

A KEY

to

CHADWICK'S HARMONY

by the Author

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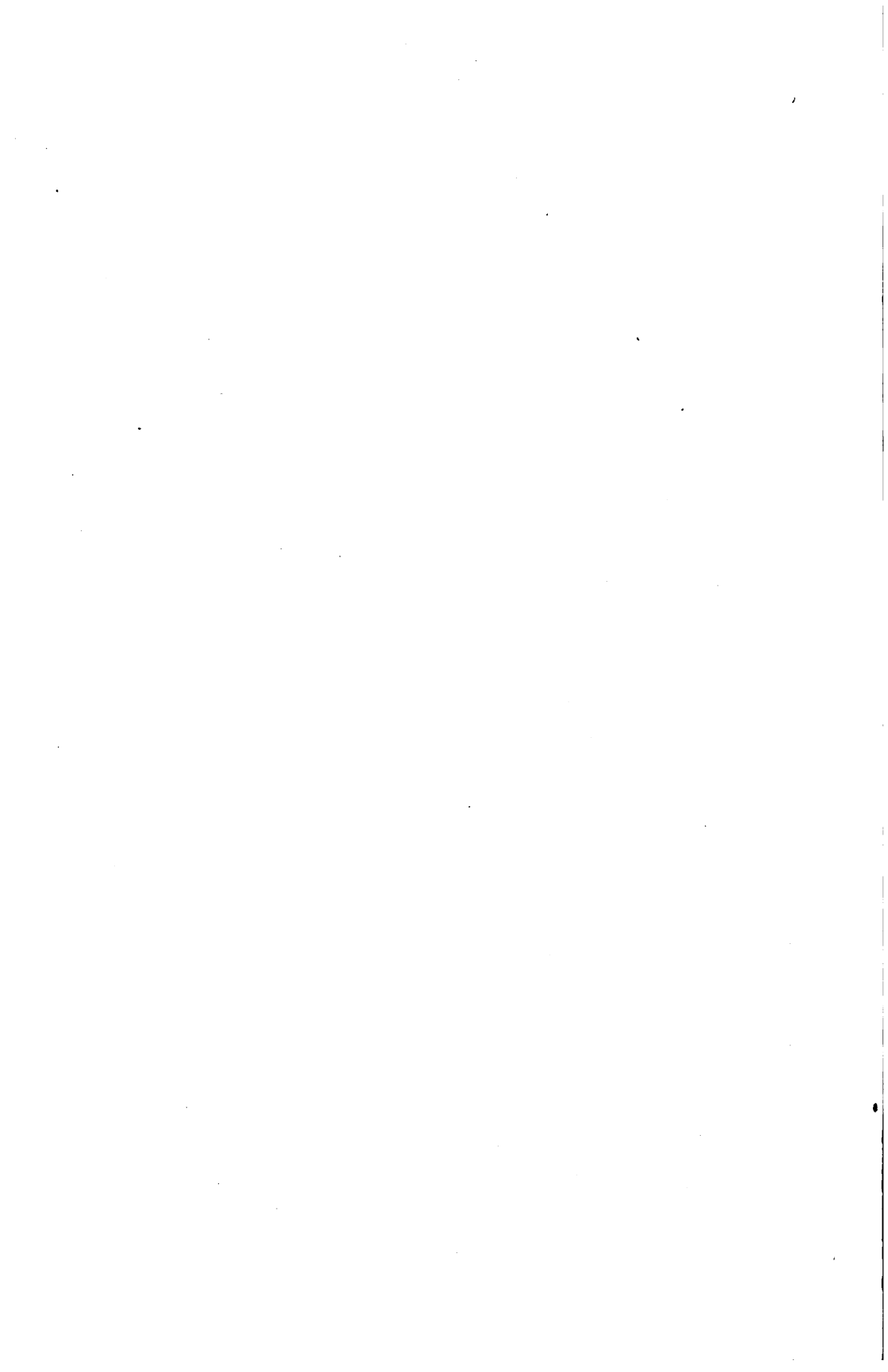
PREFACE.

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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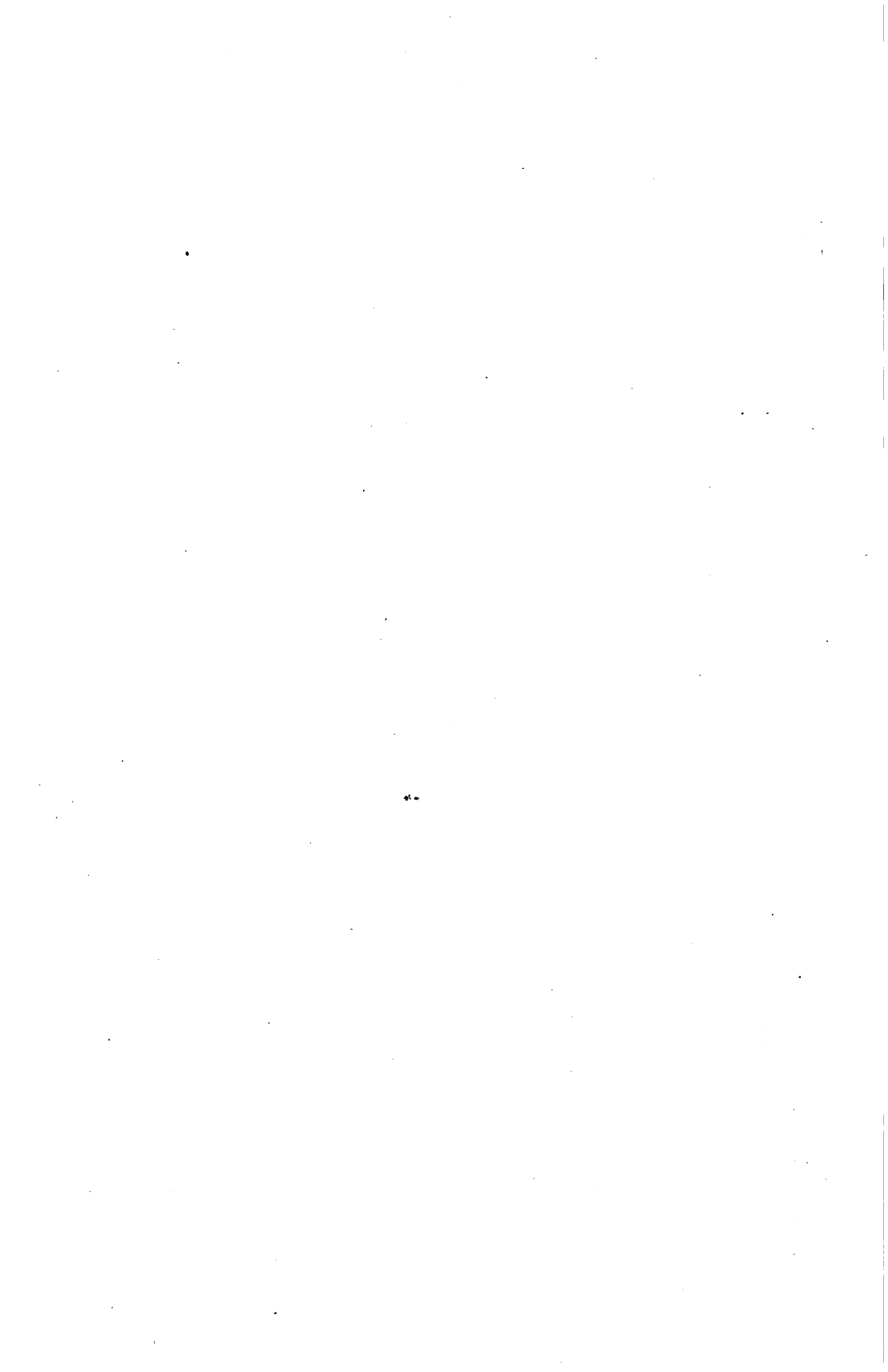
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A KEY to Chadwick's Harmony.

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.

C: I IV I V I IV V I

2.

A: I V I IV I IV V I

3.

G: I IV V— I IV I V I V IV I— IV V I

4.

D: I IV V I— IV— I— V

V IV I I— IV I IV V I I

or

5. Soprano given.

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.

Better notation.

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.

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

6.

+ Rule 3, Page 16 of Harmony Course.

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 V₇ I — IV I V V₇ I V₇ I

2.

c: I V₇ I — V I IV — I V₇ I — IV — I V I

3. Unfigured bass given.

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

Soprano given.

4a (In Major.)

D: I V₇ I — I V — I — IV V₇ I

4b (In Minor.)

d: I V₇ I — I V — I — IV V₇ I

5.

A: I V₇ I — I V I V₇ I V I IV I IV I

6.

f: I V — I V₇ I V I IV I — IV I V I V I V I IV I V I V₇ I — IV V₇ 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 V₇⁴ 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 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 V₇ I V₇ I IV I V₇ I

2.

D: I V₇ — I V₇ I V II IV — V₇ — I

3. Unfigured bass given.

Bb: I — V₇ — I II I IV II IV V₇ I II I V₇ I

4. Soprano given.

A: I — II I II IV V₇ I V₇ I V₇ I II IV V₇ I V₇ I V₇ I V₇ I

5.

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

6.

Bb: I — II — V — I — V I V I — IV II V I II I V₇ I

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

1. Figured bass given.

C: I V₇ VI IV I — V — VI IV II V₇ I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V₇ VI IV — I VI IV V I — V₇ VI II I V₇ 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^b: I — IV V₇ VI IV V-7 I — V₇ I V — I II V-7 I IV I IV I II V₇ I

5.

E^b: I V₇ I — IV I — II V-7 I IV V I V₇

I — — V₇ VI IV I — II V-7 I — V-7 VI IV II V₇ I

6.

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

2.

A: I— V-7 VI III IV I— III IV— V I V7 I

3. Unfigured bass given.

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

4. Soprano given.

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

5.

Eb: I— III IV V7 I— IV V-7 I VI IV V I—V VI IV II V7 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° I VI VII° V I — IV II I V I

2.

G: I IV VII° III VI II V7 I — IV II I V7 I

3. Unfigured bass.

Db: I — VII° I V — VI V I IV I VII° I II V I

4. Melody given.

Ab: I VII° I IV I — V7 IV VII° I V — I — VII° I IV — VII° I V7 VI II V I

5.

Eb: I IV VII° I — V — 7 I — VII° I V7 VI II V I

Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

c: I II^o I VII I IV— I V7 VI— V— I VII^o I IV I V7 I

2.

e: I — IV — I V7 VI VII^o I V7 VI IV IV— I — IV I V7 I

3. Unfigured bass.

c: I V7 VI IV I — VII^o I (V) V7 — I IV I V7 I

4. Melody given.

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

5.

a: I VII^o I II^o V-7 I V I V7 I — V7 I V — I V7 VII^o V I V I II^o I — II^o 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 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 V9 V-7 I V7 I- IV V9 I II V7 I II V-9 IV7 I

3.

F: I- V7⁹ I V- I- V7 I V I- V-9 I V VI II- I V7 I

4.

Bb: I I V9 I V-7 VI II V7 I- V-9 I V-7 I II V-7 I

5.

Eb: I- V9 I V7-9 8 7 I- IV- V9 III V7 V9 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 — V⁹₇ I V7. — I

4.

CHANT.

d: I V I V⁹₇ — I — V7 I V I IV I IV V⁹₇ I — V7 I

5.

e: I — V⁹₇ I — V7 I V7 V⁹₇ I II° I V7 I

EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

B \flat : I vii $^{\circ}$ 7 I — IV vii $^{\circ}$ 7 I V7 I vii $^{\circ}$ 7 I — II I V7 I

2.

D: I vii $^{\circ}$ 7 I V7 I IV vii $^{\circ}$ 7 I II I V I V7 I vii $^{\circ}$ 7 I IV vii $^{\circ}$ 7 I V V7 I

3.

E \flat : I — vii $^{\circ}$ 7 I V-7 I II V I — vii $^{\circ}$ 7 I IV vii $^{\circ}$ 7 III V7 I

4.

A: I — V-7 I V7 — V $^{\circ}$ 7 III V7 VI IV I — vii $^{\circ}$ 7 III V7 I

5.

D \flat : I III IV vii $^{\circ}$ 7 I IV vii $^{\circ}$ 7 V7 $^{\circ}$ 9 8 I — vii $^{\circ}$ 7 I — IV — V7 $^{\circ}$ 9 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.

d: I VII^o₇ I V I VII^o₇ I — V I V₇ I VII^o₇ I V₇ I — V₇ 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.

c: I — VII^o₇ I — V VII^o₇ I V₇ I V I — VII^o₇ I — II^o I V₇ 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.

e: I — VII^o₇ I V₇ I VII^o₇ I I — VII^o₇ 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.

g: I V I — V₇ VI IV — I V VII^o₇ I V₇ I — IV II^o V₇ 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.

a: I — VII^o₇ — I — VII^o₇ I V I VII^o₇ I IV V₇ I

The Inversions of the Diminished Seventh Chord.

1. Figured bass given.

d: I VII^o₇ I VI V VII^o₇ I VII^o₇ I VII^o₇ I IV I V₇ I

2.

e: I VII^o₇ I - VII^o₇ I IV I IV I — V - 7 VI - IV VII^o₇ I V₇ I

3. Unfigured bass.

f#: I VII^o₇ I VII^o₇ I V₇ I VII^o₇ I VI IV V₇ I

4. Given melody.

g: I VII^o₇ I VII^o₇ I VII^o₇ I VII^o₇ I VII^o₇ I VII^o₇ I IV I V₇ I

5.

a: I VII^o₇ I I V V₇ I V₇ — V₇ I — VII^o₇ I — V₇ 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 VII₉ I I V — I V₇ I — VII₉ I III VII₉ I II — V-7 I

2. Open position.

Eb: I VII₉ — I II V — 7 I V₇ I VII₉ I II V — 7 I

3.

A: I VII₉ I VII₉ — I — IV I VII₉ I IV V₇ I

4.

Bb: I VII₉ I — V₇ I IV — VII₉ I IV VII₉ — I — IV V₇ II VII₉ I

5. Open position.

Ab: I VII₉ — I VI II VI VI V I

6. Melody given.

7 6 4 5 3 7 7 4 4 6 6 7 4 6 6 7

A: I vii^o I — V vii^o I vii^o I — vii^o I III vii^o I II — I V7 I

7.

7^b 6 5^b 6 6 4 2 6 6 6 4 7

D: I vii^o — I II V — I II I V7 I

8.

6 4 3 6 6 4 3 6 4 3 4 6 4 3 4 6 4 7

A: I vii^o I — V7 I IV — vii^o I IV vii^o — I — IV I V7 I

9.

7^b 6 5^b 7^b 6 6 4 3 6 6 7

G: I vii^o I vii^o — I — IV I vii^o I — V7 I

10.

7^b 6 5^b 4 3 6 6

G: I vii^o — I VI II VI IV V I

EXERCISES TO LESSON XXV, PAGE 88.

The Modulation to the Dominant.

1. Melody given.

1. Melody given.

Chord progression: C: I V I G: V7 I IV I V7 I

2.

2.

Chord progression: c: I — G: vii^o I — IV — I V7 I

3.

3.

Chord progression: B^b: I — F: V7 I IV I II — I V7 I

4.

4.

Chord progression: a: I — e: vii^o I — IV — I V7 I

5.

5.

Chord progression: G: I — V7 I D: V7 I IV I IV I — IV V7 I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I V₇ I F: V₇ I IV I II III V₇ I

2.

D: I — V₇ I — G: V₇ I IV I III V₇ I

3. *Modulating tone in Alto.*

B^b: I VI E^b: V₇ I — V₉ V₇ — I

4. *Modulating tone in Tenor.*

d: I — g: V₇ I IV I — V₇ I

5. *Modulating tone in Bass.*

a: I d: V₇ I V₇ I. — IV II^o I V₇ 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.

Bb: I V7 I Eb: V7 I — V7 I — Bb: V7 — V — 7 I

3.

Eb: I V7 VI V I Bb: V7 I — Eb: V7 I II I V7 I

4.

D: I — G: V7 I — II I V7 I D: V7 I V7 I — II V7 I

CHANT.

C: I vii° 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: V₇ I — IV I V — 7 I

2.

C: I a: VII^o_{7 0} — I VI IV I V I

3.

E^b: I c: V₇ — I — IV II^o I V₇ I

4.

D: I — b: V₇ I — V₇ VI IV — I V₇ I

5.

B^b: I V₇ I — g: V₇ I II — I V₇ 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 VII⁷₀ I F: VII⁷₀ V7 I IV — I V I

a: I V — I V7 I — C: VII⁷₀ I — V7 I

g: I — V — 7 I B: V7 I — IV I — IV VII⁰ V7 I

e: I — V7 I V — 7 I V. I — G: V7 I II V7 I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

C: I V₇ I — a:V₇ I V₇ I — C: V₇ VI V₇ I — V₇ — I

2.

d: I V₇ I F:V-7 I — d:V₇ I II^o V-7 I

3.

E^b: I c:VII⁹₀I — IV — I V I E^b:V⁷₀I IV — V — 7 I

4.

c: I IV I V — I E:V-9 V₇ I — c:VII⁹₀I V₇VI^{iv} I — V₇ I

5.

G: I — V I e:VII⁹₀V₇ I — G:V-9 I V-7 I II V₇ I

EXERCISES TO LESSON XXXI, PAGE 105.

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

1. Soprano given.

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

C: I — V7 I — e:V7 I — IV II° I V7 I

2.

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

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

3.

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

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

4.

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

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

5.

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

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 C minor. The notation includes a treble clef, a 2/4 time signature, and a key signature of two flats. The bass line contains fingering numbers (6, 5, 4, 3, 2, 1) and chord symbols.

c: I IV — V I A^b:VII^o₇ I II I V — 7 I

2.

Musical notation for exercise 2, showing a piano accompaniment with chords and fingering in D minor. The notation includes a treble clef, a 3/4 time signature, and a key signature of two flats. The bass line contains fingering numbers (7, 6, 5, 4, 3, 2, 1) and chord symbols.

d: I VII^o₇ IV VII^o₇ I — B^b:V7 I IV — I

3.

Musical notation for exercise 3, showing a piano accompaniment with chords and fingering in E minor. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The bass line contains fingering numbers (6, 5, 4, 3, 2, 1) and chord symbols.

e: I — VII^o₇ I — C:V7 I — V7 I

4.

Musical notation for exercise 4, showing a piano accompaniment with chords and fingering in F minor. The notation includes a treble clef, a 3/4 time signature, and a key signature of three flats. The bass line contains fingering numbers (7, 6, 5, 4, 3, 2, 1) and chord symbols.

f: I — VII^o₇ I — V-7 V I D^b:VII^o₇ I IV I V7 I

5.

Musical notation for exercise 5, showing a piano accompaniment with chords and fingering in B minor. The notation includes a treble clef, a 3/4 time signature, and a key signature of two sharps. The bass line contains fingering numbers (7, 6, 5, 4, 3, 2, 1) and chord symbols.

b: I VII^o₇ — IV V7 — I IV — 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 VII₂^o 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^o 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^o 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: VII₉₀ I IV V₇ I

2.

E_b: I — IV I V₇ I f: V₇ I V₇ I

3.

F: I VI V I IV V I — IV I g: VII₉₀ I II^o I V₇ I

4.

G.: I VII₉₀ I — V I VII₉₀ I a: VII₉₀ I V₇ VI IV — I — V₇ I

5.

A: I — b: VII₉₀ — V₇ 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.

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

2.

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

3.

g: I — F: vii^o I IV — V⁹ I VI IV I — II V7 I

4.

a: I vii^o I — V I vii^o I G: vii^o V7 I V - 7 VI II I - V7 I

5.

b: I ——— A: vii^o 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:VII₇ I G:V7 I D:VII₇ I - IV V7 I

2.

a: I d:V7 VII₇ I F:VII₇ I Bb:V7 I g:VII₇ I d:VII₇ I - a: I V7 I

3.

Bb: I F:V7 I g:VII₇ I D:VII₇ I g:V7 I F:V7 I Bb:V7 I V7 I

4.

e: I - C:V7 I a:VII₇ I - G:VII₇ I - C:V7 I - e:V7 I - IV I V7 I

5.

F: I g:VII₇ I Bb:V7 I Eb:V7 I c:VII₇ I F:V7 I Bb:VII₇ I F:VII₇ I - IV V7 I

6.

f#: I A:VII₇ I C#:V7 I E:V7 I g#:VII₇ 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 — II₇ V₇ I VII^o I II-7 V₇ I V₇ I — II-7 I V I

Bb: I — IV II₇ V-7 I — IV — II₇ V-7 I II₇ I IV II V₇ I

A: I — IV II III VI I II₇ I V I — III IV VII^o II₇ V₇ — I IV I

e: I — II₇ V I — V I — V I — IV II₇ I — V I V₇ I

c: I V I V₇ I V-7 I V₇ I V₇ I — II₇ V I — V₇ 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 — II⁷ I II⁷ — V — I — II⁷ I II⁷ I V⁷ I

5.

e: I II⁷ V I V⁷ VI IV II⁷ I V I — IV I II⁷ V⁷ I I — I V⁷ I

6. Chorale.

F: I — V⁷ I — II⁷ V⁷ I V — I IV I V⁷ I II⁷ V-7 I *Fine.*

g: I VII^o I — II⁷ V-7 I B \flat : I VII^o I — II⁷ 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 II⁷ V⁷ I — VII⁷ IV II⁷ V⁷ I I⁷ II⁷ II V I

2.

Bb: I V III-7 VI IV-7 V III-7 IV — I VI-7 II₇ V₇ I

3.

A: I-7 IV I — IV₇ IV V III₇ I IV II₇ II V₇ I

4.

G: I IV I vi⁹ - IV II₇ I V III₇ I VI V I IV₇ IV II - 7 V₇ I -

5.

F: I VI₇ II-7 V₇ I-7 IV₇ VI⁹ 7 III VI-7 IV — IV I - II III V₇ I

6. Chorale.

F: I V₇ I IV - I - V₇ I V I V-7 I V - 7 I -

V-7 IC:V₇ I II₇ V IB_bV₇ Ig:IV i V i F:I V I II₇ V-7 I

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

1. Soprano given.

e: I IV-7 VII^o₇₀ I — VI⁷VI I II^oVII^o₇₀V⁷ I-7 VI VII^o₇₀V VII^o₇₀ I II^o V⁷ I

2.

g: I — II^o V-7 VI — IV⁷ V-7 I — 7 IV I IV I — V⁷ I

3.

a: I IV⁷ I V I — VI⁷ VI IV I VII^o₇₀ I II^o V⁷ I

4.

c: I V⁷ I-7 IV I VI⁷ IV II^o I VI⁷IV-7 II^o I V⁷ I

5.

f: I VI⁷VI IV V⁷VI IV⁷ — II^oII^oII^o I V-7 I V I IV I II^o I — V⁷ I

6. Chorale.

E \flat : I IV I V \flat I II \flat V I c:V I VI-7 II \flat V i E \flat :VI III I IV V \flat I IV

I — IV I II c:IV \flat V E \flat :VI V-7 I E \flat :I II \flat V I E \flat :I V \flat I II \flat V I
E \flat :I-7 \flat IV

EXERCISES TO LESSON XLI, PAGE 129.

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

1. Figured bass given.

E \flat : I II \flat V \flat I \flat I IV-7 VII \circ -7 I V \flat VI-7 II-7 I V \flat VI II \flat I V \flat — I

2.

d: I VII \circ I VI II \flat V \flat I-7 VI \flat VII \circ V \flat I V \flat I II \flat — I V \flat I — V \flat I

3. Soprano given.

F: I II \flat V-7 I V \flat I IV II \flat V-7 I VI \flat II \flat V-7 I \flat VI II \flat — V-7 I

4.

a: I Π_7° — I V₇ I — IV₇ VII₇₀ IV VII₇₀ I — V I—7

IV I Π_7° V₇ I — IV₇ Π_7° V₇ I Π_7° V I

5.

B \flat : I Π_7 I Π_7 V—7 I Π_7 V₇ VI Π_7 V I₇ IV VII₇ III V₇ I

6. Chorale.

E \flat : I V₇ VI V I — Π_7 V₇ I V I V₇ I V₇

VI I Π_7 V—7 I I V B \flat :V₇ I V I Π_7 V—7 I

E \flat : V I IV V₇ I — V — I IV I II I Π_7 V—7 I

EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

1. Figured bass given.

c: I — IV — E^b:V₇ — I — II₇ VII^o — C:IV VII^o II^o IV^o V I

2.

D: I — V — II VII^o I — IV I — II₇ V-7 I

3. Soprano given.

F: I VII^o 7^o V₇V-7 I V II VII^oI VI V+ I+ VI IV I — IV-7V-7 I

4.

C: I — II — 7 V — II VII^o I — + IV — + II — V₇ I

5.

B^b: I — V₇ — I VI II F:V-7 I B^b:II VII^oV₇ I — V I IV — II — I — V₇ 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^o 6+ I II^o V7 I

2.

D: I IV IV⁶⁺ V V7 I - VII^o I - VI 6+ VII^o II VII^o I - IV I V7 I

3. Soprano given.

E^b: I IV IV⁶⁺ V V7 I - II^o I - VI 6+ VII^o II VII^o I - IV I V7 I

4.

d: I 6+ V -7 I - II^o I IV I IV - V IV V I - IV V

I - IV I 6+ I - V I 6+ V I

or

I - V7 I 6+ V-7 I

5.

E^b: I VI 6+ VII^o I IV V V7 I II7 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 VI₅⁶⁺ V-7 I II₅⁶⁺ I — IV II I V₇ I

2.

a: I IV₅⁶⁺ I IV — II₇⁰ I V₇ I — IV IV₅⁶⁺ I IV II₇⁰ I V₇ I

3.

B^b: I II₅⁶⁺ I IV I V₇ I — VI₇ VI₅⁶⁺ V — 7 I V₇ I II₅⁶⁺ I II — V₇ VII₇⁰ V₇ — I

4.

c: I IV₅⁶⁺ I V₇ I — V V₇ I V I IV₅⁶⁺ I V₇ I

5.

d: I — IV₅⁶⁺ I — V₇ I F: VI V I II₅⁶⁺ I II V-7

I — V-7 I — III d: VII₇⁰ I IV IV₅⁶⁺ I VI I V₇ I

EXERCISES TO LESSON XLV, PAGE 143.

The Chord of the Doubly Augmented Fourth.

1. Soprano given.

G: I II⁺ I IV II⁷ V⁷ I - II⁺ I IV V-7 VI - IV-VII⁰ I VI II⁺ I V⁷ - I

2.

Bb: I II⁺ I IV- I - VI II⁷ II⁺ I - II⁷ V⁷ I II⁺ I IV- I - VI II⁷ II⁺ I V⁷ I

3.

B: I II⁺ I VII⁰ I-7 IV I - IV V⁷ I V-5+ I-IV V-5+ I II⁺ I VII⁰

I-7 IV I - VI II⁷ II⁺ I - IV II V I

4. With Modulation.

E^b: I - II⁺ I IV- I I⁷ IV IV⁷ I I V⁷ V I - II⁺ I IV- I IV I III V⁷ 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 V⁶⁺₈ I V I — II⁶⁺₈ I IV I II⁶⁺₈ V I —

3

d: I V7 VI II⁶⁺₈ V I IV II⁹₇ I V I V7 I — II⁶⁺₈ V7 — I

4. With modulation.

B^b: I — IV I VII⁹₇ VII⁶⁺₈ I I F: I I7 V I B: VII⁶⁺₈ I — VII⁹₇ VII⁶⁺₈

g: V — I B^b: II — V7 — I

5. Melody given.

D^b: I — VI⁶⁺₈ II V7 I — b^b: V7 V⁶⁺₈ I D: IV II⁶⁺₈ V I

Compare with No.1 page 147.

6.

d: I — V7 V⁶⁺₈ I V I — II⁶⁺₈ I IV I II⁶⁺₈ V I —

Compare with No.2 page 147.

7.

D: I—III $\frac{3}{4}+$ VI— II— II $\frac{6}{3}+$ V— I— 7 I7 IV I— VI $\frac{6}{3}+$ VII V7 I IV I

8.

C: I V7 VI II $\frac{6}{3}+$ V I IV II \flat I V I V7 I— II $\frac{6}{3}+$ V-7 I
Compare with No. 8 page 147.

9. With modulation.

A: I— IV I VII \flat VII $\frac{6}{3}+$ I E: IV I II \flat V I A: VII $\frac{6}{3}+$ I— VII \flat VII $\frac{6}{3}+$ I
Compare with No. 4 page 147.

F#: V— I A: II— V7— I

EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

1. Soprano given.

a: I II \flat N \flat IV VII \flat I II \flat N \flat I V7 I

2.

e: I II^o N⁶ I V₇ VI IV N⁶ IV V₇ I V₇ I V₇

I - 7 IV N⁶ IV V₇ V₇ - I

3.

c: I IV₇ N⁶ II₇ VII₉^o I - IV N⁶ IV V₉ V V₇ I V I

IV₇ N⁶ - I V₇ I

4.

d: I - IV II^o N⁶ IV I - II^o N⁶ IV VII₉^o I - N⁶ I V₇ I

5.

A: I - N⁶ I VII₉^o I II₇ V₇ I - V I I - 7 V-7 I - N⁶ I

IV₇ II - N⁶ I V₇ I

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

1. Soprano and bass given.

C: I Π_2^{6+} I Π_3^{6+} I $\Pi_5^{7\circ}$ I Π_3^{6+} I IV I V-7 I

2.

d: I IV $\Pi_2^{7\circ}$ V I IV Π_7 I V I Π_7^{10} V I-V I Π_2^{6+} V-7 I

3.

a: I Π_7° I Π_7° I IV Π_7° I Π_7° Π_7° I IV Π_5^{6+} I V7

4.

c: I Π_2^{6+} I Π_2^{6+} I V7 I V-7 I IV Π_5^{6+} I Π_2^{6+} I V7 I

5. Soprano only, given.

e: I G:IV I Π_2^{6+} I V7 I V e:V I Π_2^{6+} V

I G:V I a: Π_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 V₇ I V₇ I D: V₇ VI IV II I V₇ I

2.

D: I - V₇ I V I - IV V I E: V₇ I II III II I V₇ I

3.

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

Another version.

G: I V₇ VI II-7 V I V I I V I A: V₇ VI IV-7 I V₇⁹₇⁸ I

4. Melody given.

D: I - IV V₇ I V₇ I D: V₇ VI IV II I V₇ I

Compare N^o 1

5.

C: I - V₇ I V I - IV V I D^b: V₇ I II III II I V₇ I

Compare N^o 2

6.

A: I V₇ VI II - 7 VI VI I V IB: V₇ VI II - 7 I V⁹⁻⁸ I

Compare N^o 8

7.

E: I V₇ I IV - I - V₇ I - V I V₇ I F: V₇ - I - II I V₇ I

8.

A: I - B: V₇ I - b: V₇ I - C: V₇ VI II 7 II V₇ I

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

1.

C: I - 7 B: V₇ I - 7 B^b: V₇ I - 7 a: V₇ I C: vi V₇ I IV V - I -

2.

E^b: I — V V₇ I IV I IV I I —₇ D: vii^o₇ I — IV I V₇ I

3.

B^b: I IV I B: V₇ I C: V₇ I —₇ B: vii^o₇ I V₇ I —₇ B^b: vii^o₇ I V₇ I

4.

B^b: I —₇ A: V₇ I — A^b: V₇ I V₇ I A: V₇ I B^b: V₇ I N⁶ I V I

5.

A^b: — G: V₇ I — f#: V₇ I — f: V₇ I V I IV

I V F: I — F#: V₇ I — G: V₇ I — A^b: V₇ I II I V₇ 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.

$d: I - V - I - II^{\circ} I - V_7 I$

2.

$B^{\flat}: I - V_7 - VI - G: V_7 - VI - B^{\flat}: IV - I - I - V - I - V - 7 - I - II - I - V_7 - I$

3. With Modulation.

$a: I - V_7 - I - V - I - C: VII^{\circ} - I - VII^{\circ} - I - D - V_7 - I - C: V_7 - I - a: I - V_7 - I$

4.

$c: I - V - 7 - I - V - I - II^{\circ} - I - V - I - IV - I - II^{\circ} - I - V - 7 - I$

5. Suspensions in the bass.

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

6.

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

7.

G: I - V - V7 - I - V D:V7 IG: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 ID:I-7 IV-I - VII° I II7 VIII I - V7 - I

2.

c: I II7 V-7 I - IV-7 V7 - I V IG:VII° Ic: V-7 I - IV - I - 7 IV - V7 - I

3.

X See below

a: I VII^o - I - c:II₇ - V - I₇ - IV VII₇ a: V I -

II^o I V I a: V I - II^o I - V₇ I

4.

b: I - V₇ - VI IV VII₇ - IV VII₇ I - II₇ - V -

I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II^o - I - V₇ I

5. Soprano given.

F: I - IV V - 7 I Bb: V₇ I g: V₇ I F: II₇ V V₇

I - g: VII₇ I - C: V₉ F: V₇ - I - V VI II V₇ I

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

1. Melody given.

C: I V — I — II₇ V₇ I F:V₇ I C:I G:V I C:I

V₇ C:I II — VII^o — I — VI — VII^o — V₇ — I

2.

A: I — V₇ VI III IV II V₇ I V₇ I — b:V₇ I A: II₇ III V₇ I

3.

G: I V I V₇ — I V₇ — I V I — V₇ I — IV I IV C:V₇I G: V₇ — I

4.

a: I — V₇ VI — IV — I V — 7 I V₇ I N₆ I — V₇ I

5.

d: I F:IV I — IV I — II V III V7 I d: II7 — V VII₇₀ I —

II₇ VII₇₀ I — II₇ — V7 — I

d: I IV₃+V — F:V7 I —

II₇ VII₇₀ I F:I — a: V7 — I d: VII₇₀ I — II₇ VII₇₀ I — II₇ — 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 key signature is one sharp (F#) and the time signature is 4/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

Musical score for exercise 3, showing piano accompaniment with suspensions in both hands. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

Musical score for exercise 4, showing piano accompaniment with suspensions in both hands. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

Musical score for exercise 5, showing piano accompaniment with suspensions in both hands. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

6. Soprano given.

Musical score for exercise 6, showing piano accompaniment with a soprano line. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The score consists of three staves: a soprano staff, a treble clef staff, and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

Compare N° 1

Musical score for exercise 7, showing piano accompaniment with suspensions in both hands. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features various chords and melodic lines with suspensions, indicated by a '3' above the first measure in the bass staff.

Compare N° 2

8.

Compare N^o 8.

9.

Compare N^o 4.

10.

Compare N^o 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.

4a. Passing tones in Soprano.

4b. Passing tones in Alto.

4c. 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.

EXERCISES TO LESSON LXII, PAGE 200.

Obligato Melody.

1.

2.

3.

Such exercises may be continued indefinitely.

EXERCISES TO LESSON LXIII, PAGE 204.

The Pedal, or Organ Point.

1. Inner parts added.

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.

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

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

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 some accidentals. The bass staff contains a supporting bass line with chords and single notes.

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

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

6.

A musical score for exercise 6, consisting of two staves (treble and bass clef) in 4/4 time with a key signature of one flat. The melody in the treble clef is highly chromatic, featuring many accidentals and slurs. The bass clef part consists of a steady eighth-note accompaniment with some slurs.

EXERCISES TO LESSON LXV, PAGE 210.

Melodic Figuration.

1a. Melody harmonized.

A musical score for exercise 1a, consisting of two staves in 4/4 time with a key signature of one flat. The treble clef part shows a melody from the previous exercise harmonized with chords. The bass clef part has a simple, steady accompaniment.

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

A musical score for exercise 1b, consisting of two staves in 4/4 time with a key signature of one flat. The treble clef part is the same as in 1a. The bass clef part has a more complex accompaniment with slurs and ties, mirroring the melodic structure of the treble part.

1c. Same with four notes to each beat.

A musical score for exercise 1c, consisting of two staves in 4/4 time with a key signature of one flat. The treble clef part is the same as in 1a. The bass clef part has a very dense accompaniment of sixteenth notes, with slurs and ties.

1d. Same with three notes to each beat.

A musical score for exercise 1d, consisting of two staves in 4/4 time with a key signature of one flat. The treble clef part is the same as in 1a. The bass clef part has a triplet accompaniment of eighth notes, with slurs and ties.

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^a ORIGINAL. Melody given.

1^b simplified.

2^a Melody given.

2^b simplified.

First system of musical notation for exercise 2^b 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^b simplified. The treble clef melody continues with quarter notes D5, E5, and F5. The bass clef accompaniment maintains the eighth-note pattern.

3^a Melody given.

First system of musical notation for exercise 3^a Melody given. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation for exercise 3^a Melody given. The treble clef melody continues with quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment features a mix of chords and moving lines.

Third system of musical notation for exercise 3^a Melody given. The treble clef melody continues with quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment includes a prominent bass line with eighth notes.

3^b simplified.

First system of musical notation for exercise 3^b simplified. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble clef contains a simplified melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment is simplified, using mostly chords and whole notes.

Second system of musical notation for exercise 3^b simplified. The treble clef melody continues with quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment remains simplified with chords and whole notes.

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 patterns and triplets.

Fourth system of musical notation for exercise 4a, marked 'or'. This system offers an alternative accompaniment for the left hand, featuring a more active bass line with eighth-note patterns and chords.

4b. Simplified.

Musical notation for exercise 4b, labeled 'Simplified'. This version uses a grand staff with a treble clef and a bass clef, a key signature of one flat, and a 3/4 time signature. The right hand part is simplified, using block chords and fewer notes, while the left hand remains relatively simple with a steady bass line.

5a.

First system of musical notation for exercise 5a. It uses a grand staff with a treble clef and a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The right hand has a complex melodic line with many beamed eighth notes. The left hand has a bass line with chords.

Second system of musical notation for exercise 5a. It continues the complex melodic and harmonic patterns of the first system, with intricate beamed eighth notes in the right hand.

5b. Simplified.

Musical score for 5b. Simplified. The score is in G major and 2/4 time. The right hand features a sequence of chords and eighth-note patterns, while the left hand provides a simple bass line.

6a. Bass given.

Musical score for 6a. Bass given. The score is in B-flat major and 3/4 time. The right hand has a complex melodic line with many accidentals, while the left hand has a more rhythmic bass line.

6b. Simplified.

Musical score for 6b. Simplified. The score is in B-flat major and 3/4 time. The right hand features a sequence of chords, and the left hand has a simple bass line.

7a.

Musical score for 7a. The score is in B-flat major and 6/8 time. The right hand has a sequence of chords, and the left hand has a rhythmic bass line.

Musical score for 7a continuation. The score is in B-flat major and 6/8 time. The right hand has a sequence of chords, and the left hand has a rhythmic bass line.

7b. Simplified.

Musical score for 7b. Simplified. The score is in B-flat major and 6/8 time. The right hand features a sequence of chords, and the left hand has a simple bass line.

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 notation for exercise 1, showing a soprano melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

2.

Musical notation for exercise 2, showing a soprano melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

Musical notation for exercise 2, showing a soprano melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

3.

Musical notation for exercise 3, showing a soprano melody and piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

4.

Musical notation for exercise 4, showing a soprano melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The soprano part features a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 right hand with various intervals and a bass line in the left hand with chords and single notes. The system concludes with a fermata over the final note.

The second system of musical notation for exercise 1b continues the piece. It features similar melodic and harmonic structures to the first system, with a fermata at the end of the system.

The third system of musical notation for exercise 1b continues the piece, maintaining the same key signature and time signature. It includes a fermata at the end of the system.

The fourth system of musical notation for exercise 1b continues the piece, featuring a fermata at the end of the system.

The fifth system of musical notation for exercise 1b concludes the exercise. It features a fermata at the end of the system.

1c. In triple rhythm.

The musical notation for exercise 1c 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 3/4. The music is characterized by a triple rhythm in the right hand, with a bass line in the left hand. The system concludes with a fermata over the final note.

First system of a piano score. The treble clef staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the piano score. The treble clef staff continues the melodic line with a prominent slur over a group of notes. The bass clef staff maintains the accompaniment with various rhythmic patterns.

Third system of the piano score. The treble clef staff shows a melodic phrase with a slur and a fermata. The bass clef staff continues with chords and moving lines.

Fourth system of the piano score. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff provides accompaniment with chords and moving lines.

Fifth system of the piano score. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff provides accompaniment with chords and moving lines.

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 bass line in the left hand.

Second system of musical notation for exercise 2a. It continues the grand staff from the first system, showing further chordal development and bass line movement.

2 b. With passing tones, etc.

First system of musical notation for exercise 2b. The grand staff shows a more active right hand with passing tones and a steady bass line.

Second system of musical notation for exercise 2b. The right hand continues with melodic lines and passing tones, while the left hand provides harmonic support.

Third system of musical notation for exercise 2b. The final system on the page, showing the conclusion of the exercise with a final cadence in both hands.

In triple rhythm.

EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale (Continued.)

1^a Melody in the Alto.

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. The upper staff shows a progression of chords and melodic lines, with notes like G4, A4, and B4. The lower staff provides a corresponding bass line and harmonic support, including notes like F3, E3, and D3.

1^b. With nonharmonic tones, etc:

The third system, marked '1^b. With nonharmonic tones, etc:', introduces more complex textures. The upper staff features a melodic line with various intervals and accidentals, such as a half note G4 with a sharp sign and a quarter note A4 with a flat sign. The lower staff includes a bass line with notes like F3, E3, and D3, and some non-harmonic accompaniment.

The fourth system continues the complex textures. The upper staff shows a melodic line with notes like G4, A4, and B4, and various accidentals. The lower staff provides a bass line with notes like F3, E3, and D3, and harmonic support.

The fifth system concludes the piece. The upper staff features a melodic line with notes like G4, A4, and B4, and various accidentals. The lower staff provides a bass line with notes like F3, E3, and D3, and harmonic support.

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 continues the melodic and harmonic material from the first system. A double bar line is present in the middle of the system. The treble staff shows a continuation of the melodic line, and the bass staff provides accompaniment.

Third system of the musical score for 1c. The melodic line in the treble staff continues with various rhythmic patterns. The bass staff accompaniment remains consistent with the previous systems.

Fourth system of the musical score for 1c. This system concludes the piece with a final cadence. The treble staff ends with a whole note chord, and the bass staff ends with a whole note chord.

2a. Melody in the Tenor.

Musical score for 2a, titled "Melody in the Tenor." It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with chords, and the bass staff contains a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of chords and single notes in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic structures in the grand staff.

2b. With nonharmonic tones, etc:

Third system of musical notation, labeled "2b. With nonharmonic tones, etc:". It shows more complex melodic lines and chords, including some dissonances.

Fourth system of musical notation, continuing the piece with nonharmonic tones and complex textures.

Fifth system of musical notation, concluding the piece with a final cadence.

29 And with triple rhythm.

The first system of music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a treble clef, a key signature of one sharp, and a 3/4 time signature.

The second system continues the piece, showing the right hand's melodic development and the left hand's accompaniment. The notation includes various note values and rests, maintaining the triple rhythm.

The third system of music shows further melodic and harmonic progression. The right hand has a more active line with slurs and ties, while the left hand provides a consistent rhythmic foundation.

The fourth system continues the piece, with the right hand's melody becoming more complex and the left hand's accompaniment providing harmonic support.

The fifth and final system of music concludes the piece. The right hand's melody ends with a final cadence, and the left hand's accompaniment provides a clear ending.

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 + I₆ I V V₂ I₆ IV + VII₆ I VI

VII₆ IV V₆ VI₇ II VII₂ I IV₆ V I C:I C:IV VI IV V₇

I₄ V F:V I F:I IV VII₆ I₆ C:V₅ I a: IV₄ V₇ I I

F:IV₆V₆ I IV VI₇ II I₆ V V g:V₆ c:V₄ I₆ V₆ I V:C:I

2. Andante cantabile.

MOZART.

The musical score consists of four systems of piano accompaniment. Each system includes a treble and bass staff with notes and rests, and a line of harmonic analysis below. The analysis uses Roman numerals and chord symbols to identify the underlying harmony.

System 1: Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes F3, G3, A3, B3, C4, D4, E4. Harmonic analysis: F I — 6 I₆ V₇ I — [7] IV₆₄ IV₆ IV.

System 2: Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes F3, G3, A3, B3, C4, D4, E4. Harmonic analysis: IV₆₄ — I [3] V I₇ II I₆.

System 3: Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes F3, G3, A3, B3, C4, D4, E4. Harmonic analysis: II₆ I₆₄ V I — I₆ V₄₃ I V₆ I.

System 4: Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes F3, G3, A3, B3, C4, D4, E4. Harmonic analysis: V₇ — V₆₅ I IV I₆₄ V V₇ I —.

*) These four counts may also be interpreted: C: V₆₅ I g: VII₇₀ 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 IV₆ IV₆ I V V₆ I₆ II V₇

App. App.

I VI F#₂ V₄ I IV I₆ VII₆ I E: V₇ I

6. Andante.

SCHUMANN.

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

Bb: V V₉ V₇ I₆ F: V₇ I Bb: V₇ I

T.O.P.

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

V₉ V₇ I₆ I₆ IV S II₆ V₇ 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] [#1]

V IV_6 IV_6^5 A: VII_7^0 I_7 II V_7 VI II_6 II_6^5 I_6 V_7
[#3] [#1] [#1] [#1] [#3]

VI IV_6 $f:V_3^4$ I_6 II_6^0 V_7 E: I $c#:N_6$ V IV_6 A: II_7
[#3]

I_6 IV II_6^c III_6^0 V V_7 I A: II_6 I_6 V_7 I
[#3] 5

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'. 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 melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G2, A2, B2, and C3.

The second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, and F#5, followed by a half note G5. The bass staff continues with quarter notes D2, E2, and F#2, followed by a half note G2. A repeat sign is present at the end of the system.

The third system of musical notation. The treble staff features a more complex melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment of quarter notes.

The fourth system of musical notation, which concludes the piece. The treble staff ends with a half note G5. The bass staff concludes with a half note G2. The piece ends with a double bar line and repeat dots.

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 features a rhythmic pattern of eighth notes: G3, A3, B-flat3, A3, G3, A3, B-flat3, 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 eighth notes: G3, A3, B-flat3, A3, G3, A3, B-flat3, 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.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

The second system continues the musical piece with two staves in treble and bass clefs. The notation includes chords, single notes, and rests, maintaining the B-flat key signature and common time.

4. Von Gott will ich nicht lassen.

The third system, titled "4. Von Gott will ich nicht lassen.", begins with two staves. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

The fourth system continues the musical piece with two staves in treble and bass clefs. The notation includes chords, single notes, and rests, maintaining the two-sharp key signature and common time.

The fifth system concludes the musical piece with two staves in treble and bass clefs. The notation includes chords, single notes, and rests, maintaining the two-sharp key signature and common time.

5. Allein zu dir, Herr Jesu Christ.

First system of musical notation for 'Allein zu dir, Herr Jesu Christ.' 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 melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass clef accompaniment starts with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, and quarter notes A2-G2.

Second system of musical notation for 'Allein zu dir, Herr Jesu Christ.' The treble clef continues the melody with quarter notes G4, quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass clef accompaniment features a more active line with eighth notes and quarter notes, including a chromatic descent from C3 to B2.

6. Meine Seel' erhebt den Herren.

First system of musical notation for 'Meine Seel' erhebt den Herren.' It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The treble clef melody starts with a quarter note G3, followed by quarter notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The bass clef accompaniment is primarily chordal, with a steady eighth-note bass line.

Second system of musical notation for 'Meine Seel' erhebt den Herren.' The treble clef melody continues with quarter notes G3, quarter notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The bass clef accompaniment maintains its chordal texture with a consistent eighth-note bass line.

Third system of musical notation for 'Meine Seel' erhebt den Herren.' The treble clef melody concludes with quarter notes G3, quarter notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The bass clef accompaniment continues with its chordal accompaniment and eighth-note bass line.

7. Wenn mein Stündlein vorhanden ist.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music begins with a half rest in the treble and a half note D in the bass. The melody in the treble starts with a quarter note D, followed by quarter notes E, F, G, A, B, and C. The bass accompaniment features a steady eighth-note pattern.

The second system continues the piece. The treble staff has a half note D with a fermata, followed by quarter notes E, F, G, A, B, and C. The bass staff continues with eighth notes, including a half note D with a fermata at the end of the system.

The third system shows the melody in the treble staff with a half note D with a fermata, followed by quarter notes E, F, G, A, B, and C. The bass staff continues with eighth notes and a half note D with a fermata at the end.

The fourth system features a half note D with a fermata in the treble, followed by quarter notes E, F, G, A, B, and C. The bass staff continues with eighth notes and a half note D with a fermata at the end.

The fifth and final system of the piece. The treble staff has a half note D with a fermata, followed by quarter notes E, F, G, A, B, and C. The bass staff continues with eighth notes and a half note D with a fermata at the end.

8. Lobt Gott, ihr Christen allzugleich.

The first system of the musical score for 'Lobt Gott, ihr Christen allzugleich.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staff with various note values and rests, and a supporting bass line in the lower staff with chords and moving lines.

The second system of the musical score continues the piece. It maintains the same key signature and time signature. The melody in the upper staff includes a prominent half note with a fermata, followed by eighth and quarter notes. The bass line provides harmonic support with chords and moving lines.

The third system of the musical score concludes the piece. The melody in the upper staff ends with a half note and a fermata. The bass line concludes with a final chord and a whole note. The system ends with a double bar line.

9. Jesus, meine Zuversicht.

The first system of the musical score for 'Jesus, meine Zuversicht.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staff with various note values and rests, and a supporting bass line in the lower staff with chords and moving lines.

The second system of the musical score continues the piece. It maintains the same key signature and time signature. The melody in the upper staff includes a prominent half note with a fermata, followed by eighth and quarter notes. The bass line provides harmonic support with chords and moving lines.

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 two-staff format. The upper staff maintains the melodic line with various rhythmic values and rests. The lower staff continues the accompaniment, showing a steady flow of chords and moving bass lines.

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 (C) 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 two-staff format. It includes a repeat sign (double bar line with dots) in the middle of the system. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

The third system of music for piece 11 consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment, ending with a final cadence in the bass staff.

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

The first system of music for piece 12 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staff with various intervals and rests, and a bass line in the lower staff with a steady eighth-note accompaniment.

The second system of music for piece 12 continues the melody and bass line from the first system. It includes a repeat sign at the end of the system, indicating the end of a phrase.

The third system of music for piece 12 continues the melody and bass line. It also includes a repeat sign at the end of the system.

13. Wie schön leuchtet der Morgenstern.

The first system of music for piece 13 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 (Bb, Eb) and the time signature is common time (C). The melody in the upper staff is characterized by a series of eighth notes, while the bass line provides a rhythmic accompaniment.

The second system of music for piece 13 continues the melody and bass line. It features a repeat sign and a double bar line, marking the end of a section.

The third system of music for piece 13 continues the melody and bass line. It concludes with a repeat sign and a double bar line.

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 of music consists of two staves. The upper staff continues the melody from the first system, with a half note D5, followed by quarter notes E5, F5, and G5, and ending with a half note A5. The lower staff continues the accompaniment with chords and single notes.

The third system of music consists of two staves. The upper staff continues the melody with a half note B5, followed by quarter notes C6, D6, and E6, and ending with a half note F6. The lower staff continues the accompaniment with chords and single notes.

The fourth system of music consists of two staves. The upper staff continues the melody with a half note G6, followed by quarter notes A6, Bb6, and C7, and ending with a half note D7. The lower staff continues the accompaniment with chords and single notes.

The fifth system of music consists of two staves. The upper staff continues the melody with a half note E7, followed by quarter notes F7, G7, and A7, and ending with a half note B7. The lower staff continues the accompaniment with chords and single notes.

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 with eighth and sixteenth notes, and a bass line in the bass staff with eighth and sixteenth notes. There are fermatas over the final notes of both staves.

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 melody with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system ends with a fermata over the final notes.

The third system of the musical score for piece 15. It continues the melody and bass line. The treble staff has a more active melody with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system ends with a fermata over the final notes.

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

The first system of the musical score for piece 16. 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 with eighth and sixteenth notes, and a bass line in the bass staff with eighth and sixteenth notes. There are fermatas over the final notes of both staves.

The second system of the musical score for piece 16. It continues the melody and bass line from the first system. The treble staff has a more active melody with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system ends with a fermata over the final notes.

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 moving lines. The key signature has one flat (B-flat) and the time signature is common time (C).

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 key signature and time signature remain the same.

The third system of piano accompaniment shows further development of the harmonic texture. The right hand has a more active melodic line, and the left hand provides a solid harmonic base. The key signature and time signature are consistent.

The fourth system concludes the piano accompaniment. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The key signature and time signature are maintained.

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 V₇ Bb:VII

V₆ VII_{5b} V₇ II₇

6.

D: $\frac{6}{4}$ $\frac{7}{\#}$ Bb:I Eb:V₇ A:V₄ Bb:V₄ Ab:V₇

7.

8.

Diminished and Augmented Thirds.

(Page 252.)

1.

2.

3.

9#
7^b
5

6^b
4#
3

7
5#

No

7#
5#

4

7

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

5.