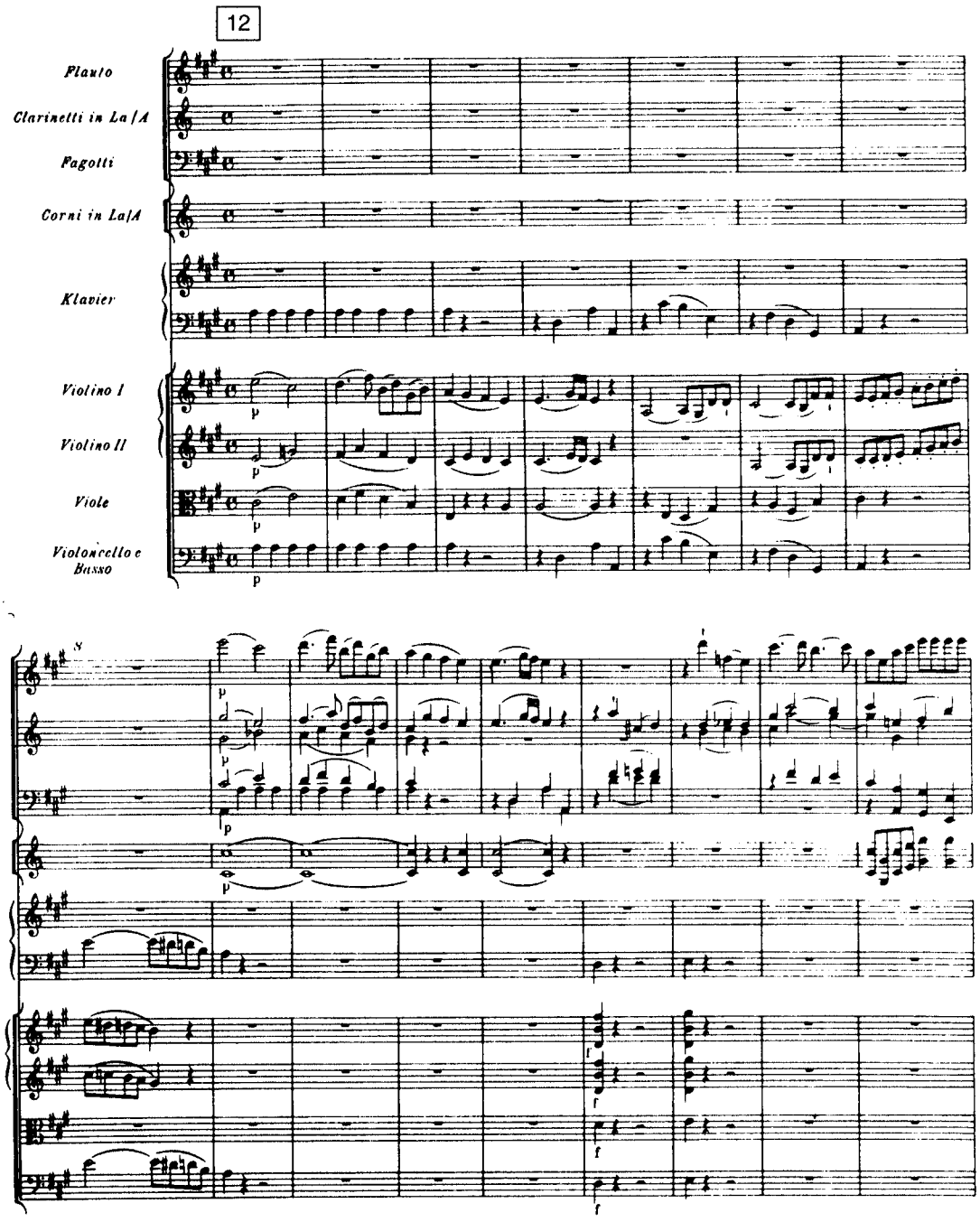
WOLFGANG AMADEUS MOZART (1756–1791)

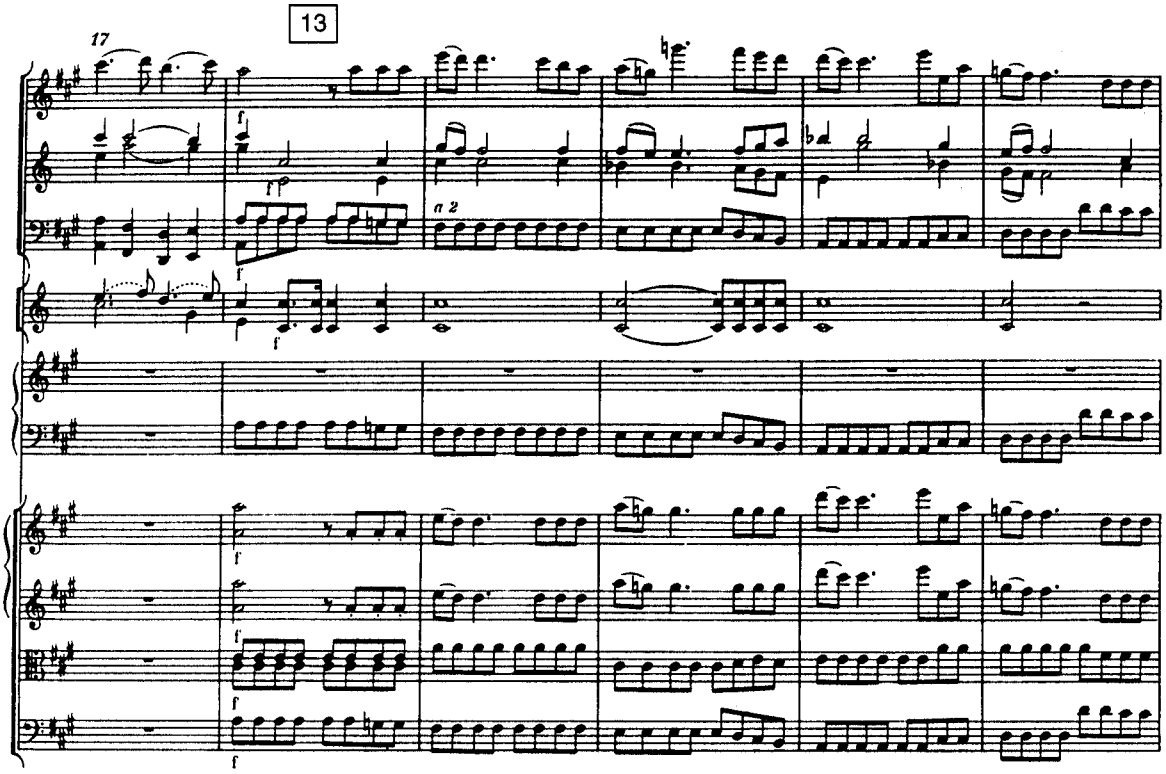
99

Piano Concerto in A Major, K. 488 CD 8

Allegro (first movement)



Neue Mozart Ausgabe, Serie V, Werkgruppe 15, Bd. 7, ed. Hermann Beck (Kassel: Bärenreiter, 1959), pp. 3–34. Reprinted by permission of Bärenreiter-Verlag, Kassel, Basel, Tours, London.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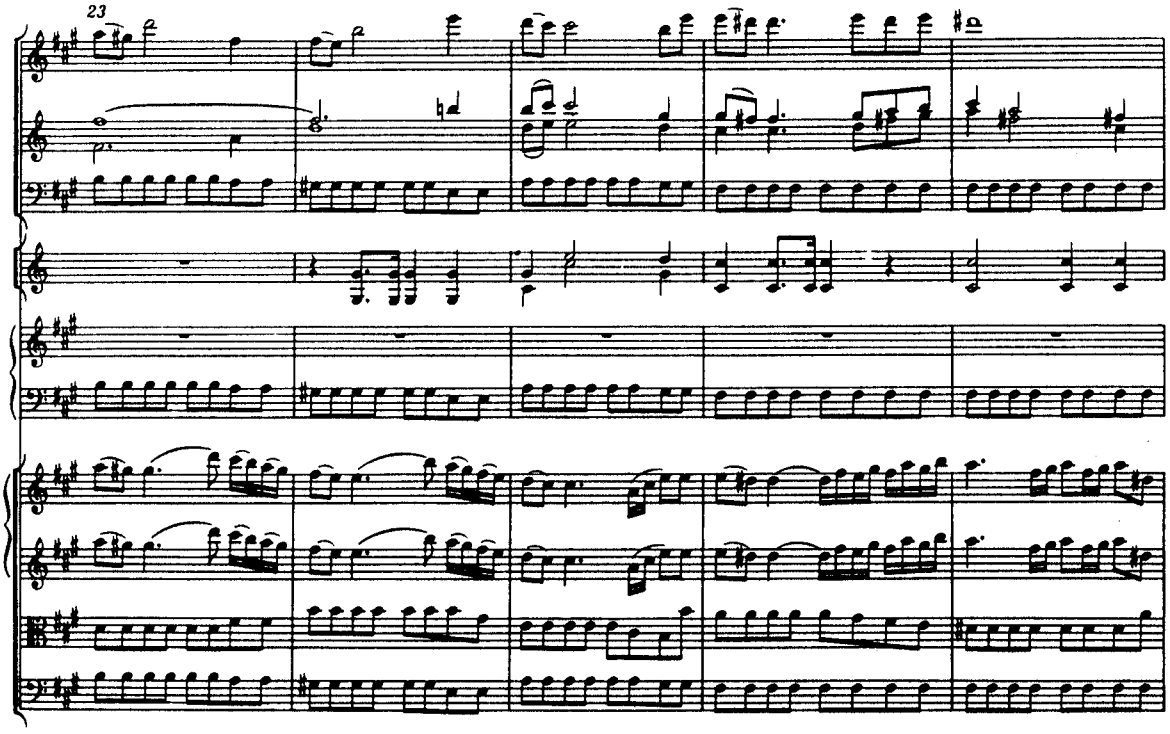
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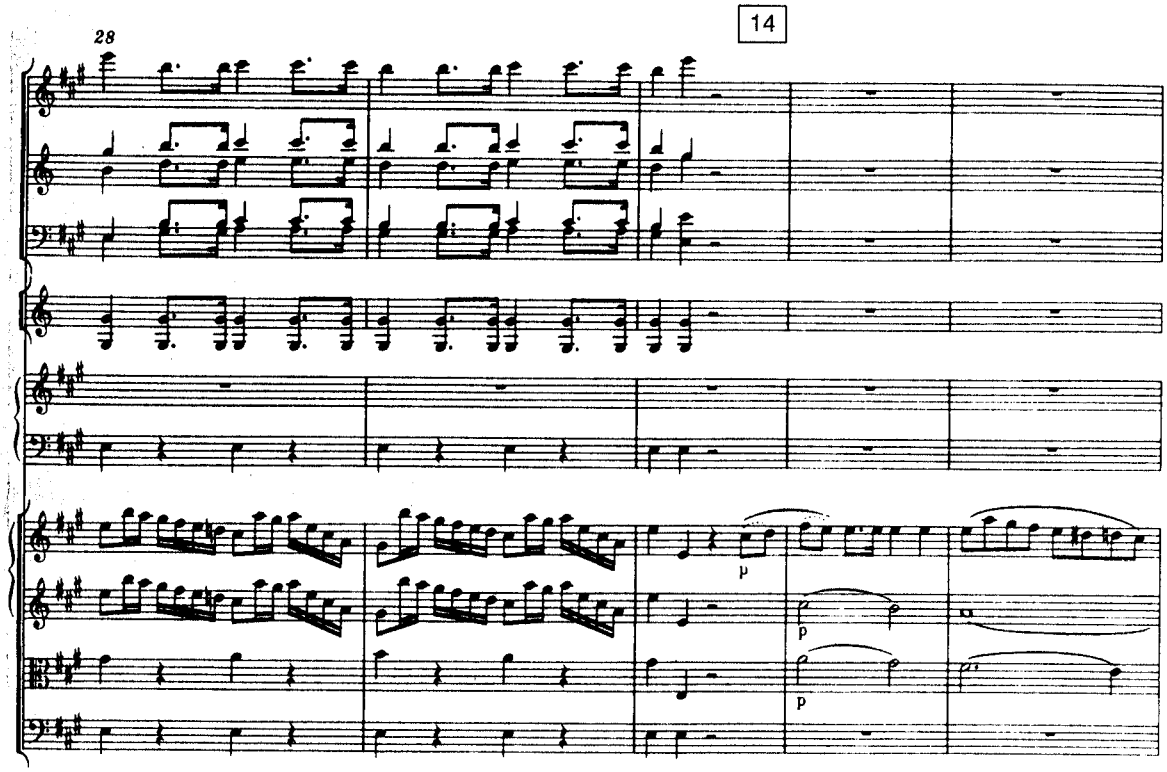
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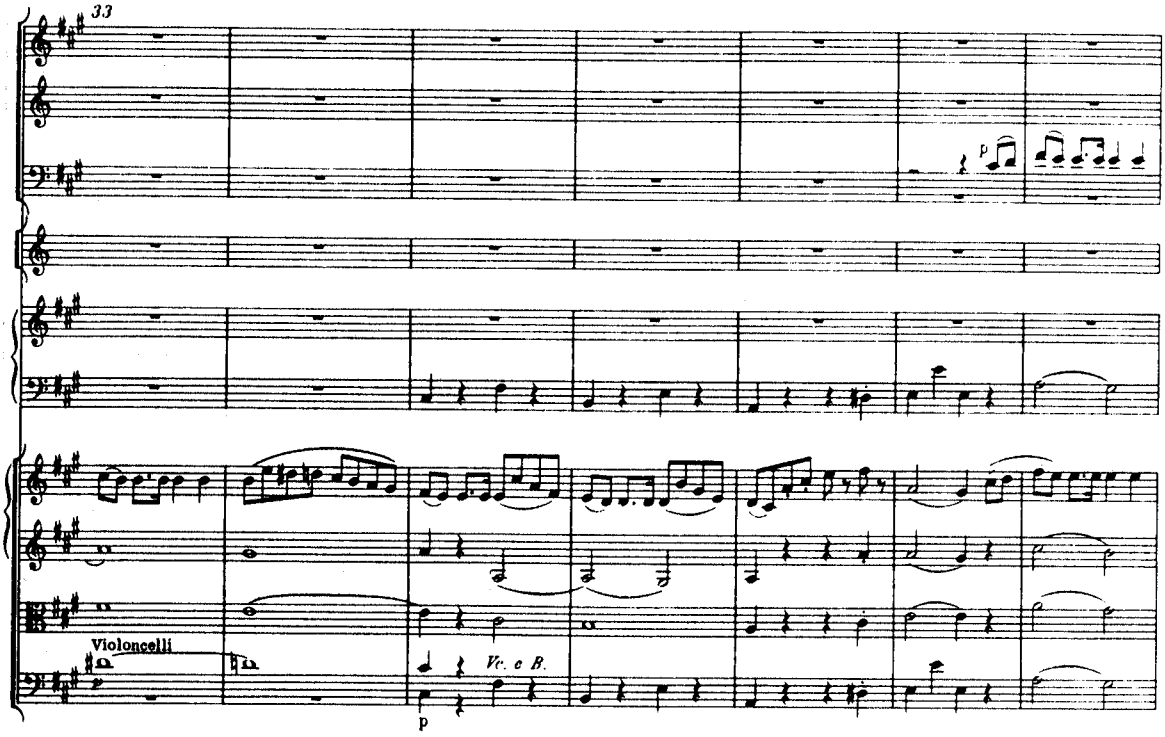
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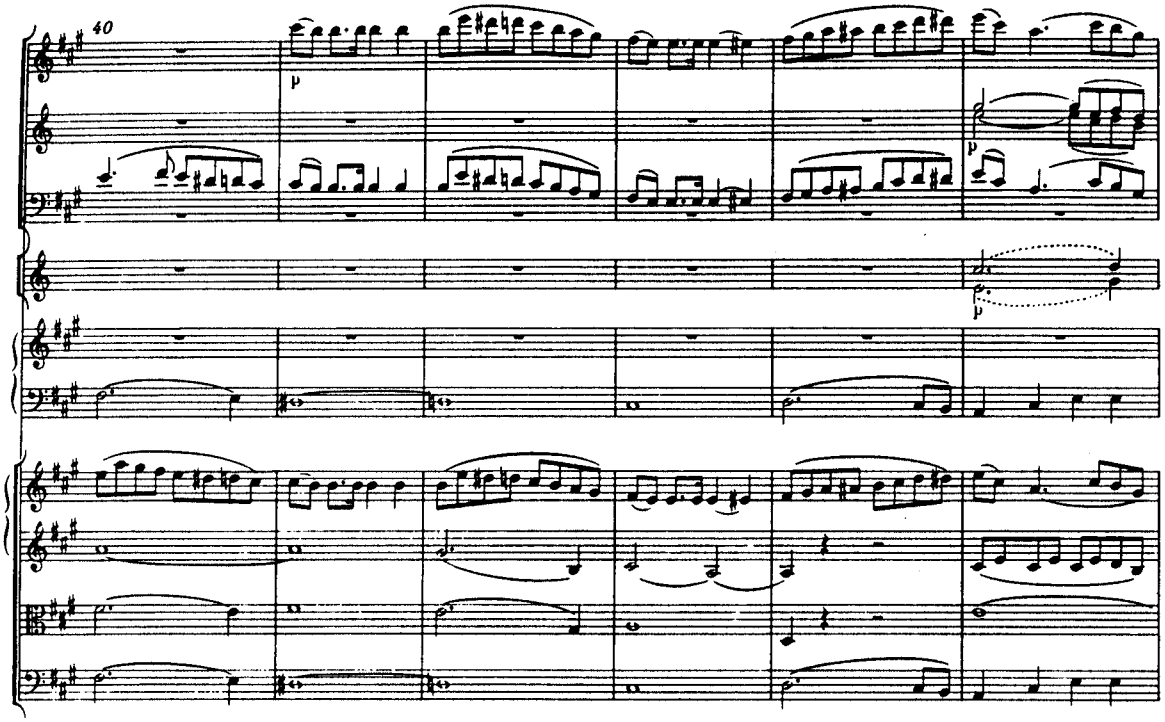
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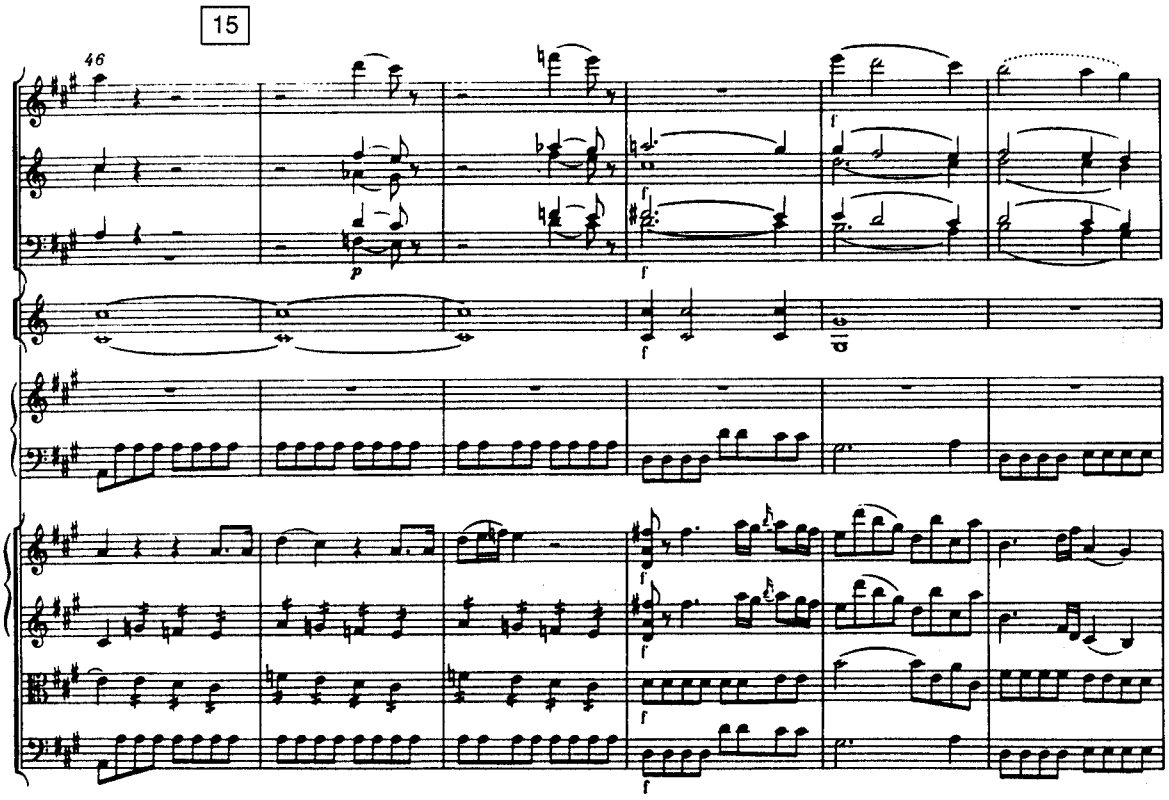
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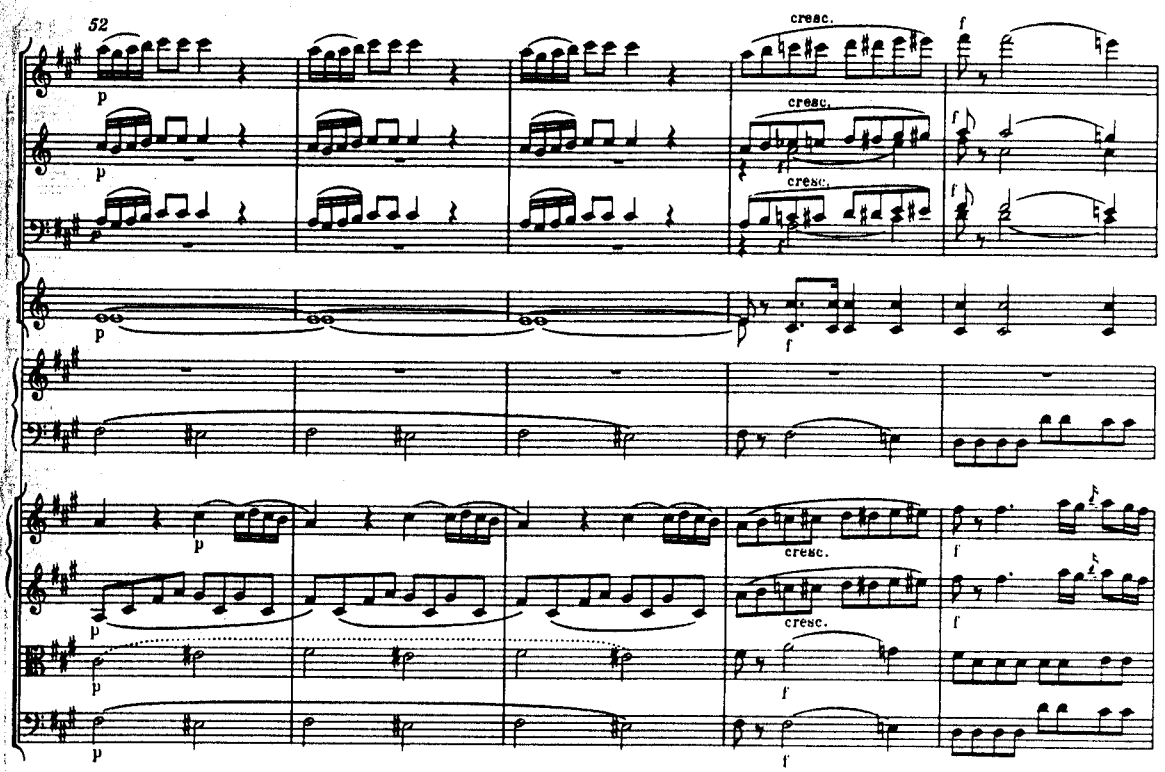
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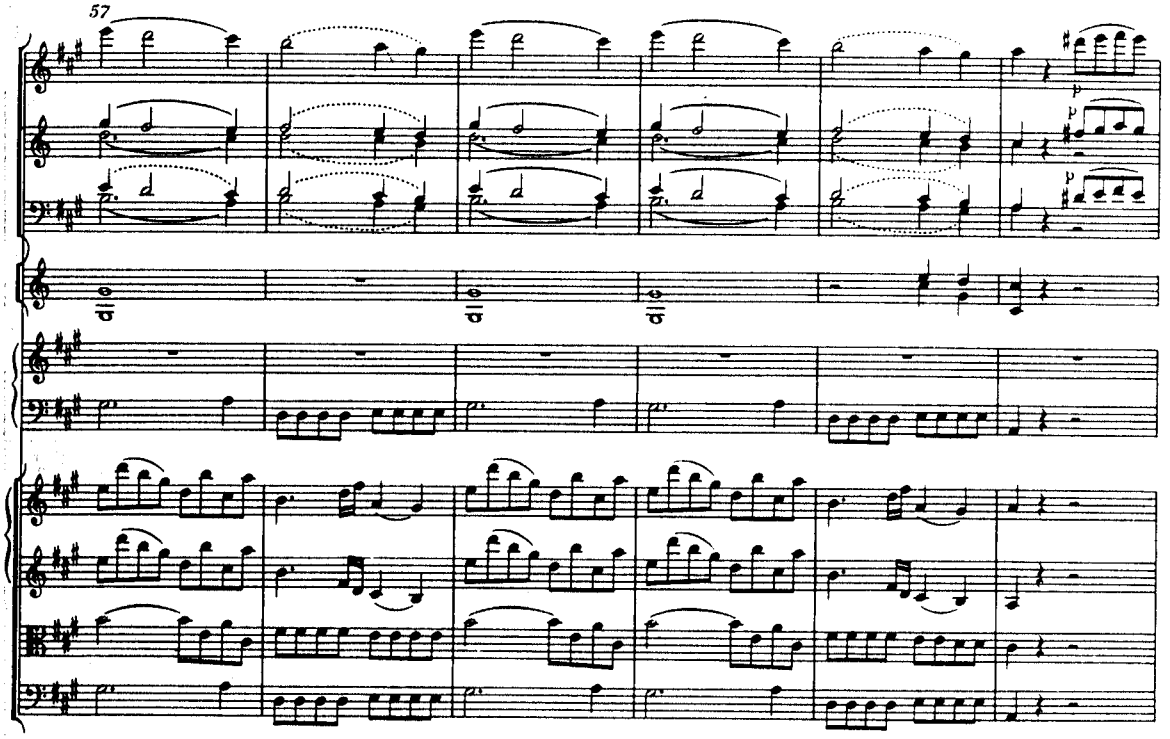
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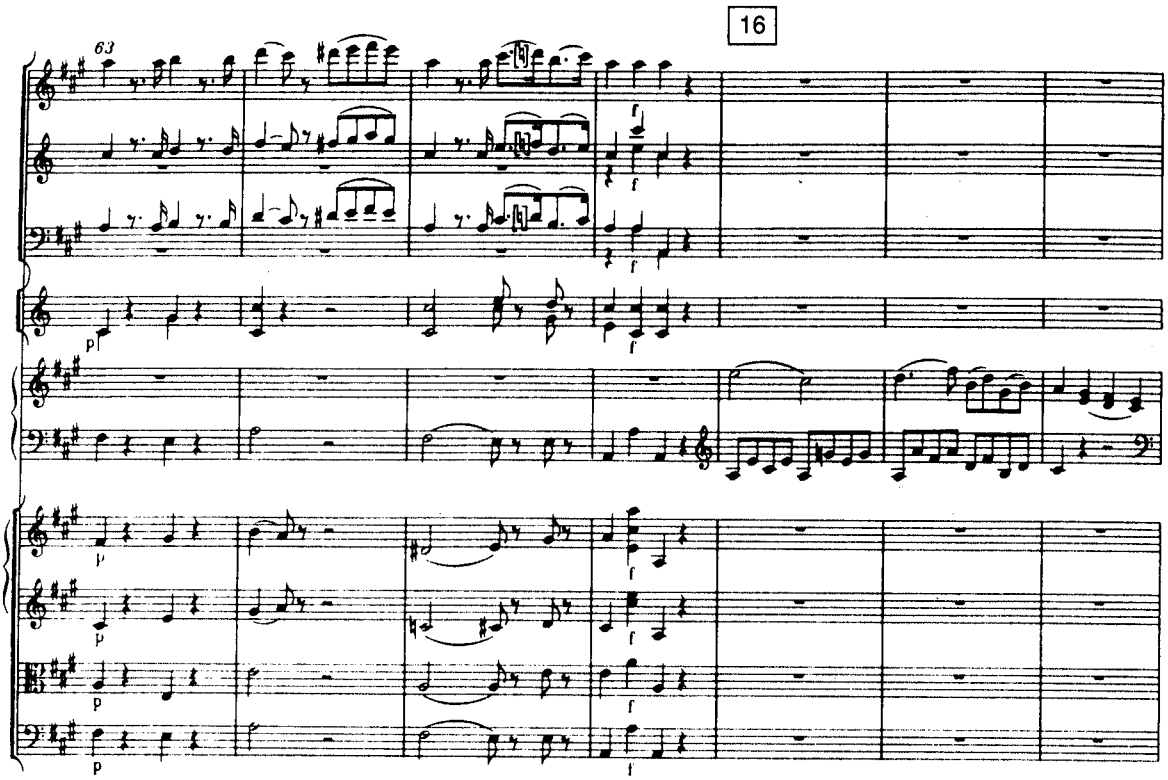
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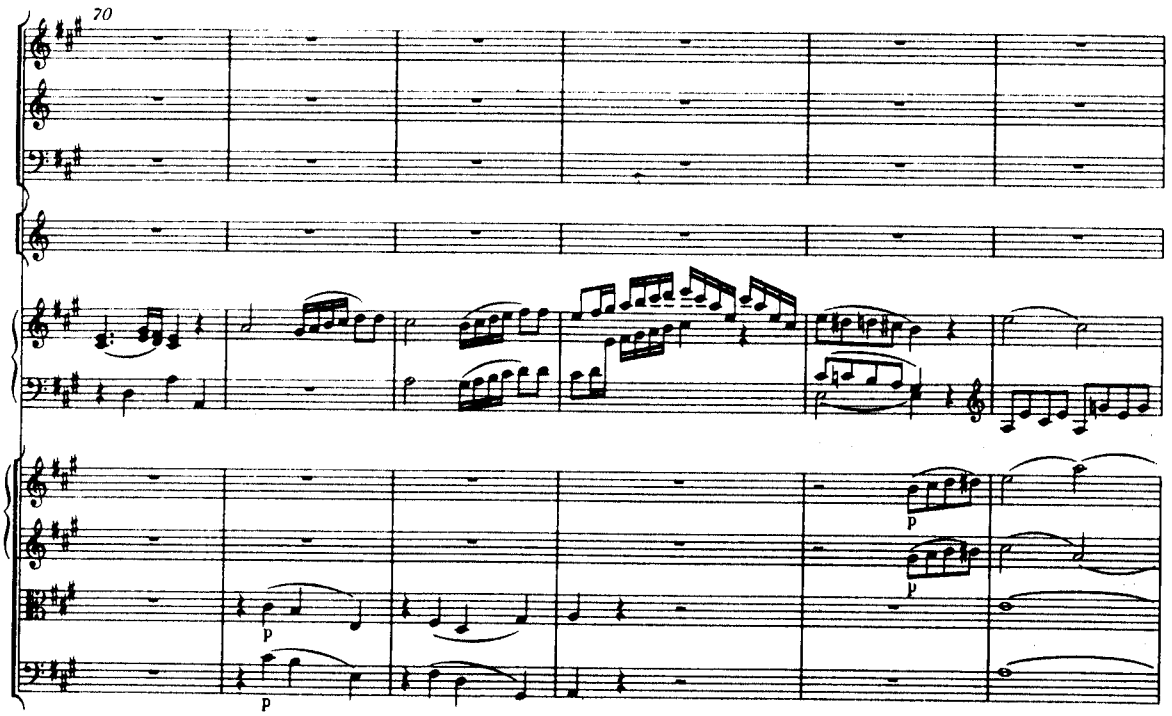
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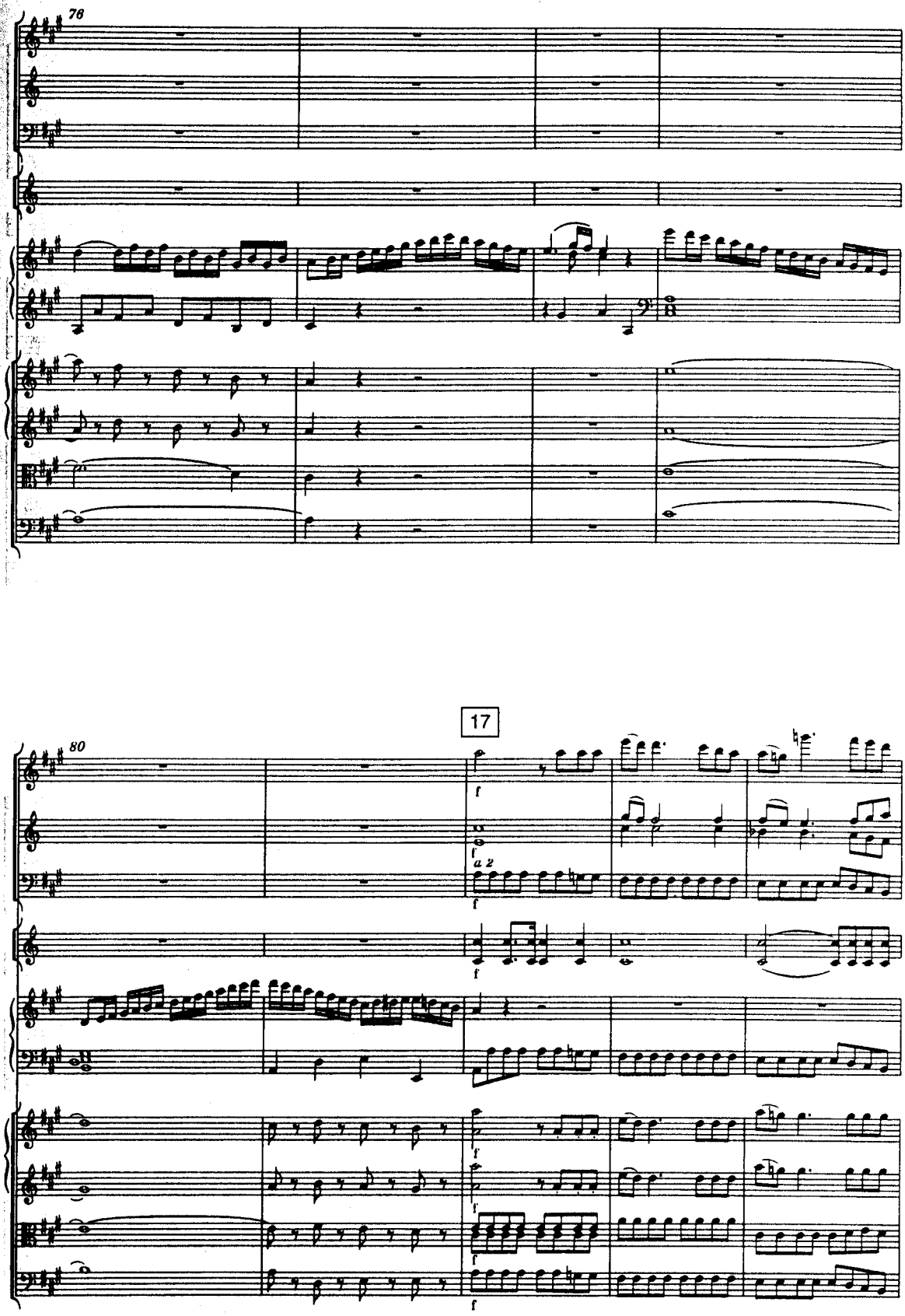
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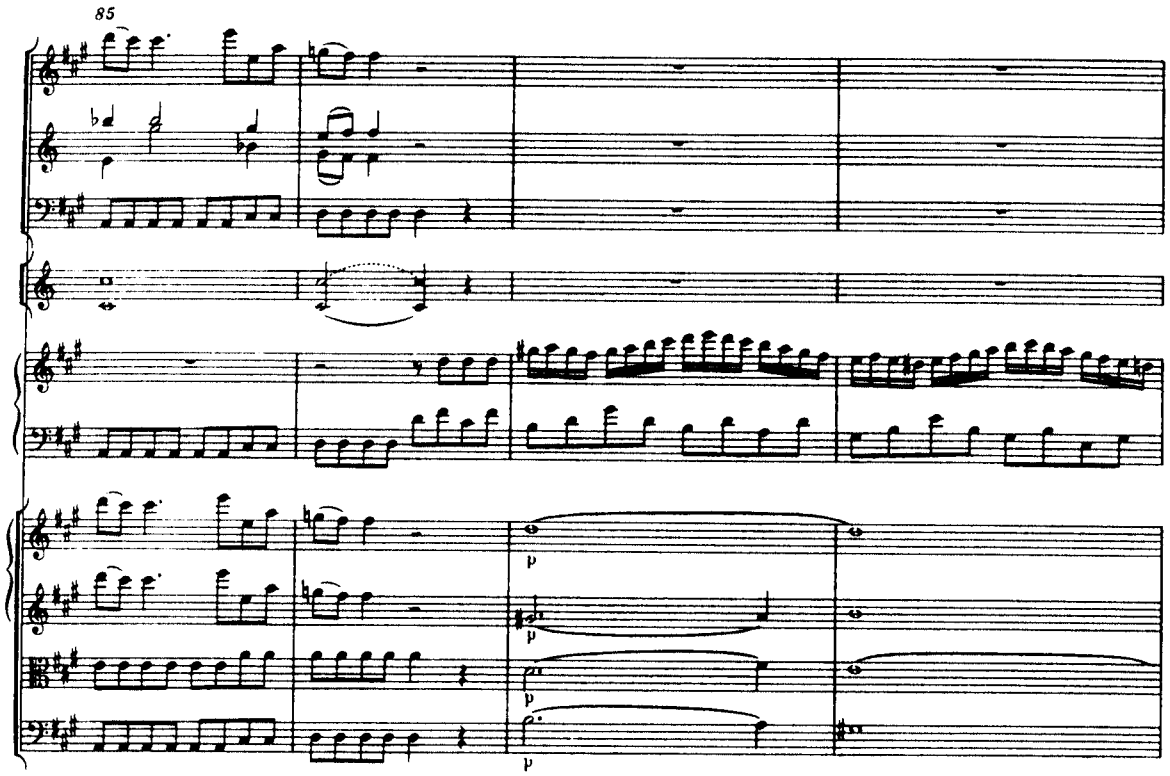
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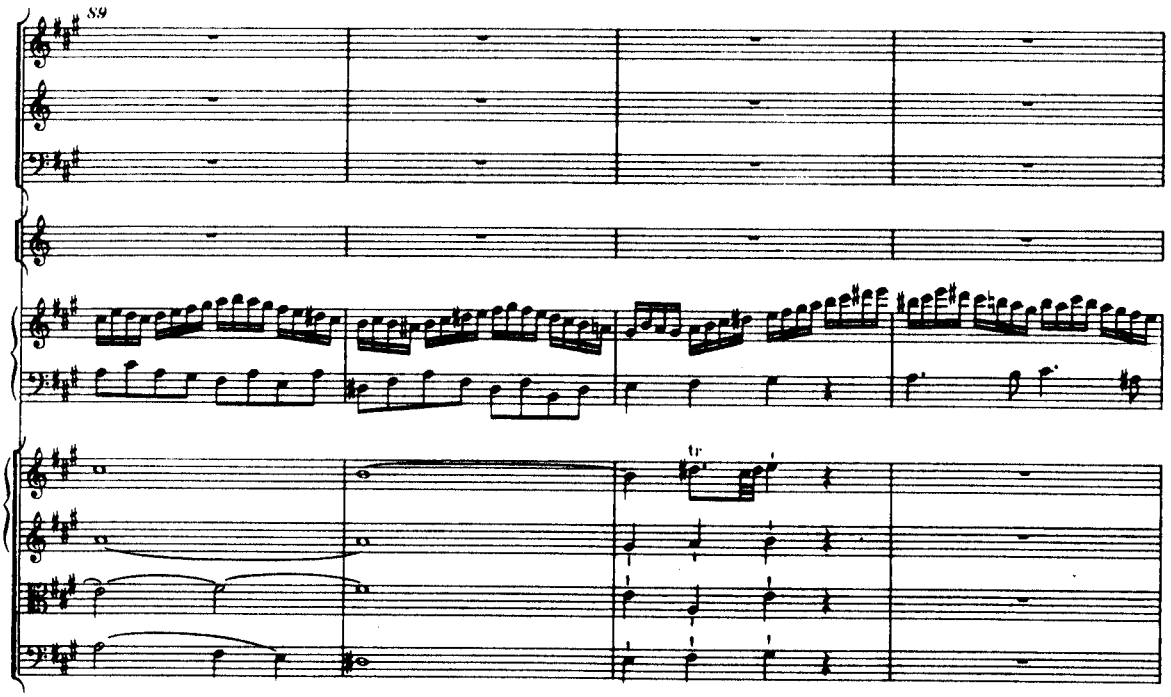
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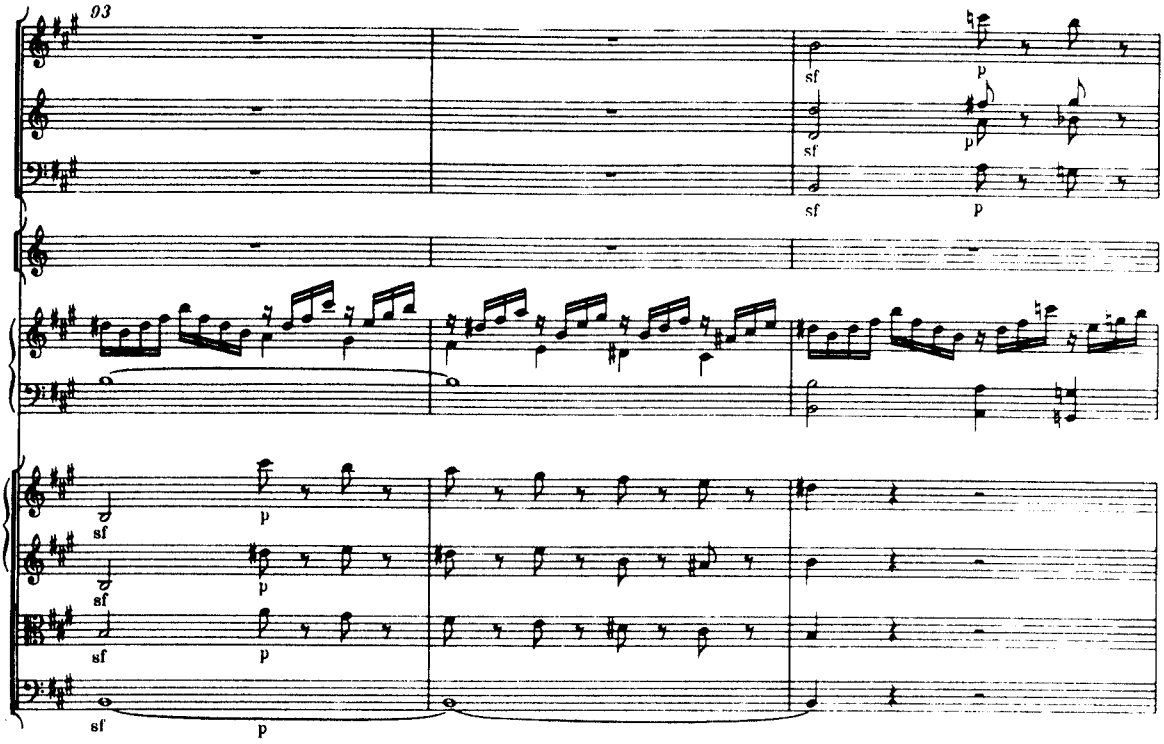
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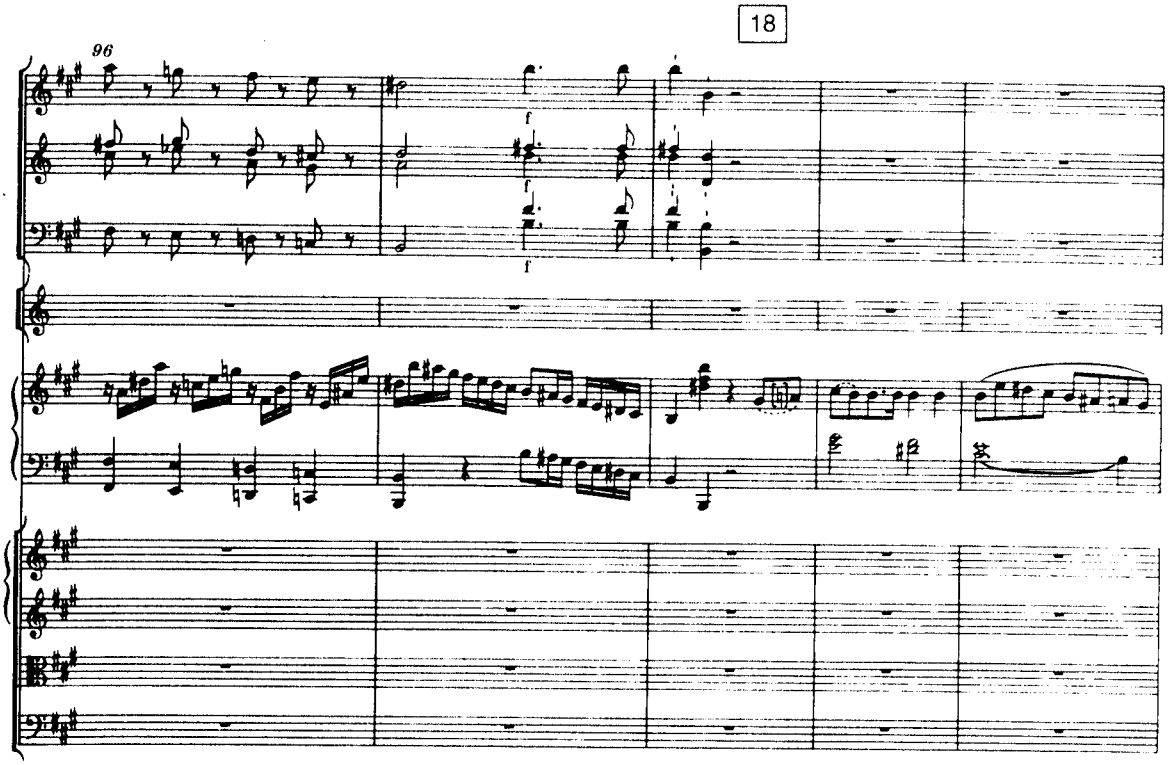
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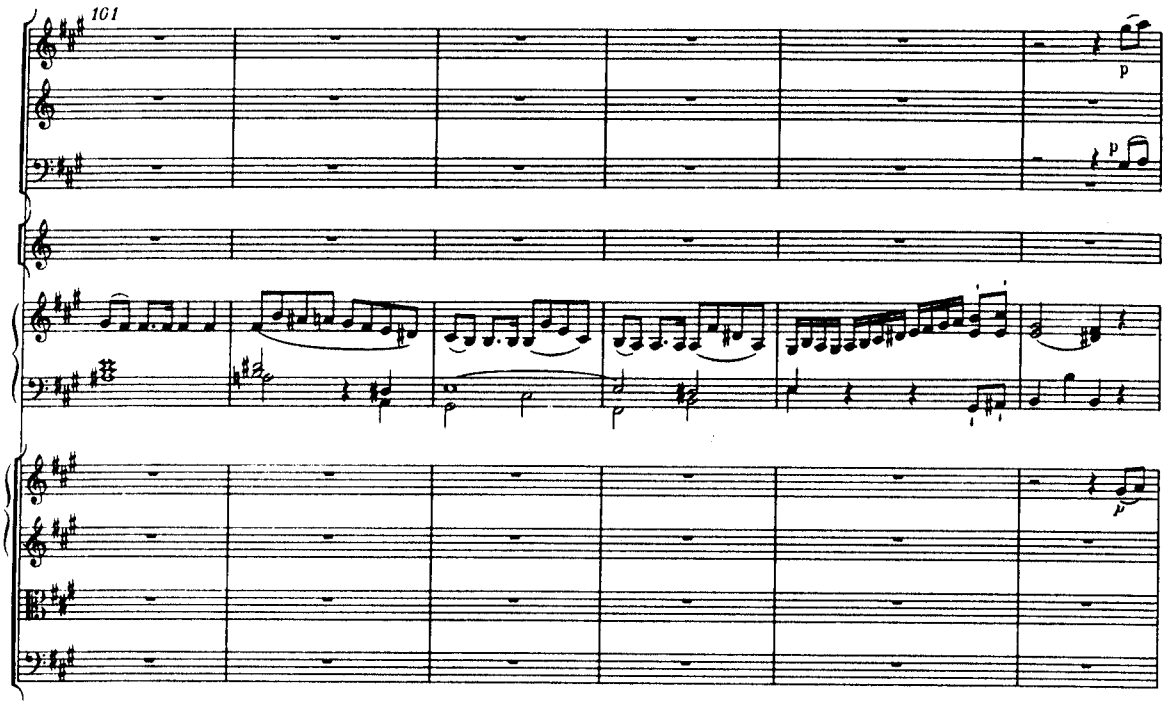
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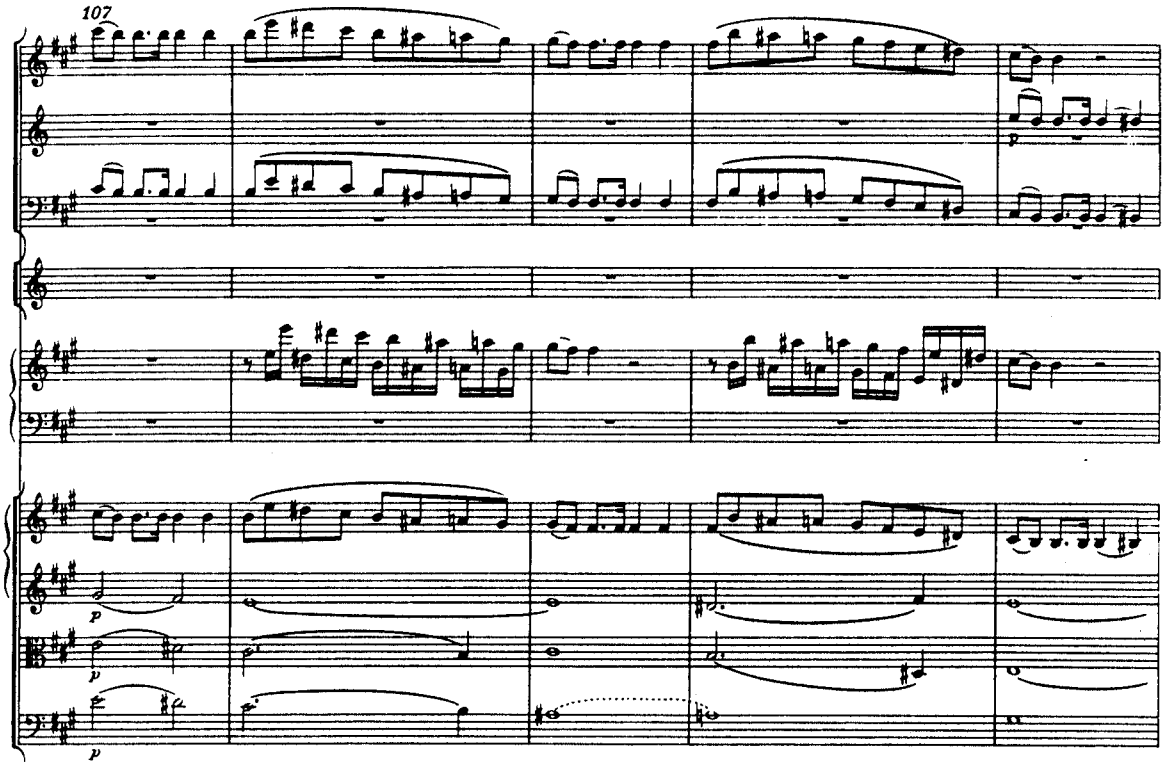
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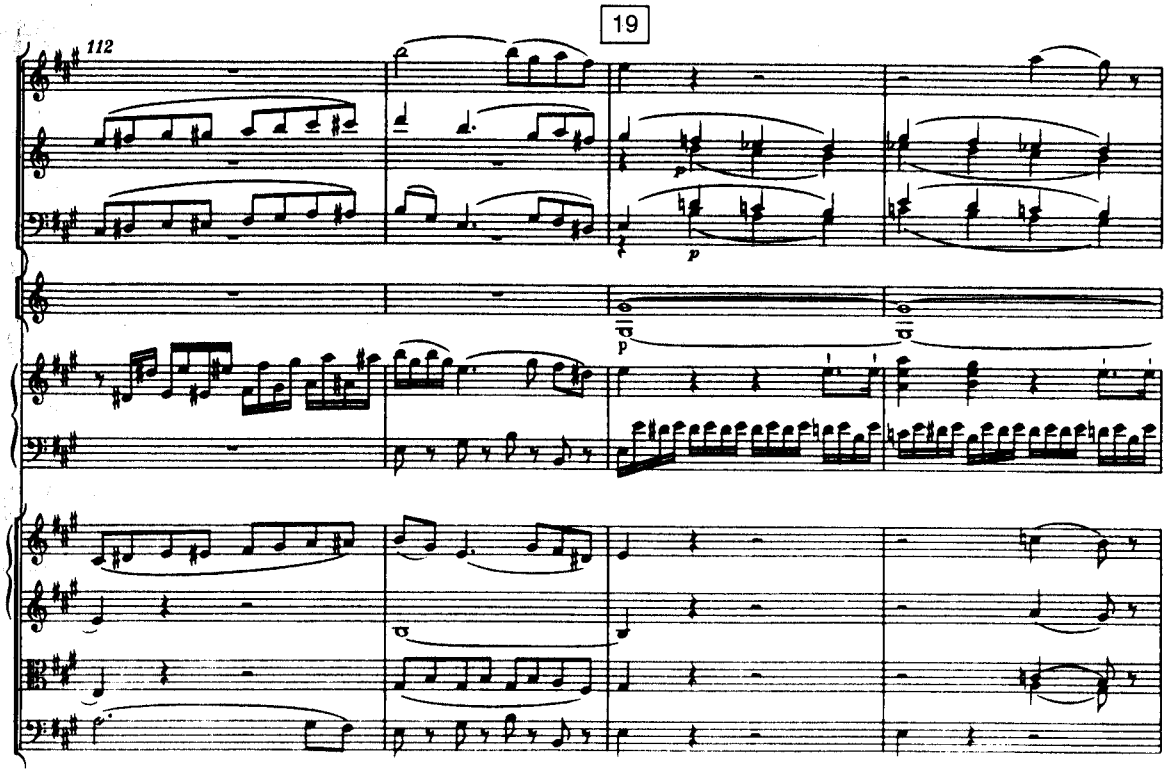
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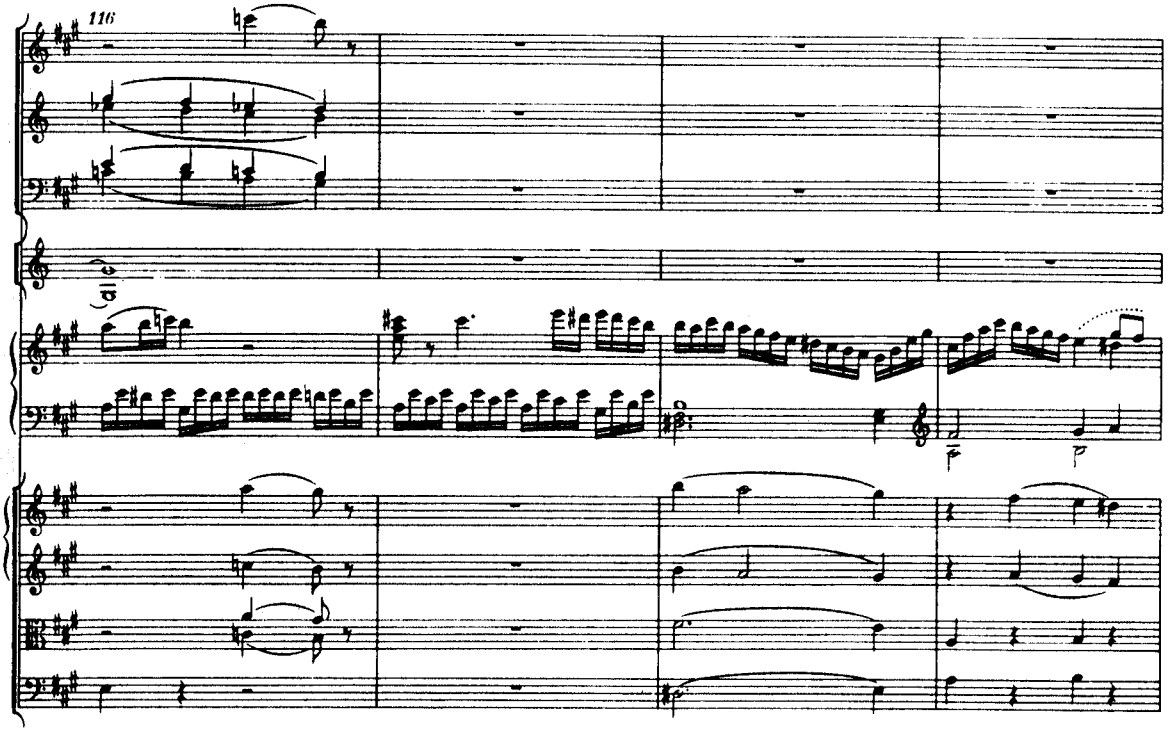
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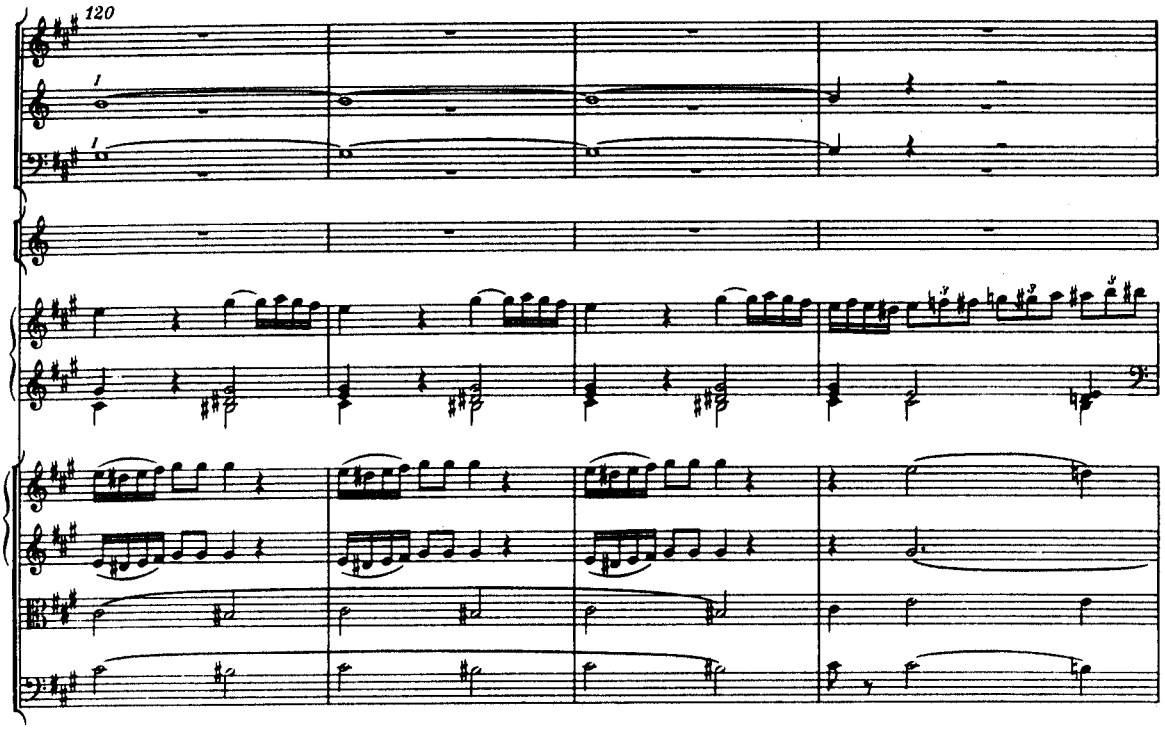
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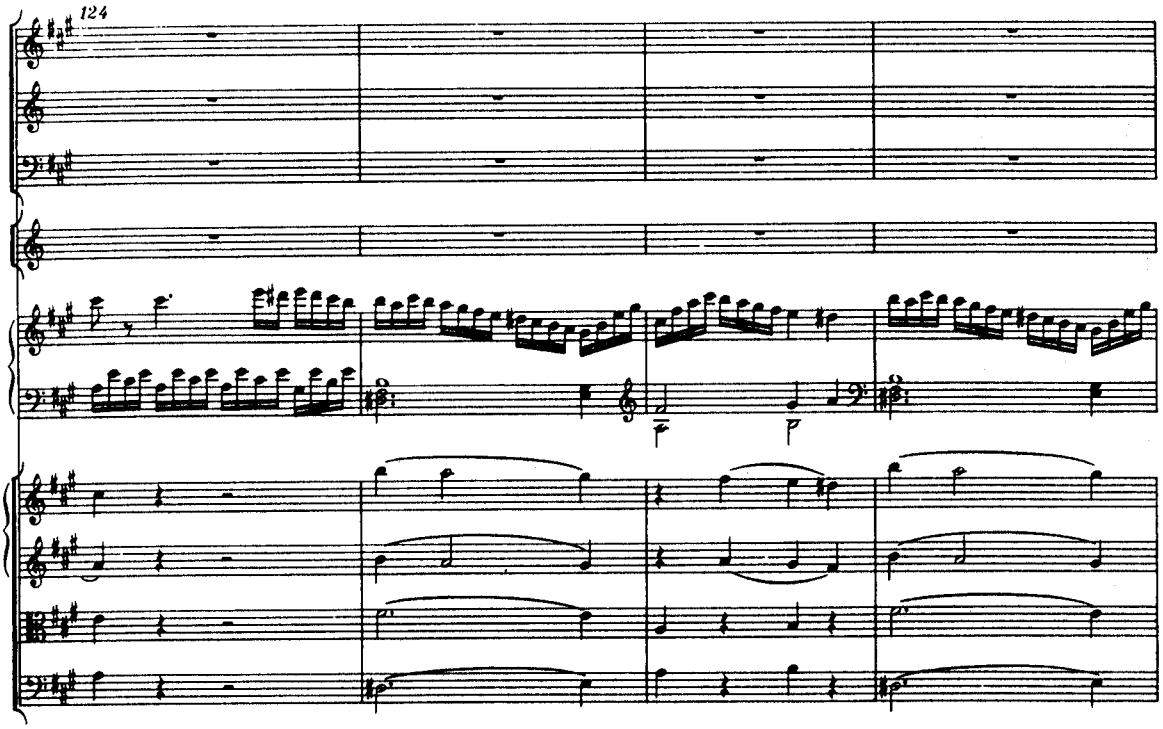
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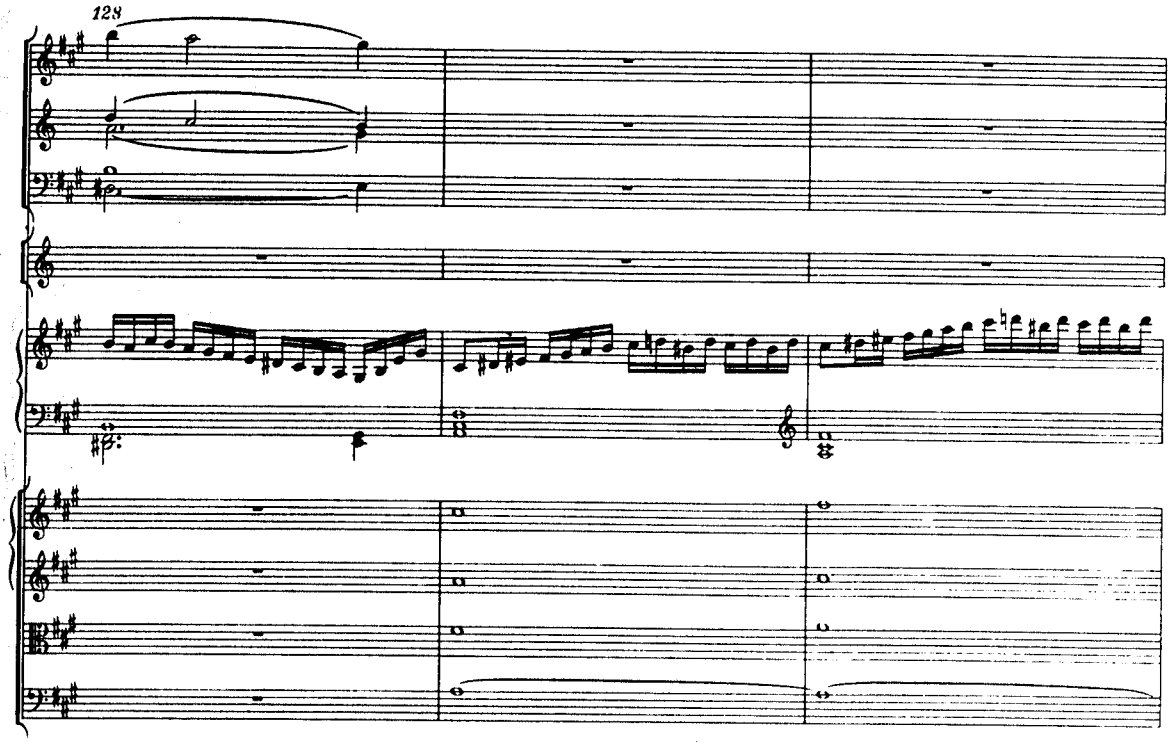
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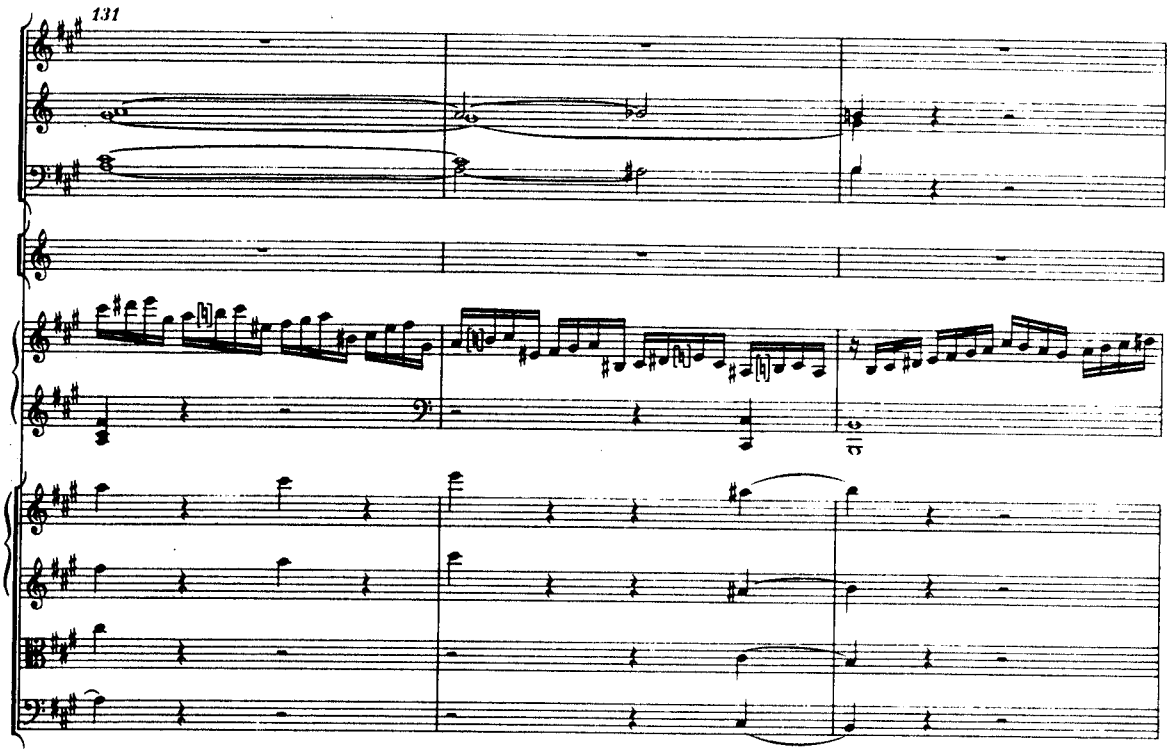
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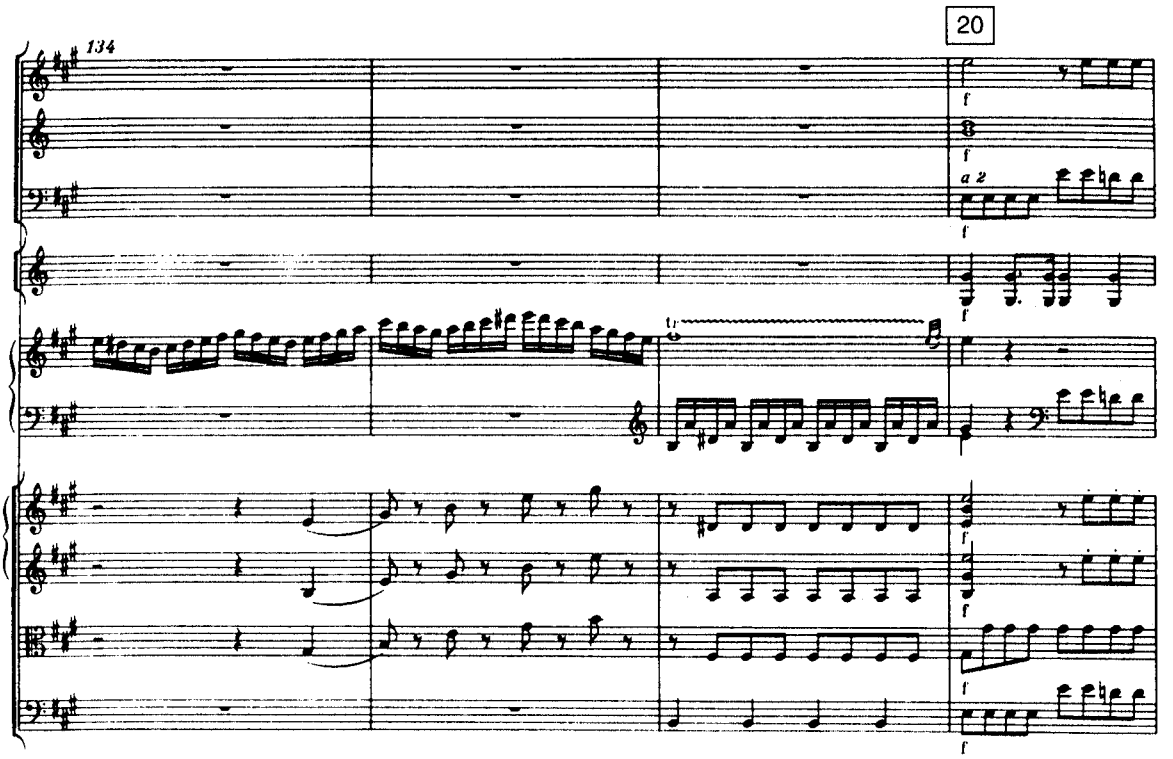
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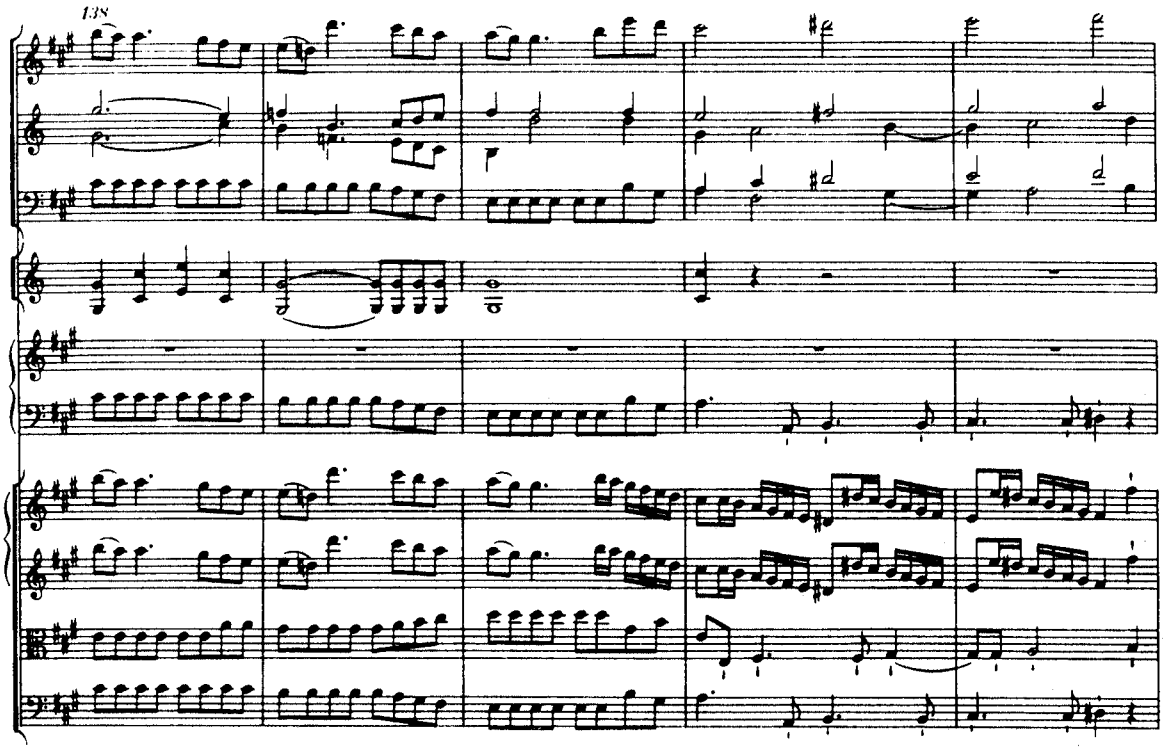
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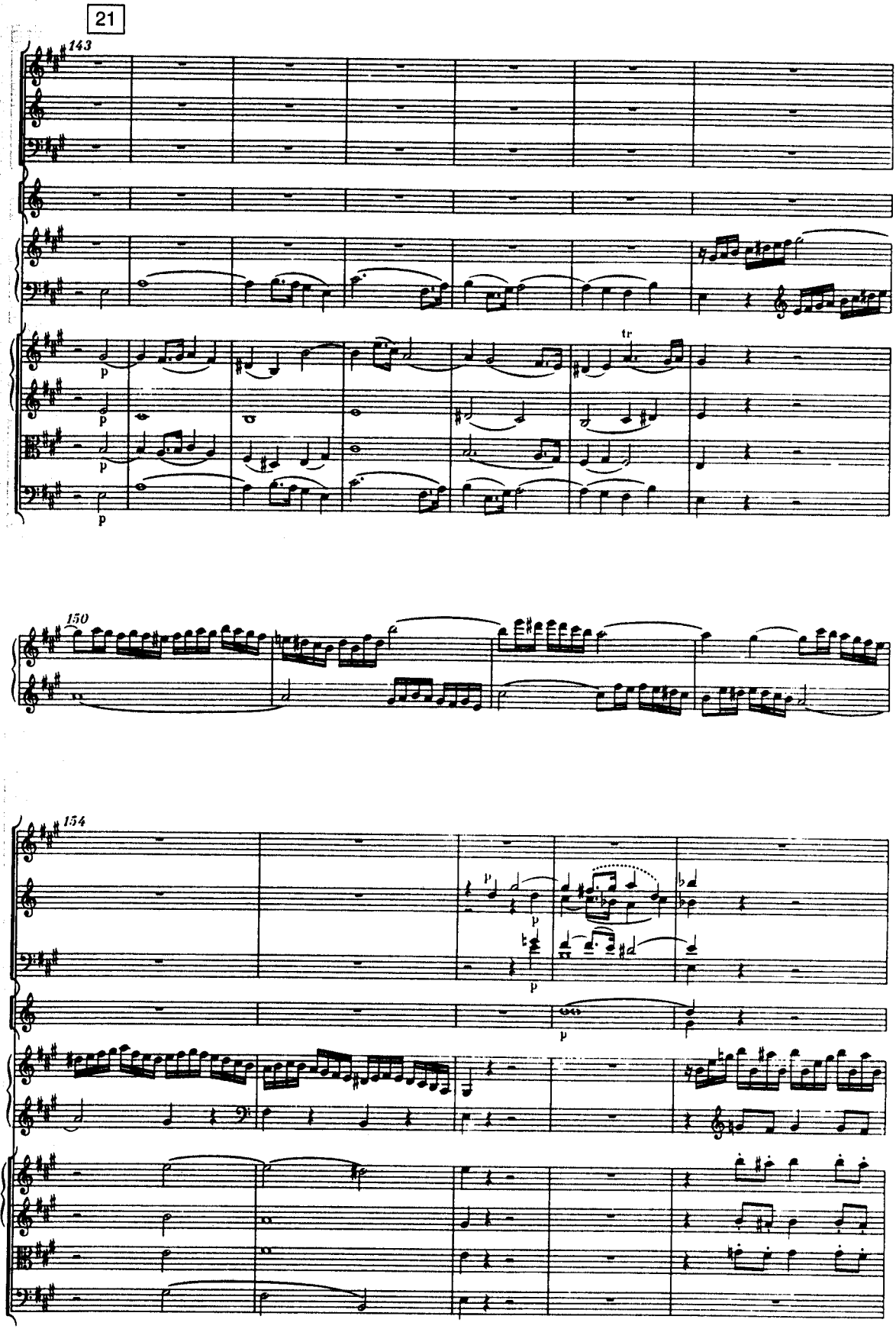
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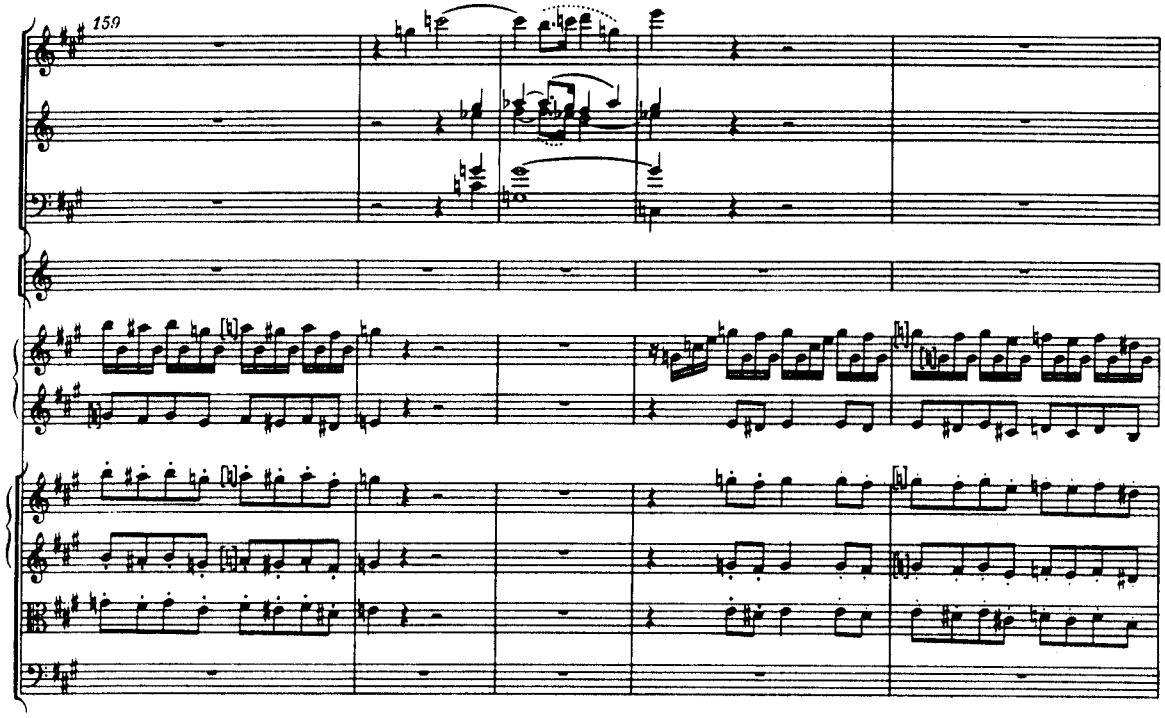
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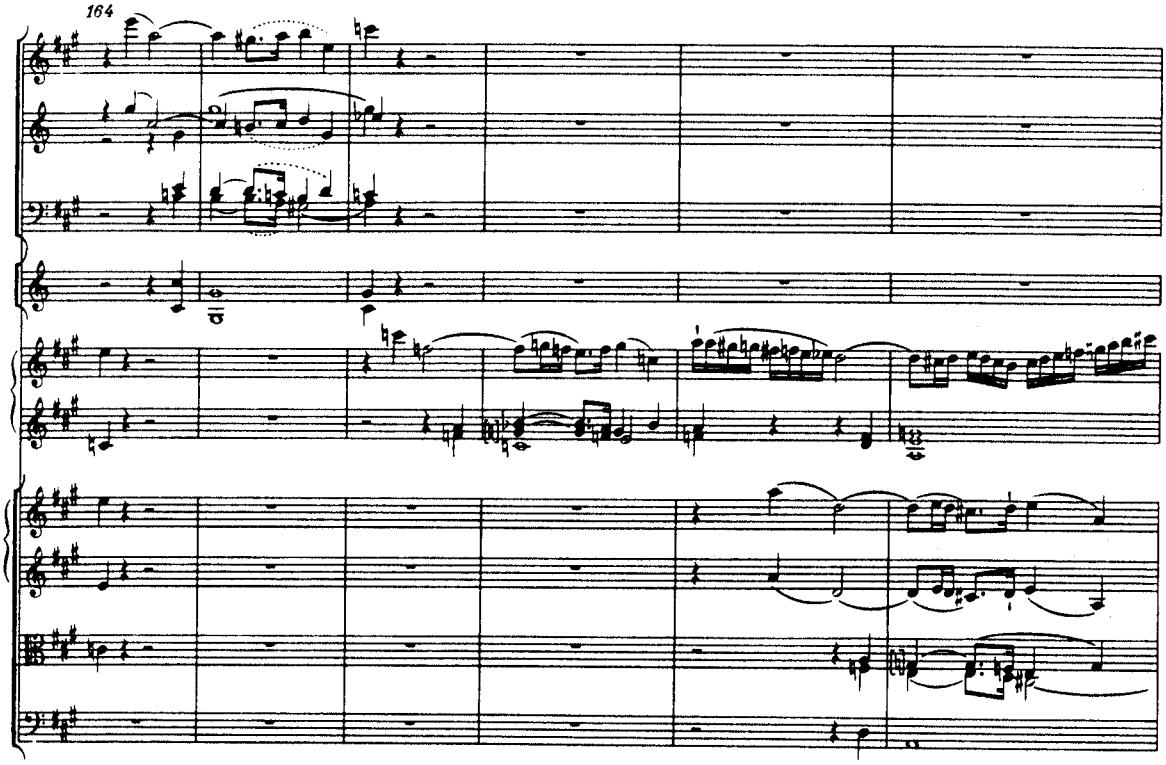
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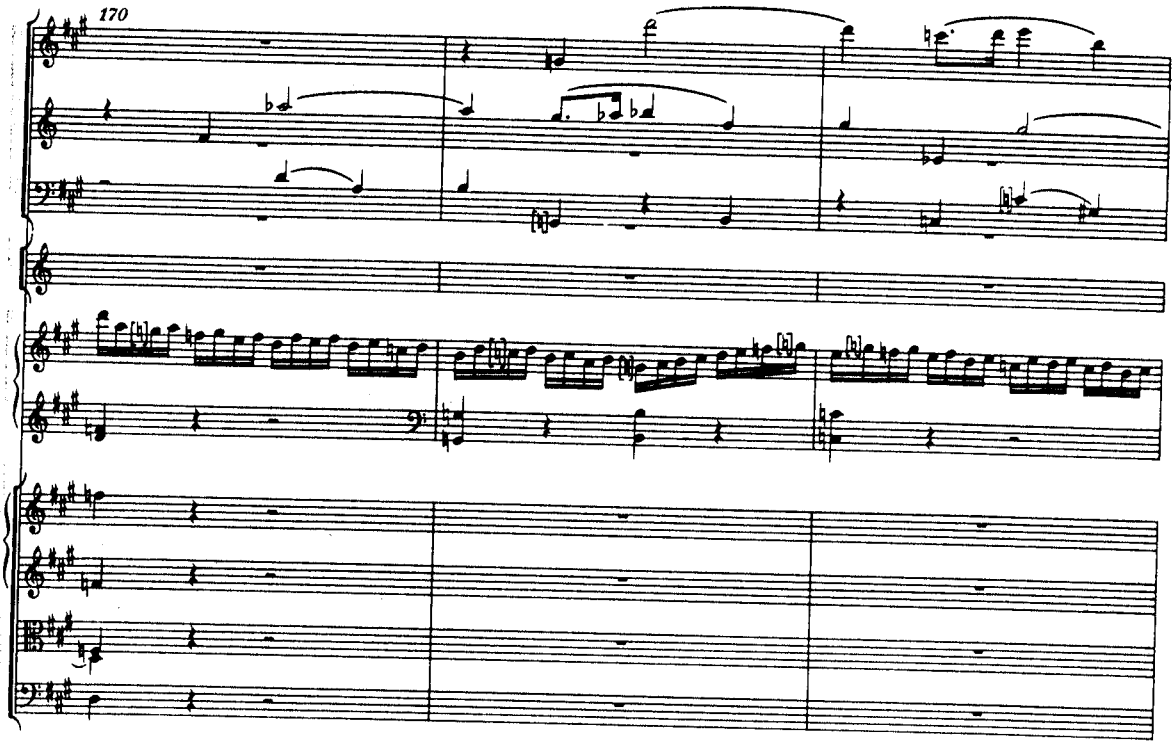
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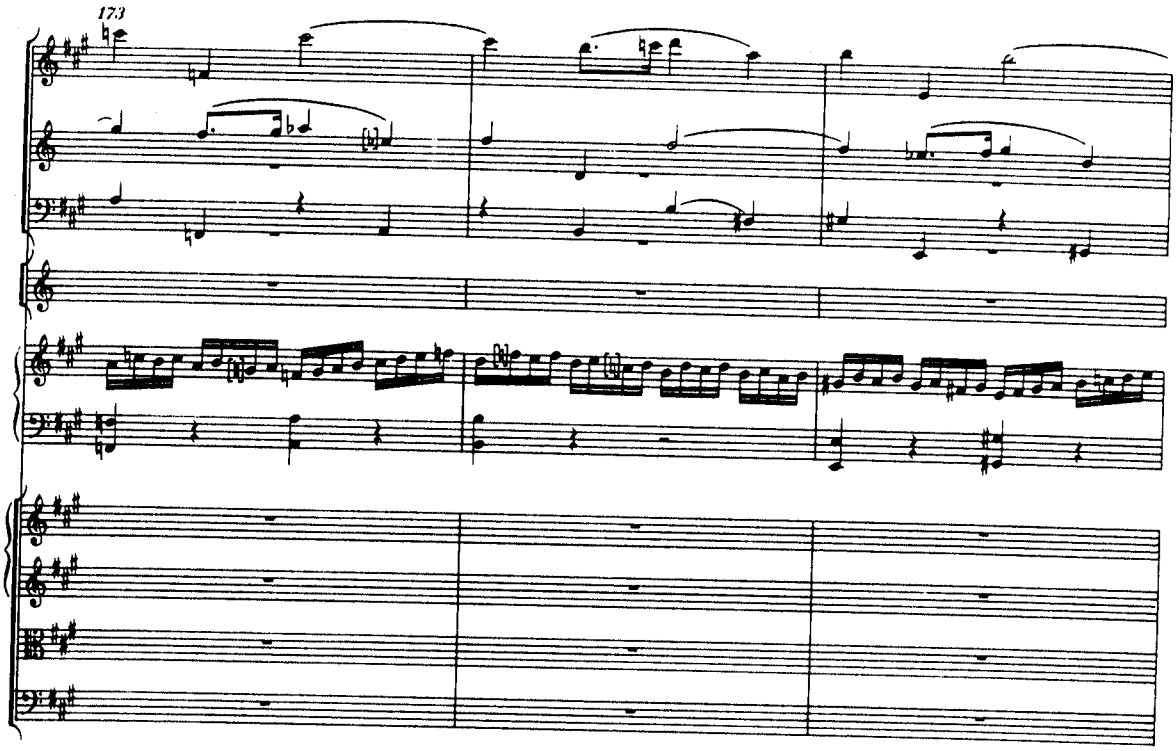
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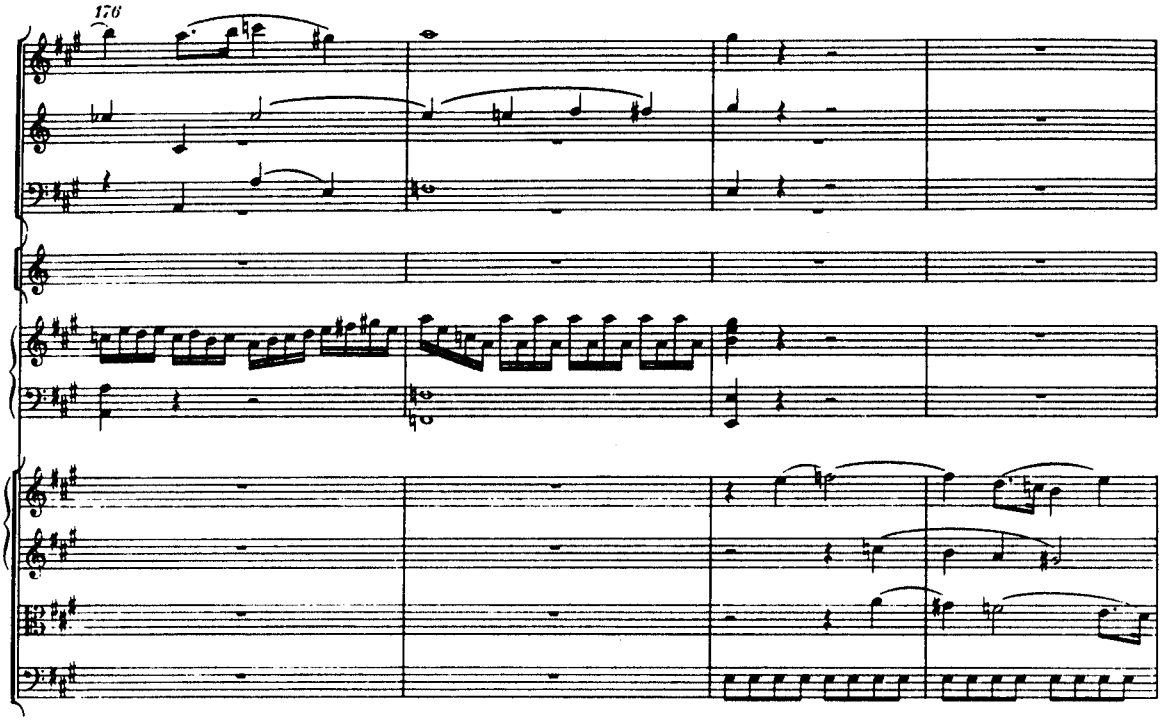
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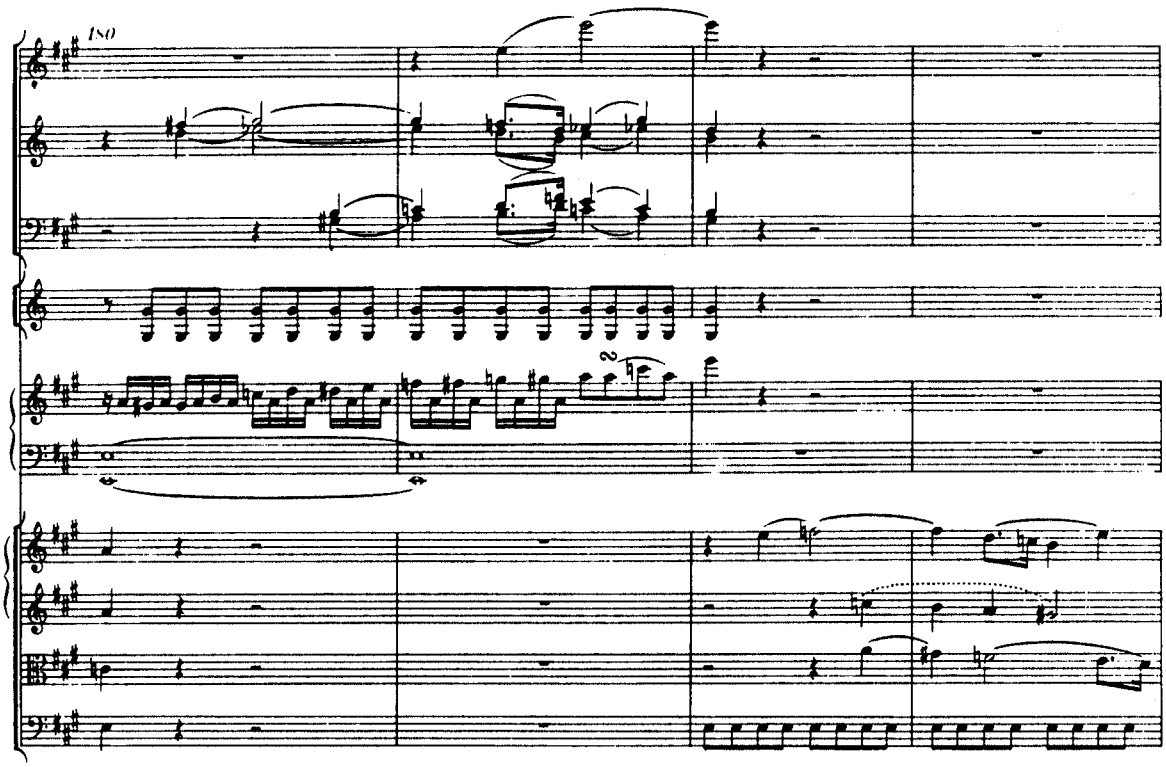
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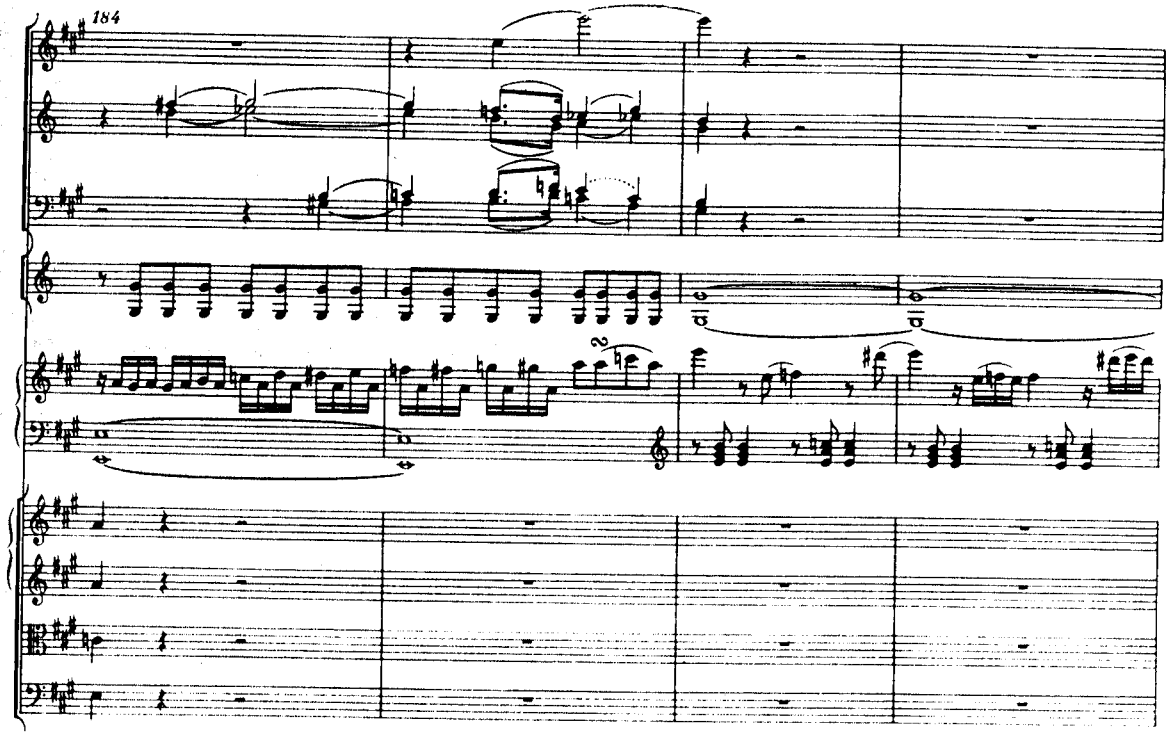
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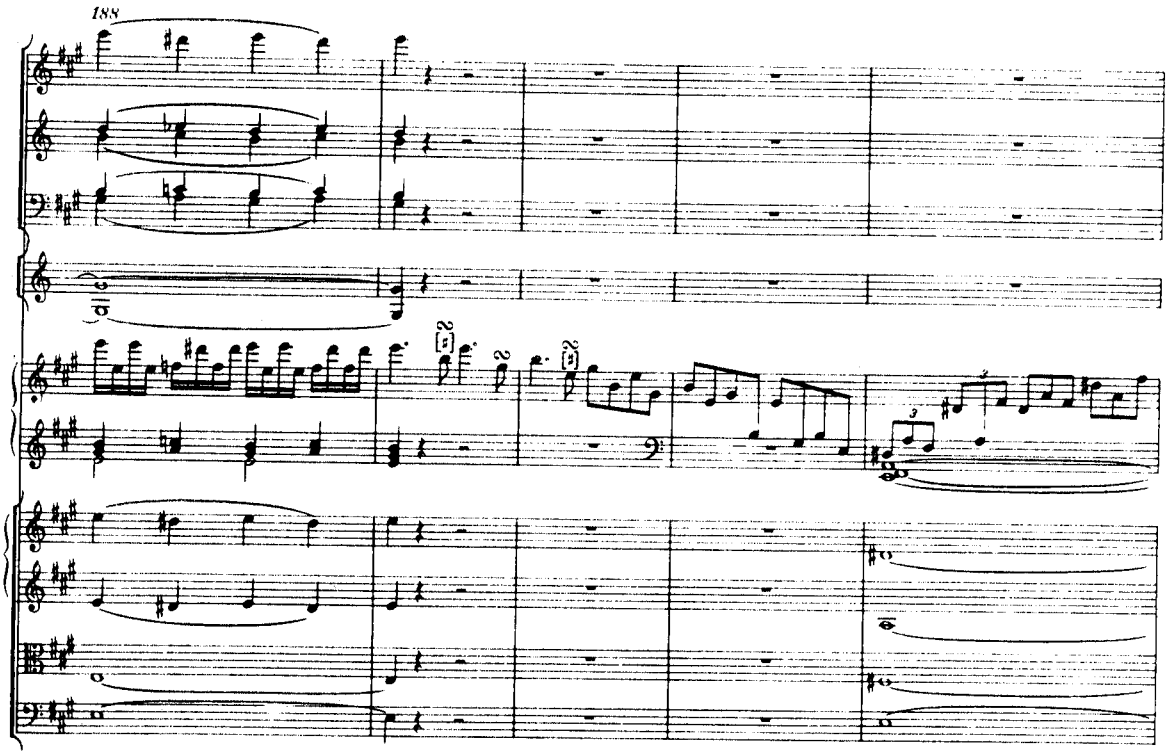
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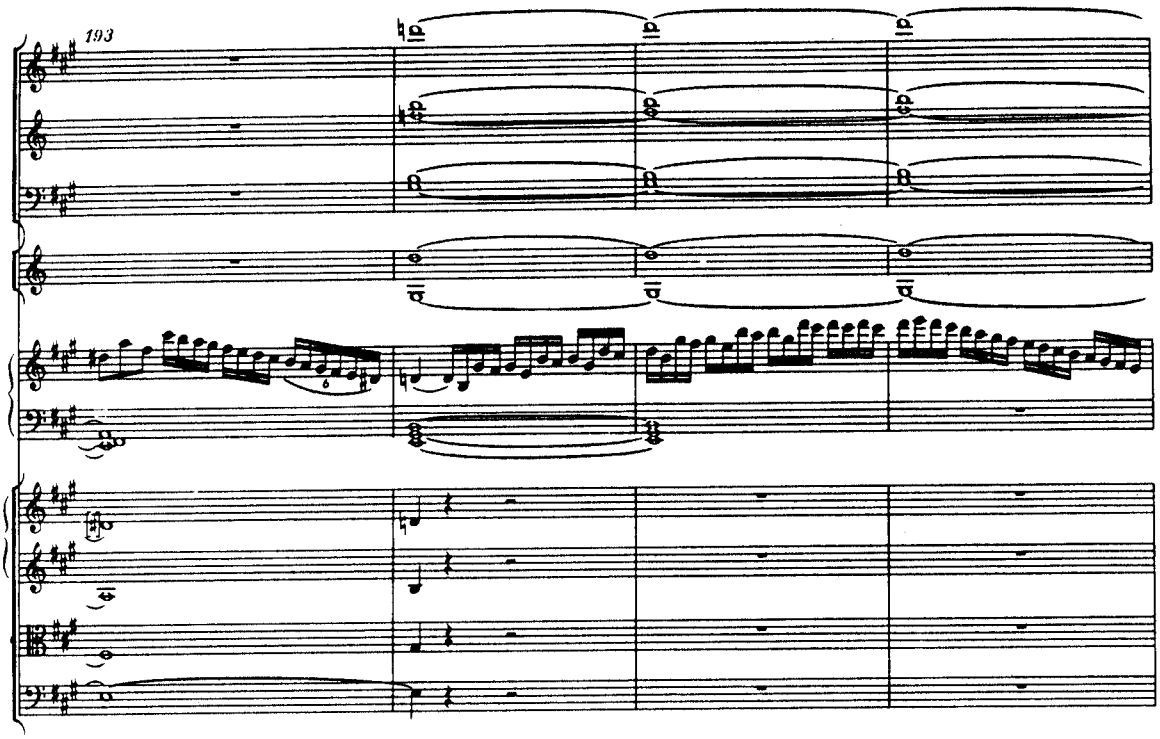
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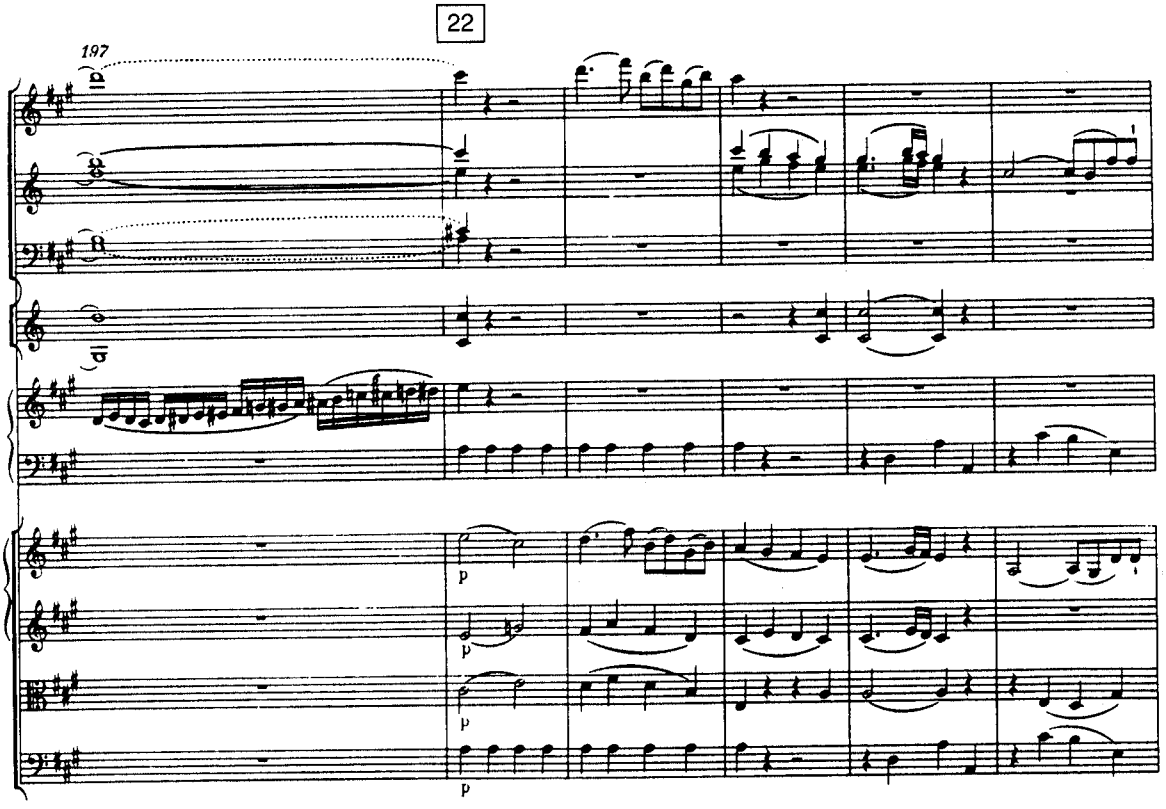
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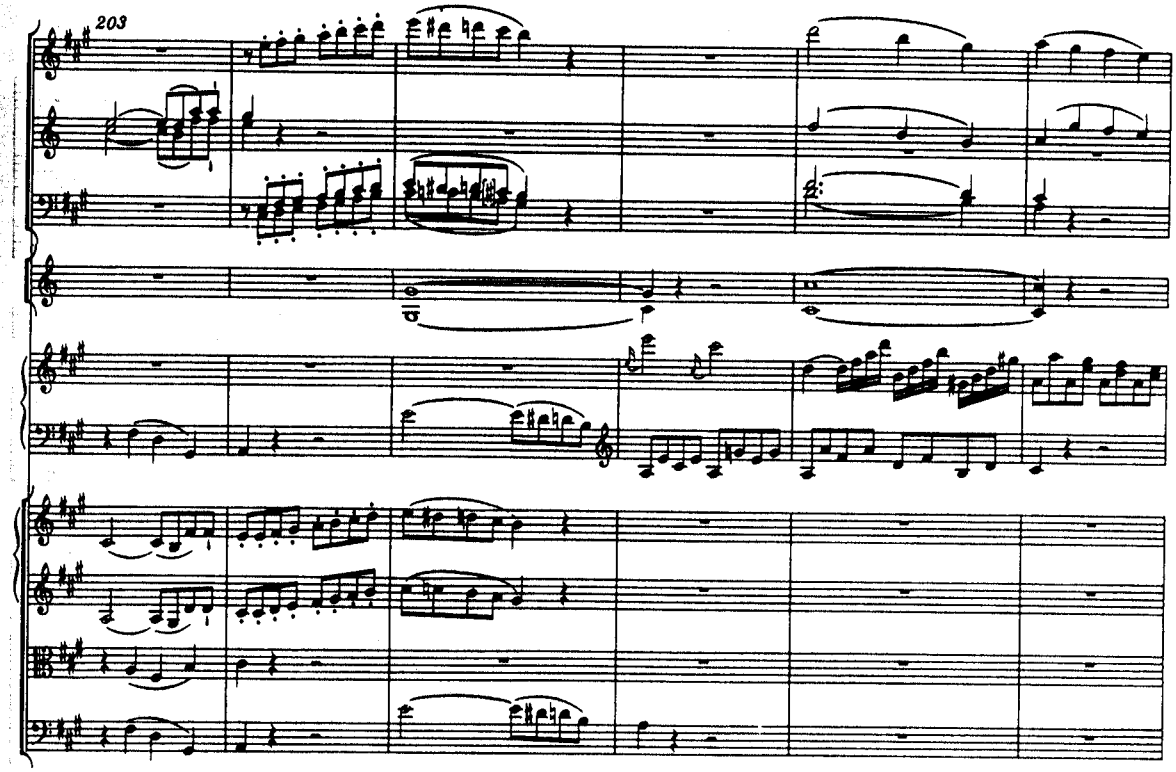
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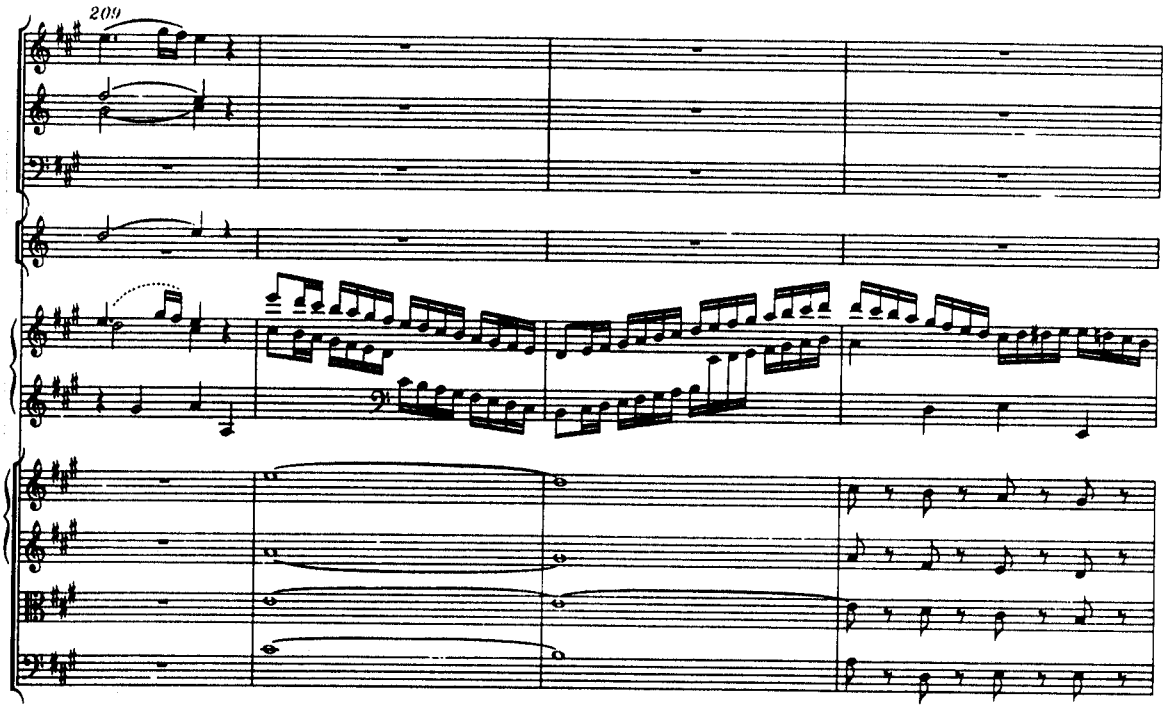
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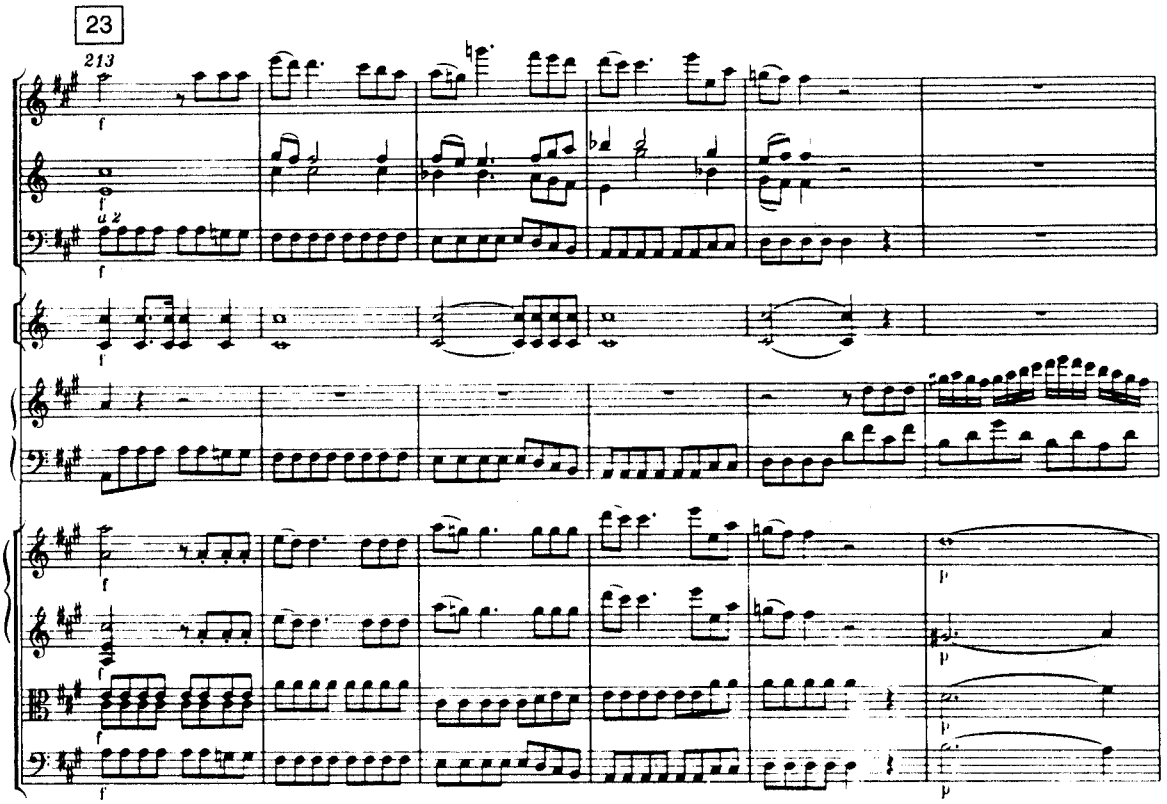
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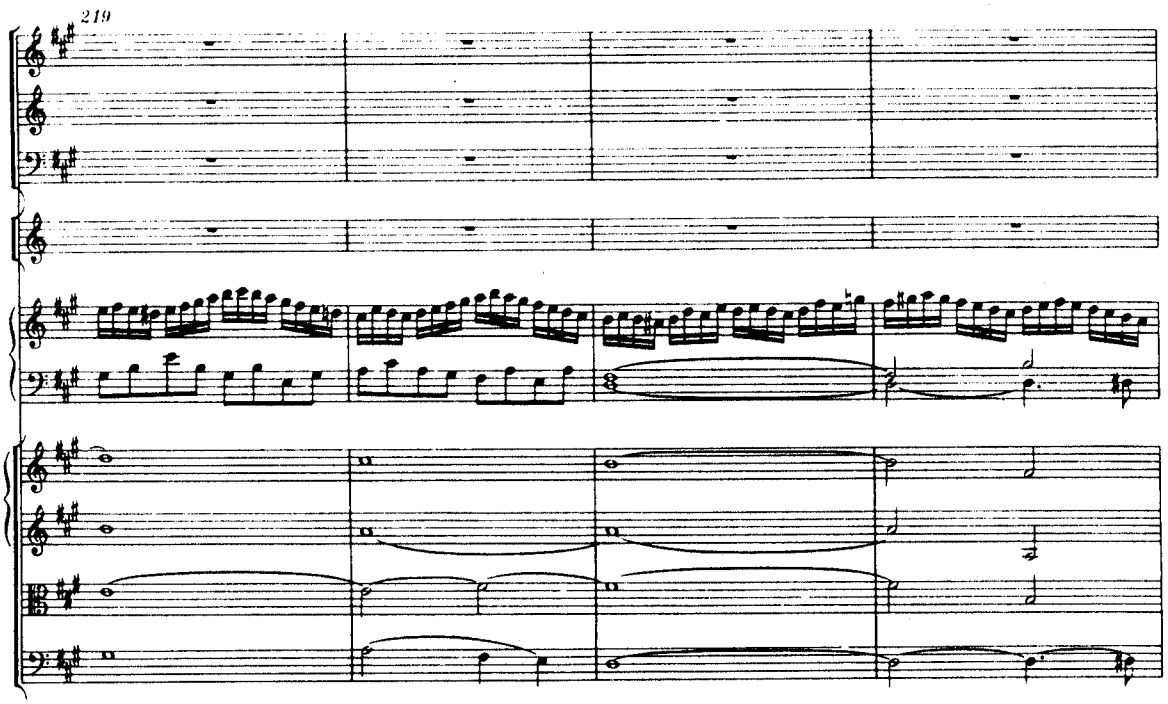
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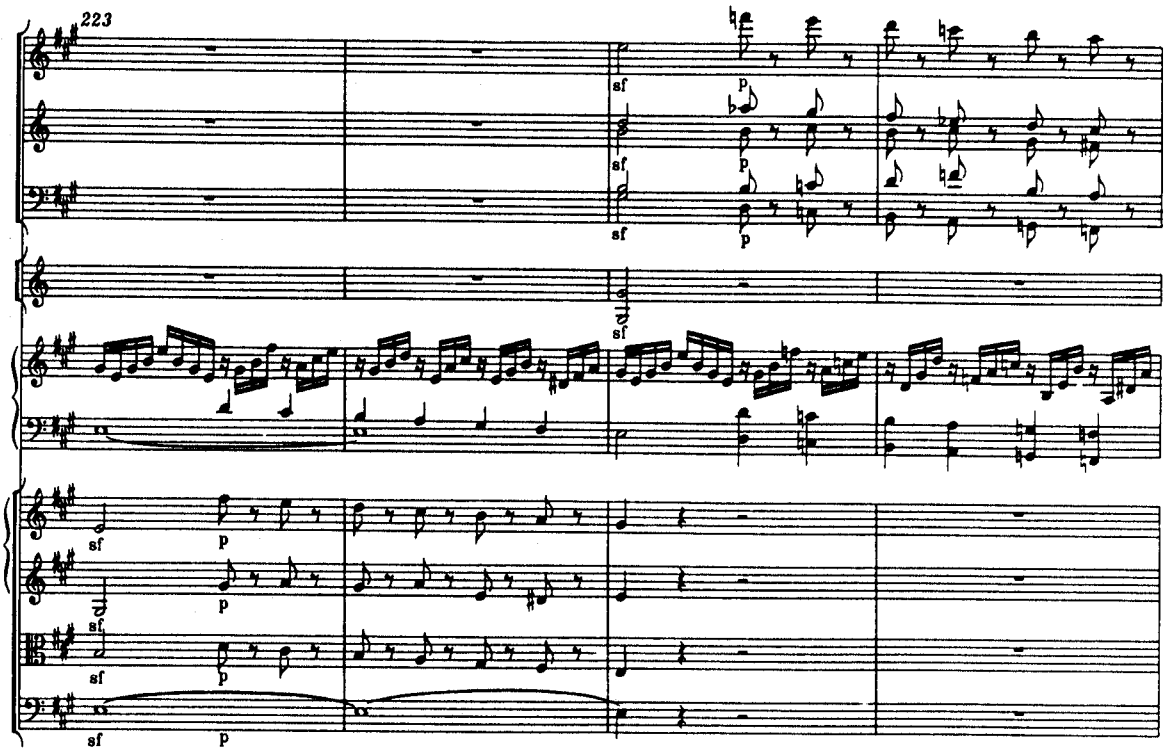
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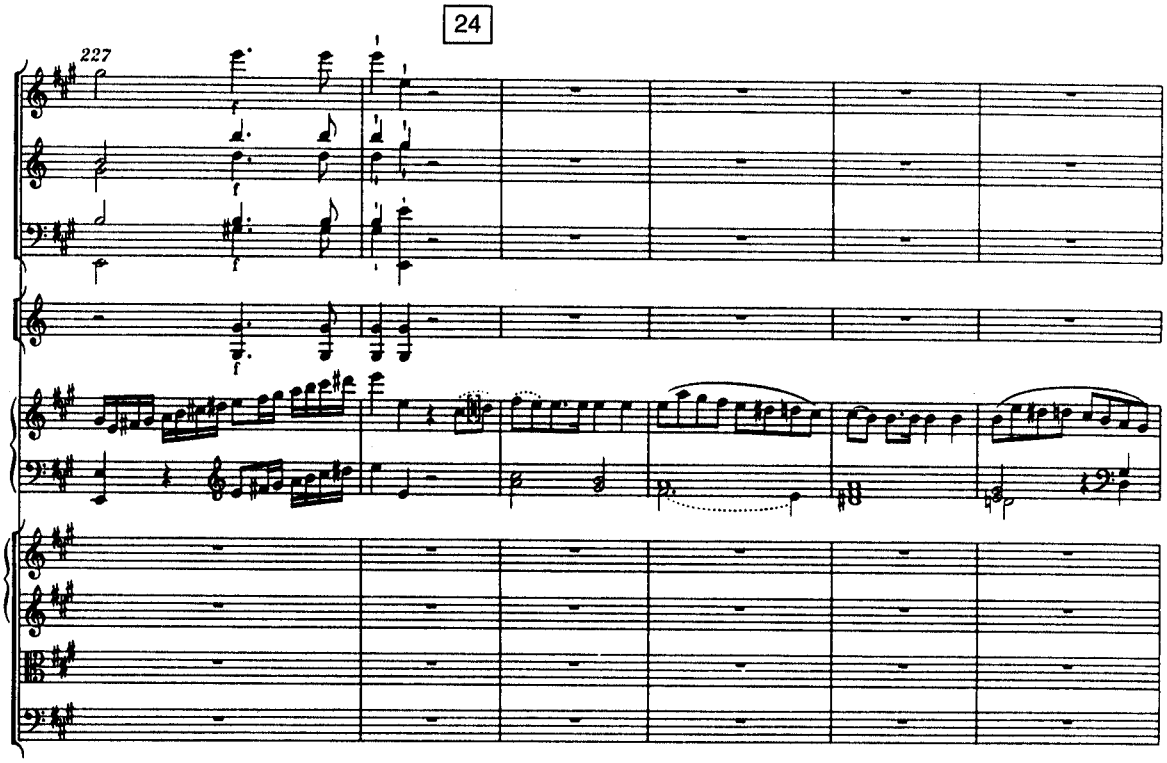
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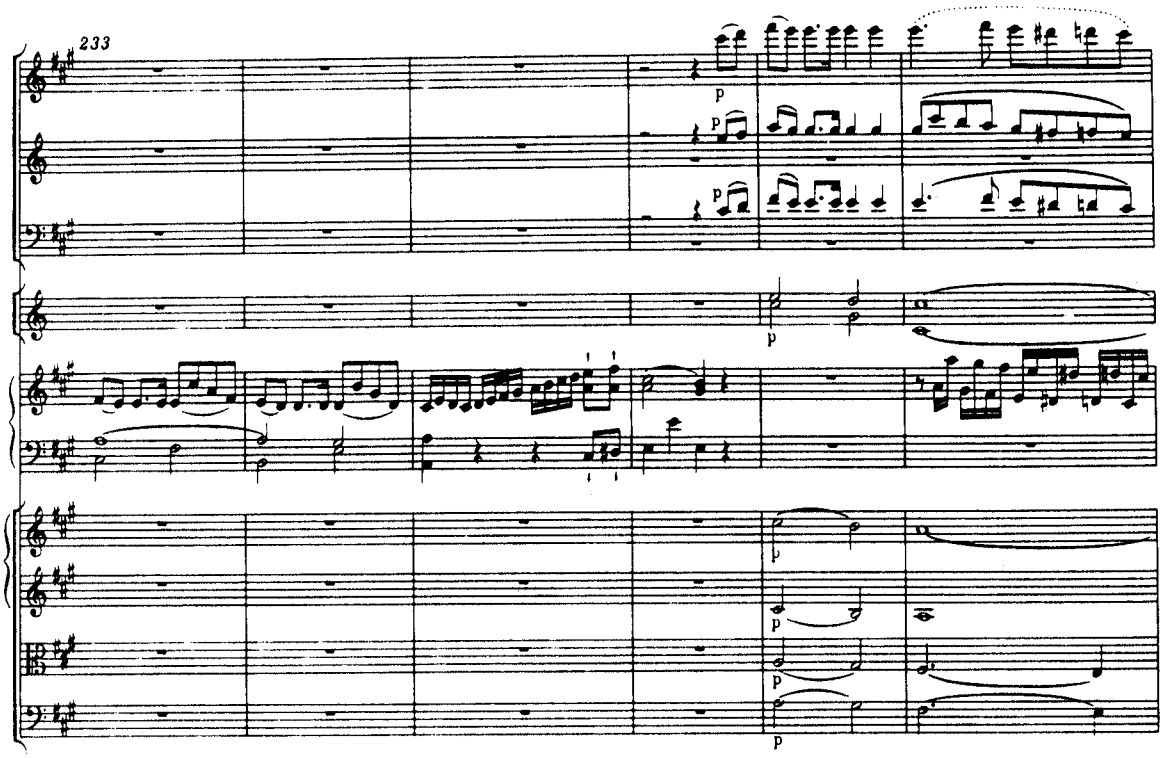
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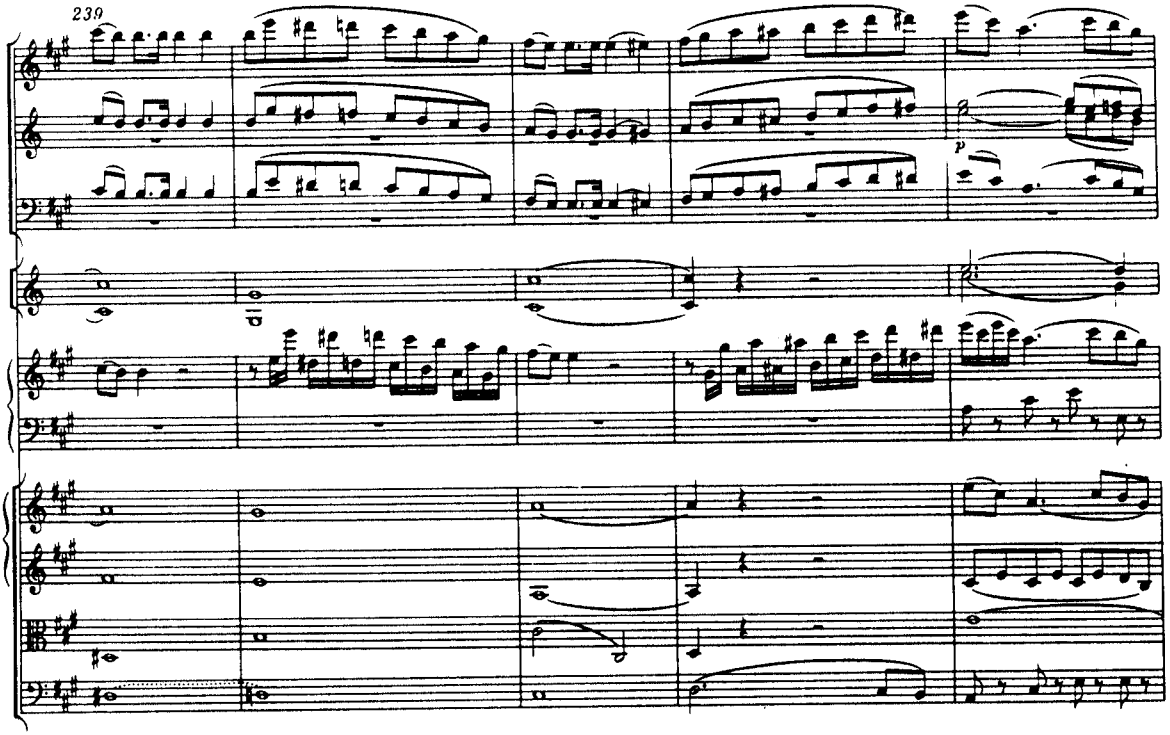
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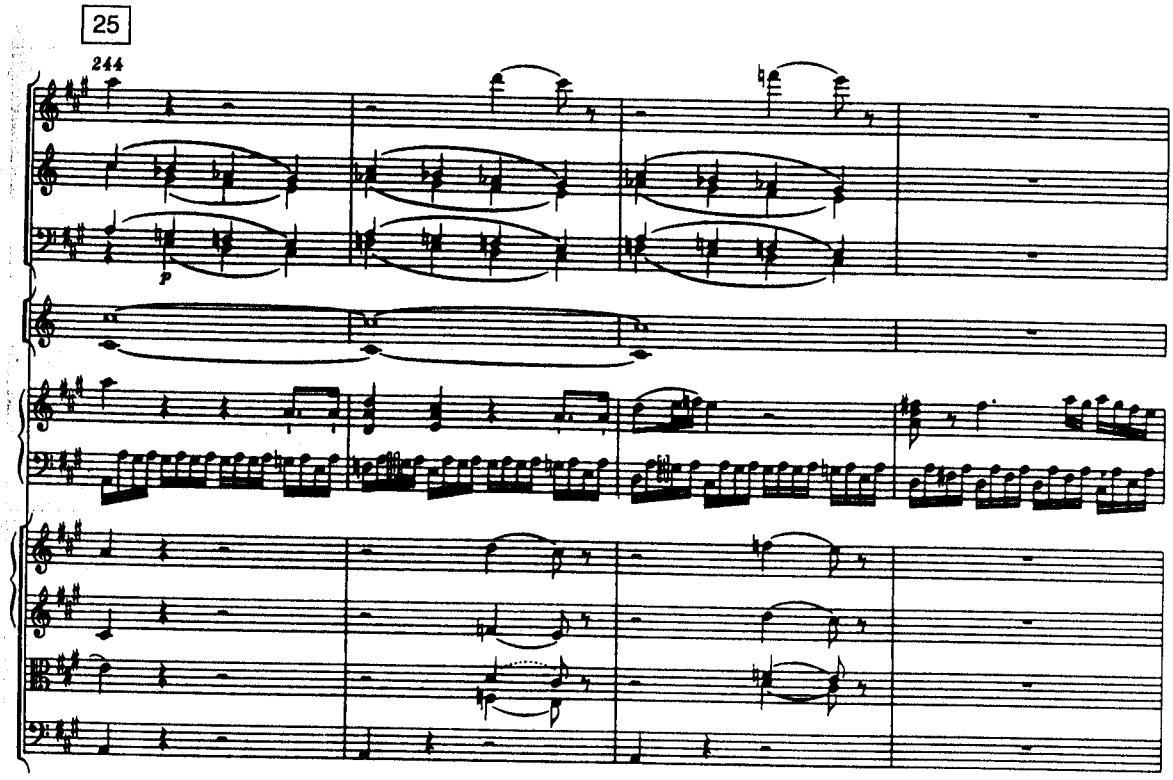
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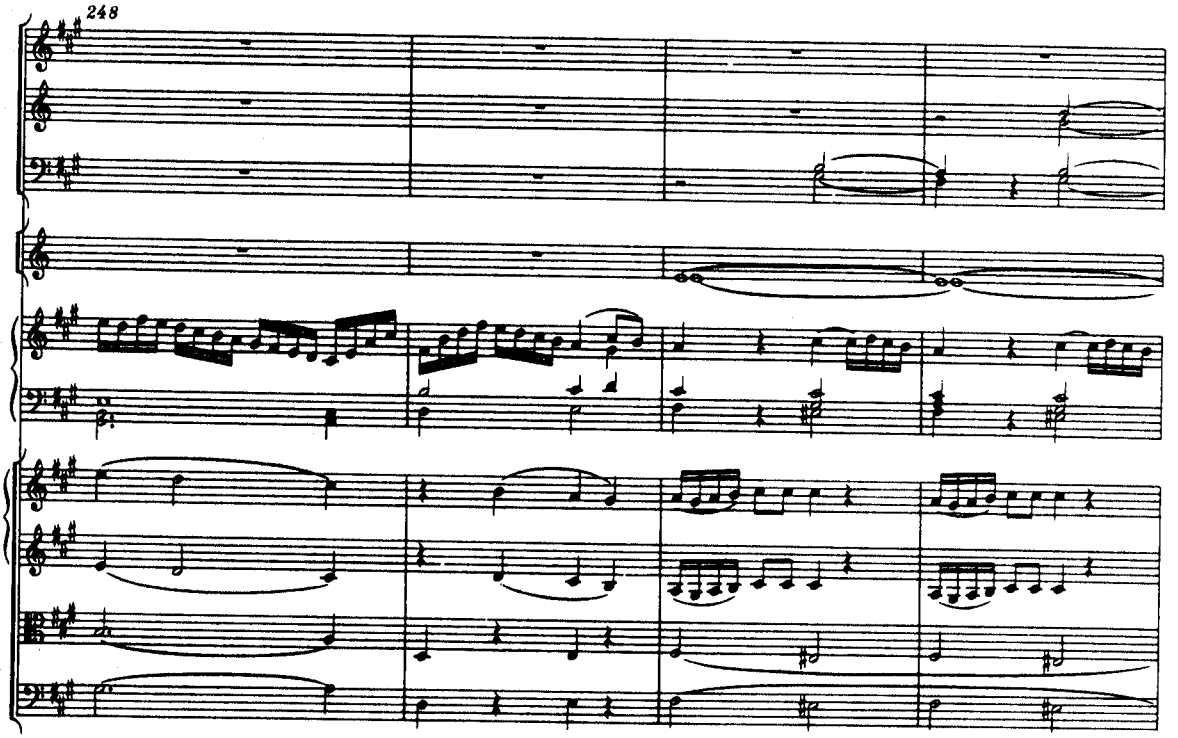
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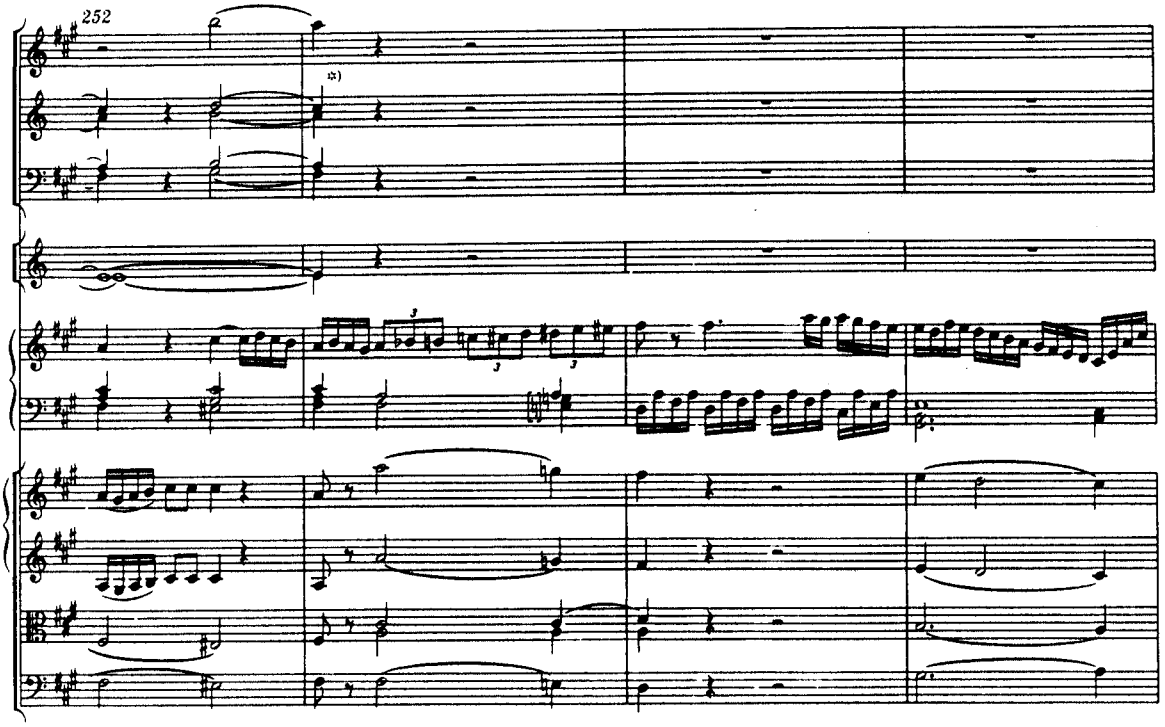
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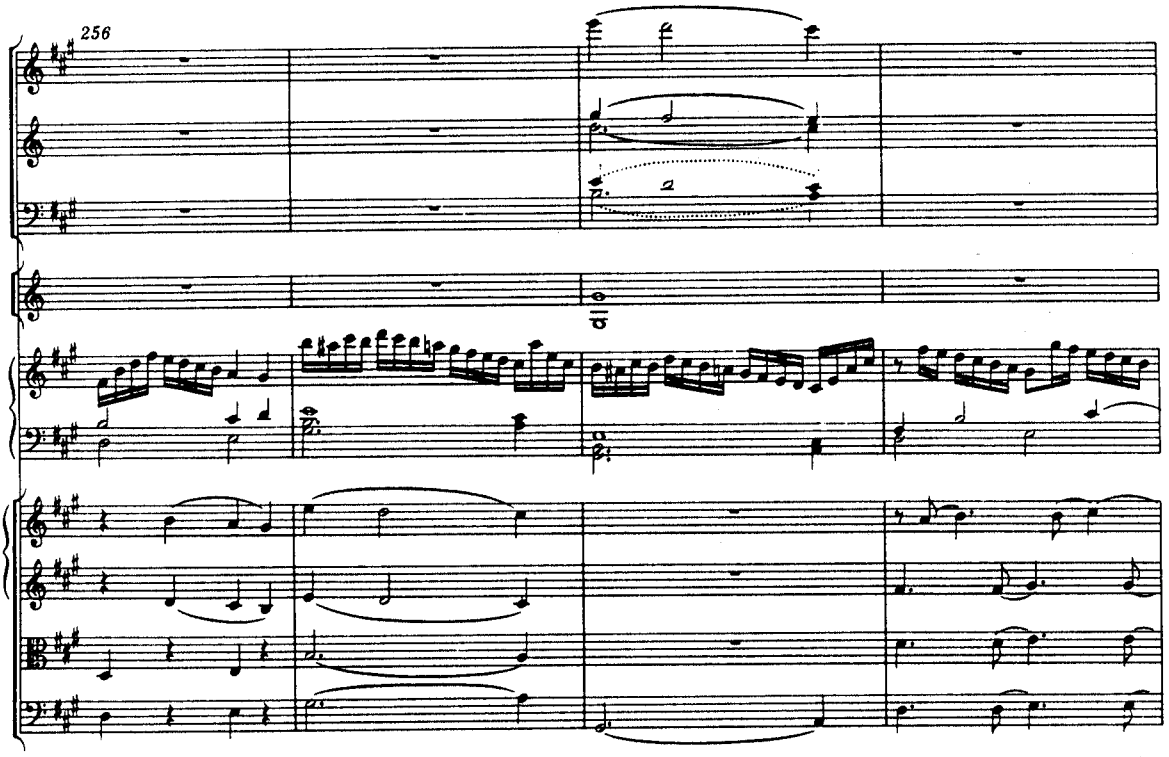
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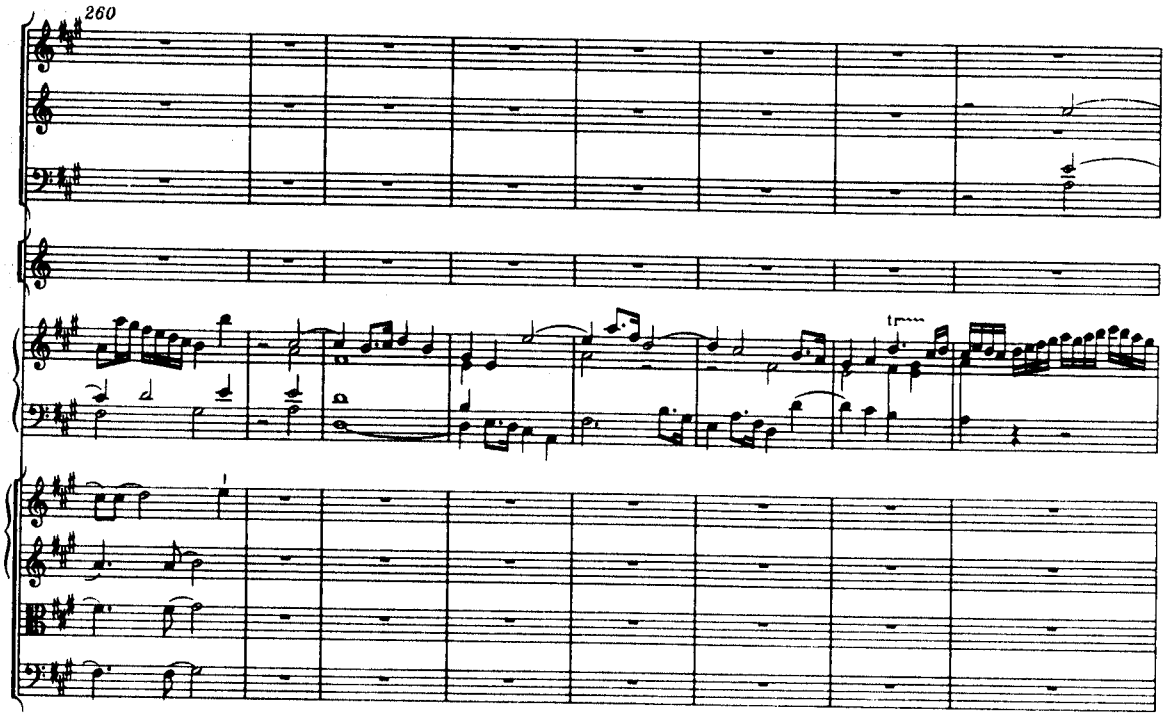
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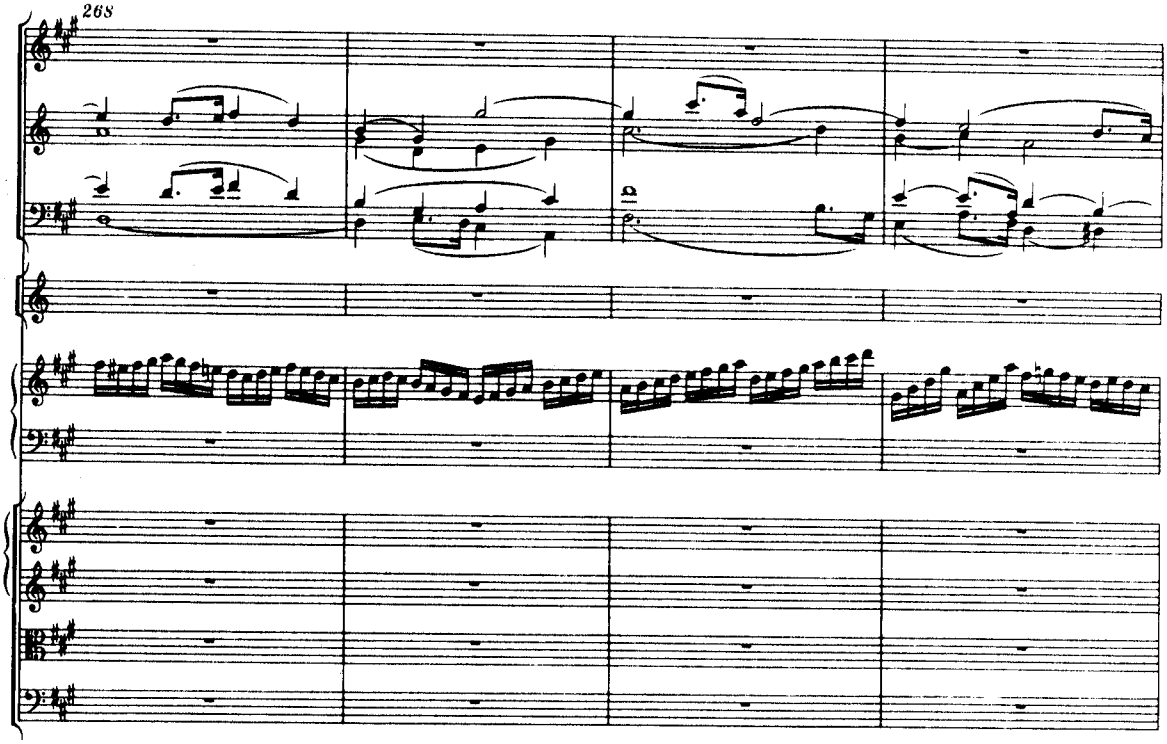
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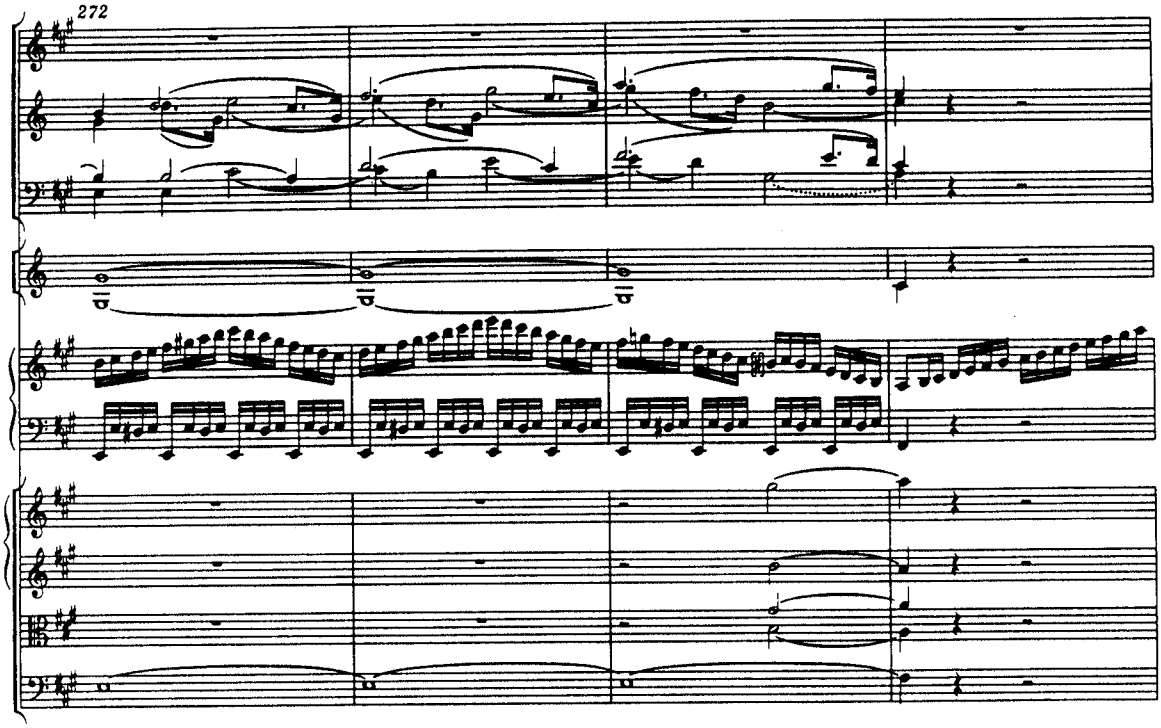
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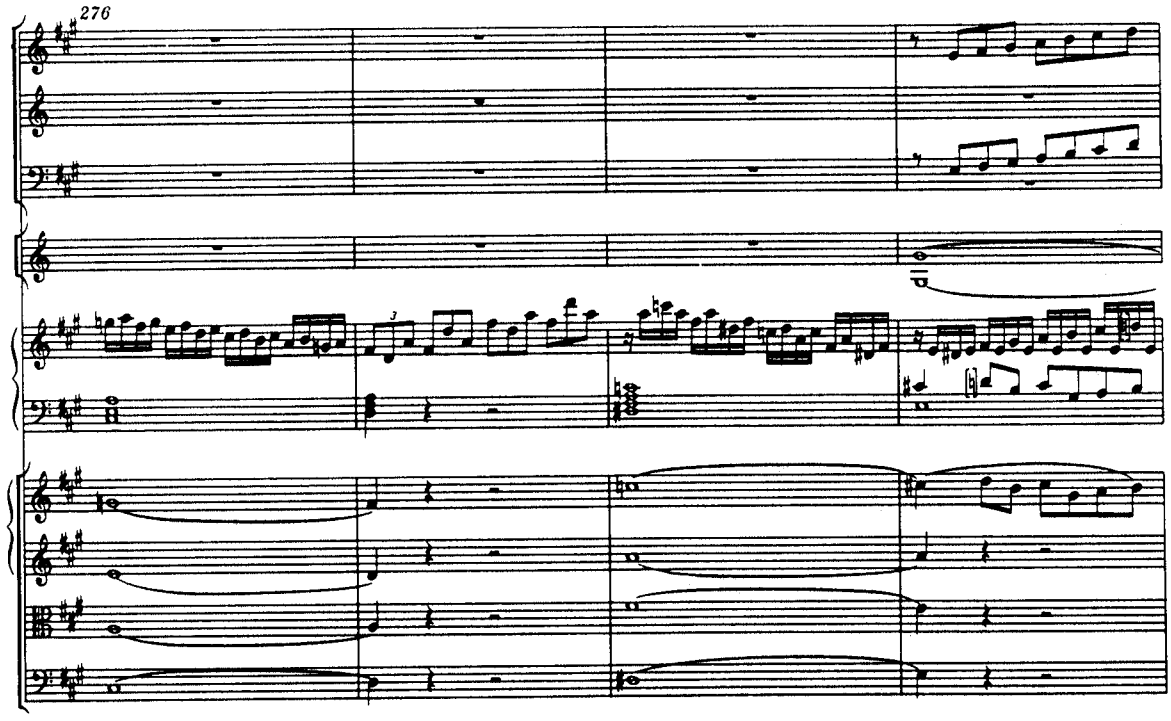
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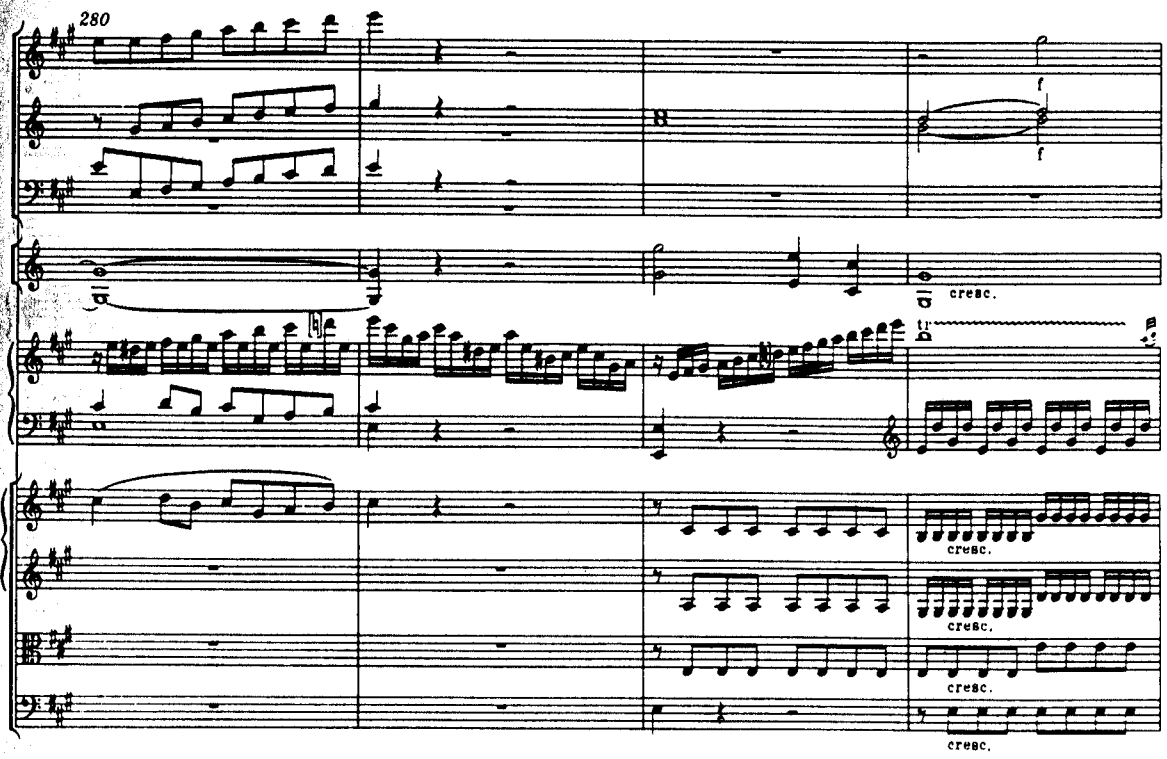
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cresc.
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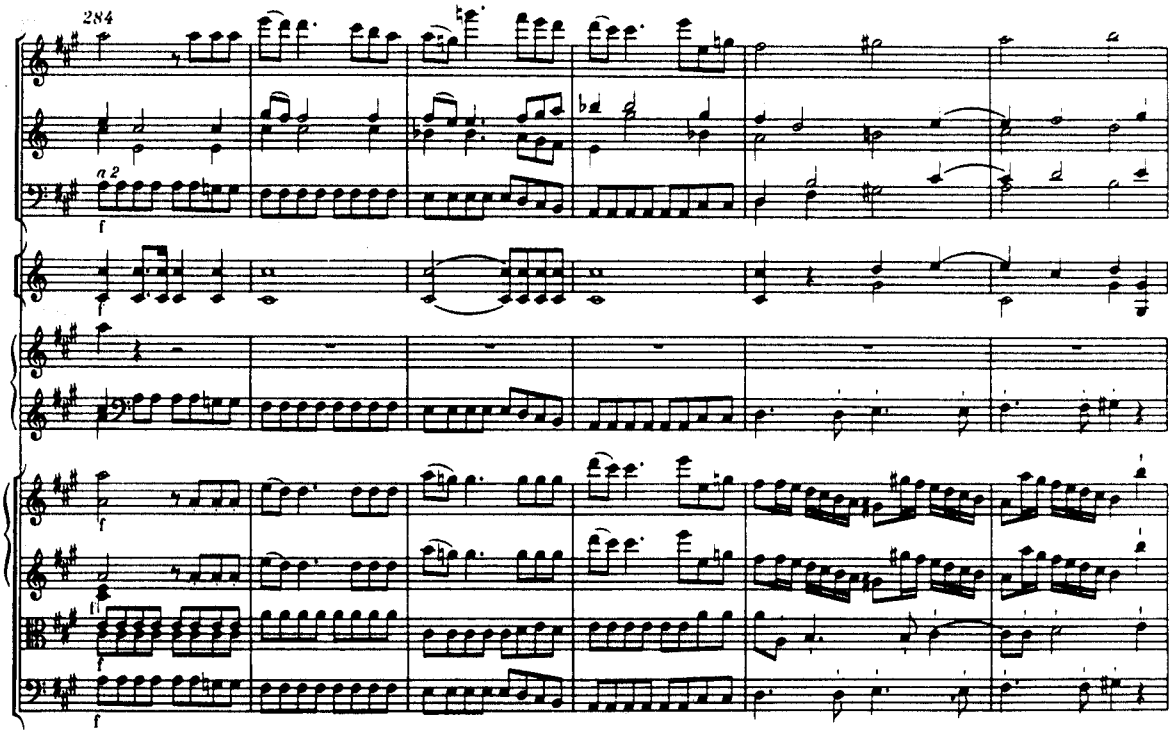
284
a 2
f
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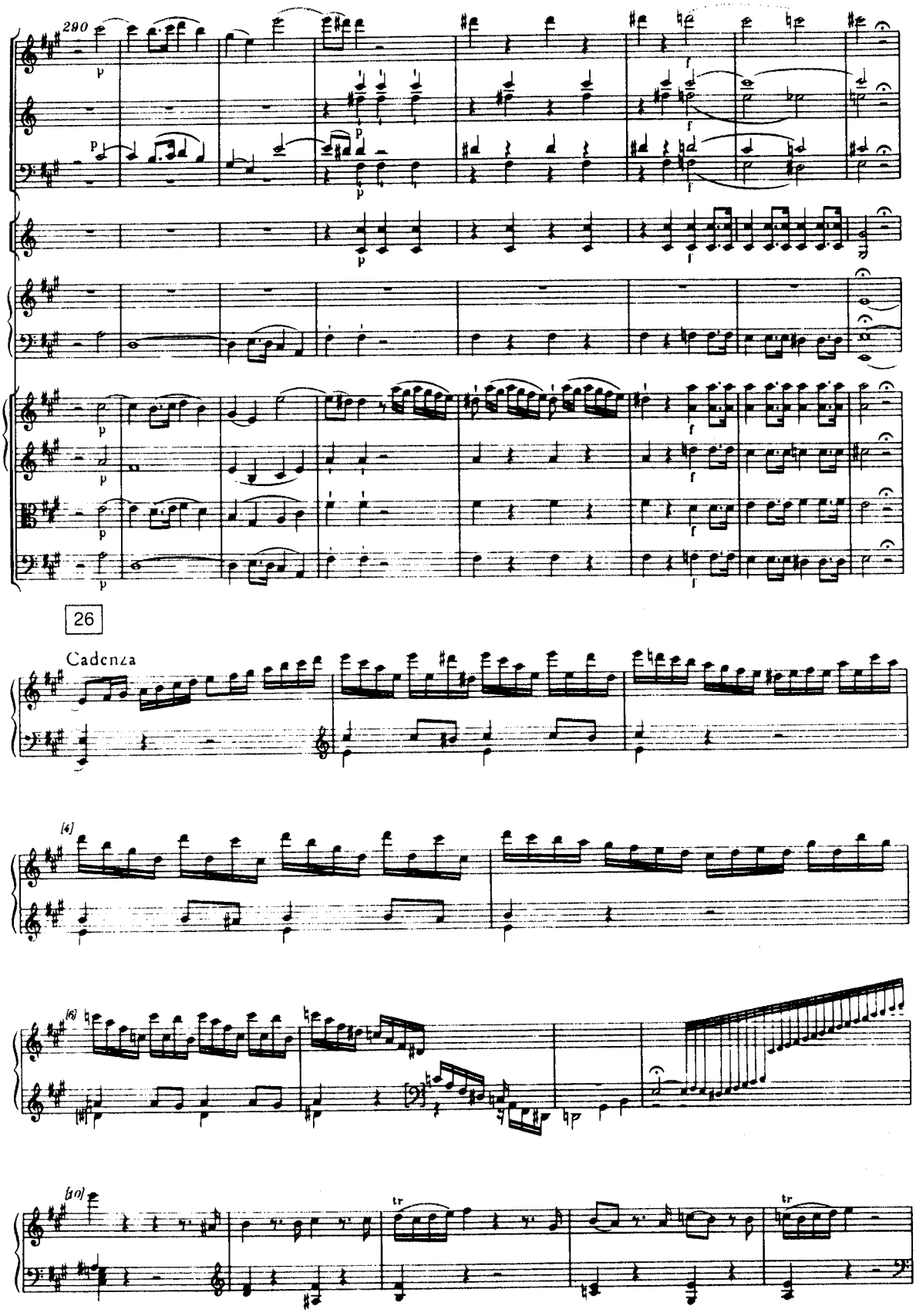
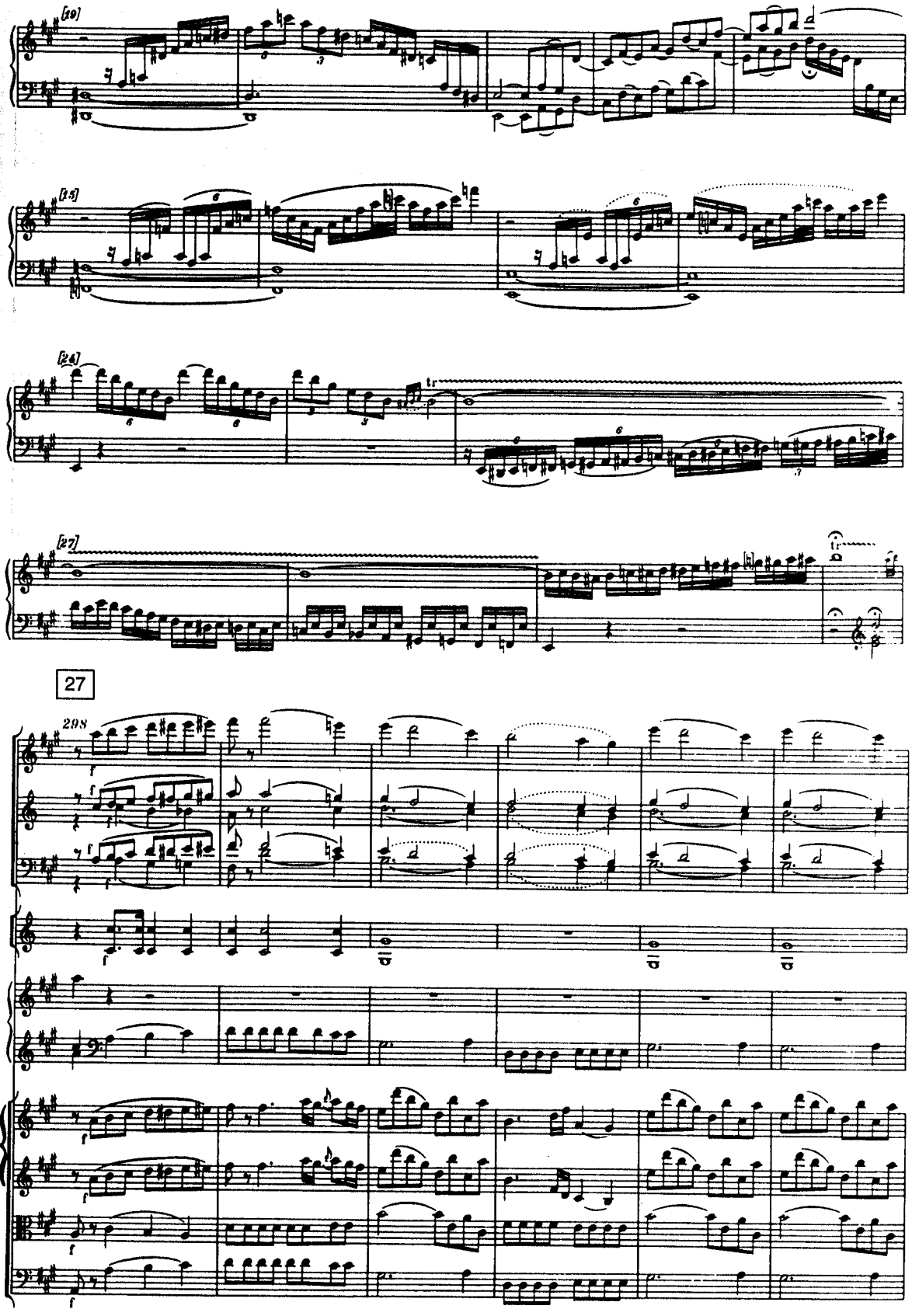

290
26
Cadenza
[4]
[6]
[10]
tr
tr


[10]
[15]
[24]
[27]
27
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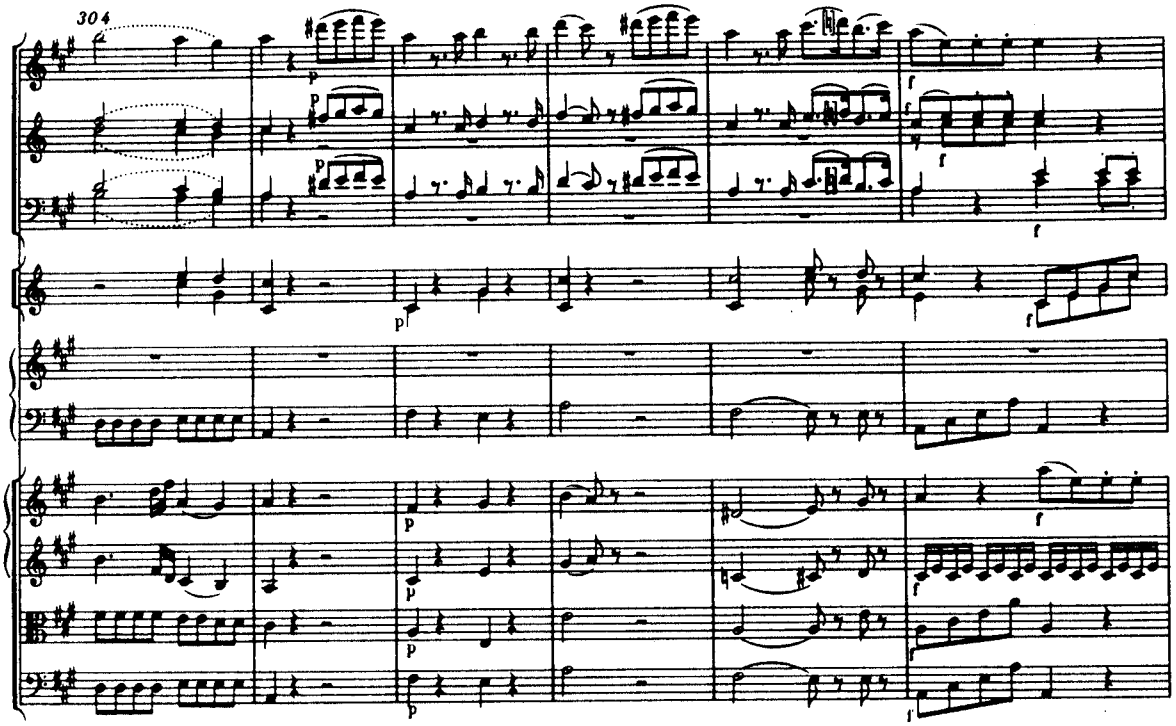
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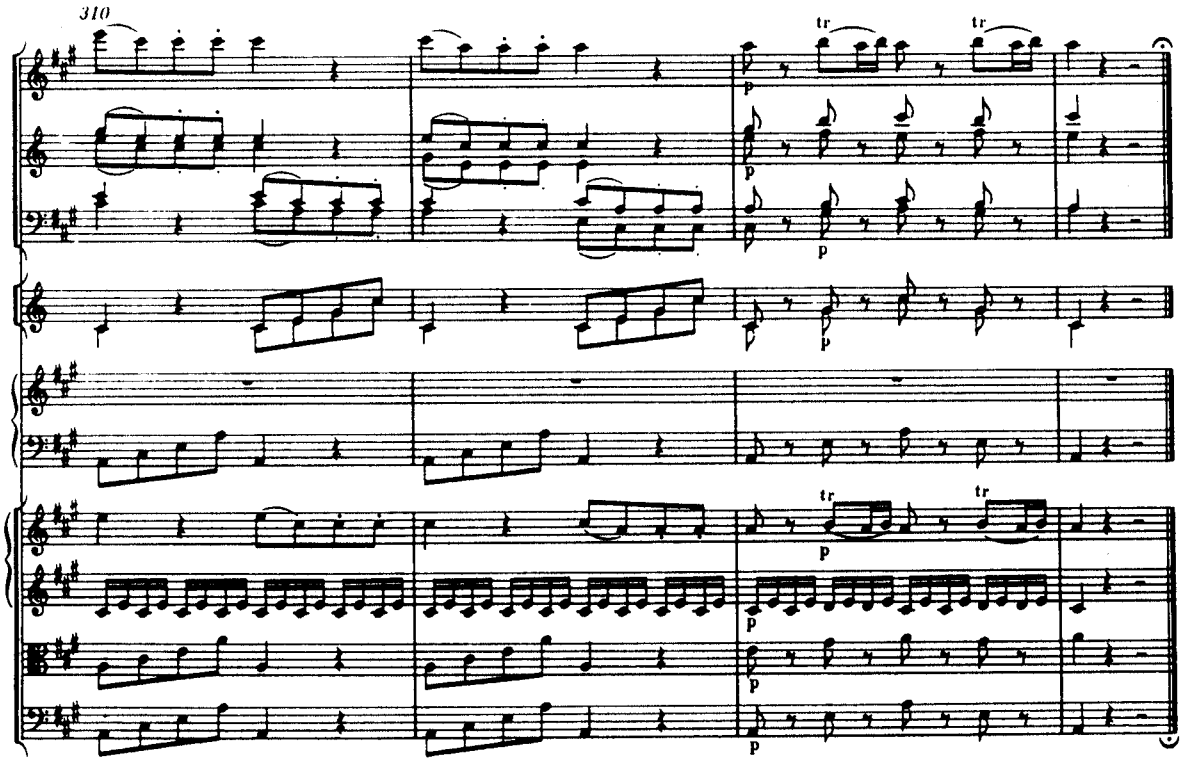

310

Mozart composed K. 488, the twenty-third of his piano concertos, in 1786. The first movement's opening orchestral section of sixty-six measures displays both the thematic variety of a sonata-form exposition and several elements of the Baroque concerto ritornello. It has the thematic variety and the orchestral color—particularly in beautiful passages for the wind choir alone—of the symphonic exposition. But it is in a single key and it contains a transitional tutti (measures 18 to 30) that reappears in various keys in the course of the movement, like a Baroque ritornello. Maintaining the ritornello results in a version of sonata form that actually has two expositions, one orchestral and one solo with orchestra. (J. C. Bach had employed a similar procedure in his Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5 [NAWM 93]). The movement may be schematized as follows:

Section:	Exposition								
Tonal center:	Tonic				Dominant				
Instruments:	Orchestra				Solo with Orchestra				
Themes:	P	T Tutti	S	KT	P	TT	S	K	TT
Measure:	*1*	*18*	*30*	*46*	*67*	*82*	*98*	*114*	*137*

Development		Recapitulation						
Modulatory	Dominant	Tonic						
Solo with Orchestra							Solo	Orchestra
New material	Short cad.	P	TT	S	K	TT	Cadenza	KT
143	*189*	*198*	*213*	*228*	*244*	*284*	*297*	*298*

Note: P = primary group; S = secondary group; KT = closing tutti; TT = transitional tutti; K = closing group

The opening orchestral section presents, as in a symphonic Allegro, three thematic groups. The first is built on a graceful, symmetric eight-measure melody. The transitional tutti mentioned above then serves as a bridge to a flowing, somewhat plaintive second theme (measure 30). A stirring closing tutti (measure 46) that also recurs twice later in the movement as a second ritornello element closes this orchestral exposition, which has remained entirely in the tonic key. Now the pianist's exposition of the first theme begins (measure 67), delicately ornamented and discreetly accompanied by the orchestra. The transitional tutti of measure 18 intervenes to start a bridge passage, completed by modulatory figuration in the piano, and arrives at E major, the key of the second theme (measure 98), which the soloist now takes up. The material of the orchestral closing section is then adapted to the piano (measure 114), and the exposition is closed by a restatement of the transitional tutti, now in the dominant.

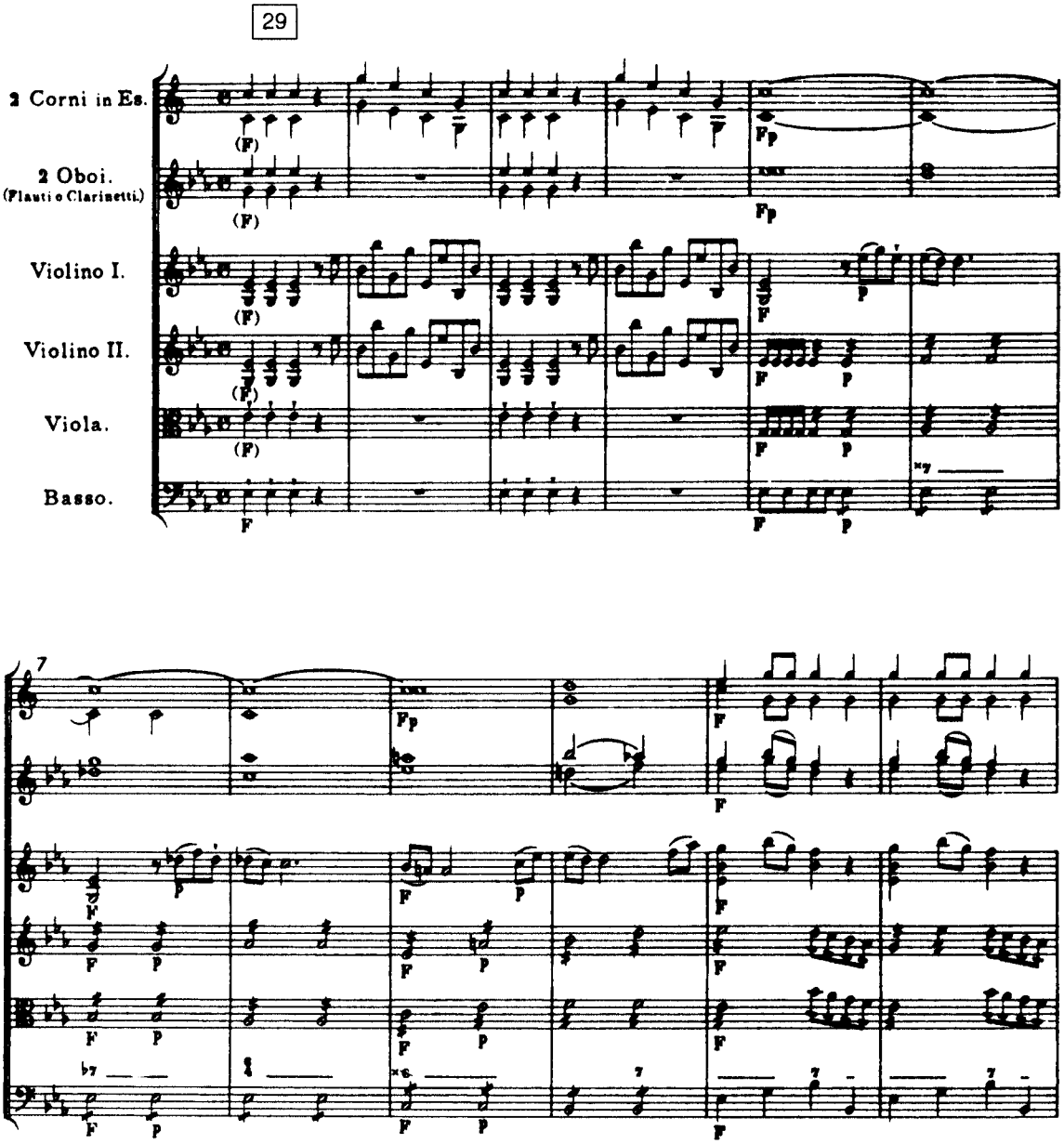
In the section that follows the exposition, rather than developing ideas presented earlier, Mozart offers a dialogue between the piano and the winds based on new material. This section makes excursions into several alien keys—E minor, C major, F major—culminating in a twenty-measure pedal point on the dominant.

In the recapitulation, the transitional tutti returns once again as the head of the bridge passage (measure 213). It is heard yet again (measure 284)—with a dramatic interruption by the new theme of the "development"—as the orchestra reaches the most suspenseful moment of the concerto, a six-four chord, where it pauses. The soloist then is expected to improvise an extended cadenza. Mozart's autograph cadenza for this concerto and a number of others survive; many performers today play Mozart's or one of the cadenzas written by various composers and performers over the years. The same tutti that ended the orchestral exposition closes the movement.

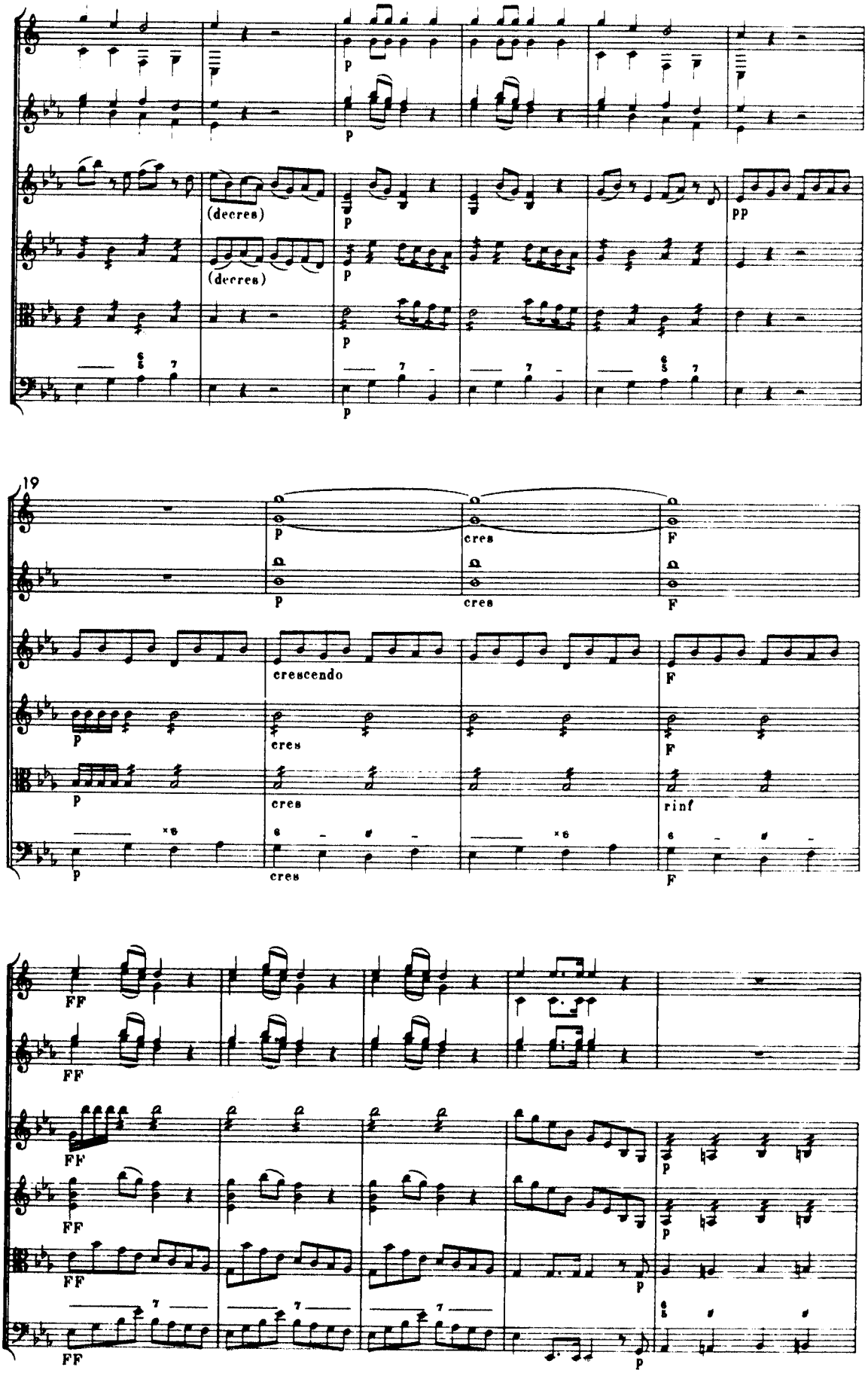
92 Johann Wenzel Anton Stamitz (1717–1757)

Sinfonia a 8 in E-flat Major (*La melodia germanica,* No. 3)

Allegro assai (first movement) CD 7



Denkmäler deutscher Tonkunst, Series 2: *Denkmäler der Tonkunst in Bayern*, Jahrg. 7, 2 (Leipzig, 1906), pp. 1–12.


(decres)
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PP
19
cres
F
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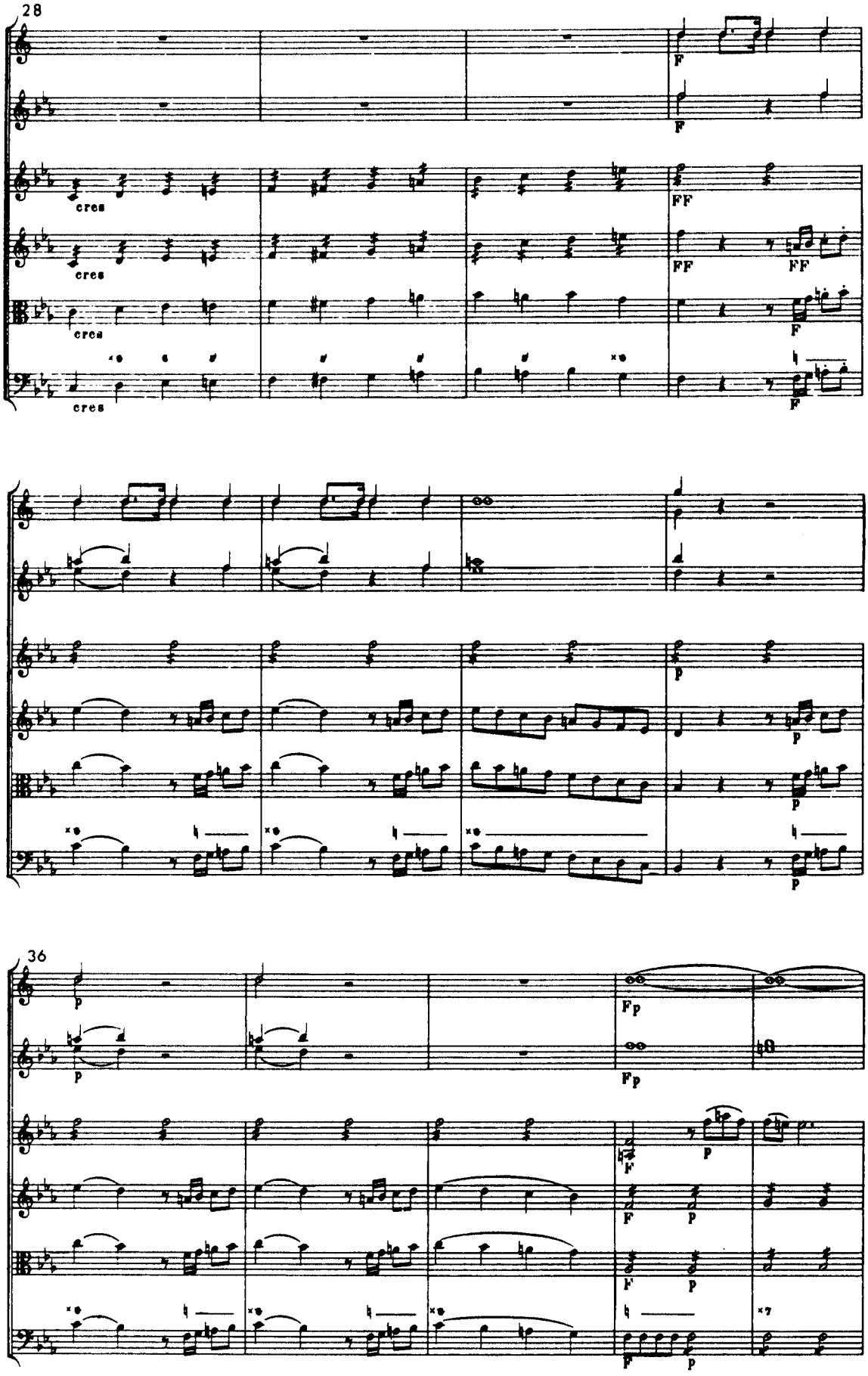
FF


28
cres
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F
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36
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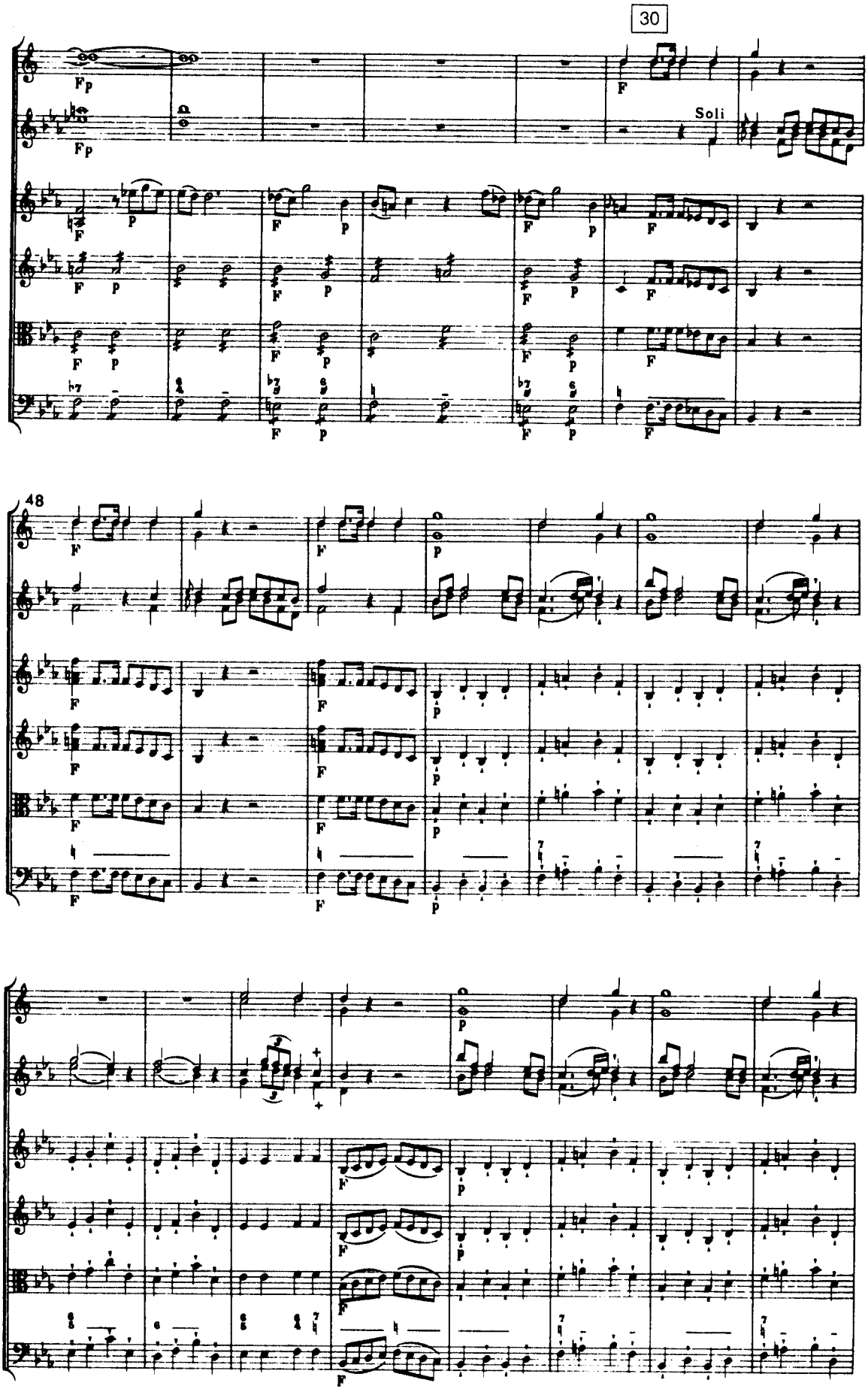
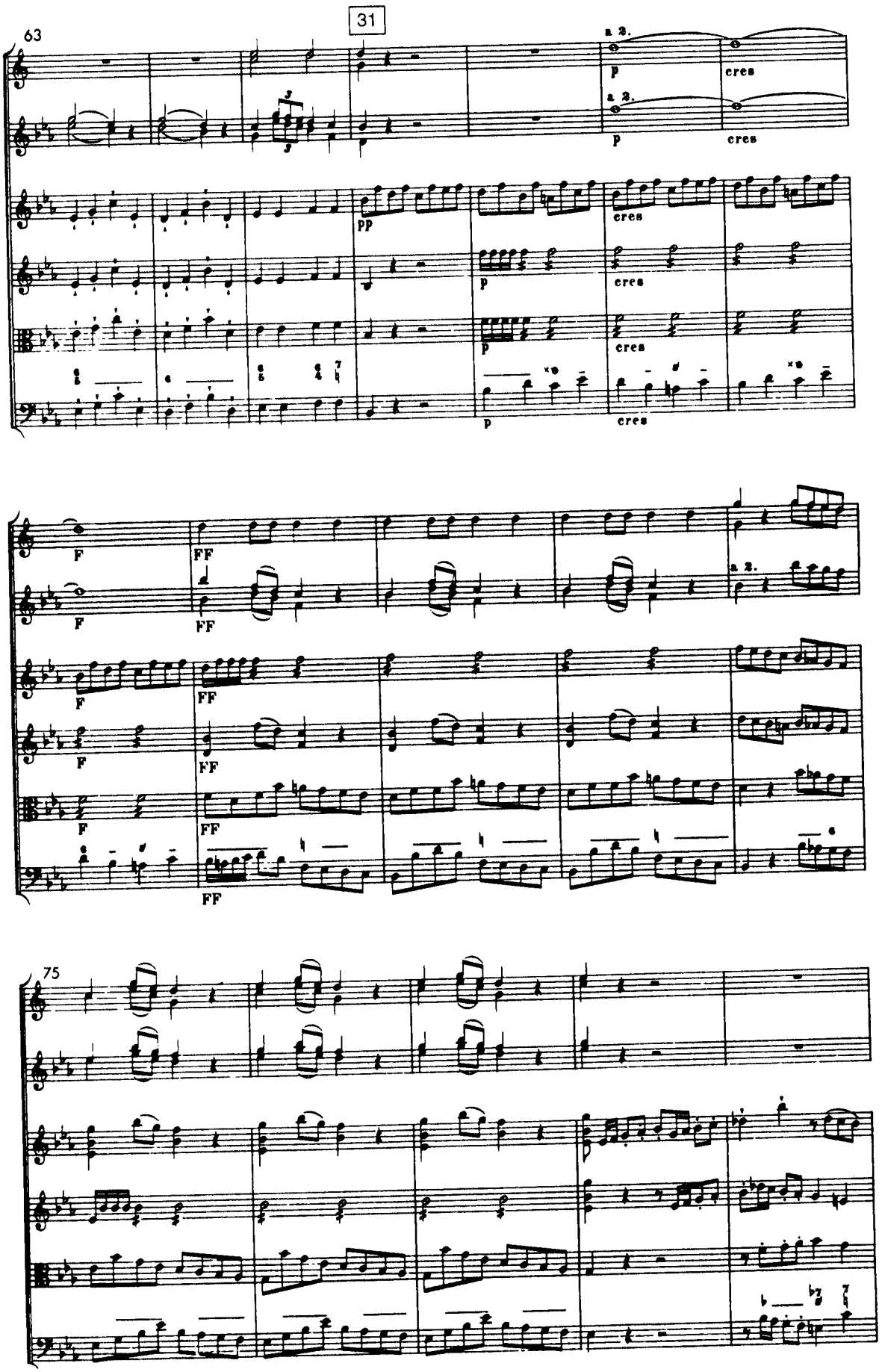
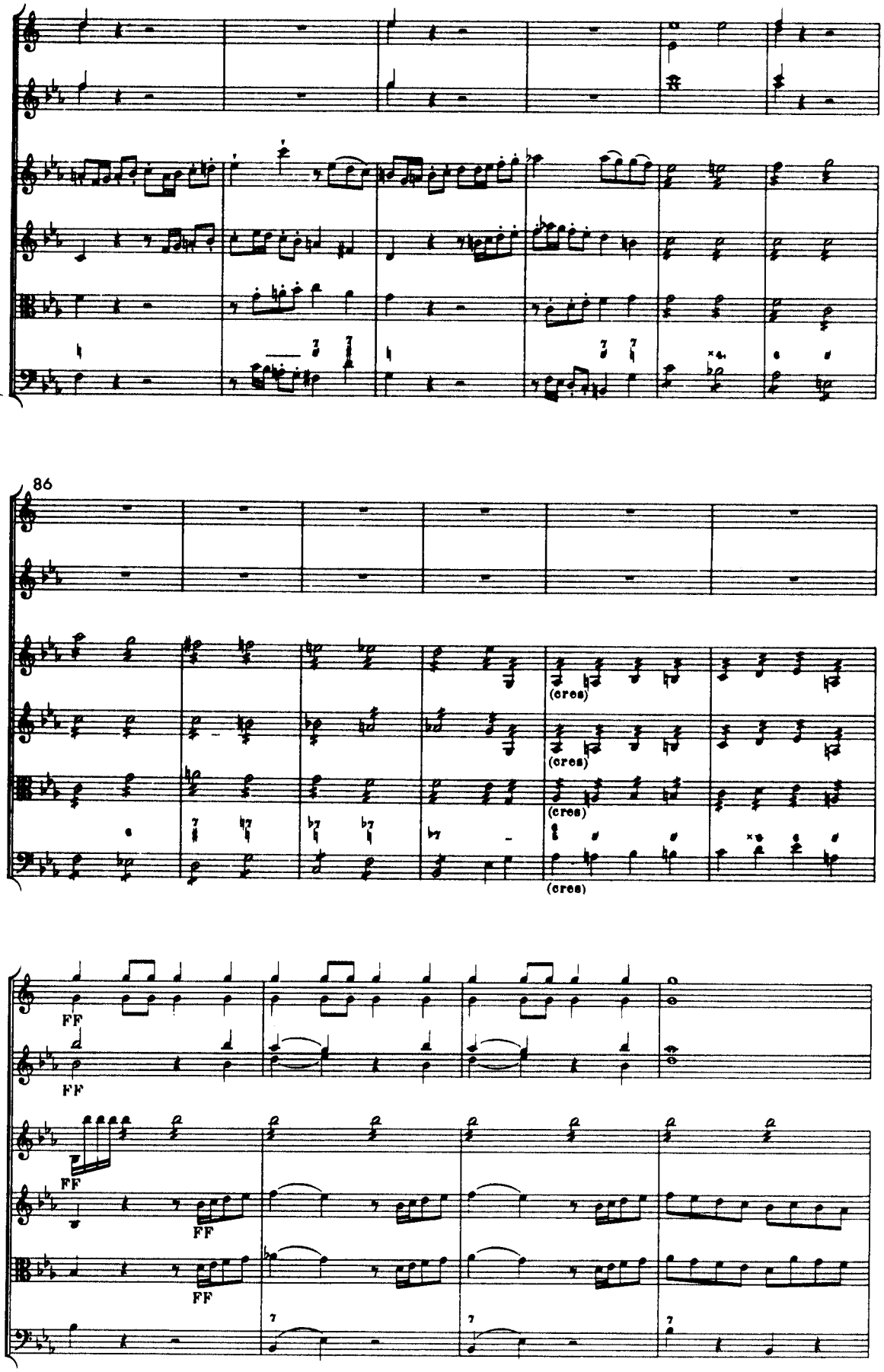

30
Soli
48


31
63
a 2.
p
cres
pp
F
FF
75


86
(cres)
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FF
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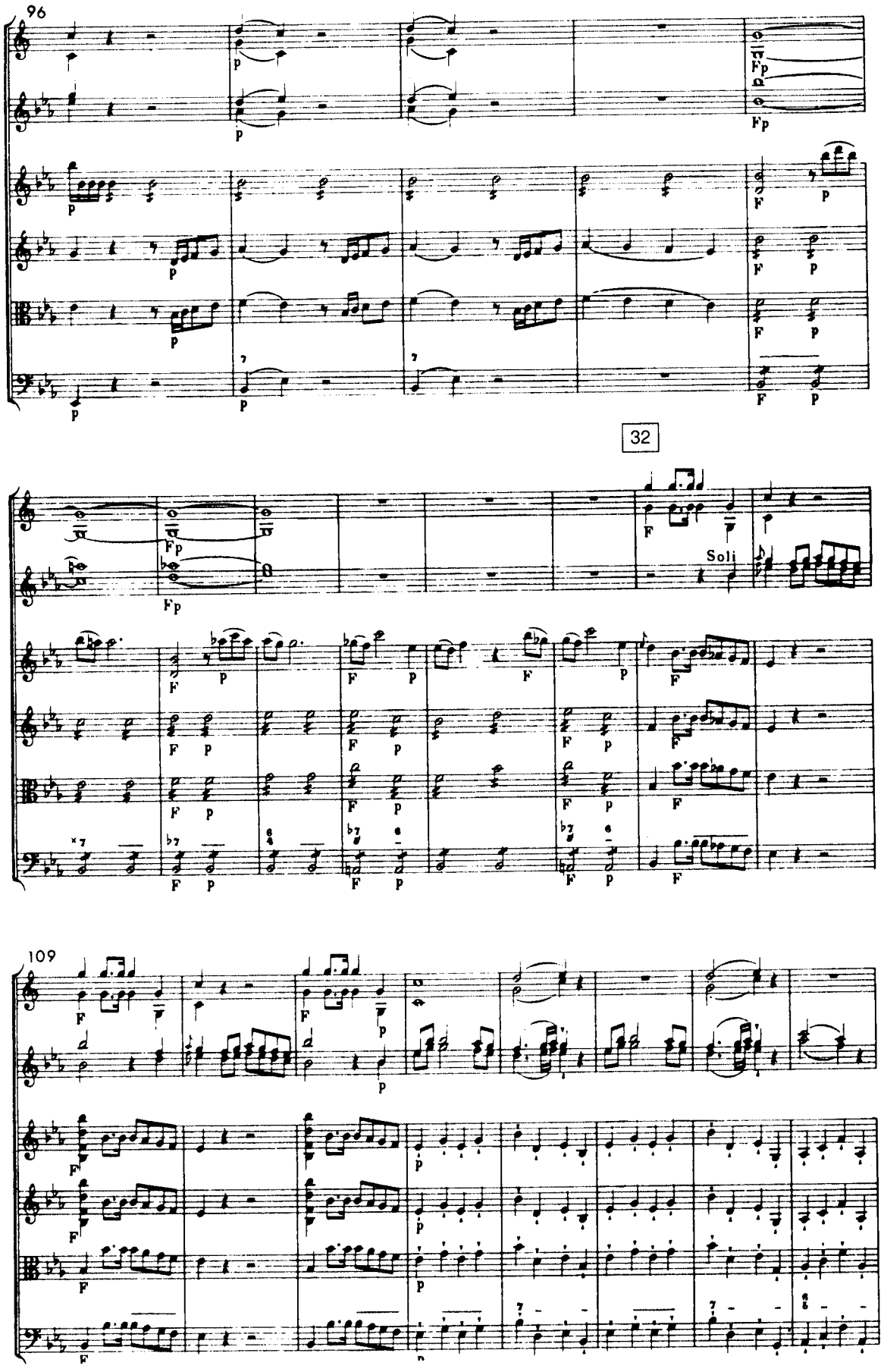
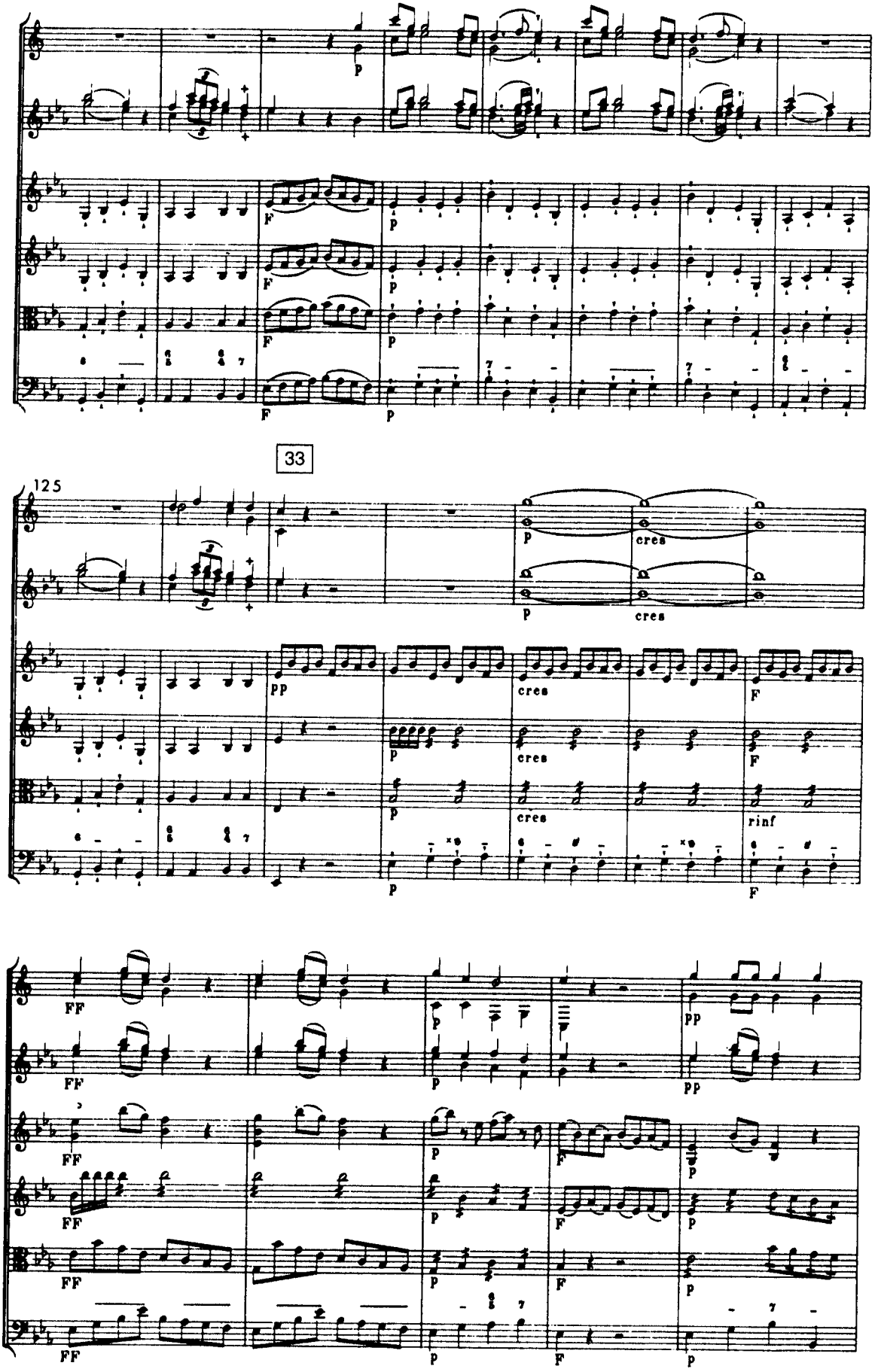
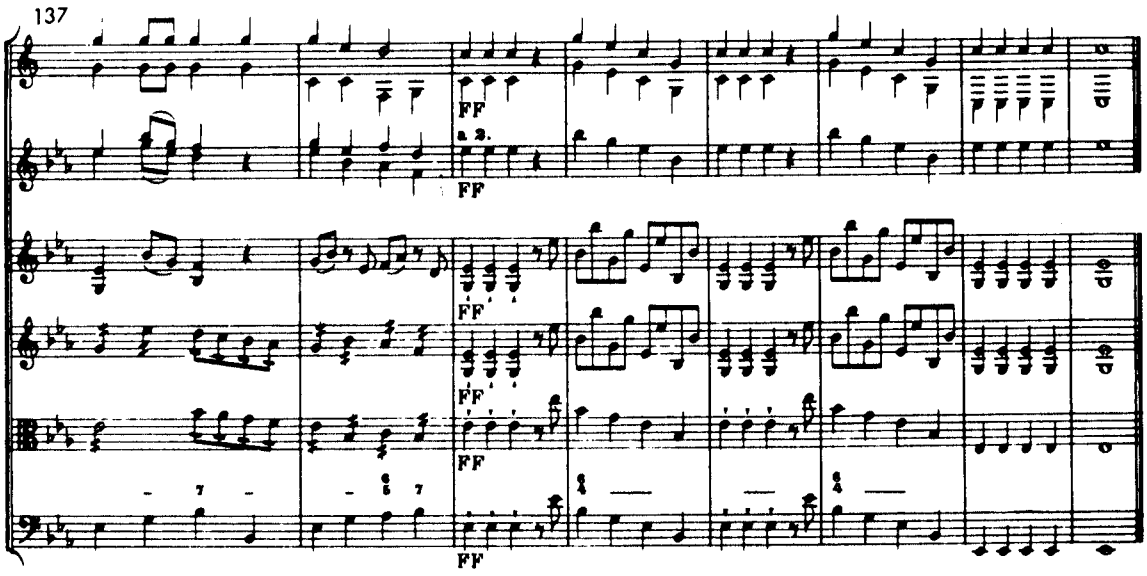

96
32
Soli
109


33
125
p
F
cres
pp
rinf
FF



The court of the elector of the Palatinate in Mannheim was one of the most active musical centers in Europe. Burney likened the orchestra that Stamitz directed there to "an army of generals." The high level of discipline and technique inspired composers to demand a variety of brilliant effects.

Stamitz was among the first composers of symphonies to introduce a contrasting theme in the dominant section of an allegro movement; he opposed sometimes a lyrical, sometimes a graceful or playful idea to the dynamic and energetic opening section. In this movement from the mid-1750s, a graceful duet for two oboes (measures 46ff.) provides a pleasant relief after the rather military and busy tonic section.

The first thematic group actually contains three elements, the first featuring heavy chords and unisons, the second a tuneful soft violin motive that begins after a characteristic "sighing" rest (measure 5), and the third a horn call (measure 11). The transition to the dominant exploits the famous Mannheim crescendo, rising in four measures of chromatic string tremolos from *piano* to *fortissimo* (measures 27–31).

The development section (measures 74–107), which returns momentarily to the tonic before asserting the dominant once again, reworks the horn call from the tonic section and two motives from the transition. The recapitulation (measure 107) reviews the themes in reverse order, beginning with the oboe duet, following with the horn call, and ending triumphantly with the opening chords and unisons.

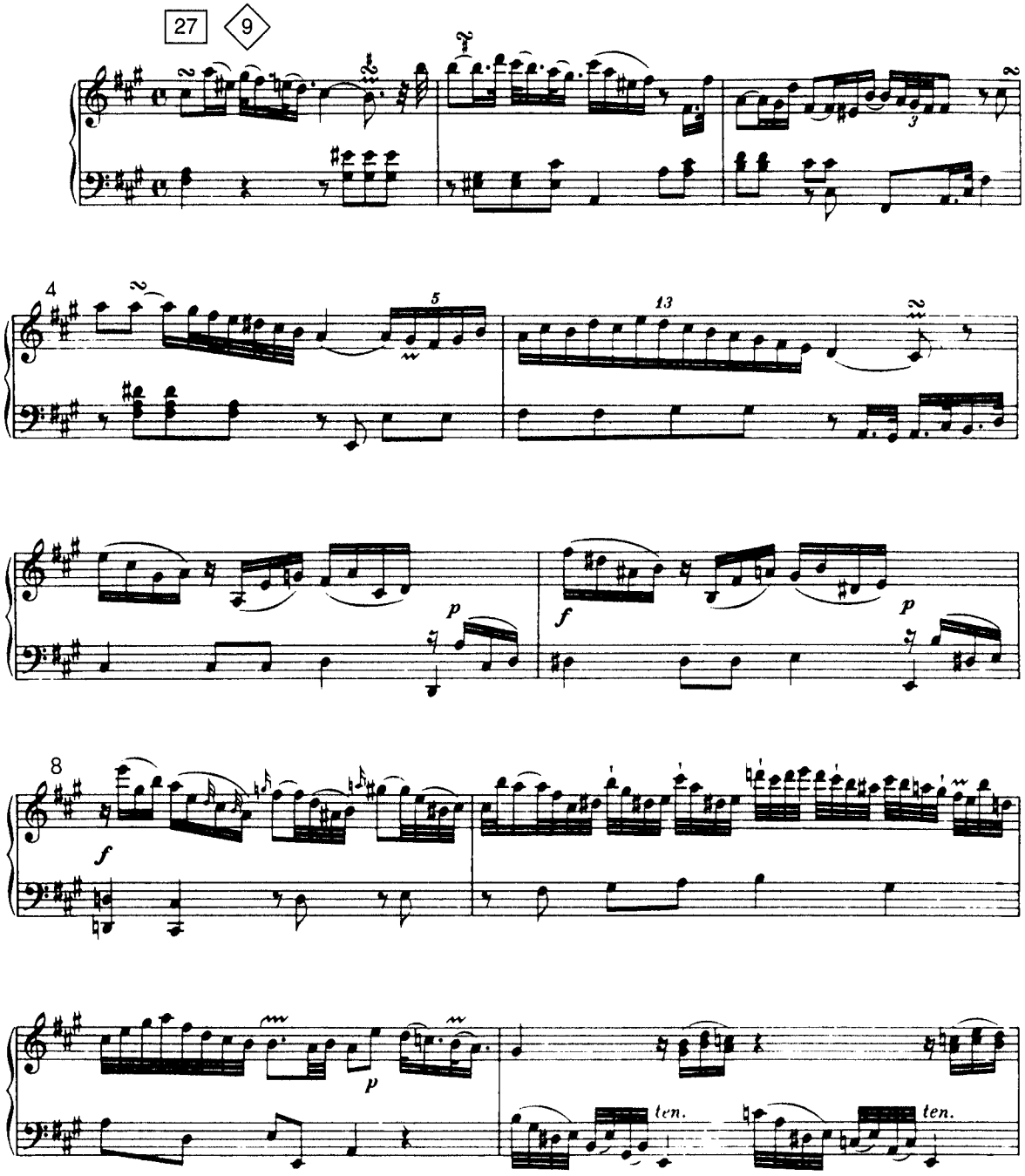
Besides an Andante slow movement, this symphony includes both a Minuet and a Prestissimo, comprising the set of four movements that became standard in most of Haydn's symphonies.

CARL PHILIPP EMANUEL BACH (1714–1788)

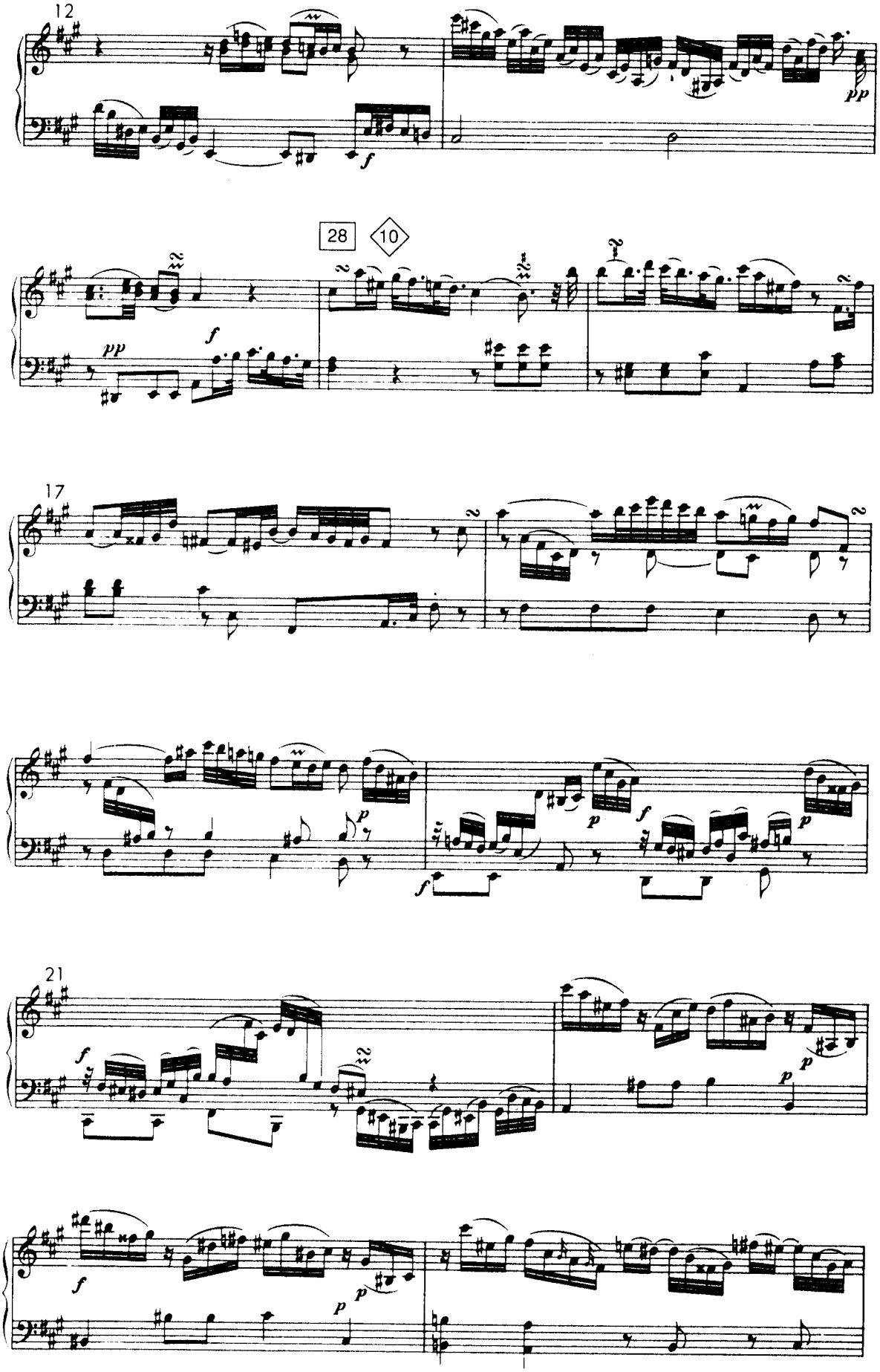
91

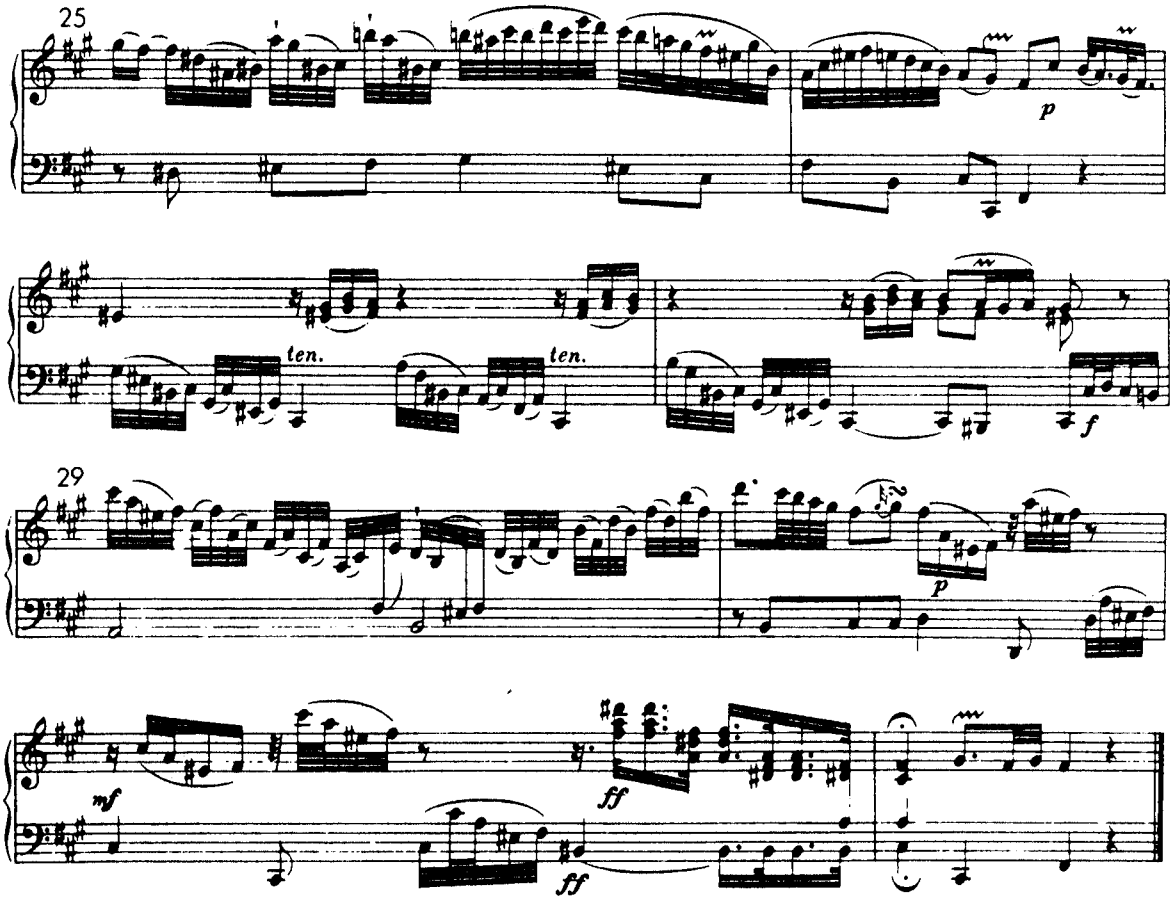
Sonata in A Major, H. 186, Wq. 55/4 CD 7 CD 3

Poco adagio (second movement)



C. P. E. Bach, *Sechs Clavier-Sonaten für Kenner und Liebhaber* (Leipzig, 1779). Reprinted from C. P. E. Bach, *Sechs Claviersonaten: Erste Sammlung*, ed. Lothar Hoffmann-Erbrecht (Leipzig, n.d.), pp. 24–36.


12
28
10
17
21



This sonata, composed in 1765, was the fourth in the set of six "for connoisseurs and amateurs," *Sechs Sonaten für Kenner und Liebhaber* (Leipzig, 1779). It is identified as No. 186 in Eugene Helm, *A New Thematic Catalog of the Works of Carl Philipp Emanuel Bach*, and as 55/4 in Alfred Wotquenne, *Thematisches Verzeichnis der Werke Ph. E. Bachs* (Leipzig, 1905).

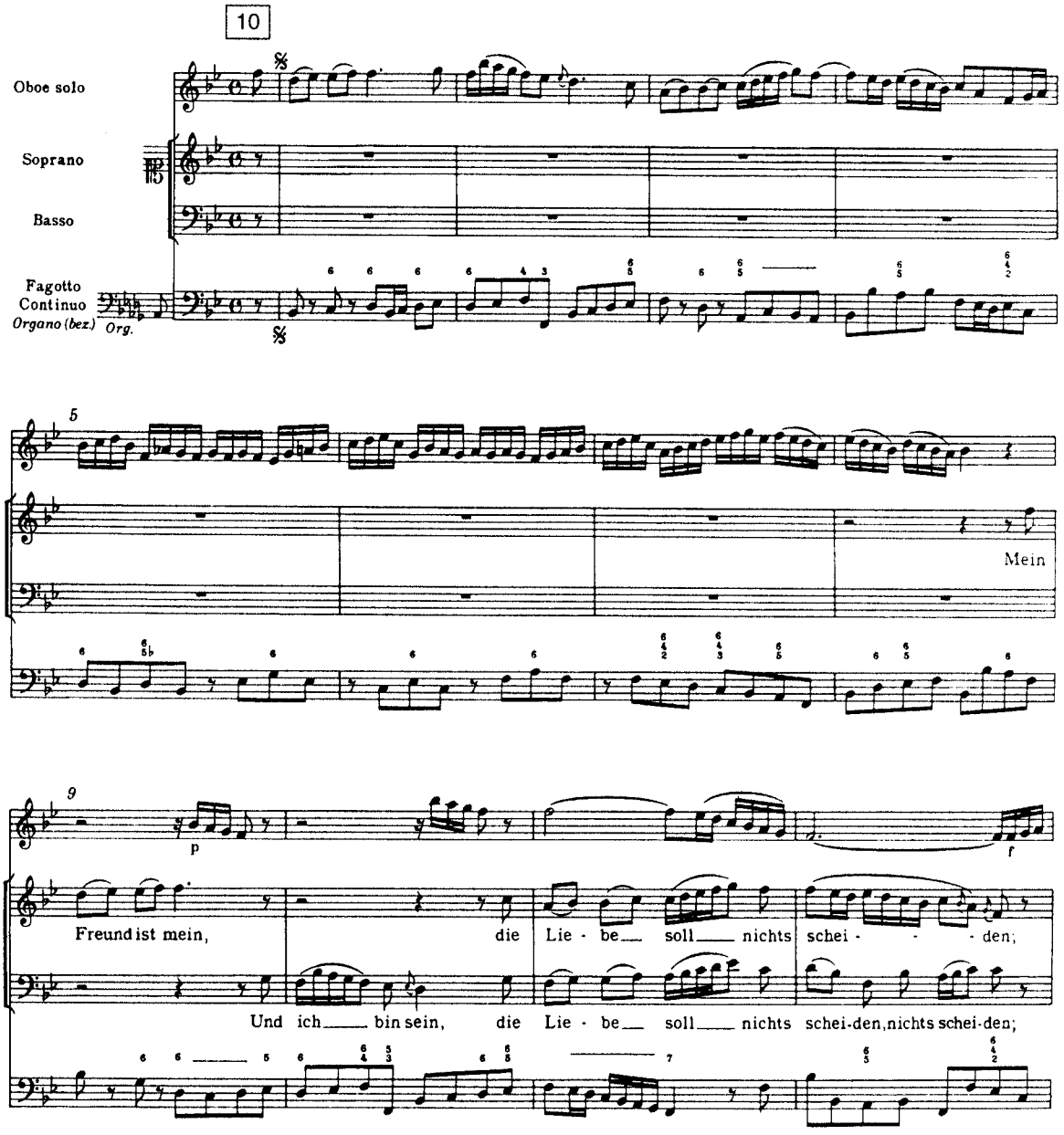
C. P. E. Bach was one of the leading exponents of the *empfindsam* (sentimental) style, whose traits may be observed in the second movement, Poco adagio. It begins with a melodic sigh, a singing motive ending in an appoggiatura that resolves on a weak beat, followed by a rest. This opening is decorated with a turn, a trill, and Scotch snaps. Throughout this movement ornamentation serves as a means of expression rather than as merely an accessory to melody.

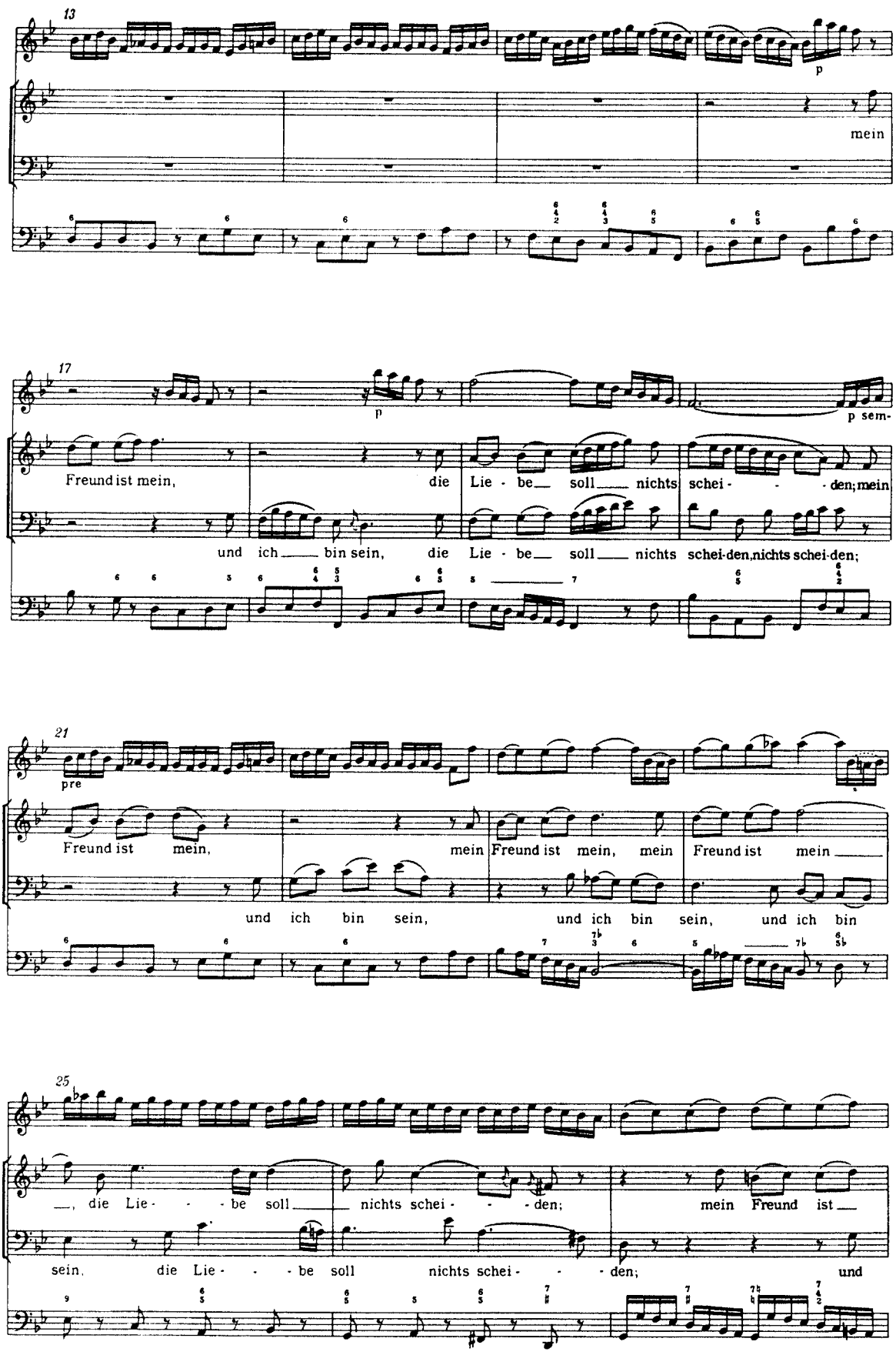
The multiplicity of rhythmic patterns, nervously and constantly changing—short dotted figures, triplets, asymmetrical flourishes of five and thirteen notes—gives the music a restless, effervescent quality. Measures 6 to 10 make up the transition to the relative-major tonal area, which is reinforced with the cadence in measure 14. Then in the next measure the opening of the sonata returns in the tonic and remains there while the material from the first section is developed. Sequential repetition, nonharmonic tones—particularly appoggiaturas—and subtle chromatic changes assure that there is no letup of suspense and excitement.

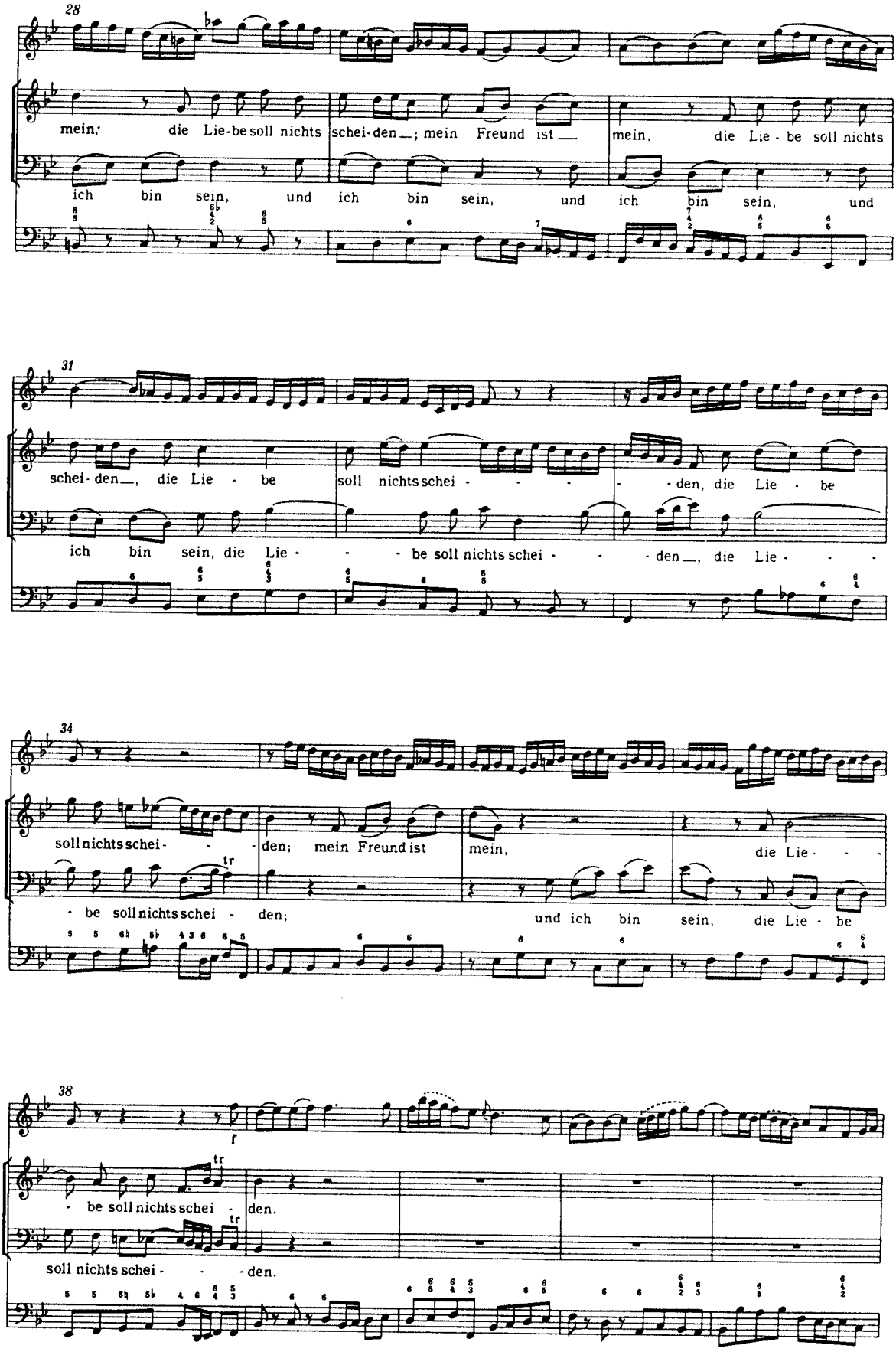
So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinen Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

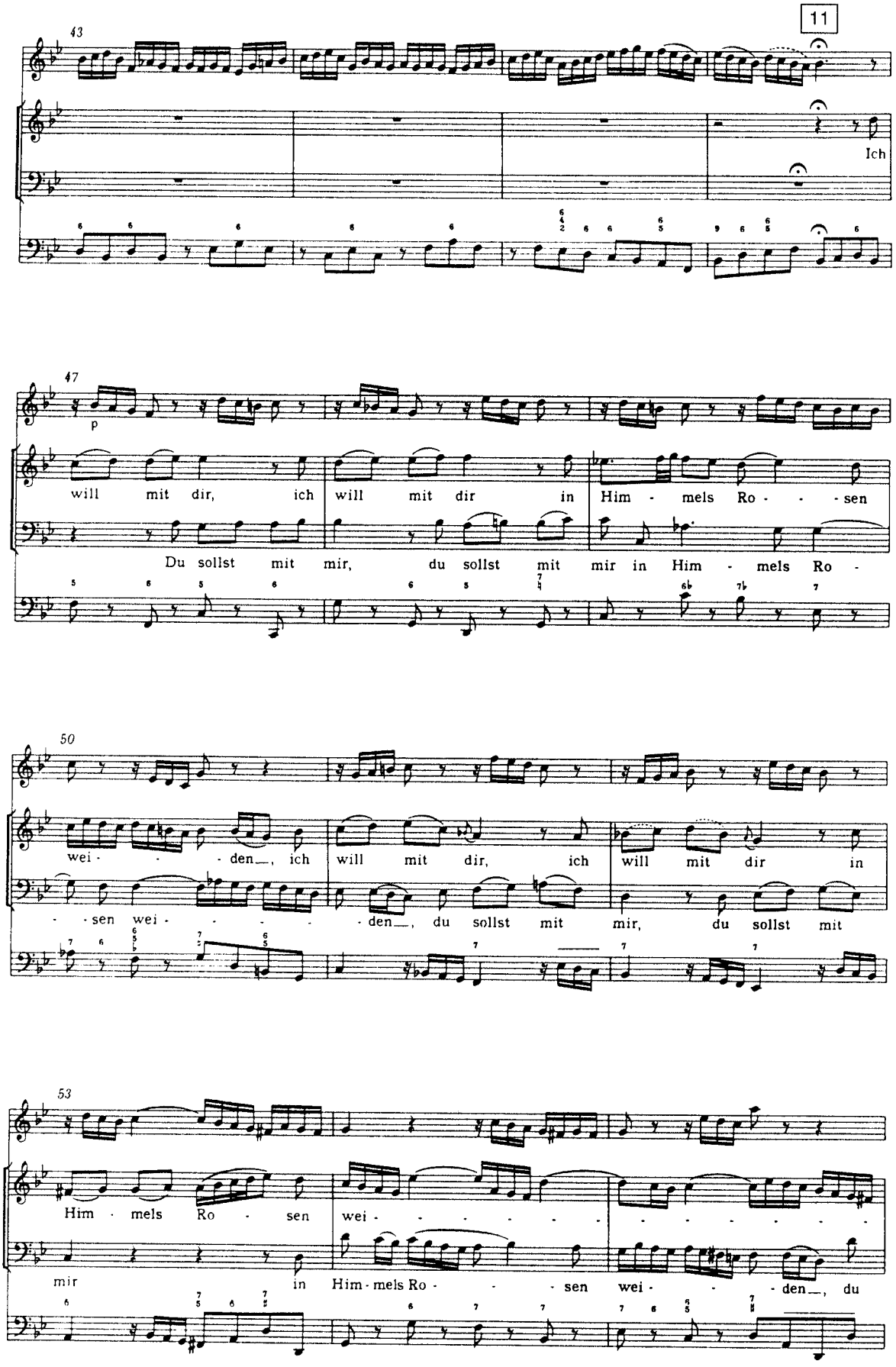
So come in with me,
My chosen bride!
I have bound myself
to you for eternity!
I will set you on my heart
and also on my arm as a seal
and delight your sorry eye.
Forget now, O soul,
the anxiety, the pain
that you had to endure.
On my left will you rest,
and my right will kiss you.

6. Aria (Duet): *Mein Freund ist mein!*

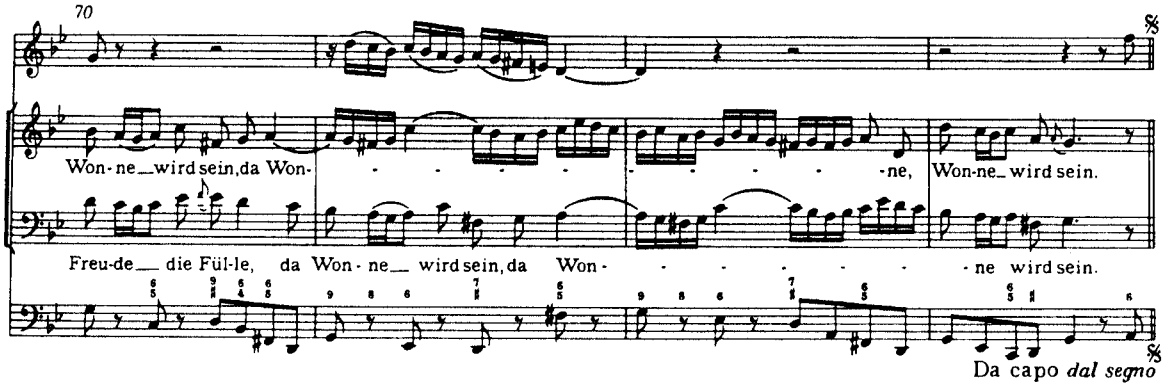



13
p
mein
17
p
p sem-
Freund ist mein, die Lie - be soll nichts schei - - den; mein
und ich bin sein, die Lie - be soll nichts schei-den, nichts schei-den;
21
pre
Freund ist mein, mein Freund ist mein, mein Freund ist mein
und ich bin sein, und ich bin sein, und ich bin
25
, die Lie - - - be soll nichts schei - - den; mein Freund ist
sein, die Lie - - - be soll nichts schei - - den; und


28
mein; die Lie-be soll nichts schei-den_; mein Freund ist_ mein, die Lie-be soll nichts
ich bin sein, und ich bin sein, und ich bin sein, und
31
schei-den_, die Lie-be soll nichts schei-den, die Lie-be
ich bin sein, die Lie-be soll nichts schei-den_, die Lie-
34
soll nichts schei-den; mein Freund ist mein, die Lie-
-be soll nichts schei-den; und ich bin sein, die Lie-be
38
f
-be soll nichts schei-den.
soll nichts schei-den.


11
43
Ich
47
p
will mit dir, ich will mit dir in Him - mels Ro - - sen
Du sollst mit mir, du sollst mit mir in Him - mels Ro -
50
wei - - den, ich will mit dir, ich will mit dir in
- sen wei - - - - den, du sollst mit mir, du sollst mit
53
Him - mels Ro - sen wei - - - - - - - - - - - - - -
mir in Him - mels Ro - - sen wei - - den, du

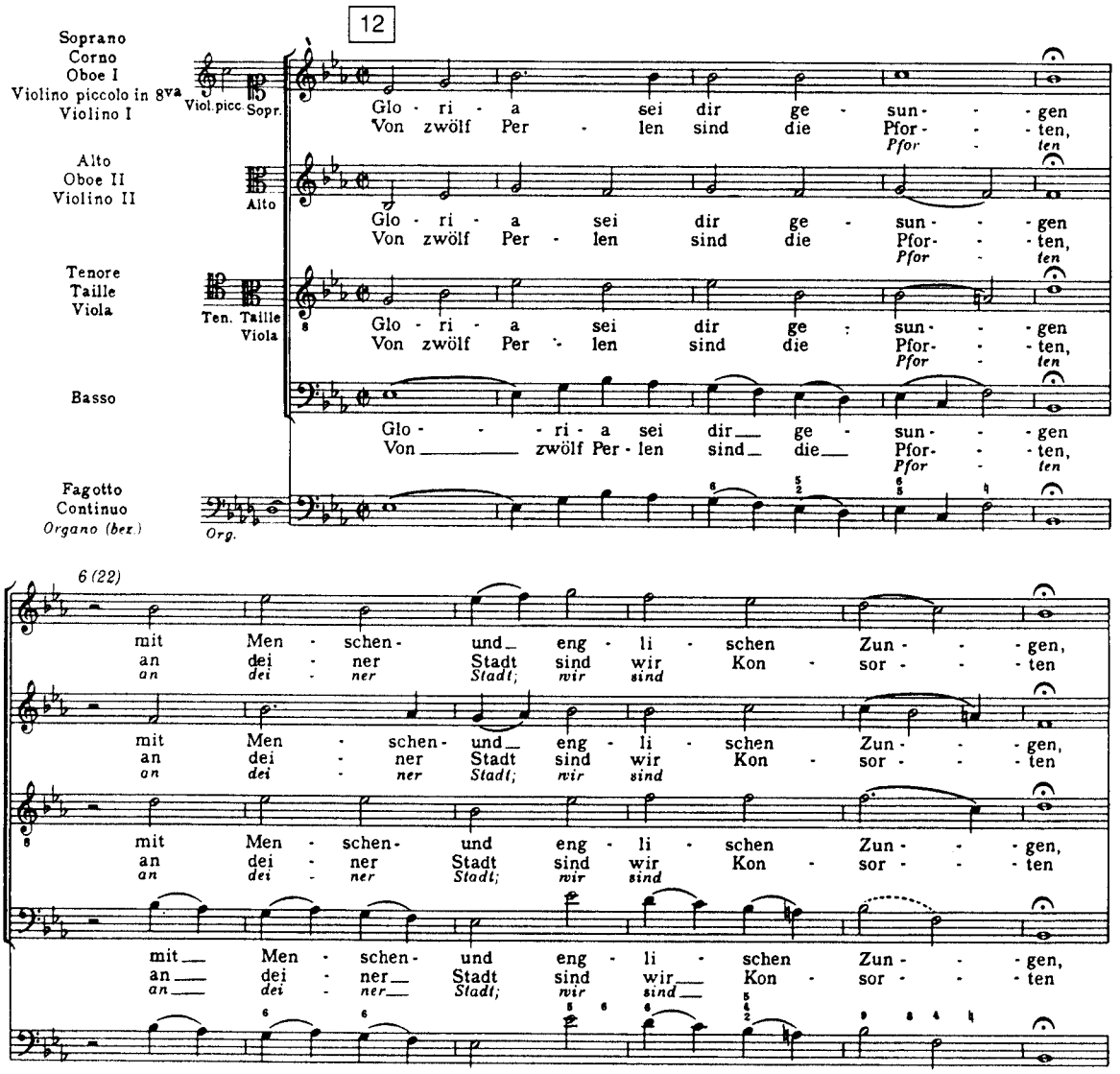
56
- den_, ich will_ mit dir in Him - mels Ro - sen
sollst mit mir in Him - mels Ro - sen wei - - - -
60
wei - - - - - - - - - - - den_, da Freu - de die Fül - le_, da
- - - - - - - - - - - den_, da Freu - de die Fül - le, da
63
Won - ne_ wird sein, da Freu - de_ die Fül - le, da
Won - ne_ wird sein, da Won - ne_ wird sein, da
66
Freu - de die Fül - le, da Won - ne_ wird sein, da Freu - de_ die Fül - le, da
Freu - de die Fül - le_, da Won - ne_ wird sein, da



SEELE: Mein Freund ist mein,
JESUS: Und ich bin sein,
BEIDE: Die Liebe soll nichts scheiden;
SEELE: Ich will mit dir in Himmels Rosen weiden,
JESUS: Du sollst mit mir in Himmels Rosen weiden,
BEIDE: Da Freude die Fülle, da Wonne wird sein.

SOUL: My friend is mine!
JESUS: And I am his!
BOTH: Nothing shall keep love apart;
SOUL: I want to graze with with you in heaven's roses;
JESUS: You shall graze with me in heaven's roses;
BOTH: there fullness of joy, there bliss will reign.

7. Chorale: *Gloria sei dir gesungen*

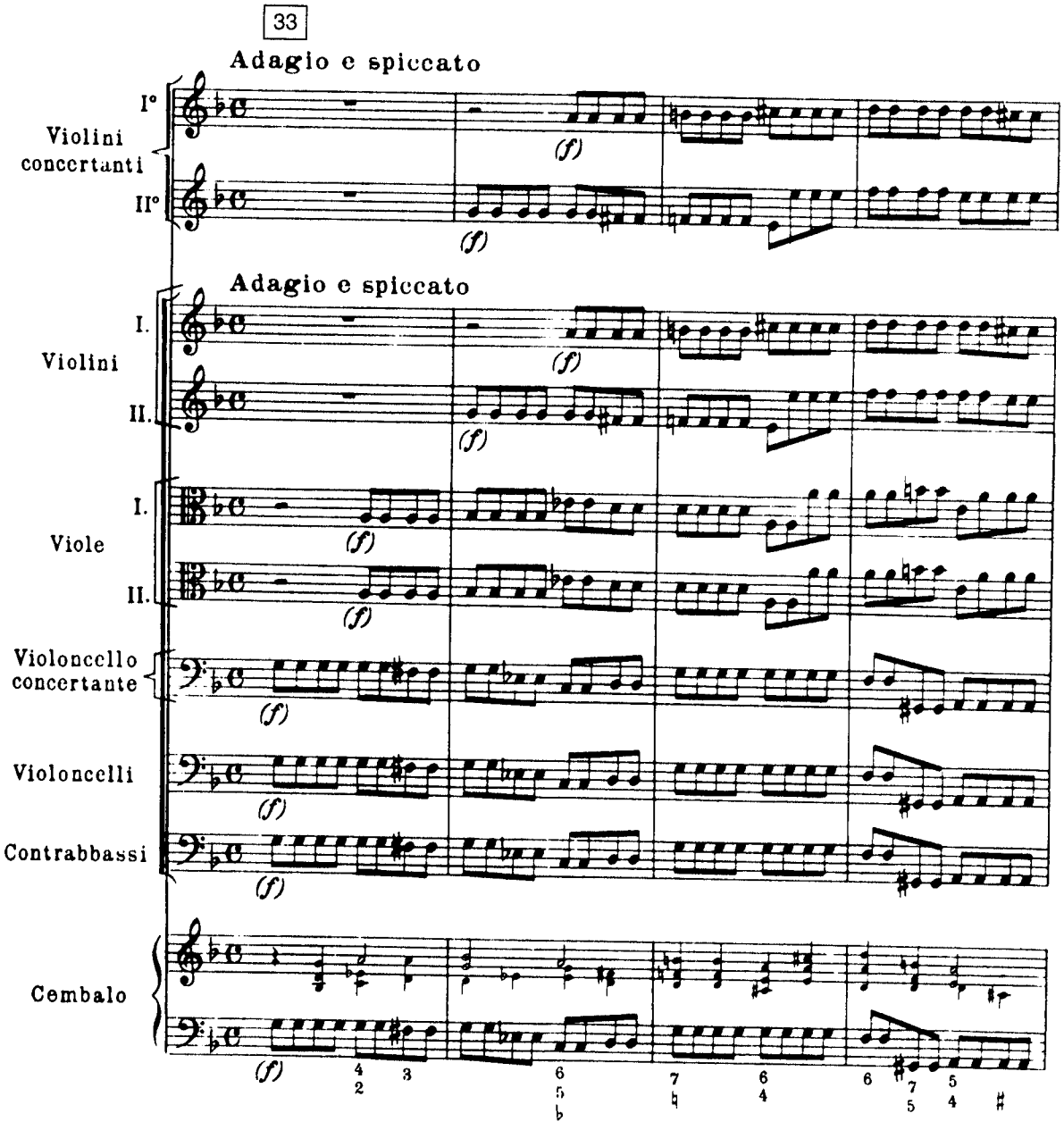


ANTONIO VIVALDI (1678–1741)

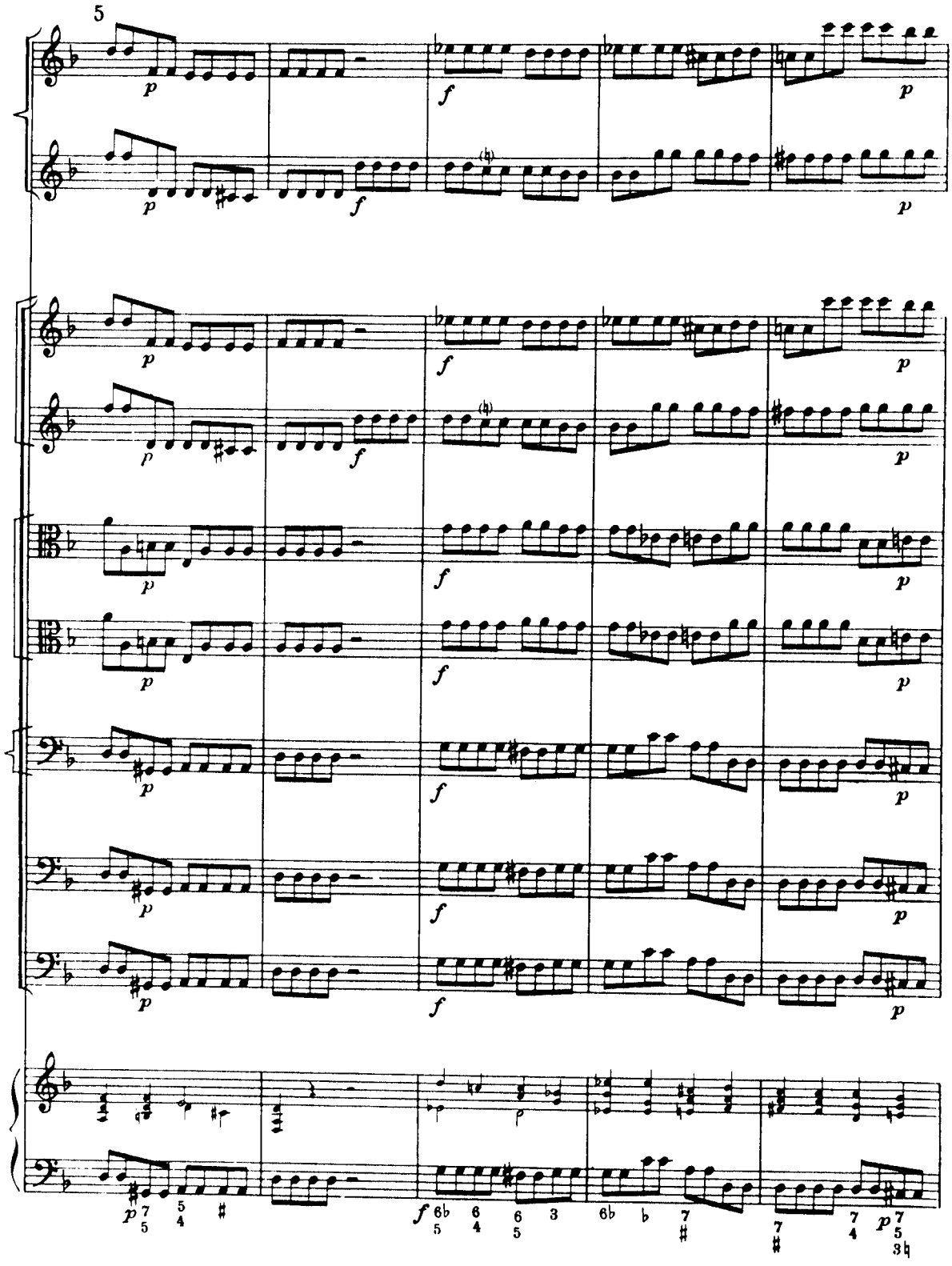
76

Concerto Grosso in G Minor, Op. 3, No. 2, RV 578

a) Adagio e spiccato (first movement) CD 5



Vivaldi, *L'estro armonico*, Op. 3 (Amsterdam, 1711), ed. Gian Francesco Malipiero (Milan: Ricordi, 1965), 407:1–33. F. IV, No. 8; Pincherle 326; RV 578. Copyright by CASA RICORDI-BMG RICORDI S.p.A., Milan. Reprinted by permission.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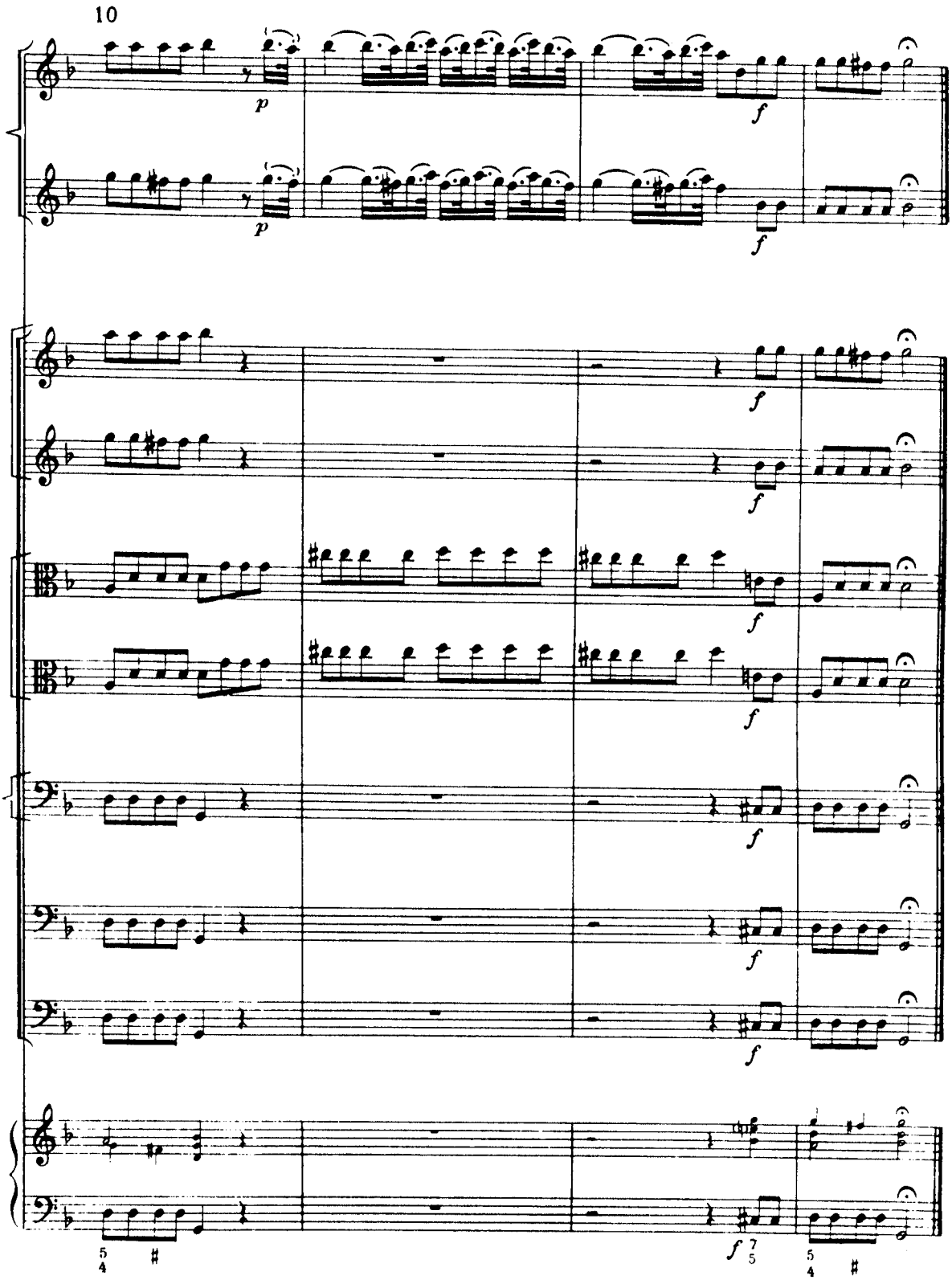
10
p
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