Harmonize the unfigured bassline below in keyboard style.

- Represent the chords you use with appropriate Roman numerals and figures. Don’t proceed further until you’re sure your harmony makes sense.
- Write a pleasant melody that makes good counterpoint with the bass. Again, don’t proceed further until you’re sure the outer voices work well together.
- When you’re sure the harmony and counterpoint are good, add the inner parts. Make sure that your notation consistently represents four distinct voices.
- Identify the final cadence type.

Cadence:
An excerpt from the third movement of Handel’s Concerto Grosso, Op. 6, no. 9 appears below. A recording is available online.

1. Bracket each iteration of the sequential pattern.

2. This sequence is a chromatic variant of a familiar type. Name the sequence type.

3. Provide a harmonic analysis; you should find one chord per bass note.

4. As you know, sequences are non-functional patterns leading between two functional chords. (Reminder: did you include parentheses in your analysis below?) Which two chords are connected by the sequence in this excerpt?