

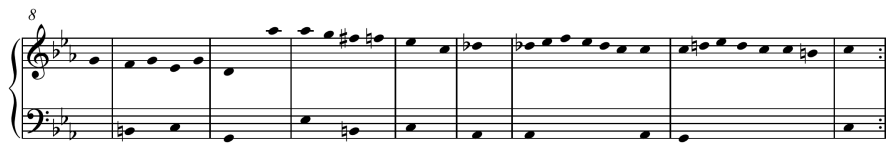
## Chapter 19: The Auxiliary Cadence

### Mozart Piano Concerto in C minor, K.491 – III *Allegretto* (bars 1-16)

The second of only two concertos Mozart ever wrote in the minor mode, the C-minor Piano Concerto, K.491, ends with a theme and variations movement. In many ways the 16-bar theme of this movement can almost be thought of as a companion to the main theme of the Finale of the Piano Concerto in G major analyzed in the textbook. Not only are both themes the same length, but they are also divided into two eight-bar phrases, articulating an A B formal structure. Furthermore, their tonal structure is very similar: both themes leads to V at the end of the A section, and this dominant is extended into the beginning of the B section. With this similarity in mind, analyze the theme of the C-minor Piano Concerto. As in the analysis of the theme of the G-major Concerto given in the textbook, it may be useful to think about the tonal motion leading from I to V in the A part in both the key of G minor, as well as the home key of C minor. Finally, think about the meaning of the  $\frac{6}{4}$  chords in bars 5-6 and bars 13-14. Are they structural harmonies, or do they result from figuration at the foreground?



Template 19.1



Template 19.2