

# Mozart Clarinet Concerto: III Rondo: Allegro



# Context

The Clarinet Concerto in A Major was completed in Autumn 1791 and premiered with Anton Stadler as its soloist on October 16 at the National Theatre in Prague. It was adapted from an earlier unfinished work for Bassett Horn (an early version of the clarinet that was much bigger and in F). Most of the music from that earlier work was adapted into the first movement of the concerto. It was the last instrumental music piece Mozart wrote before his death two months later.

The concerto follows the typical three movement structure of fast-slow-fast.

- I. Allegro (in A major and in sonata form)
- II. Adagio (in D major and in ternary form)
- III. Rondo: Allegro (in A major and in rondo form)

It is scored for:

- 2 flutes
- 2 bassoons
- 2 horns and
- Strings

**Note:** This is smaller than the standard Classical orchestra: what instruments are missing?



# First movement

- Allegro (fast)
- In common time (C) which is another term for 4/4
- A major (tonic key)
- In sonata form
- Extended orchestral exposition with melody in violins; solo clarinet not heard until bar 57. The soloist then repeats and extends the previous material.
- Uses balanced 8 bar phrasing for melodic ideas: typically Classical
- Exploits full range and athleticism of the clarinet



First subject/melody:



# Overview of 3<sup>rd</sup> Movement

- Rondo theme (main melody) is 8 bars long
- This theme is repeated several times and the overall structure is A – B – A – C – A
- Starts and ends in tonic of A Major (F# C# G#)
- The soloist is playing a clarinet in A so has a key signature of C major - although it sounds like A major.
- In 6/8; this time signature is compound so is counted in two groups of three quavers (1 and a 2 and a)

# Melody: The Rondo Theme

Starts with anacrusis (upbeat)

Frequent contrast between legato and staccato

First 4 bar phrase (antecedent/question) ends on dominant chord & imperfect cadence

Chromaticism

Solo

I V-I IV V

I V7-vi IV V7 I

Tutti 7

Second 4 bar phrase (consequent / answer) starts the same but ends on tonic for a perfect cadence

- Exactly 8 bars long (you never count the anacrusis)
- Balanced phrases; they are the same length and the first phrase rises at the end and the second phrase falls
- Bouncy and lively in character

# Analysis: Colour Key

Melody

Harmony & tonality

Tempo

Rhythm

Structure

Texture

Dynamics

Instrumentation/Timbre

I have annotated my score with the analysis making sure each feature is the right colour.

I strongly suggest you do the same!



36 (242)

Tempo?  
Allegro.

What instruments are these?

Flauti.

Fagotti.

Corni in A.

Clarinetto  
principale in A.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

1

What clef is the viola using?

How would you describe the texture?



What does tutti mean?

How would you describe the dynamics after the soloist has stopped?

The image shows a musical score for W.A.M. 622. The score consists of eight staves. The first staff is a vocal line, and the remaining seven staves are for piano accompaniment. The score is in 2/4 time and the key signature has two sharps (F# and C#). The word "TUTTI" is written above the first staff in the second measure, enclosed in a red box. The dynamic markings "p cresc." and "f" are present in the first and second staves, with a purple box highlighting the "p cresc." and "f" markings in the first and second staves. A blue box highlights a melodic line in the fourth staff. A purple arrow points from the text "How would you describe the dynamics after the soloist has stopped?" to the purple box. Another purple arrow points from the text "What does tutti mean?" to the red box. The score ends with the number "622" and the initials "W. A. M." below the piano part.

Where does the melody go? How is it altered?

Soloist is back with a new idea:  
semiquavers to show off range and agility

These two chords, with the addition of D#, create a perfect cadence in E (the dominant) – this is a “passing modulation” which means the music has briefly moved into E major

15 SOLO

The musical score consists of several staves. The top staff is labeled 'SOLO' and contains a melodic line with semiquaver runs. The piano accompaniment is in the lower staves, featuring simple chordal strings. A blue box highlights the soloist's semiquaver runs, and a pink box highlights the piano accompaniment's chordal strings. A pink box at the bottom right shows a chord progression from B7 to E.

Simple accompaniment-  
strings outlining chords

B	→	E
V7		I

Rondo theme is back!  
Is it exactly the same?

21

The image shows a page of musical notation for a piece titled 'W. A. M. 622'. The page number '21' is in the top left. The score is written for piano and includes a treble clef staff and a bass clef staff. A blue box highlights a specific passage in the first staff, and a blue arrow points to it from the text above. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like 'p'.

W. A. M. 622.

Back in A major: how can you tell?





What rhythmic technique?

Answered by solo clarinet – lots of interaction in this section

34

SOLO

TUTTI

The musical score is in 4/4 time with a key signature of two sharps (F# and C#). Measure 34 is marked 'SOLO' and 'cresc.'. The clarinet part (third staff) features a sixteenth-note run from G4 to D5. The piano part (fifth staff) features a similar sixteenth-note run from G4 to D5. The section ends at measure 37, marked 'TUTTI' and 'f'. The piano part continues with a sixteenth-note run from G4 to D5.

Musical score for page 42, featuring a solo section. The score consists of ten staves: two single staves at the top, a grand staff (treble and bass clefs) in the middle, and two single staves at the bottom. The music is in G major and 4/4 time. The solo section begins in the second measure of the first staff, marked with a 'p' dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

TUTTI

SOLO

W.A.M. 622.

Bar 57:  
start of a  
new  
section  
called the  
"First  
episode"  
after a rare  
moment of  
silence.

This new  
melody  
includes  
decoration  
in the form of  
acciaccaturas

What does this mean?

What kind of  
cadence?



First episode cont'd...

First episode melody repeated with strings:  
how is it different?

Sparse texture:  
like chamber music

58

65

The musical score consists of seven staves. The top two staves are for the violin, and the bottom five staves are for the piano. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into measures 57-61 and 65-69. A pink box highlights the piano accompaniment in measures 57-61, specifically the right-hand part. A blue box highlights the violin melody in measures 65-69. A pink arrow points from the text 'What note is the second violin playing from 57-61?' to the pink box. A blue arrow points from the text 'First episode melody repeated with strings: how is it different?' to the blue box.

What note is the second violin playing from 57-61?  
What is the term for this?

66

73

TUTTI

The musical score consists of eight staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. A blue box highlights the piano accompaniment from measure 66 to 72. In measure 73, the word 'TUTTI' is written above the vocal staves. The piano part features a prominent tonic pedal of A in the right hand and a similar pedal in the left hand. The score is in G major and 3/4 time. The piano part includes a 'p' dynamic marking and a '2.' marking above a note in measure 73.

W. A. M. 622.

Another tonic pedal  
(lots of A's)... but in  
which instrument/s?

Bassoons added for new colour

Melody moves to flute

74

(217) 41

A page of a musical score, page 74, numbered (217) 41. The score is in G major and 4/4 time. It features a woodwind section with flutes, bassoons, and clarinets, and a piano accompaniment. Annotations include:

- A red box around the bassoon part in the first system, with a red arrow pointing to it from the text "Bassoons added for new colour".
- A blue box around the flute solo in the first system, with a blue arrow pointing to it from the text "Melody moves to flute".
- A green box around the clarinet part in the second system, with a green arrow pointing to it from the text "Clarinet now accompanying - playing descending sequence that was heard in the 2nd violin".
- Three pink arrows pointing to chromatic descending semitone lines in the piano accompaniment, with the text "Lots of chromaticism: falling semitones" below them.

Lots of chromaticism:  
falling semitones

Clarinet now accompanying - playing  
descending sequence that was heard in  
the 2nd violin

What key are we in now?  
How do you know?

83

Semi-quavers showing off range of clarinet

The image shows a musical score for a clarinet and piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The clarinet part is on the top staff, and the piano accompaniment is on the bottom three staves. A red box highlights a section of the clarinet part, and a green box highlights a section of the piano accompaniment.

The red box highlights a section of the clarinet part, which consists of a series of semi-quaver notes (eighths) that ascend and then descend, showing off the range of the instrument. The green box highlights a section of the piano accompaniment, which consists of a waltz-like oom-cha-cha accompaniment.

W A M 299

Waltz-like oom-cha-cha accompaniment

89

Perfect cadence  
for end of section  
starts here:

The image displays a musical score for page 89, featuring a system of ten staves. The top two staves are for the vocal line, and the remaining eight staves are for the piano accompaniment, divided into four pairs. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a melodic line in the vocal part with various ornaments and a final cadence. A pink arrow points to the final chord of the section, which is a B major chord (B-V).

B (V)



And ends here

This is another **linking section** to take us back to the Rondo theme

97

The musical score consists of several staves. The top two staves are for the piano (p), marked with *sp*. The middle two staves are for the violin (v) and cello (c), also marked with *sp*. The bottom two staves are for the bassoon (b) and double bass (db), marked with *sp*. The score is in 2/4 time and features a key signature of two sharps (F# and C#). The music is characterized by frequent rests and melodic fragments in different instruments, creating a 'dialogue' effect. The score ends with a double bar line and repeat dots.

E (I)

Lots of dialogue between instruments