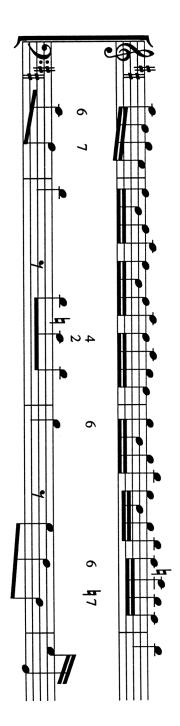
Three excerpts from solo sonatas with figured bass are given below. For each excerpt:

1. Name the key, and provide harmonic analysis.

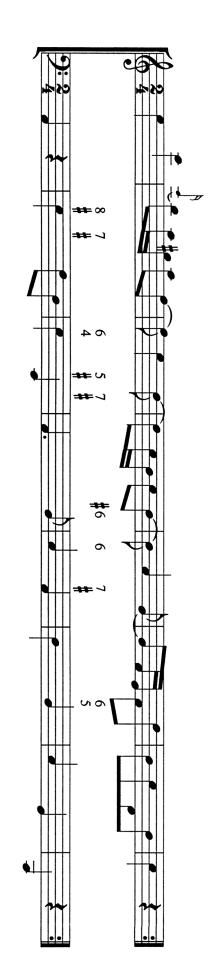
- Bracket and label the melodic figures in the upper voice.
- Identify any accented dissonances.
- G. F. Handel, Sonata for Violin and Continuo in D major, Op. 1, No. 13, Mvt. IV, mm. 58-63 (18th c.)

(a)

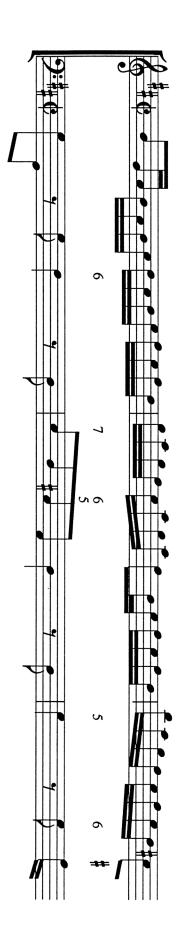




(b) C. P. E. Bach, Sonata for Flute and Continuo in A minor, Mvt. III, mm. 1-8 (18th c.)



<u>c</u> J. B. Loeillet, Sonata for Recorder and Continuo in G major, Op. 4, No. 9, Mvt. II, mm. 5-7 (18th c.)



Two excerpts from solo sonatas with figured bass are given below. For each excerpt:

- 1. Name the key, and provide harmonic analysis.
- 2. Bracket and label the melodic figures in the upper voice.
- **3.** Identify any accented dissonances.
- (a) G. P. Telemann, Sonata for Flute and Continuo in B minor (18th c.), movement III







(continued on next page)

(b) C. P. E. Bach, Sonata for Flute and Continuo in G major (18th c.), movement II, mm. 57-62

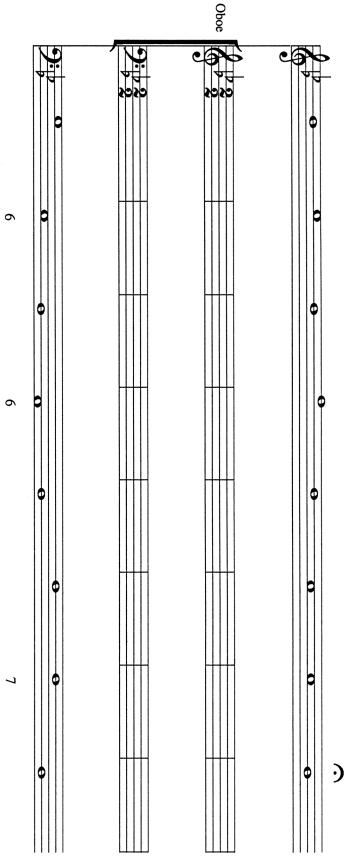


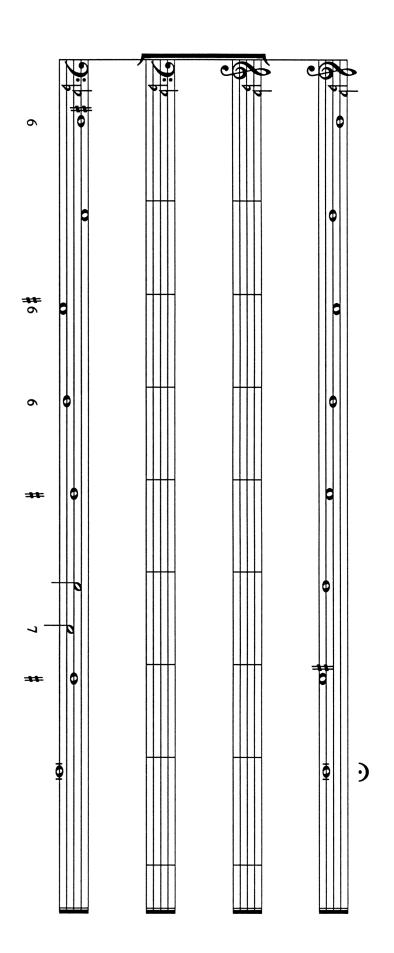
The soprano-bass framework of a chorale period is given below (continuing on the next page).

1. Provide harmonic analysis of the framework, written under the figured bass.

- Paraphrase the upper voice of the framework as a "melody expressing harmony" for oboe, making an internal phrase cadence at the indicated fermata. Paraphrase the lower voice of the framework, to create an elaborated continuo bass with complete figuring.

"Erhalt uns, Herr, bei deinem Wort," from a setting by J. S. Bach



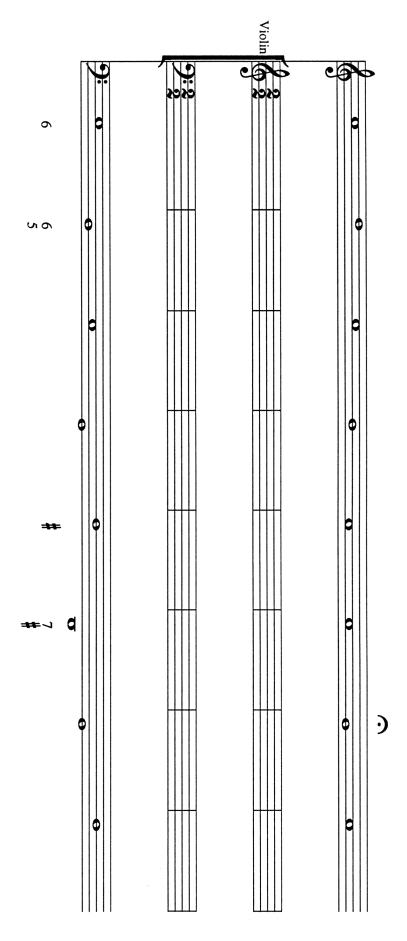


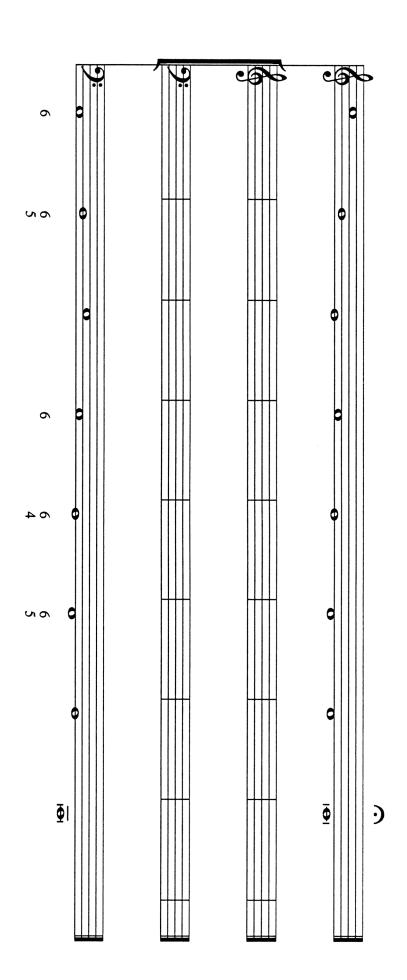
The soprano-bass framework of a chorale period is given below (continuing on the next page).

1. Provide harmonic analysis of the framework, written under the figured bass.

- Paraphrase the upper voice of the framework as a "melody decorating harmony" for violin, making an internal phrase cadence at the indicated fermata. Paraphrase the lower voice of the framework, to create an elaborated continuo bass with complete figuring.

"Gott sei gelobet und gebenedeiet," from a setting by J. S. Bach

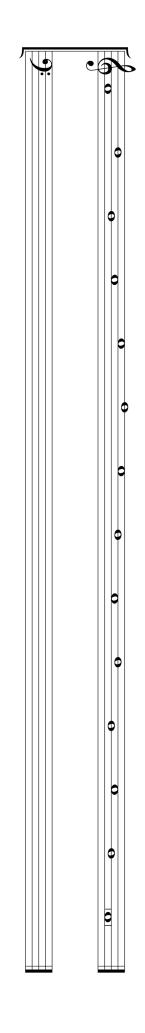


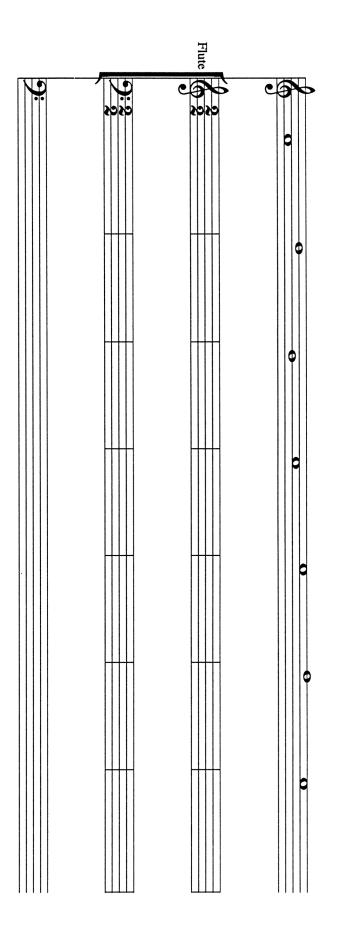


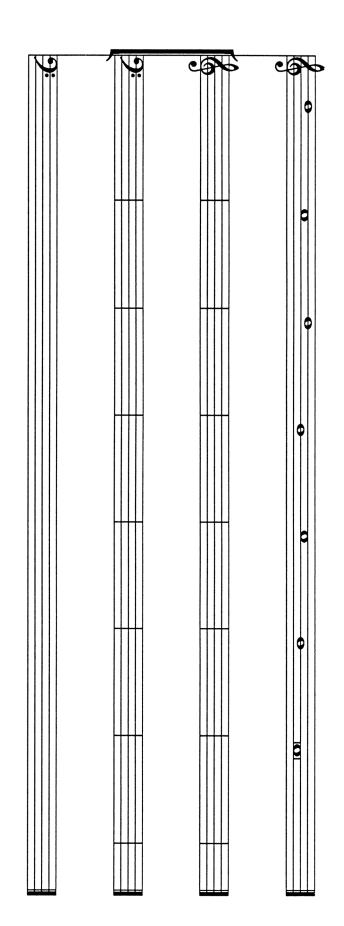
- The cantus given below will be used as the basis for a melody in two phrases, with continuo accompaniment.

 1. On the upper grand staff: complete an outer-voice framework, expressed in two phrases. Place a fermata above the soprano pitch where you will make an internal phrase cadence, and indicate the type of internal cadence under the bass line.
- 3 12 Notate your framework on the outer staves of the four-stave score, and provide a complete harmonic analysis.

 On the inner staves: compose an accompanied melody for flute, combining both melody types. Then, elaborate the bass, and complete the bass figuring



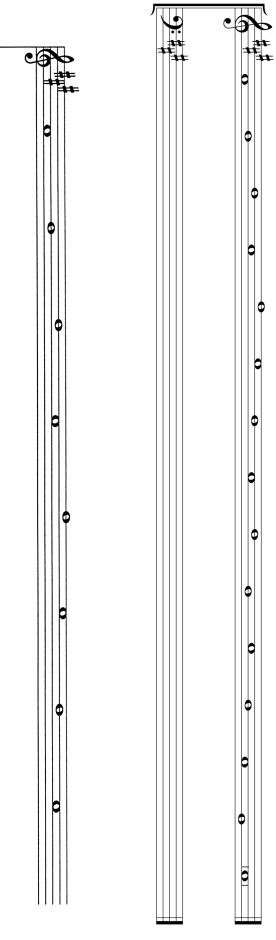




The cantus given below will be used as the basis for a melody in two phrases, with continuo accompaniment.

- On the upper grand staff: complete an outer-voice framework, expressed in two phrases. Place a fermata above the soprano pitch where you will make an internal phrase cadence, and indicate the type of internal cadence under the bass line.
- 3 2 Notate your framework on the outer staves of the four-stave score, and provide a complete harmonic analysis.

 On the inner staves: compose an accompanied melody for flute, combining both melody types. Then, elaborate the bass, and complete the bass figuring.



	Violin	
9:##	2020	0
		Φ
		0
		Φ
		Φ
		0

