

The Split *Anstieg*: Initial Ascents Involving the Bass, and Their Consequences

Abstract

The notion of a structural descent that migrates to the bass is well known. What has rarely, if ever, been discussed is the phenomenon of an initial ascent -- Schenker's *Anstieg* -- that takes place partly in the bass. In this study I present three keyboard pieces -- two from a Suite in G that has been attributed in part to Handel, and one from Bach's G major Partita for clavier -- in which the initial ascent makes conspicuous use of the bass. I show that the preliminary migration to the bass affects the entire piece, above all the later structural descent, which also takes place partly or wholly in the bass.