Example 1

a) Mozart, Piano Concerto in C, K.467, I, bars 161–69

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161
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```
166
```

b) Mozart, K.467, I, bars 128ff. (the second theme)

```
128
```

```
(etc.)
```

(c) Bach, G minor English Suite, Sarabande, bars 17–20

```
17
```

```
(cf. also Ex. 2b)
```
Example 2

a) Mozart, K.467, bars 128ff. (the second theme)

b) Bach, Sarabande (with *agrément*, bars 17–20
Example 3

a) Mozart, K.467, I, bars 147–55 (the first sequence)

b) Bach, Suite in A minor, BWV 818a, Prélude ("Fort gai"), bars 22–26
Example 4

a) Mozart, K.467, I, bars 172–78 (the second sequence)

\[\begin{align*}
172 & \quad 176 \\
\end{align*}\]

b) Bach, Prélude, bars 1–8

\[\begin{align*}
& \text{Fort gai} \\
\end{align*}\]
Example 5: Summary of borrowings, sources, and shared figural isorhythms

a) Mozart, K.467, the second theme

b) K.467, the first sequence

c) K.467, the interlude

d) K.467, the second sequence
Example 6

a) Mozart, K.467, I, bars 5–8

b) Mozart, K.467, bars 12–14

(c) Bach, Prélude, bars 1–3
Example 7

a) Mozart, K.467, I, bars 28–32

b) Bach, Sarabande, bars 13–16

c) Bach, Sarabande, bars 13–16 (with agréments)
Example 8

a) Mozart, K.467, I, bars 109–14

b) Bach, Sarabande, bars 9–12
Example 9: A Haydn borrowing in Mozart’s exposition

a) Mozart, K.467, I, bars 20–26
Example 9: A Haydn borrowing  
*(continued)*

b) Haydn, Symphony No. 73 in D, “La Chasse,” I, bars 54–57
Example 10: A rising line in Mozart’s concerto and Bach’s gavotte

a) Mozart, K.467, I, bars 52–56

b) Mozart, bars 72–74

c) Bach, G minor English Suite, Gavotte, bars 26\textsuperscript{b} to the end
Example 10: A rising line  (continued)

```
d) Mozart, Concerto, bars 259–64
```

```
e) A speculative observation
```

```
\[ \text{from } ? \]
```
Example 11

a) Mozart, K.467, I, the second theme: Figural isorhythms

The heavy slurs show the isorhythmic groups and repetitions

Score

Figural isorhythm: \(\text{\#}\text{\#}\text{\#}\text{\#}\) (from Bach, \(\text{\#}\text{\#}\) and variants, Exs. 1c and 2b)

Figural pace reduction

b) The second theme: Structural isorhythms

Basic pace reduction

Obbligato pace reduction

Mozart and the English Suites, p.13
Example 12: Pace and isorhythm summary

Diminutions and passagework | Underlying paces | Isorhythmic levels
--- | --- | ---
\[\begin{align*}
&\text{\textbullet \textbullet \textbullet \textbullet} \\
&\text{\textbullet \textbullet} \\
&\text{\textbullet \textbullet} \\
&\text{\textbullet} \\
&\text{\textbullet} \\
\end{align*}\] | \[\begin{align*}
&\text{\textbullet \textbullet \textbullet} \\
&\text{\textbullet} \\
\end{align*}\] | Figural pace


Figural pace and/or contracted basic pace

Basic pace and/or expanded figural pace

Obbligato pace and/or expanded basic pace

Slower obligato pace and/or doubly expanded basic pace

Still slower obligato pace and/or quadruply expanded basic pace

NB: Figural and structural isorhythms overlap at the level of the quarter note; quarter notes can belong to either level.
Example 13: Hidden repetitions and structural isorhythm

a) Mozart, Sonata in A minor, K.310 (after Schachter)

First theme
Bars 1 2
Allegro maestoso

Second theme

23 24

b) Mozart, Sonata in C minor, K.457, I (after Kamien and Nolan)

First theme
Bars 1 2
Allegro

Intermediate theme

23

Second theme

36
Example 14: Isorhythmic melody
Mozart, K.467, I (after Block)

Bars 44  54  56
Example 15: Mozart, K.467, I, the first sequence (bars 147ff.)

a) Figural isorhythms

Score

Piano solo

Orchestra

Figural isorhythms (the first from Bach, Prélude, Ex. 3b): \( \begin{array}{c}
\text{Figural isorhythms:} \\
\text{Figural paces:} \\
\text{Expanded basic pace:} \\
\text{Obbligato pace:} \\
\end{array} \)

continued
b) Figural and structural isorhythms

Figural pace and basic pace reduction

\[
\text{Figural pace: } \underline{\bullet} \\
\text{Expanded figural paces: } \underline{\bullet}, \underline{\bullet} \\
\text{Doubly expanded basic pace: } \underline{\bullet}__\underline{\bullet} \\
\text{Obbligato pace drops out}
\]

Basic pace reduction (NB: The reduction shows a *double sequential expansion*, after Willner 1999, pp. 195–96)
Example 16: Mozart, K.467, I, the interlude (bars 163ff.)

a) Figural isorhythms

Score

The heavy slurs show the isorhythmic groups

Figural pace reduction

continued
b) Structural isorhythm

Basic pace reduction (normalized)

Obbligato pace reduction (normalized)

Example 16: K.467, the interlude (continued)
Example 17: Mozart, K.467, I, the second sequence (bars 171ff.)

a) Figural isorhythms

Score

The heavy slurs show isorhythmic groups

Figural isorhythmic constellation: \( \frac{3}{4}, \frac{3}{8}, \frac{1}{4}, \frac{1}{8} \) (from Bach, Prélude, Ex. 4b)

Figural pace reduction

Underlying figural isorhythms: \( \frac{3}{4}, \frac{3}{8}, \frac{1}{4}, \frac{1}{8} \)

Figural paces: \( \cdot, \cdot \cdot \)

Basic pace: \( \cdot \)
b) Figural and structural isorhythms

Figural pace and basic pace reduction

Basic pace reduction

Structural isorhythm: \( \bullet \).
Underlying figural isorhythm: \( \bullet \bullet \bullet \).

Figural pace: \( \bullet \).
Basic pace: \( \bullet \).
Obbligato pace: \( \bullet \).
Example 18: Temporal and isorhythmic plasticity

a) Mozart, K.467, I, the first theme

b) The second theme

(etc.)

c) The interlude

d) The second theme’s preparation

Legend
isorhythmically plastic parallelisms
temporally plastic parallelisms
Example 19: Mozart, K.467, intermovement relationships

a) Allegro maestoso, bars 109ff. (opening of transition)

b) Andante, bars 2ff. (principal theme)

c) Rondo: Allegro assai vivace, bars 58ff. (opening of B section)
Example 20: Bach, G minor English Suite, Sarabande

Mozart and the English Suites, p.25

Les agréments de la même Sarabande.

(continued)
Example 20: Bach, Sarabande (continued)

Mozart and the English Suites, p.26
Example 21: Bach, Suite in A minor, BWV 818a, I [Prélude]: fort gai

Mozart and the English Suites, p.27

(continued)
Example 21: Bach, Prélude  
(Mozart and the English Suites, p.28)

(continued)
Example 21: Bach, Prélude (continued)

Mozart and the English Suites, p.29

Here's my version—not too bad, but perhaps trying too hard to be "interesting"
Example 22: Bach, G minor English Suite, Gavotte I

Mozart and the English Suites, p.30