

# Symphony No.40 in G minor

Mozart

# W. A. Mozart

- Born in 1756, in Salzburg, Austria
- Studied the keyboard from the age of 4, performing aged 6
- Was *Konzertmeister* to the archbishop
- Moved to Vienna in 1781, working as a composer and performer.
- Wrote various operas, piano/horn/wind concertos, symphonies, string quartet/quintets and Masses
- Died in 1791, in Vienna



# Classical

- Between 1750 and 1830
- Music moved away from the ornate ideals of Baroque to a more restrained style inspired by Greek/Roman traditions
- Composers wrote their pieces to have utmost clarity, order and balance
- This was reflected in the clear-cut structures, and the emphasis on a graceful, regular melody line
- Also featured were:
  - gradual changes in dynamics
  - More syncopation
  - Functional harmony (I, II, IV, V, VI)
  - Contrasting ideas (key, melody, dynamics)
  - The use of a larger orchestra
  - Balanced (usually 8 bar) phrases

# Classical

Composer
Franz J. Haydn
Ludwig van Beethoven
Franz Schubert

# Symphony No.40 in G minor

- Written in 1788
- Comprised of 4 movements
- The first, second and fourth movements are in sonata form, with the third being a minuet and trio.
- Each movement has a different tempo:
  - Movement 1: Molto allegro
  - Movement 2: Andante
  - Movement 3: Allegretto
  - Movement 4: Allegro assai
- Originally written without clarinets, as they were only recently invented.

# Sonata Form

Sonata form was an important Classical structure. It had three main sections:

- EXPOSITION- Where the main themes were presented. The first subject is in the tonic key, and is often lively and rhythmic. The music then modulates over the course of a bridge to lead into the second subject. The entire section is then often repeated to familiarise listeners with the subjects.
- DEVELOPMENT- The composer 'develops' the subjects, often by combining motifs in different ways. The piece will modulate through various keys, but avoids the tonic and dominant.
- RECAPITULATION- The original (unchanged) subjects are reintroduced, although it does not modulate, as the second subject will be heard in the tonic key instead. The piece can then end with a coda.

The most fundamental ideas of sonata form are repetition and contrast.



# Key Musical Elements

- Uses a small Classical orchestra
- Features balanced 8 bar (question and answer) phrases
- Uses functional harmonies
- Symmetrical structures (i.e. in sonata form)

# Instrumentation

- Uses a Classical orchestra, but without:
  - Timpani
  - Trumpets
  - One flute is missing (normally there are two in a Classical orchestra)
- The horns are mainly used to sustain harmonies, play pedal points and add to the texture
- Woodwinds change between sustaining harmonies and melodic material, occasionally doubling each other in octaves
- Bassoons occasionally double the bass
- The violins double in octaves in the first subject



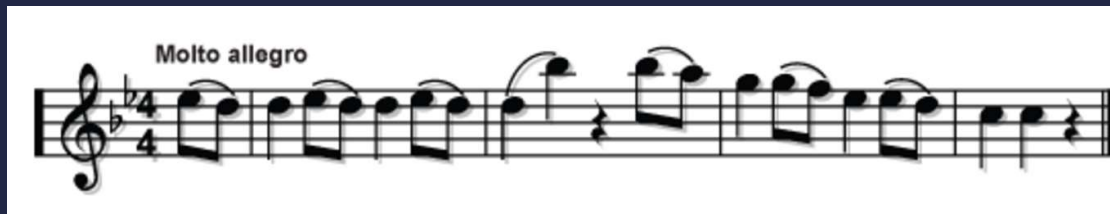
# Structure

- In sonata form:

Exposition				Development	Recapitulation			
First Subject	Bridge	Second Subject	Codetta	Development of First Subject	First Subject	Bridge	Second Subject	Coda
1-20	20-44	44-72	73-100	101-164	164-184	184-227	227-260	260-299

- There is no introduction
- The exposition is repeated

# Subject 1



The first time this subject is introduced, it is:

- In G minor (in the exposition)
- Marked *piano*
- Starting on the weak fourth beat of the bar (anacrusis)
- Featuring a 3 note motif
- Minor 6<sup>th</sup> upward leap
- Using a descending sequence
- Ends with a perfect cadence

# Subject 2



The first time this subject is introduced, it is:

- In Bb major
- Using longer note values
- Played with a more lyrical and relaxed *pathétique* mood
- Shared between strings and woodwind
- Using chromatic notes
- Starting on the first beat of the bar
- Featuring descending scalar passages/sequences



# Texture

- Mainly homophonic, ends homophonic
- Some imitation and polyphony used
- Features pedal notes
- First and second violins play in unison or in octaves

# Harmony and Tonality

- Starts in G minor
- The second subject is in B<sup>b</sup> major (the relative major)
- Uses chromatic notes in the bridge
- The development section features the exploration of various keys. It:
  - Starts in F# minor
  - Moves around the circle of fifths
  - Keys are defined by the use of perfect cadences
- Pedal points are played throughout by the cellos, horns and bassoons

# Rhythm, Metre and Tempo

- Molto allegro (very fast)
- In 4/4 time
- The first subject features quaver-quaver-crotchet rhythms
- Uses some dotted rhythms
- Some on-beat rhythms
- Features scalar quaver passages
- The second subject has longer note values (mainly crotchets and minims)
- Uses syncopation
- Uses anacrusis
- Augmentation is used