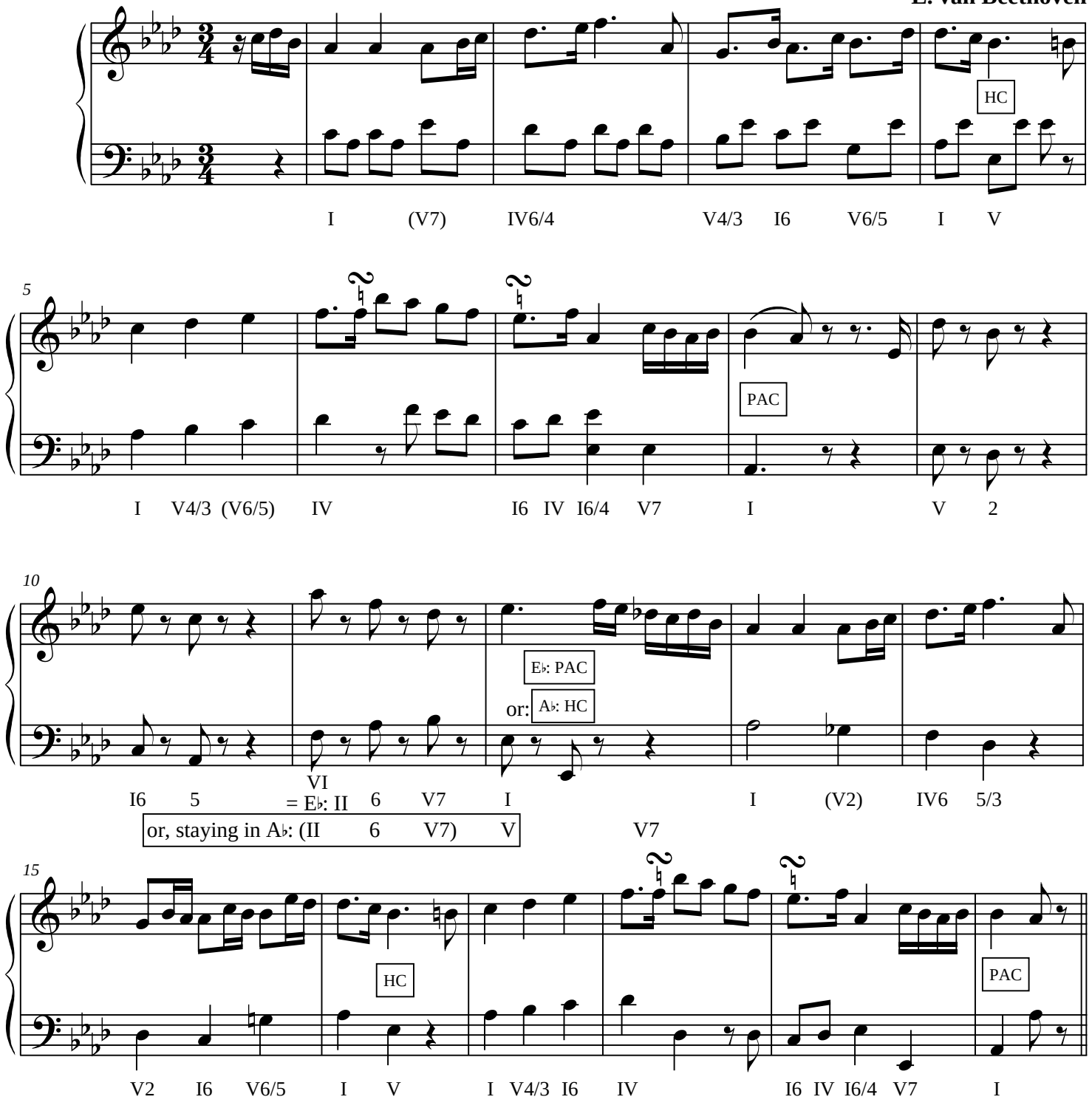
1. Fill out missing soprano and bass notes.
2. Provide a Roman numeral of measures 1-8.
3. Indicate all cadences.

Piano trio in E♭ major, op. 1 no. 1, second movement

Adagio cantabile

L. van Beethoven

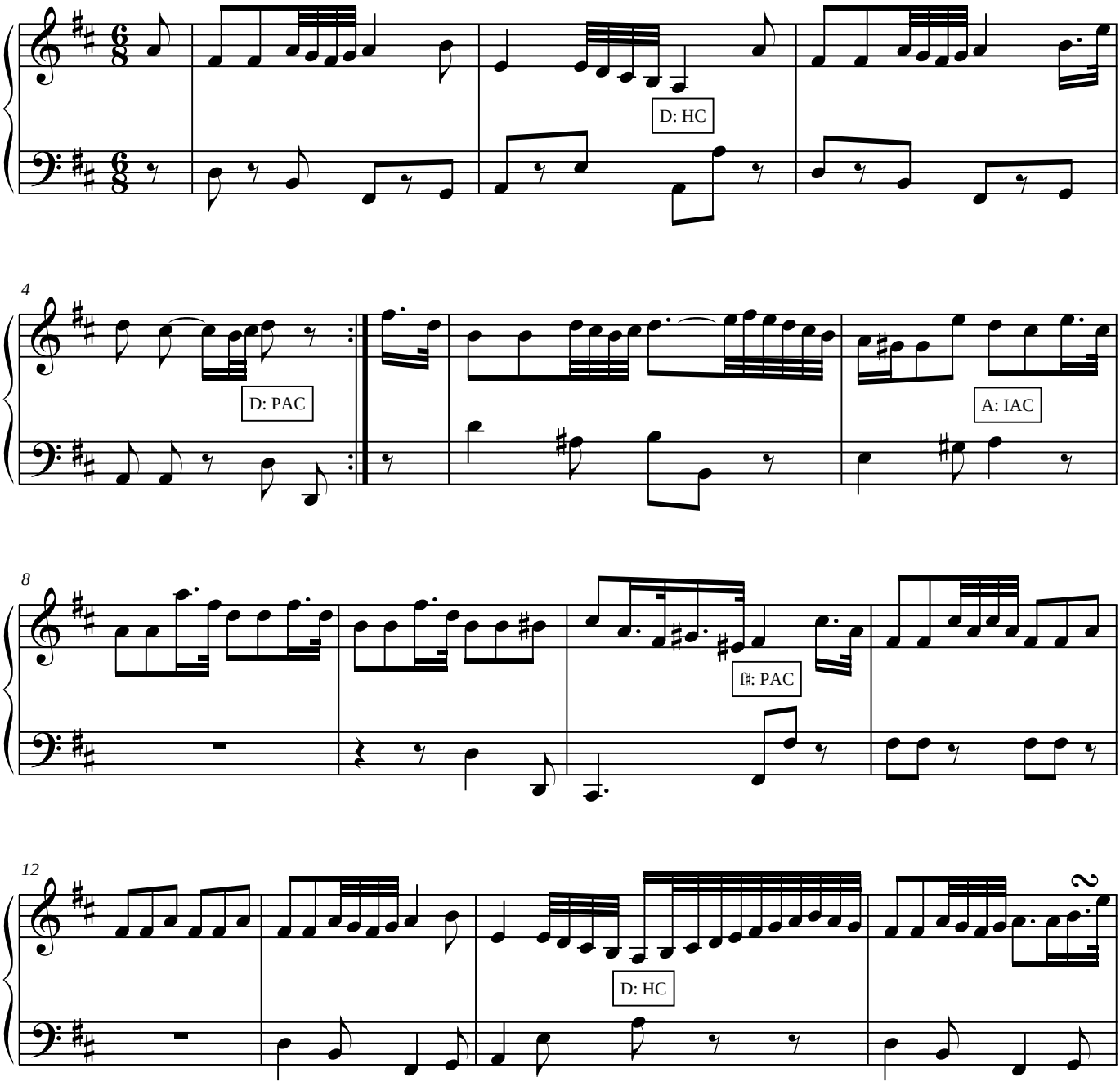


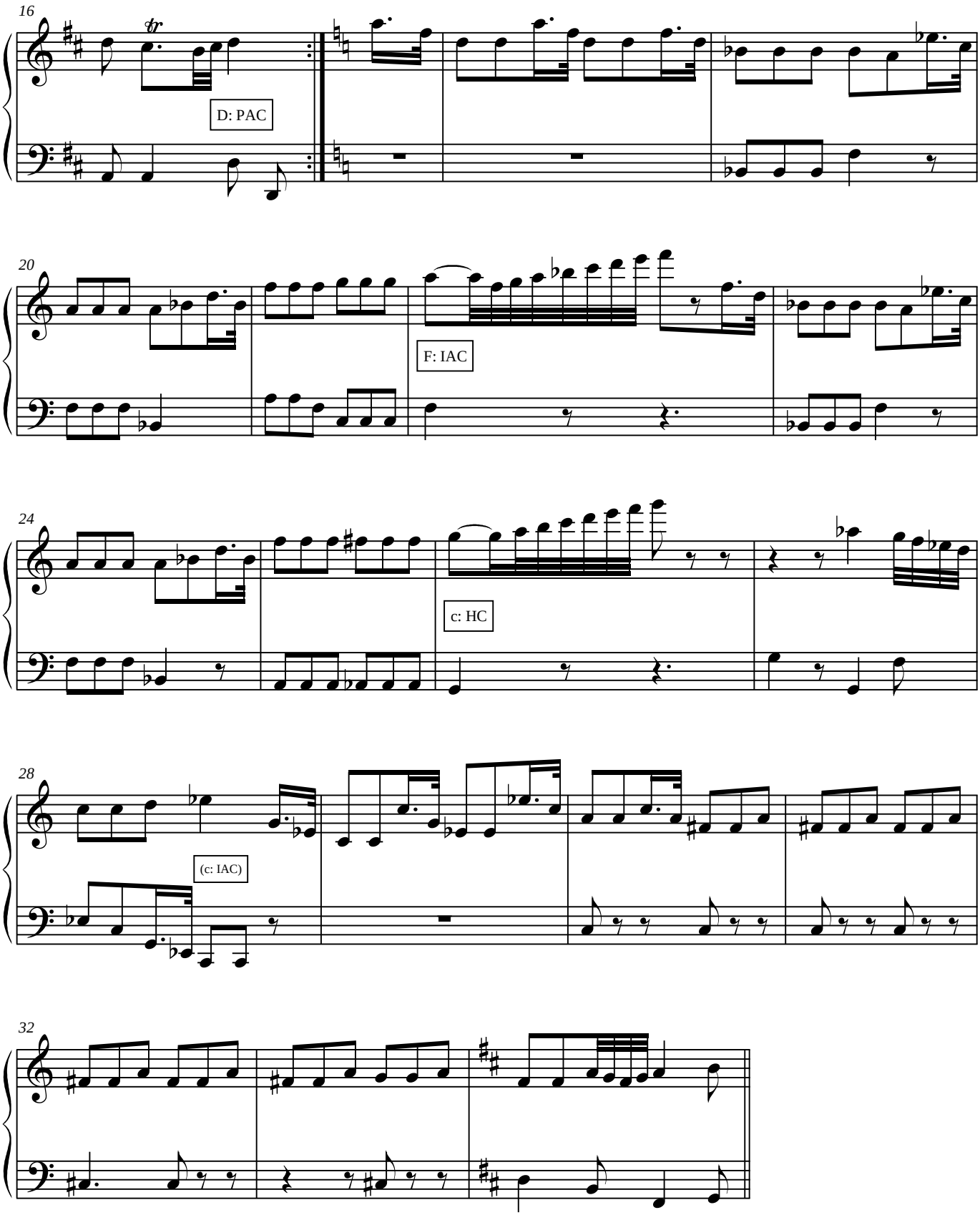
String quartet op 76 no 2

second movement

Complete the parts of the first violin and the cello, and indicate
all cadences. Indicate the kind of cadence and the key.

J. Haydn



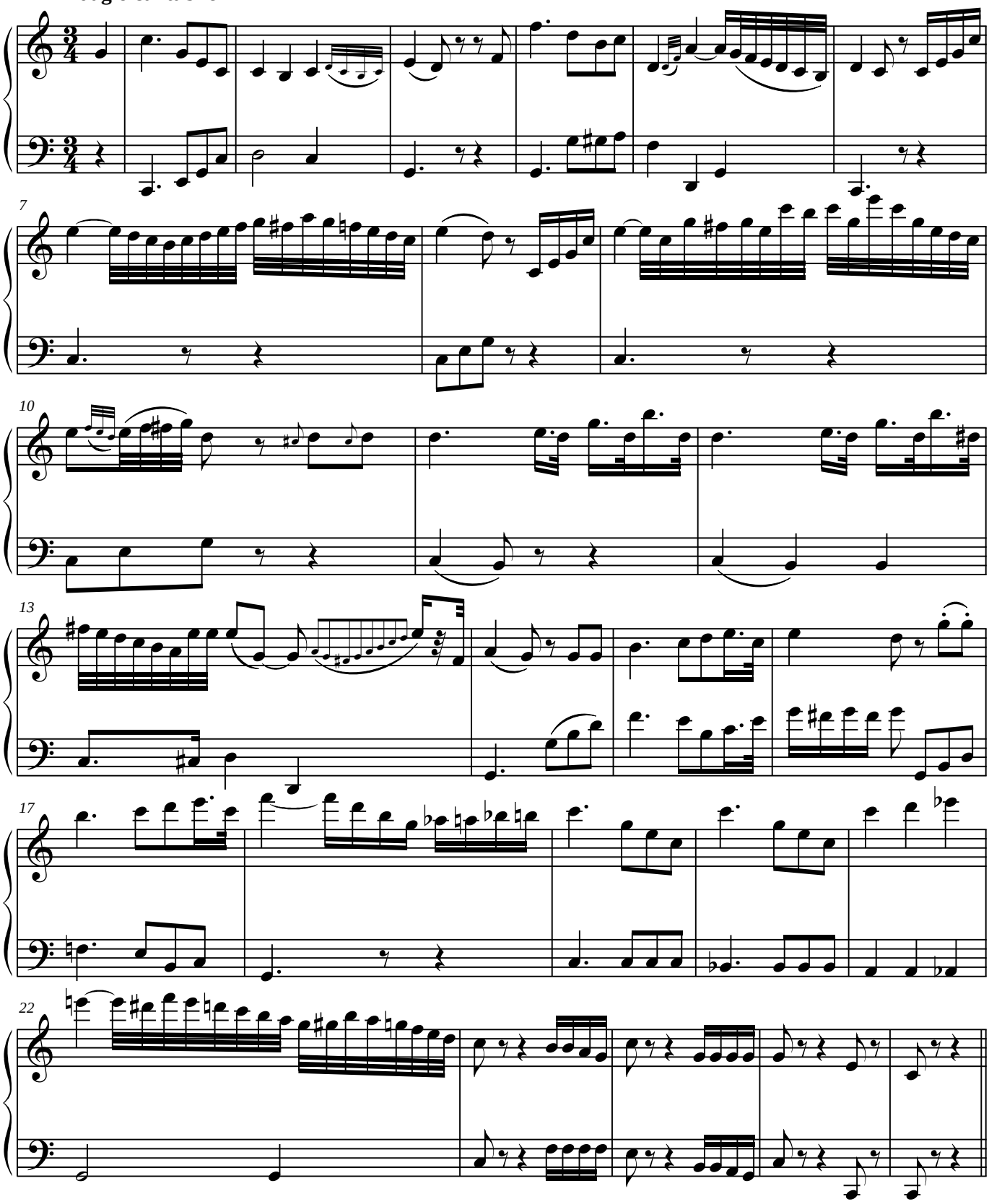

16
D: PAC
20
F: IAC
24
c: HC
28
(c: IAC)
32

Fill out the first violin and cello parts.

Beethoven - String quartet op. 18 no. 2

2nd movement

Adagio cantabile

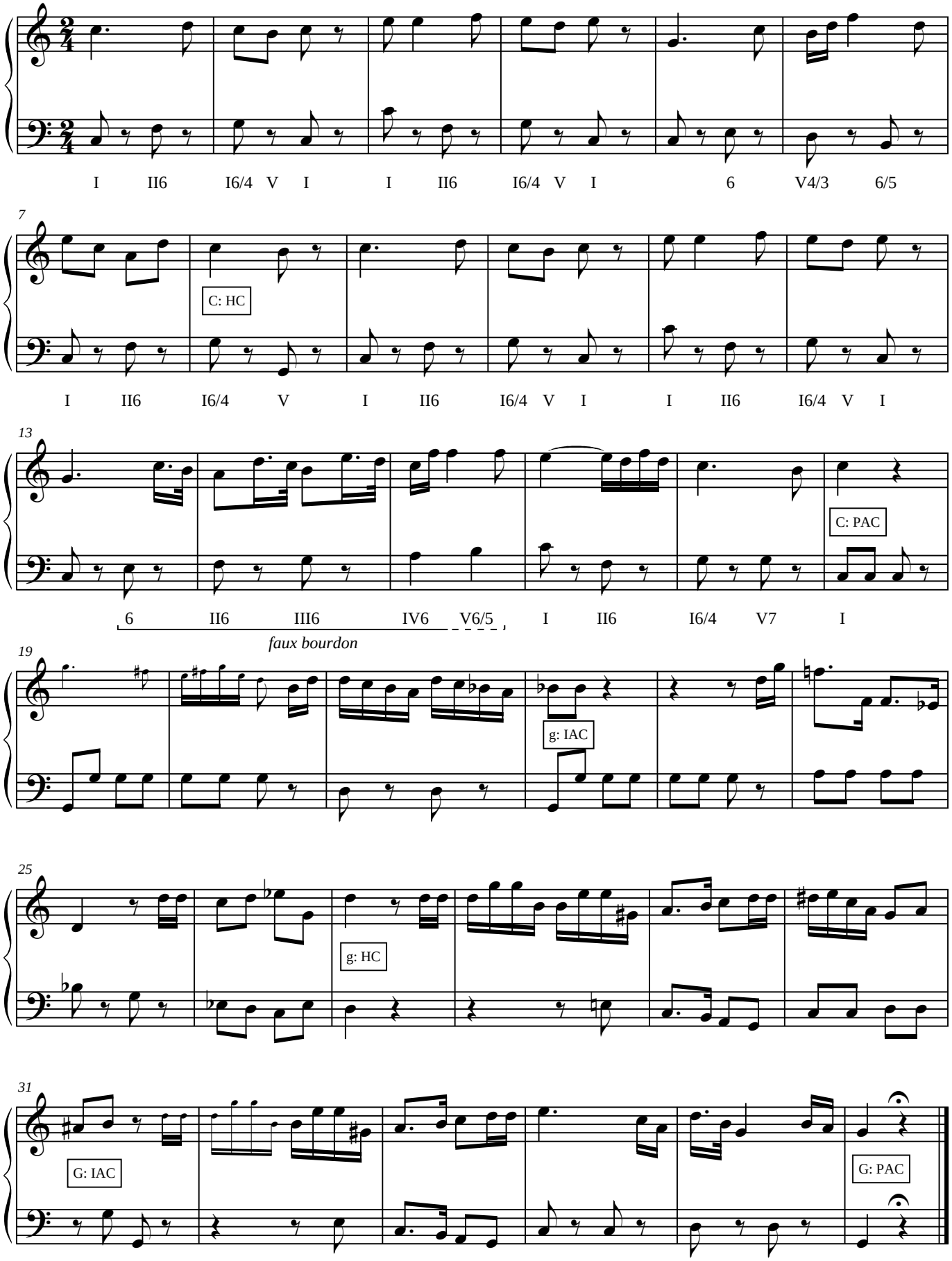


Dove sono i bei momenti

from: Le nozze di Figaro

Fill in the missing notes in the vocal part and the bass. Indicate all cadences (kind and key). Provide a harmonic analysis in Roman numerals of mm. 1-18.

Andante **W.A. Mozart**

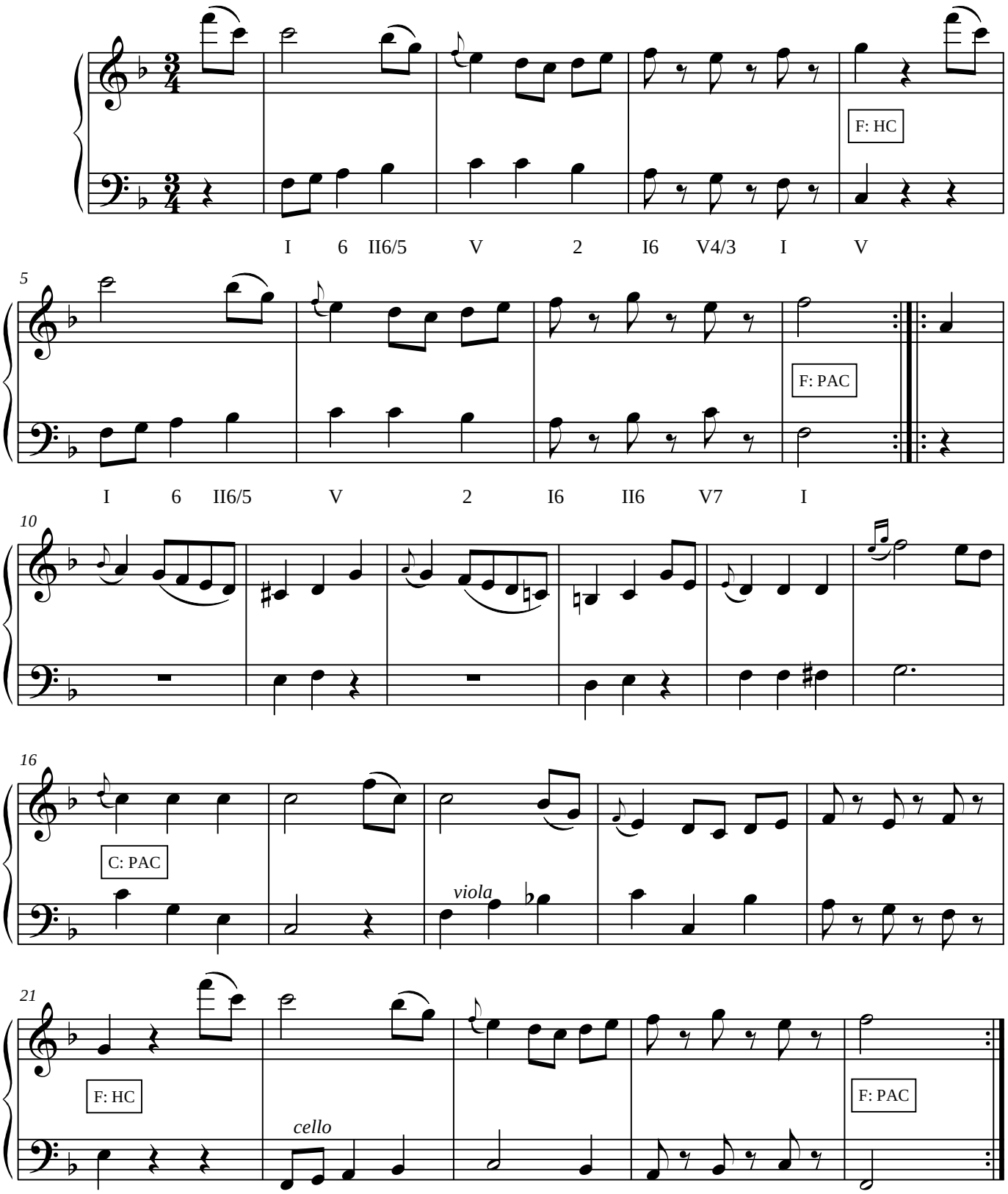


String quartet K. 168

third movement

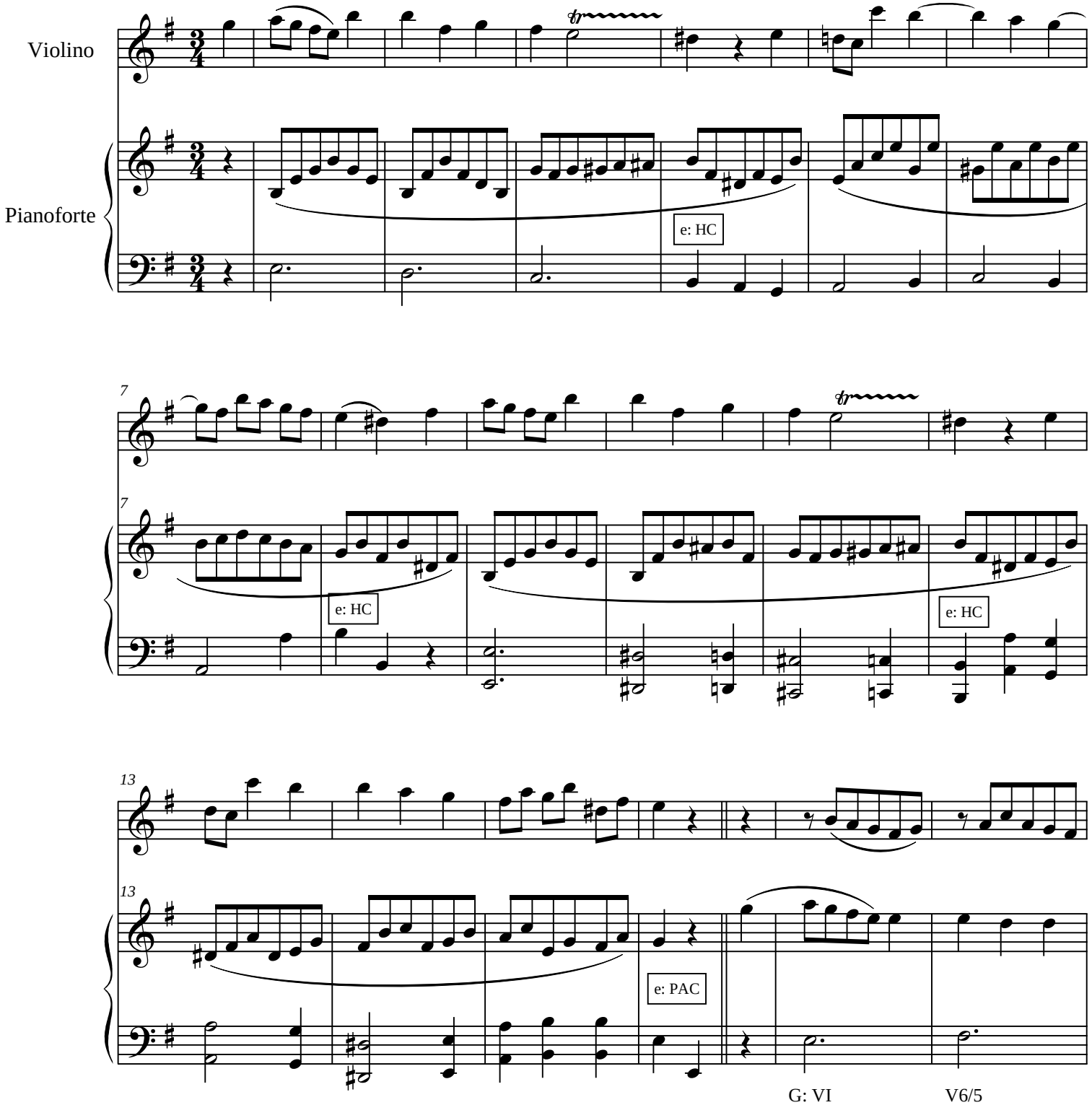
Fill out the missing melody and bass notes, indicate all cadences (mention the kind of cadence and the key), and provide a harmonic analysis in Roman numerals of mm. 1-8.

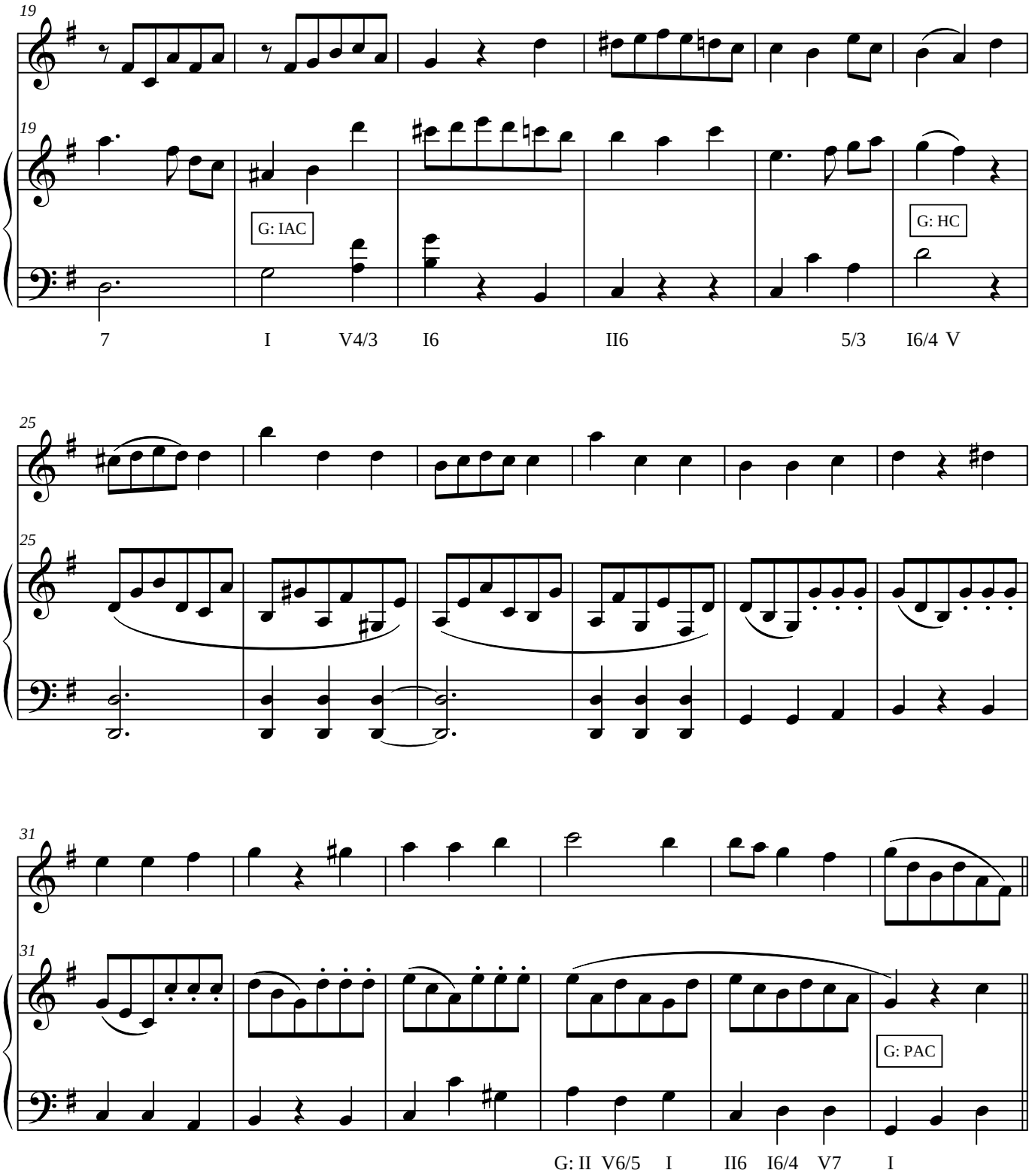
W.A. Mozart



Mozart: Violin sonata KV 304 - 2nd movement

Fill in the missing notes and provide a harmonic analysis in Roman numerals of the measures indicated with a bracket (analyse both spots in G major). Also label all cadences.

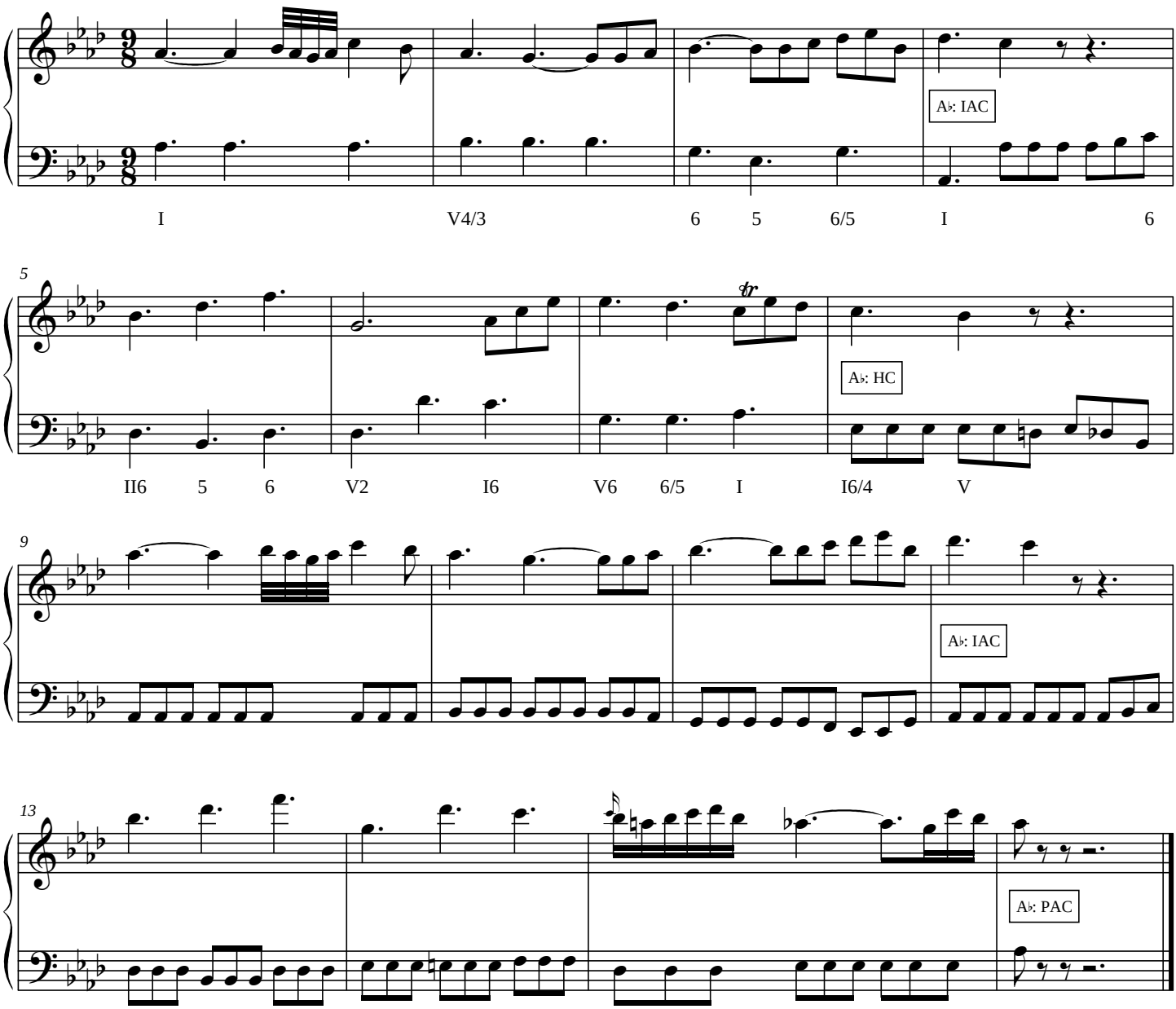



19
19
G: IAC
G: HC
7
I
V4/3
I6
II6
5/3
I6/4
V
25
25
31
31
G: PAC
G: II
V6/5
I
II6
I6/4
V7
I

Beethoven - Septet op. 20, second movement

1. Complete the notes in the melody and in the double bass part. The melody is first played by the clarinet, then by the violin. The double bass sounds an octave lower than written.
2. Indicate all cadences.
3. Provide a harmonic analysis in Roman numerals of measures 1 until 8.
4. Describe the phrase structure of the whole fragment at the bottom of the page.

Adagio cantabile



Describe the phrase structure: This is a 16-measure period. The first 8 measures are the antecedent, which ends with a half cadence in A♭ major. The consequent (mm. 9-16) starts the same way as the antecedent, but ends with a PAC (also in A♭ major). Both antecedent and consequent are constructed as 4 + 4 measures, of which the first group of 4 ends with an IAC in A♭ major.

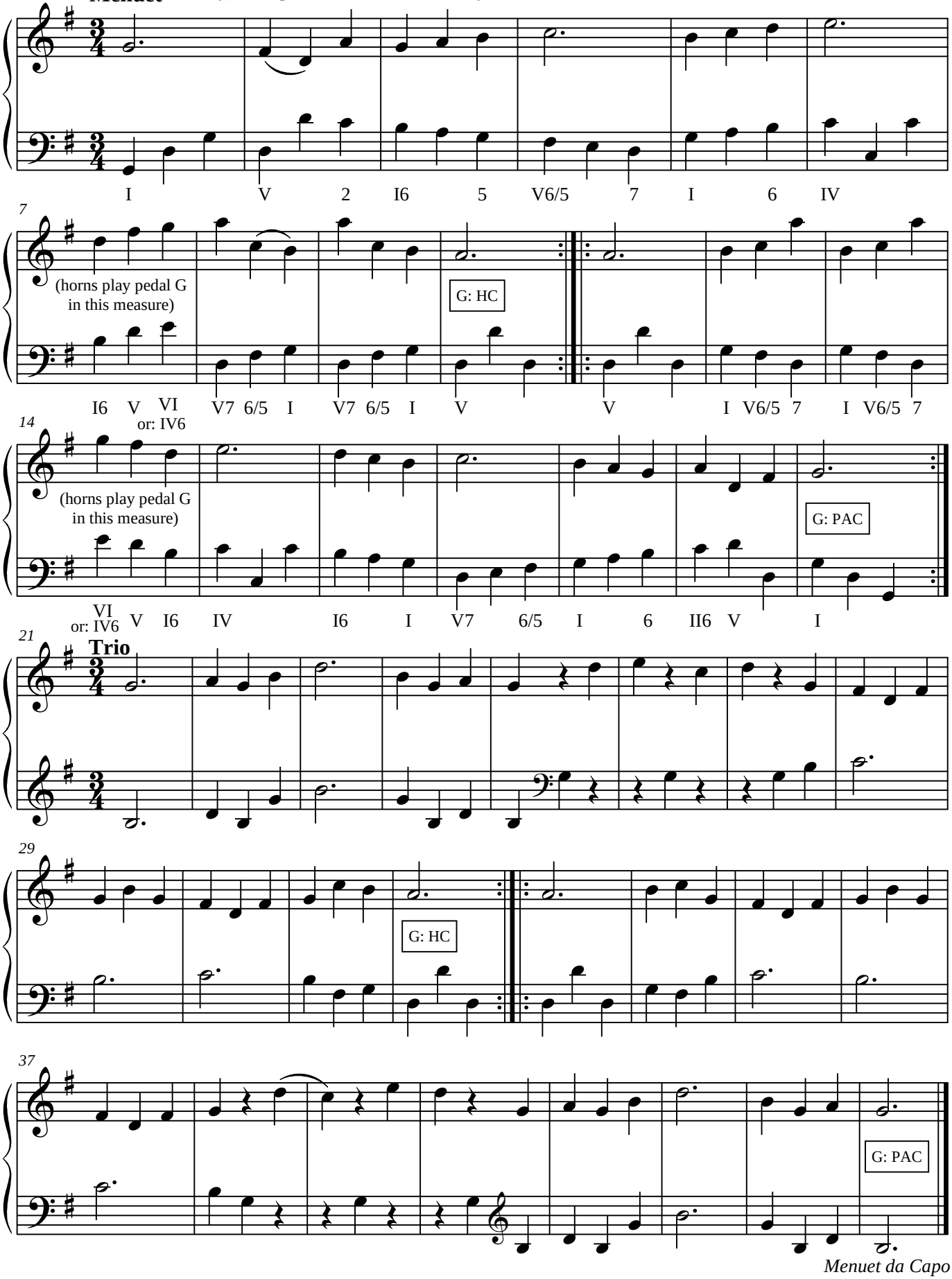
Symphony no. 47

third movement

Fill in the missing soprano and bass notes, indicate all cadences (kind and key), and provide a harmonic analysis in Roman numerals of mm. 1-20.

J. Haydn

Menuet



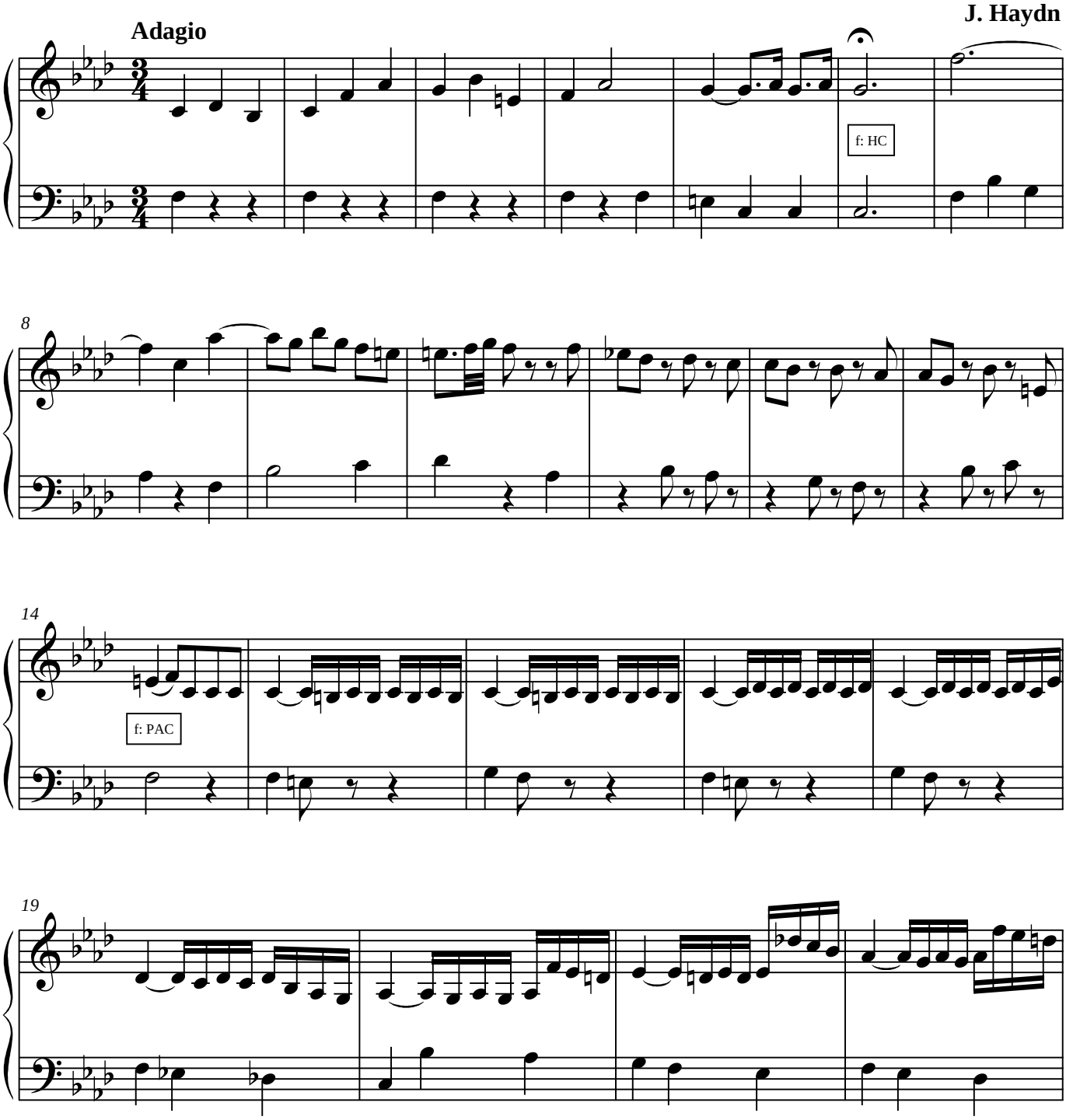
Menuet da Capo

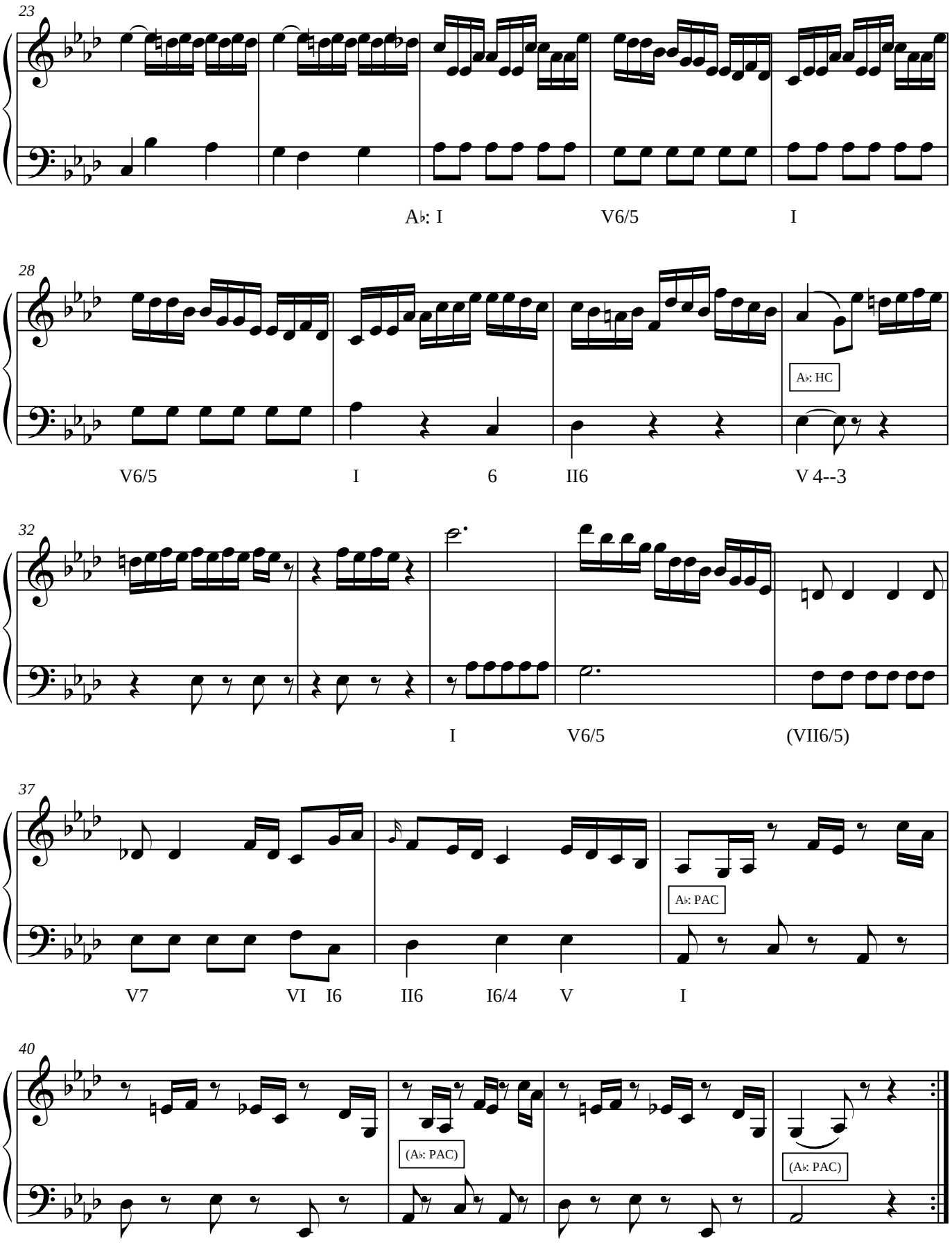
Symphony no. 49

first movement

1) Fill in the missing notes of the first violin and bass parts.
2) Indicate all cadences. Mention the kind of cadence and the key.
3) Provide a harmonic analysis in Roman numerals of mm. 25-39 (first beat)

J. Haydn



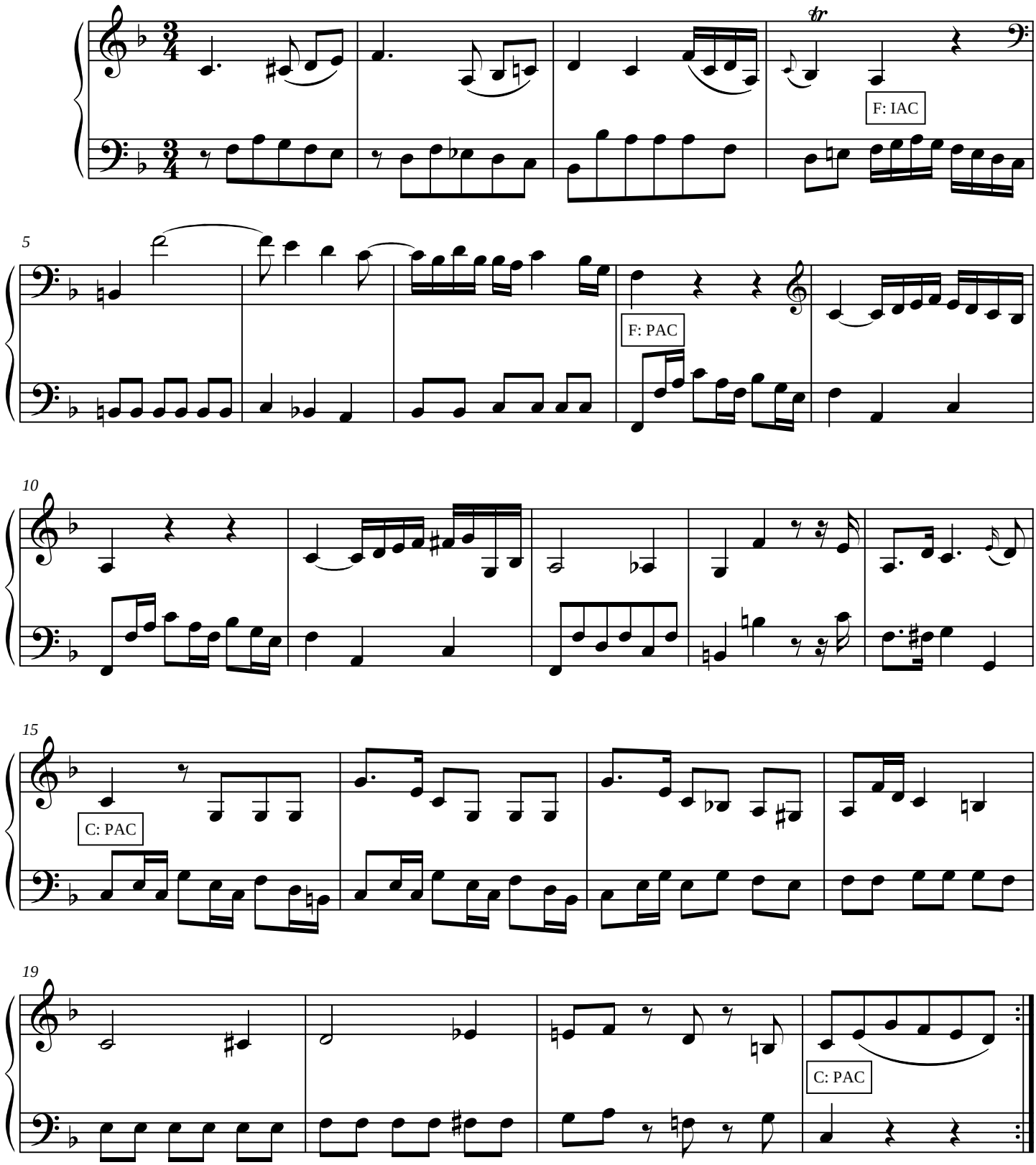

23
A♭: I
V6/5
I
28
A♭: HC
V6/5
I
6
II6
V 4--3
32
I
V6/5
(VII6/5)
37
A♭: PAC
V7
VI
I6
II6
I6/4
V
I
40
(A♭: PAC)
(A♭: PAC)

Sonata for bassoon and cello, K. 292

second movement

Fill in the missing notes and indicate all cadences (kind and key).

W.A. Mozart

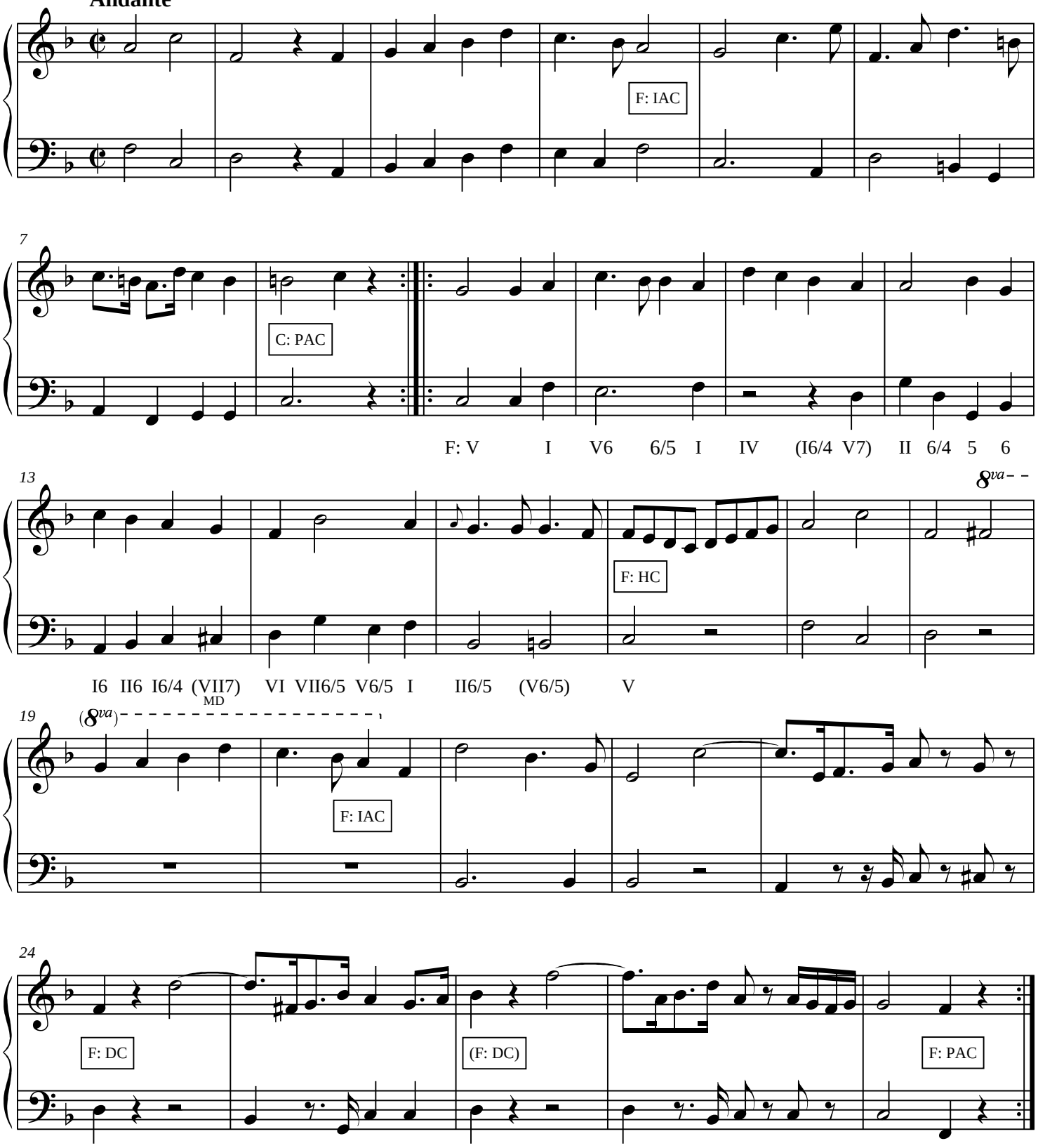


Die Zauberflöte

No. 9 Marcia (Opening of Act 2)

Fill in the missing soprano and bass notes. Indicate all cadences (kind and key). Provide a harmonic analysis in Roman numerals of mm. 9-16.

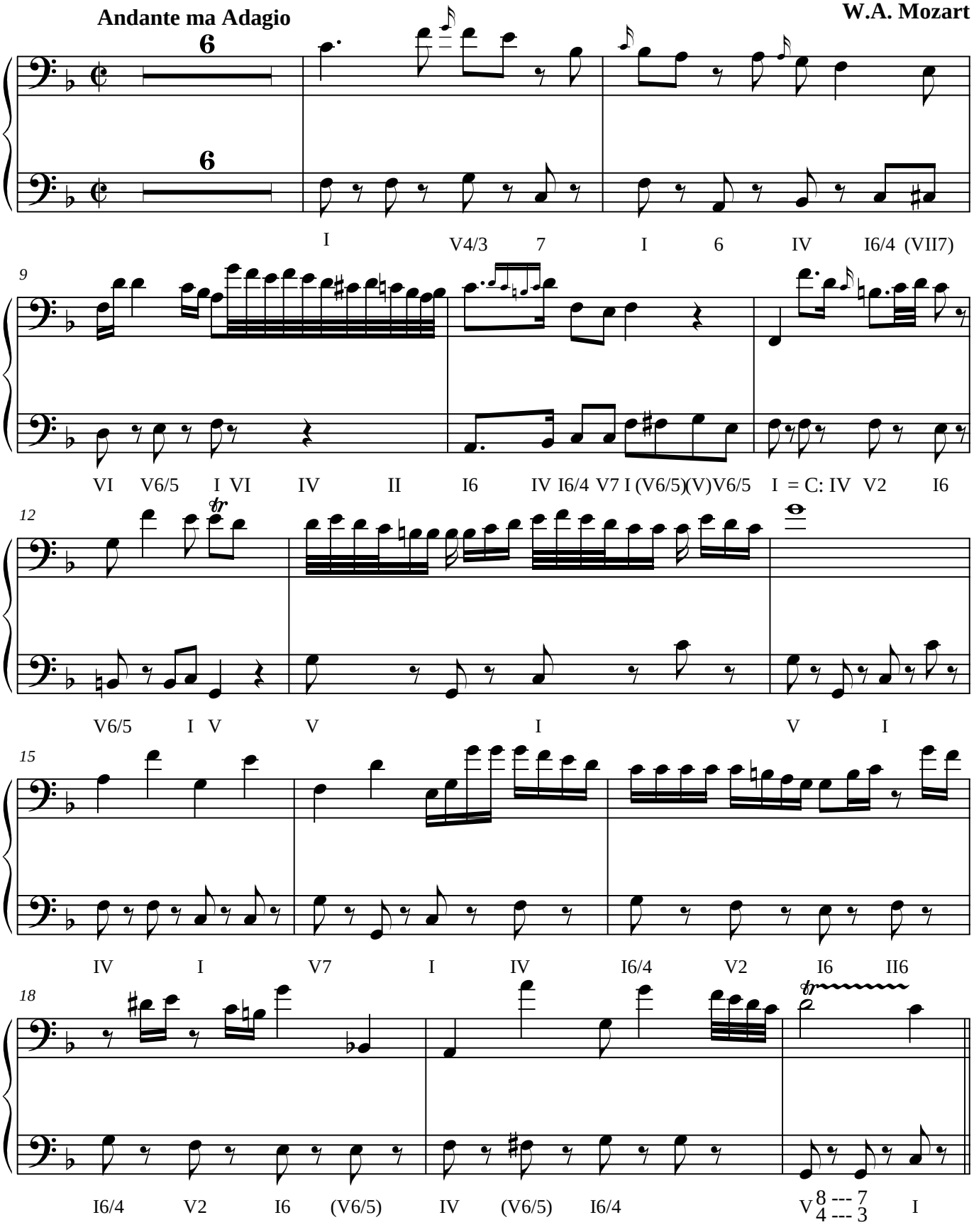
Andante **W.A. Mozart**



Bassoon concerto, 2nd movement

Notate the solo part and the bass, starting in measure 7, and complete the Roman numeral analysis. Indicate the modulation by using a pivot chord.

Andante ma Adagio **W.A. Mozart**

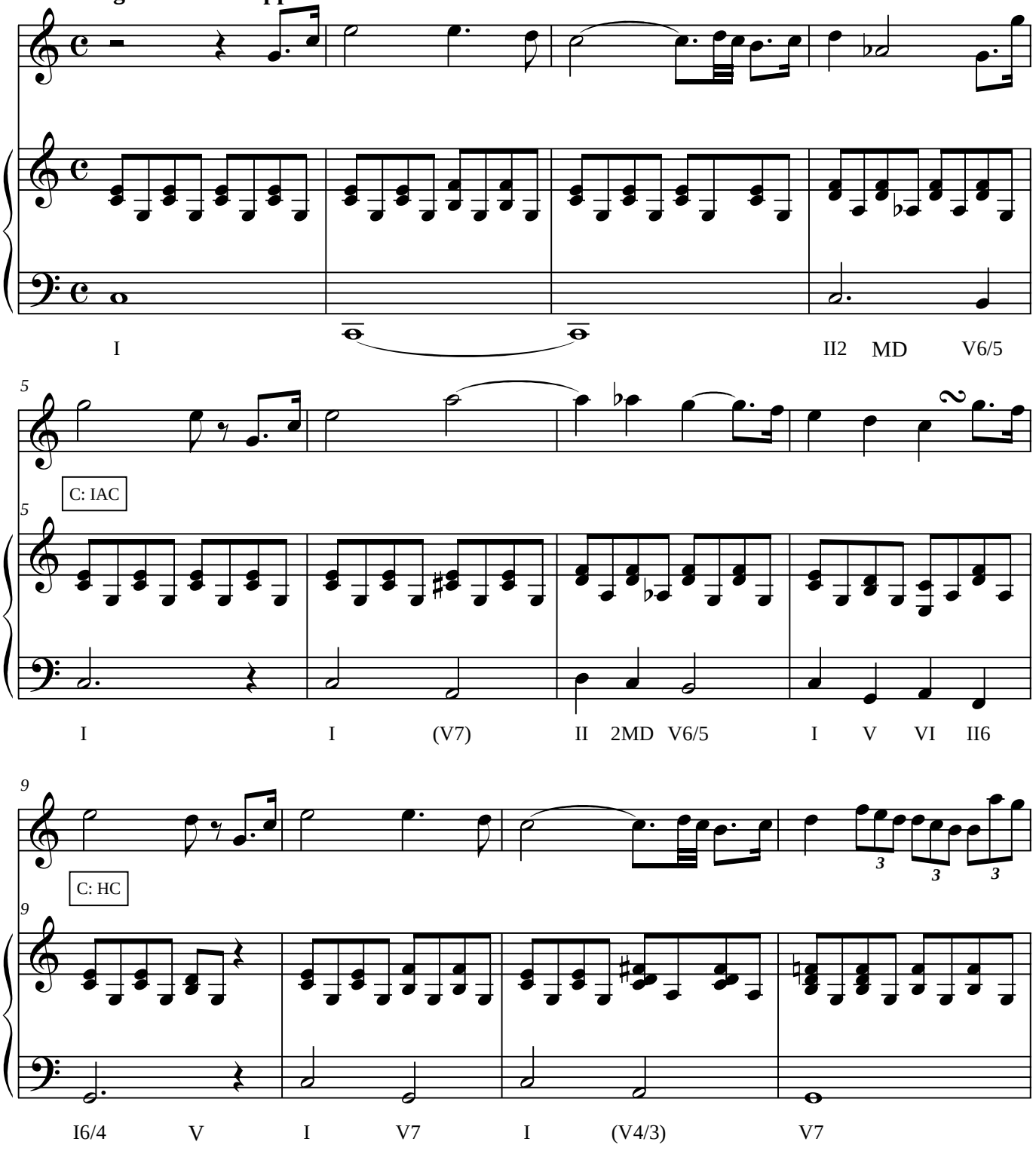


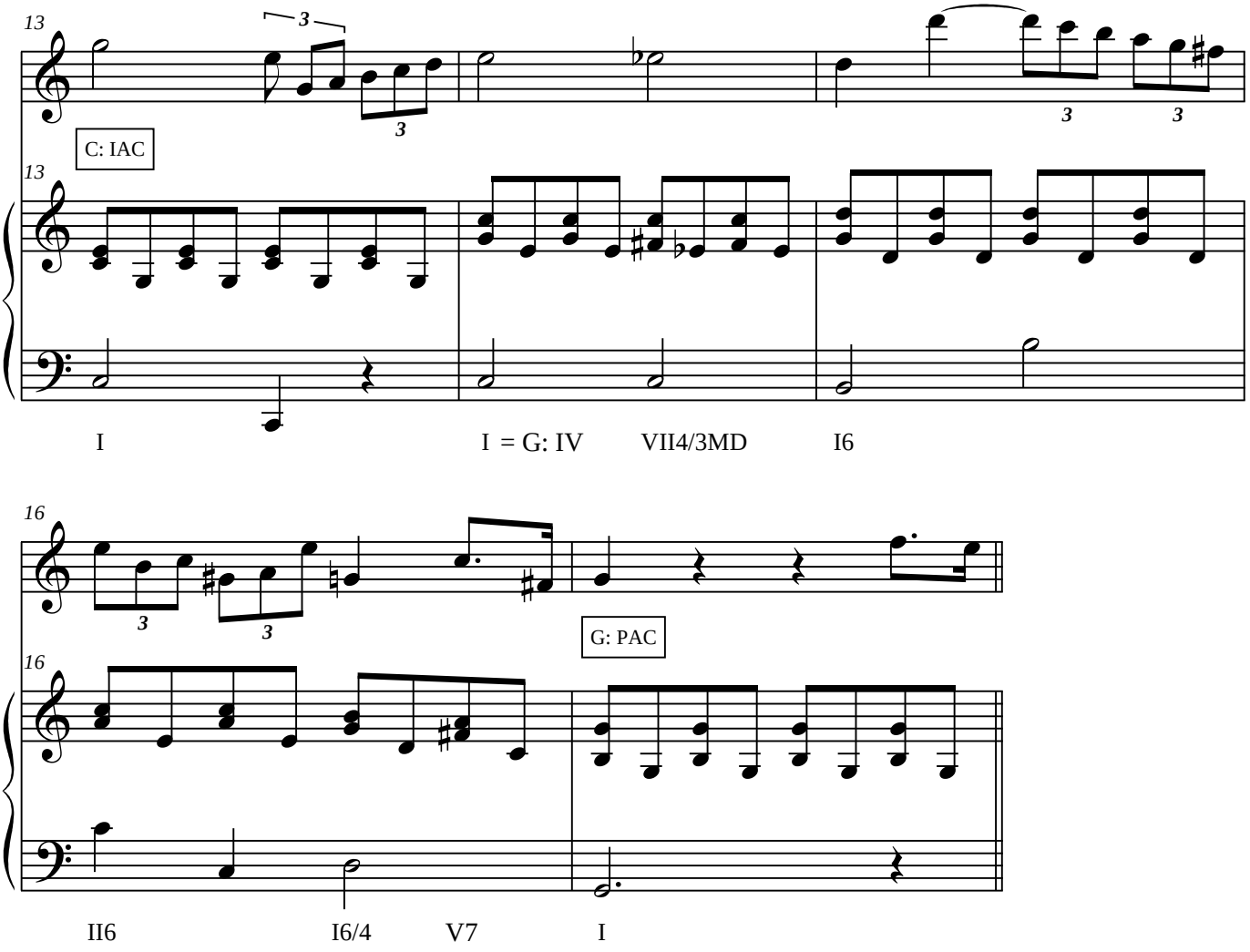
Clarinet concerto no. 1

second movement

1) Fill in the missing notes.
2) Indicate all cadences (kind and key).
3) Provide a harmonic analysis in Roman numerals (use a pivot chord in the modulation).

Adagio ma non troppo **C.M. von Weber**




13
3
3
3
3
C: IAC
13
I
I = G: IV
VII4/3MD
I6

16
3
3
G: PAC
16
II6
I6/4
V7
I