



UNIVERSITY *of* CAMBRIDGE
International Examinations

www.PapaCambridge.com
Cam
IGCS

TEACHERS' GUIDE TO PRESCRIBED WORKS

Cambridge IGCSE[®]

Cambridge International Certificate*

Music

0410

For examination in June and November 2014

*This syllabus is accredited for use in England, Wales and Northern Ireland as a Cambridge International Level 1/Level 2 Certificate.

University of Cambridge International Examinations retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party even for internal use within a Centre.

® IGCSE is the registered trademark of University of Cambridge International Examinations

© University of Cambridge International Examinations 2012

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 2014 are:

EITHER

Mendelssohn, A Midsummer Night's Dream, Overture Op. 21

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.

Felix Mendelssohn (1809–1847)

A Midsummer Night's Dream Overture

1 Background

Mendelssohn was an early Romantic composer of works including symphonies, concertos, oratorios, piano and chamber music, in addition to a number of overtures. He was a member of a wealthy German family, with a significant cultural and intellectual background. From a young age Mendelssohn received a thorough grounding in both literature and philosophy. He was not just a composer, but also a pianist, organist and conductor. He was a child prodigy, making his performing début aged just nine and writing 12 string symphonies and his first full symphony between the ages of 12 and 14. His octet, Op. 20, was written in 1825.

Mendelssohn's Overture to *A Midsummer Night's Dream* was written in 1826, when he was 17. Mendelssohn was familiar with Shakespeare's plays, through the German translations of Schlegel, and at home these were read and acted by the family. In 1825 Schlegel's widely acclaimed translations were reissued. In 1826 Mendelssohn told his sister, Fanny, that he was captivated by *A Midsummer Night's Dream* and could not wait to translate it into music. Mendelssohn showed the first draft of the score to his friend, Adolf Marx, who suggested slight changes. Mendelssohn was uncertain about the braying donkey effect, thinking it too unsubtle, but Marx persuaded him to keep it.

This overture is an example of a **concert overture**. Although it was inspired by Shakespeare's play, it was not designed to be performed with it and from the start was conceived as an independent work. This is in contrast to earlier overtures, which were orchestral pieces played at the start of a performance to get the attention of the audience. Initially the material used in the overture was not related to what followed, but in the late 18th and early 19th centuries it became common for the overture to serve as an introduction to what was to follow. This could be in creating an atmosphere or anticipating specific musical events. Composers writing purely concert overtures were freed from such constraints, as they were self-sufficient orchestral works. In 1826, the concert overture was still a relatively new genre; however, there were numerous examples of overtures for Mendelssohn to look to for inspiration, not least the overtures by Beethoven (particularly *Coriolanus*).

Concert overtures were often **programme music**, telling a story or describing a scene, as is the case with *A Midsummer Night's Dream*. 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 works such 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. Mendelssohn was asked by the publishers Breitkopf and Härtel to supply a programmatic sketch of the overture before performances in February 1833. He was initially reluctant to do this, preferring the music to stand by itself, but outlined the main elements in a letter of 15 February 1833. Cambridge IGCSE® candidates will find it beneficial to be familiar with the basic story of the play and may 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 and Goethe (to whom Mendelssohn was introduced by his piano teacher Karl Zelter) 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. Mendelssohn's *A Midsummer Night's Dream* is just such a piece. It presents important elements of the

drama structured as a movement in **sonata form**. Mendelssohn was able to select material from the play for use in his overture.

The first orchestral performance of *A Midsummer Night's Dream* did not take place until February 1827 in Stettin (now Szczecin in Poland). However, Mendelssohn originally created the piece as a piano duet, which he performed with his sister, Fanny, in Berlin on 19 November 1826. The score of *A Midsummer Night's Dream* was not published until 1835, as Mendelssohn wished to publish three of his concert overtures together: *A Midsummer Night's Dream*, *Calm Sea and Prosperous Voyage* (1832) and *The Hebrides* (also known as *Fingal's Cave*) (1830, revised 1832).

At the age of 33 Mendelssohn was asked to compose incidental music for a production of *A Midsummer Night's Dream* in the 1840s. This had been commissioned by the King of Prussia for a production at Potsdam. For his Op. 61 Mendelssohn returned to his earlier overture and many of the themes from the overture can be found in the later pieces.

2 Instruments

Mendelssohn's *A Midsummer Night's Dream* is scored for a relatively small Romantic orchestra, using pairs of woodwind instruments, similar to the orchestra used by Beethoven. However, there are some unusual and interesting points to note.

Mendelssohn's orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, timpani and strings. In his autograph score Mendelssohn specified an English bass horn instead of the ophicleide. However, by the time the score was published the English bass horn had fallen out of favour and so was replaced, with Mendelssohn's consent, by the ophicleide. The ophicleide had been invented in 1817 in France, as an extension to the keyed bugle family. It was often found in the brass section of a Romantic orchestra, replacing the serpent or its relatives, which were thought outdated. The ophicleide part is now often performed by a tuba, but this was not invented until the mid-nineteenth century.

There are several **transposing instruments** used in this work. Candidates will be expected to be able to transpose small fragments of a part played by a transposing instrument, to the pitch at which the instrument sounds.

The following are the transposing instruments in *A Midsummer Night's Dream*:

- 2 Clarinets: these are pitched in A throughout the work, written a minor third higher than they sound (so candidates need practice in transposing down a minor third).
- 2 Horns in E: these sound a minor sixth lower than written.
- 2 Trumpets in E: despite being 'in E' like the horns, these sound a major third higher than written.
- Double bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- For the string section Mendelssohn writes a separate part for the double basses, giving a five-part string texture. Also, at the start of the work (and at other points) the first and second violin sections are divided further, giving a striking four-part violin texture.

The only instrument which does not use the treble or bass clef in this work is the viola, which is written in the alto clef (where middle C is on the middle line). Candidates should practise writing small fragments of this part in the treble clef.

3 Directions in the Score

All markings in the score are in Italian. Just one **tempo** indication is given for the whole overture: **allegro di molto**, meaning very fast (*di molto* literally means 'of much', i.e. very). However, with the pauses over the first four semibreve chords the tempo marking is initially redundant and the *allegro di molto* really begins in bar 6.

The only other tempo indications used by Mendelssohn are **ritard.** (gradually slowing down) at bar 384, **poco riten.** (slightly slowing down) at bar 658 and *ritard.* again at bar 678.

Candidates will also need to be familiar with other markings found in the score:

The abbreviation **div.** (short for **divisi**, found in b8 in the 1st violin part) literally means divided and indicates that half of the section should play the top notes on the staff and the other half should play the bottom notes. Since violinists share a music stand with another player, it is usually the case that the outside player (nearest the audience) will play the top notes and the inside player (further from the audience) the bottom notes.

Unis. (short for **unisono**, found in b16 in the 2nd violin part) literally means united and indicates that all instruments in the section should now play the same notes after a passage in which they have been divided.

The abbreviation **pizz.** (short for **pizzicato**) in string parts means that the strings should be plucked with the finger until cancelled by the term **arco**, when the players should return to using the bow (e.g. *pizz.* in b16 of the viola part, followed by *arco* in b62).

The abbreviation **a2** in the woodwind and brass parts means that both instruments written on a single staff should play the phrase that has this marking (e.g. the clarinet part in b79).

1.2. used in the clarinet part in b105 is to make clear which notes are to be played by each clarinettist, as for a short time the 2nd clarinet part is higher than the 1st clarinet part.

The abbreviation **vc.** in the cello part (e.g. at b100) indicates that only the cellos play at this point, not the double basses. The basses begin playing again in b119, with the marking **bassi**.

The **Tutti** marking at b284 indicates that all the cellos and basses should resume playing their part as bb 276–278 should be played by just one cello and one bass (*uno Violoncello/uno Basso*). Unfortunately this latter marking has been omitted from the Eulenburg score.

Con tutta la forza in the horn part in b294 means with all force possible i.e. very loudly.

4 Techniques

Mendelssohn's music is **tonal**, but sometimes uses an extended vocabulary of chords, typical of the nineteenth century, which involves use of **chromaticism** and **modal shifts** between major and minor.

There are extended **pedal points** in some passages and the use of a **drone**. There is also use of **sequential** repetition and **imitation**.

5 Structure and Form

Mendelssohn manages to combine both **themes** relating to characters from the play and a sonata form structure in his overture. In order to accommodate his themes and their development he modifies the traditional sonata form structure, particularly in his use of keys. Such a departure from the usual expectations of sonata form is one of the features of *A Midsummer Night's Dream* that marks it out as a Romantic reinterpretation of the form. Another is the way in which themes are used at points where they would not be traditionally expected.

In order to understand how Mendelssohn modified the form, candidates will 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 omitted in modern performances.

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

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

Candidates are not expected to know every detail of the following, but should focus on:

- structure
- the relationship of themes to characters
- details of scoring
- significant matters relating to keys and harmony

INTRODUCTION (bars 1–5)

The introduction consists of four chords, played by the woodwind and brass. It begins with just two flutes, playing the notes E and G#, which is a tonally ambiguous chord. It is not possible to tell if the following music will be in the key of E major or C# minor. The third chord (A minor) is also unexpected in its minor form, given a key signature of four sharps. This is the first of many modal shifts between major and minor employed by Mendelssohn.

During the introduction the texture gradually thickens, as new instruments are added to each successive chord. Clarinets join the flutes for the second chord, followed by bassoons and horns in the third chord and oboes in the final chord. Since all the notes of the introduction are marked with pauses, it lies outside the *Allegro di molto* tempo of the rest of the movement and there is no sense of regular metre.

EXPOSITION (bars 6–249) Main keys: E minor and E major

First subject (bars 6–61)

This begins with a link between the introduction and the start of the first subject (bb 5–6). Like the introduction, there is a held chord, but now played by the string section and at the *Allegro di molto* tempo. Unexpectedly it is an E minor chord, the minor version of the tonic key. The first theme is in the key of E minor and is meant as a description of the fairies. Their fluttering wings are portrayed in the music through the use of rushing quaver movement, staccato, high pitch and divided 1st and 2nd violins, giving a close three- and four-part texture. The first eight bars of the theme are repeated almost exactly in bb 16–23, with a very small change in the 2nd violin in b16 (compared with b8).

The fairy music continues in bb 24–38, with the addition of pizzicato violas. Bb 24–25 are repeated in sequence in bb 26–27, a tone lower. B32 is a repetition of the music from b8 with a changed ending.

At bb 39–40 the strings are interrupted by a wind and brass chord. Since this is a long pianissimo chord, played by wind and brass, it can be heard as a reference to the introduction. The chord itself is best described as a **diminished seventh** (with an extra note) and is an example of Mendelssohn using an extended vocabulary of chords. It resolves onto a B major chord (b41) and as it does so, the strings take up the fairy music again. Bb 41–55 are the same as bb 24–40, but with most of the earlier *pizzicato* viola part played by half of the 2nd violins instead.

At bb 56–57 the strings are again interrupted by the same wind and brass chord. At its resolution the strings play a shortened version of bb 41–56, repeating b41 and the first half of b42, followed by the second half of b54 and b55. The fairy music ends (for now) with a perfect cadence in E major in bb 61–62.

Transition (bars 62–129)

This theme is meant to describe Theseus, Duke of Athens and is in E major. This is the first time that the tonic key of E major is firmly established and is marked by the whole orchestra playing with a sudden *ff*. It is also here that the ophicleide makes its first appearance. The theme is followed by music (bb 70–77) which anticipates the hunting calls heard later in the movement (a dotted minim – crotchet figure) played by most of the orchestra.

There is then a new version of the Theseus theme (b63 in augmentation). The falling E major scale is now reworked into minims and is presented in imitation over a tonic pedal (bb 78–85). The accompanying pedal note is rhythmicised in the strings, with a crotchet – two quavers rhythm, giving the music forward momentum. From b86 the falling minim scale in imitation is repeated, but with instruments arranged differently. This leaves the rhythmicised pedal to be carried solely by the violas. The crotchet – two quavers rhythm is taken up by the strings again in b90 and is used as a means of modulating. At b98 the music is in the dominant key of B major and the fairy theme from b8 returns, but this time in the major key of the dominant.

The key is not the only difference in this presentation of the fairy theme. The music is played *legato* rather than staccato and is played by all the strings (except the basses), rather than divided violins. It is also accompanied by much of the woodwind and brass and the dynamic is loud, rather than the *pianissimo* that was used before.

The four bars of the fairy theme are followed by four bars which serve to move the pitch up a tone. This then allows the fairy theme to be repeated as a rising sequence in bb 106–109 and again in bb 114–117, where it has reached the key of E major. This return to the tonic is unusual, as the second subject is expected next, in the dominant key of B major. However, over the next 12 bars Mendelssohn modulates once again, from E major to the dominant B major.

The modulation is achieved with the help of a diminished 7th chord at b120, played *sf*. This resolves onto a chord of F#⁷, the dominant of the dominant. Imitation is then used in the next few bars. First the 1st violins play a falling F#⁷ arpeggio figure, imitated an octave lower by the 2nd violins two bars later and then the violas another octave lower one bar later. The repeated F#⁷ chord is finally resolved onto B major with the start of the second subject at b130.

Second subject, first theme (bars 130 to 193)

Mendelssohn stated that this theme, played initially by the clarinets, represented the two pairs of tender lovers, who lose and then find themselves. Like many of Mendelssohn's themes, this begins with a four-bar phrase, which is then immediately repeated over a varied accompaniment. The melody is then taken over by the 1st violins from b138, over a tonic pedal (B) in the cellos and basses. At bar 162 the melody is extended by repetition of the material from bb 140–141.

At b166 the soft, lyrical melody is interrupted by a loud fanfare interjection in the woodwind and brass, which could represent Theseus. The strings continue their lyrical theme in b168, but are again interrupted by the fanfare in b174.

The strings appear to have picked up the sense of urgency from the woodwind and brass as there is a **crescendo** and the 1st violin melody of bb 179–180 is repeated as a rising sequence in bb 181–182 and 183–184. The orchestration also becomes thicker as some of the woodwind join the strings in b182. There is antiphonal writing between the strings and woodwind and brass in bb 186–191 as they play the same rhythm but a minim apart. A loud two-octave descending scale (the scale of F# major, but beginning on E) in the 1st violins in bb 192–193 leads into the next theme.

Second subject, second theme (bars 194–222)

This theme represents the workmen, who rehearse a play to perform in front of Theseus. Bottom (one of the characters) is transformed into a donkey and Mendelssohn clearly portrays this in his music. The theme begins with a repeated accented pedal note on the tonic (B), joined by the dominant (F#) two bars later. The repetition and accenting of these notes makes them sound like rustic drones.

In bb 199–200 and 200–201 the melody uses the rhythm crotchet – dotted minim and the repeated interval of a falling 9th. This represents the hee-haw sound of the transformed Bottom. The fact that all instruments playing at this point use the same rhythm makes it stand out very clearly. The rustic nature of this theme is also demonstrated in its simplicity and use of much repetition.

The theme ends with many repeated donkey brays, this time extended to a falling 10th (bb 214–216) and at a lower pitch (bb 218–220). The section ends with a perfect cadence in B major (bb 221–222).

Codetta (bars 222–249)

The codetta begins with hunting calls of the royal hunting party of Theseus and Hippolyta in the horns, doubled by the trumpets. These were anticipated in b71. Like many of Mendelssohn's themes, the hunting calls consist of a four bar phrase (bars 222²–226¹), which is immediately repeated with denser orchestration.

There is then a surprise return of the theme representing Theseus, this time in the dominant. A variation on the horn calls then follows, played in imitation, with upper strings imitating the horns and trumpets one bar later.

From b238 the emphasis is very firmly on the chord (and key) of B major, which is repeated until b249. From bb 246–249 the whole orchestra simply play a descending B major arpeggio, over a tonic pedal. This marks the end of the exposition and at this stage all the character themes have been introduced.

DEVELOPMENT (bars 250–393)

This is mainly based on material from the first subject, which represents the fairies. After the emphatic chord of B major at the end of the exposition, there is a sudden change as the fairy theme is played in B minor. This corresponds to the theme being first introduced in E minor, despite the key of the overture being E major. As at the start of the exposition, the theme is played initially by divided 1st and 2nd violins. However, this time there are added interjections from the woodwind and from b258 a varied version of the melody is passed down through the strings at two-bar intervals. Whilst the cellos are playing in bb 264–270 there is accompaniment from the flutes and bassoons in the form of a long held diminished chord. The length and orchestration of this chord refers to the introduction. The repeated D in the cello part completes the chord, making it a diminished 7th, which resolves onto F# minor in b270. This is chord II in E major, but can also be thought of as the dominant (minor) of the dominant, B major. Here the fairy theme is heard again, in F# minor, with new accompanying arpeggios added in the woodwind. As at the start of the development, after eight bars of the theme it is passed down through the strings at two-bar intervals (bb 278–283). However, this time, before it can be played by the cellos it is interrupted by the fanfare motif, first heard in b166. From b284 this fanfare motif is passed around the orchestra.

Whilst the fanfare idea continues, the violins take up the first bar of the fairy theme again in b290, in E minor, repeating it in imitation between the 1st and 2nd violins. However, they only manage to continue this for four bars before it disintegrates into repeated quavers and a descending B minor scale in the divided violas in b294. Against the violas is heard a loud interjection from the horns *con tutta la forza*. This could be a reference to the second theme of the second subject, which was loud and unsubtle. Bb 290–297 are repeated in bb 298–305, but this time beginning in B minor, rather than E minor.

The development and fragmentation of the fairy theme continues from b306, where the 1st violins play just the first bar of the theme before stopping. In b308 the melodic shape is then changed from the very familiar rising 4th followed by stepwise descent to simply four stepwise descending quavers. This four-bar pattern (bb 306–309) is repeated as a rising sequence (bb 310–313). This leads to an unexpected perfect cadence in D major (bb 315–316) and the return of a longer section of the fairy theme. However, the theme is still being developed; although it begins in the same way as the opening it soon becomes just a decorated version of a descending D major scale. This takes place against the woodwind still playing fanfare interjections.

The final development of the fairy theme is left to the violas and cellos (bb 324–334). The quaver melodic shape eventually just becomes repeated quavers, which are taken up by the violins in b334. The pizzicato accompaniment from the cellos and half the divided 2nd violins is similar to the original pizzicato accompaniment to the fairy theme from b24, but is now every minim beat, rather than every crotchet. Bb 340–341 are another perfect cadence in D major, a key very distant from the tonic of the overture, E major.

From b376 there is a reference to the end part of the love theme (second subject, first theme, bb 168–174). It is thought that this may refer to the lovers falling asleep in the forest as the music is very quiet, slowing down and with many pauses, giving it the effect of a recitative. Bb 380–382 are an interrupted cadence in C# minor. The development section ends with a repeated C# minor chord. This is the relative minor (chord VI).

RECAPITULATION (bars 394–619)

The recapitulation begins with the wind chords from the introduction, with a few significant differences. The first chord, which in b1 was ambiguous, is now clearly a C# minor chord, as it is supported by the strings playing C# minor. The final chord is extended by three bars and divided violins are added in b398. The violins continue after the wind chords end, changing the chord from E major to E minor in b402.

The fairy theme returns in b404, played by divided violins as before, in the key of E minor. However, unlike the first time it was heard in the exposition, there are now added interjections from the wind and brass in the form of short single notes and long held notes. These are similar to the interjections added to the theme at the beginning of the development. The fairy theme is also presented in a shorter form. Effectively bb 24–40 from the exposition are omitted and the music moves straight to the version where the pizzicato accompaniment is played by the 2nd violins rather than the violas. At this point a timpani roll on the dominant is also added. At b432 the music takes an unexpected change of direction, moving briefly to C major, but soon returns to the dominant seventh chord (B⁷ at b442).

There is no reprise of the beginning of the transition theme at this point (the royal theme of the court of Athens). Instead there is a much shorter transition, beginning at b442. The wind and brass parts here are very similar to those at b122, but the string parts are much more clearly related to the fairy theme. The other obvious difference between this section and the corresponding section in the exposition is that here it is designed to lead to the second subject in the tonic key, whereas in the exposition it modulated to the dominant key.

At b450 we hear the second subject, first theme, which is the music for the pairs of lovers. Not only is it now in the tonic (instead of the dominant), but it has been reorchestrated. The melody in the first eight bars (a repeated four-bar phrase) is played by the 1st flute instead of the 1st clarinet.

When the 1st violins continue the lovers' theme at b458³ it is very similar to the exposition. The melody is doubled by the 2nd violins an octave lower and the cellos and basses play a tonic pedal. The main difference between these bars and the corresponding point in the exposition (other than the key) is that the clarinets join the accompaniment before the flutes (rather than the other way round). As in the exposition, the love theme is interrupted by woodwind and brass fanfares from b486 and again at b494.

From b498, towards the end of the love theme, there is a tonic pedal in octaves in the horns. In the exposition this was just a long held note, but here it has been rhythmicised in crotchets with some rests. At b512, rather than having a descending scale leading into the next theme (as in bb 192–193) Mendelssohn this time uses a descending dominant 7th arpeggio.

The second subject, second theme begins as in the exposition, with a tonic pedal, joined by a dominant pedal two bars later, giving a rustic drone effect. This time the donkey brays are emphasised further by an even wider leap of a descending 11th (bb 519³–521). The second half of the melody (from b525³) is more richly orchestrated as the violins play continuously rather than playing alternate bars. The donkey bray descending leaps at the end of the theme (from b534) are back to 10ths as they were in the exposition.

At b542 we might expect the coda, as this point was the start of the codetta in the exposition. However, Mendelssohn brings back music from the transition (b78). This begins in a very similar way to the time it was first heard, with descending woodwind and brass scales in the tonic key in imitation, over a repeated rhythmicised tonic pedal in the lower strings. In the recapitulation a timpani roll on the tonic has also been added. From b550 the scales are developed but at bb 584–585 there is a perfect cadence in E major.

From b586 the transition theme returns, which is the royal music of the court of Theseus (first heard from b62). This has not so far been a part of the recapitulation, so it returns in a different place in relation to the other themes, when compared with the exposition. Because the descending scales which followed this theme in the exposition have already been reprised, the music then moves on to the hunting music, which was originally heard in the codetta (b222). It is now much more richly scored, with the whole orchestra playing. There is still imitation between the strings and woodwind and brass from b601.

The hunting music can be heard as a series of repeated accented plagal cadences. This is followed by the whole orchestra outlining the notes of the tonic chord, making the overture sound as though it has finished. This is emphasised by the fact that the music from the codetta has been reprised and b594 onwards could be heard as the coda. However, Mendelssohn makes this a false ending and at b620 we hear the real coda.

CODA (bars 620–686)

This section forms the final surprise, as the music sounds as though it is already finished. The fairies' theme is heard again, in E minor, as in the exposition, giving them the final word just as in the play. Although the melody is played staccato, as in b8, the accompaniment is legato (as at b98). The theme is accompanied by woodwind arpeggios, similar to those used in the accompaniment in the development section (b270), but in the coda they are now twice as fast.

As in the exposition, the fairies' music is interrupted by a wind and brass chord (a diminished 7th with an extra note). However, unlike the exposition, this chord continues into a descending scale in semibreves. This becomes gradually quieter and instruments drop out until there are only clarinets and horns remaining. The sudden interruption of the fairies' theme with much slower-moving music makes a striking change of mood.

The royal theme from the transition is heard in transformed version one more time at b663, in the tonic key. The second phrase is transformed further, with the addition of triplets.

The piece ends just as it began, with the four woodwind and brass chords. This time the lingering E major chord from the strings in b682 leaves no doubt that the key of the movement is E major. The other alteration to these chords is the use of slightly difference spacing and the addition of a dominant timpani roll on the final chord. From b663 there is a dream-like quality to the music.

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 movement of 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 1–18¹

This is introduced by the strings and consists of an opening phrase and an answering phrase, each four 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 at the same 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 b14³. The phrase is extended to five 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 18–30²

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 30⁴–46¹

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 b33¹ and b41¹. 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 b37⁴). The first four bars of the theme are then repeated, with the 1st bassoon **doubling** the melody. The end of the melody (bb 43⁴–46¹) is altered, with a rising scale (NB including some chromatic notes) leading to a Perfect Cadence at b46¹.

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 62³ 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 82–98²

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 b96⁴. The Transition ends on chord V of E major.

Second Subject (Theme B): bb 98⁴–113

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 160¹ 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 160²–162¹). The piano and strings answer with D2 as before, ending on an incomplete C major chord, lacking a G, at b 164¹. 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 b170¹.

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 178¹.

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 178⁴. The chord at b179¹ (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 b189¹. 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 b198¹.

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 213–228²

This follows the pattern of the equivalent part of the Second Exposition (bb 82–98²), 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 228⁴–243

B1 is played by the piano (bb 228⁴–236³), exactly as in the Second Exposition except that it is now transposed up a 4th because it is in the Tonic key (cf bb 98⁴–106³). When the orchestra repeats B1 at b236⁴ there are several differences of detail, but bb 236⁴–243 are equivalent to bb 106⁴–113.

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 (b250¹), 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 b267³ to b275¹, 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 b23³ 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 299–305¹ are equivalent to bb 56–62¹). Theme C4 returns at b305³, 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).

University of Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
Tel: +44 (0)1223 553554 Fax: +44 (0)1223 553558
Email: international@cie.org.uk www.cie.org.uk

® IGCSE is the registered trademark of University of Cambridge International Examinations

© University of Cambridge International Examinations 2012