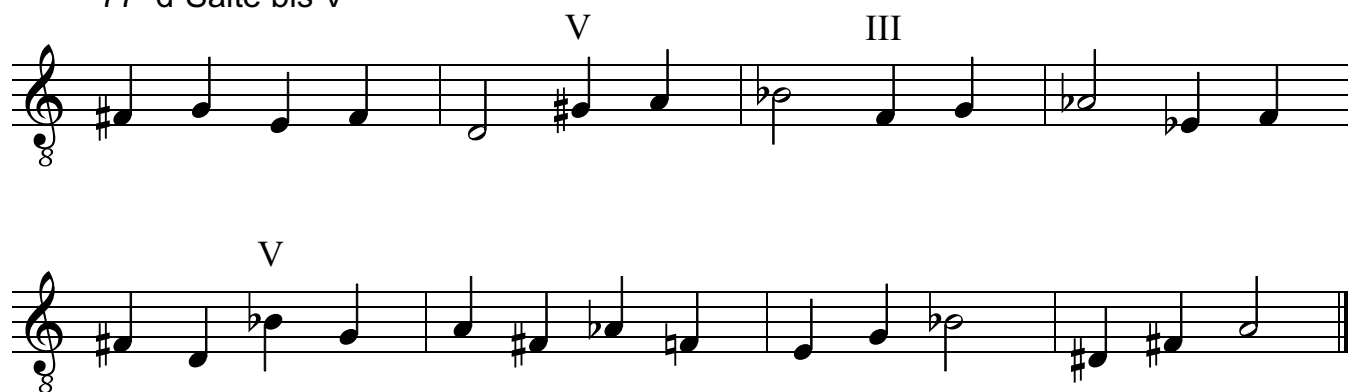
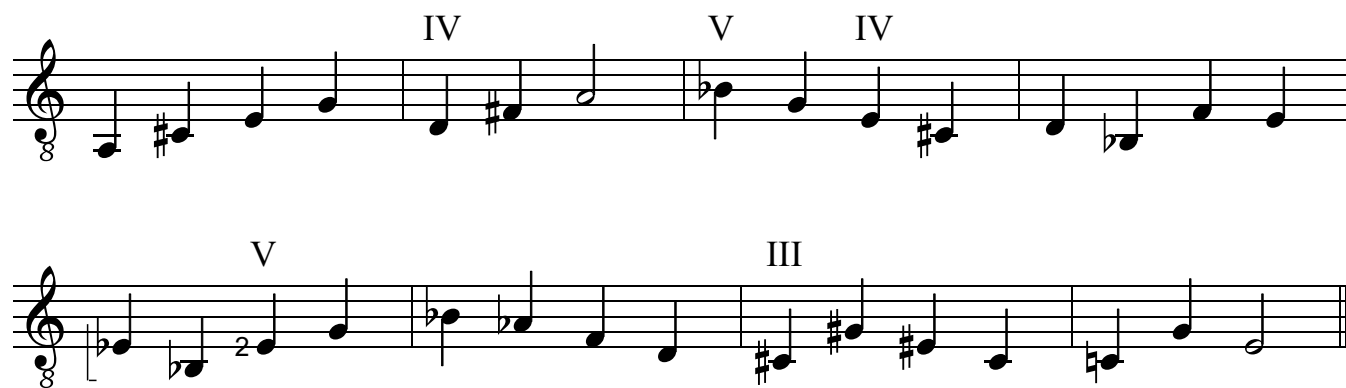


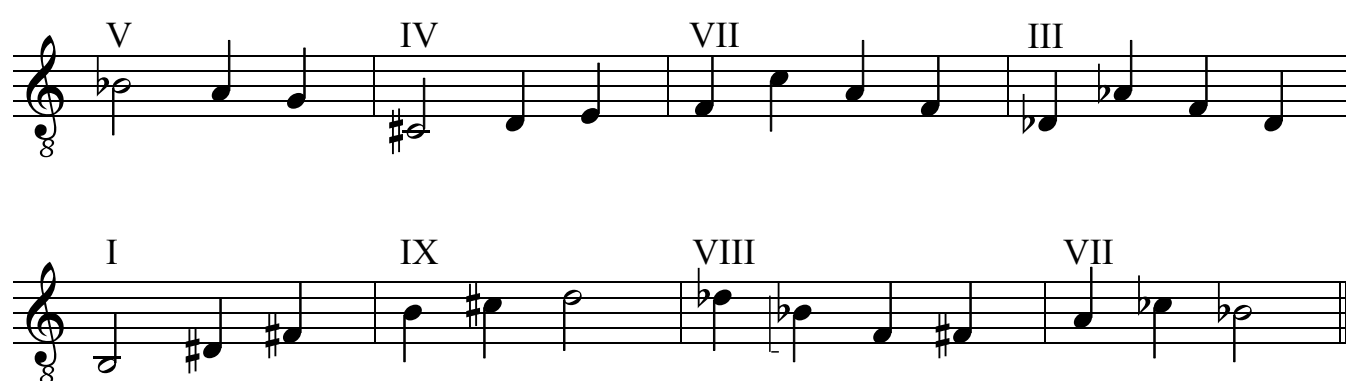
77 d-Saite bis V



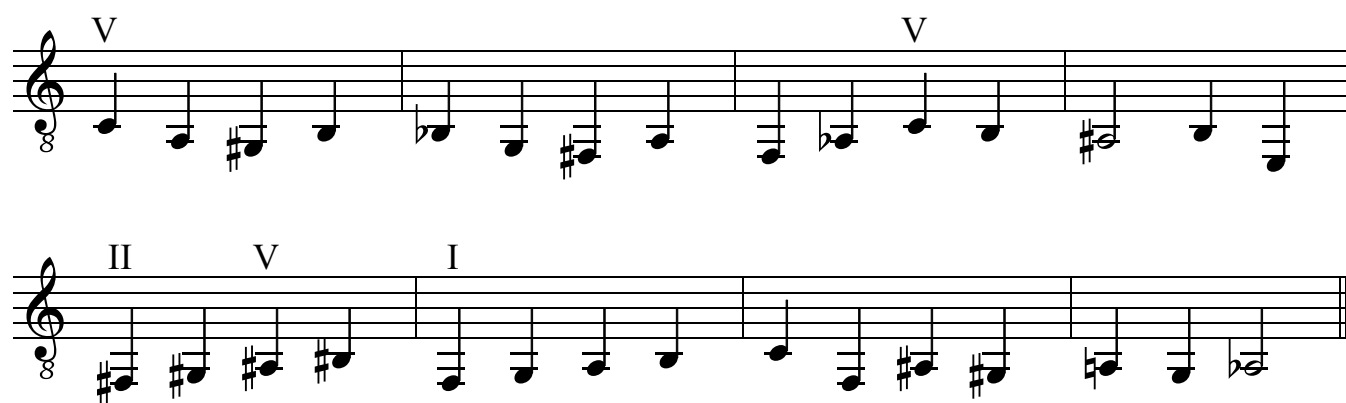
81 d & A-Saite bis V



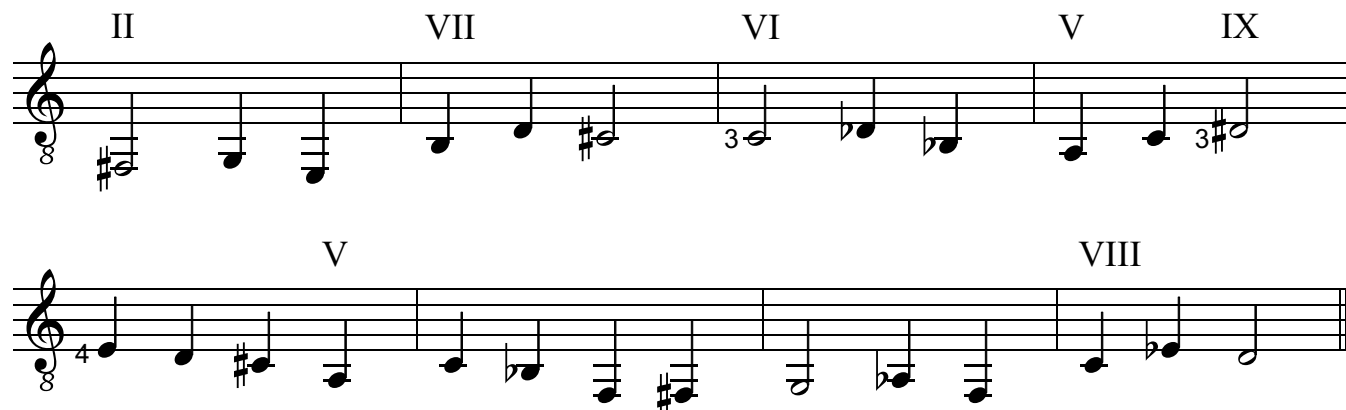
82 d & A-Saite



83 E-Saite bis V



84 E-Saite



85 A & E-Saite bis V

86 A & E-Saite

87 d, A & E-Saite bis V

88 d, A & E-Saite

7. Lagenwechsel zweistimmig

89 Lagenwechsel III

90 Lagenwechsel

91 Lagenwechsel

92 Lagenwechsel

93 Lagenwechsel

94 Lagenwechsel

95 Lagenwechsel

96 Lagenwechsel

III I III

V VIII V III I

97 Lagenwechsel

IV VII IV II

IV VI V II

98 Lagenwechsel

II II IV

II VII IV

VII IV

8. Modulationen

99 Von D-Dur nach B-Dur

Exercise 99: Von D-Dur nach B-Dur. The score is written for a single melodic line and a bass line. The key signature changes from two sharps (D major) to three sharps (B major) in the final measure of the second staff.

100 Von A-Dur nach D-Moll

Exercise 100: Von A-Dur nach D-Moll. The score is written for a single melodic line and a bass line. The key signature changes from three sharps (A major) to two flats (D minor) in the final measure of the second staff.

101 Von C-Dur nach E-Dur

Exercise 101: Von C-Dur nach E-Dur. The score is written for a single melodic line and a bass line. The key signature changes from no sharps or flats (C major) to three sharps (E major) in the final measure of the second staff.

102 Von A-Dur nach D-Moll

Exercise 102: Von A-Dur nach D-Moll. The score is written for a single melodic line and a bass line. The key signature changes from three sharps (A major) to two flats (D minor) in the final measure of the second staff.

103 Von Es-Dur nach A-Dur

104 Von C-Moll nach D-Dur

105 Von H-Dur nach C-Dur

106 Von G-Dur nach Es-Dur