Teachers Resource Kit

2025 SEASON

MOZART

Piano Concerto No.19

SYDNEY SYMPHONY ORCHESTRA

Learning & Engagement

STAGES 5 & 6

Piano Concerto No. 19 in F, K.459 by Wolfgang Amadeus Mozart

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

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The Sydney Symphony Orchestra would like to express its gratitude to the following for heir generous support of the Learning & Engagement program and the production of this resource kit:

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

Piano Concerto 19 in F by Wolfgang Amadeus Mozart covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Classical Music

Music for Large Ensembles

Music 1 Preliminary and HSC

Classical Music

Music for Large Ensembles

Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

Music 2 HSC

Additional Topic: Classical Music

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	4.1, 4.2, 4.3, 4.11, 4.12 5.1, 5.2, 5.3, 5.11, 5.12	Group performance
Activity 2: Aural and Musicology	4.7, 4.8, 4.9, 4.11, 4.12 5.7, 5.8, 5.9, 5.11, 5.12	Notation responses Short written responses
Activity 3: Performance	4.1, 4.2, 4.3, 4.11, 4.12 5.1, 5.2, 5.3, 5.11, 5.12	Group performance
Activity 4: Listening and Composition	4.4, 4.5, 4.6, 4.7, 4.8, 4.9 5.4, 5.5, 5.6, 5.7, 5.8, 5.9	Written responses Notated composition, Non notated composition
Activity 5: Composition and Musicology	4.4, 4.5, 4.6, 4.7, 4.8, 4.9 5.4, 5.5, 5.6, 5.7, 5.8, 5.9	Notated Composition Critical review Critical discussion

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	P1, P9, P10 H1, H9, H10	Group performance
Activity 2: Aural and Musicology	P2, P4, P5 H2, H4, H5	Notation responses Short written responses
Activity 3: Performance	P1, P9, P10 H1, H9, H10	Group performance
Activity 4: Listening and Composition	P2, P3, P7 H2, H3, H7	Written responses Notated composition, Non notated composition
Activity 5: Composition and Musicology	P2, P3, P6, P7, P8 H2, H3, P6, H7, P8	Notated Composition Critical review Critical discussion

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	P1, P9, P10 H1, H9, H10	Group performance
Activity 2: Aural and Musicology	P2, P4, P5 H2, H4, H5	Notation responses Short written responses
Activity 3: Performance	P1, P9, P10 H1, H9, H10	Group performance
Activity 4: Listening and Composition	P2, P3, P7 H2, H3, H7	Written responses Notated composition, Non notated composition
Activity 5: Composition and Musicology	P2, P3, P6, P7, P8 H2, H3, P6, H7, P8	Notated Composition Critical review Critical discussion

Work: *Piano Concerto 19 in F (K 459)* by Wolfgang Amadeus Mozart

Composer Background

Wolfgang Amadeus Mozart *(1756 - 1791)*

Wolfgang Amadeus Mozart (1756 – 1791) was an Austrian composer and one of the most influential and prolific figures in Western music history. Born in Salzburg, he displayed extraordinary musical talent from a young age, composing his first pieces at just five and performing for European royalty shortly after. Mozart's works spanned multiple genres, including symphonies, operas, chamber music, and choral compositions. Known for his innovation, mastery of form, and emotional depth, he produced over six hundred works, including landmark pieces like *The Magic Flute*, *Don Giovanni*, and his *Requiem,* which he left unfinished at his death. Despite his musical genius, Mozart struggled financially and died at the age of thirty-five, leaving a legacy that shaped classical music for generations.

Work Background

Piano Concerto No. 19 in F major, K. 459

Wolfgang Amadeus Mozart's *Piano Concerto No. 19 in F major, K. 459*, composed in 1784, is one of his most engaging and joyful concertos. This piece emerged during one of Mozart's most productive years in Vienna, where he composed six piano concertos, each exhibiting fresh ideas and varied emotional landscapes. Known for its bright, vivacious character, *Concerto No. 19* reflects Mozart's gift for blending light-hearted charm with intricate musical craftsmanship. Unlike some of his later works, which are known for their complexity and profound emotional depth, this concerto has an overall sunny, optimistic feel, though it still contains moments of surprising harmonic innovation and counterpoint.

The concerto consists of three movements: *Allegro*, *Allegretto*, and *Allegro Assai*. The first movement, with its lively tempo and graceful phrases, exudes playfulness and ease, while the second movement offers a gentler, more reflective interlude. The final movement stands out for its energy, filled with lively syncopations and sudden shifts.

Mozart's first piano concertos were written in his early teenage years and are arrangements of pre-existing works. His first original concerto (No. 5 in D) was composed when he was 16. His final concerto, (No. 27 in B flat), was written in the last year of his life. Concerto No. 19 in F was given its first performance with Mozart himself at the keyboard. Some critics argue this had an influence on its composition.

Instrumentation of Work

Woodwind	Brass	Percussion	Strings
Flute	2 Horns in F	Solo Piano	Violin I
2 Oboes			Violin II
2 Bassoons			Viola
			Cello
			Double Bass

Listening Guide

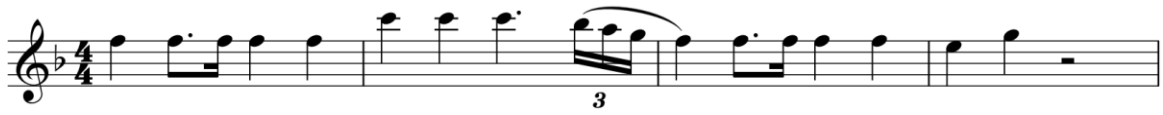
Overview

This concerto is in three movements, in the conventional fast-slow-fast structure. The first movement is by far the longest and is structured using sonata form. This has been modified to include the concerto soloist and so has a double exposition of themes.

Movement 1 - *Allegro*

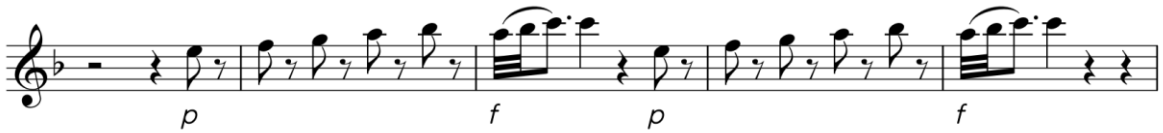
Mozart's *Piano Concerto No. 19 in F* first movement has a tempo marking *Allegro* (lively, cheerful) and in 2/2 time. It broadly conforms to a sonata-form structure with the double exposition typical of a concerto first movement.

The piece opens with the orchestra without the piano playing a lively theme which is then repeated loudly.

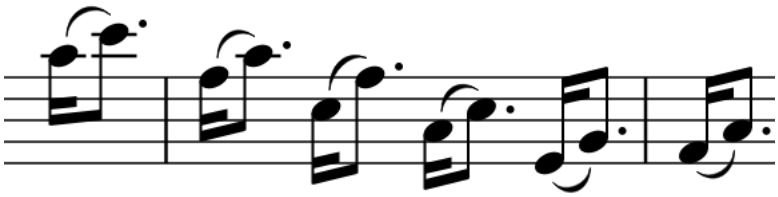


At bar 17, a transitional theme takes us to a second subject group starting at bar 25.

The music then builds through the use of repeated semiquavers in the upper strings, and this leads to more material based on the two themes already presented.



There is a chromatic alteration at bar 47, which soon takes us back to the tonic key of F by bar 56 and we then move into a codetta section which features a scotch-snap (short-long) based theme.



The piano then makes this entry at bar 72. Because this is a concerto this is, broadly speaking, a repeat of the exposition already given by the orchestra.

The transitional theme, however, starting at bar 87, leads to new material at bar 96 presented in the piano in the dominant key of C major.

At bar 106, the woodwinds present the first theme in a canonic fashion before the piano comes in with an elaboration on the second theme.

By bar 120, the music is well into a development-type passage which takes the themes through a variety of tonal centers before coming to a perfect cadence in C major (the dominant key) at bar 170.

At bar 189, the first subject is reintroduced by the tutti orchestra but in the key of C (still in the dominant) and extended and developed.

The piano starts a new passage at bar 211, relying heavily on triplet figurations and chromatic shifts in harmony.

At bar 248, we are in the retransition. The music is built on the dominant chord of C (on C rather than being in C) leading to the tonic chord of F and the recapitulation at 255.

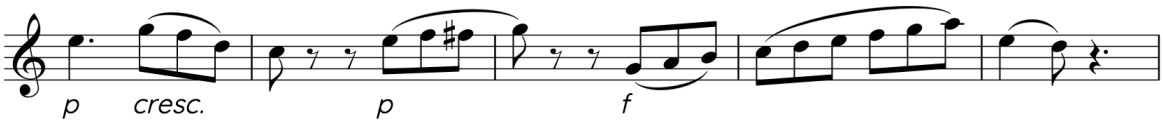
This is led by the piano then followed by the orchestra. The recapitulation then continues; however, it differs from the exposition in that the themes are not presented twice, and it largely stays within the key area of F major (although there are some chromatic shifts for example at bar 278).

The recapitulation continues until we arrive at a cadenza at bar 392. This is an unaccompanied improvisatory solo for the piano. The orchestra then re-enter and take us to the true coda and the finish of this substantial but lively movement.

Movement 2 – *Allegretto*

The second movement is marked allegretto and is in 6/8 time. It is in the dominant key, C major.

This movement starts quietly with a full orchestra playing a lilting and lyrical theme.



This is partly characterised by chromatic harmony. At bar 10, the second violins begin a semiquaver figuration accompaniment while the first violins and first oboe present a new syncopated theme.

Mozart then explores some remote areas of key before returning to C major before the piano enters solo (bar 26) and presents the first theme. From the second phrase, the orchestra add some texturally very light accompaniment. From bar 35, the piano starts a new episode of lyrical material.

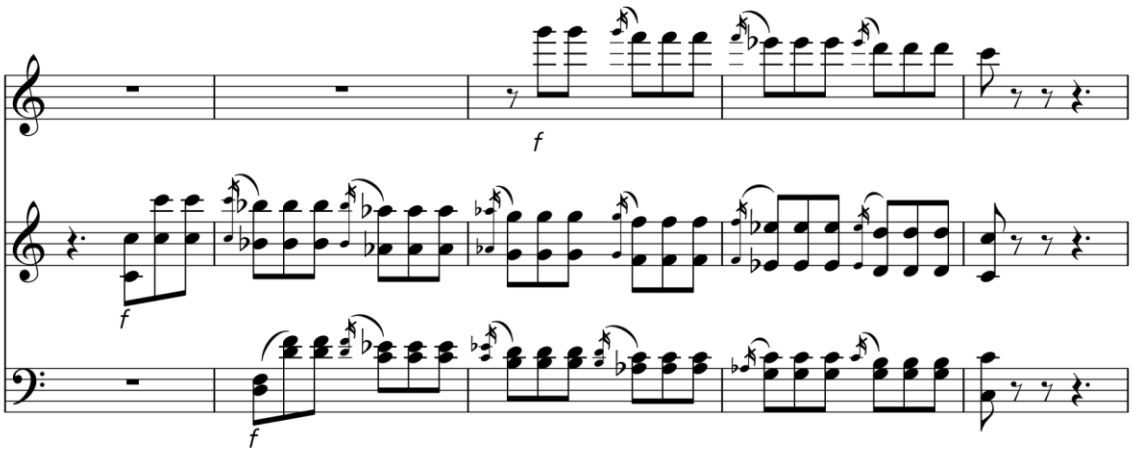
At bar 44, the flute reintroduces the first theme but, in the key of G. It is also altered by the addition of some staccato ascending scales.

The piano then repeats this iteration of the main theme before embarking on a new episode at bar 52. This episode is largely centered around the key of G minor.

At bar 67, the woodwinds presents a few rather unusual bars unaccompanied before the piano resumes the argument. This is a lengthy episode which finishes with a codetta from bar 76, before the first theme is introduced once more at bar 86.

The piano leads this, and the main theme is varied with syncopations and other rhythmic elaborations.

At bar 121, the piano reintroduces the minor episode and a few bars later we get a repeat of the very singular woodwind passage in parallel descending movement.



After a transitional passage, the main theme is introduced by the full orchestra at bar 146 for the final time.

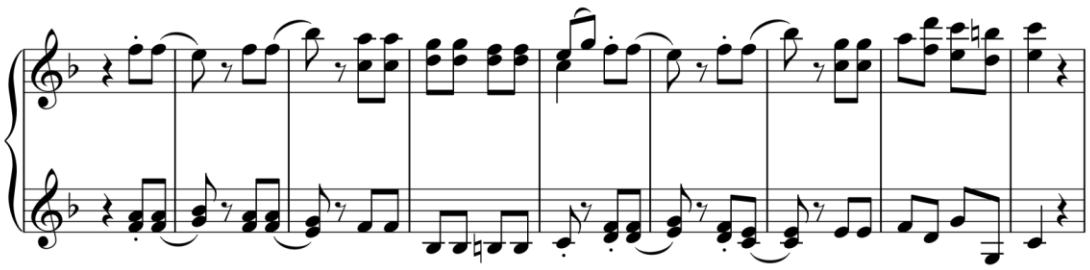
The brief coda finishes with an ascending scale passage in the flute in a very quiet dynamic.

Movement 3 – *Allegro Assai*

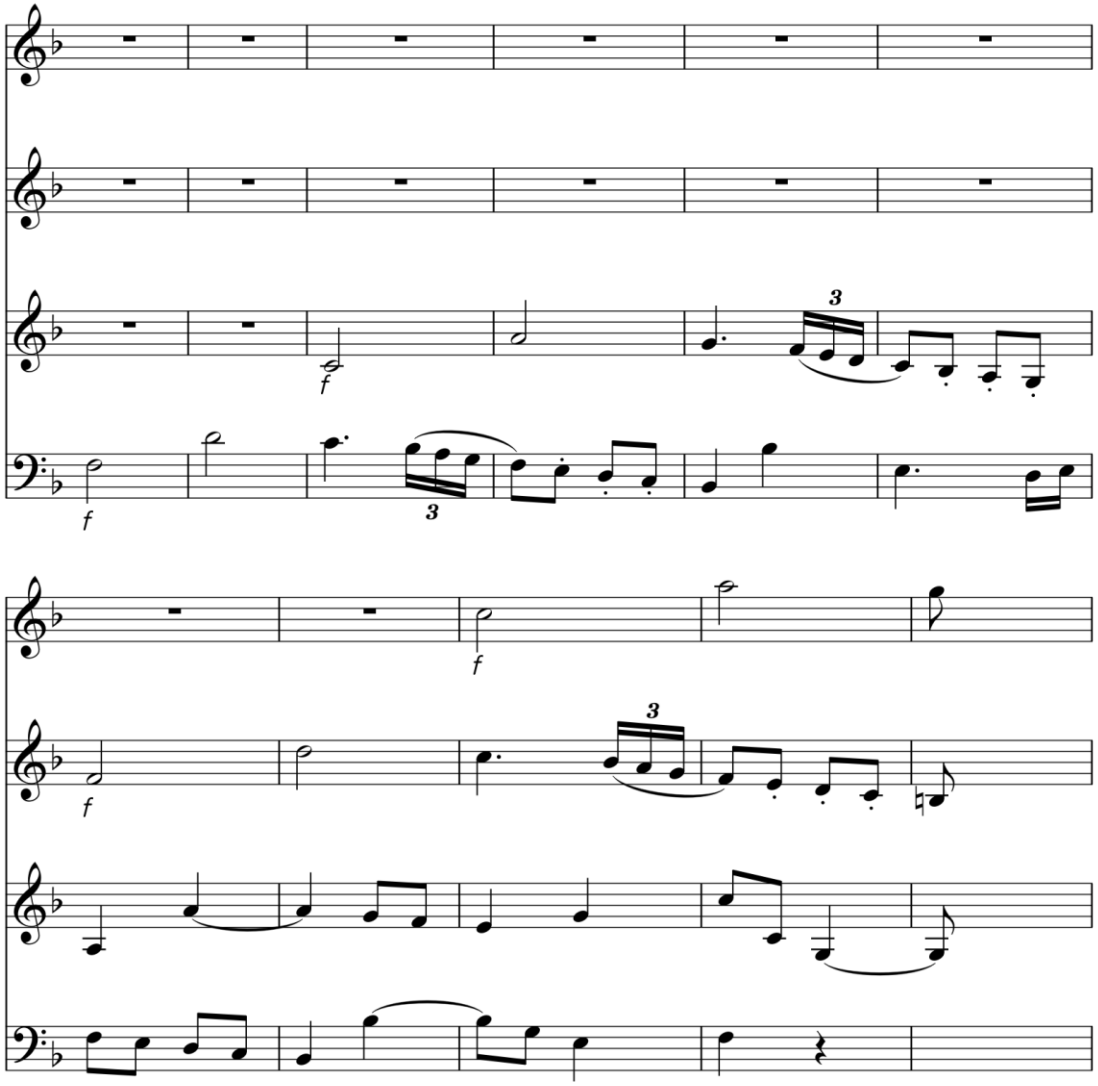
The third movement is marked *Allegro Assai* (very lively).

It is in 2/4 time with an anacrusis and in the home key of F major.

The movement starts with the piano playing a short symmetrical theme in the treble register which is immediately repeated by the orchestra.



After a brief chromatic episode which is repeated, the low instruments come in for the first time at bar 32 with a second theme. This theme is presented canonically with entries going from low to high pitch.



Repeated quavers and semiquavers give this orchestral passage a feeling of perpetual motion, and by bar 66 there is a passage built on a dominant pedal with quiet dynamics then leading to a louder passage, which completes the first iteration of the main theme. At bar 120, the piano reappears with a new episode and an energetic theme accompanied by an Alberti bass of broken chords.

There then follows an interplay between the woodwinds and the piano playing rapid semiquavers. This lengthy episode has allusions to the principal themes at various times in various sections of the orchestra. There is some chromatic writing through here, although it largely stays in or near the home key of F major.

After a brief extemporisation, the piano reintroduces the main theme at bar 255. The orchestra repeats each part of the theme, on this occasion the piano adds ornamented figuration above it. When the second theme appears canonically on this occasion, the entries go from high to low - the opposite of what happened first time round.

Following this is an episode which takes the music through a variety of key areas.

The piano re-enters at bar 322, playing an antiphonal theme which modulates sequentially.

At bar 354, the recurring trill sees fragments of the main theme presented by both soloists and orchestra.

At bar 391, a previous episode is reintroduced, this time firmly established in the tonic key of F major. The theme is tossed around between instruments while the piano maintains almost continuous semiquavers. A C pedal from bar 430 leads to a longer and far more elaborate cadenza at bar 453.

After this, the piano introduces the main theme for a final time with the addition of triplet figuration in the accompaniment. The full orchestra joins and this theme then performs the coda, bringing this lively, cheerful and sparkling concerto to a conclusion.

Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation:

Introduction to Mozart

https://www.youtube.com/watch?v=Q9k7P7gQFZA&ab_channel=FiveMinuteMozart

Introduction to the fortepiano

https://www.youtube.com/watch?v=2ef95BZfYcw&ab_channel=OrchestraoftheAgeofEnlightenment

Audio Excerpts

Access the Spotify playlist by visiting the following links:

https://open.spotify.com/track/1vpqkfgo04L6PYybJNFWkx

https://open.spotify.com/track/5PCtubtFNJpNJ4FavfDSFE

https://open.spotify.com/track/35ChdLUBTNo8Uky2ArcMDb

Excerpt No.	Bar No.	Time	Activity
1	299 - 305	8’21” - 8’34”	Activity 1, Task 1
2	316 - 343	8’40” - 9’50”	Activity 1, Task 2
3	1 - 25	0’00” - 1’18”	Activity 4, Task 1
4	255 - 269	3’30” - 3’42”	Activity 5, Task 1

Score Excerpts

Score excerpts are from Public Domain, IMSLP: https://imslp.org/wiki/Piano_Concerto_No.19_in_F_major%2C_K.459_(Mozart%2C_Wolfgang_Amadeus)

Excerpt	Section	Bars	Activity
1	Mozart *Piano Concerto 19 in F first movement*	316 - 343	Activity 2 task 2
2	Mozart *Piano Concerto 19 in F third movement*	255 - 269	Activity 5 task 1

Learning Activities

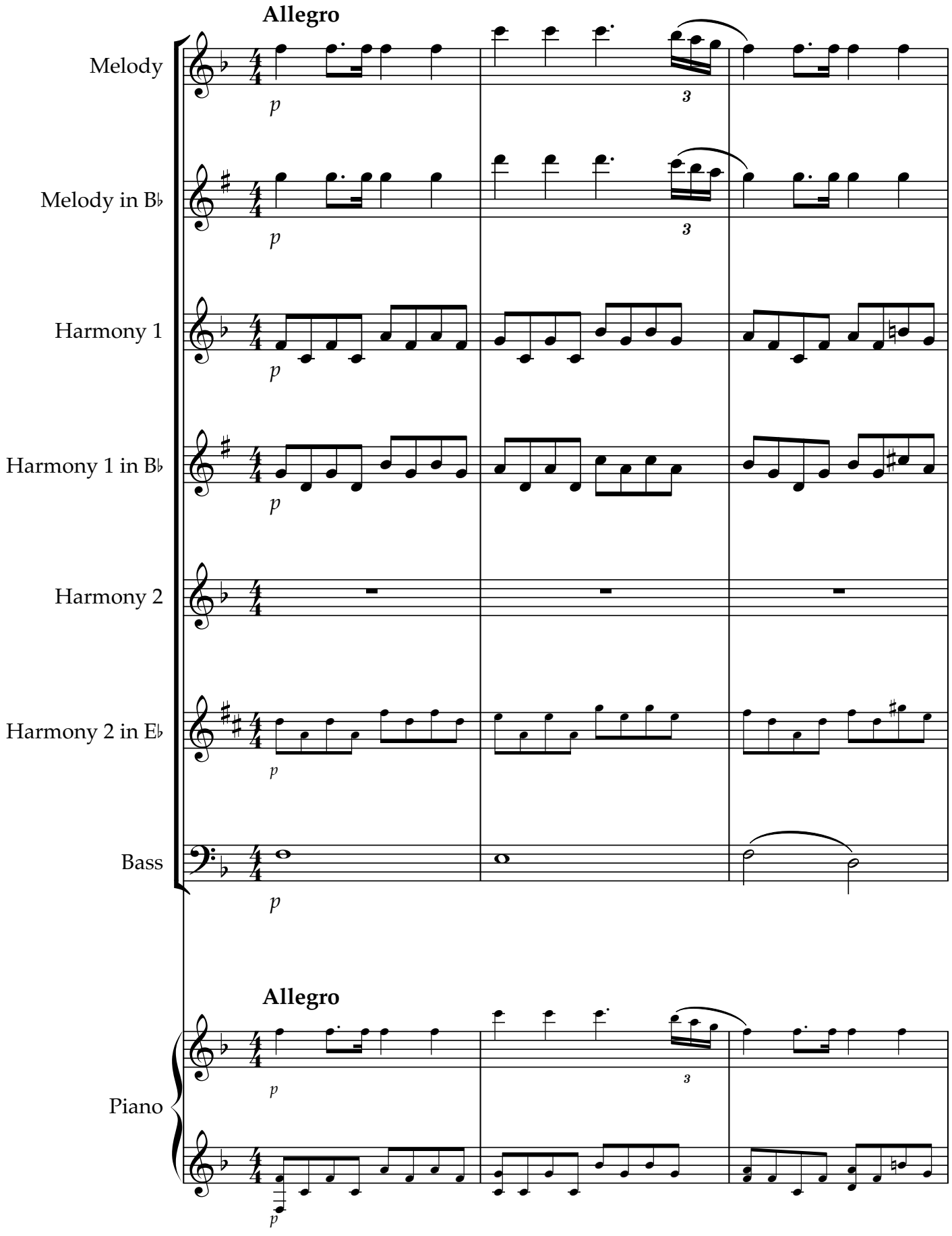
Activity 1: Performance

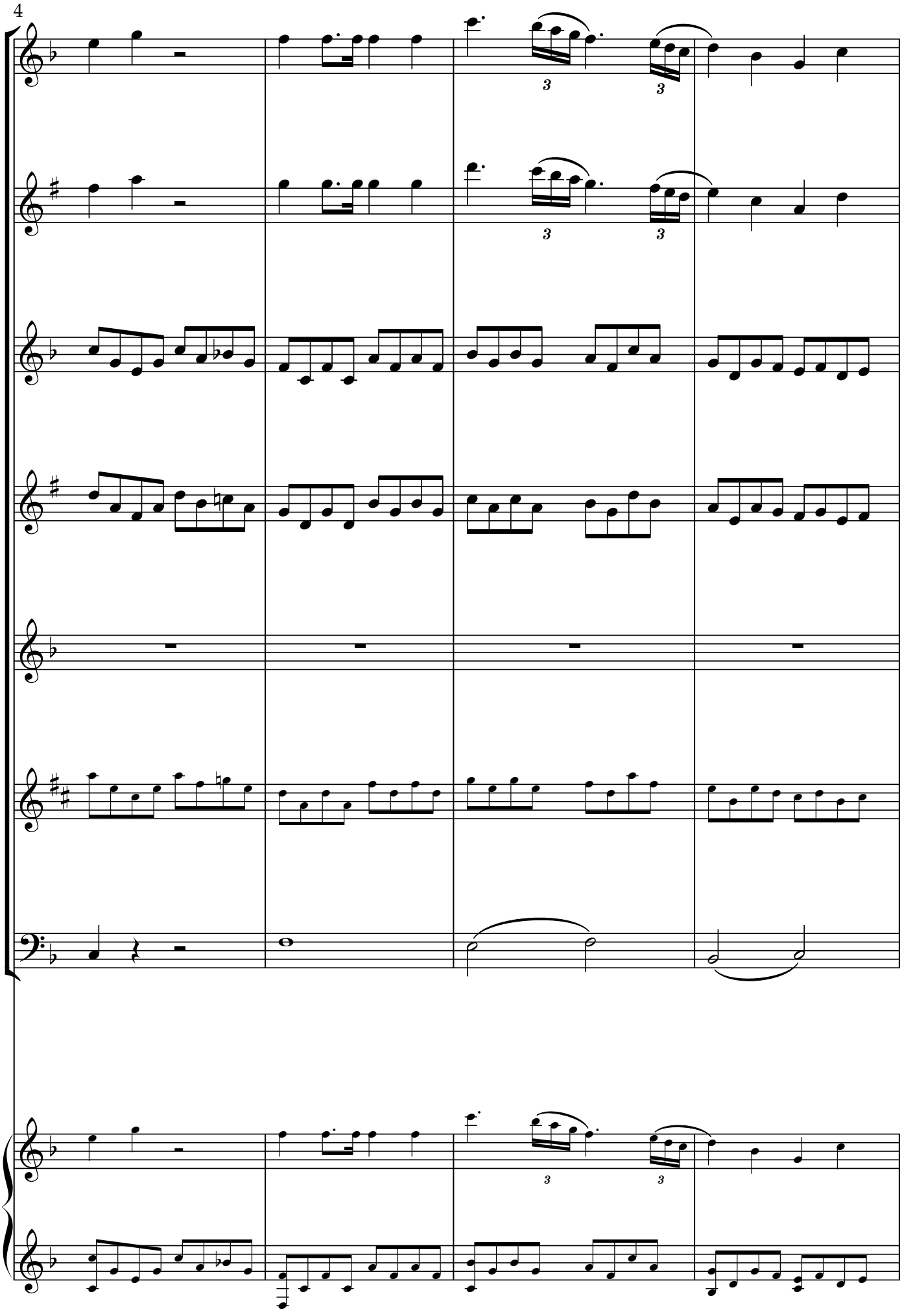
Task 1

Perform the classroom arrangement of part of Mozart *Piano Concerto in F*, First Movement – see arrangement below.

Piano Concerto 19 in F - first movement

Mozart

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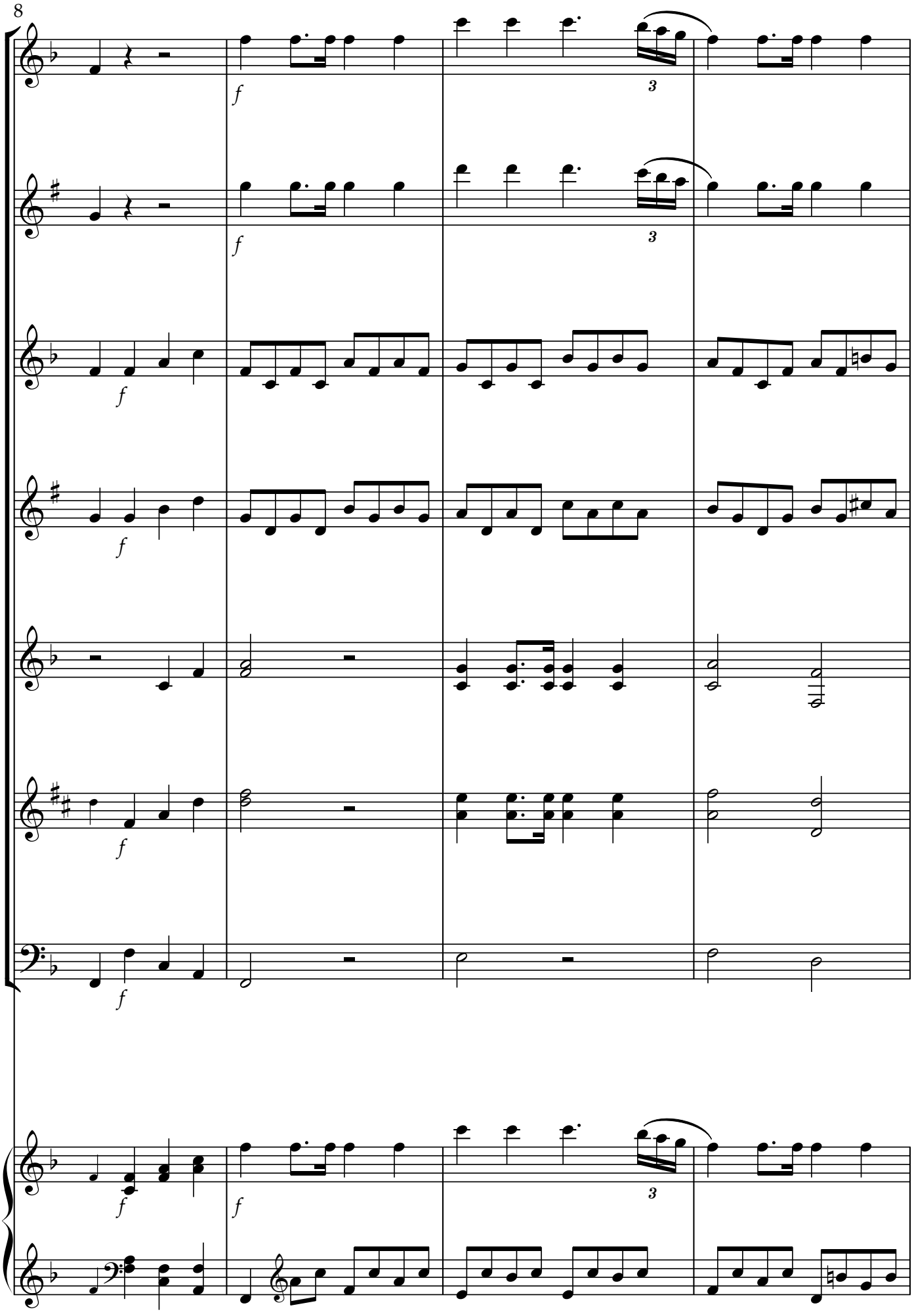
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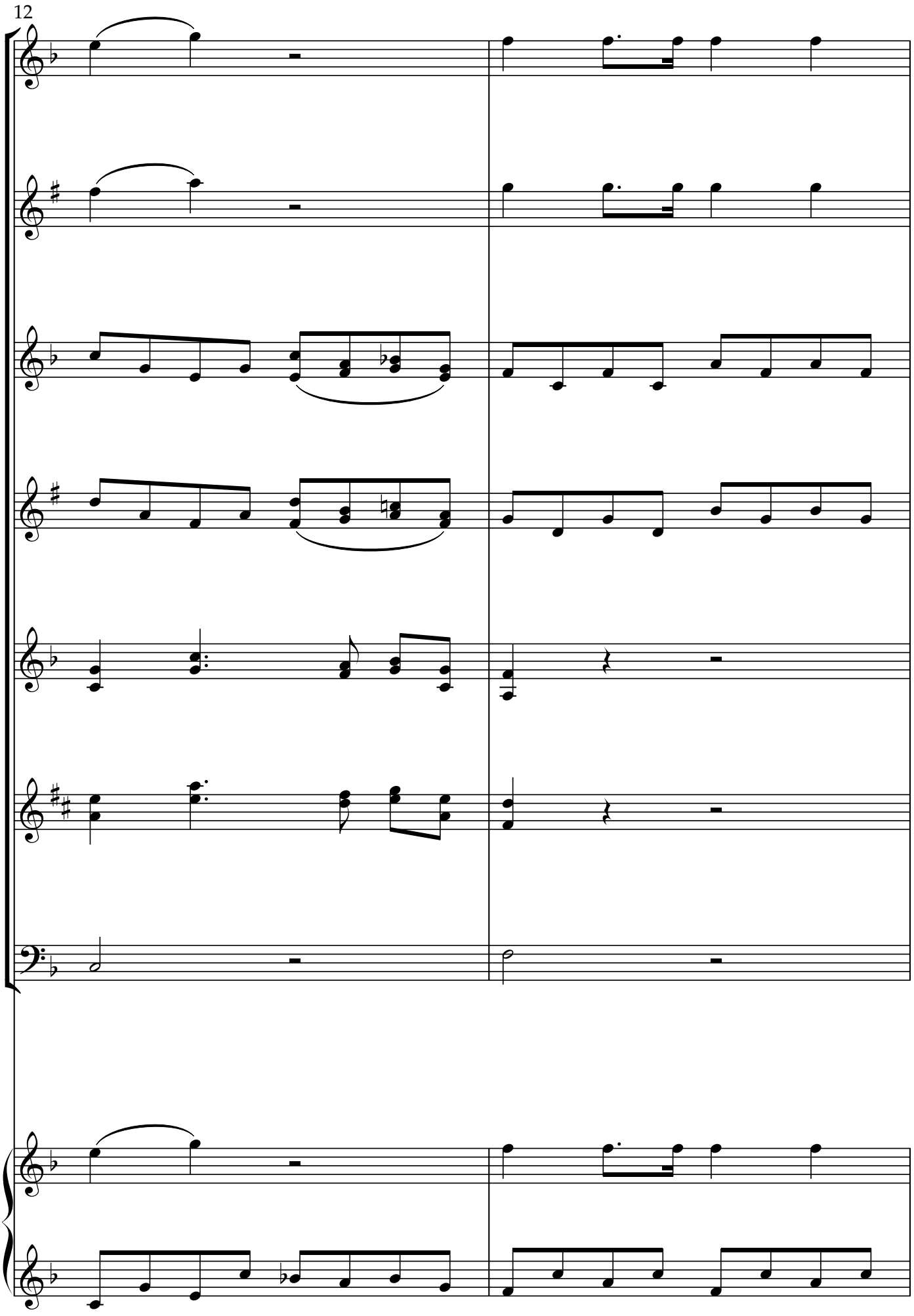
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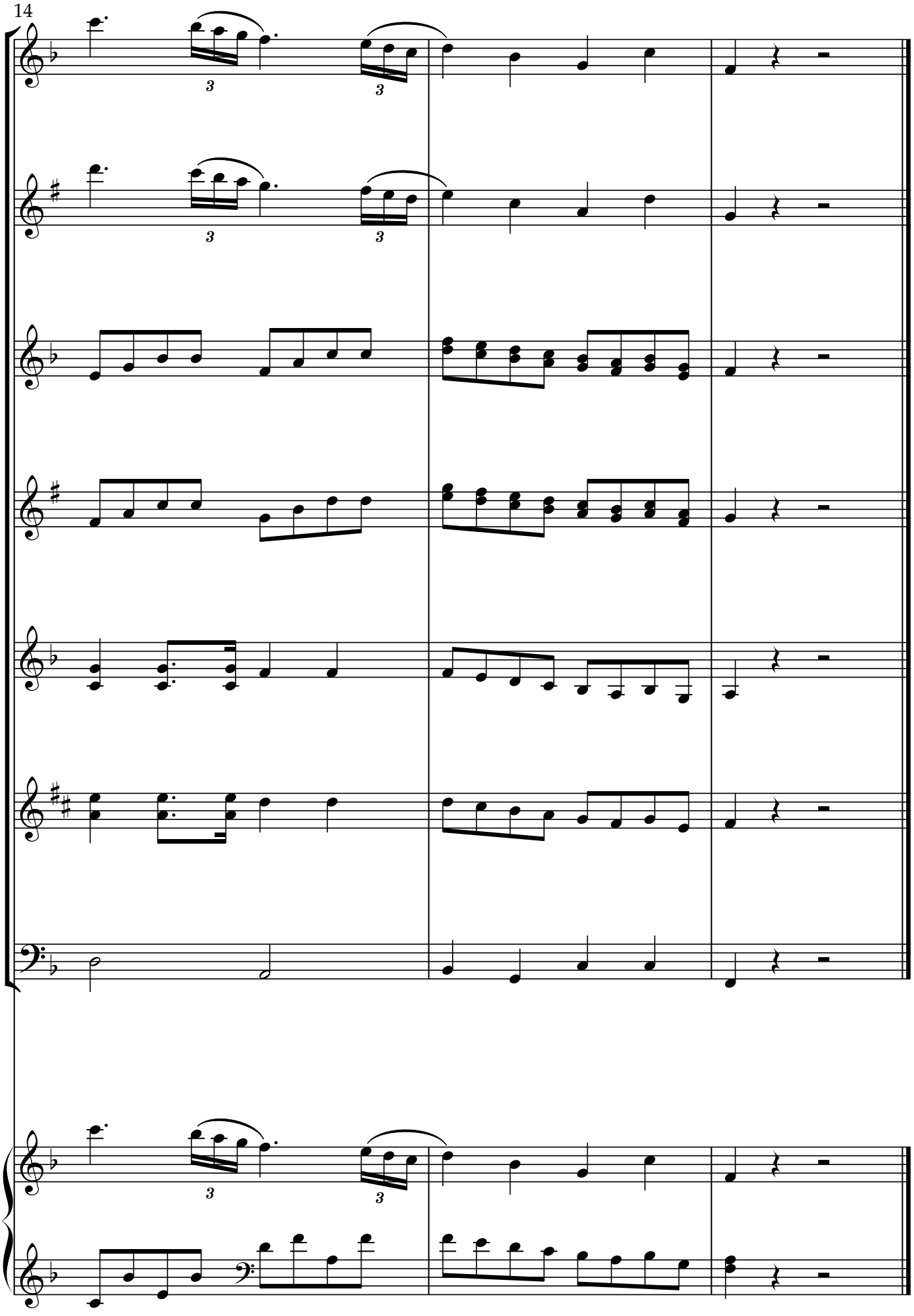
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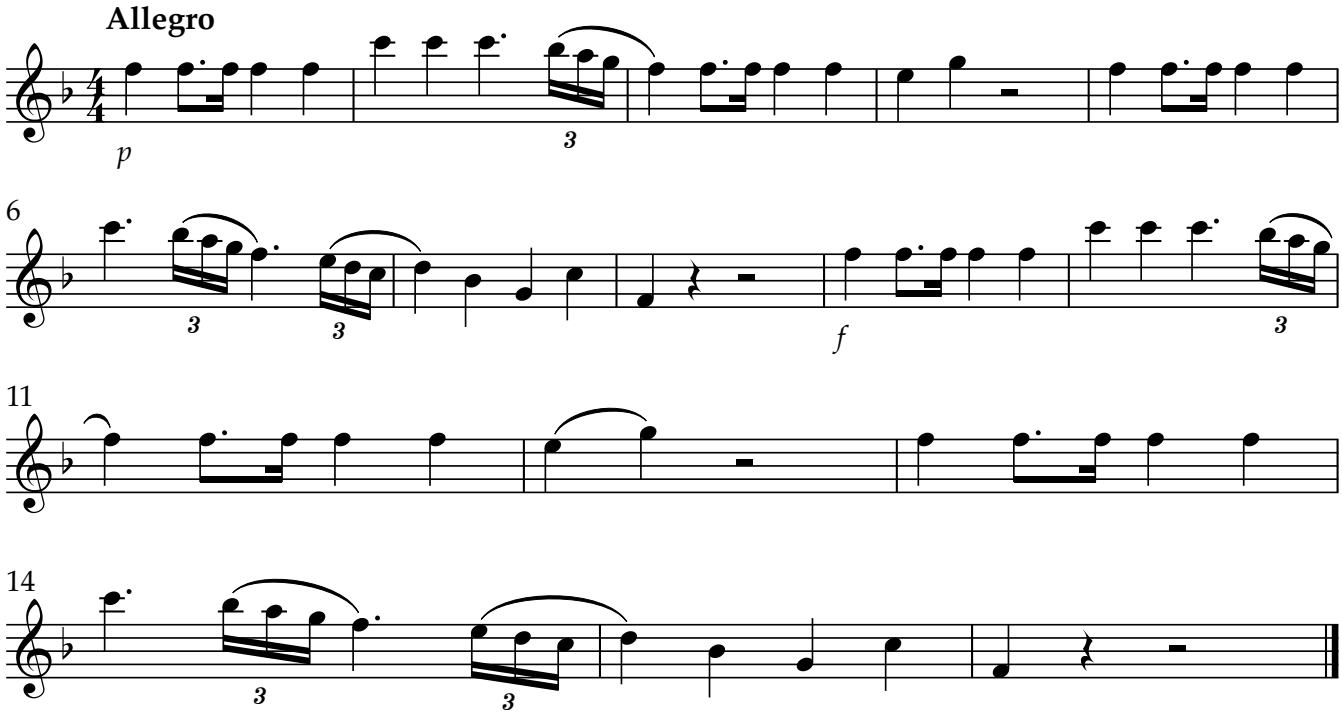
Melody

Piano Concerto 19 in F - first movement

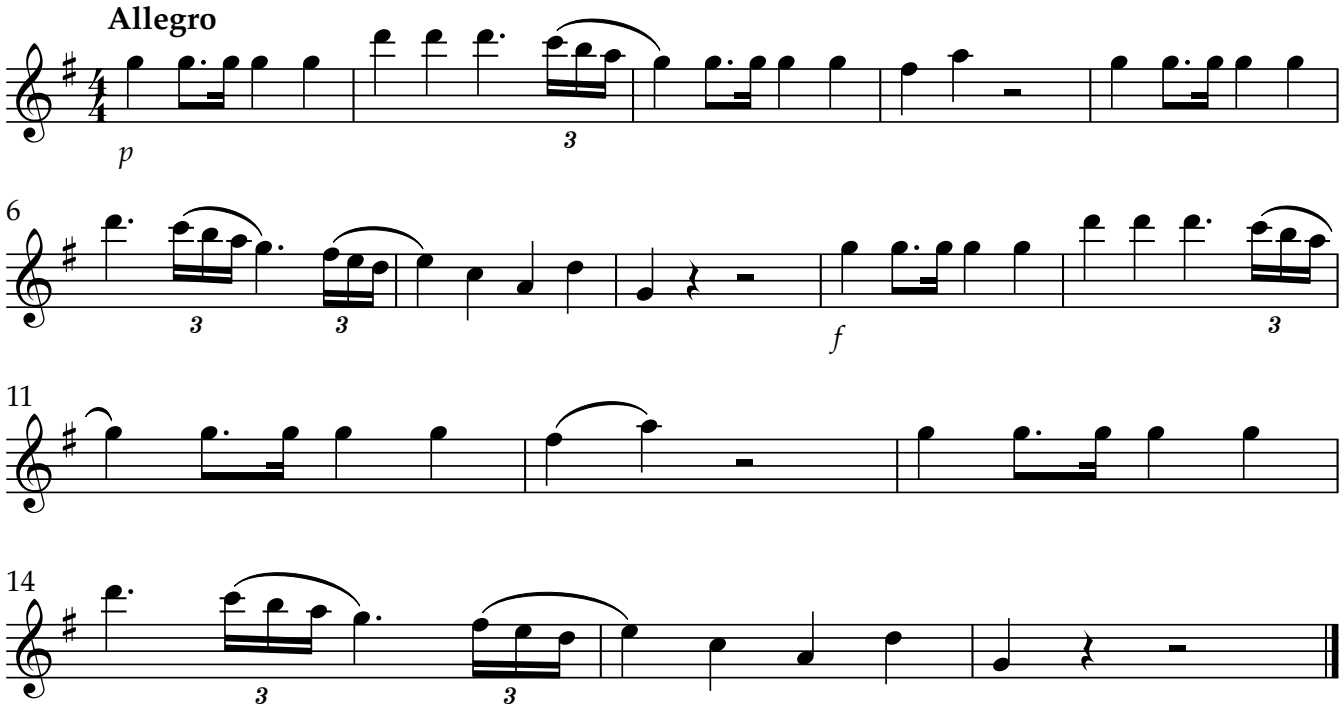
Mozart



Piano Concerto 19 in F - first movement

Melody in B♭

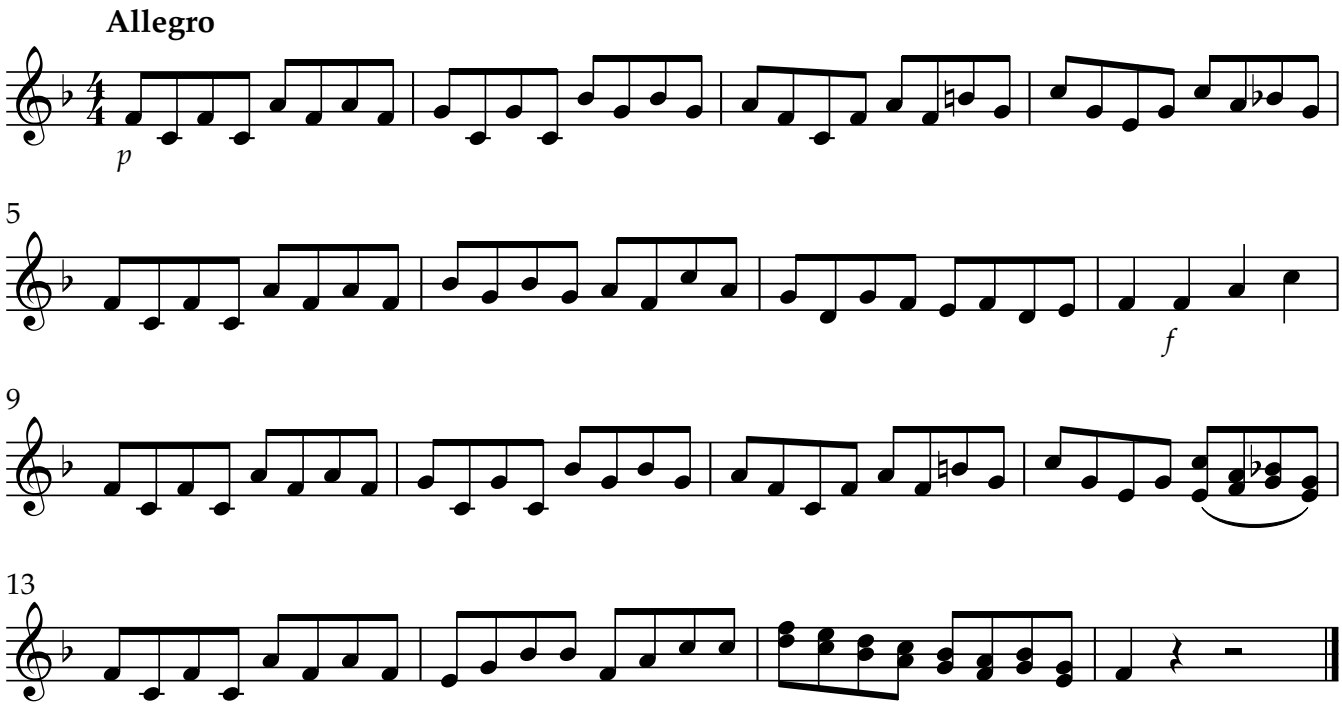
Mozart



Harmony 1

Piano Concerto 19 in F - first movement

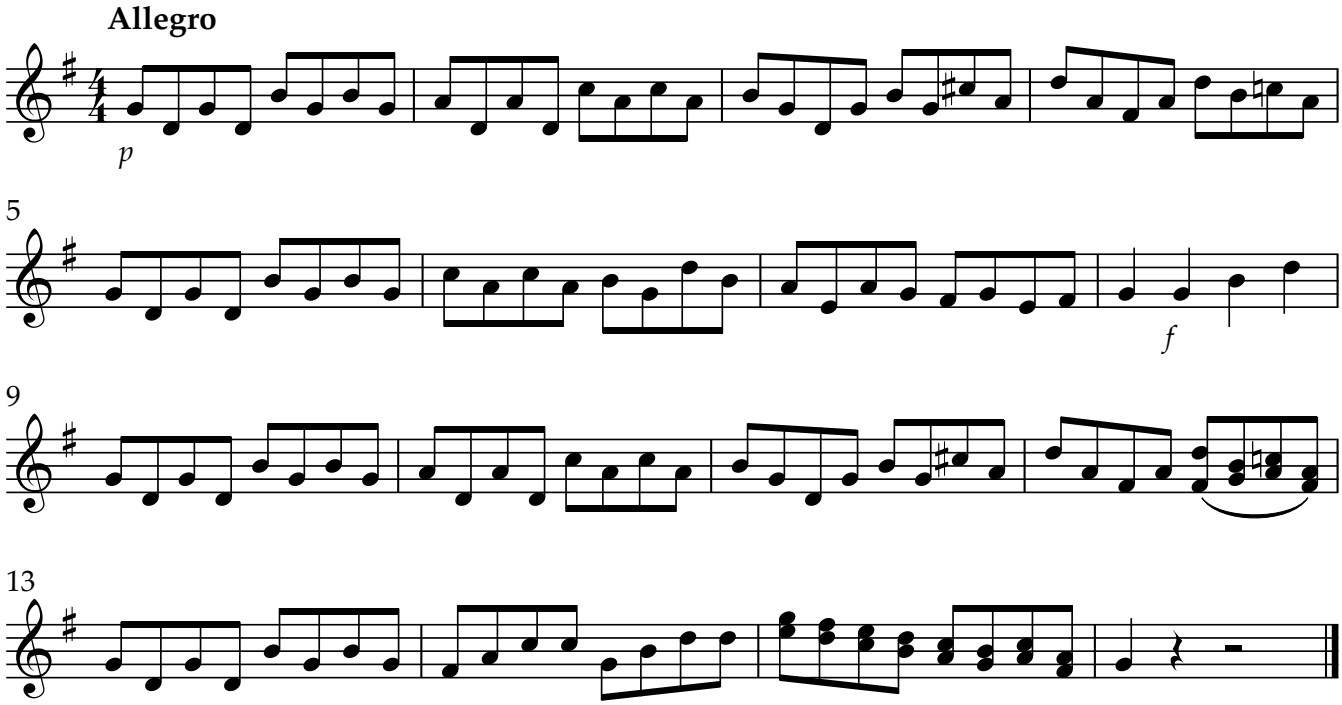
Mozart



Piano Concerto 19 in F - first movement

Harmony 1 in B♭

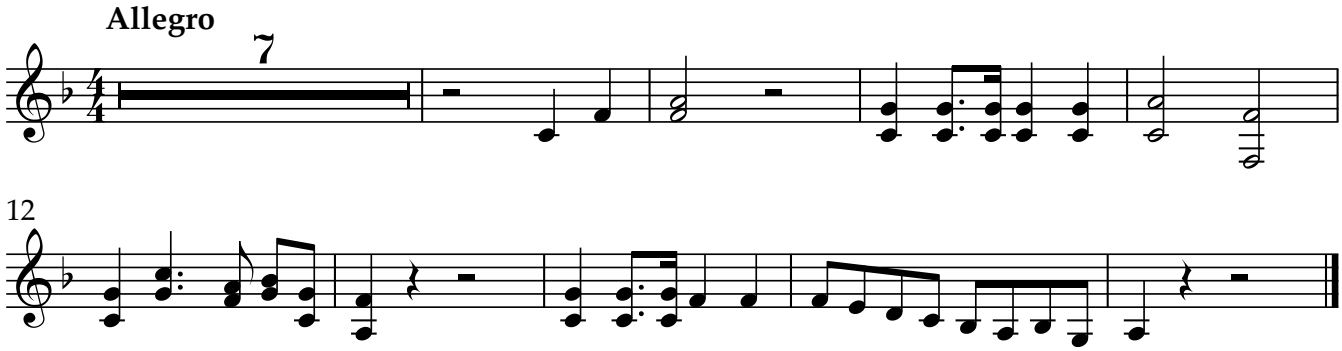
Mozart



Harmony 2

Piano Concerto 19 in F - first movement

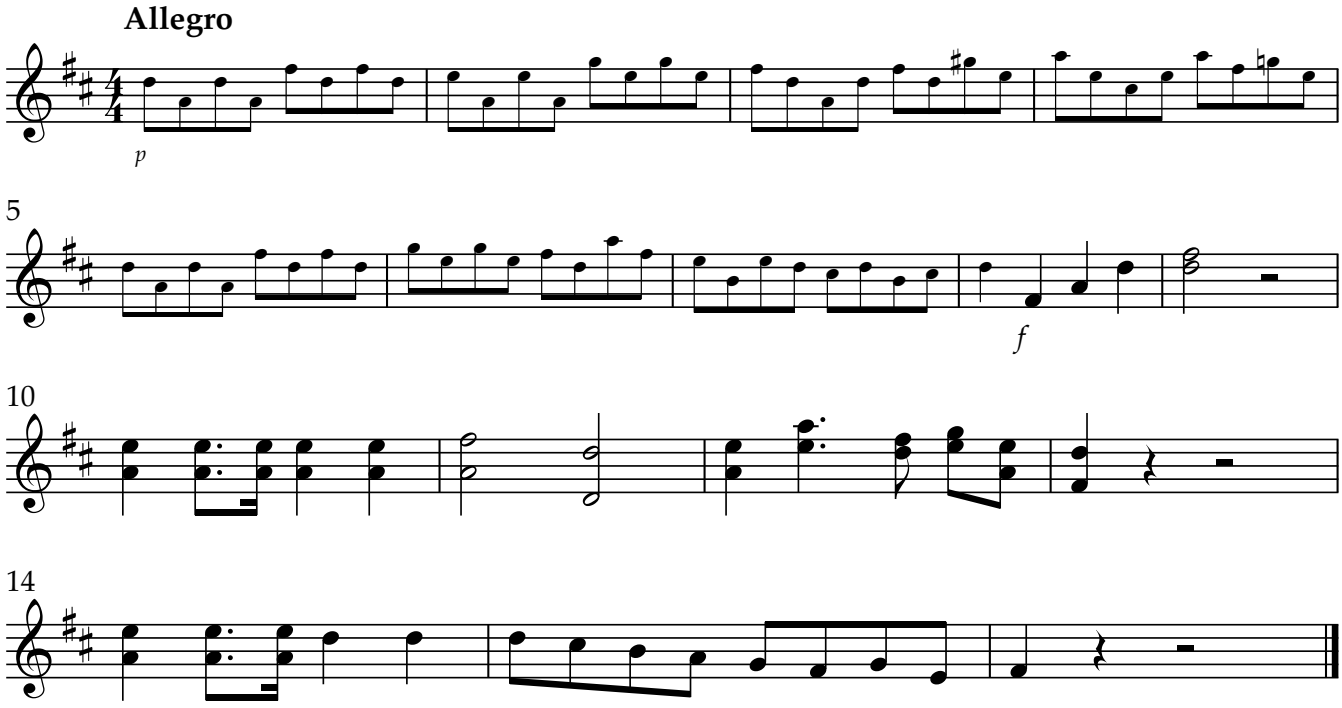
Mozart



Piano Concerto 19 in F - first movement

Harmony 2 in E♭

Mozart

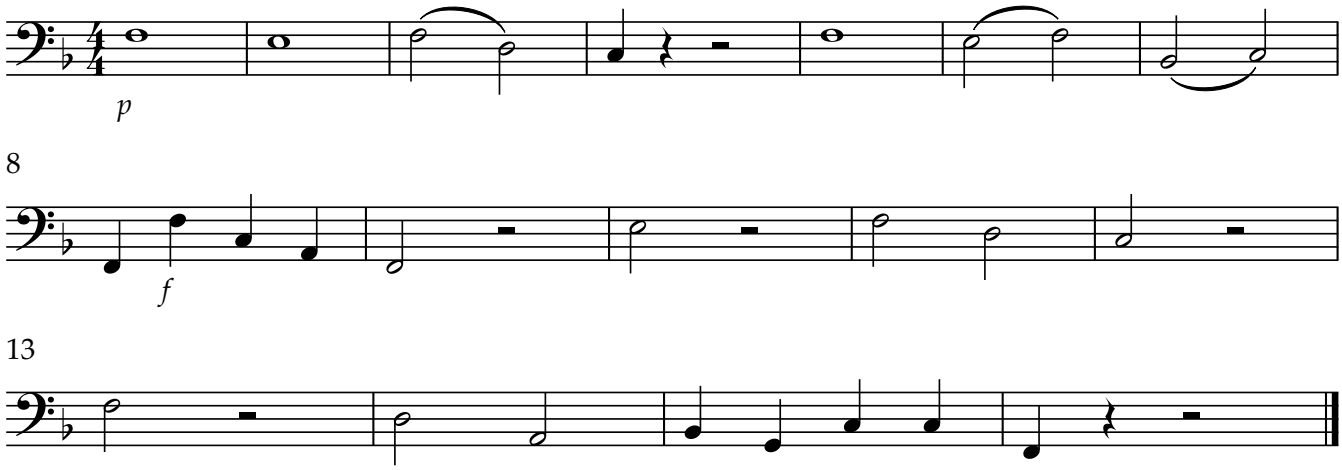


Piano Concerto 19 in F - first movement

Bass

Mozart

Allegro

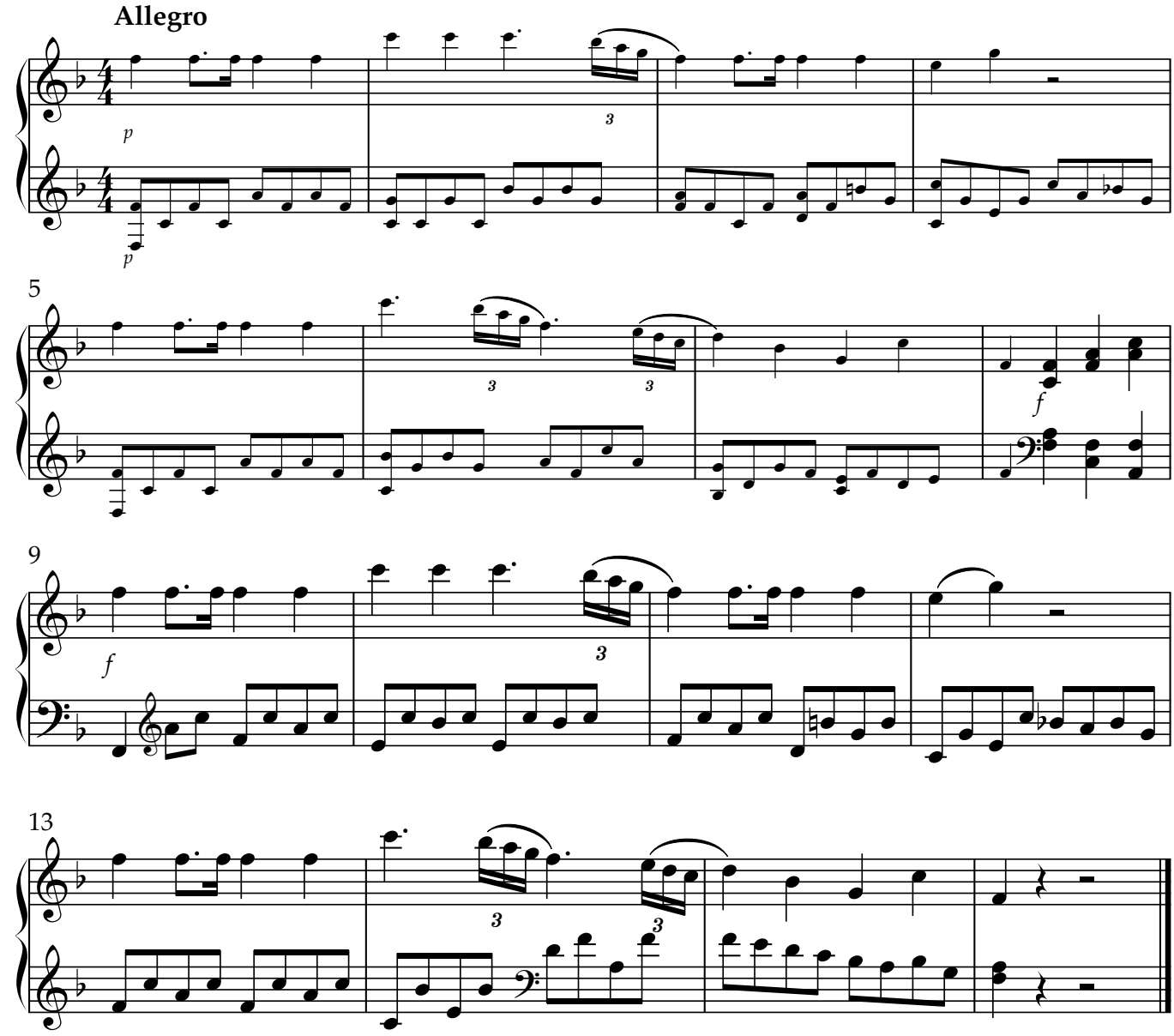


Piano

Piano Concerto 19 in F - first movement

Mozart

Allegro

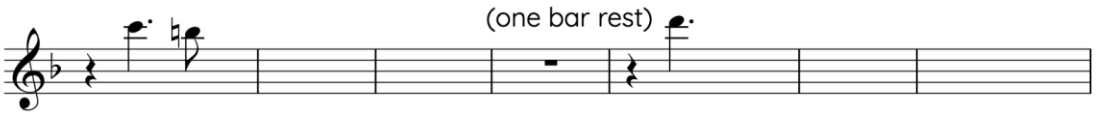


Activity 2: Aural Skills and Musicology

Task 1

Listen to the first movement, bars 299 - 305 **Audio Excerpt 1** (8'21" - 8'34") SIX TIMES.

Notate the flute melody. Some notes are given.



Task 2

Now listen to bars 316 - 343 **Audio Excerpt 2** (8'40" - 9'50") FOUR TIMES and refer to the score. **Score Excerpt 1** (See Appendix 1)

1. What is the interval between viola and cello at bar 317?
2. Describe the relationship between the woodwinds and strings in bars 316 - 326.
3. Discuss the Mozart's use of harmony in bars 325 - 328.
4. Account for Mozart's use of texture in bars 338 - 343.
5. Explain the following notations:

legato	Piano, bar 316	
a2	Oboes, bar 316	
ten.	Woodwinds, bar 330	
TUTTI	Bar 341	
SOLO	Bar 342	

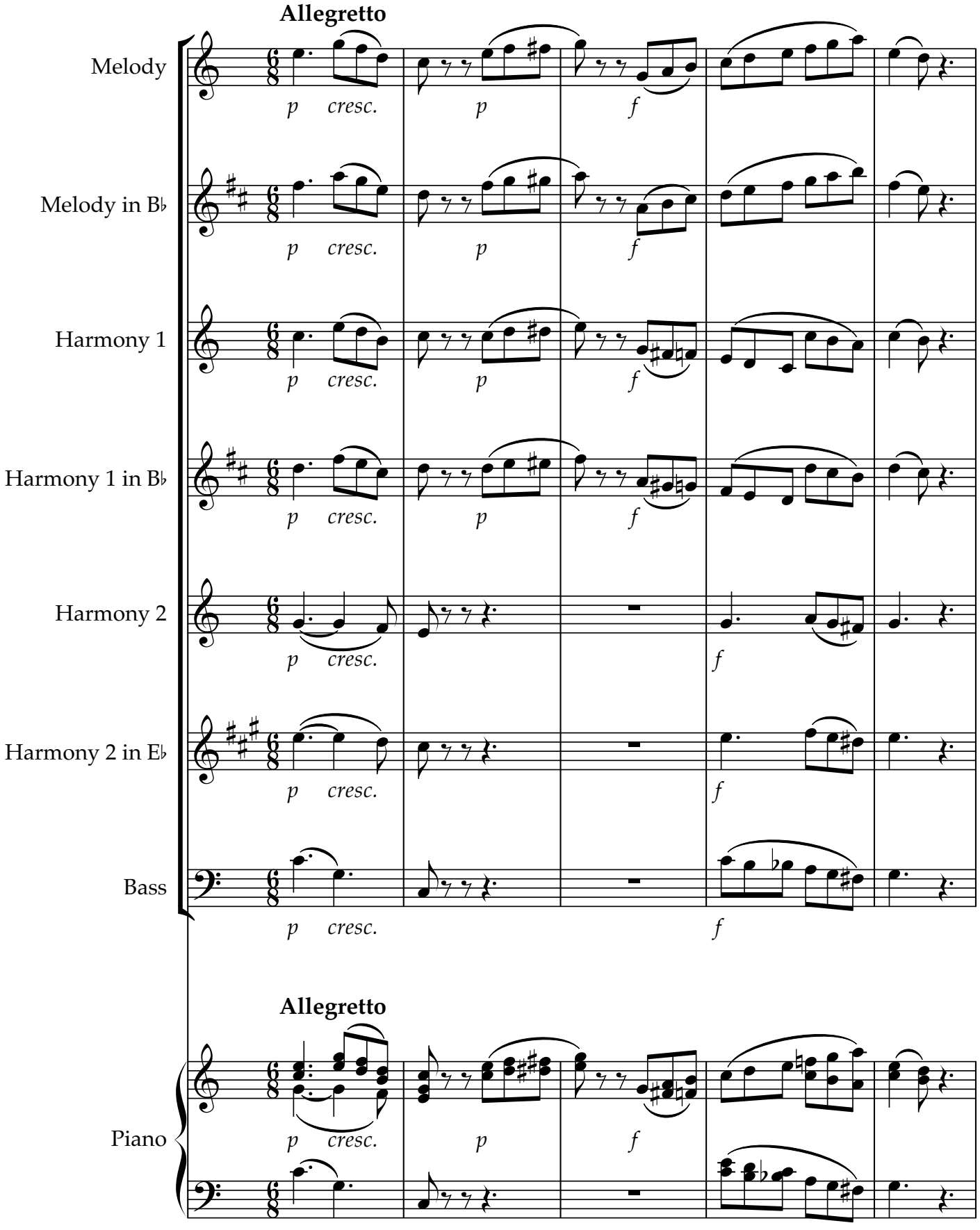
Activity 3: Performance

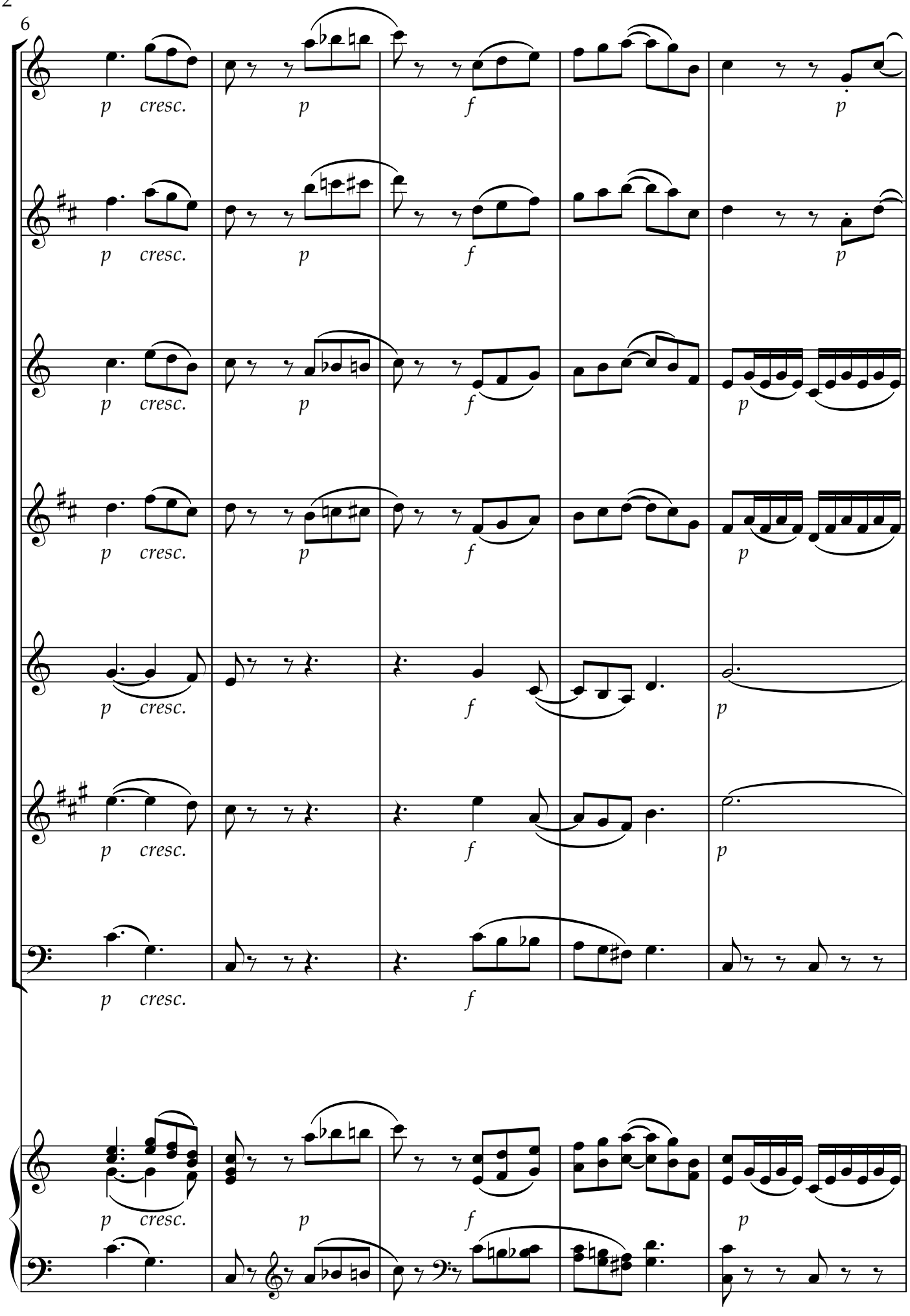
Task 1

Perform the classroom arrangement of part of Mozart *Piano Concerto in F* Second Movement – see arrangement below.

Piano Concerto 19 in F - second movement

Mozart

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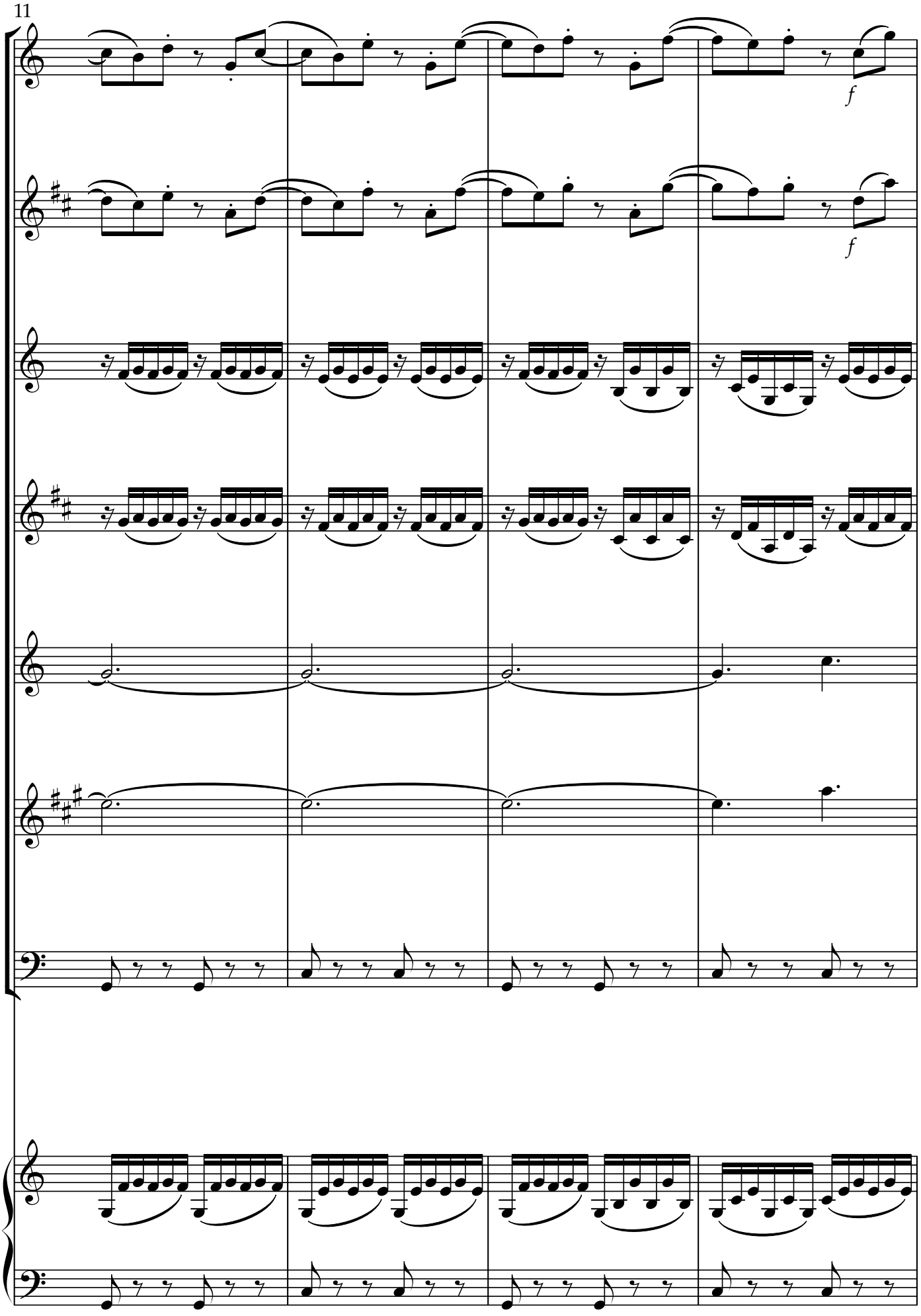
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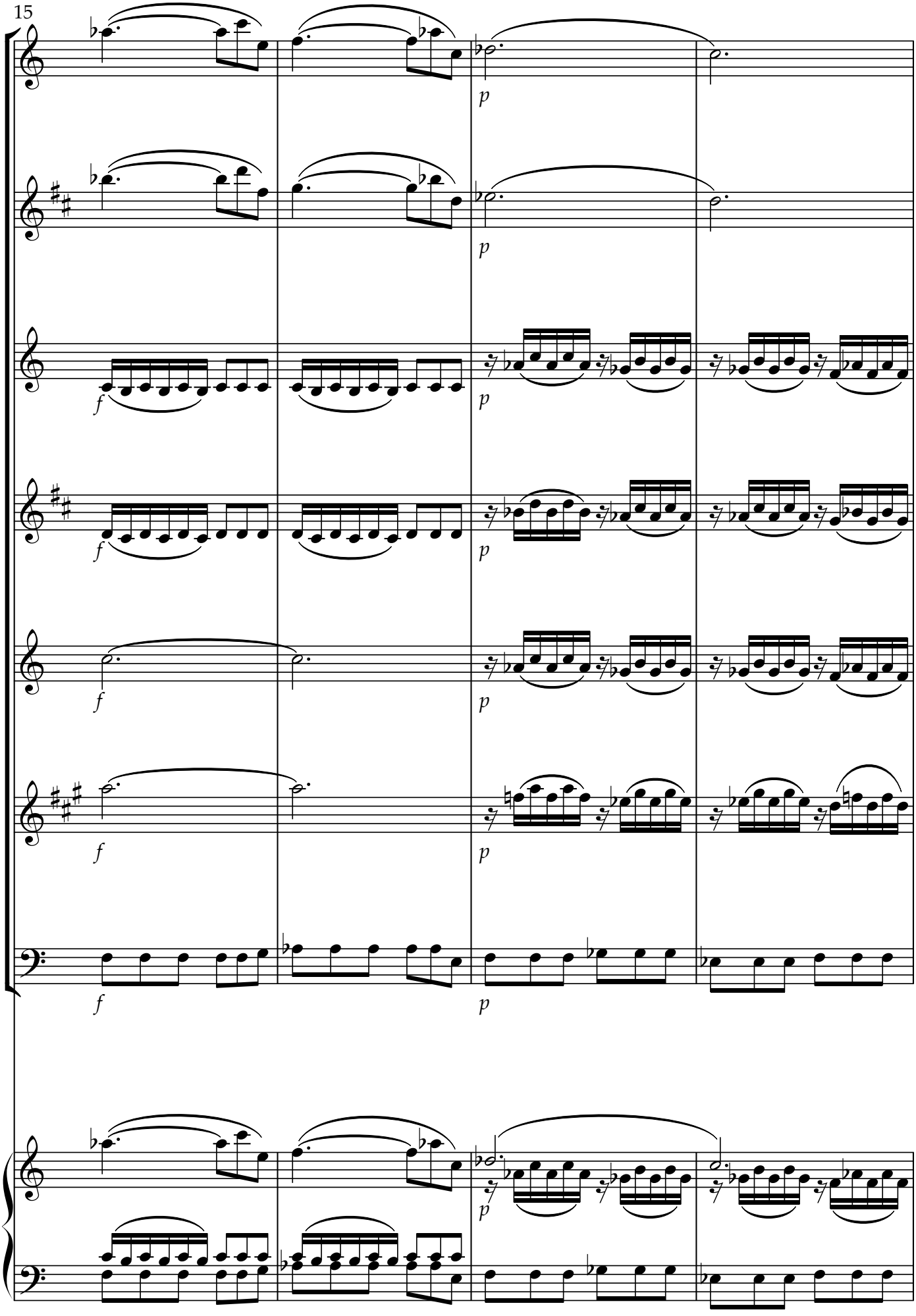
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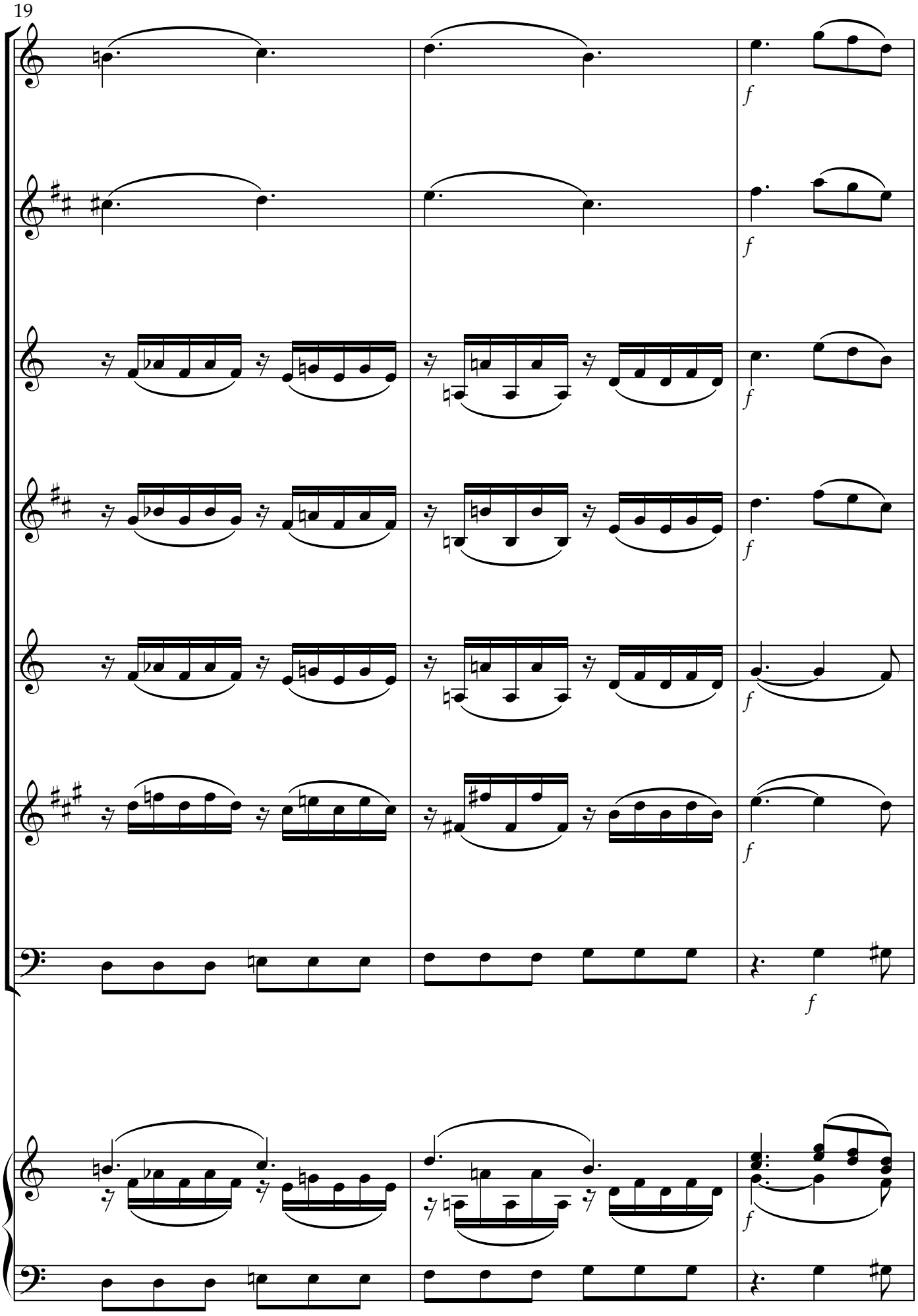
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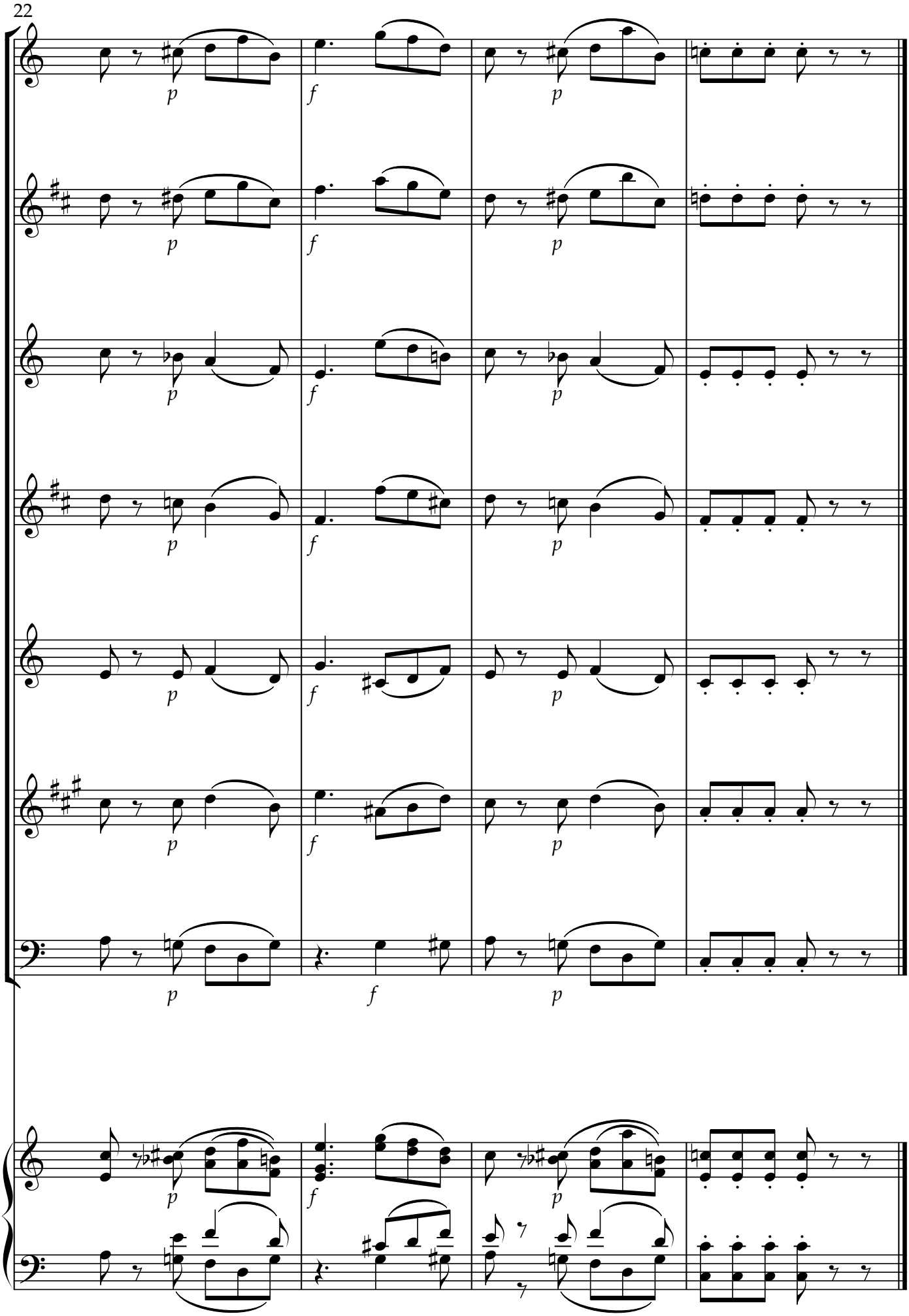
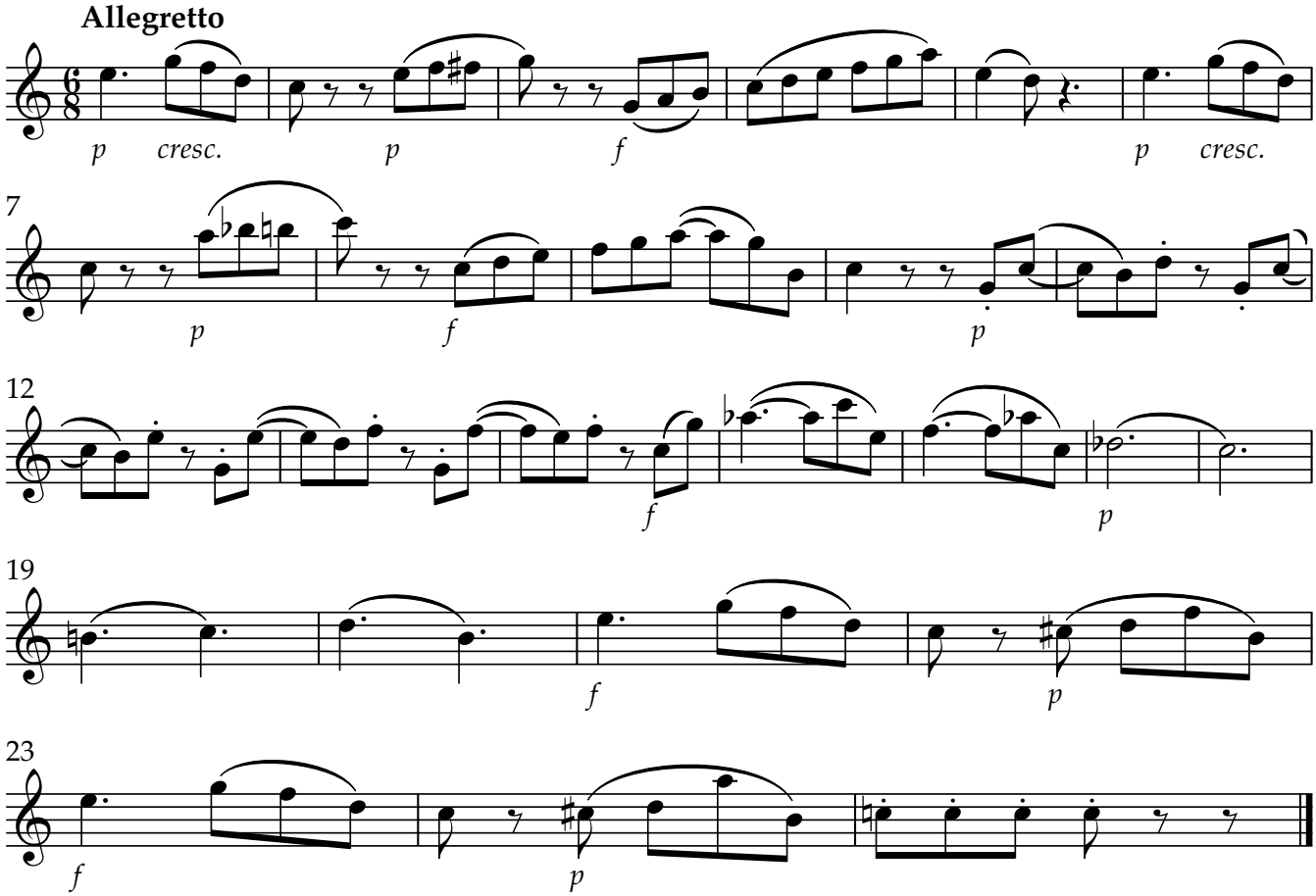

22
p
f
p

Melody

Piano Concerto 19 in F - second movement

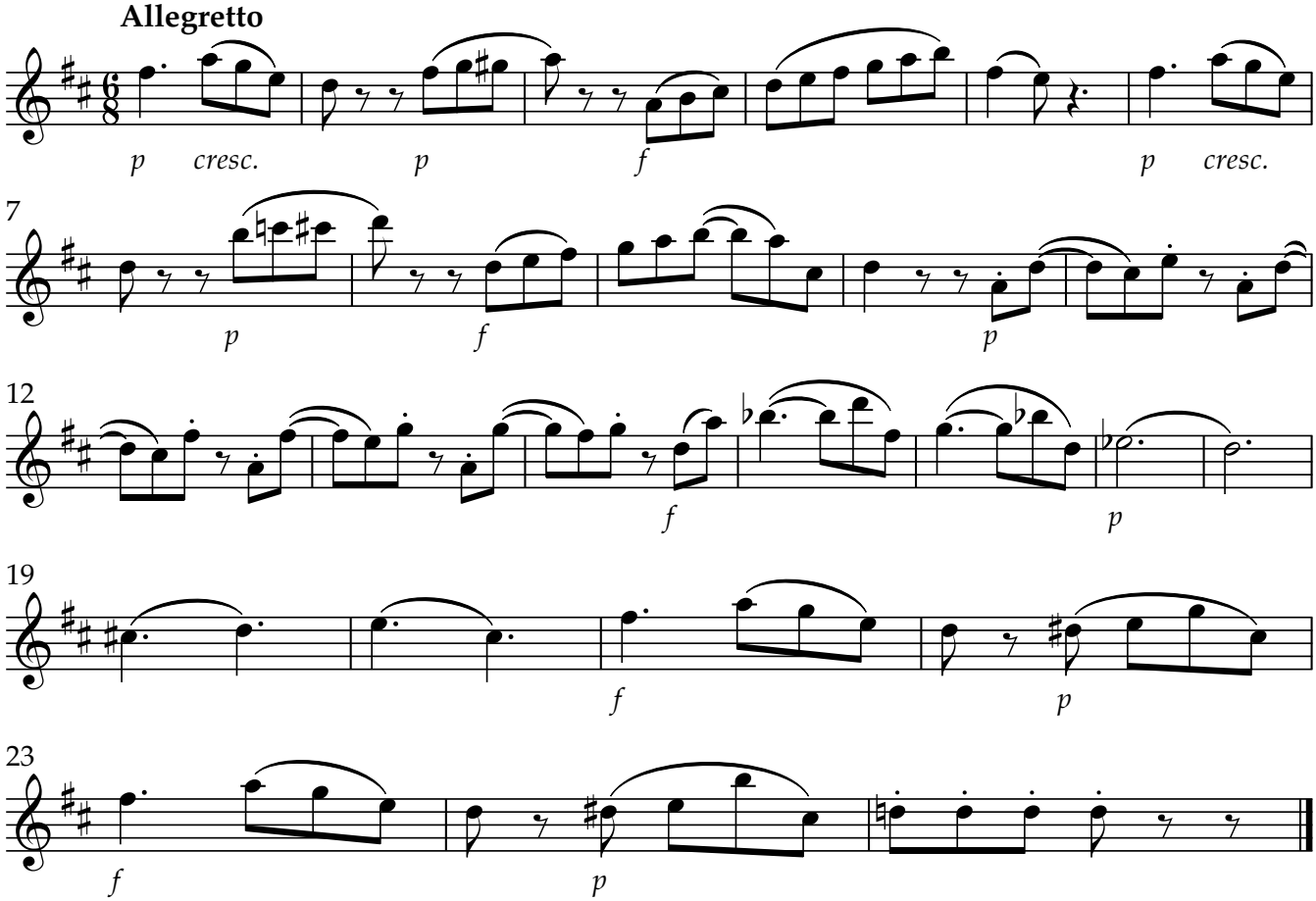
Mozart



Piano Concerto 19 in F - second movement

Melody in B♭

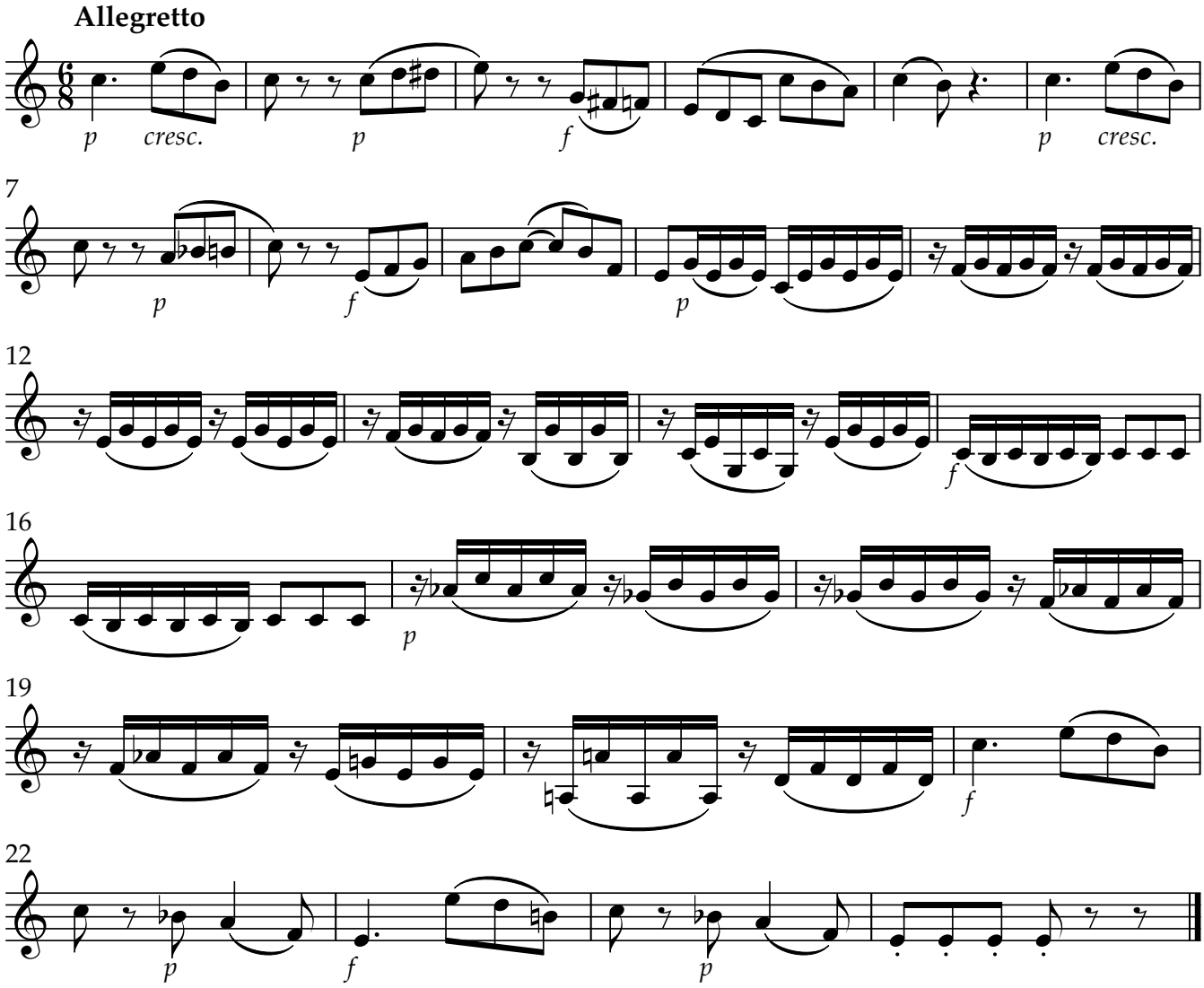
Mozart



Harmony 1

Piano Concerto 19 in F - second movement

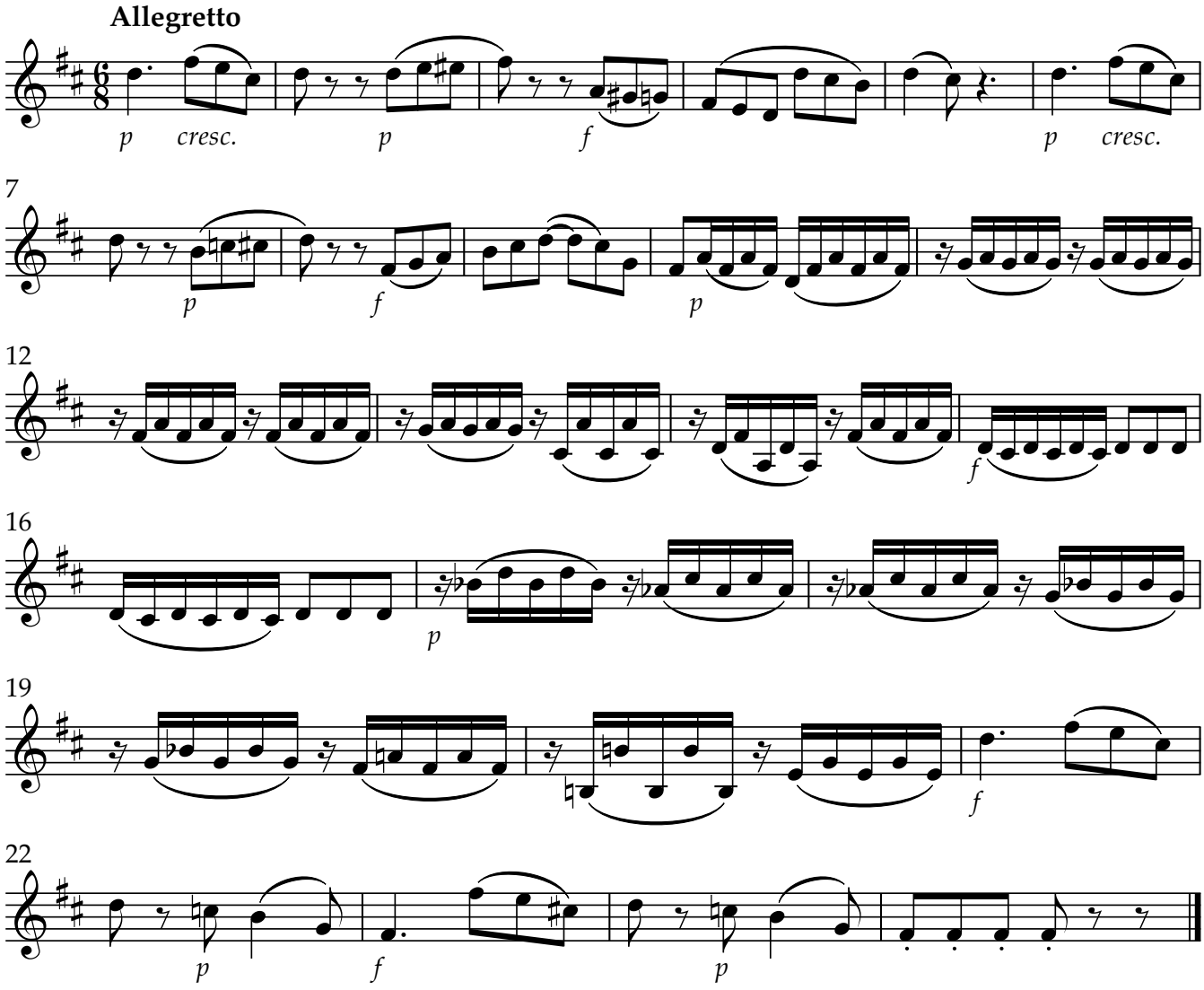
Mozart



Piano Concerto 19 in F - second movement

Harmony 1 in B♭

Mozart

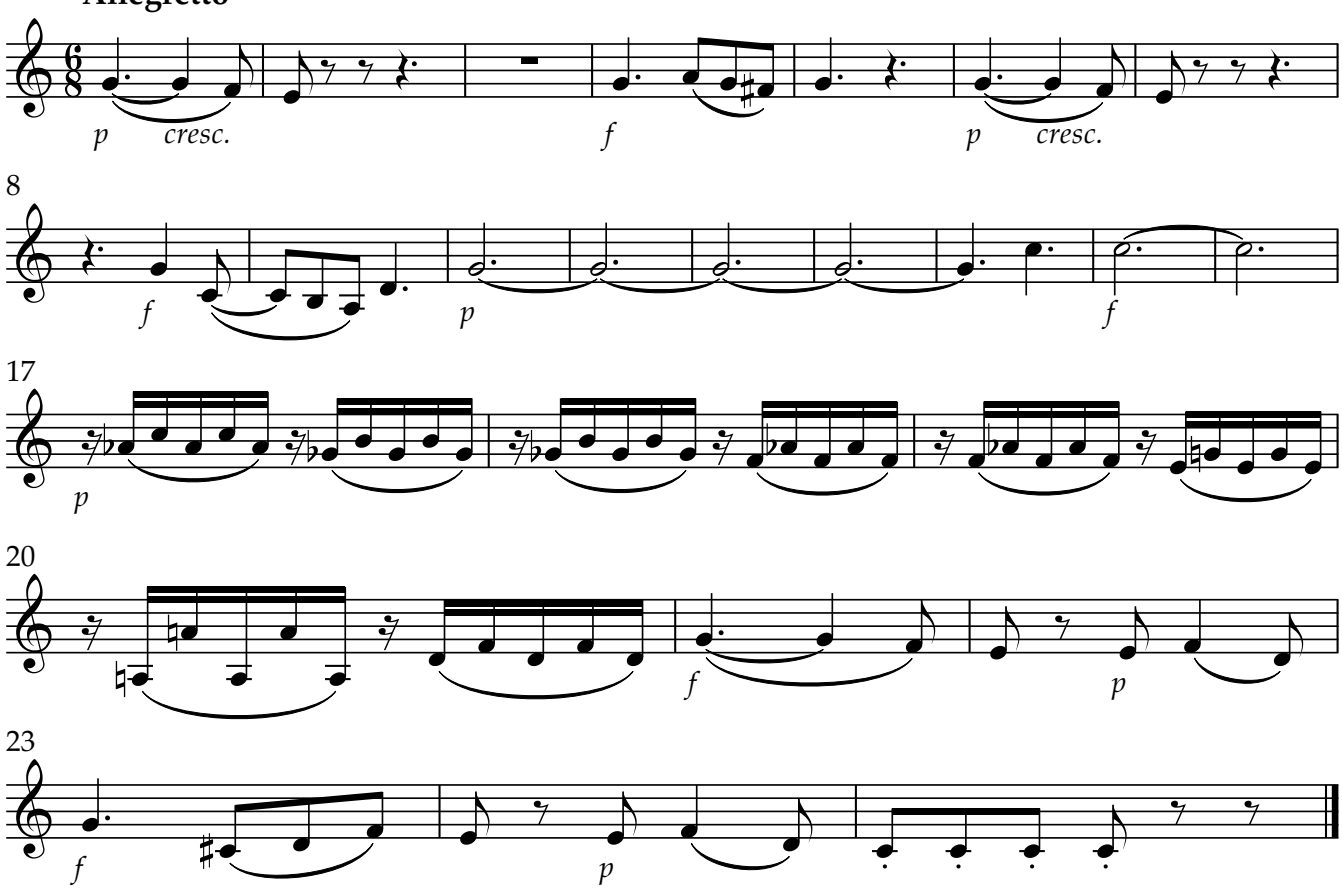


Harmony 2

Piano Concerto 19 in F - second movement

Mozart

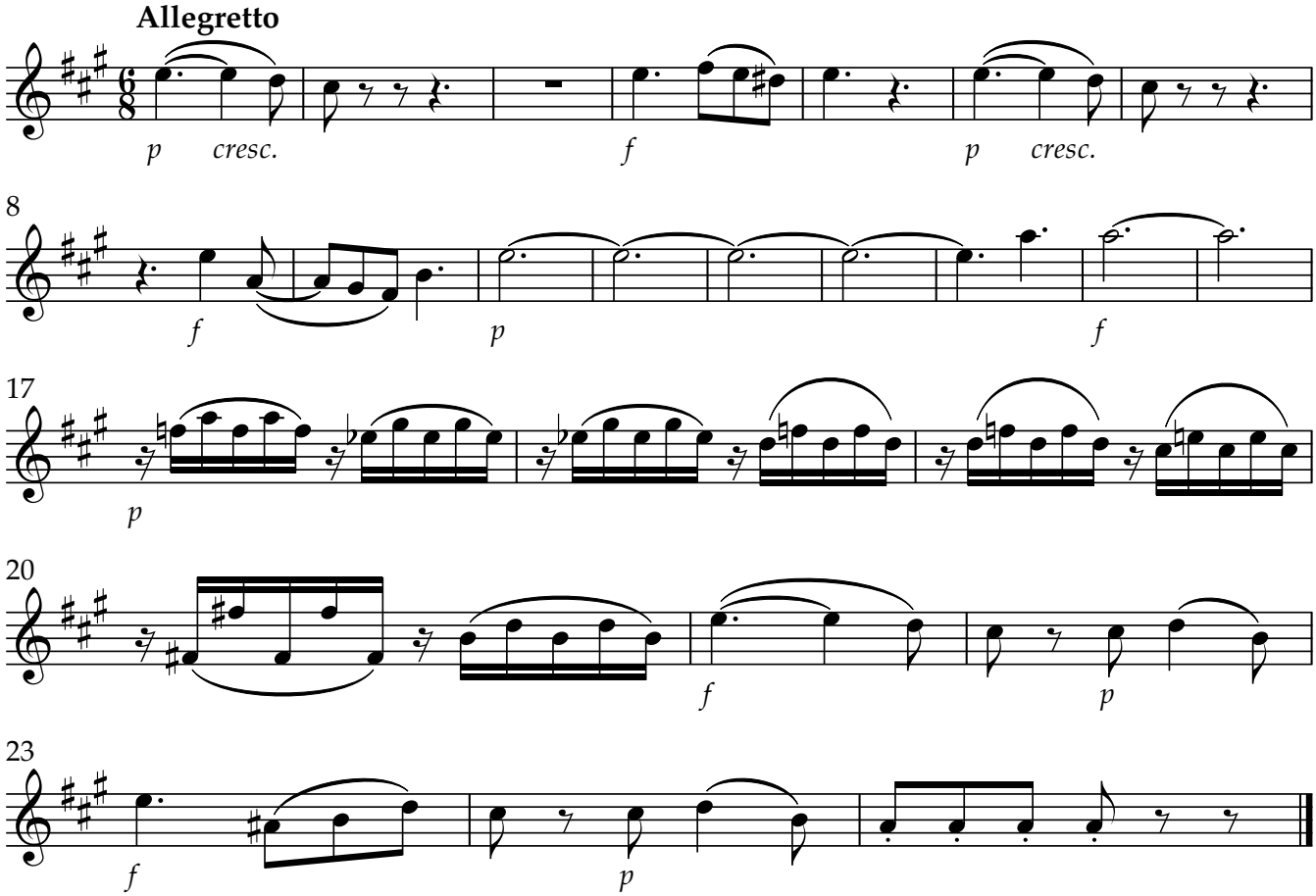
Allegretto



Piano Concerto 19 in F - second movement

Harmony 2 in E♭

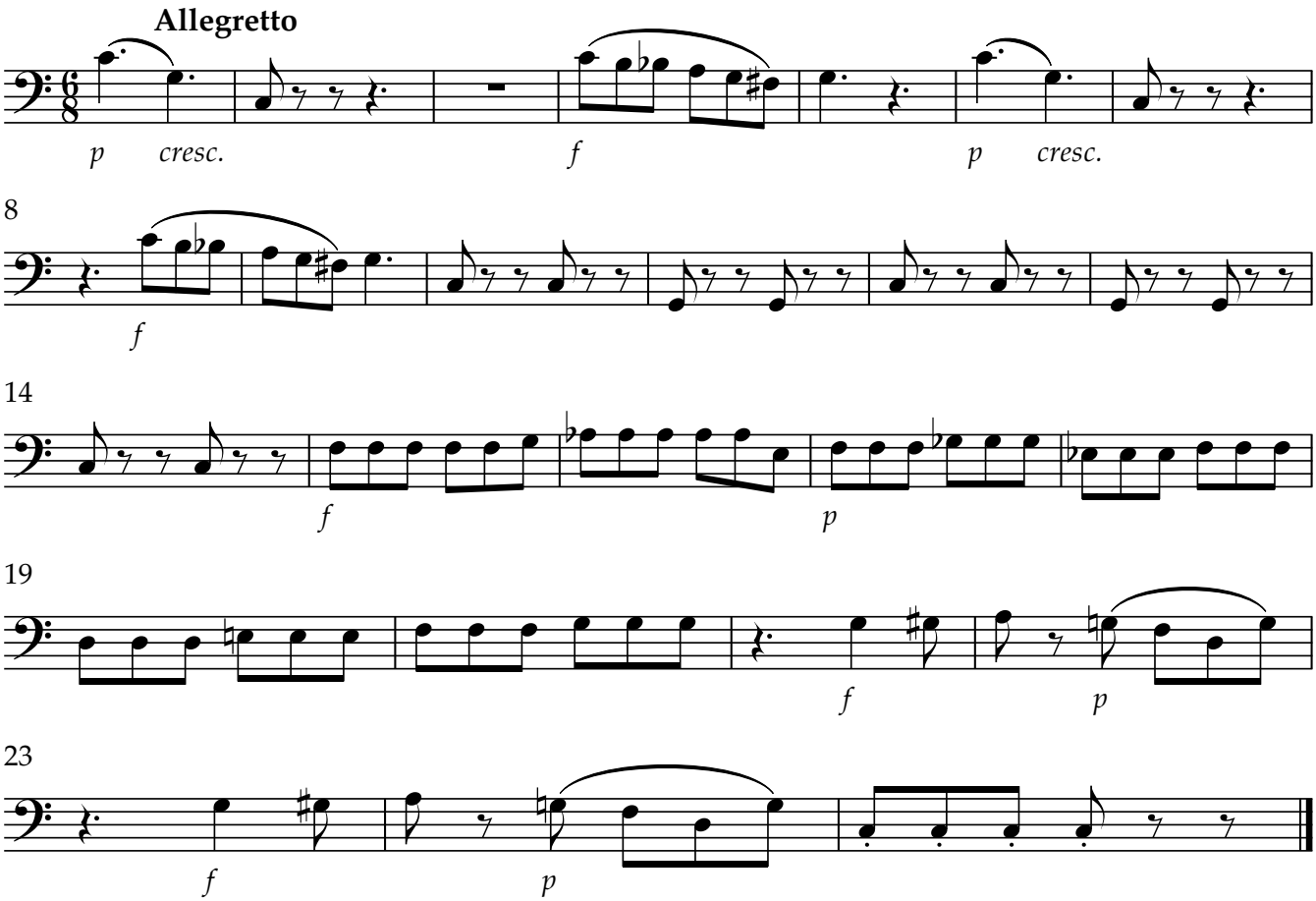
Mozart



Bass

Piano Concerto 19 in F - second movement

Mozart

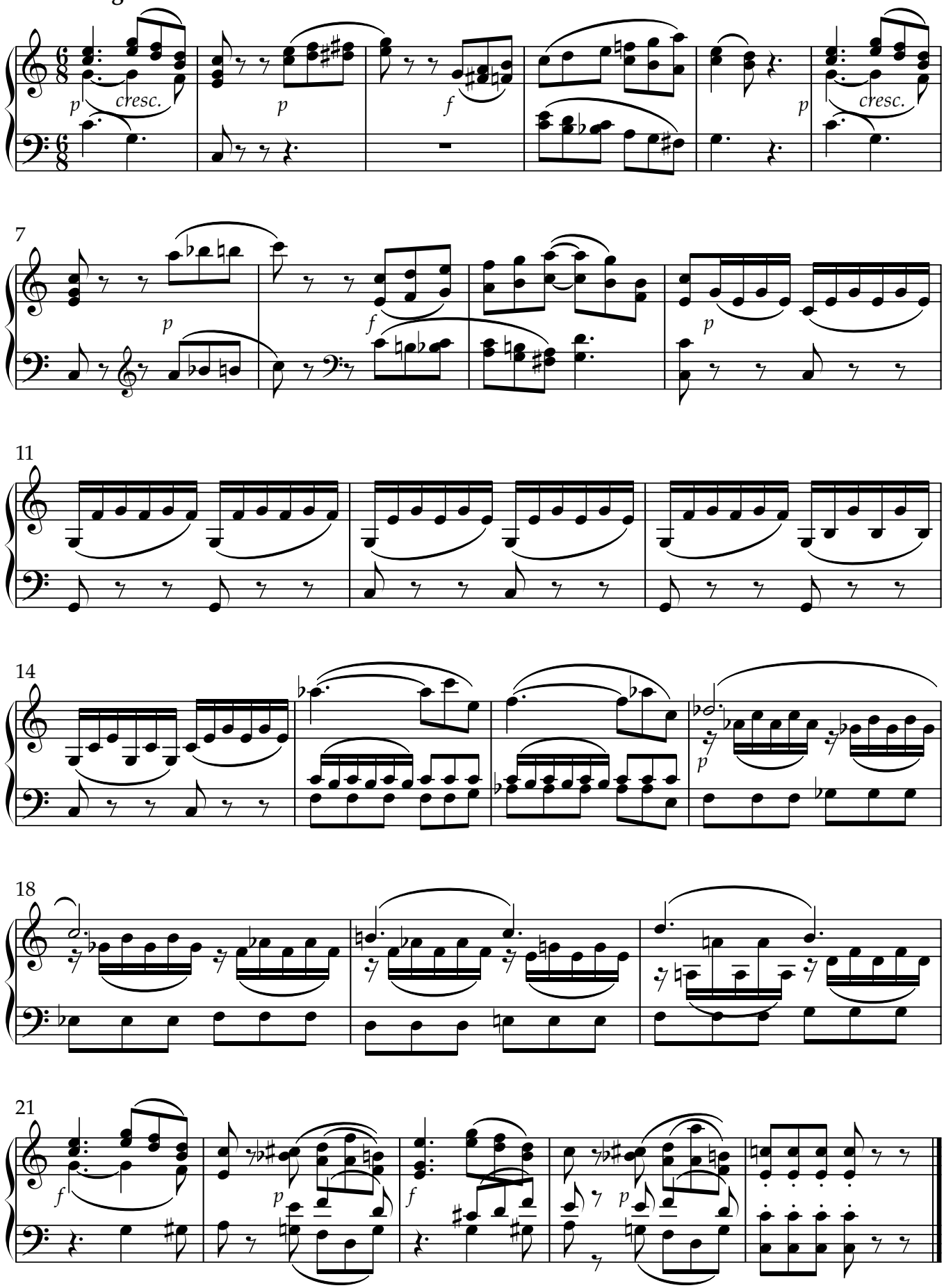


Piano

Piano Concerto 19 in F - second movement

Mozart

Allegretto



Activity 4: Listening and Composition

Task 1

Listen to bars 1 - 25 of the Second Movement. **Audio Excerpt 3** (0'00" - 1'18")

1. How does the composer use PITCH to generate interest?

Task 2

Compose an 8-bar melody in C major, using two symmetrical phrases. End on a G chord in bar 4 and a C chord in bar 8.

You may do this using manuscript paper, a digital audio workstation or on your instrument. If you are using your instrument without notating the melody, be sure to record it.

Next, add some chromatic notes to your melody. You could start by using chromatic passing notes (for example, if you are moving from A to G, you could put A flat in between). See how many you can add before your melody becomes unidentifiable.

Extension Activity

Add harmony to your original melody. At first use very basic chords like C, F, G and A minor. Now make chromatic alterations to your chords (for example, F minor or A major). Keep experimenting until you like the balance between very plain and very spicy.

Activity 5: Composition and Musicology

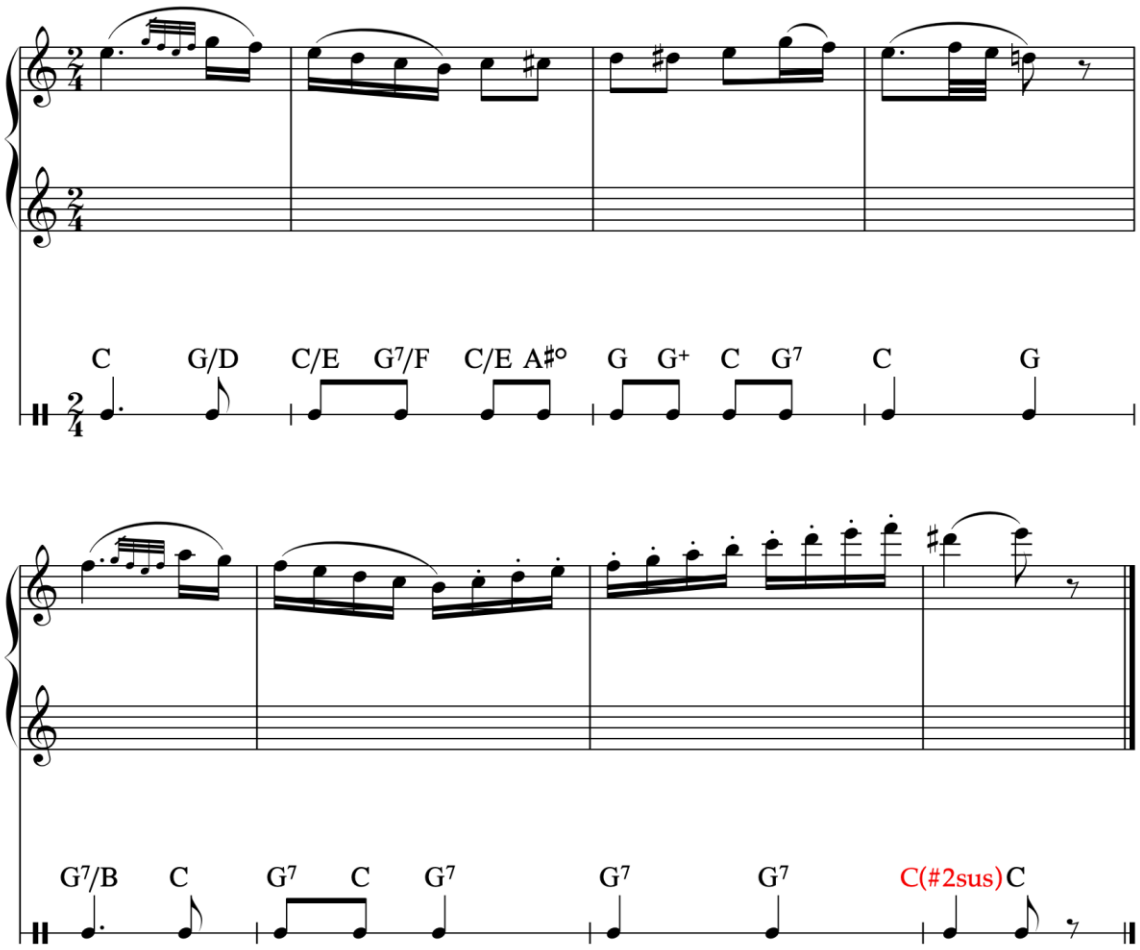
Task 1

Listen to the third Movement bars 255 - 269 **Audio Excerpt 4** (3’30” - 3’42”) and refer to the score. **Score Excerpt 2** (See Appendix 2)

Observe the following aspects of this except and make careful notes:

- The pitch range of the piano part.
- The pitch range of the woodwind parts.
- The texture in the solo passage and in the tutti passage (this starts at bar 262).
- The harmonic pace (how quickly the chords change).
- The differences and similarities in the piano part between the first and second halves of this excerpt.

Below is a melody from *Piano Sonata 10 (K330),* third movement. The chords added are Mozart's own (not all inversions are shown).



Turn this into a piano part for two hands using the same registers, harmonic devices and texture as the excerpt from Piano Concerto 19.

Extension Activity

Repeat this music with a more elaborate piano part, in the style of theme and variations. You may do more than one of these.

Task 2

- Research the fortepiano (the instrument for which this concerto was originally written).
- How, when and why was this instrument developed?
- How, when and why did it evolve into the modern piano?
- Find a work by Mozart or one of his contemporaries. Find recordings of it played by fortepiano and by a modern piano. Write a critical comparison of these two recordings.

Suggested Answers

Activity 1: Performance

Task 1

Perform the classroom arrangement of part of *Mozart Piano Concerto in F* (First Movement).

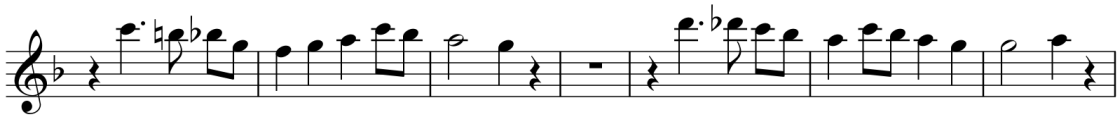
Activity 2: Aural Skills and Musicology

Task 1

Mozart Piano Concerto in F (First Movement).

Listen to bars 299 - 305 **Audio Excerpt 1** (8'21" - 8'34") SIX TIMES.

Notate the flute melody. Some notes are given.



Task 2

Now listen to bars 316 - 343 **Audio Excerpt 2** (8'40" - 9'50") FOUR TIMES and refer to the score. **Score Excerpt 1**

1. What is the interval between viola and cello at bar 317?

   One octave

2. Describe the relationship between the woodwinds and strings in bars 316 - 326.

Broadly speaking, antiphonal. The strings reply to the woodwind phrase with the same phrase, starting halfway through. The flute is, uniquely, with the strings.

3. Discuss the Mozart's use of harmony in bars 325 - 28.

Tonality is F Major and there is a roughly sequential movement of pitch supported by harmony moving around the cycles of fifths, sometimes involving accidentals and some chromaticism. More specific chord analysis:

325	326	327	328
D – D7 (with some passing notes)	G – C7 (with some passing notes)	F – implied F diminshed as pivot – G7/B	C7/Bb – F/A

4. Account for Mozart's use of texture in bars 338 - 343.

Mainly homophonic and mainly thin the piano leads with a melody that is briefly unaccompanied before being supported by a chord progression. There is then a monophonic phrase based on the G minor 7 chord before the full orchestra complete a perfect cadence in the tonic key in a block chord homophonic texture. These last two elements are repeated.

5. Explain the following notations:

legato	Piano, bar 316	Smoothly
a2	Oboes, bar 316	Both play in unison.
ten.	Woodwinds, bar 330	Tenuto – hold the note.
TUTTI	Bar 341	The orchestra leads the music.
SOLO	Bar 342	The piano leads the music.

Activity 3: Performance

Task 1

Perform the classroom arrangement of part of *Mozart Piano Concerto in F* Second Movement.

Activity 4: Listening and Composition

Task 1

Listen to bars 1 - 25 of the Second Movement. **Audio Excerpt 3** (0'00" - 1'18")

1. How does the composer use PITCH to generate interest?

Answer may include:

- Major tonality.
- Perfect cadence at the start to establish key.
- Use of chromatic passing notes.
- Use of contrary motion.
- Later in the excerpt, the tonality moves abruptly away from the tonic and there is a good deal of chromatic harmony. This creates a chain of unstable key areas.

Activity 5: Composition and Musicology

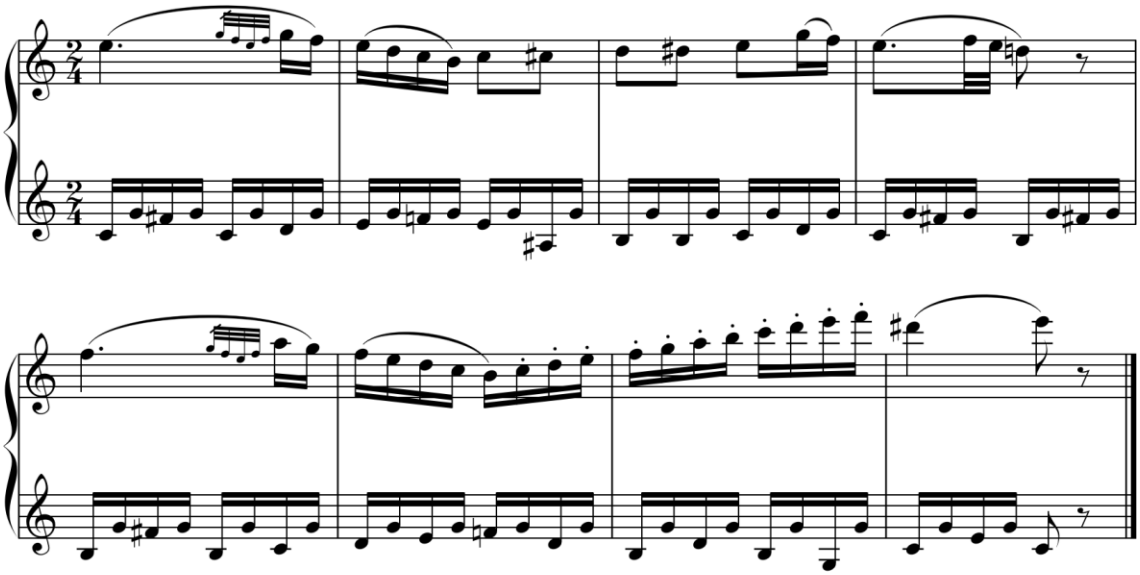
Listen to the third Movement bars 255 - 269 **Audio Excerpt 4** (3'30" - 3'42") and refer to the score. **Score Excerpt 2**

Task 1

Observe the following aspects of this except and make careful notes:

- The pitch range of the piano part.
- The pitch range of the woodwind parts.
- The texture in the solo passage and in the tutti passage (this starts at bar 262).
- The harmonic pace (how quickly the chords change).
- The differences and similarities in the piano part between the first and second halves of this excerpt.

Below is a melody from *Piano Sonata 10 (K330),* third movement. The chords added are Mozart's own (not all inversions are shown). What is below is not the correct answer, it is Mozart's original reproduced here for interest.



Turn this into a piano part for both hands using the same registers, harmonic devices and texture as the excerpt from *Piano Concerto 19.*

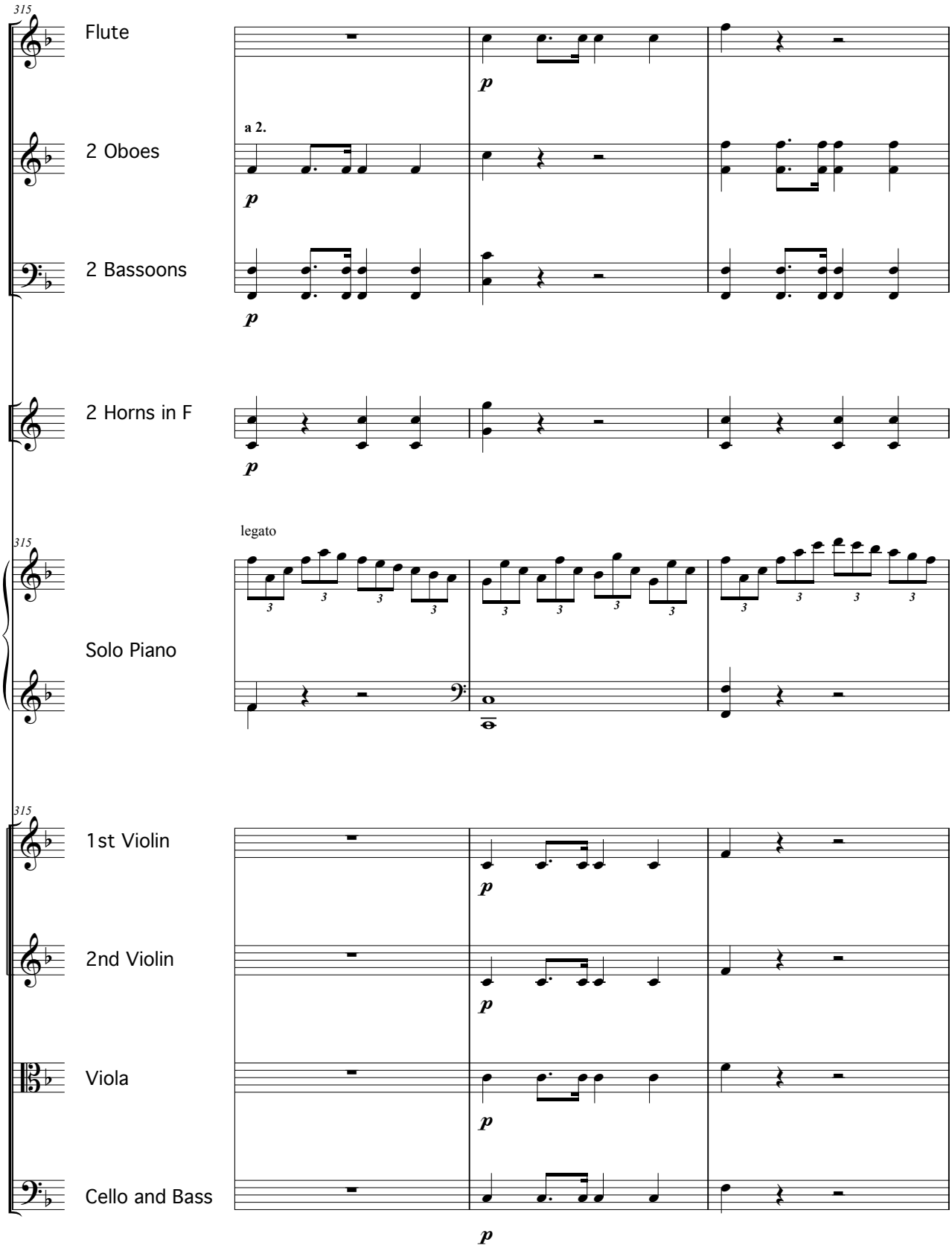
Extension activity – repeat this music with a more elaborate piano part, in the style of theme and variations. You may do more than one of these.

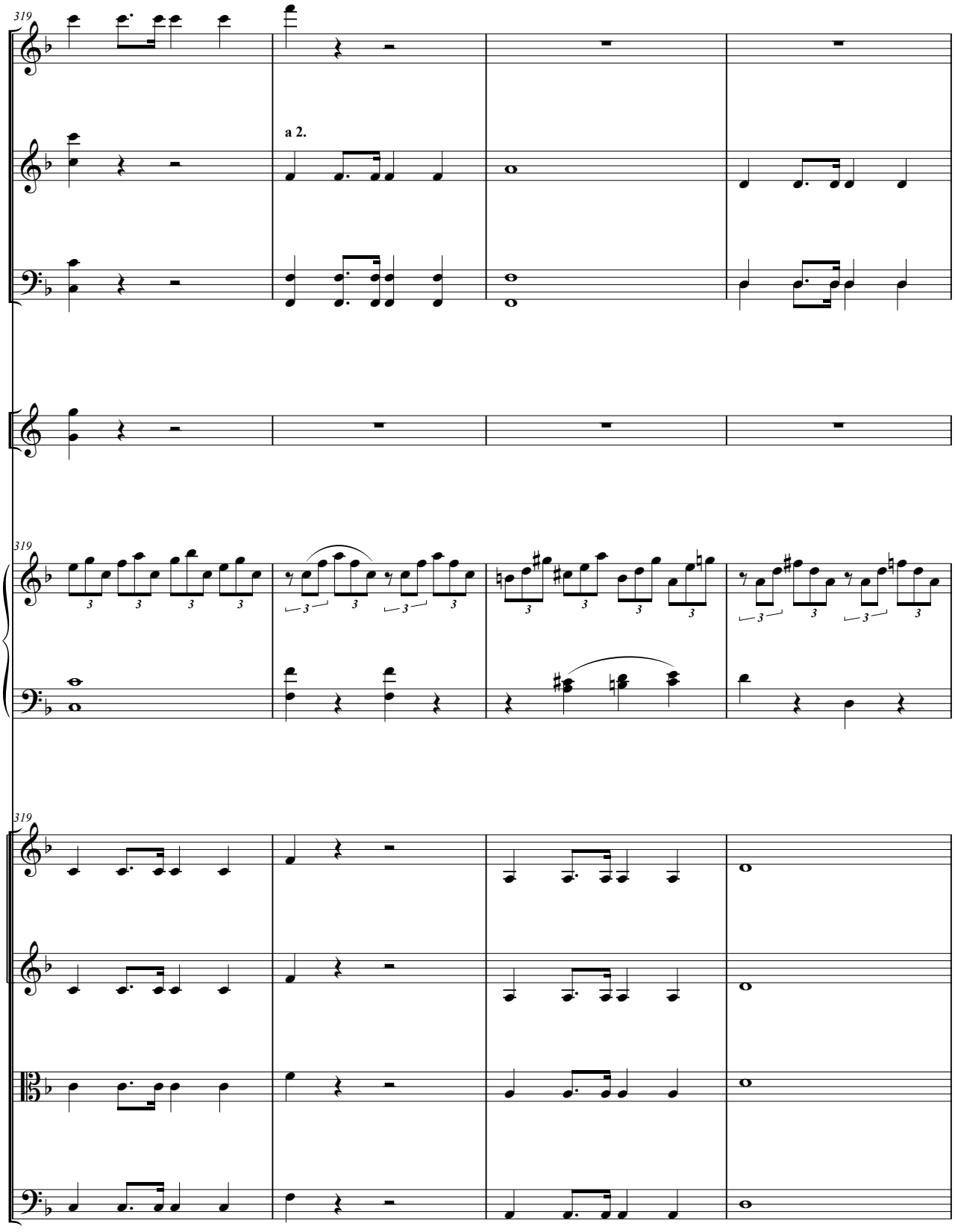
Task 2

- Research the fortepiano (the instrument for which this concerto was originally written).
- How, when and why was this instrument developed?
- How, when and why did it evolve into the modern piano?
- Find a work by Mozart or one of his contemporaries. Find recordings of it played by fortepiano and by a modern piano. Write a critical comparison of these two recordings.

The important step here is the last one. This will engage the students' listening and critical faculties, rather than just being a gather information from the internet activity.

Appendix 1 - Score Excerpt 1

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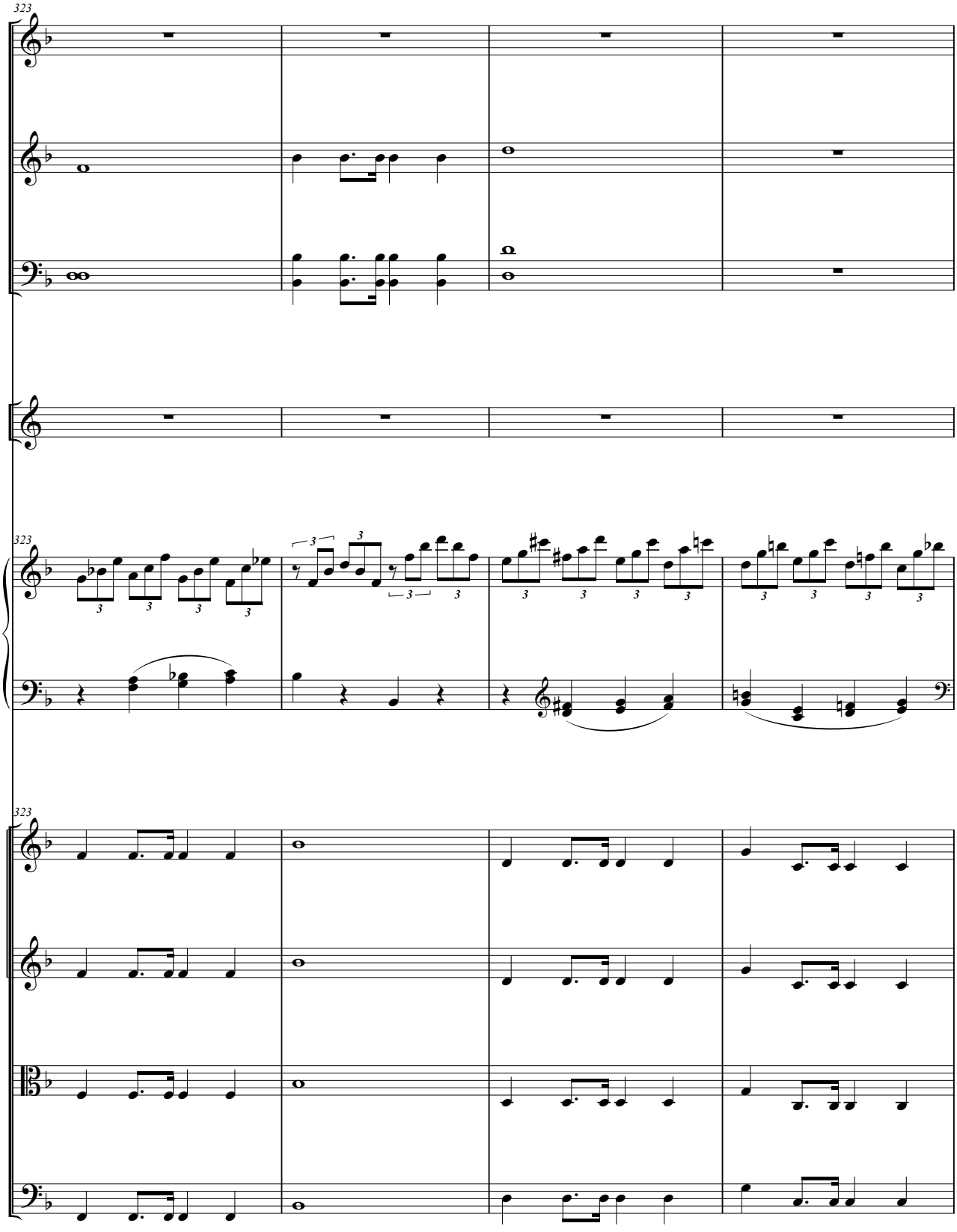
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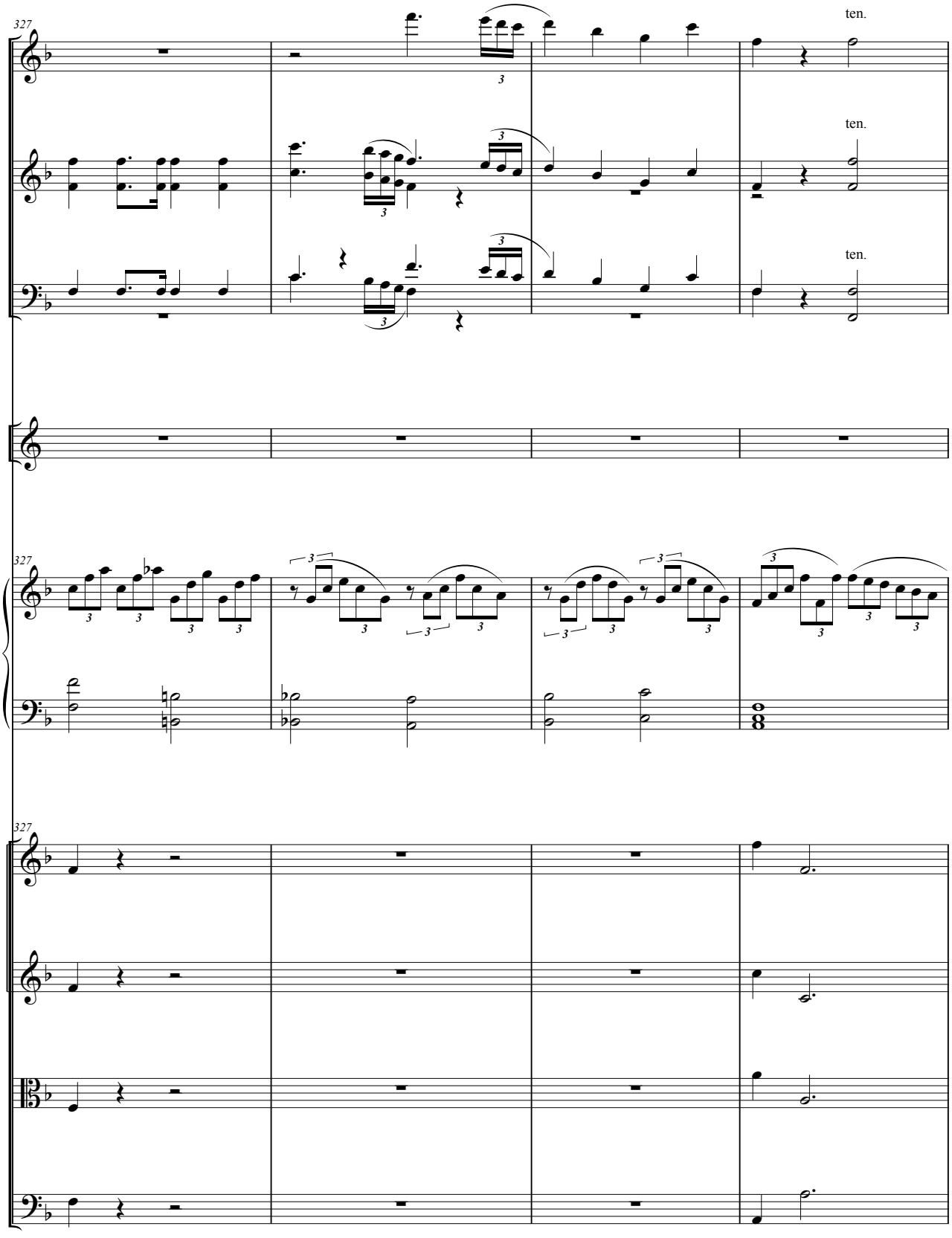
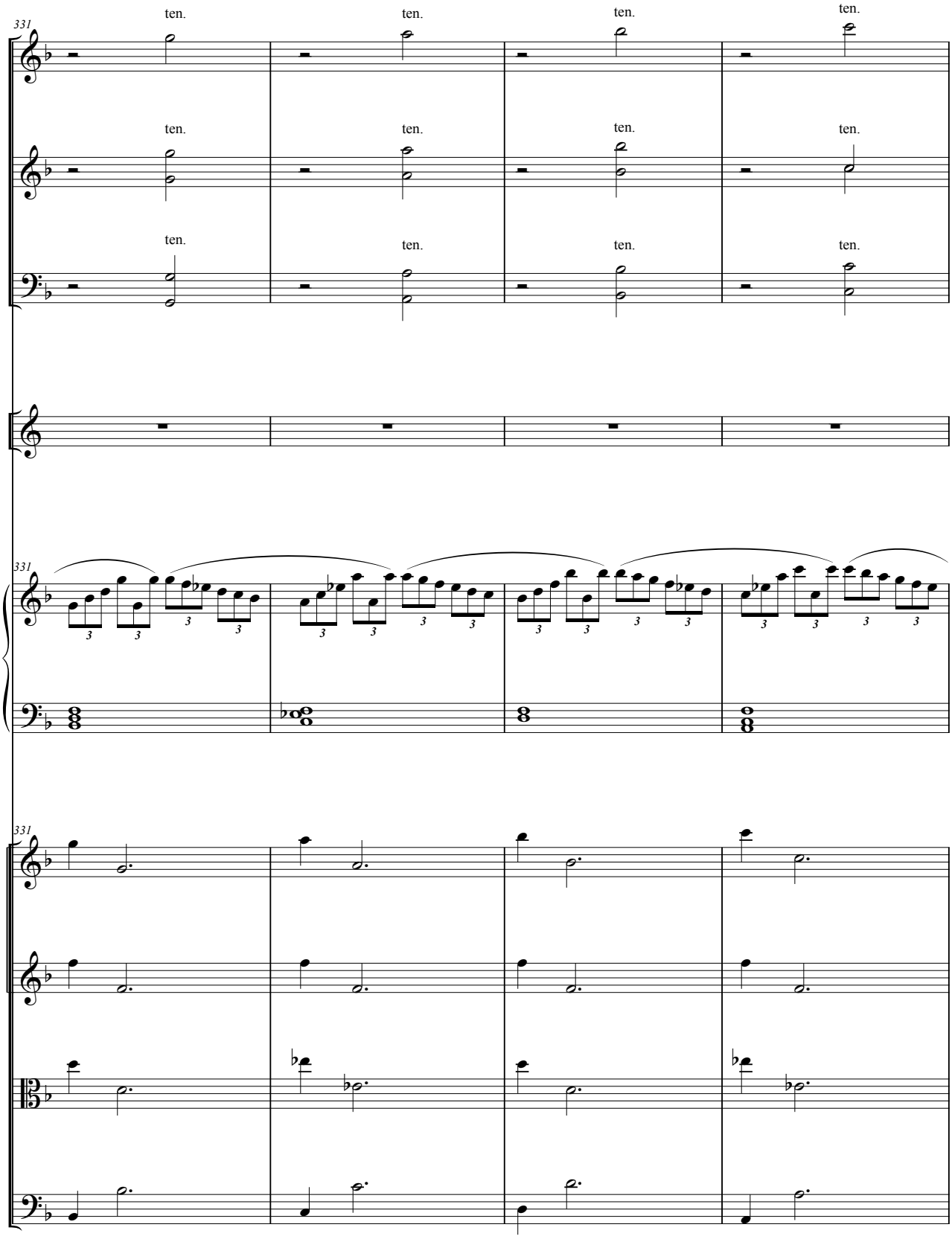

327
ten.
ten.
ten.
327
327


331
ten.
ten.
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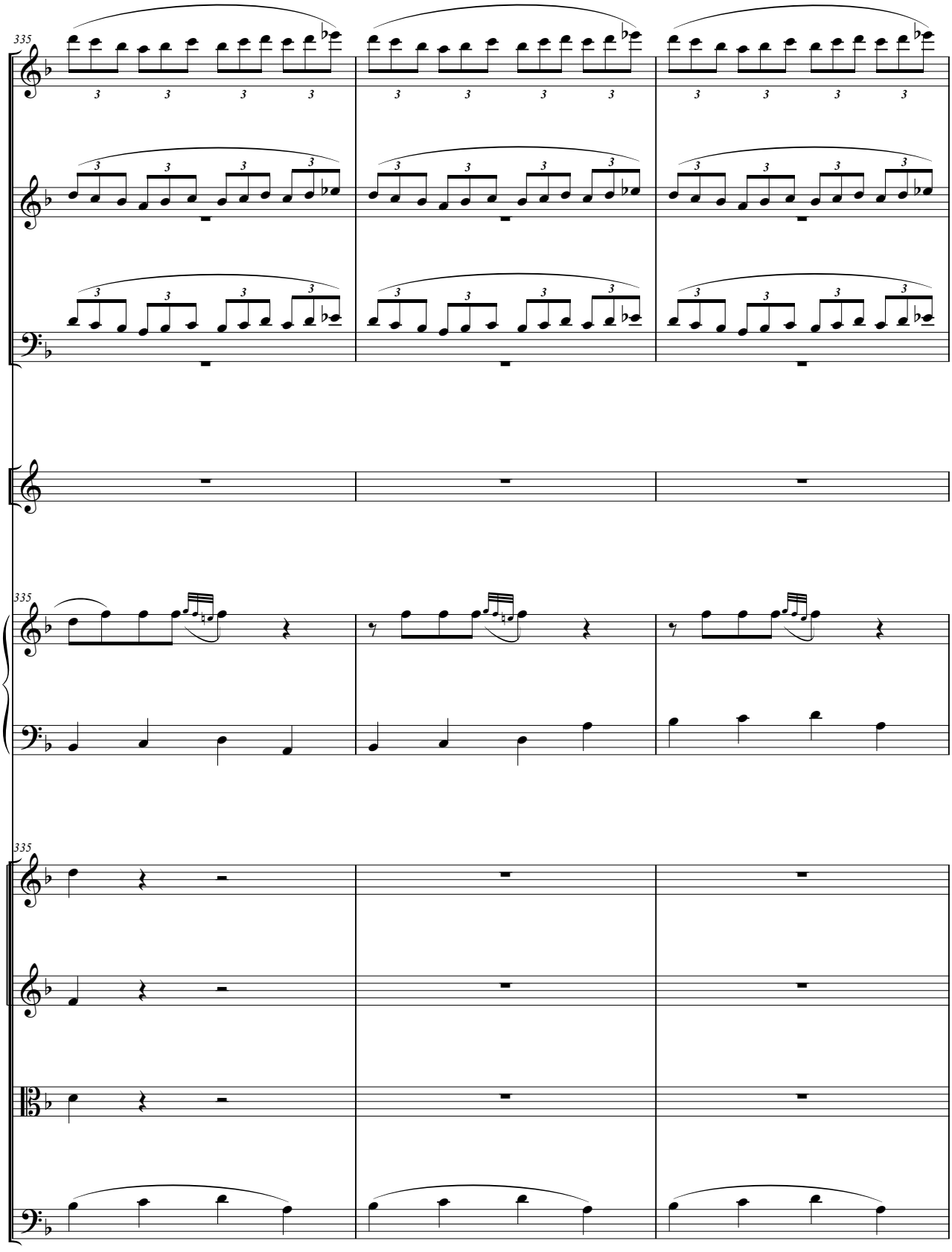
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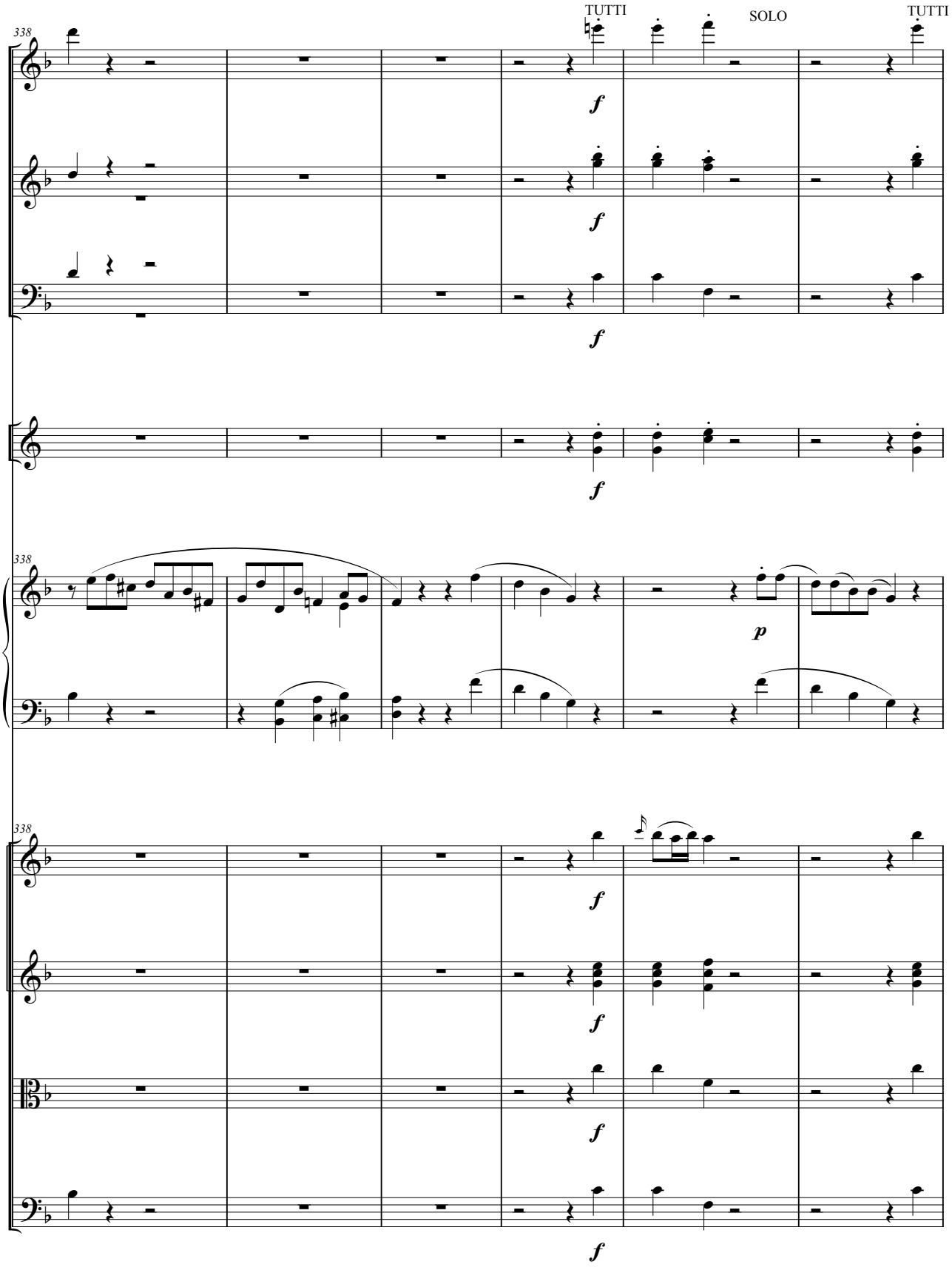
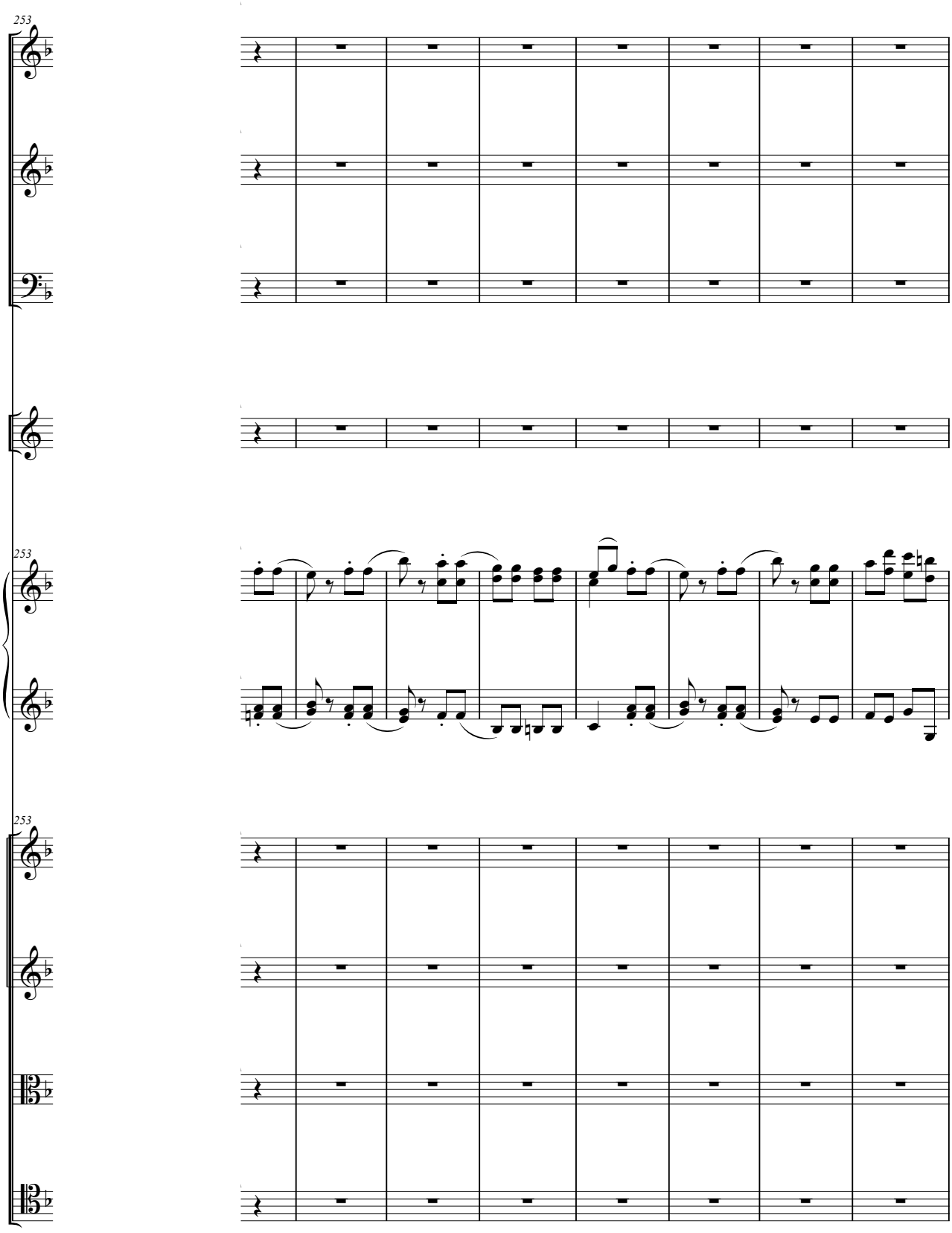
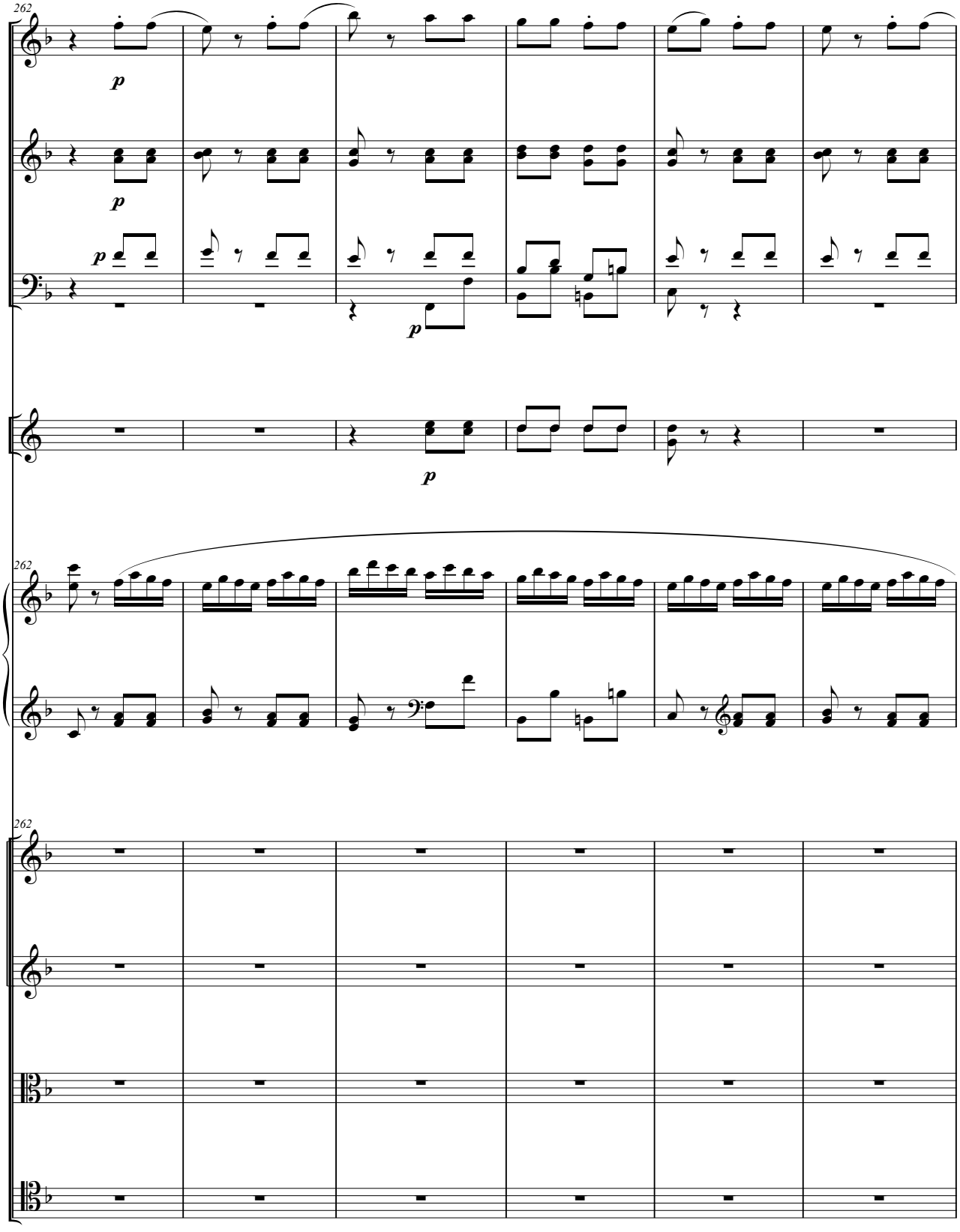

TUTTI
SOLO
TUTTI
338
f
p

Appendix 2 - Score Excerpt 2

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p
p
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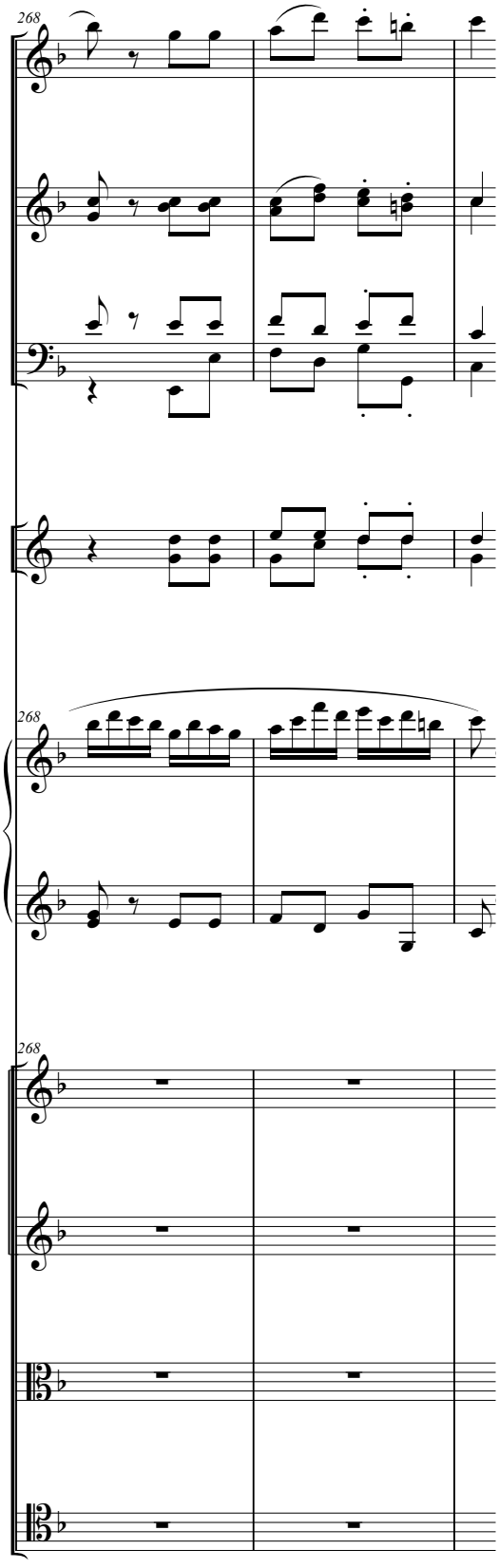
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