

Example 1: J. S. Bach, English Suite in E minor, Sarabande

Sarabande.

Phrase 1

Phrase 2

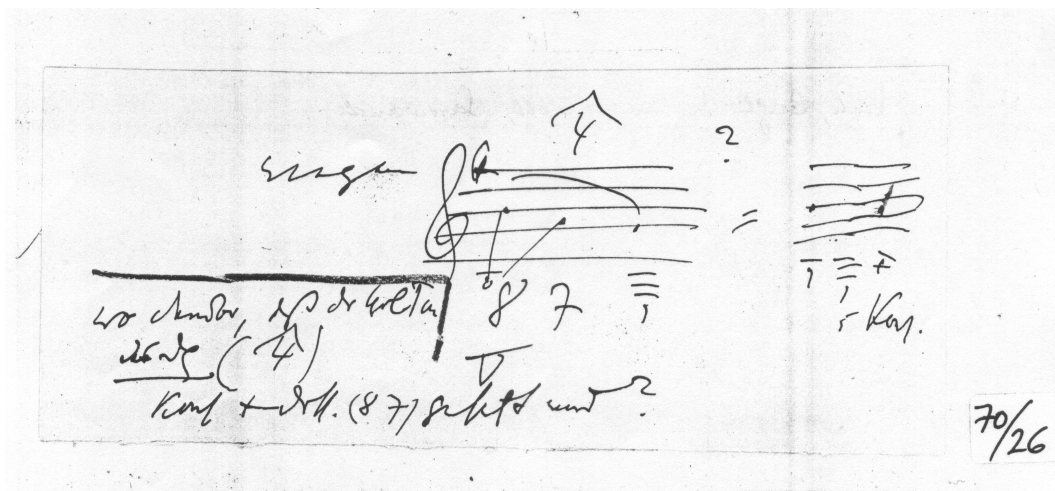
Phrase 3

This musical score illustrates the first three phrases of Schenker's analysis for the Sarabande from J.S. Bach's English Suite in E minor. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The notation is presented in four systems, each with a grand staff (treble and bass clefs). The first system covers measures 1 through 6, labeled 'Phrase 1'. The second system covers measures 7 through 12, labeled 'Phrase 2', and includes a repeat sign. The third system covers measures 13 through 18, labeled 'Phrase 3'. The fourth system covers measures 19 through 24, concluding the piece with a final cadence. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs, all rendered in black ink on a white background.

Example 2: Schenker, Analytical Sketches for the Sarabande
from J. S. Bach's English Suite in E minor, BWV 810

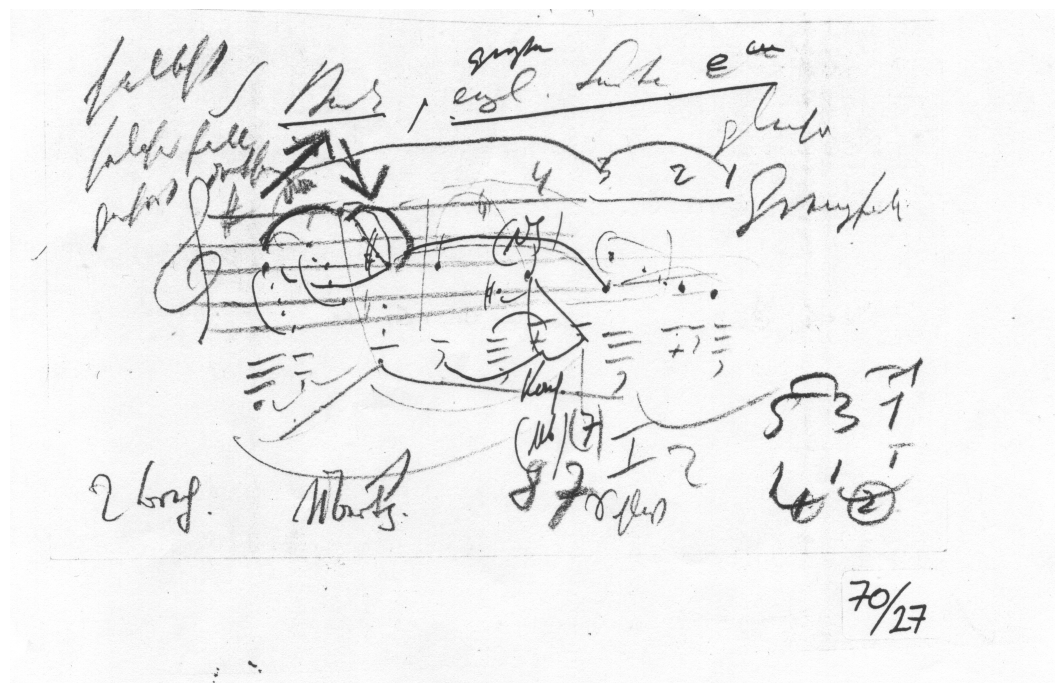
Then and Now, page 2

a) File 70, p. 26 recto



[File 70, p. 26 verso: Label by Ernst Oster (not shown)]

b) File 70, p. 27 recto



(continued)

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody is written on the staff, with a large, sweeping note that spans across the lines. Below the staff, there are handwritten numbers: 10, 8, 6, 10, 7, 5. The notation is somewhat stylized and appears to be a personal sketch or a working draft.

e) File 70, p. 29 recto

Handwritten musical manuscript on a page from File 70, p. 29 recto. The page features a large black rectangular redaction at the top center. The manuscript includes various handwritten notes, a musical staff with a treble clef, and a central diamond-shaped logo. The text "MAX FRIEDLAENDER" and "* 12. Oktober 1852 in Lahr b." is printed in the center. The page is heavily annotated with handwritten numbers, symbols, and musical notation, including a large "5" at the top left, a "5?" at the top center, and a "5" at the top right. The bottom right corner is marked "70/29".

Handwritten notes and symbols include:

- Top left: "5?"
- Top center: "5?"
- Top right: "5 3 1" and "I I 1"
- Center: "MAX FRIEDLAENDER", "* 12. Oktober 1852 in Lahr b."
- Bottom right: "70/29"

The musical staff contains a treble clef and a diamond-shaped logo. The staff is heavily annotated with handwritten numbers, symbols, and musical notation, including a large "5" at the top left, a "5?" at the top center, and a "5" at the top right. The bottom right corner is marked "70/29".

Example 3: Analytical Sketches for the Sarabande from J. S. Bach’s English Suite in E minor, BWV 810; transcription

a) File 70, p. 26 recto

[Bars 9 16^b 23]

wegen [?]
= because [?]

wo [— ?] , daß es selten
als Dg ($\hat{4}$)
Kons. + Diss. (8 7) gesetzt wird?

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

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$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

$\hat{4}$

b) File 70, p. 27 recto

[Bars 1 3 7 9 13 16^b 22 23 24]

[— ?]

Selbst
= even

Solcher Fall
= such a case

[— ? — ?]

5

2 Brech.

Nbnartig.
= like a neighbor
note motion

4

Kons.
(Nb)

8

3

(7)

7

3

I

Schluß

2

?

1

?

gleicher
= similar

Grenzfall
= borderline case

5

1

3

1

1

2

1

1

2

1

Bach, engl. Suite e^m

(Dg)

70/27

c) File 70, p. 27 verso

Form?

[?]

Bach, Engl. Suite e moll, Sarabande
[title in Ernst Oster's hand]

Jb. I = Schenker, *Das Meisterwerk in der Musik*,
Jahrbuch I [see pp. 22–23, 32–37, and the
folded analysis between pp. 62 and 63]

allerdings mit
= to be sure with #IV

d) File 70, p. 28 recto

[Bars 1 8^b 23 24]

1.

5 3 1

I I. 8 7 I (II)

2 Brech.

5 3 1

[Bars 1 4^b 8^b 9 13 13^b 21^b 22 23 24]

2.

I V #5 [5] 8 7 8 #3 I Kons. b 1. 2. [?]

Example 3 (continued)

e) File 70, p. 29 recto*

[Bars 1 3 7 9 13 15 16^b 21^b 23 24]

$\hat{5} ?$

$\hat{5}$
 $\hat{5} - \hat{1}$

MAX FRIEDLAENDER
* 12. Oktober 1852

Zwei Brech.
5 3 1
I I I

5. S. Bach engl. Suite e^m Sarab.

$\hat{5}$ $\hat{5}$ $\hat{4} ?$ $\hat{2}$ $\hat{1}$
 $\hat{3}$ [erased]

xii Icon 4 [Blot]

I 5 — 5 5 (V^{#3}) ^{#3} — 1 — (I IV) V I 2
(5) — (7) — V⁷

 $\hat{5}?$

5

$$\hat{5}-\hat{1}$$

MAX FRIEDLAENDER
* 12. Oktober 1852

Zwei Brech.

$$\begin{array}{c} 5 \quad 3 \\ \text{I} \quad \text{I} \end{array}$$

5.	S. Bach	engl.	Suite	e ^m	Sarab.
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*Written on a portrait of Max Friedlaender published in *Die Musik*, November 1912

Example 4: Bach, Sarabande, middleground tonal reduction

Bars

13578911131516

Form

Phrase 1Phrase 2

Upper descent

$\hat{3}$ N

Lower descent

$\hat{5}$ $\hat{4}$ (cons.)

Bars

16^b1718192021222324

Form

Phrase 3

Upper descent

N $\hat{2}$ $\hat{1}$

Lower descent

$\hat{4}$ (cons.) $\hat{4}$ (diss.) $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Example 5: Bach, Sarabande, foreground tonal reduction

a) Bars 1–8

Bars	1	2	3	4	5	6	7	8
Form	<u>Phrase 1</u>							
Upper descent							$\hat{3}$	
Lower descent	$\hat{5}$							

b) Bars 16^b–22

Bars	16^b	17	18	19	20	21	22
Form	<u>Phrase 3</u>						
Upper descent	N						$\hat{2}$
Lower descent	$\hat{4}$ (cons.)	—					— $\hat{4}$ (diss.)

Example 6: Bach, Sarabande, durational reduction

a) Bars 1–8

Bars

1357

Form

Phrase 1

Triple meter:

123, 123

Shadow meter
or displacement:

123, 123, 123

Hemiolas:

123, 123 /

Overlapping, expanded hemiola:

12 (— sequential delay —) 23 /

Overlapping cadential hemiola:

123

b) Bars 17–22

Bars

17192123

Form

Phrase 3

Triple meter:

123, 123, 123

Shadow meter
or displacement:

123, 123, 123, 123

Hemiolas:

12 (— sequential delay —) 23 (123)