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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)

Prinner

6 5 4 3 8 1 4 3 2 1

Prinner

6 5 4 3 8 1 4 3 2 (5) 1

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

Prinner

6 5 * 4 3

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

Prinner

6 5 4 3

4 3 2 (5) 1

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

(Prinner pattern respective to the key of V)

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

Aprile 1 7 2

1 2 7

Prinner 1 6

15 1

1 1

17 (High-1) 6 5 #4 4 3 3 2 (HC) 2

3 4 3 2 1 #4 5

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

Aprile —————

1 7 2

1 2 7

Prinner —————

1 6

1

Converging Cad. —————

(High-1) 6 5 #4 (High-2) 4 3 2

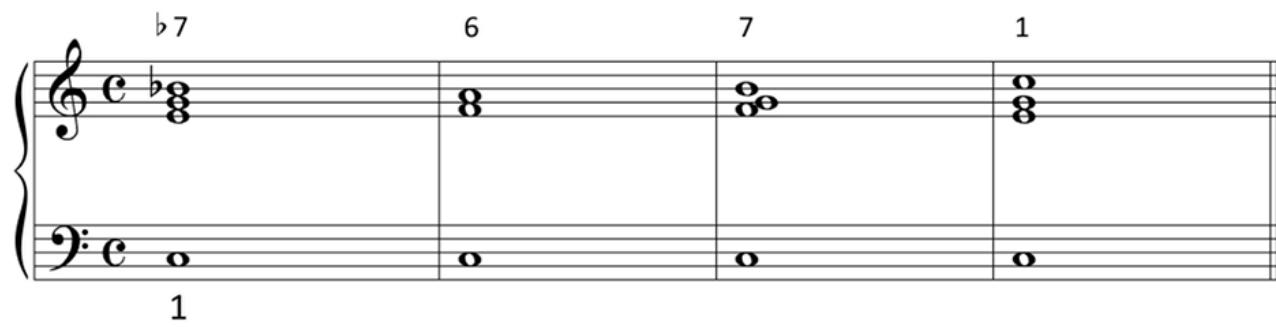
3 f p

4 3 2 (5) 6! (=dec.) 4

(High-6) (1) 7

#4 5

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

Quiescenza hypermetric
implications

Original hypermeter

(basic idea)

(basic idea)

1

Quiescenza :

Original

(basic idea)

(frag. / cont.)

HC

1

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

Quiescenza —

256

7

6

1

Quiescenza —

257

258

259

260

7

6

1

261

262

263

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

Complete Cadence

A musical staff in 3/4 time, treble and bass clefs. The top line (treble) has notes with stems pointing right, labeled 5, 4, 3, 2, and 1. The bottom line (bass) has notes with stems pointing left, labeled 3, 4, 5, 5, and 1. The bass notes are slightly lower than the corresponding treble notes.

Complete Cadence (Cudworth)

A musical staff in 3/4 time, treble and bass clefs. The top line (treble) has notes with stems pointing right, labeled 7, 6, 5, 4, 3, 2, and 1. The bottom line (bass) has notes with stems pointing left, labeled 3, 4, 5, 5, and 1. The bass notes are slightly lower than the corresponding treble notes. The notes are grouped into measures by vertical bar lines.

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

Meyer ————— Prinner —————

1 7 4 3 6

1 2 7 1 4

5 ... Cudworth Cadence 7 6 5 4 3 2 1

6

3 (2) (1) 5 1

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

Meyer —————— Prinner ——————

1 7 4 3 6

... Cudworth Cadence ——————

5 7 6 5 4 3 2 1

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



0 8 5 ---- 5---- 5---- 5---- 9 8 6---- 5---- +4 6 7 3 +4 6 7 3
0---- 4 3 4 3 4 3 4 3 7 6 5 4 4 ♫ +4 6 + 3 +4 6 + 3

7 +4 6 ♫ 6 9 3 #6 9 x #6 6 #5 6 - 5 #9 6 6 5 - 5 6 9 7 ----- +4 ----- ♫ 6
+ 3 x o o ♫ o o

Two staves of figured bass notation. The top staff shows a bass line with various harmonic functions indicated by Roman numerals and other symbols. The bottom staff shows a bass line with specific note heads and rests.

Example 13b. My realization of Boulanger's bass



Two staves of musical realization. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The realization follows the harmonic progression indicated in Example 13a, with the bass line providing harmonic support.

Example 14. Fedele Fenaroli's realization of this pattern

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

3 4/2 6 6 4/2 5* 7 6

*sic

1 2 3 4 5 6 7 8 9

2 3 4 5 6 7 8 9

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

Rule of the Octave segment:

Musical score for two voices (Soprano and Bass) in common time. The Soprano part starts with a G major chord (G, B, D) and a C major chord (C, E, G). The Bass part starts with an F major chord (F, A, C) and a G major chord (G, B, D). The vocal parts are separated by a vertical bar line.

Adding a suspension:

Sequencing with 2-3 suspension in upper voices through C major...

A musical score for two voices, Treble and Bass, in 8/8 time. The Treble voice has a single note on the 4th line. The Bass voice has a single note on the 1st line.

...a minor

A musical score for 'The Star-Spangled Banner' in G major. The vocal line consists of four measures. The first measure shows a bassoon entry with a bass clef, a bassoon icon, and a '8' above the staff. The second measure shows a vocal entry with a soprano clef, a vocal icon, and a '8' above the staff. The third measure shows a bassoon entry with a bass clef, a bassoon icon, and a '8' above the staff. The fourth measure shows a vocal entry with a soprano clef, a vocal icon, and a '8' above the staff. The vocal line consists of the lyrics 'O say can you see'.

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

6 5 7

8 6 5 7

15 6 5 7

22 4 2

29 6 5 7

36 4 2

43

50 4 2 6

Example 17b. My realization of Durante's Rule

The musical score consists of four staves of music in 3/8 time. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. Measure 1 starts with a rest followed by a note, then a sixteenth-note pattern. Measure 8 begins with a sixteenth-note pattern. Measure 16 begins with a sixteenth-note pattern. Measure 22 begins with a sixteenth-note pattern. The notation includes various note heads (solid, hollow, with stems, with stems and dots) and rests, suggesting a complex realization of Durante's Rule. Measure numbers 1, 8, 16, and 22 are explicitly marked above the staves.

29

29

1 sharp (F#)

Common Time

Wavy lines and brackets under specific note groups in both staves.

36

36

1 sharp (F#)

Common Time

Wavy lines and brackets under specific note groups in both staves.

43

43

1 sharp (F#)

Common Time

Wavy lines and brackets under specific note groups in both staves.

50

50

1 sharp (F#)

Common Time

Wavy lines and brackets under specific note groups in both staves.

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, bVI, iv, bIII, bII...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, bVI, 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–Bb2–A2–Ab2, followed by tonal outline f min–Db min–V/Bbb 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–bVI–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.: bII, bVI, 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

Passo Indietro IV: 7 1 Passo Indietro I: 7 1 Deceptive Cadence 1 2 1

38

Ti vo' la fron - te in - co - ro - nar - di ro - se,

38

IV: 4 3 I: 4 3 5 6

Descent from F4 to A3

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)

Quiescenza

1

...

Prinner

4 (High-1) 6 5 4 High-2 3

b7 4 3 2 1

Quiescenza

8 7 1 7 1

b7 b6 b7 b6

1

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

Quiescenza —

38

42

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

Quiescenza

141

1 (pedal moved)

V: 1 (pedal)

Do-Re...Re-Mi(?, chromaticized)

#1 2

144

147

2 3

149

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

Quiescenza

229

7 1

1

234

7 1

240

3

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)

Quiescenza

The image shows two staves of musical notation. The top staff is for 'Quiescenza' and the bottom staff is for 'Prinner'. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The 'Quiescenza' staff features a melodic line with eighth and sixteenth notes, and the 'Prinner' staff shows harmonic progression with Roman numerals and bass line notes.

1

... Prinner

4 (High-1) 6 5 4 High-2 3
 $b7$ IV ii $ii\circ_2^4$ V_5^6

4 3 2 1

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

(basic idea)

Quiescenza ————— (basic idea
... repeated)

152

1

(frag. / cont.)

Prinner ————— (High-1)

157

6 [5?]

IV

V: (Cudworth) $\frac{b}{7} \frac{6}{}$

4

3 5 4 3 2 1

ii $\frac{ii}{2}$ $\frac{ii}{2}$ $\frac{4}{2}$ V $\frac{6}{5}$

2 1

V: 3 (cadential) 4 5 1

Complete Cadence ————— (Cudworth)

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

181

Deceptive Cadence: 3 4

185 (G-flat major)

K. 332 quotation (cf. mm. 114-21)

190 (D-flat major)

195

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

109

p

f p *f p*

p *f p* *f p*

115

f p *f p*

f p *#p* *p* *f* *f p* *f p* *f p* *#p* *p*

121

f p *f p* *#p* *f* *#p* *f* *#p* *f* *#p*

f p *f p*

127

p *f* *p* *f*

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

Passo Indietro ————— (Deceptive) Passo Indietro ————— Complete Cadence

7 1 4 3 2 1 7 1 4 3 2 1

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

(4/2-----6 or Passo Indietro-based sequence)

(Converging Cadence bass)

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

allusion to K. 332/i, mm. 215-16

62

63

64

65

66

67

68

69

70

71

72

73

74

allusion to K. 332/i, mm. 215-16

Allusion to...

.... K. 332/i, mm. 124-32(?)

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

Dec. Cadence (Comma) 4

48 3 2 1 5 #5 6 7

(...Comma) (Dec. Cadence) 1 2

51 3 5 #5

55 1 3 3 6

Detailed description: The musical score for mm. 48–58 of Levin's Fantasy on Themes by Mozart is shown. The score is in common time and consists of three staves. The top staff is in G minor (indicated by a 'b' in the key signature). The middle staff is in G major (indicated by a '#' in the key signature). The bottom staff is in G minor. The music begins with a dec. cadence (indicated by 'Dec. Cadence' above the staff) followed by a comma (indicated by '(Comma)' above the staff). The measure numbers 48, 51, and 55 are indicated above the staves. Various numbers (3, 2, 1, 5, #5, 6, 7, 1, 2) are placed above specific notes and measures, likely indicating performance techniques or specific notes of interest. The middle staff (G major) features a series of eighth-note patterns. The bottom staff (G minor) features a series of eighth-note patterns. The score ends with a dec. cadence (indicated by '(Dec. Cadence)' above the staff) followed by a comma (indicated by '(...Comma)' above the staff).

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)

133

137

140

143

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

Musical score for Mozart's Fantasy in C minor, K. 475, mm. 56–72. The score consists of four staves of music for piano, showing melodic lines in the treble and bass staves with various dynamics and performance instructions.

Movement: Fantasy in C minor, K. 475

Meter: Common time

Key: C minor

Performance Instructions:

- Measure 56: **p** (piano), **cresc.** (crescendo)
- Measure 61: **f** (forte), **p** (piano), **cresc.** (crescendo), **f** (forte), **p** (piano)
- Measure 66: **b** (bass note), **b** (bass note)
- Measure 71: **tr** (trill), **tr** (trill)

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

Canon:

174

178

4 3. 2 5

6 5 4 3

4 3 5 3

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

(canon a seventh above)

174

178

(rhyming scale degrees)

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

Quiescenza — ... (Deceptive Cad.)

210

1

7

6

7

8

Allusion to K. 332/1, m. 216

Grand Cadence — ...

216

3

4

5

6

5

4

3

6

5

4

Grand Cadence — ...

222

3

6

5

4

5

5

3

3

3

3

3

3

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

Canon at the octave

216

3 6 5 4 3

6 4 3 6 5

221

6 5 4 3 2 3

4 3 6 5 4 5

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

Deceptive: 1

3 4 5

Grand Cad.: 6

#5 6 4

5 7 1

v