

# MOZART 41

## THE LEAST YOU NEED TO KNOW...

Medium:

- Flute (1)
- Oboe (2)
- Bassoon (2)
- (French) Horn (2)
- Trumpet (2)
- Timpani (2)
- Violins
- Violas
- Cellos
- Bass

Movement One:

Meter:

- Common Time (4/4) – or (less specifically) Simple-Duple

Tempo:

- Allegro vivace – quickly

Harmony:

- The movement is in C Major
- Measure 1-23, C Major moves to G Major (Half Cadence)
- Measure 24-55, D Major (Dominant of V – half cadence)
- Measure 56-100, D Major
- Measure 101-120, D Major to G (Authentic Cadence)
- Measure 121-188, various (development)
- Measure 189-211, C Major to G Major
- Measure 212-243, G Major
- Measure 244-267, G Major to C7
- Measure 269-288, C7 to G7
- Measure 289-313, G7 to C

Melody

- Principal Theme, measure 1-4 (antecedent/consequent)
- “Fanfare” Theme, measure 9
- Countermelody Theme, measure 24-27
- BumBumBum Theme, measure 31-34

- Second Theme, measure 55-61
- Closing Theme 1, measure 101-103
- Closing Theme 2, measure 107-108

#### Form

- Sonata-Allegro Form
- Exposition begins at measure 1 with the first theme group
- Second Theme Group begins at 56
- Closing theme group begins at 101
- Development begins at 121
- Recapitulation begins at 189 with the first theme group
- Second Theme Group begins at 244
- Closing theme section begins at 289

#### Texture

- Monophonic, measure 1-2
- Homophonic, measure 2-3
- Polyphonic, measure 24-27
- More?

#### Second Movement

##### Medium:

- Same as above, minus trumpet and timpani

##### Meter

- 3/4, or (less accurately) compound duple

##### Tempo

- Andante cantabile (slowly and in a singing manner), slowly in 8

##### Harmony

- The movement is in F Major, the subdominant of C Major
- Measure 1-18, F major moves to C Major (Authentic Cadence – V/V to V)
- Measure 19-27, abrupt shift to c minor to G
- Measure 28-44, moves back to C major and out emphasizes this
- Measure 45-59, chromatic shifts and sequences moving to C7 (Dominant of F) leading to an Authentic cadence in the next bar

- Measure 60-75, F moves to C Major (established over four bars – 71 through 74), authentic cadence
- Measure 76-86, C Major returns to F (authentic cadence)
- Measure 87-101, F Major with an authentic cadence

#### Melody

- Theme, measure 1
- Theme, measure 7-8
- Secondary theme, measure 18-20

#### Form:

- Sonata-Allegro Form
- Begins with the first theme group at measure 1
- Second Theme Group begins at measure 19
- Development begins at measure 45
- Recapitulation begins with the first theme group at measure 60
- Second theme group at 73
- Coda begins at 87

#### Texture

- Unison melody with a skeletal accompaniment, measure 1 and 2
- Antecedent/consequent phrase, measure 11 and 12
- Pedal Point, measure 19-22
- More?

#### Third Movement

##### Medium:

- As first movement

##### Meter

- 3/4, or (less accurately) compound duple

##### Tempo

- Allegretto (little allegro), slightly fast

##### Harmony

- The piece is in the key of C Major

## Form

- Minuet
- First A – two balanced phrases of 8 bars
- B – five phrases 8/8/11/8 (sequence)/8 (partial repeat of A)
- Trio
- First A – 8 bar phrase
- B – two phrases of 12/8

## Texture:

- Melody and alberti bass, measure 1-4
- Pedal point, measure 17-23 and 68-75
- Counterpoint, measure 44-51 (sequence)
- More

## Fourth Movement

### Medium:

- Same as first movement

### Meter:

- Cut time, or (less accurately) simple duple

### Tempo:

- Molto Allegro (much fast), very fast

### Harmony/Form:

- The piece is in the key of C Major
- Theme A, measure 1-4 (antecedent) – I ii7 V7 vi
- Theme B, measure 5-8 (consequent) – IV I V7/I V
- Theme C, measure 9 and 10
- Theme D, measure 19-22
- Cadence, measure 35 in G Major
- Measure 36 – 52, fughetto on Theme A
- Theme E, measure 56 and 57, immediately layered in bass/cello in 57 and 58
- Cadence, measure 73 on a D7 chord
- Second Theme Group, measure 74-134

- Theme F, measure 74-76
- Theme G, measure 76 and 77
- Measure 94-107, fughetto on first part of Theme F
- Measure 127-129, abrupt change of key to C minor
- Closing Theme Group 135-157
- Measure 158, Development begins
- Measure 225, Recapitulation begins
- Measure 357, Coda begins

Examples of...

Pedal Point:

- I:39-46
- I:81-86
- I:111-115
- I:227-234
- I:277-280
- II:19-22
- III:68-75
- IV:284-291

Syncopation:

- I:87-88
- I:282-286 (Vln I)
- II:21
- II:23-26
- II:47 and 49
- II:51-55
- II:73-74

Thematic fragmentation:

- I:89-91
- I:94-96
- I:132-146 (Closing theme 2)
- I:139-145 (Counter melody theme)
- II:67-70 (Main theme)
- III:9-12

### Abrupt Key Shift

- I:81-82 (C minor)
- IV:127-129 (C minor)
- IV:326-332

### Hemiola

- II:23-25 (2/4 over 3/4)
- II:51-55 (2/4 over 3/4)

### Counterpoint

- III:44-51
- IV: just about everywhere

### Additive Rhythm/Phrase Length

- II: Principal theme, measure 1-4, 11-15, 60-73
- IV: measure 172-204 (metric/rhythmic displacement)