

A KEY

to

CHADWICK'S HARMONY

by the Author

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## PREFACE.

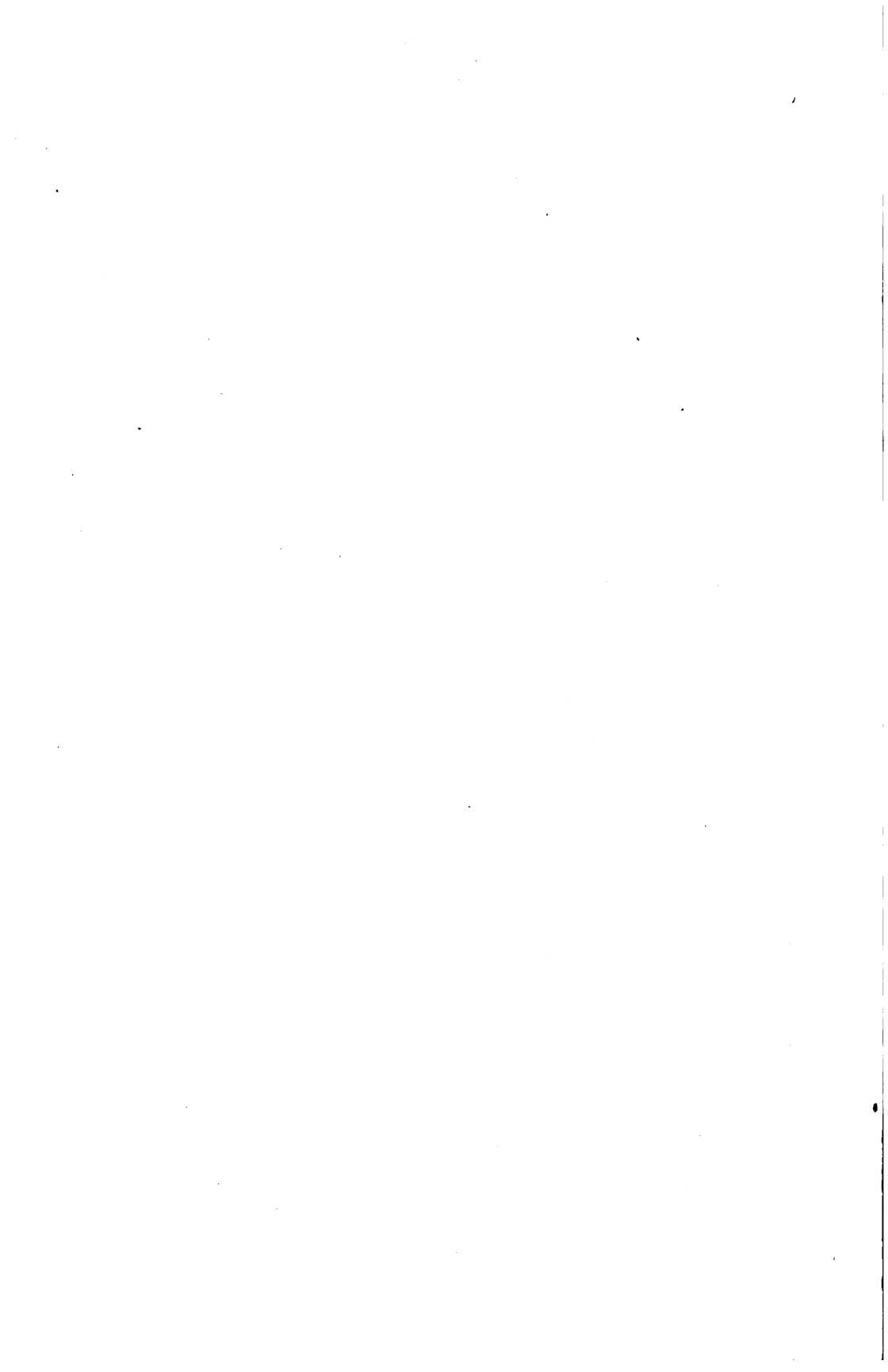
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The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions—even in his choice of the chords themselves— in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.



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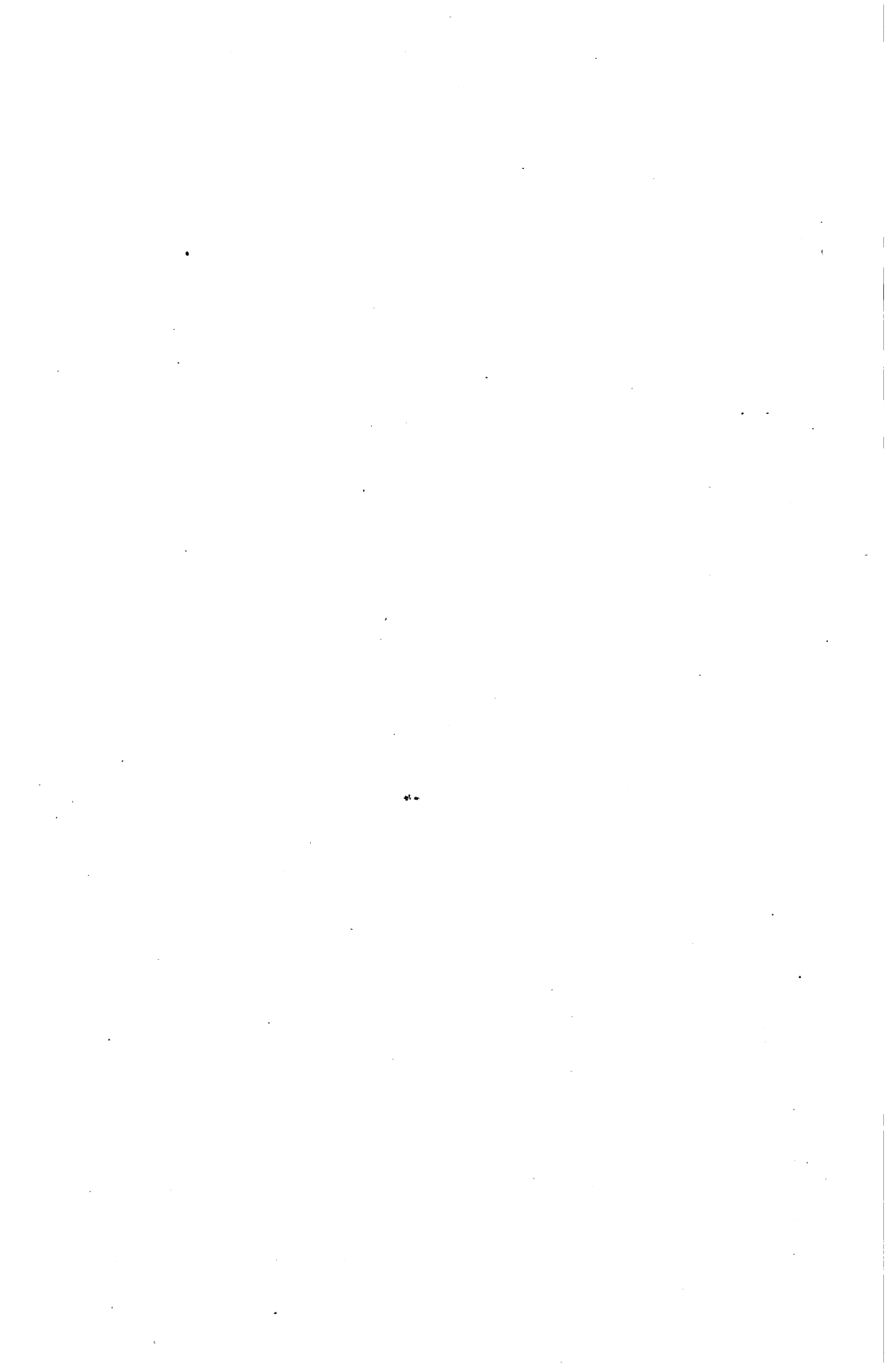
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# A KEY to Chadwick's Harmony.

## EXERCISES TO LESSON I, PAGE 6. The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

\* 1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

Bb: I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

\* These exercises admit of other and equally correct solutions.

## The Principal Triads of the Major Scale.

(Continued.)

## 1. Bass given.

Musical exercise 1: Bass given. C major triads. The exercise consists of eight measures. The bass line (left hand) plays a sequence of notes: C, F, C, G, C, F, C, G. The treble line (right hand) plays chords corresponding to these notes: C major, F major, C major, G major, C major, F major, C major, G major. The chords are labeled below the bass line as C: I IV I V I IV V I.

## 2.

Musical exercise 2: A major triads. The exercise consists of eight measures. The bass line (left hand) plays a sequence of notes: A, D, A, E, A, D, A, E. The treble line (right hand) plays chords corresponding to these notes: A major, D major, A major, E major, A major, D major, A major, E major. The chords are labeled below the bass line as A: I V I IV I IV V I.

## 3.

Musical exercise 3: G major triads. The exercise consists of eight measures. The bass line (left hand) plays a sequence of notes: G, C, G, F, G, C, G, F. The treble line (right hand) plays chords corresponding to these notes: G major, C major, G major, F major, G major, C major, G major, F major. The chords are labeled below the bass line as G: I IV V- I IV I V I V IV I- IV V I.

## 4.

Musical exercise 4: D major triads. The exercise consists of eight measures. The bass line (left hand) plays a sequence of notes: D, G, D, F, D, G, D, F. The treble line (right hand) plays chords corresponding to these notes: D major, G major, D major, F major, D major, G major, D major, F major. The chords are labeled below the bass line as D: I IV V I- IV I- V.

Musical exercise 4 continued: D major triads. The exercise consists of eight measures. The bass line (left hand) plays a sequence of notes: V, IV, I, I, IV, I, IV, V. The treble line (right hand) plays chords corresponding to these notes: V major, IV major, I major, I major, IV major, I major, IV major, V major. The chords are labeled below the bass line as V IV I I- IV I IV V I I. The word "or" is written above the final measure.

## 5. Soprano given.

Musical exercise 5: A major triads. The exercise consists of eight measures. The soprano line (right hand) plays a sequence of notes: A, D, A, E, A, D, A, E. The bass line (left hand) plays chords corresponding to these notes: A major, D major, A major, E major, A major, D major, A major, E major. The chords are labeled below the bass line as A: I V I IV V I- IV- (V)I- IV I IV- V I.

6.

E: I — V — IV — V I — IV — V — I

EXERCISES TO LESSON III, PAGE 10.  
The Principal Triads of the Minor Scale.

1. Bass given.

a: I IV V I V IV I V IV V I

2.

e: I V IV V I IV V — I IV V I

3. Unfigured bass given.

f: I V I V — IV I IV V I IV I V IV V — I

4. Soprano given.

e: I — V IV I V I — IV V I

5.

c: I V IV I V I IV — I IV I IV V IV I — V I

## EXERCISES TO LESSON IV, PAGE 14.

## The Chord of the Sixth.

## 1. Bass given.

C: I V I IV I V I IV— V I IV V I

## 2.

e: I IV I V— I IV I V I IV— I IV I IV V I

## 3. Soprano given.

D: I V I I — V — I IV— I IV V I

## 4.

c: I V I — IV — I V I V IV— V — I

## 5.

Bb: I — V I IV I V — I — V I IV I V I

EXERCISES TO LESSON V, PAGE 16.  
Chord of the Sixth and Fourth.

1. Bass given.

C: I V I— IV— I V I V I IV I V I I IV I V I

2.

D: I IV I I V I— IV I IV— I V I

3. Unfigured bass given.

d: I — V— I-IV V I IV— I— VI VI— I—VI I

4. Soprano given.

Bb: I IV(I) I I V V— I I— IV I IV I V I

5.

Eb: I IV I IV I— V — I IV I— V I V I—

6.

C: I — V I — V I IV I — I V I —

EXERCISES TO LESSON VI, PAGE 21.

The Chord of the Dominant Seventh.

1. Figured bass given.

F: I V7 I IV- V I V7 I- V7 I IVI- IV I V7- I I IV I V7- I

2. † Third omitted

a: I - V I V7 I - V7 I V I - IV - V I V7 I

3. Unfigured bass given.

e: I - V-7 I - IV - V I V7 I - V7 I IV- I I IV- I

4. Soprano given.

D: I - IV I V-7 I IV I V I - IV- I IV I V 7 I

5. † Rule 3, Page 16 of Harmony Course.

E: I - IV- I V - 7 I I - IV- I I- VI V7 I

6. unison

f: I - I- VI V-7 I - VI V I VI- IV - I - IV V7 I

EXERCISES TO LESSON VII, PAGE 24.

First Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

G: I V<sub>7</sub> I — IV I V V<sub>7</sub> I V<sub>7</sub> I

2.

c: I V<sub>7</sub> I — V I IV — I V<sub>7</sub> I — IV — I V I

3. Unfigured bass given.

g: I V<sub>7</sub> I V — 7 I — IV I V I V I IV I V I IV I V<sub>7</sub> I

Soprano given.

4a

(In Major.)

D: I V<sub>7</sub> I — I V — I — IV V<sub>7</sub> I

4b

(In Minor.)

d: I V<sub>7</sub> I — I V — I — IV V<sub>7</sub> I

5.

A: I V<sub>7</sub> I — I V I V<sub>7</sub> I V I IV I IV I

6.

f: I V — I V<sub>7</sub> I V I IV I — IV I V I V I V I IV I V I V<sub>7</sub> I — IV V<sub>7</sub> I

## The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V7 I V I — IV V7 I IV I V7 I

2.

d: I V7 I V7 I V7 I V I — V7 I V7 I

3. Unfigured bass given.

a: I — V7 I IV — I V I IV V-7 I V7 I IV — I V7 I V7 I

4. Soprano given.

C: I V7 V I V I V7 V7 I — IV I V7 I V I IV V7 I I IV V I

+) This chord is merely interposed between the  $V_3^4$  and its resolution, or the measure may be harmonized as at (2).

5.

G: I V7 I V7 IV I IV I V I V7 IV7 I — V — I V7 I — V V7 I — I V7 I

6.

g: I V7 I V7 I — V7 I V7 I — V I V I V7 I IV I IV I — V7 I

+) See note on page 26 of Harmony Course.



The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

B $\flat$ : I — V-7 I — V $_7$  — I IV — I V $_7$  I IV V $_7$  — I

2.

C: I V $_7$  — I IV V I IV V $_7$  I IV V I V — $_7$  I IV V $_7$  I V $_7$  I IV V I

3. Unfigured bass.

f: I V- $_7$  I V $_7$  I V I — IV — V $_7$  I IV I V $_7$  I

4. Soprano given.

C: I V $_7$  — I — IV V $_7$  I IV I V $_7$  I IV V $_7$  I — IV I IV I V $_7$  I

5.

G: I V $_7$  I I V $_7$  I V $_7$  I V $_7$  I I V I V $_7$  I V I — IV I V I V $_7$  I

6.

G: I — V $_7$  V- $_7$  I — V- $_7$  I V $_7$  I V $_7$  V I — I V $_7$  V- $_7$  I V I — IV I — I V $_7$  I

The Secondary Triads in Major.  
(The Supertonic Triad)

1. Figured bass given.

G: I II V I IV I V<sub>7</sub> I V<sub>7</sub> I IV I V<sub>7</sub> I

2.

D: I V<sub>7</sub> — I V<sub>7</sub> I V II IV — V<sub>7</sub> — I

3. Unfigured bass given.

B<sub>b</sub>: I — V<sub>7</sub> — I II I IV II IV V<sub>7</sub> I II I V<sub>7</sub> I

4. Soprano given.

A: I — II I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I II IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

5.

D<sub>b</sub>: I II IV V<sub>7</sub> I V<sub>7</sub> I V V<sub>7</sub> I II V — I IV I V<sub>7</sub> I

6.

B<sub>b</sub>: I — II — V — I — V I V I — IV II V I II I V<sub>7</sub> I

EXERCISES TO LESSON XI, PAGE 39.  
The Submediant Triad.

1. Figured bass given.

C: I V<sub>7</sub> VI IV I — V — VI IV II V<sub>7</sub> I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V<sub>7</sub> VI IV — I VI IV V I — V<sub>7</sub> VI II I V<sub>7</sub> I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V — 7 I IV II I V I

4. Soprano given.

B<sup>b</sup>: I — IV V<sub>7</sub> VI IV V-7 I — V<sub>7</sub> I V — I II V-7 I IV I IV I II V<sub>7</sub> I

5.

E<sup>b</sup>: I V<sub>7</sub> I — IV I — II V-7 I IV V I V<sub>7</sub>

I — — V<sub>7</sub> VI IV I — II V-7 I — V-7 VI IV II V<sub>7</sub> I

6.

A: I VI IV V<sub>7</sub> VI II I V VI IV I— IV II V<sub>7</sub> I

EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

1. Figured bass given.

C: I III IV I V-7 I— V— VI I IV V<sub>7</sub> I

2.

A: I— V-7 VI III IV I— III IV— V I V<sub>7</sub> I

3. Unfigured bass given.

B $\flat$ : I V<sub>7</sub> I V-7 VI IV I V I III IV I— IV II V<sub>7</sub> I

4. Soprano given.

A: I V<sub>7</sub> I V-7 VI IV I V I III IV I— IV II V<sub>7</sub> I

5.

E $\flat$ : I— III IV V<sub>7</sub> I— IV V-7 I VI IV V I-V VI IV II V<sub>7</sub> I

EXERCISES TO LESSON XIII, PAGE 47.  
Inversions of the Secondary Triads.

## 1. Figured bass.

G: I II I II— V— 7 I V VI II I V7 I

## 2.

A: I III V7 VI— II— V VI IV I IV II V VI— II— I V7 I

## 3. Unfigured bass.

Ab: I— IV I II— I V7 VI— II— I V7 I

## 4. Soprano given.

E: I IV I III V7— I IV I III V-7 VI V— I IV V7 I II— V7 I

## 5.

Db: I VI— II V I— II I V I VI IV I IV I III V7 I

↪ Third doubled to avoid consecutive fifths with the next chord.

EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

1. Figured bass.

C: I II VII<sup>o</sup> I VI VII<sup>o</sup> V I — IV II I V I

2.

G: I IV VII<sup>o</sup> III VI II V7 I — IV II I V7 I

3. Unfigured bass.

Db: I — VII<sup>o</sup> I V — VI V I IV I VII<sup>o</sup> I II V I

4. Melody given.

Ab: I VII<sup>o</sup> I IV I — V7 IV VII<sup>o</sup> I V — I — VII<sup>o</sup> I IV — VII<sup>o</sup> I V7 VI II V I

5.

Eb: I IV VII<sup>o</sup> I — V — 7 I — VII<sup>o</sup> I V7 VI II V I

Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

Musical score for exercise 1. The treble clef staff shows chords in C minor. The bass clef staff shows figured bass notation: 6 6 6 $\sharp$ , 6, 6 7, 8, 6, 6 $\sharp$  6, 6 4 7.

c: I II<sup>o</sup> I VII I IV— I V7 VI— V— I VII<sup>o</sup> I IV I V7 I

2.

Musical score for exercise 2. The treble clef staff shows chords in E minor. The bass clef staff shows figured bass notation: 6, 6 4 7, 6 4 7, 6, 6 4 7, 6, 6 4 5, 6, 6 4 7.

e: I — IV — I V7 VI VII<sup>o</sup> I V7 VI IV IV— I — IV I V7 I

3. Unfigured bass.

Musical score for exercise 3. The treble clef staff shows chords in C minor. The bass clef staff shows unfigured bass notation with some accidentals: 8, 7 $\sharp$ , 6, 6 $\sharp$ , (6) 6 5, 6 4 7.

c: I V7 VI IV I— VII<sup>o</sup> I (V) V7— I IV I V7 I

4. Melody given.

Musical score for exercise 4. The treble clef staff shows a melody in D minor. The bass clef staff shows figured bass notation: 6, 6 4 6 $\sharp$ , 6, 6 4 8, 6 5, 6, 6, 6 $\sharp$ , 6 4 7.

d: I — V V7 I V7 — I — IV— V— I IV I V7 I

5.

Musical score for exercise 5. The treble clef staff shows chords in A minor. The bass clef staff shows figured bass notation: 6 $\sharp$ -6 6, 6 $\sharp$  6 $\sharp$ , 6-6 6 $\sharp$ , 6 $\sharp$ , 6 $\sharp$ , 6, 6 4 6-6 7.

a: I VII<sup>o</sup> I II<sup>o</sup> V-7 I V I V7 I— V7 I V— I V7 VII<sup>o</sup> V I V I II<sup>o</sup> I— II<sup>o</sup> V7 I—

LESSON XVI. Summary.

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.  
Dispersed Harmony (Open Position)

1. Figured bass given.

C: I V-7 I VI II V I IV VII° I II V I

2.

Bb: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V7 — I

3. Unfigured bass.

G: I IV V7 — I II — III V7 I IV I V7 — I II — — I V7 I

4. Melody given.

A: I V7 I V7 V7 VI V I I IV — I V7 I II I V7 I

5.

I — V7 I V7 I V7 I — V-7 I — V-7 I II — V-7 I

Compare with No 2.



EXERCISES TO LESSON XVIII, PAGE 67.

Dispersed Harmony (Open Position) in Minor.

1. Figured bass given.

d: I VI IV V - 7 I V7 I - IV V VI IV V I

2.

c: I - V7 I V I V7 - I VI - IV I IV V I

3. Unfigured bass.

g: I IV I V - IV - V I - V VI IV I V - 7 I IV I V7 I

4. Melody given.

e: I - V I - IV I - IV V I V - 7 I V I V7 I

5.

a: I V I V7 I - V - 7 I V7 I - V7 I V I V7 I V7 I - V7 I - II° I V7 I

EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

1. Figured bass given.

C: I V-9 I- IV I V-7 I- V7 I II I V7 I

2. Melody given.

D: I III IV V<sub>9</sub> V-7 I V7 I- IV V<sub>9</sub> I II V7 I II V-<sub>9</sub> IV7 I

3.

F: I- V<sub>7</sub><sup>9</sup> I V- I- V7 I V I- V-<sub>9</sub> I V VI II- I V7 I

4.

B $\flat$ : I I V<sub>9</sub> I V-7 VI II V7 I- V-<sub>9</sub> I V-7 I II V-7 I

5.

E $\flat$ : I- V<sub>9</sub> I V7-<sub>9</sub><sup>8</sup><sub>7</sub> I- IV- V<sub>9</sub> III V7 V<sub>9</sub> I V7 I

EXERCISES TO LESSON XX, PAGE 73.

The Dominant Ninth in Minor.

1. Melody given.

g: I V7 I V9 I V— I V7-9 V I— IV I V7 I V9 I IV II° I V7 I

2.

f#: I — V9 I V7 I — IV V9 I V-7 I II° I V7 I

3.

b: I — V7 I V I V7 I IV I V I V7 I IV — V<sup>9</sup><sub>7</sub> I V7 — I

4.

CHANT.

d: I V I V<sup>9</sup><sub>7</sub> — I — V7 I V I IV I IV V<sup>9</sup><sub>7</sub> I — V7 I

5.

e: I — V<sup>9</sup><sub>7</sub> I — V7 I V7 V<sup>9</sup><sub>7</sub> I II° I V7 I

EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

Bb: I vii<sup>o</sup>7 I — IV vii<sup>o</sup>7 I V7 I vii<sup>o</sup>7 I — II I V7 I

2.

D: I vii<sup>o</sup>7 I V7 I IV vii<sup>o</sup>7 I II I V I V7 I vii<sup>o</sup>7 I IV vii<sup>o</sup>7 I V V7 I

3.

Eb: I — vii<sup>o</sup>7 I V-7 I II V I — vii<sup>o</sup>7 I IV vii<sup>o</sup>7, III V7 I

4.

A: I — V-7 I V7 — V<sup>9</sup> III V7 VI IV I — vii<sup>o</sup>7 III V7 I

5.

Db: I III IV vii<sup>o</sup>7 I IV vii<sup>o</sup>7 V7 <sup>9</sup>8 I — vii<sup>o</sup>7 I — IV — V7 <sup>9</sup>8 I

EXERCISES TO LESSON XXII. PAGE 78.  
The Chord of the Diminished Seventh.

1. Melody given.

Exercise 1: Melody given. The right hand plays a melody in 4/4 time, and the left hand provides a bass line with figured bass notation. The key signature has one sharp (F#).

d: I VII<sup>o</sup><sub>7</sub> I V I VII<sup>o</sup><sub>7</sub> I — V I V<sub>7</sub> I VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I — V<sub>7</sub> I

2.

Exercise 2: The right hand plays a melody in 4/4 time, and the left hand provides a bass line with figured bass notation. The key signature has two flats (Bb, Eb).

c: I — VII<sup>o</sup><sub>7</sub> I — V VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I V I — VII<sup>o</sup><sub>7</sub> I — II<sup>o</sup> I V<sub>7</sub> I

3.

Exercise 3: The right hand plays a melody in 4/4 time, and the left hand provides a bass line with figured bass notation. The key signature has two sharps (F#, C#).

e: I — VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I VII<sup>o</sup><sub>7</sub> I I — VII<sup>o</sup><sub>7</sub> I V — 7 I

4.

Exercise 4: The right hand plays a melody in 6/8 time, and the left hand provides a bass line with figured bass notation. The key signature has one sharp (F#).

g: I V I — V<sub>7</sub> VI IV — I V VII<sup>o</sup><sub>7</sub> I V<sub>7</sub> I — IV II<sup>o</sup> V<sub>7</sub> I

5.

Exercise 5: The right hand plays a melody in 3/4 time, and the left hand provides a bass line with figured bass notation. The key signature has one sharp (F#).

a: I — VII<sup>o</sup><sub>7</sub> — I — VII<sup>o</sup><sub>7</sub> I V I VII<sup>o</sup><sub>7</sub> I IV V<sub>7</sub> I

EXERCISES TO LESSON XXIII, PAGE 81.  
The Inversions of the Diminished Seventh Chord.

## 1. Figured bass given.

d: I VII<sup>o</sup><sub>70</sub> I VI V VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I IV I V<sub>7</sub> I

## 2.

e: I VII<sup>o</sup><sub>70</sub> I - VII<sup>o</sup><sub>70</sub> I IV I IV I — V - 7 VI - IV VII<sup>o</sup><sub>70</sub> I V<sub>7</sub> I

## 3. Unfigured bass.

f#: I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I V<sub>7</sub> I VII<sup>o</sup><sub>70</sub> I VI IV V<sub>7</sub> I

## 4. Given melody.

g: I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I VII<sup>o</sup><sub>70</sub> I IV I V<sub>7</sub> I

## 5.

a: I VII<sup>o</sup><sub>70</sub> I I V V<sub>7</sub> I V<sub>7</sub> — V<sub>7</sub> I — VII<sup>o</sup><sub>70</sub> I — V<sub>7</sub> I

♣ The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.  
The Chord of the Diminished Seventh (*Continued.*)

1. Figured bass given.

F: I VII<sub>9</sub> I I V — I V<sub>7</sub> I — VII<sub>9</sub> I III VII<sub>9</sub> I II — V-7 I

2. Open position.

Eb: I VII<sub>9</sub> — I II V — 7 I V<sub>7</sub> I VII<sub>9</sub> I II V — 7 I

3.

A: I VII<sub>9</sub> I VII<sub>9</sub> — I — IV I VII<sub>9</sub> I IV V<sub>7</sub> I

4.

Bb: I VII<sub>9</sub> I — V<sub>7</sub> I IV — VII<sub>9</sub> I IV VII<sub>9</sub> — I — IV V<sub>7</sub> II VII<sub>9</sub> I

5. Open position.

Ab: I VII<sub>9</sub> — I VI II VI VI V I

6. Melody given.

Musical notation for exercise 6, showing a melody in the right hand and a bass line in the left hand with figured bass notation.

A: I vii<sup>o</sup> I — V vii<sup>o</sup> I vii<sup>o</sup> I — vii<sup>o</sup> I III vii<sup>o</sup> I II — I V7 I

7.

Musical notation for exercise 7, showing a melody in the right hand and a bass line in the left hand with figured bass notation.

D: I vii<sup>o</sup> — I II V — I II I V7 I

8.

Musical notation for exercise 8, showing a melody in the right hand and a bass line in the left hand with figured bass notation.

A: I vii<sup>o</sup> I — V7 I IV — vii<sup>o</sup> I IV vii<sup>o</sup> — I — IV I V7 I

9.

Musical notation for exercise 9, showing a melody in the right hand and a bass line in the left hand with figured bass notation.

G: I vii<sup>o</sup> I vii<sup>o</sup> — I — IV I vii<sup>o</sup> I — V7 I

10.

Musical notation for exercise 10, showing a melody in the right hand and a bass line in the left hand with figured bass notation.

G: I vii<sup>o</sup> — I VI II VI IV V I



## EXERCISES TO LESSON XXV, PAGE 88.

## The Modulation to the Dominant.

## 1. Melody given.

C: I V I G: V<sub>7</sub> I IV I V<sub>7</sub> I

## 2.

c: I — G: vii<sup>o</sup> I — IV — I V<sub>7</sub> I

## 3.

B<sup>b</sup>: I — F: V<sub>7</sub> I IV I II — I V<sub>7</sub> I

## 4.

a: I — e: vii<sup>o</sup><sub>7</sub> I — IV — I V<sub>7</sub> I

## 5.

G: I — V<sub>7</sub> I D: V<sub>7</sub> I IV I IV I — IV V<sub>7</sub> I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I V<sub>7</sub> I F:V<sub>7</sub> I IV I II III V<sub>7</sub> I

2.

D: I — V<sub>7</sub> I — G:V<sub>7</sub> I IV I III V<sub>7</sub> I

3. *Modulating tone in Alto.*

B<sup>b</sup>: I VI E<sup>b</sup>:V<sub>7</sub> I — V<sub>9</sub> V<sub>7</sub> — I

4. *Modulating tone in Tenor.*

d: I — g:V<sub>7</sub> I IV I — V<sub>7</sub> I

5. *Modulating tone in Bass.*

a: I d:V<sub>7</sub> I V<sub>7</sub> I — IV II<sup>o</sup> I V<sub>7</sub> I

EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant and Subdominant Chords.

1. Soprano given.

C: I — G:V7 I — C: V7 I — IV V I

2.

B<sup>b</sup>: I V7 I E<sup>b</sup>:V7 I — V7 I — B<sup>b</sup>: V7 — V — 7 I

3.

E<sup>b</sup>: I V7 VI V I B<sup>b</sup>:V7 I — E<sup>b</sup>: V7 I II I V7 I

4.

D: I — G:V7 I — II I V7 I D:V7 I V7 I — II V 7 I

CHANT.

C: I vii<sup>o</sup> I — G:V7 I II I V7 I C:V7 I — IV I V VI I V7 I

EXERCISES TO LESSON XXVIII, PAGE 97.  
 Modulation from a Major Key to its Parallel Minor.

1. Soprano given.

C: I a: V<sub>7</sub> I IV I V-<sub>7</sub> I

2.

C: I a: vii<sup>o</sup><sub>7 0</sub> I VI IV I V I

3.

E<sup>b</sup>: I c: V<sub>7</sub> I IV II<sup>o</sup> I V<sub>7</sub> I

4.

D: I b: V<sub>7</sub> I V<sub>7</sub> VI IV I V<sub>7</sub> I

5.

B<sup>b</sup>: I V<sub>7</sub> I g: V<sub>7</sub> I II I V<sub>7</sub> I IV I

## EXERCISES TO LESSON XXIX, PAGE 100.

## Modulation from a Minor Key to its Parallel Major.

## 1. Soprano given.

c: I E: V7 I IV I V7 I

d: I VII<sub>7o</sub> I F: VII<sub>7o</sub> V<sub>7</sub> I IV I V I

a: I V I V<sub>7</sub> I C: VII<sub>7o</sub> I V<sub>7</sub> I

g: I V 7 I B: V<sub>7</sub> I IV I IV VII<sup>o</sup> V<sub>7</sub> I

e: I V<sub>7</sub> I V 7 I V I G: V<sub>7</sub> I II V<sub>7</sub> I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

Chord progression for exercise 1: C: I V<sub>7</sub> I — a:V<sub>7</sub> I V<sub>7</sub> I — C: V<sub>7</sub> VI V<sub>7</sub> I — V<sub>7</sub> — I

Chord progression for exercise 2: d: I V<sub>7</sub> I F:V-7 I — d:V<sub>7</sub> I II<sup>o</sup> V-7 I

Chord progression for exercise 3: E<sup>b</sup>: I c:VII<sup>9</sup><sub>0</sub>I — IV — I V I E<sup>b</sup>:V<sup>7</sup><sub>9</sub>I IV — V — 7 I

Chord progression for exercise 4: c: I IV I V — I E:V-9 V<sub>7</sub> I — c:VII<sup>9</sup><sub>0</sub>I V<sub>7</sub>VIIV I — V<sub>7</sub> I

Chord progression for exercise 5: G: I — V I e:VII<sup>9</sup><sub>0</sub>V<sub>7</sub> I — G:V-9 I V-7 I II V<sub>7</sub> I

EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor of its Dominant:

1. Soprano given.

C: I — V7 I — e:V7 I — IV II° I V7 I

2.

A: I IV I V-7 VI IV II I V I-c#:V7 I — IV II° I V7 I

3.

G: I — V7 V-7 I — V7 I — V I -b:V7 I V7 I IV I V I V7 I

4.

F: I VII° I — IV I V I — a:V7 I — IV V7 I

5.

E♭: I IV I IV II I V — 7 I g:vii° I V7 I

EXERCISES TO LESSON XXXII, PAGE 108.  
 Modulation from a Minor Key to the Subdominant  
 of its Parallel Major.

CHANT.

Soprano given.

1.

Musical notation for exercise 1, showing a piano accompaniment with chords and fingering in the bass clef.

c: I IV — V I A<sup>b</sup>:vii<sup>o</sup><sub>7</sub> I II I V — 7 I

2.

Musical notation for exercise 2, showing a piano accompaniment with chords and fingering in the bass clef.

d: I vii<sup>o</sup><sub>7</sub> IV vii<sup>o</sup><sub>7</sub> I — B<sup>b</sup>:V7 I IV — I

3.

Musical notation for exercise 3, showing a piano accompaniment with chords and fingering in the bass clef.

e: I — vii<sup>o</sup><sub>7</sub> I — C:V7 I — V7 I

4.

Musical notation for exercise 4, showing a piano accompaniment with chords and fingering in the bass clef.

f: I — — vii<sup>o</sup><sub>7</sub> I — V-7 V I D:vi<sup>o</sup><sub>7</sub> I IV I V7 I

5.

Musical notation for exercise 5, showing a piano accompaniment with chords and fingering in the bass clef.

b: I vii<sup>o</sup><sub>7</sub> — IV V7 — I IV — I G:V7 I V I IV I IV I V7 I



Modulation from a Minor-Key to the Subdominant  
of its Parallel Major. (Continued.)

1. Soprano given.

C: I — e: V7 VI IV I IV I V VII<sup>2o</sup> I C: V7 V9 V7 I — IV-V-7 I

2.

c: I — V7 I V I Ab: V7 V9 7 — I — c: V7 VI IV II<sup>o</sup> I V7 — I

3.

F: I — a: V7 — I — IV — I F: V7 — I — II — V7 I

4.

e: I V I-V7 I — VI C: V7 I-III V7 I VI IV V-7 I VI e: V-7 I V I — II<sup>o</sup> V7 I

5.

Bb: I — d: V7 I V — I Bb: V7 I IV — I V7 I

Modulation from a Major Key to the Parallel Minor of its Subdominant.

1.

D: I — IV I — e: VII<sup>9</sup> I IV V<sub>7</sub> I

2.

E<sub>b</sub>: I — IV I V<sub>7</sub> I f: V<sub>7</sub> I V<sub>7</sub> I

3.

F: I VI V I IV V I — IV I g: VII<sup>9</sup> I II° I V<sub>7</sub> I

4.

G.: I VII<sup>9</sup> I — V I VII<sup>9</sup> I a: VII<sup>9</sup> I V<sub>7</sub> VI IV — I — V<sub>7</sub> I

5.

A: I — b: VII<sup>9</sup> — V<sub>7</sub> I — V-7 I

EXERCISES TO LESSON XXXV, PAGE 115.

Modulation from a Minor Key to the Dominant of its Parallel Major.

1. Soprano given.

Musical notation for exercise 1, showing a piano accompaniment with chords and fingering numbers.

e: I ——— D: V7 — I — IV I — V7 — I  
This exercise may precede or succeed No 1, page 84.

2.

Musical notation for exercise 2, showing a piano accompaniment with chords and fingering numbers.

f: I E<sup>b</sup>: V7 — I V7 I IV II V7 I  
This exercise may precede or succeed No 2, page 84.

3.

Musical notation for exercise 3, showing a piano accompaniment with chords and fingering numbers.

g: I — F: vii<sup>o</sup> I IV — V<sup>9</sup> I VI IV I — II V7 I

4.

Musical notation for exercise 4, showing a piano accompaniment with chords and fingering numbers.

a: I vii<sup>o</sup> I — V I vii<sup>o</sup> I G: vii<sup>o</sup> V7 I V - 7 VI II I - V7 I

5.

Musical notation for exercise 5, showing a piano accompaniment with chords and fingering numbers.

b: I ——— A: vii<sup>o</sup> V7 I V - 7 I —  
This exercise may precede or succeed No 5, page 84.

EXERCISES TO LESSON XXXVI, PAGE 117.

Combination of the preceding Modulations.

1.

D: I b:V7 I G:V7 I e:V7 I D:VII<sub>7</sub> I G:V7 I D:VII<sub>7</sub> I - IV V7 I

2.

a: I d:V7 VII<sub>7</sub> I F:VII<sub>7</sub> I Bb:V7 I g:VII<sub>7</sub> I d:VII<sub>7</sub> I - a: I V7 I

3.

Bb: I F:V7 I g:VII<sub>7</sub> I D:VII<sub>7</sub> I g:V7 I F:V7 I Bb:V7 I V7 I

4.

e: I - C:V7 I a:VII<sub>7</sub> I - G:VII<sub>7</sub> I - C:V7 I - e:V7 I - IV I V7 I

5.

F: I g:VII<sub>7</sub> I Bb:V7 I Eb:V7 I c:VII<sub>7</sub> I F:V7 I Bb:VII<sub>7</sub> I F:VII<sub>7</sub> I - IV V7 I

6.

f#: I A:VII<sub>7</sub> I C#:V7 I E:V7 I g#:VII<sub>7</sub> I B:V7 I C#:V7 I f#:V7 I IV - I V7 I

## EXERCISES TO LESSON XXXVII, PAGE 121.

## The Supertonic Seventh Chord, in Major and Minor.

## 1. Soprano given.

D: I — II<sub>7</sub> V<sub>7</sub> I VII<sup>o</sup> I II-7 V<sub>7</sub> I V<sub>7</sub> I — II-7 I V I

## 2.

Bb: I — IV II<sub>7</sub> V-7 I — IV — II<sub>7</sub> V-7 I II<sub>7</sub> I IV II V<sub>7</sub> I

## 3.

A: I — IV II III VI I II<sub>7</sub> I V I — III IV VII<sup>o</sup> II<sub>7</sub> V<sub>7</sub> — I IV I

## 4.

e: I — II<sub>7</sub> V I — V I — V I — IV II<sub>7</sub> I — V I V<sub>7</sub> I

## 5.

c: I V I V<sub>7</sub> I V-7 I V<sub>7</sub> I V<sub>7</sub> I — II<sub>7</sub> V I — V<sub>7</sub> I

6. Choral. Involving Modulation.

Eb: I — V I IV I V7 I IV I II7 I V I I

V7 I Bb:V7 I II7 V7 I Eb: I V7 I II7 V7 I

EXERCISES TO LESSON XXXVIII, PAGE 122.  
Inversions of the Supertonic Seventh Chord.

1. Soprano given.

C: I II-7 V7 I IV I II7 V7 I — II7 I II7 V7 I II7 V7— I

2. Involving Modulation.

F: I — II-7 V7— III V7 I d:V7 I Bb:V7 I F:I II7— I V7 I

3.

Ab: I V — I — II-7 I V7 I VI II-7 V7 I II7— III V7 I

4.

a: I — II<sup>9</sup> I II<sup>9</sup> — V — I — II<sup>9</sup> I II<sup>9</sup> I V<sub>7</sub> I

5.

e: I II<sup>9</sup> V I V<sub>7</sub> VI IV II<sup>9</sup> I V I — IV I II<sup>9</sup> V<sub>7</sub> I I — I V<sub>7</sub> I

6. Chorale.

F: I — V<sub>7</sub> I — II<sup>9</sup>V<sub>7</sub> I V — I IV I V<sub>7</sub> I II<sup>9</sup> V-7 I *Fine.*

g: I VII<sup>0</sup> I — II<sup>9</sup> V-7 I Bb: I VII<sup>0</sup> I — II<sub>7</sub> V-7 I *D.C. al Fine.*

EXERCISES TO LESSON XXXIX, PAGE 125.

Secondary Seventh Chords of the Tonic, Mediant,  
Subdominant, and Submediant, in Major.

1. Soprano given.

C: I-7 IV II<sub>7</sub> V<sub>7</sub> I — vi<sub>7</sub> IV II<sub>7</sub> V<sub>7</sub> I I<sub>7</sub> II<sub>7</sub> II V I

2.

Bb: I V III-7 VI IV-7 V III-7 IV — I VI-7 II<sub>7</sub> V<sub>7</sub> I

3.

A: I-7 IV I — IV<sub>7</sub> IV V III<sub>7</sub> I IV II<sub>7</sub> II V<sub>7</sub> I

4.

G: I IV I vi<sup>9</sup> - IV II<sub>7</sub> I V III<sub>7</sub> I VI V I IV<sub>7</sub> IV II - 7 V<sub>7</sub> I -

5.

F: I VI<sub>7</sub> II-7 V<sub>7</sub> I-7 IV<sub>7</sub> VI<sup>9</sup> 7 III VI-7 IV — IV I - II III V<sub>7</sub> I

6. Chorale.

F: I V<sub>7</sub> I IV - I - V<sub>7</sub> I V I V-7 I V - 7 I -

V-7 IC:V<sub>7</sub> I II<sub>7</sub> V IB<sub>b</sub>V<sub>7</sub> Ig:IV i V i F:I V I II<sub>7</sub> V-7 I



EXERCISES TO LESSON XL, PAGE 127.  
Secondary Seventh Chords, in Minor.

1. Soprano given.

e: I IV-7 VII<sup>o</sup><sub>70</sub> I — VI<sup>7</sup> VI I II<sup>o</sup> VII<sup>o</sup><sub>70</sub> V<sup>7</sup> I-7 VI VII<sup>o</sup><sub>70</sub> V VII<sup>o</sup><sub>70</sub> I II<sup>o</sup> V<sup>7</sup> I

2.

g: I — II<sup>o</sup> V-7 VI — IV<sup>7</sup> V-7 I — 7 IV I IV I — V<sup>7</sup> I

3.

a: I IV<sup>7</sup> I V I — VI<sup>7</sup> VI IV I VII<sup>o</sup><sub>70</sub> I II<sup>o</sup> V<sup>7</sup> I

4.

c: I V<sup>7</sup> I-7 IV I VI<sup>7</sup> IV II<sup>o</sup> I VI<sup>7</sup> IV-7 II<sup>o</sup> I V<sup>7</sup> I

5.

f: I VI<sup>7</sup> VI IV V<sup>7</sup> VI IV<sup>7</sup> — II<sup>o</sup> II<sup>o</sup> II<sup>o</sup> I V-7 I V I IV I II<sup>o</sup> I — V<sup>7</sup> I

6. Chorale.

E♭: I IV I V7 I II7 V I c:V I VI-7 II9 V i E♭:VI III I IV V7 I IV

I — IV I IIc:IV7 VE♭:VI V-7 i E♭:I II7 V i E♭:I V7 I II7 V I  
E♭:I-7b IV

EXERCISES TO LESSON XLI, PAGE 129.

Inversions of the Secondary Seventh Chords,  
in Major and Minor.

1. Figured bass given.

E♭: I II7 V7 I7 I IV-7 VII°-7 I V7 VI-7 II-7 I V7 VI II7 I V7 — I

2.

d: I VII°o I VI II9 V7 I-7 VI7 VII9 V7 I V7 I II9 — I V7 I — V7 I

3. Soprano given.

F: I II7 V-7 I V7 I IV II7 V-7 I VI7 II7 V-7 I7 VI II7 — V-7 I

4.

a: I  $\Pi_7^{\circ}$  — I V<sub>7</sub> I — IV<sub>7</sub> VII<sub>70</sub> IV VII<sub>70</sub> I — V I—7

IV I  $\Pi_7^{\circ}$  V<sub>7</sub> I — IV<sub>7</sub>  $\Pi_7^{\circ}$  V<sub>7</sub> I  $\Pi_7^{\circ}$  V I

5.

B $\flat$ : I  $\Pi_7$  I  $\Pi_7$  V—7 I  $\Pi_7$  V<sub>7</sub> VI  $\Pi_7$  V I<sub>7</sub> IV VII<sub>7</sub> III V<sub>7</sub> I

6. Chorale.

E $\flat$ : I V<sub>7</sub> VI V I —  $\Pi_7$  V<sub>7</sub> I V I V<sub>7</sub> I V<sub>7</sub>

VI I  $\Pi_7$  V—7 I I V B $\flat$ :V<sub>7</sub> I V I  $\Pi_7$  V—7 I

E $\flat$ : V I IV V<sub>7</sub> I — V — I IV I II I  $\Pi_7$  V—7 I

EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

1. Figured bass given.

c: I — IV — E<sup>b</sup>:V<sub>7</sub> — I — II<sub>7</sub> VII<sup>o</sup> — C:IV VII<sup>o</sup> II<sup>o</sup> IV<sup>o</sup> V I

2.

D: I — V — II VII<sup>o</sup> I — IV I — II<sub>7</sub> V-7 I

3. Soprano given.

F: I VII<sup>o</sup> 7<sup>o</sup> V<sub>7</sub>V-7 I V II VII<sup>o</sup>I VI V+ I+ VI IV I — IV-7V-7 I

4.

C: I — II — 7 V — II VII<sup>o</sup> I — + IV — + II — V<sub>7</sub> I

5.

B<sup>b</sup>: I — V<sub>7</sub> — I VI II F:V-7 I B<sup>b</sup>:II VII<sup>o</sup>V<sub>7</sub> I — V I IV — II — I — V<sub>7</sub> I

+ Enharmonic form for C#

EXERCISES TO LESSON XLIII, PAGE 137.

MIXED CHORDS.

The Chords of the Augmented Sixth.

1. Figured bass given.

a: I IV 6+ V-7 I 6+ V I IV 6+ V-7 I VII<sup>o</sup> 6+ I II<sup>o</sup> V7 I

2.

D: I IV IV<sup>6</sup><sub>10</sub> V V7 I - VII<sup>o</sup><sub>10</sub> I - VI 6+ VII<sup>o</sup> II VII<sup>o</sup> I - IV I V7 I

3. Soprano given.

E<sup>b</sup>: I IV IV<sup>6</sup><sub>10</sub> V V7 I - II<sup>o</sup><sub>7</sub> I - VI 6+ VII<sup>o</sup> II VII<sup>o</sup> I - IV I V7 I

4.

d: I 6+ V-7 I - II<sup>o</sup> I IV I IV - V IV V I - IV V

I - IV I 6+ I - V I 6+ V I I - V7 I 6+ V-7 I

5.

E<sup>b</sup>: I VI 6+ VII<sup>o</sup><sub>10</sub> I IV<sub>10</sub> V V7 I II<sup>o</sup> V I V7 VI IV II V7 I

EXERCISES TO LESSON XLIV, PAGE 141.  
 MIXED CHORDS. (Continued.)  
 The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI<sub>5</sub><sup>+</sup> V-7 I II<sub>5</sub><sup>+</sup> I — IV II I V<sub>7</sub> I

2.

a: I IV<sub>5</sub><sup>+</sup> I IV — II<sub>7</sub> I V<sub>7</sub> I — IV IV<sub>5</sub><sup>+</sup> I IV II<sub>7</sub> II<sub>7</sub> I V<sub>7</sub> I

3.

B<sup>b</sup>: I II<sub>5</sub><sup>+</sup> I IV I V<sub>7</sub> I — VI<sub>7</sub> VI<sub>5</sub><sup>+</sup> V — 7 I V<sub>7</sub> I II<sub>5</sub><sup>+</sup> I II — V<sub>7</sub> VII<sub>7</sub><sup>0</sup> V<sub>7</sub> — I

4.

c: I IV<sub>5</sub><sup>+</sup> I V<sub>7</sub> I — V V<sub>7</sub> I V I IV<sub>5</sub><sup>+</sup> I V<sub>7</sub> I

5.

d: I — IV<sub>5</sub><sup>+</sup> I — V<sub>7</sub> I F: VI V I II<sub>5</sub><sup>+</sup> I II V-7

I — V-7 I — III<sup>d</sup>: VII<sub>7</sub><sup>0</sup> I IV IV<sub>5</sub><sup>+</sup> I VI I V<sub>7</sub> I

## EXERCISES TO LESSON XLV, PAGE 143.

## The Chord of the Doubly Augmented Fourth.

## 1. Soprano given.

G: I II 4+ I IV II 7 V 7 I - II 4+ I IV V - 7 VI - - IV - VII 9 0 I VI II 9 II 4+ I V 7 - I

## 2.

Bb: I II 4+ I IV - I - VI II 7 II 4+ I - II 7 V 7 I II 4+ I IV - I - VI II 7 II 4+ I V 7 I

## 3.

B: I II 4+ I VII 9 0 I - 7 IV I - IV V 7 I V - 5+ I - IV V - 5+ I II 4+ I VII 9 0

I - 7 IV I - VI II 7 II 4+ I - IV II V I

## 4. With Modulation.

Eb: I - II 4+ I IV - I I 7 IV IV 7 I I V 7 V I - II 4+ I IV - I IV I III V 7 I

5. Soprano and bass given.

A: I — II $\frac{3}{4}$ + I IV — I — V7 VI III IV I II $\frac{3}{4}$ + I — IV V —

I — II $\frac{3}{4}$ + I IV — I IV I II7 I II I II $\frac{3}{4}$ + I — V7 — I

6. Soprano given.

F: I — II $\frac{3}{4}$ + I VI V I IV I IV I V-7 I V I — II $\frac{3}{4}$ + I

IV I IV I II $\frac{3}{4}$ + I VI III V7 I

EXERCISES TO LESSON XLVI, PAGE 146.  
The Chord of the Augmented Six-Four-Three.

1. Unfigured bass given.

C: I — VI $\frac{3}{4}$ + II V7 I — a: V  $\frac{6}{3}$ + I C: IV II $\frac{3}{4}$ + V I



2.

C: I - V7 V  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I V I - II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I IV I II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  V I -

3

d: I V7 VI II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  V I IV II<sub>7</sub> I V I V7 I - II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  V7 - I

4. With modulation.

B $\flat$ : I - IV I VII<sub>7</sub> VII  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I I F: I II<sub>7</sub> V I B: VII  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I - VII<sub>7</sub> VII  $\overset{6+}{\underset{4}{\underset{3}{|}}}$

g: V - I B $\flat$ : II - V7 - I

5. Melody given.

D $\flat$ : I - VI  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  II V7 I - b $^7$ : V7 V  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I D: IV II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  V I

Compare with No.1 page 147.

6.

d: I - V7 V  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I V I - II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  I IV I II  $\overset{6+}{\underset{4}{\underset{3}{|}}}$  V I -

Compare with No.2 page 147.

7.

D: I — III $\frac{6\#}{4}$  — VI — II — II $\frac{6\#}{3}$  — V — I — 7 I $\frac{6\#}{7}$  IV I — VI $\frac{6\#}{4}$  V $\frac{6\#}{7}$  I IV I

8.

C: I V $\frac{7}{4}$  VI II $\frac{6\#}{3}$  — V I IV II $\frac{9}{7}$  I V I V $\frac{7}{4}$  I — II $\frac{6\#}{3}$  — V-7 I

Compare with No.8 page 147.

9. With modulation.

A: I — IV I VII $\frac{9}{7}$  VII $\frac{6\#}{3}$  — I E: IV I II $\frac{7}{4}$  V I A: VII $\frac{6\#}{3}$  — I — VII $\frac{9}{7}$  VII $\frac{6\#}{3}$  —

Compare with No.4 page 147.

F#: V — I A: II — V $\frac{7}{4}$  — I

EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

1. Soprano given.

a: I II $\circ$  N $\frac{6}{6}$  IV VII $\circ$  I — II $\circ$  N $\frac{6}{6}$  I V $\frac{7}{4}$  I

2.

e: I II° N<sup>6</sup> I V<sub>7</sub> VI IV N<sup>6</sup> IV V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub>

I — 7 IV N<sup>6</sup> IV V<sub>7</sub> V<sub>7</sub> — I

3.

c: I IV<sub>7</sub> N<sup>6</sup> II<sub>7</sub> VII<sub>7</sub>° I — IV N<sup>6</sup> IV V<sub>9</sub> V V<sub>7</sub> I V I

IV<sub>7</sub> N<sup>6</sup> — I V<sub>7</sub> I

4.

d: I — IV II° N<sup>6</sup> IV I — II° N<sup>6</sup> IV VII<sub>7</sub>° I — N<sup>6</sup> I V<sub>7</sub> I

5.

A: I — N<sup>6</sup> I VII<sub>7</sub>° I II<sub>7</sub> V<sub>7</sub> I — V I I — 7 V-7 I — N<sup>6</sup> I

IV<sub>7</sub> II — N<sup>6</sup> I V<sub>7</sub> I

EXERCISES TO LESSON XLVIII, PAGE 154.  
 Altered Chords with a Diminished Third.

1. Soprano and bass given.

C: I  $\Pi_2^{6+}$  I  $\Pi_3^{6+}$  I  $\Pi_5^{70}$  I  $\Pi_3^{6+}$  I IV I V-7 I

2.

d: I IV  $\Pi_2^{70}$  V I IV  $\Pi_7$  I V I  $\Pi_7^{10}$  V I-V I  $\Pi_2^{6+}$  V-7 I

3.

a: I  $\Pi_7^0$  I  $\Pi_7^0$  I IV  $\Pi_7^0$  I  $\Pi_7^0$   $\Pi_7^0$  I IV  $\Pi_5^{6+}$  I V7

4.

c: I  $\Pi_2^{6+}$  I  $\Pi_2^{6+}$  I V7 I V-7 I IV  $\Pi_5^{6+}$  I  $\Pi_2^{6+}$  I V7 I

5. Soprano only, given.

e: I G:IV I a: $\Pi_2^{6+}$  I V7 I V e:V I  $\Pi_2^{6+}$  V

I G:V I a: $\Pi_7$  V-7 I e:IV-7 V VI N6 I V7 I

LESSON XLIX, PAGES 155 to 160.  
 Enharmonic Changes.

LESSON L, PAGES 160 to 164.  
 Irregular Resolutions of the Dominant Seventh Chord.

EXERCISES TO LESSON LI, PAGE 167.  
 Modulation a Minor Second Upward.

1. Unfigured bass.

C: I - IV V<sub>7</sub> I V<sub>7</sub> I D: V<sub>7</sub> VI IV II I V<sub>7</sub> I

2.

D: I - V<sub>7</sub> I V I - IV V I E: V<sub>7</sub> I II III II I V<sub>7</sub> I

3.

G: I V<sub>7</sub> VI II V I V<sub>7</sub> I I V I A: V<sub>7</sub> VI IV I V<sub>7</sub> I

Another version.

G: I V<sub>7</sub> VI II-7 V I V I I V I A: V<sub>7</sub> VI IV-7 I V<sub>7</sub><sup>9-8</sup> I

4. Melody given.

D: I - IV V<sub>7</sub> I V<sub>7</sub> I D: V<sub>7</sub> VI IV II I V<sub>7</sub> I

Compare N<sup>o</sup> 1

5.

C: I - V<sub>7</sub> I V I - IV V I D:<sub>b</sub> V<sub>7</sub> I II III II I V<sub>7</sub> I  
Compare N<sup>o</sup> 2

6.

A: I V<sub>7</sub> VI II - 7 VI VI I V IB:<sub>b</sub> V<sub>7</sub> VI II - 7 I V<sub>9-8</sub> I  
Compare N<sup>o</sup> 8

7.

E: I V<sub>7</sub> I IV - I - V<sub>7</sub> I - V I V<sub>7</sub> I F:<sub>b</sub> V<sub>7</sub> - I - II I V<sub>7</sub> I

8.

A: I - B:<sub>b</sub> V<sub>7</sub> I - b: V<sub>7</sub> I - C: V<sub>7</sub> VI II 7 II V<sub>7</sub> I

EXERCISES TO LESSON LII, PAGE 170.  
Modulation a Minor Second Downward.

1.

C: I - 7 B:<sub>b</sub> V<sub>7</sub> I - 7 B:<sub>b</sub> V<sub>7</sub> I - 7 a: V<sub>7</sub> I C: v<sub>i</sub> V<sub>7</sub> I IV V - I -

2.

E<sup>b</sup>: I — V V<sub>7</sub> I IV I IV I I-<sub>7</sub> D:VII<sup>o</sup><sub>9</sub>I - IV I V<sub>7</sub> I

3.

B<sup>b</sup>: I IV I B:V<sub>7</sub> I C:V<sub>7</sub> I -<sub>7</sub> B:VII<sup>o</sup><sub>9</sub>I V<sub>7</sub> I — <sub>7</sub> B<sup>b</sup>:VII<sup>o</sup><sub>9</sub>I V<sub>7</sub> I

4.

B<sup>b</sup>: I -<sub>7</sub> A:V<sub>7</sub> I — A<sup>b</sup>: V<sub>7</sub> I V<sub>7</sub> I A: V<sub>7</sub> I B<sup>b</sup>:V<sub>7</sub> I N<sup>6</sup> I V I

5.

A<sup>b</sup>: — G: V<sub>7</sub> I — f#: V<sub>7</sub> I — f: V<sub>7</sub> I V I IV

I V F:I — F#:V<sub>7</sub> I — G:V<sub>7</sub> I — A<sup>b</sup>: V<sub>7</sub> I II I V<sub>7</sub> I

\* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

*Suspensions.*

1. Melody given.

Figured bass: 6, 5 4 #, # 6, 9 8 6, 7 6 6 4, 7 #

Roman numerals: d: I — V — I — II° I V<sub>7</sub> I

2.

Figured bass: 7 6 5, 7 6 5, 5 4 3, 6 4 3, 6 5, 5 4 3, 7 6, 6 4, 7 4

Roman numerals: B<sup>b</sup>: I V<sub>7</sub> VI g: V<sub>7</sub> VI B<sup>b</sup>: IV I I V I V-7 I II I V<sub>7</sub> I

3. With Modulation.

Figured bass: 6 6 4, 6 6 4, 6 6, 6 5, 9 8 6, 9 8 6, 6 4, 7 4

Roman numerals: a: I V<sub>7</sub>- I V I C: vii<sup>o</sup> I vii<sup>o</sup> I D V<sub>7</sub> I C: V<sub>7</sub> I a: I — V<sub>7</sub> I

4.

Figured bass: 6 5 6, 9 8 6, 6 4 6 6, 6 4, 7 6, 9 8 5 4, 9 8 7 6, 6 7

Roman numerals: c: I V-7 I — V I II° I V — I — IV I II° I V-7 I



5. Suspensions in the bass.

G: I - V7- I - V7- I V I - IV-e: V7 I -bV7- I G:V7 I IV I -V7- I

6.

d: I - V7- I A.V- I d:V7 I - II7-V7 I V7- I - V7- I II° I -V7- I

7.

G: I - V - V7- I - V D:V7 I g:V7 I V I - V - I V7 VI IV I -V7- I

EXERCISES TO LESSON LVI, PAGE 185.

Suspensions (Continued.)

1. Bass given.

D: I V7- VI-A:V-7 I D:I-7 IV-I - VII° I II7 VIIII I - V7- I

2.

c: I II7 V-7 I - IV-7 V7- I V I G:VII° I c: V-7 I - IV- I - 7° IV - V7- I

3.

X See below

a: I VII<sup>o</sup> - I - c:II<sub>7</sub> - V - I<sub>7</sub> - IV VII<sub>7</sub> a: V I -

II<sup>o</sup> I V I a: V I - II<sup>o</sup> I - V<sub>7</sub> I

4.

b: I - V<sub>7</sub> - VI IV VII<sub>7</sub> - IV VII<sub>7</sub> I - II<sub>7</sub> - V -

I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II<sup>o</sup> - I - V<sub>7</sub> I

5. Soprano given.

F: I - IV V - 7 I Bb: V<sub>7</sub> I g: V<sub>7</sub> I F: II<sub>7</sub> V V<sub>7</sub>

I - g: VII<sub>7</sub> I - C: V<sub>9</sub> F: V<sub>7</sub> - I - V VI II V<sub>7</sub> I

EXERCISES TO LESSON LVII. PAGE 188.  
The Inverted Suspension (Retardation).

1. Melody given.

C: I V — I — II<sub>7</sub> V<sub>7</sub> I F:V<sub>7</sub> I C:I G:V I C:I

V<sub>7</sub> C:I II — VII<sup>o</sup> — I — VI — VII<sup>o</sup> — V<sub>7</sub> — I

2.

A: I — V<sub>7</sub> VI III IV II V<sub>7</sub> I V<sub>7</sub> I — b:V<sub>7</sub> I A: II<sub>7</sub> III V<sub>7</sub> I

3.

G: I V I V<sub>7</sub> — I V<sub>7</sub> — I V — I — V<sub>7</sub> I — IV I IV C:V<sub>7</sub>I G: V<sub>7</sub> — I

4.

a: I — V<sub>7</sub> VI — IV — I V — 7 I V<sub>7</sub> I N<sub>6</sub> I — V<sub>7</sub> I

5.

d: I F:IV I — IV I — II V III V7 I d: II7 — V VII<sub>70</sub> I —

II<sub>7</sub> VII<sub>70</sub> I — II<sub>7</sub> — V7 — I

or: d: I IV<sub>3</sub>+V — F:V7 I —

II<sub>7</sub> VII<sub>70</sub> I F:I — a: V7 — I d: VII<sub>70</sub> I — II<sub>7</sub> VII<sub>70</sub> I — II<sub>7</sub> — V7 — I

EXERCISES TO LESSON LVIII, PAGE 191.  
The Appoggiatura and Anticipation.

1. Melody given.

2.

3.

+ or freely:

4.

5.

EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

1. Bass given.

2. Suspensions in all parts.

Musical score for exercise 2, showing piano accompaniment with suspensions in both hands. The piece is in G major and 4/4 time. The right hand features a melodic line with several notes tied across bar lines, while the left hand provides a harmonic accompaniment with similar ties. The exercise is marked with a '2' in the bass clef.

Musical score for exercise 3, showing piano accompaniment with suspensions in both hands. The piece is in D major and 4/4 time. The right hand has a melodic line with ties, and the left hand has a bass line with ties. The exercise is marked with a '3' in the bass clef.

Musical score for exercise 4, showing piano accompaniment with suspensions in both hands. The piece is in A major and 3/4 time. The right hand has a melodic line with ties, and the left hand has a bass line with ties. The exercise is marked with a '4' in the bass clef.

Musical score for exercise 5, showing piano accompaniment with suspensions in both hands. The piece is in F major and 4/4 time. The right hand has a melodic line with ties, and the left hand has a bass line with ties. The exercise is marked with a '5' in the bass clef.

6. Soprano given.

Musical score for exercise 6, showing piano accompaniment with a soprano line. The piece is in D major and 4/4 time. The right hand has a soprano line with ties, and the left hand has a bass line with ties. The exercise is marked with a '6' in the bass clef.

Compare N° 1

Musical score for exercise 7, showing piano accompaniment with a soprano line. The piece is in G major and 4/4 time. The right hand has a soprano line with ties, and the left hand has a bass line with ties. The exercise is marked with a '7' in the bass clef.

Compare N° 2

8.

Compare N<sup>o</sup> 8.

9.

Compare N<sup>o</sup> 4.

10.

Compare N<sup>o</sup> 5.

EXERCISES TO LESSON LX, PAGE 196.  
The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

## 2 a. Passing tones in Soprano.

## 2 b. Passing tones in Alto.

## 2 c. Passing tones in Tenor.

## 3 a. In triple rhythm, passing tones in Soprano.

## 3 b. Passing tones in Alto.

## 3 c. Passing tones in Tenor.



## 4 a. Passing tones in Soprano.

## 4 b. Passing tones in Alto.

## 4 c. Passing tones in Tenor.

EXERCISES TO LESSON LXI, PAGE 198.  
Accented and Double Passing Tones.

## 1. Bass given. Quarter notes in Soprano.

## 2. Quarter notes in Alto.

## 3. Quarter notes in Tenor.

## 4. Soprano given. Quarter notes in bass.

Musical notation for exercise 4. The top staff shows a soprano line with chords. The bottom staff shows a bass line with quarter notes.

## EXERCISES TO LESSON LXII, PAGE 200.

## Obligato Melody.

1.

Musical notation for exercise 1, first system. The top staff shows a melody with eighth notes. The bottom staff shows a bass line with chords.

Musical notation for exercise 1, second system. The top staff shows a melody with eighth notes. The bottom staff shows a bass line with chords.

2.

Musical notation for exercise 2, first system. The top staff shows a melody with eighth notes. The bottom staff shows a bass line with chords.

Musical notation for exercise 2, second system. The top staff shows a melody with eighth notes. The bottom staff shows a bass line with chords.

3.

Such exercises may be continued indefinitely.

## EXERCISES TO LESSON LXIII, PAGE 204.

## The Pedal, or Organ Point.

1. Inner parts added.

Musical notation for exercise 1. The top staff shows a melody with eighth notes. The bottom staff shows a bass line with a constant organ point (pedal point) on a single note.

2.

Same, with low tenor.

3.

Same, with low tenor.

4. One inner part added.

5.

## EXERCISES TO LESSON LXIV, PAGE 206.

## The Inverted Pedal.

## 1. Inner parts added.

Musical notation for exercise 1, showing a treble and bass staff. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff contains a supporting bass line with fewer notes.

## 2.

Musical notation for exercise 2, showing a treble and bass staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a bass line with chords and some slurs.

## 3.

Musical notation for exercise 3, showing a treble and bass staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a bass line with chords and some slurs.

Compare No 2.

## 4. Tenor and bass added.

Musical notation for exercise 4, showing a treble and bass staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a bass line with chords and some slurs.

## 5.

Musical notation for exercise 5, showing a treble and bass staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a bass line with chords and some slurs.

Musical notation for exercise 6, showing a treble and bass staff. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a bass line with chords and some slurs.

6.

## EXERCISES TO LESSON LXV, PAGE 210.

## Melodic Figuration.

1a. Melody harmonized.

1b. Figuration of Melody, harmonized with same bass.

1c. Same with four notes to each beat.

1d. Same with three notes to each beat.

## 2a. Melody harmonized.

## 2b. First Figuration.

## 2c. Second Figuration.

## 2d. Third Figuration.

Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.  
Harmonizing of Florid Melodies.

1<sup>a</sup> ORIGINAL. Melody given.

1<sup>b</sup> simplified.

2<sup>a</sup> Melody given.

2<sup>b</sup> simplified.

First system of musical notation for exercise 2<sup>b</sup> simplified. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation for exercise 2<sup>b</sup> simplified. The treble clef melody continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment maintains the eighth-note pattern.

3<sup>a</sup> Melody given.

First system of musical notation for exercise 3<sup>a</sup> Melody given. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef melody begins with a quarter note C5, followed by quarter notes D5, E5, and F5. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation for exercise 3<sup>a</sup> Melody given. The treble clef melody continues with quarter notes G5, A5, B5, and C6. The bass clef accompaniment features chords and a melodic line.

Third system of musical notation for exercise 3<sup>a</sup> Melody given. The treble clef melody continues with quarter notes D6, E6, F6, and G6. The bass clef accompaniment includes chords and a melodic line.

3<sup>b</sup> simplified.

First system of musical notation for exercise 3<sup>b</sup> simplified. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef contains chords and rests, while the bass clef contains a simple melodic line.

Second system of musical notation for exercise 3<sup>b</sup> simplified. The treble clef continues with chords and rests, and the bass clef continues with the simple melodic line.



4a.

First system of musical notation for exercise 4a. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for exercise 4a. It continues the piece with similar melodic and harmonic patterns in the right and left hands, including a triplet in the right hand.

or

Third system of musical notation for exercise 4a, marked 'or'. This system offers an alternative accompaniment for the right hand, consisting of a more active melodic line with eighth-note runs and triplets, while the left hand accompaniment remains the same as in the previous systems.

Fourth system of musical notation for exercise 4a, marked 'or'. This system provides a further alternative for the right hand, featuring a different melodic texture with triplets, while the left hand accompaniment is consistent with the other systems.

4b. Simplified.

Musical notation for exercise 4b, labeled 'Simplified'. This version uses a grand staff with a treble clef and a bass clef, in the same key signature and time signature as 4a. The right hand part is significantly simpler, consisting of block chords and single notes, while the left hand accompaniment is identical to the previous systems.

5a.

First system of musical notation for exercise 5a. It uses a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The right hand has a complex melodic line with sixteenth-note patterns and chords. The left hand has a rhythmic accompaniment with eighth notes.

Second system of musical notation for exercise 5a. It continues the complex piece with intricate melodic and harmonic textures in both hands.

5b. Simplified.

Musical score for exercise 5b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece features a series of chords in the right hand and a simple bass line in the left hand.

6a. Bass given.

Musical score for exercise 6a, bass given. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The right hand plays chords, while the left hand plays a more complex, flowing bass line.

6b. Simplified.

Musical score for exercise 6b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The piece features a series of chords in the right hand and a simple bass line in the left hand.

7a.

Musical score for exercise 7a. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 6/8. The right hand plays chords, and the left hand plays a rhythmic bass line.

Second system of the musical score for exercise 7a. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 6/8. The right hand plays chords, and the left hand plays a rhythmic bass line.

7b. Simplified.

Musical score for exercise 7b, simplified version. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 6/8. The piece features a series of chords in the right hand and a simple bass line in the left hand.

8a.

8b. Simplified.

LESSON LXVII, PAGE 213.  
Accompaniments.

EXERCISES TO LESSON LXVIII, PAGE 218.  
The Chromatic Scale Harmonized.

1.

Ascending.

2.

3.

4.

F: B $\flat$ : E $\flat$ :

A $\flat$ : D $\flat$ : G $\flat$ : F $\sharp$ :

Enhar.

B: E: A:

D: G: C: F:

5.

1. Descending.

2.

Musical notation for exercise 2, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a sequence of chords: F major, C major, G major, and D major. The left hand provides a simple bass line.

3.

Musical notation for exercise 3, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a sequence of chords: F major, C major, G major, and D major. The left hand provides a simple bass line.

4.

Musical notation for exercise 4, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a sequence of chords: F major, C major, G major, and D major. The left hand provides a simple bass line.

F: C: G: D:

Musical notation for exercise 4, measures 5-8. The piece is in 3/4 time and B-flat major. The right hand features a sequence of chords: A major, E major, B major, and F# major/Gb major. The left hand provides a simple bass line. The word "Enhar." is written above the F# major chord.

A: E: B: F# Gb:

Musical notation for exercise 4, measures 9-12. The piece is in 3/4 time and B-flat major. The right hand features a sequence of chords: Db major, Ab major, Eb major, Bb major, and F major. The left hand provides a simple bass line.

Db: Ab: Eb: Bb: F:

5.

Musical notation for exercise 5, measures 1-4. The piece is in 4/4 time and B-flat major. The right hand features a sequence of chords: F major, C major, G major, and D major. The left hand provides a simple bass line.

EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.

Musical score for exercise 1, titled "1. Melody in the Soprano." It consists of two staves: a treble clef staff for the soprano melody and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody features a series of chords and moving lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving bass lines.

2.

Musical score for exercise 2, consisting of two staves: a treble clef staff for the soprano melody and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is characterized by a series of chords and moving lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving bass lines.

Musical score for exercise 3, consisting of two staves: a treble clef staff for the soprano melody and a bass clef staff for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody features a series of chords and moving lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving bass lines.

3.

Musical score for exercise 4, consisting of two staves: a treble clef staff for the soprano melody and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody features a series of chords and moving lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving bass lines.

4.

Musical score for exercise 5, consisting of two staves: a treble clef staff for the soprano melody and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody features a series of chords and moving lines, with some notes marked with a fermata. The piano accompaniment provides harmonic support with chords and moving bass lines.

## 5. In triple rhythm.

## EXERCISES TO LESSON LXX, PAGE 224.

## The Figured Chorale. (Continued.)

## 1a. Melody in the Bass.

## 1b. With passing tones, etc.

The first system of musical notation for exercise 1b consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a melodic line in the upper staff with various intervals and passing tones, and a harmonic accompaniment in the lower staff with chords and moving bass lines.

The second system of musical notation for exercise 1b continues the piece. It features a repeat sign in the middle of the system. The melodic line in the upper staff includes a trill-like figure and a descending scale-like passage. The bass line provides a steady accompaniment with chords and moving lines.

The third system of musical notation for exercise 1b shows further development of the melodic and harmonic ideas. The upper staff continues with a melodic line that includes some chromaticism, while the lower staff maintains a consistent accompaniment.

The fourth system of musical notation for exercise 1b continues the melodic and harmonic progression. The upper staff features a melodic line with various intervals and passing tones, and the lower staff provides a supporting accompaniment.

The fifth system of musical notation for exercise 1b concludes the piece. The melodic line in the upper staff ends with a final cadence, and the bass line provides a concluding accompaniment.

## 1c. In triple rhythm.

The musical notation for exercise 1c is in 3/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The piece is characterized by a consistent triple rhythm throughout. The melodic line in the upper staff features a series of eighth notes and chords, while the bass line provides a steady accompaniment with chords and moving lines.



First system of a piano score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the accompaniment with a steady rhythm.

Third system of the piano score. The treble clef staff features a more active melodic line with sixteenth notes. The bass clef staff continues with chords and moving lines.

Fourth system of the piano score. The treble clef staff shows a melodic phrase with some chromaticism. The bass clef staff provides a solid harmonic base.

Fifth system of the piano score. The treble clef staff concludes the melodic line with a final cadence. The bass clef staff ends with a sustained chord.

2 a.

First system of musical notation for exercise 2a. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation for exercise 2a. It continues the piece with similar chordal textures in the right hand and a steady bass line in the left hand.

2 b. With passing tones, etc.

First system of musical notation for exercise 2b. The notation is similar to 2a but includes more melodic movement in the right hand, including passing tones. The left hand continues with a simple bass line.

Second system of musical notation for exercise 2b. The right hand part shows further development with passing tones and more complex chordal structures.

Third system of musical notation for exercise 2b. The piece concludes with a final cadence in the right hand and a simple bass line in the left hand.

In triple rhythm.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth notes and quarter notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and eighth notes.

The second system continues the piece. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues the bass line with similar rhythmic patterns.

The third system shows further development of the melodic and bass lines. The upper staff has a slur over a phrase, and the lower staff maintains the harmonic accompaniment.

The fourth system concludes the piece. The upper staff ends with a final note and a fermata. The lower staff also concludes with a final chord and a fermata.

EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale (Continued.)

1a Melody in the Alto.

This system shows the '1a Melody in the Alto' exercise. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with quarter notes and half notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and half notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a half note G4, a quarter note A4, and a half note B4. The lower staff is in bass clef and features a bass line with notes such as F3, E3, and D3, along with various chordal accompaniment.

The second system continues the musical piece with two staves. The upper staff shows a progression of chords and melodic lines, while the lower staff provides a supporting bass line with harmonic accompaniment.

1<sup>b</sup>. With nonharmonic tones, etc:

The third system, marked '1<sup>b</sup>. With nonharmonic tones, etc:', features two staves. The upper staff includes more complex melodic lines and chords, and the lower staff shows a bass line with nonharmonic tones and intricate accompaniment.

The fourth system continues the complex textures with two staves, showing further development of the melodic and harmonic material.

The fifth system concludes the piece with two staves, featuring final chords and melodic lines in both the upper and lower staves.

## 1c. And in triple rhythm:

First system of the musical score for 1c. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bass staff contains a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of the musical score for 1c. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the harmonic accompaniment. A double bar line is present in the middle of the system. The key signature has one sharp (F#) and the time signature is 3/4.

Third system of the musical score for 1c. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Fourth system of the musical score for 1c. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

## 2a. Melody in the Tenor.

Musical score for 2a, labeled 'Melody in the Tenor'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with eighth and quarter notes, some with slurs. The bass staff begins with a bass clef, the same key signature, and a common time signature. It contains a bass line with quarter and eighth notes, some with slurs.

The second system continues the piece with two staves. The treble staff features a series of chords and melodic fragments, some with slurs. The bass staff continues the bass line with quarter and eighth notes, some with slurs.

2b. With nonharmonic tones, etc:

The third system, labeled '2b. With nonharmonic tones, etc:', features two staves. The treble staff shows more complex melodic lines with slurs and some non-harmonic tones. The bass staff continues with a bass line that includes some chromatic movement and non-harmonic tones.

The fourth system continues the complex melodic and harmonic structures with two staves. The treble staff features intricate melodic lines with slurs and non-harmonic tones. The bass staff continues with a bass line that includes chromatic movement and non-harmonic tones.

The fifth system concludes the piece with two staves. The treble staff features a final melodic line with slurs and non-harmonic tones. The bass staff concludes with a bass line that includes chromatic movement and non-harmonic tones.

## 29 And with triple rhythm.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with dotted rhythms and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a prominent triplet of eighth notes. The lower staff continues the bass line with dotted rhythms and eighth notes, maintaining the triple rhythm feel.

The third system features a melodic line in the upper staff with a triplet of eighth notes. The bass line in the lower staff consists of dotted rhythms and eighth notes, supporting the melodic movement.

The fourth system shows a melodic line in the upper staff with a triplet of eighth notes. The bass line in the lower staff continues with dotted rhythms and eighth notes.

The fifth system concludes the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a bass line with dotted rhythms and eighth notes, ending with a final cadence.

EXERCISES TO LESSON LXXII, PAGE 227.

Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1.

BACH.

F: I + I<sub>6</sub> I V V<sub>2</sub> I<sub>6</sub> IV + VII<sub>6</sub> I VI

VII<sub>6</sub> IV V<sub>6</sub> VI<sub>7</sub> II VII<sub>2</sub> I IV<sub>6</sub> V I C:I C:IV VI IV V<sub>7</sub>

I<sub>4</sub> V F:V I F:I IV VII<sub>6</sub> I<sub>6</sub> C:V<sub>5</sub> I a: IV<sub>4</sub> V<sub>7</sub> I I

F: IV<sub>6</sub> V<sub>6</sub> I IV VI<sub>7</sub> II I<sub>6</sub> V V g: V<sub>6</sub> c: V<sub>4</sub> I<sub>6</sub> V<sub>6</sub> I VC:I



## 2. Andante cantabile.

MOZART.

F I — 6 I<sub>6</sub> V<sub>7</sub> I — [7/7] IV<sub>6</sub><sub>4</sub> IV<sub>6</sub> IV  
 IV<sub>6</sub><sub>4</sub> — I [6/5] V [I<sub>7</sub>] II I<sub>6</sub>  
 II<sub>6</sub> I<sub>6</sub><sub>4</sub> V I — I<sub>6</sub> V<sub>4</sub><sub>3</sub> I V<sub>6</sub> I  
 V<sub>7</sub> — V<sub>6</sub><sub>5</sub> I IV I<sub>6</sub><sub>4</sub> V V<sub>7</sub> I —

\*) These four counts may also be interpreted: C: V<sub>6</sub><sub>5</sub> I g: VII<sub>7</sub><sub>0</sub> I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

3. Adagio.

D: I6 IV I6

V7 I6/4 V7 I6/4 I6/4 V I IV

I I6/4 V7 I

4. Adagio.

C: I V4/3 I I6/4 V V7

V7 V7#11 VI II6 II V7 I

5. Adagio non troppo.

MENDELSSOHN.

App. + 0 E App. App.

E: I IV<sub>6</sub> IV<sub>6</sub> I<sub>6</sub> V V U<sub>6</sub> I<sub>6</sub> II V<sub>7</sub>

App. App.

I VI F# V  $\frac{4}{2}$  I IV I<sub>6</sub> VII<sub>6</sub> I E: V<sub>7</sub> I

6. Andante.

SCHUMANN.

D. App. D. App. D. App. App. D. App.

Bb: V V<sub>9</sub> V<sub>7</sub> I<sub>6</sub> F: V<sub>7</sub> I Bb: V<sub>7</sub> I

T.O.P.

D. App. D. App. D. App.

V<sub>9</sub> V<sub>7</sub> I<sub>6</sub> I<sub>6</sub> IV II<sub>6</sub> V<sub>7</sub> I

T.O.P.

7.

D:  $V_3^4$  — I — VI III VI V I —  $V_7$   $b.VII_7^0$  I  $f:IV_7$   
 [3] [3] [3]

V  $IV_6$   $IV_6^5$  A:  $VII_7^0$   $I_7$  II  $V_7$  VI II<sub>6</sub> II<sub>6^5</sub> I<sub>6</sub> V<sub>7</sub>  
 [3] [3] [3] [3] [3] [3]

VI  $IV_6$   $f:V_3^4$  I<sub>6</sub> II<sub>6</sub> V<sub>7</sub> E: I c#: N<sub>6</sub> V  $IV_6$  A: II<sub>7</sub>  
 [3] [3]

I<sub>6</sub> IV II<sub>6^5</sub> c#:  $V_7^0$  V V<sub>7</sub> I A: II<sub>6</sub> I<sub>6</sub> V<sub>7</sub> I  
 [3] [3]

## CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 371 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

## 1. Christ lag in Todesbanden.

The first system of musical notation for 'Christ lag in Todesbanden' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, including chords and moving lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff includes a repeat sign (double bar line with two dots) and a fermata over a note. The lower staff provides harmonic support with chords and moving lines.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff includes a fermata over a note. The lower staff provides harmonic support with chords and moving lines.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff includes a fermata over a note. The lower staff provides harmonic support with chords and moving lines, ending with a final cadence.

## 2. Jesu, der du meine Seele.

First system of musical notation for 'Jesu, der du meine Seele'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line and repeat dots.

Second system of musical notation for 'Jesu, der du meine Seele'. The treble clef continues with quarter notes G4, A4, B-flat4, and A4. The bass line continues with quarter notes G3, A3, B-flat3, and A3. The system concludes with a double bar line and repeat dots.

Third system of musical notation for 'Jesu, der du meine Seele'. The treble clef continues with quarter notes G4, A4, B-flat4, and A4. The bass line continues with quarter notes G3, A3, B-flat3, and A3. The system concludes with a double bar line and repeat dots.

## 3. Hilf, Herr Jesu, lass gelingen.

First system of musical notation for 'Hilf, Herr Jesu, lass gelingen'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4 and B-flat4. The bass line starts with a half note G3, followed by quarter notes A3 and B-flat3. The system concludes with a double bar line and repeat dots.

Second system of musical notation for 'Hilf, Herr Jesu, lass gelingen'. The treble clef continues with quarter notes G4, A4, and B-flat4. The bass line continues with quarter notes G3, A3, and B-flat3. The system concludes with a double bar line and repeat dots.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat, and the time signature is common time.

Second system of the piano piece, continuing the melodic and accompanimental patterns from the first system.

4. Von Gott will ich nicht lassen.

Third system of the piano piece, titled "4. Von Gott will ich nicht lassen." The right hand has a more active melodic line with frequent sixteenth notes, and the left hand has a rhythmic accompaniment of eighth notes.

Fourth system of the piano piece, showing further development of the melodic and accompanimental themes.

Fifth system of the piano piece, concluding the piece with a final cadence in the right hand and a sustained bass note in the left hand.

5. Allein zu dir, Herr Jesu Christ.

First system of the musical score for 'Allein zu dir, Herr Jesu Christ.' It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score for 'Allein zu dir, Herr Jesu Christ.' It continues the melody and accompaniment from the first system, ending with a double bar line and repeat dots.

6. Meine Seel' erhebt den Herren.

First system of the musical score for 'Meine Seel' erhebt den Herren.' It features a treble and bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody in the treble clef is primarily composed of quarter and eighth notes, with the bass clef providing a steady accompaniment.

Second system of the musical score for 'Meine Seel' erhebt den Herren.' It continues the melody and accompaniment from the first system.

Third system of the musical score for 'Meine Seel' erhebt den Herren.' It concludes the piece with a final cadence in the treble clef and a sustained bass line.



## 7. Wenn mein Stündlein vorhanden ist.

The first system of the piano accompaniment for 'Wenn mein Stündlein vorhanden ist'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a half note G4 in the treble and a half note F#3 in the bass. The melody in the treble staff consists of quarter notes G4, A4, B4, C5, followed by a half note G4 with a fermata. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of the piano accompaniment. It continues the melody from the first system. The treble staff features quarter notes D5, E5, F#5, G5, followed by a half note G5 with a fermata. The bass staff continues with its accompaniment, including a half note G4 with a fermata.

The third system of the piano accompaniment. The treble staff has quarter notes A5, B5, C6, D6, followed by a half note C6 with a fermata. The bass staff continues with its accompaniment, including a half note G4 with a fermata.

The fourth system of the piano accompaniment. The treble staff has quarter notes B5, C6, D6, E6, followed by a half note D6 with a fermata. The bass staff continues with its accompaniment, including a half note G4 with a fermata.

The fifth system of the piano accompaniment, which concludes the piece. The treble staff has quarter notes C6, B5, A5, G5, followed by a half note G5 with a fermata. The bass staff continues with its accompaniment, including a half note G4 with a fermata. The system ends with a double bar line.

## 8. Lobt Gott, ihr Christen allzugleich.

The first system of music for piece 8 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a common time signature (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes, often in a rhythmic pattern.

The second system of music for piece 8 continues the two-staff format. The upper staff has a melody with eighth and sixteenth notes, and the lower staff has a bass line with eighth and sixteenth notes. The key signature and time signature remain consistent with the first system.

The third system of music for piece 8 is the final system on this page. It continues the two-staff format with a melody in the upper staff and a bass line in the lower staff. The key signature and time signature are consistent with the previous systems.

## 9. Jesus, meine Zuversicht.

The first system of music for piece 9 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a common time signature (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes.

The second system of music for piece 9 continues the two-staff format. The upper staff has a melody with eighth and sixteenth notes, and the lower staff has a bass line with eighth and sixteenth notes. The key signature and time signature remain consistent with the first system.

10. Für deinen Thron tret' ich hiermit.

The first system of music for piece 10 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of music for piece 10 continues the melody and accompaniment from the first system. It maintains the same musical notation and structure, ending with a double bar line and repeat dots.

11. Liebster Jesu, wir sind hier.

The first system of music for piece 11 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The melody is primarily composed of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

The second system of music for piece 11 continues the melody and accompaniment. It includes a repeat sign (double bar line with dots) in the middle of the system, indicating a section to be repeated. The notation remains consistent with the first system.

The third system of music for piece 11 continues the melody and accompaniment. It concludes the piece with a final cadence, marked by a double bar line and repeat dots.

## 12. Mit Fried' und Freud' ich fahr' dahin.

The first system of musical notation for piece 12. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the treble clef and a supporting bass line in the bass clef.

The second system of musical notation for piece 12. It continues the melody and bass line from the first system. The treble clef staff shows a melodic line with some chromaticism, while the bass clef staff provides a steady accompaniment.

The third system of musical notation for piece 12. This system concludes the piece with a final cadence. The treble clef staff ends with a whole note chord, and the bass clef staff has a final bass note.

## 13. Wie schön leuchtet der Morgenstern.

The first system of musical notation for piece 13. It features a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The melody in the treble clef is characterized by a steady eighth-note accompaniment.

The second system of musical notation for piece 13. It continues the melodic and accompanimental lines. A repeat sign is visible at the end of the system, indicating a first ending.

The third system of musical notation for piece 13. This system concludes the piece with a final cadence. The treble clef staff ends with a whole note chord, and the bass clef staff has a final bass note.

## 14. Hilf, Gott, dass mir's gelinge.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains five measures of music, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, and ending with a half note D5. The lower staff is in bass clef and contains five measures of accompaniment, primarily using chords and single notes.

The second system continues the piece. The upper staff features a half note G4, followed by a half note A4, and then a half note Bb4. The lower staff provides accompaniment with chords and moving lines.

The third system shows the upper staff with a half note G4, followed by quarter notes A4, Bb4, and C5, and ending with a half note D5. The lower staff continues the accompaniment.

The fourth system features a half note G4 in the upper staff, followed by quarter notes A4, Bb4, and C5, and ending with a half note D5. The lower staff continues the accompaniment.

The fifth system shows the upper staff with a half note G4, followed by quarter notes A4, Bb4, and C5, and ending with a half note D5. The lower staff continues the accompaniment.

## 15. Eins ist noth! ach Herr, dies Eine.

The first system of the musical score for piece 15. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a melody in the treble staff and a supporting bass line in the bass staff. The piece concludes with a double bar line and repeat dots.

The second system of the musical score for piece 15. It continues the melody and bass line from the first system. The treble staff has a more active melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The system ends with a double bar line and repeat dots.

The third system of the musical score for piece 15. The melody in the treble staff continues with some rests and longer note values. The bass line remains consistent. The system concludes with a double bar line and repeat dots.

## 16. Herzlich lieb hab' ich dich, o Herr.

The first system of the musical score for piece 16. It features two staves: treble and bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The melody in the treble staff is simple and hymn-like, while the bass staff provides a harmonic accompaniment. The system ends with a double bar line and repeat dots.

The second system of the musical score for piece 16. It continues the melody and accompaniment from the first system. The treble staff has some grace notes and longer note values. The bass line continues with a steady accompaniment. The system concludes with a double bar line and repeat dots.

## 17. Vater unser im Himmelreich.

The first system of piano accompaniment consists of two staves. The right hand (treble clef) plays a melody with chords, while the left hand (bass clef) provides a harmonic accompaniment with chords and some eighth-note patterns.

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

The third system shows further development of the piano accompaniment, with the right hand playing chords and the left hand providing a rhythmic and harmonic base.

The fourth system concludes the piano accompaniment for this section, featuring a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in

the vocal clefs, viz: Soprano  Alto  Tenor  and Bass  also for the string quartet:

1st Violin  2d Violin  Viola  and 'Cello .

# Appendix.

## EXERCISES FOR LESSON L, PAGE 242.

1. The irregular resolutions are indicated.

$V_7$   $VI$      $V_7$   $IV_6$   $V_7$   $VII$      $V_7$   $III$      $V_7$   $II$   $II$   $VII$   $I$   $II_7$

2.

$V_7$   $VI$      $V_9$   $V_7$      $III+$   $V_7$      $IV$      $V_7$   $II$      $I_6$

3.

$V_7$   $VI_7$      $V_7$   $II_7$   $V_7$   $IV_7$   $VII$   $VI$      $III_7$   $VI$   $II_7$   $V$

4. Chorale.

$VI$      $VII$      $IV$      $IV$      $II$      $III+$

$C: VII_7^0$      $a: II_7^{\#6}$



5. Enharmonic resolutions.

C:I      Ab:I      Bb:I      A:I      Db:V V<sub>7</sub> Bb:VII

V<sub>6</sub> VII<sub>5b</sub> V<sub>7</sub>      II<sub>7</sub>

6.

D:  $\frac{6}{4}$   $\frac{7}{\#}$  Bb:I Eb:V<sub>7</sub> A:V<sub>4</sub>      Bb:V<sub>4</sub>      Ab:V<sub>7</sub>

7.

D:  $\frac{6}{4}$   $\frac{7}{\#}$  Bb:I Eb:V<sub>7</sub> A:V<sub>4</sub>      Bb:V<sub>4</sub>      Ab:V<sub>7</sub>

8.

### Diminished and Augmented Thirds.

(Page 252.)

1.

2.

3.

9#  
7<sup>b</sup>  
5

6<sup>b</sup>  
4#  
3

7  
5#

No

7#  
5#

4

7

4. Here the student must find the altered chords for himself.

5.