

Form and Analysis

Day 15

Concerto day 3

Mozart K. 491

- Huge piece!
- Greatly expands dimensions
- Not a good fit for the double exposition concept
- Note that it is built from very small ideas used in varied ways
- A very influential piece for Romantic period

Outline Summary of Mozart's Piano Concerto, K. 491, First Movement

Bars	1-99	100-265	265-282	283-361	362-473	473-509	509-523
Procedure	R1	S1 (exposition)	R2	S2 (development)	R3-S3 (recapitulation)	R4	Coda
Design	AB AC-D	PT tr. (EA) ST (FGH) CT (A)	bcD	E A G A H (bc) (d) (a) (b ⁷)	PT ST CT (A) (HF) (bB)	A Cad. C D	H b ⁷
Tonal Structure	i (i → V i → V I)	i → V i of III III III		III → V ₇	i	i	i
Form	Part One	Part Two		Part Three			

Opening Ritornello bass:

- entire Rit as period with lengthy cadence (= codetta)

antecedent consequent

section 1 section 2 section 3 section 4 section 5 (codetta)

c: i V || I V VI V i ii₅ V i

A B₁₂₃ A C₁₂ D