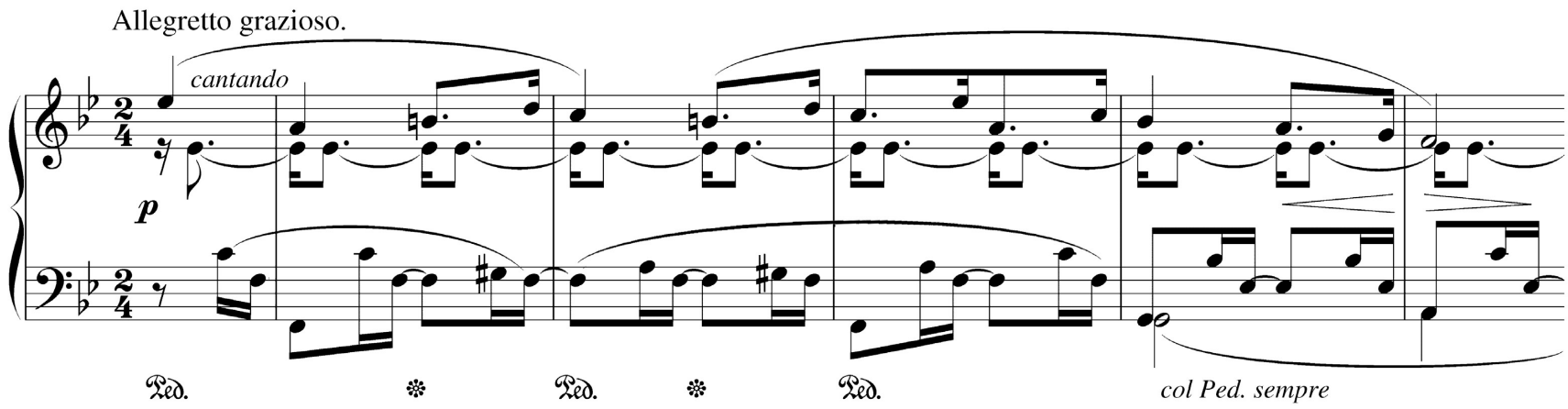
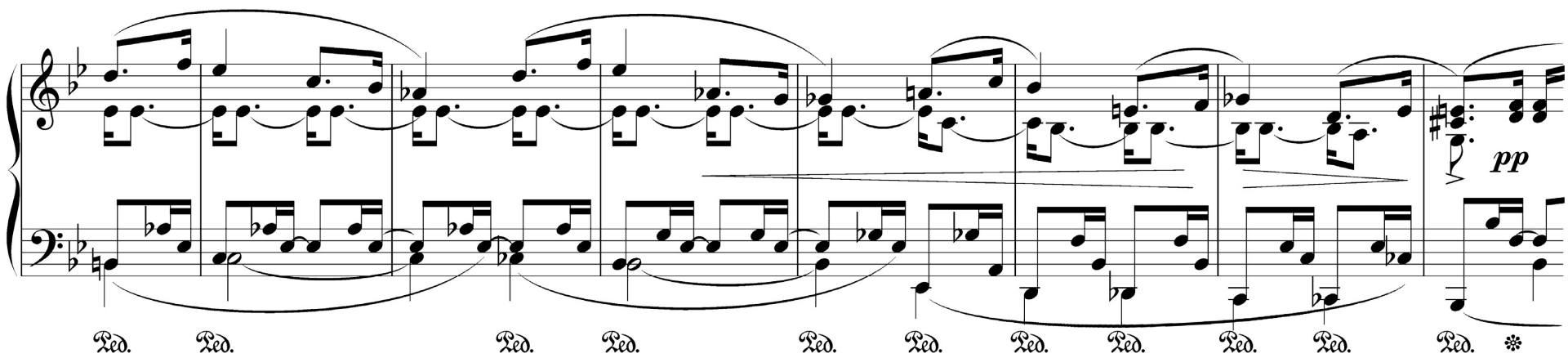
The Split *Anstieg*: Initial Ascents Involving the Bass, and Their Consequences
Channan Willner

Example 1: Brahms, Intermezzo in B♭, Op. 76, No. 4

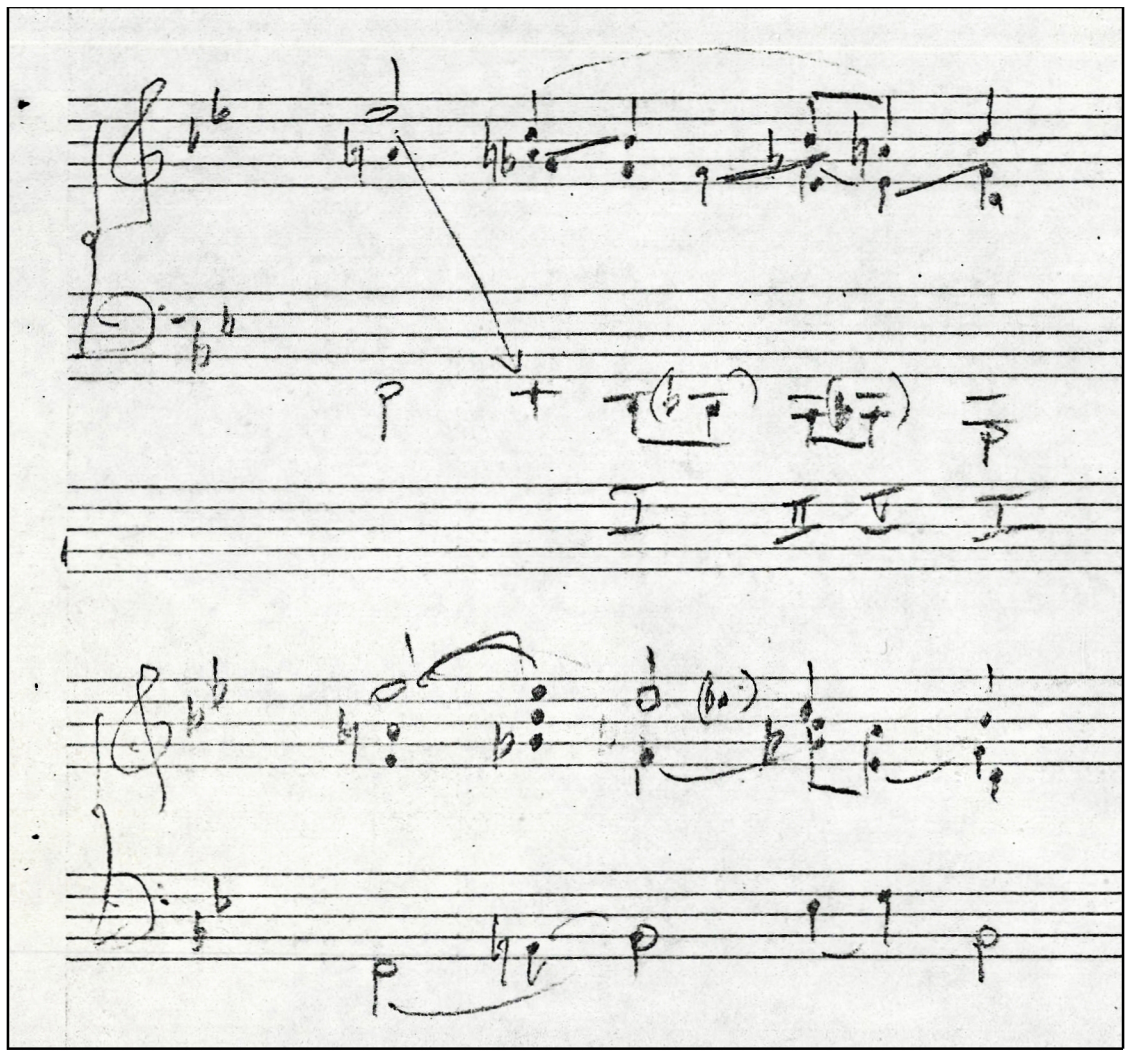
a) Bars 1–5[a]



b) Bars 39[b]–45[a]

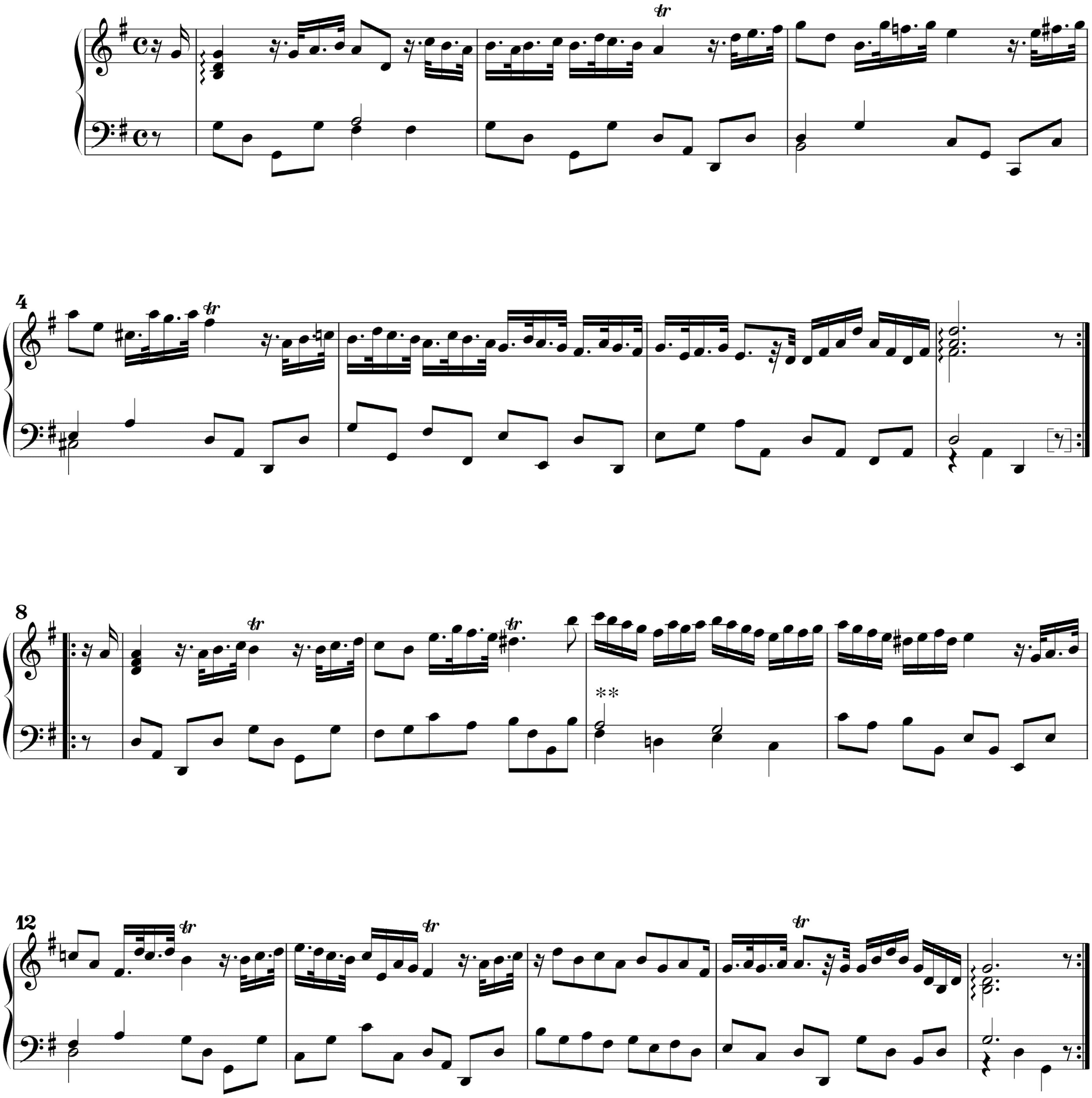


c) The structural descent (Ernst Oster's interpretation of Schenker's sketch, in Oster's hand), bars 32–45



from *The Oster Collection: Papers of Heinrich Schenker*, file 34, no. 52. Reproduced by permission of the New York Public Library, Astor, Lenox and Tilden Foundations, and by permission of the custodian of Ernst Oster's papers.

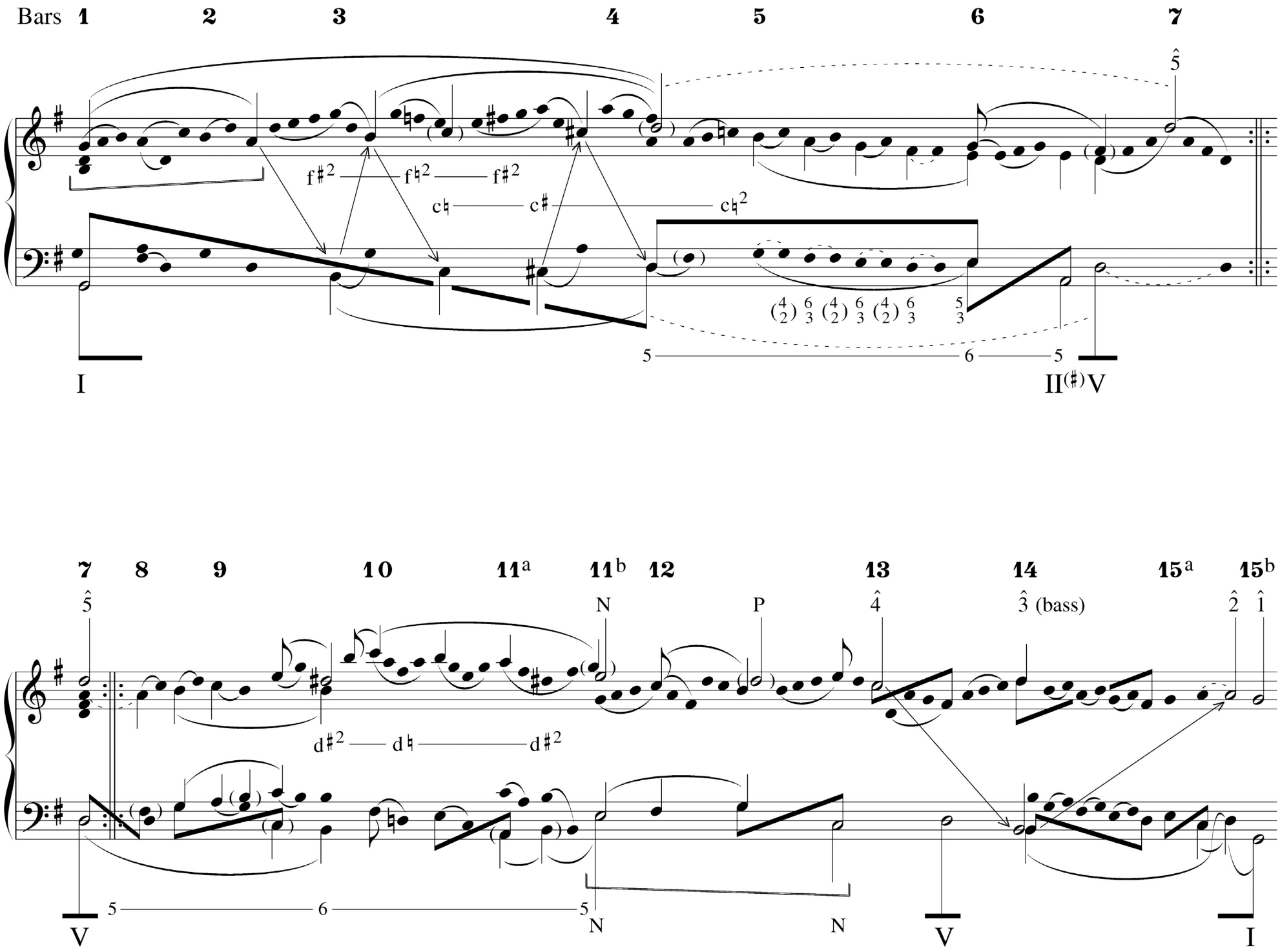
Example 2: Handel,* Suite in G, HWV 441, I: Allemande



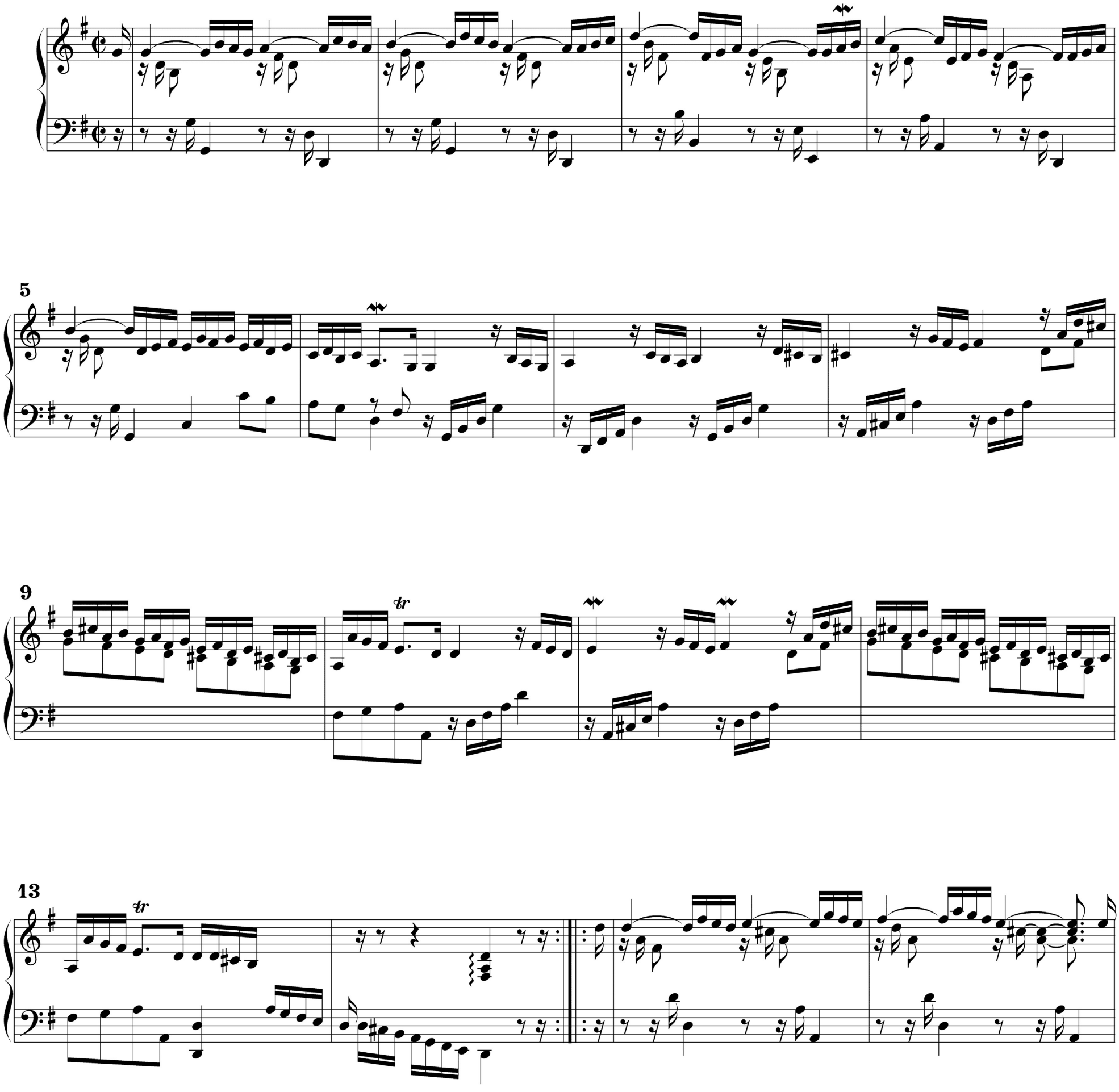
* Attributed; possibly by “an Englishman” (Best 2001).

** See Best 2001 for a discussion of different sources and texts of bar 10, with further references.

Example 3: Handel, Allemande, foreground sketch

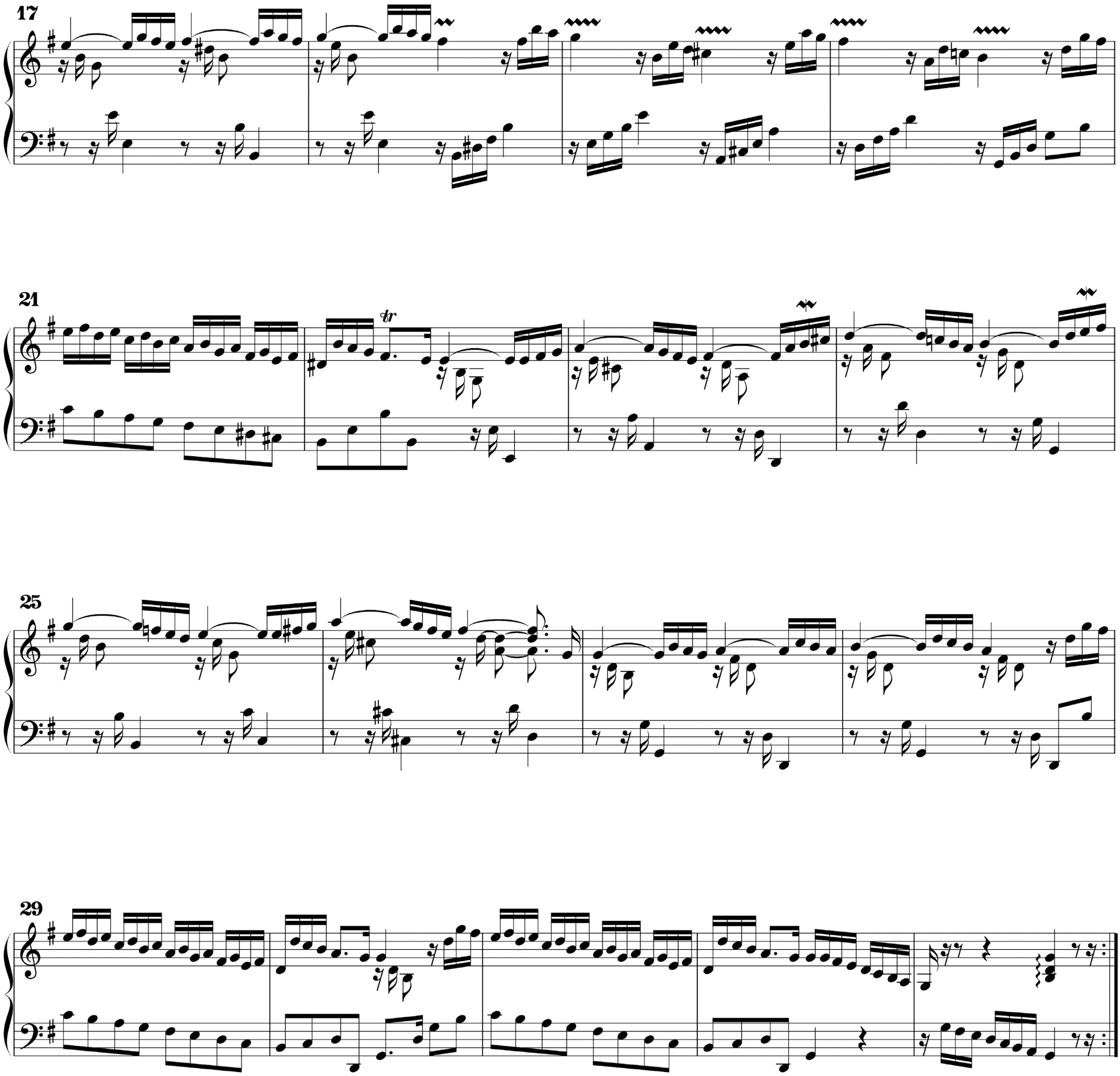


Example 4: Handel,* Suite in G, II: Allegro

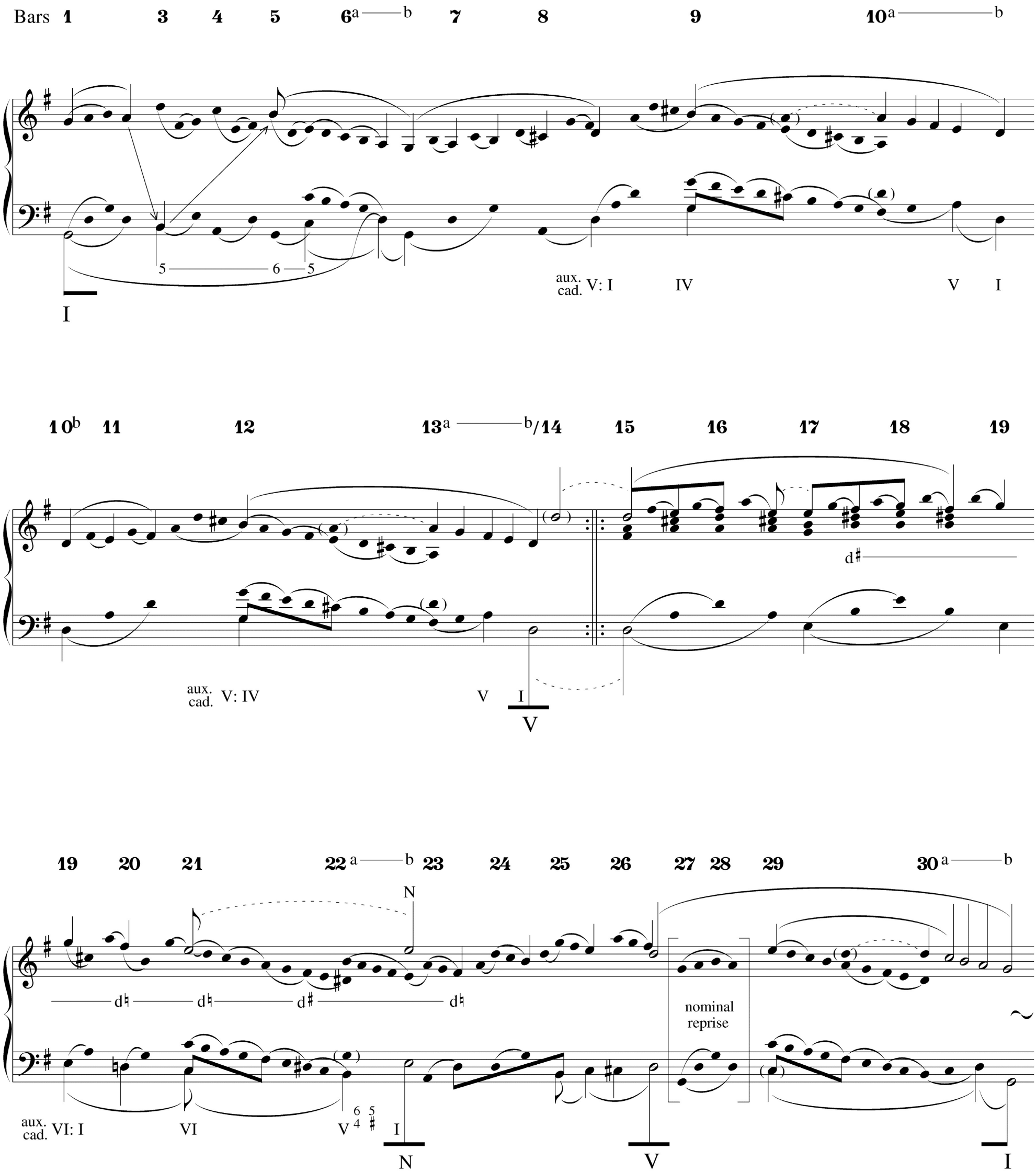


* Attributed; possibly by William Babell (Best 2001).

(continued)


17
21
tr
25
29

Example 5: Handel, Allegro, middleground sketch



bars 31–32 (33)
= 29–30

Example 6: J. S. Bach, Partita in G for Clavier, V: Passepied

Phrase 1

Phrase 2

11

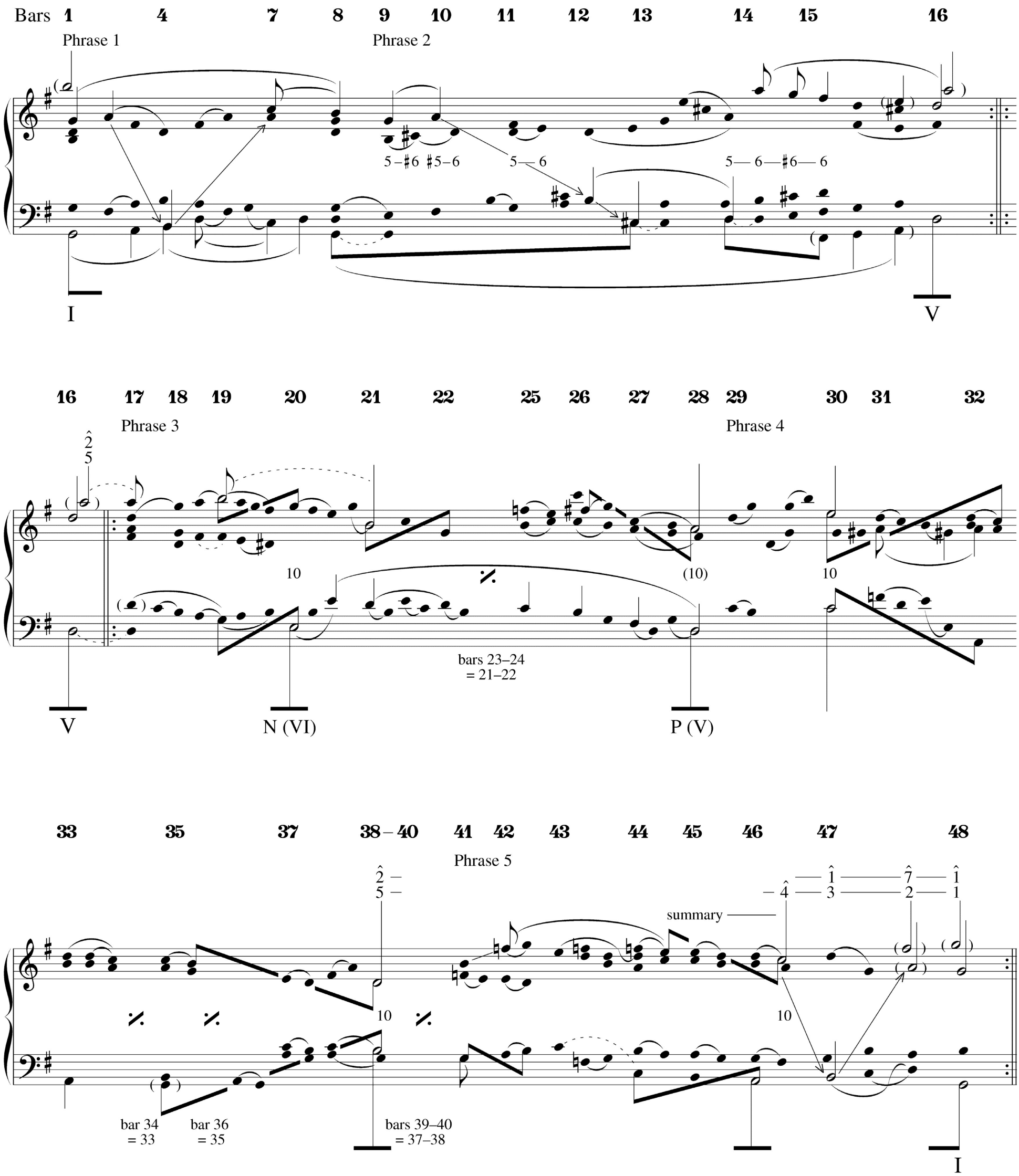
Phrase 3

21

Phrase 4

31

40

Phrase 5

Example 7: Bach, Passepied, foreground to middleground sketch