

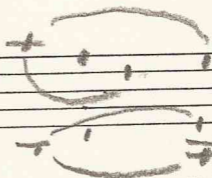
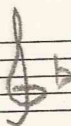
Errors in Bach Menuet

(27)

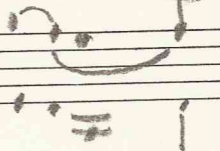
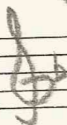
(31)



(7)

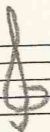


(22)



(25)

(1)



Bach, Minuet II from F-maj. English Suite
 mm. 17-20
 Explanatory

D completes arpegg. (motif c)

Handwritten musical notation for the first section. The treble clef staff contains notes with stems and beams, and a downward-pointing arrow above one of the notes. The bass clef staff contains notes with stems and beams. Vertical lines separate the measures.

W/o R.T.

Handwritten musical notation for the second section. The treble clef staff has notes with stems and beams. Below the staff, there are fingering numbers: "10-14-10" and "10-10". A bracket is drawn under the notes in the bass clef staff.

unfolding 6th within V & III

Rhythmic

Handwritten rhythmic notation. The top staff shows stems with flags and beams. Below the staff, there are numbers: "1 1 1", "2 2 2", and "1". Brackets are drawn under the numbers to group them.

Bach, Minuet II from English Suite No. 4

Class errors

(4)

Not a $\frac{3}{4}$ time signature
 should be $\frac{3}{4}$ time signature

(9)

should be $\frac{3}{4}$
 $\frac{3}{4}$ not prolonged

9-19

is not a linear progression

m. 3

with return to A but a $\frac{3}{4}$
 same rhythm as m. 2

5-6 in m. 10 important: linear origin of B^b - assoc. with motive of m. 3

(11)

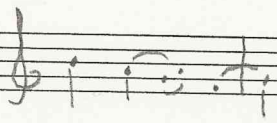
cannot be $\frac{3}{4}$ because A is dim.

(22)

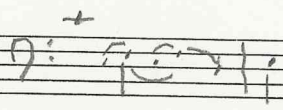
(3)

does not show $\frac{3}{4}$ prolongation of B^b

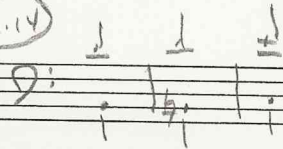
11



does not show $\frac{6}{8}$ with prolongation of B^b and A as per

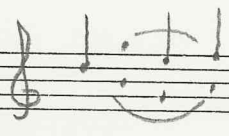


m. 14



omit stems

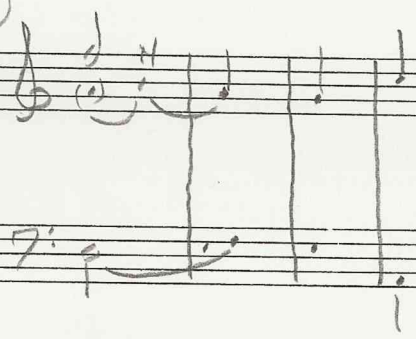
19



voice-leading:



10



B^b is an ascending p

J.S. Bach, Minuet II from English Suite in F major

A.F.
1975

⑤ not A in m. 1 (motion)

Same rhythm as m. 2

1. 2.

5-6 relates to m. 10 b1

pn

10-10 10-10

(a) with diminution

c' (arpegg.)

Disc. arpegg. (to D)

7 6

5 6 6 4 2 6

(unfolding 6th: E-G)
L see supplemental sketch

19

4 6 b

pn

15

b^b

#4 6 c #

? ascent to #2

Conv.

(5) b6 6

III

IV

V

VI

RT.

RT.

RT.

Foreground: 1) Motives a, b, c and their inversions a', b', c'
 2) unfoldings in lower voices, tenor and bass
 3) mm. 17-18 are difficult - SEE (prolongation of soprano E) sep. replend.

Middleground:
 Ascend from lower voice A' at m. 10 to F²
 at m. 20 - reverse of opening motion from F² to A' - note 5 4 2