## PART 1: Part Writing Sequences

For each excerpt below, complete the following:

1. Continue the sequence pattern initiated.
* Note: The brackets indicate how many times each model should be copied.
1. Analyze the progression with Roman numerals.
2. Identify the sequence type.

**Example #1 –** Sequence Type: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



**Example #2 –** Sequence Type: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



 Bb: I5------6 \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ V I

## PART 2: Analyzing Sequences

**Excerpt #1:** Mozart, Mass in Cm, K. 427, “Et incarnatus est,” mm. 37–41 (score on next page)

1. Listen to the following excerpt several times.
	* Recording: <https://youtu.be/t551jbBw-p4?feature=shared&t=2358> (excerpt at 39:18)
2. A sequence appears in this excerpt. Bracket the sequence model and its copies above the staff.
3. Label the sequence type.
4. Provide a harmonic analysis with Roman numerals of the *first four measures* in the given key.
	* Note: the given key does *not* match the key signature.

Sequence Type: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_





**Excerpt #2:** Handel, Concerto Grosso Op. 6, No. 6, III, mm. 81–95

1. Listen to the following excerpt several times.
	* Recording: <https://youtu.be/Qlss-UrbK8w?si=fgW-UB9QUbe_3H4i&t=572> (excerpt at 9:32)
2. A sequence appears in this excerpt. Bracket the sequence model and its copies above the staff.
	* Note: some copies are slightly embellished.
3. Label the sequence type.

Sequence Type: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_





**Excerpt #3:** Josephine Lang, “Traumbild,” mm. 15–19

1. Listen to the following excerpt several times.
	* Recording: <https://youtu.be/PGCab0vlOkw?si=C18lAzMhprltVOBS&t=47> (excerpt at 0:47)
2. Below is a list of features. Circle any that appear in this excerpt.

Ascending 5–6 Sequence Descending Thirds Sequence

Descending Fifths Sequence Deceptive motion

Plagal motion immediately after a cadence Phrygian HC

1. Label all cadences in the excerpt. (Harmonic analysis is not required for this excerpt.)
2. If a sequence appears in the excerpt, brackets its model and copies.



