

A trio for string quartet by Haydn is given below (continued on the next page).

1. Provide a complete harmonic analysis.
2. Bracket and label the melodic figures in the outer voices.
3. Indicate the phrase form for each period with slurs above the soprano (Violin I) part.

J. Haydn, Quartet in D major, Op. 20, No. 4, "Trio" (18th c.)

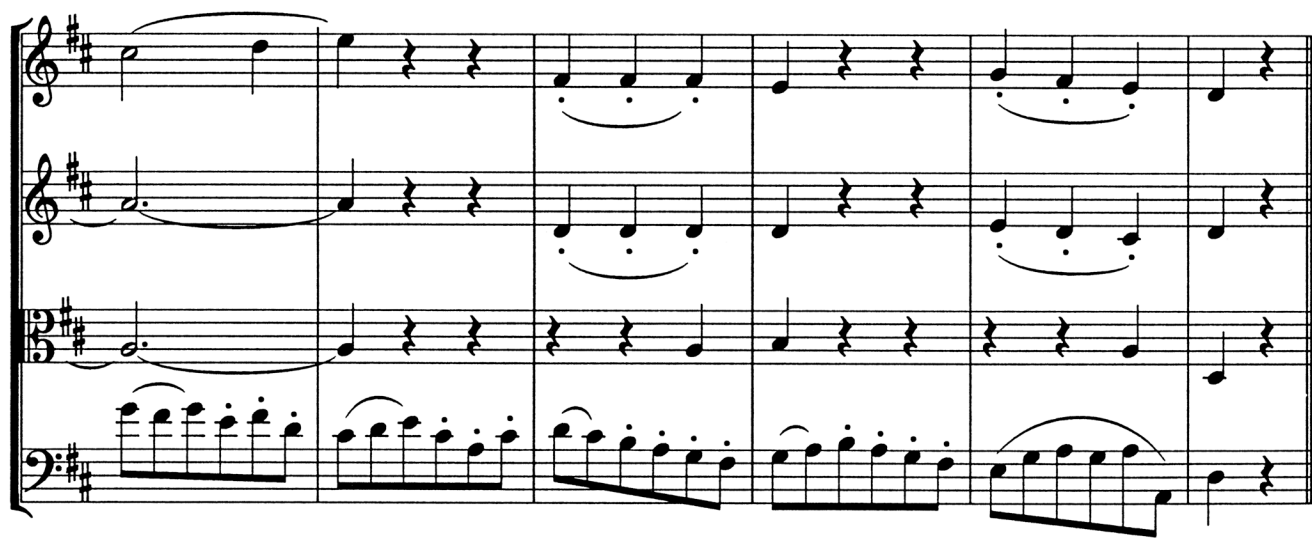
The musical score is for a string quartet in D major, Op. 20, No. 4, "Trio" by J. Haydn. It is in 3/4 time. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The key signature is D major (two sharps). The time signature is 3/4. The score shows a period of six measures. The first measure has a whole rest in all parts. The second measure has a half note D4 in Violin I, a half note E4 in Violin II, a half note F#4 in Viola, and a half note G4 in Cello/Bass. The third measure has a half note E4 in Violin I, a half note D4 in Violin II, a half note C#4 in Viola, and a half note B3 in Cello/Bass. The fourth measure has a half note D4 in Violin I, a half note E4 in Violin II, a half note F#4 in Viola, and a half note G4 in Cello/Bass. The fifth measure has a half note F#4 in Violin I, a half note E4 in Violin II, a half note D#4 in Viola, and a half note C#4 in Cello/Bass. The sixth measure has a half note G4 in Violin I, a half note F#4 in Violin II, a half note E4 in Viola, and a half note D4 in Cello/Bass. The score includes various musical notations such as slurs, ties, and a dynamic marking 'p' (piano) in the third measure of the Cello/Bass part.

(continued on next page)

Assignment 22.1 (continued)



First system of musical notation, consisting of four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The system is divided into two measures by a double bar line. The first measure contains various notes and rests, with some notes beamed together. The second measure continues the melody and accompaniment, featuring more complex rhythmic patterns and ties.



Second system of musical notation, continuing the piece. It also consists of four staves. The key signature remains two sharps. This system is divided into two measures by a double bar line. The notation includes various musical symbols such as notes, rests, beams, and ties, showing a continuation of the melodic and harmonic themes from the first system.

Two opening periods from minuets for string quartet by Haydn are given below. For each period:

1. Provide a complete harmonic analysis.
2. Bracket and label the melodic figures in the outer voices.
3. Indicate the phrase form for each period with slurs above the soprano (Violin I) part.

(a) J. Haydn, Quartet in B-flat major, Op. 33, No. 4, "Scherzo"

(continued on next page)

Assignment 22.2 (continued)

(b) J. Haydn, Quartet in D major, Op. 1, No. 3, "Minuet"

This musical score is for a minuet by Joseph Haydn, from his Op. 1, No. 3 quartet in D major. The piece is in 3/4 time and consists of 16 measures. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two sharps (F# and C#). The first measure begins with a forte (f) dynamic. The Violin I and II parts feature triplet eighth notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. The Viola and Cello/Double Bass parts provide harmonic support with various note values and rests. Dynamics include forte (f) and piano (p). The piece concludes with a repeat sign and a double bar line at the end of the 16th measure.

Two opening periods from minnues for string quartet by Haydn are given below. For each period:

1. Provide a complete harmonic analysis.
2. Bracket and label the melodic figures in the outer voices.
3. Indicate the phrase form for each period with slurs above the soprano (Violin I) part.

(a) J. Haydn, Quartet in A major, Op. 2, No. 1, "Minuet"

The musical score is for a minuet in A major, 3/4 time. It consists of 16 measures. The first period (measures 1-8) starts with a forte (f) dynamic. The second period (measures 9-16) starts with a piano (p) dynamic. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as slurs, brackets, and dynamic markings.

(continued on next page)

Assignment 22.3 (continued)

(b) J. Haydn, Quartet in C major, Op. 50, No. 2, “Minuet”

Trio

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Two opening periods from minuets for string quartet by Haydn are given below. For each period:

1. Provide a complete harmonic analysis.
2. Bracket and label the melodic figures in the outer voices.
3. Indicate the phrase form for each period with slurs above the soprano (Violin I) part.

(a) J. Haydn, Quartet in C major, Op. 76, No. 3, “Minuet”

Trio

57

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Assignment 22.4 (continued)

(b) J. Haydn, Quartet in D major, Op. 76, No. 5, "Minuet"

The image displays a musical score for a quartet in D major, Op. 76, No. 5, "Minuet" by J. Haydn. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The music begins with a forte (f) dynamic. The first staff (Violin I) features a melodic line with eighth and sixteenth notes, including a triplet in measure 7. The second staff (Violin II) provides harmonic support with a similar rhythmic pattern. The third staff (Viola) and fourth staff (Cello/Double Bass) play a steady bass line, with the Cello/Double Bass staff starting with a forte (f) dynamic and a triplet in measure 7. The score concludes with a double bar line and repeat dots in all staves.

The framework for the first period of a minuet is given below.

1. Provide a complete harmonic analysis of the framework, under the given bass line.
2. Compose two contrasting soprano lines. The first line should have a 2 + 2 + 4 phrase pattern, and will begin on the metric downbeat. The second line should have a 4 + 2 + 2 phrase pattern, and will begin with a quarter-note anacrusis.
3. Include nested figures and accented dissonances in both melodies.
4. Create a neighbor $\overset{6}{4}$ or pedal $\underset{4}{\overset{6}{}}$ outline in one melody, and indicate the placement of the $\overset{6}{4}$ chord.

The framework for the first period of a minuet is given below.

1. Provide a complete harmonic analysis of the framework, under the given bass line.
2. Compose two contrasting soprano lines. Introduce motivic repetition in both lines to realize the opening harmonic sequence.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a quarter note G4, an eighth note A4, a quarter note B4, a half note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The score is written in a simple, clear font, and the notes are clearly marked with stems and flags.

In this assignment, you will compose a minuet in B-flat major for instrumental quartet, based on a given outer-voice framework. The assignment has three parts.

PART ONE – preparing the sixteen-measure frame

1. Provide a complete harmonic analysis of the given outer-voice frame. The first period ends with an internal cadence at the indicated repeat sign.
2. On the grand staff below, plot the frame over the sixteen measures of the minuet, filling in the empty measures. Provide a figured bass analysis.

Outer-voice framework

6 4 3 6 4 6 4 6 6 5 6 6 5 6 5

Completed framework

6 4 3 6 4 6 4 6 6 5 6 6 5 6 5

(continued on next page)

Assignment 22.7 (continued)

PART TWO – composing the minuet in keyboard score

1. Based on the completed framework: compose a soprano line that includes a neighbor $\overset{6}{4}$ or pedal $\overset{6}{4}$ outline.
2. Elaborate the bass and add the inner voices, to complete the minuet. Provide figured bass analysis

A blank musical score page with two staves, treble and bass clef, and a 4/4 time signature. The page is divided into eight measures by vertical bar lines. The first measure contains the clefs and time signature. The remaining seven measures are empty. At the bottom of each staff, there are two dots indicating the end of the page.

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PART THREE – scoring the minuet for instrumental quartet

1. Select accompanimental patterns for the lower voices, and notate the minuet in open score for instrumental quartet.
2. Include one arpeggiated $\frac{6}{4}$ chord in this final version of the minuet.

[illegible][illegible]

In this assignment, you will compose a minuet in C major for instrumental quartet, based on a given outer-voice framework. The assignment has three parts.

PART ONE – preparing the sixteen-measure frame

1. Provide a complete harmonic analysis of the given outer-voice frame. The first period ends with an internal cadence at the indicated repeat sign. The beginning of the frame's first period suggests a diatonic sequence.
2. On the grand staff below, plot the frame over the sixteen measures of the minuet, filling in the empty measures. Provide a figured bass analysis.

Outer-voice framework

6 # $b6$ 6 6 4

Completed framework

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Assignment 22.8 (continued)

PART THREE – scoring the minuet for instrumental quartet

Select accompanimental patterns for the lower voices, and notate the minuet in open score for instrumental quartet.

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In this assignment, you will compose a minuet in G minor for instrumental quartet, based on a given cantus. The assignment has three parts.

PART ONE – preparing the sixteen-measure frame

1. Write an outer-voice frame, based on the given cantus. The frame should contain an internal cadence, to be indicated by a repeat sign above the upper voice.
2. On the grand staff below, plot the frame over the sixteen measures of the minuet, filling in the empty measures. Provide a figured bass analysis.

Cantus and outer-voice framework

A single musical staff in G minor (one flat) showing a cantus melody. The melody consists of 16 measures, each containing a half note. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3. The staff begins with a treble clef and a key signature of one flat.

An empty grand staff consisting of a treble clef staff and a bass clef staff, both in G minor (one flat). The staffs are empty, intended for the student to write the outer-voice framework.

Completed framework



The completed framework for the minuet. It shows the outer-voice frame (treble and bass staves) and the figured bass analysis (bass staff) for the 16 measures. The frame is defined by the cantus melody in the upper voice and a corresponding bass line in the lower voice. The figured bass analysis is provided for the first 16 measures, indicating the harmonic structure. The staffs are in G minor (one flat). The first measure of the bass line is G3, and the last measure is E3. The figured bass analysis is: G, A, Bb, C, Bb, A, G, F, E, D, C, Bb, A, G, F, E.



(continued on next page)

Assignment 22.9 (continued)

PART TWO – composing the minuet in keyboard score

- 1. Based on the completed framework: compose a soprano line for the minuet.
- 2. Elaborate the bass and add the inner voices, to complete the minuet. Provide figured bass analysis.

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Assignment 22.9 (continued)

PART THREE – scoring the minuet for instrumental quartet

Select accompanimental patterns for the lower voices, and notate the minuet in open score for instrumental quartet.

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