

Mozart's Delayed Dominants, Part II

Abstract

The multiplicity of secondary themes within Mozart's subordinate-theme complex poses a variety of terminological challenges, on top of the intricate voice leading it embraces. In this article, the second of a two-part study, I relate the dominant that appears – misleadingly -- to underlie these thematic complexed to delays in establishing the obligatory register in the second part of each exposition. These registral *qua* structural delays are common to the first-movement expositions of the three middle-period keyboard sonatas, K. 330, 332, and 333, and they are by no means unique to Mozart's Classical expositions.