

Mozart

Piano Concerto in A major, K488

	PAGE
1. BACKGROUND	
Background to K488	2
Mozart and the piano	3
The Concerto and sonata form	4
Instrumentation in this concerto	5
2. ANALYSIS	
First movement: Introduction	8
Analysis	9
Second movement: Introduction	13
Analysis	14
Third movement: Introduction	16
Analysis	17
3. LIST OF MAIN THEMES	20
4. FURTHER READING AND INTERNET URLs	23
5. SAMPLE QUESTIONS	24

BACKGROUND TO K488

During his short lifetime, Mozart (1756–91) composed pieces for:

- the voice (unaccompanied, accompanied by an orchestra or keyboard)
- the orchestra (by this time divided into four distinct sections)
- solo instruments with orchestra (instead of the concertante – small groups)
- chamber music (without the basso continuo)
- sonatas for one or two instruments (especially the new pianoforte)
- opera (which combined the visual and dramatic arts)

During his early years, Mozart toured Europe with his manager/father and his sister. He was influenced by many styles: he heard the Italian style of Johann Christian Bach's music in London; the fifty-strong Court Band in Mannheim; Haydn's string quartets in Vienna; and Gluck's opera in Paris.

The A major concerto was written in 1786, a year which produced:

- *Impresario*, opera
- *Marriage of Figaro*, opera
- **Piano Concerto in A major, K 488**
- Piano Concerto in C minor, K 491
- Piano Concerto in C major, K 503
- Horn Concerto in Eb major, K 495
- Piano Sonata (four hands) in G major, K 357
- Piano Sonata (four hands) in F major, K 497
- String Quartet in D major, K 499
- Piano Quartet in Eb major K 493
- Piano Trio in G major, K 496
- Piano Trio in Bb major, for piano, clarinet and viola, K 498
- Piano Trio in Bb major, K 502
- Symphony No 38 in D major, *Prague*, K 504

The Piano Concerto in A major was completed on the second day of March, 1786 (a month which also saw Mozart write another piano concerto, K 491 in C minor). Mozart composed only six works in A major in his later years, and in each instance there is a tendency towards chromatic themes and to hover between major and minor.

The year 1786 is significant also because it was the year when Mozart finished his opera, *The Marriage of Figaro*. The dramatic and abrupt changes evident in this concerto, K488, particularly in the third movement, and the vocal treatment of the solo line in places, perhaps indicate that the composer's mind was never too far from the dramatic stage when writing for the piano (see Introduction to third movement).

MOZART AND THE PIANO

(from Classic FM Masterclass series by Rosie Cox)

“This must be the land of the piano” wrote Mozart in a letter to his father on 2nd June 1781. The “land” in question was of course Vienna – the imperial capital of Austria, the musical capital of Europe, and the city of Mozart’s dreams. The twenty-five-year-old composer had just given up his job at the court of the Archbishop of Salzburg and moved to Vienna in the hope of earning his living as a virtuoso pianist.

His father, Leopold Mozart, had done all he could to dissuade him from taking such a risk. In his view a musician could not survive without the patronage of a king, a duke or an archbishop. But Leopold was behind the times. This was the age of social revolution. The aristocracy was being brought down to size and the humble musician was moving up the social scale into a class of his own. In fact, Mozart’s timing could not have been more perfect. Within a few weeks of his arrival in Vienna, he was one of the city’s best-paid soloists.

The key to Mozart’s success was not so much his musical prowess as his eye for business. He knew that the piano was fashionable in Vienna so he marketed himself as a virtuoso pianist and composed no less than seventeen piano concertos for himself to perform.

In the eighteenth century composing performers and performing composers were not uncommon, but Mozart had two very good reasons for writing all his own material. Firstly, the piano, being a fairly new invention, had very little music written for it, and secondly, what had been written was not virtuosic enough to show off Mozart’s technique to its best advantage. Mozart had learned about the piano from J.C. Bach during a visit to London in 1764 when he was eight years old. At that time the piano and the harpsichord were neck and neck in the popularity stakes. But when Mozart set up home in Vienna seventeen years later, there was simply no competition. The harpsichord had faded into the background while the piano had become the instrument *par excellence*.

Although Mozart wrote his piano concertos to impress his public, he took his duties as a composer very seriously indeed. Even at the height of his fame when he was giving concerts at the palaces of the aristocracy, he gave more thought to his compositions than to his reputation as a virtuoso pianist. Listen to the slow movement of K488 and hear just how much emotion Mozart poured into these works. But they also challenged his intellect and inspired him to devote hours of his time deliberating over the unique problems of the concerto form. His aim was to dramatise the concerto, to highlight the contrast in sound between the soloist and the orchestra, and to treat these two opposing forces like antagonists in a play.

Through his operas Mozart learnt how to create musical drama: through his piano concertos he learnt how to create musical drama without the help of costumes, scenery or plot.

THE CONCERTO AND SONATA FORM

The important thing to remember about Mozart's concerto form is that the spotlight is always on the soloist. The audience waits for the soloist to begin and when (s)he stops playing they wait for him/her to begin again with little thought for what the orchestra is doing in the meantime. In this respect the concerto has a similar form to the operatic aria or solo performance in a musical. Our thoughts remain with the soloist even after she has finished her song and left the stage, and members of the audience are inclined to keep their eyes on the stage and not be distracted by the orchestra in the pit. Even during the overture the attention is on the curtains, waiting for them to open.

In a Mozart piano concerto the same effect is created by the opening *ritornello*. A *ritornello* is a theme which recurs at regular intervals throughout a movement and the ritornello form was used by Baroque composers as the structural basis of their concertos. Listen to the first movement of J.S. Bach's Double Violin concerto, you will notice that the ritornello is played by the full orchestra at the beginning of the movement, in between the solo sections, and again at the end of the movement. Mozart liked the idea of the orchestra and soloist alternating with one another but, at the same time, he wanted his concertos to be more dramatic than the concertos of Bach. His solution was to combine the ritornello form with the sonata form.

The sonata form is more like a style than a form in that it describes a way of writing rather than a fixed structure. The generation of composers before Mozart and Haydn thought that they could make their compositions more dramatic if they focused on the natural tension between the "home" key and its dominant. So they developed a form with two subjects, one in the tonic and the other in the dominant, which had the effect of turning their symphonies into musical battlefields. The first movement of K488 clearly illustrates the merging of the ritornello form with the sonata form. The most important thing to notice is that the thematic material is presented twice, first by the orchestra and then by the soloist. While the orchestral exposition builds up the tension for the entrance of the soloist, the solo exposition sets up the battle between the tonic and the dominant.

Mozart's music is not all about form, though. In the foreword to the Eulenburg score, Friedrich Blume recommends not to focus too much on form, maintaining that the issue of form is secondary to that of expression: "Sound and fancy come to the fore to an extent that seems to dissolve the conclusive logic of form". This concerto provides an example of a "fascinating, spirited entertainment" and becomes "the vehicle for the expression of deep and unique personal experiences".

INSTRUMENTAL FEATURES OF K488

The Classical period sees the four-family division of instruments become firmly established. It was a time which generally favoured blocks of homophonic textures than the polyphonic style of the Baroque era. The Court Band in Mannheim, through its experimentation with new dynamic effects and its development of the classical symphony, helped establish the classical orchestra as groupings of instruments which were now part of a whole and dependent on each other.

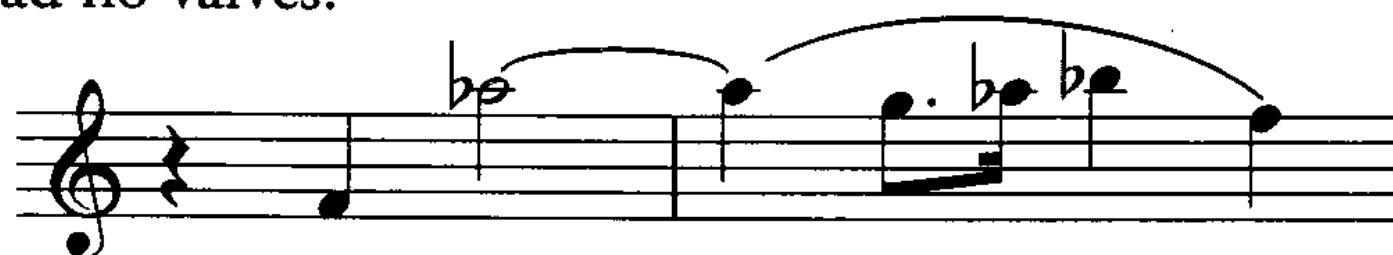
Instruments

The instruments used in the A major concerto, K488 are:

1. piano
2. strings: violin 1 & 2, viola, cello, bass.
3. woodwind: flute, clarinets 1 & 2 in A, bassoons 1 & 2
4. brass: horn in A

Notes:

- The oboe, which is usually included in the Classical orchestra, is not used in this concerto. By his later works, Mozart had replaced the oboe with his much-favoured clarinet.
- The clarinet in A is a transposing instrument: the notes sound a third lower than they are written. Therefore, the clarinet part in this score appears to be written in C major.
- The brass family in the classical concerto or symphony would usually consist of horns and trumpets (no tubas or trombones). Here there is no trumpet part, just a simple part for horn, an instrument which at this time had no valves.



Example 1: clarinet as it is written, Movt. I, bars 170–1



Example 2: clarinet as it sounds, Movt. I, bars 170–1

- The horn used by Mozart in this concerto did not have valves, and so its range of notes was very limited. It is required to play very static material consisting mainly of long held notes. Like the clarinet, it is also in A, sounding a third lower than written.

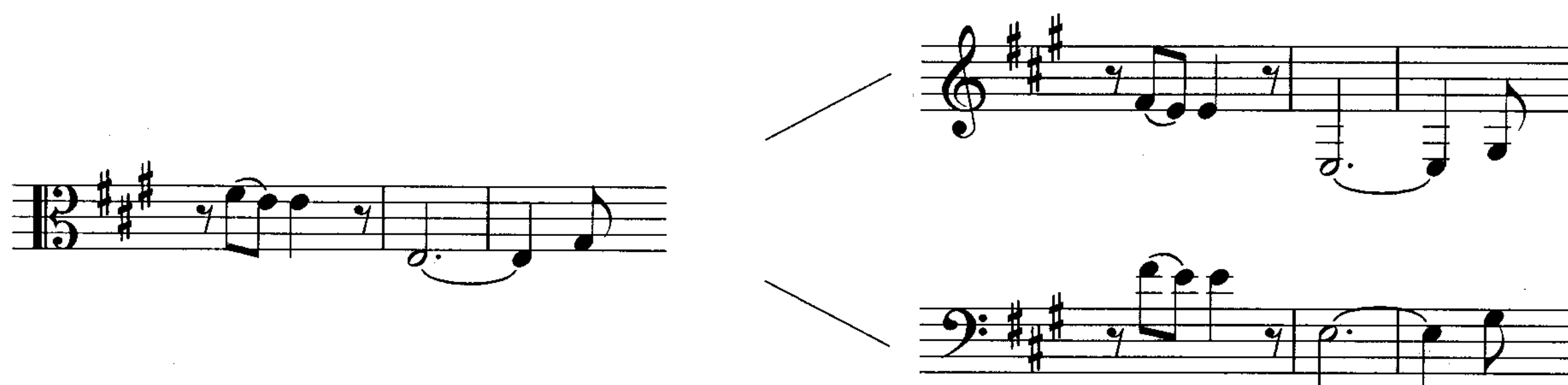


Example 3: horn as it is written, Movt. I, bars 137–8



Example 4: horn as it sounds, Movt. I, bars 137–8

- The viola is not a transposing instrument, but its music is written in the C clef. (This is done so that the notes it uses fit neatly on the five-line staff). The middle line of the five-line staff is middle C.



Example 5: Movt II, bars 45-7

Hints for students when score reading:

1. The convention in a score is for the parts to be arranged with woodwind first, brass next, then soloist, and strings last.
2. Within each group the instruments are arranged from highest to lowest. (Note that the horn, as a brass instrument, is placed below the bassoon.)
3. If one or more of the parts have rests (no music to play) their staves may not appear on the score. This is simply in order to save space on the page.
4. Cross check the transposing instruments (clarinet and horn) with other instruments to confirm that you have calculated their pitch correctly. The notes they are playing will probably be found in other parts.

Instrumental Groupings

This concerto enhances the technical skill of the pianist less than most; it has been said that it is the least virtuosic of all his piano concertos. This is perhaps because Mozart was interested in a more equal treatment of instruments. Unlike some composers who are content to write for their piano as concerto writers and for their orchestra as symphonists, Mozart writes for all three instrumental groupings, strings, woodwind and piano, in an integral way.

For example, look at the role of the strings in the second movement. (see page 12). Usually, strings have a main role of presenting new themes or subjects, but here they take a more subdued and integral role. While they do feature strongly in places (b12, second main theme), elsewhere they merely echo back the piano (b29-31, third subject) or offer a simple pizzicato accompaniment (b84). Their usually dominant role is shared equally with the woodwind and piano.

The instrumentation charts on the following pages illustrate how Mozart dispersed the instrumental groupings in order to create different effects and textures, sometimes using one or other of the groupings to introduce a new theme, sometimes doubling the tune, sometimes acting as accompaniment.

“Spohr called Mozart’s concertos “symphonies with *piano principale*”; they are rather *symphonie concertante* where first violins and first woodwind are soloists, in addition to the piano. Hence, the only half unjust criticism that they are concertos for wind instruments with piano obbligato.”

(Girdlestone p379)

FIRST MOVEMENT — ALLEGRO — OVERVIEW

The first movement of K488 begins as an orthodox example of sonata form. The tutti sections (b1-66) or orchestral **exposition** presents the main themes as first and second subjects. The piano repeats this material also in the same order - very little new material is added (b67-148), the piano including some small decorations only. This is regular and balanced with both expositions even being of almost equal length (even though it is quite common in concertos for the soloist's exposition to be considerably longer than the orchestral exposition)

There is enough material in the opening themes to provide for an interesting **development** section. At bar 142 however, Mozart introduces a new theme which is used as the basis of the development section (b149-198). This comes as a surprise to the listener who is expecting to hear a reference to material from the exposition, according to the "rules". Mozart introduces this new theme to shock, to stretch the boundaries, and most importantly to allow him the facility later to experiment with a fusion of themes in the recapitulation.

● In the **recapitulation** (b198-297), all themes are heard again. The original first and second subjects appear with freshness and novelty as they have not been used at all in the development section. It is therefore the regularity of the exposition, the sudden and unexpected introduction of a new theme for the development, and the fusion of all the themes in the recapitulation, which makes this movement so remarkable.

FIRST MOVEMENT — ALLEGRO — ANALYSIS

ORCHESTRAL EXPOSITION BARS 1–66

- 1 First subject (Theme 1A):



Movt I, bars 1–8, violin

A perfectly balanced eight-bar melody played by strings. Note the flattened leading note in bar 2, which hints immediately at a sense of ambiguity, and chromaticism in bar 8.

- 9 Repeated by the woodwind. This episode is extended by two bars to end in b18. Note and compare viola and cello in bars 5 & 6, with woodwind in bars 13 & 14.

- 18 Theme 1B:



Movt 1, bars 18–22, violin

A vigorous, rhythmic theme played by both groups, strings and woodwind. This theme is driven forward by continuous quavers and is played exclusively by the orchestra throughout the movement; it is never heard in the piano. It serves here to link the first and second subjects, ending in bar 30 with a chord of E.

- 31 Second subject (Theme 1C):



Movt I, bars 30–5, violin

A contrasting theme, more lyrical in nature, with chromatic notes in the descending phrases. Like the first subject, it is heard first by strings, and then repeated by woodwind (39–46). (Note: the second subject at this stage is not in the dominant – compare with bar 98 of the piano exposition.)

46 Theme 1D:



Movt I, bars 46–52, violin

A more energetic and vibrant passage, featuring dialogue between violins and ww. This serves to close the orchestral exposition, and this passage is not referred to until it is used to close the whole movement (compare b55 with b299).

PIANO EXPOSITION BARS 67–148

- 67 First Subject (Theme 1A) is played very simply by the piano. The orchestra is reduced to the role of accompaniment. When the strings enter at bar 71, the piano part becomes discretely decorated and ornamented with scales and arpeggios, intended to show off the pianist's technique. This is an unusual entry for a soloist in Mozart – here there is a sense of the dramatic or mysterious.
- 82 Theme 1B is played at first by the orchestra alone, and joined by the soloist at bar 86 with scalar semi-quaver movement. Through a series of elaborate modulations during a short “bridge” passage (b93–8), the section arrives at E major.
- 98 Second subject (Theme 1C) is played by the piano solo, now in the dominant. As before it sits in stark contrast with the preceding material, the difference made even more pronounced by the orchestral tacet. It is here that the battle of tonalities is set in motion. The orchestra repeats it at b107, with piano decoration.
- 114 Theme 1D (part): The piano resumes control and extends the second subject with familiar material, played in a wildly elaborate fashion (compare b52 and b120 for the same material in different tonalities).
- 137 Theme 1B material, played by the orchestra, acts as a codetta to the exposition. This confirms the tonality of E major, even though the theme itself continues to confuse with a D natural. It ends dramatically with a two-beat rest in bar 143.

143 Theme 1E:



Movt I, bars 143–9, violin

After the GP (general pause) of two beats, and with the full exposition of all the themes complete, this section feels to the listener like a new section, “the development”. However, as this theme reappears in the recapitulation, it is best described for the purposes of analysis as a theme belonging to the exposition.

While it belongs to the exposition, it can be usefully described as “the development theme” as it dramatises the conflict between tonic and dominant. It starts on the third of the scale, and uses a suspension above A in b144. Irregular rhythm and counterpoint in contrary motion make it feel like other material, but somehow it seems to belong to the movement.

DEVELOPMENT BARS 149–198

- 149 The piano repeats Theme E in the form of a free variation, retaining the counterpoint, and ending in E.
- 156 Woodwind enter a dialogue with piano and strings, using part of Theme 1E as the basis. First in E minor, followed at b160 in C major, and at b164 in A minor. The piano then concludes in F major.
- 170 Clarinet and flute, in free canon at the fourth, play material from Theme 1E. The dialogue here sees the piano in a subservient role, binding the woodwind instruments one to the other with a decoration of broken scales. There are in total four clarinet entries, each successive entry down one tone.

The image displays two systems of musical notation for bars 170-3 of Movement I. The first system includes staves for Flute (Fl.), Clarinet (transposed) (Cl. (transposed)), and Piano (Pf.). The second system continues the same instrumentation. The piano part features a complex, broken chromatic scale that serves as a decorative accompaniment for the woodwind dialogue. The woodwind parts show a free canon at the fourth, with the clarinet entries descending by one tone in each successive system. The key signature is E major (three sharps).

Movt I, bars 170–3, flute, clarinet, piano

- 178 An E major chord (dominant) changes the mood, woodwind and piano are silent for 2 bars while strings play an inverted fragment of Theme 1E. Note the interval of the ninth within the string parts (b178), adding tension. Piano and woodwind reply, still in E, the woodwind repeating the tune while the piano has a broken chromatic scale.
- 189 A brief cadenza to end the development section, returns the tonality to A for the Recapitulation.

RECAPITULATION BARS 198–314

This is a fusion of the piano exposition and the orchestral exposition, with the material being shared between the soloist and orchestra. Here, the old themes return with a new freshness, due in part to the use of Theme 1E in the development section.

198 First subject (Theme 1A): As the opening, except here with strings and flute. In bar 206 the piano takes over with a more elaborate version than that heard in the corresponding place (b75).

213 Theme 1B: As above in bar 82, with piano joining four bars later (in bar 217). The tonality remains in A throughout this section.

229 Second subject (Theme 1C): Now in original key (compare with b99).

244 Theme 1D (compare with b114).

261 After a decorated passage by the piano, and with the cadenza in sight, Theme 1E is reintroduced as part of the recapitulation. The soloist plays it first, then clarinet and bassoon, then four-part counterpoint, with piano decoration. This section is a type of premature coda. Note: the piano refers here to the orchestral Theme 1E (b143) in its original simplicity, and not to its own exposition of the Theme (b149).

After three bars of Alberti bass (b272), the section gives way through an imperfect cadence (b275) to a few bars of flamboyant solo playing, ending with a trill on b283.

284 Theme 1B (see b18) is heard in the orchestra only, ending after only six bars with two beats' rest.

290 Theme 1E: As if to restate its importance in the whole scheme, the "development" theme is restated, this time with a more exuberant ending, leading to the conventional 6/4 chord in bar 297 and marking the start of the cadenza.

297 Piano cadenza. In this concerto the cadenza was written out by Mozart possibly because he saw the movement as an integrated whole, and did not see this cadenza, unlike others, as a chance for the soloist to improvise.

298 The orchestra closes the movement with a coda, using material from Theme D.

SECOND MOVEMENT — ADAGIO — INTRODUCTION

Out of all the many works by Mozart, the key of F sharp minor is unique to this slow movement. Combined with the particularly sorrowful *siciliana* rhythm, the movement takes on an air of a *danse triste*, placed as it is between two sparkling and energetic movements. From 1778 to his death, Mozart wrote no more than about 10 andantes in 6/8 and very few have a *siciliana* rhythm.

The range of expressive possibilities on piano is extended by Mozart in this movement. In bar 2, for example, there is a dramatic leap of more than three octaves. This is suggesting perhaps a contrast between two timbres of the human voice, the outer limits of a singer's range. While such writing may have limited effect on the piano, Mozart was eager to demonstrate the expressive possibilities of the new instrument. (See also page 3)

This movement also provides examples of the concertante style of writing referred to earlier (see page 6). In the example below, Mozart combines instruments while at the same time leaving each group with almost a soloist's independence.

Fl.

Fg.

Klav.

Vl.

Vla.

Vlc. e Cb.

Movt. II, bars 45-7

SECOND MOVEMENT — ADAGIO — ANALYSIS OF FORM

SECTION 1 BARS 1–34

1 First subject (Theme 2A) on Piano:



Movt II, bars 1–4, piano

The 6/8 rhythm of the siciliana is unusual for Mozart, and intensifies the feeling of sorrow and grief which imbues this movement. The subject can be divided into two parts, a first phrase of regular four bars, followed by an unsymmetrical seven bars. This is typical of Mozart's cantabile themes of slow movements; the regularity of one half contrasts with the irregularity of the other half, each being enhanced by the features of the other.

Note:

- the E sharp in the second bar belongs to the melody line, and not to the bass harmony. It is included here for dramatic effect.
- the 2 bars based on the chord of G (b9 & 10), elongate the phrase and present a sense of uncertainty and ambiguity, yet in a curious way prepare the way for the F sharp tonality to return.

12 Second subject (Theme 2B):



Movt II, bars 12–14, clarinet & bassoon

The strings and woodwind reply with a sorrowful and heavy response. The theme is heard in imitation between the woodwind instruments and first violins, in a sequence of three entries, each one increasing in pitch. The build-up of instruments and change in dynamics from *piano* to *forte* add to the intensity and drama.

20 Third subject (Theme 2C):



Movt II, bars 20–22, piano

A two-bar descending chromatic idea based vaguely on the preceding theme. It is played twice by the piano unaccompanied. On the third repeat at b24, the tonality changes from minor to relative major and is accompanied by the lightest of string accompaniments. This section continues to confirm the new key centre, including on the way some “vocal” leaps in the piano right hand.

SECTION 2 BARS 35–52

- 35 A brighter theme in A major, heard first by flute and clarinet, repeated by the soloist with decorations. The new mood is reinforced by the use of a semiquaver triplet accompaniment, first by the second clarinet, then by the piano left hand. The horn plays the usual role of linking the sections (b42).
- 43 A “codetta” of eight bars where the three groups of instruments interplay (see page 12). In the first three bars, woodwind call and piano responds; then in b46–7 the roles are reversed. The strings then accompany the soloist towards a trill and final close in A major.
- 51 A transitional phrase of overlapping harmonies in the woodwind swings the tonality back towards F sharp minor again.

SECTION 3 BARS 53–83

- 53 Recapitulation of the first subject (Theme 2A) which is dramatically extended (b64) with an interrupted cadence from woodwind. The G major chord is referred to again (b 65–6) before concluding in F sharp minor.
- 68 An exact repeat of the second subject heard at bar 12 (Theme 2B).
- 76 An eight-bar section based on the preceding material. The first four bars (b76–9) have the strings playing the theme (2B) while the piano plays a variation. Then in the second half, upper woodwind echo the theme while the piano left hand picks out an unrelated theme, and bassoon and piano right hand engage in a dialogue of semiquaver runs.

CODA BARS 84–99

- 84 Pizzicato strings add a new texture and heighten the already unsettled mood, while the piano continues with a sparse theme similar in style to the previous four bars. (In some ways, this section could be described as a continuation of the previous one, which creates a symmetrical balance between “exposition” and “recapitulation” – compare b20–34, with b76–91).
- 92 A final “sigh of remorse”, where the sorrowful descending theme (2B) is heard three times in the woodwind with piano taking part in the statement only peripherally. Even with the addition of first the clarinet and then the bassoon on the repeats, the mood is one of decay, with the movement dying away gradually to *pp*.

THIRD MOVEMENT — ALLEGRO ASSAI — OVERVIEW

This movement characterises itself by the juxtaposition of many themes and key centres, often thrown next to each other with little preparation. There are no less than ten definite and important themes in the movement, as well as various running passages that could easily be distinguished from each other. They are best analysed as being part of the **Sonata rondo** form. (For other examples, listen to the finale of the violin sonata in A major K402, the two piano quartets K478 and K493, or the piano sonata in F for four hands K497).

This movement is notable also for the way in which Mozart recombines the material in the “recapitulation” (b312-440), shorter here than its equivalent in the first movement. A recapitulation in a first movement gathers all the previous themes together and re-presents them to the listener. It does not have that function here. In this instance, previous material is indeed used but with different instrumentation, transforming the music and recombining it into an even stronger statement.

Analysis Overview

	Sonata Form “Themes”	Rondo Form “Episodes”	Bar number
Exposition			
First subject	A	1a + b	1
		2	40
	B	3a	62
Second subject	C	3b	106
		4	129
	D	5	176
First subject	A	1a	202
Development			
	E	6	230
	F	7	262
Recapitulation			
First subject	B	3a	312
Second subject	C	3b	330
		4	363
	D	5	411
Coda			
	A	1a + b	441
	D	5	480
		2	496

The sudden appearance of new themes, apparently unrelated to previous material, is perhaps informed by two important characteristics of late 18th century music - the influence of dance, and of comedy.

Dance: “Reduced to its simplest expression, a *galant* work consists of three or four successive themes or strophes, well contrasted, separated rather than connected by less ornamental passages. First tune; passage; second tune; passage; third tune; passage; - and so on. [.....] We can put the same idea rather differently and say, with Bernard Shaw, that 18th century music is dancing music - a music beneath the progress of which is found a small number of fundamental rhythms, common to all dancing: 2/4, 4/4, 6/8, and the assembling of phrases in symmetrical groups as in the dance.” (Girdlestone p382, 385)

Comedy: Opera buffa had a large influence on orchestral music of this time, (Mozart was writing *The Marriage of Figaro* at the same time as this concerto) with each having the common element of the soloist as a link. The evidence of comedy elements - overtures, arias, finales - is present in the early concertos, and also in this movement. The opening tutti (episode 2, b32 - 61) is similar to the coda of an overture, Episode 3 (b62) could be described as an operatic finale, and Episode 6 (b230) enters abruptly like a new character arriving on stage to change the mood and shed new light on the drama.

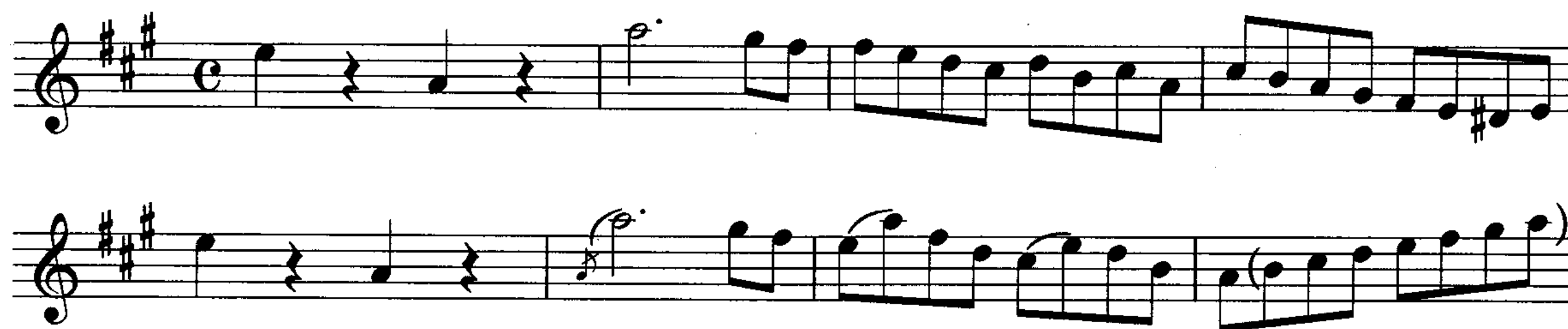
THIRD MOVEMENT — ALLEGRO ASSAI — ANALYSIS

The form of this movement is known as Sonata Rondo – a fusion of sonata form (see first movement) and rondo form (ABACA). To assist the reader in following the structure, the analysis below refers to Sonata Form divisions in the usual way as subjects and themes, and Rondo divisions as episodes.

EXPOSITION BARS 1–229

First subject – (bars 1–105) A major

Bar	Episode	
1	1a	Theme A, first half, is introduced by solo piano, accompanied after four bars by ww. The whole eight bars are then repeated by the orchestra.



Movt III, bars 1–8, piano r.h.

16	1b	Theme A, second half: Strings and woodwind alternate every four bars. At bar 32, they join forces to play a kind of bridge section.
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Movt III, bars 16–20, violin I

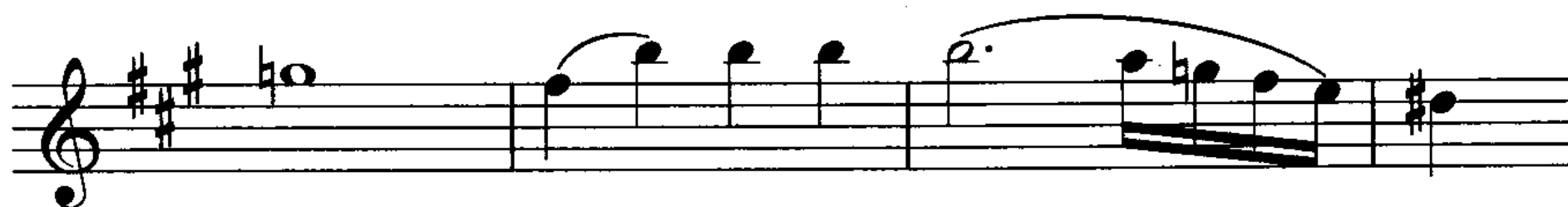
40	2	A transitionary section (used later to finish the whole movement, see b496) which confirms the tonal centre of A major. First, a dialogue between horn and the first violin and flute. Then at b46 clarinet and bassoon continue their own discourse, ending at b52 with ten bars confirming the tonal centre of A major.
62	3a	Theme B is introduced, as Theme A earlier, by solo piano. At bar 70, clarinet and horn take over and are responded to by piano at bar 74. The movement continues with ascending scalar passages (b77) and modulates as expected to E major by b105.



Movt III, bars 62–5, piano r.h.

Second subject – (bars 106–201) E major

Bar 106 Episode 3b Theme C:



Movt III, bars 106–9, flute

A short but significant three-beat rest is followed in b107 by Theme C introduced, not by piano this time, but by flute and bassoon in octaves, accompanied by all strings. At b113 the piano confirms the new tonality of E minor, and at b118 there is a hint towards C major. By b129 E major is confirmed.

- 129 4 The piano continues through this whole passage, while the orchestra accompanies in a variety of styles:
- b129, strings, minim/rest
 - b135, ww, six-beat held note and crotchet
 - b141 strings, dotted crotchet and quaver, descending
 - b145 strings, semibreves, pausing with a piano trill on b150
 - b151, woodwind and strings alternate minims
 - b157 ww, six-beat held note, with triplet embellishment
 - b163, strings, crotchets descending
 - b167, woodwind semibreve
 - b171, horn pedal, ending with piano trill on b174

176 5 Theme D:



Movt III, bars 176–81, piano r.h.

Theme D, played first by piano over a pedal note of twelve bars played by horn while strings play pizzicato crotchets. At b 181, the woodwind repeat Theme D while the piano plays a countermelody. From b187 the piano concludes the section with fifteen bars of transitional material with first the strings then woodwind accompanying.

First subject – (bars 202–229) A major (has the function of a bridge, or “refrain”)

Bar 202 Episode 1a Theme A is heard again, played as at the beginning first by piano. At b210, the orchestra replies (as at bar 9), but modulates from b217 towards F sharp minor, arriving at b229.

DEVELOPMENT BARS 230–311

Bar Episode

230 6 Theme E:



RECAPITULATION BARS 312–440

Bar	Episode	
312	3a	Theme B (b 62) is restated first by the piano in A major, and then repeated by woodwind in the minor (b320), breaking into a brief dialogue using the closing notes.
330	3b	Theme C (the second subject) is now heard on woodwind in the major, and then repeated by the piano in the minor (b338). An extended bridge based on Theme C is heard from b346.
363	4	From b363 through to b410, there is an repeat of bars 129–74, with the piano striving forward above a variety of orchestral accompaniment figures (see above for details).
411	5	Theme D is heard again in the piano, with pizzicato strings. As before it is repeated (b418) by woodwind with the piano playing a counterpoint. A bridge section begins at b423.

CODA BARS 441–524

Bar	Episode	
441	1a	Theme A (refrain) first half, played by piano, is accompanied after four bars by ww. At b449 it is taken up by the whole orchestra (tutti).
456	1b	Theme A, second half, is shared by strings and woodwind alone for eight bars, and then joined by piano on the repeat. This is briefly followed by a bridge passage (see b32) but lasts for only eight bars.
480	5	Theme D again, but now in D major, is played first by piano and then by the tutti.
496	2	To complete the movement material first heard at b40 is re-used. First, at b496, a dialogue between horn and the first violin and flute. Then at b502, the piano takes the part previously played by clarinet and bassoon. Finally, at b508, there are seventeen bars of concluding material similar to that used at b52.

Sound and fancy come to the fore to an extent that seems to dissolve the conclusive logic of form.

Blume (Eulenberg Score)

MAIN THEMES IN PIANO CONCERTO IN A MAJOR K 488

FIRST MOVEMENT



First Subject: Theme 1A: violin 1, b1–8



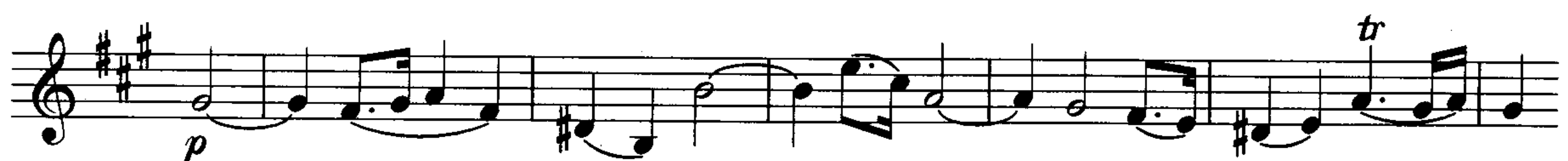
First Subject: Theme 1B: violin 1, b18–22



Second Subject: Theme 1C: violin 1, b30–5



Second Subject: Theme 1D: violin 1, b46–52

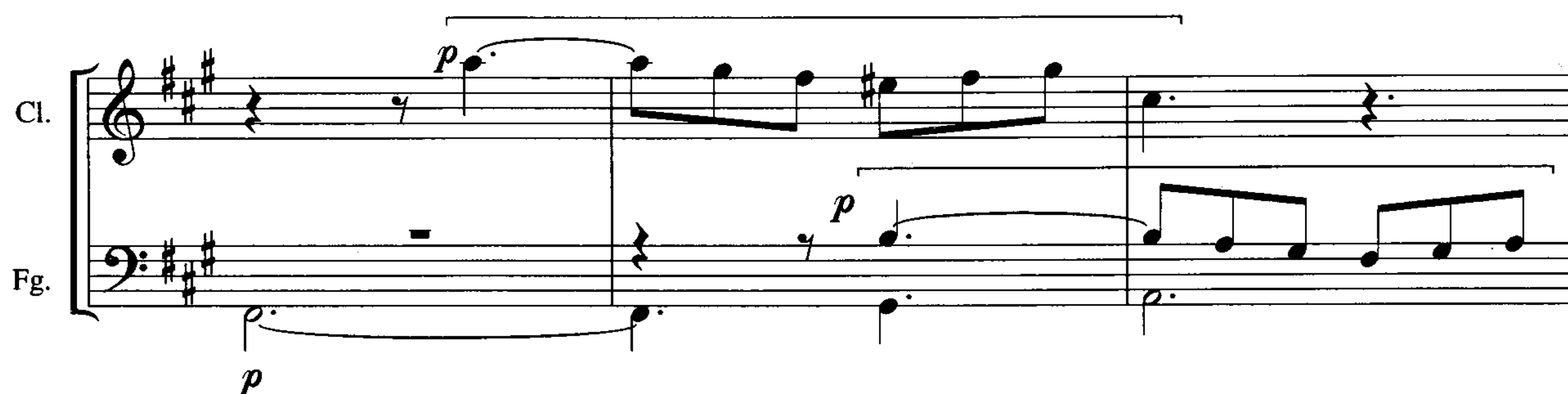


Theme 1E: violin 1, b143–9

SECOND MOVEMENT



Theme 2A: piano, b1-4



Theme 2B: bassoon and clarinet, b12-14 (clarinet transposed)



Theme 2C: piano, b20-22

THIRD MOVEMENT



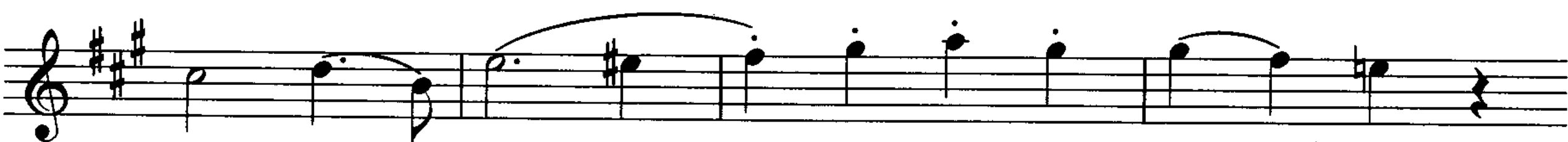
First Subject: Theme A: piano r.h., b1-8

(Ep. 1)



First Subject: Theme A: continued violin 1, b16-20

(Ep. 1)



First Subject: Theme B: piano r.h., b 62-5

(Ep. 3)



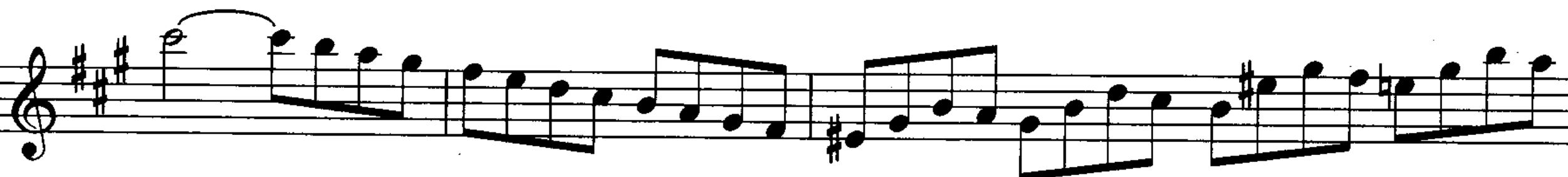
Second Subject: Theme C: flute, b106-9

(Ep. 3)



Second Subject: Theme D: piano r.h., b175-181

(Ep. 5)



Theme E: piano r.h. b230-6

(Ep. 6)



Theme F: piano r.h. b270-7

(Ep. 7)

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WEBSITES

- www.frontiernet.net/~sboerner/mozart/
A site for Mozart lovers, with concerts, recordings and news
- w3.rz-berlin.mpg.de/cmp/mozart.html
A full list of Mozart's works, arranged by category, and with links
- w3.rz-berlin.mpg.de/cmp/classmus.html
A page dealing especially with music from the Classical period
- w3.rz-berlin.mpg.de/cmp/mozart_piano_con23.html
The opening bars of K488's three movements, as midi files
- w3.rz-berlin.mpg.de/cmp/g_melody.html
Pages from Groves, with hundreds of links to classical music and composers
- www.hol.gr/mirror/prs/site/mozart.html
Information and links useful for any study of Mozart

SAMPLE QUESTION 1 – HIGHER LEVEL

The musical score is for the first movement of Mozart's Piano Concerto No. 23, K. 455. It shows measures 1 through 9. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Piano (Klav.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes dynamics such as *p* (piano) and *f* (forte). A 'Cadenza SOLO' is indicated in the piano part at the end of measure 9.

1. Name the title and composer of this extract.
2. Identify the movement from which this extract is taken.
3. From what part of the movement is this extract taken?
 a) coda b) development c) recapitulation d) exposition
4. The piano part in bar 9 is based on
 a) a triad b) an arpeggio c) a scale d) a broken chord?
5. Describe what happens in the piano part after bar 9.
6. Which of the following chords is used on the 3rd beat of bar 3?
 a) F sharp minor b) A minor c) A major, first inversion d) A major, dominant 7th
7. Which of the following techniques is used in bars 1–4?
 a) fugue b) suspension c) Alberti bass d) sequence
8. Write the missing notes in the first violin bar 5.
- 9.(i) This passage is based on a theme introduced earlier in the movement. Explain when it was first heard, and how it was used.

OR

- (ii) Describe what happens in the string section in this passage. Refer to three of the following: rhythm, dynamics, pitch, articulation, texture.

SAMPLE QUESTION 1 — ORDINARY LEVEL

The musical score is for the first movement of Mozart's Piano Concerto No. 23, K. 455. It shows measures 1 through 9. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horn (A), Piano (Klav.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include piano (p) and forte (f). A 'Cadenza SOLO' is marked in the piano part at measure 9.

1. Name the title and composer of this extract.
2. Identify the movement from which this extract is taken.
3. From what part of the movement is this extract taken?
a) coda b) development c) recapitulation d) exposition
4. The piano part in bar 9 is based on
a) a triad b) an arpeggio c) a scale d) a broken chord?
5. Describe what happens in the piano part after bar 9.
6. Which of the following chords is used on the 4th beat of bar 3?
a) F sharp minor b) A major c) A minor d) E major
7. Which of the following techniques is used in bars 6 and 7?
a) repeated notes b) fugue c) Alberti bass d) suspensions
8. Describe what happens in the horn part in this passage. Include the following words in your answer: pitch, dynamics, rest, octave, valve, melody.

SAMPLE QUESTION 2 SCORE — HIGHER AND ORDINARY LEVELS

The musical score is for Mozart's Piano Concerto No. 26, K. 591. It consists of two systems of staves, each containing parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Piano (Klav.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vlc. e Ch.).

System 1 (Measures 1-5): The tempo is marked *(Adagio)*. Measures 1-5 show the initial entry of the piano and woodwinds. The piano part features a series of sixteenth-note runs in the right hand and sustained chords in the left hand. The woodwinds have melodic lines, with the flute and bassoon featuring triplet figures in measures 4 and 5.

System 2 (Measures 6-10): The tempo changes to *TUTTI* at measure 9. Measures 6-10 show a more active orchestral texture. The piano part continues with rhythmic patterns. The woodwinds and strings have more melodic and harmonic activity, with the flute and bassoon playing eighth-note patterns in measures 9 and 10.

SAMPLE QUESTION 2 QUESTIONS

HIGHER LEVEL

1. Name the title and composer of this extract.
2. Identify the movement from which this extract is taken.
3. From what part of the movement is this extract taken?
a) first A section b) B section c) second A section d) coda
4. Which of the following chords is used in the second half of bar 5
a) A major b) F sharp minor c) E major d) A minor
5. Look at the clarinet part in bar 9. Which technique is used here?
a) fugue b) suspensions c) harmonic ostinato d) tonic pedal
6. Write out the viola part from bar 7–9 in the treble clef.
7. Study and compare the harmony in bars 2 and 5. Describe one similarity and one difference.
8. Describe the role of the woodwind section in this passage. Refer in your answer to the role of each of the instruments, and their interaction with the solo.

OR

Explain how this passage provides a good example of music from the Classical period. Refer in your answer to: instruments, texture, orchestration, phrase, style, harmony.

ORDINARY LEVEL

1. Name the title and composer of this extract.
2. Identify the movement from which this extract is taken.
3. From what part of the movement is this extract taken?
a) first A section b) B section c) second A section
4. Which of the following chords is used in bar 9?
a) A major b) F sharp minor c) E major
5. Name the notes played by the cello in bar 8.
6. Which two families of instruments accompanies the piano?
7. The piano is required to play in a particular way in bar 8. This is called a
a) a turn b) a trill c) a mordent
8. In bar 7, the piano part is based on
a) a broken chord b) a scale c) an arpeggio?

