

MOZART

Piano Concerto No.19



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

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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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.

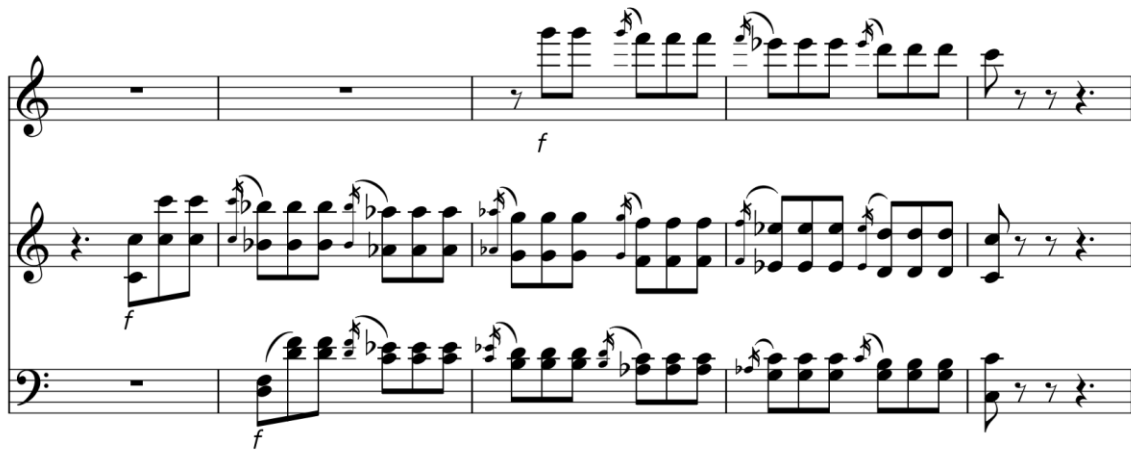
At bar 44, the flute reintroduces the first theme but, in the key of G. It is also altered by the addition of some staccato ascending scales.

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_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/Piano_Concerto_No.19_in_F_major%2C_K.459_(Mozart%2C_Wolfgang_Amadeus))

Excerpt	Section	Bars	Activity
1	Mozart <i>Piano Concerto 19 in F</i> first movement	316 - 343	Activity 2 task 2
2	Mozart <i>Piano Concerto 19 in F</i> 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

Allegro

Melody

Melody in B \flat

Harmony 1

Harmony 1 in B \flat

Harmony 2

Harmony 2 in E \flat

Bass

Piano

The musical score is presented in two systems. The first system consists of six staves, and the second system consists of two staves. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The time signature is 4/4. The piano part is in the right hand, and the bass part is in the left hand. The melody is in the right hand of the piano. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The bass part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains six staves: Melody, Melody in B-flat, Harmony 1, Harmony 1 in B-flat, Harmony 2, and Bass. The second system contains two staves: Piano and Bass. The piano part is in the right hand, and the bass part is in the left hand. The melody is in the right hand of the piano. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand. The bass part features a series of eighth notes in the right hand and a series of eighth notes in the left hand.

This musical score is for a piano piece, spanning two systems of staves. The first system consists of seven staves, and the second system consists of two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and triplets. The first system includes a bass line and five treble staves. The second system includes a grand staff (treble and bass clef). The score is divided into measures by vertical bar lines, and the measures are grouped into measures of four. The first system has four measures, and the second system has four measures. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves. The first system includes a bass line and five treble staves. The second system includes a grand staff (treble and bass clef). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and triplets. The first system includes a bass line and five treble staves. The second system includes a grand staff (treble and bass clef). The score is divided into measures by vertical bar lines, and the measures are grouped into measures of four. The first system has four measures, and the second system has four measures. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves.

8

This musical score page contains measures 8 through 11. It features a piano part at the bottom and a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses) at the top. The piano part is in B-flat major, while the strings are in D major. Measures 8 and 9 are marked with a forte (*f*) dynamic. Measure 10 includes a triplet of eighth notes in the upper strings. Measure 11 concludes the section with sustained chords in the piano and strings.

Measures 8-11. Dynamics: *f* (measures 8, 9, 11). Triplet (measure 10).

This musical score is for a piano and voice ensemble. It consists of two systems of staves. The first system has six staves: five vocal staves and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The vocal staves are in treble clef, and the piano accompaniment staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal parts are written for a five-part choir or ensemble, with each part having its own staff. The first system shows the vocal parts entering with a melodic line, while the piano accompaniment provides a harmonic foundation. The second system continues the vocal and piano parts, with the piano accompaniment maintaining its rhythmic pattern.

14

This musical score page contains measures 14, 15, and 16 of a piece. It features a piano accompaniment and a vocal line. The piano part consists of two staves: a right-hand staff in G major (one sharp) and a left-hand staff in B-flat major (two flats). The vocal line is written on a single staff in G major. Measures 14 and 15 are marked with a '3' and a slur, indicating a triplet. The key signature changes from G major to B-flat major in measure 16. The score is enclosed in a double bar line at the end of measure 16.

Measure 14: The piano right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The piano left hand plays a quarter note (B3) followed by a quarter note (C4). The vocal line plays a quarter note (G4) followed by a quarter note (A4).

Measure 15: The piano right hand plays a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The piano left hand plays a quarter note (D4) followed by a quarter note (E4). The vocal line plays a quarter note (B4) followed by a quarter note (C5).

Measure 16: The piano right hand plays a quarter note (G4) followed by a quarter note (A4). The piano left hand plays a quarter note (B3) followed by a quarter note (C4). The vocal line plays a quarter note (G4) followed by a quarter note (A4).

Melody

Piano Concerto 19 in F - first movement

Mozart

Allegro

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of four staves of music, numbered 1, 6, 11, and 14. The first staff (measures 1-5) begins with a piano (*p*) dynamic and features a triplet of eighth notes in measure 3. The second staff (measures 6-10) includes a forte (*f*) dynamic in measure 8 and another triplet in measure 9. The third staff (measures 11-13) continues the melodic development. The fourth staff (measures 14-17) concludes the excerpt with a final triplet in measure 15 and a double bar line at the end of measure 17.

Piano Concerto 19 in F - first movement

Melody in B \flat

Mozart

Allegro

The image displays a musical score for the first movement of Piano Concerto 19 in F by Wolfgang Amadeus Mozart. The score is written for a single melodic line in B-flat major, 4/4 time, and is marked 'Allegro'. The notation is presented in four staves, each containing measures 1 through 14. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff includes a forte (*f*) dynamic marking and another triplet. The third and fourth staves continue the melodic development, with the fourth staff concluding the sequence at measure 14. The score is characterized by its elegant phrasing and the use of triplets to create rhythmic interest.

Harmony 1 Piano Concerto 19 in F - first movement

Mozart

Allegro

p

5

f

9

13

Piano Concerto 19 in F - first movement

Harmony 1 in B \flat

Mozart

Allegro

5

9

13

p

f

Harmony 2 Piano Concerto 19 in F - first movement

Mozart

Allegro

7

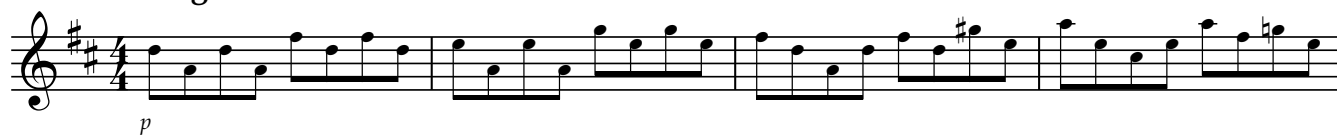
12

Piano Concerto 19 in F - first movement

Harmony 2 in E \flat

Mozart

Allegro



Bass

Piano Concerto 19 in F - first movement

Mozart

Allegro



Piano

Piano Concerto 19 in F - first movement

Mozart

Allegro

Measures 1-4 of the first movement. The music is in F major, 4/4 time. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 3. The left hand provides a steady eighth-note accompaniment. Dynamics include piano (*p*) in measures 1 and 2.

Measures 5-8. The right hand continues the melodic line with a triplet of eighth notes in measure 6. The left hand maintains the eighth-note accompaniment. A forte (*f*) dynamic is introduced in measure 8.

Measures 9-12. The right hand features a triplet of eighth notes in measure 10. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic is present in measure 9.

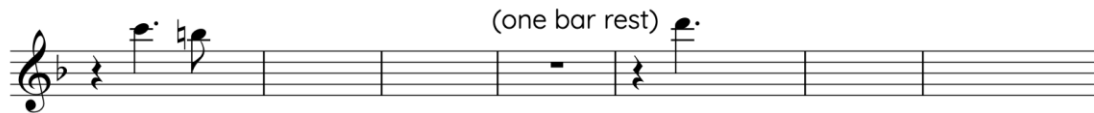
Measures 13-16. The right hand includes a triplet of eighth notes in measure 14. The left hand continues the eighth-note accompaniment. The section concludes with a double bar line in measure 16.

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:

<i>legato</i>	Piano, bar 316	
<i>a2</i>	Oboes, bar 316	
<i>ten.</i>	Woodwinds, bar 330	
<i>TUTTI</i>	Bar 341	
<i>SOLO</i>	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

Allegretto

Melody

Melody in B \flat

Harmony 1

Harmony 1 in B \flat

Harmony 2

Harmony 2 in E \flat

Bass

p cresc. p f

Allegretto

Piano

p cresc. p f

This musical score page contains measures 6 through 10 of a piece. It features seven staves: five treble clef staves, one bass clef staff, and a grand staff at the bottom. The key signature is two sharps (F# and C#). The notation includes various musical elements such as dynamics (*p*, *cresc.*, *f*), articulation (accents, slurs), and complex rhythmic patterns including sixteenth and thirty-second notes. The first five measures (6-10) show a progression of dynamics from piano to forte and back to piano. The grand staff at the bottom provides a more complex harmonic and rhythmic foundation for the upper parts.

Measures 6-10 musical score, featuring dynamics (*p*, *cresc.*, *f*) and complex rhythmic patterns across seven staves.

11

This musical score page contains measures 11 through 14 of a piece. The score is written for a piano and features several staves. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The first system (measures 11-14) includes a treble staff with a melody of eighth and quarter notes, a second treble staff with a similar melody, a third treble staff with a continuous eighth-note accompaniment, a fourth treble staff with a similar accompaniment, a fifth treble staff with a single note per measure, and a sixth treble staff with a single note per measure. The bass staff (measure 11) has a continuous eighth-note accompaniment. The second system (measures 15-18) includes a treble staff with a continuous eighth-note accompaniment, a second treble staff with a similar accompaniment, a third treble staff with a single note per measure, a fourth treble staff with a single note per measure, and a bass staff with a continuous eighth-note accompaniment. The dynamics *f* (forte) are indicated at the end of measures 11 and 15. The score is written in a clean, professional style with clear notation and a well-organized layout.

This musical score page contains measures 15 through 18 of a piece. It features seven staves: six individual treble clef staves and one grand staff (treble and bass clef) at the bottom. The key signature changes from one flat (B-flat) in measure 15 to two sharps (F# and C#) in measure 16, and then to one flat (B-flat) in measure 17. The time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The notation includes various note values, slurs, and articulation marks.

Measure 15: The first five staves begin with a half note B-flat, followed by eighth notes. The sixth staff has a half note B-flat. The grand staff has a half note B-flat. Dynamics: *f* for the first five staves, *p* for the grand staff.

Measure 16: The first five staves continue with eighth notes. The sixth staff has a half note B-flat. The grand staff has a half note B-flat. Dynamics: *f* for the first five staves, *p* for the grand staff.

Measure 17: The first five staves have a half note B-flat. The sixth staff has a half note B-flat. The grand staff has a half note B-flat. Dynamics: *f* for the first five staves, *p* for the grand staff.

Measure 18: The first five staves have a half note B-flat. The sixth staff has a half note B-flat. The grand staff has a half note B-flat. Dynamics: *f* for the first five staves, *p* for the grand staff.

This musical score page, numbered 19, features a piano and a string ensemble. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The string ensemble consists of six staves, each with a treble clef and the same two-sharp key signature. The score is divided into three measures. In the first measure, the piano plays a series of eighth-note chords, while the strings play a sustained melody. In the second measure, the piano continues with similar chords, and the strings maintain their melody. In the third measure, the piano plays a final chord, and the strings conclude with a sustained note. The dynamic marking *f* (forte) is present in the third measure of each staff.

This musical score page, numbered 22, contains seven staves of music. The first six staves are arranged in a system, and the seventh staff is positioned below them. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and two sharps), and dynamic markings (*p* for piano and *f* for forte). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Slurs and accents are used to indicate phrasing and emphasis. The piece concludes with a double bar line at the end of the seventh staff.

Melody

Piano Concerto 19 in F - second movement

Mozart

Allegretto

The musical score is written in 6/8 time and consists of five staves of music. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various dynamic markings. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*), followed by a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The fourth staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The fifth staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The score is marked with measure numbers 7, 12, 19, and 23.

7 *p* *cresc.* *p* *f* *p* *cresc.*

12 *f* *p*

19 *f* *p*

23 *f* *p*

Melody in B \flat

Mozart

Allegretto

Allegretto

7

12

19

23

p cresc. p f p cresc.

p f p

f p

f p

Harmony 1 Piano Concerto 19 in F - second movement

Mozart

Allegretto

The musical score is written for a single melodic line in treble clef, 6/8 time. It consists of six staves of music, with measure numbers 7, 12, 16, 19, and 22 indicated at the beginning of their respective staves. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6): *p* *cresc.*, *p*, *f*, *p* *cresc.*
- Staff 2 (Measures 7-11): *p*, *f*, *p*
- Staff 3 (Measures 12-15): *f*
- Staff 4 (Measures 16-18): *p*
- Staff 5 (Measures 19-21): *f*
- Staff 6 (Measures 22-24): *p*, *f*, *p*

The score includes various musical notations such as slurs, ties, and dynamic markings (*p* for piano, *f* for forte, *cresc.* for crescendo).

Piano Concerto 19 in F - second movement

Harmony 1 in B \flat

Mozart

Allegretto

7

12

16

19

22

p cresc. p f p cresc.

p f p

f

p

f

p f p

Harmony 2 Piano Concerto 19 in F - second movement

Mozart

Allegretto

8

17

20

23

p cresc. *f* *p cresc.* *f* *p* *f* *p* *f* *p* *f* *p*

Piano Concerto 19 in F - second movement

Harmony 2 in E \flat

Mozart

Allegretto

p cresc. *f* *p cresc.*

8 *f* *p* *f*

17 *p*

20 *f* *p*

23 *f* *p*

Bass

Piano Concerto 19 in F - second movement

Mozart

Allegretto

8

14

19

23

p cresc. f p cresc.

f p

f p

Piano

Piano Concerto 19 in F - second movement

Mozart

Allegretto

Measures 1-6 of the second movement. The music is in 6/8 time and F major. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and single notes. Dynamics include piano (*p*) and crescendo (*cresc.*).

Measures 7-10. The right hand continues the melodic development with slurs and grace notes. The left hand has a more active role with eighth-note patterns. Dynamics include piano (*p*) and forte (*f*).

Measures 11-13. This section features a continuous eighth-note pattern in the right hand, creating a rhythmic drive. The left hand has a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

Measures 14-17. The right hand has a melodic line with slurs and grace notes. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

Measures 18-20. The right hand features a melodic line with slurs and grace notes. The left hand has a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

Measures 21-24. The right hand has a melodic line with slurs and grace notes. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

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 excerpt 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).

The musical score is presented in two systems. Each system features a grand staff with a treble and bass clef, and a chord progression line below. The melody is in 2/4 time. The first system contains 8 measures, and the second system contains 8 measures. The chords added are as follows:

System 1 Chords: C, G/D, C/E, G7/F, C/E, A#^o, G, G⁺, C, G⁷, C, G

System 2 Chords: G⁷/B, C, G⁷, C, G⁷, G⁷, G⁷, C(#2^{sus})C

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 diminished 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:

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

[illegible]

319

First system of music, measures 319-322. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest. Measures 320-322 contain whole rests. The middle staff is in treble clef and contains a whole rest in measure 319, followed by a melodic line starting with a quarter note G4, then eighth notes A4, Bb4, and A4, followed by a half note G4. Measure 320 is marked with a first ending bracket and 'a 2.'. Measures 321-322 contain a half note G4. The bottom staff is in bass clef and contains a whole rest in measure 319, followed by a melodic line starting with a quarter note G3, then eighth notes A3, Bb3, and A3, followed by a half note G3. Measures 320-322 contain a half note G3.

An empty musical staff in treble clef, one flat key signature, spanning four measures.

319

Second system of music, measures 319-322. It consists of two staves. The top staff is in treble clef with a key signature of one flat. It contains a continuous melodic line with eighth notes and triplets. The bottom staff is in bass clef and contains a continuous bass line with eighth notes and triplets. The music is marked with various triplet and eighth note symbols.

319

Third system of music, measures 319-322. It consists of four staves. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The music is a four-part setting of a melody, with each staff containing a different voice part. The melody is primarily composed of eighth and quarter notes.

323



First system of music, measures 323-326. It consists of three staves: a treble staff with whole rests, a middle treble staff with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole rest, and a bass staff with a whole note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole rest.



Second system of music, measures 323-326. It consists of three staves. The top staff has whole rests. The middle staff has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole rest. The bottom staff has a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole rest.

323



Third system of music, measures 323-326. It consists of four staves. The top staff has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole rest. The second staff has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole rest. The third staff has a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole rest. The bottom staff has a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole rest.

327

ten.

ten.

ten.

327

327

331

ten. ten. ten. ten.

ten. ten. ten. ten.

ten. ten. ten. ten.

331

331

The image displays a musical score for three systems. The first system consists of three staves, each with a vocal line marked 'ten.' and a piano accompaniment. The second system features a single staff with a piano accompaniment. The third system is composed of four staves, with the top three staves for vocal parts and the bottom staff for piano accompaniment. The piano part includes triplets and chords. The score is written in a key with one flat (B-flat) and a common time signature.

335

This system contains three staves. The top staff is in treble clef, the middle in a middle clef, and the bottom in bass clef. All three staves feature a continuous sequence of eighth notes grouped in sets of four, with a '3' above each group indicating a triplet. The notes are beamed together and span across three measures. The key signature has one flat (B-flat). The first measure of the top staff is marked with the number 335.

A single empty musical staff in treble clef, spanning three measures.

335

This system contains two staves. The top staff is in treble clef and the bottom in bass clef. The top staff features a sequence of eighth notes with a slur, followed by a quarter rest. The bottom staff features a sequence of eighth notes. The key signature has one flat (B-flat). The first measure of the top staff is marked with the number 335.

335

This system contains four staves. The top three staves are in treble clef and the bottom in bass clef. The top three staves are mostly empty, with a few notes and rests. The bottom staff features a sequence of eighth notes with a slur. The key signature has one flat (B-flat). The first measure of the top staff is marked with the number 335.

The image displays three systems of musical notation, likely for a string quartet or similar ensemble. Each system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat).

- System 1:** Measures 338-343. Dynamics include *f* (forte) and *p* (piano). Markings for "TUTTI" and "SOLO" are present above the staves.
- System 2:** Measures 338-343. Dynamics include *f* and *p*. Markings for "TUTTI" and "SOLO" are present above the staves.
- System 3:** Measures 338-343. Dynamics include *f* and *p*. Markings for "TUTTI" and "SOLO" are present above the staves.

Appendix 2 - Score Excerpt 2

253













253







253











262

First system of musical notation, measures 262-267. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, starting with a *p* (piano) dynamic. The middle staff is in treble clef with a key signature of one flat, containing a harmonic accompaniment of chords and eighth notes, also starting with a *p* dynamic. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth and quarter notes, starting with a *p* dynamic. The system ends with a repeat sign.

Second system of musical notation, measures 262-267. It consists of a single staff in treble clef with a key signature of one flat. It contains a melodic line with eighth and quarter notes, starting with a *p* (piano) dynamic. The system ends with a repeat sign.

262

Third system of musical notation, measures 262-267. It consists of two staves. The top staff is in treble clef with a key signature of one flat, containing a melodic line with eighth and quarter notes, starting with a *p* (piano) dynamic. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with eighth and quarter notes, starting with a *p* dynamic. The system ends with a repeat sign.

262

Fourth system of musical notation, measures 262-267. It consists of four staves. The top two staves are in treble clef with a key signature of one flat, and the bottom two staves are in bass clef with a key signature of one flat. All staves contain a melodic line with eighth and quarter notes, starting with a *p* (piano) dynamic. The system ends with a repeat sign.

268

The musical score for measures 268-270 is presented in two systems. The first system contains three staves: a vocal line in treble clef with a key signature of one flat and a 3/4 time signature, and two piano accompaniment staves (treble and bass clefs). The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4 and Bb4. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The second system continues the vocal line with a half note C5, a quarter rest, and eighth notes Bb4 and A4. The piano accompaniment continues with similar patterns. The third system shows the vocal line with a half note G4, a quarter rest, and eighth notes F4 and E4. The piano accompaniment continues with the same rhythmic structure. The score concludes with a double bar line at the end of measure 270.