

## 5 *I KNOW OF A LOVELY ROSE*

Complete your arrangement on p 231 by adding a second part which can be played by clarinet. Study the hints on the previous page.

- Bars 9–10 and 11–12: If you have used parallel motion between the bass and the melody, the second part may make a pedal point here – but not necessarily through all of bars 10 and 12. The pedal point can be placed either below or above the melody, and it might be rhythmized or held; see p 61, Ex 3 and 4.
- Bars 9–12: The melody may be played by the clarinet in the B section, and then return to the oboe in the last phrase (possibly in a higher octave).
- Feel free to alter the harmony provided and the bass part you have written earlier.

## 6 *MINUET*

Add an inner part to the melody and bass you have written on p 235, played by violin or viola.

- Use parallel motion with the melody (or the bass) when suitable.
- Alter the harmony as well as the bass part you have written earlier when required.

## 7 *MUSETTE*

Before you start working on this exercise you should do exercise 8 on the next page.

Add a second part, played by another clarinet, to the melody and bass part you have written on p 234.

- Use parallel motion with the melody or the bass when suitable.
- Use one of the hints you practised in exercise 8 on the nonharmonic notes in bars 2 and 3.
- Make alterations in the harmony and the bass part you have written earlier if required.

## Two-part background plus melody

9 Write two-part backgrounds in the descant register to the melodies below; see p 63, Ex 1 and 2.

- Write the backgrounds in the descant register.
- Shape the background so that it sounds 'good' in two-part writing, ie when played without the melody.

**a** Two-part background in longer note values (see p 63, Ex 1):

- Use movement by step (when needed also chromatic motion) ending in unison and following the chord rhythm.

The image shows two staves of music in treble clef, 4/4 time. The first staff starts at measure 161 and has a 'VI.1' label. The second staff starts at measure 165 and has a 'VI.&Vla.' label. Both staves show a melody with eighth notes and a two-part background with longer note values. The background ends in unison. Chords are indicated below the staves: C, G, F, Em, Dm, D7<sup>no 1</sup>, G for the first staff; and C, G, F, Em, Dm, G, C for the second staff. A bracket above the final notes of each staff is labeled 'background ends in unison'.

Haydn: Symphony No 50, IV

**b** Rhythmisized two-part background (see p 63, Ex 2):

In the example below, the B section in melody is used. The complete melody is presented on p 238. (The two-part backgrounds you create will be used in a later exercise, as a contrasting section in a four-part arrangement.)

- Add eg eighth note movement, possibly with a rest on each 1st beat.

The image shows a single staff of music in treble clef, 6/8 time. The melody is marked with a 'VI.1' label and a 'B' section label. The background is marked with a 'VI.2&Vla.' label. The background consists of eighth notes with rests on the first beat of each measure. Chords are indicated below the staff: B $\flat$ , Cm, F7<sup>no 1</sup>, B $\flat$ . A bracket above the final notes of the background is labeled 'background ends in unison'.

From: 'As Festive a Comely Shepherdess' (C.M. Bellman), see p 238.

## Three-part writing without the bass

12 Write a three-part arrangement of 'Greensleeves' for three voices (two sopranos and one alto).

- In order to create a stable beginning and strong endings/half cadences of the phrases, you can use the root in the 3rd voice in b 1 and all the dominant chords (D). This requires the utilising of unison, ie 3rd voice will here act as a bass; see p 65, Ex 3, b 3 (including the upbeat).
- At the nonharmonic notes, two of the voices can move in parallel motion while one repeats the same note; see p 65, Ex 4.

### GREENSLEEVES

Traditional

Gm F Gm

A - las, my love, you do me wrong to cast me off dis -  
 For I have lo - ved you so long, de -

at the nonharmonic notes, two voices move and one repeats the same note

D Gm/D D Gm

cour - teous - ly. light - ing in your com - pa - ny.

two voices move and one voice repeats the root

D Gm/D D Gm

my de - light who but my la - dy Green - sleeves.

\* the repeating voice may double the note F above middle C, ie starts in unison.

\*\* you may add the 7th resolving to the 3rd in next bar; see p 65, Ex 2.