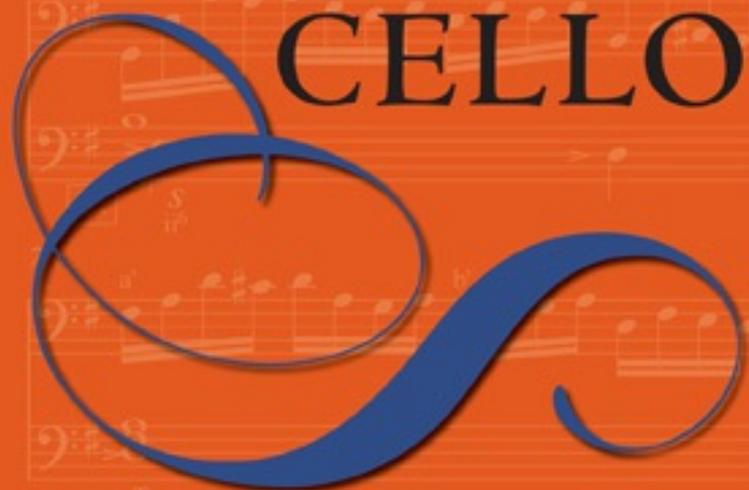


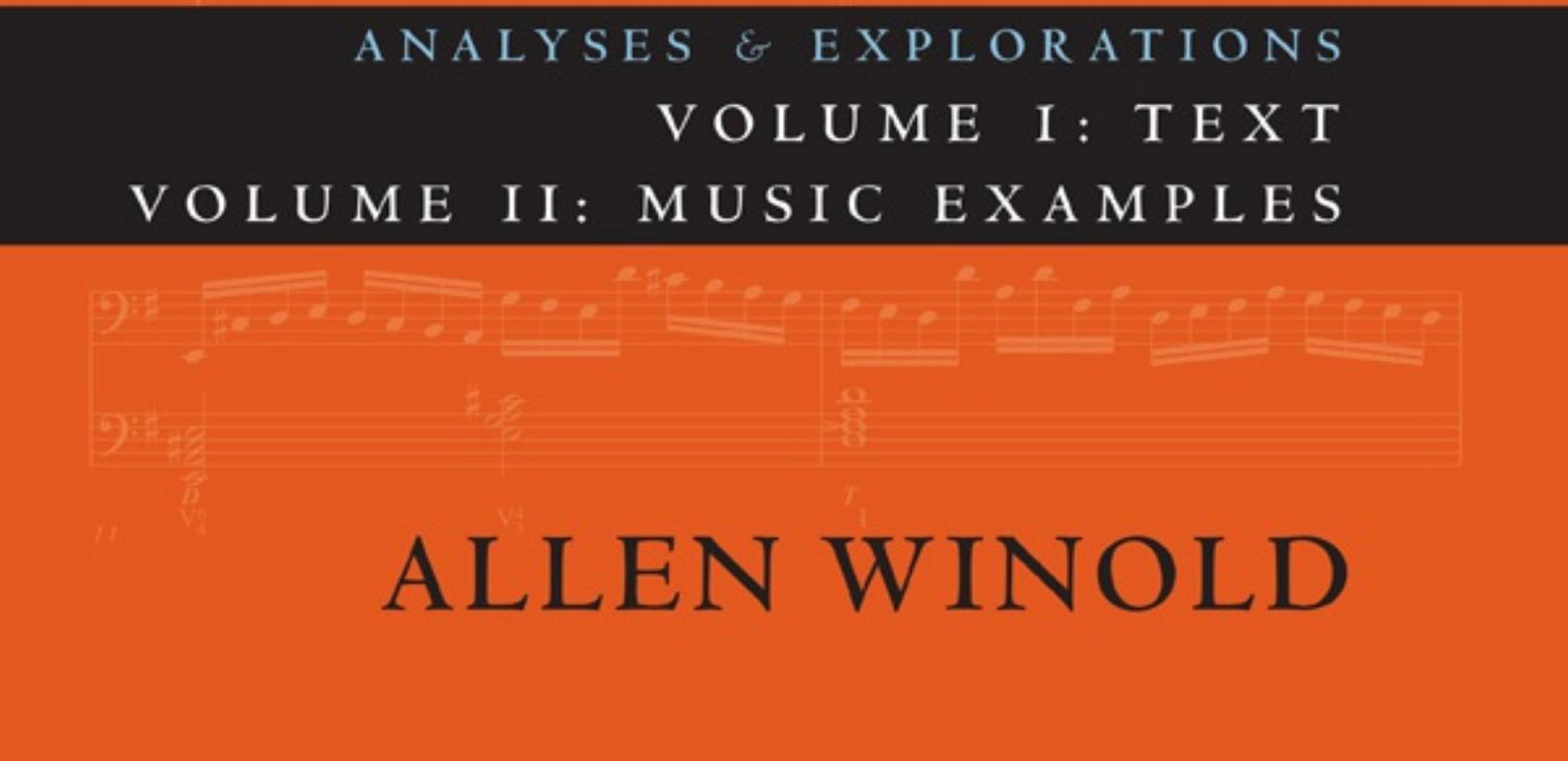


# Bach's

## CELLO SUITES



ANALYSES & EXPLORATIONS  
VOLUME I: TEXT  
VOLUME II: MUSIC EXAMPLES



ALLEN WINOLD

**BACH'S**  
**CELLO SUITES**



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CELLO SUITES**

*Analyses and Explorations*

Volume I: Text

ALLEN WINOLD

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*To Helga with love, and with deep gratitude  
for her insight and inspiration*

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# Preface

Johann Sebastian Bach's Suites for Unaccompanied Cello have inspired listeners and performers for almost 300 years, and yet there has been no full-length analytical study devoted exclusively to these magnificent works. My first goal in writing this book was to fill this gap by presenting analyses of all the movements of the suites; my second goal was to involve readers actively in the explorations of these works.

I wrote the book for three groups of readers with varied but related interests. I wrote it for cellists and other performing musicians, not to insist that they follow my ideas on how to interpret, perform, and teach these works, but rather to show them how concepts from music analysis could help them form their own ideas on interpreting, performing, and teaching these works. I wrote it for music teachers and for advanced students, not to challenge them with new theories, but to help them explore ways in which traditional analytical techniques and ideas could be made more accessible and meaningful. I wrote it for interested and informed general readers and music listeners, not to give them a superficial survey of the Cello Suites, but to introduce them to the excitement that can come from delving deeply into the study of these works.

To meet these goals and serve these readers, I use analytical techniques from a variety of sources, and I adapt and simplify some of the concepts and techniques to make them easier to understand and apply. All analyses include a set of basic techniques—formal analysis, harmonic reduction, functional harmonic analysis, linear analysis, and melodic analysis. Other specialized analytical techniques are introduced in the analyses of individual movements. The basic analytical concepts used throughout the book are presented in the first two sections of [chapters 2](#) and [3](#) in conjunction with the study of the Preludes and Allemandes of the First and Second Suites. Readers who wish to focus only on the movements of a single suite should read these sections before reading the discussions of the movements of that particular suite.

The organization of the study reflects an emphasis on active involvement on the part of the reader. [Chapter 1](#) engages readers in an exploration of the historical background of the Cello Suites and presents basic ideas that shape the analytical studies which follow. [Chapters 2](#) through [7](#) invite readers to explore the individual movements of the suites at the same time they are learning various analytical concepts and techniques. These chapters are organized by movement types rather than by individual suites, to facilitate recognition of common characteristics in each movement type. [Chapter 2](#) discusses the Preludes and introduces basic harmonic and melodic concepts. [Chapter 3](#) discusses the Allemandes and emphasizes concepts of form. [Chapter 4](#) discusses the Courantes and emphasizes detailed investigations of rhythm and melody. [Chapter 5](#) discusses the Sarabandes and introduces some more advanced or speculative ideas. [Chapter 6](#) discusses the optional dances (Minuets, Bourrées, and Gavottes) and explores the relation between music and dance. [Chapter 7](#) discusses the Giges; and introduces the technique of recomposition. [Chapter 8](#) considers the relations between the movements of the individual suites, and addresses questions of performance practice, textual revision, meaning and emotion in music, and the application of analysis to perception, performance, and pedagogy. A detailed table of contents at the end of volume 1 enables readers to find discussions of specific movements and explanations of specific analytical concepts.

To foster active involvement, the book is presented in two volumes—the first containing the text, the second containing the music examples and analyses. This produces a more readable format for the examples, makes it easier for readers to go back and forth easily between text and music, and facilitates the playing of the examples on cello, piano, or other instruments. The music examples include the complete cello part of all movements of the suites, so that it is not necessary to have a separate copy of the music for the suites while reading the book. Both volumes end with an appendix that presents a summary of analytical designations, symbols, and abbreviations.

I hope that readers, especially theorists, musicologists, and music educators, will play the examples in the second volume, and not just focus on the analytical discussions in the first volume. I hope that readers, especially performers and students, will study the analytical concepts in the first volume, and not just focus on the music examples in the second volume. In this way all readers may experience the fruitful interaction between the analysis of music, with its emphasis on thoughtful exploration of possibilities, and the practice of music, with its emphasis on active realization of these possibilities.

I acknowledge my indebtedness to my colleagues at the Indiana University Jacobs School of Music and to other scholars and writers from Bach's own time to the present, whose insights have helped me to understand and value the Cello Suites. I acknowledge my appreciation to Janos Starker, Helge Winold, Tsuyoshi Tsutsumi, and Emilio Colon from the cello department at the Jacobs School of Music and to the many generations of cellists whose performances of these works have brought them to the world in such a rich variety of styles and interpretations. I especially want to acknowledge the skill, support, patience, and encouragement of Michele Bird, Dawn Ollila, Jane Quinet, Pam Rude and Donna Wilson of Indiana University Press, and copyeditor Eric Schramm.

Finally I acknowledge my gratitude to my teachers who helped me find the knowledge to answer my questions, and to my students who helped me find the courage to question my answers.

**BACH'S**  
**CELLO SUITES**

# 1. Historical Background

History is philosophy teaching by examples.

Henry St. John, Viscount Bolingbrooke

When, in 1735, Viscount Bolingbrooke wrote this perceptive definition of history, he was probably referring to significant social or political events as the examples that bring philosophical insight. There is no reason, however, why the composition and performance of works such as J. S. Bach's Cello Suites, written roughly a decade earlier, could not serve equally well. In this spirit I present some of the historical events related to the Cello Suites, not as mere facts, but as examples that may provide insight into the composition, analysis, and performance of these works.

## 1.1.0. Early Biographical Documents: The Genealogy and the Obituary

In the same year in which Bolingbrooke wrote this definition of history, Bach wrote a genealogy entitled *The Origin of the Musical Bach Family*; in 1774 his son Carl Philipp Emanuel Bach and others added supplemental materials. This genealogy lists fifty-three members of the Bach family, from Veit Bach, a Hungarian baker who played the "cittern," to Johann Heinrich Bach, a "good clavier player." The members of the Bach family were well established as musicians in Thuringia and other parts of Germany; indeed, the name Bach was virtually synonymous with the word "musician." Here is Bach's own listing of the positions he held up until 1735:

Court Musician, in Weimar, to Duke Johann Ernst, Anno 1703;

Organist in the New Church at Arnstadt, 1703;

Organist in the Church of St. Blasius in Mühlhausen, Anno 1707;

Chamber and Court Organist in Weimar, Anno 1708;

Concertmaster as well, at the same Court, Anno 1714;

Capellmeister and Director of the Chamber Music at the Court of the Serene Prince of Anhalt-Cöthen, Anno 1717;

Was called hence, Anno 1723, to become Music Director and Cantor at the St. Thomas School, in Leipzig; where, in accordance with God's Holy Will, he still lives and at the same time holds the honorary position of Capellmeister of Weissenfels and Cöthen.<sup>1</sup>

As a young boy, J. S. Bach benefited from association with his musically active siblings and with apprentices who came to live and study in the house of his father, Johann Ambrosius Bach, a Court and Town Musician in Eisenach. When J. S. Bach himself became a father he actively supervised the music education of his children. Of Johann Sebastian's twenty children, seven with Maria Barbara

and thirteen with Anna Magdalena, only ten survived. The six sons—Wilhelm Friedemann, Carl Philipp Emanuel, Johann Gottfried Bernhard, Gottfried Heinrich, Johann Christoph Friedrich, and Johann Christian—all achieved varying degrees of success and fame as musicians.

In 1750 Carl Philipp Emanuel Bach, Bach's eldest son, and Johann Friedrich Agricola, one of his most successful students, wrote an obituary entitled *The World-Famous Organist, Mr. Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer and Music Director in Leipzig*, which lists his eight published works and summarizes his unpublished works in sixteen categories. It includes separate entries for Bach's unaccompanied string works, which may indicate the importance of these works, even if the accuracy of the given titles leaves something to be desired.

(13) Six sonatas [*sic*] for the violin, without bass;

(14) Six of the same [*sic*] for the violoncello;<sup>2</sup>

At the conclusion of the obituary the authors present an assessment of Bach's musical greatness. I quote four brief excerpts because they give us valuable suggestions for approaching Bach's music as listeners, performers, and analysts:

If ever a composer showed polyphony in its greatest strength, it was certainly our late lamented Bach. If ever a musician employed the most hidden secrets of harmony with the most skilled artistry, it was certainly our Bach.

His melodies were strange, but always varied, rich in invention, and resembling those of no other composer. His serious temperament drew him by preference to music that was serious, elaborate, and profound; but he could also, when the occasion demanded, adjust himself, especially in playing, to a lighter and more humorous way of thought.

His hearing was so fine that he was able to detect the slightest error even in the largest ensembles.

In conducting he was very accurate, and of the tempo, which he generally took very lively, he was uncommonly sure.<sup>3</sup>

## 1.2.0. Bach in Cöthen (1717–1723)

Since the Cello Suites were completed during Bach's tenure in Cöthen, it is appropriate to focus on this period in his life and to consider briefly his activities in the preceding period in Weimar (1708–1717). There are interesting similarities between the two periods. In both situations Bach enjoyed the admiration and friendship of an enlightened and supportive ruling aristocrat—Duke Johann Ernst II in Weimar and Prince Leopold in Cöthen. At the same time, however, other persons at these two courts made Bach's life more difficult. In Weimar Bach had problems with Duke Wilhelm Ernst, the elder of the jointly reigning brothers. In Cöthen, Bach had problems with two women—Prince Leopold's mother, who took away a third of the funds available for Cöthen court, and Prince Leopold's wife, who took away much of the prince's time for music because of her own lack of interest in the art. An important difference in the two positions was that in Weimar, Bach served as composer and performer for both the court and the church, while in Cöthen, Bach's duties were limited mostly to secular music for the court. Neither the Calvinist Church at the court nor the Lutheran Church in the town of Cöthen employed elaborate music in worship services.

Cöthen was the main town in the province of Anhalt-Cöthen, which in turn was part of the Holy

Roman Empire, a loose configuration of principalities in what would later become the nations of Germany, Austria, Bohemia, and the northern part of Italy. Originally, Cöthen was known as “the land between the four rivers,” because it was bounded by the Milde, Elbe, Salle, and Fuhne rivers. In the seventeenth century it numbered about three thousand inhabitants. Today, Cöthen is a quiet town of approximately fifty thousand inhabitants, located forty miles north of Leipzig in the east central German province of Thüringen (Thuringia).

Cöthen had an illustrious history in the arts, especially at the time of Prince Ludwig in the first part of the seventeenth century. In 1617 Ludwig joined nine other sovereigns from Anhalt and Thuringia to establish the *Fruchtbringende Gesellschaft* (literally the “Fruitful Society,” but usually translated as the “Beneficent Society”), an organization based on principles of the societies of knights in medieval times and dedicated to the promotion of humanism and the use of the German language in literature. Ludwig had been led to these ideals by his experiences garnered on an educational trip to Italy he made as a young man.

After Ludwig’s death in 1650 artistic activity was largely neglected at Cöthen until the next century, when it was revived under the leadership of Prince Leopold. Like Ludwig before him, Leopold at age sixteen undertook a “grand tour,” an educational voyage through several countries of Europe; however, this time the young sovereign’s interest lay more in the realm of the arts, especially music. During the voyage he frequently rented a harpsichord and he was accompanied and tutored for part of the voyage by Johann David Heinichen, a noted composer and music theorist.

In terms of musical achievements, how should we characterize the seven-year period Bach spent in Cöthen? For those who consider Bach primarily as a composer of sacred choral music and as a church organist, the Cöthen period represents a way station on the road that led to the position of cantor of St. Thomas in Leipzig, where he could finally work toward the realization of his dream of a “well-appointed church music.” For those who regard his keyboard and instrumental music as being of equal or greater significance, the Cöthen period represents one of the richest periods in his creative life, for it included not only the Cello Suites, but other instrumental works such as the Sonatas and Partitas for Solo Violin, *The Well-Tempered Clavier*, Part 1, and the six *Brandenburg* Concertos.

The title of Capellmeister for a royal court was important to Bach, and he kept it even after he had left Cöthen for Leipzig. He also continued to write music for the Cöthen court. For Leopold’s funeral in 1729 Bach wrote music that consisted, in part, of arrangements of movements of the *St. Matthew Passion*. Despite the curtailment of his support of music at the court, resulting from the influence of his young wife, the prince continued to have the highest regard for his Capellmeister. When Bach finally asked him for permission to leave Cöthen to go to Leipzig, Leopold wrote a complimentary letter on his behalf, referring to him as the “Respectable and Learned Johann Sebastian Bach” and stating that “We have at all times been well content with his discharge of his duties.”<sup>4</sup>

Some historians have described the Cöthen years as one of the happiest periods of Bach’s life. Not only did he have a strong supporter in Prince Leopold, but he also had a superb group of instrumental musicians, and adequate time and facilities for rehearsal. For most of his tenure in Cöthen Bach had seventeen soloists (violins, viola, violoncello, gamba, and double bass) and six or more *ripienists* or section players, who were wind and percussion players from the town. Among the best musicians in the soloist group were six former members of the Prussian court orchestra, who came to Cöthen after Friedrich Wilhelm I, the “Soldier King,” dismissed most of the members of this splendid ensemble

Of special interest for the history of the Cello Suites are the cellist Carl Bernhard Lienicke and the gambist Christian Ferdinand Abel. Lienicke, a former member of the Prussian ensemble, came to Cöthen in 1716; Abel came at about the same time. Either of these two musicians may have been associated with the creation and performance of the Cello Suites, but there is neither reliable documentary evidence nor extensive anecdotal speculation to support this assertion.

Other historians regard the death of Bach's first wife as evidence that the Cöthen years were far from happy. Returning from a journey to Carlsbad in 1720 with Prince Leopold, Bach learned of the unexpected death of his beloved wife, Maria Barbara. Less than two years later he found a new wife, Anna Magdalena Wülcken, daughter of the court trumpeter of Saxe-Weissenfels, who provided comfort for the widower and care for his children. She also assumed an important position as soprano and copyist in the Cöthen court with a monthly salary of twenty-six thaler that was second only to the salary of her husband as Capellmeister. Anna Magdalena is of special importance to this study for her role as copyist for the Cello Suites.

Bach's tenure at Cöthen began in 1717, a year that lies halfway between his birth in 1685 and his death in 1750. It is not possible to survey his entire life in detail in the present study; however, it may be instructive to examine one significant event in his later life. In 1747 Bach became a member of the Society for Musical Science, which had been established in 1738 by one of his former students, Lorenz Christopher Mizler. The purpose of the society was to disseminate information on new compositions and new ideas about the theory and practice of music.

Refer to volume 2, [Example 1.2.1](#).

Bach presented the society with a copy of his Triple Canon, BWV 1076, shown in [Example 1.2.1a](#). At about the same time, Elias Gottlob Haussmann painted a portrait of Bach. In his right hand Bach holds the Triple Canon. [Example 1.2.1b](#) shows how the three lines of the canon realized as a marvelously skillful and effective six-voice composition. The bottom line is the bass of the theme (*Aria*) of the *Goldberg Variations (Clavier-Übung IV)*, BWV 988. I label the sixth, fourth, and second lines as Dux I, Dux II, and Dux III to indicate that each of these voices is the “leader” of one of the three canons. I label the fifth, third, and first lines as Comus I, Comus II, and Comus III to indicate that each of these voices is the “follower” or imitating voice. Each Comus voice represents an inversion of the respective Dux voice—Comus I imitates Dux I at the fourth below; Comus II imitates Dux II at fifth above; Comus III imitates Dux III at the fourth above. If some of these terms are unfamiliar to readers, they should return to this example after studying [chapter 2](#).<sup>5</sup> For now, if possible, the best thing would be to enjoy performing this canon with six voices, with six instrumentalists, or with three players at a keyboard. When the performers reach bars 3 and 4 they should repeat these as often as wished, ending eventually on the first note of bar 3.



Portrait of Johann Sebastian Bach by Elias Gottlob Haussmann

I present this event from Bach’s later life as evidence of his long-standing interest in approaching music as an intellectual activity as well as an artistic activity. At the time he joined the Society for Musical Science he was deeply involved in explorations of the possibilities of melody, harmony, and counterpoint in such works as *The Musical Offering* and *The Art of Fugue*. Late works such as these were recognized in Bach’s time and by present-day writers as demonstrating a level of musical invention and musical intelligence equal to or, indeed, surpassing that of any theoretical treatise. These same qualities may be found in compositions from the Cöthen period such as *The Well-Tempered Clavier*, the *Brandenburg* Concertos, the Sonatas and Partitas for Solo Violin, and the Cello Suites.

### 1.3.0. Bach’s Ideas on Composing, Performing, and Teaching

Unlike Mozart, Beethoven, Wagner, Stravinsky, or other composers who put at least some of their ideas about music into written form, Bach left only a sparse record of his own thoughts on music. Most of the preserved documents in Bach’s own words were dedications, petitions to his employers or possible benefactors, specifications for organ construction, or other items that contain little information on what he thought about composing, performing, and teaching. Exceptions to this general rule may be found in some title pages of scores Bach prepared for presentation or engraving. For the title page of *The Well-Tempered Clavier*, Part 1, BWV 846–869, he wrote:

Preludes and fugues through all the tones and semitones, both as regards the *tertia major* or *Ut Re Mi* and as concerns the *tertia minor* or *Re Mi Fa*. For the use and profit of the musical youth desirous of learning as well as for the pastime of those already skilled in this study.<sup>6</sup>

For the title page of his *Inventions and Sinfonias*, BWV 772–801, Bach wrote:

Upright Instruction, wherein the lovers of the clavier, and especially those desirous of learning, are shown a clear way not alone (1) to learn to play clearly in two, but also after further progress to deal correctly and well with three *obbligato* parts; furthermore, at the same time not alone to have good *inventions* [ideas] but to develop the same well and, above all, to arrive at a singing style in playing and at the same to acquire a strong foretaste of composition.<sup>7</sup>

For the title page of the *Clavier-Übung*, Part 1, BWV 825, he wrote:

Keyboard Practice, consisting of preludes, allemandes, courantes, sarabandes, gigues, minuets, and other galanteries, composed for music lovers, to refresh their spirits.<sup>8</sup>

The texts of these title pages remind us that Bach often had pedagogical purposes in mind when he composed. He had over seventy private students in addition to the scores of young people he taught and conducted at St. Thomas. The title pages also remind us that Bach wrote music not just for purely musical reasons. Bach's sons and colleagues agreed that he was generally of a serious disposition; writings like these, however, as well as anecdotes from his life and some of his lighter works, such as the *Coffee Cantata* or the *Capriccio on the Departure of a Beloved Brother*, show that he also had a gentler and more cheerful side to his nature.

Though J. S. Bach never wrote a theoretical treatise, he was obviously acquainted with the literature of music theory, as shown by the presence of several important theoretical treatises in his library. Furthermore, several of his students, including Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Lorenz Christoph Mizler, Johann Friedrich Agricola, and Johann Philipp Kirnberger made significant contributions to the literature of music theory, and these theoretical works clearly reflect the guidance and influence of their teacher.

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### “Some Most Necessary Rules of Thorough Bass by J. S. B.”

(1) Every principal note has its own chord, either natural (root position) or borrowed (with other intervals above the bass).

[Author's Note: No musical example is needed for Rule 1.]

(2) The natural (root position) chord for each bass note consists of a 3<sup>rd</sup>, 5<sup>th</sup>, and octave. N.B. Of these three intervals, none can be altered except the 3<sup>rd</sup>, which can be large or small, and is accordingly called major (a) or minor (b).

(3) A borrowed chord for a bass note is formed by intervals other than the usual ones appearing over the bass note:

e.g.      (a)  $\frac{6}{4}$       (b)  $\frac{6}{3}$       (c)  $\frac{6}{5}$       (d)  $\frac{5}{4}$       (e)  $\frac{7}{5}$       (f)  $\frac{9}{3}$

(4) A  $\sharp$  or  $\flat$  alone over the note means that for a  $\sharp$  one plays the major third (a), and for a  $\flat$  one plays the minor third (b), but the other intervals remain unchanged.

(5) A 5 alone (a) or an 8 alone (b) means the whole chord (a full triad).

(6) A 6 alone may be accompanied in three ways: with a 3<sup>rd</sup> and an octave (a), with a doubled 3<sup>rd</sup> (b), or with the 6<sup>th</sup> doubled and a 3<sup>rd</sup> (c).

N.B. When the major 6<sup>th</sup> and minor 3<sup>rd</sup> both appear over the note (i.e. producing a first inversion diminished chord), the 6<sup>th</sup> must not be doubled because it sounds bad (d); instead the 8ve and the 3<sup>rd</sup> must be added (e).

(7) 2 over a bass note is accompanied by the 5<sup>th</sup> doubled (a), and now and then by the 4<sup>th</sup> and the 5<sup>th</sup> (b) and (occasionally) by the 4<sup>th</sup> and 6<sup>th</sup> (c).

(8) The ordinary 4<sup>th</sup>, especially when it is followed by the 3<sup>rd</sup>, is combined with the 5<sup>th</sup> and 8ve (a). But if there is a line through the 4 indicating an augmented 4<sup>th</sup>, the 2<sup>nd</sup> and 6<sup>th</sup> are played with it (b).

(9) The 7<sup>th</sup> is also accompanied in three ways: with the 3<sup>rd</sup> and 5<sup>th</sup> (a); with the 3<sup>rd</sup> and 8ve (b); the 3<sup>rd</sup> is doubled (c).

(10) The 9<sup>th</sup> seems to have an identity with the 2<sup>nd</sup> and is in itself a doubling of the 2<sup>nd</sup>, but the difference is that it requires a completely different accompaniment, namely the 3<sup>rd</sup> and 5<sup>th</sup> (a), or occasionally the 6<sup>th</sup> instead of the 5<sup>th</sup> (b), but very seldom.

(11) With  $\frac{4}{2}$  the 6<sup>th</sup> is played (a) or occasionally the 5<sup>th</sup> instead of the 6<sup>th</sup> (b), but very seldom.

(12) With  $\frac{5}{4}$  the 8ve is played, and the 4<sup>th</sup> resolves downward to the 3<sup>rd</sup> (a).

(13) With  $\frac{6}{5}$  the 3<sup>rd</sup> is played, whether it is major (a) or minor (b).

(14) With  $\frac{7}{5}$  the 3<sup>rd</sup> is played. (a)

(15) With  $\frac{9}{7}$  the 3<sup>rd</sup> is played. (a)

The other precautions that must be observed may be explained better in aural instruction than in writing.

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### 1.3.1. “SOME MOST NECESSARY RULES OF THOROUGH BASS BY J. S. B.”

The *Klavierbüchlein für Anna Magdalena Bach* (Little Keyboard Book for Anna Magdalena Bach) contains a brief prose explanation of figured bass realization entitled “Some Most Necessary Rules of Thorough Bass,” based on Bach’s own practical and pedagogical principles.<sup>9</sup> I quote this below and in parentheses I add explanatory comments. I also add letters in parentheses which refer to a set of musical examples that I have written to illustrate the rules.

Refer to volume 2, [Example 1.3.1](#).

### 1.3.2. BACH’S ORNAMENTATION

Another brief document of practical and pedagogical interest appears in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (Little Keyboard Book for Wilhelm Friedemann Bach). Bach labeled this as an “Explanation of various signs indicating how certain grace notes [*manieren*] should be played”

and provided his own musical examples.

Refer to volume 2, [Example 1.3.2](#), for text and music of this document.

## 1.4.0. Excerpts from Forkel's Biography of Bach

A valuable historical source for understanding the music of J. S. Bach is the biography of Johann Nikolaus Forkel, who was born in 1749, one year before the death of J. S. Bach. Forkel, one of the most important figures in the history of German nineteenth-century music scholarship, was director of music, organist, and professor of music theory at the University of Göttingen. Like Burney and Hawkins, Forkel set out to write a complete history of music; however, his first two volumes only took him up to the middle of the sixteenth century. He planned to devote the last volume of his history entirely to Johann Sebastian Bach, a composer whose works he regarded as “an invaluable national patrimony, with which no other nation has anything to be compared.”<sup>10</sup>

The announcement of the planned publication of the complete works of Bach by Hoffmeister and Kuehnel of Leipzig caused Forkel to abandon his larger work and instead to write a monograph on the life and works of Bach, based on careful study of existing documents, and on correspondence and conversations with those who knew Bach well, especially his two oldest sons, Wilhelm Friedemann and Carl Philipp Emanuel. The book was published in 1802 with the subtitle “For Patriotic Admirers of the True Musical Art,” reflecting the beginning of a wave of German nationalism in the nineteenth century.

Forkel begins his discussion of Bach as a composer with a chapter on Bach's harmony. The term “harmony” (*harmonia*) is somewhat problematic in eighteenth- and early-nineteenth-century writings on music. Sometimes it had the present-day meaning of the study of chords; at other times it meant counterpoint, the art of combining two or more melodies. In some Baroque writings the term seems to imply both meanings, and at other times the term seems to describe musical composition in general. The opening of Forkel's chapter on harmony discusses his compositional practice, describing some of his earliest works as “defective” and comparing them to the efforts of “finger composers” or, to use a term Bach himself used in later years, “Clavier Hussars.” Then Forkel continues with the following key statement:

But Bach did not long follow this course. He soon began to feel that the eternal running and leaping led to nothing: that there must be order, connection, and proportion in the thoughts and that to attain such objects, some kind of guide was necessary. Vivaldi's Concertos for the violin, that were then just published, served for such a guide. He so often heard them praised as admirable compositions that he conceived the happy idea of arranging them all for his clavier. He studied the chain of ideas, their relation to each other, the variation of the modulation, and many other particulars.<sup>11</sup>

The three ideas of order, connection, and proportion are extremely important in understanding Bach's musical thinking, and I use them as a guide for the analyses of the Cello Suites beginning in [chapter 2](#).<sup>12</sup> I take the term “order” to refer to those aspects of music that arise from considerations of the role a given unit of music plays in the temporal unfolding of a composition—the “chain of ideas.” For this concept I will use the term “function.” Function analysis describes the way a composer organizes smaller musical units into larger units to create a sense of progression in a musical work.<sup>13</sup>

In a more general sense, “order” might also refer to lawfulness or appropriateness in unfolding musical events. On this point Christoph Wolff comments, “Neither Schubart nor the others saw any incongruity between the two images of Bach, as someone strictly adhering to the established rules of composition and as someone setting his own rules. Indeed, they understood his art as a paradigm for reconciling what would ordinarily be conflicting stances.”<sup>14</sup>

I take the term “connection” to refer to those aspects of music that arise from considerations of relations between units of music. For this concept I use the term “feature” to refer to the characteristics of a given musical unit, and to the way one musical unit differs from, or is derived from, another musical unit. Feature analysis describes the way a composer uses processes of repetition, variation, and contrast to create a sense of unity and variety in a work.<sup>15</sup> In a more general sense the word “connection” could refer not only to features, but also to meaning and coherence. This is especially true if we consider Forkel’s original German word *Zusammenhang*, which connotes both “connection” and “sense or meaning.” Some analysts borrow the term “hermeneutics” from religious and literary studies for such considerations of affect and significance in music. I will usually refer to these aspects with the terms “emotion” and “meaning” in music, borrowed from the title of one of the seminal texts in this area (Meyer 1956).

The third term in Forkel’s description of guiding principles in Bach’s music is “proportion.” I take this to refer generally to form in music and specifically to the relative lengths and comparative importance or weight of various units in a composition. Form analysis describes the resulting product of the processes a composer uses in creating a musical work. In a more general sense, the word “proportion” could also refer to ideas of balance and equilibrium.

In chapters 2–7, I discuss aspects of function, feature, and form in the Cello Suites with an emphasis on Bach’s use of the musical elements of harmony and melody. I shall also consider the important aspect of texture in the Cello Suites, and again it is possible to cite Forkel as a providing impetus for this analytical approach. In the passage quoted below, Forkel describes Bach’s music in terms of what we would now refer to as the three main types of texture in music—monophony (melody alone), homophony (melody with accompanying chords), and polyphony (combined melodies). Forkel’s description implies a hierarchy of values for these three types of texture. Insertions in square brackets are my personal comments.

So long as the language of music has only melodious expressions, or only successive connection of musical tones [monophony], it is still to be called poor. By the adding of bass notes, by which its relation to the modes and the chords in them becomes rather less obscure [homophony], it gains not so much in richness as in precision . . . Very different is the case when two melodies are so interwoven with each other that they, as it were, converse together [polyphony], like two persons of the same rank and equally well informed.<sup>16</sup>

In another passage Forkel relates Bach’s sense of musical ethics to his compositional practices. He uses the word “harmony” in both the modern sense of chords and the earlier sense of counterpoint. Similarly, he uses the term “modulation” in the present-day sense of movement from one key to another, in the earlier sense of melodic motion within a given key, and even at times in the sense of part-writing. I indicate these varied meanings in parenthetical insertions in square brackets. This quotation may not give clear and specific directions for composition, analysis, or performance, but it does describe a spirit that should surely infuse the study of Bach’s music:

[Bach] never worked for the crowd, but always had in mind his ideal of perfection, without any view to approbation or the like, he had no

reason whatever for giving less than he had and could give, and in fact, he never did this. Hence, in the modulation [movement from one key to another] of his instrumental works, every advance is a new thought, a constantly progressive life and motion within the circle of the keys chosen and those nearest related to them [harmonic function analysis]. Of the harmony [chords] which he already has he retains the greatest part; but at every advance he mixes something related to it [harmonic feature analysis], and in this manner he proceeds to the end of a piece so softly, so gently and gradually, that no leap or harsh transition is to be felt, and yet no bar—I might even say, no part of a bar—is like another [melodic feature analysis]. With him, every transition was required to have a connection [melodic feature analysis] with the preceding idea and to appear to be a necessary consequence of it. Thus he knew how to combine everything in the whole extent of the dominion of sound that could by any means be connected together [form analysis].<sup>17</sup>

In his description of melody and harmony, Forkel writes a paragraph that has obvious and important relevance for the Cello Suites:

How far Bach's meditation and penetration in the treatment of melody and harmony was carried, how much he was inclined to exhaust all the possibilities of both, appears furthermore from his attempt to contrive a single melody in such a manner that no second singable part could be set against it. At that time it was an established rule that every union of parts must make a whole and exhaust all the notes necessary to the most complete expression of the contents, so that no deficiency should anywhere be sensible by which another part might be rendered possible. Till Bach's time, this rule had been applied only to compositions in two, three, or four parts, and that but very imperfectly. He not only fully satisfied this rule in settings for two, three, and four parts, but also attempted to extend it to a single part. To this attempt I am indebted for six solos for the violin and six others for the violoncello, which are without any accompaniment and which absolutely admit of no second singable part set to them. By particular turns in the melody, he has so combined in a single part all the notes required to make the modulation complete that a second part is neither necessary nor possible.<sup>18</sup>

Forkel's claim that the Sonatas and Partitas for Solo Violin and the Cello Suites "absolutely admit of no singable part set to them" cannot be taken literally. Bach himself added brilliant orchestra parts to the melody of the Prelude of the Third Violin Partita in the Sinfonia movements of Cantata 120a *Herr Gott, Beherrscher aller Dinge* (Lord God, Ruler of All Things), and Cantata 29, *Wir danken dir Gott* (We Thank Thee Lord). He also added bass lines and some additional harmony parts to movements of the Fifth Cello Suite in his version of the suite for lute, BWV 995.

Of special interest for the present study is the following quotation from Forkel's listing of Bach's unpublished works:

In Bach's time it was usual to play in the church, during the communion, a concerto or solo upon some instrument. He often wrote such pieces himself and always contrived them so that his performers could, by their means improve upon their instruments. Most of these pieces, however, are lost.

But on the other hand, two principal works of another kind have been preserved, which, in all probability, richly indemnify us for the loss of the others, namely:

Six Solos [i.e., three Sonatas and three Partitas] for the violin, without any accompaniment; and

Six Solos [i.e., Suites] for the Violoncello, likewise without any accompaniment For a long series of years, the violin solos were universally considered by the greatest performers on the violin as the best means to make an ambitious student a perfect master of his instrument. The solos for the violoncello are, in this respect, of equal value.<sup>19</sup>

This quotation should effectively dispel any notion that the Cello Suites were virtually unknown until Casals discovered them in the twentieth century, or that the Cello Suites were considered inferior to the Sonatas and Partitas for Solo Violin.

## 1.5.0. The Suite Form

Bach's Cello Suites are frequently cited as being among the clearest exemplars of the Baroque suite form in its most mature stage. A study of the earlier history of this form shows that it was not a simple, unbroken evolution that led to these exemplars.

The etymology of the term "suite" is from the French word *suivez*, meaning "to follow." In the fifteenth through the eighteenth centuries the word "suite" denoted a set or a succession of dance movements. In music of the nineteenth and twentieth centuries it was also used for collections of varied movements that were not necessarily dance movements (e.g., Debussy, Rachmaninoff) or for excerpts from larger works (e.g., Tchaikowsky, Ravel, Stravinsky).

According to the textbook definition, the Baroque suite consists of four principal dance movements (listed here with their standard single letter abbreviations):

Allemande (A), Courante (C), Sarabande (S), and Gigue (G)

These principal movements may be introduced by a Prelude (P) and/or augmented by inserting "optional" (O) dances between the Sarabande and the Gigue. These optional dances included the Minuet, Bourrée, Gavotte, and others. The resulting pattern of movements may be summarized as follows. Items in parentheses may not be included in all suites.

(P) A C S (O) G

The Bach Cello Suites fit this definition perfectly; each suite includes all six movement types.

The movements of a Baroque suite are in the same key, or at least all based on the same tonic. This differs from the tonal plan of sonatas, symphonies, or concertos, all of which usually have at least one movement in a different key.

A Baroque suite is often described as a collection of individual movements of different character; however, sometimes one or more movements of a suite may represent obvious or subtle variants of preceding movements. This might appear to be a contradiction, but it is possible for a movement to be a variation of another movement, and at the same time have a strikingly different character.

Bach wrote over forty works that could be considered as suites. Some of them, such as the French Suites or the English Suites, were originally entitled simply "Suites." The national titles were added later, not by Bach. Some works in suite form have special titles, such as the four Overtures for orchestra, the six Partitas from the first volume of the *Clavier-Übung*, and the three Partitas for solo violin. The solo violin works were actually called "Partias" in the original manuscript.

Not all Bach suites or "suite-like" works have the same structure. The English Suites and the Partitas from the *Clavier-Übung* are closest to the textbook structure of the Cello Suites; however, they differ in several ways. None of the violin Partitas follows the textbook structure. The First Partita has the structure of Allemande—Double—Courante—Double—Sarabande—Double—Bourrée—Double. The "Doubles" are variations of the preceding dance movements. The Second Partita begins with the traditional A—C—S—G plan and concludes with the monumental Chaconne, one of the longest movements in all of Bach's instrumental works. The Third Partita departs further from the textbook suite plan, with the following structure: Prelude—Loure—Gavotte en Rondeau—Minuet I and II—Bourrée—Gigue. There are other suites from the late Baroque period that follow the textbook suite plan, but at no time was this plan universally adopted.

Turning to the early development of the suite form, we find an even greater lack of consistency and uniformity that may be summarized in three stages:

- Stage 1: Renaissance and early Baroque sets or collections of dance movements that do not show any clearly preferred ordering of dance types.

- Stage 2: Late Renaissance and early Baroque period “paired dances” that include one slow dance with low, gliding steps and one faster dance with high, leaping steps. In various countries and at various times these pairs were called by different names, such as Tanz—Nachtanz, Passamezzo—Saltarello, and Pavanne—Gaillard.

- Stage 3: Early seventeenth century “A—C—S” grouping. The Allemande, Courante, and Sarabande became relatively standard, but by no means completely obligatory in collections of dances. Sometimes two or more different dances with same name would appear in a suite; sometimes other dances would be inserted between the “A—C—S” movements, or in place of one of them.

Historians usually credit Johann Jacob Froberger with the introduction of the Gigue as the concluding movement of the suite form in a suite of his published in 1649. Subsequent suites, however, did not all follow this “A—C—S—G” pattern. Some suites contain one or more of the “optional” dances; some include song-like movements (Arias or Ayres); and some include other movements with no clear dance characteristics.

By the time the suite had reached its artistic culmination and a relatively high degree of standardization in the seventeenth century, it had already begun its decline as a leading musical form. From 1750 on, most composers turned from the suite form to other forms such as the divertimento, the sonata, or the symphony.

## 1.6.0. Manuscript Sources for the Cello Suites

Bach himself prepared a beautiful manuscript of the Sonatas and Partitas for Solo Violin. For the Cello Suites, however, there is no surviving manuscript in Bach’s own hand. Scholars assume that the Cello Suites must originally have existed in an original manuscript and also in a fair copy in Bach’s hand. Unfortunately, both of these have been lost. There are four surviving copyists’ manuscripts of the Cello Suites, and probably there was an additional copyist’s manuscript that has been lost. Here is an outline of the way that these seven items could have related to each other:

- (1) The lost first draft of the original manuscript in Bach’s hand. This was written sometime during Bach’s Cöthen period (1717–1723), possibly around 1720. There is evidence, however, that Bach continued to work on the Cello Suites during the early years of his Leipzig period (1723–1750).

- (2) The lost fair copy written in Bach’s hand. It was probably written sometime between 1720 and 1730.

- (3) The surviving copyist’s manuscript written by Johann Peter Kellner based upon the original manuscript (1). This was probably written in 1726, the same year in which Kellner wrote a copy of the *Violin Sonatas and Partitas* bearing this date. Kellner was an organist and one of the most important and knowledgeable of Bach’s copyists.

- (4) The surviving copyist’s manuscript written by Anna Magdalena Bach based upon the lost fair copy (2). This was prepared sometime between 1727 and 1730. Originally it was bound together with a copyist’s manuscript of the Violin Sonatas and Partitas and it was probably intended for Heinrich Ludwig Schwanberg, a chamber music musician who had studied with Bach.

- (5) The lost copyist’s manuscript written in an unknown hand.

(6) A later surviving copyist's manuscript in an unknown hand.

(7) Another later surviving copyist's manuscript in an unknown hand.

It is not possible to determine the exact dates of items 5, 6, and 7, but scholars assume they were written sometime in the late eighteenth century. It is not possible to prove the existence of items 2 and 5, but writers have postulated their existence as a way of explaining textual differences between the four surviving copyist's manuscripts (items 3, 4, 6, and 7).<sup>20</sup>

Scholars and performers generally agree that the copyist's manuscript by Bach's second wife, Anna Magdalena Bach, is the most important and reliable source. Reasons for this evaluation include not only her close association with Bach, but also her established record as a careful and conscientious copyist, and the completeness of the manuscript she wrote. There are, however, several problems with accepting her manuscript as the final word on the suites. Her marking of articulations for similar passages is sometimes inconsistent. Her placement of slurs is sometimes careless; often she places them too far to the right by one or more notes. She sometimes makes mistakes in notes or accidentals, mistakes that might not have been made by a more knowledgeable composer/copyist. Support for these assertions comes from a comparison of J. S. Bach's manuscript of the Sonatas and Partitas for Solo Violin with Anna Magdalena's copy of these works. In any case, however, there is general agreement that the Anna Magdalena manuscript should be the starting point and basis for any edition.

The copyist's manuscript by Johann Peter Kellner is also highly valued because of his established record as one of the most reliable and important of Bach's copyists, and his demonstrated knowledge of music literature and theoretical principles. The principal difficulty in accepting his manuscript as reliable and usable is the fact that it is incomplete, lacking, for example, significant portions of the Fifth Cello Suite. In addition, there are a number of errors of haste, such as repeated or omitted single bars, and incorrect or omitted notes. One could attribute these errors to the fact that he was probably writing a copy for his own study purposes, rather than a copy for use in performance by another musician. Kellner's manuscript is especially valuable as a second opinion when considering questionable passages from the Anna Magdalena manuscript. In a few instances he also adds markings not present in the Anna Magdalena manuscript, such as the *presto* marking for the Third Suite Prelude, the *pian* marking for the *Third Minuet II*, and the *Adagio* marking for the Sixth Suite Allemande. These may suggest possible guides to performance. On the other hand, there is no clear support for relying on the extra bowing markings that he added in some instances in various movements. Two other points of interest in the Kellner manuscript are his use of the title of *Suonaten* for the Cello Suites and his designation of the works as being for *Viola de Basso* rather than for violoncello.

The remaining two surviving manuscripts are generally not given much weight in editorial decisions for the Cello Suites, but they are not without interest. Both are quite similar in their musical content, but they differ in their written appearance. One of these manuscripts is notable for its extremely beautiful, careful, and consistent calligraphy. The lute version of the Fifth Cello Suite (BWV 995) is another valuable resource for the editing of the Cello Suites.

In editing the notes and accidentals of the Cello Suites, I relied primarily upon the Anna Magdalena manuscript, but in some instances I departed from it. Because of the difficulty of selecting the most appropriate slurring indications, I omit these from the cello line of the musical examples. I discuss the

editing of notes, slurs, dynamics, and tempo in [section 8.4.0](#).

## 1.7.0. Historical Predecessors and Later Adaptations of the Cello Suites

Bach's Sonatas and Partitas for Solo Violin and his Cello Suites clearly constitute the most significant body of early works for unaccompanied string instruments, but they were not the first works in this genre. Works by composers such as Heinrich Ignaz Franz Biber and Johann Paul Westhoff preceded the unaccompanied violin and cello works of Bach. Biber's fifteen *Mystery Sonatas* are mostly for violin with keyboard accompaniment, but the last sonata is for unaccompanied violin. The first fourteen sonatas use *scordatura* or unusual tuning, a technique that Bach uses in the Fifth Cello Suite. The last Biber sonata is in G minor, the same key as the First Sonata for Solo Violin, and it has some interesting resemblances to this work. There is no clear evidence that Bach knew Biber's works, but there is some evidence that he was acquainted with the works of Westhoff. Predecessors for Bach's Cello Suites are more difficult to find and may include only a collection of works written by Domenico Gabrieli in 1689 that includes seven *Ricercari* and a *Canon* for unaccompanied cello along with other works for cello and continuo.

Turning to later adaptations of the unaccompanied Bach string works, we may divide them into three general categories: (1) transcriptions for other instruments, (2) arrangements of some of the suite movements with added parts for keyboard or other instruments, and (3) original compositions by later composers that were inspired by Bach's Cello Suites, but which include only brief references to the music or compositional techniques of the original works.

Both the Cello Suites and the Sonatas and Partitas for Solo Violin have been transcribed for viola. In these viola transcriptions the violin works are transcribed down a perfect fifth, and the cello works are transcribed up an octave. Brahms and other composers or performers have transcribed the *Chaconne* from the Second Partita for Solo Violin for piano; many other writers have transcribed the solo violin works for flute, trumpet, xylophone, and other instruments. The Cello Suites have been transcribed for viola, double bass, trombone, tuba, saxophone, marimba, and other instruments.

Felix Mendelssohn and Robert Schumann, two Romantic composers who both had a special affinity for the works of Bach, made arrangements for violin and piano of various movements from the unaccompanied violin works. The nineteenth-century cellist Hugo Becker wrote a piano accompaniment for the Third Cello Suite, and the Romantic composer Joachim Raff made interesting arrangements of the first two Cello Suites for solo piano. The twentieth-century cellist and composer Vito Paternoster wrote a fascinating set of arrangements of the six Preludes from the Cello Suites entitled *Inzaffiro*, in which the original solo cello part is accompanied by string orchestra and a contrapuntal vocal line for soprano. The text for the vocal line is based on the *Marian* songs, hymns to the Virgin Mary.

Works that were inspired by the unaccompanied string works of Bach, but were not direct transcriptions or arrangements, are too numerous to discuss in detail. These include works for unaccompanied violin, viola, or solo cello by Max Reger, Paul Hindemith, Eugène Ysaÿe, Béla Bartók, Gunther Schuller, George Crum, and others. They also include works for other performing groups such as *Phorion* from *Baroque Variations* for orchestra by Lukas Foss. This movement is, in

effect, a deconstruction of the Prelude from the Third Partita for Solo Violin, in which fragments of the original violin melody are altered and combined in fascinating ways.

These transcriptions, arrangements, and original compositions show how the arrangers and composers regarded the character and musical content of the original Bach works. Study of these adaptations may provide useful ideas and inspiration for listeners, analysts, performers, and teachers.

## 2. The Preludes

To prelude with ingenuity  
and fluency means much more than just  
playing accurately anything one is asked to play;  
indeed, it is rightly called the highest peak of music performance.

Johann Mattheson, *Der vollkommene Capellmeister*

The idea of beginning a musical composition with a prelude or introductory movement appears in most cultures and time periods of music. Many of Bach's best-known compositions from the Cöthen period begin with a prelude; these include the first volume of *The Well-Tempered Clavier*, Part 1; the six English Suites; the six Partitas for harpsichord; four of the six works for solo violin (all three Sonatas and the last of the three Partitas); and all six of the Cello Suites. Before discussing the preludes of the Cello Suites it would be helpful to examine preludes in general, then to examine specifically the preludes of *The Well-Tempered Clavier*, and finally to compare them to the preludes of the Cello Suites. In a sense, this chapter serves as a prelude to the remaining chapters in the book; it presents many of the basic concepts and terms to be used in subsequent chapters.

### 2.0.0. Preludes in General

Despite the widespread use of the term “prelude” in music, the definition of the term may be somewhat problematic. Etymologically it comes from the French “*prélude*,” which in turn comes from the Latin “*prae*” (before) and “*ludus*” (play). The term also appears as “*preludio*” in Italian and Spanish and as “*Präludium*” in German. The concept of an introductory movement preceding another movement that is implied by this etymology might appear to be a fundamental criterion for designating a movement as a prelude. However, well-known preludes by Chopin, Debussy, Rachmaninoff, Scriabin, Shostakovich, and other nineteenth- and twentieth-century composers were not played before other movements; they were independent movements, usually collected into a series of like-named works. Preludes by Adam Ileborgh and Conrad Paumann from the fifteenth century were also independent works, unattached to other movements. In the seventeenth and eighteenth centuries French composers such as Louis Couperin and Jean-Philippe Rameau wrote independent preludes; some of them were in free or unmeasured notation. Bach's chorale preludes for organ may seem to be unattached to other movements, especially in concert performance, but in liturgical use they were played before the chorale sung by the congregation.

In addition to the “play before” function associated with most preludes, there are other functions, including obvious and mundane ones such as warming up and testing the instrument, checking room

acoustics, or even quieting a chattering audience at a chamber music presentation. Apparently audiences in earlier centuries did not always observe the decorous silence that usually accompanies chamber music concerts today. Preludes may also provide an opportunity to demonstrate skill in performance or improvisation. In German, the term prelude also appears in the verb form “präludieren,” which means to improvise.<sup>1</sup> Finally, preludes may have a pedagogical purpose. The preludes in the *Clavier-Büchlein vor Wilhelm Friedeman Bach* were written by J. S. Bach for the instruction of his ten-year-old son.

Just as there are varied meanings of the term prelude, so too there are varied terms that have been used throughout music history for instrumental movements that have the “play before” function. The Partitas (another term used for Suites) from the *Klavierübung* present a veritable compendium of titles for introductory movements—*Praeludium*, *Sinfonia*, *Fantasia*, *Ouverture*, *Praeambulum*, and *Toccata*.

### 2.0.1. PRELUDES IN *THE WELL-TEMPERED CLAVIER*, PART 1, COMPARED TO THE PRELUDES OF THE CELLO SUITES

The twenty-four preludes from *The Well-Tempered Clavier*, Part 1, may be classified in several ways, according to structure and character. One obvious grouping includes the preludes in C major, C minor, D major, D minor, G major, and B $\flat$  major, all of which are based on activating chord progressions by means of arpeggiation or simple melodic figuration. Though they differ from one another in various ways, these preludes all have an introductory and quasi-improvisatory character. In the Cello Suites the preludes to the first, third, fourth, and sixth suites come closest to this type.

Another group of preludes from *The Well-Tempered Clavier* includes the preludes in C $\sharp$  major, F major, F $\sharp$  major, F $\sharp$  minor, and A minor, all of which are characterized by more interesting melodic material that alternates between the left and right hands, while the other hand plays contrasting and usually simpler material in counterpoint. This textural style is often called invertible counterpoint or “invention style” in reference to the fifteen Two-Part Inventions that Bach also wrote during the Cöthen period. Another group of preludes uses the technique of invertible counterpoint in the context of three or four voices; this group includes the preludes in C $\sharp$  minor, E major, F minor, G minor, G $\sharp$  minor, and B major. No single prelude from the Cello Suites is based entirely on this technique, but it does play a role in several Cello Suite movements.

The preludes of *The Well-Tempered Clavier*, Part 1, in E $\flat$  major, E $\flat$  minor, E minor, A $\flat$  major, A major, B $\flat$  minor, and B minor share general characteristics such as greater formal diversity, greater compositional breadth, and more clearly expressed affect. The preludes in E $\flat$  minor and B $\flat$  minor are somewhat like keyboard transcriptions of vocal or instrumental movements from one of Bach’s tragic cantatas. The A $\flat$  major prelude sounds like a rhythmic movement from a festive cantata, and the E minor prelude has some of the characteristics of an elaborate soprano aria. The remaining three preludes each explore different polyphonic techniques. The preludes of the Cello Suites display a similar wealth of varied emotional expression and compositional techniques.

The preludes of the Cello Suites fall into two groups according to their mode—four of the preludes are in major (Nos. 1, 3, 4, and 6) and two are in minor (Nos. 2 and 5). All of the preludes in major keys emphasize passagework in even-note rhythms. The two preludes in minor keys are more varied. The Second Suite Prelude has many of the characteristics of a sarabande (see [chapter 5](#)); the Fifth

Suite Prelude is similar to a prelude and fugue from *The Well-Tempered Clavier*.

## 2.1.0. The First Suite Prelude

Refer to volume 2, [Example 2.1.1](#).

Now that we have compared general features of *The Well-Tempered Clavier* and the Cello Suites, let us compare specific features of the opening four bars of the C Major Prelude of *The Well-Tempered Clavier* ([Example 2.1.1a](#)) and the First Cello Suite Prelude ([Example 2.1.1b](#)). One of the first things we notice is how each example is clearly idiomatic for the intended instruments. In terms of the previously discussed functions for preludes, both have a preparatory character and could serve to warm up the instrument, the player, and the audience. Although they obviously have more significance than these mundane functions, they both seem to be exploring the fascinating possibilities of harmonic progressions and melodic figurations more than expressing powerful moods and emotions.

### 2.1.1. ANALYTICAL CONCEPT: HARMONIC FEATURES AND FUNCTIONS

Let us now examine harmony in these two excerpts. In [section 1.4.0](#) of [chapter 1](#), I considered the concepts of order and connection in Bach's music as discussed by the Bach biographers Forkel and Wolff, and indicated that I would use the terms "function" and "feature" to describe these concepts. Function analysis considers the role that a given musical unit plays in the temporal unfolding of the music; feature analysis considers the characteristics of a given musical unit and the manner in which these characteristics are related to or derived from other musical units. Most listeners would probably agree that the harmonic effect of these two passages is similar and they might describe the functional role of each bar in both examples somewhat as follows.

- Bar 1 functions as a point of stability.
- Bar 2 functions as a point of preparation for bar 3.
- Bar 3 functions as a point of tension.
- Bar 4 functions as a point of release or a return to stability.

A harmonic reduction of *The Well-Tempered Clavier* prelude is given in [Example 2.1.1c](#). It is transcribed from C major to G major to make it easier to compare it to the harmonic reduction of the First Suite Prelude, which is given in [Example 2.1.1d](#). Harmonic reduction is an analytical technique that involves deleting melodic figurations and presenting only the basic notes or chord members of the chords in a given passage. Johann Sebastian Bach used the technique of harmonic reduction in teaching his sons and other students, so it is certainly appropriate to use harmonic reduction as one of the principal tools for analyzing the movements of the Cello Suites.

The first line of analysis below each line of harmonic reduction is the same for both excerpts; it labels the chords *T—S—D—T*, which stands for *Tonic—Subdominant—Dominant—Tonic*. This is a functional analysis of these chords according to the so-called Riemann system.<sup>2</sup> It indicates the role each chord plays in the structural dynamics of the music—stability, preparation, tension, and release or return of stability.

The second line of analysis is a Roman numeral analysis that labels chords according to features—

the scale step of the root, the quality of the chord, and the inversion or disposition of the members of the chord. (For further information on Roman numeral analysis, see Forte 1979, Winold 1986, or Roig-Francolí 2003. There are slight differences between the various systems of Roman numeral analysis; however, the basic principles are similar. The basic designations of Roman numeral analysis as used in this study are given in the Appendix: Analytical Designations.)

Notice that in these two examples the chords in bars 1 and 4 are the same in terms of Roman numeral analysis—both bars are analyzed as I chords in Roman numeral analysis. On the other hand, the chords in bars 2 and 3 are different in the two examples. They are  $ii_{\frac{4}{2}}$  and  $V_{\frac{4}{2}}$  in bars 2–3 of *The Well-Tempered Clavier* passage (Example 2.1.1 c), and  $IV_{\frac{6}{4}}$  and  $vii^0$  with a pedal<sup>3</sup> G in bars 2–3 of the Cello Suite passage (Example 2.1.1 d). Despite this, these passages seem to have the same basic functional characteristics.

## 2.1.2. ANALYTICAL CONCEPT: FUNCTIONAL CHORD CLASSIFICATION

Observations of harmonic function in works of the common practice period gradually led some music analysts to organize chords into a limited number of functional chord classes. Hugo Riemann's system of functional chord classification is the most widely used functional system, and I have modified and simplified it for use in the analyses of this study. The listing below shows the chord classes of this revised system with their abbreviations and the characteristics and member chords of each class. Roman numeral designations for chords in minor tonalities are given in parentheses.

- *Tonic (T)* class chords have the function of stability or arrival; chords in this class may be preceded or followed by any other chord. The I (i) triad and its first inversion  $I^6$  ( $i^6$ ) are the only members of this class.
- *Dominant (D)* class chords have the function of tension; they usually resolve to tonic (*T*) class chords. The V and  $vii^0$  chords and their seventh chords and inversions are members of this class.
- *Subdominant (S)* class chords have the function of preparation; they usually lead to chords of the dominant (*D*) class. The IV, ii (iv,  $ii^0$ ) chords and their seventh chords and inversions are members of this class. Certain chromatic chords such as the Neapolitan ( $N^6$ ) also belong to this class.
- *Linear (L)* class chords extend, embellish, or link functional chords (*T*, *D*, or *S*): The iii, vi (III, VI) and their seventh chords and inversions are members of this class.

I also use modified Riemann symbols for the following special linear chords:

- *Tonic Linear (TL)* indicates a cadential tonic six-four chord, or it may indicate a tonic chord used as a neighbor or passing chord.
- *Subdominant Linear (SL)* indicates a subdominant chord used as a neighbor or passing chord.
- *Dominant Linear (DL)* indicates a V chord used as a neighbor or passing chord.
- *LT* indicates a vi (VI) chord used as the arrival chord in a deceptive cadence.

Kinesthetic metaphors may also be used to describe functional chord classes. *Tonic* class chords could be represented by sitting, *Subdominant* class chords by leaning forward and getting ready to stand, and *Dominant* class chords by standing.

I emphasize functional chord class analysis because it has more immediate relevance to listening and performance than traditional Roman numeral analysis. Functional chord class analysis is especially appropriate for the Cello Suite movements, because often in these movements Bach only suggests chords, rather than clearly sounding each note of a chord, as in a four-part chorale. In some

ambiguous places it may be easy to assign a particular chord to a functional chord class, but impossible to specify exactly which Roman numeral designation would be correct. For example, in bar 3 of [Example 2.1.1d](#), the notes F $\sharp$  and C could be the root and fifth of a vii<sup>0</sup> chord or the third and seventh of a V7 chord. In either case, however, it is possible to label this chord as a dominant class chord (*D*) with a function of tension that resolves to the stability of the tonic class chord (*T*) in bar 4. I present complete Riemann functional analyses for all movements of the Cello Suites. In the analysis of the First Suite Prelude I accompany this with a complete Roman numeral analysis to enable readers to compare the two systems. For subsequent movements, I occasionally include Roman numeral analysis to describe certain distinctive harmonic features.

The *Tonic—Subdominant—Dominant—Tonic* (*T—S—D—T*) progression that opens both the C Major Prelude from *The Well Tempered Clavier* and the First Suite Prelude is one of the most frequently used progressions in music literature. Similar chord progressions may be found in *The Well-Tempered Clavier*, Part 1, at the beginnings of the preludes in C minor, E $\flat$  minor, F major, G major, and A minor, as well as in countless other examples from all periods of music literature.

### 2.1.3. ANALYTICAL CONCEPT: HARMONIC REDUCTION

Refer to volume 2, [Example 2.1.2](#).

[Example 2.1.2](#) presents the cello part of the First Suite Prelude together with a harmonic reduction. The harmonic reduction includes the basic pitches or chord members for each chord of the cello part and omits the non-chord tones. It is not intended to be in strict four-part chorale style with proper voice leading. Readers may study the harmonic reductions silently, follow the harmonic reduction as they listen to a performance of the cello part, or play through the harmonic reduction on the piano before they listen. It is also possible for one person to play the harmonic reduction on the piano as an accompaniment, while another person plays the original music on the cello or other instrument.

In [Example 2.1.2](#), letters above the cello part indicate melodic gestures; these are explained in [section 2.1.7](#). Accent signs placed in front of certain notes in the harmonic reduction indicate step-lines; these are explained in [section 2.1.8](#). Words above the cello part indicate formal sections; these are explained in [section 2.1.9](#). The next two sections focus on tonality and harmony.

### 2.1.4. ANALYTICAL CONCEPT: KEY, TONAL REGIONS, SECONDARY DOMINANTS, AND DOMINANT PROLONGATIONS

At the start of each movement a boxed symbol below the harmonic reduction indicates the *key*<sup>4</sup> of the movement. A capital letter indicates a major key; a lower-case letter indicates a minor key. The Roman numeral (I) that follows in the box indicates that the opening four bars clearly emphasize the tonic of this key. In contrast to this, many of the other sections of this prelude are marked by a sense of motion or instability that comes from three special types of harmonic progression—movement to other tonal regions, secondary dominant progressions, and dominant prolongations.

A *tonal region* is a brief passage of music that sounds as if it were momentarily in a key other than the principal key of the movement. Bars 5–7 have a clear *S—D—T* progression in the region of the dominant (V) rather than the tonic (I). Bars 8–10 present the same progression with different melodic

figurations; in both instances the listener could hear D rather than G as the central pitch. To indicate the start of a tonal region, I use a boxed Roman numeral, showing what scale step the tonic of the tonal region would be in the original key. For example, the boxed Roman numeral (V) at bar 5 indicates that this bar and the following bars are in the tonal region of the dominant—(V) or D major.

A *secondary dominant* progression is similar to a tonal region in that it is marked by a momentary shift of tonal emphasis; however, it is a shorter and weaker shift. Let us examine the secondary dominant progression in bars 16–17 of the First Suite Prelude, where there is a brief shift of emphasis to C major (IV). The C major chord in bar 17 is approached by the G dominant seventh chord in bar 16, indicating dominant to tonic motion. This two-bar passage is too short to be analyzed as a tonal region in C major (IV); instead I analyze it as a secondary dominant progression, using the designation shown below.

---

Bars:	16	17
Chords:	G dominant seventh	C major
Riemann Functional Analysis:	{IV:D	T}S
Roman Numeral Analysis:	V <sup>7</sup> /IV	IV

---

In the Riemann functional analysis of a secondary dominant progression I enclose the progression within curly brackets to indicate that the shift of tonal emphasis is not as long and strong as a tonal region. I write a Roman numeral after the first curly bracket to show what scale step the resolution chord of the secondary dominant progression would be in the current key. In this particular progression, the Roman numeral *IV* indicates the fourth scale step in the key of G major (C), and the fact that the Roman numeral *IV* is in upper case signals that the mode is major. The letters *D* and *T* within the curly brackets indicate that these two chords have a dominant—tonic function in C major. The letter *S* after the second curly bracket indicates that the C major chord at the end of the secondary dominant progression functions not only as a tonic chord (*T*) in the tonal region of C major but also functions as a subdominant chord (*S*) in the key of G major. In other words, this C major chord in bar 17 has a dual function as the resolution chord of the G dominant seventh chord in bar 16 and, at the same time, as the preparation chord for the F<sup>#</sup> diminished chord over a G pedal in bar 18.

The secondary dominant chord in bar 20 resolves in bar 21 to another dominant class chord, not to a tonic class chord. For this reason, I indicate the chord in bar 20 as a single secondary dominant chord {*V:D*}, and I analyze the chord in bar 21 as a dominant class chord *D*. It is also possible to expand a secondary dominant progression, when appropriate, to include more chords. There are no examples of expanded secondary dominant progressions in the First Prelude; however, a clear example of this may be seen in the three-chord progression—{*III:S D T*}*L*—in bars 11–13 of the Second Suite Prelude in [Example 2.2.1](#).

A *dominant prolongation* is a passage of music in which the dominant harmony is emphasized throughout, with brief allusions to other chords that are heard, not as clearly functional harmonies, but as decorations or prolongations of the basic dominant harmonic function. In contrast to the sense of

motion created by a tonal region or a secondary dominant, a dominant prolongation, such as the one in bars 23–38 of [Example 2.1.1](#), signals increased motion by subduing the sense of functional harmonic change or progression. A dominant prolongation lets the music move, somewhat like allowing an automobile to coast downhill in neutral with the brakes off. On the other hand, movement to another tonal region or the use of a secondary dominant progression involves deliberate effort, somewhat like accelerating the motion of an automobile by shifting gears.

## 2.1.5. ANALYTICAL CONCEPT: NON-CHORD TONES

As important as understanding the harmonic basis of a movement may be, it is equally important to study the melodic aspects of the movement. There is a conventional conception which holds that chords were the by-products of melodic lines and counterpoint in the Renaissance and earlier periods, but melodies were derived from chords in the Classic and later periods. The Baroque period is perhaps best thought of as a transition period in this respect. The melodic figurations of the First Suite are clearly derived from harmonic progressions; however, there are other movements in the Cello Suites in which this derivation is not as obvious. There is also conflicting evidence as to how composers treated the relation between harmony and melody. We do not really know if they first thought of a harmonic progression, or first thought of a melodic gesture, or whether they conceived the union of the two simultaneously.

For the moment, let us simply assume that it is reasonable and helpful to analyze the melodies of the Cello Suites as if they were based on underlying chords. Fourteen of the sixteen notes in bar 1 of [Example 2.1.2](#) are “chord tones”; they are members of the underlying G major chord (G, B, or D). The remaining two notes (both A) are *non-chord tones*; they are not members of the underlying G major chord. Non-chord tones connect one chord member to another and introduce variety into a melody.

I list below the non-chord tones Bach uses in the Cello Suites and indicate their abbreviations, how they are approached and left, whether they are accented or unaccented, and whether they are consonant or dissonant in relation to the underlying harmony. I list these characteristics, even for more experienced readers, because there is some variance in the way different analysts use these terms.

- *Passing tones (PT)* are approached by step up or step down; they are left by step in the same direction. They may be accented or unaccented; they may be consonant or dissonant.
- *Neighbor tones (NT)* are approached by step up or down; they are left by step to return to the first note. They may be accented or unaccented; they may be consonant or dissonant.
- *Suspensions (Sus)* are approached by the same note; they are left by step down. They are always accented; they are usually dissonant. The “same note” may be a tied note that begins in one chord and extends into a second chord before it resolves, or in some cases the note may be repeated at the beginning of the second chord before it resolves.
- *Anticipations (Ant)* are approached by step or leap, either ascending or descending; they are always left by repeated note. The anticipation itself is always unaccented and it is usually, but not always, dissonant. The note it leads to is always accented and consonant.
- *Appoggiaturas (App)* are approached by leap up or leap down; they are left by step up or step down. They may be accented or unaccented; they are usually dissonant.<sup>5</sup>

- *Escape tones (ET)* are approached by step up or step down; they are left by leap up or down.

They may be accented or unaccented; they are usually dissonant.

- *Pedal tones (PT)* are notes that are sustained (or sometimes repeated) while the chords above them change. Sometimes the pedal note will be consonant with the chords above; sometimes it will be dissonant. Though the typical pedal tone is in the bass, it is also possible to have pedal tones in a middle voice or in an upper voice.

I do not indicate all non-chord tones in an analysis, only those that are especially striking or characteristic. Unaccented passing tones and unaccented neighbor tones are the most frequently used non-chord tones and often do not have any special effect. Accented passing tones, accented neighbor tones, and suspensions appear fairly frequently and may have a more noticeable effect. Appoggiaturas and escape tones appear less frequently; however, when they are used, they may have a striking effect. Anticipations are rarely used in the beginning or middle of a musical unit; typically they are used to mark the end of musical unit. There are some exceptions to this general rule; the Sixth Suite Sarabande has anticipations throughout the movement. In the analysis of suspensions, I indicate the intervals formed between the sustained bass note and the suspended note with its resolution. The numbers 4 3, for example, indicate that the suspended note is a fourth above the bass note, and then its resolution is a third above this same bass note. Suspensions that resolve upward, sometimes called *retardations*, are relatively rare.

## 2.1.6. ANALYTICAL CONCEPT: CATEGORIZATION AND LABELING OF MELODIC PATTERNS

Analyzing a melody in terms of chord tones and non-chord tones is helpful in terms of understanding its content or features, but it is important to go beyond consideration of single notes to consideration of groups of notes or melodic patterns. There are three basic types of melodic patterns:

- Step patterns have movement in minor or major seconds.
- Leap patterns have movement in intervals larger than a major second.
- Mixed patterns have movement in both steps and leaps.

There are also more specific types of patterns within these general types. Here are four commonly used melodic pattern names listed with places where they occur prominently in the First Suite Prelude.

- Scalar patterns are step patterns that move in one direction only, ascending or descending. (bar 14/notes 9–16)
- Neighbor patterns are step patterns that involve movement from one note to a note a step above or below and then a return to the original note. (bar 1/notes 3–5 and 11–13)
- Turn patterns are similar to neighbor patterns, but they involve both an upper neighbor note and a lower neighbor note. (bar 24/notes 1–4)
- Chordal patterns are leap patterns that involve movement from one member of a chord to another member. (bar 13/notes 1–4, and 5–8, bar 25/notes 1–4, bar 26/notes 1–4)
- Mixed patterns use both steps and leaps. (bar 7/notes 9–12 and 13–16)

Often it is appropriate to analyze melodic features as combined pattern types. For example, the melodic pattern of the first eight notes of the First Prelude has some movement by chordal pattern (notes 1–2 and 6–8) and some movement by neighbor-tone pattern (notes 3–5), and therefore it could

be labeled as a *chordal/neighbor* pattern. In bar 1, the neighbor-tone pattern (m) is indicated above the cello part, and the chordal pattern (n) is indicated below the cello part.

## 2.1.7. ANALYTICAL CONCEPT: MELODIC FEATURES AND MELODIC GESTURES

I analyzed harmonic features and harmonic functions in [section 2.1.1](#) and related these to the two basic concepts of order and connection.<sup>6</sup> It is also possible to apply these concepts to the analysis of melodic features and melodic functions. I discuss melodic features in this section; I discuss melodic functions in [chapter 3](#).

I could use melodic pattern names to analyze general melodic features. For example, I could say that chordal-neighbor patterns dominate the First Prelude. To analyze more specific and significant melodic features, however, I use the term “gesture”<sup>7</sup> to describe the short but significant melodic building blocks of a movement.

To analyze melodic features means to describe a melodic unit according to its pitch and rhythm characteristics and to describe relations between two melodic units by taking one melodic unit as a model and comparing a subsequent melodic unit to it. There are three basic relations between melodic units—repetition, variation, and contrast. Repetition contributes to the unity of the movement; contrast contributes to the variety of the movement; variation contributes in a balanced way to both unity and variety. In the following somewhat detailed description it will be very helpful for readers to compare each statement with the musical example, rather than simply reading through the description.

In the text descriptions I usually label gestures with lower case letters preceded by the word “gesture”—gesture a, gesture b, etc. Bar 1 begins with gesture a on the first half-note beat. The gesture in the second beat of bar 1 is also labeled gesture a to indicate that it is an exact repetition. The first gesture in bar 2 is labeled as a’ to indicate that it is a variation or variant of gesture a. The basic pitch motion or contour of the two gestures is the same, but the intervals between the notes are different. The next six gestures are labeled as gesture a’ since they are all variants of gesture a. Some analysts use more specific numeric superscript labels for variants to produce the following analysis for bars 1–4. Bar-lines are indicated with vertical lines.

$$a a \mid a^1 a^1 \mid a^2 a^2 \mid a^3 a^3 \mid$$

This system can become somewhat cumbersome, however, and so I use a prime sign (') to indicate all variants of a given gesture. Gesture a appears in its original form or in variants in 18 of the 42 bars of this prelude. The first gesture in bar 16 is labeled as gesture a rather than gesture a’, because the only change involved is a diatonic transposition.<sup>8</sup>

Now, let us trace Bach’s treatment of variants a’ throughout the movement, paying special attention to the neighbor-tone sub-gesture (m) and the chordal sub-gesture (n), which are the two components of gesture a. This analysis leads us to the smallest details of this movement; some readers may find that analysis at this musical microscopic level is boring or inappropriate, somewhat like examining the brush strokes of a painting or the rhyme scheme of a poem. We shall not analyze every movement of the Cello Suites at this level of detail, but it is helpful to analyze these details at some points so that readers, even those with some experience in music analysis, may understand the approach to

melodic analysis to be used throughout this study.

Bars 2–4 preserve both the chordal sub-gesture (m) and the neighbor-tone sub-gesture (n), but they alter them slightly while keeping the first note on a pedal G. The first beat of bar 5 literally repeats the first five notes of gesture a and then uses another neighbor-tone pattern for the last three notes. The a' gestures in bar 6 emphasize the neighbor pattern.

Bar 11 has two occurrences of gesture a' that preserve the neighbor pattern but vary the chordal pattern. Bar 13 has two more occurrences of gesture a' that preserve the chordal pattern but eliminate the neighbor pattern. Some analysts might treat both these gestures as contrasts and give them new letter designations, but I find that they preserve enough of the character of the original gesture a to be considered as variants.

Bar 15 uses only the neighbor-tone pattern (m). Bars 16–17 preserve both the neighbor-tone pattern (m) and the chordal pattern (n). Bar 18 has literal repetitions of the a' gestures first heard in bar 3. The first beat of bar 19, like the first beat of bar 5, literally repeats the first five notes of gesture a and then uses a scalar pattern for the last three notes. Bars 39–41 use only chordal patterns; these seem close enough to the original gesture a, however, to warrant labeling each one as a variant—gesture a'.

Now let us turn to those gestures that are sufficiently different from gesture a to be labeled as contrasts. The second gesture in bar 5 is a contrasting gesture b because it is based on completely different melodic patterns, not present in gesture a. The effect of contrast is somewhat weakened by the fact this gesture has the same rhythmic durations (all sixteenth notes) as gesture a. Gesture b returns as the second gesture in bar 7.

Bar 12 begins with a mixed-motion gesture (gesture c) in beat 1 followed by a variant (gesture c') in beat 2. Bars 20–21 present four iterations of gesture d, a mixed-motion gesture. A variant of this gesture (gesture d') appears in beat 1 of bar 22 and leads to a fermata. Two iterations of a chordal-scalar gesture (gesture e) appear in bar 23. In beat 1 of bar 24, beat 2 of bar 26, and the first four sixteenth notes of bar 27 Bach writes unusual and distinctive chromatic turn gestures (f) that each last for only four sixteenth notes. Two new mixed-motion gestures g and h also appear in bars 24–26; they both last for a single beat.

Gesture i, heard four times in bars 29–30, can be heard in at least two different ways—as one lengthy descending scale with octave displacements written to stay within the range of the cello, or as descending sequential passages.<sup>9</sup> Gesture j is heard eleven times in bars 31–36. In this gesture the even-numbered sixteenth notes move to different notes and the odd-numbered sixteenth notes repeat the same pitch to create the effect of an upper pedal note. Bach's original notation of the note stems, beginning in bars 32–36, makes this clear. In these bars the even-numbered notes are heard as melodic gestures on the eighth-note level, with each gesture lasting one beat.

This passage uses a special string instrument technique known as *bariolage* that involves rapid alternation between two adjacent strings, usually with an open string note on one string and fingered notes on the other string. The term *bariolage* (French: “multi-colored”) refers to the interesting timbre produced by the difference between fingered notes and open-string notes.

Bars 37–38 are similar in structure; however, now the repeated pitch is on D and the moving eighth notes create an ascending chromatic scale, a scale built exclusively in half-steps. This is one of the earliest and most striking uses of such an extended chromatic scale in music literature.

By now the alert reader will have noticed that the melodic gestures in bars 9–10, 14, 19 (beat 2), 28 (beat 2), and 31 (beat 1) do not have gesture designations. It would have been possible to provide

gesture designations for these places, but I believe this would have been somewhat artificial. The gestures in these bars cannot be related to other melodic gestures in the movement without going through complex theoretical manipulations. Rather than attempt such complex and unconvincing analysis, I believe it is more helpful to recognize that the pitch material in these bars is less memorable and recognizable than the obviously repeated gestures in other bars. Performers and listeners can play or hear these measures in varied ways, but I find it counterproductive to try to label each of these gestures. Instead I just consider them as filler material between the other gestures. Filler material is not a term of disparagement; these gestures are beautifully fluid and create a sense of movement toward the next occurrence of one of the labeled gestures.

Studying melodic features of gestures in a movement in fine-grained detail may deepen awareness and appreciation, and it may make it easier to memorize the movement. It is rewarding to trace the way that Bach creates a rich and fascinating movement from a limited vocabulary of musical materials, and it is equally rewarding to explore the interpretational possibilities this analysis could produce in a performance.

### 2.1.8. ANALYTICAL CONCEPT: MELODIC STEP-LINES

In addition to melodic gestures formed by successive notes, it is valuable to study scalar melodic lines formed by non-successive notes—lines that involve stepwise movement of important notes in a melodic line with other less important notes in between. A clear and striking example may be seen in the opening of the First Suite Prelude in bars 1–4 where the second sixteenth notes of each half-note beat form an ascending scale line (D E F# G). At the same time, the third sixteenth notes of each half-note beat of bars 1, 2, and 4 suggest a second step-line in the form of a neighbor-note pattern (B C B). In bars 4–6 the first step-line descends to C# with more irregular rhythms, and in bars 6–7 the line ends with an ascending step.

I use the term “step-line” to designate this type of line and I place an accent (>) before each note in the analysis staff that is involved in the step-line. The accent before a note should not be taken to mean that the performer must play these notes with a loud dynamic accent; however, awareness of step-lines can contribute to the sense of unity, coherence, and direction in the music. Sometimes, as in bars 1–4, two step-lines appear concurrently in the analyses, and in these instances performers and listeners may choose to emphasize one of the lines or to hear both of them in two-part counterpoint. My use of the step-line concept is based primarily on ideas of Paul Hindemith.<sup>10</sup>

### 2.1.9. FIRST SUITE PRELUDE: SECTIONS

The third element that Forkel and Wolff have identified as a key factor in understanding Bach’s music is proportion or form. Harmonic and melodic aspects not only create stability and motion in a movement; they also shape the structure or form of a movement. The main sections of the First Prelude are indicated above the score in [Example 2.1.2](#) and are labeled as *First*, *2nd*, *3rd* . . . *Last*. The important functional roles of firstness and last-ness are emphasized by writing out the complete words for these sections as opposed to the abbreviated labels for the other sections. The division of a movement into sections does not mean that there should be breaks or pauses in the performance of the music. This prelude flows uninterruptedly from the beginning to the end, except for the fermata in bar

The *First* section is stable and well formed through its use of the *T—S—D—T* progression in the tonic region, and through the varied repetition of opening melodic gesture. The *2nd* section has a sense of increased motion, caused by tonal movement to another tonal region (V) and the use of different melodic gestures in bars 5–10. Bars 11–14 have an even greater sense of motion or instability, created by the use of secondary dominant chords in bars 11 and 13. Bach also creates a sense of increased motion by gradually shortening the unit length from a four-bar unit (bars 1–4) to three-bar units (bars 5–7 and 8–10) and then to two-bar units (bars 11–12 and 13–14). Bars 15–19 form a five-bar unit elided (connected without pause) to a four-bar unit (bars 19–22).

The *2nd* section seems to culminate in bar 19 with a tonic chord expressed by the return of gesture a. However, this gesture ends with a descending scale passage that avoids any clear sense of cadence or stopping. The scale passage leads to the last three bars of this section, which then ends with a fermata on the pitch D in the middle of bar 22.

The *3rd* section prolongs the dominant chord in various ways. The brief turn gestures, the exciting bariolage gestures, and the virtuoso ascending chromatic scale lead effectively to the release and stability of the *Last* section (bars 39–42).

The *Last* section brings a strong functional sense of closure. The harmonic progression and the melodic gestures used here are similar to those of the *First* section, even though the first three chords are slightly different. The *TL* (tonic six-four) chord in bar 39 signals arrival, but not as strongly as a root position tonic chord would, because the tonic six-four chord also acts as a preparation for the dominant. The *D* chord in bar 40 is marked *4* to indicate that it contains a suspended note (G, a fourth above the bass note D) that resolves to a note marked *3* (F#, a third above the bass note D) in bar 41. Only in the final bar do we finally get the complete resolution and sense of arrival on the root position tonic chord. In addition to bringing harmonic closure, bars 39–42 also have a neighbor-note step-line (B C B) that recalls the upper step-line of bars 1–4.

In terms of overall proportion, this movement could also be analyzed into two roughly equal parts. This first part runs from bar 1 to the fermata in bar 22; the second runs from bar 22/ beat 3 to the end of the movement. The gradual change from stability to instability in the first part of this movement is mirrored by the change from instability to stability in the second part.

## 2.1.10. ANALYTICAL CONCEPT: MUSICAL SPACE

Bach not only shapes this prelude through his masterful use of chord progressions, melodic figures, and formal design, but also through his remarkable use of “musical space,” a special aspect of the musical characteristic of texture. The opening four bars cover a fairly wide ambitus or range of twelve or thirteen steps. This establishes a norm to which the music returns at significant points in bars 5, 8, 18, and especially 39–41. To provide contrast to this, Bach narrows the ambitus in bars 6, 11, 13–15, and especially in the bariolage section of bars 31–36. The chromatic scale gesture in bars 37–38 provides a rapid expansion of the ambitus leading to the final chord, which has an ambitus of fifteen notes or two octaves. Similarly, Bach marks the only clear internal division of the movement in bar 22 by leading into it with a measure containing the widest ambitus of the movement—sixteen steps from the lowest note on the cello (the open C string) to the D on the A string.

## 2.2.0. The Second Suite Prelude

Some writers describe the Second Suite Prelude as a sarabande because it has agogic accents (accents created by length) on the second beat of triple meter, and also because it emphasizes dotted rhythms—two characteristics usually cited as typical of a sarabande (see [section 5.0.0](#)). Unlike the typical sarabande dance movement in binary form, however, this movement does not have two repeated sections; it is a single unified movement. The mood of this prelude may be described as serious, sad, or despairing. There are a few moments of seeming hope; however, these do not last long. This emotional connotation could be attributed to the key of this suite; D minor is the key of such somber works as Bach's Second Violin Partita, with the powerful *Chaconne*, and Mozart's String Quartet K.421. The mood could also be associated with the slow tempo of the movement, and with the use of dissonance and chromaticism. It would be difficult to imagine this prelude serving a mundane purpose, such as testing the instrument or the room acoustics; instead, it serves as a wonderfully appropriate introduction to the generally somber mood of the Second Suite.

### 2.2.1. SECOND SUITE PRELUDE: HARMONIC ASPECTS, CIRCLE-OF-FIFTHS, NEAPOLITAN CHORD

Refer to volume 2, [Example 2.2.1](#).

The structural outline, harmonic analysis, and step-lines of the Second Suite Prelude are shown in [Example 2.2.1](#). As in the First Suite Prelude, Bach writes stable and well-formed sections at the beginning and end of the movement and sections with varying degrees of motion and instability in the middle of the movement.

The *First* section begins with a clear  $T-D-T$  progression. Bars 2 and 3 are especially powerful and poignant because of their use of the diminished seventh chord. Throughout the common-practice period, composers frequently used this chord for passages of strong emotion.

The *2nd* section begins with a circle-of-fifths progression, a harmonic progression in which the roots of the chords move by fifths, or by alternating fourths and fifths. The circle-of-fifths progression is a linear progression, in which the functions of tonic, dominant, and subdominant chord classes yield to a sense of continuous harmonic flow or forward motion. In the functional harmonic analysis, each chord is designated as an  $L$  chord to indicate this linear function. The two chords of bar 10 sound as if they are continuing the characteristic forward motion of the circle-of-fifths progression, but they do not have the appropriate chord roots to be analyzed in this way. Bars 11–13 present an expanded secondary dominant progression that includes a secondary subdominant chord ( $\{III:S\}$ ) as well as a secondary dominant chord.

The *3rd* section begins with a fairly strong cadence chord on F major, but it does not remain long in this tonality. Instead, bars 14–15 present a secondary dominant progression on iv (G minor) and bar 16 moves to the tonal region of A minor (v).

The *4th* section is clearly in the tonal region of v (A minor), even though it begins on a VI ( $L$ ) chord. It includes a brief secondary dominant progression in bar 22.

The *5th* section begins with a diminished seventh chord that recalls the use of this chord in the *First* section. Bars 26–29 present a series of  $T-S-D$  progressions that use similar harmonic and

melodic material, but sound it on different pitch levels. The technique of repeating a harmonic progression or a melodic gesture on different pitch levels is called a “sequence,” and I discuss it in greater detail in the analysis of the Third Suite Prelude. Bars 26 and 28 have expanded secondary dominant progressions.

The *6th* section begins with a dominant seventh chord in bar 30. Bar 32 presents a striking harmonic usage—a secondary diminished seventh over a pedal note A. The section ends with clear *D—T* progression in bars 35–36.

The *7th* section begins with a *Neapolitan*<sup>11</sup> chord, a major chord based on the lowered second scale degree. The *Neapolitan* chord generally functions as a preparatory chord (*S*) leading to the dominant; however, here it leads directly to a tonic chord. The chord frequently appears in first inversion (*Neapolitan* sixth); however, in its three appearances in this movement it is a root-position chord. Baroque composers used the *Neapolitan* chord sparingly, but with telling emotional expressivity, as this movement clearly demonstrates.

The *8th* section is marked by some interesting uses of the dominant and secondary dominant chords. In the secondary dominant progression on the dominant in bars 42–43, the secondary dominant chord is a diminished seventh chord ( $\text{vii}^{\text{0}}_7$ ). Similarly, the single secondary dominant chord in bar 47 is also a diminished seventh chord. In bar 48 this resolves to a  $\text{vii}^{\text{06}}_4$ . The dominant seventh chord in third inversion with a fermata in bar 48 at the end of the *8th* section seems to presage the end of the movement.

At the beginning of the *9th* section Bach thwarts this expectation of closure by following the dominant chord in bar 48, not with the expected tonic chord, but with another instance of the *Neapolitan* chord. The entire *9th* section could be heard as an “interruption,” between the dominant seventh chord in bar 48 and its eventual resolution on the tonic chord in bar 55. The *9th* section also contains another use of the *Neapolitan* chord in bar 53.

The *Last* section returns to the harmonic stability of the opening section. It begins with a *T—D—T—S* progression and follows this with a dominant prolongation leading to the closing tonic chord. The dominant prolongation in bars 59–62 consists of four dotted half-note chords with no melodic figuration. I discuss these closing bars in [section 2.2.6](#).

## 2.2.2. ANALYTICAL CONCEPT: HARMONIC CADENCES

A cadence in music is a point of closure or completion. The term comes from the Latin word meaning “to fall,” and presents another interesting example of using a kinesthetic metaphor to describe a psychological response to a musical stimulus, such as we discussed in [section 2.1.2](#). The most obvious cadence in a movement usually comes at the end of the movement, and in the Cello Suites it almost always involves a progression from a dominant chord to a tonic chord. This is called an “authentic” cadence. There are several harmonic cadence types as shown in the following listing.

- A *perfect authentic* cadence (PAC) has V as pre-cadential chord and I as cadential chord. Both must be in root position.
- An *imperfect authentic* cadence (IAC) has V as pre-cadential chord and I as cadential chord. At least one of these must be an inverted chord.
- A *plagal* (PC) cadence has IV as pre-cadential chord and I as cadential chord.
- A *deceptive* (DC) has V as pre-cadential chord and the vi or some chord other than the tonic as

cadential chord.

- A *half cadence* (HC) has I or IV as pre-cadential chord and V as cadential chord.

Some other names or descriptions may also be added to these harmonic cadence names. An *elided* cadence is one in which the closing chord of one musical unit is, at the same time, the opening chord of the following musical unit. A cadence in which the final chord appears on a strong beat of a bar may be called a *strong-beat* cadence; one in which the final chord appears on a weak beat of a bar may be called a *weak-beat* cadence. The terms “masculine cadence” and “feminine cadence” that were used in the nineteenth century and early twentieth century are obviously inappropriate.

In the First Suite Prelude there are perfect authentic cadences at the end of the *First* and *Last* sections; the other cadences in the movement are generally elided cadences. In the Second Suite Prelude there is an imperfect authentic cadence at the end of the *First* section, an elided imperfect authentic cadence in bar 13, an elided deceptive cadence in bar 17, an elided half cadence in bar 30, a half cadence in bar 48, an elided imperfect authentic cadence in bar 55, and a perfect authentic cadence at the end of the *Last* section.

Many writers and performers believe that cadences within Baroque movements should not be overemphasized, so that the movements have more a sense of continuity than a sense of segmentation. In the Second Suite Prelude this would mean that the internal cadences in this movement should not be exaggerated, except for the cadence with a hold followed by rests in bar 48.

### 2.2.3. ANALYTICAL CONCEPT: HARMONIC RHYTHM

The term “harmonic rhythm” refers to the rhythm pattern formed by the successive durations of the chords in a harmonic progression. Harmonic rhythm can play a highly significant role in the structure and flow of a movement. This prelude begins with a sense of regularity and predictability, moving in the harmonic rhythm of one chord per bar. In bars 21–22 the harmonic rhythm increases to three chords per bar; this brings about a sense of forward motion.

Another aspect of harmonic rhythm creates a striking effect in these bars. The alternation of dominant class chords (*D*) and tonic class chords (*T*) seems to produce a displacement of the strong beats and weak beats, changing from groups of three beats to groups of two beats. This creates the effect of three bars in the space usually taken by two bars. This rhythmic displacement is called *hemiola*, a term borrowed from the Greek word meaning “one and a half” or a 3:2 ratio.<sup>12</sup> In the harmonic reduction of [Example 2.2.1](#), I indicate the hemiola of bars 21–22 by marking the two-beat groupings with dotted slurs below the staff. Accentuation of the first beats of the two-beat groupings should not be overdone; indeed, performers and listeners may prefer to keep the regular accentuation in these bars.

Bars 23–25 return to a regular harmonic rhythm of one chord per bar, and then in bars 26–29 the harmonic rhythm changes to three chords per bar for the harmonic sequences at this point. At bar 30 the harmonic rhythm returns to one chord per bar and stays the same until the end of the movement, except for bars 39, 52, and 53.

### 2.2.4. SECOND SUITE PRELUDE: STEP-LINES

Several prominent step-lines appear at significant points to help shape the structure of the Second

Suite Prelude. Notice that sometimes the step-line involves octave displacement, as in bars 11–13, where the step line moves from G down to F, with the F located an octave and a second below the G. A long descending line in the upper voice of bars 5–13 leads into the *3rd* section. An ascending bass line leads from the beginning of the *3rd* section to the hemiola passage beginning in bar 21. This line begins with chromatic half steps for four bars and then continues with diatonic steps. An ascending bass line in bars 26–30 leads to the beginning of the *4th* section. A descending line in the upper voice of bars 44–48 leads to the fermata at the end of the *8th* section. The ascending bass line in bars 55–59 creates a powerful opening for the *Last* section, and the descending middle voice step-line in bars 59–63 creates a convincing ending for the movement.

### 2.2.5. SECOND SUITE PRELUDE: MELODIC FEATURE ANALYSIS

The melodic material in the beginning of the Second Suite Prelude has a different character from the melodic material in the beginning of the First Suite Prelude. In both cases the melodic material is interesting and recognizable; however, it is more lyric and memorable in the Second Suite Prelude. This is because the melody is more varied in its rhythmic durations and pitch intervals, more lyric or well formed melodically, and more similar to the beginnings of other well-known melodies.

In the first four bars Bach achieves organic growth and unity through the effective use of melodic and rhythmic variants. The first gesture consists of the D minor triad expressed in a *dactylic* (short—short—long) rhythm. Several other Bach melodies also begin an initial triadic gesture—examples include the somber opening minor triad gesture in the theme of the *Musical Offering*, BWV 1079, and the festive opening major triadic gesture in the Violin Concerto in E Major, BWV 1042. In the Second Suite Prelude, I label this gesture with underlining as gesture a to emphasize the important role it plays at critical places in the movement. I label the gesture on the last three descending notes of bar 1 as gesture b because it is a contrast to gesture a. Gesture b serves as an *anacrusis* or upbeat to the second bar.

Bar 2 begins with gesture a' that maintains the ascending direction and chordal motion of the original motive, but varies the rhythm from two eighth notes to four sixteenth notes that lead to the long note in the middle of the bar. I label the gesture on the last three notes of bar 2 as gesture b because it maintains the descending direction, stepwise motion, and sixteenth-note rhythm of the original gesture b. The only change is that the gesture is transposed diatonically up a third. On the other hand, I label the two gestures in bar 3 as gesture a' and gesture b', because they are variants of the gestures in bar 1 that go beyond simple diatonic transposition. I label the gesture in the first five notes of bar 4 as gesture c because it is a contrast to gestures a and b. Gesture b' on the last three notes of bar 4 preserves the descending direction and stepwise motion of the original gesture b, but changes the rhythm from three sixteenth notes to three eighth notes.

Melodic feature analysis reveals the subtleties of melodic growth and development in these four bars. Bars 1–3 show a steady increase in rhythmic motion reflected in the number of notes in each bar—six notes in bar 1, eight notes in bar 2, and ten notes in bar 3. The same bars also show a gradual increase in the ambitus or range of each bar—a perfect fifth in bar 1, a diminished seventh in bar 2, and an octave in bar 3. Bar 4 shows a decrease in rhythmic motion and pitch ambitus that is appropriate for its role as the cadential bar. Bach's effective use of musical space and rhythmic density also contributes to the well-formed nature of this opening phrase; it reinforces the shaping

force of the *T—D—T* harmonic progression in these bars.

I leave it to the reader to explore the melodic feature analysis of the rest of the prelude. To do this it is helpful to remember the essential characteristics of each gesture as described in the following listing:

- Gesture a has ascending direction, chordal motion, and dactylic rhythm. I reserve the use of underlining on variants of this gesture to those instances which preserve all three of the basic characteristics of the original gesture. These variants occur in bar 13 in diatonic transposition and in bars 40 and 42 with interval expansion. A possible variant (gesture a') could be found in bar 15 if we consider the third and fourth sixteenth notes of this bar as a “diminution”<sup>13</sup> or halving of the rhythmic values of the first two eighth notes of the original gesture. Variants of gesture a' that preserve at least the ascending direction of the initial motive are heard frequently throughout the movement.

- Gesture b has descending direction and stepwise motion. This gesture is heard in transposition in bars 40 and 42. Variants (gesture b') are heard in bars 3 and 4 and in other bars. These variants may contain more notes, longer notes, or interspersed leaps.

- Gesture c has one change of direction and “mixed” motion (steps and leaps). Variants (gesture c') may involve inversion (notes presented in the opposite direction) as in bar 17, “retrograde” (notes presented in reverse order) as in bar 22, or other changes. With over fifty occurrences, this is the most frequently used gesture in the movement.

- Gesture d has zigzag motion with three changes of direction. It is first heard in bar 6. Variants (gesture d') involving differing intervals and directions are heard in bars 10–12 and in other places throughout the movement.

Melodic gestures help to delineate the overall structure of this movement. Recurrences of gesture *a'* in bars 13 and 40 could signal the beginnings of sections. The fermata in bar 48 could signal the end of a section. This could lead to the five-section formal plan shown in Form [Graph 2.2.5](#) instead of the ten-section formal plan, based primarily on harmonic and tonal factors, of the original analysis shown in [Example 2.2.1](#).

## 2.2.6. SECOND SUITE PRELUDE: THE FINAL FIVE BARS

Now let us return to bars 59–61 at the end of this movement. Some performers take the notation quite literally and play these bars as simple dotted-half-note chords ([Example 2.2.1](#), bars 59–63, *Original*). Other performers elaborate the chords in simple arpeggio passages ([Example 2.2.1](#), bar 59–62, *Ossia 1*). They justify this with similar practices in the *Chaconne* from the D minor Partita for Unaccompanied Violin, where Bach makes his intention clear by writing out the arpeggiation of the first few beats.<sup>14</sup> Other performers adapt melodic gestures from earlier bars of the prelude to fit these chords. One such possible version uses the gestures of bar 30 for the realization of the V7 chord in bar 59 and variants of these gestures for the realization of bars 60–63 ([Example 2.2.1](#), bars 59–62, *Ossia 2*). Some adventurous performers have the courage and skill to improvise material based on these chords during the actual performance.

## 2.3.0. The Third Suite Prelude

The Third Suite Prelude opens with one of the most characteristic and effective opening gestures in all of music literature. Gesture *a* traverses two full octaves and is based on scalar and chordal patterns. Ernst Kurth suggests that this opening previews the use of scalar and chordal patterns as important musical material throughout the movement.<sup>15</sup> The film *Yo-Yo Ma Inspired by Bach*<sup>16</sup> captures the essence of the opening by showing a group of dancers running rapidly down a flight of steps. This prelude, like the First Suite Prelude, uses mostly “even-note” rhythmic gestures. It is longer than the first two preludes, differs in harmonic and melodic aspects, and has a more virtuoso character.

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*Form Graph 2.2.5. Second Suite Prelude, five-section formal plan*

<i>Sections:</i>	<i>First</i>	<i>2<sup>nd</sup></i>	<i>3<sup>rd</sup></i>	<i>4<sup>th</sup></i>	<i>Last</i>
<i>Bars:</i>	1	13	40	49	55 63

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### 2.3.1. THIRD SUITE PRELUDE: HARMONIC ASPECTS

Refer to volume 2, [Example 2.3.1](#).

The harmonic analysis of the Third Suite Prelude given in [Example 2.3.1](#) shows that Bach’s use of harmony and tonality is somewhat simpler than in the Second Suite Prelude. The insistent *T—D—T* progressions in the first six bars of the Third Suite Prelude establish a more vigorous character than the rounded *T—S—D—T* progressions in the first four bars of the First Suite Prelude. The *Last* section of the Third Suite Prelude is based on a *T—S—D—T* progression with a secondary dominant chord preceding the *S* (IV) chord. Linear progressions contribute to motion and flow of the middle sections of the movement.

Most of the movement remains in C major, except for a short tonal region on V (G major) in bars 7–13 and a slightly longer tonal region on vi (A minor) in bars 15–28. Bach introduces harmonic variety and motion through the use of several secondary dominant progressions. Two of these, in bars 21 and 26, have only one chord, the secondary dominant; they lack a secondary tonic as a chord of resolution. Instead, the secondary dominant is followed by another dominant seventh chord: this weakens the sense of resolution and emphasizes the sense of forward motion.

Some of the individual chords in this prelude are marked as linear (*L*) chords to indicate that they result more from melodic activity or contrapuntal motion than from harmonic function. The  $G_2^4$  chord in bar 14 leads linearly to an  $A_3^4$  chord rather than functionally to a tonic  $C_6^6$  chord as might be expected; the vi  $\flat_3^4$  chord in bar 79 results from linear motion between the tonic chord in bar 78 and the dominant chord in bar 80. The bass  $E\flat$  of this chord is part of a chromatic step-line. The  $I_4^6$  chord in bar 56 and the  $I_4^6$  chord in bar 58 serve linearly as neighbor chords.

Four prominent linear progressions appear in this movement. The circle-of-fifths progression in bars 7–13 provides a sense of motion following the stability of the opening six bars. The linear progression in bars 37–45 sounds somewhat like a circle-of-fifths progression, but it actually consists of root movement by alternating fifths and thirds. In bars 47–53 Bach uses a progression based on parallel sixth chords moving by second, which is called a *fauxbourdon*<sup>17</sup> progression. Bach artfully embellishes this *fauxbourdon* progression by using decorated suspensions over a dominant pedal in the bass. A variant of the *fauxbourdon* progression in bars 72–75 has harmonic progression by

second with parallel root-position chords instead of parallel sixth chords. Bach introduces the seventh of each chord on the third beat to avoid transgressing the common-practice prohibition against writing parallel fifths.

### 2.3.2. ANALYTICAL CONCEPT: MELODIC SEQUENCES

In the Third Suite Prelude Bach makes extensive use of melodic sequences; they appear in sixty-seven of the eighty-eight bars of the movement. A melodic sequence consists of an initial melodic gesture followed by one or more additional statements of this gesture that transpose the initial gesture to a different pitch location. Analysis of melodic sequences involves determining the metric location of the start of the initial gesture, the number of bars in the initial gesture, the number of subsequent gestures or sequential repetitions, the interval between the sequential repetitions, and whether the melodic material in the transposed variants is repeated exactly with the same basic interval structure or freely with altered interval structure.

Let us examine the first three of the fifteen melodic sequences in this prelude to see how they are constructed.

- The initial gesture of the first sequence (gesture b) begins on the second note of bar 2 and lasts for two bars. There is one sequential repetition sounded up an octave and based on exact repetition.
- The initial gesture of the second sequence (gesture c) begins on the second note of bar 7 and lasts for one bar. There are five sequential repetitions sounded alternately down a fifth or up a fourth; each one is an exact repetition, except for the slight alterations required to stay within the key.
- The initial gesture of the third sequence (gesture d) begins on the first note of bar 15 and lasts for one bar. There are two sequential repetitions sounded up a second and then up a fourth. The first repetition is slightly varied; it begins with an ascending leap of a sixth instead of a third as in the initial gesture. The second repetition is like the initial gesture.

The typical initial gesture for a sequence in this prelude is one or two bars in length, the typical number of sequential repetitions is between one and five, and the typical interval between sequential repetitions is a major or minor second.<sup>18</sup> The reader is encouraged to continue to analyze Bach's use of melodic sequences in this prelude and also to return to study the melodic sequences in the first two preludes. There is an interesting sequence in bars 29–32 of the First Suite Prelude ([Example 2.1.2](#)), with a step-line of D—C—B—A—G—F $\sharp$ , which Ernst Kurth says is produced by the “apex” or highest pitches of these bars.<sup>19</sup> In performance this could lead to emphasizing these three apex pitches. Other analysts explain the passage as a series of 7—6 suspensions and resolutions. In performance this might lead to emphasizing the pairs of notes forming the suspension and resolution. A third possibility might be to consider this passage as a continuous descending scale from middle C in bar 29/1 down to low A (an octave below the lowest note on the piano) in the beginning of bar 31, with four octave displacements to keep the passage within the range of the cello. This analysis might carry the concept of octave displacement to an almost ridiculous extreme, but it does suggest an interpretation that would avoid any emphasis on individual notes in the passage and that would seek, instead, to create the illusion of a single long line. The melodic sequences of the Second Suite Prelude ([Example 2.2.1](#)) in bars 37–39, 44–47, and 55–58 also generate clear step-lines and produce a heightened sense of motion.

### 2.3.3. THIRD SUITE PRELUDE: FORMAL ASPECTS

Form analysis of the Third Suite Prelude shows a relatively simple structure that is similar to the structure of the First Suite Prelude, even though it is almost twice as long. The *First* section alternates between tonic and dominant chords to provide tonal stability at the opening of the prelude. The middle sections all have a sense of motion created by the use of melodic sequences and/or linear progressions. A strong point of arrival in the middle of the prelude occurs in bar 45, following the extended linear progression that began in bar 37. Another possible point of arrival is bar 21 with the cadence on the tonic degree of the tonal region of  $\text{vi}$  (A minor). However, only the note A on the first sixteenth of the bar represents the tonic harmony; the rest of the bar represents a deceptive cadence on  $\text{V}_5^6/\text{V}$ . Performers may choose to emphasize the “arrival” function of the resolution on pitch A by lengthening this note, or to emphasize the deceptive cadence by playing bar 21 strictly in time. The *Last* section ends with an unusual but highly effective cadence, in which a  $\text{vii}_7^0$  chord over a tonic pedal resolves to the closing tonic chord.

Several sections (*2nd*, *5th*, *6th*, and *9th*) begin with prominent step-lines. The scale degrees of the step-line in the *Last* section— $\hat{1} \flat \hat{7} \hat{6} \hat{7} \hat{1}$ —will also be heard at the beginning of the Fourth Suite Prelude (Example 2.4.1). Bach also uses musical space to shape the Third Suite Prelude. The wide (2-octave) ambitus at the beginning and ending of the work stands in contrast to the narrower ambitus of passages, such as bars 21–26 and 62–69.

The analysis of melodic gestures, shown in letters above the top line of the upper staff in Example 2.3.1, follows the same principles used in the first two preludes. Melodic analysis confirms the basic structure determined by harmonic analysis.

One of the most effective compositional strategies in the movement is the cessation of sixteenth-note motion at the quarter note chord in bar 77. The return to the opening sixteenth-note gesture in bar 78 sounds like an attempt to restart the motion, but this is cut short by two more quarter note chords in bars 79 and 80. Then a cadential figure in bar 81 leads us to the *Last* section.

This closing section shows many typical *coda* or ending characteristics. The harmonic movement toward the subdominant in bars 82–84 acts like a musical brake to signal the approaching end of the movement. The trill figure on the leading tone in bars 85–86 is another strong ending signal. Bach’s repetition of the opening bar of the movement in the penultimate bar, followed by a four-part C major chord, is a marvelously effective way of ending the movement.

### 2.4.0. The Fourth Suite Prelude

The Fourth Suite Prelude is in  $\text{E}$  major, the key of Bach’s *Cantata No. 140, Sleepers Awake*, three of Mozart’s four horn concertos, and Beethoven’s *Eroica* Symphony. Many writers in the Baroque and Classical periods identify  $\text{E}$  major as a key of power and strength, and the bold gestures of this prelude conform to this description. The meter of this prelude is *alla breve* ( $\text{C}$ ), which usually indicates two strong beats per bar instead of four. The analysis of this prelude calls for no new techniques or terminology, but it does present fascinating analytical aspects.

## 2.4.1. FOURTH SUITE PRELUDE: HARMONIC ASPECTS

Refer to volume 2, [Example 2.4.1](#).

[Example 2.4.1](#) presents a formal and harmonic analysis of the movement. All cadences are elided; there are no clear stopping points or sectional delineations except for the fermata in bar 49. Bach uses the same stable harmonic progression with a clear step-line in the soprano for both the *First* section and the *Last* section:

Chord Class Analysis:	<i>T</i>	{ <i>IV:D</i>	<i>T</i> } <i>S</i>	<i>D</i>	<i>T</i>
Roman Numeral					
Analysis:	I	V/IV	IV	V	I

Refer to volume 2, [Example 2.4.2](#).

This same progression appears at the end of the Third Suite Prelude and also at the beginning of many other eighteenth- and nineteenth-century works, such as those shown in [Example 2.4.2](#). Interestingly, though perhaps only coincidentally, both of these examples are in the key of E♭ major.

The *2nd* through *7th* sections present a series of secondary dominant progressions that form a single continuous musical unit. These could be analyzed as a series of tonal regions, but the secondary dominant analysis better represents the continuing forward motion of the passage. Each of these secondary dominant progressions has direction and unity created by strong *S—D—T* harmonic progressions and clear descending bass step-lines.

The *8th* section establishes the tonal region of the mediant (iii, G minor). The first four bars (45–48) present a single G minor tonic chord with a descending line in the bass. This line, based on the top four notes of the natural minor scale, is sometimes referred to as a “*chaconne*”<sup>20</sup> bass. Bach also uses this line in the beginning of the Second Minuet from the First Cello Suite and the First Minuet from the Second Cello Suite, but in those movements the line is harmonized with four different chords. In the Fourth Suite Prelude this line leads to a C♯ diminished seventh chord and a dominant prolongation.

The *9th*, *10th*, and *11th* sections are all in G minor, and they reach a climax with the dominant minor ninth chord<sup>21</sup> in bar 59. In the *12th* and *13th* sections, Bach modulates from G minor back to the original tonic key of E♭ major by first moving to the region of E♭ minor, the parallel minor. This movement to the parallel minor is an especially effective harmonic device for introducing a sense of *chiaroscuro* (light and dark) near the end of a movement. The darker color of the minor tonality in the *13th* section heightens the brightness of the major tonality in the *Last* section. Bach intensifies the sense of tension before the return to E♭ major by using the *Neapolitan* chord in bars 80–81 shortly before the beginning of the *Last* section. The *Last* section brings back the harmonic progression of the *First* section and prolongs the dominant chord in bars 88–90.

## 2.4.2. FOURTH SUITE PRELUDE: MELODIC AND FORMAL ASPECTS

The Fourth Suite Prelude is marked by strong contrasts between its main sections. Because of the relative simplicity of the melodic characteristics in this movement there is no need to label the melodic gestures. The *First* through the *8th* sections are unified by the insistent use of a single gesture consisting rhythmically of repeated eighth notes and melodically of broken-chord patterns in a wide

range. This gesture is transposed and slightly varied throughout these sections. The *9th* through *13th* sections are marked by virtuoso use of sixteenth-note scalar and mixed motion gestures, interspersed with three brief returns to the broken-chord eighth-note gestures. The *Last* section recapitulates the *First* section and concludes with a cadential extension that brings back the sixteenth-note motion of the *3rd* and *4th* sections. Using these melodic characteristics as a basis, this movement could be analyzed as a ternary or three-part form, as shown in Form [Graph 2.4.2](#).

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*Form Graph 2.4.2. Fourth Suite Prelude as a Three-part Form*

<i>PARTS:</i>	<i>A</i>	<i>B</i>	<i>A1</i>
<i>Sections:</i>	<i>First-8th</i>	<i>9th-13<sup>a</sup></i>	<i>Last</i>
<i>Bars:</i>	1	49	82 91

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Some writers describe the sixteenth-note gestures of the *9th*, *11th*, and *13th* sections as having an improvisatory, *rubato* (free), or cadenza-like character. Some people even find evidence of Bach’s Hungarian ancestry in the melodic augmented seconds in bars 56, 70, and 77. Rather than make such a dubious historical connection, I prefer to regard these melodic augmented seconds as compelling evidence of Bach’s willingness to work constantly toward effective and colorful writing, even if it sometimes meant breaking what some pedants then and now regard as immutable rules.

## 2.5.0. The Fifth Suite Prelude

The Fifth Cello Suite is written *inscordatura* (Italian: abnormal tuning) with the upper string of the cello tuned down a major second from A to G. The original notation by Bach indicates notes on the upper string, not by actual sounding pitches, but by the position the fingers would take in normal tuning on this string to produce these pitches. Many modern editions of the Cello Suites present these notes in their actual pitches for ease in reading, and I use this normal tuning for the musical examples in volume 2. The use of *scordatura* was not unusual in Bach’s time, and he probably used it for this particular suite to produce a more interesting timbre and to facilitate the playing of certain chords.

Refer to volume 2, [Example 2.5.1](#).

The Fifth Suite Prelude is written in the form of a prelude and fugue with no break between the two sections. I label bar 1 as the beginning of the *PRELUDE* and bar 28 as the beginning of the *FUGUE*, even though Bach did not put these markings in the movement. The lute version of this movement, written by J. S. Bach, does contain the tempo marking “*très vite*” (very fast or lively) at the beginning of the *FUGUE*. I have referred to the lute version for assistance in determining some of the harmonic content of this and other movements in the Fifth Suite, and I discuss some possible alternate readings of the music of this suite in [chapter 8](#).

The Fifth Suite Prelude is written in C minor, a key usually associated with seriousness or pathos in works such as Bach’s *St. Matthew Passion* and Beethoven’s *Pathétique* Sonata. The analysis of the harmonic and formal aspects in [Example 2.5.1](#) contains the cello part for the entire movement with harmonic and formal details indicated below this line rather than below a harmonic reduction. Step-lines are indicated with a line above the music and with the stems of the notes constituting the step-line extended to meet this line. I have not labeled melodic gestures in this movement because they are

relatively obvious and because it is important to focus on the harmonic and contrapuntal aspects of the movement.

### 2.5.1. FIFTH SUITE PRELUDE: THE *PRELUDE* SECTION

The *PRELUDE* of this movement (bars 1–27) serves as an introduction to the following *FUGUE* (bars 28–223). In this respect it is also similar to the slow introduction in a Baroque French Overture. This suggests treating the opening *PRELUDE* in a “preparatory” or “anticipatory” manner, rather than treating it as a self-contained slow movement. This is especially appropriate since this *PRELUDE* ends in bar 28 on a dominant chord. The *PRELUDE* is usually played in a slow tempo; however, the fact that Bach writes it in *alla breve* (♩) indicates that it has two main beats per bar rather than four, and therefore should not be played too slowly.

The analysis in [Example 2.5.1](#) divides the twenty-seven bars of the *PRELUDE* into four sections, each beginning with a quarter note tied to a sixteenth note, followed by a basically stepwise passage of eleven sixteenth notes. The *First* section (bars 1–10) begins with a three-bar gesture that establishes the key of C minor with a clear *T—D—T* progression. Dotted-note gestures propel the music toward what seem like cadences in bars 5, 7, and 9, but the motion does not really cease at these points. Instead it moves uninterrupted through a secondary dominant passage on iv (bars 4–6) toward an elided half cadence in bar 10. This cadence on the dominant chord is expressed with an open fifth (G-D).

The *2nd* section (bars 10–16) begins with a scalar gesture that transforms the implied G major of the open-fifth chord to G minor. Again in this section there are possible points for cadences, but the music moves continuously forward until the cadence on E♭ major in bar 17, and even this cadence is elided. The sixteenth-note stepwise gesture that begins the *3rd* section (bars 17–21) is varied slightly from the gestures in bars 1 and 10. The *Last* section is entirely in the tonal region of G minor (v) and consists mostly of sixteenth-note scalar passages that reach a climax on high D in bar 25. These passages recall similar passages in the middle sections of the Fourth Suite Prelude. In both instances performers may elect to play them in a freer, quasi-improvisatory style. The *PRELUDE* ends with an authentic cadence on G in bar 27. Like the cadence in bar 10, the cadence chord has only two notes (G and D) and the absence of a third allows it to be heard as the tonic of G minor or the dominant of C minor.

### 2.5.2. ANALYTICAL CONCEPT: FUGUE ANALYSIS

Before we examine the *FUGUE* section of this prelude it will be helpful to discuss general principles and terms of fugue analysis. The fugue is the supreme accomplishment of imitative contrapuntal writing in the Baroque period, and Bach is the acknowledged master of fugue writing. I follow traditional usage and use the term “subject” for the main theme of the fugue, the term “statement” for a section that contains a complete expression of the subject, and the term “passage” for a section that does not contain the complete subject, even though it may be based on one or more gestures from the subject.

In the passages I label harmonic functions for the chords; in the statements I label the tonal regions but not the chords. This allows the listener and the performer to focus attention on melodic and

contrapuntal aspects, even though the counterpoint is usually implied rather than expressly written.

Traditional fugue analysis uses the term “answer” to refer to the second statement of the subject in the tonal region of the dominant. In some fugues, especially those that use scale degree  $\hat{5}$  as the prominent first or second pitch of the subject, the composer may alter scale degree  $\hat{5}$  to scale degree  $\hat{4}$  in the second statement or answer. In this case the answer is called a “tonal answer.” The *FUGUE* of the Fifth Suite Prelude has such an alteration in some of its statements.

The first statement of a fugue is for one voice alone. In the second statement the subject enters in a second voice while the first voice sounds a melodic line in counterpoint to the subject, a process which is called “imitation.” The contrapuntal line in the first voice is called the “countersubject,” and in some Bach fugues it appears in its original form or in a slight varied form in conjunction with all or most of the later statements of the subject. In other fugues, Bach invents new contrapuntal lines to accompany the subject in later statements.

One of the unique aspects of the *FUGUE* in the Fifth Prelude in the version for cello is that the subject is always presented monophonically, i.e., as a single voice without accompanying contrapuntal lines. In the Lute version of the *FUGUE*, however, Bach does write some countersubjects.

### 2.5.3. FIFTH SUITE PRELUDE: THE EXPOSITION OF THE *FUGUE*

Traditional fugal analysis uses the term “exposition” for the initial set of statements of the subject. Typically, the tonality of the statements in an exposition alternates between the tonal regions of tonic and dominant. Usually composers write a passage that serves as a bridge between the second statement and the third statement.

Form [Graph 2.5.1](#) outlines the materials and tonality of the opening exposition of this *FUGUE*. It also suggests which voice may be presenting the subject or answer. This is purely speculative, because of the essentially monophonic texture of this movement. Indeed, it is one of the miracles of this *FUGUE* that it gives the impression of being a typical fugue with polyphonic imitative texture, and yet it is almost completely in monophonic texture. However, it is possible to suggest which voice might be presenting the subject at any given moment, based on the range of the statement. This range is given in the third column. Because of the limited overall range used in this *FUGUE* it is probably best to limit the number of implied voices to three. Typically an exposition contains the same number of statements as there are voices in the fugue. This exposition, however, contains four statements, and this requires us to label the last statement as an extra statement in the exposition. In some of the fugues in the *Well-Tempered Clavier* Bach follows this same practice of writing an extra statement in the exposition.

Form Graph 2.5.1. Fugue Exposition

Bars	Materials	Range	Voice	Tonality
28–35	Statement 1 (Subject)	G <sup>3</sup> —A <sup>b4</sup>	Middle	i
36–43	Statement 2 (Answer)	D <sup>4</sup> —E <sup>b5</sup>	High	v
43–47	Passage 1 (Bridge)	C <sup>4</sup> —C <sup>5</sup>	Middle	circle-of-fifths
48–55	Statement 3 (Subject)	C <sup>3</sup> —F	Low	i
53–63	Statement 4 (Answer or “Extra Statement”)	G <sup>3</sup> —C <sup>5</sup>	Middle	v

## 2.5.4. ANALYTICAL CONCEPT: VARIATION TECHNIQUES AND TERMS

Previous analyses have contained several references to melodic variation techniques, and have defined each technique separately. At this point, before we study Bach's treatment of the fugue subject in the following section, it will be helpful to present a list of commonly used melodic variation techniques and terms, with definitions when needed.

- Rhythmic variation techniques
  - adding notes
  - deleting notes
  - lengthening notes
  - shortening notes
  - displacing the beginning of a gesture from an accented beat to another accented beat, or from one unaccented beat to another.
  - displacing the beginning of a gesture from an accented beat to an unaccented beat, or from an unaccented beat to an accented beat.
  - diminution—halving note values
  - augmentation—doubling note values
- Pitch variation techniques
  - interval expansion—for example, changing a third to a fifth, or a minor third to a major third
  - interval contraction
  - octave displacement
  - inversion—changing the direction of the pitch motion from ascending to descending or vice versa
  - retrograde—presenting the notes of the gesture in reverse order
  - tonal transposition—moving the pitch location of a gesture, but remaining in the same key
  - real transposition—moving the pitch location of a gesture by an exact interval distance (perfect fifth, major second, etc.). This could result in changing the key.

## 2.5.5. FIFTH SUITE PRELUDE: THE SUBJECT OF THE FUGUE

Refer to volume 2, [Example 2.5.2](#).

[Example 2.5.2a](#) presents a melodic and harmonic analysis of the subject. At the larger level of the melodic analysis I divide the subject into three gestures (a a' b). On the smaller level of the melodic analysis I show that the subject is made up of nine sub-gestures (m n o n o p q r s). The opening sub-gesture begins with an anacrusis on scale degrees 5-6. Several other Bach fugues begin in this same manner. See, for example, the subject of the G Minor fugue from *THE WELL TEMPERED CLAVIER* Part 1, given in [Example 2.5.2b](#). In the later statements of the *FUGUE* from the Fifth Prelude, Bach rarely brings back this initial sub-gesture in its original form, only in *Statements* 5, 9, and 10.

I present a harmonic reduction of the subject in the bottom staff of [Example 2.5.2a](#), and below this staff I show three possible harmonic analyses. The first analysis labels the chords as diatonic chords in C minor. The second analysis differs from the first in that it treats the first two bars as a secondary dominant progression  $\{III: S T D\}L$ . The third analysis is like the second, except that it treats the eighth notes of the lower voice as passing tones (*PT*). All three analyses are possible, and there are

even other conceivable analyses. It is not necessary to choose one, because, in contrapuntal works such as this fugue, harmonic functions often yield to contrapuntal influences. Baroque style was historically placed between the Renaissance emphasis on linear polyphony and the Classic and Romantic emphasis on harmonic homophony, and sometimes, as in the case of this fugue, it hovers between the two, especially for present-day listeners.

The bottom staff of [Example 2.5.2a](#) shows the first four bars of the subject as implied two-part counterpoint. The top voice is organized by means of two descending step-lines indicated with horizontal lines. There are many other instances of step-lines forming implied counterpoint in this fugue. For an especially striking example, see the step-lines moving in contrary motion in bars 118–123.

## 2.5.6. FIFTH SUITE PRELUDE: THE STATEMENTS OF THE FUGUE

Refer to volume 2, [Example 2.5.3](#).

[Example 2.5.3](#) shows all the statements of the *FUGUE* and indicates with an exclamation point (!) those notes that Bach changes from or adds to the initial statement (*Statement 1*). In some cases, Bach makes more extensive changes; these are labeled with the word “changed.” The extensive changes usually occur during the last four bars of the subject. In some instances Bach reuses these changes in later statements. The changed cadential gesture of *Statement 5* (bar 78) recurs in the cadence of *Statement 10* (bar 182); the changed material at the end of *Statement 6* or the beginning of *Passage 4* (bar 94) appears at the end of *Statements 7* and *8*. Octave displacement, sounding some notes one or two octaves higher than the notes of the original version, is another technique that Bach uses extensively in this fugue. See *Statements 2, 3, and 4* for relatively simple applications of this technique, labeled with the number 8. In *Statement 6* Bach combines the technique of octave displacement with the technique of added notes. In *Statement 9* Bach uses double octave displacement, indicated with the number 16, to expand the ambitus of the subject in a highly dramatic manner.

The last statement (*Statement 11*) is worthy of close examination. One way to describe it is to say that the actual statement begins with the sixteenth-note anacrusis to bar 199 in the tonal region of the tonic. Bars 199–202 present the first four bars of the subject, unchanged except for octave displacement. Bars 203–206 present an expansion and intensification of the fifth bar of the original subject with a *Neapolitan* chord in the first three bars and a secondary dominant chord in the fourth bar. The final three bars (bars 207–209) present a re-harmonization of the original cadence.

This still leaves us with the problem of explaining the first three bars of *Statement 11* (bars 196–198). These bars begin with a variant of sub-gesture m that has a four-note anacrusis instead of the usual one-note or two-note anacrusis. This anacrusis leads to an accented note on scale degree  $\hat{1}$  (C) instead of on scale degree  $\hat{6}$  (A $\flat$ ). This is followed by sub-gesture n, and then Bach continues with the presentation of the subject as described above.

I label bars 196–198 as a “*False Statement*,” another term sometimes used in traditional fugal analyses, and I label bars 199–209 as the “*Actual Statement*.” This labeling, however, does not truly describe the marvelous effect of this statement. We do not hear it as something false or actual; we hear it as the convincing and natural culmination of the fugue.

## 2.5.7. FIFTH SUITE PRELUDE: THE PASSAGES OF THE *FUGUE*

The passages of the *FUGUE* serve to link the statements of the subject together in a seamless whole. The only clear cadential divisions within the fugue are in bars 79, 109, and 137, and even these divisions should not be overly emphasized. The sense of being a seamless whole is frequently cited as one of the salient characteristics of fugal form. Usually, but not always, passages are based on linear harmonic progressions, such as the circle-of-fifths progression or the *fauxbourdon* progression; frequently they modulate or move to another tonal region. Passages tend to be rhythmically less differentiated and varied than statements; often they are based on continuous sixteenth-note motion.

One way that Bach emphasizes the effect of seamless connection is to begin a *Passage* by using gestures from the preceding *Statement*. *Passage 1* takes the sixteenth-note gesture of bar 42, varies the first two notes slightly and then treats this in a sequential passage of running sixteenth notes. *Passage 1* appears between *Statements 2* and *3* and acts as a bridge to return to the tonic tonal region. *Passage 2* is based on a scalar sixteenth-note gesture. *Passage 3* begins in the last 4 notes of bar 79 with material based on the last 4 notes of bar 75 from *Statement 5*, and then continues in the last 4 notes of bar 80 with a variant of the last four notes of bar 72. *Passage 4* begins by continuing the material from the cadence of the preceding statement. Other passages may be similarly analyzed. A possible exception is *Passage 6*, which introduces broken-chordal motion that is not clearly related to any of the gestures from the subject.

*Passage 5* is the longest passage and one of the most effective in its use of two strands of melodic sequences that move in opposite directions from each other and broaden the musical space of this passage. Bars 118–124 are based on the closing sub-gesture *s* of the subject. *Passages 8* and *10* both feature dramatic open-string pedal notes. *Passage 8* follows directly after *Passage 7*, the only instance in this fugue where one passage leads to another passage, rather than to a statement. *Passage 10* is extended to form a virtuoso conclusion to the movement. Like some of the clavichord fugues of Bach, it introduces full chords in place of the melodic or contrapuntal texture of the other portions of the fugue.

My analysis of this fugue might lead to the mistaken idea that it represents the actual processes Bach used in composing the fugue. It might seem to present Bach as flaunting his prowess in using various manipulative techniques. Nothing could be further from the truth. Bach's concern was for creating unified and expressive works that explore the capabilities of the instrument and provide an aesthetic experience for the listener. It would be wrong to think that Shakespeare used poetic techniques and rhetorical devices in a sonnet just to impress the reader. It would be just as wrong to think that Bach used melodic techniques and contrapuntal devices just to impress the listener.

Why then should we look at this fugue in a detailed analytical way? Should we not just sit back in rapt wonder? We could do this, but it would mean listening or playing in a superficial manner and not being fully aware of the incredible richness of the music. We study details of a work such as this so that we may hear it and perform it with heightened perception and deepened understanding.

## 2.6.0. The Sixth Suite Prelude

The Sixth Suite provides a powerful conclusion to the Cello Suites, and the Sixth Suite Prelude provides a brilliant opening for this suite. The Sixth Suite was originally written for the *viola pomposa*, a five-string instrument with an added E string above the top A string of the four-string cello. Given Bach's interest in improving keyboard instruments, it is natural to expect that he would also want to work with *luthiers* (string instrument makers) of his time to effect improvements in string instruments. According to Forkel, Bach wanted an instrument that could be used for continuo parts or solo parts in a more extended range. Bach calls for the use of the *viola pomposa* in eleven cantatas written between 1714 and 1726, roughly the time in which the Cello Suites were written.

Unfortunately, the *viola pomposa* is not widely produced nor played today. Cellists who play the work in the original key on the cello are required to play in the very highest registers of the instrument. In bars 73–74, at the climax of the movement, the music goes up to high G that is an octave and a fifth above middle C. The combination of extended range with fast virtuoso writing in this movement makes it one of the most challenging in the cello repertory. There are editions with the music transposed down a perfect fifth to G major, but these call for some alterations in the notes to accommodate passages that would be below the open C string on the four-string instrument.

The jaunty character and compound meter ( $\frac{12}{8}$ ) of the movement make it somewhat similar to a gigue. This prelude is similar to the other three preludes in major keys in its insistent repetitions of even-note rhythmic gestures throughout most of the movement. The only exceptions to the continuous use of groups of three eighth notes throughout the prelude are the virtuoso sixteenth-note passages in bars 83–89 and 94–95, and the six three-part chords in bars 98–99 that prepare effectively for the closing *Coda* passage.

## 2.6.1. SIXTH SUITE PRELUDE: HARMONIC AND FORMAL ASPECTS

Refer to volume 2, [Example 2.6.1](#).

The lower staff of [Example 2.6.1](#) shows the harmonic aspects of the movement. The harmonic language is relatively simple, but it does include one interesting harmonic usage not featured in the first five preludes—the use of the *SL—T—SL—T* progression in two-bar groupings in bars 3–4, 14–15, and 56–57. In these bars the subdominant second inversion chord functions not as a preparation *S* for the dominant, but as a linear neighbor chord to the tonic. Bach also makes effective use of circle-of-fifths progressions, linear progressions, and dominant prolongations to provide a sense of motion at various points in the movement. I use the analytical labels *Statement* and *Passage* for this prelude as I did for the *FUGUE* of the Fifth Suite Prelude, not because this movement is in fugal form, but because it manifests the same clear alternation between thematic sections and transitional sections. The statements have memorable melodic gestures, slow harmonic rhythm, and stable harmonic progressions in a single tonal region; the passages have more stereotypical melodic gestures, faster harmonic rhythm, and modulation to various tonal regions.

On a larger scale, it would be possible to analyze the movement in two large parts of roughly equal length. The first part, bars 1–53, is devoted to sounding the main thematic statements with passages between them. The second part, bars 54–104, begins by moving gradually from the low range of the cello to a climax in the extreme high range in bar 74. This is followed by a return descent to the low range, sixteenth-note passagework, and the six three-note chords that lead to the concluding *Coda*.

## 2.6.2. SIXTH SUITE PRELUDE: MELODIC ASPECTS

The melodic material of this prelude provides aural fascination for the listener, technical challenge for the performer, and rich opportunity for the analyst. I analyze bars 1–2 of *Statement 1* as a compound gesture on two levels. On the faster eighth-note level it is a series of three-note gestures with *bariolage* effects, such as those in the First Suite Prelude ([Example 2.1.2](#), bars 32–36). I label this twelve-note gesture as gesture a. On the slower dotted-quarter-note level it is a melodic sub-gesture that sounds the notes of a D major triad (D F# A D) as the third notes of each group of three notes. I mark the important notes on the slower level with extended stems connected by a line, and I label this as sub-gesture x. As if to make sure the listener understands this artful compound gesture, Bach repeats it in the second bar and marks this bar with the dynamic indication of *p*, one of the relatively few times he marks dynamics in his music.

Bars 3–4 also have two elements occurring at the same time. The first element on the eighth-note level consists of two six-note gestures, based on chordal and scalar motion and labeled gesture b. The second element, on the dotted-half note level, is sounded by the first note of each of the two six-note gestures. It is a simple two-note descending step pattern (notes B A) which I label as sub-gesture y. Again, I mark the important notes on the slower level with extended stems connected by a line. Bar 3 is marked *f*; bar 4 repeats bar 3 and is marked *p*.

Bars 5–7 introduce a new three-note gesture (gesture c) on the eighth-note level that is heard in varied repetition four times in each bar. The second notes of these three-note gestures produce a descending dotted-quarter-note step-line. At the same time the first notes of bars 5 and 6 produce a second descending step-line. I indicate both step-lines with accents in the lower analytical line. Bars 8–9 introduce a six-note chordal/scalar gesture (gesture d) that is sounded four times; bars 10–11 introduce a slightly different chordal-scalar gesture (gesture e). *Statement 2* begins in bar 12, with gesture a and gesture b now heard in the tonal region of A major.

Having examined the first 12 bars in detail, it should now be possible for readers to follow the melodic analysis of the entire prelude in [Example 2.6.1](#). I do not indicate variants of gestures except for one instance; the melodic gestures in bars 23–32 are labeled gesture a' because their *bariolage* usage recalls that of the initial gesture a, and yet the melodic shape is different. Gestures that are not repeated are left unanalyzed as in some of the other preludes in this chapter.

## 2.6.3. SIXTH SUITE PRELUDE: ANALYSIS OF MEANING AND EMOTION

For many listeners, performers, and teachers, an important goal of analysis may be to move from objective details of harmony, melody, rhythm, and form to more subjective aspects of meaning and emotion in the music. Most listeners would probably agree that the predominant emotion of this movement is positive and exuberant. When it comes to applying specific meanings in the movement, however, opinions may vary considerably. Some listeners may find that the sound of gesture a (bars 1–2), with its increasingly larger leaps on the third note of each three-note group, could be compared to the look of a fountain, with the water springing higher each time.

Refer to volume 2, [Example 2.6.2](#).

We could also compare these gestures with the gestures in the opening bars of Bach's single-movement Cantata 50, *Nun ist das Heil, und die Kraft*. As seen in [Example 2.6.2](#), both share the same

key of D major, the same movement in groups of three notes, and the same technique of having a second gesture sounded simultaneously on a slower level. Again I indicate this slower-moving gesture with a horizontal line. In the cantata the notes of this gesture appear as the first notes of each group of three, the pitch motion is by step instead of leaps, and the tempo is somewhat slower; however, the effect is quite similar. The text shown in this example could be translated as “Now is the salvation, and the strength, and the kingdom, and the power of our God.” This is an obvious expression of exuberant confidence. Listeners might find the same expression in the opening of the Sixth Suite Prelude.

Bars 41–42 could be thought of as a miniature operatic duet between a somewhat threatening bass voice and a pleading high voice. Bars 70–73 with their characteristic large leaps could be compared to Swiss yodeling. I return briefly to such subjective analytical aspects at various points throughout the book and then consider this topic in [chapter 8](#).

# 3. The Allemandes

The Allemande, an upright German invention . . .  
has serious and well constructed harmony  
and depicts a contented and happy spirit  
that delights in order and peace.

Johann Mattheson

## 3.0.0. Allemandes in General

The prelude is over and now the dances of the suite begin. What better choice could a German composer like Bach make for the first dance than one with a name that means “German” in French? The allemande originated in Germany and, as we saw in [chapter 1](#), it was included in the suite from the early stages of its development. French composers of the sixteenth century wrote two principal types of allemandes—processional dances and concert pieces. The dance allemandes were relatively simple in rhythmic structure, melodic content, and form; they could be either slow or fast in tempo. The concert allemandes were more elaborate and were usually in a slower tempo. The dance allemande served as the model for the allemandes of the Third and Fourth Suites; the French concert allemande served as the model for the other allemandes.

A typical allemande is in slow quadruple meter (♩) or duple meter (♩); it is written in binary form with two roughly equal parts. Binary form was the most frequently used form of instrumental music in the eighteenth century and was also used frequently in earlier and later periods. It is regarded as the prototype from which the sonata form of the Classical period evolved.

Two distinctive melodic features characterize most allemandes—each of the two main parts typically begins with a single short anacrusis or upbeat leading to a full chord, and each part typically ends with a post-cadential gesture lasting a full bar. Allemandes are generally characterized by more elaborate melodic and rhythmic content than the other dance movements in suites. Before examining the individual allemande movements of the Cello Suites, it will be helpful to see how these characteristics are reflected in three other suite collections of J. S. Bach—the *English Suites* (BWV 806–811), once thought to be roughly contemporaneous to the Cello Suites, but now assumed to have been written mostly during the Weimar period (1703); the *French Suites* (BWV 812–817), written mostly in the Cöthen period (1717–1723); and the Partitas from the *Klavierübung, Vol. 1* (BWV 825–830), dedicated in 1726 to the Crown Prince of Anhalt-Cöthen.

In general, the allemandes of the eighteen suites in these three collections do exhibit the typical characteristics attributed to the allemande, but there are some interesting exceptions. All six allemandes in the *English Suites* have an exactly equal number of bars in both parts. Two of the *French Suite* allemandes and four of the *Klavierübung* allemandes have parts of unequal length, always with fewer measures in the first part. The number of bars in all parts of all collections is

always a multiple of two, reflecting the typical regularity of section lengths in the allemandes, a characteristic in keeping with the conservative character of the dance form.

The single sixteenth-note initial anacrusis is found in each of the *English Suite* allemandes, in five of the six *French Suite* allemandes, and in three of the six *Klavierübung* allemandes. The predicted post-cadential extension is found in both parts of almost all the allemandes of these collections, except for the ending of the first part of the *First Partita* allemande, where a sustained dotted quarter-note chord appears; and the endings of both parts of the *Third Partita* allemande, where appoggiatura chordal gestures appear.

All eighteen allemandes follow somewhat similar tonal plans. The first part begins with a clear establishment of the tonic, continues with some allusions to other tonal regions, and ends with a clearly established section in the tonal region of the dominant. In minor-key movements this dominant tonal region is in the minor mode except for the last chord, which is always a major chord. This major chord effectively prepares for a return to the tonic when the first part is repeated. The second part begins with a brief emphasis on the tonic and then moves to at least one other tonal region—usually to ii or vi in major key movements, to III or iv in minor key movements. Six of the ten minor key allemandes end with a major tonic chord—the so-called *Picardy third* chord—and the other four conclude with a minor tonic chord.

### 3.0.1. ANALYTICAL CONCEPT: THE ANALYSIS OF BINARY FORM IN THE CELLO SUITES

Except for the preludes, all the movements of the Cello Suites are in binary form. In contrast to the varied and relatively free structure of the preludes, the binary form movements of the Cello Suites are more regularly structured and more predictable. There are, however, some interesting differences among the movements. The general characteristics of these binary form movements are given below; more specific details are given in the discussion of individual movements and a detailed summary of binary form in the Cello Suites appears in [section 8.2.0](#).

*Form:* The Cello Suite movements in binary form all have two main parts. Some analysts label these as “First Reprise” and “Second Reprise” to indicate that the each part is repeated. I designate them simply as *FIRST* part and *SECOND* part. The parts of the binary form movements are generally longer than the sections of the preludes. In the allemandes of the Fourth Suite and the Sixth Suite the *SECOND* part is slightly longer than the *FIRST* part; in the allemandes of the other suites the two parts are of equal length.

There is a clearer sense of formal demarcation in the binary form movements than in the preludes. Each part ends with a clear and obvious cadence, and each part is marked for repetition. Sometimes performers will repeat both sections, other times they will repeat only the first part or they will perform movements without any repeats. Playing the repeats provides an opportunity for performers to improvise variants the second time, if they wish to do so.

*Tonality:* Movements in binary form may be described according to their overall tonal plans. The *FIRST* part of a binary form movement in a major key always starts in the tonic (I) tonal region and then usually moves to the dominant (V) tonal region. The *FIRST* part of a binary form movement in a minor key always starts in the tonic (i) tonal region and then usually moves either to the tonal region of the mediant (III, i.e., to the parallel major) or to the tonal region of the minor dominant (v). In a few

exceptional cases the *FIRST* part remains in the tonic throughout.

The *SECOND* part of a binary form is more variable. It may start in the same tonal region in which the first part ended, or it may start in another tonal region. In any case the second part always ends in the tonic tonal region. The *SECOND* part of binary movements in minor keys frequently ends on a major tonic (Picardy third) chord.

In short Baroque binary forms, the tonal form described above accounts for all of the tonal activity in the movement. In longer binary forms other tonal regions may appear briefly between the opening and closing sections of either part. Typically the second part is more likely than the first part to have a strongly established secondary tonal region. In major-key movements the other tonal regions are usually ii, IV, or vi; in minor-key movements the other tonal regions are usually III, iv, v, or VI.

### 3.1.0. The First Suite Allemande

The First Suite Allemande clearly embodies the “happiness, contentment, order, and peace” that Mattheson cites as typical of the allemande. The relative simplicity of the melodic gestures allows for a flowing tempo and this is confirmed by Bach’s choice of *alla breve* meter (♩) indicating two rather than four primary beats in the bar.

#### 3.1.1. FIRST SUITE ALLEMANDE: HARMONIC ASPECTS

Refer to volume 2, [Example 3.1.1](#).

The harmonic reduction and the formal analysis in [Example 3.1.1](#) show how harmonic rhythm contributes to the structure and flow of this movement. The *Beginning* section starts with a *T* chord lasting two bars, continues with *S* and *D* chords each lasting a half bar, and ends with a *T* chord lasting one bar. This is followed by somewhat faster and more varied harmonic rhythm in the remaining sections. The fastest harmonic rhythm comes in the eighth-note motion of bar 15. This acceleration of harmonic rhythm leading to the full bar chord in bar 16 creates a natural cadence effect that makes it unnecessary to play this cadence with an exaggerated *ritardando*. The harmonic rhythm of the *SECOND* part is somewhat faster than that of the *FIRST* part; however, there is no acceleration to eighth-note harmonic rhythm in the penultimate bar of this part as there was in the *FIRST* part. Instead the cadence is marked with a typical 4–3 suspension figure.

In this allemande there is only one linear progression—an expressive circle-of-fifths progression in bars 26–29. The beginning of this progression is somewhat obscured by the absence of the root of the viiø chord in bar 26. This chord could simply be considered as a ii chord and the circle of fifths would then start in bar 27.

Chromatic chords in this movement are limited to secondary dominants, except for the effective use of the *Neapolitan* chord in bar 22. Non-chord tone usage is generally limited to passing and neighbor tones, except for the anticipations leading to bar 25, the expressive 4–3 suspension in bar 15, the cadential 4–3 suspension in bar 31, and the *appoggiatura* chords in bars 25 and 29. *Appoggiatura* chord is the term used to describe a situation in which a short two-chord progression occurs over a single pedal tone. The first chord creates a dissonance with the pedal note; this is resolved by the

second chord. In both instances in this movement this progression is V7—I over a tonic pedal.

The tonality of this movement follows the typical pattern of many binary form movements in major keys. The *FIRST* part begins by clearly establishing the tonic and then moves to the tonal region of the dominant (V) in bar 7. This is not a cadential point, but rather the point at which it makes sense to begin the analysis in D rather than in G. The *SECOND* part begins with a brief return to the tonic region, moves to the region of ii (A minor) in bars 20–23, and then returns to the tonic in bars 24–32.

Within a tonal region there may be short emphases on other scale degrees in that region. In this movement, for example, there is a secondary dominant progression on vi (E minor) in bars 5–6. When the tonality moves to the tonal region of V (D major) in bars 7–16, there are two brief secondary dominant emphases on IV (G major) in bars 11–12 and bars 14–15. It would be possible to analyze these two passages as returns to the tonic region, but it seems truer to the harmonic function of the passage to hear these brief allusions to G as subdominants within the tonal region of D major.

### 3.1.2. ANALYTICAL CONCEPT: TONALITY IN THE COMMON PRACTICE PERIOD

An important thing to remember in the analysis of tonality in these movements, and in many other relatively short movements from the Baroque period, is that each movement is in one and only one main key or tonality. There are no definitive modulations or long-lasting establishments of new keys, such as those found in movements from the Classical period. There usually are, however, some tonal regions that momentarily *tonicize* (establish as tonic) a given scale degree other than scale degree 1.

Tonality in tonal music has been compared to loyalty in civic life by various writers, including Sir Donald Tovey. In a social or political unit, a governing body is established as the principal authority, and people are expected to be loyal to it. In tonal music, one note is established as the tonic or the most important note, and the other notes are loyal or subservient to it. To carry this analogy further, we could say that in a typical Baroque or Classical movement the following comparisons hold:

- Loyalty to the main key of a movement is like loyalty to a country.
- Loyalty to a tonal region within the key of the movement is like loyalty to a state within the country.
- Loyalty to a chord of resolution in a secondary dominant progression occurring in a tonal region is like loyalty to a city within a state within a country.

This analogy, like any analogy, is certainly not exact, but it does point out the hierarchical nature of the relationships between focal pitches on various levels. To understand this, consider the role of the pitch D in bar 16. On the level of the tonal region of D major (bars 9–16), the pitch D is heard as the tonic. On the level of the whole movement, pitch D is heard as the dominant of the basic key of G major. For an even more interesting example, consider the pitch G in bar 15. Here are the possible ways this pitch could be heard on different tonal levels:

- On the level of the secondary dominant progression (bars 14–15), the pitch G is heard as the root of the resolution tonic chord (*T*) of G major.
- On the level of the tonal region (bars 7–16), the pitch G is heard as the root of the subdominant (*S*) of D major.
- On the level of the whole movement (bars 1–32), the pitch G is heard as the root of the tonic (*T*) chord of the key of G major.

On which level should we hear the pitch G in bar 15? The simplest answer is to be aware of G as

an important pitch on all three levels, just as a citizen could be aware of simultaneous allegiance to city, state, and country. But this answer merely avoids the question. I would suggest that this pitch G be heard as a point of arrival, but a rather weak point of arrival that is only a way station on the path toward D major at the end of the first part.

### 3.1.3. ANALYTICAL CONCEPT: SECTION LABELS

The division of a binary form movement into a *FIRST* and *SECOND* part is made obvious by the fact that each part is marked to be repeated. Repetition, as Schenker and other analysts have pointed out, is one of the most powerful and obvious factors that delineate formal structure. Within each of the two parts of a binary form movement there are sections that are delineated by relatively clear-cut incipits (points of departure) and cadences (points of arrival). I use the following terms to designate the essential sections within each part of the binary form movements of the Cello Suites:

- *Beginning*: These sections usually have a well-formed melody set to a stable harmonic progression in a single key or tonal region.
- *Ending*: These sections usually begin with a well-formed melody often based on some previously heard materials. They frequently end with somewhat stereotypical material leading to the cadence. They are generally in a single key or tonal region.

In addition to these two essential section types, one or more of the following section types may appear between the *Beginning* and *Ending* sections.

- *Middle*: These sections usually have well-formed melodies based on material from the *Beginning* section, on new material, or on some combination of the two. They are usually in a single key or tonal region other than the tonic, but in some instances they may move between two tonal centers.
- *Passage*: This term refers to sections that are more stereotypical and less characteristic in their pitch motions and rhythmic durations. Frequently, but not always, passages consist of running even-note rhythm gestures with typical scalar, chordal, or mixed melodic gestures. Another common compositional device in passages is the use of melodic sequences. Harmonically, passages are often based on linear progressions such as the circle-of-fifths progression or the *fauxbourdon* progression, or they may be based on progressions that have a strong sense of motion such as secondary dominant progressions, dominant prolongations, or harmonic sequences. Often, in Baroque binary forms, composers will approach and leave passages by means of elided cadences.
- *Extension*: These are brief passages added to the end of a previous *Beginning*, *Middle*, or *Ending* section.
- (*Beginning*), (*Middle*), or (*Ending*): The parentheses around these sections indicate that they have some, but not all, of the attributes of regular *Beginning*, *Middle*, or *Ending* sections. They may be shorter, tonally less stable, or melodically less well formed than the regular section.
- *Middle1*, *Middle2*, *Passage1*, *Passage2*, etc.: the numbers at the end of these section types are used when there is more than one section of this type within a given part.

### 3.1.4. FIRST SUITE ALLEMANDE: FORMAL ANALYSIS

The two parts of First Suite Allemande are each sixteen bars in length. The *FIRST* part opens with a

clearly delineated four-bar unit that is labeled as the *Beginning* section. This is followed by a two-bar (*Middle*) section that sounds like an “echo” of the last two bars of the *Beginning* section. The parentheses indicate that this section is shorter than a full-fledged *Middle* section. I label bars 7–10 as a *Passage* because they are tonally less stable than the *Beginning* and *Ending* sections. The closing two-bar unit has some of the typical characteristics of an *Ending* section, but I label it in parentheses (*Ending*) because of its brevity.

The opening bar of the *SECOND* part (bars 17–18) is thematically similar to the opening bar of the *FIRST* part. It is labeled as (*Beginning*) because of its brevity. Bars 19–24 present a section that has thematic coherence and tonal clarity and is labeled as a *Middle1* section. Bars 24–29 are labeled as a thematic *Middle2* section because of their thematic coherence, tonal clarity, and clear cadence. The *Ending* section (bars 29–32) concludes with typical pre-cadential and post-cadential gestures.

### 3.1.5. FIRST SUITE ALLEMANDE: RHYTHMIC AND MELODIC ASPECTS

In keeping with the previously discussed allemande characteristics, each section begins with a single sixteenth-note upbeat leading to a full chord, and each section ends with a post-cadential extension gesture lasting a full bar. The major difference from the typical concert allemande of the keyboard suite collections discussed at the beginning of this chapter is that the rhythmic and melodic characteristics of the First Suite Allemande are somewhat less elaborate and varied. Of the 128 rhythmic sub-gestures lasting for a quarter-note duration, 101 consist solely of even sixteenth notes.

Compared to the even-note gestures of the four major-key preludes (G, C, F, and D), the melodic gestures of this allemande are more complex and they are treated with more subtle variation and sequence techniques. There are some obvious examples of simple variation techniques, such as the cadential gesture at the beginning of bar 4 that is transposed down a third in bar 6, the gesture in bar 9 that is varied in bar 10, the gesture in bar 11 that is transposed in bar 12, and the gesture in bar 19 that is transposed in bar 20. Other gestures, however, are more complex. Unlike the preludes, where gestures almost always began on the beat and frequently on the bar, gestures in this allemande sometimes begin on the second sixteenth note of the third beat of the bar as in bars 1, 2, 3, 4, and 9. Gestures in this allemande also vary more in length than typical gestures in the preludes. The lengths range from less than two beats (gesture a) to more than eight beats (gesture g). Sometimes gestures are elided; sometimes they are clearly separated. I indicate gestures with solid-line slurs and label them with letters a to j. I indicate sub-gestures in this movement with dotted-line slurs and label them with letters m to p.

Melodic analysis of this allemande is somewhat difficult and may vary from one person to another. One alternate analysis would be the possibility of conceiving each of the two parts of this allemande as an uninterrupted flow of music with no internal division whatsoever. Performers might also consider the possibility of analyzing a section one way and then performing it in a way that at times contradicts this analysis. Skilled actors certainly know how to locate the beginnings and endings of sentences, phrases, and words in a passage from a play, and yet sometimes their reading of the passage ignores or contradicts these divisions to achieve a special emotional effect. The same thing could be true of a musical performance.

## 3.2.0. The Second Suite Allemande

The Second Suite Allemande presents striking contrasts to the First Suite Allemande that go beyond differences in affect or mood caused by key and mode. The First Suite Allemande is *in alla breve* with two main beats to the bar; the Second Suite Allemande is in common time with four main beats to the bar. Performers generally play the First Suite Allemande with a greater sense of motion and flow, and play the Second Suite Allemande with more deliberation and intensity.

### 3.2.1. SECOND SUITE ALLEMANDE: HARMONIC ANALYSIS

Refer to volume 2, [Example 3.2.1](#).

The general tonal plan of the movement is shown in [Example 3.2.1](#). The *FIRST* part begins in the tonic region, moves to the tonal region of the minor dominant, and leads to a cadence on an A major chord (Picardy third) on the first beat of bar 12. This A major chord prepares effectively for the repeat of the first section as well as for the beginning of the second section. The *SECOND* part begins with a brief return to the tonic region and then moves to the regions of G minor (iv) and F major (III). The *Ending* section returns to the tonic region and features extensive use of secondary dominants.

Both parts end with a post-cadential gesture that is one of the standard characteristics of the allemande. These post-cadential gestures have the same basic harmonic progression as the opening harmonic progression of the Fourth Suite Prelude— $T-\{IV:D-T\}S-D-T$ : however, this progression has a somewhat more serious character in the minor tonality of this movement than it did in the major tonality of the Fourth Suite Prelude. The minor tonality of the Second Suite Allemande also leads to the striking augmented seconds in the step-lines of the post-cadential gestures in bars 16 and 32.

Bach achieves a variety of harmonic rhythm in this movement by changing from one or two chords per bar at the beginnings of both parts to three or four chords per bar in places such as bar 22, or to five chords per bar in the final bars of the *FIRST* and *SECOND* parts. In bars 7–9 he writes an especially expressive step-line that provides a sense of direction and unity in spite of the wide-ranging melody at this point.

The *SECOND* part opens with a brief section that starts on the dominant seventh chord of the original tonic and ends with an elided cadence on the tonic chord in beat 3 of bar 14. I label this as a (*Beginning*) section because of its brevity. It is followed by a one-bar *Extension* leading to another elided cadence, this time on G minor. The (*Middle*) section begins at this point with elaborate passagework and concludes with the first strong cadence of the second part at bar 18. An anacrusis of five sixteenth notes begins a brief transitional *Passage* (bars 19–20) in the region of III (F major). This passage ends with another elided cadence—a half cadence in the original tonic D minor at bar 21.

The *Ending* section starts on the dominant seventh chord in bar 21. There is no return to the initial thematic gesture. Instead, Bach writes continuously moving sixteenth notes, relatively fast harmonic motion, and three secondary dominant allusions (to v, iv, and v)—all of which contribute to a compelling sense of motion and tension in bars 21–23. This is finally resolved in the closing cadence and the post-cadential gesture in bar 24.

In this movement only three cadences (bars 12, 21, and 24) occur on the first beat; all of the other cadences occur on beat 3. Only three cadences (bars 12, 18, and 24) are perfect authentic cadences; all of the other cadences are elided cadences, half cadences, or deceptive cadences. This contributes to the difficulty of analyzing the movement, but more important it contributes to the sense of forward motion that characterizes the movement.

### 3.2.2. ANALYTICAL CONCEPT: FORMAL STRUCTURE AND ALTERNATE ANALYSES

Some analysts claim that there is only one correct analysis of a given piece of music. I believe that there is almost always the possibility of alternate analyses that may come from using different analytical criteria. Let us illustrate this with a consideration of the *FIRST* part of the Second Suite Allemande. If one takes as a guiding principle that it is appropriate for an analysis to remain in the tonic region as long as possible, then the analysis would be as I have shown in [Example 3.2.1](#). In that analysis the movement begins with a five-bar *Beginning* section that begins and ends in the tonic (D minor). This five-bar section has two subsections; the first ends with a light cadence in bar 2, and the second ends with a strong cadence in bar 5. The passage from the last five sixteenth notes of bar 5 to bar 6 is analyzed as a brief one-bar *Extension* ending with a half cadence.

Refer to volume 2, [Example 3.2.2](#).

On the other hand, if one takes as a guiding principle that it is traditional for an allemande to move in regular two-bar or four-bar groupings, then the analysis of bars 1–6 could be as shown in [Example 3.2.2](#). In that analysis, the movement begins with a four-bar *Beginning* section that cadences on the F major chord in bar 4. This is followed by a two-bar passage that ends with a half cadence in the tonal region of v.

Which formal analysis is “correct”? Analysts, performers, or listeners might argue passionately for one or the other analysis, or for other completely different analyses, but I find it difficult to say that only one analysis is completely true and the others are totally false. Ultimately it is the educated ear, mind, and heart that must come to such a decision. That is the challenge and the joy of such rich music as the movements of the Cello Suites.

### 3.2.3. SECOND SUITE ALLEMANDE: MELODIC ASPECTS

Forkel described certain Bach melodies as having “uncommon, strange, and entirely new, hitherto unheard-of turns,” and claimed that they were “not suited to the public in general, but only to the connoisseur well-versed in the art.”<sup>1</sup> The Second Suite Allemande could be regarded as illustrating this type of melody; however, beneath the “melodic strangeness” there is a strong sense of harmonic logic.

What might be the best approach to analyzing the melodic gestures of this movement? We could label the gestures on the beat level and point out that the ascending scalar gesture heard in the second beat of bar 1 recurs fairly frequently, or we could point out that the “turn” gesture heard in the fourth beat of bar 5 is treated sequentially in bar 6. We could point to the similarity of the opening gesture in bar 1 with the same gesture transposed down a perfect fourth in the middle of bar 10, or to the

similarity between the gesture in bar 13 with similar gestures in bars 18 and 19. However, this accounts only for a small portion of the movement and leaves unexplained such “strange” passages as bars 22–23 that almost seem to defy melodic analysis, even if their harmonic basis is fairly obvious.

We could take a more subjective approach and point to the prominent use of “*sigh*” motives in bars 1, 3, 4, 10, and 119 of this allemande. A *sigh* motive is a two-note descending stepwise figure that often has a dissonance (accented passing tone, appoggiatura, or suspension) on the first note. Bach uses sigh motives prominently in his organ chorale “*O Lamm Gottes unschuldig*” (O innocent lamb of God, BWV 618) and in the powerful closing chorus to the *St. Matthew Passion*, “*Wir setzen uns mit Thränen nieder*” (We sit down with tears). The appoggiatura gestures in bars 11, 14, 20, and 22 of this allemande have a similarly poignant affect. The sudden introduction of rapidly moving thirty-second notes over the diminished chord in bar 9 could also be analyzed affectively as a moment of frightened surprise.

Refer to volume 2, [Example 3.2.3](#).

The half-step neighbor-tone gesture heard on the first beat of bar 1 has been used with powerful emotional effect by Bach in other works, including his Cantata 2, *Ach Gott, vom Himmel sieh darein* (Oh God, look down from heaven), which is shown in [Example 3.2.3](#). The gesture in bar 1 of the Second Suite Allemande uses scale degrees  $\hat{5} \hat{6} \hat{5}$  in minor. Gestures of this type have been cited by Deryck Cooke<sup>2</sup> and other writers as suggesting strong pathos. Though these and other interpretations of the gestures in this movement may seem completely convincing to some performers and listeners, they may seem totally wrong or inappropriate to others.<sup>3</sup>

### 3.2.4. ANALYTICAL CONCEPT: ICONIC ANALYSIS OF FORMAL EVENT POINTS

Instead of trying to understand this movement through the use of melodic feature analysis, let us turn to another possible approach—iconic formal analysis. The icons shown above the cello line of [Example 3.2.1](#) represent one possible interpretation of formal events or event points in this movement. The two essential event points are the *incipit* or point of departure, and the *cadence* or point of arrival. There is only one type of incipit, but there are several types of cadences—the *strong* cadence, which represents a clear sense of completion; the *light* or *weak* cadence, which signals a less definite sense of completion; the *deceptive* cadence, in which the composer substitutes another chord (often vi or VI) for the expected tonic chord; and the *elided* cadence, a cadence that serves simultaneously as the end of one musical unit and the beginning of the next.

*Table 3.2.1. Iconic Symbols*

Formal Event	Icon	Wingding 3 Keystroke
<i>anacrusis</i>	↗	k
<i>incipit</i>	↑	h
<i>pre-cadence</i>	↘	m
<i>cadence</i>	↓	i
<i>light cadence</i>	⇓	6

<i>elided cadence</i>	↓	2
<i>deceptive cadence</i>	↶	7
post-cadence	↷	9

In addition to these two essential formal events, there are several optional events, which may or may not occur in a given unit of music. An *anacrusis* is a preparatory event that leads to the *incipit*; a *pre-cadential* event leads to the *cadence*; a *post-cadential* event is a closing event that follows the cadence.

Table 3.2.1 shows the icons I use to represent these formal events or event points. These icons use the font *Wingding3*, which is usually included in the standard set of fonts. The third column of the table shows the keyboard letter corresponding to each icon. I include this for readers who may be interested in including these icons in their own analyses written with a music-writing program such as Sibelius or Finale.

Edward Cone<sup>4</sup> has suggested that formal events or event points may be compared to the throw of a baseball. I have taken this insightful analogy, expanded it slightly, and related it to formal events. The *anacrusis* is the pitcher's windup; the *incipit* is the moment when the ball leaves the pitcher's hand; the *pre-cadence* is the preparatory activity that the catcher performs to get ready to catch the ball; the *cadence* is the moment when the ball is caught; the *post-cadence* is some activity that the catcher might perform after catching the ball, such as throwing the ball back to the pitcher. Readers are encouraged to follow the iconic symbols in Example 3.2.1 as they listen to or imagine a performance of this movement. They could also compare this analysis with the alternate analysis in Example 3.2.2, or they could experiment with using these iconic symbols for their own analyses of other movements.

### 3.3.0. The Third Suite Allemande

The Third Suite Allemande is characterized by boldness and a strong sense of forward motion created not only by the frequent use of sixteenth and thirty-second notes, but also by other melodic and harmonic factors. Though the meter signature is common time or  $\text{C}$ , the movement is frequently played in a relatively fast tempo. This could be supported by the tempo designation of *Allegro* that appeared in the earliest published edition of the Cello Suites.

#### 3.3.1. THIRD SUITE ALLEMANDE: HARMONIC AND FORMAL ANALYSIS

In contrast to the complexity and challenge of the Second Suite Allemande, the Third Suite Allemande is one of the most open and accessible movements in the Cello Suites. It also departs in some interesting ways from the typical allemande characteristics cited at the beginning of this chapter.

Refer to volume 2, Example 3.3.1.

Once again Bach casts the movement in two exactly equal halves and follows the tonal plan shown below.

## ||: I—V:||: V—vi—I:||

One structural difference between this allemande and the allemandes of the first two suites is that the *SECOND* part does not begin with brief return to the tonic region; instead, it continues in the dominant region.

Four highly effective linear progressions contribute to the sense of forward motion in this movement. One of them, in bars 2–3, is a circle-of-fifths progression; another, in bars 10–11, sounds somewhat like a *fauxbourdon* progression. The other two passages (bars 7–9 and 19–21) are based on the same linear harmonic progression I<sup>6</sup> V vi<sup>6</sup> iii IV<sup>6</sup> I, which I have labeled as a *Pachelbel* progression, because it is similar to the harmonic progression of the well-known canon of Johann Pachelbel (1653–1706).<sup>5</sup> The deceptive cadence in bar 22 and the elided cadences in bars 6, 7, 10, and 19 also contribute to the sense of movement. Another interesting harmonic technique Bach employs in bars 6–7, 9–10, and 22–23 is the prolongation of a chord through the use of several step-wise passing tones.

Formal event points are again indicated with icons over the cello line. The cadences in bars 2 and 16 are labeled as light cadences, but it would be against the flow of the movement to overemphasize these. This allemande has characteristic post-cadential gestures at the ends of both sections. The first involves a *T—D—T* progression; the second is simply an embellished tonic chord. The cadential bars 12 and 24 are analyzed with a strong cadence on the first beat and a weak cadence on the third beat; some performers reverse these, however, especially in bar 24, which ends on a four-part chord.

Scalar patterns at prominent positions in this movement recall the propelling movement of the scalar passages in the *Prelude* of this suite. Neighbor tone patterns in this movement are used with characteristic effectiveness within sections and at the end of the *SECOND part*.

### 3.3.2. ANALYTICAL CONCEPT: RHYTHMIC PATTERNS AND FORMAL FUNCTION

As interesting and important as harmony and melody are in this movement, it is rhythm that gives the movement its distinctive character. Faster, more varied rhythm patterns lend an air of lightness and grace to this allemande, which differentiates it from the somewhat more serious and measured character of other allemandes. Bach builds the entire movement from only eight rhythm patterns, and he uses them with incredible skill, not only to drive the motion of the movement, but also to mark formal functions in the movement. [Example 3.3.1](#) shows the main rhythmic gestures labeled with letters. Throughout the movement these gestures are used in the following ways:

- Gesture a: an anacrusis gesture used for the beginning of parts or sections in bars 1, 2, 13, and 14.
- Gesture b: an incipit gesture used on the first beat of sections (see bars 1, 2, 13, and 14). It is also used in the middle of several other passages.
- Gesture c: a cadential gesture used only once in bar 2.
- Gesture d: a passagework gesture that often alternates with gesture e in bars 2–5, 7–8, 10–11, and 17.
- Gesture e: an even-note passagework gesture that often alternates with gesture d in bars 2–5, 7–8, 10–11, and 17. It is also used as a pre-cadential gesture in bars 4, 15, 17, and 23.
- Gesture f: a cadential gesture used in bars 4 and 22.

- Gesture g: a passagework gesture in bars 9 and 22.
- Gesture h: a passagework gesture in bars 9, 18, and 19, and a post-cadential gesture in bars 12 and 24.

Some gestures include an anacrusis or an extension. Gestures d and g that begin with thirty-second notes have a livelier or more impetuous character than the other gestures that begin with eighth notes or sixteenth notes.

### 3.4.0. The Fourth Suite Allemande

The Fourth Suite Allemande matches Mattheson’s description of the allemande as “the picture of a happy and contented spirit that enjoys order and peace.” It seems to flow in an untroubled and serene manner from its optimistic opening gesture to its convincing closing cadence.

#### 3.4.1. FOURTH SUITE ALLEMANDE: HARMONIC AND FORMAL ANALYSIS

Refer to volume 2, [Example 3.4.1](#).

The sense of “order” in the movement may be attributed to its generally conventional harmonic progressions. The sense of continuity and direction in the movement may be attributed to the use of harmonic sequences, especially in the *SECOND* part. One of the most striking passages in the movement is the circle-of-fifths progression in bars 33–38 that moves twice through the cycle of fifth-related chords.

The large-scale structure of the movement departs from the division into two equal parts found in the allemandes from the First, Second, Third, and Fifth Suites; this allemande consists of a *FIRST* part of sixteen bars and a *SECOND* part of twenty-four bars. The small-scale structure of the movement is also interesting. The sixteen bars of the *FIRST* part are not divided into four-bar or eight-bar sections as might be expected, but rather into a six-bar *Beginning* section, a seven-bar (*Middle*) section, and a three-bar *Ending* section. These departures from expected norms do not sound odd or irregular, but correct and convincing.

The second part could be analyzed into three large sections—a *Beginning* section from bars 17–22, a *Middle* section from bars 23–30, and an *Ending* section from bars 31–40. Analytical decisions such as these go beyond mere questions of nomenclature; they affect the way we hear or perform the music. A section marked as beginning, middle, or ending has a greater sense of statement; a section marked as a passage has a greater sense of movement.

This allemande departs from typical allemande characteristics in that both parts end with a single cadence note, rather than with a post-cadential gesture. Bach does write two short post-cadential gestures in this movement in bars 26 and 28, but they are for internal cadences in the middle of the *SECOND* part.

#### 3.4.2. FOURTH SUITE ALLEMANDE: RHYTHMIC AND MELODIC ANALYSIS

The sense of “order” in this allemande may also be attributed to the limitations Bach imposes on

rhythmic and melodic gestures. Bach limits rhythm patterns almost exclusively to four sixteenth notes or two eighth notes per beat; the only exception is the syncopated gesture he uses in bars 12 and 39. He tends to associate step gestures with sixteenth-note rhythms and leap gestures with eighth-note rhythms.

All of these characteristics may seem to make this movement fairly obvious for the performer and the listener. Closer examination shows, however, that Bach has provided a full measure of subtle features that put this allemande at a much higher level of sophistication and artistry than most of the mass-produced and predictable allemandes of his contemporaries.

### 3.5.0. The Fifth Suite Allemande

Refer to volume 2, [Example 3.5.1](#).

Like the Second Suite Allemande in D minor, the Fifth Suite Allemande in C minor has a serious character; however, where the seriousness was tinged with resignation in the Second Suite Allemande, in the Fifth Suite Allemande it is characterized by resolution, perhaps stemming from the extensive use of powerful dotted rhythms and rushing scalar patterns in the movement. The Fifth Suite Allemande shares many of the harmonic and melodic characteristics of the *PRELUDE* (bars 1–27) of the Fifth Suite Prelude. One could hear the following ternary or three-part structure for these two movements:

A	B	A'
<i>PRELUDE</i>	<i>FUGUE</i>	Allemande

#### 3.5.1. FIFTH SUITE ALLEMANDE: HARMONIC AND FORMAL ANALYSIS

The Fifth Suite Allemande is divided into two equal parts with eighteen bars in each part. Once again, as in the Fourth Suite Allemande, we find that the movement does not fall into “regular” two-bar or four-bar units. Section designations and iconic symbols indicate one possible interpretation of the movement, though essentially each main part of the movement—*FIRST* and *SECOND*—could be said to flow without clear demarcation from the first bar of the section to the last bar.

#### 3.5.2. ANALYTICAL CONCEPT: BIFOCAL TONALITY

This movement is a good example of what some analysts call “bifocal tonality.” Just as bifocal eyeglasses may enable a rapid shift of focus between near vision and distance vision, bifocal tonality enables a rapid shift of focus between a minor tonic and its relative major. Several places in the Fifth Suite Allemande illustrate this. Bar 5 ends the *Beginning* section with an elided authentic cadence on the tonic (c). This is followed by an anacrusis leading to the relative major (E♭ major, III) in bar 6. In bar 13 the tonic chord of E♭ major is followed directly by the dominant chord of C minor. Perhaps the most striking example is in bars 29–30, where a B♭ dominant seventh chord (V in E♭ major) resolves

not to the expected tonic, but to a G dominant seventh chord (V in C minor). These instances of bifocal tonality may seem surprising when seen in analysis, but they sound perfectly natural and convincing when heard in performance. Occurrences of bifocal tonality are not limited to the Baroque period; they occur also in later styles.

### 3.5.3. FIFTH SUITE ALLEMANDE: OTHER ASPECTS

This movement could be played in the so-called “French Baroque style” with doubly dotted eighth and sixteenth notes in place of singly dotted notes, and with groups of three thirty-second notes in place of groups of three sixteenth notes. Playing the movement in this style would emphasize its resolute and vigorous character.

Some places in this allemande could be heard as implied two-part counterpoint. In bar 2 the first voice could be heard as ending on the E $\flat$  in beat 1 overlapping the entry of the second voice on B $\natural$  at the end of bar 1. I have indicated this possibility by changing the original stem direction of notes in bar 2. Other places where two-part counterpoint is implied are bars 24–25, 27, and 31–32.

## 3.6.0. The Sixth Suite Allemande

Refer to volume 2, [Example 3.6.1](#).

The Sixth Suite Allemande has a special character that could be compared to the allemande of Bach’s Violin Partita in B Minor (BWV 1002). One obvious similarity is the extensive use of smaller note values—32nd notes, 64th notes, and even occasional 128th notes—as in bar 11 of the Sixth Suite Allemande. The Sixth Suite Allemande is also similar to the prelude of the Bach’s Violin Sonata in C Minor (BWV 1001); however, there is an important difference between these two movements. In the G Minor Violin Prelude, the small note values have the general character of written-out ornamentations that connect the structural chords of the movement; in the Fifth Suite Cello Allemande, the small note values are more lyrical in character.

Highly effective melodic sequences occur in several instances in the Sixth Suite Allemande; for example, in bar 6, beat 2, Bach writes a lovely melodic gesture and then in the third beat he repeats it sequentially, up a fourth. We might anticipate that he would continue this sequential treatment in the fourth beat when he leaps up a perfect fourth again to the pitch B. Instead he writes a “broken third” melodic figure on the first four thirty-second notes and then repeats this “broken third” gesture sequentially, down a fifth.

### 3.6.1. ANALYTICAL TECHNIQUE: FIGURED BASS

Turning now to the harmonic analysis of this movement, let us try to imagine what Bach might have done if he were explaining the harmony of this movement to one of his students, perhaps even to one of his sons. Would he have used functional chord class analysis? Hardly, since this was not invented until the latter part of the nineteenth century! Would he have used Roman numeral analysis? Hardly, since this was not invented until the early part of the nineteenth century! Would he have told his

students just to listen to the music? Possibly, since we know that his students spoke with great admiration of how much they learned just from hearing Bach play. It is likely, however, that for explanations of harmony Bach would have turned to figured bass, which was, in a sense, the harmonic analysis of Bach's time.

Figured bass was a type of musical shorthand used extensively in the Baroque period to present the harmonic essence of a movement. The keyboard player (or lutenist in some cases) was expected to improvise, at sight, the chords indicated by the figured bass. In the case of a highly skilled musician like J. S. Bach these realizations would often go beyond mere chords to include melodic and contrapuntal material as well. Bach's "necessary rules" for figured bass realization were given in [chapter 1](#).

In [Example 3.6.1](#) the cello line appears, as usual, in the top staff. The bottom staff of [Example 3.6.1](#) presents my representation of a possible bass line with figured bass numerals that could be used as an accompaniment to the cello line. The second staff from the bottom represents one possible realization of the chords implied by this figured bass. These two staves together represent the harmonic reduction of this movement. For a similar use of figured bass in the analysis of the *Sonatas and Partitas for Unaccompanied Violin*, see Joel Lester's insightful study of these works.<sup>6</sup>

The chord class symbols given below the figured bass line are similar to the function analyses in the previous movements. They show that the final bars of each part of this allemande use the same harmonic progression as the final bars of the Third Suite Prelude, the opening bars of the Fourth Suite Prelude, and the final bars of each part of the Second Suite Allemande.

### 3.6.2. ANALYSIS TECHNIQUE: MELODIC REDUCTION

The second staff (treble clef) of [Example 3.6.1](#) presents a melodic reduction representing the basic pitches<sup>7</sup> of the original cello line. Playing or listening to this melodic reduction with the accompaniment of the figured bass realization provides an acoustic summary of the movement and may make it easier to hear the harmonic and linear structure when playing or listening to the original music.

### 3.6.3. SIXTH SUITE ALLEMANDE: FORMAL STRUCTURE

The formal structure of the movement is indicated in the usual manner by words above the cello part. The parts differ in length—eight bars in the *FIRST* part and twelve bars in the *SECOND* part. Each part has three sections, but only the first three-bar *Beginning* section has a well-formed melody in a single tonal region. Typical post-cadential gestures with secondary dominant allusions to the subdominant close both parts.

This movement presents a fascinating mixture of a highly elaborated melodic line based on conventional harmonic progressions in the framework of a well-balanced formal structure. Like many works of Bach it is a uniquely effective blend of complexity and serenity.

# 4. The Courantes

The courante when it is played on the violin (not to mention on the viol da gamba) has almost no limits, instead it seeks to do justice to its name through continual running.

Johann Mattheson

## 4.0.0. Courantes in General

“Courante,” the title of the second dance of a typical Baroque suite, means “running” in French. In the Baroque period this dance appears in two quite different styles—an Italian style in fast triple meter with running sixteenth notes or eighth notes, and a French style in moderate triple meter with more complicated rhythmic patterns. The French style frequently features *hemiola*, a type of metric organization in which two bars of triple meter are heard as if they were three bars of duple meter. This is accomplished by having accentuation on the first and third beats of the first bar, and on the second beat of the second bar. The composer may achieve the accentuation by placing longer notes on these beats, by placing higher (sometimes lower) notes on these beats, by placing accent signs on these beats, or by some combination of these techniques. Sometimes composers signal the differences in national style by notating the French type in  $\frac{3}{2}$  and the Italian type in  $\frac{3}{4}$  or  $\frac{3}{8}$ , but this is not a consistent rule. In both styles the courante is in binary form, and each section usually begins with a short anacrusis.

Differences in rhythmic style frequently lead to differences in character. The Italian style is more robust and straightforward; the French style is more elegant and complex. Composers sometimes emphasize the difference between these two types by using the title of “courante” for the French type and “*corrente*” for the Italian type, but this is not always the case. The Fifth Suite Courante is a typical French type; all of the other courantes in the Cello Suites are of the Italian type, even though Bach designates all six movements as “courante.”

## 4.1.0. The First Suite Courante

Refer to volume 2, [Example 4.1.1](#).

The First Suite Courante exhibits typical characteristics of the Italian *corrente*. It is a lively dance in simple triple meter and has many passages of running sixteenth-notes. It has two unequal parts of eighteen and twenty-four bars and each part begins with a single half-beat anacrusis. As seen in [Example 4.1.1](#), the *FIRST* part has a *Beginning* section in the tonic, a *Middle* section in the dominant, and an *Ending* section in the dominant. The *SECOND* part has a *Beginning* section in the tonic, a

*Middle* section in the parallel minor, two passages that move through various tonal regions, and an *Ending* section in the tonic.

### 4.1.1. FIRST SUITE COURANTE: HARMONIC ANALYSIS

The harmonic analysis in the lower line of [Example 4.1.1](#) shows that this courante has greater harmonic clarity and regularity than most of the allemandes. The harmonic progressions are limited mostly to *T—S—D—T* or *T—D—T* progressions. Three circle-of-fifths progressions contribute to the flow of the movement. The first two—bars 5–6 in the tonic and bars 11–12 in the dominant region—both begin on the ii chord. The third circle-of-fifths progression, bars 39–41, begins on iii. Bars 31–33 could also be analyzed as a circle-of-fifths progression with chromatic major-minor seventh chords instead of diatonic seventh chords. Other harmonic features include the *Neapolitan* chord in bar 25 and the elided secondary dominant progressions in bars 31 and 33. The step-lines in this courante are fairly obvious and support the formal structure.

### 4.1.2. ANALYTICAL CONCEPT: FUNCTION AND FEATURE ANALYSIS OF SECTIONS

[Example 4.1.1](#) presents a function analysis of this courante using the terms and techniques introduced in previous chapters. The *FIRST* part is divided into an eight-bar *Beginning* section, a five-bar *Middle* section, and a five-bar *Ending* section. The *SECOND* part is divided into a four-bar *Beginning* section, a six-bar *Middle1* section, a two-bar (*Middle2*) section, a five-bar *Passage*, and a seven-bar *Ending* section. This division departs from the emphasis on four-bar and eight-bar sections in most of the allemandes, but it sounds natural and convincing.

### 4.1.3. ANALYTICAL CONCEPT: FEATURE ANALYSIS OF MELODIC IDEAS

[Example 4.1.1](#) also presents a new analytical procedure, the feature analysis of melodic ideas;<sup>1</sup> previous analyses showed feature analysis only for gestures and sub-gestures. A melodic idea is made up of one or more melodic gestures. I indicate melodic ideas with capital letters (e.g., A, B, C) to distinguish them from gestures and sub-gestures that are indicated with lower-case letters—(e.g., a, b, c for gestures or m, n, o for sub-gestures). Feature analysis of melodic ideas is roughly equivalent to, or at the same level as, function analysis of sections, or it may be on a slightly smaller level.

### 4.1.4. FIRST SUITE COURANTE: ANALYSIS OF MELODIC IDEAS AND MELODIC FUNCTIONS

Refer to volume 2, [Example 4.1.2](#).

The first five measures of idea A have been analyzed into gestures and sub-gestures in [Example 4.1.2](#). Performers would not usually be conscious of such small levels of musical content in an actual performance, but in preliminary study they might wish to consider such small aspects in the way I have shown them or with a slightly different interpretation. This example also shows how the opening

bars of this courante could be considered as implied two-voice counterpoint. Performers could use slightly different colors or dynamics for each “voice” to emphasize this.

Refer to volume 2, [Example 4.1.1](#).

In [Example 4.1.1](#) I write the analysis of musical ideas as capital letters above the cello part and the analysis of gestures and sub-gestures below the cello part. I indicate anacrusis gestures with the sign ↗. As in previous analyses, I have not provided letter designations for anacrusis gestures or cadential gestures.

This movement is a fascinating study in the possibilities of creating rich melodic material on the larger scale from a limited number of musical building blocks on the smaller scale. Let us trace the use of some of these small building blocks. Bach introduces sub-gesture p and sub-gesture q in bar 5 and then repeats them in sequence in bar 6. He repeats bars 5–6 transposed down a fourth in bars 11–12 and transposed up a second in bars 39–40. In bar 41 he presents sub-gesture p on beat 1 and sub-gesture q on beat 2 and this leads to the cadence of the movement.

In bar 14 Bach presents sub-gesture p' in inversion on beat 1 and then he repeats sub-gesture p' five more times, each time raising the last note by a step, so that these last notes form a scalar pattern. He presents bars 14–15 transposed up a fifth in bars 36–37. In bar 25 he presents sub-gesture p in inversion on beats 1 and 2 and in its original form on beat 3. He has not forgotten sub-gesture q; he presents it in bar 33 on beats 2 and 3. Readers may explore other aspects of gestures and sub-gestures in the analysis of [Example 4.1.1](#) on their own.

It is probably easier and more natural to follow Bach's compositional processes on the musical idea level. He uses idea A to start the *Beginning* section of both parts. He uses the first two bars of idea A to start the *Middle* sections of both parts. He uses idea B in its original form to finish the *Beginning* and *Middle* section of the first part. He uses idea C for the *Ending* section of the *FIRST* part, and then uses it in bars 36–38 in the *Ending* section of the *SECOND* part. The listener might think that he would end the movement at this point with the note G in bar 39. Instead, he returns to idea B to conclude the movement with even greater conviction. Idea D appears only once in the movement in the *Passage* (bars 31–35) where it provides a sense of freshness leading into the *Ending* section.

Using both feature analysis of musical ideas and function analysis of sections makes it possible to observe and appreciate the richness of this movement. Having studied the score in [Example 2.1.1](#), the reader could now turn to Form [Graph 4.1.1](#) to see a more concise summary of the form and relative proportions of the movement. I indicate functional analysis of sections in the top line with abbreviated words (*Beg* = *Beginning*, *Mid* = *Middle*, *End* = *Ending*, *Pas* = *Passage*). On the next line I indicate feature analysis of ideas with capital letters (A, B, etc.). On the third line I indicate bars with numbers, and on the fourth line I indicate tonal regions and the cadence chords of each part with Roman numerals.

*Form Graph 4.1.1. First Suite Courante*

<i>PART:</i>	<i>FIRST</i>							
<i>Section:</i>	<i>Beg</i>	<i>Mid</i>				<i>End</i>		
Subsection:	A	B	A'	B	C	:  :		
Bar:	1	5	9	11	14	18		
Tonality:	I	V			V	V		

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<i>PART:</i>	<i>SECOND</i>							
<i>Section:</i>	<i>Beg</i>	<i>Mid1</i>		<i>Mid2</i>	<i>Pas</i>	<i>End</i>		
Subsection:	A'	A'	B'	A'	D	C	B'	:  :
Bar:	19	23	25	29	31	36	39	42
Tonality:	I	vi	I					I

### 4.1.5. ANALYTICAL CONCEPT: MOTIVE, PHRASE, AND PERIOD

I have now introduced the basic concepts and terms for form analysis in this study. The following table lists some of these terms and shows how they would relate to traditional form analysis terms:

Terms in this study	Traditional terms
sub-gesture	motive
gesture	phrase
section	period

There are two main differences between traditional terms and the terms used in this study.

1. Traditional terms are usually delimited by a set of criteria concerning melodic and harmonic factors; the terms in this study are used more freely. For example, many analysts require that a motive must be used prominently throughout a movement, that a phrase must have a completed harmonic action, and that a period must have at least two phrases. I do not place such restrictions on length or characteristics of sub-gestures, gestures, and sections; I regard them just as smaller and larger hierarchical levels.

2. Traditional terms and descriptions for musical units are based on a combined consideration of function analysis (the role that the unit plays in the temporal unfolding of the music) and feature analysis (the melodic and harmonic characteristics of the unit and the way the unit is related to or derived from other units).<sup>2</sup> The terms and descriptions for musical units in this study are based on separate consideration of function and feature. This facilitates the possibility of showing that two musical units could have the same feature analysis but have different function analysis. Exploring the features and functions of a given musical unit is more useful to listeners and performers than deciding questions of nomenclature. In later sections of this chapter I shall introduce concepts such as “antecedent-consequent” structure that were originally associated with the phrase structure of a period; however, I will discuss these as general formal principles applicable to formal relations on various hierarchical levels.

### 4.2.0. The Second Suite Courante

Refer to volume 2, [Example 4.2.1](#).

The Second Suite Courante represents the “running” nature of a courante even more vividly than the First Suite Courante, because it consists almost entirely of sixteenth notes. All but six beats in this movement contain four sixteenth notes, and this gives the movement a persistent sense of forward motion. This movement does not lend itself well to feature analysis of musical ideas, because the repeated units in this movement usually occur on the measure or beat level rather than on the level of two-bar or four-bar units as in the First Suite Courante. The only clear exception to this is the repetition of the four-bar *Ending* section of each part.

Unlike most courantes, this courante has cadential extensions at the end of each part. These do not have the length and harmonic variety of some of the cadential extensions in the allemandes; instead they simply elaborate the closing chord of each part with chordal melodic patterns in bar 16, and “broken chordal” melodic patterns in bar 32.

<i>Form Graph 4.2.1. Second Suite Courante</i>				
<i>PART:</i>	<i>FIRST</i>			
<i>Section:</i>	<i>Beg</i>	<i>Pas</i>	<i>End</i>	:  :
<i>Bar:</i>	1	6	13	16
<i>Tonality:</i>	i	III	v	(V)
<i>PART:</i>	<i>SECOND</i>			
<i>Section:</i>	<i>Beg</i>	<i>Pas</i>	<i>End</i>	:
<i>Bar:</i>	17	25	29	32
<i>Tonality:</i>	i III	i		i

### 4.2.1. SECOND SUITE COURANTE: HARMONIC AND FORMAL ASPECTS

Like other movements in the minor mode, this courante has some instances of bifocal tonality. Bar 5 has an abrupt shift from D minor to F major; bar 25 has the same abrupt movement in the reverse direction, from F major to D minor. Except for these places and the use of the Picardy third chord in A minor in bar 16, this movement never ventures beyond *T—D* and *T—S—D* progressions, and it contains no linear progressions. There are only three clear cadences in the movement—a perfect authentic cadence with Picardy third on A at the end of the *FIRST* part, a perfect authentic cadence on D at the end of the *SECOND* part, and a perfect authentic cadence on F in bar 24 that is preceded with a clear and conventional pre-cadence gesture and followed by a transition gesture leading to the *Ending* section.

Form [Graph 4.2.1](#) summarizes parts, sections, tonality, and proportions of the movement. The two parts of the movement are both sixteen bars long, and this might lead to the expectation that each part would be made up of two eight-bar periods or four four-bar phrases. The *SECOND* part does divide rather convincingly into an eight-bar *Beginning*, a four-bar *Passage*, and a four-bar *Ending*. The first part, however, has slightly different proportions in my analysis—a six-bar *Beginning*, a six-bar *Passage*, and a four-bar *Ending*.

### 4.2.2. SECOND SUITE COURANTE: MELODIC ANALYSIS

The most obvious unifying melodic aspect of the movement is the *Ending* section of the *FIRST* part, which returns in literal transposition in the *Ending* section of the *SECOND* part. Another unifying factor is that melodic material from the *Beginning* section of the *FIRST* part returns in the *Beginning* section of the *SECOND* part; however, this return is not as literal.

I indicate melodic feature analysis of gestures above the cello line. Bach gives identity and importance to some of these gestures through immediate or delayed repetition, and I label these gestures with letters. At other points Bach writes gestures that have a sense of extension, transition, or conclusion rather than as sense of presentation of new thematic material. I label these gestures with words to describe their functions, but do not attempt to label them with letters to indicate features. Readers might wonder why I have labeled bar 2 as gesture “a’.” Generally analysts use the beginnings of gestures to determine whether a gesture is a repeat or a contrast, but in this case only the last seven notes of each bar have the same pitch contour. Despite this, bar 2 seems to represent a varied repetition. The explanation for this could be that the three-note dominant seventh chord in bar 2 is a textural variant of the first five notes of bar 1; the melodic gesture in bar 1 becomes a sustained chord in bar 2. Readers may prefer to regard bar 2 as either an extension of bar 1 or as a new gesture. Analysis is not an exact science with explanations that can be judged as correct or incorrect.

### 4.3.0. The Third Suite Courante

Refer to volume 2, [Example 4.3.1](#).

The Third Suite Courante displays many of the typical stylistic and formal characteristics of the Italian style *corrente*, even though Bach labels it *courante*. It is certainly a “running” piece—all but four bars of the movement contain only running eighth notes. Like the Third Suite Prelude, it has a wide range except for the two *bariolage* sections of the movement in bars 29–34 and 73–78. The rapid tempo often taken for this courante and its extended range make it one of the more challenging and effective movements in the Cello Suites.

#### 4.3.1. THIRD SUITE COURANTE: HARMONIC AND FORMAL ASPECTS

The harmony of the movement consists solely of standard *T—D* or *T—S—D* progressions, except for three interesting linear progressions. The first linear progression in bars 17–23 is a typical ascending *fauxbourdon* progression. The second linear progression in bars 49–51 is a faster-moving descending *fauxbourdon* progression. The last linear progression in bars 65–71 has the continuous stepwise motion associated with *fauxbourdon* progressions, but it differs slightly in that it consists of alternating seventh chords and sixth chords. This so-called “7–6” progression was used fairly frequently in the Baroque period.

The *FIRST* part consists of a *Beginning* section, a series of passages, and an *Ending* section. The *SECOND* part is four bars longer than the *FIRST* part and it consists of a short (*Beginning*) section, a *Middle* section, two *Passages*, and an *Ending* section. The *Beginning* sections of both parts feature wide-ranging chordal patterns and turn patterns. In contrast, the *Ending* sections use narrow, mixed patterns and end with typical cadential patterns.

In terms of melodic analysis and formal structure this courante could be regarded as occupying a middle ground between the relative clarity and simplicity of the First Suite Courante and the relative ambiguity and complexity of the Second Suite Courante. Like the First Suite Courante, the Third Suite Courante has clearly delineated formal units, and it has several instances of repetition or varied repetition of gestures that I label with letters (a, b, etc.) indicating feature analysis. Some gestures are marked as ending with an extension as in bars 52 and 55–56. Like the Second Suite Courante, I have analyzed the Third Suite Courante as having no clearly delineated thematic *Middle* section in the *FIRST* part; it has the same sense of uninterrupted forward motion from the opening gesture to the cadential gesture. In the *SECOND* section the arrival of the (*Middle*) section is somewhat weakened by the use of a *fauxbourdon* progress, a progression that is usually reserved for passages. Form [Graph 4.3.1](#) shows the somewhat unusual sectional proportions of this movement, with long passages before each *Ending* section.

<i>Form Graph 4.3.1 Third Suite Courante</i>						
<b>PART:</b>	<b>FIRST</b>					
<b>Section:</b>	<i>Beg</i>	<i>Pas1</i>	<i>Pas2</i>	<i>Pas3</i>	<i>End</i>	:  :
<b>Bar:</b>	1	8	17	29	37	40
<b>Tonality:</b>	1	V		v	V	V
<b>PART:</b>	<b>SECOND</b>					
<b>Section:</b>	<i>(Beg) (Mid)</i>		<i>Pas1</i>	<i>Pas2</i>	<i>End</i>	:
<b>Bar:</b>	41	44	57	73	81	84
<b>Tonality:</b>	(I)	vi	I	i	I	I

### 4.3.2. ANALYTICAL CONCEPT: METRIC LEVELS

Refer to volume 2, [Example 4.3.2](#).

One of the most striking features of this movement is the way Bach uses metric levels. The term “metric level” refers to the pattern of accentuation used for the bars, beats, divisions, and subdivisions in a given meter. The pattern of accentuation on the bar level is sometimes called “macro rhythm” or “bar rhythm.” [Examples 4.3.2a](#) and [4.3.2b](#) compare the metric levels of the Second Suite Courante and the Third Suite Courante.

The Second Suite Courante has the typical metric pattern of simple triple meter. Most of the activity takes place on the subdivision level, which is organized into alternating strong (>) and weak (-) sixteenth-note pulses. The division level consists of alternating strong (>) and weak (-) eighth-note pulses. The beat level consists of a strong-weak-weak (> - -) pattern of quarter-note pulses. The bar level consists of alternating strong (>) and weak (-) dotted-quarter-note pulses.

The Third Suite Courante seems at first glance to have the same pattern of metric levels as the Second Suite Courante. However, when we take into account the fact that the tempo of the Third Suite Courante is usually taken much faster than that of the Second Suite Courante, then we could hear this movement in a different way. The Third Suite Courante could have been written in compound meter with the accentuation shown in [Example 4.3.2c](#). This might seem to go against the notational convention that associates courantes with simple triple meter. We find, however, that many early Baroque courantes were actually written in compound duple meter.<sup>3</sup> A more compelling reason that

could have led Bach to write this courante in simple triple meter is that this allows him more flexibility in writing musical unit lengths that are not always in multiples of two. For example, he writes a nine-bar unit in bars 17–25 and a three-bar unit in bars 26–28.

Indicating accentuation of metric levels is also an effective way to indicate ambiguous or unusual metric groupings. [Example 4.3.2d](#) shows that it is possible to analyze bars 81–83 either as simple triple meter, as the time signature implies, or as compound duple meter. The interpretation in simple triple meter would be supported by consistency with the rest of the movement and the harmonic rhythm of these bars; the interpretation in compound duple meter would be supported by the melodic grouping of three descending eighth notes and perhaps also by the desire for a fresh rhythmic effect before the cadence of this movement.

## 4.4.0. The Fourth Suite Courante

The Fourth Suite Courante is similar in style to the First Suite Courante and the Sixth Suite Courante in that they all are in the Italian or *corrente* style, and all three have clear-cut sectional demarcation, especially in the *Beginning* and *Ending* sections. The courante has been called a courtship dance and one can easily imagine young lovers sharing the steps of these three courantes, much more so than the Second Suite Courante or the Third Suite Courante with their virtuoso, perpetual-motion style or the Fifth Suite Courante with its subtle and complex French style.

### 4.4.1. FOURTH SUITE COURANTE: HARMONIC AND FORMAL ASPECTS

The formal and harmonic structure of the Fourth Suite Courante is in many ways quite transparent. Form [Graph 4.4.1](#) shows that the second part is twelve bars longer than the first part and that there is only a limited number of tonal regions—all in the tonic or the dominant.

<i>Form Graph 4.4.1. Fourth Suite Courante</i>							
<b>PART:</b>	<b>FIRST</b>						
<b>Section:</b>	<i>Beg</i>	<i>Pas</i>		<i>End</i>	<i>Coda</i>	:  :	
<b>Bar:</b>	1	9		18	24	26	
<b>Tonality:</b>	I	V		V	V	V	
<b>PART:</b>	<b>SECOND</b>						
<b>Section:</b>	<i>Beg</i>	<i>Pas1</i>	<i>Pas2</i>	<i>Mid</i>	<i>End</i>	<i>Coda</i>	:
<b>Bar:</b>	27	31	44	49	56	62	64
<b>Tonality:</b>	V		I		I		I

Refer to volume 2, [Example 4.4.1](#).

Bach achieves an effective balance between stability and motion in this movement. It has thirteen cadences—five perfect authentic cadences in the tonic region, four perfect authentic cadences in the dominant region, two imperfect authentic cadences in the submediant region, and two half cadences. This rather high number of cadences could tempt performers to divide the movement into too many short units. Another factor contributing to stability is Bach's frequent use of *T—S—D* progressions.

Counterbalancing these factors contributing to stability are other factors that contribute to a sense of motion in this courante. Bach makes frequent and effective use of linear progressions—a brief *fauxbourdon* progression in bars 5–6, a circle-of-fifths progression in bars 18–21 and 31–38, and three extended dominant prolongations in bars 18–21, 38–40, and 56–59. Especially striking and characteristic for this movement are two sequential linear patterns—one involving root movement by alternating thirds and fourths in bars 11–16 and one involving root movement by alternating thirds and seconds in bars 51–54. These progressions were fairly common in the Baroque period, but somewhat less common in later periods.

Step-lines also contribute to the variety in this courante. It opens with a striking, rapidly ascending step-line from the low dominant (B $\flat$ ) to the high dominant in bars 1–4 and then another step-line returning to the tonic in bars 5–8, giving a strong sense of stable tonality. Other prominent step-lines that occur in bars 31–35 and bars 49–56 emphasize the sense of motion in these bars.

One special feature of this movement that we have not encountered in other movements is the presence of brief three-bar sections at the end of each part (bars 24–26 and 62–64) that I have labeled as *Coda*. The word “coda” means “tail” in Italian, and just as the tail on an animal is (at least to some extent) a non-essential but nevertheless attractive appendage to the animal, so too these bars may be considered as a non-essential but nevertheless highly meaningful conclusion to each part. Bach could have ended each part on the first note of bars 23 and 61, perhaps lengthening it to a dotted half note, but his un-erring sense of proportion and balance led him to add the three-bar coda sections at the end of each part.

#### 4.4.2. ANALYTICAL CONCEPT: PIVOT CHORD MODULATION

The labeling of harmonic activity in bars 9–10 illustrates the use of pivot chord modulation. A *pivot chord* is a chord that may be analyzed with one function in one tonal region and simultaneously with another function in a different tonal region. The C minor seventh chord on beat 3 of bar 9 is vi<sup>7</sup> in E $\flat$  major and ii<sup>7</sup> in B $\flat$  major. The chord in bar 10 is a secondary dominant chord in E $\flat$  major and a primary dominant in B $\flat$  major. From bar 11–28 the chords are analyzed in the tonal region of B $\flat$  major.

The use of pivot chords in modulations facilitates smooth motion from one tonal region to another. This is especially true in the case of “diatonic” pivot chords, that is, chords that are diatonic in the old tonal region and the new tonal region. Some analysts reserve the term pivot chord just for this type of modulation. However, other analysts consider it possible to have chords that are diatonic in one tonal region and chromatic in the other, or (somewhat less frequently in Bach) to have chords that are chromatic in both tonal regions.

Not all modulations involve pivot chords. It is also possible to have sudden or abrupt changes of tonal region, with no intervening chords between. These, however, are fairly rare in Baroque music. Most Baroque works have pivot-chord modulations within sections of a movement. It is difficult to establish precise rules to govern the location of pivot chords. We could have indicated pivot chords in all of the suite movements, but instead we find it more effective simply to begin the analysis in the new tonal region at the earliest appropriate place in the music.

### 4.4.3. FOURTH SUITE COURANTE: MELODIC ASPECTS

Melodic aspects also contribute to the balance between unity and variety in this courante. Bach has written a fairly long movement based on only four basic gestures. Gesture a is especially attractive and memorable. It begins with eighth-note motion featuring mixed steps and leaps and frequent changes of direction; it ends with a quarter note followed by a descending octave leap. This gesture provides an energetic opening to the main sections of the movement in bars 1–2, 3–4, 27–28, and 29–30. Variants of this gesture (a') appear in cadences in bars 22–23, 41–42, and 60–61. Gesture a' is also used in passages in bars 9–10 and 11–12 and it is used in abbreviated form (without its ending octave leap) in bars 13–17 and 31–40.

Gesture b features stepwise motion in triplets. It is heard in sequence in bars 5–6 and then in bars 7–8, ending with the octave leap borrowed from the end of gesture a. It appears in passages as variant b' with the first four notes changed to a sustained note in bars 18–20 and 56–58. Another variant b' is used as a pre-cadential gesture in bars 24 and 62 and another variant b' is used in inversion in bars 44 and 46. Gesture c is the cadential gesture for each section in bars 25–26 and 63–64. The only other gesture heard in the movement is gesture d, a one-bar gesture composed of a mixture of leaping eighth notes and scalar sixteenth notes. It is heard only once in sequence in bars 49–54.

### 4.4.4. ANALYTICAL CONCEPT: BEGINNING AND ENDING MARKERS

Refer to volume 2, [Example 4.4.2](#).

The use of “musical markers” to signal the beginnings and endings (incipits and cadences) of compositional units is one of the most significant characteristics of Baroque music. A musical marker is a pattern with distinctive harmonic, rhythmic, or melodic features that enable it to serve as a musical sign. For example, a melodic gesture consisting of a short anacrusis scalar pattern is a typical beginning gesture. Bach uses a three-note scalar anacrusis to begin both sections of the Third Suite Allemande ([Examples 4.4.2a](#) and [4.4.2b](#)). He uses a two-note scalar anacrusis to begin both sections of the Third Suite Bourrée I ([Examples 4.4.2c](#) and [4.4.2d](#)) and the Third Suite Bourrée II ([Example 4.4.2e](#) and [4.4.2f](#)).

Ending gestures are perhaps even more significant and recognizable as markers in Baroque music. Markers for ending gestures include not only the use of authentic cadences, but also the melodic use of a short anacrusis heard as an anticipation to the final tonic note. See bars 11–12 and 23–24 of the Fifth Suite Courante in [Example 4.5.1](#).

Harmonic rhythm may also be used as a marker. Bach frequently speeds up the rate of chord change in the bars leading to a cadence. Typically this might mean moving from a chord per bar to a chord per beat. In terms of harmonic progression the “marker” measure right before the cadence often contains a characteristic *T—S—D* progression, as shown in [Examples 4.4.2g](#) and [4.4.2h](#) from the end of the *FIRST* and *SECOND* parts of the Third Suite Courante.

A fascinating and somewhat playful technique is to take a gesture that is usually identified as an ending marker and use it as a beginning marker. Bach uses a characteristic melodic gesture as an ending marker for each of the two main parts of the Third Suite Courante ([Examples 4.4.2g](#) and [4.4.2h](#)). He then uses a very similar gesture as the beginning marker for each of the two main parts of the Fourth Suite Courante. To enjoy this delightfully subtle bit of musical mischief, play or listen to

these two courantes in succession.

## 4.5.0. The Fifth Suite Courante

Refer to volume 2, [Example 4.5.1](#).

The Fifth Suite Courante is the only representative of the French-style courante, not only in the Cello Suites, but also in the Sonatas and Partitas for Solo Violin. The analysis of harmonic function, metric levels, and formal structure given in [Example 4.5.1](#) seems relatively straightforward, but closer examination reveals many interesting problems in form, harmony, melody, and rhythm.

### 4.5.1. FIFTH SUITE COURANTE: FORMAL AND HARMONIC ASPECTS

The two parts of this courante are both twelve bars in length and each part ends with a one-bar post-cadential gesture, somewhat like that of a typical allemande. The sections of this movement resist clear delineation. The *Beginning* section is complete and well formed, but it is a five-bar section in contrast to the four- or eight-bar section found frequently in the other courantes. Another factor contributing to lack of segmentation in this movement is the frequent use of elided cadences. Other details of the formal plan of this movement may be seen in Form [Graph 4.5.1](#).

Refer to volume 2, [Example 4.2.1](#).

The same ambiguity may also be found in the analysis of harmony and tonality. Like other movements in minor, this movement displays *bifocal* tonality in its abrupt shifts between the minor tonic (C minor) and the relative major (E-flat major), as in bars 5–6. This brief movement carries this principle a step further in frequent allusions to other tonal areas—to G minor in bar 7, to F minor in bar 16, to A-flat major in bar 17, and to B-flat major in bars 6 and 21. To remain with our optometric analogy we might label this as an example of “*multifocal*” tonality.

The (*Ending*) section of the first part begins with a minor chord, which is the resolution chord of a secondary dominant on iv within the dominant tonal region. It ends with a G octave; however, in the lute edition, Bach writes this last chord as a complete G major chord. The last two chords (C minor and G major) therefore may be analyzed as a plagal cadence (iv—I). This is one of the rare occurrences of a plagal cadence in the Cello Suites.

<i>Form Graph 4.5.1. Fifth Suite Courante</i>					
<b>PART:</b>	<b>FIRST</b>				
<b>Section:</b>	<b>Beg</b>	<b>(Mid)</b>	<b>End</b>	<b>:  :</b>	
Bar:	1	6	10	12	
Tonality:	I	III v		v	
<b>PART:</b>	<b>SECOND</b>				
<b>Section:</b>	<b>Beg</b>	<b>(Mid1)</b>	<b>(Mid2)</b>	<b>End</b>	<b>:  </b>
Bar:	13	16	19	22	24
Tonality:	i	VI		i	i

## 4.5.2. ANALYTICAL CONCEPT: MULTI-METRIC ANALYSIS

The tendency toward ambiguity and multiple possibilities for interpretation in this courante is particularly striking in the analysis of the accentuation patterns on different metric levels. It would be possible to analyze the movement as being uninterrupted and clearly in simple triple meter, but Bach's use of agogic accent (accent caused by note length), melodic figuration, and harmonic rhythm strongly suggest the need for an alternate analysis. One possible interpretation is given above the staves in [Example 4.5.1](#). I indicate strong accents (>) and weak (-) accents for half-note beats throughout the movement. In bars 1, 12, and 24 on the analysis line I also indicate strong and weak divisions (div) of the beat, i.e., quarter notes. In other measures, where the accentuation of beat divisions is not shown, it is assumed to have the same duple grouping within each half-note beat.

My analysis shows that simple triple meter is used only in bars 1–5 and 19–21. I analyze bars 6–18 and 22–24 as implied simple duple meter. This results in three bars of simple duple meter occurring in the space of two bars of simple triple meter. In other words, I analyze these bars as extended passages of *hemiola*. Short broken vertical lines indicate the implied bars of simple duple meter. This use of hemiola is typical for the French-style courante and is one of the principal ways it differs from the Italian-style courante or *corrente*.

The closing bars (bars 12 and 24) of each section present another surprise in metric organization. Here the accentuation pattern on the *division* level changes from duple grouping to triple grouping. The beats become longer (dotted half notes instead of half notes) and there are just two beats in each bar. Another way of describing this is to say that there is a momentary shift to compound triple meter (♩) for the post-cadential gestures in the last bars of each section.

The “multi-metric” analysis shown here may account for the harmonic and melodic accentuations better than analyzing the movement in simple triple meter throughout. Some interpreters, however, do play the movement with consistent triple meter accentuation.

## 4.6.0. The Sixth Suite Courante

Refer to volume 2, [Example 4.6.1](#).

The Sixth Suite Courante is similar in many ways to the First Suite Courante. Both are typical Italian style *correntes* with fast tempi and buoyant spirit, and both begin with an eighth-note anacrusis on the tonic pitch. Bars 13 and 14 of the Sixth Suite Courante is similar to bars 1 and 3 of the First Suite Courante—both gestures begin with a leap pattern expressed in three eighth notes followed by an ascending and descending scalar pattern expressed in six sixteenth notes. Tonally, both courantes move directly from tonic to dominant in the first part, and to the relative minor and the tonic in the second part. Both are relatively simple and straightforward in their harmonic progressions. Both have clearly segmented formal structure.

The major difference between the two courantes is the greater scope or dimensions of the Sixth Suite Courante. The Sixth Suite Courante contains 72 bars; the First Suite Courante contains 42 bars. The Sixth Suite Courante has a total range of two octaves plus a sixth; the First Suite Courante has a range of two octaves plus a second. The Sixth Suite Courante has more frequent and wider leaps, and

it has a stronger virtuoso character than the First Suite Courante.

### 4.6.1. SIXTH SUITE COURANTE: HARMONIC AND FORMAL ASPECTS

The harmonic analysis of this movement is straightforward, moving mostly in relatively slow harmonic rhythm to allow the rhythmic gestures time to unfold. The only slightly unusual progression is the chromatic *fauxbourdon* progression in bars 53–55, which provide a moment of suspense before Bach moves toward the conclusion of this exciting movement.

As seen in Form [Graph 4.6.1](#), the two sections of the Sixth Suite Courante are unequal in length—the first section is in twenty-eight bars, the second in forty-four. Both sections feature well-formed and thematically interesting *Beginning* and *Ending* sections. Between these, Bach writes extended passages.

<i>Form Graph 4.6.1 Sixth Suite Courante</i>						
<b>PART:</b>	<b>FIRST</b>					
<b>Section:</b>	<i>Beg</i>	<i>Pas1</i>	<i>Pas2</i>	<i>End</i>	:  :	
<b>Bar:</b>	1	9	13	20	28	
<b>Tonality:</b>	I		V	V	V	
<b>PART:</b>	<b>SECOND</b>					
<b>Section:</b>	<i>Beg</i>	<i>Pas1</i>	<i>Pas2</i>	<i>Pas3</i>	<i>End</i>	:  :
<b>Bar:</b>	29	33	43	53	64	72
<b>Tonality:</b>	V	I				I

### 4.6.2. SIXTH SUITE COURANTE: MELODIC ASPECTS

This courante, like the courantes of the First and Fourth Suites, is based on a limited number of melodic gestures. I list these below with their rhythmic and melodic characteristics, their initial locations, and a brief description of the way they are used in the movement.

- Gesture a (bars 1–2) has a long-short-short pattern (eighth-sixteenth-sixteenth) on beat 1, and eighth notes on the remainder of this bar and on the first five notes of the second bar. Melodically, it is based on an ascending broken-chord pattern sometimes called a *Mannheim rocket*.<sup>4</sup> This gesture is shortened to a one-bar gesture in bars 3–6, and I indicate this shortening by placing the designation in parentheses. Bar 7 and the first two notes of bar 8 comprise the cadential gesture of the *Beginning* section. Bach writes a similar cadential gesture in bar 108 of the *Fifth Suite Prelude FUGUE*, and at the end of other movements. Awareness of the typical melodic gestures that composers use in music to signal the end of a musical unit is like awareness of typical spoken gestures that people use in a conversation to signal the end of a thought or the end of a conversation. Gesture a and its variants are used frequently throughout this courante; especially striking is the use of this gesture in free inverted form in the final two bars of the movements. The “rockets” have gone up, and now it is time for them to come down.

- Gesture b (bars 12–13) begins with a scalar pattern on the last six sixteenth notes of bar 12 and continues with a wide range leap pattern on the first three eighth notes of bar 13. Variants of this gesture appear beginning in bar 32. Especially remarkable is the interpolation of an extra bar of

running sixteenth notes in bars 35 and 37 and the extension of the gesture in bars 39–40 leading to the cadential gesture in bars 41–42. This is one of the most breathtaking moments of the movement.

- Gesture c (bar 15) is based on stepwise patterns expressed in running sixteenth notes. This gesture is largely used for transitional passages.
- Gesture d (bar 23) also has only running sixteenth notes, but melodically it has a mixture of steps and leaps. Of special interest is the fact that it has a leap of a sixth between notes 6 and 7, which tends to divide the bar into two equal halves and creates a hemiola effect. This gesture is used in transposed repetition in bars 24–25 and bars 67–69.
- Gesture e (bar 51) begins with ten running sixteenth notes in mixed motion starting after the first eighth note of the bar and ends on the first eighth of the following bar. Its transposed repetition in bar 52 is the only other occurrence of this gesture.

In marking these gestures on the score of [Example 4.6.1](#) I have placed the gesture designation at the point that seems to make an appropriate beginning. This has led to placing the gesture designation at different locations within the bar.

Refer to volume 2, [Examples 2.6.2](#) and [2.6.3](#).

It would also be possible to place gesture designations consistently on the beginning of a bar and then indicate anacrusis figures leading to this bar with an event iconic designation (↗). This discussion of the placement of the beginning and ending of musical units leads us into more subjective and personal decisions and into the important realms of interpretation and execution rather than just analysis.

# 5. The Sarabandes

The sarabande has no other emotion to express,  
except the pursuit of grandeur . . .  
It does not allow running notes,  
because grandeur abhors these,  
and it asserts its seriousness.

Johann Mattheson

## 5.0.0. Sarabandes in General

The origin of the sarabande is shrouded in mystery and contradictions, probably caused by the fact that early writers used the general title of *sarabande* for several different dances from southern Europe and Latin America, especially the *Zarabanda* and the *Canaria*. Originally the dance was performed in a lively tempo, and it was deemed lascivious and unfit for polite society. Eventually, like other dances in Baroque suites, it became slower, lost some of its dance characteristics, and became instead a vehicle for some of the most wonderfully expressive music in the Cello Suites and other works.

Bach wrote more sarabandes than any other dance form. He wrote thirty-nine movements with the express title of *Sarabande* and many other movements that do not bear the title, but do have many of the characteristics of this movement type—the Aria from the *Goldberg Variations* BWV 988 and the closing chorus of the *St. Matthew Passion* BWV 244 are two well-known examples. We shall find that the Cello Suites have a much wider gamut of emotional characteristics than mere “grandeur.” In purely musical characteristics we shall find that the Cello Suite Sarabandes are always in binary form, usually in moderate to slow tempo, and often in regularly recurring units of two, four, or eight bars.

The signature characteristic of the sarabande is usually said to be accentuation on the second beat in triple meter. This accentuation may be harmonic, created by some form of dissonance on the second beat; it may be agogic, created by having a longer note on the second beat; or it may be melodic, created by having a higher (sometimes lower) pitch on the second beat. Sometimes none of these are present, and performers must then decide if they wish to place a dynamic accent on the second beat in order to bring out this alleged characteristic, or if they will play with the accentuation on the first or third beat.

## 5.1.0. The First Suite Sarabande

Refer to volume 2, [Example 5.1.1](#).

The First Suite Sarabande clearly illustrates the typical sarabande characteristics. It is in binary form is written in triple meter, and is in a moderate tempo. All sections are four bars in length. The second beat of almost all measures has an agogic accent; the only clear exceptions to this accentuation occur in the cadential bars of each part.

The most striking feature of this sarabande is its brevity and simplicity; each part has only a *Beginning* and *Ending* section, with no *Passages*, *Extensions*, or *Middle* sections. Harmony and tonality in the movement are conventional, but effective. The step-line at the opening of the movement recalls the step-line at the beginning of the prelude from this suite.

### 5.1.1. ANALYTICAL CONCEPT: GENERAL PRINCIPLES FOR FEATURE ANALYSIS OF MUSICAL GESTURES

Before we turn to feature analysis of gestures in this movement it would be helpful to enunciate four general principles which can shape and guide the analysis:

1. Analysis should be based on listening. The ear is more important than the eye.
2. Analyzing a melody into a small number of gestures may emphasize the unity of the movement; analyzing a melody into a large number of gestures may emphasize the variety of the movement.
3. The length of a gesture can frequently be determined by occurrences of literal or varied repetition.
4. Relationships between gestures may be somewhat difficult to determine; however, the five specific guidelines listed below may help to determine whether a given gesture should be analyzed as a repeat, a variant, or a contrast.
  - a) The beginning and ending of a gesture are more important than the middle of a gesture.
  - b) Position in the metric structure is more important than specific durational lengths.
  - c) Pitch direction is more important than specific notes, intervals, or scale degrees.
  - d) Unusual melodic or rhythmic aspects are more important than conventional aspects.
  - e) In general, rhythmic characteristics are more obvious and more influential in analytical decisions than are pitch characteristics. There may be instances, however, when an especially significant and unusual pitch characteristic will be more influential in analytical decisions.

From this point on, I encourage readers to study the analyses, given in the musical examples for each movement, before they read the commentary on that movement. Readers may begin this process by looking at the feature analysis of gestures indicated below the cello line in [Example 5.1.1](#)., and forming their own ideas about the formal aspects of this movement.

### 5.1.2. FIRST SUITE SARABANDE: FEATURE ANALYSIS OF GESTURES

Having looked at the analysis, readers may now compare their ideas with the following comments. I analyze the melody into a series of six one-bar gestures; however, this should not be taken to mean that there is clear separation between gestures. I find that gesture a in bar 1 is particularly expressive and somehow familiar, perhaps because the upper neighbor tone pattern in gesture a recalls the upper

neighbor tone pattern used in the opening bars of the First Suite Prelude. I could have analyzed many other gestures in this sarabande as variants of gesture a, since they all have some form of agogic accent on the second beat; however, these gestures have significant differences in rhythmic and melodic characteristics. Gesture b is characterized by the group of four sixteenth notes in the first beat and the slower moving notes in the remainder of the bar. Gesture c has a half-step movement from F to E that seems related to the movement C to B in gesture a; however, the rhythm and metric placement is changed sufficiently to make it a contrasting gesture. Gesture d has even more fast-moving notes than gesture b; gesture e has all sixteenth notes. Gesture f in bar 13 is marked by the appearance of thirty-second notes at the end of the first beat that give this gesture a strong sense of momentum and freshness.

Gestures c and f are each used only once in the movement; other gestures are used two or more times in characteristic ways. Gesture a opens the *FIRST* part, and its variant a' opens the *SECOND* part. Gesture b is the most frequently used gesture in the movement. It first appears in bar 2 and then it appears in variant forms at the close of each four-bar section in the movement in bars 4, 8, 12, and 16. Gestures d and e appear at various points within the sections. The only occurrence of immediate repetition of a gesture in this movement is bars 5–6 with gestures d and d'.

### 5.1.3. ANALYTICAL CONCEPT: RHETORIC AND MUSIC

Before turning to the analysis of function on the gesture level of the First Suite Sarabande, it will be helpful to consider briefly the relation between music and rhetoric. The purpose of this brief section is not to give a full-fledged explanation of rhetoric, but only to provide a basic background and framework for this significant and potentially valuable topic.

The etymology of the term rhetoric is from the Greek word *rhetor*, meaning “orator”; the basic definition of rhetoric is the study of oratory, persuasive speech, or public speaking. The earliest teachers of rhetoric were the *sophists* in Greece in the fifth century bc; the most famous teachers of rhetoric were Plato and Aristotle. A German summary of Aristotle’s ideas on rhetoric was among the books used in St. Michaels School in Lüneburg, where J. S. Bach was a student from 1700 to 1703. Though we have no direct evidence that Bach actually studied this text, it is highly probable that sometime during his life he came into contact with aspects of rhetoric.

The most influential early Roman writer on rhetoric was Quintilian in the first century AD. He organized rhetoric into the five areas of invention (*inventio*), disposition (*dispositio*), style (*elocutio*), delivery (*pronuntiatio*), and memory (*memoria*). Invention refers to the creation of a musical idea; Bach uses this term for his Inventions and Sinfonias, BWV 772–801. Disposition refers to the organization of an effective and convincing speech into six “canons” or parts—introduction (*exordium*), narrative (*narratio*), argument (*divisio*), proof (*confirmatio*), refutation of possible opposing arguments (*confutatio*), and conclusion (*peroratio*). Johann Mattheson attempted to apply these terms to an analysis of an aria of Marcello.

Style and delivery were important aspects of both the composition and the presentation of a speech. The concepts of style and delivery were also applied by writers from the Baroque time until the present time to the composition and presentation of a work of music. Delivery in music would especially involve the area of articulation—how performers use bowing for string instruments or tonguing and other techniques for wind instruments to treat the beginning, middle, and ending of notes

in such articulations as *legato*, *staccato*, *spiccato*, and others. It would also involve aspects of tempo, rubato, and dynamics. It could even involve aspects of posture, facial expressions, and body motions that are not directly connected with the production of sound.

Memory was used in two ways in discussions of oratory—first to describe the practice of summarizing important points at the end of the speech, second to the importance of delivering the speech from memory. These two aspects were perhaps more important in later music than in music of the Baroque. More characteristic of Romantic music than Baroque music was concluding a composition with a coda that recalls all the significant themes of the composition or performing a composition in public from memory.

In the liberal arts curriculum of the twelfth and thirteenth centuries, rhetoric was one of the subjects of the *trivium*; the others were logic and grammar. These subjects were taught to prepare students for the *quadrivium*, which could be regarded as a study of numbers that included mathematics (pure numbers), geometry (numbers in space), music (numbers in time), and astronomy (numbers in space and time). All of these were taught as preparation for the study of philosophy and theology. It is gratifying to note the central role that music played as one of the seven elements in this curriculum, and depressing to compare this with the peripheral role that music plays in most public schools and universities today.

From the earliest times to the present day, rhetoric has been either praised or condemned—praised as an essential tool for communicating the truths that could be discovered by logic or promulgated by belief; condemned as a device for concealing vacuous or spurious reasoning. This condemnation is frequently expressed with the dismissive comment that a particular statement is “mere rhetoric.” Similarly, the idea of applying rhetoric to music has been praised or condemned—praised when it has helped composers, performers, or listeners to understand music better, condemned when it has led to excessive or inappropriate interpretations.

When musicians say they are applying rhetoric to music, it may be difficult to know which aspect of rhetoric they are applying—invention, organization, style, delivery, or memory. On the other hand, whether it is associated with rhetoric or not, most people would probably agree with the general principle that music and speech share many common characteristics and concerns. It is obvious in vocal music that composers, singers, and listeners must know the syntax and semantics of the text of a song or choral work; it should be just as obvious in instrumental music that composers, performers, and listeners need to know something similar to syntax and semantics. One possible way to understand this idea in instrumental music is to compare it to listening to someone speaking a foreign language that one does not understand. In such cases, one can usually hear if the inflections, accentuation, and segmentation of the speaker are natural and convincing, as they might be for a native speaker; or if they are unnatural and unconvincing, as they might be for someone who is just learning the language.

An important goal is to work toward developing listening and performing abilities in music that at least approach those of a native speaker of a language. These abilities would be manifest not so much in knowing the exact meaning of the words and sentences, but rather in knowing the manner in which words and sentences should be expressed. To accomplish this is one reason for taking private lessons and classes with master teachers, and for listening to concerts or recordings of master performers. For the same reason, performers and listeners might also turn to general studies of rhetoric and to specific studies of the relation of rhetoric to music.<sup>1</sup>

## 5.1.4. ANALYTICAL CONCEPT: FUNCTION ANALYSIS OF GESTURES

My use of the terms the terms *Beginning*, *Ending*, *Middle*, *Extension*, and *Passage* for function labels of sections came, at least in part, from rhetoric. These terms are all nouns or gerunds to indicate they describe musical “products.” For function analysis of gestures I use four basic terms that are verbs to indicate that they describe musical processes.

- *State*—to present a musical idea
- *Restate*—to repeat, change, or vary this musical idea
- *Spin*—to fill the musical space before, after, or between ideas
- *Conclude*—to complete a musical idea

Gestures labeled *State* are usually well-formed, distinctive, and memorable musical ideas that appear at the beginning of a section. Gestures labeled *Restate* are literal or varied repeats of gestures labeled *State*. Gestures labeled *Spin* are usually more stereotypical and less distinctive or memorable than gestures labeled *State* or *Restate*. The term *Spin* is borrowed from the German term *Fortspinnung* (“spinning forth”), which was used by many writers in music theory and music history. To some extent *Spin* has the same meaning for melodic function analysis that linear progression has for harmonic function analysis—they both describe musical material that is characterized by a sense of motion. Frequently *Spin* gestures will be made up of simple repeated-note rhythmic patterns and simple scalar or chordal melodic patterns. Gestures labeled *Conclude* occur at the ending of a section. They often involve certain well-established markers or clichés—melodic and rhythmic patterns that signal or mark a sense of conclusion.

*Beginning*, *Middle*, and *Ending* sections have at least one *State* gesture or *Conclude* gesture; frequently they have both types. In addition they may also have *Restate* or *Spin* gestures. *Passage* and *Extension* sections are generally made up of *Spin* gestures; they may also contain either a *State* gesture or a *Conclude* gesture, but not both, for in this case they would be heard as a *Beginning*, *Middle*, or *Ending* section.

## 5.1.5. FIRST SUITE SARABANDE: FUNCTION ANALYSIS OF MELODIC GESTURES

In the function analysis of melodic gestures in the First Suite Sarabande I use only three of the four basic terms described above—*State*, *Restate*, and *Conclude*. I have not labeled any gestures as *Spin* gestures, nor have I labeled any of the functional sections of this movement as *Passages* or *Extensions*. In the feature analysis I consider all gestures to be one bar in length; however, in the function analysis I consider most of the gestures to be two bars in length. Feature analysis length does not always coincide with function analysis length.

I analyze three of the sections of this movement as two-bar gestures that follow the pattern of *State*—*Conclude*. In contrast to this, the *Ending* section of the *FIRST* part in bars 5–8 has gestures with bar lengths of 1—1—2 that follow the pattern of *State*—*Restate*—*Conclude*. The reason for this is that in bars 5 and 6 the varied repetition (d d') tends to delineate these two bars not only in the feature analysis, but also in the functional analysis. Feature analysis may influence function analysis; what we “say” in music may influence how we say it.

## 5.2.0. The Second Suite Sarabande

The *Second Allemande* is one of the most famous and most expressive movements in the Cello Suites. Ingmar Bergman used this movement as background music for his film *The Seventh Seal*. The film is set in the time of the Black Plague and depicts a knight's search for answers to questions about life and death. Yo-Yo Ma and the filmmaker François Girard used the entire *Second Suite* in the film *The Sound of the Carceri*, from their series of films entitled *Yo-Yo Ma Inspired by Bach*.<sup>2</sup> The film is based on etchings of prison scenes by the eighteenth-century Italian master Giovanni Piranesi. Not all interpretations of this movement share such tragic associations, but it is often played slowly and seriously.

### 5.2.1. SECOND SUITE SARABANDE: ANALYTICAL ASPECTS AND EMOTIONAL RESPONSE

Refer to volume 2, [Example 5.2.1](#).

Rather than focus on such specific extra-musical associations, my analysis seeks to show how study of inter-musical formal relations and comparison with general human experience can enrich intellectual understanding and emotional response to this work. The analysis of the parts into sections and the function and feature analysis of the gestures given above and below the cello part follow the principles discussed in the analysis of the First Suite Sarabande and should be apparent to readers. What I focus on instead is Bach's use of space in this movement.

The opening gesture *a* dominates the movement; it appears in its original two-bar shape in bars 1–2 and 5–6, and then in one-bar variant versions in bars 9, 10, 21, 22, 25, and 26. The most striking characteristic of this gesture is its stepwise movement in the narrow range of a third. It is possible that this constriction of range could produce associations of despair or sadness by reminding us of the constraints on vocal range that a person would probably experience when expressing despair or sadness with words.

The *SECOND* part begins in bars 13–14 with gesture *d* that has a similar shape and also remains within the range of a minor third for four beats. In contrast to these gestures of restricted movement and ambitus Bach writes some gestures (*c* and *e*) with large leaps, wide range, and insistent eighth-note motion in bars 11–12, 15–16, 17–18, and 27–28 that could suggest struggle or effort.

I analyze the last four bars of this movement as a *Coda*. I analyzed the last three bars of each part of the Fourth Suite Courante as a *Coda* and speculated that it was added because of Bach's sense of formal proportion. The same explanation could be used here, but there is an additional factor that should be taken into account. Consideration of step-lines may provide another explanation for the necessity of having this *Coda*. The step-lines in the first three sections of the movement ascend from D to A, from D to G, and then from A to C. One could say that this represents a struggle to complete the scale from low D up to high D. In the next two sections the step-lines descend from E♭ to G and from E to C♯, possibly suggesting abandonment of this struggle. In the *Ending* section, the step-line resumes the struggle, but this time it ascends from D to F and then descends again to D. Only in the *Coda* section does the step-line finally complete the ascent from A to high D, which could suggest reaching a goal.

Is this what Bach was trying to communicate with this movement? I would never make this assertion. Perhaps I am analyzing incorrectly or ignoring contradictory evidence like the presence of another possible descending step-line from F to D in the *Coda* section. Perhaps comparisons of this sort really tell us more about our own personal thoughts and emotions than about the music. Perhaps Bach had no expressive intentions or totally different expressive intentions. The fact that it is impossible to know exactly what meaning or emotion Bach intended does not mean that it is wrong for performers to form their own interpretations of meaning and emotion or for listeners to try to determine the thoughts and emotions that a work suggests to them. This movement presents an ideal opportunity to explore meaning and emotion in music.

### 5.3.0. The Third Suite Sarabande

The Third Suite Sarabande is not only one of the most frequently performed and highly regarded movements in the Cello Suites, but also the subject of a famous analytical study by the most influential music theorist of the twentieth century, Heinrich Schenker. I discuss Schenker's reading of this movement after examining the sarabande using some of the techniques employed in previous analyses.

#### 5.3.1. THIRD SUITE SARABANDE: ANALYTICAL ASPECTS

Refer to volume 2, [Example 5.3.1](#).

As shown in [Example 5.3.1](#), Bach casts this movement in binary form with a *SECOND* part that is twice as long as the *FIRST* part. The *FIRST* part modulates to and cadences in the tonal region of the dominant. The *SECOND* part has three extended secondary dominant passages—bars 10–12 on vi, bars 13–16 on ii, and bars 17–20 on V. The last four bars of the movement begin with an especially expressive two-bar sequential passage based on secondary dominants of IV and V. The movement concludes with a strong *T—S—D—T* cadence on the tonic.

The movement consists of six four-bar sections, five of which could be analyzed as consisting of the following pattern, which was also used in most of the sections of the first two sarabandes:

<i>Function:</i>	<i>State</i>	<i>Restate</i>	<i>Conclude</i>
Length in bars:	1	1	2

The only section that does not follow this pattern is the *Middle1* section of the *SECOND* part. This has a two-bar *State* gesture followed by a two-bar *Conclude* gesture—a pattern that Bach also uses extensively in the first two sarabandes. The *Middle1* section of the *SECOND* part of the Third Suite Sarabande also differs from the other sections in terms of ambitus and melodic intervals. It is almost as though the melody in bar 13 escapes from the narrow confines it had been using in earlier bars and boldly moves to wider ambitus and intervals.

Another striking feature of this sarabande is the way Bach uses non-chord tones to achieve the characteristic second-beat accents. These non-chord tones are often suspensions, as in bars 1, 2, 3, 5, and 6. As shown in the Arabic numerals below the bass staff, these suspensions display a variety of intervallic types and some of them are double suspensions.

Bach does not always put suspensions on beat 2; they appear on beat 1 in bars 12 and 20, and these bars would have an accent on the first beat. Bach does not always use suspensions for accentuation; in bars 21 and 22 he uses what I analyze as accented passing tones in the melody or as appoggiaturas in the harmonic reduction.

### 5.3.2. ANALYTICAL CONCEPT: A BRIEF INTRODUCTION TO SCHENKERIAN ANALYSIS

Heinrich Schenker (1868–1935) was an Austrian theorist and musicologist who made extraordinary contributions to the understanding and performance of music. He was one of the first scholars to insist that editions or performances of a musical work should be based on the composer’s manuscript and, when available, on the composer’s written or orally expressed comments on the work, as well as on comments from other composers, performers, and scholars. Performances and editions prior to Schenker were all too often based on the unsupported whims of editors or performers.

Schenker formulated a theory of music that became the paradigm theory of the twentieth century and continues to have enormous influence, much as Riemann’s theories had been the leading theoretical ideas of an earlier generation. Schenker’s ideas are complex and it would be impossible to summarize all of the main features of his theory in a short discussion. This difficulty is compounded by the fact that Schenker, like most significant thinkers, modified some of his ideas during his lifetime. He wrote the analysis of the Third Suite Sarabande in 1925, ten years before he published the definitive statement of his ideas in *Der Freie Satz* (Free Composition) in 1935. Furthermore, Schenker’s students, and others using his analytical theories, have developed and modified his ideas even further. All I can attempt is to adapt some of the techniques I have been using to this point in order to present some of Schenker’s key ideas and explore some of his insights into the Third Suite Sarabande.

The first paragraph of Schenker’s study of the Third Suite Sarabande reveals the essence of his thought:

The eye can follow and encompass the lines of a painting or architectural structure in all their directions, breadth and relationships: if only the ear could hear the background of the fundamental structure and the continuous musical motion of the foreground as profoundly and as extensively. We would then envisage the twenty-four bars of this *Sarabande* as a gigantic structure, whose many broad and striking events, while seeming to have a private, autonomous existence, all bear a profound and exacting relationship to the whole.<sup>3</sup>

The last sentence shows Schenker’s emphasis on *organic unity*, the idea that a musical work, like any form of organic life, is an undivided whole, in which each part derives its form and meaning from its relation to the whole. The first sentence concerns what Schenker regarded as the two parallel aspects of this organic relation—the *background* of the fundamental structure, and the continuous musical motion of the *foreground*, i.e., of the music itself.

Schenker’s study of the great masterworks of tonal music from Bach to Brahms convinced him that the *background* of a movement of tonal music could always be summarized in two contrapuntal lines—a bass line (*Bassbrechung* or bass arpeggiation) of I—V—I and a soprano line (*Urlinie* or “primordial line”) that could consist of any of three possible descending scalar patterns— $\hat{3} \hat{2} \hat{1}$ ,  $\hat{5} \hat{4} \hat{3} \hat{2}$  or  $\hat{8} \hat{7} \hat{6} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1}$ .<sup>4</sup>

The compositional process, according to Schenker, consists of elaborating or “composing out” (*Auskomponierung*) these two lines into the actual notes of the completed movement. This process is similar to *diminutions* or variation procedures. Schenker’s analysis of the Third Suite Sarabande in its original version shows this process in a series of analyses, starting with the simplest representation of the two lines (*Urlinie* and *Bassbrechung*) and then moving in increasing richness and complexity until the final analysis shows the essence of the completed movement.

Refer to volume 2, [Example 5.3.1](#).

I have attempted to show the essential points of Schenker’s analysis of this sarabande by adapting the technique I used to show step-lines in my analysis of the fugue section of the Fifth Suite Prelude. This involves lengthening the note-stems of the important notes and connecting them to a horizontal beam.<sup>5</sup> The analysis above the first eight bars of [Example 5.3.1](#) shows that the *Urlinie* begins with the upper tonic  $\hat{8}$  in bar 1 and then repeats or “recovers” this note in bar 6. I mark this with parentheses as ( $\hat{8}$ ). The *Urlinie* continues with  $\hat{7}$  in bar 6,  $\hat{6}$  in bar 7, and  $\hat{5}$  in bar 8.

The analysis below the Riemann symbols in [Example 5.3.1](#) shows the bass *arpeggiation* that moves from I in bar 1 to V in bar 8 and eventually returns to I in bar 24. I circle the designations I, V, and I to distinguish them from indications of chords or keys. I lengthen the stems of the important bass notes and connect them with a horizontal beam, similar to the way I treat important notes in the *Urlinie* in this analysis.

Schenker’s analysis shows *Urlinie* scale degrees  $\hat{5}$  in bar 14,  $\hat{4}$  in bar 15,  $\hat{3}$  and  $\hat{2}$  in bar 23, and  $\hat{1}$  in bar 24. The parentheses around scale degree 5 are my way of showing that this g is *recovered* (an octave higher) from the g in bar 8. Schenker indicates this with a dotted slur. The parentheses around scale degrees  $\hat{3}$  and  $\hat{2}$  are my way of indicating that these notes are important parts of the structure, but in the final analysis they are subsumed in the long octave line. Schenker’s analysis indicated this by changing the melodic descending pattern F E D to a harmonic interval D/F in the original analytical representation.

It remains to explain the Schenkerian indication ii (div) that appears in the bass line analysis of bar 15. Schenker regards the D that appears here as the root of the D minor chord (ii) on beat 1 as the “dividing dominant” of G (V), which has been the controlling force in the harmony before and after this point. Schenker emphasizes that the cadence on D here does not have the same degree of structural significance as the cadence on G in bar 8, and certainly not as much as significance as the final cadence of the movement.

To recapitulate my reconstruction and reconsideration of Schenker’s analysis of this sarabande, I believe that the main things that Schenker hoped “the ear could hear” in this movement are scale degrees  $\hat{8} \hat{7} \hat{6} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1}$  of the *Urlinie* supported by I V I of the bass arpeggiation. Above all, he wanted us to hear, understand, and appreciate the marvelous ways that Bach elaborated this simple structure into the actual notes of the movement, without ever sacrificing the organic unity of the movement. Readers are strongly encouraged to study Schenker’s analysis in its original form. I recommend to readers that they read the excellent translation of the original Schenker analysis by Hedi Siegel in *Music Forum*, volume 2.<sup>6</sup>

### 5.3.3. THIRD SUITE SARABANDE: ADDITIONAL STEP-LINES, SOGGETTO CAVATO—B A C H

Refer to volume 2, [Examples 5.3.2a](#) and [5.3.2b](#).

In [Example 5.3.2a](#) I indicate a step-line of scale degrees  $\hat{8} \hat{7} \flat\hat{7} \hat{6}$  in bars 1–2. This is not part of Schenker’s original analysis, and I indicate this by using dotted lines for the connecting beam. Schenker’s original analysis posits the possibility of an implied note g (5) at this point. Similarly in bars 21–22 I have indicated another step-line ascending with scale degrees  $\hat{3} \hat{4} \sharp\hat{4} \hat{5}$ , which is not part of Schenker’s original analysis. I have included these two step-lines because I believe they help shape the tonal motion of the movement at this point on a “smaller” level.

In [Example 5.3.2b](#) (bars 21–22), the harmonically significant bass notes (omitting the passing tone B $\sharp$  at the end of bar 21) are B $\flat$ —A—C—B $\sharp$ . In German music notation the note B $\flat$  is called simply B and the note B $\sharp$  is called H. Therefore these notes spell out the name B A C H.

Was this deliberate? In one of the compositions at the end of his life, *The Art of the Fugue*, BWV 1080, J. S. Bach inserted these notes in an inner voice of the last uncompleted fugue, and wrote out the letters B A C H in the music. The deliberate use of musical notes that have a coded extra-musical significance is called *soggetto cavato* (Italian: carved-out subject). The practice was used before Bach in some Medieval and Renaissance compositions; however, in these compositions *solfège* syllables (e.g., Do, Re, Mi) were used instead of letters. The practice was used by composers after Bach in works like Robert Schumann’s *Abegg Variations* written for his friend Meta Abegg or Bernhard Heiden’s *Agfa Variations* written for the Agfa camera company.

Is the occurrence of B A C H in bars 21–22 a clear example of an intentional *soggetto cavato*? There is neither historical nor anecdotal evidence to support this; furthermore, B A C H figures may be found elsewhere in the Cello Suites and in other works as well. There are a significant number of writers, however, who have attempted to find “hidden messages” in music.<sup>7</sup> Although one of my major goals in this book has been to introduce readers to as many analytical techniques as possible, many writers prefer to avoid speculative approaches. Their view might be summarized in the following quotation from the Talmud—“If you want to understand the invisible, look carefully at the visible.”<sup>8</sup>

## 5.4.0. The Fourth Suite Sarabande

Refer to volume 2, [Example 5.4.1a](#).

Metric accentuation in the Fourth Suite Sarabande differs significantly from that of other sarabandes. The usual identifying characteristic of an accent on beat 2 appears in this sarabande only in bars 2, 14, 19, and 28; all other bars have an accent on beat 1 or 3. The lengths of the two parts of this sarabande are in the ratio of 3:5—twelve bars in the first part and twenty in the second. The *FIRST* part modulates to and cadences in the dominant region. The *SECOND* part returns to the tonic for one bar, then moves to the submediant (vi), and then returns to the tonic.

### 5.4.1. FOURTH SUITE SARABANDE: HARMONIC ASPECTS

Bach’s harmony in this movement is based mostly on standard *T—D* or *T—S—D—T* progressions, but there are some especially striking harmonic moments. The opening progression of the Fourth Suite

Sarabande  $T-\{IV:D-T\}S-D-T$  recalls the opening progression of the Fourth Suite Prelude. Like the Third Suite Sarabande, Bach makes extensive use of suspensions in the Fourth Suite Sarabande: ten of the twelve suspension figures are 4 3 suspensions; one, in bar 14, is a 7–6 suspension; and one, in bar 30, is a 5 4 suspension figure that is used in conjunction with a  $V_2^4$  chord. Note, however, that unlike the Third Suite Sarabande, the suspensions in the Fourth Suite Sarabande have the suspended and therefore accented note on the first beat of the measure rather than on the second beat of the measure as in the Third Suite Sarabande and in many other sarabandes.

### 5.4.2. FOURTH SUITE SARABANDE: FORM ANALYSIS

The analysis of the Fourth Suite Sarabande in [Example 5.4.1a](#) is presented in several levels. The smallest level indicated below the cello line shows feature analysis of one-bar gestures labeled according to their characteristic rhythm patterns. Gesture a is ; gesture b has one or more patterns with the rhythm ; gesture c has one or more patterns with the rhythm ; gesture d, used only in the concluding bar, is . Measure 30 is labeled as c'/b' to indicate that it contains both patterns.

Function analysis of parts, sections, and gestures is shown above the cello part. This analysis shows a *FIRST* part of twelve bars containing an eight-bar *Beginning* section and a four-bar *Ending* section. This is followed by a *SECOND* part of twenty measures containing an eight-bar *Beginning* and a four-bar *Middle* section. To this point this sarabande shows the typical division into units of four and eight bars.

Function analysis of gestures shows frequent organization into bar lengths of 2–2–4 or 1–1–2. In the *FIRST* part, the *Beginning* section is divided into three gestures with bar lengths of 2–2–4 labeled *State Restate Conclude*. The *Conclude* section itself is subdivided into three functional sub-gestures with bar lengths of 1–1–2. I label these with parentheses as (*State*) (*Restate*) (*Conclude*) and place these labels below the cello part to indicate that they are hierarchically at a smaller level. The *Ending* section of the *FIRST* part is divided into bar lengths of 1–1–2, labeled *State Restate Conclude*.

The *SECOND* part opens with a *Beginning* section that has basically the same formal structure and melodic content as the *Beginning* section of the *FIRST* part, with two changes. First, gesture a appears in melodic inversion in bar 15. Second, the four-bar *Conclude* gesture in bars 17–20 is divided into two-bar gestures labeled (*State*) and (*Conclude*). The *Middle* section is divided into three gestures with bar lengths of 2–1–1 labeled *State, Restate, Conclude*.

Refer to volume 2, [Example 5.4.1b](#).

Now we are ready to examine the *Ending* of the *SECOND* part—one of the most intriguing places in all of the Cello Suites. To understand it, let us begin by seeing in [Example 5.4.1b](#) how a journeyman composer of the Baroque period might have composed this *Ending* section, beginning in bar 25 with the simple and rather uninspired idea of simply transposing the *Ending* section of the *FIRST* part (bars 9–12) down a perfect fifth, so that the movement ends on the tonic in bar 28.

Now let us return to [Example 5.4.1a](#) and analyze what Bach actually wrote. Bars 25 and 26 do begin with a transposition of bars 9–10 down a perfect fifth. Bar 27 brings the “combined gesture” b'/c' and seems to be heading toward a cadence on the tonic. In bar 28, however, Bach writes an unusual deceptive cadence, in which the lower part sounds the root of a C minor chord while the upper part sounds an arpeggio on the notes of the expected E♭ Major chord (E♭ G B), producing a vi<sup>7</sup>

chord for this measure.

I label bars 28–30 on the section level as *Ending Interrupted*. On the gesture level it is somewhat difficult to analyze these bars. In feature analysis they are clearly identifiable as being based on gesture c' in bar 28, gesture b' in bar 29, and the combined gesture b'/c' in bar 30. However, in function analysis, they seem best analyzed as *State State State*. This is a somewhat unusual analysis, because usually there is only one *State* gesture in a section. In bars 28–30 it is almost as though the gestures are seeking to recover the path to the cadence that was interrupted by the deceptive cadence in bar 28. In bar 31 Bach brings back gesture c with the rhythm and melodic motion heard in the *Conclude* pre-cadence gesture of bar 11. Now the music seems to be headed toward the cadence; however, the scalar motion of bar 31 starts on B $\flat$ , and this would lead to a cadence on the dominant B $\flat$ . To avoid this, Bach changes the last three notes of the bar so that the cadence comes on the tonic E $\flat$ , and then, to confirm this arrival, he adds the comforting, chordal post-cadential gesture.

### 5.4.3. ANALYTICAL CONCEPT: THE PROCESS OF CONTINUOUS VARIATION

This movement is an especially effective example of a technique for unification which some writers have labeled as the process of continuous variation. According to this, the unfolding of the melodic material of a movement is most effective when it involves not just stringing one pleasant gesture after another, but rather when it is continuously deriving new gestures from previously heard gestures and varying these in subtle but effective ways. The net effect of the process of continuous variation is that the movement sounds as if it were evolving in a natural and organic way. This is somewhat similar to the concept of organic unity created by the elaboration of the fundamental structure in a Schenkerian analysis.

The process of continuous variation involves treating a gesture with some of the standard variation techniques—transposition, inversion, retrograde, rhythmic augmentation or diminution, intervallic expansion or contraction, and others.<sup>9</sup> The Fourth Suite Sarabande provides characteristic examples of several of these variation techniques. Effective use of the process of continuous variation also involves knowing when it is appropriate and effective to introduce new material. For example, the introduction of the dactylic rhythm in gesture c in bar 11 comes as a welcome change from the previous emphasis on the dotted rhythms of gesture b.<sup>10</sup>

## 5.5.0. The Fifth Suite Sarabande

The Fifth Sarabande is an enigmatic movement in many ways. Not only does it present the usual analytical challenge of accounting for the subtle beauty of the movement, it also presents a challenge in the identification of the individual chords of the harmony. Furthermore, it challenges us to describe the affect and associations evoked by this short movement. Does it represent the depths of resignation and despair, or does it present a transcendent picture of a world beyond human emotions?

### 5.5.1. FIFTH SUITE SARABANDE: HARMONIC AND FORMAL ASPECTS

Refer to volume 2, [Example 5.5.1](#).

The tonality of the movement follows a typical plan. The *FIRST* part begins in the tonic and ends in the relative major (E $\flat$ ); the *SECOND Part* starts with an E $\flat$  chord, but moves immediately to the region of the subdominant and cadences in bar 12. A linear F dominant seventh chord in third inversion leads back to a dominant chord of C minor and the concluding section is in the tonic. The harmony and non-chord tones of the *Beginning* section are difficult to analyze because of the sparseness of the monophonic texture. My analysis in [Example 5.5.1](#) is based primarily on privileging typical progressions over atypical progressions. The harmonic content of the rest of the movement is somewhat less of a mystery, but there are still many alternate possibilities. Because non-chord tones play such an important role in this movement I analyze each of these in the example, using the abbreviations given in [section 2.1.5](#).

As if to compensate for harmonic ambiguities of the movement, the formal aspects are very simple. The binary form is divided into five regular four-bar sections and each of these consists of *State Restate Conclude* gestures expressed in the pattern of 1–1–2 bars. Feature analysis of gestures shows an extraordinarily high degree of unity in the movement. Indeed, it would be possible to analyze the entire movement as being based on a single gesture expressed in bar 1 and then varied by substituting a quarter note for the concluding two notes as in bar 3, or presenting the gesture in inversion as in bar 5. I have elected instead to label the gesture in bar 3 as b; I have indicated melodic inversion of both gestures by adding the prime sign after them. The only other change of rhythm is the dotted-half note in bar 8, and I regard this bar simply as an extension of the gesture in bar 7. The typical sarabande second-beat accent is achieved in most of the measures by having an appoggiatura on the first eighth note. However, there is also an agogic accent on the quarter note that appears on the third beat of most of the bars.

Pitch motion constitutes one of the most obvious shaping forces in the movement. The *Beginning* sections of both parts and the *Ending* section of the *SECOND* part have basically descending pitch motion. The *Ending* section of the *FIRST* part has two bars of ascending motion followed by one bar of descending motion and a long note at the end. The *Middle* section of the *SECOND* part has two bars of ascending pitch motion, one bar of descending pitch motion, and one bar of ascending pitch motion.

## 5.5.2. FIFTH SUITE SARABANDE: MELODIC ASPECTS

Though simple, the features of the movement show Bach's subtle control of the shaping power of rhythm and pitch. The *Beginning* section starts with two statements of gesture a. The repetition of the gesture and the fact that it ends on a quarter note serves to articulate the two opening bars as *State Restate*. The six even eighth notes of gesture b in bar 3 lead directly to the return of gesture a in bar 4, and serve to join these two bars into a two-bar *Conclude* gesture. In the *Ending* section the flow of uninterrupted eighth notes in bars 5–7 could be heard as a single melodic motion leading to the concluding dotted half in bar 8. However, the fact that bar 6 is a slightly varied transposition of bar 5 up one step leads me to hear these two bars as *State Restate*. Bars 7–8 are convincingly heard as a two-bar *Conclude* gesture.

The reader will no doubt be able to study the remainder of the movement and see how similar factors shape the functional patterns. The study of these details of rhythm and melodic direction is

valuable in perceiving and performing this movement. It may also facilitate memorization of the movement for performers. Notice especially the appearance of a possible B A C H *soggetto cavato* in bars 13–14. Again, there is no evidence that this is anything more than an incidental, albeit interesting, occurrence.

### 5.5.3. FIFTH SUITE SARABANDE: EXTRA-MUSICAL ASPECTS AND INTER-OPUS ANALYSIS

Refer to volume 2, [Example 5.5.2](#).

For extra-musical analysis of this movement, we could consider the emotional effect of sadness created by such factors as the harmonic ambiguities, the unusual augmented and diminished melodic intervals, and the extreme emphasis on unity through the use of a limited number of gesture types and formal patterns. Another approach, sometimes called *inter-opus analysis*, is to find places in Bach's vocal music with characteristics similar to those of a given instrumental movement, and then use the vocal text as a guide to the emotional effect of the instrumental movement. [Example 5.5.2](#) shows a passage from the opening of the soprano aria in Bach's *Cantata 21*, BWV 21, that has harmonic, melodic, and rhythmic characteristics strikingly similar to those of the Fifth Suite Sarabande. The opening melodic gesture, the opening chordal progression, and the key of C minor are shared by both works. The title of the cantata, which may be translated as "I was in deep distress," and the text of the aria, which may be translated as "Sighs, tears, sorrow, need," provide valuable insight into the emotional content of the Fifth Suite Sarabande.<sup>11</sup>

### 5.6.0. The Sixth Suite Sarabande

Refer to volume 2, [Example 5.6.1](#).

If I had to rank the six Sarabandes of the Cello Suites in terms of their fidelity to the standard characteristics usually associated with the sarabande, I would place the Sixth Sarabande among the top two or three movements in this form. If had to rank the six Sarabandes on a continuum running from negative emotion on one side to positive emotion on the other, I would place the Sixth Suite Sarabande clearly on the side of positive emotion. And finally, if I had to rank the six Sarabandes in terms of their popularity with performers and listeners, I believe it would be in the very top group of movements of this type.

### 5.6.1. SIXTH SUITE SARABANDE: FORMAL ASPECTS

The Sixth Sarabande has the same length as the Fourth Suite Sarabande, but a different ratio between the lengths of its two main parts. The Fourth Suite Sarabande has a ratio of 3:5 (twelve to twenty bars); the Sixth Suite Sarabande has a ratio of 1:3 (eight to twenty-four bars). I analyze the Sixth Sarabande in four-bar sections except for the last two sections, which I group as a three-bar section followed by a five-bar section. Notice also that I label bar 27 as an *Interruption*, somewhat similar to bars 28–30 in the Fourth Suite Sarabande.

Rather than present a detailed analysis of gestures, I will just point out some ways that Bach skillfully uses rhythm to shape the structure and motion of this sarabande. Notice, for example, how he shapes the *Beginning* section by having three notes in bar 1, four notes in bars 2–3, and five notes in bar 4.

Bach uses “sarabande” gestures, with second beat agogic accent, in bars 1–3 and 5–6, 9, 13, 16, 24, 26, 28, and 32. In contrast to this, he uses moving quarter note gestures, without second beat accent, in bars 4, 7, 15, 17–23, 25, and 27. Near the end of the movement in bars 28 and 29 he introduces eighth notes and sixteenth notes that increase the motion and act as a foil to the slower motion of the concluding three bars.

### 5.6.2. SIXTH SUITE SARABANDE: HARMONIC ASPECTS

Tonality and harmony in this movement follow traditional models. The *FIRST Part* moves to the tonal region of the dominant; the *SECOND Part* makes brief allusions to the regions of ii, IV, and vi before ending in the tonic. The harmonic progressions generally follow typical patterns of *T—S—D—T*.

Non-chord tones play such a significant role in this movement that I indicate all of them. I indicate suspensions with numbers below the bottom line and indicate other non-chord tones below the cello line, using the abbreviations explained in [section 2.1.5](#). Sometimes another non-chord tone is included within a suspension to produce a “decorated suspension,” as in bars 10 and 12, where appoggiaturas are used within the suspension. Bach uses suspensions at other important points throughout the movement, and also makes very effective use of escape tones, appoggiaturas, neighbor tones, and passing tones. The most striking non-chord characteristic of this sarabande, however, is the extensive use of anticipations. Normally reserved for use as markers in cadential gestures, the anticipation is used a dozen times at various points in this sarabande and lends an elegant flow to the movement.

## 6. The Optional Movements

In the commonest types of dances, one finds,  
along with the familiar and the obvious,  
something that is new, lively, impressive, and expressive.

In the noblest types of dances,  
one finds the melodious expression of majesty and magnificence;  
indeed, even in the smallest minuet there is no lack of beauty and grace.

Johann Mattheson

Mattheson's eloquent description and defense of the role of dance music shows the generally high esteem in which it was held in the Baroque period. As a student in Lüneburg, Johann Sebastian Bach had the opportunity to hear and participate in performances of French dance music, and it was natural that he would incorporate it in various ways in his instrumental music.

At the same time that composers of the Baroque period were moving toward establishing the basic suite form of *allemande*, *courante*, *sarabande*, and *gigue*, they were also experimenting with the incorporation of other movements, frequently French dance types, to bring more variety to the suite form. These so-called “optional movements” typically appeared between the *sarabande* and the *gigue* and they were usually written in pairs. Each of the Cello Suites has a pair of dances inserted between the *sarabande* and *gigue*—*Minuet I* and *Minuet II* in the First Suite and Second Suite; *Bourrée I* and *Bourrée II* in the Third Suite and Fourth Suite; *Gavotte I* and *Gavotte II* in the Fifth Suite and Sixth Suite. The minuet, *bourrée*, and *gavotte* were originally rural dances from provinces of France that were later incorporated into the music of the French court.

Other Bach suites and other Baroque suites may have no optional movements, they may have other optional movements such as the *passepied*, *loure*, or *scherzo*, or they may have optional movements that have tempo indications instead of dance titles. They may have optional movements that do not appear in pairs, or they may place optional movements in locations other than between the *sarabande* and *gigue*.

### 6.0.0. Optional Movements in the Cello Suites

In the Cello Suites, as in most Baroque suites, there are written instructions after the second optional movement calling for a return to the first optional movement. In the First Suite and the Second Suite for example, Bach writes the following words after the second minuet: “*Minuet I da capo*” (Minuet I from the head or beginning). Present-day performers may play the return of the first dance without repeats, even though Bach and other Baroque composers do not specify this. On the other hand, classical composers usually did specify the omission of repeats with the words “*Minuet da capo senza ripetizione*.”

The optional dances of the first three suites have a change of mode from a major key to its parallel minor key or from a minor key to its parallel major key. The First Suite Minuets and the Third Suite

Bourrées change from major to minor; the Second Suite Minuets change from minor to major. This change in mode is reflected in the contrast between the darker affect of the minor mode dances and the brighter affect of the major mode dances. The optional dances of the last three suites remain in the same mode, but there are differences in the mood or character of the members of each dance pair. The Fourth Suite Bourrée I is extended and lively; Bourrée II is short and syncopated. The Fifth Suite Gavotte I is emphatic and varied in rhythm; Gavotte II is flowing and unified in rhythm. The Sixth Suite Gavotte I is complex and courtly; Gavotte II is simple and rustic.

The tendency toward regular two-bar, four-bar, or eight-bar units with clear cadences that was already evident in the courantes and sarabandes becomes even more pronounced in the optional dances. In regard to these formal divisions a word of caution might be in order. Though the word “analyze” means “to break into parts,” once one has analyzed a movement it is not necessary to bludgeon the listener with an exaggerated emphasis on the divisions implied by the analysis. These divisions should be subtle and subservient to a sense of flow from the first note to the last note of a movement.

## 6.1.0. The Minuets in General

The etymology of “minuet” is from the French word *menuet* meaning “small or delicate.” In French and German compositions (including the Cello Suites) this original spelling “menuet” is usually preserved. It is appropriate that the minuet was the dance type Bach chose for the optional dances of the first two Cello Suites, because by the time Bach wrote the Cello Suites the minuet had become the most popular dance in the courts of Europe. The minuet is the only Baroque dance type that composers continued to employ on a regular basis in the Classical period. In the late nineteenth and twentieth centuries some composers also wrote bourrées, gavottes, and other Baroque dance types; however, by this time these dances had begun to have a somewhat archaic flavor.

Refer to volume 2, [Example 6.0.1](#).

[Example 6.0.1a](#) and [Example 6.0.1c](#) show the openings of two well-known minuets that are played by virtually every beginning piano student. They appear in the *Notebook for Anna Magdalena Bach*, along with other works that were written by J. S. Bach, and they appear in the *Anhang* (Appendix) to the *Bach-Werk-Verzeichnis* (BWV) with the designations Menuett Anh.114 and Menuet Anh. 115.<sup>1</sup>

[Example 6.0.1b](#) and [6.0.1d](#) show the openings of two minuets from the Bach Cello Suites—the Second Suite Minuet II and the First Suite Minuet II. I have transposed the Menuett Anh. 14 shown in [Example 6.0.1a](#) from its original key of G major to the key of D major to facilitate comparison with the Second Suite Minuet II shown in [Example 6.1.1b](#). The similarities in the melody and harmony of the works are quite obvious, and could represent an interesting example of what is sometimes called “Baroque parody technique”—basing portions of one composition on a varied version of another composition. We return to this idea in section 7.4.3, when we discuss the topic of “re-composition.”

### 6.1.1. FIRST SUITE MINUET I: TONAL ASPECTS AND FUNCTIONAL FORMAL ASPECTS

Refer to volume 2, [Example 6.1.1](#).

As seen in [Example 6.1.1](#) the First Suite Minuet I is quite conventional in tonality and harmony. The *FIRST* part begins in the tonic and ends with a half cadence (IV–V) in the tonic. The *SECOND* part begins with two bars in the tonic, has a secondary dominant allusion to ii, a brief movement to the tonal region of vi, secondary dominant allusions to IV and V, and then a convincing close in the tonic.

The formal structure of the movement is also conventional. The two main parts of this movement are in the ratio of 1:2—an eight-bar *FIRST* part and a sixteen-bar *SECOND* part. I have analyzed the entire movement in four-bar sections except for the last section, which I analyze as an eight-bar *Closing* section. Each of the four-bar sections is divided into two gestures—a *State* gesture followed by a *Conclude* gesture. I analyze the eight-bar *Ending* section of the *SECOND* part as three gestures—a two-bar *State* gesture, a two-bar *Restate* gesture, and a four-bar *Conclude* gesture. The *Conclude* gesture itself is sub-divided into a one-bar (*State*) sub-gesture, a one-bar (*Restate*) sub-gesture, and a two-bar (*Conclude*) sub-gesture.

I indicate the beginning of sections and gestures on downbeats throughout the movement, but this does not imply that the phrasing of the melody would always begin on the downbeat. I use the icon ↗ to indicate the possible locations of anacrusis throughout the movement.

## 6.1.2. ANALYTICAL CONCEPT: RHYTHMIC PATTERNS BASED ON POETIC SYLLABLE PATTERNS

One of the most fascinating features of this movement is the subtle way that Bach uses rhythmic patterns. To describe these patterns it will be helpful to introduce a set of terms borrowed from the Greek terms used for analysis of syllable patterns in poetry. In the analysis of poetry the terms refer to stressed and unstressed syllables; in the analysis of music the terms usually refer to long and short rhythmic durations. In music it is usually assumed that the patterns begin on an accented portion of the beat or the bar.<sup>2</sup> Here is a list of the commonly used terms, given with their durational relations. In some cases I list other names for these patterns; these are given in parentheses following the specific numeric ratio to which the name applies. For example, both the 2:1 pattern and the 3:1 pattern are *trochee* patterns; however, only the 3:1 pattern is also called a “dotted-rhythm pattern.”

- *trochee*: long—short, 2:1 or 3:1 (“dotted-rhythm pattern”)
- *iamb*: short—long, 1:2 or 1:3 (“reverse dotted-rhythm pattern” or “Hungarian-rhythm pattern” or “Scotch-snap pattern”)
- *dactyl*: long—short—short, 2:1:1, 4:1:1, or 3:1:2 (“*Siciliano* rhythm” or “*Siciliano* pattern”)
- *anapest*: short—short—long, 1:1:2 or 1:1:4
- *amphibrach*: short—long—short, 1:2:1

Frequently these terms appear in adjective form—*trochaic*, *iambic*, *dactylic*, *anapestic*, and *amphibrachic*. Occasionally analysts use the term *tribrach* for a short—short pattern and the term *spondee* for a long—long pattern. In most cases, however, these patterns are simply described as “even-note patterns.” The term “triplet pattern” may be used for a short—short—short pattern, whether it occurs in compound meters or in simple meters with unusual (“triplet”) divisions.

## 6.1.3. FIRST SUITE MINUET I: FEATURE ANALYSIS OF MELODIC GESTURES

Feature analysis of the melodic gestures in this movement is indicated with lowercase letters beneath the cello line (a, b, etc.), and it shows Bach's remarkable ability to create a varied and effective movement with just three main melodic ideas. Most of these gestures last for one bar, but in some instances (bars 4, 8, 12, and 24) the gestures are extended for another bar.

Gesture a (bar 1) has an anapestic pattern, expressed as eighth—eighth—quarter in beats 1 and 2, and a dactylic pattern, expressed as sixteenth—sixteenth—eighth, in beat 3. Melodically, gesture a begins with a three-note, wide-range chordal pattern, which is exactly the same as the first three notes of the First Suite Prelude. The last beat of bar 1 has a simple scalar pattern. Variants of this gesture (a') reduce the wide range of the chordal pattern to a narrow range but keep the other features intact.

Gesture b (bar 2) has even eighth notes throughout the bar. Melodically it consists mostly of step movement with one leap. Variants of the pattern make slight changes in intervals as in bar 10, use narrow range chordal patterns as in bar 2, or use wide range chordal patterns as in bars 14 and 23. Gesture c appears only once in the movement in bar 7, with an extension into the cadence of bar 8. It begins in beat 1 with the same dactylic pattern used in beat 3 of gesture a.

Two other rhythmic aspects worthy of note are the weak-beat half cadence (*T—D*) in bar 4 and the possible metric shift to compound duple meter in bar 14. This metric shift would depend on hearing the harmony and non-chord tones (passing tones, *PT*) as shown in the two dotted quarter notes in the analysis line.

#### 6.1.4. FIRST SUITE MINUET II: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.1.2](#).

In terms of mood or character, Minuet II contrasts with Minuet I; in terms of formal analytical features, it has many similar characteristics. It has the same division into a *FIRST* part of eight bars and a *SECOND* part of sixteen bars. It has somewhat similar division into sections; however, in this minuet I analyze all sections as being four bars in length.

The first two four-bar sections of this minuet are both based on one of the most venerable harmonic formulas in music, often called the “*chaconne*” bass. This progression consists of chords based on the upper tetrachord<sup>3</sup> of a natural minor scale. Often, as in the case of this minuet, this progression is harmonized with the Baroque linear “5—6” formula, in which every other chord is a sixth chord. This avoids parallel fifths in the part-writing. The term *chaconne* is also used as a general theoretical designation for works based on recurring harmonic progressions, and it was used as the title for several movements in the Baroque and other periods, some of which have nothing to do with recurring bass lines or recurring harmonic progressions. It is probably best not to dwell on this terminological quagmire, except to note again how difficult it may be to interpret Baroque terms.

Most of the other harmonic and formal aspects of this movement should be obvious to the reader by this point. I would, however, call attention to two remarkable aspects. The first is the effective use of step-lines in the movement. We have already mentioned the repeated descending step-line of G—F—E $\flat$ —D in the *chaconne* bass of the *FIRST* Part. It would also be possible to find a parallel step-line of B $\flat$ —A—G—F $\sharp$  in the tenor. There is an even longer descending step-line in the *SECOND* part in bars 10–24, which covers the entire scale.

The second remarkable aspect is the use of the sub-gesture m in bar 1. It is the same as the sub-gesture m in bar 1, notes 3–5 of the First Suite Prelude, except that it has been changed to minor. This

sub-gesture also appears literally in bar 5 and it appears transposed down a third in bars 3 and 7. Especially striking is the way Bach uses sub-gesture *m'* in bars 13 and 14 on the second beat instead of the first beat.

### 6.2.1. SECOND SUITE MINUET I: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.2.1](#).

The Second Suite Minuet I has several characteristics in common with the First Suite Minuet II. Both are in minor, and both have the same basic structure—an eight-bar *FIRST* part that ends with a half cadence, followed by a sixteen-bar *SECOND* part that ends with an authentic cadence. Both minuets begin with a four-bar phrase built on the *chaconne* bass. The First Suite Minuet II also uses the *chaconne* bass for the second phrase. In the Second Suite Minuet I the bass line of the second phrase ascends from tonic to dominant.

The texture and character of these two minuets is quite different. The First Suite Minuet II is monophonic throughout; the Second Suite Minuet I has many double-stop and triple-stop chords. The First Suite Minuet II is somewhat mysterious and flowing; the Second Suite Minuet I is more direct and more dance-like. Comparison of these two dances is another example of inter-opus analysis (or in this case “inter-movement” analysis) to stimulate and enhance understanding and perception. The analysis of sections within each part of this minuet is similar to the analysis of the First Suite minuets.

Bach makes effective use of accented non-chord tones in this movement—a decorated suspension (7 6) in bar 2, an accented neighbor tone (*NT*) in bar 4, and accented appoggiaturas in bars 12, 20, and 21. The analysis of gestures within sections shows that all of them are divided into two-bar groupings labeled *State Conclude*. This degree of consistency is a relatively rare occurrence in the movements of the Cello Suites.

### 6.2.2. SECOND SUITE MINUET II: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.2.2](#).

I have already pointed out the resemblances of the Second Suite Minuet II to the Menuett Anh.114 from the *Notebook of Anna Magdalena Bach* in [Example 6.0.1](#). Most of the significant aspects of this movement are apparent in the analysis of [Example 6.2.2](#). I have analyzed the entire movement in the tonic region with just two brief secondary dominant passages in bars 13–16 and 17–20. Bach writes elided cadences in bars 5, 13, 17, and 21. Even though there is perhaps nothing especially puzzling or remarkable about the analytical aspects of the movement, it is still a delightful movement. Music does not have to be complex or unusual to be effective.

## 6.3.0. The Bourrée in General

The etymology of “bourrée” is from the French *bourrir*, which means “to stuff.” Some writers speculate that the adjective *bourrée* might have meant “drunk” or “loaded” in English, but there is no clear evidence for this. The original dance came from the French region of Auvergne and featured

young men moving their arms in a “flapping” gesture. As the dance moved to the French court, it became more refined.

### 6.3.1. THIRD SUITE BOURRÉE I: FORMAL ASPECTS

Refer to volume 2, [Example 6.3.1a](#).

The Third Suite Bourrée I is the best-known and most frequently performed single movement in the Cello Suites, probably because of its engaging rhythmic and melodic features. [Example 6.3.1a](#) shows the sections and gestures of the movement in words, letters, and icons. Readers can readily see that these are similar to the processes and techniques we have observed in the optional movements of the first two Cello Suites.

### 6.3.2. ANALYTICAL CONCEPT: HARMONIC PROGRESSION TYPES

The concept of harmonic “progression types” was introduced by Allan Forte<sup>4</sup> in *Tonal Harmony in Concept and Practice*, one of the clearest and most insightful texts on harmony ever written. I have slightly adapted some of Forte’s terms and have added some new terms. The advantage of using progression types is that they allow the analyst to refer to a number of separate chords with a single term, just as terms such as “independent clause” or “dependent clause” allow the grammarian to refer to a number of words with a single term. The following list presents the terms used for progression types, described in functional harmonic terms.

- Opening progression: begins with a tonic chord and ends with a chord of another class, usually dominant.
- Closing progression: begins with a chord that is not a tonic class chord and ends with a tonic chord.
- Tonic circular progression: begins with a tonic chord, moves to other chords, and returns to a tonic chord.
- Dominant circular progression: begins with a dominant chord, moves to other chords, and returns to a dominant chord.

In some cases a progression begins in one tonal region and ends in another; in this case the word “modulating” is added to the progression type name.

Progression types usually reinforce the formal structure. For example, in the *FIRST* part the *Beginning* section is a Tonic Circular progression, and the *Ending* section is a Closing progression. In the *SECOND* part the *Beginning* section is a Dominant Circular (modulating) progression that begins with the dominant of C major, moves to the tonal region of the submediant (vi), and ends with the dominant in that region. The reader can easily see how progression terms apply to the rest of this movement and also to the Third Suite Bourrée II.

### 6.3.3. ANALYTICAL CONCEPT: ANALYSIS OF FORMAL PATTERNS— ANTECEDENT-CONSEQUENT AND BAR FORM

In previous analyses readers have probably noticed that two formal patterns recur frequently on

various levels. One of these formal patterns consists of two elements of equal length. It may appear in feature analysis of gestures as “a b” or “a a’,” in function analysis of gestures as “*State Conclude*,” or in function analysis of sections as “*Beginning Ending*.”

I refer to this formal pattern as *Antecedent—Consequent*. In traditional analysis this term is used to describe an eight-bar period that consists of two four-bar phrases. The first phrase or *Antecedent* has the character of a question, especially when it ends with a half cadence; the second phrase or *Consequent* has the character of an answer, especially when it ends with an authentic cadence. I use the term in a more general way to refer simply to any formal pattern with two equal halves, regardless of the length of the units or the types of cadences involved.

The other formal pattern consists of three elements with lengths of 1—1—2. It may appear in feature analysis of gestures as “a a b” or “a a’ b” or “a a a’,” in function analysis of gestures as “*State Restate Conclude*” or “*State Spin Conclude*,” and in function analysis of sections as “*Beginning Middle Ending*” or “*Beginning Passage Ending*.” This formal pattern is called *bar form*. The term was originally applied to medieval songs, such as those of the *Meistersinger* (German: master singers), who were courtly poet-musicians in medieval Germany. In Richard Wagner’s opera *Die Meistersinger* the character Köthner describes this form as consisting of “*zwei Stollen und ein Abgesang*,” which could be translated freely in present-day terms as “two verses and a chorus.”

The analysis shown in [Example 6.3.1a](#) shows that most of the sections of the movement are analyzed as consisting of antecedent-consequent formal patterns. In bars 1–4, 9–12, and 17–19 these formal patterns consist of “*State Conclude*” gestures; in bars 5–8 and 25–28 they consist of “*Spin Conclude*” gestures; in bars 21–24 they consist of “*Spin Spin*” gestures. There is only one instance of the bar form formal pattern in bars 13–16, with the gestures “*State Restate Conclude*.”

### 6.3.4. THIRD SUITE BOURRÉE I: ALTERNATE ANALYSIS

Refer to volume 2, [Example 6.3.1c](#).

[Example 6.3.1c](#) presents an alternate reading of the Third Suite Bourrée I, both in terms of the way the movement is divided and in the way the analysis is written. I provide only the cello line for this analysis and I label feature analysis of musical ideas above the cello line, using capital letters (A, B, etc.). This shows that the bar-form formal pattern appears in bars 1–8 (A A B), bars 9–16 (A A’ C), and bars 21–30 (E F B). The antecedent-consequent formal pattern appears only once in bars 17–20 (A A’ D).

[Example 6.3.1c](#) also shows formal patterns on the sub-gesture level, using lower case letters (m, n, o, etc.). Antecedent-consequent (*ant-cons*) formal patterns appear only in bars 19–20, 21–22, and 23–24; bar-form formal patterns appear in all other cases. In bar 2 the trill has been reduced to two eighth notes to show the similarity to bar 4.

The first analysis in [Example 16.3.1a](#) emphasizes harmonic considerations; the second analysis in [Example 16.3.1c](#) emphasizes melodic considerations. Neither of these analyses is necessarily better than the other; at any given moment the listener or the performer might prefer elements from either analysis, or discover entirely new ways of hearing or performing this movement.

### 6.3.5. ANALYTICAL CONCEPT: INTER-ART CONSIDERATIONS

Refer to volume 2, [Example 6.3.1b](#).

One new way of hearing or performing this movement is suggested in [Example 6.3.1b](#). This shows a historical description of the dance steps of the Baroque bourrée applied as lyrics to the first four bars of the melody of this bourrée. Many analysts and performers recommend considering the possible influence of Baroque dance steps on the structure and interpretation of Baroque suite movements. In this case the Bend—Rise—Step—Step—Step—Glide pattern does seem to fit the characteristics of the music. It might even cause us to rethink our bar form analysis in [Example 6.3.1c](#), since the dance steps do not coincide completely with the sub-gesture analysis.

In a loose analogy to the concept of inter-opus analysis discussed in [section 6.1.1](#), we might call using one art to assist in the analysis of another art an example of “inter-art analysis.” Frequently this process may bring insight and inspiration. There are, however, at least three problems with embracing historic dance instructions as a complete guide to interpretation. The first is that it is somewhat difficult to know exactly how these dance figures were performed. Words and accompanying pictures or diagrams in Baroque treatises cannot give us a complete understanding of how dancers actually performed the steps. The second difficulty is that there are often many different types of dances with the same title; not all bourrées were the same. The last difficulty is that we are not really sure about Bach’s own experience with these dances. We know that he was interested in learning about French court dances and that he was eager to absorb them into his compositions; however, we lack detailed knowledge on just what aspects of what types of dances influenced him. Despite these problems, the study of relations between these two arts is still of enormous interest and value.<sup>5</sup>

### 6.3.6. THIRD SUITE BOURRÉE II: ANALYTICAL ASPECTS

Bourrée II of the Third Suite, though perhaps not as well known as Bourrée I, is just as fascinating to study and play. The character of Bourrée II is perhaps not as well defined as that of Bourrée I. Some interpreters regard it as melancholy and perform it in a tempo considerably slower than Bourrée I. Others treat it as evanescent in character and perform it in the same tempo as Bourrée I. Whatever its character may be, it is easy to see how the mysterious flowing eighth-note passages of movements like this influenced later composers like Mendelssohn and Brahms in some of the running note passages in their minor key movements. Compare this movement, for example, to the first movement of Mendelssohn’s Trio in C Minor, Op. 66, or the finale of Brahms’s Piano Quartet in C Minor, Op. 60.

Refer to volume 2, [Example 6.3.2a](#).

The two bourrées of the Third Cello Suite share many formal characteristics, especially the predominance of bar-form and antecedent-consequent formal patterns. The analysis of Bourrée II in [Example 6.3.2a](#) follows the same format as the analysis of Bourrée I in [Example 6.3.1a](#). One unusual feature of Bourrée II that is especially apparent in the harmonic analysis is the fact that the movement divides into three equal eight-bar sections—bars 1–8 start in C minor and end in E<sup>b</sup> major, bars 9–16 are in G minor, and bars 17–24 return to the tonic key of C minor. Another interesting feature is the especially clear and effective step-lines in this movement. The ascending step-line of bars 5–8 and the descending step-lines of bars 17–20 and 21–24 give a sense of shape to the movement. This is especially important because the use of running eighth notes and elided cadences in the movement

could lead to a lack of form and direction.

Refer to volume 2, [Example 6.3.2b](#).

I present an alternate analysis of Bourrée II in [Example 6.3.2b](#). On the idea level there are antecedent-consequent formal patterns in bars 1–8 (A A') and bars 9–16 (A A') and a bar-form formal pattern in bars 17–24 (A' B C). On the sub-gesture level there are bar-form formal patterns in the entire movement; one of them (bars 17–29) is a reverse bar-form with long-short-short durations instead of short-short-long durations.

### 6.4.1. FOURTH SUITE BOURRÉE I: ANALYTICAL ASPECTS

The Fourth Suite Bourrée I is the longest of all the optional dance movements. It has a livelier, more virtuoso character than the Third Suite Bourrée I and it would probably not fit as well with the dance steps given in our discussion of that bourrée.

The tonal plan and the harmonic progressions of this bourrée are conventional, and the division into sections and gestures is similar to those seen in the minuets and bourrées we have studied. Before reading the next paragraph readers can no doubt determine for themselves which sections have antecedent-consequent structure, which have bar-form structure, and which sections do not fit into these two types of formal patterns.

All three sections of the *FIRST* part have antecedent-consequent formal patterns. All but three of the eight sections in the *SECOND* part also have antecedent-consequent formal patterns. The *Middle3* section (bars 31–34) has a bar-form formal pattern. The remaining two sections do not fit into the antecedent-consequent or the bar-form formal pattern. The *Middle1* section (17–22) is six bars long and I regard it as having a *State Restate Spin Conclude* structure with bar lengths of 1—1—2—2. The *Ending* section (39–44) is also six bars long and I regard it as having a *State Restate Spin Spin Conclude* structure with bar lengths of 2—1—1—1—1. I hope that readers will compare this analysis with their own analysis, not to see which is correct, but to see how various readings are possible.

A prominent feature of this movement is the ingenious way Bach treats rhythm. He begins by writing an engaging sub-gesture consisting of an anacrusis of four sixteenth notes in a scalar pattern leading to a quarter note on the downbeat. During the course of the work he will use this characteristic sub-gesture forty-four times. In twelve of these, he inverts it from an ascending to a descending scalar pattern. In bar 33 he shifts the metric position of the sixteenth note scalar pattern from a weak part of the meter to a strong part so that the pattern is no longer heard as an anacrusis.

In bar 34 he extends the sixteenth-note motion from just four notes to an entire measure of sixteenth notes, which act as an extended one-bar anacrusis leading to the return of the main thematic idea in bar 35. I have indicated this and other anacruses in the movement with the  icon. This return is slightly varied; the quarter note in beat 1 is replaced here by two eighth notes. This was necessary to recover the correct range after the long sixteenth note anacrusis in bar 34 had led to the low G.

Perhaps the most interesting use of rhythm or meter is in bars 42–43, where my harmonic analysis shows that it would be possible to divide each measure into three irregular beats (♩.♩.) instead of (♩♩), or, in terms of eighth-note lengths, into a 2—3—3 rhythm pattern. Admittedly, my analysis may have been colored by my experience with rhythms like this in twentieth-century jazz and other styles; however, Bach's own notation of this passage could be taken to support this unusual division of the

bar. Unusual rhythmic or metric structures like this were occasionally found in the Baroque period, especially in some French styles. We could say that the presence of this unusual rhythmic feature plus the harmony of these two bars may have led to the necessity for a *Coda* to restore metric and tonal balance at the end of this movement.

## 6.4.2. FOURTH SUITE BOURRÉE II: ANALYSIS AS AN ARCH FORM

Refer to volume 2, [Example 6.4.2](#).

Bach follows the longest optional dance movement of the Cello Suites with the shortest optional dance movement; the Fourth Suite Bourrée II has a total of only twelve bars and is one of the shortest movements in all of Baroque instrumental literature. My analysis shows the movement divided into three four-bar sections, each of which is divided into two two-bar gestures.

Disregarding repeats, the overall structure of this movement is what some analysts call an “arch form.” Like the bar-form formal pattern (a a b) and the antecedent-consequent formal pattern (a b), the arch-form formal pattern (a b a) is a basic formal archetype. Unlike the bar form and antecedent-consequent formal patterns, which we find frequently in the Cello Suites, the arch form is not as frequently used as a formal pattern in the individual movements of the Cello Suites. It is possible, however, to consider the formal pattern of a pair of optional movements in each cello suite as forming an arch form when the first optional movement is repeated after the second. For example, in this Suite we find

Bourrée I  
A

Bourrée II  
B

Bourrée I (da capo)  
A

The tonality of this movement is also unusual in its complete fidelity to the original tonic. There is not a single chromatic chord or accidental in the movement.

## 6.4.3. ANALYTICAL CONCEPT: SPECIES COUNTERPOINT

This movement is also an interesting example of the possible influence of species counterpoint on Bach’s composition. Species counterpoint is perhaps best represented by the sixteenth-century treatise *Gradus ad Parnassum* (Steps to Perfection) by Johann Fux. This manual for writing strict counterpoint begins with two-part exercises that start with a given melody (the “*cantus firmus*”) and add a contrapuntal line. The cantus firmus is always in whole notes; the contrapuntal line has differing rhythms according to the following criteria or species:

- First Species: Note against note, whole notes in both parts.
- Second Species: Whole notes in the cantus firmus; two half notes in each bar of the added line.
- Third Species: Whole notes in the cantus firmus; four quarter notes in each bar of the added line.
- Fourth Species: Whole notes in the cantus firmus; tied-over (syncopated) half notes in each bar of the added line. Frequently these involve suspension figures.
- Fifth Species: Whole notes in the cantus firmus; various rhythms in each bar of the added line.

The bottom two staves of [Example 6.4.2](#) show how the movement could be said to represent a variant of fourth species counterpoint. Note the frequent use of syncopated rhythm in the upper voice against steadily moving even notes in the lower voice.

Fux was attempting to show how to write music in the style of the great contrapuntal composers of the Renaissance, especially Palestrina. He may not have completely succeeded in this goal; however, his book strongly influenced the composition and teaching of later generations of musicians. Bach had a copy of the *Gradus* in his private music collection. Mozart used species counterpoint to teach counterpoint and composition.<sup>6</sup> Even present-day composers and students find the study of species counterpoint to be a valuable discipline.

One caution should be mentioned. [Example 6.4.2](#) indicates a harmonic basis and non-chord tones for this music; however, these are anachronistic. Renaissance counterpoint and species counterpoint were not based on rules of harmony, but on rules governing melodic and harmonic interval relations.

## 6.5.0. The Gavotte in General

The term gavotte came from the French word referring to the inhabitants of the *Pay de Gap* in the Dauphine. Of the dances that went from being country dances to being court dances, the gavotte is one that most strongly maintained its rustic characteristics, such as the use of drone basses. It is in moderately fast tempo and in simple duple meter, which is usually written as *alla breve*  $\text{♩}$  or  $\frac{2}{2}$ . Characteristically the gavotte begins with an anacrusis of two half beats, for example, two quarter notes in  $\frac{2}{2}$  meter.

### 6.5.1. FIFTH SUITE GAVOTTE I: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.5.1](#).

[Example 6.5.1](#) shows Bach's cello version of the Fifth Suite Gavotte I in the top staff and Bach's transcription of this movement for lute in the bottom two staves. The lute version bass line, which does not appear in the cello version, moves mostly in half-note pulses, and I believe that this shows that the cello part should also move in half-note pulses. The *alla breve* time signature confirms this.

The lute transcription also helps to clarify the harmony of some passages of the cello version. For example, bars 5–8 of the lute version clearly show a harmonic rhythm for these bars of  $\text{♩}|\text{♩}$  with the second beat of each bar treated as a two-part neighbor tone figure. The lute version also clearly indicates that bars 17–20, which seem to be similar to bars 5–8 in the cello version, actually have a harmonic rhythm of one chord per bar.

This gavotte has two unequal parts of twelve and twenty-four bars, respectively, as shown in [Example 6.5.1](#). It would also be possible to analyze the movement as a ternary form or arch form<sup>7</sup> (A A' A"). Each of the three parts of the ternary analysis would contain three sections:

Part A, bars 1–12, has a *Beginning*, *Passage*, and *Ending* section.

Part A', bars 13–24, has a *Beginning*, *Passage1*, and (*Ending*) section.

Part A'', bars 25–36 has a *Middle*, *Passage2*, and *Ending* section.

In the analysis of this movement I have not attempted to divide the sections into gestures; they seem more convincing as single undivided units. It is obvious that the entire movement is based on four essential half-bar sub-gestures—, , , and .

The challenging problem of this movement is to decide which beat of each bar should receive the main accent. It would be possible to maintain the “traditional gavotte” accentuation on the second beat throughout the movement; this would mean playing the cadences in bars 12, 24, and 36 as “weak beat” cadences. It would also be possible to avoid the issue completely and play relatively equal accentuation on both beats throughout the entire movement. It would perhaps be best to maintain the accentuation on the second beat throughout most of the movement, except for a few places where harmonic and melodic factors would seem to dictate a change to an accentuation on the first beat.

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*Form Graph 6.5.2: Fifth Suite Gavotte II*

<i>Thematic:</i>	A	A'	A	A'	A
<i>Tonal:</i>	i	III → v	i	iv	i
<i>Bars:</i>	1	5	9	13	21

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### 6.5.2. FIFTH SUITE GAVOTTE II: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.5.2](#).

The cello version of the Fifth Suite Gavotte II shown in the top stave of [Example 6.5.2](#) also presents a problem in identifying the implied chords, especially because this movement is written in monophonic texture throughout. The bass line of the lute version, shown in [Example 6.5.2](#) as a double bass line sounding an octave lower, clearly identifies the harmony and leads to the harmonic analysis given below the transcription of the lute version. It is important to be concerned with these details of harmonic analysis, because they provide valuable suggestions for the interpretation of the movement, especially for the tempo. A faster harmonic rhythm might suggest a somewhat slower tempo.

The form of this movement also presents analytical problems, and unfortunately we cannot turn to Bach for answers to these. The entire movement is based on even triplet eighth-note gestures with melodic turn, scalar, and chordal figures. The *FIRST* part, like that of the Fourth Suite Bourrée II consists just of a single four-bar *Beginning* section. The *SECOND* part opens with a *Middle* section that moves briefly to the tonal regions of III and v. This is followed by a section which is so strongly in the original tonality of C minor that I have labeled it *Ending1*. The movement could have ended in bar 12, giving it the same structure as the Fourth Suite Bourrée II. Instead Bach writes a *Passage* that starts in the tonal region of iv and then moves by means of a marvelous step-line in the bass part to the original tonality of C minor; however, he does not bring back the original melodic material at this point. He returns to the original melodic material only in an abbreviated two-bar *Ending2* section that begins on the second beat of bar 20.

Listening to this movement, which is characterized by the return of both the original tonality and the original form of the main thematic material in two places (bars 9 and 21), may remind us of another form that is based on this idea of the return of the tonic key and the original thematic material—the rondo form. A typical five-part rondo form follows the thematic plan of A—B—A—B—A and the tonal plan of tonic—other key—tonic—other key (or tonic)—tonic.

[Example 6.5.2](#) shows the analysis of the Fifth Suite Gavotte II as a binary form. Form [Graph 6.5.2](#)

shows the analysis of the Fifth Suite Gavotte II as a rondo form.

The main difference between this movement and a typical rondo form is the use of a variation of the first section (A') instead of contrasting material (B and C) in the second and fourth sections. It is probably better to say that this gavotte is rondo-like rather than to say it is a rondo. Musical forms are not pre-formed molds into which composers pour their musical content; musical forms are post-formed concepts that analysts develop from observing similar aspects in a number of compositions.

## 6.6.1. SIXTH SUITE GAVOTTE I: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.6.1](#).

The characteristic buoyancy and forcefulness of the gavotte reaches a high point in the Cello Suites in the Sixth Suite Gavotte I. The bold repetitions of its two-note anacruses, the virtuosity of its passagework especially in the *Middle* sections, the fullness of its three-part and four-part chords, and the breadth of its range make it one of the most challenging and effective movements of the Cello Suites.

The tonal form and the formal structure of the movement as shown in [Example 6.6.1](#) are clear-cut and relatively conventional. This example also shows how harmonic progression types support the formal structure of the movement.<sup>8</sup> Form [Graph 6.6.1](#) shows that this movement could also be analyzed as an arch form (A A' A).

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*Form Graph 6.6.1: Sixth Suite Gavotte II*

<i>Part:</i>	<i>FIRST</i>		<i>SECOND</i>					
<i>Binary:</i>	B	E	M1	M2	M3	B		
<i>Arch:</i>	A		A'			A		
<i>Bar:</i>	1	5	9	13	17	21	25	28
<i>Tonality:</i>	I		ii	vi	v	I		

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*Form Graph 6.6.2: Sixth Suite Gavotte II*

<i>Part:</i>	<i>1<sup>st</sup></i>	<i>2<sup>nd</sup></i>			
<i>Binary:</i>	Beg	Beg	Mid	Pas	End
<i>Rondo:</i>	A	B	A	C	A
<i>Bars</i>	1	5	9	13	21 24
<i>Tonality:</i>	I				I

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## 6.6.2. SIXTH SUITE GAVOTTE II: ANALYTICAL ASPECTS

Refer to volume 2, [Example 6.6.2](#).

The Sixth Suite Gavotte II has a simple, rustic character that could come from its simple melodies and harmonies, its highly regular four-bar phrase structure, its persistent use of the same five-note descending step-line, and especially from the use of an extended tonic prolongation over a pedal in bars 13–19, which has the character of a drone bass or bagpipe passage. As shown in [Example 6.6.2](#), this movement is similar to the Fifth Suite Gavotte II in that it has a short four-bar *FIRST* part. Form [Graph 6.6.2](#) shows that the form of the Sixth Suite Gavotte II has strong similarities to rondo form perhaps even stronger than those of the Fifth Suite Gavotte II.

As Mattheson promised in the epigraph that heads this chapter, the optional movements of the Cello Suites are certainly “lively, impressive, and expressive.” They may bring some challenges to listeners, performers, and analysts, but above all they bring delight.

# 7. The Giges

The chief characteristic of the common or English gigue is an ardent and evanescent eagerness.

Johann Mattheson

## 7.0.0. The Gigue in General

The etymology of the term “gigue” is somewhat complicated. It probably came from “jig,” the name for a lively dance in the sixteenth-century British Isles, especially in Ireland; however, it could have come from the medieval French verb *giguer* meaning “to dance”; or it could be related to the German word for violin, *Geige*. In the seventeenth century, British comedians popularized the jig on the European continent, and the association between these comedians and the dance form may have led to the use of the term jig with the meaning of joke, play, or game. In turn this led to the expression “the jig is up,” meaning “the joke is over,” “the play is over,” or perhaps even “the suite is over.”

In the sixteenth and seventeenth centuries, the dance was adapted as a French court dance with the title *gigue*, and it was also adapted as an Italian dance with the title *giga*. Like the courante, these two dance types have significant differences. The French gigue type is characterized by the use of compound duple meter in a moderately fast tempo, rhythmic variety and complexity, wide intervals, and frequently, but not always, imitative contrapuntal texture and melodic inversion. The Italian type is usually simpler, faster, and more homophonic.

Many giges have characteristics that lie somewhere between these two types, and there is some debate about the proper classification of the giges of the Cello Suites. I regard the Fourth Suite Gigue as a clear example of the Italian type, the Fifth Suite Gigue as a fairly clear example of the French type, and the remaining four giges as exhibiting characteristics that lie somewhere between these two types.

## 7.1.0. The First Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.1.1](#).

The First Suite Gigue leans toward the Italian type in that it moves primarily in beat patterns of three eighth notes; however, there are enough instances of other patterns to keep it from being a clear and unquestioned example of this type. As shown in [Example 7.1.1](#), the harmony of the movement is fairly conventional. It has three circle-of-fifths progressions in bars 5–6, 16–18, and 21–24. The first is a diatonic progression in the tonic key; the second is a diatonic progression in the submediant. The third circle-of-fifths progression is more difficult to place in a single tonal region, so I just show the letter

names of the roots. The only other linear progression in the movement is the *fauxbourdon* progression in bars 31–32. The other progressions are typical *T—D* or *T—S—D* progressions.

Each of the *Ending* sections has a modal shift to a minor tonal region. The *Ending* section in bars 9–12 is in D minor, but the cadence in bar 12 is on a D major chord. The same move to minor with the same thematic material occurs in the *Ending1* section in bars 25–27. This time, however, the shift to G minor is followed not just with a single bar, but with a seven-bar *Ending2* section in G major. In both cases the darkness of the minor mode effectively prepares for the brightness of the major mode. We have observed similar *chiaroscuro* (Italian: light-dark) effects in other Cello Suite movements, for example in the Third Suite Courante and the Sixth Suite Sarabande.

Form Graph 7.1.1 First Suite Gigue					
Formal abbreviations: <i>B</i> = Beginning, <i>M</i> = Middle, <i>P</i> = Passage, <i>E</i> = Ending, <i>S</i> = State, <i>R</i> = Restate, <i>C</i> = Conclude, <i>Sp</i> = Spin					
<b>PART:</b>	<b>FIRST</b>				
<b>Sections:</b>	<i>B</i>	<i>M</i>	<i>E</i>		
<b>Gestures:</b>	<i>S C</i>	<i>Sp C</i>	<i>Sp C:   </i>		
<b>Bar</b>	1	5	9		
<b>Length</b>	4	4	4		
<b>PART:</b>	<b>SECOND</b>				
<b>Sections:</b>	<i>B</i>	<i>M</i>	<i>P1</i>	<i>P2</i>	<i>E</i>
<b>Gestures:</b>	<i>S C</i>	<i>Sp C</i>	<i>Sp C</i>	<i>Sp C</i>	<i>S RRR Sp C:   </i>
<b>Bar</b>	13	17	21	25	28 34
<b>Length</b>	4	4	4	3	7

Formally, the movement has an unusual division into two parts of twelve and twenty-two bars. The three sections of the *FIRST* part and the first four sections of the *SECOND* part are all four-bar sections with the formal pattern of antecedent-consequent. Another unusual formal feature of the movement is in the last 10 bars, which I analyze as a three-bar *Passage2* section elided to a seven-bar *Ending* section. I analyze the seven-bar *Ending* section as six gestures rather than trying to force it into a bar-form or an antecedent-consequent formal pattern. Form [Graph 7.1.1](#) of this movement includes function analysis of gestures as well as sections.

## 7.2.0. The Second Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.2.1](#).

The Second Suite Gigue is written in simple triple meter (♩), but it may be heard clearly in compound duple meter (♩♩) because its bars are always grouped in twos or fours. The overall division into parts of thirty-two and forty-four bars is an unusual 8:11 ratio. The *FIRST* part modulates to and cadences on the dominant with a Picardy third. The *SECOND* part moves abruptly from the major dominant (V) to the relative major (III)—a typical instance of bifocal tonality.<sup>1</sup> After a short allusion to iv (41–48), and a circle-of-fifths progression (49–56), the movement returns to and concludes in the tonic. A striking use of the Neapolitan in bars 69–71 builds up the tension until the release of the final

authentic cadence.

The *FIRST* part consists of four eight-bar sections. The *Beginning* section and *Ending* section are both antecedent-consequent formal patterns with bar lengths of 4—4. The *Middle* section and *Passage* section are both bar-form formal patterns with bar lengths of 2—2—4.

The *SECOND* part consists of five eight-bar sections, each of which is an antecedent-consequent formal pattern. The *Beginning* section is a bar form. I label bars 49–56 as *Passage* because it consists of two four-bar sequences based on a circle-of-fifths progression and because of the sequential nature of the melodic material. Like the Fourth Suite Gavotte I, this movement has both an *Ending* section and a *Coda* section.

This movement projects two distinct emotional characteristics. The first is jaunty, positive emotion represented by simple rhythms and bold leaps in bars 1–16 and bars 33–36. This is contrasted with tragic, almost obsessive emotion represented by persistent running sequential sixteenth-note passage work in bars 17–32 and bars 37–76.

### 7.3.0. The Third Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.3.1](#).

The analysis given in the lower line of [Example 7.3.1](#) is written to be playable on the cello. It also illustrates another reductive technique—a metric reduction, in which each bar of  $\frac{12}{8}$  in the reduction represents four bars of  $\frac{3}{8}$  in the original music. This is possible because Bach writes four-bar groupings in  $\frac{3}{8}$  throughout the movement. The reason for using this metric reduction analysis is to present a clearer and more comprehensive overview of the formal structure of the movement. The numbering of the bars, however, is according to the original  $\frac{3}{8}$  meter.

The *Middle* section and *Passage1* section of the *FIRST* part and the *Passage2* section of the *SECOND* part all contain three  $\frac{12}{8}$  bars. It is almost as though Bach makes up for the extreme regularity of four-bar gestures on the smaller level, as shown in  $\frac{3}{8}$  meter in the cello line, by having irregular lengths on the larger level, as shown in  $\frac{12}{8}$  meter in the analysis line.

The Third Suite Gigue also displays unusually strong emotional contrast between the almost frantic desperation of the *Passages* in bars 33–40 and 93–100 and the exuberant confidence of much of the rest of the movement. We could attribute the desperation of bars 33–40 and 93–100 to the strong dissonances, restricted range, and insistent repetition in these passages. We could attribute the confidence of much of the rest of the movement to such factors as the greater use of consonance, the generally wider range, and the greater variety of melodic ideas. The strong ascending perfect fourth at the very beginning of the movement also establishes an exuberant and confident mood. This perfect fourth appears in a filled-in version at the beginning of the Third Suite Allemande.

In between these two extremes, the movement also displays a sense of playfulness, and perhaps even downright humor in bars 49–56 at the *Beginning* section of the *SECOND* part. To this point, the *Beginning* section of every *SECOND* part has always made at least some reference to thematic material from the *FIRST* part. That is not the case with this Gigue. Here, Bach begins the *SECOND* part with an effervescent broken-third sixteenth note passage that has little if any melodic relation to thematic material in the *FIRST* part. Furthermore, this passage ends with one of the largest leaps in

the *Cello Suites*—the acrobatic leap of a double octave plus a third in bar 52.<sup>2</sup> This is followed by a short gesture that ends with a half cadence, also based on essentially new material. Only in bar 57 does Bach begin the expected process of reworking the material of the *FIRST* part. Is the learned musician having a moment of fun?

## 7.4.0. The Fourth Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.4.1a](#).

This gigue is a prime example of the Italian gigue type. On the surface it seems to resemble the Fifth Suite Gavotte II, in that both consist of running groups of three eighth notes. There are, however, important differences between the two movements. The Fifth Suite Gavotte II is *in alla breve* (♩) with triplet eighth notes, and the harmonic rhythm moves fairly rapidly, at times with one chord for each half-beat. This suggests a moderate tempo for this gigue. On the other hand, the Fourth Suite Gigue is in  $\frac{12}{8}$  meter with eighth notes on the division level of the metric structure. The harmonic rhythm is much slower, sometimes with one chord lasting one or two complete bars, and only moving to dotted quarter-note harmonic rhythm at the cadence points. These characteristics suggest a faster tempo for the Fourth Suite Gigue.

In [Example 7.4.1](#) I analyze some of the three-note sub-gestures in the Fourth Suite Gigue below the top staff, using melodic pattern names. I analyze all of the sub-gestures in bars 1–2; from that point on I analyze only the new sub-gestures as they occur in bars 3, 4, 5, 6, 7, and 10. I do not indicate variants such as transposition or inversion, and I do not indicate eighth-note anacrusis at the beginning of a gesture or long notes at the end of a gesture. Using these indications as guide lines, I would encourage readers to complete the sub-gesture analysis of this movement, using the five words neighbor, scalar, mixed, leap, and chordal, or the letter abbreviations n, s, m, l, and c.

Bach's use of only a limited number of sub-gestures, all of them based on groups of three eighth notes, contributes to the unity of the movement. Bach achieves variety in the movement through the use of range, tonality, and harmony. At some points he creates implied counterpoint with a second slower-moving line. See bars 7–8 for an example of this technique where the slower-moving line is indicated as a step-line in the analysis.

Form Graph 7.4.1 Fourth Suite Gigue, Melodic Gestures and Possible Formal Types

<i>Part:</i>	<i>FIRST</i>		<i>SECOND</i>		
<i>Binary:</i>	<i>Beg</i>	<i>End</i>	<i>Beg1</i>	<i>Mid1</i>	<i>End1</i>
<i>Ternary:</i>	<i>A</i>		<i>A'</i>		
<i>Bars:</i>	1	7	:  :11 13	19	22
<i>Tonality:</i>	I →	V	V → vi	vi →	iii
<i>Part:</i>					
<i>Binary:</i>	<i>Beg2</i>	<i>Pas</i>	<i>End2</i>		
<i>Ternary:</i>	<i>A</i>				
<i>Bars:</i>	27	33	39	:	
<i>Tonality:</i>	I				

## 7.4.1. ANALYTICAL CONCEPT: ROUNDED BINARY FORM

Form [Graph 7.4.1](#) shows relations between bars, tonal areas, parts, and two possible formal analyses on the sectional level—as a binary form and as a ternary form. The presence of repeats in bar 10 strongly supports the binary form analysis; the clear return of the original melodic material in the tonic gives some support to the ternary analysis. Another possible way of describing this type of form is “rounded binary form.”

## 7.4.2. ANALYTICAL CONCEPT: RE-COMPOSITION I

Refer to volume 2, [Example 7.4.2](#).

[Example 7.4.2a](#) shows the opening gesture of the Lutheran chorale, “*Ein feste Burg ist unser Gott*” (A mighty fortress is our God) as it appears in the finale chorale of his Cantata 80. [Example 7.4.2b](#) shows Bach’s altered version of this theme, in which he adds a neighbor tone figure and alters the rhythm to fit in  $\frac{3}{8}$  meter. Bach uses this melodic gesture in the fifth section of Cantata 80 in various ways throughout the orchestra introduction. Later in the movement he presents this gesture and the original chorale melody in counterpoint.

Readers will probably have noticed that the first seven notes of the gesture shown in [Example 7.4.2b](#) are the same as the first seven notes of the Fourth Suite Gigue, except that they are in D major instead of E $\flat$  major. It might be tempting to say that Bach deliberately used this melodic gesture in the Fourth Suite Gigue to recall the confident power of the chorale melody. One could even suggest that this could color the interpretation of the gigue, were it not for the fact that the composition of the gigue in all probability pre-dated the composition of the cantata shown in [Example 7.4.2b](#).<sup>3</sup> It could be more appropriate to say that the seven-note gesture and the chorale melody are both clear examples of the natural musical idiom of Bach’s time.

To capture the process involved in writing in this musical idiom, it will be helpful to turn to the technique of re-composition. This technique is similar to the idea of parody technique introduced in [section 6.1.1](#). It involves two basic steps:

1. Analyzing the materials a composer creates (chords, melodic and rhythmic, gestures, textures, etc.) and the processes the composer applies to these materials (repetition, return, variation, contrast, reordering, etc.);
2. Composing new material based on these processes.

Before explaining the purposes and methods of this technique, it is important to emphasize the fact that using this technique in no way implies knowledge of what Bach was thinking as he wrote the Fourth Suite Gigue. Nor does it imply that by using this technique one can produce a movement that sounds like Bach.

The purpose of re-composition is simply to experience the difficulties and the delights of working with musical processes, rather than merely studying, hearing, and performing the products created by others. There is no single best method to do this, but in this section I introduce one simple approach.

Refer to volume 2, [Example 7.4.3](#).

We have already discovered that in this movement Bach uses only one basic rhythm pattern—a

group of three eighth notes, with the occasional use of a long-note at cadence points; and that he uses five basic melodic patterns—neighbor, scalar, mixed, leap, and chordal. In the first bar Bach uses two patterns—neighbor and scalar, and four processes—presentation, contrast, return, and varied repetition. He uses these in such a way that they fit well with the underlying E $\flat$  major chord.

To re-compose this bar involves keeping the same underlying E $\flat$  major chord, the same single rhythm pattern, and the same five available melodic patterns, but varying the selection of melodic patterns and the processes applied to them. [Example 7.4.2](#) illustrates four possible re-compositions in bars 1–4, with an indication of the types of melodic patterns used. Bars 5–6 illustrate two inappropriate examples, with a brief explanation of what makes them inappropriate in Baroque style. Bars 7–10 provide an opportunity for readers to explore this technique by creating four additional re-compositions of the first bar of the Fourth Suite Gigue.

Choosing patterns that fit well with the underlying E $\flat$  major chord means, at least for now, that the first note of a group of three eighth notes should be a member of the E $\flat$  major chord (E $\flat$ , G, B $\flat$ ) and the second and third notes should either be chord tones or they should illustrate standard usage of non-chord tones. For this experiment, we limit non-chord tones to passing tones and neighbor tones with an occasional appoggiatura. Later we experiment with escape tones, suspensions, and anticipations.

Playing through all of these re-compositions and then playing Bach's original version will probably have the effect of showing how much better the Bach version sounds. This is not just because Bach's version is familiar, but because his version sounds so natural and appropriate. It is like the difference between hearing native speakers and foreigners speak a language.<sup>4</sup>

## 7.5.0. The Fifth Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.5.1](#).

The subtle rhythmic nuances of the Fifth Suite Gigue present difficult challenges and fascinating opportunities to performers and listeners alike. This movement never seems to settle into rhythmic regularity. It is written in  $\frac{3}{8}$  meter like the Third Suite Gigue; however, the analysis in [Example 7.5.1](#) shows that it does not fall into completely regular four-bar groupings. I present it in a multi-metric analysis that seeks to capture some of the ambiguity of the movement. As I did in the analysis of the *Fifth Suite Courante*, I use dashed bar lines to show the places where *hemiola* occurs, that is, the places in which the bars are grouped in threes instead of twos. This occurs in bars 15–20 and bars 61–66.

The formal division of the two parts into sections is similar to many other movements. The tonal plan shows typical movement to III at the end of the *FIRST* part and brief allusions to tonal regions of v, iv, and III in the *SECOND* part. At several points the harmonic analysis is only implied, as for instance in bars 15–20 and 61–66. The division of sections into gestures is also similar to other movements with the exception of bars 57–60, which I have analyzed with a new term, *Connect*, to indicate that these bars act as a transition to the *Ending* section.

### 7.5.1. ANALYTICAL CONCEPT: RE-COMPOSITION II

Refer to volume 2, [Example 7.5.2](#).

In [section 7.4.2](#) we learned to produce re-compositions of the sub-gestures in a single bar. In this section we extend this to the re-composition of a complete gesture. We also add the idea of taking the chords for this re-composition from one movement and combining it with the rhythm from another gesture. The top line of [Example 7.5.2a](#) shows the chords from the Fifth Suite Gigue; the middle line shows a re-composition by the author of a melody, using rhythms from the Second Suite Gigue; the bottom line provides a blank line for the reader to write another re-composition. [Example 7.5.2b](#) has the same basic structure for the three lines. [Example 7.5.2c](#) is similar except that it has no re-composition example by the author and it leaves to the reader the selection of chord models and melody models from the Cello Suites.

## 7.6.0. The Sixth Suite Gigue: Analytical Aspects

Refer to volume 2, [Example 7.6.1](#)

We have reached the last movement of the last suite, a fitting movement for a musical *Auf Wiedersehen*. With sixty-four bars of  $\frac{3}{8}$  meter, the Sixth Suite Gigue is the longest of the giges and one of the longer movements in the Cello Suites. It combines many of the elements that we have explored in earlier movements and is both challenging and gratifying for performers and listeners. It is an extremely effective example of the sense of balance that is characteristic for all the Cello Suite movements—balance of unity and variety, balance of motion and stasis, and balance of the expected and the unexpected. In terms of character it seems to have at least a suggestion of the “rustic” character that we found in the two Gavottes of this suite; however, its main characteristic is probably its strong sense of virtuosity that comes from the use of double stops, the extended range, and the variety of melodic patterns.

### 7.6.1. ANALYTICAL CONCEPT: RE-COMPOSITION III

Refer to volume 2, [Example 7.6.2](#).

For our final exploration of the technique of re-composition, we work with the entire *FIRST* part of the Sixth Suite Gigue. We begin by summarizing briefly how Bach treats the gestures of this part.

- Gesture a (bars 1–2) begins with an anacrusis, and then presents a simple catchy melodic idea, with strong emphasis on scale degrees 1 and 5.
- Gesture a' (bars 3–4) is a variant with slight changes in rhythmic and melodic patterns.
- Gesture b (bars 5–6) is simple, sequential, and somewhat rustic. It is repeated literally (bars 7–8).
- Gesture c (bars 9–10) uses some old patterns from gesture a and some new patterns.
- Gesture c' (bars 11–12) is a sequential repetition with increased rhythmic activity. Then this c' gesture is varied and reduced to one bar (bar 13), varied again in a two bar gesture (bars 14–15), and then sounded once again in a one-bar gesture (bar 16) with reduced rhythmic activity.
- Gestures a and a' are repeated literally in transposition to the dominant (bars 17–18).
- Gesture d (bar 21) begins with sub-gesture (x) from gesture a.

- Gesture d' (bars 22–23) repeats, varies, and extends this gesture.
- Gesture e (bars 24–26) is based on constant sixteenth-note motion and features alternation between an upper part and a lower part.
- Gesture f (bars 27–28) is a concluding gesture, also with running sixteenth notes.

For the re-composition I maintained the harmonic progressions of the original. I tried to keep the same degree of technical challenge; however, I did this more with wide-ranging arpeggios than with three-part chords. I wrote new melodic gestures; however, I tried to treat these gestures with the same sequence of processes that Bach used with his original gestures for the Sixth Suite Gigue.

It may seem unusual to include explorations of composition and improvisation in an analytical study, especially in an era of specialization in all fields. In music we expect people to be experts in one area—composers write music, performers play music, music educators teach music, theorists analyze music, musicologists study the history and sociology of music, psychologists and semioticians explain the meaning of music, music critics evaluate music, music impresarios promote music, and music lovers listen to music. There are notable exceptions to this practice of specialization, such as performers who also teach private lessons and hold master classes, or composers who perform or conduct their works. In general, however, musicians of our time are not expected to be knowledgeable and publicly active in all aspects of music.

This was not true of the Baroque period; at that time isolated specialization was the exception rather than the rule. Johann Sebastian Bach is the paradigm example of musical versatility with his work as composer, organist, teacher, expert in organ building, organizer of concert series, and musical thinker.

There is also a difference between the attitudes toward music in the Baroque period and in the modern world. Baroque audiences expected a constant supply of new works, and to meet this demand composers not only wrote prolifically but also did not hesitate to revise their own compositions and works by other composers. Again, Johann Sebastian Bach is the paradigm example; he revised and reused many of his own compositions, as well as those of other composers such as Vivaldi.

This difference in the activity of the composers is reflected in different attitudes toward a work of music. Since the beginning of the nineteenth century, there has been an increasing tendency to regard musical masterworks as unique and immutable creations. Often, this is accompanied by the belief that there is only one correct interpretation and only one viable performance practice for each masterwork. In the Baroque period, music was shaped more by interactions between composer and performer, and this fostered more variety in interpretation and performance.

# 8. Summary and Conclusions

Throughout this study I have encouraged readers to observe, hear, and savor small details such as chord progressions, melodic gestures, and formal relations. It can bring great insight and satisfaction to dig below the broad surface of a work and discover the fascination and beauty of the smaller aspects. Perhaps this emphasis on small-scale aspects is also necessary because many performers and listeners tend to ignore them in favor of large-scale aspects. It would be wrong, however, to stay too long with details. An insightful analysis, an inspired performance, or an informed hearing of a work must always involve going back and forth between the foreground and the background of the work, and ultimately the small details must be absorbed into the large structure of the work as a whole.

The explorations of the Cello Suites in previous chapters have focused on small-scale aspects and have emphasized the richness afforded by variety. This concluding chapter begins by focusing on large-scale aspects and emphasizing the power of unity in these works. It then summarizes the formal characteristics of binary-form movements in the Cello Suites, briefly considers editing and performance issues, reviews the concepts of meaning and emotion in music, and discusses the implications of analysis for perception, performance, and pedagogy.

## 8.1.0. Analytical Concept: The Salient Aspect of Unification

Chapters 2–7 examined micro-formal aspects—how melodic and rhythmic patterns are formed into gestures, how gestures are formed into sections, how sections are formed into parts, and how parts are formed into a movement. This chapter examines macro-formal aspects—how movements are formed into a work, in this case into a suite. For each suite I seek to find and describe a salient aspect of unification, and then speculate on how the presence or absence of the salient aspect may affect the weight and import of a movement and the sense of progression through the movements of the suite.

The term “salient aspect of unification” refers to a particularly noteworthy or remarkable feature of rhythm, melody, harmony, or texture that is characteristic for a particular suite. Each of the six Cello Suites is, of course, unified by a single tonic and by the presence of binary form in the dance movements. These aspects merit some review in this chapter; however, the focus of this section will be on finding a salient aspect of unification for each suite that is more specific and not necessarily shared by all of the suites. This is the aspect that distinguishes one suite from another.

Analysts, performers, teachers, and listeners may disagree about the choice of the salient aspect of unification for a given suite, the presence or absence of that salient aspect in a given movement of that suite, and the possible meaning of this aspect for analysis, performance, and listening. I use three criteria to select the salient aspect of unification in each suite:

- The aspect must appear in several of the movements of the suite, but not necessarily in all

movements. It should appear in the Prelude of the suite, because this movement establishes the character and style of the suite as a whole.

- The aspect must appear frequently in prominent locations in most of the movements, especially in beginnings, endings, and cadences.
- The aspect must either be a feature that is not totally predictable, or it must be used with greater frequency than expected.

### 8.1.1. THE FIRST SUITE IN G MAJOR: ASPECTS OF UNIFICATION

The First Suite is the simplest, most accessible, and most frequently studied and performed suite. The formal aspects of the individual movements are generally clear and uncontroversial, and excerpts from this suite are frequently cited as exemplars in analytical and musicological studies. The key of this suite, G major, is often regarded as a gentle or pastoral key and that description applies well to most of the movements of the suite. The First Suite is unified by the use of G major in all movements except Minuet II, which is in the parallel minor—G minor.

In addition to tonality and form, what other feature of this suite could be identified as a salient aspect of unification? One frequently mentioned unifying aspect for this suite is the emphasis on scale degree  $\hat{3}$  and use of a neighbor-note and turn figures based on scale degree  $\hat{3}$ . The following traces this aspect in each movement of the suite.

- The Prelude ([Example 2.1.2](#)) features a prominent lower neighbor-note figure (B A B,  $\hat{3} \hat{2} \hat{3}$ ) in the third, fourth, and fifth sixteenth notes of bar 1. This figure is repeated in the second half of this bar, repeated in transposition up a second in bars 2 and 3, and repeated at the original pitch in bar 4. Neighbor figures recur frequently throughout the Prelude. There is also a prominent upper neighbor figure (B C B,  $\hat{3} \hat{4} \hat{3}$ ) sounded on a larger level in the first four bars as shown in the top notes of the reduction on the lower staff. Scale degree  $\hat{3}$  is also the center pitch of a turn figure on a larger level (B A C B,  $\hat{3} \hat{2} \hat{4} \hat{3}$ ) shown in the middle voice of the lower staff in the last four bars (39–42).

- The Allemande ([Example 3.1.1](#)) clearly features scale degree  $\hat{3}$  in the anacrusis and incipit of the movement, and this pitch is also used prominently in bars 4, 9, 12, 15, and 28.

- In the Courante ([Example 4.1.1](#)) scale degree 3 is not used prominently in the actual melody with the possible exception of bars 22 and 39/3. It does appear with some prominence as a neighbor-tone figure on a larger level indicated in the top voice of the lower staff in bars 1, 3, and 6.

- The Sarabande ([Example 5.1.1](#)) begins with strong emphasis on scale degree  $\hat{3}$  in the upper neighbor-tone figure of bar 1 and in the second beat of bar 2, where its importance is heightened by the use of a trill. It also appears on the downbeats of bars 6 and 10 as the central note of a turn figure (B C A B,  $\hat{3} \hat{4} \hat{2} \hat{3}$ ) and it appears in a similar turn figure in the lower voice on the second beat of bar 15.

- Minuet I ([Example 6.1.1](#)) emphasizes scale degree  $\hat{3}$  in a turn figure in the opening two bars, and in the cadence (bar 4) where it is decorated with a trill.

- Minuet II ([Example 6.1.2](#)) begins with particularly poignant use of the lower neighbor-tone figure in bar 1 (B $\flat$  A B $\flat$ ,  $\hat{3} \hat{2} \hat{3}$ ) and this figure is also used in bar 5. In bars 3 and 7 the neighbor tone figure is used in a transposed variant (G F $\sharp$  G,  $\hat{1} \hat{7} \hat{1}$ ). The figure is also heard in bars 13 and 14 on the original pitches B $\flat$  A B $\flat$ ; however, these notes are now heard as  $\hat{1} \hat{7} \hat{1}$  in B $\flat$  major. Scale degree  $\hat{3}$  is also heard prominently in bars 22–23 of the ending section.

- In the Gigue ([Example 7.1.1](#)) there is hardly any strong emphasis on scale degree  $\hat{3}$ , except for bars 4 and 5. It also appears as lowered scale degree  $\hat{3}$  in bars 25 and 27.

In the First Suite the emphasis on the neighbor-tone figure and/or on scale degree  $\hat{3}$  meets the three criteria listed above for a salient aspect of unification. This aspect appears with special prominence in the important opening Prelude of this suite and it is found in all movements of the suite except the Courante and the Gigue. Occurrences of the salient aspect of unification appear in significant positions within the individual movement. The last criterion is that the aspect should not be a totally predictable feature. The emphasis on scale degree  $\hat{3}$  in the openings of five out of seven movements meets this criterion. Beginning a movement with emphasis on scale degree  $\hat{3}$  is somewhat rare not only in the Cello Suites but in most works of the Baroque period. These works tend to begin with emphasis on scale degree  $\hat{1}$  or  $\hat{5}$ . On the other hand, the use of neighbor-tone melodic figures is a common and predictable feature of the Baroque period in general and the Cello Suites in particular.

There is no need to try to force the analysis of all movements of a given suite to conform to the selected salient aspect of unification for that suite. Indeed, the perception and performance of the suite can capitalize on both unifying factors and contrasting factors.

### 8.1.2. THE SECOND SUITE IN D MINOR: ASPECTS OF UNIFICATION

The two minor-mode works among the six Cello Suites, the Second Suite in D minor and the Fifth Suite in C minor, share many of the affective characteristics commonly associated with the minor mode, but they differ in significant ways from each other. One of the most significant differences between the two suites is that there is one movement in the parallel major mode in the Second Suite (Minuet II), but none in the Fifth Suite. Another difference between the two lies in the salient aspect of unification for each of these suites. In the Fifth Suite the presence of the salient aspect of unification is both relatively easy to detect and influential in determining the character of the suite. On the other hand, it is somewhat more difficult to determine the salient aspect of unification in the Second Suite.

The discussion of the Second Suite Prelude in [chapter 1](#) emphasized the role of musical space. The Prelude ([Example 2.2.1](#)) begins by sounding the root, third, and fifth of the D minor triad to establish a relatively narrow ambitus. The use of a narrow melodic ambitus is even more striking at the beginning of the Sarabande ([Example 4.2.1](#)), where the initial gesture is limited to stepwise motion within a minor third. In the opening of the Minuet I ([Example 6.2.1](#)) the melodic outlining of the three notes of a D minor chord is changed to the simultaneous sounding of these notes in a D minor chord. The Gigue ([Example 7.2.1](#)) begins with the same relatively narrow ambitus despite the fact that it features the widest leaps possible within this narrow ambitus. The opening of the Gigue is also related to the opening of the Prelude in its use of the same harmonic progression (i vii<sup>0</sup> i).

It is possible to consider the use of narrow ambitus as the salient aspect of unification for the Second Suite, even though it occurs prominently only in four movements, and even though its occurrence in these movements is primarily limited to the opening of the movement. It also is possible to find some striking passages in the other movements that display narrow ambitus—bars 13–15 and 29–31 in the Courante ([Example 4.2.1](#)). Bars 1–2 and 9–10 in Minuet II ([Example 6.2.2](#)) may also be analyzed as having a narrow ambitus if one regards the second beat of the second measure of each passage as an accompanying bass note rather than part of the melodic line. One movement that does

not have any reference to a narrow ambitus is the Allemande ([Example 3.2.1](#)). In playing or listening to the movements of the Second Suite, the performer or listener may savor the presence or absence of narrow ambitus in a given movement.

### 8.1.3. THE THIRD SUITE IN C MAJOR: ASPECTS OF UNIFICATION

The Third Suite has the characteristic festivity and openness usually associated with works in this key. In Baroque and Classical orchestral works this C major character was often based on the special timbre of trumpet and horns in C; in this suite it is based on the richness provided by the use of all four open strings of the cello and especially by the prominent use of the two lowest strings C and G as the tonic and dominant of this key. The C major suite is among the most frequently played works of the cello repertoire and one of its movements—Bourrée I—has become one of the most familiar works of all music.

Like the Second Suite, the use of musical space is the salient aspect of unification of the Third Suite, but there are two significant differences. In the Second Suite the characteristic ambitus was narrow, a perfect fifth; in the Third Suite the characteristic ambitus is wide, two octaves from C, the lowest open string, to the C on the A string. In the Third Suite this wide ambitus is established more convincingly and frequently than the narrow ambitus was established in the Second Suite.

The Third Suite Prelude ([Example 2.3.1](#)) establishes the two-octave span with a two-beat descending scalar figure linked to a one-beat chordal figure. This dramatic flourish is repeated with telling effectiveness at the end of the Prelude (bars 78 and 87). The Allemande ([Example 3.3.1](#)) opens with more elaborate scalar figures traversing the same two-octave ambitus. A similar passage in the key of the dominant opens the *Second* section (bar 13). The Courante ([Example 4.3.1](#)) opens by rapidly traversing the same two-octave ambitus with a simple descending chordal figure. The emphasis on the wide two-octave ambitus is not evident in the melody of the Sarabande ([Example 5.3.1](#)), but this movement does begin and end with a four-part chord that fills the two-octave space. This chord also appears as the ending chord of the Allemande and the Gigue. The Bourrées both end on an octave with the open C string as the lower note. As much as anything, these usages show Bach's familiarity with the cello; these passages are easy to play and they sound full and rich on the instrument.

In contrast to the first three movements, the last three movements of the Third Suite are limited to a more conventional use of musical space—the melodic gestures in these movements are usually limited to a one-octave ambitus. One of the possible reasons for the accessibility and beauty of the two Bourrées ([Example 6.3.1](#) and [6.3.2](#)) and the Gigue ([Example 7.3.1](#)) could be the fact that their attractive melodies, with singable ranges and fairly narrow intervals, come after three movements that feature more challenging melodies with wider range and wider intervals. The Sarabande is the center of this suite, not only because it is the fourth of seven movements, but also because it balances the use of wide range in its chords with the use of narrow range in its melodic gestures. This movement with its expressive harmonies, convincing step-lines, and beautifully formed melodic materials might be called the “salient point” or the heart of the suite.

There are motivic relationships between some of the movements of the Third Suite, but these are not as obvious. Four of the movements of this suite began with the upper tetrachord of the C major scale. The Prelude begins with a descending tetrachord; the Allemande begins with an ascending

tetrachord. The Courante begins with a descending leap between the outer notes of the tetrachord; the Gigue begins with an ascending leap between the same two notes. The Sarabande begins with a descending chromatic passage (C B B $\flat$  A) in bars 1 and 2, and completes the tetrachord with G in bar 5. The two Bourrées begin with similar three-note ascending step patterns. These motivic relationships all contribute to the unity of the work, but perhaps not as significantly as the use of space, which seems to be the principal unifying element in this suite.

#### 8.1.4. THE FOURTH SUITE IN E $\flat$ MAJOR: ASPECTS OF UNIFICATION

If it was possible to make a case for the emphasis on scale degree  $\hat{3}$  as the salient aspect of unification in movements of the First Suite, then it should be possible to make a similar case for the use of the other two scale degrees in the tonic chord, scale degrees  $\hat{1}$  and  $\hat{5}$  in six of the movements of the Fourth Suite. It is easy to find obvious use of these scale degrees in the first three notes of the Prelude (Example 2.4.1), in the first two notes of both sections of the Allemande (Example 3.4.1), the first three notes of the Courante (Example 4.4.1), the two notes of the opening harmonic interval of both sections of the Sarabande (Example 6.3.1), the prominent notes in the anacrusis and incipit of both sections of Bourrée I, and the accented notes of the first two three-note figures at the opening of both sections of the Gigue (Example 6.3.1).

The problem with identifying the prominent use of scale degrees  $\hat{1}$  and  $\hat{5}$  as the salient aspect of unification for the Fourth Cello Suite is that the prominent use of scale degrees  $\hat{1}$  and  $\hat{5}$  is expected in opening gestures. It is almost like a trademark of the Baroque and Classical periods; therefore it is difficult to claim that the use of these scale degrees captures the listener's attention. However, the use of scale degrees  $\hat{1}$  and  $\hat{5}$  throughout most of the movements can influence our perception and performance of this suite on a deeper level.

The only movement that does not emphasize scale degrees  $\hat{1}$  and  $\hat{5}$  in any significant way is Bourrée II. We might say that this omission is just one more factor added to other characteristics—the extremely short duration, the absence of chromaticism, the striking use of syncopations, and the archaic echoes of an earlier contrapuntal style—all of which make this movement unique not only among the Cello Suite movements, but among all of Bach's instrumental works.

In the Fourth Suite there are two other aspects that could be said to contribute in some degree to inter-movement unity. The first is the use of the same wide two-octave space in this Prelude that we found in the Third Suite Prelude. The second is the opening harmonic progression of the Prelude which features the secondary dominant of the subdominant (V $^7$ /IV) resolving to IV. This progression may also be heard in the Allemande (bars 3 and 35), in the Courante (bars 50–51), in the Sarabande (bar 1), and in Bourrée I (bars 29–31 and 42). It does not appear in Bourrée II or in the Gigue.

#### 8.1.5. THE FIFTH SUITE IN C MINOR: ASPECTS OF UNIFICATION

The C Minor Suite holds a unique position among the Cello Suites. It is the only suite to require *scordatura* and the only suite transcribed for lute. Its Prelude is one of the longest movements in the suites and it contains the only use of fugue form in the Cello Suites. It probably presents the greatest challenges to the analyst, the performer, and the listener. On the other hand, the C Minor Suite could be regarded as having the most obvious, convincing, and significant salient aspect of unification of

any of the Cello Suites—namely the extensive and powerful use of dotted rhythms. Even though this is only prominent in four of the movements—the Prelude, Allemande, Courante, and Gigue—it still meets the three criteria mentioned earlier.

The evidence for this claim in terms of frequency is quite clear. In the first portion of the Prelude, dotted rhythms appear extensively on the beat level and the division; in the Allemande, dotted rhythms account for over a third of the division level beats; in the Courante, dotted rhythms are heard in over one-third of the beats. The dotted rhythms of the Gigue are part of *Siciliano* rhythmic figures (♩̣) and these appear in over half the measures of this movement. There are no dotted rhythms in the Sarabande and the two Gavottes, and there is only one dotted rhythm in the fugal portion of the Prelude.

One could argue that dotted rhythm figures are not unusual in Baroque music. It is unusual, however, to have dotted rhythms dominate the rhythmic activity as strikingly as they do in some movements of this suite, and for this reason it is possible to identify dotted rhythm as the salient aspect of unification in this suite. The dotted rhythms in the first part of the Prelude are extremely powerful and prominent, and when coupled with the fugal texture of the remainder of the Prelude they also give this movement the character of a French Overture.

In addition to the use of dotted rhythm, there are striking similarities between the “Prelude of the Prelude,” i.e., the first twenty-seven bars of the first movement, and the Allemande. Both are based on short scalar patterns of three sixteenth notes, and longer step and mixed patterns of several sixteenth notes. Harmonically there are also many similarities between these movements, so much so that it would almost be possible to treat the Prelude and Fugue of the first movement and the Allemande together as a three-part A—B—A arch form.

There are also similarities between the Allemande and the Courante. The most obvious of these is the similarity of the beginning of the *SECOND* section of each movement. The post-cadential gestures at the end of both sections of both movements are also similar. The intense concentration on dotted rhythms in these two movements followed by the complete absence of dotted rhythms in the Sarabande creates one of the most striking contrasts in all of the Cello Suites, and this adds to the fascination and mystery of the Sarabande.

### 8.1.6. THE SIXTH SUITE IN D MAJOR: ASPECTS OF UNIFICATION

Like the Fourth Suite in  $\mathbb{B}$  major, the Sixth Suite in D major offers several possibilities for a salient aspect of unification. One possibility would be the use of wide ambitus; however, this characteristic is not revealed as clearly in the opening gestures of the movements as it was in the Third or Fourth Suite. Instead, the wide range of each movement only becomes apparent in the course of the whole movement. Another possibility would be the use of triadic figures which appear in the bariolage figures of the Prelude and the Mannheim rocket figures of the Courante, but only in these two movements. Perhaps the most viable candidate for a feature that unifies most of the movements and characterizes the suite as a whole is the general characteristic of virtuosity. This is revealed not only in the use of a wide total range for most of the movements, made possible by the addition of the fifth string for the viola pomposa, but also by the greater use of wide leaps, fast passages, and double-, triple-, and quadruple-stops. This suite demands more technical prowess than any of the other suites. Even the least challenging movement of the suite, Gavotte II, presents some technical problems.

## 8.1.7. SUMMARY OF SALIENT ASPECTS OF UNIFICATION

The salient aspect of unification is clearest and most convincing in the First, Third, and Fifth Suites. The Second Suite is marked by the use of fairly clear unifying factors, and the Fourth and Sixth Suites have the least obvious unifying factors. Each of the suites is unified through the obvious aspects of key and binary form. They are also unified through ineffable aspects that can be heard and treasured, but are difficult to describe.

In addition to considering how unity is achieved in a suite, it is also important to consider the dynamic progression from one movement to the next. Should the suite proceed in an unbroken increase of energy from the opening Prelude to the closing Gigue? Should it begin and end with a high degree of energy, move toward a moment of repose in the Sarabande in the middle of the suite, and then increase in energy for the dance movements and the Gigue? Should we treat the historically older movements—Allemande, Courante, and Sarabande—as serious concert pieces and the historically later movements—Minuet, Bourrée, Gavotte, and Gigue—as light-hearted dance movements? Should performers and listeners seek to emphasize aspects of unity or should they emphasize aspects of variety?

The answers to these macro-formal questions are perhaps even more difficult to discover, describe, and defend than the answers to the micro-formal questions we considered in preceding chapters. Some analysts recommend treating these macro-formal questions with extensions of the same tools used for micro-formal analysis. They analyze tonal relations between movements with the functional analysis tools that are used for analyzing relations between chords or tonal regions. They analyze melodic relations between movements with the feature analysis tools that are used for analyzing relations between melodies within a movement. They explore meaning and emotion for an entire multi-movement work with concepts from rhetoric or other extra-musical sources that are used for analyzing meaning and emotion of units within a single movement.

### 8.2.0. Analytical Concept: Characteristics of the Binary-form Movements

Except for the six Preludes, all of the movements of the Cello Suites are in binary form. Counting the optional dances in each suite as two movements, this is a total of thirty-six binary-form movements. The Cello Suites are regarded as a paradigm of the late Baroque Suite form, so it should be valuable to study the structure of these movements in terms of their formal, tonal, melodic, and harmonic characteristics. This sample of movements is too small to draw significant statistical conclusions for all Baroque binary-form movements, but it is still appropriate to investigate tonal, melodic, and formal characteristics in the binary-form movements of the Cello Suites. If for no other reason, this investigation might serve to cast doubt on over-generalized statements about binary form found in some dictionaries and textbooks.

#### 8.2.1. PROPORTIONS IN THE BINARY-FORM MOVEMENTS

In terms of the number of bars, the shortest binary-form movement, the Fourth Suite Bourrée II, is twelve bars; the longest movement, the Third Suite Gigue, is 108 bars. The average length of the binary-form movements is 38 bars. These numbers do not take into account the number of beats per bar, nor the tempo. In terms of actual playing time, the First Suite Minuet I and the Second Suite Minuet I would be among the shortest movements; the Fifth Suite Allemande and the Sixth Suite Allemande would be among the longest movements.

In terms of the ratio of *FIRST* part to the *SECOND* part, the largest ratio is in the Sixth Suite Gavotte II, where the ratio of the *FIRST* part (four bars) to the *SECOND* part (twenty bars) is 1:5. Stated in terms of the increase from the *FIRST* part to the *SECOND* part, the *SECOND* part is five times longer. The smallest increase is zero; in other words, the two sections have the same length. This occurs in seven movements—four Allemandes, two Courantes, and one Sarabande. The majority of the movements (twenty-three) show increases between these two extremes. There are no instances where the *FIRST* part is longer than the *SECOND* part; indeed, this rarely happens in any binary-form movement in any period.

### 8.2.2. TONALITY IN THE BINARY-FORM MOVEMENTS

There are twenty-three binary-form movements in major and thirteen in minor. The most consistent characteristic for all thirty-six movements is that they have or at least imply a tonic chord on the first accented beat at the beginning of the movement. Another consistent characteristic is that the final cadence of all major movements is a major tonic chord and the final cadence of all minor movements is a minor tonic chord. There are no instances of a final chord with Picardy third in the binary-form movements of the Cello Suites; indeed, in only one case, the Fifth Suite Prelude, does a Cello Suite movement end with a Picardy third.

The most difficult characteristic to categorize is the tonality of the beginning of the second section. This usually begins with a dominant chord, but whether this chord is a *T* chord in the dominant region or a *D* chord in the tonic region is more of an analytical decision than a stylistic characteristic.

Other characteristics of tonality in the binary-form movements of the Cello Suites are best discussed separately in major mode movements and minor mode movements.

- In the twenty-three major-mode movements
  - The *FIRST* parts of seventeen movements move to the dominant tonal region (V) and end with a cadence on the tonic chord in the region of V. In two movements (First Suite Minuet I and Second Suite Minuet II), the *FIRST* part remains in the tonic region and cadences on the dominant chord. In three movements (Fourth Suite Bourrée II, and Sixth Suite Gavottes I and II) the *FIRST* part remains in the tonic region and cadences on the tonic chord.
  - In the *SECOND* parts of the major mode movements the most common tonal motion is to the relative minor (vi). This occurs in thirteen of the twenty-three movements. Other tonal regions used in the *SECOND* part of major movements are ii, iii, and IV. The dominant (V) never appears as a tonal region in the middle of any *SECOND* part. In five movements (First Suite Minuet I, Second Suite Minuet II, Fourth Suite Bourrée II, and Sixth Suite Gavottes I and II) the *SECOND* part remains basically in the tonic region throughout.
- In the thirteen minor key movements
  - The tonal regions of the *FIRST* parts of the minor key movements are more varied than those of

the major key movements. Four movements move to the relative major (III) and cadence on the tonic of that region. Two movements move to the minor dominant (v) tonal region; one cadences on the tonic of that region with a Picardy third; one ends with a half cadence on the V chord of the tonic region. Four movements move first to III and then to v and cadences on the tonic of v, usually with a Picardy third. Three movements do not move to any tonal region in the *FIRST* part. Two end with an authentic cadence on the minor tonic, and one ends with a half cadence.

- The tonal regions of the *SECOND* parts of minor key movements are also quite varied. Two move to III, three move to iv, two move to v, three move to both III and iv, one moves to VI and III, and two movements have *SECOND* parts that remain in the tonic.

### 8.2.3. MELODIC ASPECTS IN THE BINARY-FORM MOVEMENTS

In terms of melodic material, it is difficult to find consistent trends in the binary-form movements; instead they display a great variety of organizational plans. Bach usually writes a memorable, well-formed melodic idea at the beginning of the *FIRST* part. He usually returns to this melodic material in its original form or in a slightly varied form at the beginning of the *SECOND* part. Sometimes material from the *Ending* section of the *FIRST* part recurs at the close of the *Ending* section of the *SECOND* part.

A less common event is the recurrence of the material from the opening of the *FIRST* part in the middle of the *SECOND* section. This occurs in some of the optional dances, such as the Fourth Suite Bourrée I, Fourth Suite Bourrée II, Fifth Suite Gavotte II, Sixth Suite Gavotte I, and Sixth Suite Gavotte II. As discussed in the individual descriptions of these movements, this return to the original thematic material tends to make the form of the movement into what could be called rounded binary form, ternary form, or arch form.

The Baroque binary form, and the Classical sonata form that evolved from it, were both so commonly used that they seem like natural musical expressions rather than calculated formal plans. Attempting to find a single one-size-fits-all formal plan for these movements is impossible; attempting to find a limited set of formal plans and assign appropriate names to them as has been done by some analysts is difficult and not very helpful. However, listening to, performing, and analyzing a number of movements in these forms can develop a set of generalized expectations as to what might occur in each movement. Then it is possible to listen to unfamiliar movements in one of these forms and to be comforted when these expectations are fulfilled or delighted when they are skillfully evaded.

### 8.3.0. Comparison of the Manuscript Sources

In [chapter 1](#), I indicated the possible chronology of manuscript sources and cited the Anna Magdalena manuscript as the most important of the manuscripts, with the Kellner manuscript and Bach's own manuscript for the lute version as valuable sources for second or third opinions. The musical examples of the present study are based primarily on the Anna Magdalena version, but in some instances they depart briefly from this. Most of the revisions listed below are based on the Kellner manuscript. Revisions based on Bach's lute transcription of the Fifth Suite or revisions suggested by

the author are identified as such in parentheses at the end of the description. This discussion is limited to rhythm and pitch aspects of the notes themselves; it does not cover issues of bowing, phrasing, ornamentation, tempo, or dynamics.

- First Suite

- Sarabande bar 4: A becomes G to avoid an unusual appoggiatura.
- Minuet I bars 3 and 7: E becomes  $E\flat$  to preserve the natural minor tetrachord of the typical chaconne bass.

- Second Suite

- Prelude bar 19: G becomes A to fit the A minor chord.
- Sarabande bar 25:  $B\flat$  becomes  $B\sharp$  to avoid unusual chromaticism (suggested by the author).
- Sarabande bar 26: C becomes  $C\sharp$  to avoid unusual chromaticism (suggested by the author).
- Minuet I bar 11:  $C\sharp$  becomes E to preserve the harmonic fifth as in bar 1.
- Gigue bar 29: the harmonic interval  $G\sharp / F$  becomes the melodic interval  $G\sharp / F$  to produce a better melodic motion as in bar 65 (suggested by the author).

- Third Suite

- Prelude bar 79: The “tenor” of the chord changes from G to C to produce a complete chord.
- Sarabande bar 7:  $B\flat$  at the end of beat 2 becomes C to fit the dominant harmony.
- Bourrée II bar 4: the A at the end of the bar becomes  $A\flat$  to lead better into  $E\flat$  major.
- Gigue bar 105: the second sixteenth note C becomes D to fit the G major chord better.

- Fourth Suite

- Prelude bar 31: the fourth eighth note  $B\flat$  becomes C to preserve the chord tone usage of this bar.
- Prelude bar 60: the “tenor” of the chord D becomes  $B\flat$  to produce a full chord.
- Prelude bar 82: the first eighth note C becomes  $E\flat$  to serve as the root of the  $E\flat$  major chord as in bar 1.
- Allemande bar 31: the last eighth note G becomes F to fit the  $B\flat$  major chord better.
- Sarabande bar 28:  $A\flat$  becomes G to fit the C minor seventh chord.

- Fifth Suite

- Prelude bar 6: last  $A\flat$  becomes G to avoid unusual anticipation.
- Prelude bar 13: last sixteenth G becomes F to lead better to the following  $E\sharp$ .
- Prelude bar 40:  $G—B\flat$  becomes  $E\flat—G$  to produce a better melodic line (suggested by Bach’s lute transcription).
- Prelude bar 219: chord becomes a complete  $D\flat_5$  chord, ( $F\sharp D A C$ ), a major second above the chord in bar 217 (suggested by Bach’s lute transcription).
- Allemande bar 5: first beat  $E\flat$  becomes a full chord—open C / open G /  $E\flat$ .
- Courante bar 3: bass note C becomes  $E\flat$  to create a better ascending step-line in the bass.
- Gavotte I bar 13: second-last note  $E\flat$  becomes C to avoid a cross-relation and to create a better melodic line.
- Gavotte I bar 17: second-last note  $B\flat$  becomes  $A\flat$  to lead to G in bar 18.

- Sixth Suite

- Prelude bar 80: third-last note in bar D becomes  $F\sharp$  to preserve the sequential melodic pattern.
- Allemande bar 11: third beat D in bass voice becomes B to make a complete  $G^6$  chord.
- Courante bar 14: beat 3  $F\sharp$  becomes E to preserve the pedal.

- Courant bar 66: beat 3 B becomes A to fit the D major chord.
- Courante bar 67: beat 2 eighth notes G E become sixteenth notes G E C# B to preserve the melodic sequence.
- Gavotte I bar 8: beat 1 soprano D# added to include the third of the chord.
- Gavotte II bar 16: third eighth note changed from D to B to avoid excessive repetition.
- Gigue bar 38: first note D changed to B to preserve the melodic sequence.

To illustrate some of the issues brought up by these possible changes, it will be helpful to examine one of them in greater detail. In the First Suite Minuet II the recommended revision changes the last eighth note of bar 7 from the E $\natural$  that appears in the Anna Magdalena manuscript to E $\flat$ , which appears in the Kellner manuscript. Preservation of the traditional *chaconne* bass with its use of a descending natural minor tetrachord is given as the principal reason for this revision, but there are at least three other possible reasons for changing E $\natural$  to E $\flat$  in these places.

- This movement is written in G Dorian (with one flat in the signature). E $\natural$  is a “diatonic” note in G Dorian and the note “prescribed” by the key signature, and therefore E $\natural$  would not require an added accidental. Adding a “courtesy” (unnecessary or reminder) accidental was not a practice followed in the Baroque period to the extent it was in later periods.

- E $\natural$  could be justified harmonically as the bass note of a secondary dominant chord (vii<sup>06</sup>/V, vii<sup>06</sup>/<sub>5</sub>/V, or V<sup>4</sup>/<sub>3</sub>/V). If this were the case, however, it would be unlikely to expect that a single eighth note E $\natural$  could provide enough harmonic information to clarify this intention, especially when the knowledgeable Baroque performer would probably expect to play the E $\flat$  of the *chaconne* bass in bars 3 and 7.

- Despite the general excellence of Anna Magdalena’s calligraphy it was not always completely legible and accurate. One proof for this is a comparison of her copy of the Solo Violin Suites and Partitas with J. S. Bach’s copy of the same works.

On the other side of this question, perhaps the strongest reason for playing E $\natural$  in bar 7, besides the fact that it appears in the Anna Magdalena manuscript, is that E $\natural$  appears at this point in the overwhelming majority of modern editions. In some editions E $\natural$  even appears in both bars 3 and 7; in the majority of editions it appears only in bar 7. It would be, at the very least, interesting for some performers to experiment with playing E $\flat$  in bar 7 for the reasons I have given. For competitions, however, it may be the better part of valor to play E $\natural$  in bar 7; otherwise jurors may think that they are hearing a mistake.

## 8.4.0. Issues of Performance Practice

This brief section does not attempt to propose a set of recommendations for performance practice of the Cello Suites, or even to present a single unified approach to the resolution of performance practice issues. Instead it briefly considers various approaches to performance practice issues, just as chapters 2–7 discussed various approaches to analytical issues.

### 8.4.1. SLURS

One of the most difficult issues for the performance of the Cello Suites is that of slurs. It is problematic to take the Anna Magdalena manuscript as the primary source in this regard because she was sometimes not as careful with slur markings as she was with the pitch and rhythm values of notes. Frequently her slurs seem to be placed too far to the right, and occasionally she omits slurs or arbitrarily changes slurs in repeated or similar melodic passages.

Some performers, such as Anner Bylisma,<sup>1</sup> insist that, despite these problems, the Anna Magdalena text should be followed with great fidelity. They maintain that the performer should be skillful enough to achieve the proper musical effect with any bowing. Other performers believe slurring for the suites should be based on general principles such as playing leaps with separate bowing and steps with slurred bowing, or they base slurring on comparable passages from other Bach instrumental works, especially the Sonatas and Partitas for Unaccompanied Violin. Still other performers say that slurring should be based primarily on the performer's conception of the composer's musical intention rather than on historical authorities. At any given time in the history of cello playing there have always been certain editions of the Cello Suites that were used more than others, and many performers tended to follow these or adapt them slightly, rather than rely on historical sources.

At the present time, especially since the publication of facsimile<sup>2</sup> versions of the original manuscripts, an increasing number of performers are seeking a middle ground between these two extreme positions. They consult the historical sources to some extent, but they are still willing to experiment with modifications that would be more effective for their own conception of the music and their own style of playing.

#### 8.4.2. ORNAMENTATION, IMPROVISATION, AND OTHER PERFORMANCE ISSUES

There are very few written ornaments indicated in the Anna Magdalena manuscript and most of these are trills. The Kellner manuscript, the lute transcription, other early manuscripts, and later editions have additional ornamentation. Most authorities agree that the trills should begin on the upper note, but they also recommend changing this rule in the few cases where this would result in unattractive dissonance or melodic motion.

Another challenging issue is whether or not performers should improvise additional notes and passages not indicated by ornaments. Neither theoretical analysis nor historical investigation can answer this question unequivocally. The answer lies more in the attitude of the performer, and here performers may be divided into three main groups.

Performers in the first group prefer to take the same attitude toward performing a Bach Cello Suite that they would take toward performing a Beethoven Sonata for Piano and Cello—they play only the notes that are on the page. Performers in the second group take the position that it is appropriate to improvise a few trills and possibly other ornaments in performing the Cello Suites, and they believe it is interesting to read a few articles about Baroque performance practice. Performers in the third group believe it is their solemn duty to spend a significant amount of time studying historical sources on Baroque performance practice, studying privately with present-day Baroque experts, and attending as many historically informed performances and workshops as possible. It is possible to admire the approach of the third group and still appreciate some of the highly effective performances of the Cello Suites by performers in the first two groups.

Performers interested in experimenting with ornamentation may consult the table of Bach's

ornaments given in [Example 1.3.2](#). They may also gain some insight into ornamentation and improvisation by comparing the actual notes of the Sixth Suite Allemande given in the top line of [Example 3.6.1](#) with the melodic reduction given in the second line of this example.

In addition to slurs, ornamentation, and improvisation there are several other performance practice issues such as rhythm, tempo, dynamics, articulation, fingering, and vibrato which are of great importance for the Cello Suites. To discuss these issues is beyond the purview of the present study; however, there are excellent articles and books that cover this topic from several different points of view. There are also at present an incredible number of excellent recordings and outstanding live performances of the Cello Suites that present vivid audible testimony to various performance-practice possibilities. The Cello Suites are miracles of musical perfection and expression, and this can shine through a serious and sincere performance in many different styles.

## 8.5.0. Musical Meaning and Emotion

Throughout this study I have commented informally on musical meaning and emotion in connection with certain aspects of a given suite, movement, or passage. Some of the comments were based upon similarities between musical events in the Cello Suites and passages from other works by Bach or other composers. Other comments were based on widely held views of the relation between certain musical aspects and certain emotions—for example, the relation of the major/minor dichotomy in music to the happy/sad dichotomy in emotion.

In the Baroque era there was a rich and productive tradition of discussion relating music and emotion. One of the most important manifestations of this was the *Affektenlehre* (Doctrine of Affections). Writers in this field like Johann Mattheson, Johann David Heinichen, and Friedrich Wilhelm Marpurg drew specific parallels between musical elements and emotional responses. In the nineteenth century many composers, performers, and scholars wrote formally and informally about relation of music and emotion. At the end of the nineteenth century and in the early twentieth century, the study of *hermeneutics* sought to provide scientific support for the relation of music and emotion. In the late twentieth century and especially in recent times, there have been extremely valuable contributions from writers who have applied concepts from semiotics, cognitive science, and other areas to the study of meaning and emotion in music.

These studies differ greatly among themselves, not only in their methodology, but also in the strength of their claims about parallels between musical events and musical meaning. Some sources, both historical and contemporary, claim that it is possible to relate musical events to musical meaning with a high degree of specificity and certainty in a high proportion of works.

An extreme example is the following nineteenth-century description of the opening eight bars of the *Molto Allegro* section of Mozart's overture to *Don Giovanni*:

The chromaticism of the opening two notes represents demonic sensuality. The syncopation of the next motive represents the Don's unbridled adventurousness. The following eighth-note passage represents his frivolity. The closing wind fanfare represents his cavalier nature.<sup>3</sup>

At the other extreme are writers who claim that it is impossible to draw specific parallels between

musical events and musical meaning. Felix Mendelssohn wrote the following in response to a request from his friend Marc-André Souchay for comments on the meaning of one of Mendelssohn's *Lieder ohne Worte* (Songs without Words):

There is so much talk about music, and so little is said. In general I believe that words are not sufficient for this, and if I ever found that they were, then finally I would not write any music at all. Usually people complain that music is too ambiguous, that it is not clear what they should think as they listen to music; however, everyone understands words. With me it is just the opposite, and not just with whole speeches, also with single words. They too seem to be so ambiguous, so indefinite, so misunderstood, in comparison with true music. The thoughts that music I love speaks to me are not too *indefinite* to be understood in words, rather they are too *definite*.<sup>4</sup>

Between these two extremes there is a broad continuum of writers who accept the general thesis that musical events can be related to musical meaning, but limit the extent to which this is possible. Robert Hatten, in his seminal work *Musical Meaning in Beethoven*, rejects the idea of a general theory of the “language of music” and insists that “theories of musical meaning must be stylistically constrained to have validity.”<sup>5</sup> He then goes on to show by precept and example how ideas from semiotics and other disciplines can lead to insightful analyses of musical works. Other writers accept the idea that music may express meaning and emotion, but limit this to general mood rather than specific emotions or meanings.

All performers, listeners, and analysts can be active participants in the processes of music-making, music-receiving, and music-analyzing, and they can all actively pursue their own processes of meaning-making, meaning-receiving, and emotion-experiencing. These explorations may be limited and private, but they have the potential to become broader and more universal.

## 8.6.0. Implications of Analysis for Perception, Performance, and Pedagogy

Readers should by now have reached some understanding of features, functions, forms, meaning, and emotion in the Cello Suites of Johann Sebastian Bach. I hope that they have found that thinking about music, exploring the analysis of large and small aspects of music in general, and the Bach Cello Suites in particular, has intellectual interest and presents rewarding challenges. Beyond these intrinsic values of analysis, I hope that readers have found that analysis has been helpful to them as listeners, performers, and teachers.

Understanding the ebb and flow of a movement, as conditioned by factors such as harmonic functions, step lines, melodic relationships, and textural aspects, can help the performer in shaping a movement and help the listener in aurally perceiving this shape. Understanding the ways composers use musical gestures to suggest meaning and emotion can help performers to present these effectively and help listeners perceive and appreciate them. Exploring the salient aspect of unity in a work and considering the counterbalancing effects of variety in the work can help performers to plan the pacing and delivery of the work and assist listeners in comprehending the aural structure.

This study has not sought to present a single “correct” interpretation of the Cello Suites, but rather has encouraged readers to consider these works from several analytical points of view and to develop their own individual insights for performance and perception. This is doubly true in

pedagogy, where it is important that teachers encourage their students to be open, critical, and adventurous.

An analytical study of a work of music does not inform and inspire in the same way as live interaction with a master performer or teacher. What it can do is to provide tools and encouragement to readers to explore music, and to develop their own ideas and approaches.

### 8.7.0. Recommendations for Further Study

There are several aspects of the Cello Suites that have not been covered in this study. A detailed comparative study of performance editions of the suites from the earliest times to the present could provide valuable information for teachers and performers. The present study uses a number of analytical techniques in the analysis of the Cello Suites. Studies using one system for all movements could be very enlightening.

A comparative study of recorded performances, through the reports of skilled listeners or through spectrographic analysis, could be of great interest for analysts and performers. Interviews of performers and teachers could provide insights into pedagogical and performance practice issues. The Internet Cello Society<sup>6</sup> has already sponsored and published online some extremely valuable work in all of these areas.

Finally, it could be said that every performance of a Bach Cello Suite is really an aural analysis of the work. At any given moment somewhere in the world today, it is likely that one of the Cello Suites is being played in a concert hall by a performer, studied in a private lesson by a cello student, or heard on the radio or on a recording by an enthusiastic listener—each of them using mind, body, and heart to discover and express the beauty, fascination, and spiritual refreshment of these magnificent works.

# Appendix: Analytical Designations

(Items in parentheses indicate sections of volume 1 in which the designation is discussed.)

## Tonality Designations (2.1.4)

Levels	Functions	Features
Part	<i>FIRST, SECOND</i> (3.0.1)	
Section or Idea	In the first four Preludes: <i>First, 2<sup>nd</sup>, 3<sup>rd</sup> . . . Last</i> , (2.1.9) In the Fifth and Sixth Preludes: <i>Statement, Passage</i> (2.5.2) and (2.6.1) In other movements: <i>Beginning, Ending, Middle, Passage, Extension, Coda</i> (3.1.3) In form graphs abbreviated as <i>Beg, End, Mid, Pas, Ext</i> (4.1.4)	A A' B etc. (4.1.3)
Gesture	<i>State, Conclude, Restate, Spin, Extend</i> (5.1.4)	a' b etc. (2.2.7)
Sub-gesture	<i>(state), (conclude), (restate), spin, (extend)</i> (5.4.2)	m m' n or x, x', y etc. (2.1.7)
Event icons	↗ = <i>anacrusis</i> , ↑ = <i>incipit</i> , ↘ = <i>pre-cadence</i> , ⏏ = <i>strong cadence</i> , ⏑ = <i>weak cadence</i> , ⏒ = <i>elided cadence</i> ↙ = <i>deceptive cadence</i> , ↠ = <i>post-cadence</i> (3.4.2)	

### Tonality Designations (2.1.4)

**G:I:** = Main Key, **V:** = Tonal Region, **V:** = Pivot chord: (4.4.2)  
**I:**

### Roman Numeral Analysis:

Major Diatonic Triads: I ii iii IV V vi vii<sup>0</sup>  
 Natural Minor Diatonic Triads: i ii<sup>0</sup> III iv v VI ♭VII  
 Harmonic Minor Diatonic Triads: i ii<sup>0</sup> III<sup>+</sup> iv V VI vii<sup>0</sup>  
 Harmonic Minor Seventh chords: i<sup>7</sup> ii<sup>07</sup> iii<sup>\*7</sup> iv<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vii<sup>0</sup>  
 Triad inversions: <sup>6</sup>/<sub>4</sub> = first inversion, <sup>6</sup>/<sub>4</sub> = second inversion  
 Seventh-chord inversions: <sup>7</sup> = root position, <sup>6</sup>/<sub>5</sub> = first inversion, <sup>6</sup>/<sub>4</sub> = second inversion, <sup>4</sup>/<sub>2</sub> = third inversion  
 Secondary Dominant Analysis: V/IV IV = dominant chord of IV resolves to IV.

## Functional Chord Analysis (2.1.2)

**T** = Tonic (I), **S** = Subdominant (ii, V), **D** = Dominant (V, vii<sup>0</sup>), **L** = Linear (iii, vi, etc.), **TL** = Tonic linear (<sup>6</sup>/<sub>4</sub>),

**SL** = Subdominant linear, **DL** = Dominant linear, **LT** = Linear tonic (vi as tonic)

Secondary Dominant Analysis: **{IV:D T}S** = V/IV IV.

## Non-chord Tones: (2.1.5)

**PT** = passing tone, **NT** = neighbor tone, **App** = appoggiatura, **Ant** = anticipation, **ET** = escape tone, **Ped** = pedal, 4 3, 7 6, etc = suspensions

## Step-lines: (2.1.8)

Accent signs (>) placed before notes in the analysis that form the step-line. Two step-lines may occur simultaneously.

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# Notes

## 1. Historical Background

1. *NBR*, no. 303, p. 290. The editors of *The New Bach Reader* point out that Bach originally listed the date of the beginning of the Arnstadt period incorrectly as 1704. *The New Bach Reader* is indispensable for anyone interested in studying the life and works of J. S. Bach.
2. *NBR*, no. 306, p. 304.
3. *NBR*, no. 306, pp. 305–306.
4. *NBR*, no. 96.
5. For a fascinating web site created by Timothy A. Smith on all of the canons of J. S. Bach go to <http://jan.ucc.nau.edu/~tas3/bachindex.html>.
6. *NBR*, no. 90, p. 97. The expressions “*tertia major* or *Ut Re Mi*” and “*tertia minor* or *Re Mi Fa*” refer respectively to the major mode and the minor mode.
7. *NBR*, no. 92, pp. 97–98.
8. *NBR*, no. 127, p. 129.
9. *NBR*, no. 214, pp. 206–207. These prose explanations were probably written in the *Clavierbüchlein* by Bach’s son Johann Christian Friedrich in 1725. A much fuller explanation of figured bass realization, including music examples, appeared in 1738 in *Precepts and Principles for Realizing Figured Bass or Accompanying in Four Parts*. The first part of this work, entitled “Short Instructions in the So-Called Thorough-Bass,” is similar to the material in the *Clavierbüchlein*. Full details on these documents, including a facsimile and an excellent translation of the 1738 book, are given in Poulin 1994.
10. *NBR*, p. 419.
11. *NBR*, p. 441.
12. Christoph Wolff stresses the importance of the three ideas of order, connection, and proportion in his magnificent biography of Bach (Wolff 2000, pp. 170–174).
13. Writers in linguistics and anthropology denote considerations of order or function with the term “syntagmatic,” a word that shares root meaning with the term “syntax.”
14. Wolff 1991, p. 468. Christian Schubart (1739–1791) was a German composer and poet who wrote the text for Schubert’s *Lied* “Die Forelle” (The Trout).
15. Writers in linguistics and anthropology denote considerations of connection or feature with the term “paradigmatic,” a word that shares root meaning with the word “paradigm,” especially in the specific meaning of “model.”
16. *NBR*, p. 442.
17. *NBR*, pp. 445–446.
18. *NBR*, pp. 447–448.
19. *NBR*, p. 472. Parenthetical insertions in square brackets are my personal comments.
20. This chronology is based in part on the text volume of the Bärenreiter edition of the Cello Suites, Schwemer and Woodfull-Harris 2000.

## 2. The Preludes

1. This is the meaning for prelude used by Mattheson in the epigraph at the beginning of this chapter. Johann Mattheson (1681–1764) was a north German composer and music theorist who is generally regarded as one of the most comprehensive and important writers on music in the Baroque period.
2. Hugo Riemann (1849–1919) was a German theorist who influenced music theory teaching throughout the world. For information on his system of chordal analysis, see Riemann 1893 [1895].
3. “Pedal” is one of the non-chord tones discussed in [section 2.1.5](#).
4. Analysts use the term tonality as a synonym for key; they also use it to describe the degree of emphasis on the tonic in a given passage. For a more complete discussion of this topic see [section 3.1.2](#).
5. Some analysts and performers use the term *appoggiatura* in the more general sense of any accented dissonance or non-chord tone, except the suspension; for example, they would call an accented passing tone an *appoggiatura*. Though this could be justified by the original meaning of the Italian *appoggiatura*, which means “leaning,” most analysts reserve the term for a non-chord tone approached by leap and left by step. I shall follow this practice.
6. See [section 1.4.0](#) on the basic ideas of order and connection.

7. Analysts also use the term “motive” for short melodic units; however, I find that the term gesture is more expressive and can be used in a more general and flexible way. Robert Hatten (2004, p. 95) defines a gesture as a “significant energetic shaping through time.”
8. A diatonic transposition moves the notes of the original pattern up or down by a certain numerical interval (by a third in this case—neither a major third nor a minor but just by a third within the given key). A chromatic or strict transposition moves all of the notes of the original pattern up or down by a *specific* interval (major third, minor second, etc.). Strict intervallic transposition is generally not found in common practice music, because it could produce movement to other key areas.
9. See [section 2.3.2](#) for additional information on this passage.
10. Hindemith 1937. Schenker 1979 [1935] uses a multilevel approach to linear analysis that is more rigorous and complex. Kurth 1991 uses a freer, psychologically conditioned approach to this topic.
11. The term *Neapolitan* probably came from its use in Neapolitan operas of the Baroque period.
12. See also the discussion of the Fifth Suite Courante in [section 4.5.2](#).
13. For a complete listing of variation techniques and terms, see [section 2.5.4](#).
14. Frederick Neumann, however, insists that Bach only uses chords as abbreviations of melodic gestures after he has established the melodic shape of the gestures and only when he writes “arp” or “arpeggio” in the score. See Neumann 1994, pp. 26–27.
15. Kurth 1922.
16. Ma 2000.
17. The term *fauxbourdon* means “false bass” and originally referred to passages in fifteenth-century French music, in which a plainsong (or Gregorian Chant) melody was accompanied by vocal lines written or improvised a fourth and a sixth below the melody. In modern usage it simply means parallel sixth chords (first inversion triads). For a simpler and more obvious example of this progression see bars 17 to 23 of the Third Suite Courante ([Example 4.3.1](#)).
18. Some analysts require that a sequence must have a minimum of two variants and an interval other than a unison or octave between variants. They would label the sequences beginning in bars 1, 7, and 10 as varied repetitions rather than sequences. Some analysts label the pattern and variants of a sequence as the “legs” of the sequence.
19. Kurth 1922.
20. The term “chaconne” comes from a dance that probably originated in Latin America and was brought to Spain in the sixteenth century.
21. A ninth chord adds an additional note, located a ninth above the root, to a seventh chord. Some analysts prefer to regard such chords in Baroque and Classical works as seventh chords with an extra non-chord tone.

### 3. The Allemandes

1. *NBR*, p. 447.
2. Cooke 1959. For an opposing view on the possibility of attaching emotional labels to scale degree patterns, see Hatten 2004, p. 150. The opening cantata melody could be analyzed in the *phrygian* mode based on A, rather than D minor. This would place the first three notes on scale degrees  $\hat{1} \hat{2} \hat{1}$ . It could also be analyzed in G minor, which would place the first three notes on scale degrees  $\hat{2} \hat{3} \hat{2}$ .
3. See also [section 8.5.0](#).
4. Cone 1968, pp. 26–27. The idea of using iconic representations for musical events is also based in part on Cone’s ideas. In turn Cone acknowledges his indebtedness to Cooper and Meyer 1956 and Meyer 1960.
5. The original chords were all in root position—D:I—V—vi—iii—IV—I—IV—V. They were used as a repeated ground bass to accompany a three-part canon in the violins.
6. Lester 2003.
7. See Christ et al. 1980 for a discussion of the concept of basic pitches.

### 4. The Courantes

1. Some German analysts use the term *Gedanke* (idea) to represent formal units on this smaller level, but more frequently they use the term for larger units such as the main thematic ideas of sonata or rondo form in Classical and Romantic works.
2. See sections 1.4.0, 2.1.7, and 4.1.2.
3. This is true, despite the fact that Mattheson claimed that when the Courante is to be danced, it must always be written in meter (Mattheson 1999 [1737], p. 342).
4. The name refers to firework effects known as *Raketen* or Roman candles; it was originally applied to the music of Johann Stamitz and other mid-eighteenth-century court composers in Mannheim, Germany.

### 5. The Sarabandes

1. See Sherman 1997, pp. 182–183, 282, and especially 383–389.
2. Ma 2000.
3. Schenker 1970 [1926]. The same source also includes Schenker’s analytical studies of two movements from Bach’s Sonatas and Partitas for Solo Violin—the Andante from the C major Sonata and the Prelude from the E major Partita.
4. Placing a caret above scale degree numbers is a Schenkerian convention.
5. Hindemith 1945 and Kurth 1922 use a similar technique to highlight important notes in a line.
6. Schenker 1970 [1926].
7. Some writers apply numerology to the study of Bach’s music, finding, for example, emphasis on groups of ten notes in works referring to the Ten Commandments, or emphasis on groups of three notes in works referring to the Holy Trinity. I believe it is possible that Bach could have included such references consciously. There are also more extreme examples of numerical analysis, such as finding the number fourteen frequently in aspects of Bach’s music and claiming that it represents the sum of the numeric positions in the alphabet of the letters of his name (B [2] + A [1] + C [3] + H [8] = 14).
8. Quoted in Apel 1970, p. xviii.
9. See [section 2.5.4](#).
10. Overuse of variation techniques in melodic analysis may be a danger. In Winold 1986, 1:162, I show how this could result in a ridiculous analysis of the French national anthem as a variation of the German national anthem.
11. I am indebted to Diana Contino, Professor of Cello at the Hochschule für Musik in Freiburg, for suggesting this parallel.

## 6. The Optional Movements

1. Some twentieth-century writers believe that these minuets were actually written by Christian Petzold, one of Bach’s contemporaries. See Schulze 1989.
2. Some analysts allow either accented or unaccented rhythmic patterns. Others, including Riemann, insist that all patterns must start with an anacrusis. When the anacrusis is not actually present, they say that the anacrusis is assumed or implied.
3. The term “tetrachord” is borrowed from ancient Greek music theory, where it referred to four strings or notes. A melodic version of the chaconne is used in bars 45–48 of the Fourth Suite Prelude, but here the harmony is a single G minor chord used throughout.
4. Forte 1979.
5. The best source for this study is Little and Jenne 2001.
6. Thomas Atwood, an English composer and organist, studied species counterpoint with Mozart in Vienna from 1785 to 1887. The notebook of his studies, complete with comments by Mozart, is contained in the volume entitled *Atwood Studien* in the *Neue Mozarta Ausgabe* (New York: Bärenreiter, 1965).
7. We shall see in [section 7.4.1](#) that this formal pattern may also be called “rounded binary form.”
8. Refer to [section 6.3.2](#) for a description of harmonic progression types.

## 7. The Giges

1. Another term also used for this phenomenon is “chromatic third relation.” The term refers to the fact that the interval between the roots of the two chords is a third, and the spelling of the two chords involves the appearance of two chromatic versions of the same pitch—in this case C sharp in the A major chord becomes C natural in the F major chord.
2. Readers who are not familiar with string instruments should be aware of the fact that this large leap, which would be extremely difficult for voice, piano, or wind instrument performance, is actually quite easy to play on the cello because of the fact that the low C is an open string.
3. Cantata 80 was written and performed in Leipzig between 1728 and 1731 and revised in 1740. An earlier version of the cantata with the text “Alles, was von Gott geboren” was written in Weimar sometime between 1713 and 1717; however, the music has been lost. It may not have contained the middle movement with orchestra introduction in  $\frac{6}{8}$  meter as shown in [Example 7.4.2b](#).
4. Some compositions in the style of various composers, including Bach, have been generated by computer programs using highly sophisticated artificial intelligence procedures for analysis and composition. Some of these have fooled even expert listeners into thinking they were actual compositions of Bach. In any case, fooling listeners is not the goal of these explorations in re-composition; rather their purpose is to explore the fascination of working with musical materials.

## 8. Summary and Conclusions

1. Bylsma 1998.
2. See Schwemer and Woodfull-Harris 2000.

3. Abert 1975 [1919].

4. Selden-Goth 1945, p. 313.

5. Hatten, 2000.

6. For further information consult <http://www.cello.org/>. Clicking on the word “documents” and then inserting “Bach” in the search box will lead to over one hundred articles on Bach and the cello. This web site also has a wealth of information on all aspects of cello literature, performance, and pedagogy.

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BACH'S  
CELLO SUITES



Portrait of Johann Sebastian Bach by Elias Gottlob Haussmann

**BACH'S**  
**CELLO SUITES**

*Analyses and Explorations*

Volume II: Musical Examples

ALLEN WINOLD

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*To Helga with love, and with deep gratitude  
for her insight and inspiration*

# Contents

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2. Musical Examples for the Preludes
3. Musical Examples for the Allemandes
4. Musical Examples for the Courantes
5. Musical Examples for the Sarabandes
6. Musical Examples for the Optional Movements
7. Musical Examples for the Giges

## *Appendix: Analytical Designations*

## *Detailed Table of Contents for Volume II: Musical Examples*

# Preface

This volume of music examples is the companion to the text volume for *Bach's Cello Suites: Analyses and Explorations*. The music examples contain all the notes of the original Cello Suites, but they do not contain bowings. I have omitted these, not just because of difficulties in trying to decide the composer's intentions, but also because there are so many excellent editions of the Cello Suites with a wide variety of bowing possibilities. For information on these editions, see "Issues of Performance Practice" in [chapter 8](#) of volume 1.

The cello part always appears on the top staff of the music examples. Above this cello staff, I indicate the main sections of the movement, as well as various other formal and melodic aspects. Below the cello staff there is usually an analysis staff containing harmonic reductions with analytical indications. All examples have two basic indications—harmonic analysis, indicated with Riemann symbols; and linear or "step-line" analysis, indicated with accents placed before the notes. Beyond this, there are special analytical designations introduced for specific purposes in each movement. For information on the particular analytical aspects covered in an example, readers should consult the corresponding sections in volume 1. For example, the discussion of the analytical aspects of [Examples 2.1.1](#) and [2.1.2](#) appears in volume 1, [chapter 2](#), [sections 2.1.1](#) through [2.1.2](#). The first digit of the example number refers to the chapter in volume 1, or to the movement type—1 for The Historical Background, 2 for Preludes, 3 for Allemandes, 4 for Courantes, 5 for Sarabandes, 6 for Optional Movements, and 7 for Giges. The second digit refers to the number of the suite—1 for the First Suite, 2 for the Second Suite, and so on. The third digit refers to particular concepts or aspects.

A summary of the analytical designations used in this study is given in the appendix of volume 1 and the appendix of volume 2. For more detailed information on analytical aspects, readers should consult the detailed table of contents or the index in volume 1.

I prepared the musical examples for this study using the Sibelius music notation program, and I want to thank the technical staff of Sibelius for their helpful assistance and thoughtful recommendations.

BACH'S  
CELLO SUITES

# 1. Musical Examples for the Historical Background

a)

b)

Example 1.2.1. J. S. Bach, Triple Canon, BWV 1076

a. Original Version

b. Realization as a Six-part Triple Canon

The image displays a musical score for a piece titled "Some Most Necessary Rules for Thorough Bass by J. S. B." The score is organized into four systems, each containing two staves (treble and bass clef). The first system includes measures (2) through (4), with sub-measures (a) and (b) for each. The second system includes measures (5) through (7), also with sub-measures (a) and (b). The third system includes measures (8) through (9), with sub-measures (a) and (b). The fourth system includes measures (10) through (15), with sub-measures (a) and (b) for each. Fingerings are indicated by numbers 1-5 in the bass staff and 1-5 in the treble staff. The notation includes chords and single notes, with some measures showing a single note in the treble staff and a chord in the bass staff.

Example 1.3.1. "Some Most Necessary Rules for Thorough Bass by J. S. B."

Trillo Mordant Trillo und Mordant Cadence

This system shows four measures of musical notation. The first measure is labeled 'Trillo' and features a trill ornament above a note. The second measure is labeled 'Mordant' and features a mordant ornament above a note. The third measure is labeled 'Trillo und Mordant' and features both a trill and a mordant ornament. The fourth measure is labeled 'Cadence' and features a cadence ornament above a note. The bass line consists of a sequence of eighth notes.

Doppelt Cadence *idem* Doppelt Cadence und Mordant

This system shows three measures of musical notation. The first measure is labeled 'Doppelt Cadence' and features a double cadence ornament above a note. The second measure is labeled '*idem*' and features a double cadence ornament above a note. The third measure is labeled 'Doppelt Cadence und Mordant' and features both a double cadence and a mordant ornament above a note. The bass line consists of a sequence of eighth notes.

*idem* Accent steigend Accent fallend Accent und Mordant

This system shows four measures of musical notation. The first measure is labeled '*idem*' and features a trill ornament above a note. The second measure is labeled 'Accent steigend' and features an accent above a note. The third measure is labeled 'Accent fallend' and features an accent above a note. The fourth measure is labeled 'Accent und Mordant' and features both an accent and a mordant ornament above a note. The bass line consists of a sequence of eighth notes.

Accent und Trillo *idem*

This system shows two measures of musical notation. The first measure is labeled 'Accent und Trillo' and features both an accent and a trill ornament above a note. The second measure is labeled '*idem*' and features both an accent and a trill ornament above a note. The bass line consists of a sequence of eighth notes.

Example 1.3.2. Bach's Ornamentation

## 2. Musical Examples for the Preludes

a)

b)

### Example 2.1.1. Chord Designation

- a. Bach, *Well-Tempered Clavier*, I, BWV 846, Prelude in C Major, bars 1–4
- b. First Suite Prelude, bars 1–4

c)

d)

### Example 2.1.1. Chord Designation

- c. Bach, *Well-Tempered Clavier*, I, BWV 846, Prelude in C Major. Harmonic Reduction transposed to G major, bars 1–4
- d. First Suite Prelude, bars 1–4. Harmonic Reduction

First

1 a m a a' a'

n S IV<sub>4</sub><sup>6</sup>

G:I T I

3

a' a' a' a'

D vii<sup>0</sup> Ped T I

5 2nd

a' b a' a'

V: S ii<sup>6</sup> D V<sub>3</sub><sup>6</sup><sub>5</sub>

7

a' b' a a

T I ii

9

a a

D V<sub>2</sub><sup>4</sup><sub>4</sub> V<sub>3</sub><sup>3</sup><sub>3</sub>

11

a' a' c c'

T I T/S ii<sup>6</sup>

I: ii:D vii<sup>0</sup><sub>3</sub>/ii

13

*/vi:D*  
*vii°/vi*

*T/L*  
*vi*

15

*D*  
*V<sub>6</sub><sub>3</sub>*

*/IV:D*  
*V<sub>7</sub>/IV*

17

*T/S*  
*IV<sub>6</sub><sub>4</sub>*

*D Ped*  
*vii°*

19

*I*

*/IV:D*  
*V<sub>6</sub><sub>3</sub>/V*

21

*D*  
*V<sub>4</sub><sub>2</sub>*

*dominant prolongation*

*3rd*

23

*D*  
*V<sub>7</sub>*

*D*  
*V<sub>4</sub><sub>3</sub>*

25 *h* *g* *h'* *f* *(b)* *f*

*D* *T* *TL*

*(dominant prolongation, continuation)*

27 *r* *h'*

*IV:D* *T/D*

29 *i* *i* *i* *i*

*V/V* *V*

31 *j* *j'* *j'* *j'*

33 *j* *j'* *j'* *j'* *j'*

35 *j'* *j'* *j'* *j'* *j'* *j'*

Musical notation for measures 37-38. The top staff shows a chromatic scale in the bass clef. The bottom staff shows a dominant prolongation with a slur over two chords.

(dominant prolongation, continuation)

*Last*  
39

Musical notation for measures 39-40. The top staff continues the chromatic scale. The bottom staff shows a dominant prolongation with a slur over two chords.

41

Musical notation for measures 41-42. The top staff continues the chromatic scale. The bottom staff shows a dominant prolongation with a slur over two chords.

$TL$   
 $I_4^0$

$D^4$   
 $V$

$D^3$   
 $V^7$

$T$   
 $I$

Example 2.1.2. First Suite Prelude. Analysis

*First*

1 2 3 4

*d:i*  $T_1$   $D_{VII07}$   $T_1$

*2nd*

5 6 7 8

$VI^7$   $ii^{07}$   $I^7$   $i^7$

*circle of fifths*

9 10 11

$IV^7$   $V^7$   $I$   $III:S$   
 $i^0/III$

*3rd*

12 13 14

$D$   $V_{3/III}$   $T/L$   $fiv:D$   
 $V/III$   $III$   $V^7/iv$

15 16

$T7S$   $v:$   $D$   
 $iv$   $V^7$

17 4th

Chord symbols:  $L VI^6$ ,  $D vii^0_6$ ,  $T i^6$

20

Chord symbols:  $S iv$ ,  $D V^7$ ,  $T i$ ,  $D vii^0_4$ ,  $T i^6$ ,  $fiv:D vii^0/iv$ ,  $TJS iv$

23

Chord symbols:  $D vii^0_7$ ,  $T i$ ,  $fiv:D vii^0_7/iv$ ,  $i:$

5th

26

Chord symbols:  $TJS iv^6$ ,  $/VI:S IV^6/VI$ ,  $D V^6/VI$ ,  $TjL VI^6$ ,  $S iv^6$ ,  $D V^6$ ,  $T i$ ,  $III:S IV^6/III$ ,  $D V^6/III$

29

Chord symbols:  $TjL III^6$ ,  $T i$ ,  $S iv^7$ ,  $D V^7$ ,  $T i$

6th

32

32

*(V:D)*  
vii°7/V  
ped

D  
V

V7

T  
i<sub>6</sub>

T  
i

35

35

D  
V7

T  
i

S  
N<sub>6</sub>

7th

38

38

T  
i<sub>6</sub>

S  
ii<sub>6</sub><sub>4</sub>

D  
V

S  
ii<sub>6</sub><sub>4</sub>

#D  
V<sub>5</sub><sub>3</sub>

8th

41

41

T  
i

*(V:D)*  
vii°7

T  
V

44

44

D  
V7

TL  
i<sub>6</sub><sub>4</sub>

D  
V

47 *9th*

*{V:D}*  
vii<sup>0</sup><sub>2</sub>/V

*D*  
vii<sup>0</sup><sub>64</sub>

*L*  
N(Neapolitan)

50

*D*  
vii<sup>0</sup><sub>7</sub>

*T*  
i

*S*  
iv

*{iv:D}*  
vii<sup>0</sup><sub>7</sub>/iv

53 *Last*

*T/S*  
iv

*S*  
N(Neapolitan)

*D*  
vii<sup>0</sup><sub>7</sub>

*T*  
i

56

*D*  
V<sup>4</sup><sub>3</sub>

*T*  
i<sup>6</sup>

*S*  
iv

59

*Original*

*Ossia1*

*Ossia2 (see bar 30)*

*D*  
V<sup>7</sup>

*i<sup>6</sup> TL*

*D<sup>4</sup>*  
V

*3*

*T*  
i

Example 2.2.1. Second Suite Prelude. Analysis

*First*

1 *a* *b* *b*

**C:I:** T D 2nd T

5 *a'* *c* *c*

**V:** L IV<sup>7</sup> L VII<sup>♯3</sup>

9 *c* *c* *c* *c*

*circle of fifths*

L III<sup>7</sup> L VI<sup>♯1</sup> L II<sup>7</sup> D V<sup>♯3</sup>

13 *3rd* *b'* *d* *d'*

T L G<sup>♯2</sup> **vi:** *iv:D* A<sup>♯3</sup> T/S

17 *d'* *a'* *s* *d'* 3

D T S D

21 *4th* *e'* *e'* *f*

[V:D] TL D TL

25

(V:D)D      D      T      T

29

[1: D      D      T      (IV:D

33

T/S IV      L ii      L iii      L I

Linear Progression

37

T I      L vi      L ii      L vii

Linear Progression

41

L iii      L b7      IV      L ii

45 <sup>7th</sup>  

 Musical score for measures 45-48. The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a bass line with chords D V7, TL, and D V6. A bracket labeled "Fauxbourdon" spans the last two measures.

49  

 Musical score for measures 49-52. The right hand continues the eighth-note pattern. The left hand plays chords L IV6 and L iii6.

53  

 Musical score for measures 53-56. The right hand continues the eighth-note pattern. The left hand plays chords L ii6, D, and TL.

57  

 Musical score for measures 57-60. The right hand continues the eighth-note pattern. The left hand plays chords D, TL, and IV:D Ped.

61 <sup>8th</sup>  

 Musical score for measures 61-64. The right hand plays an eighth-note pattern starting on G4. The left hand plays chords TJD, (ii:D V6/ii), TJS, and D V6/3. A bracket labeled "Circle of fifths" spans the last two measures.

65 *k* *k'* *k'* *k'*

69 *k'* *k'* *9th* *b'*

73 *L ii* *L iii* *L IV*

76 *m* *m* *m* *a'*

81 *Last* *e'* *e'* *e'*

85 *Ped* *D* *vii<sup>o7</sup>* *T* *tr* *a*

*T* *{IV:D}* *T/D* *{IV:D}*

*T/S* *D* *T* *L fauxbourdon progression*

*D* *D* *T* *L vi<sup>o4</sup>* *D*

*T* *D* *4 3* *T* *{IV:D}* *T/S*

Example 2.3.1. Third Suite Prelude. Analysis

First

4 Eb:1: T IV:D

8 T/S 2nd D Ped

12 T IV:S 3rd

16 D T/D

19 IV:S D

23 T/S L vi:D L

23

27

31

35

39

43

9th

D

{V:D}D

{V:D}D

10th

D

TL

11th

D

{V:D}

D

12th

TL

{V:D}

T1D

3

T

63

I: *ii:D* T/S

67

{V:D}

70

13th

i: (T)

73

*D*  
Dominant prolongation

D

76

{V:D}D TL

79

S(Neapolitan) D

82 *Last*

86 **I:** *T* *{IV:D}*

89 *T/S* *tr* *D* *T*

Example 2.4.1. Fourth Suite Prelude. Analysis

a) **Eb:I** *T* *{IV:D}* *T/S* *D Ped* *T*

b) *T* *{IV:D}* *T/S* *D Ped* *T*

Example 2.4.2. Examples of I—V<sub>7</sub>/IV—IV—V<sub>7</sub>—I Progressions

a. Haydn, Piano Sonata in E-flat Major, Hob. XVI-52

b. Schumann, Piano Quintet in E-flat Major, Op. 44. No. 1, I

(PRELUDE)

1 *First*  
*cii:* T *Ped* T D *fv:D*

5 -T D TJS D

9 *2nd* T D *fv:T* D/D D T

13 *fv:S* 4 3 D TJS *III:D* tr

17 *3rd* T/L *v:S* D T D

21 *Last* T S D

24 T D<sup>4</sup> 3 *Ant* tr

(FUGUE)

Statement 1: Subject

27 T *i:* tr

35

Statement 2: Answer

42

Passage 1 (Bridge)

Statement 3: Subject

T D T<sub>g</sub> L C<sup>7</sup> L f<sup>7</sup> L B<sup>b7</sup> L E<sup>b</sup> i:

Circle of fifths

49

56

Statement 4: Answer or Extra Statement

63

Passage 2

T<sub>g</sub> L c L f L B<sup>b</sup> L E<sup>b</sup> L A<sup>b</sup>

Circle of fifths

69

Statement 5

S III: (v:D) D<sup>4 3</sup>

76

Passage 3

D<sup>4 3</sup> T B<sup>b7</sup> f c

"Reverse" Circle of fifths

83

Statement 6

g L c L B<sup>b</sup> L A<sup>b</sup> L G i:

Fauxbourdon

90 *Passage 4*

96 *Statement 7*

103

110 *Passage 5*

117

123

130 *Statement 8*

136 *Passage 6*

142

Musical notation for measures 142-148. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $L$   $A^{b7}$ ,  $L$   $d^{\circ}$ , and  $D$   $G^7$ . A fermata is placed over the final measure.

149

*Statement 9*

Musical notation for measures 149-155. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $T$   $c$  and  $i:$ . A fermata is placed over the final measure.

156

*Passage 7*

Musical notation for measures 156-162. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $L$   $c$ ,  $L$ ,  $L$ ,  $F$ , and  $L$   $B^b$ .

163

*Circle of fifths*

Musical notation for measures 163-168. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $L$   $E^b$ ,  $L$   $A^b$ ,  $i:$ ,  $S$ ,  $TL$ , and  $S$ . A fermata is placed over the final measure.

169

*Passage 8*

Musical notation for measures 169-175. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $\{V:D\}$ ,  $TL$ ,  $D$ ,  $TL$ ,  $D$ ,  $TL$ , and  $D$ . The text "dominant prolongation" is written below the staff.

176

*Statement 10*

Musical notation for measures 176-182. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $i:$  and  $tr$ . A fermata is placed over the final measure.

183

*Passage 9*

Musical notation for measures 183-188. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $T$ ,  $\{iv: D$ ,  $T\}$ ,  $D$ ,  $T$ , and  $\{V:D$ .

189

Musical notation for measures 189-195. The bass clef staff shows a sequence of eighth-note chords. Chord symbols below the staff are:  $T\}$ ,  $T$ , and  $\{V:D$ .



**Variation Designations**  
 ! = changed or added note  
**changed** = changed gesture  
**added** = added gesture  
 8 = octave displacement  
 16 = double octave displacement

28 *Statement 1*

36 *Statement 2*

48 *Statement 3*

56 *Statement 4*

72 *Statement 5*

88 *Statement 6*



Statement 1

Measures 1-3 of Statement 1. The music is in 12/8 time with a key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes, marked with accents 'a' and 'b'. The left hand plays a bass line with chords, marked with 'x' and 'y'. Dynamics include *p* and *f*. Performance instructions include *T*, *SL*, and *T*. A box containing *D:I:* is located below the first measure.

Measures 4-6 of Passage 1. The right hand continues the melodic line with eighth notes, marked with accents 'b' and 'c'. The left hand plays chords, marked with 'y' and 'S', 'D', 'T', 'L'. Dynamics include *p* and *f*. Performance instructions include *SL*, *T*, *S*, *D*, *T*, and *L*.

Measures 7-9. The right hand continues the melodic line with eighth notes, marked with accents 'c' and 'd'. The left hand plays chords, marked with 'D', 'T', 'S', 'D', 'T'. A box containing *V:* is located below the first measure.

Measures 10-12 of Statement 2. The right hand continues the melodic line with eighth notes, marked with accents 'c' and 'a'. The left hand plays chords. Performance instructions include *T* and *T*.

Measures 13-15 of Passage 2. The right hand continues the melodic line with eighth notes, marked with accents 'a' and 'b'. The left hand plays chords. Dynamics include *p* and *f*. Performance instructions include *SL*, *T*, *SL*, and *T*.

Measures 16-18. The right hand continues the melodic line with eighth notes, marked with accents 'c' and 'c'. The left hand plays chords, marked with 'S', 'D', 'T', 'L', and 'D'. Dynamics include *f*. A box containing *ii:* is located below the first measure.

19 *d* *d* *e*

*T* *T* *T*

22 *c* *a'* *a'*

*Statement 3*

*T*

25 *a'* *a'* *a'*

*T D T D T D T D T*

28 *a'* *a'* *a'*

*T D T D T D T D*

31 *a'* *a'* *f*

*Passage 3*

*T D T L vi: D D T*

34 *f* *f* *f*

*L S D T [V:D]*

37

40

43

46

49

52

55

*p* *f* *p*

*T* *SL* *T* *SL* *T*

58

*f*

*T*

*Passage 6*

61

*T*

*I: D*

64

*T* *T* *[V:D]*

67

*T* *T* *D*

70

*T* *T* *D*

*Passage 7*

*Fauxbourdon with pedal*

73

*IV*

*D*

*Dominant prolongation*

76

*Passage 8*

79

82

*Passage 9*

85

*[V:D]*

87

*IV:D*

*T/S*

*D*



### 3. Musical Examples for the Allemandes

*FIRST Beginning*  
a b b b'

**G:I:** T T S D

4 m. c. (Middle) c' m. c' Passage

7 ext. tr b' n. b'

**V: D** T {IV:D} T/S S

10 n' o' Ending d o' d

D T {IV:D} T/S

Detailed description: This musical score is for the first system of an Allemande, spanning measures 1 to 10. It is written in G major (one sharp) and common time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and occasional single notes. Measure 1 is marked 'FIRST Beginning' and contains notes 'a' and 'b'. Measure 2 has notes 'b' and 'b''. Measure 3 has notes 'b' and 'b''. Measure 4 has notes 'm.', 'c.', and 'c''. Measure 5 has notes 'm.', 'c.', and 'c''. Measure 6 has notes 'n.' and 'b''. Measure 7 has notes 'b' and 'b''. Measure 8 has notes 'n.' and 'b''. Measure 9 has notes 'n' and 'o'. Measure 10 has notes 'n', 'o', and 'd'. Performance markings include 'tr' (trills) and 'ext.' (extended). Chord symbols are provided below the bass staff: 'G:I: T T S D' for measures 1-4, 'V: D' for measure 5, '{IV:D}' for measures 6 and 9, and 'T/S' for measures 7, 8, and 10. The piece concludes with a final chord in measure 10.

13 *D*  

*D* *T* 4 *3* *{IV:D}* *T}S* *D* *T* *D*

16 *p* *ext.*  

*D* *T* *{IV:D}*

19 *Middle1*  

*T}S* *S* *D* *ii: D* *T* *S* *D*

22 *ext.* *tr.* *Middle2*  

*T* *S(Neapolitan)* *D* *T* *D* *T* *I: S* *D*

25 *ext.* *i* *i*  

*T* 4 *7* *8* *3* *{IV:D}* *T}S* *L* *L* *L*

*(V7-I over tonic pedal)* *Circle of fifths* *viiø7?* *iii7* *vi7*

28 *i* *Ending*  

*L* *ii7* *D* *T* 4 *7* *8* *3* *{IV:D}* *T}D* *{IV:D}* *T}S* *S*

*(V7-I over tonic pedal)*

31 *o'* *p'*  

*D* *T* *D* *4* *3* *T*

Example 3.1.1. First Suite Allemande. Analysis

Event Icons	
↗	= anacrusis
↑	= incipit
↘	= pre-cadence
⊥	= cadence
⊥	= light cadence
⊥	= elided cadence
↔	= deceptive cadence
⊥	= post-cadence

*FIRST Beginning*

1 2

*3*

3 4

*5*

5 6

*7*

7 8

*9*

9 10

11

SECOND (Beginning)

Extension

15 (Middle)

17

19 Passage

21 Ending

23

Chordal analysis labels:  $D$ ,  $T$ ,  $iv:D$ ,  $TjS$ ,  $D$ ,  $T$ ,  $i:D$ ,  $T$ ,  $S$ ,  $D$ ,  $T$ ,  $iv:D$ ,  $D$ ,  $S$ ,  $iv^6_5$ ,  $D$ ,  $T$ ,  $D$ ,  $T$ ,  $L$ ,  $S$ ,  $i:D$ ,  $T$ ,  $L$ ,  $iv:D$ ,  $TjD$ ,  $iv:D$ ,  $TjS$ ,  $IV^6$ ,  $iv:D$ ,  $TjS$ ,  $D$ ,  $T$ ,  $TjD$ ,  $T$ ,  $D$ ,  $T$ ,  $iv:D$ ,  $TjS$ ,  $D$ ,  $T$

Example 3.2.1. Second Suite Allemande. Analysis

*FIRST Beginning*

*3*

*5*

Example 3.2.2. Second Suite Allemande. Alternate Analysis

Ach Gott vom Him - mel sich' da - rein

Example 3.2.3. J. S. Bach, Cantata No. 2, Opening Chorus

FIRST  
Beginning

1 2

C:I:  $\overline{T}$

D  $L_{iii}$  Circle of fifths—

3 4

$L_{vi^7}$   $L_{ii}$  D T S T D T

Passage 1

5 6

V: D T D {IV:D} Tj PT PT

7 8

Passage 2

T PT PT D T  $I^6$  D<sup>4</sup> V 3 L  $vi^6$  L<sup>4</sup> iii 3 S IV<sup>6</sup>

"Pachabel" progression

9 *c* *g* *h* *h* *b* *Ending* *b* *d*

*L* *S* *T* *L* *T* *L* *L*

*Fauxbourdon*

11 *b* *d* *b* *c* *h* *e* *d*

*L* *L* *D* *T* *D* *T* *D* *T*

*SECOND*  
*(Beginning)*

*a* *b* *b* *b* *a* *d* *b* *c* *d*

*V: D* *T* *vi: T* *D* *D* *T*

*(Middle)*

15 *c* *d* *d* *d* *d* *d* *d*

*S* *D* *T* *S* *D*

17 *Passage 1*

T S D T I: IV:D T/S ii:D

19 *Passage 2*

*"Pachelbel" progression*

21 *Ending*

23

Example 3.3.1. Third Suite Allemande. Analysis

**FIRST Beginning**

Chords:  $Eb:I$ ,  $S$ ,  $D$ ,  $V^7/IV$ ,  $IV$

4

Chords:  $L vii^6$ ,  $L iii$ ,  $L vi^7$ ,  $S ii$ ,  $D V^7$ ,  $T I$ ,  $D$ ,  $T$

*Circle of fifths*

7

Chords:  $D$ ,  $T$ ,  $V$ ,  $S$ ,  $D$ ,  $L iii^7$ ,  $L IV^6$

*Linear Progression*

10

Chords:  $L V^7$ ,  $L vi^7$ ,  $L vii^7$ ,  $T$

12

Chords:  $S$ ,  $D$ ,  $T$ ,  $D$ ,  $T$ ,  $L$

*(Ending)*

14

IV:D T/S S D T D T

SECOND  
(Beginning)

17

I: D T D T

19

Middle1

vi: D D T T

21

Middle2

D D T D T iii: S(Neapolitan)

24

Extension

D T L VI L ii D T D T

Circle of fifths

27 *Passage 1*

29 *Passage 2*

32 *Passage 3*

35 *(Ending)*

38

Chord symbols and figured bass notation:

- Measure 27:  $\text{ii: } D$ ,  $T$ ,  $D$ ,  $T$
- Measure 29:  $I: D$ ,  $T$ ,  $D$ ,  $S$ ,  $D$
- Measure 32:  $T$ ,  $IV:S$ ,  $D$ ,  $T/S$ ,  $L_{\text{vii}^0}$ ,  $iii$ ,  $L_{\text{vi}}$
- Measure 35:  $\text{ii}$ ,  $V$ ,  $V_{\text{3}}^6/IV$ ,  $IV$ ,  $L_{\text{vii}^{\#7}}$ ,  $iii$
- Measure 38:  $L_{\text{vi}}$ ,  $S$ ,  $ii$ ,  $V$ ,  $I$ ,  $\{V:D\}$ ,  $D$ ,  $T$ ,  $D$ ,  $T$

Other annotations include *Circle of fifths*, *App*, and various articulation marks like accents and slurs.

Example 3.4.1. Fourth Suite Allemande. Analysis

FIRST  
Beginning

See Appendix for Event Icons.

Musical notation for measures 1-3. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 1 starts with a treble clef and a common time signature. Measure 2 has a treble clef and a common time signature. Measure 3 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The word "App" is written above the treble staff in measure 3.

*App*

**c:i:** T S D T S D T S

Musical notation for measures 4-6. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 4 starts with a treble clef and a common time signature. Measure 5 has a treble clef and a common time signature. Measure 6 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The word "Middle" is written above the treble staff in measure 5.

*Middle*

Musical notation for measures 7-9. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 7 starts with a treble clef and a common time signature. Measure 8 has a treble clef and a common time signature. Measure 9 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The word "Passage" is written above the treble staff in measure 9. Roman numerals III: and IV:D are present.

*Passage*

III: T IV:D

T/S S ii:D T/S D

Musical notation for measures 10-12. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 10 starts with a treble clef and a common time signature. Measure 11 has a treble clef and a common time signature. Measure 12 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

Musical notation for measures 13-15. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 13 starts with a treble clef and a common time signature. Measure 14 has a treble clef and a common time signature. Measure 15 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The word "Ending" is written above the treble staff in measure 14. Roman numerals i: and v: are present.

*Ending*

T i: D T v: S D T

Musical notation for measures 16-18. The top staff is a treble clef with a key signature of two flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. Measure 16 starts with a treble clef and a common time signature. Measure 17 has a treble clef and a common time signature. Measure 18 has a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

D T S D T

**SECOND**  
Beginning

19

Passage 1

22

Passage 2

25

Passage 3

28

Passage 4

Ant

31

Ending

34

NT

App App NT App

D T [IV:D] TL S D

Example 3.5.1. Fifth Suite Allemande. Analysis

FIRST  
Beginning

1 2

D:I:

T

D

tr

T

*Circle of fifths*

S<sub>ii</sub><sup>7</sup>

D<sub>V</sub><sup>7</sup>

Middle

3 4

V: *fi:L*

D

TIS

IV:S

D

5 *Ending*

*Circle of fifths*  $L_{III}$   $L_{VI}^7$   $L_{II}^7$

6

*D* *T* *S* *D*

7

*D* *T* *S* *D*

8 *Post-cadential gesture*

*T* *IV;* *D* *T* *S* *D* *T*

SECOND  
(Beginning)

Musical score for the beginning of the second section, measures 9-10. The score is written for bass, treble, and grand piano staves. Measure 9 features a bass line with a triplet of eighth notes and a grand piano accompaniment with a single chord. Measure 10 continues the bass line with a triplet and includes a 'D' chord marking above the staff.

Musical score for the middle section, measures 11-12. Measure 11 shows a bass line with a triplet and a grand piano accompaniment with chords marked with fingerings 6, 5, and 4. Measure 12 continues the bass line and includes a 'D' chord marking above the staff and the word 'Middle' written in italics.

Musical score for the middle section, measures 13-14. Measure 13 features a bass line with a triplet and a grand piano accompaniment with chords marked with fingerings 7 and 8. Measure 14 continues the bass line with a triplet and includes a 'tr' (trill) marking above the staff.

Musical score for the middle section, measures 15-16. Measure 15 features a bass line with a triplet and a grand piano accompaniment with chords marked with fingerings 6 and 5. Measure 16 continues the bass line with a triplet and includes a 'tr' (trill) marking above the staff and a '3' (triple) marking above the staff.

Musical score for the middle section, measures 17-18. Measure 17 features a bass line with a triplet and a grand piano accompaniment with chords marked with fingerings 6 and 5. Measure 18 continues the bass line with a triplet and includes a 'tr' (trill) marking above the staff and a '3' (triple) marking above the staff.

IV: D

iii: T

III: T

D

T

13

S S(Neapolitan) D tr

14

T S D T 1: ii:S

15

D T/S

16

IV:S D/S D

17

6      ii:D      b7      5

T      ii:D      TJS

18

7      7

D      T      S

19

6      7      8      b7      6/4      7/4      2

D      T      S      D      D      {IV:D}      TJS      D      T

*Post-cadential gesture*

Example 3.6.1. Sixth Suite Allemande. Analysis

# 4. Musical Examples for the Courantes

*FIRST*  
*Beginning*

**A**

**G:I:** T S D

5

**B**

*S* *Circle of fifths* D T S D T D T

9

*Middle*

**A'**

**V:** D T D<sup>4</sup> 3 T *S* *Circle of fifths* D

12

*Ending*

**C**

T S D T T

15 *p'(inv.) p'(inv.) p'(inv.)*

18

*D TL D T*

**SECOND**  
*Beginning*

19 *A'*  
*a' a'*

*I: D D T D T*

23 *Middle1*

*a' a' B'*  
*p'(inv.) p'(inv.) p*

*vi: D T S(Neapolitan)*

26

*a'*

*(Middle2)*  
*A'*  
*a'*

*D T D T I: IV:D*

30 *Passage*  
D

33

36 *Ending*  
C

39

*circle of fifths*

Example 4.1.1. First Suite Courante. Analysis

4

Example 4.1.2. First Suite Courante. Gesture Analysis

**FIRST Beginning**

*a*

*a'*

extension

*PT*

**d:i:** T S D T S

4

*b*

*b'*

extension

*PT*

D T **III:** T **IV:D**

**Passage**

7

*c*

*d*

*c*

T} D T

10

*d*

*e*

extension

D T **V:** S D

**Ending**

13

*f*

*f*

*f*

T L **IV:D** D 4 3



*FIRST Beginning*

C:I T D T

6

*Passage 1*

D T D V: /iii:D

11 12

TJS D D T

16

*Passage 2*

D S L

*Fauxbourdon*

21

L L L IV:D TJS 4 3

26 *e* *e'* *e'* *f* *Passage 3*

T D T D D

31 *f* *f* *f* *f* *f*

NT NT NT NT D

36 *g* *g'* *g'* *h* *(post-cadential)*

T D TL S D T

41 *a* *(Beginning)* *(Middle)* *i* *i*

D T L S S

46 *j* *k* *k'*

S L L L L

51 *k'* *extension* *Fauxbourdon* *extension*

L L D T D T

56 *Passage1*

61

66

71 *Passage2*

76

80 *Ending* *h' (post-cadential)*

Example 4.3.1. Third Suite Courante. Analysis

Metric Symbols  
 > = Strong  
 - = Weak

a)

Bar  
 Beat  
 Div.  
 Subdiv.

b)

Bar  
 Beat  
 Div.

c)

Bar  
 Beat  
 Div.  
 Subdiv.

d)

Simple Triple  
 Beat  
 Div.  
 Compound Duple  
 Beat  
 Div.

C:l: T D T D T S D T

Example 4.3.2. Metric Levels

- a. Second Suite Courante, bars 1–4
- b. Third Suite Courante, bars 1–4
- c. Third Suite Courante revised, bars 1–2
- d. Third Suite Courante, bars 81–84

**FIRST**  
*Beginning*

$\text{Eb: I}$  T S D T  $\{V:T$  S D T)D T

5

$L_{ii^6}$   $L_{I^6}$  D T D T

*Fauxbourdon*

9 *Passage*

Pivot Chords:  $L_{I: vi^7}$   $S_{V: ii^7}$   $\{V:D V/V$   $D$

$D$   $L_{V}$   $L_{iii^7}$   $L_{vi}$   $L_{vi}$   $L_{IV^7}$

*Linear progression by thirds and fourths*

14 *Ending*

$L_{vii^0}$   $L_{V^7}$   $L_I$   $L_{vi^7}$   $D$  T L S D

19

*b'* *b'* *b'* *a* *y'* *z*

*T S D T*

24

*Coda* *SECOND Beginning*

*b'* *c* *tr* *x* *a* *y* *z* *a* *y* *z*

*T D T V: T S D T*

29

*Passage 1*

*a* *tr* *y* *z* *a'* *a'* *a'*

*vi: T S D T* *L<sub>i7</sub>* *L<sub>iv7</sub>* *L<sub>bVII</sub>*

*Circle of fifths*

34

*a'* *a'* *a'* *a'* *a'*

*L III7 L VI S ii7 D*

39

*a'* *a'* *a'* *a'* *z(extended)*

*T S D T*

43 *Passage2*

47 *Middle*

51

Linear progression by thirds and second

55 *Ending*

60 *Coda*

Example 4.4.1. Fourth Suite Courante. Analysis

a) Beginning Gesture Anacrusis  
 b) Beginning Gesture Anacrusis  
 c) Beginning Gesture Anacrusis  
 d) Beginning Gesture Anacrusis  
 e) Beginning Gesture Anacrusis  
 f) Beginning Gesture Anacrusis  
 g) Ending Gesture  
 G: T S D T  
 h) Ending Gesture  
 C: T S D T  
 i) Beginning Gesture  
 Eb: T S D T  
 j) Beginning Gesture  
 Bb: T S D T

Example 4.4.2. Beginning and Ending Markers

- a. Third Suite Allemande, bar 1
- b. Third Suite Allemande, bar 13
- c. Third Suite Bourrée I, bar 1
- d. Third Suite Bourrée I, bar 9
- e. Third Suite Bourrée II, bar 1
- f. Third Suite Bourrée II, bar 9
- g. Third Suite Courante, bar 39
- h. Third Suite Courante, bar 84
- i. Fourth Suite Courante, bar 1
- j. Fourth Suite Courante, bar 27

FIRST  
Beginning

Beat: > - > - > - > - > - > -

Div: > - > - > - > - > -

Chord symbols: **c:i** T D T

4

(Middle)

Chord symbols: S D T D T III: T IV:D

7

Chord symbols: T V: T S T D IV: D T D

10

Ending

Chord symbols: T D D T S D T SL (iv) T (i)

perfect authentic cadence      plagal cadence

*SECOND*  
*Beginning* *(Middle1)*

[i:] D T S S D T L L L

16

[iv:D] T] [VI:] T S D T D

19 *(Middle2)*

T T [III:] D T L D T [V:D]

22 *Ending*

T] [i:] D T S S D T S D T

Example 4.5.1. Fifth Suite Courante. Analysis

**FIRST**  
Beginning

1 (a') (a') (a')

T S D

**D:I**

1

(a') (a') cadential gesture Passage1 anacrusis (a')

T S T S D T D

10

(a') (a') extension b b'

T fV:S D) V: TL

14

(b) c c

D T L

17

c c' c'

S S D

(a')

20 *Ending*  
(a')

T L T

23 d

S D

25 d (a') (a')

T D T D T

**SECOND**  
*Beginning*  
a' *Passage I*  
b'

29

V: T I: T S D T

33 b' interpolation b'

D L<sub>vi</sub> L<sub>ii</sub><sup>7</sup> L<sub>V</sub><sup>7</sup>

circle of fifths

37 *interpolation* *b'* *extension*

*L* *I*<sup>7</sup> *L* *IV*<sup>7</sup> *L* *vii*<sup>(0)7</sup>

40 *cadential gesture* *Passage2 (a')*

*vi:* *S* *D* *D* *T* *D* *T*

*App* *NT*

43 *(a')* *(a')*

*L* *(V*<sup>7</sup>/*V*) *L* *V* *L* *(V*<sup>7</sup>/*IV*) *L*

*circle of fifths*

47 *(a')* *(a')* *extension*

*D* *D* *T*

50 *c* *c*

*L* *L* *IV:D* *T}D* *{vi:D*

53 *Passage3*

*Fauxbourdon*

57 *extension* *b'* *anacrusis* *e'*

*D* *T* *D* *T*

61 *e'* *e'* *e'*

*D*

64 *Ending* *a'*

*T* *L* *T*

67 *d* *d* *d* *b'*

*S* *D* *T* *L*

70 *a'* *a'*

*D* *TL* *D* *T*

Example 4.6.1. Sixth Suite Courante. Analysis Showing Units by Placement of Unit Designations

*FIRST Beginning*

*a*

*a'*

*cadential gesture*

*a'*

Example 4.6.2. Sixth Suite Courante. Analysis Showing Units with Formal Icons

*FIRST Beginning*

*a*

*a'*

*a'*

*a'*

*a'*

Example 4.6.3. Sixth Suite Courante. Analysis Showing Units with Slurs

# 5. Musical Examples for the Sarabandes

*FIRST Beginning*

State Conclude

**G:I:** T S D T *(IV:D T)S* D T D

*Ending*

State Restate Conclude

D T **V:** S D D T D T TL D T

*SECOND Beginning*

State Conclude

*Ending*

State Conclude

**I:** *(IV:D T)S* *(III:D T)S* D TL D T D T TL D T

Example 5.1.1. First Suite Sarabande. Analysis

- Event Icons
- ↗ = anacrusis
  - ↑ = incipit
  - ⏏ = cadence
  - ↓ = light cadence
  - ↪ = post cadence

**FIRST**  
Beginning State

1

Conclude

a b

d:i T D T S D

5

**Middle**  
State

Conclude

a b'

T D T S D

9

**Ending**  
State

Restate

Conclude

a' a' c

T S S S TL D<sup>4</sup> 3 T

13

**SECOND**  
Beginning State

Conclude

d c

{IV:D} i: {iv:D} T D

T/S  
Fauxbourdon  
progression

17 *Middle*

↑ *State* *Restate* *Conclude*

{III:D} T)L {bII:D} T)S D

21 *Ending*

↑ *State* *Restate* *Conclude*

L S S D T S TL D T

*Coda*

25 *State* *Restate* *Conclude*

L {iv:D} T)S {V:D} TL D 4 3 T

Example 5.2.1. Second Suite Sarabande. Analysis

*FIRST Beginning* *Ending*

Soprano Line →  $\hat{8}$

C: I: T D <sup>7</sup> 6 (IV: D T) S <sup>4</sup> 3 D T <sup>9</sup> 8 <sup>3</sup> D <sup>9</sup> 8 <sup>3</sup> V: S D <sup>7</sup> 6

Bass → (I) Progression

*SECOND Beginning*

Soprano Line  $\hat{7}$   $\hat{6}$   $\hat{5}$  *interrupted soprano line*

D T <sup>9</sup> 8 <sup>3</sup> (V: D) TL D T I: D

Bass Progression (V) *interrupted bass progression*

*tr Middle*

*interrupted soprano line*

(vi: D) T <sup>7</sup> 6 S D) L <sup>9</sup> 8 <sup>4</sup> <sup>3</sup> ii: D

*interrupted bass progression*

14 *Middle2*

Soprano Line →  $\hat{5}$

secondary line →  $\hat{4}$   $\hat{3}$   $\hat{2}$

interrupted soprano line

dividing dominant →  $\textcircled{\text{ii}}$

T S D 3 T  $\textcircled{\text{I}}$   $\textcircled{\text{V:D}}$

interrupted bass progression

18

interrupted soprano line

T S D  $\textcircled{\text{V}}$   $\textcircled{\text{PT}}$

interrupted bass progression

Bass Progression →  $\textcircled{\text{V}}$

21 *Ending*

interrupted soprano line

Soprano Line →  $\hat{3}$   $\hat{2}$   $\hat{1}$

PT

$\textcircled{\text{IV:D}}$   $\textcircled{\text{T}}$   $\textcircled{7}$   $\textcircled{6}$   $\textcircled{\text{V:D}}$   $\textcircled{\text{T}}$   $\textcircled{7}$   $\textcircled{6}$  T S  $\textcircled{\text{D}}$   $\textcircled{3}$  T  $\textcircled{\text{I}}$

Bass Progression

Example 5.3.1. Third Suite Sarabande. Analysis

a)  $\hat{8}$   $\hat{7}$   $\hat{b7}$   $\hat{6}$

b)  $\hat{3}$   $\hat{4}$   $\hat{\#4}$   $\hat{5}$

B A C H

Example 5.3.2. Third Suite Sarabande. Additional Analyses

- a. Third Suite Sarabande, bars 1–2. Secondary chromatic line
- b. Third Suite Sarabande, bars 21–22. B A C H soggetto cavato

**FIRST**  
Beginning State

a)

Restate

Conclude (State)

Chord symbols: Eb:I, IV:D, TjS, D, T, D

6

Restate

Conclude

Ending State

Restate

Chord symbols: V:I, IV:D, D, TjD, T, S

**SECOND**  
Beginning State

11

Conclude

Restate

tr

Chord symbols: D, T, D, T, I:I, D, vi:D, T, S, IV:D, TjD

**Middle**  
State

17

Conclude

Ant

tr

Chord symbols: iv:D, T, D, TjS, D, T, S, D, T, I:I, IV:D, TjD

23

Restate Conclude Ending State Restate Conclude

$b'$   $b'$   $b'$   $b'$   $b'/c'$

$T$   $\{V:D T\}$   $D$   $T$   $S$   $TL$   $D$

28

Ending Interrupted State State State Ending Resumed Conclude

$c'$   $b'$   $c'/b'$   $c'$   $d$

$LT$   $\{V:D\}$   $D$   $4$   $T$   $S$   $D$   $T$

25 b)

Ending State Restate Conclude

$b'$   $b'$   $c'$   $tr$

$T$   $S$   $D$   $4$   $3$   $T$

Example 5.4.1a. Fourth Suite Sarabande. Analysis

Example 5.4.1b. Fourth Suite Sarabande. Alternate Ending

**FIRST**  
Beginning State

Restate Conclude Ending State

a App a App b App a App b' Esc App

**II:** T L S D D D T III: S IV<sup>6</sup>  
VI iv vii<sup>o</sup> vii<sup>o7</sup> V<sup>7</sup> i

6

Restate Conclude SECOND Beginning State Restate

b' Esc App b PT App a App a App

D V<sup>6</sup> TL I<sup>6</sup> D V T I T I E<sup>b</sup><sub>2</sub> IV: S ii<sup>o7</sup>

11

Conclude Middle State Restate Conclude

b App a PT App b' App b' App App App App App

S iv<sup>6</sup> D V T i L F<sup>2</sup> i: D vii<sup>o6</sup> T i

16

Ending State Restate Conclude

b' Esc App b App b App PT App a' App

D V TL i<sup>64</sup> L a<sup>0</sup> S ii<sup>o6</sup> D V<sup>6</sup> T i D V T i

Example 5.5.1. Fifth Suite Sarabande. Analysis

Seuf zer Trä nen Kum mer Not Seuf zer

6<sup>b</sup> 4 3 6<sup>b</sup>

**c:i** T L S (Neap) D T L S (Neap)

Example 5.5.2. J. S. Bach, Cantata 21, "Ich hatte viel Bekümmernis." No. 2 Aria

**FIRST**  
Beginning State

ET App Restate Conclude

**D:I** T S D T TL D T<sup>4</sup> 3

Ending State

PT NT Conclude Ant

**V:** S D D T<sup>4</sup> 3 S<sup>7</sup> 6 D T<sup>4</sup> 3

**SECOND**  
Beginning State

App Restate Conclude

**I:** D ii:D<sup>7</sup> 6 S D<sup>7</sup> 6

Middle State

App Conclude Ant Ant Ant

**IV:** D<sup>7</sup> 6 L D T T S D

16 *Passage 1 State* *Restate*  
*App*  
*T*<sup>4</sup> 3 S D T S

20 *Passage 2 Restate* *Restate*  
 NT... Ant NT... Ant  
 D S

23 *Conclude* *Passage 3 State*  
 Ant Ant  
 D T<sup>4</sup> 3 {V:S D T}D D TL D  
 7 S (Retardation)

27 *Interruption Restate* *Ending State* *Restate* *Conclude*  
 Ant PT Ant PT NT... Ant  
 T D {vi:D T}L {IV:D}

30 NT... Ant Ant  
 S 7 6 D<sup>4</sup> 3 T > 7 8 (Retardation)

Example 5.6.1. Sixth Suite Sarabande. Analysis

# 6. Musical Examples for the Optional Movements

The image displays four musical examples (a, b, c, d) in 3/4 time, each with a treble and bass staff. Example (a) is in D major and features a treble staff with notes and a bass staff with a rhythmic accompaniment. Example (b) is in D major and features a treble staff with notes and a bass staff with a rhythmic accompaniment. Example (c) is in G minor and features a treble staff with notes and a bass staff with a rhythmic accompaniment. Example (d) is in G minor and features a treble staff with notes and a bass staff with a rhythmic accompaniment. Below the notation, a 'Chaconne progression' is indicated, spanning from the first measure of (c) to the end of (d). The progression is:  $g:i: T_i$ ,  $L_{VI^6}$ ,  $L_{bVII}$ ,  $L_{v^6}$ ,  $L_{VI}$ ,  $S_{iv^6}$ ,  $D_V$ .

Example 6.0.1. Comparison of Minuets

- a. Menuett in G major, BWV Anh. 114 (transposed to D major)
- b. Second Suite Minuet II
- c. Menuett in G minor, BWV Anh. 115
- d. First Suite Minuet II



**1-5**  
 FIRST Beginning State  
 Conclude  
 Ending State  
*chacome progression* *chacome progression*  
 Chord symbols:  $g:i$ ,  $T_i$ ,  $L_{VI^6}$ ,  $L_{bVII}$ ,  $L_{v^6}$ ,  $L_{VI}$ ,  $S_{iv^6}$ ,  $D_V$ ,  $T_i$ ,  $L_{VI^6}$

**6-10**  
 Conclude  
 SECOND Beginning State  
 Chord symbols:  $L_{bVII}$ ,  $L_{v^6}$ ,  $L_{bVII}$ ,  $S_{iv^6}$ ,  $D_{4/3}$ ,  $D$ ,  $T$

**11-15**  
 Conclude  
 Middle State  
 Conclude  
 Chord symbols:  $III:IV:D$ ,  $T_jD$ ,  $T$ ,  $S$ ,  $D$ ,  $T$ ,  $D$

**16-19**  
 Passage Spin  
 Spin  
 Chord symbols:  $T$ ,  $iii:D$ ,  $T_j$ ,  $D$

**20**  
 Ending Spin  
 Conclude  
 Chord symbols:  $T$ ,  $i:D$ ,  $T$ ,  $S$ ,  $D$ ,  $T$

Example 6.1.2. First Suite Minuet II. Analysis

**FIRST**  
Beginning

State Conclude State Ending

Chaconne progression

**SECOND**  
Beginning

Conclude State Conclude

**Middle1** **Middle2**

State Conclude State

**Ending**

Conclude State Conclude

d:i D L L VI<sup>6</sup> v<sup>6</sup> 6 L iv<sup>6</sup> D 5 i L {III:D} D  
 TjL L S D D TL D T D T  
 {III:S} D T D T D TjL L {iv:D} T D  
 T S D TjS 3 D 5 4 T D T S D T

Example 6.2.1. Second Suite Minuet I. Analysis

**FIRST**  
Beginning State

tr

a

Conclude

b

D: T T S D

5

Ending Spin

c

Conclude

d

tr

T SL T 4 3 D

9

SECOND Beginning State

a'

Conclude

b'

D D T S

13

Passage1 Spin

c'

Spin

c'

fvi:S D T S D T/L

17

Passage2 Spin

c'

Spin

c'

fii:S D T D T/S

21

Ending State

a'

Conclude

c'

Minuet I da capo

D S D T D T

The image shows a musical score for Minuet II from the Second Suite for Solo Violin. It is divided into several sections with analysis labels. The first section (measures 1-5) is labeled 'FIRST Beginning State' and 'Ending Spin'. The second section (measures 6-9) is labeled 'SECOND Beginning State'. The third section (measures 10-13) is labeled 'Passage1 Spin'. The fourth section (measures 14-17) is labeled 'Passage2 Spin'. The final section (measures 18-21) is labeled 'Ending State'. Analysis labels include 'D', 'T', 'S', 'D', 'SL', 'T', '4', '3', 'D', 'a', 'b', 'a'', 'b'', 'c', 'c'', 'fvi:S', 'fii:S', and 'Minuet I da capo'. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr'. The score is in 3/4 time and D major.

Example 6.2.2. Second Suite Minuet II. Analysis

a)

See Appendix for Event Icons

**FIRST Beginning State**

tr

Conclude

**C:I:** T D D T<sup>4 3</sup>

Progression Type: Tonic Circular

5

**Ending Spin**

Conclude

**V:** D D T D T D T

Closing

9

**SECOND Beginning State**

Conclude

**I:** D T vi: S S D<sup>4 3</sup>

Dominant Circular (modulating)

13

**Middle State**

Restate

Conclude

T D T D T<sup>4 3</sup>

Tonic Circular

17 *Middle2 State*

*Conclude*

20

*Closing* *Opening*

21 *Passage Spin*

*Spin*

*D* *TL*

*Closing*

25 *Ending Spin*

*Conclude*

*D* *D* *T* *D* *T* *D* *T*

*Closing*

Example 6.3.1. Third Suite Bourrée I. Three Analyses  
a. Analysis in Sections and Parts

b)

*tr*

*Bend* *rise* *step* *step* *step* *glide* *Bend* *rise* *step* *step* *step* *glide*

Example 6.3.1. Third Suite Bourrée I. Three Analyses  
b. Analysis of bars 1–4 based on dance steps

c) *BAR FORM*

5 *BAR FORM*

9 *BAR FORM*

13 *BAR FORM*

17 *ANT.-CONS*

21 *BAR FORM*

25 *BAR FORM*

Example 6.3.1. Third Suite Bourrée I. Three Analyses  
 c. Analysis in Bar Form and Antecedent-Consequent Form

**FIRST**  
Beginning State

a) *Conclude*

*Progression Type: Tonic Circular*

**5** *Ending State*

*Conclude*

*III: Tonic Circular*

**9** *SECOND*  
*Beginning 1*  
State

*Conclude*

*Opening Modulating* *v: T* *T* *D*

**13** *Ending 1*  
State

*Conclude*

*Closing* *S7* *6* *T* *D* *T*

**17** *Beginning 2*  
State

*Spin*

*Opening* *i: fiv:D* *T/S* *S* *D* *T* *D*

**21** *Ending 2*  
*Spin*

*Conclude*

*Tonic Circular* *T* *D* *T*

Example 6.3.2. Third Suite Bourrée II. Two Analyses  
a. Analysis in Sections and Parts

b) ANTECEDENT-CONSEQUENT

1  
a  
b  
c  
bar form

5  
A'  
a'  
b'  
d  
bar form

9  
ANTECEDENT-CONSEQUENT  
A'  
a'  
c'  
c'  
bar form

13  
A'  
a'  
e  
c'  
bar form

17  
BAR FORM  
A'  
f  
c'  
b  
"reverse" bar-form

21  
C  
c'  
b'  
c'  
bar form

Example 6.3.2. Third Suite Bourrée II. Two Analyses  
 b. Analysis in Bar Form and Antecedent-Consequent Form

**FIRST**  
Beginning State

measures 1-4: *Beginning State* (measures 1-2), *Conclude* (measures 3-4).  
 Bass line notes: m, n, n', ext, m', n', n', ext, m'.  
 Chords: T, S, D, T.  
 Key signature change: Eb:1:

5 *Passage Spin*

measures 5-8: *Passage Spin* (measures 5-6), *Spin* (measures 7-8).  
 Bass line notes: m', o, m', m', o'.  
 Chords: D, T, D, T, D, T, D.

9 *Ending Spin*

measures 9-12: *Ending Spin* (measures 9-10), *Conclude* (measures 11-12).  
 Bass line notes: m', m', m', p.  
 Chords: D, D, T, L, S, D, T.

**SECOND**  
Beginning State 13

measures 13-16: *Beginning State* (measures 13-14), *Conclude* (measures 15-16).  
 Bass line notes: m', n', n', m', m', m'.  
 Chords: D, NT, T, D.  
 Key signature change: vi:

17 *Middle State*

measures 17-20: *Middle State* (measures 17-18), *Restate* (measures 19-20).  
 Bass line notes: m', m', m', m'.  
 Chords: T, D, T, L.

20

*Conclude* *Middle2 State*

m p ext m' n'

S D T S S D NT

24

*Conclude* *Passage1 Spin*

o' m' o' m'

T D T D D

28

*Spin*

m' m' m' m'

D IV:D

31

*Middle3 State* *Restate* *Spin*

q r s s'

TJS T III:D TJS T

34

*Middle4 State*

s' ext (m') n' n' ext m'

S D T NT NT S

37 *Conclude* *Ending State*

D T D

41 *Restate* *Spin* *Spin* *Conclude*

T fii:D T D T D T D T

45 *Coda State* *Restate* *Conclude*

D D T D T

Example 6.4.1. Fourth Suite Bourréé I. Analysis

**FIRST**  
Beginning State

Intervals: 6 5 6 5 3 3 4 5 8 6 5 6 5 3 1 4 8

**Eb:** T S D LT T S D T

**SECOND**  
Middle State 5

5 2 3 4 3 3 2 3 6 5 4 3 5 4 3 2 1 2 6

T SL T S D T D T

9

5 6 5 3 3 4 5 8 6 5 6 5 3 8

S D LT T S D T

Example 6.4.2. Fourth Suite Bourrée II. Analysis

*FIRST Beginning State* *Conclude* *Passage Spin*

**c:** T L iv<sup>7</sup> L V<sup>7</sup>/III L III<sup>7</sup> L VI S ii<sup>7</sup> D T

*Circle of fifths*

5

**III:** S D T S {V:D} T}D L

9 *Ending State* *Restate* *Conclude* *SECOND Beginning State*

**V:** S TL S D T S D T T

13

Conclude

iv: D T D T

17

Passage I Spin (Ending) State

III: D LT D T L L IV<sup>6</sup> iii<sup>6</sup> fauxbourdon

21

Retate Conclude Middle State

L ii<sup>6</sup> S IV TL S D T S D<sup>4</sup> 3 T

25

(Conclude)

Passage 2  
Spin

D i: {iv:D} T/S {V:D} D T fauxbourdon

29

L <sup>b</sup>VII L VI D T L <sup>v</sup> L <sup>iv</sup>  
fauxbourdon

32

Ending  
State

Conclude

D T S S TL S D T S D T

Example 6.5.1. Fifth Suite Gavotte I. Analysis

**Cello** *FIRST Beginning*  
A

**Double Bass (8ve basso)**

**c:** T SL T D T D T D

4

*SECOND Middle*  
A'

5

T S TL D T T D T {III:S D T

6

*Ending*  
A

D) [v:] T D T S TL D T [i:] T SL

9

T D T D T D T S TL D

12 *Passage*  
 $\Lambda'$

T iv: T S {V:D} D T

15

{iv:D} T/S L (F#4) L (e0)

17

{V:D} D T i: D T S {V:D}

20 *Ending2*  
 $\Lambda$

D T D T S TL D T

Example 6.5.2. Fifth Suite Gavotte II. Analysis

*FIRST Beginning State* *Conclude* *Ending State*

**D:I:** T S S D D T D T

Circular Tonic Circular Tonic

5 *Conclude* *Middle1 State*

S S D T {V:D D T}D L

Closing

*Spin* *Middle2 State*

ii: D D T S T S D T I: S

Closing Modulating

13 *Conclude* *Middle3 State*

17 *Spin* *Beginning State*

21 *Conclude* *Ending State*

25 *Conclude*

Example 6.6.1. Sixth Suite Gavotte I. Analysis

*FIRST Beginning*

*SECOND Beginning*

**D:l:** T T S D T T S D T T

*Middle*

S *(IV:D)* T/S T L T D T D *Ped* T S D

*Passage*

10 T T T S D T T *Tonic Prolongation*

14

18

21

*T S D T T T S D T*

Example 6.6.2. Sixth Suite Gavotte II. Analysis

# 7. Musical Examples for the Giges

*FIRST Beginning State*

G:I: T SL T T D T D L L  
 iii vi  
 Circle of Fifths \_\_\_\_\_

6

L D T S V: D D T SL  
 ii

11

T D T V: T D T I: T D

16 *Middle Spin* *Conclude*

*Circle of Fifths*

21 *Passage1 Spin* *Conclude* *Passage2 State*

*Circle of Fifths*

26 *Conclude* *Ending State* *Restate*

30 *Restate* *Restate* *Spin* *Conclude*

*Fauxbourdon*

Example 7.1.1. First Suite Gigue. Analysis

*FIRST Beginning State*

Conclude

*Middle Spin*

**d:i** D T (S) D T {III:D} T/L S D

10

*Spin*

Conclude

*Passage Spin*

T {VI:S} D T/L D Spin T D {iv:D}

18

*Spin*

*Spin*

T/L S {III:D} T/L v: S D

25

*Ending Spin*

Conclude

T L iv7 L i64 L VI D T D

31

*SECOND Beginning State* 33

*Spin*

T {III:} T (S) D T/L {IV:D} D

39 *(Middle) Spin* *Conclude*

46 *Passage Spin* *Spin*

54 *Ending Spin* *Circle of fifths*

61 *Spin* *Conclude*

68 *Coda Spin*

72 *Conclude*

The image displays a musical score for the second suite Gigue, consisting of six systems of music. Each system includes a bass staff and a tenor staff. The score is annotated with various musical terms and chord symbols. The first system (measures 39-45) is labeled '(Middle) Spin' and 'Conclude', with chord symbols T/D, iv, D, T, D, T, and S(Neap). The second system (measures 46-53) is labeled 'Passage Spin' and 'Spin', with chord symbols D, T, i, L, bVII7, Circle of fifths, L, III, and L, VI. The third system (measures 54-60) is labeled 'Ending Spin' and 'Circle of fifths', with chord symbols L, ii°, i, D, T, S, and D. The fourth system (measures 61-67) is labeled 'Spin' and 'Conclude', with chord symbols T, L, iv7, L, i64, L, VI, D, T, D, and T. The fifth system (measures 68-71) is labeled 'Coda Spin', with chord symbols S(Neap.). The sixth system (measures 72-75) is labeled 'Conclude', with chord symbols D, T, S, D, and T.

Example 7.2.1. Second Suite Gigue. Analysis

*FIRST*  
*Beginning*  
*State*

*Conclude*

C:I: T D T D T D

9 *Middle*  
*State*

*Restate*

V: T S S D D T

17 *Conclude*

*Passage I*  
*Spin*

L S D T 4 3 4 3

25

S 7 6 7 6 D Ped

33 *Passage2 Spin*

v: D T D T

41 *Ending State* *Conclude*

v: T 5 6 D 5 6 T S D D T D T

49 *SECOND Beginning Spin* *Conclude*

l: D D T [vi:S S D/L

57 *Middle State* *Restate*

l: S S D [IV:D D T/S

65 *Spin* *Conclude*

l: [vi:S D T D T/L

73 *Passage1 Spin*

81 *Passage2 Spin*

89 *Passage3 Spin*

97

101 *Ending State*

Example 7.3.1. Third Suite Gigue. Analysis

**FIRST**  
*Beginning State*

neighbor scalar neighbor neighbor neighbor scalar

**E♭:I:** T

3 *Spin*

mixed mixed

D T D T

5 *Spin*

leap leap

{V:D}

7 *Ending Spin*

V:T L IV7 L I4 L vi

9 *Conclude*

chordal chordal

D T

11 **SECOND**  
*Beginning I*  
*State*

T vi: D

14

*Spin*

$L i_2^2$   $L iv_5^6$

Circle of fifths

16

$L bVII_2^4$   $L III_3^6$   $L VI_2^4$   $L ii_3^6$

18 *Conclude* *Middle I*  
*State*

D T D T

20 *Spin* *Conclude*

iii: D D T D

22

*Ending1*  
*Spin*

Musical notation for measures 22-23. The top staff shows a melodic line in bass clef with a key signature of two flats. The bottom staff shows a bass line with chords marked 'T' and 'L' and an '8:' time signature.

24

*Spin*

Musical notation for measures 24-25. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with chords marked 'D'.

26

*Conclude*

*Beginning2*  
*State*

Musical notation for measures 26-28. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with chords marked 'T', 'D', 'T', and 'I: T'.

29

*Spin*

Musical notation for measures 29-30. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with chords marked 'D' and 'T'.

31

*Spin*

Musical notation for measures 31-32. The top staff shows a melodic line in bass clef with a key signature change to three flats. The bottom staff shows a bass line with chords marked 'IV:D' and 'T'.

33 *Passage Spin*

*[V:D]*

35 *Spin*

*Circle of fifths*

37

39 *Ending2 Spin*

41 *Conclude*

*D*

Example 7.4.1. Fourth Suite Gigue. Analysis

a) *Ein fest - te Burg ist un - ser Gott!*

b)

Example 7.4.2. J. S. Bach, Cantata 80

a. No. 7, Chorale

b. No. 5, Orchestra Introduction

1  
neighbor neighbor scalar neighbor  
mixed scalar chordal mixed

3  
scalar scalar scalar chordal  
mixed mixed mixed chordal

5  
no chord tone only one chord tone too many leaps too many repeated tones  
only one chord tone only one chord tone, too many leaps only one chord tone no chord tone

7

8

9

10

Example 7.4.3. Re-composition I

*FIRST*  
*Beginning State*

*Conclude*

*Middle State*

c:i: T L VI S D D T

10

*Restate*

*Conclude*

*Ending State*

*Restate*

L III: D T (L) D T L S

19

*Conclude*

*SECOND*  
*25 Beginning State*

D T D T D T T {V:D T}D

28

*Conclude*

*Middle State*

v: S T D D T {iv:D T}

37 *Conclude* *Middle2 State* *Restate*

*T* *D* *T* *fiv:D* *TjS* *{III:D}*

46 *Middle3 State* *Restate* *Conclude*

*TjL* *L* *D* *T* *D*

55 *Connect* *Ending State*

*T* *fiv:D* *TjS* *D* *T* *L*

64 *Restate* *Conclude*

*S* *D* *(T)* *(S)* *TL* *D* *T*

Example 7.5.1. Fifth Suite Gigue. Analysis

a)

Chords from Fifth Suite Gigue



Musical notation showing chords from the Fifth Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major. It consists of four measures of chords, each with a slur over it.

Author re-composition using rhythms from Second Suite Gigue



Musical notation showing the author's re-composition using rhythms from the Second Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major. It consists of eight measures of eighth-note patterns.

Reader re-composition using rhythms from Second Suite Gigue



Empty musical notation for the reader's re-composition using rhythms from the Second Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major.

b)

Chords from Second Suite Gigue



Musical notation showing chords from the Second Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major. It consists of four measures of chords, each with a slur over it.

Author re-composition using rhythms from Fifth Suite Gigue



Musical notation showing the author's re-composition using rhythms from the Fifth Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major. It consists of eight measures of eighth-note patterns.

Reader re-composition using rhythms from Fifth Suite Gigue



Empty musical notation for the reader's re-composition using rhythms from the Fifth Suite Gigue. The notation is in bass clef, 3/8 time, and B-flat major.

c) Chords from another Gigue selected by the reader.



Empty musical notation for chords from another Gigue selected by the reader. The notation is in bass clef, 3/8 time, and B-flat major.

Reader re-composition using rhythms from another Gigue



Empty musical notation for the reader's re-composition using rhythms from another Gigue. The notation is in bass clef, 3/8 time, and B-flat major.

### Example 7.5.2. Re-composition II

a. Experiment 1

b. Experiment 2

c. Experiment 3

*FIRST Beginning State*

*Conclude*

*Passage 1 Spin*

D:I: T D T T D T T

6

*Spin*

*Passage 2 State*

D V: L 7 6 L

Circle of fifths

11

*Restate*

*Conclude (State)*

*(Restate)*

L 7 6 L S

IV $\frac{1}{2}$

15

*(Conclude)*

*Middle State*

D T D T

19 *Conclude* *Passage2 State* *Restate*

T D T D

23 *Spin* *Spin*

(y) (y) c(z)

T

26 *Conclude*

S D T D T

**SECOND (Beginning) State** *Conclude*

I: D vi: D

T

33 *Passage1 Spin* *Spin*

L vi<sup>6</sup> L <sup>b</sup>II<sup>6</sup>(Leap) L V<sup>6</sup> L i<sup>6</sup> L iv<sup>6</sup>

Circle of fifths

36

*Passage2 Spin Spin*

T D

41

*D Passage3 State Restate Conclude*

L T S D T 1

45

*Conclude*

V:D T D/D iii:D

48

*Passage4 Spin*

T/L D T S

51

*Spin Middle State Restate*

r D T i

55 *Spin* *Passage5 State*

59 *Spin* *State*

63 *Ending Spin* *Conclude*

66

Example 7.6.1. Sixth Suite Gigue. Analysis

Musical score for Example 7.6.2, Re-composition III. The score is in 3/8 time and D major. It consists of six staves of music. The first staff (measures 1-5) features a melody with notes a, a', and b, and chords T, D, T, T, D, T, T. The second staff (measures 6-9) features a melody with notes b and c, and chords T, T, T, T, L ii. The third staff (measures 10-13) features a melody with notes c', c', and c', and chords L V, L I, S IV, S. The fourth staff (measures 14-17) features a melody with notes c', c', and a, and chords D, D, T, D. The fifth staff (measures 18-22) features a melody with notes a', d, and d', and chords T, T, D, T, D. The sixth staff (measures 23-26) features a melody with notes c and f, and chords T, D, T, D, T. The score includes a "Circle of fifths" diagram and a "D:I:" box.

Example 7.6.2. Re-composition III

# Appendix: Analytical Designations

(Items in parentheses indicate sections of volume 1 in which the designation is discussed.)

## *Tonality Designations (2.1.4)*

Levels	Functions	Features
Part	<b>FIRST, SECOND</b> (3.0.1)	
Section or Idea	In the first four Preludes: <i>First, 2<sup>nd</sup>, 3<sup>rd</sup> . . . Last</i> , (2.1.9) In the Fifth and Sixth Preludes: <i>Statement, Passage</i> (2.5.2) and (2.6.1) In other movements: <i>Beginning, Ending, Middle, Passage, Extension, Coda</i> (3.1.3) In form graphs abbreviated as <i>Beg, End, Mid, Pas, Ext</i> (4.1.4)	A A' B etc. (4.1.3)
Gesture	<i>State, Conclude, Restate, Spin, Extend</i> (5.1.4)	a' b etc. (2.2.7)
Sub-gesture	<i>(state), (conclude), (restate), spin, (extend)</i> (5.4.2)	m m' n or x, x', y etc. (2.1.7)
Event icons	↗ = <i>anacrusis</i> , ↑ = <i>incipit</i> , ↘ = <i>pre-cadence</i> , ⚡ = <i>strong cadence</i> , ↓ = <i>weak cadence</i> , ⚡ = <i>elided cadence</i> ↙ = <i>deceptive cadence</i> , ↘ = <i>post-cadence</i> (3.4.2)	

### *Tonality Designations (2.1.4)*

**G:I:** = Main Key, **V:** = Tonal Region, **V:** = Pivot chord: (4.4.2)  
**I:**

#### *Roman Numeral Analysis:*

Major Diatonic Triads: I ii iii IV V vi vii<sup>0</sup>  
 Natural Minor Diatonic Triads: i ii<sup>0</sup> III iv v VI ♭VII  
 Harmonic Minor Diatonic Triads: i ii<sup>0</sup> III<sup>+</sup> iv V VI vii<sup>0</sup>  
 Harmonic Minor Seventh chords: i<sup>7</sup> ii<sup>07</sup> iii<sup>+7</sup> iv<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vii<sup>0</sup>  
 Triad inversions: <sup>6</sup> = first inversion, <sup>4</sup> = second inversion  
 Seventh-chord inversions: <sup>7</sup> = root position, <sup>6</sup> = first inversion, <sup>4</sup> = second inversion, <sup>2</sup> = third inversion  
 Secondary Dominant Analysis: V/IV IV = dominant chord of IV resolves to IV.

### *Functional Chord Analysis (2.1.2)*

**T** = Tonic (I), **S** = Subdominant (ii, V), **D** = Dominant (V, vii<sup>0</sup>), **L** = Linear (iii, vi, etc.), **TL** = Tonic linear (I<sup>6</sup><sub>4</sub>),

**SL** = Subdominant linear, **DL** = Dominant linear, **LT** = Linear tonic (vi as tonic)

Secondary Dominant Analysis: {IV:D T}S = V/IV IV.

### *Non-chord Tones: (2.1.5)*

**PT** = passing tone, **NT** = neighbor tone, **App** = appoggiatura, **Ant** = anticipation, **ET** = escape tone, **Ped** = pedal, 4 3, 7 6, etc = suspensions

### *Step-lines: (2.1.8)*

Accent signs (>) placed before notes in the analysis that form the step-line. Two step-lines may occur simultaneously.

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Appendix: Analytical Designations

Detailed Table of Contents for Volume II: Musical Examples

**Allen Winold**, Professor of Music, Emeritus, at the Indiana University Jacobs School of Music, has written numerous books on music theory and music literature. He has been an active violist, conductor, and composer and has presented master classes and seminars in the United States, Canada, Europe, and Asia.