

Assignment for 2/2/09

Piano Trio

These are to be hand-written or typed and turned in next week.

Look at the three scores posted online by C.P.E. Bach that are marked “H. 508, H. 583” and “H. 581.” This work was originally written in Berlin in 1754. The scores for two upper voices and keyboards are editions with realized continuo parts, so bear that in mind as you compare the scores. Write a paragraph stating what Bach does to rescore the trio sonata as a work for two instruments, how this affects the role of the keyboard and how the instruments relate to each other in terms of range, level of activity, motivic exchange or anything else.

There is no recording of any version of this work on reserve, but there is a recording of C.P.E. Bach’s flute sonata H. 506, which we did in class, on reserve. The score for that and its companion trio sonata, H. 580 are posted online. They offer a similar case.

Also, pick one of Rameau’s Concerts from his *Pièces de Clavecin en Concert*, look at the score (and listen to it, CD and scores on reserve) and assess how necessary or not the added parts are. This work was published both with added strings and without. What do the additional parts add? How essential are they in terms of a given movement’s form or harmonic language? Pick out some passages in which the added parts have essential (or at least notable) thematic material, contrapuntal interplay or other interesting parts. Tell me where they are, using measure numbers, and what catches your attention about them.