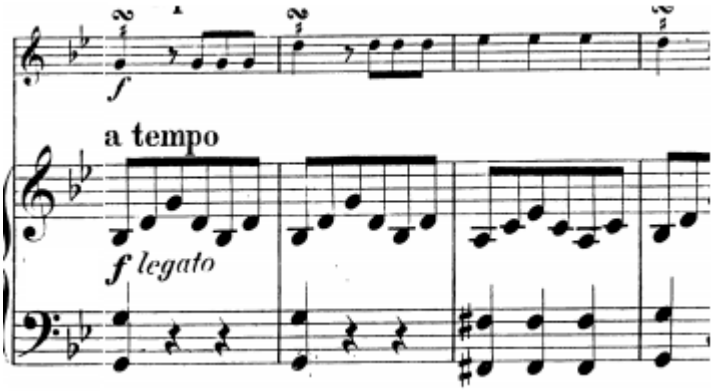
Accompaniment Examples

Adding a piano accompaniment can be as straightforward as choosing a texture from one of the examples below and adapting it to the harmonies that you have outlined in Roman numerals on your original worksheet. You may, however, want to adapt the oboe/flute part as you write the accompaniment – some of the models below alternate between having the interest in the instrumental and piano parts, for example.

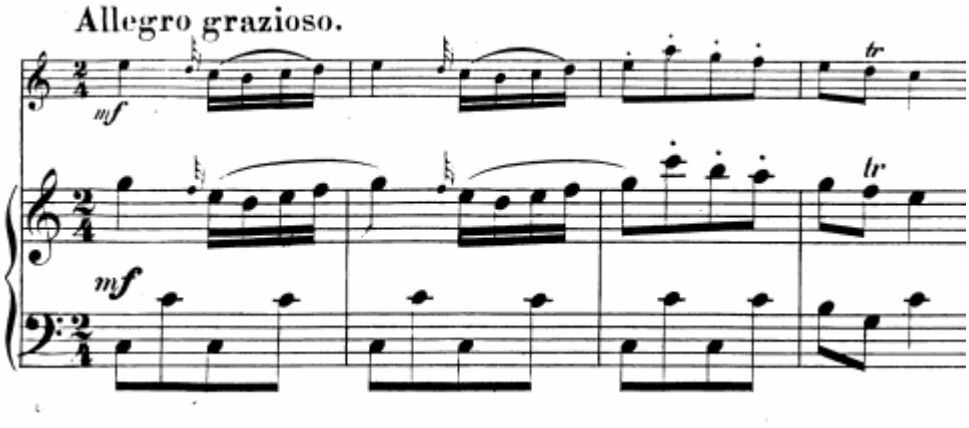
The examples are taken from a range of flute, oboe and violin pieces mostly written in the Classical period, plus a smaller number of twentieth century examples.

Example 1: from Mozart Violin Sonata, K 379, first movement
This extract simply has a bass note in left hand with an arpeggiating pattern in the right hand.



g: **i** **vii7** **i**

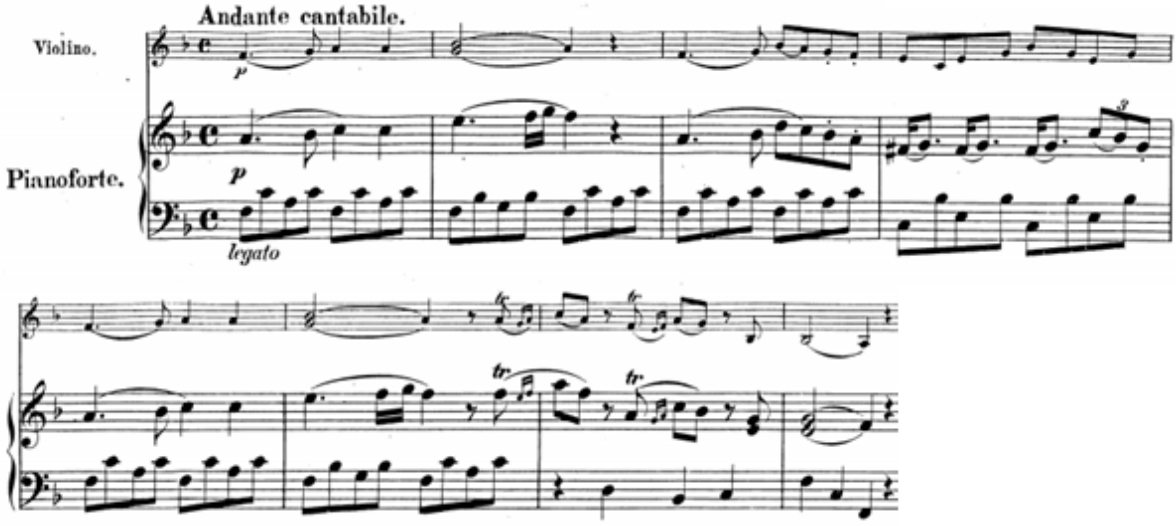
Example 2: from Mozart Violin Sonata, KV28, first movement
In this extract the bass note is repeated in quavers in the left hand, while the right hand plays in thirds with the violin melody.



C: I **V** **I**

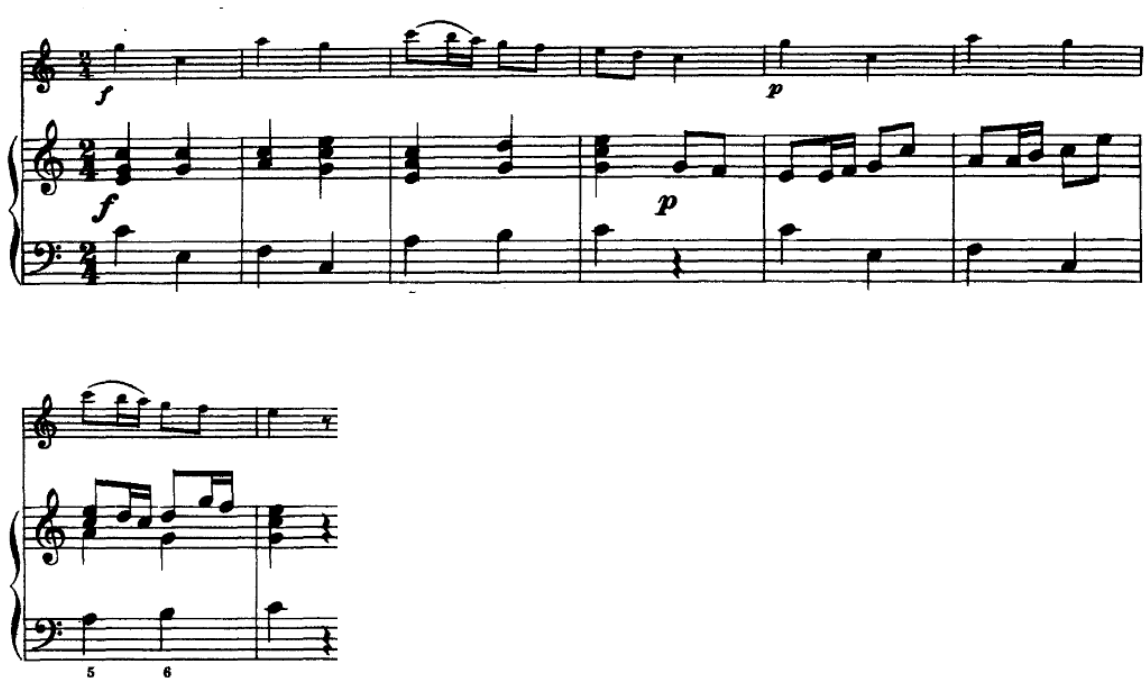
Example 3: from Mozart Violin Sonata, K547, first movement

In this extract, there is an Alberti bass in left hand. As in Example 2, the right hand begins in thirds with the melody, but then develops some more independent countermelodies before returning to sixths with the melody at the end.



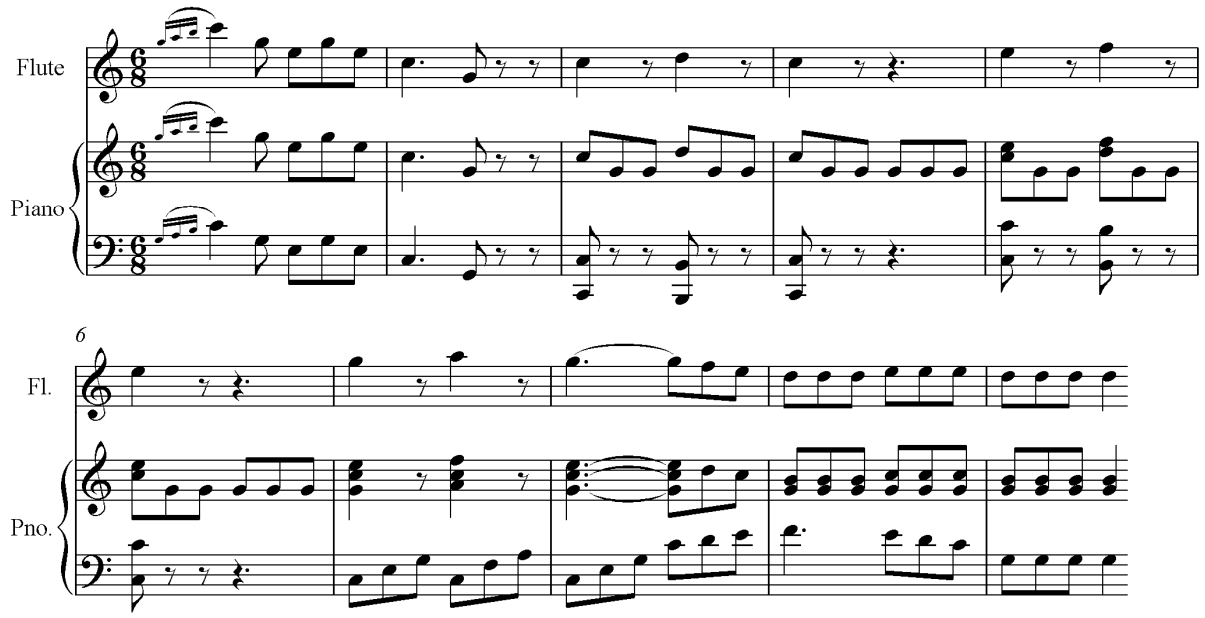
Example 4: from Vivaldi Flute Sonata, Allegro Assai

The first four bars of this extract employ a simple homophonic accompaniment. The second half of the extract is the same melody again – the keyboard part employs the same bass line, but adds a simple countermelody in the right hand.

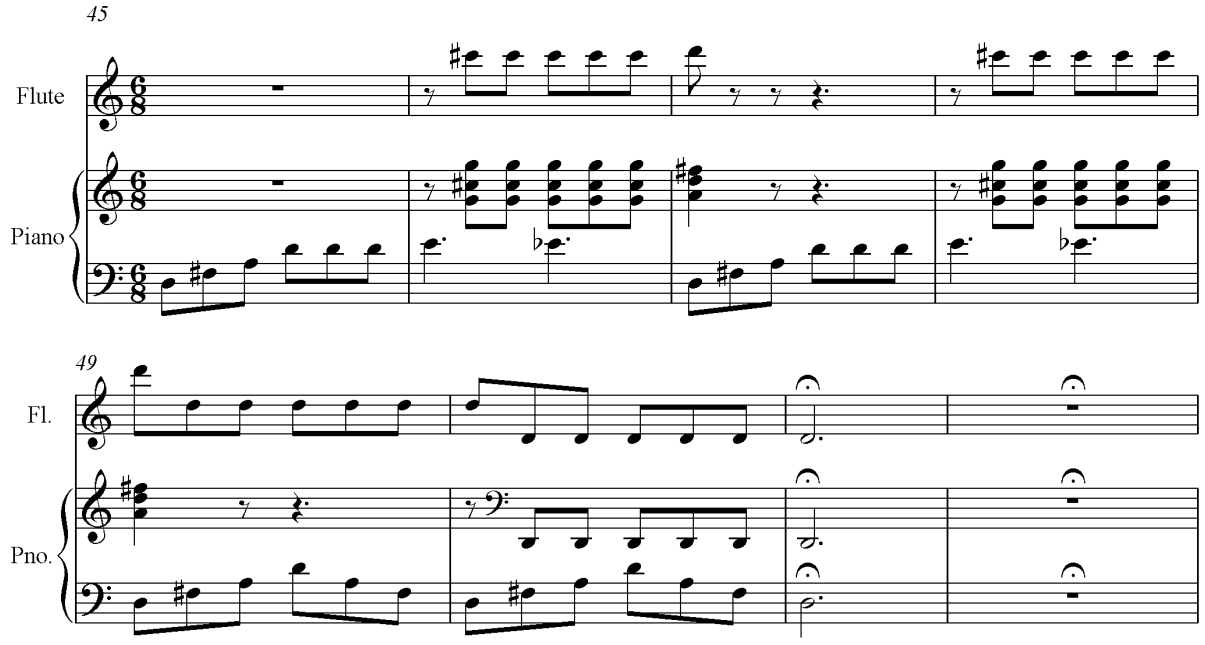


Example 5: Clementi Flute Sonata, op. 21, first movement

The relationship between piano and flute is more complex here: they begin in octave unison for the first two bars, then the piano decorates the flute melody before developing a more independent accompaniment with an active bass line in the left hand supported by chords in the right hand for the final four bars.

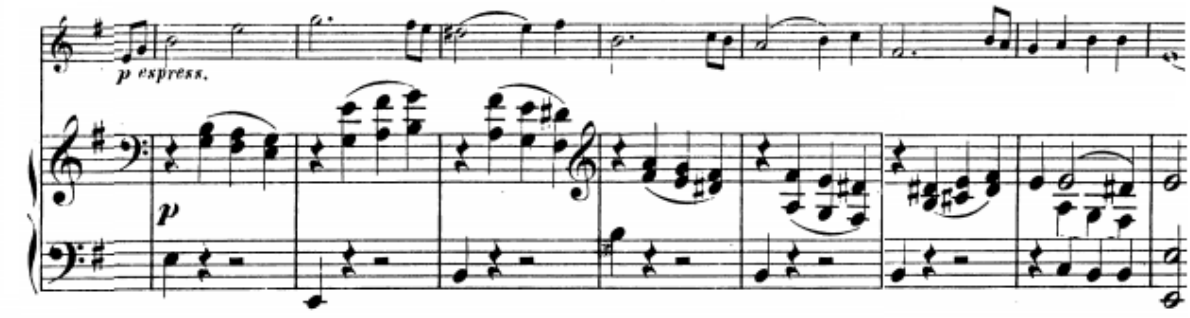


In this extract from later in the movement, Clementi writes a prolongation of **V** of the dominant, which involves interplay between the flute and piano. The chord sequence in bar 46 transforms chord **vii** of **V** (a C# diminished triad) into an Eb augmented sixth (with the C# forming the sixth) in the second half of the bar, which resolves onto the dominant in bar 47.



Example 6: from Mozart Violin Sonata, KV304, first movement

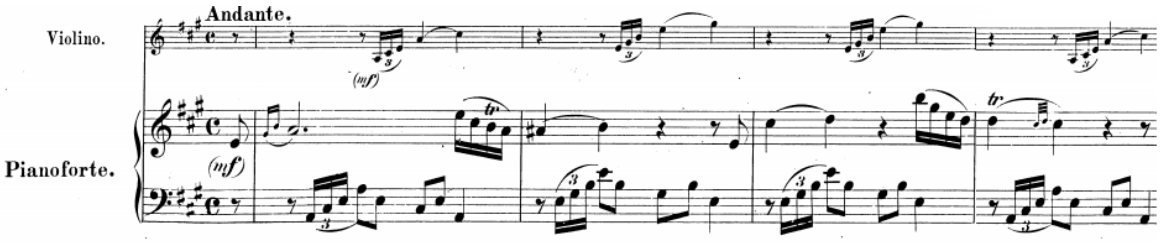
In this extract the piano part is constructed by starting on two notes of the chord a third of a sixth apart and then moving by step in parallel to another two notes of the chord.



e: i V7 i iv V^{4-3} i

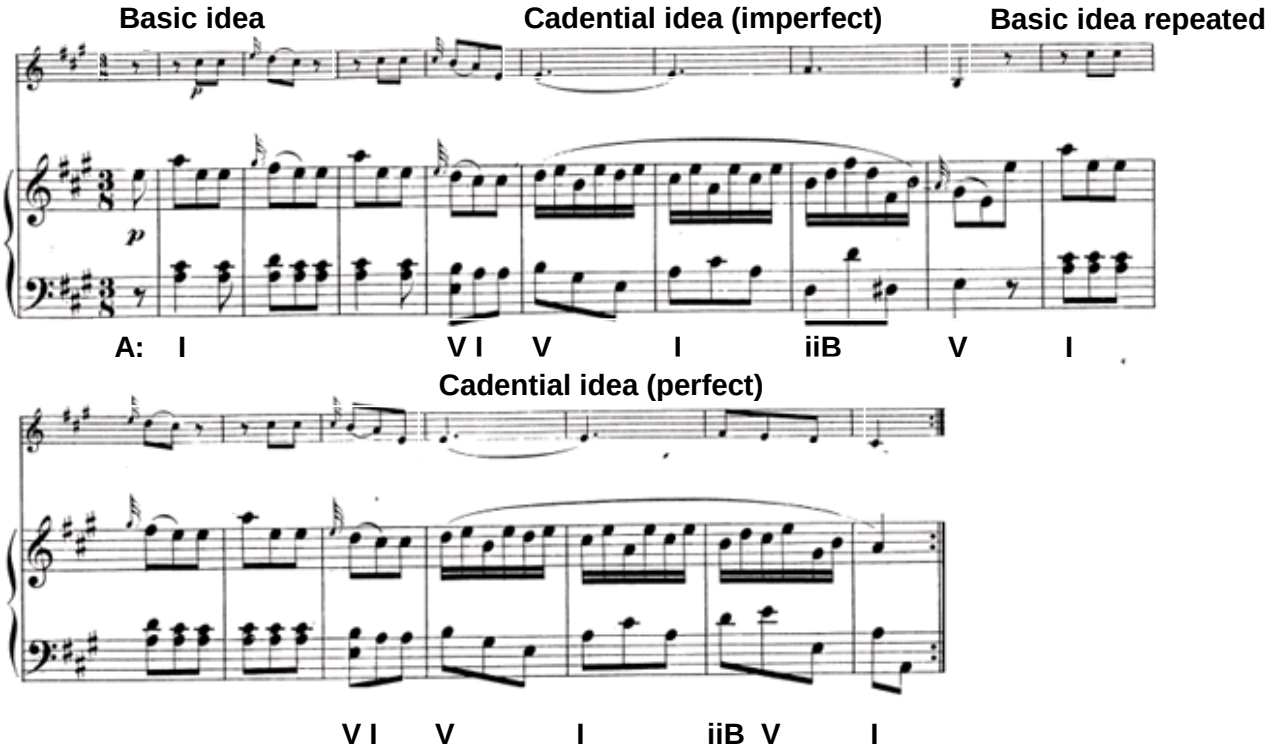
Example 7: from Mozart Violin Sonata, KV12, Andante

The melody alternates between piano and violin, with hint of imitation in the left hand.

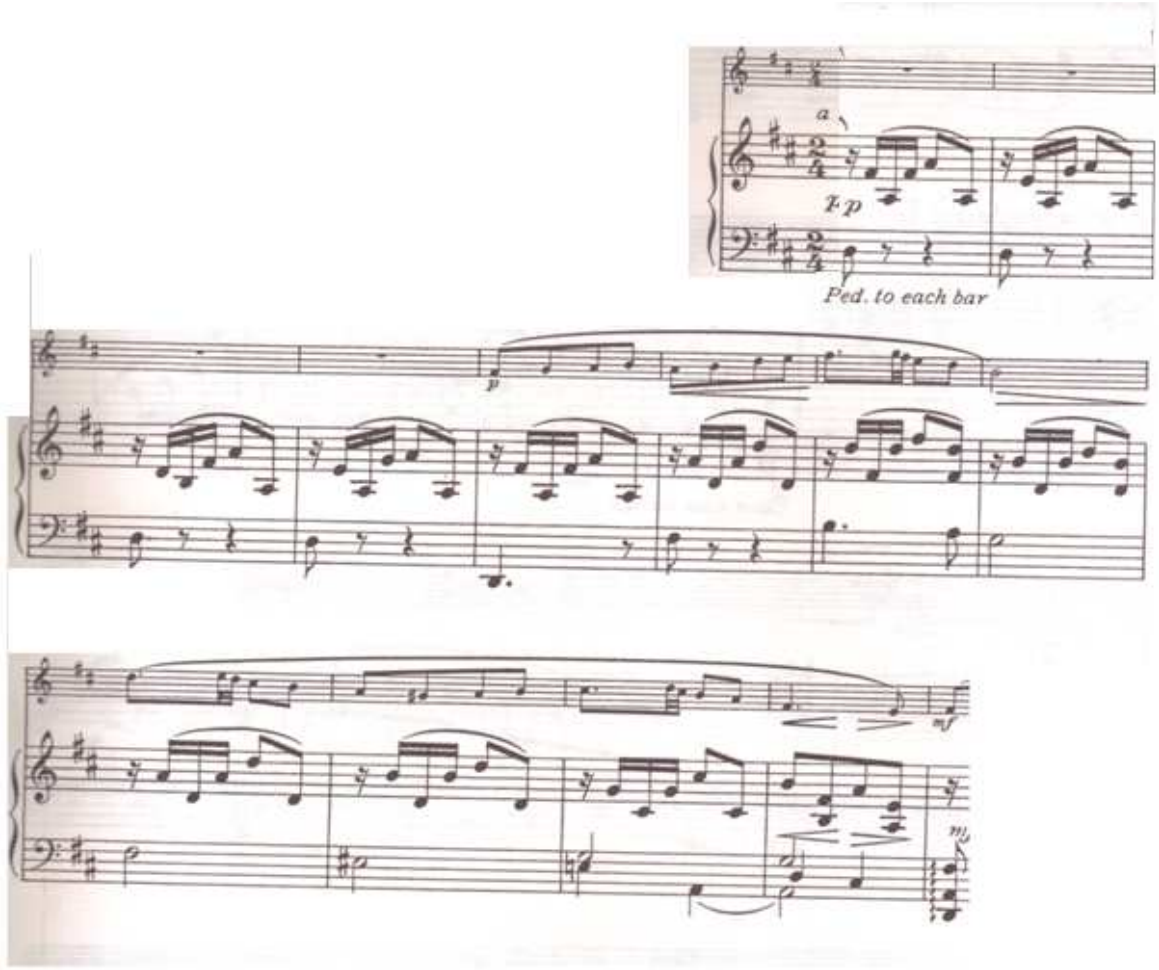


Example 8: from Mozart Violin Sonata, KV 12, Allegro

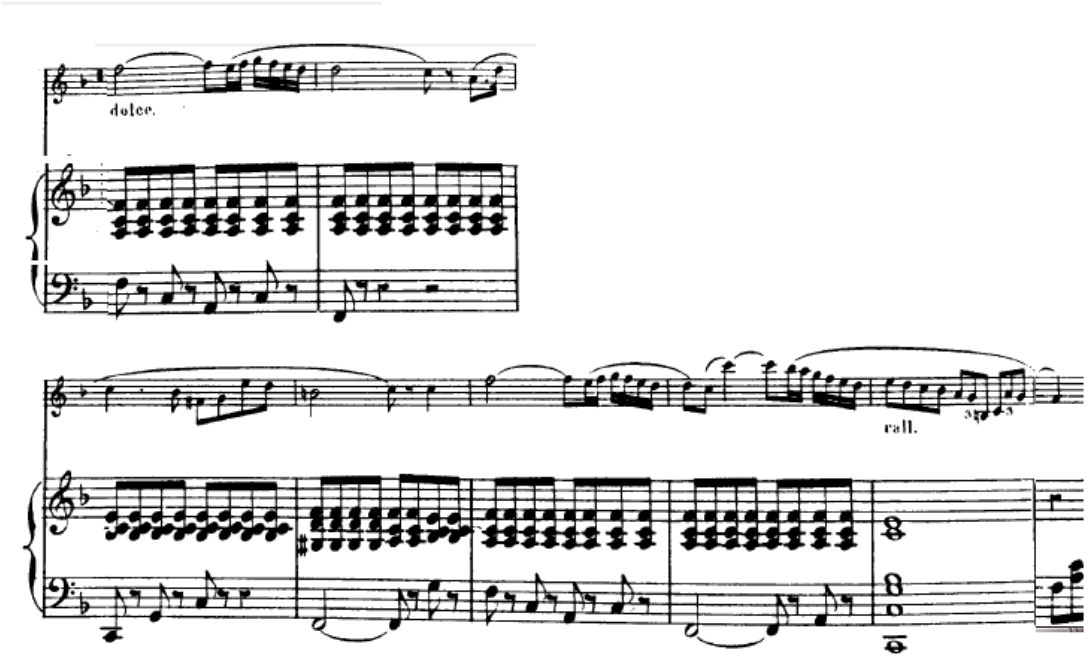
The main melody in this extract is really in the piano, with the violin accompanying. This is a straightforward example of the type of phrase you are being asked to write for Theme Two.



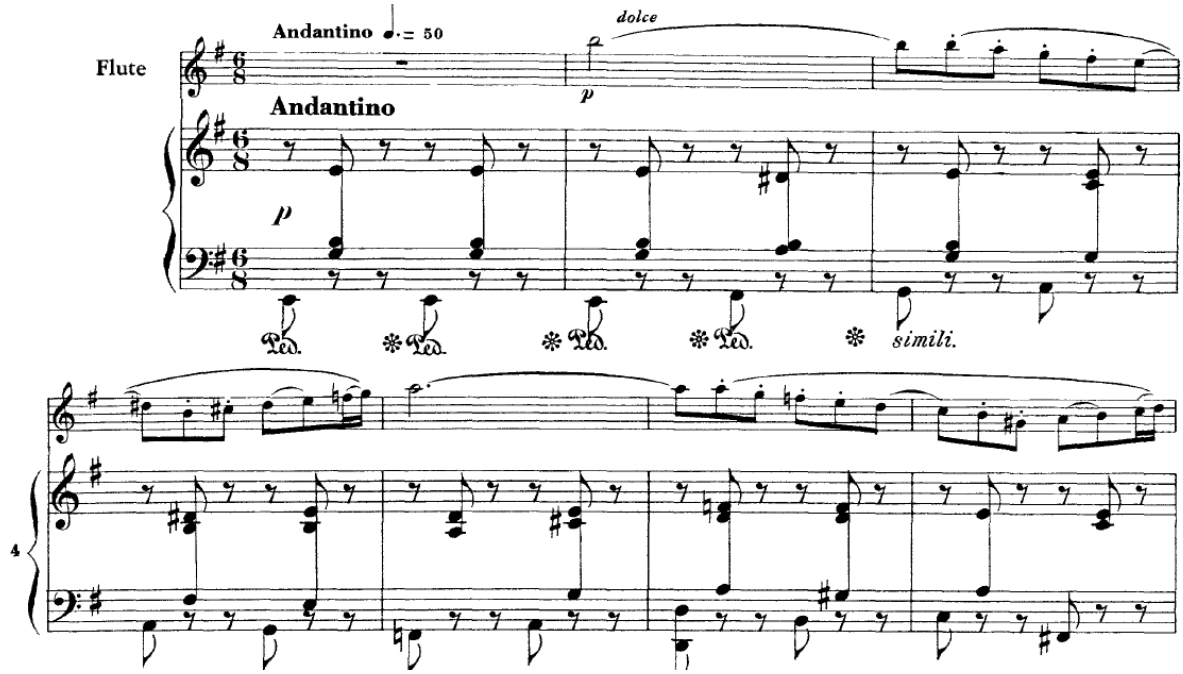
Example 9: from Harty, Chansonette from Three Miniatures for Oboe and Piano
This extract, as with all the remaining examples are all for oboe or flute and piano and are taken from more recent composers who have used mostly traditional tonal harmony. This type of simple one-chord-per-bar pattern is a bit more distinctive than a straight arpeggio. The oboe cuts easily through the piano so a bit of overlap between it and the piano is fine.



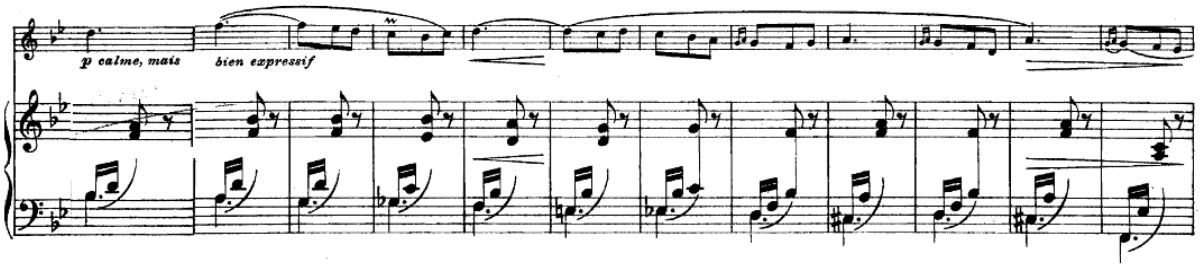
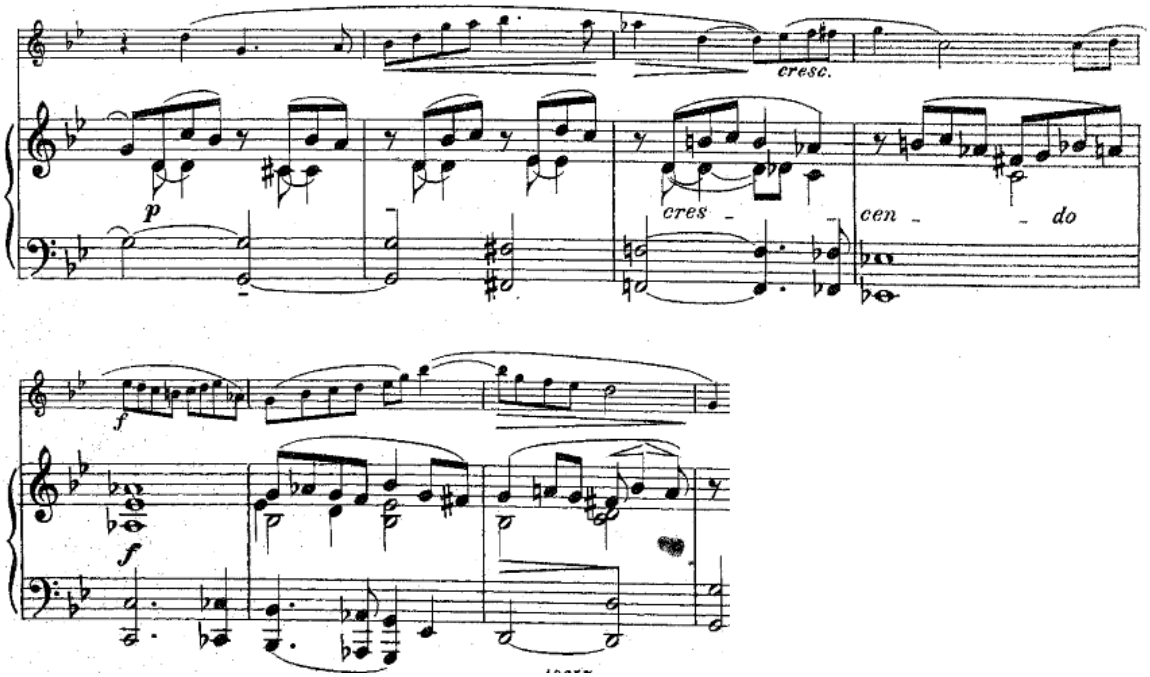
Example 10: from Colin, Premiere Solo de Concours for Oboe, bars 24-31
This extract has a straightforward chugging right hand with arpeggiations in the bass – the piano part is lower and more thickly voiced than ex. 9 and therefore gives a darker, richer accompaniment.



Example 11: from Faure Fantasie for Flute
This very light texture complements the piano flute melody very effectively.



Example 12: Gaubert, Fantasie for Flute, last section
A fast and light arpeggiating texture across the two hands of the piano.



Example 13: from Nielsen, Fantasy pieces for Oboe, Romance
A heavier arpeggiating texture, in which the bass and the lower note of the right hand sustain. Notice the little appoggiaturas on the second quaver of each three note pattern.