Beethoven Op 87 Trio

Find the free score at [http://imslp.org/wiki/Trio\_in\_C\_major,\_Op.87\_%28Beethoven,\_Ludwig\_van%29](http://imslp.org/wiki/Trio_in_C_major%2C_Op.87_%28Beethoven%2C_Ludwig_van%29)

You can listen to it at

http://www.youtube.com/watch?v=Cc1cIU1FlOc

Study notes

A

Opening-unison statement – a great way to start – everybody is united.

Then Eng Horn enters solo with jaunty tune (the first motive), which is imitated by Ob 1, then they come together, now in harmony. It feels like a coming to a comma or period – it’s called a cadence. Then Eng Horn again enters solo with the same pattern which is transposed up a step. Ob 1 comes in, imitating again, also a step higher and then all 3 instruments come to another cadence. Notice how Ob 1 and EH move in contrary motion --- or opposite each other. So far, Ob 2 is an inner voice filling out the harmony.

B

We get a variation on the melody now in Ob 1 – it starts the same as earlier but climbs up to C. Now EH has just a few quarter notes with rests while good old Ob 2 rocks back and forth to fill out the harmony. Beethoven makes a nice little moment when EH , which had been the lowest note, climbs above Ob 2 for a few notes.

C

3 separate entrances of the same familiar figure. We actually hear Ob 2 do something distinctive!

Analysis

Composers are always listening and analyzing what other composers have done. Just looking at the first 3 pages, how does Beethoven make sure no one instrument dominates the piece. Also, notice that although each instrument is busy, there are little breaks. Wind players get tired and need little breaks.

1. Mark with one color all the places you see where the opening theme is repeated, even if the notes are changed.
2. With the abbreviation **Im**. show at least 4 places where there is imitation between 2 or 3 instruments.
3. With the initials **Contr,** show where there is opposing or contrary motion between 2 voices.
4. Where does the climax of the piece seem to be? The climax is usually the area of greatest tension, often the loudest and busiest part of the piece. It may be the highest and lowest at the same time!

5. Good players like to have their ‘moment in the sun.’ Write **S** for where important short solos take place.