

PHRASING IN THE 2ND 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 3rd 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 6th 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 2nd 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 2nd 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 2nd violins who have a gradually *ascending* line leading to the 2nd beat of the 5th 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 5th 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 3rd beat of the 2nd measure (m. 21) which then resolves to a quiet downbeat in the 3rd 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 6th 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 2nd 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 4th 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 3rd-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 1st and 3rd downbeats should be slightly stronger than the 2nd and 4th ones.) In the last two measures of the phrase (m. 70-71), there should be a slight *cresc* to the 2nd 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.)