Example 1. Lennon and McCartney, “Michelle,” partial transcription

Voice:

```
F         Bbm7         Fb         Bbm7

Michelle ma belle, these are words that go together
```

Bass:

```
1. C   Bbm7   C

2. C   Bbm7   C

Well, my Michelle, tres bien ensemble.
```

Continued...
Example 2. Schumann, “Wenn ich in deine Augen seh”

When I look into your eyes, all my sorrow and pain are gone;
Yet when I kiss your lips, I become completely well.

When I lean on your breast, it is as if the joy of heaven comes over me;
Yet when you say “I love you,” I have to weep bitterly.

\[\text{Staff notation}\]
Example 3. A passage from Lennon and McCartney, “Michelle”

Example 4. A passage from Lennon and McCartney, “Michelle”
Example 5. All possible types of affixes

Prefix embellishments:
- by common tone anticipation (a prefix common tone)
- ascending by step
  prefix incomplete
  lower neighbor
- descending by step
  prefix incomplete
  upper neighbor
- ascending by leap
  prefix ascending
  embellishing leap
- descending by leap
  prefix descending
  embellishing leap

Suffix embellishments:
- by common tone repetition (a suffix common tone)
- ascending by step
  suffix incomplete
  upper neighbor
- descending by step
  suffix incomplete
  lower neighbor
- ascending by leap
  suffix descending
  embellishing leap
- descending by leap
  suffix ascending
  embellishing leap

Example 6. All possible types of connective

a) fills an embellishing leap by step
   by leap
   passing tones:
   prefix ascending suffix descending

prefix descending suffix ascending

b) fills an anticipation or repetition
   by step above
   complete upper neighbor notes
   prefix suffix

   by step below
   complete lower neighbor notes
   prefix suffix

   by leap above
   embellishing leaps (all)
   prefix upper suffix upper
   prefix lower suffix lower

c) fills incomplete lower neighbor
   fills incomplete upper neighbor
   chromatic passing tones (all)
   prefix ascending suffix descending prefix descending suffix ascending

by leap—not allowed in strict use

* These schematic representations are notated without clefs. Adjustment of accidentals may be necessary in specific clefs.
**Example 7.** Notation of inner voices

The E (stemmed) is the structural soprano.

Those Gs and Cs (unstemmed) are inner voices.

The lowest C (stemmed) is the structural bass.

**Example 8.** Rules #2–5 tell us how to avoid certain mistakes in analytic notation

P.

NOT this... but this:

Q.

NOT this... but this:
R.

\[ \text{NOT this, ...} \quad \text{but this:} \]

S.

\[ \text{NOT this, ...} \quad \text{but this:} \]

T.

\[ \text{NOT this, ...} \quad \text{but this:} \]
Example 9. 

A passage from Robert Schumann, “Wenn ich in deine Augen seh’” (measures 12–14)

Example 10. A passage from Robert Schumann, “Wenn ich in deine Augen seh’” (measures 12–14)

Exercise 1. Petzold (prev. attr. to Bach), G minor Menuet

See the solution
Exercise 1. Petzold (prev. attr. to Bach), G minor Menuet

SOLUTION
Exercise 2. Petzold (prev. attr. to Bach), G minor Menuet
Exercise 3. Schumann, Bagatelle in C major, Op 68/5