

3. Compose a passage for keyboard, guitar, or an ensemble of your choice, following these guidelines:

- The passage should be in D major, in 4.
- The first four measures should embellish the tonic with these harmonies:

Tonic | Dominant | Dominant | Tonic

(For example, the first four measures might be: I | V<sup>6</sup> | V<sup>7</sup> | I)

- In the last four measures, use these harmonies:

I<sup>6</sup> | IV (or ii<sup>6</sup>, or ii<sup>5</sup>) | V<sup>7</sup> | I ||

- Conclude with a PAC.

## G. ANALYSIS

Label the keys and Roman numerals. If the excerpt ends with a cadence, label the cadence as well (PAC, IAC, or HC).

1. Arthur Sullivan, "Ever Faithful"

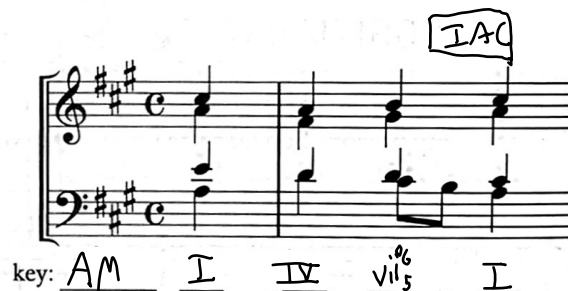
cadence: HC



key: G I V I IV V

2. J. S. Bach, Chorale 63

cadence: IAC



key: A I IV V I

3. Ludwig van Beethoven, Piano Sonata, Op. 111, ii

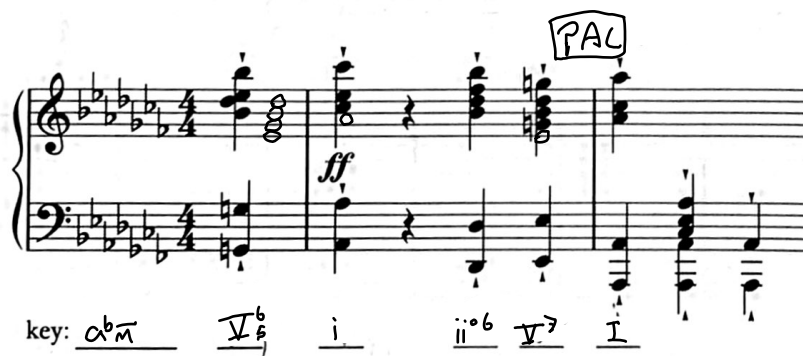
cadence: IAC



key: C I IV V I

4. Ludwig van Beethoven, Piano Sonata, Op. 26, iii

cadence: PAC



key: A<sup>b</sup> I IV V I

NAME: .....

5. Fernando Sor, Theme No. 1 from Op. 11, for guitar

cadence: PAL

key: C# I I ii<sup>6</sup> V I

6. Franz Schubert, "Morgengruss" (Morning Greeting)

cadence: PAL

key: C# I IV<sup>4</sup> I ii<sup>6</sup> V I

7. Anna Bon, Harpsichord Sonata Op. 2, No. 3, Minuetto

cadence: HL

key: F# IV I<sup>4</sup> IV<sup>6</sup> vi<sup>9</sup> I<sup>4</sup> IV<sup>3</sup> vi<sup>9</sup> I V<sup>7</sup>

8. Sophie Gail, "Les Langueurs" (Languors)

cadence: HL

key: g# i vii<sup>9</sup> ii<sup>4</sup> ii<sup>6</sup> V

Des lan-gueurs où l'a-mour me— jet - te, Loin que je cher - che à me sau - ver,

Des lan-gueurs où l'a-mour me— jet - te, Loin que je cher - che à me sau - ver,

Translation: The languors into which love has thrown me, although I have sought to save myself from them...