

EXERCISE 26-1 Analysis with chords in all inversions

After listening to each excerpt, determine the key, provide a Roman numeral analysis beneath the staff, label cadences and textures, circle all six-four chords, and label them with the type of six-four chord (passing, pedal, or cadential) whenever they appear.

For Worksheet example 26-1, focus your analysis primarily on the piano accompaniment, and ignore the non-chord tones marked in parentheses in m. 9. The vocal part of this excerpt features many non-chord tones. In addition, this example has a passing four-three in lieu of a passing six-four. In which measure does it occur?

Texture: _____

Cadence: _____

The first excerpt consists of five measures. The vocal line (treble clef) has a 6/8 time signature and lyrics: "Es blüht ei-ne schö-ne Blu-me in ei-nem wei-ten Land, die ist so se-lig ge-". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

Key: _____

Cadence: _____

The second excerpt consists of five measures starting at measure 6. The vocal line (treble clef) has a 6/8 time signature and lyrics: "schaf-fen die ist so se-lig ge-schaf-fen und we-ni-gen be-kant,". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

Worksheet example 26-1. Louise Reichardt, "Die Blume der Blumen," mm. 1–10

Texture: _____

Cadence: _____

The image shows a musical score for piano in 2/4 time. The right hand (treble clef) plays a melody of eighth and sixteenth notes, with some notes beamed together. The left hand (bass clef) plays a steady accompaniment of chords, primarily dyads. The score is marked with a piano (*p*) and dolce (*dolce*) dynamic. There are two large curved lines above the staff, one spanning the first six measures and another spanning the last six measures. The piece ends with a double bar line and repeat dots.

KEY: ____: ____

Worksheet example 26-2. Carl Maria von Weber, *Castor et Pollux*, op. 5, Theme from Variations on the Air de Ballet, mm. 1–8