

# Adding a Voice

We continue the example adding a lower voice

note: ii and iv have a major second in the chord, ii is diminished, and VII is augmented

Scale Triads

I II iii iv v VI VII

Here I just copied the viola part into the cello part. It is not what we will use of course but IT IS a starting point. Use it to see how it is changed in the next page.

3 5

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

10 15

Vla. *mf* *p*

Vc. *mf* *p*

17 20

Vla. *mf* *f*

Vc. *mf* *f*

24 25

Vla. *p* *pp*

Vc. *p* *pp*

2 First approach: I write a counterpoint to the first voice. Note against note (that will result in a fairly cumbersome piece), I pay no regard to tertian harmony, my only consideration is consonant vs dissonant intervals.

Here I do a voice exchange:  
violin has B-flat and G in order  
and the two notes are exchanged  
with the cello, that has  
G and B-flat in order

I now use a different  
interval in respect to mes 29  
instead of P8 a M3

**Andantino**

28 30

Vla. *p* I start at P8 *mf* *p*

Vc. *p* *mf* *p*

which we  
"resolve"

Time to bring in some  
dissonance, we use  
the voice exchange  
trick again

to a consonance  
by not  
moving  
the cello  
voice

35 40

Vla. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

and m6

exch. exch.

M6 and we lead the cello to the  
repeat of mes 1, but with a m6  
instead of P8

we spice up things a bit  
adding dissonance  
because we have the big  
crescendo coming up

42 45

Vla. *mf* *f*

Vc. *mf* *f*

exch.

M2 M6 M7 M2 M3 M3 m7 M3 m6

starts with exch.  
but I want to use A-flat second cadence ends  
in the cello (closer to G) more surely on P8

49 50

Vla. *p* *pp*

Vc. *p* *pp*

exch.

m6 first cadence to the tonic  
has C at the bottom

Second approach: using tertian harmony. Still note against note but: (1) I identify the different tertian harmonies implied by sections of the Viola melody, (2) select one among them, and (3) use the notes in the harmony for the Cello part.

**Andantino**

On the beginning C assume a the C major chord, that is I.

G and B-flat in the viola identify a v or a iii. I pick v

II with a neighbor tone (E)

53 55 VII v

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

60 to second inversion of I (G-C) back to the VII augmented "resolving" on VI iii to VII to I 65 v VII

Vla. *mf* *p*

Vc. *mf* *p*

67 II v this spells out iii VII

Vla. *mf* *f*

Vc. *mf* *f*

73 I VII6 VI6 v6 75 I VII ii v

Vla. *p* *pp*

Vc. *p* *pp*