

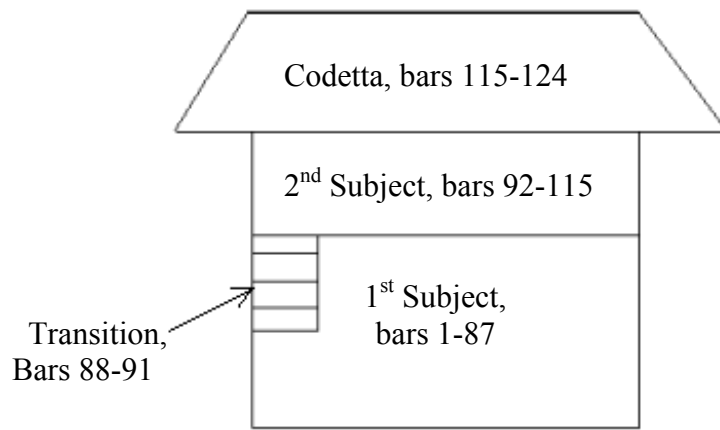


Mozart's:

**String Quartet K387, fourth Movement, bars 1-124**

The Piece is in a fast split common time. It appears to be in sonata form with internal fugal structures within the first subject.

Here is a plan of the layout of this extract of music.



**1<sup>st</sup> subject**

Bars 1-87

- *The first theme / fugue:*



Fugal exposition section:

This theme (the fugal subject) begins in the second violin, bars 1-4. It is then played a perfect fifth higher (tonal answer because the intervals are changed slightly to accommodate the harmony) in the first violin, bars 4-8. The cello then plays the theme (Subject), bars 9-12, and the viola takes it a fifth higher (tonal answer), bars 13-16. After each instrument (except the viola) has played the theme they carry on playing the same counter subject.

In bar 17 (3rd crotchet beat), a section of fast moving quavers begins in the first violin and the second violin repeats it. This is followed by a repeated, almost syncopated figure

played first on the viola and then the cello. In bars 31-37, the music is very contrapuntal. Each instrument has its own independent melodic line.

This leads to a section where there is great dynamic contrast at bar **40**. The melody (played by the violins) is piano. It is punctuated at the end of each phrase with four crotchets (starting on the second beat of the bar) played forte and producing a perfect cadence. (Bars 42-43, 46-47, and 50-51). The key here is A major.

Another fugal section begins at bar **51**.

- *Fugal theme:*



The cello states the subject, which is answered by the viola. The second violin then states the subject and the first violin plays the answer. The key here is D major.

Both fugal themes interact in the contrapuntal section at bar **69**. This is the last section in the 1<sup>st</sup> subject. At bar 87, the section seems to end with a first inversion D major chord. In my opinion, this doesn't make the section seem 'finished' and rounded off.

### **Transition**

A closure to the previous section as well as an introduction to the next section is achieved in the Transition. (Bars **88-91**)

- The transition section is a sudden piano dynamic.
- A perfect cadence (cadential 6/4 progression → Ic -V- I ) ending at bar 90 rounds off the 1<sup>st</sup> subject in the tonic key.
- The chord at the start of bar **90** also acts as a pivot chord for the following section in the dominant key as a G major chord is chord IV of D major. In the second half of bar 90 the held tonic note 'G' in the first violin, becomes a dominant 7<sup>th</sup> note in the chord that is formed when the cello moves to an A and the second violin moves to C sharp. This is chord V7 of D major and leads nicely to this dominant key.
- Bar **91** acts as an introduction to the 2<sup>nd</sup> Subject with the accompanying instruments playing their tonic and dominant crotchet figures.

### **2<sup>nd</sup> subject**

Bars **92-115**

In the dominant (D major) Key

The second subject is far more lyrical than the first and like the first subject, it starts piano. The first violin plays the melody whilst the other instruments play an accompaniment.

- *The main theme of the 2<sup>nd</sup> subject:*



At bar **100** the theme is disguised as the violin plays the same notes with different note values:



At bar **104** the theme is disguised with different note values as well as accented passing notes:

(The E and F are omitted  
before the final D)



Next, the theme, which was treated previously in a lyrical, gentle way is suddenly contrasted by a strong, forte section between bars **107-115**. The first bar of the section consists of a bridge whereby the 2<sup>nd</sup> violin, viola and cello play a run of quavers. This also occurs in bar 111. All instrument (except the violin in the ‘bridge’ bars) play monorhythmically with a homophonic texture.

## Codetta

The music is suddenly piano at bar **115**. This sudden shift of mood is why I feel that the codetta begins here.

- The codetta uses material from the end of the previous section in its closing melody which leads onto a tonic chord in D major with a minor 7<sup>th</sup> (C *natural*). The C natural makes it the Dominant 7<sup>th</sup> chord of G major. (The tonic key). This chord lasts for two bars and one beat.
- The last five crotchet beats of the codetta consists of a chromatic upward run played by the second violin. The last note is an F sharp which is the leading note of G major. This leads nicely to the G in the next bar (The first bar of the piece where repeat is followed, and also in bar 125). This firmly establishes that we are back in the tonic key.
- The whole of the codetta is a gentle piano dynamic.

## **Form**

The extract is a typical sonata exposition form.

It is typical because:

- The 1<sup>st</sup> subject is in the tonic key.
- It contains the typical strong and ‘masculine’ themes we would expect to see in the first subject.
- The transition modulates the piece from the tonic to the dominant key.
- The second subject is in the dominant key.
- It is characteristically more lyrical and ‘feminine’ than the first subject.
- There is a codetta section to round off.

## **Interesting features**

- Mozart has used fugal ideas to create interesting textures in this extract.
- He also uses phrases of other textures such as the ‘melody and accompaniment’ texture at bar 92 and the homophonic texture at bar 108.
- The use of dynamics is effectively used to contrast sections and moods (e.g. the sudden piano at bar 88 as well as at bar 15). Also contrasting dynamics are used to punctuate phrases. (e.g. bar 42).
- Other devices are used to add colour such as legato and staccato bowing and the use of trills.