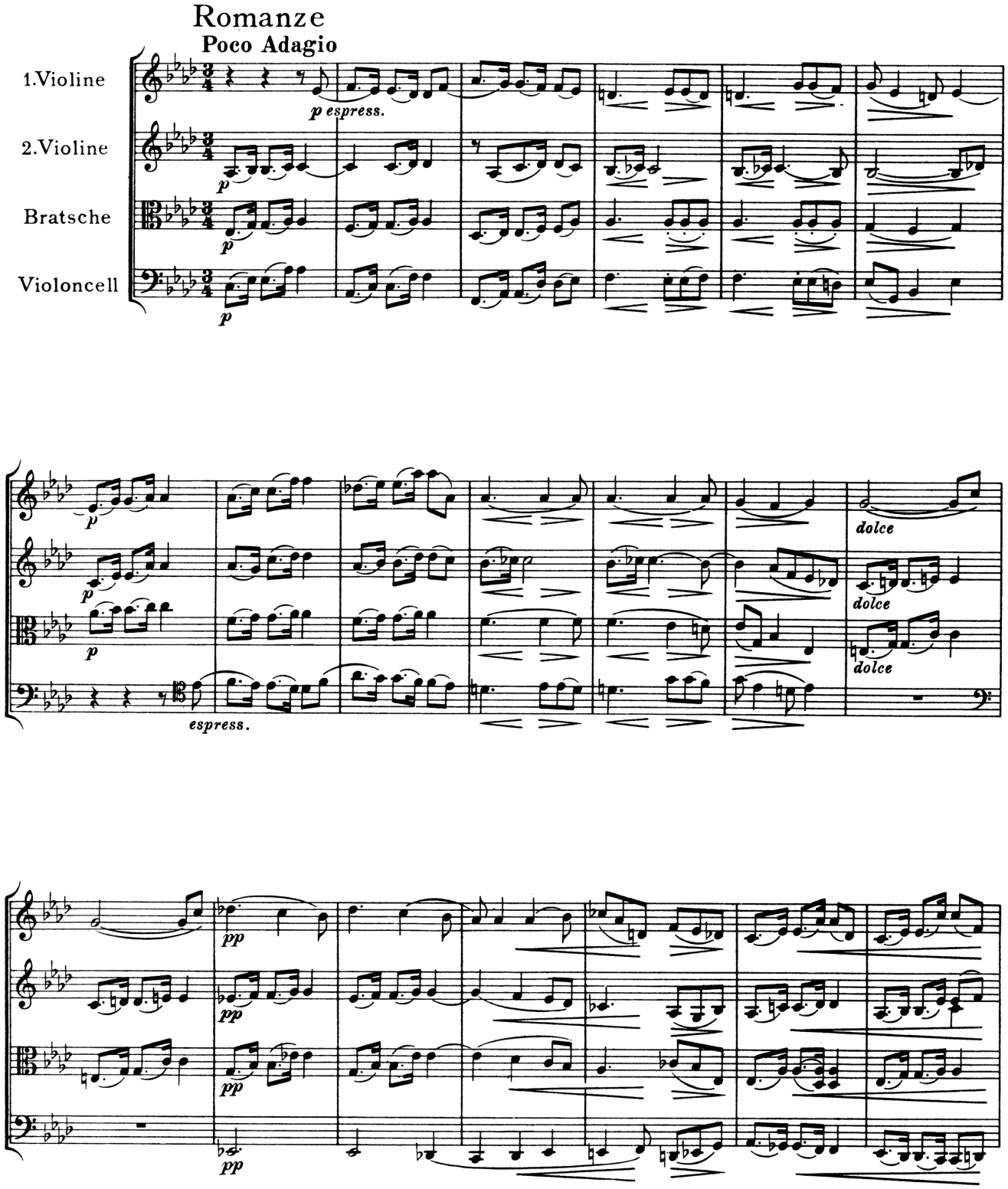
Assignment 29.1

Name: _____

Provided below is the complete second movement ("Romanze") from J. Brahms's String Quartet in C minor, Op. 51, No. 1.
(Note: Chapter 29 of the textbook contains portions of the score, but not the whole movement.)
After the score: answer the analytical questions in the spaces provided, or if requested by your instructor, on your own paper.



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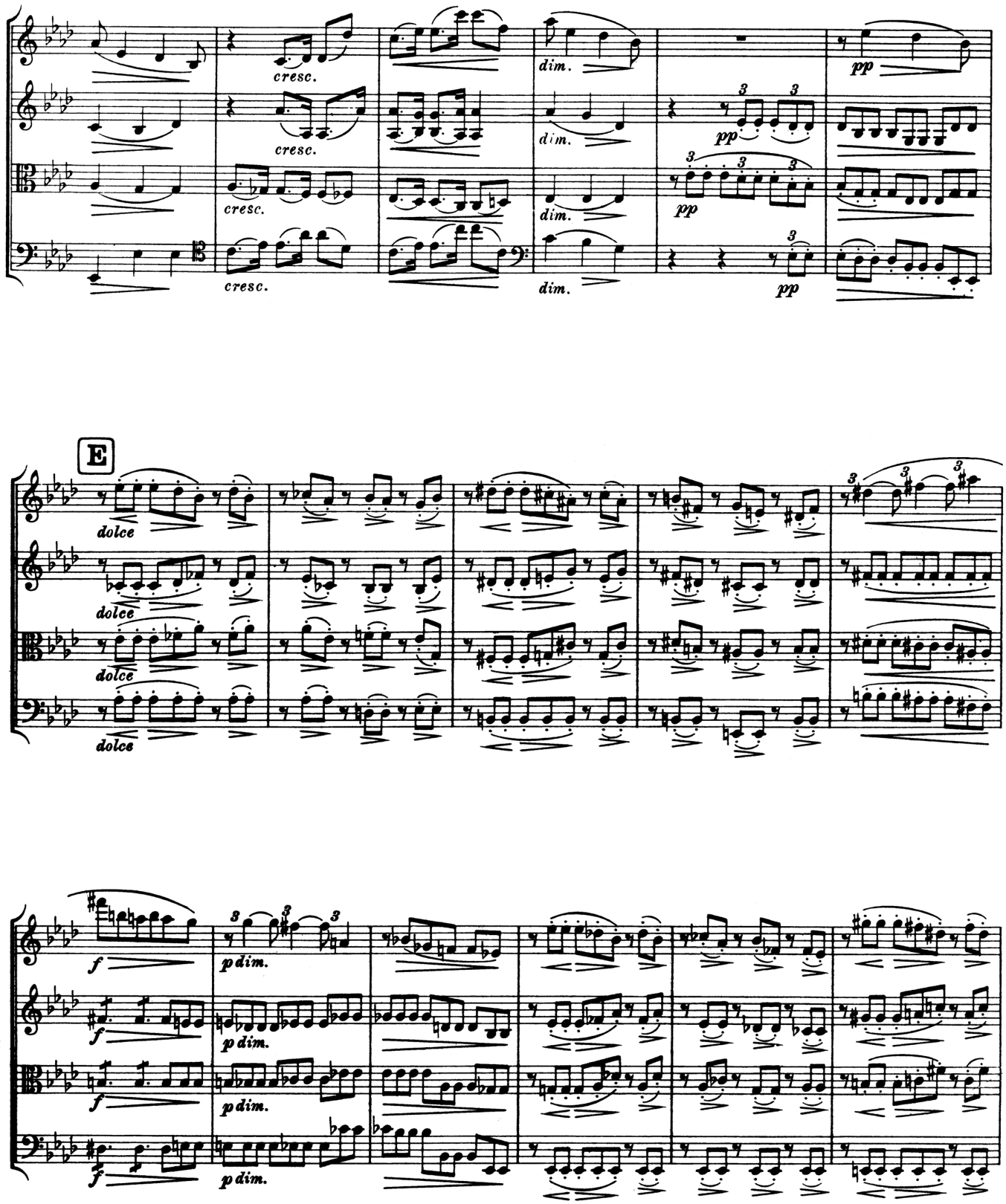

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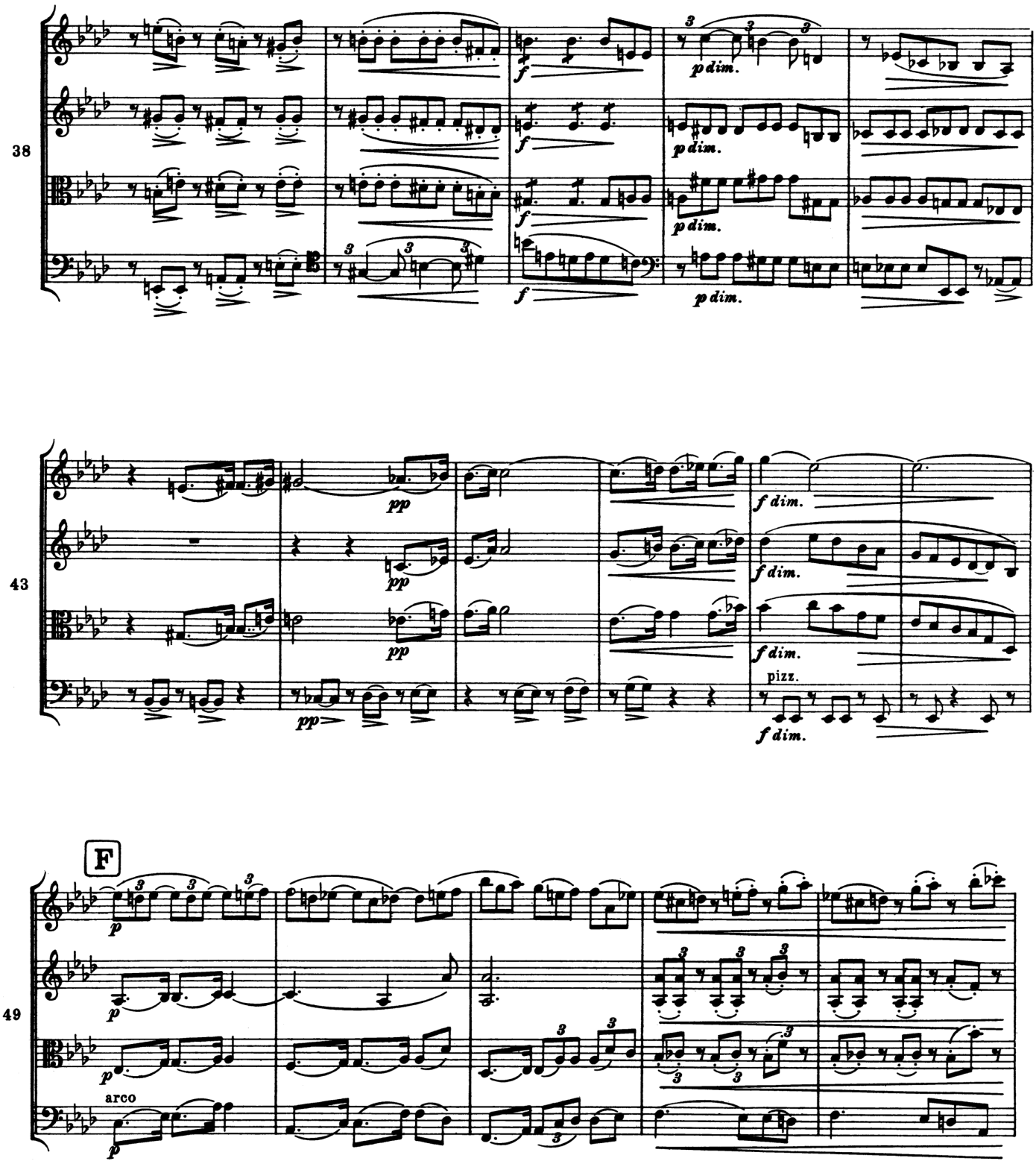

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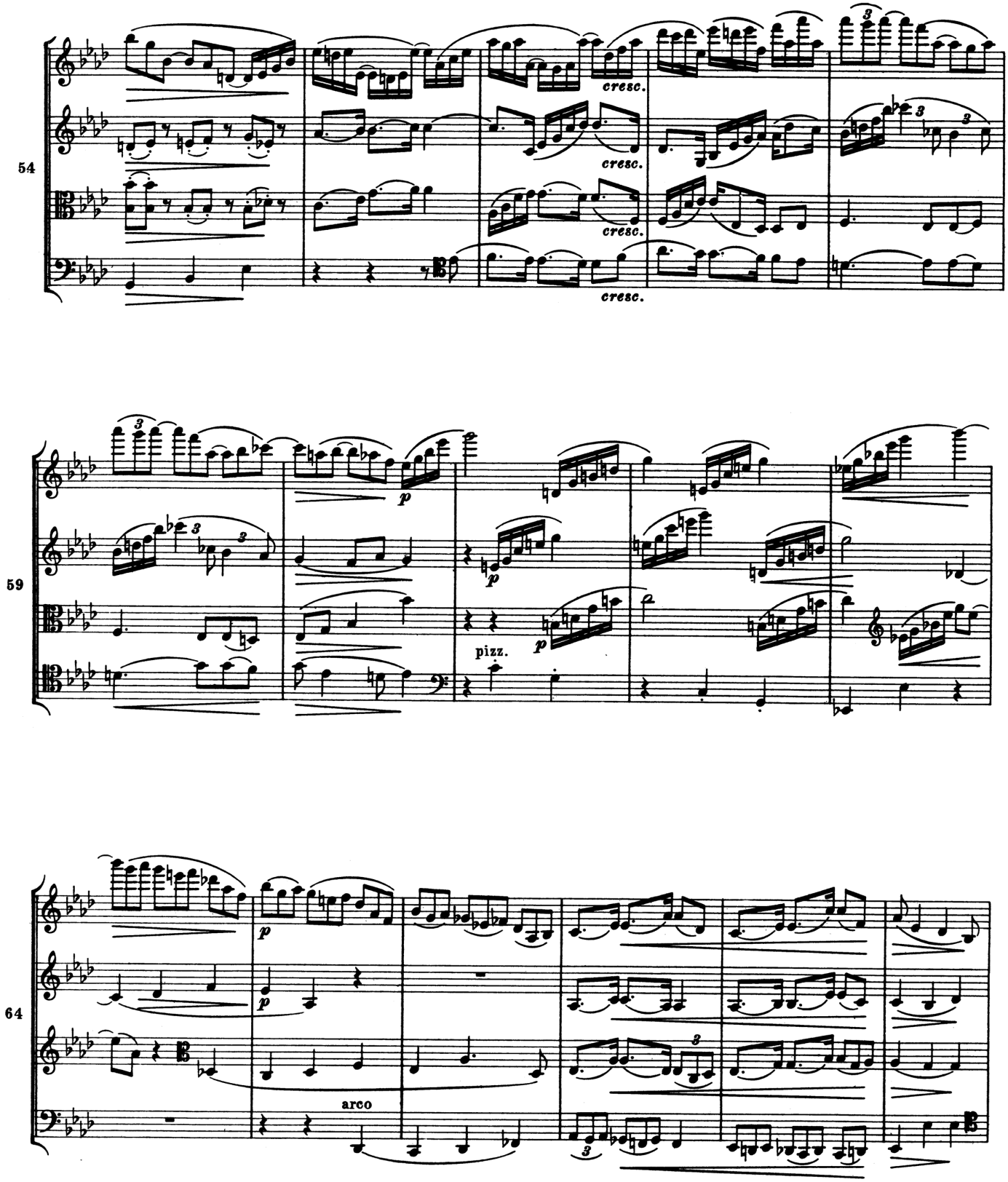

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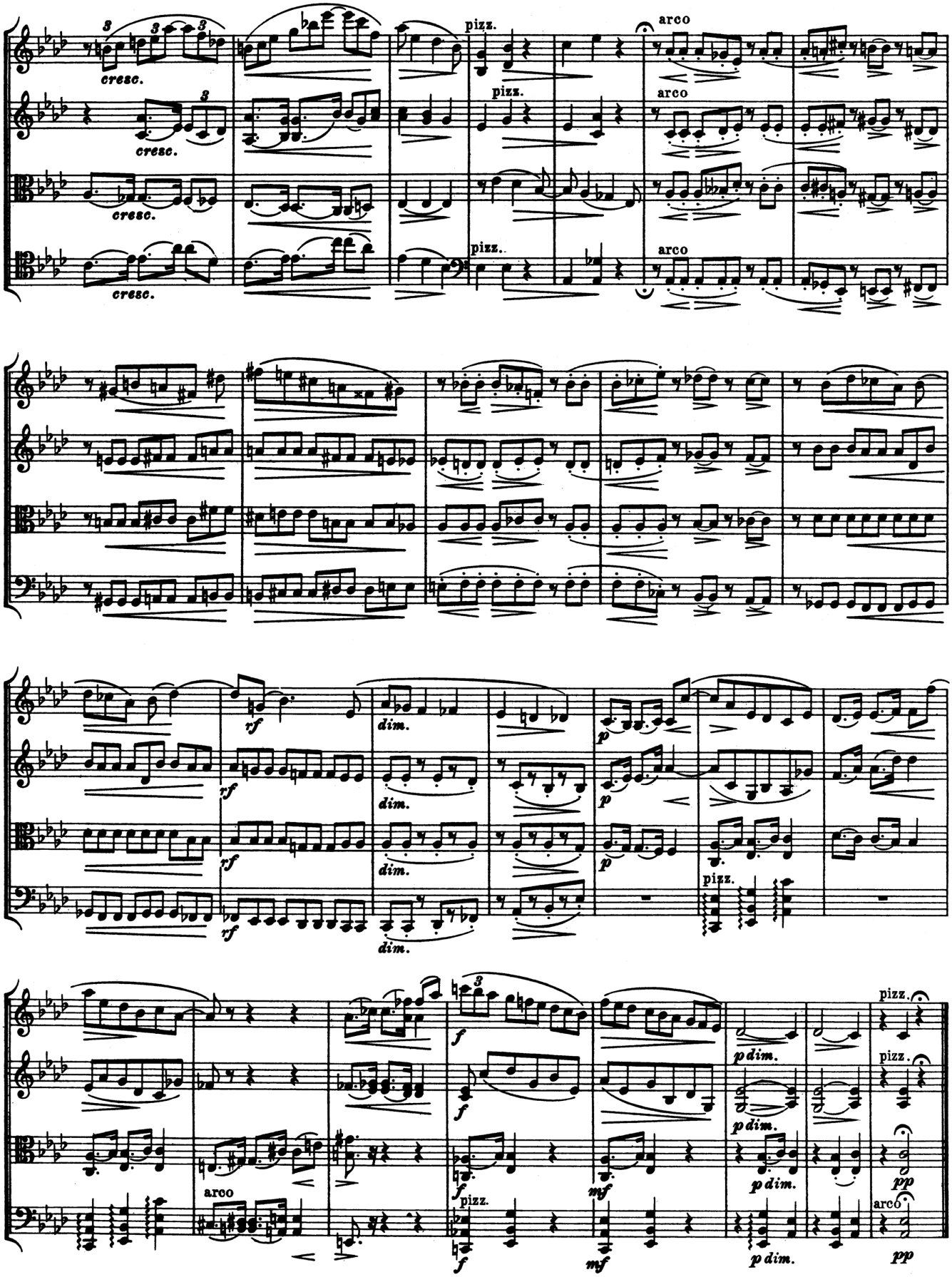

(Questions begin on next page)

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QUESTIONS

(a) Identify by measure numbers the large sections of the entire movement, as follows:

A section (Cantilena), first period: _____

A section (Cantilena), second period: _____

B section (Agitato): _____

Retransition: _____

Varied reprise: _____

Coda: _____

(b) Identify the phrases and subphrases of the A section, by measure numbers and cadence types.

(c) Which melodic and rhythmic motives are most prominent in the A section's cantilena theme?

(d) Specify how the A section features thematic migration, by instrument and measure number.

(e) On the score, written below the cello part: provide a complete harmonic analysis for the A section.

(continued on next page)

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(f) What is the key of the B section? How does it relate to the key of the A section?

(g) Identify the phrases and subphrases of the B section, by measure numbers and cadence types.

(h) Which melodic and rhythmic motives are most prominent in the B section?

(i) Does the B section feature any thematic migration? If so, specify how, by instrument and measure number.

(continued on next page)

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(j) Which motivic material from earlier in the movement is featured in the retransition? Describe in detail.

(k) Describe how the A section has been varied and transformed in the varied reprise.

(l) Where does the coda begin, and what thematic material is featured in the coda? Explain your answers.

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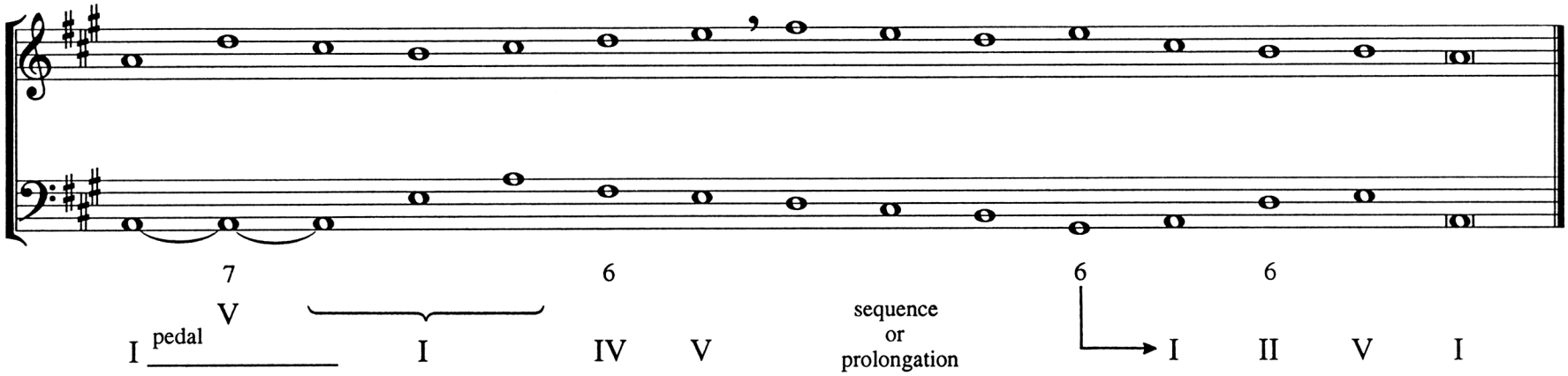
Assignment 29.2

Name: _____

A harmonic frame with analysis is given below. Using this frame, compose the introduction and A section of a Romance for string quartet (in keyboard score).

1. On the next page: complete the framework. The first period will be eight measures, and the second period may be ten measures or twelve measures. Choose a sequence or a prolongation to open the second period. Chromatic substitutions and interpolations may be included in your completed framework. Provide a harmonic analysis of your framework.
2. On the blank unbarred staves at the end: compose the introduction and A section, following the procedures given in the text. Notate your music in keyboard score, and provide harmonic analysis. Two pages of manuscript have been provided; if you need more, you can print or photocopy the manuscript pages as needed.



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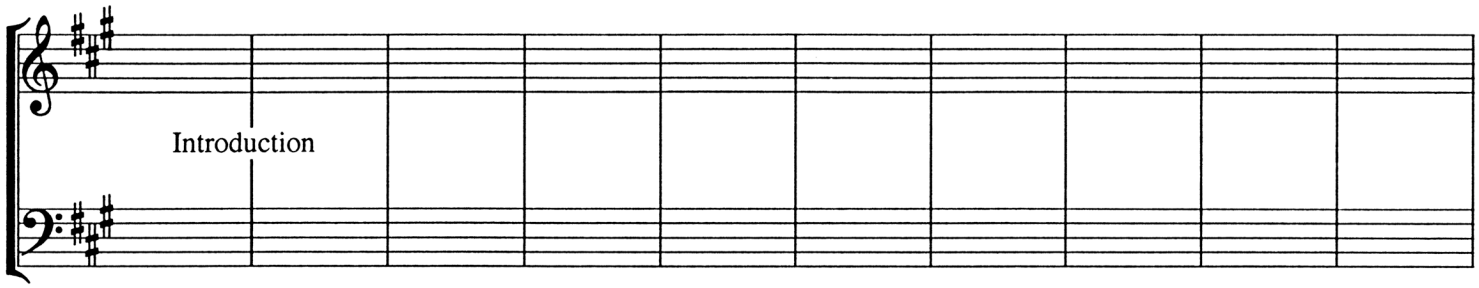
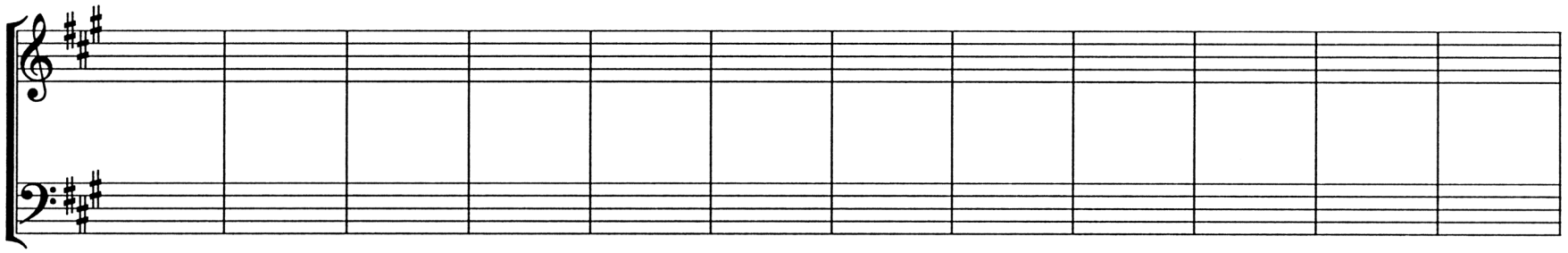
The Completed Framework

1st Period measures: 1 3 5 7



2nd Period

9 11 13 15 17 19



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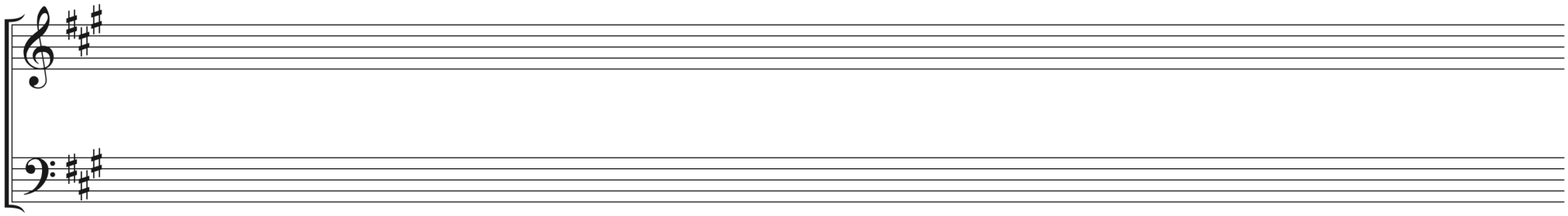
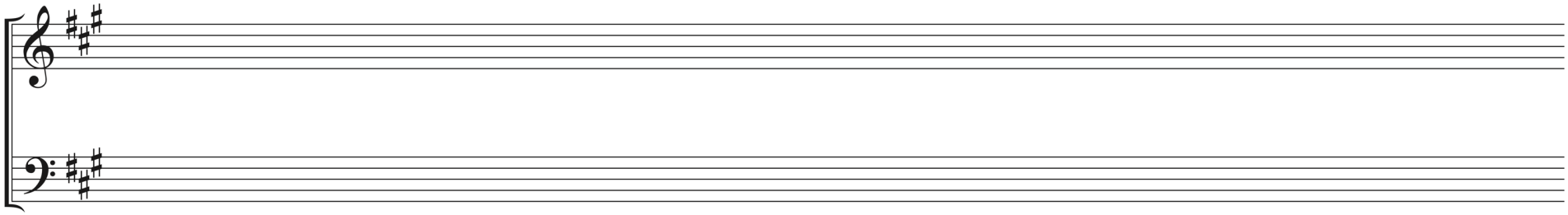
The Introduction and A section, in keyboard score





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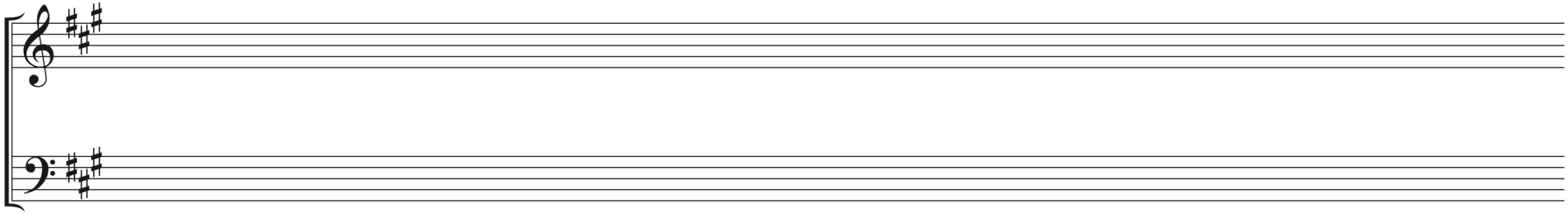

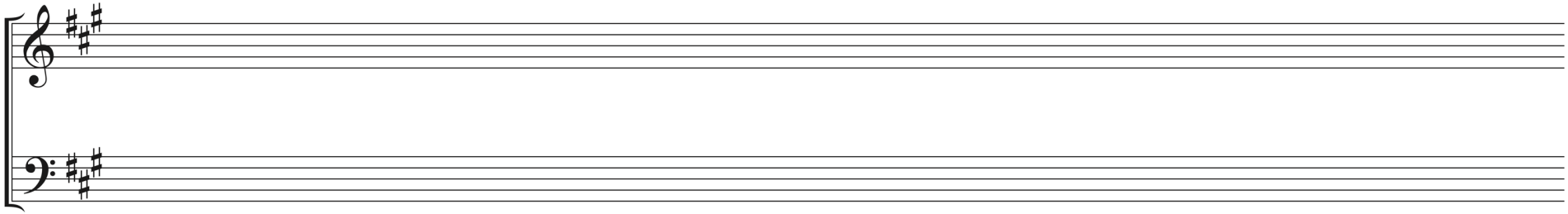

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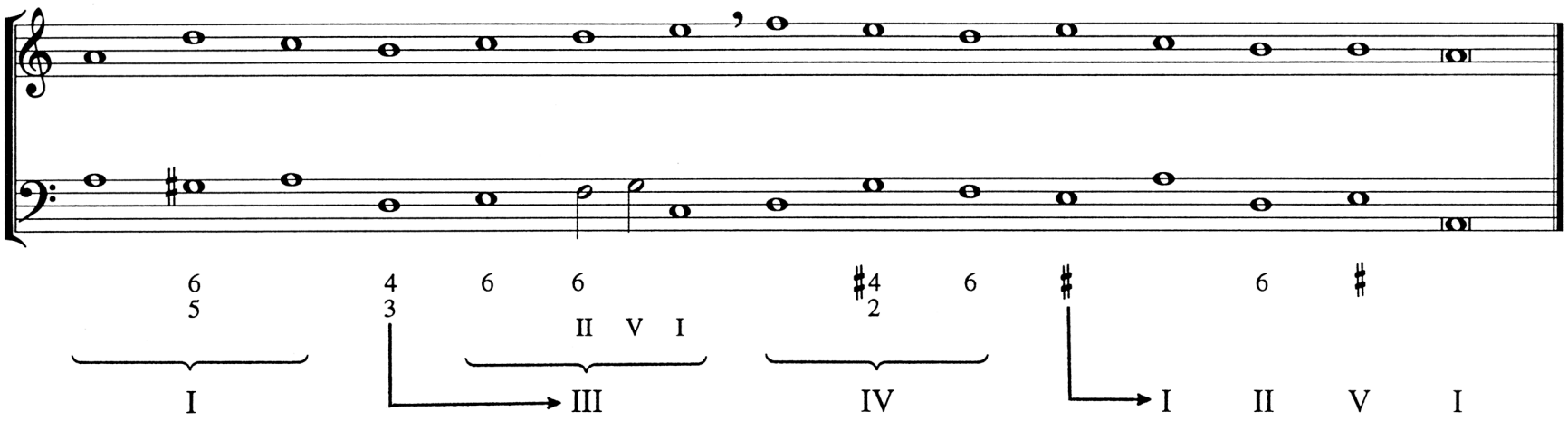
Assignment 29.3

Name: _____

A harmonic frame with analysis is given below. Using this frame, compose a B section for the Romance begun in Assignment 29.2.

1. On the next page: complete the framework. The first period will be eight measures, and the second period may be ten measures or twelve measures. Chromatic substitutions and interpolations may be included in your completed framework. Provide a harmonic analysis of your framework.
2. On the blank unbarred staves at the end: compose the B section, following the procedures given in the text. Notate your music in keyboard score, and provide harmonic analysis. Two pages of manuscript have been provided; if you need more, you can print or photocopy the manuscript pages as needed.



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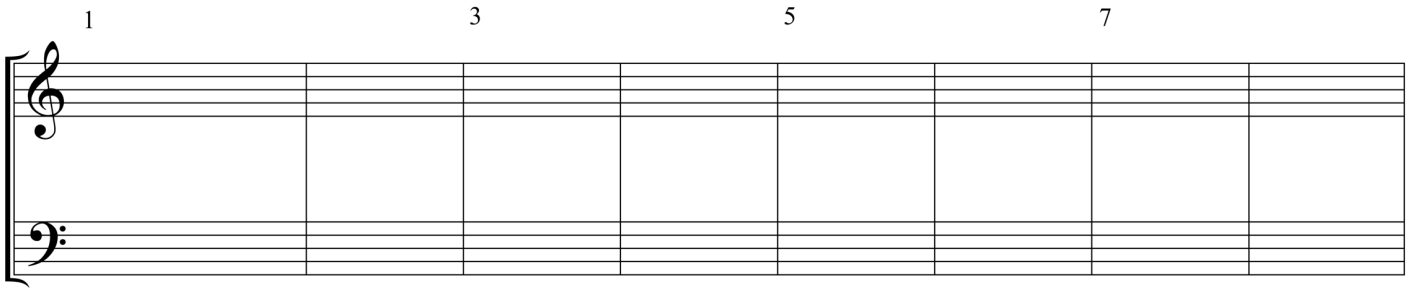
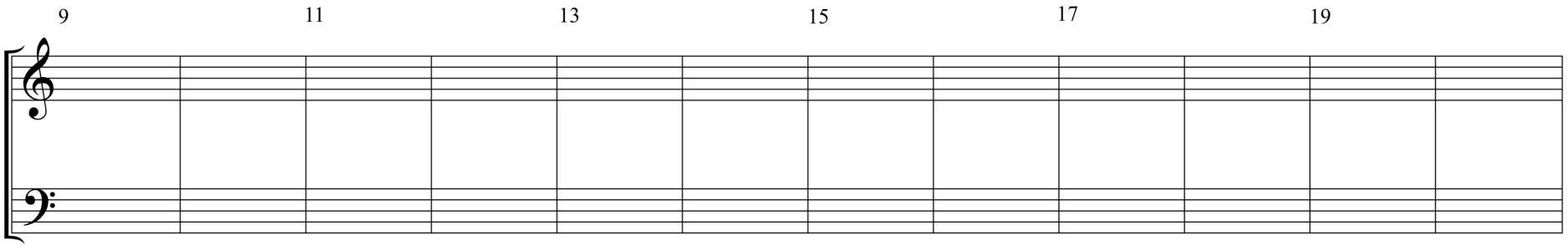
The Completed Framework

1st Period



2nd Period



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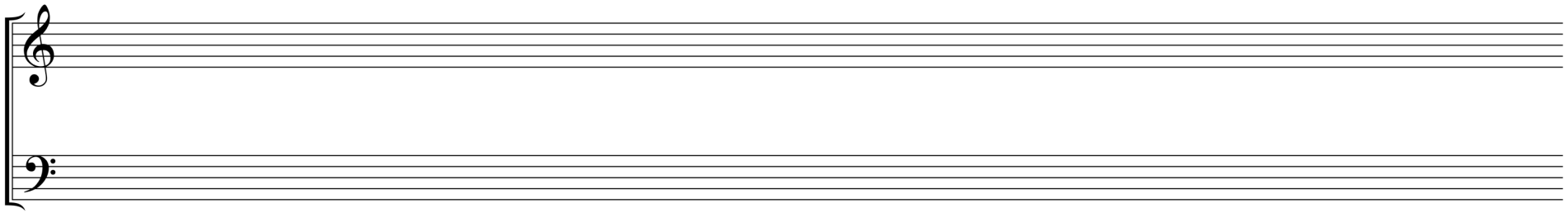
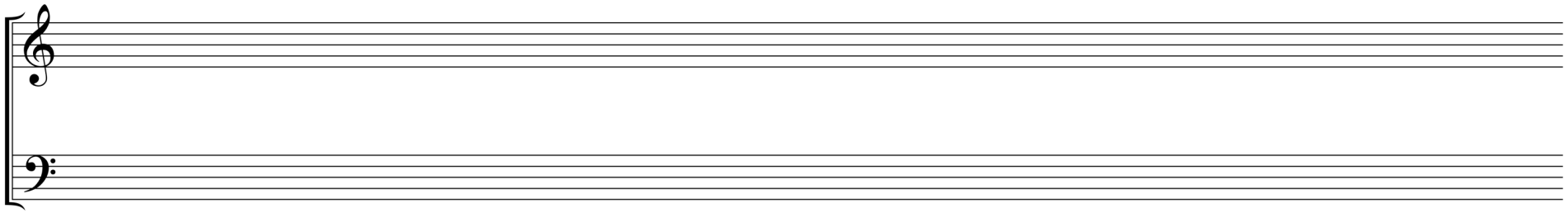
The B section, in keyboard score





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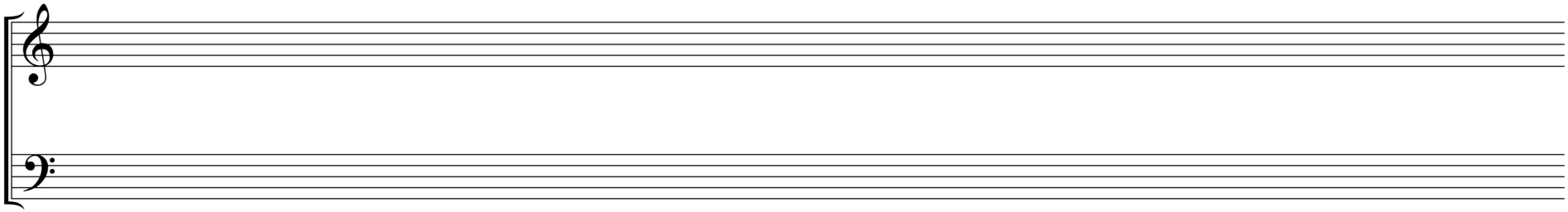

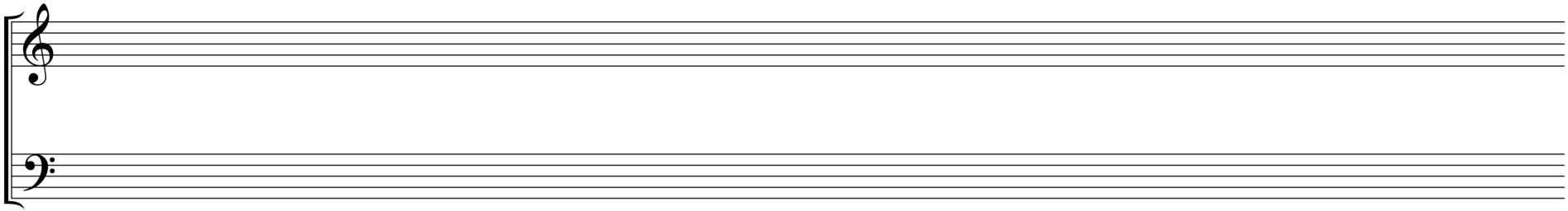

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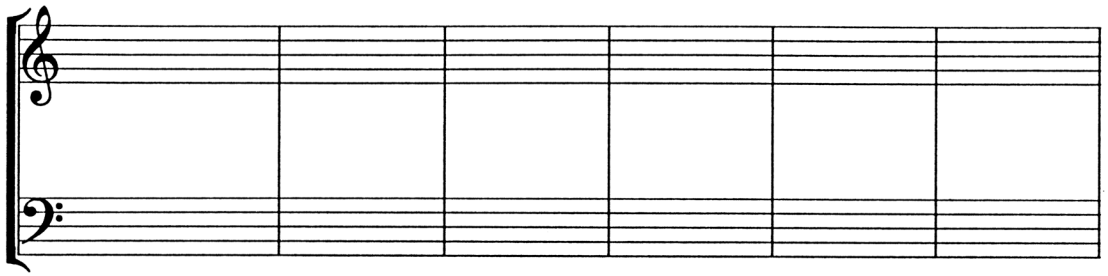
Assignment 29.4

Name: _____

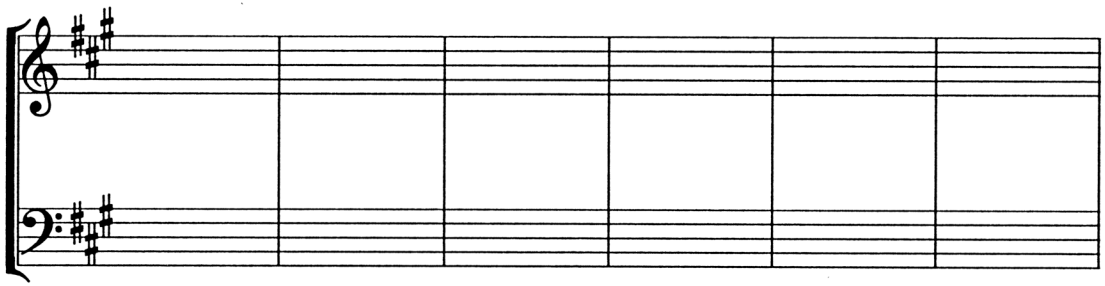
Compose a retransition, varied reprise, and coda, to complete the Romance begun in Assignments 29.2 and 29.3.

1. Create a harmonic frame of four to six measures for the retransition. Provide a harmonic analysis.
2. Create a second harmonic frame of four to six measures for the coda. Provide a harmonic analysis.
3. On the blank quartet staves: complete the Romance in open quartet score. Include a varied reprise, as described in the textbook. Two pages of manuscript have been provided; print or photocopy more copies of the second page as necessary. Do not provide any figured bass or harmonic analysis on this final score.

The Retransition



The Coda



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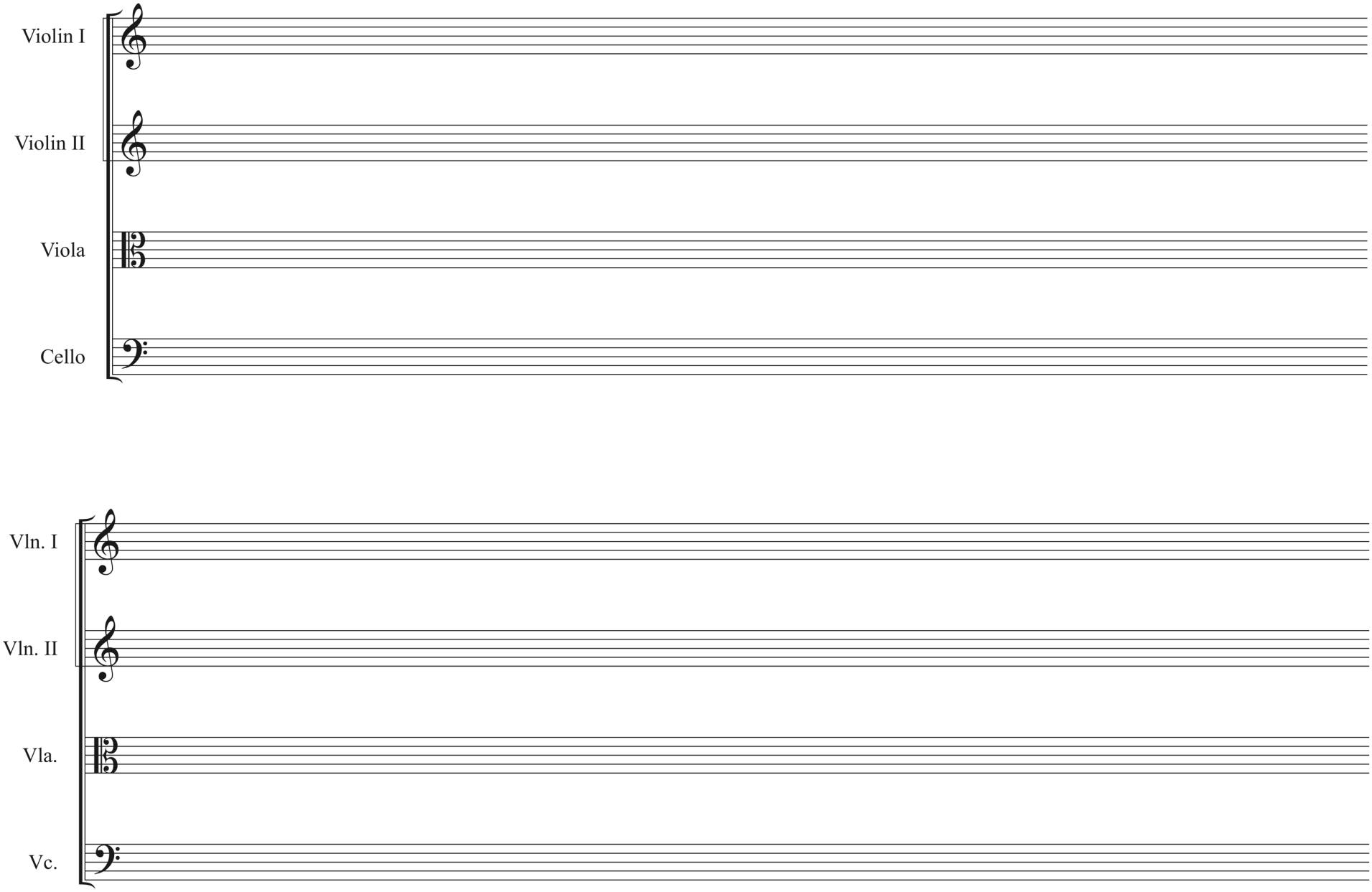
Assignment 29.4 (continued)



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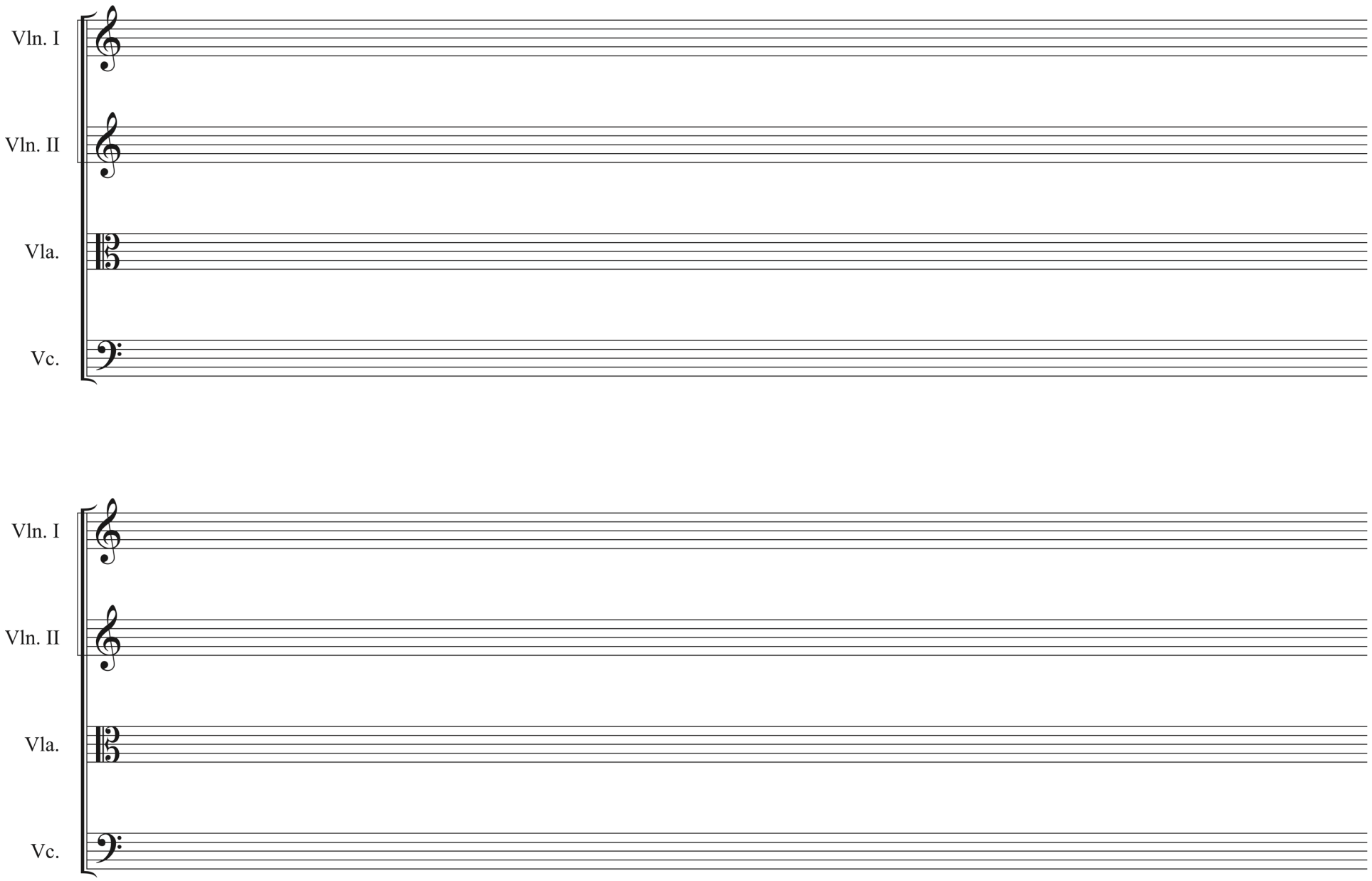
Assignment 29.4 (continued)



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