

Mozart, Clarinet Concerto K. 622, I. Allegro
Formal analysis by Dr. Feezell

Formal section	Subsection	Start measure	End measure	Key(s)	Comments
Exposition 1	Group 1	1	16 (PAC)	A (TONIC)	Like 57-75, but 13-14 are different, 15 ≈ 74 (bass)
	Codetta materials (first part only)	16	24 (HC in A)	Starts in A, ends with tonicization of E (immediately becomes V/A for next section). In other words, mm. 23 and 24 seem to mod. to dominant (E), but becomes V/A for next section.	16-22 ≈ 154-160, but here they are in tonic (A) and not dominant (E) as in Exposition 2. Compare the flute part in 19-22, 158-160, and 348-350; 16-22 comes from the EXP 2 codetta, transposed to tonic, NOT the RECAP codetta.
	Group 3 (with insertions)	25	43	A (TONIC, w/a few other brief tonicizations)	Group 3 in tonic (like recap), with a few insertions and modifications: 25-30 = 316-321 (group 3, no soloist) 31 PAC 31-38 = insertion / group 1 materials 39 PAC 39-42 ≈ 322-325 varied (group 3 materials cont.) 43 ≠ 326
	Codetta materials (last part)	44	56	A (TONIC)	44-56 = 347-359 (end of codetta, in tonic)
Exposition 2 At 1 min., 50 sec. on recording	Group 1	57	74 (PAC)	A (TONIC)	PAC on downbeat of 74 followed by 5 beats of extension, then elision w/transition
	Trans. to gr 2	75	99	Starts in a minor, modulates to e minor (=minor dominant); note Ger+6 to V in mm. 93-94, indicating key	NOT group 2, because it isn't properly recapitulated
	Group 2	100	115 (PAC)	E (DOMINANT)	Soloist enters and suddenly "major"
	Trans. to gr 3	116	127	c# minor to V7/E	
	Group 3	128	154 (PAC)	E (DOMINANT)	Note cad 6/4 in m. 148
	Codetta	154 (elision)	171	E (DOMINANT, with a few brief tonicizations)	
DEVELOPMENT		172	238	Overall emphasis on f# (relative minor).	In the exposition, we expected group 2 at measure 75, but it modulated, became transition, and led to the true group 2 at

At 5 min., 44 sec. on recording				Begins in E, 188-189 is a V9/f# (D in cl is 9 th); PAC in D at m. 200; IAC in c# at 208; IAC in f# at 215; PAC in f# at 227 becomes ii of e- in m. 231 via sequence. PAC in e- at 232, becomes ii of D at 237.	measure 100. The development of materials from 75-99 makes up for the frustration caused by aborting the melody that began in m. 75. 172 – dev. of Gr 1 174 – from trans. to Gr 2 (m. 75) 180 – from m. 85? 195 – from m. 93 (bass) 200 – from m. 86 (trans. to Gr 2) 205 – sequence related to m. 91 227 – PAC in f#, from end of trans. to Gr 2 (m. 98, beats 3-4) (compare 229-230 and 96-97, flutes)
	Retransition	239	250	Starts in D, which moves to E (PAC in m. 249) and finally to A for the recap at m. 251. Notice how the D-E-A arrival points are an expansion of a IV-V-I progression in A (the tonic).	Retransition is based on materials from <u>codetta</u>
RECAPITULATION At 8 min., 20 sec. on recording	Group 1	251	269 (PAC)	A (TONIC)	251-269 = 57-75; PAC in 269 followed by 5 beats of extension, then elision w/transition
	Trans. to gr 2	270	287	Starts in a minor, then altered to lead to A major (cf. 75-99)	270-274 = 76-80 275 = 81 276-281 = new measures 282-287 = 96-99 (now in TONIC minor)
	Group 2	288	303 (PAC)	A (TONIC)	288-302 = 100-114 (now in TONIC)
	Trans. to gr 3	303	315	f# min, moves to V/A	303 = 115 303-310 = new measures 311-315 = 123-127 (now in TONIC)
	Group 3	316	343 (PAC)	A (TONIC)	316-343 = 128-154 (now in TONIC) m. 333 is an “extra” measure The PAC in m. 154 is followed by 5 beats of ext., then elision w/codetta
	Codetta	344	359	A (TONIC)	344-347 = 154-158 (Exp 2, now in TONIC) 347-359 = 44-56 (Exp 1, now in TONIC)