

Intensive Part-Writing and Analysis
Assignment 15 Worksheet

1. Listen to "Homeland" by Sullivan (MS 12.A.20 pg. 124), then answer the following questions.
 - a. Assume that all of the phrases are four measures in length. Identify the beginning and ending key of each phrase, being sure to consider anacrusis. Consider each phrase individually, without regard to what precedes it.

Phrase 1 begins in the key of _____ and ends in the key of _____.

Phrase 2 begins in the key of _____ and ends in the key of _____.

Phrase 3 begins in the key of _____ and ends in the key of _____.

Phrase 4 begins in the key of _____ and ends in the key of _____.
 - b. Phrase 2 and 3 contain common chord modulations. For each phrase, circle the common chord on the score. Then, identify the Roman numeral function of the common chord in the first key and in the second key.
 - c. Consider for a moment that the entire piece is in one key -- the key of the first phrase. Using Roman numerals, identify the harmonies that occur in the following measures:

m. 4: _____ m. 8: _____ m. 12: _____ m. 16: _____
 - d. What can you then conclude about the overall tonal structure (i.e., the sequence of keys) of this piece? Does it resemble anything? Is there any logic to it? Please answer this on the reverse.

2. The following questions all pertain to Schubert's Violin Sonatina, D. 385, II, mm. 1-20 (MS 14.C.5, pg. 201).
 - a. In the space just above the score, create a diagram of this excerpt (assume four-bar phrases). Please include measure numbers, repeat signs (where warranted), phrase slurs, phrase form, and cadences. If a cadence occurs in a key other than the home key of F major, indicate the key and the cadence type(s) in that "other" key.
 - b. You just diagrammed what specific type of form? _____.
 - c. A modulation takes place in mm. 1-8. On the score, circle the common chord and identify its RN function in both keys.
 - d. Name the two keys tonicized in the passage from m. 8, beat 3 through m. 12, beat 2.

_____ and _____
 - e. In that same passage (m. 8, beat 3 through m. 12 beat 2), which type of melodic nonchord tone is heard most frequently (circle one):

passing tone 4-3 suspension appoggiatura neighbor tone escape tone
 - f. Do a Roman numeral analysis of the passage from m. 12, beat 3 through the end; do your entire analysis in the key of F Major. Be sure to show all chord qualities and inversions where applicable.
 - g. Name two specific musical ideas or parameters (melody, rhythm, texture, etc.) which are important throughout the piece, then describe how they unify the work. Be specific, citing specific measure numbers and the way in which these ideas are used. Please answer this on the back.

"HOMELAND"

ARTHUR S. SULLIVAN

The first system of music consists of two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

The second system of music continues the piece. The treble clef melody features a quarter note D5, followed by quarter notes C5, B4, and A4. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The system ends with a double bar line and repeat dots.

The third system of music continues the piece. The treble clef melody has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features quarter notes G3, A3, B3, and C4. The system concludes with a double bar line and repeat dots.

The fourth system of music continues the piece. The treble clef melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4. The system ends with a double bar line and repeat dots.

SONATINA FOR VIOLIN AND PIANO

Op. posth. 137/2, D. 385, II, meas. 1-20

FRANZ SCHUBERT

Andante

1

6

11

16

p

mf

p

f

p

cresc.

tr

p

p