

An excerpt from a string quartet is given below (continued on the next page). Provide a complete harmonic analysis.

Felix Mendelssohn, String Quartet No. 6 in F minor, Op. 80, Mvt. II, mm. 69-83 (19th c.)

The first system of the musical score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in F minor, 2/4 time. The key signature has three flats (Bb, Eb, Ab). The first measure (mm. 69-70) features a rising eighth-note scale in the Violin I part, with the other parts providing harmonic support. The second measure (m. 71) shows a more active texture with sixteenth-note patterns in the Violin I and II parts. The third measure (m. 72) is marked *ff* (fortissimo) and features a descending eighth-note scale in the Violin I part. The fourth measure (m. 73) is marked *p* (piano) and features a descending eighth-note scale in the Violin I part. The dynamic markings *ff* and *p* are placed below the staves.

The second system of the musical score continues the excerpt, measures 74-83. It consists of four staves. The first measure (m. 74) is marked *cresc.* (crescendo) and features a rising eighth-note scale in the Violin I part. The second measure (m. 75) is marked *al* (all) and features a rising eighth-note scale in the Violin I part. The third measure (m. 76) is marked *ff* (fortissimo) and features a rising eighth-note scale in the Violin I part. The fourth measure (m. 77) is marked *ff* (fortissimo) and features a rising eighth-note scale in the Violin I part. The dynamic markings *cresc.*, *al*, and *ff* are placed below the staves.

(continued on next page)

Assignment 30.1 (continued)

First system of a musical score for four staves. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The first two measures are marked with a piano (*p*) dynamic and a decrescendo (*dim.*) hairpin. The third measure is marked with a pianissimo (*pp*) dynamic. The fourth measure is also marked with a pianissimo (*pp*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of the musical score, continuing from the first system. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The first two measures are marked with a crescendo (*cresc.*) hairpin. The third measure is marked with a piano (*p*) dynamic. The fourth measure is also marked with a piano (*p*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The word *cantabile* is written above the first staff in the third measure.

Provide a complete harmonic analysis of the piano piece given below (continued on the following pages).

F. Liszt, *Consolations*, No. 4 in D-flat major (19th c.)

Quasi Adagio

Cantabile con divozione

(continued on next page)

Measures 1-4 of the musical score. The woodwind section (flutes, oboes, and bassoons) plays a melodic line with slurs and accents. The string section provides harmonic support with sustained chords and moving lines. The key signature is three flats (B-flat, E-flat, A-flat).

Measures 5-8 of the musical score. The woodwind section continues its melodic line. The string section features a prominent bass line starting in measure 5, marked *ed espressivo il basso*. The section concludes in measure 8 with a *stringendo* marking and a *marcato* marking for the woodwinds.

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Measures 1-4 of a musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part features a complex, arpeggiated texture. The voice part has a melodic line with a crescendo and a slargando marking. The word "diminu." is written above the voice staff in measure 3.

Measures 5-8 of a musical score for piano and voice. The piano part continues with its complex texture. The voice part has a melodic line with a crescendo and a slargando marking. The word "diminu." is written above the voice staff in measure 5. The piano part features a complex, arpeggiated texture. The voice part has a melodic line with a crescendo and a slargando marking. The word "diminu." is written above the voice staff in measure 5.

An excerpt from a piano piece is given below (continued on the following pages). Provide a complete harmonic analysis.

F. Schubert, *6 Moments musicaux*, Op. 94, No. 6, D. 780 (19th c.)

Allegretto

First system of musical notation for Schubert's *6 Moments musicaux*, Op. 94, No. 6, D. 780. The notation includes treble and bass staves, key signature (two flats), time signature (4/4), and dynamic markings (*p*, *ff*).

Second system of musical notation for Schubert's *6 Moments musicaux*, Op. 94, No. 6, D. 780. The notation includes treble and bass staves, key signature (two flats), time signature (4/4), and dynamic markings (*f*, *p*).

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Measures 1-8 of the musical score. The key signature is B-flat major (two flats). The score is written for two staves. Measure 1 features a melody in the treble staff and a bass line in the bass staff. Measure 2 has a melody in the treble staff and a bass line in the bass staff. Measure 3 has a melody in the treble staff and a bass line in the bass staff. Measure 4 has a melody in the treble staff and a bass line in the bass staff. Measure 5 has a melody in the treble staff and a bass line in the bass staff. Measure 6 has a melody in the treble staff and a bass line in the bass staff. Measure 7 has a melody in the treble staff and a bass line in the bass staff. Measure 8 has a melody in the treble staff and a bass line in the bass staff.

Measures 9-16 of the musical score. The key signature is B-flat major (two flats). The score is written for two staves. Measure 9 features a melody in the treble staff and a bass line in the bass staff. Measure 10 has a melody in the treble staff and a bass line in the bass staff. Measure 11 has a melody in the treble staff and a bass line in the bass staff. Measure 12 has a melody in the treble staff and a bass line in the bass staff. Measure 13 has a melody in the treble staff and a bass line in the bass staff. Measure 14 has a melody in the treble staff and a bass line in the bass staff. Measure 15 has a melody in the treble staff and a bass line in the bass staff. Measure 16 has a melody in the treble staff and a bass line in the bass staff.

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Measures 1-8 of the musical score. The key signature is two sharps (F# and C#). The score is written for two staves. Measure 1 features a treble staff with a half note G4 and a bass staff with a half note F#3. Measure 2 has a treble staff with a half note A4 and a bass staff with a half note G#3. Measure 3 shows a treble staff with a half note B4 and a bass staff with a half note A#3. Measure 4 has a treble staff with a half note C5 and a bass staff with a half note B#3. Measure 5 features a treble staff with a half note D5 and a bass staff with a half note C#4. Measure 6 has a treble staff with a half note E5 and a bass staff with a half note D#4. Measure 7 shows a treble staff with a half note F#5 and a bass staff with a half note E#4. Measure 8 has a treble staff with a half note G#5 and a bass staff with a half note F#4. Dynamics include *pp* in measure 4 and *cresc.* in measure 7.

Measures 9-16 of the musical score. The key signature changes to two flats (Bb and Eb). The score is written for two staves. Measure 9 features a treble staff with a half note G4 and a bass staff with a half note F#3. Measure 10 has a treble staff with a half note A4 and a bass staff with a half note G#3. Measure 11 shows a treble staff with a half note B4 and a bass staff with a half note A#3. Measure 12 has a treble staff with a half note C5 and a bass staff with a half note B#3. Measure 13 features a treble staff with a half note D5 and a bass staff with a half note C#4. Measure 14 has a treble staff with a half note E5 and a bass staff with a half note D#4. Measure 15 shows a treble staff with a half note F#5 and a bass staff with a half note E#4. Measure 16 has a treble staff with a half note G#5 and a bass staff with a half note F#4. Dynamics include *f* in measure 9, *p* in measure 11, and *pp* in measure 13.

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Measures 1-4 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano (p) and forte (f). The melody is in the right hand, and the bass line is in the left hand. The first measure starts with a piano (p) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 5-8 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano (p) and forte (f). The melody is in the right hand, and the bass line is in the left hand. The fifth measure starts with a piano (p) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Two incomplete harmonic frameworks with figured bass are given below. For each framework:

1. Add the inner voices for the given chords.
2. Write the final chord a second time in an enharmonic spelling that indicates a new resolution in a different key (do not reposition any pitches). Note that the enharmonic re-spellings will not always occur in the outer voices.
3. Provide a characteristic resolution for the final chord and complete the harmonic framework with a prolongation and cadential close in the new key.
4. Complete the note-against note setting by filling in the inner voices. Include a figured bass.

(a)

The image shows a musical score for two staves, treble and bass clef, enclosed in a single brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of a sequence of notes, each with a finger number written below it. The notes are: G4 (treble, finger 6), F#4 (treble, finger 5), E4 (treble, finger 4), D4 (treble, finger 2), C4 (bass, finger 6), B3 (bass, finger 7), A3 (bass, finger 6), G3 (bass, finger 5), F3 (bass, finger 4), E3 (bass, finger 2), D3 (bass, finger 6), C3 (bass, finger 7), B2 (bass, finger 6), A2 (bass, finger 5), G2 (bass, finger 4), F2 (bass, finger 2), E2 (bass, finger 6), D2 (bass, finger 7), C2 (bass, finger 6), B1 (bass, finger 5), A1 (bass, finger 4), G1 (bass, finger 2), F1 (bass, finger 6), E1 (bass, finger 7), D1 (bass, finger 6), C1 (bass, finger 5), B0 (bass, finger 4), A0 (bass, finger 2), G0 (bass, finger 6), F0 (bass, finger 7), E0 (bass, finger 6), D0 (bass, finger 5), C0 (bass, finger 4), B-1 (bass, finger 2), A-1 (bass, finger 6), G-1 (bass, finger 7), F-1 (bass, finger 6), E-1 (bass, finger 5), D-1 (bass, finger 4), C-1 (bass, finger 2), B-2 (bass, finger 6), A-2 (bass, finger 7), G-2 (bass, finger 6), F-2 (bass, finger 5), E-2 (bass, finger 4), D-2 (bass, finger 2), C-2 (bass, finger 6), B-3 (bass, finger 7), A-3 (bass, finger 6), G-3 (bass, finger 5), F-3 (bass, finger 4), E-3 (bass, finger 2), D-3 (bass, finger 6), C-3 (bass, finger 7), B-4 (bass, finger 6), A-4 (bass, finger 5), G-4 (bass, finger 4), F-4 (bass, finger 2), E-4 (bass, finger 6), D-4 (bass, finger 7), C-4 (bass, finger 6), B-5 (bass, finger 5), A-5 (bass, finger 4), G-5 (bass, finger 2), F-5 (bass, finger 6), E-5 (bass, finger 7), D-5 (bass, finger 6), C-5 (bass, finger 5), B-6 (bass, finger 4), A-6 (bass, finger 2), G-6 (bass, finger 6), F-6 (bass, finger 7), E-6 (bass, finger 6), D-6 (bass, finger 5), C-6 (bass, finger 4), B-7 (bass, finger 2), A-7 (bass, finger 6), G-7 (bass, finger 7), F-7 (bass, finger 6), E-7 (bass, finger 5), D-7 (bass, finger 4), C-7 (bass, finger 2), B-8 (bass, finger 6), A-8 (bass, finger 7), G-8 (bass, finger 6), F-8 (bass, finger 5), E-8 (bass, finger 4), D-8 (bass, finger 2), C-8 (bass, finger 6), B-9 (bass, finger 7), A-9 (bass, finger 6), G-9 (bass, finger 5), F-9 (bass, finger 4), E-9 (bass, finger 2), D-9 (bass, finger 6), C-9 (bass, finger 7), B-10 (bass, finger 6), A-10 (bass, finger 5), G-10 (bass, finger 4), F-10 (bass, finger 2), E-10 (bass, finger 6), D-10 (bass, finger 7), C-10 (bass, finger 6), B-11 (bass, finger 5), A-11 (bass, finger 4), G-11 (bass, finger 2), F-11 (bass, finger 6), E-11 (bass, finger 7), D-11 (bass, finger 6), C-11 (bass, finger 5), B-12 (bass, finger 4), A-12 (bass, finger 2), G-12 (bass, finger 6), F-12 (bass, finger 7), E-12 (bass, finger 6), D-12 (bass, finger 5), C-12 (bass, finger 4), B-13 (bass, finger 2), A-13 (bass, finger 6), G-13 (bass, finger 7), F-13 (bass, finger 6), E-13 (bass, finger 5), D-13 (bass, finger 4), C-13 (bass, finger 2), B-14 (bass, finger 6), A-14 (bass, finger 7), G-14 (bass, finger 6), F-14 (bass, finger 5), E-14 (bass, finger 4), D-14 (bass, finger 2), C-14 (bass, finger 6), B-15 (bass, finger 7), A-15 (bass, finger 6), G-15 (bass, finger 5), F-15 (bass, finger 4), E-15 (bass, finger 2), D-15 (bass, finger 6), C-15 (bass, finger 7), B-16 (bass, finger 6), A-16 (bass, finger 5), G-16 (bass, finger 4), F-16 (bass, finger 2), E-16 (bass, finger 6), D-16 (bass, finger 7), C-16 (bass, finger 6), B-17 (bass, finger 5), A-17 (bass, finger 4), G-17 (bass, finger 2), F-17 (bass, finger 6), E-17 (bass, finger 7), D-17 (bass, finger 6), C-17 (bass, finger 5), B-18 (bass, finger 4), A-18 (bass, finger 2), G-18 (bass, finger 6), F-18 (bass, finger 7), E-18 (bass, finger 6), D-18 (bass, finger 5), C-18 (bass, finger 4), B-19 (bass, finger 2), A-19 (bass, finger 6), G-19 (bass, finger 7), F-19 (bass, finger 6), E-19 (bass, finger 5), D-19 (bass, finger 4), C-19 (bass, finger 2), B-20 (bass, finger 6), A-20 (bass, finger 7), G-20 (bass, finger 6), F-20 (bass, finger 5), E-20 (bass, finger 4), D-20 (bass, finger 2), C-20 (bass, finger 6), B-21 (bass, finger 7), A-21 (bass, finger 6), G-21 (bass, finger 5), F-21 (bass, finger 4), E-21 (bass, finger 2), D-21 (bass, finger 6), C-21 (bass, finger 7), B-22 (bass, finger 6), A-22 (bass, finger 5), G-22 (bass, finger 4), F-22 (bass, finger 2), E-22 (bass, finger 6), D-22 (bass, finger 7), C-22 (bass, finger 6), B-23 (bass, finger 5), A-23 (bass, finger 4), G-23 (bass, finger 2), F-23 (bass, finger 6), E-23 (bass, finger 7), D-23 (bass, finger 6), C-23 (bass, finger 5), B-24 (bass, finger 4), A-24 (bass, finger 2), G-24 (bass, finger 6), F-24 (bass, finger 7), E-24 (bass, finger 6), D-24 (bass, finger 5), C-24 (bass, finger 4), B-25 (bass, finger 2), A-25 (bass, finger 6), G-25 (bass, finger 7), F-25 (bass, finger 6), E-25 (bass, finger 5), D-25 (bass, finger 4), C-25 (bass, finger 2), B-26 (bass, finger 6), A-26 (bass, finger 7), G-26 (bass, finger 6), F-26 (bass, finger 5), E-26 (bass, finger 4), D-26 (bass, finger 2), C-26 (bass, finger 6), B-27 (bass, finger 7), A-27 (bass, finger 6), G-27 (bass, finger 5), F-27 (bass, finger 4), E-27 (bass, finger 2), D-27 (bass, finger 6), C-27 (bass, finger 7), B-28 (bass, finger 6), A-28 (bass, finger 5), G-28 (bass, finger 4), F-28 (bass, finger 2), E-28 (bass, finger 6), D-28 (bass, finger 7), C-28 (bass, finger 6), B-29 (bass, finger 5), A-29 (bass, finger 4), G-29 (bass, finger 2), F-29 (bass, finger 6), E-29 (bass, finger 7), D-29 (bass, finger 6), C-29 (bass, finger 5), B-30 (bass, finger 4), A-30 (bass, finger 2), G-30 (bass, finger 6), F-30 (bass, finger 7), E-30 (bass, finger 6), D-30 (bass, finger 5), C-30 (bass, finger 4), B-31 (bass, finger 2), A-31 (bass, finger 6), G-31 (bass, finger 7), F-31 (bass, finger 6), E-31 (bass, finger 5), D-31 (bass, finger 4), C-31 (bass, finger 2), B-32 (bass, finger 6), A-32 (bass, finger 7), G-32 (bass, finger 6), F-32 (bass, finger 5), E-32 (bass, finger 4), D-32 (bass, finger 2), C-32 (bass, finger 6), B-33 (bass, finger 7), A-33 (bass, finger 6), G-33 (bass, finger 5), F-33 (bass, finger 4), E-33 (bass, finger 2), D-33 (bass, finger 6), C-33 (bass, finger 7), B-34 (bass, finger 6), A-34 (bass, finger 5), G-34 (bass, finger 4), F-34 (bass, finger 2), E-34 (bass, finger 6), D-34 (bass, finger 7), C-34 (bass, finger 6), B-35 (bass, finger 5), A-35 (bass, finger 4), G-35 (bass, finger 2), F-35 (bass, finger 6), E-35 (bass, finger 7), D-35 (bass, finger 6), C-35 (bass, finger 5), B-36 (bass, finger 4), A-36 (bass, finger 2), G-36 (bass, finger 6), F-36 (bass, finger 7), E-36 (bass, finger 6), D-36 (bass, finger 5), C-36 (bass, finger 4), B-37 (bass, finger 2), A-37 (bass, finger 6), G-37 (bass, finger 7), F-37 (bass, finger 6), E-37 (bass, finger 5), D-37 (bass, finger 4), C-37 (bass, finger 2), B-38 (bass, finger 6), A-38 (bass, finger 7), G-38 (bass, finger 6), F-38 (bass, finger 5), E-38 (bass, finger 4), D-38 (bass, finger 2), C-38 (bass, finger 6), B-39 (bass, finger 7), A-39 (bass, finger 6), G-39 (bass, finger 5), F-39 (bass, finger 4), E-39 (bass, finger 2), D-39 (bass, finger 6), C-39 (bass, finger 7), B-40 (bass, finger 6), A-40 (bass, finger 5), G-40 (bass, finger 4), F-40 (bass, finger 2), E-40 (bass, finger 6), D-40 (bass, finger 7), C-40 (bass, finger 6), B-41 (bass, finger 5), A-41 (bass, finger 4), G-41 (bass, finger 2), F-41 (bass, finger 6), E-41 (bass, finger 7), D-41 (bass, finger 6), C-41 (bass, finger 5), B-42 (bass, finger 4), A-42 (bass, finger 2), G-42 (bass, finger 6), F-42 (bass, finger 7), E-42 (bass, finger 6), D-42 (bass, finger 5), C-42 (bass, finger 4), B-43 (bass, finger 2), A-43 (bass, finger 6), G-43 (bass, finger 7), F-43 (bass, finger 6), E-43 (bass, finger 5), D-43 (bass, finger 4), C-43 (bass, finger 2), B-44 (bass, finger 6), A-44 (bass, finger 7), G-44 (bass, finger 6), F-44 (bass, finger 5), E-44 (bass, finger 4), D-44 (bass, finger

Musical score for "The Rose Tree". The score is written for two voices, Soprano and Bass, and includes piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked "Moderato". The score consists of two systems. The first system shows the vocal entries and the beginning of the piano accompaniment. The second system continues the vocal lines and the piano accompaniment. The lyrics are written below the vocal staves.

(b)

Two incomplete harmonic frameworks with figured bass are given below. For each framework:

1. Add the inner voices for the given chords.
2. Write the final chord a second time in an enharmonic spelling that indicates a new resolution in a different key (do not reposition any pitches). Note that the enharmonic re-spellings will not always occur in the outer voices.
3. Provide a characteristic resolution for the final chord and complete the harmonic framework with a prolongation and cadential close in the new key.
4. Complete the note-against note setting by filling in the inner voices. Include a figured bass.

(a)

7 6 $b7$ $b5$ b $\#6$ $b6$

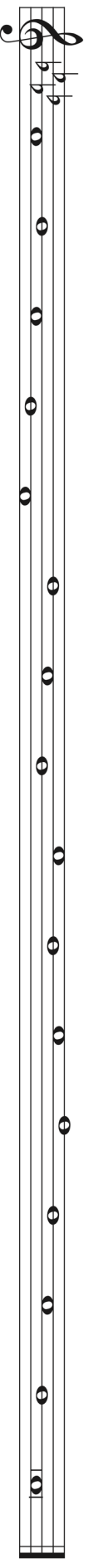
(b)

$o b7$ $\#$ 6 $o \#4$ b

A soprano cantus is given below.

1. On the first staff: map a harmonic path, indicating where you can create a prolongation of diatonic IV or VI, or both.
2. On the second staff: transform the prolongations of IV or VI with primary mixture, making the necessary chromatic substitutions to the cantus.
3. On the third staff: re-spell the primary mixture prolongations enharmonically.
4. On the next page: compose a decorated setting of your enharmonically altered cantus, including a cadential extension. Change the key signature to express the enharmonic keys. Provide a complete harmonic analysis of your music.

Harmonic path with prolongation(s) of diatonic IV or VI



Assignment 30.6 (continued)

Decorated homophony with enharmonic key signature and cadential extension

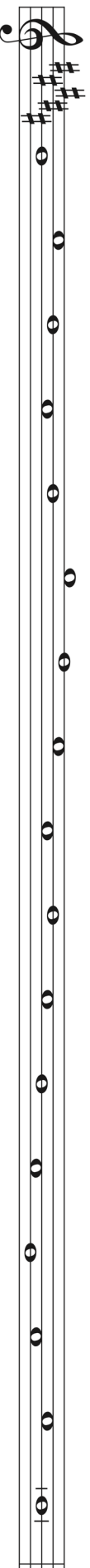
A musical staff system consisting of a treble clef staff and a bass clef staff. Both staves have a key signature of two flats (B-flat and E-flat). The system begins with a repeat sign (double bar line with dots). The staves are otherwise empty.

A musical staff system consisting of a treble clef staff and a bass clef staff. Both staves have a key signature of two flats (B-flat and E-flat). The system begins with a repeat sign (double bar line with dots). The staves are otherwise empty.

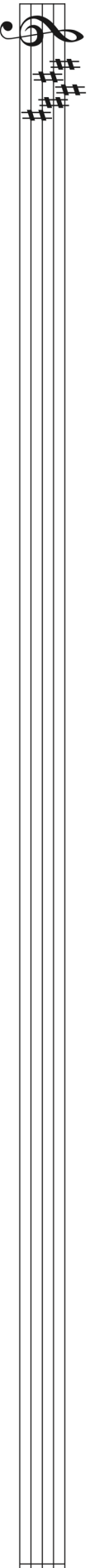
A soprano cantus is given below.

1. On the first staff: map a harmonic path, indicating where you can create a prolongation of diatonic III or VI, or both.
2. On the second staff: transform the prolongations of III or VI with secondary mixture, making the necessary chromatic substitutions to the cantus.
3. On the third staff: re-spell the secondary mixture prolongations enharmonically.
4. On the next page: compose a decorated setting of your enharmonically altered cantus, including a cadential extension. Change the key signature to express the enharmonic keys. Provide a complete harmonic analysis of your music.

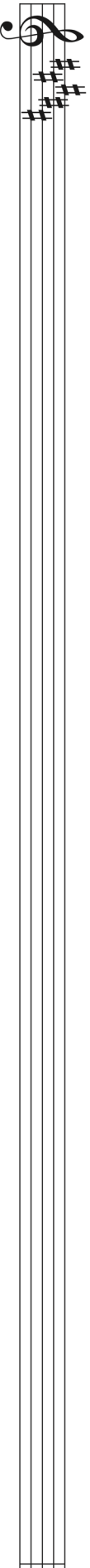
Harmonic path with prolongation(s) of diatonic III or VI



Cantus with secondary keys transformed with secondary mixture



Cantus with secondary mixture prolongations spelled enharmonically



(continued on next page)

Assignment 30.7 (continued)

Decorated homophony with enharmonic key signature and cadential extension

A musical staff system consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a single note, G#4, followed by a double bar line. The bass staff begins with a bass clef and the same key signature of three sharps. It contains a single note, C#3, followed by a double bar line. This represents a cadential extension where the bass line moves to a lower register to maintain the three-sharp key signature.

A musical staff system consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a single note, G#4, followed by a double bar line. The bass staff begins with a bass clef and the same key signature of three sharps. It contains a single note, C#3, followed by a double bar line. This represents a cadential extension where the bass line moves to a lower register to maintain the three-sharp key signature.