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A2 Music Harmony Workbook



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About the author

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3 String quartets

3.1 Introduction

A string quartet is:

- ◆ An ensemble consisting of two violins, a viola and a cello
- ◆ A composition, usually in three or four movements, for these instruments.

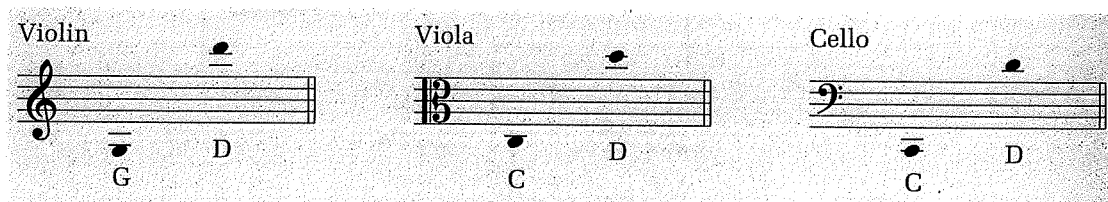
Quartet writing is an option in A2 Music exams for AQA and OCR.

In the type of exercise we shall study here, the part for violin 1 is given in full, along with the start of the lower parts to indicate the style. Sometimes a few later bars are also printed in full. You have to complete the parts for violin 2, viola and cello. As occurs in most exams, exercises are based on the simpler quartets of the Classical period, especially those from the late 18th century.

Both violin parts are always written in the treble clef. The viola part is written in the alto C clef, in which the middle line of the staff represents middle C. Unless you play the viola, this will be unfamiliar, so we will look at this clef in more detail *below*. Composers sometimes use the treble clef for unusually high viola passages, but it is unlikely you would need to do this in exams.

The cello part is written in the bass clef. Composers occasionally use the tenor C clef (with middle C on the second line from the top) for high passages, or even the treble clef for the very highest notes, but again this is not something expected in exams.

Typical working ranges for the instruments in string quartet exercises are:



The bottom note shown for each instrument is the lowest note available, but you can go a little higher than the upper notes given *above* if there is good musical reason to do so. Although the two violinists use similar instruments, the part for violin 2 generally stays below that for violin 1.

The alto C clef

Writing a viola part in the alto C clef requires great care, but it becomes easier with practice. The middle line of the staff is middle C, and it is useful to remember that the C below this hangs below a single leger line beneath the staff, while C an octave above middle C sits above a single leger line over the staff. Try playing the music on each of the following staves – they should both sound the same – and notice how the version in the C clef reduces the number of leger lines and avoids clef changes:

Ex. 3.1.1


Mozart: Quartet in C, K. 157 (I)

The musical notation shows two staves of music. The top staff is in treble clef and the bottom staff is in alto C clef. The music consists of a sequence of notes and rests. The notes in the alto C clef staff are labeled with 'C' below the staff, indicating the pitch of the notes.

Score layout

A string quartet score always has four staves, one for each part. The staves are linked with a barline and straight bracket (not the kind of curved brace used in piano music) at the left end, and the barlines extend across all four staves. Tempo directions are written above the top staff only, but other performing directions should be written on every staff to which they apply:

Ex. 3.1.2 **Allegro** Mozart: Quartet in C, K. 157 (1)



Ex. 3.1.3




It is tempting to sketch rough work for string quartets on two staves, with the two violin parts on a treble staff and the cello and viola on a bass staff. However, this is likely to result in an inappropriately low viola part – or else you have to squeeze the viola part onto the treble staff, alongside the two violin parts, making it difficult to see each individual line.

It is much better to work on four staves, but if you find the alto clef difficult, you could draft the viola part in the vocal tenor clef – a treble clef, with a figure 8 below to indicate that it sounds an octave lower. The opening of Example 3.1.2 with the viola part in this clef is shown *left*. If you use this method, you must transfer the part to the alto C clef for your neat work, but this is straightforward, just requiring every note to be moved down one step on the staff.

Articulation and dynamics

Example 3.1.2 includes an opening dynamic in each part, and a number of slurs and staccato marks. Always add slurs in your own working, using the given parts as a model. Where a rhythmic pattern is reused it will normally be played in the same way. For instance, if just the violin 1 part had been given in bars 3–4 *above* and you decided to add a part for violin 2 in 3rds below it, you would use the same pattern of slurs and staccatos as printed in the first-violin part.

Slurs should only last for a few notes, especially if the music is slow – don't add long phrase marks. If you want to slur consecutive notes of the same pitch, they must be marked with staccato dots () otherwise the slur will be interpreted as a tie.

String quartet exercises may require other marks of articulation – chiefly accents (*sforzando*, etc.) and staccato dots. Again try to follow patterns in the given material.

You should also add dynamics. There are often fairly few in Classical string quartets, sometimes indicating little more than *piano* and *forte* contrasts. They are commonly the same in all parts, even where a first-violin melody clearly stands out as the main tune, so you can generally just copy whatever dynamics are printed in the violin 1 part onto each of the lower staves.

Bowing marks (▣ for a down-bow and ▽ for an up-bow) were not normally used in Classical scores and should therefore *not* be added to your working.

Activity 3.1.1

- Write out the viola part of Example 3.1.2 (page 75) using a treble clef.
- Rewrite the following melody using an alto C clef. Then add dynamics, slurs and staccato marks in bars 5–8, following the model of the first four bars.

Allegro grazioso Mozart: Quartet in B♭, K. 159 (iii)

- Write out for string quartet the first phrase of the chorale on page 30, using four staves and with the viola part in the alto C clef.


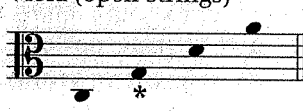
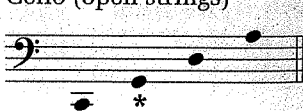
3.2 Some basics of string quartet writing

Passages set for string quartet exercises are usually **homophonic**, generally with a melody in the first-violin part supported by distinctive accompaniment patterns in the lower parts. However, there is often an opportunity for a lower part to have a brief moment of melodic interest, as in bars 2 and 4 of Example 3.1.2 on the previous page, where the viola provides momentum through the rests in the other parts.

Although a string quartet exercise should be worked mainly in four-part harmony, one or two – or even briefly all three – of the lower parts can rest occasionally to provide a contrasting lighter texture. An accompaniment can sometimes support the melody better when it is quite light and not too continuous.

Double stopping

String quartets occasionally have more than four notes at once, for instance where the composer wants to strengthen a particular chord, as in **Activity 3.6 (f)** on page 92. This involves **double stopping** – playing two notes simultaneously on adjacent strings. The upper note of the pair must be at least as high as the note marked * *below*, because it is impossible to play two simultaneous notes on just the lowest string:

Violin (open strings)	Viola (open strings)	Cello (open strings)
		

Double stops are easiest if one of the notes is on an open string (the notes shown *above*), but most intervals between a minor 3rd and an octave are possible, providing they are not too high in the range of the instrument.

If in doubt, you can usually avoid double stopping in your own work, or model what you write on given material. It is unlikely that you will need triple and quadruple stopping (simultaneous playing of three or four notes) for exercises at A2 level.

Style

Remember that string quartets are written for instruments, not voices like chorales and some of the four-part exercises in the *AS Music Harmony Workbook*. Repeated notes occur frequently (look at the cello stave in Example 3.1.2 on page 75), parts have a wider range, and there are usually more frequent (and wider) leaps than in vocal writing. Despite this, the two inner parts (violin 2 and viola) in simple quartets often move narrowly, and sometimes the upper or lower pair of parts will play in parallel 3rds or 6ths, as is the case with the two violins in Example 3.1.2.

Example 3.1.2 on page 75 illustrates several other features that will be useful when you work string quartet exercises:

- ◆ The **harmony is simple**, consisting of just tonic and dominant chords. Although more variety would be found in a longer passage, chords I and $V^{(7)}$, along with their inversions, were much favoured by Classical composers. Imperfect cadences often consist of the progression $Ic-V$, while $Ic-V^{(7)}-I$ was often used for perfect cadences. It is an important point of style that Ic is used much more widely in Classical string quartets than in Bach's chorales.
- ◆ **Accented dissonances** are often used to add interest to the simple harmonies. For instance, the first F in the melody of bar 4 in Example 3.1.2 is part of a double suspension (F and D) heard over C and G in the lower parts.
- ◆ The **harmonic rhythm** (rate of chord change) is frequently quite slow – there is just one chord per bar in Example 3.1.2, compared with one chord per beat throughout most chorale phrases.
- ◆ **Periodic phrasing** (regular two-, four- and eight-bar phrases that balance and answer one another) is common. For instance, the melody in bars 1–2 of Example 3.1.2 is repeated sequentially to form bars 3–4, while the harmony of the first two bars ($I-V^7$) is balanced by the harmony of the last two bars (V^7-I).

3.3 Working a simple example

To work a string quartet exercise follow the five steps listed *below*.

- 1 **Identify the key(s) and locate the cadences.** Also label any given chords.
- 2 **Choose chords for each cadence**, including one or more approach chords, and sketch in suitable notes for the cello (the bass of the harmony). Remember that most cadences in Classical string quartets are either perfect (often $Ic-V^{(7)}-I$) or imperfect (often $Ic-V$).
- 3 **Choose chords for the remainder of each phrase**, and complete the cello part. A good cello part should provide a strong harmonic bass, and complement the melody rhythmically. Be guided by the given material, but remember that there will usually be some rests, where one of the other instruments will provide the bass of the harmony. The cello in a string quartet doesn't normally have the continuous movement of a chorale bass line.
- 4 **Add parts for violin 2 and viola.** In simple examples these may involve repeated notes and movement by step or small leap. In more complex writing they will probably be more agile and have greater melodic interest. Look for opportunities to develop distinctive accompaniment patterns, making use of the given material and/or creating new patterns. Make sure that leading notes rise by step to the tonic and that sevenths fall by step.
- 5 **Check your work**, watching out especially for mistakes in the viola part due to unfamiliarity with the alto C clef, and for incorrect consecutives. Make sure that you have included any necessary dynamics, slurs and marks of articulation.

For exam submissions, ask your teacher about any additional requirements for the paper you are taking. These may include labelling the chords with Roman numerals and inversion letters, identifying the composer and title of the work from which the exercise is taken, and adding the date when you completed the exercise.

We will now apply the five-step method to the following short passage taken from a string quartet by Leopold Kozeluch (1747–1818). Notice the slow harmonic rhythm, with just two chords in bar 1 and only one chord in bar 2.

Step 1 The key is G major. The C# in bar 4 does not signify D major, in view of the C naturals in bar 3 and the lack of anything else to suggest a change of key. The C# can therefore be regarded as a chromatic appoggiatura. The grace notes printed in small type are ornaments that can be ignored when planning the harmonies to use.

As periodic phrasing is common in Classical string-quartet writing, locating cadences can be quite simple. Here there are two balancing two-bar phrases, followed by a more continuous four-bar phrase. The first phrase is already complete; we need to add a cadence at the end of the second two-bar phrase and at the end of the extract.

Step 2 We can see from the given opening that there is only one chord in bar 2, and so only one is needed at the comparable place in bar 4. The first chord of the cadence will therefore need to go in the second half of bar 3, and the second chord in bar 4. We have already decided that C# in bar 4 is melodic decoration, so the harmony notes in that bar are A and D, which can be harmonised by chord V – in other words, this will be an imperfect cadence. In bar 3, chord I will fit the two Bs, leaving A to function as a lower auxiliary note. Using chord I here will also follow on well from the given V^7c on the first beat of bar 3. Incidentally, Classical composers liked V^7c almost as much as other inversions of V^7 , whereas Baroque composers use it quite rarely.

The extract ends on the note A, which cannot be harmonised with a tonic chord, so we will need another imperfect cadence to end the exercise. The last two notes in the first-violin part are B–A. When, as here, a phrase ends with the pitches 3–2 of the scale, *moving from a strong beat to a weaker one*, Classical composers almost always harmonised them with $Ic-V$.

On page 92 of the *AS Music Harmony Workbook*, we learned that Ic–V is essentially an embellishment of chord V, so to make the cadence we need another chord to place in the second half of bar 7. The notes to harmonise here are E and C, so chord IV would work well. Chord ii (A, C and E) is another possibility, but in straightforward Classical writing, the primary triads (I, IV and V) are often sufficient. An approach chord to our imperfect cadence (IV–Ic–V) could sit under the G and B in the first half of bar 7. We will use I here, although vi (E, G and B) might seem possible instead.

Pencil in as noteheads rather than precise note values, the bass notes we've so far worked out, and label the chords.

Step 3 Bar 6 contains a similar melody to bar 5; the same chords will work both times. The given B in the bass of bar 5 can therefore be pencilled into the start of bar 6 and be labelled with the same chord (Ib) given at the start of bar 5.

The three-quaver pattern (A–F#–D) in these two bars outlines a dominant triad. Trial and error will show that V⁷d, the last inversion of the dominant 7th, is the only form of V⁽⁷⁾ that will harmonise these notes well. V⁽⁷⁾ in root position gives a bumpy bass line. V⁽⁷⁾b won't work, because the leading note (F#) would be in the bass, and couldn't rise to G (because we've already decided that the next bass note will be B). V⁽⁷⁾c, with bass note A, would give consecutive octaves with violin 1.

Using V⁷d means that the 7th of the chord (C) will be in the bass. It cannot be prepared, but it is approached logically enough by step from B and duly resolved. Classical composers often didn't prepare the 7th of V⁷ but they were just as careful to *resolve* it as they were to resolve any other dissonance. For this reason, the first bass note of bar 7 must be B, since it is the note of resolution – we cannot use vi here, as seemed possible when we were working Step 2.

Note that the 7th in ii⁷ is normally prepared in music of this period.

Our draft of the cello part and harmony now looks like this:

Ex. 3.3.2

Having completed our outline cello part, we must decide on precise note values. Bars 5–7 will sound dull if we write just a series of dotted crotchets. Kozeluch achieved variety by speeding up the harmonic rhythm in bar 7 (as Classical composers often do before an important cadence), using four chords in the same rhythm as violin I, namely Ib–I–IV–ii, instead of the I–IV progression sketched in *above*. (We've incorporated Kozeluch's version into Example 3.3.3, *overleaf*.)

Step 4 In a straightforward piece like this, violin 2 and viola can be simple filling-in parts, completing the harmony without fuss. Sustained or repeated notes (as implied by the given material in bar 5) and stepwise movement are sufficient almost all the time.

Example 3.3.3 *below* shows a completed working of Example 3.3.1. The leading-note doublings in bars 5–6 are so well covered that they don't count as faults. Koželuch's original differs from our working in several ways – but remember that the object of an exercise such as this is to show what you know about Classical harmony and quartet writing rather than to guess at what the composer actually wrote.

Ex. 3.3.3 **Rondo: Allegro**

The musical score for Ex. 3.3.3, titled 'Rondo: Allegro', is presented in two systems. The first system includes staves for Violin 1, Violin 2, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a dynamic marking of *p* (piano). The Violin 1 part features a melodic line with slurs and a fermata in bar 4. The other three parts provide accompaniment with various rhythmic patterns, including dotted crotchets and minims. The second system starts at bar 5 and continues the melodic and accompanimental lines.

Step 5 A careful check reveals that all is well. There are no dynamics in the given melody after bar 1 that need copying into the other parts, and the solitary articulation mark in bar 4 is part of a melodic figure that doesn't occur elsewhere. The melody in the second half of the exercise is more continuous than in the first half, reflected by the slurs in the given melody. We have therefore used either slurred pairs of dotted crotchets in the lower parts to match this, or dotted minims where a part can stay on the same pitch throughout a bar.

Summary Our accompaniment is light and compact, with a fairly high cello part, and all three lower parts are close together. The melody stands out well partly because it keeps high above the other instruments. Although this means that the first-violin part is more isolated from the accompaniment than is usual in simple quartet textures, there is no need for neighbouring upper parts in a string quartet to keep within an octave of each other, as in chorales.

There are a number of rests in the first half of the extract, reflecting the style of the given opening. In particular, the **anacrusis** (upbeats) at the ends of bars 2 and 4 are left unharmonised. This is common in quartets (and most music) of the Classical period and is a point to remember when you work on your own exercises.

Activity 3.3

- (a) Complete the following passage from a string quartet by Kozeluch. It can be harmonised with just chords I, IV, V⁷ and vi in root position, plus I_c, although you can include other chords if you wish.

The second violin and viola parts could have the same rhythmic pattern in every full bar. The cello's double stopping at the end emphasises the new *forte* marking, but there is no need to use any double stopping in your added parts.

[Allegro] Kozeluch: Quartet in C, Op. 33 No. 1 (iii)

Violin 1 *p*

Violin 2 *p*

Viola *p*

Cello *p*

4 *f*

f

f

f

f

- (b) Complete the string parts in the passage printed on the next page. Notice the difference between the sustained harmony in the quiet first half, where you should aim to use slurred crotchets or minims, and the more lively repeated quavers that begin in bar 9 to accompany the louder second half.

passing note

Bm or G

D

As we saw in Example 3.1.2 (page 75), Classical composers often based four-bar phrases on the progression I-V⁽⁷⁾-V⁽⁷⁾-I, usually with some inversions. The pattern is often found at the start of a movement where it is used to establish the key. In this exercise it could be used in bars 1-4 and again, if you wish, in bars 9-12.

Look out for melodic figures that suggest chords, such as those shown *left*. The modified sequence in bars 5-6 could be harmonised with four chords from a circle-of-5ths progression providing you avoid consecutive octaves in the outer parts between bar 4² and bar 5¹. The phrase starting in bar 12² is a varied repeat of the phrase starting in bar 4² and could be harmonised similarly, although it should be accompanied by quavers, not crotchets or minims.

Allegro

Dittersdorf: Quartet No. 1 (1789), Krebs 191 (iii)

Violin 1
pp

Violin 2
pp

Viola
pp

Cello
pp

5

f

9

f

f

f

13

3.4 Triple suspensions

Before moving on to more advanced examples, we'll revise a resource that we encountered on page 74 of the *AS Music Harmony Workbook* – the **triple suspension**. In a perfect cadence, Classical composers often prolonged notes from chord V^7 at the moment when the bass part (alone) moved to the root of chord I, like this:

E.g.
Resolve back to Dmaj

D	C#	D
F#	F	D
A	G	D
A ^(ss)	A	D
C	C ⁷	D

Ex. 3.4 [Un poco adagio] Mozart: Quartet in Eb, K. 160 (ii)

Violin 1
Violin 2
Viola
Cello

Chords: Eb major: iib, Ic, V⁷, V⁷/I, I

All three upper notes of chord V^7 (shown with a white background) are suspended into the final bar, while the cello sounds the tonic (E_b). On the final quaver, the three upper parts then resolve to notes of the tonic chord (the first violin unusually resolves *upwards* because D is the leading note and therefore has to rise to the tonic).

A triple suspension is such a common feature of the Classical style that it is worth looking out for perfect cadences in which the melody ends with this characteristic stepwise lean onto a note of the tonic chord, either from above or below. It won't usually work to suspend only one or two notes of chord V^7 when you see this pattern – all three upper notes of the chord need to be suspended. Notice that chord I in the example *above* has three roots and a 3rd, but no 5th. This is common with triple suspensions – if you want to include the 5th in the tonic chord, it will require a double stop in one of the parts.

Activity 3.4

Complete the following, to end with a triple suspension over a perfect cadence.

[Presto] Mozart: Quartet in G, K. 156 (i)

Violin 1
Violin 2
Viola
Cello

Chords: IV, V⁷, I

3.5 More advanced examples

The following passage takes us beyond the simple styles we have seen so far and, for the first time in this chapter, introduces a minor key. Only the first-violin part is given from bar 3 onwards.

Ex. 3.5.1 *Am*
Andante
Kozeluch: Quartet Op. 33 No. 2 (ii)

Violin 1
Violin 2
Viola
Cello

5
9
13

Step 1 We can tell that the key is A minor from the absence of a key signature, the G#s in the given parts and the chord of A minor at the start of bar 1. We are still in that key in bar 4, where the quaver rest signals a phrase break after a cadence.

This is the beginning of a regular pattern – our exercise has four four-bar phrases, each ending with a quaver rest.

In the second phrase, G is not sharpened in bar 7. This, along with the give-away arpeggiation of a chord of C major in that bar, leaves no doubt that this phrase ends with a perfect cadence in C, the relative major, in bar 8.

Phrase 3 begins with another C major outline but, after a short chromatic ascent, it ends on D in bar 12. The presence of both C# and B \flat indicate that the cadence in this bar should be in D minor, the subdominant key.

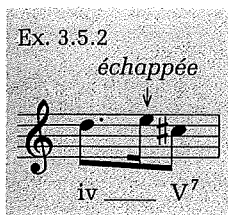
The final phrase ends in A minor. The notes on the two main beats of bar 16 are G# and B, both of which come from chord V of A minor, not chord i, so the extract will need to finish with an imperfect cadence.

Step 2 The first cadence must be imperfect because the notes on the two main beats of bar 4 (G# and B) both belong to chord V of A minor. Given the leisurely harmonic rhythm of the given opening, the first chord of this cadence will need to go in the second half

of bar 3, where chord *iib* will harmonise the given B (the quaver A can be treated as a passing note). The first violin helpfully outlines all the notes of chord *i* in the first half of this bar, so we can plan the harmony of bars 3–4 as | *i iib* | *V* |.

We decided that the second cadence is in C major, and the repeated B from bar 7 to bar 8 suggests that it could be a *V*⁷–*I* perfect cadence with triple suspension. The arpeggiation in the first half of bar 7 spells out chord *I* of C. To avoid anticipating the root-position tonic chord in the cadence, we will use *Ic* as the approach chord, which results in a progression for bars 7–8 that is highly characteristic of the Classical style: | *Ic V*⁷ | *I* (with triple suspension) |.

The melodic pattern in bar 12 echoes that of bar 8. It will be fine to use a perfect cadence with triple suspension again here, since the key of D minor at this point will ensure that the cadence doesn't sound repetitive. Chord *V*⁷ doesn't obviously fit the second half of bar 11, unless the violin D is treated as a suspension with a delayed resolution to C# at the end of the bar. We've opted for the simpler solution shown *left*, in which the semiquaver E is treated as an *échappée*.



The last phrase ends like the first (the violin part of bar 16 is an octave transposition of bar 4), and chord *V* can again be used throughout the last bar. The first chord of this cadence can't be *iib*, as it was in bar 3, since this won't fit the melody of bar 15. It shouldn't be *Ic*, either, because this would result in *Ic*–*V* sounding from weak to strong, instead of the usual strong to weak. *Ib* followed by *I* would work, but seems a little dull. Instead, we have chosen to use the progression *VI*–*iv*–*I*–*Ib* for bar 15, in the rhythm ♩ ♩ ♩. A more active harmonic rhythm is often used before a cadence, and in the final working (*overleaf*) you will see that we have used a similar harmonic rhythm in bar 11, leading into the third cadence.

Step 3 The B at the end of bar 4 could be unharmonised, like the initial anacrusis, although our version has G# in the second violin, anticipating the parallel 3rds between violins that we shall use in bar 5. Only two chords are needed in bar 5 (*i* and *iv*), reflecting the slow harmonic movement at the start of the first phrase, but we've used more variety in bar 6, on the approach to the second cadence.

The opening three notes of phrase 3 invite chord *I* of C major at the start of bar 9, just as the opening three notes of phrase 1 point to chord *I* of A minor in the first complete bar. The G# at the end of bar 9 is chromatic, but it leads to a long A in bar 10 that could be harmonised with a chord of A minor. However, A *major* makes better sense here because the music is modulating towards D minor, and A major is chord *V* of that key. One plain chord throughout bar 10 would sound dull, so we've introduced a 4–3 suspension to maintain harmonic interest.

Phrase 4 begins by outlining a D minor chord. The first two semiquavers at the end of bar 12 can be left unharmonised, to match the opening anacrusis of the exercise, leaving the lower parts to enter with the chord at the start of bar 13. We need to start modulating back towards A minor in this phrase, so we have used chord *ib* of that key in the second half of bar 13, allowing us to reintroduce C# in the cello part.

Step 4 The part-writing in the completed working (on the next page) is straightforward. The parts do not cross and the middle two contain small intervals, but there is a reasonable amount of rhythmic interest, helped by the use of passing notes. We have also acted on clues from the given material: compare the violin parts in 3rds in bars 5 and 1, and note the use of the opening dotted rhythm in the viola part of bars 7 and 10.

Step 5 Check your work, taking special care over accidentals when working in minor keys, and ensuring that all pitches in the alto C clef are as you intend. Remember to include dynamics, slurs and marks of articulation in your added material.

Ex. 3.5.3

Andante

Violin 1
mf

Violin 2
mf

Viola
mf

Cello
mf

5

9

13

Activity 3.5

- (a) Study the following first-violin part, and identify the key and type of cadence to use at each of the places indicated.

The first answer has been completed for you. Notice the position of this cadence. Although it may not seem to be in an obvious place, it comes at the end of a phrase that lasts 16 crotchets (i.e. the equivalent of four bars), which is what we should expect in the Classical style. The start of a new phrase in the second half of bar 4 is made clear by a change of dynamic and a leap to a higher range.

The harmony notes in bar 4 are marked 'H' – they are part of a chord of D major, which is chord V in G major, and explains why the first cadence is imperfect. If the G in this bar was a harmony note, the F# that follows it would have to be a passing note – but it cannot be, because F# is followed by a leap. It must therefore be a harmony note. Always be alert for clues of this kind!

Finally, look out for the sequential repetition of bars 16³–18² in bars 18³–20².

[Allegro] Mozart: Quartet in G, K. 80 (iii)

Cadence: Imperfect *f*

Key: G major

Cadence: perfect

Key: G maj.

Cadence: Imperfect

Key: A maj.

Cadence: perfect *p*

Key: D maj.

Cadence: Interrupted

Key: C maj.

Cadence: Interrupted *f*

Key: G minor

Cadence: imperfect

Key: E minor

- (b) Study the following first-violin part, and identify the key and cadence to use at each of the places indicated. The first answer has been completed for you.

The C#s in bars 14 and 16, and the E#s in bars 18 and 20 should be regarded as chromatic lower auxiliary notes rather than as signs of modulation. The F# in bar 16, on the other hand, is a clue that one of the lower parts must have had an F# earlier in this bar.

Schubert: Quartet in G minor D. 173 (iv)

Allegro

Cadence: Imperfect Cadence: perfect
 Key: G minor Key: D minor

Cadence: plagal C#m → Gm
 Key: Gm

Cadence: interrupted Cadence: imperfect
 Key: . Key: .

- (c) Complete the lower parts in the following passage. All four parts are in octaves in bar 5. It is not uncommon to find *short* passages in octaves like this (or to see a first-violin melody doubled an octave lower by the second violin), but avoid octaves in your own work *unless* the given material strongly suggests their use.

Although this exercise is quite long, some bars can be treated as repeats (or varied repeats) of earlier bars. The first-violin part in bars 17–21 moves more slowly than elsewhere, so include some shorter notes in the lower parts (perhaps using the dotted rhythm from bar 1) to maintain rhythmic interest. Try to reflect the first violin's rising sequence in your added parts in these bars. Reread the last two sentences on page 78 for a hint on how best to harmonise the final cadence.

Minuetto

Vanhal: Quartet in C minor, Op. Post.

5

System 1 (Measures 5-8): This system contains the first four measures of a musical piece. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a bass clef with a key signature of two flats. The music is written in a 4/4 time signature. Measures 5 and 7 contain melodic lines in the treble clef, while measures 6 and 8 contain accompaniment in the bass clef. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together and slurs over phrases.

10

System 2 (Measures 9-12): This system contains measures 9 through 12. The treble clef part continues with a melodic line, including a trill in measure 10 and a dynamic marking of *p* (piano) at the end of measure 12. The bass clef part remains mostly silent, with rests in measures 10, 11, and 12.

15

System 3 (Measures 13-16): This system contains measures 13 through 16. The treble clef part features a melodic line with eighth notes in measure 13, followed by a half note in measure 14, and then a long, sustained note in measure 15 that carries over into measure 16. The bass clef part is silent throughout this system.

20

System 4 (Measures 17-20): This system contains measures 17 through 20. The treble clef part continues with a melodic line, featuring a half note in measure 17, a quarter note in measure 18, and a half note in measure 19 that carries over into measure 20. The bass clef part is silent throughout this system.

- (d) Complete the lower parts in the following passage. The given parts suggest that a number of rests can be used in the accompaniment. The final cadence will work best if the F# in bar 17 is treated as an appoggiatura – in other words, look for a chord to harmonise E, not F#, on the last beat of bar 17.

Tempo moderato

Vanhal: Quartet Op. 13 No. 2 (iii)

Violin 1
Violin 2
Viola
Cello

- (e) Complete the following passage from a minuet by Haydn, the most original and most prolific of all 18th-century composers of string quartets. Note the harmonic tension of the opening, with its diminished-7th chord in bar 2. There is an opportunity for you to use a diminished-7th chord in a different key, near the end. If you wish, you could follow Haydn in writing for just the three upper parts in bars 15–16 to help reflect the reduction to *piano* here.

Menuetto

Haydn: Quartet Op. 9 No. 4 (ii)

Violin 1

Violin 2

Viola

Cello

- (f) Complete the following passage from a quartet by Mozart. Make sure you are clear about the keys used, and note that there are some accented dissonances, including the first semiquaver of bar 11 (chromatic) and the first semiquaver in bar 21.

Mozart exploits parallel 3rds between neighbouring parts in a big way in bars 1–2, and he reinforces the *p* dynamic in bars 11–12 and 17 by reducing the texture to just two parts. Bar 26 is really just a link between sections – as often with linking passages, Mozart leaves the melody in this bar completely unharmonised.

Allegro vivace

Mozart: Quartet in Eb, K. 428 (iv)

Violin 1
p

Violin 2
p

Viola
p

Cello
p

f

f

f

f

p

p

f

17

17

p *fp* *fp* *f*

p *fp* *fp* *f*

p *fp* *f*

p *fp* *f*

Musical score for measures 17-22. The score is in 3/4 time and B-flat major. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p*, *fp*, and *f*. The first three measures show a rhythmic pattern of eighth notes, while the last two measures feature a more complex sixteenth-note texture.

23

23

p

p

p

p

Musical score for measures 23-29. The score continues in 3/4 time and B-flat major. Measures 23-25 show a melodic line in the Violin I part with a *p* dynamic. Measures 26-29 show a rhythmic pattern of eighth notes in the Violin I, Violin II, and Cello/Double Bass parts, all marked *p*.

30

30

f

f

f

f

Musical score for measures 30-34. The score continues in 3/4 time and B-flat major. Measures 30-34 feature a complex rhythmic texture with sixteenth notes in the Violin I part, marked *f*. The other parts (Violin II, Viola, and Cello/Double Bass) have rests or simple accompaniment.