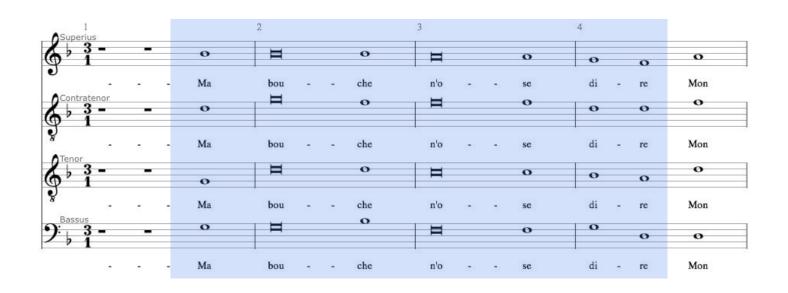
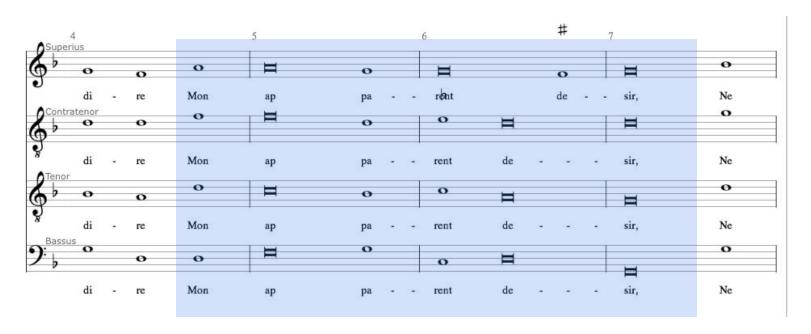
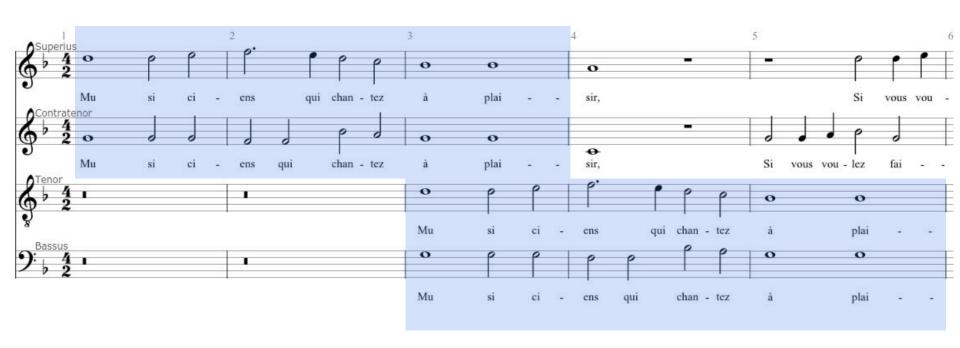
The same passage
3/5/2015 14: Richard
51:57 Freedman DC0314 1-4 all @a3,@all,@all,@1-2 S/T 6 Citation (exact) the work







become 5/3 T/B

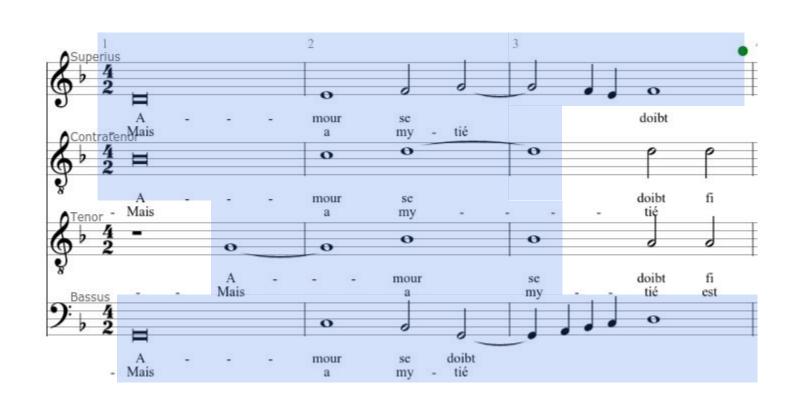
DC0407

@all+@all+@3-4+@all,@all,@all+@1-2+@1-2+@all

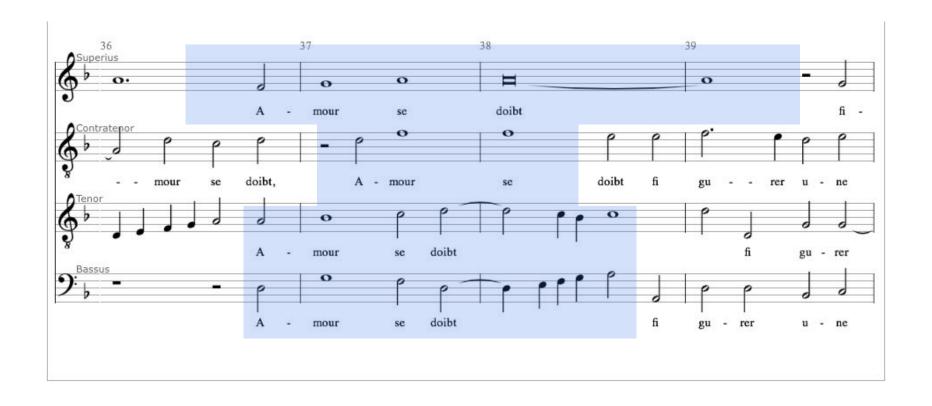
DC0408

1-3

all







DC0303

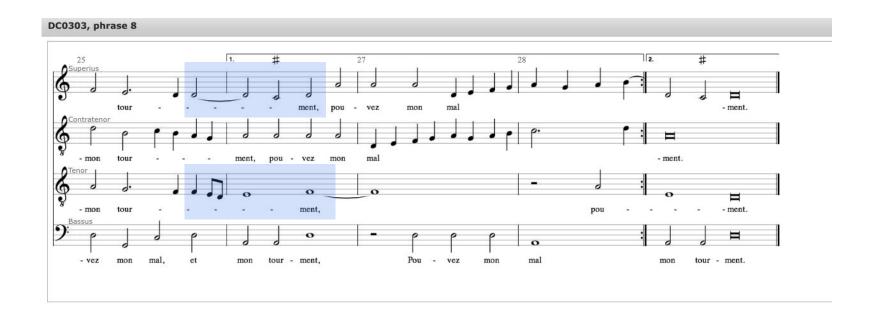
25-26 1,3

@4,@1-3

An 'ouvert' cadence, since it is evaded. S/T>D evaded

Cadence

See 'clos' cadence for second ending



DC0303

25,28

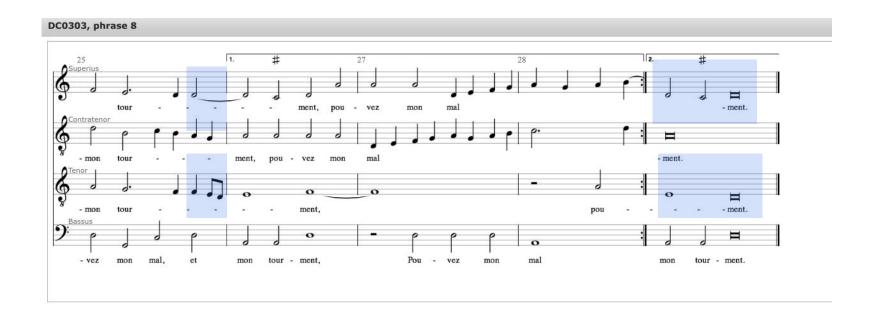
1,3

@4,@all

This is the 'clos' ending. S/T>D, now authentic,

Cadence

See 'ouvert' ending

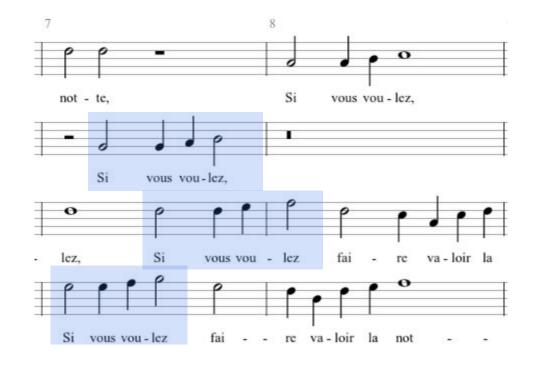


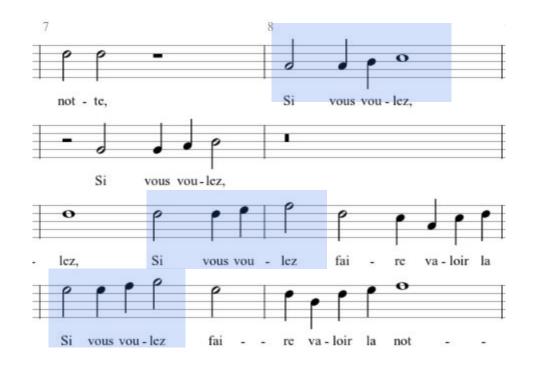
2-4,3 @2-4+@3-4+@1-3,@1

PEN B>Ct>T + INV

PEN

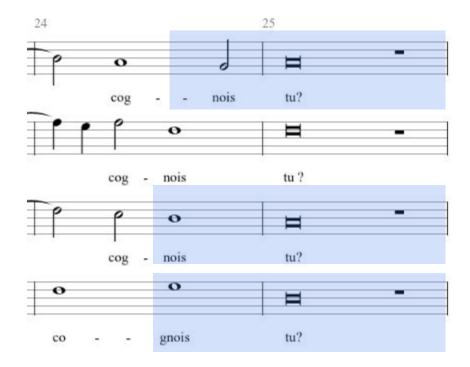
See also overlapping PEN with INV





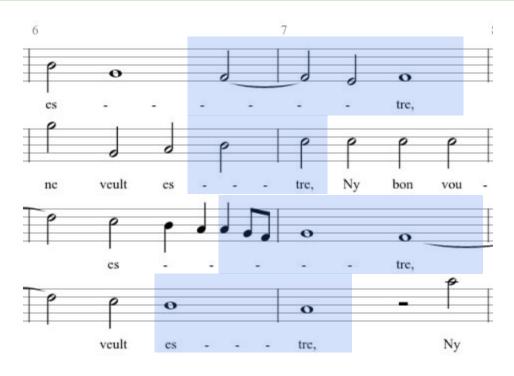
1,3

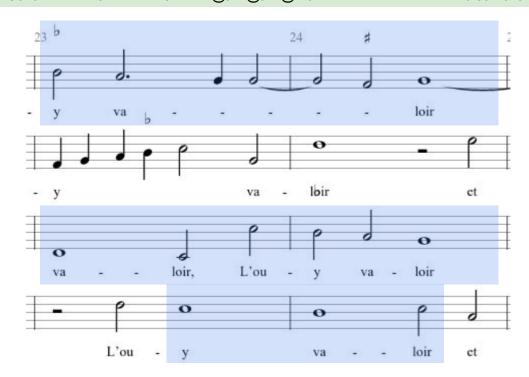
DC0519, measures 38-40 38 Superius 39 1. 0 fre. O fre. souf O fre. - tant souf O fre.

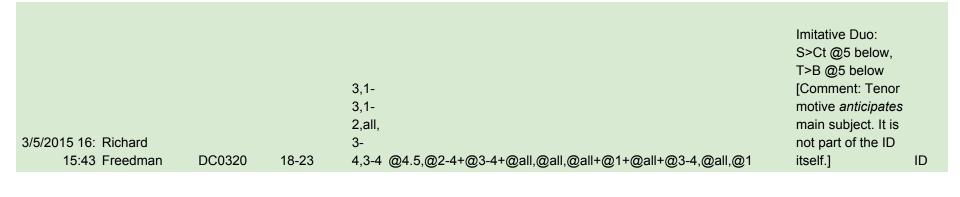


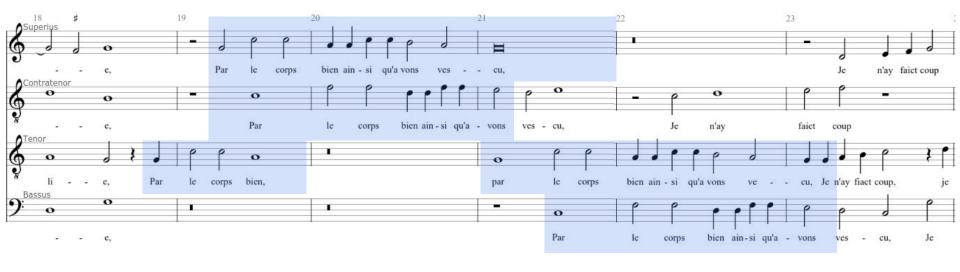
all

Cadence in
Cadence Ct/B to
C, then S/T to F. Cadence









PEN T>B>S + INV The model is down 3 up 4. This mark up picks structural

tones.

PEN

3/5/2015 16: Richard 27:22 Freedman

DC0515

3-4,1+3-11-13

4,1

@2-4+@4,@2-4+@1-2+@all,@1-2

