

# Marpurg's Galant Cadence in Mozart: Theoretical Perspectives, Formal Implications and Voice Leading<sup>1</sup>

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## Introduction

When the English composer and organist Thomas Attwood (1765–1838) arrived in Vienna in August 1785, he had already received two years of musical education in Naples with Felipe Cinque (n.d.) and the opera composer Gaetano Latilla (1711–1788) (Sainsbury 1824: 40–41). During his first lessons with Wolfgang Amadeus Mozart, however, Attwood apparently had some serious difficulties, even though Mozart started with what could be considered the very basics of compositional training.<sup>2</sup> One of the major stumbling blocks for Attwood was a particular kind of cadential voice-leading pattern in the top voice, namely  $\hat{1}-\hat{2}-\hat{1}$  above V-I in the bass. Not only was Mozart fond of this cadential scheme in his compositional output, but he seems to have favored it in his exercises for free composition as well. In one of the first minuets that Mozart assigned to Attwood, these are the endings of the two parts (see Ex. 1).

More than with other cadential schemata, Attwood struggled with the voice leading of the inner parts.<sup>3</sup> The young composer cannot be blamed for this, because he seems not to have encountered this cadence during his musical training in Naples. In fact, to the best of my knowledge, Latilla did not use it in his vocal works, nor in his ped-

agogical exercises.<sup>4</sup> This is rather surprising, since most of his contemporaries in Naples (e.g., Hasse, Leo) indeed integrated this cadential scheme into their compositions as well as their solfeggi.<sup>5</sup> This led the Berlin-based composer and theorist Wilhelm Friedrich Marpurg (1718–1795) to categorize it as a specifically galant cadence that composers began to use in ca. 1730 (Marpurg 1763: 7). Because Marpurg seems to have been the first theorist to explicitly devote attention to this cadential scheme, I refer to it as 'Marpurg's galant cadence'. Later, it developed into one of the hallmarks of the classical style, as Attwood's studies with Mozart indicate. It is therefore unsurprising that David Beach calls this cadential pattern a "typical Mozartian cadence" (Beach 1990: 90).

In this article, I will discuss three aspects of Marpurg's galant cadence. First, I focus on Marpurg's particular theoretical explanation of this cadential scheme within its music-historical context. Subsequently, I turn to its distinctive formal implications in the galant and classical repertoires, with an analysis of Mozart's complete repertoire for string quartet as a case study. Finally, I return to Attwood's difficulties with regard to voice leading in the middle voices by discussing Mozart's handling of Marpurg's galant cadence.

<sup>1</sup> Portions of this article have been presented at the Seventh International Conference on Music Theory in Tallinn, Estonia (January 9, 2014) and at the Studentage Improvisation at the Schola Cantorum in Basel, Switzerland (March 17, 2014). The titles of these papers were (respectively) "Marpurg's Galant Cadence: Theoretical and Formal Perspectives on a Specific Cadential Scheme" and "'... eine besondere Art von ganzer Cadenz ...' – ein galantes Schema und seine spezifische Beschreibung bei Marpurg." – I would like to thank Felix Diergarten, Pieter Bergé, and Gesine Schröder for their critical comments and inspiring discussions during the preparation of this article.

<sup>2</sup> Unfortunately, we scarcely know anything about Attwood's musical training in Naples. Both Cecil Oldman and Daniel Hertz express surprise about the complete mismatch between Attwood's Neapolitan training and his insufficient output during his first lessons with Mozart (Oldman 1925: 231; Hertz 1973: 176). – Robert Gjerdingen, in contrast, emphasizes the positive influence of Attwood's education in Naples on his lessons with Mozart (Gjerdingen 2007: 131).

<sup>3</sup> See Mozart 1965. This cadential schema can be found on the following pages, with page numbers of Mozart's corrections in parentheses: 168 (168), 170 (174), 172 (172), 173 (173), 185, 186 (186), 187, 192, 200 (200), 204 (224), 206, 215, 216, 220, 221, 223, 230, 233, 234, 243 (253), 244, 245, 249, 250 (254) and 251. I will discuss Attwood's voice-leading problems in the last section of this article.

<sup>4</sup> See, e.g., his opera *L'Amore Artigiano* (ca. 1760), in which this cadential scheme is nowhere to be found. Similarly, in one of Latilla's few surviving solfeggi, published in the *Solfèges d'Italie*, the scheme is not employed at all (see *Solfèges* ca. 1790: 217). – Because few realizations of partimenti have survived, solfeggi are the ideal means to study the relationship between voice leading in the upper voice(s) and the bass in the pedagogically oriented repertoire. In Gjerdingen's words, this concerns a "musical pas de deux of solfeggio melody and partimento bass" (Gjerdingen 2007: 115).

<sup>5</sup> For examples from works by Johann Adolph Hasse and Carl Heinrich Graun, see below. For examples from the solfeggio repertoire, see, e.g., the *Solfèges d'Italie*. These solfeggi, written by Hasse, Francesco Durante, Leonardo Leo, and Davide Perez, among others, display Marpurg's galant cadence quite regularly. See *Solfèges* ca. 1790: 39, 55, 59, 61, 73, 85, etc.

**Example 1.** Ending of the first (bars 6–8) and second parts (bars 14–16) of Mozart’s minuet in F.

**Example 2.** Marpurg’s cadential voice-leading patterns in the top voice.

**Example 3.** Marpurg’s galant cadence (Marpurg 1763: 9).

### Marpurg’s description in music-historical context

In his two volumes of *Kritische Briefe* (Marpurg 1760, 1763), Marpurg addresses a number of music-theoretical issues, including the harmonic systems of Rameau and Sorge, meter, temperament, fugue, recitative, etc.<sup>6</sup> One of these issues, cadence theory, is discussed extensively.<sup>7</sup> In the last section of his letter No. 65, Marpurg writes about the perfect cadence. For Marpurg, “[a] perfect cadence not only closes every piece as a whole, but closes its constituent parts as well. Its nature is four-voice, and with respect to its last two notes, [the perfect cadence] involves [...] the discant from the second below or above the tonic to the tonic itself [...]”<sup>8</sup> The resulting voice-leading pat-

terns in the top voice are thus  $\hat{7}-\hat{8}$  or  $\hat{2}-\hat{1}$ , as clearly illustrated by a single-voice example (see Ex. 2).

In his next letter, referring to the second option (with  $\hat{2}-\hat{1}$  in the top voice), Marpurg presents a specific cadential schema that he exclusively links to the galant style:

In the last thirty-some years, the galant style has invented a special kind of perfect cadence, which, it’s true, agrees with the last of the two previous cadences with respect to the final two notes in the upper voice, but differs from it in this way: in the six-four chord that prepares the cadence, the fourth on the antepenult in the upper voice must precede, as [in Example 3].<sup>9</sup>

<sup>6</sup> Not all the articles were written by Marpurg himself; see Jerold 2012.

<sup>7</sup> See Marpurg 1763: Letters No. 65, pp. 6–8; No. 66, pp. 9–16; No. 67, pp. 17–22; No. 68, pp. 28–32; No. 69, pp. 33–40; and No. 70, pp. 41–46. Cadences in recitatives are discussed in Letters No. 109, pp. 349–356; No. 110, pp. 357–364; and No. 111, pp. 365–372.

<sup>8</sup> “Eine ganze Cadenz ist, womit nicht allein jedes Tonstück gänzlich geendigt werden muß, sondern auch zum Theil geendigt werden kann. Ihr Wesen vierstimmig und in Absicht auf die beyden letzten Noten betrachtet, besteht darinnen, [...] daß der Diskant entweder durch die Secunde unter oder über dem Schlußton, in diesen Schlußton geht [...]” (Marpurg 1763: 6–7). – Here and elsewhere, the translations from the original German into English are mine.

<sup>9</sup> “Der galante Styl hat indeßen seit dreyßig und etlichen Jahren, sich noch eine besondere Art von ganzer Cadenz erfunden, die zwar in Ansehung der beyden letzten Noten der Oberstimme, mit der letzten der beyden vorigen Cadenzen übereinkömmt; aber darinnen von ihr unterschieden ist, daß aus dem die Cadenz vorbereitenden Sextquartenaccorde, die Quarte in antepenultima in der Oberstimme vorhergehen muß, als [...]” (Marpurg 1763: 9).

The result is a  $\hat{1}-\hat{2}-\hat{1}$  voice-leading pattern in the top voice above V-I in the bass. However, the idiosyncrasy of this cadential schema concerns not only the melodic motion, but also the fixed juxtaposition of the cadential six-four chord with the first scale degree (which is a fourth against the bass) in the top voice. The merging of these two elementary ingredients in Marpurg's galant cadence is clear from both his words and the accompanying illustrations. This is the distinctive keystone of this specific cadential pattern.

From a conventional eighteenth-century music-theoretical point of view, this motion from  $\hat{1}$  to  $\hat{2}$  above a cadential 6/4 cannot be considered a common compositional device. The usual resolution of the fourth in a cadential 6/4 chord ( $\hat{1}$  or  $\hat{8}$ ) was to proceed downwards to the third in the next dominant chord ( $\hat{7}$ ).<sup>10</sup> In the cadential scheme at hand, however, the fourth in the cadential 6/4 does not resolve as would conventionally be expected. Instead, it moves up to the fifth, or  $\hat{2}$ . In the first of Marpurg's examples (Ex. 3, the 5-voice setting) this contrapuntally unusual progression ( $\hat{1}-\hat{2}$  above scale degree  $\hat{5}$  in the bass) is supported by  $\hat{8}-\hat{7}$  in the 'tenor' voice. This is a logical and even necessary consequence of the doubled c in the 6/4 chord: moving in the same direction would result in parallel octaves. The stepwise contrary mo-

tion from  $\hat{1}$  to both  $\hat{2}$  and  $\hat{7}$  thus seems to be a typical contrapuntal technique for fuller textures, in which doublings are frequent and unavoidable.<sup>11</sup> Although this procedure could be considered a valuable explanation for the  $\hat{1}-\hat{2}-\hat{1}$  pattern in the top voice above scale degree 5, it is by no means the only one. In Marpurg's second example (Ex. 3, the 4-voice setting), the c in the soprano part is not doubled. This single fourth, scale degree  $\hat{1}$ , could apparently ascend freely to scale degree  $\hat{2}$  as well.<sup>12</sup> Especially in the context of the second example, this specific cadential voice-leading pattern burdened Marpurg with certain serious theoretical problems – namely, how can one theoretically or contrapuntally clarify it?

In his critical edition of Georg Andreas Sorge's *Anleitung zum Generalbaß und zur Composition*, Marpurg extensively addresses this issue. First of all, he calls the fourth in a 6/4 chord an "imperfect dissonance."<sup>13</sup>

The six-four chord consists of the fourth, the sixth and the octave. It originates from the second inversion of the perfect or imperfect chord. The second inversion is when the fifth of the root triad is given to the bass. [...] The fourth in a six-four chord is an imperfect dissonance and requires a resolution.<sup>14</sup>

<sup>10</sup> This view is exemplified by two well-known theorists from Marpurg's Berlin circle (see Bach 1753: 66–67; Kirnberger 1771: 26–27, 50–51). – Obviously, this treatment of the cadential six-four was widespread in other eighteenth-century sources as well (e.g., Gasparini 1708: 29–35; Mattheson 1713: 128; Scheibe after 1728: 23). At least in this respect, these authors all follow the traditional contrapuntal rules, which stipulate that a fourth is a dissonant interval and must thus be prepared (by syncopation) as well as resolved (by a stepwise descent).

<sup>11</sup> In the first volume of his *Handbuch bey dem Generalbasse und der Composition* (2nd ed. 1762), Marpurg refers to precisely this situation: "In einem vielstimmigen galanten Satze kann die Quarte verdoppelt werden. Alsdenn geht das obere Ende der Quarte in einer Stimme einen Grad über sich, und in der andern einen Grad unter sich" (Marpurg 1762: 35). Translation: "In a galant piece for many voices, the fourth can be doubled. The upper part of the fourth then ascends by step in one voice, while the other voice descends by step." –

To be sure, this doubled fourth in a cadential 6/4 was common in thinner textures as well. Especially in early examples of this scheme (for instance, those from the 1730s), the  $\hat{1}-\hat{2}$  motion was regularly supported by a simultaneous  $\hat{8}-\hat{7}$ . This 'auxiliary' motion could appear in the same register – thus starting from a unison – or be assigned to one of the accompanying middle voices, or it could also be entrusted to the continuo player. Some examples from the repertoire include Hasse, *Cleofide* (1731), "Vedrai con tuo periglio" and "Vil trofeo d'un alma belle," and C. H. Graun, *Cesare e Cleopatra* (1742), "Tra le procelle assorto."

<sup>12</sup> Possibly the most audacious example is a two-voice setting in which only the basic skeleton survives:  $\hat{1}-\hat{2}-\hat{1}$  in the upper part above V-I in the bass. Fitting examples can be found in the Andante of C. P. E. Bach's Sonata Wq 55/2 (mm. 20–21 and 68–69) and in the Allegretto of Mozart's String quartet K. 499 (e.g., mm. 15–16 and 19–20).

<sup>13</sup> Throughout his theoretical output, Marpurg evaluated the fourth in various ways, but almost without exception he stressed its ambiguous dissonant/consonant character. In his *Handbuch*, he describes the fourth as a "pseudo-dissonance" (Marpurg 1757: 187). Elsewhere, Marpurg asks his readers to replace his previous term "pseudo-consonance" [sic] with "imperfect dissonance," a category to which he assigns the fourth (Sorge/Marpurg 1760: 104, 106).

<sup>14</sup> "Der Sextquartenaccord besteht aus der Quarte, Sexte und Octave, und entspringt aus der zweyten Versetzung eines Haupt- oder Nebenhauptaccords. Die zweyte Versetzung findet Statt, wenn die Quinte des Grundaccords zum Basse gesetzt wird. [...] Die Quarte im Sextquartenaccord ist eine unvollkommene Dissonanz, und hat eine Auflösung vonnöthen" (Sorge/Marpurg 1760: 126).

Somewhat later, Marpurg becomes much more specific, noting

that the fourth in a six-four chord is treated as a dissonance, but with this distinction: whereas the dissonances of the seventh, second, and so on, have their peculiar progression, [the fourth] has, although only in the galant style and with a sustained note in the bass, two ways to resolve: either descending or ascending.<sup>15</sup>

Marpurg had discussed this same issue earlier, in the second volume of his *Handbuch bey dem Generalbasse und der Composition*: “When [the fourth] stands against the bass in a six-four chord, [...] it must always resolve by a descending or ascending second.”<sup>16</sup> These particular descriptions are highly innovative in comparison to other eighteenth-century views on the 6/4 chord and the resolution of its fourth.<sup>17</sup> There are two crucial elements in Marpurg’s analysis that deserve our attention: first, he clearly interprets the ascending second as a real and undeniable resolution of the fourth in a cadential 6/4, and second, Marpurg connects this specific resolution to the galant style.<sup>18</sup>

### Formal implications of Marpurg’s galant cadence

In the introduction, I hinted at Mozart’s fondness for the cadential scheme in question. But

according to Marpurg, this cadence pattern had emerged much earlier, specifically in galant music from around 1730 (Marpurg 1763: 9). At that time, Italian opera was one of the most significant repertoires to eagerly adopt the galant style.<sup>19</sup> It is therefore appropriate to examine Italian operas from the Berlin circle to obtain a better idea of the formal implications of Marpurg’s galant cadence. Two composers may serve as representative examples: Johann Adolph Hasse (1699–1783) and Carl Heinrich Graun (1704–1759), both of whom were involved in musical life at the court of Frederick the Great for decades (Heartz 2003: 334, 360–363). Upon studying their opera arias, it quickly becomes clear that Marpurg’s galant cadence only occurs at formally and tonally decisive locations. Its structural weight is therefore much greater and much more explicit than that of other idiomatic cadential patterns.<sup>20</sup> One of the main reasons why this specific cadential voice-leading pattern is employed as such a structurally important device could be its undeniable link to the ‘cadenza’ practice. Both versions of this  $\hat{1}-\hat{2}-\hat{1}$  schema in the vocal part – i.e., either with a fermata, clearly intended to introduce an improvised cadenza, or without a fermata, and thus in measured time – were in widespread use and are sometimes even found in the same aria.<sup>21</sup> Most of Marpurg’s galant cadences are reserved for the aria’s solo voice, although at times the instrumental upper parts bring it to the fore as well. The formal scheme be-

<sup>15</sup> “[d]aß die Quarte im Sextquartenaccord als eine Dissonanz tractirt wird; doch mit dem Unterscheid, daß, da die Dissonanzen der Septime, Secunde, u.s.w. ihre gemessenste Fortschreitung haben, sie, obwohl nur in der galanten Schreibart, und auch bey liegenbleibendem Basse, zweyerley Wege zu ihrer Auflösung vor sich hat, einen unter, und den andern über sich” (Sorge/Marpurg 1760: 131).

<sup>16</sup> “Wenn sie [die Quarte, DL] in dem Sextquartenaccord gegen den Baß stehet, [...] muß sie allezeit entweder eine Stufe unter oder über sich gehen, um sich aufzulösen [...]” (Marpurg 1757: 79).

<sup>17</sup> To be sure, the looser treatment of dissonances in general was already an issue in earlier treatises dealing with the *seconda prattica* or the free style (e.g., Bernhard ca. 1650, Heinichen 1728). Marpurg’s innovation explicitly lies in his highly individual approach to the fourth in this specific chordal context.

<sup>18</sup> The common notion of not preparing dissonances in the galant style is much more accepted in eighteenth-century treatises. See, e.g., Bach 1762: 25–31, Kirnberger 1771: 80–90 and Türk 1791: 44–45.

<sup>19</sup> See, e.g., Marshall 1976: 329. As Marshall describes, “this [galant] style [...] began to become prominent in Italian opera in the 1720s and to prevail not only in Italy but throughout much of Europe in the 1730s and ‘40s [...]” – See also Heartz 2003: 18, 23, 999.

<sup>20</sup> Another cadential voice-leading pattern that seems to have comparable structural implications in this repertoire is  $\hat{5}-\hat{2}-\hat{1}$ , supported by a cadential 6/4 chord moving to the dominant (7th) chord. The top voice usually leaps from scale degree  $\hat{5}$  to  $\hat{2}$ . However, this scheme seems to not be as popular as Marpurg’s galant cadence. In the classical style, the  $\hat{5}-\hat{2}-\hat{1}$  pattern increasingly attained a signaling function in concerto movements and other pieces that rhetorically referred to the concerto-topos. See, e.g., Mirka 2005: 303–305.

<sup>21</sup> A historically grounded study to support this hypothesis goes beyond the scope of this article and will be discussed on a later occasion. However, one can point to a highly interesting passage in Bach’s *Versuch* in which he describes the possibility of utilizing a  $\hat{1}-\hat{2}-\hat{1}$  cadenza pattern (with a fermata) in measured time, thus resulting in Marpurg’s galant cadential scheme. See Bach 1762: 255–256, 260.

Figure 1. Formal positions of Marpur­g's galant cadence in da capo arias.

Form	A					B
		<i>ritornello</i>	<i>solo</i>	<i>ritornello</i> <sup>22</sup>	<i>solo</i>	<i>ritornello</i>
Key	I	I ---> V	V	V ---> I	I	other
	1.	2.	(1.)	3.	(1.)	4.

low (see Fig. 1) shows the essential structure of a typical Italian baroque da capo aria, based on the operas of Hasse and Graun. The four formal positions where Marpur­g's galant cadence appears (either with or without a fermata) are indicated, each of them confirming a previous modulation:

1. the last cadence at the end of the opening ritornello (stabilizing or re-confirming the home key),<sup>23</sup>
2. the last cadence for the solo voice at the end of its first section (confirming the dominant key),
3. the final cadence at the end of the last solo in the first part (returning to the home key),<sup>24</sup> and
4. the last solo cadence at the end of the second part (confirming another key).

In the next table (Fig. 2), I have listed da capo arias from randomly selected Hasse and Graun operas. To indicate the locations of Marpur­g's galant cadences in the arias, I have marked the cadences' key in the corresponding column. This overview clarifies how this specific cadence is almost exclusively reserved for the abovementioned formal possibilities. Of course, this in no way means that the close relationship is reciprocal: other cadential voice-leading patterns can appear at these points as well. But unlike Marpur­g's galant cadence, their link to structurally important spots is far more ambiguous.

### Case study: Mozart's repertoire for string quartet

Let us now investigate how Mozart employs Marpur­g's galant cadence. To examine his treatment, I have studied the composer's works for string quartet as a clearly defined corpus: the complete quartets and some early divertimenti (K. 136–138). In the table below, I demonstrate the exact correlation between Marpur­g's galant cadence and formal structural positions in this repertoire.<sup>25</sup> Obviously, these locations differ considerably from those in baroque arias. This is a result of both the differences in overall formal plans and the distinct organizational principles in music in the classical style. The formal scheme of a baroque aria can be represented by cadential interpunction and the alternation between solos and instrumental passages as intertwining structural parameters. The architectural plans of classical string quartet and divertimento movements, however, are best described in terms of tonal spans in relation to thematically based formal units. Because of this undeniable link between structural positions, keys and cadences, I have consistently included key areas in the table. In addition, further methodological choices were necessary. First, I only considered cadences that end on a clear tonic. Deceiving or interrupting cadential strategies applied to the cadential scheme at hand thus are omitted.<sup>26</sup> Fur-

<sup>22</sup> The modulation back to the home key can also be accomplished in this instrumental section, after which the next solo starts in the home key again.

<sup>23</sup> When the opening of the aria is recapitulated, the first ritornello and its concluding cadence serve to reaffirm the home key, which is a completely different function than the tonally stabilizing role of the same unit as a pure initiation, hence the 'double function' of the opening section's cadence. See also below. – Because the ritornello is repeated after each of the subsequent solos, its concluding cadence is often literally repeated as well, either in the home key or in the dominant key; see (1) in the scheme. In both cases, however, this cadence largely loses its function as a confirmation of a previous modulation.

<sup>24</sup> The modulation from the secondary key area back to the home key does not always take place in this solo section. At times, the solo starts in the home key from the start. When this is the case, however, there are many more internal key changes than in conventional solo sections that modulate from dominant to tonic.

<sup>25</sup> Only divertimenti or string quartets that employ one or more of Marpur­g's galant cadences are included in the overview.



**Figure 2.** Marpurg's galant cadence in a selection of da capo arias.

Composer	Opera	Aria	Key	1.	2.	3.	4.
Hasse	<i>Cleofide</i> (1731)	"Vedrai con tuo periglio"	D				G
		"Vil trofeo d'un alma imbellè"	G	G	D	G	
		"Perder l'amato bene"	f	f	A <sub>b</sub>	f	
Hasse	<i>Siroe re di Persia</i> (1733)	"Se tu mi vuoi felice"	G	G		G	C
		"Spesso tra vaghe rose"	B <sub>b</sub>		F	B <sub>b</sub>	
Graun	<i>Rodelinda</i> (1741)	"L'empio rigor del fato"	A		E	A	
		"Cadra l'iniquo essangue"	D		A	D	G
Graun	<i>Cesare e Cleopatra</i> (1742)	"Tra le procelle assorto"	E		B	E	B
Hasse	<i>Il Demofonte</i> (1748)	"Tu sai chi son"	F		C	F	
		"Non dura una sventura"	A			A	

thermore, I also excluded those cadences that are exact repetitions, either directly or at the same spot in corresponding formal segments (e.g., A and A' or exposition and recapitulation).

The structurally most important spots where Mozart utilizes Marpurg's galant cadences are as follows:

1. the end of the first theme of a sonata form or the first part (A) of a large ternary form (stabilizing or re-affirming the home key),
2. the first structural cadence at the end of the second theme of a sonata form or the middle part (B) of a large ternary form (confirming a secondary key),
3. the (rhetorically) strongest cadence in the coda (final confirmation of the home key), and
4. other formal positions, as specified in the footnotes.

This overview also indicates some noteworthy tendencies concerning Mozart's use of Marpurg's galant cadence. First of all, Mozart almost exclusively reserves it for decisive structural moments. In this respect, he continues and only slightly alters (see the category 'other') the way in which galant opera composers such as Hasse and Graun applied this cadential scheme. Second, Mozart

seems to increasingly favor Marpurg's galant cadence in his later quartets. Third, its use does not depend on the movement's general tempo or form.<sup>27</sup> Finally, Mozart seems to have no specific preference for any of the structurally important positions: Marpurg's galant cadence is fairly equally distributed among the formal options.

#### Middle-voice realization of Marpurg's galant cadence: Attwood and Mozart

In galant Italian opera arias, the realization of the  $\hat{1}-\hat{2}-\hat{1}$  scheme above a V-I in the bass causes no great difficulties. Although the top voice's specific voice-leading pattern is sometimes doubled by the first violin, both the other instrumental parts and the figured bass execute a conventional cadence realization based on the then-common clausulae, largely independent of the top voice's melodic line. In most cases, the two instrumental upper parts play  $\hat{3}-\hat{2}-\hat{1}$  and  $\hat{8}-\hat{7}-\hat{8}$ , similar to the usual cadence in a trio sonata, as brilliantly exemplified by Arcangelo Corelli. One of the middle voices regularly adds a  $\hat{5}-\hat{4}-\hat{3}$  pattern in order to include the dominant seventh. It is likely that the figured bass largely took over the realization of this cadence, potentially including a sustained 5

<sup>26</sup> See divertimento K. 138, ii (3); string quartets K. 158, iii (60–61); K. 387, i (7–8), (114–115); K. 464, i (257–258); K. 465, ii (83–84), (96–97); K. 575, i (54–55), (170–171); K. 589, ii (84–85), (86–87); K. 589, iii (27–28), (30–31), (34–35), iv (25–26), (124–125).

<sup>27</sup> This is a crucial difference in comparison to later repertoires. At the beginning of the nineteenth century, Marpurg's galant cadence was increasingly being used in slower, galant-inspired music. This unambiguous connection between the cadential scheme at hand and a certain mood or tempo is, amongst many other examples, beautifully exemplified in the Andante con moto from Schubert's Symphony No. 5.

Figure 3. Marpurg's galant cadence in Mozart's string quartets and divertimenti (K. 136–138).

SQ	Movement	Form	Key	Mm. <sup>28</sup>	1st theme or A	2nd theme or B	coda	other
					1.	2.	3.	4.
K. 136	iii – Presto	Sonata form	D	53–55		A <sup>29</sup>		
K. 156	ii – Adagio	Sonata form	e	18–19		G		
	Beilage – Adagio	Sonata form	E	9–10		G		
K. 158	i – Allegro	Sonata form	F	9–10	F			
				40–41		C		
				126–127			F	
	ii – Andante un poco Allegretto	Sonata form	a	43–44			a	
	iii – Tempo di Menuetto	Minuet form	F	20–21		C		
K. 171	i – Adagio – Allegro assai – Adagio	Sonata form	E <sub>b</sub>	150			E <sub>b</sub>	
K. 173	i – (Allegro moderato)	Sonata form <sup>30</sup>	d	21–22				a
K. 387	i – Allegro vivace	Sonata form	G	9–10	G			
	iii – Andante cantabile	Sonata form without dev.	C	7	C <sup>31</sup>			
K. 428	ii – Andante con moto	Sonata form	A <sub>b</sub>	30–31		E <sub>b</sub>		
K. 458	i – Allegro vivace assai	Sonata form	B <sub>b</sub>	76–77		F		
				272–273			B <sub>b</sub>	
	ii – Minuetto – Moderato	Minuet form	B <sub>b</sub>	57–58				B <sub>b</sub> <sup>32</sup>
K. 464	i – Allegro	Sonata form	A	15–16	A			
	ii – Minuetto	Minuet form	A	87–88				B <sup>33</sup>
	iii – Andante	Variations	D	7–8				A <sup>34</sup>
K. 465	ii – Andante cantabile	Sonata form	F	108–109			F	
	iv – Allegro	Sonata form	C	33–34	C			
				124–125		G		
			380–381				C	
K. 499	i – Allegretto	Sonata form	D	15–16	D			
	iv – Allegro	Sonata form	D	112–113		A		
K. 575	ii – Andante	Large ternary	A	18–19	A			
				40–41		E		
				64–65			A	
	iv – Allegretto	Sonata form	D	18–19	D			
				199–200			D	
K. 589	ii – Larghetto	Sonata form	E <sub>b</sub>	7–8	E <sub>b</sub> <sup>35</sup>			
				82–83			E <sub>b</sub>	

in the middle to obtain a full harmony in the final tonic chord. This cadence from the aria “Vedrai con tuo periglio” (first act of Hasse’s *Cleofide*, 1731) can serve as a typical example (see Ex. 4).

When Attwood studied free composition with Mozart, he was unable to rely on the continuo player to fill in the middle voices. He was thus forced to fully write them out for a standard four-voice string quartet texture. At this early stage in Attwood’s musical education, Mozart provided the two outer voices and the figures for the minuets he gave his pupil as exercises. He then asked Attwood to complete the middle voices and to compose the minuet’s second part. But apparently even the first requirement was a bridge too far for Attwood.<sup>36</sup> In addition to his more general shortcomings, this failure is especially evident in his realizations of Marpurg’s galant cadence. In the first minuet Mozart assigned to Attwood (Mozart 1965: 169), the end of the first part exhibits such a cadence.

In both versions, Attwood fails to realize a satisfactory voice leading in the inner parts. Probably due to the initial parallel fifths (albeit in contrary motion) between the bass and viola in mm. 7–8 (Ex. 5a), he crossed out the viola’s *d*’ and replaced it with a *g* (Ex. 5b). It is clear that Attwood was aiming for a full sonority in the final tonic chord, but he was unable to reconcile this intention with a proper dominant chord: none of his attempts contains a leading tone (!), despite Mozart’s clear 7/3<sup>a</sup> figuring. As Hertz notes, “[Attwood] got into far more serious trouble when attempting to continue the minuet. This perhaps explains why Mozart

**Example 4.** Hasse, *Cleofide* (1731), “Vedrai con tuo periglio,” cadence at the end of the second part.

neglected to emend the inner voices of the first strain (he may have done so, of course, by verbal suggestion)” (Hertz 1973: 179). Therefore, we do not know how Mozart would have corrected this awkward setting of Marpurg’s galant cadence. Fortunately, Attwood provided a similar cadential ending to close his own second part of the minuet (Mozart 1965: 168). He organized his middle voices somewhat differently, this time with a full dominant triad and a tonic chord without a fifth. However, Mozart proposed yet another realization, inserting a quick subdominant by harmonizing the *d*’ in m. 15, doubling the bass note in the cadential 6/4 and introducing a dominant seventh

<sup>28</sup> Only the measure(s) with the specific  $\hat{1}-\hat{2}-\hat{1}$  voice-leading pattern and its typically accompanying cadential 6/4 and dominant chord are listed.

<sup>29</sup> This is the second strong cadence at the end of the second theme. Because the musical material leading to the first strong cadence is repeated (in a slightly varied version) directly afterwards, this Marpurg’s galant cadence definitely closes the second theme. In Hepokoski and Darcy’s terms, this cadence would be an example of the so-called EEC.

<sup>30</sup> Hepokoski points to the “flamboyant deformation of expositional norms” in this astonishing sonata form. See Hepokoski 31: 147.

<sup>31</sup> There are a few reasons why the concluding power of this cadential gesture is considerably weakened. First, it lacks a predominant preparation, as required by some contemporary theorists. Second, the  $\hat{1}-\hat{2}-\hat{1}$  voice-leading pattern has already been foreshadowed by  $\hat{5}-\hat{6}-\hat{5}$  and  $\hat{3}-\hat{4}-\hat{3}$  movements (above IV-I and 6/4-V-I, respectively). The decreasing dynamic markings further contribute to an echo-like effect. Third, this cadence occurs at the end of the first theme’s first part. Retrospectively, it functions on a lower level from a structural point of view. Because of its literal resemblance to Marpurg’s galant cadence, however, I have decided to include it in the table.

<sup>32</sup> This Marpurg’s galant cadence appears at the end of the Minuet’s Trio.

<sup>33</sup> This Marpurg’s galant cadence appears in the middle of the B-section of the Minuet’s Trio.

<sup>34</sup> The theme of this variation form is a small binary. Mozart utilizes Marpurg’s galant cadence at the end of both the first (mm. 7–8, dominant key A) and the second part (mm. 17–18, home key D). The same cadential scheme occurs in the second (mm. 43–44, 54–55) and third variations (mm. 63–64, 73–74), as well as in the coda (mm. 175–176).

<sup>35</sup> The 8-bar first theme, together with its concluding Marpurg’s galant cadence, is repeated in mm. 9–18.

<sup>36</sup> See also Hertz 1973: 178.



**Examples 5a and 5b.** Attwood's first and second versions of the ending to the first part.

**Examples 6a and 6b.** Attwood's and Mozart's versions of the ending to the second part.

**Example 7.** Mozart's three voice-leading options for Marpurg's galant cadence.

in the final dominant chord (Ex. 6). As we will see in Ex. 7, this realization is definitely Mozart's most commonly employed option.

It is not surprising that Attwood struggled with this  $\hat{1}-\hat{2}-\hat{1}$  pattern in the top voice: by far the most common options in the top voice at the time were  $\hat{8}-\hat{7}-\hat{8}$  and  $\hat{3}-\hat{2}-\hat{1}$ . To a certain degree, the middle voices were standardized as well. Of course, there were many possibilities: they could be adapted rather freely, depending on the given context, but always with a harmonically full sound and contrapuntally smooth voice leading in mind. Marpurg himself stressed this unrestrained character of the middle voices in a cadence:

Because the middle voices not only exchange their own endings but often, with or without ornamentation, close in more ways than discussed here, even repeatedly borrowing from one of the two discant endings, it is better to designate all the kinds of endings that do not resemble either the bass's or the discant's close and that can progress in either way with the general term "middle endings."<sup>37</sup>

In his effort to find appropriate "middle voices" to accompany the  $\hat{1}-\hat{2}-\hat{1}$  pattern in the first violin, Attwood was obliged to search for possibilities other than the ones with which he was probably familiar.

Because Mozart frequently integrated Marpurg's galant cadence into both his compositional and his pedagogical output, we are able to identify his own standardized middle voices in this specific cadential context. An exhaustive study of both Mozart's string quartets and his corrections of Attwood's realizations reveals that he favors three voice-leading options. All together, these three possibilities account for approximately 85% (string quartets) and 90% (Attwood studies) of all untainted Marpurg's galant cadences (i.e., those ending on a clear tonic). Presented in score notation, the three options are as in Ex. 7.<sup>38</sup>

Mozart uses the first standardized voice-leading option for Marpurg's galant cadence most frequently, almost half of the time. The second and third options account for roughly one-fourth of instances each. Option 2 uses the same notes – and thus an exactly analogous harmonic foundation – and even the same middle endings ( $\hat{7}-\hat{8}$  and  $\hat{4}-\hat{3}$ ) as option 1. The only difference between them concerns the connection between these two middle endings and the previous notes, the antepenultimates, which in both cases can be  $\hat{5}$  or  $\hat{3}$ . In option 3, Mozart is evidently aiming for a denser texture, doubling the bass' sustained scale degree  $\hat{5}$  in one of the middle voices. In the final tonic chord, however, Mozart leaves out this sustained tone.<sup>39</sup> In comparison to the other two options, the final tonic chord without a fifth clearly represents a stylistic choice. In such cases, Mozart apparently does not want to disrupt the essential voice leading towards the expected (contrapuntal) goal with an overloaded final chord.

## Conclusion

In February 1787, Attwood left Vienna to return to England. The then-22-year-old musician was now well prepared for a long career in royal service, especially thanks to his lessons with Mozart. According to one of Attwood's friends at the time, Michael Kelly, Mozart even praised Attwood as one of his best pupils, despite the latter's catastrophic first lessons:

Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much great pleasure [sic] in telling you, that he partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician. (Kelly 1826: 225)

One of the stylistically typical elements Attwood learned from Mozart was undoubtedly the galant cadence that was first described and

<sup>37</sup> "Da aber die Mittelstimmen nicht allein ihre Schlüße zu verwechseln, sondern öfters, mit und ohne Auszierung, auf mehrere Arten, als die itzt besagten, zu schließen, ja sogar öfters eine von den beyden Diskantclauseln zu entlehnen pflegen: so ist es beßer, alle Arten von Schlußclauseln, die weder der baßirenden noch den diskantisirenden ähnlich sind, sie mögen sonst geschehen, aus was für eine Art sie wollen, mit dem allgemeinen Nahmen **Mittelclauseln** [Marpurg's emphasis, DL] zu bezeichnen" (Marpurg 1763: 7–8).

<sup>38</sup> The middle parts could be exchanged.

<sup>39</sup> In the applied format of harmonic reduction, this looks rather odd. In the actual score, however, the two-voice part is written out as alternating eighth notes that move at a faster pace than the cadence's harmonic rhythm. See, e.g., K. 458, ii (56–58); K. 464, i (14–16).

theoretically explained by Marpurg in his highly individual manner.<sup>40</sup>

The example of Marpurg's galant cadence demonstrates how important a historically informed approach to a compositional device can be for our understanding of early repertoires. We could undoubtedly benefit from additional historically grounded analytical tools to improve our grasp on the subtleties of musical styles. After all, the oversimplification of harmonic and voice-

leading progressions often goes hand-in-hand with insufficient awareness of critical details. The way in which galant Italian opera composers and Mozart reserved Marpurg's galant cadence for decisive structural moments clearly demonstrates how they consciously dealt with cadential schemata, and not only from a purely harmonic point of view. This concise study thus proves why it is so crucial to take specific phenomena like Marpurg's galant cadence into account.

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<sup>40</sup> Attwood's mastering of Marpurg's galant cadence is clear from his exercises and compositions he wrote for Mozart. The list provided in footnote 3 proves that this cadential scheme increasingly shows up in the course of Attwood's studies. Moreover, Mozart less and less felt the need to correct Attwood's realizations.

## Mozart ja Marpurgi galantsed kadentsid: teoreetilised perspektiivid, vormiline mõju ja häältejuhtimine

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Oma „Kriitiliste kirjade“ („Kritische Briefe“; Berlin 1763, vt. Marpurg 1763) teises osas viitab Wilhelm Friedrich Marpurg (1718–1795) iseloomulikule kadentsitüübile, mis on tema arvates omane just nn. galantsele stiilile. Selle juurde kuulub omane ülahääle liikumine  $\hat{1}-\hat{2}-\hat{1}$ , mida bassis toetab V-I. Harmooniliselt moodustub see kadentsikvartsektakordist ( $K_4^6$ ), mis laheneb põhikujus dominantis (V) ning lõpuks ootuspäraselt toonikasse (I).

Konventsionaalsest 18. sajandi vaatepunktist pole kadentsikvartsektakordi poolt toetatud tõusev astmeline liikumine  $\hat{1}-\hat{2}$  kindlasti tüüpiline kontrapunktiline võte. Vastupidi,  $\hat{1}$ , mis moodustas seoses bassiga kvardi, pidi lahenema alla, dominantharmoonia tertsi, mille tulemuseks oluks tavapärane kvardipide 4-3. Kuid Marpurg näeb täisväärtusliku variandina ka kvardi tõusvasuunalist lahendamist. Ta kirjeldab kadentsikvartsektakordi kui toonikakolmkõla pööret ( $I_4^6$ ). Kvart säilitab sellisel juhul endiselt oma dissonantsuse, kuid seotuna toonikakolmkõlaga on see Marpurgi jaoks nüüd „mittetäielik dissonants“. Selline kvart võib aga laheneda kahel viisil ja seda eriti galantses stiilis: nii tõusvalt kui ka laskuvalt. Selle uudse arusaama osas lahknesid Marpurgi vaated enamiku tema kaasaegsete teoreetikute, näiteks Heinicheni või Sorge omast.

Alates 18. sajandi neljandast kümnendist mõisteti Marpurgi galantset kadentsi aina enam konventsionaalse nähtusena. 18. sajandi teisel poolel sai see isegi üheks kõige iseloomulikumaks stiili väljendavaks elemendiks ning eriti sageli näib seda oma teostes kasutavat Mozart. Marpurgi galantse kadentsi üksikasjalik uurimine Mozarti keelpillikvartettides näitab, kuidas helilooja eelistab seda kasutada just formaalselt ja tonaalselt oluliste sündmuste artikuleerimiseks. Mõned tuntud galantse stiili heliloojad enne Mozartit, nagu Johann Adolph Hasse või Carl Heinrich Graun, kasutavad seda kadentsi struktuuralselt sarnases kontekstis oma aariates. Sellist otsust seost on võimalik selgitada 18. sajandi esimesel poolel levinud improviseerimispraktikaga, mis lähtus üsna sageli Marpurgi galantsele kadentsile omasest kontrapunktilisest raamistikust.

Mozart ei kasutanud Marpurgi galantset kadentsi ainult oma teostes, vaid ka pedagoogilises tegevuses. Kadentsi erilise kontrapunktilise struktuuri tõttu tekitas kvardi tõusev lahendus probleeme isegi Mozarti ühele andekamale õpilasele Thomas Attwoodile (1765–1838). Mozart tavatses vaba stiili kontrapunkti õpetades alustada keelpillikvarteti kahe äärmise hääle üleskirjutamisega, mis 18. sajandi alguses võinukski olla teose konventsionaalne kirjaneku viis, s.o. ülahääl ja sellega kaasnev nummerdatud bass. (Keskmised hääled improviseeriti teatavasti alles teose esitamisel.) Kuid Attwoodil paluti keskmised hääled teise viiuli ja violapartiina üles kirjutada. Püüdes alati lõppakordi täielikult kujul anda, ei suutnud Attwood aga Marpurgi galantsele kadentsile sobivaid keskmisi hääli rahuldavalt komponeerida. Mozarti parandused näitavad, et ta ise eelistas häälte sujuvat ja kontrapunktiliselt põhjendatud liikumist lõppharmoonia (toonika) täielikule kujule. Mozarti keelpillikvartettides saab välja tuua Marpurgi galantse kadentsi kolm erinevat häältejuhtimise varianti, mida käesolevas artiklis üksikasjalikult analüüsitakse.

Marpurgi galantset kadentsi ajaloolis-teoreetilises kontekstis vaadeldes ning seda ühtlasi tol ajal komponeeritud teostega seostades saab näidata, kuidas ajalooliselt informeeritud lähenemisviis kompositsioonipraktikatele võimaldab mõista mõningaid stilistilisi peensusi. Vähemalt käib harmooniliste järgnevuste ja häältejuhtimismudelite ülelihtsustamine sageli käsikäes ebapiisava teadlikkusega eespool kirjeldatud kriitilistest detailidest. Attwoodi Mozarti-õppetund näitab selgelt, et 18. sajandi heliloojad kasutasid kadentsi erinevaid kujusid ning olid nende struktuuralsetest iseärasustest vägagi teadlikud.