

Assignment 17.1



The following compositions are to be analyzed:

1. Become familiar with the work by listening to a recording or playing it on the piano.
2. Make a complete harmonic analysis.
3. On a separate sheet, address the following:
 - a. Phrase relationships.
 - b. Formal outline.
 - c. Key schemes.
 - d. Compositional devices such as imitation, sequence, phrase extension, and so on.
 - e. Harmonic vocabulary.
 - f. Cadence types.

1. Schumann: "Trällерliedchen" (Humming Song) from *Album for the Young*, op. 68, no. 3. **CD Track 96**

Nicht schnell

The musical score is written for piano in common time (C) and consists of 16 measures. It is divided into four systems, each with a treble and bass staff. The tempo is marked 'Nicht schnell' and the dynamics are marked 'p' (piano). The score is annotated with numbers 1 through 16 above the measures. Brackets are used to group measures into phrases: measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16. The key signature has one sharp (F#) starting from measure 10. The piece ends with a final cadence in measure 16.

Measures 17-24 of a musical score. Measures 17-18 and 19-20 are grouped with a slur. Measures 21-22 and 23-24 are also grouped with a slur. The score is in treble and bass clefs.

2. Mendelssohn: *Songs Without Words*, op. 30, no. 3. CD Track 97

Adagio non troppo

Musical score for Mendelssohn's *Songs Without Words*, op. 30, no. 3. The score is in treble and bass clefs, marked "Adagio non troppo". It includes dynamics like *p*, *mf*, and *sfz*, and a tempo marking "And.". Measures 1-3 and 4-7 are numbered. A double asterisk (*) is placed below measure 3.

Musical score for measures 8-11. The key signature is three sharps (F#, C#, G#). Measure 8 starts with a forte *sfz* dynamic. Measure 9 has a piano *p* dynamic. Measure 11 ends with a *cresc.* (crescendo) marking.

Musical score for measures 12-15. Measure 13 has a forte *sfz* dynamic. Measure 14 has a forte *sfz* dynamic. Measure 15 has a piano *p* dynamic.

Musical score for measures 16-19. Measure 17 has a piano *p* dynamic.

Musical score for measures 20-23. Measure 20 has a forte *sfz* dynamic. Measure 21 has a piano *p* dynamic. Measure 21 also has a forte *f* dynamic. Measure 22 has a forte *sfz* dynamic. Measure 23 has a piano *p* dynamic and the marking *tranquillo*.

Musical score for measures 24-25. Measure 25 has a *Leg.* (legato) marking. Measure 25 also has an asterisk (*) marking.

3. Haydn: Sonata in A Major, Hob. XVI:12, II: Menuet. **CD Track 98**

The musical score is presented in five systems, each with a treble and bass clef. The key signature is A major (three sharps) and the time signature is 3/4. The piece consists of 24 measures. Measure numbers 1 through 24 are indicated above the notes. The score includes various musical notations: triplets (marked with a '3' and a bracket), trills (marked with 'tr'), and repeat signs (double bar lines with dots). The bass clef part often provides harmonic support with chords and single notes, while the treble clef part features more melodic and rhythmic complexity.

Assignment 17.2



Analyze the menuetto and trio from Mozart's *Eine Kleine Nachtmusik*. The menuetto is a good example of a rounded binary form with partial restatement of the A section. The trio is an example of the complete restatement of the A section within the B section.

1. Become familiar with the work by listening to a recording or playing it on the piano.
2. Make a complete harmonic analysis.
3. On a separate sheet, address the following:
 - a. Phrase relationships.
 - b. Formal outline.
 - c. Key schemes.
 - d. Compositional devices such as imitation, sequence, phrase extension, and so on.
 - e. Harmonic vocabulary.
 - f. Cadence types.
4. Now consider the form of the complete movement (including the *Menuetto da capo* indicated at the end of the trio). What form do you see in the complete movement?

Mozart: *Eine kleine Nachtmusik*, K. 525, III: Menuetto and Trio (modified). **CD Track 99**

MENUETTO
Allegretto

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

f

p

cresc.

f

tr

tr

tr

tr

Fine

Trio

17 18 19 20 21

sotto voce
p

22 23 24 25 26

f

27 28 29 30 31

sotto voce
p

32 33 34 35 36

Menuetto da capo

Assignment 17.3

Choose one or more of the following compositions for analysis, as you did with the compositions in assignment 17.1. These compositions are also excellent for aural analysis.

Brahms: Four Piano Pieces, op. 119, nos. 1, 2, 3.

Chopin: Prelude in F-sharp Major, op. 28, no. 13.

Chopin: Mazurka no. 16 in A-flat Major, op. 24, no. 3.

Chopin: Etude in C Minor (“Revolutionary”), op. 10, no. 12.

Schumann: “An Important Event” from *Scenes from Childhood*, op. 15, no. 6.

Schumann: *Papillons*, op. 2, nos. 4 and 5.

Assignment 17.4

Write a composition using the following guidelines:

1. Key of A major
2. $\frac{6}{8}$ meter
3. Form: three-part according to the following outline:

Measures	Key	Cadence	Overall Form
1–4	A major	Half	A
5–8	A major	Authentic	
9–12	E major	Half	B
13–16	E major	Authentic	
17–20	A major	Half	A
21–24	A major	Authentic	

4. Incorporate at least two secondary dominants in the composition.
 5. Write for whatever instrument or instruments you want.
 6. Write in a homophonic style (single melody with accompaniment).
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