

1. Realize the figured bass in four parts and analyze with chord symbols and roman numerals.

Handwritten chord symbols above the staff:  $F^\#-$ ,  $F^\#/A^\#$ ,  $Bm$ ,  $G/B$ ,  $C^\#sus$ ,  $D$

Handwritten Roman numerals below the staff:  $i$ ,  $V^6/IV$ ,  $iv$ ,  $NA^6$ ,  $i^6/4$ ,  $V^5$ ,  $\#3$ ,  $VI$

2. Create the following variations to these themes.

Real answer

Rhythmic diminution

Inversion

Tonal answer

Sequence of inverted fragment

Transposition to relative key

3. Find all examples of the following in the attached music:

- a. Sequence ascending by step
- b. Inverted fragment
- c. Cadence in the dominant key.
- d. Imitation.
- e. Multilinearity
- f. Sequential imitation
- g. Countertheme

PRÆLUDIUM XIV.

*Counterpoint from  
F. Bach's style*

(Allegro. ♩ = 108.)

*Counter theme*

Handwritten annotations: *imitation* (under the bass staff), *1)* (above the first measure of the counter theme), *2)* (above the second measure of the counter theme), *3)* (above the third measure of the counter theme).

*multilinearity*

*inverted seq.*

*seq. Imitation*

Handwritten annotations: *1)* (above the first measure), *2)* (below the first measure), *3)* (below the second measure), *3)* (below the third measure), *1 2* (below the fourth measure), *4)* (above the fourth measure).


*NB*

*seq. Imitation*

Handwritten annotations: *1)* (above the first measure), *3)* (below the first measure), *1)* (below the second measure), *3)* (below the third measure), *5)* (above the fifth measure).

*Auth. Cad. in V*

Handwritten annotations: *1)* (above the first measure), *4)* (above the second measure), *1)* (above the third measure), *1 2* (above the fourth measure), *5)* (above the fifth measure), *3)* (above the sixth measure), *5)* (above the seventh measure), *1)* (below the eighth measure), *5)* (above the ninth measure), *♯* (below the final measure).

1) A instead of G#, Nos. 417, 205. 2)  Altnikol. NB. This prelude is extant in "A" from this point on. 3) In the second quarter,

Hoffmeister has E instead of E#. 4) I accept the note A as the fourth sixteenth; it is sufficiently substantiated by "D". The other autographs and most of the good copies read C#. Kroll has overlooked this point. 5) The trills designated by  $\text{tr}$  are missing in "C" and "D", but were later additions in "A" and "B", it seems: they are also found in Kirnberger and Altnikol.