# STANDARD HARMONY
# In Four Parts

## A Set of Harmony Exercise for SMMS/RSAMD

**Tom David Wilson**

## Set 14

## Bach Chorales b)

**For Folio Submission**

**Student Name……**

**Student Number……...**

**Centre Number……**

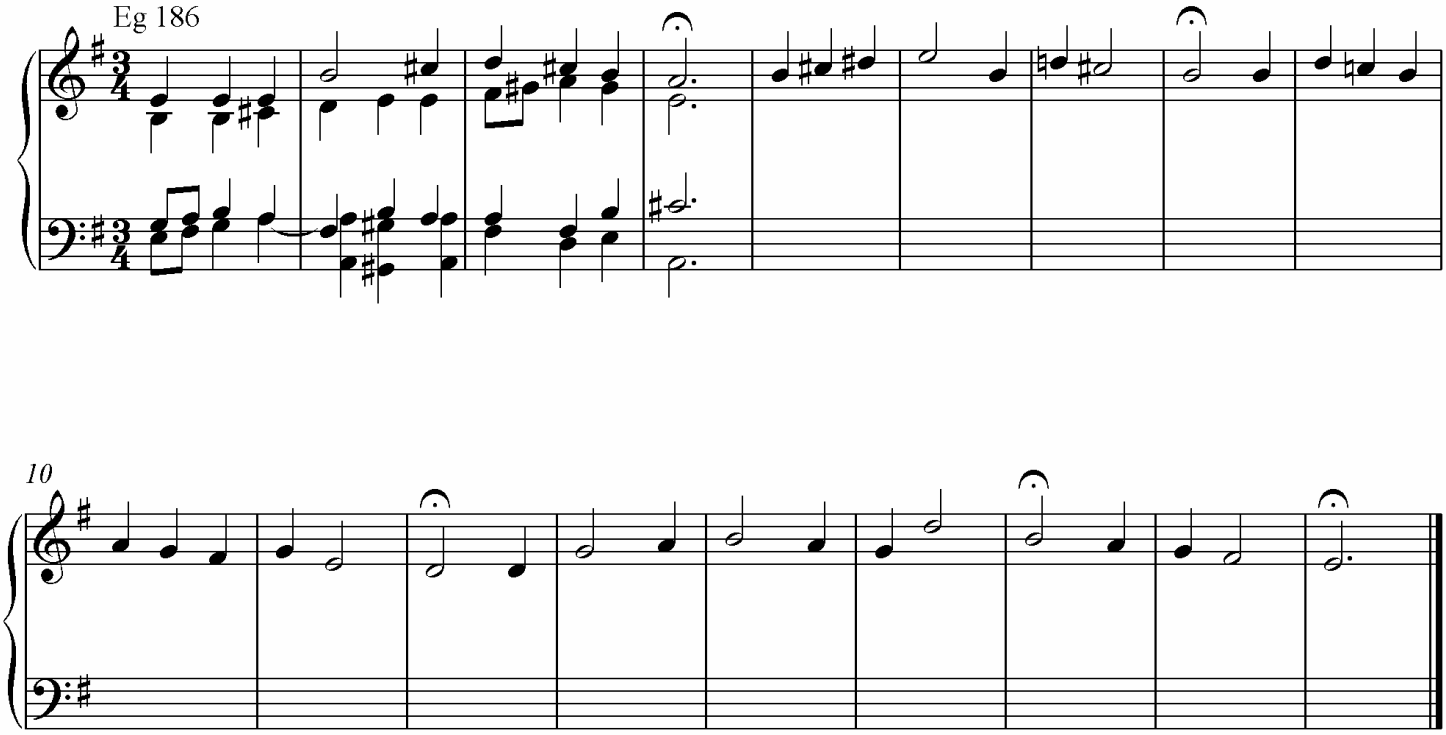
8 x ½ hour Lessons

Date for Completion of Set……...

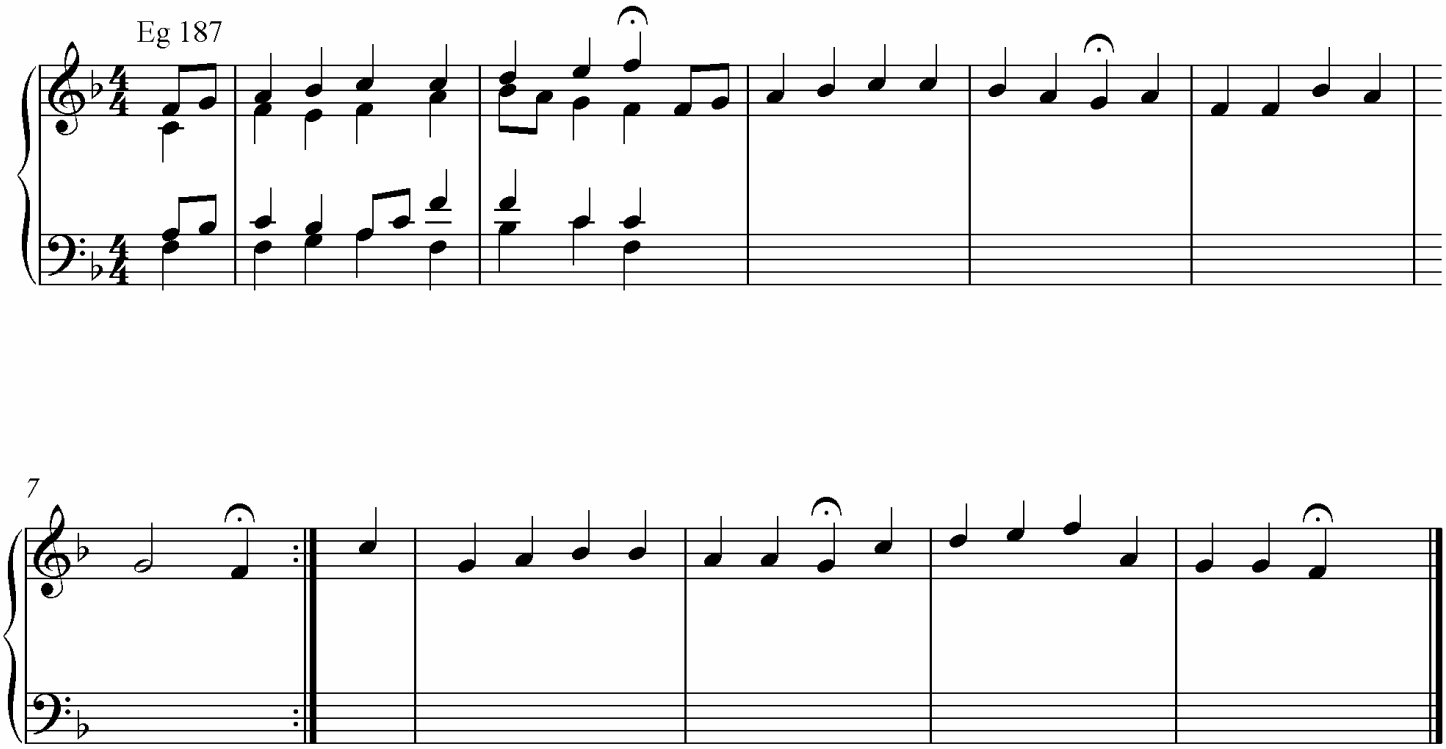
This set of Exercises may be used to constitute a submission for the OCR A2 Music, Folio of Harmony Exercises, Bach Chorales for "Composition Two". It may also be used for other submissions which require a set of Bach Chorale harmonisations such as University or College applications or RSAMD 3rd year folio submissions.
In order to comply with OCR specifications, the Class Test taken in week 8 must be done "unseen" in exam conditions, and so is not produced with this set.
The seven Chorales which make up this set should be approached in the same way as those in Set 13. These Chorales, though, are slightly more difficult and include examples in the minor mode and in three-four. You should also, at this level be thinking extra carefully about voice leading and the shape of the line. Bach's harmonisations are almost four-part counterpoint as much as harmony. Try to make your lines as shapely as possible. As with Set 13, the Riemenschneider Numbers and German titles are given.

**Make sure you figure each chord and give the date on which you complete each exercise.**

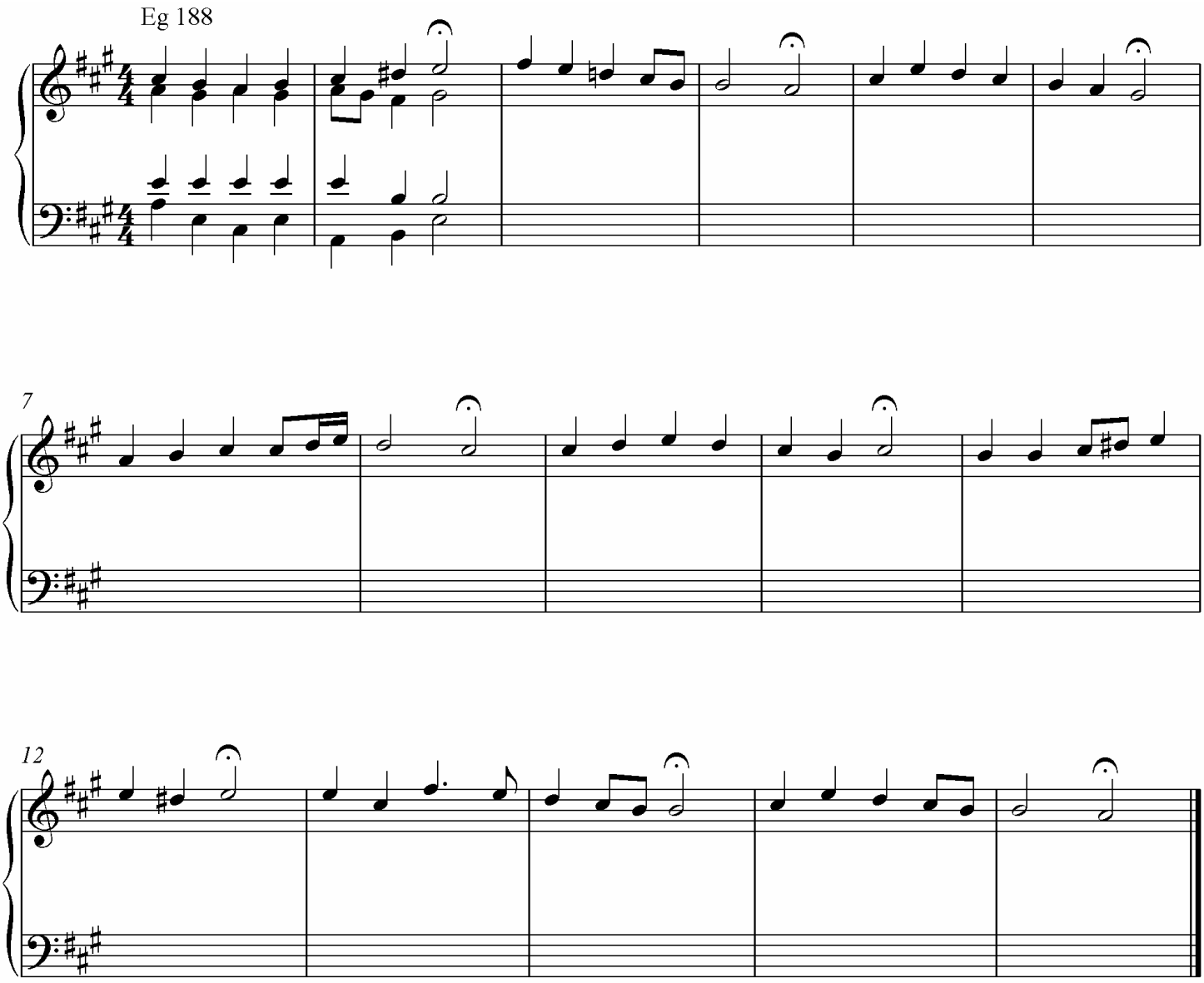
Riem.No.17 Erschienen ist der herrliche Tag



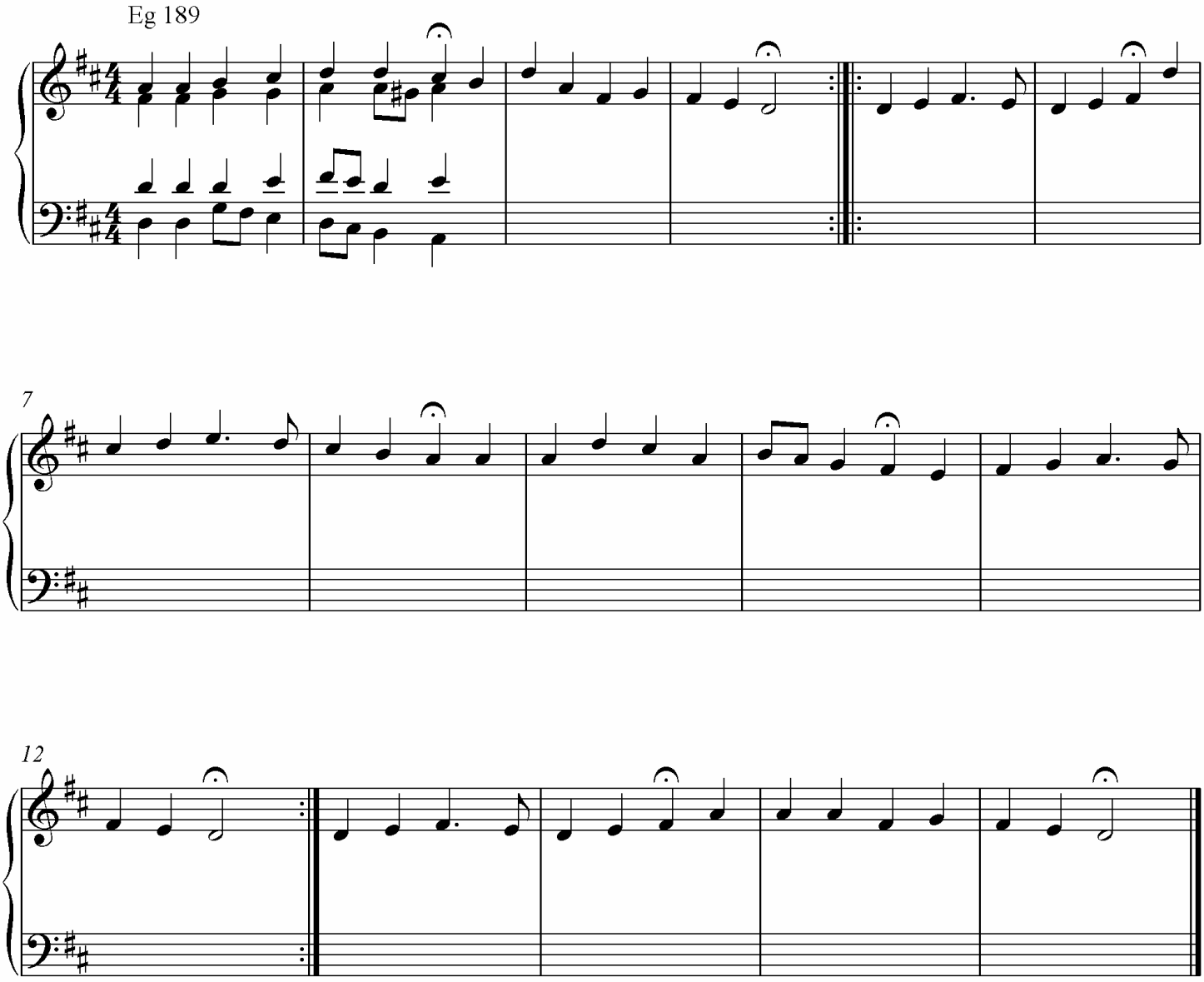
Riem.No.26 O Ewigkeit, du Donnerwort



Riem.No,106 Jesu Leiden, Pein und Tod



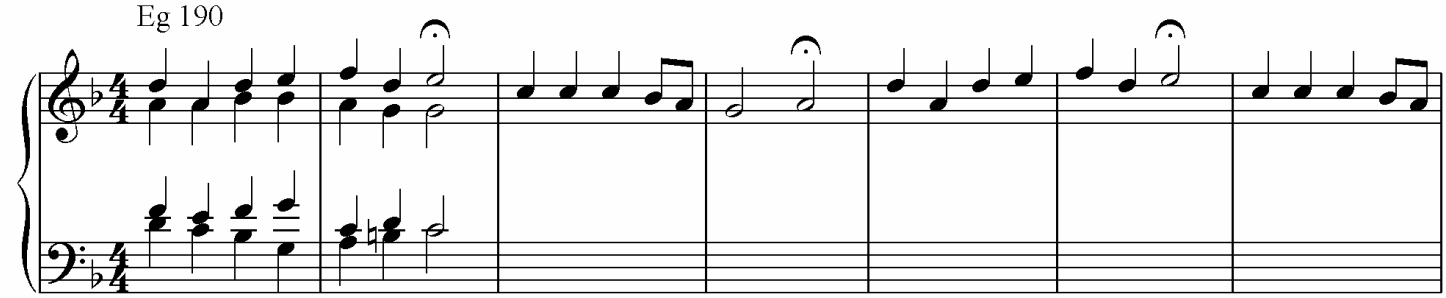
Riem.No.135 Gott der Vater wohn' uns bei

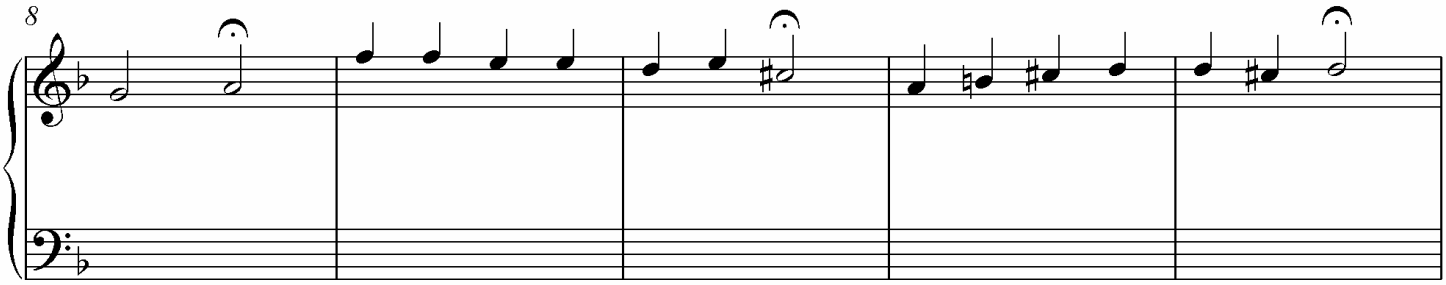


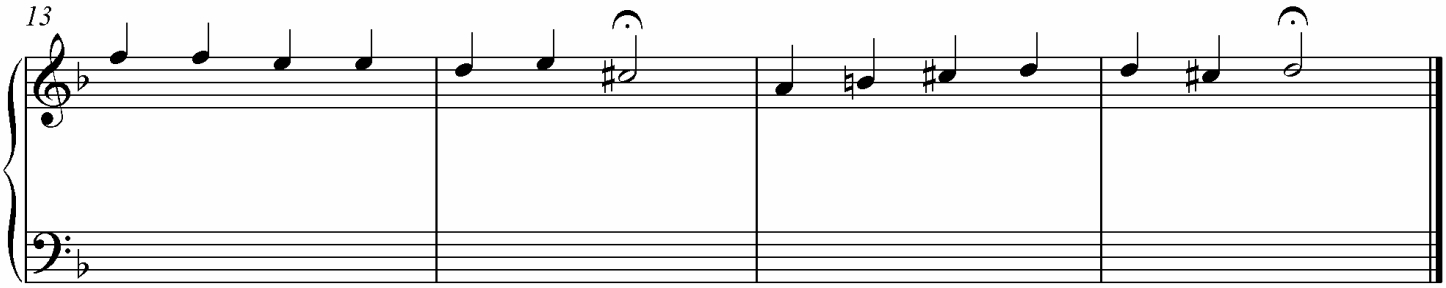
Riem.No.142 Schwing' dich auf zu deinem Gott

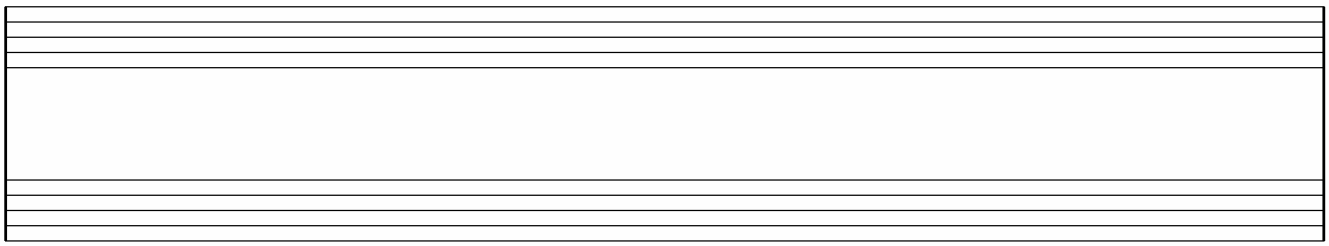
Notice how the phrases repeat in this Chorale. Find different harmonisations for the repeats as Bach did.

Eg 190





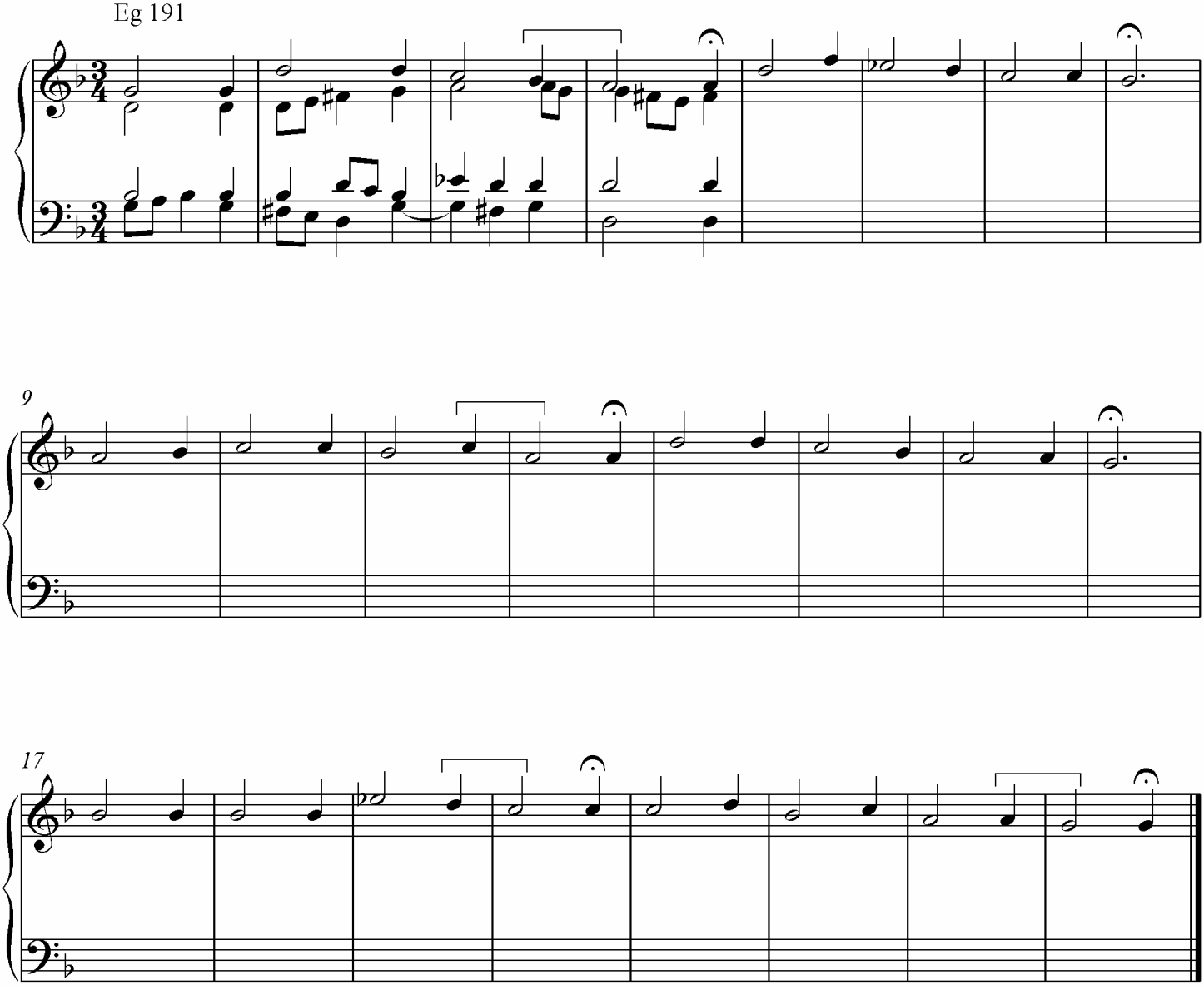



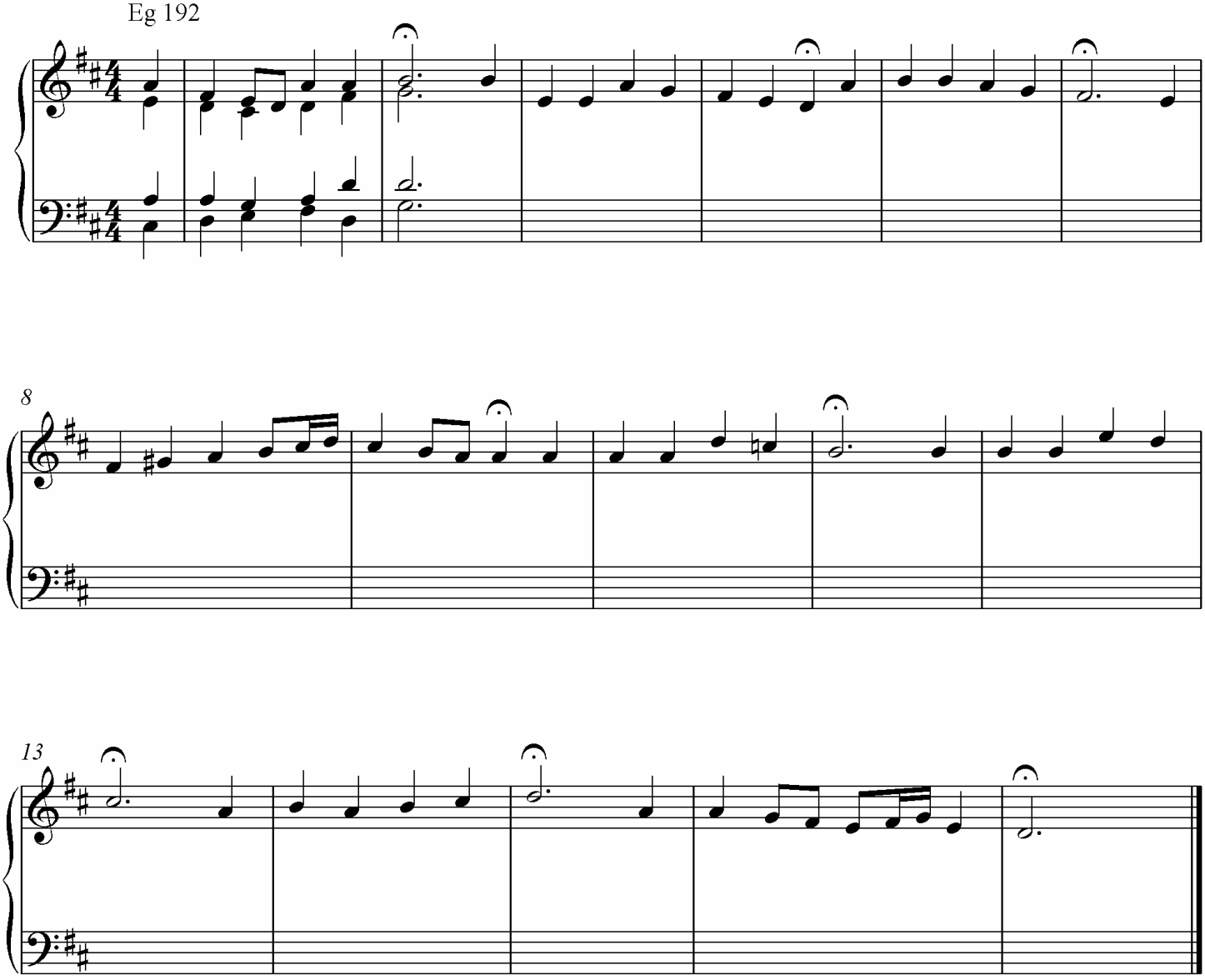



Riem.No.155 Hilf, Her Jesu, lass gelingen

This Chorale is in G minor despite the key signature. This is not uncommon in baroque music if the melodic minor scale is to be used extensively. Another difficulty with this chorale is the cadence points. Often, if the last word of a line of text has more than one syllable, like “gelingen”, the last two syllables will be given to a repetition of the cadences last chord as in the incipit. Such cadences here have been bracketed for you. The three-four signature and the minor mode add to the difficulties of this Chorale.

Eg 191



Riem.No.291 Was frag' ich nach der Welt

Eg 192