

EPARM 2022 Keynote:

# Mozart's Unfinished Business

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## **Expressive Density in Mozart's Instrumental Music**

- SEMIOTICS: Topical impurity and innovative topical tropes
- RHETORIC: variation processes
- TECHNIQUE: parametric non-congruence

## Mozart's Late Instrumental Music

| Year  | Completed Instrumental Pieces (excluding court dances) | Fragments of Instrumental Pieces |
|-------|--|----------------------------------|
| 1787  | 7  | 20                               |
| 1788  | 13   | 2                                |
| 1789  | 6  | 9                                |
| 1790  | 4  | 6                                |
| 1791  | 6  | 7                                |
| Total | 36   | 44                               |

## Mozart's Chamber Music Fragments 1787–91

|                                     |  |
|-------------------------------------|--|
| String Quintets                     | Associated with the projects of 1787 and 1790–91   |
| String Quartets                     | Associated with the 'Prussian' project of 1789–  |
| String Trio                         | Post-dating K 563 of 1788  |
| Quintets with one or more clarinets | Pre- and post-dating K 581 of 1789   |
| Piano Trios                         | 1787 and 1790–91?  |
| Piano Sonatas                       | A group of fragments associated with K 533 of 1788 and a late fragment in G minor from 1790–91 |
| Pieces for Piano Four Hands         | A sonata allegro from 1787 and a hybrid variations-rondo [?] from 1791                         |
| Accompanied Sonata                  | 1789–  |

## Research Process

1. Analyse the fragment's content
2. Consider its specific context
3. Develop multiple hypotheses
4. Write quickly and performatively
5. Perform
6. Prepare for publication



von Mozart und seiner Landsleute

Violin

forte

STIFTUNG MOZARTEUM 1881

VI

INTERNATIONALE MOZARTEUM 1881

DR. PUSCHNER KLIN MOZARTEUM





# Mozart: Fragment of a Sonata Allegro in G for piano and violin, Fr 1789f

Completed by Timothy Jones

1789-91/April 2017

[Allegro]

COMPLETION 1

Violin

Piano

*p*

This system contains measures 1 through 6. The Violin part is mostly silent, with a few notes in measure 6. The Piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *p* is present in measure 1.

7

Vln.

Pno.

*p*

[Cue-sized notation: TJ completion]

This system contains measures 7 through 12. The Violin part begins in measure 7 with a melodic line. The Piano part continues with similar textures. A dynamic marking of *p* is present in measure 7. A bracketed note "[Cue-sized notation: TJ completion]" is placed above the piano part in measure 8.

13

Vln.

Pno.

*f*

*f p*

This system contains measures 13 through 18. The Violin part has a more active role, with melodic lines and some rests. The Piano part continues with its accompaniment. Dynamic markings of *f* and *f p* are present. The system concludes with repeat signs in the piano part.

# Mozart: Fragment of a Sonata Allegro in G for piano and violin, Fr 1789f

Completed by Timothy Jones

1789-91/May 2017

[Allegro]

COMPLETION 2

Violin

Piano

*p*

This system contains measures 1 through 6. The Violin part is mostly silent, with a few notes in measure 6. The Piano part features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic marking is present at the beginning.

7

Vln.

Pno.

*p*

[Cue-sized notation: TJ completion]

*f*

This system contains measures 7 through 12. The Violin part begins in measure 7 with a piano (*p*) dynamic. The Piano part continues with similar textures, including a section of cue-sized notation in the right hand. A forte (*f*) dynamic marking appears in the Piano part towards the end of the system.

13

Vln.

Pno.

*f*

*p*

*f p*

This system contains measures 13 through 18. The Violin part starts with a forte (*f*) dynamic in measure 13 and then moves to piano (*p*) in measure 14. The Piano part continues with a mix of textures, including a section marked *f p* (forte piano) in measure 14.