



141
670
THS

LIBRARY
Michigan State
University

This is to certify that the

thesis entitled

JOHANN SEBASTIAN BACH'S SUITE
NO. 6 FOR VIOLONCELLO SOLO, BWV
1012: AN ANALYSIS FOR PERFORMANCE

presented by

ANDREW LANE HAMRIC

has been accepted towards fulfillment
of the requirements for

M.M. _____ degree in MUSIC THEORY

Bruce B. Campbell.
Major professor

Date 02 May 2003

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.
MAY BE RECALLED with earlier due date if requested.

DATE DUE	DATE DUE	DATE DUE
MAY 03 2012 JAN 18 2015 616012		
011416		

JOHANN SEBASTIAN BACH'S *SUITE NO. 6 FOR VIOLONCELLO SOLO*,
BWV 1012: AN ANALYSIS FOR PERFORMANCE

By

Andrew Lane Hamric

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF MUSIC

Department of Music Theory

2003

ABSTRACT

JOHANN SEBASTIAN BACH'S *SUITE NO. 6 FOR VIOLONCELLO SOLO*, BWV 1012: AN ANALYSIS FOR PERFORMANCE

By

Andrew Lane Hamric

While Bach's *Six Suites for Violoncello Solo* are enormously popular, no single suite has been the subject of a comprehensive theoretical analysis. The purpose of this thesis is twofold. The first goal is to provide a Schenkerian analysis of the entire D-major suite. The second goal is to use this analysis to generate performance ideas.

The document deals with each movement in turn, providing a graph of the Background, a graph containing the Score, Foreground, and Middleground, textual commentary on the graphs, and performance ideas proceeding directly from the analysis.

ACKNOWLEDGMENTS

This document would not have been possible without a great deal of assistance. First and foremost, I would like to thank my advisor, Dr. Bruce Campbell, for his invaluable expertise and insight. I would also like to thank my parents for their continued encouragement during the many months over which this thesis evolved. A special word of thanks goes to Leslie Kouzes for her limitless patience and support.

TABLE OF CONTENTS

INTRODUCTION.....	1
Manuscript History.....	2
Tuning.....	3
Layout.....	3
A List of Abbreviations.....	4
German Terms Explained.....	5
Pitch Reference.....	5
Terminology Developed for this Thesis.....	5
 PRELUDE	
Prelude BG Graph.....	6
Prelude Score, FG, and MG Graph.....	7
Commentary on the Prelude.....	14
Overview.....	14
Linear Analysis.....	15
Impact on Interpretation.....	18
 ALLEMANDE	
Allemande BG Graph.....	22
Allemande Score, FG, and MG Graph.....	23
Commentary on the Allemande.....	27
Overview.....	27
Linear Analysis.....	28
Impact on Interpretation.....	32
 COURANTE	
Courante BG Graph.....	36
Courante Score, FG, and MG Graph.....	37
Commentary on the Courante.....	41
Overview.....	41
Linear Analysis.....	42
Impact on Interpretation.....	47
 SARABANDE	
Sarabande BG Graph.....	50
Sarabande Score, FG, and MG Graph.....	51
Commentary on the Sarabande.....	53
Overview.....	53
Linear Analysis.....	54
Impact on Interpretation.....	55

GAVOTTES I AND II	
Gavotte I BG Graph.....	59
Gavotte I Score, FG, and MG Graph.....	60
Gavotte II Score, FG, and MG Graph.....	62
Commentary on the Gavottes.....	64
Overview of Gavotte I.....	64
Linear Analysis of Gavotte I.....	65
Impact on Interpretation (Gavotte I).....	67
Overview of Gavotte II.....	70
Linear Analysis of Gavotte II.....	70
Impact on Interpretation (Gavotte II).....	72
 GIGUE	
Gigue BG Graph.....	73
Gigue Score, FG, and MG Graph.....	74
Commentary on the Gigue.....	78
Overview.....	78
Linear Analysis.....	79
Impact on Interpretation.....	82
 CONCLUSION.....	85
 SELECTED BIBLIOGRAPHY.....	86

Introduction

Johann Sebastian Bach composed his *Six Suites for Violoncello Solo* between 1717 and 1725 while he was working in Köthen and Leipzig. These works remained virtually unknown until Jane et Cotellet published them in Paris c. 1824 as *Six Sonates ou Etudea*.¹ As the title suggests, these works were often thought of as exercises. They did not begin to gain stature as performance pieces until the beginning of the twentieth century, when the great cellist Pablo Casals began playing them in recital. Since that time, the *Suites* have become immensely popular, and are now considered cornerstones of the solo repertory for the instrument.

While the *Six Suites* have enjoyed great popularity, no single suite has been the subject of a comprehensive examination including both a theoretical and a performance-related analysis. Some authors have dealt with one aspect of all the suites. Nancy Snustad's dissertation on the Allemandes of the suites is a case in point², and Laura Kramer has written on articulation and slurs in the suites.³ These documents, while extremely valuable in their content, do not encompass a single entire suite. Harriet Kaplan's dissertation on the fifth and sixth suites covers two suites,⁴ but does not contain an in-depth theoretical analysis and targets performers more than theorists. Only one source seems to theoretically analyze a suite in its entirety: The edition of the suites by Diran Alexanian.⁵ Alexanian includes all six suites, and his analysis is a fascinating

¹ Bettina Schwemer and Douglas Woodfull-Harris, eds., "Text Volume" in *6 Suites a Violoncello Solo senza Basso, BWV 1007-1012* (New York: Bärenreiter-Verlag, 2000), 5.

² Nancy Snustad, "The Allemandes in the Six Suites for Solo Cello by J. S. Bach: An Analysis and Comparison" (D.M.A. doc., Indiana University, 1994).

³ Laura Kramer, "Articulation in Johann Sebastian Bach's *Six Suites for Violoncello Solo* (BWV 1007-1012): History, Analysis, and Performance." D.M.A. doc., Cornell University, 1998.

⁴ Harriet Marlene Kaplan, "An Examination of Johann Sebastian Bach's Fifth and Sixth Suites for Solo Cello, BWV 1011 and 1012." D.M.A. doc., University of Cincinnati, 1994.

⁵ Bach, J. S., *Six suites pour violoncelle seul*, ed. Diran Alexanian (Paris: Editions Salabert, 1929)

elucidation of voice leading by means of a unique notational system. However, this analysis is not as rigorous as ones by Heinrich Schenker.⁶ Yet Schenker only examines individual movements, and never whole suites. This document seeks to fill the gap in the above sources. Its purpose is twofold: To provide a rigorous Schenkerian analysis of the complete *Suite No. 6*, and to apply this analysis to performance.

Manuscript History

When one decides to engage in an analysis of a Bach suite for cello, the first thing one must do is to examine the score. Precisely *which* score to examine becomes a central issue. For many musicians, this task simply involves pulling an edition off the shelf and assuming that it contains the piece exactly as the composer intended. Unfortunately there exists no autograph manuscript of the Bach cello suites, and the extant copies are frequently at odds with one another regarding slurs and even actual pitches. As Kramer points out, even the manuscript presumably closest to Bach's original, copied by his wife Anna Magdalena, likely varies from its source considerably regarding slur placement. The solution to these discrepancies provided by Bettina Schwemer and Douglas Woodfull-Harris in their "Scholarly Critical Performing Edition"⁷ (a misnomer, for one cannot possibly perform from it) is to eliminate all slurs, provide variant readings of the manuscripts within the score, and provide accompanying reproductions of the five manuscripts upon which they relied. These five manuscripts include:

- 1) A copy of the suites made by Bach's second wife Anna Magdalena
- 2) A copy made by Bach's organist friend Johann Peter Kellner

⁶ Heinrich Schenker, *The Masterwork in Music, Volume 2* (1926), ed. William Drabkin, trans. Ian Bent, et. al. (Cambridge: Cambridge University Press, 1996)

⁷ Schwemer and Woodfull-Harris, eds., "Scholarly Critical Performing Edition" in *6 Suites a Violoncello Solo senza Basso, BWV 1007-1012* (New York: Bärenreiter-Verlag, 2000)

- 3) An eighteenth century manuscript known as the Westphal
- 4) An anonymous manuscript of the late eighteenth century, related to 3) in that it was probably copied from the same lost (autograph?) manuscript
- 5) An edition published by Janet et Collette in Paris, c. 1824, which made the unlikely claim that it was produced from the autograph manuscript

The author's solution to the problem of discrepancies is to work from the edition of Schwemer and Woodfull-Harris, eliminating all slurs as it has done, and making decisions about note variants on a case-by-case basis.

Tuning

One cannot discuss *Suite No. 6* without considering the instrument for which it was composed. While most performers of today perform the suite on the modern four-string cello, the sixth suite was originally written for a five-stringed instrument tuned C, G, d, a, e¹. The exact instrument Bach had in mind is unclear. While the title page makes the blanket statement "for Violoncello Solo," modern experts believe that the instrument must have been smaller than a regularly sized cello, because the gut e-string would be under so much tension that it would tend to break very frequently. Thus the sixth suite is commonly referred to as being scored for "violoncello piccolo," or a smaller, five-string version of the cello. Despite the added technical difficulties associated with the suite, many cellists have found overcoming these challenges to be worthwhile.

Layout

Each movement is introduced by a BG graph, followed by a graph of the Score, FG, and MG, and finally the text commentary. The text is introduced with an Overview, where measure numbers delineate the phrases and sections. The Overview is followed by

a Linear Analysis, in which the measure-to-measure procedures are explained.

Concluding the text is a section about the Impact on Interpretation, where performance ramifications of the analysis are addressed.

A List of Abbreviations

Cadences

AC = Authentic Cadence

DC = Deceptive Cadence

HC = Half Cadence (Semicadence)

IAC = Imperfect Authentic Cadence

PAC = Perfect Authentic Cadence

Structural Level or its Graph

FG = Foreground

MG = Middleground

BG = Background

Miscellaneous

b., bb. = beat, beats

m., mm. = measure, measures

s.d. = scale degree

German Terms Explained

Urlinie: The fundamental melodic line of a piece.

Ursatz: The Urlinie and the principal bass arpeggiation I – V – I.

Pitch Reference

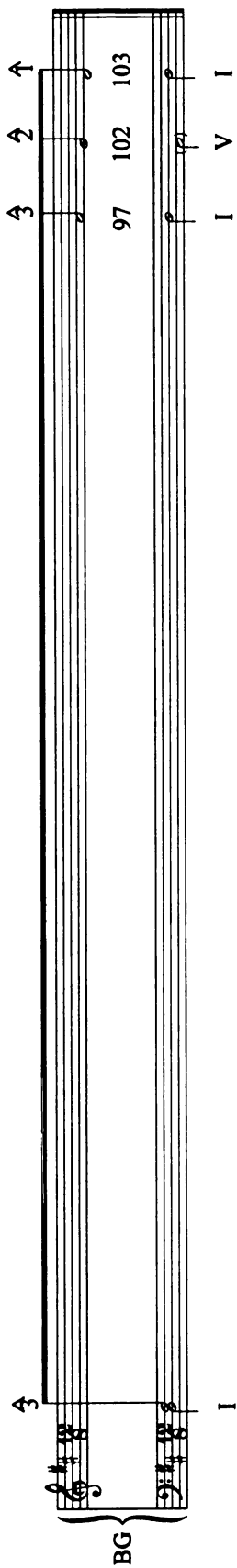
Octave designations begin on C and continue through B. The lowest note of the cello, open C (two ledger lines below the bass staff) is “Great C” and its respective octave is C–B. The next-highest octave begins on “small c” and is designated c–b. Middle C is c^1 and its octave is c^1 – b^1 . The highest octave used here will be c^2 – b^2 .

Terminology Developed for this Thesis

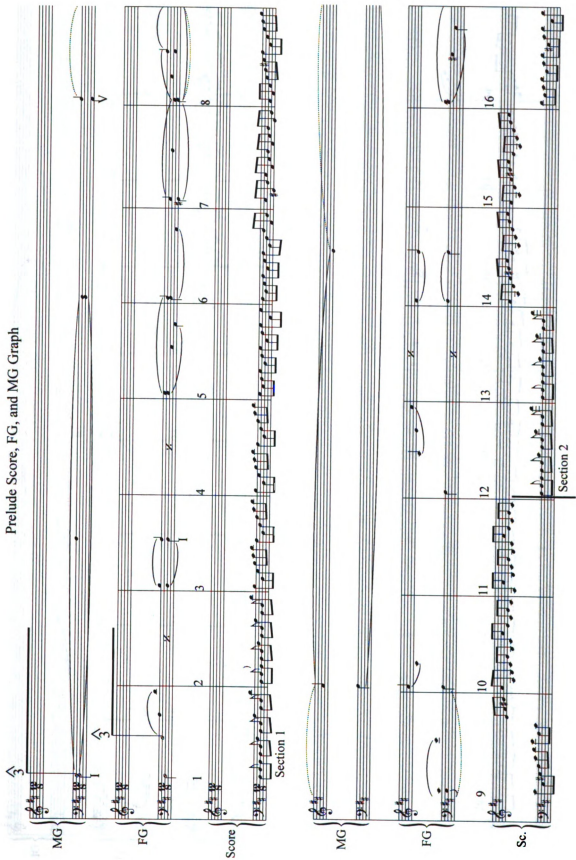
Incomplete double passing tone. A passing tone fills in the interval of a third. Passing tones might occur between scale-degrees one and three by filling in a passing scale-degree two. A double passing tone occurs when the space of a fourth between scale-degrees five and eight (or one) is filled in by two stepwise notes. In this work, the double passing tones are incomplete because even though they ascend to scale-degree eight, they do not ascend from scale-degree five.

Structural rhythm. This term refers to the rhythmic placement of structurally significant notes inside a measure. Those notes that are of greatest structural significance are stemmed in the graphs. Such notes often occur on weak beats.

Prelude BG Graph



Prelude Score, FG, and MG Graph



ii

MG

FG

Sc.

17 18 19 20 21 22 23 24 25

Section 3

MG

FG

Sc.

26 27 28 29 30 31 32 33 34

MG

FG

Sc.

35 36 37 38 39 40 41 42

MG

FG

Sc.

43 44 45 46 47 48 49 50 51

MG {

IV

FG {

52 53 54 55 56 57 58 59 60

Sc.

Section 4

MG {

FG {

61 62 63 64 65 66 67 68 69

Sc.

Section 5

The musical score is written for three voices: MG (Mezzo Soprano), FG (First Girl), and Sc (Soprano). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system shows the beginning of the piece, with the MG part starting on a whole note G4, the FG part on a whole note F4, and the Sc part on a whole note E4. The second system shows the continuation of the melody, with the MG part moving to a half note G4, the FG part to a half note F4, and the Sc part to a half note E4. The third system shows the end of the piece, with the MG part on a whole note G4, the FG part on a whole note F4, and the Sc part on a whole note E4. The score is written on a grand staff with three staves.

MG

FG

Sc.

86 87 88 89 90 91

MG

FG

Sc.

92 93 94 95 96 97

Section 6

MG

FG

Sc.

98

99

100

101

102

103

104

The musical score is written for three parts: MG (Mezzo Soprano), FG (First Guitar), and Sc. (Second Guitar). The time signature is 4/4. The MG part begins with a half note G4, followed by a quarter rest, and then a half note A4. The FG part begins with a half note G4, followed by a quarter rest, and then a half note A4. The Sc. part begins with a half note G4, followed by a quarter rest, and then a half note A4. The score includes various musical notations such as notes, rests, and dynamic markings.

Commentary on the Prelude

The preludes in Baroque dance suites have traditionally maintained an improvisatory nature, and the Prelude of the sixth suite is no different. This improvisatory nature is demonstrated by a more free structural and tonal plan than in the other movements of the suite. Rather than being controlled by a two-part binary, the Prelude's tonal organization is driven by a move from one key-area to another. The movement proceeds from D-major [I] to A-major [V]. It then moves to the key of e-minor [ii] and to G-major [IV] before coming back to the dominant and finally returning to tonic. Thematic unity is maintained by repetition of the opening motive during later sections.

Overview

- (1-11) Section 1
- (12-22) Section 2
- (23-53) Section 3
- (54-67) Section 4
- (68-95) Section 5
- (96-104) Section 6

Because the Prelude is modeled on improvisation, one is not surprised that distinctive regular phrases do not exist. It seems best to trace the movement by its major sections, which are delineated primarily by key area. Every time a key is presented for the first time, it is accompanied by a pedal point.

Section 1 presents the first notes of the Ursatz at the outset, and modulates from tonic to dominant. Section 2 begins with mm. 1-4 recast in dominant. It modulates from A-major to e-minor. Section 3 begins with an extended pedal on e¹, and concludes with a modulation to G-major. Section 4 begins with mm. 1-4 recast in the subdominant.

Section 5 projects A-major which concludes when the opening theme is recast in the dominant. The closing Section 6 restates s.d. 3 of the Urlinie and completes the descent.

Linear Analysis

Section 1 begins with a statement of the fundamental bass d and f# (b. 2 third eighth-note). Scale degree 3 is prolonged by an arpeggiation through a (b. 2 third eighth-note) and d¹ (b. 4 third eighth-note). The bass note d is repeated as a pedal note throughout the first four measures. The second measure repeats the first. In measure three, the upper voice moves from the preceding f# of mm. 1-2 up to a (m. 3, b. 3). The downbeat b is an incomplete upper neighbor to a, and along with the bass pedal d forms a pedal $\frac{6}{4}$ chord. Measure 4 repeats m. 3. Measure six marks the beginning of a stepwise descent in the upper voice, which continues from g (downbeat) to C# (m. 8 b. 1). The accompanying bass initially moves from A (m. 5 b. 4 second eighth-note) to d (m. 6 second eighth-note) creating a V⁷ – I progression. The A is initially prolonged by an arpeggiation from the preceding e (m. 5 b. 1) and C# (b. 3 second eighth-note). The tonic chord is prolonged by a move from d (m. 6 second eighth-note) to A (b. 4 second eighth-note). This motion is filled in by a double passing tone. In m. 7, the bass moves down to G# (second eighth-note), creating a V⁷ / V when the upper voice moves to the seventh d (b. 3). Measures 8-11 establish the new tonic of A-major, with the bass arpeggiating from A (m. 8 second eighth-note) to a (m. 10 second eighth-note), while the upper voice arpeggiates from c# (m. 8 downbeat) up to a¹ (m. 10 downbeat).

Section 2 begins in m. 12 and replays the first six measures of the movement, which have modulated to the dominant. The a-c#¹ pairing in m. 12 move to V⁷ in m. 16 and resolve to the tonic in m. 17. In m. 18, the bass moves to d# (second eighth-note),

which is an incomplete lower neighbor to e (m. 19 second eighth-note). The upper voice moves from c^1 (m. 18 downbeat) to b (m. 19 b. 2). The two voices taken together create a $vii^{\circ 7} / V$ in the key of e-minor. Just as in the conclusion of Section 1, the end of Section 2 brought about by arpeggiations of the e-minor triad. The bass e in m. 19 (second eighth-note) arpeggiates up to e^1 (m. 21 second eighth-note), while the upper voice moves from b (m. 19 b. 2) to e^2 (m. 21 downbeat).

Section 3 begins with an extended e-minor harmony, with e^1 being sustained in the lower voice from m. 23 to the downbeat of m. 31, while the upper voice arpeggiates the tonic triad, filling in the passing tones along the way. In m. 31, a stepwise descent in the bass leads to $a^\#$ in the bass (m. 32 downbeat) and e^1 in the upper voice (second eighth-note), which form parts of a V^7 of b-minor. In m. 33, the applied dominant resolves to its tonic, with b in the bass (second eighth-note) and $f^\#^1$ (third eighth-note) being the principle voices. Thus the sequence of key areas has been one of ascending-fifth: D-major, A-major, E-minor, b-minor. The remainder of the section touches on various key areas, but b-minor is the structural anchor. The main structural notes of the bass voice (MG) arpeggiate a b-minor triad: b occurs in the bass at m. 33 (downbeat), and moves down to d (m. 39 downbeat), B (m. 40 b. 3 second eighth-note), and $F^\#$ (m. 42 downbeat) before moving upwards again, to d (m. 45 b. 3). The upper voice follows a similar pattern. Measure 49 tonicizes the subsequent D-major chord of m. 50 with $c^\#$ -g, which resolve inwards to d- $f^\#$. In m. 51, c^1 is introduced in the upper voice, turning the D-major chord into a V^7 of G. The resolution to G-major and g-b comes during the first beat of m. 52.

Section 4 projects G-major as an upper neighbor to the dominant A-major.

Measures 54-57 repeat the opening four measures in the key of the subdominant.

Measures 58-59 form a V^7 with D in the bass (m. 59 downbeat) and c in the upper voice (m. 58 downbeat), which resolve to G-B (I) in the first beat of m. 60. Measures 62-63 from a dominant of D-major, which resolves to D in mm. 64-65. A in the bass (m. 62 second eighth-note) and c# in the upper voice (downbeat of m. 62) move up to d and f# (first beat of m. 64). Measures 66-67 create a dominant of A with e in the bass (m. 66 second eighth-note) and g# in the upper voice (m. 66 b. 1).

The resolution to A-major marks the beginning of Section 5, where a occurs in the bass (m. 68 second eighth-note) and c#¹ sounds in the upper voice (m. 68 downbeat). This a-c#¹ pair prolongs the a-c#¹ of mm. 90-91 (the opening two measures restated in dominant) by two examples of voice exchange. The first voice exchange occurs between m. 68 and 85, with a-c#¹ moving to c#-a¹. The c# of m. 85 occurs on the downbeat and a¹ sounds during the last sixteenth-note of b. 1. This pairing is exchanged again with m. 90 such that c#-a¹ move to a-c#¹. Aside from the voice exchanges, the main propelling action of the section is a linear intervallic pattern of sixths which extends from m. 75-82. The A-major chord of mm. 90-91 is tonicized by the V_5^6 of m. 94, but is made unstable because V_5^6 resolves to an A-major chord with a seventh in m. 95, or in other words, a V_2^4 of D.

Section 6, the final section, completes the Uralinie, which is presented in its entirety. The d-f#¹ (m. 97, first beat) of the fundamental structure is initially prolonged by the preceding f#-a¹ of the preceding measure. A subsidiary dominant-tonic relationship is found in mm. 99-100, where A in the bass (m. 99 b. 3) and c#¹ in the soprano (b. 4)

resolve to d in the bass (m. 100 downbeat) and d¹ in the upper voice (b. 2). The fundamental line continues its descent in mm. 102, moving down to e¹ (b. 2) and supported by an implied A in the bass. The Urlinie is completed with d¹ occurring in the following measure (m. 103 b. 4), with the completion of the fundamental bass coming in m. 104 (b. 1 third eighth-note). This d is coupled with the final D (b. 3), and along with d² of m. 103 (downbeat) and the other Ds of the final two measures, serves to complete the V-I motion in all the registers heard in the movement.

Impact on Interpretation

The improvisatory nature of Prelude may lead the performer to wonder where the music is leading, since the movement seems to keep spinning itself onwards. The fundamental structure provides relief, and presents goals to which the performer may direct his attention.

In Section 1, mm. 6 and 10 mark such goals. After emphasizing the opening d and f# as the first notes of the underlying structure, one should underplay the IV₄⁶ - I motion, as it does not represent a goal, but merely a prolongation of tonic. Since m. 2 repeats m. 1 and m. 4 repeats m. 3, it is certainly appropriate to play these measure pairs with an echo effect. However, since this is the beginning of the piece, one should be sparing in the contrast; the movement deserves a strong opening. While the arrival of tonic in m. 6 is in fact a prolongation of the initial tonic (see MG), it follows the first introduction of a non-tonic harmony and should be brought out, since it is the first real return to tonic. Likewise, one may emphasize the arrival in A-major in m. 8, and make a general crescendo through mm. 8-9, with the loudest points being the a¹ – a at the downbeat of m 10.

Section 2 reiterates the opening of Section 1, and as such the IV_4^6 - I should again be underplayed, since it is a prolongation of the harmony which opens the section.

Unlike Section 1, however, mm. 16-17 do not suggest much of an arrival. Instead, these measures should be played through to m. 18, which is the dominant of the new tonic. As in mm. 8-11, a crescendo seems appropriate for mm. 19-22.

Section 3 begins with an extended e^1 pedal point (from mm. 23-31). The performer should bring out the changing aspects of the “upper” (moving) voice as it touches upon the tones of the e-minor triad. In m. 31, a crescendo should be made going into the following measure, with $a\#$ serving as the arrival in the bass (m. 32 downbeat). One should be especially careful to bring out the MG $a\#$ - b motion in the bass, neither accenting the b . 3 $f\#$ nor emphasizing the $c\#^1$ - d^1 across the barline, for those notes obscure the MG harmony. Measure 34 should be underplayed because it is not a local goal of motion, but rather a substitute for the local tonic. In mm. 35-36, the MG upper voice $a\#^1$ - b^1 connection should be made distinct. Especially the b^1 in m. 36 should be brought out to remind the listener that the local key is b and not $f\#$. In mm. 37-44, the MG shows that the goals are all variants of the b -minor triad: m. 39 downbeat, m. 40 b . 3, m. 42 downbeat, m. 44 (where the upper voice arrives b . 2 and the lower arrives last). These repetitions of the b -minor tonic should be pointed out by the performer, but no general crescendo seems warranted. In m. 42 the b in the upper voice (b . 3) should be emphasized in a fashion similar to b^1 of m. 36, in order to reinforce b as the tonal center. In mm. 48, 50, and 52, the new local tonicizations should be made clear, in order to demonstrate the evolving key.

The beginning of Section 4 should be the strongest arrival since the e^1 pedal of the previous section. The opening measures proceed as their counterparts from the first two sections. One should highlight the first $V^7 - I$ progression of mm. 58-60, but in order to make room for a gradual crescendo through the remaining measures of the section, a subito *piano* seems appropriate for the third eighth-note of m. 60, with every two measures being slightly louder than the previous two.

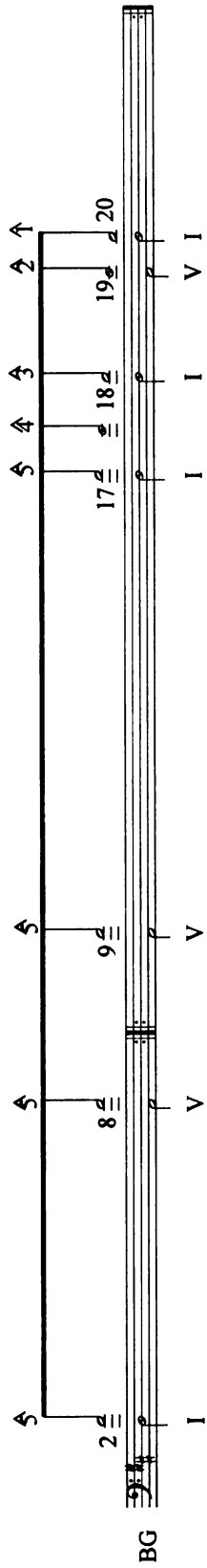
In Section 5, the opening two measures should crescendo to the arrival at m. 70. Unlike mm. 36 and 42, here the lower voice governs the fundamental harmony, therefore it should be strongly sounded, with the upper motion played less forcefully. After the a pedals conclude in m. 74, the next eight measures are governed by a descending linear intervallic pattern, in which the performer may follow the fall of the line. As the line rises in mm. 82-83, a crescendo seems appropriate. The peak of the crescendo should be reached in m. 85, where care should be taken to bring out the bottom and top notes of the sixteenth-note runs (see MG). In m. 90, the return of the opening motive should be presented in a triumphant manner, and more forcefully than the same motive when it is presented in mm. 92 in D-major: Since A-major is the active key throughout, mm. 90-94 should be viewed as a $I - IV - V$ progression in A rather than a $V - I - V/V$ progression in D.

In the final Section 6, the notes of primary importance are, of course, the fundamental structural notes. After the $d-f\sharp^1$ pair in m. 97, one should not linger on the chords in mm. 98-99. Since the descent to s.d. 2 has not yet occurred, there is no need to stretch out these chords, as the whole piece has been preparing for the final descent. One may take time after the last V , however, in order to reinforce the $V - I$ motion across the

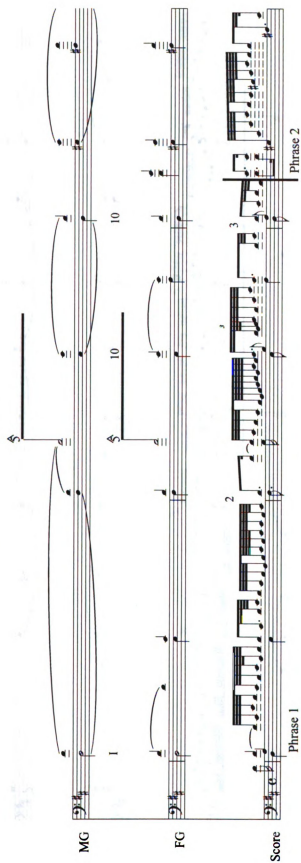
barline. In regards to the final three measures, the e^1 (m. 102 b. 2) should be emphasized, and its connection to d^1 (m. 103 b. 4, NOT the d^1 in b. 3) should be maintained.

Likewise, the third eighth-note of m. 104 should be brought out as the conclusion of the fundamental bass, with a diminuendo occurring across the remainder of m. 104, since the resolution of the fundamental lines has been completed.

Allemande BG Graph



Allemande Score, FG and MG Graph



Musical score for three parts: MG (Mezzo Soprano), FG (First Guitar), and Sc (Soprano). The score is in 4/4 time and G major.

Measure 4: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

Measure 5: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

Measure 6: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

Measure 7: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

Measure 8: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

Measure 9: MG plays a half note G4, a half note A4, and a half note B4. FG plays a half note G4, a half note A4, and a half note B4. Sc plays a half note G4, a half note A4, and a half note B4.

The score includes various musical notations such as notes, rests, and bar lines. The MG part is written on a single staff, while the FG and Sc parts are written on staves with a grand staff (treble and bass clefs).

MG

FG

Sc.

10

11

12

Phrase 4

i

iii

MG

FG

Sc.

13

14

15

Phrase 5

ii

j

j

j

Musical score for three staves: MG (Mezzo Soprano), FG (First Guitar), and Sc. (Second Guitar). The score spans measures 16 to 20.

Measure 16: MG and FG staves begin with a whole note chord (C4, E4, G4). Sc. staff begins with a whole note chord (C4, E4, G4).

Measure 17: MG and FG staves begin with a whole note chord (C4, E4, G4). Sc. staff begins with a whole note chord (C4, E4, G4).

Measure 18: MG and FG staves begin with a whole note chord (C4, E4, G4). Sc. staff begins with a whole note chord (C4, E4, G4).

Measure 19: MG and FG staves begin with a whole note chord (C4, E4, G4). Sc. staff begins with a whole note chord (C4, E4, G4).

Measure 20: MG and FG staves begin with a whole note chord (C4, E4, G4). Sc. staff begins with a whole note chord (C4, E4, G4).

The score includes various musical notations such as notes, rests, and dynamic markings.

Commentary on the Allemande

In the sixth suite, all of the movements aside from the Prelude describe an initial move in Part I from tonic to dominant, followed in Part II by a move to other key areas, and a return to tonic. The Allemande does not prolong dominant harmony in Part II as much as some of the other movements in the suite. Part I begins in D-major [I] and modulates to A-major [V]. Part II returns to the tonic key almost immediately, then touches on the key of f#-minor [vi] before concluding in D-major. The movement's form is Simple Binary, since little parallelism is found between Parts I and II.

Overview

- (1-8) Part I
 - (1-3) Phrase 1
 - (3-8) Phrase 2
- (9-20) Part II
 - (9-10) Phrase 3
 - (10-14) Phrase 4
 - (14-17) Phrase 5
 - (17-20) Phrase 6

The phrase lengths in the Allemande are quite irregular. Part I consists of 8 measures divided into two phrases. The first phrase establishes the tonic with a PAC. The second phrase elides with the first, and moves from tonic to dominant following some chromaticism and a sequence of descending fifths, and it concludes with a PAC in A-major.

Part II contains 12 measures divided into 4 phrases. Phrase three (the first phrase of Part II) moves from V to I. The fourth phrase moves from I to iii (the tonicization of f#-minor). The fifth phrase moves to I through a tonicization of ii, and the sixth and final

phrase moves through another descending fifths sequence and concludes with a PAC in D-major.

Linear Analysis

The first phrase begins with an $f\sharp^1$ anacrusis to m. 1. The $f\sharp^1$ is repeated on the downbeat, and given support of d in the bass and a in the inner voice. This D-major chord contains the fundamental bass note d, which corresponds with the primary tone a^1 . The tonic triad is prolonged through to the downbeat of m. 2 by means of a passing $\frac{6}{4}$ (m. 1, b. 3). The bass passes from the d on the downbeat through e on b. 3 to $f\sharp$ on the downbeat of m. 2. The $f\sharp^1$ (m. 1) skips down to d^1 before descending to $c\sharp^1$ on b. 3, which is an incomplete lower neighbor to the d^1 found in m. 2. While it may seem odd to have the primary tone a^1 approached by $f\sharp^1$ and then d^1 (which is not a first-order arpeggiation $d^1 f\sharp^1 a^1$), the MG shows that the a^1 is being prolonged by the preceding consonant skip from $f\sharp^1$.

The I^6 on the downbeat of m. 2 is prolonged to m. 3, moving through ii and V^7 , which sets up the AC that concludes the phrase. One will note that the b found in m. 2 (b. 2) serves as an anticipation of the inner voice of b. 3, not a true bass note. The prolongation of tonic between I^6 (m. 2) and I (m. 3) is effected by means of a descending linear intervallic pattern of 10ths: The $f\sharp$ - a^1 passes through e- g^1 on m. 2 b. 3 before arriving at d- $f\sharp^1$ on m. 3 b.1. The concluding tonic of the phrase is prolonged through the second beat by means of a voice exchange: the d in the bass moves to $f\sharp^1$, while $f\sharp^1$ moves up to d^2 . This exchange establishes the register that drives the upper voice in phrase two.

Phrase two is driven by a move from I on the downbeat of m. 3 through an upper neighbor II chord e-g^{♯1} (m. 5 b. 1) back to d-f^{♯1} (m. 6 b. 3). The latter D-major chord moves down to c[♯]-e¹ on the second and third eighth-notes of m. 7, which represents a I⁶ in A-major and a preceding prolongation of the a-a¹ occurring in m. 8. This prolongation of I in A-major passes through the dominant e-b on b. 4 of m. 7, which along with the I in m. 8 forms the PAC which concludes phrase two and Part I.

While the underlying motivation of phrase 2 shown in the MG is fairly straightforward (tonicization of b-minor and E-major), some of the internal workings need more explanation. In mm. 3-4, the bass ascends from g[♯] through a[♯] to b, accompanied by the soprano ascending b¹ to c² and b¹ (literally b instead of b¹). This temporary tonicization of b-minor is fleeting for two reasons: b-minor gives way to D-major on the second beat of m. 4, and the bass notes g[♯] - a[♯] - b in mm. 3-4 arise from the inner voice a on the downbeat of m. 3. Therefore, they are also part of that inner voice.

The E-major chord of m. 5 b. 1 is tonicized by the preceding vii^{o6}. The bass moves in mm. 4-5 from f[♯] through d[♯] to e, while the upper voice sustains a¹ before resolving down to g^{♯1} on the second eighth-note of m. 5. As mentioned earlier, the e-g^{♯1} on the downbeat of m. 5 is an upper neighbor chord to the d-f^{♯1} that occurs on the downbeat of m. 3.

The neighbor motion of e-g^{♯1} concludes in conjunction with the descending fifths sequence, as the bass moves from e (m. 6 b. 1) to a (b. 2) down to d (b. 3). The g^{♯1} in the upper voice on the downbeat moves down to f^{♯1} on b.3. One should note that the d¹ (m. 5 b. 4) and c^{♯1} (m. 6 b. 2) are not part of the melodic voice, but rather part of an inner voice motion from b (m. 5 b. 1) through c^{♯1} (b. 2) to d¹ (m. 6 b. 1) and back through

another $c\sharp^1$ (m b. 2) which is sustained through b. 3 of m. 6 and which really does not resolve until the final beat of m. 7.

The move away from D-major in the second half of m. 6 occurs when the fundamental bass moves from d to A: The $d-f\sharp^1$ that occurs in m. 6 moves downward to $c\sharp-e^1$. The $c\sharp-e^1$ pairing is actually an anticipatory prolongation of the $A-a^1$ found at the conclusion of Part I in m. 8. The prolongation of A-major, which has become the new tonic, essentially derives from a $I^6 IV V I$ progression in mm. 7-8: The bass moves from $c\sharp$ (m. 7 b. 2) through d (b. 3) to e (b. 4), and finally to A coming as the fourth beat of m. 8. The melody moves from e^1 (m. 7 second eighth-note) in a descending step-wise motion to b (b. 4) which continues in another register to the primary a^1 (m. 8 b. 3).

Phrase three begins in much the same fashion as phrase one: the anacrusis and downbeat e^1 prolong the primary tone a^1 (m. 9). The primary tone is prolonged through the next measure by means of a passing seventh g^1 that resolves downward to $f\sharp^1$ (m. 10 b. 4) with a cadence in D-major. The movement of the bass facilitates the modulation back to D by making a stepwise descent 5-4-3-2-1 from A (m. 9 b. 1) to d (m. 10 b. 3) with a register transfer occurring between G (m. 9 b. 3) and $f\sharp$ (m. 10 b. 1).

Phrase four moves from D-major to $f\sharp$ -minor mainly through the use of a stepwise descending bass moving from d (m. 10 b. 3) to $F\sharp$ (m. 12 b. 4), and the primary tone a^1 is prolonged via another consonant skip to $f\sharp^1$. Analyzing in $f\sharp$ -minor, the B in m. 11 is part of a iv^6 and the $G\sharp$ in m. 12 is part of a vii^{o6} . After moving to i (m. 12 b. 4) where the primary tone a^1 is again heard, $f\sharp$ -minor is confirmed by the progression $V_2^4 i^6$ V i which concludes the phrase.

Phrase five moves from $f\sharp$ -minor back to the tonic key in m. 16, with a confirming progression of $I\ V/V\ V_2^4\ I^6$ which follows through b. 1 of m. 17. The initial movement is that of descending fifth, as the bass moves from $F\sharp$ (m. 14 b. 3) to B (m. 15 b. 1) and then to e (m. 15 b. 3), which serves as the bass of an upper neighbor chord to the D -major chord of m. 16. The e - g^1 move down to d - $f\sharp^1$. However, unlike the d , which occurs early in m. 16 (second eighth-note of b. 1), the $f\sharp^1$ does not occur until b. 4. It carries a flag to indicate that it is part of the preceding and subsequent D -major harmony which is not being locally supported (the $f\sharp^1$ is heard out of harmonic context, since the governing harmony on b. 4 is V_2^4). The primary tone's prolongation can be explained as follows: a^1 had previously been prolonged by the $f\sharp^1$ in m. 14. That $f\sharp^1$ continues to operate in phrase five, resolving back up to a^1 in m. 17 (fourth sixteenth-note). The $f\sharp^1$ itself is prolonged with an upper g^1 occurring on the third beat of m. 15.

Phrase six moves from the I^6 in m. 17 through a sequence of descending fifths to a IV in m. 18 (b. 3) and on to an authentic cadence. This phrase also marks the descent of the Urlinie from a^1 to d^1 . The a^1 is prolonged through bb. 1-3 of m. 17 by repetition. On b. 3, the harmony changes from I to V_5^6/ii , which explains the $d\sharp$ in the bass. As the a^1 moves down to g^1 (b. 4), the bass moves sequentially to ii^7 with e in the bass. The g^1 is prolonged through b. 1 of m. 18 by its repetition on the sixth thirty-second note of the measure and accompanied by a move to V_5^6 ($c\sharp$ in the bass on b. 1). The Urlinie continues its descent to $f\sharp^1$ on the second beat of m. 18, paired with the fundamental bass note d . This chord is prolonged through to beat two of m. 19 by a move to I^6 ($F\sharp$ - a^1). The third scale degree descends to e^1 on b. 4 of m. 19, accompanied by the fundamental

bass A. A returns to d on the downbeat of the final measure, while d^1 is not heard until b. 3.

One will note that the c-natural¹ in the FG occurring in m. 17 (b.2) is given a flag, and is connected via dotted slur to the c in m. 18 and the c^1 in m. 20 (final thirty-second note of b. 1). When it first appears in m. 17, the c^1 is implied as the seventh of a V^7/IV . As a seventh, it is supposed to resolve down, but no resolution is forthcoming in m. 17. In the following measure, the same note is transferred down an octave as part of a V^4_2/IV . Yet it too is unresolved. The resolution comes in the final measure, when the c is returned to its original register c^1 and moves down to b.

Impact on Interpretation

The structure underlying the Allemande needs to be elucidated. The performer needs to take care, because the notes and passages deemed significant by the analysis are sometimes surprising. Musical instincts can lead us to emphasize certain notes and passages more than is appropriate, since the passage may function as a bridge between more important harmonic structures, or in some other capacity that is locally insignificant to the structure. Examples of each of these can be found in the first phrase (mm. 1-3).

The $f\#^1$ at the beginning of the phrase is the first melodic note to be heard. While the initial D-major chord is structurally important because it establishes the fundamental bass d, it is not as important for the melodic note, and should be allowed to dissipate. In fact, the whole first measure and the downbeat of m. 2 deserve a general decrescendo since the passage serves to prolong bass of the Ursatz. Thus, despite the fact that the downbeat of m. 2 is considered a “strong beat,” it should be even softer than b. 3 of the first measure. The primary a^1 , on the other hand, occurs on a decidedly weak beat (fourth

thirty-second note of b. 1 of m. 2). Yet it is an exceedingly important note for the movement and should be emphasized more strongly than any of the preceding melody line. In addition, the accompanying b that falls on b. 2 should be played less, since a¹ should be heard as a part of the D-major harmony.

On the other hand, one may be inclined to play out when it is not warranted. Such a place occurs on b. 2 of m. 3. The sudden introduction of such a high register may suggest the need for additional vigor, yet f^{#1}-d² is “only” a voice exchange. It is subservient to the initial d-f^{#1} and should therefore receive less attention than the downbeat.

Phrase two involves some chromaticism that merits consideration. The g[#]-a[#]-b of mm. 3-4 tonicize b-minor, while the f[#]-d[#]-e in mm. 4-5 tonicize E-major. The performer should make an effort to ensure these tonicizations are heard. Yet the E-major chord is structurally more important than the b-minor chord, and should be played more loudly.

Following the first E-major in m. 5, a descending fifths sequence leads the listener back to D-major. While the sequence is not structurally significant, the realization of its existence provides the performer with an opportunity to shape the passage accordingly. A way of doing so would be to emphasize the sequence of roots, and therefore bring out the b in m. 5 (b. 4 second eighth-note) and the a in m. 6 (b. 2 second eighth-note). Since the goal of motion is the D-major chord on b. 3, a crescendo during the sequence seems appropriate. Likewise, the goal of motion in m. 7 is the A-major of m. 8, so the ascending bass from c[#] to d to e (m. 7, bb. 2, 3, 4) could make a crescendo here as well. The a¹ of b. 3 and the A of b. 4 are the most significant notes since d-a¹ of mm. 1-2.

Therefore, bb. 3 and 4 of m. 8 deserve more emphasis than the downbeat a, which merely anticipates the final A.

Part II begins much like Part I, with the opening chord being structurally significant for its bass rather than its melodic note. In similar fashion to the behavior of phrase one, the melodic e prolongs the subsequent a¹ heard on b. 3 of m. 9. Like its counterpart a¹ in m. 2, its accompaniment includes a note that does not belong to the structural harmony. Thus, the chord on b. 3 should be played such that the a¹ is the strongest note and the passing seventh G should not be given as much emphasis. The arrival at d (m. 10 b. 3) and f#¹ (b. 4) should be emphasized as the goal of motion of the phrase.

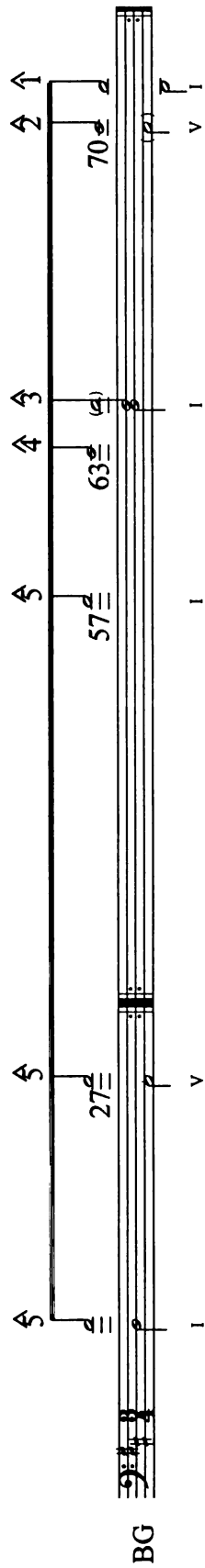
The fourth phrase is driven by a modulation to f#-minor, and therefore the f#-minor chords in mm. 12 (b. 4) and 14 (b. 3) are the most important. One should also take care to emphasize the relationships which f#-minor creates. The upper-neighbor b¹ embellishment of the primary tone a¹ (m. 12 bb. 2-4) should be brought out. The bass, too, creates its own relationships, which one should attempt to demonstrate. G# in m. 12 (second eighth-note) moves to F# (b. 4, literally f#), and in m. 14, c# (b. 2, literally c#¹) moves to F# (b. 3, literally f#¹). The V-I relationship is clear in m. 14. Even though the motion is implied in a different register than which it occurs, the original register still exhibits a V-I motion. In m. 12, however, care must be taken, since the vii^{o6} proceeds to I in a different register.

In the fifth phrase the Ursatz notes d-a¹ are the most important. In much the same fashion as the first measures of Parts I and II, d (m. 16) and a¹ (m. 17) do not literally occur at the same time, being spread across a measure. The a¹ is especially reminiscent

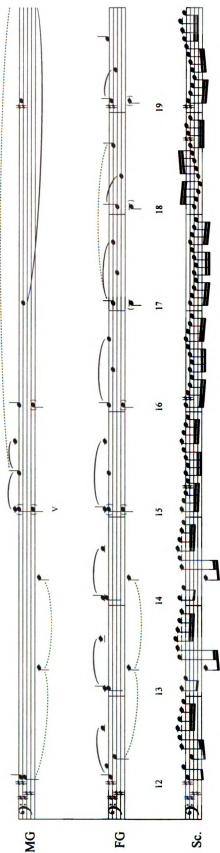
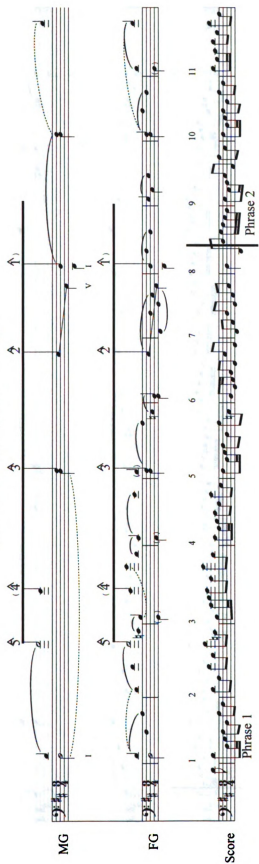
of m. 2, since in both places it occurs as the fourth thirty-second note of the measure. Prolonging the a^1 is a preceding $f\sharp^1$ (m. 16 b. 4). Despite the fact that the $f\sharp^1$ is heard within the context of a V of D-major, and sounds out of place, one should not be shy about bringing it out. One should also note that the downbeat of m. 15 embellishes the third beat e-minor chord (which itself is an upper neighbor to D-major), which suggests the use of crescendo.

The final phrase is driven by the descent of the Urlinie through all of the remaining scale degrees. Each should be brought out: a^1 to g^1 (m. 17 bb. 3-4), $f\sharp^1$ and its accompanying d (m. 18 b. 2), e^1 (heard as e) and its accompanying A (m. 19 b. 4), and the final $d-d^1$ of m. 20. One will note that unlike m. 8, the fundamental bass occurs on the downbeat instead of b. 4, therefore b. 1 should be played strongly and the final cadence should diminuendo rather than ending *forte*. As previously stated, the final resolution of the c^1-c-c^1 given flags in the graph does not come until the b on the second beat of m. 20. This resolution serves as a secondary emphasis in the final measure (with $d-d^1$ getting the primary emphasis).

Courante BG Graph



Courante Score, FG, and MG Graph



MG FG Sc.

Phrase 3

20 21 22 23 24 25 26 27 28

5

v

MG FG Sc.

Phrase 4

28 29 30 31 32 33 34 35 36 37 38

10

10

10

MG

FG

Sc.

39 40 41 42 43 44 45 46 47

Phrase 5

MG

FG

Sc.

48 49 50 51 52 53 54 55 56

Phrase 6

MG

FG

Sc.

Phrase 7

Phrase 8

MG

FG

Sc.

Commentary on the Courante

The tonal plan of the sixth suite's Courante is quite typical of Bach's baroque dance movements. Part I begins in D-major [I], but modulates to A-major [V], which is firmly established by the third phrase beginning in m. 20. Part II begins after the repeat and prolongs the dominant harmony until the return to D-major in m. 64. The movement's form is a Balanced-Binary because the material of mm. 20-28 is recast in the tonic key at the end of Part II.

Overview

- (1-28) Part I
 - (1-8) Phrase 1
 - (8-20) Phrase 2
 - (20-28) Phrase 3
- (29-72) Part II
 - (29-42) Phrase 4
 - (42-51) Phrase 5
 - (51-59) Phrase 6
 - (60-64) Phrase 7
 - (64-72) Phrase 8

Part I consists of 28 measures divided into three phrases. The first phrase establishes the opening key of D-major with a perfect authentic cadence. The second phrase modulates from the tonic to the dominant by means of a secondary dominant. The third phrase projects A-major and concludes with an IAC; this phrase acts both as a dominant preparation of the return to D-major on taking the repeat, and as a confirmation of the secondary key area when it continues to the next section.

Part II comprises 44 measures divided into five phrases. The first phrase of part II, which is the fourth overall, moves from A-major to b-minor via a linear intervallic

pattern. The fifth phrase moves from b-minor back to the tonic key. The sixth phrase reinvigorates scale-degree five of the Urlinie and remains in the tonic key. The seventh phrase activates the descent of the Urlinie through scale-degree four to scale-degree three. The eighth and final phrase completes the descent of the Urlinie, which concludes with a PAC.

Linear Analysis

The first phrase begins with a first-order arpeggiation from d^1 up to a^1 (third beat of m. 2). The a^1 serves as the primary tone of the Urlinie and initiates a small-scale descent that governs the phrase as a whole. It is given consonant support by the initial bass note d . The upper line descends to g^1 and is supported by an implied G in the bass (see MG1). As the bass moves up to an implied A in m. 4, g^1 becomes the seventh of the dominant. The resolution of the seventh occurs in m. 5, to $f\#$ rather than $f\#^1$ because of register transfer. This descent to $f\#$ mirrors the descent of the Urlinie proper at the end of the movement (mm. 63-63, see below). The third beat of m. 6 introduces e , which is supported by the bass A on the third beat of m. 7. Conclusion of the descent occurs in m. 8, with the d in the upper voice on the downbeat, coupled with the D in the bass occurring on beat two.

The second phrase can be divided into two subphrases (mm. 8-15; 15-20). Phrase 2a is elided with the first phrase, and inverts the descent of phrase one: d ascends to a . In m. 8, the d is supported by bass D , while the e on the downbeat of m. 9 is supported by the $C\#$ occurring on the second eighth-note of the measure. Likewise, the $f\#$ in m. 10 is supported by the bass note d occurring on the second eighth-note. While the b occurring on the m. 11 second eighth-note serves as the bass in that measure (albeit implied as B),

the downbeat d^1 is not primary as in the previous three measures. Instead, the $f\sharp^1$ on beat three is a prolongation and register displacement of the $f\sharp$ in m. 10. The $g\sharp$ of m. 12 is supported by the second beat e (which transfers down to E on the second beat of m. 13) and passes through a (m. 13) on its way to b (m. 14). Even though the a and b in mm. 13-14 occur on the second eighth-note in the measure, they are structurally more important than the downbeats $c\sharp^1$ and d^1 , which act as an upper descant. The arrival in m. 15 on a (and A in the bass) marks the end of the first part of phrase two and the beginning of phrase 2b.

Phrase 2b prolongs a , which is sustained in mm. 15-16 through arpeggiation and in mm. 17-20 by the use of an incomplete double passing-tone figure of $f\sharp - g\sharp - a$. The $f\sharp$ itself is prolonged through arpeggiation in mm. 17-18, and supported by an implied D . The $g\sharp$ (m. 19) is also sustained through arpeggiation and supported by an implied E . The a in m. 20 (second eighth-note) serves both as the resolution of the melodic voice and as the bass.

The final phrase of Part I is essentially a $I - V_5^6 - I$ in the local key of A-major. The a occurring on the second eighth in m. 20 is transferred up to a^1 on the downbeat of m. 21 and prolonged through arpeggiation until the third beat of m. 22, where it returns to the original register. In m. 24, the b and $g\sharp$ act as double neighbors to a , and in the process they form a V_5^6 . In the upper voice, an upward arpeggiation of the e dominant-seventh in mm. 24-25 facilitate the register transfer from b to b^1 on the downbeat of m. 26. The implied resolution of this upper neighbor b (b^1) occurs at the level of a^1 in m. 27, or a in m. 28.

The fourth phrase can itself be divided into two subphrases (mm. 29-34; 34-42). Phrase 4a is governed by a stepwise descent from the primary tone a^1 (on the downbeat of m. 29) to the d occurring on the downbeat of m. 34. The initial a^1 is transferred down to a (third beat of m. 29) through an arpeggiation. The a descends through an implied g passing seventh (final eighth of m. 30) to an implied $f\#$ on the downbeat of m. 31. This construct is transferred up an octave exactly one measure later, as the g^1 descends to $f\#^1$ across the barline into m. 32. The a^1 and a are supported by an implied A in the bass, but the $f\#^1$ and $f\#$ are consonant with the implied D of m. 31 and literal d on the third eighth of m. 32. Since the g and g^1 arise as passing sevenths over an A , the effect is a tonicization of D -major. Subsequently, the upper voice descends from e^1 to d^1 on the downbeats of mm. 33-34, with the bass moving in contrary motion from A to B , thus effecting a deceptive cadence on the downbeat of m. 34.

Phrase 4b is controlled by a linear intervallic pattern of descending tenths from mm. 34-40, concluding with a $V - I$ relationship in the key of b -minor. Though the cadence is a PAC, the upper voice's $a\#$ (m. 40, second beat) initially resolves in the register of b^1 . The b^1 is then transferred downward to its more appropriate register on the downbeat of m. 42.

The fifth phrase is also governed by a descent, this time from b^1 (m. 43, second beat) to the cadence on d^1 (m. 51 downbeat). The initial b is again transferred back up to b^1 on beat two of m. 43, where it is given support by the implied bass e . As the melodic line descends from b^1 through a^1 (mm. 44-45) to g^1 (downbeat of m. 46), it is accompanied by a descending-fifths bass progression: The b^1 is supported by the implied e , a^1 is supported first by a (occurring on the fourth eighth-note of m. 44), then by an

implied d. The g^1 in m. 46 is given support by means of g, which like a, occurs on the fourth eighth-note of the measure. g^1 is prolonged to the third beat of m. 48 through arpeggiation. This prolongation is supported harmonically by a bass arpeggiation of an A dominant seventh in mm. 46-48. The V – I motion in D (into m. 49) provides the consonant support for the descending $f\sharp^1$, which continues downward to e^1 on the third beat of the measure, which is supported by an implied A. The e^1 – A pairing, in turn, acts as a dominant to the conclusion of the phrase on the downbeat of m. 51, with implied d^1 over the bass d.

Unlike all of the other phrases, phrase six is directed primarily by the smooth motion of the bass voice, which helps demarcate this phrase as the final place where a^1 is actively heard as a tone of the Urlinie. The bass initially descends from the downbeat d of m. 51 to $c\sharp$ on the second eighth-note of m. 52, and then returns back to the d on the second eighth-note of m. 53. The upper voice moves from an implied d^1 in m. 51 through an a on the downbeat of m. 52 to b on the downbeat of m. 53. The overriding motion controlling the voice-leading from mm. 52-55 is a linear intervallic pattern of parallel sixths. This passage is also the mostly highly chromatic place in the movement, signaling that the Urlinie is about to begin its final descent. The final sixth in m. 55 provides d^1 on the downbeat in the upper voice. The goal of that d^1 is the last active place for the primary scale degree five, a^1 , which occurs on the second beat of m. 57 (but is anticipated on the last eighth-note of m. 55). The b and its transfer to b^1 in m. 56, which intervenes between d^1 (m. 55) and a^1 (m. 57), does not inhibit the move between those notes because it acts as an incomplete upper neighbor to a (and a^1). The g bass support given to b in m. 56 and continued in m. 57 acts as an upper neighbor to the $f\sharp$ in mm. 55 and 58. To

finish out the phrase, the bass moves from the f# downbeat of m. 58 through the e downbeat of m. 59 to the d occurring on the third quarter of that measure. Again, a¹ has been prolonged from m. 57 onward. While it is unusual for a phrase to be directed from the bass, that fact coupled with the extreme chromaticism suggests a sort of “announcement” that the Urlinie will soon make its final descent.

Phase seven projects from scale degree five as the active tone of the Urlinie through scale degree four (g¹) to scale degree three (implied f#¹). On the second beat of m. 60, the a is a register transfer down from and a prolongation of the a¹ from mm. 57-59. Consonant support is implied at the level of A on the downbeat of m. 61. The a is prolonged through an upward arpeggiation to the g¹ on the second beat of m. 63. Here the g¹ acts as scale degree four of the Urlinie, and also becomes the seventh of a dominant. It resolves to f# on the downbeat of the next measure, supported by d in the bass. This resolution to f# (rather than f#¹) was anticipated by the first descent in mm. 3-5.

In the final phrase, the f# moves up through a to d¹ on the downbeat of m. 65 by arpeggiation. That d¹ is still supported by d in the bass (second beat), though in the following measure, the upper voice is prolonged while the bass shifts to A (on the second quarter). The d¹ is prolonged through arpeggiation until the third beat of m. 66. In m. 67, the e and c# act as double neighbors to d, and in the process they form a V⁶, which becomes V⁷ as the bass implies A in m. 70. The e in m. 68 also anticipates scale degree two of the Urlinie, and is transferred to the latter e¹ through arpeggiation. The d¹ of m. 66 therefore moves up to e¹, the penultimate note of the Urlinie, in m. 70. Measure 71

serves as the resolution of the fundamental structure; the Urlinie resolves on an implied d^1 , while the bass ultimately resolves to D.

Impact on Interpretation

One aspect that deserves interpretive attention is Bach's use of structural rhythm. While performers are often told that in a 3/4 dance meter, the first beat is the strongest, many times Bach places structurally significant notes on weaker beats. Notes important to the underlying structure often occur on beats two or three. For example, the initial first-order arpeggiation from d^1 to a^1 is reached on the third beat of m. 2, and thus the a^1 deserves quite a bit more weight, and the performer should consider making a crescendo toward it. Measure three is an even more interesting case: Though the b^1 on beat three is the highest pitch level reached anywhere in the movement, it evolves from a secondary motion. It serves as a register transfer from b , which itself is the first note of the incomplete double passing tone $b - c\#^1 - d^1$. The most important note in the measure is the g^1 on the second beat, for it serves as the second note of a "mini-Urlinie" descent that directs the first phrase. Such a reading suggests two hierarchies of importance in mm. 3-5. The higher level is the descent from g^1 to $f\#^1$ and should be emphasized more strongly. The lower level of importance is the incomplete double passing tone. The fact that d^1 of the double passing tone occurs on the second eighth-note of m. 5 raises another issue.

Many measures in the movement begin with a certain characteristic rhythm – one eighth-note, followed by a rising, stepwise figure consisting of two sixteenth-notes and another eighth-note (Rhythm A). Measures 1, 3, 4, 5, 6, 9, and 10 all contain this

common gesture. However, Rhythm A's significance can be classified into two different paradigms.

The first of these paradigms is more common, classifies the first sixteenth-note as a structurally significant bass note, such as the d^1 in mm. 1 or 5. Bach uses this paradigm more frequently than the second. The second paradigm classifies the first sixteenth-note of the gesture as an ornament on its way up to the second beat. The first paradigm is used in all the measures in the preceding list, with the exception of m. 3, where the first sixteenth of m. 3 (e^1) merely ornaments the beat two g^1 , which is locally a very important tone.

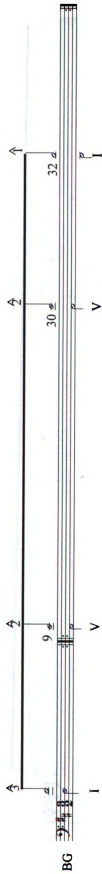
One needs to exercise great caution when examining Rhythm A. For example, if one were to assume that m. 3 should be interpreted like its neighbors in mm. 1 and 4-6, emphasizing e^1 and backing off from g^1 would completely destroy the descending line governing the phrase. Another similar place occurs in mm. 20-22. Rhythm A in m. 20 subscribes to paradigm one, where the sixteenth-note a serves as a bass. However, mm. 21-22 fit into paradigm two, and so the second beat of those measures should carry more weight. This is especially true of m. 21, where the a in the bass on beat two is prolonged from m. 20.

Other things that warrant careful examination are the melodic sequences. Just because the melodic material is in sequence does not mean that the underlying structure follows suit. By looking at the second middleground of mm. 15-18, one sees that the a in m. 15, beat two is prolonged on the downbeat of m. 16. Also, the downbeat of m. 18 ornaments the more significant $f\sharp$ (m. 17 downbeat), and so lacks structural weight. The sequence in mm. 23-25 is another case in point. Though the a of m. 23 (third beat) is the

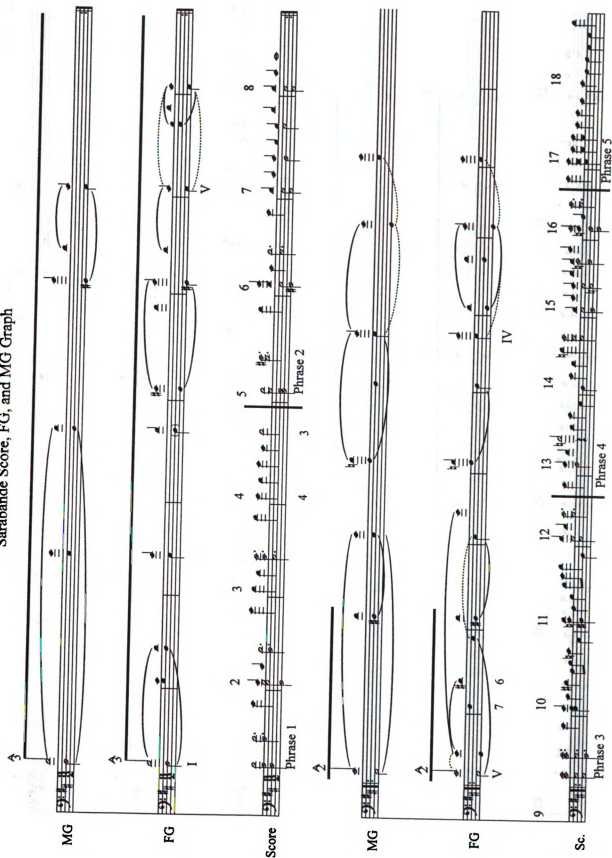
most important melodic voice in the measure, because it sustains a¹ from m. 21, the equally significant note in m. 24 is b on the downbeat, and m. 25 has no structurally important notes (see MG2).

On a final note, the culmination of the entire movement occurs in phrase six (mm. 51-9). All indicators point to its importance. Instead of a smooth upper voice controlling the motion, as in all the other phrases, the bass is the more conjunct, controlling voice. Also, mm. 51-55 exhibit the most chromaticism in a short temporal duration (only five measures) during an ascending linear intervallic pattern. Lastly, scale degree five (a¹) of the Urlinie is repeated three times in the final three measures of the phrase. All of these things suggest that the performer make a large crescendo in the course of this phrase, culminating on the a¹ on beat two of m. 59.

Sarabande BG Graph



Sarabande Score, FG, and MG Graph



MG

FG

Sc.

19 20 21 22 23 24 25 26

Phrase 6

MG

FG

Sc.

28 29 30 31 32

Commentary on the Sarabande

Sarabandes are the slowest movements of the suite, and traditionally emphasize the second beat of the measure. The tonal plan of this Sarabande can be seen as follows: Part I begins in D-major [I] and modulates to A-major [V]. Part II continues in the dominant key, modulates to G-major [IV], and returns to the dominant before concluding in tonic. The form of the Sarabande is continuous binary, since the material from Part I is not recalled at the end of Part II.

Overview

- (1-8) Part I
 - (1-4) Phrase 1
 - (5-8) Phrase 2
- (9-32) Part II
 - (9-12) Phrase 3
 - (13-16) Phrase 4
 - (17-24) Phrase 5
 - (25-32) Phrase 6

Part I contains 8 measures divided into two phrases. The first phrase establishes the opening key of D-major with an IAC. The second phrase modulates to the dominant and concludes with an IAC in A-major.

Part II comprises 24 measures divided into four phrases. The first phrase of part II, which is third overall, moves from A-major to E-major via an applied dominant. The fourth phrase modulates to G-major. The fifth phrase returns to the dominant with the help of a linear intervallic pattern. The sixth and final phrase prolongs the dominant harmony and then concludes with a IV - V⁷ - I progression.

Linear Analysis

The first phrase begins with a D-major chord, with the Ursatz notes d in the bass and f^{♯1} in the upper voice. The tonic chord is prolonged through m. 2 by means of a voice exchange, and it passes through a vii^{o4}₃ (bass g with a doubling G) on the way to I⁶. Measures 3-4 repeat the prolongation by voice exchange, as the I⁶ from m. 2 becomes a I on the third half-note of m. 4. Another voice exchange occurs in mm. 2-3: the g-e¹ of m. 2 become e-g¹ in m. 3.

The second phrase modulates to the dominant through the use of an applied dominant. The phrase begins with a vi chord B-g^{♯1}. On the downbeat of the following measure, B and g^{♯1} are exchanged with G[♯] and b¹. The addition of an e in an inner voice creates a V⁷, which resolves to the new tonic of A in m. 7. The resolution of the G[♯] and b¹ in m. 6 will be discussed later. A ii⁶ – V – I confirmation of A-major concludes Part I.

The third phrase marks the beginning of Part II with an A-major chord (A and e¹ in the outer voices). The bass makes a stepwise descent through G (m. 9), f[♯] and e (m. 10) before coming to d[♯] (m. 11), which then returns to e (m. 12). The upper voice moves from e¹ (m. 9) through f^{♯1} (m. 11) up to g¹ (m. 12). The d^{♯1} and c-natural¹ on the second and third beats of m. 10 are inner voices. The tenth formed by D[♯] and f^{♯1} in m. 11 moves up by step to E-g¹ in the following measure, thus creating the IAC in m. 12 which concludes the phrase.

The fourth phrase begins with a vii^{o6} / G. The outer voices a-c² act as a neighbor to the G-chord (m. 14). This progression signals a modulation, which is confirmed in mm. 15-16 by the I⁶ – IV – V⁷ – I progression in IV. However, the move to the

subdominant key area is, on a middleground level, a motion that neighbors the dominant of mm. 9 and 24, and serves to prolong it.

The fifth phrase uses a G-major tenth, $g-b^1$ in a descending intervallic pattern. The tenth descends to $f\#-a^1$ in m. 19 and $e-g^1$ in m. 21. Strict use of the intervallic pattern ends in m. 21 and is marked by a texture change of increased double-stops. The e on the downbeat of m. 21 moves through d (m. 22 downbeat) to c# (m. 23 downbeat), which then resolves up to d (m. 23 b. 2). The soprano voice g^1 in m. 21 is sustained until it moves downward to $f\#^1$ on the fourth quarter-note of m. 23. This move recalls tonic and suggests that the ultimate conclusion of the movement is not far off. On the final beat of m. 23, the outer voices have moved to $b-g\#^1$, which act as a neighboring dominant chord to the A-major goal of m. 24. One will note that the $G\#-b^1$ pair back in m. 6 also precedes an A-major goal. With these two pairings, Bach has set apart the first and last sustained dominant harmonies in the movement.

The sixth and final phrase projects A-major from the initial m. 25 through the downbeat of m. 28 by means of a subdominant pedal that is first major (m. 25) and then minor (m. 27). On the second beat of m. 28, an $f\#$ dominant-seventh chord tonicizes the following b-minor chord. The third beat of m. 29, a d dominant-seventh chord, tonicizes the following G-major chord, which acts as the subdominant to the tonic key. Though mm. 29-30 have complicated surface harmonic motion, they ultimately prolong the subdominant, which moves to V^7 on beat two of m. 31 and conclude with a PAC.

Impact on Interpretation

Sarabandes traditionally have strong second beats. This particular Sarabande is no exception, and the second beats frequently contain either harmonic changes (e.g., mm.

3, 24), or completion of a harmony with the rest of the upper voices (e.g., mm. 5, 13).

However, Bach has frequently placed structurally important notes on downbeats instead of second beats. Following the structure leads the performer to stress both downbeats and second beats.

In the opening measure, one should play the downbeat strongly, since it presents the *Ursatz*. The second beats of mm. 1-2 are merely a continuation of the harmony established at the outset. No accents should be made aside from the initial downbeat. While the doubling of the G-g would typically suggest an important note, here it is just reinforcement and does not indicate structural weight. Beat two of m. 3 can have some more weight, but as in m. 2 it is an upper neighbor to the concluding D-major chord.

The most striking chord in the second phrase occurs on the downbeat of m. 6, because it is the most distant from the tonic, and because its range is larger than any other chord in Part I. Such a chord should be played with more vigor than virtually all of the other chords in the movement. Continuing in the phrase, the downbeat of m. 7 marks the first tonic in the new key of A-major. This tonic chord is a structural arrival, so one should stress it, making a decrescendo through the remainder of the phrase.

The phrase three (the first of Part II) exhibits some of the same complexities involving the importance of beat two as did phrase one. Like m. 1, m. 9 introduces a note of the *Ursatz*, and it also prolongs the initial harmony from b. 1 to b. 2, except a passing-seventh G is introduced in the bass to create forward motion. Since the downbeat of m. 9 introduces notes of the *Ursatz*, it should be much stronger than b. 2. Measures 10-11, on the other hand, include suspensions that are resolved on beat two (d^{#1} to c¹ in m. 10, c¹ to b in m. 11). Although these suspensions occur in an inner voice (and not the principle

melodic voice) they still need to be made clear. The final measure of the phrase, m. 12, also behaves in similar fashion, with the $b-g^1$ occurring on b. 2 completing the e-minor harmony. Since this chord is the goal of the phrase, it should be brought out more than any other chord of the phrase except the first.

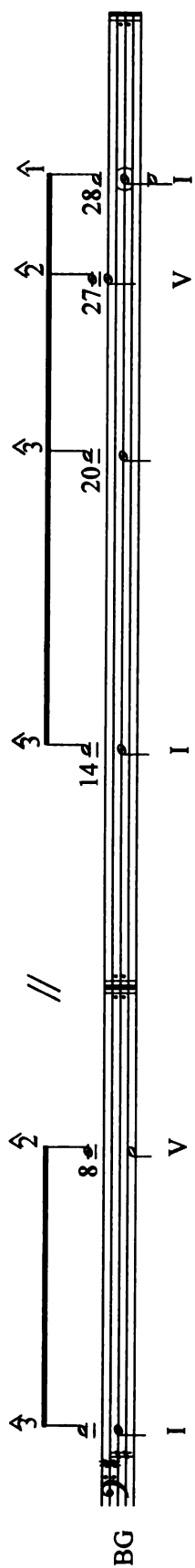
Phrase four introduces c^2 on the second beat of m. 13, which moves to b^1 on the final beat of m. 14. This connection should be made clear. The b^1 is part of a G-major harmony, which serves as a neighbor chord to the A-major of mm. 9 and 24, which it prolongs. Therefore, G-major should be played with more strength than any of the other chords in the phrase. As in mm. 7-8, the G-major chord in m. 14 is an arrival, so the $I^6 - IV - V^7 - I$ progression in m. 15 merely confirms G-major. A decrescendo through mm. 15-16 is appropriate.

The fifth phrase moves through a series of tenths on the downbeats of mm. 17, 19, and 21. The first of these deserves more weight than the rest, since it continues the G-major neighbor motion to A-major. Following the opening of the phrase, one should make a gradual diminuendo until m. 23 where the harmonic rhythm increases. A crescendo through m. 23 seems appropriate, since it leads to the return of the dominant in m. 24. The move from b. 3 of m. 23 to b. 1 of m. 24 should be especially strong, as the $B-g\#^1$ in m. 23 represents a voice exchange with the downbeat of m. 6. With a strong downbeat in m. 24, the upper part of the chord re-struck on b. 2 need not be accented, but rather should be less than the preceding beat.

The sixth and final phrase is begun with a prolongation of V via a pedal $\frac{6}{4}$ that generates surface interest by alternating major and minor. The downbeat of m. 28 marks the return to V. At this point, the bass A is a repetition of the fundamental bass, which is

linked to s.d. two of the Urlinie, e¹. That principal melodic note is only sounded for an eighth-note on the first beat, so it is reinvigorated during b. 2. This emphasis is achieved by the sudden chromatic alteration of the bass to A#. In the remaining measures, the downbeat of m. 30 should be emphasized, since it contains the last active e¹ of the Urlinie. Likewise, the second beat of m. 31 contains the last A of the fundamental bass. In the final measure, the lower D of the downbeat chord should be firmly struck, since it marks the conclusion of the fundamental bass. The upper voice does not reach completion until b. 2, so the final doublestop should be voiced such that the d¹ is more clear than the f# (which is only an inner voice).

Gavotte I BG Graph



Gavotte I Score, FG, and MG Graph

The image displays a musical score for "Gavotte I" across three systems. Each system includes a Music Graph (MG), a Fingerings Graph (FG), and a musical Score.

- System 1:**
 - MG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - FG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - Score:** The first staff shows a sequence of notes numbered 1 through 8. The second staff shows a sequence of notes numbered 1 through 8. The third staff shows a sequence of notes numbered 1 through 8.
- System 2:**
 - MG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - FG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - Score:** The first staff shows a sequence of notes numbered 1 through 14. The second staff shows a sequence of notes numbered 1 through 14. The third staff shows a sequence of notes numbered 1 through 14.
- System 3:**
 - MG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - FG:** Shows a single note on a staff with a large bracket above it. Above the staff are the numbers 1, 2, 3, and 4.
 - Score:** The first staff shows a sequence of notes numbered 1 through 14. The second staff shows a sequence of notes numbered 1 through 14. The third staff shows a sequence of notes numbered 1 through 14.

MG FG Sc.

vi

3

1

4 3

15 16 17 18 19 20 21

Phrase 5

Phrase 6

MG FG Sc.

V

22 23 24 25 26 27 28

Phrase 7

62

Musical score for three parts: MG (Mezzo Soprano), FG (First Guitar), and Sc. (Soprano). The score is in 3/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings.

The score is divided into two main sections by a double bar line. The first section contains measures 16 through 19, and the second section contains measures 20 through 24.

The MG part begins with a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19. The FG part begins with a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19. The Sc. part begins with a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19.

The second section, starting at measure 20, is labeled "Phrase 5" and "Phrase 6". The MG part continues with a series of eighth notes in measures 20, 21, 22, 23, and 24. The FG part continues with a series of eighth notes in measures 20, 21, 22, 23, and 24. The Sc. part continues with a series of eighth notes in measures 20, 21, 22, 23, and 24.

The score includes various musical symbols such as notes, rests, and fingerings. The MG part has a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19. The FG part has a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19. The Sc. part has a long note in measure 16, followed by a series of eighth notes in measures 17, 18, and 19.

Commentary on the Gavottes

The Gavottes are formally the most straightforward of the movements in the sixth suite. Each is a strict Rounded Binary form with regular four-bar phrases that are clearly demarcated. Yet while the typical binary movement has a strongly established dominant key area in Part II, the Gavottes do not. It seems that Bach has chosen to increase expectation of the phrase regularity while at the same time challenging expectation in the realm of tonal organization.

Overview of Gavotte I

- (1-8) Part I
 - (1-4) Phrase 1
 - (5-8) Phrase 2
- (9-28) Part II
 - (9-12) Phrase 3
 - (13-16) Phrase 4
 - (17-20) Phrase 5
 - (21-24) Phrase 6
 - (25-28) Phrase 7

The phrases of the first Gavotte are all four measures in length and they begin with the characteristic two quarter-note anacrusis. Part I consists of 8 measures divided into two phrases. The first establishes tonic and concludes with an IAC, while the second continues in tonic and concludes with a HC.

Part II contains five phrases. The first phrase of Part II, which is the third phrase overall, tonicizes e-minor. The fourth phrase touches upon both D-major and b-minor. Phrase five tonicizes A-major. The sixth phrase repeats phrase one, creating the rounded binary form, and concludes with an IAC in tonic. The seventh and final phrase ends on a PAC that concludes the principal melodic line and fundamental bass.

Linear Analysis of Gavotte I

The first phrase begins with the principal notes of the Ursatz, $f\sharp^1$ and d in the anacrusis to m. 1. The melodic line in mm. 1-4 describes an arc, ascending in stepwise motion from $f\sharp^1$ to g^1 and a^1 , then descending back through g^1 to $f\sharp^1$. The accompanying bass outlines the tonic triad, moving from d (m. 1) to $f\sharp$ and a (m. 3), before returning to d (m. 4). The underlying motion of the first part of the phrase is a $I - V_4^6 - I^6$ progression, with V_4^6 falling on the downbeat of m. 2 and I^6 falling on the downbeat of m. 3.

However, the first chord of m. 1 is a curious ii_5^6 . Just as the V_4^6 of the following measure serves as a neighbor chord to I^6 , so too does the ii_5^6 . What makes this chord unusual is its lower notes G-d, which are also heard in the V_2^4 chord in m. 2 (third quarter-note). In the V_2^4 chord, however, the d is an anticipation of the next tonic. The G-d is certainly a strong element of the composition, and its prominent registral position (lower than the underlying $I - V_4^6 - I^6$) would suggest added meaning. This proximity of D-major and G-major foreshadows the key scheme of the second Gavotte, which moves from D-major in Part I to G-major in Part II.

The first four beats of phrase two are parallel to those of phrase one. The phrase deviates from its predecessor beginning on b. 2 of m. 6. The primary tone is prolonged via a voice exchange between d - $f\sharp^1$ at the anacrusis to m. 5, through to b. 2 of m. 6 ($f\sharp$ - d^1). Measure 5 still contains G-d, but the function here is more obviously that of a neighbor chord to the I^6 of m. 6. The G coupled to g (m. 5) is an incomplete upper neighbor to $f\sharp$ (m. 6) and the e^1 (m. 5 second quarter-note) is a passing tone between $f\sharp^1$

and d¹. The final note of m. 5, g¹, is given a flag because it serves as an upper neighbor to f#¹ and does not resolve down to that note until m. 14. The phrase concludes with a ii⁷ – V progression, which sees the fundamental bass move to A and the Urlinie move to s.d. 2.

Phrase three modulates to e-minor and opens with a ii - V⁷ – i progression in that key. The upper voice moves from a¹ (anacrusis to m. 9) to g¹ in m. 10 (downbeat) and down to e¹ in m. 12 (third eighth-note). In the bass, f# (anacrusis to m. 9) and B (m. 9) move to e (m. 10). In m. 11 the bass completes an outline of the tonic triad of e-minor, moving to g and b before returning to e.

Phrase four touches on tonic and then tonicizes the sub-mediant. The bass first moves from e down to d (mm. 12-14), and then moves down to B (m. 16 downbeat), with an anticipated b in m. 15. The upper voice moves from g¹ of phrase four down to f#¹ (m. 14) and d¹ (m. 15). The d-f#¹ in m. 14 are a resumption of the Ursatz following the interruption of Part I. The move to e-minor in phrase three and to b-minor at the end of phrase four serve to prolong the d-f#¹ by acting as neighbor motion.

Phrase five moves away from b-minor to A-major. The b-minor chord at the anacrusis to m. 17 serves as an upper neighbor to the A-major chords of mm. 18 and 20. The bass moves from B through G# (m. 17) to A (m. 18 b. 1, coupled with the a of m. 20 b. 1). The upper voice moves from d¹ up to e¹ (m. 20 b. 1). The e¹ is prolonged by the preceding c#¹ (m. 18 second eighth-note). Despite the tonicization of A-major by an applied dominant (m. 17), the final chord of the phrase has a decidedly HC feel due to the outlining of a tonic triad in the melodic voice in m. 19.

Phrase six repeats phrase one. The principal melodic line and fundamental bass pairing $d-f\sharp^1$ is prolonged throughout the phrase by the same underlying progression as the first phrase: $I - V_4^6 - I^6 - V^7 - I$. The pairing is also prolonged from the previous statement in m. 14 by the intervening motion to V ($a-e^1$, m. 20 b. 1).

Phrase seven is very reminiscent of phrases one and six. The underlying $I - V_4^6 - I^6 - V^7 - I$ progression of those phrases is present here, but with a twist. Bach has made the first chord a b-minor chord (vi). Thus, from the conclusion of the previous phrase, the bass outlines a sub-dominant triad $d B G$ (mm. 24-25). The vi may be seen as helping to prolong IV , which itself serves as an upper neighbor to I^6 as in the parallel phrases. The underlying bass must presume a motion from d (which is literally present as an inner voice in m. 24 b. 2 and present as the actual bass on b. 1). The bass ascends through e (m. 26) to $f\sharp$ (m. 27). The bass of the Ursatz moves up to a (m. 27 b. 2) and returns to the tonic in m. 28. The upper voice prolongs $f\sharp^1$ (anacrusis to m. 25) by moving up through g^1 to a^1 (m. 2). The upper voice moves down to s.d. 2 (e^1) on the final quarter-note of m. 27, and concludes the Urlinie on d^1 in the final measure.

Impact on Interpretation (Gavotte I)

The opening phrase of the Gavotte presents some interesting interpretational challenges. Certainly the pillars of the phrase are the $d-f\sharp^1$ which make up the principal melodic and bass voices, and these are to be found at the beginning and ending of the phrase. However, typically the anacrusis to a downbeat would be played less than the downbeat itself, and the motion is typically V to I (see the beginning of the Gigue). Yet here the downbeat of m. 1 is IV , and within the context of the phrase it serves as an upper

neighbor to the I^6 of m. 3. Each chord should be nearly equal in dynamic. A crescendo should accompany m. 3-4, as the motion continues back to the pillar of $d-f\sharp^1$.

Phrase two presents a similar dilemma with the IV chord on the downbeat of m. 5. In this place, it is clearly subsidiary to the I^6 (m. 6 b. 2), which itself is a continuation of $d-f\sharp^1$ by voice exchange. Therefore a general diminuendo through the first two measures of the phrase seem appropriate, followed by a crescendo to $A-e^1$, the preliminary descent to s.d. 2 and the bass motion to V.

The third phrase calls for a crescendo to the downbeat of m. 10, where e-minor is established. Since the remaining two measures are merely a confirmation of that key area, a decrescendo seems appropriate. One should also highlight the upper voice motion, which occurs as a suspension at the downbeat of m. 10 ($a^1 - g^1$).

The fourth phrase is a bit unusual, since the main notes of structural importance occur in the middle of the phrase.. The $d-f\sharp^1$ in m. 14 reestablishes the Ursatz. Since $d-f\sharp^1$ are prolonged by the upper neighbor motion from e-minor, that relationship should be brought out. Especially important is the g^1 to $f\sharp^1$ motion occurring at the downbeat of m. 14: One will recall the flagged g^1 found in m. 5, and here is its resolution. The remaining tonicization of b-minor is a prolongation of D-major, and this subservient relationship would appropriately be interpreted by a decrescendo.

Phrase five is controlled by the move to the dominant, which serves as an intervening motion between the two tonic pillars of m. 14 and m. 20 (b. 2). Since the goal of motion is the tonic key, a gradual crescendo throughout the phrase is appropriate. One should pay particular attention to the upper voice motion so that the e^1 (m. 20) is

made to sound more important than the $c\sharp^1$ (m. 18 second eighth-note), as e^1 is essentially a lower neighbor to the two statements of $f\sharp^1$ (at mm. 14 and 20).

Phrase six is identical to phrase one. The structural notes behave the same way, since in both instances the Ursatz has yet to move from $d-f\sharp^1$. Within this repetition lies the danger of boring the audience, however. One may consider accenting or de-emphasizing the IV chord on the downbeat for the sake of variety.

The seventh and final phrase will differ in its interpretation depending on whether one is playing it before or after Gavotte II. If it is the first time through, then the first Gavotte is sustaining s.d. 3 throughout both Gavottes. Therefore the goal of the phrase is to sustain $f\sharp^1$. This concept justifies an alternate interpretation of the chords in m. 27: The second, third and fourth quarter-notes of the measure may be interpreted as all being part of a single tonic harmony. Accordingly, the $f\sharp^1$ should be strongly emphasized at its last sounding, with the final chord being softer. When the piece concludes after the Da Capo, the second half of m. 27 is interpreted as in the graph, with the motion to $a-e^1$ being critical to the resolution of the Ursatz. Therefore, upon the last playing, one should crescendo to the end of the phrase and bring out those tones, with the strongest chord being the final one.

Overview of Gavotte II

- (1-4) Part I
 - (1-4) Phrase 1
- (5-24) Part II
 - (4-8) Phrase 2
 - (9-12) Phrase 3
 - (13-16) Phrase 4
 - (17-20) Phrase 5
 - (20-24) Phrase 6

Like the first Gavotte, the second consists of regular four-bar phrases beginning with a two quarter-note anacrusis. As previously mentioned, the tonal organization of Gavotte II is quite static. Part I consists of only one four measure phrase. The first phrase establishes tonic and concludes with a PAC. Part II contains five phrases. The first phrase of Part II (second overall) contains a tonicization of G-major. The third and sixth phrases are identical to the first phrase, whereas the fourth and fifth phrases are repetitions of each other and serve as a static harmonic bridge (a D-pedal is constant throughout) between the two repetitions of the first phrase. The constant alternation between tonic and sub-mediant frustrates the establishment of a firm key area.

Linear Analysis of Gavotte II

Structurally speaking, the second Gavotte prolongs the primary Ursatz notes d-f#¹ throughout, so it should not come as a surprise that this dance is the most static of all the other movements in the Suite. Phrase one opens with those notes in the anacrusis. The bass arpeggiates from d up to f#, then passes down through e to d (m. 2). The soprano f#¹ skips down to d¹ (m. 2). The second two measures of the phrase are almost identical to the first two, and serve as a reinforcement of what happens there.

Phrase two begins in D-major and concludes with a HC in that key. However, the fact that D-major chord occurs on the anacrusis to m. 5, in conjunction with the c-natural¹ in m. 5 suggest that the D chord is V⁷ / IV. Also assisting this interpretation is the fact that the beginning of the phrase begins with a chord in first inversion, emphasizing the bass motion from f# (anacrusis to m. 5) to g (downbeat of m. 5). This motion is again emphasized from the second beat of m. 5 to the downbeat of m. 6. At the second half of m. 6, D-major reasserts itself as a tonic rather than dominant, and therefore the bass motion moves from d (m. 6) to f# and back to d (both in m. 7) and to an implied c# (m. 8 downbeat). The upper voice prolongs f#¹ by sounding d¹ (mm. 5 and 7, second quarter-note), and prolongs the d¹ through the use of b (mm. 5-7). The soprano then moves up to e¹ in m. 8, on its way back to f#¹ in the following measure.

Special attention must be paid to the concluding chord of the phrase. It is a dominant-function chord which sounds like a HC. However, instead of a literal c# in the bass, d is heard as an anticipation of the next harmony. The preceding measure's e-c#¹ of b. 2 suggests a prolongation into the downbeat of m. 8 by means of a voice exchange. Schwemer and Woodfull-Harris recognize the uniqueness of d in the bass in their "Scholarly Critical Performing Edition" redaction by placing the note in parentheses, despite the fact that it is clearly a d in all of the manuscripts.

The third and sixth phrases are identical repetitions of phrase one and behave in the same fashion in prolonging d-f#¹.

Phrases four and five are repetitions of each other and are extremely static harmonically since a d pedal-point is sustained throughout, while above it tonic alternates with dominant. The upper voice prolongs f#¹ by arpeggiating the tonic triad, from d¹ in

m. 12 to $f\sharp^1$ in m. 13, back to d^1 in m. 16, up to $f\sharp^1$ again in m. 17, and down to a in m. 20 before returning to $f\sharp^1$ in the following phrase.

Impact on Interpretation (Gavotte II)

Unlike the other movements, this Gavotte relies more on surface variation to account for interpretative diversity. Phrase one begins with the primary notes $d-f\sharp^1$ and repeats them in m. 2 b. 2. These are the strong points of the phrase. One should consider a subito *piano* at the downbeat of m. 1 and a gradual crescendo through the $f\sharp^1$ that ends m. 2. After building tension, it should be released in a decrescendo through mm. 3-4.

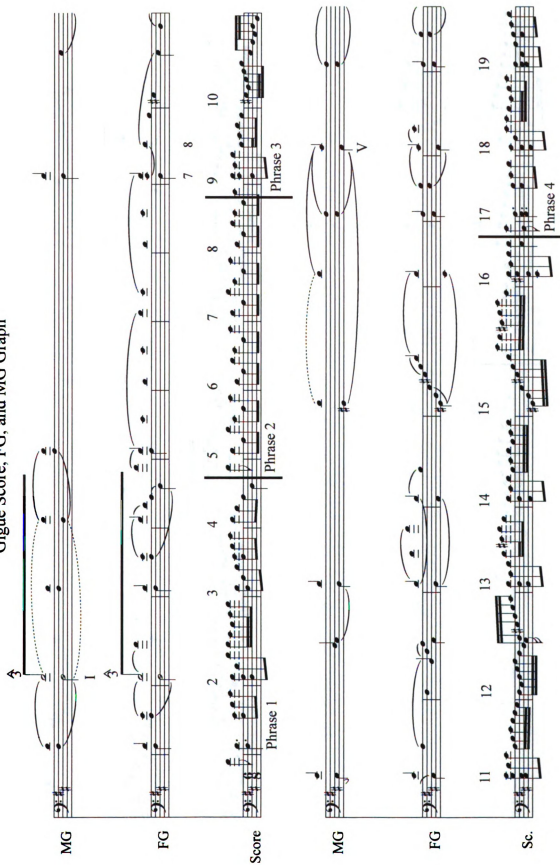
In the second phrase, one may assist the tonicization of G-major by playing the downbeats of mm. 5-6 strongly. Conversely, one may play the afterbeats in m. 6 (b. 2) and m. 7 (b. 1) stronger than chords occurring on the beat, in order to bring out the return to tonic. Of course, a crescendo should be made to emphasize the dominant in m. 8 that returns the Gavotte to tonic for its remainder.

Phrases three and six may be varied by making a crescendo or decrescendo. However, one should still remember that $f\sharp^1$ is the active melodic note and should remain a note of emphasis.

Phrases four and five may contain a pedal-point, but melodic and harmonic interest can be found by emphasizing the dominant feel in mm. 15 and 19 by bringing out the $c\sharp^1$, which creates a nice dissonance with the pedal. One may also consider making the fifth phrase an echo of the fourth.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The second system also consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The score is labeled 'BG' at the beginning of the first system.

Gigue Score, FG, and MG Graph



MG FG Sc. MG FG Sc.

Phrase 5

Phrase 6

Phrase 7

vi

20 21 22 23 24 25 26 27 28

29 30 31 32 33 34 35

7 6

V

MG

FG

Sc.

36 37 38 39 40 41 42 43 44 45

Phrase 8

Phrase 9

Phrase 10

MG

FG

Sc.

46 47 48 49 50 51

MG FG Sc.

52 53 54 55 56 57 58 59 60

Phrase 11

Phrase 12

MG FG Sc.

61 62 63 64 65 66 67 68

Phrase 13

Phrase 14

Phrase 15

Commentary on the Gigue

The suite concludes with a lively Gigue. The tonal plan is straightforward. Part I begins in D-major [I] and modulates to A-major [V], which is strongly established by the time the fourth phrase (beginning m. 17) is reached. Part II prolongs the dominant harmony and returns to the tonic key in m. 53. The form of the movement is binary. Material from the A-major section Part I is re-cast in the tonic and used to conclude the movement. One could call this movement a balanced-binary, but unlike the Courante, the concluding material is amalgamated from different bits of Part I (instead of an entire linear section) and also includes some paraphrase.

Overview

(1-28) Part I

- (1-4) Phrase 1
- (5-8) Phrase 2
- (9-16) Phrase 3
- (17-20) Phrase 4
- (21-28) Phrase 5

(29-68) Part II

- (29-32) Phrase 6
- (33-36) Phrase 7
- (37-40) Phrase 8
- (40-44) Phrase 9
- (44-52) Phrase 10
- (53-56) Phrase 11
- (56-68) Phrase 12

All the phrases of the Gigue begin with an anacrusis. Part I consists of 28 measures divided into five phrases. The first phrase establishes D-major with an IAC. The second phrase moves to the dominant harmony. The third phrase completes a modulation to A-major and oddly concludes with a pause on a V⁷ of A. The fourth

phrase is essentially the same as the first, transposed down a fourth. The fifth phrase contains a 3+3+2 grouping which concludes on a PAC in A-major.

Part II contains 40 measures, divided into seven phrases. Phrase six moves from A-major to b-minor. Phrase seven continues in B-minor and concludes with a HC. Phrase eight parallels phrase two and maintains an f# pedal. Phrase nine continues to prolong b-minor. Phrase ten proceeds by tonicizing several different keys. Phrase eleven prolongs D-major. The final phrase completes the descent of the Urlinie and concludes with a PAC.

Linear Analysis

The first phrase begins with an a¹ anacrusis to m. 1. The downbeat presents f#-d¹, which establish tonic. These notes exchange to form the first notes of the Ursatz in m. 2, d-f#¹. The f#¹ is prolonged through the measure by a consonant skip up to a¹. Measures 3-4 prolong the primary tone by repeating m. 1 and the first part of m. 2. As one can see from the MG, the d-f#¹ of the Ursatz are prolonged throughout the phrase.

Phrase two projects the dominant A harmony throughout. A repeating pedal a in the bass provides the harmonic support, while the upper voice moves from f#¹ down to e¹ and d¹ before returning. If one traces the third eight-note of every beat in this phrase, a small-scale melodic descent of 5-4-3 will be noticed. It continues 5-4-3-2 before moving down to 1 in the next phrase. This line is an “inner” voice even though it occurs above the main melodic line, and is therefore omitted from the FG graph.

Phrase three provides the modulation to the A-major, and a stepwise descent from f#¹ to d¹ governs the melodic voice. This descent can be clearly seen in the MG, and continues to c#¹ in phrase four. A prevalent feature of the third phrase is the

reinterpretation of notes depending upon on their context. For example, on the downbeat of m. 9, $c\sharp^1$ in an inner voice resolves in a 7-8 motion to d^1 . The d^1 , however, is not simply part of a D-major chord; the following descent in thirds (FG mm. 9-10) suggests that it is the seventh of a V^7 / A . As a seventh, it must resolve down, but does not continue down to $c\sharp^1$ until m. 11 in an inner voice.

Phrase four marks the confirmation of A-major by presenting phrase one in the key of the dominant. The d^1 of the previous phrase resolves to $c\sharp^1$ on the downbeat of m. 18, which is prolonged by arpeggiation through the a of the preceding measure. As in m. 1-2, the $c\sharp$ -a in m. 17 exchange with the A- $c\sharp^1$ in m. 18.

Phrase five, the last phrase of Part I, can be viewed as a compression of phrases three and four: d^1 is again established as the seventh of the dominant and resolves down to $c\sharp^1$ and the tonic. The d^1 is supported in m. 21 by $G\sharp$, which prolongs the bass e in m. 22. The $G\sharp$ is given a flag in the graphs because it does not return to a until m. 28. An upward arpeggiation prolongs the d^1 reached in m. 24; as that note is reached, the upper voice (acting as the bass) prolongs e through a downward arpeggiation. In m. 25, the dominant seventh is resolved, with $c\sharp^1$ in the upper voice, supported by e in the lower. A three-stage melodic sequence that descends by fifth (m. 25 beat 2 through m. 26) prolongs the $c\sharp^1$, while the bass moves to first-inversion. After this prolongation, $c\sharp^1$ moves to the primary e^1 (m. 27) and then returns (m. 28).

The first phrase of Part II, which is the sixth phrase overall, moves from A-major to b-minor. The a in the bass of m. 29 (b. 1) is reinterpreted as $a\sharp$ in m. 30 (b. 1 second eight-note), creating a vii^{o7} of b-minor. The bass resolves to B (m. 32 b. 2) while the upper voice e^1 (mm. 29-30, downbeats) moves down to d^1 (m. 32 downbeat).

Phrase seven projects b-minor and concludes with a HC. The initial outer voices c-g¹ (m. 33, bb. 2 and 1 respectively) serve as an upper neighbor to m. 34's B-f#¹ (bb. 2 and 1, respectively). The motion G (downbeat of m. 35) as an upper neighbor to f# (m. 36 b. 2) helps to establish the key area of f# as embellishing.

Phrase eight is parallel to phrase two. The f# pedal supports stepwise motion in the upper voice, which moves from d¹ to c#¹ to b and back up.

Phrase nine maintains b-minor. The phrase begins with a 6-5 suspension of the upper voice, g¹ (m. 41 downbeat) to f#¹ (m. 42 downbeat). This suspension occurs over B in the bass (literally b¹, mm. 41-42, b. 2 second eighth-note). The f#¹ arpeggiates down through d¹ (m. 42 last eighth-note) and then moves down to c#¹ (m. 43 downbeat), which is an upper neighbor to b (m. 44 downbeat, see MG). The bass moves in a I – V – I pattern, with f# occurring in m. 43 (b. 2) and the final b occurring in m. 44 (b. 2).

Phrase ten progresses by means of three V – I relationships, each of which tonicizes a different member of the D-major triad. In mm. 45-46, A-major is tonicized, with G# in the bass moving up to A, while d¹ is sustained through mm. 44-45 in the upper voice. In mm. 47-48, e# in the bass moves to f#, while the upper voice maintains the seventh as in the previous measures; it moves from b¹ to a¹. The third tonicization occurs in mm. 49-50, where the bass moves from c# to d. As in the previous two tonicizations, the upper voice carries the seventh g¹ which resolves down to f#¹. The phrase concludes with a HC, following a I – IV – V progression in the bass, as G (m. 50) is coupled with g (m. 51) and serves as a lower neighbor to a (m. 52).

Phrase eleven projects D-major without making any real change in harmony. The upper voice maintains d¹ (m. 53), while the lower voice prolongs d (m. 54) with arpeggiations from the preceding f# (m. 55 b. 2) and the subsequent a (m. 56).

The twelfth and final phrase begins by adding a seventh to the D-major harmony that concludes phrase eleven, thereby turning it into a V⁷ / IV. The c-natural¹ is introduced in the upper voice (m. 56 final eighth-note) and resolves down to b (m. 57). The next few measures exhibit a rapidly changing set of chordal interpretations. However, the underlying structure is a linear intervallic pattern of tenths: the G-b of m. 57 moves down to F#-a in m. 59 and E-g in m. 61. The bass passes through D in m. 62 on its way to C# (m. 63). Both the soprano g and the bass C# are transferred up an octave, and as a V₅⁶ they move inwardly to a restatement of d-f#¹ of the Ursatz, although they literally occur upside down with d sounding a literal d². The upper voice arpeggiates down to d¹ (m. 65 b. 2 second sixteenth-note) before moving back up to s.d. 2 in m. 67 (b. 1 final sixteenth-note) and then completing the descent to d¹ in m. 68 (downbeat). The bass arpeggiates from d (m. 65 downbeat) to A (b. 2) and F# (m. 67 downbeat) before moving to V and a (m. 67 b. 2), and finally completing the fundamental bass in the final measure (m. 68, fourth sixteenth-note) and prolonging the d by means of the final D an octave lower.

Impact on Interpretation

Because the Urlinie and fundamental bass are not heard until m. 2 and repeated in m. 4, the first and third measures have an upbeat feel to them. Therefore, m. 1 and 3 are weak, 2 and 4 are strong, and a crescendo should be made going from mm. 1-2, followed by pulling back and starting another crescendo in mm. 3-4.

In the second phrase, one should attempt to shape the moving voices

The purpose of the third phrase is to help modulate to the dominant; therefore, the goal is the V^7 of A in m. 16, and one should crescendo to that point, making each successive chord incrementally louder, from the downbeats of mm. 9, 11, 13, 14, 15, and 16. One should be especially careful to try and connect the G^\sharp (m. 15 downbeat) to its resolution on A in the next phrase (m. 18 downbeat). Since these notes are fairly distant from one another, an agogic accent of the A is the preferable choice.

Phrase four restates the opening in A-major, and the same weak-strong measure pairing is heard here. Given that each two measure pair (mm. 17-18; 19-20) exhibits the same progression $I^6 - V^7 - I$, the performer may choose to make the first resolution to I stronger than the second, and vice versa when playing the repeat.

Phrase five concludes Part I and moves the Urlinie from s.d. 3 to s.d. 2, e^1 , in m. 27, and the bass moves to V in m. 28. Since these two notes are the goal of the phrase, they should be brought out more than any notes since the beginning of the movement. The preceding elaborate double-stop passage serves to prolong V / A (mm. 21-24), with a move to I and back to V in mm. 25-26.

In the sixth phrase, one should bring out the chromatic alteration of a to a^\sharp (mm. 29-30), which underscores the ultimate goal of b-minor (m. 32). In the seventh phrase, the opening motion is a neighbor chord, and therefore may be played smoothly into the b-minor chord of m. 34. One should also make a general diminuendo into m. 37, since the V / b (phrase eight) is merely a V chord between two i chords and not a goal in itself. Since phrase eight is harmonically static, one should attempt to show the contour of the line, but no major emphasis is suggested.

In phrase nine, care must be taken to bring out the b. 2 second eighth-note Bs (b¹) in mm. 41-42, since they serve as the bass voice. One should also trace and bring out the stepwise descent of the upper voice from g¹ to b in mm. 41-44.

Phrase ten projects three tonicizations. Each tonicization contains structural outer voices which move sequentially: Each V⁷ – I relationship contains the same 7-1 in the bass and 4-3 in the soprano. These motions should be emphasized as the most important voices of the progression.

The eleventh phrase prolongs D-major, and one should bring out the initial d¹ (m. 53 downbeat) and d (m. 54 b. 2), which are the governing pitches.

In the twelfth and final phrase, one traces a stepwise descent in the bass going from G (m. 57 downbeat) to E (m. 61 downbeat), D (m. 62 downbeat) and C# (m. 63 downbeat), which ultimately moves up to the d of the Ursatz in m. 65. One should make a crescendo throughout this passage, culminating with the descent of the Urlinie and completion of the bass. In mm. 67-68, given the placement of the Ursatz notes a-e¹ and d-d¹, a hemiola is evident. Instead of dotted quarter-notes receiving the beat, mm. 67-68 behave as if dotted eighth-notes were getting the beat. Recognizing and emphasizing the rhythmic nature of this passage will help bring out the fundamental structure.

Conclusion

Suite No. 6 for Violoncello Solo is a monumental work for the instrument. While Schenker's ultimate background reduces all works to a very simple framework, it is the detailed working out of that framework that provides interest to the musician. The preceding analysis has shown that while certain elements are difficult to understand at a surface analytical level, they are much easier to explain within the context of Schenkerian levels. Schenkerian analysis is also inherently useful in making performance choices, for within its context, a hierarchy of note importance is established. That hierarchy can serve the performer as a basis for interpretation.

The author hopes that this document will prove enlightening to performers and theorists alike, and that it might spark future theoretical investigation of the Bach cello suites.

SELECTED BIBLIOGRAPHY

- Bach, Johann Sebastian. *Sechs Sonaten für Violine solo*. Edited by J. Hellmesberger. Piano accompaniment by Robert Schumann. Leipzig: C. F. Peters, n.d.
- _____. *6 Suites a Violoncello Solo senza Basso, BWV 1007-1012*. Edited by Bettina Schwemer and Douglas Woodfull-Harris. New York: Bärenreiter-Verlag, 2000.
- _____. *Six Suites for Violoncello solo*. Edited by Edmund Kurtz. New York: International Music Company, 1984.
- _____. *Six Suites for Violoncello solo, BWV 1007-1012*. Edited by August Wenzinger. New York: Bärenreiter-Verlag, 1950.
- _____. *Six suites pour violoncelle seul*. Edited by Diran Alexanian. Paris: Editions Salabert, 1929.
- Bylsma, Anner. *Bach, the Fencing Master: Reading Aloud from the First Three Cello Suites*. Amsterdam, 1998.
- Forte, Allen and Steven E. Gilbert. *Introduction to Schenkerian Analysis*. New York: W. W. Norton and Co., 1982.
- Kaplan, Harriet Marlene. "An Examination of Johann Sebastian Bach's Fifth and Sixth Suites for Solo Cello, BWV 1011 and 1012." D.M.A. doc., University of Cincinnati, 1994.
- Kramer, Laura Elizabeth. "Articulation in Johann Sebastian Bach's *Six Suites for Violoncello Solo* (BWV 1007-1012): History, Analysis, and Performance." D.M.A. doc., Cornell University, 1998.
- Little, Meredith and Natalie Jenne. *Dance and the Music of J. S. Bach*. Bloomington: Indiana University Press, 1991.
- Lester, Joel. *Bach's Works for Solo Violin: Style, Structure, Performance*. New York: Oxford University Press, 1999.
- Schachter, Carl. *Unfoldings: Essays in Schenkerian Theory and Analysis*. Edited by Joseph N. Straus. New York: Oxford University Press, 1999.
- Schenker, Heinrich. *Five Graphic Music Analyses*. New York: Dover Publications, 1969.
- _____. *The Masterwork in Music, Volume 1 (1925)*. Edited by William Drabkin. Translated by Ian Bent, William Drabkin, Richard Karmar, John Rothgeb, and Heidi Siegel. Cambridge: Cambridge University Press, 1994.

_____. *The Masterwork in Music, Volume 2 (1926)*. Edited by William Drabkin. Translated by Ian Bent, William Drabkin, John Rothgeb, and Heidi Siegel. Cambridge: Cambridge University Press, 1996.

Snustad, Nancy. "The Allemandes in the Six Suites for Solo Cello by J. S. Bach: An Analysis and Comparison." D.M.A. doc., Indiana University, 1994.

Wampler, Stephen G. "A Brass Player's Guide to the Transcription and Performance of J. S. Bach's *Six Suites for Violoncello Solo*." D.M.A. doc., University of Washington, 1998.

MICHIGAN STATE UNIVER



3 1293 0306