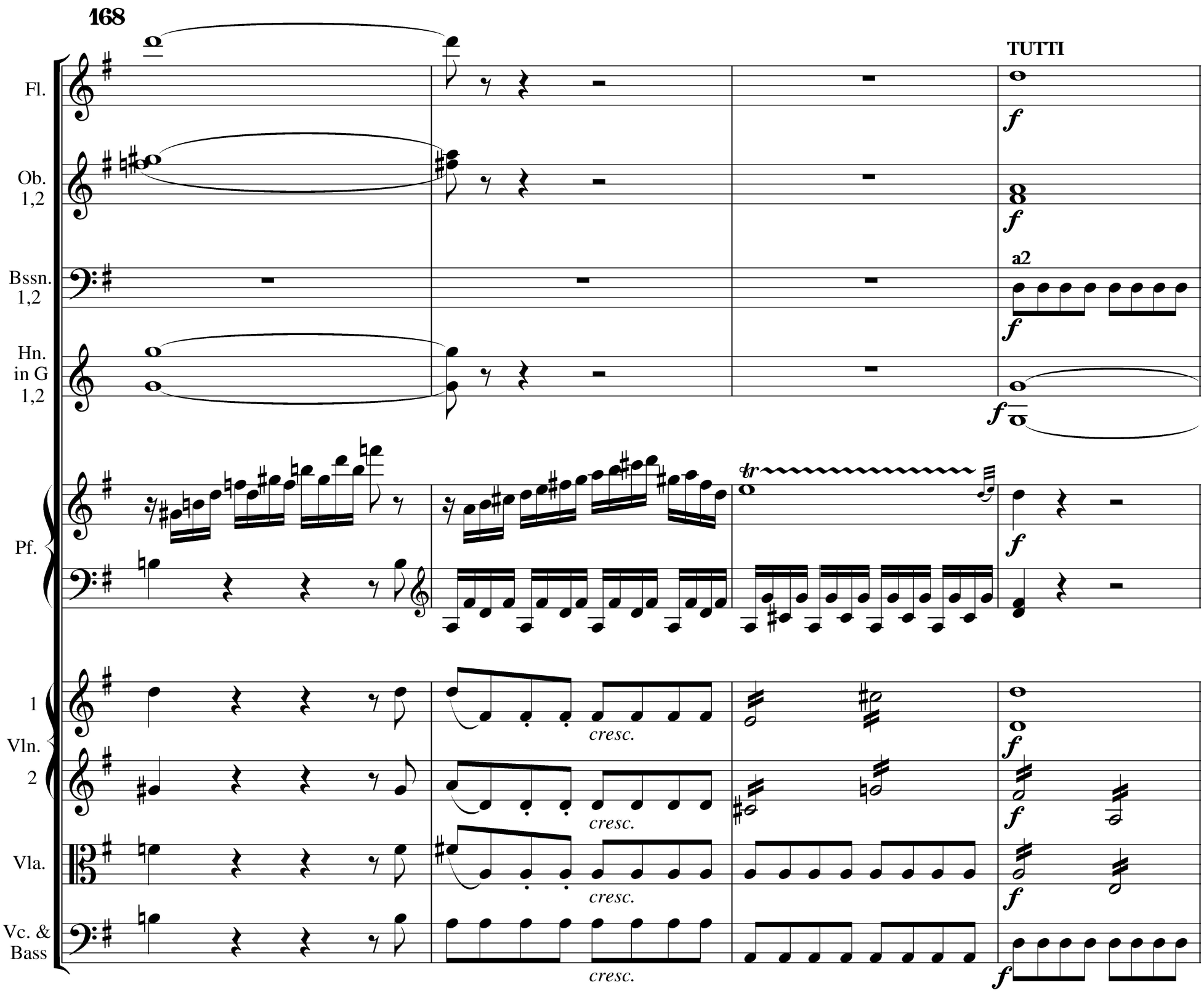
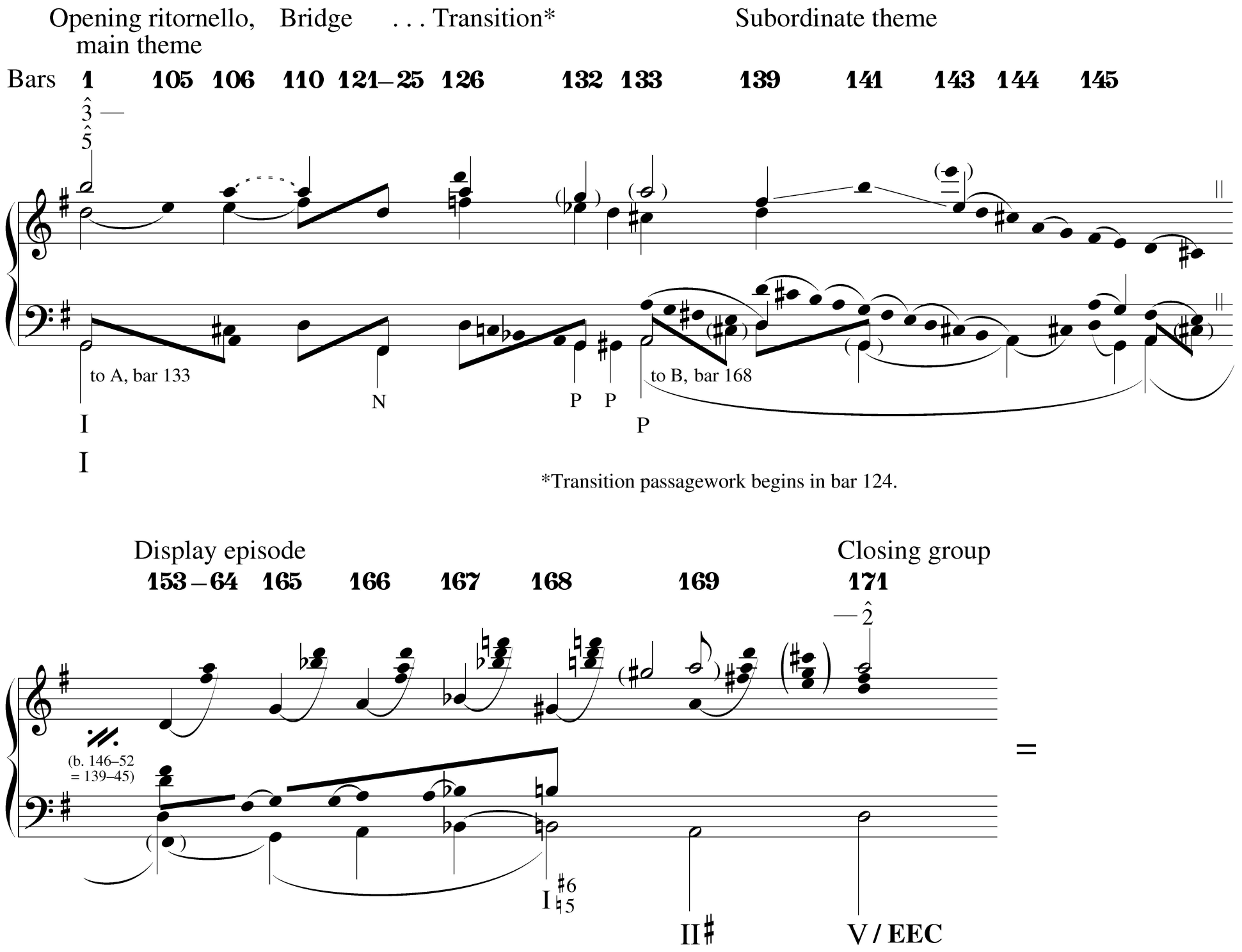
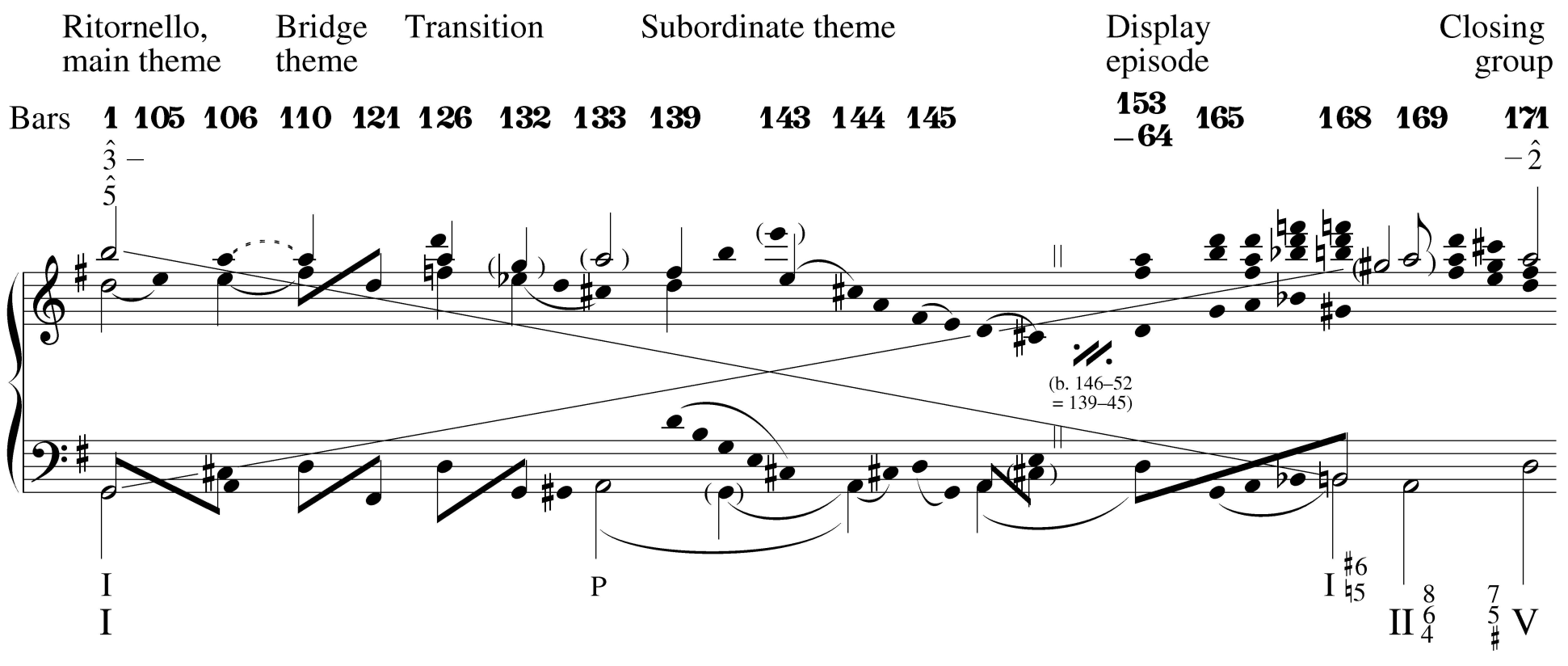

168
TUTTI
Fl.
Ob. 1,2
Bssn. 1,2
a2
Hn. in G 1,2
Pf.
tr
1 Vln.
2
Vla.
Vc. & Bass
cresc.
cresc.
cresc.
cresc.
f

Example 10: Mozart, K. 453, I, exposition, middleground sketches