A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 24.4 Examples: Klorman, Koch, Carpani, and Momigny

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.klorman.html

Example 1. Mozart, Piano Quartet in E-flat major, K. 493, Allegretto (III), mm. 129–40

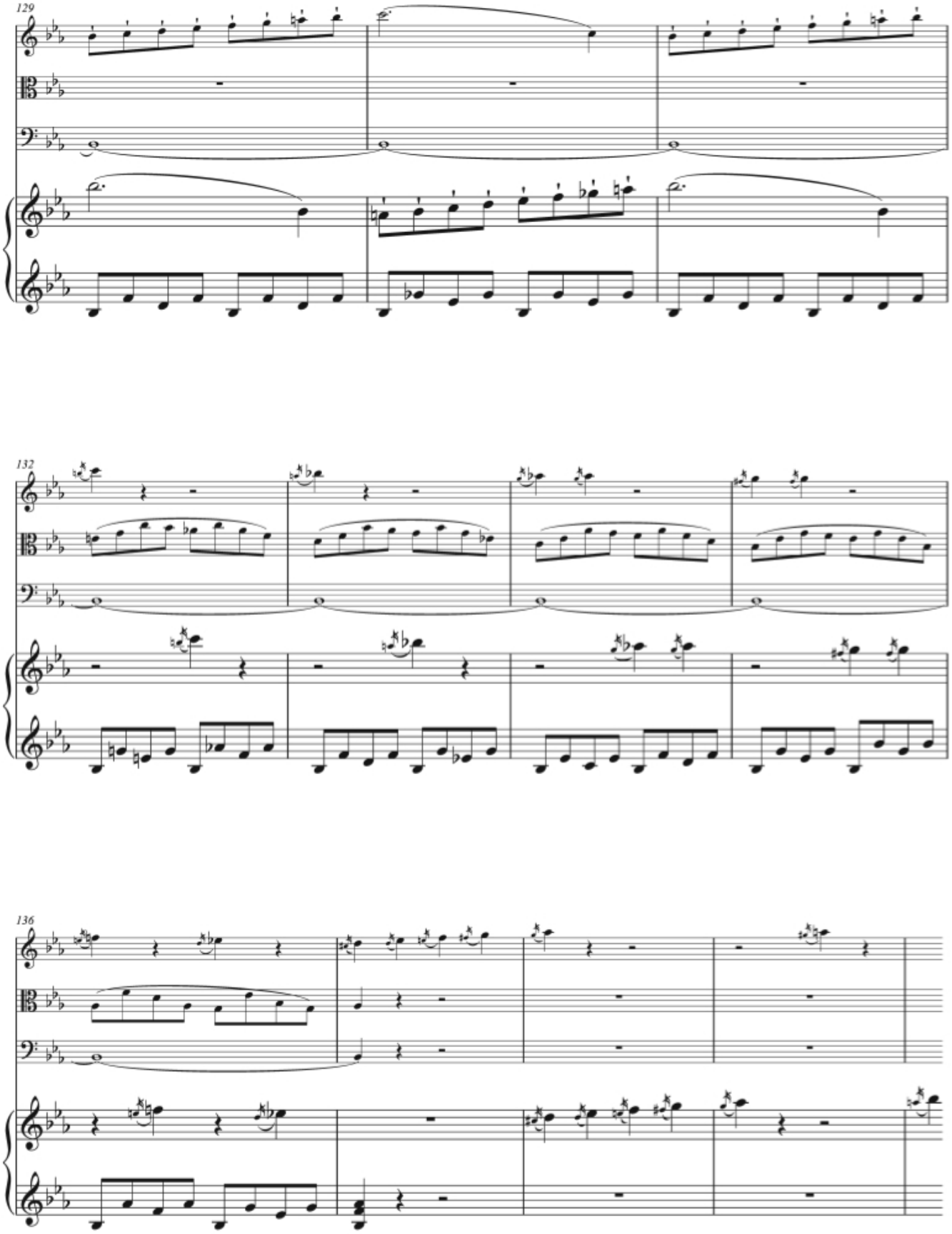
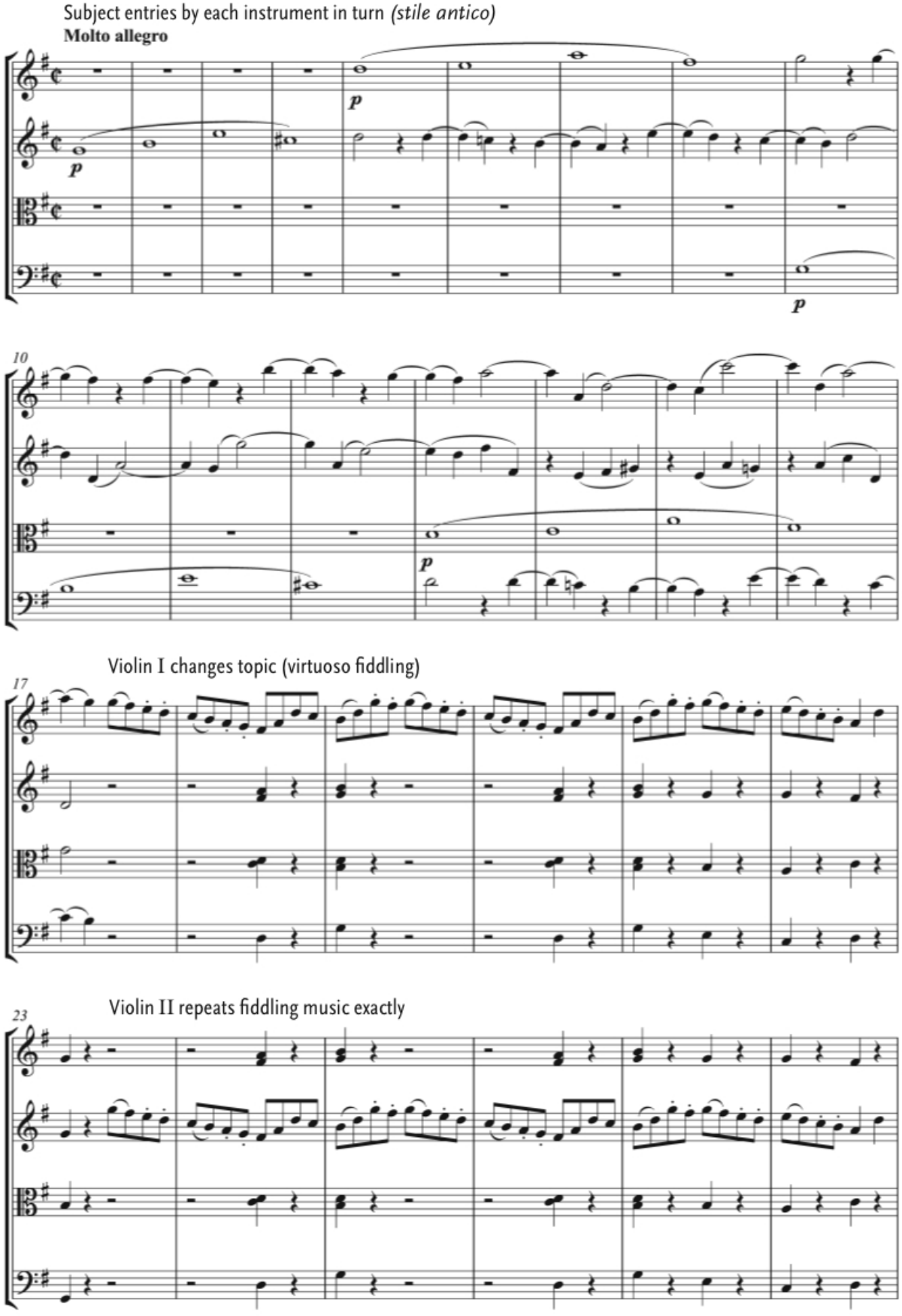
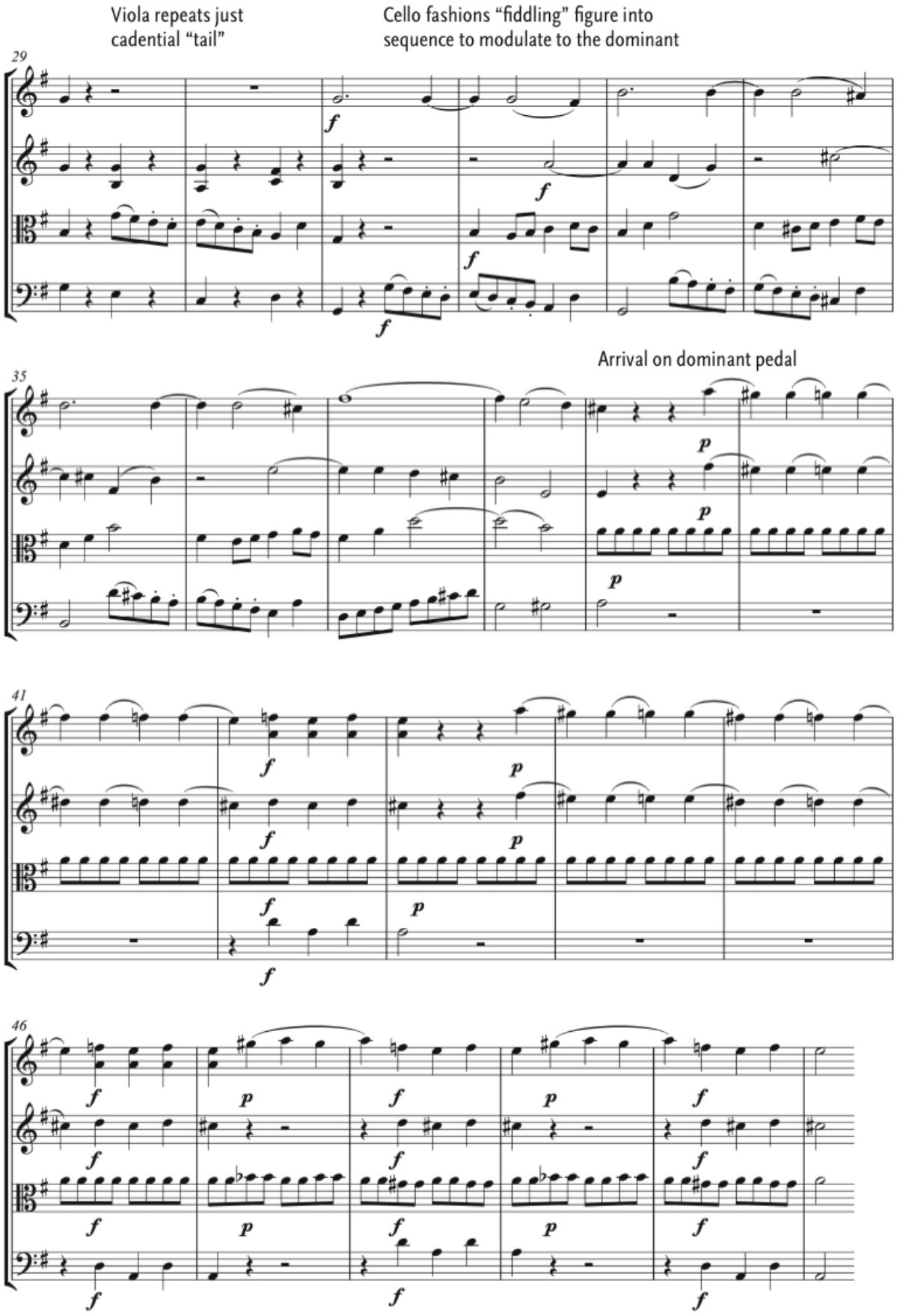


Table 1. Major Historical Sources Under Study

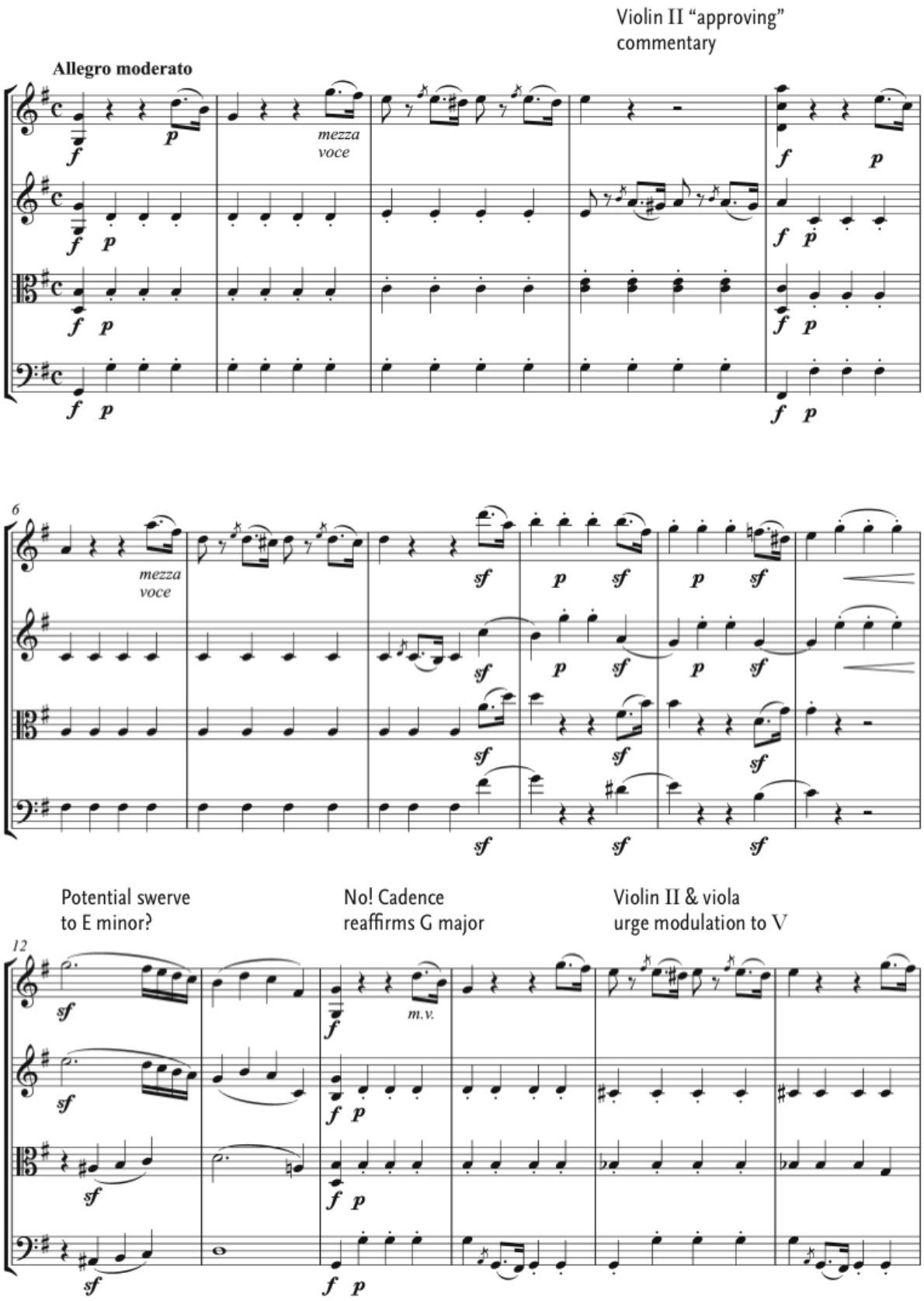
1771–74	Johann Georg Sulzer, ed. *Allgemeine Theorie der schönen Künste.*
1793	Heinrich Christoph Koch. *Versuch einer Anleitung zur Composition*, vol 3.
1802	Heinrich Christoph Koch. *Musikalisches Lexikon.*
1806	Jérôme-Joseph de Momigny. *Cours complet d'harmonie et de composition.*
1812	Giuseppe Carpani. *Le Haydine, ovvero Lettere sulla vita e opere del célèbre maestro Giuseppe Haydn.*

Example 2. Mozart, Quartet in G major, K. 387, Molto allegro (IV), mm. 1–51




Viola repeats just cadential "tail"
Cello fashions "fiddling" figure into sequence to modulate to the dominant
29
35
Arrival on dominant pedal
41
46

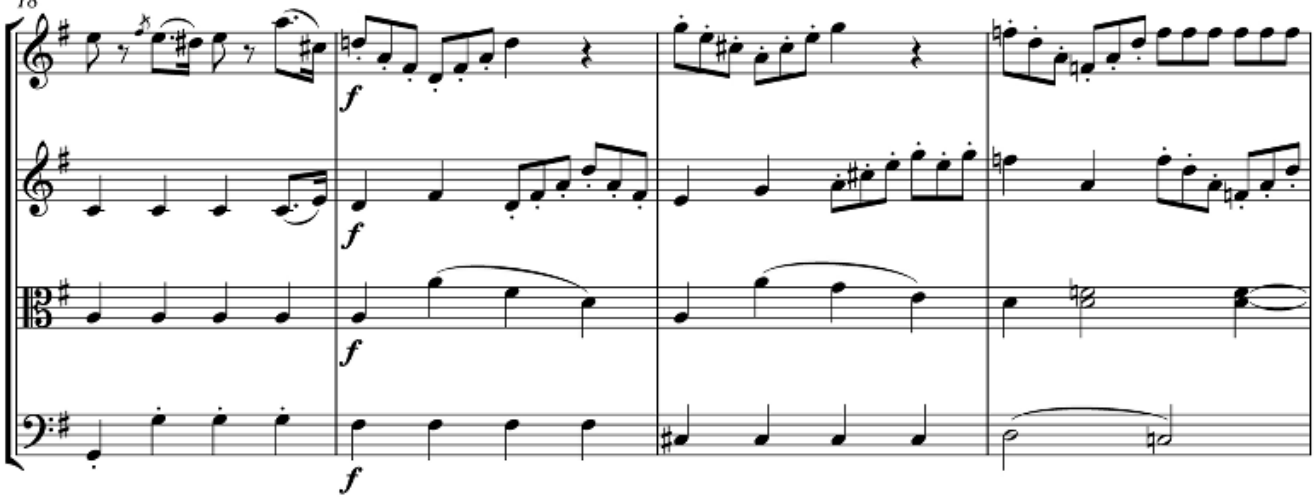
Example 3a. Haydn, Quartet in G major, op. 77, no. 1, Allegro moderato (I), mm. 1–29



Violins exchange triplets, viola
emphasizes syncopated slurs

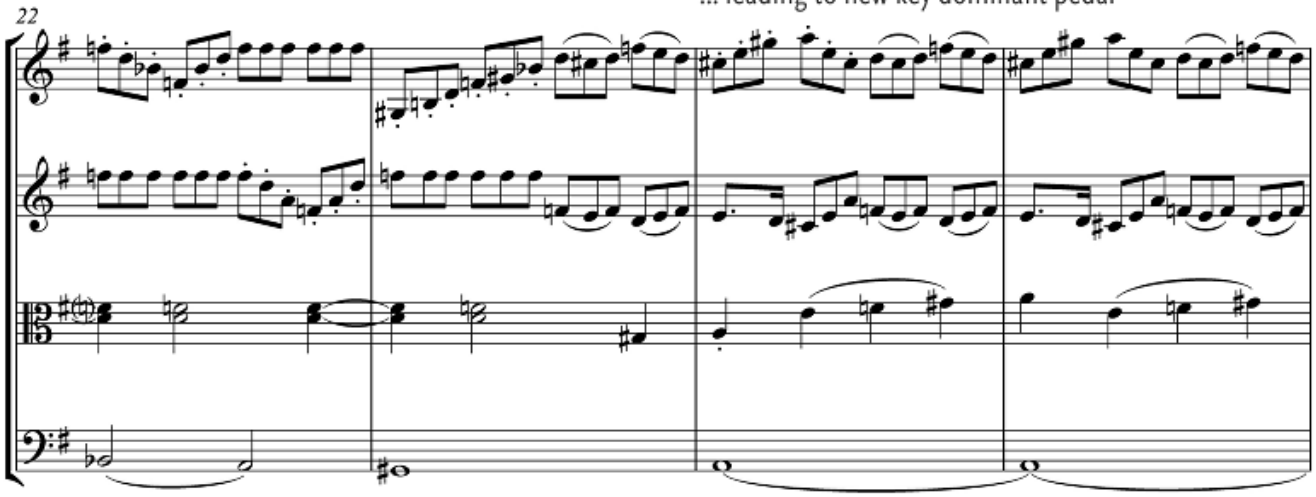
Cello comes to fore ...

18



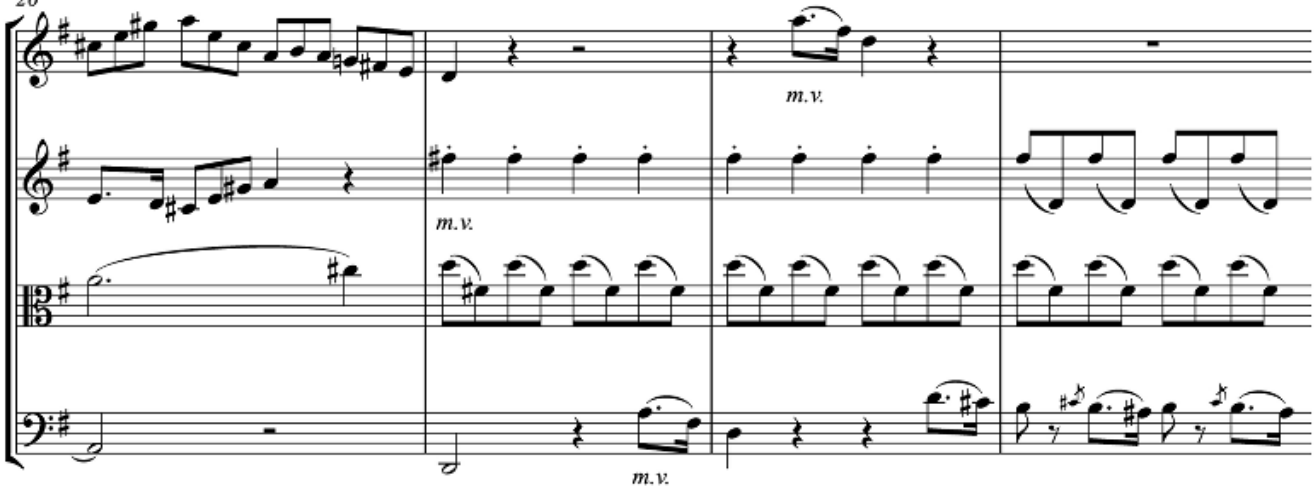
... leading to new key dominant pedal

22

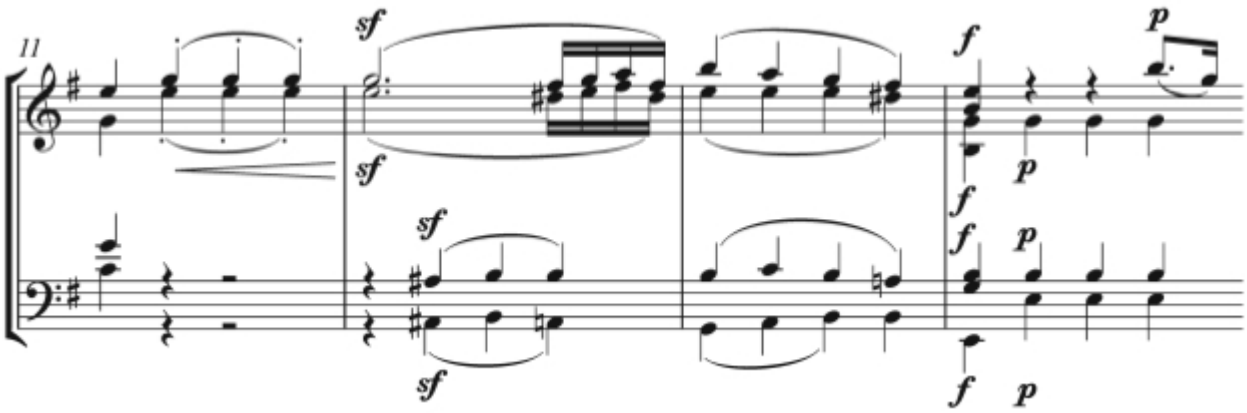


Subordinate theme: cello melody with violin I "commentary"

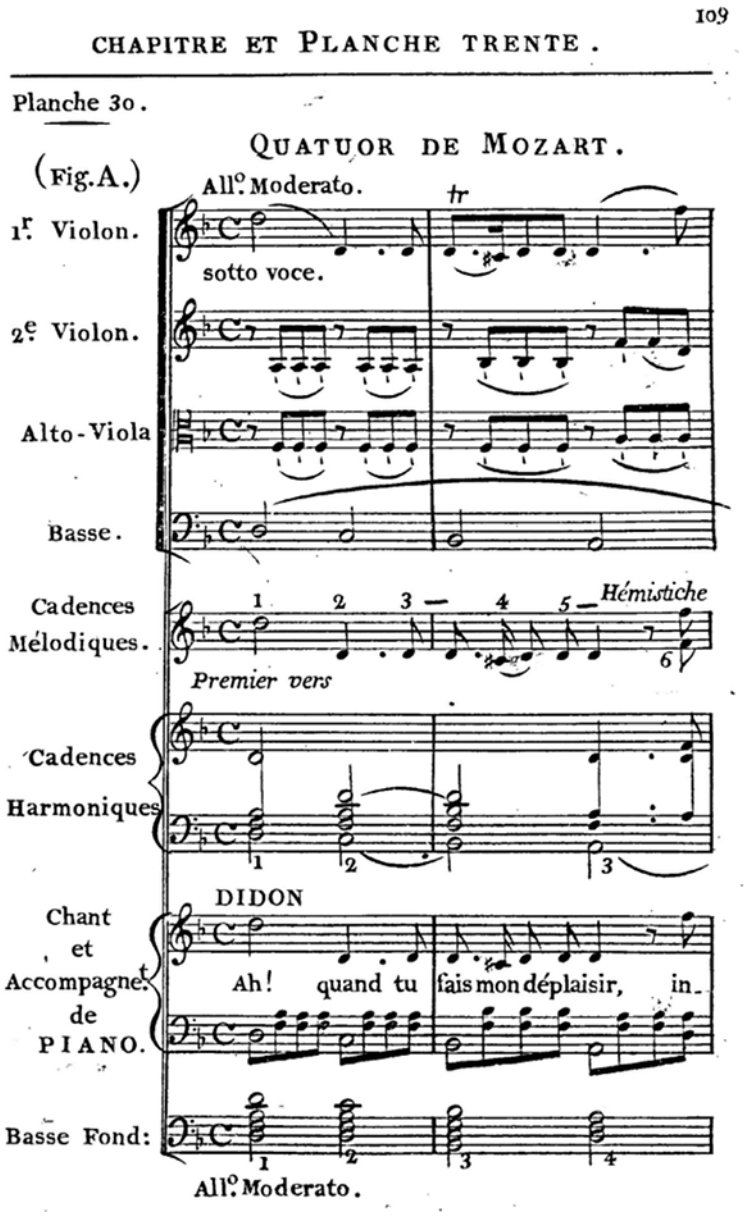
26



Example 3b. Hypothetical recomposition (with A♯ presaging a modulation to E minor)

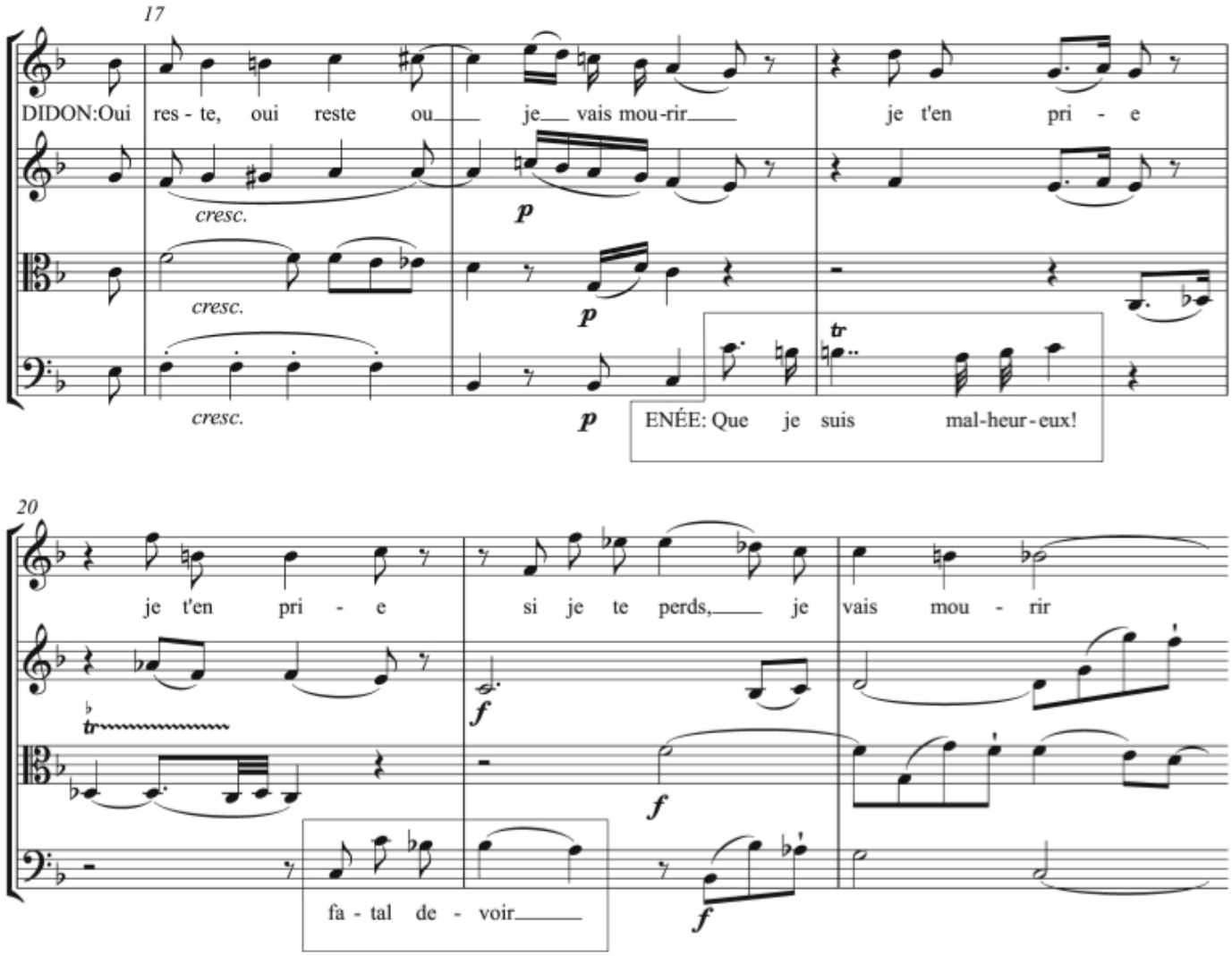


Example 4. Facsimile of Momigny's analysis/arrangement of Mozart's Quartet in D minor, K. 421 (Plate 30 from Momigny 1806, first page only)

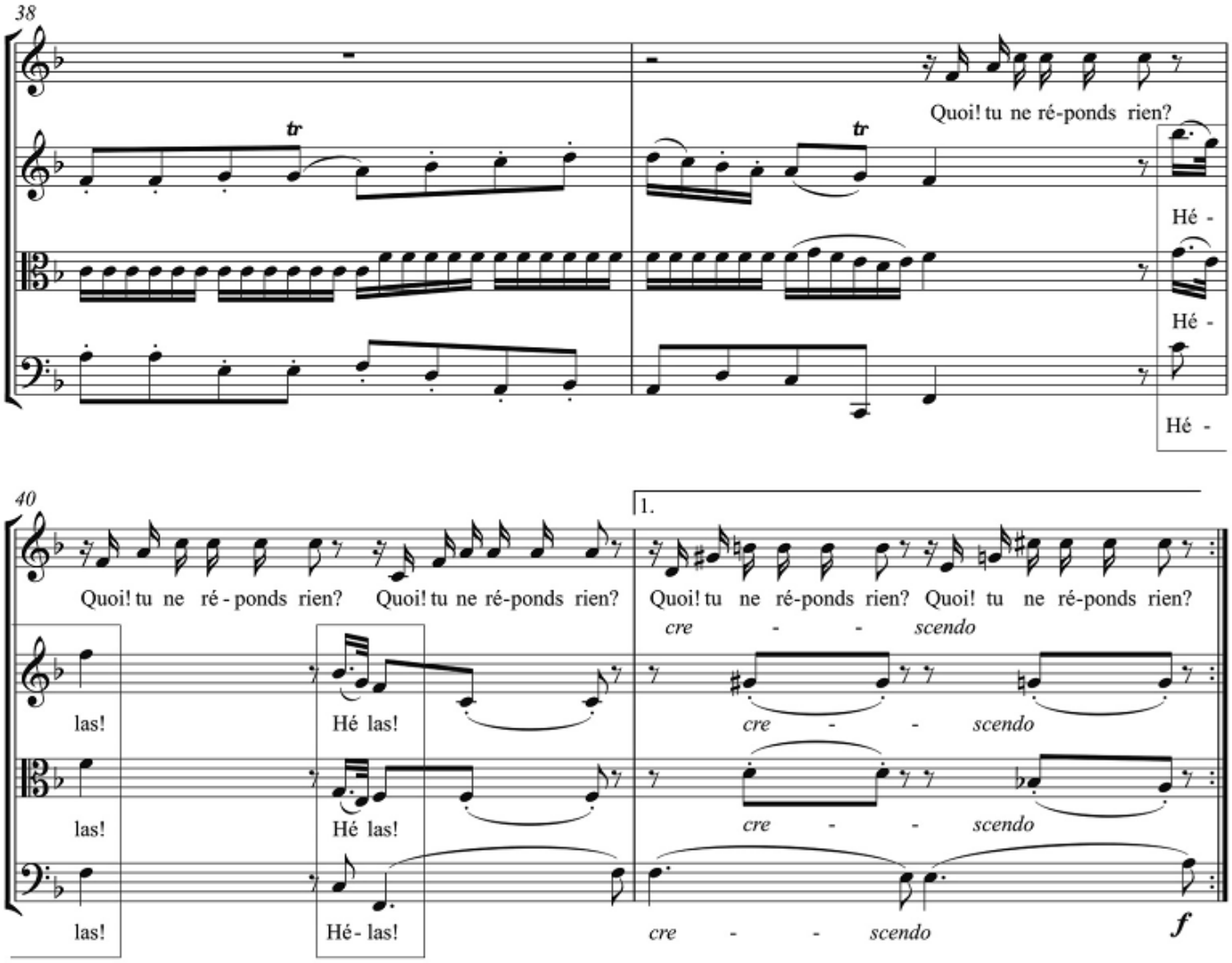


Example 4b. Performance of Momigny's analysis/arrangement

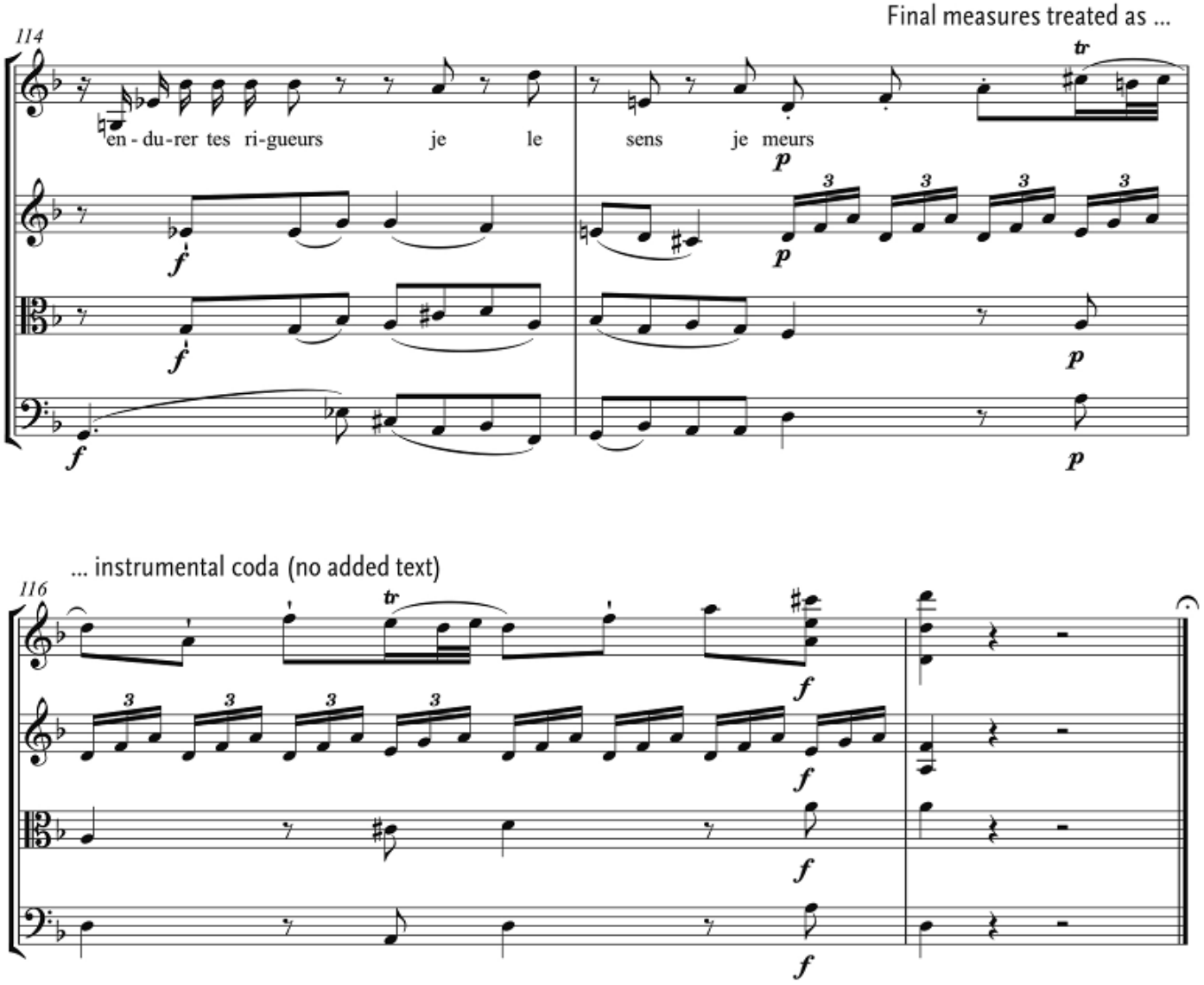
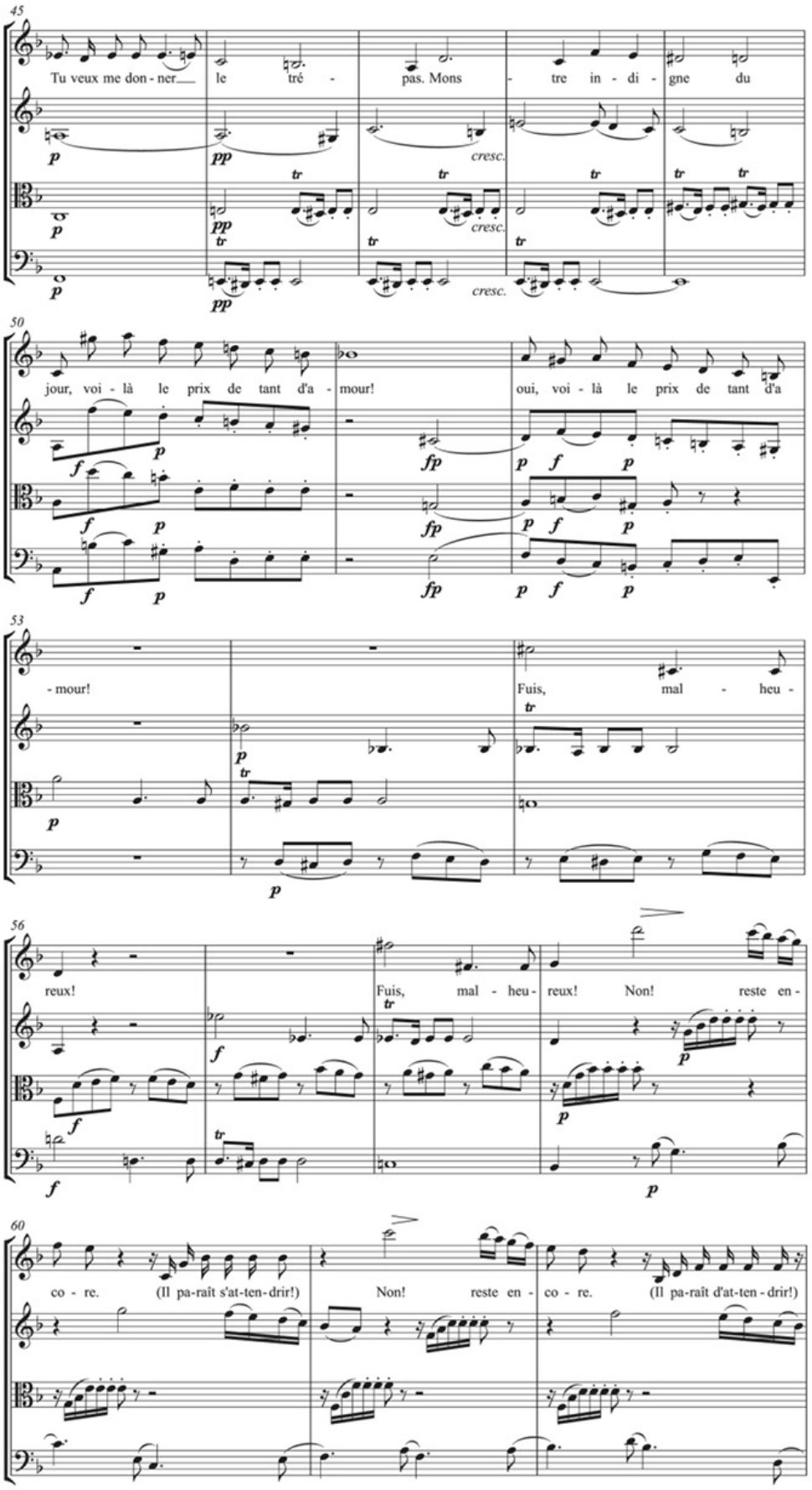
Example 5a. Anomalies in Momigny's Text Underlay. Commentary by Aeneas (Enée), mm. 17–22



Example 5b. Anomalies in Momigny's Text Underlay. Choral statements, mm. 38–41



Example 5c. Anomalies in Momigny's Text Underlay. End of coda untexted (after Dido dies), mm. 114–17



Example 6. Momigny's analysis. Development (excerpt) mm. 45–62