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Timbre and the Music of J.S. Bach—thoughts from centuries later

Ex. 1. Bach, Preludio, E-major Partita for solo violin (BWV 1006), mm. 1–6

a. As Bach wrote it

[the same notes,
down an octave]

p

b. An alternate version of m. 2 (which Bach did *not* write)

"2"

c. Another alternate version of m. 2 (which Bach did *not* write)

"2"

Ex. 2. Bach, Cantata 29, Sinfonia, mm. 1-6

(NB: Bach composed the Sinfonia in D major; here it appears in E-major to allow easier comparison.)

Presto

Trumpets

Timpani

Oboes/
violins

Viola

Organ
obligato

Presto

Continuo

5

Tpts.

Timp.

Oboes/
vlins

Vla.

Org.
oblig.

Cont.

Ex. 3. Bach, Preludio, mm. 3–4

E rising to G# G#s with A neighbor G# descending to E

Ex. 4. Bach, Preludio, the ever-more expansive bariolage passages in mm. 3–28

a. mm. 9–10, echoed in 11–12

G#s to E m. 9 up a third *p* mostly an echo of previous two measures

b. mm. 13–14, echoed in 15–16 (echo not shown)

neighbors around E ... to ... neighbors around G#

c. the bariolage pattern of mm. 17–28

open E string

Ex. 4, continued:

d. the three-part bariolage chords of mm. 17–28

Musical notation for three-part bariolage chords in mm. 17–28. The notation is in 3/4 time with a key signature of three sharps (F#, C#, G#). The top staff shows a sequence of chords: G# (m. 17), A (m. 18), G# (m. 19), F# (m. 20), (E... D#...) (m. 21), and E (m. 22). The bottom staff shows a continuous open E-string pedal tone. A dashed arrow labeled "Open E-string pedal tone" points to the right below the bottom staff.

e. the bariolage pattern in m. 28

Musical notation for the bariolage pattern in m. 28. The notation is in 3/4 time with a key signature of three sharps (F#, C#, G#). The pattern consists of a sequence of notes: D# (quarter), E (quarter), D# (quarter), followed by a double bar line and a slash, indicating a repeat of the pattern.