

# **Piano Trio No. 1 in D Minor (2nd Movement), Op. 49, MWV Q29 for Piano, Cello, and Flute By Felix Mendelssohn**

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## **Introduction**

The main goals of the following research include an in-depth analysis of the Scherzo from the Piano Trio No. 1 in D Minor, Op. 49, MWV Q29 by Felix Mendelssohn- Bartholdy, and the placement of this composition in a greater historical and geopolitical context. We chose to analyze the third part of this masterpiece by comparing it with the prevailing musical and technical trends of the time, and to consider Mendelssohn's motives for creating two versions of the piece-one for flute and the other, for the violin.

In this work, we also decided to look closer into the most important biographical events in Mendelssohn's life in order to garner a better understanding as to why his music was so important during the Romantic period of musical history which began at the beginning of the 19<sup>th</sup> century.

## **Romanticism in music**

Schuman, Brahms, Wagner, Mahler and Mendelssohn are among the most important representatives of Romanticism in music; a period of musical history which covers the entire 19<sup>th</sup> century. During this era, the role of the musical artist changed quite a bit in Europe compared with years prior. During the Classical period and earlier eras such as Baroque and Renaissance the musical artist was simply a craftsman but beginning with Beethoven, all that began to change. Through the influence of Beethoven, musicians (specially composers in this case) became more individual and unique, with their personal, subjective, emotional and irrational attitudes fully revered and placed in the spotlight.<sup>1</sup>

This is the era, which not only birthed many of the so-called stars in classical music, both composers and performers, but also witnessed completely new techniques of composition. In many ways, music from the Romantic period was a continuation of that

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<sup>1</sup> Abraham, G. (1979). In *The concise oxford history of music*. essay, Oxford University Press.

from the Classical. Harmonically, the major-minor tonal system was still dominant at this time, however it was even further developed and enriched. Structurally, sonata form was still the main model for compositions and composers created new genres extracted from older ones such as those of symphonies, solo instrumental sonatas, works for chamber ensemble, etc. It is still perfectly possible to find the sonata forms, the rondos but each becomes a larger, more impressive version of its Classical predecessor.<sup>1</sup>

One example of a new form of composition which emerged from the Romantic era was the symphonic poem introduced by Franz Liszt- a freely moving, programmatic genre in which the title or the attached description refers to non-musical inspirations provided by literature, historical events, philosophical reflections and so on. Very important examples of symphonic poems, or programmatic symphonies were created by Liszt, Mahler, in which the listener is guided by the title or the literary description attached to the symphony. Furthermore, another musical form which developed during this period was the piano miniature, which is associated with the technical modernization of the piano as well as the emancipation of virtuoso artists.<sup>2</sup>

In terms of orchestration (that is the instrumental setting a composer uses to write a symphony for example), during this period of musical history, it was common for the orchestra to retain the normal classical line-up of instruments, but it was expanded to include new instruments such as the English horn, bass trombone and contrabassoon. Additionally, the standard number of instruments within a section increased in general with the most monumental cast of instruments introduced in the Symphony of Thousand by Gustav Mahler. In summer 1896, Mahler wrote in a letter to Anna von Mildenburg that his monumental symphony reflects the entire world.<sup>3</sup>

Lastly, while although during the Classical period the universal, international character of the musical language was emphasized, during the Romantic, nationalism became important and national schools were established: Russian (Glinka, Mussorgsky, Rimsky-Korsakoff, Borodin), Scandinavian (Grieg, Sibelius), Czech (Smetana, Dvorak). Each of these schools of

composers represents a particularly characteristic style of music each unique to the nations from whence they came. Russian school become one of strongest in this period.<sup>4</sup>

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<sup>1</sup> Dr Justin Wildridge. CMUSE. Retrieved March 9, 2022, from <https://www.cmuse.org/characteristics-of-romantic-era-music/>

<sup>2</sup> Altenburg, D. (1994). Franz Liszt and the legacy of the classical era. *19<sup>th</sup>-Century Music*, 18(1), 46-63

<sup>3</sup> Zychowicz, J. L. (2016). Gustav Mahler's correspondence: Assessing the composer's published letters. *Fontes Artis Musicae*, 63(2), 120-139.

<sup>4</sup> History of art: History of classical music. (n.d.). Retrieved March 20, 2022, from <http://www.all>

## Felix Mendelssohn- Bartholdy

Felix Mendelssohn-Bartholdy was one of the main Germanic composers of the Romantic era, as well as a conductor and pianist. He created the genre of the romantic piano miniature and is also the composer of the famous Wedding March.<sup>1</sup> Mendelssohn was born on February 3ed, 1809 in Hamburg as a son of the banker. He came from a family with Jewish roots. His grandfather was a great Jewish philosopher, but his parents converted to Christianity. When he was 5 years old, the family moved to Berlin, and there around 1820, young Felix began to study composition having already written his first pieces.

Earlier, he also studied piano, inheriting his musical talent from his mother. He was called a prodigy, because in addition to this instrument, he also played the organ, viola and violin. And he composed with his sister Fanny who was also an outstanding pianist. Mendelssohn played his first concert with an orchestra when he was a boy around 9 years of age. In addition to a strict music education, Felix also studied history and geography at the Humboldt University in Berlin. He wrote his first compositions as a child, and as teenager he published them in print. Of course, his composing technique matured with age. He wrote his first Symphony at the age of fifteen, and two years later he finished the overture to Shakespeare's Midsummer Night's Dream which contains the most famous work of the composer-The Wedding March. Interestingly, the piece acquired such fame after it was played at the wedding of Princess Victoria Koburg and Prince Frederick Hohenzollern in 1858. Other important works by Mendelssohn include the symphonies, which he began to compose as a child, several of which were inspired by his journey to Italy and Switzerland.<sup>2</sup>

In addition to the symphonies, he created two piano concertos and one violin concerto, with their form harkening to the Classical era. He composed numerous chamber music and piano pieces as well as sacred music including cantatas and chorales. Noteworthy are his Songs without Words. Renowned as a champion of older European music, Felix Mendelssohn Bartholdy was a great promoter of the music of Johann Sebastian Bach. Because of Mendelssohn, Bach's music once again became very popular and returned to the concert halls. When he was 20, he led the first performance of Bach's St. Matthew Passion. In 1839 he also conducted the premiere of Schubert's last symphony, previously considered to be too difficult to play. Further, he led the orchestra in

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[art.org/history700\\_classical\\_music\\_5romantic\\_legacy.html](http://art.org/history700_classical_music_5romantic_legacy.html)

<sup>1</sup> Cooper, J. M. (2004). Knowing Mendelssohn. A challenge from the primary sources. *Notes*, 61(1), 35-95

<sup>2</sup> Mercer-Taylor, P. J. (2000). *The Life of Mendelssohn*. Cambridge University Press.

the performance of works by contemporary composers, as well as of his own. He was also one of the first conductors to use the now standard conducting baton.

In 1835 Mendelssohn became a Kapellmeister of the Gewandhaus Orchestra in Leipzig and in 1843 he established the first music conservatory in Germany. During his life Felix met many famous personalities from the music and literature. At the age of 12 he met Goethe- the great German poet and writer. He also knew Schumann and Chopin with whom he often played together. Mendelssohn had a very positive opinion about the Polish composer as a musician and virtuoso as recorded through their private correspondences that have survived. Schumann admired Mendelssohn especially for his mastery and ease in grouping of instruments in the orchestra.<sup>1</sup> Felix Mendelssohn-Bartholdy died of a heart attack on November 4, 1847, in Leipzig at the age of 38. Depression, caused by the earlier death by his sister Fanny, contributed to his death.<sup>2</sup>

### **Piano Trio in d minor**

*“This is the master-trio of our time, even as Beethoven’s in B-flat and D and Schubert’s in E-flat were the masterpieces of their day; it is an exceedingly fine composition that, years hence, will still delight our grandchildren and great-grandchildren.”*<sup>3</sup>

So wrote Robert Schumann when he first encountered the D minor Piano Trio by Felix Mendelssohn (1809-47) a few months after it was premiered in 1840. Schumann continued that it should serve us as evidence of its creator’s artistic power.<sup>4</sup> Felix Mendelssohn's Piano Trio No. 1 in D minor op. 49, was completed on the 23rd of September, 1839, and published the following year. This masterpiece is one of Mendelssohn's most popular chamber music works. Thanks to Mendelssohn's friend Ferdinand Hiller, the first version of the piano part was revised. The new version was in a more romantic style and the piano acquired a more important role in this chamber music work.<sup>5</sup>

The revised piece was reviewed by Schumann, who declared Mendelssohn to be "the Mozart of the nineteenth century, the brightest musician, who most clearly

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<sup>1</sup> Schumann, R., The Letters of Robert Schumann, Classic Reprint Serie, p.127

<sup>2</sup> Sampson, G. (2010). *Day with Felix Mendelssohn Bartholdy*. Nabu Press.

<sup>3</sup> Schumann, R., Storck, K., & Bryant, H. (2018). In *The letters of Robert Schumann* (p. 41). essay, Franklin Classics.

<sup>4</sup> Schumann, R., The Letters of Robert Schumann, Classic Reprint Serie, p.109

<sup>5</sup> MA Music, Leisure and Travel. (2020, July 15). *What makes a masterpiece? Mendelssohn's piano trio in D minor, OP 49*. Gramophone. Retrieved March 22, 2022, from <https://www.gramophone.co.uk/blogs/article/what-makes-a-masterpiece-mendelssohn-s-piano-trio-in-d-minor-op-49>

understands the contradictions of the age and is the first to reconcile them.” Originally written for violin, cello and piano, it was later arranged and transcribed by the composer himself for flute, cello and piano. In a letter dated 6 March 1840 Edward Baxton, the owner of the publishing house, asked the composer for this arrangement. He claimed that a separate flute arrangement is indispensable in England.<sup>1</sup> Mendelssohn suggested that they should publish only the Andante and Scherzo in this form, under the title Andante et Rondo because the first and last movements appear too heavy for such an arrangement.<sup>2</sup> But despite Mendelssohn’s doubts, the first English edition included a separate flute part. On a today’s modern Boehm flute most of the original violin passages would be playable without any changes. However, the wooden flute of Mendelssohn’s time had many disadvantages.<sup>3</sup>

The biggest problem was the balance of sound within ensemble. Probably that is why Mendelssohn never composed any piece for flute again. In his trio he had to make huge number of modifications. Most frequent are octave transcriptions around half of the flute part. Some violin techniques like chords and pizzicatos had to be eliminated. Many low notes had to be modified or replaced by pauses.<sup>4</sup> However, slurs, articulations, and dynamic markings remained unchanged. Despite these changes, Mendelssohn considered the arrangement as on par with the violin part. Sadly though, transcription remained unknown for many years and was rediscovered in the late 1990’s. The attributes of the trio were greatly described by Daniel Tong in a Gramophone magazine article: *“Mendelssohn’s D minor Trio speaks to this new age with a dizzying freshness and vitality. Its effortless formal perfection and winning themes, frequently announced on the cello, house a work of often tormented Romanticism that could never have been written by Beethoven (dead for only 12 years in 1839), despite its seemingly formulaic, four-movement sonata structure. Here is a narrative of the tortured hero: witness for instance how the stormy travails of the first movement finally transform the innocent, major second theme into angst-ridden minor and ensuing frenzied coda where the spirit of Chopin is nearby in the whirling piano figuration. The second movement’s song without words seems initially from the salon (though elevated) before the tempestuous middle section, and the trademark gossamer Scherzo is something that Mendelssohn could have copyrighted - a fairy dance of exhilarating virtuosity.”*<sup>5</sup>

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<sup>1</sup> MS.M Deneke, Mendelssohn d.37 Green Books IX-79. In *Ms. M. Deneke Mendelssohn*. essay. Oxford Bodleian Library. (2006)

<sup>2</sup> Mendelssohn, Felix. (2020). In *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles*. essay, OUTLOOK VERLAG.

<sup>3</sup> Dayton C. Miller flute collection. (2010). *Reference Reviews*, 24(7), 48–49.

<sup>4</sup> Fleury, Louis. (1923). The flute and flutists in the French Art of the seventeenth and eighteenth centuries. *The Musical Quarterly*, IX(4), 515–537.

<sup>5</sup> Daniel Tong, Gramophone Magazine, England, 15 July 2020

### Challenges and technique

With the long, lyrical melodies (often given to the cello in this work) grouped with a typical hurried scherzo evident in the first Trio, and its slow movement composed in a style similar to that of his “Song without Words,” this work could not have been composed by anyone else. Mendelssohn composed this challenging composition in the summer of 1839. The piece demands excellent lyricism from the instrumentalists, rich sound quality, flawless technique, absolute precision (particularly in the faster movements), and a complete knowledge of both the classical, and romantic musical styles.

The first movement opens with a richly passionate melody played by the cello, accompanied by syncopated figures in the piano. The theme is later taken up by the flute, or violin in the original version. All throughout, the piano part is extremely virtuosic and written in the typically busy manner often found in Mendelssohn’s chamber works with the melody frequently written for the left hand. The metronomic indication *Molto. Allegro Agitato* presents many challenges for any pianist. At this rapid tempo, it is unfortunately very easy to perform all of the faster passages in a blurred manner omitting clear articulations should inaccurate pedal technique be used. Regarding the balance between the two other instruments, the challenge is retaining a perfect balance between the cello and flute as the tonal range of all three instruments is very wide. Finally, the flute part requires great breath control, long legato phrases, while both the cello and flute require absolutely perfect ensemble intonation. Musically speaking, the general emotions of the movement are replete with energy and passion providing the listener with a sense of urgency and forward-motion.

*Andante con moto tranquillo*, the second movement, is a wonderful example of the “Song without Words” musical genre created by Mendelssohn and should be played in a contemplative and calm manner. Slow movements often show the true qualities and instrumental knowledge of the musician performing them. The flute part in the second movement of a Trio no.1 starts in a higher register which requires immaculate breath control in order to retain an excellent *cantabile* sound quality needed to perform in *piano* or even *pianissimo* dynamics. Adding too much vibrato in either the flute or cello parts in this movement can easily move the character towards the wrong direction making the sentiment sound overly sweet which was not the composer’s intention. Most ensembles also tend to perform the movement too fast, as it should move in a more walking tempo, hence the metronome indication MM 72 should absolutely be respected.

The third movement recalls a style and character similar to that of his Overture to a “Midsummer Night’s Dream.”<sup>1</sup> Here, the specified tempo is so fast that is almost impossible to play it on a modern concert grand piano. In the flute part, the coordination between the tongue and fingers presents quite a challenge, while in the cello part, achieving a style that is truly *leggiero e vivace*, requires a perfect coordination between the fingers and bow. All aside, when the nearly impossible is fully achieved with brilliant technique and musicianship, the movement is filled with much color and humor. Finale: *Allegro assai appassionato* – the fourth movement is a real challenge for the musicians as well. This movement is typically heard substantially slower than specified but we shouldn’t forget that it is not written *Allegretto but Allegro!*<sup>18</sup>

### **Sonata form**

To make it easier to understand an analysis of the Scherzo from Trio in d minor by Mendelssohn it is necessary to explain in closer detail, one of the basic musical forms previously mentioned - Sonata form that appears in symphonies, sonatas and concertos. The essence of the sonata form is thematic dualism and consists of three main sections: Exposition – presentation of two contrasting themes. Sometimes this is preceded by an introduction that is sometimes kept at a different pace. The first topic, the so-called main or masculine theme, is most often more lively, energetic and dynamic in mood; the answer is the second theme. The large-scale structure referred to as sonata form is a post-hoc formalization of a widely used composer practice since the middle of the 18th century.<sup>2</sup>

Secondary or feminine - usually subdued and more melodic, usually in the key of a dominant or parallel major tonic (in the case of a minor sonata). There is a link between the themes (called the first or the outer one), which is to prepare the entrance of the second theme,

which is most often associated with modulation to a different key. In solo and chamber works, the link often contains virtuoso or ornamental passages. After the second topic, the following phases may appear in the exhibition, in the same key as this topic: a second or inner connector, shaped like the first connector, sometimes containing analogous melodic or textural ideas. epilogue (also called final thought) - it is another episode expressive in terms of the melody used, although it does not have the same

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<sup>1</sup> Mendelssohn: *Piano trio no.1 in D minor, op.49*. Rolf's Music Blog. (2021, April 3). Retrieved March 12, 2022, from <https://www.rolf-musicblog.net/mendelssohn-piano-trio-no-1-op-49/>

<sup>2</sup> Allegraud, P., Bigo, L., Feisthauer, L., Giraud, M., Groult, R., Leguy, E., & Levé, F. (2019, December 17). Transactions of the International Society for Music Information Retrieval. Retrieved March 9, 2022, from <https://transactions.ismir.net/articles/10.5334/tismir.27/>

importance as the themes; coda - most often it contains a perfect cadence, sometimes it refers to the first theme and modulates back to the main key.<sup>1</sup>

The exhibition is repeated (especially in the early works in the sonata form) by means of repetitions, usually without the introduction. In the case of an instrumental concerto, a typical procedure is to use a separate orchestra and soloist display, containing the same melodic passages in individual phases, but with a different texture and instrumentation. Processing - the most free in terms of structure section of the sonata form. Here, themes are processed in terms of melodic, rhythmic, harmonic and texture; there is a polyphonic texture, based on a simple imitation, canon or fugue, also melodic or harmonic progressions are used. Processing may use musical material of both themes (in whole or in fragments), one theme only, connectors, epilogue, coda, or introduce new thoughts. The juxtapositions of episodes referring to the exhibition are most often different than in the exhibition (e.g. a fragment of the first theme is adjacent to a fragment of the epilogue).<sup>20</sup>

The processing is full of harmonic stresses caused by a large amount of modulation, sometimes to distant keys, but as a rule it ends with a return to the main key with a characteristic maintenance of one or more bars of a constant note in the low register - the dominant of the main key. The re-exposure, also known as re-exposure or recapitulation - usually takes place in the same phases as in the exhibition. However, they are tonally unified - in the sonata form in a major key, the entire reprise takes place in the main key, and when the form is kept in a minor key, the second theme and its succession appear in a homonymous major key. In classical and early Romantic sonata forms, the corresponding sections of the exposition and reprise often do not contain any changes or show only slight differences.<sup>2</sup> The exception here is the first connector, which does not contain modulation in the reprise, so it is sometimes carried out differently than in the exhibition (shortened, lengthened or eliminated from the course of the form). In the concerts inside the reprise or before it (less frequently in another phase of the reprise), the soloist's virtuoso cadence often occurs.<sup>3</sup>

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<sup>1</sup> Mizerska-Golonek, E., & Targosz, J. (1997). In *Forma Sonatowa: Ogólna Koncepcja formy: Tektonika I Architektonika Tematu sonatowego*. essay, Akad. Muzyczna w Krakowie.

<sup>2</sup> Mizerska-Golonek, E., & Targosz, J. (1997). In *Forma Sonatowa: Ogólna Koncepcja formy: Tektonika I Architektonika Tematu sonatowego*. essay, Akad. Muzyczna w Krakowie.

<sup>3</sup> Burnham, S. (1989). The role of sonata form in A. B. Marx's theory of form. *Journal of Music Theory*, 33(2), 247



## Scherzo- analytical study

Exposition. Measures 1-37.

Primary Theme: Measures 1-27. Beginning with the piano, and with a piano dynamic, the listener is introduced to a playful rhythmic motif in both the right and left hand, followed by an array of sixteenth notes in the right hand, and the character of the piece is defined simply and beautifully in the first 8 measures of the piece. The driving force behind the melody in the primary theme is not only the rhythmic motif, but also the dynamic markings. The theme grows, but it consistently softened, with sforzando piano markings placed, almost as reminders to the performers, that although this section feels energetic, it is still elegant in nature. Some may argue that the solo piano in the beginning is simply an introduction of the primary theme, yet, in the Development a “false recapitulation” appears and this takes form with the re-introduction of the same vibrant piano phrase that establishes the driving force of the Scherzo.

The character established by the piano is then played in ritornello fashion, with a slight variation in the harmony, by the violin that comes in at measure 8. This allows the primary theme to carry a “push” sort of feel, but at the same time the introduction of the cello, and the staccato eighth notes that sit below the melody, keep it where it is, in between light and heavy. We see the beauty of both string instruments at full display when this occurs, and much more so in measures 13-16, where both the violin and cello play a different melody, but carry the same rhythmic motif. The beauty of the trio is now on full display as this motif is played in the strings in beats 1-3, and “passed” over to the piano to finish each measure with the motif, on beats 4-6.

Throughout the primary theme, this respectful relationship between the instruments continues, and we see the respect that Mendelssohn has for each voice here. Each time the violin has a beautiful melodic introduction to a new phrase, we see the supportive accompaniment in the piano, the active listening of the cello, and the harmony and respect that Mendelssohn wanted to exist between each instrument. The violin, as all instruments that carry the melody, takes precedent and in short melodic phrases that appear in measure 17 and 23, the piano is playing a scale like figure, with the cello listening in measures 17, and then accompanying the violin in measure 23. The cello then lightly pulls away, supporting the violin for its arrival to the secondary theme.

Transition: Measures 13-27. Perhaps the most difficult task in analyzing this piece, is the labeling of the transition. This is for 3 principal reasons. 1) The chromaticism in both the melody and the piano convincingly begins to take the responsibility of modulating into the new key at measure 13. 2) The primary theme material continues after measure 13, and this is well known because the Recapitulation includes the primary theme without this transitory phase so early on in the theme. 3) The transition has long been an area that

is not normally thematically interesting. simple alternation of chords in the right hand. The cello doesn't begin the secondary theme with the violin, and once again here, acts as a listener of the theme itself. It is not without purpose however, because the melody is then passed off to the cello in measure 32, and it carries it elegantly, once again, with purpose, as both the violin and cello join together at measures 35 to drive the secondary theme to a light few measures that bring the primary theme back to mind.

Sonata form in the Classical Era would have labeled this as uncommon, with a strong desire to include a closing theme. The closing theme, however, will typically have lots of cadences to establish the new key, but because the secondary theme is already in the dominant key and the introduction of the dominant comes very early into the piece. The conclusion is that there is simply no closing theme, and this is not uncommon for compositions in the Romantic Era. As a matter of fact, the small reintroduction of primary theme material right before the Development is purposeful, and is placed there to establish the end of the Exposition and the beginning of the Development, along with an expected arrival to a perfect authentic cadence.

Development. Measures 42-117.

True to its romantic nature, the development is an expanded area where Mendelssohn explored different themes, and developed some that he had already introduced. Harmonically, it is the most interesting portion of the entire movement, and as a result, the most difficult to understand. It begins with what feels like transitional material. Sure, the prevalent rhythmic motif is played in the piano, but both the violin and cello feel non-existent, even though they are playing a light staccato accompaniment that is completely diatonic. Following this, is the "false recapitulation" that begins in measure 47. It feels like a quick attempt has been made for the piece to re-establish itself in its home key of D major.

The effort fulfills its purpose and the listener suddenly finds themselves wondering if the recapitulation has begun, and the Development missed. However, true to its name, Scherzo, the movement playfully introduces the melodic instruments in E minor, as opposed to D major, the original key in which this theme was introduced. It continues this way for a few measures until it briefly tonicizes in B minor, the relative minor of the dominant key of the piece, allowing the makeup of this section to be completely filled with i64 chords resolving to V chords in root position. Quickly, it then tonicizes again in F# minor following the same structure of i64-V chords, again, the relative minor of the dominant: A major. Without hesitation and true to his Romantic Era counterparts, Mendelssohn does not disappoint, arriving to a relative key with stylistic purposes, and

using harmony as he so pleases. This tonicization in F# minor is brief, reverting back to D major in measure 66, with various V chords and their inversions, along with secondary dominants, establishing the D major key as the foundation of the piece, and of the development of the primary and secondary themes heard in the Exposition.

This D major section is enriched by dense harmonies, with the responsibility lying heavily on the piano. Some of these include: diminished 7th of ii chords; VII chords borrowed from the parallel minor, (D minor); V9 chords; and various inversions of the V and V7 chord. Yet, surprisingly, the fringes of the primary theme are heard here, and truly, we see the purpose of the Development as measures 65-81 embody the primary theme but are not its equal. Before it's even truly established, the Development is happening, and as the urge to release the harmonic tension created in this section grows stronger as measure 81 approaches.

The composer's constant reminder of the sforzandi in the strings, the forte dynamic being used constantly, and the marcato in measures 72 that brings about a sharp sound to the arrival of a tonic: all of these dynamic instances drive to the fortissimo that embodies the beginning of what is a new theme. The tensions beg to be resolved, and is done so with a V9 chord used in an imperfect authentic cadence that establishes the arrival to the mediant, and the new explored key: F# major. It is here where Mendelssohn explores what feels like a new theme entirely, nothing short of demonstrating his expertise and understanding of the Sonata form. The violin and cello have two full measures of held notes, and the piano arpeggiates a B minor chord under a pianissimo dynamic, establishing the unselfish relationship between the string and delicate, percussive element of the piano.

The harmonic intricacy of the measures that follow make a music theorist wonder if Mendelssohn knew exactly what he was doing with the elements of modal mixture in this particular composition. It seems like it, as he implements V/bII chords and III chords as well as bVI chords as part of the harmonic structure of this section, but always with a melodic and expressive line moving swiftly in the violin and cello. Some may argue that because this section is so intimate, but strong, and developed in the submediant of the tonic key, that it creates the sense that the Development truly begins here.

However, prior to this material the "false recapitulation" exists, that is, the primary theme, but not in the tonic key—a convincing reason why the Development comes prior. Measures 93-99 see the same type of "driving" feeling that were felt from measures 65-81, with a lot of sforzandi happening in the strings, and a lot of forte occurring in the piano. *Sempre forte* in the piano alone allows the listener to sense the "drive" coming from the piano, and the rhythmic motif prevalent in most of the piece. This staccato eighth to

slurred sixteenths and staccato eighth rhythm accompanies the “drive” character along with it. It comes to no surprise then, that this “drive” comes to a half-cadence, and Mendelssohn finds himself in the dominant of F# major: C# major. A Neapolitan 6th chord, along with a German 6th chord, make up the short exploration of this key, and, in almost predictable, yet beautiful fashion, Mendelssohn brings back the home key: D major. The rhythmic motif comes back, and the sense that the Recapitulation is approaching becomes stronger. It doesn't disappoint. Crescendos in measure 111, and the authentic cadence in measure 117 doesn't lie; the Recapitulation arrives.

Recapitulation. Measures 118–184.

Primary Theme: Measures 118-134. Rhythmic motif sets the stage for the Recapitulation beginning on measure 100 with the motif reappearing in both the violin and the cello. Although there are many instances of D major chords prior to the Recapitulation, the sense of the permanent return of the tonic key of D major is not until measure 118, making this a stronger choice for the beginning of the Recapitulation. Another key factor here is the fact that it is precisely the same both rhythmically and melodically to measure 8, where the strings make their entrance into the primary theme.

The primary theme in the Recapitulation is nearly identical to its initial establishment in the Exposition, and it certainly is identical in character. This makes measures 118-134 a clear choice for where the primary theme lies in the Recapitulation.

Transition: Measures 30-34. Because there is no doubt that Mendelssohn will stay now in the tonic key of D major, the transition is much easier to spot in the Recapitulation as opposed to the Exposition. The sforzando in the violin, and fortissimo piano in measure 135, and the pounding percussive staccato rhythm that it emulates, followed by a reiteration of the fortissimo dynamic but for the entire trio, and the scale work happening in the piano right after this, paves the way for the piano marking at measure 141, and the secondary theme.

Secondary Theme: Measures 141-171. Just like the primary theme, the secondary theme in the Recapitulation is almost identical to its establishment in the Exposition. However, the beauty of the Romantic Era is one again on full display during the secondary theme. Composers like Beethoven and Schubert, who loved the Sonata form of the Classical Era, but wanted to explore the possibilities of expansion in the Recapitulation, and even at times, introduced new themes in this area, just before the final chord sounds. Mendelssohn, a composer known for his harmonies and intricate melodies, does the same here, in measure 157. Here, perhaps the most legato portion of the entire piece, Mendelssohn leaves his listeners wanting more. The rhythmic motif in the piano, is

almost non-existent, and is perceived this way because of the beautiful color coming from both the violin and cello, with the violin taking precedent. This melodic line is so beautiful, that it is repeated by the piano, as the violin and cello take charge of the rhythmic motif that the piano was just playing; a smooth, slow feeling ritornello for the end of what was such an energetic Scherzo. Closing Theme: Measures 172-188. Unlike the Exposition, the Recapitulation includes a closing theme, which is not uncommon for a piece from the Romantic Era.

It almost sounds like a new theme in itself. In this section, we see the energy of the piece lie down, with *diminuendi* and *pianissimo* dynamic markings. The strings leave the piano to finish the job it bravely began, and the listener finds himself/herself in one of the few instances in which a cadence is undeniably heard. The end of this magnificent piece.

### . The Score

The image displays a musical score for piano with handwritten harmonic analysis. The score is in G major and 3/4 time. It shows measures 21, 26, 30, and 34. Handwritten annotations include "Secondary Theme" in green, "PAC" in a circle, "AC" in a circle, and "Pedal tone". Chord symbols like V, I, V7, and ii are written below the bass line. Dynamic markings like "cresc." and "p" are present.



## Development

34

*sempre p*

38 *p* *sempre p*

**PAC** I VII<sup>3</sup>/<sub>ii</sub> ii<sup>(6)</sup> I<sup>6</sup> V<sup>7</sup> I VII<sup>3</sup>/<sub>ii</sub> ii<sup>(6)</sup> I<sup>6</sup> V<sup>7</sup> I - V<sup>4</sup><sub>2</sub> I - V<sup>4</sup><sub>2</sub> VII<sup>0</sup>/<sub>IV</sub> IV

**"False Recapitulation"**

45 *p*

VII<sup>9</sup>/<sub>7</sub> VII<sup>7</sup>/<sub>ii</sub> III<sup>7</sup> D: V<sup>7</sup> **PAC** I I<sup>6</sup> VII<sup>0</sup>/<sub>5</sub> I V<sup>4</sup><sub>2</sub> I V<sup>4</sup><sub>2</sub> I V<sup>4</sup><sub>2</sub> I

50 *p* **PAC**

I<sup>6</sup> i VII<sup>0</sup>/<sub>II</sub> V<sup>6</sup> i VII<sup>0</sup>/<sub>II</sub> V<sup>6</sup> VII<sup>0</sup> ii<sup>6</sup> - V<sup>7</sup>/<sub>ii</sub> Em: i i V<sup>7</sup>/<sub>i</sub> V<sup>7</sup>

56 *cresc.* *f* *p*

Edition Peters V<sup>7</sup>/<sub>i</sub> - V<sup>7</sup>/<sub>II</sub> - V - VI<sup>4</sup><sub>2</sub> #IV<sup>2</sup> B<sup>7</sup>/<sub>IV</sub> B<sup>7</sup>/<sub>i</sub> IV V I<sup>6</sup> i<sup>6</sup> V I<sup>6</sup>

61 *cresc.*

67 *marcato*

74 *pizz*

81

Edition Peters

7113

F#:

Harmonic analysis symbols:  $V^7$ ,  $V^6$ ,  $V^4$ ,  $V^2$ ,  $I$ ,  $ii$ ,  $iii$ ,  $iv$ ,  $v$ ,  $vi$ ,  $vii$ ,  $viii$ ,  $ix$ ,  $x$ ,  $xi$ ,  $xii$ ,  $I^6$ ,  $I^4$ ,  $I^2$ ,  $II^6$ ,  $II^4$ ,  $II^2$ ,  $III^6$ ,  $III^4$ ,  $III^2$ ,  $IV^6$ ,  $IV^4$ ,  $IV^2$ ,  $V^6$ ,  $V^4$ ,  $V^2$ ,  $VI^6$ ,  $VI^4$ ,  $VI^2$ ,  $VII^6$ ,  $VII^4$ ,  $VII^2$ ,  $VIII^6$ ,  $VIII^4$ ,  $VIII^2$ ,  $IX^6$ ,  $IX^4$ ,  $IX^2$ ,  $X^6$ ,  $X^4$ ,  $X^2$ ,  $XI^6$ ,  $XI^4$ ,  $XI^2$ ,  $XII^6$ ,  $XII^4$ ,  $XII^2$ .



Handwritten annotations and chord symbols in the score include:

- Measure 86:  $iv$ ,  $iv^6$ ,  $iv$ ,  $iv^6$
- Measure 90:  $V^5/bII$ ,  $V^3/bII$ ,  $V^2/bII$ ,  $V^4/bII$ ,  $V^3/bII$ ,  $V^5/bII$ ,  $bII$ ,  $vii^7/iii$
- Measure 94:  $iii$ ,  $vii^7/III$ ,  $III$ ,  $vii^7/iv$ ,  $IV$ ,  $iii^6/bII$
- Measure 98:  $V^6$ ,  $I^6$ ,  $IV$
- Measure 100:  $I^6$ ,  $IV$
- Measure 102:  $I^6$ ,  $IV$
- Measure 104:  $I^6$ ,  $IV$
- Measure 106:  $I^6$ ,  $IV$
- Measure 108:  $I^6$ ,  $IV$
- Measure 110:  $I^6$ ,  $IV$
- Measure 112:  $I^6$ ,  $IV$
- Measure 114:  $I^6$ ,  $IV$
- Measure 116:  $I^6$ ,  $IV$
- Measure 118:  $I^6$ ,  $IV$
- Measure 120:  $I^6$ ,  $IV$
- Measure 122:  $I^6$ ,  $IV$
- Measure 124:  $I^6$ ,  $IV$
- Measure 126:  $I^6$ ,  $IV$
- Measure 128:  $I^6$ ,  $IV$
- Measure 130:  $I^6$ ,  $IV$
- Measure 132:  $I^6$ ,  $IV$
- Measure 134:  $I^6$ ,  $IV$
- Measure 136:  $I^6$ ,  $IV$
- Measure 138:  $I^6$ ,  $IV$
- Measure 140:  $I^6$ ,  $IV$
- Measure 142:  $I^6$ ,  $IV$
- Measure 144:  $I^6$ ,  $IV$
- Measure 146:  $I^6$ ,  $IV$
- Measure 148:  $I^6$ ,  $IV$
- Measure 150:  $I^6$ ,  $IV$
- Measure 152:  $I^6$ ,  $IV$
- Measure 154:  $I^6$ ,  $IV$
- Measure 156:  $I^6$ ,  $IV$
- Measure 158:  $I^6$ ,  $IV$
- Measure 160:  $I^6$ ,  $IV$
- Measure 162:  $I^6$ ,  $IV$
- Measure 164:  $I^6$ ,  $IV$
- Measure 166:  $I^6$ ,  $IV$
- Measure 168:  $I^6$ ,  $IV$
- Measure 170:  $I^6$ ,  $IV$
- Measure 172:  $I^6$ ,  $IV$
- Measure 174:  $I^6$ ,  $IV$
- Measure 176:  $I^6$ ,  $IV$
- Measure 178:  $I^6$ ,  $IV$
- Measure 180:  $I^6$ ,  $IV$
- Measure 182:  $I^6$ ,  $IV$
- Measure 184:  $I^6$ ,  $IV$
- Measure 186:  $I^6$ ,  $IV$
- Measure 188:  $I^6$ ,  $IV$
- Measure 190:  $I^6$ ,  $IV$
- Measure 192:  $I^6$ ,  $IV$
- Measure 194:  $I^6$ ,  $IV$
- Measure 196:  $I^6$ ,  $IV$
- Measure 198:  $I^6$ ,  $IV$
- Measure 200:  $I^6$ ,  $IV$

Other annotations include  $pp$ ,  $sf$ ,  $sempre f$ ,  $piu f$ ,  $Bb$ , and  $C\#:I$ .

Edition Peters.

103

109

115

120

**Recapitulation**

**Primary Theme**

Edition Peters.

$I^6 - I V - iv/V V^6 7133 iv/V V$

125 *cre - - scen - do*

*ii ii' vi<sup>o6</sup>/ii ii<sup>6</sup>*

*IV<sup>4</sup> V<sup>6</sup> I V<sup>6</sup> I<sup>6</sup>*

130 *f cresc.*

*Vii<sup>o</sup> I V<sup>4</sup> Fr<sup>6</sup> V/V vii<sup>o7</sup>/VI VI ii<sup>o4</sup><sub>3</sub>*

**Transition**

134 *ff*

*I<sup>6</sup> V<sup>7</sup> vii<sup>o7</sup>/V V vii<sup>o4</sup>/V I<sup>6</sup> vii<sup>o7</sup>/V*

**Secondary Theme**

138 *Dd*

*I<sup>6</sup> vii<sup>o7</sup>/V IV 7133 I<sup>6</sup> I IV<sup>6</sup>*

Edition Peters

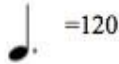
Edition Peters.

$vi - III^{4+}/vi - vi$

$vii^{\frac{7}{2}} - ii - iv - I^6 - V^4 - I - I^6$



Flow Chart for: Piano Trio No. 1 in D Minor, Op. 49, MWV Q29 (Mendelssohn, Felix).

Tempo	<p><u>Leggiero e vivace</u> (Lightly, with vibrancy)</p> <p></p>																											
Meter	6/8																											
Form	Sonata Form.																											
Melody	<table border="1"> <thead> <tr> <th>Exposition:</th> <th>Development:</th> <th>Recapitulation:</th> </tr> </thead> <tbody> <tr> <td>Some piano; mostly violin and cello. Lyrical.</td> <td>Some piano; mostly violin and cello. Lyrical. Light. Lots of scale work in the piano.</td> <td>Some piano; Lyrical. Legato. Expressive, and very thematic.</td> </tr> <tr> <td> <i>Primary theme:</i> D major, A major (I) (V).  <i>Secondary theme:</i> A major, (V)-----PAC                 </td> <td>                     A major, (V)—AC—D major, (I)—IAC—E minor, (ii), B minor (vi), F#minor (vi of V) —AC—D major—IAC—F# major (III)—HC—C# major (V of III)—Plagal Cadence—D major (I)—AC—D major (I).                 </td> <td>D major, (I).</td> </tr> <tr> <td>Dotted 1/4 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes.</td> <td>1/4 notes. Dotted 1/2 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes. Tied 1/2 notes.</td> <td>Dotted 1/4 notes slurred to 1 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes. Tied 1/2 notes. Dotted 1/2 notes.</td> </tr> <tr> <td>Piano. Violin, and cello. Ritornello. Violin mainly carries melody, but cello does as well.</td> <td>Piano. Violin and cello. Ritornello. Violin mostly carries melody.</td> <td>Piano. Violin and cello. Pie</td> </tr> <tr> <td><i>piano, sforzando piano, sforzando, forte,</i></td> <td><i>piano, forte, sforzando, fortissimo, pianissimo.</i></td> <td><i>piano, sforzando, fortissimo, pianissimo.</i></td> </tr> <tr> <td>Stylistic <u>Articu/ Exp. Terms</u></td> <td colspan="3"> <table border="1"> <tbody> <tr> <td>Few sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Diminuendo. Espressivo.</i></td> <td>Some sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Sempre piano. Sempre forte. Staccato Marcato. Più forte. Espressivo.</i></td> <td>Some sections are legato. <i>Leggiero. Crescendo. Tre. Diminuendo. Espressivo.</i></td> </tr> </tbody> </table> </td> </tr> </tbody> </table>			Exposition:	Development:	Recapitulation:	Some piano; mostly violin and cello. Lyrical.	Some piano; mostly violin and cello. Lyrical. Light. Lots of scale work in the piano.	Some piano; Lyrical. Legato. Expressive, and very thematic.	<i>Primary theme:</i> D major, A major (I) (V). <i>Secondary theme:</i> A major, (V)-----PAC	A major, (V)—AC—D major, (I)—IAC—E minor, (ii), B minor (vi), F#minor (vi of V) —AC—D major—IAC—F# major (III)—HC—C# major (V of III)—Plagal Cadence—D major (I)—AC—D major (I).	D major, (I).	Dotted 1/4 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes.	1/4 notes. Dotted 1/2 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes. Tied 1/2 notes.	Dotted 1/4 notes slurred to 1 notes. Dotted 1/8 notes. 1/16 notes. 1/8 notes. Tied 1/2 notes. Dotted 1/2 notes.	Piano. Violin, and cello. Ritornello. Violin mainly carries melody, but cello does as well.	Piano. Violin and cello. Ritornello. Violin mostly carries melody.	Piano. Violin and cello. Pie	<i>piano, sforzando piano, sforzando, forte,</i>	<i>piano, forte, sforzando, fortissimo, pianissimo.</i>	<i>piano, sforzando, fortissimo, pianissimo.</i>	Stylistic <u>Articu/ Exp. Terms</u>	<table border="1"> <tbody> <tr> <td>Few sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Diminuendo. Espressivo.</i></td> <td>Some sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Sempre piano. Sempre forte. Staccato Marcato. Più forte. Espressivo.</i></td> <td>Some sections are legato. <i>Leggiero. Crescendo. Tre. Diminuendo. Espressivo.</i></td> </tr> </tbody> </table>			Few sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Diminuendo. Espressivo.</i>	Some sections are legato. Slurs. Staccato. <i>Crescendo. Tremolo. Sempre piano. Sempre forte. Staccato Marcato. Più forte. Espressivo.</i>	Some sections are legato. <i>Leggiero. Crescendo. Tre. Diminuendo. Espressivo.</i>
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## Research Summary

### **Piano Trio No. 1 in D Minor (2nd Movement), Op. 49, MWV Q29 for Piano, Cello, and Flute By Felix Mendelssohn**

Felix Mendelssohn-Bartholdy was one of the main Germanic composers of the Romantic era, as well as a conductor and pianist. The Piano Trio No. 1 in D Minor, Op. 49, MWV Q29 is one of Mendelssohn's most popular chamber works and is recognized as one of his greatest along with his Octet, Op.20. In this research we chose to analyze the third part of this masterpiece by comparing it with the prevailing musical and technical trends of the time, and to consider Mendelssohn's motives for creating two versions of the piece-one for flute and the other, for the violin.

We also decided to look closer into the most important biographical events in Mendelssohn's life in order to garner a better understanding as to why his music was so important during the Romantic period of musical history which began at the beginning of the 19<sup>th</sup> century. This research is divided into seven chapters which include an introduction, brief information about Romanticism in music, Mendelssohn's biography and the genesis of creation of the Trio. To make it easier to understand an analysis of the Scherzo from Trio in d minor by Mendelssohn it was also necessary to explain in closer detail, one of the basic musical forms -Sonata form that appears in symphonies, sonatas and concertos. The challenges and techniques are described based on author's own performance experiences. However, the main goals of the following research include the placement of this composition in a greater historical and geopolitical context as well as an in-depth analysis of the Scherzo from the Piano Trio No. 1 in D Minor, Op. 49, MWV Q29 by Felix Mendelssohn- Bartholdy.

## ملخص البحث

ثلاثي البيانو رقم ١ في ري الصغير (الحركة الثانية)، للبيانو، التشيلو، والفلوت

Op. 49, BWV Q2

### لفيليكس ماندلسون

كان فيليكس ماندلسون بارتولدي أحد الملحنين الجرمانيين الرئيسيين في العصر الرومانسي ، بالإضافة إلى قائد الفرقة الموسيقية وعازف البيانو. ثلاثي البيانو رقم ١ في سلم ري الصغير ، Op. 49، هي واحدة من أكثر أعمال ماندلسون شعبية في موسيقى الحجرة وتم التعرف عليها MWV Q29 اخترا في هذا البحث أن نضع الجزء الثالث ، Op.20 ، Octet كواحدة من أعظم أعماله إلى جانب من هذه التحفة الفنية على من خلال مقارنتنا بالاتجاهات الموسيقية والفنية السائدة في ذلك الوقت ، وأن نأخذ في الاعتبار دوافع ماندلسون لإنشاء نسختين من المقطوعة الأولى للفلوت والأخرى للكمان .قررنا أيضاً أن ننظر عن كثب في أهم أحداث السيرة الذاتية في حياة ماندلسون من أجل الحصول على فهم أفضل لسبب أهمية موسيقاه خلال الفترة الرومانسية للتاريخ الموسيقي الذي بدأ في بداية القرن التاسع عشر. تم تقسيم هذا البحث إلى سبعة فصول تتضمن مقدمة ومعلومات موجزة عن الرومانسية في الموسيقى، وسيرة ماندلسون، ونشأة الثلاثي. لتسهيل فهم تحليل هذه الحركة الموسيقية من الضروري التفصيل الدقيق في شرح أحد القوالب الموسيقية الأساسية كقالب السوناتا ، (Scherzo) الذي يظهر في السمفونيات والسوناتات والكونشيرتوات. يتم وصف التحديات والتقنيات بناءً على تجارب الأداء الخاصة بالمؤلف. ومع ذلك ، فإن الأهداف الرئيسية للبحث التالي تشمل وضع هذه التركيبة في سياق تاريخي وجيوسياسي أكبر بالإضافة إلى تحليل متعمق لثلاثي البيانو رقم ١ في سلم للمؤلف فيليكس ماندلسون - بارتولدي Op. 49 ، MWV Q29 (Scherzo) ري الصغير.