

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.

161 VI.1
VI.&Vla. C G F Em Dm D7^{no 1} G
background ends in unison

165 C G F Em Dm G C
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.

VI.1
VI.2&Vla. B^B Cm F7^{no 1} B^b

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.

B♭ F Gm

Green - sleeves was all my joy. Green - sleeves was
Green - sleeves was my heart of gold and

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.

Text book: pages 64–65