

Colors and Moods of Music I

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc. Listen to Couperin's *Carnival* and think about what kind of moods are expressed in the music. Do you think of any colors while listening to the music?

Carnival

François Couperin (1668–1733)

Andante

9

17

25

f

1. Write down the moods or emotions you hear in the music.
2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
Go ahead and use different colors for different parts of the music.
Do you see any patterns in the music? If so, what are they?
3. Did you like the piece? Why or why not?

Colors and Moods of Music II

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc. Listen to Brahms' *Lullaby* and think about what kind of moods are expressed in the music. Do you think of any colors while listening to the music?

Lullaby

Johannes Brahms (1833–1897)

The musical score for Brahms' *Lullaby* is presented in three systems. The first system begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics 'p'. The second system starts with a measure number '6'. The third system starts with a measure number '11'. The piece ends with a double bar line.

1. Write down the moods or emotions you hear in the music.
2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
Go ahead and use different colors for different parts of the music.
Do you see any patterns in the music? If so, what are they?
3. Did you like the piece? Why or why not?

Colors and Moods of Music III

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc. Listen to Rameau's *Le Lardon* and think about what kind of moods are expressed in the music. Do you think of any colors while listening to the music?

Le Lardon

(The Joke)

Jean-Philippe Rameau (1683–1764)

Moderato

mp

p

mf

p

1. Write down the moods or emotions you hear in the music.
2. With a set of crayons, shade the measures of the music to match the way you feel about the music. Go ahead and use different colors for different parts of the music. Do you see any patterns in the music? If so, what are they?
3. Did you like the piece? Why or why not?

Colors and Moods of Music IV

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc. Listen to Mozart's *Minuet* and think about what kind of moods are expressed in the music. Do you think of any colors while listening to the music?

Minuet

Wolfgang Amadeus Mozart (1756–1791)



1. Write down the moods or emotions you hear in the music.
2. With a set of crayons, shade the measures of the music to match the way you feel about the music. Go ahead and use different colors for different parts of the music. Do you see any patterns in the music? If so, what are they?
3. Did you like the piece? Why or why not?

Telling Stories with Music I

Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music.

Press play to listen to Robert Schumann's *Soldier's March*.

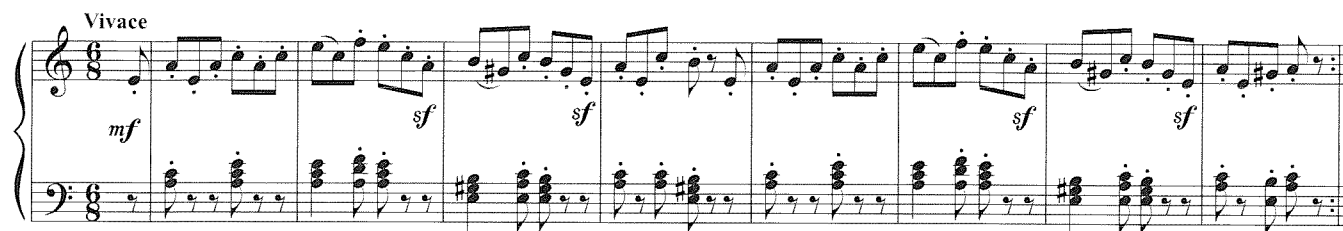


1. When you listen to the piece do you “hear” images in your mind? Describe those images.
2. How do you want to move to the music?
3. Does the title help describe the music? How?
4. Is the soldier marching fast or slow?
5. What is the name of the tempo marking that indicates speed of the piece?

Telling Stories with Music II

Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music.

Listen to Robert Schumann's *The Wild Horseman*.



1. When you listen to the piece do you “hear” images in your mind? Describe those images.
2. How do you want to move to the music?
3. Does the title help describe the music? How?
4. Is the horseman riding fast or slow?
5. What is the name of the tempo marking that indicates speed of the piece?

Telling Stories with Music III

This *Sonatina* by Muzio Clementi is composed in three sections or **movements**.

Press play to listen to this piece.

1. When you listen to the piece do you hear images in your mind? Describe those images.

2. Do the movements sound the same? Describe how they differ.

3. Using the chart below, answer these three questions:
 - a. What is the name of the tempo marking that indicates the speed of the each movement?
 - b. What is the key of the movement?
 - c. Is there an emotion that best describes each movement? (Happy, sad, playful, peaceful, etc.)

	Movement 1	Movement 2	Movement 3
Tempo	<i>Allegro</i>	<i>Andante</i>	<i>Vivace</i>
Key	<i>C major</i>	<i>F major</i>	<i>C major</i>
Mood			

Sonatina

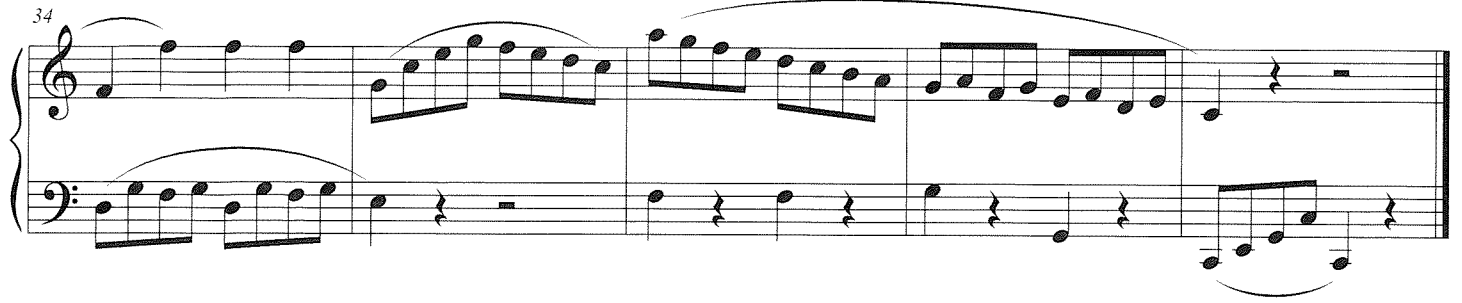
Muzio Clementi (1752–1832)

Allegro

The musical score is written for piano in 4/4 time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system (measures 1-5) starts with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system (measures 6-10) features a forte (*f*) dynamic in the right hand. The third system (measures 11-15) continues with a forte (*f*) dynamic in the right hand. The fourth system (measures 16-21) includes a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fifth system (measures 22-27) features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The sixth system (measures 28-30) features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score concludes with a double bar line and repeat dots at the end of the sixth system.

Sonatina, p. 3

34



Andante

dolce

tr

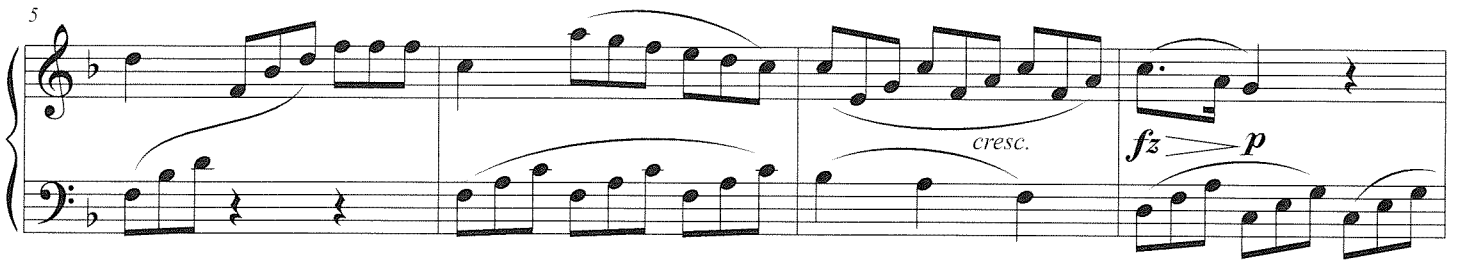
3



5

cresc.

fz *p*

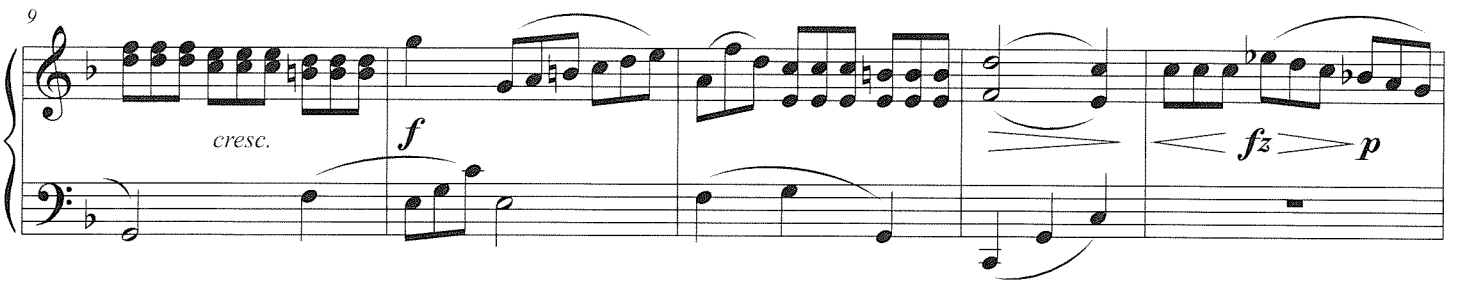


9

cresc.

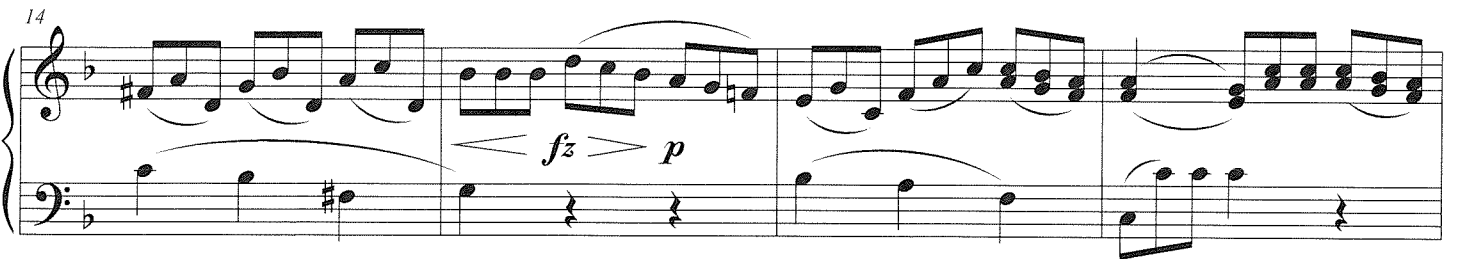
f

fz *p*



14

fz *p*

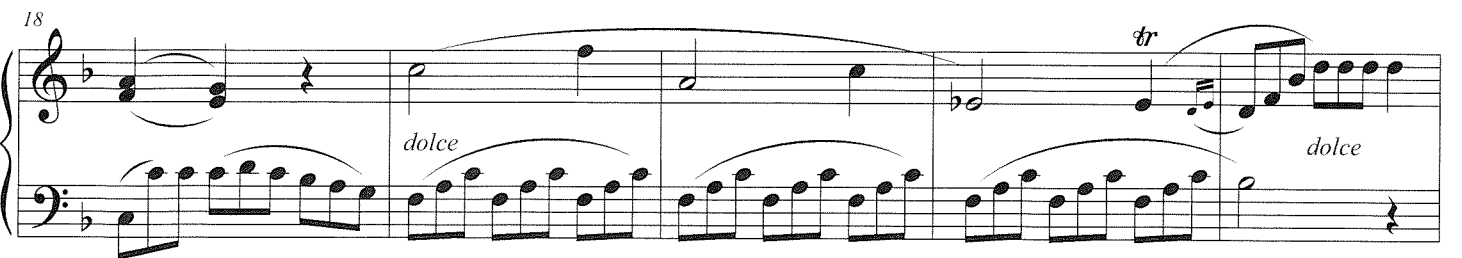


18

dolce

tr

dolce



Sonatina, p. 4

23

Measures 23-26 of the Sonatina. Measure 23 features a treble clef with a series of eighth-note chords and a bass clef with a single eighth note. Measure 24 begins with a forte (*f*) dynamic and contains eighth-note patterns in both staves. Measure 25 includes a trill (*tr*) in the treble staff. Measure 26 concludes the system with eighth-note patterns in both staves.

Vivace

p

Measures 27-30 of the Sonatina, marked *Vivace*. The key signature changes to three flats. Measure 27 starts with a piano (*p*) dynamic and features eighth-note patterns in both staves. Measures 28-30 continue with similar eighth-note textures.

7

f

Measures 31-36 of the Sonatina. Measure 31 begins with a forte (*f*) dynamic. The system contains eighth-note patterns in both staves, with measure 34 featuring a quarter rest in the treble staff.

14

p *f*

Measures 37-42 of the Sonatina. Measure 37 starts with a piano (*p*) dynamic. Measure 38 includes a crescendo hairpin. Measure 39 features a piano (*p*) dynamic. Measure 40 has a quarter rest in the treble staff. Measure 41 features a forte (*f*) dynamic. Measure 42 concludes the system with eighth-note patterns in both staves.

20

p *f*

Measures 43-48 of the Sonatina. Measure 43 starts with a piano (*p*) dynamic. Measure 44 features a forte (*f*) dynamic. Measure 45 includes a sharp sign (#) in the treble staff. Measures 46-48 continue with eighth-note patterns in both staves.

26

Measures 49-54 of the Sonatina. Measure 49 starts with a sharp sign (#) in the treble staff. Measures 50-54 continue with eighth-note patterns in both staves, with measure 53 featuring a flat sign (b) in the treble staff.

Sonatina, p. 5

32

Measures 32-38 of the Sonatina. The piece is in 3/4 time. Measures 32-33 feature a treble clef with eighth notes and a bass clef with quarter notes. Measures 34-35 show a treble clef with beamed eighth notes and a bass clef with a whole note. Measure 36 has a treble clef with eighth notes and a bass clef with a whole note, marked with a piano (*p*) dynamic. Measures 37-38 continue with eighth notes in the treble and quarter notes in the bass.

39

Measures 39-45 of the Sonatina. Measures 39-40 show a treble clef with eighth notes and a bass clef with quarter notes. Measures 41-42 feature a treble clef with beamed eighth notes and a bass clef with a whole note. Measure 43 has a treble clef with eighth notes and a bass clef with a whole note, marked with a forte (*f*) dynamic. Measures 44-45 continue with eighth notes in the treble and quarter notes in the bass.

46

Measures 46-51 of the Sonatina. Measures 46-47 show a treble clef with eighth notes and a bass clef with quarter notes. Measures 48-49 feature a treble clef with beamed eighth notes and a bass clef with a whole note. Measure 50 has a treble clef with eighth notes and a bass clef with a whole note. Measure 51 has a treble clef with eighth notes and a bass clef with a whole note, marked with a piano (*p*) dynamic.

52

Measures 52-57 of the Sonatina. Measures 52-53 show a treble clef with eighth notes and a bass clef with quarter notes. Measures 54-55 feature a treble clef with beamed eighth notes and a bass clef with a whole note, marked with a forte (*f*) dynamic. Measures 56-57 continue with eighth notes in the treble and quarter notes in the bass.

58

Measures 58-63 of the Sonatina. Measures 58-59 show a treble clef with eighth notes and a bass clef with quarter notes, marked with a piano (*p*) dynamic. Measures 60-61 feature a treble clef with beamed eighth notes and a bass clef with a whole note, marked with a forte (*f*) dynamic. Measures 62-63 continue with eighth notes in the treble and quarter notes in the bass.

64

Measures 64-69 of the Sonatina. Measures 64-65 show a treble clef with eighth notes and a bass clef with quarter notes. Measures 66-67 feature a treble clef with beamed eighth notes and a bass clef with a whole note, marked with a fortissimo (*ff*) dynamic. Measures 68-69 continue with eighth notes in the treble and quarter notes in the bass.

Telling Stories with Music IV

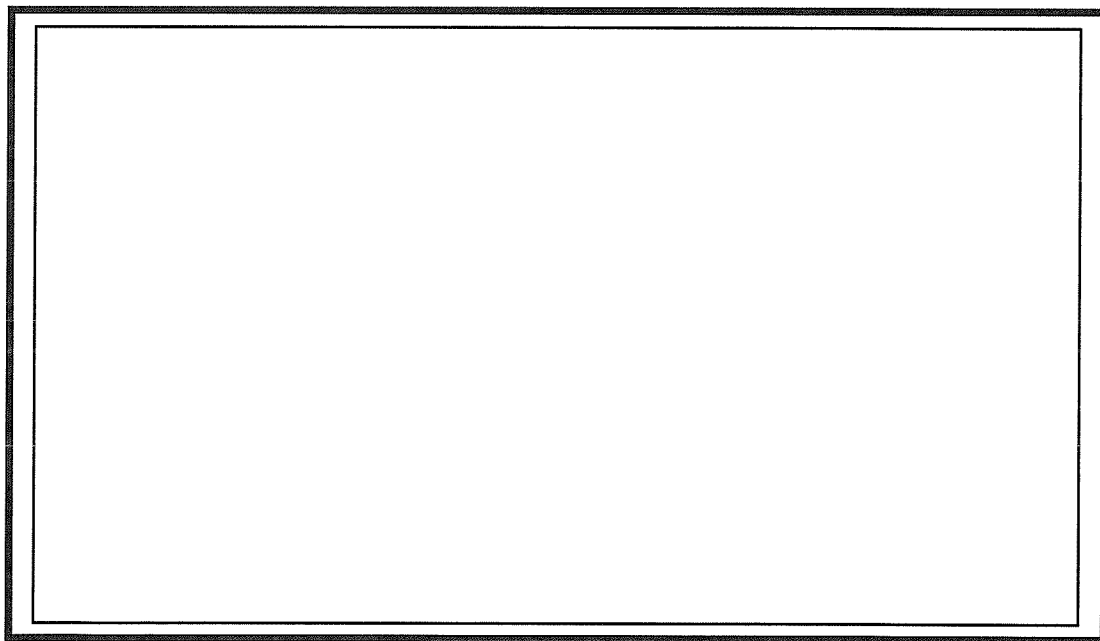
Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music. The composer of this piece, Daniel Türk, wanted to depict a specific picture with this composition. See if you can guess what picture he had in mind without getting any clues from the title of the piece.

Press play to listen to the this piece.

Title



1. What picture do you think the composer was trying to depict? Draw your picture in the frame below.



2. Give this piece a title. Write it in the “title” rectangle above.

Telling Stories with Music V

Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music. The composer of this piece, Antonio Vivaldi, wanted to depict a scene from a spring day with this composition. The different string instruments used in this composition depict different “characters” in Vivaldi’s story.

Spring

The musical score for 'Spring' by Vivaldi is presented in four staves. The tempo is marked 'Largo'. The Solo Violin part begins with a half note G4, followed by a half note A4, and then a half note B4. Violin 1 and Violin 2 play a rhythmic pattern of eighth notes. The Viola plays a bass line with a half note G2, followed by a half note A2, and then a half note B2. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

1. Which instrument or instruments do you think depict a sleeping goatherd?
Why?

2. Which instrument or instruments do you think depict rustling leaves?
Why?

3. Which instrument or instruments do you think depict a barking dog?
Why?

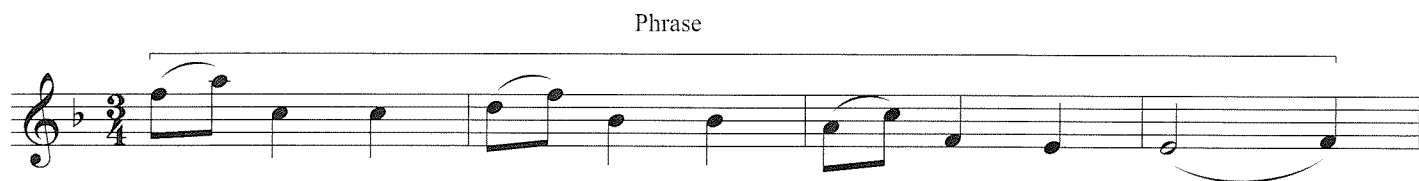
Phrases and Motives

Most music is made up of **phrases** and **motives**. A **Phrase** is one complete musical thought or idea. They are usually a few measures in length and have a defined ending. **Motives** are short melodic and/or rhythmic musical ideas that repeated to help unify an entire piece of music.

Print out and listen to Mozart's *Minuet*.

1. How many times does this phrase occur? Draw a bracket over each phrase.

The phrases do not need to match pitch, but the rhythm should be similar and the phrase must be 4 measures long.



2. How many phrases are in this piece? 6

3. Every time you see this rhythmic motive: ♪♪♪ circle it.

4. How many times does the motive occur? 17

Minuet

Wolfgang Amadeus Mozart (1756–1791)

Allegretto

Wolfgang Amadeus Mozart (1756–1791)

5

10

15

20

rit.

Binary Form I

Pieces that are written in **binary** form are made up of two different sections or parts. They are usually labeled as the “A” section and the “B” section. Sometimes the A section is repeated after the B section. Each A and B section contains one or more phrases. These phrases are often referred to as question or answer phrases.

Listen to Bach’s *Musette* by clicking the play button.

1. In the melodic line from Bach’s *Musette* below, label each section with an A or B. There are two phrases in each section. Label each phrase as a question phrase or an answer phrase.

Section: A

Question Phrase

Answer Phrase

Section: B

(Answer Phrase)

Question Phrase

Answer Phrase

Section: A

Question Phrase

Answer Phrase

2. Write out the form using the letters A and B.

ABA

Binary Form II

Pieces that are written in **binary** form are made up of two different sections or parts. They are usually labeled as the “A” section and the “B” section. Sometimes the A section is repeated after the B section. Each A and B section contains one or more phrases. These phrases are often referred to as question or answer phrases.

Listen to Mozart’s *Bourlesque* by clicking the play button.

1. In the melodic line from Mozart’s *Bourlesque* below, label each section with an A or B. There are two phrases in each section. Label each phrase as a question phrase or an answer phrase.

The musical notation shows the first 13 measures of Mozart's *Bourlesque* in treble clef, key of A major (three sharps), and 2/4 time. The tempo is marked 'Allegro'. The notation is divided into four sections, each with a label in a box above it: Section: A (measures 1-4), Section: A (measures 5-8), Section: B (measures 9-12), and Section: A (measures 13-16). Each section is further divided into two phrases by dashed lines. The first phrase of each section is labeled 'Question Phrase' and the second is labeled 'Answer Phrase' in handwritten text. The first section (A) starts with a treble clef and a key signature of three sharps. The second section (A) starts with a measure rest of 4 measures. The third section (B) starts with a measure rest of 8 measures. The fourth section (A) starts with a measure rest of 13 measures.

2. Write out the form using the letters A and B:

AABA

Sonata Form I: Thematic Structure

The **sonata** form is made up of three basic parts.

The **exposition** introduces the themes. It contains 2 different themes. Each theme may have one or more phrases.

The themes are elaborated upon in the **development** section.

The **recapitulation** repeats the themes that were introduced in the exposition.

Provide the names of each part of the *Sonatina* in the blanks.

Sonatina

Muzio Clementi (1752–1832)

Exposition

Theme: A

Allegro

Phrase: a

Theme: B

Phrase: b

Phrase: a

Phrase: b

Sonata Form I: Thematic Structure, p. 2

Development

Phrase: *a* (from theme A)

Phrase: *a'*

Musical score for the Development section, measures 16-21. The score is in treble and bass clef. Measure 16 starts with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. A dashed line indicates a phrase spanning from measure 16 to 21. The dynamic changes to forte (*f*) in measure 20.

Recapitulation

Theme: A

Phrase: *a*

Musical score for the Recapitulation section, measures 22-27. The score is in treble and bass clef. Measure 22 starts with a piano (*p*) dynamic. The melody in the treble clef is a variation of Theme A. A dashed line indicates a phrase spanning from measure 22 to 27.

Theme: B

Phrase: *b*

Phrase: *a*

Musical score for the Recapitulation section, measures 28-33. The score is in treble and bass clef. Measure 28 starts with a piano (*p*) dynamic. The melody in the treble clef is a variation of Theme B. A dashed line indicates a phrase spanning from measure 28 to 33. The dynamic changes to forte (*f*) in measure 30.

Phrase: *b*

Musical score for the Recapitulation section, measures 34-39. The score is in treble and bass clef. Measure 34 starts with a piano (*p*) dynamic. The melody in the treble clef is a variation of Theme B. A dashed line indicates a phrase spanning from measure 34 to 39.

Sonata Form II: Harmonic Structure

The **sonata** form is made up of three basic parts. The harmonic structure of each part follows a general pattern. The **exposition** starts in the tonic key and typically ends in the dominant key.

The **development** can be in any key.

The **recapitulation** starts in the tonic key and ends in the tonic key.

Provide a Roman numeral harmonic analysis of the *Sonatina*.

Sonatina

Muzio Clementi (1752–1832)

Exposition

Allegro

Handwritten Roman numeral harmonic analysis for measures 1-4:

C Major: I I I V

Handwritten Roman numeral harmonic analysis for measures 5-8:

I IV vii^o I ii₆ I₆ V I G Major: V₆ I

Handwritten Roman numeral harmonic analysis for measures 9-12:

V₄ I₆ ii₆ V I

Sonata Form II: Harmonic Structure, p. 2

Development

16

p *f*

C Minor: V_2^4 i_6 $vii^\circ i$ V V_7 i_6^4

Recapitulation

22

p

$vii^\circ i$ V C Major: I I I V

28

f

I I ii_6 V_7 I_4^6 V I V_6 I

Analyze each chord as if the G is being sounded on each beat.

34

V_3^4 I_6 ii_6 V I

Theme and Variations

Theme and variations is a musical form that starts with a main theme or musical idea. It is then followed by several more versions of the theme in which the original theme has been changed in some way: rhythmically, harmonically, tonally, etc.

Listen to and print out the Couperin's *Variations*.

1. What is the time signature of the theme and each variation?

Theme: $\frac{3}{4}$ Var. I: $\frac{3}{4}$ Var. II: $\frac{4}{4}$ Var. III: $\frac{3}{4}$

2. What is the key of the theme and each variation?

Theme: *Dmajor* Var. I: *Dmajor* Var. II: *Dminor* Var. III: *Dmajor*

3. Write a brief description of how the melody has changed in each of the variations.

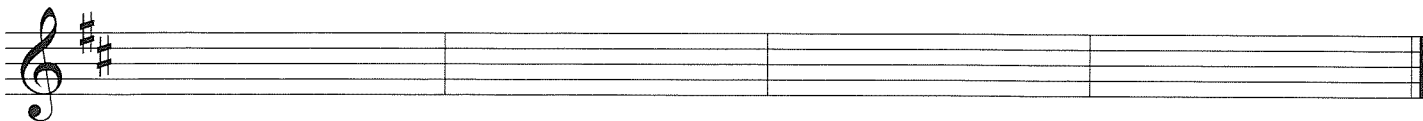
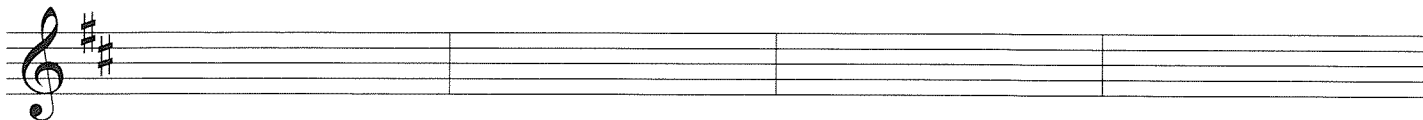
Variation I:

Variation II:

Variation III:

4. Write your own variation of the melody for this piece.

Var. IV



Variations on a Theme by François Couperin

Mark F. Adler

Allegretto ♩ = 126

p

5

9 *Var. I*

mf

13

Variations on a Theme by François Couperin, p. 2

Var. II

Moderato ♩ = 104

17

p

21

rit. *pp*

Var. III

Tempo I

25

f

29

rit.

Harmonic Analysis I

Provide a harmonic analysis for *Russian Folk Song*.

Russian Folk Song

Ludwig van Beethoven (1770–1827)

Moderato

A Minor: i

i

V⁴₃

V⁴₃

i

i

V

i

III

III

♯VII (V/III)

V₇

i

i

V

i

Harmonic Analysis II

Provide a harmonic analysis for *Le Lardon*.

Le Lardon

(The Joke)

Jean-Philippe Rameau (1683–1764)

Moderato

The musical score for "Le Lardon" is presented in four systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked "Moderato". The dynamics are indicated as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Handwritten harmonic analysis is provided below the bass staff of each system.

System 1 (Measures 1-4): *mp*. Analysis: D Major: I , I , I_6 , IV , I_6 , vii_6^o , I .

System 2 (Measures 5-8): *p*. Analysis: I , I , I_6 , IV , V of V , V , I .

System 3 (Measures 9-12): *mf*. Analysis: I , V_6 , I , $ii(7)$ of V , V_6 of V , V .

System 4 (Measures 13-16): *p*. Analysis: V_7 of IV , IV_6 , IV , I_6 , I_4^6 , V , I .

Pedal Points

A **pedal point** is a long-held note, normally in the bass, continuing to sound as harmonies change in other parts. A pedal point may be described as a tonic pedal, dominant pedal, subdominant pedal, etc. of the key, depending upon the scale degree sounded by the pedal point.

Looking at this excerpt from J.S. Bach's *Praeludium*. There is a pedal point playing in the bass.

Handwritten chord labels under the bass line:

- Measure 24: G7
- Measure 25: Emin
- Measure 26: Dmin7
- Measure 27: G7
- Measure 28: F#dim7
- Measure 29: C
- Measure 30: Dmin7
- Measure 31: G7

1. What pitch is the pedal point sounding? G
2. What scale degree does it represent? 1st 2nd 3rd 4th 5th 6th 7th
3. What is the name of this pedal point? Tonic Subdominant Dominant
4. In the blanks below each measure, write the chord being outlined by each arpeggio.
Do not count the pedal point note being played.
5. Bonus question: Look at the full *Praeludium*. Can you find the other pedal point in this piece?
Describe it using the same questions as above.

Measures 33-34, 1st degree, Tonic pedal point

Invention Analysis I

J.S. Bach wrote a set of 15 keyboard pieces in two voices (parts) which he called **inventions**.

Inventions typically contain **subjects** and **counter-subjects**. A subject is the main melody or melodic fragment on which the piece is based. The subject is usually the first melody of an invention. A **counter-subject** is a contrasting melody or melodic fragment that often follows a **subject**.

Listen to and print out J.S. Bach's *Invention No. 8*.

On the printed part identify these items:

Subject: Draw a rectangle around each occurrence of the subject.

Counter-subject: Draw a circle around each occurrence of the counter-subject.

Invention No. 8

Johann Sebastian Bach (1685–1750)

The image displays the first two systems of J.S. Bach's Invention No. 8. The first system is in 3/4 time, G major. The right hand (treble clef) begins with a subject, which is highlighted by a rectangular box. The left hand (bass clef) begins with a counter-subject, which is highlighted by an oval. The second system continues the piece, with the subject and counter-subject continuing in their respective hands. The subject is again highlighted by a rectangular box, and the counter-subject is highlighted by an oval. The piece is in 3/4 time, G major.

Invention No. 8

Johann Sebastian Bach (1685–1750)

The image displays a musical score for Invention No. 8 by Johann Sebastian Bach, written in 3/4 time and B-flat major. The score is presented in five systems, each with a treble and bass staff. Handwritten annotations in purple ink are used to highlight specific musical features:
 - In the first system, a bracket groups the first two measures, and an oval encircles the eighth-note triplet in the second measure of both staves.
 - In the second system, a bracket groups the first two measures of the bass staff.
 - In the third system, a bracket groups the first two measures of the treble staff, and ovals encircle the eighth-note triplet in the second measure of both staves.
 - In the fourth system, a bracket groups the first two measures of the bass staff.
 - In the fifth system, a bracket groups the first two measures of the treble staff, and ovals encircle the eighth-note triplet in the second measure of both staves.
 Measure numbers 4, 7, 10, and 13 are printed at the beginning of their respective systems.

Invention No. 8, p. 2

16

Handwritten annotations: A bracket groups measures 16 and 17 in the treble staff. A slur groups measures 17 and 18 in both staves. A slur groups measures 18 and 19 in the bass staff.

19

Handwritten annotations: A bracket groups measures 19 and 20 in the treble staff. A slur groups measures 20 and 21 in the bass staff.

22

Handwritten annotations: A slur groups measures 22 and 23 in the treble staff. A slur groups measures 23 and 24 in the bass staff.

25

Handwritten annotations: A slur groups measures 25 and 26 in the treble staff. A slur groups measures 26 and 27 in the bass staff.

28

Handwritten annotations: A bracket groups measures 28 and 29 in the treble staff. A slur groups measures 29 and 30 in the bass staff.

31

Handwritten annotations: A slur groups measures 31 and 32 in the treble staff. A slur groups measures 32 and 33 in the bass staff.

Invention Analysis II

J.S. Bach wrote a set of 15 keyboard pieces in two voices (parts) which he called **inventions**.

Inventions typically contain **subjects** and **counter-subjects**. A subject is the main melody or melodic fragment on which the piece is based. The subject is usually the first melody of an invention. A **counter-subject** is a contrasting melody or melodic fragment that often follows a **subject**.

Listen to and print out J.S. Bach's *Invention No. 4*.

On the printed part identify these items:

Subject: Draw a rectangle around each occurrence of the subject.

Counter-subject: Draw a circle around each occurrence of the counter-subject.

Invention No. 4

Johann Sebastian Bach (1685–1750)

The image displays the musical score for J.S. Bach's Invention No. 4, specifically the first two systems. The score is written for two voices (treble and bass clefs) in G major (one sharp) and 3/4 time. The first system shows the initial presentation of the subject and counter-subject. The subject is a melodic line in the right hand, and the counter-subject is a melodic line in the left hand. The second system continues the piece with the same two voices. The score includes annotations for identifying the subject and counter-subject. A box labeled 'Subject' points to the first occurrence of the subject in the right hand of the first system. A box labeled 'Counter-subject' points to the first occurrence of the counter-subject in the left hand of the first system. The subject is a melodic line in the right hand, and the counter-subject is a melodic line in the left hand. The score includes annotations for identifying the subject and counter-subject. A box labeled 'Subject' points to the first occurrence of the subject in the right hand of the first system. A box labeled 'Counter-subject' points to the first occurrence of the counter-subject in the left hand of the first system. The subject is a melodic line in the right hand, and the counter-subject is a melodic line in the left hand.

Invention No. 4

Johann Sebastian Bach (1685–1750)

The image displays a musical score for "Invention No. 4" by Johann Sebastian Bach, spanning measures 1 to 24. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs. Handwritten annotations are present: a bracket groups measures 1-4, a slur covers measures 5-8, and a bracket spans measures 9-12. Measure numbers 6, 11, 16, and 21 are printed at the beginning of their respective staves. The piece concludes with a double bar line at the end of measure 24.

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27

Handwritten musical notation for measures 27-31. The system consists of a treble and bass staff. Measures 27-31 are grouped by a large bracket. Measure 27 has a treble staff with eighth notes and a bass staff with a half note. Measures 28-30 have treble staves with eighth notes and bass staves with half notes. Measure 31 has a treble staff with eighth notes and a bass staff with a half note. There are handwritten annotations: a wavy line above the bass staff in measure 29 and a bracket under the bass staff in measure 30.

32

Handwritten musical notation for measures 32-36. The system consists of a treble and bass staff. Measures 32-36 are grouped by a large bracket. Measure 32 has a treble staff with eighth notes and a bass staff with a half note. Measures 33-35 have treble staves with eighth notes and bass staves with half notes. Measure 36 has a treble staff with eighth notes and a bass staff with a half note. There are handwritten annotations: a bracket under the bass staff in measure 32 and a bracket under the bass staff in measure 33.

37

Handwritten musical notation for measures 37-41. The system consists of a treble and bass staff. Measures 37-41 are grouped by a large bracket. Measure 37 has a treble staff with eighth notes and a bass staff with a half note. Measures 38-40 have treble staves with eighth notes and bass staves with half notes. Measure 41 has a treble staff with eighth notes and a bass staff with a half note. There are handwritten annotations: a bracket under the bass staff in measure 37 and a bracket under the bass staff in measure 38.

42

Handwritten musical notation for measures 42-46. The system consists of a treble and bass staff. Measures 42-46 are grouped by a large bracket. Measure 42 has a treble staff with eighth notes and a bass staff with a half note. Measures 43-45 have treble staves with eighth notes and bass staves with half notes. Measure 46 has a treble staff with eighth notes and a bass staff with a half note. There are handwritten annotations: a bracket under the bass staff in measure 42 and a bracket under the bass staff in measure 43.

47

Handwritten musical notation for measures 47-51. The system consists of a treble and bass staff. Measures 47-51 are grouped by a large bracket. Measure 47 has a treble staff with eighth notes and a bass staff with a half note. Measures 48-50 have treble staves with eighth notes and bass staves with half notes. Measure 51 has a treble staff with eighth notes and a bass staff with a half note. There are handwritten annotations: a bracket under the bass staff in measure 47 and a bracket under the bass staff in measure 48.