

# London Philharmonic Orchestra



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*BrightSparks is generously funded by the Rothschild Foundation with additional support from the Candide Trust, Dunard Fund, Rivers Foundation, Mr & Mrs Philip Kan, Gill and Julian Simmonds*

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# Wolfgang Amadeus Mozart

(1756–1791)

## Horn Concerto No.

4

## Third Movement:

## Rondo

(1786)



# What is a **concerto**?

♫ In the Baroque period (c.1650–1750), there were two main types of concerto:

♫ Solo concerto = one soloist and orchestra

♫ Concerto grosso = small group of soloists (concertino) and accompanying group (ripieno)

♫ In the Classical period (c.1750–1820), the solo concerto became prominent, and was usually made up of three movements:

♫ First movement – fast

♫ Second movement – slow

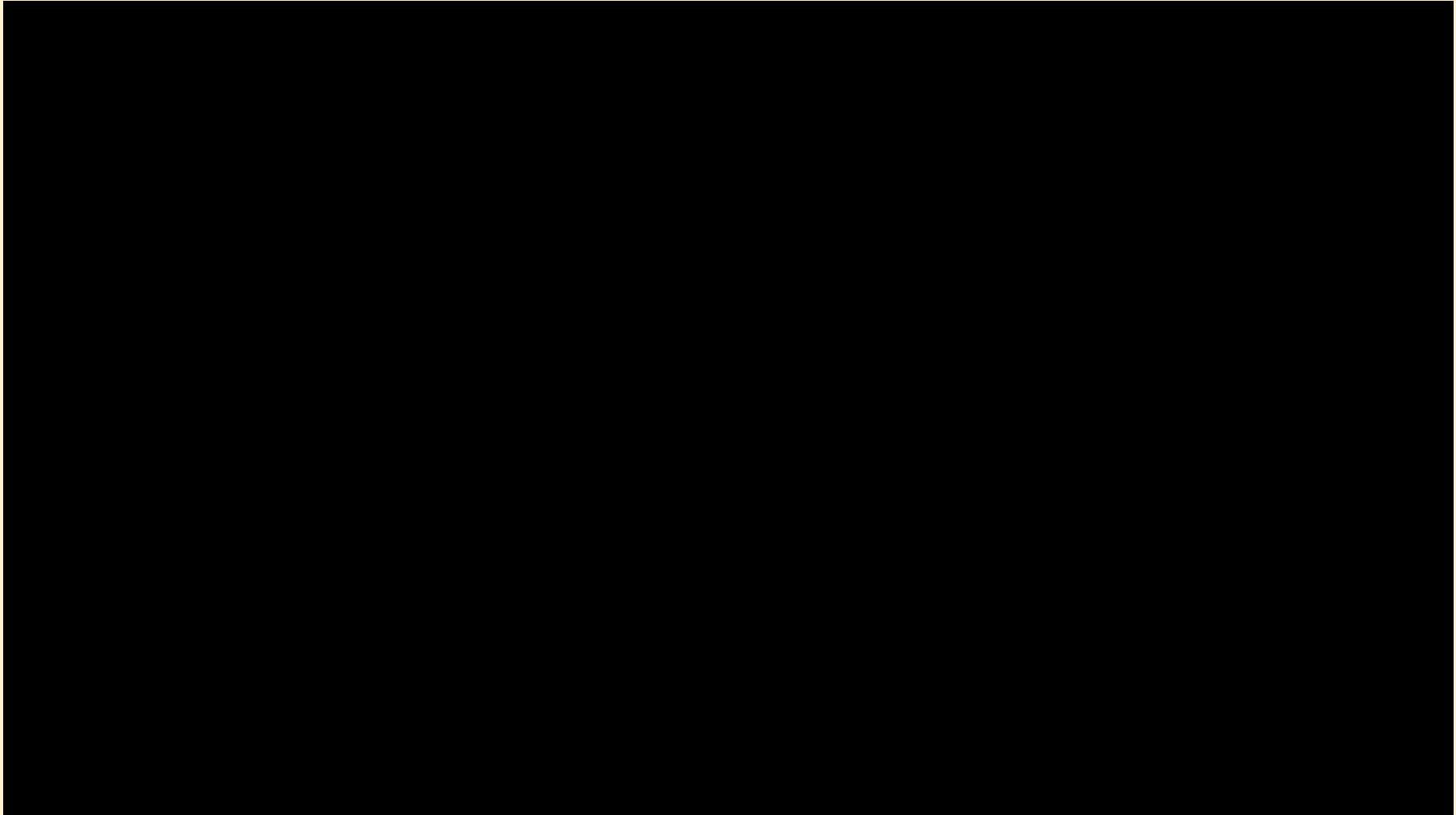
♫ Third movement – fast

# Wolfgang Amadeus Mozart

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- ♫ Mozart is one of the most prolific and influential composers of the Classical period
- ♫ He was well-known for his concertos, and his [clarinet concerto](#) is considered by many to be one of his best works. He also wrote concertos for piano, violin, flute and oboe, among other instruments





Learn more about the French Horn and Mozart's Horn Concerto No. 4

<https://www.youtube.com/watch?v=WMqx0lgmTHY>

# What is Rondo form?

- ♩ The third movement of Mozart's Horn Concerto No. 4 is in Rondo form
- ♩ Rondo is Italian for 'round'
- ♩ Rondo is a musical shape with one recurring idea (idea 'A')
- ♩ The structure is therefore **A-B-A-C-A-D-A etc.**
- ♩ The interspersed sections are called **episodes**

**Let's explore the recurring theme 'A' from the third movement of Mozart's Horn Concerto...**

# Theme A (bars 1–8)

The musical score for Theme A (bars 1–8) is presented in a five-staff format. The top staff is for the Horn in Eb, the second and third staves are for Violins 1 and 2, the fourth staff is for the Viola, and the bottom staff is for the Violoncello/Double Bass. The key signature is Eb major (three flats) and the time signature is 6/8. The score is annotated with several key features: 'anacrusis' points to the first eighth note of the horn line; 'repeated pitches' points to the sequence of eighth notes in the horn line; 'triad' is enclosed in a box around the first three notes of the horn line; and 'detached string chords' points to the first eighth notes in the string staves. The key signature changes from Eb major to Bb major (two flats) in the middle of the piece, indicated by the text 'Home key: Eb' and 'Dominant key: Bb' at the bottom of the score.

- 🎵 This very famous theme has a fanfare-like sound
- 🎵 It starts on the upbeat (**anacrusis**) and it contains repeated pitches and the outline of a **triad**
- 🎵 The key is Eb major and the harmony begins in Eb, moves to Bb (chord V) halfway through and back to Eb at the end
- 🎵 The theme is first played by the horn accompanied by detached chords from the strings, then it's immediately repeated by orchestra with louder dynamics

# Theme A (bars 17–28)

A single staff of music in treble clef, starting at bar 17. The first two bars are enclosed in a box labeled "triad" and contain a dotted quarter note, a quarter note, and a half note, all with a slur above them. The next two bars are enclosed in a box labeled "scale" and contain a descending eighth-note scale. The final two bars show a quarter note followed by a half note.

♩ This theme uses both triads and scales

A three-staff musical score for Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.) starting at bar 24. The key signature has two flats. The Vln. 1 staff has a box labeled "sequence" over bars 24-28, containing a descending eighth-note scale. The Vln. 2 staff has an arrow labeled "parallel thirds" pointing to the first two bars. The Vla. staff contains chords that correspond to the notes in the Vln. 1 staff.

♩ At bar 24 there are parallel thirds in the violins and violas, using a descending **sequence** (sequence means the same material repeated on a different starting pitch)




# Theme A (bars 28–36)



Musical score for bars 28–36. The top staff is for Horn in Eb (Hn. in Eb) and the bottom staff is for Violin 1 (Vln. 1). The key signature is Bb major. The horn part starts at bar 28 with a melodic phrase: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The violin part starts at bar 32 with the same melodic phrase: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

♫ We are now in the dominant key

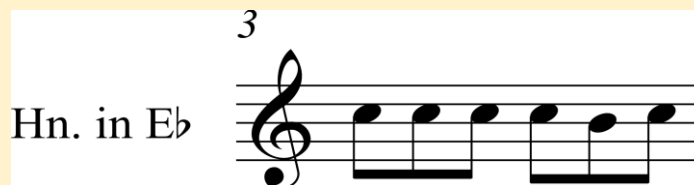
♫ This phrase is imitated by the violins



Musical score for bars 32–36. The staff is for Horn in Eb (Hn. in Eb). The key signature is F major. The horn part starts at bar 32 with a melodic phrase: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Below the staff, it says "Key: F (dominant of dominant)".

♫ Then we have four bars in F, which is the dominant of Bb, so the dominant of the dominant

♫ The horn's motif is based on bar 3, and we hear it both 'the right way up' and inverted twice



Musical score for bar 3. The staff is for Horn in Eb (Hn. in Eb). The key signature is Bb major. The horn part starts at bar 3 with a melodic phrase: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Above the staff, it says "3".

# Theme A (bars 36–38)

38 downward sequence in unison

The image shows a musical score for four instruments: Vln. 1, Vln. 2, Vla., and Vcl/DB. The score is for bars 36, 37, and 38. The key signature is B-flat major (two flats). The time signature is 3/4. The music is a descending sequence in unison. In bar 36, the sequence starts on G4 for the violins and F3 for the viola and double bass. In bar 37, it continues down to E4 and D3. In bar 38, it ends on D4 and C3. The first violin part has a fermata over the final note in bar 38. The second violin part has a fermata over the final note in bar 38. The viola part has a fermata over the final note in bar 38. The double bass part has a fermata over the final note in bar 38.

- ♩ There is a descending sequence from the orchestra
- ♩ This takes us to the dominant key of Bb and the first episode

# First episode (bars 38–67)

- ‡ After Theme A we hear the first episode
- ‡ The solo horn introduces new material accompanied by sustained string chords
- ‡ We are in the dominant key (Bb)
- ‡ Violins imitate while the horn adds a **countermelody** (a second melody)
- ‡ At bar 46 four detached chords are answered by a rising arpeggio and falling scale from the horn
- ‡ The chords then repeat and are answered by an extended reply from the solo horn
- ‡ At bar 60, several devices are combined – there is an 8 bar **dominant pedal** in the lower strings, an ascending sequence in the upper strings, and a descending chromatic scale in the horn which takes us back to Theme A

# Theme A (bars 68–83)

♯ Theme A returns in the solo horn followed by the orchestra, as before

# Second episode (bars 84–120)

- ♫ In bar 84, three repeated notes announce the second episode
- ♫ The first phrase is in C minor, and the second phrase is in Ab major
- ♫ Mozart uses material from earlier but in a new key (Ab major)
- ♫ In bar 114, perfect cadences and a descending sequence take us back to the home key and Theme A

# Theme A (bars 121–152)

- ♫ Theme A returns in the solo horn followed by the orchestra, as before
- ♫ In bar 137 the second phrase of the rondo repeats but this time turns minor before modulating to the dominant
- ♫ We then hear a repeat of bars 32-37 but this time in Bb major, ready for the third episode

# Third episode (bars 153–178)

- ♫ The same as the first episode but now in the tonic key (Eb major)
- ♫ A hunting horn fanfare is added
- ♫ Bar 161 is a repeat of bar 46
- ♫ There is a pause on the dominant 7<sup>th</sup> for the **cadenza**, a short improvised section by the soloist

# Theme A (bars 179–204)

♫ Theme A returns

♫ The solo horn introduces the melody as before

♫ The orchestral repeat is extended and returns to the home key

♫ There are two perfect cadences

♫ At bar 198 a segment of the rondo theme is repeated with different harmony and an **interrupted cadence** (Chord V-VI), then a perfect cadence



# Coda (bars 205–end)

- ‡ The coda is the ending section of the piece, which re-establishes the home key
- ‡ Features alternating tonic and dominant harmony over a tonic **pedal** (a long note underpinning the texture and harmony)
- ‡ Soloist plays arpeggios which show the full range of the instrument