

Teaching guide: Area of Study 1 (The Western classical tradition 1650 – 1910)

This is a detailed guide to Mozart's Clarinet Concerto in A major, K. 622, movt. 3, Rondo. As well as breakdown of the movement itself, it includes contextual information on Mozart's life, sonata form and rondo form and the classical orchestra. There are also some suggested composition, research and performance tasks.

Contextual information

Wolfgang Amadeus Christoph Mozart (1756 – 1791)

Life

Mozart, alongside Haydn (Franz Josef Haydn 1732 – 1809), is considered to be the greatest composer of the classical period of music.

Wolfgang Amadeus Mozart was born in Salzburg on 27 January 1756. He died in Vienna on 5 December 1791, aged 35. He was the youngest of seven children, five of whom died in infancy. His elder sister was Maria Anna Mozart (1751–1829), nicknamed "Nannerl". Mozart was baptised Joannes Chrysostomus Wolfgangus Theophilus Mozart.

He is widely regarded as the greatest composer who has ever lived, composing important works in many different genres, including symphonies, operas, strings quartets, choral music and concerti (plural of 'concerto').

His father, Leopold Mozart, was a composer in his own right and soon recognised and nurtured the musical talents of his son, as well as those of his daughter, Nannerl. Initially, Mozart was taught by his father, as was Nannerl. He was able to repeat simple pieces played to him by his father and is recorded as having composed his first short pieces at the age of (4 or) 5, transcribed by his father.

As the talents of his son and daughter improved, Leopold Mozart was anxious to present them as child prodigies. Therefore, they undertook several tours, always by invitation and not without hazards in terms of illness to all three of them at different times. During these tours, Mozart met several composers and got to know their music. In particular, he met Johann Christian Bach during two trips to London in 1764 and 1765. Mozart composed his first symphony at the age of 8, with most of it transcribed by his father.

While in Rome, Mozart heard Allegri's *Miserere* performed twice in the Sistine Chapel and wrote it down from memory, thus providing the first, albeit unauthorised, copy of this piece, which was jealously guarded by the Vatican.

In 1773, Mozart was employed as a court musician by the ruler of Salzburg, Prince-Archbishop Hieronymus Colloredo. In Salzburg, he was able to compose in many different genres and developed a liking for the violin concerto, composing, in 1775, the only five he ever wrote. His piano concertos were always well received, composing

several in 1776 and at the beginning of 1777. The E flat Concerto, K. 271 is now considered as a milestone in his development of this genre.

However, he resigned his position and travelled first to Vienna and then on a journey ending in Paris, seeking employment. All his travels were in vain and he returned to his Salzburg post in 1779. However, his discontent continued and he worked on plans to meet the Emperor in Vienna. This did come to pass and the Emperor went on to support him with commissions and a part-time post. However, his Salzburg employment was still active and, after Mozart's attempt to resign was refused, the Archbishop sacked him and his steward literally kicked Mozart out.

His new career in Vienna began well and he married Constanze Weber, going on to have six children, with only two surviving.

Mozart met Joseph Haydn, probably in 1784 and they soon became friends and admirers of each other's work. It's widely thought that Mozart's six quartets dedicated to Haydn, dating from 1782 – 1785, were written following Haydn's Op. 33 quartets of 1781. From this period come many piano concertos, written for performance by Mozart himself and the concerts became very popular, being also successful financially.

Mozart's opera "The Marriage of Figaro" premiered in 1786, to great success in Prague, though rather less in Vienna. Towards the end of the 1780s, money became a major problem for Mozart and other composers with the start of the Austro-Turkish war. However, despite increasing poverty, major works continued to be composed, including the last three symphonies in 1788 (Nos. 39, 40 and 41) and the opera "Cosi fan tutti". In 1791, the year of his death, he wrote the Clarinet Concerto, the opera "The Magic Flute", his final string quintet, K. 614, the motet "Ave verum corpus" and was also working on the "Requiem", unfinished at the time of his death.

He left a remarkable legacy of music in many genres, composed during a relatively short lifetime.

Study piece

Mozart: Clarinet Concerto in A major, 1791 K. 622 – Third movement – Rondo – *Allegro*

Having already composed a Clarinet Quintet (Clarinet and String Quartet) for his friend, the renowned virtuoso clarinettist, Anton Stadler, Mozart returned to the clarinet in what was to be the last year of his short life. Some years previously, he had begun a work for basset horn. He returned to the ideas for the first movement, transforming them into the first movement for this concerto. The basset horn is a Clarinet in F, that is, the note written as C sounds a fifth lower:



In Mozart's time, it would have looked like this, the bent shape necessary to allow the player to reach the notes to be covered:



© NMM 3541 Basset horn by Frantisek Doleisch I, Prague, 1793. National Music Museum, University of South Dakota. Bill Willroth Sr.

The modern basset horn, like the modern clarinet, benefits from the addition of more levers:



© Buffet Crampon

So that the concerto can be played on the Clarinet in A, one or two passages were re-written. However, Mozart's original intentions are not really known, as the work was sent to Anton Stadler who, according to some sources, pawned it, and the original has never been located. The version invariably used, ie for Clarinet in A, K. 622, was published a few years after Mozart's death and it's this version which has been set as the Study Piece for our Study Piece rather than some which are also available for basset horn/clarinet.

(Note that the bass clarinet, though very similar in appearance, is pitched in B flat but transposes an octave and a tone lower than the written music.)

Whatever its origins, the concerto is a dazzling piece for showcasing the various moods and tones available on the clarinet. Its range can be divided into three distinct registers:

The lowest register, from low E (written) to the written Bb above middle C, is known as the *chalumeau* register. This is derived from the name of the instrument that came before the clarinet. Sounds in this register are characteristically rich, dark and rather “breathy”. It’s worth noting that some reference books list another register within this lowest one: from the F above Middle C to the B flat a fourth above is given as the “throat register”.

The middle register is known as the *clarion* or the *clarino* register (from the Italian) and covers just over an octave (from the B (written) above middle C to the C two octaves above middle C. It resembles brighter, sweet sound of the trumpet.

The top or *altissimo* register consists of the notes above the written C two octaves above middle C. In this register, the clarinet can be shrill and piercing. The highest official note in the clarinet range is C, four octaves above middle C.

Orchestra:

In Mozart’s day, the “standardclassical” orchestra was, perhaps, best identified by the number two, consisting of strings plus two each of the common woodwind and brass instruments, plus timpani, giving:

- two flauti (flutes)
- two oboi (oboes)
- two clarinetti (clarinets) in A
- two fagotti (bassoons)
- two corni (horns)
- two trombe (trumpets)
- two timpani (kettle drums)
- violin I
- violin II
- viola
- violoncello (‘cello)
- contrabasso (double bass)

Mozart wrote this concerto for slightly-reduced orchestral resources, omitting oboes, trumpets and timpani:

- 2 flauti (flutes)
- 2 fagotti (bassoons)
- 2 horns in a
- clarinetto principale in a (solo clarinet in A)
- violin I
- violin II
- viola
- violoncello (‘cello)
- contrabasso (double bass)

Both the clarinet and the horns are 'in A', that is, the sounding pitch is a minor third below the written pitch.



Musical examples are written at sounding pitch.

Miniature score used for the analysis which follows: Edition Eulenburg No. 778

The clarinet part is written in C major, a minor third higher than the sounding pitch in A major. Horn parts are normally written without a key signature, with, again, the written horn part sounding a minor third lower, in A major.

As is typical of the concerto form of this period, there are three movements, usually an opening *Allegro* followed by a Slow movement. The final movement being, typically, in Rondo form.

The first movement of a concerto is usually in a variation of sonata form with a double exposition:

Orchestral exposition, invariably remaining in the tonic key

Soloist repeats and embellishes the exposition, with a modulation for the second subject

Development

Recapitulation for soloist and orchestra combined

Coda

Cadenza

As there is no autographed score of this concerto, not all of Mozart's intentions can be clear. However, there is a pause in bar 59 of the Second movement – *Adagio* – and it would be here that a soloist would most likely insert a cadenza, further demonstrating the capabilities of the instrument and his/her own technical and musical prowess, always linked to Mozart's original musical ideas.

Brief outline of movements 1 and 2

I *Allegro* (Fast)

Common time – C

A major

Although the solo clarinet is present on the score from bar 1, more usual practice is that it would not play until bar 57, at the marking "Solo". During the first 56 bars, its part doubles Violin I.

First subject

The melody is in Violin I, doubled in parallel thirds or sixths by Violin II. It is an 8-bar melody, falling into clear 2-bar phrases:

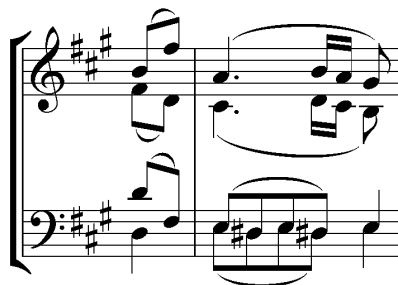


The first two bars emphasise the tonic chord, A major – A C# E. Bar three uses chord II – B D F# – in first inversion – D F# B. This then moves to the dominant (chord V) in a I_c – V or 6/4 5/3 progression, The E being the bass note, firstly as the second inversion of Chord I – E A C# – and then as the bass of Chord V – E G# B.

The balancing two-bar phrases have a more fluid bass line (see below) but, again, end with an imperfect cadence, II_b I_c V in bars 7⁴ - 8.

II_b: the first inversion of Chord II, the supertonic.

I_c: the second inversion of Chord I, the tonic.



(Remember that, in all these quotations, the double basses sound an octave lower than written.)

Initially, the lower strings – cellos and double basses – play lower notes of the chords chosen (ie I II_b I_c V) but, towards the end of bar 4, at first chromatically, it descends through an octave and a half until reaching A at bar 7³. The violas add a sustained dominant (E) pedal.



Following a passing modulation to D major in bar 36, a canonic version of a short phrase from the First subject appears – bracketed in bar 38. This first occurred in bar 7. It begins with a rising melodic scale of its relative minor, B minor. Characteristics include the use of trills, a more detached accompaniment and dialogue between the melody parts:

37

Vln. I

Vln. II

Vc.
e Cb.

tr

tr

tr

tr

The Codetta figure begins in bar 49, balancing graceful figures with agile semiquaver passages:

50

p

The full orchestra emphasises the tonic chord of A major before, in bar 57, the solo clarinet enters for the second exposition. The opening section here is an example of real chamber music writing, with a small group of instruments – violins and violas – accompanying, until joined by the bassoons (bar 64) and cellos/basses (bar 65). To see a first example of how the clarinet embellishes the original theme, compare bars 5 – 8 with bars 61 – 64.

The clarinet proceeds to introduce a number of new ideas before the development and recapitulation follow.

Transition theme in the clarinet's exposition:

78

3

3

3

3

Second subject

In E major, the dominant:



Other ideas follow including this one which showcases different registers of the clarinet, beginning in bar 115:



A passage worth noting and referring to for the solo clarinet is that which starts in bar 131 and features “bubbling” semiquavers accompanying a violin melodic figure:



It is, perhaps, worth looking at and listening to the trio section of Mozart's Symphony No. 39 in E flat, K. 543. Here, the 1st clarinet plays the melody while the 2nd clarinet adds a triplet arpeggio, “bubbling” figure:

II *Adagio* (Slow)

3/4

D major – subdominant of A major

The main melody from this movement is one of Mozart's best-known and was, for many years, set as a Grade 6 examination piece. It's introduced by the Solo clarinet immediately.



This is repeated by full orchestra before the clarinet plays the balancing 8-bar phrase from bar 17.

The central section contrasts the lyrical clarinet with passages which contrast this feature with quicker movement and wider leaps, as seen from bar 33:



A pause at the end of bar 59 suggests the location of a **Cadenza**.

The opening theme returns from bar 60, this time without repeats, the second section beginning at bar 68.

III Rondo *Allegro*

A major 6.8

Rondo Form

A major 6.8

Allegro (Fast)

In Rondo Form, the main theme, or subject, alternates with contrasting episodes. When the Rondo theme returns, it can be a straightforward repeat or can be subtly altered.

This is often shown as:

- A – Rondo theme
- B – First Episode
- A – Return of Rondo theme
- C – Second Episode
- A – Return of Rondo theme

There can be more episodes, each followed by the Rondo theme.

The movement usually ends with a **Coda**.

The solo clarinet enters immediately with the main Rondo theme, accompanied simply and rhythmically by the upper strings – 1st and 2nd violins and violas. This main theme in compound time, where each beat is divided into groups of three notes, as in the three quavers here, is a lively, springing melody, featuring *staccato*, chromatic notes and lively semiquavers. It falls into clear two-bar phrases, the first four bars ending on the dominant, the next four on the tonic. Notice the contrast of *legato* phrases and *staccato* passages.

Rondo Allegro

1

The orchestra, minus the solo clarinet, repeat this lilting melody, albeit in a slightly less-embellished style. This time, there are notable contrasts of dynamics, with each four-bar phrase starting *p*, followed by a *crescendo*, or increase in volume) to *f*, before a return to *p*.

Starting on the upbeat or anacrusis into bar 17, the solo clarinet launches into a display of semiquaver agility, covering a wide range of the instrument's compass, incorporating a passing modulation to E major, the dominant in bars 20 – 22: this is the solo clarinet part, at sounding pitch – remember that this is written a minor third higher. Accompaniment is restricted to strings, playing simple patterns.

17

This first section is rounded off by the return of the Rondo theme from bar 24.

There is an extended linking passage beginning in bar 31, overlapping with the final cadence of the Rondo theme in that bar, the first features descending semiquaver violin scales beneath a sustained rising passage in flutes and bassoons, summarised here:

The second part, a liquid, flowing melody in the clarinet, again accompanied solely by violins, begins with an anacrusis into bar 36:

This is answered by the full orchestra, with the 1st violin's rhythms initially giving a sense of syncopation:

The cadence figure for this section is introduced by the horns, doubled by lower strings and answered by 1st violins, affirming tonic and dominant in A major, starting in bar 51:

N.B. the two lines through the stems of some of the violins' notes is a shorthand way of indicating that the note(s) is/are to be played as semiquavers.

First episode

Bar 57: the solo clarinet introduces this 1st episode, reverting to the chamber music feel of much of the writing in this movement. Accompaniment is for 1st and 2nd violins only for the first four bars, lower strings entering for just four notes in bars 61 – 62¹ to underpin a V – V⁷ – Ib cadence:

Cl.

Vln. I
Vln. II

Vla.
Vlc./DB

p

The 2nd violin quavers link to the restatement of this melody (from bar 65), starting an octave lower and over a tonic pedal for four bars, thus exploiting a different tone quality in the clarinet. The chamber music style is retained, with accompaniment being for strings only. This leads to a passage of harmonic flux, with extended use of falling semitones, as in this phrase from bar 73:

Bsn.

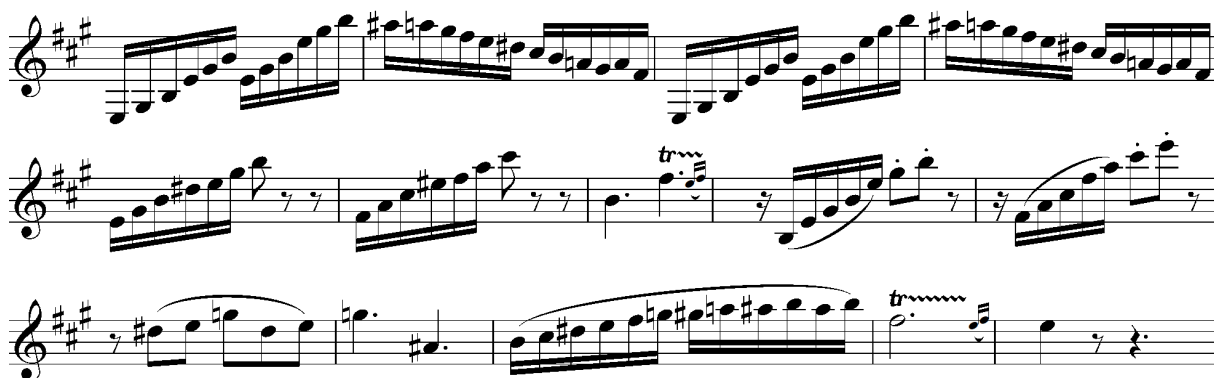
Vln. I
Vln. II

Vla.

p

Note the addition of the distinctive tone quality of the bassoons, doubling the viola line.

The restatement of this figure, from bar 77, transfers the melody to Flute I, contrasting the tone qualities, while the clarinet continues as an accompanying instrument, picking up what was the 2nd violin figure. This leads, from bar 84, to a passage of semiquaver arpeggios and scales in the solo clarinet, again, over detached string accompaniment, now in the dominant, E major.



A linking passage begins in bar 97, following immediately from the cadence in E major. A dialogue ensues, initially involving horns, then woodwind and strings and then the clarinet, culminating in a four-bar passage from bar 110 which returns the tonality to the tonic and incorporates an augmented sixth in bars 110 – 111:



This is the Italian version of the augmented sixth, starting on the flattened sixth of the scale of A major (F natural) and adding a major third (A) and an augmented sixth (D#). It resolves to the dominant, E major, leading to a perfect cadence, though, in this case, it continues the use of movement by semitones, as this summary of the clarinet and strings parts demonstrates:

Return of Rondo theme

This re-statement repeats the orchestration of the opening bars. However, this time, it's followed by a powerful and dramatic *Tutti*, the whole orchestra playing the cadential figure from bar 51, extended to feature sequential patterns and chromatic movement, culminating in a dominant pedal in F# minor, the relative minor of A major.

Second episode

Over a string accompaniment, the solo clarinet presents this second episode, starting with an anacrusis into bar 138:

Cl. 138

Vln. I *p*

Vln. II *p*

Vla. *p*

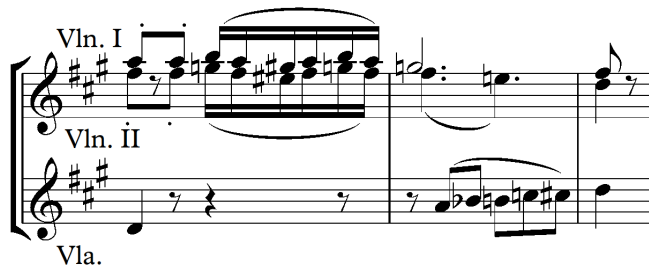
Vlc./DB *p*

Harmonically, there is a tonic pedal for two bars supporting Chords I and II, (tonic and supertonic), dominant in first inversion and a return to the tonic. The next bar decorates chords V^7d (dominant seventh in third inversion – B C# E# G# – and Ib – A C# F#.) This is then repeated before another Neapolitan Sixth (Italian) approach to the dominant of F# minor.

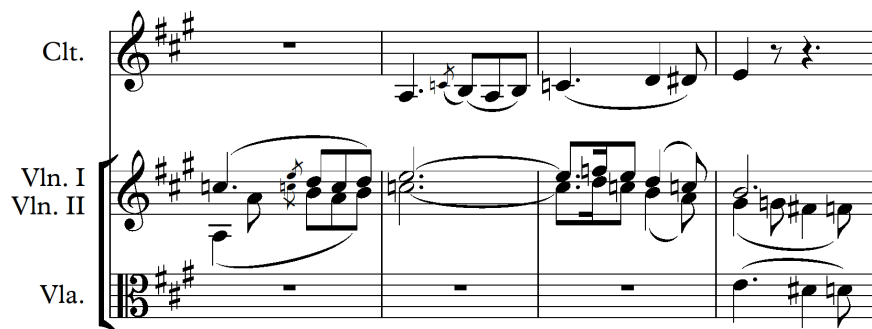
A further re-statement has minor alterations, an octave lower. A linking passage in bars 153 – 160 effects a modulation to D major, the subdominant, for a phrase which contrasts the different registers of the clarinet in close juxtaposition:

161

There follows some development of the Rondo theme, based on the opening phrase accompanied by a chromatically-rising pattern, starting with violins and violas in bar 178:



This passage ends strongly on the dominant of A major in bar 187 before a chromatically-descending link heralds another modification of Rondo form as Mozart brings back the first episode from bar 57, firstly in A major and then, from bar 196, in A minor, the tonic minor in a developed form, beginning:



This continues, passing into D minor at bar 204 before, at bar 218, the phrase first heard from bar 73 returns in the solo clarinet, leading to a pause in bar 219 and again in bar 221 as each return is interrupted, before another return introduces extended passage-work in the clarinet from bar 225, firmly in E major, accompanied, again in a chamber music style, by detached chords in the strings.

Suddenly, marked *sf* for further emphasis and played by the full orchestra, Mozart re-introduces a chord of the dominant seventh with a flattened ninth: E G# B D F natural, a clear discord, played by full orchestra, over a dominant pedal, resolving to the tonic chord in second inversion, summarised here:



This was first heard from bar 98 and, as then, leads to a re-statement of the main

Rondo theme

Beginning in bar 247. It is an exact recapitulation up to and including bar 300. Originally, the first episode followed but, now, the clarinet plays arpeggios, somewhat reminiscent of bars 84ff over string accompaniment but now over a tonic pedal.

Another passage of dialogue between the clarinet and the 1st violins follows (bar 307) until, from bar 311, the 1st violins have a lively melodic idea while the clarinet plays bubbling, dancing semiquavers as accompaniment followed by wide leaps and trills, as summarised below:

311 Clt.

Vln. I

Vln. II

Vla.

Vlc., DB

Note the use of the diminished seventh in bar 317: D# F# A C natural. This resolves to the tonic chord in 2nd inversion – Ic – E A C# E – in the following bar.

After a linking passage of clarinet semiquavers over Ic, the harmony moves to V⁷ and I in bars 321 – 322. The passage which follows repeats that first heard from bar 178, there in D major. Here, as part of what is, basically, a recapitulation, it returns in A major, beginning:

Vln. I

Vln. II

Vla.

This leads to a further linking passage before the **Rondo theme** returns yet again, still in A major, from bar 334, maintaining its chamber music feel by being accompanied simply by strings. Further use of previous ideas brings this movement speeding to its joyful, affirmative conclusion, including a final reference to the clarinet's contrast of different registers, first heard from bar 161 and now compressed to:

The last word musically, so to speak, is given to the cadential figure first heard from bar 51, which then marked the end of the first appearance of the **Rondo theme**. Beginning in bar 346 and played *f* by the full orchestra, it imparts a life-affirming,

triumphant feel to the conclusion of the Clarinet Concerto, the final bars being based on the broken chord of A major in octaves and two tonic chords:

The image shows a musical score for the final bars of the Clarinet Concerto. The score is written for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Horns (Hns.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), Double Bass (Db), and Bassoon (Bsns.). The key signature is A major (three sharps: F#, C#, G#). The time signature is 4/4. The music features a triumphant feel, with the final bars based on the broken chord of A major in octaves and two tonic chords. The Flute and Clarinet parts are prominent, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Horns and Violins also play significant roles in the texture. The Bassoon and Double Bass parts are more subtle, providing a solid foundation for the overall sound.

Further listening

Mozart: Bassoon Concerto in B flat major, K. 191 / 186e, composed when Mozart was 18

Mozart: Symphony No. 39 in E flat major, K. 543 – Minuet and Trio

Mozart: Serenade No.10 B flat major, K. 361 / 370a "Gran Partita": the third movement – *Adagio* (Slow) – was used in the film "Amadeus" to demonstrate to the Viennese composer, Salieri, the sheer beauty and invention of the music Mozart could compose and it's well worth listening to. N.B. "Gran Partita" was not a title given by Mozart: it seems to have been added later but has been long accepted. It literally means "big wind symphony", which, strictly, is incorrect. It's written for an unusually large ensemble of 13 instruments and is in seven movements.

Mozart: Clarinet Quintet, K. 581 in A major, composed for clarinet and string quartet

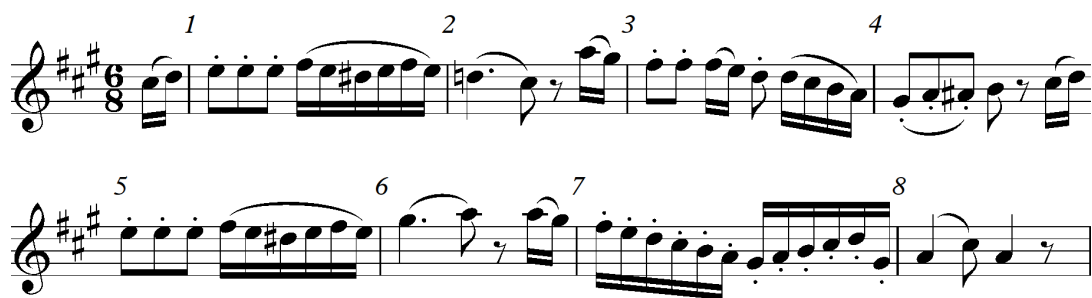
Haydn: Trumpet Concerto in E flat major, Hob. VIIe 1

Composing ideas

Firstly: compose a melody suitable as a Rondo theme.

The main theme for a Rondo movement must be memorable and attractive enough that listeners will look forward to hearing it on its several returns. So, thought needs to be given as to what makes a tune attractive and memorable. Perhaps descriptors such as "memorable", "singable", "can be whistled", "catchy", and so on, are applicable. Such a melody will almost always contain some repetition: nowadays, this would probably be referred to as a "hook".

This is Mozart's Rondo theme:



1. Notice the repetition of rhythm whereby bars 1 and 2 are repeated in bars 5 and 6.
2. Notice the repetition of melody such that bar 1 returns as bar 5.
3. Notice even the little touch whereby the beginning of the second phrase – A G# F# – the last two semiquavers in bar 2 leading into the first note in bar 3 – returns as the last two semiquavers in bar 6 leading into the first note in bar 7.
4. Notice the use of balancing phrases: the first four bars end on the dominant chord (Chord V) and are, therefore, unfinished. The next four bars end on the tonic chord (Chord I) and, therefore, sound finished.

Simplifying this melody, it could become:

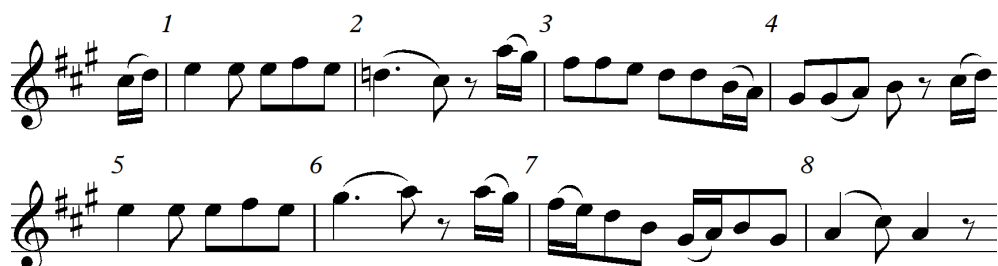


Play through both versions of this melody and make a note of the similarities and differences: they match on all four points made above.

Your first task

Compose an 8-bar melody in two, balancing sections, each consisting of two phrases of equal length. The first should end on the dominant, sounding unfinished/incomplete; the second should end on the tonic, sounding finished/complete. Remember, also, that it must be memorable and “catchy”.

Using the example above as a starting point, you might then look at making the rhythmic and melodic movement a little more interesting, as, for example, here:



Then, you might look to add some articulation in terms of slurs and/or *staccato* dots, as here:



Your second task: compose a section or passage which demonstrates the characteristics of the solo instrument.

Mozart was composing for the clarinet as soloist. He demonstrated various features of this instrument:

- its agility
- its ability to leap between notes some distance apart in pitch
- its ability to play rapid scales and/or arpeggios
- its ability to play smooth melodies.

Perhaps you can think of others.

Listen to the last movement and identify examples of each of these.

Here, let's look at the second on the list above and this passage which starts in bar 159:



Taking out the wide leaps from two shorter sections of this, the result is:



and

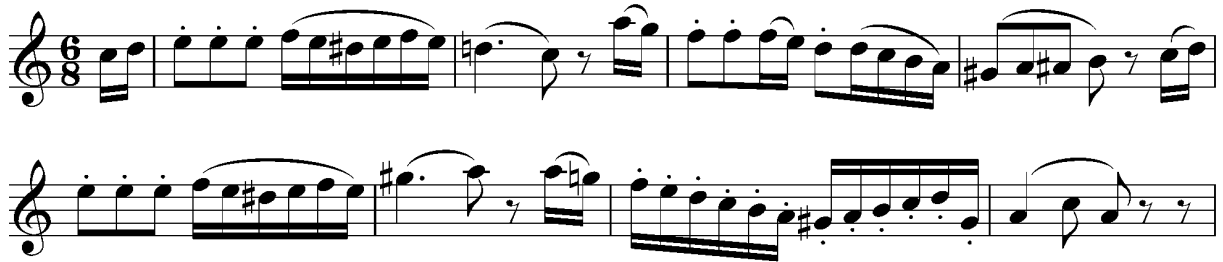


While these are still interesting phrases, they certainly lack some of the impact of the original with its wide leaps.

Using these two short examples as a starting point, compose one or two short phrases and then look for places where you might introduce some wide leaps.

Additional task

This concerto is in a major key: investigate what different sections of it would sound like if it had been written in a minor key. For example, the main theme would have been this, using the melodic minor scale, with G# when ascending and G natural when descending:



Go on to

either

compose a tune in a minor key

or

compose a tune in a major key and then re-write it in the minor – or the other way round.

Performing ideas

Two performing scores based on ideas from this Rondo are available on e-AQA. One is referred to as “variable”, the other “4-part”.

Using this second arrangement, a good place to start would be the opening eight bars of this movement, though it does require a fairly good instrumentalist to play part 1.

Adapt this for the different instruments available in the GCSE group. This could also include voices, singing either wordlessly or to specially-written lyrics. Any compositions should be written with a view to live performance, either by the composer or by a group of instrumentalists or vocalists, hopefully drawn from within the GCSE music group.

Glossary

Acciaccatura: a crushed note, played in as short a time as possible. It's notated as a small note with a diagonal line through the stem to show that it really has no value.

Allegro: fast, quick.

altissimo or top register of the clarinet: the notes above the written C two octaves above middle C. The highest official note in the clarinet range is C, four octaves above middle C.

Augmented sixth: a chord built on the flattened sixth of the scale. There are three versions – Italian, French and German. The Italian version, used in the Rondo movement, adds a major third and an augmented sixth, giving F A D#.

chalumeau register: the lowest register, from low E (written) to the written Bb above middle C.

clarino register: the middle register, from the B (written) above middle C to the C two octaves above middle C.

crescendo/cres or *cresc*: to get louder; to gradually increase in volume.

Diminished seventh: a chord built up of minor thirds, eg D# F# A C

Dominant chord: chord V, the chord built on the fifth note of the scale. In C major, this would be G B D

First inversion: where the third of the chord becomes the bass. For example, if the chord is C E G, its first inversion is E G C

f – *forte* – loud/loudly.

Grace notes: notes of decoration, used mostly in this concerto at the end of a trill.

legato – smoothly, often shown by a phrase mark.

p – *piano* – quietly/softly.

Neapolitan sixth: a chord built on the flattened sixth of the scale. There are three versions – Italian, French and German. The Italian version, used in the Rondo movement, adds a major third and an augmented sixth, giving F A D#

Second inversion: where the fifth of the chord becomes the bass. For example, if the chord is CEG, its second inversion is G C E

sforzando – *sf* – a stress or accent.

sfp – a sudden accent and then quietly.

Solo: single player to a part.

staccato: an instruction to play the notes crisply, detached, which is shown in the music by placing dots above or below the notes being played.

Supertonic: chord II, the chord built on the second note of the scale. In C major, this would be D F A

Tonic: the first note of the scale used by the piece of music, known as the home key of the piece of music.

Tonic chord: chord I, the chord built on the first note of the scale. In C major, this would be C E G

Trill: a rapid alternation of two adjacent notes; shown by *tr* and often followed by a wavy line.

Tutti: all players.

Wind instruments used		
English	Italian – singular	Italian – plural
Flute	Flauto	Flauti
Bassoon	Fagotto	Fagotti
Horn	Corno	Corni