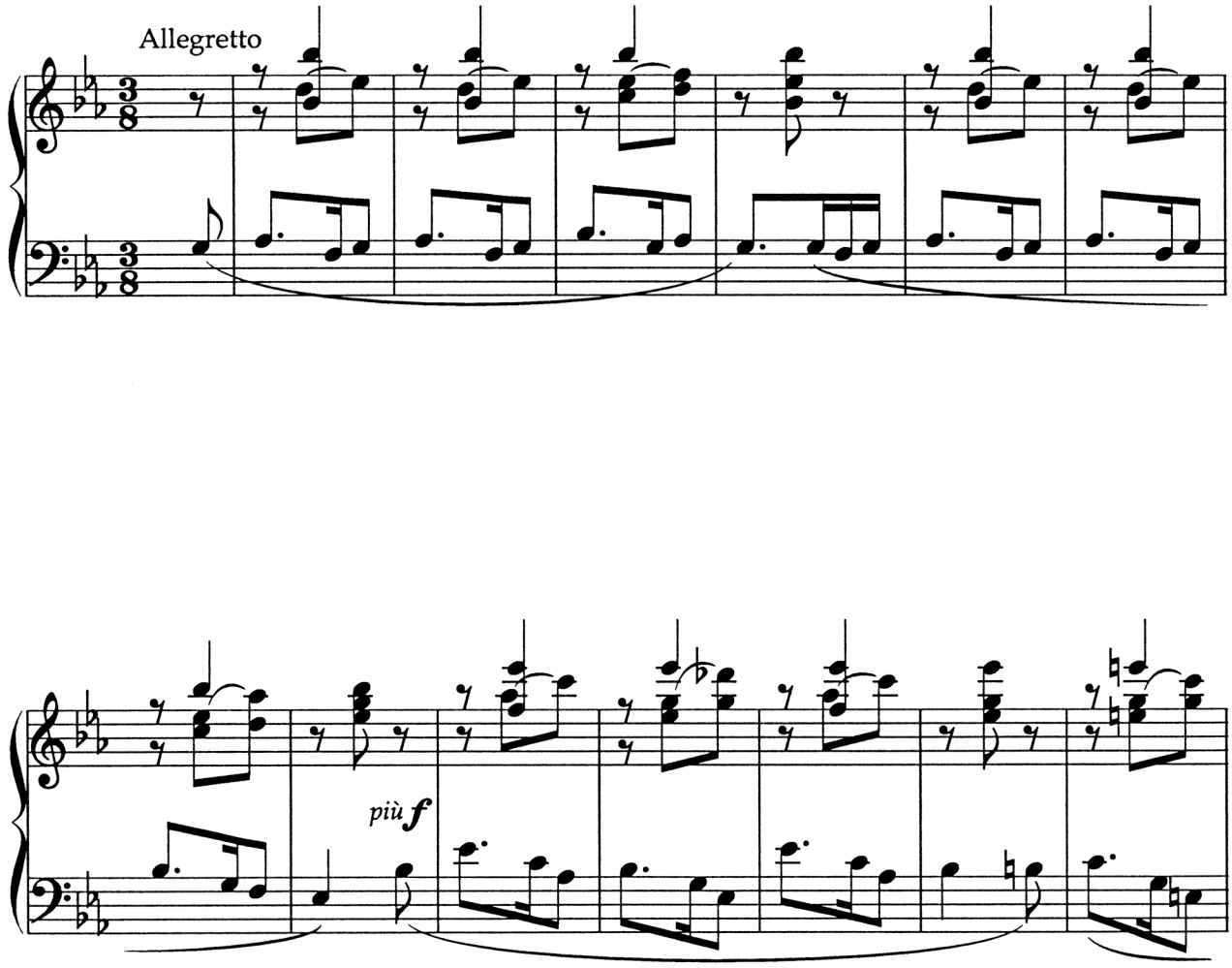
Assignment 28.1

Name: _____

Provide a complete harmonic analysis of the harmonium piece given below (continued on the next page). It features secondary mixture in a secondary key area.

C. Franck, *L'Organiste,* Seven Pieces in E-flat, No. 4 (19th c.)

(In this piece, the music on the treble staff sounds one octave lower than notated.)



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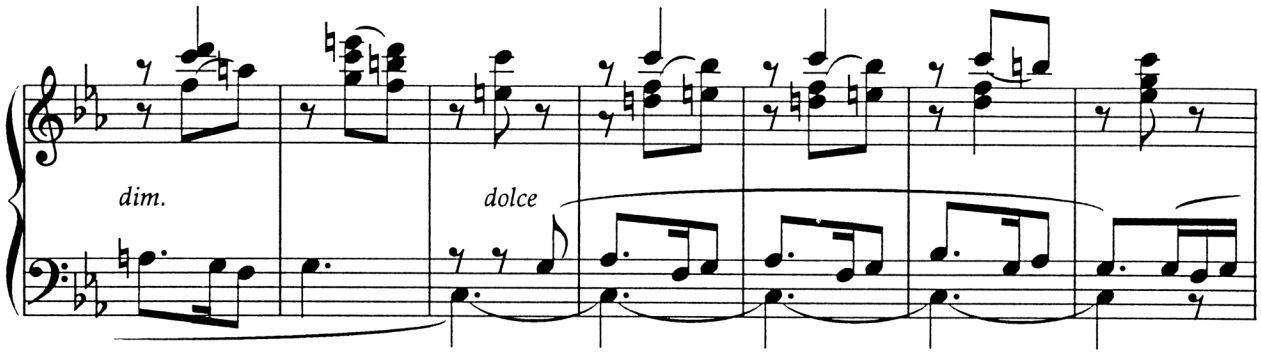

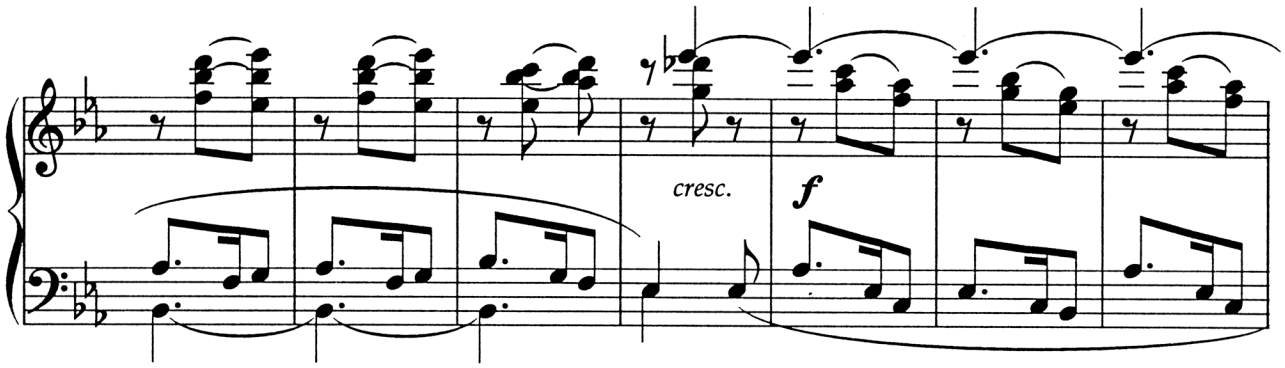

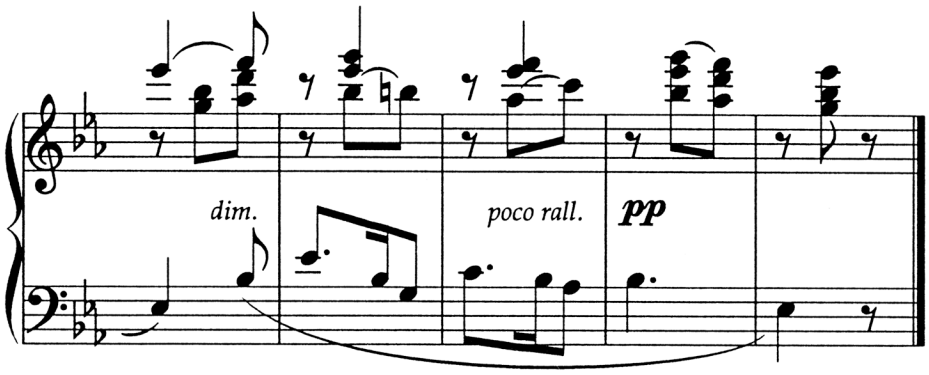

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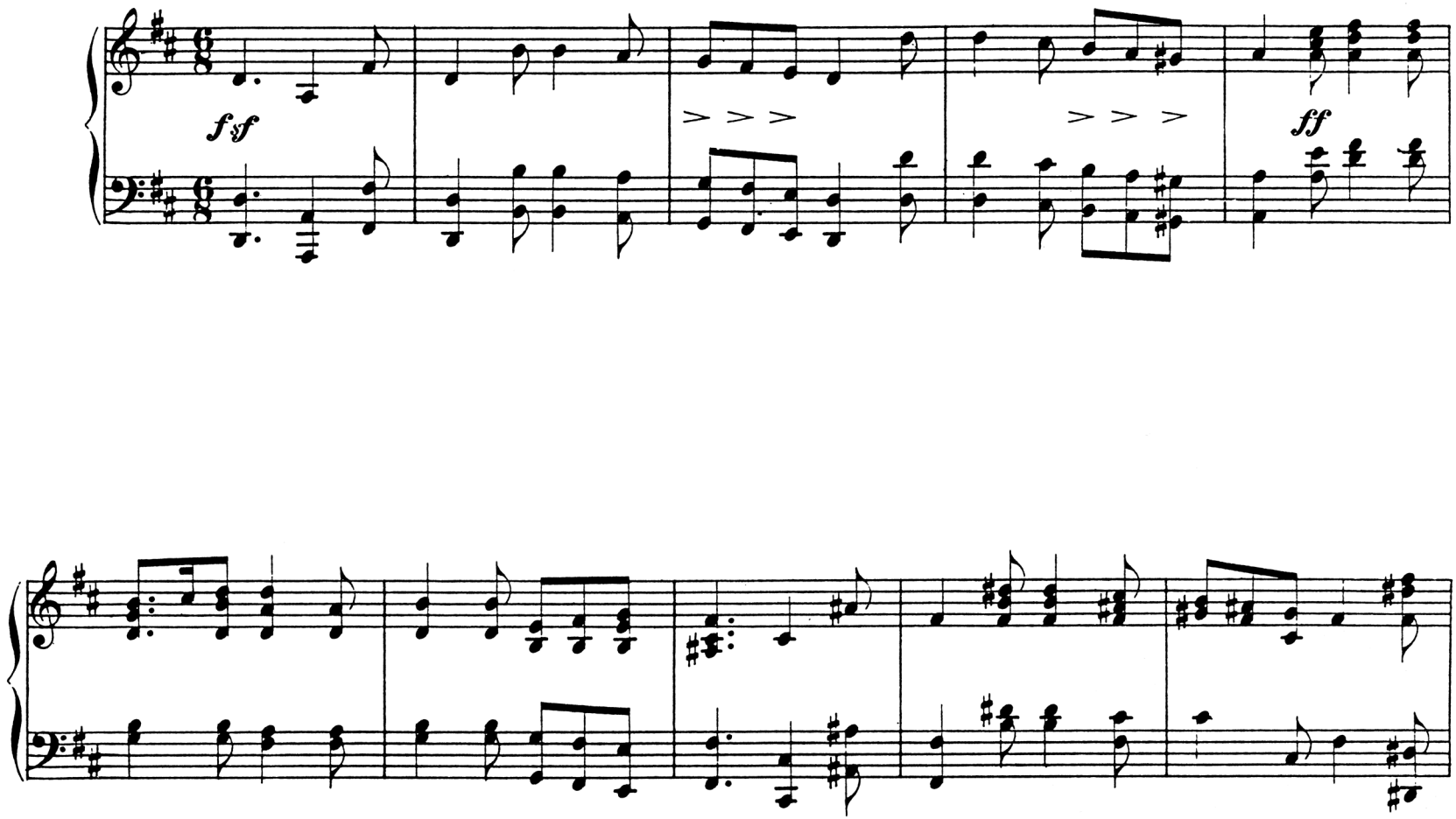
Assignment 28.2

Name: _____

An excerpt from a piano piece is given below. Provide a complete harmonic analysis.

R. Schumann, "Kriegslied," from *Album for the Young,* Op. 68, No. 31 (19th c.)

Sehr kräftig



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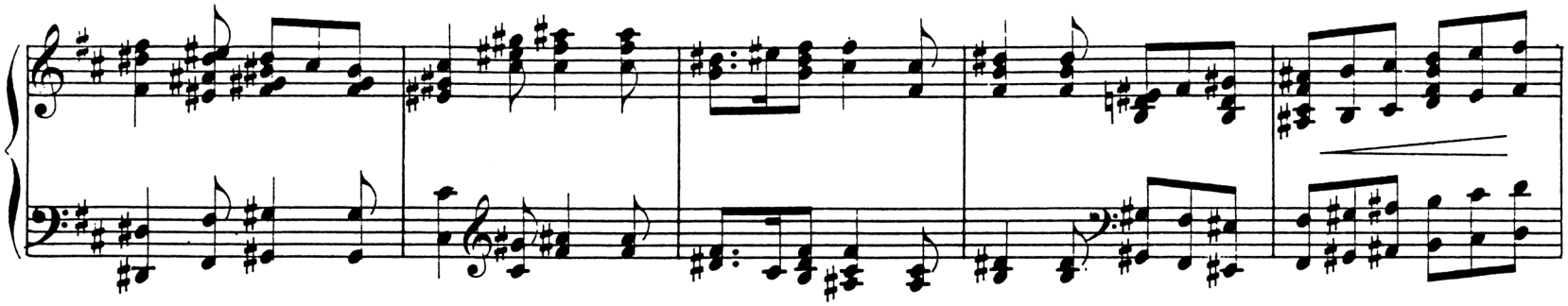

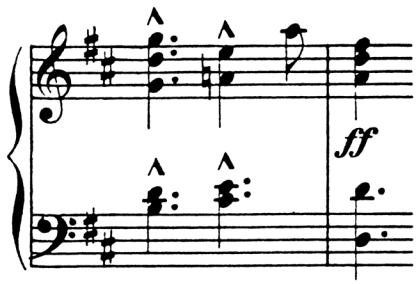

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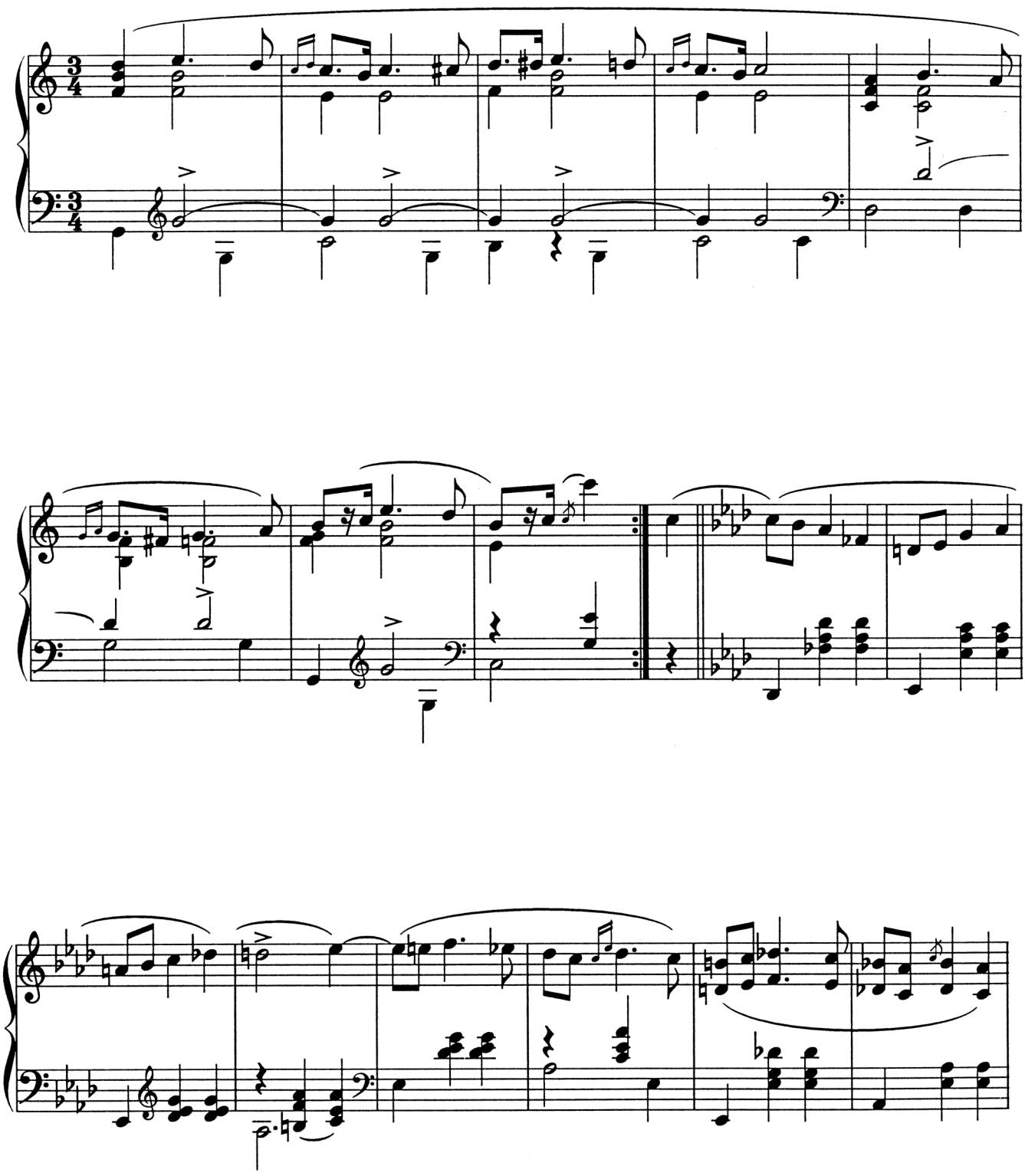
Assignment 28.3

Name: _____

An excerpt from a piano piece is given below. Provide a complete harmonic analysis.

F. Chopin, Mazurka in C major, Op. 33, No. 3, mm. 9 - 24 (19th c.)



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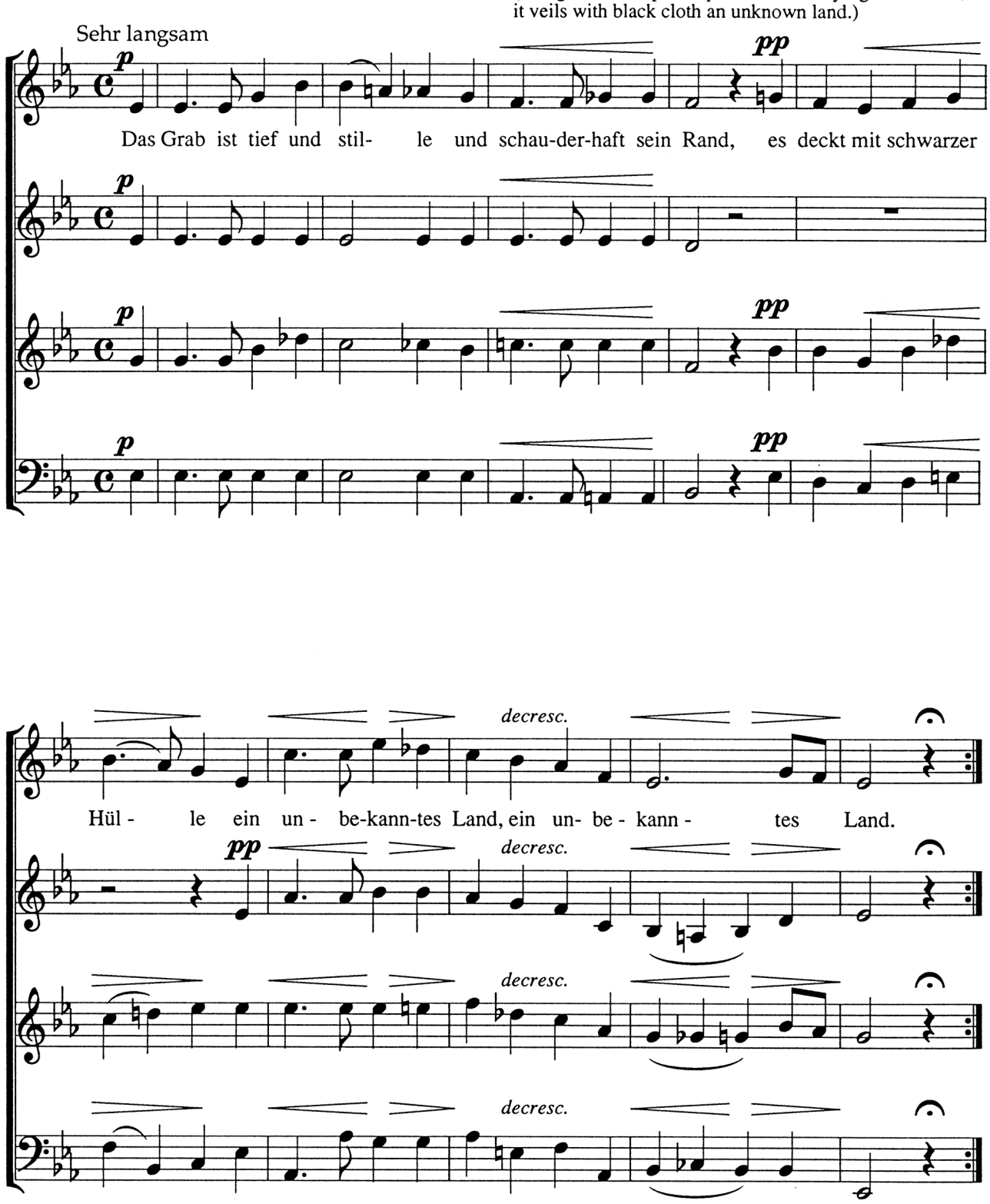
Assignment 28.4

Name: _____

Provide a complete analysis of the choral song given below.

F. Schubert, "Das Grab," D. 643A (19th c.)

(The grave is deep and quiet, and horrifying is its brink,
it veils with black cloth an unknown land.)



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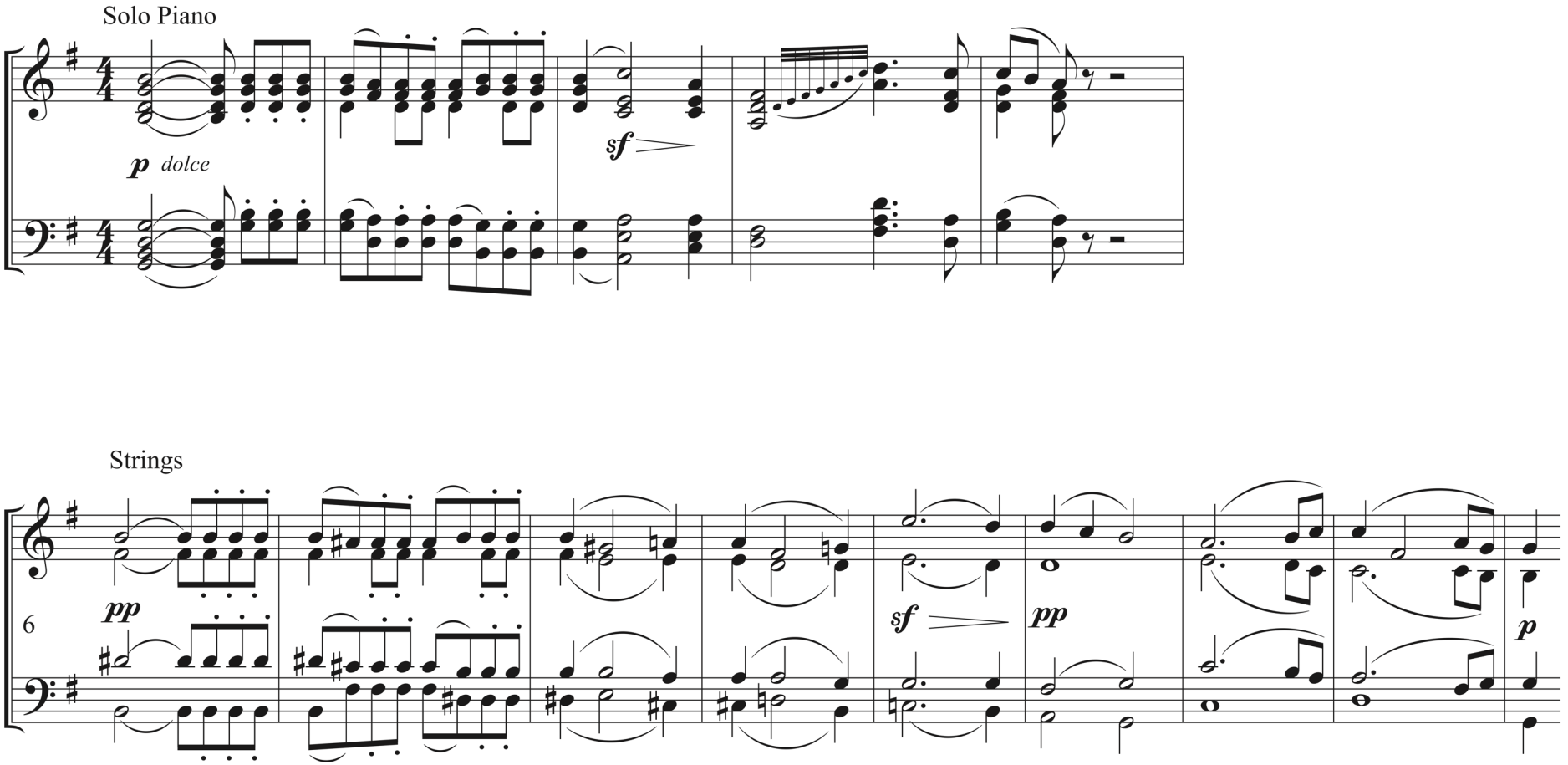
Assignment 28.5

Name: _____

An excerpt from the first movement of a piano concerto is given below. Provide a complete harmonic analysis.

L. v. Beethoven, Piano Concerto in G major, Op. 58, first movement (19th c.)

Allegro moderato



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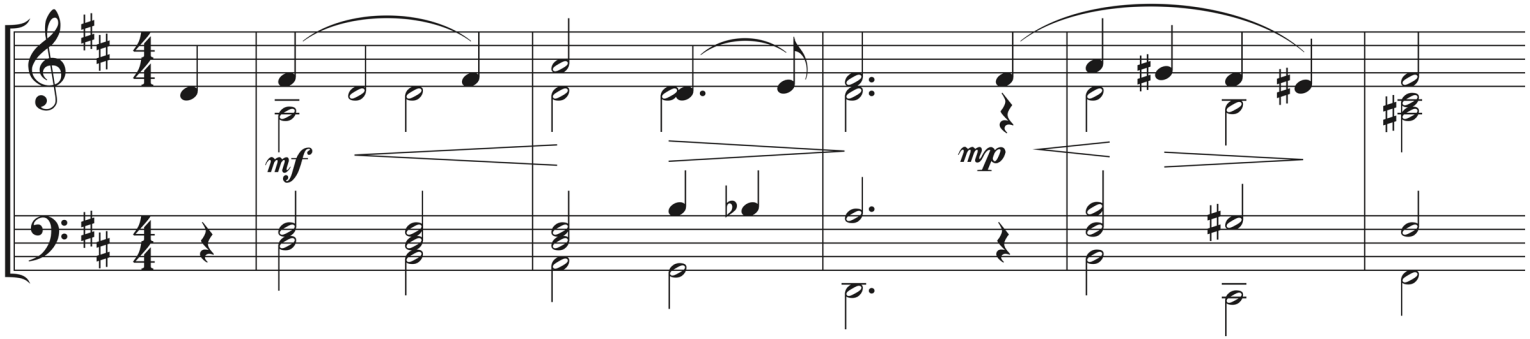
Assignment 28.6

Name: _____

An excerpt from a string sextet is given below. Provide a complete harmonic analysis.

A. Schoenberg, *Verklärte Nacht*, Op. 4 (19th c.), mm. 231-35

Sehr breit und langsam



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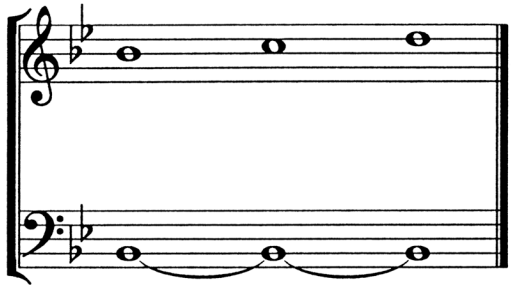
Assignment 28.7

Name: _____

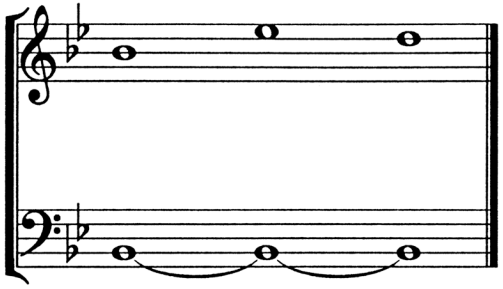
The outer-voice frameworks of six pedal extensions are given below.

1. Provide a note-against-note harmonization (in four voices) of each pedal extension, and include a harmonic analysis.
2. In the blank staff below each pedal extension: compose a decorated version of each setting, and provide a harmonic analysis.

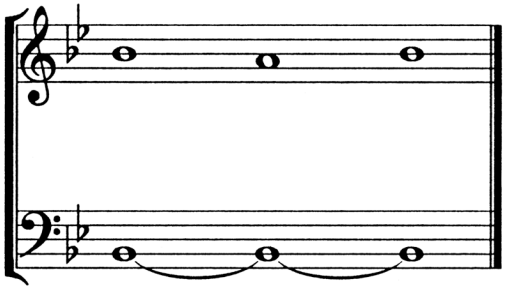
(a)

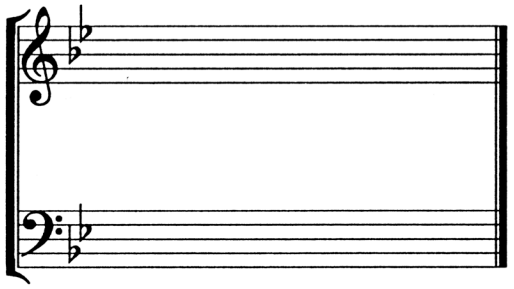


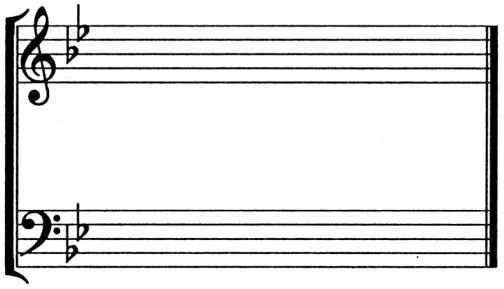
(b)

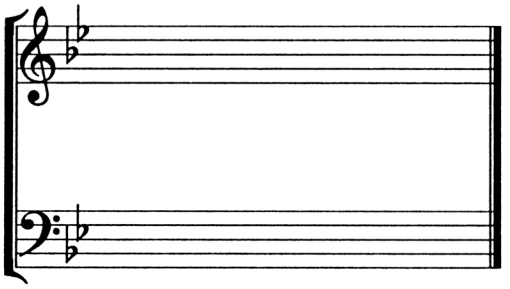


(c)









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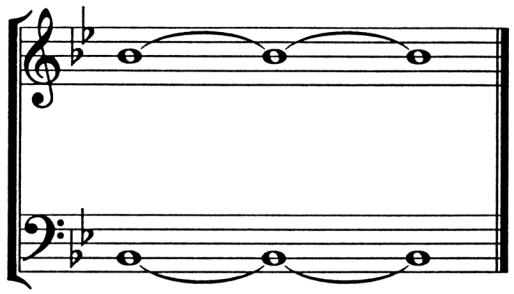
(d)



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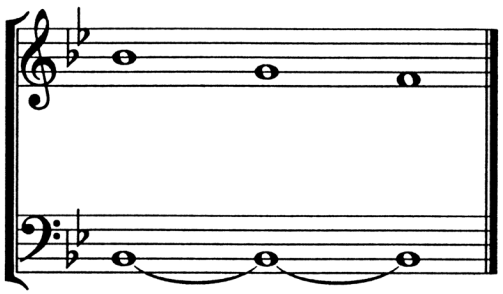

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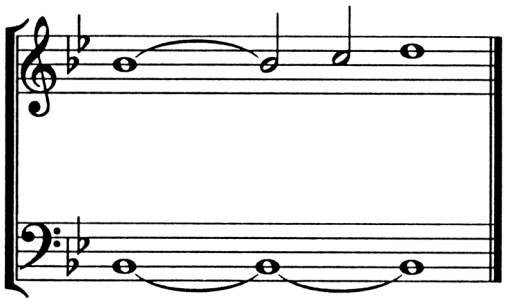

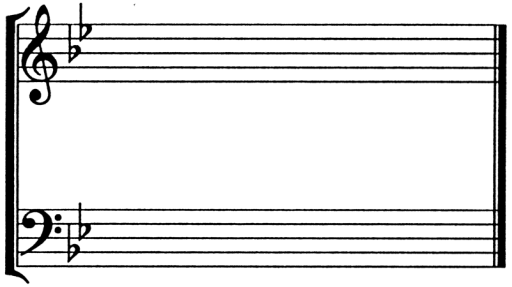

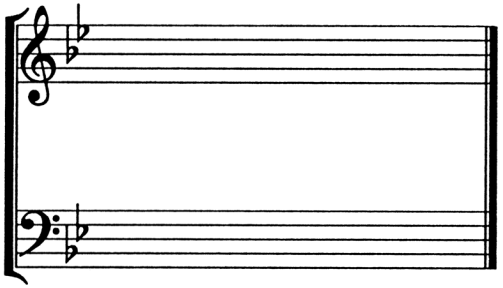

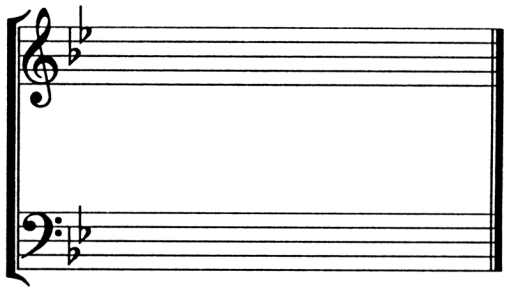

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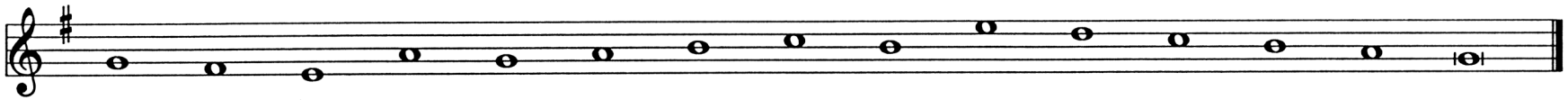
Assignment 28.8

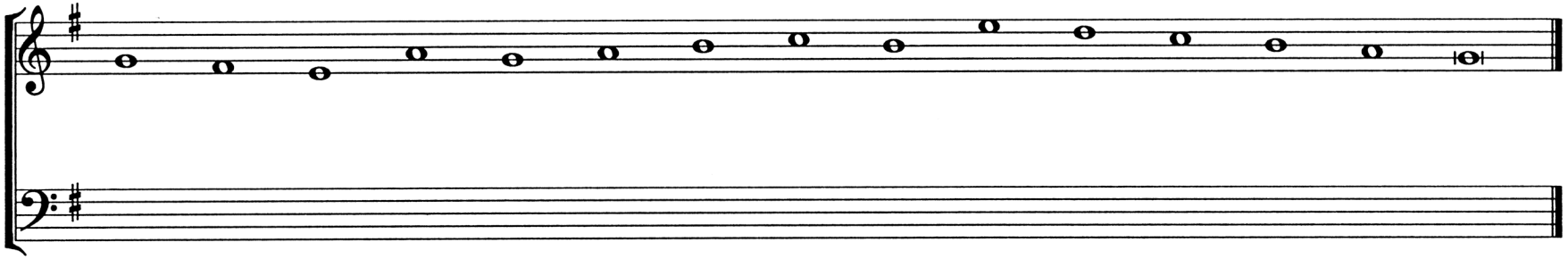
Name: _____

A soprano cantus is given below.

1. Compose a note-against-note bass line. Introduce secondary mixture where appropriate, as well as other chromatic harmony, including primary mixture. Accidentals may be necessary in the soprano. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony, closing with a decorated pedal extension. Provide a complete analysis of your music.



Outer-voice framework



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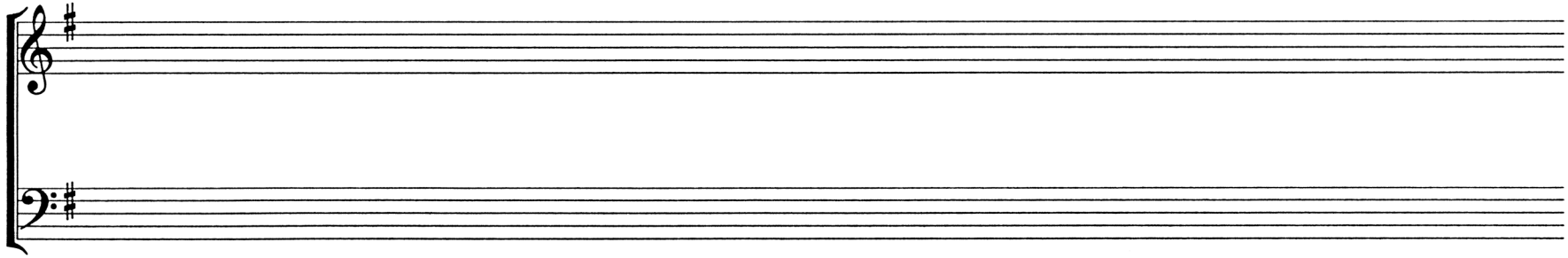
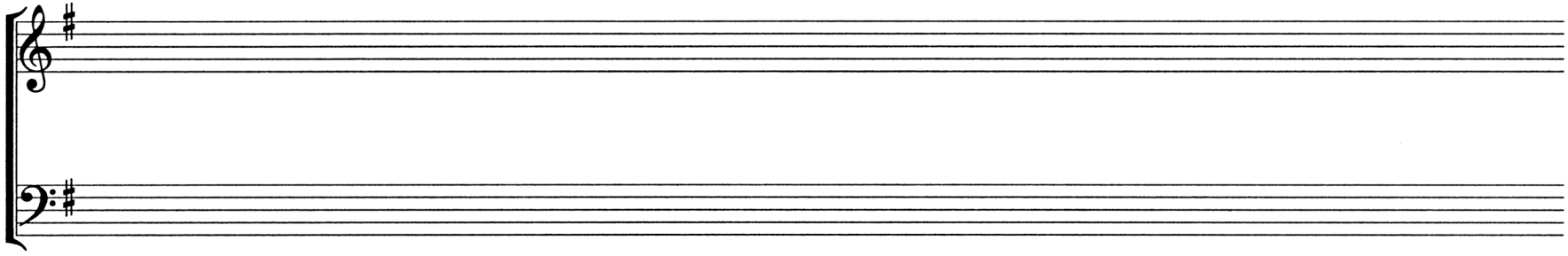
Decorated homophony





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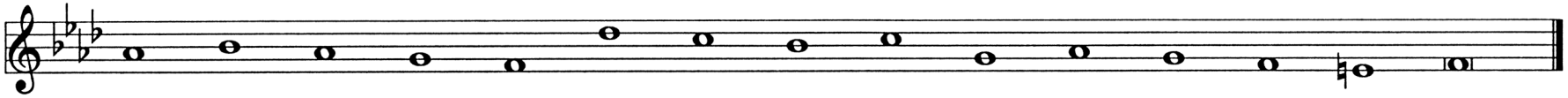
Assignment 28.9

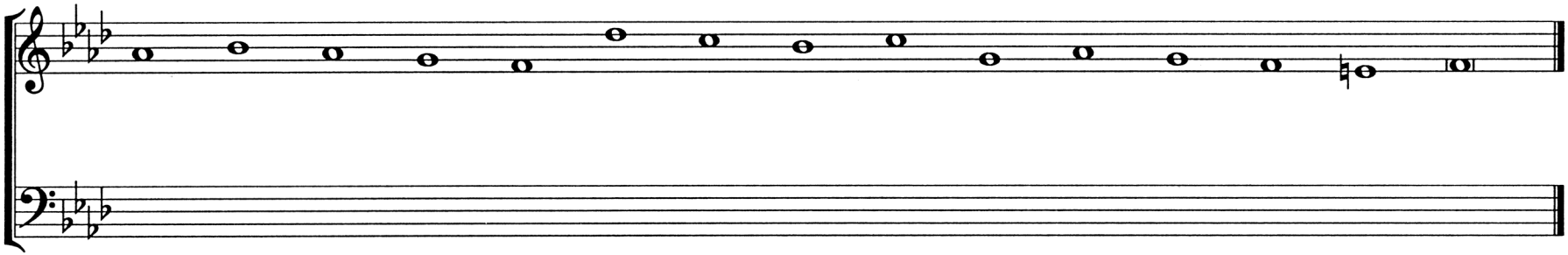
Name: _____

A soprano cantus is given below.

1. Compose a note-against-note bass line. Introduce secondary mixture where appropriate, as well as other chromatic harmony, including primary mixture. Accidentals may be necessary in the soprano. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony, closing with a decorated pedal extension. Provide a complete analysis of your music.



Outer-voice framework



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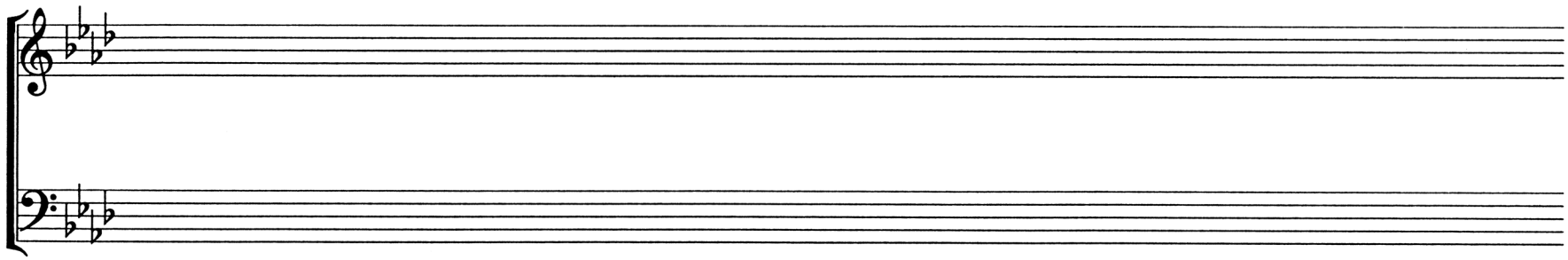
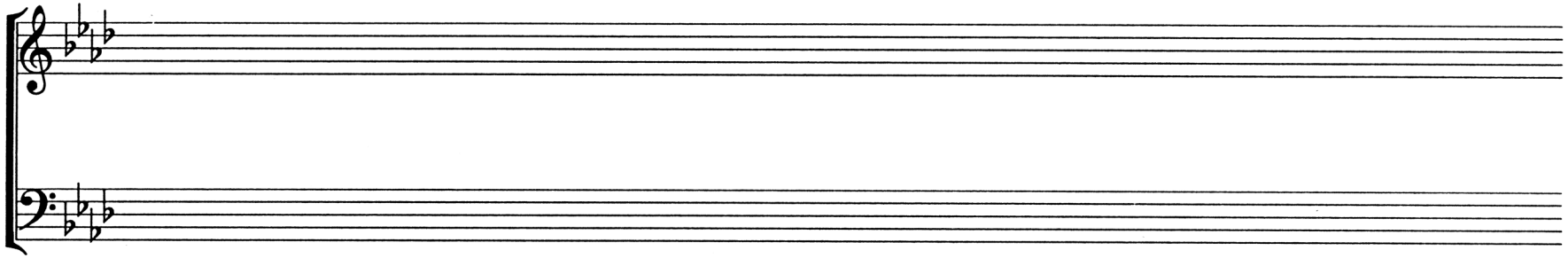
Decorated homophony





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