

String quartet no. 13 opus 29

first movement

Fill in the missing notes of the first violin and cello parts and indicate all cadences (kind and key).

F. Schubert

Measures 1-5 of the first movement. The first violin part (top staff) contains missing notes indicated by rests. The cello part (bottom staff) consists of a rhythmic accompaniment of eighth notes.

Measures 6-10. Measure 6 is marked with a '6'. A box labeled 'a: HC' is present in measure 10, indicating a half cadence in the key of A major.

Measures 11-15. Measure 11 is marked with an '11'. The first violin part continues with missing notes indicated by rests.

Measures 16-20. Measure 16 is marked with a '16'. The first violin part continues with missing notes indicated by rests.

Measures 21-26. Measure 21 is marked with a '21'. A box labeled 'a: HC' is present in measure 22, indicating a half cadence in the key of A major.

Measures 27-31. Measure 27 is marked with a '27'. A box labeled 'A: PAC' is present in measure 31, indicating an authentic cadence in the key of A major.

Drum schliess ich mich in deine Hände

final chorale from motet "Komm, Jesu, komm"

Fill in the missing soprano and bass notes. Indicate all cadences (kind and key).

J.S. Bach

6

12

18

24

Locus iste

Fill in the missing soprano and bass notes, indicate all cadences (kind and key), and provide a harmonic analysis (including an indication of all suspensions) in Roman numerals of mm. 1-12.

Allegro moderato

A. Bruckner

Fill out all missing soprano and bass notes, and provide a complete Roman numeral analysis.

Wenn ich in deine Augen seh'

from *Dichterliebe*

R. Schumann

I 6 VI II V II = C: VI 6 5/3 (V2)

IV6 I6/4 II6/5 I6 IV I6/4 V7 I = e: VI IV6 V I IV

V I (VII4/3) IV6 5/3 (V4/3) II6 (V6/5) I6/4 V7
= G: II6
(a: I6)

I (IV6/5) IV9 ---- 8 I IV⁶₅ ---- 4 I

Fill in the missing soprano and bass notes, indicate all cadences
(kind and key), and complete the Roman numeral analysis.

Klavierstück

opus 3 no. 3

Largo

R. Strauss

1 2 3 4 5 6 7 8

I II6/5 V7 I (V7) IV Ger.6/5 V

IAC HC

9 10 11 12 13 14 15 16

I II6/5 = Eb: VII6/5 V7 I g: Ger.6/5 I6/4 V VII4/3

PAC

Al Coda

17 18 19 20 21 22 23 24

I6/4 V7 I Ab: V2 I6 II7 V7 I f: VII4/3 I6

PAC IAC

25 26 27 28 29 30 31

II7 V7 I (V2) VI6 5/3 Ger.6/5 V

IAC HC

D.S. al Coda

32 33 34 35 36 37 38

Db: V2 I6 = c: II6N I6/4 V 7 I

PAC

Berlioz - L'adieu des bergers, from L'enfance du Christ

Fill out all missing soprano notes, bass notes, and figuring symbols.

E: I IV6 II6/5 V6 III6 IV6 (V2) II6 I6 II IV

V (V2) IV6 V6/5 I IV (V6/5) V 6
g#: III 6 VII2 I6/4 6 5

II5/6 I6/4 V I = E: III II II2MD V6/5 I II6 I6 IV6 VI
c#: VI6 I

II6 V2 I6 VII6 I VII7 e: VI 6
G: VII4/3 I6 IV I = C: V I6 IV I 6

V6 I VI III6 VI II6 I6 V4/3 I II6/5 4/3 E:V IV I VI I6/4 V7 I

Qui tollis

from: Petite messe solennelle

Fill out the missing notes and provide a Roman numeral analysis at the spots indicated with a bracket.

G. Rossini

S

A

B

7

7

7

12

V Ger.7

17

V

22

27

II6N IV V4/3 I (idem)

31

IV6 III6 II6 I6 II6/5 I6/4 V7 I

faux bourdon

Symphony no. 53

third movement

Fill in the missing notes. Indicate all cadences (kind and key).
Provide a harmonic analysis in Roman numerals of mm. 9-12 and 24-38.

J. Haydn

Violin I

Cello
+ Double bass

7

D: PAC

13

D: HC

In these measures, a pedal point is used. Since the chords over the pedal point have no real bass, you can indicate these chords as being in root position. Give a harmonic analysis of both the pedal point and of the chords that are heard over the pedal.



Flute

Oboe I

Oboe II

Bassoon

20

D: DC

v

I

27

27

It./V V7/V VII7 I VII7/V V/V VII7 I

35

35

VII7/V I V D: PAC D: PAC