

at its future completion,  $d^2-f\sharp^2$  in bars 11–13. Somehow, the initial third-progression sprang up fully formed in bars 1–3, a creature of flesh and blood that came into being in the deepest recesses of the master's tonal imagination. Undaunted, as if striding over chords and voices, it moves relentlessly towards its goal. The mysterious implacability of this third-progression is one of the noble hallmarks of Bach's genius.

{112} The bass moves from  $g$  in bar 7 to the  $e^1$  in bar 17, which divides the descending fifth III–VI. Because of the neighbour-note motion of the treble, the bass does not actually move down a third; instead, it moves upward through three fifths, which yields the same result:



The stationary  $\hat{3}$  of bars 17–19 (see Fig. 1a) is given expression by the descending third-progression  $g^2-e^2$ , which is accompanied in the bass by a corresponding third-progression,  $e^1-c^1$ , the second segment of the descending fifth-progression III–VI (see [the paragraph] above). The leaps of a fifth that are inserted in the bass, creating seventh-chords, do not nullify the third-progression that governs the outer-voice structure.

In bar 19, VI already descends to II at the second crotchet (cf. Fig. 2d). The third of the VI chord,  $e^2$ , heard in the treble at the first crotchet, may be understood as the seventh of the II chord and thus as a minim. But this does not mean that the second crotchet is not open to the introduction of a new sonority (see *Kontrapunkt* 1, p.414 [recte: 314]/pp.240–1),<sup>6</sup> especially since, at the third crotchet of bar 19, the seventh  $e^2$  moves on to  $d\sharp$ , resolving by transference to the bass [*Auswechslung*] (see C.P.E. Bach's *Generalbaßlehre* [i.e. Part II of the *Versuch*], I, §67).<sup>7</sup> The new figure that enters on the second crotchet of bar 19 is a third-progression,  $d\sharp^2-f\sharp^2$ , whose ascent answers the foregoing descent,  $g^2-e^2$ . In the two bars that follow, the play of ascent and descent is repeated; it effects the

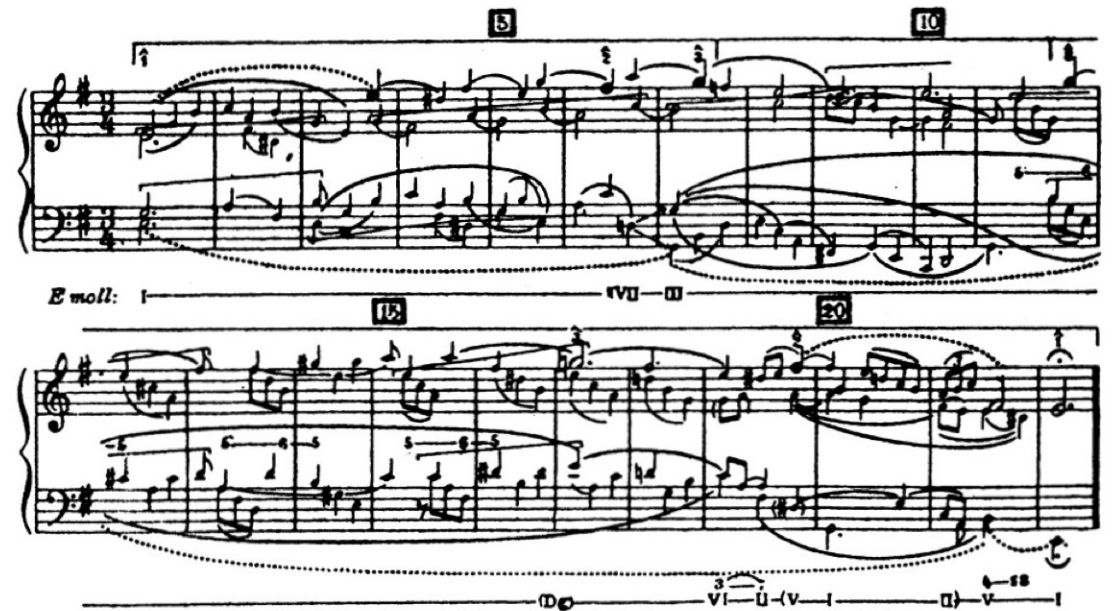
<sup>6</sup> [Here Schenker discusses 'tones that bind themselves in advance to the coming harmony'.]

<sup>7</sup> [The relevant passage (in Mitchell's translation, pp.193–4) begins as follows:

When the bass strikes the tone to which a dissonance in the right hand should resolve, a transferred resolution [*eine Verwechslung der Auflösung*] is said to occur. The dissonant tone is freed by this action of the bass, which satisfies the need for resolution.]

octave-coupling  $f\sharp^2-f\sharp^1$  which, giving support to  $\hat{2}$ , responds to the first octave-coupling at  $\hat{1}$ .

The Foreground Graph – see also the final level of elaboration, the score of the piece itself – shows a further unfolding of diminution.



Foreground Graph

Bach incorporates the decisive third-progression  $e^1-g^1$  into a quaver figure (see the score) which at the same time expresses, over the course of three bars, a neighbour-note motion applied to the third:  $3-4-4-3$  (see *Kontrapunkt* II, p.251/p.261; 'Elucidations', Fig. 7). Essential characteristics of this figure are the arpeggiated octave of bar 1 ( $e^1-e^2$ ) – a trait to which all later diminution pays tribute – and the arpeggiated fifth  $e^1-g^1-b^1$  contained within it, which is answered across bars 2|3 by the descending arpeggiation  $b^1-g^1-e^1$  (see the small slurs under the larger slur in the Foreground Graph).

At the inversion in bars 3–5, the figure is taken over into the bass.

The entry of III in bar 7 is also underscored by the reiteration of the figure of bars 1–3 in the bass: bar 7, with its ascending arpeggiation, corresponds exactly to bar 1; however, the descending arpeggiation (see bars 2–3) {113} is presented in altered form as the descending fifth-progression  $d^2-g^1$  (bars 9–11). The descending quaver arpeggiation  $d^2[-b^1]-g^1$  that follows in bar 11 confirms and elaborates on this relationship. From bar 12 on, the pattern first heard in bar 2 comes to the

(bars 1–11)

*Largo*

*p*

*sf*  
*cresc.*

(bars 12–21)

Bach, Largo from Sonata No.3 for Solo Violin, BWV 1005, with Schumann's piano  
accompaniment (chapter 3)