J.S. Bach

Brandenburg Concerto No. 4 in G,

Movement 1

Illustrations

A musical analysis

Music through the Microscope Volume 4
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Sources

The score from which the analysis is derived was taken from The New Anthology of Music published by Edition Peters for Edexcel. However the copyright restrictions have required me to illustrate the work from a short score transcription using Sibelius and from public domain scores downloaded from IMSLP at http://imslp.org/wiki/Main_Page.

Nick Redfern

Thematicism

The Ritornello

Figure 1 Ritornello 1 bar 1 to 6
Figure 2 Ritornello Motifs bar 1 to 6
The Ritornello Motif Z

Solo Violin

Flute 1

Flute 2

Strings & Continuo

Figure 3 Ritornello Motif Z bar 1 to 2

Figure 4 Motif Z bar 1 to 2
The Ritornello Motif

Figure 5 Ritornello Motif Z in reduction bar 1 to 2

Figure 6 Ritornello Motif bar 3 to 6, flutes

Figure 7 Ritornello Motif bar 3 to 6 in reduction

Figure 8 Ritornello Motif bar 9 to 12, flutes
Motif Y

Figure 9 Motif Y bar 13 to 16
Figure 10 Concertino bar 13 to 22

Motif X

Figure 11 Motif X bar 44 to 47 Ritornello 1
Figure 12: Ritornello Motif as source of Motif X bar 3 to 6

Figure 13: Motif X & Y bar 44 to 47 Ritornello 1
Figure 14 Motif X suspensions bar 44 to 46

Figure 15 Motif X lower auxiliary notes bar 44 to 46
**Figure 16** Ritornello Motif followed by Motif X bar 67 to 74

**Rhythmic Cadence (hemiola)**

**Figure 17** Hemiola bar 79 to 82
Figure 18 Hemiola bar 79 to 82 annotated

Figure 19 Hemiola bar 79 to 82 annotated
Figure 20 Hemiola bar 79 to 82

Structure

Structure: Ritornello 1

Figure 21 Bach manuscript bar 1 to 14
Figure 22 Ritornello 1 bar 1 to 6

Ritornello Transition & Motif Y
Figure 23 Ritornello 1 bar 13 to 22

Figure 24 Solo violin bar 13 to 22
Ritornello Motif Z and Ritornello Motif

Figure 25 Ritornello Motif bar 23 to 35 beat 1
Motif X

Figure 26 Motif X & Y bar 43 to 47
Structure: Episode 1: solo violin

Figure 27 Episode 1 Bach manuscript

Figure 28 Solo violin bar 83 to 88
Figure 29 Solo violin and bass pedal bar 83 to 88

Figure 30 Ritornello Motif Z bar 89 to 91
Structure: Ritornello 2

Figure 31 Ritornello 2 Bach manuscript

Figure 32 Ritornello 2 bar 137 to 140
Figure 33 Ritornello 2 bar 141 144

Figure 34 flute sequence bar 143 to 148
Structure: Episode 2

Figure 35 Episode 2 Bach manuscript
Figure 36 Episode 2 bar 185 to 191
Structure: Ritornello 3

Figure 37 Ritornello 3 Bach manuscript
Figure 38 Ritornello 3 bar 209 to 224
Structure: Episode 3

Figure 39 Episode 3 Bach manuscript
Figure 40 Episode 3 bar 235 to 242

Figure 41 Episode 3 bar 271 to 274
Structure: Ritornello 4

Figure 42 Ritornello 4 Bach manuscript
Structure: Recapitulation

Figure 43 Ritornello 4 bar 323 to 330

Figure 44 Fragment of Recapitulation Bach manuscript
Two bar bridge

Figure 45 Transition from Ritornello 4 to Recapitulation bar 343 to 345 beat 1
Instrumentation & expression

Terraced dynamics
Figure 46 Terraced dynamics bar 1 to 18
Figure 47 Terraced dynamics bar 83 to 94

Rhythm

Figure 48 Rhythm bar 3 to 6 Flutes
Figure 49 Motif X bar 44 to 46 Flutes

Figure 50 Ritornello Motif & Motif X bar 67 to 74
Figure 51 Semiquavers bar 271 to 274
Figure 52: Rhythm bar 187 to 196
Texture

Ritornello 1

Figure 54 Homophony bar 1 to 12
Figure 55 Texture bar 13 to 22
Figure 56 Motif Y bar 13 to 22
Figure 57 Commonality of pitches bar 14 to 18

Figure 58 Heterophony bar 14 to 17
Figure 59 Inversions & free inversions bar 18 to 21

Figure 60 heterophony bar 20 to 22

Figure 61 Texture bar 35 to 40
Figure 62 Texture bar 44 to 48

Figure 63 Heterophony within a mixed texture bar 53 to 57
Figure 64 Hemiola bar 79 to 83

**Episode 1**

Figure 65 Texture Episode 1 bar 83 to 88
Figure 66 Texture Episode 1 bar 83 to 102
Episode 2

Figure 67 Texture bar 157 to 164
Figure 68 Texture bar 165 to 168
Figure 69 Texture bar 169 to 184
Figure 70 Texture bar 187 to 195
Figure 71 Texture bar 205 to 209

Ritornello 3
Figure 72 Texture bar 215 to 222
Figure 73 Texture bar 223 to 230
Episode 3

235
Solo Vln.

Fl. 1

Fl. 2

Str.

239
Solo Vln.

Fl. 1

Fl. 2

Str.
Figure 74 Antiphony bar 235 to 242

Figure 75 Antiphonal hocket bar 257 to 262
Harmony

Ritornello 1

Figure 76 Harmony bar 1 to 12
Figure 77 harmony bar 17 to 22
Figure 78 Bass line bar 13 to 23
Contrapuntally justified dissonance

Figure 80 Dissonance bar 69 to 71

Episode 1

G 2\text{nd} \text{inv.} \quad G7 3\text{rd} \text{inv.} \quad C 2\text{nd} \text{inv.} \quad C^\text{A7} 2\text{nd} \text{inv.}
Figure 81 Harmonic reduction bar 83 to 94

D 1\textsuperscript{st} inv.  D7  G  D

G in bass  2\textsuperscript{nd} inv.

G  G7  C  C^\text{\textDelta}7

2\textsuperscript{nd} inv.  2\textsuperscript{nd} inv.  2\textsuperscript{nd} inv.
A7
F#7 1\textsuperscript{st} inversion

B7
Figure 83 Harmonic progression bar 125 to 137

Figure 84 Harmonic progression bar 125 to 137
Contrapuntally justified dissonance

Figure 85 Unprepared dissonances bar 125 to 128

Sustained pitches

Figure 86 Sustained pitches from bar 125 to 137 beat 1
Ritornello 2

Figure 87 Harmony bar 142 to 145
Figure 88 Harmony bar 146 to 148
Figure 89 Harmony bar 148 to 149
Neapolitan 6

Figure 90 Harmony bar 150 to 152

Figure 91 Neapolitan 6 bar 151
Figure 92 Rhythmic cadence (hemiola) bar 153 to 157 beat 1
Figure 93 Harmony bar 155 to 157 beat 1
Episode 2

Figure 94 Harmony bar 157 to 160 (E minor)
Figure 95 Harmony bar 157 to 160 (E minor)
Figure 96 Major & minor harmonies bar 161 to 164
Figure 97 Harmony bar 165 to 172
Cycle of fifths

Figure 98 Cycle of fifths bar 161 to 165 beat 1 (bar not illustrated)
Figure 99 Cycle of fifths bar 170 to 180
Figure 100 Harmony bar 185 to 193
Figure 101 Harmony bar 188 to 190
Ritornello 3

Figure 102 Dominant pedal (G) bar 209 to 221 beat 1
Figure 103 Harmony bar 221 to 226
Figure 104 Harmony bar 227 to 230
Episode 3

Figure 105 Harmony bar 235 to 236
Figure 106 C7 bar 236

Figure 107 Harmony bar 237 to 238
Figure 108 G dominant 7 bar 239 not 240
Cycle of fifths

Figure 109 Cycle of fifths bar 288 to 293
Figure 110 Harmony bar 293 to 304 beat 1
Contrapuntally justified dissonance

Figure 111 Sequential harmony bar 293 to 295
Figure 112 False relation bar 296
Figure 113 Imitation bar 296 to 297
Cycle of fifths

Solo Vln.

Fl. 1

Fl. 2

Str.

Bm (D) G C# dim F# Bm
Figure 114 Cycle of fifths bar 296 to 302 beat 1
False relations & contrapuntally justified dissonance

Figure 115 False relations bar 308 to 310

Figure 116 Linear dissonance bar 308 to 310
Figure 118 False relations bar 329 and 330
Figure 119 Unprepared dissonances bar 330 and 331
Neapolitan 6

Figure 120 Neapolitan 6 chord bar 337
Figure 121 Neapolitan 6
Nick Redfern

I am a composer and lecture in music. I studied music at Huddersfield Polytechnic, King’s College London, the Royal College of Music and Birmingham Conservatoire.

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