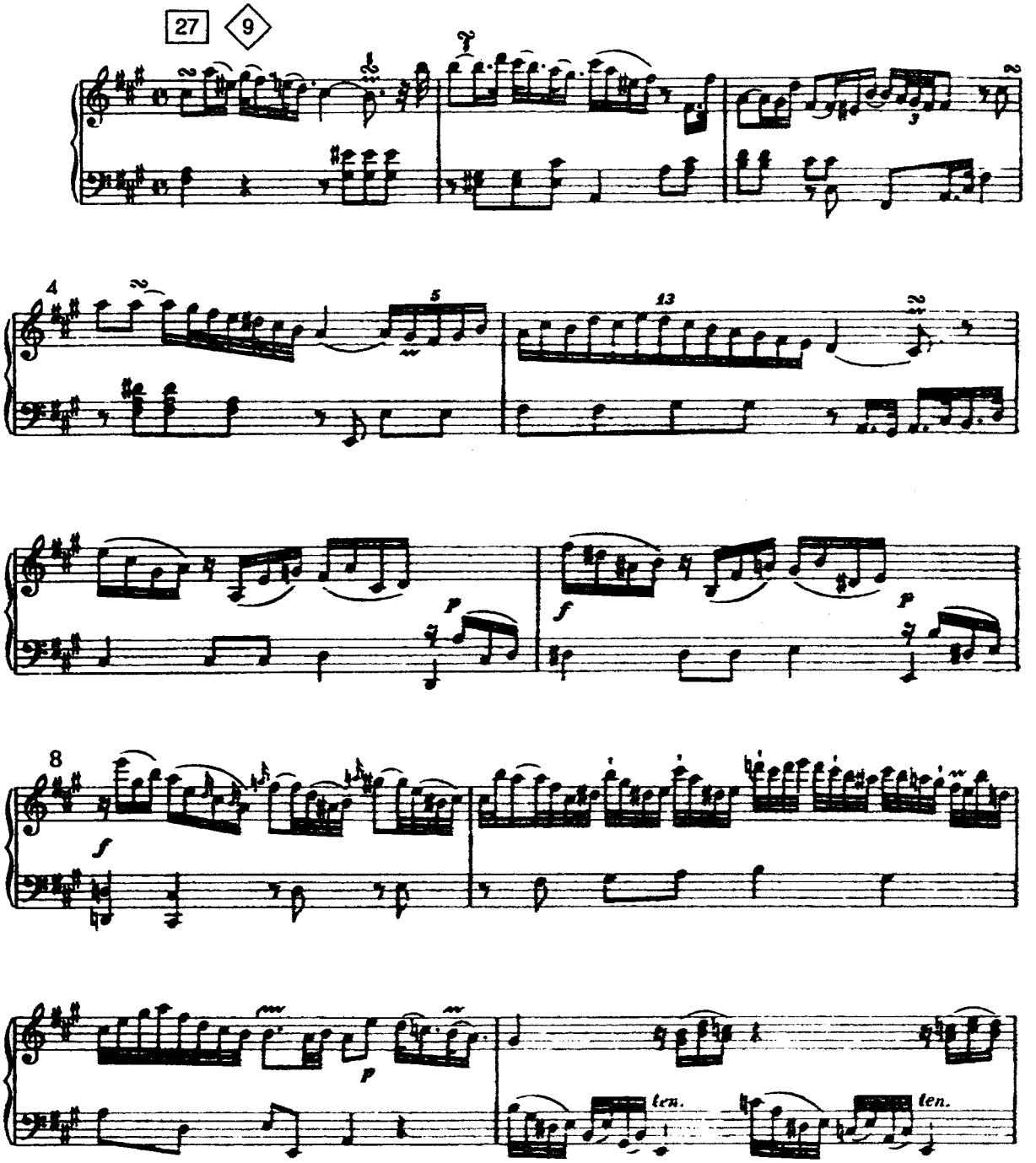
CARL PHILIPP EMANUEL BACH (1714–1788)

91

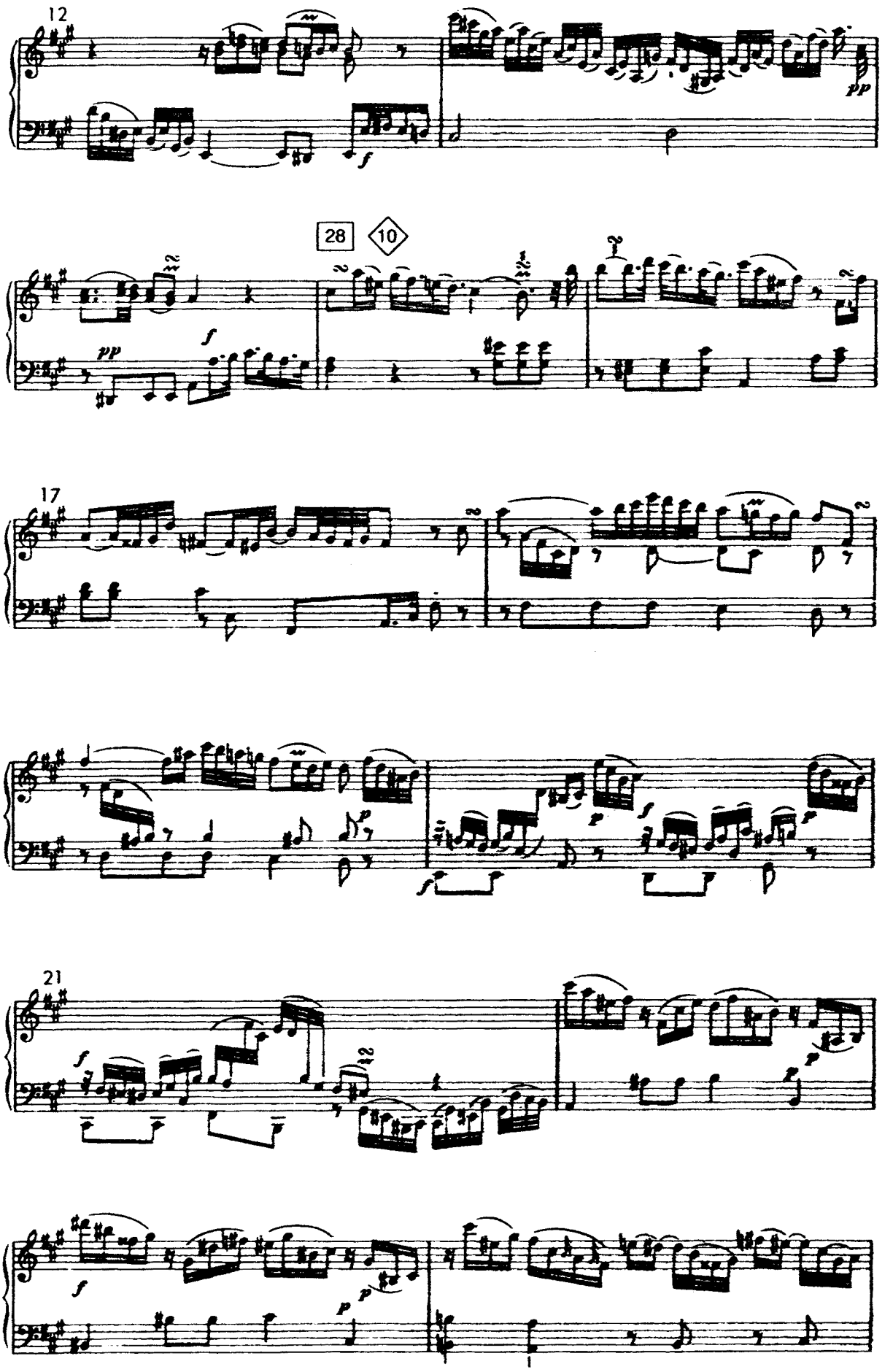
Sonata in A Major, H. 186, Wq. 55/4 CD 7 CD 3

Poco adagio (second movement)



C. P. E. Bach, *Sechs Clavier-Sonaten für Kenner und Liebhaber* (Leipzig, 1779). Reprinted from C. P. E. Bach, *Sechs Claviersonaten: Erste Sammlung*, ed. Lothar Hoffmann-Erbrecht (Leipzig, n.d.), pp. 24–36.

Skenováno pro studijní účely



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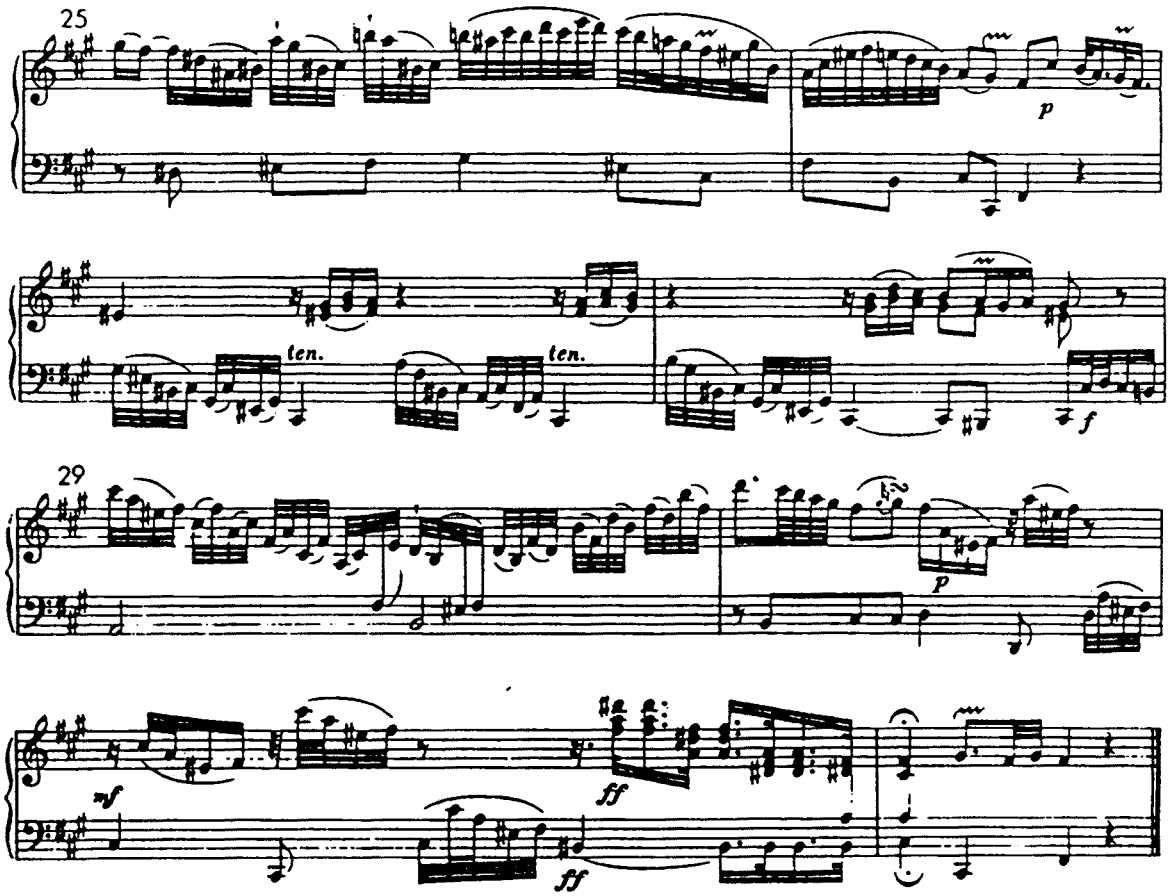


This sonata, composed in 1765, was the fourth in the set of six "for connoisseurs and amateurs," *Sechs Sonaten für Kenner und Liebhaber* (Leipzig, 1779). It is identified as No. 186 in Eugene Helm, *A New Thematic Catalog of the Works of Carl Philipp Emanuel Bach*, and as 55/4 in Alfred Wotquenne, *Thematisches Verzeichnis der Werke Ph. E. Bachs* (Leipzig, 1905).

C. P. E. Bach was one of the leading exponents of the *empfindsam* (sentimental) style, whose traits may be observed in the second movement, Poco adagio. It begins with a melodic sigh, a singing motive ending in an appoggiatura that resolves on a weak beat, followed by a rest. This opening is decorated with a turn, a trill, and Scotch snaps. Throughout this movement ornamentation serves as a means of expression rather than as merely an accessory to melody.

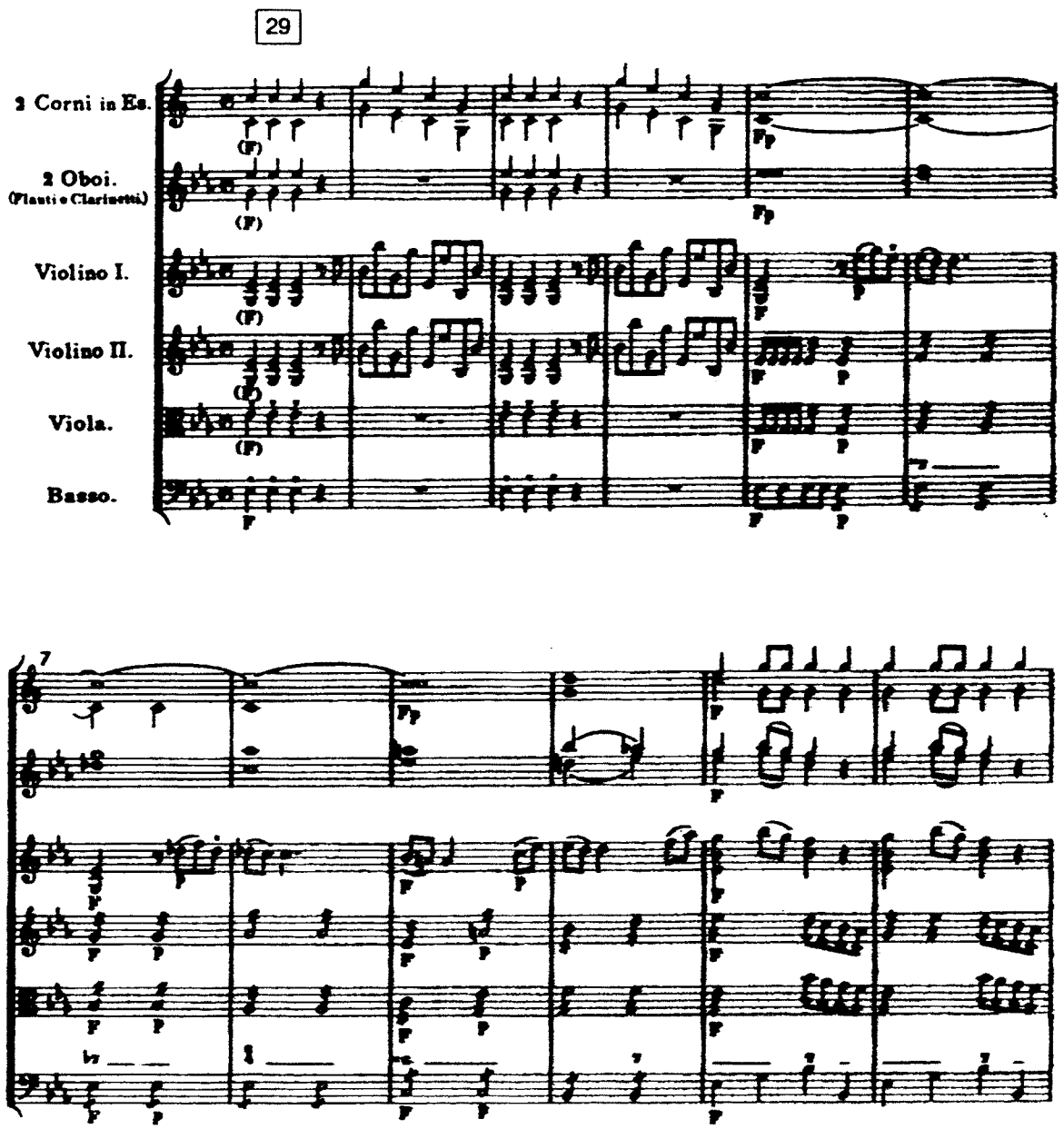
The multiplicity of rhythmic patterns, nervously and constantly changing—short dotted figures, triplets, asymmetrical flourishes of five and thirteen notes—gives the music a restless, effervescent quality. Measures 6 to 10 make up the transition to the relative-major tonal area, which is reinforced with the cadence in measure 14. Then in the next measure the opening of the sonata returns in the tonic and remains there while the material from the first section is developed. Sequential repetition, nonharmonic tones—particularly appoggiaturas—and subtle chromatic changes assure that there is no letup of suspense and excitement.

Skenováno pro studijní účely

92 JOHANN WENZEL ANTON STAMITZ (1717–1757)

Sinfonia a 8 in E-flat Major (*La melodia germanica*, No. 3)

Allegro assai (first movement) CD 7



Denkmäler deutscher Tonkunst, Series 2: *Denkmäler der Tonkunst in Bayern*, Jahrg. 7, 2 (Leipzig, 1906), pp. 1–12.

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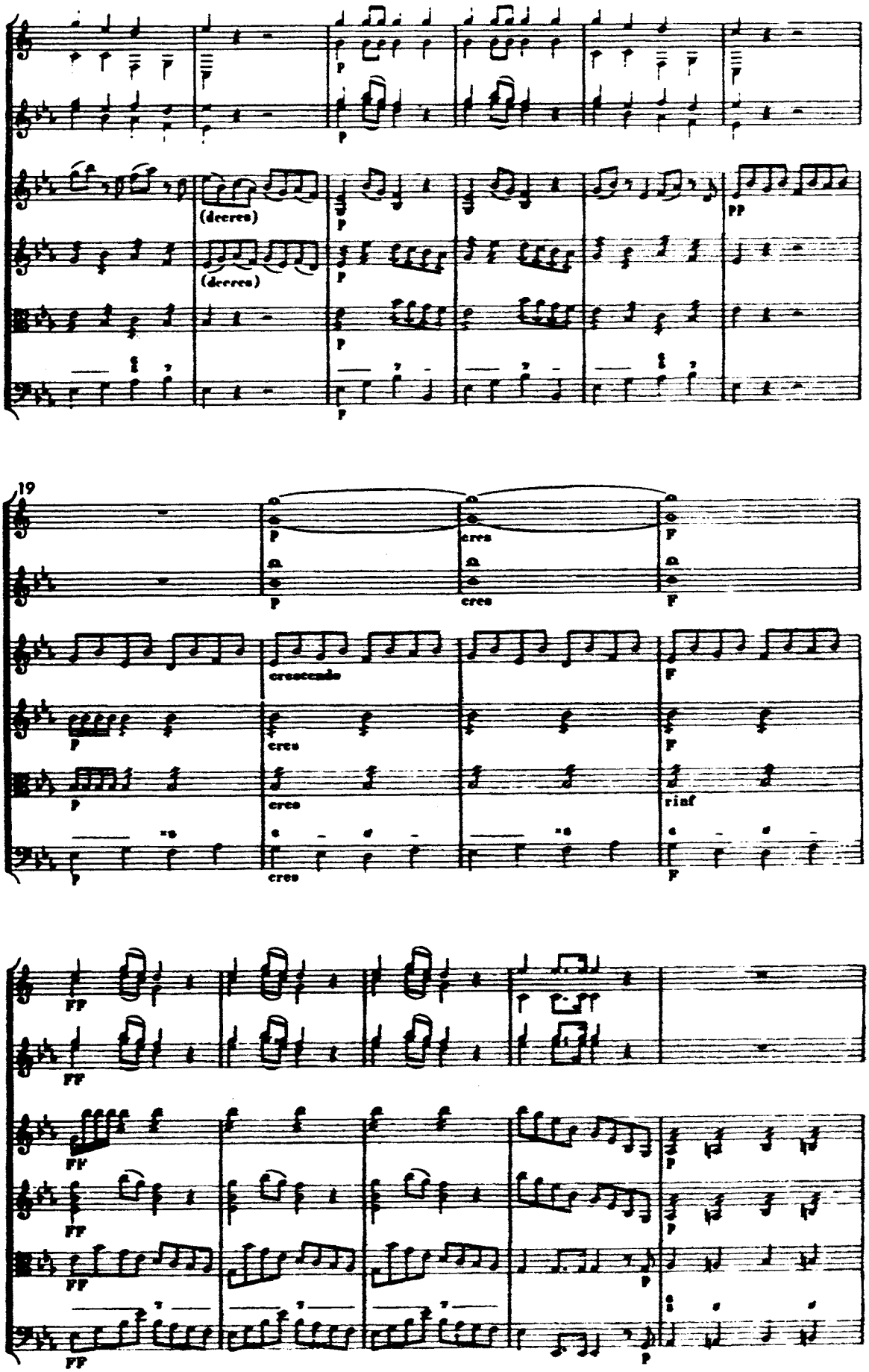

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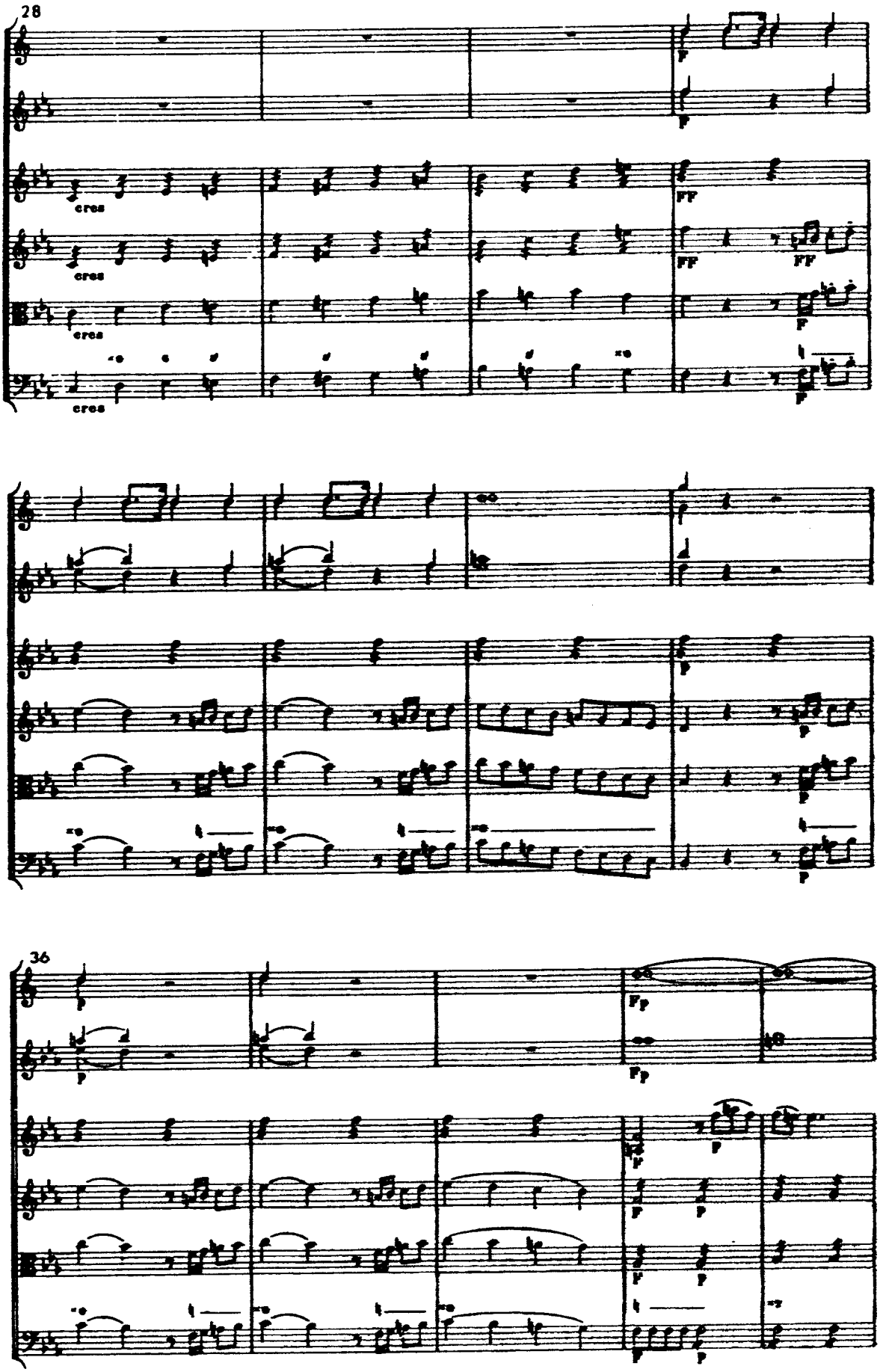

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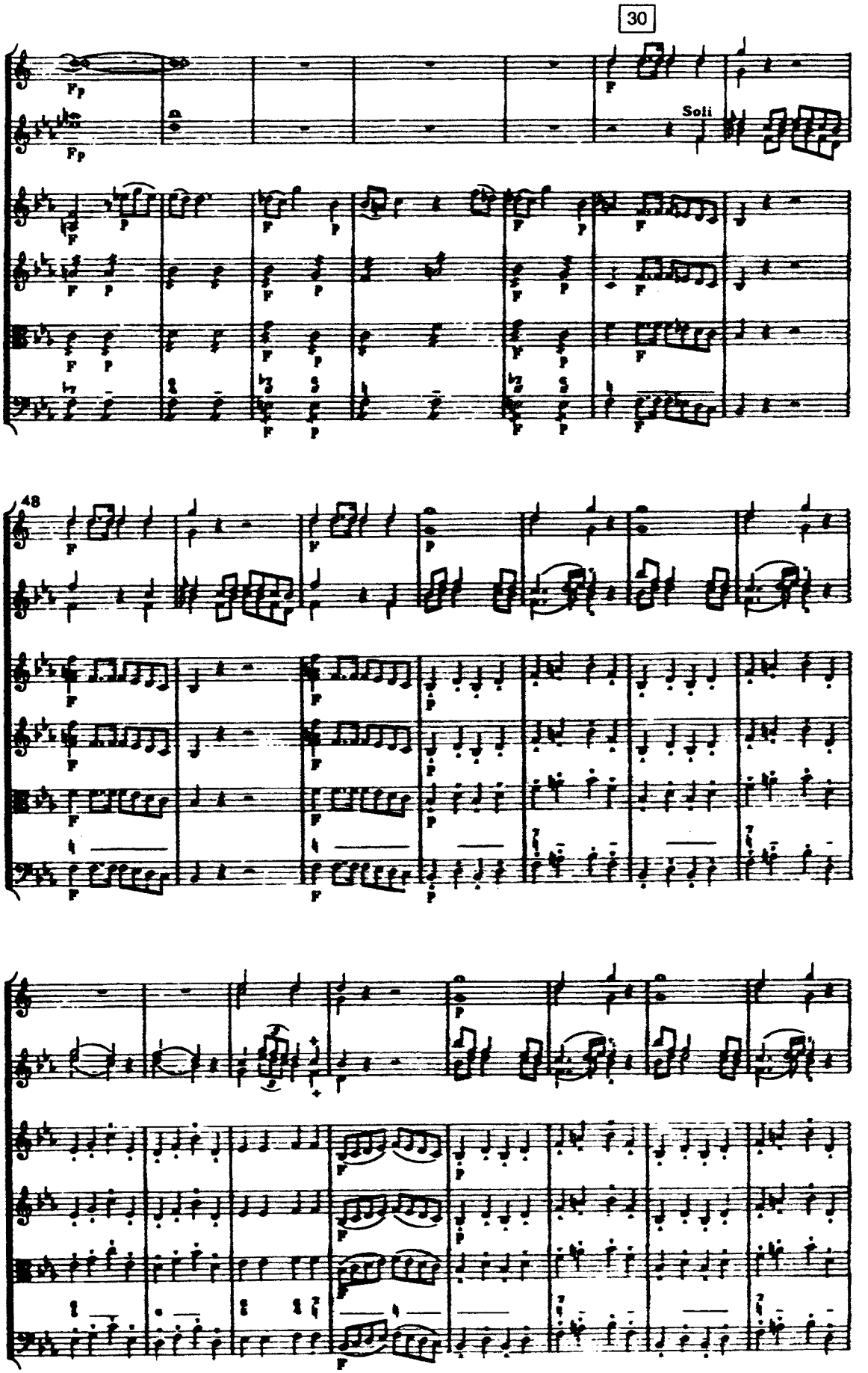

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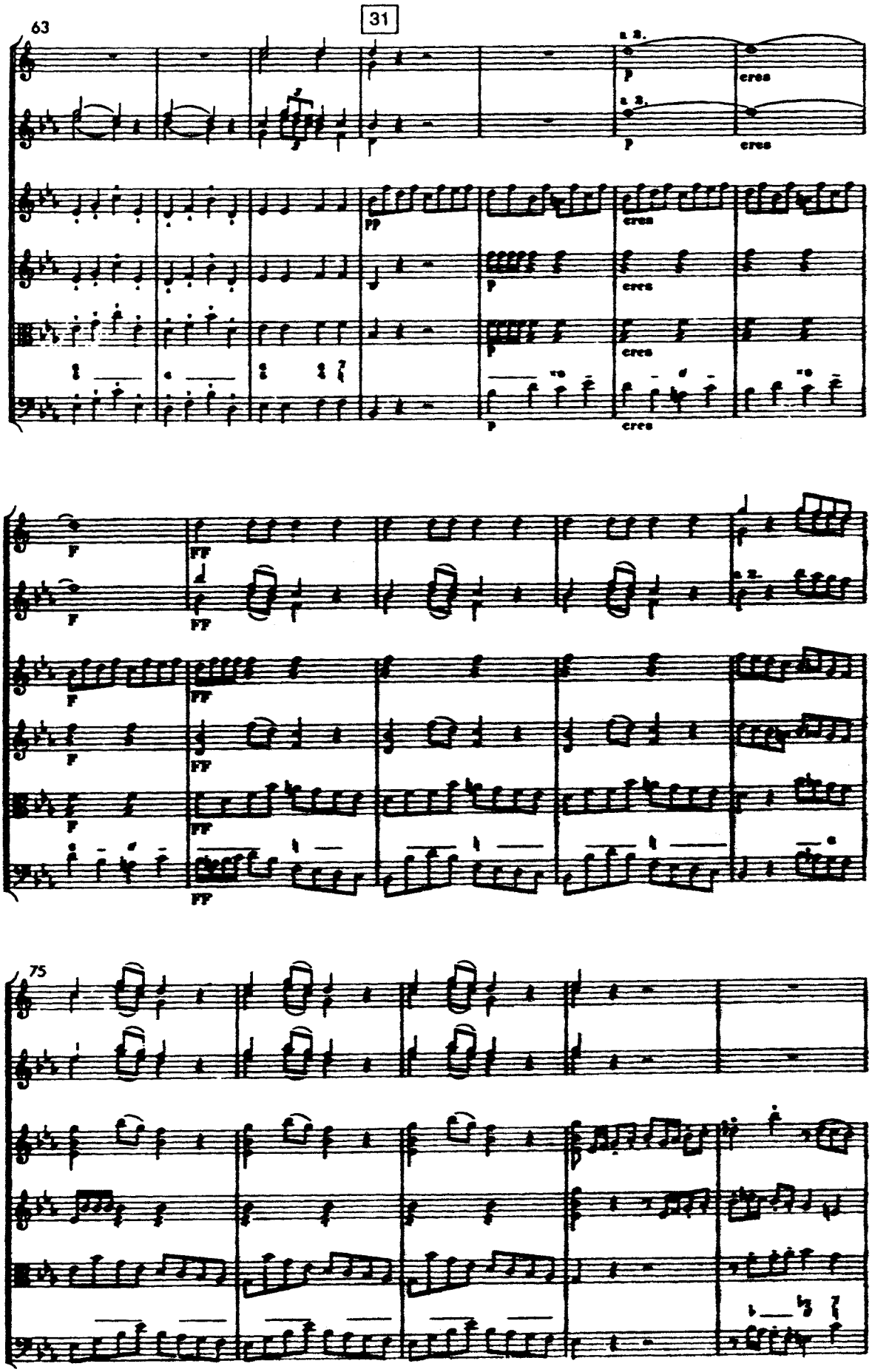

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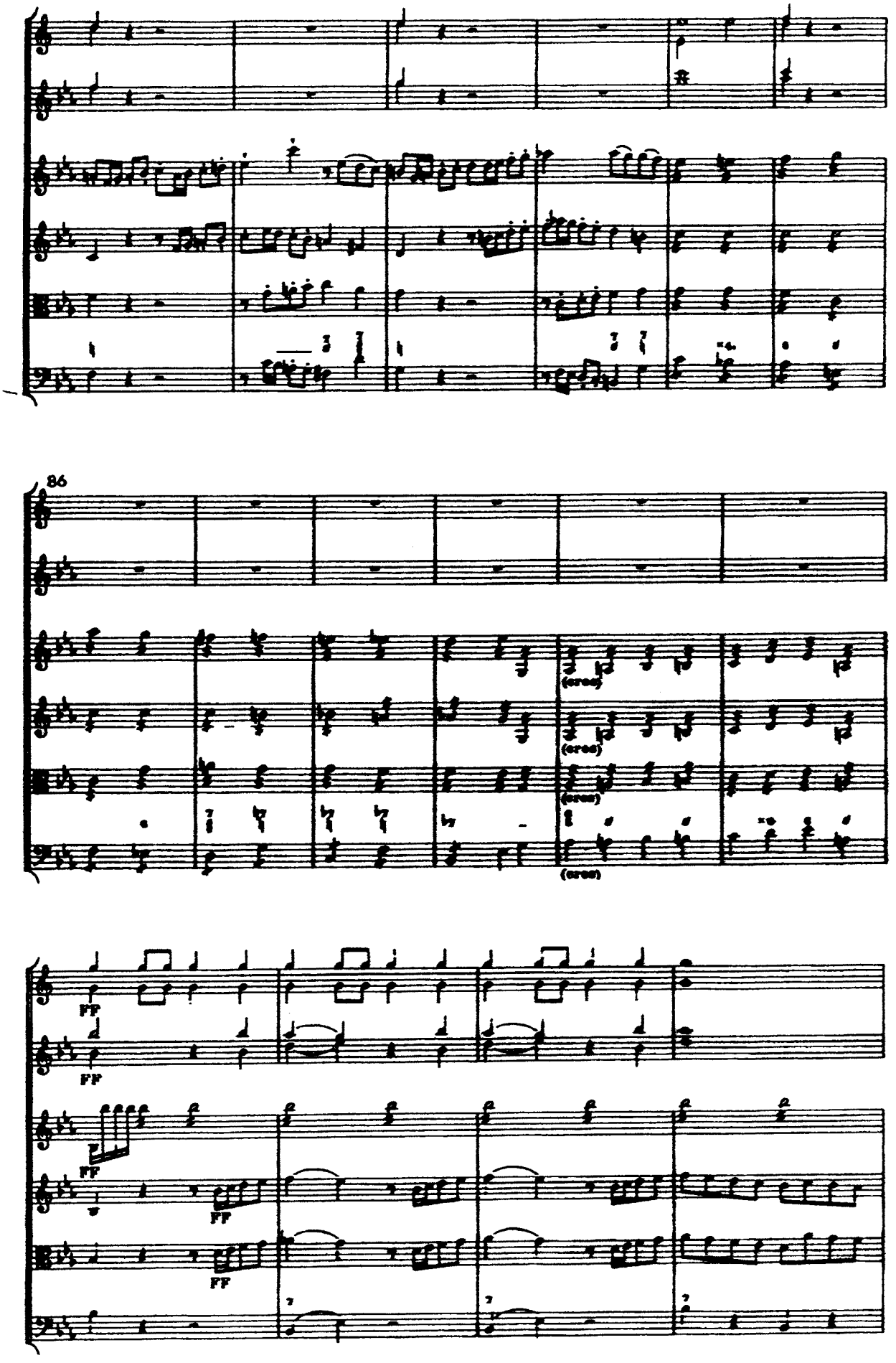

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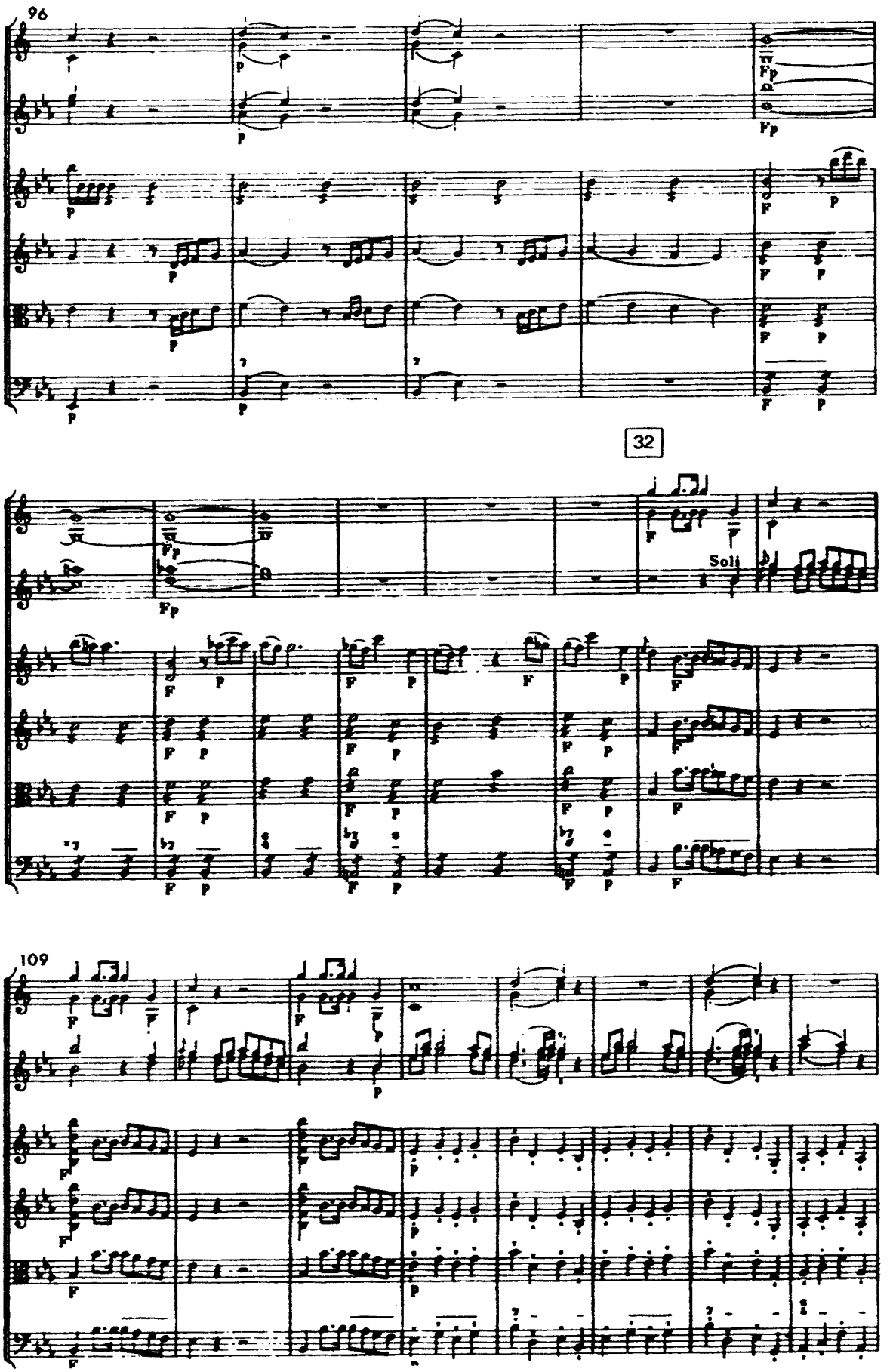

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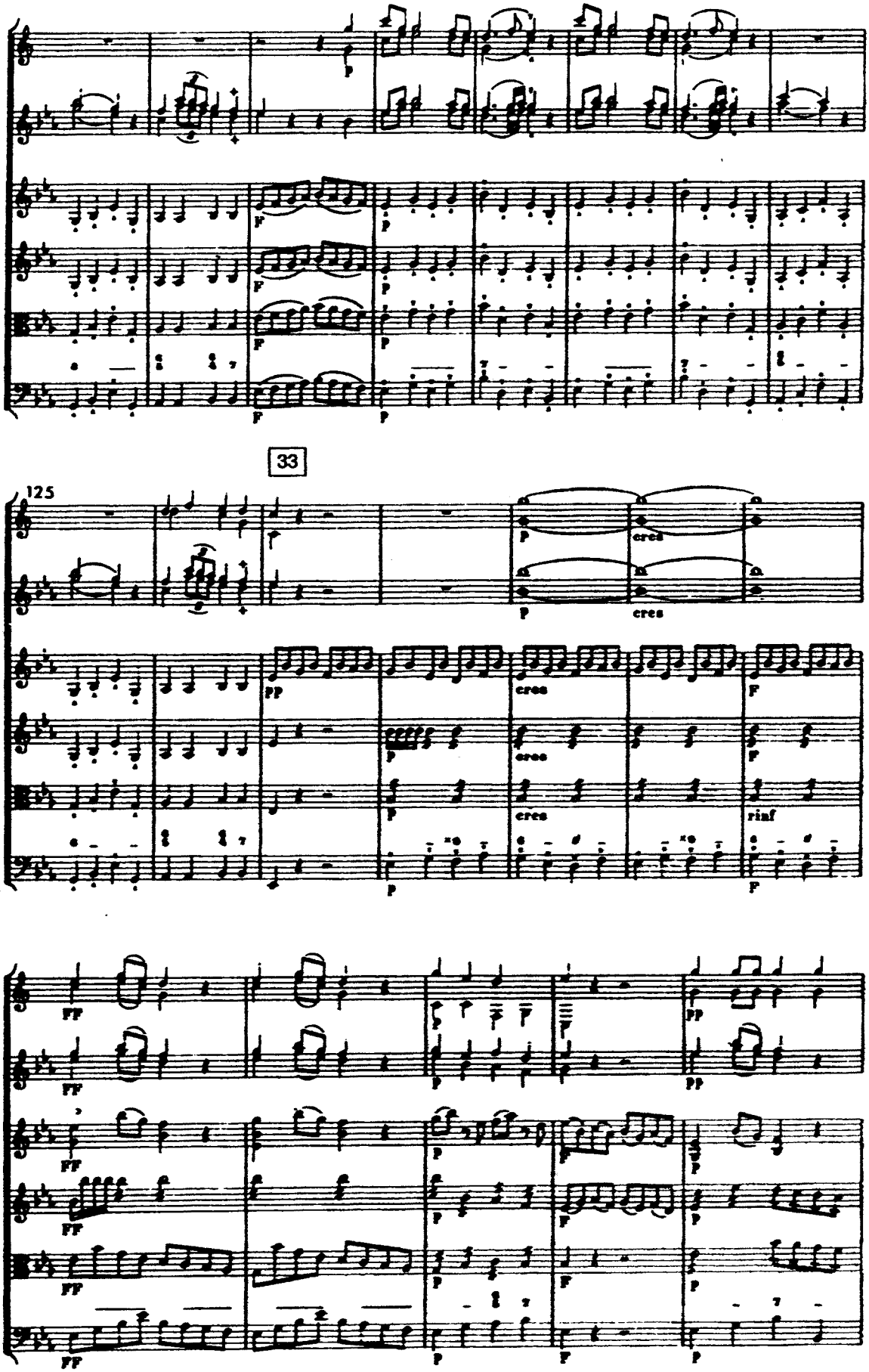

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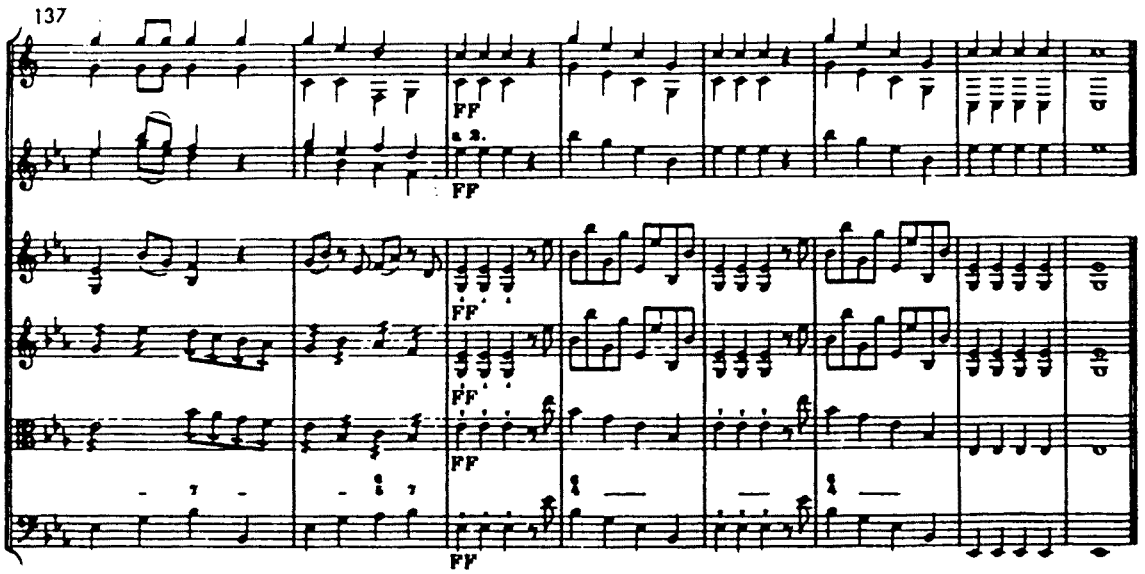


The court of the elector of the Palatinate in Mannheim was one of the most active musical centers in Europe. Burney likened the orchestra that Stamitz directed there to "an army of generals." The high level of discipline and technique inspired composers to demand a variety of brilliant effects.

Stamitz was among the first composers of symphonies to introduce a contrasting theme in the dominant section of an allegro movement; he opposed sometimes a lyrical, sometimes a graceful or playful idea to the dynamic and energetic opening section. In this movement from the mid-1750s, a graceful duet for two oboes (measures 46ff.) provides a pleasant relief after the rather military and busy tonic section.

The first thematic group actually contains three elements, the first featuring heavy chords and unisons, the second a tuneful soft violin motive that begins after a characteristic "sighing" rest (measure 5), and the third a horn call (measure 11). The transition to the dominant exploits the famous Mannheim crescendo, rising in four measures of chromatic string tremolos from *piano* to *fortissimo* (measures 27–31).

The development section (measures 74–107), which returns momentarily to the tonic before asserting the dominant once again, reworks the horn call from the tonic section and two motives from the transition. The recapitulation (measure 107) reviews the themes in reverse order, beginning with the oboe duet, following with the horn call, and ending triumphantly with the opening chords and unisons.

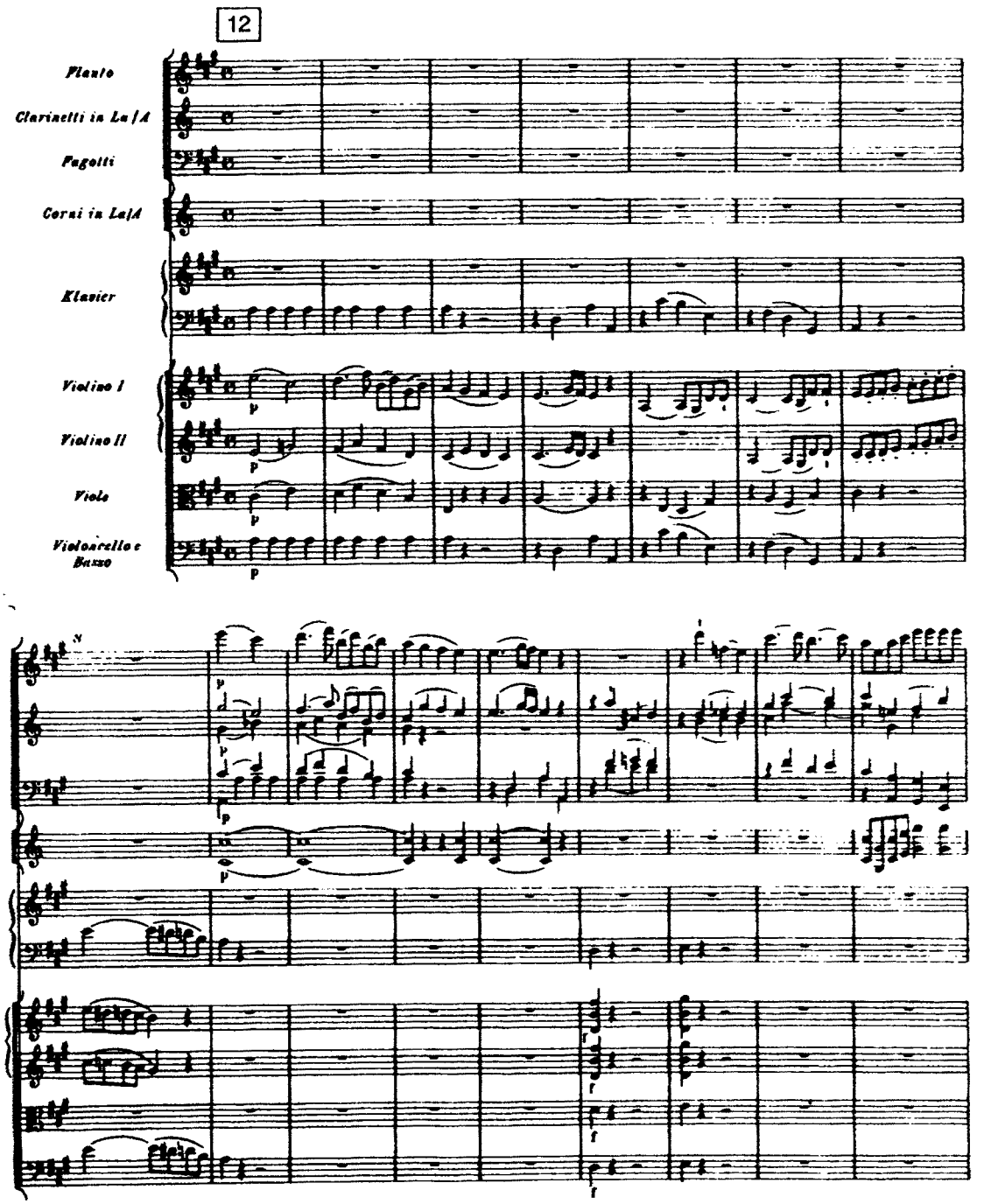
Besides an Andante slow movement, this symphony includes both a Minuet and a Prestissimo, comprising the set of four movements that became standard in most of Haydn's symphonies.

Skenováno pro studijní účely

WOLFGANG AMADEUS MOZART (1756–1791) 99

Piano Concerto in A Major, K. 488 CD 8

Allegro (first movement)



Neue Mozart Ausgabe, Serie V, Werkgruppe 15, Bd. 7, ed. Hermann Beck (Kassel: Bärenreiter, 1959), pp. 3–34. Reprinted by permission of Bärenreiter-Verlag, Kassel, Basel, Tours, London.

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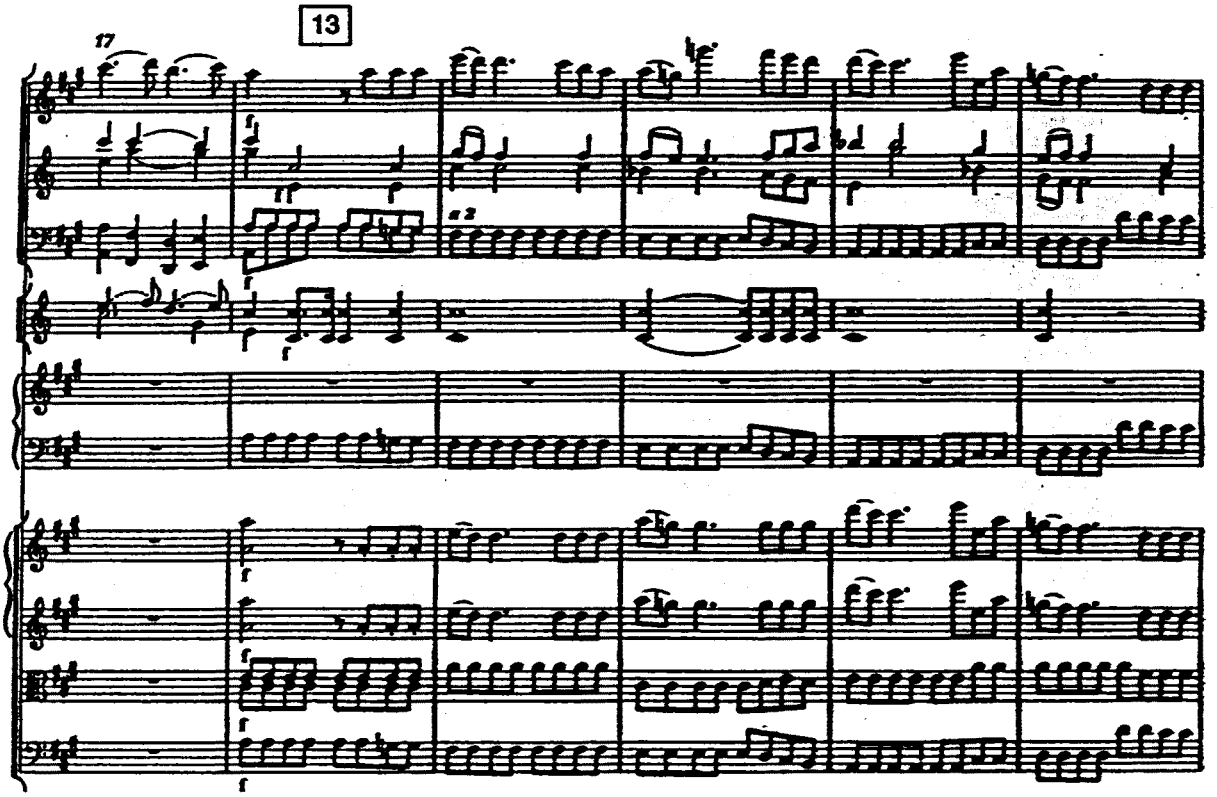

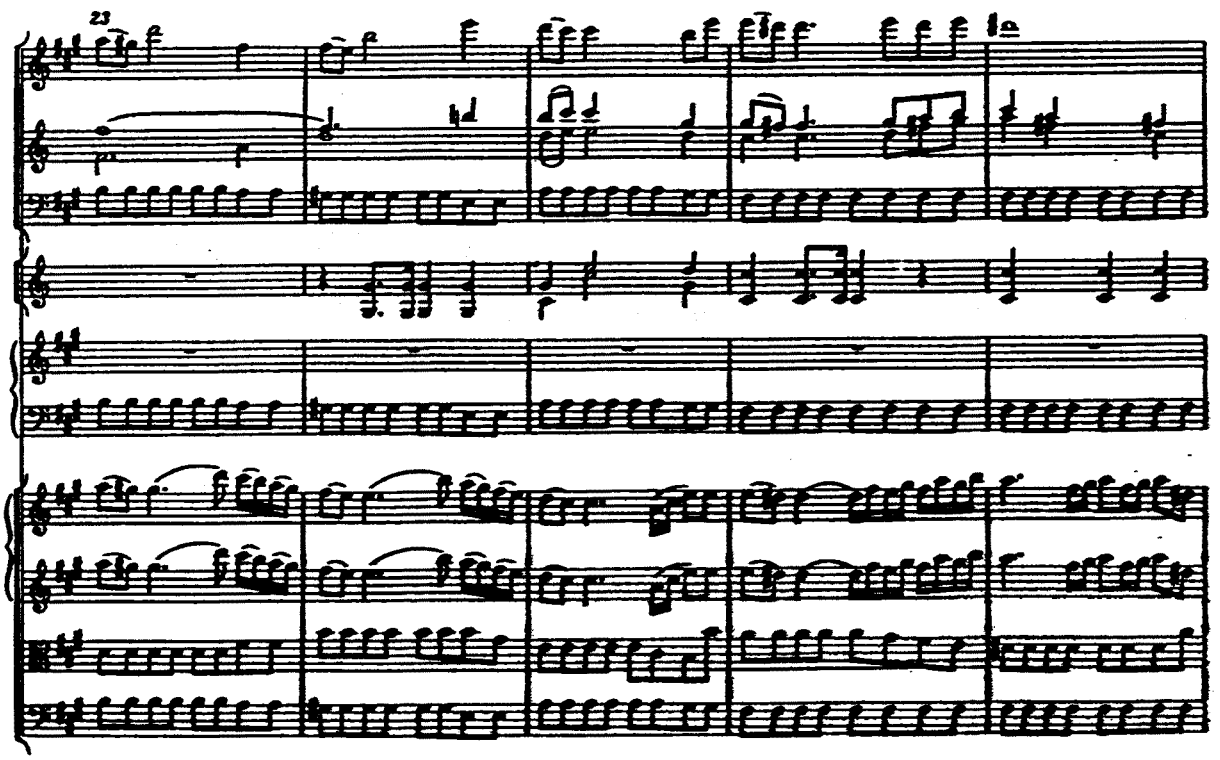

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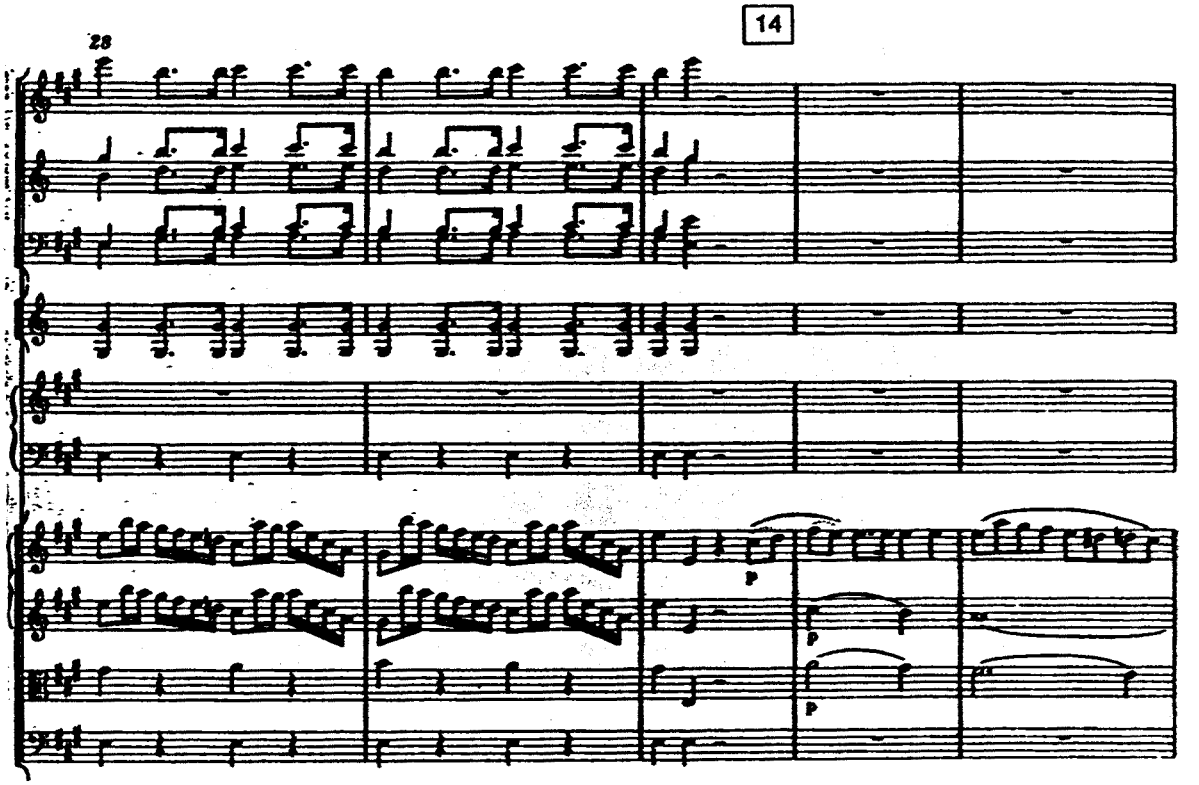

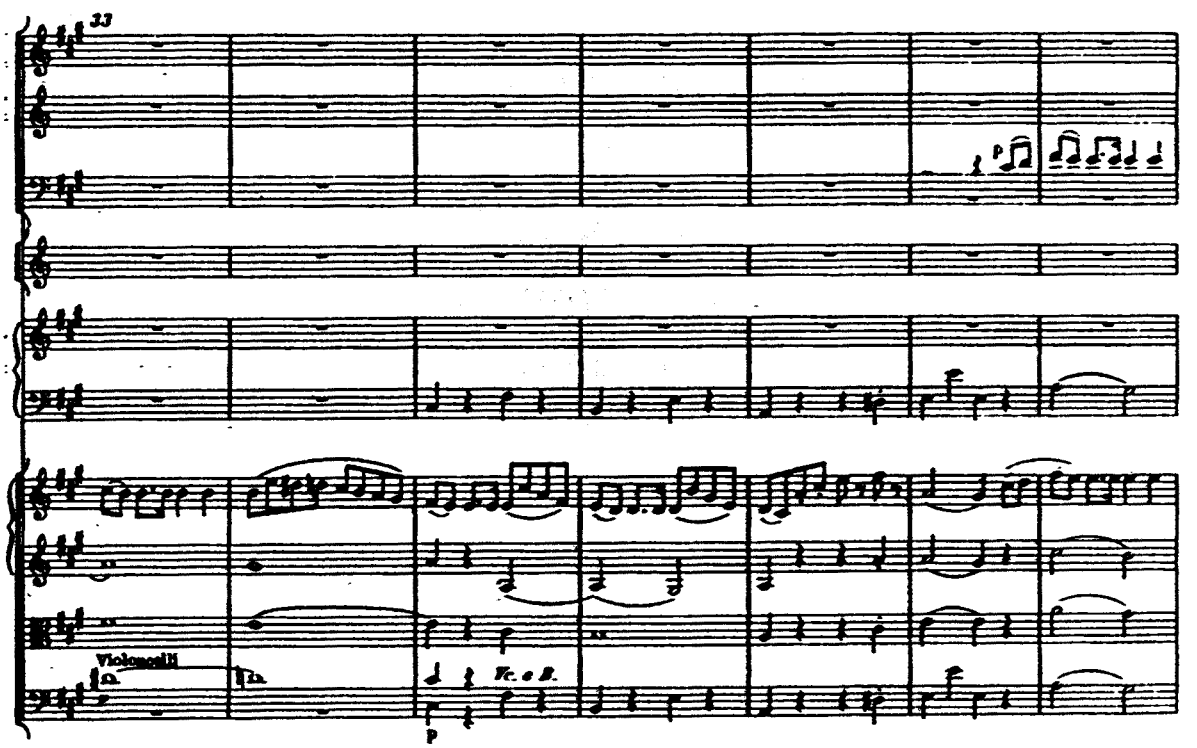

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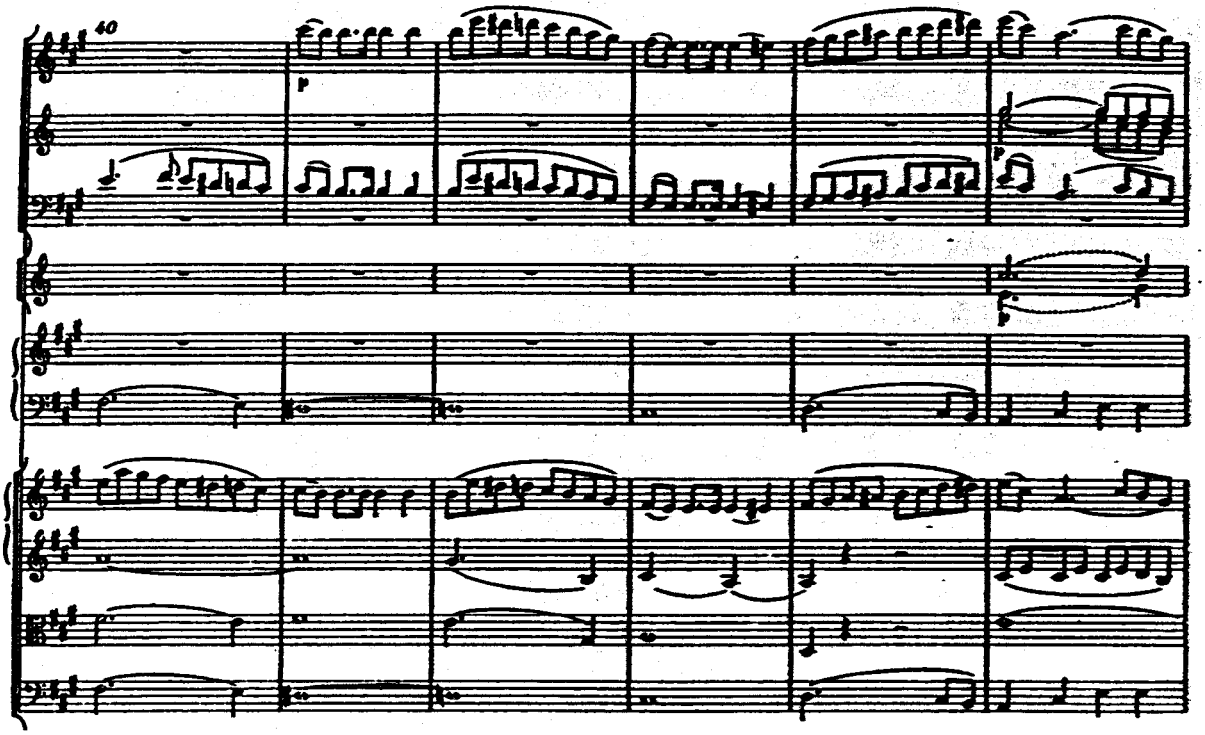

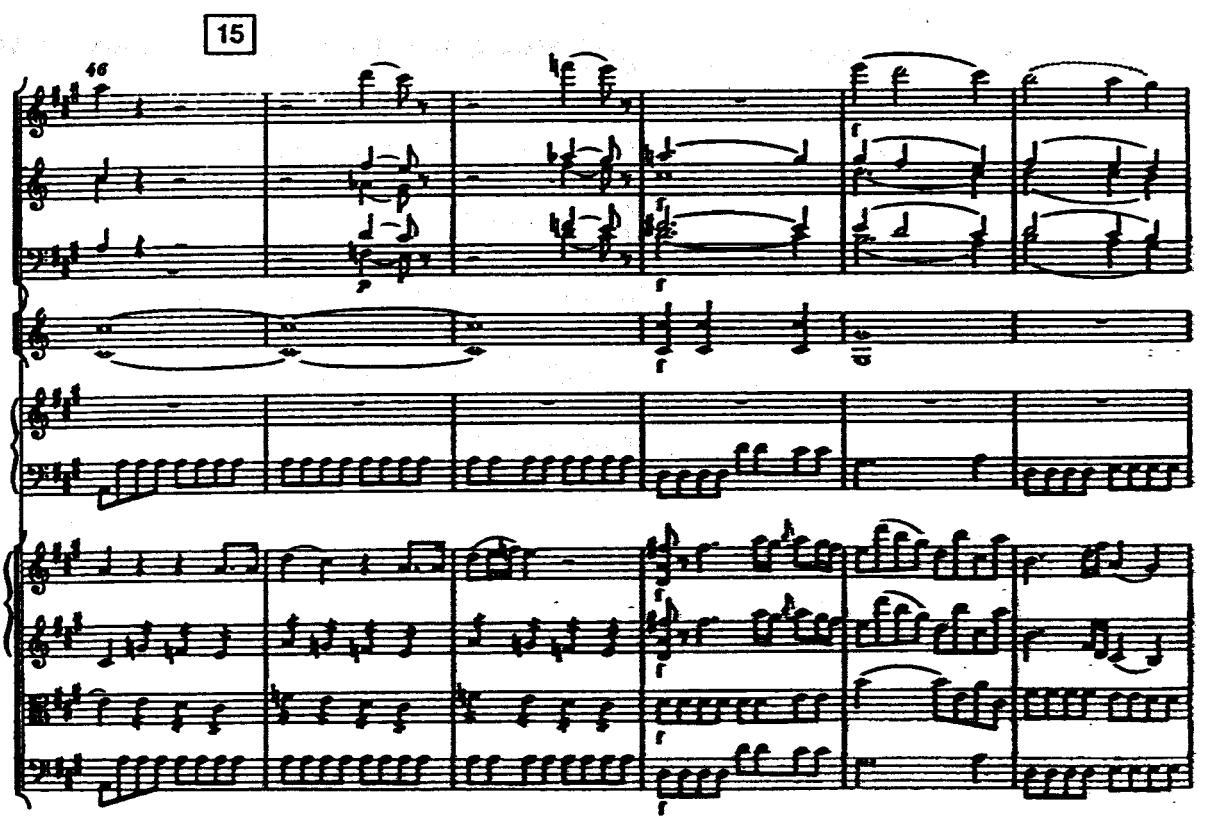

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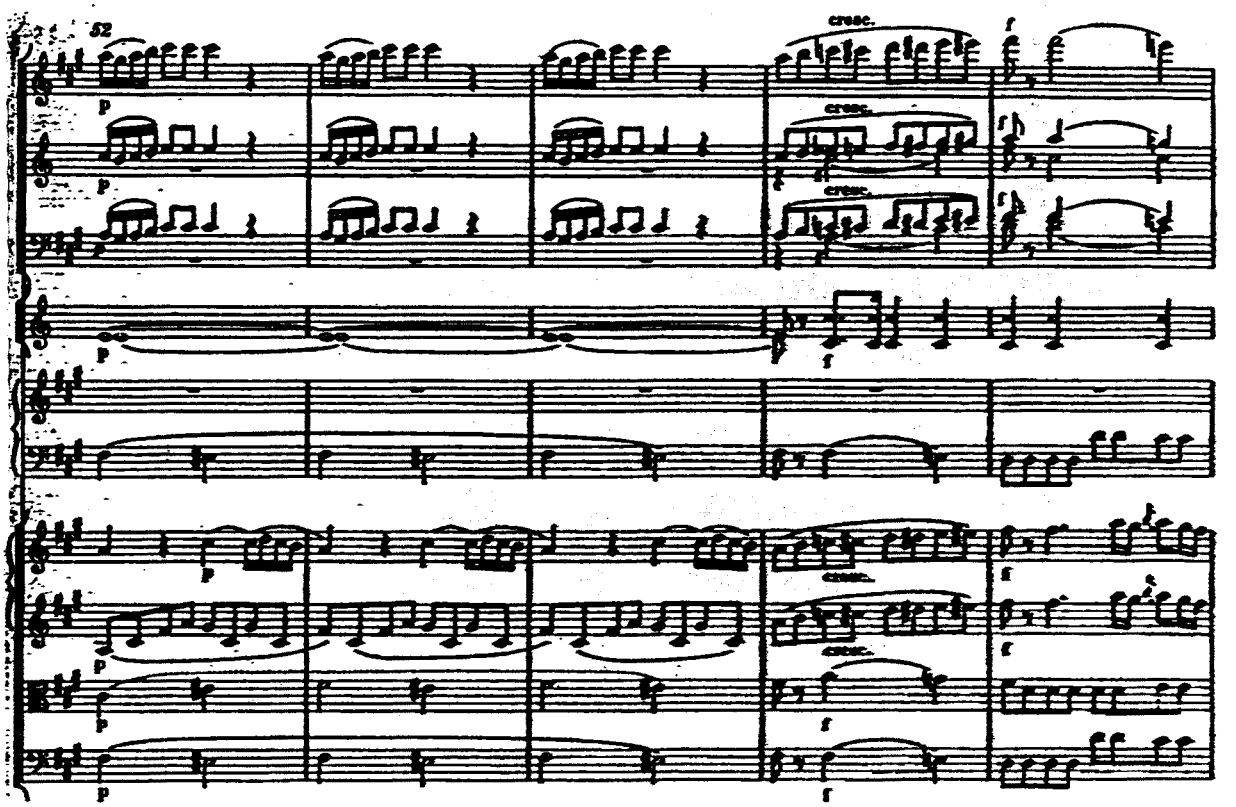

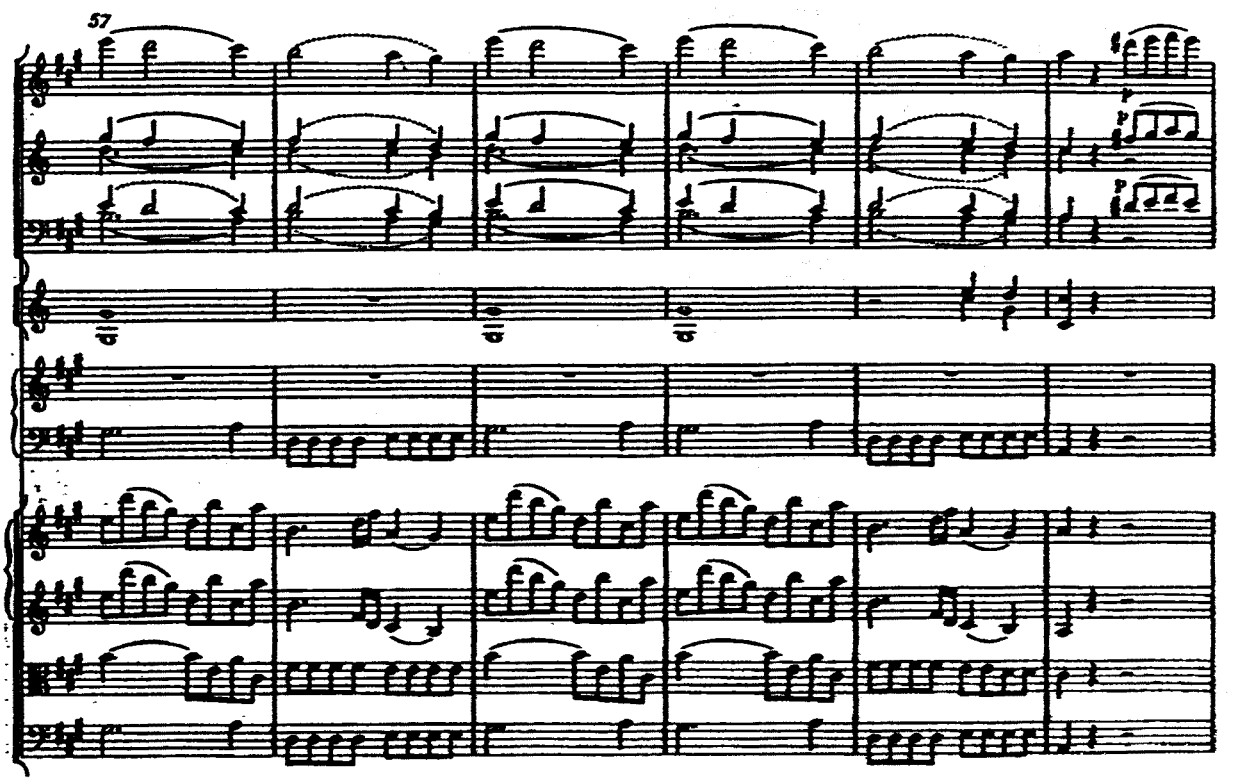

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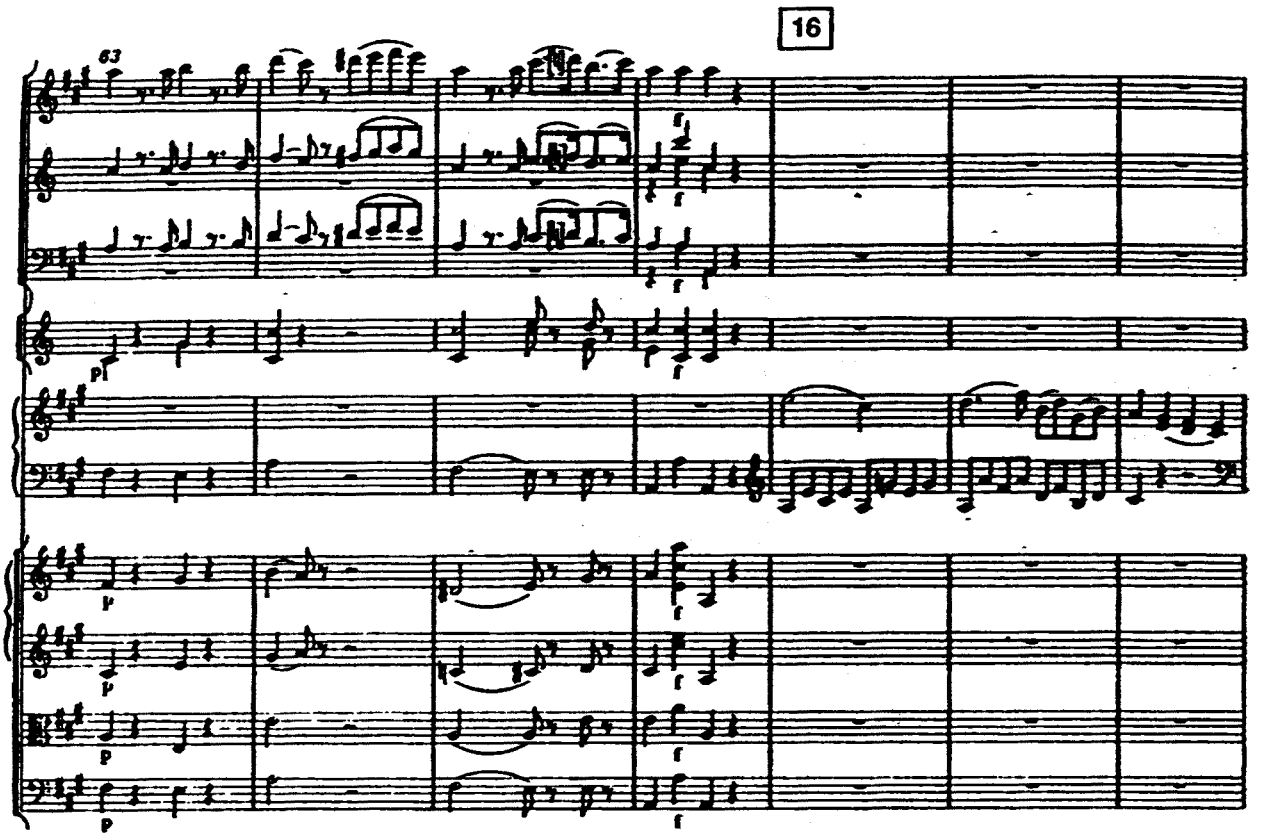

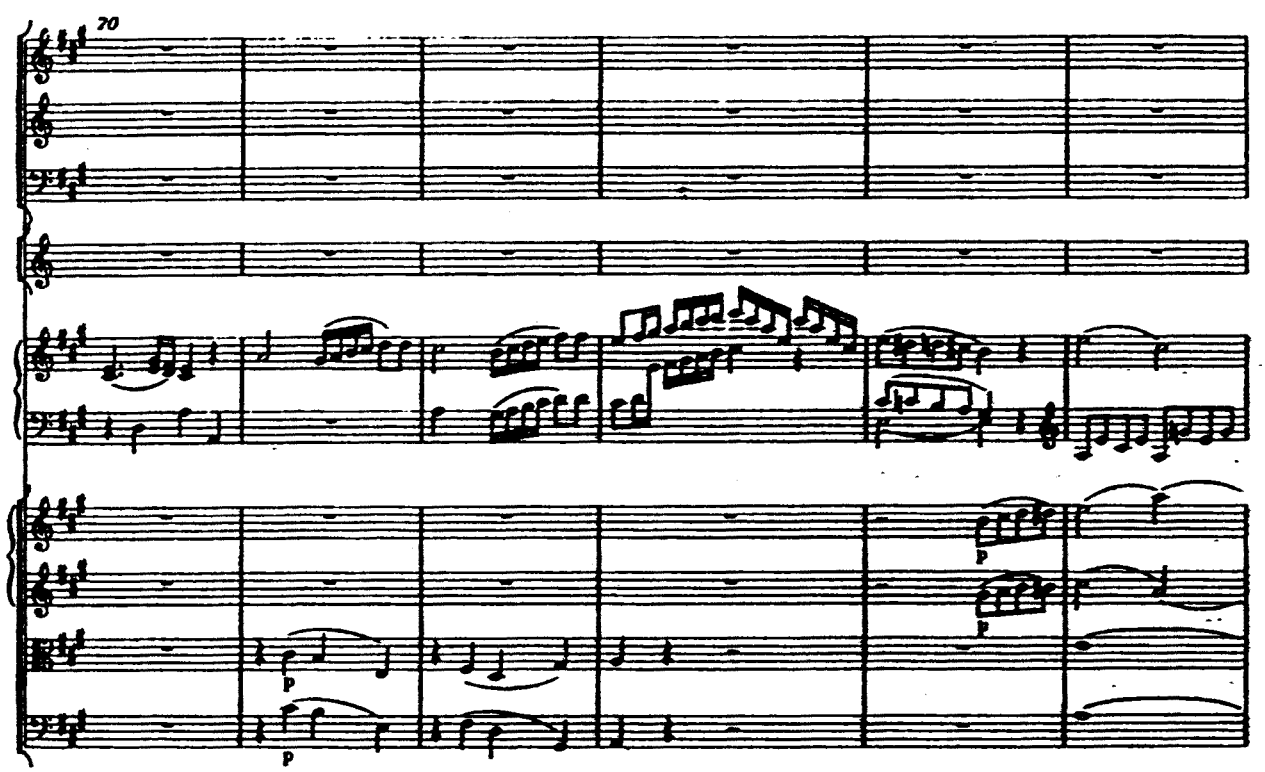

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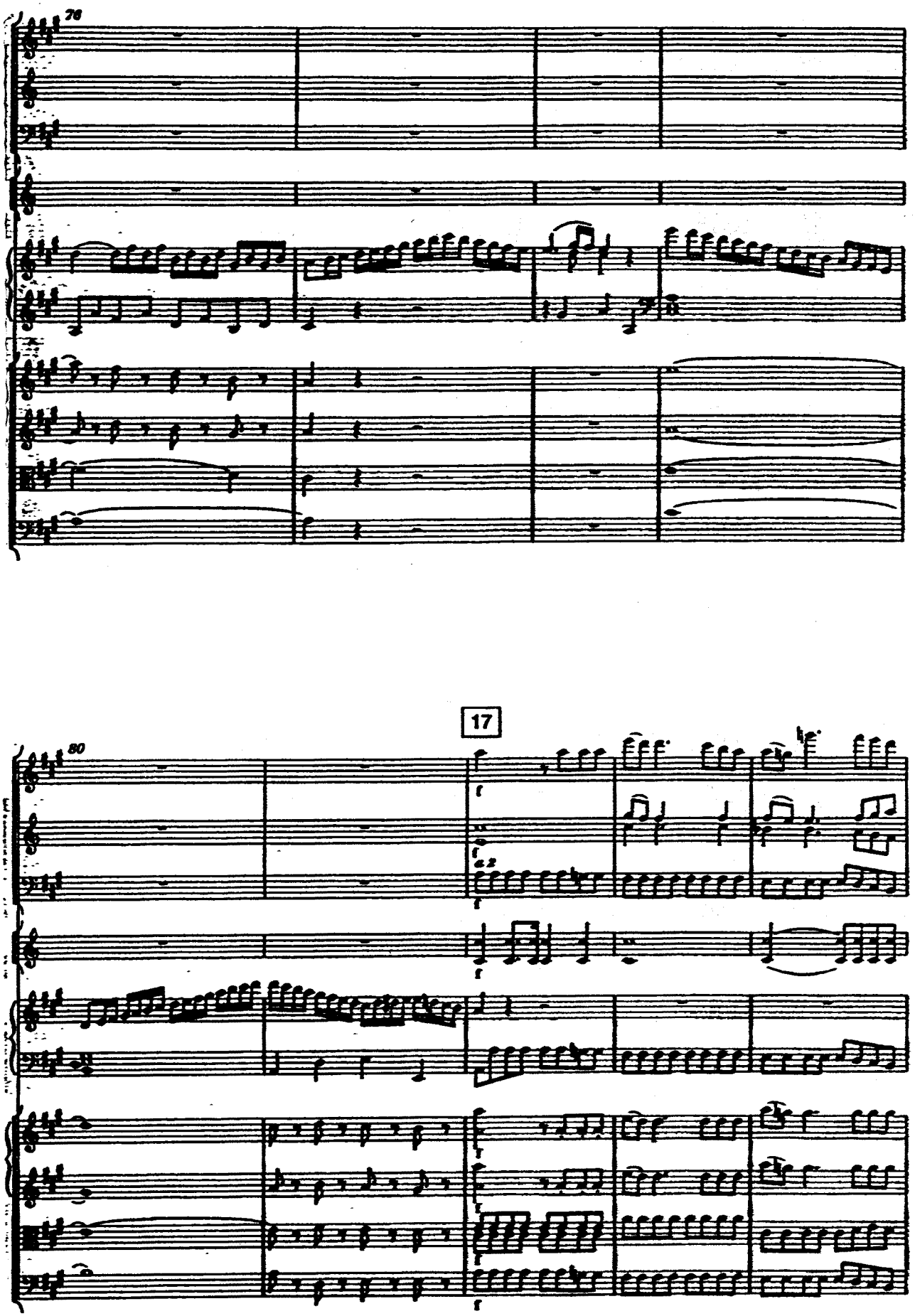

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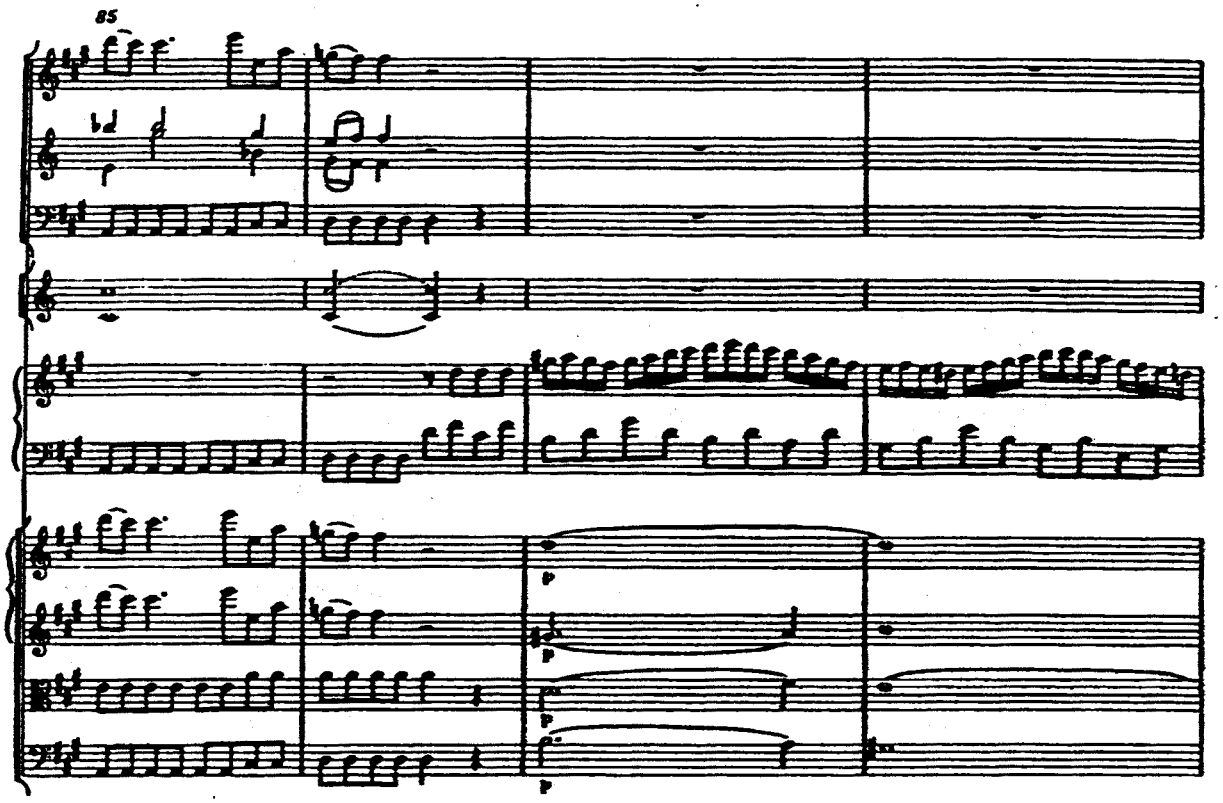

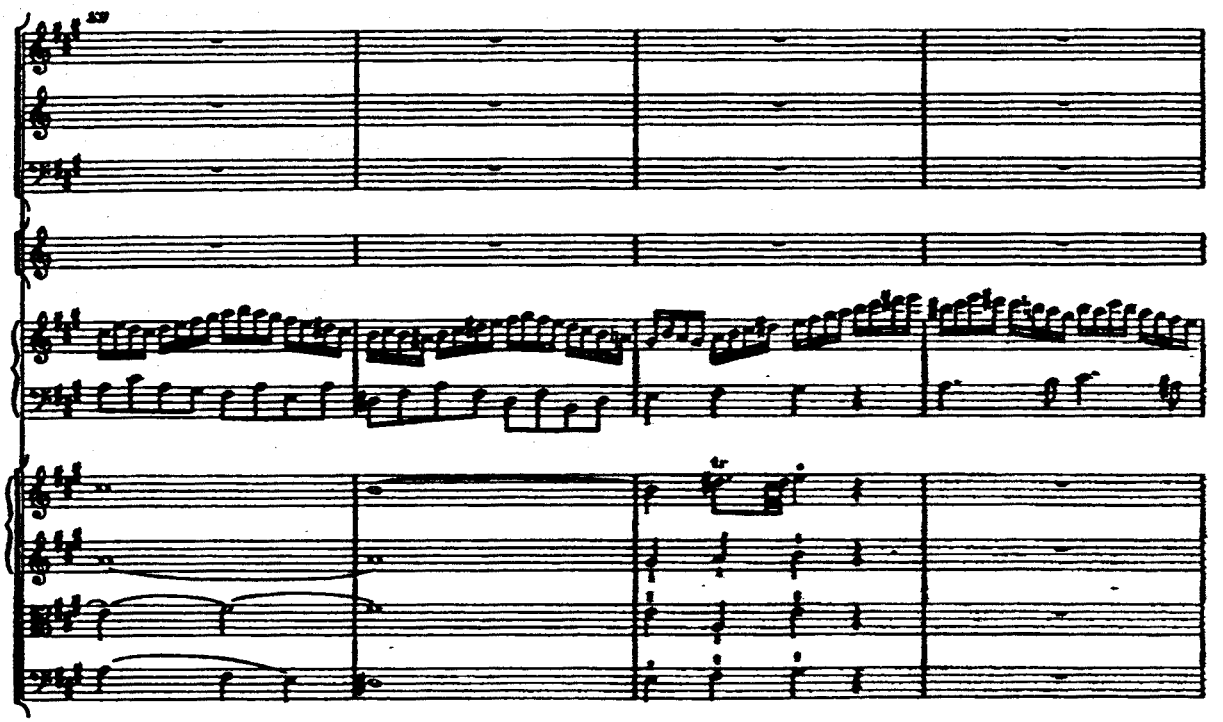

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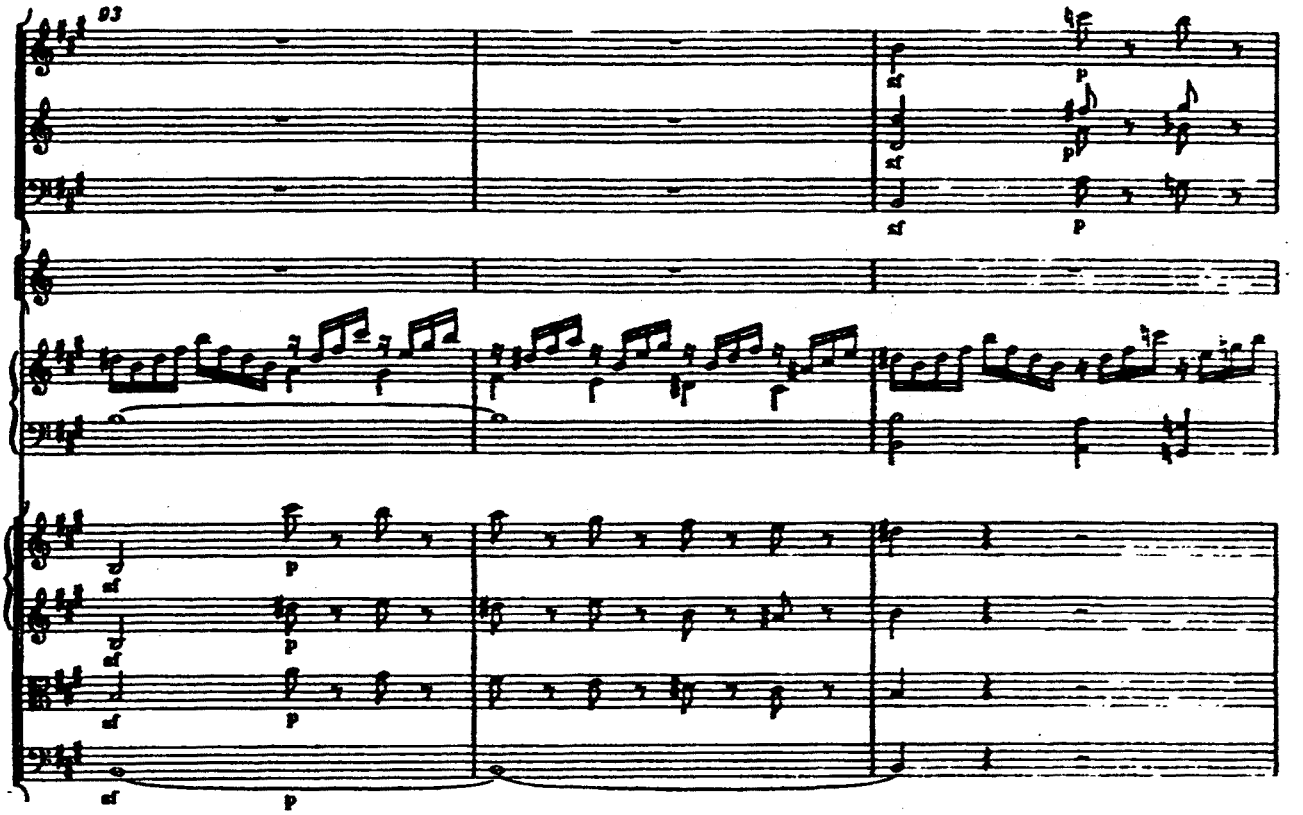

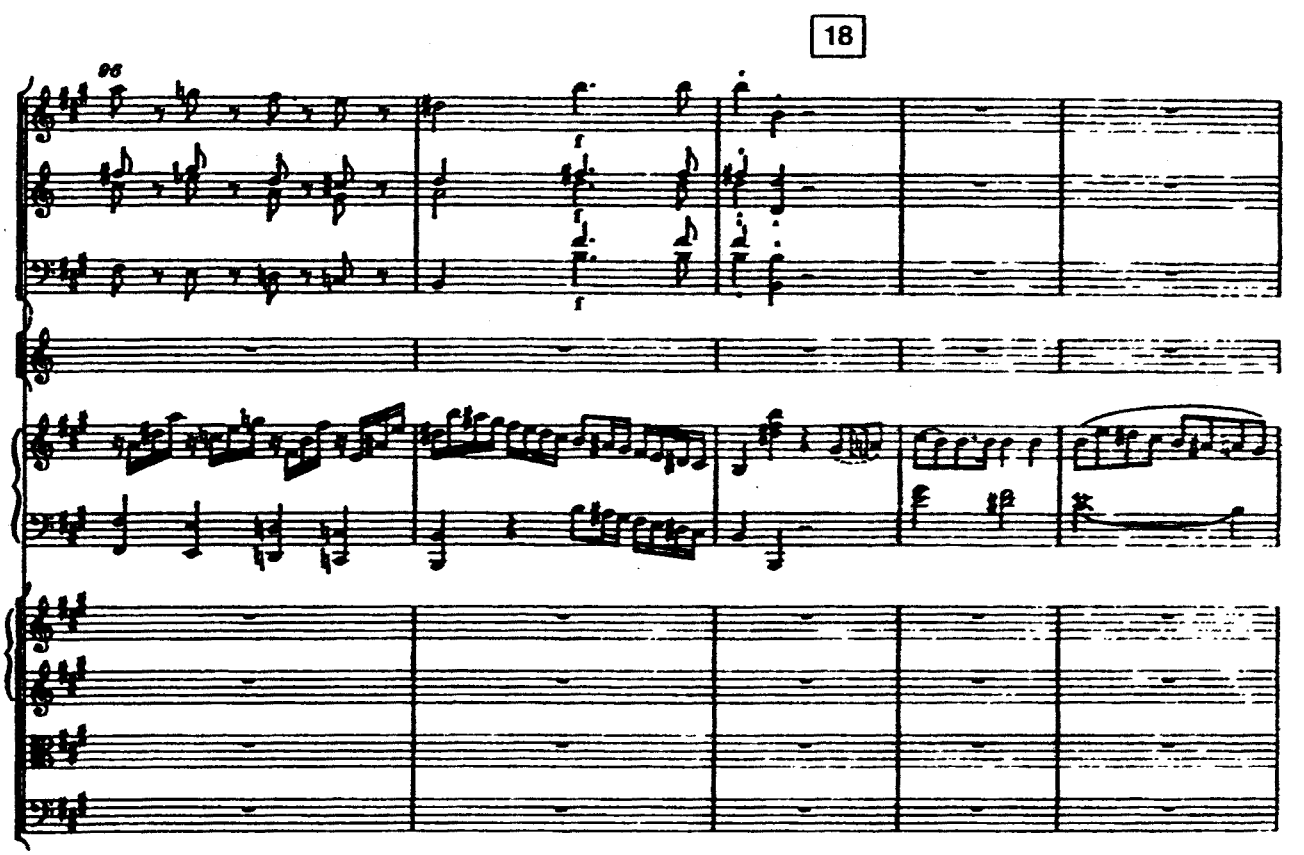

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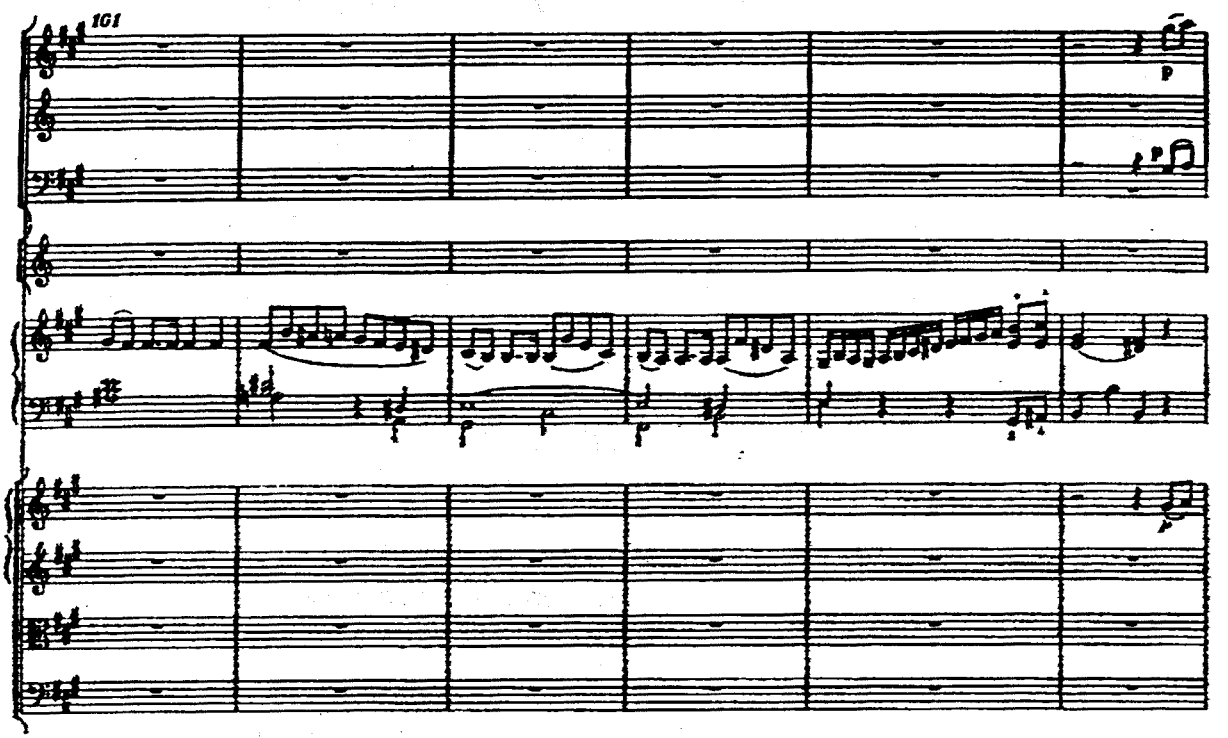

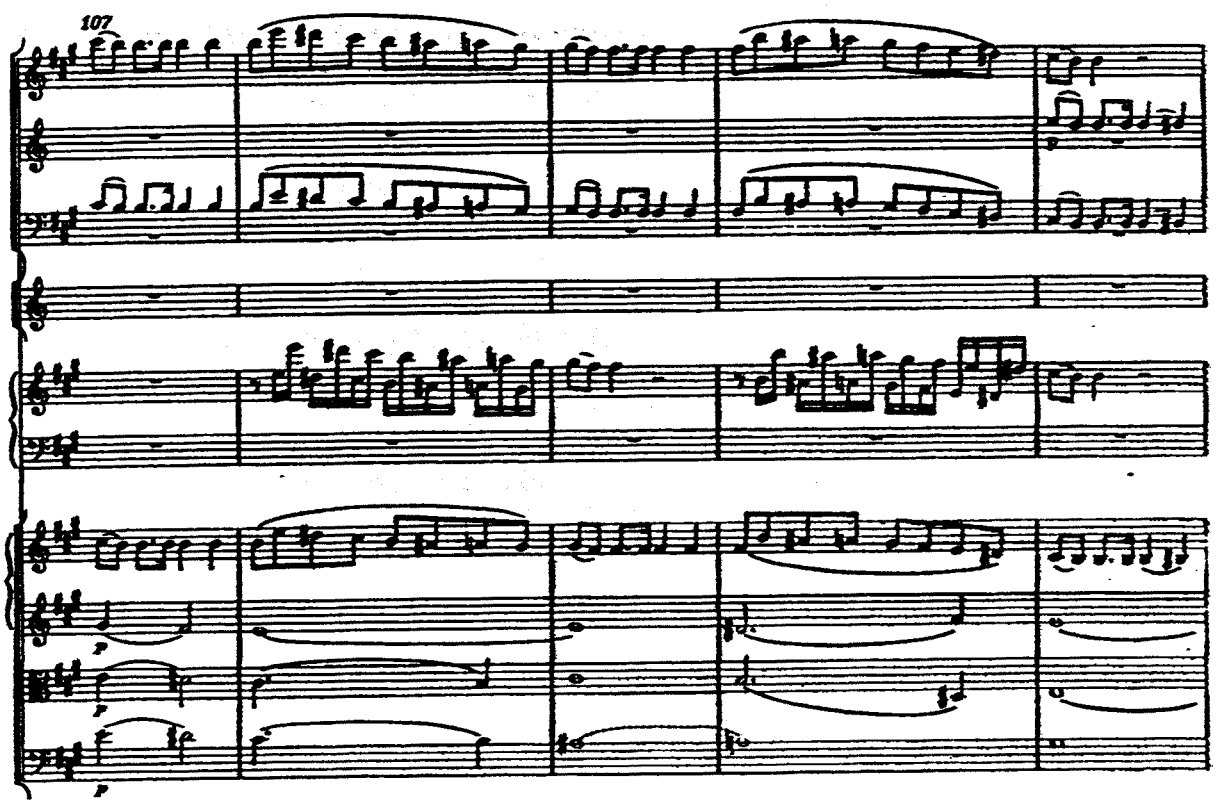

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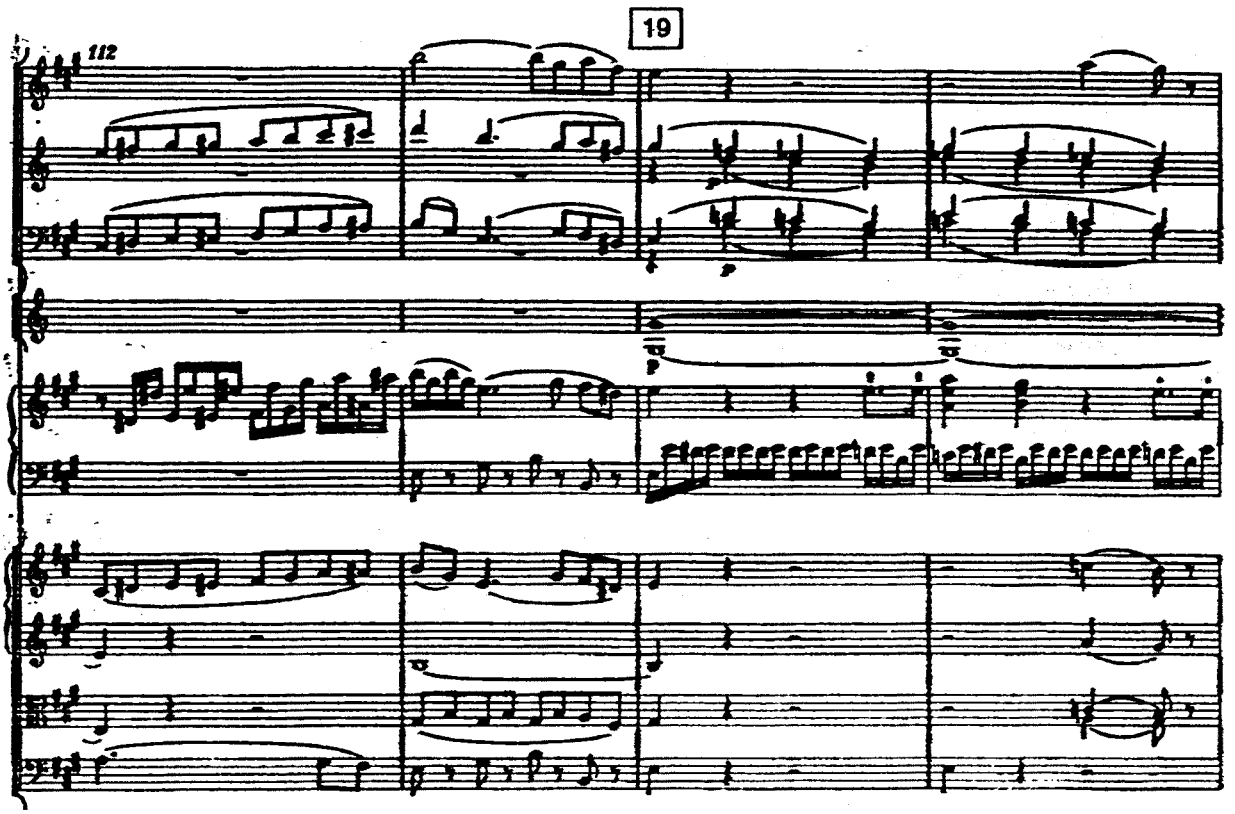

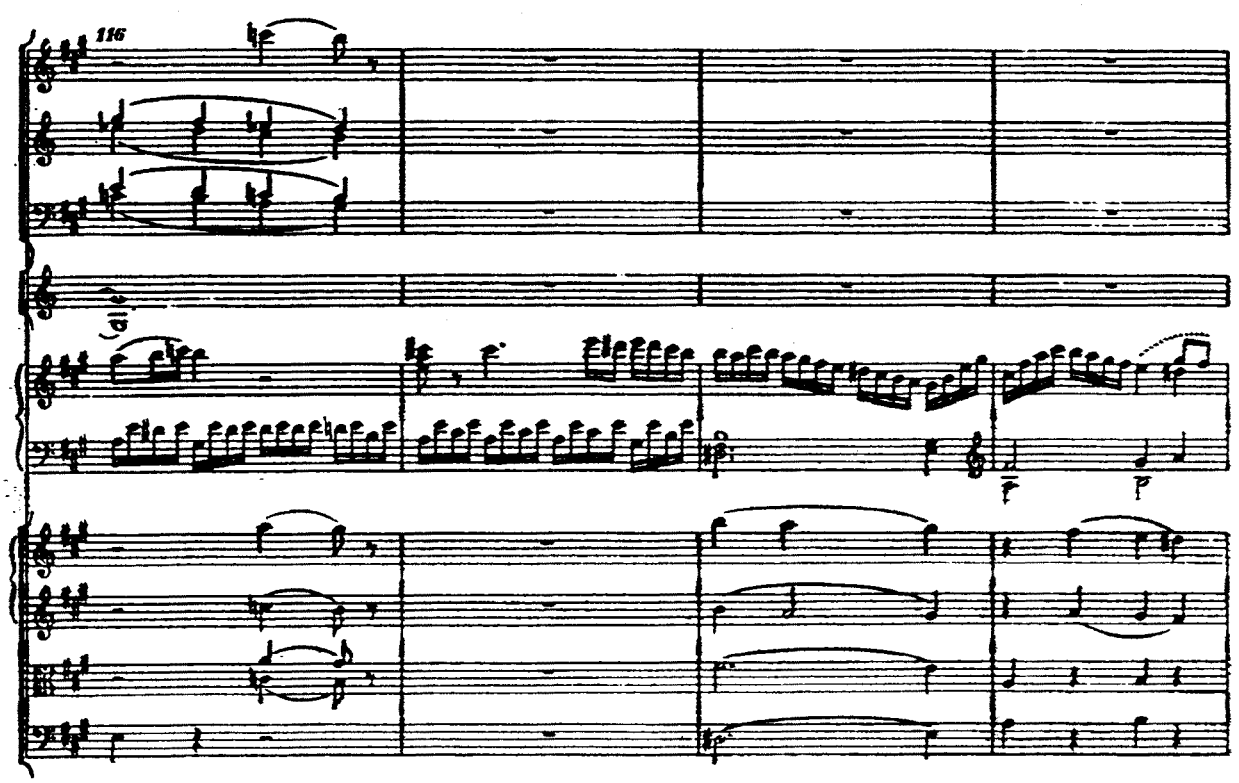

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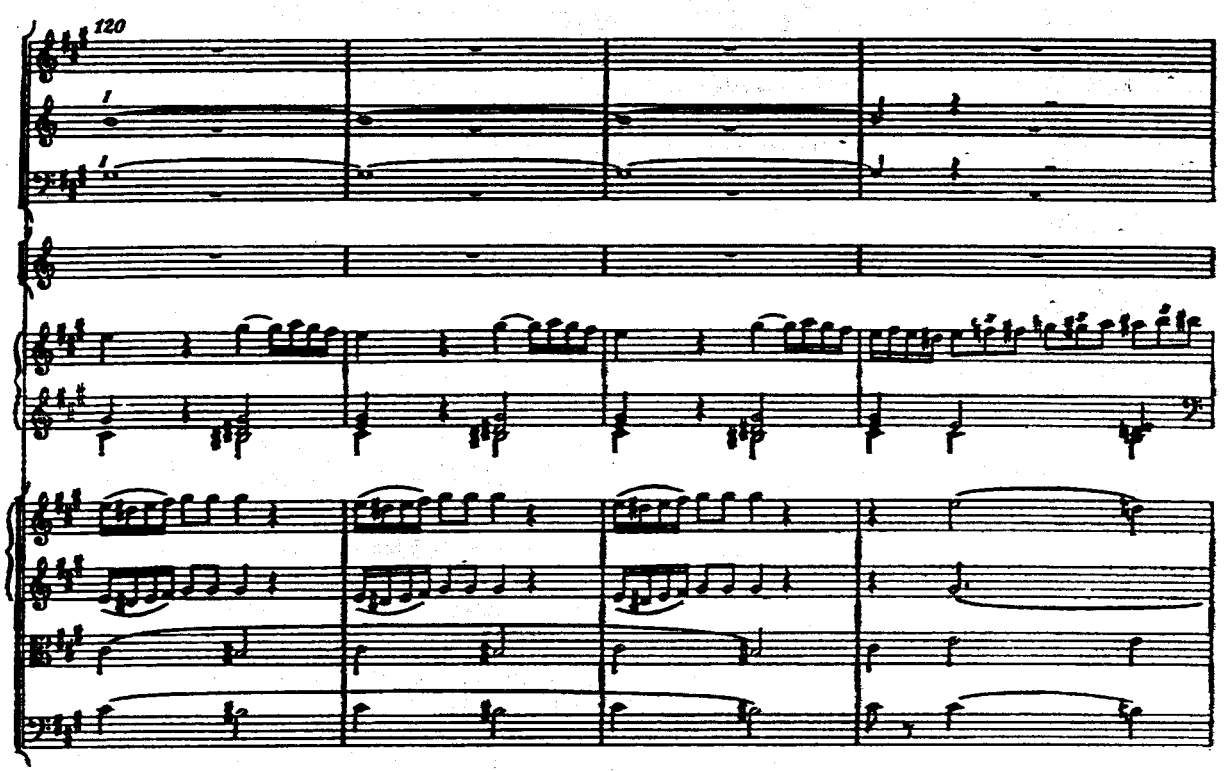

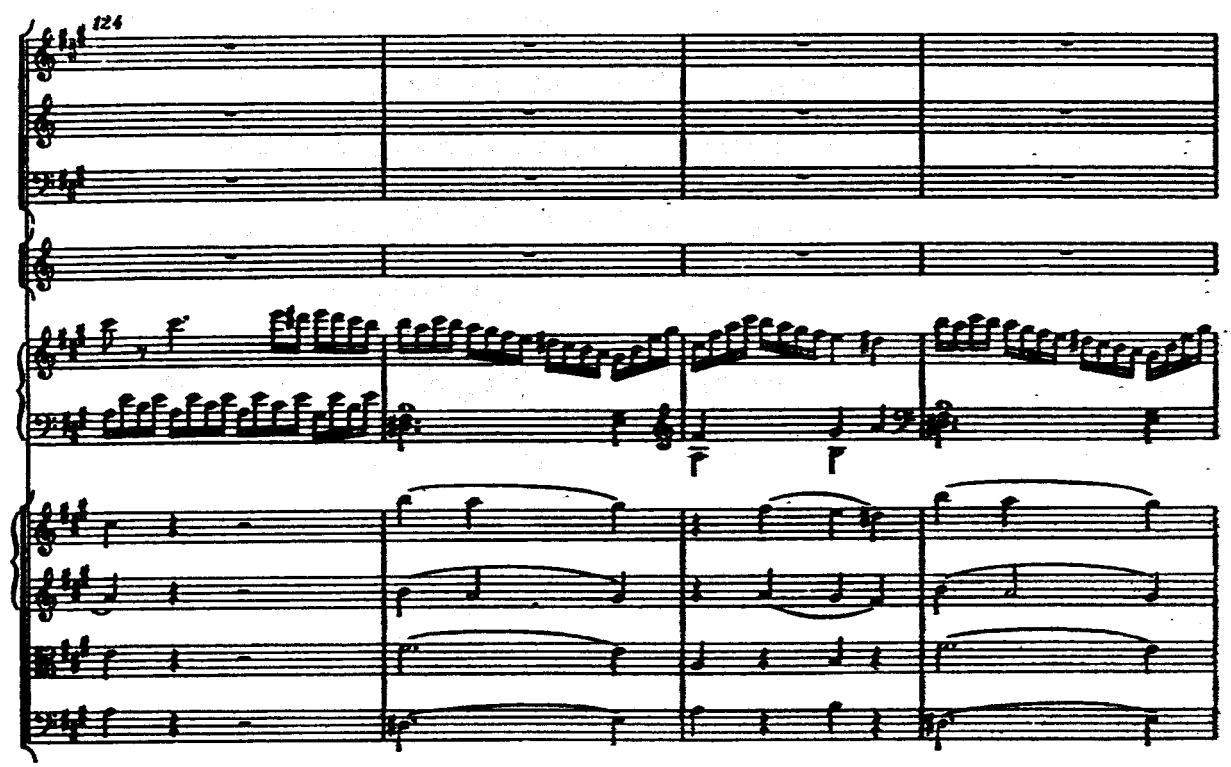

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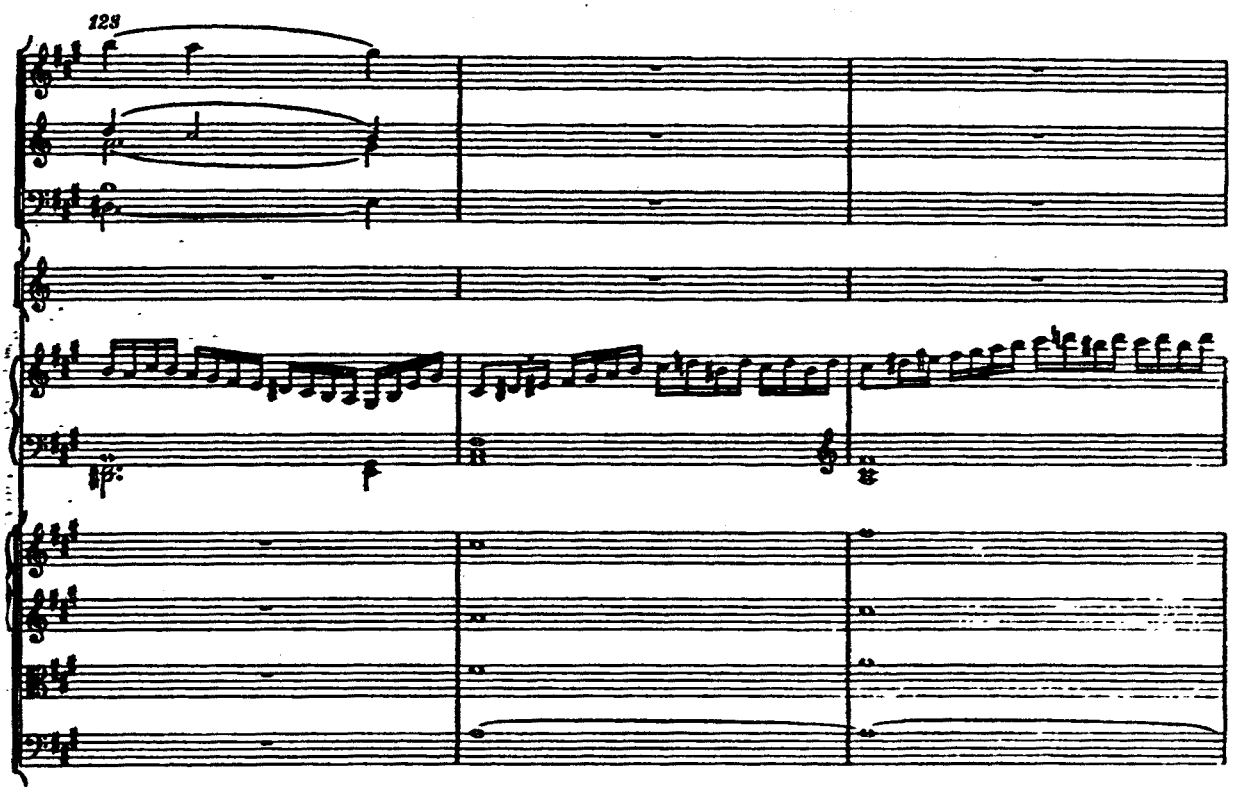

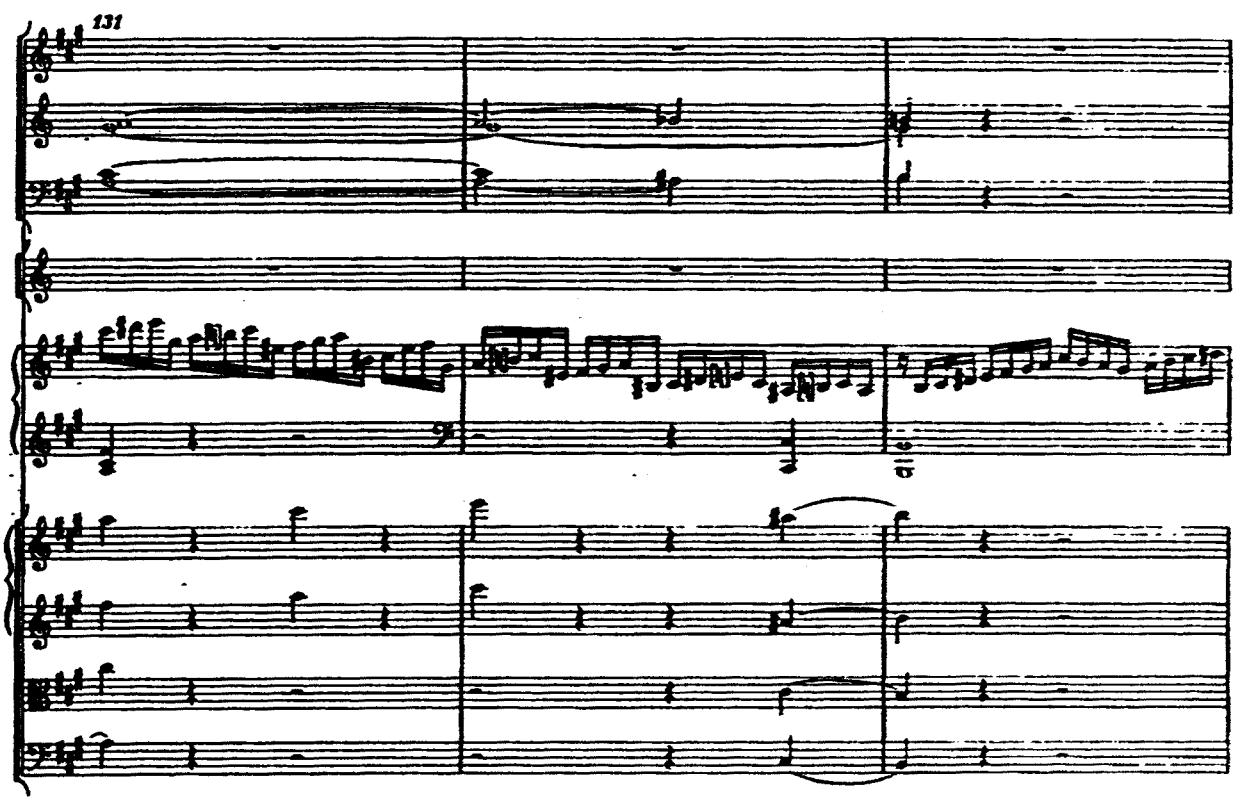

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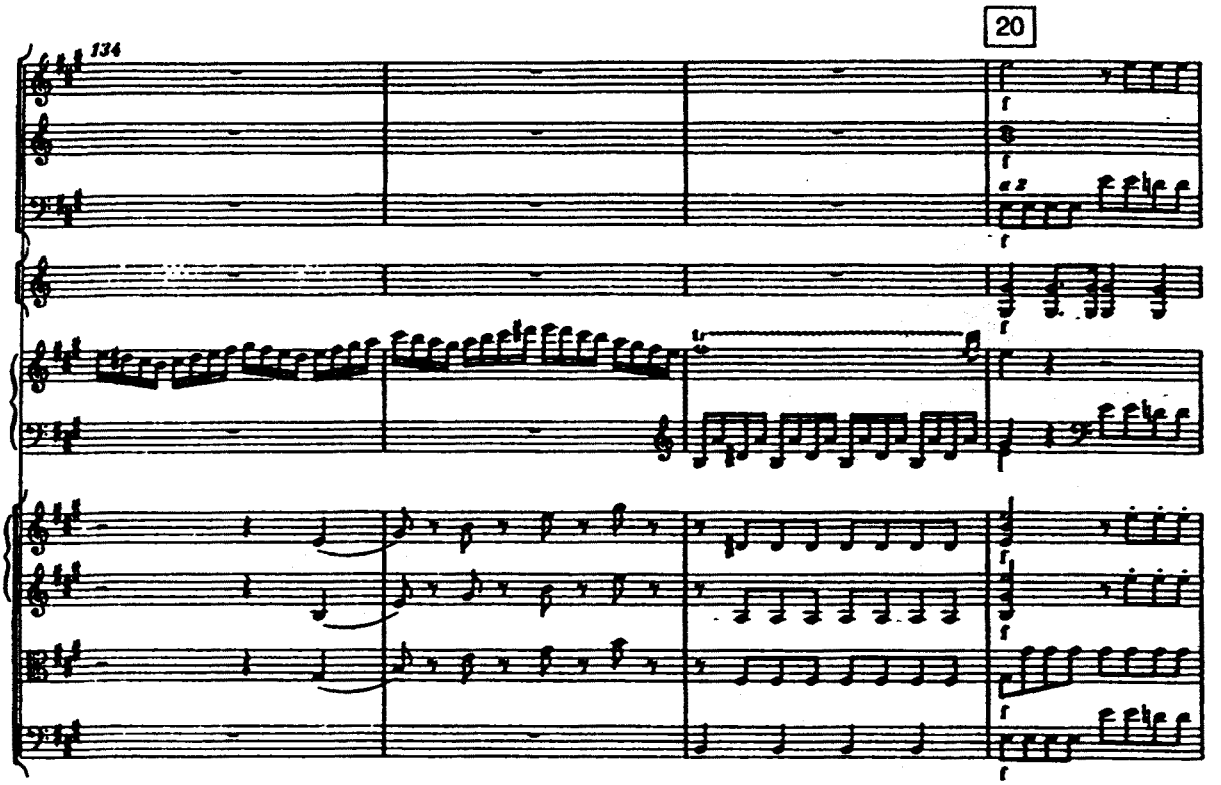

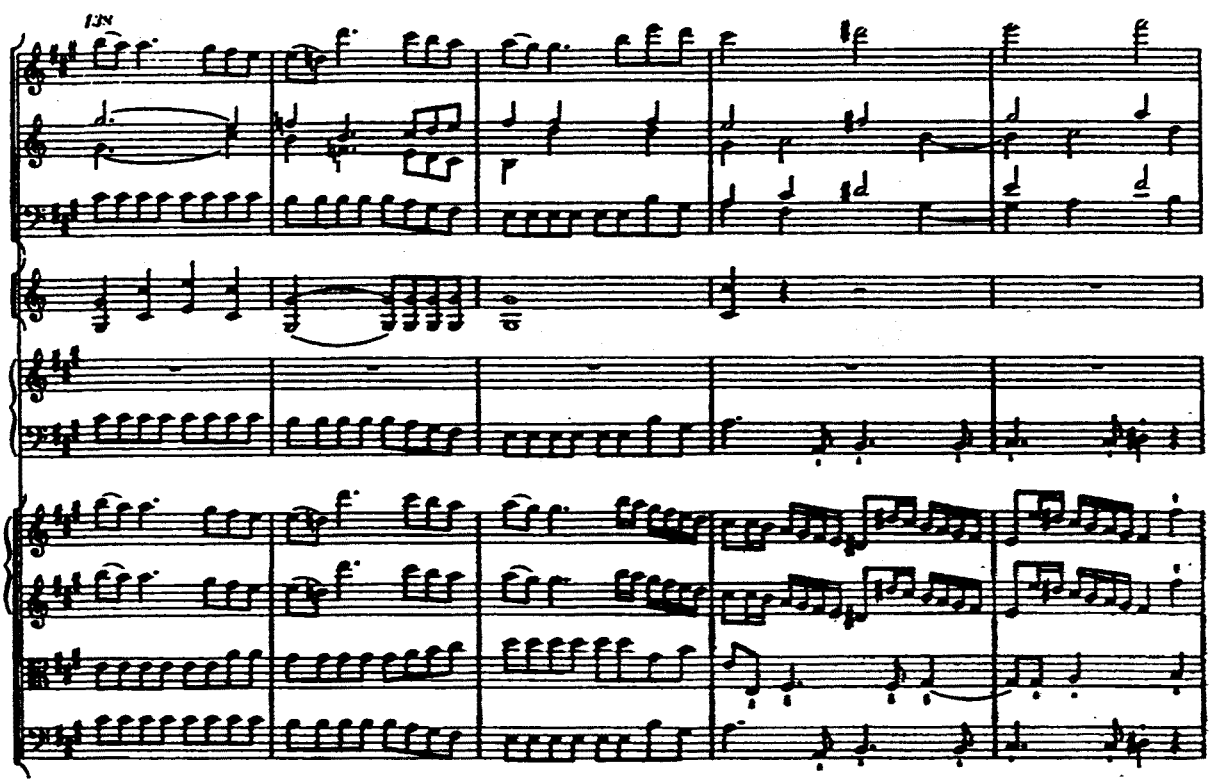

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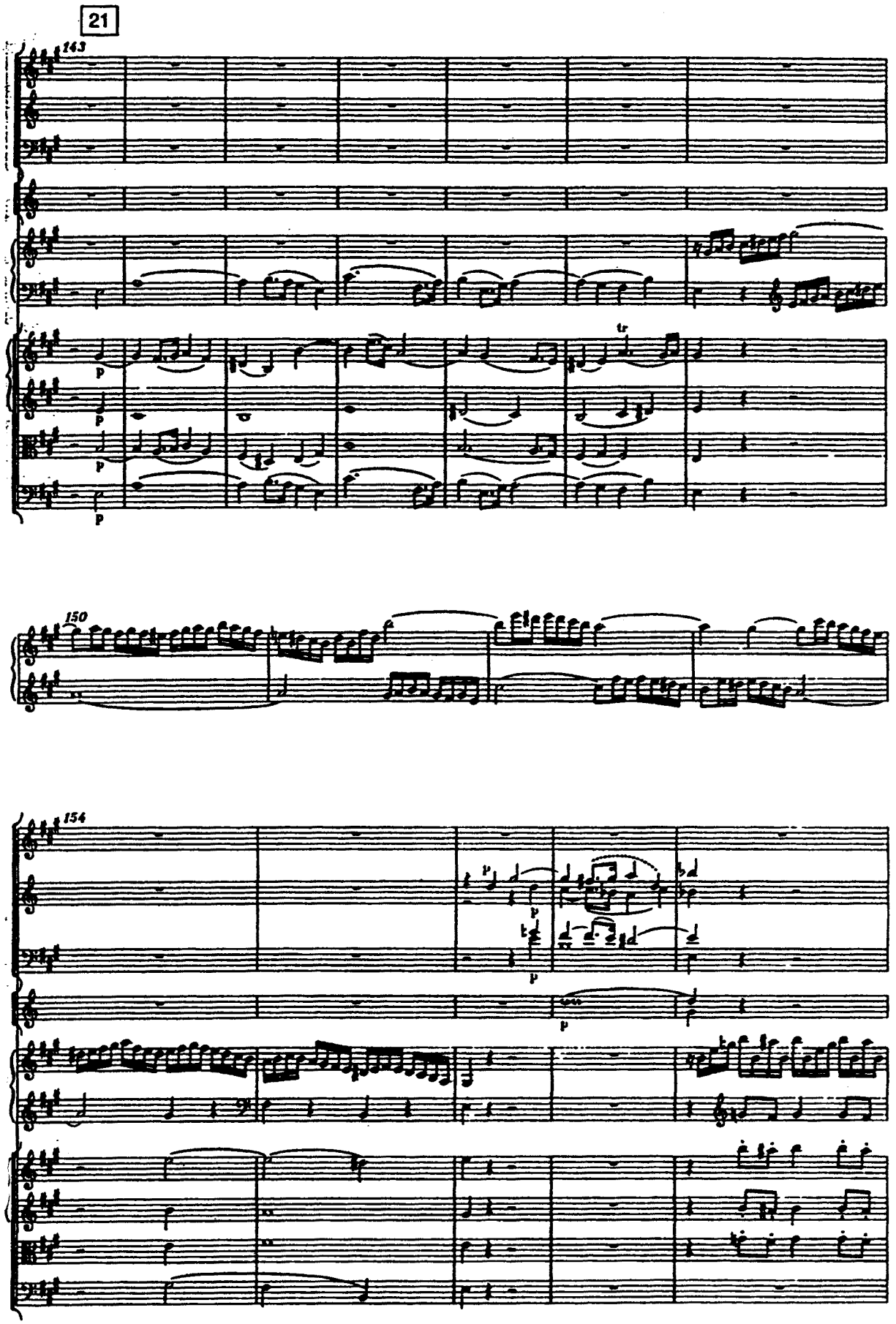

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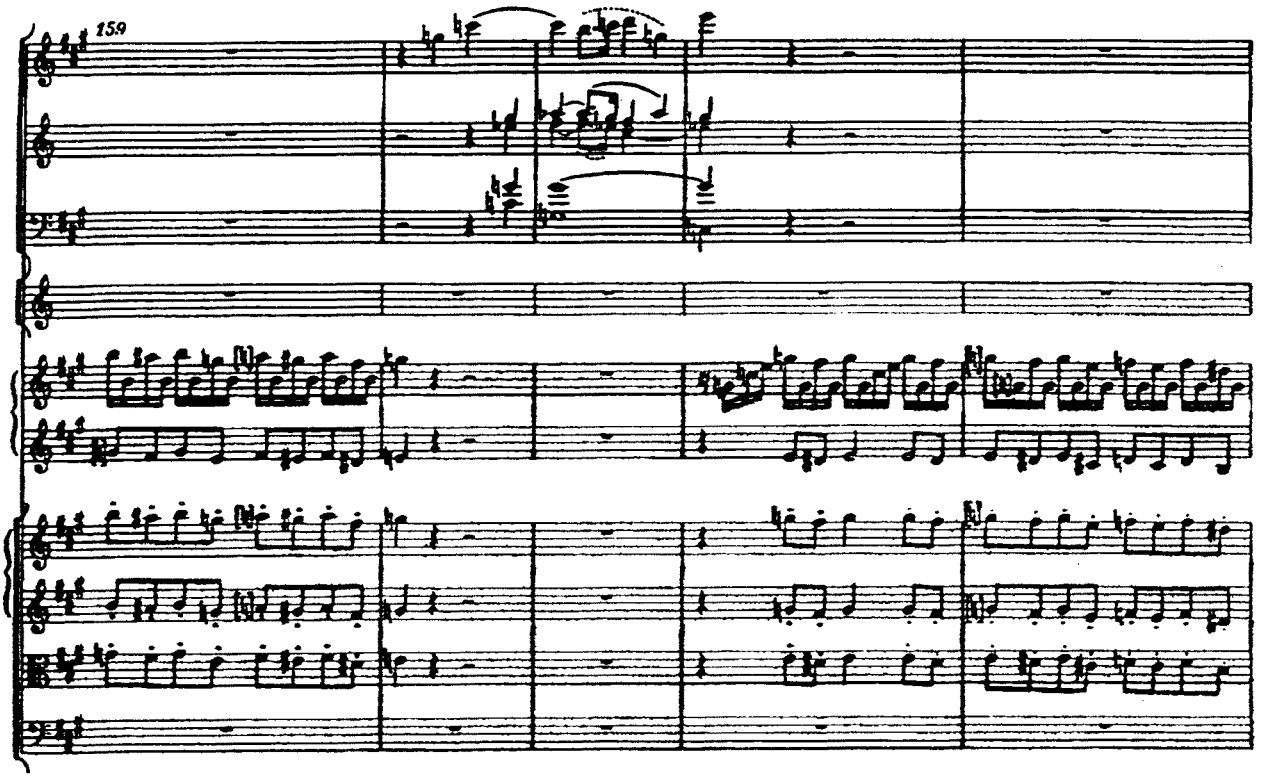

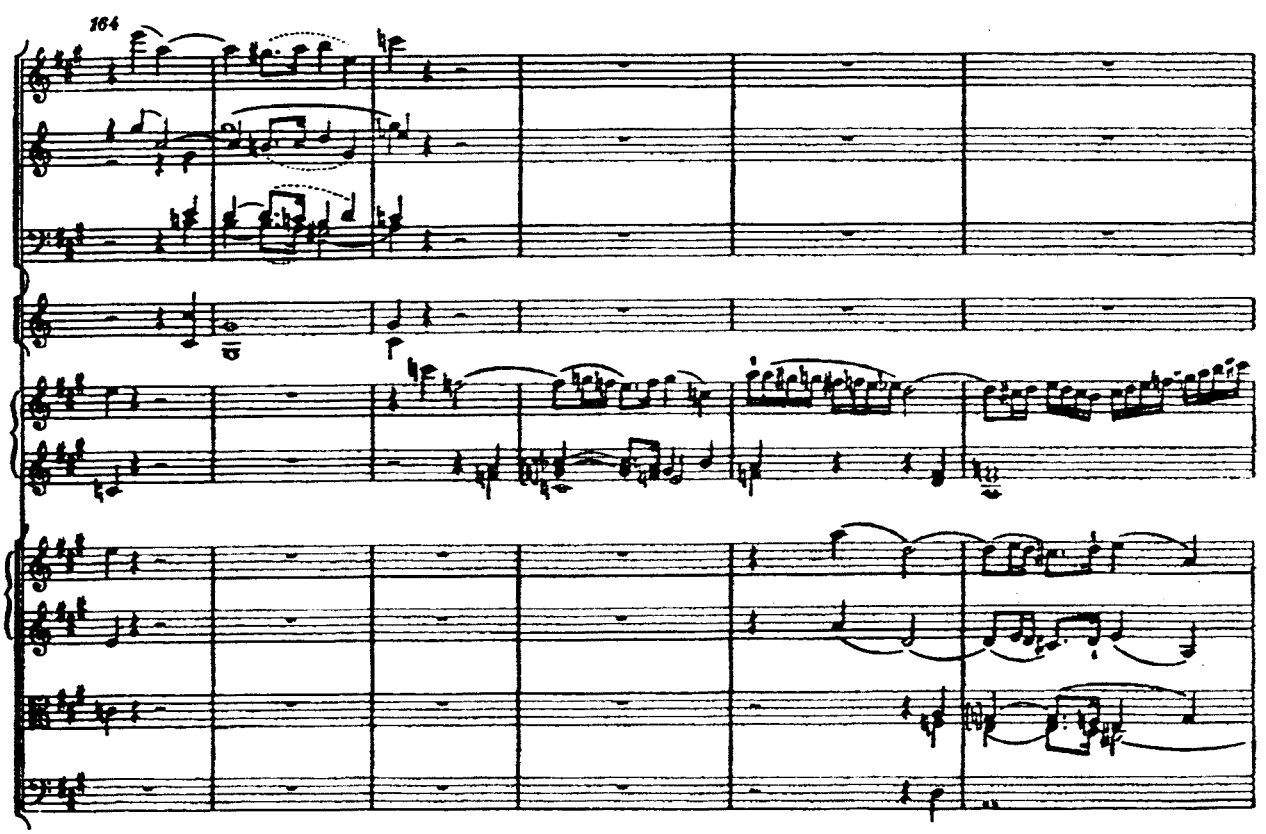

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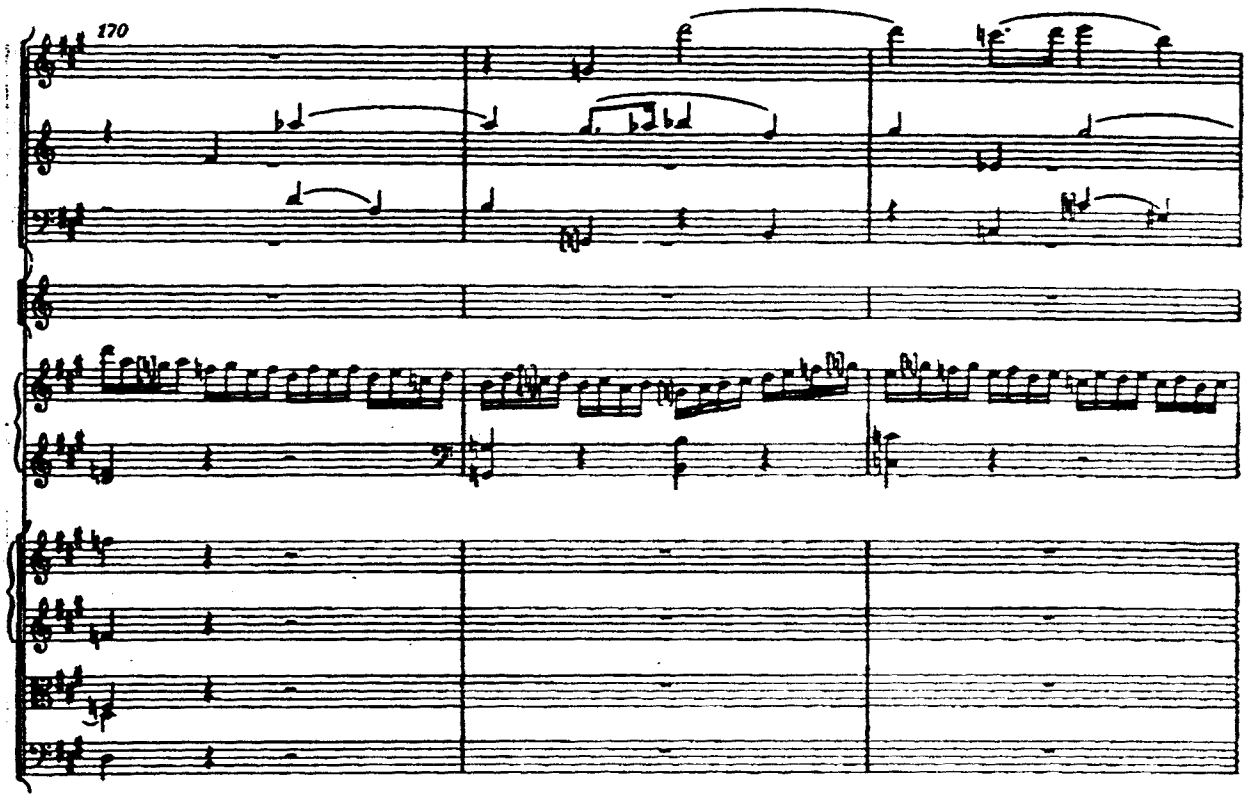

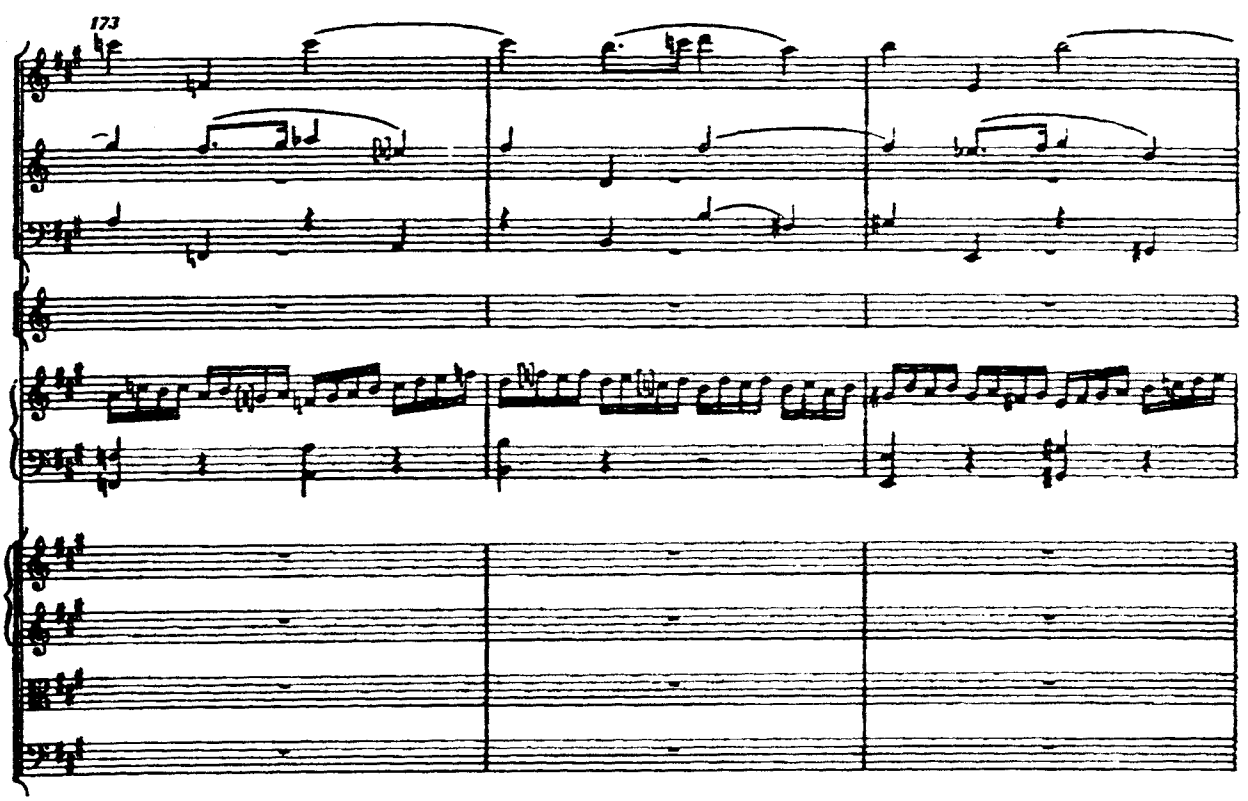

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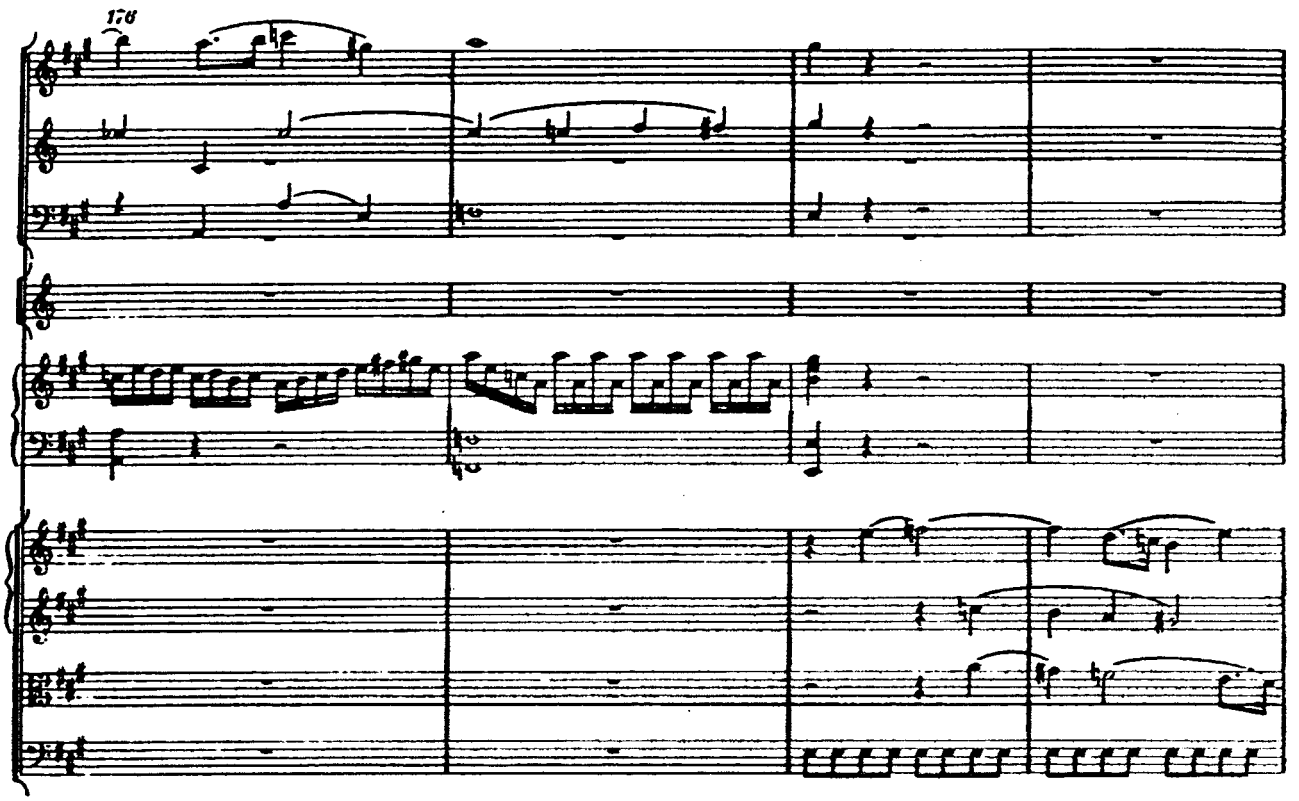

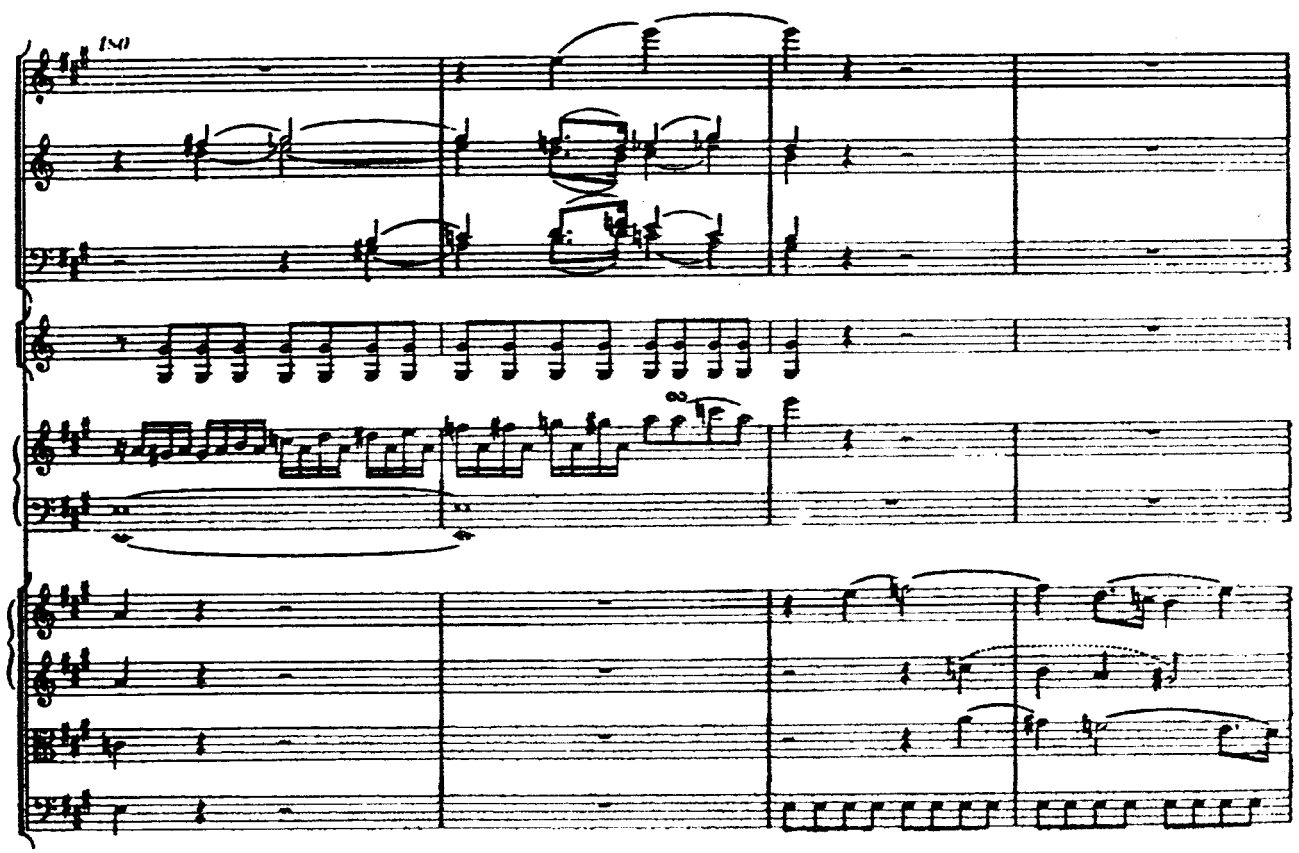

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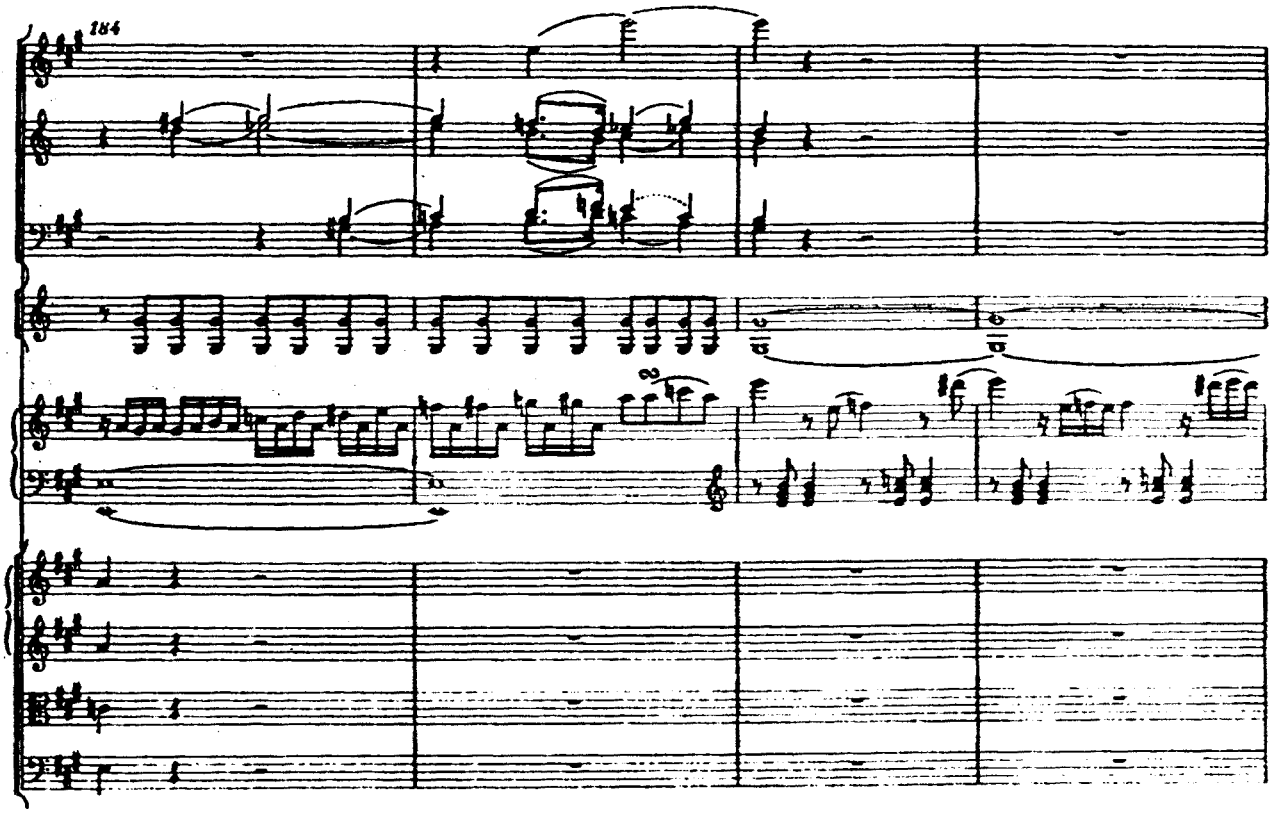

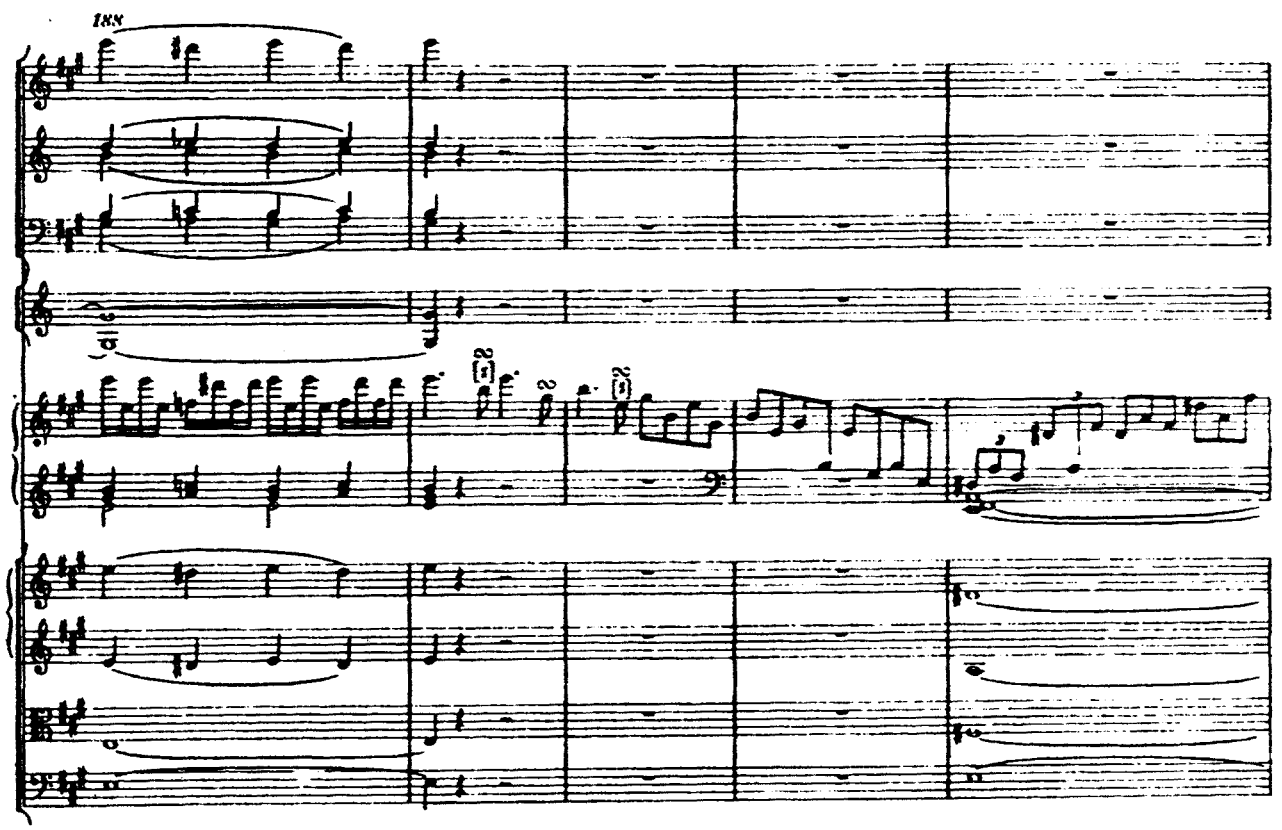

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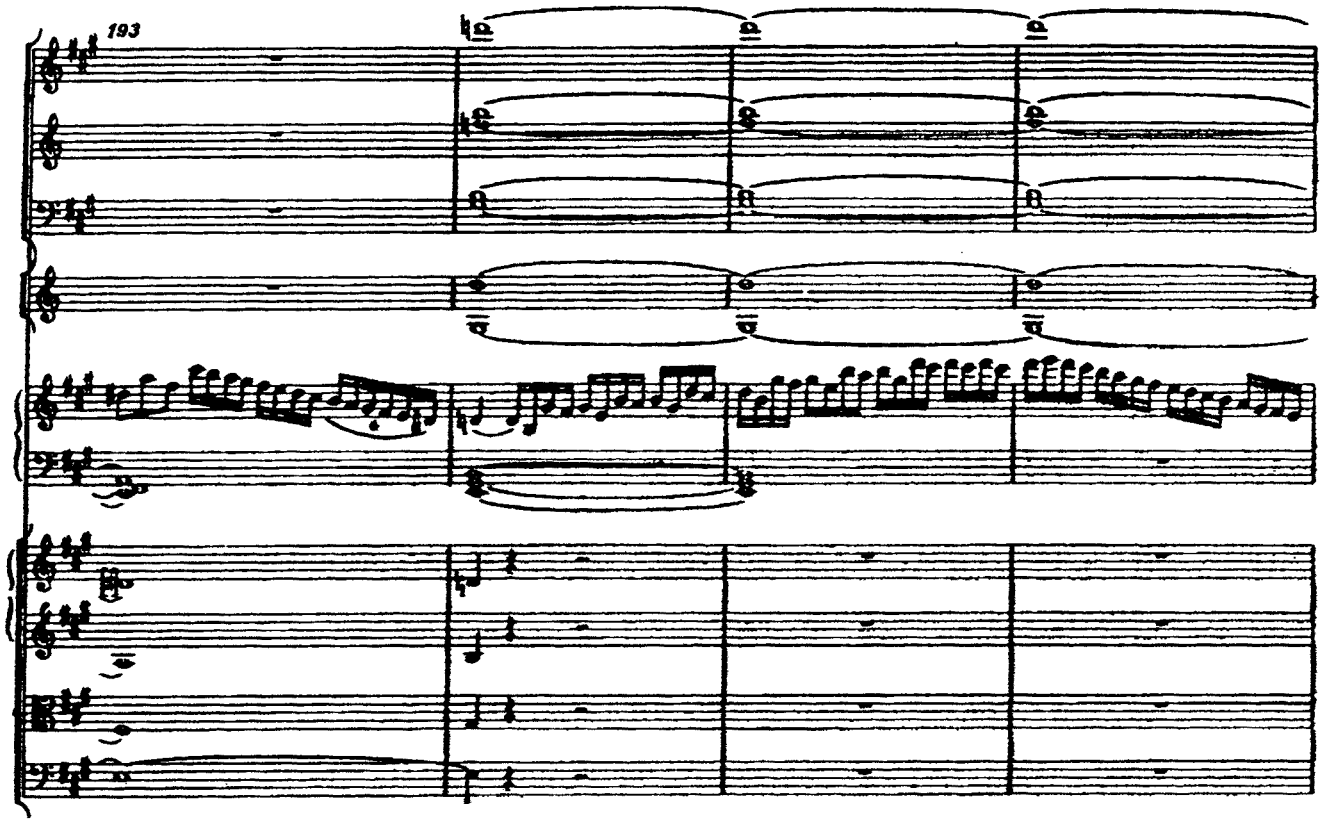

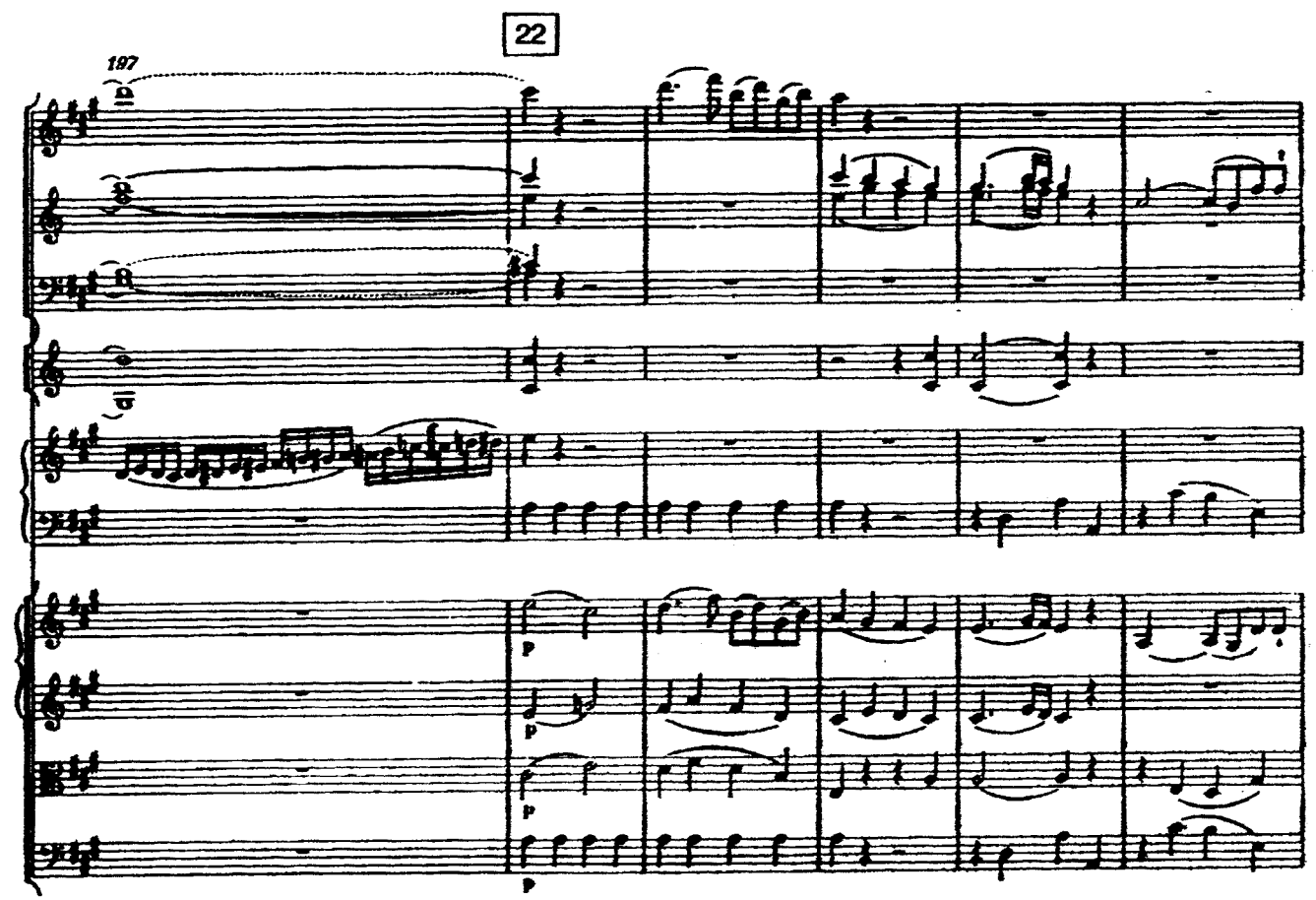

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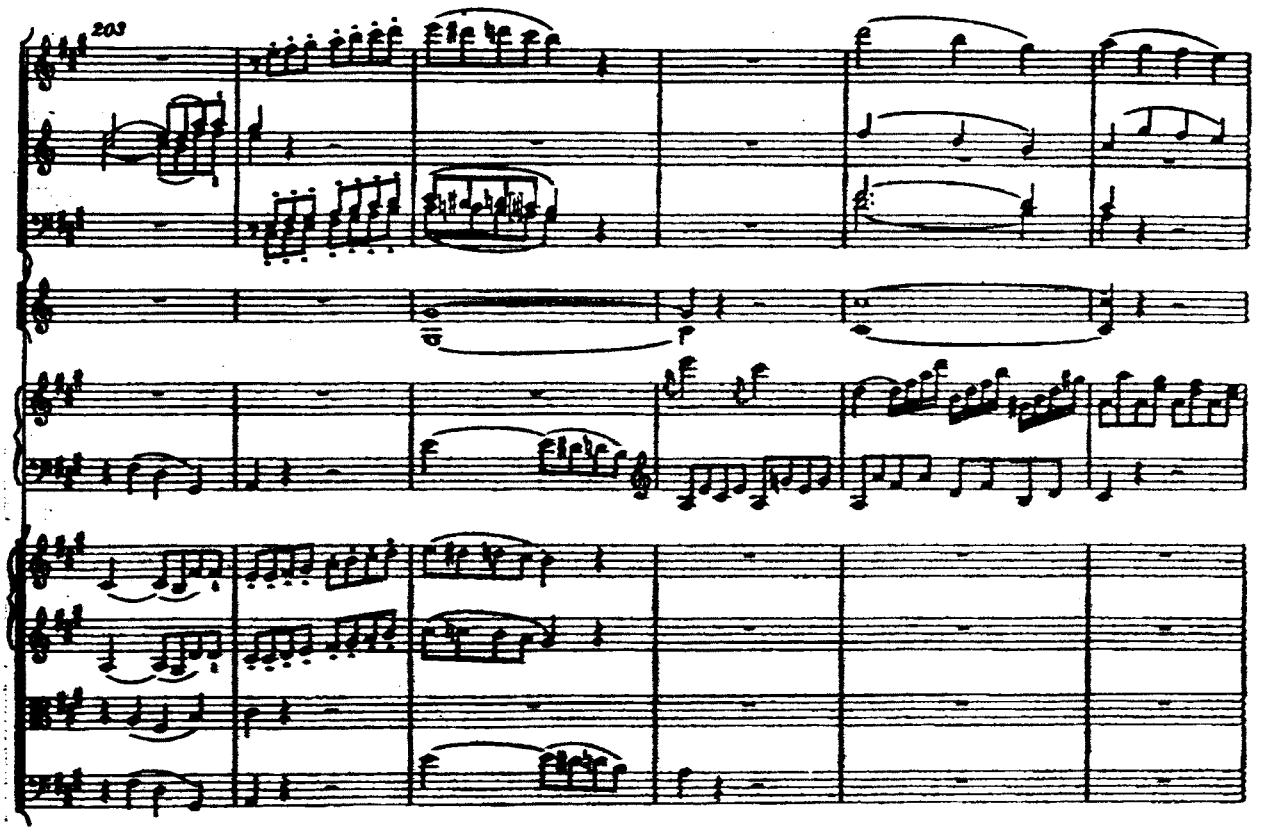

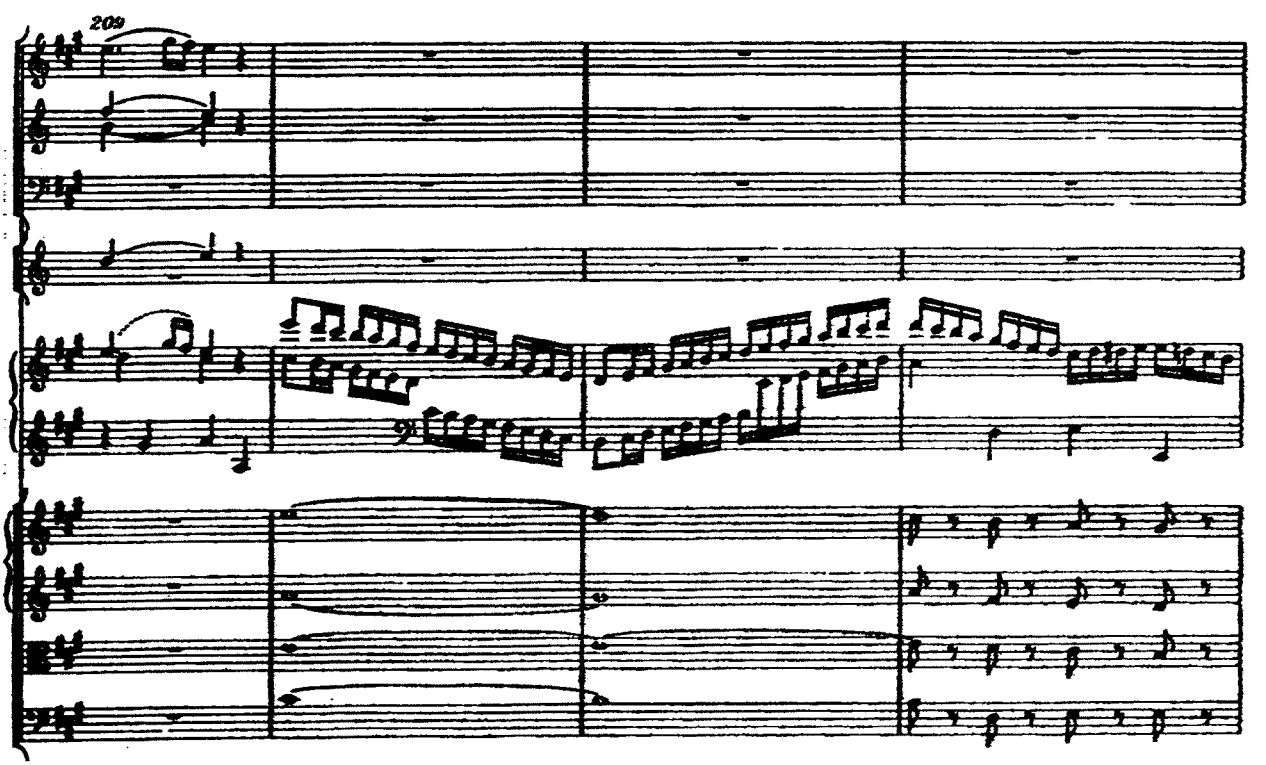

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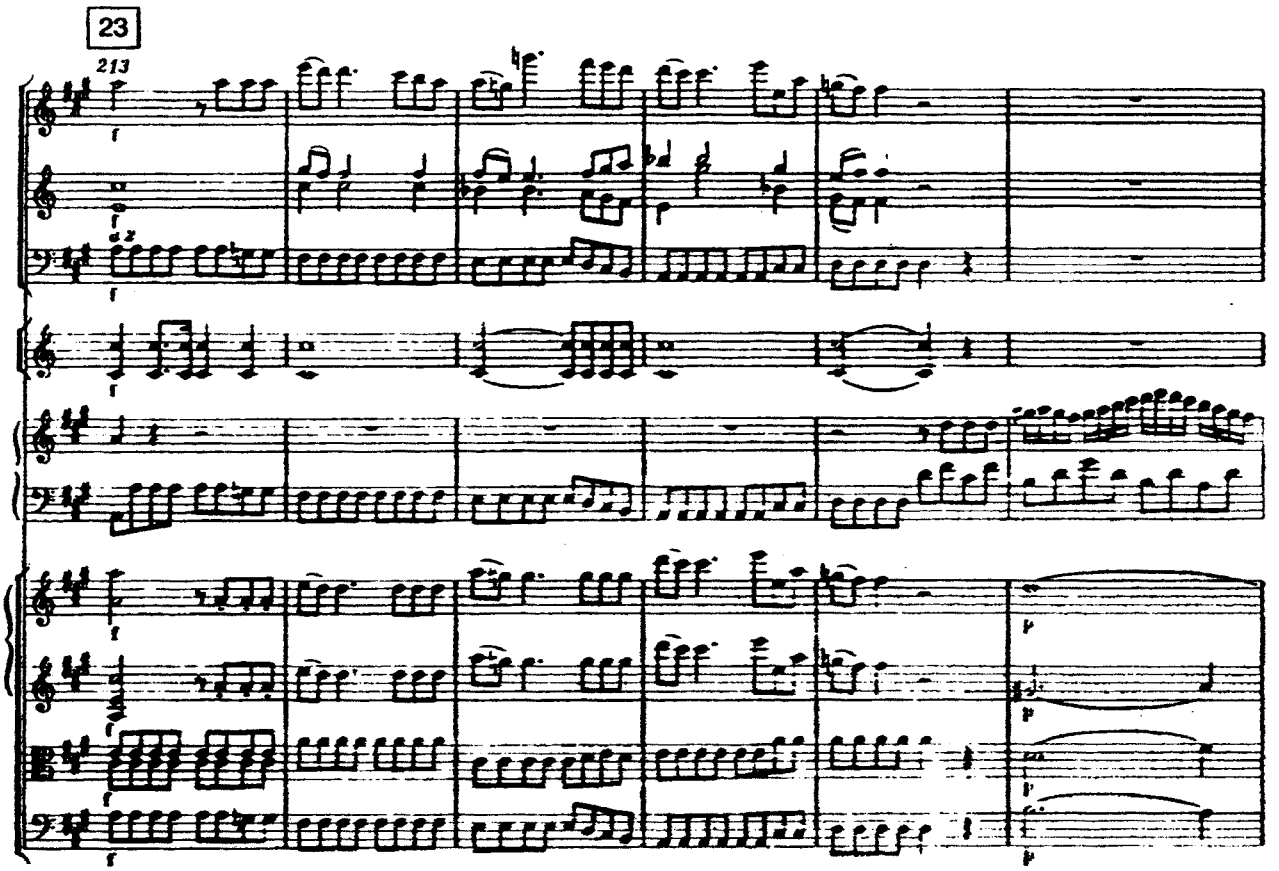

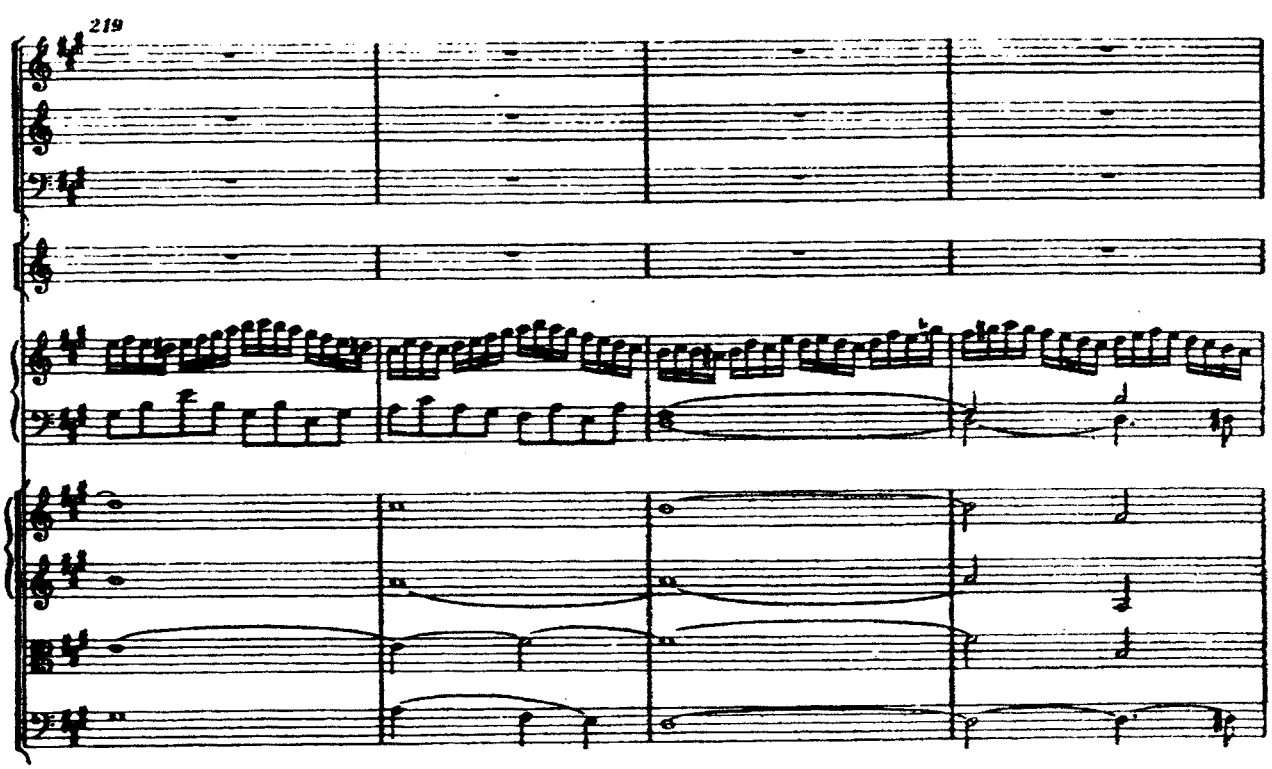

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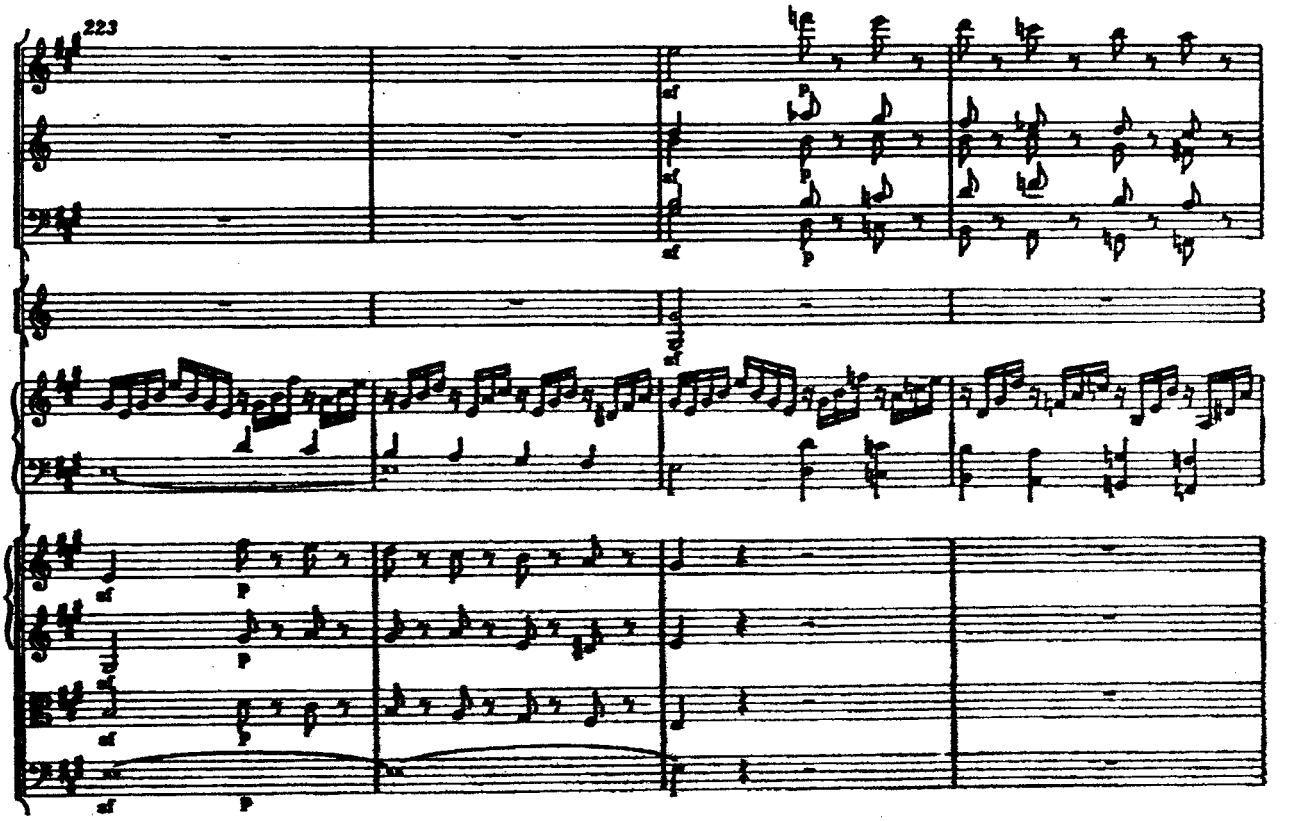

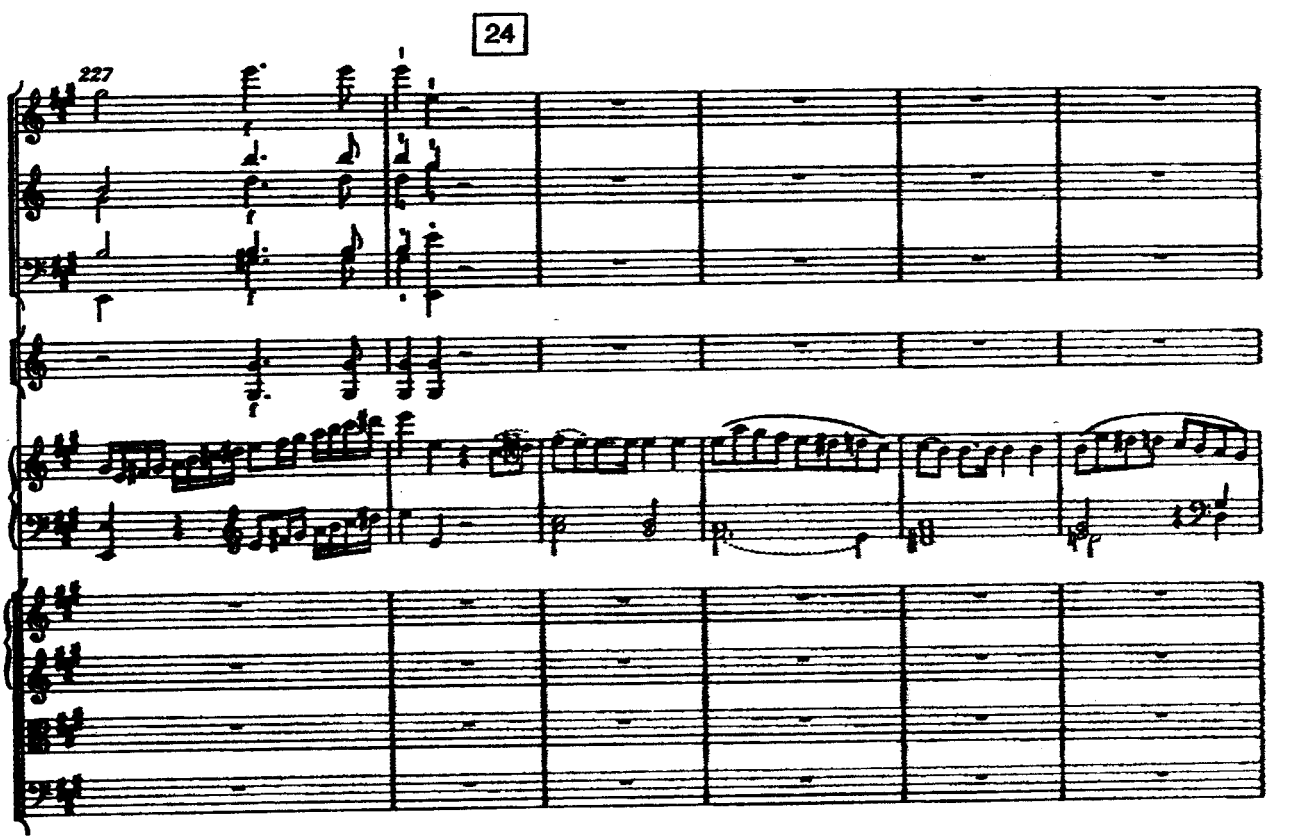

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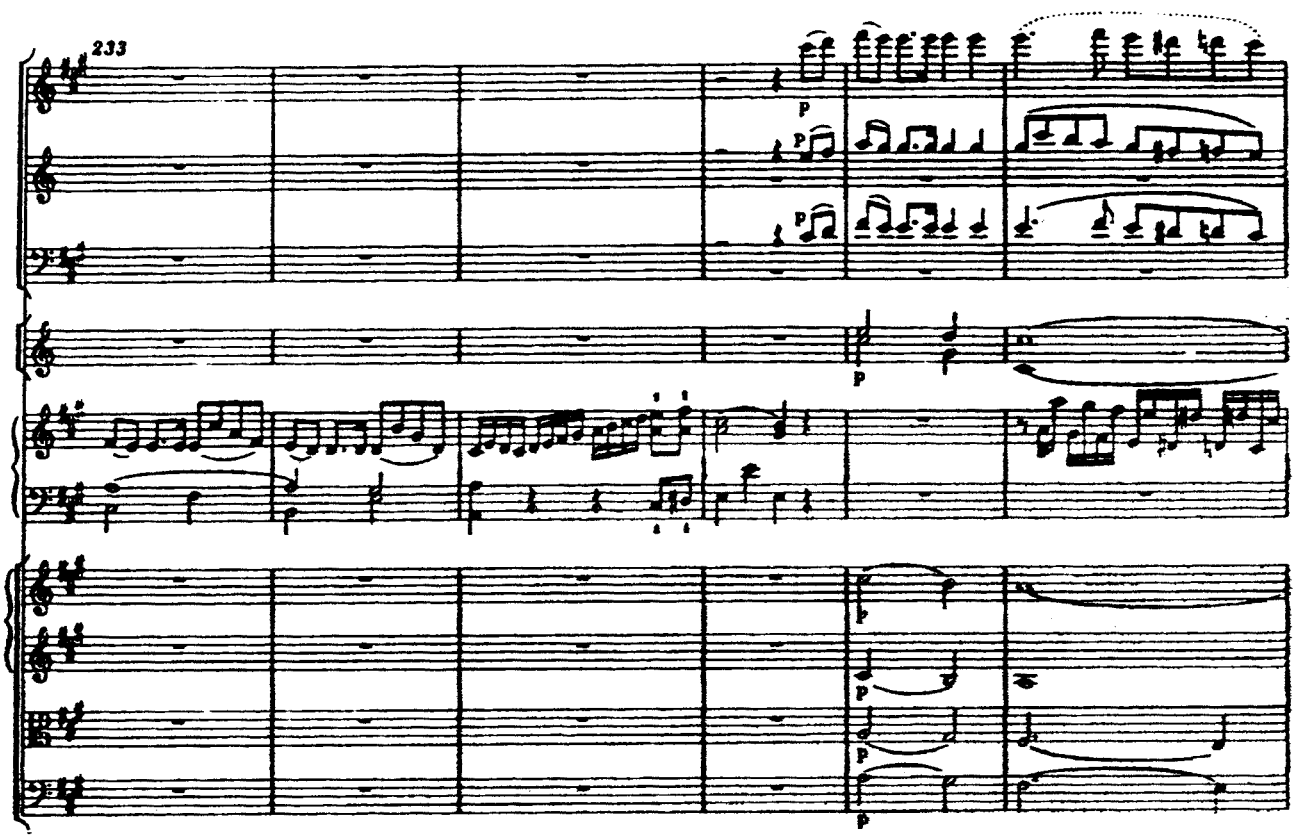

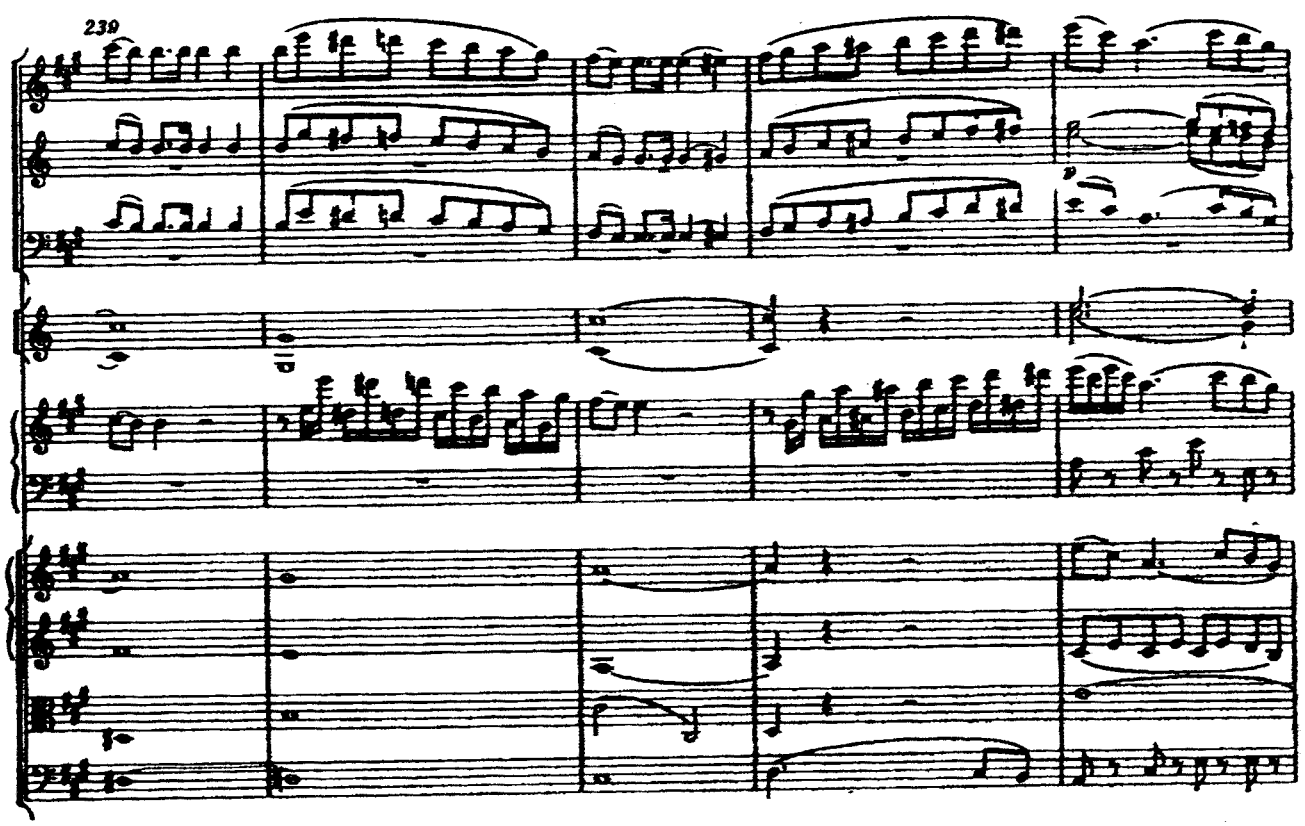

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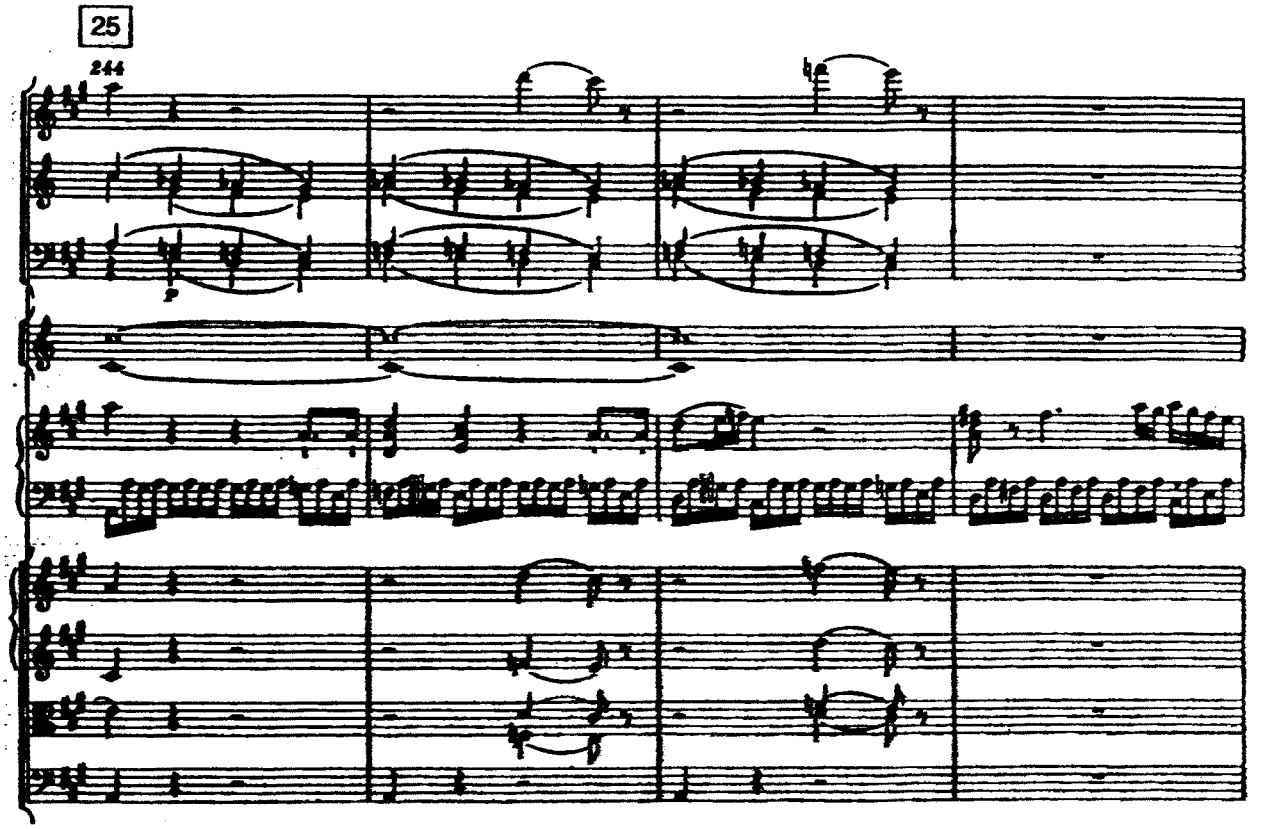

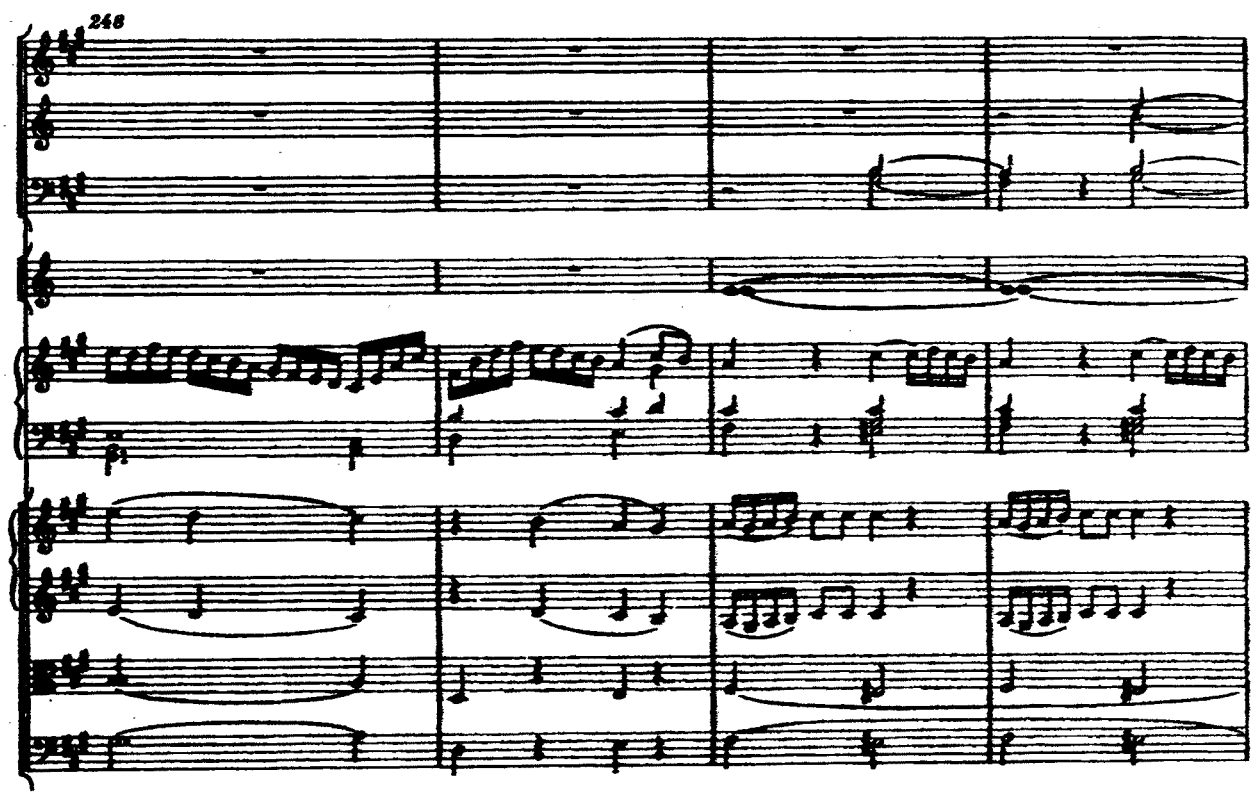

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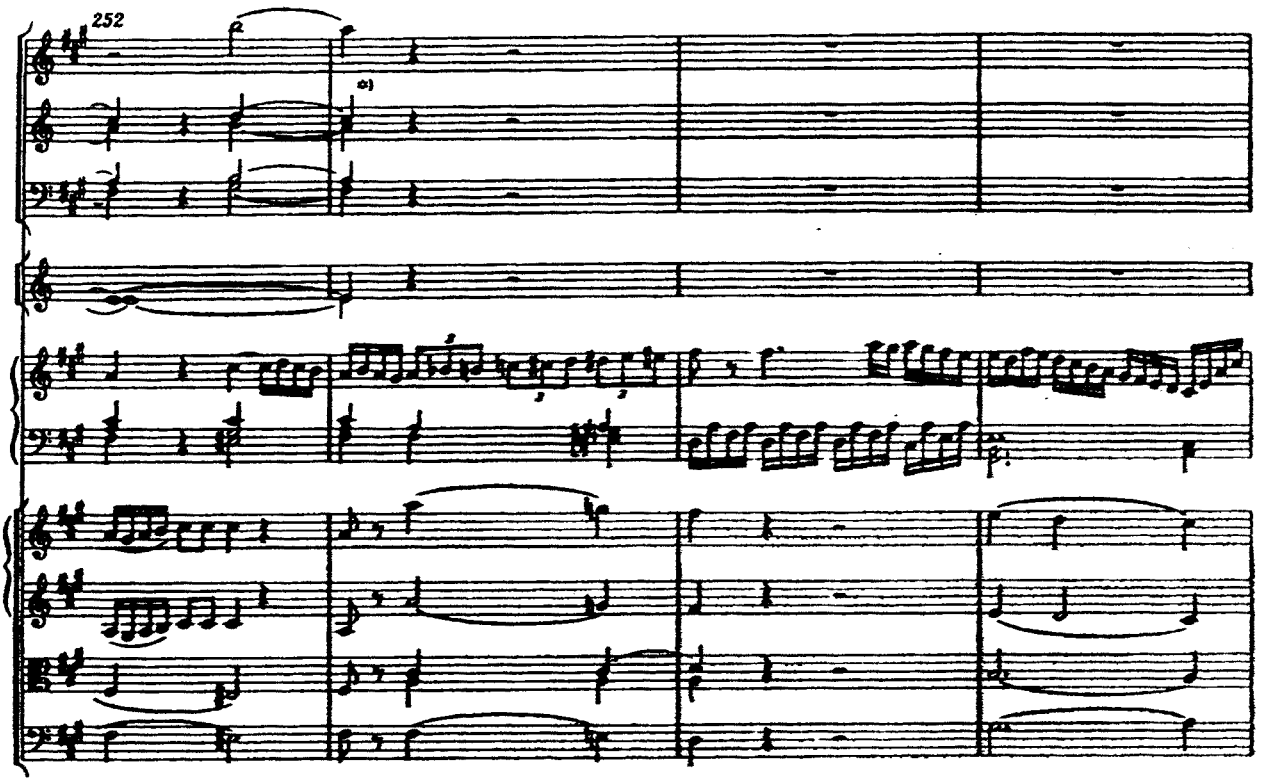

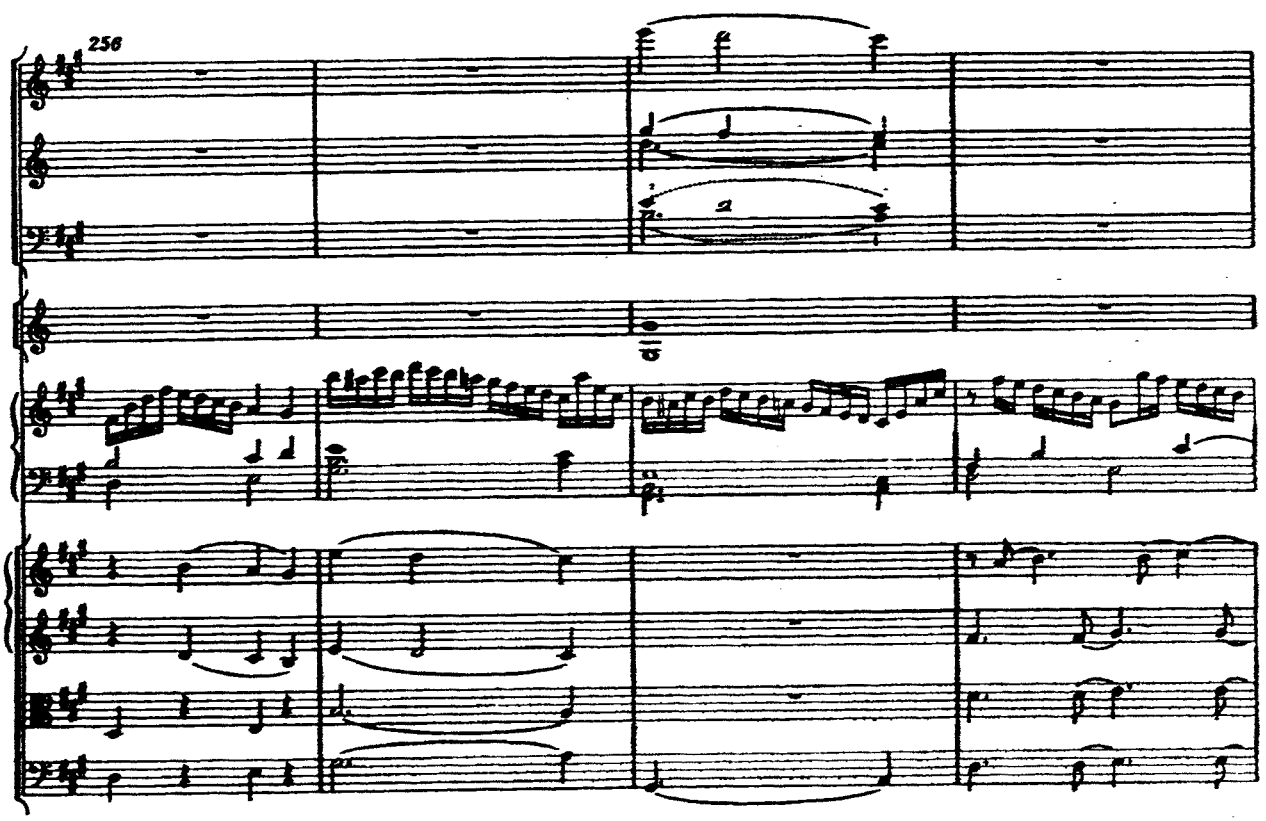

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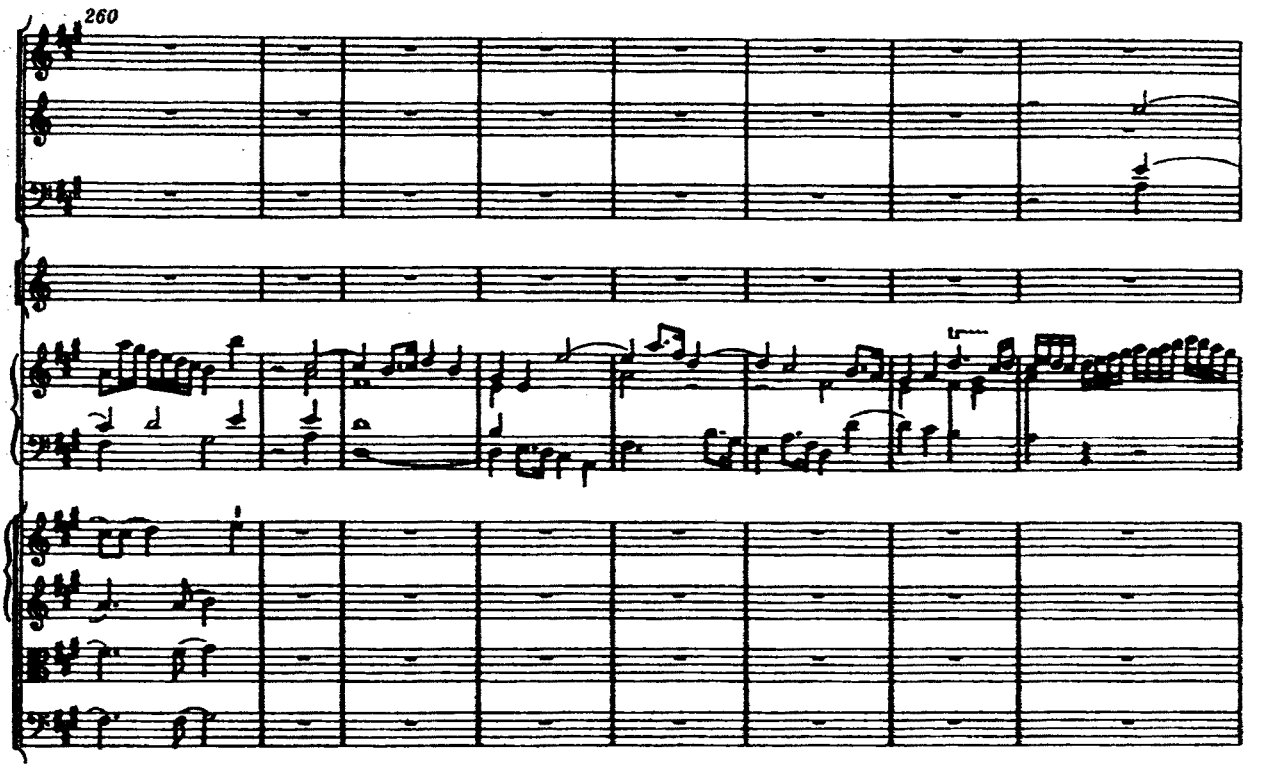

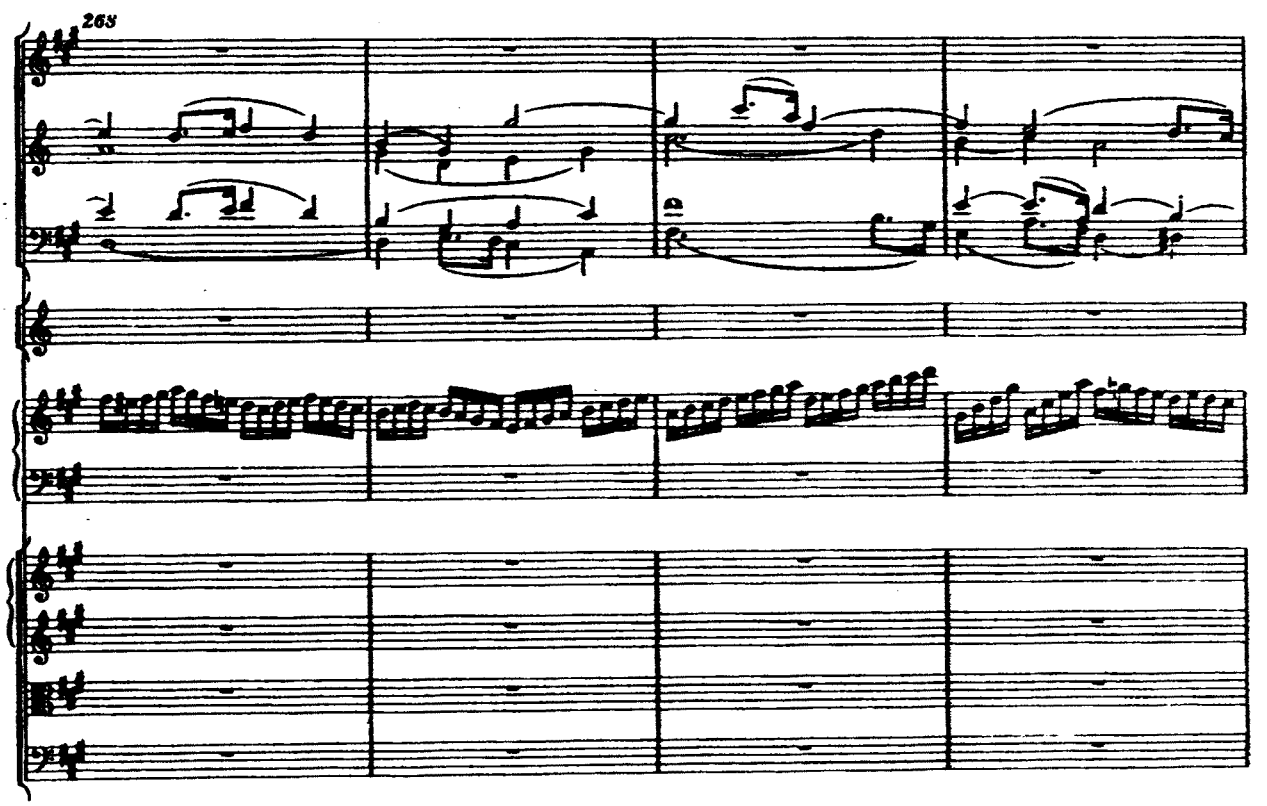

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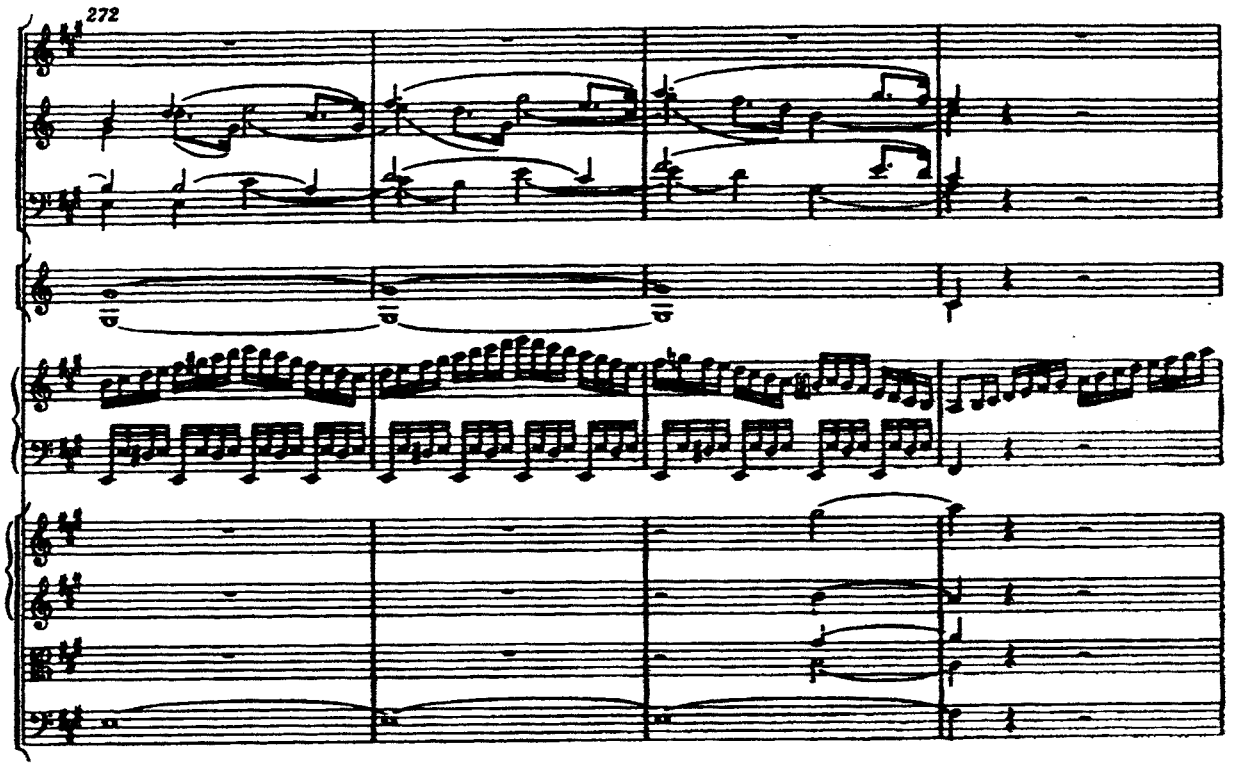

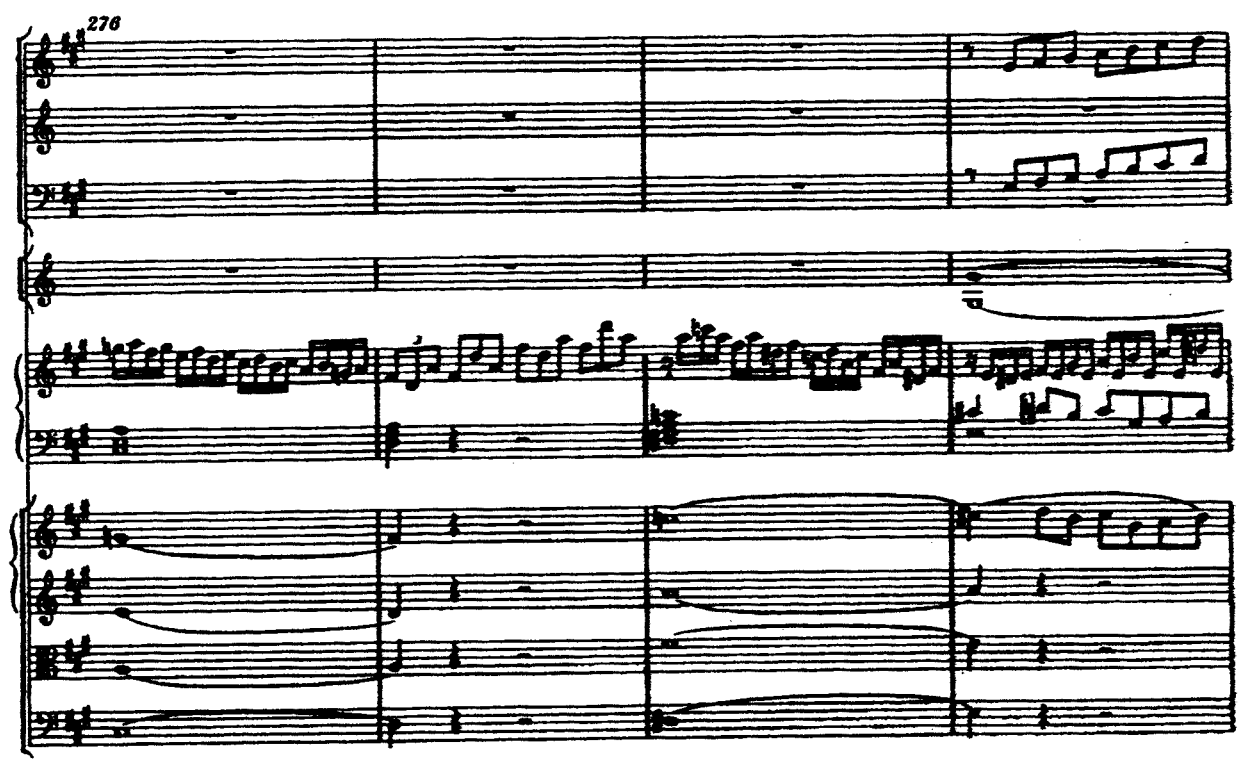

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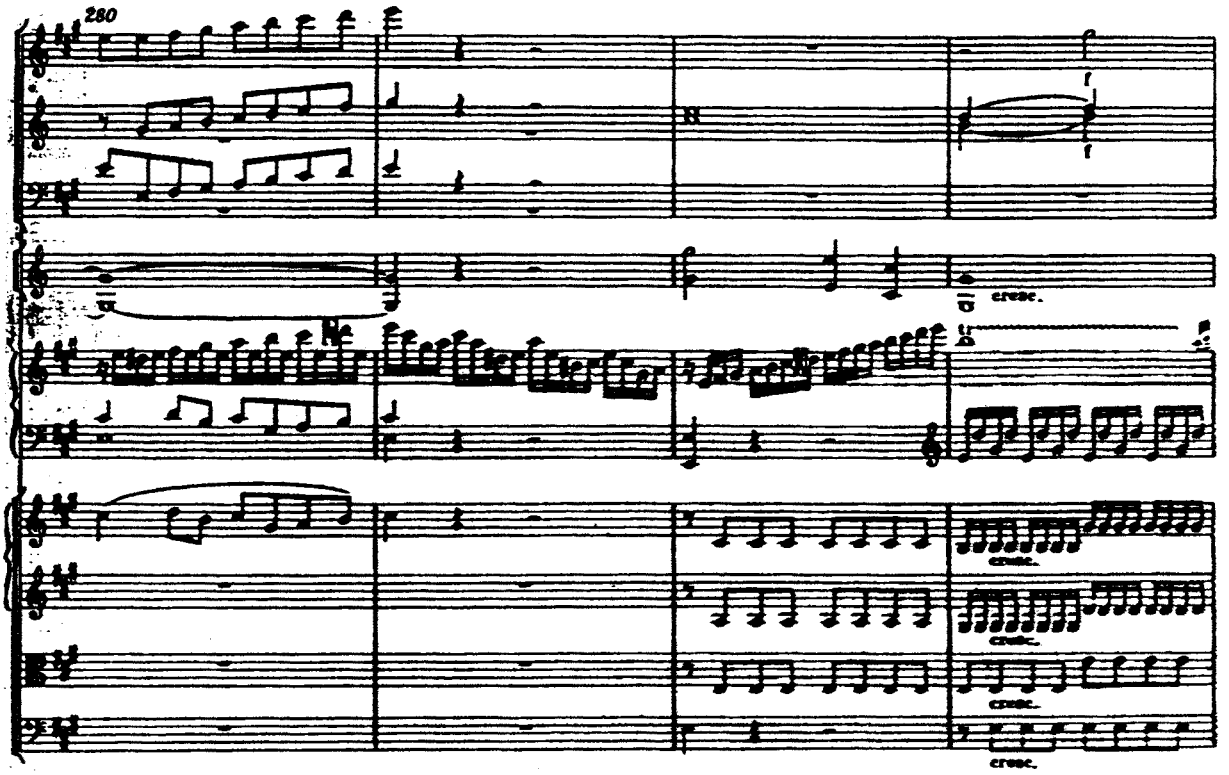

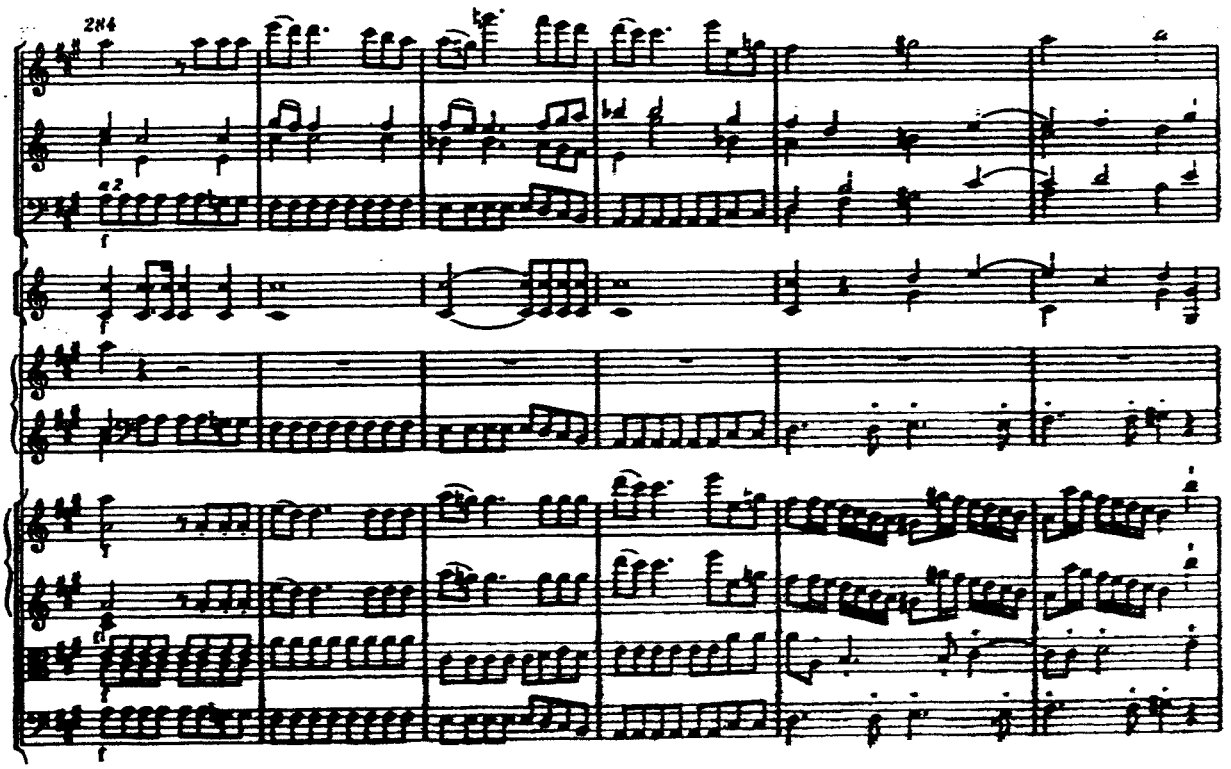

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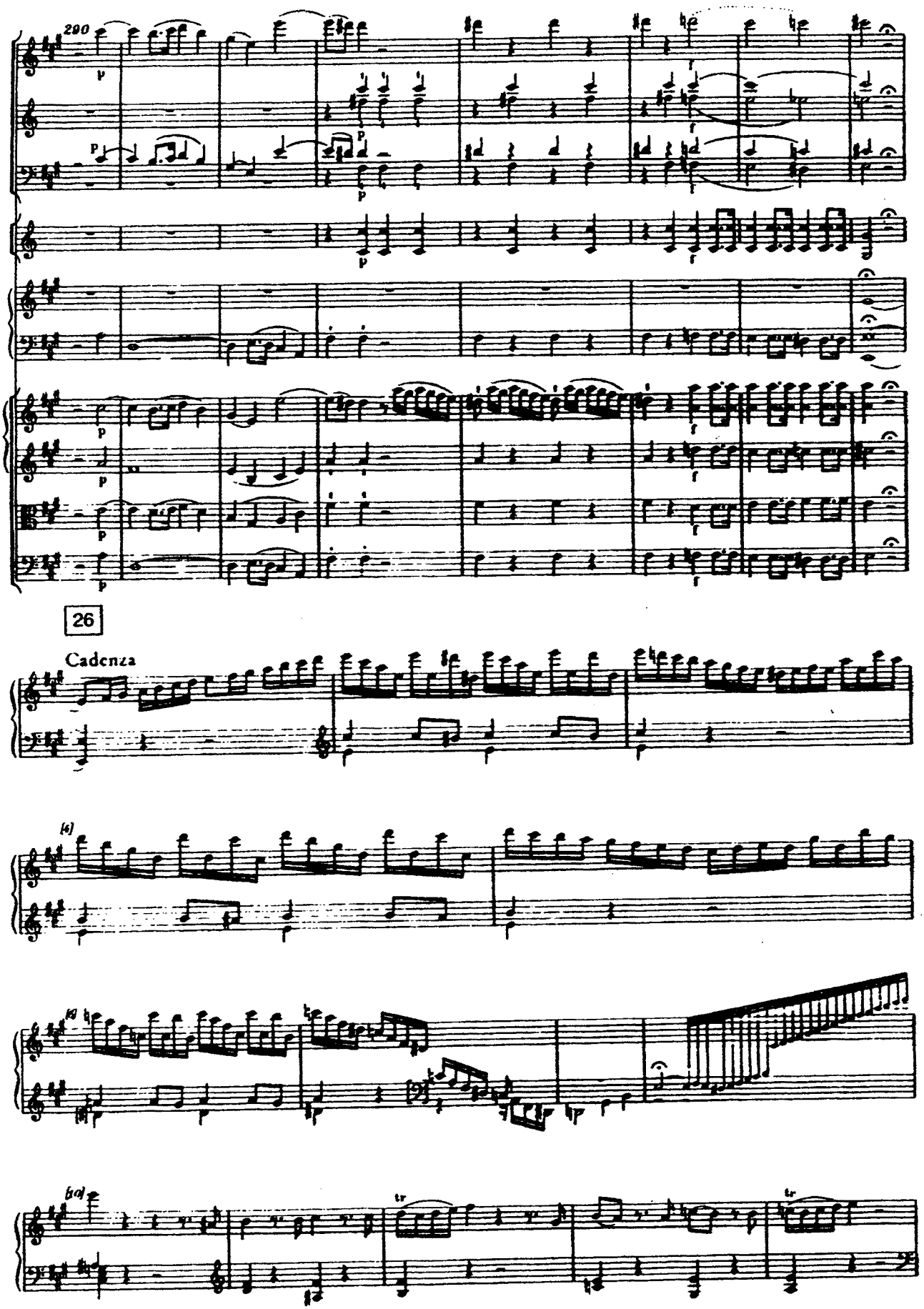

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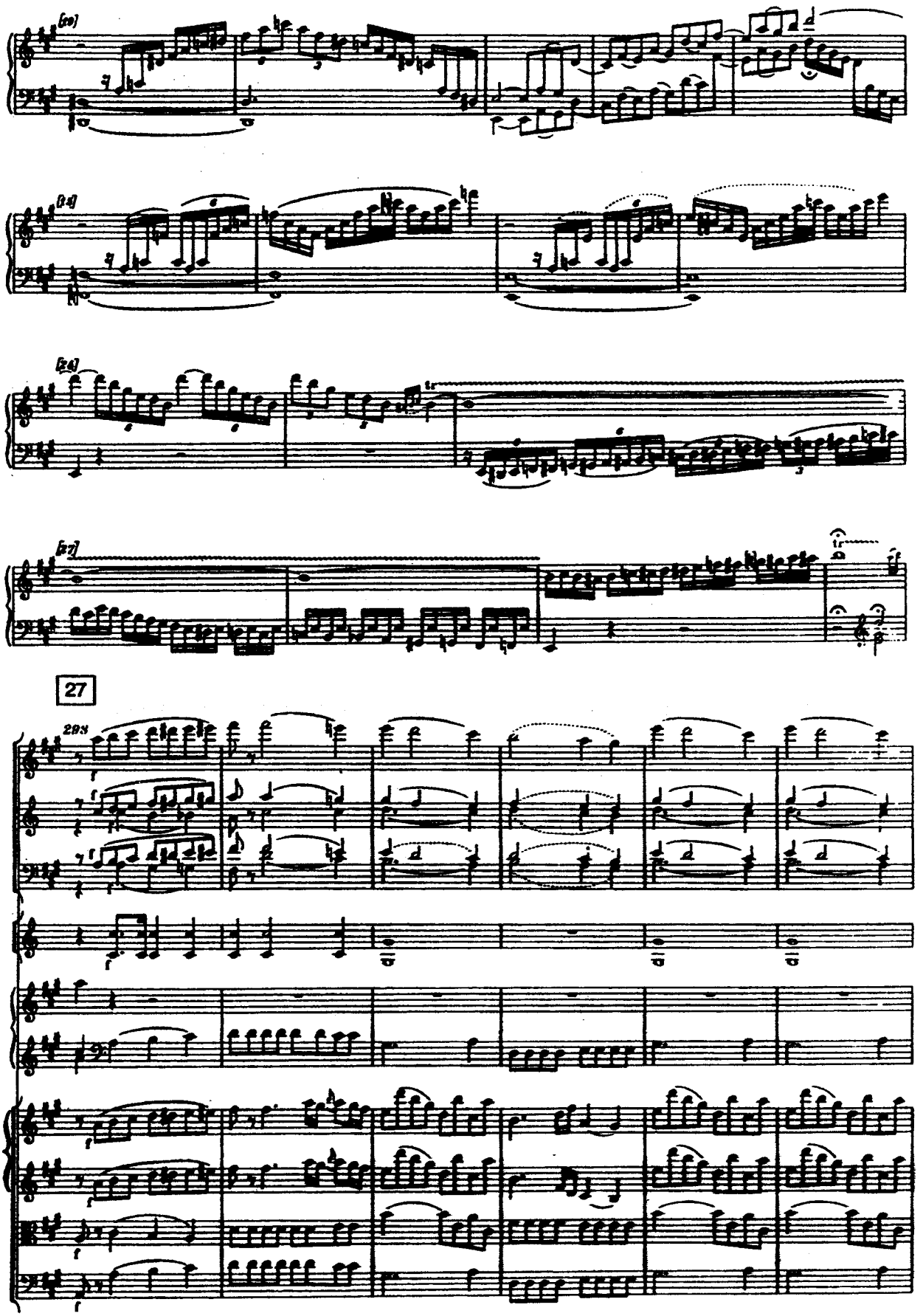

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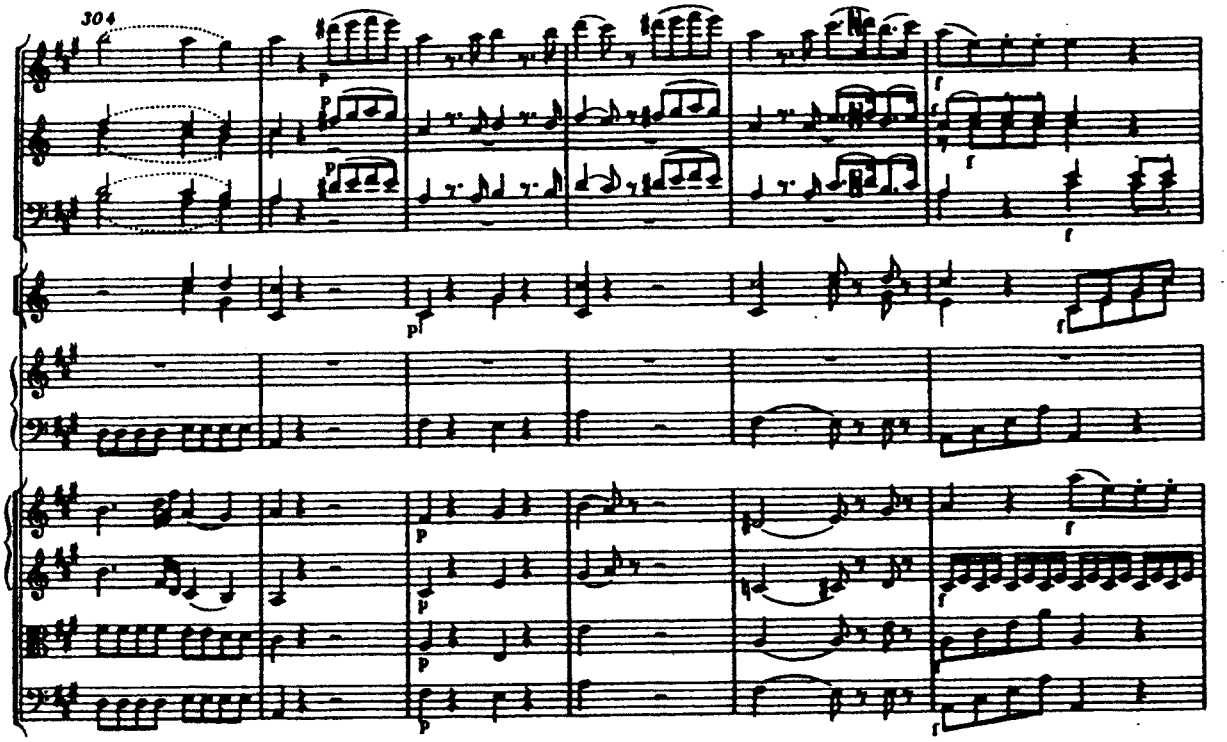
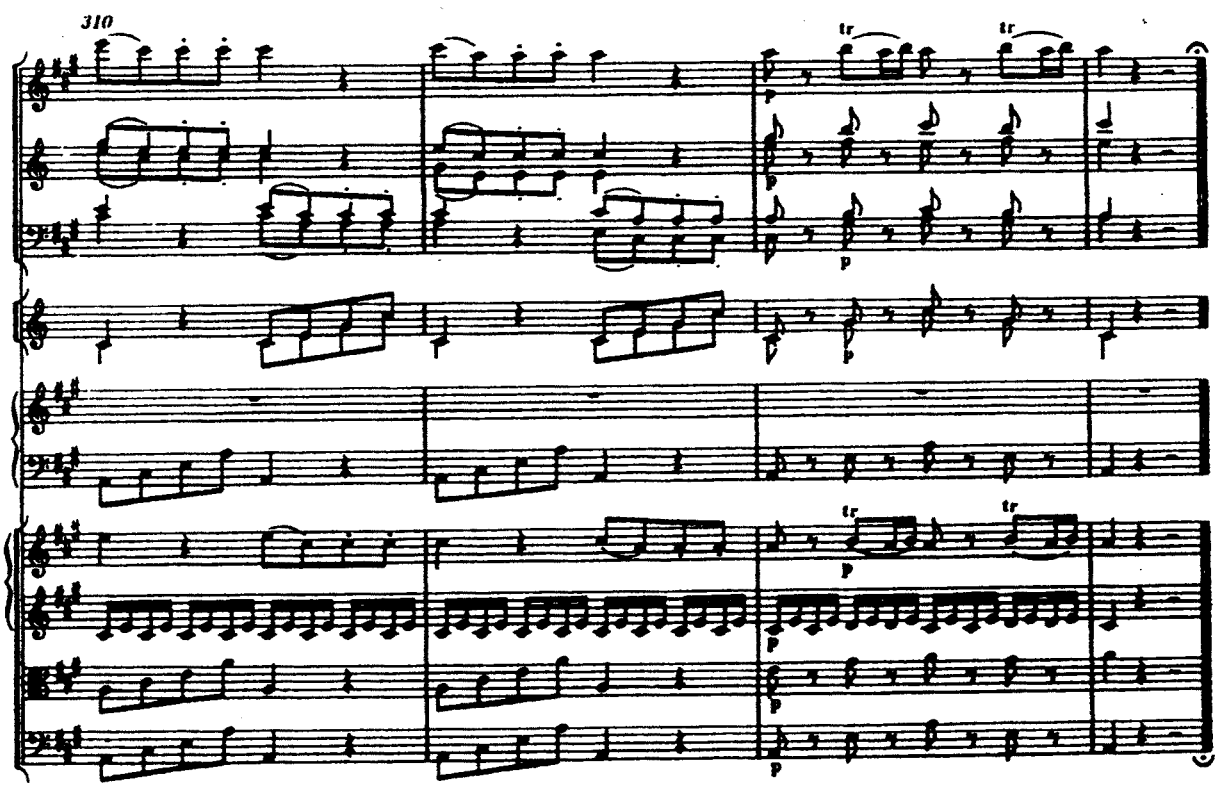




Skenováno pro studijní účely

Mozart composed K. 488, the twenty-third of his piano concertos, in 1786. The first movement's opening orchestral section of sixty-six measures displays both the thematic variety of a sonata-form exposition and several elements of the Baroque concerto ritornello. It has the thematic variety and the orchestral color—particularly in beautiful passages for the wind choir alone—of the symphonic exposition. But it is in a single key and it contains a transitional tutti (measures 18 to 30) that reappears in various keys in the course of the movement, like a Baroque ritornello. Maintaining the ritornello results in a version of sonata form that actually has two expositions, one orchestral and one solo with orchestra. (J. C. Bach had employed a similar procedure in his Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5 [NAWM 93]). The movement may be schematized as follows:

Section:	Exposition									
Tonal center:	Tonic						Dominant			
Instruments:	Strings				Solo with orchestra					
Themes:	P	T Tutti	S	KT	P		TT	S	K	TT
Measure:	*1*	*18*	*30*	*46*	*67*		*82*	*98*	*114*	*137*

Development		Recapitulation						
Modulatory	Dominant	Tonic						
Solo with strings							Solo	Orchestra
New material	Short cad.	P	TT	S	K	TT	Cadenza	KT
143	*189*	*198*	*213*	*228*	*244*	*284*	*297*	*298*

Note: P = primary group; S = secondary group; KT = closing tutti; TT = transitional tutti; K = closing group

The opening orchestral section presents, as in a symphonic Allegro, three thematic groups. The first is built on a graceful, symmetric eight-measure melody. The transitional tutti mentioned above then serves as a bridge to a flowing, somewhat plaintive second theme (measure 30). A stirring closing tutti (measure 46) that also recurs twice later in the movement as a second ritornello element closes this orchestral exposition, which has remained entirely in the tonic key. Now the pianist's exposition of the first theme begins (measure 67), delicately ornamented and discreetly accompanied by the orchestra. The transitional tutti of measure 18 intervenes to start a bridge passage, completed by modulatory figuration in the piano, and arrives at E major, the key of the second theme (measure 98), which the soloist now takes up. The material of the orchestral closing section is then adapted to the piano (measure 114), and the exposition is closed by a restatement of the transitional tutti, now in the dominant.

Skenováno pro studijní účely

In the section that follows the exposition, rather than developing ideas presented earlier, Mozart offers a dialogue between the piano and the winds based on new material. This section makes excursions into several alien keys—E minor, C major, F major—culminating in a twenty-measure pedal point on the dominant.

In the recapitulation, the transitional tutti returns once again as the head of the bridge passage (measure 213). It is heard yet again (measure 284)—with a dramatic interruption by the new theme of the "development"—as the orchestra reaches the most suspenseful moment of the concerto, a six-four chord, where it pauses. The soloist then is expected to improvise an extended cadenza. Mozart's autograph cadenza for this concerto and a number of others survive; many performers today play Mozart's or one of the cadenzas written by various composers and performers over the years. The same tutti that ended the orchestral exposition closes the movement.

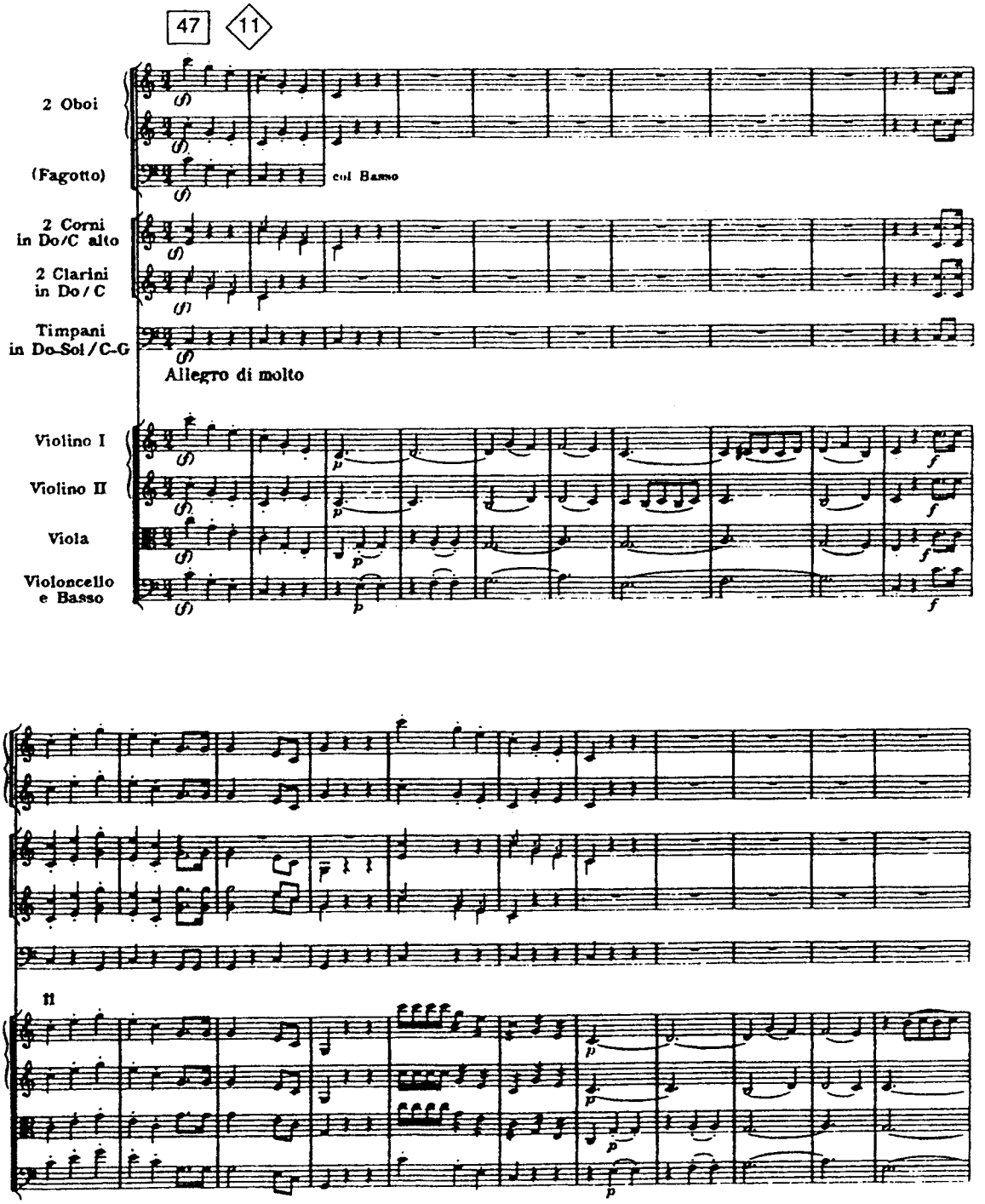
Skenováno pro studijní účely

FRANZ JOSEPH HAYDN (1732–1809)

94

Symphony No. 56 in C Major, Hob. I:56 CD 7 CD 3

Allegro di molto (first movement)



Kritische Ausgabe sämtlicher Symphonien, ed. H. C. Robbins Landon, Philharmonia No. 593, Universal Edition, 1963. Copyright 1951 by Haydn Society, Inc., Boston. International copyright secured.

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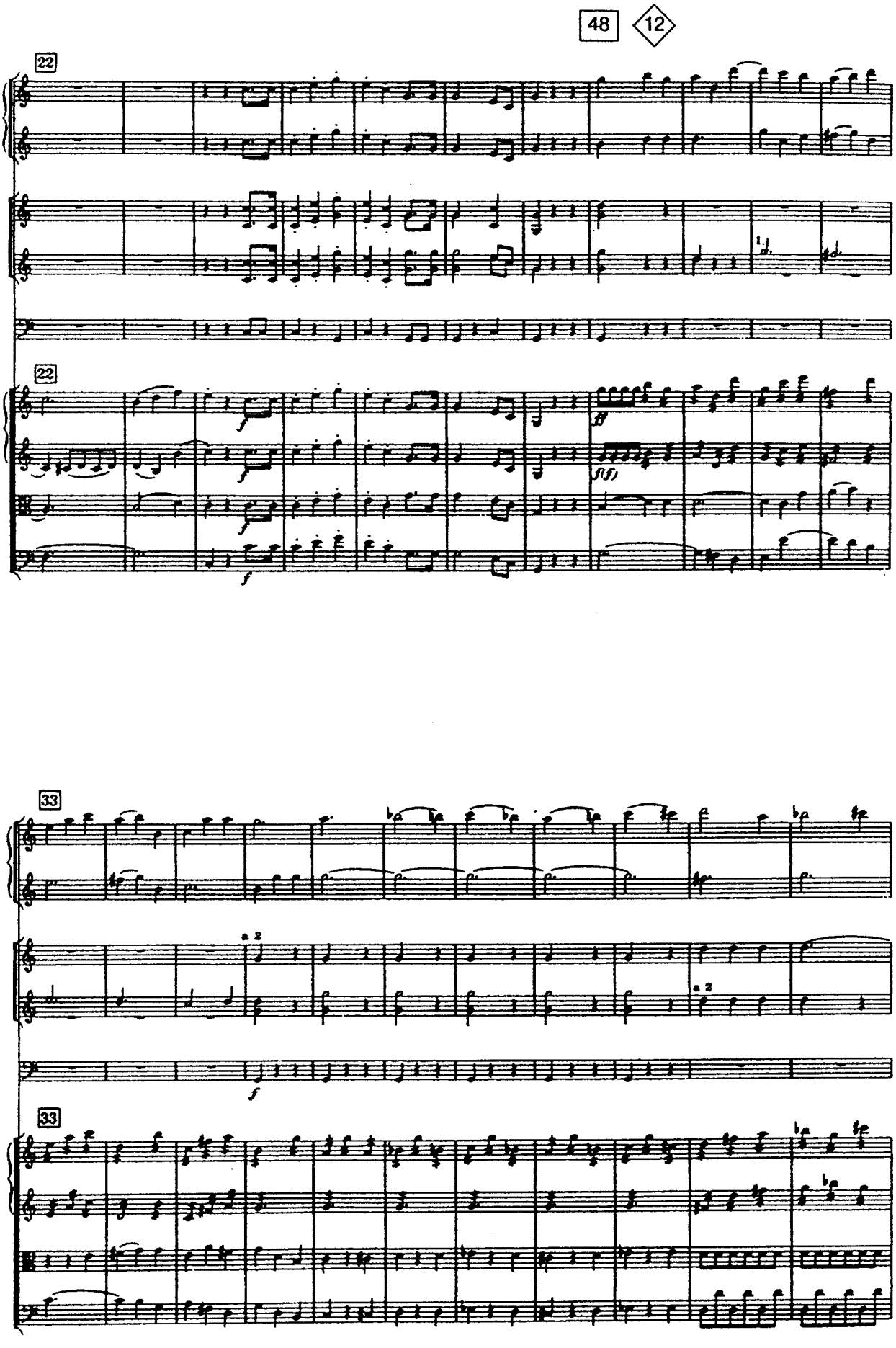

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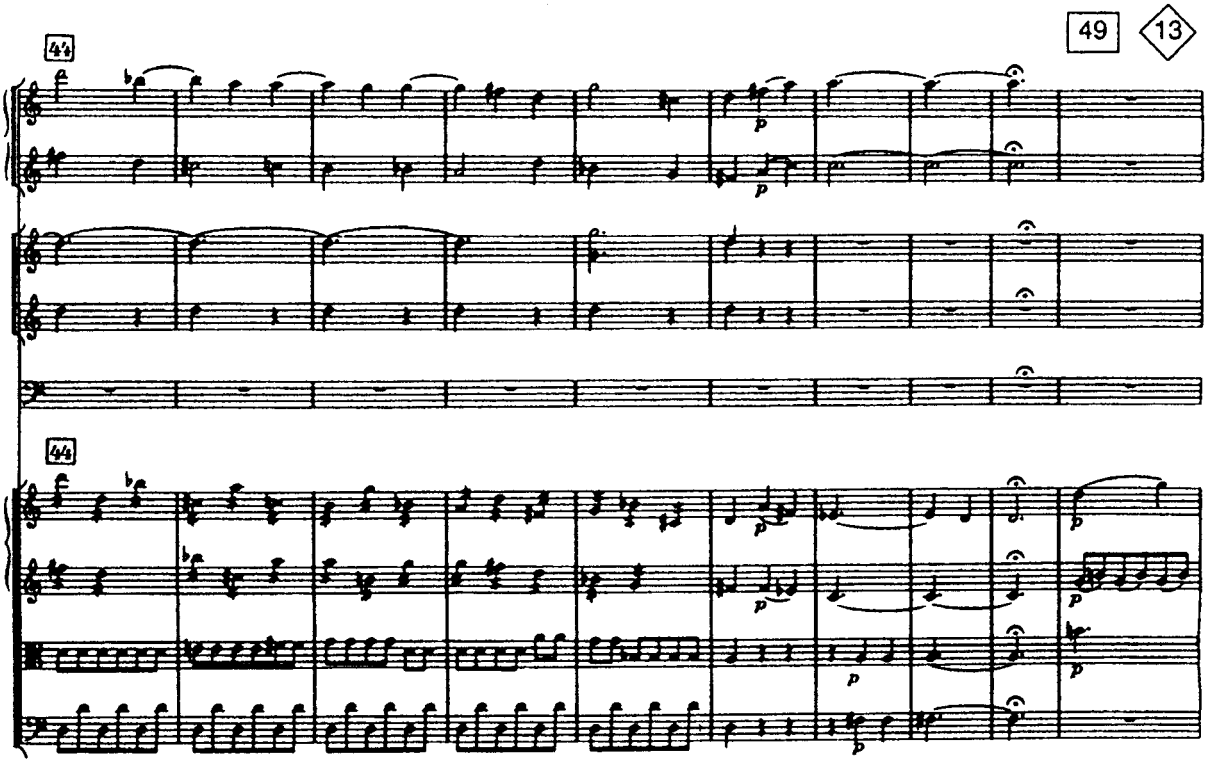

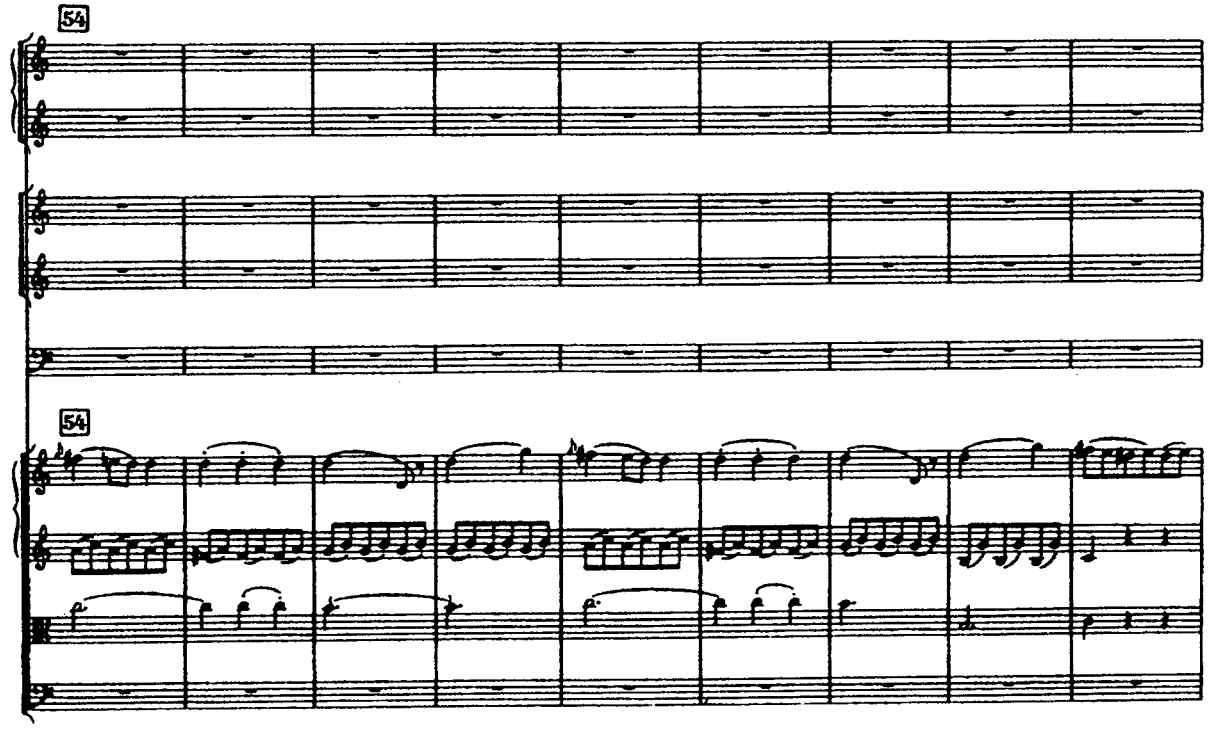

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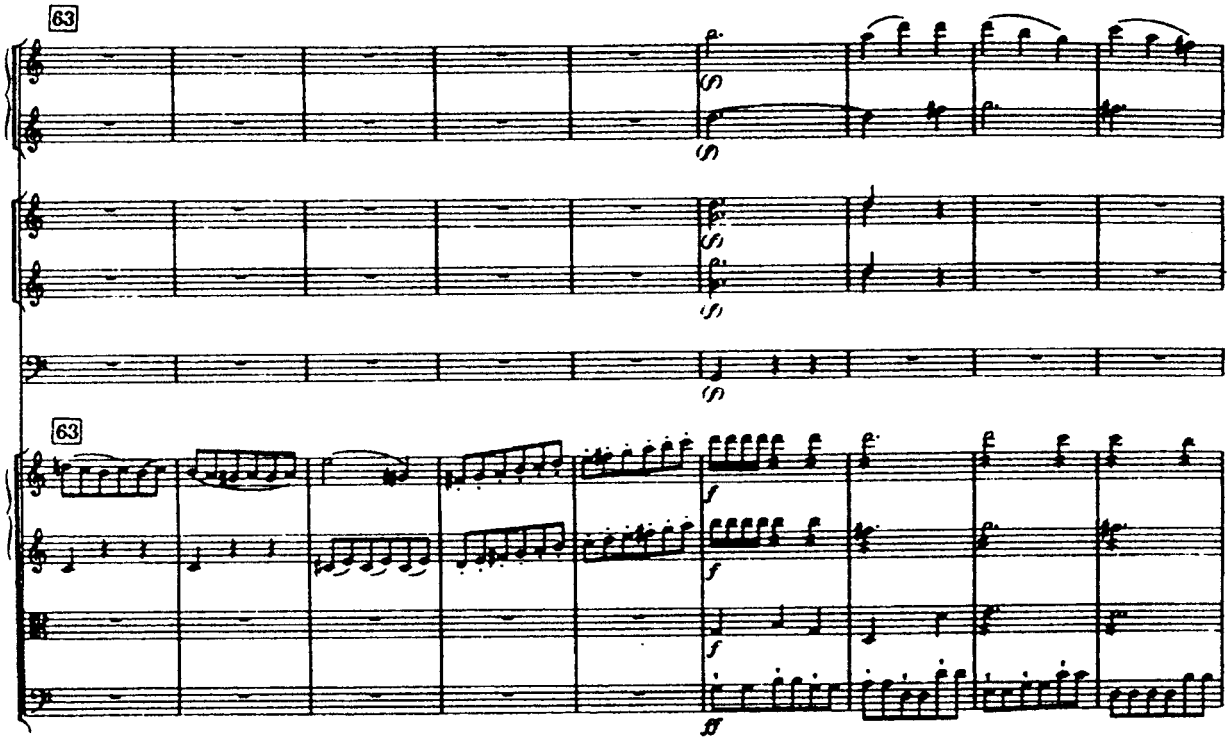

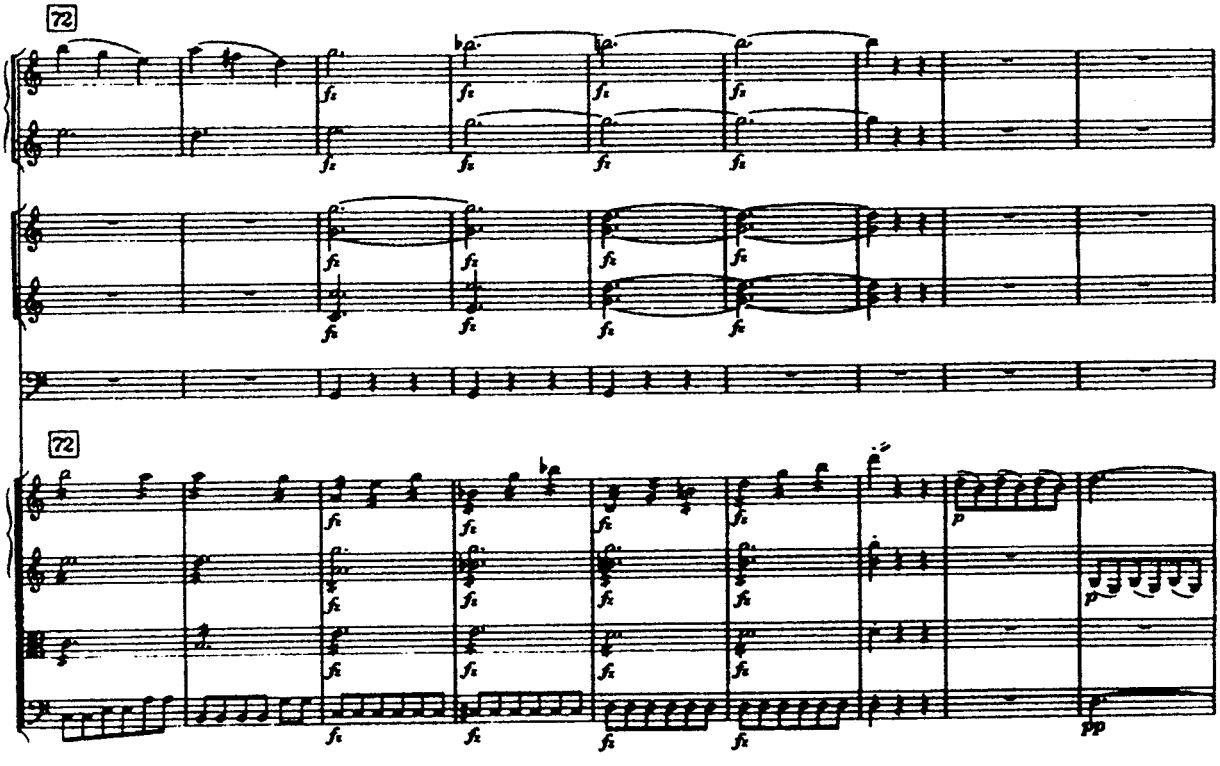

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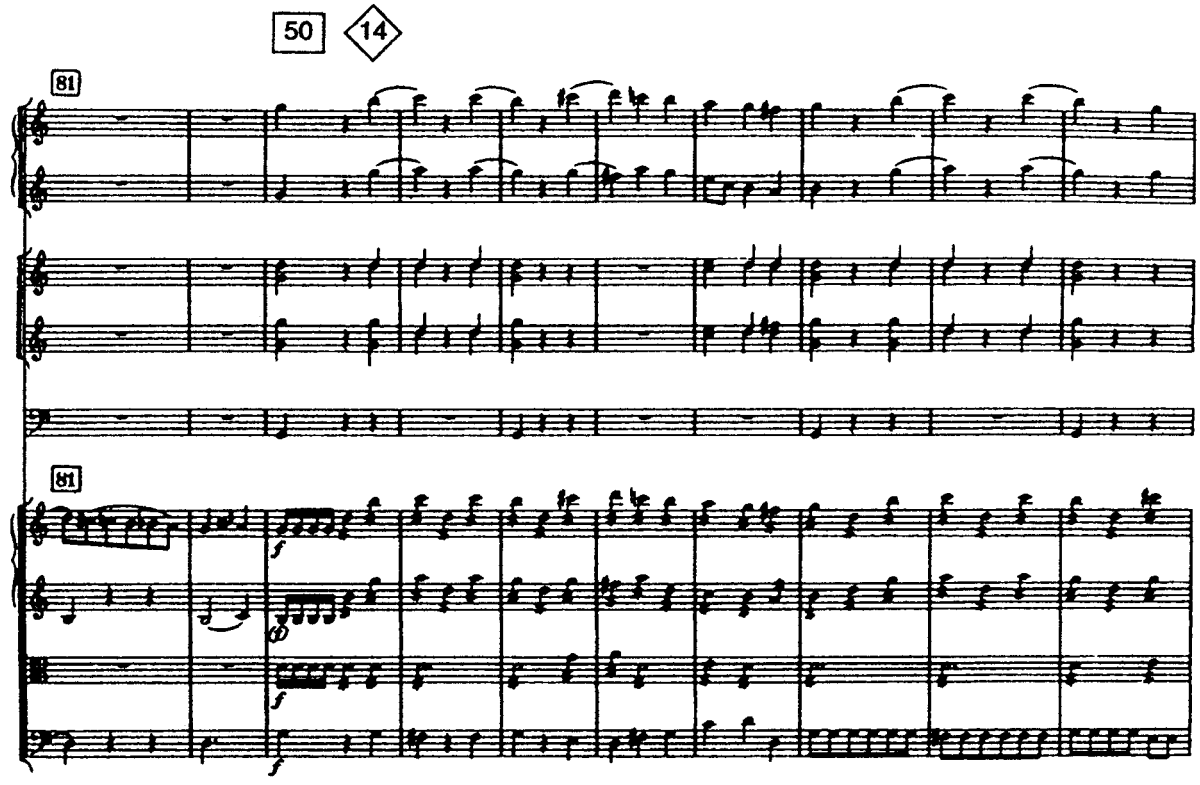

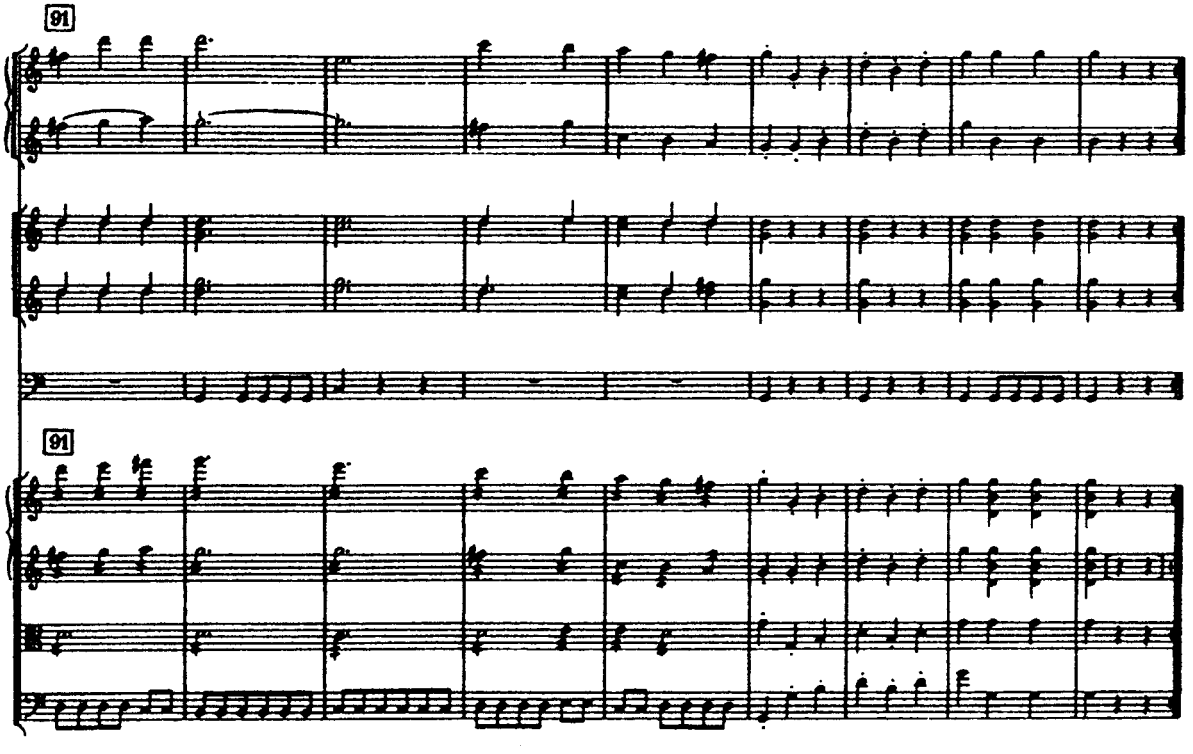

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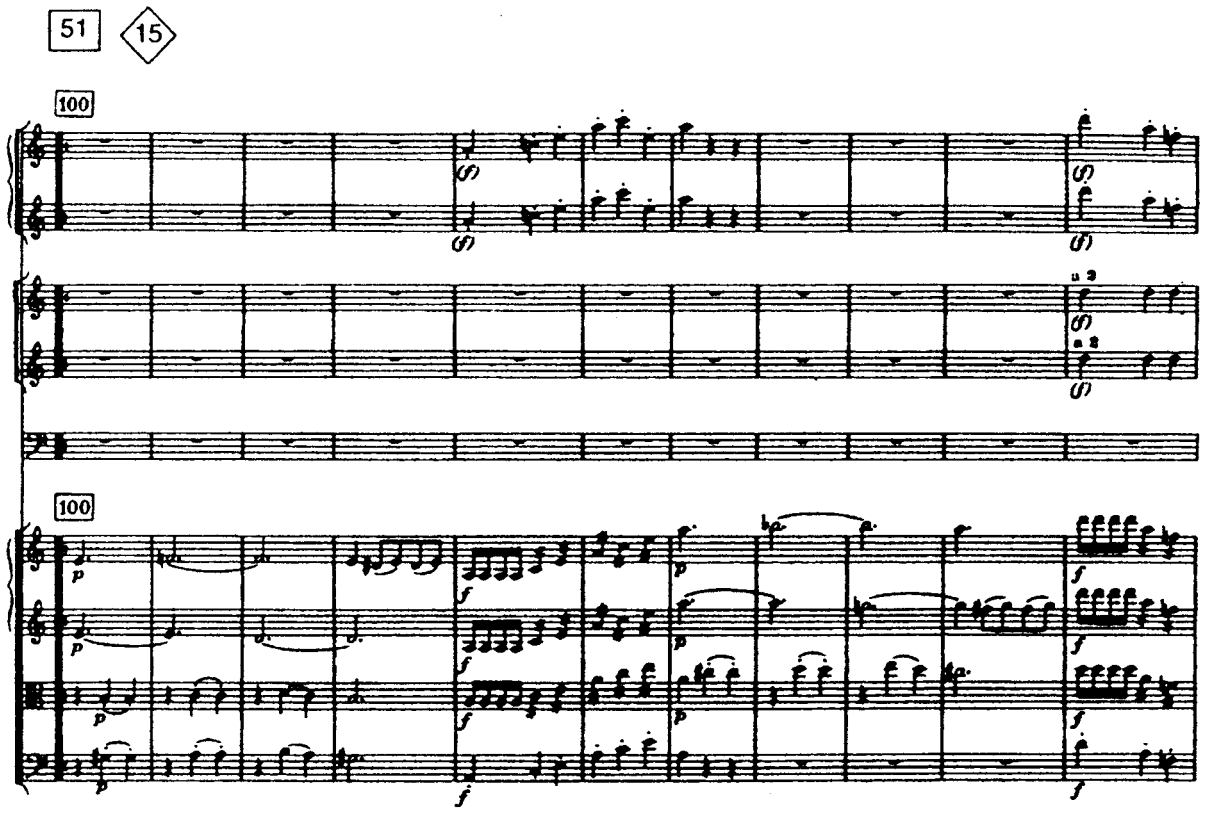

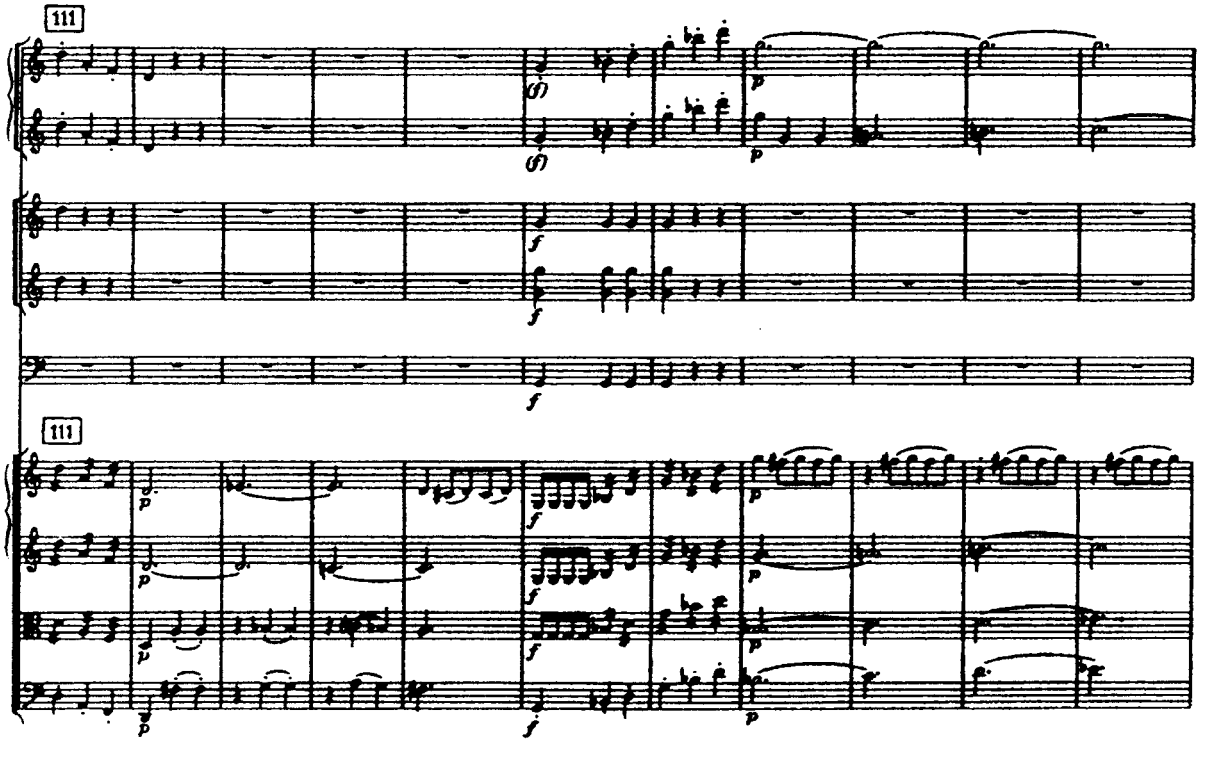

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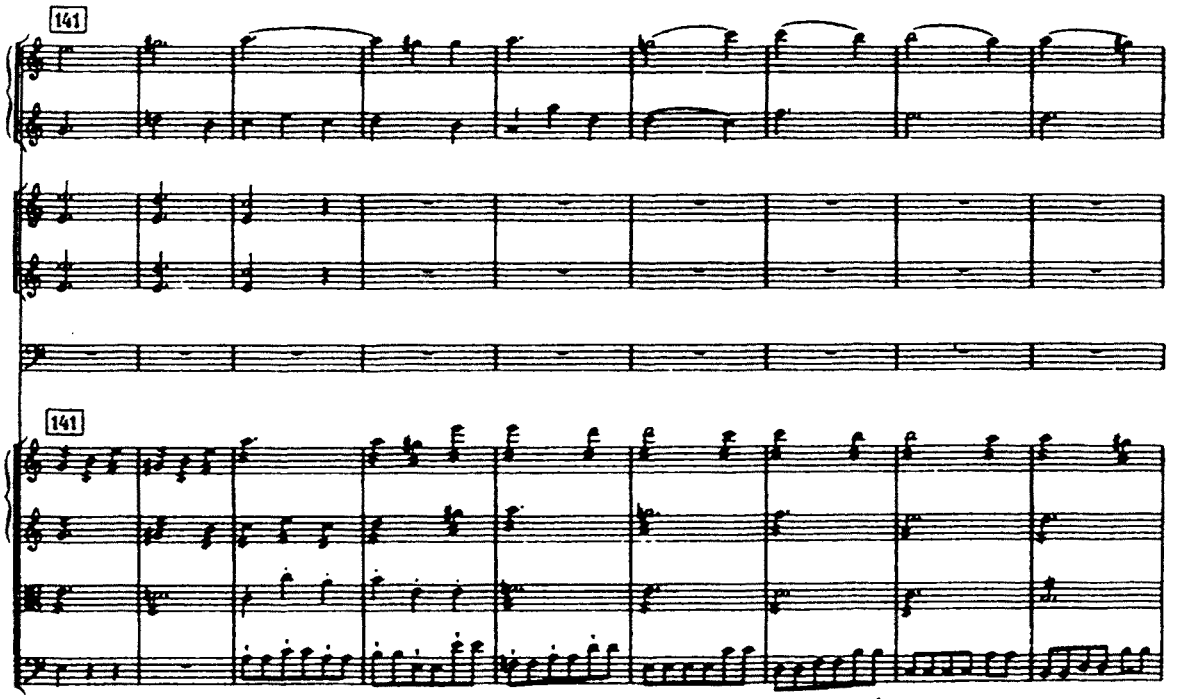

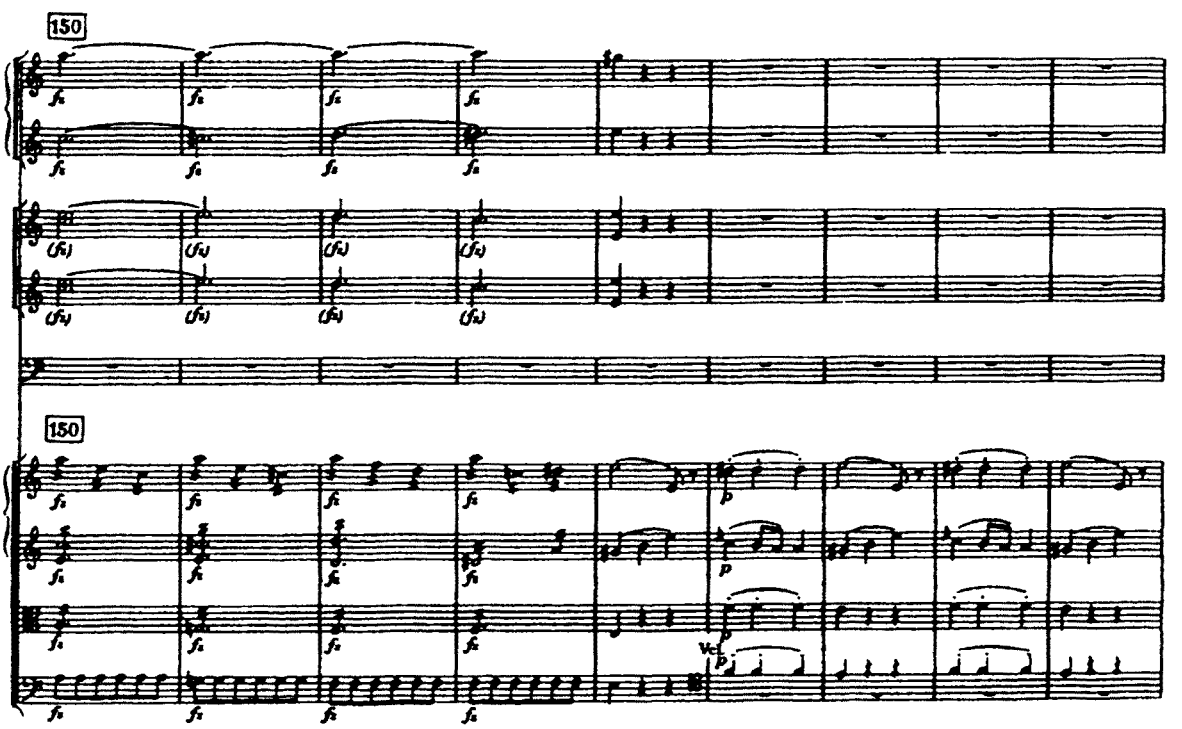

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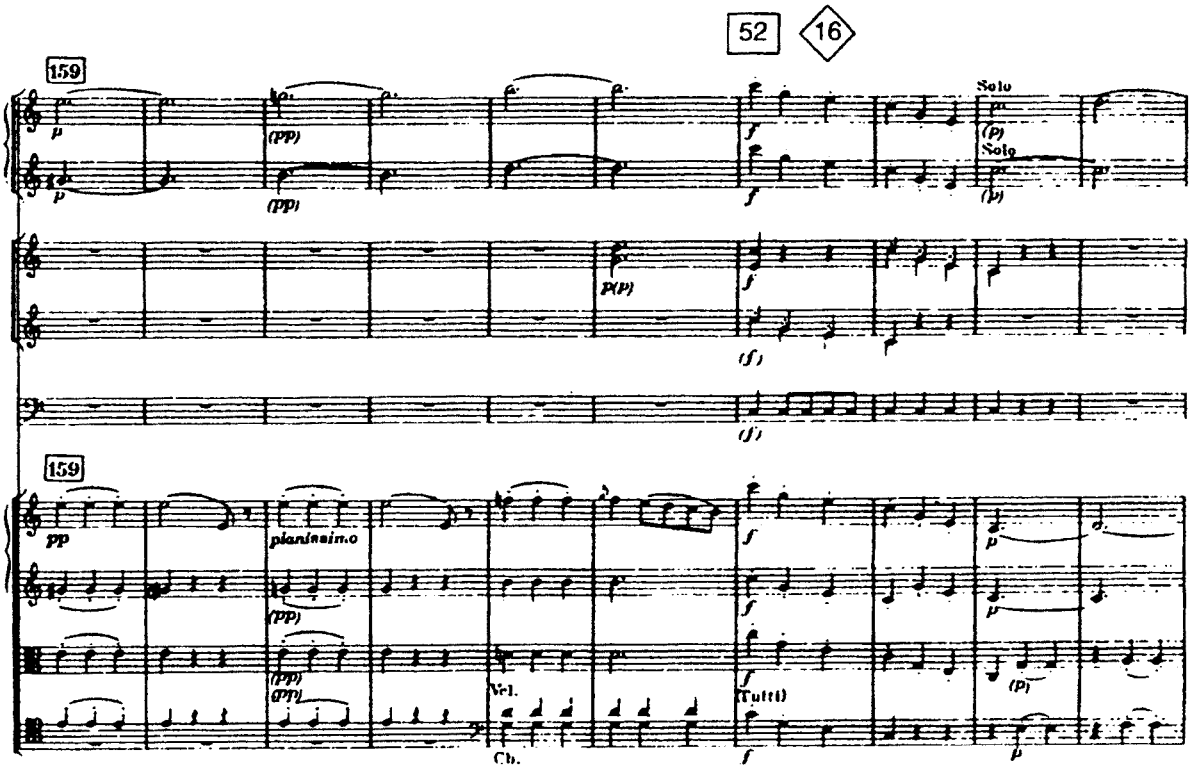

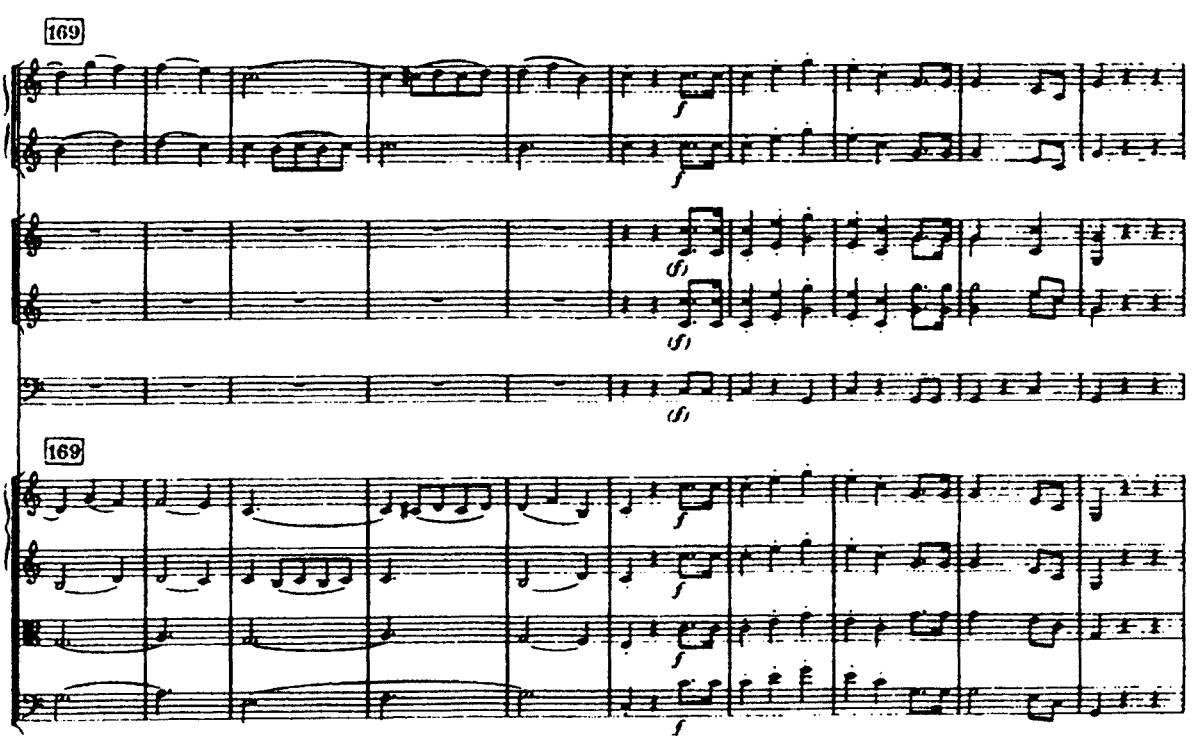

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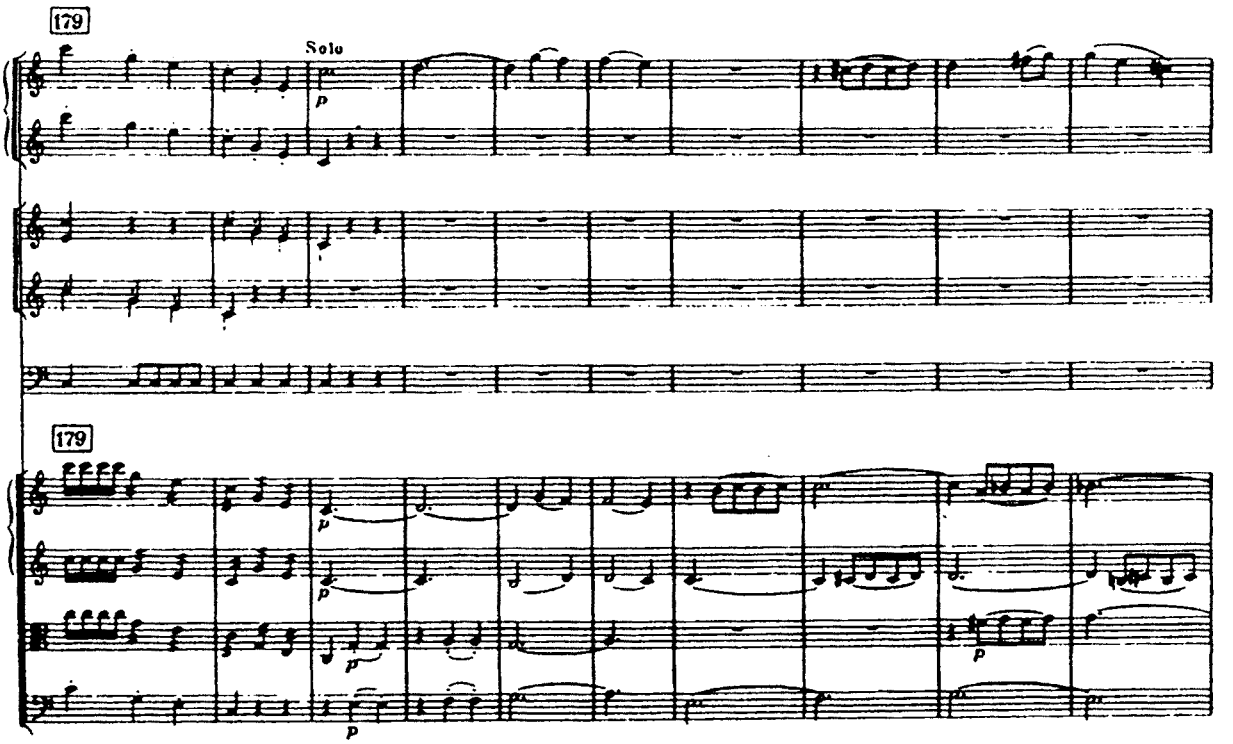

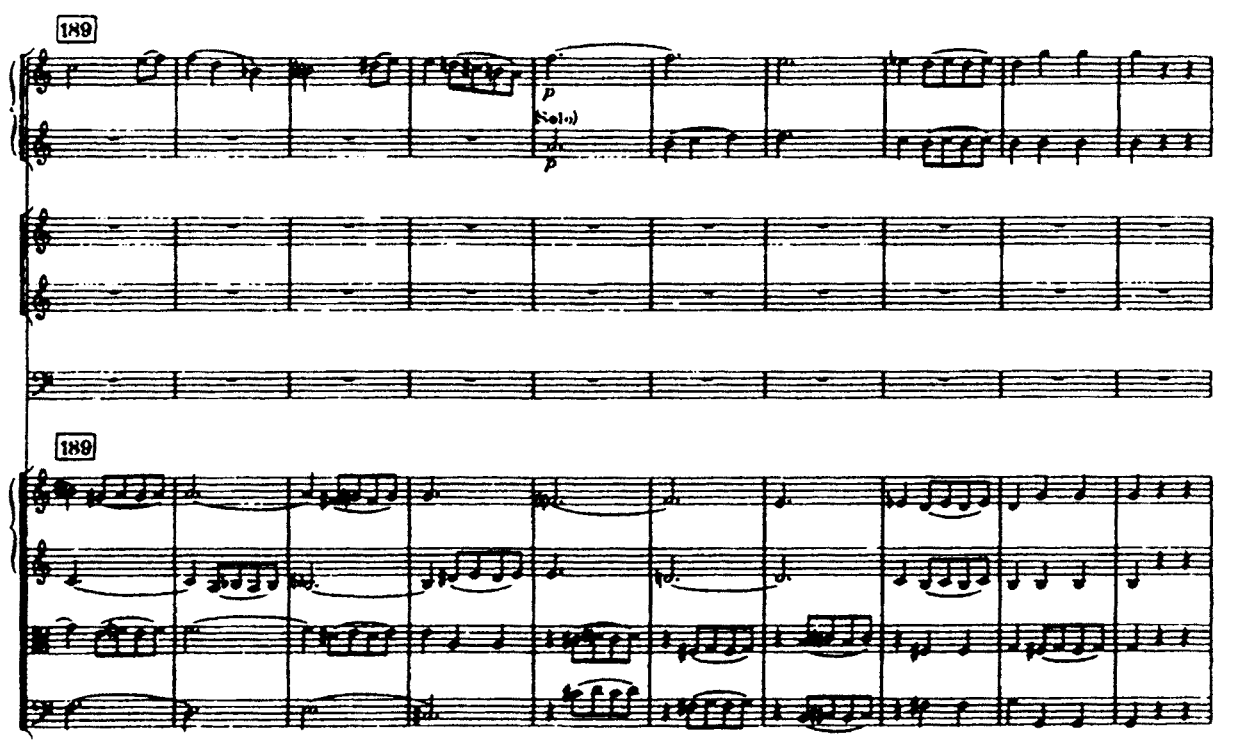

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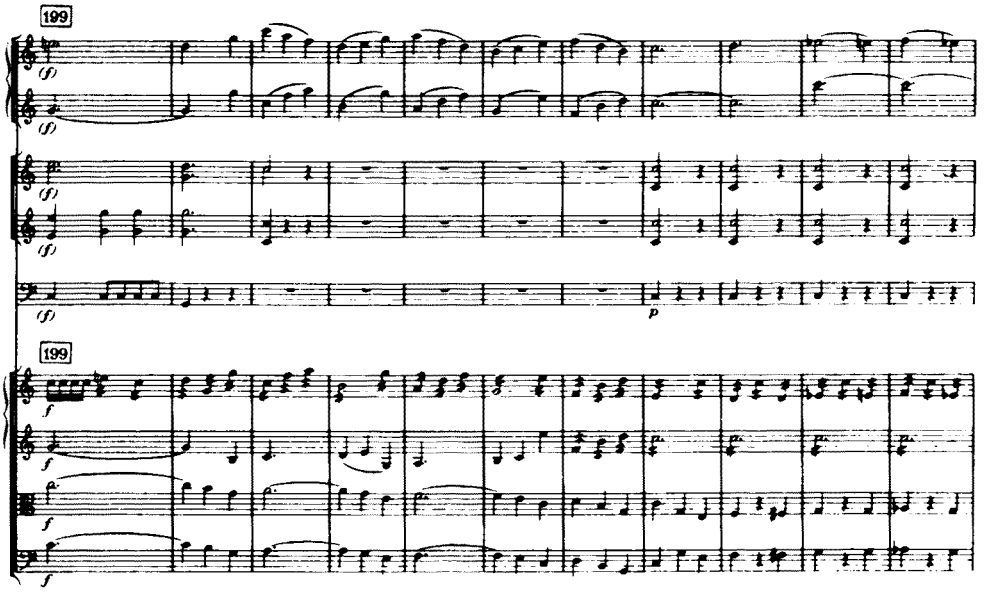

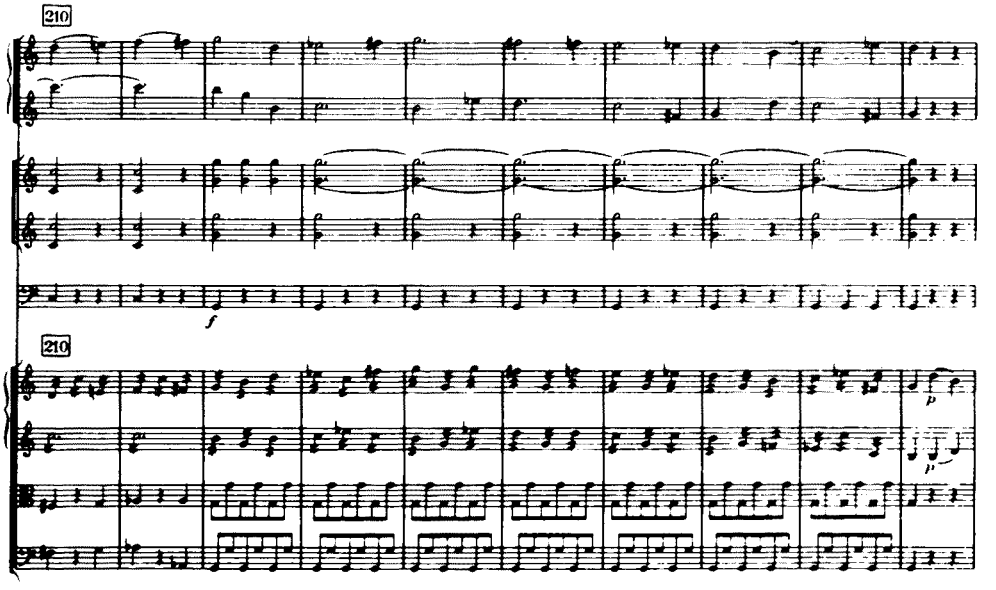

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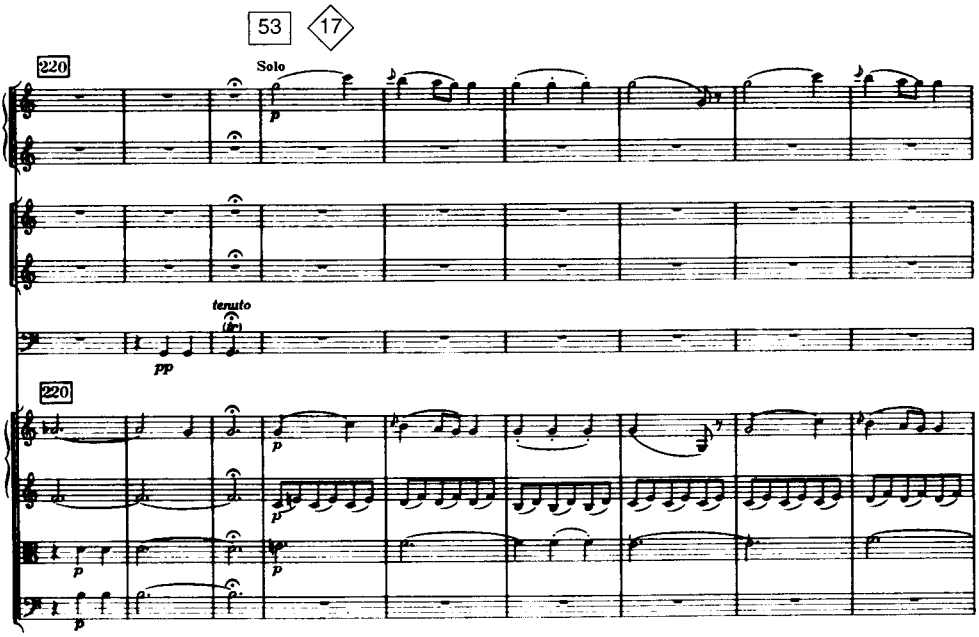

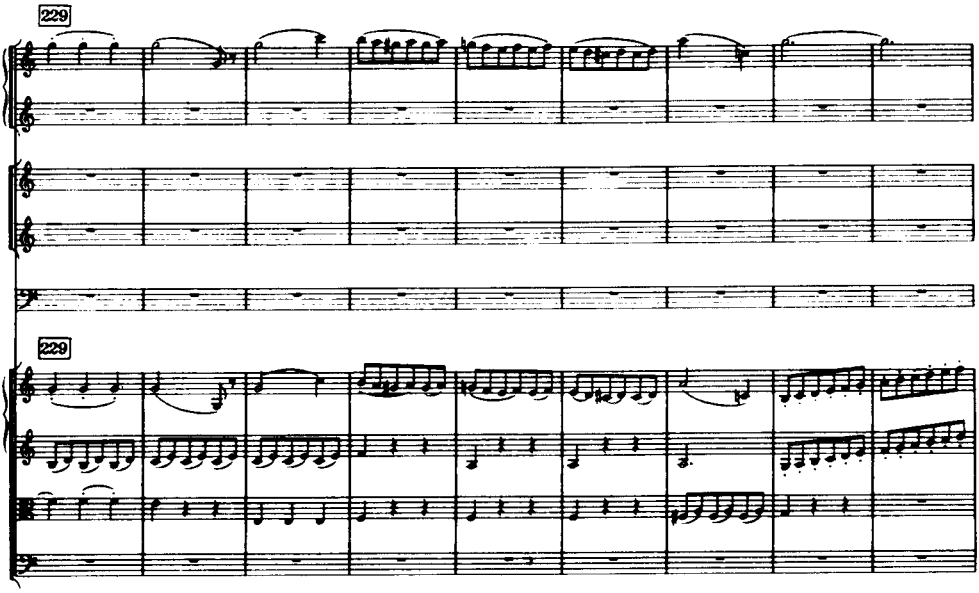

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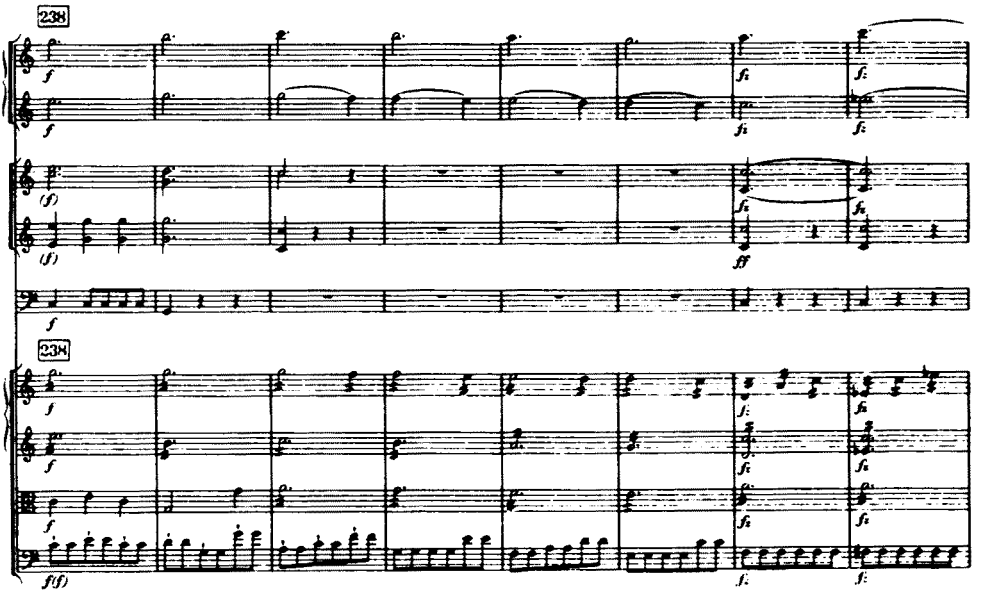

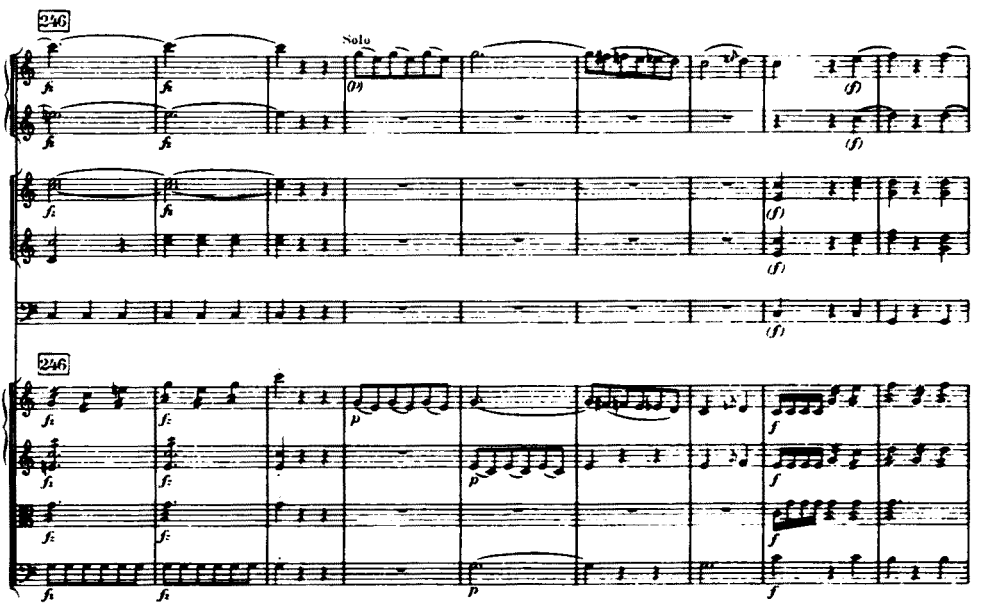

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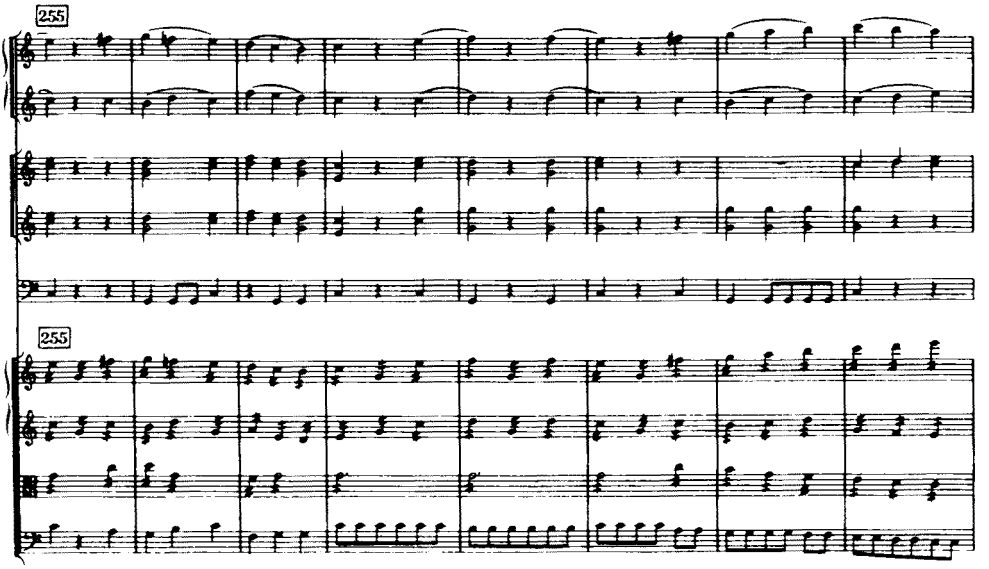

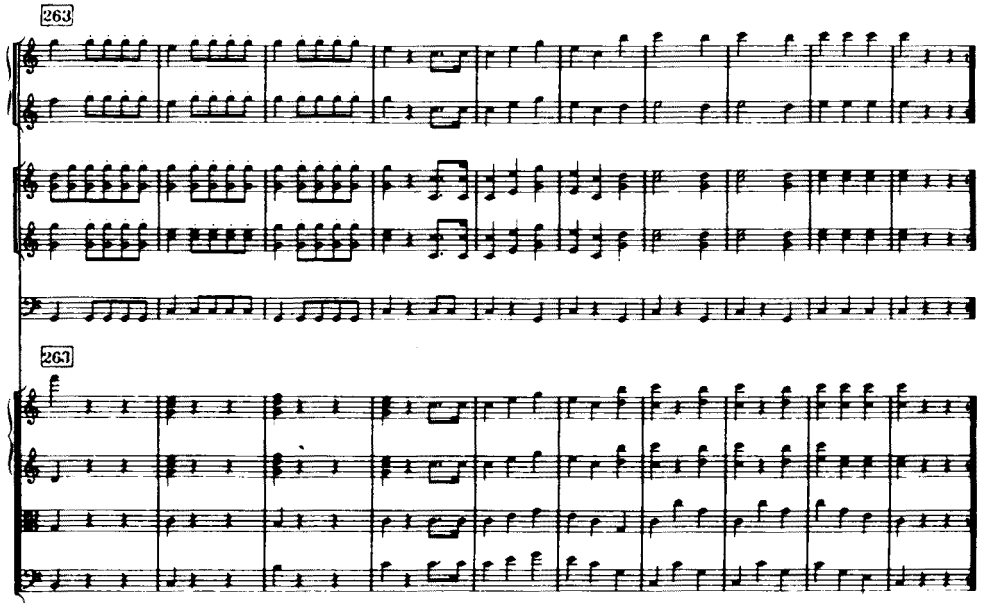

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Like his previous C-major symphonies (Nos. 20, 33, 38, 41, and 48), this symphony, written in 1774, is festive and brilliant, with high trumpets (labeled clarino in the score), alto French horns (played at written pitch), and timpani. There are two oboes and a bassoon but no flutes, which Haydn used then only rarely.

Controlled exuberance and restrained tenderness characterize the first movement, Allegro di molto. It reflects the high regard in which the genre was held in the 1770s: that it be serious, ambitious, stirring, and impressive, yet immediately accessible and appealing. The principal subject contains three elements: (a) a two-octave descending unison sweep of the major triad (measures 1–3), (b) a soft passage built on a suspension (measures 3–6), and (c) a cadential phrase dominated by a repeated appoggiatura figure (measures 8–10). In a four-measure codetta to this theme group, a martial dotted figure turns the broken-chord unison into a fanfare.

The form is articulated not so much by cadences as by dramatic gestures and pauses. For example, a unison fanfare and rests announce the bridge to the second subject (which begins in measure 29). A chord succession from diminished seventh to dominant seventh, the last held by a fermata, heralds the second subject (measure 53). The closing section is ushered in by a playful lingering on the six-four chord that abruptly ended the previous tutti (measures 79–81). The transitions and the closing section are built on the broken-chord motive a, and, as so often in Haydn, are scored for tutti. Although the second subject contrasts with the first, it is subtly related to the c-motive by the upward leap *D–G* and the suspended *C* resolving to *B*. Thus the movement, though rich in ideas, is highly integrated.

All of the material of the exposition figures in the development section (measures 100–64). But the order of events in the primary theme is scrambled and minor keys take over. Two parallel statements of this transformation, in A minor and G minor, are heard, after which the triadic motive, now distorted and drawn out, is played against the appoggiatura motive in an excursion to the tonally most remote harmony in the movement, the dominant of E minor (measure 132). The transitional material leads to a statement of the secondary theme in E major (measure 154), now tinged with dissonance. As the strings continue to muse on this subject, shifting to the dominant of C, the full orchestra decisively breaks in with the recapitulation of the opening theme (measure 165), oboe solos now delicately coloring the soft passages. The tutti bridge to the second subject gathers energy as it simulates a modulation to C minor, stopping on a *pianissimo* timpani roll on the dominant (measure 222). But the minor mode is brushed aside by the return of the graceful second subject in major, with solo oboes prominent again. A recall of the fanfare fittingly caps the closing tutti.

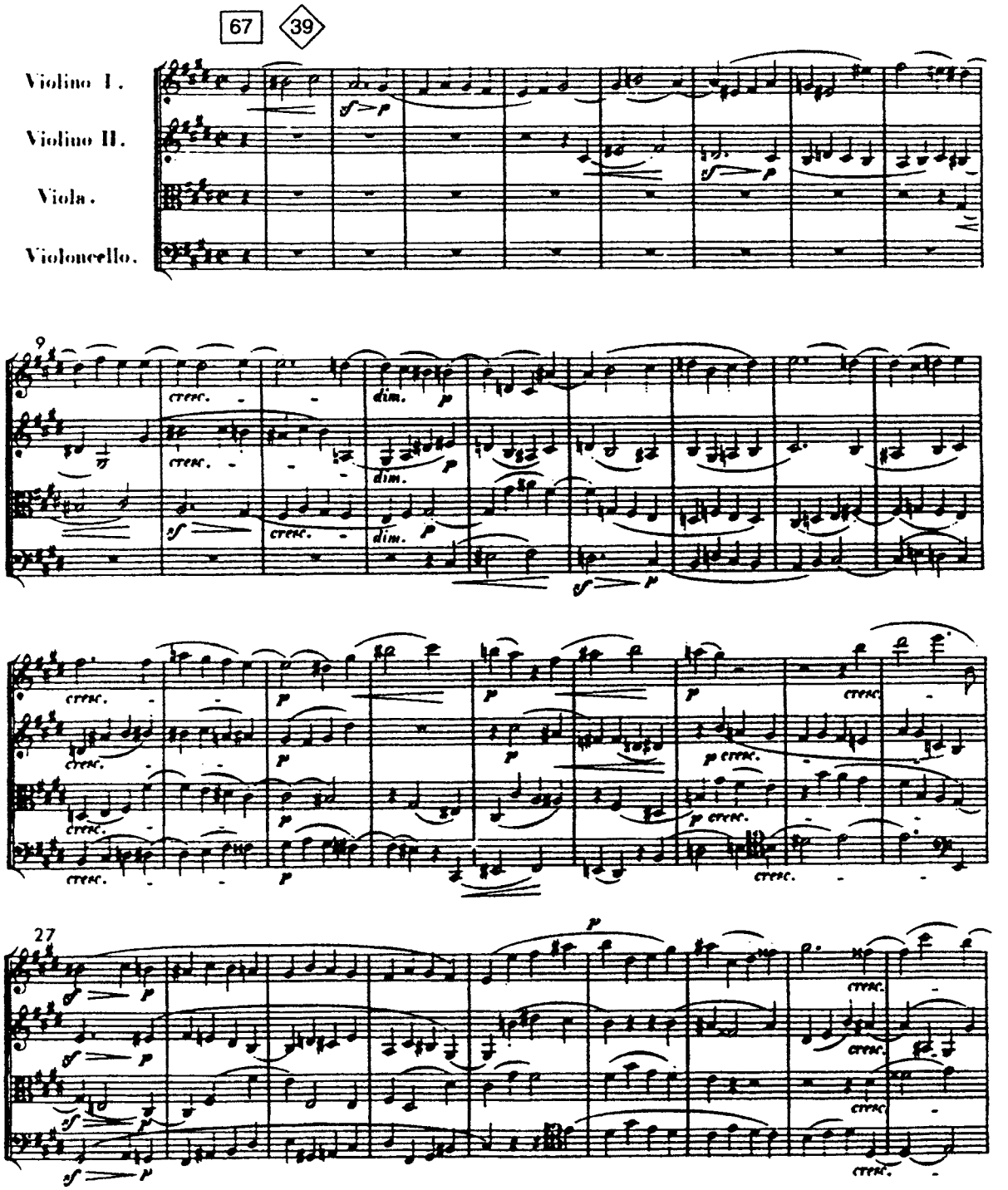
Skenováno pro studijní účely

104 Ludwig van Beethoven

String Quartet in C-sharp Minor, No. 14, Op. 131 CD 8 CD 3

First and second movements

a) Adagio ma non troppo e molto espressivo (first movement)



Complete String Quartets (New York: Dover, 1975), pp. 119–26.

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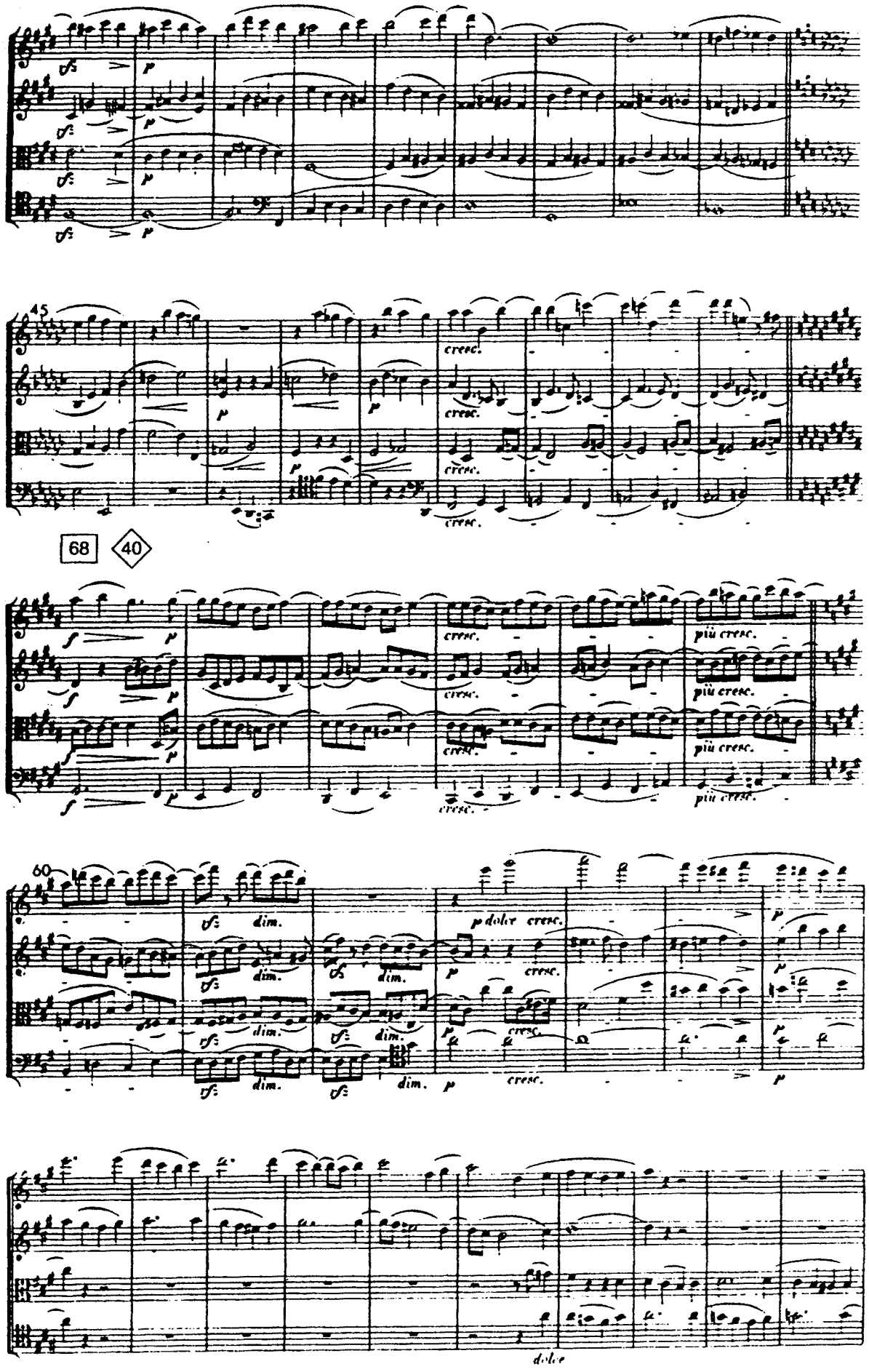

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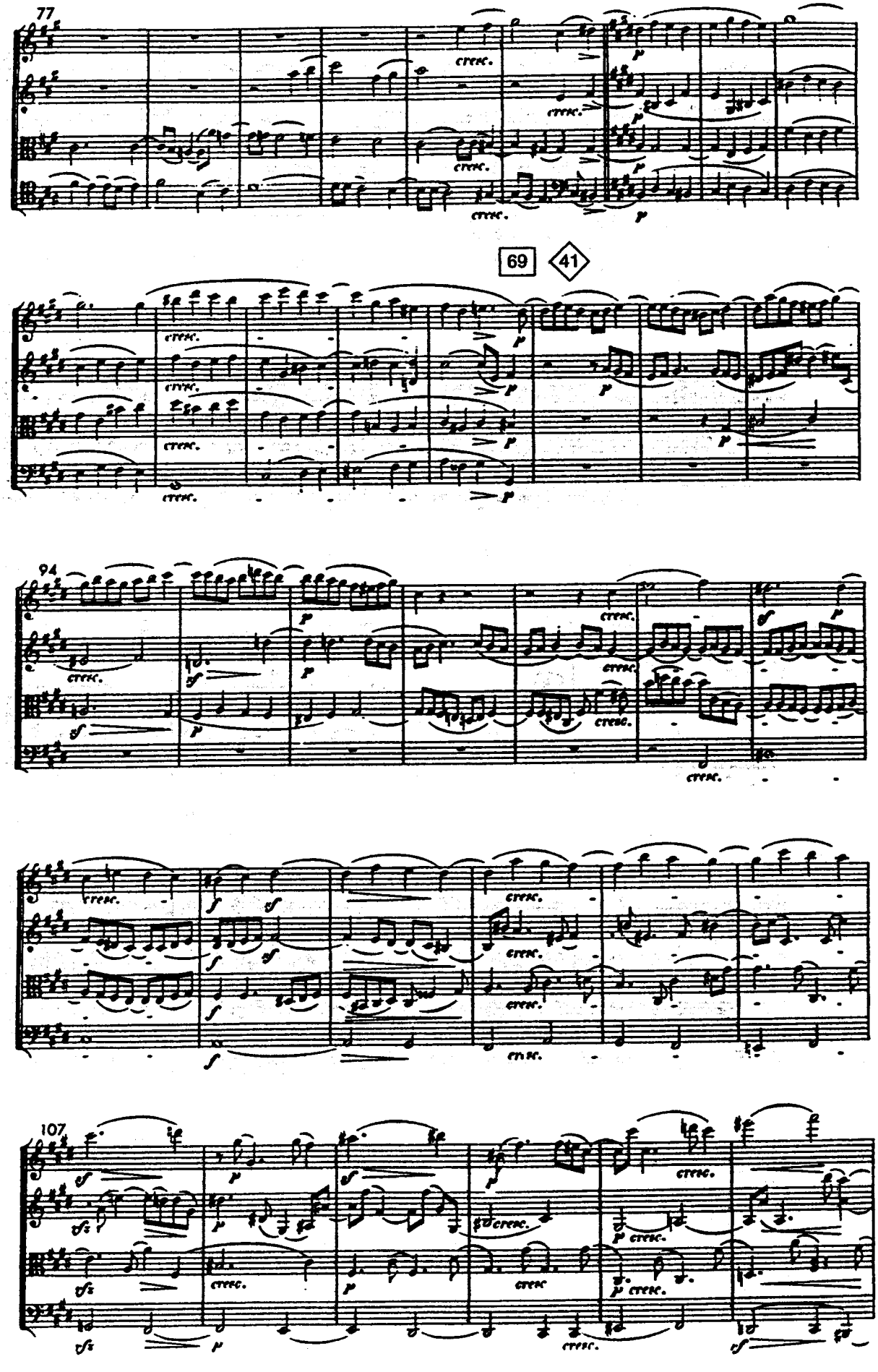

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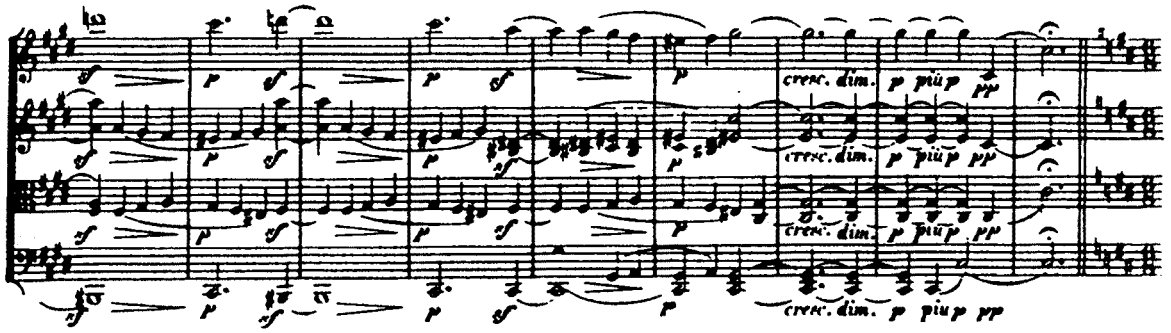
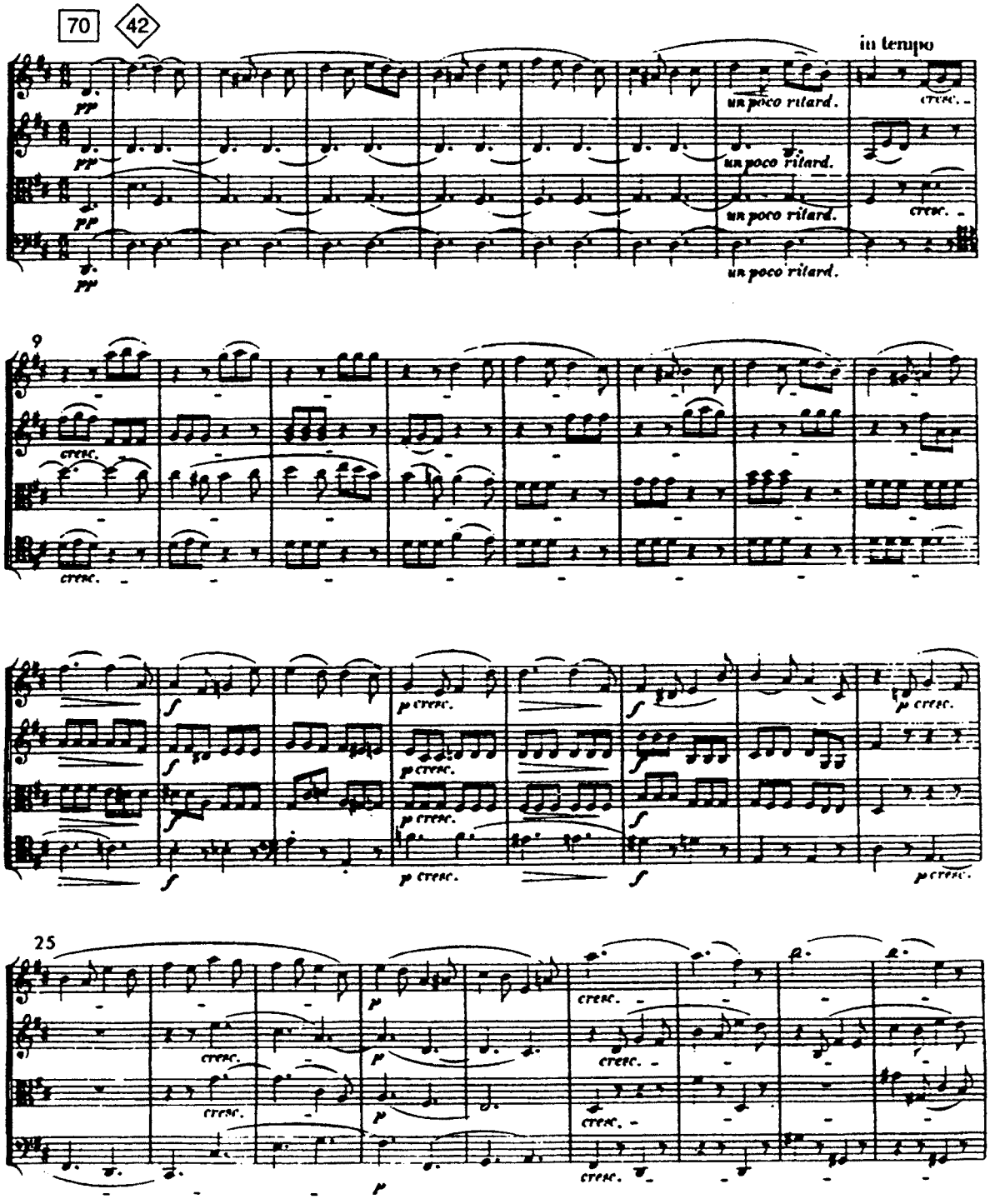


b) Allegro molto vivace (second movement)



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