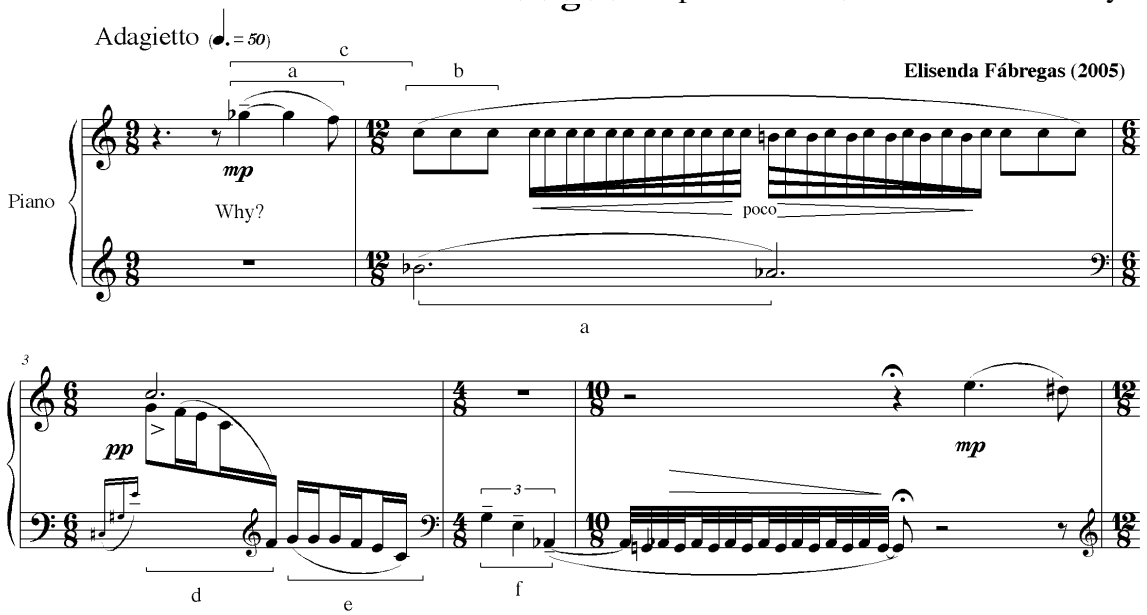
HOMMAGE À MOZART ANALYSIS
Elisenda Fábregas

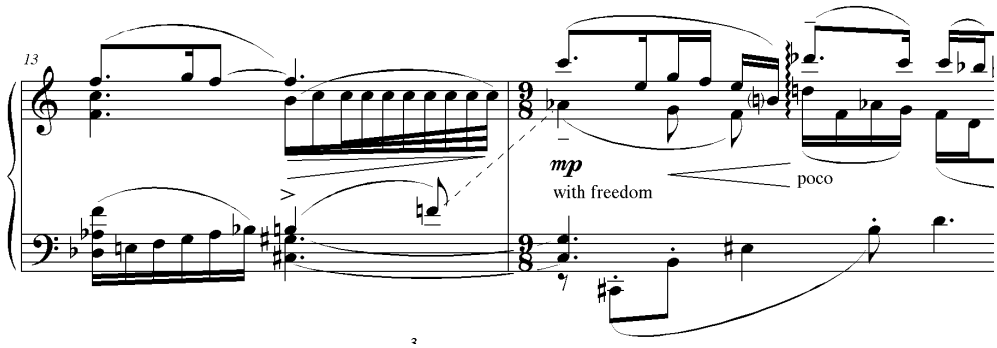
SECTION I (MEASURE 1 THROUGH 97) **TOTAL: 97 MEASURES**

Measures 1-5
Theme A1 with all its various motives: a,b,c,d,e,f. Repeated twice, each time differently.



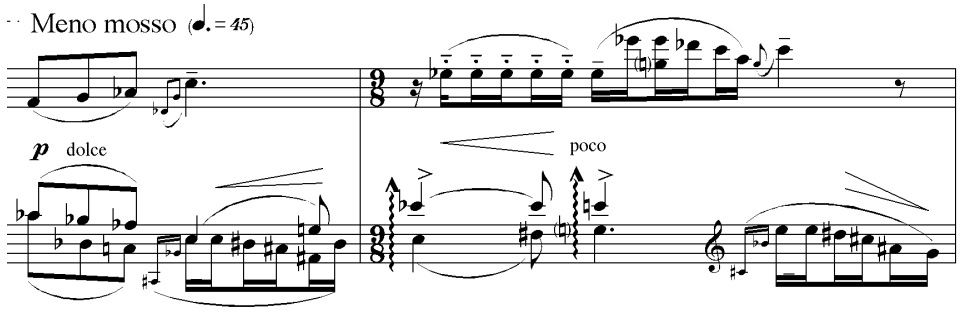
Measures 6-8: Theme A1 varied
Measures 9-12: Theme A1 varied leading into Mozart's theme.

Measure 13-14
Partial quote from theme of Mozart's Piano Concerto No. 24 in C minor in the inner voices.

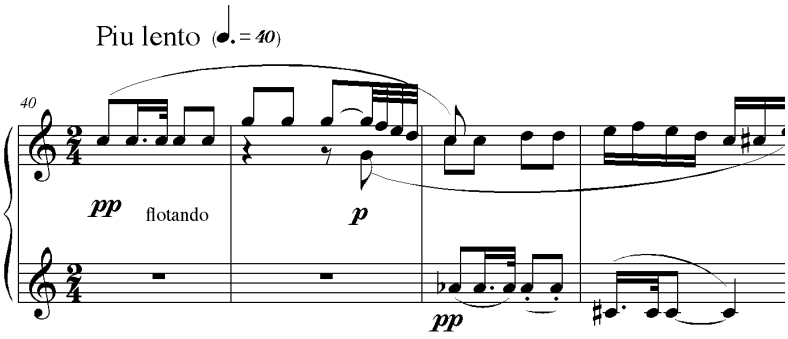


Measures 20 through 30: Second restatement of Theme A1 but varied. Repeated twice again.

Measures 32 through 39: Small development of motives **d** and **e** from Theme A1



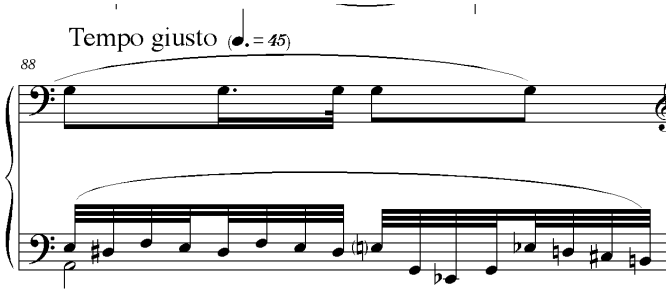
Measures 40-53: Introduction of two Mozart themes: Theme in *F major from the first movement of Piano Concerto #19 in the soprano, Aria #20 (Ein Madehen oder Weibehem) in the middle voice*



Measure 54 through 66: Variation of previous introduction of Theme in *F major from the first movement of Piano Concerto #19 along with references to motif b, d, e and f from Theme A1.*

Measures 67 through 87: Variation of Theme A1. It includes a climax in measure 75 that anticipates the biggest climax of the piece in measure 95-97.

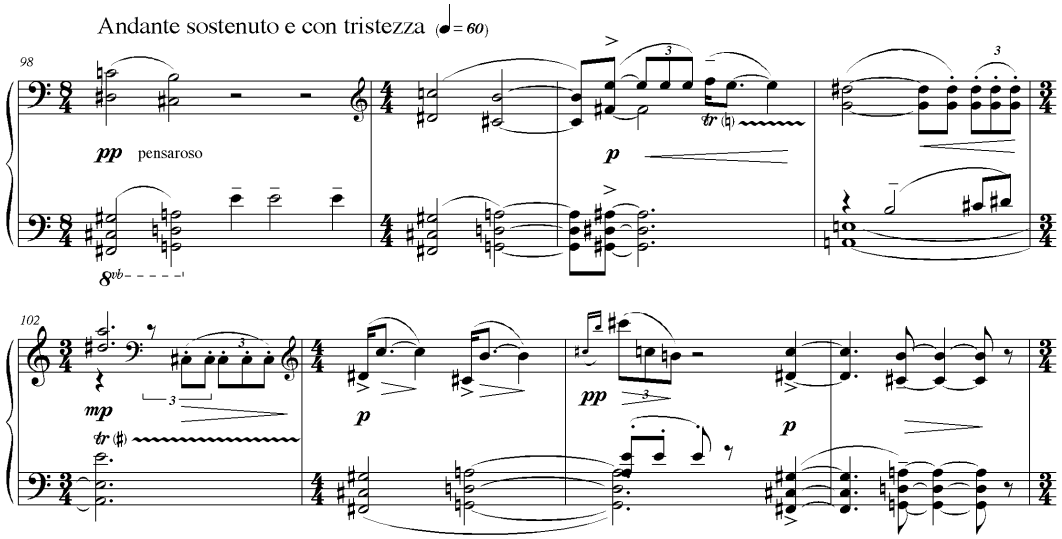
Measure 88 through 97: Reintroduction of Theme in *F major from the first movement of Mozart's Piano Concerto #19 leading to the biggest climax in measure 95-97*



and to the most dramatic moment when the slow section starts in measure 98 the center of gravity of the piece.

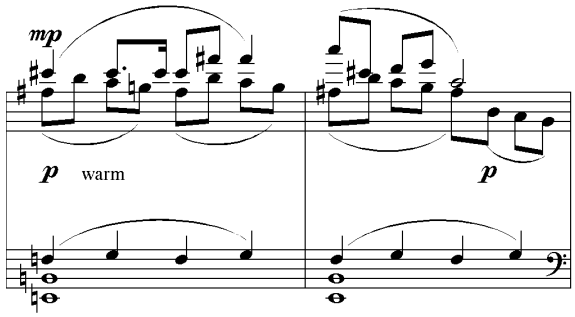
SECTION II (MEASURE 97 THOURGH 154) TOTAL: 57 MEASURES

Measure 98 through 110: AndanteSostenuto e con tristezza - Variation of Theme A1
(head (minor second) is moti a in half notes)



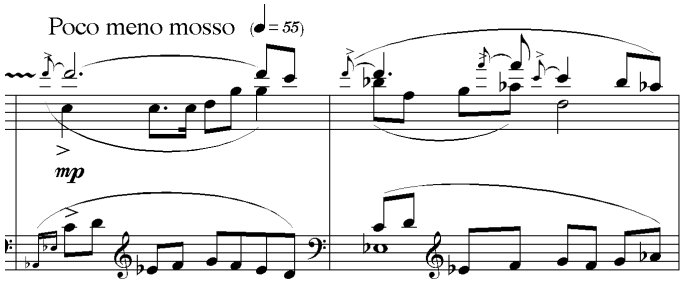
Measure 110 through143: Introduction and developemnt of the theme form the Larguetto from the Piano Concerto No. 24 in C minor.

Measure 111 through 119

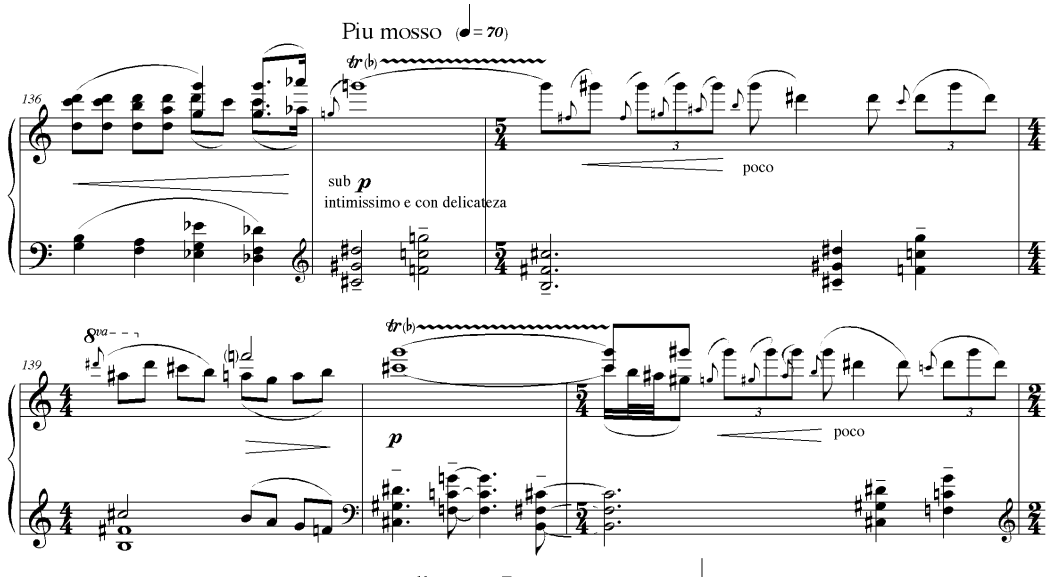


Small transition (measures 119-129) with Mozart rhythmic motives and motives from Theme A1

Measure 129 through 137



Measures 137-143: Variation of the Larguetto theme – part of the theme is inverted (perfect 4th)



Measure 144 through 154: PROGRESSIVE reintroduction of Mozart rhytmic motive (♩ ♪.𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯)

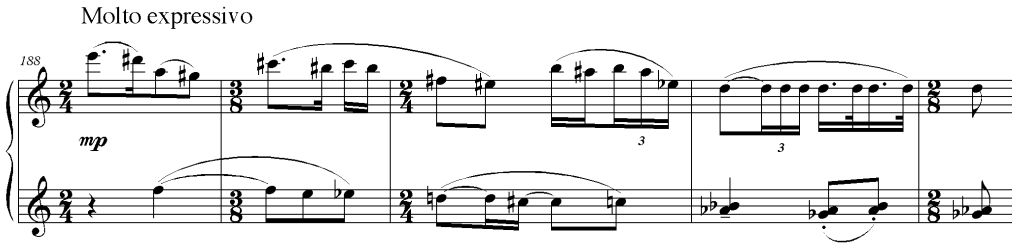
SECTION III (MEASURES 155-205) **TOTAL: 50 MEASURES**

Measures 155 through 181:Tempo Giusto.. Introduction, combination and development of Theme in *F major from the first movement of Piano Concerto #19 and Aria #14 (Königin der Nacht) from the Magic Flute; Use of bitonality.*

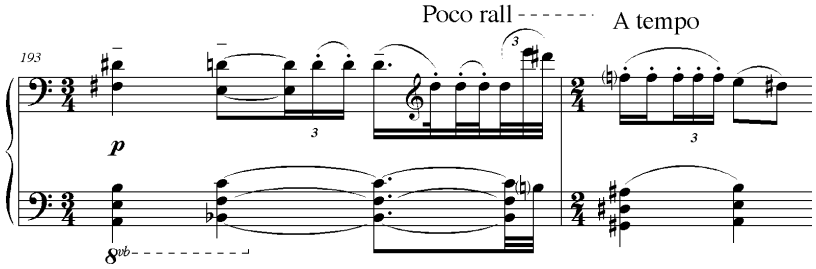
Measure 180 – Interruption of mad rising progression.

Measures 182- 187 – Adagio (Transition)

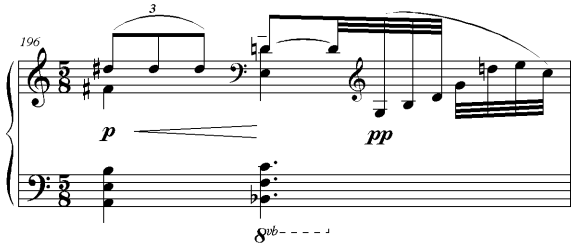
Measure 188 through 205 - Coda – Molto espressivo – Partial variation of theme A1 along with Mozart rhythmic motif.



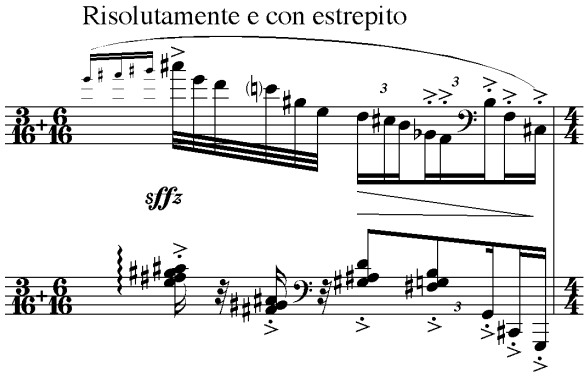
Measure 193 –Appearance of motive from slow section along with repeated notes from Theme A1

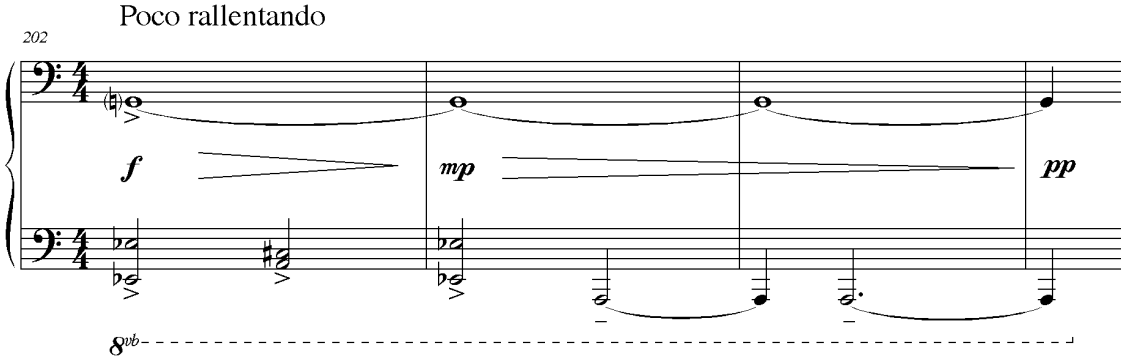


Measure 196 –Remembrance of repeated note motive from Theme A1



Measure 202-205 –Mozart has the last laugh in measure 201 (see below) and ends (measures 202-205) with motif **c** from Theme A1– D sharp (E flat)-C sharp-A in the bass line.





Repeated notes of Theme A1 are related and connected to repeated notes of *Aria #14 (Königin der Nacht) from the Magic Flute;*

Conflicting and contrasting side of Mozart: Pain and playfulnes, humor. Work ends with a dark Mozart laugh like he is laughing at us from the grave.

Developing variation principle is used throughout this work.

Modified rondo Form