Eric Lo Kai Yin
12/11/25

HKDSE Music – Listening (Form 4)

Week 5 – Classical String Quartets

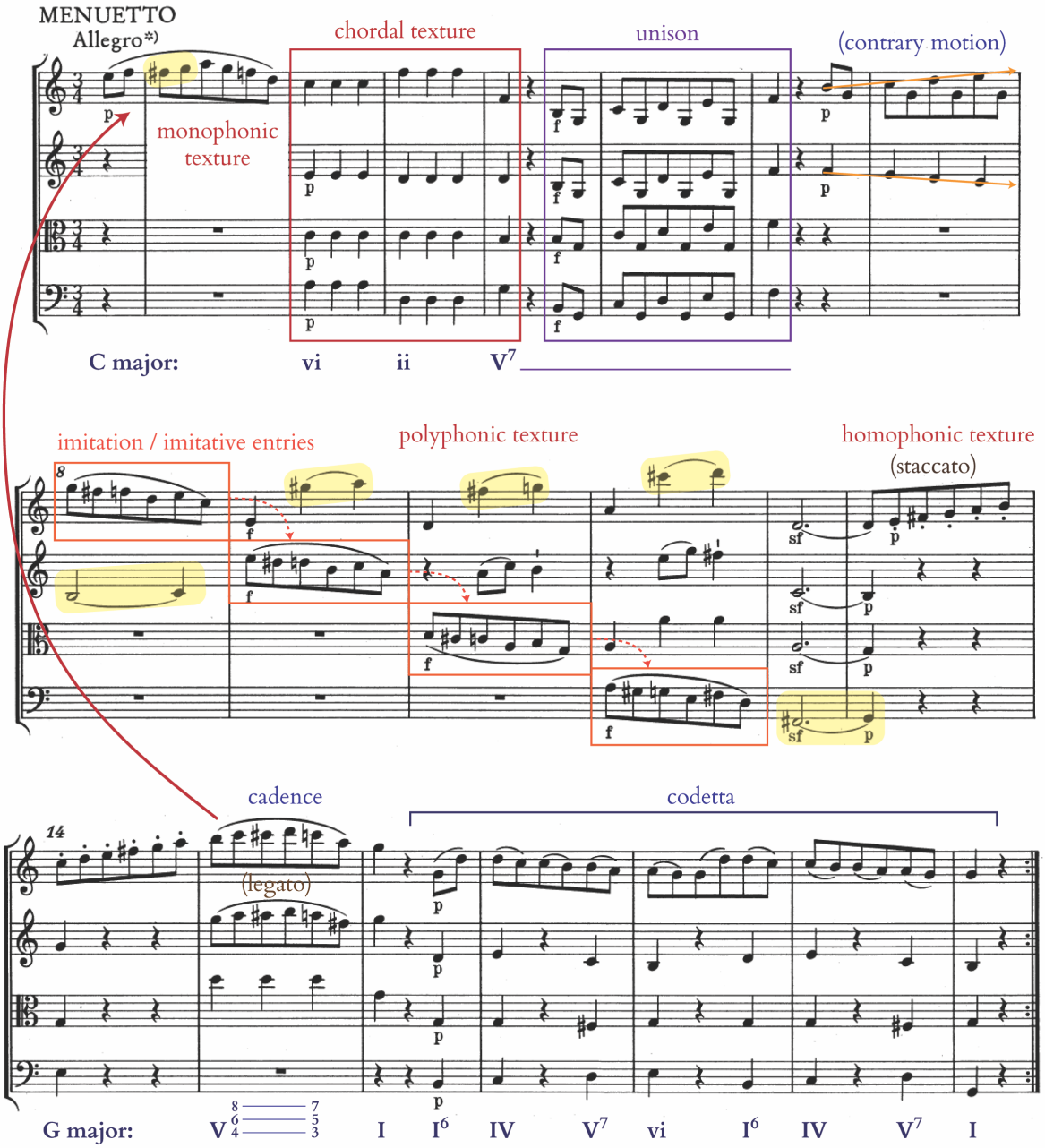
🎵 Mozart, String Quartet No. 19 in C major, K. 465 "Dissonance"

Third Movement – Minuet and Trio

Minuet

(Rounded Binary Form)

A Section

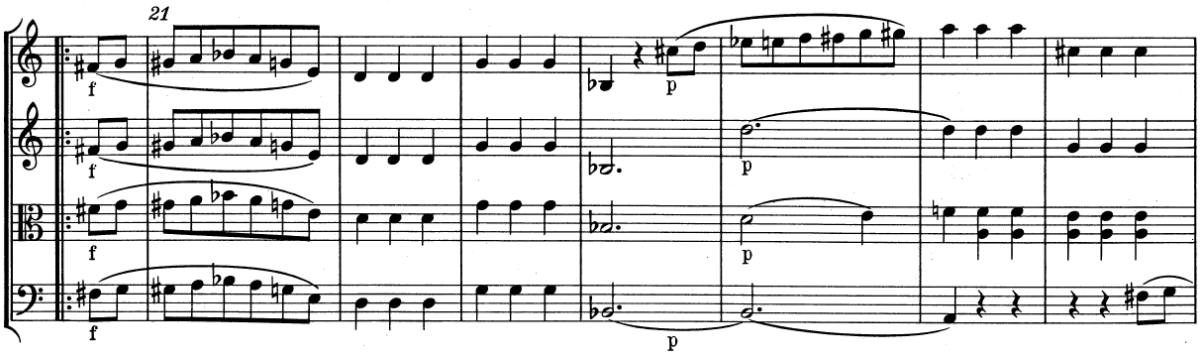


A Section (bars 1–20)

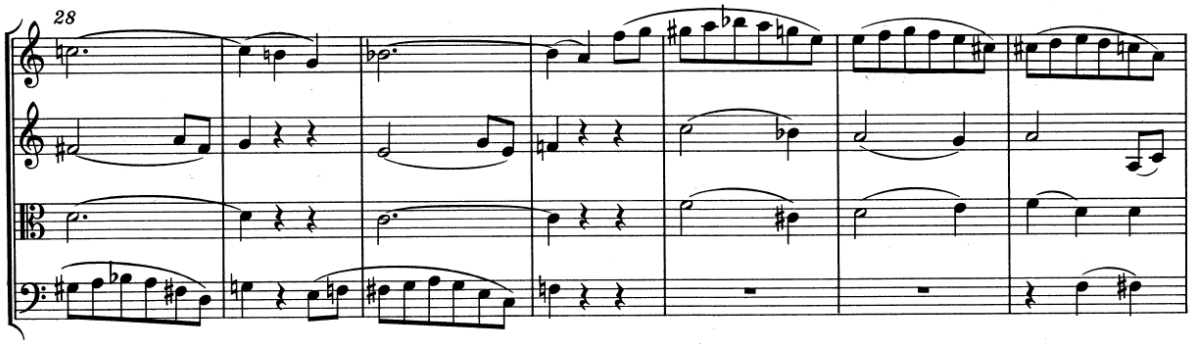
- A generally quiet section that is punctured by occasional tutti of all four instrument and accents (*sforzando*).
- Typical of Mozart's compositional style, the theme encompasses a wide variety of textures, ranging from the monophonic texture of single-line opening melody played by the first violin (bar 1) to the chordal texture by the four string instruments playing triads in crochet pulses (bars 2–3), back to monophonic texture with all instruments playing in unison (bars 4–6), polyphonic texture with imitative entries from the first violin down to the cello (bars 8–11), and eventually ending with a homophonic texture in the cadence passage (bars 16–20).
- Modulation takes place during bars 8–11, a passage featuring imitative entries among the four instruments. The tonal area changes from C major to its dominant key of G major.
- The A section concludes with a perfect cadence (perfect authentic cadence) in the dominant key (G major) in bar 15–16. Afterwards, a four-bar codetta is appended, which rearticulates the perfect cadence two more times, the first time resolving deceptively to the submediant (vi) while the second time ending satisfactorily on the tonic chord (I) of the modulated key (G major).

B section (bars 21–39)

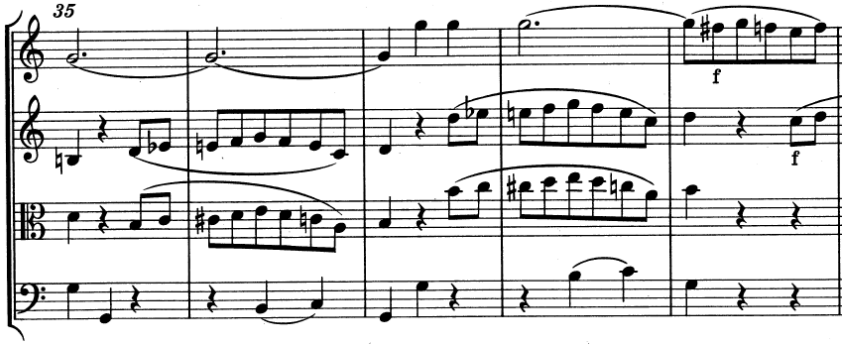
B section



- The B section begins with an ascending chromatic scale (a stepwise chromatic ascent), which obscures the sense of tonality. The key becomes clear when the music approaches the cadence in bar 27–8, when the French augmented sixth chord resolves to the dominant in the supertonic key of D minor.



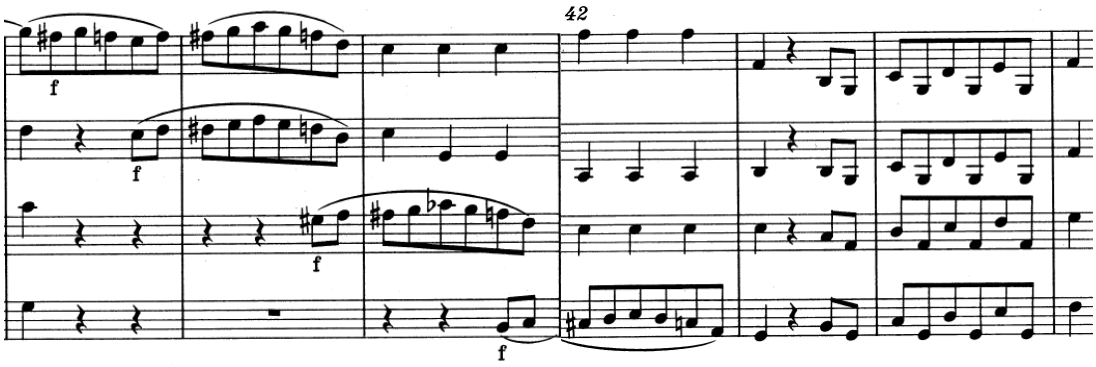
- The music becomes more intense due to the fragmentation of the opening melody, which shortens the musical grouping from two to one measure (bars 32–34).



- The B section ultimately arrives on the dominant chord, which is extended for five measures (bars 35–39), in preparation for the return of the A section.

A section (bars 40–63)

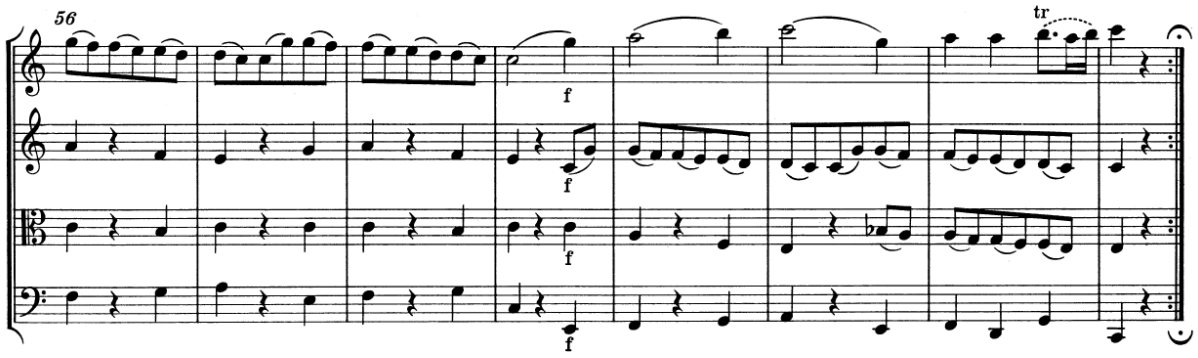
A section



- The beginning of the A section overlaps with the end of the B section via the technique of imitative entries, by which the viola and cello pick up the opening melody originally stated by the first violin.

- Alteration occurs during the middle portion (bars 48–55) of this restated A section. This is to avoid having a modulation to the dominant key as in the first A section, so that the minuet can end on the tonic key of C major.

Second codetta

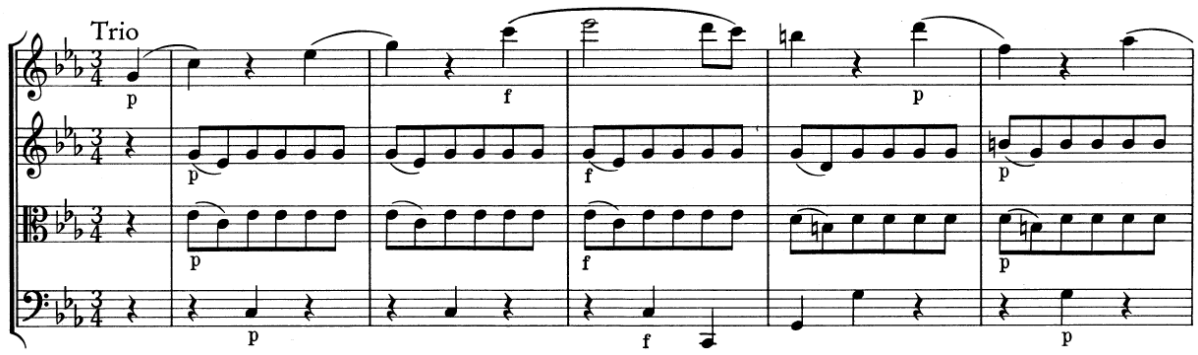


- A second codetta is added in bars 59–63 in order to bring the minuet to a more conclusive closure.

Trio

(Rounded Binary Form)

C section

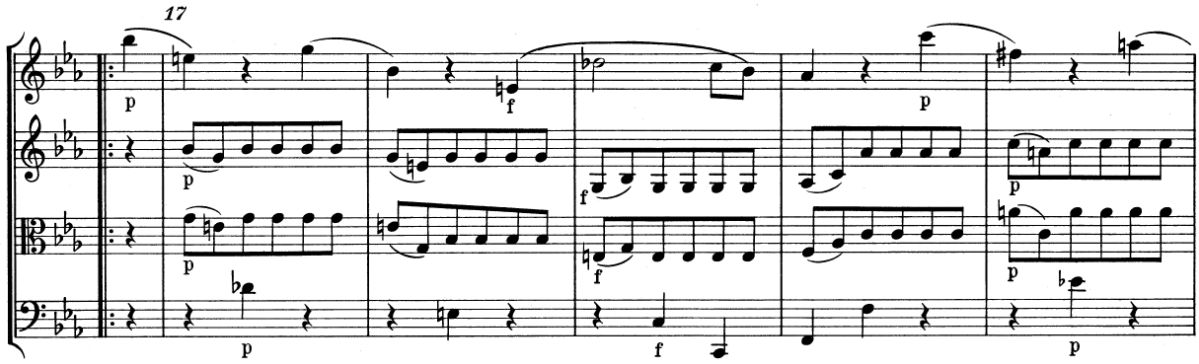


C Section (bars 1–16)

- Compared to the minuet, the trio is harmonically less adventurous and texturally simpler.
- The key changes from C major to its parallel minor mode of C minor.
- The texture here is more homogeneous/consistent than the minuet, a homophonic texture with the first violin playing the main melody and the other instruments providing harmonic support (the second violin and viola play in repeated-chord figuration, while the cello articulates the bass line in crochet notes).

- As in the first section of the minuet, the first half of the trio also modulates to a different key. Starting in bar 9, the key changes from C minor to its relative major key (Eb major).

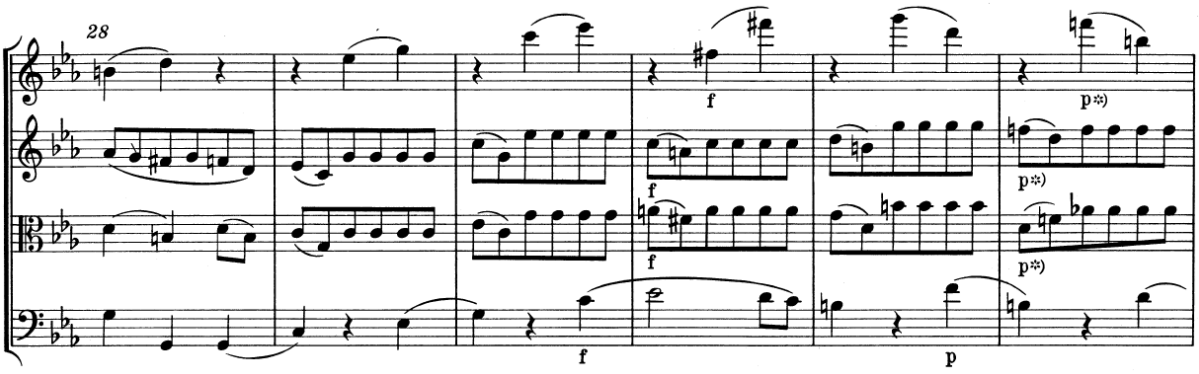
D section



D Section (bars 17–28)

- The texture and the accompanimental patterns remain the same as the previous C section.
- This section opens with a large-scale ascending sequential motion: bars 17–20 lays out a four-bar model (with a V^7–I harmonic progression in F minor), followed by its sequential repetition up a step during bars 21–24 (a corresponding V^7–I harmonic progression in G minor).
- The D section ends on pedal point over the dominant (or dominant pedal) in bars 24–28.

C section

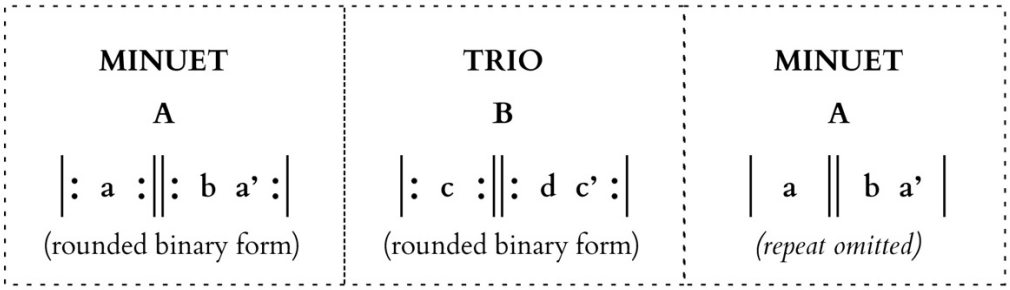


C Section (bars 28–40)

- The return of the C section is announced by onset of the main melody in the cello on the upbeat to bar 29.
- The second half of the C section is cut short, replaced by a four-bar passage with a perfect cadence in the tonic minor key (C minor).

Minuet (repeat)

(Rounded Binary Form)

- The marking "Menuetto da capo" appears at the end of the D section, instructing the performer to go back to the beginning (or the head "da capo") of the minuet and start again.
- As a conventional practice, the repeat of the minuet often omits the internal repeats, resulting in a more concise recapitulation of the opening minuet.

Overall formal structure