

Brahms: Valses Op. 39: No. 3 in G# minor, No. 4 in E minor

These exercises are about recognizing bass and harmony (including some modulations), and at some spots the melody and/or middle voice should be completed - see the boxed text.

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1. Decide to which key we are modulating, and where, in measures 1-8
2. Notate the bass (which is normally *on the first beat, with a few exceptions*), and label the chords.

Here a middle voice enters. Notate it (single voice in measure 7, chords in 8).

p dolce

1. Listen to the *pattern* you hear in measures 9-12
2. Decide where and how the modulation is taking place
3. Notate top voice and bass (sometimes one not per measure, sometimes two)
4. Label the chords

8 9

Here again a middle voice enters.

1. Listen to the *pattern* in these last four measures
2. Notate bass, middle and top voices
3. Label the chords

13

1. Notate the two top voices in measures 1-4 (in the upbeats of measures 1 and 3 there is only one voice in the right hand)
2. Decide which *pattern* is used in measures 1-4, notate the bass in measures 3 and 4, and label all chords

Poco sostenuto

f *appassionato* *third beat*

Decide to which key we are modulating in measures 5-8, and where the modulation takes place.

1. Notate the top voice in measures 5-8, from the upbeat in 4; the middle voice I already notated - and I changed the rhythmical notation somewhat (interpreting the pedal...) - compare with the original score!
2. Notate the bass (on every first and third beat)
3. Label all harmonies

5

third beat

f

10

In which key are we here?

1. Notate the bass in measures 13 and 14
2. Label the harmonies

piu f

cresc.

15

1. Notate the bass and soprano in measures 15 and 16
2. Label the harmonies

1. Notate the two top voices from measure 17
2. Label the harmonies

cresc.

cresc.

f

20

1. Notate the two top voices, and the bass from 21
2. Label the harmonies

24

Actually three voices in the right hand here....

1.

f

2.