

A two- / three part dictation

comes, so:
- imitation, fifth higher than dux
- tonal answer
- modulation, temporarily, to B major

interlude,
modulates back
to E major dux

FUGUE!
dux

4th beat

episode

all voices given

B Harmonic dictation:
- Notate the bass
- Label the cadences at the brackets
- Label the harmony (Roman scale degrees)
- Label the *pattern* you hear from measure 10

soprano given

Andante

(DC)

HC

PAC

PC

I 6 5 3 V6 5 7 VI 6 5 3 III6 5 (V6 6) IV 6 V2

6

I6 VII6 I 6 bII6 (VII7 / V6/5) V 4-3 V6 V 8-7 as in measures 1/2 I 6

(p) (Neap.)

11

IV 6 VIIeol 6 III 6 VI 6 II7 IV I6/4 V7 I IV+6 I

from beat 4, measure 10, until 14: diatonic sequence of desc fifths (with inversions) - in 13 IV 'replaces' II6, and I6/4 suspends V7

27

fp
pedal point on I

I V7 I V7

31

fp I (V7) descending fifths II V7

35

(IAC) I IV6/4 → I (susp.) (same) pizz. V7

39

I pizz. V7 I arco 16 II6 I6/4 V *f* (V6) to VI (that does not appear) *f* *pp* (Cadence goes 'wrong')

44

I II6 I6/4 V I II6 I6/4 V 8-7 I

(IAC) (PAC)