

MTO 15.2 Examples: Kraus, Coaching Mozart’s String Quintet in E-Flat Major

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.09.15.2/mto.09.15.2.kraus.php>

Example 1. Mozart, *String Quintet in E-Flat Major*, K. 614, movement I, measures 1–19

The image shows a musical score for measures 1-19 of Mozart's String Quintet in E-flat Major, K. 614, movement I. The tempo is marked 'Allegro di molto'. The score is written for five instruments: Violino I, Violino II, Viola I, Viola II, and Violoncello. The key signature is two flats (B-flat and E-flat) and the time signature is 6/8. The score includes several annotations and markings:

- Violino I:** Features a 'compound basic idea' in measures 1-4, followed by a 'varied repetition' in measures 5-8. Dynamics range from *p* to *f*. There are circled 'y' and '5' markings above the staff.
- Violino II:** Mirrors the Violino I part with similar dynamics and markings.
- Viola I:** Features a rhythmic pattern of eighth notes with accents and trills (tr) in measures 1-4, followed by a similar pattern in measures 5-8. Dynamics range from *f* to *p*. There are circled 'x' markings above the staff.
- Viola II:** Features a rhythmic pattern of eighth notes in measures 1-4, followed by a similar pattern in measures 5-8. Dynamics range from *f* to *p*.
- Violoncello:** Features a rhythmic pattern of eighth notes in measures 1-4, followed by a similar pattern in measures 5-8. Dynamics range from *p* to *f*. There are circled '1' and '2' markings below the staff.
- Hypermeter:** A 'hypermeter' line is present below the Violoncello staff, with numbers 1, 2, 3, 4, 1, 2 indicating the hypermetric structure.

Example 2.

a (Recomposition) ③
 b (Mozart)

1 2 3 4

Example 3.

	→																		
hypermeasures:	1	2			3			4											
(subphrases)																			
measures:	1	2	3	4, 1	2	3	4, 1	2	3	4 (exp),	1	2	(exp.....)	3	4				
	①		3	5	7		⑨	10	11	12 13	14	15	16 17	18	19				

(7 bis) (2) (8 bis [expansion] (= 1) 2 3

(30) *(mf)* *simile* *(f)*

1 2 3 4

duple hyperm.: ① ②

V/V

4 5 6 7

(34) *(ff)* *(decresc.)*

3 4 3 4

③ ④

④7 1 2 3 4 5

I⁻

⑤2 6 7 ⑤4 8 (= 1) 2 ... 1

(1) $x^4 p$ 2 3 4 1

p closing *f*

- (6) IV⁶ V⁶₄ — ⁵/₃ I

Example 5.

1
2

x^1 (Theme I)

x^2 (trans.)

x^3 (Theme II)

x^4 (closing)

x^5 (codetta)

Example 6. Mozart, *String Quintet in E-Flat Major*, K. 614, movement I, measures 74–128

74

Violin I: f

Violin II: f

Viola: f

Cello: f

Double Bass: f

78

Violin I: p

Violin II: p

Viola: p

Cello: p

Double Bass: p

hypermeter: 1 2 1 2 1

83 87

(1 bis) (3 bis) (1 bis) (3 bis) (x) (x) (x) (1 bis) *p* (3 bis)

2 1 2 (exp.) *p* 1

90

DEV.

88

(x) (x) (x) 1 *f* 2 3 4

2 (exp.) *f* 1 2 1 2

94

frag:

1 2 3 4

1 2 (exp.) 1 2

99

(4 bis) 1 *f* 2 3 4

(exp.) III 1 2 1 2

104

p *p* *p* *p*

(exp.) III 1 2 1 2

109

Musical score for measures 109-113. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The first two staves contain melodic lines with trills (tr) and slurs. The third and fourth staves contain accompaniment with slurs and a 'simile' marking. The fifth staff is mostly empty. Performance markings include '(3 bis)' and '(4 bis)' above the first two measures, and '(exp.)' below the first measure.

(exp.) 1 2 VI 1 (contraction) 1

114

Musical score for measures 114-118. The score continues with five staves. It features melodic lines with trills (tr) and slurs, and accompaniment with slurs. Performance markings include 'p (exp.)' and '(exp.)' below the bottom staff.

2 1 p (exp.) 2 (exp.)

119

119

1 2 3 4 (1 bis) (3 bis) (1 bis) (3 bis) 123 (x) (x) (x)

frag:

1 2 1 2 1 2

V V⁷

[cf. m. 84 85 86] f

125

RECAP.

1 2 3 4 p f p f

1 2 p

Example 7.

END EXPOS. 78 80 82 84 87 90 92 94 97 100 102 104 107 110 112 113 114 115 116 117 118 119 121 123

DEV.

1 2 3 4

2 124

78 100 (107) 110/112 (113) 119

5- V⁵⁻ P N P (III^b - i³) III^{b6} VI V -7

5- V⁵⁻ P P P P -6- 5-6 -6- -7

Example 8a. Mozart, *Quartet in D*, K. 499 ("Hoffmeister"), movement I, measures 1–4

Allegretto

1 2 3 4, 1 2 3 4

p

()

Example 8b. Beethoven, *Quartet in F*, Op. 59, no. 1, movement II, measures 1–4

Allegretto vivace e sempre scherzando

1 2 3 4

pp

()