

(period)

**A** *a (ant.)* PHC *b (cons.)* PAC in V

6 # 6 # #<sub>2</sub> 6 δ<sub>5</sub> # #

em: i v VI V i iv V i V em: V

bm: iv V i ii° V I

T<sup>1</sup> D<sup>7</sup> S<sup>6</sup> D<sup>5</sup> T<sup>1</sup> S<sup>6</sup> D<sup>5</sup> T<sup>1</sup>S<sup>4</sup> D<sup>4</sup> T<sup>3</sup> T<sup>1</sup> S<sup>4</sup> D<sup>5</sup> T<sup>1</sup>D<sup>5</sup>

(period)

**B** *c (ant.)* IAC in III *Par. 10's (rev.)* *d (cons.)* PAC

5 6 6 δ<sub>4</sub><sub>3</sub> 6 #

V iv V III i V i ii° V i

D<sub>2</sub> D<sup>5</sup> S<sup>4</sup> T<sup>3</sup> T<sup>3</sup> D<sup>2</sup> T<sup>1</sup> S<sup>4</sup> D<sup>5</sup> T<sup>1</sup>

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, chordal style. The treble staff features a melodic line with a slur over the first four measures, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line at the end of the fourth measure.

The second system of musical notation begins at measure 5, indicated by a small '5' above the first measure. It continues with the same two-staff format as the first system. The treble staff has a slur over the first four measures of this system. The bass staff continues the accompaniment. The system ends with a double bar line at the end of the eighth measure.

6 # 6 # #4 6 5 # #

# 6 6 5 4 3 6 5 #

em: i v VI V i iv V

	i					em:	V	_____
bm:	iv	V	i	_____	ii <sup>o</sup>	V	I	

5

V  $\curvearrowright$  iv      V  $\curvearrowright$  III      i \_\_\_\_\_ V i ii<sup>o</sup> V i

D2 [ \_\_\_\_\_ ] [ \_\_\_\_\_ ]

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