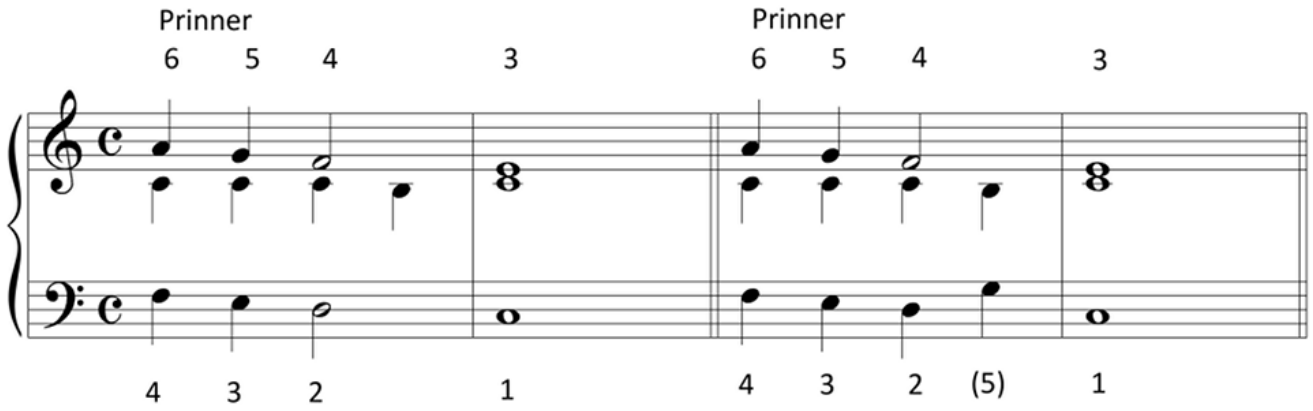
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

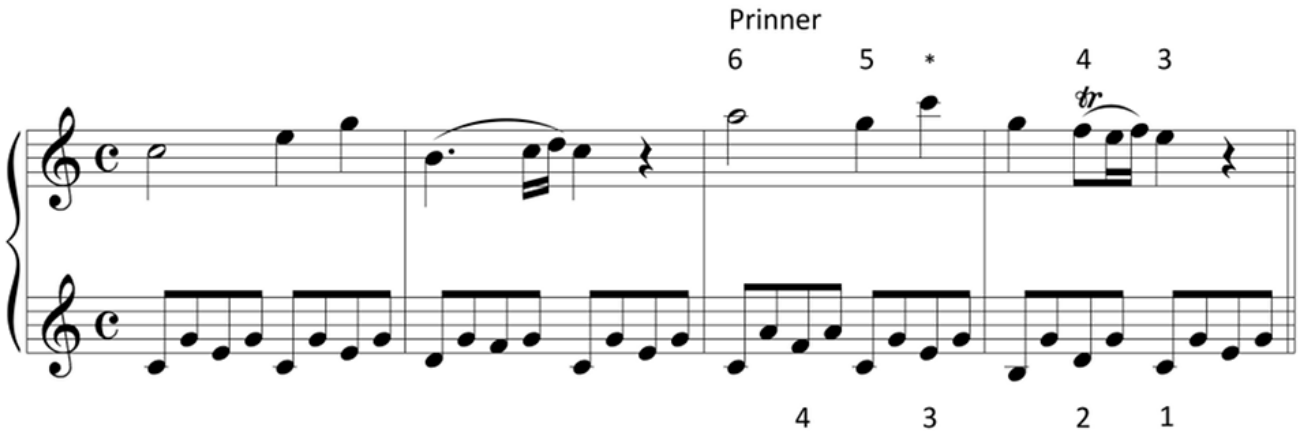
MTO 26.2 Examples: Rabinovitch, Reimagining Historical Improvisation: An Analysis of Robert Levin's Fantasy on Themes by W. A. Mozart, October 29, 2012

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.rabinovitch.html

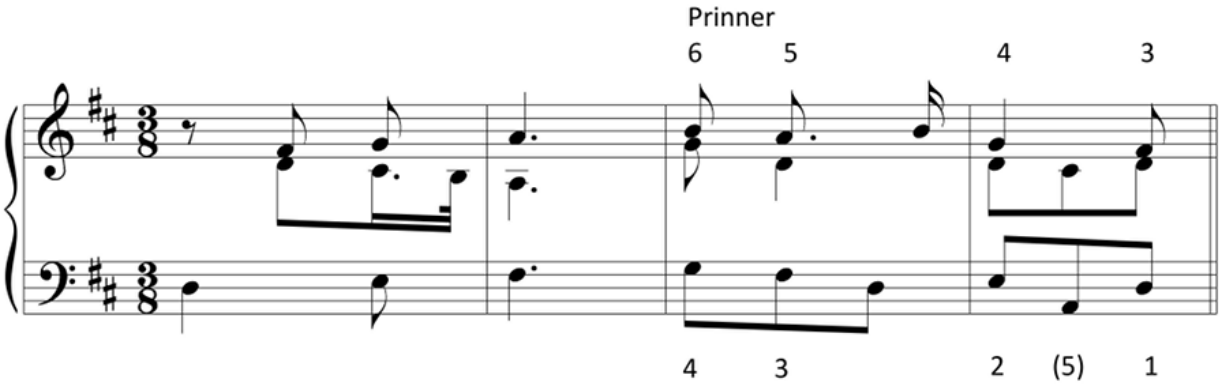
Example 1. Two possible skeletal realizations of the Prinner schema (after Gjerdingen 2007a)



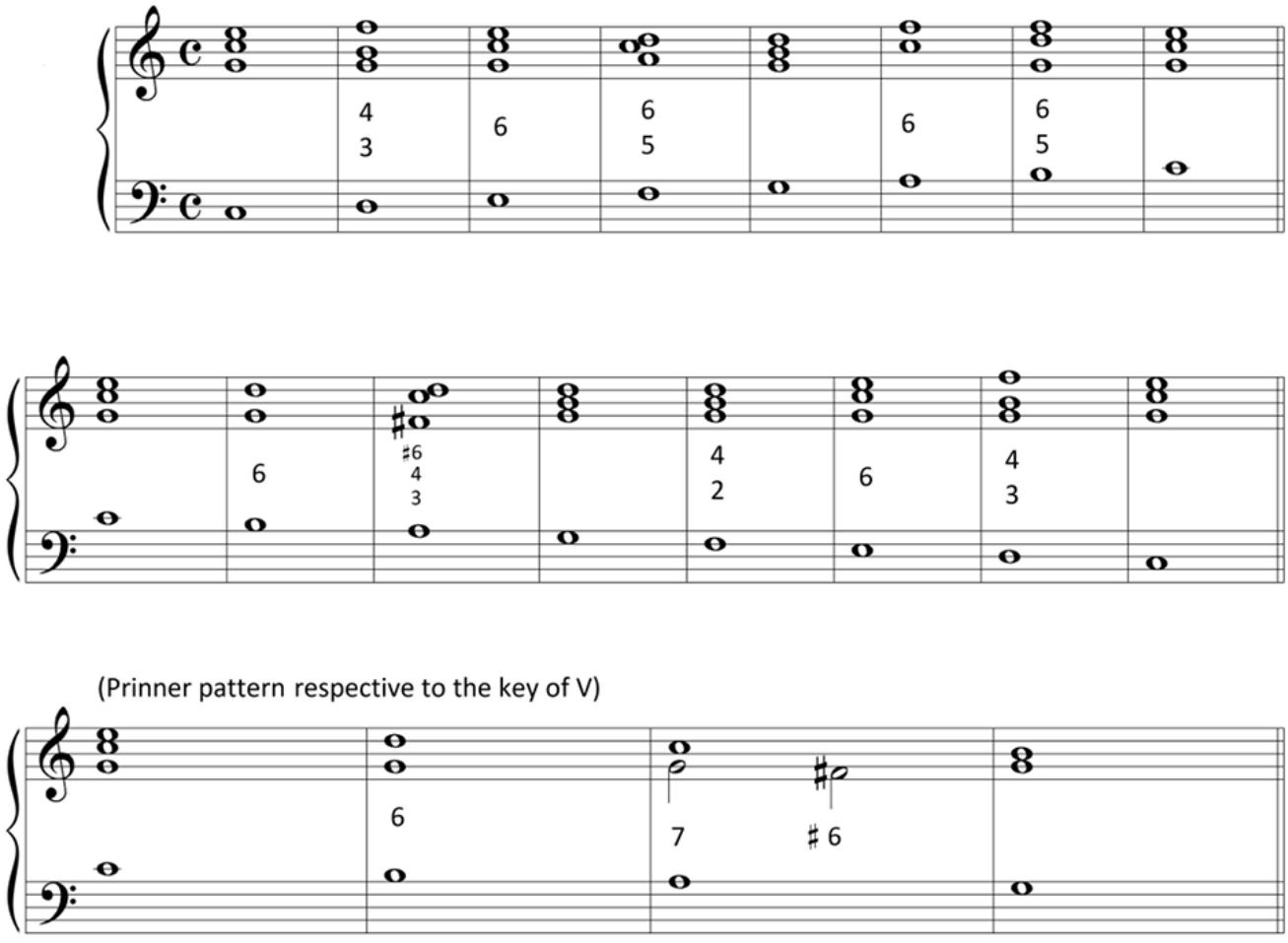
Example 2. Mozart, Piano Sonata in C major, K. 454/i, mm. 1–4 (compare to Gjerdingen 2007a, 365)



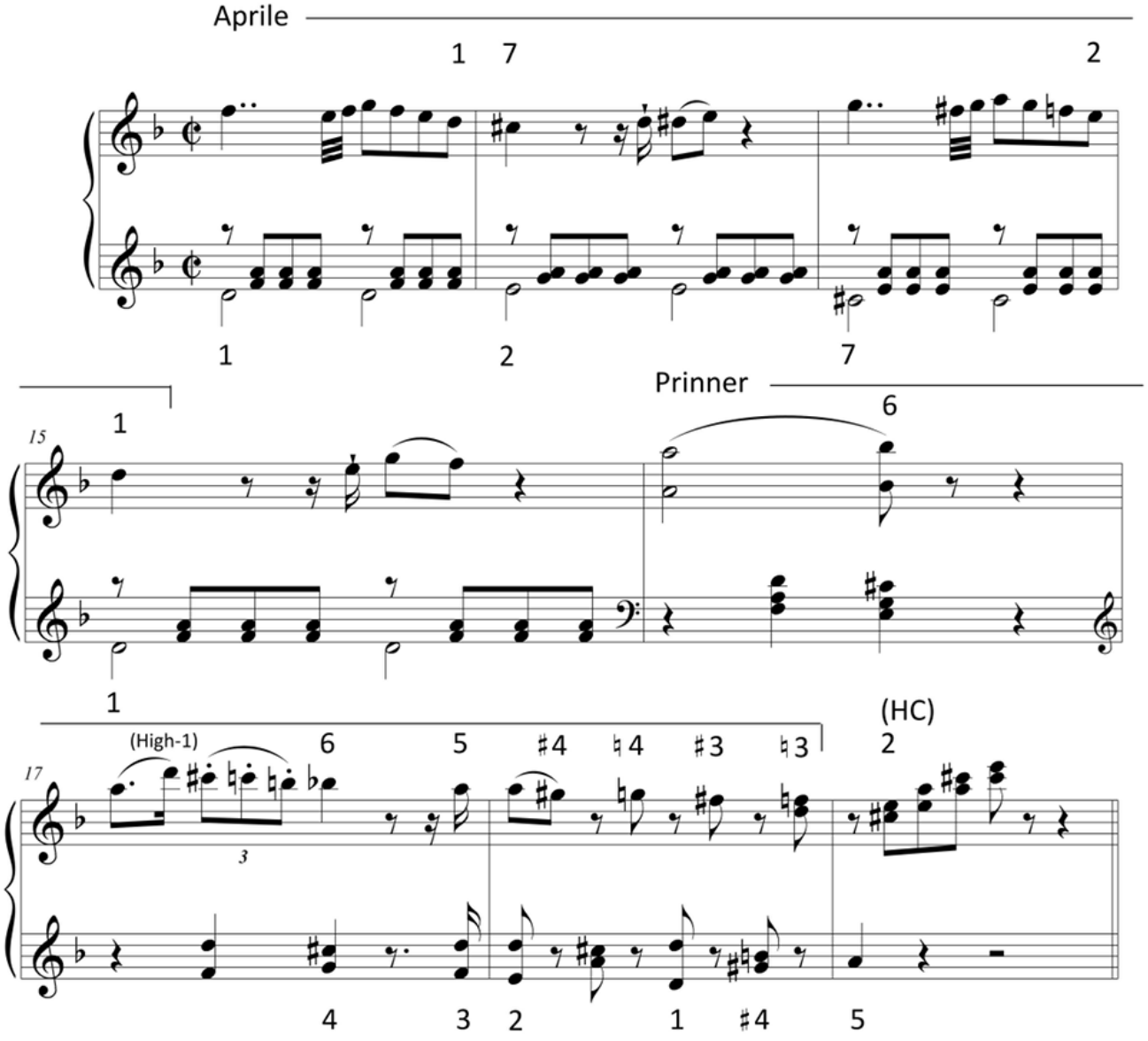
Example 3. Handel, "Priva son d'ogni conforto," from *Giulio Cesare*, mm. 1–4 (reduced)



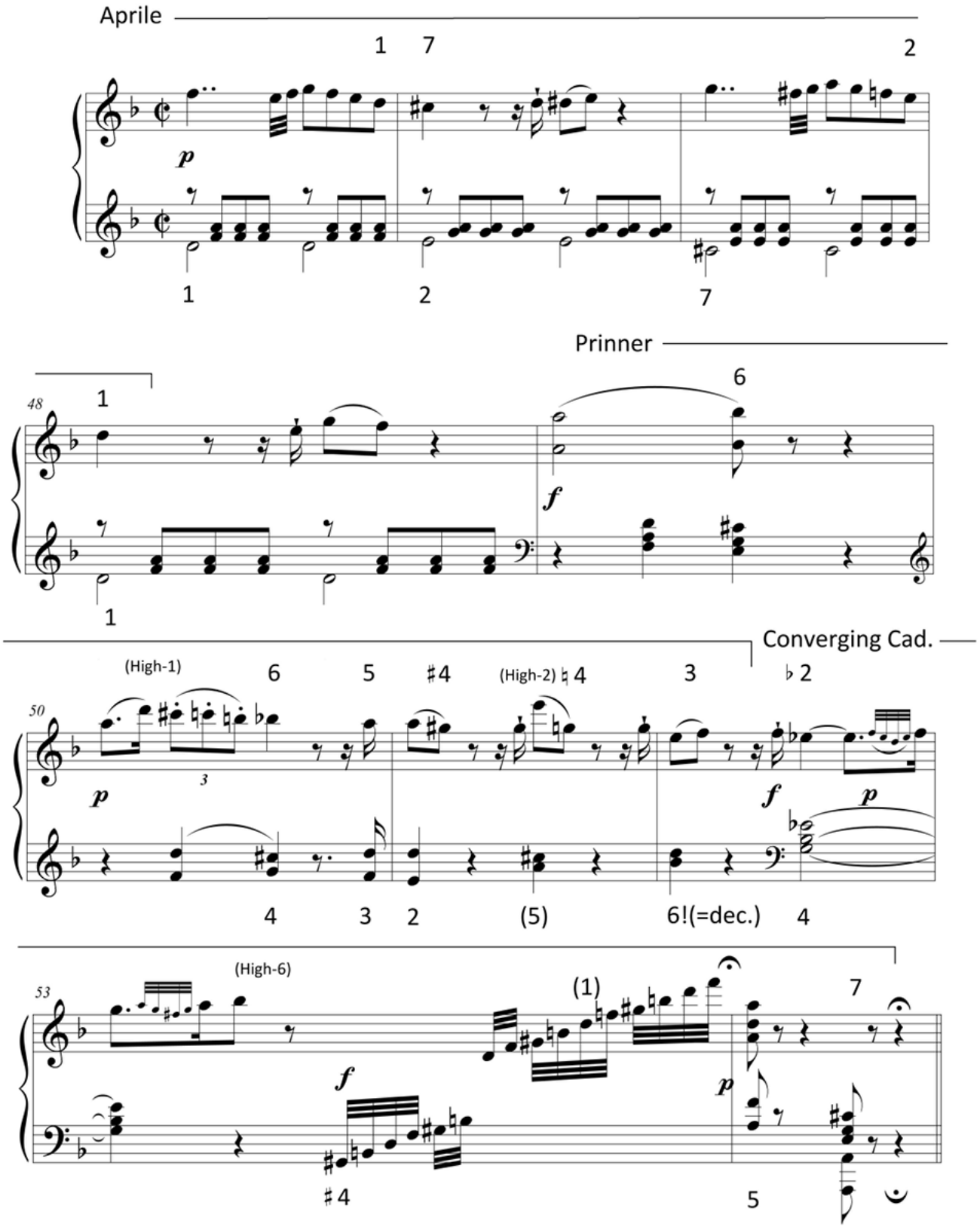
Example 4. The Rule of the Octave and a derivation of a Prinner from the descending Rule



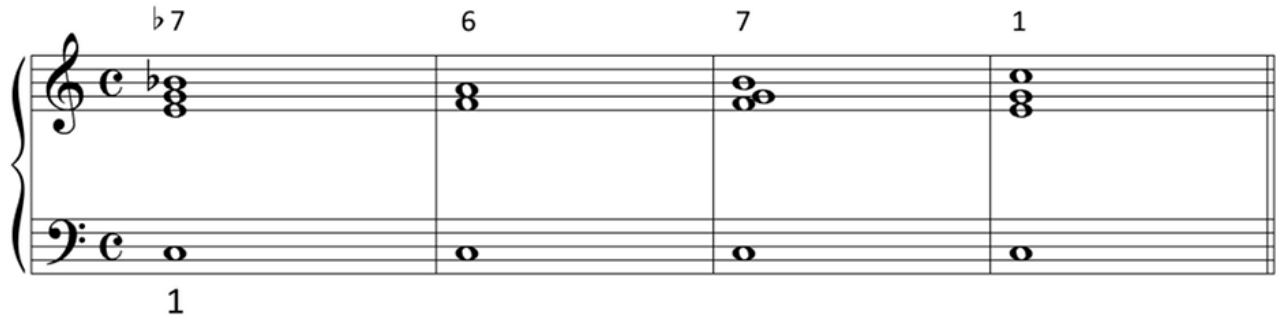
Example 5. Mozart, Piano Fantasy in D minor, K. 397, mm. 12–19



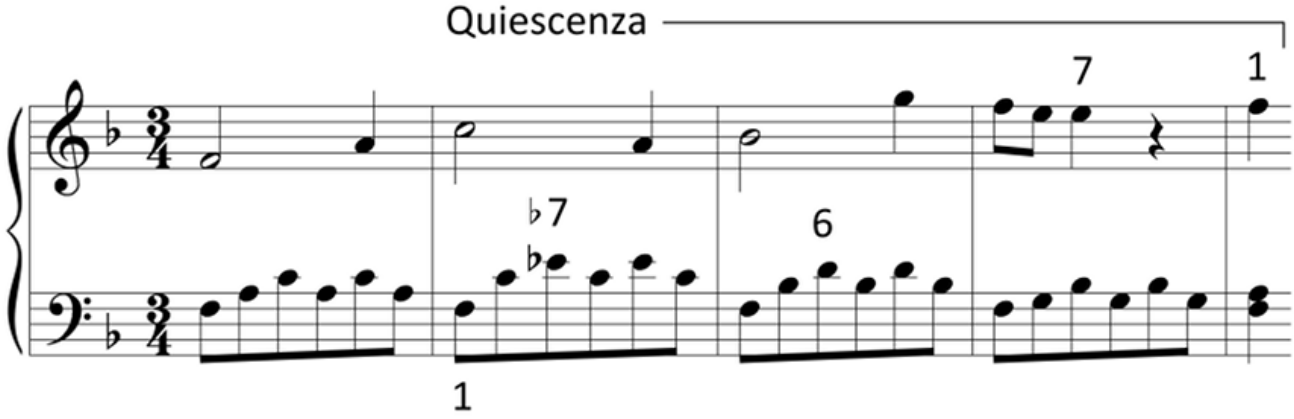
Example 6. Mozart, Piano Fantasy in D minor, K. 397, mm. 45–54



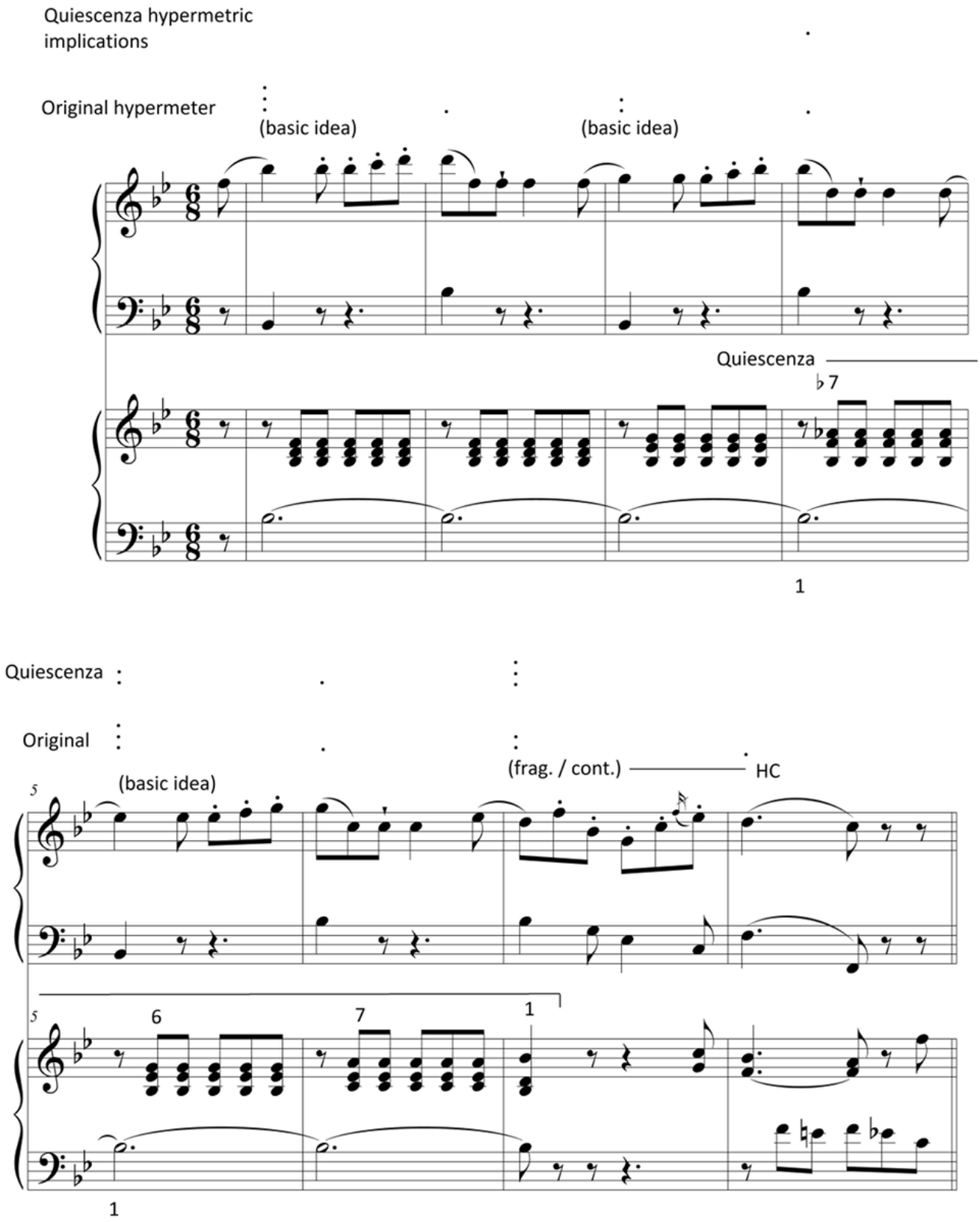
Example 7. A skeletal representation of the Quiescenza schema (after Gjerdingen 2007a)



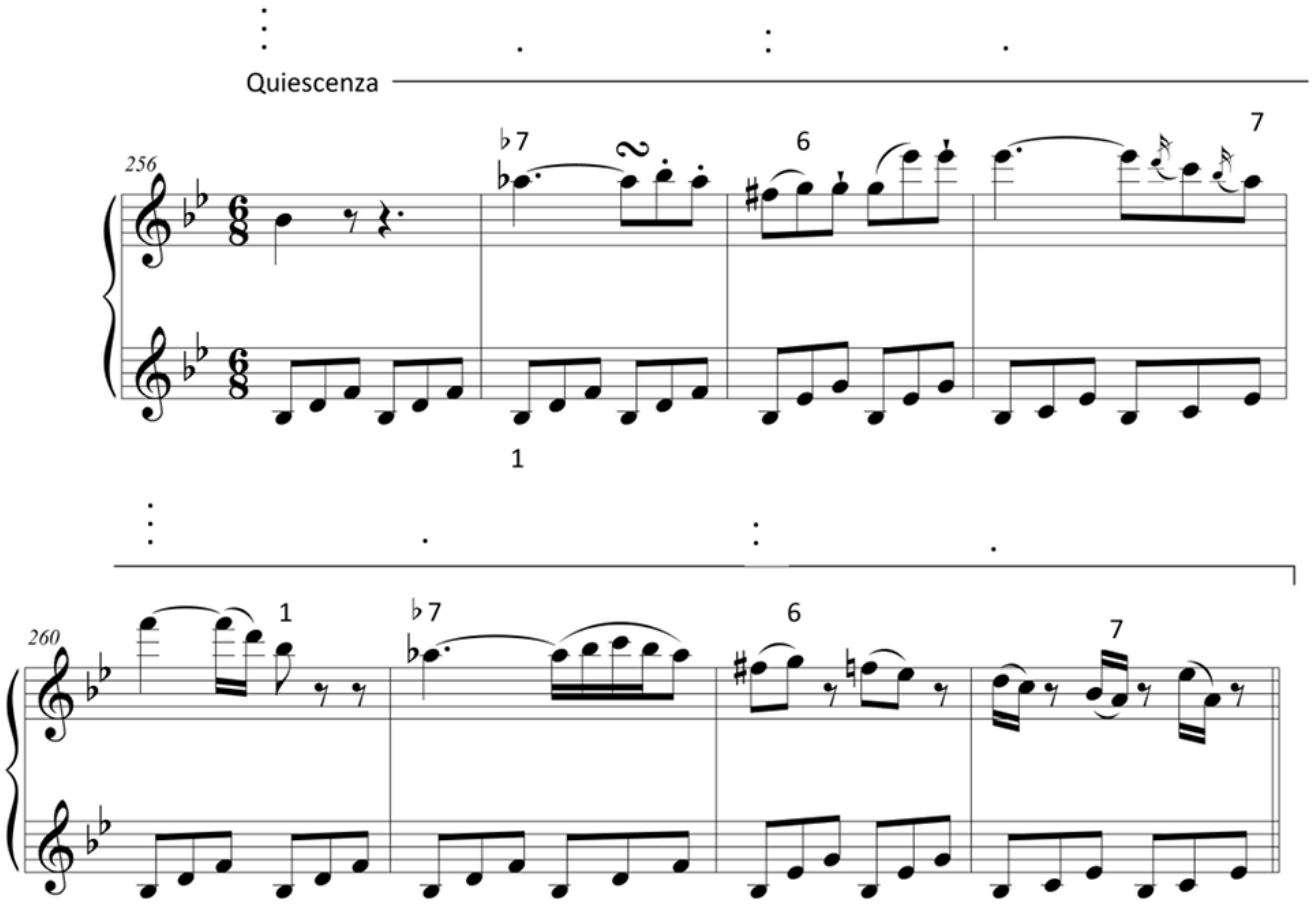
Example 8. Mozart, Piano Sonata in F major, K. 332/i, mm. 1–5



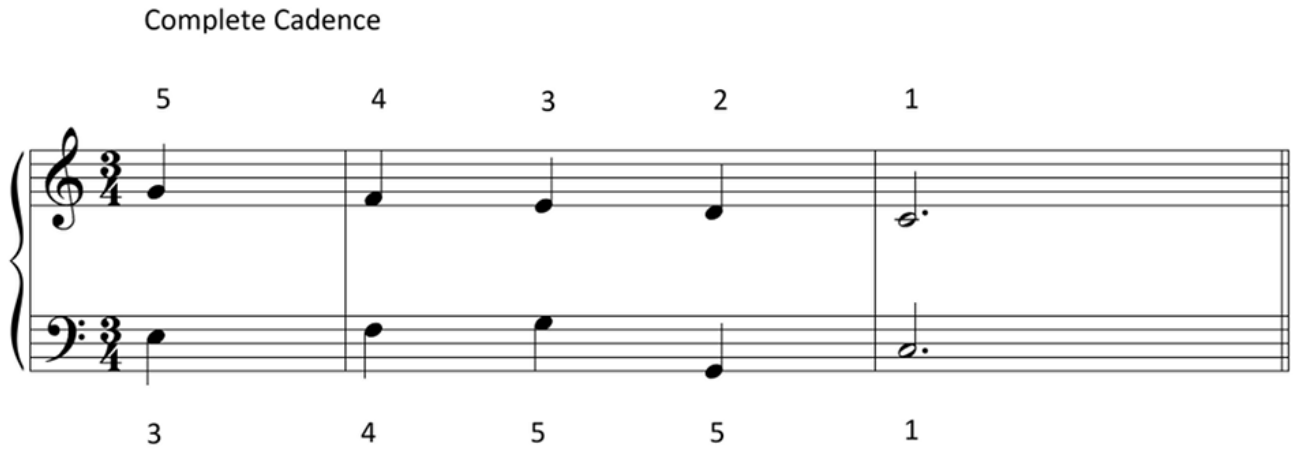
Example 9. Mozart, Piano Concerto in B-flat major, K. 450/iii, mm. 1–8

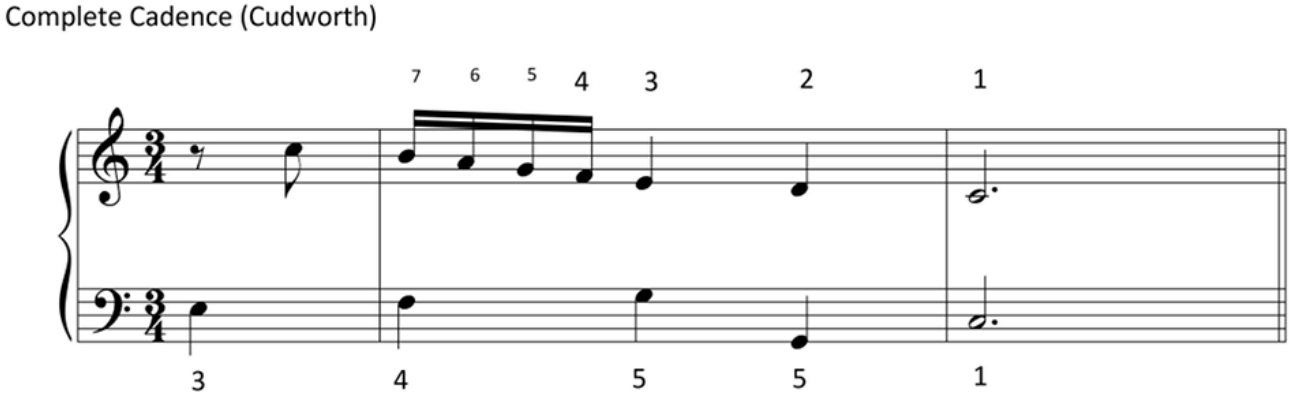


Example 10. Mozart, Piano Concerto in B-flat major, K. 450/iii, mm. 256–263

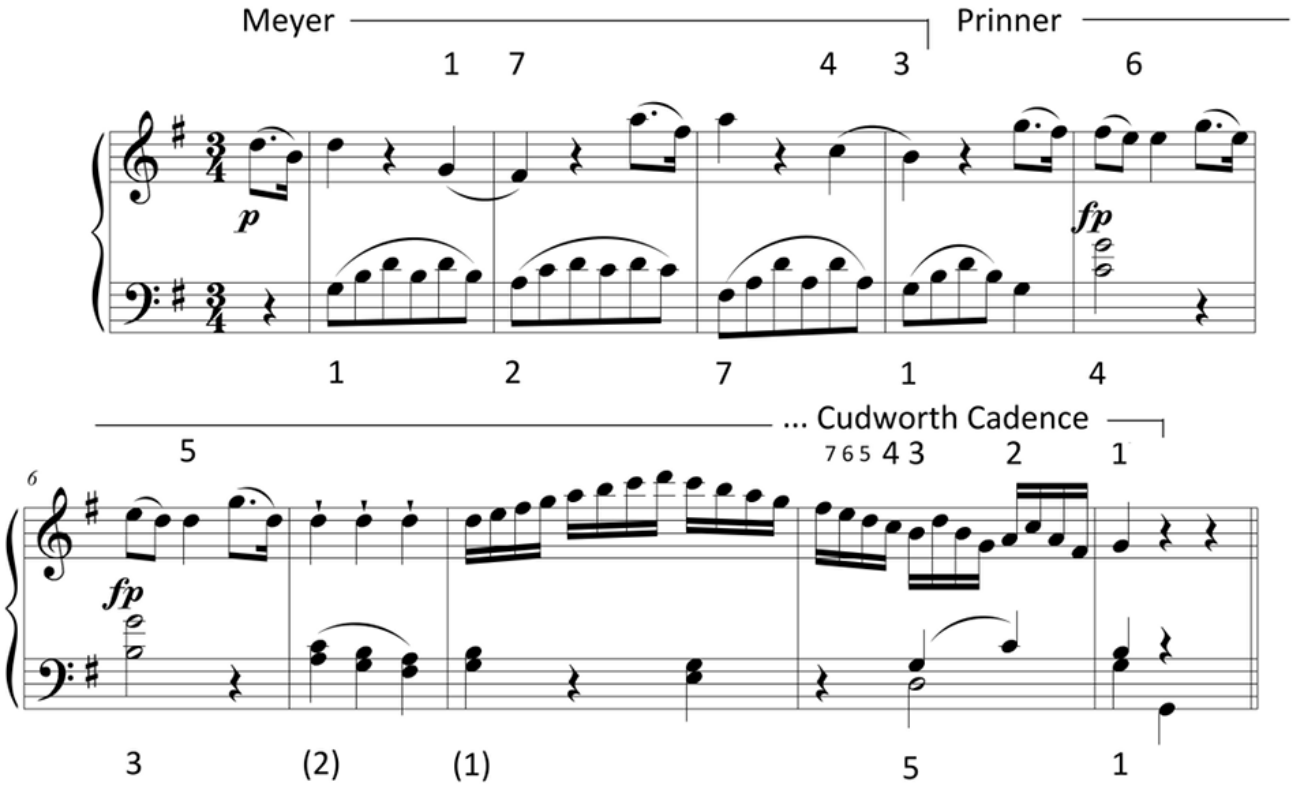


Example 11. The Complete Cadence and its Cudworth potential diminution (after Gjerdingen 2007a)

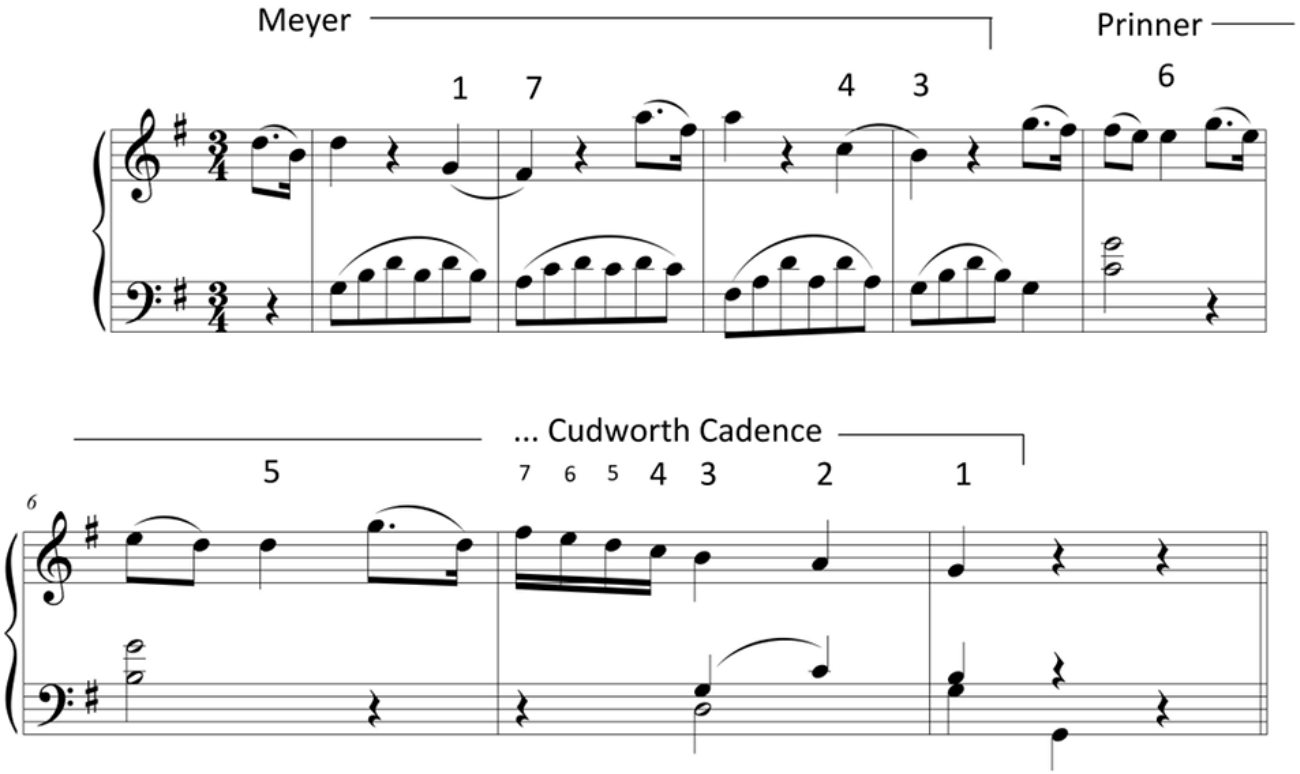




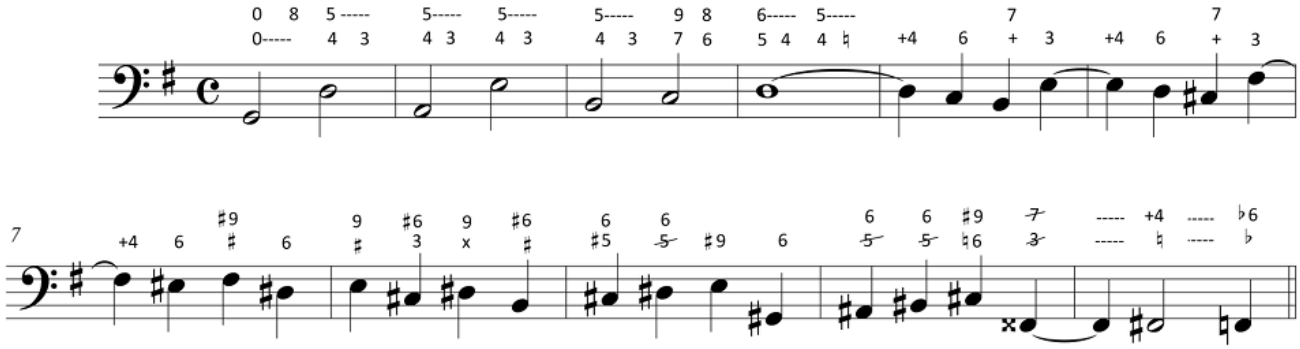
Example 12a. Mozart, Piano Sonata in G major, K. 283/i, mm. 1–10



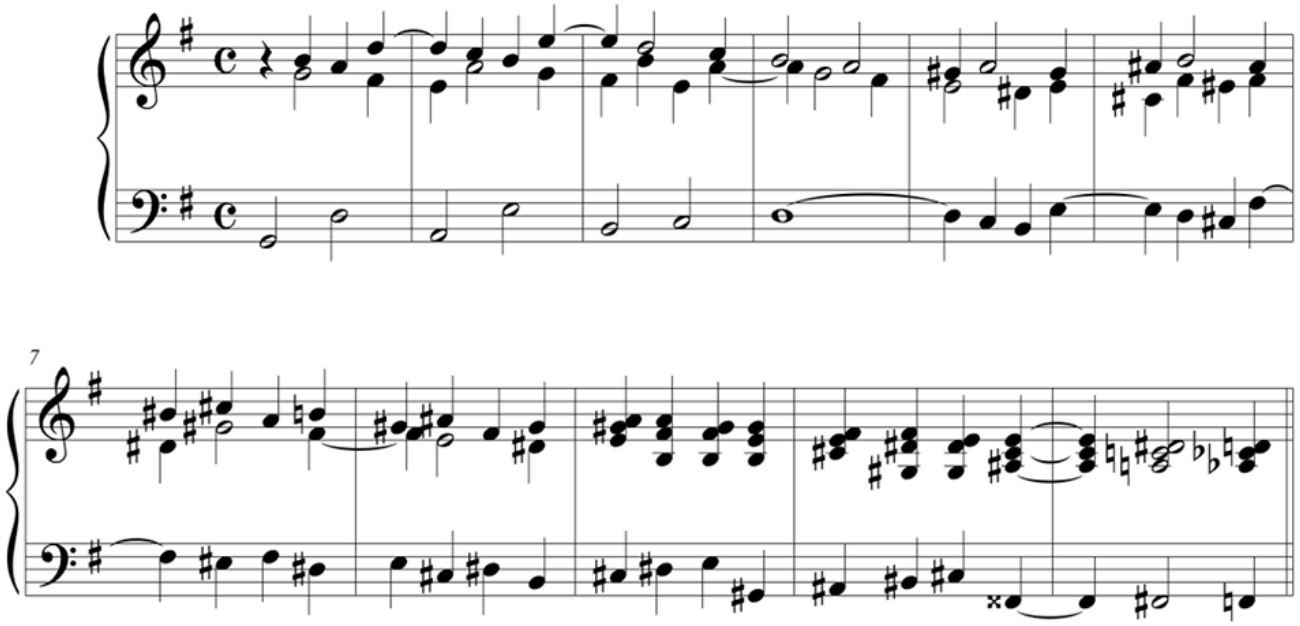
Example 12b. Mozart, Piano Sonata in G major, K. 283/1, mm. 1–10, shortened recomposition



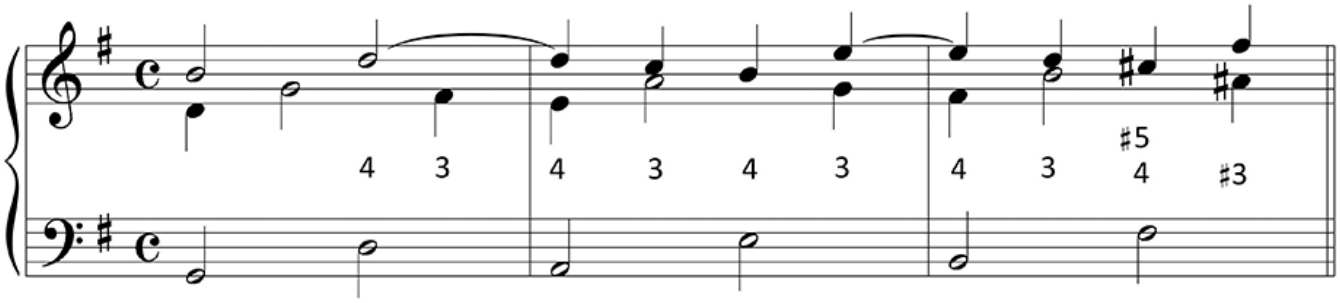
Example 13a. An excerpt from a figured bass exercise by Boulanger



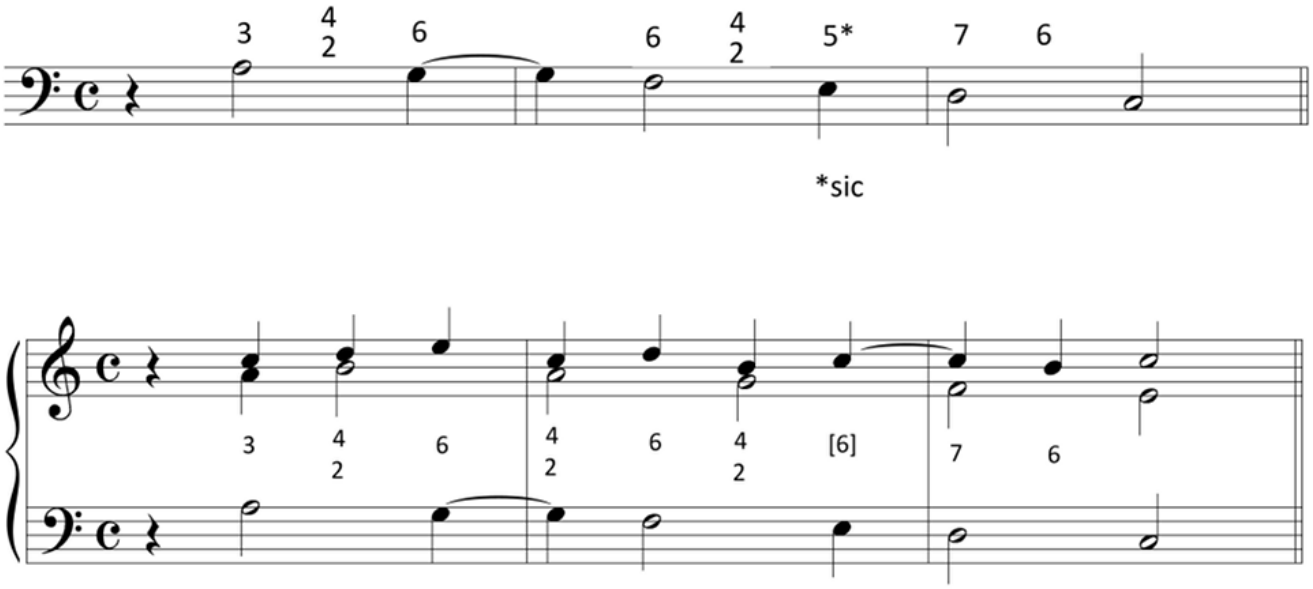
Example 13b. My realization of Boulanger's bass



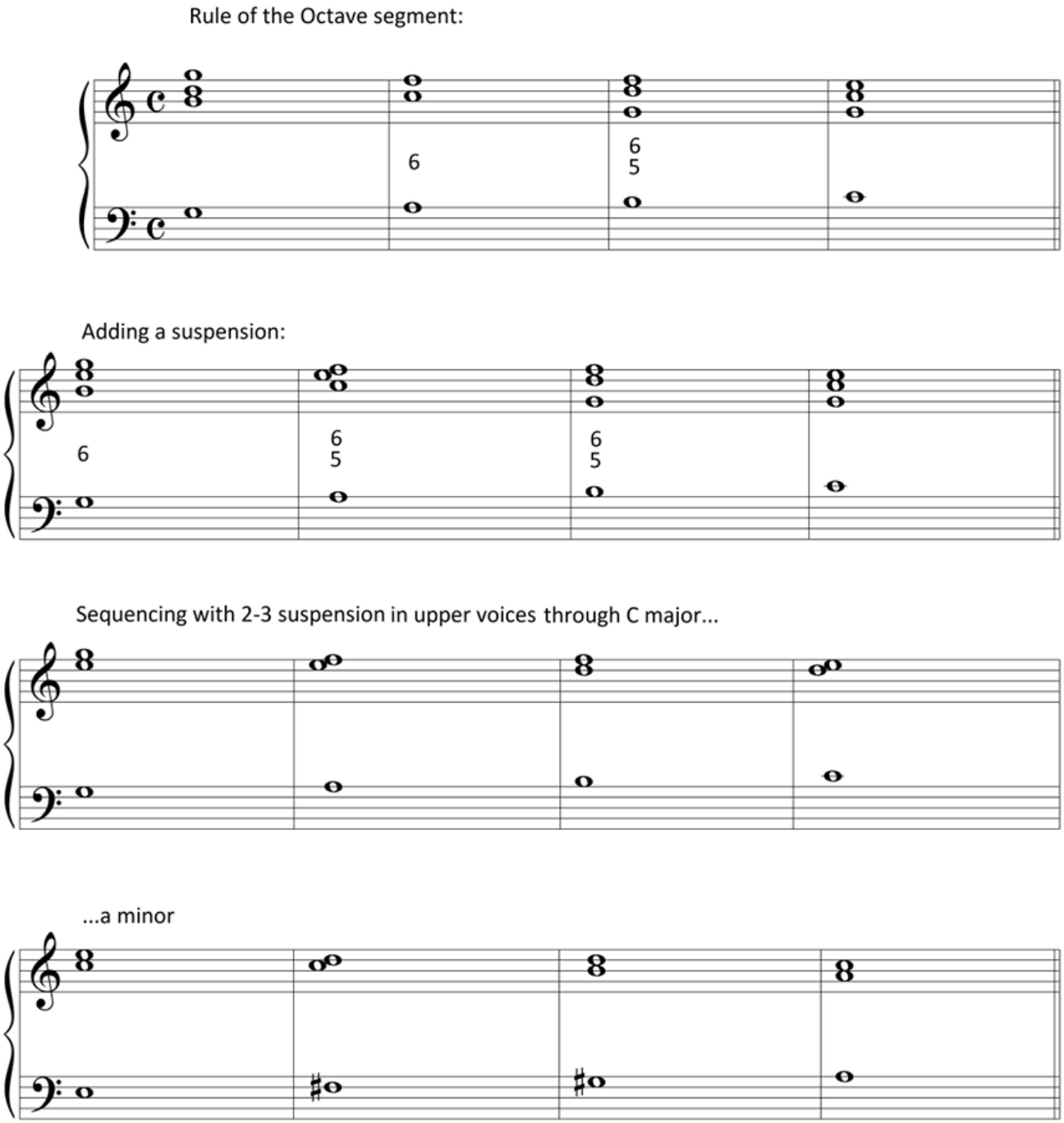
Example 14. Fedele Fenaroli's realization of this pattern



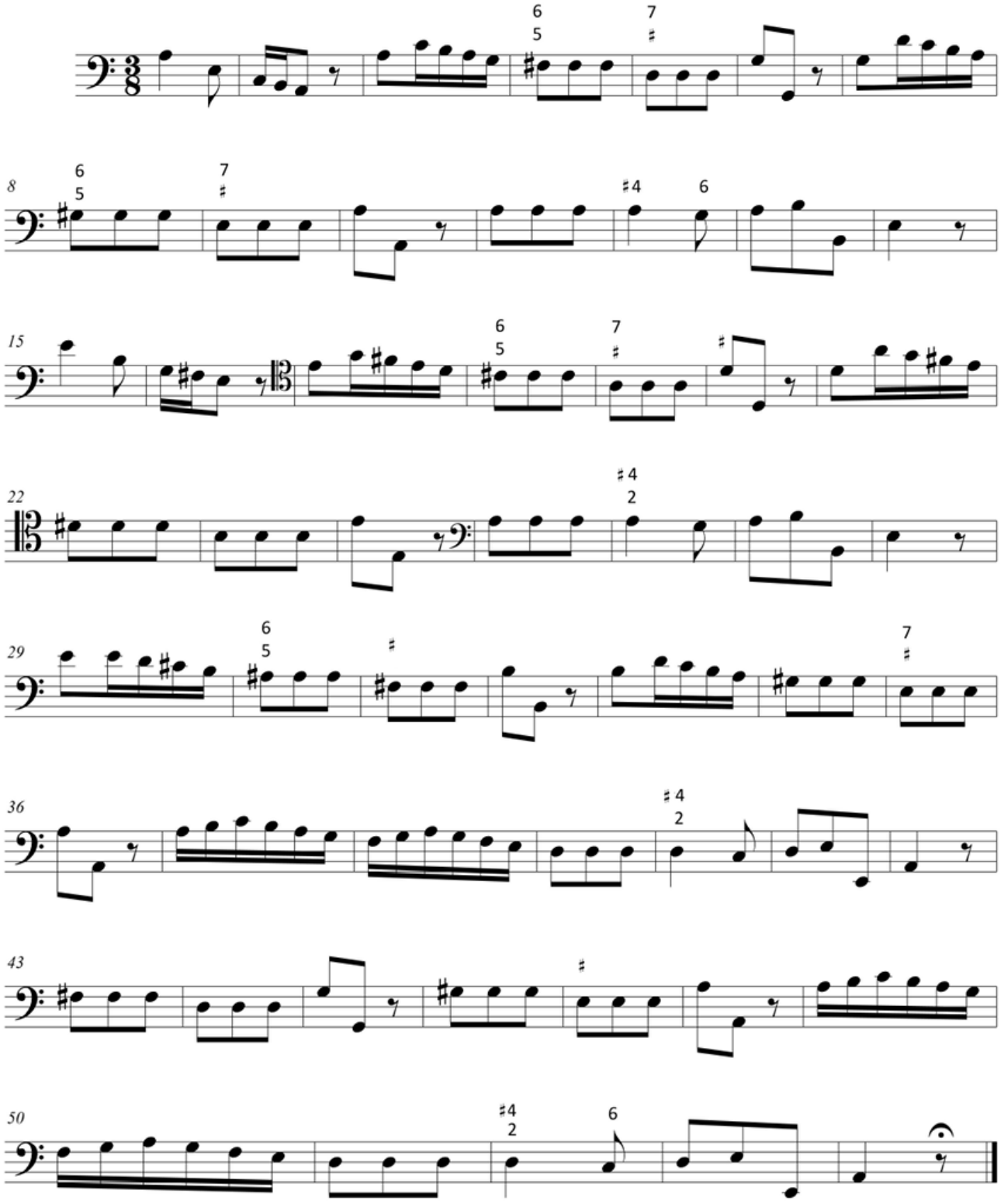
Example 15. Durante's Rule on syncopated bass (above) and my realization (below)



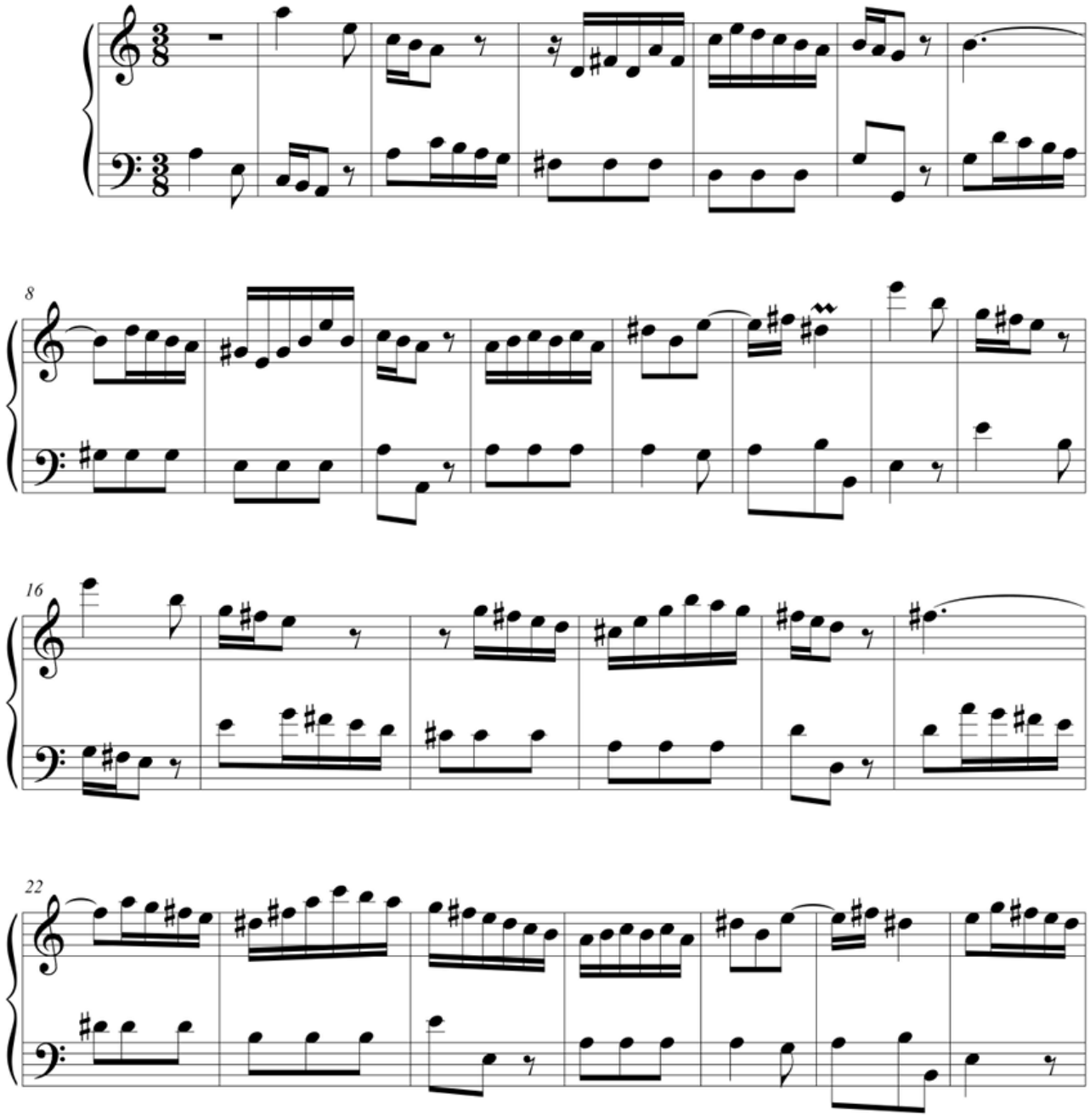
Example 16. Deriving a chain of suspensions from an ascending segment of the Rule of the Octave

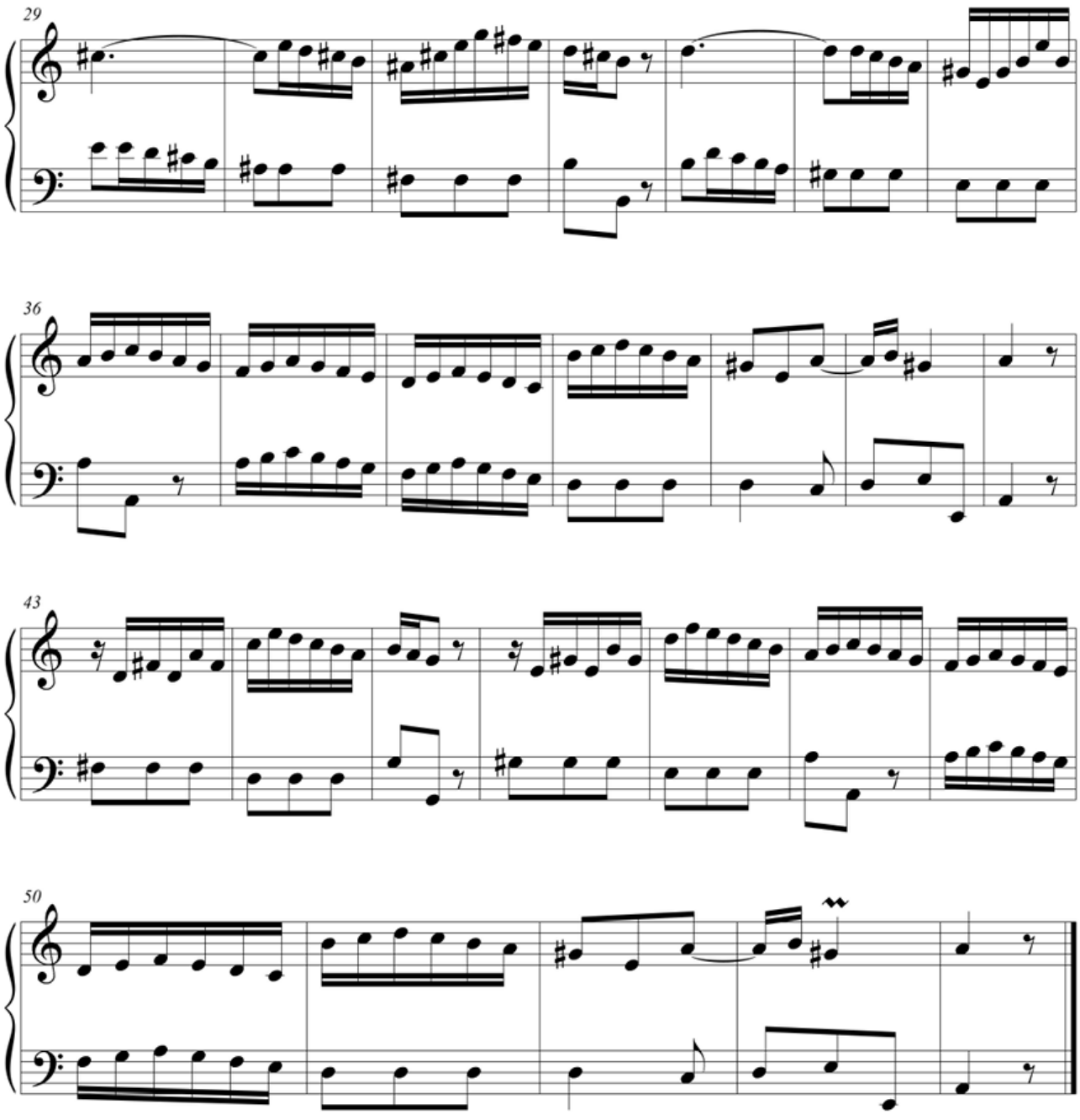


Example 17a. Durante's Rule "sopra l'istessa in altro modo" (on the same [6/5] in a different manner)



Example 17b. My realization of Durante's Rule

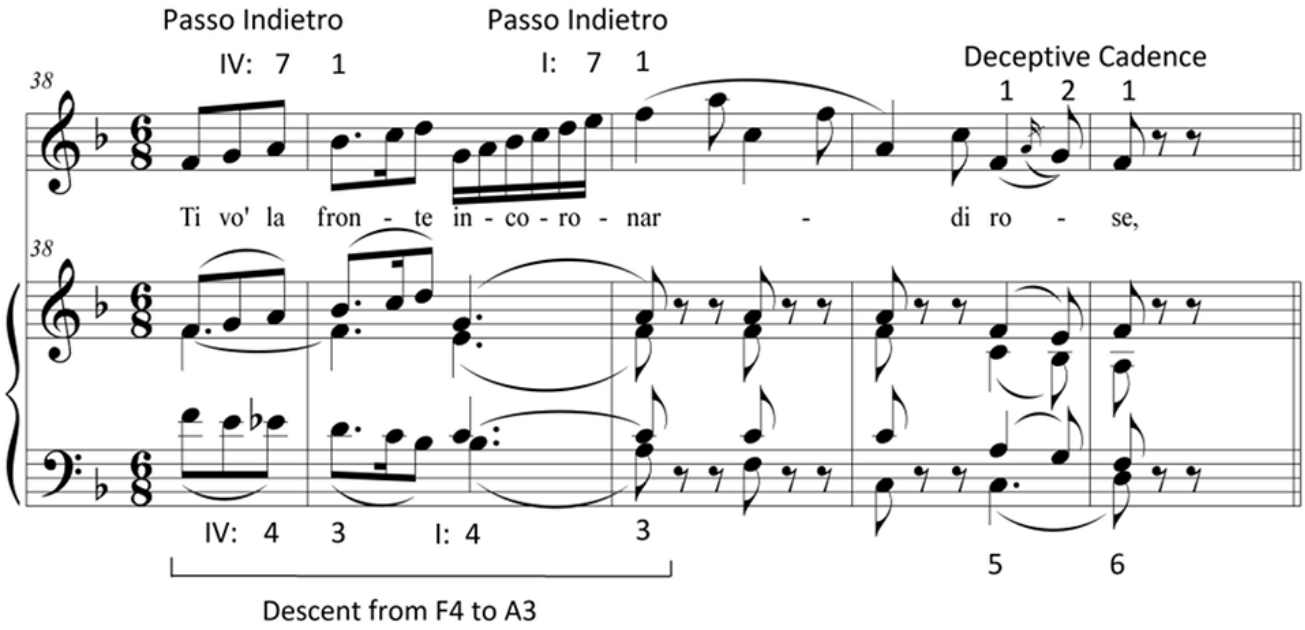



29
36
43
50

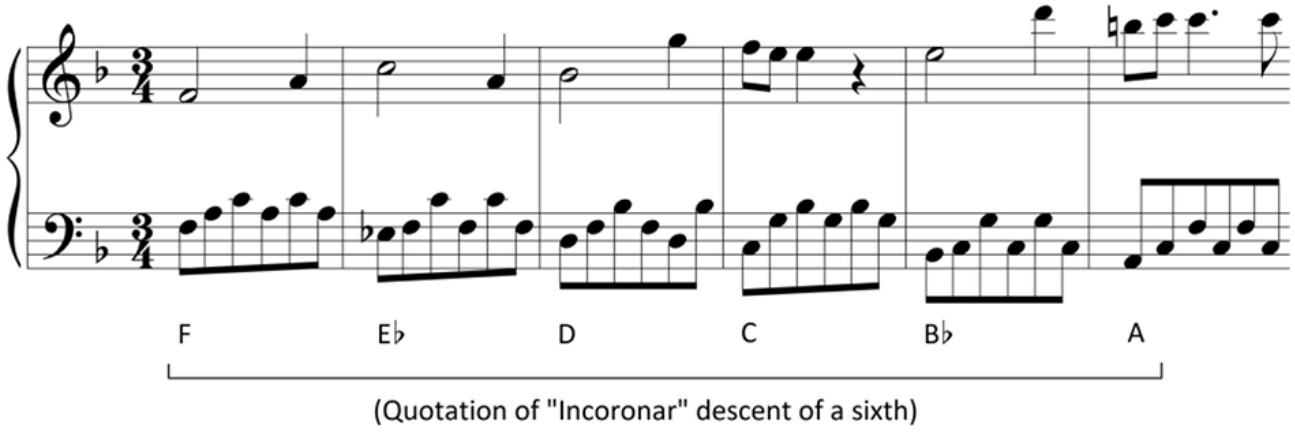
Example 18. An Overview of Levin's Fantasy

MM.	Approximate Timing Cue (for start of segment)	Tonal outline	Comments
	SLOW	**INTRODUCTION**	
1–11	2:28	Free, I→I: HC	Quiescenza-based opening
11–17	2:52	V/I	Transitional materials
	ARIA	**SECTI**	
18–29	3:10	**A**: I→V	Based on "Deh vieni" mm. 7–12, the consequent phrase modulates to the key of V
30–47	3:40	**B**: I (→i, ♭VI, iv, ♭III, ♭II…V/i)	Develops mm. 10–11 of "Deh vieni," ends on a Quiescenza-based pedal point (V/i)
48–73	4:25	**A'**: I	Develops further mm. 7–12 of "Deh Vieni."
	(TRANSITION	**TO QUARTET)**	
73–97	5:30	Outline respective to C major-minor tonal center: ii–ii6b/4/2, V6/5–7, ♭VI, iv–Aug.6–V (pedal)	Transitional materials. Mm. 90–97 foreshadow quartet-introduction materials.
	QUARTET	**SECTION**	
98–111	6:24	**First statement**: bass descent through C3–B2–B♭2–A2–A♭2, followed by tonal outline f min–Db min–V/B♭♭ min.(=a min.)	MM. 98–105 are nearly identical to K. 465/i, mm. 1–8
112–132	7:13	**Second statement**: Bass descent A2–G♯2–G2–F♯2–F2, followed by tonal outline d min.–V/g min.–V/c min–V/a-min.	MM. 112–120 transpose K. 465/i, mm. 1–8 down a minor third. Mm. 129–132 draw on K. 465, introduction, mm. 19–21
133–140	8:19	**Episode**: F maj/min tonal outline: I–i–♭VI–iv–(Aug.6)→V/i	
141–151	8:37	**Pedal / Transition:** V/F min.	MM. 141–145 are a Quiescenza
	SONATA	**FINALE**	
152–167	9:06	**First Statement:** I→V	K. 332 primary theme transformed into a 16-measure sentence
168–186	9:21	**Second Statement (truncated):** I	K. 332 theme, varied
187–209	9:38	**Stormy Middle + Retrans.:** ♭II, ♭VI, iv, V/V, V/i…V/I	MM. 187–194—cf. K. 332 development, mm. 114–121
210–229	9:59	**Final Statement**	Reprise of K. 332/i opening theme, leading to a conclusive PAC.
229–244	10:17	**Coda**	MM. 229–237 are based on the opening phrase of K. 332/i

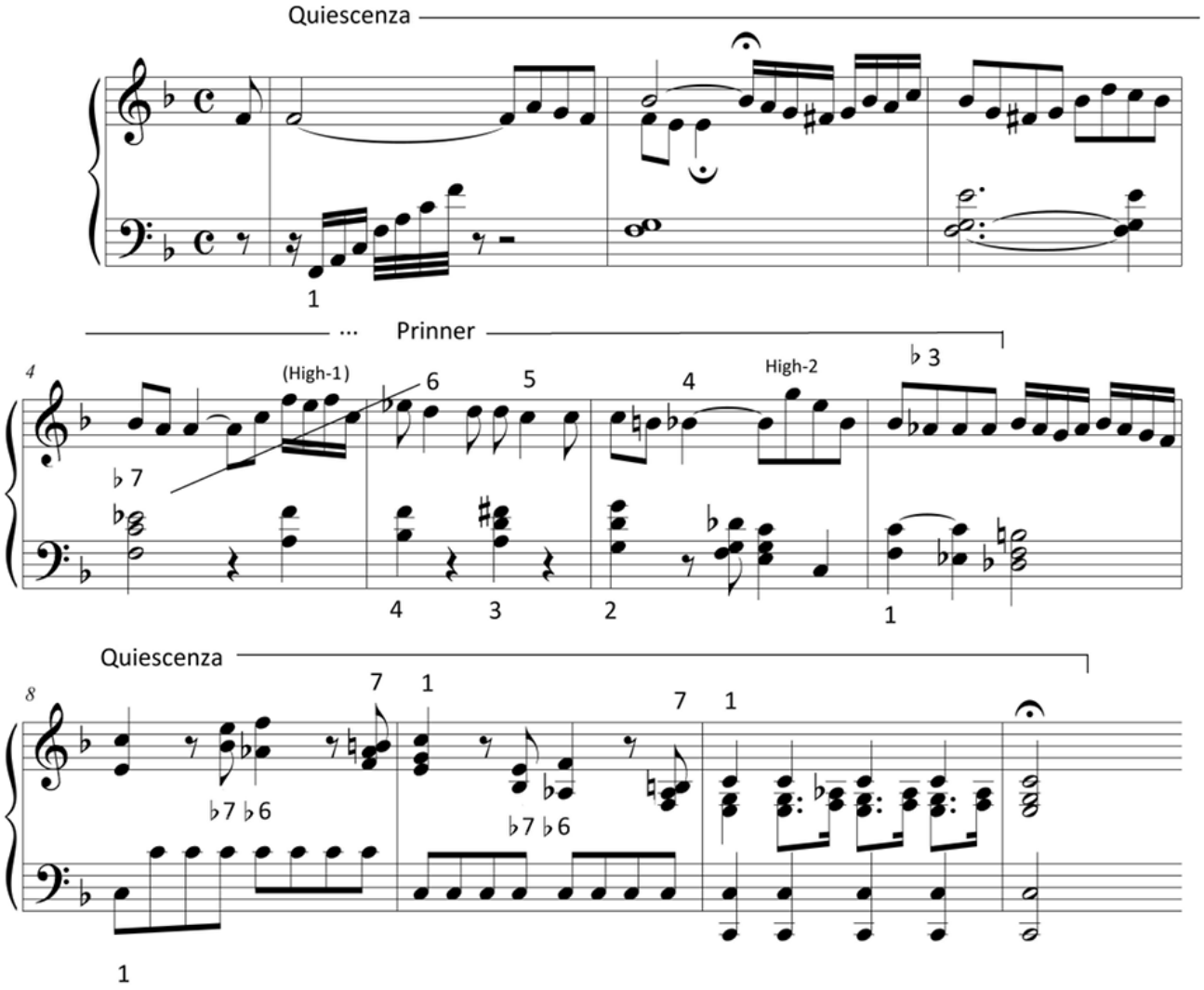
Example 19. Mozart, "Deh vieni, non tardar," from *The Marriage of Figaro*, mm. 38–42



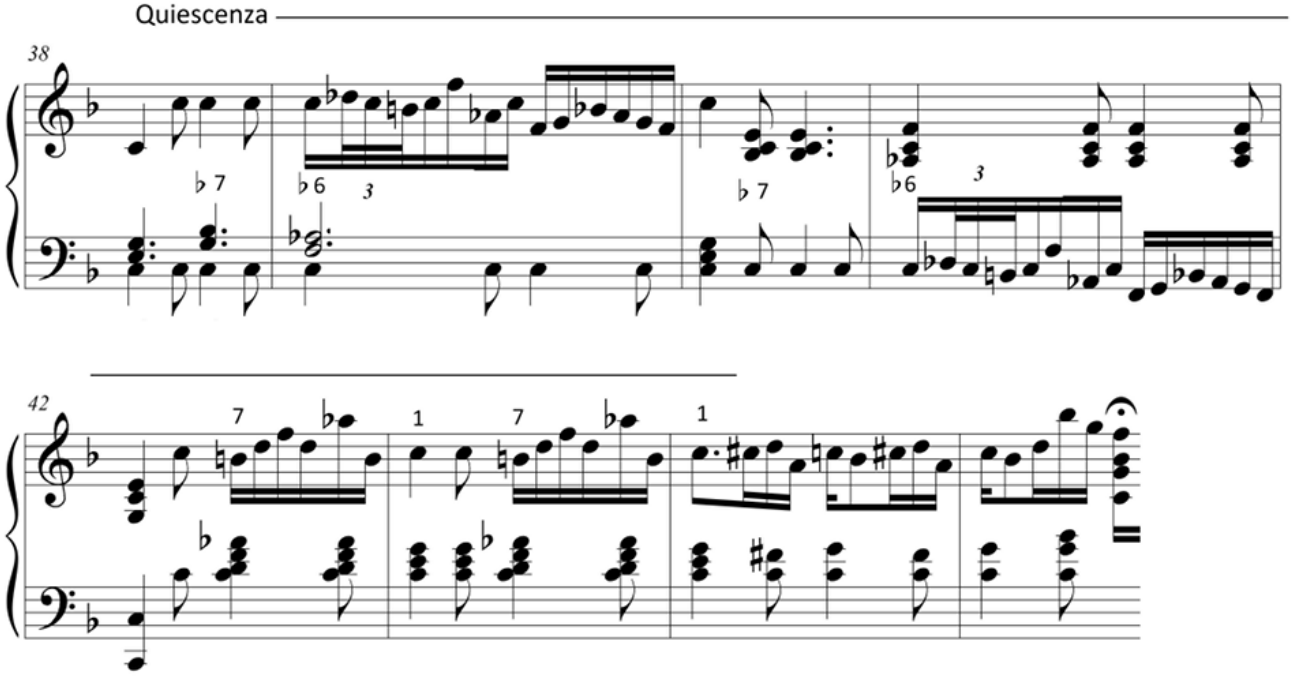
Example 20. Levin, Fantasy on Themes by Mozart (2012), mm. 168–173 (starts ca. 9:21)



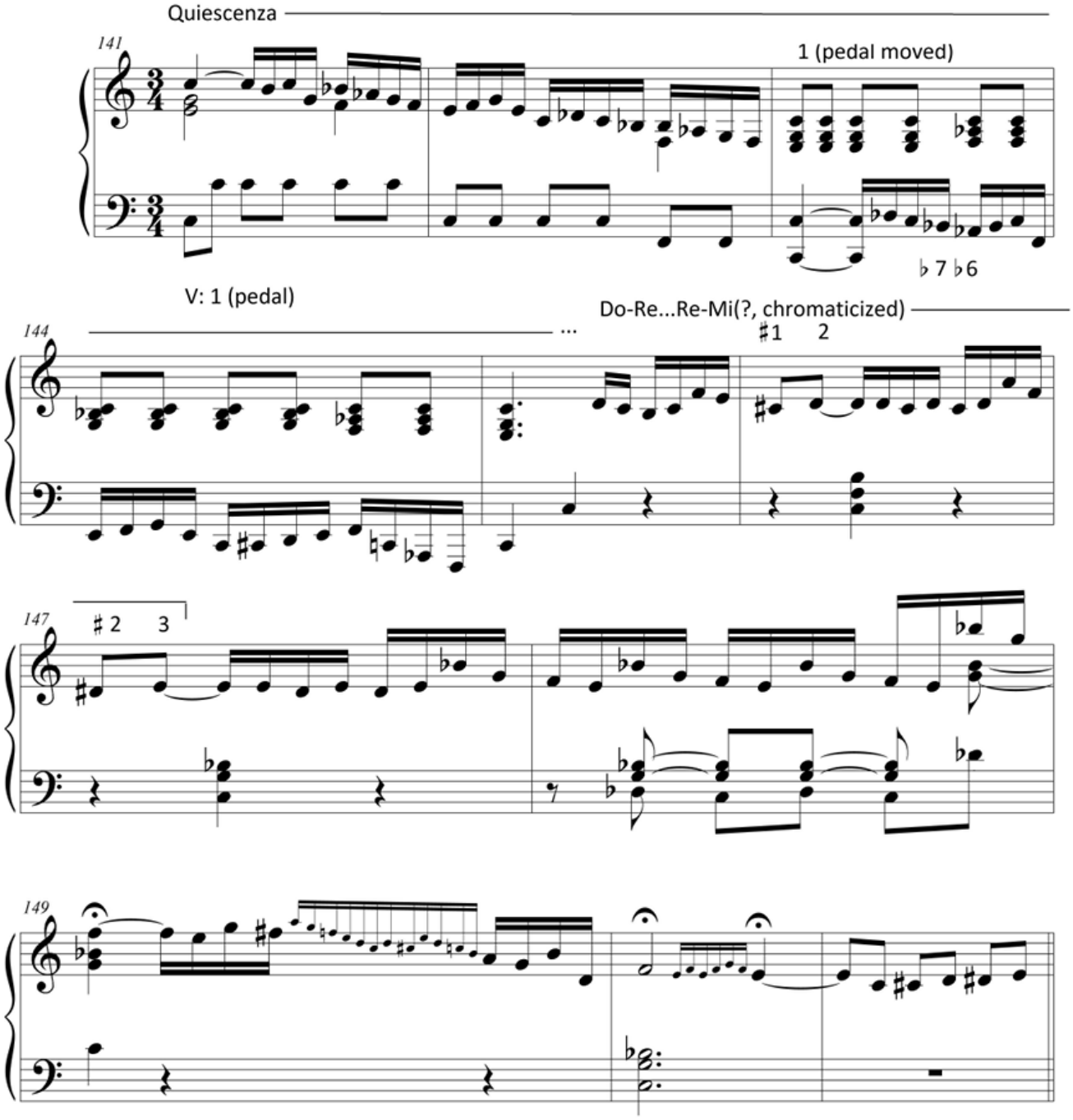
Example 21. Levin, Fantasy on Themes by Mozart, mm. 1–11 (starts ca. 2:28). The Quiescenza formula is used as a framing device above a tonic pedal (mm. 1–4, truncated) and over a dominant pedal (mm. 8–11)



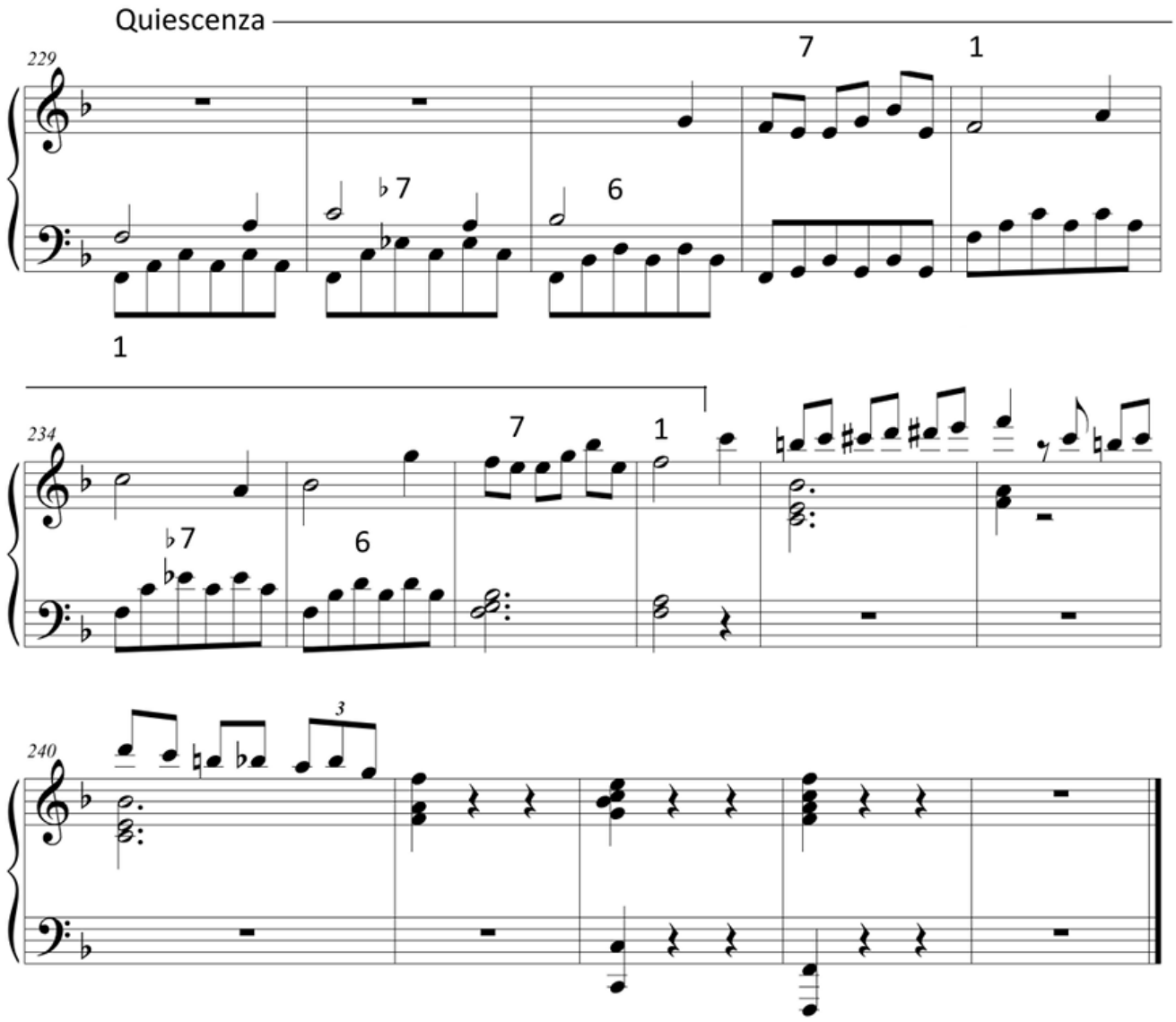
Example 22. Levin, Fantasy on Themes by Mozart, mm. 38–45 (starts ca. 3:59)



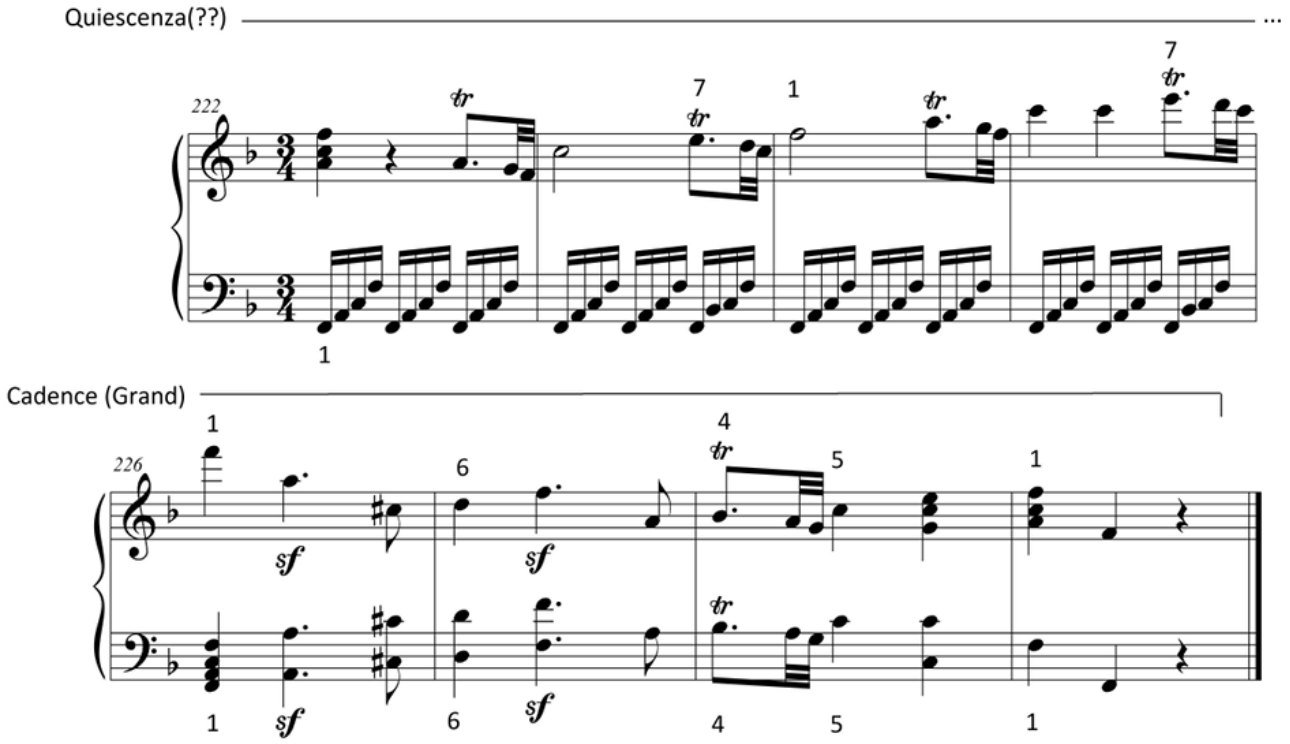
Example 23. Levin, Fantasy on Themes by Mozart, mm. 141–151 (starts ca. 8:37)



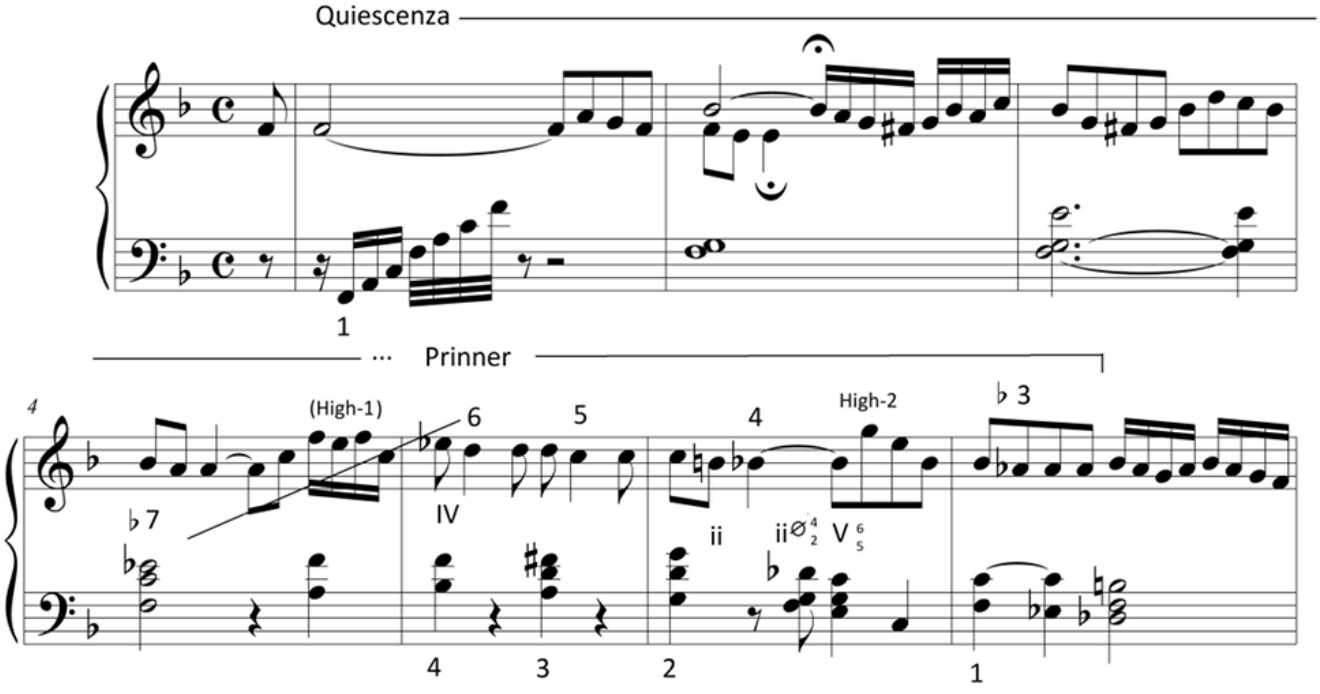
Example 24. Levin, Fantasy on Themes by Mozart, the concluding mm. 229–224 (starts ca. 10:17). The doubly-repeated Quiescenza is used as an ending and framing device, with additional gestures following



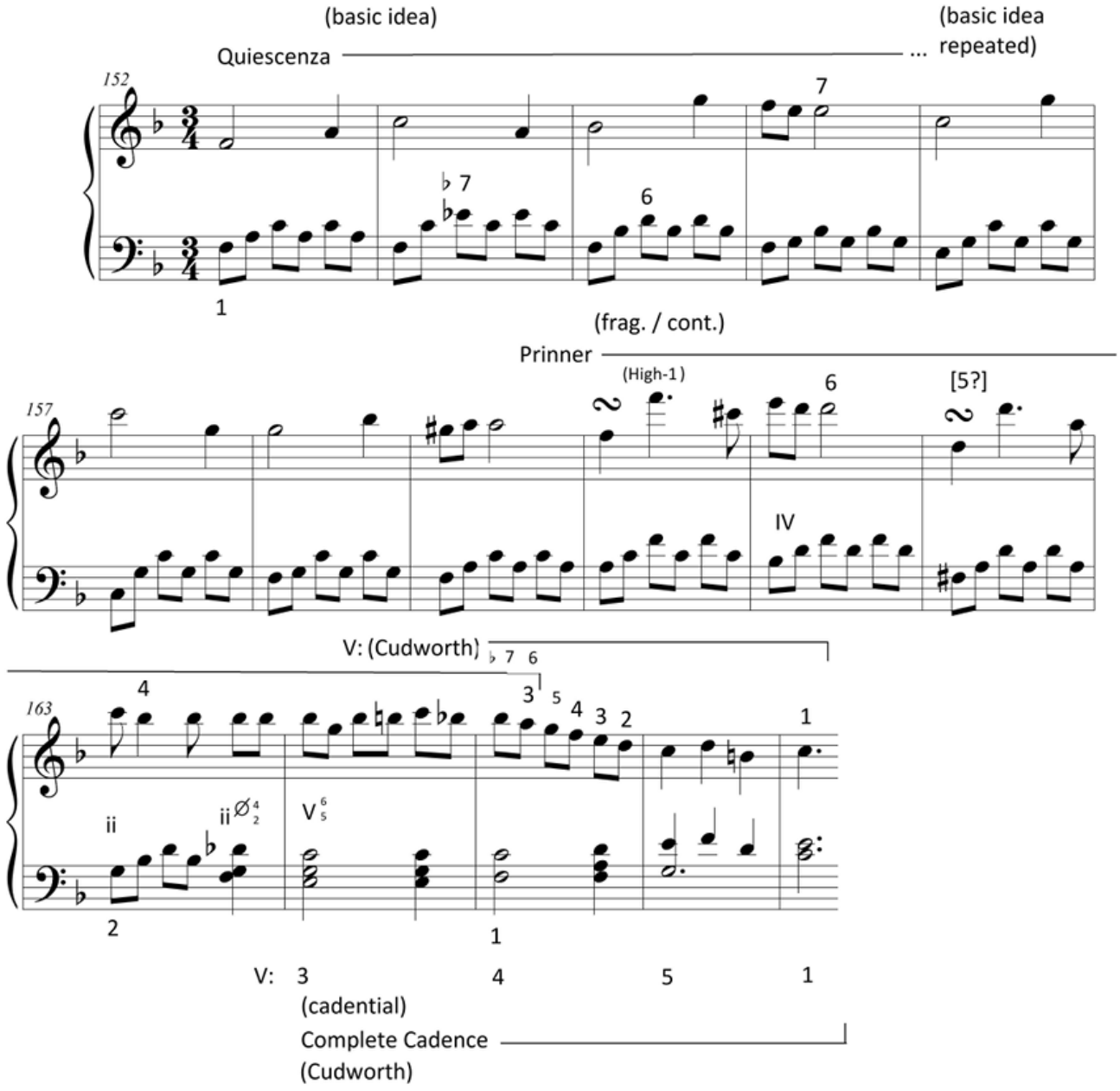
Example 25. Mozart, Piano Sonata in F major, K. 332/i, mm. 222–229



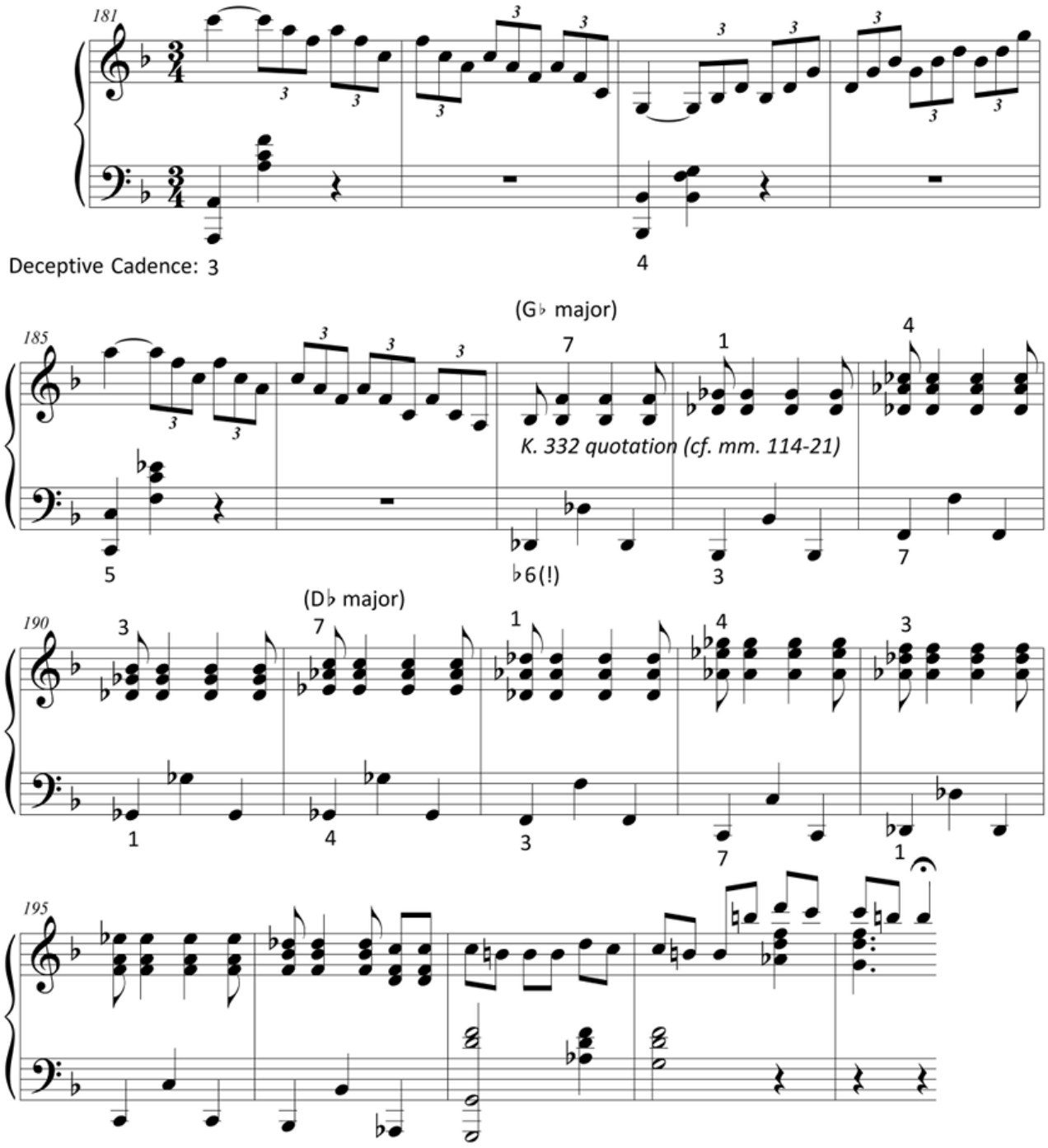
Example 26. Levin, Fantasy on Themes by Mozart, mm. 1–7 (starts ca. 2:28)



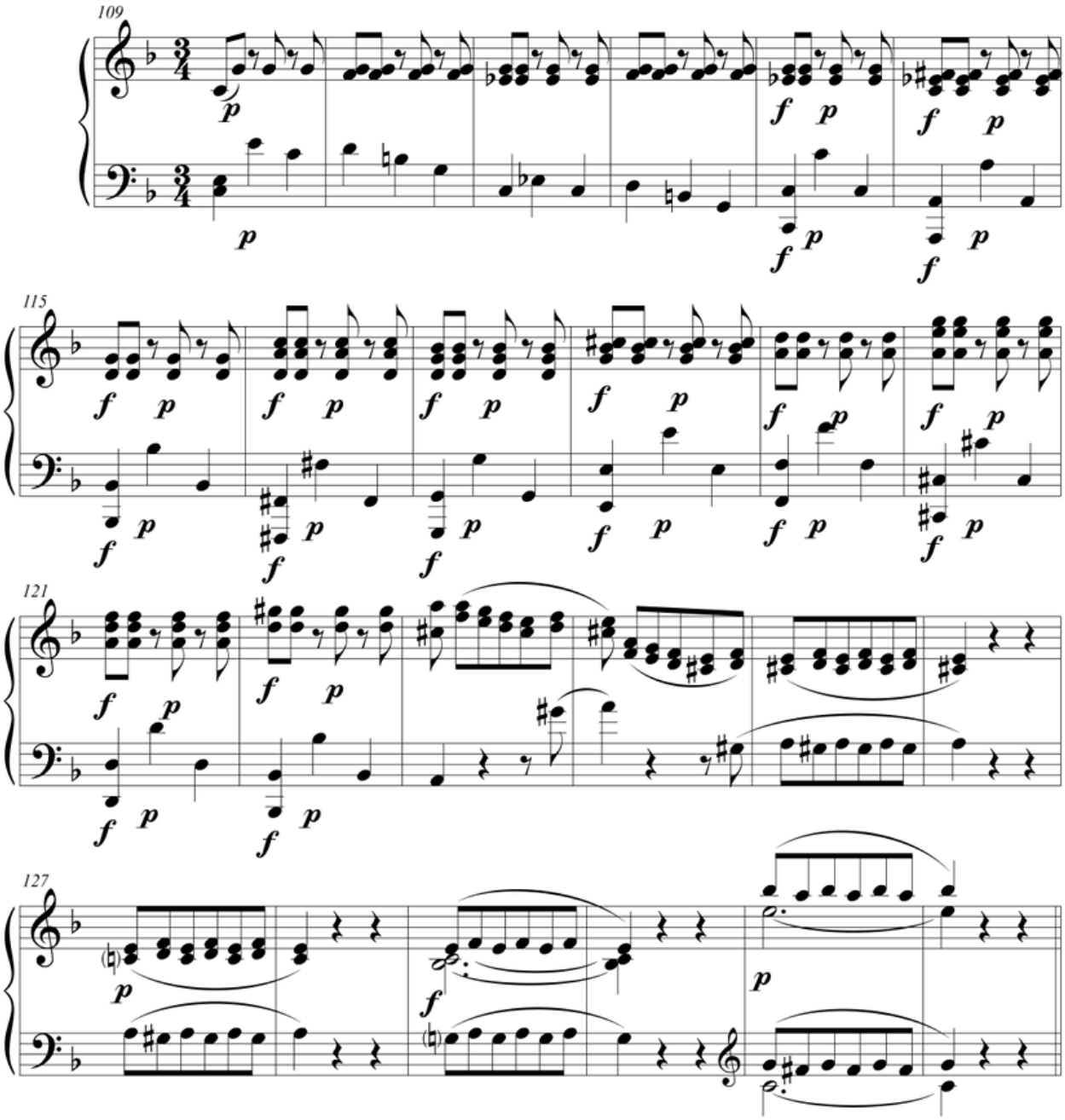
Example 27. Levin, Fantasy on Themes by Mozart, mm. 152–167 (starts ca. 9:06)



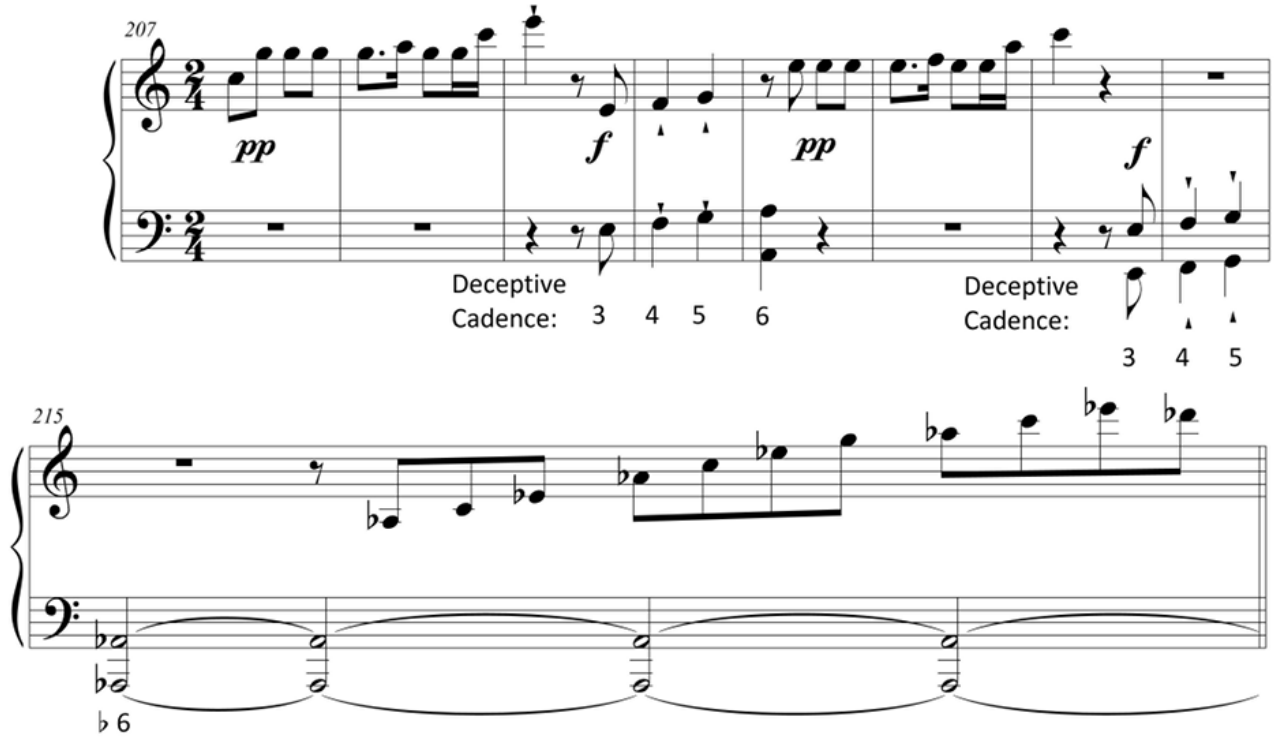
Example 28. Levin, Fantasy on Themes by Mozart, mm. 181–199 (starts ca. 9:33)



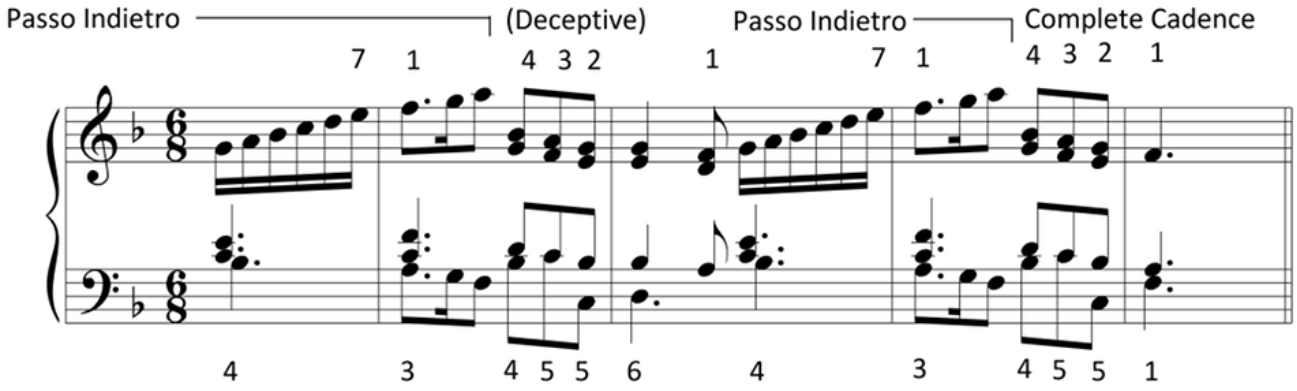
Example 29. Mozart, Piano Sonata in F major, K. 332/i, mm. 109–132 (core and retransition from development section)



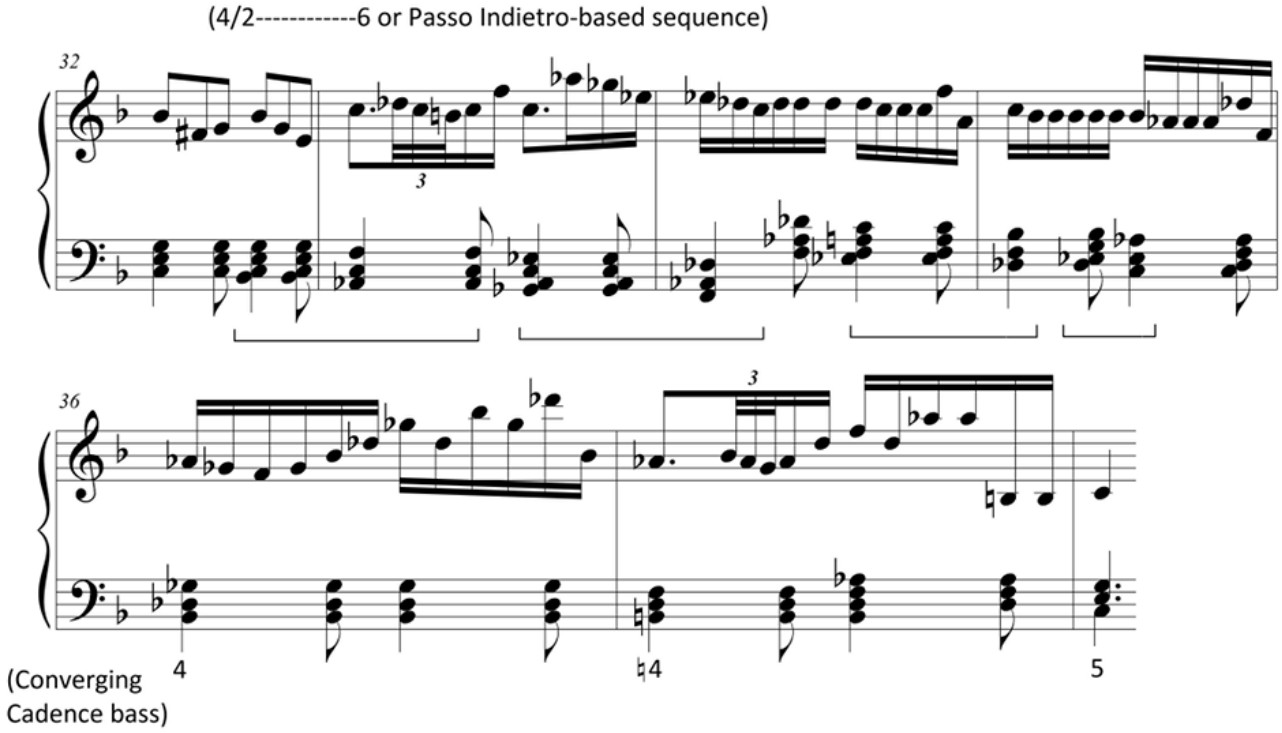
Example 30. C. P. E. Bach, Fantasy in C, Wq 61/6, mm. 207–215



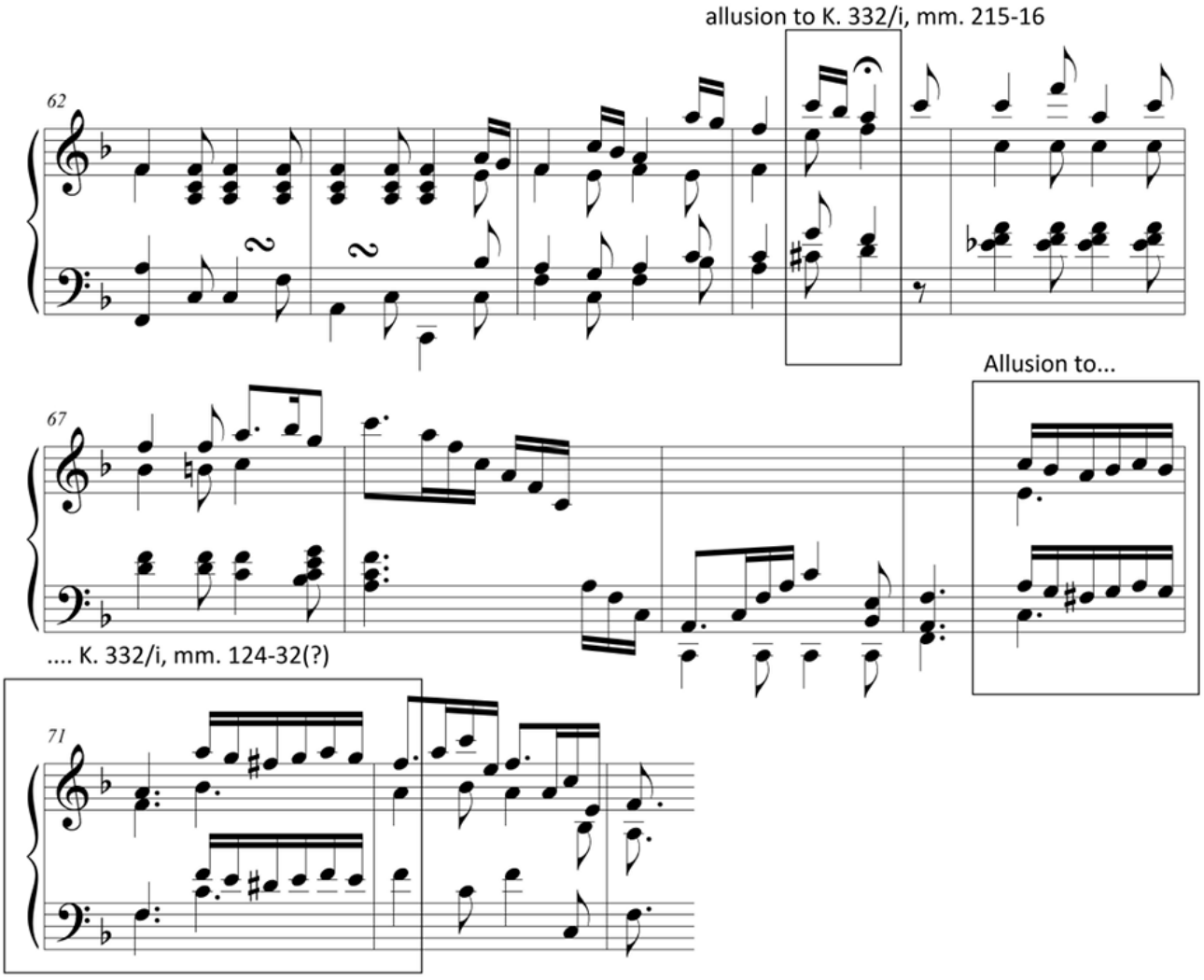
Example 31. A recomposition of "Deh vieni," mm. 38–48, fitting it into a normative galant mold



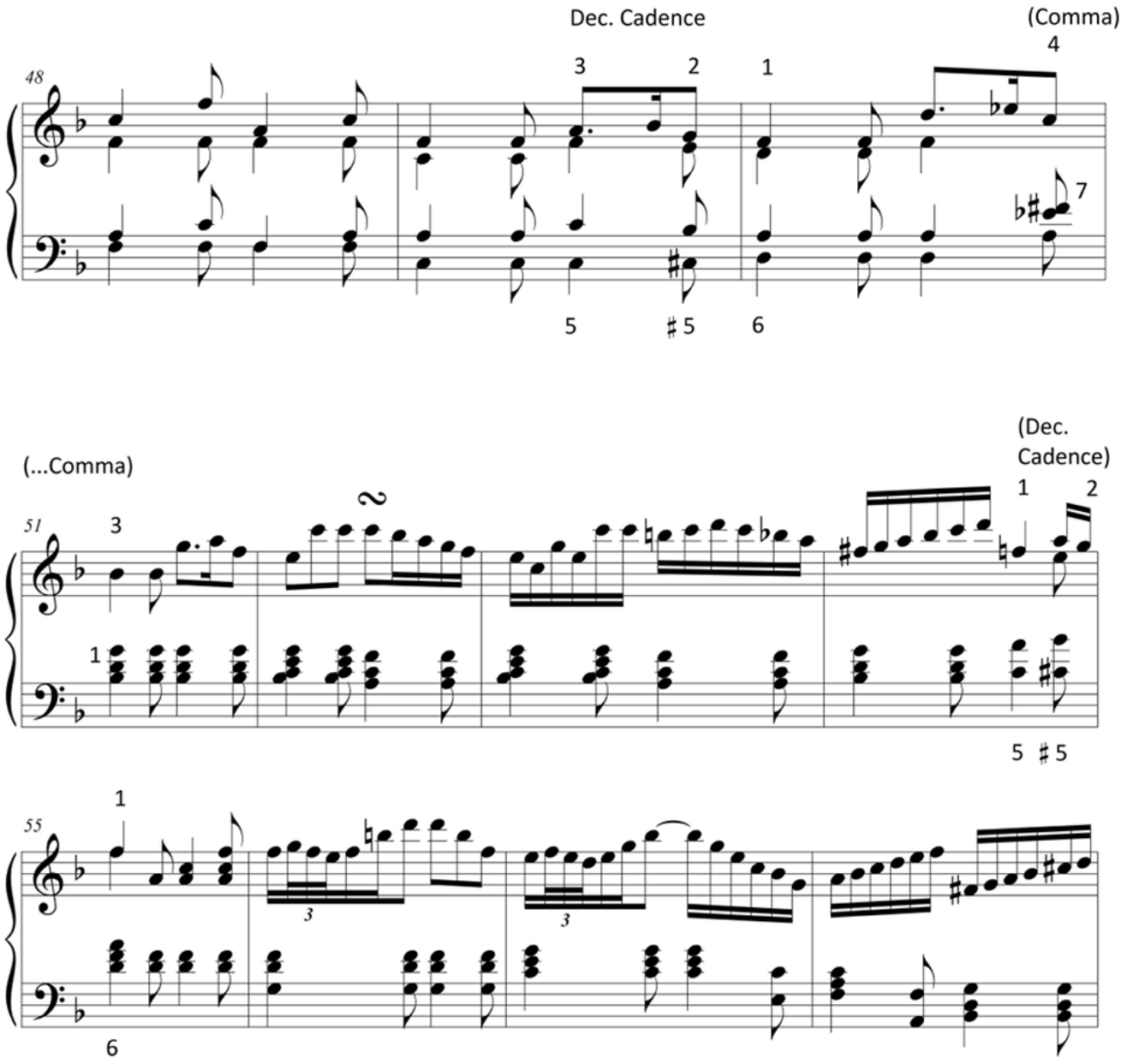
Example 32. Levin, Fantasy on Themes by Mozart, mm. 32–38 (starts ca. 3:45)



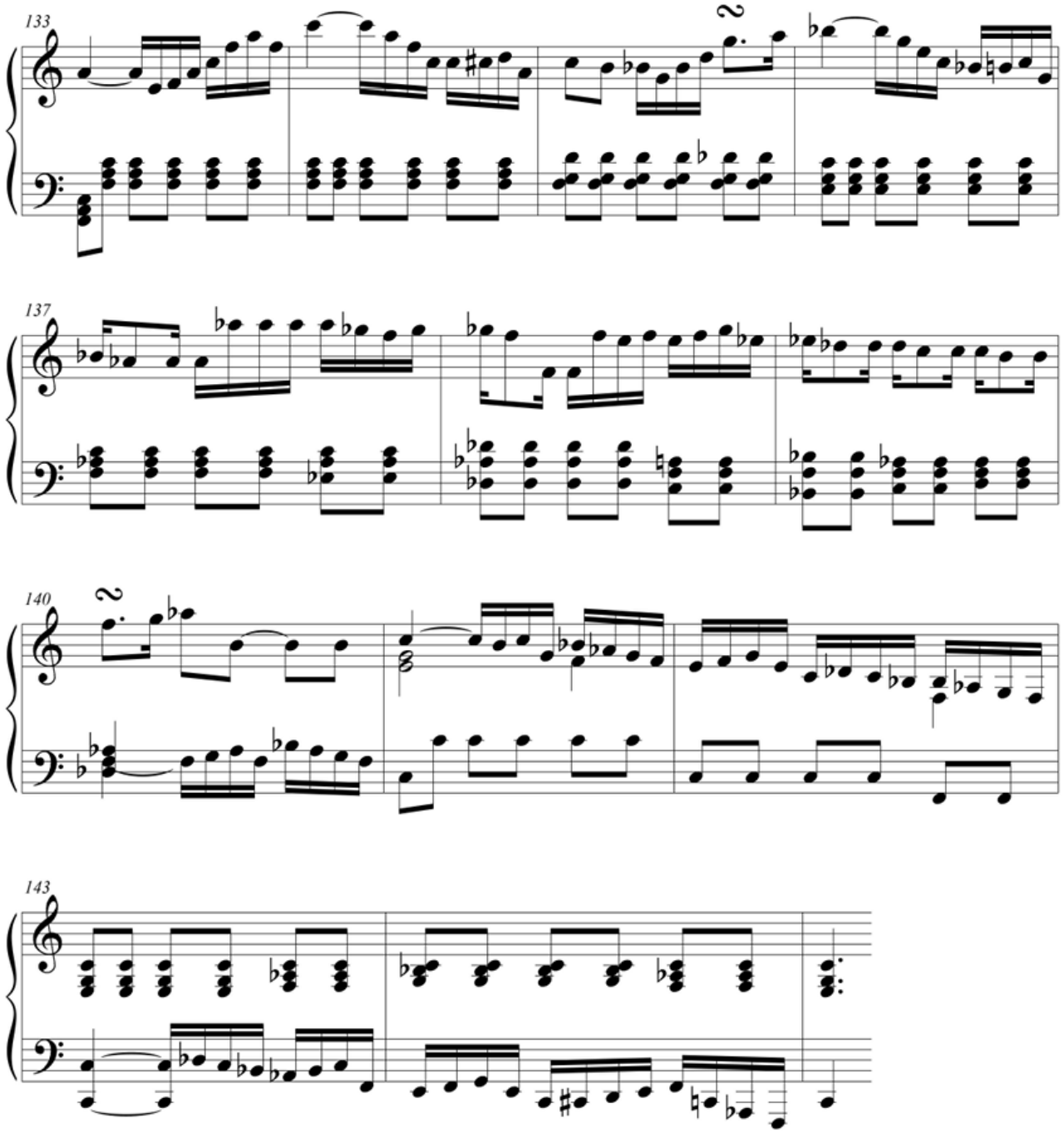
Example 33. Levin, Fantasy on Themes by Mozart, mm. 62–74 (starts ca. 5:00)



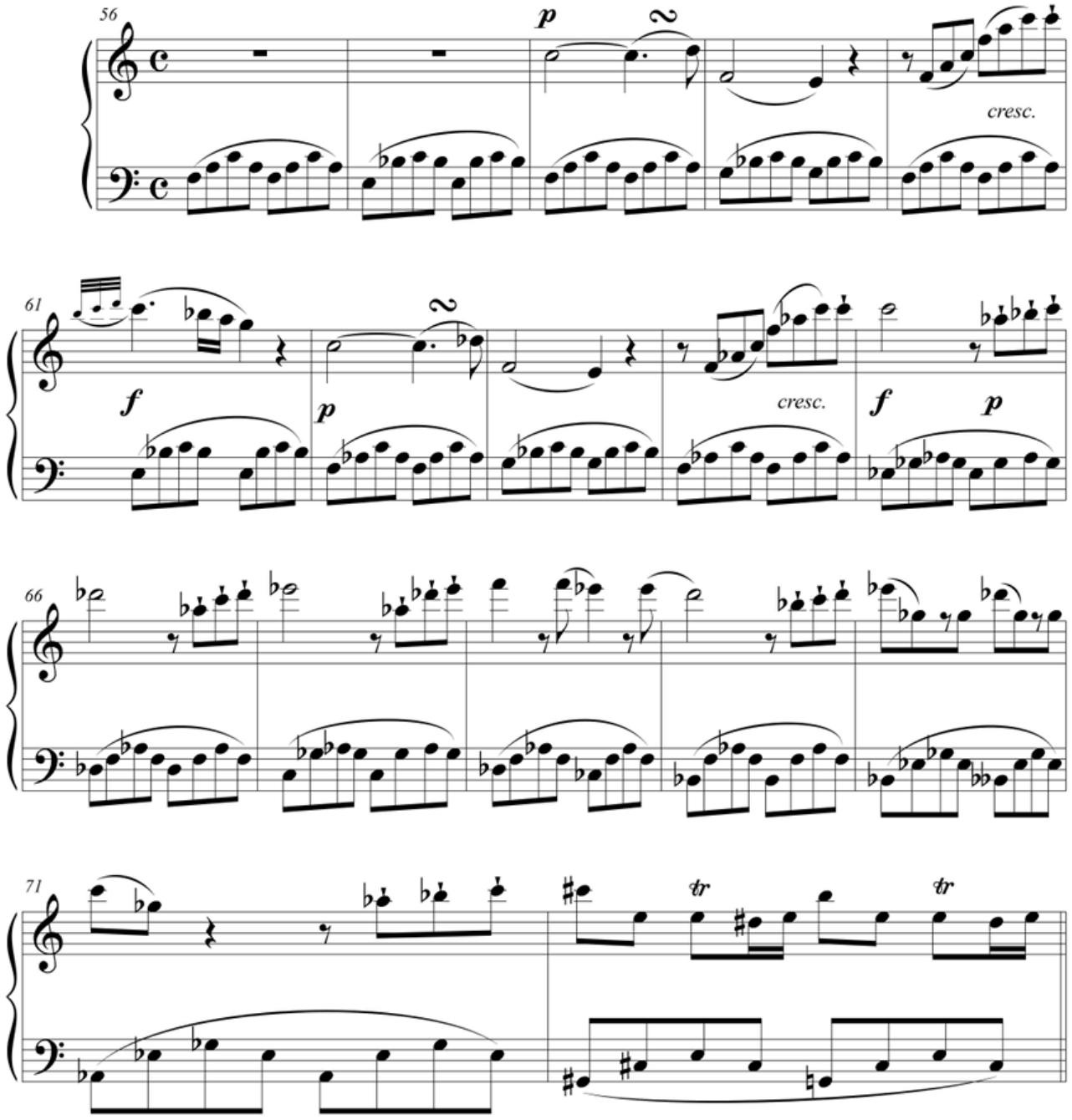
Example 34. Levin, Fantasy on Themes by Mozart, mm. 48–58 (starts ca. 4:25)



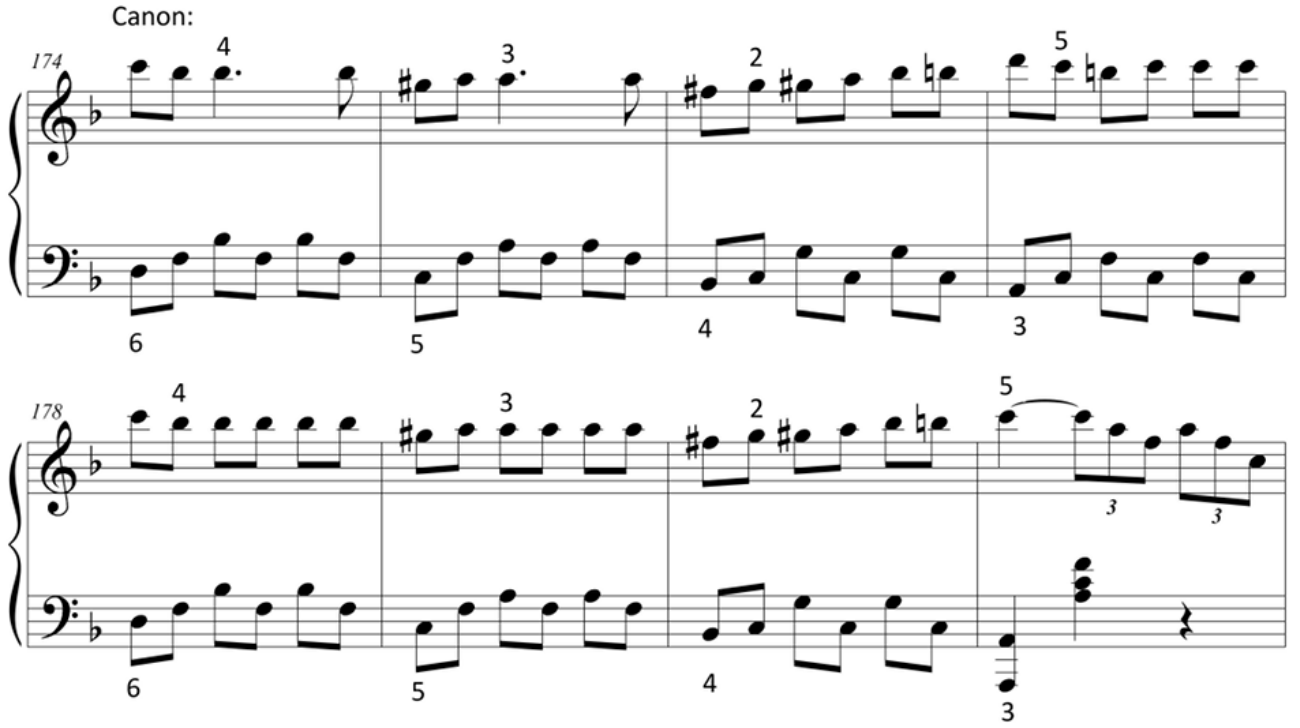
Example 35. Levin, Fantasy on Themes by Mozart, mm. 133–145 (starts ca. 8:19), perhaps an allusion to an excerpt from Mozart's Fantasy in C minor, K. 475 (see Example 36)



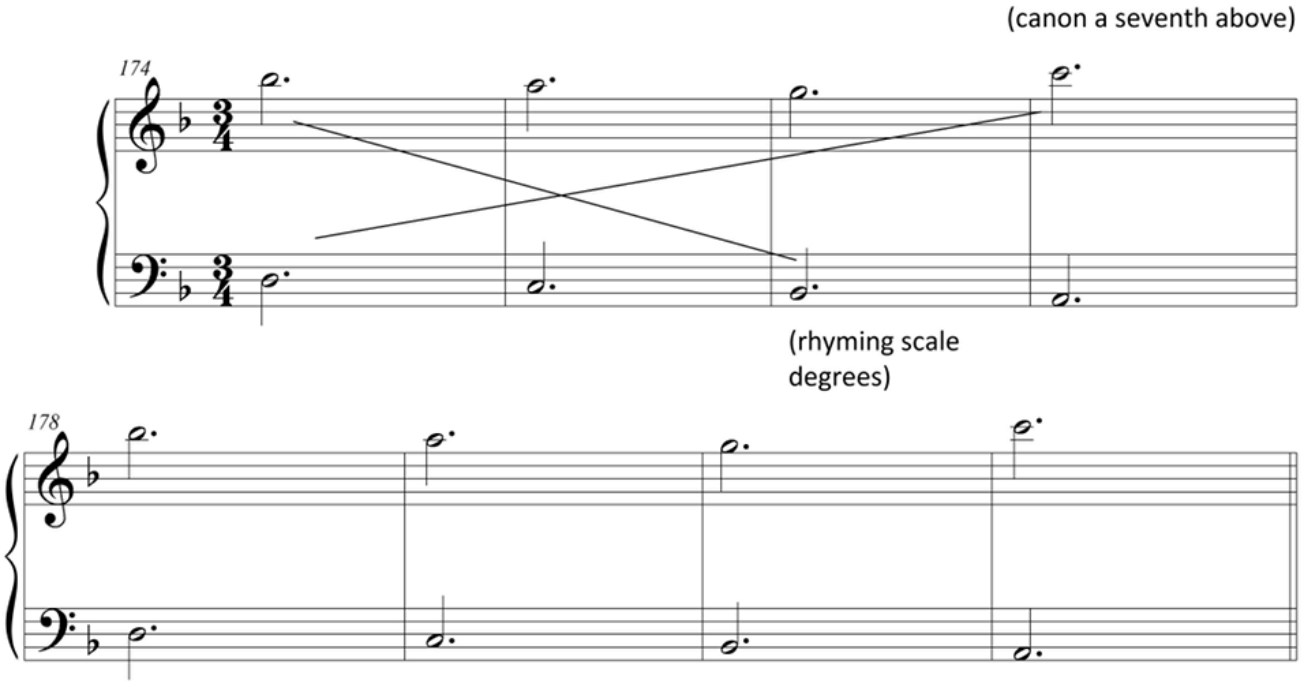
Example 36. Mozart, Fantasy in C minor, K. 475, mm. 56–72



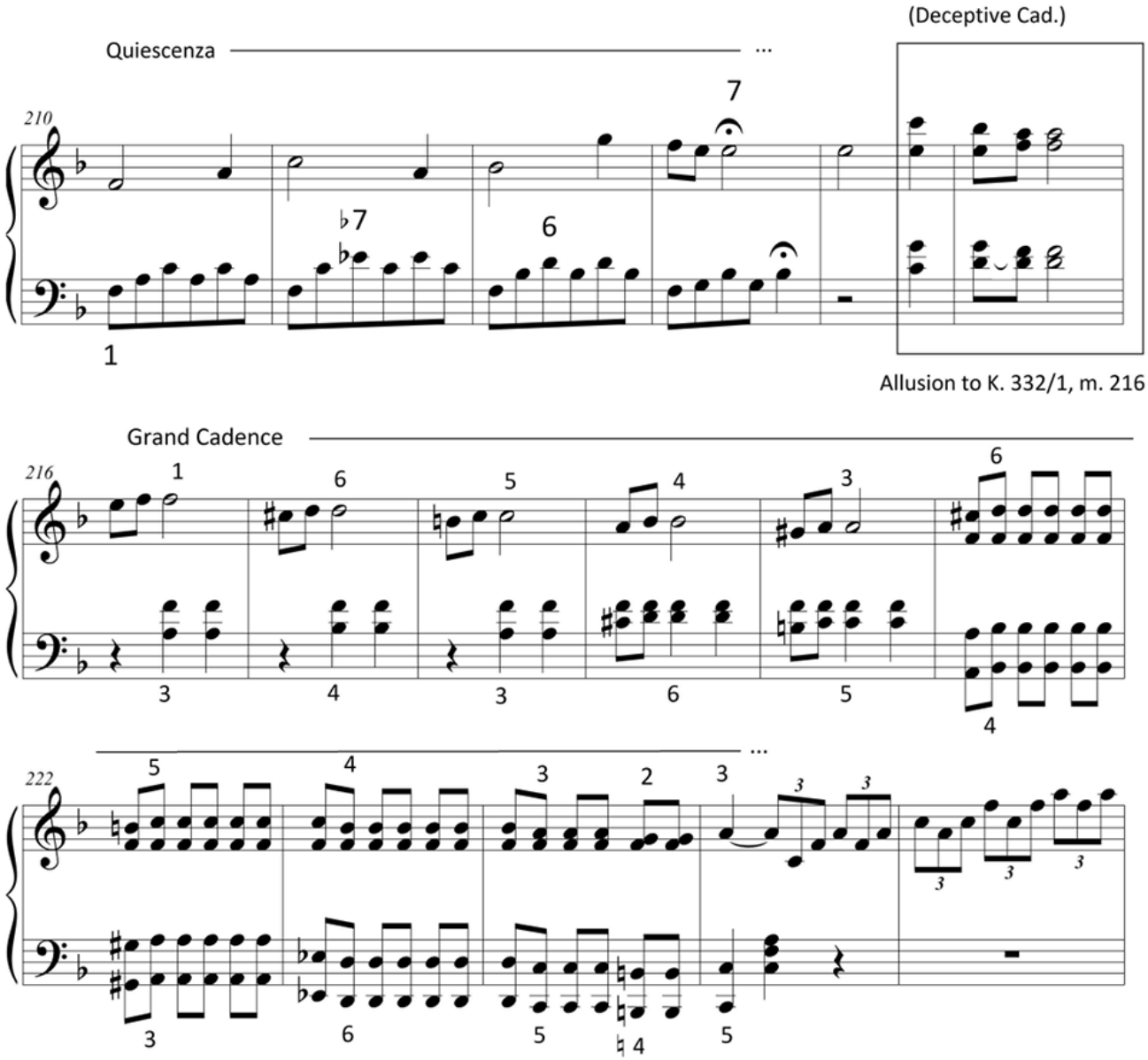
Example 37a. Levin, Fantasy on Themes by Mozart, mm. 174–181 (starts ca. 9:27)



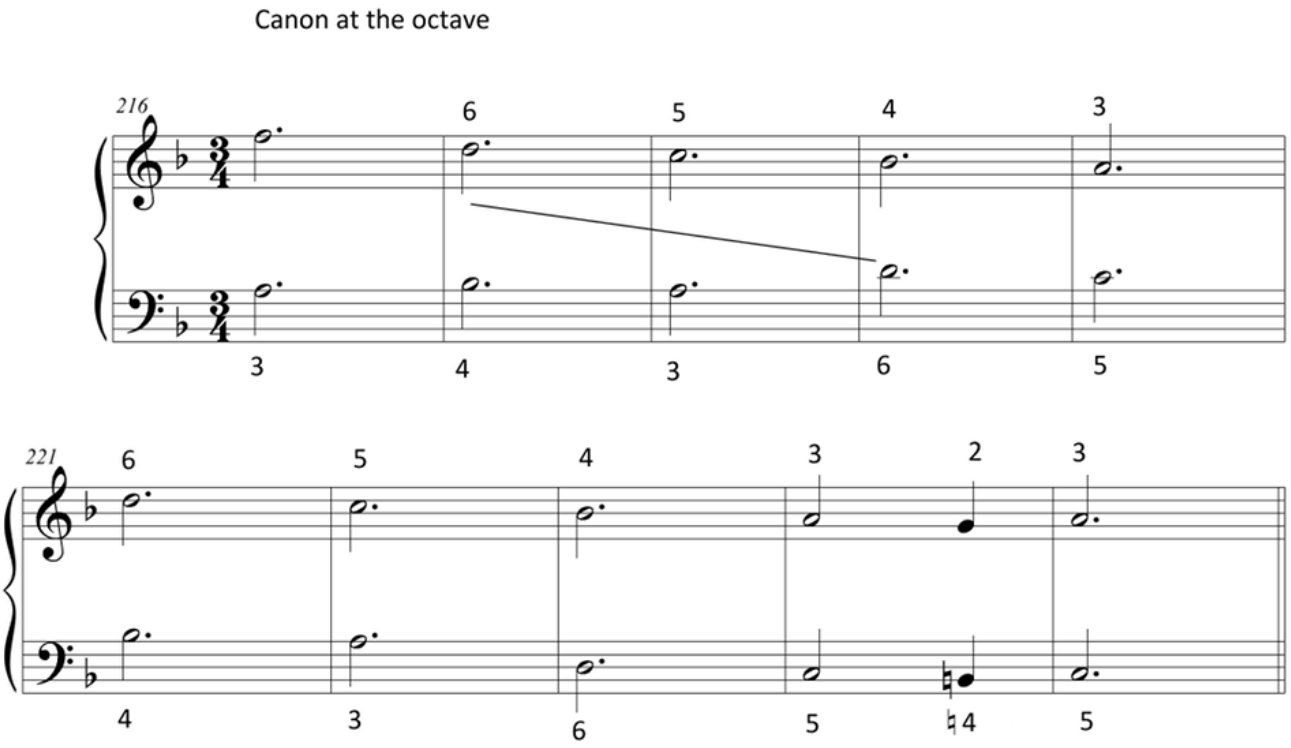
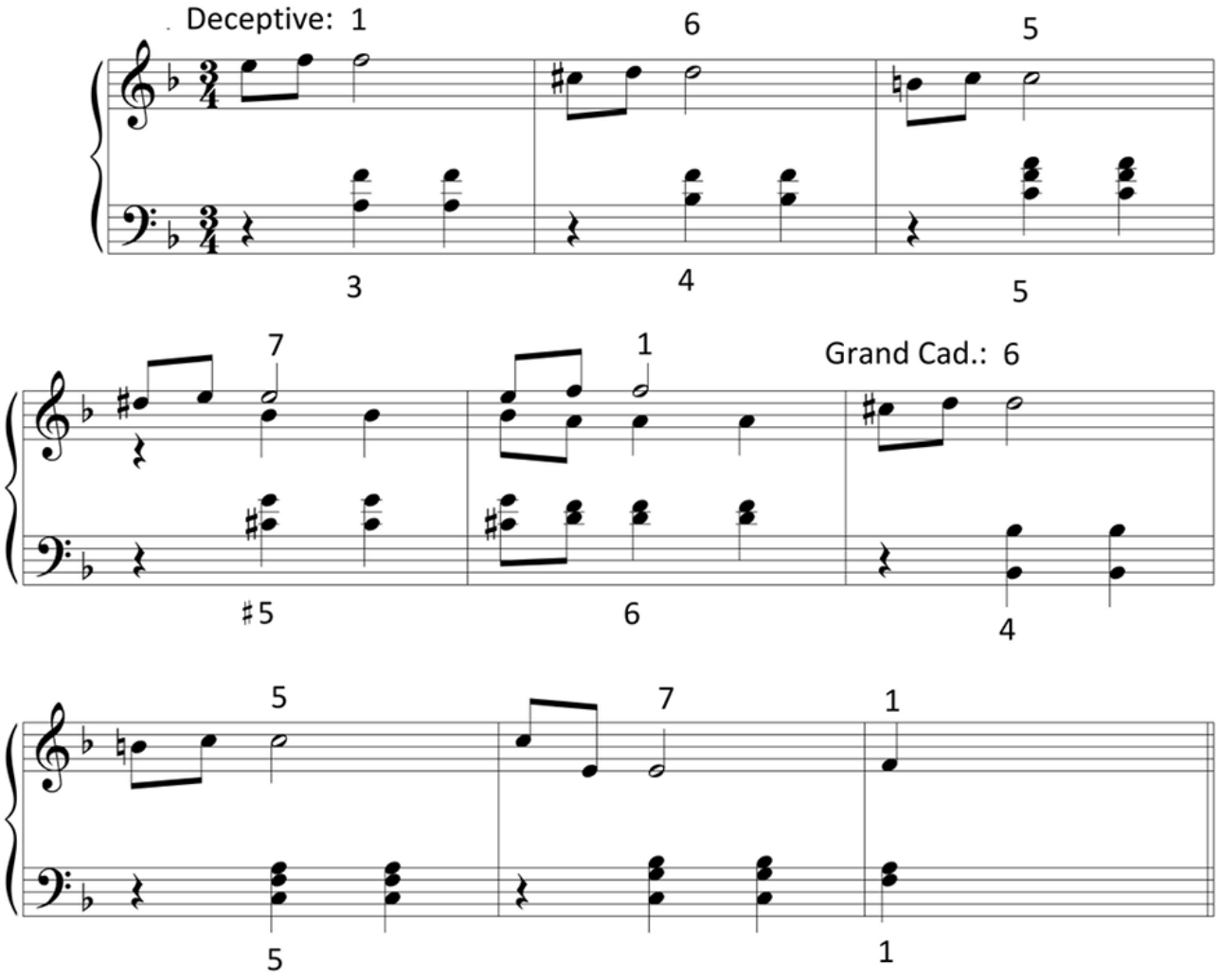
Example 37b. Levin, Fantasy on Themes by Mozart, reduction of mm. 174–181



Example 38a. Levin, Fantasy on Themes by Mozart, mm. 210–226 (starts ca. 9:59)



Example 38b. Levin, Fantasy on Themes by Mozart, mm. 216–225, canon model



Example 38c. Recomposition of Levin's mm. 216–225, highlighting the potential for a more conventional Deceptive Cadence–Grand Cadence succession that is not realized