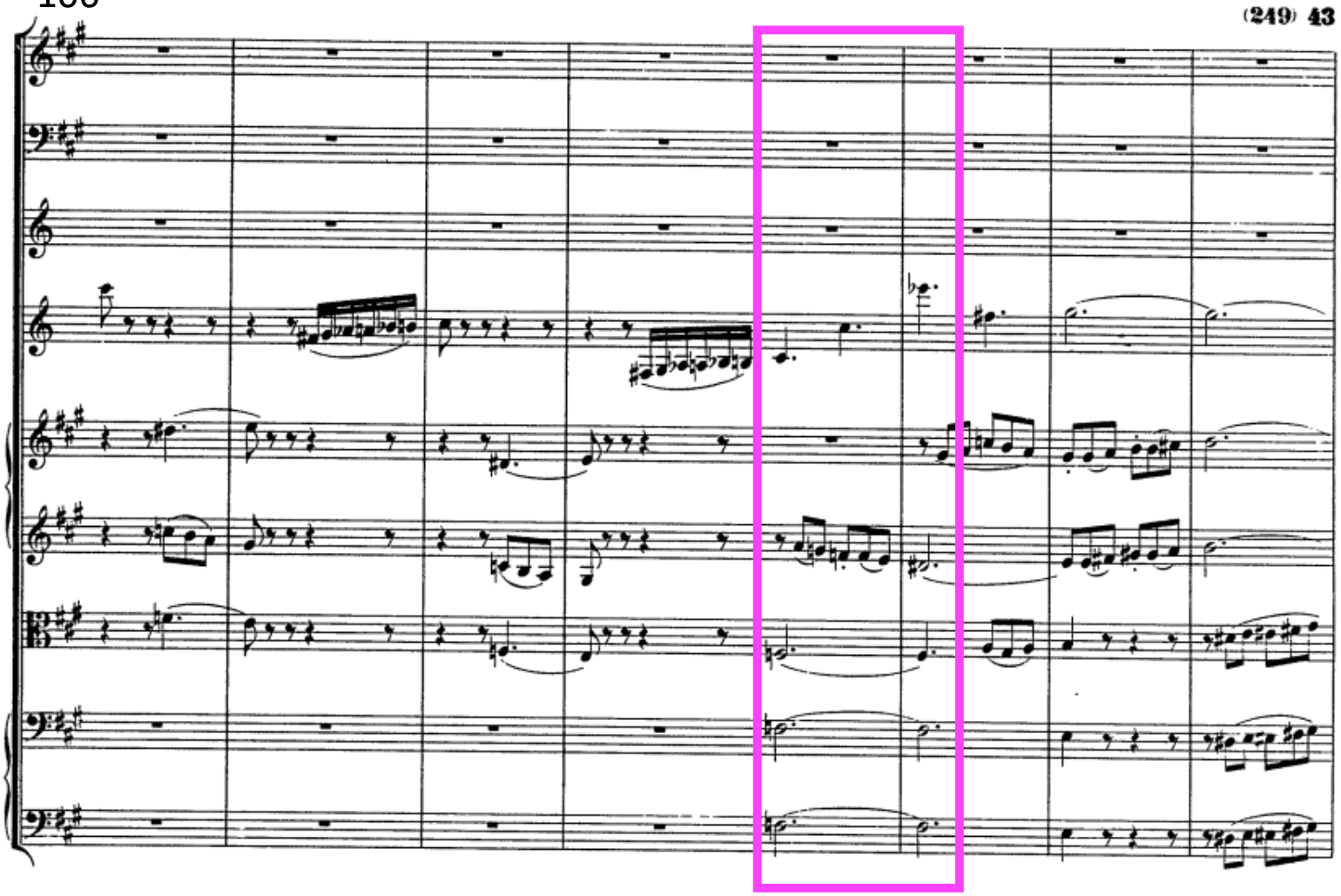
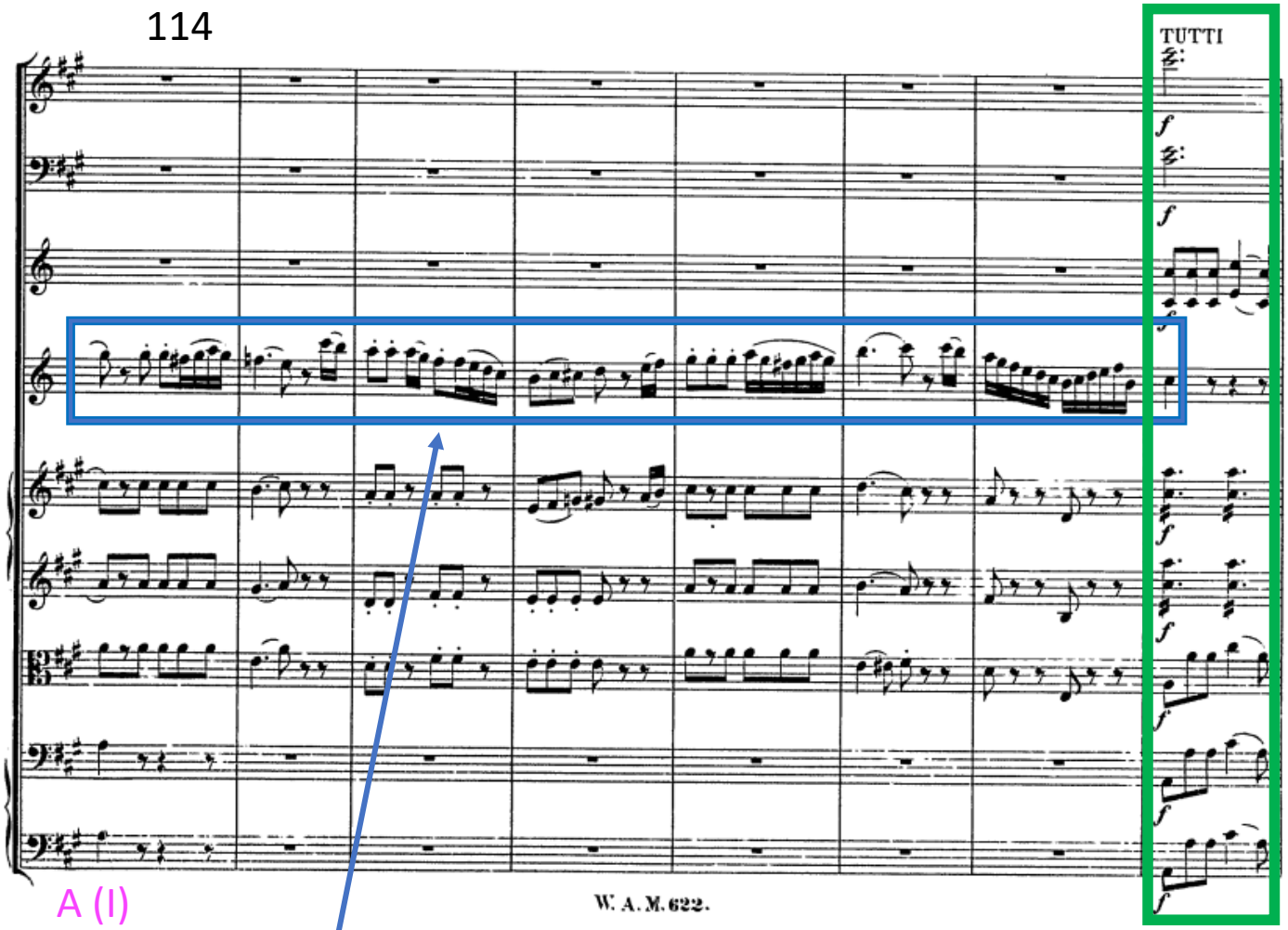
Italian version of a Neopolitan 6th chord. Starts on the flattened sixth of the scale of A major (F natural) and adding a major third (A) and an augmented sixth (D#).
It resolves to the dominant, E major, leading to a perfect cadence… (tonic chord is on next slide)

106



Neopolitan 6th → E(V) → A (I)

Tonality returns to A major

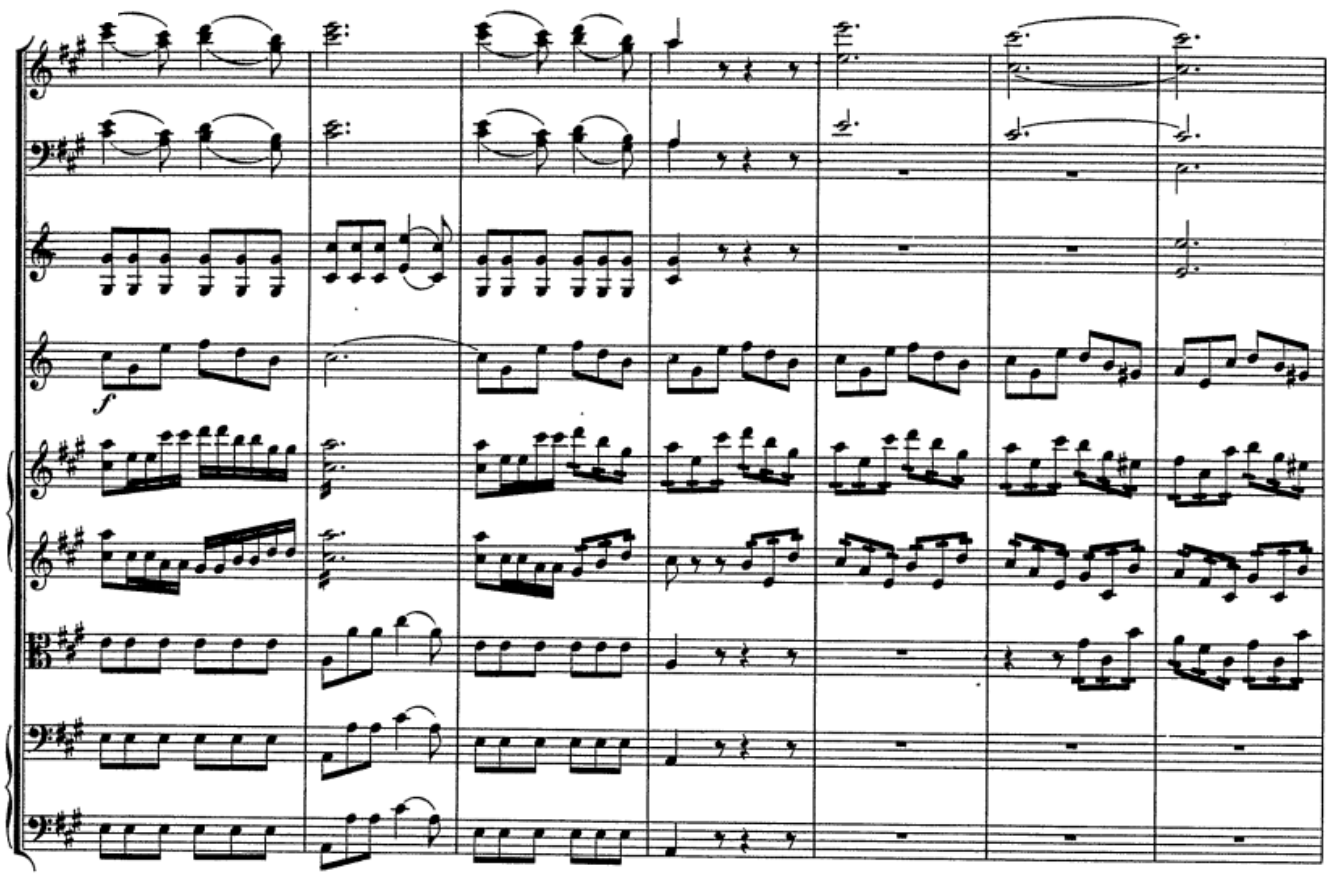


Whole orchestra playing tutti for 4 bars

Rondo theme returns exactly the same as beginning

Repeated perfect cadences (E-A)

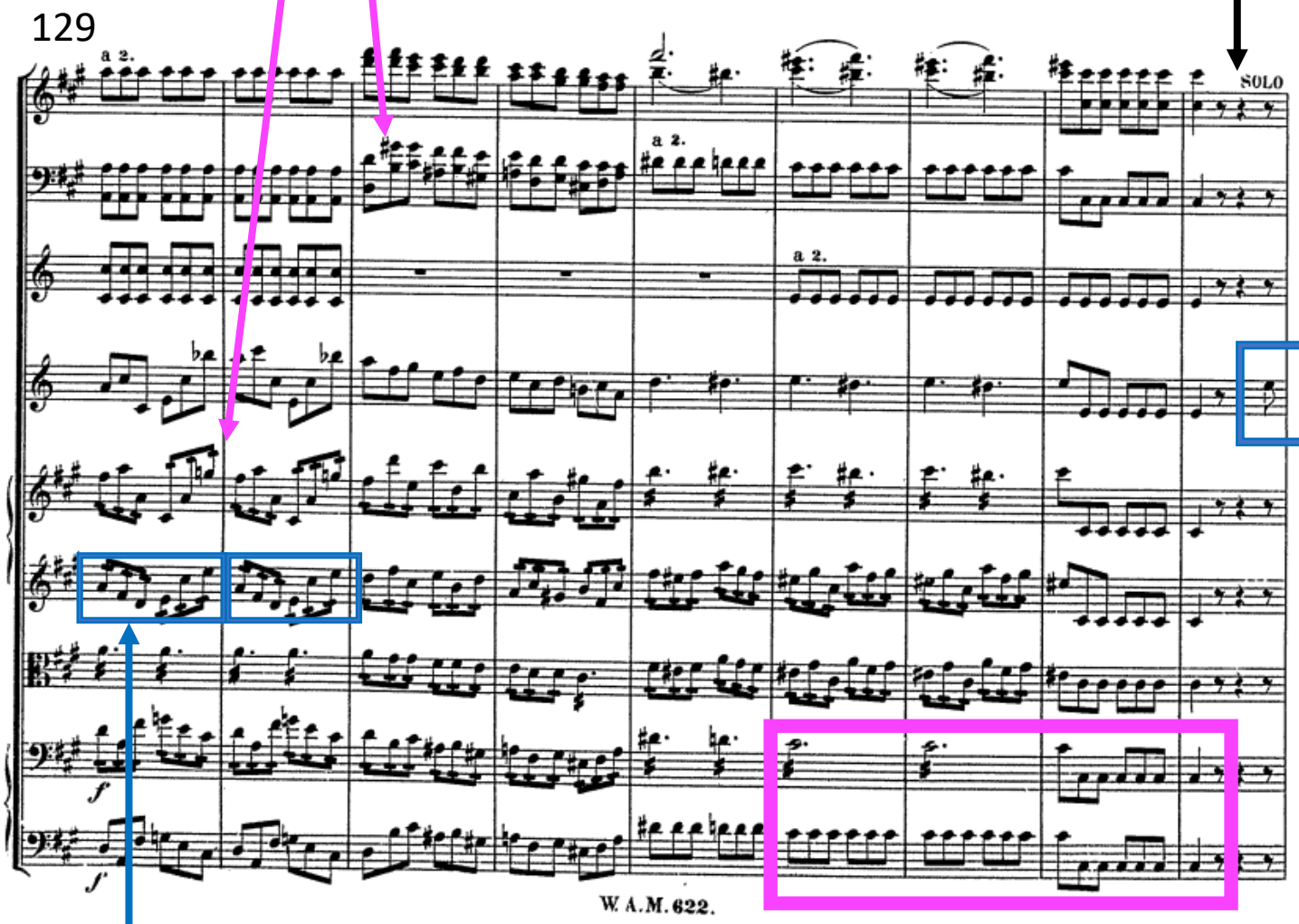
122



E A E A

Chromaticism (suggests we might be about to change key…)

Silence again marks change of section



New melody starts with anacrusis

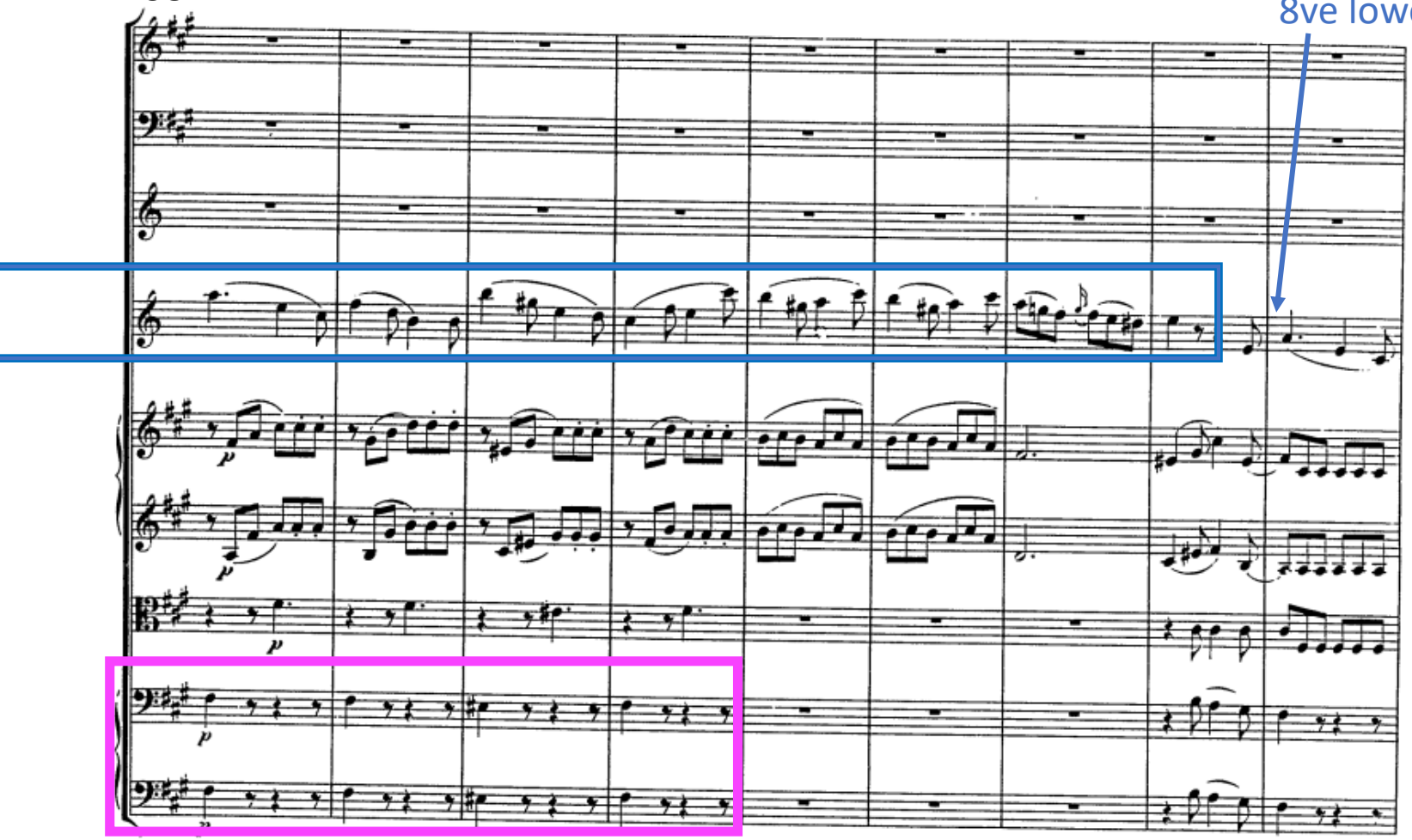
Lots of sequences, e.g.

Dominant pedal in F#m (C#)
How is F#m connected to A?

Second episode in relative minor

138

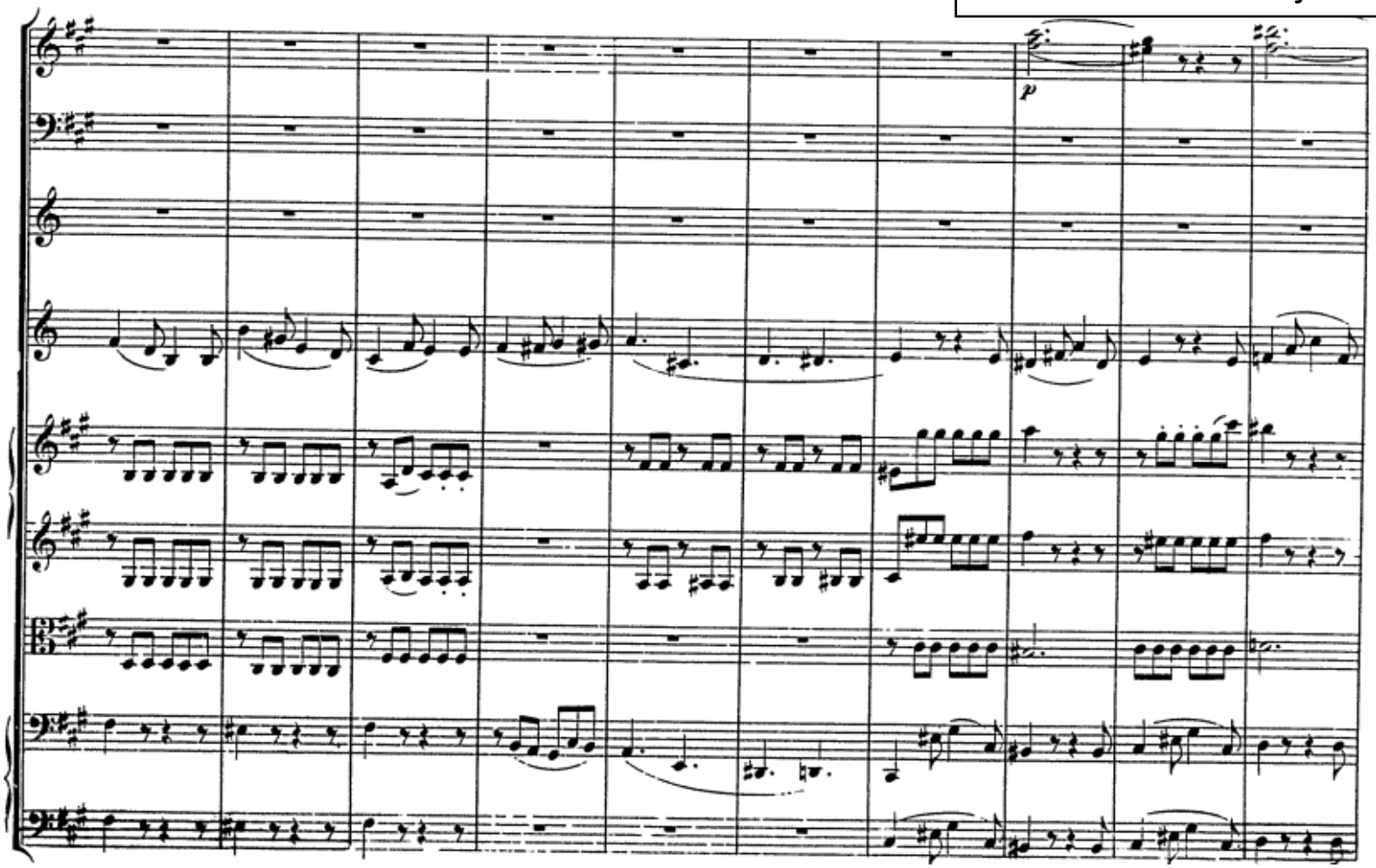
Melody repeated an 8ve lower



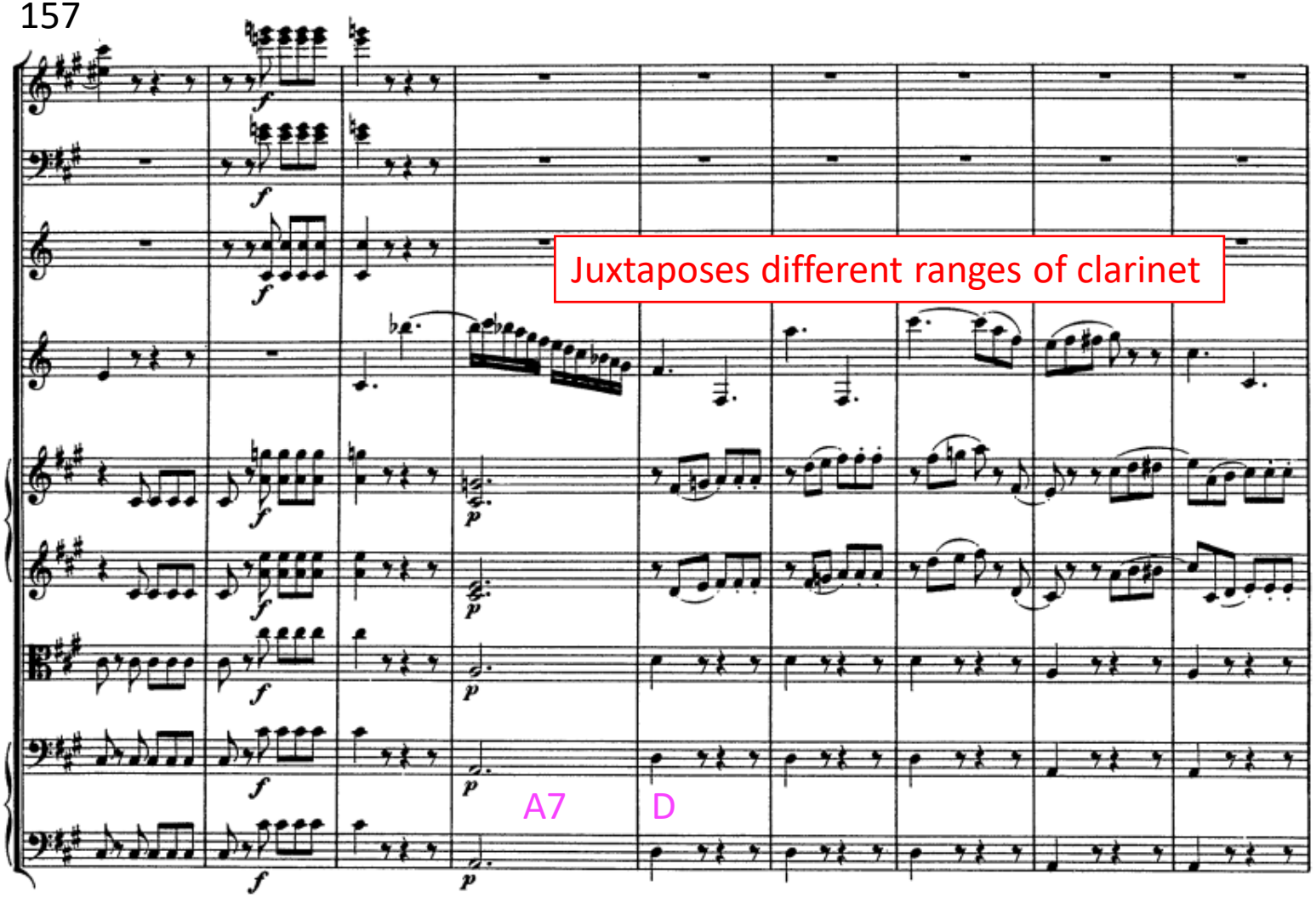
Tonic (F#) pedal

147

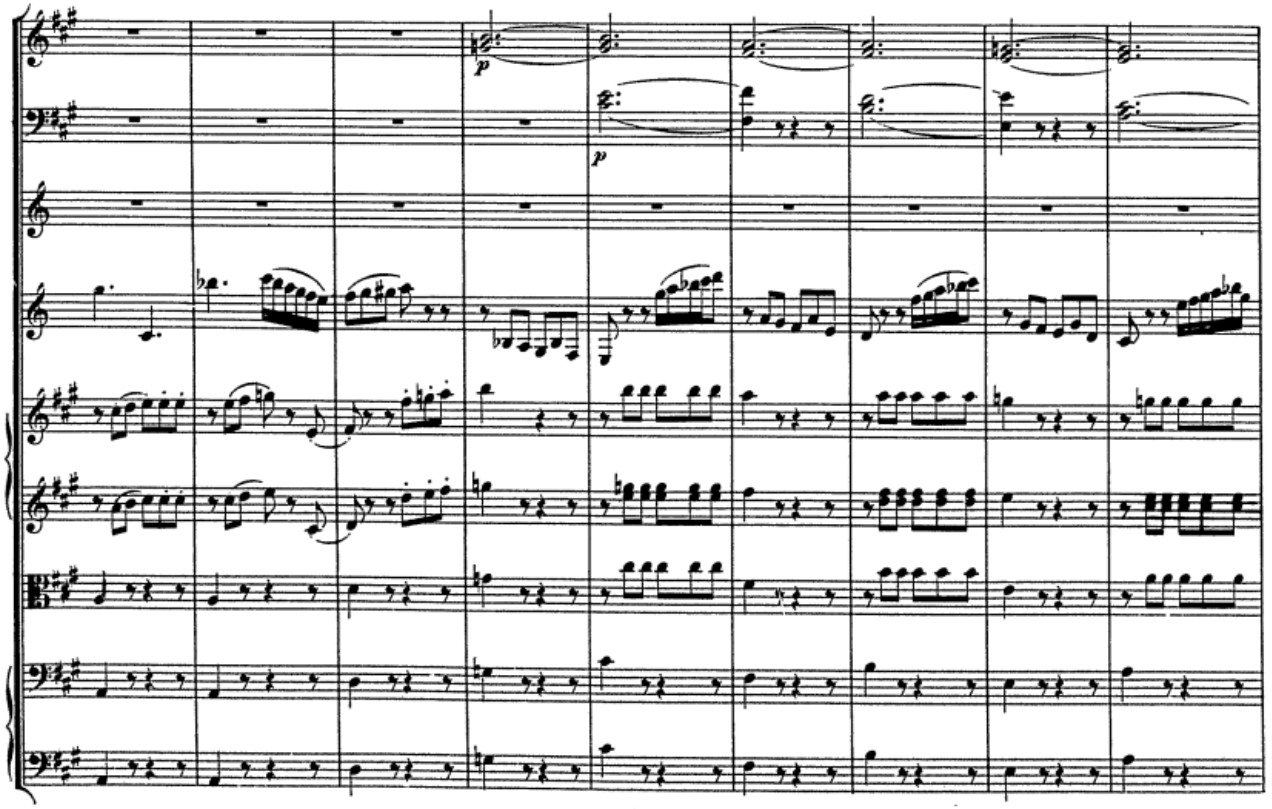
Linking passage gradually transitions to D major



157

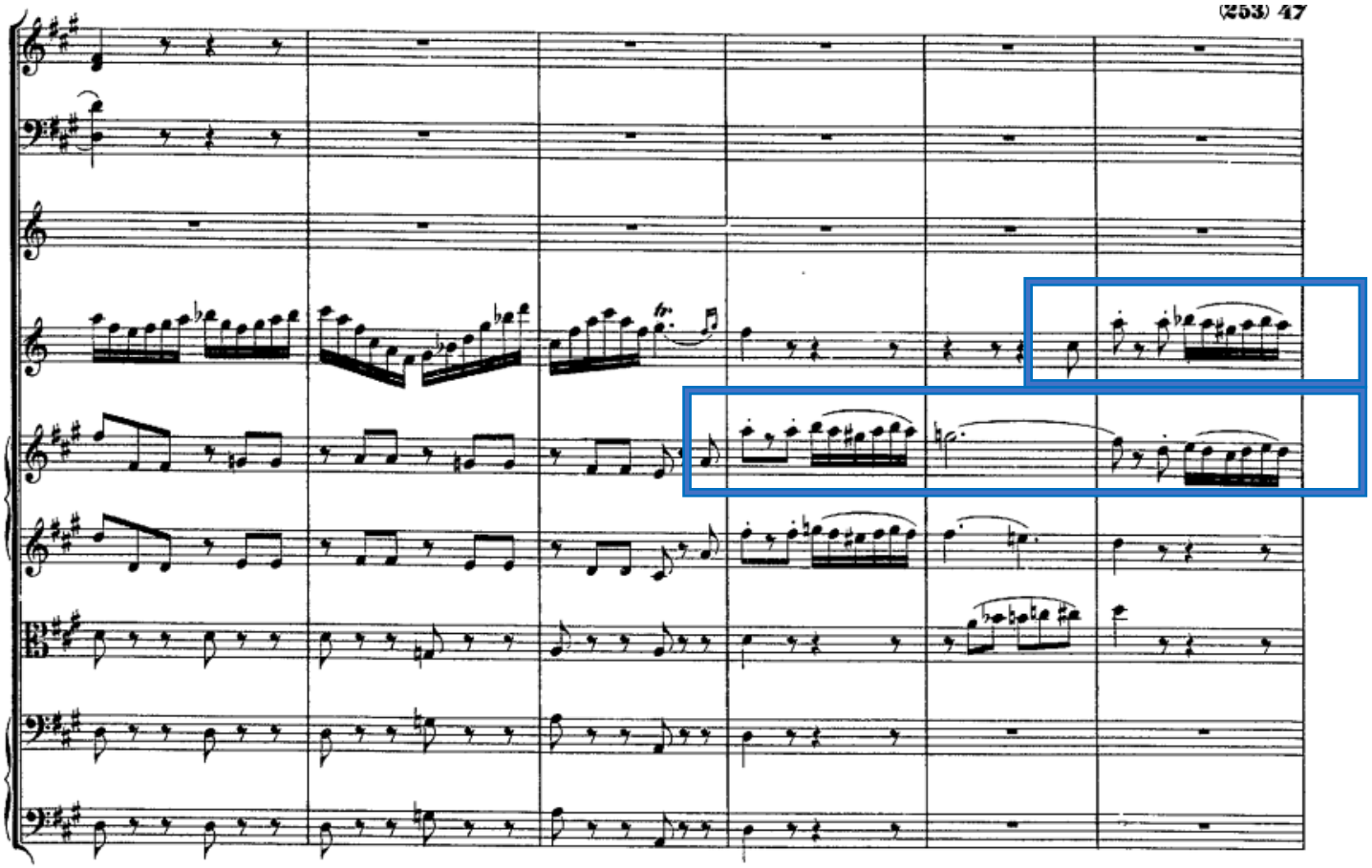


D major phrase (subdominant) – G#s have been removed

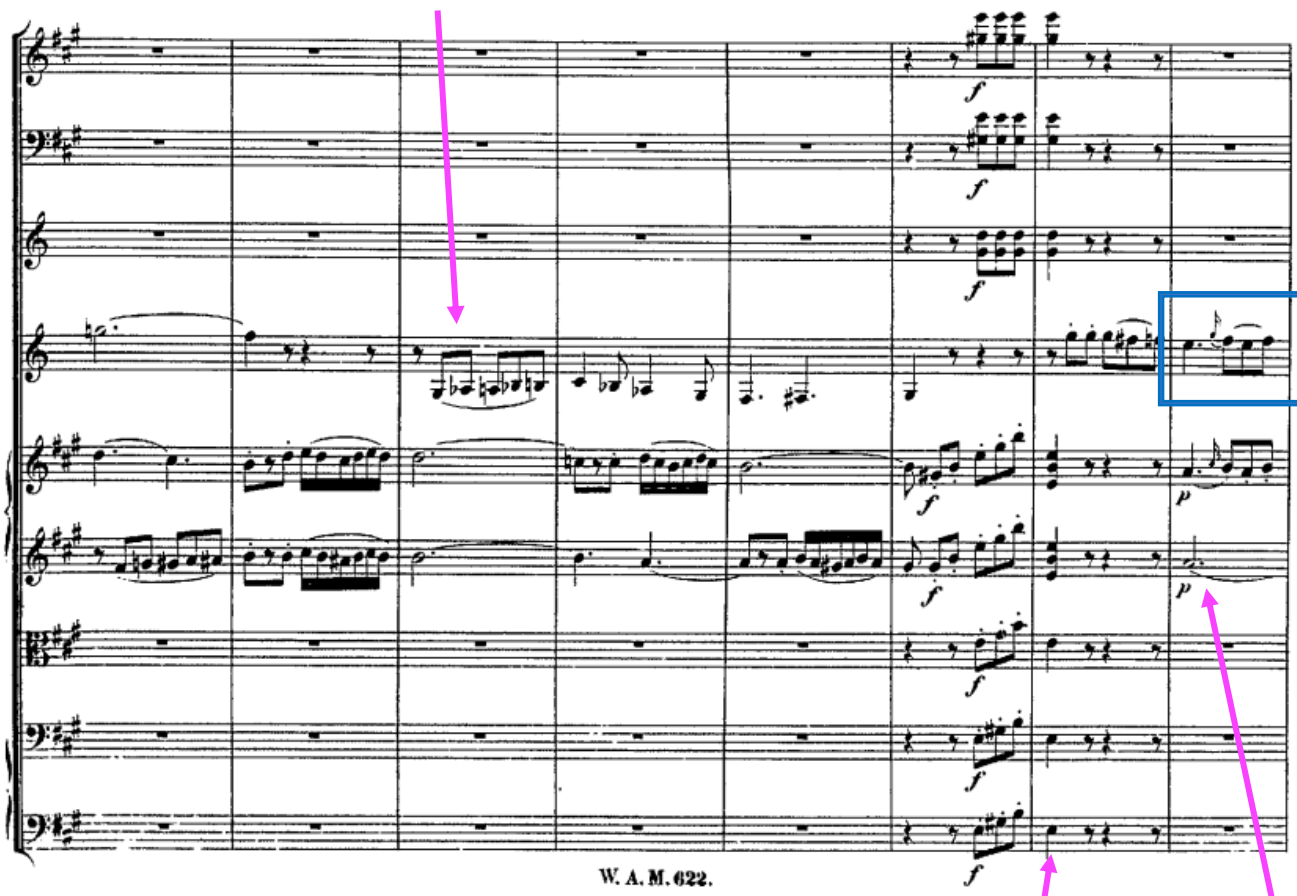


Development of Rondo theme: how has he developed it?

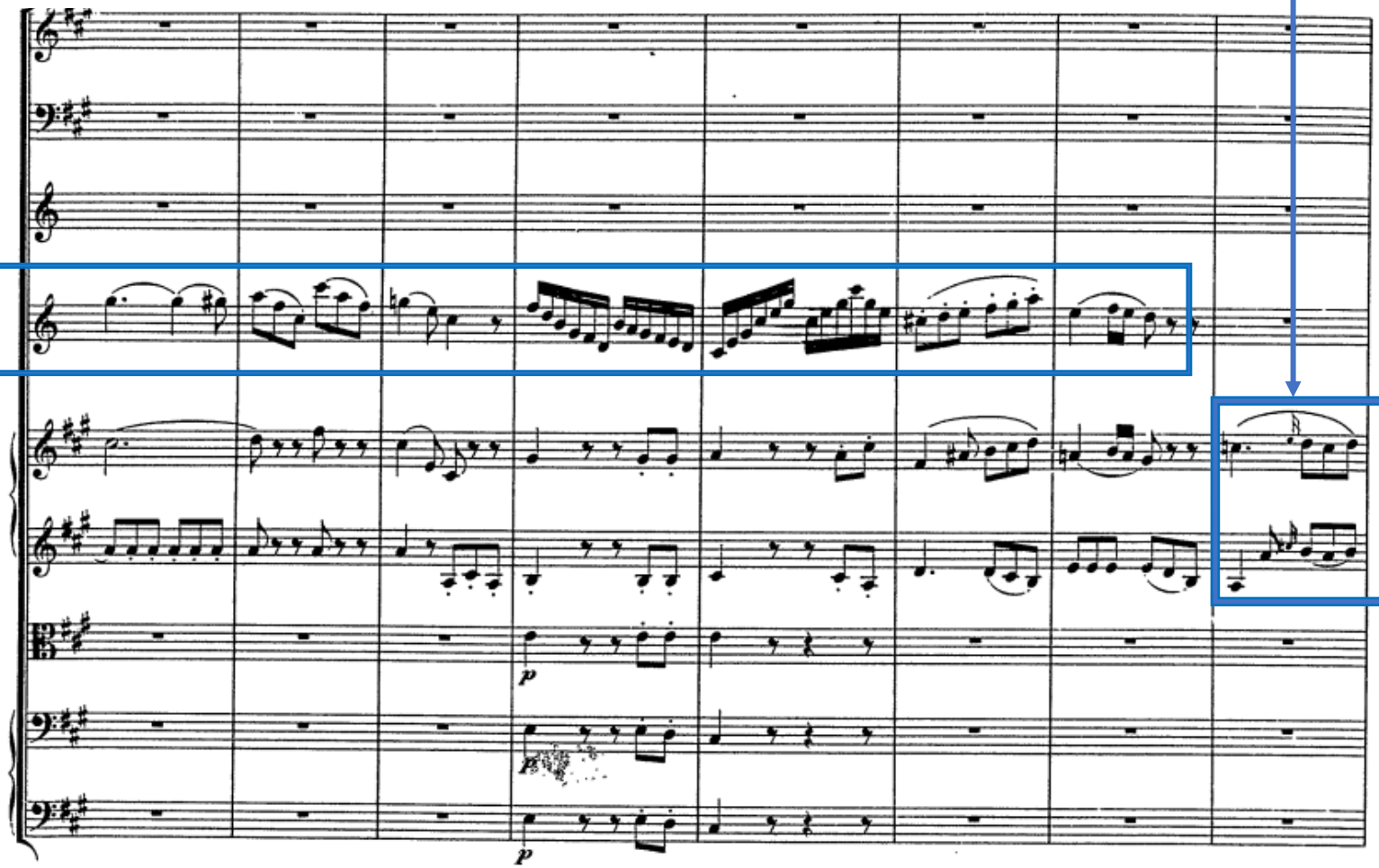
175



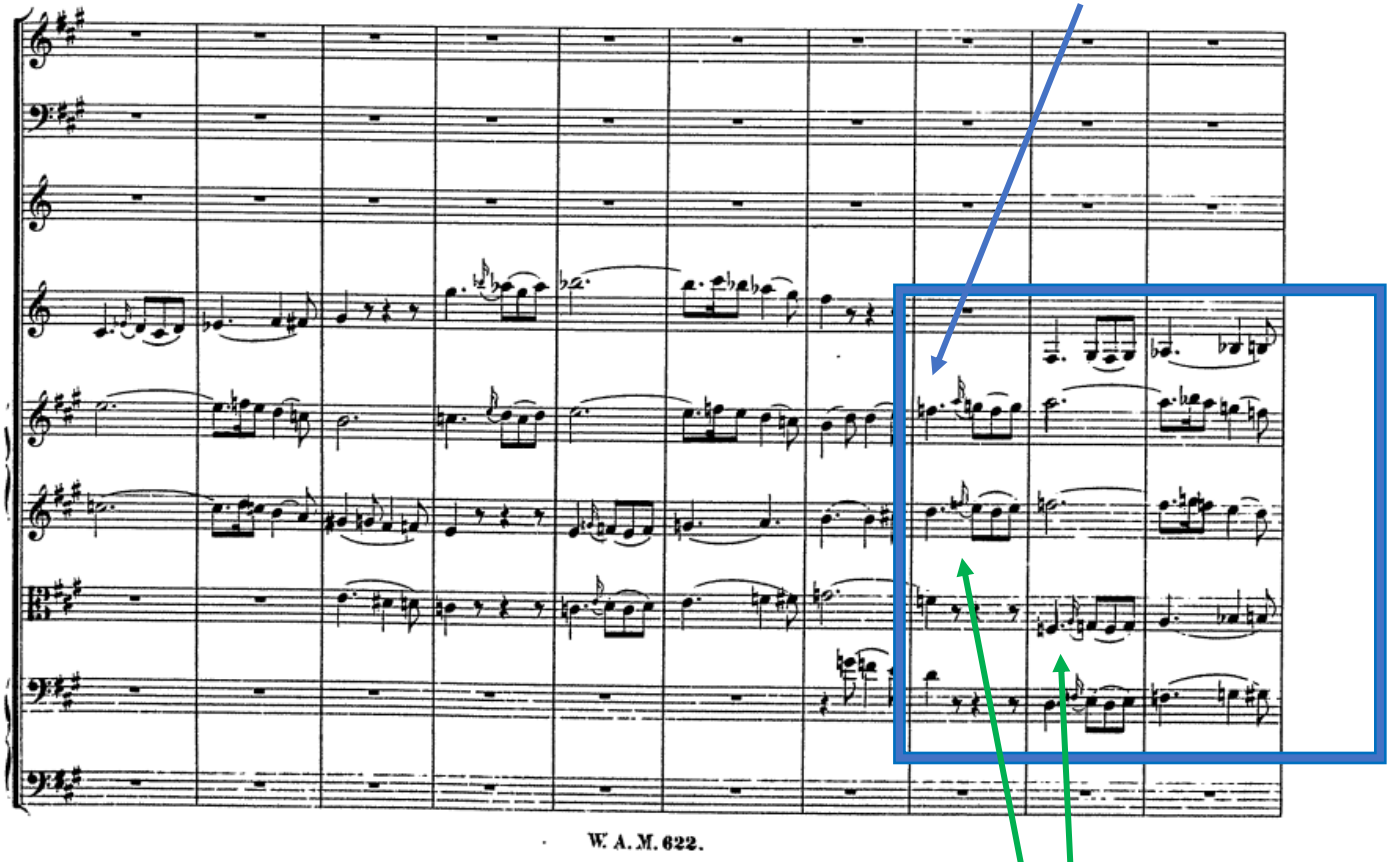
181


Lots of chromatic movement
Repeat of material from episode 1
W. A. M. 622.
Dominant E major
Tonic A major

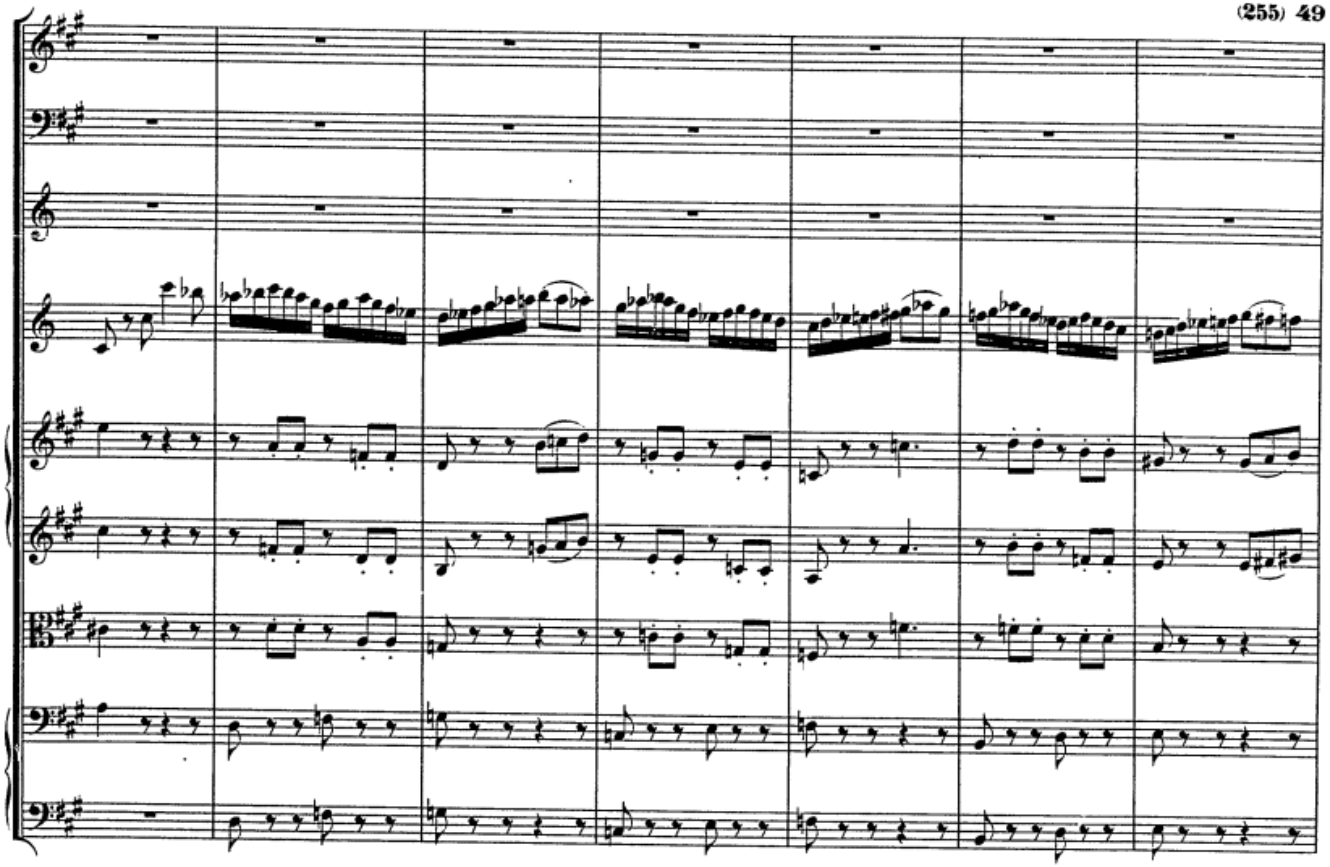
Am (tonic minor) version of episode 1: all sharps removed



197


Dm version
(subdominant minor)
of episode 1 melody
W. A. M. 622.
Use of imitation

207

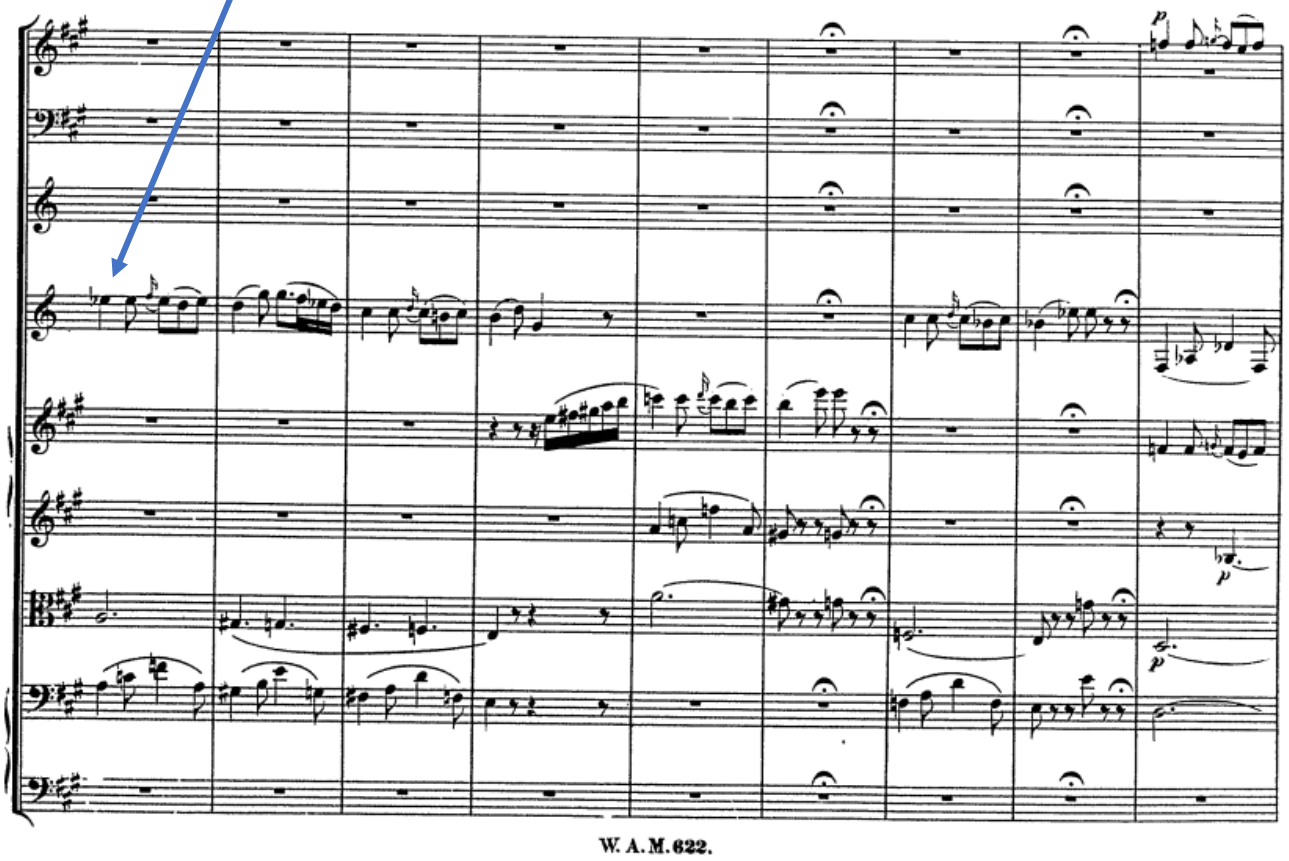


Version of material from
b.73 in solo clarinet

214

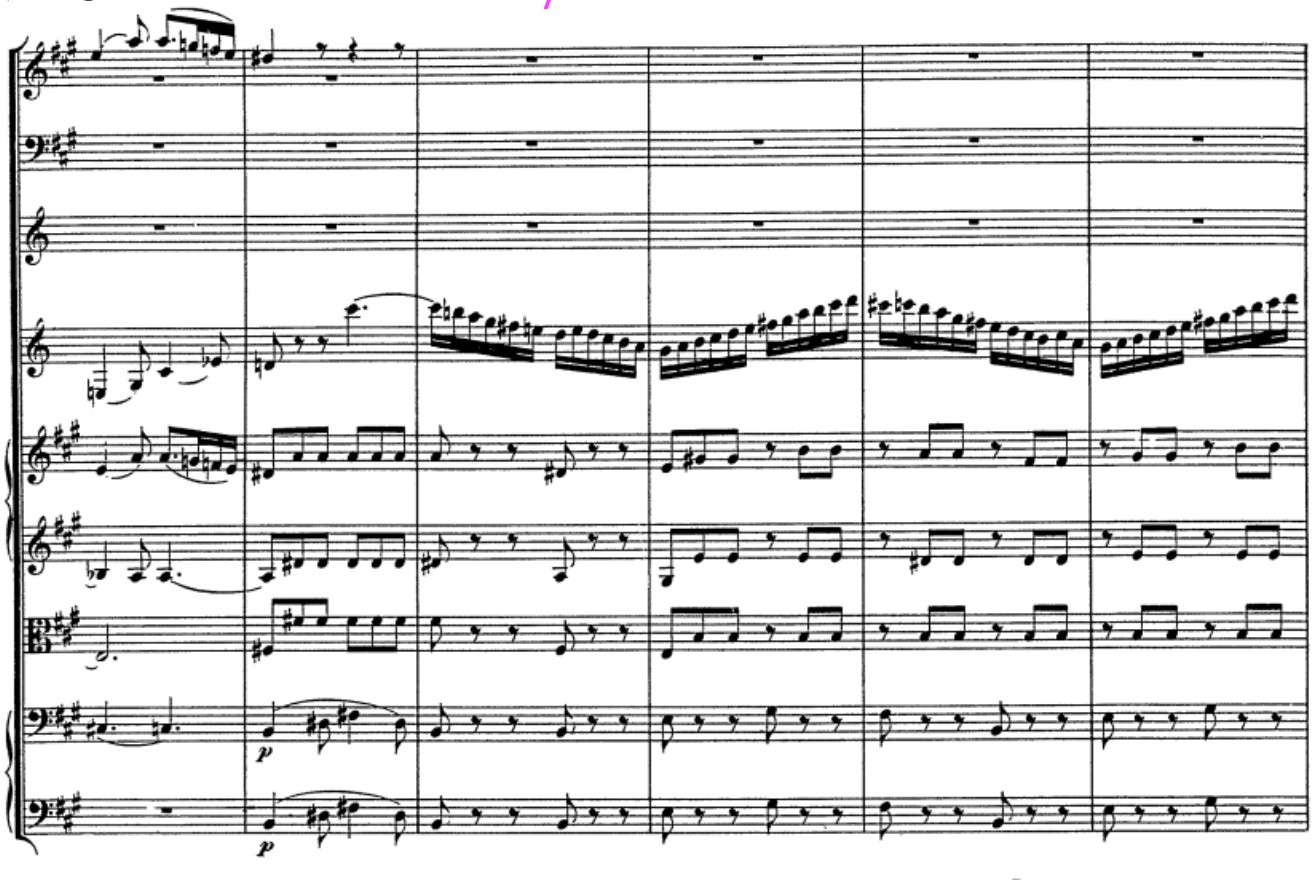
Pause!

And again!



223

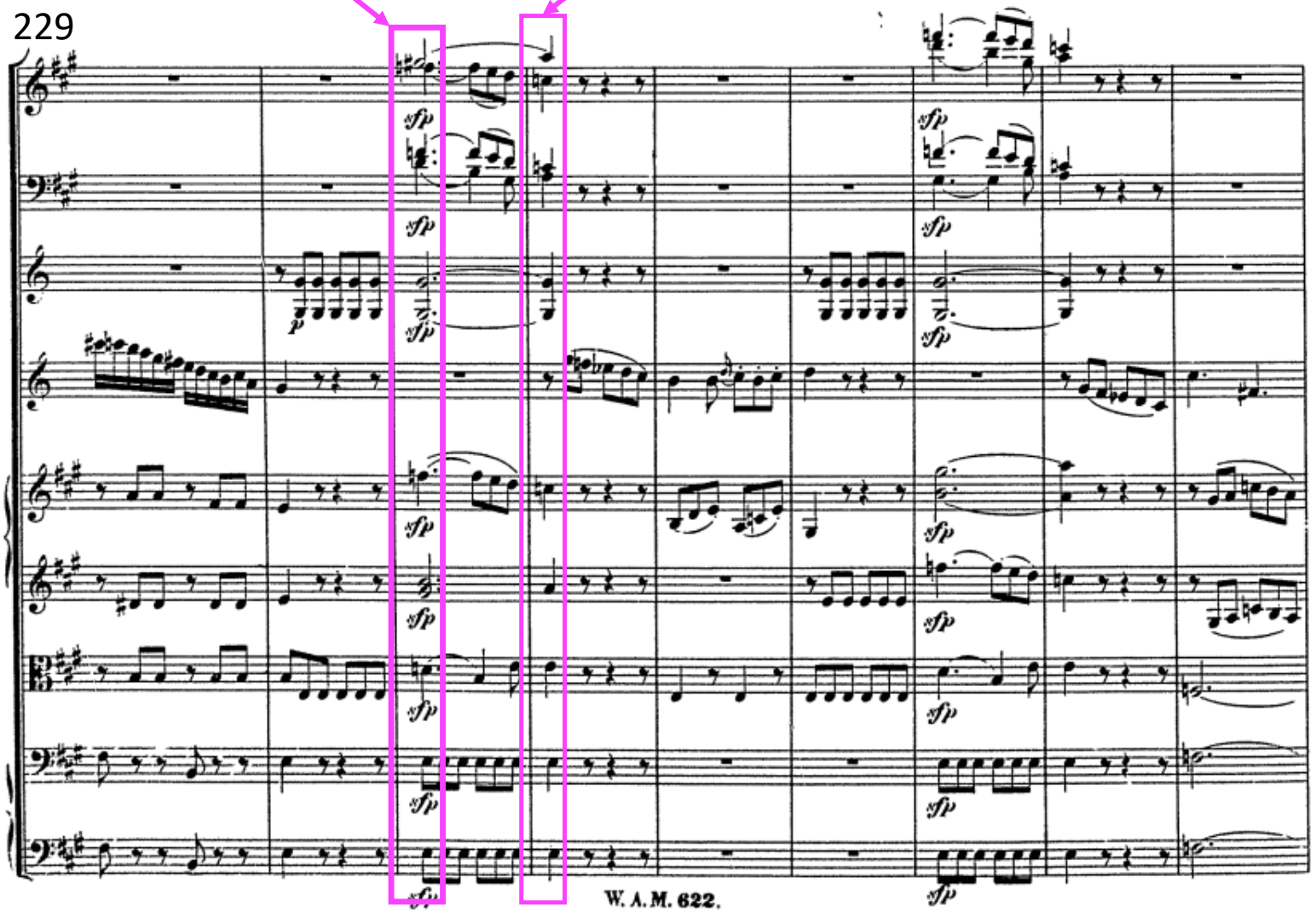
Firmly in E



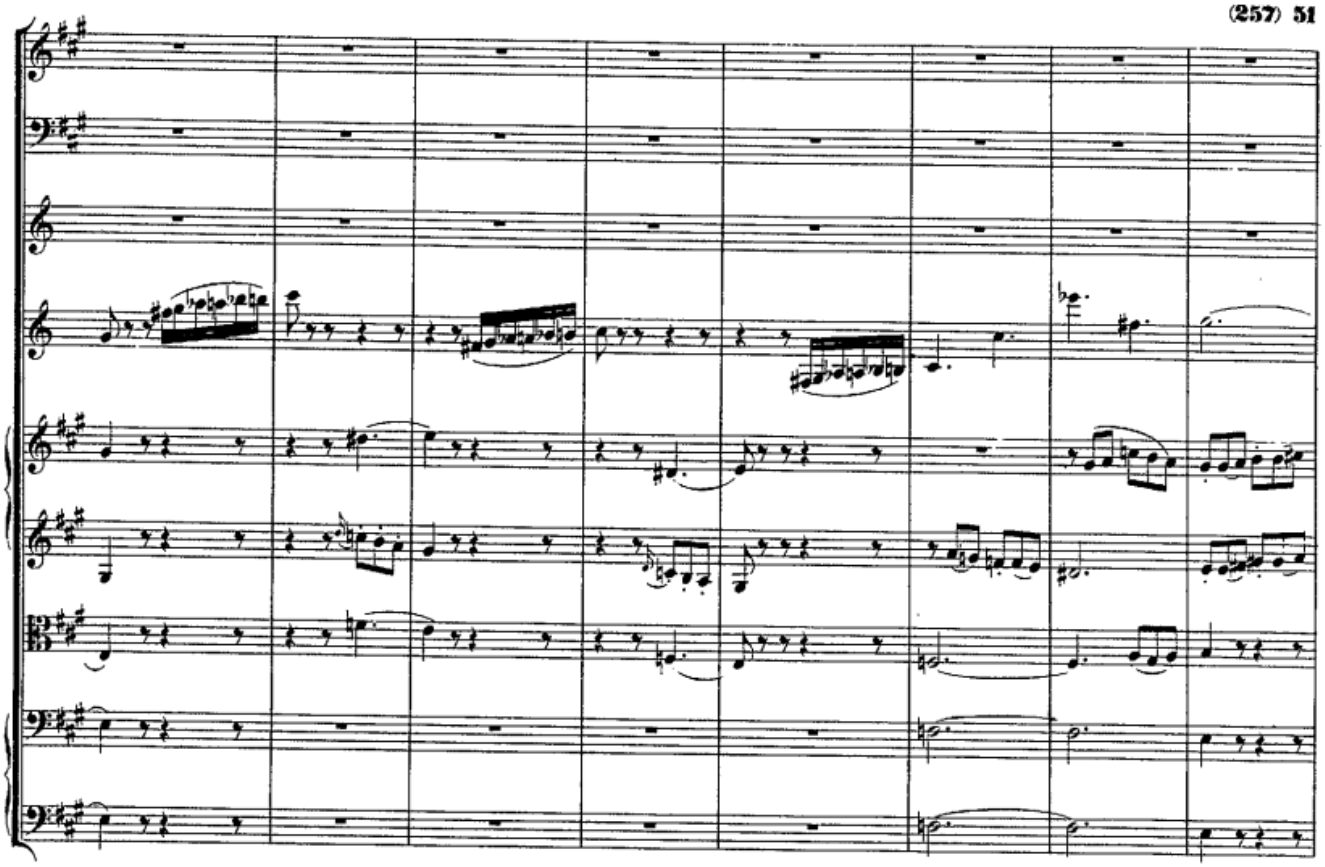
Use of dissonance!

Chord of the dominant seventh with a flattened ninth: E G# B D F

Resolves to tonic second inversion (E A C#)

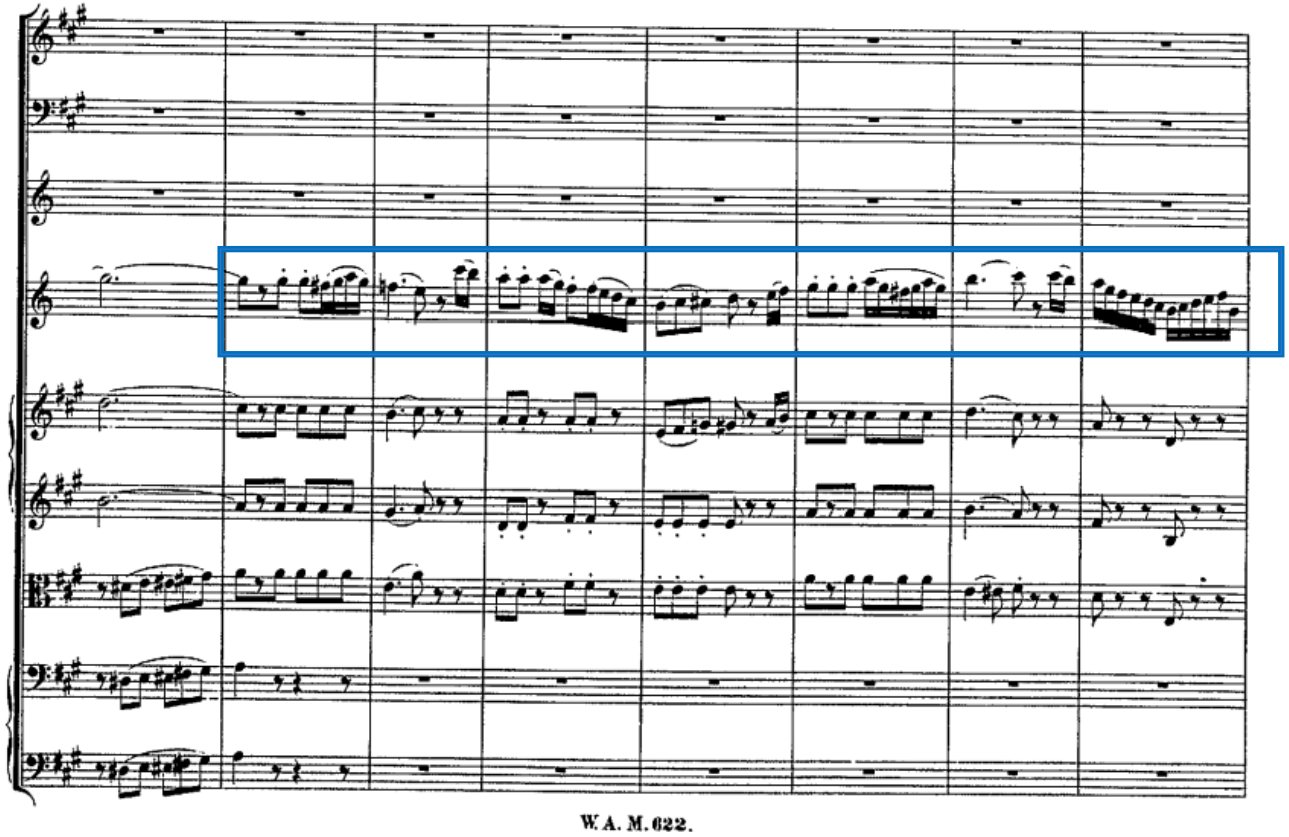


238

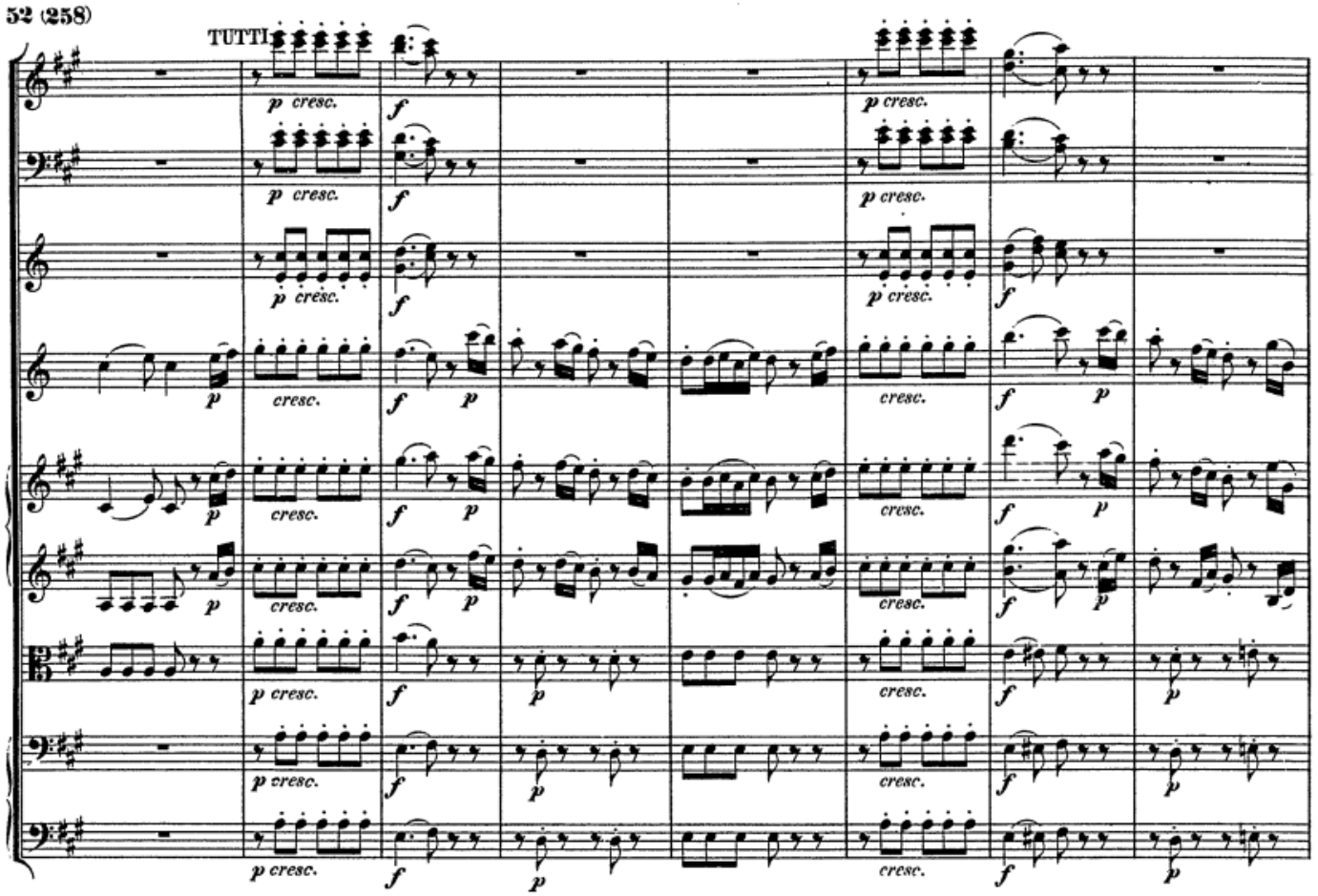


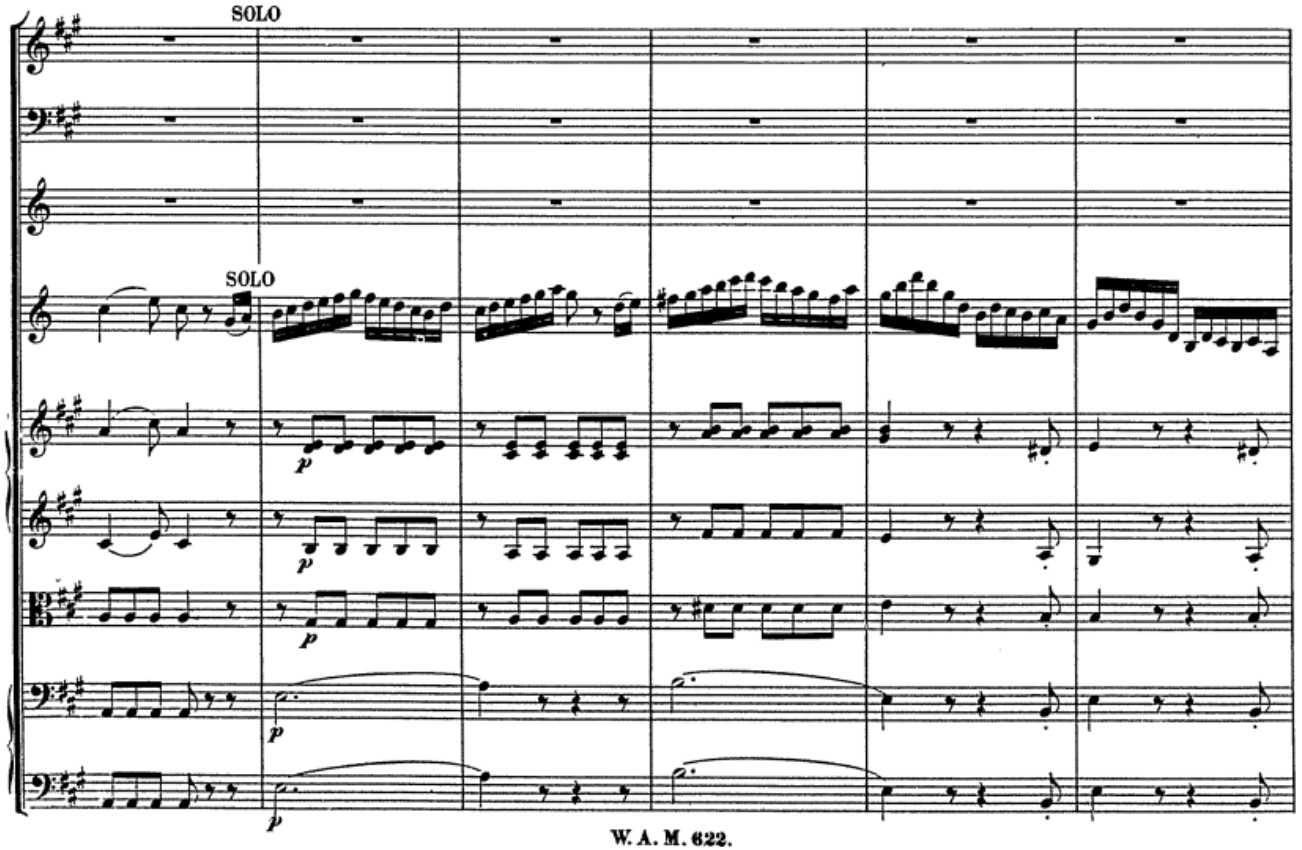
Rondo theme returns: exact copy
recapitulation upto and including bar 300

246

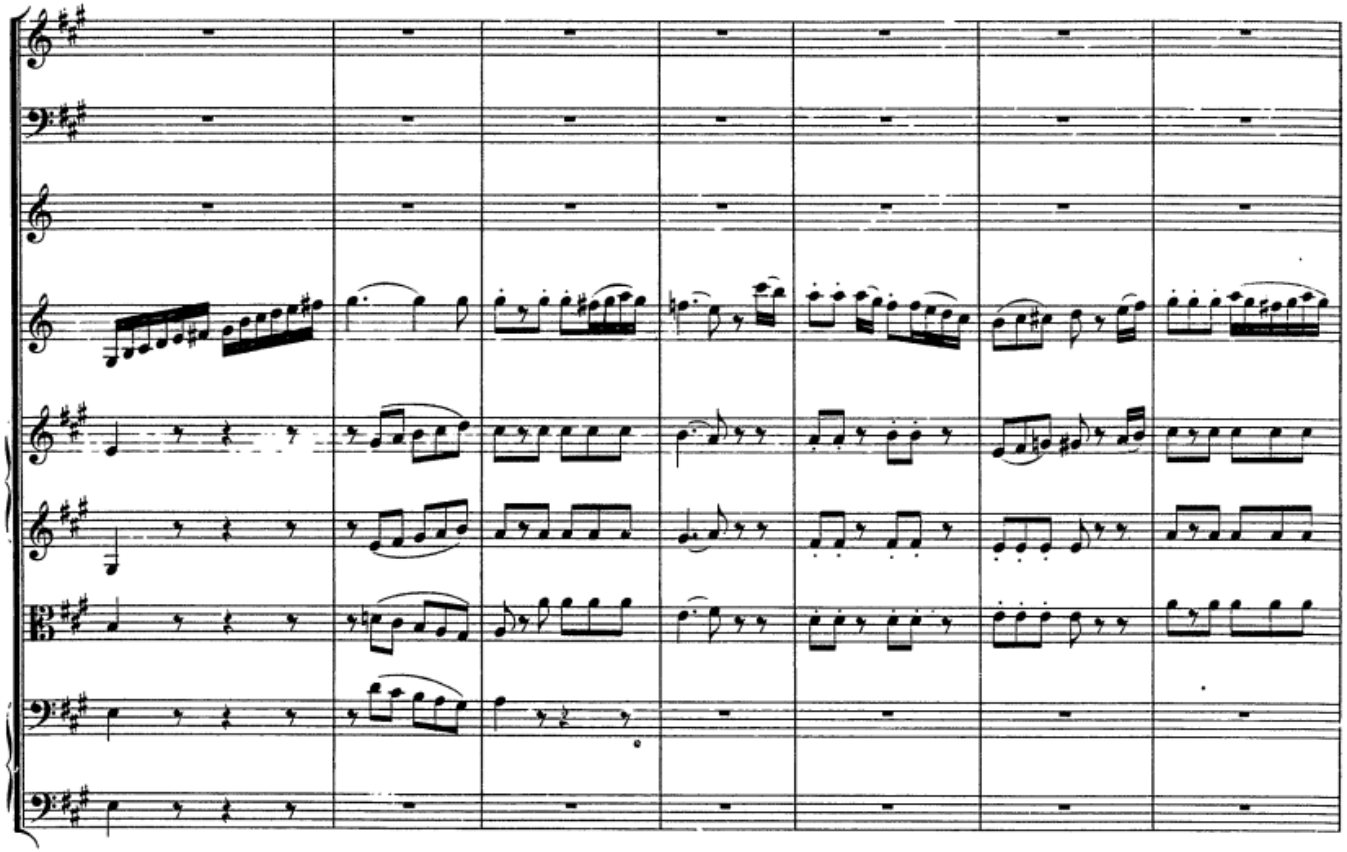


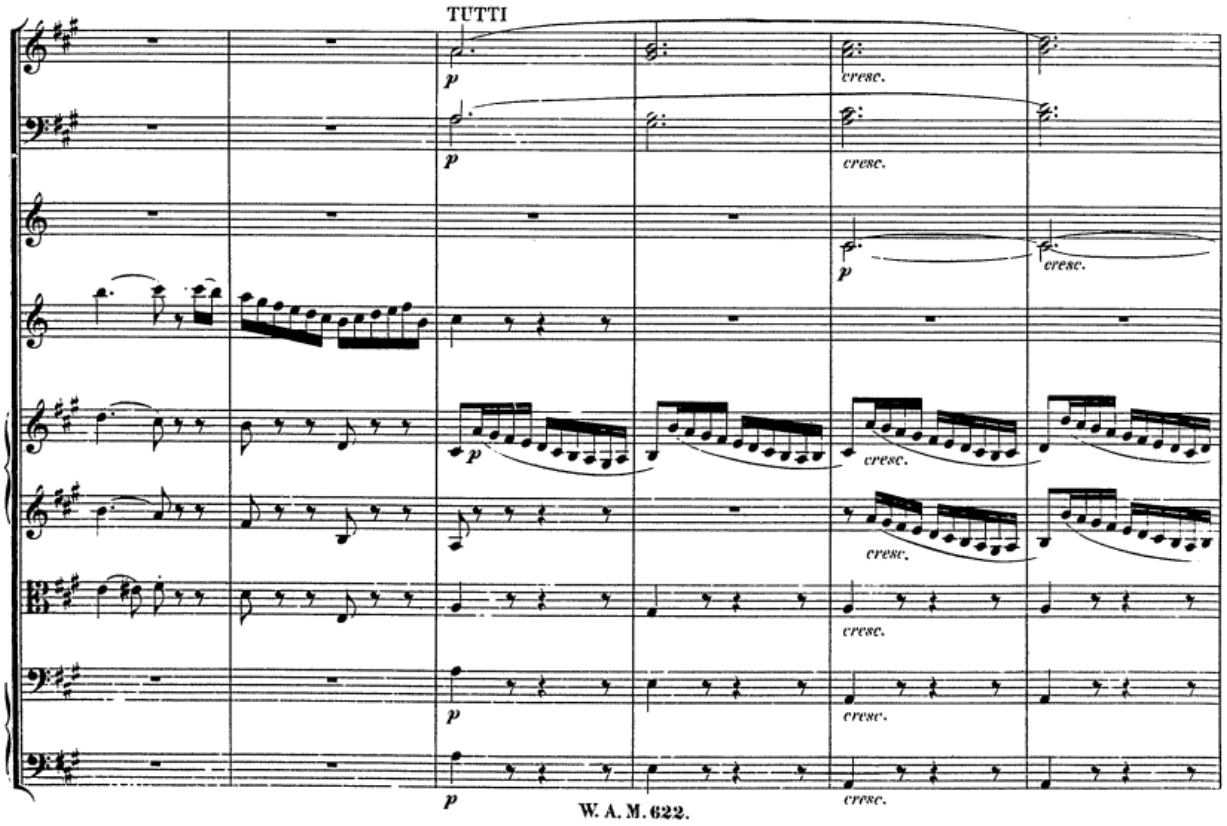
W. A. M. 622.

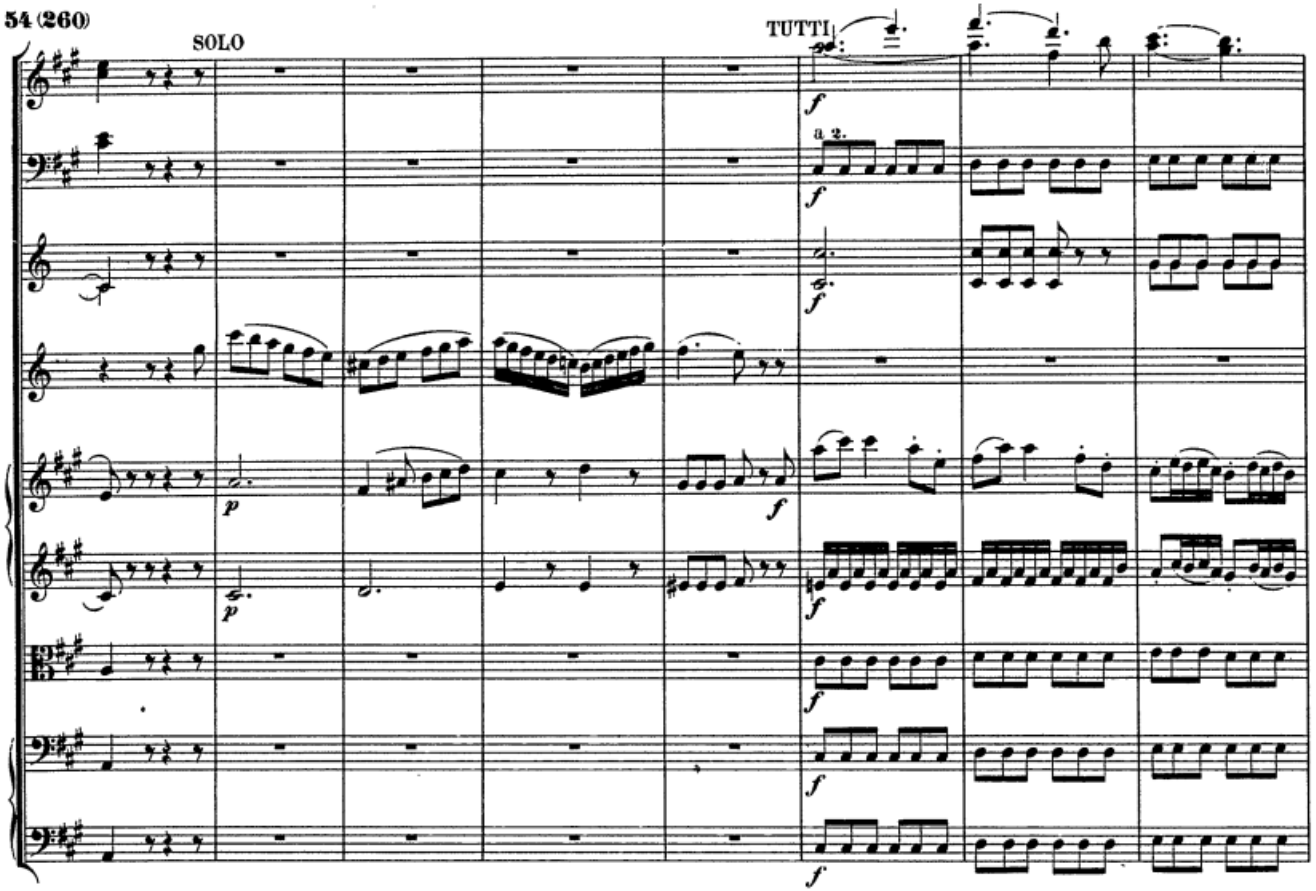

52 (258)
TUTTI
p cresc.
f
cresc.

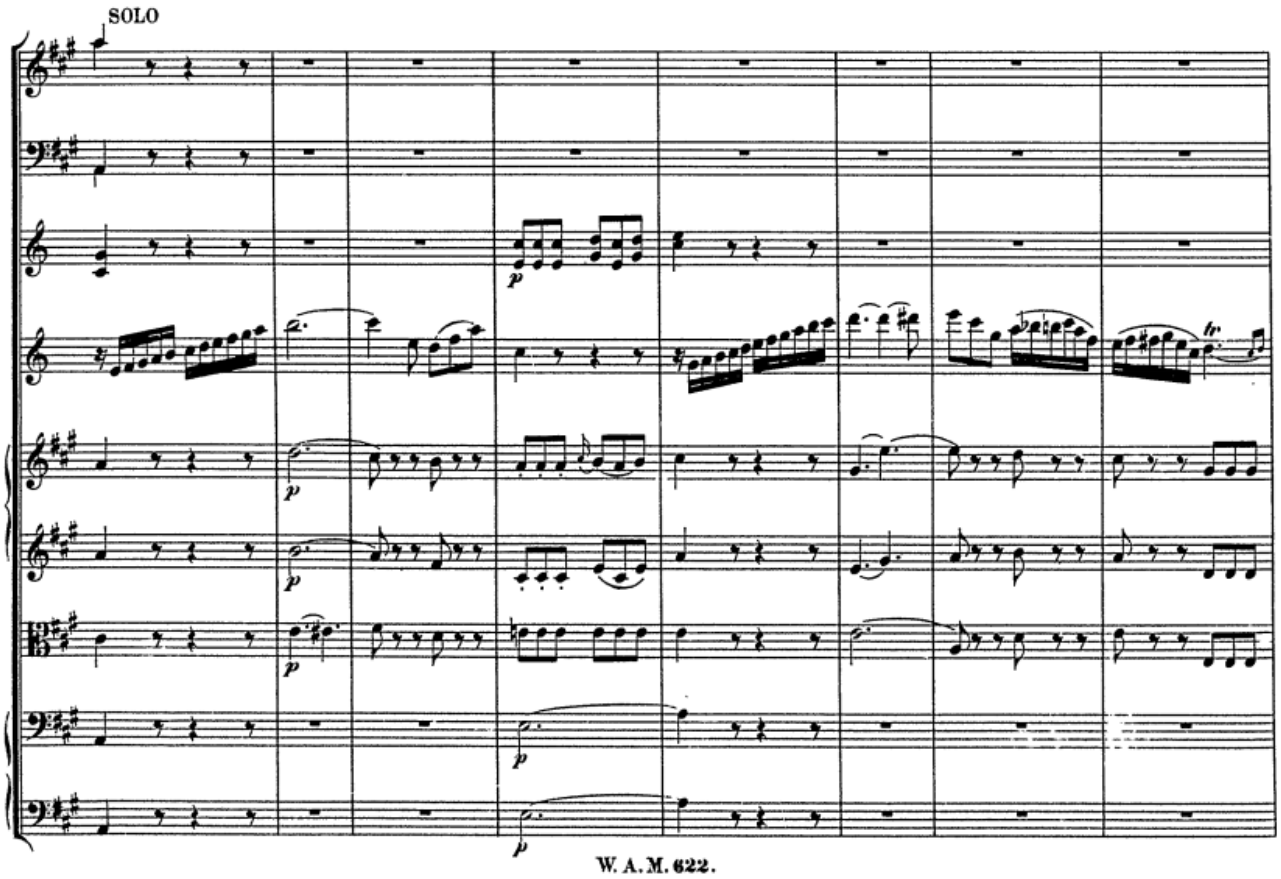

SOLO
SOLO
p
p
p
p
p

268



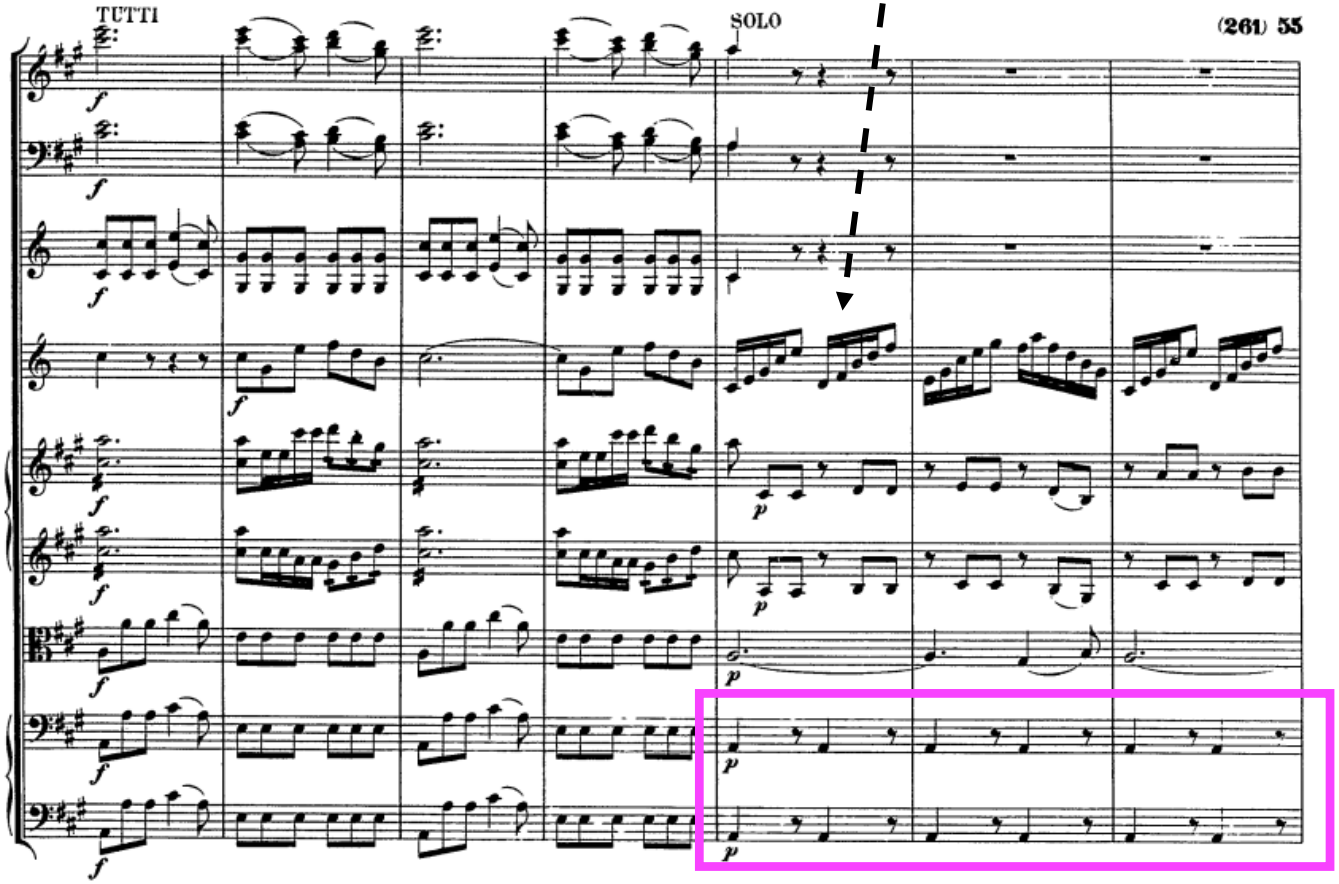

TUTTI
p
cresc.
W. A. M. 622.


54 (260)
SOLO
TUTTI
a 2.


SOLO
p
p
p
p
p
W. A. M. 622.

297

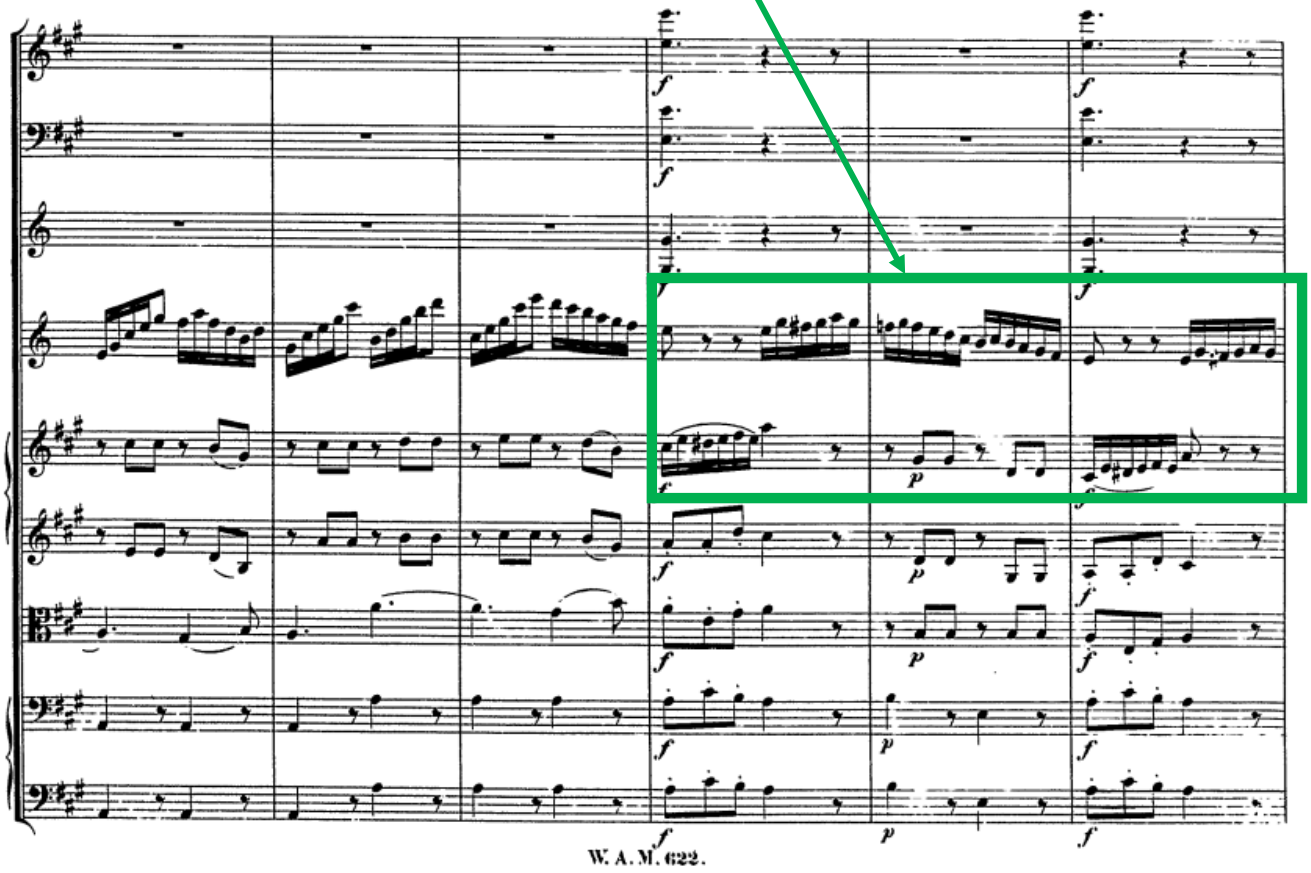
Arpeggio figures instead of episode 1

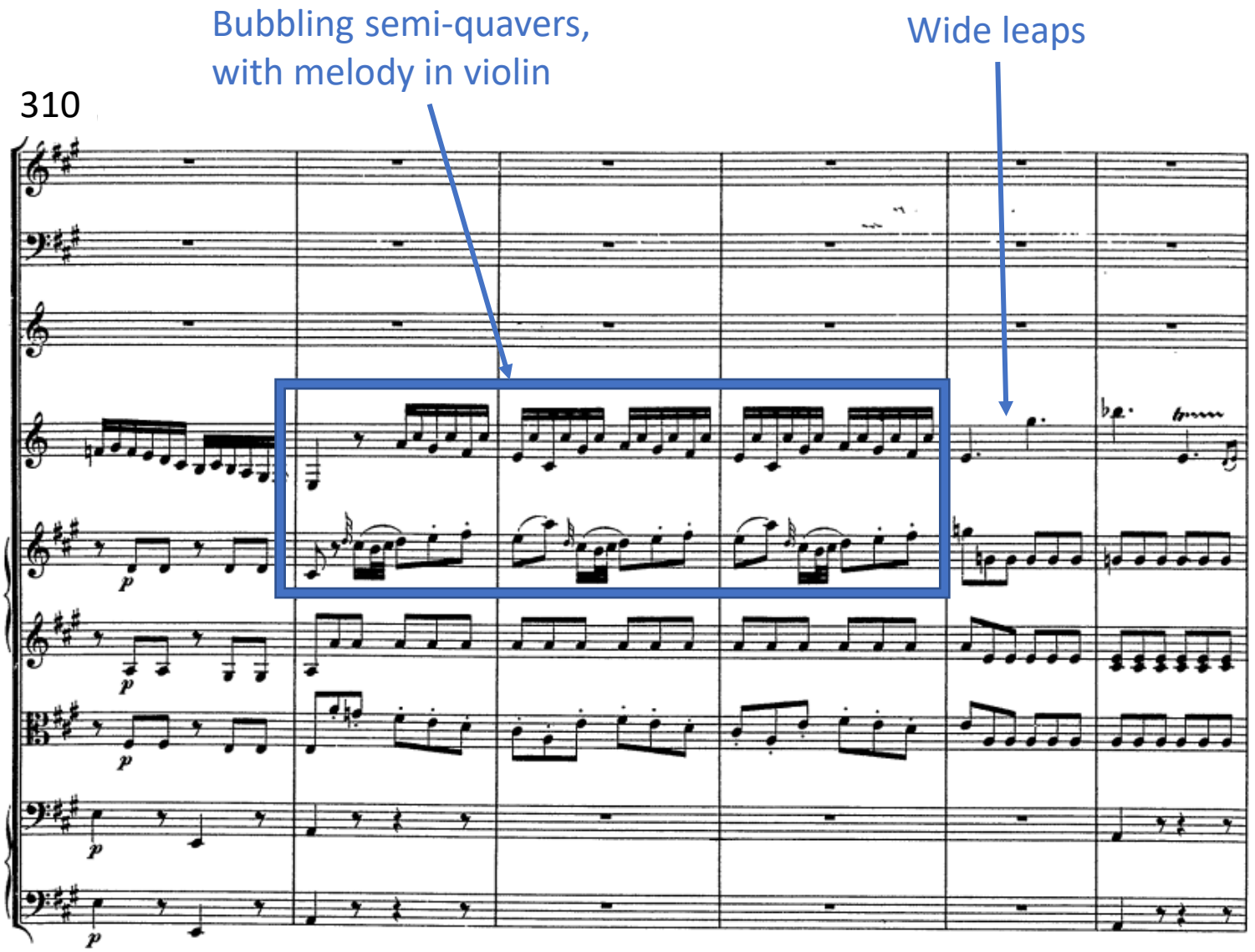


Tonic pedal (A)

Dialogue between 1st violins and clarinet

304



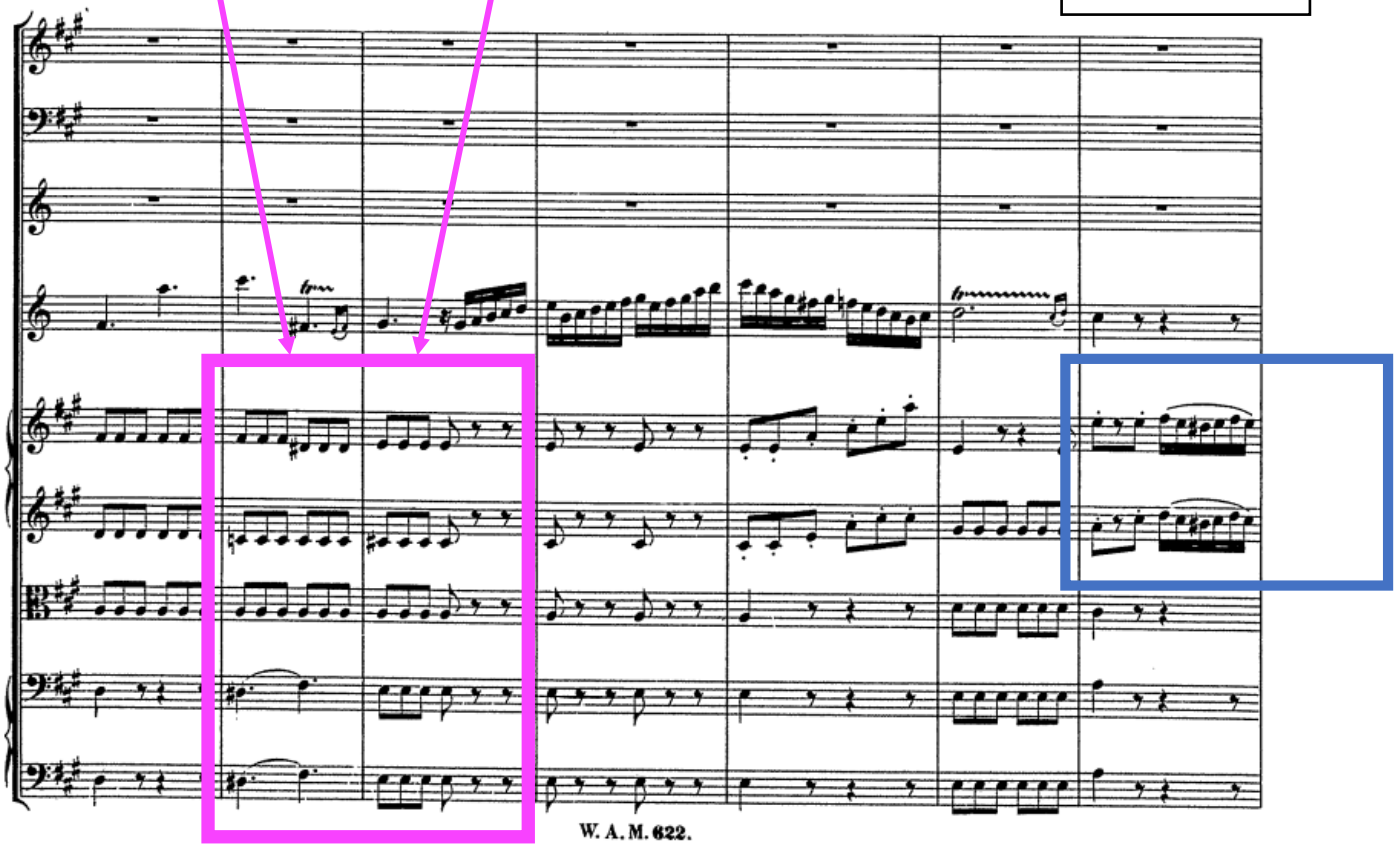

Bubbling semi-quavers,
with melody in violin
Wide leaps
310

316

Dim7 chord
(D# F# A C)

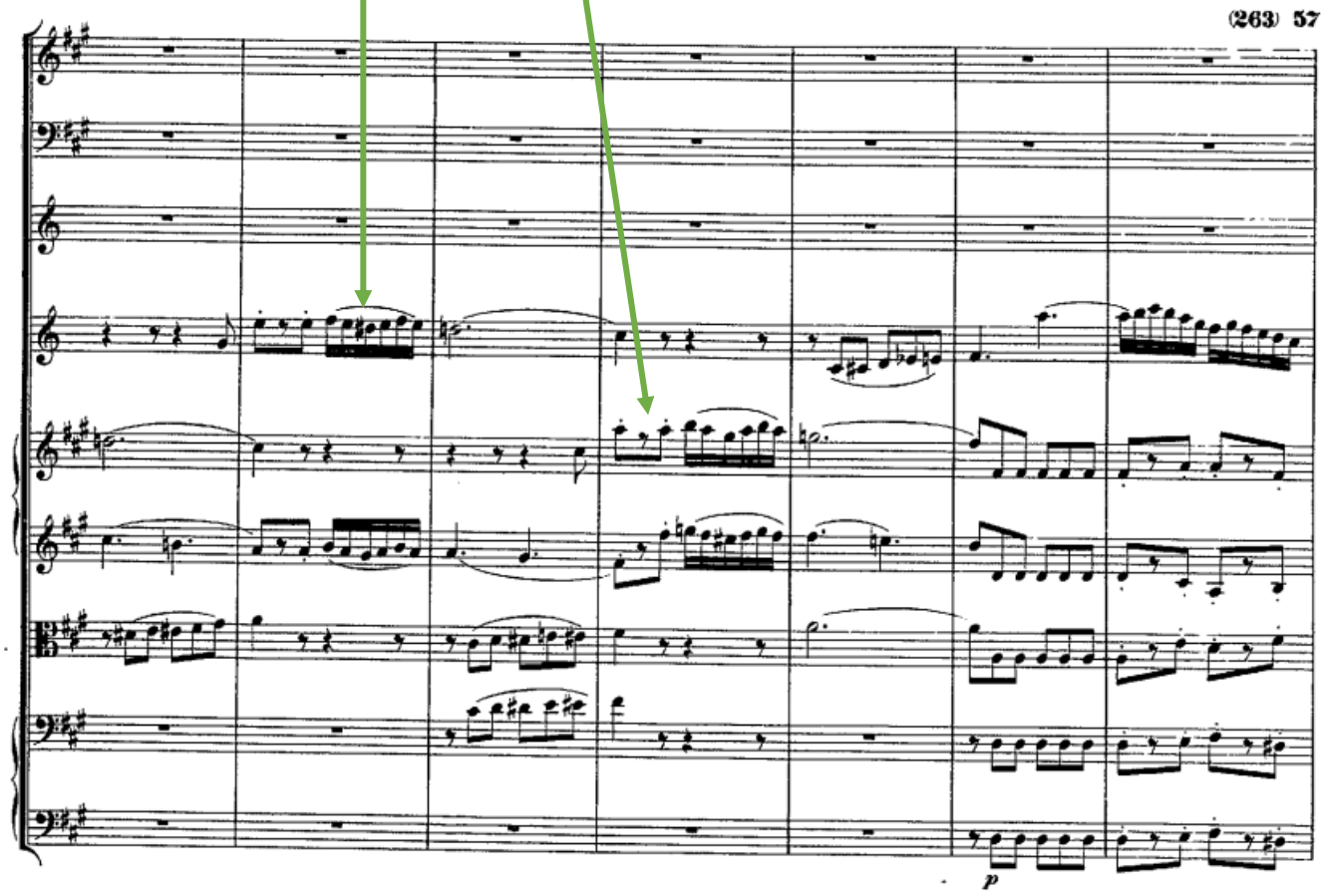
Resolves to Ic (EAC#)

Repeating ideas from 178 now in A



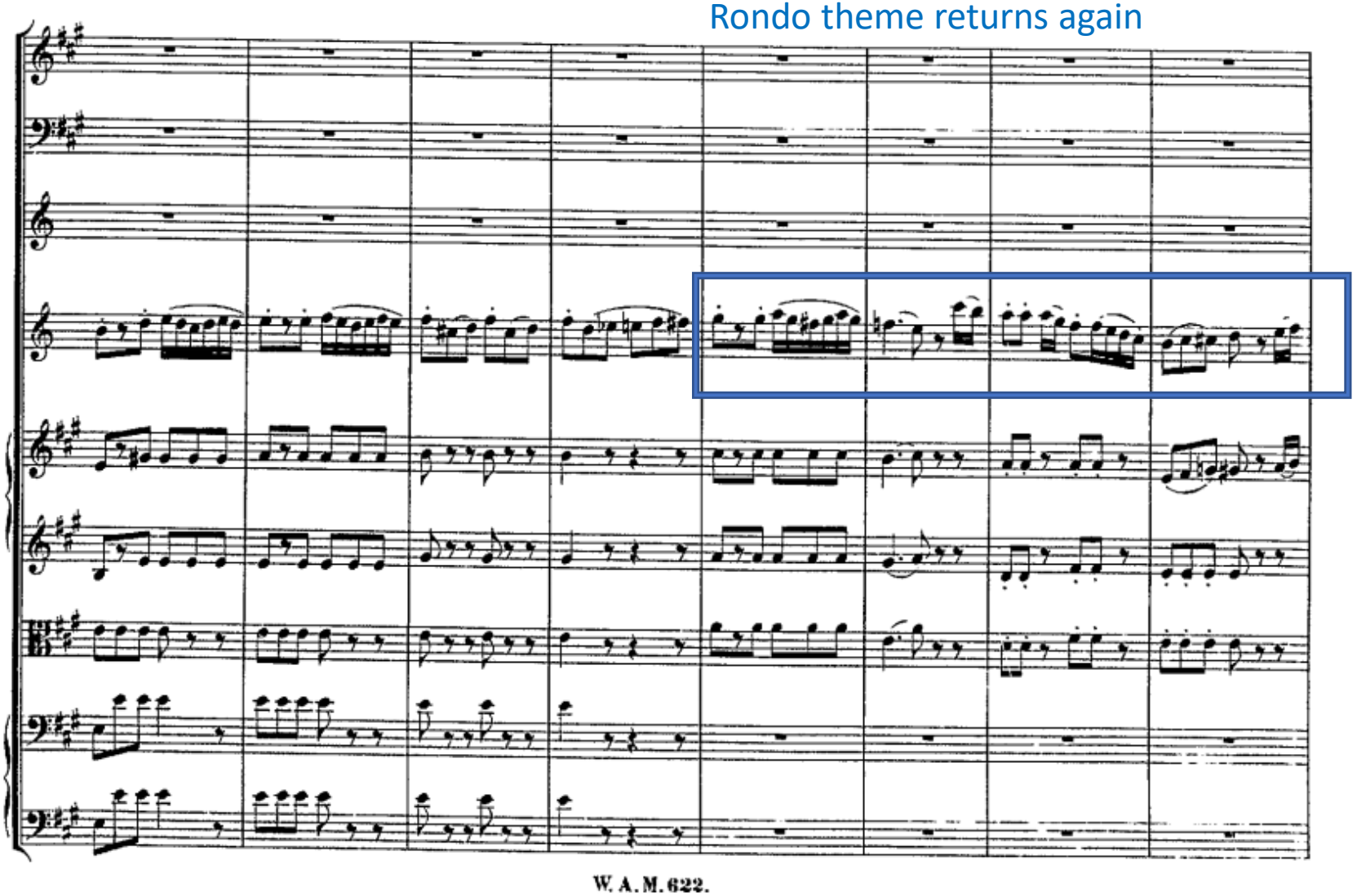
Antiphonal / call and response

323



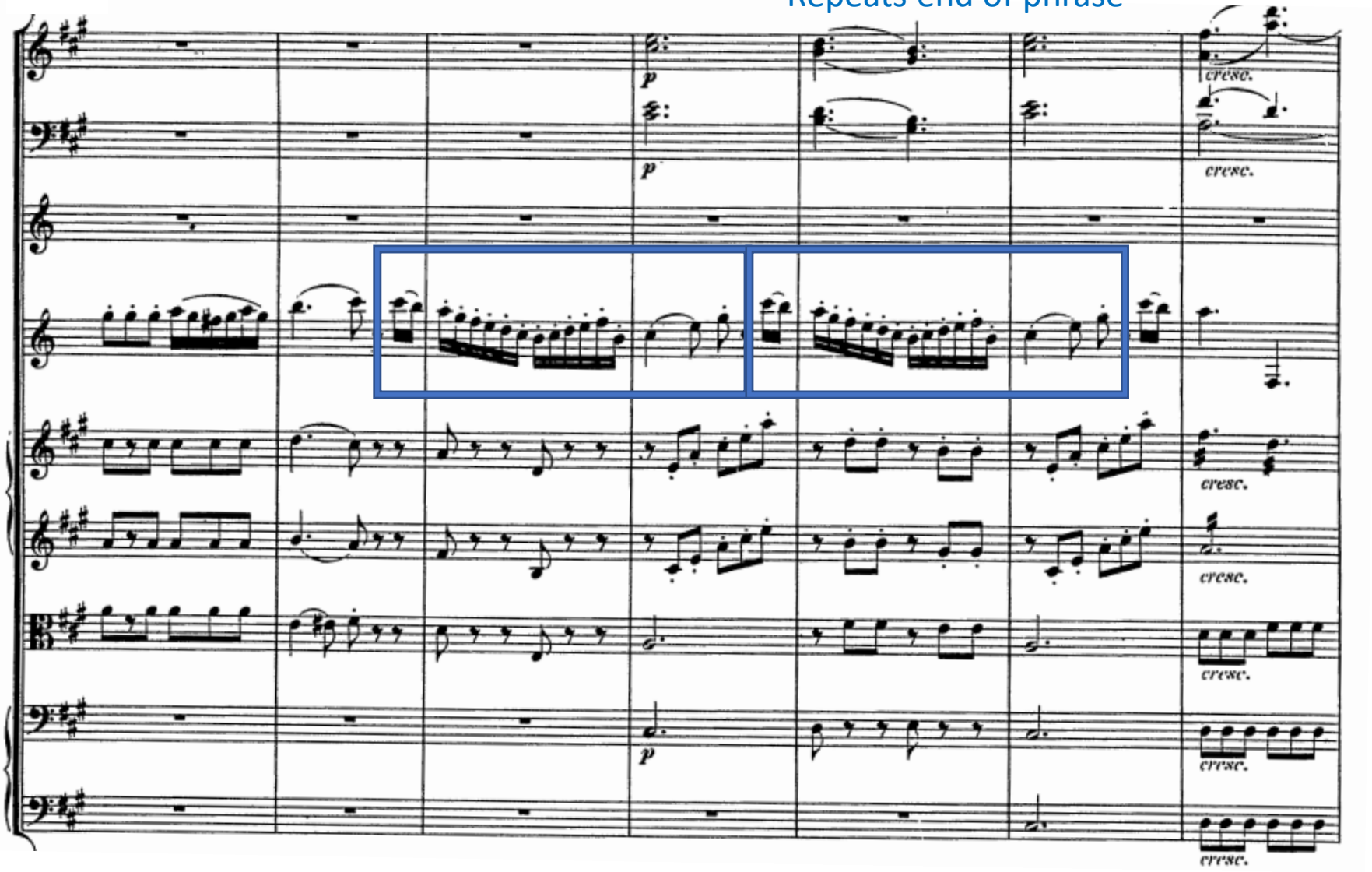
330

Rondo theme returns again

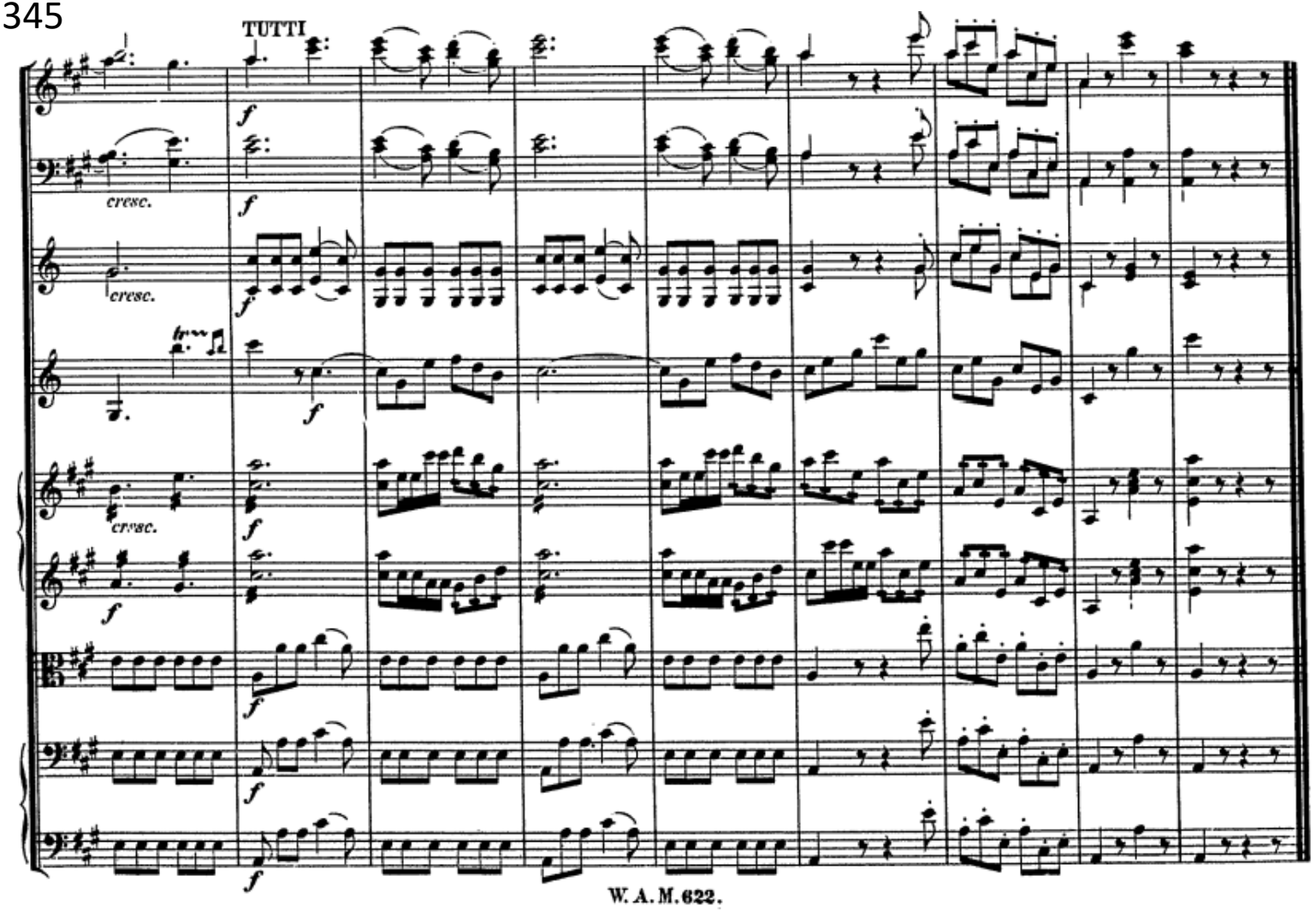


338

Repeats end of phrase



345



E(V) A (I) E(V) A (I) E(V) A (I) A A A A A

Long perfect cadence ending with multiple versions of tonic chord.

Thinking questions…

1. How would you describe the use of woodwind and brass compared to the strings?
2. Why might the texture often be sparse when the soloist is playing?
3. How does he stop the repeats from getting boring for the listener?
4. Do you think the two pauses at the end would be suited to a cadenza?
5. How does Mozart make the clarinet part virtuosic? (FYI: this movement is DipABRSM level, a step beyond Grade 8)

Consolidation

- Put the different colour-coded features into your revision table, separating them out by element