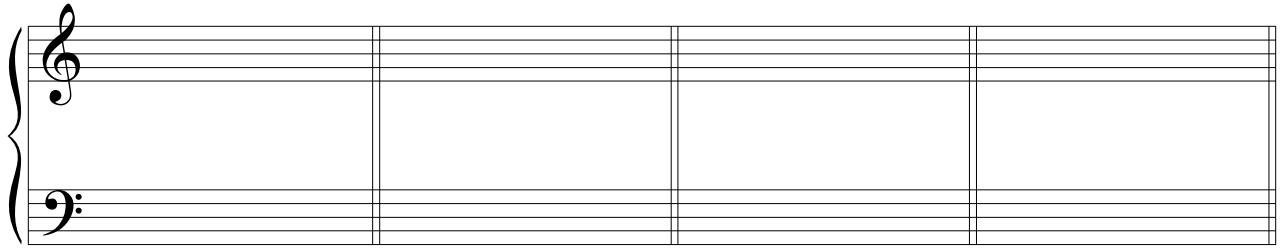
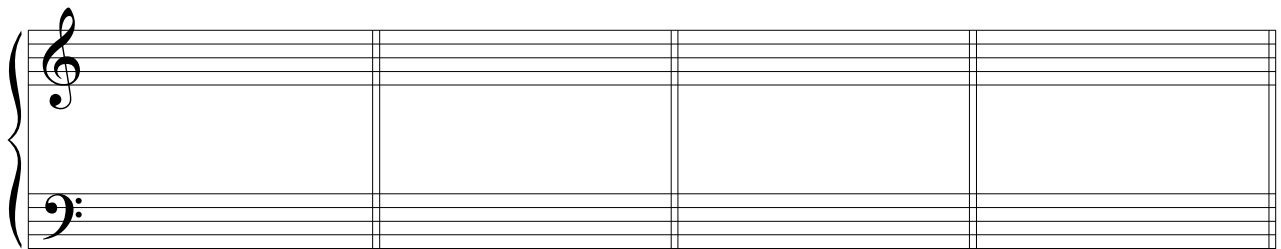


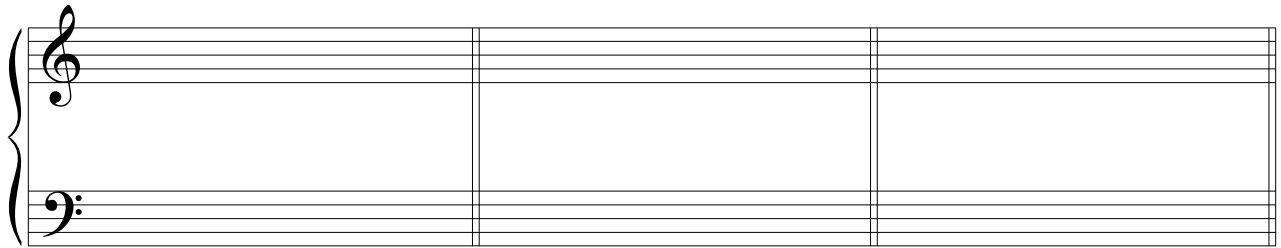
Exercise 10.1 - Add the key signatures and realize the following progressions



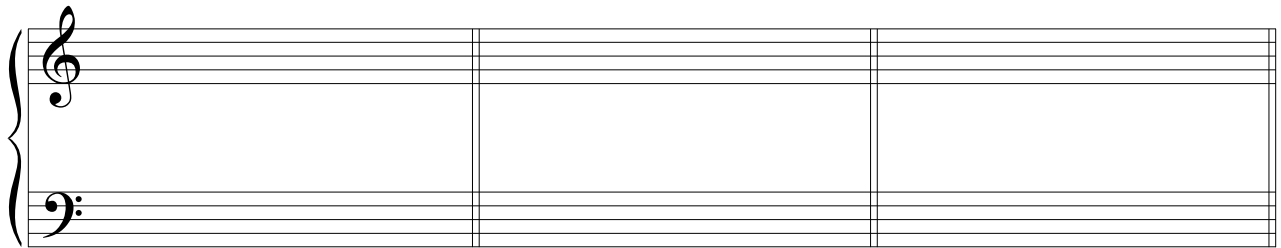
A: I I⁶ IV F: IV V⁷ I E \flat : I₄⁶ V⁷ I B: IV⁶ V₃⁶ I



D \flat : I V₃⁴ I⁶ G: I V₄⁶ I⁶ B \flat : IV V₂⁴ I⁶ C \sharp : I IV₄⁶ I



C: I IV V I A \flat : IV I₄⁶ V⁷ I B: I I⁶ I₄⁶ I



E \flat : V₅⁶ I V₃⁴ I F \sharp : V₂⁴ I⁶ V₃⁴ I D: I IV⁶ I₄⁶ V⁷

Exercise 10.2 - Analyze the following four-part excerpts, identify cadences, label six-four chords by type, and circle any non-chord tones

Hymn "O Day of Rest and Gladness"

Musical score for Hymn "O Day of Rest and Gladness". The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The music is written for four parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a wavy line indicating a tremolo. The Alto, Tenor, and Bass parts are written in a homophonic style with block chords.

Crüger "Lob, Ehr' und Preis sei unserm Gott"

Musical score for Crüger "Lob, Ehr' und Preis sei unserm Gott". The score is in 4/4 time and the key signature has one sharp (F#). The music is written for four parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a wavy line indicating a tremolo. The Alto, Tenor, and Bass parts are written in a homophonic style with block chords.

Bach "Es spricht der unweisen Mund wohl"

Musical score for Bach "Es spricht der unweisen Mund wohl". The score is in 4/4 time and the key signature has two flats (Bb, Eb). The music is written for four parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a wavy line indicating a tremolo. The Alto, Tenor, and Bass parts are written in a homophonic style with block chords.

Bach "Nun bitten wir den heiligen Geist"

Musical score for Bach "Nun bitten wir den heiligen Geist". The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The music is written for four parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a wavy line indicating a tremolo. The Alto, Tenor, and Bass parts are written in a homophonic style with block chords.

Exercise 10.3 - Analyze the following piano pieces, identify cadences, label any six-four chords by type, and circle non-chord tones

Haydn, Piano Sonata Hob. XVI: 12 *Finale*

Haydn, Piano Sonata Hob. XVI: 12 *Finale* (measures 1-4). The score is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

Haydn, Piano Sonata Hob. XVI: 12 *Finale* (measures 5-7). The right hand continues with a melodic line, including a trill in measure 6. The left hand accompaniment remains consistent.

Mozart, Piano Sonata K. 330 *Allegro moderato*

Mozart, Piano Sonata K. 330 *Allegro moderato* (measures 1-5). The score is in 2/4 time with a key signature of two sharps (F# and C#). The right hand has a complex melodic line with slurs and accents, and a trill in measure 4. The left hand plays a rhythmic accompaniment of eighth notes.

Schubert, Rondo D. 506 *Allegretto*

Schubert, Rondo D. 506 *Allegretto* (measures 1-4). The score is in 2/4 time with a key signature of three sharps (F#, C#, and G#). The right hand features a melodic line with slurs, a fermata in measure 3, and a dynamic accent in measure 4. The left hand plays a rhythmic accompaniment of eighth notes.

Exercise 10.4 - Analyze the following excerpt from Rossini's *La Cenerentola*, identify cadences, label any six-four chords by type, and circle non-chord tones

ANGELINA:

Non piú mes - ta'ac - can - to'al fuo - co sta - rò so - la a_ gor - gheg -
 No more sad - ness by the fire - side, not for me, warb - ling a -

The first system of the musical score is in 4/4 time, key of A major. It features a vocal line and a piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

giar, no. Ah fu'un Lam - po, un so - gno, un giuo - co il mio
 lone, no! 'Twas a flash, a dream, a sil - ly game, my

The second system continues the musical score. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

lun - go pal - pi tar. Non piú
 life - long trem - bling fear. No more

The third system concludes the excerpt. The vocal line features a melisma on 'pal - pi' with a slur over a series of sixteenth notes. The piano accompaniment includes a six-four chord in the final measure, which is circled in the original image.

mes - ta ac - can - to'al fuo - co, non piú
 sad - ness by the fire - side, no more

mes - ta accan - to'al fuo - co sa - rò
 sad - ness by the fire - side not for

so - la a gor - gheg - giar, no.
 me warb - bling a lone, no!

Exercise 10.5 - Complete the inner voices for the following progression, identify cadences, and circle non-chord tones

D: I V⁶ V V₅⁶ V⁷ I I₄ I ____ IV ____ V V₂⁴ I⁶ V₃⁴ I ____

IV ____ I V₅⁶ I I⁶ V V⁶ V⁷ I I₄ V⁷ I

Exercise 10.6 - Add Roman numerals and complete the upper three voices of the following figured bass, giving the soprano line melodic interest, and labelling cadences and six-four chords

F: 6 4/3 7 6 7 6/4 7 6/4 7

6 6 4/2 6 6 6/4 7

Exercise 10.8 - Make a four-part setting of the words "My sweetheart, mine, Thy lips devine, Let me be thine!"
Break as many rules as you wish, but make the song easy to sing and analyze with Roman numerals

