

Coda models

Mozart Quintet for Strings in G minor, K516, first movement

The coda for this movement starts with fairly standard cadential material (basically **i-iv-V-I**). Note the following

- the second time around this progression Mozart spices up the harmony with a **V7-I** progression borrowed from C major (a secondary dominant)
- he also adds an augmented sixth chord on Eb that resolves to the dominant back in G minor.
- Alternating **i** and **vii7** over a tonic pedal is a common way of repeating cadential progressions in a coda

At the end of the first section of the coda Mozart modulates more strongly to C minor – this move to the subdominant is a very common way of beginning codas that will then go on to reinforce the home tonic.

Coda

G minor: i ivb

g: V i IVb ic V i vii7 i vii7 i
 [C: V7d lb] [Eb aug 6th] (tonic pedal) c: V7d lb V

Secondary dominant

Coda models

In the second section of the coda, Mozart basically repeats progression from the first section (including secondary dominant and augmented sixth) but this time in C minor. A dominant seventh in G minor pulls it back to the tonic for the final section.

c: i IVb ic
 [F: V7d Ib] [Ab aug 6th] g: V7b i

The rest of the coda is much more standard, with some nice call and response towards the end, which involves alternating i and vii7 (diminished seventh) chords as before but this time over a dominant pedal in the viola.

g: i vii7 i vii7 i V i

Dominant pedal