

## Assignment 7.1



1. Identify the following textures by texture type (monophonic, polyphonic, homophonic, or homorhythmic).
2. Label the elements of each texture using the labels PM, SM, PSM, SS, HS, RS, and HRS (see pages 151–155).

### 1. Palestrina: *In Festo Transfigurationis Domini*. CD Track 53

o - - cu - los in al - - - tum  
o - - - cu - los in  
o - - cu - los in al - - - tum tol - - -

Texture type \_\_\_\_\_.

### 2. Schumann: “Soldatenmarsch” (“Soldiers’ March”) from *Album for the Young*, op. 68, mm. 1–8. CD Track 54

Texture type \_\_\_\_\_.

### 3. Schubert: “Wohin?” (“Where to?”) from *Die schöne Müllerin*, op. 25, no. 2, mm. 3–4. CD Track 55

Ich hört' ein Bäch - lein rau - - - - schen wohl  
3 6 6 6 6

Texture type \_\_\_\_\_.

4. Bach: Courante from Suite no. 1 in G Major for Violoncello Solo, BWV 1007, mm. 1–3. **CD Track 56**

Texture type \_\_\_\_\_.

5. Bach: Sinfonia no. 4 in D Minor, BWV 790, mm. 1–2. **CD Track 57**

Texture type \_\_\_\_\_.

6. Chopin: Mazurka in B-flat Major, op. 17, no. 1, mm. 1–4. **CD Track 58**

Texture type \_\_\_\_\_.

7. Haydn: String Quartet in E-flat Major, op. 76, no. 6, Hob. III:80, I, mm. 45–48. **CD Track 59**

Texture type \_\_\_\_\_.

8. Beethoven: Minuet no. 3 from Six Minuets, WoO 10, mm. 9–12. **CD Track 60**

Texture type \_\_\_\_\_.

9. Debussy: *La cathédrale engloutie* (The Engulfed Cathedral) from Preludes, Book I, no. 10, mm. 28–32. **CD Track 61**

**Sonore sans dureté**

Texture type \_\_\_\_\_.

10. Jones and Schmidt: “Try to Remember” from *The Fantasticks*, mm. 9–13. **CD Track 62**

Texture type \_\_\_\_\_.

## Assignment 7.2



Write harmonic reductions for the following excerpts:

1. Determine the harmonic rhythm.
2. Circle any nonharmonic tones.
3. Write the chords using the rhythmic values of the harmonic rhythm. Preserve the original pitch register of each chord (see pages 155–156).
4. Label the elements of each texture as PM, SM, PSM, SS, HS, RS, or HRS.

1. Beethoven: Sonata in G Major, op. 79, III: Vivace, mm. 72–75. **CD Track 63**

2. Liszt: *Au lac de Wallenstadt* (At Wallenstadt Lake), no. 2 from *Années de pèlerinage, première année, Suisse*, mm. 35–38. **CD Track 64**

3. Mendelssohn: *Songs Without Words* op. 19, no. 6, mm. 7–11. **CD Track 65**

4. Mendelssohn: *Songs Without Words* op. 53, no. 3, mm. 9–12. **CD Track 66**

Musical score for Mendelssohn's *Songs Without Words* op. 53, no. 3, measures 9–12. The score is in 6/8 time and B-flat major. It features a piano accompaniment with a strong rhythmic pattern in the bass line and a melody in the treble line. The piece is marked *f* (forte).

5. Bach: Prelude no. 2 in C Minor from *The Well-Tempered Clavier*, Book I, BWV 847, mm. 1–2. **CD Track 67**

Musical score for Bach's Prelude no. 2 in C Minor from *The Well-Tempered Clavier*, Book I, BWV 847, measures 1–2. The score is in 3/4 time and C minor. It features a piano accompaniment with a strong rhythmic pattern in the bass line and a melody in the treble line.

6. Mozart: *Bastien und Bastienne*, K. 50, no. 1, mm. 11–14. **CD Track 68**

Musical score for Mozart's *Bastien und Bastienne*, K. 50, no. 1, measures 11–14. The score is in 3/4 time and C major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Mein lieb - ster Freund hat mich ver - las - sen,".

7. Schubert: Sonatina for Violin and Piano in G Minor, op. 137, no. 3, D. 408, III, mm. 39–42. **CD Track 69**

*p dolce*

*p*

8. Beethoven: Sonata in C Minor, op. 10, no. 1, I: Allegro molto e con brio, mm. 56–63. **CD Track 70**

*p*