Part III. Add Roman Numerals to the following portion of Haydn's Piano Sonata No. 43. Here is a list of how many harmonies are present per measure; the first number is the measure number; the second is the number of harmonies for that measure: 1/1; 2/2; 3/2; 4/1; 5/1; 6/1; 7/3; 8/1/; 9/2; 10/2; 11/1; 12/2; 13/2; 14/2; 15/2; 16/2; 17/1; 18/2; 19/3; 20/2; 21/3; 22/1. NOTE: some of these harmonies may sound for the first time in one measure and carry over into another; such harmonies do NOT have to be re-notated across barlines; just use a horizontal line to indicate a prolonged harmony, or a harmony that shifts from one position to another. If, for example mm. 1-3 involved a tonic harmony in mm. 1-2 that moved to a tonic harmony in first inversion in measure 3, you'd write I under measure 1 with a horizontal line that went to a 6 in measure 3. Chord quality and inversions must be complete and accurate. (2 points each)

Identify the cadences and key (once the key in which each cadence happens has been established) (3 points each); Show the original key at the beginning and then the new key at the modulation; the original key begins again after the fermata in measure 16 (4 points each); Show the pivot chord modulation (5 points); show tonicizations with arrows pointing to the chords to which they resolve (5 points each). Put all non-chord tones in parentheses and identify them ("p" for passing tones, "n" for neighbor notes, "sus" for suspensions, etc).

Menuetto