

J.S. Bach, Sinfonia 15
Some rhythmic aspects

3 6 3 4 2 2 8 4(3+2) 3 7 3

(ms) aspegg. aspegg. aspegg. aspegg. aspegg. aspegg.

6 5 4 6

aspegg. aspegg.

2 1 2 1 4 3 2 1 2 1 6 3 4 2 4

Bach, Sinfonia 15

(11)

pattern completed
in "Cours"

f; (without time-displacement)

i.e.:

J.S. Bach, Sonata 15

Some interesting features

m. 1

m. 1-6

m. 7

also descending 6th

②

not:

repeats in different contexts

J.S. Bach, Sinfonia 15

begins with small *tr* *tr* *tr*

hemiola here changes *pp* to *ff* to D-F#-D-B-F#-D-B

5

inv. cpt

3

10 7 8 10

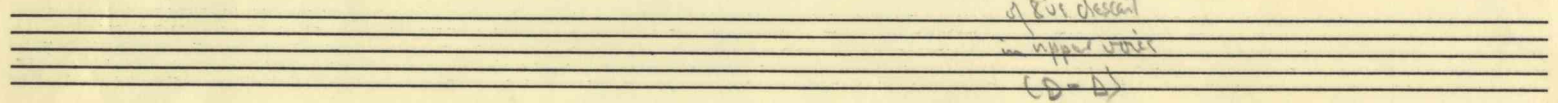
20 24 28

NB.

10 7 10 7 10 7

(upper voice cpt to bass)

Completion of *tr* descent in upper voice (D-A)



10

14

18

Handwritten musical notation for measures 10-18, consisting of two staves with complex rhythmic patterns and accidentals.

Handwritten musical notation for measures 19-31, including a staff with notes and a staff with chords and fingerings.

inversion of preceding
8th (motif)

Handwritten musical notation for measures 32-36, including a staff with notes and a staff with chords.

(Answer) (7 46)

NB. - also in ms. (introduce)

Handwritten musical notation for measures 37-41, including a staff with notes and a staff with chords.

Handwritten musical notation for measures 42-46, including a staff with notes and a staff with chords.

better:

NB. bass staff