

## EXERCISE 16-2 Analysis with I, IV, and V(7)

Study and listen to the following excerpts. Then provide labels for the chords with the appropriate Roman numeral and figured bass symbols. In your analysis, disregard non-chord tones, which are placed in parentheses. Also identify the type of texture and cadences where indicated.

Texture: \_\_\_\_\_

Cadence: \_\_\_\_\_

G major: \_\_\_\_\_

### Worksheet example 16-9. J. S. Bach, "Lobt Gott, ihr Christen, allzugleich," mm. 1–2

Texture: \_\_\_\_\_

**Andante moderato**

F major: \_\_\_\_\_

Cadence: \_\_\_\_\_

\_\_\_\_\_

### Worksheet example 16-10. W. A. Mozart, Abendempfindung, K. 523, mm. 1–7

NB The hands are crossed in Worksheet example 16-11, for the most part, so the right-hand part is lower than the left-hand part (note clefs used in each hand) when this occurs. This means that some of the bass notes will be found in the upper staff.

Texture: \_\_\_\_\_

**RONDO.**  
*Allegretto moderato.*  
*sempre pianissimo.*

C major: \_\_\_\_\_

Worksheet example 16-11. Ludwig van Beethoven, Piano Sonata no. 21, op. 53, "Waldstein," mvt. 3, mm. 1–12

Texture: \_\_\_\_\_

*a tempo*  
 Cadence: \_\_\_\_\_  
 dacht.

D minor: \_\_\_\_\_

Worksheet example 16-12. Franz Schubert, "Gute Nacht," from *Winterreise*, mm. 99–105