

Appendix: Nascent  
Periodicity and Bach's  
"Progressive" *Galanterien*

Example 1: Bach, English Suite in A major, BWV 806, Bourrée I

a) *Basic ph. 1*  
Ant.  
(Subph. 1 )

*continued*

Example 1 (continued): Bach, A major English Suite, Bourrée I

*Codetta*  
(Subph. 1) (Subph. 2)

b) Tonal reduction

*Basic ph. 1*

*Basic ph. 2*

①—⑤    ⑦    ⑧    ⑨—⑪    ⑭    ⑮    ⑯    ⑰    ⑳—㉑    ㉒    ㉓b    ㉔

$\hat{5}$      $\hat{2}$     (V:  $\hat{3} \hat{2} \hat{1}$ )    (II:  $\hat{5} \hat{4} \hat{3} \hat{2} \hat{1}$ ) (cons.)

*Basic ph. 3*

*Codetta (twice)*

㉕    ㉘ ㉙ ㉚—㉛    ㉜—㉝    ㉞    ㉟    ㊱    ㊲    ㊳    ㊴

$\hat{4}$  (cons.)     $e^2 - g^\sharp - b^2 - a^2$      $\hat{4}$  (diss.)     $\hat{3}$      $\hat{2}$      $\hat{1}$

## Example 2: Bach, A major English Suite, Bourrée I Durational reduction

mm. 1 3 5 7 9 11 13 15 17 19 21 23 25 27

Form **Basic ph. 1 Ant.** (Subph. 1') **Cons.** (Subph. 2<sup>1</sup>) **Basic ph. 2** (Subph. 2) **Basic ph. 3** (Subph. 1)

mm. 29 31 33 35 37 39 41 43 45 47

Form (Subph. 2, expanded) **Codetta** (Subph.)

Augmentation of  $e^2 - g\#^2 - a^2 - b^2$  (mm. 5-8)

Example 3: Bach, English Suite in G minor, BWV 808, Gavotte I

a)

*Basic ph. 1*  
(Subph. 1 = ant.) (Subph. 2 = cons.)

Gavotte I  
(alternativement.)

6 *Basic ph. 2*  
(Subph. 1)

11 (Subph. 2)

17 *Basic ph. 3*  
(Subph. 1)

23 (Subph. 2, extended)

29

*continued*

Example 3 (continued): Bach, G minor English Suite, Gavotte I

b) Tonal reduction

Basic ph. 1

Basic ph. 2

① ③ ⑤ ⑦ ⑨ ⑪ ⑬

8<sup>ve</sup>  $bb^2 - bb^1$   
 $\hat{3}$   $eb^2 - d^2, c^2 - bb^1$   
 8<sup>ve</sup>  $bb^2 - bb^1$   
 ( $eb^2 - d^2, c^2 - bb^1$ )  
 (III:  $\hat{5} [\hat{4}] \hat{3} [\hat{2}] \hat{1}$ )  
 8<sup>ve</sup>  $bb^2 / a^2 - bb^1 / a^1$   
 $bb^2 - a^2, g^2 - f^2$

I Aux. cad. III: II<sup>6</sup> V<sup>(6-5) (4-3)</sup> I III

Basic ph. 3

⑮ ⑰ ⑲ ⑳ ㉓ ㉕

(V:  $\hat{3} \hat{2} \hat{1}$ )  
 $eb^2 - d^2, c^2 - bb^1 - (a^1)$   
 IV V<sup>6-5 4-3</sup> I #

⑳ ㉑ ㉓ ㉕

8<sup>ve</sup>  $bb^1 / c^2 - bb^2 c^3$   
 $bb^2 - bb^1$   $\hat{1}$   
 $c^2$  cons.  $c^3$  diss.  $bb^2$  cons.  $bb^1$  diss.  
 Nested aux. cad.  
 Large aux. cad. I: I IV V (I IV V<sup>6-5 (4-#)</sup> I)

# Example 4: Bach, G minor English Suite, Gavotte I

## Durational reduction

mm. 1 (1) (3) (5) (7) (9) (11) (13) (15)

Form **Basic ph. 1** (Subph. 1 = Ant.) **Basic ph. 2** (Subph. 2 = Cons.) **Basic ph. 3** (Subph. 1) (Subph. 2)

8<sup>ve</sup>  $bb^2 - bb^1$   
 $(e b^2 - d^2, c^2 - bb^2)$

Seq. exp.

Beats

mm. 19 (19) (21) (23) (25) (27) (29) (31) (33)

Form **Basic ph. 1** (Subph. 1) **Basic ph. 2** (Subph. 2)

8<sup>ve</sup>  $e b^2 - d^2, c^2 - bb^1 - (a^1)$   
 $bb^1 c^2 - bb^2/c^3$

Extension

Anticipating expansion  
 NB. Implicit inner-voice suspensions

Example 5: Bach, Suite in C major for Violoncello Solo, BWV 1009, Bourrée

a)

**Bourrée I**

*Basic ph. 1*  
(Subph. 1)

*Basic ph. 2*  
(Subph. 1)

*Basic ph. 3*  
(Subph. 1)

(Subph. 2)

(Subph. 2)

(Subph. 2, expanded)

*continued*



Example 5 (continued): Bach, C major Cello Suite, Bourrée

b) Tonal reduction

mm. 1 (1) 3 (5) 7 (9) 11 (13) 15

Form **Basic ph. 1** (Subph. 1) **Basic ph. 2** (Subph. 2)

3rd e-f-g (5) (4 3) (5- (1) to e' m. 16' (5- (2) 5) (3) -6- (1) (N: 3) (V: I 6) (VI: 2-1 3) (VI: 2-1 3) (N(6) 2 1 - 1) from g. m. 1

Aux. cad. V: I 6 (V 6 V 4) (I 6 Aux. cad. VI: (I) IV 7 V 6 (I 6 V 4: #) -I V I

mm. 17 (19) 21 (23) 25 (27)

Form **Basic ph. 3** (Subph. 1) **Expansion** (cf. Ex. 6)

b-c'-d' (5) (P (5) d-e-f (4 3 2 1) from d. m. 20 4 Aux. I 6 2 cad.

Example 6: Bach, C major Cello Suite, Bourrée, durational reduction

mm. Form

① *Basic ph. 1*  
(Subph. 1)

③

⑤ (Subph. 2)

⑦

Legend:  $\uparrow$  = rising 3rd

mm. Form

⑨ *Basic ph. 2*  
(Subph. 1)

⑪

⑬ (Subph. 2)  $c^1-d^1-e^1$

⑮

mm. Form

⑰ *Basic ph. 3*  
(Subph. 1)

⑲

⑳

㉑ (Subph. 2, expanded)

㉓

㉕

㉗

Expansion

Interpolation

d-e-F

Beats 1 2 3 4

1 2 3 4

1 2 3 4

4 / 1

2 / 1

1 / 2

1 / 4

Reinterpreted beats

Example 7: Bach, English Suite in D minor, BWV 811, I: Prélude

a) Bars 52–66

*Basic ph. 2 (part 2)*  
(Subph. 2, expanded)

52

*Basic ph. 3*  
(Subph. 1)

55

58

61 (Subph. 2, contracted)

*Basic ph. 4, overlapping*  
(Subph. 1, overlapping)

64

*continued*

Example 7 (*continued*): Bach, D minor English Suite, Prélude, bars 52–66

b) Durational reduction

mm. (52) (53) (55) (57) (59)  
 Form *Basic ph. 2 (part 2)* (Subph. 2, expanded) *Basic ph. 3* (Subph. 1)

mm. (61) (63) (64) (65)  
 Form (Subph. 2, contracted) *Basic ph. 4 (overlapping)* (Subph. 1, overlapping)

Example 8: Bach, French Suite in D minor, BWV 812, Allemande

a) Bars 1–12

Allemande

Basic ph. 1  
(Subph. 1)

(Subph. 2)  
(E)

(Subph. 3)  
(X)

4

7

10

*continued*

Example 8 (continued): Bach, D minor French Suite, Allemande, bars 1–12

b) Tonal reduction

mm. (1) (2) (3) (4) (5)

Form **Basic ph. 1** (Subph. 1)  $f^2 - f^1$   $d - d^1$

8<sup>ve</sup> descent in tenths  $d - d^1$

$\hat{3} -$   $\hat{3} -$

\* \* \* \*

to  $c^2$ , m. 11

8<sup>ve</sup>  $d^2 - d^1$  (arpeggiated)

10 — 10 — 10 — 10 — 10 — 10 — 10 — 10

Bass leads

I — I

mm. (6) (7) (8) (9)

Form (Subph. 2)  $f^2 - f^1$   $d - d^1$

8<sup>ve</sup> descent in tenths (hidden repetition)  $d - d^1$

$\hat{3} -$   $\hat{3} -$

\* \* \*

(10 — 10) — 10 — 10 — 10 — 10 — 10 — 10

Bass leads

I — I

mm. (10) (11) (12)

Form (Subph. 3)

$\hat{2}$

\* \* \*

from  $f^2$ , m. 2

6 — 6 — 6

(10 — 10 — 10) — 10

cons.

Bass leads

I —  $-V \#_2$

Legend:

- 8<sup>ve</sup> descents, parallel 10ths
- G - F (in any voice)
- \* Emphasis on B $\flat$ -A (in any voice)

Example 9: Bach, D minor French Suite, Allemande, bars 1–12  
 Durational reduction

mm. Form

① *Basic ph. 1*  
 (Subph. 1, expanded)

③

⑤ (Subph. 2, contracted)

⑦

⑨ (Subph. 3, overlapping)

⑪

Beats 1<sup>a</sup> 1<sup>b</sup> 2 3 4

4/1

1 2 3 4

Expansion

Elision/overlap

Extension (part of basic length)

Example 10: Phrase and subphrase diagrams

*English Suite in A, Bourrée I* (cf. Ex. 1-2)

mm. Subph. Phrase

Tonal articulation (subph.) basic ph.

Ant. Cons. (exp.) (exp.) Codetta

*English Suite in G minor, Gavotte I* (cf. Ex. 3-4)

mm. NR displacement Subph. Phrase

Tonal articulation (subph.) basic ph.

(exp.) (exp.) (ext.) (exp.)

*Suite in C for Violoncello Solo, Bourrée I* (cf. Ex. 5-6)

mm. Subph. Phrase

Tonal articulation (subph.) basic ph.

(exp.) (exp.) (exp.) (exp.) (exp.)

*French Suite in D minor, Prélude*, bars 52-64 (cf. Ex. 7)

*French Suite in D minor, Allendale*, bars 1-12 (cf. Ex. 8-9)

mm. Subph. Phrase

Tonal articulation (subph.) basic ph.

(exp.) (weak ext. + overlap) (weak ext. + overlap) (exp.) (exp.) (5<sup>a</sup>) (5<sup>b</sup>) (9) overlap