

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?)

Wo ist dein Kranz, ___ Mai? wohnt dir kein Glanz bei, wohnt dir kein Glanz bei, wann _ der

Lie- be, der Lie- be Son- nen-schein zer- rann, zer- rann? Nach- ti-gall,

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.)

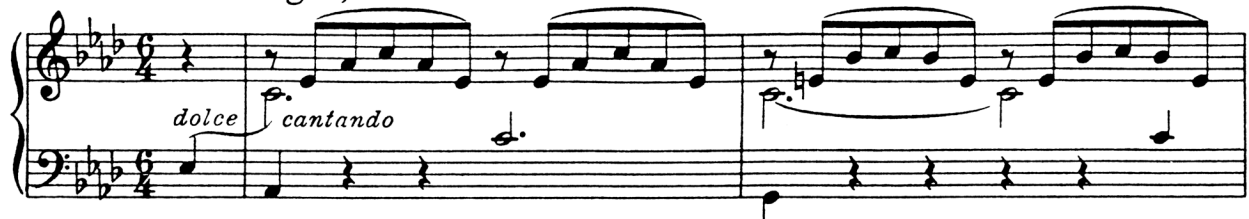
(... with long-suffering patience,
the great friend of mankind rules...)

The musical score consists of three staves for Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are: 'mit schö- nen-der Ge- duld, ___ der gros- se ___ Men- schen - freund.'

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

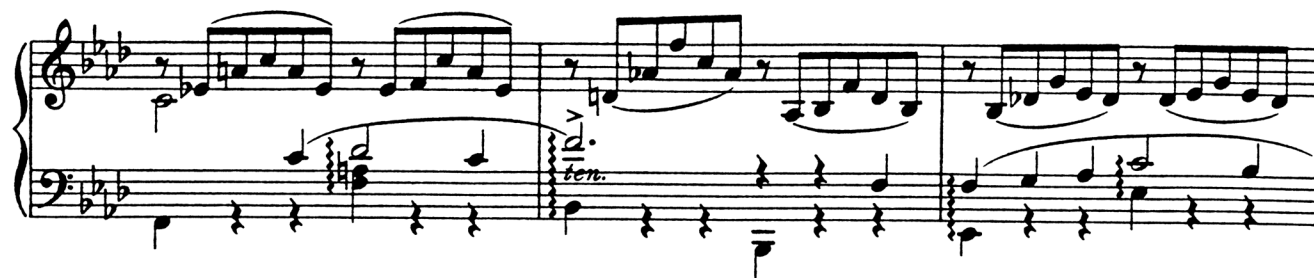
F. Liszt, "Liebesträume," No. 3 (19th c.)

Poco Allegro, con affetto



(continued on next page)

Assignment 25.3 (continued)



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.)

Assai sostenuto

The musical score is for a four-part choral setting in E-flat major, 4/4 time. It consists of two systems of four staves each. The first system covers the first two lines of the lyrics, and the second system covers the next two lines. The music is marked 'Assai sostenuto'. Dynamics include piano (p), fortissimo (sf), crescendo (cresc.), and decrescendo (dim.). The lyrics are in German and describe the passage of time and the transition from sorrow to joy.

Mit der Freu- de zieht der Schmerz trau-lich durch die Zei- ten, schwe- re Stür- me, mil- de We- ste,

ban- ge Sor- gen, fro- he Fe- ste wan- deln sich zur Sei- ten, wan- deln sich zur Sei- ten.

(continued on next page)

Assignment 25.4 (continued)

Ge-be denn, der ü-ber uns wägt mit rech-ter Wa-ge, je-dem Sinn für sei-ne Freu-den, je-dem

Muth für sei-ne Lei-den, in die neu-en Ta-ge, in die neu-en Ta-ge.

(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.)

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

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

First system: Treble staff starts with a G4 quarter note, followed by A4, B4, and C5. Bass staff starts with a G2 half note, followed by A2, B2, and C3. Second system: Treble staff continues with D5, E5, and F#5. Bass staff continues with D2, C2, and B1. The piece concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

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Four soprano cadences are given below.

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

(a)

(b)

(c)

(d)

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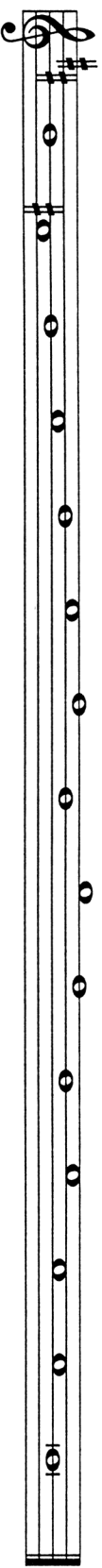
A diatonic framework is given below.

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 ⁴3, common-tone ⁴7 embellishing I, and common-tone ⁴7 embellishing V.
3. Provide a complete harmonic analysis of your final setting.

6 4 3 4 2 6 6 5

A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Introduce a common-tone $^{\circ}7$ chord embellishing the tonic, and one example of either the augmented dominant or the diminished dominant $\frac{4}{3}$ chord. Also include an augmented 6^{th} 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.



Assignment 25.9 (continued)

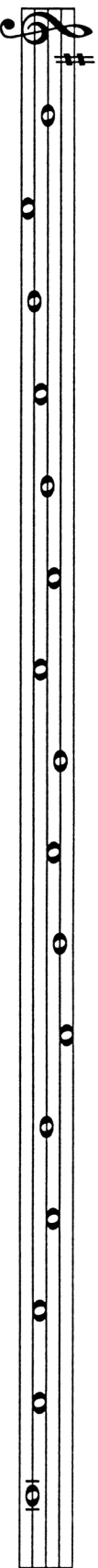
Decorated homophony

A musical staff system consisting of two staves: a treble staff on top and a bass staff on the bottom. Both staves are empty. The key signature is two sharps (F# and C#), indicated by sharp symbols on the first and third lines of the treble staff and the second and fourth lines of the bass staff. The staves are connected by a brace on the left.

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Assignment 25.10 (continued)

Decorated homophony

