

Provide a complete harmonic analysis of the hymn tune setting given below.

A. H. Mann, "Claudius Ptolemeus" (19th c.)



Provide a complete harmonic analysis of the hymn tune setting given below (continued on the next page).

T. Langton, "Crossing the Bar" (1909)

*mp*

1. Sun - set and even-ing star, And one clear call for me!

And may there be no moan-ing of the bar, When I put out to sea,

(continued on next page)

Assignment 24.2 (continued)

But such a tide as mov-ing seems a - sleep, Too full for sound and foam,

This musical system features a treble and bass staff in D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "But such a tide as mov-ing seems a - sleep, Too full for sound and foam,". The music consists of two measures, each containing a full bar line.

When that which drew from out the bound-less deep \_\_\_ Turns a - gain \_\_\_ home.

This musical system continues the melody and accompaniment from the first system. The lyrics are: "When that which drew from out the bound-less deep \_\_\_ Turns a - gain \_\_\_ home.". The music consists of two measures, each containing a full bar line.

Two phrases of a choral work are given below. This excerpt begins in C minor and concludes in a different key. The composer's use of a Dorian key signature follows the common Baroque practice. Provide a complete analysis of this passage.

G. F. Handel, "Funeral Anthem for Queen Caroline," Section 3, Chorus parts (18th c.)

Adagio

How, how are the might- y fall'n! how are the might- y fall'n! she that was

This musical score is for the first phrase of a choral work. It consists of four staves (Soprano, Alto, Tenor, and Bass) in C minor (three flats) and common time (C). The tempo is marked 'Adagio'. The lyrics are 'How, how are the might- y fall'n! how are the might- y fall'n! she that was'. The music features a variety of note values including half notes, quarter notes, and eighth notes, with rests. Dynamics of piano (p) and forte (f) are indicated. The key signature changes from C minor to Dorian (two flats) at the end of the phrase.

great, great a-mong the na- tions, and prin- cess of \_\_\_\_ the prov- in- ces!

This musical score is for the second phrase of a choral work. It consists of four staves (Soprano, Alto, Tenor, and Bass) in Dorian (two flats) and common time (C). The lyrics are 'great, great a-mong the na- tions, and prin- cess of \_\_\_\_ the prov- in- ces!'. The music features a variety of note values including half notes, quarter notes, and eighth notes, with rests. The key signature remains Dorian (two flats) throughout the phrase.

Provide a complete harmonic analysis of the choral song given below.

F. Schubert, "Easter Song," Chorus parts (19th c.)

(The Lord has overcome death! The Son of Man and God has risen, a victor has risen. Alleluia!)

Nicht zu langsam *cresc.* *ff* *p* *cresc.*

Ue- ber- wun- den hat der Herr den Tod! Des Men- schen Sohn und Gott ist auf- er-

*f* *cresc.* *ff* *p* *cresc.*

*f* *cresc.* *ff* *p* *cresc.*

*f* *cresc.* *ff* *p* *cresc.*

*ff* *f* *f* *f*

stan- den, \_\_ ein Sie- ger auf- er- stan- den. Hal- le- lu - ja! Hal- le- lu - ja!

*ff* *f* *f* *f*

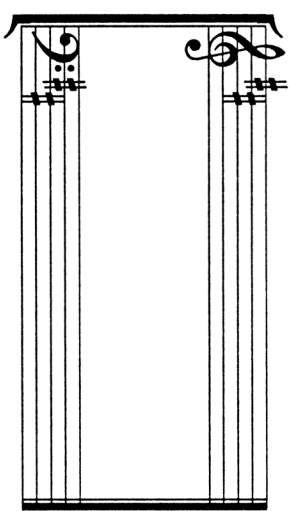
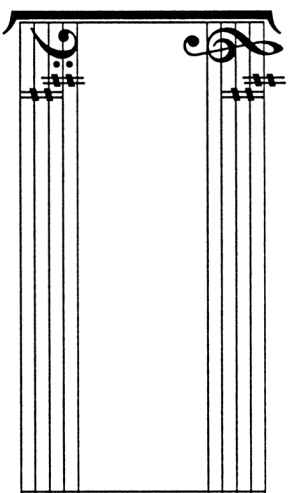
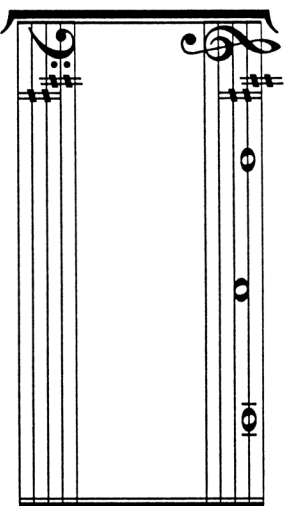
*ff* *f* *f* *f*

*ff* *f* *f* *f*

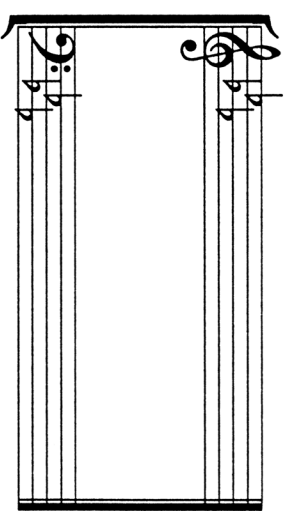
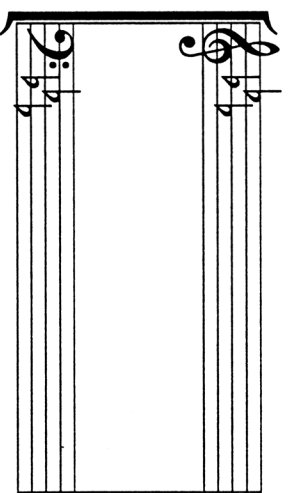
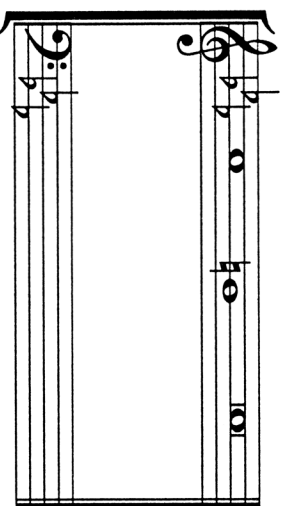
Two soprano cadences are given below.

1. Provide three note-against-note harmonizations for each cadence, using each variant of the augmented 6<sup>th</sup> chord in both the major and minor key settings.
2. Provide a complete analysis of each harmonization.

(a)



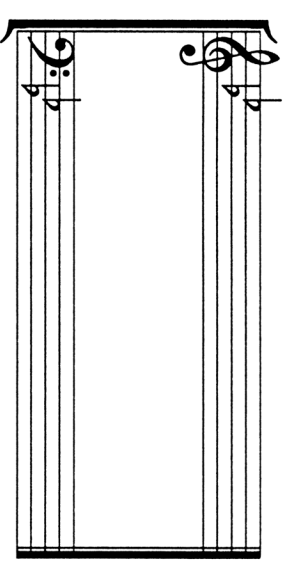
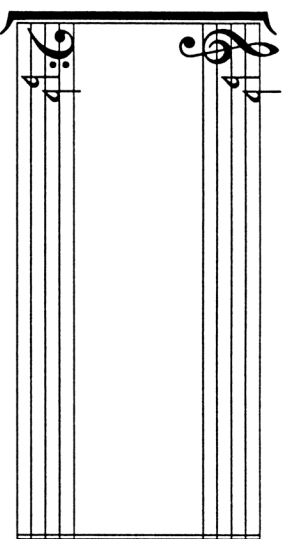
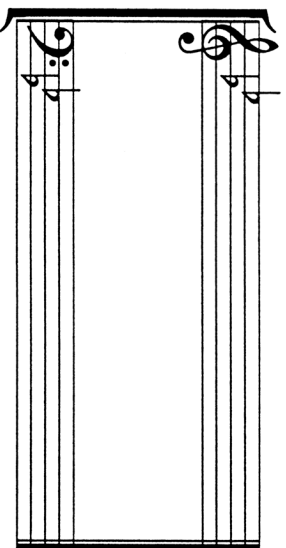
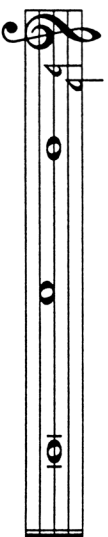
(b)



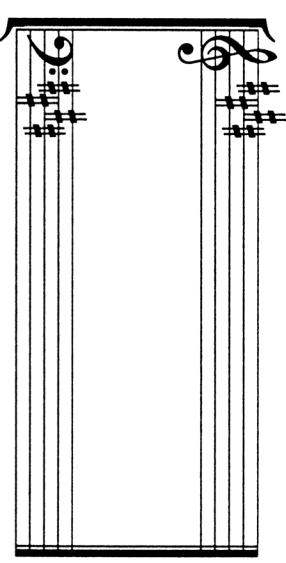
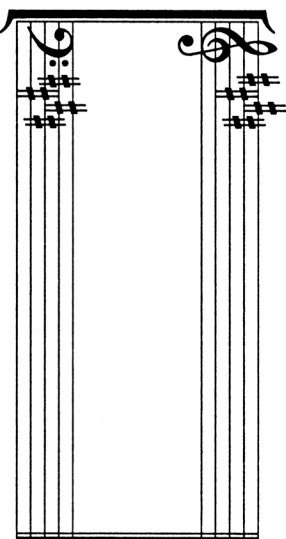
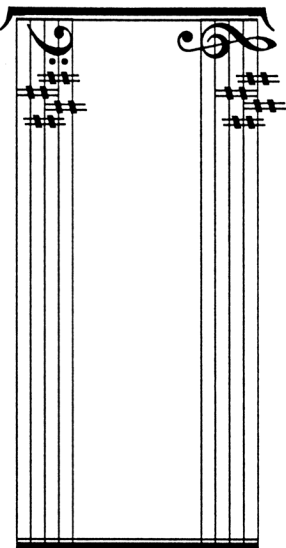
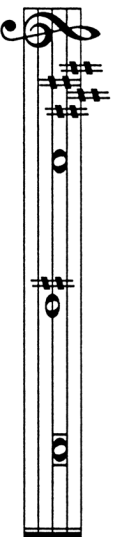
Two soprano cadences are given below.

1. Provide three decorated harmonizations for each cadence, using each variant of the augmented 6<sup>th</sup> chord in both the major and minor key settings. Include examples of extended augmented 6<sup>th</sup> chords and the cadential 6.
2. Provide a complete analysis of each decorated harmonization.

(a)



(b)



Both augmented 6<sup>th</sup> and common-tone °7 chords can be found within the phrase, and within prolongations. This assignment contains a partial outer-voice framework that involves prolongations of primary and secondary keys, and does not end with a cadence.

1. On the upper grand staff: provide a complete harmonic analysis, including tonicization arrows and prolongation brackets as needed.
2. On the lower grand staff: complete a four-voice setting, including two augmented 6<sup>th</sup> chords, and three common-tone °7 chords embellishing the dominant.
3. Provide a complete harmonic analysis of your final setting.

The musical score consists of two grand staves. The upper grand staff has a treble clef and a bass clef, both with a key signature of two flats (B-flat major). The lower grand staff also has a treble clef and a bass clef, both with a key signature of two flats. Below the lower grand staff, there are two rows of numbers: the first row contains 'b 6 4 2 6 6 6 4 3' and the second row contains '6 6 6 6 6 6 6 6 6'. These numbers likely represent harmonic analysis or figured bass notation.



A soprano cantus is given below.

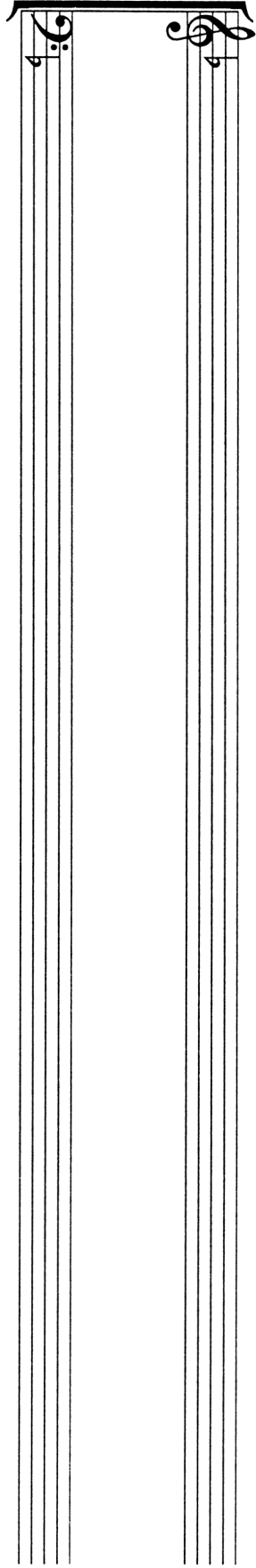
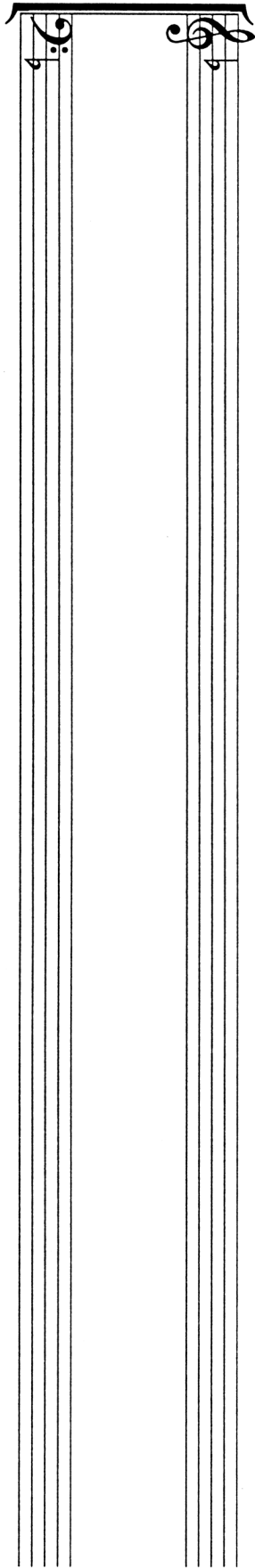
1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6<sup>th</sup> and common-tone 7<sup>o</sup> chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with a plagal extension, and provide a complete analysis of your music.

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## Outer-voice framework

Assignment 24.8 (continued)

Decorated homophony



A soprano cantus is given below.

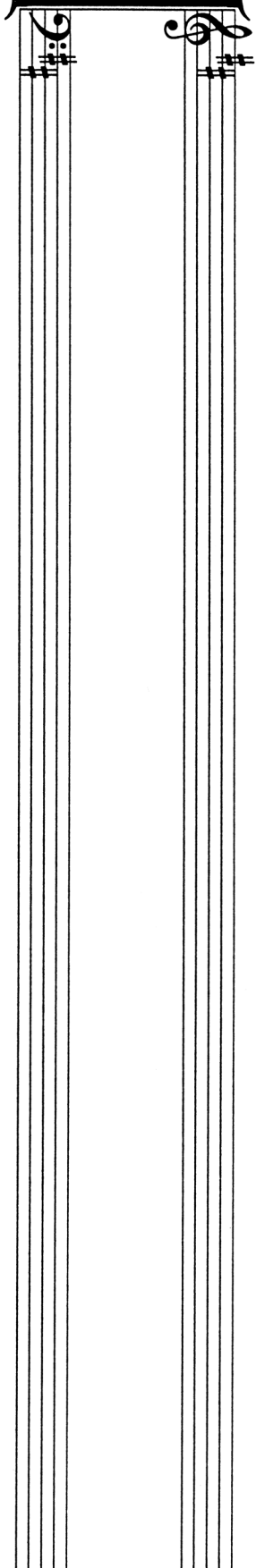
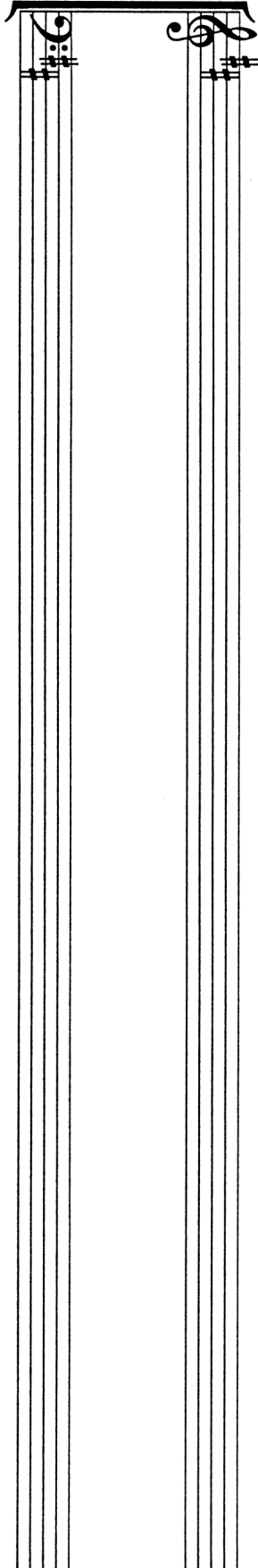
1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6<sup>th</sup> and common-tone 7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with an elaborated cadence, and provide a complete analysis of your music.

Outer-voice framework

(continued on next page)

Assignment 24.9 (continued)

Decorated homophony



A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6<sup>th</sup> and common-tone °7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with a plagal extension, and provide a complete analysis of your music.

## Outer-voice framework

Musical notation for the song 'The Rose Tree'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piece ends with a double bar line.

Decorated homophony

A musical staff system consisting of two staves. The top staff is a treble clef with a sharp sign (#) on the F line, indicating a key signature of one sharp (F#). The bottom staff is a bass clef with a sharp sign (#) on the F line, also indicating a key signature of one sharp (F#). Both staves are empty, showing only the five-line structure.

A musical staff system consisting of two staves. The top staff is a treble clef with a sharp sign (#) on the F line, indicating a key signature of one sharp (F#). The bottom staff is a bass clef with a sharp sign (#) on the F line, also indicating a key signature of one sharp (F#). Both staves are empty, showing only the five-line structure.

A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6<sup>th</sup> and common-tone 7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with an elaborated cadence, and provide a complete analysis of your music.

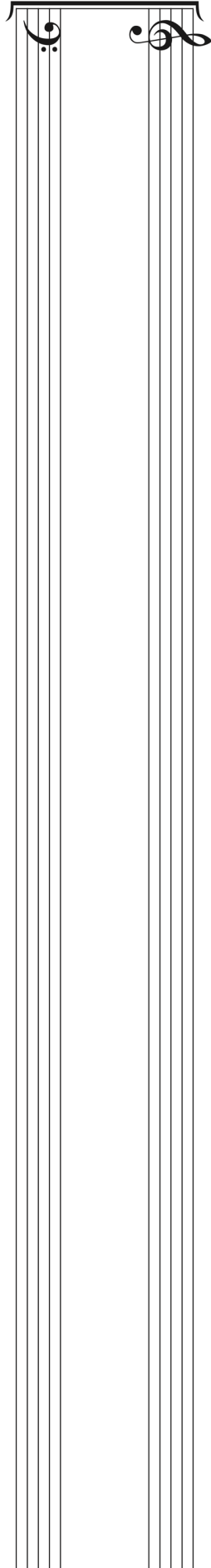
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## Outer-voice framework

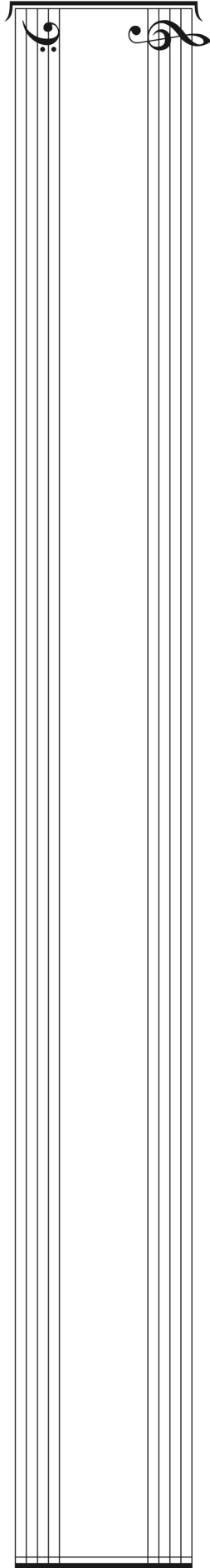
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Assignment 24.1.1 (continued)

Decorated homophony



A musical staff consisting of five horizontal lines. At the top left, there is a treble clef (C-clef) and a bass clef (F-clef) positioned side-by-side. The staff is otherwise empty.



A musical staff consisting of five horizontal lines. At the top left, there is a treble clef (C-clef) and a bass clef (F-clef) positioned side-by-side. The staff is otherwise empty.