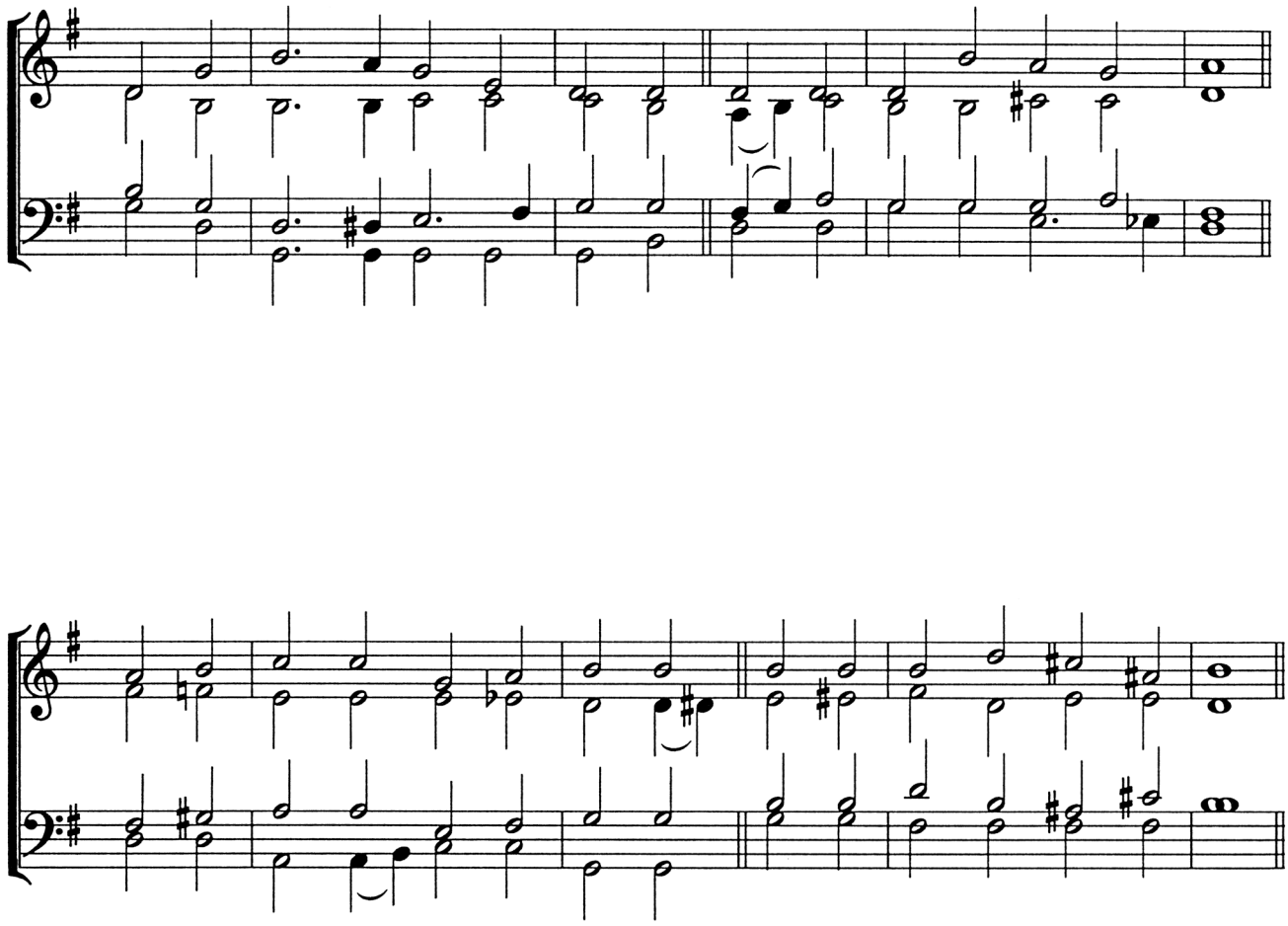
Assignment 31.1

Name: _____

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

J. B. Dykes, "Sanctuary" (19th c.)



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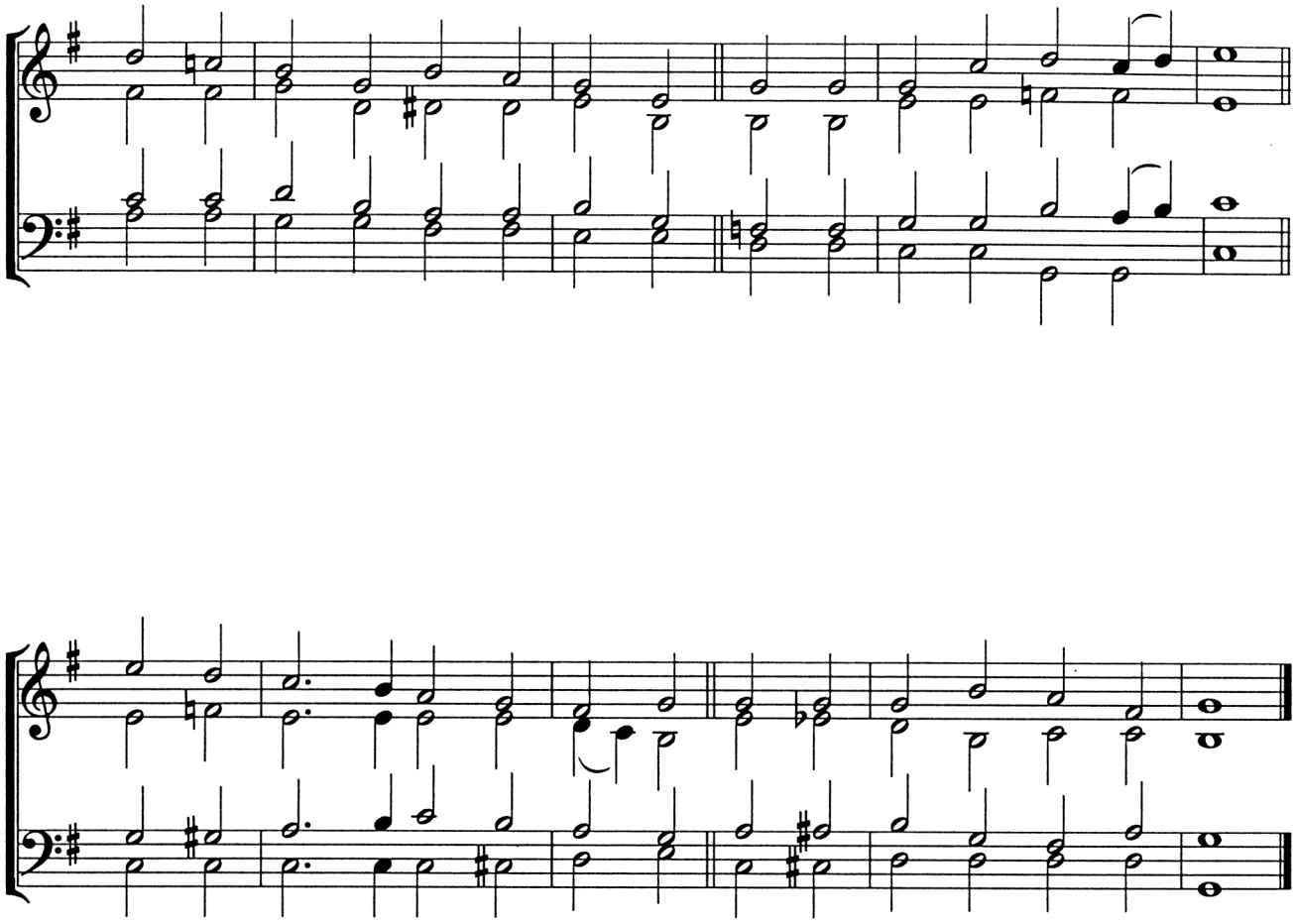

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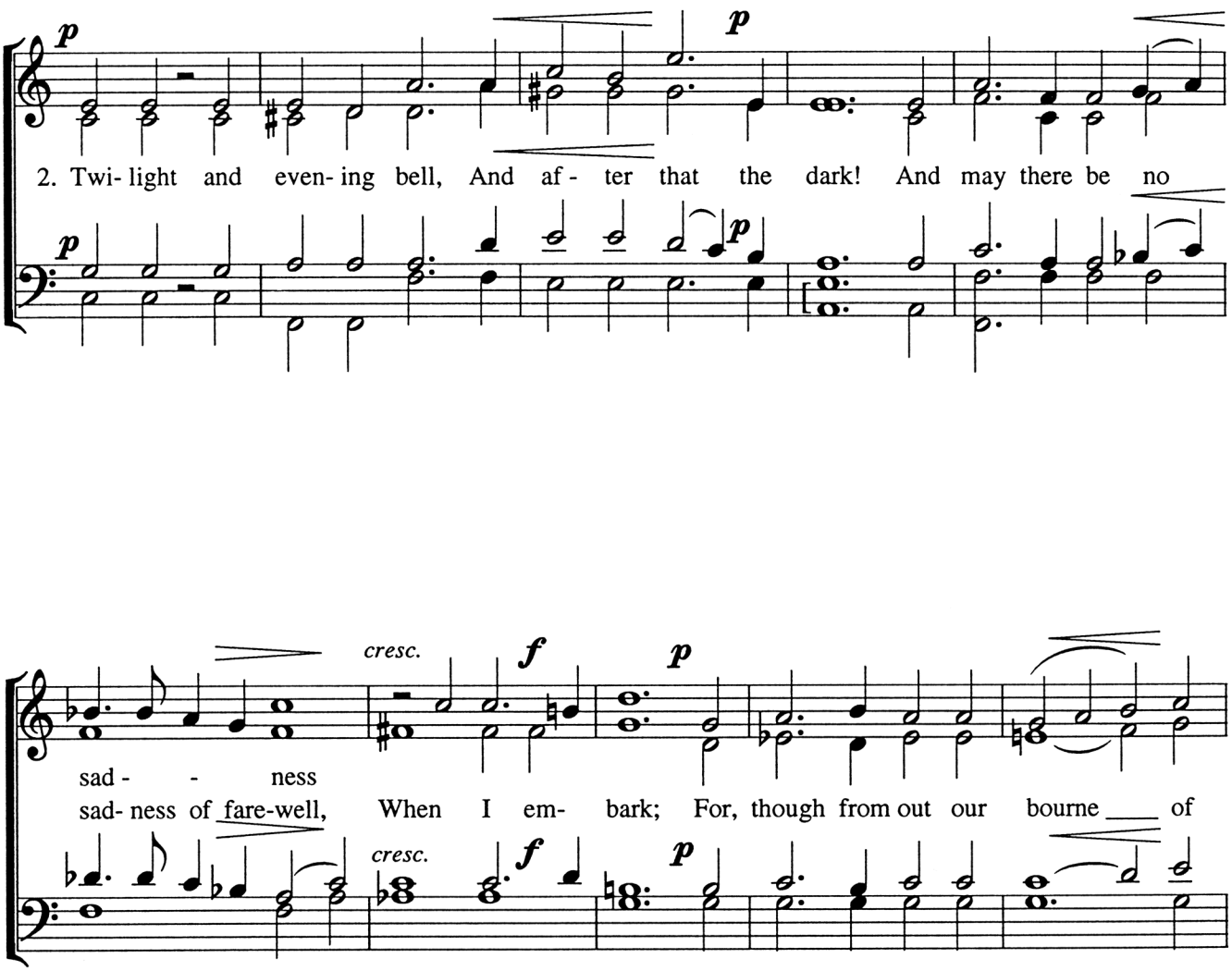
Assignment 31.2

Name: _____

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

J. F. Bridge, "Crossing the Bar" (1892)



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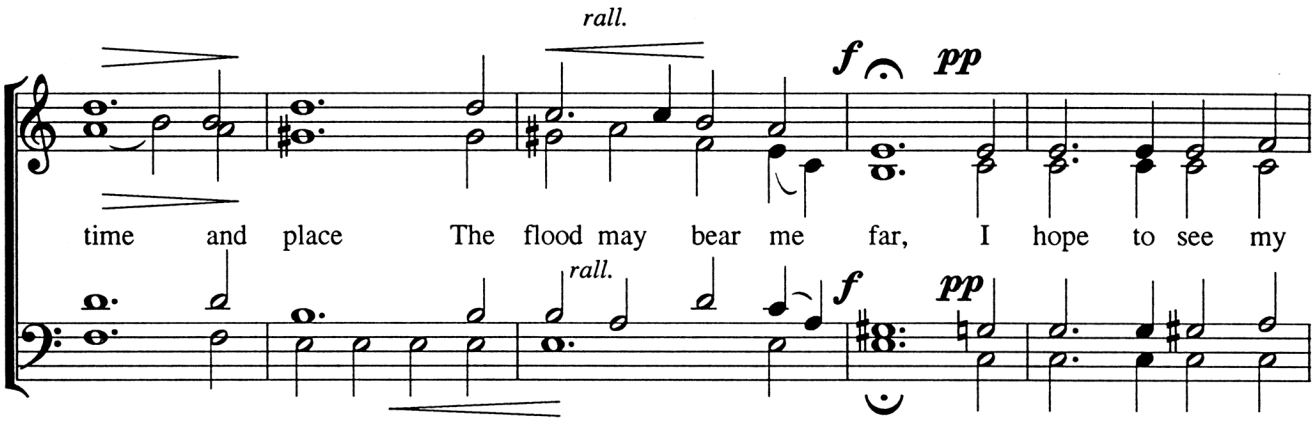

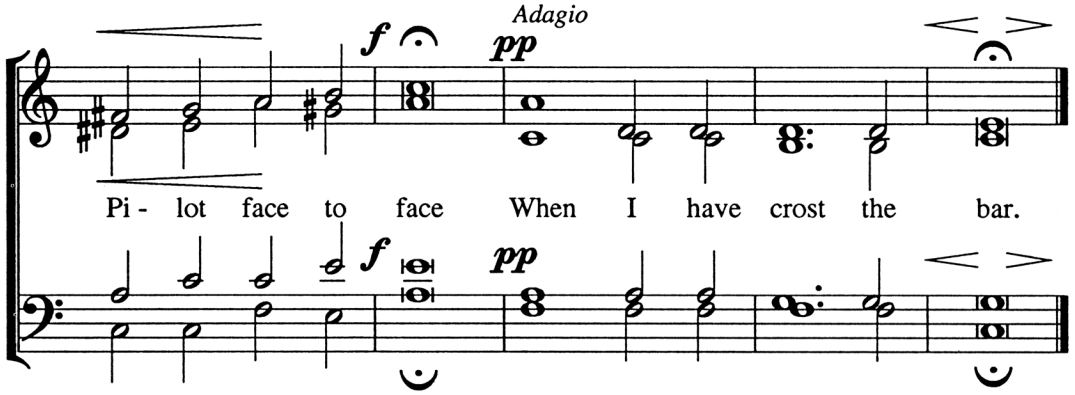

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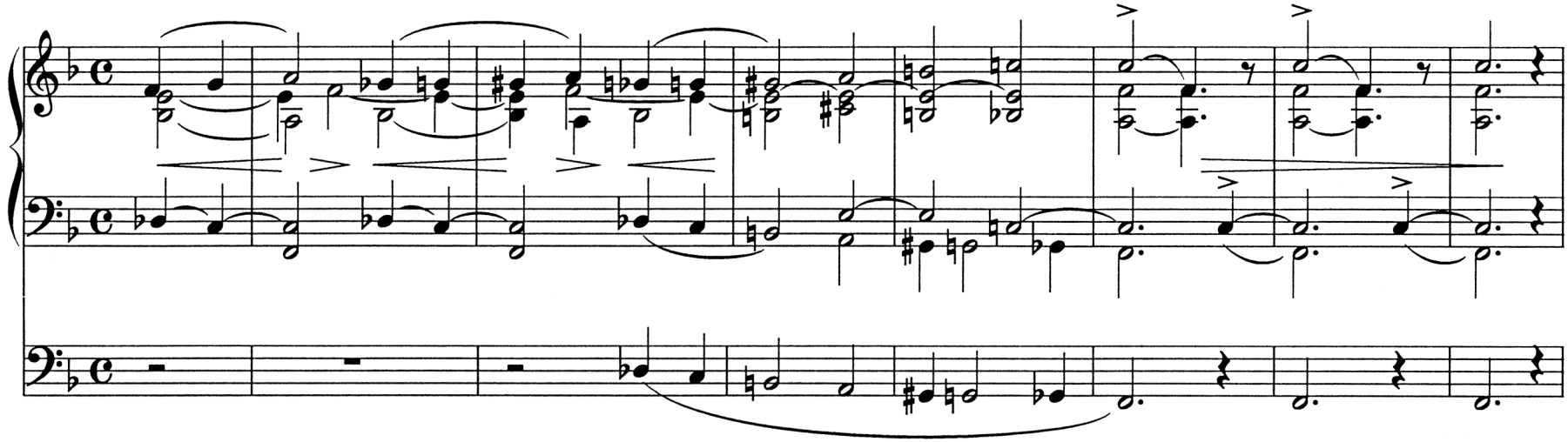
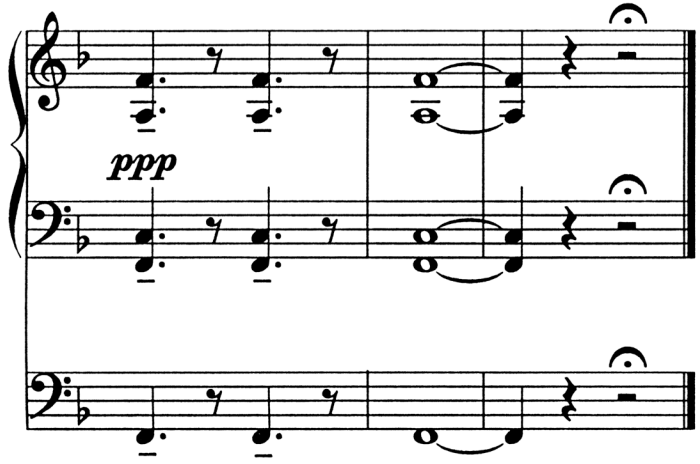
Assignment 31.3

Name: _____

Excerpts from two organ pieces are given below. Provide a complete harmonic analysis of each excerpt.

(a) M. E. Bossi, "Ave Maria", Op. 104, No. 2, mm. 56-65 (19th c.)





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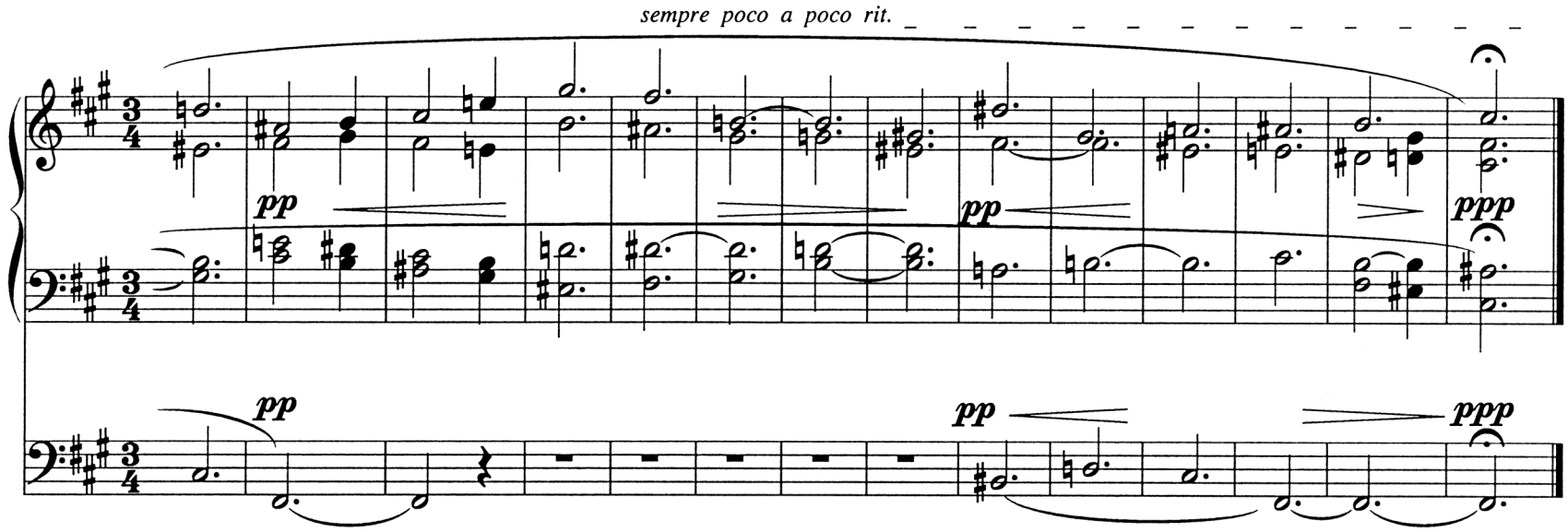
(b) M. Reger, Scherzo in F-sharp minor, Op. 80, No. 7, mm. 154-167 (1904)



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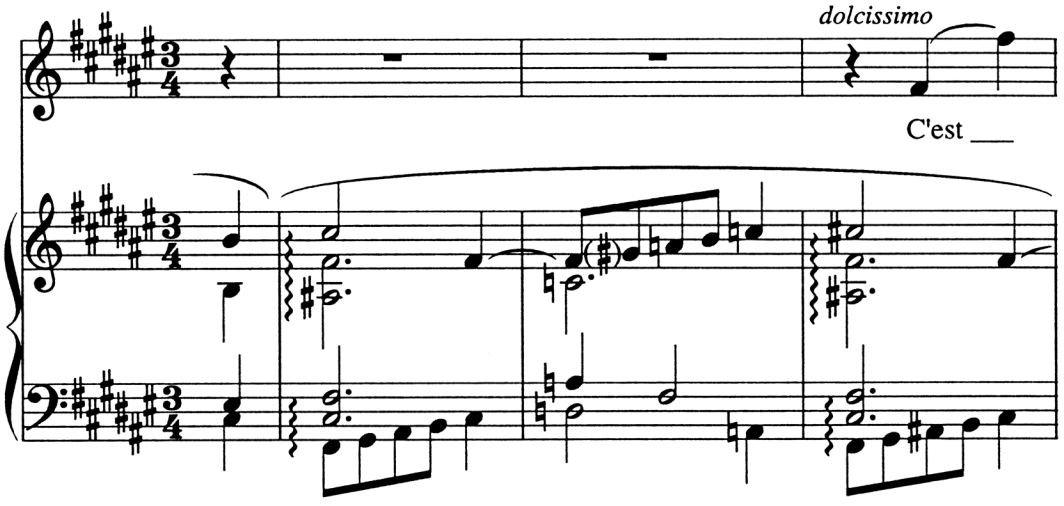
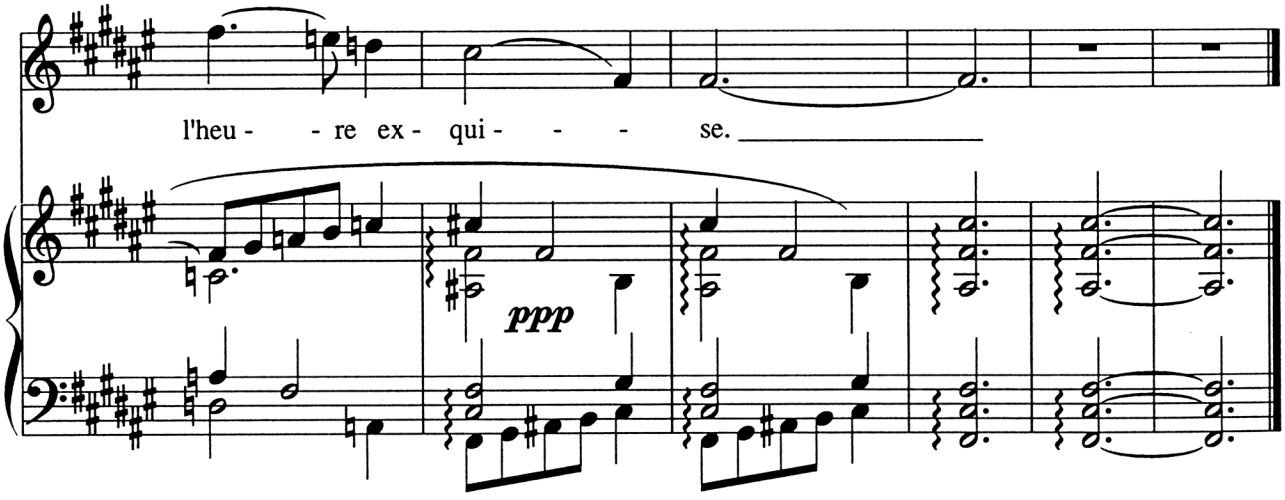
Assignment 31.4

Name: _____

Excerpts from a solo song and a piano piece are given below. Provide a complete harmonic analysis of each excerpt.

(a) G. Fauré, "La lune blanche luit dans les bois," (This is the exquisite hour.)
from *La Bonne Chanson,* Op. 61, mm. 41-49 (19th c.)





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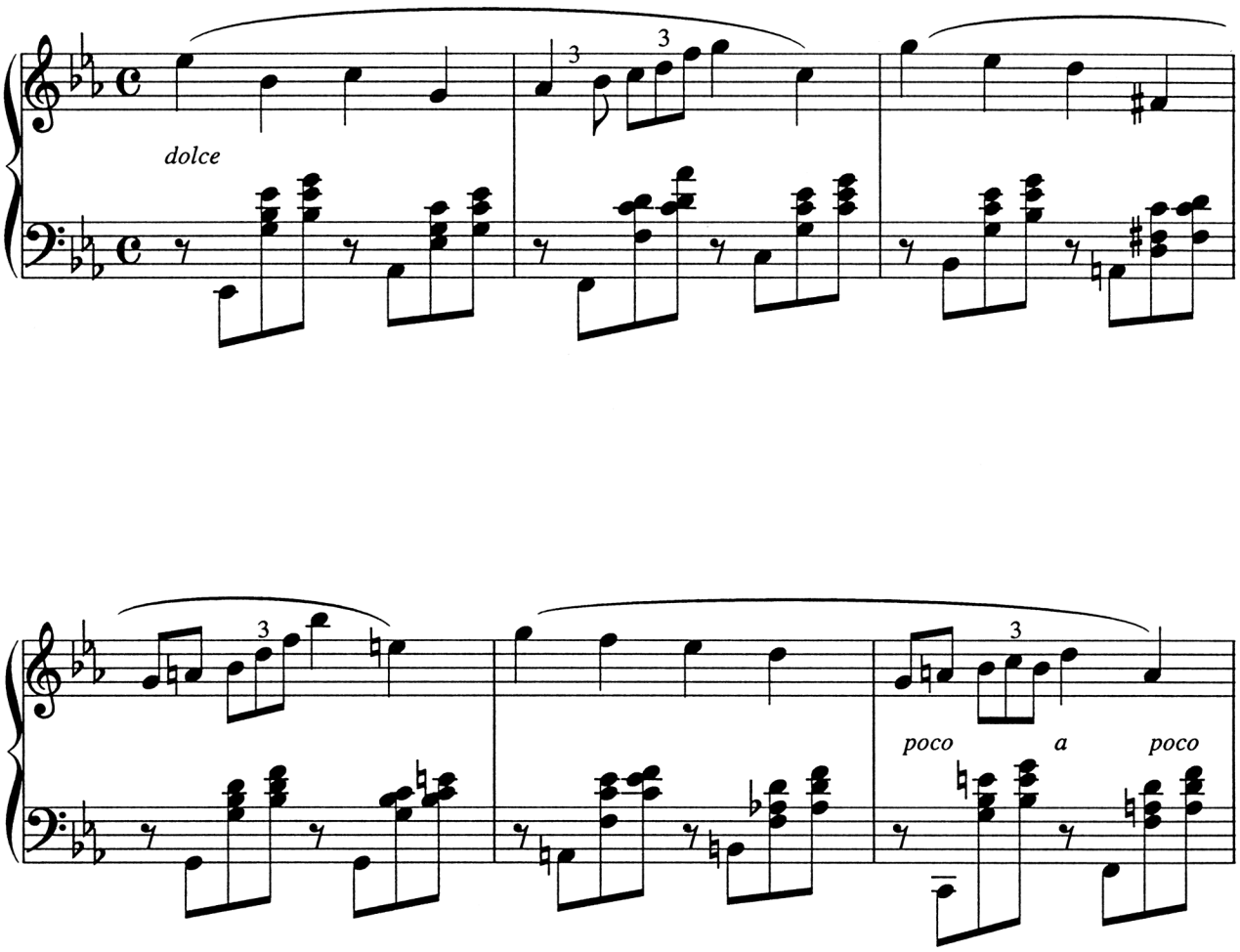
(b) G. Fauré, Nocturne No. 4 in E-flat major, Op. 36 (19th c.)



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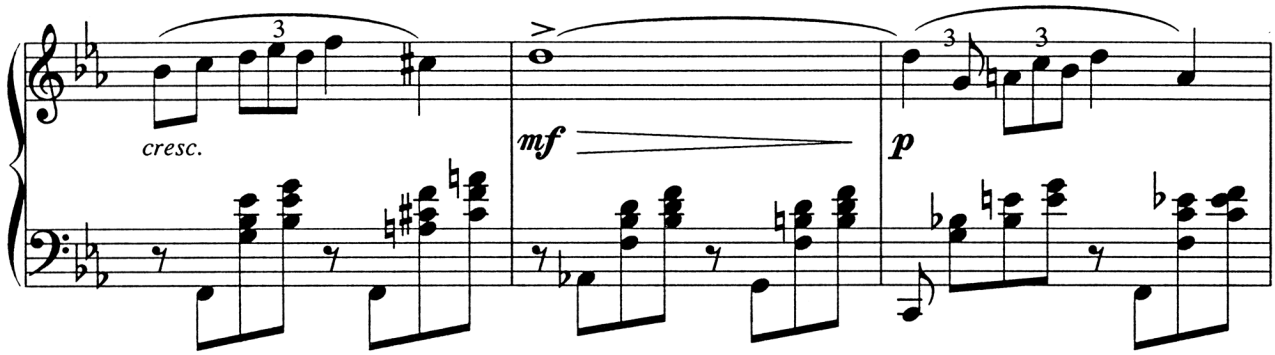

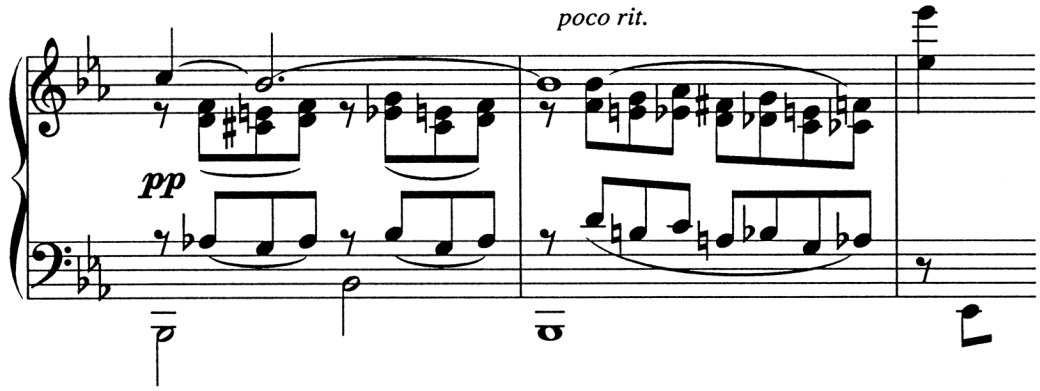

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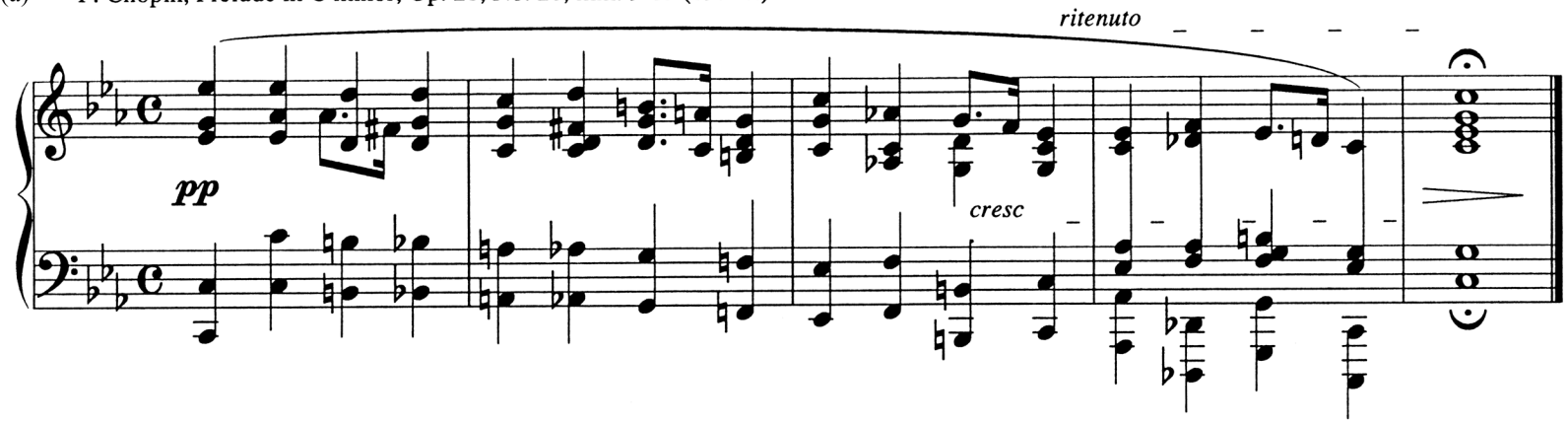
Assignment 31.5

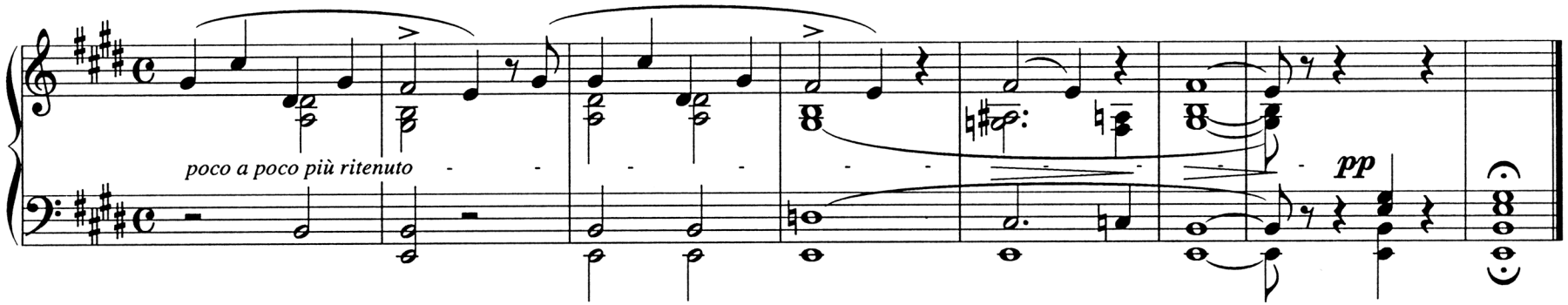
Name: _____

Excerpts from two piano pieces are given below. Provide a complete harmonic analysis of each excerpt.

(a) F. Chopin, Prelude in C minor, Op. 28, No. 20, mm. 9-13 (19th c.)



(b) F. Liszt, *Consolations,* No. 2 in E major, mm. 74-81 (19th c.)



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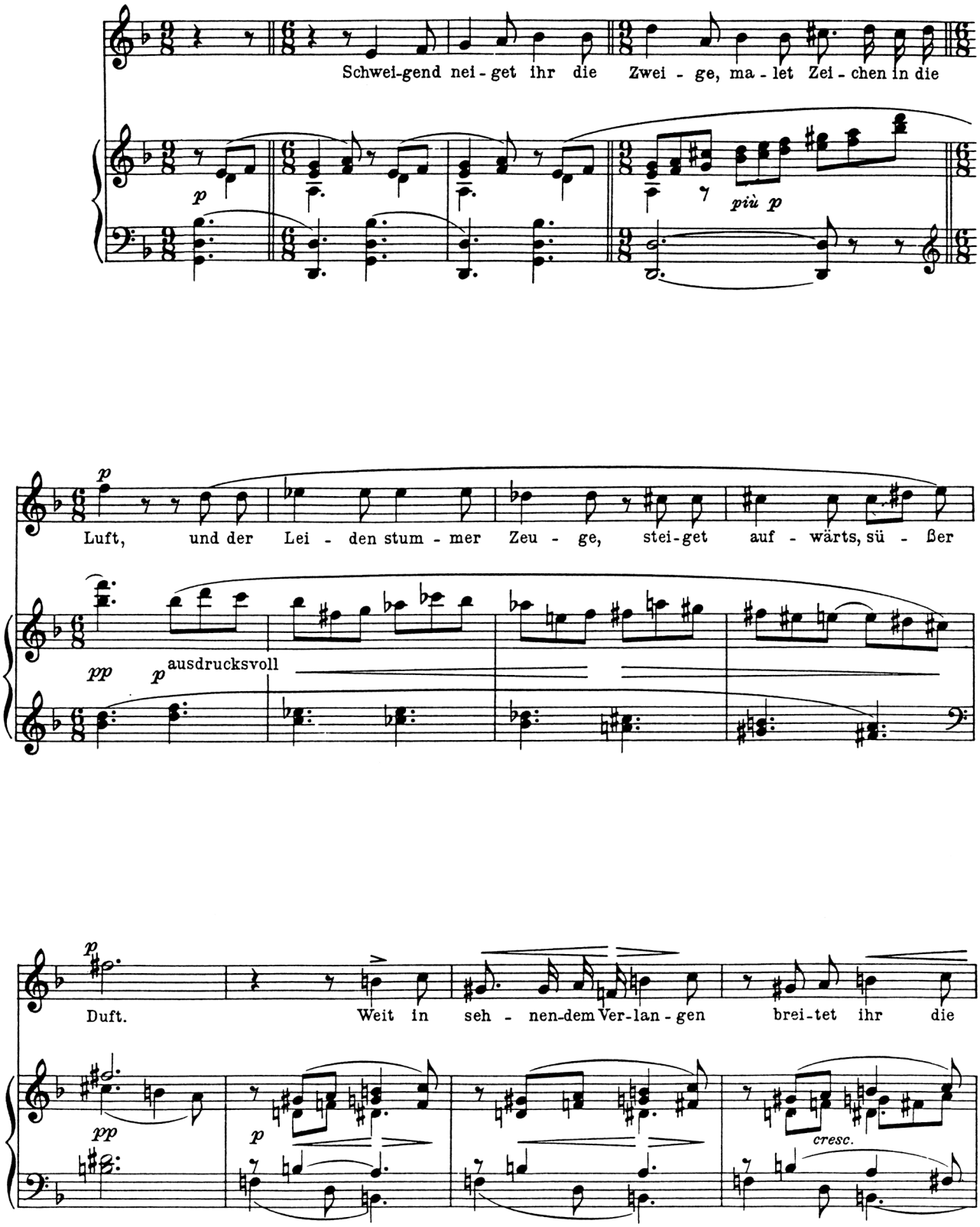
Assignment 31.6

Name: _____

An excerpt from a solo song is given below (continued on the following pages). Provide a complete harmonic analysis.

R. Wagner, "Im Treibhaus," from *Wesendonk Lieder*, mm. 13-40 (19th c.)



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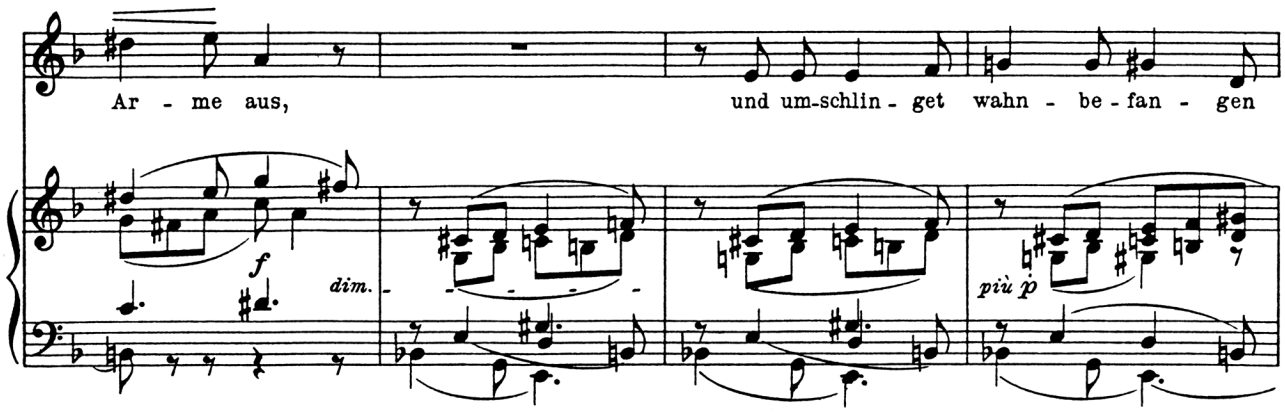

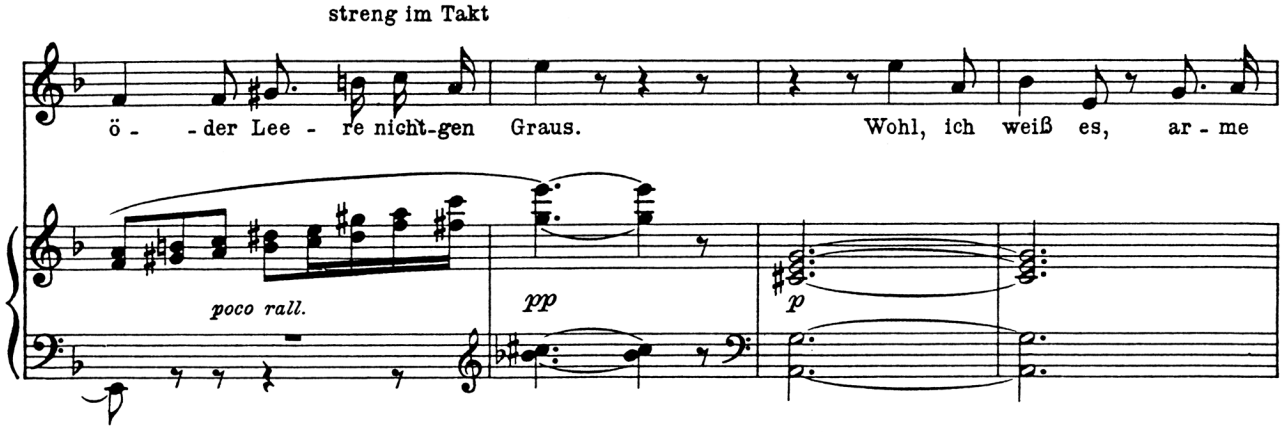

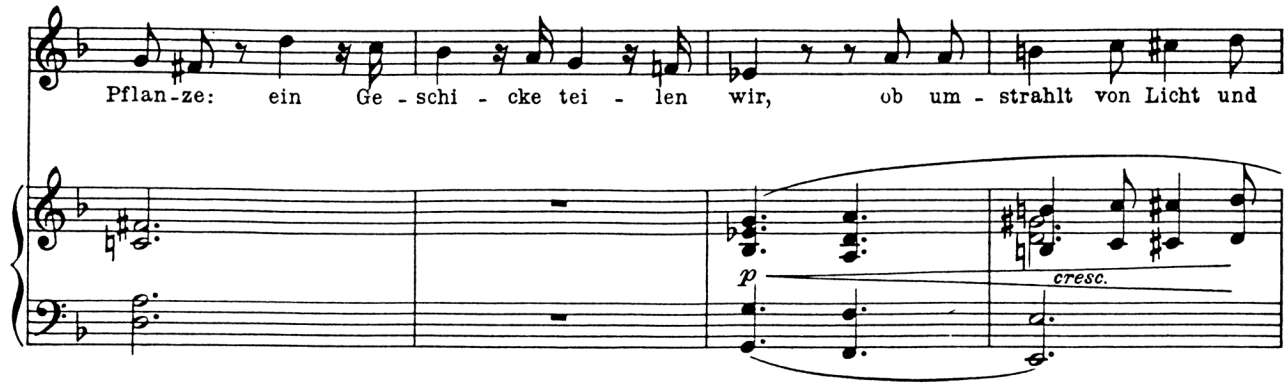

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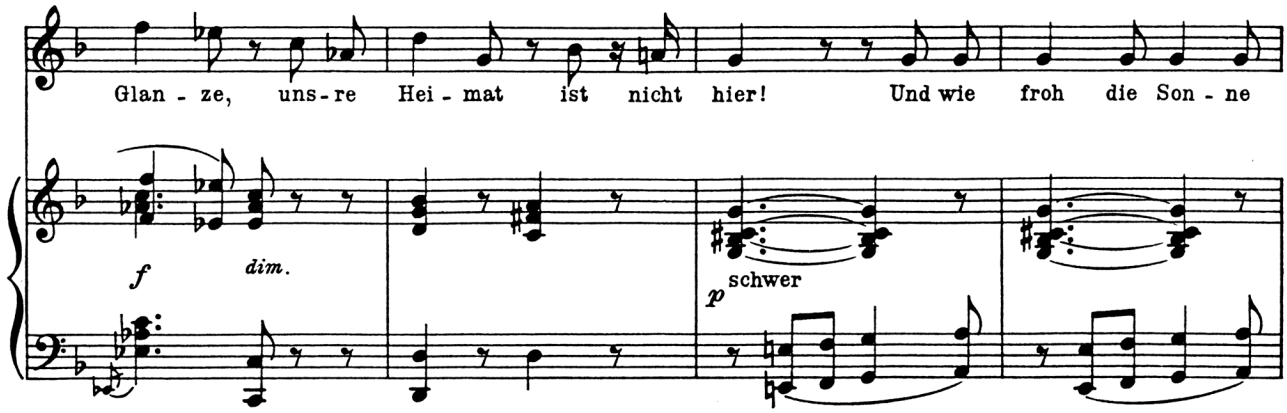

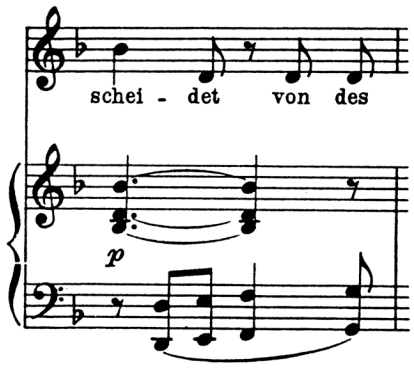

(Silently you bend your branches, make signs in the air, and sweet incense, suffering's mute witness, rises up. You spread your arms out wide in ardent longing, and spellbound you clasp the awful dread of desolate emptiness. Yes, I know, poor plant: our fates are the same; though surrounded by light and radiance, our homeland is not here. And as happily as the sun departs. . .)

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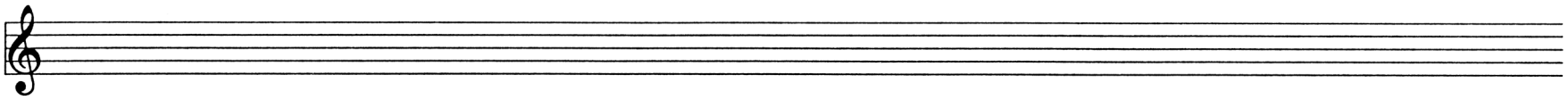
Assignment 31.7

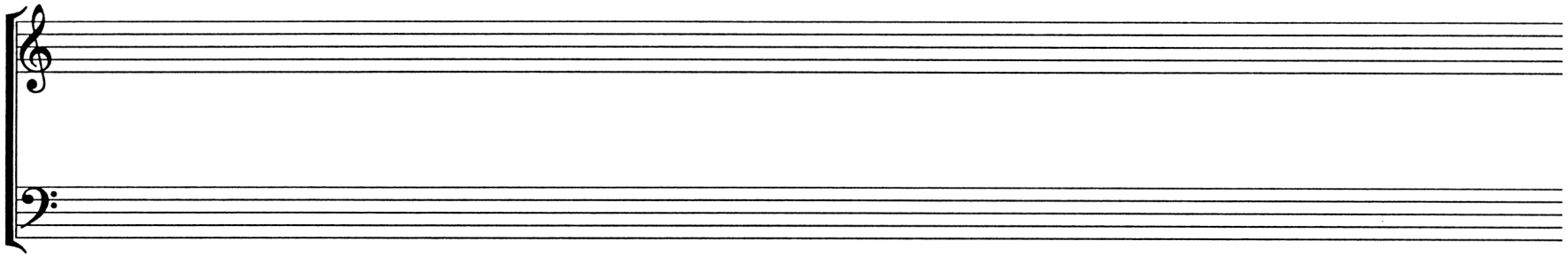
Name: _____

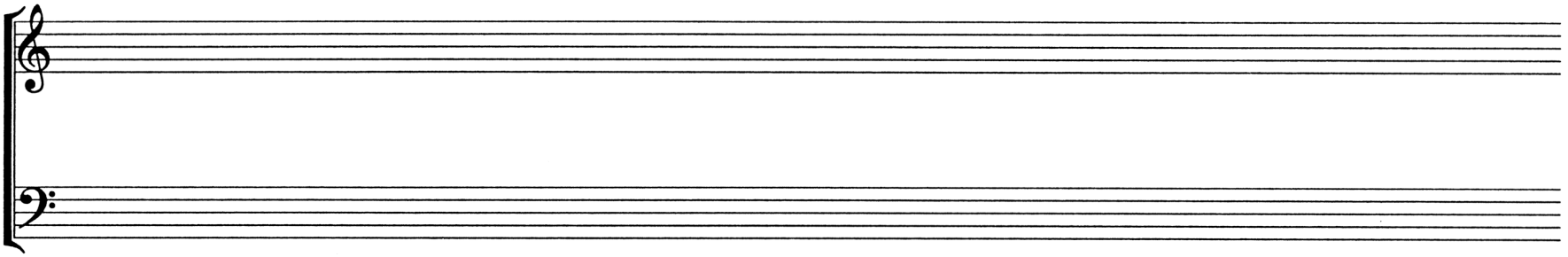
1. Following the procedures presented in Chapter 26, compose a modulating cantus, with D major as its primary key and ending in B-flat major as its secondary key.
2. On the great staff below this cantus: compose an outer-voice frame and provide an analysis. To accommodate a common tone °7 elaborating major-mode I, you can repeat $\hat{3}$ or $\hat{5}$ in the cantus. In addition, you can accommodate a dominant 11th or 13th chord by repeating $\hat{1}$ or $\hat{3}$ in the cantus. The secondary key of B-flat major can be notated with chromatics, or with a change of key signature.
3. Complete a decorated homophony and include a decorated extension at the close (see Chapters 25 and 28). Provide a complete analysis of your music.

Modulating cantus



Outer-voice frame





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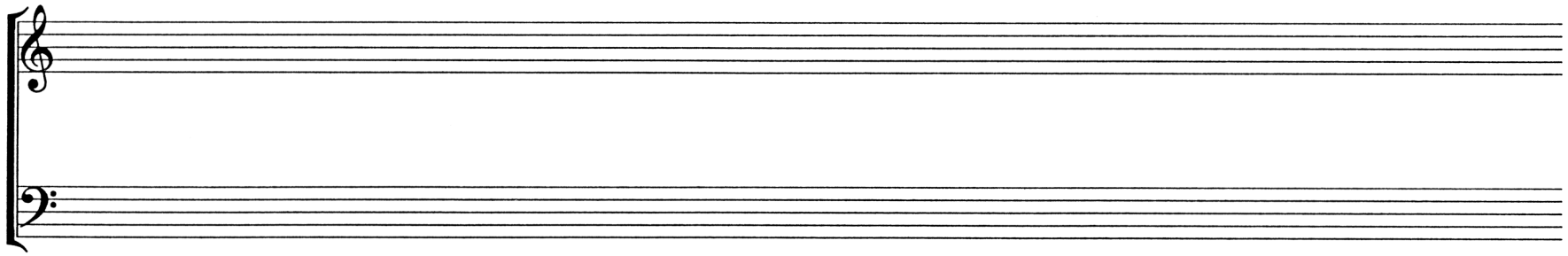
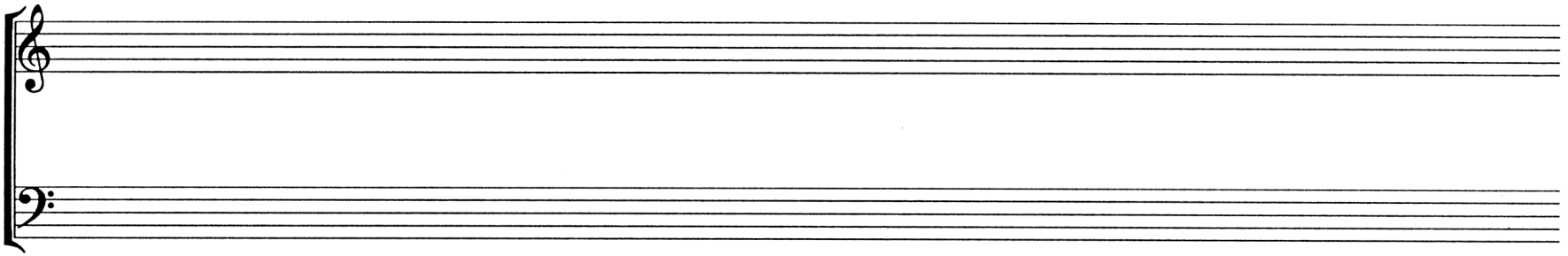
Decorated homophony





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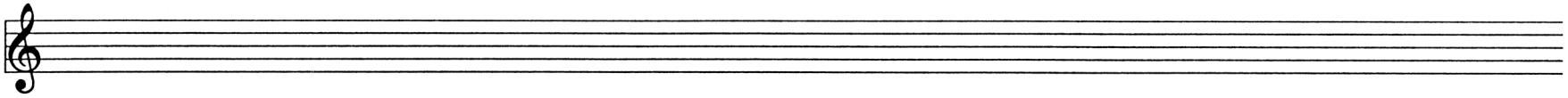
Assignment 31.8

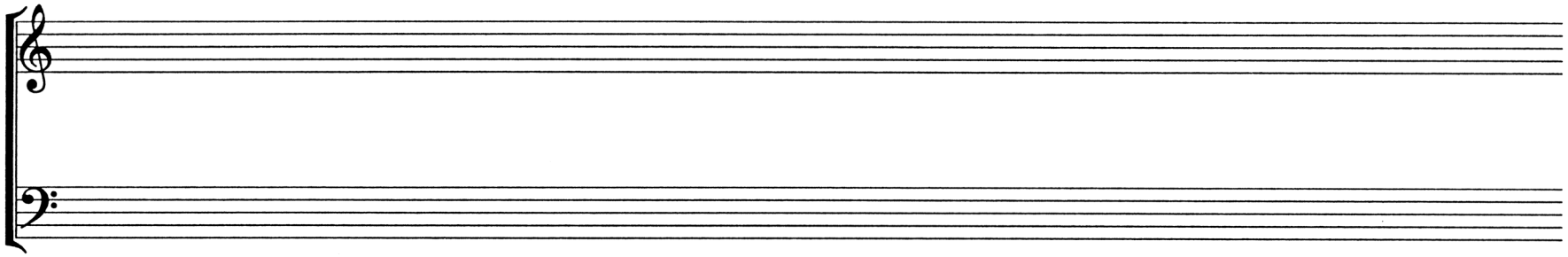
Name: _____

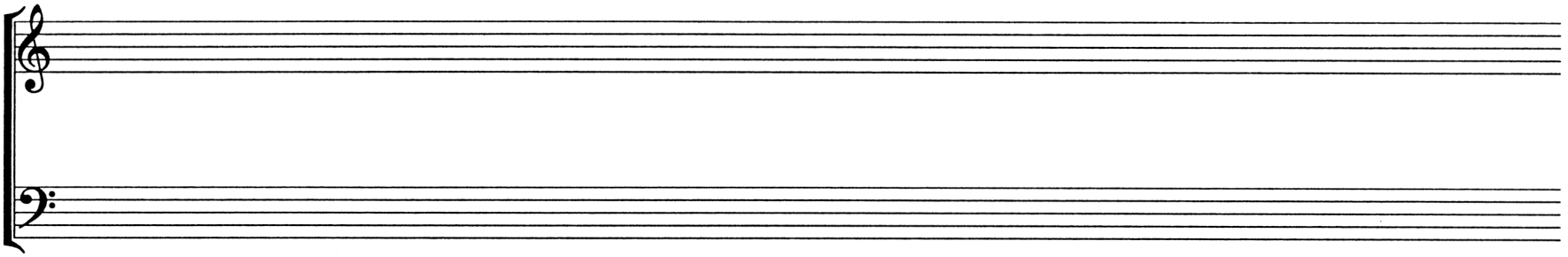
1. Following the procedures presented in Chapter 26, compose a modulating cantus, with F major as its primary key and ending in A major as its secondary key.
2. On the great staff below this cantus: compose an outer-voice frame and provide an analysis. To accommodate a common tone °7 elaborating major-mode I, you can repeat $\hat{3}$ or $\hat{5}$ in the cantus. In addition, you can accommodate a dominant 11th or 13th chord by repeating $\hat{1}$ or $\hat{3}$ in the cantus. The secondary key of A major can be notated with chromatics, or with a change of key signature.
3. Complete a decorated homophony and include a decorated extension at the close (see Chapters 25 and 28). Provide a complete analysis of your music.

Modulating cantus



Outer-voice frame





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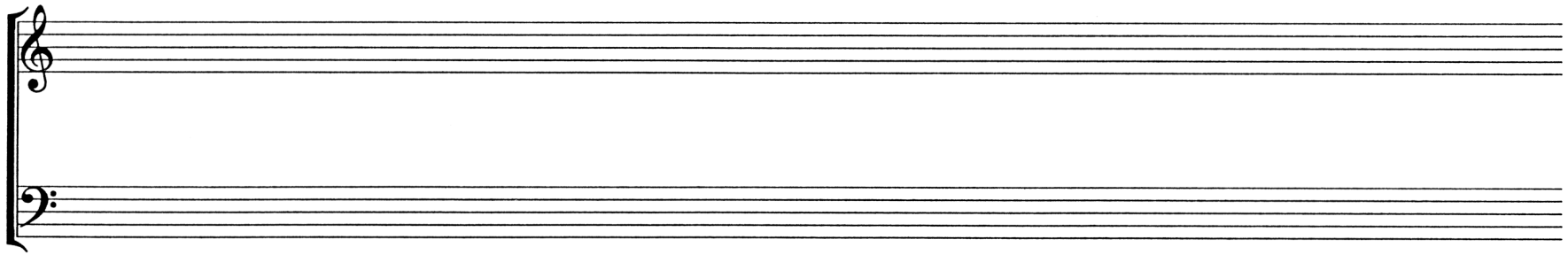
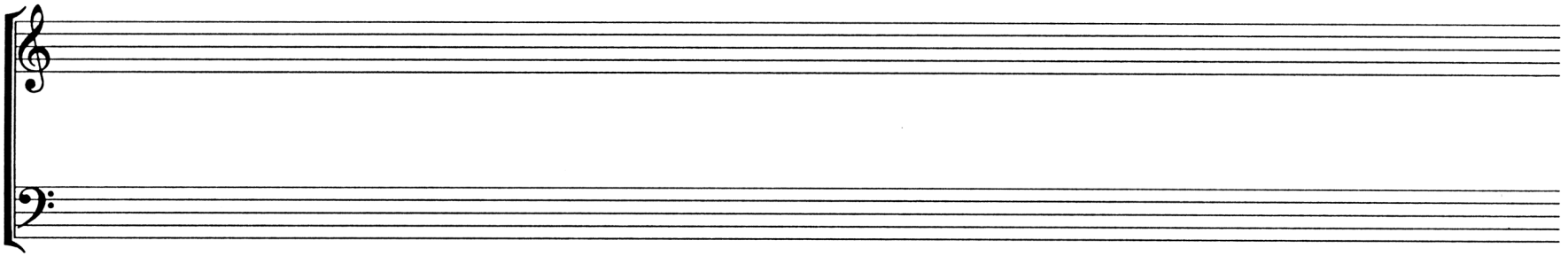
Decorated homophony





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