The Noseda collection of the Milan Conservatory contains a large two-volume manuscript in which several different hands have copied hundreds of partimenti by Zingarelli. The second of these volumes lists a number of rules of thumb (regole) for the student, and two of them pertain to pedal points on the keynote of the mode. The first rule is that “the pedal is formed from the chords of the fundamental bass.”¹ The partimento written below the rule makes clear that the fundamental bass in question is an implied cadence of triads whose roots are C, F, G, and C (the bass and figures are Zingarelli’s; the realization, in smaller notes, and the indications of scale degrees are mine):

**Ex. 13.1** Zingarelli, from a collection of partimenti and regole (Milan, ca. 1810–20)

The second rule, or rather suggestion, is that “one can give partimenti the minor seventh as if one were proceeding in the nature of the fourth of the key.”² Again, the partimento written below this statement clarifies the intended meaning:
Early in the eighteenth century, the traditions of extemporized preludes, toccatas, intavolature, and essercizi frequently called for an opening passage that would, like an expanded cadence, move toward the subdominant (“the fourth of the key”) and then toward the dominant before returning to the tonic. In his B♭-major invention for keyboard (ca. 1720), one of his lighter, more galant works, J. S. Bach presented this sort of broad, expository, key-setting passage. The phrase contains elements of both of the pedal points described by Zingarelli. A version of the first type, with a diatonic rise of ❶–❷–❸–❹, can be heard in the tenor range, and a version of the second type, with the chromatic b❹ leading to ❷, can be heard in the melody:

Domenico Scarlatti, Bach’s contemporary, had wide-ranging experiences in many of the great centers of galant music. He too wrote similar passages, but often performed them twice in succession in what seems to have been the fashion. Here is an example from a keyboard work in C major (K. 250). The passage appears immediately after an opening flourish and makes obvious its chromatic b❷–❸–❹–❶ melody:
Given Scarlatti’s roots in Naples, one might expect this pattern to have figured prominently in the partimenti from Neapolitan conservatories. It did not, and one reason seems to be that these partimenti had their own highly stereotyped endings, which favored pedal points on a penultimate ⁵, like the Cadenza Doppia. Zingarelli’s comments about pedal points are thus a late addendum to that tradition, filling in a lacuna.

By midcentury this cluster of traits—a ⁵–⁴–³–⁵ melody, a tonic pedal point, the associated sonorities, and a double presentation—had stabilized as a stock schema employed for closing rather than opening passages. I call it “the Quiescenza” (It., “a state of repose or inactivity”) by analogy with “cadenza.” Just as a cadenza exploits a pause within an important cadence to show off the performer’s taste, invention, and virtuosity, bringing the forward progress of a movement temporarily to a halt as a result, so a Quiescenza exploits a moment of quiescence following an important cadence, likewise holding back the further progress of the movement or delaying its ultimate close.

The ending function of the Quiescenza was made clear by Bach’s son Carl Philipp Emmanuel (1714–1788) in his book on the proper playing of a keyboard instrument. Near the conclusion of the second volume (1762), C. P. E. Bach included his own partimento upon which the reader could extemporize a fantasia. Immediately after its final cadence, Bach indicates the standard thoroughbass figures of the Quiescenza:

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C. P. E. Bach’s Quiescenza is unusual only by virtue of its single presentation. In Paris, double presentation had already become the norm. For instance, the passage from Gossec’s Requiem mass discussed in chapter 9 featured a Pastorella leading to a strong Mi-Re-Do cadence. Example 13.6 illustrates how Gossec followed that cadence with a double presentation of the Quiescenza. The three staves in the example correspond to the three strata of his Quiescenza. The bottom staff shows the reiterated tonic note in the cellos and basses; the middle staff shows the characteristic chromatic form of the Quiescenza melody in parallel thirds and sixths played by the violins; and the top staff shows the two soprano soloists performing a decorative type of melodic commentary.

Ex. 13.6  Gossec, Missa pro defunctis, mvt. 15, [Andante], m. 26 (Paris, 1760)

Gossec’s memorable passage was written at a time when the Quiescenza was rapidly emerging as a Parisian commonplace. A passage by L’Abbé le Fils (ex. 13.7) appeared in Paris in 1763. L’Abbé uses the diatonic version of the Quiescenza whose four stages feature a four-note melodic ascent from ❶ up to the octave ❶. His diatonic Quiescenza follows a strong cadence signaled by the half-note trill on A5 (❿ in m. 77). The Quiescenza confirms the importance of the preceding cadence and provides a short period of relative stability before the running scale that leads up to a Cudworth cadence and Final Fall.
L’Abbé le Fils was, as mentioned, a pupil of Leclair and talented enough as a violinist to perform with the Wunderkind Pierre Gaviniés, who was to become a dominant figure in French musical life. Gaviniés approached the Quiescenza much as did L’Abbé, repeating the diatonic version of the schema. In the following example Gaviniés does, however, introduce a brief $b7$:

ex. 13.8  Gaviniés, Opus 3, no. 5, mvt. 3, Tempo di Minuetto, m. 25 (Paris, 1764)
The galant French violinists produced many of their finest works as “solo sonatas,” a misleading term describing duos for violin and continuo. The bass part was frequently unfigured and so required the keyboard player to infer the proper harmonization from the context. This was not always easy. The iterated or tied ① in the bass of a Quiescence, for example, gave no overt clues to the different chords intended. When, as in example 13.8 by Gaviniés, the violin played double stops that clarify each chord, the keyboard player could have read the harmony from the violin part. But in many other instances that might not be possible. For example, a late solo sonata by Gaviniés includes a Quiescence that, if the four stages presumably last for one quarter-note each, requires the keyboard player to introduce the ① and ⑦ in advance of the violinist. In other words, the accompanist would need to know this “usual scene” beforehand in order to anticipate the harmonies. The version shown below is a likely realization with an added tenor voice. The complete printed tempo indication—Allegro con fuogo ma non troppo presto—hints that the work’s galant schemata are being pressed into service for a more dynamic, Napoleonic-era musical aesthetic.

ex. 13.9  Gaviniés, Trois sonates pour le violon, no. 1, mvt. 3, Allegro . . . , m. 61 (Paris, 1801)

A galant composer could, of course, follow the example of Simon Leduc (l’aîné; 1742–1777), a pupil of Gaviniés. Leduc also wrote solo sonatas with unfigured basses, but at the opening of his Opus 4 (1771) he placed the characteristic chromatic line of the Quiescence in the bass so that the schema could not be missed (see ex. 13.10). The accompanist would still need to infer an inner voice, which could include an iterated ① for stages one, two, and four (the third stage—the chord over G♯3—requires a ② in place of ① because the Quiescence’s unique third-stage sonority of the dominant seventh chord above a tonic pedal is one that often cannot be successfully inverted). Leduc’s presentation of a Quiescence as an opening schema could be viewed either as very modern for its day (1771) or as very old fashioned and in the style of sixty years earlier. I suspect that “very modern”
is the correct assessment, especially since the practice flourished throughout the 1770s and 1780s. In this later period, the use of a Quiescenza to open a movement seems associated with broad, pastoral expositions, and perhaps Leduc’s performance indications of dolce and cantabile support that association.

**Ex. 13.10**  Leduc, Opus 4, no. 1, mvt. 1, Cantabile, m. 1 (Paris, 1771)

It was in Vienna that the Quiescenza became so common as to seem almost a cliché. The string quartets of Johann Wanhal, for example, show a rapid evolution toward the stock form of this schema. During his absence from Vienna for a tour of Italy from 1769 until 1771, Wanhal wrote a set of six quartets that were published in Paris in 1771, the same year as the previous example by Leduc. The closing bars of the first and last movements from his F-major quartet (F6 in the Bryan catalogue) contain two early Quiescenzas:

**Ex. 13.11**  Wanhal, Quartet in F Major (F6), mvt. 1, [Allegro moderato], m. 110 (Paris, 1771)
As was common in Paris, a trill on \( \mathbf{\text{F}} \) followed by an iterated bass on \( \mathbf{\text{D}} \) signals the beginning of Wanhal’s early Quiescenzas. Example 13.11 presents the \( \mathbf{\text{B}} \)-to-\( \mathbf{\text{F}} \) dyad in the alto voice instead of in the melody. And both that passage and the very similar one shown in example 13.12 are unusual in having \( \mathbf{\text{G}} \) precede \( \mathbf{\text{B}} \). One might say that he understood the function and placement of the schema but was either uncertain of or experimenting with the details of the norm.

During the next two years, Wanhal seems to have arrived at a mature understanding of the Quiescenza, whether from actual study or just from his broadened experiences and travels. In 1773, he wrote what became one of his most popular quartets (C1). At the end of its first movement he provided a broad, flowing Quiescenza, one that resembles the diatonic exemplars of L’Abbé le Fils and Gaviniés:

Note that the rising \( \mathbf{3} \)-\( \mathbf{5} \)-\( \mathbf{7} \)-\( \mathbf{1} \) melody has retreated into the alto voice, leaving the soprano voice—the first violin—to provide melodic commentary, including a small melodic Prinner at the close. Gossec’s Requiem (ex. 13.6) had provided an early Parisian
model not only for this scoring, but also for the calm mood. For the slow movement of this quartet, Wanhal provided a Quiescenza in the minor mode with the standard pairings of \( \text{b}^{\text{II}} \)-to-\( \text{I} \) and \( \text{b}^{\text{VI}} \)-to-\( \text{I} \), modifying the tenor voice to become E\(_{b}\)-F and D-E:\( \text{b}^{\text{II}} \):

**Ex. 13.14** Wanhal, Quartet in C Major (C1), mvt. 3, Adagio, m. 69 (1773)

The mature forms of the Quiescenza remained a staple in Wanhal’s repertory. As a final example of his style, let us look at a G-major quartet written around 1780 (G8). The Quiescenza’s \( \text{b}^{\text{II}} \)-to-\( \text{I} \) *proposta* is gently stated by the second violin, and its \( \text{b}^{\text{III}} \)-to-\( \text{I} \) *riposta* politely provided by the first violin’s florid melodic commentary:

**Ex. 13.15** Wanhal, Quartet in G Major (G8), mvt. 4, Adagio, m. 91 (1780)

Wanhal’s manner of treating the Quiescenza is quite representative of the Viennese scene. For comparison we might look to a protégé of Gluck, Antonio Salieri, who was appointed chamber composer to the imperial court of the Hapsburgs in 1774, the year after the publication of Wanhal’s popular C-major quartet. In the first year of his new appointment, Salieri penned a lovely Quiescenza to close the slow movement of a double concerto for flute and oboe in C major (ex. 3.16). The two soloists signal the end of their cadenza with a double trill on \( \text{I} \) and \( \text{VI} \). The soloists then rest while the strings present the Quiescenza with the cellos setting out the \( \text{b}^{\text{III}} \) to be answered by the second violins’
all supporting the first violins’ discant. A chain of Final Falls, slowing down like an old clock, brings the movement to completion:

**Ex. 13.16** Salieri, Double Concerto in C Major, mvt. 2, Andante, m. 55 (1774)

A decade earlier, in 1763, the seven-year-old Mozart had reached Paris on his tour as a child prodigy. In a work copied in his father’s hand (and later published in Paris as part of his Opus 2), Mozart wrote his first unmistakable Quiescenza:

**Ex. 13.17** Mozart, Sonata KV8, mvt. 1, Allegro, m. 63 (1763)

He had already written many small pieces, but his Opus 2 sonatas for Paris, which he scored for keyboard with an optional violin part, were the first of his compositions large
enough to warrant the framing function of the Quiescenza. Everything that one might expect of a Quiescenza is in place: the $\text{b}^7\text{-}6\text{-}\text{b}^6\text{-}1$ melody, a tonic pedal point, the requisite sonorities, double presentation, and location after a major cadence. The figure of his father, Leopold, looms large over these works, but other manuscripts from this period in the son’s hand suggest that the young Mozart understood the Quiescenza on his own.

Mozart embraced the Quiescenza in subsequent works, of which his mature keyboard sonatas are representative. A set of six sonatas was written in Munich early in 1775, perhaps with the purpose of impressing the concertmaster Christian Cannabich (1731–1798), who had studied with Jommelli in Rome. The closing rondo movement of the sonata in B♭ major (KV189f; ex. 13.18) presents a pair of Quiescenzas, with trilled $\text{b}^7$s that signal the end of the rondo’s first contrasting episode. The same type of simple, direct Quiescenza also ends the first half of the opening movement of his G-major sonata from the same set (KV189h; ex. 13.19):

**ex. 13.18** Mozart, Sonata KV189f, mvt. 3, Allegro, m. 38 (1775)

**ex. 13.19** Mozart, Sonata KV189h, mvt. 1, Allegro, m. 51 (1775)
On Mozart’s return to Paris in 1778 he wrote an A-minor sonata, KV300d, with a middle movement in F major. Its first half ends with a pair of Quiescenzas that, like contemporary works in Vienna, posit the b7–6 in an inner voice to be answered by the melody’s b9–1. These Quiescenzas are among Mozart’s first without an active bass.

**Ex. 13.20**  Mozart, Sonata KV300d, mvt. 2, Andante cantabile, m. 29 (1778)

Good examples of Mozart’s later style can be found in a Bb-major sonata written in Linz and Vienna between 1783 and 1784 (KV315c). All three movements end with the schema in question. In the first Quiescenza at the end of the sunny first movement, Mozart introduces a patch of darkness with a brief excursion to Bb minor (note the starred tones Db and Gb in the example below). But that darkness dissipates in the second Quiescenza, which abandons the tonic pedal and substitutes a cadential bass:

**Ex. 13.21**  Mozart, Sonata KV315c, mvt. 1, Allegro, m. 163 (1783–84)
This darker version of the Quiescenza was openly taught by the partimento master Mattei, Mozart’s contemporary and someone whom he had probably met in Bologna. The passage quoted here completes a section that is securely in C major, notwithstanding the F-major key signature:

Mattei, a pupil and close associate of the great maestro Padre Martini (1706–1784), would go on to teach Donizetti and Rossini in the first few years of the nineteenth century. That is the same era that saw Beethoven’s “Spring” sonata for violin and piano (see ex. 13.23). Both halves of Beethoven’s movement conclude with the double presentation of a Quiescenza, preceded by the cue of a trill on ♩ (in the piano part). One finds the exact chordal pattern of Mattei’s partimento combined with the Viennese tradition of florid melodic commentary. What sets the first of Beethoven’s Quiescenzas apart from those of his predecessors is his apparent violation of a basic precept of galant syntax: one should avoid having both tones of an important dyad sounding simultaneously. In measure 196, for instance, b♭7 in the piano part (Eb5) still sounds as ♩ enters on the downbeat in the violin part (D4). To be sure, the volume of sound that could be sustained on early pianos was not great, so the piano’s tones may have almost died away by the time the violin changes the schematically crucial tone. The decay of keyboard tones would have been even more rapid on the instruments played by Mozart and Haydn, yet it is difficult to imagine them committing quite so bald a violation of galant musical propriety. For Beethoven the piano and violin parts were each internally correct—they merely articulate the shift to the second event of the Quiescenza ♩ at slightly different moments.

Let us give Mozart the last word on the Quiescenza. He concludes the third and final movement of his mature B♭-major sonata (K315c) with a large rondo, whose ending features two broad, epilogue-like statements of a Quiescenza (ex. 13.24). As with the passage from Salieri’s double concerto (ex. 13.24), there is a trill on ♩ followed by a tonic close. The melody then sets out the b♭7, but the direct b♭7–♩ connection falls to the tenor voice,
as in Salieri’s example. The melody eventually provides the closing $\text{§} - \text{①}$, again as in Salieri’s example. But a trait that clearly distinguishes the mature Mozart from Salieri is the simultaneous presentation of more than one schema. Mozart manages to embed a Fenaroli (see chap. 16) between the $\text{⑦} - \text{⑥}$ and the $\text{⑦} - \text{①}$ of the Quiescenza. The Fenaroli, a schema often used to increase activity and forward momentum, has that effect here by accelerating the harmonic rhythm. While the Quiescenza changes chords every measure in this
Example 15.24  Mozart, Sonata (KV315c), mvt. 3, Allegretto grazioso, m. 212 (1783–84)

Example, the embedded Fenaroli alternates dominant and tonic chords every quarter note. Mozart seems to have delighted in this sort of play, and some connoisseurs of his time doubtless found the effect stimulating. But the complexity was not to everyone’s taste. We will revisit this problem and the general subject of Mozart’s late style in chapters 26 and 30. Chapter 25 will show how a propensity toward a musical *ars combinatoria* was evident even in his earliest works.