

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

second movement, with annotation of measures 1-16

Adagio

Harmony: I V6 V7 I IAC

IV VIIeol III VI II7 V / V7 I (VII7)

Measures 5-7: diatonic sequence of descending fifths.

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).

I6/4 V HC I (V2) V6 (II6/5)

V2) IV6dm IV6 VII6 / V7 / V2 I6 IV / II6/5 I6/4 V7
 or just V7 / V2 or just IV

I PAC

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!

24

28

32

attacca ²⁾

*) Vgl. Vorwort, S. XI.

RONDEAU