

A-PART BACH CHORALE STYLE MASTERS TYPE- R, b  $\frac{4}{4}$  7  $\frac{6}{5}$   $\frac{4}{3}$   $\frac{4}{2}$  COMB- PAGE 1 (OF 2)  
 (TRIADS + 7th (CHORDS))  
 KEY

1. S A

C: I IV  $V_2^4$   $I^b_6$   $V_5^6$  I  $ii_5^b$  V vi  $vii_2^{b4}$   $V^7$  I  $ii_2^4$   $V_5^6$   $I^7$  I

HC PAC

2.

G: i III IV  $V_2^4$   $i^b_6$   $ii_5^{b6}$  V i i  $ii_2^{b4}$   $V_5^6$  i  $vii_2^{b4}$   $V^7$  i

IAC PAC

3.

E: I  $IV^b$   $vii_2^{b4}$   $I^b_6$   $ii_5^{b6}$   $vii_3^{b4}$   $I^b_6$  V I  $ii_2^4$   $V_5^6$   $IV^b$   $I^b_6$   $V^7$  I

HC PAC

4.

e: i  $ii_2^{b4}$   $V_5^6$  i VI  $vii_2^{b4}$   $V^7$  i  $V_2^4$   $i^b_6$   $V_5^6$  i  $iv^b_6$   $V^7$  i

(no 5th) PAC (no 5th) PAC

4-PART BACH CHORALE STYLE MASTERS

TYPE: R. 6, 6, 7, 6, 4, 4 C PAGE 2 (OF 2)

5. S. A. T. B.

Handwritten musical notation for the Soprano (S) and Alto (A) parts of system 5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The Soprano part begins with a whole note chord of F#4, C#5, and G5. The Alto part begins with a whole note chord of C4, F#4, and C#5. Both parts end with a whole note chord of F#4, C#5, and G5.

F#: I V<sub>3</sub><sup>4</sup> I<sup>b</sup> V<sub>2</sub><sup>4</sup> I<sup>b</sup> IV<sup>7</sup> V HC I V<sub>5</sub><sup>6</sup> IV<sup>b</sup> VII<sup>4</sup><sub>2</sub> I<sup>b</sup> IV<sup>7</sup> I PAC

6.

Handwritten musical notation for the Tenor (T) and Bass (B) parts of system 6. The key signature is two sharps (F# and C#), and the time signature is common time (C). The Tenor part begins with a whole note chord of F#4, C#5, and G5. The Bass part begins with a whole note chord of C4, F#4, and C#5. Both parts end with a whole note chord of F#4, C#5, and G5.

b: i V<sub>3</sub><sup>4</sup> i<sup>b</sup> II<sup>6</sup><sub>5</sub> i<sup>b</sup> VII<sup>4</sup><sub>2</sub> V<sup>7</sup> i PAC VII<sup>4</sup><sub>3</sub> i<sup>b</sup> V<sub>4</sub> i iv V<sup>7</sup> i (no 5th) PAC

7.

Handwritten musical notation for the Soprano (S) and Alto (A) parts of system 7. The key signature is one flat (Bb), and the time signature is common time (C). The Soprano part begins with a whole note chord of Bb4, F5, and C5. The Alto part begins with a whole note chord of Bb4, F5, and C5. Both parts end with a whole note chord of Bb4, F5, and C5.

Bb: I IV<sup>b</sup> VII<sup>6</sup><sub>7</sub> I V<sub>3</sub><sup>4</sup> I<sup>b</sup> II<sup>6</sup><sub>5</sub> V V<sub>2</sub><sup>4</sup> I<sup>b</sup> IV<sup>b</sup> VII<sup>4</sup><sub>2</sub> I<sup>b</sup> IV<sup>7</sup> I PAC HC

8.

Handwritten musical notation for the Tenor (T) and Bass (B) parts of system 8. The key signature is one flat (Bb), and the time signature is common time (C). The Tenor part begins with a whole note chord of Bb4, F5, and C5. The Bass part begins with a whole note chord of Bb4, F5, and C5. Both parts end with a whole note chord of Bb4, F5, and C5.

a: i VII<sup>6</sup><sub>5</sub> i<sup>b</sup> VII<sup>4</sup><sub>3</sub> i<sup>b</sup> VII<sup>4</sup><sub>2</sub> i<sup>b</sup> VII<sup>4</sup><sub>2</sub> i<sup>b</sup> IV<sup>7</sup> i<sup>b</sup> IV<sup>6</sup> VII<sup>4</sup><sub>2</sub> V<sup>7</sup> VI II<sup>6</sup><sub>5</sub> i<sup>b</sup> IV<sup>7</sup> i PAC HC