

REVISION

CLARA SCHUMANN

PIANO TRIO IN G MINOR,
OP. 17 MOVEMENT 1



Clara Schumann: Piano Trio in G minor Op. 17, Movement I

CD 1 track 13

Clara Schumann (1819–1896) was a composer, concert pianist and teacher. She was born in Leipzig, the daughter of two musicians. Her father Friedrich Wieck was a renowned piano teacher and through him she received a thorough music education. A child prodigy, she soon began giving concerts throughout Europe. As a respected composer-pianist she regularly performed her own works for piano including her Piano Concerto in A minor, a three-movement work completed when she was only 15.

The composer Robert Schumann was also one of Friedrich Wieck's pupils. Clara married him in 1840, much against her father's wishes. She continued to perform in public and her career as an international concert pianist lasted for most of her life; she was often referred to as the 'Queen of the Piano'. She was highly influential in the way that concert programmes developed and was one of the first pianists to give solo recitals and to perform from memory.

In 1853 she met the young composer Johannes Brahms. They were to become lifelong friends. Clara Schumann was well-respected as a composer during her lifetime and Brahms confided in her about his work, often rewriting passages if he agreed with her criticisms.

She wrote a body of works including **Lieder**, many solo piano pieces, choral pieces and Three Romances for violin and piano. Many of her compositions were published and received positive reviews. One of her most famous works is her Op.17 Piano Trio in G minor, which she completed in 1846. As with most piano trios, the work is scored for violin, cello and piano. The three instruments are well-balanced and each receives its own prominent passages. The piano trio was written during what is often described as the **Romantic period** (roughly 1820–1910).

Following the score

The two string instruments, violin and cello, are placed above the piano part. The violin part is in the treble clef whereas most of the cello part is in the bass clef. It will help you to familiarise yourself with the piece if you listen to the music whilst following each of the three instruments in turn.

The Piano Trio is a substantial work in four movements:

1. Allegro moderato
2. Scherzo and trio
3. Andante
4. Allegretto

The melancholic opening movement has much lyrical melodic material and often rich, **chromatic** harmony. It is in **sonata form** and falls into three sections - the **exposition, development** and **recapitulation**. Here is the opening theme.



This theme is the beginning of the first **subject**. It is played by the violin and then taken up by the piano. Notice how this theme includes many of the **motifs** (short ideas) which are then manipulated throughout the movement.

The lyrical first subject leads to a contrasting theme which starts in the tonic key of G minor, but leads into the relative major, B flat, just after the end of the quotation below. This contrasting theme is the start of a **bridge passage** that leads from the first subject to the second subject (in the relative major) at bar 45.

Two staves of music. The top staff is for Violin (Vn.) and the bottom for Violoncello (Vc.). The music is in G minor. The violin part starts with a forte (sf) dynamic and then moves to piano (p). The cello part provides harmonic support with a piano (p) dynamic. The bridge passage is characterized by chromatic movement and a shift in mood.

During the 1840s Clara studied counterpoint and **fugue**. This is evident in the music of her piano trio, which includes many **contrapuntal** passages, particularly in the development section.

Two staves of music. The top staff is for Violin (Vn.) and the bottom for Violoncello (Vc.). The music is in G minor. Both parts are marked piano (p). The passage is contrapuntal, with the violin and cello playing independent lines that interact with each other.

Notice the way that this passage uses motivic material derived from the first theme.

The development section moves into the recapitulation, which, as is usual for sonata form, is marked by the return of the first theme in the tonic key.

What to listen for

- Listen to the opening theme. Which short fragments are used later on in this movement?
- How would you describe the theme that opens the bridge passage?
- How would you describe the mood of the piece? Which aspects of the composition contribute to this mood?

Wider listening

Listen to further examples of chamber music and Romantic music. You could listen to movements 3 and 4 of Beethoven's String Quartet in C, Op. 59 No. 3 (1808). Notice the various ways the instruments are used in the quartet and look out for examples of **motivic development**. Notice the different approach to piano writing found in Chopin's *Ballade* No. 4 in F minor, Op. 52.

Piano Trio in G minor, Op. 17

CHAMBER MUSIC



Clara Schumann

2:46

Movement I of 4 movements

SONATA FORM

EXPOSITION b.1-90 First subject group b.1-29

second phrase has more animated dotted rhythm

G minor

Allegro moderato $\text{♩} = 152$

Violino

Violoncello

Piano

2x4 bar phrases - antecedent and consequent

idea 1A

idea 1B

First subject, 8 bar theme

using sequence

no cello to start

rocking quarter accompaniment

RT at beat, LH on beat

Broken chord accompaniment

simple quadruple metre (often feels like simple duplet)

opening subject is completely diatonic
melodic contrast between ideas

imperfect cadence

polyphonically animated homophony

counter-melodies in violin & cello

middle range of piano favoured. theme spans an octave and int. doubled.

idea repeated in piano now

idea 1A

half-diminished chord

♯ - appoggiatura

Broken chord accompaniment (no 1st in the LH)

used to approach chord V

cello being independent from piano LH - late classical / romantic feature. Baroque would double. & early classical

imperfect cadence

crec. leads dynamic to transition between p & f = v. Romantic / emotional

13

cresc.

sequence

idea 1B

appoggiatura

despite being a piano trio, instruments are given fairly equal roles

10-10 start with an anacrusis

descending chromatic parallel triads

chromatic scale = emotional

double stopping = intensity

dotted rhythm

19

idea 1A

idea 1B

10 more lyrical than 10

Homorhythm

ff

p

ii-V-I

fortissimo idea answered by a piano idea

descending sequence

b24-25

like a sequence but intervals change

perf 4th interval

min 4th interval transition b30-45

tritone interval

augmented 4th interval

Piano play during 1st in notes phrases

interplay between violin & piano RH

B^b major (rel maj)

V-I perfect cadence

V-I perfect cadence

cello doubles upper LH part to outline inner part of texture

secondary dominant

dominant pedal

(repeated Fs) articulated

second subject group b45-73 in B^b major

rising diminished 7th broken chord

idea starting in piano sf now, not violin

cello: notes in octave

syncopated minims

fp appoggiatura

repeated quavers

idea 2A

idea 2B

Ic-V-I

in B^b major

homophonic texture

stepwise descent

2 x 2 bar phrases

unusual place in bar

Using diminished 7th broken chord

dialogue

Repetition of idea down a tone = sequence

Ab - passing modulation to Eb major (function of F# Maj)

Rare tempo change in movement highlights key change

Just piano to link ideas

fp dynamics emphasize V

Rare pedal marking
* D major (dominant)

Back to G major

F# - G min

chromaticism

idea 2A

idea 2B

idea 2A

Ab - Eb major

Codetta 673-91

piano hand in octaves

double stopping in violin to fill texture

very long dominant pedal (from b7's)

descending sequence

parallel b7's

parallel P7's

parallel b7's

parallel P7's

high celli texture

Vd dominant minor 7th chord

exposition is repeated

DEVELOPMENT 67-164

F# - G minor

rising conjunct lines

parallel 2nd in 3rd

descending parallel chromatic triads

c minor

c major

Manipulation of ideas from 1A

Based on first bar of 1A

98

cresc.

Piano LH in octaves in lower register

dim 7th interval of 1st bar of 1A

104

cresc.

sm expanded to fit harmony

Contrapuntal entries

Dialogue between violin & cello

f non legato

F minor

strings drive music up to 117 - piano has accompaniment role

strings falling a 2nd figure in piano RH 110-121 (act as a backdrop to loud part of Dev section)

close imitation 117-130

110

diminished 7th B \flat D \sharp F \sharp G \flat

used as a substitute for a V-I progression

diminished 7th C \sharp F \sharp A

Busy polyphonic texture

116

Rare pedalling

Center section

False treble clef - cello plays an octave line than written so it below the violin = store error!

lighter piano accompaniment

Violin + cello still in dialogue = contrapuntal

7-6 suspension

7-6 suspension

F minor

off beat RH, on beat LH

high cello tessitura

violin melody developed from b91 (start of Dev)

pitcher altered to fit F minor harmony

more complete statement of IA

lies over the bar line - lyrical but slightly obscures pulse

4-3 suspension

Arpeggio accompaniment figures b139-145

circle of fifths

F# return to C minor?

inversion of falling 5th idea + new desc 5th

Angelic chord

climactic start of 1st in octaves

low register cello range

Double dominant pedal

RH melody from violin b 139

Dominant preparation for return to Recapitulation

cello continues with dominant pedal

Principal cello

RECAPITULATION b.165-end

b.165-190 - verbatim repeat of (b.1-29) first subject group.

C minor (trunc)

arco
p

cresc.
cresc.
cresc.

f sf p
f sf
ff

Bridge / Transition 6191-209
altered to move to G major

sf p
sf p
p ff p

Neapolitan 6th chord
(C E A^b)

194

cresc.

cresc.

cresc.

200

dim.

p

dim.

second subject group b210-211
G major (tonic major)

206

p

p

p

idea 2A

212

fp

p

fp

p

fp

p

idea 1B

idea 2A

idea 2B

rate tempo change

poco rit.

poco rit.

p poco rit.

B major
(very remote key)

224

a tempo

fp

a tempo

fp

a tempo

p

cresc.

dim.

p

cresc.

dim.

p

230

p

cresc.

dim.

f

p

cresc.

dim.

f

b736 - material from codetta in exposition

pizzicato cello

236

pizz.

p

cresc.

242

chromatic scale

cresc. *f* *arco* *f*

cresc. *f*

Coda b7-D end Based on material from b7-D

248

p *fp* *fp*

G minor (tonic) *p* *fp* *fp*

mf *dim.*

254

cresc. *f*

cresc. *cresc.*

chromatic descent

260

f *f*

Final statement of 1A in violin & cello

266 *p animato* *poco a poco cresc.*

271 *p animato* *poco a poco cresc.*

violin & cello in octave unison

272 *animato* *poco a poco cresc.*

278 *sf*

283 *sf*

Ic V → Ib IVb → Ic V⁷ → I repeated cadential figures

imitative dialogue between violin & cello

in violin softer the cadences

284 *sf*

289 *sf*

challenging leaps in piano part

290 *sf*

295 *sf*

(C E F# A)

dim III - I

dim III - I

dim III - I

Tonic pedal - continuous Gs in the LH

double stopping in violin & cello = first chords

triple stopping

296 *f*

301 *f*

302 *f*

307 *f*

IV - I plagal cadence

Texture

- Movement I opens with a two-part canon at the distance of a crotchet beat, lengthening at bar 6 to a bar between imitations. The passage at bar 20 is a cello melody with continuo accompaniment
- The Adagio at the start of movement II is homophonic
- The Allegro from bar 4 of movement II is fugal
- Movement III is melody-dominated homophony, with lower strings and continuo omitted in the central section
- Movement IV is contrapuntal at the opening, but other passages are more homophonic. In these sections, notice the differentiation between accompaniments of crotchet chords followed by crotchet rest (bar 7) and those with continuous quavers (bar 36).

FURTHER LISTENING

You could refer to other Baroque composers of concerti grossi, e.g. Corelli, Handel and J. S. Bach, in more recent times, comparisons could be drawn with Stravinsky (*Dumbarton Oaks*) and Tippett (*Concerto for Double String Orchestra*).

Clara Schumann, Piano Trio in G minor, Op. 17: movement 1

Context

- Romantic era work, completed in 1846
- A piano trio is a chamber work with parts for violin, cello and piano, popularised by Haydn and taken up by composers such as Mozart, Beethoven, Brahms and Shostakovich
- This trio has four movements, but you are only required to study the first movement
- Clara Schumann: daughter of Friedrich Wieck, a celebrated piano teacher; wife of composer Robert Schumann. She was one of a limited number of 19th-century women composers, other near contemporaries being Fanny Mendelssohn, sister of composer Felix Mendelssohn, and Maria Szymanowska.

Sonority

- All three instruments are treated in a conventional manner
- Ranges are well within each instrument's capabilities: nearly three octaves for violin and cello, and five and a half octaves for piano
- Limited use of pizzicato in cello, e.g. bars 238–246
- Double-stopping in violin, e.g. bars 21–23
- Piano pedalling indications are rare.

Notation

- The two stringed instruments are allotted a stave each, their parts printed above the piano's two staves
- When leaving the lower ranges, notated in bass clef, the cello part is printed in treble clef (not tenor), sounding an octave lower than written (see bar 122)
- Dynamics range between *ff* and *p*, with frequent use of crescendos and diminuendos
- Tempo indications are Italian.

Tempo, metre and rhythm

Tempo

- Allegro moderato, though the metronome mark of 152 crotchets per minute is relatively brisk
- Changes in tempo are rare, notably 'poco rit.' (bar 56 and 220), although the 'animato' at bar 266 invites an increase of pace to approach the end

Metre

- Common time throughout

Rhythm

- Persistent quaver movement
- Syncopation (e.g. bars 39–40)
- Forceful dotted rhythms.

Melody

- Balanced phrases
- Sequential repetition (e.g. bars 14–17)
- Melodic leaps in the violin part include: augmented 4th (bar 25), minor 6th (bar 29), minor 7th (bars 29–30)

- Opening violin melody is marked by strong perfect 5ths (bar 1) and leap of an octave (bar 6)
- Use of appoggiatura to intensify expressive effect (e.g. bar 7, violin)
- Chromaticism (e.g. strings, bars 66–67).

Harmony

- Clara Schumann's harmony is functional and marked by a strong drive towards cadences:
 - Imperfect, bar 4
 - Perfect, bars 21–22
 - Plagal, bars 285–286
 - Suspensions, e.g. bar 18
- Chromatic chords:
 - Neapolitan 6th (bar 191)
 - Diminished 7th (bar 13?)
 - French augmented 6th (bar 114)
- Anticipation (bar 5, violin)
- Dominant pedal (bars 155–164, cello).

Structure and tonality

The movement is in sonata form and for the most part modulates to related keys:

Exposition (repeated) bars 1–90

Bars 1–21	1st subject	G minor
Bars 22–45	Bridge	
Bars 45–85	2nd subject	B♭ major
Bars 85–90	Codetta	Transitioning back to G minor

Development bars 91–164 (based largely on 1st subject)

- C minor (bar 92–94)
- E♭ (bar 107)
- F minor (bar 111)
- C minor (from bar 127)
- G minor (from bar 150) with dominant pedal from bar 155

Recapitulation bars 165–249

Bars 165–185	1st subject	G minor
Bars 186–210	Bridge	
Bars 210–249	2nd subject	G major
Bars 250–288	Coda	G minor

Texture

- Mainly homophonic (e.g. bars 21–23) or melody-dominated homophony (e.g. bars 1–8)
- Some contrapuntal exchanges between violin and cello, from bar 115
- Melodic interest is usually kept in the violin or right hand of piano
- Cello reinforces violin line in octaves (bar 47) or in 10ths (from bar 17)
- Piano part is often made up of broken chords (maintaining a flow of quavers) or is chordal (bar 41).

FURTHER LISTENING

Useful comparisons could be made with works by Beethoven (Archduke Trio), Brahms (Piano Trio No. 3), Dvořák (Dumky Trio) and Shostakovich (Piano Trio No. 2).

Vivaldi was one of the first significant composers to use a tonal system built on functional harmonies. This system also permitted the use of modulation which in turn led to greater variety and also allowed the composition of longer structures. In this movement there are modulations to related keys, such as the dominant minor and relative major. Keys are established by cadences, e.g. the perfect cadence which appears at the end of the first fast section.

Another way of establishing a key is the use of circle of 5ths, for example at the start of the fugue where the opening subject is supported by a progression of 7th chords with roots a 5th apart. Vivaldi also uses a prominent dominant pedal, the A in the bass parts, which runs for over ten bars towards the end of the second movement. It helps to prepare for the close on the tonic and builds up excitement. It also prepares for one of Vivaldi's most intriguing tricks with a Picardy 3rd. Four bars from the end, which is contradicted by the unexpected close on the tonic minor chord at the end.

As mentioned earlier, the work is a concerto grosso, and it has a concertino of two solo violins and cello. Given the limited resources at his disposal, Vivaldi was still able to introduce a wide range of textures including the two solo violins, unaccompanied, playing in close imitation at the start, followed by a passage for the solo cello accompanied by the continuo. The adagio which follows is built entirely on block chords (homophony), and there then follows a fugal exposition that leads on to a less fugal passage for the solo strings. As said before, Vivaldi's influence on Bach is clear and though most later concertos are typically for a single solo instrument, there are examples of concertos for groups of soloists, notably by Beethoven (the Triple Concerto for piano, violin and cello), Brahms (the Double Concerto for violin and cello) and Tippett (Triple Concerto for violin, viola and cello).

This shows how long-lasting the concerto form has proved to be.

Examiner's points

There were a number of sound musical observations under AO3, and here there were good solutions to the problem of locating devices in the possible absence of a score giving bar numbers.

A number of contextual points were made, referring to earlier composers, contemporaries and very much later works in the genre. However, only a

limited number of AO4 observations were made. There could also have been more detailed information on the various forms of imitation. For example, the distance between parts at the start of the piece and terminology in the fugal section. The conclusion (final, single sentence) was rather insubstantial.

Evaluate Clara Schumann's use of structure and tonality in her Piano Trio in G minor, Op. 17, movement 1.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

The movement is in sonata form, and the various parts should be identified and located, along with details of keys used, as follows:

- Repeated exposition
- First subject in G minor
- Transition/bridge
- Second subject in B♭ major
- Development, mentioning keys, e.g. C minor, E♭, F minor, etc
- Recapitulation, starting with first subject in G minor
- Second subject in tonic major (G major)
- Coda. [AO3]

Historical context should be established, showing that this is a 19th century/Romantic era treatment of a musical form, which originated in the 18th century/Classical period, notably in the works of Haydn, Mozart and Beethoven. [AO4]

The expected modulation is used in the exposition and related keys are used in the development. There is use of the unrelated key of F minor and the repeat of the exposition is prepared by way of a transition back to the tonic. [AO3]

There is however nothing here that was not used in the works of late Classical composers (e.g. Beethoven), indicating a relatively conservative approach to the form. [AO4]

Dominant preparation is used at the end of the development [AO3], paving the way for the recapitulation and heightening tension. [AO4]

Sample answer

Mark this answer yourself, commenting on its good points and whether these satisfy AO3, AO4 or both. In addition, make a note of any aspects that could have been improved. Check your assessment against the examiner's comments that follow, after completing your marking.

This work is in a typical Classical sonata form with exposition, development and recapitulation. It has a novel approach to keys, beginning and ending in Bb major, though it also has a passage in G major (you can tell because the key signature changes part way through).

Tonality is limited in this piece as it only requires a violin, a cello and a piano. It isn't possible to get much variety of sound because of this, and with only three instruments textures are bound to be a bit thin.

Simply by looking at the score provided, I can tell that Clara Schumann did her best though, as the ranges used are much wider than expected. However, she could have used the pedal a bit more to get a thicker texture. She could also have used some more interesting effects, like pizzicato, to brighten things up.

It feels a very long movement, and this is partly because of the repeat of the opening bits.

Examiner's points

There is hardly anything here that would gain credit. At least the general remark about the structure being in sonata form is correct. It is also true that there is a passage in G major, though there is no indication of where in the movement this might be (i.e. second subject in recapitulation).

Simply listing component parts of a movement without location or further description (perhaps giving keys) is unlikely to gain credit. There were significant errors e.g. Clara Schumann described as a Classical composer, key of Bb, tonality taken to refer to tone colour.

Music for film

Evaluate Portman's use of texture and tonality in 'Six Years Later'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

Some contextual information should be provided, placing this film music in a line of scores for historical romances, in this case featuring late 18th/early 19th century aristocrats. It dates from 2008 but features a relatively small orchestra: in line with the composer's preferred methods, the orchestration employs only acoustic instruments. Although dealing with 18th century events, Portman avoids pastiche, but perhaps hints at earlier times and an English background through the use of modality. [AO4]

Texture

- Melody-dominated homophony throughout
- Waltz accompaniment, with single/octave bass notes on the first quaver of each three and chords on second and third quavers
- Occasional additional patterns in strings and horns
- On repeat, texture expanded with chords in upper parts
- Waltz dies out with single sustained bass note
- The second part refers to materials of the Opening with pedal in bass and accompaniment of running quavers (tonic and dominant) and off-beat chords
- Texture reduced at the close to two parts consisting of sustained bass and quavers figure. [AO3]

SCHUMANN: PIANO TRIO IN G MINOR OP.17: MOVEMENT I

INTRODUCTION

Clara Schumann's Piano Trio in G minor Op. 17: movement I is an example of chamber music written in the Romantic era. The piano trio was popularised in the Classical era by composers such as Mozart and Beethoven but was then developed by Romantic composers such as Brahms (a composer Schumann worked closely with). Clara Schumann is the daughter of Wieck, a celebrated piano teacher and the wife of Robert Schumann the famous composer and is often referred to as 'Queen of the Piano'. She is one of a limited number of female composers in the 19th century to have their works recognised. This particular work is one of her best known and has moments of melancholy and tension, which reflect her troubled life.

STRUCTURE

Although this essay only concerns the first movement, the work contains **four movements** in total. The first movement is written in **sonata form**. This structure was developed in the late 1700s/early 1800s by composers such as Mozart and was used for chamber music and symphonies, and was a development of rounded binary form. There are three main sections in this work: the **exposition, development and recapitulation**. The exposition section contains a **first subject** and a **second subject** linked by a **transition** section and ends with a **codetta**. The exposition is then **repeated**. The recapitulation follows this pattern but ends with a more substantial **coda** section. This is a very traditional use of sonata form and can be seen in Classical works such as Mozart's Piano Sonata in Bb: movement I and also Beethoven's Septet in Eb: movement I. Later composers such as Berlioz used sonata form in his Symphonie Fantastique but developed it in a more original way.

TONALITY

In the Classical era, composers of pieces in Sonata form tended to follow a set pattern of modulations in their work and Schumann generally followed these conventions. Her first movement begins in the tonic of **G minor** before modulating to **Bb major (the relative major)** during the transition section of the exposition. The codetta then sees a **return to the tonic** of G minor as the exposition is repeated. It is common for composers to modulate frequently during the development section and visit a wide range of more distant keys. Schumann starts her development section in **C minor (subdominant)** before moving to **Eb major (relative major)** and **F minor**. As would be found in the Classical era, Schumann ends her development with a **dominant pedal** in order to prepare for a return to the tonic key in the recapitulation. Traditionally recapitulation sections remain in the tonic key. Schumann however writes the second subject of the recapitulation in the key of **G major (tonic major)** which shows a development the Classical sonata form modulation pattern found in Mozart's Piano Sonata in Bb: movement I. Similar modulation patterns are also found in Beethoven's Septet in Eb: movement I, proving the convention.

HARMONY

Schumann's harmony is **functional** with a reliance on **chords I and V(7)** to help define the key. **Perfect and imperfect cadences** are also used to define structure and can be found during the first subject of the exposition. The piece ends with a **plagal cadence** rather than a perfect cadence as it sounds softer and is more typical of the Romantic style. Brahms also ends his Piano Quintet in F minor: movement III with a plagal cadence proving it to be convention. As in Classical sonata form convention, there is a **dominant pedal** at the end of the development section in order to propel the music back to the tonic key at the start of the recapitulation section. This can also be seen in Beethoven's Septet in Eb: movement I. **Suspensions and appoggiaturas** are used to create moments of brief dissonance in the exposition perhaps reflecting the troubles in her life. It was common for Romantic composers to use **chromatic chords** in their works to strike emotions in their works. Brahms includes many chromatic chords in his Piano Quintet in F minor: movement III. Schumann uses **diminished 7th and augmented 6th chords** during her development section and ends this section with a **Neapolitan 6th chord**. It should be noted that Classical composers would also use more adventurous harmony in their development section and this can be seen in Mozart's Piano Sonata in Bb: movement I.

MELODY

This movement is unified by the repetition and development of **motifs**. The opening melody of the movement consists of two, four bar phrases (**periodic phrasing**) reminiscent of the balanced approach to melodic writing in the Classical era, as does the use of **sequential repetition** found a little later on in the first subject. These features can all be found in Mozart's Piano Sonata in Bb: movement I. The first bar opens with a yearning **descending perfect 5th interval** before ascending to the original pitch. This interval is then expanded to an **augmented 5th** and contracted to a **diminished 5th** when the idea is repeated in the development section. The second phrase features a **disjunct octave leap** that also creates an emotional effect. Brahms relies on emotive disjunct intervals in his Piano Quintet in F minor: movement III proving it to be a common trait of Romantic composers. Other significant melodic intervals include an **augmented 4th** and a **minor 6th**. **Chromatic melodies** can be found in the exposition and add tension and suspense to the melodies. This is typical of Romantic composers and can be seen in Robert Schumann's Kinderscenen.

RHYTHM

The movement is marked at a reasonably paced '**Allegro moderato**' and remains at this tempo throughout. However there are some rare moments where the tempo slows down ('**poco rit**') and the final passage in the piece is marked '**animato**', inviting a greater sense of energy to end. Romantic composers are known for including tempo changes in their pieces to create maximum tension and drama. The movement remains in **common time** throughout which is a conservative approach to metre compared to typical Romantic music suggesting a heavy Classical influence. There is persistent **quaver movement** at the start of the movement, especially in the piano accompaniment. **Syncope** is used to add some variety in the second subject and is frequent in much melody writing of the Classical and Romantic eras. One of the melodic motifs in the first subject consists of a forceful **dotted rhythm** which sounds very agitated in contrast to the more lyrical opening melodies. This may be to represent the anguish in the composer's life. Brahms heavily relies on dramatic dotted rhythms in his Piano Quintet in F minor: movement III which could represent the closeness between the two composers.

TEXTURE

A large variety of textures are used by Schumann as was typical of the Romantic era. The movement opens with a clear **melody dominated homophonic** texture where the violin has the melody and the piano provides a **broken chord quaver accompaniment**. Later on in the first subject there is a dramatic loud **homorhythmic** phrase which is very contrasting to the gentle opening texture. This heavy use of contrasting textures is also used by Brahms in his Piano Quintet in F minor: movement III proving that it was convention of the era. In the development section, a **contrapuntal** texture is created by **exchanges** between the violin and piano. This creates tension in the middle of the movement. Brahms also uses contrapuntal passages in his aforementioned piece. Sometimes the cello doubles the violin melody in **octaves** in order to reinforce the melodic content and other times is **doubles** the left hand bass line of the piano part in order to emphasise that. During the codetta the piano hands play in **parallel 6ths and parallel 3rds**.

INSTRUMENTATION/RESOURCES/SONORITY

A **piano trio** contains a piano and two other instruments, in this case a violin and a cello. There is some limited use of **pizzicato** in the cello part during the development. There is also some use of **double stopping** in the violin part during the exposition. There are occasional directions for the **piano's sustaining pedal** to be used in order to create a more lyrical effect. Clara Schumann has written a **reasonably demanding piano part** especially towards the very end of the movement where there are some significant and **awkward stretches** which shows how talented she was as a pianist. It is likely she would have performed the piano part herself during performances of this work. The **ranges** of the instruments are typical of early/mid Romantic writing in that they are wider than that of the Classical period but not as wide as late Romantic/early 20th century writing. The string parts have ranges of approximately 3 octaves and the piano part has a range of about 5 and a half octaves which would have been large given that pianos of that era did not have the range of today's pianos. In comparison to Brahms' Piano Quintet in F minor: movement III it would be fair to say that Schumann has been far more conservative in her use of instrumentation and their timbral capabilities.

DYNAMICS

Following the conventions of Romantic music, **a lot of dynamic detail** is included. The dynamics range from **ff** to **p** and there are many **crescendo/diminuendo** markings to provide maximum expression. Brahms Piano Quintet in F minor: movement III contains a range of very contrasting dynamic markings for continued drama.

CONCLUSION

In conclusion, it is clear that Schumann uses the dramatic and emotive conventions of early Romantic music but is still heavily influenced by the structure and balance of Classical music. Moments of tension can clearly be linked to the anguish in her life. This piece also proves that women in the 19th century were very capable and exciting composers worthy of fame akin to their male counterparts but due to the culture of women being restricted in what they could do and the education they could receive, they did not always receive the appreciation they were due.