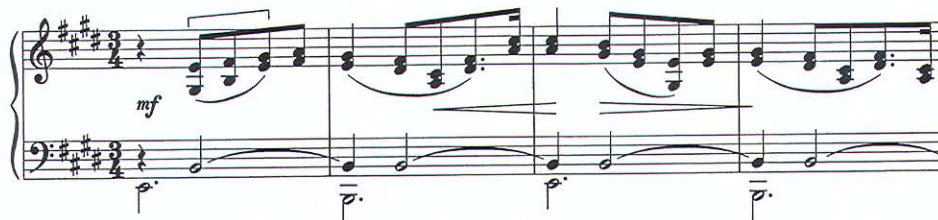


E1. Scarlatti, Sonata in D major, K. 96



E2. Beethoven, Piano Sonata in E♭ major, op. 81A

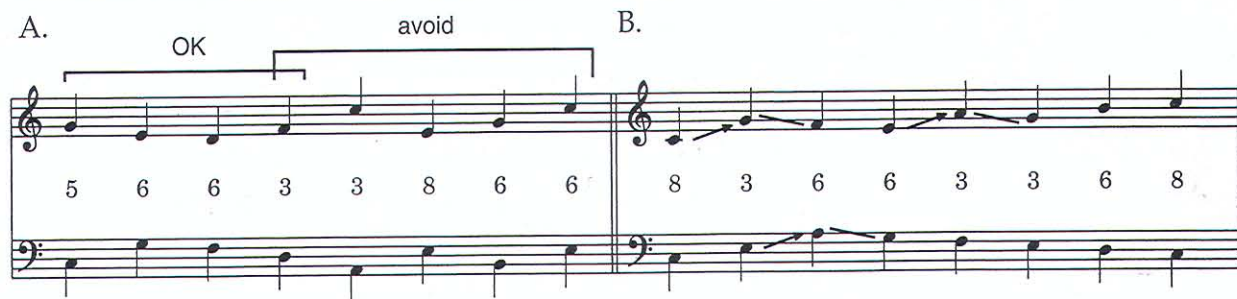
E3. Schumann, "Waldesgespräch," from *Liederkreis*, op. 39

E4. Paganini, Caprice for Violin, op. 1



Finally, aim for smooth lines, and avoid simultaneous leaps (fourths or larger) in both voices (Example 4.9A). When you do leap, change direction, just as you did in your melody writing (Example 4.9B).

EXAMPLE 4.9 Treatment of Leaps

*Beginning and Ending First-Species Counterpoint*

We are almost ready to begin writing first-species counterpoint. But before we do, it is necessary to know how to begin and end each exercise. The contra-