Legend boxes (left margin):
- Structure
- instrumentation
- harmony
- melody
- Tonality
- Texture
- Rhythm

Annotations:

written in 1846 - 4 MVT trio sonata

Allegro moderato ♩ = 152

Violino — p — subject 1a Gm
Violoncello — p
Piano — p

desc 5th

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

IIb7 - V
imp cadence

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

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

countermelody idea 1

Chr. l.aux

subject 1a & b Gm now in piano

countermelody idea 2

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 countermelodies in strings, both have a chromatic character could be called POLYPHONICALLY ANIMATED HOMOPHONY

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

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

cresc.

subject 1 b then extended by sequence

chromatic bass line downwards, using parallel triadic movement

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

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.

Ic V7 I

f   sf   p
f   sf   ff   p

25

BRIDGE

intervallic aug compared to 24 - now perf 5th; now aug 4th then min 6th

interplay between **violin and piano**

Bars 30–45 music moves towards **B♭ major** (relative major)

C major chord (V of V) = dominant prep (Bb - F - C)

Dominant pedal heard bars 41–44

rising dim 7th

second subject ideas in Bb

second subject 2(a) (syncopated minims) in **piano**

arrival in Bb

syncop descending scale ends with appogiatura

2(b)

Ic V7 I

block chords

Bb, G, Db **F - E makes a Dim 7th on resolution**

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

Annotations on the score:

- violin dbl stopping chords and dominant pedal in cello
- sequential quaver ideas
- parallel 6ths between the hands
- 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
- rising stepwise figure with augmentation of note length (1st note)
- back to Gm for repeat of expo
- D7 (V7 in Gm)
- **Development** – **a very flowing set of modulations including** Eb/Fm/Gm/Cm/Fm
- 8ve unison
- downward parallel chromatic triads
- appog Eb - D (susp 4-3)
- V7 - I C minor
- Vb7 - I

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

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

asc. sequence used - both play together then dialogue starts

contrap text

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

lighter texture and longer note lengths

7–6 susp

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

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

Bb

arpeggio textures (bars 139–145).

Eb   Ab   D   G

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

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

doubled dominant pedal in violin and cello

Bar 155 piano takes up violin idea from bar 139

dom pedal continues

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

Bar 191 bridge/transition altered to move towards G major

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

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

236 codetta material from exposition now forms CODA

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

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

f
d
Ab
B

A
F#
Eb
C

C =IV

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

Gm = I

CADENTIAL STATEMENTS

plagal cadence IV - I (ton.ped)