## Mozart, Quartet for Flute, Violin, Viola and Cello, K 285

second movement, with annotation of measures 1-16



Measures 5-7: diatonic sequence of descending fifths.

VIIeol

III

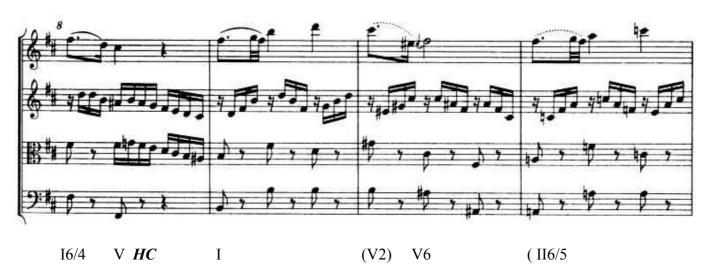
IV

In measure 5 you may have heard D# in the Viola (which suggests a secondary dominant to IV on IV)

(VII7) in measure 7 aims at V; I6/4 is just a *suspension* to V (and therefore art of the dominant harmony in measure 8).

V / V7

I (VII7)



VI

II7



The complete theme can be seen as a **compound**, **parallel period** of 16 measures (parallel, even though there is some variation in the consequent).

Both antecedent and consequent are sentential: model and sequence, followed by an elaboration. The sequence in measures 11/12 is *almost literal* - only one tone in the melody differs, but - more important - there is quite a harmonic change at the beginning of the sequence!









\*) Vgl. Vorwort, S. XI.

