

3 Add two inner parts – 2nd oboe and 1st bassoon – to the excerpt below, and in b 11-13 add a background played by the two bassoons (rhythm: ♩).

- The 2nd oboe may follow the movement of the melody in b 1 and 5-6.
- Start in open position and when required change to close position; see p 87, Ex 1 and 2.

VARIATIONS ON A THEME BY JOSEPH HAYDN

Brahms

Andante

Ob. 1
Ob. 2

B \flat E \flat B \flat F D7 Gm Cm C

Bn.1
Bn.2

Vc.&Cb. pizz *p*

5 B \flat /F F B \flat E \flat B \flat F D7 Gm

f

9 Cm B \flat /F F $\text{no } 3$ F7/B \flat B \flat F B \flat °7/F

Ob. 2 Ob. 1, 2

p

inner parts: two-part background ending in b 13

13 F7 B \flat F B \flat E \flat B \flat

pp

inner parts: same rhythm as the bass

17 Cm C7 Gm/F F

Text book: pages 86–87

Four-part writing with melody in a higher register

12 Add two inner parts for violins in the treble staff below as shown in the pick-up bar. This will complete the string section of Tchaikovsky's score.* The melody is played in a high register and therefore it is important for the bass and inner parts to sound complete also when played without the melody; see p 94–95.

- In order to achieve a complete sounding three-part writing in bass *together* with the two inner parts the triads should include the 3rd of the chord – even if it also occurs in the melodic part; see p 95, Ex 2.

Tchaikovsky: Variations on a Rokoko Theme, I

The musical score is in 2/4 time and B-flat major. It consists of three systems of piano accompaniment.

System 1 (Measures 1-3): The bass line features chords B^b/D, E^b, C/E, F, D/F[#], and G^m. The dynamics are *p* and *cresc.* A bracket under the first four measures is labeled "'supporting' chords following the rhythm of the bass".

System 2 (Measures 4-6): The bass line features chords G^m, F/A, B^b, and B^b/D. The dynamic is *mf*.

System 3 (Measure 7): The treble staff shows a unison melody. The dynamic is *mf*.

* in the original score the viola is doubling the 2nd violin at the octave.

Harmonizing nonharmonic notes

16 Write a four-part arrangement for mixed choir to 'Bundeslied' or a song of your own choice, where all parts have the same text.

- Use the techniques you have practised in Exercise 14-15 on harmonizing nonharmonic notes.
- Change, when required, between close and open position, in order for the parts to move according to 'least possible movement'; see p 87, Ex 1 and 2.
- Shape the bass line using inversions of the chords when suitable. (You may use stepwise movement, eg b 3-4 and 17-18).

BUNDESLIED

bass moves in parallel, see p 267, Exercise 5a

suspension: see p 272, Exercise 14, b 2

alto moves in parallel, tenor and bass use a pedal in octaves

alto moves in parallel, tenor and bass use a pedal in octaves

deceptive cadence, see p 268, Ex 6

F (F) B^b D7 Gm

Lasst uns mit ge - schlung - nen Hän - den,

C7 C (F/C) Dm7 C7/E F

Brü - der, die - se — Ar - beit en - den

G7 G F Dm/F G7 C

un - ter fro - hem Ju - bel - schall.

C C F Dm Gm/B^b C

Es um - schlin - ge die - se — Ket - te,

C C7 F Gm C F Dm Gm/B^b C

so wie die - se heil' - ge — Stät - te,

C7 F B^b F Gm/B^b F/C C F

auch den gan - zen Er - den - ball,

B^b F C7 C[#]7 Dm Gm/B^b F/C C7 F

auch den gan - zen Er - den - ball. Mozart (KV 623a)

Text book: pages 98–99