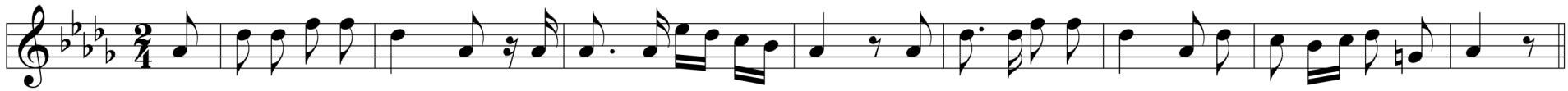
Assignment 4.1

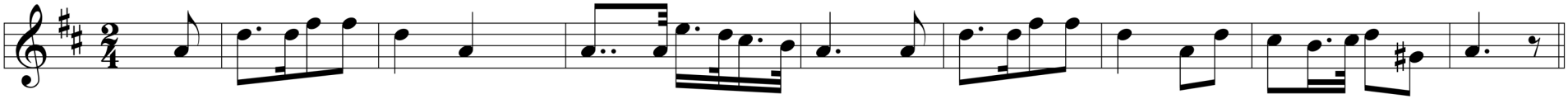
Name: _____

The vocal melody from Schubert's Lied "Die Forelle" is provided in its original rhythmic notation: every individual note carries a syllable of text, and beamed note pairs indicate more than one note per syllable.
On the staff below, the composer has transformed the original vocal melody for instrumental use, by transposing the melody, altering some note values, and employing beams to reflect the metric beats.

F. Schubert, "Die Forelle," Op. 32 (19th c.)



F. Schubert, Quintet in A major, D. 667, Op. 114, 4th movement (19th c.)

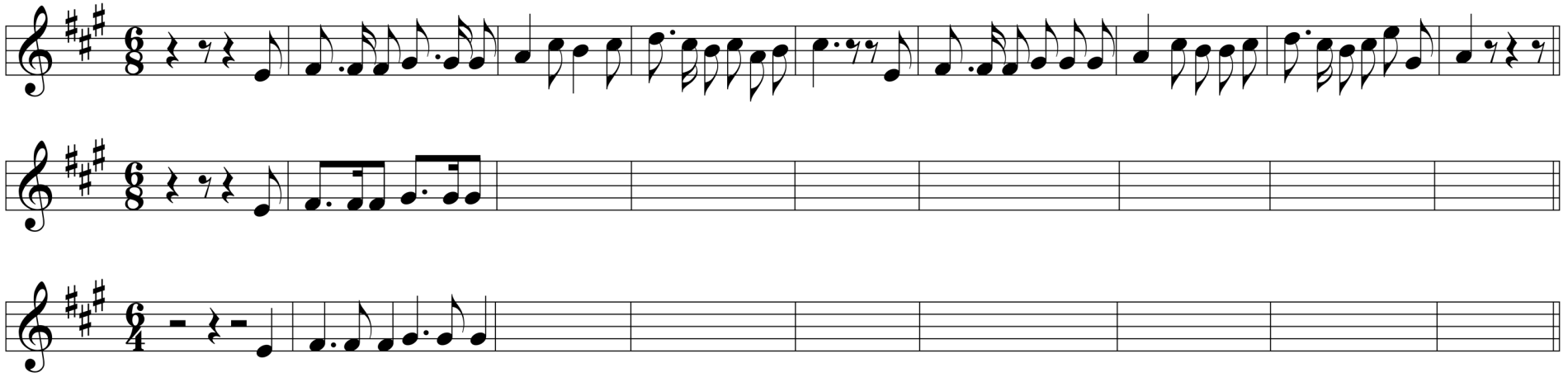


EXERCISE: three vocal melodies by the same composer are given below.

1. On the staff below each melody: renotate the melody, using beams to reflect the metric beats.
2. On the bottom staff: notate the melody in either augmentation or diminution, based on the specified time signature.

The beginning of melody **(a)** has been completed.

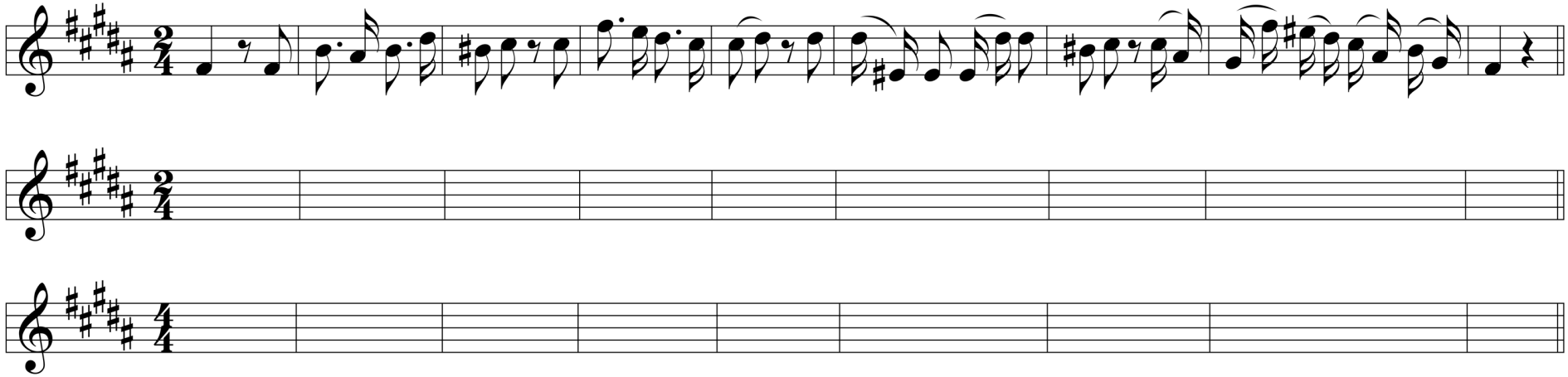
(a) F. Schubert, "Thränenregen," from *Die schöne Müllerin* (19th c.)



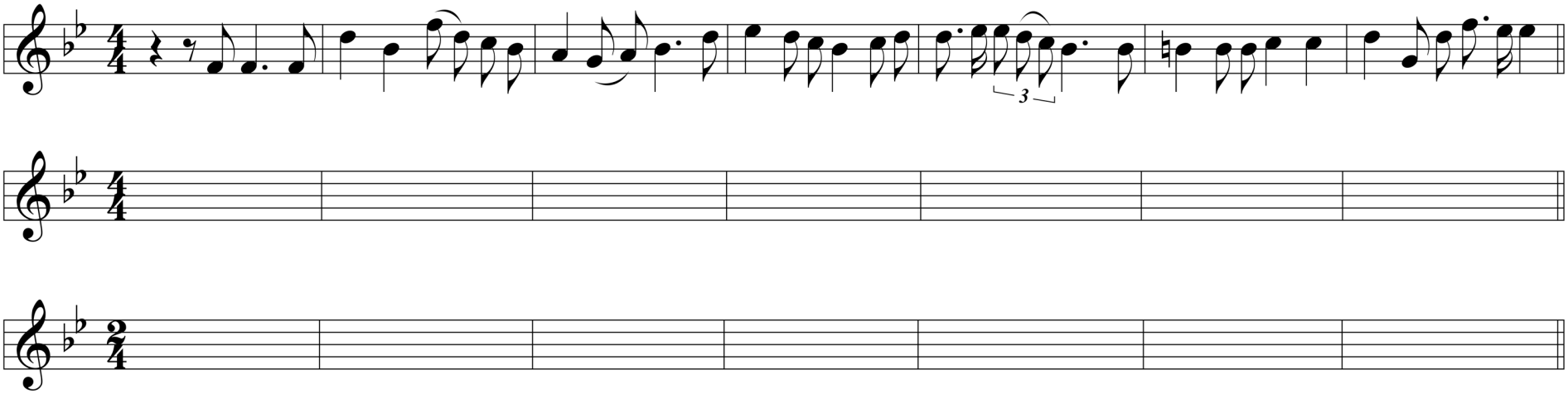
(continued on next page)

Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

(b) F. Schubert, "Der Neugierige," from *Die schöne Müllerin* (19th c.)



(c) F. Schubert. "Pause," from *Die schöne Müllerin* (19th c.)



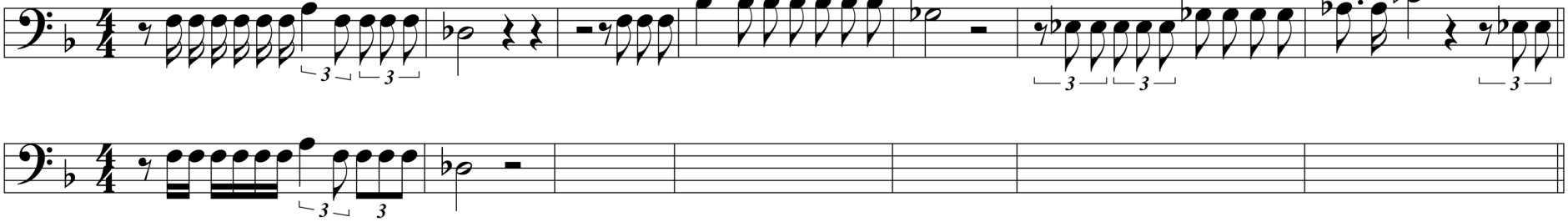
Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

Assignment 4.2

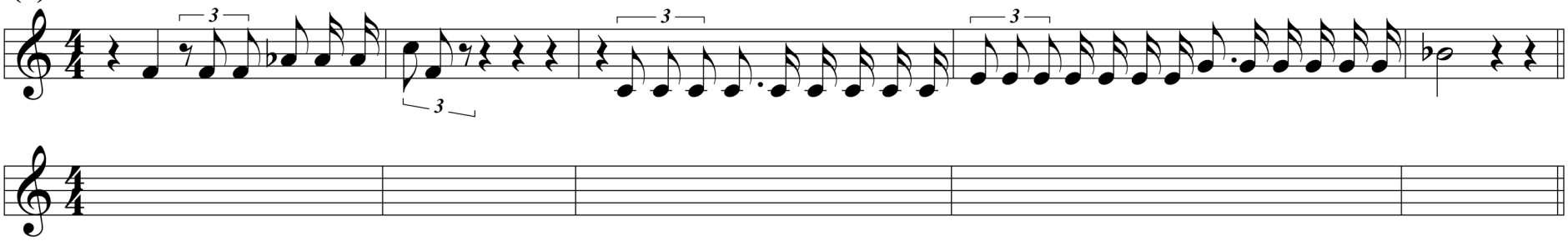
Name: _____

Six excerpts of vocal melodies from Debussy's *Pelléas et Mélisande* are given below.
For each excerpt, notate the melody employing beams to reflect the metric beats. Simplify the rests when appropriate.
The first two measures of example **(a)** have been completed.

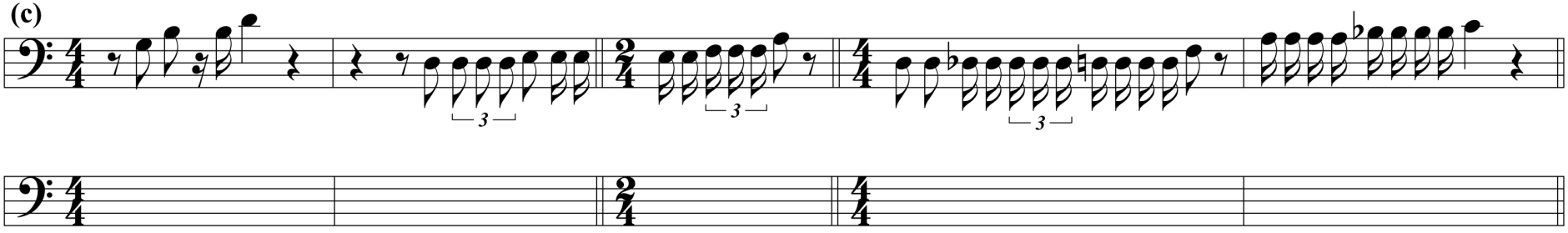
(a)



(b)

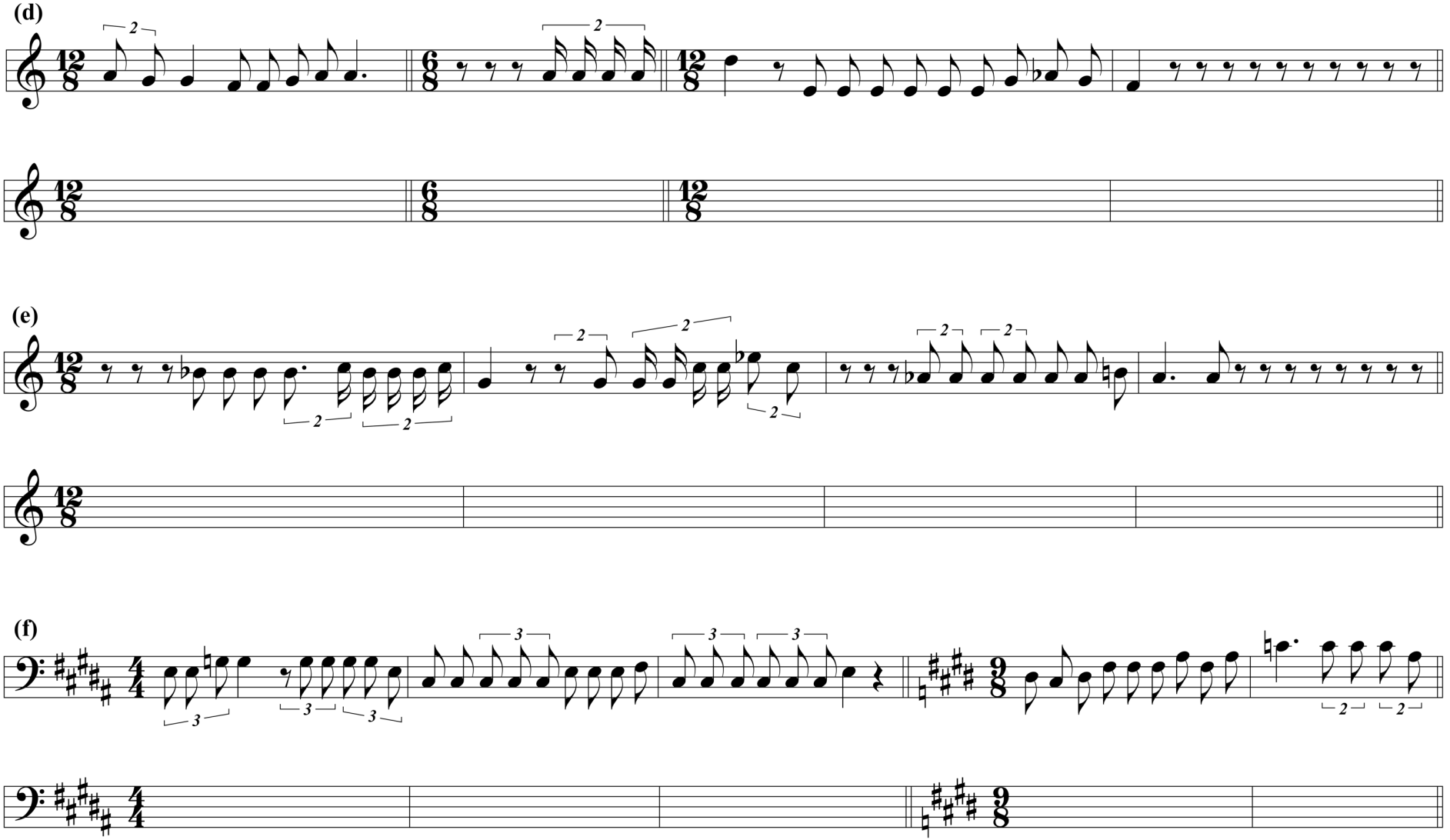


(c)



(continued on next page)

Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.



Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

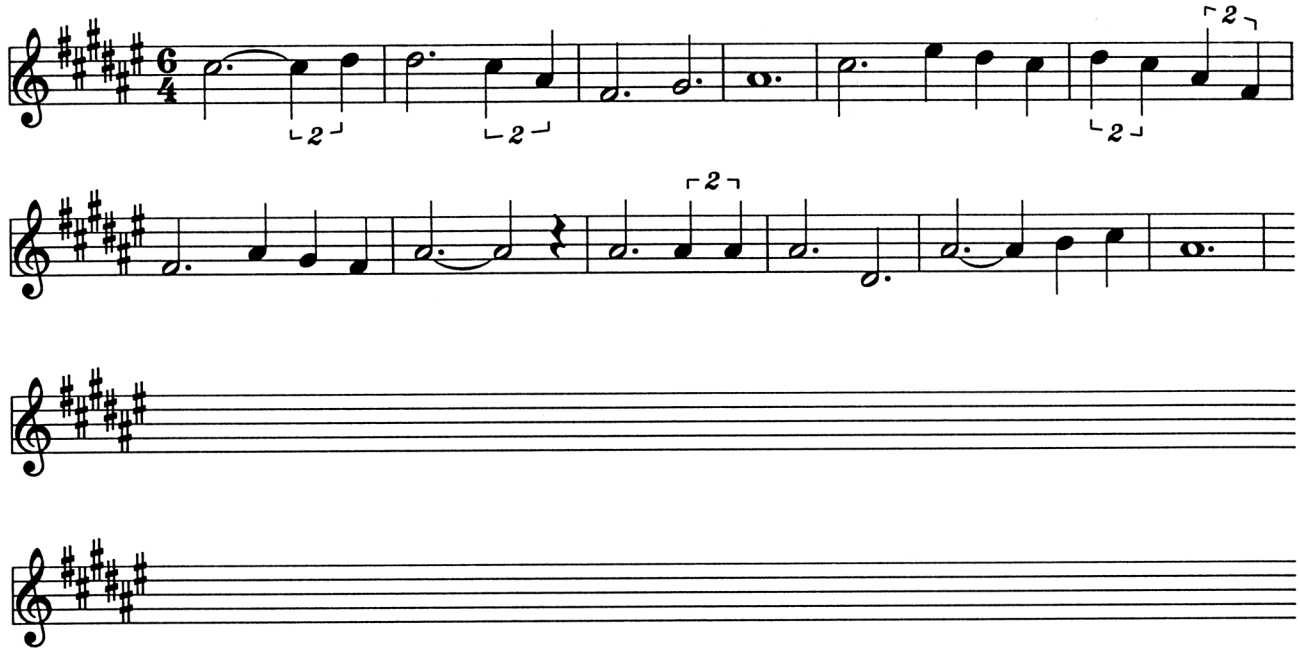
Assignment 4.3

Name: _____

Four melodies are given below.

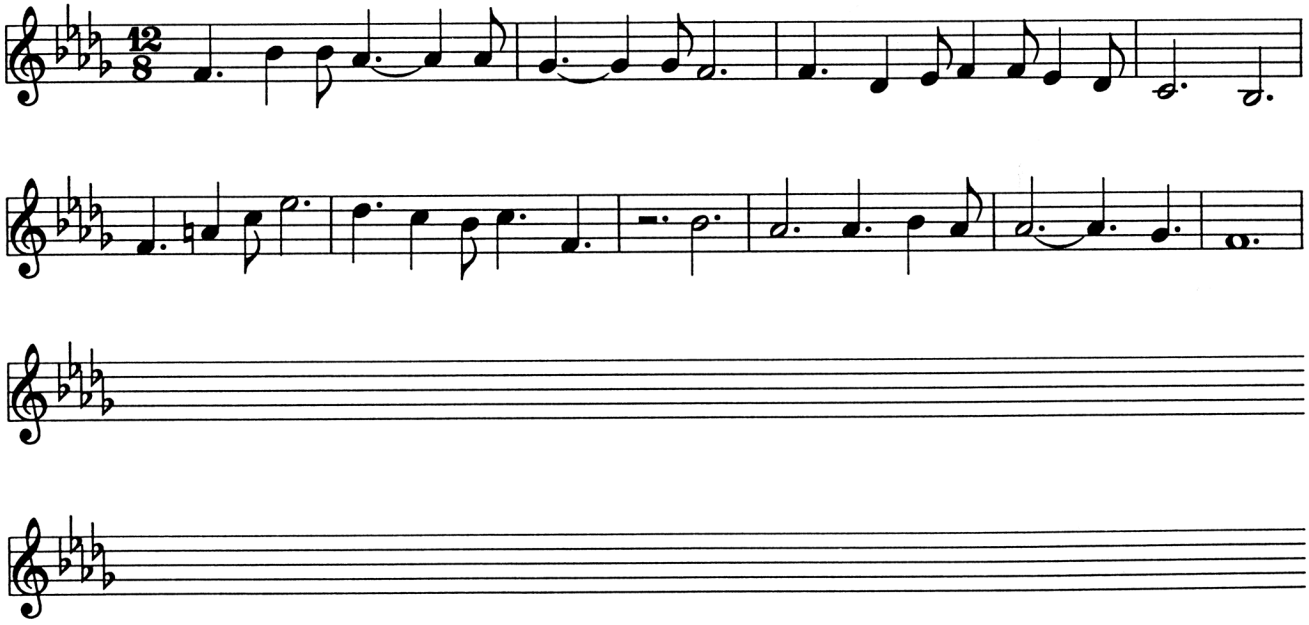
1. Renotate each melody in the specified meter.
2. Identify the types of meter, both in the original melody and in the renotated version.

(a) E. Grieg, "To Spring," Op. 43, No. 6 (19th c.) Renotate in $\frac{2}{4}$ meter: $\mathbf{d.}$ becomes $\mathbf{q}$



Original meter type: _____ Renotated meter type: _____

(b) G. Fauré, "Les Berceaux," Op. 23, No. 1 (19th c.) Renotate in $\frac{4}{2}$ meter: $\mathbf{q.}$ becomes $\mathbf{h}$

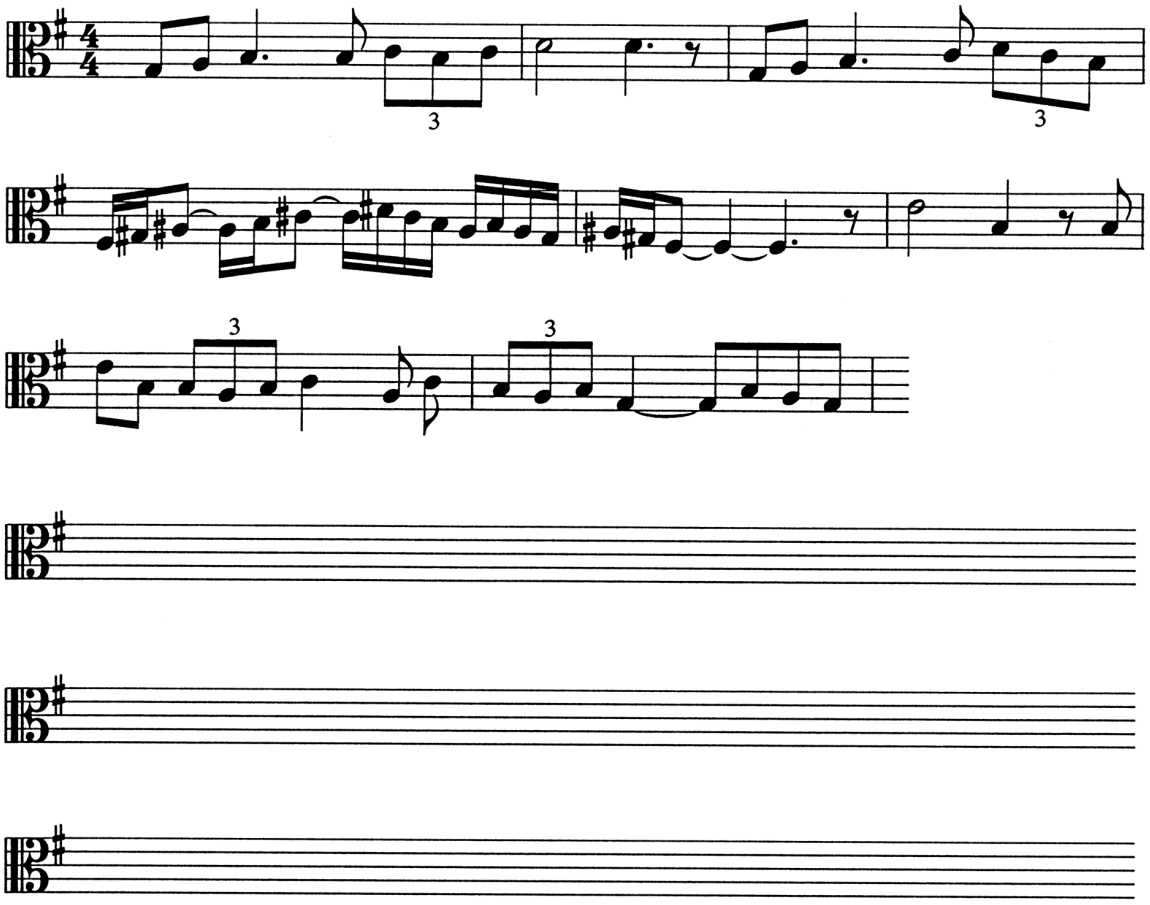


Original meter type: _____ Renotated meter type: _____

(continued on next page)

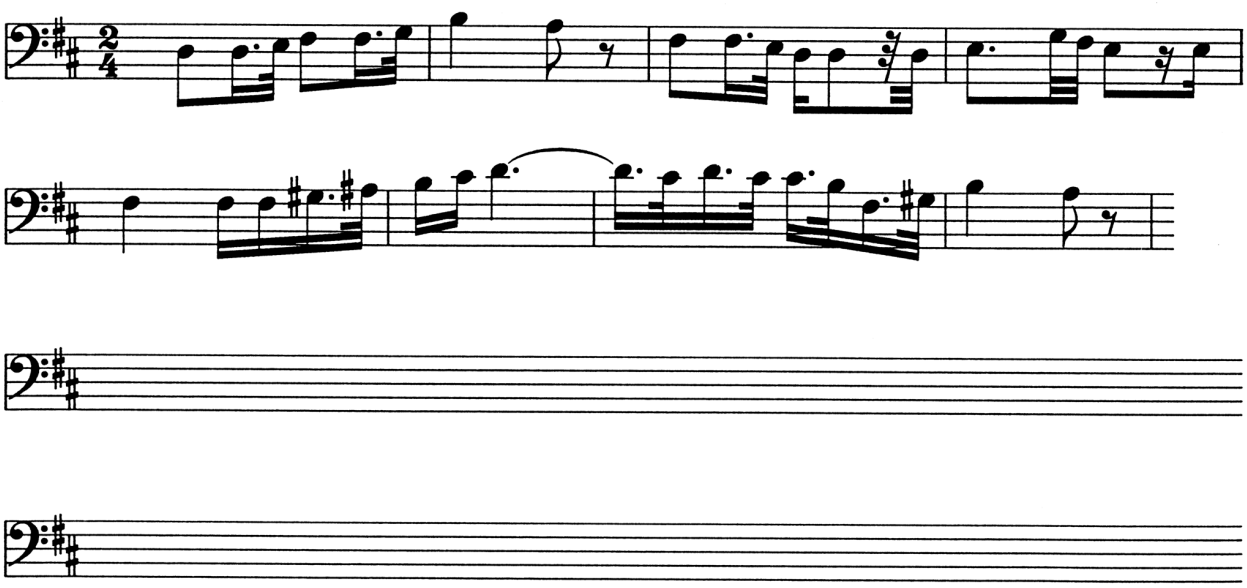
Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

(c) G. Fauré, "Mandoline," Op. 58, No. 1 (19th c.) Renotate in $\frac{4}{8}$ meter: ♩ becomes ♪



Original meter type: _____ Renotated meter type: _____

(d) G. Donizetti, "Sogno soave e casto," from *Don Pasquale* (19th c.) Renotate in $\frac{4}{4}$ meter: ♩ becomes 𝅗𝅥



Original meter type: _____ Renotated meter type: _____

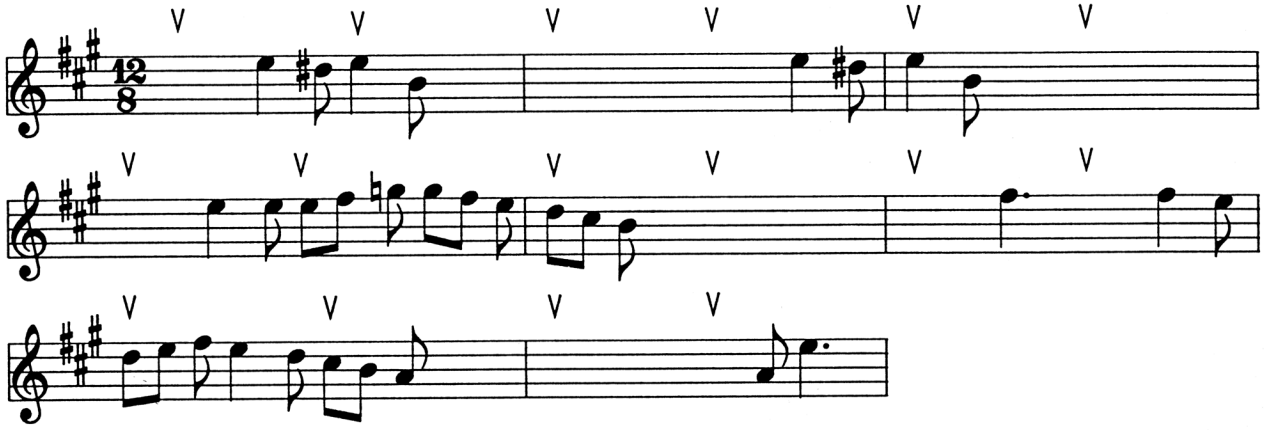
Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

Assignment 4.4

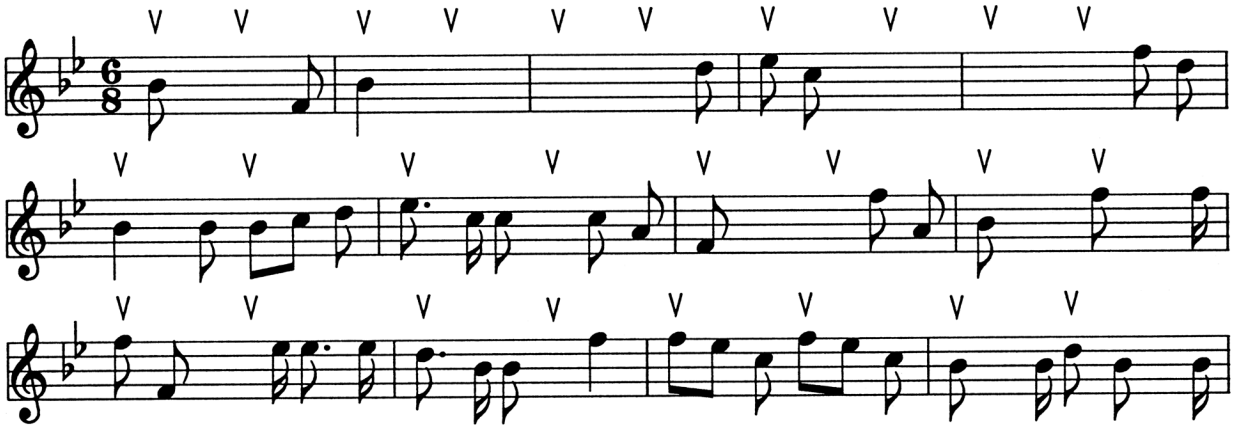
Name: _____

Seven melodic excerpts from operatic recitatives are given below.
The strong beats are identified above the staff by inverted carets.
For each excerpt, write appropriate rests to fill the gaps in each measure.

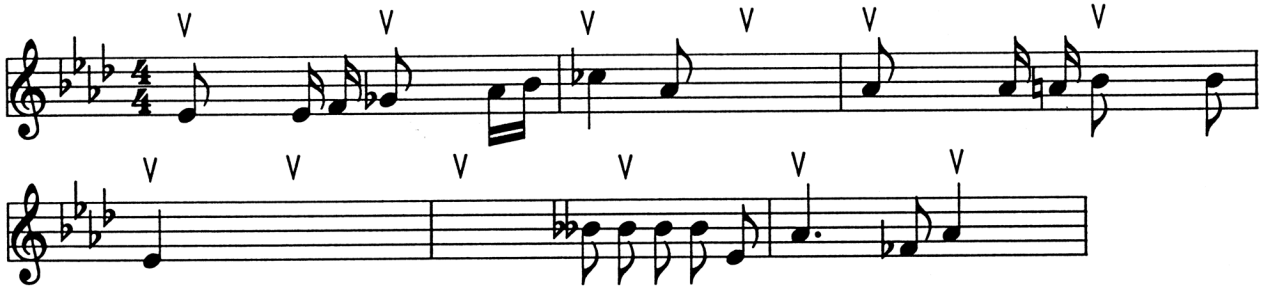
(a) A. Scarlatti, *Il trionfo dell'onore* (18th c.)



(b) G. Donizetti, *L'Elisir d'Amore* (19th c.)



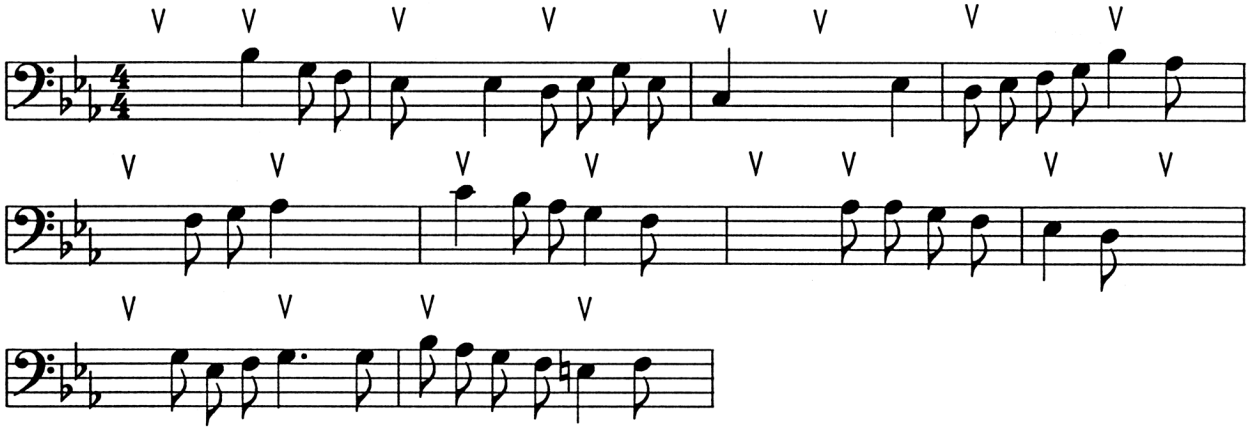
(c) G. Verdi, *Otello* (19th c.)



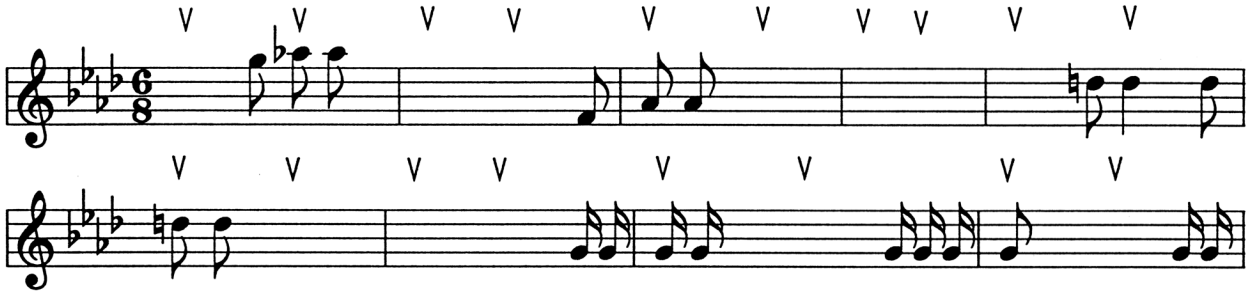
(continued on next page)

Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

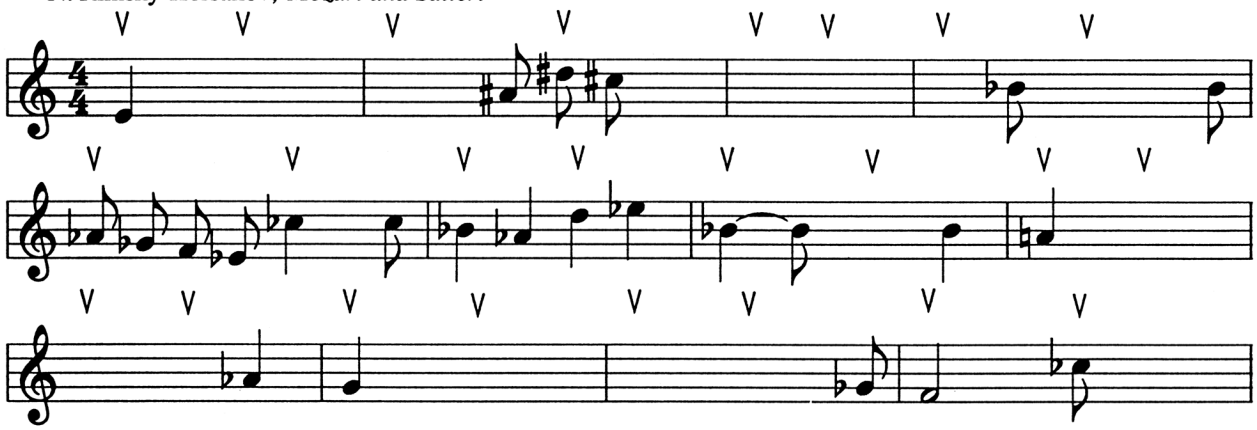
(d) N. Rimsky-Korsakov, *Mozart and Salieri* (19th c.)



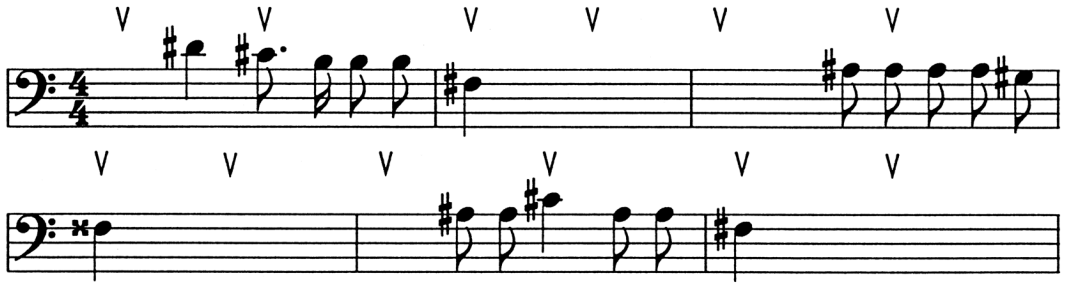
(e) G. Verdi, *Otello*



(f) N. Rimsky-Korsakov, *Mozart and Salieri*



(g) H. Berlioz, *The Damnation of Faust* (19th c.)



Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

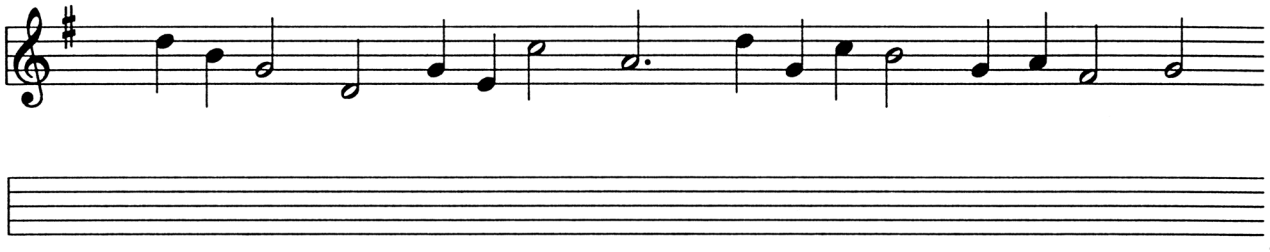
Assignment 4.5

Name: _____

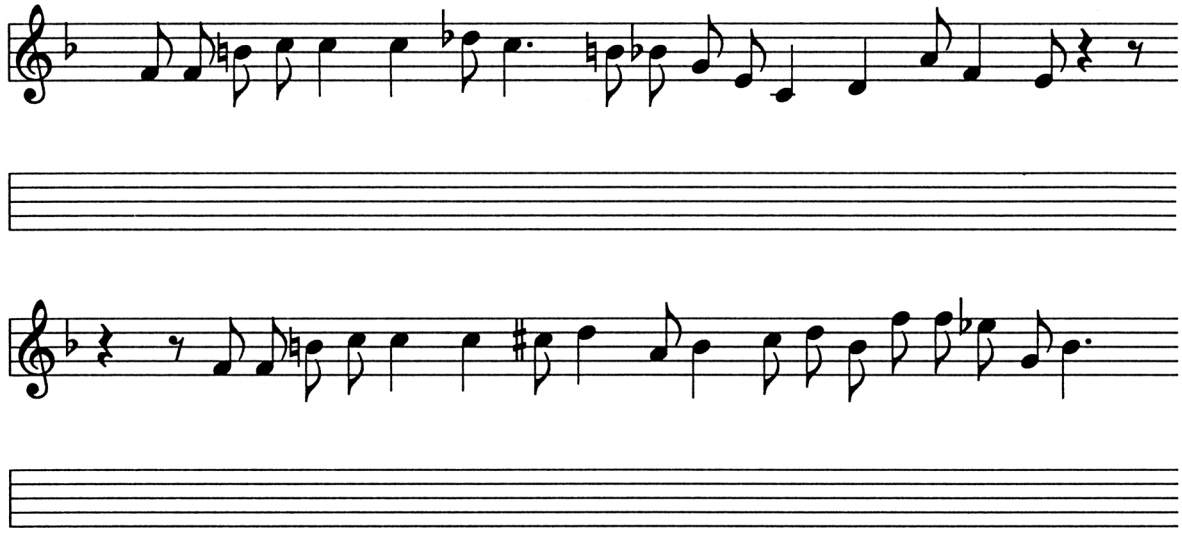
Four unbarred melodies are given below. For each melody:

1. Supply barlines and an appropriate meter signature.
2. Renotate each melody on the staves provided, employing beams as necessary to reflect the beats.

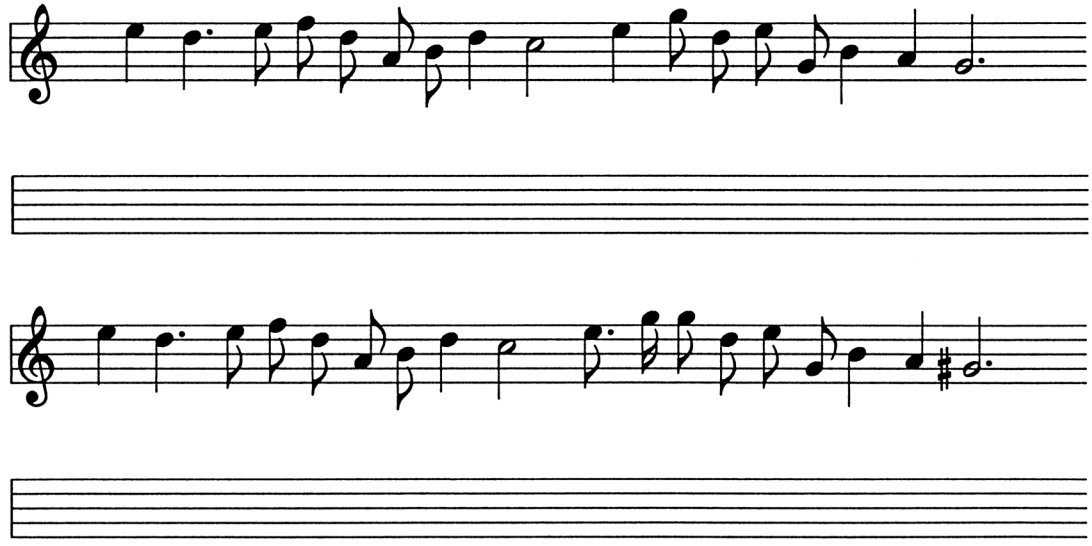
(a) H. Purcell, "Thou Doting Fool" from *King Arthur* (17th c.)



(b) H. Berlioz, "Le roi de Thule" from *The Damnation of Faust* (19th c.)



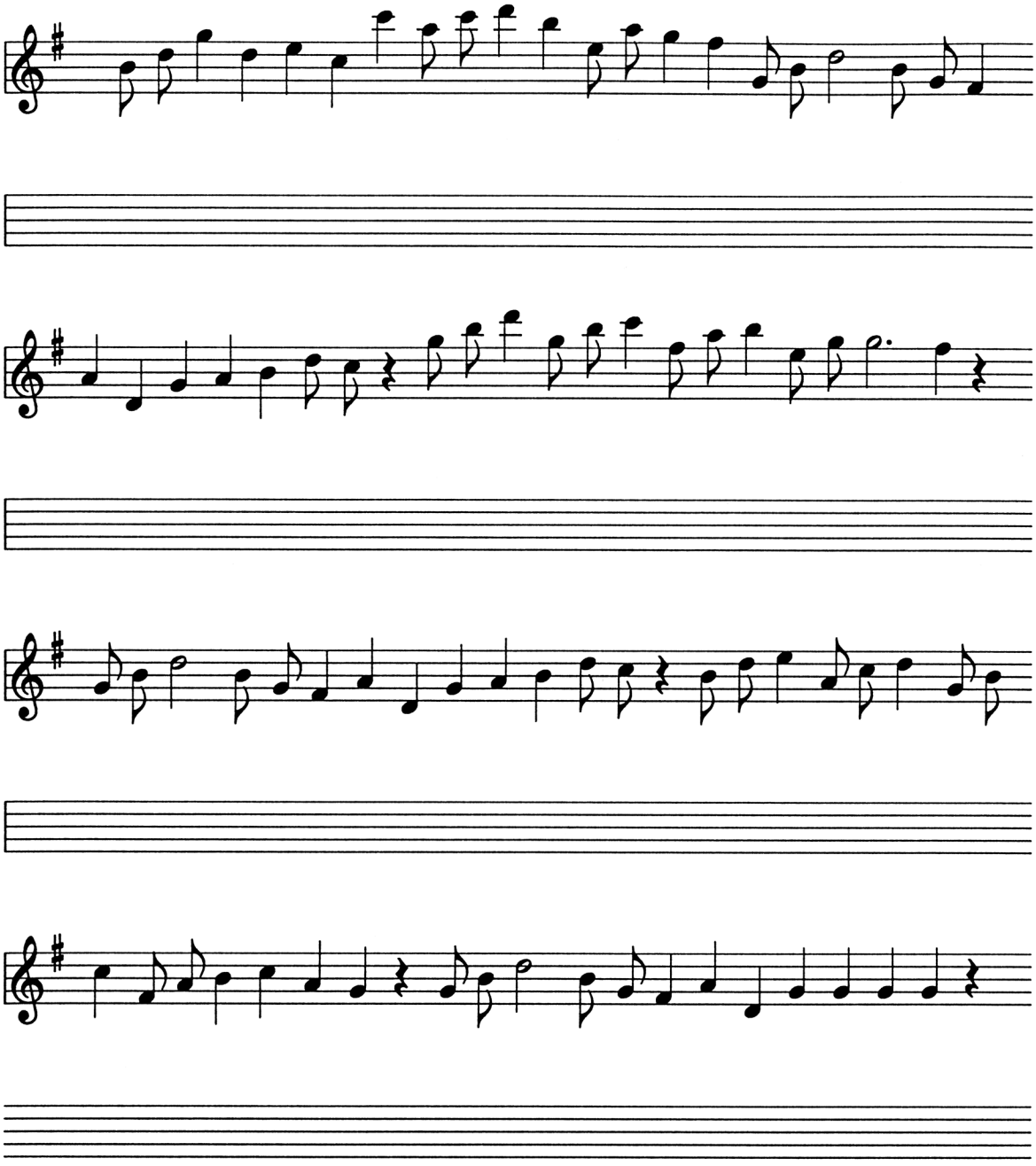
(c) R. Schumann, "Ländliches Lied" from *Album for the Young,* Op. 68 (19th c.)



(continued on next page)

Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.

(d) J. Haydn, String Quartet, Op. 17, No. 5, Mvt. II (18th c.)



Horton, Ritchey and Byrne: *Harmony Through Melody,* second edition. ©2021 Rowman & Littlefield Publishers. All Rights Reserved.