

# Mozart's Delayed Dominants, Part II: The Subordinate Theme(s)

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## Example 1: The obligatory register (upper voices)

a) K. 332, I, exposition

Bars **1 36 37 41 66 67 71 73 77 82 86 88 90 1 86**

I                      aux. cad.                      II                      V

Obligatory register:

b) K. 330, I, exposition

Bars **1 16 18 19 25 26 30 31 32 34<sup>a</sup> b 38<sup>a</sup> b 42<sup>a</sup> b 46 48 54**

I                      V (ant.)                      V

\* registral connections

Bars **1 54 46 47 48 46 47 48**

Obligatory register:                      Temporary (local) obligatory register:                      stands for:

## Example 2: K. 330, I, subordinate theme

a) Bars 1–18, 18–34<sup>a</sup>

Bars **1** **18** **19**

Main theme Subordinate theme

Allegro moderato

*tr*

*legato*

**21**

**26**

*tr*

*legato*

**30** **34<sup>a</sup>**

*fp*

b) Bars 1–34<sup>a</sup>, middleground sketch

Main theme (schematic) Subordinate theme

Bars **1** **5** **7** **11** **18** **19** **23** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34<sup>a</sup>**

**I** embedded suspension **V (ant.)**

## Example 3: K. 330, I, subordinate theme in recapitulation, bars 106ff.

Bars 106

110

## Example 4: K. 330, I

a) The two complementary subordinate themes, bars 34<sup>b</sup>-58

First complementary subordinate theme

Bars 34<sup>b</sup>

Second complementary subordinate theme

41

46

(continued)

## Example 5: K. 332, I

## a) Main theme (bars 1–22)

Bars **1**

Allegro

**11**

## b) Main theme, sketch

Bars **1** **3** **5** **7** **9** **10** **12** **13** **16** **18** **20** **22**

Lower  
Urlinie:  $\hat{5}$

Upper  
Urlinie:  $\hat{3}$

**I**



Example 6: K. 332, I

a) Transition 1 (bars 23–40)

Bars **23**

**29**

**35**

b) Transition 1, sketch

Bars **1–21** **23** **25** **29** **33** **35** **37**

I 5 - 6 - -  $\flat_5$  6 - 6 - 8 P

## Example 7: K. 332, I

## a) Subordinate theme (bars 41–48, 49–56)

Bars 41

## b) Subordinate theme and transition 2, sketch

Subordinate theme

Transition 2

Bars 37 41 45 48 56 58 61 63 65 66 67

## c) Transition 2 (bars 56–70)

Bars 56

64

## Example 8: Mozart, K. 332, I

## a) Complementary subordinate theme (bars 71–76, 77–86) and codetta (bars (86–93)

## Complementary subordinate theme

Bars 71

81

Codetta

87

## b) Complementary subordinate theme, sketch

Bars 67 71 73 75 76 77 79 81 82 83 86

Aux. cad. V: IV  
II<sup>♯</sup>

V

I  
V

b. 84–85  
= 82–83

## Example 9: K. 333, I

## a) Main theme (bars 1–10)

Bars

1

Allegro

## b) Main theme, sketch

Bars

1

2

3

4

5

6

9

10

## Example 10: K. 333, I, bars 54–63

Bars 54



## Example 12: K. 333, I, transition (bridge) to the subordinate theme

a) Bars 10<sup>b</sup>–22

Bars 11

15

20

b) Bars 10<sup>b</sup>–22, sketch

Bars 12 14 15 17 18 19 22

## Example 13: K. 333, I, the subordinate theme, with surrounding measures

a) Bars 21–31, 39–40

Subordinate theme

Bars **21**

26

31

39

b. 31–38  
= 23–30

*fp* *fp* *fp*

*fp* *fp* *fp*

b) Sketch

Subordinate theme

Bars **19** **22** **23** **25** **26** **27** **28** **30** **38** **39**

to  $b^2$ , bar 39

to  $e^{\sharp}$ , bar 39

$\text{II}^{\sharp}$

b. 31–38  
= 23–30

## Example 14: Bars 21–22, 39–40

Example 14: Bars 21–22, 39–40. The score is in two systems. The first system (bars 21–22) shows a treble clef with a trill and a bass clef with a rhythmic pattern. The second system (bars 39–40) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern, both marked with *fp*.

## Example 15: The themes that follow the subordinate theme

a) Bars 39ff.

Example 15a: Bars 39ff. The score is in two systems. The first system (bars 39–40) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern, both marked with *fp*. The second system (bars 41–42) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern, both marked with *fp*.

b) Bars 43–45

Example 15b: Bars 43–45. The score is in two systems. The first system (bars 43–44) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. The second system (bar 45) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern.

c) Bars 46–49

Example 15c: Bars 46–49. The score is in two systems. The first system (bars 46–47) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. The second system (bars 48–49) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern.

d) Bars 50–53

Example 15d: Bars 50–53. The score is in two systems. The first system (bars 50–51) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. The second system (bars 52–53) shows a treble clef with a melodic line and a bass clef with a rhythmic pattern.



Example 16: Repeat of D in the three-line octave, bars 54–59<sup>a</sup>

Musical score for Example 16, bars 54–59. The score is in G minor and 3/4 time. It consists of two systems of piano accompaniment. The first system (bars 54–56) features a treble clef with a complex, repetitive eighth-note pattern and a bass clef with a simpler accompaniment. The second system (bars 57–59) continues the treble clef pattern, which ends with a trill-like flourish, while the bass clef accompaniment continues with a steady eighth-note rhythm.

## Example 17: Codetta, bars 59–63

Musical score for Example 17, bars 59–63. The score is in G minor and 3/4 time. It consists of two systems of piano accompaniment. The first system (bars 59–61) features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The second system (bars 62–63) concludes the piece with a final cadence in the treble clef and a simple accompaniment in the bass clef.