

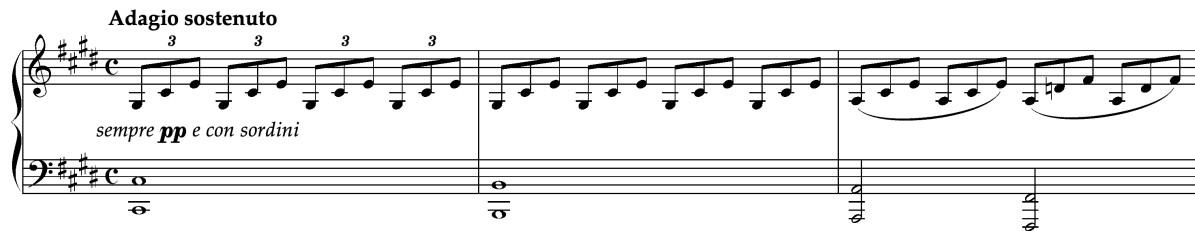
Chapter 20 Assignment 1

1. Provide the key signature and write out each chord with one note in the bass and the rest in the treble.

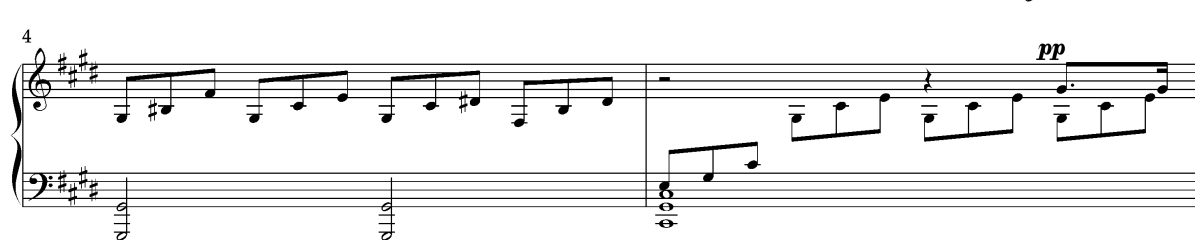
					
Bb: N6	f: N6	d: N6	E: N	Ab: N6	c: N6

2. In the following examples, label each chord with Roman numerals and figures.

Adagio sostenuto



*sempre **pp** e con sordini*



pp

Example 1. Ludwig van Beethoven, *Piano Sonata No. 14 in C# Minor, Op. 27, No. 2, I*, mm. 1-5 (1801).

<https://www.youtube.com/watch?v=4Tr0otuiQuU>

12 **Andante mosso**

cè chi sa qual co-re per te lan-gui-sce che non ar-di-sce chie-der mer-cè

Example 2. Isabella Colbran, “Chi sa qual core” from *Sei Canzoncine Ou Petits Airs Italiens*, mm. 12-17 (1805-1809).

<https://www.youtube.com/watch?v=tI39slx7uc4>

Allegro agitato.

Gius-to Amor tu che mi ac-cen-di mi con-si-glia e me dif-en-di nel pe-

5

ri-glio e nel ti-mor nel pe-ri-glio e nel ti-mor.

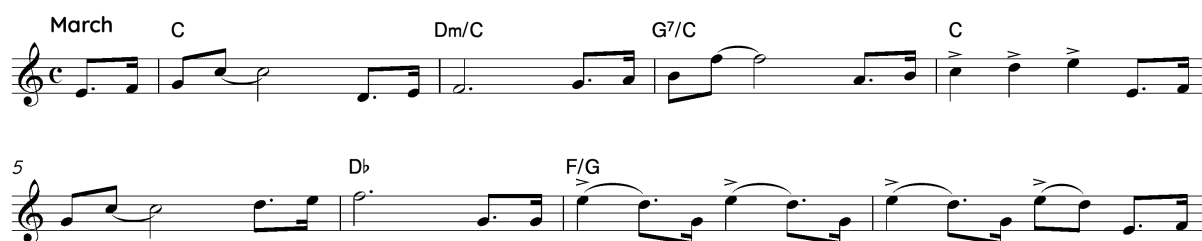
Example 3. Louise Reichardt, “Giusto Amor tu che mi accendi” (Poesia di Metastasio I) from *12 German and Italian Romantic Songs*, mm. 1-8 (early 19th c.).

<https://www.youtube.com/watch?v=pJOI-vCqQJc>



Example 4. Teresa Carreño, “Plainte!” from *Plaintes au bord d’un tombe*, Op. 17, mm. 65-72 (ca. 1869).

<https://www.youtube.com/watch?v=6-0dR1stHv0>



Example 5. John Williams, “Raiders March” from *Raiders of the Lost Ark*, mm. 1-8 (1981).

<https://www.youtube.com/watch?v=bC77czRbjd0>

Chapter 20 Assignment 2

1. Provide the four chromatic mediants in relation to the given chord.

Chord	CM 1	CM 2	CM 3	CM 4
F				
B ^b m				
A				
C [#] m				
E				
Gm				
B				
Dm				
D ^b				

2. In each of the following examples, label each chord with Roman numerals and figures.

9 Am⁷ Fm⁷

Look in - to my eyes._____ Let them hyp - no - tize._____ These_

13 Dm⁷ Em⁷ B^b

eyes long to make you a per - fect work of art._____

Example 1. Janelle Monáe Robinson, Nathaniel Irvin III, Charles Joseph II, and Terrence L. Brown, “Look Into My Eyes” from *The Electric Lady*, mm. 9-16 (2013).

<https://www.youtube.com/watch?v=KKWE2JVjrN0>

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p *piu p* *8va*

Example 2. Johannes Brahms, *Symphony No. 3 in F Major, Op. 90*, II, mm. 128-134 (1883).

<https://www.youtube.com/watch?v=fNJ79YF505A>

13 A Cmaj7 A Cmaj7

I want-ed to be with you a - lone_ and talk a-bout the weath-er. But tra -

17 A Cmaj7 A Cmaj7

di-tions I can trace a-against the child in your face_ won't es-cape my at - ten - tion.

Example 3. Roland Orzabal and Curt Smith, “Head Over Heels” from *Songs From the Big Chair*, mm. 13-20 (1985).

<https://www.youtube.com/watch?v=CsHiG-43Fzg>

Mässig

Es tan- zen Mond und Ster - ne den flücht'gen Gei - ster-

pp cresc.

7

reih'n: wer wird von Er - den-sor - gen be - fan - - gen im - mer sein! Du

pp

Example 4. Franz Schubert, “Gondelfahrer,” *D. 808*, mm. 1-13 (1824).

<https://www.youtube.com/watch?v=sNAFA12JQ5Q>

Chapter 20 Assignment 3

1. In each of the following examples, label each chord with Roman numerals and figures.

Soli
gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se re - re no - bis. A -
Chorus I & II

Example 1. Ralph Vaughan Williams, “Agnus Dei” from *Mass in G Minor*, mm. 1-5 (1921).

<https://www.youtube.com/watch?v=RzdsX52ZhBA>

9 B $\flat$ 5 G $\flat$ 5 E $\flat$ 5 B5 A5

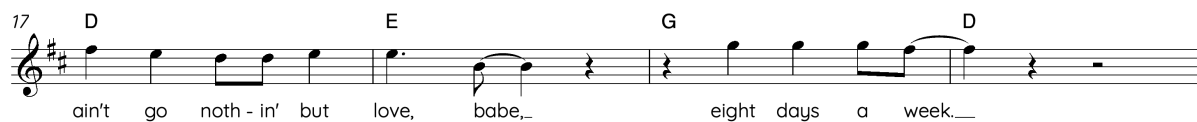
Example 2. Kurt Cobain, “In Bloom” from *Nevermind*, mm. 9-12 (1991).

<https://www.youtube.com/watch?v=PbgKEjNBHqM>

Andante ma non troppo.
Lorsque au so - leil cou - chant les ri - viè - res sont ro - - ses,
5

Example 3. Claude Debussy, “Beau Soir,” mm. 1-8 (1891).

<https://www.youtube.com/watch?v=wsflgRCAh1Y>



Example 4. John Lennon and Paul McCartney, “Eight Days a Week” from *Beatles for Sale*, timing, mm. 12-20 (1964).

<https://www.youtube.com/watch?v=k1e2xHhRHg4>