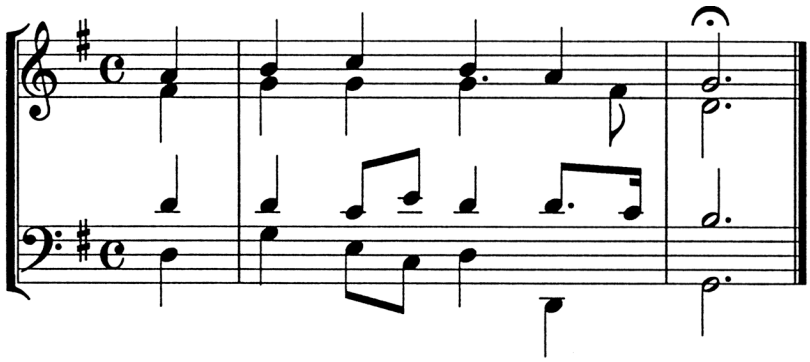
Assignment 16.1

Name: _____

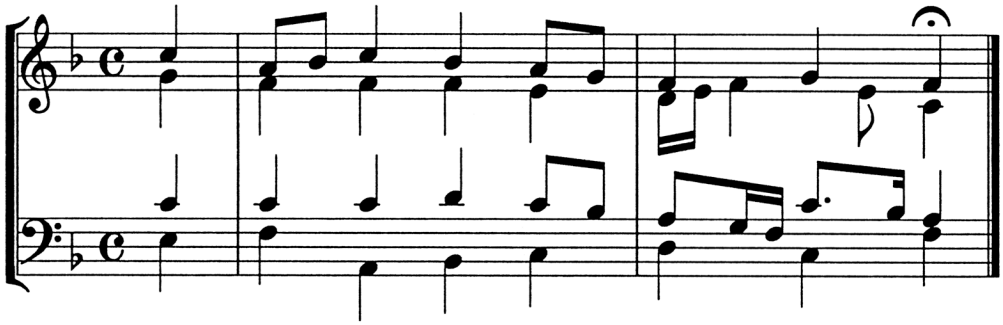
Three closing phrases from chorale settings are given below.

1. Indicate the key of each phrase.
2. Provide figured bass and harmonic analysis for each phrase, including labels above the staff for accented dissonances.

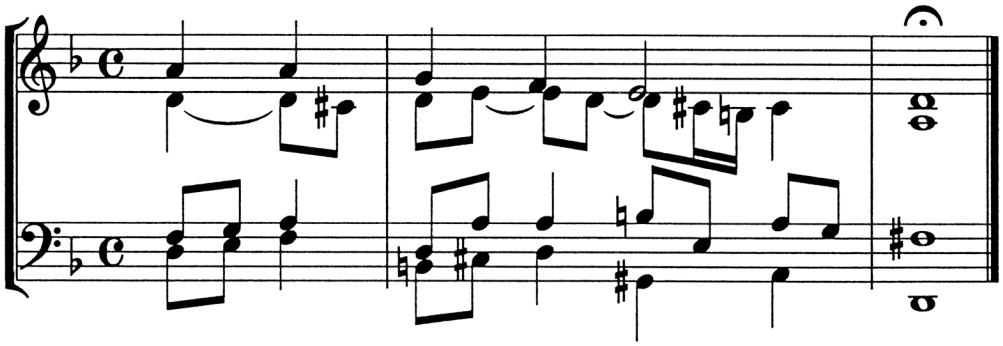
(a) Setting by J. S. Bach, "Als der gütige Gott"



(b) Setting by J. S. Bach, "Das walt Gott Vater"



(c) Setting by J. S. Bach, "Jesu, meine Freude"



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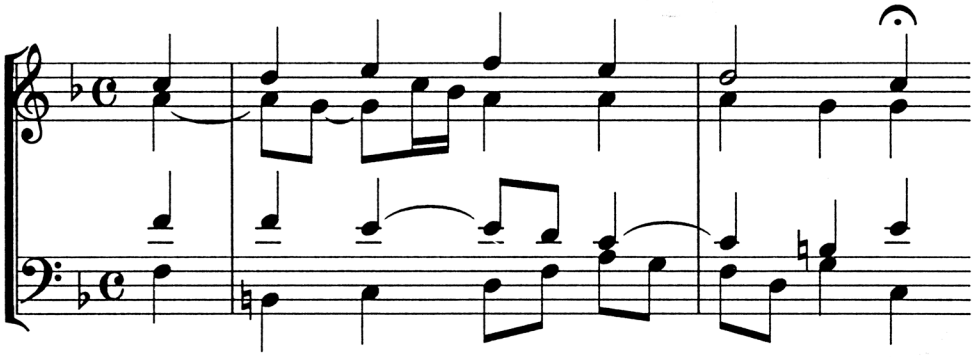
Assignment 16.2

Name: _____

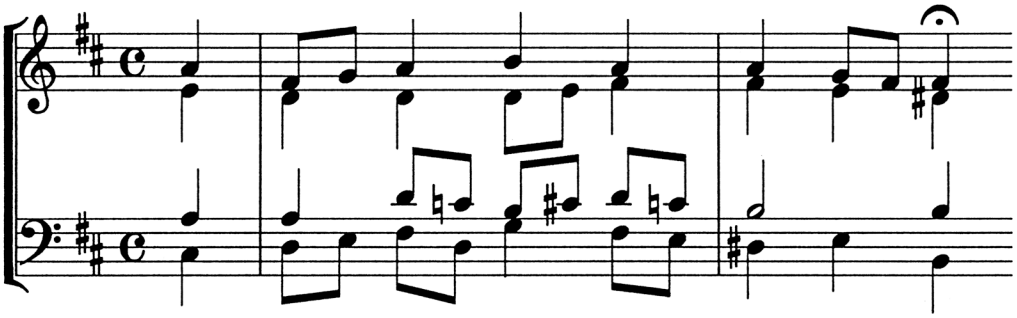
Three internal modulating phrases from chorale settings are given below.

1. Indicate the opening key of each phrase, under the bass clef. Each phrase ends with a cadence in a new key.
2. Provide figured bass and harmonic analysis for each phrase, including labels above the staff for accented dissonances.
3. Under the cadence: name the cadence type. In this assignment, the possible cadence types are perfect authentic (**PAC**), imperfect authentic (**IAC**), and half (**HC**).

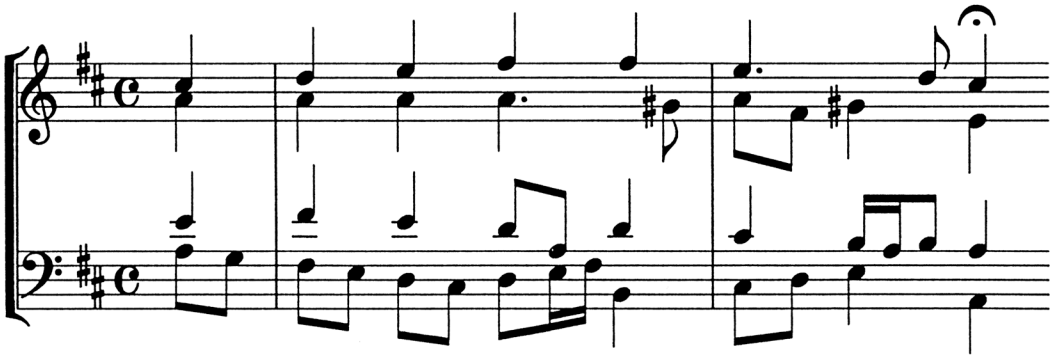
(a) Setting by J. S. Bach, "Christus, der ist mein Leben"



(b) Setting by J. S. Bach, "Valet will ich dir geben"



(c) Setting by J. S. Bach, "Von Gott will ich nicht lassen"



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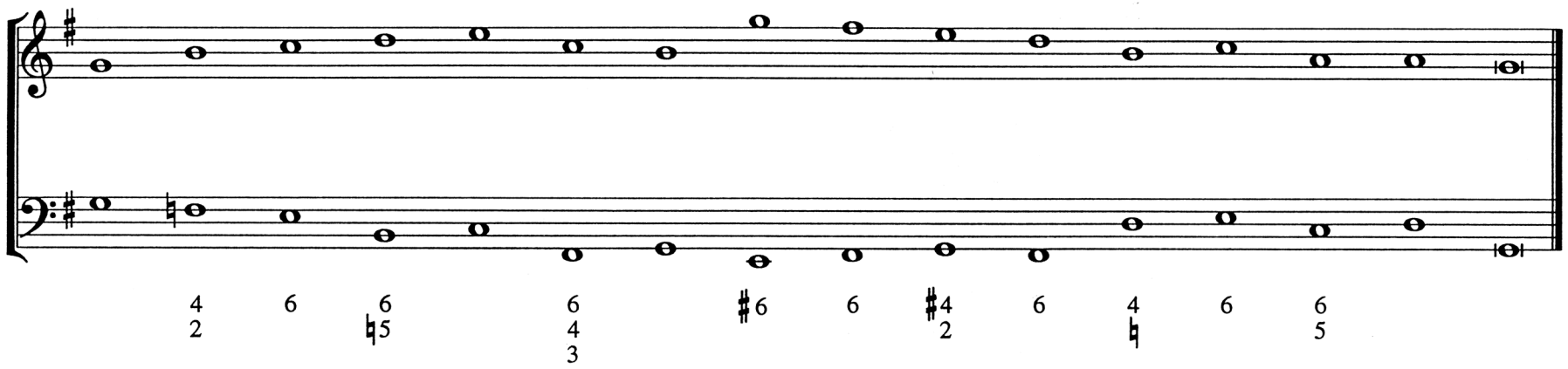
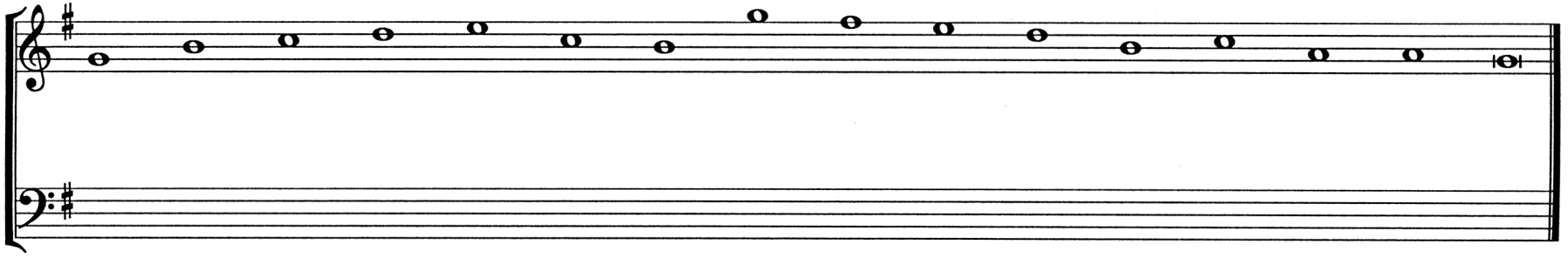
Assignment 16.3

Name: _____

A soprano-bass framework with figured bass is given below.

1. Complete the harmonic analysis and add the inner voices.
2. Excluding the cadential dominant, elaborate each dominant-function chord by introducing the appropriate half-diminished seventh chord on the weak beat.
3. On the great staff below: recopy the harmonization, but now move the half-diminished seventh chords to the strong beats, eliding the original dominant-function chords. Provide a complete harmonic analysis of this final setting.





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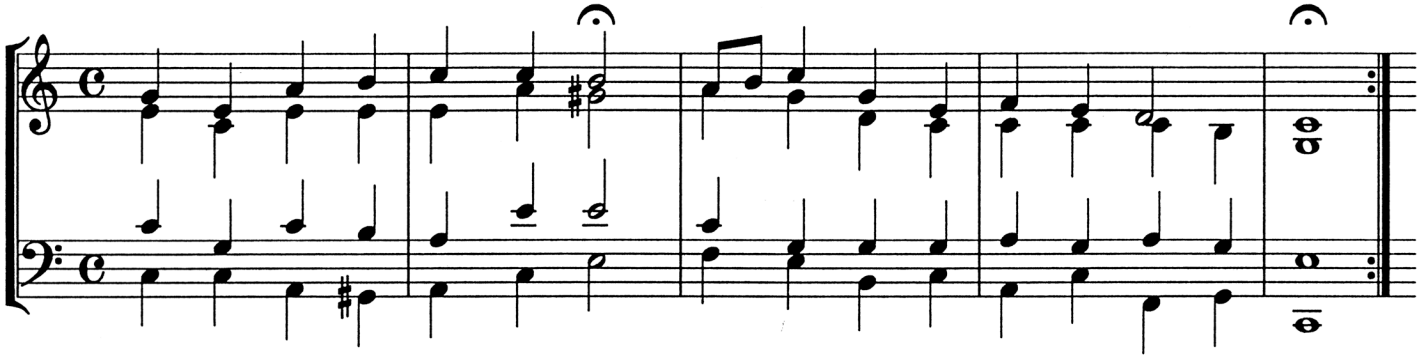
Assignment 16.4

Name: _____

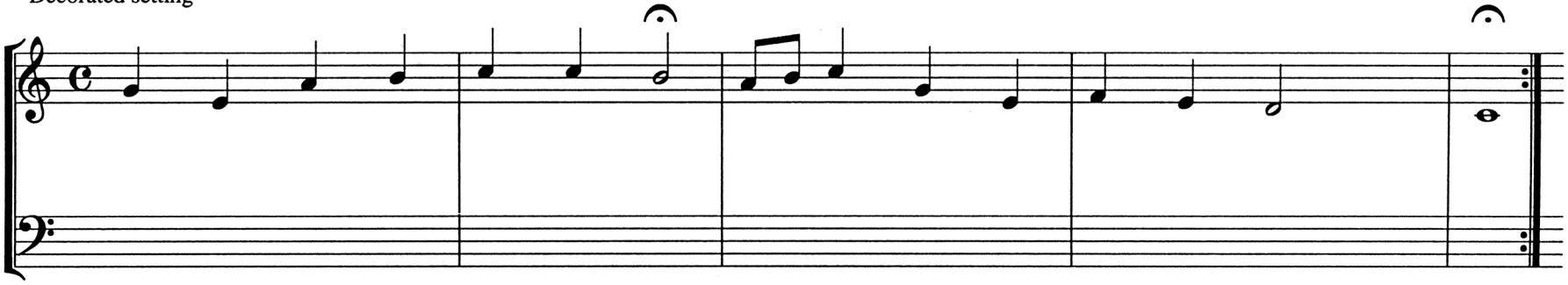
A chorale setting without decoration is given below (continuing on the next page).

1. Provide figured bass and harmonic analysis for the given four-part setting.
2. Under each cadence (marked by the fermatas): name the cadence types. The cadences are in various keys.
3. Create a decorated setting, leaving the soprano voice as given. Provide a complete analysis of your decorated setting.

Reduction of a setting by J. S. Bach, "Jesus, meine Zuversicht"



Decorated setting



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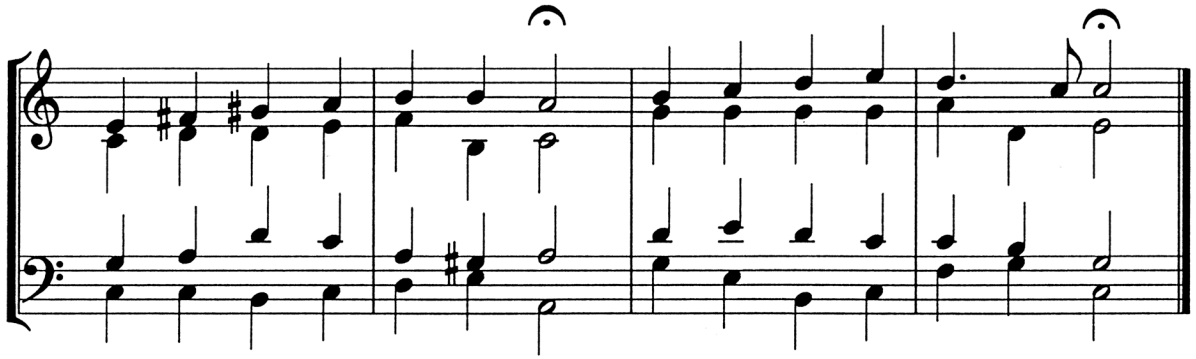
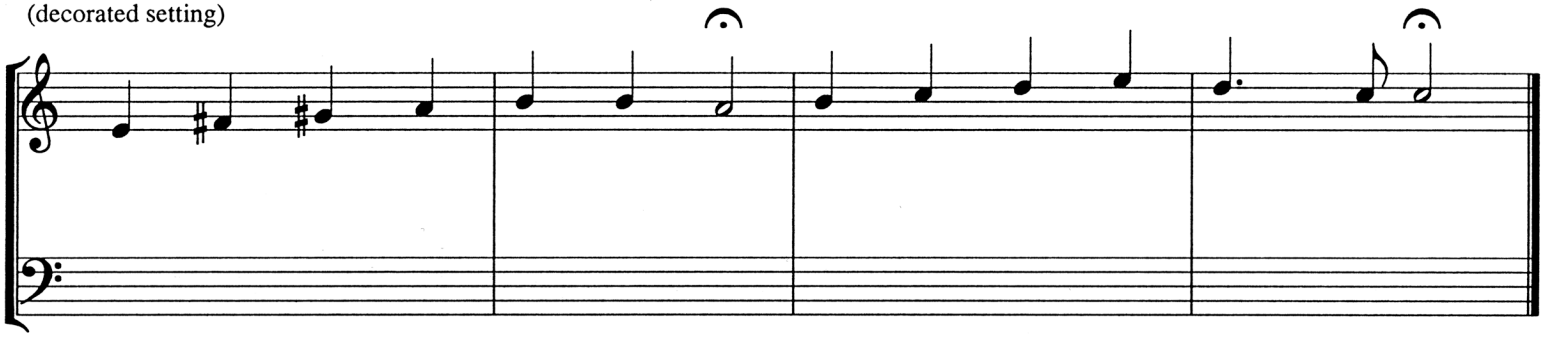


(decorated setting)



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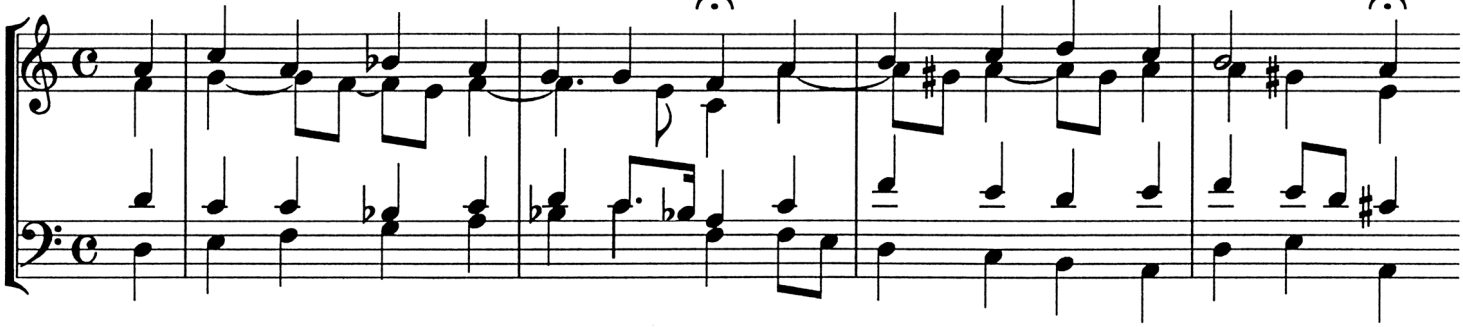
Assignment 16.5

Name: _____

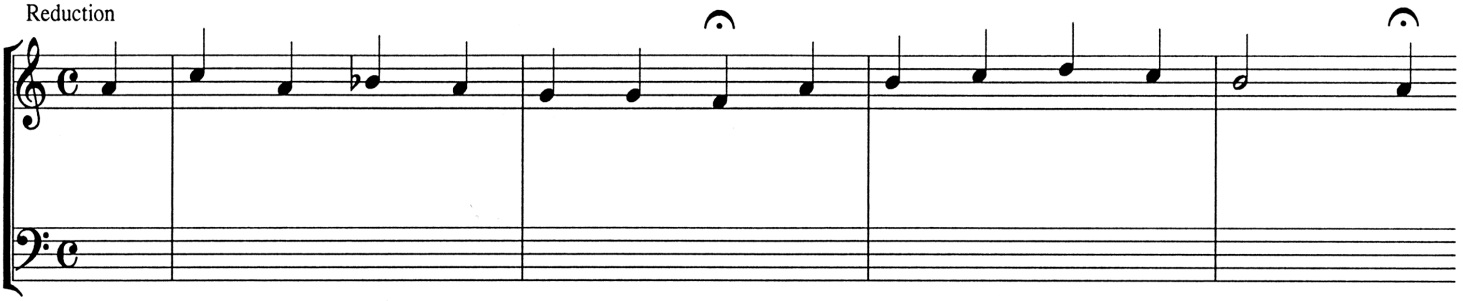
A decorated chorale setting is given below (continuing on the next page). The primary key of this chorale is D minor. The composer's use of a Dorian key signature follows the common Baroque practice.

1. Reduce the setting to its note-against-note version, removing all eighth note decoration. Provide complete analysis.
2. Based on the reduction: create a new decorated setting, and provide a complete analysis.

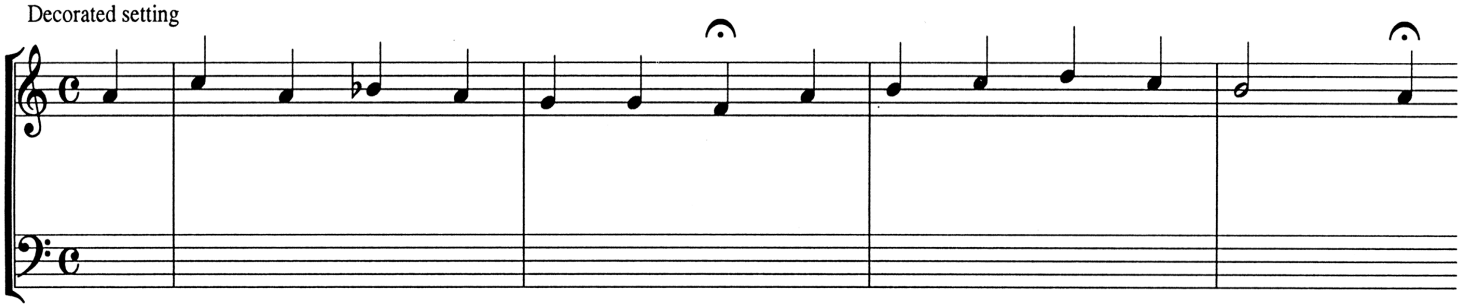
Setting by J. S. Bach, "Als Jesus Christus in der Nacht"



Reduction



Decorated setting



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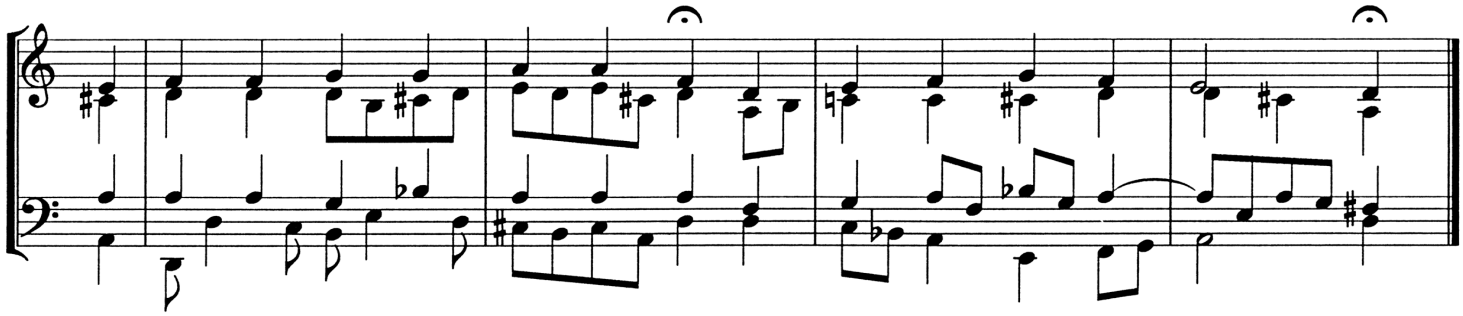
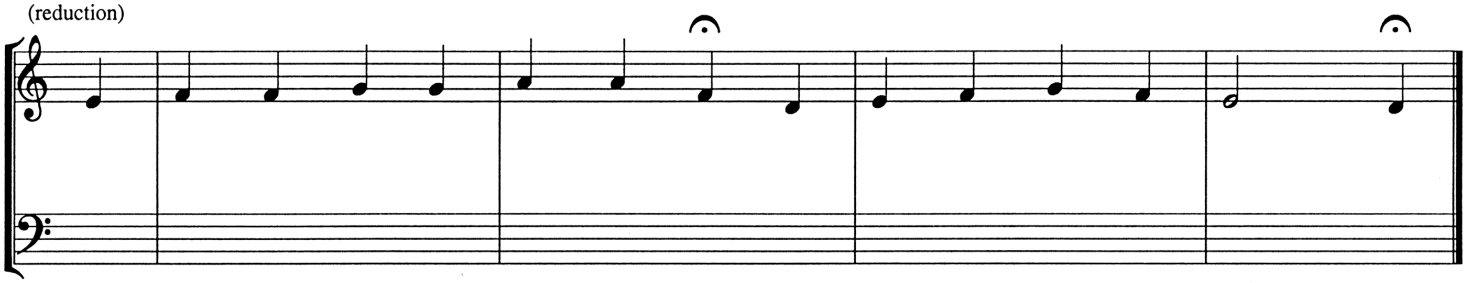
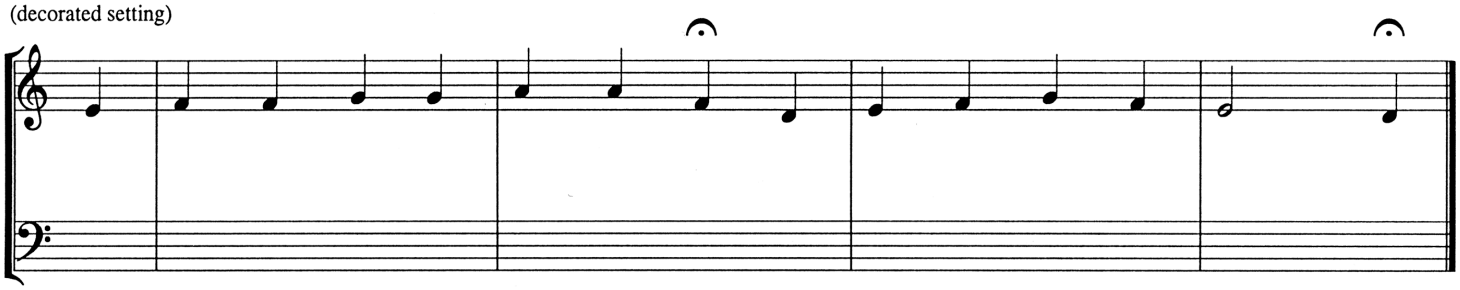


(reduction)



(decorated setting)



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Assignment 16.6

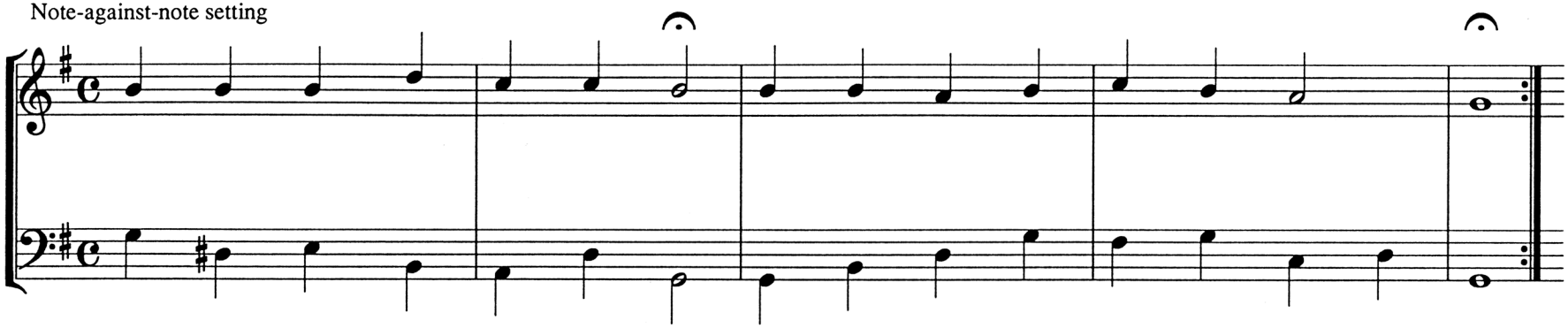
Name: _____

The soprano-bass framework of a chorale setting is given below (continuing on the next page).

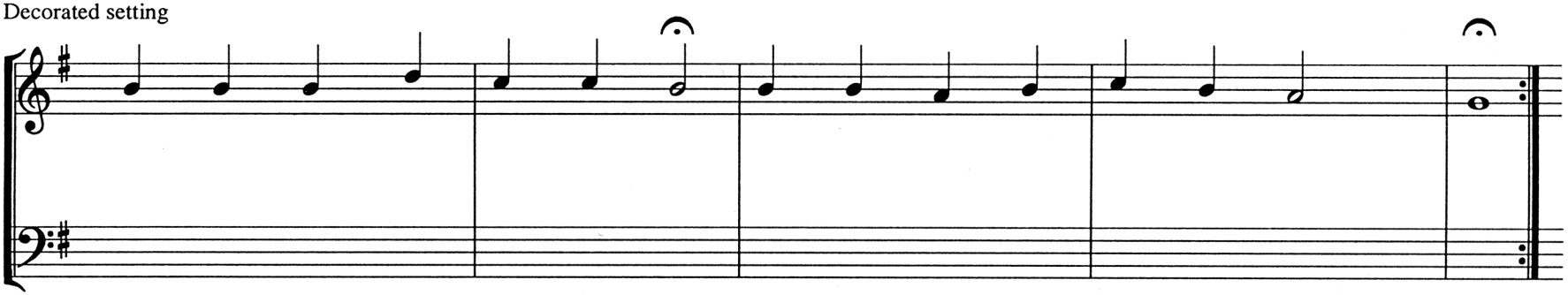
1. Provide analysis of the note-against-note setting, and add the inner voices (without any decoration). Under each cadence: label each cadence type.
2. Create a decorated version of your note-against-note setting, and provide a complete analysis.

Reduction of a setting by J. S. Bach, "Meinem Jesum lass ich nicht"

Note-against-note setting



Decorated setting



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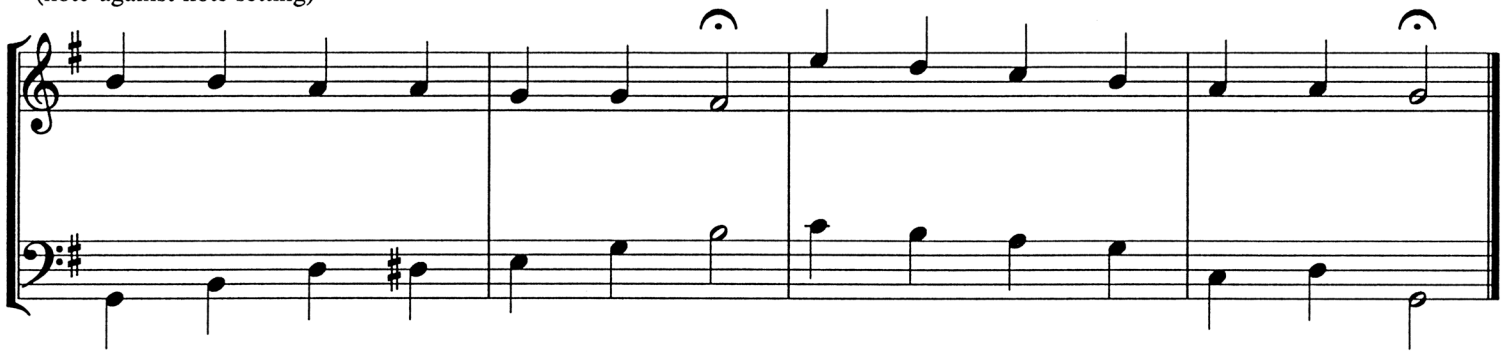
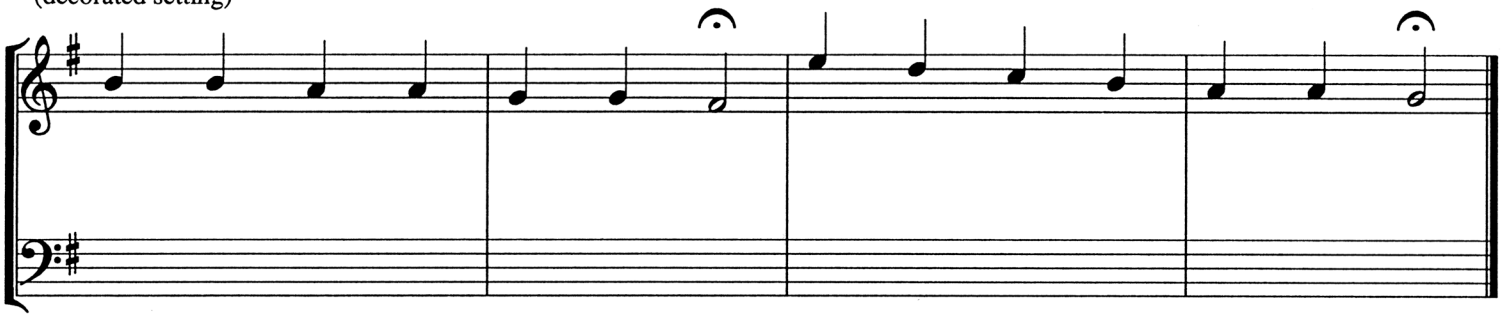
(note-against-note setting)



(decorated setting)



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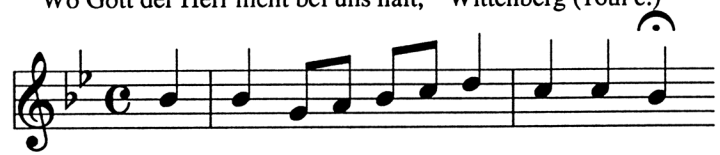
Assignment 16.7

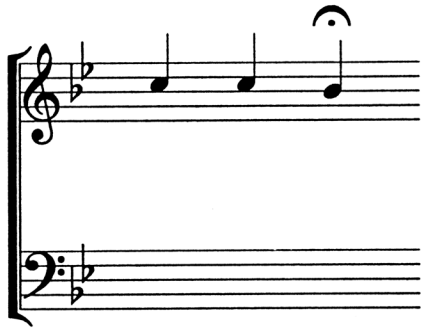
Name: _____

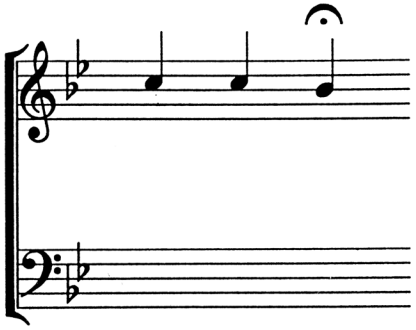
An opening chorale phrase in the key of G minor is given below. Several different cadences are possible for this phrase.

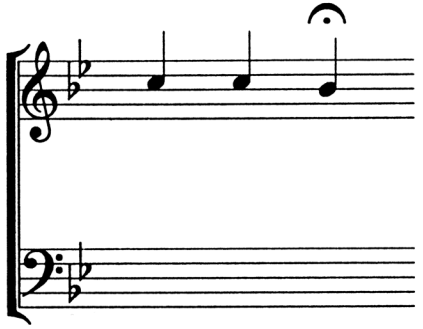
1. Write different five phrase cadences, in note-against-note (undecorated) settings. Some can be in the home key of G minor, and others in different keys.
2. For each setting: name the key, and provide figured bass and harmonic analysis.
3. Label each cadence type.

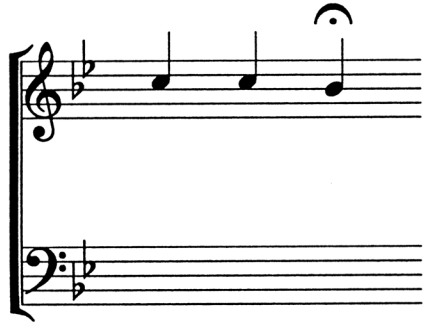
"Wo Gott der Herr nicht bei uns hält," Wittenberg (16th c.)

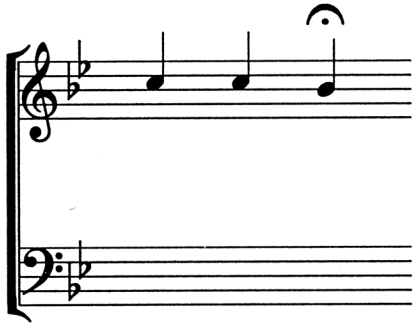












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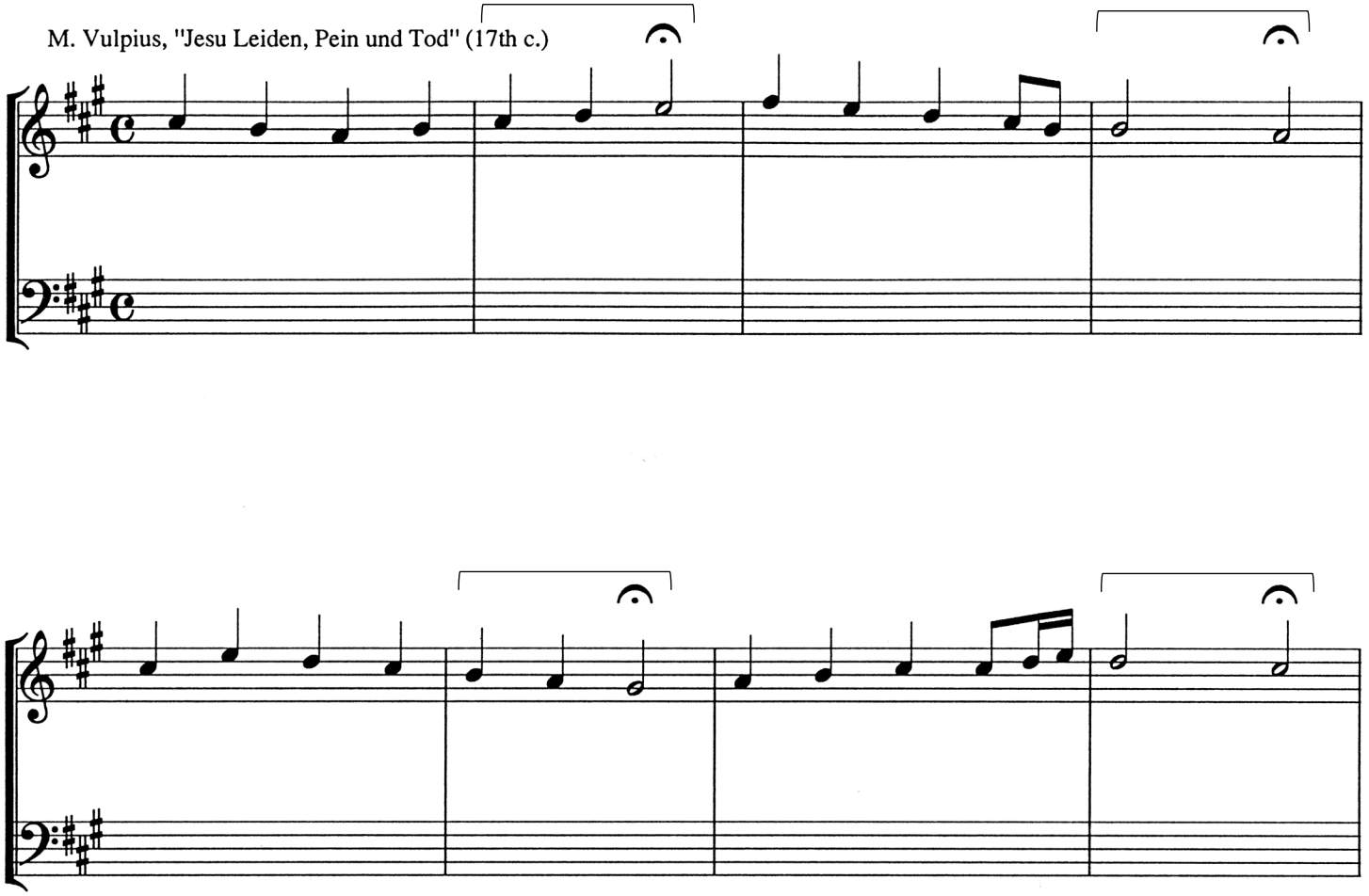
Assignment 16.8

Name: _____

A chorale melody is given below (continuing on the next page). The melody contains eight phrases, each ending with a phrase cadence.

1. Select an appropriate cadence for each phrase, and realize each cadence in a note-against-note setting, in four voices. The cadences are bracketed above the staff. (Unless requested by your instructor, you do not need to harmonize the rest of the melody.)
2. For each cadence: name the key, provide figured bass and harmonic analysis, and label the cadence type.



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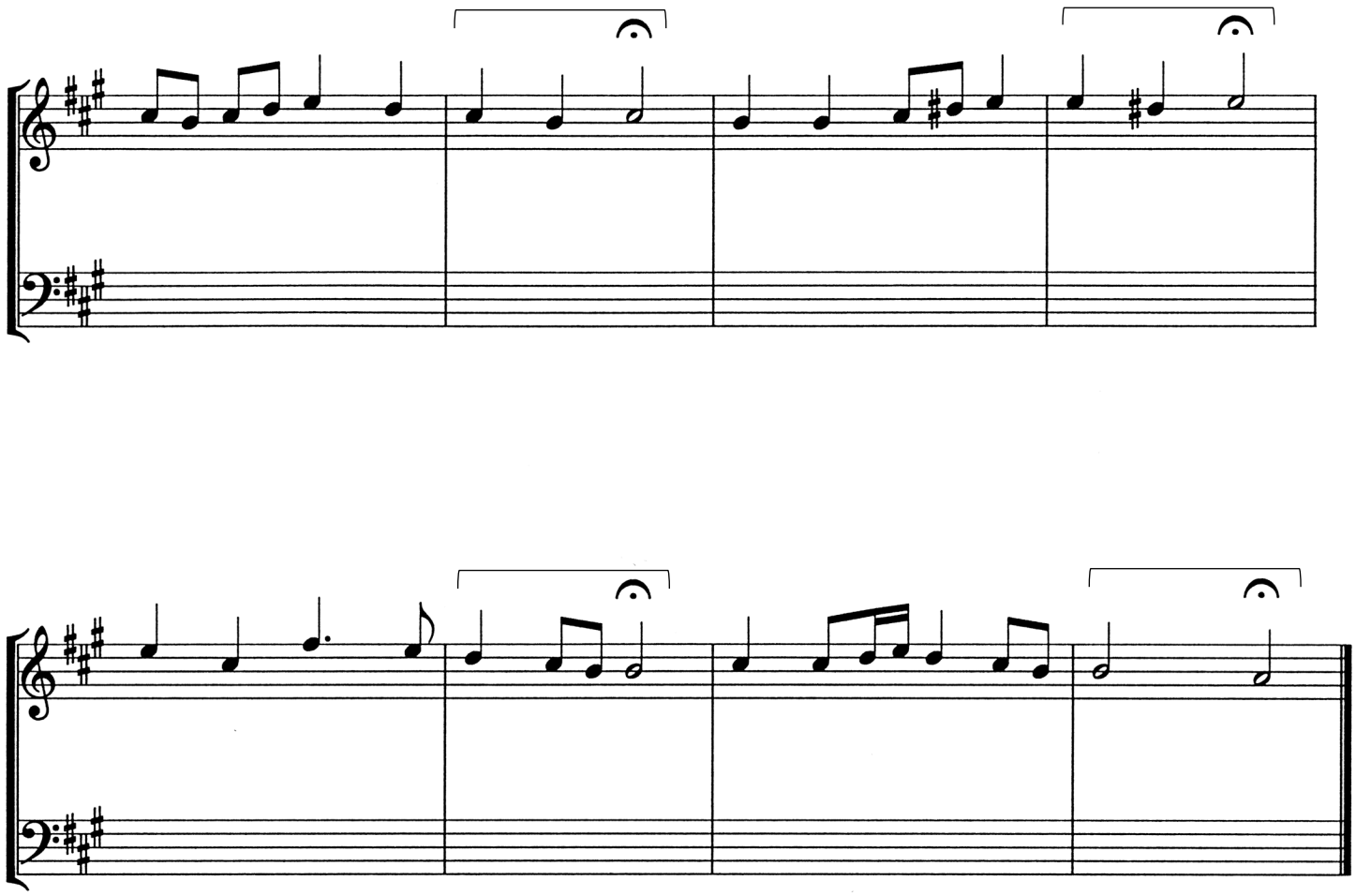

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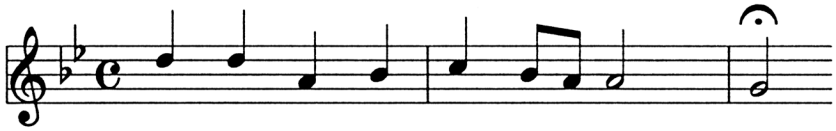
Assignment 16.9

Name: _____

Based on the following chorale phrase:

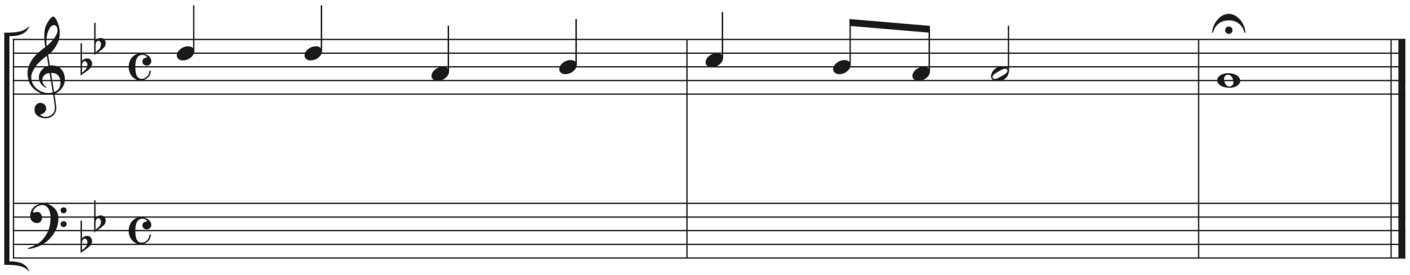
"Jesu, der du meine Seele," Frankfurt (17th c.)



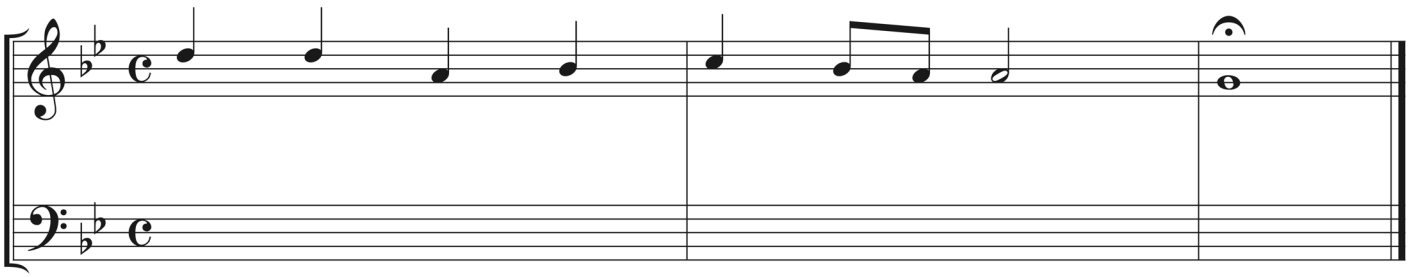
1. On this page: treat the given phrase as a final phrase, ending with a final cadence. Compose a note-against-note setting, and then a decorated setting. Provide complete analysis of both versions.
2. On the next page: treat the given phrase as an internal phrase, ending with an internal phrase cadence. Compose a note-against-note setting, and then a decorated version. Provide complete analyses of both versions.

FINAL PHRASE

Note-against-note setting:



Decorated setting:



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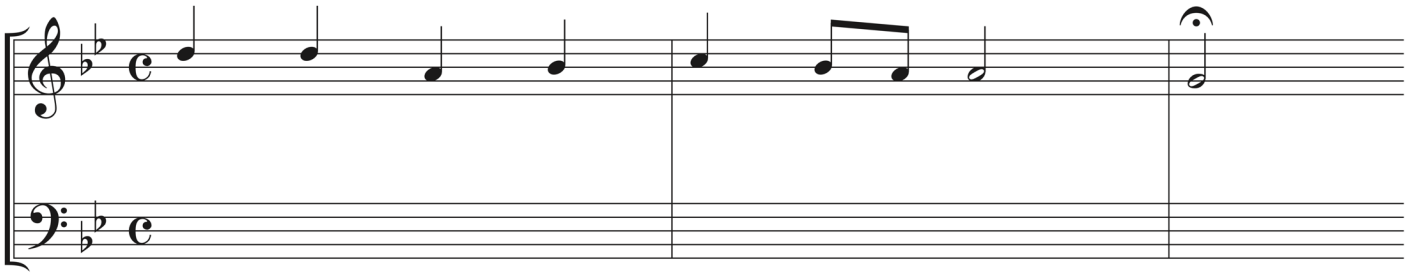
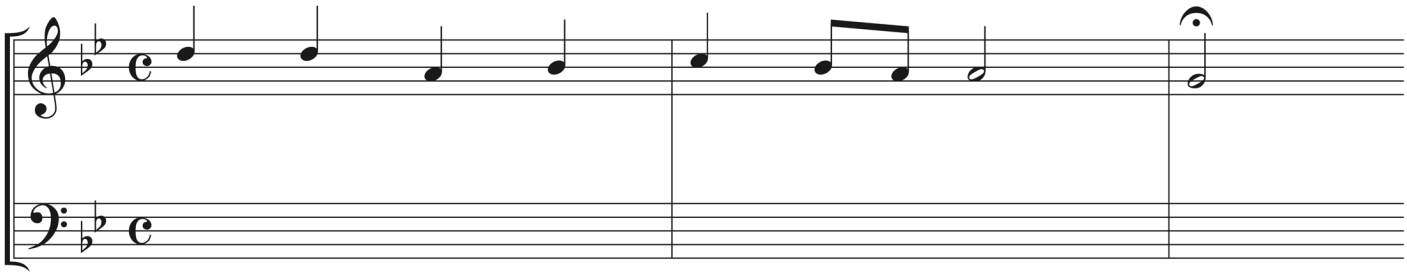
INTERNAL PHRASE

Note-against-note setting:



Decorated setting:



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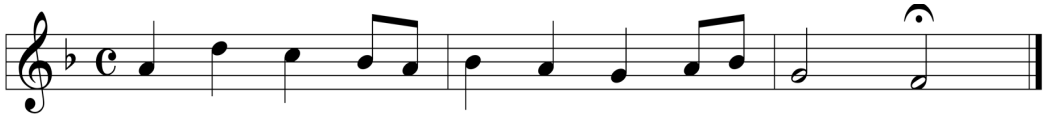
Assignment 16.10

Name: _____

Based on the following chorale phrase:

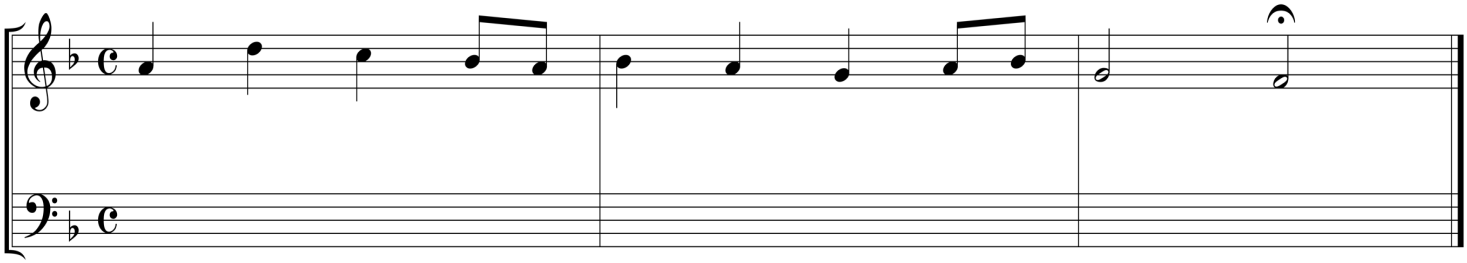
J. Crüger, "O wie selig seid ihr doch, die Frommen" (17th c.)



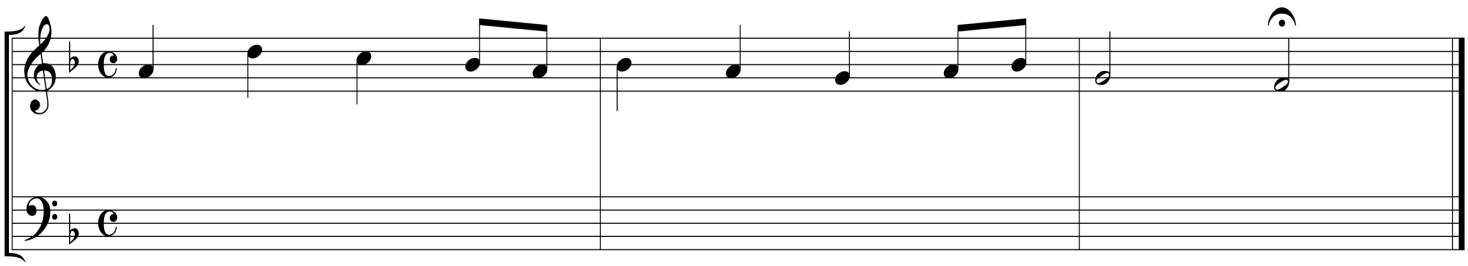
1. On this page: treat the given phrase as a final phrase, ending with a final cadence. Compose a note-against-note setting, and then a decorated setting. Provide complete analysis of both versions.
2. On the next page: treat the given phrase as an internal phrase, ending with an internal phrase cadence. Compose a note-against-note setting, and then a decorated version. Provide complete analyses of both versions.

FINAL PHRASE

Note-against-note setting:



Decorated setting:



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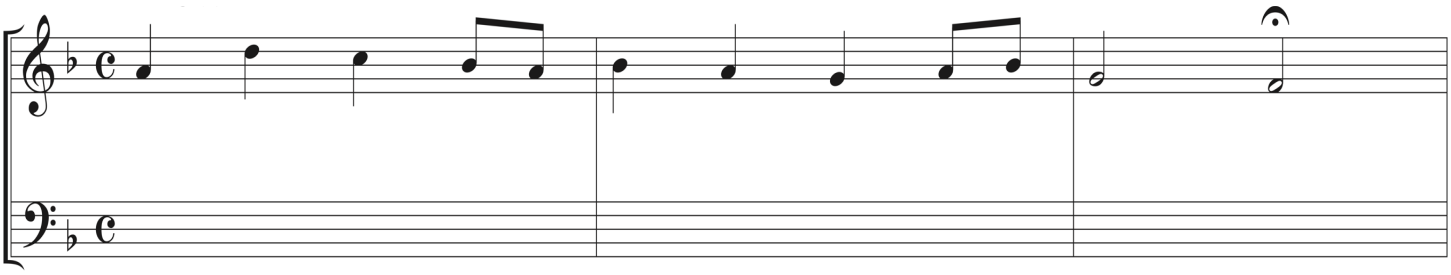
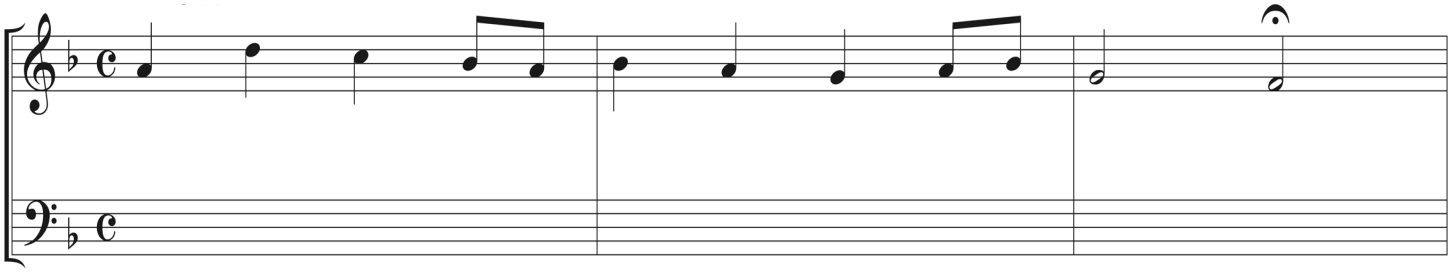
Assignment 16.10 (continued)

INTERNAL (non-final) PHRASE

Note-against-note setting:



Decorated setting:



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Assignment 16.11

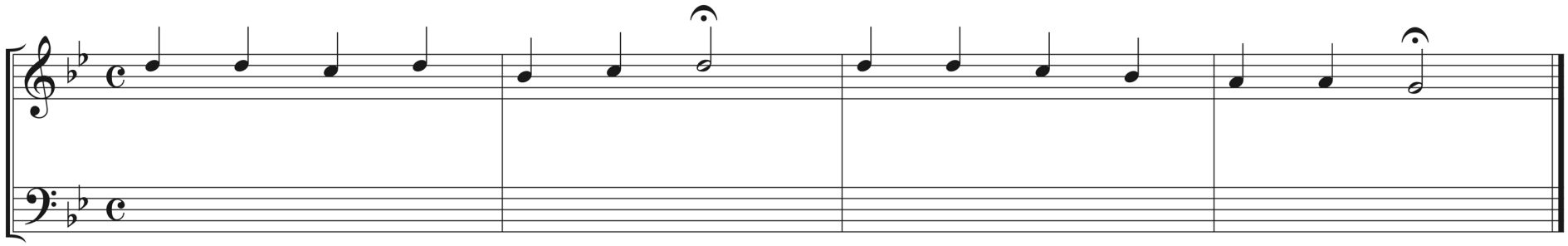
Name: _____

The opening two phrases of a chorale melody are given below.

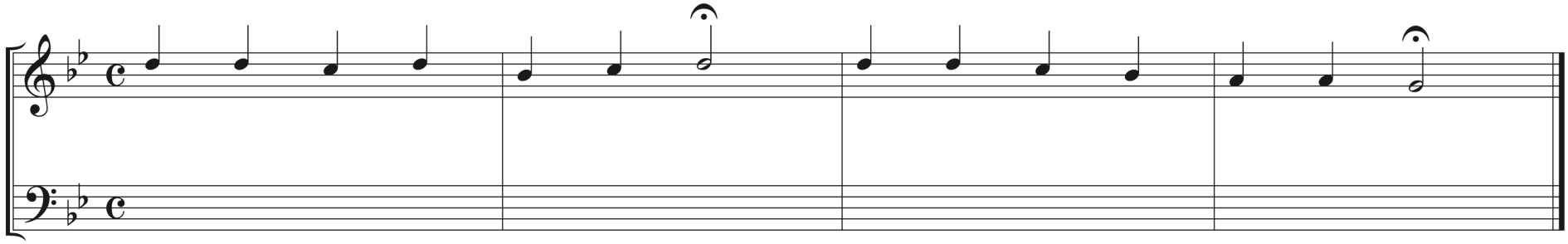
1. Compose a note-against-note setting, and provide a complete analysis. End the first phrase with an internal cadence, and the second phrase with a final cadence.
2. Create a decorated version of your setting, and provide a complete analysis.

"Jesu, der du meine Seele," Frankfurt (17th c.)

Note-against-note setting



Decorated setting



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Assignment 16.12

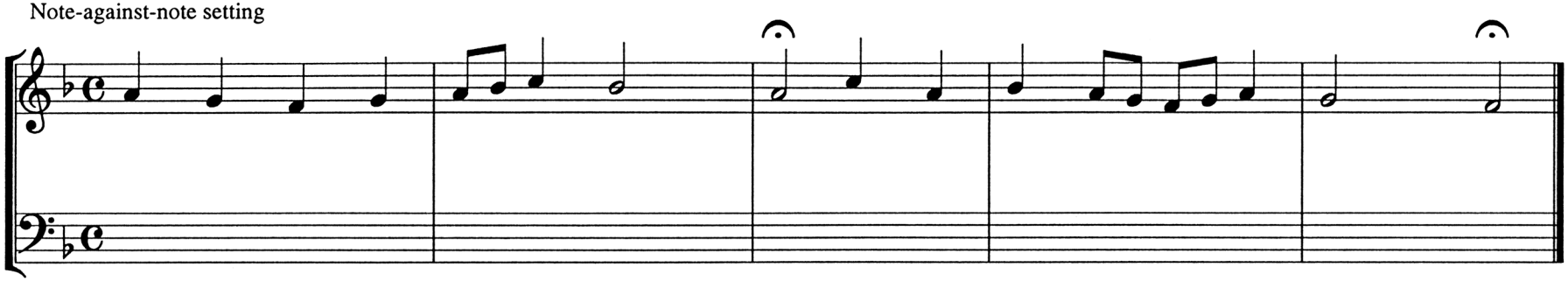
Name: _____

The opening two phrases of a chorale melody are given below.

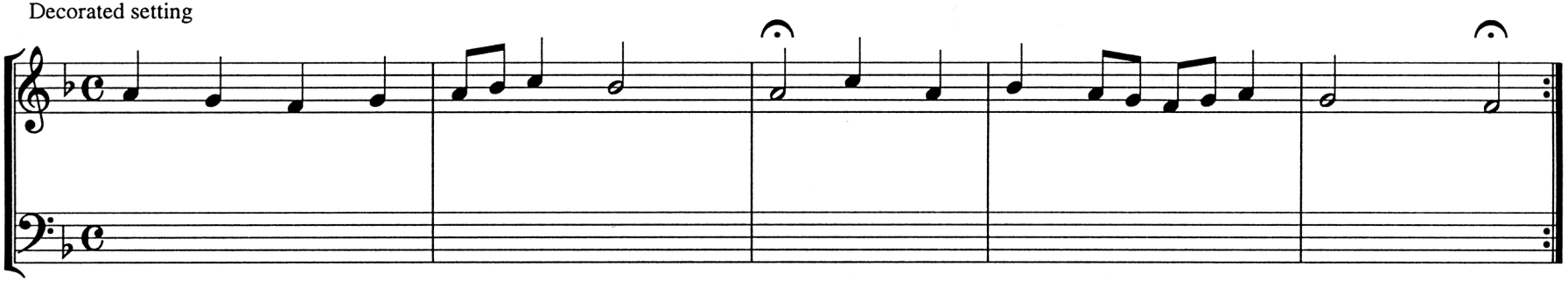
1. Compose a note-against-note setting, and provide a complete analysis. End the first phrase with an internal cadence, and the second phrase with a final cadence.
2. Create a decorated version of your setting, and provide a complete analysis.

J. Crüger, "Schmücke dich, o liebe Seele" (17th c.)

Note-against-note setting



Decorated setting



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Assignment 16.13

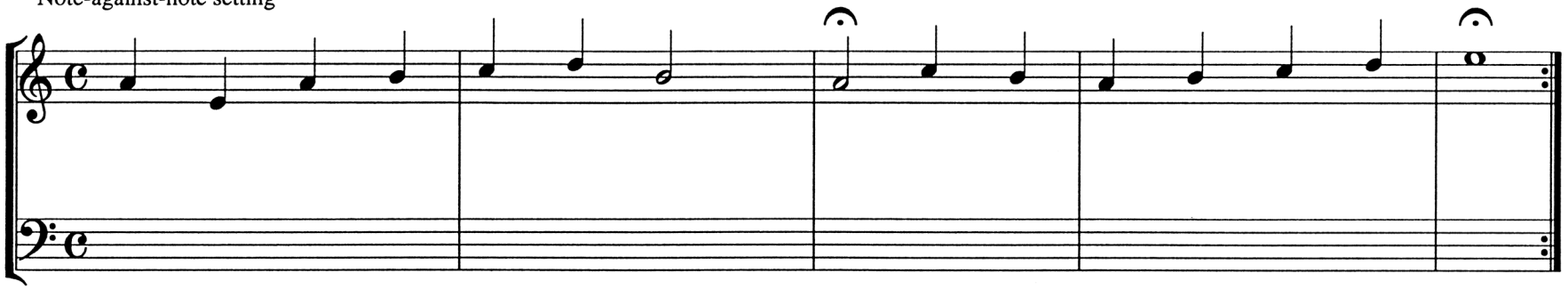
Name: _____

A complete chorale melody containing four phrases is given below (continuing on the next page).

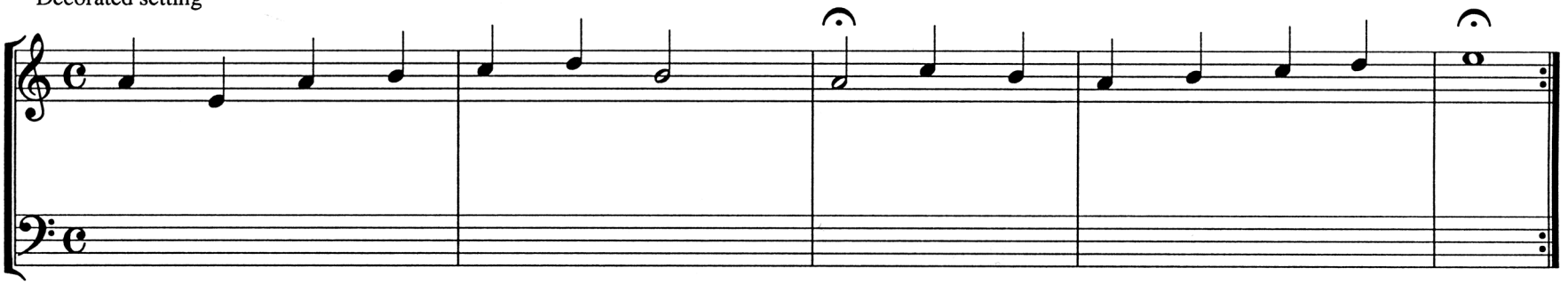
1. Compose a note-against-note setting, and provide a complete analysis.
2. Create a decorated version of your setting, and provide a complete analysis.

J. Crüger, "Herr, ich habe missgehandelt" (17th c.)

Note-against-note setting



Decorated setting



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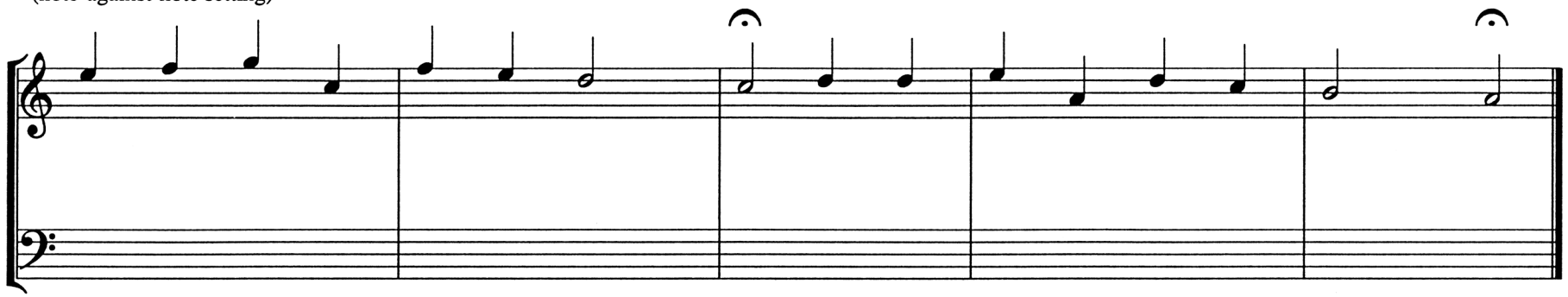
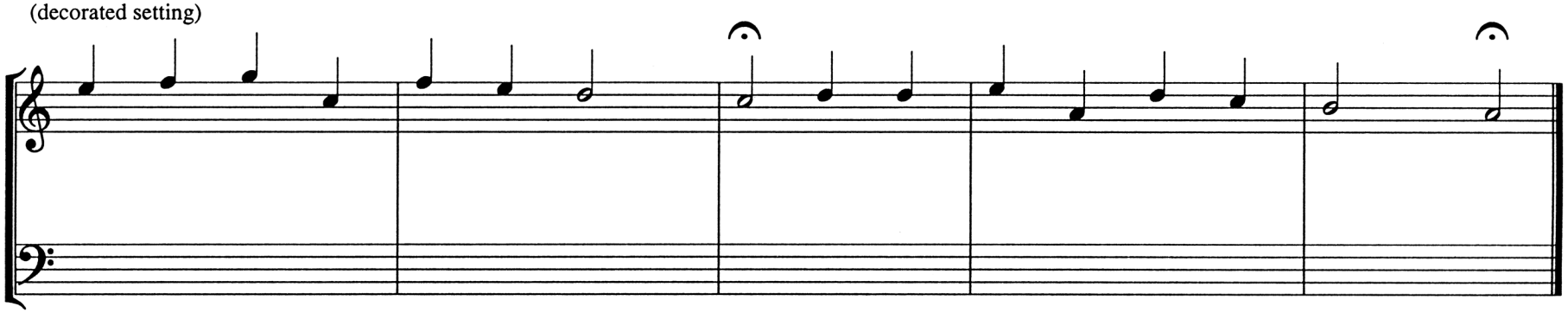
(note-against-note setting)



(decorated setting)



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Assignment 16.14

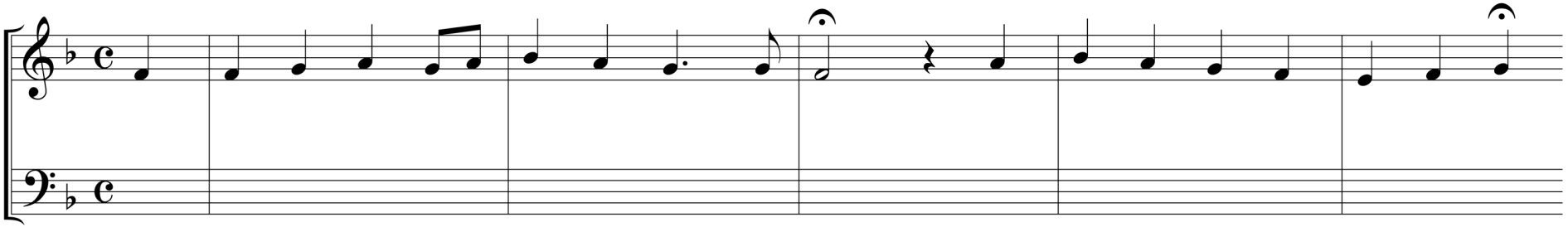
Name: _____

A complete chorale melody containing four phrases is given below (continuing on the next page).

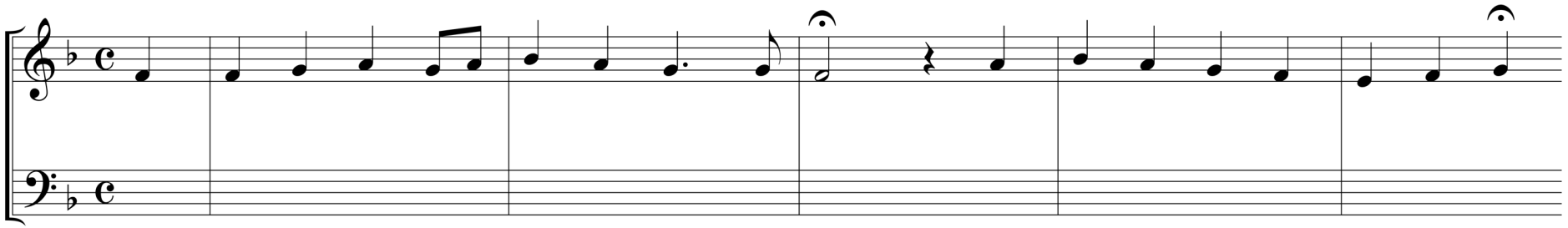
1. Compose a note-against-note setting, and provide a complete analysis.
2. Create a decorated version of your setting, and provide a complete analysis.

L. Bourgeois, "Wenn wir in höchsten Nöten sein" (16th c.)

Note-against-note setting



Decorated setting



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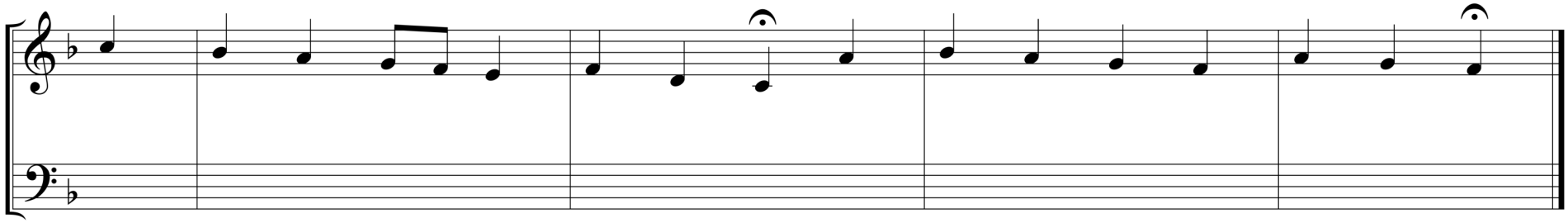
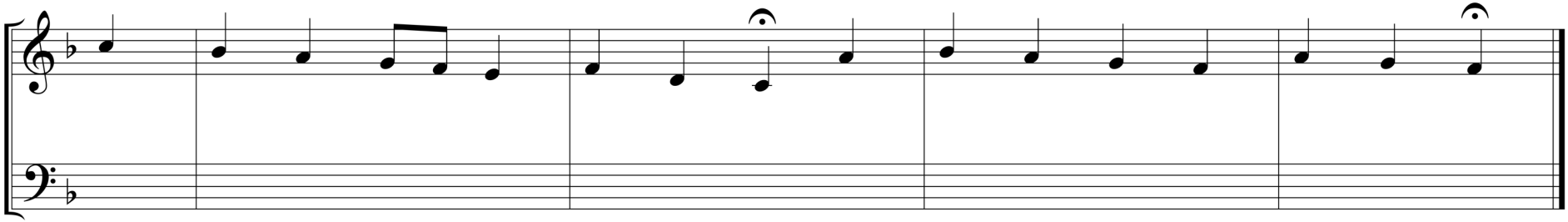
(note-against-note setting)



(decorated setting)



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