

Wenn wir in höchsten Nöten sein

Analysis from Gene Biringer's Schenker Text, Ex. 5-27

J.S. Bach

A musical score for two voices (Soprano and Bass) in G major (two sharps). The Soprano part starts with a melodic line consisting of eighth and sixteenth notes. The Bass part enters with a sustained note followed by eighth and sixteenth notes. The score is annotated with Schenkerian analysis:

- Harmony:** The progression is marked with Roman numerals: I, V, I.
- Verticality:** Horizontal bars connect notes in the same vertical column across both voices. A thick black bar connects the first note of each voice in the first measure, and another thick black bar connects the second note of each voice in the fifth measure.
- Line:** Curved pink lines (curves) connect notes in the same melodic line. In the first measure, a curve connects the first two notes of the Soprano. In the second measure, curves connect the first two notes of the Bass and the last two notes of the Soprano. In the third measure, a curve connects the first two notes of the Soprano. In the fourth measure, a curve connects the first two notes of the Bass. In the fifth measure, a curve connects the first two notes of the Soprano.
- Point:** Vertical dashed lines (points) connect notes in the same harmonic position. In the first measure, a point connects the first note of the Soprano to the first note of the Bass. In the second measure, points connect the second note of the Soprano to the second note of the Bass. In the third measure, a point connects the first note of the Soprano to the first note of the Bass. In the fourth measure, a point connects the second note of the Soprano to the second note of the Bass. In the fifth measure, a point connects the first note of the Soprano to the first note of the Bass.
- Principle:** Blue labels 'P' indicate points where a note in one voice has the same pitch as a note in the other voice. These occur in measures 2, 3, 4, and 5.
- Neighboring:** Blue labels 'N' indicate instances of neighboring notes. These occur in measures 1, 2, 3, and 4.
- Harmonic Progression:** Red numbers above the staff indicate harmonic functions: $\hat{3}$ (in measure 1), P (in measure 2), $\hat{2}$ (in measure 5), and $\hat{1}$ (in measure 5).