

Konzert in A by W.A. Mozart
Analysis by David Mitchell

Konzert in A is a compound period with an antecedent=antecedent + continuation structure. It features a half cadence at measures four, eight and twelve. It closes with a perfect authentic cadence at measure sixteen. So it is a perfectly balanced sixteen-measure period with no extension or expansion.

The basic idea features pedal tonic prolongation, but note g sharp is an interesting feature in the clarinet part. It gives the initial tonic an unsettled quality. And it pushes the piece forward right for the first note. It could be considered a leading tone suspension if we like at the context in measures eight and nine where it recurs. In measure eight there is a half cadence and an ascending scale that resolve all of the parts to tonic harmonies except the clarinet. The clarinet lands on g sharp. This note is a suspension of the harmonic tension from the preceding dominant in measure eight.

The contrasting idea in measures three and four contains harmonic acceleration and a change in texture. It is also more staccato due to the rests in all four parts. The rests give the piece a sense of increased rhythmic activity despite the fact that the note values are slower than the preceding basic idea. There is also fragmentation in the contrasting idea. The fragments feature motive a descending thirds from the basic idea.

The continuation features fragmentation using motive a. There is also increased rhythmic activity and harmonic acceleration.

The continuation of the consequent phrases features a descending second harmonic sequencing. Also motive a is featured prominently in the harmonic sequence.

In each sixteenth note sequence, motive a is inverted to ascend a third then motive a is used in a descending motion that is filled in with stepwise motion.

Liquidation occurs in the cadential idea in measure fifteen. There is a conventionalized melodic line in the flute part.

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