

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.

**Romanze**  
**Poco Adagio**

1. Violine

2. Violine

Bratsche

Violoncell

*p espress.*

*p*

*p*

*p*

7

*p*

*p*

*p*

*espress.*

*dolce*

*dolce*

*dolce*

14

*pp*

*pp*

*pp*

*pp*

21

21

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

27

**E**

*dolce* *dolce* *dolce* *dolce*

32

*f* *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.*

38

*f* *p dim.*

43

*pp* *f dim.* *pizz.*

49

**F** *p* *f dim.* *arco*

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems, each containing five measures.

**System 1 (Measures 54-58):** The first system begins at measure 54. Measures 54-57 feature a continuous, flowing melodic line in the Violin I part, with the instruction *cresc.* appearing in measures 56 and 57. The other instruments provide harmonic support with various rhythmic patterns. Measure 58 shows a change in the Violin I part, featuring a triplet of eighth notes.

**System 2 (Measures 59-63):** The second system begins at measure 59. Measures 59-62 continue the melodic development in the Violin I part, with a *pizz.* (pizzicato) instruction in the Cello part at measure 61. Measure 63 features a triplet of eighth notes in the Violin I part and a *pizz.* instruction in the Cello part.

**System 3 (Measures 64-68):** The third system begins at measure 64. Measures 64-67 continue the melodic line in the Violin I part, with a *pizz.* instruction in the Cello part at measure 65. Measure 68 features a triplet of eighth notes in the Violin I part and an *arco* instruction in the Cello part.

70 *cresc.* *pizz.* *arco*

77

82 *rf* *dim.* *p*

89 *arco* *pizz.* *mf* *p dim.* *pp*

(Questions begin on next page)

**Assignment 29.1** (continued)

**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.

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**Assignment 29.1** (continued)

(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.

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**Assignment 29.1** (continued)

(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.



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.

The Completed Framework

1st Period	measures:	1	3	5	7				
Introduction									

2nd Period	9	11	13	15	17	19			

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Assignment 29.2 (continued)

The Introduction and A section, in keyboard score

A musical staff for a keyboard score, consisting of two staves (treble and bass clefs) joined by a brace. The key signature is D major, indicated by two sharps (F# and C#) on the treble staff. The staff is empty, with no notes or rests written.

A musical staff for a keyboard score, consisting of two staves (treble and bass clefs) joined by a brace. The key signature is D major, indicated by two sharps (F# and C#) on the treble staff. The staff is empty, with no notes or rests written.

A musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The staves are empty, with only the five-line structure visible.

A musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The staves are empty, with only the five-line structure visible.

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.

Harmonic analysis of the given framework:

Measure	Harmony	Figured Bass
1	I	6 5
2	I	6 5
3	I	6 5
4	I	6 5
5	I	6 5
6	I	6 5
7	I	6 5
8	I	6 5
9	I	6 5
10	I	6 5
11	I	6 5
12	I	6 5
13	I	6 5
14	I	6 5
15	I	6 5
16	I	6 5

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Assignment 29.3 (continued)

The Completed Framework

1st Period

1	3	5	7

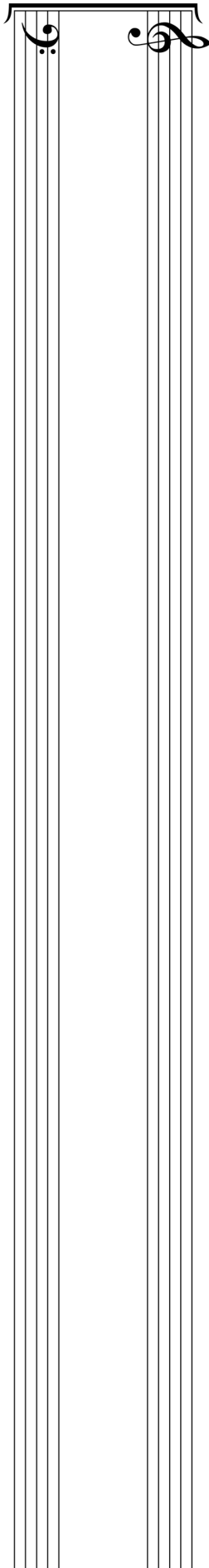
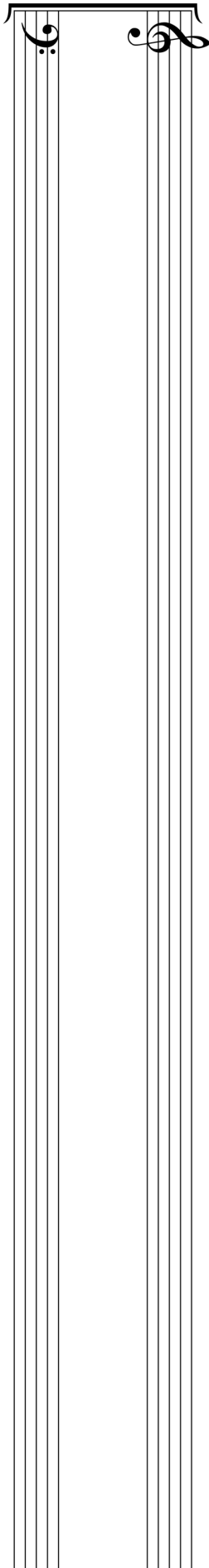
2nd Period

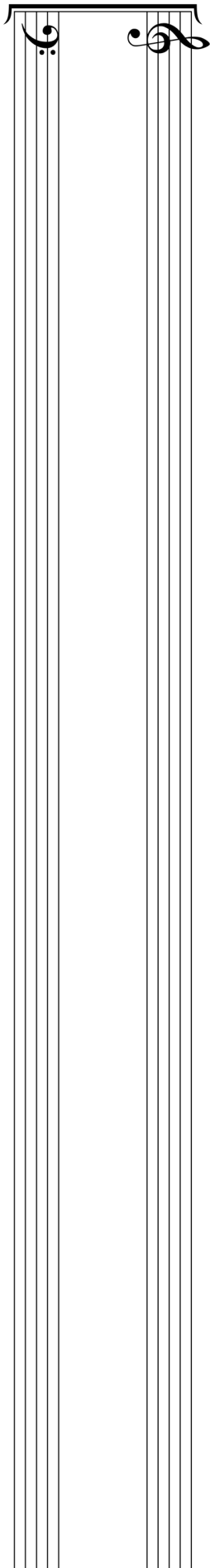
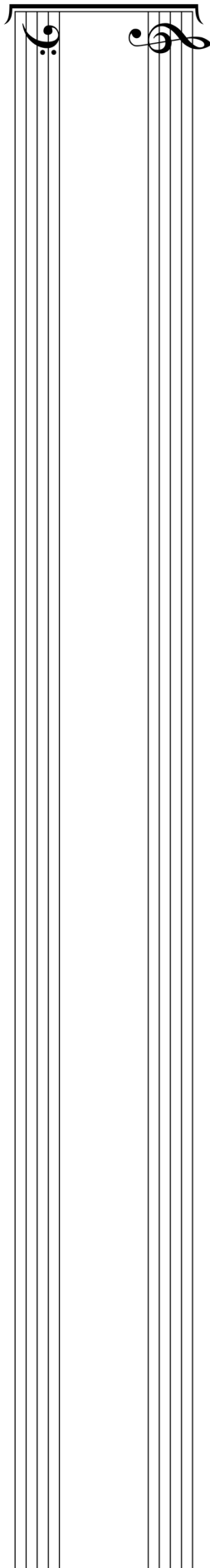
9	11	13	15	17	19

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**Assignment 29.3** (continued)

The B section, in keyboard score







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

A musical staff consisting of two staves (treble and bass clef) with a key signature of one sharp (F#). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a key signature of one sharp (F#). The remaining three measures are empty.

The Coda

A musical staff consisting of two staves (treble and bass clef) with a key signature of one sharp (F#). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a key signature of one sharp (F#). The remaining three measures are empty.

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Assignment 29.4 (continued)

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

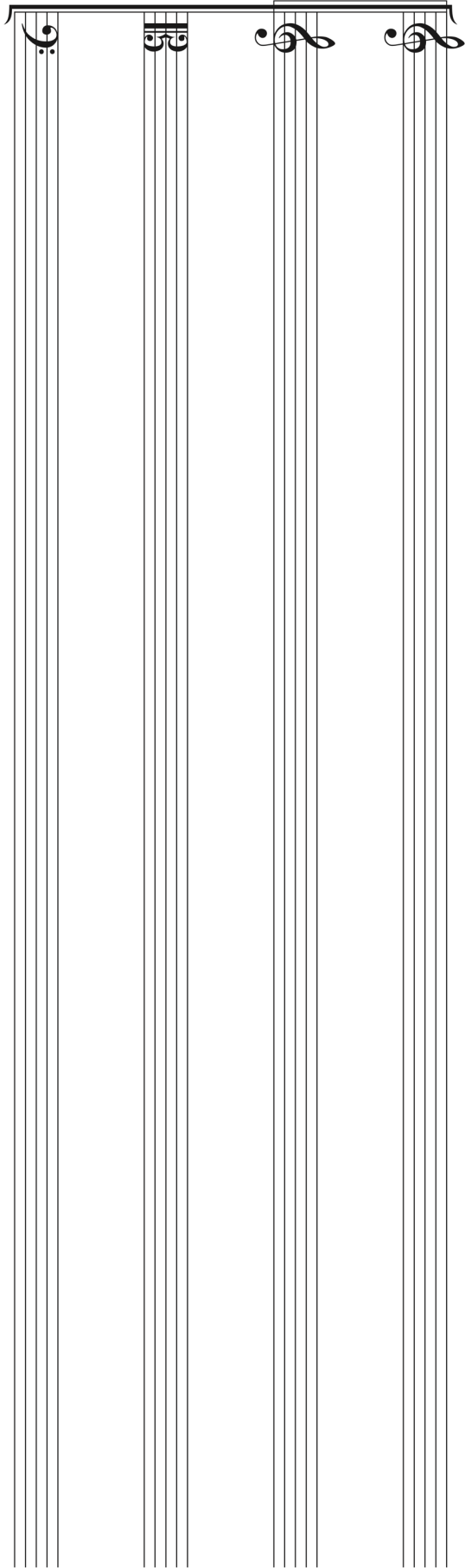
Assignment 29.4 (continued)

Vln. I

Vln. II

Vla.

Vc.



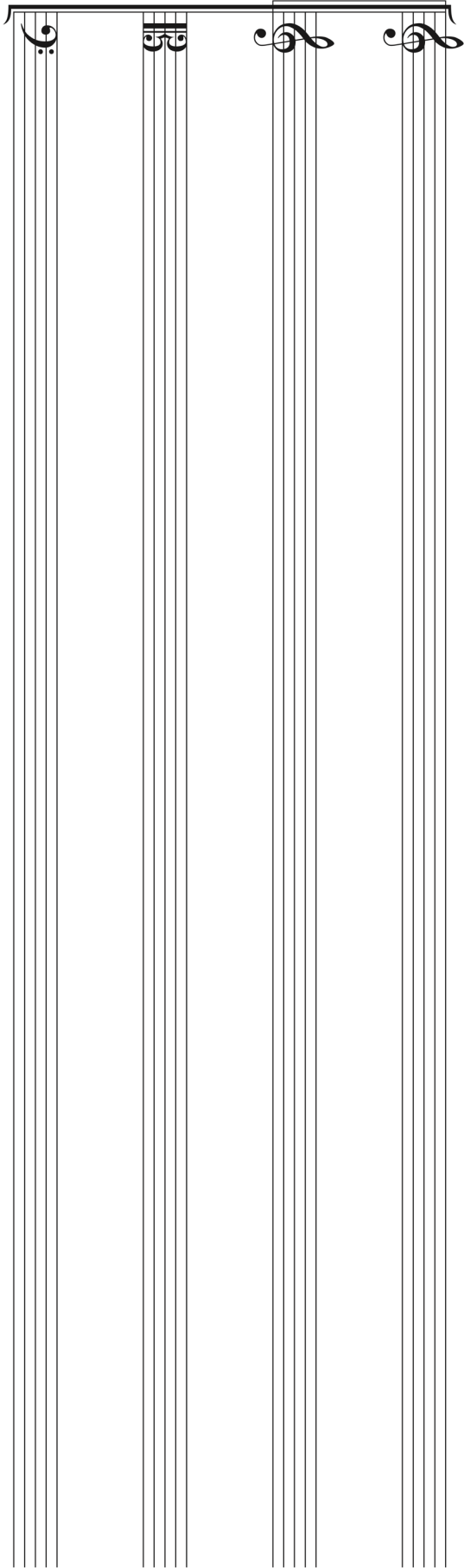
Four empty musical staves for string instruments. From top to bottom: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). Each staff has five lines and a brace on the left side.

Vln. I

Vln. II

Vla.

Vc.



Four empty musical staves for string instruments, identical to the ones above. From top to bottom: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). Each staff has five lines and a brace on the left side.