



Spotify playlist
(link on textbook
website)

Hybrid Phrase-level Forms – Analyzing Hybrid Forms

Name: _____

INTRODUCTION / INSTRUCTIONS

1. First, review the traits of hybrid forms on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
 - a. Label the key of the excerpt.
 - b. Label all cadences.
 - c. Perform a segmentation analysis that shows the idea level only, above the score.
 - d. Circle the pair of terms that *most accurately* describes each half (one from each category)
3. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

ANALYSIS

Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 21–28. Runs 0:41–0:57.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

Excerpt #2: Clara Schumann, Piano Trio, III, mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

M. M. ♩ = 112

ANDANTE. *p*

5

Excerpt #3: Mozart, “Sehnsucht nach dem Fruhlinge,” mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Fröhlich.

Singstimme.

1.Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün, und
 2.Zwar Win - ter - ta - ge ha - ben wohl auch der Freu - den viel, man
 3.Doch wenn die Vög - lein sin - gen und wir dann froh_ und flink auf
 4.Am mei - sten a - ber dau - ert mich Lott - chens Her - ze - leid, das
 5.Ach wenn's doch erst ge - lin - der und grü - ner drau - ssen wär! Komm,

Pianoforte.

5

lass mir an dem Ba - che die klei - nen Veil - chen blühen!
 kann im Schnee - eins tra - ben und treibt manch A - bend - spiel,
 grü - nen Ra - sen sprin - gen, das ist ein an - der Ding!
 ar - me Mäd - chen lau - ert recht auf die Blu - men - zeit;
 lie - ber Mai, wir Kin - der wir bit - ten dich_ gar sehr!

Excerpt #4: Bernhard Henrik Crusell, Clarinet Quartet No. 3 in D Major, Op. 7, III, mm. 53–60.
Runs 1:52–2:03.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (diatonic)

The musical score for Excerpt #4 consists of four staves: A Clarinet (A Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is D major (one sharp). The score begins at measure 53. The A Cl. part starts with a rest and then plays a melodic line starting at measure 55, marked with a forte (f) dynamic. The Vln. part starts with a piano (p) and dolce dynamic, playing a melodic line. The Vla. part starts with a piano (p) dynamic, playing a rhythmic accompaniment. The Vc. part starts with a piano (p) dynamic, playing a bass line. The score ends at measure 60 with a first ending bracket and a mezzo-piano (mp) dynamic marking.

Excerpt #5: Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (contains tonicization)

(Excerpt begins on the following page.)

(Excerpt #5 continued: Josephine Lang, "Traumbild," mm. 20–27. Runs I:01–I:26.)

20

Vc. *p*

Vo. *p*

Pno. *cresc.*

Wenn mir der stille Schlummer geschlossen die

23

Vc.

Vo.

Pno. *p*

Au - gen kaum, so leicht das lie - be Bild hin -

26

Vc. *pp*

Vo.

Pno. *p*

ein in mei - nen Traum!

Excerpt #6: Beethoven, Rondo Op. 51, No. 2, mm. 1–8.

Select one from each category:

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Provide a harmonic analysis of this excerpt as directed by your teacher. (modulates)

Andante cantabile e grazioso.

The musical score consists of two systems of piano music. The first system contains measures 1 through 4. Measure 1 features a trill (tr) on the right hand. The tempo and mood are indicated as 'Andante cantabile e grazioso'. The dynamics are marked 'p dolce'. The second system contains measures 5 through 8. Measure 5 shows a modulation to D major, indicated by a sharp sign on the F line of the treble clef. The score includes various musical notations such as slurs, trills, and articulation marks.

(End of worksheet.)