
Mozart: *Don Giovanni*, K. 527; Act I: (Opening Scene)

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- Would you describe the opening scene as comic, or serious, or both? Describe characteristic of this example that support your opinion.

Mozart: Piano Concerto No. 23 in A Major, K. 488, first movement: Allegro

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- This movement includes a *cadenza* near the conclusion, right before the coda. The text points out that when Mozart wrote the piece he did something very unusual when incorporating the *cadenza* – he wrote it out rather than leaving it to the performer to improvise. However, it still has something of an *improvisatory character*, sounding spontaneous even though it is written out. What factors or features in this performance can you identify that might create this effect?

**Beethoven: Symphony No. 5 in C Minor, Op. 67;
first movement: Allegro con brio**

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- The famous “short-short-short-long” motive of the first theme is in many ways in the first movement of this symphony. (This is the so-called “fate knocking at the door” motive heard at the very beginning of this movement.) Describe some ways it is used in the *second theme section* of the first movement.