

Trio Sonata in A Major for Two Violins and Continuo

(K. 340)

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(ca.1660 – 13 February 1741)

Edited: Richard Kram

Adagio

The image displays the first 12 measures of the Trio Sonata in A Major for Two Violins and Continuo. The score is arranged in four systems, each containing three staves: Violin I, Violin II, and Cello. The key signature is A major (three sharps) and the time signature is common time (C). The tempo is marked 'Adagio'. The first system (measures 1-3) shows the beginning of the piece. The second system (measures 4-6) continues the melodic development. The third system (measures 7-9) features a trill in the Violin II part. The fourth system (measures 10-12) concludes with trills in both Violin I and Violin II parts. Fingerings are indicated by numbers 1-5, and trills are marked with 'tr'.

EDITION KRAM

15

Vln. I

Vln. II

Cell.

Measures 15-16: Violin I and II play a melodic line with a trill in measure 15. The Cello provides a bass line with notes marked 9, 5, 6, 9, 5, 6.

16

Vln. I

Vln. II

Cell.

Measures 17-18: Violin I and II continue the melodic line. The Cello provides a bass line with notes marked 9, 8, 9, 8.

17

Vln. I

Vln. II

Cell.

Measures 19-20: Violin I and II play a melodic line with a trill in measure 19. The Cello provides a bass line with notes marked 9, 8, 9, 8. Trills (tr.) are indicated in measures 19 and 20.

19

Vln. I

Vln. II

Cell.

Measures 21-22: Violin I and II play a melodic line with a trill in measure 21. The Cello provides a bass line with notes marked 5, 6, 9, 5, 8, 6, 9, 5, 6, 9, 8.

21

Vln. I

Vln. II

Cell.

9 8 7 6/4 5 3

tr

24

Allegro

Vln. I

Vln. II

Cell.

27

Vln. I

Vln. II

Cell.

29

Vln. I

Vln. II

Cell.

31

Vln. I

Vln. II

Cell.

33

Vln. I

Vln. II

Cell.

35

Vln. I

Vln. II

Cell.

38

Vln. I

Vln. II

Cell.

40

Vln. I

Vln. II

Cell.

42

Vln. I

Vln. II

Cell.

45

Vln. I

Vln. II

Cell.

First system of music, measures 45-46. The key signature is three sharps (F#, C#, G#). The music is for Violin I, Violin II, and Cello. Measure 45 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Measure 46 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Both measures have a fermata over the first half of the measure.

47

Vln. I

Vln. II

Cell.

Second system of music, measures 47-48. The key signature is three sharps. Measure 47 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Measure 48 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Both measures have a fermata over the first half of the measure. Trills (tr) are indicated above the G#4 notes in both measures.

49

Vln. I

Vln. II

Cell.

Third system of music, measures 49-50. The key signature is three sharps. Measure 49 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Measure 50 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Both measures have a fermata over the first half of the measure.

51

Vln. I

Vln. II

Cell.

Fourth system of music, measures 51-52. The key signature is three sharps. Measure 51 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Measure 52 features a half note G#4 in Vln. I, a half note G#4 in Vln. II, and a half note G#2 in Cell. Both measures have a fermata over the first half of the measure.

53

Vln. I

Vln. II

Cell.

55

Vln. I

Vln. II

Cell.

56

Vln. I

Vln. II

Cell.

58

Vln. I

Vln. II

Cell.

tr

61

Vln. I

Vln. II

Cell.

Violin I: Treble clef, key signature of three sharps (F#, C#, G#). Measures 61-62 show a melodic line with eighth and sixteenth notes, including a triplet in measure 62.

Violin II: Treble clef, key signature of three sharps. Measures 61-62 show a melodic line with eighth and sixteenth notes, including a triplet in measure 62.

Cello: Bass clef, key signature of three sharps. Measures 61-62 show a bass line with quarter and eighth notes.

63

Vln. I

Vln. II

Cell.

Violin I: Treble clef, key signature of three sharps. Measures 63-64 show a melodic line with eighth and sixteenth notes, including a triplet in measure 64.

Violin II: Treble clef, key signature of three sharps. Measures 63-64 show a melodic line with eighth and sixteenth notes, including a triplet in measure 64.

Cello: Bass clef, key signature of three sharps. Measures 63-64 show a bass line with quarter and eighth notes.

65

Vln. I

Vln. II

Cell.

Violin I: Treble clef, key signature of three sharps. Measures 65-66 show a melodic line with eighth and sixteenth notes, including a triplet in measure 66.

Violin II: Treble clef, key signature of three sharps. Measures 65-66 show a melodic line with eighth and sixteenth notes, including a triplet in measure 66.

Cello: Bass clef, key signature of three sharps. Measures 65-66 show a bass line with quarter and eighth notes.

67

Vln. I

Vln. II

Cell.

Violin I: Treble clef, key signature of three sharps. Measures 67-68 show a melodic line with eighth and sixteenth notes, including a triplet in measure 67 and a trill (tr) in measure 68.

Violin II: Treble clef, key signature of three sharps. Measures 67-68 show a melodic line with eighth and sixteenth notes, including a triplet in measure 67 and a trill (tr) in measure 68.

Cello: Bass clef, key signature of three sharps. Measures 67-68 show a bass line with quarter and eighth notes.

69

Vln. I

Vln. II

Cell.

Violin I: Treble clef, key signature of three sharps. Measures 69-70 show a melodic line with eighth and sixteenth notes, including a triplet in measure 69 and a trill (tr) in measure 70.

Violin II: Treble clef, key signature of three sharps. Measures 69-70 show a melodic line with eighth and sixteenth notes, including a triplet in measure 69 and a trill (tr) in measure 70.

Cello: Bass clef, key signature of three sharps. Measures 69-70 show a bass line with quarter and eighth notes.

71

Vln. I

Vln. II

Cell.

73

Vln. I

Vln. II

Cell.

tr

(adagio)

76

Vln. I

Vln. II

Cell.

Adagio

tr

82

Vln. I

Vln. II

Cell.

89

Vln. I

Vln. II

Cell.

tr

96

Vln. I

Vln. II

Cell.

tr

102

Vln. I

Vln. II

Cell.

tr

108

Vln. I

Vln. II

Cell.

tr

tr

114

Vln. I

Vln. II

Cell.

tr

121

Vln. I

Vln. II

Cell.

tr

122 Allegro *tr*
Vln. I *f*
Vln. II *f* Allegro
Cell. *f* Allegro

126
Vln. I *tr*
Vln. II *tr*
Cell.

130
Vln. I
Vln. II *tr*
Cell.

134
Vln. I
Vln. II *tr*
Cell.

137

Vln. I

Vln. II

Cell.

140

Vln. I

Vln. II

Cell.

143

Vln. I

Vln. II

Cell.

146

Vln. I

Vln. II

Cell.

150

Vln. I

Vln. II

Cell.

154

Vln. I *tr*

Vln. II

Cell.

Measures 154-157. Vln. I has trills. Vln. II and Cell. have rhythmic patterns.

158

Vln. I *tr*

Vln. II *tr*

Cell.

Measures 158-161. Vln. I and Vln. II have trills. Cell. has rhythmic patterns.

162

Vln. I *p* *f*

Vln. II *p* *f*

Cell. *p* *f*

Measures 162-166. Vln. I and Vln. II have sixteenth-note patterns. Cell. has rhythmic patterns. Dynamics *p* and *f* are indicated.

167

Vln. I *tr*

Vln. II

Cell.

Measures 167-169. Vln. I has a trill. Vln. II and Cell. have rhythmic patterns.

170

Vln. I

Vln. II

Cell.

Measures 170-172. Vln. I has a rest. Vln. II and Cell. have rhythmic patterns.

173

Vln. I
Vln. II
Cell.

This system covers measures 173 to 175. The key signature is three sharps (F#, C#, G#). In measure 173, Vln. I has a whole rest, Vln. II plays a sixteenth-note pattern, and Cell. has a quarter note. In measure 174, Vln. I has a whole rest, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note. In measure 175, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note.

176

Vln. I
Vln. II
Cell.

This system covers measures 176 to 178. In measure 176, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note. In measure 177, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note. In measure 178, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note.

179

Vln. I
Vln. II
Cell.

This system covers measures 179 to 181. In measure 179, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note. In measure 180, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note. In measure 181, Vln. I has a quarter note, Vln. II continues the sixteenth-note pattern, and Cell. has a quarter note.

182

Vln. I
Vln. II
Cell.

This system covers measures 182 to 184. In measure 182, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note. In measure 183, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note. In measure 184, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note.

185

Vln. I
Vln. II
Cell.

This system covers measures 185 to 187. In measure 185, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note. In measure 186, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note. In measure 187, Vln. I continues the sixteenth-note pattern, Vln. II has a quarter note, and Cell. has a quarter note.

188

Vln. I

Vln. II

Cell.

tr

192

Vln. I

Vln. II

Cell.

tr

p

p

p

196

Vln. I

Vln. II

Cell.

f

f

f

199

Vln. I

Vln. II

Cell.

202

Vln. I

Vln. II

Cell.

tr

tr

207

Vln. I

Vln. II

Cell.

tr

tr

210

Vln. I

Vln. II

Cell.

213

Vln. I

Vln. II

Cell.

tr

tr

tr

tr

217

Vln. I

Vln. II

Cell.

tr

tr

222

Vln. I

Vln. II

Cell.

The image shows a musical score for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cell.). The score is in 3/4 time and the key signature has two sharps (F# and C#). Measure 222 starts with a single quarter note in Vln. I. In measure 223, Vln. I and Vln. II play a dotted quarter note followed by an eighth note, with a trill (tr) indicated above the eighth note. Vln. II has a slur over its first four notes. The Cello part has a quarter note in measure 222 and a dotted quarter note in measure 223. Measure 224 features a half note in Vln. I and Cello, and a quarter note in Vln. II, all with a fermata above them. The piece concludes with a double bar line.