the string quartets of Carl Ditters von Dittersdorf (1739–1799), though contemporaneous with the onset of the French Revolution, nonetheless suggest the continuity of tradition, the stability of the ancien régime, and the careful refinement of decades of galant musical craftsmanship. Dittersdorf was fully conversant with the rapidly developing styles of quartet writing in Vienna. He had, after all, played in a string quartet whose members included Haydn, Mozart, and Johann Baptist Wanhal (1739–1813), with Dittersdorf likely taking the first violin part. Yet he had a conservative temperament. Over fifty years had passed since the publication of the minuet by Somis discussed in chapter 5, but the organization of the theme from the variations movement of Dittersdorf’s second string quartet is fully comparable with the model set down by that earlier Italian master.

As shown in the list below, Dittersdorf, like Somis, lays out his movement in two repeated halves—the double reprise form. In both works, the first half features an opening gambit followed by a Prinner riposte, while the second half features a Fante leading to a final cadence. Somis matched a two-bar Romanesca with a two-bar Prinner riposte; Dittersdorf matched a four-bar Do-Re-Mi with a combination of a two-bar Prinner and two-bar cadence.

<table>
<thead>
<tr>
<th>Section</th>
<th>Schema</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Half</td>
<td>Do-Re-Mi, paired</td>
<td>B♭</td>
</tr>
<tr>
<td></td>
<td>Prinner, modulating</td>
<td>B♭ ↪ F</td>
</tr>
<tr>
<td></td>
<td>Cadence</td>
<td>F</td>
</tr>
</tbody>
</table>
2nd Half  
Fonte, chromatic  
Monte, diatonic  
Prinners, modulating  
Cadence, evaded  
Cadence

This is in line with the clear tendency for composers to write longer versions of the stock schemata as the century progressed. Both Somis and Dittersdorf wrote just eight measures of music for the first half of their respective minuets, but Dittersdorf’s opening phrase seems distinctly broader. The paired Do-Re-Mi that begins the first half of the movement uses the Adeste Fidelis leaps and chromatic passing tones seen previously in works by Cimarosa and Mozart (exx. 6.14–15). The Fonte that begins the second half, however, is something new to our discussions.

In his book on “deceptive” compositional methods, Riepel allows the imaginary student to introduce the following phrase, mentioning to the teacher that it “seems like a workaday Fonte”:

ex. 8.1  Riepel, from the “student” (Regensburg, 1765)

The teacher neither agrees nor disagrees, but notes that “some composers ornament it as follows”:

ex. 8.2  Riepel, from the “teacher” (Regensburg, 1765)

Riepel seems to be exploring the many overlapping features of the Fonte, the Sol-Fa-Mi (see chap. 18), and the circle of fifths. Like Riepel, for the moment I will pass over the details of how these schemata interconnect. But his introduction of the F♯ in measure 2, followed by the F♭ in measure 3 (the cautionary accidental is mine), does suggest that he was aware of what I term the “chromatic” Fonte. For this schema, the chromatic descent

\[
\begin{array}{c|c|c|c}
2nd Half & Fonte, chromatic & \text{Cm} & \text{Bb} \\
Monte, diatonic & \text{IV} & \text{V} \\
Prinners, modulating & \text{F} & \text{C} \\
Cadence, evaded & \text{Bb} \\
Cadence & \text{Bb}
\end{array}
\]
through scale degrees $\#5-\#4-\#3-3$ is more a melodic phenomenon than a harmonic one, an “ornament” or decoration in Riepel’s words. While the chromatic Fonte appears in every variation in this particular movement, it was just one of several possible variants of the normal Fonte. That is the case in a theme-and-variations movement by Haydn presented in chapter 10, and in the galant repertory generally. Thus I still place the word “minor” above the first half of Dittersdorf’s Fonte (ex. 8.3, mm. 9–10), even though his melody sounds $E_\#$ rather than the $E_b$ expected of the minor mode.

Halfway through measure 5, the introduction of an $F_\#$ in an inner voice (at the “$\#6$” shown between the staves) hints at an embedded Fonte within the larger Prinner. That is, the inner $F_\#$ points toward $G$ minor and the bass’s $\overline{2}$ at the start of measure 6. The bass’s own $F_\#$ then points to $F$ major and the local $\overline{1}$ at the start of measure 7. This small Fonte slightly darkens the mood before the sunny release of the cadence that begins, in measure 7, just as the embedded Fonte returns to the major mode.

The Monte that Dittersdorf presents in the second half of his theme is diatonic, quickly moving, and closely integrated into the final cadence, which is first evaded and then completed more emphatically. I present the notation of the theme alone. The theme with all its variations can be heard on the World Wide Web (see chap. 1, n. 5). Dittersdorf slightly changes the bass, inner parts, or melody for each variation, but the sequence of schemata remains fixed until a playful rush to the cadence at the very end of the movement.
ex. 8.3  Dittersdorf, String Quartet (K. 192), no. 2, mvt. 2, Andante (1789)

DO-RE ... RE-MI

PRINNER

CADENCE

FONTE

MONTE

CADENCE ... EVADED

CADENCE