

- F. Analyze the chords called for by the figured bass that follows. Remember that the figured-bass symbols are part of the music, not part of the harmonic analysis, which should be written beneath it. Then, continue the four-part realization of that figured bass. Note: Be sure to review pages 249–250 before proceeding. (Figures in the fifth measure added by the authors.)



Corelli, Concerto Grosso op. 6, no. 12, V

Concertino

VI. I *p* *f*

VI. II *p* *f*

Vc. *p* *f*

7 7 7 7 7 7 7 4 3

Concerto grosso

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

D.B. *p* *f*

7 7 7 7 7 [6 5 4 3] 7 4 3

F: I IV^{M7} vii^{ø7} iii⁷ vi⁷ ii⁷ V⁷ I ii⁶₅ I IV V⁷ I ⁶₄ I

Realization

F: I IV^{M7} vii^{ø7} iii⁷ vi⁷ ii⁷ V⁷ I ii⁶₅ I IV V⁷ I ⁶₄ I

B[♭]DFA EGB[♭]D ACEG DFAC GB[♭]DF CEGB[♭] FAC GB[♭]DF FAC B[♭]D[♭] CEGB[♭] FAC FAC