

Suite No. 6

BWV 1012

Standard tuning / Normalstimmung

Tuning

Prélude

G major

A

a

a'

a'

a'

a'

a'

(1) See Preface for a note on slurs in compound time, and Critical Commentary for examples.

(1) Anmerkungen zur Handhabung von Legatobögen bei zusammengesetztem Takt sind im Vorwort, Beispiele dafür im kritischen Kommentar zu finden.

22 **B** variation on ritornello motive
↳ pedal tone A

25

28

2 intertwined descending scales

31 **C** motive in this section

Fantasia-like section - phrases of 1-2 bars

34

37

40

43 **d**

echoes with small variation at the end

46

49

A' C major - subdominant

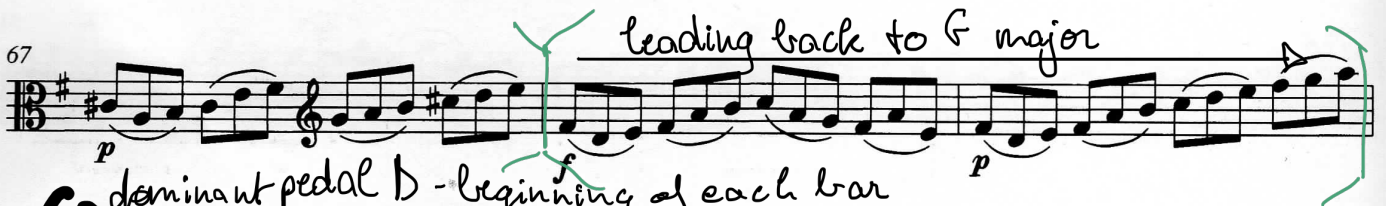
52 

55 

58 

61 

64 

67 

70 

73 

76 

79 

82



broken D maj triad

84



broken dominant 7th chord B maj

86



88

**A"** D major

90



G major

92

**CODA**

94

**f** sequence

3 intertwined scales

96



variations on G major

99



same G major triad at the beginning of every beat as well as inside the beats

102



part B longer than part A

BINARY FORM

Fantasia-like movement
↳ many tonic & dominant: in chords + tonalities
↳ chords form skeleton - improvisatory tendencies in between

Allemande

G major

↳ tonic

A

(1)

Handwritten annotations: Green circles around notes in measures 1, 2, and 4. A yellow highlight on the first measure. A purple circle around a sharp sign in measure 3. Trills marked with 'tr' above notes in measures 1, 2, and 4.

↳ dominant
D major

Handwritten annotations: Green circles around notes in measures 5 and 8. A yellow highlight on the eighth measure. Trills marked with 'tr' above notes in measures 5, 6, and 8.

build around dom of G
↳ D

B

Handwritten annotations: Green circles around notes in measures 9 and 10. A yellow highlight on the ninth measure. A trill marked with 'tr' above the note in measure 9.

11



12



13



14



15



built around G

16



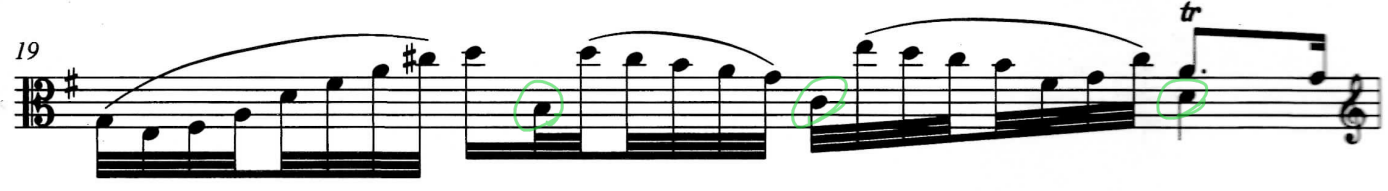
17



18



19



20



part B longer
than part A

BINARY FORM

Italian Style 'Courante'

A Courante

main melodic material

G major

a

sequence
around main motive

5

9

built around dominant D major

13

17

21

25

sharpened
and starting from dominant

B

a'

29

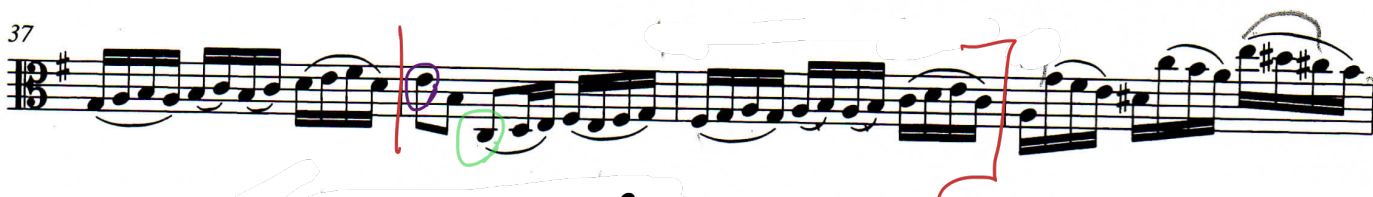
inverted

"new" section,
based on
Mozart-Like 16ths

playing around e minor

33

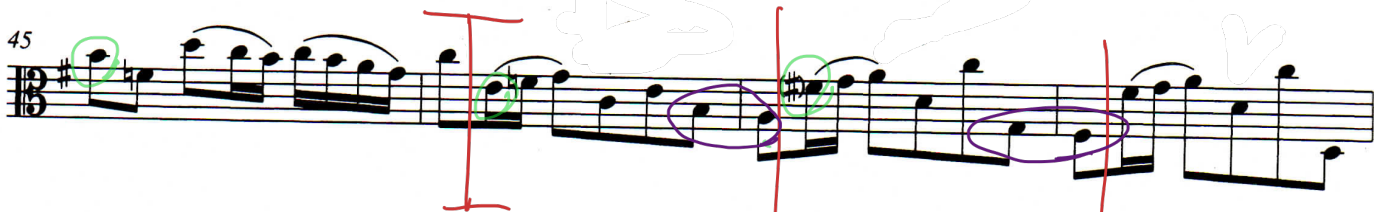
37



41



45



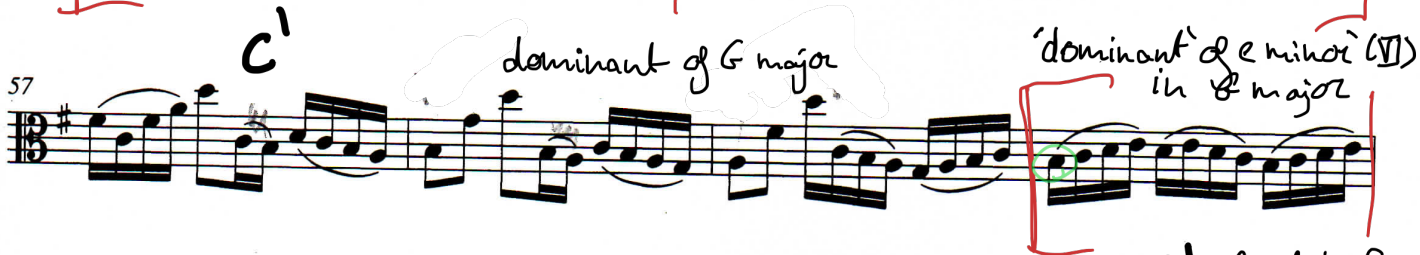
49



53



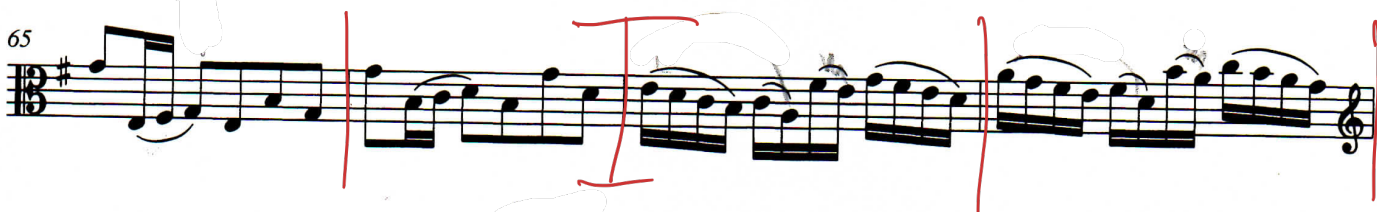
57



61



65



69



BINARY FORM

all gestures - 4 bar phrases
except g + h: 3b + 5btouches on different tonal regions
around G through use of suspensions

A Sarabande

G major

a



built around dominant D major



B a' traces of a minor (II)



traces of C major (IV)

every beat 3rd going down
traces of e minor (VII)

traces of D major (V)



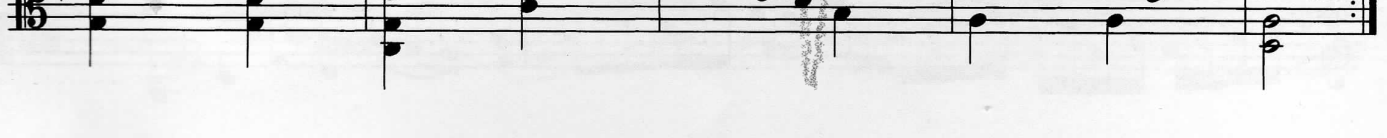
traces of g minor (parallel)



back to G major



Gavotte I



Sarabande

5

9

13

17

21

25

29

Both Gavottes: 2 part structure divided by repetition
 still alludes to big binary form

ARCH FORM

Gavotte I

main melodic material

4 bar phrases

G major

A

4

dom

V

A'

Touches on tonal regions of a minor (II), e minor (III) and d minor (V)

RONDO FORM

Gavotte II *fully in tonal region of G major*

A

B

C

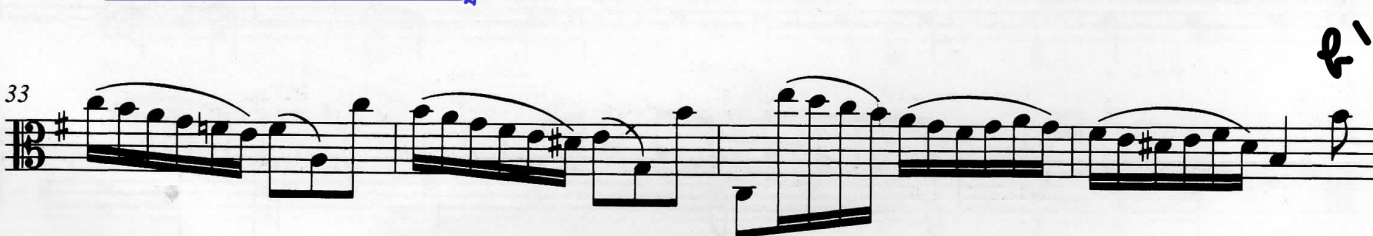
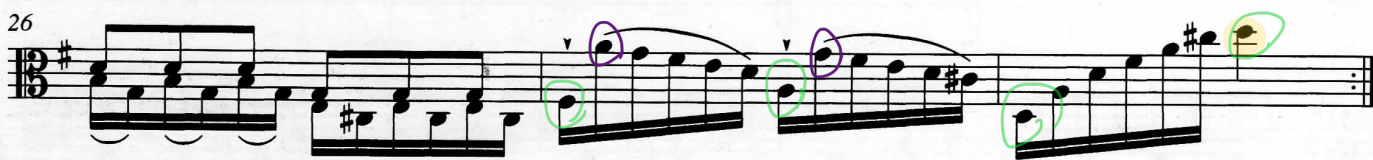
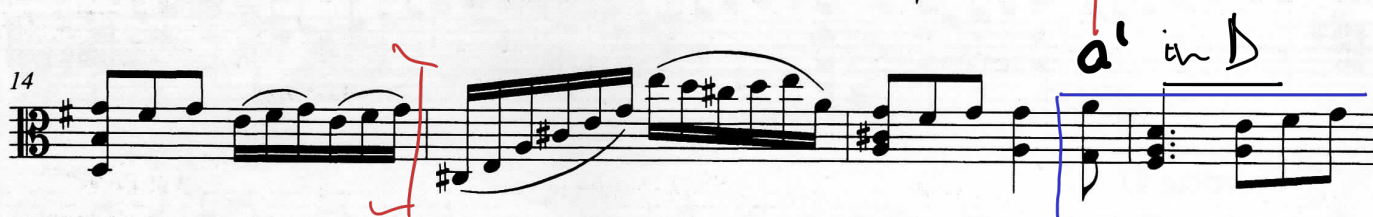
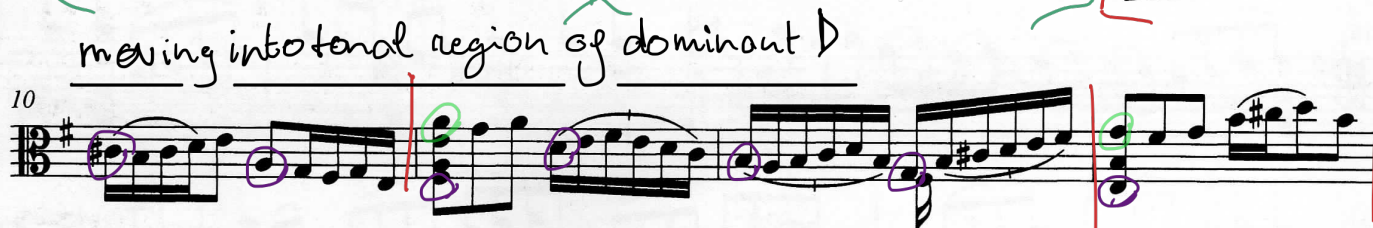
pedal tone G (often with added D pedal)

Gavotte I da capo

G major Gigue

A**a**

main motivic material



(1) cf. Critical Commentary

pedal tone on B

37

41

tonal region of D major

45

48

51

G major

54

57

60

closing section with material from c and d

63

66