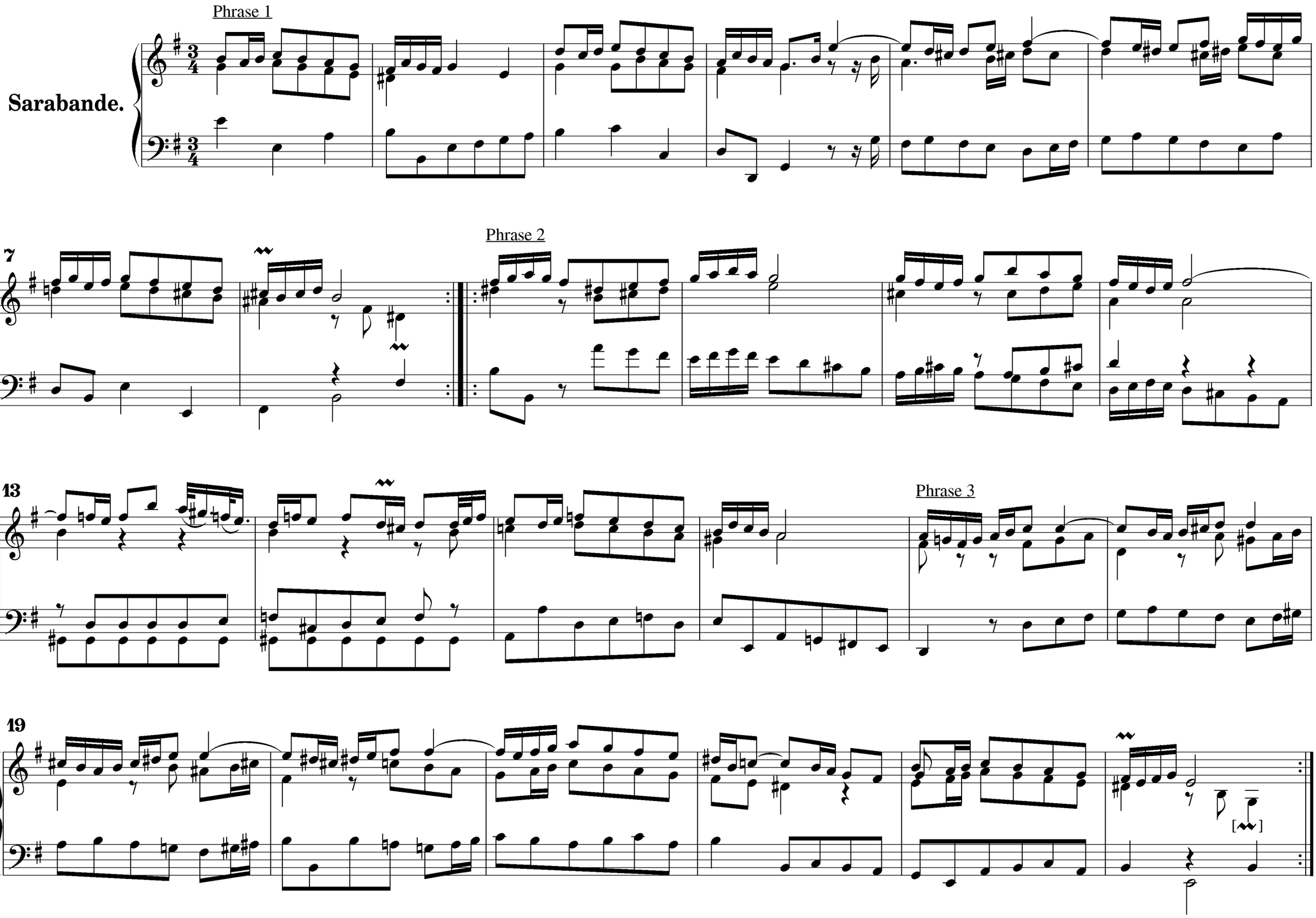
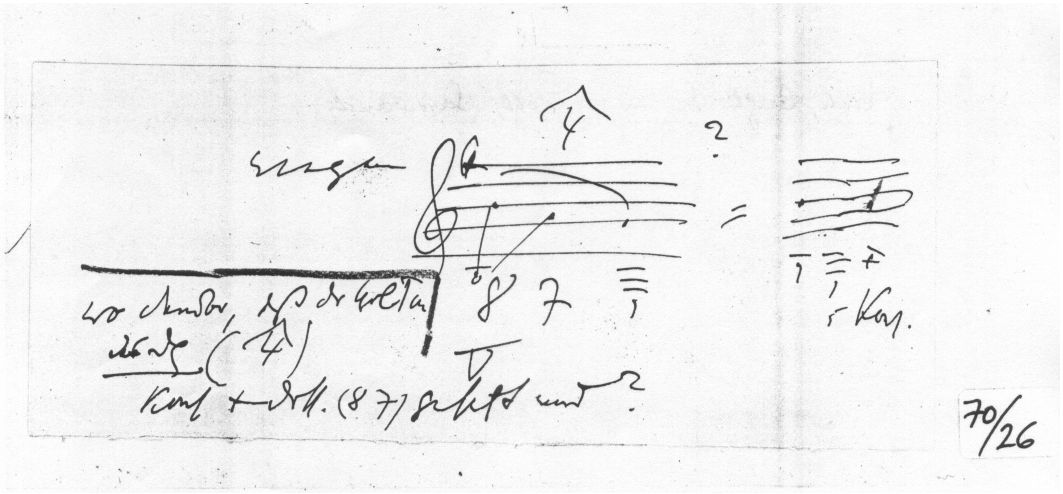
Example 1: J. S. Bach, English Suite in E minor, Sarabande



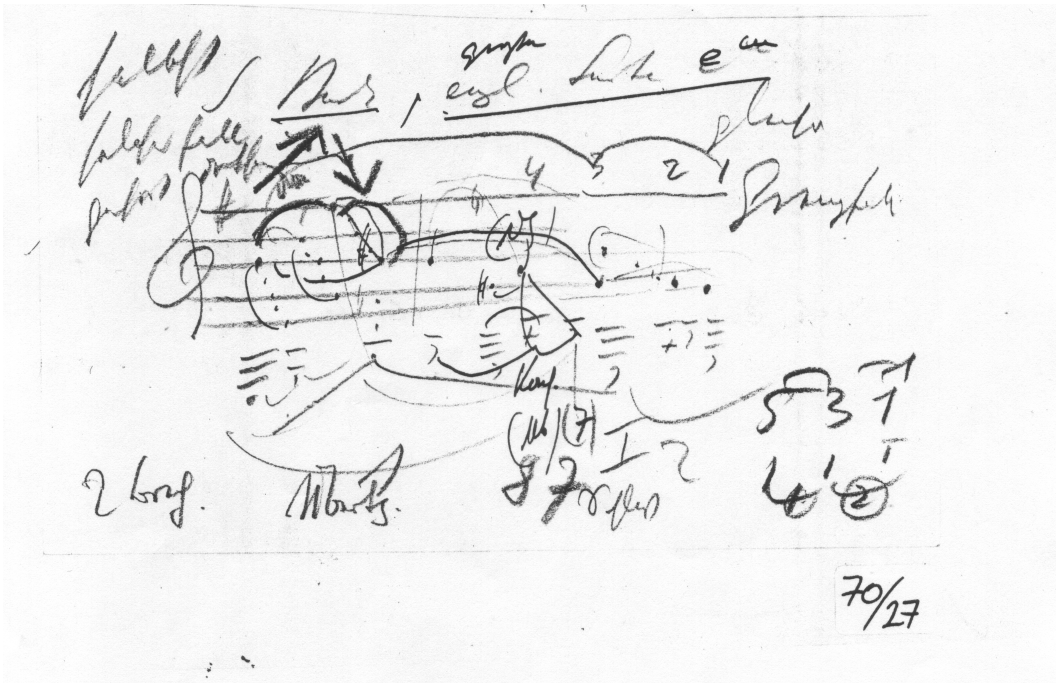
Example 2: Schenker, Ananlytical Sketches for the Sarabande
from J. S. Bach's English Suite in E minor, BWV 810

a) File 70, p. 26 recto



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

b) File 70, p. 27 recto



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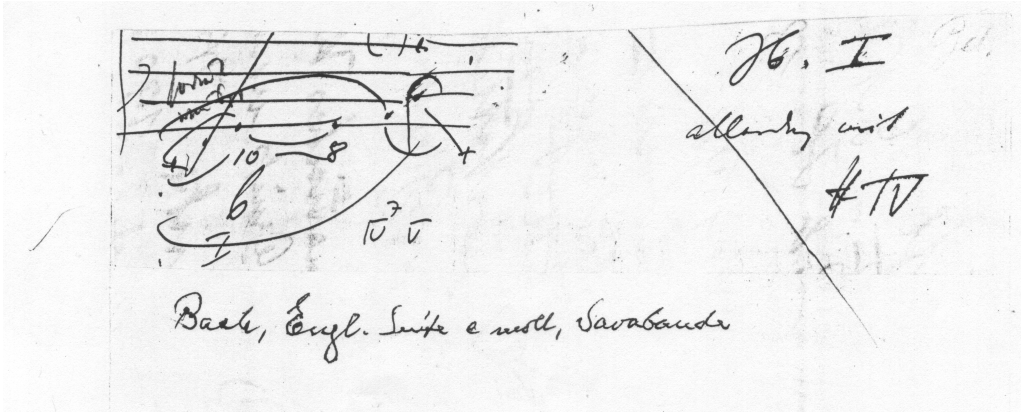
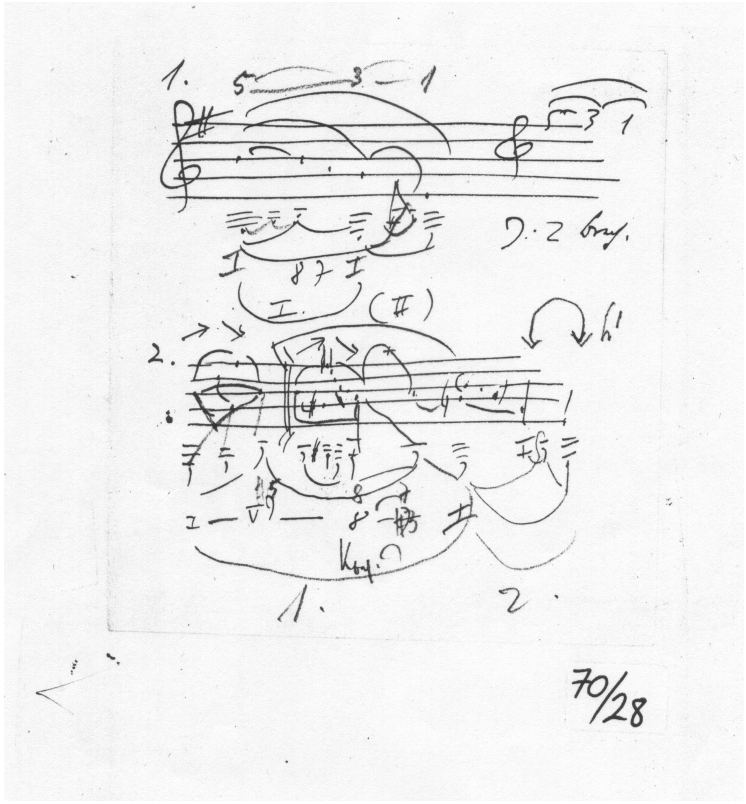
(continued)

c) File 70, p. 27 verso



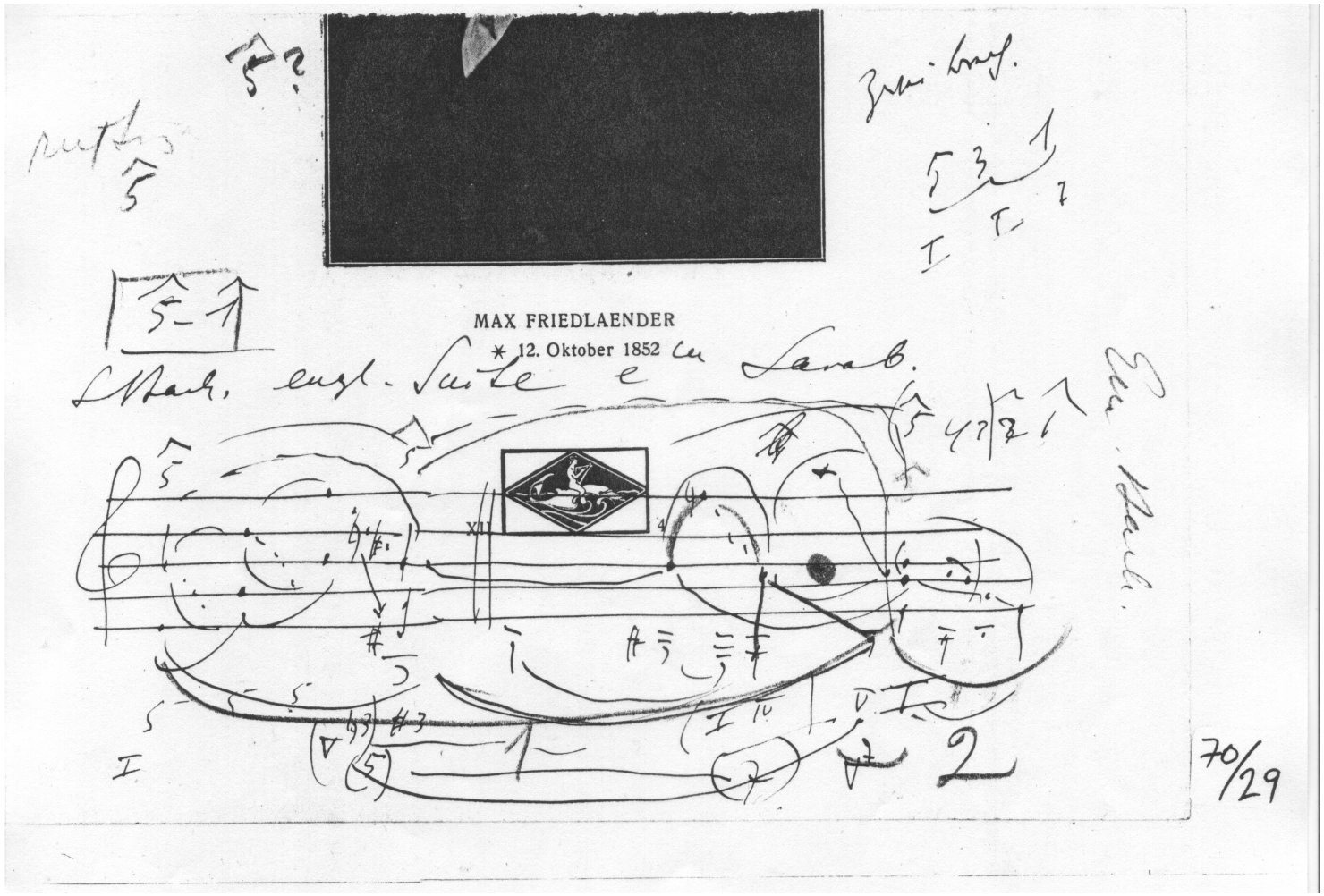
d) File 70, p. 28 recto



[File 70, page 28 verso: Identification by Ernst Oster (not shown)]

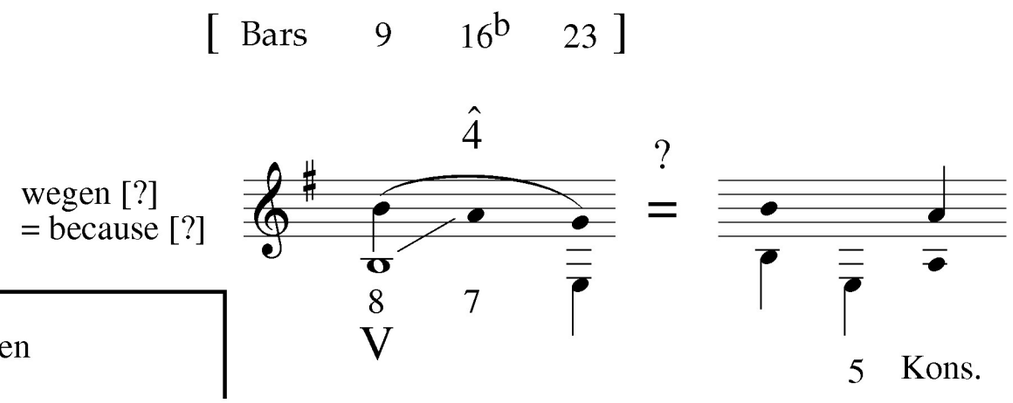
(continued)

e) File 70, p. 29 recto



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



wo [— ?] , daß es selten
<u>als Dg</u> (4̂)
Kons. + Diss. (8 7) gesetzt wird?

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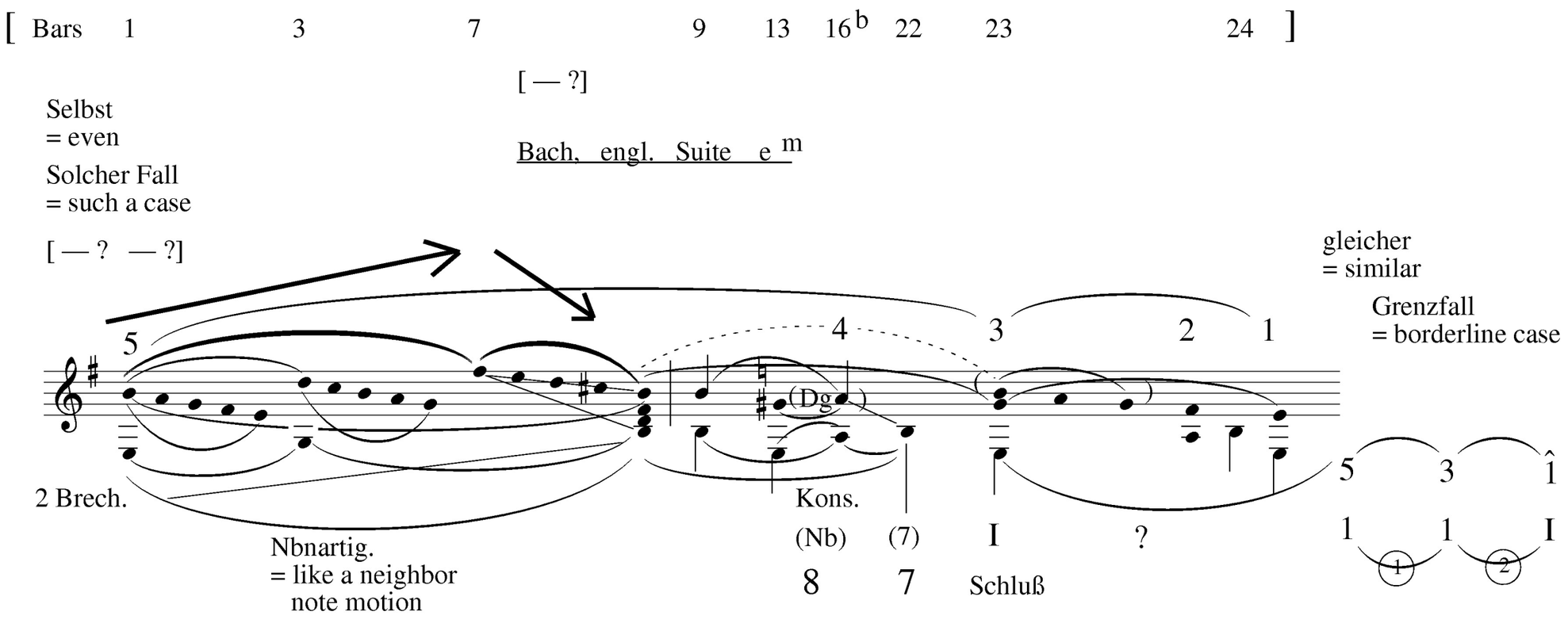
= where [— ?] , that it is seldom
<u>as passing tone</u> (4̂)
consonance and dissonance (8 7) set?

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

(continued)

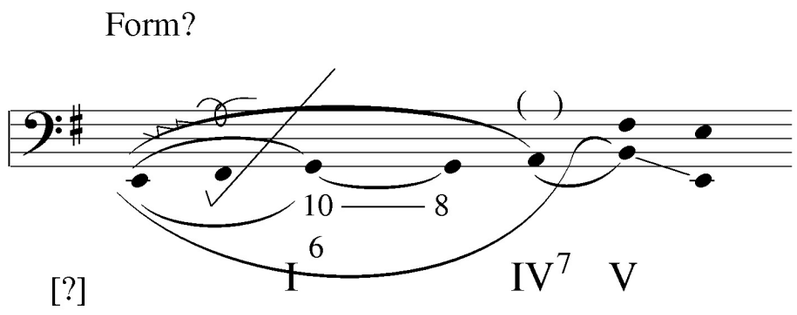
b) File 70, p. 27 recto



70/27

(continued)

c) File 70, p. 27 verso



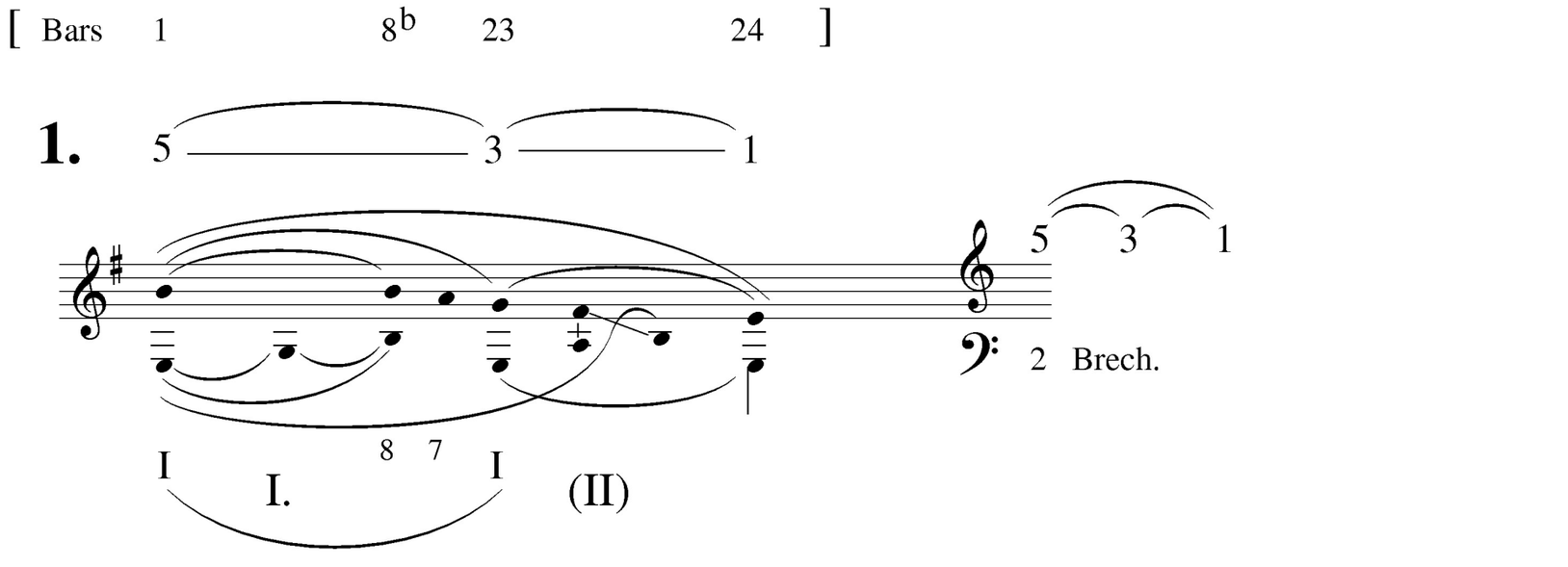
Bach, Engl. Suite e moll, Sarabande
[title in Ernst Oster's hand]

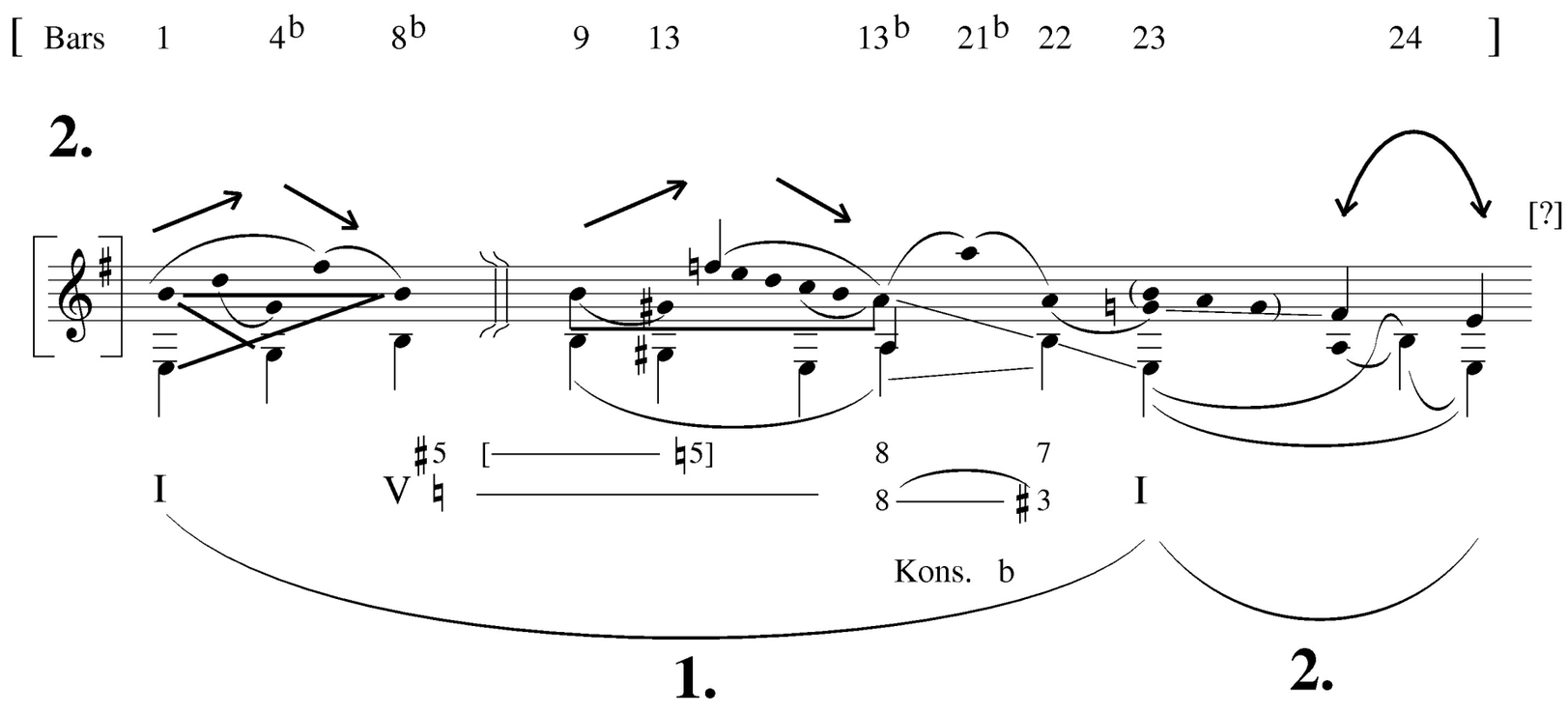
Jb. I = Schenker, *Das Meisterwerk in der Musik,* Jahrbuch I [see pp. 22–23, 32–37, and the folded analysis between pp. 62 and 63]

allerdings mit
= to be sure with ♯IV

(continued)

d) File 70, p. 28 recto





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[File 70, p. 28 verso: Identification by Ernst Oster (not shown)]

(continued)

Example 3 *(continued)*

e) File 70, p. 29 recto*

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

$\hat{5}$?

$\hat{5}$

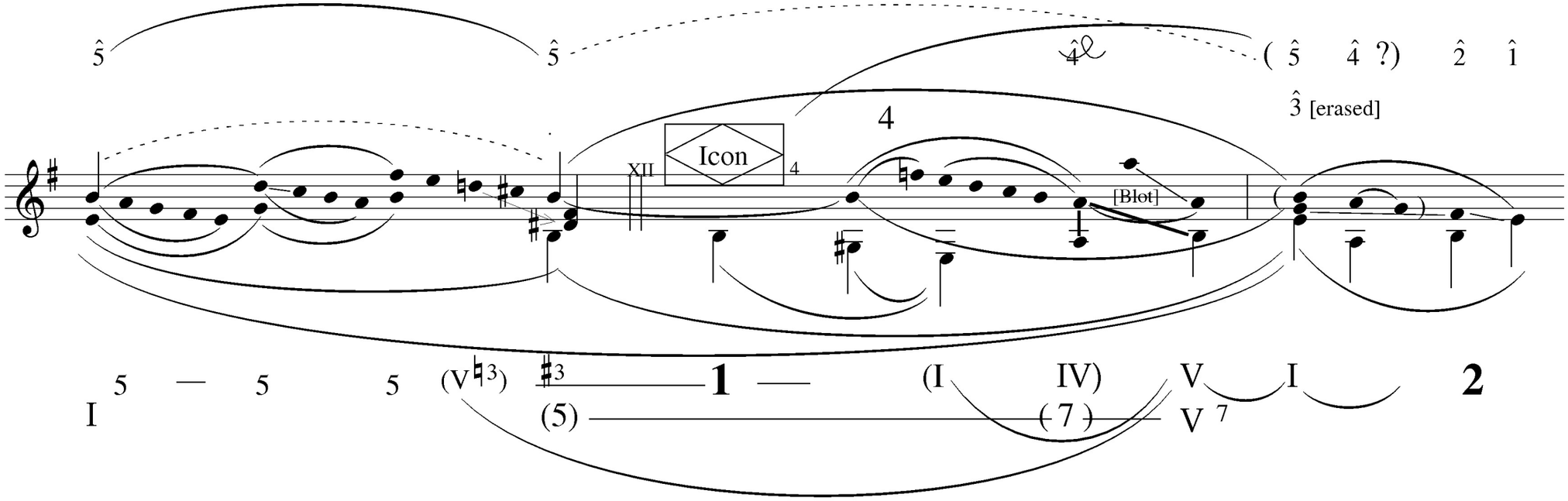
$\hat{5} - \hat{1}$

MAX FRIEDLAENDER
* 12. Oktober 1852

Zwei Brech.

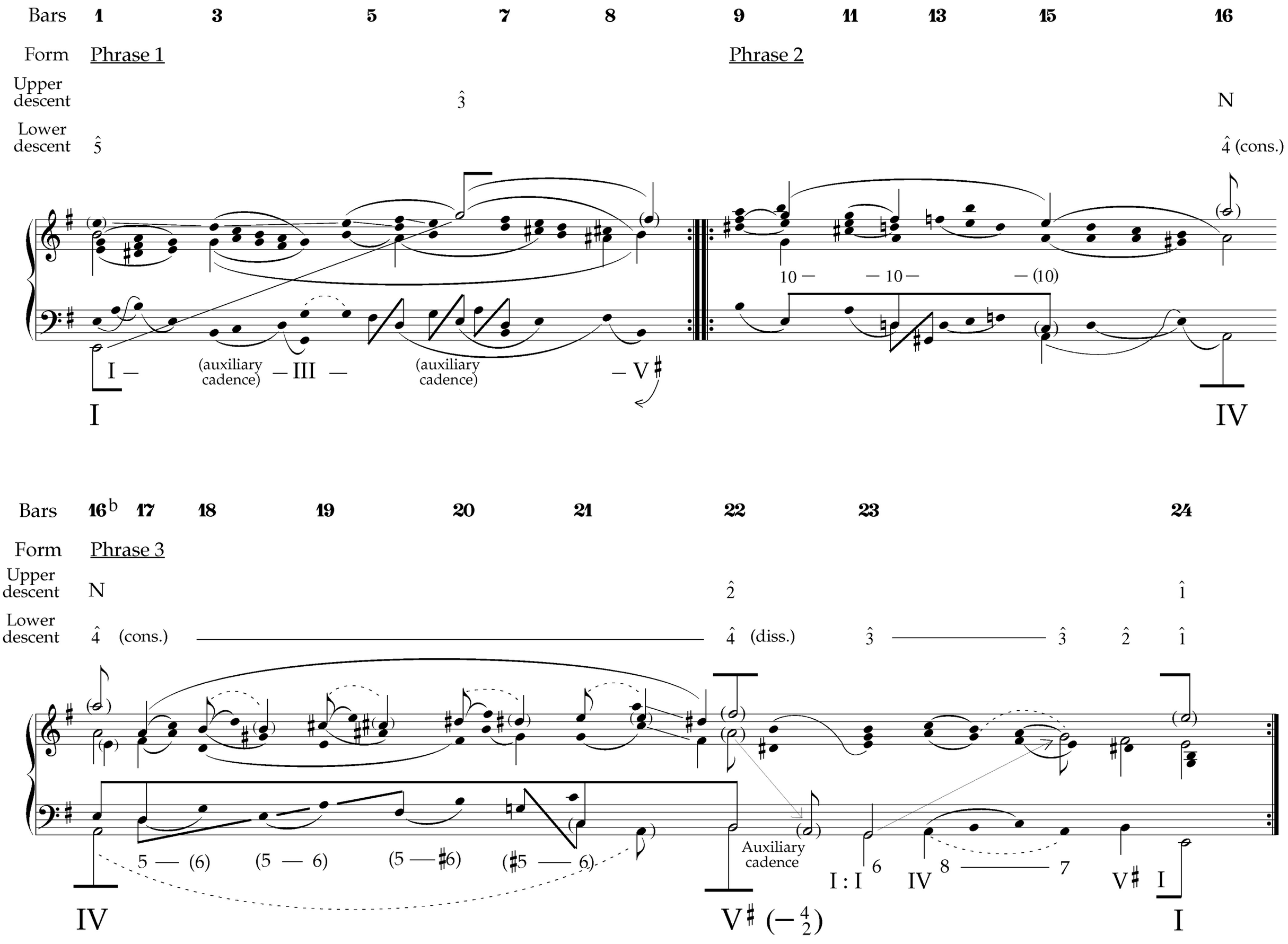
5 3 1
I I I

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



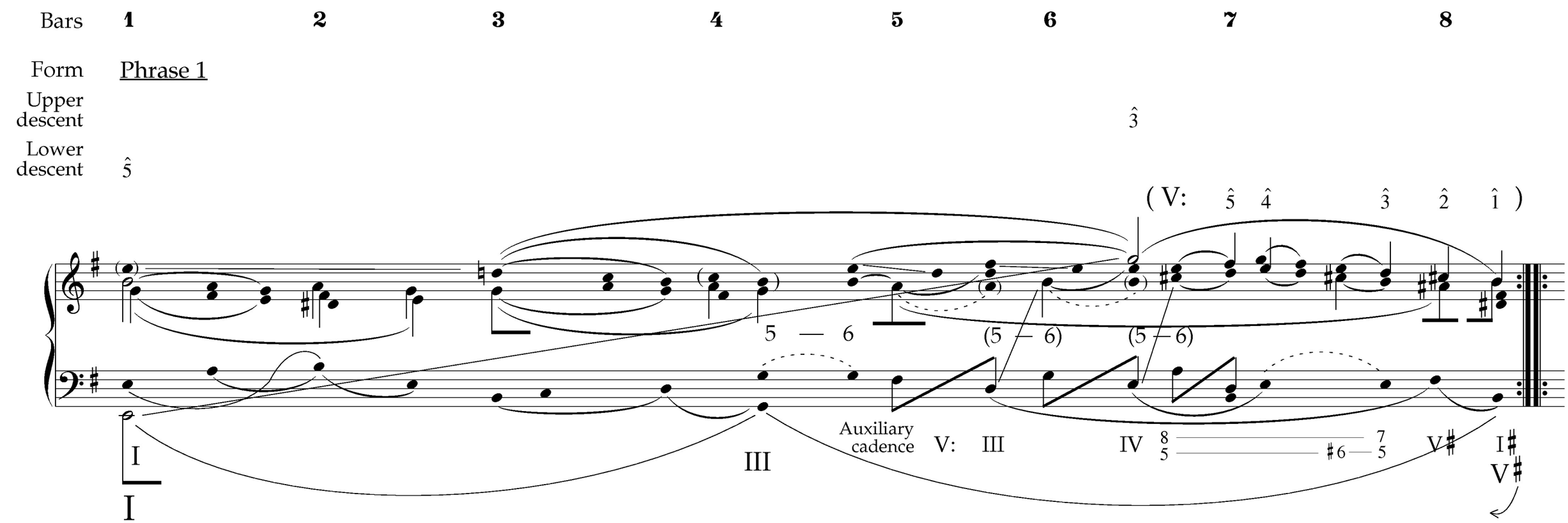
*Written on a portrait of Max Friedlaender published in *Die Musik*, November 1912

Example 4: Bach, Sarabande, middleground tonal reduction

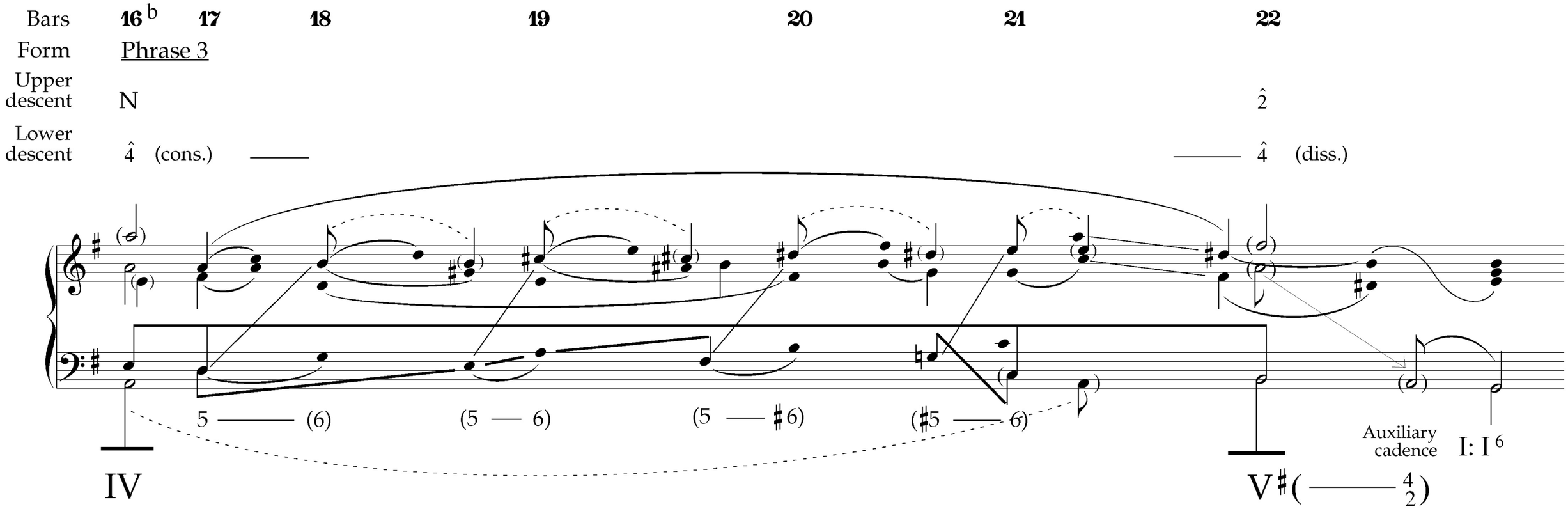


Example 5: Bach, Sarabande, foreground tonal reduction

a) Bars 1–8



b) Bars 16b–22



Example 6: Bach, Sarabande, durational reduction

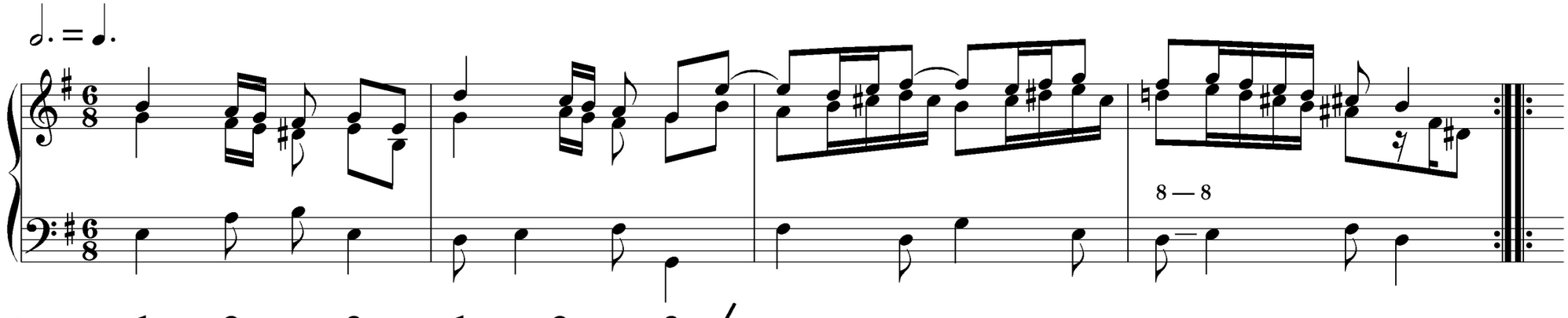
a) Bars 1–8

Bars **1** **3** **5** **7**

Form Phrase 1

Triple meter: **1 2 3 , 1 2 3**

Shadow meter or displacement: **1 2 3, 1 2 3, 1 2 3**



Hemiolas: **1 2 3 , 1 2 3**

Overlapping, expanded hemiola: **1 2** (– sequential delay –) **2 3**

Overlapping cadential hemiola: **1 2 3**

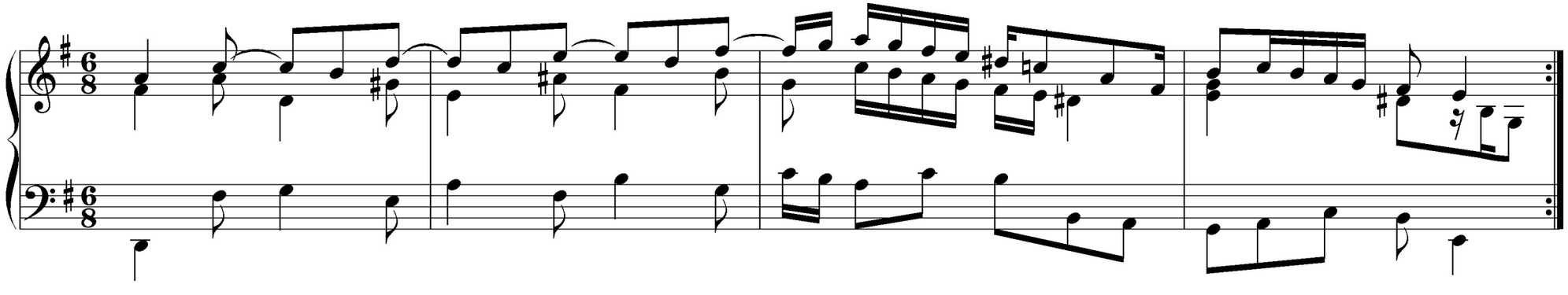
b) Bars 17–22

Bars **17** **19** **21** **23**

Form Phrase 3

Triple meter: **1 2 3 , 1 2 3 , 1 2 3**

Shadow meter or displacement: **1 2 3, 1 2 3, 1 2 3, 1 2 3**



Hemiolas: **1 2** (— sequential delay —) **2 3** **(1 2 3)**