

Example 1: Bach, Figured Chorale No. 47, "Beschränkt, ihr Weisen," from Marianne Kielian-Gilbert, "Interpreting Schenkerian Prolongation"

a) Bars 1–8 (first system of Kielian-Gilbert, Ex. 2a)\*

b) After Riggins 1989 (bars 1–8; Fig. 1a, 11): Bars 4ff as extension of the dominant (= Kielian-Gilbert, Ex. 2b)\*

c) After Rothstein 1990a (bars 1–8; no example): Bars 6–8 as extension of the dominant (= Kielian-Gilbert, Ex. 2c)\*

d) Local oscillation, scale degrees  $\hat{3}$ – $\hat{2}$  (= Kielian-Gilbert, Ex. 2d)\*

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Example 2: J. S. Bach, French Suite No. 5 in G, Gavotte

Bars 1 3 5 7

Bass sketch (after Aldwell and Schachter 2003, p. 462)

(See also C.P.E. Bach, *Versuch* [Bach 1949], p. 256)

Example 3: Bach, Figured Chorale No. 47, my analysis

initial ascent

3

(V: 5̂ 4̂ 3̂ 2̂ 1̂)

prefix

I

II V