

Allegro moderato ♩ = 152

desc 5th

- Structure
- Instrumentation
- harmony
- melody
- Tonality
- Texture
- Rhythm

Violino

Violoncello

Piano

subject 1a Gm

subject 1b Gm

melody dominated homophony

periodic phrasing = 4 bar antecedent and consequent phrases

a rising sequence, upwards octave leap

light, offbeat chords rh, against lh notes on the beat

rocking quavers in piano outlining harmony

Sonata Form structure:
 Exposition = 1 - 90
 Development = 91 - 164
 Recapitulation = 165-288

Iib7 - V
 imp cadence

Expo = subject 1 in tonic - bridge - subject 2 in dominant/relative minor - codetta

Chr. l.aux

countermelody idea 1

subject 1a & b Gm now in piano

countermelody idea 2

augmented sixth chords - usually used to approach chord V or Ic

The HARMONY is predominantly **tonal** and **diatonic**, using **functional** progressions. Major and minor chords, mostly in root position and first inversion, are used as the basis for the harmonic style

Texture still homoph. but now with 2 countermeasures in strings, both have a chromatic character could be called POLYPHONICALLY ANIMATED HOMOPHONY

Eb A C# - Aug 6th between Eb & C# - leading to chord V

subject 1 b then extended by sequence

chromatic bass line downwards, using parallel triadic movement

1(c) and (d) both open with an anacrusis.

Ic V7 I

chordal *sf* idea 1(c) homorhythmic answered by legato *p* on violin 1(d)

1(c) and (d) are shorter ideas, but more contrasted, setting an almost 'Brahmsian' - (see piano quintet)dotted idea against a more lyrical answer through a falling sequence.

49-53 2(a) and (b) repeated in sequence a tone lower

passing mod to Eb

V7 - I

brief visit to D major (dominant)

abrupt return to Bb, via an accented V7 chord- F7

repetition of 2a and 2b moving through Gm and Eb

codetta to 81

Octave doubling between the hands

violin dbl stopping chords and dominant pedal in cello

74

sequential quaver ideas

parallel 6ths between the hands

cresc.

cresc.

cresc.

f

80

f

p

f

p

85-86 piano RH figure, in thirds

elements of a **dominant minor ninth** = F (9) Gb (b3) Bb (5) Eb (1)

V - I cadence in Bb

86

fp

fp

p

1.

2.

rising stepwise figure with augmentation of note length (1st note)

D7 (V7 in Gm)

Development - a very flowing set of modulations including Eb/Fm/Gm/Cm/Fm

back to Gm for repeat of expo

appog Eb - D (susp 4-3)

92

fp

8ve unison

downward parallel chromatic triads

V7 - I C minor

Vb7 - I

Chamber music is a 'discursive' form, where ideas are traditionally passed around the ensemble, as if in conversation

Musical score for measures 98-103. The score is in a key with two flats and a 3/4 time signature. It features a violin part on the top staff and a piano accompaniment on the bottom two staves. A yellow circle highlights a downward fifth interval in the piano part at measure 103. A pink box contains the text 'arrival at Eb'. A yellow box contains the text '1a used - 1 bar and 2 bar phrases' with an arrow pointing to a phrase in the violin part. A pink box contains the text 'doubled octaves in both hands' with an arrow pointing to the piano accompaniment. A blue box contains the text 'Downward fifth is sometimes expanded or contracted to fit harmony/tonality often creating more angular and dramatic feel ie dim 5th' with an arrow pointing to the highlighted interval.

arrival at Eb

doubled octaves in both hands

1a used - 1 bar and 2 bar phrases

cello begins series of **contrapuntal entries** in dialogue with the violin

Downward fifth is sometimes expanded or contracted to fit harmony/tonality often creating more angular and dramatic feel ie dim 5th

Musical score for measures 104-109. The score continues with the violin and piano parts. A yellow circle highlights an ascending sequence in the piano part at measure 104. A yellow box contains the text 'asc. sequence used - both play together then dialogue starts' with an arrow pointing to the highlighted sequence. A pink box contains the text 'contrap text' with an arrow pointing to the cello part in the lower system. A blue box contains the text 'f non legato' with an arrow pointing to the piano accompaniment.

asc. sequence used - both play together then dialogue starts

contrap text

f non legato

Musical score for measures 110-115. The score shows the violin and piano parts. The piano part features a complex polyphonic texture with multiple voices.

close imitation (bars 115-130 between vln and cello) also places of polyphonic texture

Musical score for measures 116-121. The score shows the violin and piano parts. The piano part features a complex polyphonic texture with multiple voices. There are markings 'Ped.' and '*' at the bottom of the piano part.

122

lighter texture and longer note lengths

128

7-6 susp

139 violin melody from 93 developed in sequence over **cycle of fifths** in accompaniment

134

134 cello plays more complete version of 1(a) with notes adjusted to fit F minor

Bb

140

arpeggio textures (bars 139-145).

Eb Ab D G

augmented sixth chords used to approach chord V or Ic (Ic in this case - D)

146

149 climactic entry of 1a in the piano LH in octaves

doubled dominant pedal in violin and cello

152

dim.

dim.

dim.

p

p

Bar 155 piano takes up violin idea from bar 139

158

dom pedal continues

p

dim.

RECAPITULATION
Bars 165-190 verbatim
repeat of exposition first
subject group

164

pizz.

p

p

170

arco
p

176

cresc.

182

f *sf* *p*
f *sf*
ff

Bar 191 bridge/transition altered to move towards G major

188

sf *p*
sf *p*
p *ff* *p*

194

cresc.

cresc.

cresc.

200

dim.

p

dim.

206

p

p

p

p

Bar 210 second subject 2(a) and (b) in G major! (tonic major)

212

fp

p

fp

p

218 *poco rit.*

poco rit.

p poco rit.

This system contains measures 218 through 223. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked *poco rit.* (ritardando). The piano part includes a *p poco rit.* marking.

Bar 220 music moves towards **B major - HIGHLY REMOTE KEY**

224 *a tempo*

fp

a tempo

fp

p

cresc.

dim.

p

cresc.

dim.

This system contains measures 224 through 229. The tempo is marked *a tempo*. The piano part includes dynamic markings *fp*, *p*, *cresc.*, and *dim.*.

230

p

cresc.

dim.

f

p

cresc.

dim.

f

This system contains measures 230 through 235. The piano part includes dynamic markings *p*, *cresc.*, *dim.*, and *f*.

236 codetta material from exposition now forms CODA

236

pizz.

p

cresc.

This system contains measures 236 through 241. The piano part includes dynamic markings *pizz.* (pizzicato), *p*, and *cresc.*

242

cresc. *f* *f* *arco* *f*

cresc. *f*

cresc. *f*

250 return to G minor
Music based on development of
material from bars 85-86

248

p *fp* *fp* *fp*

p *fp* *fp*

fp *mf* *dim.*

254

cresc. *f*

cresc.

cresc.

260

f

f

f

Bar 266 final statement of 1(a) in **violin/cello** leading to repeated cadential figures, imitative interplay between violin and cello and final flourish

276 - end sees a series of **diminished** chords resolving onto chord I, over a tonic pedal. (G)

CADENTIAL STATEMENTS

plagal cadence IV - I (ton.ped)