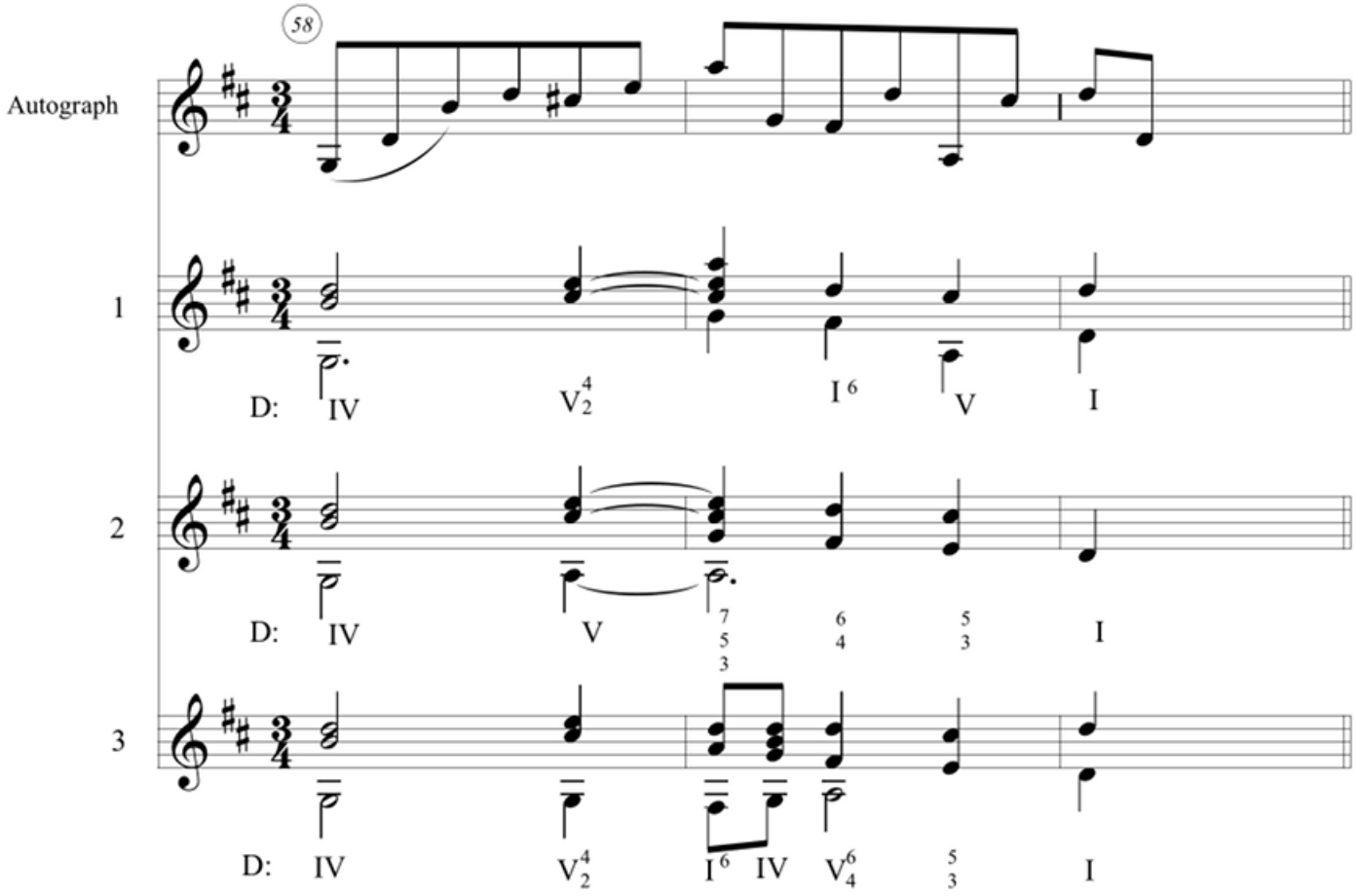
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

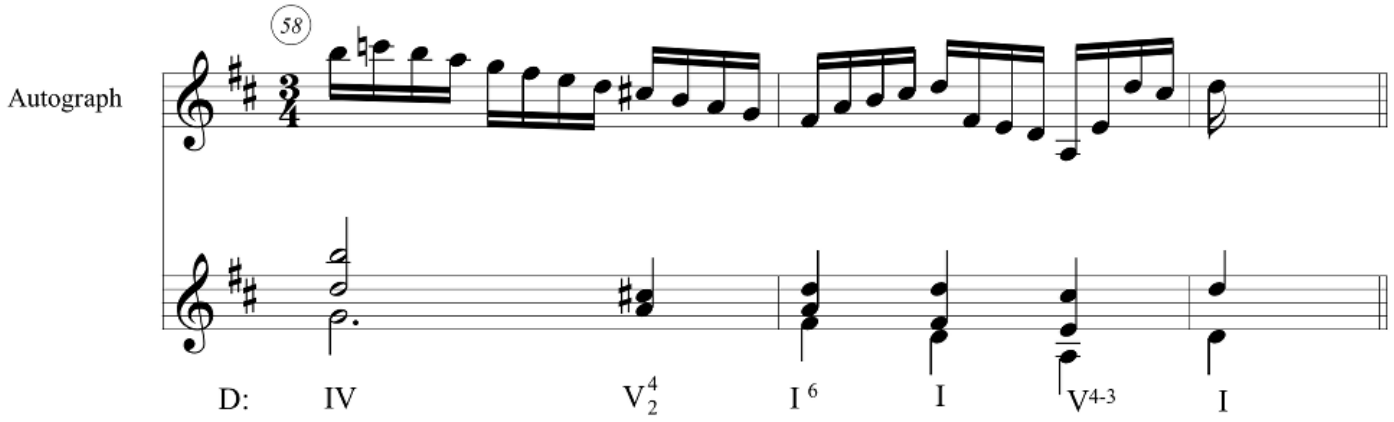
MTO 24.4 Examples: Peebles, Editorial Markings as Analysis in Bach's Partita No. 1 for Solo Violin, "Corrente"

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.peebles.html

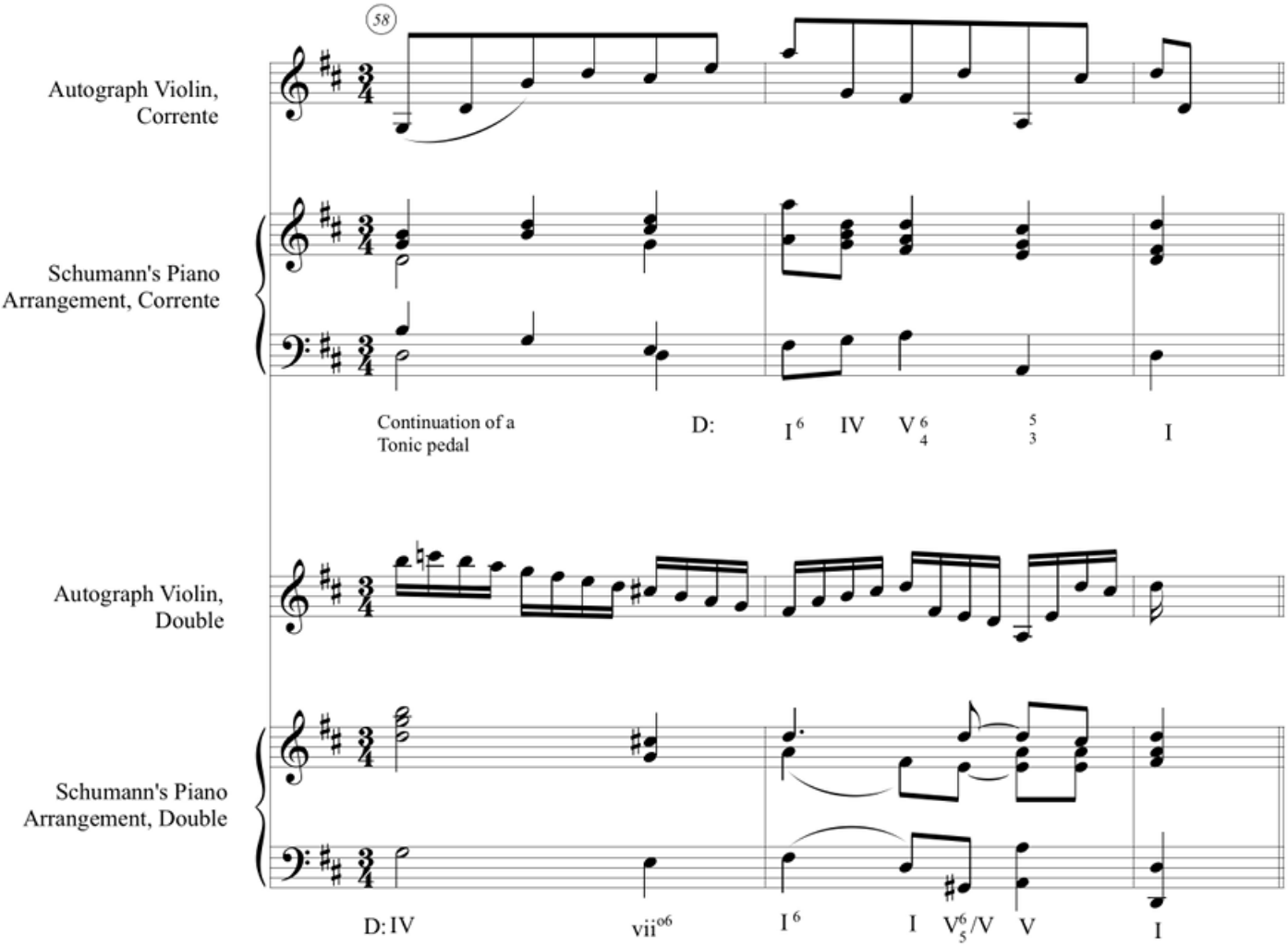
Example 1. J.S. Bach, Partita No. 1, (BWV 1002), Corrente, mm. 58–60. The top line is reproduced from the autograph, the bottom three lines are possible analytic readings



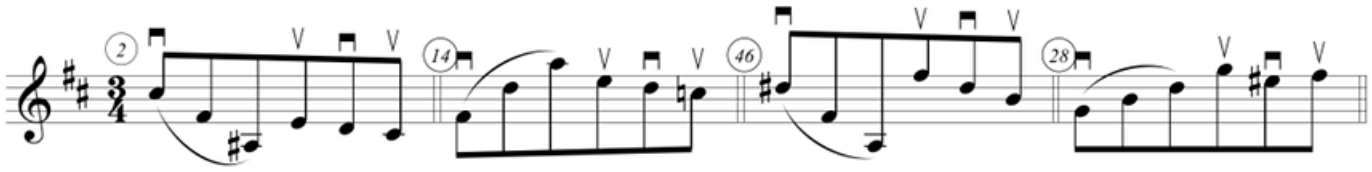
Example 2. J.S. Bach, Partita No. 1 (BWV 1002), Corrente Double, mm. 58–60. The top line is reproduced from the autograph, the bottom line is a possible analytic reading



Example 3. J.S. Bach, Partita No. 1 (BWV 1002), Corrente and Double, mm. 58–60 with Schumann's piano arrangement



Example 4. J.S. Bach, Partita No. 1 (BWV 1002), Corrente. Slurs in the autograph manuscript

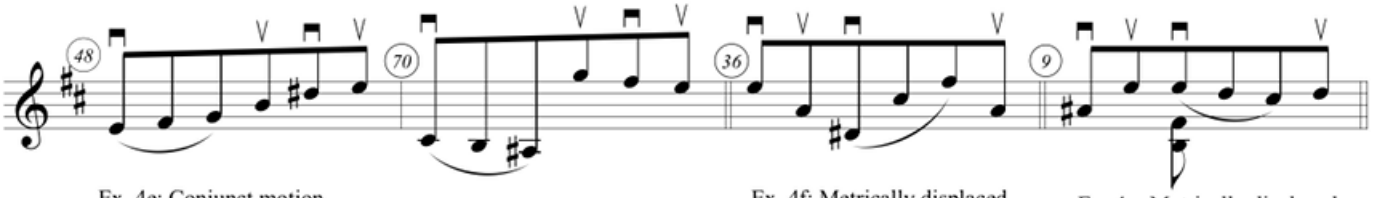


Ex. 4a: Original Motive

Ex. 4b: Inverted
[See also mm. 36, 38, & 58]

Ex. 4c: Larger than a tenth
[See also m. 49]

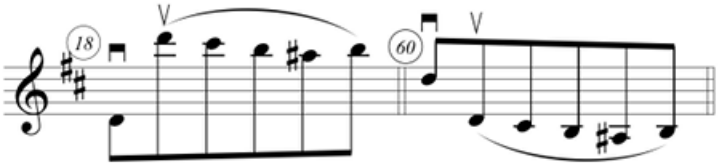
Ex. 4d: Spans a fifth
[See also mm. 31-32, 40, 56, & 76]



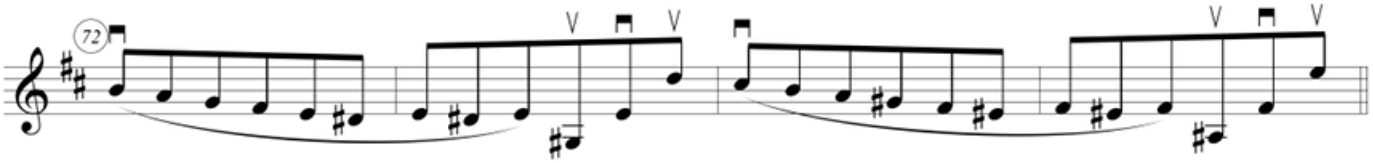
Ex. 4e: Conjunct motion
[See also mm. 77-78]

Ex. 4f: Metrically displaced
[See also m. 38]

Ex. 4g: Metrically displaced
and conjunct motion

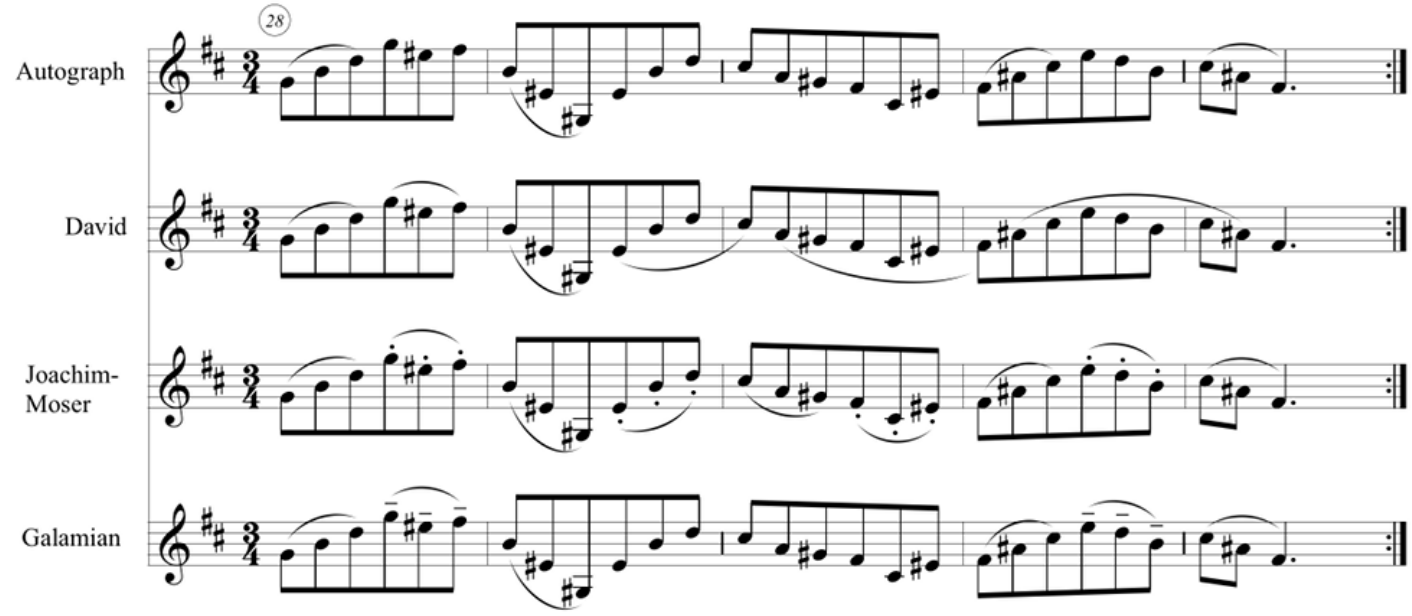


Ex. 4h: Non-motivic slurring



Ex. 4i: Combination of the two slur-types

Example 5. Editorial slurs that obscure motives. J.S. Bach, Partita No. 1 (BWV 1002), Corrente mm. 28–32



Example 6. Editorial slurs that obscure motives. J.S. Bach, Partita No. 1 (BWV 1002), Corrente mm. 69–72

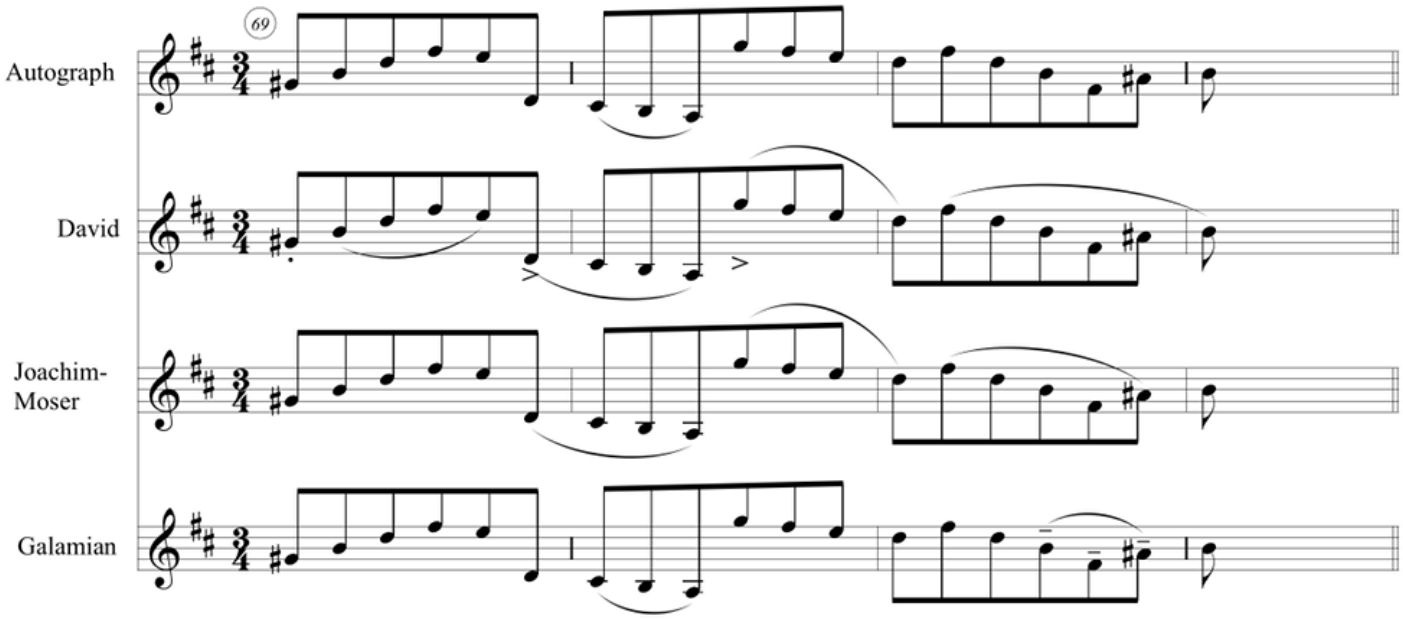
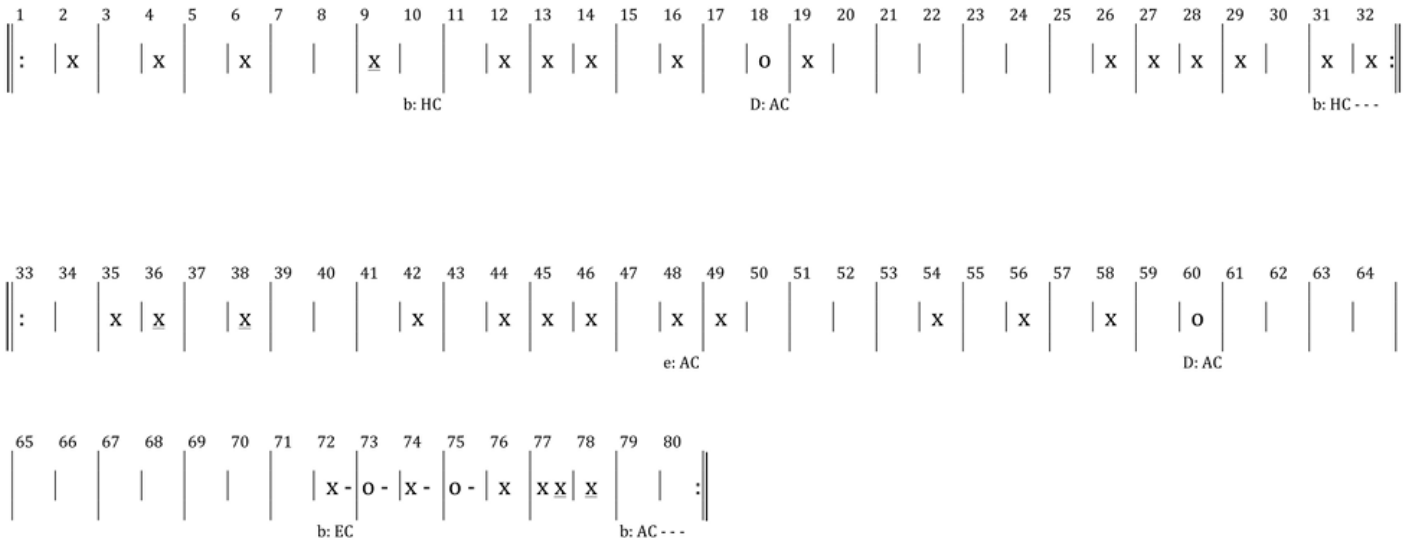
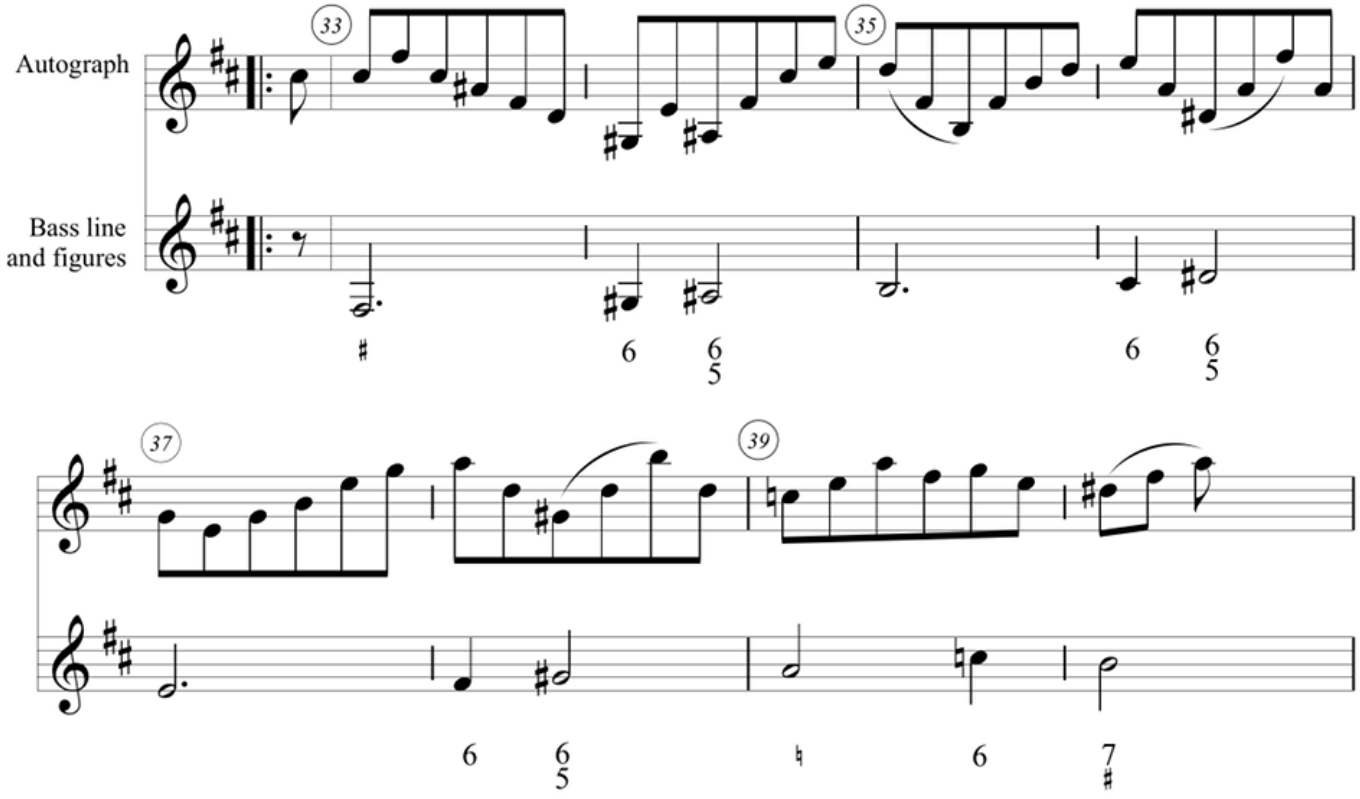


Figure 1. J.S. Bach, Partita No. 1 (BWV 1002), Corrente. Formal overview of the movement.

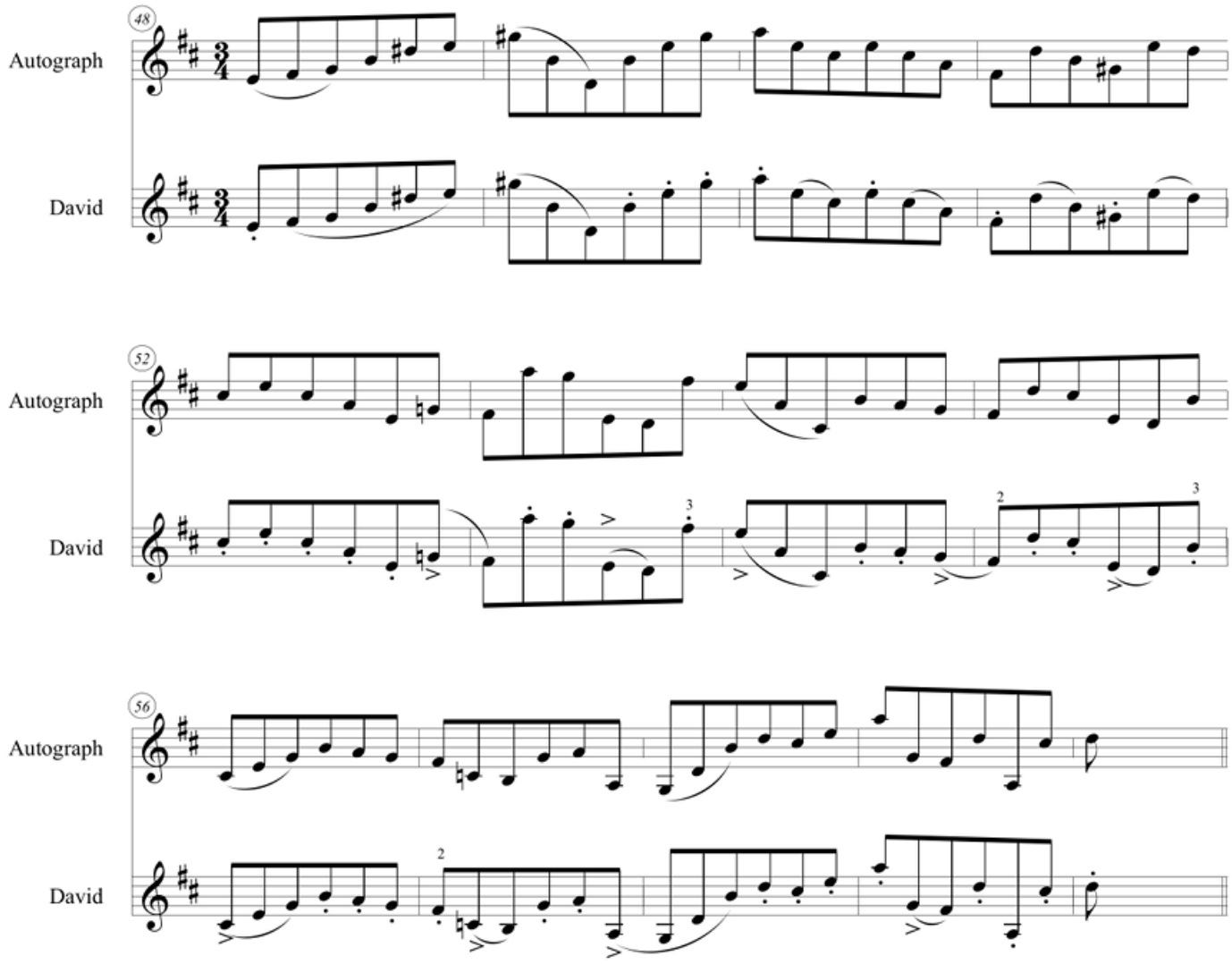
x = Location of the arpeggiated motive
x = rhythmically displaced motive
o = *circolo mezzo*-like slur



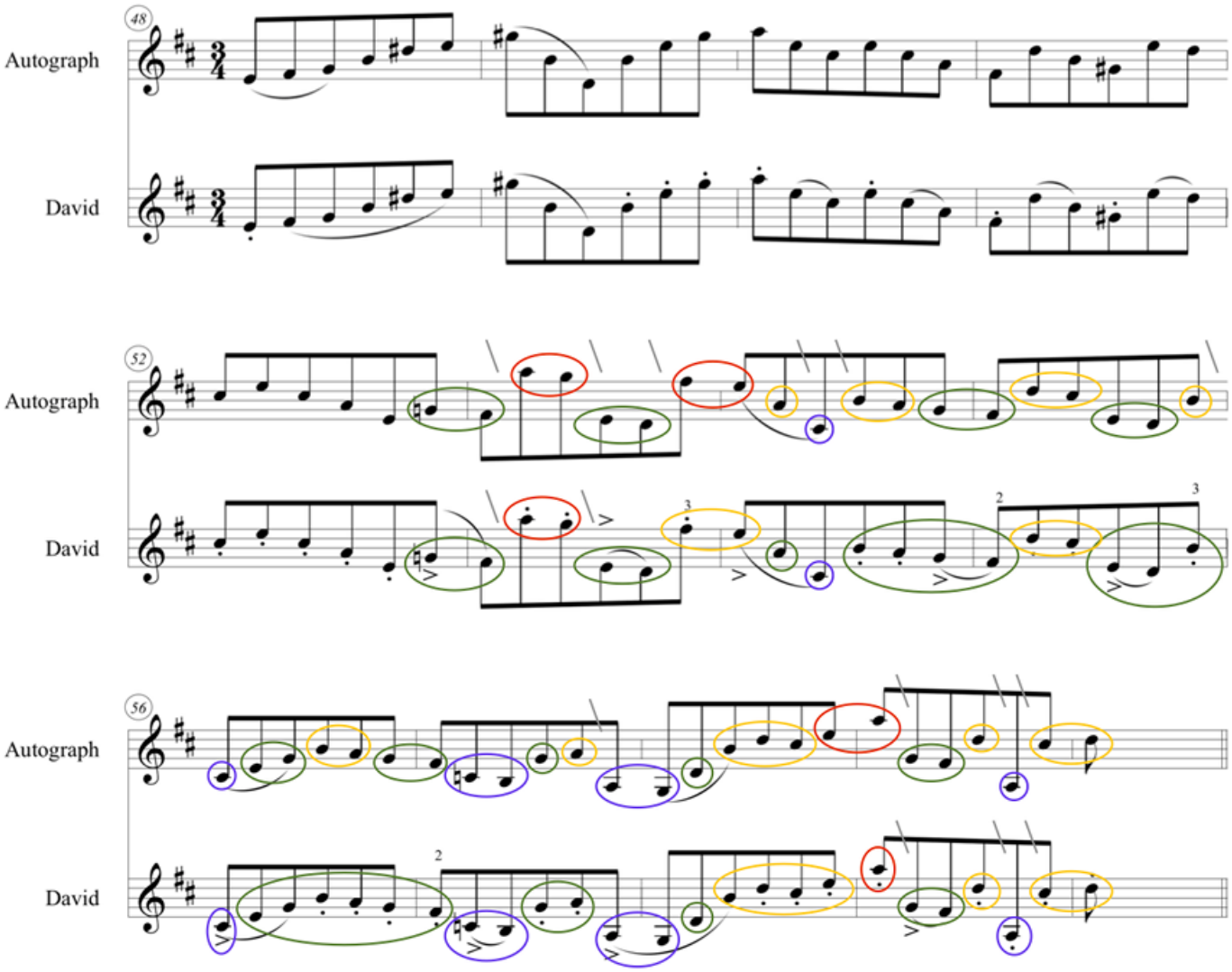
Example 7. Rhythmic displacement of Slurred Motive. J.S. Bach, Partita No. 1 (BWV 1002), Corrente, mm. 33–40



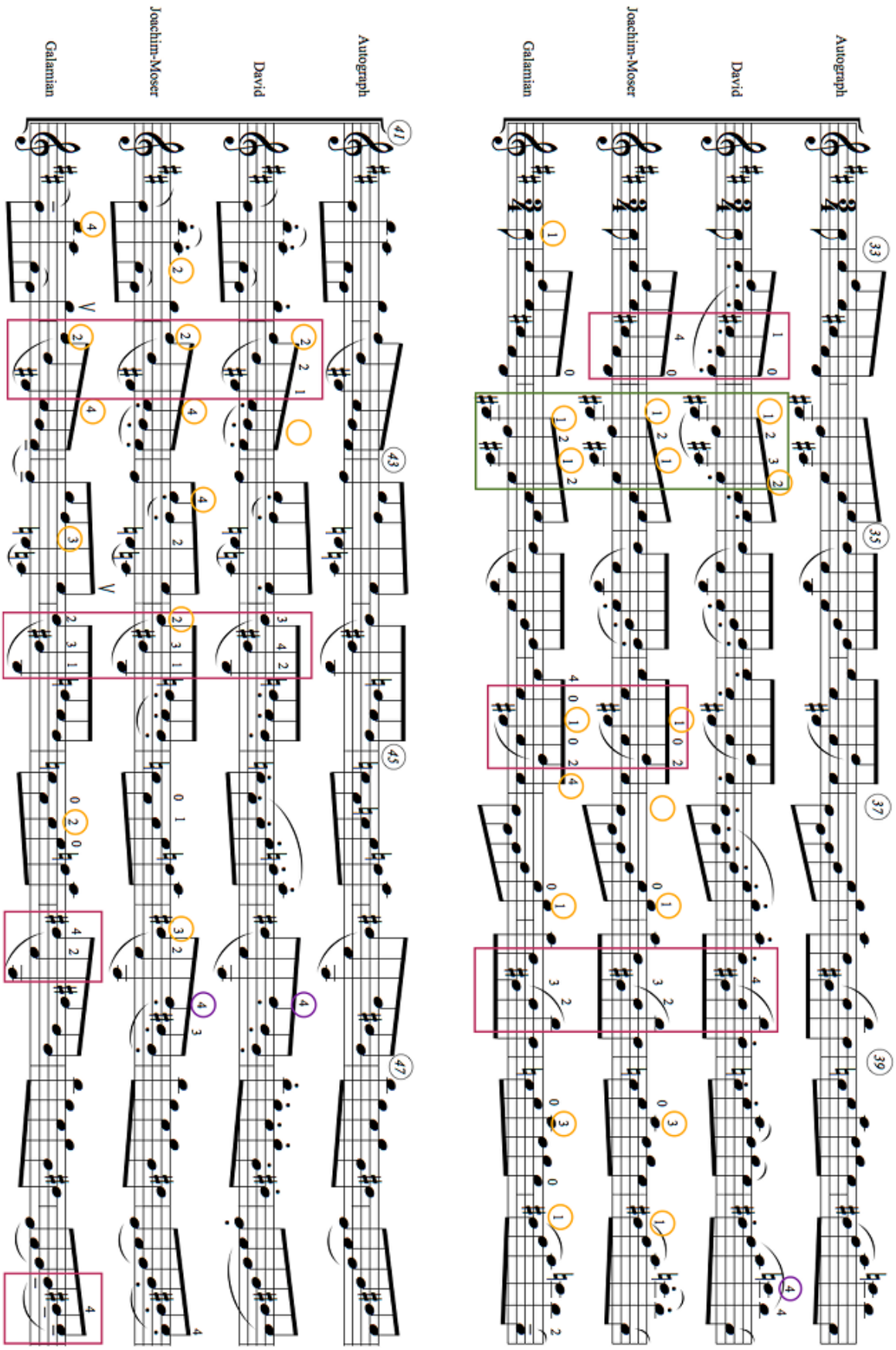
Example 8a. Metrical shifts, J.S. Bach, Partita No. 1 (BWV 1002), Corrente, mm. 48–60



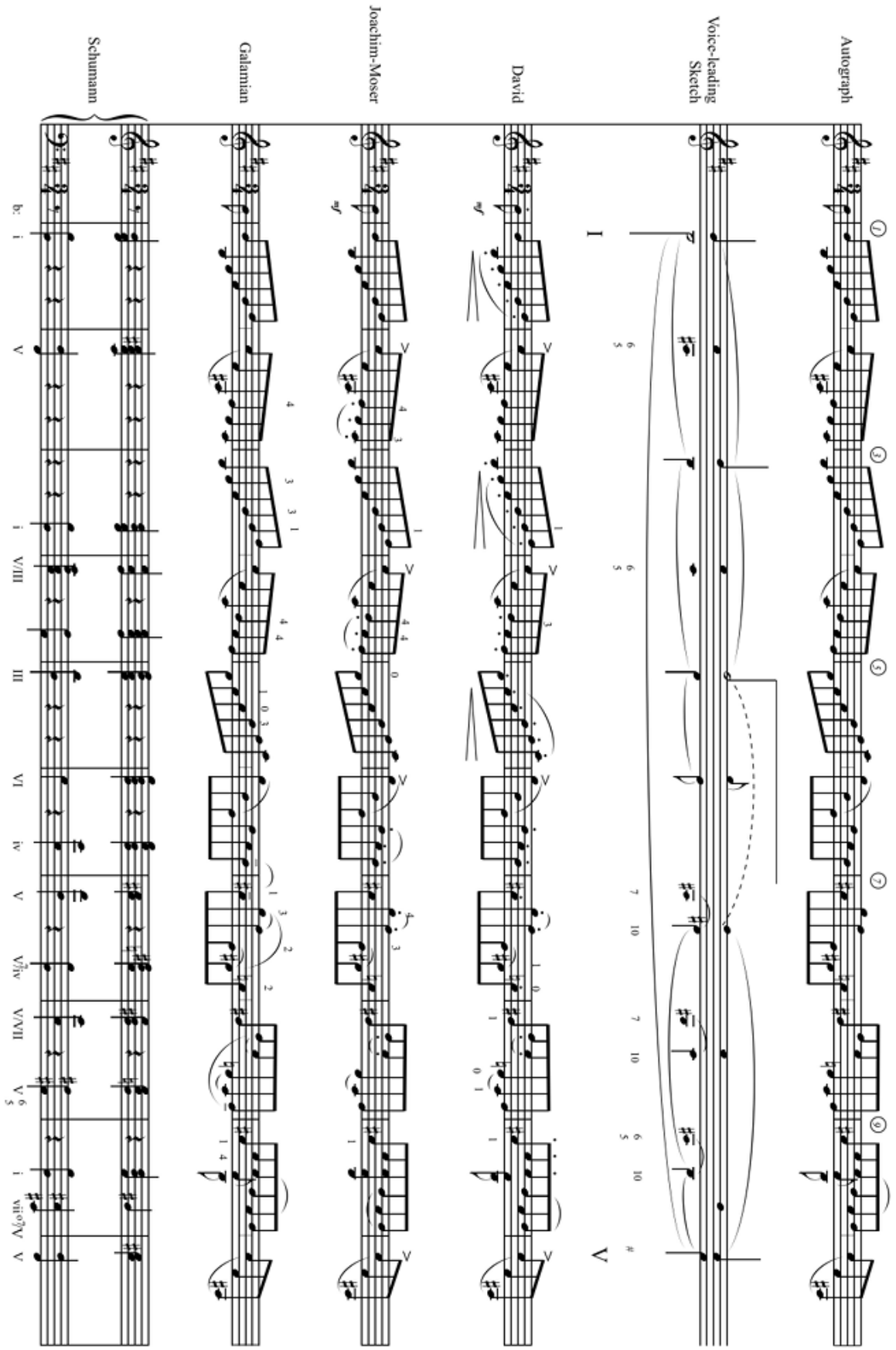
Example 8b. String crossings. J.S. Bach, Partita No. 1 (BWV 1002), Corrente, mm. 52–60.



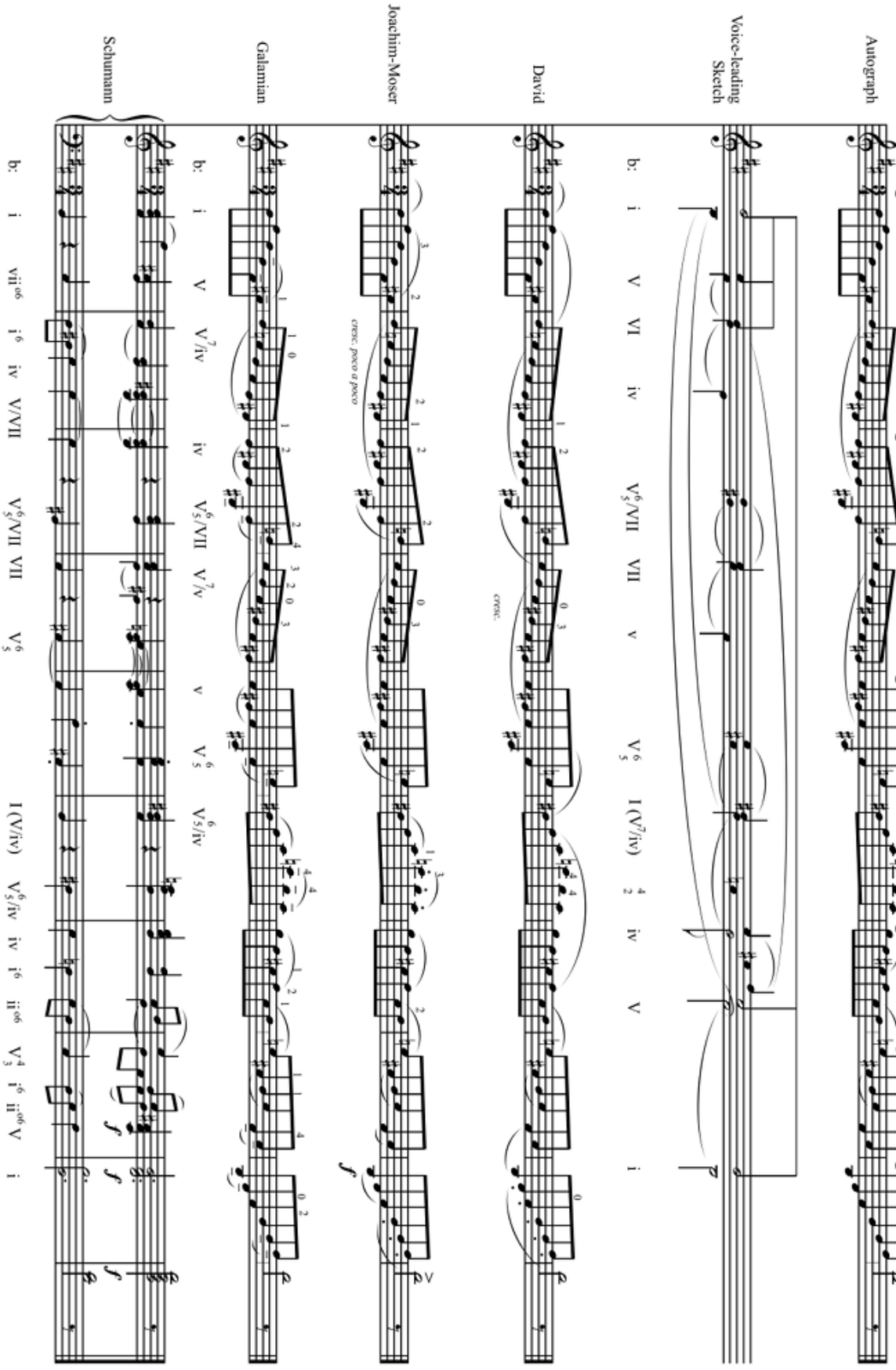
Example 9. Fingering choices between editions. J.S. Bach, Partita No. 1 (BWV 1002), Corrente, mm. 33–48



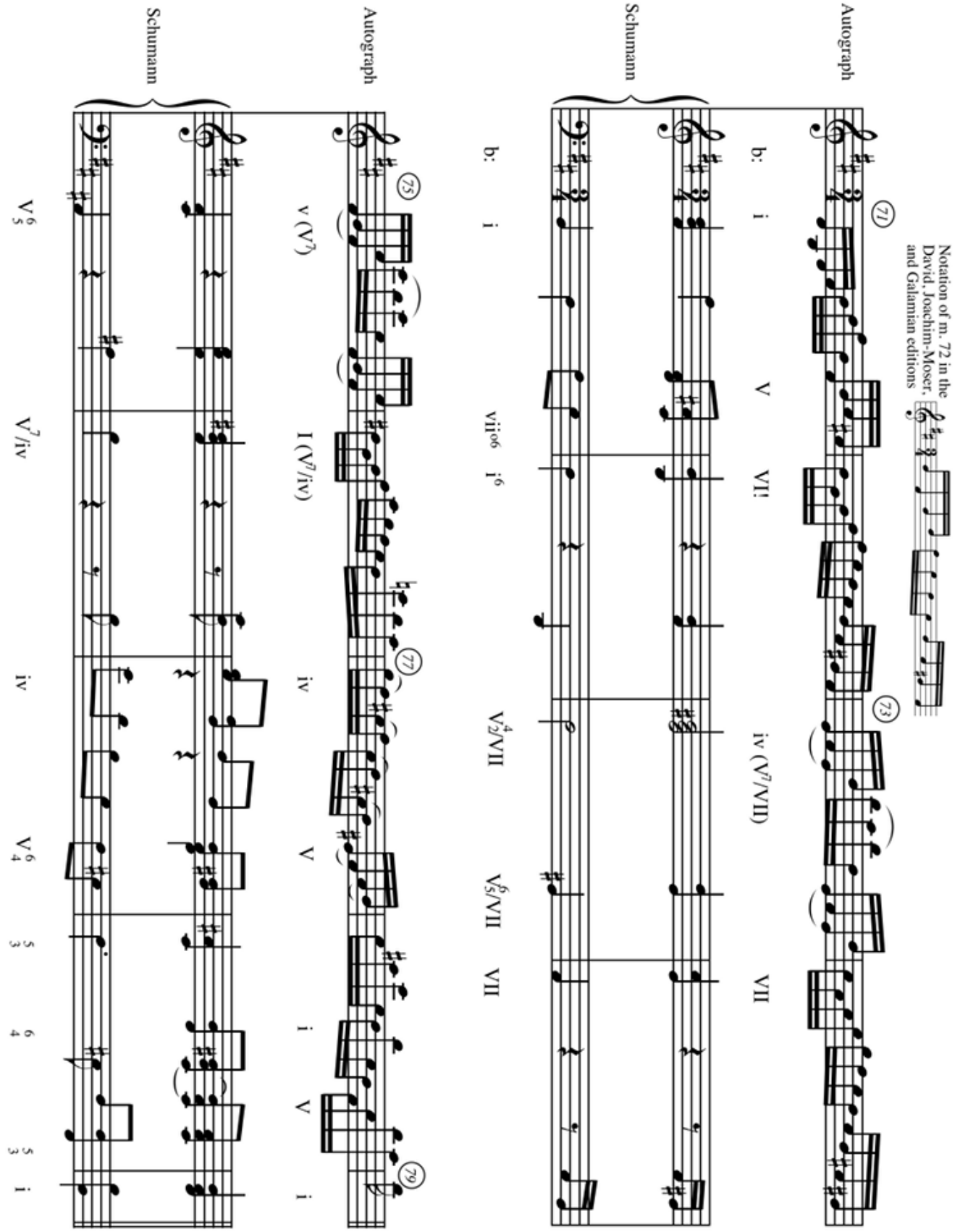
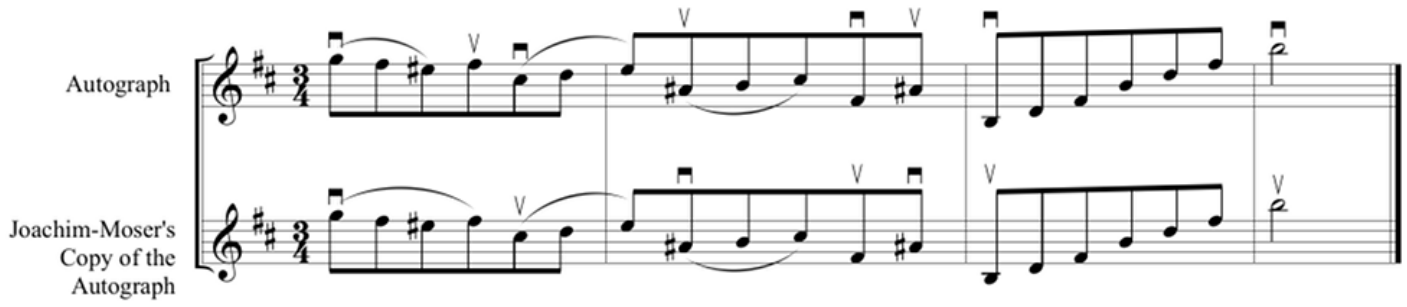
Example 10. J.S. Bach, Partita No. 1 (BWV 1002), mm. 1–10, see Video Example 11



Example 11. J.S. Bach, Partita No. 1 (BWV 1002), mm. 71–80



Example 12. J.S. Bach, Partita No. 1 (BWV 1002), Double, mm. 71–79



Example 13. The bowing directions are added. J.S. Bach, Partita No. 1 (BWV 1002), Corrente, mm. 77–80