the Latin term chosen by medieval writers to describe the perceived sense of closure and finality brought about by certain melodic figures was *clausula* (pl. *clausulae*; a close, conclusion, or end). In time, this sense was transferred to formulae involving two contrapuntal voices, and then much later to formulaic successions of multivoice chords. The example below shows a four-voice formula that Johann Gottfried Walther (1684–1748), organist at Weimar, maestro to the young Prince Johann Ernst, and friend of J. S. Bach, described in 1708 as a *clausula formalis perfectissima*—what is commonly described today as a “perfect authentic cadence.” *Perfectissima* invites translation as “most perfect,” but the intended meaning was nearer to “most complete,” referring to the degree of closure. Hence the title of the example could be rendered as “a close in the most complete form.”

**EX. 11.1** Walther, *Praecepta der musicalischen Composition* (Erfurt, 1708)
Generations of nineteenth- and twentieth-century music students have learned about musical phrase endings—cadences—from textbooks on harmony. This chord-centered view of musical articulation was fully appropriate to the aims of general musical education in the Romantic age, but it is too coarse-grained for an esoteric, courtly art like galant music. Or put another way, it highlights only what Locatelli has in common with Rimsky-Korsakov. Walther, following the lead of Andreas Werckmeister (1645–1706), looked at clausulae more melodically, as was then the norm. For him, each of the four voices performed its own clausula, participating as an integral part in the “perfection” of the whole. The soprano performed the discant clausula, the alto performed the alto clausula, the tenor performed the tenor clausula, and the bass performed the bass clausula:

Any of these melodic clausulae could appear in the bass voice or part. Walther reserved the term clausula perfectissima for cadences where the normal bass performed the bass clausula (5–1). If the discant clausula (7–1) was performed by the lowest voice, he named the resulting cadence a clausula cantizans (“a cantus- or soprano-like clausula”); if the tenor clausula (2–1) appeared in the lowest voice, he named the resulting cadence a clausula tenorizans (“a tenor-like clausula”); and if the alto clausula (5–3) was played by the lowest voice, he named the resulting cadence a clausula altizans (“an alto-like clausula”). Walther’s treatise was, after all, written in the era of figured bass and partimenti. It drew attention to specific patterns in the bass that could help a young accompanist recognize the intended type of clausula.

The conceit that four voices had four roles defining four categories of clausulae—a taxonomy neatly aligned with the then prevalent notions of four elements or four humors—conforms to eighteenth-century practice quite well except in the case of the alto. Walther’s alto clausula (5–3) was not common as a bass and was not even the most common alto part in a “complete cadence.” Much more frequent was, as shown above in my adaptation of Walther’s example (ex. 11.2), the descending second fa–mi (4–3). Walther and the seventeenth-century sources that he drew upon in writing his treatise may have been reluctant to initiate a clausula from a dissonant tone. Galant composers did not share their scruples, at least not to the same degree.
In this chapter I present the galant versions of Walther’s clausulae, going beyond the simple bass formulae to specify the several subspecies that had significance to eighteenth-century musicians and their audiences. As with the other galant schemata, each type of clausula could be described as a pas de deux of bass and melody. The chapter is organized according to the different movements of the bass. I begin with clausulae perfectissimae (⑤–① in the bass), and then proceed with clausula cantizans of a rising half step in the bass (⑦–①), clausulae tenorizans of a falling whole-step in the bass (②–①), and clausulae altizans of a falling half step in the bass (④–③, a whole step in the minor mode). Within each section, the finer distinctions involve different movements of the melody. Some specific combinations or co-articulations of bass and melody had commonly used names in the eighteenth century or earlier, while others were named by later scholars and musicians. I have named additional types that, perhaps because they were ubiquitous in galant music, were not considered noteworthy at the time but are nonetheless essential for understanding galant musical discourse. Though I do not exhaust the possibilities of this ars combinatoria, the resulting bestiary of subtly differentiated clausulae may nevertheless tax some readers’ patience. The remaining chapters will be intelligible without a knowledge of these fine distinctions, but the importance of recognizing the many shades of articulation in galant music cannot be overstated.

**The ⑤–① Clauses: Clausulae perfectissimae**

*(The Most Complete Types of Closes)*

The prototypical, standard clausula in galant music had a bass that rose from ④ to ⑤ to ⑥ before falling to ①. In Naples they called this direct ⑥–① close a *cadenza semplice*, a “simple ending” or “basic fall”—the Italian root of *cadenza* means both to fall and to terminate. If ⑤ was repeated an octave lower before continuing to ①, the clausula was called *cadenza composta*, a “compound ending” involving the addition of a “cadential” 6/4 or 5/4 chord. Here are two instantiations in two different meters:

**Ex. 11.3** The standard galant clausula in its “simple” and “compound” forms

\[
\begin{array}{cccccccc}
\text{Simple} & 3 & 4 & 5 & 1 & 6 & 5 & 4 & 3 \\
\text{Compound} & 3 & 4 & 5 & 6 & 5 & 4 & 3 & 5 & 1
\end{array}
\]

In describing difficulties that arise when we seek to study improvised arts in the past, the theater historian Domenico Pietropaolo points out that while “our descriptive language
is similar to that of earlier periods of history, . . . our artistic forms and our cultural contexts are different, and so we risk being prevented from understanding earlier instances of the phenomenon by the words that apparently best equip us to grasp its essence.” Such a word is “cadence.” Since the mid-nineteenth century, each ostensibly fixed type of cadence has been taught as a “chord progression” with a descriptive title intended to “grasp its essence” (e.g., “perfect,” “imperfect,” “deceptive,” “plagal,” “Phrygian,” and so forth). The delicate interactions of galant basses and melodies, however, were not fixed and go well beyond simple ascriptions of an essence. In the following discussions, a “cadence” is thus more properly understood as an instance of bass-melody co-articulation. And if, as suggested, one views such a co-articulation as a musical pas de deux, it is worth noting that the danseur of the bass and the danseuse of the melody might also work equally well with other partners. That is, their combination is not essential, and each part alone is still meaningful. In place of more accurate but cumbersome and tedious circumlocutions I will still employ the word “cadence,” but understood with the caveats just mentioned.

In galant music, the standard bass clausulae were used countless times in every conceivable meter, tempo, style, and genre. They were paired, as mentioned, with melodies that, although quite diverse in structure and complexity, were generally expected to close on the keynote, ❶. One prominent class of cadential melodies featured a ❸–❷–❶ or mi–re–do descent. A typical example occurs in a small keyboard work by Cimarosa:

ex. 11.4  Cimarosa, Sonata C30, Allegretto, m. 1 (ca. 1780s)

He presents a Do-Re-Mi theme with a pacing of two beats per stage, and then closes, at a faster pace, with a Mi-Re-Do melody fitted above the semplie bass. At the quarter-note pacing, the ❸–❷–❶ ending is obvious. Among the subsidiary patterns at an eighth-note pacing are descending thirds, ❸–❶ and ❷–❶, as well as ascending seconds, ❶–❷ and ❷–❶, all of which are significant melodic gestures. Even at a sixteenth-note pacing, the initiation of a rapid descending scale from a dissonant tone (the grace note F♯, which is performed as a sixteenth note) above the bass’s ❹ is worth noting for later reference.
For comparison, example 11.5 shows the very first cadence written by a five-year-old Mozart (as transcribed by his father Leopold; see ex. 25.1 for the full context). If we think of Cimarosa’s sixteenth notes ❶–❷–❸–❼ as a decoration, or to use the galant term, a “diminution,” of the eighth notes ❷–❼, then we see that Mozart applied the same diminution to the previous two eighth notes, ❶–❼. For his bass, in place of Cimarosa’s *cadenza semplice*, Mozart chose to employ what the Neapolitan maestro Nicola Sala termed a *cadenza lunga* (“long cadence”; see ex. 11.50 for a fuller discussion). The point of this comparison is to demonstrate that in galant practice the composer and performer retained a degree of freedom to “mix and match” stock basses, melodies, and diminutions, even in the case of highly stereotyped clausulae.

**ex. 11.5** Mozart, KV1a, m. 5 (1761; age 5)

If a composer opted for the *cadenza composta*—two ❼s, with the second one an octave lower—it was still possible to employ the ❶–❼–❷ melody, though ❼ would often be shifted to align with the bass’s first ❼ as in this minuet by violinist Pierre Gaviniés (1728–1800):

**ex. 11.6** Gaviniés, Opus 3, no. 5, mvt. 2, Tempo di Minuetto, m. 29 (1764)
In this example we see the Mi-Re-Do descending at two different pacings. A direct $\text{I} - \text{II} - \text{I}$ descent with $\text{I}$ placed over the first $\text{V}$, and $\text{II}$ over the second $\text{V}$, begins in measure 31 on consecutive eighth notes. A broader, indirect $\text{I} - \text{II} - \text{I}$ descent occurs on the downbeats of the last three measures (mm. 30–32).

The prevalence of cadences with these prototypical bass clausulae and stepwise descending melodies made them easily recognizable and highly predictable, which in turn allowed composers to subject them to extensive elaboration and variation with little loss of comprehensibility. In a Parisian trio by Johann Schobert, for instance, we see a flurry of thirty-second-note figurations, a trilled $\text{II}$ over both $\text{V}$, and the substitution of $\text{I}$ for the normal $\text{V}$, but the underlying cadence is still quite similar to that of Gaviniés:

![Ex. 11.7 Schobert, Opus 6, no. 1, mvt. 1, Andante, m. 6 (ca. 1761–63)](image)

Notice that Schobert, like Gaviniés, began his cadential passage with a weaker articulation (shown under a dotted brace). These $\text{II}$-to-$\text{I}$ "soprano" clausulae will be discussed later in the chapter. In particular, a connection will be suggested between the older cadenza dop-pia and this newer combination of a soprano clausula with a following bass clausula.

Melodic descents were clearly the norm above the standard bass, and the $\text{I} - \text{II} - \text{I}$ close was often only the termination of a longer descent. A justly popular aria by Antonio Salieri (1750–1825; see ex. 11.8), later chosen by Mozart as the theme for a set of keyboard variations (1773), closes with a Prinner that Salieri incorporates into a final cadence. The melodic descent stretches from $\text{I}$ down to $\text{I}$. That broad descent was not, however, in a fixed relationship with the bass. In Mozart’s last variation on Salieri’s theme (see ex. 11.9), he retains the broad $\text{I} - \text{II}$ dyad of the Prinner but accelerates the remaining descent so that the variation reaches $\text{I}$ and sounds $\text{I} - \text{II} - \text{I}$ where Salieri’s theme sounded $\text{I} - \text{II} - \text{I}$. At the close, a Prinner-like alto part and a $\text{II} - \text{I}$ tenor part join in presenting all four of Walther’s clausulae, though the upper voices artfully delay arriving at their destinations for half a beat.
This combination of a soprano’s 1–7–1 with a tenor’s 3–2–1 was heir to a long contrapuntal tradition. The same pairing is clearly evident in an Adagio movement from a string quartet by Luigi Boccherini (1743–1805; see ex. 11.10), where a tenor-like 5–4–3–2–1 in the second violin is paired with 1–7–1–7–1 in the first violin. In Walther’s terms, the first violin plays a clausula cantizans, the second violin a clausula tenorizans, and the violoncello a clausula perfectissima. Boccherini avoids the usual dissonance over 4 (cf. Salieri’s aria, ex. 11.8) and instead arpeggiates tones of the local harmony (m. 23, beat 1). Descending thirds over 4 were almost as common as descending scales.
Versions of this type of Do-Si-Do cadence (to use a modern solfège), a favorite for slow movements, could also be presented with only hints of the descending inner voice, as in a cadence from an Andante for keyboard by J. C. Bach (1735–1782). In common with other cadences, it has a dissonance above ④ (the grace note G₄ at the start of measure 6 in relation to the implied bass A♭₂):

The most famous of galant cadences was identified by the English musicologist Charles Cudworth (1908–1977). It uses the standard bass in conjunction with a melodic descent through the full octave from a high ① to the final ①. In Cudworth’s words, it was “so typical of the age that one can refer to it simply as ‘the galant cadence.’” In the book at hand, which includes so many other varieties of thoroughly galant cadences, Cudworth’s designation would be confusing. So in honor of his contributions to, and many wise words about, the study of galant music, I will call it the Cudworth cadence. Here is the model cadence as presented in his article for The Monthly Musical Record:
Many features of the Cudworth cadence have already been discussed, such as its initiation of a rapid scalar descent from a dissonance (7) over 4 in the bass, its coordination of the melodic 3–2 over the two 3s in the compound bass (the “cadential 6/4”), and (though not in Cudworth’s own example) the frequent use of a trill on 2. So it is closely related to the other types of standard cadences. But the salience of the melody rising to the high 1 before hurrying down to the final 1 was such that a Cudworth cadence tended to serve as a main cadence placed at the end of an entire movement or at least a large section.

Because numerous instances of the Cudworth cadence will be found throughout this book, it is unnecessary to provide more examples here. But it may be useful to highlight some special cases. Like other cadences, the Cudworth cadence can be nested within a larger progression, as in the example below by Tartini (ex. 11.13). A descending scale 6–4–3–2–1 is both interrupted and then completed by the Cudworth cadence. The dotted brace indicates the weaker initial articulation that Tartini’s passage shares with those of Gaviniès and Schobert presented earlier.
When used in the minor mode, the Cudworth cadence will sound the lowered seventh scale degree in the melodic descent over ④ in the bass, followed by the raised seventh degree in an inner voice over the last ⑤ in the bass, as in this passage by Baldassare Galuppi (1706–1785) (m. 42, 1st violin F♯, 2nd violin F♯):

**Ex. 11.14** Galuppi, *Concerto a quattro* in B♭ Major, mvt. 1, Grave sostenuto, m. 41 (ca. 1750s)

Here the initial, weaker articulation shown under the dotted brace is a *clausula tenorizans* or tenor clausula (to be discussed later in the chapter).

Two further variants of the Cudworth cadence depend on performance practice and are thus difficult to specify with confidence in any individual passage. The first of these usually occurs in a major-mode movement after a modulation to the dominant key. As shown in example 11.15 by Cimarosa, a Cudworth cadence in the local key of B♭ uses the lowered seventh degree (Ab5) in place of the expected Ab5:

**Ex. 11.15** Cimarosa, Sonata C37, Andantino, m. 11 (ca. 1780s)
Eighteenth-century manuscripts were dashed off at great speed and consequently abound in errors of every kind. So it is possible that performers would play the raised seventh degree out of habit. Yet many clean, careful manuscripts and prints do seem to indicate the lowered seventh degree, which could be described as a Mixolydian variant, as an effect of the global key (E♭ major in ex. 11.14) on the local context, or as a tonicization of the subdominant ④. Another explanation would be that since many of these Mixolydian Cudworth cadences approach the seventh degree from below (F5 to A♭5 in the example), musicians invoked the rule that “a note above la” should be fa, which would result in the lowered seventh.

Similar questions could be raised about the following cadence, again by Cimarosa:

**Ex. 11.16** Cimarosa, Sonata C5, Allegretto, m. 21 (ca. 1780s?)

Only the descent from ❽ to ❶ is notated, but it is possible that performers conditioned by other similar cadences would add a ❻ (either raised or lowered) as an improvised appoggiatura to ❽. The ❻ in the normal Cudworth cadence is, after all, most commonly notated as a grace note.

On hearing a standard bass, listeners could project specific expectations about its outcome, and those expectations were a resource upon which composers could draw. As early as 1605, the philosopher Francis Bacon had remarked, “Is not the trope of music, to avoid or slide from the close or cadence, common with the trope of rhetoric of deceiving expectation?” The rhetorical use of misdirection or digression is important in galant musical discourse. A variety of eighteenth-century terms referred to these unexpected outcomes—“evaded cadence,” “avoided cadence,” “feigned cadence,” “deceptive cadence,” “the deceit,” and so on. Perhaps the best known today is the deceptive cadence, which features a standard bass that, rather than falling from ❼ to ❶, continues to rise to ❽. The “deceit,” or “trick” as it was sometimes called in Italian (*inganno*), was particularly well chosen since it balanced, against the learned expectation for the bass to fall from ❼ to ❶, the equally strongly learned expectation for stepwise movement to continue. The deceptive cadence was taught through partimenti, and the two examples below by the renowned Neapolitan
maestros Carlo Cotumacci (ca. 1709–1785) and Nicola Sala, show that essentially the same bass and figures were used in both the major and the minor modes:

EX. 11.17 Cotumacci, from a partimento in C minor, m. 27 (Naples)

EX. 11.18 Sala, from a partimento in D major, m. 39 (Naples)

Other departures from expectation fell under the rubrics of “avoided” or “evaded” cadences, terms that were used interchangeably. A second partimento by Cotumacci shows how a cadence ending on 3 in the bass, rather than 1, evaded full closure and, like the deceptive cadence, required a second, successful attempt at cadencing (my exclamation point marks the point of evasion):

EX. 11.19 Cotumacci, from a partimento in E minor, m. 27 (Naples)

Evasions were especially common in the melody. The cadence by J. C. Bach presented earlier (ex. 11.11) was actually his second attempt to complete the melodic ➊–➋–➌.
His first attempt (ex. 11.20) veered away from the final at the last moment, coming within a sixteenth note of sounding the goal before leaping up to.

In an Andantino by Cimarosa (ex. 11.21), the same technique is used, but with the effect of forcing a premature restarting of the phrase. His Romanesca bass concludes as expected, but his melody reaches full closure only on the second attempt. Properly speaking, an entire passage like Cimarosa’s first Romanesca (mm. 1–3) is not “evaded.” Rather, a crucial moment of evasion affects our memory of the whole passage, which we then often characterize metonymically as “evaded.”

Similarly, deceptive cadences are only deceptive at a given moment. Up to that moment they are usually perceived as normal cadences. In some cases the sense of evasion can be almost entirely retrospective. For instance, the first Mi-Re-Do cadence shown at the beginning of this chapter (ex. 11.4) seems far less closed when one hears its larger context (see ex. 11.22). In measure 2, the failure to dwell long enough on the first cadential, performed staccato, seems in retrospect to launch a digression and then a restatement, with the properly dilatory and satisfying close coming finally in measure 5.
In the course of the century, as movements became ever longer, so did cadences. While the Cudworth cadence remained a staple of smaller movements, it was not easily enlarged. Its characteristic descending rush of notes would have lost much of its impact had the cadence been stretched out and hence slowed down. What took its place in longer movements—what I call “the Grand cadence”—borrows from the Cudworth cadence its point of initiation on high ❶ and the general descent toward the final ❻, but in other respects a separate type. Over the ③→④→⑤ of the standard bass (whether “simple” or “compound”), the Grand cadence places a ❶→❷→❸ descent in the melody, as can be heard in the following example by Clementi, which closes an episode in Eb major:

The grandest of Grand cadences involved repetitions engendered by the techniques of deception or evasion just discussed. An excerpt from a string quintet by Dittersdorf presents a first statement of a Grand cadence that ends with the deceptive bass and a melodic descent only as far as ❺. Upon repetition, of course, Dittersdorf provides the expected complete closure:
Perhapes the limit in avoidance or evasion would simply be to stop a cadence short of its goal—to leave it “half” finished. Half cadences would then be described as those that stop on the penultimate bass tone, $\underline{5}$, commonly with an appoggiatura in the melody ending on either $\underline{6}$ or $\underline{7}$. Yet half cadences seem not to have been perceived as deceptions or tricks. They had their own features and created their own expectations. In a minuet by Pasquali, for example, a half cadence ends the first half of the movement:

Notice that, in relation to the standard cadence, the half cadence is shifted metrically forward so that $\underline{5}$, rather than $\underline{1}$, falls on a downbeat (the sixteenth notes in the bass of measure 8 lead back to D major the first time and to E minor the second time). That is, although the half cadence has long been described as deriving its effect from an incomplete harmonic pattern, the difference in metrical scansion may be equally important.

Later in the century it became fashionable for a half cadence to have a trill on $\underline{5}$. As shown in example 11.26 by Pietro Nardini (1722–1793), some forms of the half cadence no longer relied on the standard bass but leaped directly from $\underline{1}$ to $\underline{5}$. 

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**Ex. 11.24** Dittersdorf, String Quintet (K. 190), no. 6, mvt. 1, m. 14 (1789)

**Ex. 11.25** Pasquali, Opus 1, no. 2, mvt. 2, Menuet, m. 7 (London, 1744)
The last of the *clausulae perfectissimae* to discuss, and the most Italian of them all, featured the standard bass under an obstinate and unchanging 1 and 3 in the melody or the inner parts. This cadence was most often played twice, with a deceptive ending the first time and the expected ending the second. The example below by the Neapolitan composer Emanuele Barbell (1718–1777) appeared in a London print (1765) of six violin sonatas, five of whose final movements carry subtitles—“All’ Italiana,” “Alla Venetiana,” “Alla Napolitana,” “All’ Inglese,” and “Alla Francese”—that suggest a musical tour of European styles. The movement containing the cadence in question was the one depicting his home city of Naples, and Barbell gave it the further description “Sul fare di Pulcinella,” which I take to mean “in the manner of Pulcinella.” Though “Pulcinella” did not refer exclusively to the cadence, the connection with this stock comic character of the commedia dell’arte seems apt. The Pulcinella cadence ignores the strictures of conventional counterpoint and instead revels in the free interplay between the moving bass and the static upper parts:

Nardini was musically related to Barbell through connections with the violin school of maestro Tartini at Padua. To show that the Pulcinella cadence was used beyond Naples,
I present example 11.28, from Nardini’s Opus 5 violin sonatas, believed written in northern Italy or Austria. Nardinis sets a deceptive Pulcinella twice with scintillating harmonic clashes, executes a cadenza-like solo that touches the high A5 and begins the descent of the hexachord (m. 40) before initiating a Cudworth cadence. He gives that Cudworth cadence a deceptive bass and an evaded melody (m. 43), which leads to a varied repeat of the small cadenza. Nardini finally closes with a complete and emphatic Cudworth cadence in the lower register.

ex. 11.28 Nardini, Opus 5, no. 4, mvt. 3, Allegro, m. 32 (1769)

The 7–1 Clausulae: Clausulae cantizans
(closes characteristic of a soprano)

In 1797 Vincenzo Manfredini (1737–1799) wrote that “cadence signifies a close or state of repose . . . [that can] serve not only to end an entire composition but also to close off a musical phrase or period, it being the case that music, like verbal discourse, has its phrases, its periods, its punctuation marks of every sort, its digressions, etc.” Manfredini was expressing a widespread notion. Alexander Malcolm (1687–1763) had made the same points early in the century when he declared that “by a close or cadence is meant a terminating or bringing a Melody to a Period or Rest, after which it begins and sets out anew, which is like the finishing of some distinct Purpose in an Oration.” In the spirit of these similes one
might liken the complete cadence to a period at the end of a sentence, and the half cadence to a colon or question mark. For the weaker articulation afforded by a comma I suggest the mild close in this brief example by Mozart (see chap. 16 for the entire movement):

**ex. 11.29** Mozart, Sonata in C Major (KV545), mvt. 1, Allegro, m. 4 (1788)

The \( \text{♯}-\text{♭} \) ascent in the bass and the coordinated descent of \( \text{♯} - \text{♭} - \text{♯} \) (or just \( \text{♭} - \text{♯} \)) in the melody create a small inflection that, like a comma, sets off a syntactical unit from what will come next. It its larger context, Mozart’s Comma formed the end of a Prinner. It could equally well have formed any unit in a Monte, the second, major-mode unit of a Fonte, or the close of a Meyer, Jupiter, or Pastorell. But the Comma was not limited to forming a component of larger schemata. It could also stand on its own.

I first read Manfredini’s simile that “music, like verbal discourse, has . . . its punctuation marks” during a visit to the Milan Conservatory Library in 2003. It prompted my selection of “comma,” “colon,” and “period” as reasonable analogues for the cadence-types discussed above (colon = half cadence, period = complete cadence). Two years later, in reading a discussion of cadences by Manfredini’s contemporary Francesco Galeazzi (see chap. 29), I was both surprised and heartened to see nearly the same words applied to the same cadences. Galeazzi, who himself had read Manfredini, proposed a graded series of four cadence-types ranging from the very weak to the very strong, each related (where possible) to a mark of punctuation:

The first [type A, a melodic evasion] has no analogue in [verbal] discourse; the second [type B, a Comma] has the effect of commas [virgole] and serves to distinguish the clauses [clausole]; the third [type C, a half cadence] has the effect of a semicolon or colon, distinguishing the phrases; the last [type D, a complete cadence] distinguishes the sentences and has the effect of a period.  

Galeazzi provided a melodic example, in the style of Riepel, and marked the four grades of cadences with the letters A, B, C, and D. As shown in example 11.30, type B—the
Comma—obviously has the ❶–❷–❸ melody. One can infer the ❷–❸ Comma bass (or ❶–❷–❸ Long Comma bass, see below) from Galeazzi’s comment that his type B has the cadential “fundamental bass” (presumably V–I or II–V–I) but does not have it in the “basso continuo,” meaning the actual bass:


A Comma would often precede stronger cadences. In the Adagio movement that begins the fifth of Nardini’s Opus 5 violin sonatas, a Comma (with the High ❷ Drop) occurs just before the final cadence:

**EX. 11.31** Nardini, Opus 5, no. 5, mvt. 1, Adagio, m. 15 (ca. 1769)

This was a very common practice, and several examples of Commas preceding stronger cadences have already appeared earlier in this chapter (e.g., exx. 6, 7, 13, and 14; for exx. 7, 13, and 14 the Comma is marked with a horizontal dotted brace). A feature worth noting in Nardini’s treatment of the Mi-Re-Do cadence is the placing of ❶ before ❶. Nardini was
a devoted student of Tartini, and that somewhat unusual bass was a cliché in the works of Tartini and his school at Padua.

In the opening movement of his fourth sonata from this set, Nardini placed a variant of the Comma twice before his final cadence. I term this variant “the Long Comma,” and it features a 6–7–8 rise in the bass matching the 6–7–8 fall in the melody:

**ex. 11.32** Nardini, Opus 5, no. 4, mvt. 1, Adagio, m. 21 (ca. 1769)

The Long Comma sometimes served as an intensification of the normal Comma. In an Andante movement by Castrucci, the second half of the movement begins with a Romanesca that dissolves into two Commas. Then a Long Comma, with a dissonance between 6 in the bass and 6 in the melody, leads back to the overall key of F major:

**ex. 11.33** Castrucci, Opus 2, no. 4, mvt. 1, Andante, m. 4 (London, 1734)

Johann Friedrich Daube (ca. 1730–1797), an eighteenth-century musician and writer who worked in Stuttgart and Vienna, took note of a pairing of chords that, although some-
what frowned upon in the past, had become “utterly essential.”

Daube was referring to a 7–3 clausula cantizans common in the repertory at Stuttgart, where he served as second flute under senior chapel master Niccolò Jommelli (1714–1774), who was among the most brilliant products of the Neapolitan conservatories. The following passage from Jommelli’s opera Demofoonte shows his fondness for this relative of the Comma, which I call “the Jommelli” in his honor:

**Ex. 11.34  Jommelli, Demofoonte, act 2, scene 10, m. 31 (Stuttgart, 1764)**

The two statements of the Jommelli precede a Cudworth cadence that is doubly sfuggite (It., “fled” or “evaded”), to use Daube’s term, by the deceptive ending in the bass and the evasive leap up to G5 in the soprano. There is, of course, much more that follows this excerpt, and I present the complete aria in chapter 24.

Two final species of clausulae cantizans might with equal justification have been introduced along with half cadences. One of them, the Converging cadence, is so named by virtue of the way its two outer voices move toward each other, converging on the dominant chord. Its bass shares many features with the half cadence, its core melody shares the intervallic pattern of the Prinner, and its ending is equivalent to the Comma. A simplified version is shown in example 11.35.

A typical example of the Converging cadence appears at the end of the orchestral introduction to Gluck’s famous aria “Che farò senza Euridice?” (1762; ex. 11.36). Gluck begins his short ritornello with a Meyer, whose second half closes with a Prinner. He treats the Converging cadence’s melodic moves from ❶ to ❹ and from ❷ to ❸ as opportunities for appoggiaturas. As just mentioned, one could easily interpret the four main melodic tones of Gluck’s Converging cadence as part of a modulating Prinner—❶–❶–❶–❶ in the key of G major. As discussed in chapter 2, the “usual Italian solfeggio” would have been the same for both interpretations, la–sol–fa–mi. The ascending chromatic bass is similarly bivalent, with the final semitone F♯₃–G₃ being both ♯₆–6 in C major and ♯₁–₁ in G major.
ex. 11.35 A simplified Converging cadence

Again, in an eighteenth-century context, both interpretations would have the same solfeggio—mi–fa. Because a Converging cadence sets up the possibility for a modulation to the dominant key but does not guarantee that modulation, I will mark its scale degrees in the context of the original key (♯4–♯5 instead of ♯7–♭3). This favors one meaning but in no way excludes the other. In Gluck’s aria, immediately after this Converging cadence Orfeo begins to sing in the key of C major.

The Converging cadence was an exceedingly popular schema and developed several subtypes with characteristic features. Daube, writing about unusual cadences, provided the thoroughbass shown in example 11.37, which spells out the startling clash of a diminished octave between the bass and soprano parts (my realization in smaller noteheads):
The normal converging melody is doubled a third higher to descend ❶–❷–❸–❹, a descent shared with many half cadences. Holding ❹ while the bass ascends from ❾ to ❻ causes the striking dissonance and cross relation of ❹ against ❺, a diminished octave. Given the number of passages in which this occurs, it is likely that the effect was intentional. As to the thoroughbass “5” at the moment of the dissonance, it is either a misprint for “3” or an intrusion of Daube’s own peculiar theory of harmony (more on this later). A fastidious composer like J. C. Bach could choose to avoid the direct clash by inserting into the melody a discreet rest (shown in brackets, ex. 11.38), although the impression of a cross relation remains rather strong:

Referring to his thoroughbass examples of the clashing Converging cadence and the Jommelli schema, Daube remarked, “Nowadays these last two passages are considered well known and common, despite the fact that they were seldom regarded as legitimate in past times, in particular when the twelve modes were still popular. Now they are utterly essential.
and appear in all categories of composition. They have proven their worth. Therefore, beginners must know them.”

Some presentations of the Converging cadence feature an analogue of the High Drop. As was discussed in chapter 5, the High Drop is a fall from 2 to 1–3, and it signals an approaching close. The same syllables re–fa–mi could be applied to a descent from 6 to 1–7, a “High Drop” as shown in the following two, florid examples:

ex. 11.39 Cimarosa, Sonata in C (C56), Allegro, m. 9 (ca. 1780s)

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ex. 11.40 Clementi, Opus 5, no. 2, mvt. 2, Presto, m. 118 (ca. 1780s)

Johann Joachim Quantz (1697–1773), in his treatise on playing the flute (1752; see chap. 28), mentions that this descending 6-to-1 pattern “occurs very frequently before caesuras.” Regarding the Converging cadence, the above two examples closely match Quantz’s precepts for decorating a “plain” High Drop. Cimarosa’s cadence, example 11.39, conforms to Quantz’s dictum that “six notes proceeding by step may be used to fill out
this interval,” meaning the drop from ❶ to ❷. Another of Quantz’s recommendations for embellishing the High ❶ Drop—descending by thirds—describes example 11.40 by Clementi.

My final species of clausula cantizans was employed to introduce a cadenza. The most common form contrasts a sustained ❷ in the melody against a rising scale with raised fourth degree in the bass. When the bass reaches ❹, metered time ceases and the soloist begins to extemporize. Eventually, with a trill on ❸, the soloist will signal his or her readiness to return to metered time, and the accompanist will proceed as if concluding a standard cadence. In an example from 1737 by Locatelli, a violin virtuoso, the cadenza for violin solo was written out. I have placed in parentheses the obligatory 6/4 chord, something that was self-evident at the time:

ex. 11.41 Locatelli, Opus 6, no. 11, mvt. 1, Adagio, m. 7 (1737)

A similar example by Giovanni Battista Viotti (1755–1824) from almost fifty years later shows the stability and continuing utility of this tradition. Following the Converging-cadence bass, the bravura passagework is here left to the performer’s discretion:

ex. 11.42 Viotti, Opus 4, no. 1, mvt. 3, Adagio, m. 40 (ca. 1785)
For the medieval monks and clerics who established the precepts of counterpoint, a descending step to the final tone of a Gregorian chant was so prevalent a closing gesture that it would have been surprising had they not used this gesture as a point of reference. By their rules, if one voice sang the chant and descended a step at the close, the counterpointing voice should complement that gesture by ascending a step. If the chant descended by a whole tone, the counterpointing voice should ascend by a semitone, and vice versa. The voice “holding” the long tones of the chant was called the tenor (Lat., “to hold”), the counterpointing voice “singing apart” from the tenor was called the discant (Lat., “sing apart”), and their coordinated movements established the discant-tenor framework that is at the heart of centuries of polyphony. By the eighteenth century, the discant-tenor framework had become a melody-bass framework. Clausulae that still featured a descending step at the close fell under Walther’s rubric of clausulae tenorizans, which is to say “small closes” that behave in the manner of the old discant-tenor framework. If the bass descends a whole step and the melody ascends a half step, the result was a clausula vera or “true close,” as in this example from a quartet by Galuppi (see chap. 15 for the complete movement):

Ex. 11.43  Galuppi, Concerto a quattro in B♭ Major, mvt. 1, Grave sostenuto, m. 24 (ca. 1750s)

Galuppi was in charge of all music at Saint Mark’s basilica in Venice, and his predecessors in that illustrious position included masters of Renaissance counterpoint like Willaert, Rore, and Zarlino. For them, the above cadence would have been a C-cadence, as the scale-degree markings indicate. But by Galuppi’s time the meaning of the cadence had altered, and it was used to close on a dominant chord within a larger tonic key. Thus while the above Clausula Vera represents a moment’s pause and focus on the C-major chord, it shares with the half and Converging cadences its balance between two closely related hexa-
chords or keys—tonic and dominant, or the “natural” and “hard” systems. A \( \text{II} \)-to-\( \text{I} \) bass is the local and older meaning, a \( \text{VI} \)-to-\( \text{I} \) bass the global and newer meaning.

The other type of discant-tenor cadence would occur when the tenor descended by a half step and the discant ascended by a whole step. The result is a form of the Clausula Vera better known today as a Phrygian cadence, by reference to the older type of scale that featured a half step between \( \text{II} \) and \( \text{I} \). Like the standard Clausula Vera, the Phrygian cadence has a dual focus, locally on the octave to which the voices expand, and globally on the key in which that octave is the dominant. Both the Clausula Vera and its Phrygian variant can be seen in the excerpt below by Durante (ex. 11.44). Modern ears find it very difficult to hear the C chord at the end of Durante example as a keynote, so I have marked the scale degrees of the Phrygian cadence in terms of the global key of F minor, and in particular as involving the two lower bass tones of the Phrygian tetrachord.

**Ex. 11.44** Durante, *Studio* no. 5, m. 7 (Naples, 1747)

![Diagram](https://via.placeholder.com/150)

The stepwise descent of the bass through a Phrygian tetrachord, with the upper voice descending in parallel a tenth higher, was often used as a minor-mode analogue of the modulating Prinner. In the case of Durante’s passage, even though his Phrygian cadence ends with a C-major chord (which modern ears will likely hear as the dominant chord in the key of F minor), he sets the ensuing phrases in the key of C minor. Again, the tonal plasticity of the galant schemata was great, especially earlier in the century.

If the discant voice of the Phrygian cadence, just before ascending to the octave, is chromatically raised a half step, its distance from the bass becomes an augmented sixth, which is the name for the third type of *clausula tenorizans*. A partimento by Durante’s student Fedele Fenaroli (1730–1818) provides a good comparison between the Augmented Sixth variant of the Phrygian cadence and, in the relative major key (B\( \flat \)), the normal Clausula Vera.
The different sets of scale degrees indicated for the Augmented Sixth and the Clausula Vera result from a modern, single-key-center perspective. In the eighteenth century these two cadences are identical in all but the size of their sixth and the choice of which voice will move a semitone in expanding to the octave. All the tenor clausulae—Clausula Vera, Phrygian cadence, and Augmented Sixth—had similar functions and, as the above examples by Durante and Fenaroli testify, were treated as analogues of one another.

Fenaroli’s bass also indicates a standard cadence at the end of each line. In realizing these cadences, I chose the “incomplete” form where the melody ends on ❸ rather than ❶. Harmony books typically label such cadences “imperfect,” an unfortunately literal translation of the Latin imperfecta (“incomplete,” “unfinished”).
The ④–③ Clausulae: Clausulae altizans
(closes characteristic of an alto)

A descent in the bass from ④ to ③ often preceded a stronger cadence. A deflection downward before reversing into the upward stepwise ascent of the standard bass seems to have been a preferred strategy. The theme by Salieri shown earlier (ex. 11.8) presented the first two stages of a Prinner, with its ④–③ bass, before launching into a final Mi-Re-Do cadence. Haydn used the same strategy in the theme of his set of variations presented in chapter 10.

If the upward thrust of the cadential bass signified forward, goal-directed motion, the ④–③ descent could by contrast seem a step backward, what I term a Passo Indietro (It., “a step to the rear”). The most strongly characterized form of the Passo Indietro carried the pair of thoroughbass figures 6/4/2 and 6/3, usually shortened to 4/2 and 6. In a siciliana for flute, violin, and thoroughbass by Quantz, we can see the Passo Indietro preceding each of three attempts at a complete cadence. Flute and then violin first try to close separately, but their way seems blocked by the so-called Neapolitan sixth (D₆, marked as 6 in the thoroughbass). Their third, combined attempt ultimately succeeds after surmounting a deceptive cadence:

Ex. 11.46 Quantz, Trio Sonata in G minor, mvt. 3, Siciliana, m. 22 (ca. 1750s)

From Walther’s point of view, at the end of this passage the melody-bass framework provides the “most complete close” or clausula perfectissima while the discant-tenor framework (here, flute-violin) provides a simultaneous Clausula Vera or clausula tenorizans.
Still More Clausulae

For its final cadence, the minuet by Somis (ex. 5.2) employed a rhythmic variation on the standard cadence. In place of two measures that would normally scan \[\, \text{1 2 3 | 1 2 3} \,\], Somis wrote a passage that scans \[\, \text{1 2 | 1 2 | 1 2} \,\], an effect known as hemiola (from the Greek word for the ratio 3:2). Hemiola cadences occur only in triple meters and predominantly in the first half of the century. Only the standard cadence seems to have been refitted to the hemiola scansion.

As more and more techniques were explored to extend, evade, avoid, elude, and generally put off the closure of a strong cadence at the end of an important musical section, composers risked confusing their audiences. The Cudworth cadence had been a reliable cue of the end of a major section, but the addition of small codas and cadential echoes could undermine its finality. Whether for this or for other reasons, galant composers drew instead upon a final, undorned melodic fall to serve as a musical "stop sign." The endings of the first and second halves of a famous Mozart keyboard sonata present the two most common variants of the Final Fall (ex. 11.47; see chap. 26 for the whole movement). The first is the more galant, and involves a fall from 3 to 1 (in the local tonic, here G major). The second, which closes the second half of this movement, falls an octave from 1 to 1 in C major. Nineteenth-century musicians appear to have favored the octave version of the Final Fall, and it can be heard at the end of many Romantic concert works for piano.

ex. 11.47 Mozart, Sonata KV545, mvt. 1, Allegro, mm. 27–28, mm. 72–73 (1788)
In chapter 7, the discussion of the Monte Romanesca taught by Mozart to Thomas Attwood made mention of a *cadenza doppia* or “double cadence.” The “simple,” “compound” (see ex. 11.3), and “double” cadences were the three types expressly named and taught to students of partimenti (see also appendix B, ex. B.1). Example 11.48 shows the two standard forms of the Cadenza Doppia, the first one the basic type and the second one characterized by the addition of a dominant seventh (F5).\(^\text{22}\)

**Ex. 11.48** The Cadenza Doppia, plain and with the dominant seventh

Historically, this cadence was old even in the eighteenth century, retained largely for pedagogical or sacred works. Generally reserved for the final cadence, the Cadenza Doppia made an appearance at the end of almost every partimento. This meant that as the student worked his or her way through a large collection of partimenti, the Cadenza Doppia would be played over and over again. By dint of repetition each of its voices became emblematic of cadencing, and traces of those voices can be found in many of the lighter galant clausulae. If one takes the soprano and alto voices from a version of the Cadenza Doppia with the dominant seventh and removes its pedal-point bass, one can replicate the soprano-bass combination of a Comma followed by a Mi-Re-Do cadence with the standard bass (ex. 11.49). Several examples of this type were shown earlier in examples 11.6, 7, and 13.

**Ex. 11.49** Homologies between the Cadenza Doppia and more galant clausulae

Walther’s four categories of clausulae, which recognize the partly independent meanings and histories of the individual voices, were differentiated only by the final two tones in the bass. The subcategories shown in this chapter were sometimes differentiated by how the bass arrived at those final two tones. The Comma and Long Comma, for example, differ in having $\text{Ⅶ}$–$\text{Ⅰ}$ and $\text{Ⅵ}$–$\text{Ⅶ}$–$\text{Ⅰ}$ basses, respectively. Sala made a distinction between the common types of standard cadences and what he termed a “long cadence” (*cadenza lunga*).\(^\text{23}\)
ex. 11.50  Sala, the Long cadence (ca. 1790s)

Sala’s Long cadence features two falling thirds in the bass—①–⑥–④—that precede the clausula perfectissima. Cadences that follow a Romanesca will have a bass whose downbeats fall on ①–⑥–④ before the penultimate dominant chord. Indeed, the ordering of Paisiello’s partimenti in a 1782 print suggests that this maestro took the Romanesca as a point of departure for more modern phrases that emphasized the falling thirds in the bass:

ex. 11.51  Paisiello, Regole, various partimenti (St. Petersburg, 1782)
Example 11.51 aligns five phrases from five of Paisiello’s partimenti, with all but the last serving as opening gambits. His first example presents an obvious Romanesca with Prinner riposte, but his later examples move strongly toward the Falling Thirds schema. Notice also that in the later examples he begins to vary the types of cadences that follow the Falling Thirds, thus stretching out and redirecting the expected close. It would seem, from the evidence of these excerpts, that Paisiello’s collection of partimenti not only inculcated the many schemata of galant practice, but also presented them in a general historical progression from older manners toward newer ones.

The partimento tradition represented an intense nonverbal form of instruction originally intended for poor boys learning a trade. The well-to-do amateur desired something more literate, concise, and easily digested. Daube’s treatise was directed toward this latter audience, and its title (translated) of Thoroughbass in Three Chords presages the sort of handy “how-to” book that would become a middle-class staple. In his treatise he provides a concise table of cadences to cover all the ways suitable for modulating from G major to D major, its dominant. There is considerable overlap between Daube’s “Twelve Ways” to modulate and the cadences discussed in this chapter. In the table presented on the following page (ex. 11.52), I have annotated Daube’s chart to bring out the correspondences among Daube’s examples, Walther’s clausulae, and the various cadences discussed throughout this chapter.25

Daube considered his first ten ways “natural” and the last two artificial (they introduce a note, G♯, foreign to either key). He provided only basses for these cadences, and I found it difficult to provide realizations of them that respected his thoroughbass figures while still being characteristic of the galant style in Stuttgart. His treatise was written to show that three basic chords could serve for any musical situation. That is a gross simplification and explains why there is something “artificial” about all his examples. Without belaboring the details, perhaps the point can be made most simply by noting that, as quoted in chapter 3 (ex. 3.13), the Neapolitan maestro Saverio Valente recommended using the modulating Prinner “for a departure to the fifth of a key in the major mode.”26 Such is the musical situation for each of Daube’s twelve ways. Yet not one of them takes Valente’s path of least resistance. That is, not one of his examples allows the bass to descend stepwise from G4 to D4 (the bass of a modulating Prinner). Though the specifics of Daube’s theory (rather than the regularities of galant practice) seem to have constrained his creation of examples, his table nonetheless covers the clausuale of all four of Walther’s voice-types, and it touches upon many of the special clausulae described earlier in this chapter.

Vincenzo Manfredini was mentioned earlier for having compared various strengths of musical clausulae with different types of punctuation (see the discussion of the clausulae cantizans). Like Daube, Manfredini was a professional musician who chose to write for an amateur audience. In 1797 he issued a second edition of his Regole armoniche [Rules of Harmony]. In it he vigorously promoted the same three basic chords described by Daube (see my chap. 20) as the answer to all questions of harmony and modulation.27 One of his
many examples begins with a Long Comma, and he indicates how that particular bass can be harmonized with (1) a 6/4/3 above ⑥, (2) a 6/5 above ⑦, and (3) a 5/3 above ①. The problem is that the Long Comma was not harmonized that way. The chord above ⑥ could take the figures 6, 6/5, 6/5/3, or even 7, but not Manfredini’s implied 6/4/3.28 Example 11.53 compares Manfredini’s harmonization with the galant norm. His false chord above ⑥ was a requirement of his theory, not of Italian galant traditions. His small violation might have been apparent to professional musicians, but likely not to amateurs.
Manfredini’s and Daube’s theory-driven representations of eighteenth-century compositional practice, however well-intentioned, were harbingers of what was to come in the following centuries, with the end result being a thoroughly bourgeois reinterpretation of an esoteric courtly art. In terms of communication theory, what these documents reveal is the beginning of a shift from a “ritual” mode, with its required years of inculcation in the rites of partimenti and solfeggi, to a “transmission” mode, with the harmony textbook becoming the simplified vector of grand generalizations. The Daube-Manfredini version of “harmony simplified” became normative in the later nineteenth century, so much so that “harmony” and “cadence” became almost synonymous. We should not, however, mistake a triumph of popularization with an advance in understanding. Viewed through this new lens of harmony, a great many of the distinctions once important to galant clausulae became blurred and unrecognizable.

The preceding discussion of Falling Thirds cadences and too-strong theories of harmony began with a cadence by Sala (ex. 11.50). I would like to give Sala the last word (or tone) as well. Sala came to Naples in 1732 (the year of Haydn’s birth) and entered the Conservatorio di Santa Maria della Pietà dei Turchini, where he remained in various capacities until 1799, retiring as *primo maestro* (principal master). As a student of Nicola Fago (1677–1745) and Leonardo Leo, his classmates included Jommelli and Gregorio Sciroli (1722–1781, teacher of Aprile). Sala taught generations of students, including early in his career the singer Farinelli and near his retirement the opera composer Gaspare Spontini (1774–1851). What follows is the final cadential passage from a large fugal partimento (ex. 11.54, beginning at m. 161!). A partimento of this scope and level of difficulty was for insiders only. Its discourse takes for granted knowing how to knit together a number of small performance traditions into a continuous whole. Its Falling Thirds schema entails understanding the proper resolutions of a suspended “2” and “7” within the larger context of the Romanesca, its Passo Indietro entails the presentation of an ensuing standard cadence in one of the
approved subtypes, and its evaded cadences (at the exclamation points) entail knowing how to arrange for the greater closure of the eventual complete cadence. Sala’s cadential passage is thus much more than proper counterpoint matched with sonorous harmony. It is a master performer’s closing soloquy, a “usual scene” given life through the qualities of its presentation. The potsherd of Sala’s bass becomes whole again through a collaborative process of reconstruction: Sala’s bass, preserved by the editor Alexandre Choron (1808), probably figured by the Fenaroli student Vincenzo Fiocchi (1767–1843), and elaborated by my upper voices in imitation of Quantz’s Siciliana (cf. ex. 11.46).

Is that reconstruction authentic? Certainly the figuring of the Falling Thirds passage is explicit enough to constitute a nearly complete specification of the intended counterpoint. But the cadential series that follows (mm. 167–72) could be realized in a number of very different ways. Sala himself seems to have favored similarly ornate and dramatized cadences. One of his solfeggi, shown in ex. 11.55, begins with almost the same tones that opened Galeazzi’s example of cadences as punctuation (ex. 11.30). For ease of comparison, Galeazzi’s letters (A, B, C, D) are marked on Sala’s music:
ex. 11.55  Sala, solfeggio in C major, Largo, m. 1 (Naples, ca. 1780s)
Sala’s solfeggio begins by presenting, as mentioned, Galeazzi’s Do-Mi-Sol in a bravura style. The Prinner riposte in measures 3–4 and especially the modulating Prinner in measures 5–6 seem to attenuate the energy of the opening, and the melodic motion rests following the Converging cadence in measure 7. Measure 8 begins the drive to the final cadence with the Long Comma, a very common preparatory schema. It leads into what is marked a “Modified Cudworth.” That is, many distinctive features of the Cudworth cadence are present, but Sala has reworked its melody to rise ❶–❷–❸ in response to the preceding ❶–❷–❸ in the bass of the Long Comma. Sala then repeats the Long Comma and Modified Cudworth. Almost at the point where the Modified Cudworth would have concluded (m. 11) Sala shifts the expected ❸ an octave higher to begin the definitive descent to the final Mi-Re-Do cadence. This dramatic gesture rides roughshod over the details of the Grand cadence (note the dissonances between treble and bass in the second half of measure 11) but manages to conclude with the requisite ❶–❷–❸ and the telling trill on ❷. This clausula perfectissima ends the first half of Sala’s solfeggio (a Fonte follows, as might be expected).

Galeazzi’s letters (A–D), representing his analogues of punctuation, were applied to Sala’s passage based on the behavior of the melody. But the behavior of the bass can undercut the degree of melodic closure. The type-D clausulae in measures 2 and 12, for instance, are reinforced by the strong closure on ❶ in the bass, whereas the same melodic clausulae in measures 4 and 9 are weakened by the bass quickly moving to a prominent ❹. Galant music, with its pas de deux of treble and bass, can often defeat attempts to ascribe to it unitary clausulae. One should evaluate the combined effect of the separate clausulae in the context of the coordinated treble-bass behaviors that make up the repertory of typical closes.

Examples like Sala’s solfeggio, which were intended to inculcate norms, demonstrate the sensitivity of galant composers to the subtle distinctions of clausulae. Just as properly executed curtsies and bows both articulated social discourse and embodied a recognition of the social order, so gradations of conventional clausulae articulated the musical flow and reinforced the impression of respectful, proper musical behavior. To paraphrase Norbert Elias, cadential “etiquette proves, if one respects the autonomy of the structure of court society, an extremely sensitive and reliable instrument for measuring the prestige value” of a galant musical utterance. Higher-status utterances, such as themes or large sections, received the “most complete” closes. Lower-status utterances, such as Commas before a complete cadence, received only weak articulations. Sensitivity to status was, of course, always a requirement for success at court.