

## MU 109 Assignment 14

Name \_\_\_\_\_

### PLEASE READ ALL DIRECTIONS!

1. Play and sing the hymn on the reverse of this page. **Be able to sing the soprano while you play the bass, and vice-versa.**
2. Write the chords in root position on the blank staff. This is to make sure you are aware of all sounding pitches (there are always four voices sounding, some of which may be sustaining) and to draw your attention to any doublings.
3. Add lead-sheet chord symbols above the music. Indicate any inversion with slash notation.
4. Add RN analysis below the music. Check that your numerals reflect the chord quality; indicate any inversion with fig. bass. If you cannot assign a recognized diatonic roman numeral for a particular chord, write a question mark in its place.
5. Next, consider the moments marked with an asterisk (\*). These moments involve embellishing non-chord tones (NCT's) such as passing tones, neighbor tones, and suspensions. Circle the notes you think are contrapuntal embellishments, classify them (PT, NT, or Sus) and then see if you can assign a roman numeral to the remaining (chord) tones.
6. Look at the bass and sopano lines and assess them as 2-voice counterpoint. When they proceed note against note, use 1st-sp. rules. The beg. of m. 5 is in second species; the beg. of m. 11 is in 4th species (the soprano has a re-articulated suspension). Write your analysis in the space below, noting in particular any exceptions to our counterpoint rules.

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# 2 Abide With Me

Music by W.H. Monk, 1823-1889; Lyrics by Henry F. Lyte, 1793-1847

1 Symbols: Eb Gm/Bb Bb7

(\*) \*

A - bide with me; fast falls the e - ven - tide; The dark-ness deep - ens;

RN's: Eb: I iii<sup>6</sup> V<sup>7</sup>

chord reduction (root position)

7 \* \* \* \*

Lord, with me a - bide; When oth - er help - ers fail and com - forts

12 \* \* \*

flee, Help of the help - less, oh, a - bide with me.