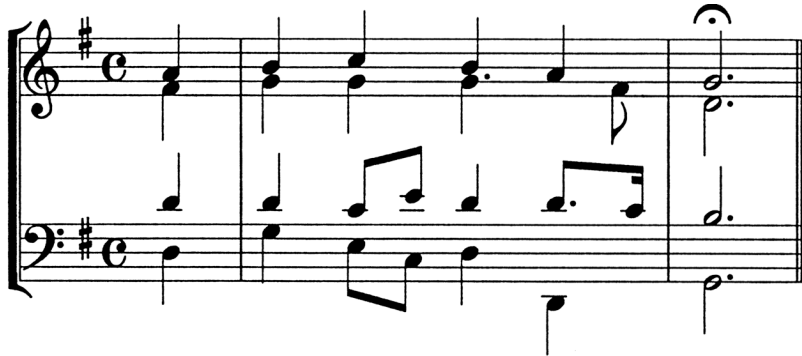


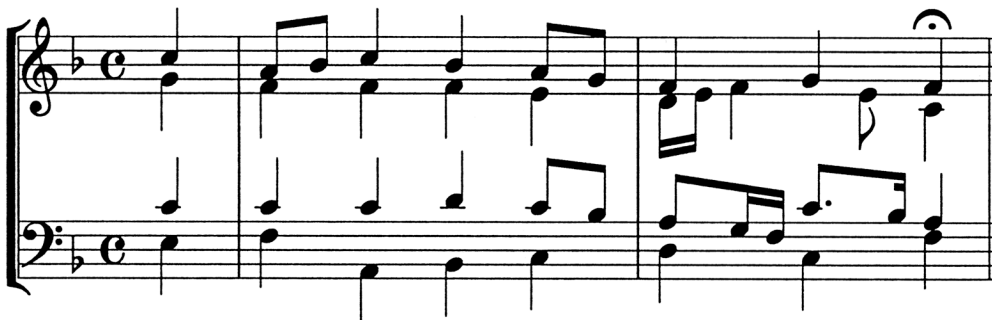
Three closing phrases from chorale settings are given below.

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”



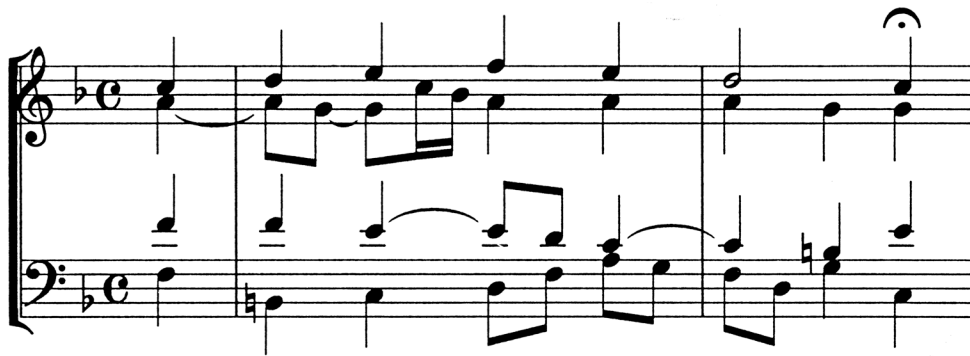
(c) Setting by J. S. Bach, “Jesu, meine Freude”



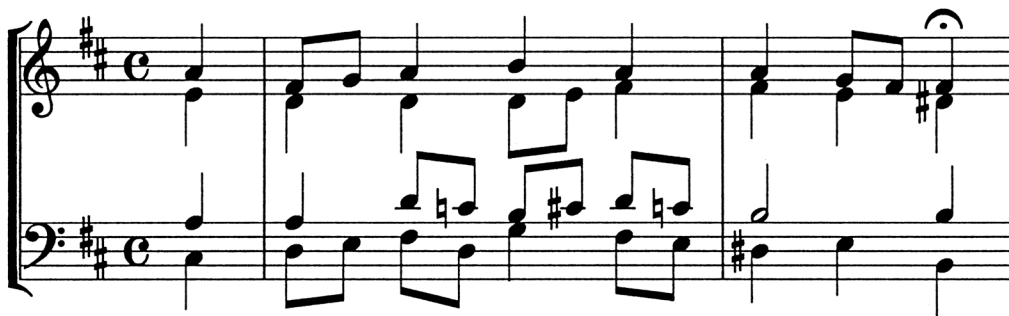
Three internal modulating phrases from chorale settings are given below.

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**).

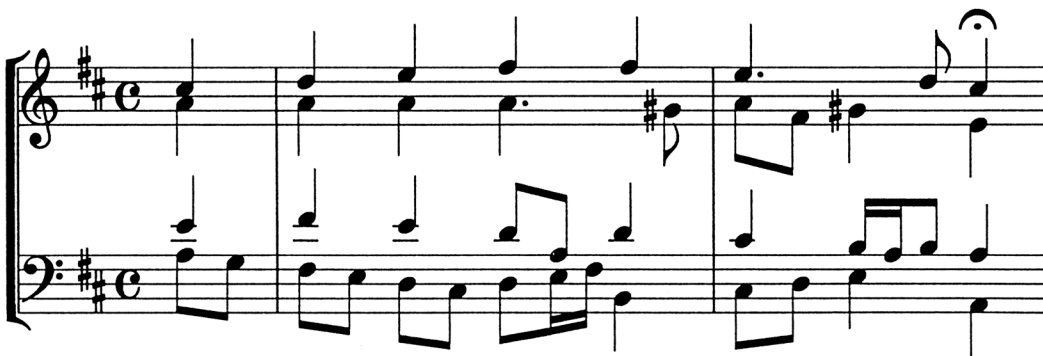
(a) Setting by J. S. Bach, "Christus, der ist mein Leben"



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



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



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.

4 2 6 6 $b5$ 6 4 3 $\sharp 6$ 6 $\sharp 4$ 2 6 4 b 6 6 5

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

(continued on next page)

Measures 1-4 of a musical score. The score is written on two staves: a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. Measure 4 ends with a fermata over the final note.

(decorated setting)

Measures 5-8 of a musical score, labeled "(decorated setting)". The score is written on two staves: a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. Measure 8 ends with a fermata over the final note.

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

(continued on next page)

Assignment 16.5 (continued)

A musical score for a piano piece, labeled "Assignment 16.5 (continued)". It consists of two staves, treble and bass. The key signature has one sharp (F#). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. There are two fermatas in the treble staff, one at the end of the second measure and another at the end of the fourth measure.

(reduction)

A musical score for a piano piece, labeled "(reduction)". It consists of two staves, treble and bass. The treble staff contains a simplified version of the melody from the full setting, using only quarter and eighth notes. The bass staff is empty. There are two fermatas in the treble staff, one at the end of the second measure and another at the end of the fourth measure.

(decorated setting)

A musical score for a piano piece, labeled "(decorated setting)". It consists of two staves, treble and bass. The treble staff contains a simplified version of the melody from the full setting, using only quarter and eighth notes. The bass staff is empty. There are two fermatas in the treble staff, one at the end of the second measure and another at the end of the fourth measure.

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).
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

(continued on next page)

(note-against-note setting)

This musical score is for a note-against-note setting in D major. It consists of two systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half). The bass staff provides a simple accompaniment: D3 (half), F#3 (half), A3 (half), B3 (half), A3-G3 (beamed eighth notes), F#3-E3 (beamed eighth notes), D3 (half). The second system continues the melody: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half). The bass staff continues: B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C#3 (half), B2 (half). The piece concludes with a final D4 note in the treble and a D3 note in the bass.

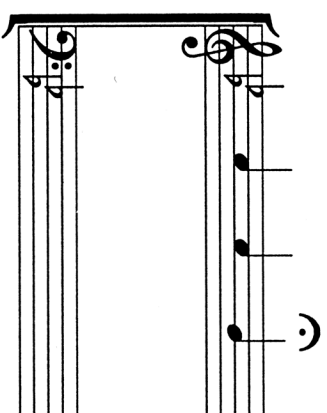
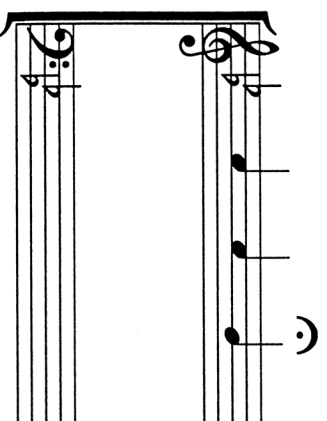
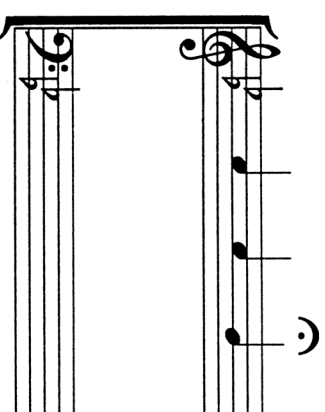
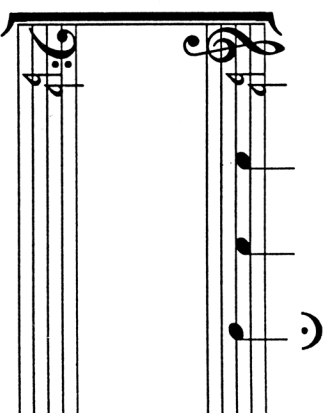
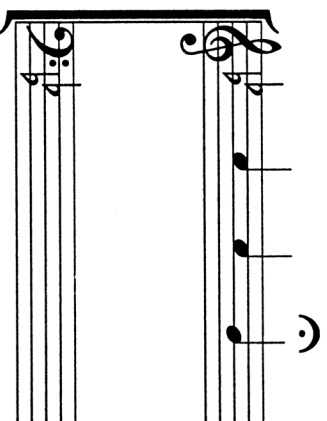
(decorated setting)

This musical score is for a decorated setting in D major. It follows the same structure as the first score, with two systems of staves. The treble staff melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half). The bass staff accompaniment is: D3 (half), F#3 (half), A3 (half), B3 (half), A3-G3 (beamed eighth notes), F#3-E3 (beamed eighth notes), D3 (half). The second system continues the melody: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half). The bass staff continues: B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C#3 (half), B2 (half). The piece concludes with a final D4 note in the treble and a D3 note in the bass.

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.)



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.

M. Vulpinus, "Jesu Leiden, Pein und Tod" (17th c.)

1. [] 2. [] 3. [] 4. [] 5. [] 6. [] 7. [] 8. []

9. [] 10. [] 11. [] 12. [] 13. [] 14. [] 15. [] 16. []

(continued on next page)

Assignment 16.8 (continued)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-1

[illegible]

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:



Assignment 16.9 (continued)

INTERNAL PHRASE

Note-against-note setting:



Decorated setting:



Based on the following chorale phrase:

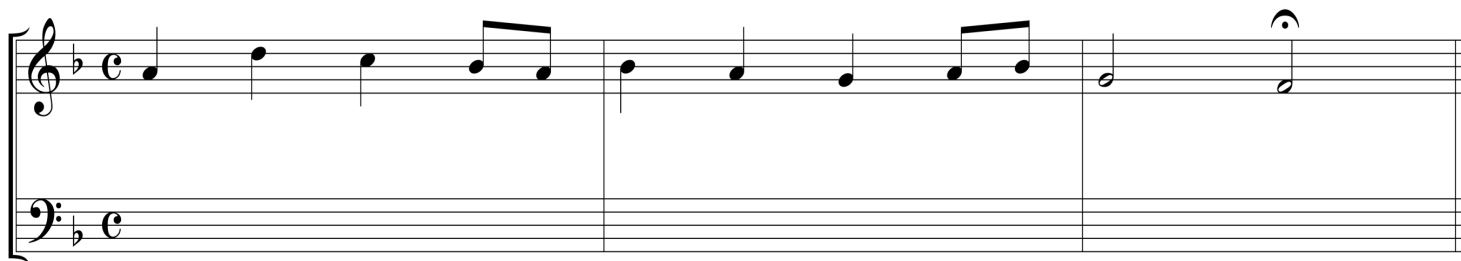
J. Crüger, "O wie selig seid ihr doch, die Frommen" (17th c.)



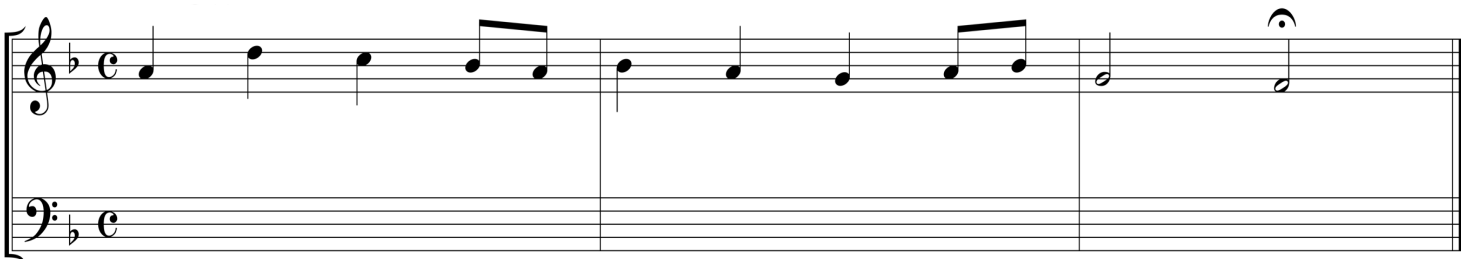
1. On this page: treat the given phrase as a final phrase, ending with a final cadence. Compose a note-against-note setting, and then a decorated setting. Provide complete analysis of both versions.
2. On the next page: treat the given phrase as an internal phrase, ending with an internal phrase cadence.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

FINAL PHRASE

Note-against-note setting:



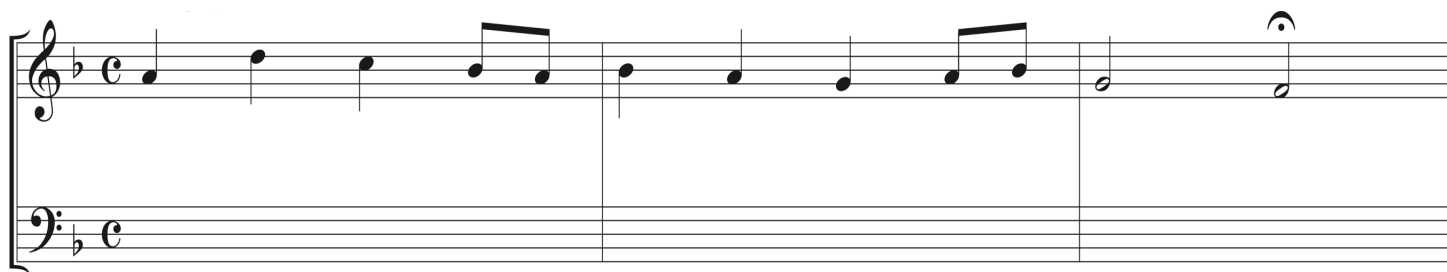
Decorated setting:



Assignment 16.10 (continued)

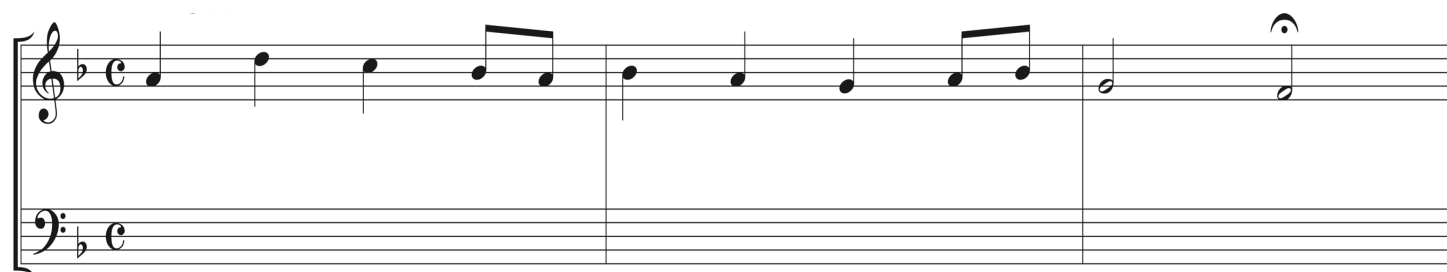
INTERNAL (non-final) PHRASE

Note-against-note setting:



A musical score for a piano in C major, 4/4 time. The right hand contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand is empty.

Decorated setting:



A musical score for a piano in C major, 4/4 time. The right hand contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand is empty.

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

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

The musical notation shows a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of two phrases. The first phrase starts on G4 and ends on E5 with a final cadence. The second phrase starts on D5 and ends on G5 with a final cadence. The notation includes quarter notes, eighth notes, and sixteenth notes, with a final double bar line and repeat dots.

Decorated setting

The musical notation shows a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of two phrases. The first phrase starts on G4 and ends on E5 with a final cadence. The second phrase starts on D5 and ends on G5 with a final cadence. The notation includes quarter notes, eighth notes, and sixteenth notes, with a final double bar line and repeat dots.

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 missgethandelt" (17th c.)

Note-against-note setting

A musical staff in C major, 4/4 time, showing a melody in the treble clef and a bass line in the bass clef. The melody consists of four phrases: 1. C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). 2. A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). 3. F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). 4. A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half). The bass line is empty for the first three phrases and contains a whole note C3 in the fourth phrase.

Decorated setting

A musical staff in C major, 4/4 time, showing a melody in the treble clef and a bass line in the bass clef. The melody consists of four phrases: 1. C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). 2. A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). 3. F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). 4. A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half). The bass line is empty for the first three phrases and contains a whole note C3 in the fourth phrase.

(continued on next page)

(note-against-note setting)

musical score for a note-against-note setting. The score is written on two staves: a treble staff and a bass staff. The treble staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff contains a bass line of eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. The two staves are aligned measure by measure, showing a one-to-one correspondence between the notes.

(decorated setting)

musical score for a decorated setting. The score is written on two staves: a treble staff and a bass staff. The treble staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff contains a bass line of eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. The two staves are aligned measure by measure, showing a one-to-one correspondence between the notes.

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

A musical score for a note-against-note setting. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a simple harmonic accompaniment with half notes G3 and F3, and quarter notes E3 and D3. The melody continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The bass staff continues with half notes C3 and B2, and quarter notes A2 and G2. The melody then has a half note G4, followed by quarter notes F4, E4, and D4. The bass staff continues with half notes F2 and E2, and quarter notes D2 and C2. The melody concludes with a half note C4, followed by quarter notes B3, A3, and G3. The bass staff continues with half notes B1 and A1, and quarter notes G1 and F1. The score ends with a final cadence in both staves.

Decorated setting

A musical score for a decorated setting. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a simple harmonic accompaniment with half notes G3 and F3, and quarter notes E3 and D3. The melody continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The bass staff continues with half notes C3 and B2, and quarter notes A2 and G2. The melody then has a half note G4, followed by quarter notes F4, E4, and D4. The bass staff continues with half notes F2 and E2, and quarter notes D2 and C2. The melody concludes with a half note C4, followed by quarter notes B3, A3, and G3. The bass staff continues with half notes B1 and A1, and quarter notes G1 and F1. The score ends with a final cadence in both staves.

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