

☛ The assignment can be completed on this handout, in pencil where appropriate. **Please write your UNI on the top of all pages.**

1: Score-reading project (Britten)

(100)

Sostenuto e largamente ($\text{♩} = 60$)

CELLO

The musical score is for a Cello part in 3/4 time, marked *Sostenuto e largamente* with a tempo of $\text{♩} = 60$. The key signature has one sharp (F#). The score consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes a *V* fingering. The second staff continues with *f* dynamics and includes a *3* fingering. The third staff features a *cresc. ed animando* marking, followed by a *cresc.* and a *ff* dynamic, with *4* and *1* fingerings. The fourth staff starts with a *3* fingering, followed by *p* and *pp* dynamics, and ends with a *tranquillo* marking and a *dim.* dynamic. Various fingering numbers (1, 2, 3, 4) and bowing marks (V) are present throughout the score.

General notes for this assignment

- Where an interval (melodic or harmonic) is compound, indicate its full name (e.g. “minor ninth” rather than “compound minor second”).
- You do not need to indicate the direction of melodic intervals (i.e. ascending or descending).
- Where a word is indicated in a box, consult <http://www.oxfordmusiconline.com/subscriber/> from the university network to check the definition of the word.
- In the transposition exercises, you may ignore all editorial markings, including bowing indications, slurs, and dynamic markings.

(a) Using Table 1, write out—in the order in which they appear in the piece—the sequence of harmonic intervals formed by the double-stopped notes in the first two lines (ignoring last note in second line). Tied notes are treated as a single interval.

Table 1: Question 1 (a)

Number	Harmonic interval	Number	Harmonic interval
1	major sixth	19	
2		20	major third
3		21	
4		22	
5		23	
6		24	
7		25	
8		26	
9		27	
10		28	
11		29	
12		30	
13		31	
14		32	
15		33	
16		34	
17		35	
18		36	

(b) Write out the sequence of melodic intervals formed between successive pairs of pitches in the *upper note* of each dyad, up until the end of the first line.

Table 2: Question 1 (b)

Number	Melodic interval	Number	Melodic interval
1	major sixth	10	perfect fifth
2	minor seventh	11	
3		12	
4		13	
5		14	
6		15	
7		16	
8		17	
9		18	

(c) Sometimes, the melodic interval immediately following some harmonic interval is the of the same size and quality. Why?

(d) Transpose the first two measures (from the start to the first caesura) up one perfect octave, using an appropriate clef to avoid the excessive use of ledger lines.

(e) Compare the sequence of melodic and harmonic intervals in your transposed version of the first two measures with those same kinds of intervals in the original version of the first two measures and describe their relationship.

(e) Transpose the *original* two-measure section up a perfect twelfth. Change clef and key signature, if necessary.

(f) Again, consider the sequence of melodic and harmonic intervals in this transposed version. What might you say in general about the effect of transposing a melody on its melodic intervals? What about the effect of transposition on harmonic intervals?

(g) The time signature for this piece is indicated in parentheses. Why do you think this is? Justify your answer with reference to the score.
