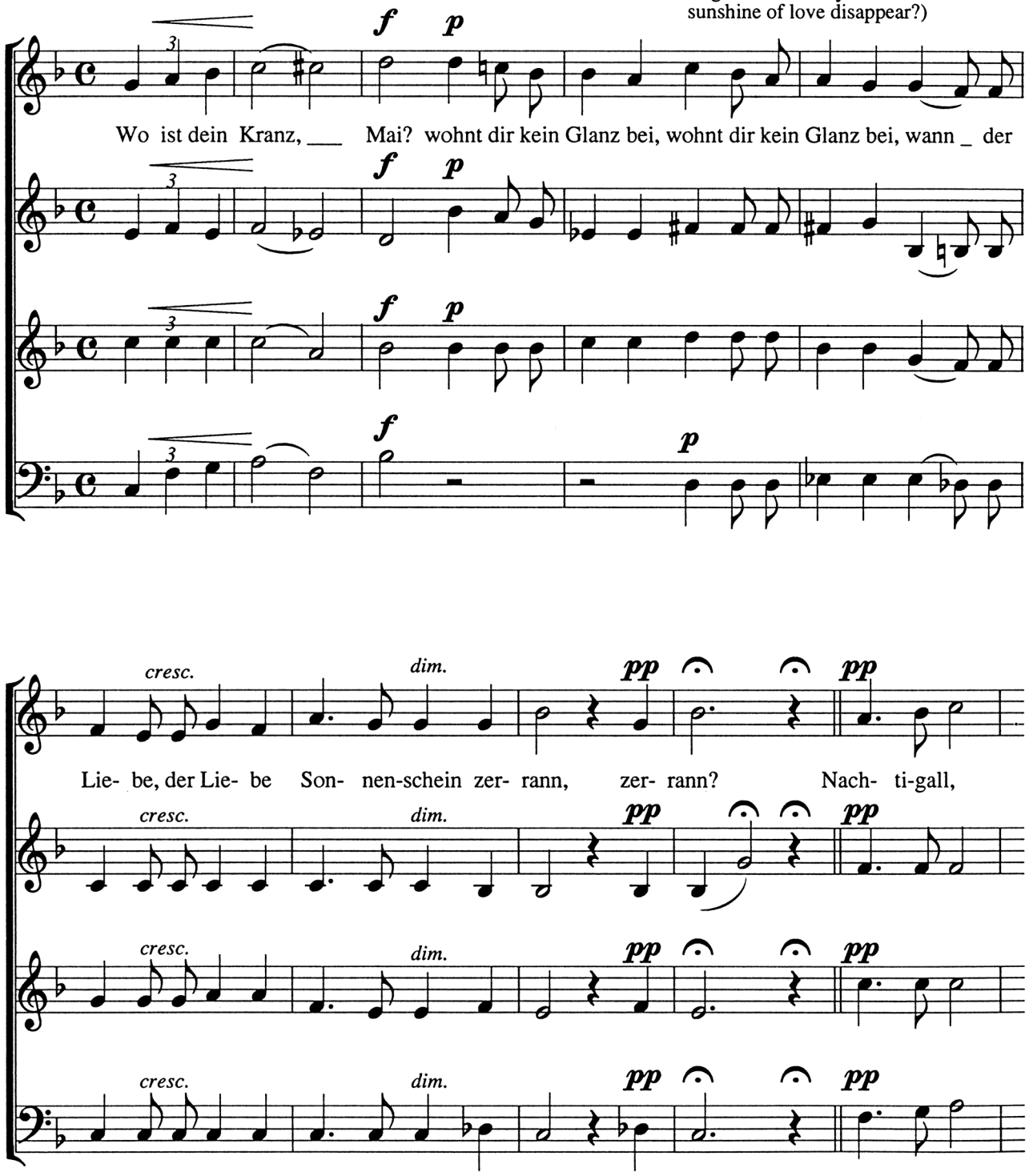
Assignment 25.1

Name: _____

Provide a complete harmonic analysis for the choral excerpt given below.

R. Schumann, "Sommerlied," Op. 146, No. 19, mm. 13-22 (19th c.)

(Where is your wreath, May? does no brightness attend you? when did the sunshine of love disappear?)



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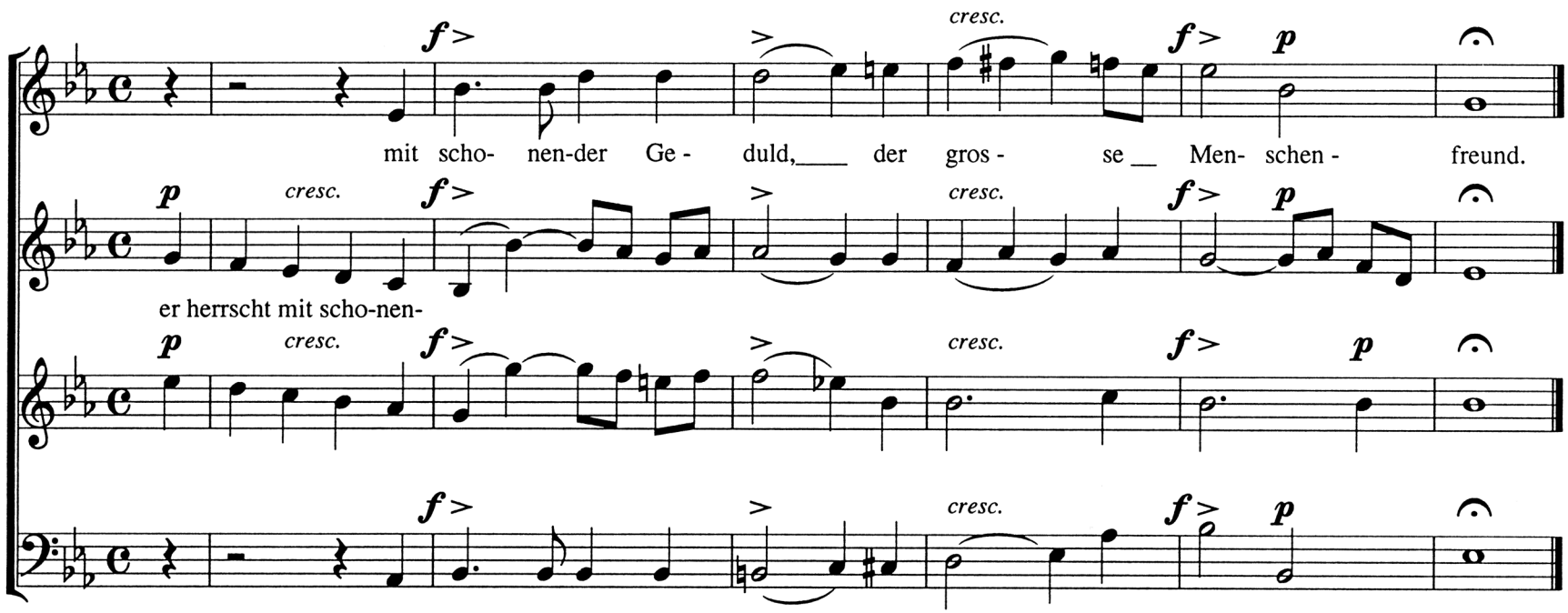
Assignment 25.2

Name: _____

Provide a complete harmonic analysis for the choral excerpt given below.

F. Schubert, "Gott im Ungewitter," Op. post. 112, No. 1, mm. 103-108, Chorus parts (19th c.)

(. . . with long-suffering patience,
the great friend of mankind rules. . .)



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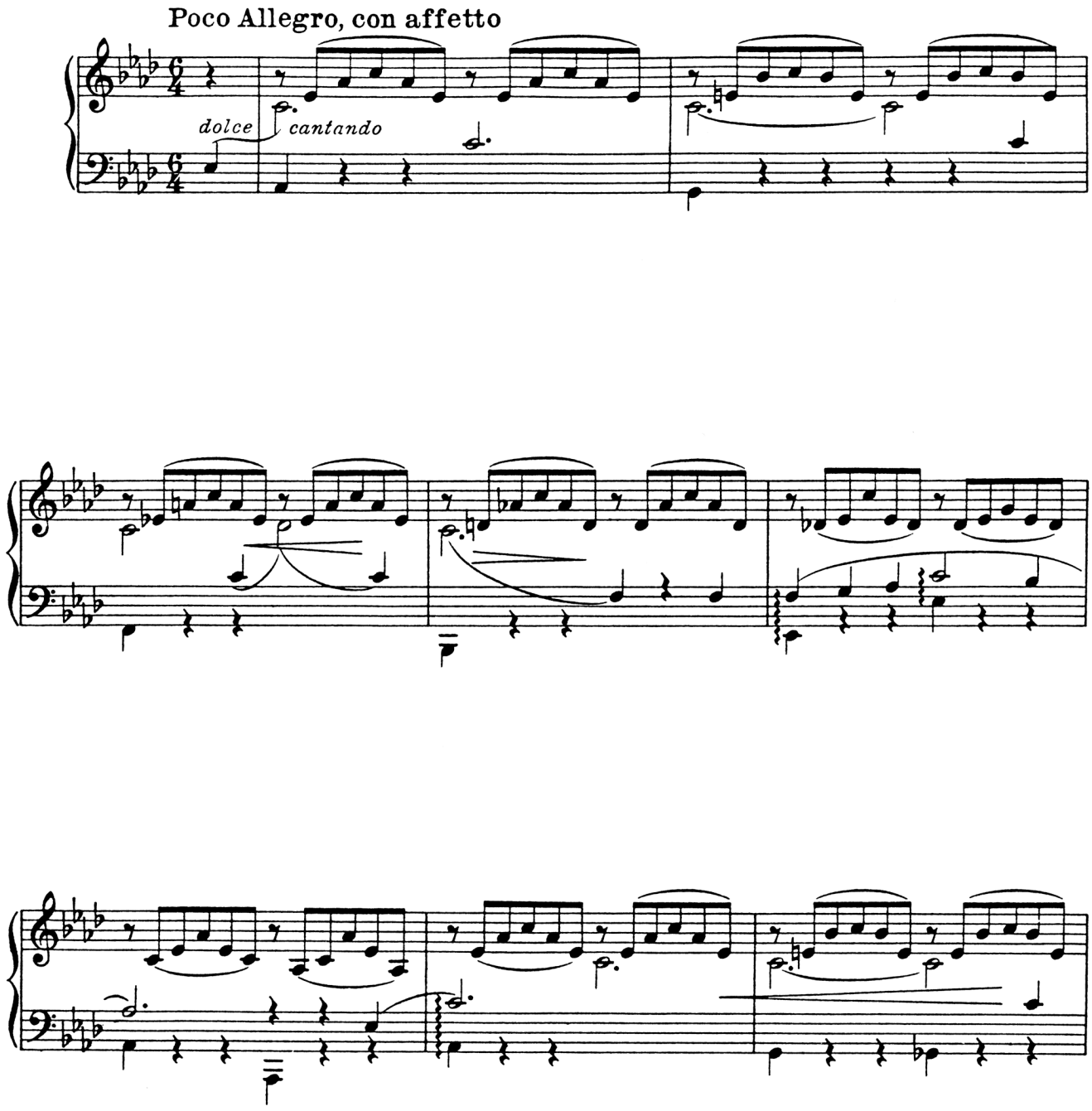
Assignment 25.3

Name: _____

An excerpt from a piano piece is given below (continued on the next page). Provide a complete harmonic analysis.

F. Liszt, "Liebesträume," No. 3 (19th c.)



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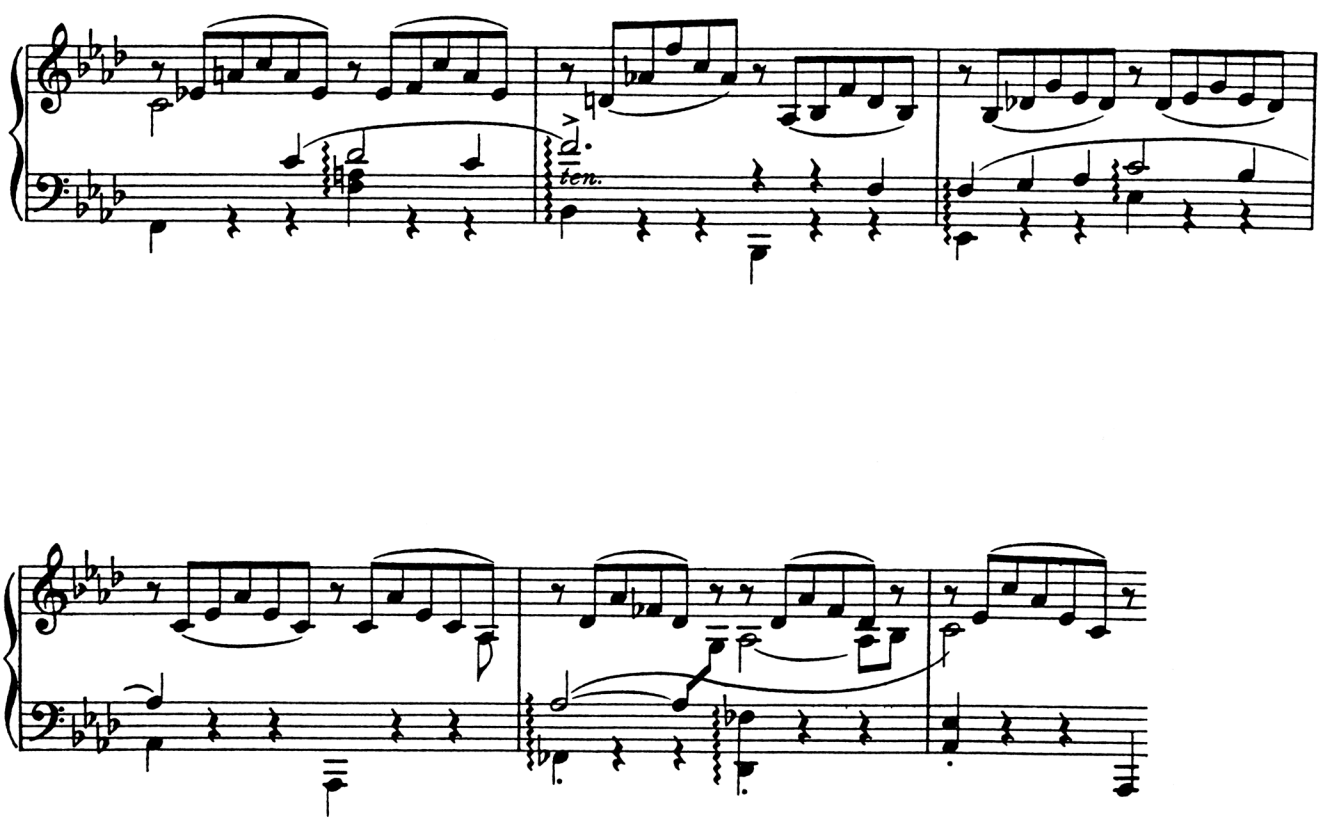

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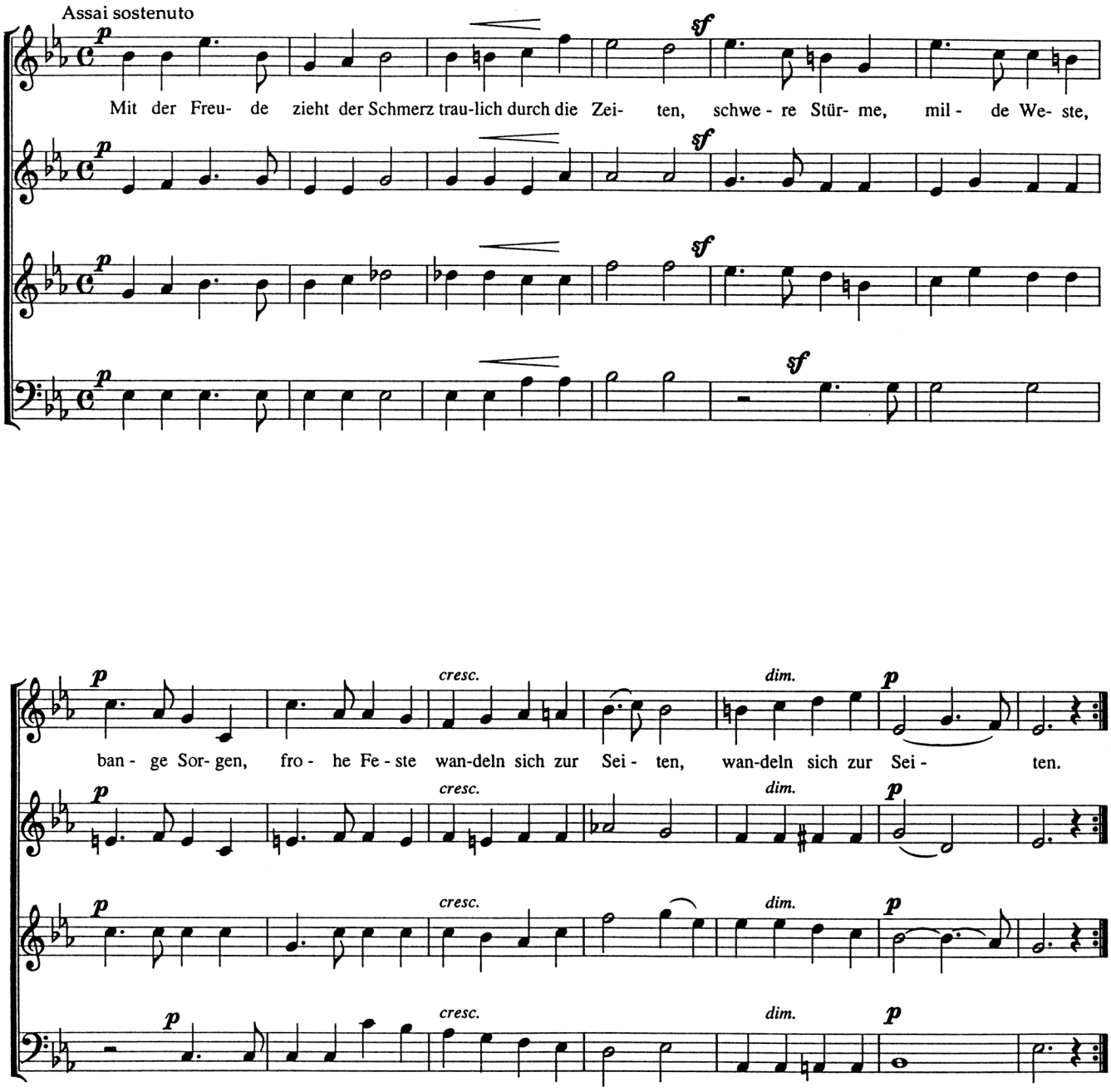
Assignment 25.4

Name: _____

Provide a complete harmonic analysis of the choral song given below (continued on the next page).

Felix Mendelssohn, "Neujahrslied," Op. 88, No. 1 (19th c.)



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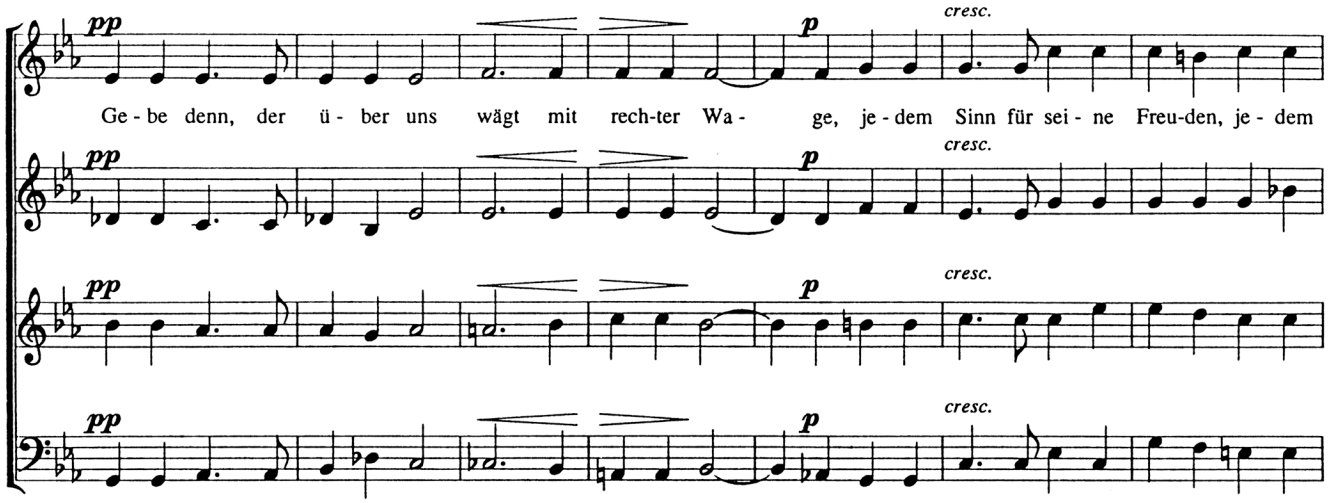
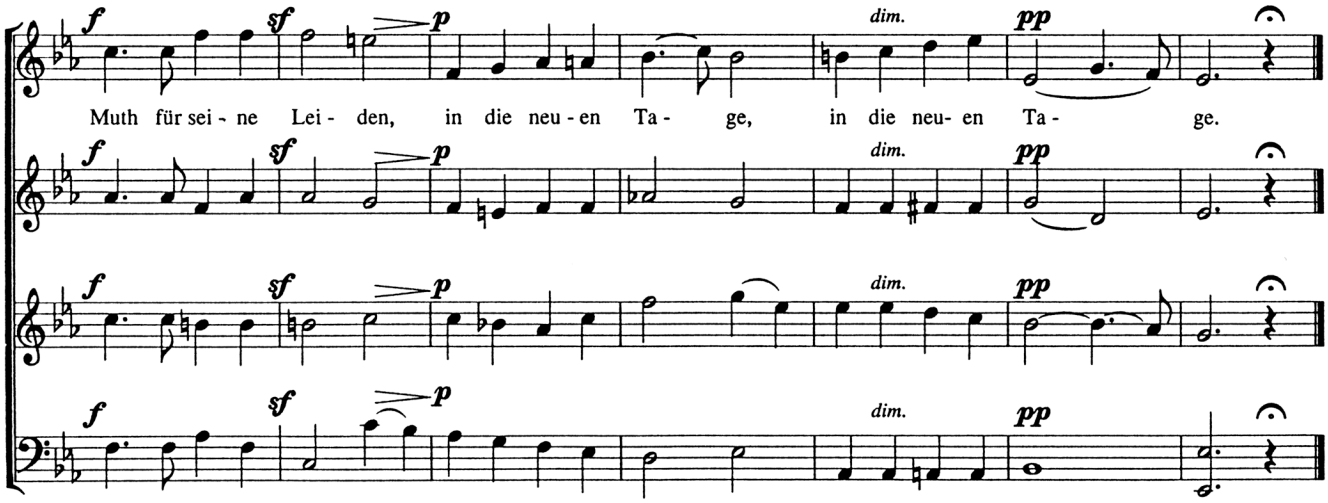
Assignment 25.4 (continued)





(Joy and pain travel through the years as intimate companions,
great storms, gentle west winds, frightening worries, happy festivals
wend their way side by side. May he who weights out our earthly portions
with just scales--may he give to each a right appreciation of his joys,
to each courage for his suffering, for the new days ahead.)

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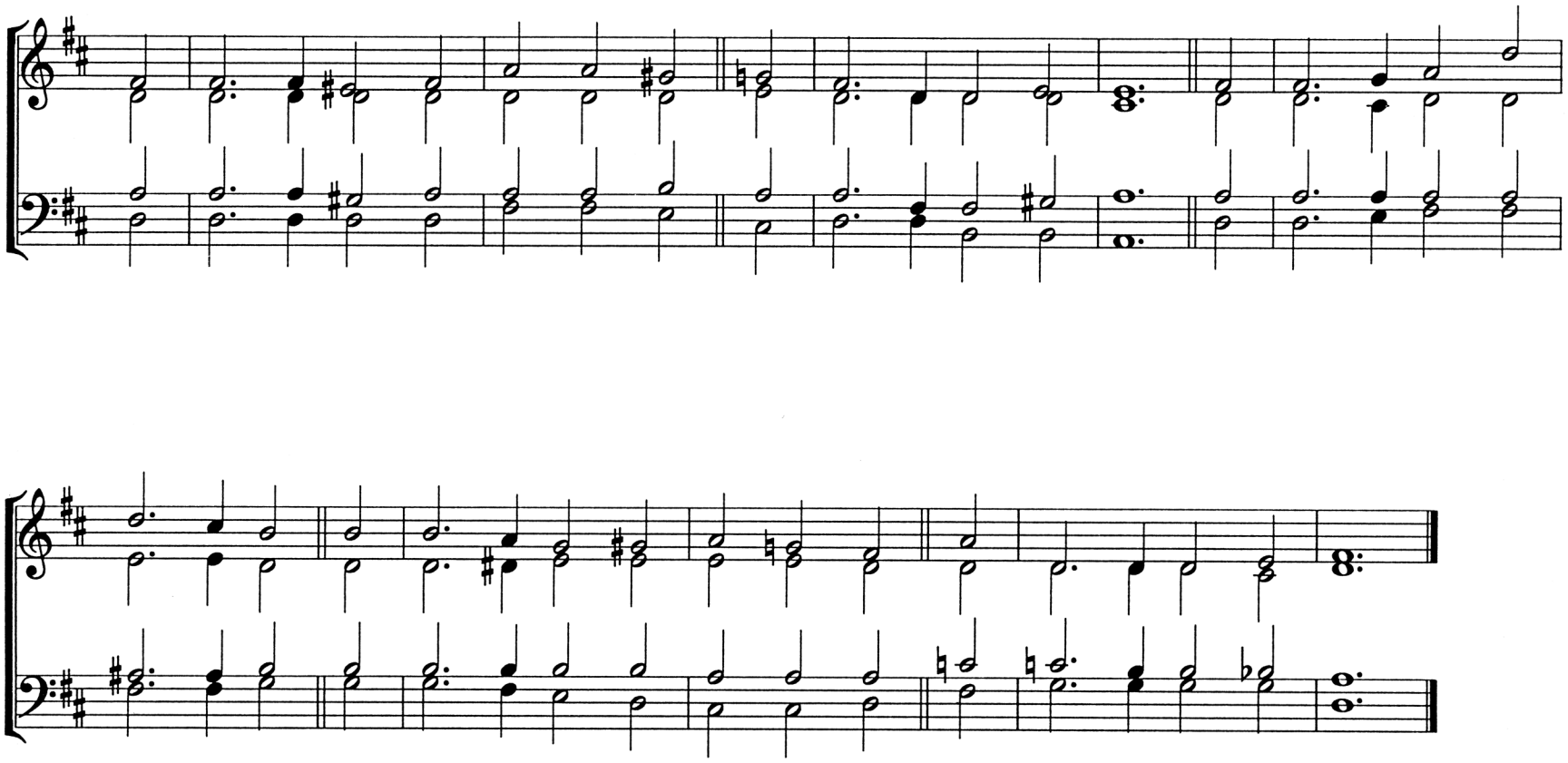
Assignment 25.5

Name: _____

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

F. C. Maker, "Rest" (19th c.)



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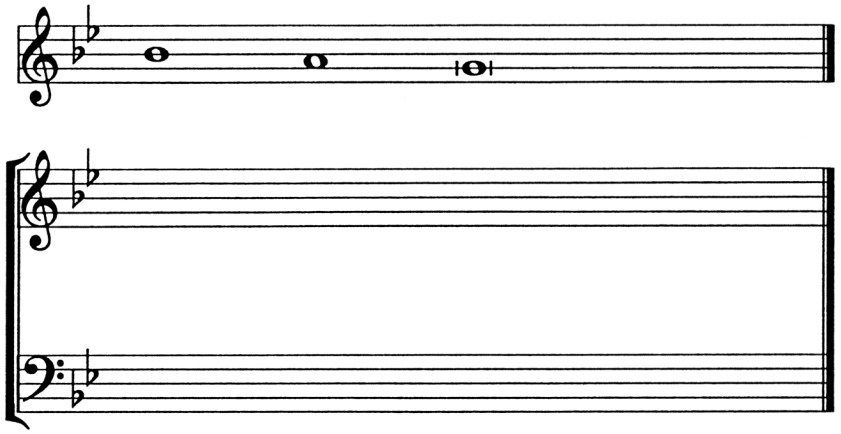
Assignment 25.6

Name: _____

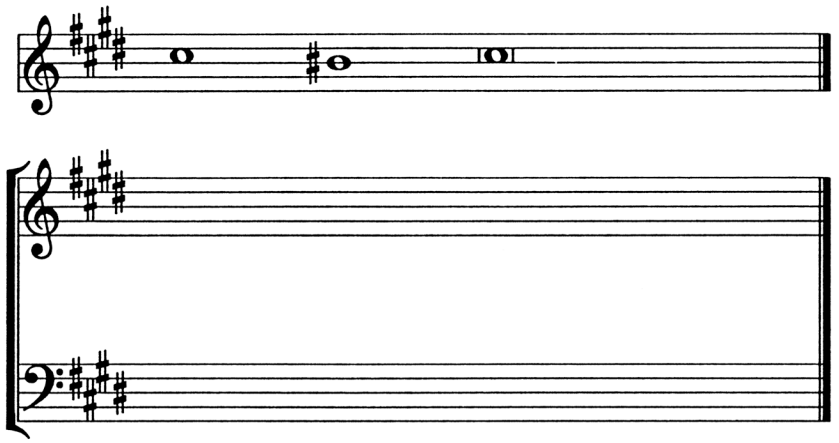
Four soprano cadences are given below.

1. Extend each cadence and harmonize in a decorated four-voice texture, introducing the plagal $\frac{6}{5}$ or plagal $\frac{4}{3}$ (or possibly both). Also include augmented 6^{th} chords and primary mixture where appropriate.
2. Provide a complete analysis of each harmonization.

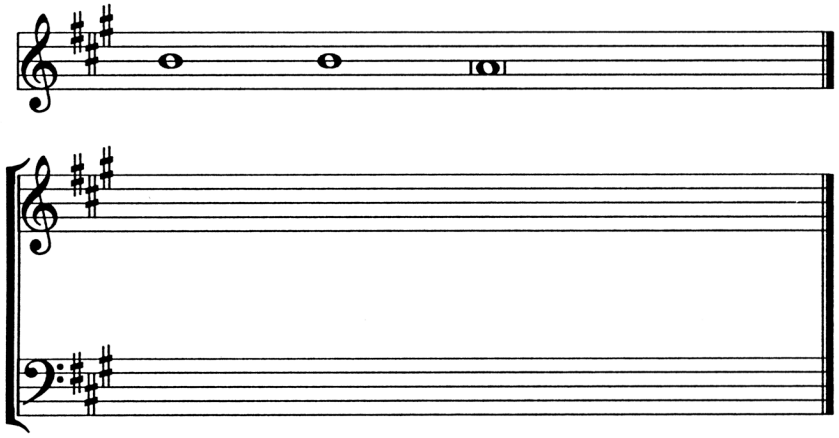
(a)



(b)



(c)



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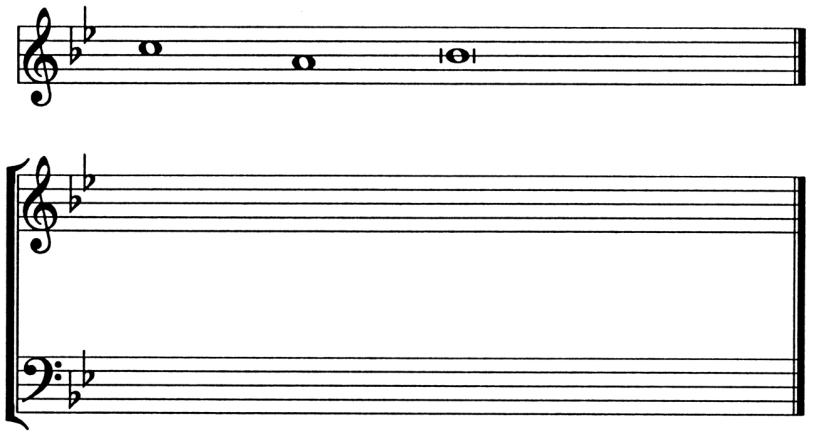

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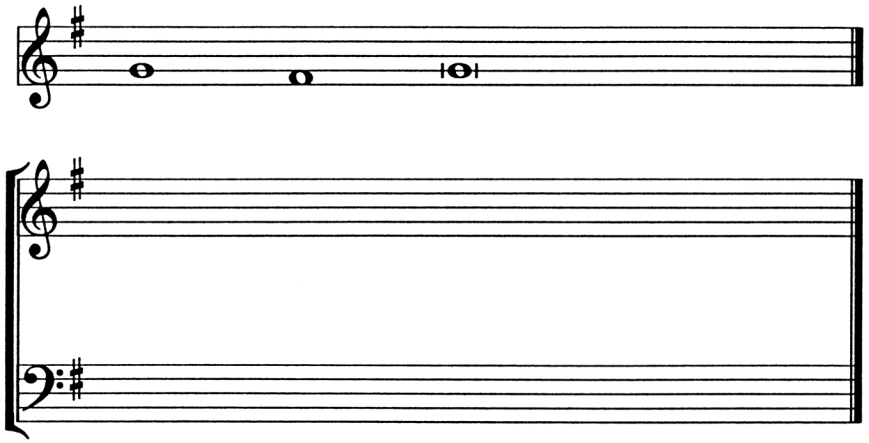
Assignment 25.7

Name: _____

Four soprano cadences are given below.

1. Extend each cadence and harmonize in a decorated four-voice texture, introducing the plagal $\frac{6}{5}$ or plagal $\frac{4}{3}$ (or possibly both). Also include augmented 6^{th} chords and primary mixture where appropriate.
2. Provide a complete analysis of each harmonization.

(a)



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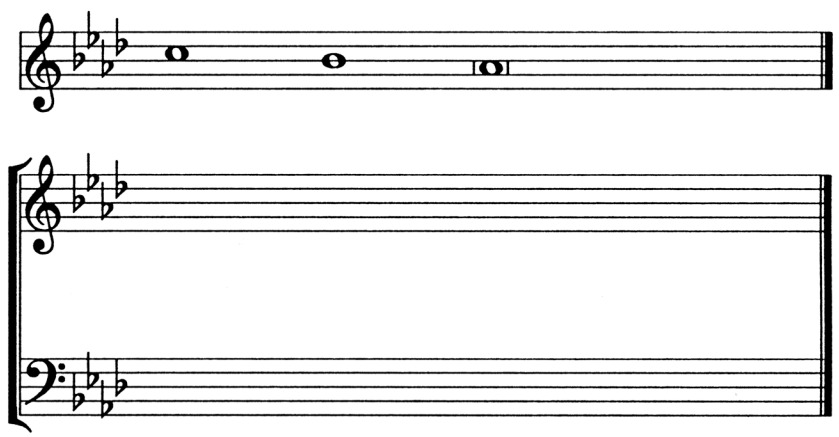
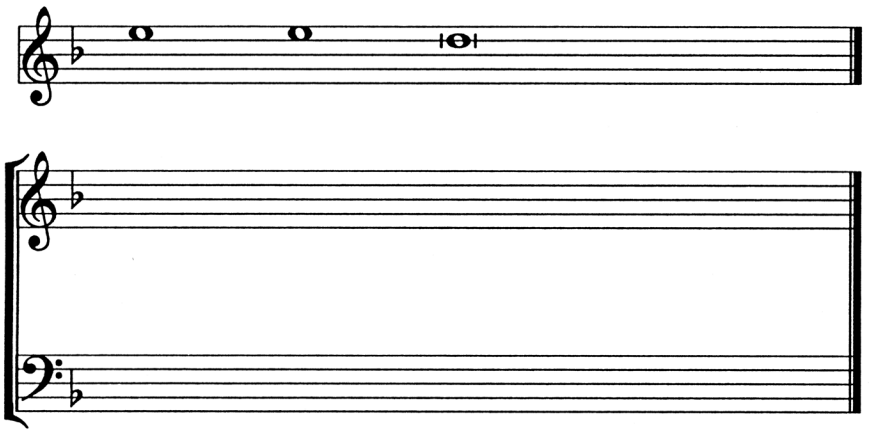
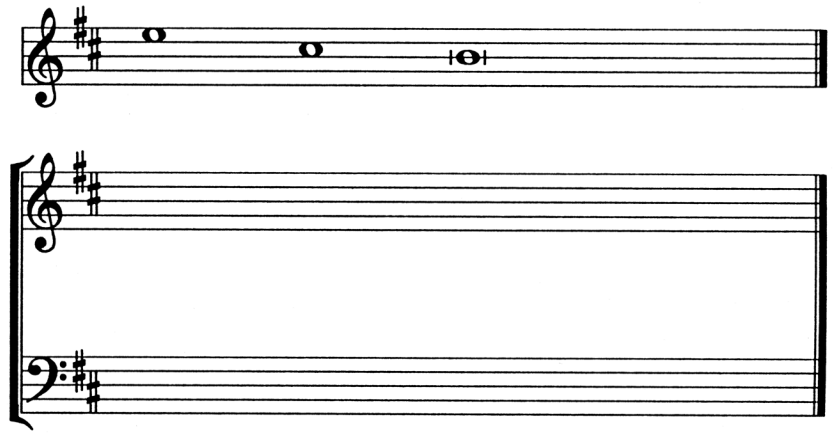


(c)



(d)



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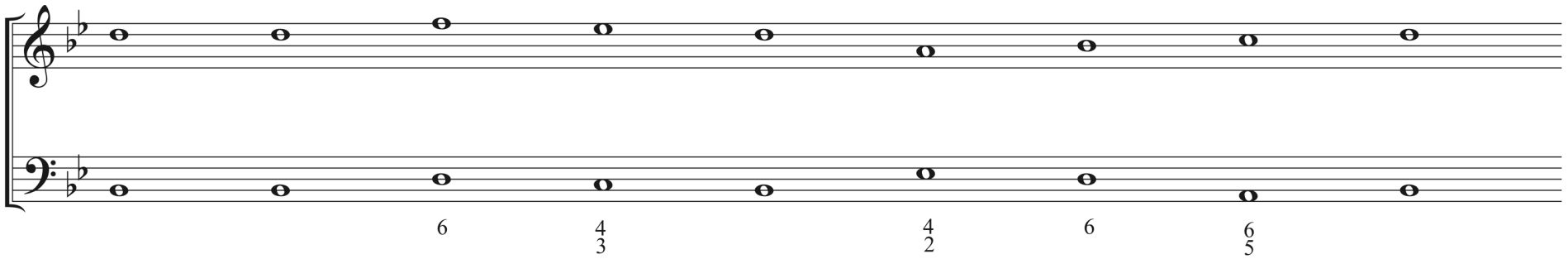
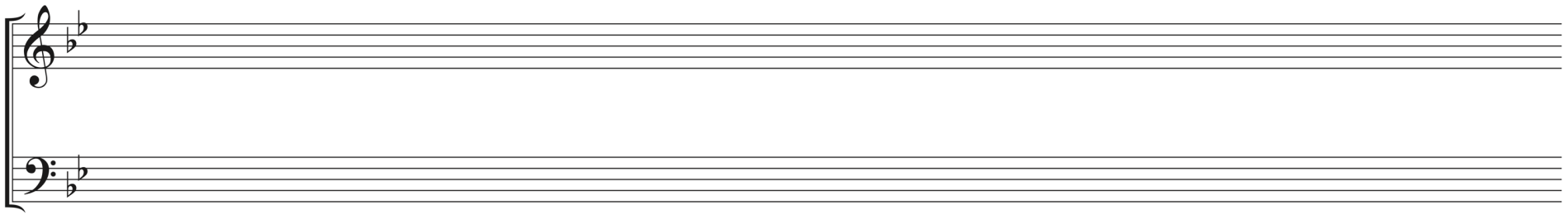
Assignment 25.8

Name: _____

A diatonic framework is given below.

1. On the upper grand staff: provide a complete harmonic analysis, including prolongation brackets as needed.
2. On the lower grand staff: complete a four-voice decorated setting, inserting the following weak-beat chords in appropriate locations: augmented dominant, diminished dominant $\frac{4}{3}$, common-tone °7 embellishing I, and common-tone °7 embellishing V.
3. Provide a complete harmonic analysis of your final setting.





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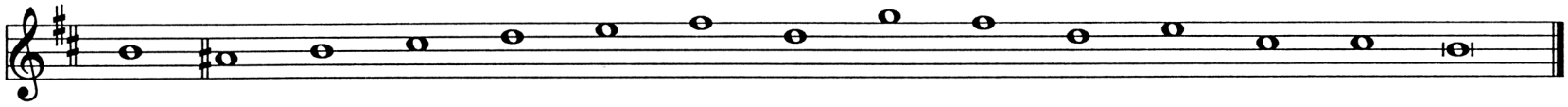
Assignment 25.9

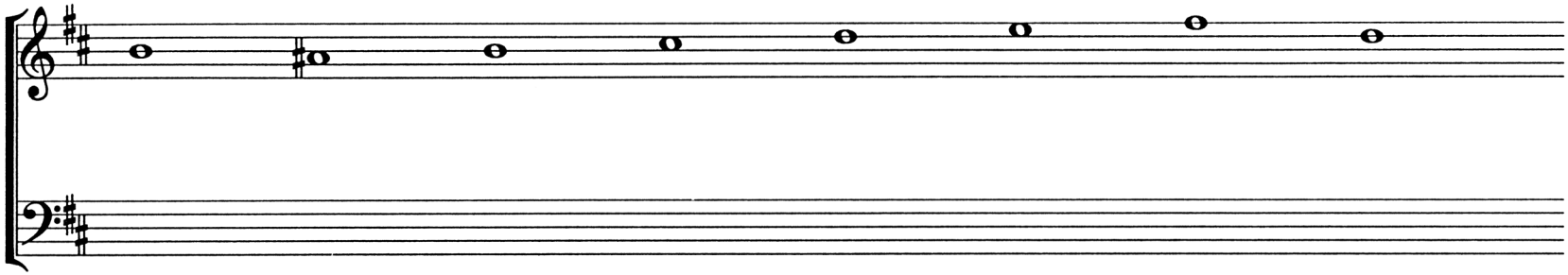
Name: _____

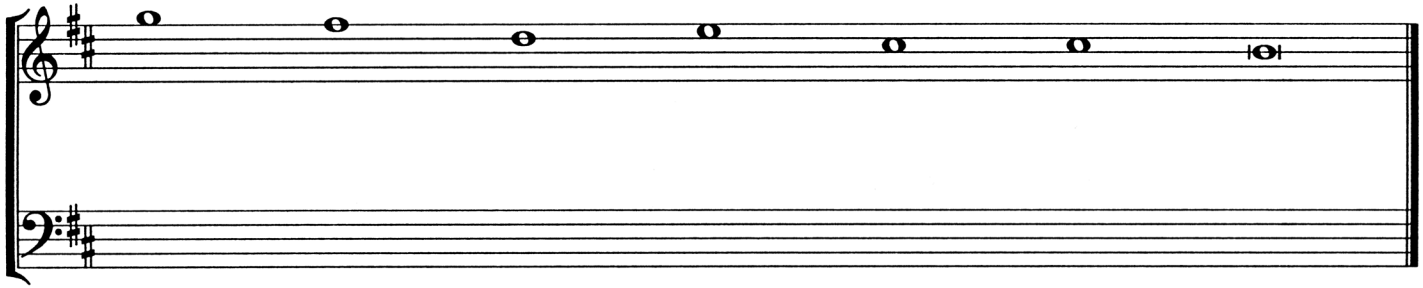
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Introduce a common-tone °7 chord embellishing the tonic, and one example of either the augmented dominant or the diminished dominant $\frac{4}{3}$ chord. Also include an augmented 6th chord, and one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony, with a decorated plagal extension using the plagal $\frac{6}{5}$ or plagal $\frac{4}{3}$. Provide complete analysis of your music.



Outer-voice framework





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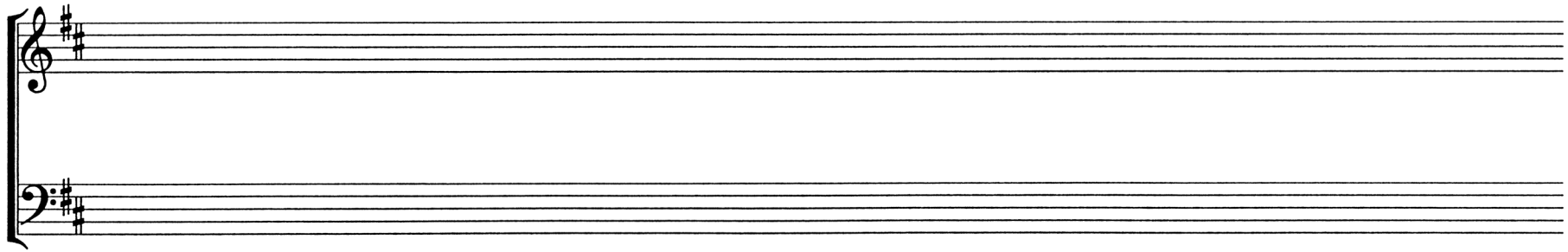
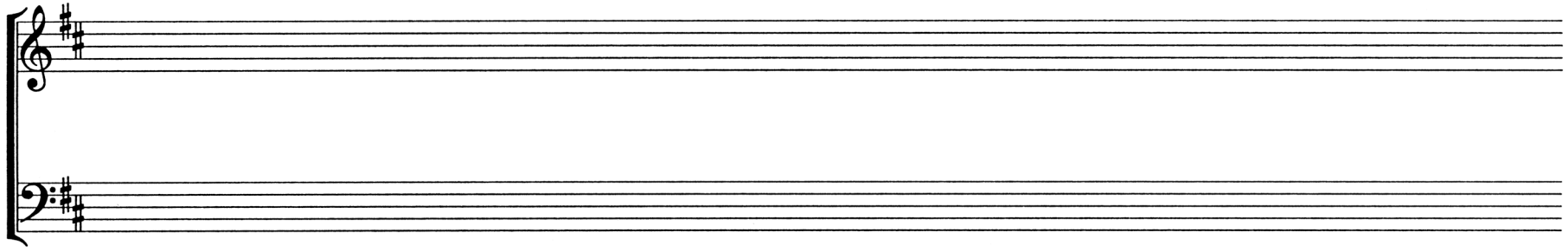
Decorated homophony





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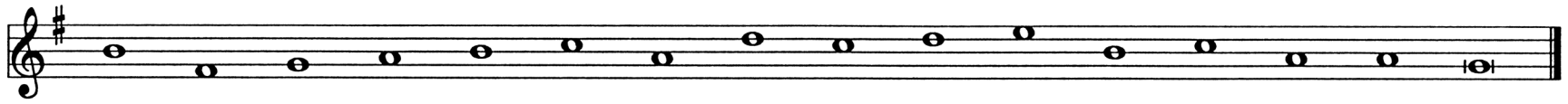
Assignment 25.10

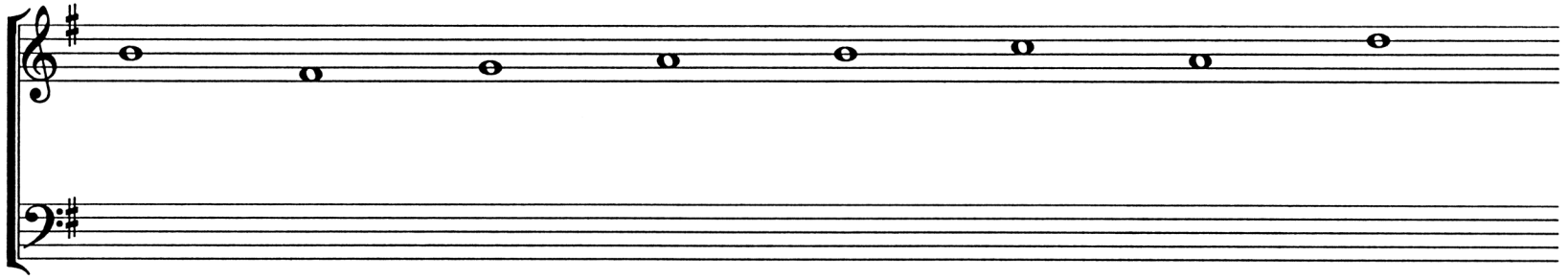
Name: _____

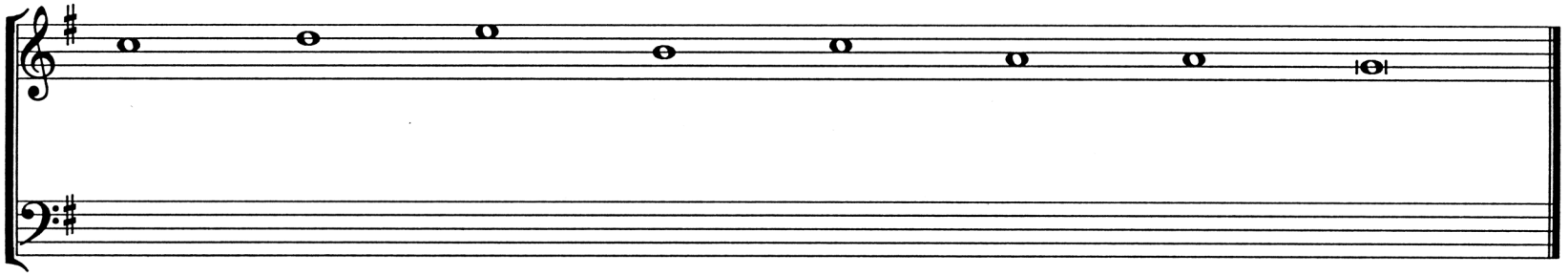
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Introduce a common-tone °7 chord embellishing the tonic, and one example of either the augmented dominant or the diminished dominant $\frac{4}{3}$ chord. Also include an augmented 6th chord, and one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony, with a decorated plagal extension using the plagal $\frac{6}{5}$ or plagal $\frac{4}{3}$. Provide complete analysis of your music.



Outer-voice framework





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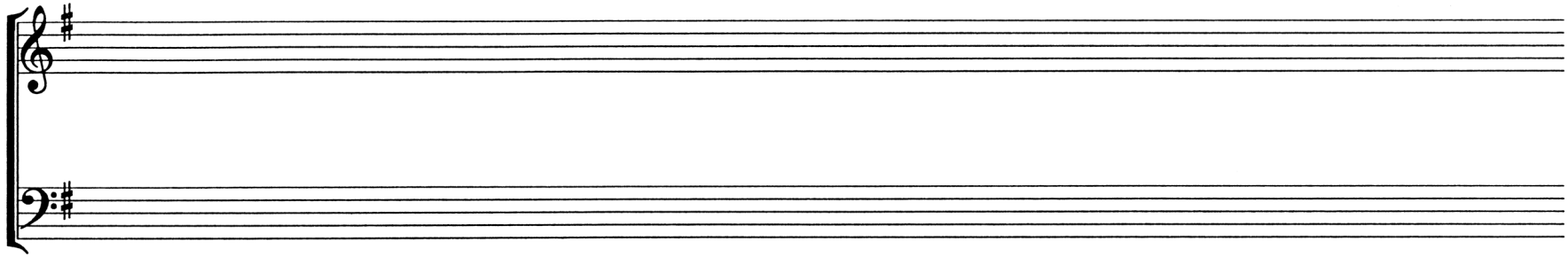
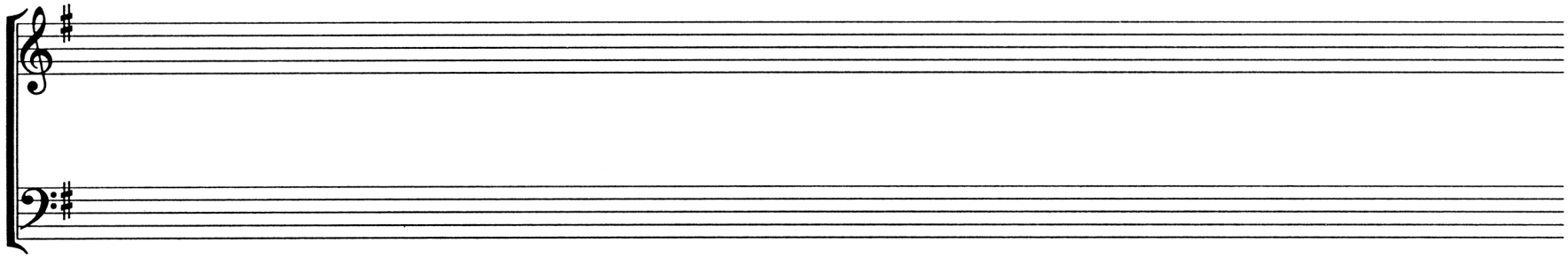
Decorated homophony





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