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# The Evolution of Sonata Form in the Wind Music of W.A. Mozart

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The music of Wolfgang Amadeus Mozart is held up as the pinnacle of Classical ideals. The numerous writings on his life and music are extensive and represent a large body of research into one of the most prolific composers to ever live. Embodying all major genres such as the string quartet, the symphony, the solo concerto and opera, Mozart confidently displayed his mastery in all instrumental and vocal combinations.

Through his music, we can see a clear development in formal concepts starting with established schemes such as rondo and minuet forms from the Baroque period, to sonata forms that were cemented during the Classical period. A survey of Mozart's symphonies and concerti clearly demonstrate his development and mastery of sonata form. It is within his wind music that a similar maturation occurs, although on a smaller scale.

Mozart's wind music occupies a rather small space in the overall scope of his compositional output, numbering a total of ten works. Yet when viewed in the larger context of Mozart's life, the wind music was written over the span of nine years, encompassing a large period from his youth up to his last decade in Vienna. Ranging from the simple divertimenti (K. 166 and 186) through the Tafelmusik and finally culminating in the three Serenades, the wind music represents a clear outgrowth of Mozart's maturation of wind writing, but also serves as a tool in his grasp of sonata forms. During this discussion, consideration will be given to the first movements of Mozart's wind music. While the remaining movements of Mozart's wind music are important to consider, particularly in the formal and compositional aspects, this would merit analysis on a grander scale than this paper would permit, hence a clear focus on the development of sonata forms will be the primary emphasis.

### Wind Music of Wolfgang Amadeus Mozart

|                             |                               |                |          |
|-----------------------------|-------------------------------|----------------|----------|
| Divertimento in Bb (K.186)  | 2 ob, 2 bsn, 2 cl, 2 Eh, 2 hn | March 1773     | Milan    |
| Divertimento in Eb (K. 166) | 2 ob, 2 bsn, 2 cl, 2 Eh, 2 hn | March 1773     | Milan    |
| Tafelmusik                  |                               |                |          |
| Divertimento in F (K. 213)  | 2 ob, 2 bsn, 2 hn             | July 1775      | Salzburg |
| Divertimento in Bb (K. 240) | 2 ob, 2 bsn, 2 hn             | January 1776   | Salzburg |
| Divertimento in Eb (K. 252) | 2 ob, 2 bsn, 2 hn             | Early 1776     | Salzburg |
| Divertimento in F (K. 253)  | 2 ob, 2 bsn, 2 hn             | August 1776    | Salzburg |
| Divertimento in Bb (K. 270) | 2 ob, 2 bsn, 2hn              | January 1777   | Salzburg |
| Serenades                   |                               |                |          |
| Serenade in Bb (K. 361)     |                               | 1781 or 1781-4 | Vienna   |
| Serenade in Eb (K. 375)     |                               | October 1781   | Vienna   |
| Serenade in c (K. 388)      |                               | July 1782      | Vienna   |

### **Sonata Form**

Sonata form is often described as having three large sections usually termed exposition, development and recapitulation. The principal thematic material would be introduced in the exposition (often primary theme, transition, secondary theme and closing theme groups) and there would be a progressive tonal change via the transition from the tonic to the dominant key centers (although relative major or dominant minor were frequently used). As a result, the secondary and closing themes were in the dominant key area. The primary and secondary themes were often distinct from each other. Strong cadences often served to separate each of the theme groups. The development section served to treat any of the thematic material from the exposition in numerous ways; frequent modulations, fragmentation or sequence were common devices employed by the composer. The recapitulation featured a return of the theme groups

from the exposition, but the modulation to the dominant is omitted hence all theme groups are performed in the tonic key.

While this is the basic framework we use when analyzing many works by Mozart, Haydn and Beethoven, it is important to note that sonata form was not perceived as a rigid framework by composers of the Classical period. By 1750, many different versions of sonata form were being used, the differences often being in the treatment of the recapitulation. Variances involving the use of the subdominant key area, modification of theme placements and secondary developments were common throughout the last half of the eighteenth century. The structure that we normally associate with sonata form today occurred through gradual restrictions by the end of the eighteenth century. Greater freedom of sonata form would manifest themselves in the middle and later periods of Beethoven.

#### **Divertimento No. 4 in Bb (K. 186)**

- |      |               |
|------|---------------|
| I.   | Allegro assai |
| II.  | Menuetto      |
| III. | Andante       |
| IV.  | Adagio        |
| V.   | Allegro       |

The first two divertimenti are often considered sister compositions because of the short amount of time between their genesis. Collectively written over the span of one month, they provide important foundations that Mozart would build upon for his later

divertimenti and serenades. K. 186 is the first to be written although Mozart entered the work in his catalogue after K. 166.

The first striking quality of the work are the pairs of clarinets and English horns to the traditional hautboistenmusik complement of oboes, horns and bassoons that were common in the smaller German cities such as Salzburg. Alfred Einstein, noted Mozart researcher and author of the K<sub>3</sub> revised Mozart catalog states, “Whenever he (Mozart) employed clarinets before 1781 it is certain that he was writing ‘for abroad,’ as these noble instruments were not yet available in Salzburg.”<sup>1</sup> The works were commissioned during Mozart’s stay in Milan during the first half of 1773. The use of English horns, while a common substitute for oboes in hautboistenmusik are seemingly added to create a fuller, richer timbre to the piece or perhaps suggested by the commissioning party.

|   |
|---|
| A (Exposition)<br>1-12 Primary Theme (Bb)<br>13-20 Secondary Theme (F)<br>20-22 Cadential Material<br><br>B (Development)<br>23-46 Primary Theme<br><br>A (Recapitulation)<br>47-54 Secondary Theme (Bb)<br>55-58 Cadential Material<br>58-end Primary Theme (Bb) |
|---|

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<sup>1</sup> Einstein, *Mozart His Character and His Work*, 202.

At first glance, the repeat signs appear to dictate a binary form and this is correct if we are to consider this piece in sonata form.

It is important to remember that sonata form is often considered an extension of earlier binary forms. Sonata form grew in importance and stature because of the opposition of key centers, which affects tension and resolution, primary components of Classical music. The exposition introduces material in the tonic key and progressively moves towards the dominant key area. This creates tension within the overall structure of the work (despite the character of theme groups in the dominant key area). The development then serves to heighten this tension, often reaching the climax of the movement before resolving back into the tonic area through the recapitulation. Performing all of the theme groups at the tonic level allows for a complete release of the tension created by polarity between the tonic and dominant relationship. Binary form becomes a simple description of sonata forms as the first section introduces the opposition; the second section heightens, but ultimately resolves this opposition.

Sonata form is often compared to a ternary form because of the three large sections present. According to Charles Rosen,<sup>2</sup>

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<sup>2</sup> Rosen, *Sonata Forms*, 17.

Any sonata form differs fundamentally from ternary form in two ways:

- 1) even when a sonata form has three clear sections, and the third is thematically a complete recapitulation of the first, these two sections are harmonically absolutely different: the first moves from harmonic stability to tension and never ends on the tonic, while the third is a resolution of the harmonic tensions of the first and, except for subsidiary modulations, remains essentially in the tonic throughout;
- 2) the middle section of a sonata is not simply a contrast to the outer ones, but a prolongation and a heightening of the tension of the opening section as well as a preparation for the resolution of the third. The essentially static design, spatially conceived, of ternary form is replaced by a more dramatic structure, in which exposition, contrast and reexposition function as opposition, intensification and resolution.

Many of the features of sonata form are already apparent in this early work.

Mozart's use of two distinct themes and the tonic-dominant polarity are quite evident in the first section. The lack of any transition between the themes is interesting but not uncommon in sonata form movements, particularly brief works like K. 186. The repeat of the development and recapitulation further support the presence of a binary form. This feature occurs frequently in the remainder of the Mozart divertimenti and helps to achieve proportional balance between the two large sections.

While the final A section does re-establish the tonic area of Bb, the order of the theme groups are backwards. This modification of theme placements in the recapitulation was not unique to Mozart though. Sonata form was still considered quite flexible during Mozart's youth. While the recapitulation required all of the theme groups to be placed in the tonic key, many composers modified the order for personal reasons, but dramatic ones as well. According to Charles Rosen<sup>3</sup>,

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<sup>3</sup> Ibid. 274-5.

The rarity of this form (reverse or mirror) after 1780 marks an important change in sonata style between the 1750's and the 1780's. It is not so much that recapitulations beginning with the first theme had practically become the rule rather than on the most common form, but that a direct correlation between the thematic and tonal structures is now made possible by the new conception of the theme as the bearer of highly individualized and immediately identifiable interlocking motifs.

While the traditional order of theme groups in the recapitulation is the norm for Mozart's sonata forms, the reverse form does occur in other works even up through the 1780's.

Mozart employs a variation of reverse recapitulation again in K. 240.

### **Divertimento in Eb Major K. 166**

- I. Allegro
- II. Menuetto (with Trio and coda)
- III. Andante grazioso
- IV. Adagio
- V. Allegro

K. 166 continues in the same vein as its sister piece, with the same instrumentation, but the dimensions of the first movements are quite different. With K. 166, we see a closer approximation of sonata form in Mozart's wind music. The outline of the movement is noted below:

|  |
|--|
| <p>A</p> <p>1-8 Primary Theme (Eb)</p> <p>9-25 Transition</p> <p>26-39 Secondary Theme (Bb)</p> <p>40-50 Closing Theme (Bb)</p><br><p>B</p> <p>51-58 Primary Theme (Bb)</p> <p>59-79 Transition</p> <p>80-93 Secondary Theme (Eb)</p> <p>94-104 Closing Theme (Eb)</p> <p>105-end Cadential Material</p> |
|--|

While the overall form is binary, the appearance of theme groups common to sonata form cannot be overlooked. These theme groups are constructed in typical Mozart fashion.

The primary theme group is often more arpeggiated as opposed to the secondary theme, which is of a more lyrical quality. Certain mottos used by Mozart begin to appear, such as the descending chromatic figures in m. 18, which occur frequently throughout his wind music. Mozart's predilection towards pedals as a static quality during transitions is also a recurring feature in his music (m. 18-24). Other features of Mozart's wind music such as arpeggiated accompaniment figures (bassoon in m. 26-39) are also established.

Diminished chords also become an important element in Mozart's music. Their use in the transition sections (m. 22-25) help to increase the harmonic tension before they are resolved leading into the secondary theme.

While the theme groups common to sonata form are present, the lack of any development section argues in favor of a simple binary form as opposed to a sonata form. Even though sonata features are employed in K. 186 and 166, the simplicity of a dance form is retained. It appears that Mozart might be "testing the waters" of how these simple dances can be heightened dramatically and proportionally to become a more

serious musical structure. While K. 186 and 166 each contain elements of sonata forms, they are still incomplete. The Tafelmusik series addresses these issues and provide a more complete picture of the standard sonata form apparent in the mature works of Mozart.

### **Tafelmusik Collection**

The Tafelmusik collection was written just over the span of eighteen months (July 1775 to January 1777), but is united by their overall purpose. The Tafelmusik collection (dinner music) was written for the Archbishop Colloredo, the ecclesiastical ruler of Salzburg. They were intended for performance in the garden or dinner chamber. The Tafelmusik functioned as music to be played during the meal or at the conclusion to aid in digestion. Each work follows in the *hautboistenmusik* tradition using pairs of oboes, horns and bassoons, with the 1<sup>st</sup> oboe player carrying the lion share of melodic responsibilities.

One of the distinguishing qualities of the Tafelmusik compared to the early *divertimenti* occur in the use of instruments. The earlier *divertimenti*, while written for five pairs of instruments rarely divide the parts to use the full ensemble, although exceptions frequently occurred at cadences. The Tafelmusik progresses to more individualized roles for each of the musicians. Greater melodic distribution between instruments is also achieved progressively throughout the Tafelmusik.

### **Divertimento in F Major K. 213**

- |      |  |
|------|--|
| I.   | Allegro spiritoso                      |
| II.  | Andante                                |
| III. | Menuetto                               |
| IV.  | Contredanse en Rondeau (Molto allegro) |

The overall construction in four movements that somewhat corresponds to symphonic structure is an important quality that merits attention. It serves as a transition between the dance music of the early divertimenti to a more serious symphonic construction that is achieved in the serenades. The form of the movement is notated below.

|                            |
|----------------------------|
| A (Exposition)             |
| 1-10 Primary Theme (F)     |
| 11-21 Transition           |
| 22-30 Secondary Theme (C)  |
| <br>                       |
| B (Development)            |
| 31-40 (C)                  |
| <br>                       |
| A (Recapitulation)         |
| 41-50 Primary Theme (F)    |
| 51-63 Transition           |
| 64-end Secondary Theme (F) |

Once again we encounter a binary form that is bridging ever closer to a standard sonata form but still falls short. The lack of a true development section continues to be the

greatest omission, but the character of the thematic material also leads us in a different direction away from sonata form. Both primary and secondary themes use dotted rhythms that are quite similar to one another, a quality we would not expect in Mozart's thematic construction in sonata form. One distinguishing feature separating the two themes is the use of imitation in the second, one example of the bassoons assuming a melodic role as opposed to supporting. The transition is the only section that uses contrasting material in a lyrical setting. Yet the modulatory feel of this section precludes this from serving as a true theme in this movement.

The dimensions of the movement can be easily gleaned from the above chart and help to point us in the direction of perhaps assigning sonatina form to describe the piece. Neatly broken down into ten measure sections, Mozart is clearly concerned with proportion amongst the smaller units of the piece. The addition of two measures to the transition in the last section is common in Mozart's music. This extension allows Mozart to lead into the secondary theme in the tonic key area.

Sonatina form or Slow-Movement Sonata form was an important transition leading to the mature sonata-allegro form common in the first movements of symphonic works. The basic form is binary, similar to the exposition and recapitulation of its mature progeny. The tonal scheme of sonatina form is also consistent with sonata form, favoring the tonic-dominant, dominant-tonic relationship. A brief transition is often employed to bridge between the theme groups. At times a transition between the theme groups was avoided all together and the secondary theme simply began in the dominant key area.

While the overarching form is binary, describing in greater detail using the term sonatina can be problematic. Sonatina form, while frequently used by Mozart, usually

occurs in slower movements (the second movement of the C minor Serenade is a good example). Repeats are often omitted, particularly in the exposition, and there is usually a clear distinction between the qualities of the theme groups. In K. 213, a closing theme is entirely omitted and the theme groups are very similar to one another in character. The re-transition in m. 31 does not function as a true development because previous thematic material does not return and the intensification of the dominant key is not heightened before the return of the primary theme.

### **Divertimento in Bb Major K. 240**

- |      |                  |
|------|------------------|
| I.   | Allegro          |
| II.  | Andante grazioso |
| III. | Menuetto         |
| IV.  | Allegro          |

Similar to K. 213, K. 240 appears with four movements comparable to symphonic structure, the absence of a dance movement (aside from the Menuetto) is important to note as another transition towards a more symphonic feel in Mozart's wind music. The form of K. 240 is noted below.

- |                                    |
|------------------------------------|
| A (Exposition)                     |
| 1-6 Primary Theme Part I (Bb)      |
| 7-13 Primary Theme Part II (Bb)    |
| 14-16 Transition                   |
| 17-31 Secondary Theme (F)          |
| 32-42 Closing Theme (F)            |
| <br>                               |
| B (Development)                    |
| 43-64 (based on ST)                |
| <br>                               |
| A (Recapitulation)                 |
| 65-71 Primary Theme (Part II) (Bb) |
| 72-74 Transition                   |
| 75-90 Secondary Theme (Bb)         |
| 91-97 Closing Theme (Bb)           |
| 98-end Primary Theme (Part I) (Bb) |

Consisting of 105 measures, this is Mozart's largest beginning movement up to this point. This marks the first time that Mozart has employed a true development section with a full exposition (all three theme groups with a transition). Based on the lyrical secondary theme, Mozart sequences through three statements in the key of F Major before cadencing on the dominant of g minor in m. 54. This also marks the first use of a minor key in Mozart's wind music, specifically the relative minor. It is interesting to note that Mozart again returns to a half cadence in g minor to complete the development section, lending to the unstable quality and unusual return of the primary theme, but with the second part as opposed to the first.

The character of the thematic groups is quite distinct and consistent with sonata form. The recapitulation is quite interesting however with the second part of the primary theme signaling the return to Bb major. Furthermore, the return of the first part of the primary theme returning at the end merits comparison to K. 186, where Mozart uses the same device in the return of the A theme at the conclusion of the movement.

Proportionally, the primary and secondary theme groups are similar, helping to reinforce the use of sonata form in addition to the length of the movement. It appears that Mozart has finally come to terms with all of the elements needed to use a standard sonata form. K. 240 forms the most complete picture of sonata form, whereas the previous divertimenti have addressed components in a piecemeal fashion. While some of the following divertimenti stray from sonata forms altogether, K. 240 symbolizes a

significant achievement that serves as the framework for the last divertimento (K. 270) and the three serenades.

### **Divertimento in Eb Major K. 252**

- |      |              |
|------|--------------|
| I.   | Andante      |
| II.  | Menuetto     |
| III. | Polonaise    |
| IV.  | Presto assai |

Whereas the previous two Tafelmusik divertimenti employed a four-movement structure similar to symphonic form, K. 252 harkens back to a true divertimento. The first movement is a Siciliano, a common dance movement in divertimentos. The Menuetto has moved back to the second movement and the addition of the polonaise reinforces the dance feel of the divertimento. The use of a slower tempo for the first movement is unique. It is the only time that this tempo area is explored in Mozart's wind music (the largo in the first movement of K. 361 serves as an introduction before moving to a molto allegro tempo). This tempo area is more common to the second movement of a symphonic form, and as expected the form of the movement is also consistent with a second movement.

|                             |
|-----------------------------|
| A (Exposition)              |
| 1-10 Primary Theme (Eb)     |
| 11-18 Secondary Theme (Bb)  |
| <br>                        |
| B (Transition)              |
| 19-25 Transition            |
| <br>                        |
| A (Recapitulation)          |
| 26-35 Primary Theme (Eb)    |
| 36-end Secondary Theme (Eb) |

Sonatina form appears to be the best term to describe the organization of the movement. The absence of a transition between the theme groups is suspicious until we notice that Mozart incorporates this feature into the second phrase of the primary theme (A and E naturals in mm. 6-8). Mozart heightens the tension of this second phrase by his use of a diminished vii/V and a fermata at the conclusion of the eighth measure. The ninth and tenth measure becomes necessary to resolve this dissonance and provide for a perfect authentic cadence into the dominant key area of Bb. This extension is also present in the recapitulation.

Differentiation between the primary and secondary theme groups are in accordance with sonata form. The primary theme is principally stepwise, while the secondary theme employs off beats with chromatic neighboring tones. The combination of the 1<sup>st</sup> oboe and 1<sup>st</sup> bassoon in m. 13 and 14 continue to demonstrate Mozart's widening palette for instrumental combinations and greater melodic variety.

The transition in mm. 19-25 does not function as a development because of the length and absence of thematic material being treated in a developmental fashion. The one argument against this viewpoint would be the motto of the neighboring tone idea that appears in the 1<sup>st</sup> oboe during the secondary theme. This idea returns in m. 21 and 22 again in the 1<sup>st</sup> oboe, this time appearing on beat 1. The clear purpose however is to steer the tonal center back towards Eb, not necessarily to truly develop a theme. Mozart employs this motto to add greater unity to this brief section. The unison B natural in m. 23 creates a high point of tension in the piece before the final resolution to Eb Major.

K. 252 displays some of the features that Mozart would incorporate into his later wind music, primarily the second movement of the C minor Serenade. His choice of using sonatina form in the first movement is unique even though the form reinforces the simplicity and lyricism of the melodic material.

### **Divertimento in F Major K. 253**

- |      |                                 |
|------|---------------------------------|
| I.   | Thema mit Variationen (Andante) |
| II.  | Menuetto                        |
| III. | Allegro assai                   |

Similar to K. 252, Mozart has moved away from the sonata form established in K. 240, in this instance, away from sonata form altogether. K. 253 is the only divertimento that incorporates a three-movement structure. The placement of a Theme and Variation form for the first movement is curious, as Mozart tends to favor this form in the final movement of his works. The use of Theme and Variation form is not an isolated incident, as Mozart employs this form in the final movement of the C minor Serenade and the sixth movement of the Bb Major Serenade. It would seem that the first and last movements might be switched around, but the final movement appears in rondo form. The first movement of K. 253 employs a theme in two parts (A and B, eight measures each) and five variations.

## **Divertimento in Bb Major K. 270**

- |      |               |
|------|---------------|
| I.   | Allegro molto |
| II.  | Andantino     |
| III. | Menuetto      |
| IV.  | Presto        |

The final divertimento in the Tafelmusik series returns to the symphonic structure last seen in K. 240. As the final piece of music Mozart would write for winds until the Serenade in Eb Major (three years later in Vienna), the return to sonata form, comparable to K. 240, is not surprising.

|   |
|---|
| A (Exposition)                                |
| 1-17 Primary Theme-Part I (Bb)                |
| 18-29 Primary Theme-Part II (Bb)              |
| 29-32 Transition                              |
| 33-49 Secondary Theme (F)                     |
| 49-51 Closing Theme/Cadential Material (F)    |
| <br>  |
| B (Development)                               |
| 52-65 Primary Theme Part I and Closing Theme  |
| <br>  |
| A (Recapitulation)                            |
| 66-82 Primary Theme-Part I (Bb)               |
| 83-94 Primary Theme-Part II (Bb)              |
| 94-95 Transition (shortened)                  |
| 96-113 Secondary Theme (Bb)                   |
| 114-118 Closing Theme/Cadential Material (Bb) |

The proportions of the movement are comparable to K. 240 (105 meas.). K. 270 is slightly longer consisting of 118 measures. The length of the transition is important to

note. Consisting of four measures during the exposition and shortened to two in the recapitulation, Mozart uses the 2<sup>nd</sup> part of the primary theme to begin the tonal shift to the dominant key area. This bears a strong resemblance to the sonatina form Mozart uses in K. 252 by incorporating the transition into the second part of the primary theme. Another Mozart motto appears in m. 31 and 32 with a short introduction leading into the secondary theme. This element returns in the first movement of the C minor Serenade in a similar role.

Thematic construction is consistent with previous divertimenti. Up to this point, the primary theme is typically triadic using frequent leaps, while the secondary theme is more stepwise and lyrical. In K. 270 however, the primary and secondary theme groups are quite similar in character. Both contain staccato eighth notes and dotted rhythms. Mozart draws a distinction between the two themes through contour. The first part of the primary theme moves progressively downward with frequent leaps then upwards to follow with more descending motion. The second part of the primary theme contrasts this with rising stepwise motion (often unison). The secondary theme combines these elements in a condensed fashion. Starting with descending triads in m. 33, the 1<sup>st</sup> oboe immediately moves up stepwise in m. 34 and repeats this sequence up through m. 40.

The development section is a true development as opposed to a transition encountered in the sonatina form of K. 252. Here there are two theme groups that are developed (the first instance of multiple themes being developed in Mozart's wind music up to this point). The development begins with an abrupt shift to G Major sequencing a fragment of the primary theme (part I), in four measure fragments. Subsequent statements in F Major and a diminished chord built on E (vii/V) complete the majority of

the development. Mozart employs an extension of the closing theme in unison with the oboes and bassoons to bridge back into the recapitulation.

The 1<sup>st</sup> bassoon continues to gain in melodic importance in K. 270. Mozart employs the bassoon as harmony against the 1<sup>st</sup> oboe, primarily in thirds (mm. 11, 13, 41-45) and often is used imitatively against the oboe (mm. 26-27). Greater independence for each of the parts is apparent throughout, particularly in the oboe and bassoon parts.

The Tafelmusik collection displays a strong elision between the dance character of K. 186 & 166, and the symphonic proportions and complete sonata forms to come in the serenades. Qualities such as multiple thematic material incorporated into the development (K. 270), introductory passages leading into theme groups (K. 270) and larger proportions (K. 240 and 270) serve as important qualities that recur in the serenades. Through the Tafelmusik series (particularly K. 240 and 270), Mozart has displayed a firm grasp of sonata form. Compared to K. 186 and 166, the dimensions of sonata form have grown. In particular, the development sections have become more diverse, implementing more thematic material. The serenades would continue to show the evolution of sonata form. New devices, refinements and external influences would color the final stage of Mozart's wind music.

### **The Serenades**

The three serenades are the culmination of Mozart's wind compositions. Written over the span of two years, the serenades display Mozart's mastery over the sonata form.

The term serenade and how this term is differentiated from partita and even divertimento requires some explanation because the titles were often used

interchangeably. The divertimento, which translates to diversion or recreation, was often considered outdoor or background music with one player per part. Consisting of five to six movements, the music was simple (not polyphonic) and could often be used as background music at public events such as banquets or parties. The serenade was also a multi-movement work that served as a greeting to a loved one. Usually performed outdoors after 9:00 PM, the serenade often consisted of a sonata form, two slow movements, two minuets and finale. The organization varied as well as the number of movements. The divertimento and serenade were not confined to wind instruments; strings were often interspersed with the winds or functioned on their own. The partita, however, was a composition just for winds. The partita is essentially a symphony for winds commonly written in a four-movement structure. While we have already seen Mozart use the divertimento genre in his adolescent wind music, the serenade and the partita now replace this simple collection of dances.

### **Serenade in Bb Major K. 361**

- |      |                        |
|------|------------------------|
| I.   | Largo-Molto allegro    |
| II.  | Menuetto-Trio 1-Trio 2 |
| III. | Adagio                 |
| IV.  | Menuetto-Trio 1-Trio 2 |
| V.   | Romance                |
| VI.  | Tema con Variazioni    |
| VII. | Finale                 |

The Serenade in Bb Major is one of the most contested Mozart works pertaining to its compositional date. Two strongly purported theories place its genesis in either

1780-81 or in 1784. Evidence supports both dates, but the former is the more accepted of the two periods. The paper type used for K. 361 was common for Mozart compositions from 1780-81 period, whereas a written public announcement survives that refers to a performance of K. 361 in 1784. The lack of any description of the performance as a premiere lends to the argument that 1784 was not the year of composition. Depending on the date of composition, a location can be ascertained that helps to solidify the 1780-81 period over 1784. 1780 marked the year that Mozart finally made his break from Salzburg and moved to Vienna. Just prior to the move however, Mozart did spend some time in Munich where he applied for a position with the royal court (he would do the same in Vienna). It is conceivable that K. 361 was written as part of an application in consideration for royal appointment. The unique instrumentation would certainly make the work stand out compared to other wind music of the time. When Mozart did not secure the position in Munich, K. 361 could easily be used for the same purpose in Vienna. For the purpose of this paper, we will adopt the 1780-81 period as the composition date.

The Serenade in Bb is Mozart's largest wind composition in terms of instrumentation. With a total of 13 performers (harmonic plus bassett horns, 2 additional French horns and contrabass), K. 361 clearly shows an evolution from the hautboisenmusik approach of the previous divertimenti and even well beyond the established harmoniemusik concept favored in the 1780's (hautboisenmusik plus 2 clarinets). Editors, prior to publication, added the title "Gran Partita" to K. 361. According to the organization of the work, the term partita is incorrect and furthermore was not a title used by Mozart. The original Mozart title of serenade is correct.

1-14 Introduction

A (Exposition)

15-29 Primary Theme (Bb)

30-39 Transition

40-58 Secondary Theme (Primary) (F)

59-73 Closing Theme I (F)

74-90 Closing Theme II (F)

B (Development)

91-115 Secondary Theme

116-131 Primary Theme

132-138 Closing Theme

A (Recapitulation)

139-153 Primary Theme (Bb)

154-163 Transition

164-183 Secondary Theme (Primary) (Bb)

184-199 Closing Theme I (Bb)

200-215 Closing Theme II (Bb)

Coda

216-222 Transition (from 37 and 38)

223-end Primary Theme and Closing Theme II

The scale of the work easily dwarfs any previous wind composition by Mozart. There are numerous features of this movement that show a clear development from the prior divertimenti. While Mozart frequently uses a brief development section in his sonata forms, K. 361 encompasses nearly 100 measures, nearly one-third of the entire movement. Whereas Mozart employed multiple themes in his development section only once prior to K. 361 (K. 270), in this movement, all theme groups are included. For the first time in Mozart's wind music, an introduction and coda are included. These are

features that continue to show Mozart's expanded sonata language and recur frequently in his later symphonies (No. 36 in C Major "Linz" and No. 39 in Eb are a couple of examples).

Recurring mottos are also incorporated into K. 361 as well. Descending chromatic motion figures into the introduction of the movement. Examples include the 1<sup>st</sup> clarinet and 1<sup>st</sup> bassoon in m. 6. Sequences also figure prominently throughout the movement, not just the development. The scalar accompaniment figures in the clarinet and bassoon in the secondary theme (m. 44 and 54) is one example, the second closing theme involving all of the woodwinds features another more extensive sequence (mm. 80-85). The use of sequence in the development section is placed at the beginning as opposed to the end, which was the normal appearance in Mozart's music.

One of the most unique features of K. 361 is the absence of a contrasting secondary theme. The secondary theme is identical to the primary theme, yet subject to the tonic-dominant modification common in the exposition of sonata form. This is the only appearance of one theme fulfilling two roles in Mozart's wind music. While used rarely in his other sonata forms, there is a connection to Mozart's use of this concept in K. 361. The idea of basing an entire exposition on one theme group (yet used in two roles) was common in the sonata form utilized by Franz Josef Haydn. Many of his early symphonies followed this formula (even some of later symphonies). Mozart and Haydn first met in 1773 during a Mozart family journey to Vienna. The two composers would become close friends during the remainder of Mozart's life. The elder Haydn would have a profound impact on Mozart's life, particularly in the genre of the string quartet. In 1781, Mozart would hear Haydn's op. 33 collection of string quartets for the first time.

These quartets were highly regarded by Mozart and influenced him to invest himself more fully in the genre. It would certainly not be out of place to believe that aspects of Haydn's compositional style would rub off on Mozart during his study of the string quartets.

Mozart, while only using one theme in the exposition of the first movement of K. 361, does differentiate its appearance in both sections. This is primarily achieved through two ways, orchestration and accompaniment. Orchestrationally, Mozart favors the clarinets and bassoons in the primary theme area and the oboes and horns in the secondary theme area (these are consistent in the recapitulation). In terms of accompaniment, the primary theme area simply relies on the clarinet and bassoon melody, no accompaniment. The secondary theme uses the clarinets and bassoons with scalar eighth note patterns against the oboe and horn melody.

K. 361, despite its unusual instrumentation and thematic organization continues to show the evolution of sonata form in Mozart's music. Formal aspects such as the introduction and coda would return in K. 375, along with new features, in addition to devices used in previous works.

### **Serenade in Eb Major K. 375**

- |      |                  |
|------|------------------|
| I.   | Allegro maestoso |
| II.  | Menuetto         |
| III. | Adagio           |
| IV.  | Menuetto         |
| V.   | Allegro          |

The Serenade in Eb Major was composed in October of 1781 shortly after Mozart moved to Vienna. Mozart evidently considered the work an important piece to submit for employment in Viennese court. Originally composed for the hautboisten complement, Mozart quickly rescored the work for the emerging harmonie complement, which soon became the established norm for wind music under Emperor Joseph's II rule. According to Roger Hellyer,<sup>4</sup>

Before 1782, Harmoniemusik had played a surprisingly limited role in Vienna's musical life. It was the music of the tavern and of the military, but only one member of the court, Prince Schwarzenberg, had taken any interest in it at all.  
...in 1782, the Emperor established his Harmonie as an octet, with a second pair of treble instruments. His ensemble of two oboes, two clarinets, two horns and two bassoons became the standard that others were only too anxious to follow.

Harmoniemusik was certainly a format that appealed to Mozart. With the inclusion of the clarinet (a favorite instrument of Mozart's) to the hautboisten complement, a brand new genre of music was opened to the maturing composer. Besides wind serenades and partitas, opera transcriptions for wind band became a lucrative business throughout Vienna.

While the harmonie arrangement of K. 375 was important to apply for employment with the court, the original sextet arrangement was composed for a different reason. The following letter from October 1781 describes the genesis of K. 375.<sup>5</sup>

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<sup>4</sup> Hellyer, Roger. *The Mozart Compendium*. 283-4.

<sup>5</sup> Mozart, Wolfgang Amadeus. "To Leopold Mozart, *Letters of Mozart and His Family*. Vol. 3, 1155-56.

At eleven o'clock at night I was treated to a serenade performed by two clarinets, two horns and two bassoons-and that too of my own composition-for I wrote it for St. Theresa's Day for Frau von Hickel's sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time. The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason why I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition; so I wrote it rather carefully. It has won great applause too and on St. Theresa's Night it was performed in three different places; for as soon as they finished playing it in one place, they were take off somewhere else and paid to play it. Well, these musicians asked that the street door might be opened and, placing themselves in the centre of the courtyard surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in Eb.

The letter, from Mozart to his father, cites the instrumentation as pairs of clarinets, horns and bassoons that performed the Serenade. Perhaps clarinets were merely substituting for oboes, or maybe Mozart was already in the process of re-writing K. 375 for the harmonic complement.

A (Exposition)  
1-24 Primary Theme (Eb)  
25-37 Transition  
38-48 Secondary Theme I (Bb minor)  
49-66 Secondary Theme II (Bb Major)  
67-88 Closing Theme (Bb Major)

B (Development)  
89-92 Transition  
93-101 Primary Theme (meas. 1-5)  
102-112 Secondary Theme I

A (Recapitulation)  
113-136 Primary Theme (Eb)  
137-150 Transition  
151-171 Secondary Theme I (Eb)  
172-188 Secondary Theme II (Eb)  
189-210 Closing Theme (Eb)

211-end Coda  
211-216 Transition (from Development)  
217-231 Primary Theme (m. 1-5, elaborated)  
232-end Secondary Theme I

Many of the features present in K. 361 reappear in K. 375. The presence of a coda along with a full complement of themes shows a continuation of sonata form although expanded. Compared to K. 361, the development section in K. 375 is quite brief, encompassing a mere 24 measures compared to the nearly 100 measures of K. 361. It is also interesting to note the material that Mozart chooses to develop. Outside of the introductory fragment of the primary theme and a short transition passage that precedes it (based on the last two measures of the primary theme?), part one of the secondary theme comprises the brief development section.

Mozart once again includes numerous mottos and patterns that are recurring features in his wind music. Chromatic descents are incorporated leading into cadence

points, as well as transition areas. Appearances include mm. 23-24 at the conclusion of the primary theme, m. 65 and 66 at the conclusion of the secondary theme (part II) and the transition passage at the beginning of the development (mm. 89-91). Sequences, which normally play an important role in Mozart development sections are employed in K. 375, but in a different setting. Instead of the development section, Mozart employs a sequence towards the conclusion of the closing theme (mm. 76-80 and 198-201).

A new feature found in K. 375, but not K. 361 is the stark contrast between the secondary themes. Part I, occurring at m. 38, moves to the dominant minor (Bb minor). While this tonal area was not without precedent (this device appears occasionally during the middle 18<sup>th</sup> century in sonata forms), it somewhat strengthens the polarity between the tonic and dominant because of the appearance in a minor key. It almost seems to be an interlude that serves to bridge to the predictable Bb Major key area. While part I has a dark, tranquil character to it, Mozart contrasts this with the lively, buoyant quality of part II. When these ideas reappear in the recapitulation, only part II retains its original appearance (although in the key of Eb). The return of part I, however, is quite different. Mozart, as expected, has moved to the tonic key of Eb for part I, and because of this major tonality, the character of the theme has changed. Whereas the original statement of part I was rather tranquil, Mozart has moved the reappearance of this passage much closer in character to its partner. Contrasted with the descending quality of the Bb minor appearance, the Eb Major statement is rising and connects strongly with part II of the secondary theme. K. 375 marks the first appearance of strongly contrasting segments of the secondary theme, but this will not be the only employment of this device as it reappears in K. 388.

The use of silence, particularly the rests with fermatas, adds a new dramatic element to Mozart's wind music. Mozart employs this device at connecting points between thematic areas. Used to heighten the tension, it marks a new transition element in Mozart's wind music that has not appeared before. One of Mozart's strengths has always been in his connections between large sections of a composition. While chromaticism is often used in connection with reduced instrumentation, this device favors a smooth transition between sections. The pause that is accomplished through the fermata clearly moves towards an increase in tension, bordering on the dramatic. It is this feature, primarily, which helps to elevate the Serenade in C minor to the high point of sonata form.

### **Serenade in C minor K. 388**

- |      |                    |
|------|--------------------|
| I.   | Allegro            |
| II.  | Andante            |
| III. | Menuetto in canone |
| IV.  | Allegro            |

Whereas K. 361 and K. 375 were true serenades organizationally, K. 388 is actually a partita. Following the symphonic structure, K. 388 is the only true wind symphony composed by Mozart.

1782 was one of the most challenging years in Mozart's life. Besides getting established in Vienna as a composer, Mozart was in the midst of moving into a new apartment, finalizing wedding arrangements with the Webers to marry their daughter

Constanze (and the difficulties with his father about marriage are yet another challenge), and putting the finishing touches on the Abduction from the Seraglio. In addition, Mozart's father Leopold asked his son to compose a symphony in a very brief period of time (Symphony No. 35 in D Major K. 385 "The Haffner"). These were the elements surrounding Mozart when he composed K. 388.

This marks the first and only time that Mozart employed a minor key in his wind music. Because they occur so infrequently, minor keys hold a special place in Mozart's compositional output and usually carry a strong connection to turmoil in his life. In surveying the major genres that Mozart composed in, we find a small number of works that connect to important points in his life. The death of his father Leopold in 1787 corresponds to the genesis of the opera Don Giovanni (D minor is the main key of the work). Finally, Symphony No. 40 in G minor (K. 550) was written in a similar situation to K. 388. Towards the end of his life (1790), Mozart composed his last three symphonies, two major operas (Così fan Tutti and The Magic Flute), and was battling recurring health problems. With life clearly overwhelming, Mozart turned to his music as solace. During the challenges he faced in 1782, these elements combined with the pinnacle of sonata form resulting in the Serenade in C minor.

In a letter dated July 27, 1782, Mozart writes to his father,<sup>6</sup>

You will be surprised and disappointed to find that this contains only the first Allegro; but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade, but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31<sup>st</sup> I shall send the two minuets, the Andante and the last movement.

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<sup>6</sup> Mozart, Wolfgang Amadeus. "To Leopold Mozart", *Letters of Mozart and His Family*. Vol 3. 1207.

The allegro refers to the first movement of the 'Haffner' Symphony, but the letter clearly shows the haste with which Mozart was composing at the time. Despite the haste, Mozart was obviously proud of K. 388 as he later re-arranged the work for string quintet (K. 406).

A (Exposition)

1-9 Primary Theme (Part I) (C)

10-21 Primary Theme (Part II) (C)

22-27 Primary Theme (Part I) (C)

28-41 Transition

42-53 Secondary Theme (a twice) (Eb)

54-65 Secondary Theme (b twice) (Eb)

67-81 Closing Theme I (Eb)

82-94 Closing Theme II (Eb)

B (Development)

95-107 Primary Theme (meas. 5)

108-121 Primary Theme (part II)

122-129 Primary Theme (part II) (meas. 22-25)

A (Recapitulation)

130-138 Primary Theme (Part I) (C)

139-150 Primary Theme (Part II) (C)

151-158 Primary Theme (Part I) (C)

159-176 Transition (extended)

177-189 Secondary Theme (a twice) (C)

190-200 Secondary Theme (b twice) (C)

201-216 Closing Theme I (C)

217-end Closing Theme II (C) (hints of C Major)

Easily the most complex sonata form in Mozart's wind music, K. 388 borrows many ideas from previous works, but in this composition, they achieve a perfect blend between drama and beauty. Forgoing the introduction and coda from the previous two serenades, Mozart immediately and forcefully outlines a C minor triad followed by a diminished seventh (a recurring motto from previous wind compositions), laden with suspensions, the primary theme actually contains three different sections (aba). The B statement at m. 10 serves to contrast the bookend A ideas, but still utilizes familiar material such as the diminished seventh. Descending chromaticism is also employed in typical fashion at connection points between major sections. In m. 26 and 27, the 1<sup>st</sup> clarinet moves chromatically down a third to link the end of the primary theme to the transition.

Measure 40 also displays a device that Mozart had not employed since K. 270, a brief introduction into the secondary theme. In K. 388, the 1<sup>st</sup> oboe leads into the secondary theme outlining the new dominant (Bb) leading into the secondary key area of Eb Major. The secondary theme follows in traditional Mozart fashion. Compared to the triadic contour of the primary theme, the secondary theme favors conjunct motion. Each part appears twice forming an antecedent-antecedent-consequence-consequence pattern, but Mozart clearly distinguishes each component through instrumentation and accompaniment. Each of the antecedent statements feature the oboe as the primary melodic instruments, but the second statement adds the horn, while the clarinets continue with the alberti bass accompaniment. The consequent statements follow a similar pattern with the oboe and horn performing the first statement before switching to both oboes and

both clarinets in harmony. The accompaniment uses alberti bass in the 1<sup>st</sup> clarinet before switching to an eighth note counterpoint in the bassoons for the second statement.

The closing themes are also quite distinct. The first part favors dotted rhythms against pedal Eb eighth notes in the horns and bassoons, The second part harkens back to the descending chromaticism of the primary theme, helping to lead into the final cadence in Eb in m. 94.

The Development section confines itself to the primary theme area. Using the descending chromaticism of m. 5, Mozart eases into the development section before forcefully landing on part II of the primary theme in m. 108. While rather brief, the development section does employ not one, but two sequences based on remaining material from the primary theme area. Mozart begins the first sequence by using a fragment of part II from the primary theme, pitting the oboes against the bassoon. This sequence eases into another sequence based on the accompaniment pattern from m. 22. Here the full ensemble is employed as the horns and oboes oppose the clarinets and bassoons. Mozart softly reaches a fully diminished 7<sup>th</sup> chord built on the note B before employing a measure of rest that leads into the recapitulation. The measure of rest is employed in a similar manner as K. 375. Here the pause serves to heighten the dramatic effect and further delay the resolution back to C minor. The momentum of the sequence grinds to a halt for a spectacular effect that would be greatly diminished if simply stopping on the C minor chord that begins the recapitulation.

The primary theme group returns intact in the recapitulation, but the subsequent theme groups undergo some modification, helping to cement the tonal area of C minor. The descending chromaticism at the conclusion of the primary theme group is absent and

Mozart proceeds directly into the transition (m. 159). The chromatic descent is reversed, lengthened and added to the oboe introduction into the secondary theme group. Similar to K. 375, the first part of the secondary theme group is modified. Here the alberti bass accompaniment is reduced and a slurred ostinato eighth note figure in the clarinet helps to create a subdued atmosphere for the oboe statement. The overall construction of the secondary theme group is consistent with its appearance in the exposition (aabb). The closing theme groups are also consistent with their previous appearance with one notable exception. The second part of the closing theme moves into the tonal area of C Major briefly before returning to C minor for the final cadence. This would prove to be a motto that Mozart returns to throughout the remainder of the work.

### **Conclusion**

The evolution of sonata form in Mozart's wind music can be broken down into three stages. In the early divertimenti, Mozart is working with the raw materials, namely theme groups and proportion. The Tafelmusik collection shows Mozart manipulating these theme groups in larger proportions with a clear focus on polarity and development (primarily in K. 213, 240 and 270). The first two serenades display some of the finishing touches that expand sonata form to further explore the balance between tension and resolution (especially in the development), and Mozart's employment of minor keys, before coming to a high point of artistic achievement in K. 388.

In a short period of time, a clear development and mastery of sonata form is evident. Mozart's musical imagination was a perfect blend with the flexible nature of sonata form. It allowed him the freedom to manipulate various sections to suit his musical tastes and ideas. Yet the structure of sonata form helped Mozart to achieve the

overall tension and relaxation that could be achieved in a large form. The mastery of sonata form displays just one area that Mozart excelled in. When added to his other superior musical accomplishments, the music of Wolfgang Amadeus Mozart reaches an apex that few can match, but many admire for its beauty and craft.

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