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UMI®
TRIO FOR HORN, CELLO AND PIANO

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

Richard A. Nichols, M. Mus.

* * * * *

The Ohio State University
2002

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ABSTRACT

The Trio for Horn, Cello and Piano is a three movement musical composition. I. Appassionata in sonata-allegro form opens the work. The second movement, II. Chanson is a ternary form movement. The final movement, III. La Chasse is a type of rondo form and is programatic in content.
Dedicated to my wife
ACKNOWLEDGMENTS

I am grateful to my wife for her dedication and support to my finishing this degree. Her willingness to return to Columbus and to wholeheartedly support me in finishing this endeavor is a tremendous act of unselfishness.

I thank my parents for their many sacrifices; sacrifices I had no knowledge of until I had children of my own. My father has always been and continues to be my unfailing resource of wisdom and guidance. My mother is my most loyal supporter and my most unconditional friend. I feel I have a debt that I can never repay.

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Most importantly, I would like to thank God for his goodness and faithfulness to me. Without Him, all is meaningless.
VITA

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CHAPTER 1

FORM

The Trio for Horn, Cello and Piano is a three movement work written in traditional, classical forms. The opening movement, I. Appassionata uses a modified sonata-allegro form. It is modified in that the recapitulation does not include a restatement of the Transition or the C Theme. Table 1 provides a description of the overall form of the first movement. The remainder of the movement is consistent with the classical model. The title Appassionata represents the restless, minor opening theme, further impassioned by the two against three rhythmic contrast.

Exposition (mm. 1 - 91)

A Theme (c minor) mm. 1 - 21
Transition (C Major) mm. 22 - 30
B Theme (C Major) mm. 31 - 55
C Theme (C Major) mm. 56 - 91

Development

Transition (c minor) mm. 92 - 99
A Theme (c minor) mm. 100 - 107
B Theme (A-flat Major/f minor) mm. 108 - 115
A Theme (f minor) mm. 116 - 123

Recapitulation

1
A Theme (c minor) mm. 124 - 144
B Theme (C Major/c minor) mm. 145 - 172

Table 1.1: Form of the first movement:  I. Appassionata

The middle movement, Chanson is a ternary ABA form (Table 2). In keeping with the traditional practice of contrasting tempos between movements, this movement functions as the slow movement of the work. Chanson describes the simple, song-like characteristic of the A Section. The B Section serves as a contrasting theme. The thematic material of the B Section is more passionate than the A Section and is developmental in character. The movement closes with a shortened return of the opening theme in the harmonics of the cello.

A (c minor) mm. 1 - 32
B (g-sharp minor/c-sharp minor/f minor/B-flat Major) mm. 33 - 67
A (b-flat minor) mm. 68 - 84

Table 1.2: Form of the second movement:  II. Chanson

The third movement, La Chasse is a type of rondo (Table 3) and is the only programatic movement of the piece. The historical roots of the horn can be traced back to their use in hunting expeditions throughout Europe in the 17th Century. The opening
horn call of the third movement typifies the performance of the instrument of that day. The following theme, performed by the cello, is the A theme of the work which serves as the returning theme throughout the movement.

Introduction (E-flat Major) mm. 1 - 10
A Theme (E-flat Major) mm. 11 - 27
B Theme (C Major) mm. 28 - 44
A Theme (E-flat Major) mm. 45 - 65
C Theme (c minor) mm. 66 - 98
A Theme (E-flat Major) mm. 99 - 125

Table 1.3: Form of the third movement: III. La Chasse
CHAPTER 2

ANALYSIS

I. Appassionata

As previously mentioned, the first movement is a modified sonata-allegro form. The Exposition contains three themes and transitional material: A theme - tonic (c minor); Transition - parallel major (C Major); B theme - parallel major (C Major) and C theme - parallel major.

The cello is called upon to begin the piece. A four-note descending motive (see Fig. 2.1) is the primary cell of the A Theme. It is used throughout the first movement and in the final movement, as well. The motive is stated, then inverted and finally extended over two measures before being given to the horn. The second phrase begins with an exact inversion of the four-note motive followed by a similar inversion and extension. The stirring two against three rhythmic motion creates a strong, dramatic effect. The piano concludes the A Theme with an unwinding, slowing rhythmic motion.

![Figure 2.1: Four-note motive](image)

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The Transition (mm. 22 - 30) contrasts the opening theme by mode, rhythmic motion and texture: the piece shifts from c minor to C Major and a simple quarter-note melody in the cello and horn hovers over a light eighth-note accompaniment pattern in the piano.

The B Theme, marked cantabile, is a lyrical melody played by the cello with a simple accompaniment in the piano. After the opening phrase, the horn is given the melody while the cello has the A Theme in counterpoint. Swelling to a climax in m. 46, the piece settles to prepare for the C Theme.

Changing to 9/8 time a lively, rhythmic accompanimental pattern in the cello begins the next section. The horn plays the sprightly C Theme characterized by a descending whole-tone scale (m. 61). The cello restates the theme ending this time, however, in a minor. The next section features alternating outbursts of thematic material first in the horn, then cello, piano, horn and ending with the cello. The opening rhythmic drone is used in the horn to prepare the reappearance of the A material of the C Theme before bringing the Exposition to a close.

Material from the Transition, in c minor this time, is used to begin the Development. The A Theme is developed first using the horn in mm. 100 - 107. The cello accompanies with a steady eighth-note ostinato based upon the opening four-note motive. The B Theme follows played by the cello in A-flat Major. The horn answers in f minor accompanied by the piano using material from the A Theme. Statements from the A Theme alternate between the cello and horn building to the conclusion of the Development.

The Recapitulation differs from the Exposition in many ways. First of all, the Recapitulation does not repeat all of the themes from the Exposition and is, therefore, shorter. The opening is identical to the Exposition with the exception of added material in the horn.
Secondly, the Transition is omitted in the Recapitulation going, instead, straight into the B Theme. The accompanying cello has material similar to the piano's accompaniment from the Exposition, while the piano provides a more sweeping accompaniment than before.

Lastly, the Recapitulation excludes the C Theme ending quietly in the opening key of c minor. The cello makes one final statement of the four-note descending motive before the movement dies away.

II. Chanson

*Chanson*, French for "song," represents the simple quality of the opening tune of the second movement. The ternary form movement offers a contrast to the surrounding movements in tempo, style and form.

Opening in c minor, the melody begins quietly by the unaccompanied horn, with open, expansive chords in the piano at the conclusion of the first phrase. The theme grows in dynamic and in range adding the cello and arpeggiated piano before leaving the horn to end, as it began, unaccompanied. After a four-measure interlude the cello and horn restate the opening theme in canon.

The first half of the B section is a type of development section in that melodic material is fragmented and frequently modulates. The first statement, lasting only four measures, begins abruptly in the horn at *forte* and in the unprepared key of g-sharp minor. The first two measures are answered by the cello before modulating and sequencing to the key of c-sharp minor. The third four-measure phrase begins with the cello and ends quietly preparing for the second half of the B section.

A syncopated pedal tone in the piano accompanies the melodic material in the cello, horn and the right hand of the piano. This melodic material is rhythmically the
simplest of the entire work deriving its complexity in counterpoint. The theme of the
cello is simultaneously played in inversion by the accompanying piano. After the initial
four-measure statement the horn plays the cello theme in inversion while the piano again
accompanies, this time with the cello theme in its original form.

The movement concludes with the opening horn theme played on the artificial
harmonics of the cello. The piano accompanies with the same open, expansive chords
from the beginning of the movement.

III. La Chasse

Historically, the horn’s roots can be traced back to the hunting fields of Europe of
the 17th Century. Because of its ability to be heard over great distances, the horn was
used as a means of communication between hunting parties. Horn calls were composed
to indicate various messages needed to be communicated between these parties. For
example, one musical signal would be used to begin the hunt, while another would
signify the capture of an animal. Still another would indicate the conclusion of the hunt.

La Chasse is a depiction of one such hunting expedition. The instruments of the
trio serve as characters in the program: the horn represents the hunters, the cello
represents the hunted creature and the piano accompanies both at times.

The work opens with a boisterous, introductory horn call played on the open
harmonics of the first valve of the horn. This call signifies the start of the hunt. The cello
theme (taken from the four-note descending motive of the opening movement) serves as
the A Theme in this modified rondo form. The lilting theme is meant to depict the
unsuspecting nature of the animal. The horn calls in mm. 20 and 24 signify that the
animal has been spotted.
The B Theme beginning in m. 28 shows the hunters attempting to track the animal and take their aim. The cello begins to suspect something and grows more and more cautious. Measure 45 erupts with a gunshot in the horn accompanied by the dissonant tritone in the piano. Using pizz. the cello attempts a quiet escape. Once again the silence is disrupted by a gunshot in the horn followed by an enthusiastic horn call. After a second horn signal the fragmented A Theme of the cello breaks into a frantic chase.

The cello begins the C Theme, representing the chase, punctuated by horn calls. Measure 70 incorporates the hunters' theme in rhythmic diminution. The piano has an inverted form of the cello's A Theme interspersed with statements from the cello. The statement of the horn in m. 83 with the extended tritones in the piano depicts one final attempt of the hunters to shoot the hunted creature. The animal hides away in mm. 91 - 98 only to escape in m. 99. The work concludes with a brilliant collage of thematic material being exchanged between the three voices.

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CHAPTER 3

TRIO
For Horn, Cello and Piano

RICHARD A. NICHOLS

I. APPASSIONATA

Allegro

Horn in F

Cello

Piano

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II. CHANSON

Lento

Horn in F

Cello

Piano
III. LA CHASSE

Allegro con brio

Start of the hunt

cuivre

Horn in F

Cello

Piano

In the meadow

† Opening call is to be performed using only 1st valve on the F horn

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Hunters spot the animal
Precarious moments

mysterioso

pp crescendo poco a poco

mysterioso
crescendo poco a poco

legato

pp crescendo poco a poco

molto crescendo

molto crescendo

molto crescendo

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