

*D: Mozart-Symphony in
G minor notes*

Mozart G. mind #40

Name

Date

Subject and Section

Instructor

QUEENS COLLEGE
of The City University of New York

Mozart - Wolfgang Amadeus (1756-1791)
Symphony No. 40, in G minor.

The second of the last three symphonies,
written in 1788, and probably the most
popular of Mozart's symphonies. This and
No. 25 (also in G minor) are the only
symphonies of Mozart for which Mozart
chose the minor mode. The orchestration
is: Flute is as follows: flute, ^{two} ~~two~~ oboes, ~~two~~
two clarinets (second version), bassoons,
two horns and the usual complement
of strings.

First movement, Allegro molto

Sonata-allegro. Principle First Theme,
bimotivic: The eighth-note first theme
note is neighbor tone figure, ^{followed} and the
upward leap. Both rhythmic and
melodic aspects play a role. These two motives
play an important role in movement.

The structural bridge occurs during the second large phase of the Phase (bars 21 to bar 28), moving from I to III (BS 119iv) & Bars coming before the Thematic bridge (bars 28 to 42). The second Thematic group, at center (bar 44) is contrasting, the close of the Exposition begins the opening motive of the first Phase. The Development commences with a middle Part that moves through the first movement. From this point on the tonal motion is just chromatic, passing successively through a descending fifth. During the course the motive material is contrasted completely on both motives of the opening theme, the recapitulation parallels the Exposition in moving to the movement to III, but this is expanded considerably to again II for the entry of the second Thematic Group, now in the tonic and minor (bar 227) Extension (bar 281) leads directly with the concluding coda which involves the opening motion again.

the Eb rising
second movement, Andante, the opening
The movement is in rounded binary form. Part A is divided into two parts, the second Part A just on the contrary but also in the II. The first Theme Part A, in fact, produces perfectly good results, but when it is about 32nd note figure (bar 7) which repeats ~~repeats~~ continues in motion of unaltered value later on. The opening of the II (bar 20) contains contrasting ~~contrasts~~ ^{themes} from with the 32nd note motive, Part B (bar 53) developmentally continues this motive simultaneously with the repeated form figure of the opening Theme chromatic motion within the II; another developmentally characteristic the I and the return of the opening Theme requires (as a rounded binary) at bar 27. The contrasting feature of Thematic group of the second Thematic group seems now the ending of the tonic at bar 108. All on

the highest degree of accuracy with precision
assurance because no other, including
the overlapping
Epanetic, with modification of biology,
leading to I (in minor!) for the
second thematic group.