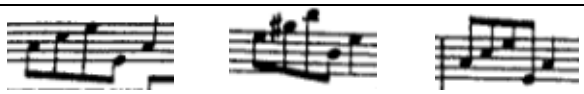
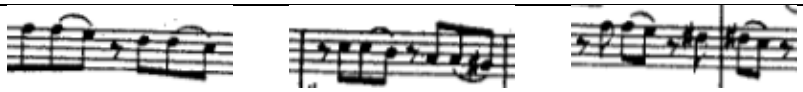
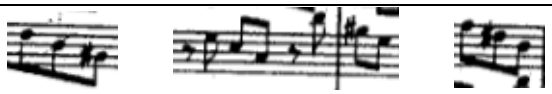
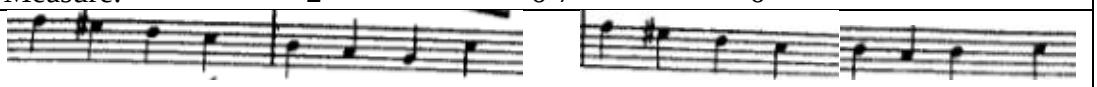
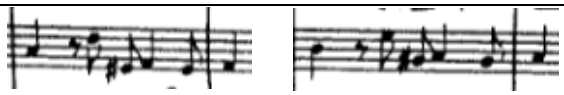
Joshua Lisner
Musicianship III - TH 241
Dr. J.A. Kawarsky
Project One
Trio Sonata, op. 4, no. 3 in A Major, by Arcangelo Corelli

Preludio

1. Identify the primary form defining elements.

1 Structure – Triadic outline on tonic	 Measure: 1 9 10
2 Structure – Delayed resolution pattern	 Measure: 3 6 6-7
3 Structure – Descending Arpeggiation	 Measure: 2 6-7 6
4 Structure – Descending scale pattern on tonic	 Measure: 1-2 3-4
5 Structure – 4-3 Suspension on V into cadence	 Measure: 11 16

2. Locate an example of each of the following.

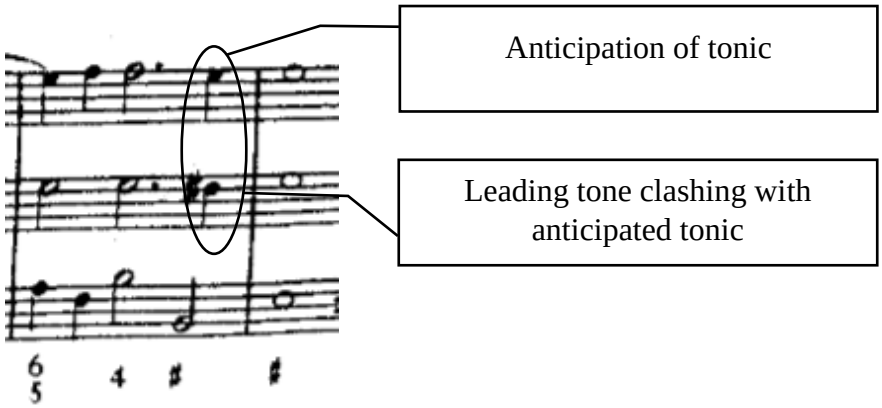
1 An augmentation of the 16th note figure in measure 4	 Original Augmentation Measure: 4 14
2 A phrase which is extended cadencially	Measure 9-18 is a cadencial extention of measure 1-8 The last two measures of the second phrase extend the cadence.

3. Compare the following cadence points.
   Listed from strongest to weakest.
   - mm. 17-18 (PAC and longer rhythmic value implying finality)
   - mm. 7-8 (IAC moving to the dominant key. Sounds final because the next section is in V)
   - mm. 4 (HC weak)
   - mm. 11-12 (PAC in vi)

4. Roman numeral analysis included

Sarabande

1. Corelli Clash – In this movement the cadences all reflect the same harmonic structure. This structure is composed of a ii^6_5 - V - I. I think the term clash is because of what Corelli does in relation to the cadence. Corelli includes an anticipation of the tonic note at the same time of the leading tone. He does this in the same octave in both occurrences in this piece. This results in a minor 2nd interval between the two voices. An example of this can be found in measure 7 and is listed below.



Gavotte

1. Two elements of sonata form present in this movements.

   In sonata allegro form there are three main parts. The Exposition, Development and Recapitulation.

   The exposition is the main theme and first section. This section starts and ends in the tonic key. This is the main difference between binary and sonata allegro form is that in binary the "A" section usually cadences in the dominant in preparation for the "B" section.

   In the Development the composer can chose to do what they want. This means modulating to different keys with more freedom than just binary form.

   The recapitulation is a literal "recap" of the exposition. This occurs after the development.

   This movement has evidence in sonata allegro form because it has a recapitulation of it first section or exposition. Also, because its second section, or development does not go to the dominant but it goes to f# minor and B Major.

Overall

1. Tonal Plan
   The tonal plan in the first, second, and third movements of this piece all reflect binary form. Meaning the first section starts in I and cadences in V. And the second section starts in V and cadences in I. In the fourth movement it reflects sonata allegro form more. The difference being that the first section cadences in I rather than V. And the second section is not in V but modulates and tonicizes multiple keys.

2. Does the key signature of this work reflect the actual key?
   No, this piece is written with two sharps meaning D major. But throughout the whole this there are accidentals that keep the piece in A major. I suspect this to common practice for this time in history but I can find no historical evidence as to why.