

## PHRASING IN THE 2<sup>ND</sup> MOVEMENT OF MOZART K. 467

**m1:** Accompaniment only. (Not the beginning of a phrase.) No dynamic shape

**m2-7:** 6-measure phrase divided in two groups of 3 measures. The difference is in how you approach the 3<sup>rd</sup> m of each half: lead (*cresc*) to dominant harmony in the first group of three (that is, towards m4); back away (*dim*) to resolve to I in the second (m.7).

- *The same phrasing occurs in the 6-measure phrase m. 24 – 29. (M.23 is, like the beginning, just a measure of accompaniment.)*
- *This phrasing happens a third time at m. 73 – 78. The only difference is that at the end of the 6<sup>th</sup> measure (m78) there is a slight *cresc* to the next downbeat.*

**m.8-11:** a 4-measure phrase divided in two groups of 2 measures. In each, the strong point is the beginning (the *sf* or *f*) which has a strong harmony, followed by a *dim*. that first leads to the beat 3 *p*. and then continues to a quiet resolution in the next measure.

- *The same phrasing occurs m. 79-82. Even though he does not indicate any *sf* or *f*, the first and third measures are both strong dominant-leaning harmonies (that should be stressed) followed by a quiet resolution at the next downbeat.*
- *M. 30-34 are similar except that the 2<sup>nd</sup> group of 2 is extended by one measure. (In other words, a 5-measure phrase divided 2+3.) In the 3-measure second group, you make a *cresc* during the 2<sup>nd</sup> measure (m. 33) to the downbeat of the next measure and then back away towards a resolution.*
- *This extended version occurs again m. 94-98.*

**m.12-16:** an undivided 5-measure phrase! Though the first violins have a gradually descending line and the cellos/basses are more static (the same “*c*” at every downbeat), the harmonies become more dissonant with each measure. Listen to the inner parts, especially the 2<sup>nd</sup> violins who have a gradually *ascending* line leading to the 2<sup>nd</sup> beat of the 5<sup>th</sup> measure (m. 16). To match this, each new measure should be slightly louder than the previous one until you get to the high point in the 5<sup>th</sup> measure, beat 2 (which is also harmonically the dominant) and then *dim* towards the resolution at the downbeat of the next measure.

- *This phrasing occurs two more times: m. 45-49 and m. 83-88.*

**m.17-22:** a 6-measure phrase divided into two groups of 3 measures. In the first group of the 3, the harmonies (and the cello/bass line *from the beginning of the phrase*) rises and leads (*cresc*) towards a strong point in the third measure (m. 19, beat 3) which then backs away as you approach the next group of 3 measures. This second group of three measure (starting m.20) is like the first three *except* that the strong point is the 3<sup>rd</sup> beat of the 2<sup>nd</sup> measure (m. 21) which then resolves to a quiet downbeat in the 3<sup>rd</sup> measure (m. 22.)

- *This phrasing occurs two more times: m. 50-55 and m. 88-93.*
- *There is an important difference in the phrase that starts at m. 50: this time, a new phrase starts at the 6<sup>th</sup> measure (ie. m.55. See below.)*

**m.35-36:** a 2-measure link (modulation) to the second theme. *Cresc* during beats 3 and 4 to the 2<sup>nd</sup> measure downbeat followed by *dim* to resolution m. 37.

**m.37-44:** an 8-measure phrase divided (2+2)+4. The first two measure are quiet; the next two start with a *forte* (or full *mf*) followed by a *dim* which continues past the *p* to quietly resolve at the 4<sup>th</sup> measure of the phrase (m. 40.) In the last section (4 measures long) of the phrase (m 41-44), listen to the cellos/bass and left hand of the piano and follow their phrasing: a rising line (*cresc*) to the strongest point (dominant harmony) at the downbeat of the third measure (m. 43) followed by a *dim* as it resolves at the fourth measure (ie, the last measure of this 8-measure phrase.)

**m.55-61:** 7 measures divided 3+4. Everything is led by the cellos/bass and left hand of the piano. In both parts of this phrase, there is a *cresc* to the downbeat of the third measure (ie, to m. 57 and 60) followed by a *dim* towards a quiet resolution in the next measure. The important difference in the second (4-measure) section of this phrase is that *dim* after the 3<sup>rd</sup>-measure strong point **has to make the listener think** that it is leading to another quiet resolution at the downbeat of the next measure. However, the surprise is the sudden *forte* in the fourth measure (m. 61.) During beats 3 and 4 of that measure, *dim* to the resolution at the downbeat of the next measure (*p* m. 62.)

**m. 62-65:** in these four measures, there is only one strong point: the downbeat of the third measure (m. 64) which is followed by a quiet resolution in the next measure.

**m. 66-71:** 6 measures divided 4+2. In each of the first four, each *sf* (or *f*) is followed by a *dim* to beat 3. (Note: the 1<sup>st</sup> and 3<sup>rd</sup> downbeats should be slightly stronger than the 2<sup>nd</sup> and 4<sup>th</sup> ones.) In the last two measures of the phrase (m. 70-71), there should be a slight *cresc* to the 2<sup>nd</sup> measure (which is the dominant leading everyone back to main key.)

**m.99 to the end:** starts with 4 measures that are divided in two groups of 2 measures. (The second 2 are a repeat of the first 2.) In each, the second measure starts a bit stronger than then resolves quietly to the next downbeat. In the second group of 2, this *dim* to the resolution is more pronounced since Mozart asks that the resolution be *pp* (m. 103) and you stay *pp* during the last 2 measures of the phrase (and movement.)