

## Cambridge International Examinations

### IGCSE Music (Syllabus 0410) – Component 1: Prepared Listening

#### Teachers' Guide to Prescribed Works, 2013

The following notes may help teachers to ensure that their pupils approach the study of their Prescribed Works in a way that will allow them to answer the examination questions in as precise and focused a manner as possible. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the Syllabus.

The Prescribed Works for 2013 are:

#### **EITHER**

***Tchaikovsky, Romeo and Juliet (Fantasy Overture)***

#### **OR**

***Mozart, Piano Concerto No. 23 in A major, K488 (first movement)***

#### **General Observations**

It is most important that candidates should be able to hear their Prescribed Works as often as possible, so that they become thoroughly familiar with the music first and foremost through listening. Recordings should therefore always be available to them in school. Whenever possible, however, it would be highly desirable that they should have their own copy of a recording, so that they can listen at home as well as in school. With this in mind, every effort has been made to ensure that all the Prescribed Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates should expect to be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

Structure and terminology;

Themes and their transformations;

Key centres and modulations;

Identification of chords;

Instruments;

Transposition;

Score markings, performance directions, instrumental effects;

General background information about the composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings. Essential vocabulary, which candidates will be expected to know, understand and use, is

highlighted by the use of *bold italic* print, normally at the first point where the words are used.

## **Pyotr Tchaikovsky (1840 – 1993)**

Romeo and Juliet (Fantasy Overture)

### **1 Background**

Until the nineteenth century, music in Russia was almost entirely Italianate in style. Several Italian composers lived and worked in Russia, and many young Russian composers were sent to study in Italy. Among their number was Mikhail Glinka (1804 – 1857), who studied not only in Italy but also in Germany in the early 1830s. Glinka was the first significant composer to break with the fashion for Italianate music. His two famous operas, *A Life for the Tsar* (1836) and *Ruslan and Ludmilla* (1842), had texts in the Russian language and music that used Russian folk melodies as an integral part of their musical structure. Between them, these two operas established a new and distinctively *nationalist* voice in Russian music, that was to be emulated by many later composers.

In the generation following Glinka the most important Russian nationalist composers were the members of a group known as the *Kutchka* (the 'Mighty Handful' or more briefly 'The Five') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov. With the exception of Balakirev they had no formal training in music but were largely self-taught; it was therefore Balakirev who became their principal mentor and who was in many ways the leader of the group.

Tchaikovsky's background was similar in some ways to that of most of the Five. Before he decided to make his career in music he trained as a lawyer and worked for some time in the Ministry of Justice. His musical talents had been evident from an early age, however, and in 1863 he resigned from the Ministry and enrolled as a full-time student at the St Petersburg Conservatory, where he studied composition with Anton Rubinstein. Three years later he moved to take up a position as professor of harmony at the newly established Moscow Conservatory. In 1867 he met Balakirev for the first time and for a few years allowed himself to be guided by Balakirev's suggestions and criticisms.

The initial idea that Tchaikovsky should compose an orchestral work based on Shakespeare's *Romeo and Juliet* came from Balakirev, who suggested it to him in 1869. At first Tchaikovsky seemed reluctant to begin, so Balakirev wrote to him with an outline of how the music might be planned, with an Introduction describing the character of Friar Laurence, an *Allegro* depicting the feud between the Montague and Capulet families and a theme for the love between Romeo and Juliet. He described the kind of music that each section should contain, even including details of the main keys he thought appropriate. Tchaikovsky then set to work and completed a first version of the piece within a few months, though he did not allow Balakirev to see any of the music until he had finished. Even then he did not send a copy of the complete score, but only some quotations of the main themes, added as a postscript to a letter in which he acknowledged that he had followed Balakirev's outline in almost all particulars. Balakirev replied with his opinion of the themes. He approved of the *Allegro* and especially of the Love Theme, but thought the Introduction was too much like a Haydn string quartet. What it needed, he said, was the character of Orthodox church music, in a *chorale* texture similar to ones in certain works by Liszt.

The first version of *Romeo and Juliet* was performed in Moscow on 16 March 1870. Although Tchaikovsky believed it to be the best work he had yet written, he regarded some parts of it as inadequate. During the summer that year he rewrote it, substituting a new Introduction and revising much of the subsequent music. Balakirev was pleased by the new Introduction but still had reservations, particularly about the last section of the work. Nevertheless, Tchaikovsky thought he had done all that was necessary; the second

version was published in 1871 and first performed in St Petersburg on 17 February 1872.

Tchaikovsky made one further revision to *Romeo and Juliet* some years later, in 1880. This time, again following Balakirev's criticisms, he rewrote the last section to provide an improved climax to the *Recapitulation* and a more satisfactory *Coda*. This is the version which is now regarded as definitive. It was published in 1881 but did not receive its first performance until it was given in Tbilitsi, the capital city of Georgia, on 1 May 1886.

Tchaikovsky's *Romeo and Juliet* is an example of *programme music* – music that tells a story or describes a scene. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including such works as Vivaldi's *Four Seasons* or Beethoven's *Pastoral Symphony*. It is normally expected that a piece of programme music will have some kind of verbal annotation (a *programme*) attached to it, to explain the story that it portrays or to define what is being described. In the case of *Romeo and Juliet*, however, there are no verbal annotations as such. Because Shakespeare's play is so well known, Tchaikovsky could assume that his audience would understand the music without providing any additional programme. Any IGCSE candidates who do not know the basic story of the play may therefore need to be introduced to it as part of the course.

During the Romantic Period all the arts shared a preoccupation with subjects drawn from nature, history or literature (in its broadest sense, including mythology, legend and fairy tale). Favourite authors included Byron, Schiller, Goethe or Scott, but Shakespeare occupied a special place in the Romantic imagination and several nineteenth-century composers wrote works based on his plays. Some of these were operas, but many were pieces of orchestral programme music in which a careful selection of characters, themes or incidents from the play could allow the composer freedom to capture the essence of the drama without the need for words. Tchaikovsky's *Romeo and Juliet* is just such a piece. It makes no attempt to tell the story, but instead presents a series of musical themes which characterise important elements of the drama, structured as a movement in *Sonata Form*.

Tchaikovsky returned to Shakespearean subjects on four further occasions. *The Tempest* (1873) and *Hamlet* (1888) were purely orchestral works; the Incidental Music for *Hamlet* (1891), written for a production of the play in St Petersburg, uses solo voices as well as a small orchestra; and a Duet for *Romeo and Juliet*, scored for Soprano and Tenor voices with orchestra, was incomplete when Tchaikovsky died in 1893 and was finished by Taneyev. Other works inspired by literature that was popular among Romantic artists include the operas *Eugene Onegin* (1877/8, based on Pushkin) and *The Maid of Orleans* (1878/9, based on Schiller); the ballets *The Sleeping Beauty* (1888/9, based on fairy tales by Charles Perreault) and *The Nutcracker* (1891/2, based on a version by Alexandre Dumas of a story by E. T. A. Hoffman); and the orchestral works *Francesca da Rimini* (1876, based on Dante) and *Manfred* (1885, based on Byron).

Tchaikovsky is not generally classified as a Nationalist composer, unlike Balakirev and the other members of The Five. The cosmopolitan nature of his music, which placed him more in the main stream of nineteenth-century European music than any of The Five, meant that he did not whole-heartedly ally himself to the Russian nationalist movement. There is nevertheless a distinctly Russian side to his music, in its colourful orchestration, its references to a particular kind of modality and especially in its moments of deep melancholy. All these characteristics can be clearly observed in *Romeo and Juliet*.

## 2 Instruments

Tchaikovsky's *Romeo and Juliet* is scored for a large orchestra, typical of the late 19th century, consisting of

piccolo, 2 flutes, 2 oboes, Cor Anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

Transposing instruments in this work are rather complicated, because there are several of them and they do not always use the transpositions that are nowadays regarded as normal. It may be helpful to teach candidates that the expression '*in F*' means that the note F is produced when the player fingers a C, or that '*in A*' means that the note A is produced when the player fingers a C; this principle applies to all such transpositions. The only other factor that needs to be taught is whether the note produced is higher or lower in pitch than the C that is fingered. Candidates may be curious to know why transpositions are used at all (for reasons concerning the history and acoustic design of the instruments), but they do not need this knowledge for the purposes of the examination and will not be tested on it.

The following are the transposing instruments in *Romeo and Juliet*.

Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part). In some performances players transpose sections of this part an octave higher again, since the instrument produces its most penetrating tone only in its highest register.

Cor Anglais (shown in the score by its Italian name of *Corno inglese*): this instrument has a rather misleading name, which translates literally into English as *English Horn*. It is important that candidates realise that it is not a horn at all, but the lowest instrument of the Oboe family. Its parts are always written in F, a perfect 5th higher than they sound (so candidates need practice in transposing small fragments of this part down a Perfect 5th).

2 Clarinets: these are pitched in A throughout the work, written a minor 3rd higher than they sound (so candidates need practice in transposing small fragments of this part down a Minor 3rd).

4 Horns: these are pitched in F throughout, written (like the Cor Anglais) a perfect 5th higher than they sound (so candidates again need practice in transposing small fragments of these parts down a Perfect 5th).

2 Trumpets: these are pitched in E throughout, written a major 3rd *lower* than they sound (so candidates need practice in transposing small fragments of these parts *up* a Major 3rd). It is important to note that these are the only transposing instruments in the score where the transposition goes up, not down.

Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

In addition to the transposing instruments, there are some parts which use clefs other than the familiar treble and bass clefs. The Tenor Trombones are written in the tenor clef (where middle C is on the second line from the top of the staff) and the Violas are written in the alto clef (where middle C is on the middle line). Candidates should also practise writing small fragments of these parts in either the bass clef (for the Trombones) or the treble clef (for the Violas).

The Bassoon part is occasionally written in the tenor clef, when it goes too high to be written on the normal bass clef without an excessive number of leger lines. For the same reason, the Cello part is sometimes written in the tenor clef, or even the treble clef. [It should be noted that Tchaikovsky uses the old convention that when the cello part is in the treble clef it is also written an octave higher than it is intended to sound. This convention gradually died out later in the nineteenth century; since then composers have notated cello parts at their sounding pitch, whichever clef is in use.]

### 3 Directions in the Score

Tchaikovsky wrote his *tempo* markings and other directions in Italian. There are relatively few tempo indications, most of which occur in the first section of the score, and they show that Tchaikovsky was

careful to make his intentions as clear as possible. He was not always content to use simple, single-word indications, but often qualified them: the result is that some of them need explanation.

*Andante non tanto quasi Moderato* (at the start)

This literally means 'fairly slow, but not too much, as if at a moderate speed'. It implies that Tchaikovsky was concerned that the initial tempo might be taken too slowly.

*Poco a poco string. accel.* (bars 78 – 90)

This is an instruction that the music should get faster: '*accel.*' is an abbreviation for *accelerando*, which simply means increasing the speed. However '*string.*' is an abbreviation for *stringendo*, which means that there should also be an increase in tension, leading to the *Allegro* at bar 90.

*Molto meno mosso* (bar 96)

Literally 'a lot less movement', i.e. much slower. The music at this point is based on two earlier passages (bars 11 – 20 and 51 – 60), which may imply a return to the original tempo at this point, or it may mean that the tempo here should be even slower. This is one example of a slightly ambiguous marking.

*String. al...* (bars 106 – 111)

Another *stringendo*, increasing both tension and speed, leading to

*Allegro giusto* (bar 112)

This has two meanings. The word *giusto* means that the *Allegro* should not be too fast, but it also implies that the music should be played in strict time. It was normal in Tchaikovsky's time for music to be played with a certain amount of *rubato*, especially (but not exclusively) in slow sections. In keeping with the dramatic content of the music at this point, Tchaikovsky clearly does not intend that *rubato* should be used in this section.

*Moderato assai* (bar 485)

This is the only other tempo indication in the score. It means 'at a very moderate speed' and applies to the short *Coda* at the end of the work. The really significant point is that no changes of tempo are marked anywhere in the main body of the movement: everything from the beginning of the *Exposition* until the Coda (including the highly expressive Love Theme) is to be played at the same underlying tempo. Most conductors do, however, allow the tempo to fluctuate quite significantly, but this may not be exactly what Tchaikovsky had in mind!

Candidates also need to understand the main abbreviations found in the score which relate to some of the conventions used in notating an orchestral score. These include:

The abbreviation *a 2* in the woodwind and brass parts, meaning that both instruments written on a single staff play the same notes;

The abbreviation *1.* in the woodwind and brass parts, meaning that only the 1st player should play the phrase that has this marking. The similar numbers in the Horn parts show how many of the four horns should play, and which ones;

The abbreviation *con Sord.* in the string parts, which means that the instruments should be played with the mute. This is invariably followed by the abbreviation *senza Sord.* at the point where the mute should be removed.

The abbreviation *pizz.* (short for '*pizzicato*') in the string parts, meaning that the strings should be plucked with the finger until this marking is cancelled by the term *arco*, meaning that the players should resume using the bow;

#### 4 Techniques

Tchaikovsky's music is *tonal* but often uses an extended vocabulary of chords, typical of the nineteenth century, which involves significant use of *chromaticism* and *enharmonic* changes. In the opening section of

*Romeo and Juliet* the main melody and much of the harmony are *modal*, evoking the traditions of Russian Orthodox church music. There are extended *pedal points* in some passages, especially in the Love Theme. The *development* of themes frequently involves *sequential* repetitions and there is much use of *syncopation* as a means of generating excitement. *Contrapuntal* techniques are employed sparingly, but include *imitation* and *inversion*.

## 5 Structure and Form

Tchaikovsky followed Balakirev's initial outline of *Romeo and Juliet* very closely, preserving it through all the revisions. He even adopted Balakirev's suggestions about the main keys of the overture, with the *First Subject* in B minor and the *Second Subject* in D Flat major (Balakirev had a particular fondness for keys with two sharps or five flats). In this respect *Romeo and Juliet* does not follow the normal classical key structure of a Sonata Form movement, where the Second Subject would normally be in either the *Dominant* (for a movement in a major key) or the *Relative Major* (for a movement in a minor key). Such a departure from the usual expectations of *Sonata Form* is one of the features of *Romeo and Juliet* that marks it out as a Romantic reinterpretation of the structure. Another is the way in which Tchaikovsky does not restrict the development of themes to the formal *Development Section*. In some cases he begins to develop the themes almost as soon as they have been introduced; in fact there are developmental passages in every section of *Romeo and Juliet*, including the *Exposition* and *Recapitulation*, and even the *Introduction*.

In order to understand how Tchaikovsky modified the form, candidates need to know that the main outlines of traditional Sonata Form are as follows:

**EXPOSITION** (which introduces the main themes in a particular order)

*First Subject* in the Tonic key;

*Transition* (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the symphony is major (or to the Relative Major if the main key is minor);

*Second Subject* in the Dominant (or Relative Major) key;

*Codetta* (which finishes this section in the key of the Second Subject)

The Exposition is marked to be repeated – although the repeat is often missed out in modern performances. However, this changes the proportions of the structure very significantly.

**DEVELOPMENT** (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively.

Classical composers used the Development to explore the latent possibilities of their themes)

**RECAPITULATION** (returning to the music of the Exposition, but with significant modifications)

*First Subject* in the Tonic key;

*Transition* adjusted so that it does not modulate except in passing;

*Second Subject* in the Tonic key.

**CODA** (which finishes the whole movement in the Tonic key). The Coda often uses similar music to the Codetta, but it is normally longer.

In addition to the above, some Classical movements in Sonata Form have a slow *Introduction* at the beginning, which may be (but often is not) related to one or more of the themes used in the main body of

the movement.

## 6 Analysis

### *INTRODUCTION* (bars 1 – 111)

This is meant as a musical description of the character of Friar Laurence. There are four main ideas:

The Chorale theme, played initially by clarinets and bassoons (bb 1-10), in a *modal*/F sharp minor; A motif in the bass (bb 11-15) with *chromatic* harmony; repeated in the treble (bb 15-18), modulating towards D major and linking to

A further motif (bb 21-27), with a change of *key signature* at the point where the bass C sharp from b20 is enharmonically changed to D flat. The motif consists of a rising *sequential* pattern with a chain of *suspensions* in the woodwind, with a descending pattern of 3rds in the cellos, over a *pedal*/D flat that falls to C in b26 (*modulating* towards F minor);

A highly characteristic sequence of sustained chords (bb 28-37), some with rising harp *arpeggios*, and a rising motif played by the flutes that repeats the last few notes of the previous passage.

After a 3-bar link (bb 38-40) derived from the descending 3rds of the third motif, the Chorale theme returns at b41 in F minor: a varied repeat, more fully scored, with an additional scalic accompaniment played by *pizzicato* strings. The second motif follows (b51), then the third (b61), this time over a pedal C that falls to B in b66 (modulating towards E minor). The fourth idea returns (b68), this time with the rising motif played by violins instead of flutes.

There is another change of key signature (b78), and a marking of *stringendo* and *accelerando*. A short passage of development follows, based on the second motif (over a pedal E that began in b76 and is now continued in the timpani). The key is A minor. The Chorale theme reappears in a modified form (b86), leading to a climax at b90. Over the next six bars the music modulates, arriving (b97) on a chord of F sharp major (the Dominant of B minor).

The passage marked *Molto meno mosso* acts as a link to the start of the main body of the movement. It is based on the second motif. From b105, where the key of B minor is finally established, a series of repeated Tonic chords, played alternately by woodwind and strings over a Dominant pedal, with another *stringendo*, leads directly into the:

### *EXPOSITION* (bars 112 – 272) Main key: B minor

#### *First Subject* (bb 112 – 161<sup>1</sup>)

This is meant as a musical description of the feud between the Montagues and Capulets, and of the street fighting between the two families.

The main theme (A1) is presented in a *tutti* and is characterised by strong, syncopated rhythms. A subsidiary idea (A2) (b115) consists of rising semiquaver scales in the violins, imitated chromatically and in *inversion* by the lower strings. A brief third idea (A3) (b118<sup>3</sup>) leads to a repeat of A1 at b120.

A section of development follows (b122), based on a motif (A4) in the violins that rises through a minor 3rd with a syncopated accompaniment (this is in fact taken from A1 – the last two notes of b112 and the first

note of b113). A1 reappears in a slightly modified version, played in imitation between lower strings and woodwind, in D minor (b126) and G minor (b130), with more semiquaver 'rushing about' (Tchaikovsky's own description) in the upper strings. From b135 motif A4 dominates, alternating between woodwind and strings with further inversions, gradually modulating back to the Tonic. From b143 a passage of semiquaver scales in the strings based on A2 is punctuated by Tonic chords in the wind and brass, often played on weak beats or on the second quaver of the beat. A1 reappears (b151), followed by a modified version of A2 (b154) and A3 (b157), leading to a repeat of A1 (b159).

#### *Transition* (bb 161 – 183)

More semiquaver scales lead to a modulating progression in b163 which leads onto the Dominant chord of D major (b164<sup>1</sup>). The rest of the Transition is based on A4, over a pedal A. There is a gradual *diminuendo* and longer note values in the accompanying chords, together with a gradual smoothing-out of the syncopation, create the effect of a *rallentando* even though no change of tempo is marked. At b180 the music comes to rest on the Dominant 7th chord of D major, so that it appears as if the Second Subject is going to be in the 'normal' key of D (the Relative Major).

#### *Second Subject* (bb 184 – 243<sup>1</sup>) Main key: D flat major

This is known as the Love Theme, and is meant to describe the love between Romeo and Juliet.

The music slips into this highly unusual key in a simple but most ingenious way. The A<sup>7</sup> chord is reinterpreted as an Augmented 6th, allowing it to resolve onto the 2nd inversion of D flat major, thus neatly sidestepping the expected resolution (care needs to be taken over the transposition of the horn parts to see exactly which notes are being played in these chords).

The Second Subject has two main ideas. The first one (b184) is the famous Love Theme melody (B1), played by cor anglais and muted violas with a gently syncopated accompaniment in the horns and a bass line played by bassoon and *pizzicato* cellos and basses. The second one (B2) follows at b192<sup>4</sup>, and consists of a quiet chord progression played by muted strings over a D flat pedal. This develops with chromatic harmony and a *crescendo*, leading to a varied repeat of B1 at b213. The melody is now in the woodwind, with the addition of a yearning *appoggiatura*, accompanied by quaver movement in the upper strings and a sighing motif in the 1st horn. The music rises to a climax (b234), then makes a rapid diminuendo in readiness for a third repeat of B1 at b235.

#### *Codetta* (bb 243 – 272)

The harp plays a chordal figure, gradually descending through chromatic harmonies, with fragments of melody played by bassoon and cor anglais. There are further references to the Augmented 6th chord, marked out by markings of *sforzando* in the bass.

#### *DEVELOPMENT* (bars 273 – 352)

This is mainly based on material from the First Subject, combined with appearances of the Chorale theme. The principal motifs involved are A1 (b273); A2 (b278); Chorale (b280) in combination with a rising phrase based on the rhythm of A1; A3 (b285); Chorale (b293); A2 (b300), with the Chorale (b302); A3 (b309); Chorale (b315); A4 interspersed with fragments of A1 (b320) and joined by the descending version of A2 (b326). The music then rises to a massive climax (b335) where the Chorale, played by the two trumpets in unison, is accompanied by snatches of A1 in the rest of the orchestra. This eventually leads (b345) to a repeat of bb143-150, complete with the Dominant pedal, preparing for the:



### *RECAPITULATION* (bars 353 – 484)

Although it begins with the expected return of A1 in something close to its original form, this Recapitulation does not follow the standard procedure and includes a great deal of further development. Initially A1, A2 and A3 reappear in their expected order (bb 353 – 362 are equivalent to bb 112 – 121, despite some significant differences in detail). In bb 363 and 364 the phrase is extended, then three bars based on A2 lead quite unexpectedly to a return of B2 at b367<sup>4</sup>, now over a pedal D natural. At this point the semiquavers continue in the violins, giving the theme a much more unsettled feel than it originally possessed. This continues, with a gradual *crescendo*, until b389, where B1 returns, in D major (in the version with the *appoggiatura*); the *crescendo* continues as B1 undergoes an extended development, reaching a big climax at b 410. Even when the climax subsides the development continues, with B1 presented in imitation (bb419/420). Another long crescendo leads to a further climax at b 436. Fragments of A1 are introduced from b441, and A1 in its entirety returns once again at b446, in B minor, followed by more development of A2 in combination with the Chorale (bb449/450). The key shifts up a semitone to C minor for the next appearance of A1 (b454), followed as before by A2 and the Chorale. There is still more development of First Subject material from b 462, in yet another extended climax. This gradually subsides from b475 and the section ends with a unison phrase in the bass instruments, finishing on an expectant Dominant note, with a pause (b484). The fortissimo on the timpani at b483 is assumed by several commentators to mark the moment of the lovers' death.

### *CODA* (bars 485 – 522) Main key B major

The first part of the Coda (bb 485-493) is a kind of funeral march, with a pedal B sustained by the tuba, repeated *pizzicato* Bs in the double bass part and an ominous drum-beat in the timpani. Above this the strings play two fragmentary reminiscences of the Love Theme. The woodwind then play a mournful Chorale (bb 494-509), which includes an inversion of the A3 motif from the First Subject (note the characteristically Russian alternation of B major and G major chords). A final appearance of the Love Theme follows (bb 510-518), soaring gently above a chromatic bass line, with syncopated accompanying chords in the upper woodwind. The repeated B major chords that end the work recall the repeated B minor chords from the end of the Introduction, or from bb 143-147 of the Exposition, but now they convey something entirely different from their original meaning. In the memorable words of the Tchaikovsky specialist, David Brown, the '...succession of fierce tonic chords harshly recalls that fatal feud on which these young lives have been broken; the warring families now stand transfixed, the repeated chords no longer suggesting, as at the end of the Introduction, an imminent explosion of ferocious strife, but a stunned horror at what has been done'.

## **Wolfgang Amadeus Mozart (1756 – 1791)**

Piano Concerto No. 23 in A major, K488 (first movement)

### **1 Background**

Mozart studied the piano as a child and became an internationally famous performer at a very young age, playing in Munich and Vienna (1762), Paris (1763), London (1764), Amsterdam and Paris again (1765) – all before he was ten years old. He played before nobility and royalty, including King Louis XV of France and King George III of England. Further foreign tours followed during his teens and early 20s. During these years, Mozart developed his extraordinary skills, both as performer and composer. His home during this time was in Salzburg, where he worked as a musician at the court of the Prince Archbishop, Hieronymus von Colloredo. The Archbishop was a notoriously difficult employer and Mozart found his work increasingly

restricting. In 1781 he was dismissed from his post, with no immediate prospects of further employment. He settled in Vienna with his new fiancée, the singer Constanze Weber; against his father's wishes, Mozart married her the following year.

Mozart tried to gain an appointment at the court of Emperor Joseph II, but despite the fact that his music was quite often performed at court, nothing came of this until 1787. His main sources of income were his compositions, especially those written to specific commissions (for which he was paid a fee), and the concerts he gave for a paying audience. These concerts were at first very successful indeed and Mozart composed a huge quantity of music to satisfy their constant demand for new works. He continued to travel, taking the music he had composed for his Viennese audience to many other European cities. His fame was not just based on the music he composed, but also on his gifts as a performer, which were often on display when he played as soloist in one of his own piano *concertos*.

Mozart composed concertos for the piano throughout his life. The earliest ones were not really his own compositions in the true sense of the word, but *arrangements* of existing movements from keyboard *sonatas*, adapted so that Mozart could perform them himself. There are seven such works. The first group consists of four concertos that are numbered in the Köchel catalogue of Mozart's music as K37, K39, K40 and K41; they date from 1767, when Mozart was eleven years old. There are movements in them by Raupach, Honauer, Schobert, Eckard, C. P. E. Bach (the eldest surviving son of J. S. Bach) and one composer who has not been identified. The second group consists of a set of three concertos numbered as K107. The music for these was by J. C. Bach (J. S. Bach's youngest son), whom Mozart had met in London in 1764; the concertos were written eight years later, in 1772.

In all seven of these concertos, the piano part is essentially the original sonata movement. Mozart added a discreet orchestral accompaniment and wrote his own orchestral *ritornellos* at appropriate points in each movement. The first movements (which were all originally in standard *binary form*) have four ritornellos: one comes at the beginning, in the tonic key, and acts as an introduction; a second comes at the mid-point, where the music has reached the dominant key; the third and fourth (back in the tonic key) come at the end, separated by the soloist's *cadenza*. The cadenzas were normally *improvised*, but were sometimes written down: Mozart's cadenzas survive for K40 and for K107 No. 1.

Although these seven concertos have only curiosity value in comparison with the original works he was to compose later, the structure outlined above is very significant. In the middle of the eighteenth century, musical language was changing (we usually think of this now as the transition from *Baroque* to *Classical* style), but the change was a very gradual one. Composers still used the common forms of the Baroque period, including both binary form and *ritornello form* (which is the normal structure for concerto movements from Vivaldi to Bach and consists of alternating orchestral *Ritornellos* and contrasting solo *Episodes*). When Mozart decided to add ritornellos to sonata movements in binary form, he was in effect combining elements from two of the most common structures of the time, to produce a more complex form that was to become the norm in concertos of the Classical period. The outline of the first movement structure in those seven early arrangements would provide the basis for the form of the first movements in all his later concertos (see Section 5 below, where this point is elaborated).

Mozart's own original concertos begin with K175, composed in 1773. [This is sometimes known as Piano Concerto No. 5, despite the fact that there were seven earlier examples: that is because the three J. C. Bach arrangements are for some reason never included in the numbering of Mozart's 27 piano concertos.] K175 was followed by five more piano concertos written in Salzburg, covering the period up to 1779. All the remaining piano concertos were composed in Vienna, and all but three of them were written for Mozart himself to play. At least one was written each year between 1782 and 1786; the most productive years were 1784, when Mozart composed no fewer than six concertos, 1785, when he wrote three, and 1786, when he wrote another three. His last two piano concertos date respectively from 1788 and 1791.

The reason why Mozart wrote so many piano concertos in 1784, 1785 and 1786 is not hard to find. Those were the years when he was at the height of his popularity in Vienna and there was a constant demand for new concertos to be performed at his own subscription concerts. He had no shortage of ideas: sometimes he would begin a concerto, only to set it aside until there was a suitable opportunity to include it in a concert programme. This is the case with K488: Mozart started to compose it in 1784, but did not finish it then (an incomplete first version survives, with oboes instead of clarinets in the orchestra). He completed it in 1786, replacing the oboe parts with clarinets; it is entered in Mozart's own catalogue of his compositions with the date of 2 March 1786. It is presumed that the first performance took place later the same month.

The other major work that preoccupied Mozart in 1786 was the opera *The Marriage of Figaro*, the first performance of which took place on 1 May. The genres of *opera* and concerto may seem to be very different, but in fact there are several points of contact between them. Operatic arias are movements for a soloist with orchestral accompaniment, just as a concerto is a work for solo instrument with orchestral accompaniment. In Mozart's case, the similarities go beyond that simple fact. His concertos often contain passages of dialogue between the solo instrument and the orchestra, or between different instruments in the orchestra, which frequently sound very much like the kind of dialogue between different characters that can be found in an opera. There are connections, too, between the way he structured the arias in his operas and the way he structured individual movements in his concertos. In the Piano Concerto K488, many of the themes have a vocal, song-like quality which underlines this connection even more strongly.

Almost all the original manuscript scores of Mozart's piano concertos survive. They were among the items from Mozart's estate that his widow, Constanze, sold in 1799 to the publisher Johann Anton André. The score of K488 is unusual in one particular way. The first movement cadenza for the soloist was not normally included in the score: it would often have been improvised during a performance, or, in cases where Mozart wrote it down, it would have been notated on a separate sheet (some of these also survive). In the case of K488, however, the cadenza is included in the manuscript score: it is the only one of his piano concertos where this is true.

## 2 Instruments

Mozart's Piano Concerto K488 is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns and strings in addition to the solo piano. The first, incomplete draft of the work dates from 1784 and at that stage Mozart had planned to use oboes rather than clarinets, which were relatively uncommon in orchestras of the time. When he completed the concerto in 1786, Mozart had made the decision to include clarinets instead of oboes, and the tone of the clarinets gives a highly characteristic flavour to the woodwind writing.

The clarinets and horns are the only transposing instruments in this work. Both are pitched in A. The expression 'in A' means that the note A is produced when the player fingers a C (in other words, the notes sound a minor 3rd lower than they are written).

- 2 clarinets in A: in the score these parts are written a minor 3rd higher than they sound (so candidates need practice in transposing small fragments of these parts down a minor 3rd). Clarinet parts are always written with a key signature: in the score, they look as if they are in C major. When transposing these parts, candidates should expect to write the transposition using the correct key signature for the transposition (i.e. A major).
- 2 horns in A: in the score these parts are also written a minor 3rd higher than they sound (so candidates need practice in transposing small fragments of these parts down a minor 3rd). Horn parts are never written with key signatures, however. When transposing these parts, candidates should expect to write

the transposition without using a key signature, but writing the correct accidentals instead. Horn parts are always written with a treble clef.

It should be noted that the double basses in the string section sound an octave lower than they are written (but candidates will not be expected to transpose any of this part). In music of Mozart's time, the double basses played exactly the same as the cellos (though an octave lower), so both parts are written on the same staff in the score. The only exception to this rule comes in bars 33, 34 and 35. In bars 33 and 34 the cellos are directed to play the D sharp and the D natural on their own, so rests are provided in the score for the double bass part. In bar 35 the double basses join in again: on the first beat of the bar they play a lower C sharp than the cellos, so two notes are written on the staff, with stems going in different directions. Thereafter the normal doubling resumes as before.

### 3 Directions in the Score

In the eighteenth century it was normal for composers to direct the performances of their own music. Consequently there was no need for them to write detailed instructions about exactly how the music should be played: if there was any doubt, they were there to be asked. Detailed markings in scores of this period are therefore very scarce. In the first movement of Mozart's Piano Concerto K488 there is a *tempo* marking (*Allegro*) at the beginning: this was the standard tempo marking for Classical first movements. There are *dynamic* markings for the orchestral parts, *phrase marks (slurs)* for the solo piano and for the strings, and *articulation* marks (slurs and very occasional *staccatos*) for the woodwind, to show when notes should be tongued or when they should be played *legato*. In the wind parts the abbreviation *a 2* can occasionally be found. This indicates that both instruments written on a single staff should play the same notes.

The solo piano notation requires some explanation. During the orchestral ritornellos, Mozart wrote the bass part into the left hand of the piano. This indicates that he expected the pianist to play during the ritornellos, filling out the harmony just as a Baroque *continuo* player would have done. Very few soloists do this in modern performances, however, and in some published scores the piano bass in these passages is omitted. In the Eulenburg edition by Richard Clarke (2007) the piano part includes the piano bass, but this reveals another peculiarity. Mozart wrote dynamic markings for the piano only in the passages where its function was to provide a continuo accompaniment to the orchestra. In sections where the piano has its featured solo role, there are no dynamics at all (even though other details, such as phrasing, are notated in great detail). This is explained by the fact that in Mozart's concerts, new works like this were usually performed with little or no rehearsal. The orchestral players, most of whom would have been sight-reading, needed the dynamics. Mozart, who wrote the concerto for himself to play, knew exactly how loudly or quietly he intended to play – or perhaps he did not finally decide until the moment of the first performance. The scarcity of *crescendo* and *diminuendo* markings in the score of K488 does not necessarily mean that Mozart wanted to restrict the use of expressive effects of that kind. Performers in the eighteenth century were well able to recognise the kinds of phrases that needed to grow in volume, or to diminish: this was an essential part of the common understanding of style that all musicians shared at the time. Modern performers, however, are used to seeing all such details provided for them in their printed music. Some conductors and soloists take a great deal of care to write extra markings into the score in order to reflect their understanding of eighteenth-century performance practice. Others prefer to allow the expressive aspects of the music to happen spontaneously, as it must have done in Mozart's time. This is a matter of personal choice, and neither approach is intrinsically better or worse than the other. One of the most fascinating aspects of performing music of this period is the question of how to convey all the expressive beauty of the music while remaining faithful to the style.

### 4 Techniques

Mozart's music in K488 is *tonal* and its *key* centres are always clear. He uses some *chromatic* chords, including the *Diminished 7th*, *Augmented 6th* and *Neapolitan 6th*, and there are several examples of the *Dominant 9th*. He often places a *sharpened 4th* degree of the scale in the bass on the approach to a cadence. There are several examples of the *dominant pedal*, including a very long one leading into the Recapitulation.

Mozart's melodies are often coloured by *chromaticism*, which sometimes gives the music a rather melancholy feel. Melodic *appoggiaturas* are a common feature and there are several places where *suspensions* are used. There is a lot of decorative *passage-work* in the solo piano part and there are passages of *counterpoint* in the Development. Occasionally *intervals* are inverted to vary the beginning of a thematic idea. Some of the melodic ideas are structured as an *opening phrase* and an *answering phrase*.

One of the most conspicuous features of the first movement of K488 is the very large number of different themes and thematic motifs that are introduced during the Exposition. Some of these are related to others in very subtle ways. It is not easy, or even necessary, to understand every detail of these connections, but it is possible to sense the feeling of unity in the movement that results from such a rich diversity of material. Another unusual feature of this movement is the fact that the Development is based entirely on new material and uses none of the ideas from the Exposition.

## 5 Structure and Form

The first movement of Mozart's Piano Concerto K488 is usually described in terms of a version of *Sonata Form* with two *Expositions* (the first for orchestra alone, the second for the soloist and orchestra together), followed by a *Development* and *Recapitulation*, a *Cadenza* for the soloist alone and a *Coda* played by the orchestra. This explanation of the form is not entirely satisfactory, however, because the movement retains something of the contrast between orchestral ritornellos and solo episodes that was common in Baroque concertos. There are four significant passages for the orchestra which have the function of ritornellos: these come at the beginning (the entire First Exposition), at the approximate mid-point of the movement (just before the Development), at the end of the Recapitulation (just before the Cadenza) and at the very end (the Coda). It is interesting to note that these places are almost exactly the same as those where Mozart provided ritornellos in his seven early concerto arrangements. The form of the first movement of K488 cannot be fully explained either as a movement in Sonata Form or as a movement in Ritornello Form: it is a kind of hybrid of the two. The following analysis shows how this movement combines elements drawn from both.

## 6 Analysis

- *FIRST EXPOSITION (RITORNELLO 1)*: bars 1 – 66 Tonic key: A major

*First Subject (Theme A)*: bb 1 – 18<sup>1</sup>

This is introduced by the strings and consists of an opening phrase and an answering phrase, each 4 bars long. The first bar colours the harmony with a chromatic G natural, hinting at the *Subdominant* key, but this is immediately contradicted in b2. The opening phrase (A1) ends with a *Plagal Cadence* in the *Tonic* key. The answering phrase (A2) begins with a sequence and leads to an *Imperfect Cadence* at b8, with a characteristic chromatic descent in the violins which is imitated in the bass.

The opening phrase is then repeated by the woodwind and horns. There is a different answering phrase this time (which does not reappear later in the movement: if it did, it would be labelled as A3). NB the use of the Neapolitan 6th chord at b14<sup>3</sup>. The phrase is extended to 5 bars in length, ending with a cadential figure based on the *harmonic progression* (very common in Classical works) I – VI – IIb – V, which resolves with the expected Perfect Cadence at the start of b18.

*Transition (Theme T):* bb 18 – 30<sup>2</sup>

This is scored for the full orchestra, *tutti*, and has its own distinctive theme (T1) with three upbeat quavers, a rising 5th and a melodic appoggiatura on the first beat of each bar from b19 to b26. It is structured with an opening phrase (bb 18 – 22) and an answering phrase (bb 22 – 30). The answering phrase begins to modulate towards the *Dominant* key, but this is contradicted with the D natural in b28 and the phrase ends with the E major chord still acting as chord V of the Tonic key (NB the use of chords V and Ic over a Dominant Pedal in bb 29 – 30).

*Second Subject (Theme B):* bb 30<sup>4</sup> – 46<sup>1</sup>

The Second Subject (B1) is again introduced by the strings. It begins with an anacrusis and a melodic appoggiatura on the first beat of b31, and is eight bars long. NB the use of *Dominant 9th* harmony at b33<sup>1</sup> and b41<sup>1</sup>. In b32 and b34 the chromatic inflection of the melody recalls the end of the First Subject (see b8): this is one of the subtle relationships between themes that help to make the movement feel so unified. The phrase ends with an Imperfect Cadence (NB the sharpened 4th in the bass at b37<sup>4</sup>). The first four bars of the theme are then repeated, with the 1st bassoon *doubling* the melody. The end of the melody (bb 43<sup>4</sup> – 46<sup>1</sup>) is altered, with a rising scale (NB including some chromatic notes) leading to a Perfect Cadence at b46<sup>1</sup>.

*Codetta (Theme C):* bb 46 – 66

There are four new thematic ideas in the Codetta. The first one (C1) appears in bb 46 – 48 and acts as a linking passage of three bars, suggesting the key of D minor (the Subdominant minor) without firmly establishing it. NB the *antiphonal* use of strings and woodwind. The second idea (C2) begins at b49 and is more significant with its emphatic return to the major. An *Interrupted Cadence* leads to the third idea (C3) at b52, with rising semiquavers in the woodwind answered by falling semiquavers in the strings, in the key of F sharp minor (the *Submediant* key). The use of this key is significant in the Concerto as a whole, since it is the key of the second movement. A rising chromatic scale links to a return of C2 at b56, and this idea is now lengthened by internal repetition. The fourth idea (C4) begins at b 62<sup>3</sup> and is a cadential phrase leading to a Perfect Cadence in the Tonic at b66.

*SECOND EXPOSITION* (Solo Episode 1): bars 67 – 142

*First Subject (Theme A):* bb 67 – 81

The soloist enters with Theme A over an Alberti Bass accompaniment in the LH. The answering phrase (A2) begins at b71 and is decorated with added semiquavers. A1 returns at b75, with the strings accompanying the piano, and there is further decoration. This time the answering phrase is different and consists of three bars of scales leading to a Perfect Cadence on the Tonic.

*Transition (Theme T):* bb 82 – 98<sup>2</sup>

This begins as a *tutti* (i.e. as in the First Exposition), but after the initial statement of T1 the piano enters again. There are six bars of semiquaver passage-work, leading to the chord of B major (chord V in the Dominant key of E major), then a descending figure of arpeggiated chords follows, establishing the modulation into the Dominant key. NB the use of an Augmented 6th chord at b96<sup>4</sup>. The Transition ends on chord V of E major.

*Second Subject (Theme B):* bb 98<sup>4</sup> – 113

B1 is played by the solo piano, in the Dominant key and with its LH accompaniment adjusted; there is added decoration in b105. B1 is then repeated (as in the First Exposition) by the orchestra, with the melody doubled by bassoon and flute and with the chromatic descending line doubled in broken octaves by the piano (bb 108, 110 and 112).

*Codetta (Theme C):* bb 114 – 136

C1 reappears in the piano, still in the Dominant (so referring to A minor rather than the previous D minor), with a new semiquaver LH accompaniment; the harmony is supported in the woodwind and the antiphonal answers (previously in the woodwind) are played by the strings. C2 begins at b 117 and is again played by the piano, with further decoration in semiquavers. The Interrupted Cadence occurs as before (b120), leading to C3 presented now as a dialogue between piano and strings in the key of C sharp minor. The rising chromatic scale (cf b 55) is now in quaver triplets in the piano, but again leads to a repetition of C2 as before. It is extended by the piano with more semiquaver passage-work (b128), leading to a 6/4 (2nd inversion) chord of E major (b133). Further scalic passage-work leads to the resolution of the 6/4 onto chord V of E major (b136) preparing a Perfect Cadence.

*RITORNELLO 2 (Theme T1):* bb 137 - 142

The Ritornello, which marks the end of the entire Exposition phase of the movement, is based on theme T1 (the Transition theme) and played tutti. It also functions as a linking passage to the Development, however, so its ending is changed: a rising sequence of descending semiquaver scales (bb 140, 141 and 142) ends inconclusively on chord Vb of E major, with a sense of anticipation of what might follow. This is a typically Mozartian trick, not ending with a completed cadence as expected, but leaving the listener dangling for the surprise that follows.

**DEVELOPMENT (Theme D):** bars 143 – 197

Instead of basing his Development on themes introduced during the First and Second Expositions, Mozart now introduces a completely new theme in the strings (D1). The first two beats of b143 are silent, prolonging the anticipation, and when D1 begins it is in complete contrast to the preceding orchestral Ritornello. It is a quiet, reflective theme, vocal in character, with a striking suspension at the start of b 144 and a dotted rhythm that is imitated contrapuntally between the 1st violin and bass parts. The key is still E major. The piano answers with seven bars of contrapuntal semiquaver passage-work (NB the imitative writing in b152 and b153).

A modulatory passage now follows, moving through keys with their roots a third apart. The woodwind play a variant of D1 (D1a) with an extra note at the beginning (NB the rising 4th in b156), in E minor. The piano and strings answer this with a new idea (D2), confirming the key of E minor. The chord at b 160<sup>1</sup> is incomplete, however, consisting of the notes E and G only (i.e. without a B), so that Mozart can reinterpret it as a chord of C major, the key into which the woodwind move as they repeat D1a (bb 160<sup>2</sup> – 162<sup>1</sup>). The piano and strings answer with D2 as before, ending on an incomplete C major chord, lacking a G, at b 164<sup>1</sup>. The music then moves into A minor as D1a is played again by the woodwind (but the initial rising 4th is now inverted to become a descending 5th). Instead of answering with D2 the piano repeats D1a, moving into F major (b166). As the piano decorates the music with semiquavers (NB the initial descending chromatic scale in b168) the strings play D1a, moving into D minor and reaching a Perfect Cadence at b170<sup>1</sup>. The next section of the Development consists of a passage of imitation between the 1st clarinet and the flute, based on D1a. The piano continues to decorate in semiquavers and the bass (played primarily by the piano but also by the bassoon) outlines the circle of fifths from D (b 170) to G (171), C (172), F (173), B (174) E (175) and A (176). The bass moves down to F natural in b177 and an Augmented 6th chord leads to E

major (the chord, not the key) at 178<sup>1</sup>.

The final section of the Development is built over a Dominant Pedal on E, preparing for a return to the Tonic. The strings play yet another variant of D1 (D1b) with a striking dissonance as the 1st violins move up a semitone to F natural against the bass E, and with a hint of imitation when the 2nd violins and violas come in at 178<sup>4</sup>. The chord at b179<sup>1</sup> (though it seems to pass by without attracting the attention) is a Dominant minor 9th in A (so Mozart makes it quite clear where the music is heading). D1b is repeated in the woodwind (b180) with more imitative entries, while the piano plays a rising chromatic figure to decorate. Bars 178 – 181 are repeated in bb 182 – 185. The piano now develops the rising semitone of D1b, coming to rest on a chord of E major at b189<sup>1</sup>. A passage of florid display by the piano follows, accompanied by sustained chords on the strings (b192) and woodwind (b194). The most significant harmonic move during this passage is from D sharp in the piano part (bb 192 and 193) to D natural, which is introduced emphatically in b194. This makes a Dominant 7th chord in A, and the piano plays a virtuosic flourish based on this chord, culminating in a rising chromatic scale (b197) that leads to the resolution of the Dominant 7th onto the Tonic at b198<sup>1</sup>.

**RECAPITULATION:** bars 198 – 297

**First Subject (Theme A):** bb 198 – 212

A1 returns, played by the strings as at b1 but with added woodwind parts, and followed by its original answering phrase, A2 at b202. At b206 the piano plays A1, more extensively decorated than it was in the Second Exposition (cf b67) and accompanied by the woodwind. The answering phrase (b210) is equivalent to b79, but the piano scales are now in 10ths.

**Transition (Theme T):** bb 213 – 228<sup>2</sup>

This follows the pattern of the equivalent part of the Second Exposition (bb 82 – 98<sup>2</sup>), beginning with an orchestral tutti (b213) and continuing from b218 with piano passage-work accompanied by the strings as before. From b221 the melodic line is altered so that the music can remain in the Tonic key: at b223 (which is equivalent to b93) the chord is now E major rather than the previous B major, and the descending figure of arpeggiated chords follows again, leading (via an Augmented 6th chord as before) to the end of the Transition on chord V of A major at b228.

**Second Subject (Theme B):** bb 228<sup>4</sup> – 243

B1 is played by the piano (bb 228<sup>4</sup> – 236<sup>3</sup>), exactly as in the Second Exposition except that it is now transposed up a 4th because it is in the Tonic key (cf bb 98<sup>4</sup> – 106<sup>3</sup>). When the orchestra repeats B1 at b236<sup>4</sup> there are several differences of detail, but bb 236<sup>4</sup> – 243 are equivalent to bb 106<sup>4</sup> – 113.

**Codetta (Theme C):** bb 244 – 260

The Codetta proceeds at first as in the Second Exposition, with C1 (b244) and C2 (b247); the Interrupted Cadence occurs again (b250<sup>1</sup>), followed by C3 and the return of C2 at b254.

A change occurs at b259. The extension of C2 in piano passage-work does not return (there is no equivalent of bb 128 – 136) but instead the piano plays a slightly shortened version of the string music from bb 140, 141 and 142, with the strings now accompanying (bb259 and 260). At the end of the Second Exposition, this formed a link to the Development and the introduction of Theme D, and so it is now.

**Recapitulation of Theme D:** bb 261 – 283



Mozart's procedure here is extremely unusual. Because the Development was based on an entirely new theme, that theme needs its Recapitulation. By placing it at this point, Mozart departs from the normal expectations of the form in another very surprising way.

D1 returns on the piano at b261 in the Tonic key (cf b143, where it was played by the strings in the Dominant key). The whole modulatory section, theme D2 and the long Dominant Pedal (bb149 – 197) are omitted, being replaced by an extension of D1 in the clarinets and bassoons from b267<sup>3</sup> to b275<sup>1</sup>, while the piano decorates with more semiquaver passage-work. The piano extends this in a flamboyant passage of virtuoso display (bb 275 – 283), partly based on b192 and partly on bb 180 and 181 (NB the arpeggiated Diminished 7th chord in b278), leading to a Dominant 7th chord with a trill at b283 (which is equivalent to b 136).

### **RITORNELLO 3 (Theme T1):** bb 284 - 297

This begins as at the end of the Exposition, but now in the Tonic key rather than the Dominant, and is played tutti. At b290, however, it breaks off and D1 reappears again, extended from b293 in a cadential phrase that ends, tutti, with a chromatically descending bass (F, E and D sharp) and a diminished 7th chord in the second half of b296 which resolves onto a Tonic 6/4 (2nd inversion) with a fermata (pause) to herald the start of the Cadenza.

### **CADENZA**

NB the Cadenza (which originated as an improvised interpolation into the movement at this point) does not have bar numbers, despite the fact that in this case it was composed by Mozart and written into the original manuscript score of the Concerto.

The Cadenza begins with a reference to Theme D2 (which was omitted from the Recapitulation). In this way Mozart ensures that all his thematic ideas reappear somehow in the last part of the movement: this is another way in which all the loose ends are made to tie up, resulting in the sense of unity within the movement as a whole.

Apart from that one thematic reference, the Cadenza is mainly taken up with virtuoso display, including arpeggio and scale passages and a poignant little phrase that acts as a deliberate contrast to the display (bb 11 – 14 of the Cadenza). Especially noteworthy, however, is the bass in bb15 – 21 of the Cadenza, which repeats the descending chromatic bass from bb 295 – 297, now extended into tied semibreves. NB the use of the Neapolitan 6th chord in bb 15 and 16 of the Cadenza, and the Diminished 7th chord in bb 19 and 20. The Cadenza reaches a Dominant 7th chord at b23<sup>3</sup> and there is a final LH flourish based on the chromatic scale below a trill on the Supertonic note in the RH. Finally the RH rises chromatically through an octave, repeating the trill above the Dominant 7th chord in the final bar of the Cadenza.

### **RITORNELLO 4 (CODA):** bars 298 – 313

This is based on the Codetta. A rising scale, partly chromatic, leads to a return of Theme C2, played tutti as in the First Exposition (bb 299 – 305<sup>1</sup> are equivalent to bb 56 – 62<sup>1</sup>). Theme C4 returns at b305<sup>3</sup>, leading to a Perfect Cadence at b309. The last bars of the movement reiterate the Tonic chord, working downwards in the 1st violin part and ending with two further Perfect Cadences in the Tonic at a dynamic of p (thus preparing for the hushed start of the second movement).