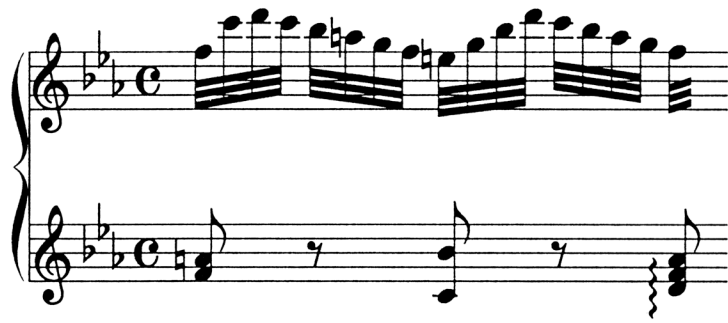


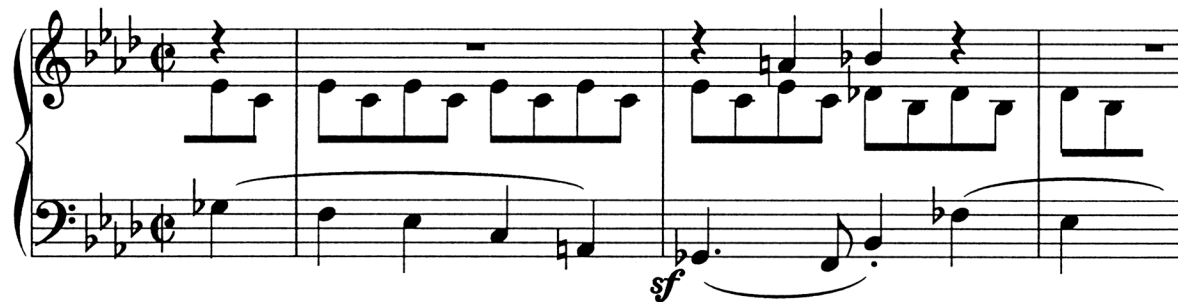
Assignment 27.1 (continued)

(c) J. Haydn, Sonata in E-flat major, Hob. XVI:52, movement I, m. 48 (18th c.)



Sequence type: _____

(d) L. v. Beethoven, Sonata in F minor, Op. 2, No. 1, movement I, mm. 70–72 (18th c.)



Sequence type: _____

(e) W. A. Mozart, Sonata in F major, K. 332, movement I, mm. 196–199 (18th c.)



Sequence type: _____

The opening patterns of five chromatic sequences are given below. For each pattern:

1. Identify the type of sequence.
2. Provide figured bass, and include tonicizing arrows as necessary.
3. Bracket and label the outer-voice melodic figures.

(a) J. S. Bach, Partita in D major, Allemande, m. 19

(b) L. v. Beethoven, Sonata in E-flat major, Op. 27, No. 1, Mvt. III, mm. 50-52

Sequence type: _____

Sequence type: _____

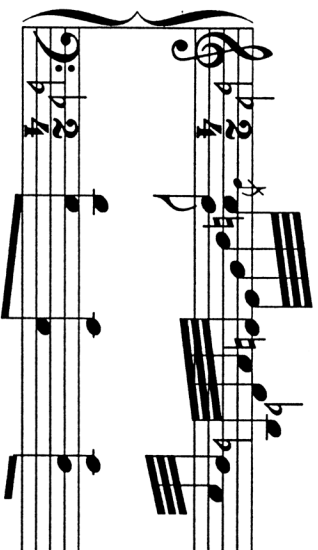
(c) W. A. Mozart, Fantasy in C minor, K. 475, mm. 125-127 (18th c.)

Sequence type: _____

(continued on next page)

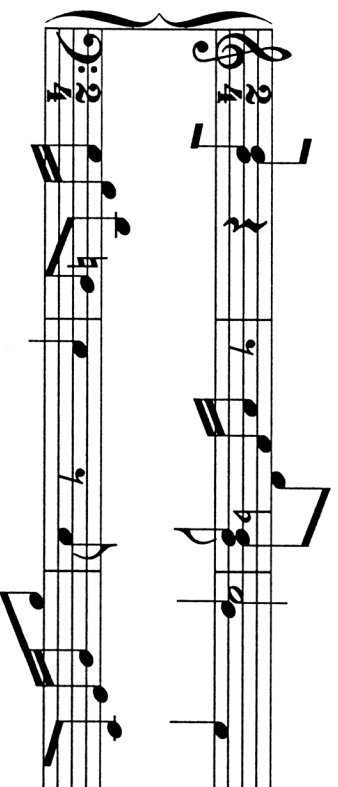
Assignment 27.2 (continued)

- (d) C. P. E. Bach, Sonata in B-flat major,
H. 25, Mvt. II, m.34 (18th c.)



Sequence type: _____

- (f) C. P. E. Bach, Sonata in A minor,
H. 30, Mvt. III, mm. 25-27



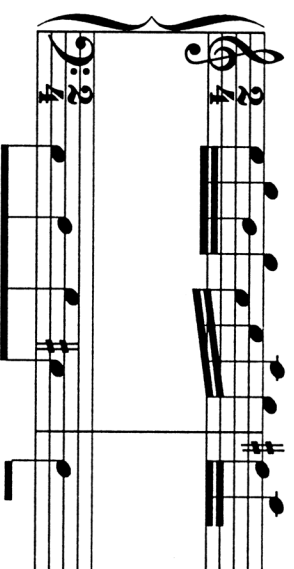
Sequence type: _____

- (e) C. P. E. Bach, Sonata in F major,
H. 24, Mvt. III, mm. 17-19



Sequence type: _____

- (g) J. Haydn, Sonata in C major, Hob. XVI:10,
Mvt. III, mm. 15-16

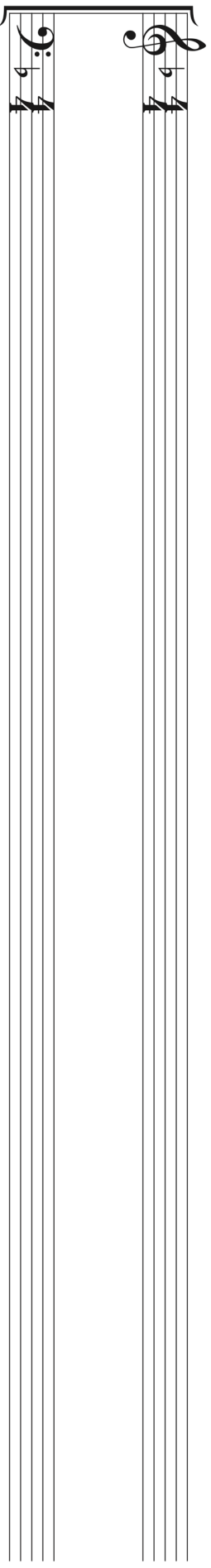
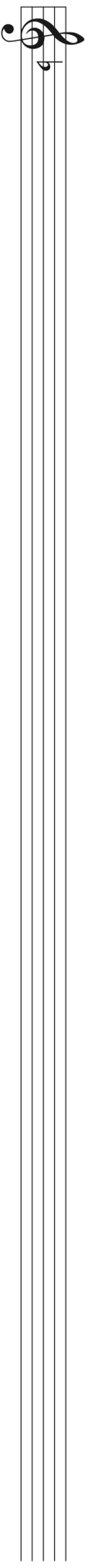


Sequence type: _____

Compose a chromatic sequence in F major and $\frac{4}{4}$ meter, based on the descending natural succession.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



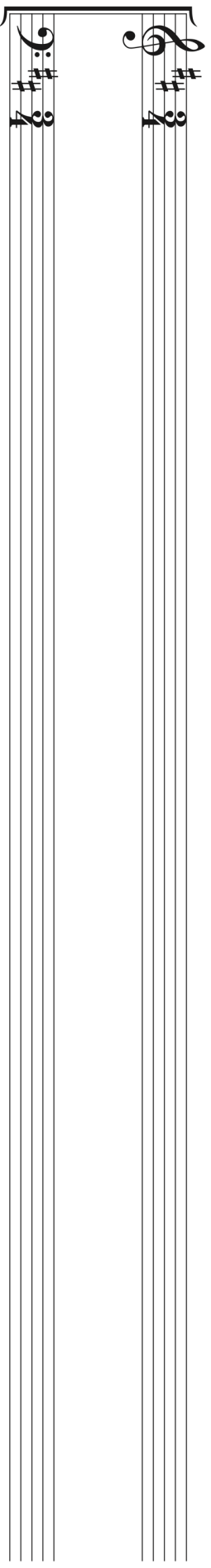
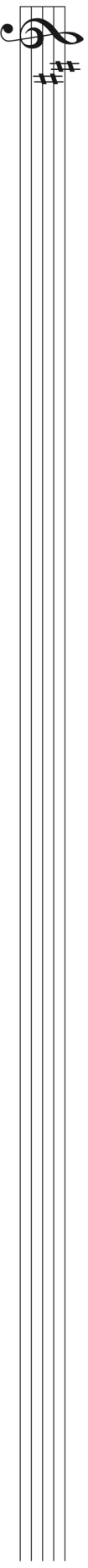
Structural bass



Compose a chromatic sequence in B minor and $\frac{3}{4}$ meter, based on the descending natural succession.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano

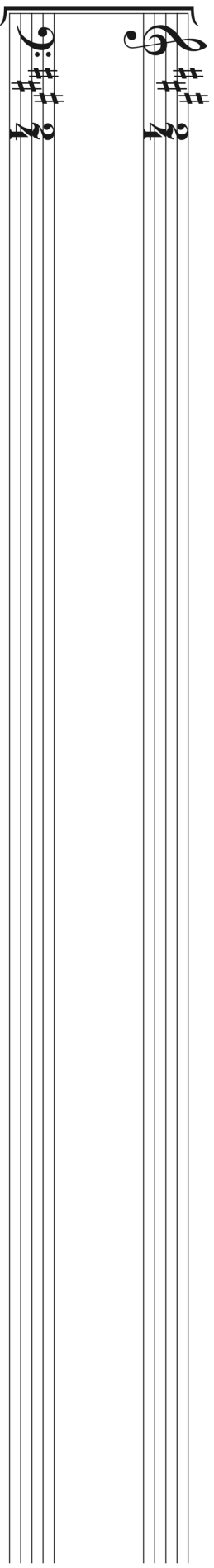
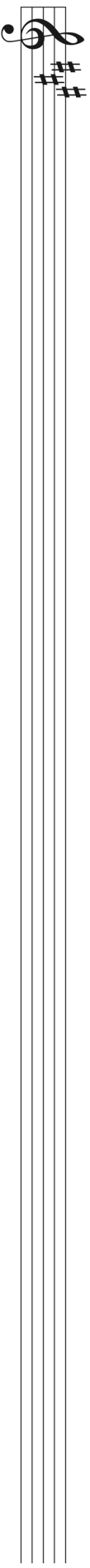


Structural bass

Compose a chromatic sequence in F-sharp minor and $\frac{2}{4}$ meter, based on the deceptive resolution sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



Structural bass



Compose a chromatic sequence in A-flat major and $\frac{3}{4}$ meter, based on the deceptive resolution sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano

A single musical staff with a treble clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The staff is empty, intended for the student to notate the structural framework for the soprano part.

A grand staff consisting of two staves joined by a brace on the left. The top staff has a treble clef and the bottom staff has a bass clef. Both staves share a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/4. The staves are empty, intended for the student to notate the structural framework for both voices.

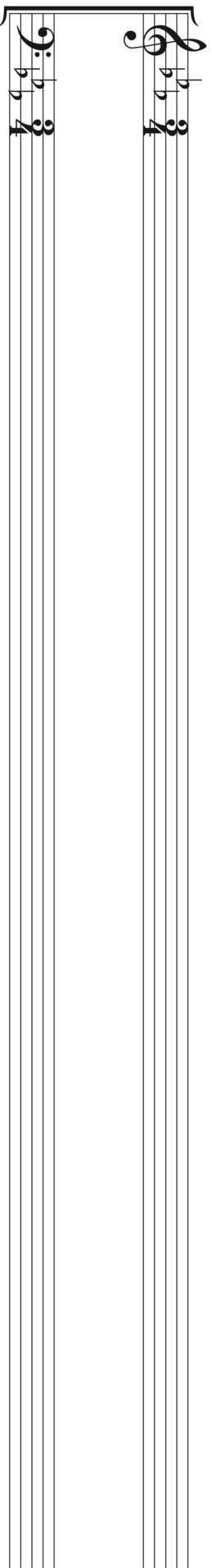
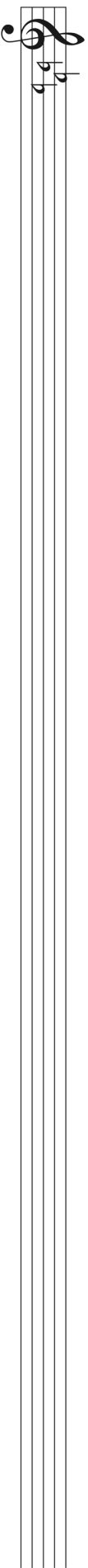
Structural bass

A single musical staff with a bass clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The staff is empty, intended for the student to notate the structural framework for the bass part.

Compose a chromatic sequence in C minor and $\frac{3}{4}$ meter, based on the ascending 5 – 6 sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano

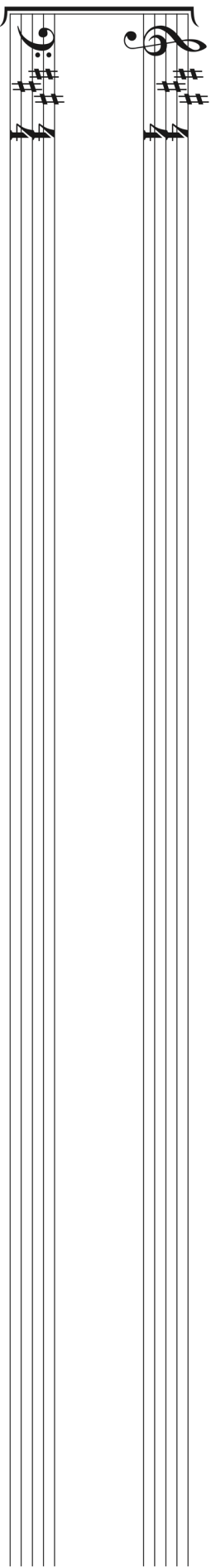
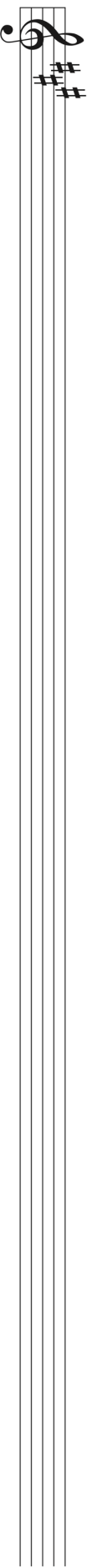


Structural bass

Compose a chromatic sequence in A major and $\frac{4}{4}$ meter, based on the ascending 5 – 6 sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



Structural bass