

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.)

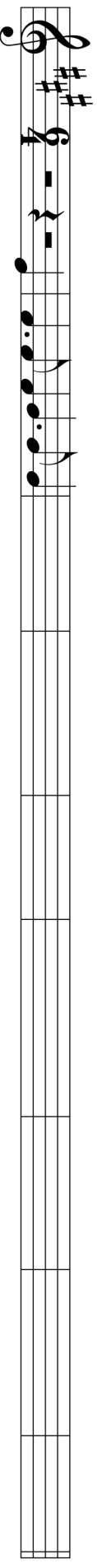
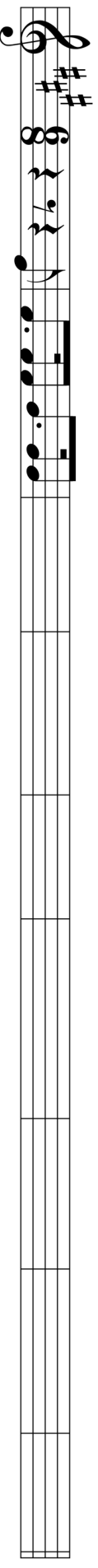


EXERCISE: three vocal melodies by the same composer are given below.

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)

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

Musical score for "Der Neugierige" by Franz Schubert. The score is in G major (one sharp) and 2/4 time. It consists of a single melodic line on a five-line staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piece ends with a quarter rest. Below the staff are two empty staves for accompaniment.

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

Musical score for "Pause" by Franz Schubert. The score is in B-flat major (two flats) and 4/4 time. It consists of a single melodic line on a five-line staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piece ends with a quarter rest. Below the staff are two empty staves for accompaniment.

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)

Staff (a) shows a vocal melody in bass clef, 4/4 time. The first two measures are completed with eighth notes and beams. The rest of the staff is empty for notation.

(b)

Staff (b) shows a vocal melody in treble clef, 4/4 time. The first two measures are completed with eighth notes and beams. The rest of the staff is empty for notation.

(c)





Staff (c) shows a vocal melody in bass clef, 4/4 time. The first two measures are completed with eighth notes and beams. The rest of the staff is empty for notation.

(continued on next page)

(d)

(c)

Musical notation for exercise (c) in 12/8 time. The piece consists of 12 measures. The notation includes eighth and sixteenth notes, slurs, and fingerings (e.g., 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

			
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(1)
 Musical score for the first system of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in a single staff. It begins with a treble clef and a key signature change to three sharps. The melody consists of several phrases, some marked with triplets (indicated by a '3' over a bracket). The score ends with a double bar line and a key signature change to one sharp (F#).

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-10

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 renoted version.

(a) E. Grieg, "To Spring," Op. 43, No. 6 (19th c.)

Renotate in $\frac{2}{4}$ meter: ♩. becomes ♩

Original meter type: _____ Renoted meter type: _____



(b) G. Fauré, "Les Berceaux," Op. 23, No. 1 (19th c.)

Renotate in $\frac{4}{2}$ meter: ♩. becomes ♩

Original meter type: _____ Renoted meter type: _____



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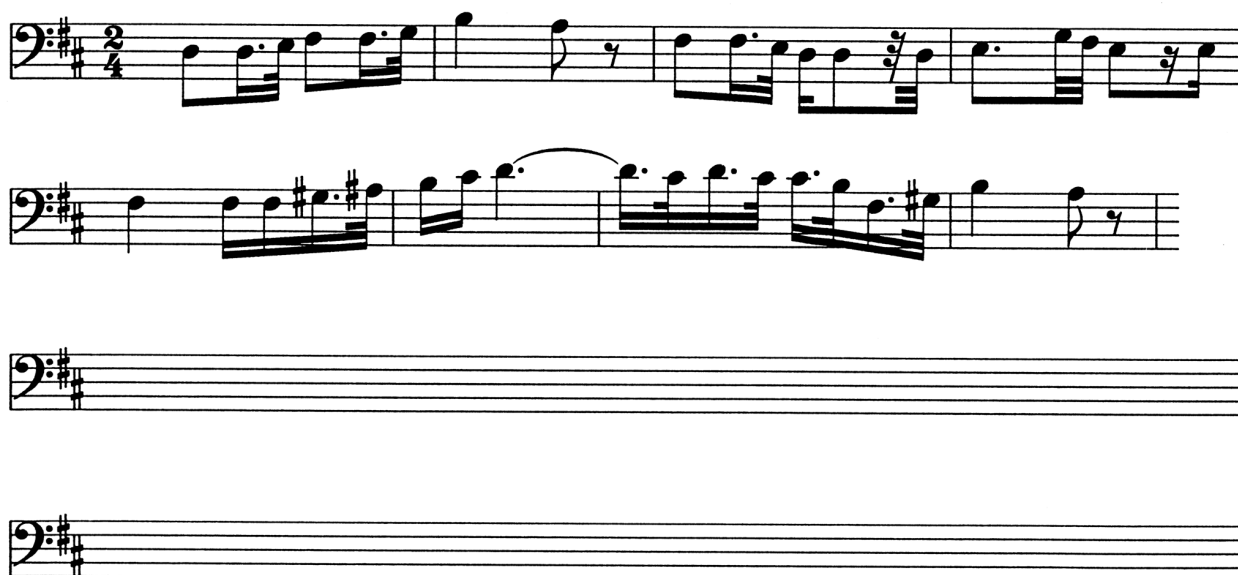
Assignment 4.3 (continued)

- (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: _____

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.)

Three staves of music in treble clef, key signature of two sharps (F# and C#), and 12/8 time signature. The first staff has two measures with notes and rests, followed by two measures with only rests. The second staff has two measures with notes and rests, followed by two measures with only rests. The third staff has two measures with notes and rests, followed by two measures with only rests. Inverted carets (v) are placed above the first beat of each measure to indicate strong beats.

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

Three staves of music in treble clef, key signature of two flats (Bb and Eb), and 6/8 time signature. The first staff has two measures with notes and rests, followed by two measures with only rests. The second staff has two measures with notes and rests, followed by two measures with only rests. The third staff has two measures with notes and rests, followed by two measures with only rests. Inverted carets (v) are placed above the first beat of each measure to indicate strong beats.

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

Two staves of music in treble clef, key signature of three flats (Bb, Eb, and Ab), and 4/4 time signature. The first staff has two measures with notes and rests, followed by two measures with only rests. The second staff has two measures with notes and rests, followed by two measures with only rests. Inverted carets (v) are placed above the first beat of each measure to indicate strong beats.

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Assignment 4.4 (continued)

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

Three staves of music in bass clef, 4/4 time, key of B-flat major. The notation includes various rhythmic values and accidentals. Above the staves, there are vertical 'V' marks indicating specific notes or measures.

(e) G. Verdi, *Otello*

Two staves of music in treble clef, 6/8 time, key of B-flat major. The notation includes various rhythmic values and accidentals. Above the staves, there are vertical 'V' marks indicating specific notes or measures.

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

Three staves of music in treble clef, 4/4 time, key of B-flat major. The notation includes various rhythmic values and accidentals. Above the staves, there are vertical 'V' marks indicating specific notes or measures.

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

Two staves of music in bass clef, 4/4 time, key of B major. The notation includes various rhythmic values and accidentals. Above the staves, there are vertical 'V' marks indicating specific notes or measures.

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.)

The first staff of music is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half), E4 (quarter), D4 (half). The notes are written in a sequence that follows the scale of D major.

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

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on the first staff, and the second staff is empty. The second system also has a treble clef and a key signature of one flat, but the time signature is not explicitly shown. The melody continues on the first staff, and the second staff is empty. The music is written in a simple, clear style with black notes and stems on white staves.

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

The second system of music is written on a treble clef staff with a key signature of one sharp (F#). The melody continues with a sequence of notes and rests, including a dotted quarter note, an eighth note, a quarter note, and a half note, ending with a sharp sign indicating the key signature.

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Assignment 4.5 (continued)

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

