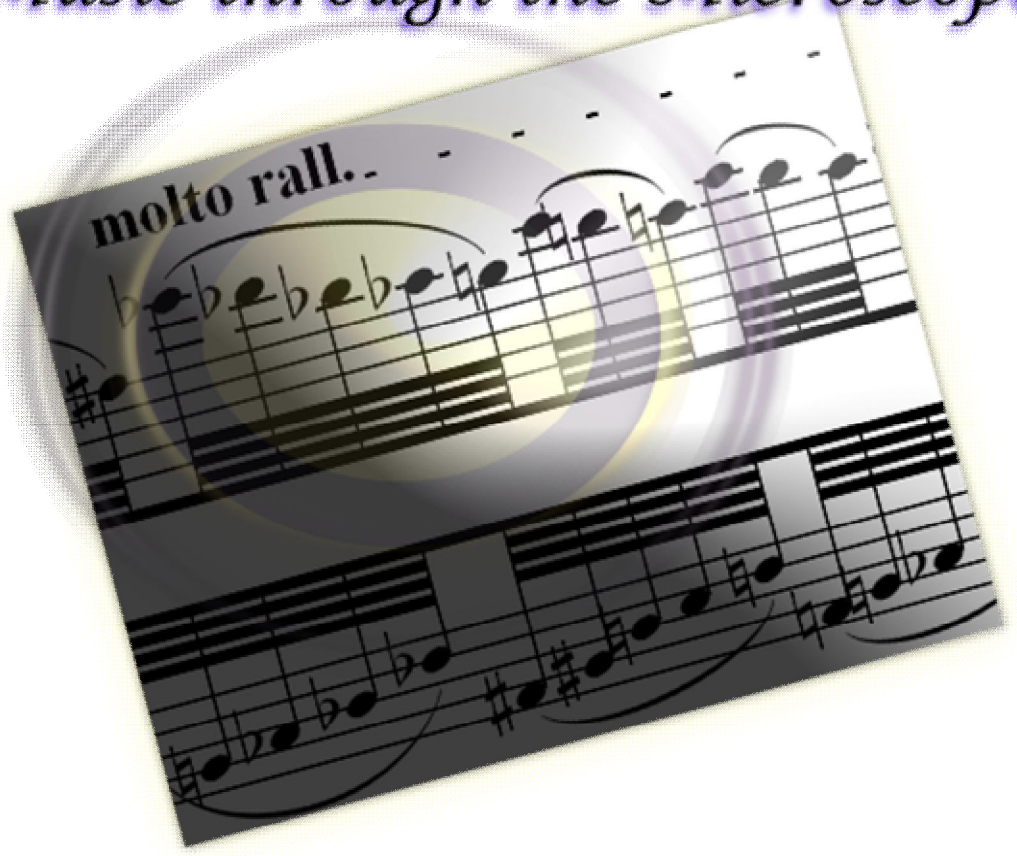
Music through the Microscope



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

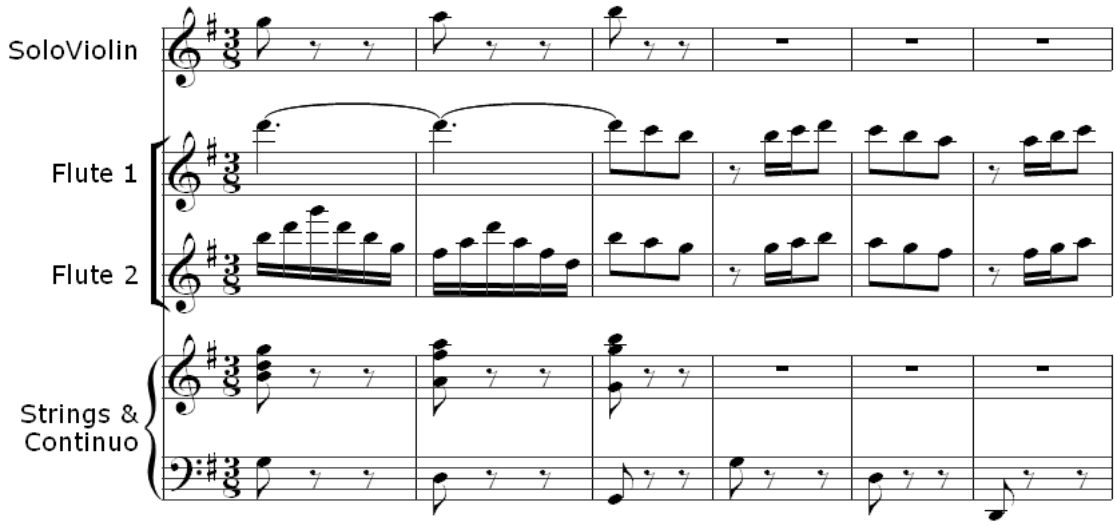


Figure 1 Ritornello 1 bar 1 to 6

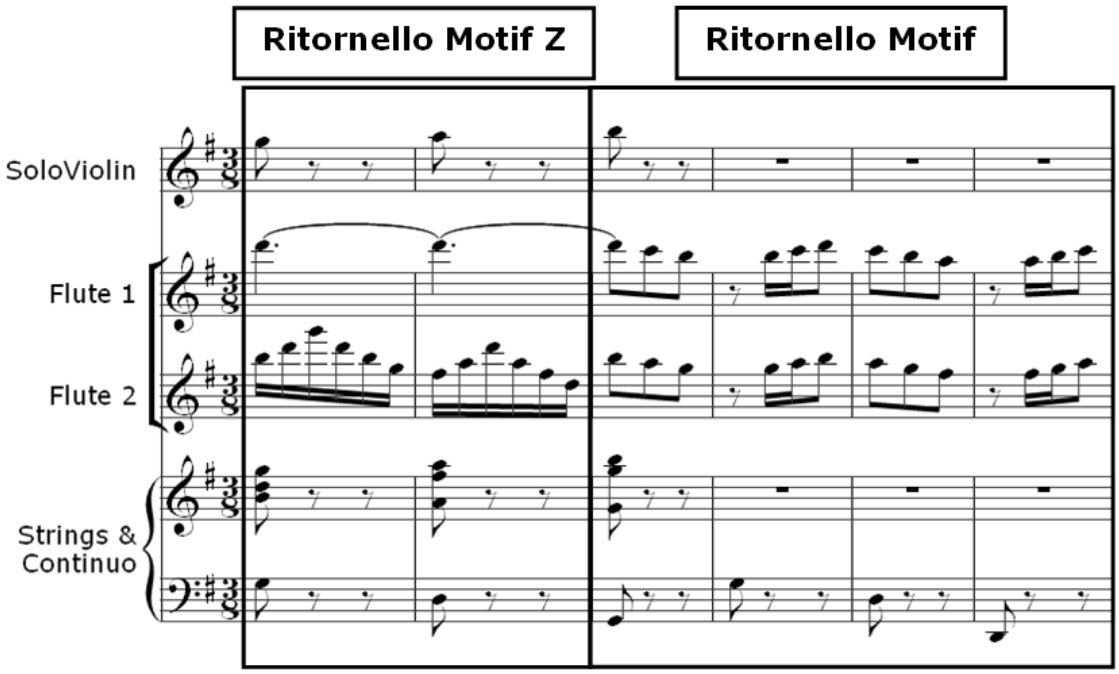


Figure 2 Ritornello Motifs bar 1 to 6

The Ritornello Motif Z

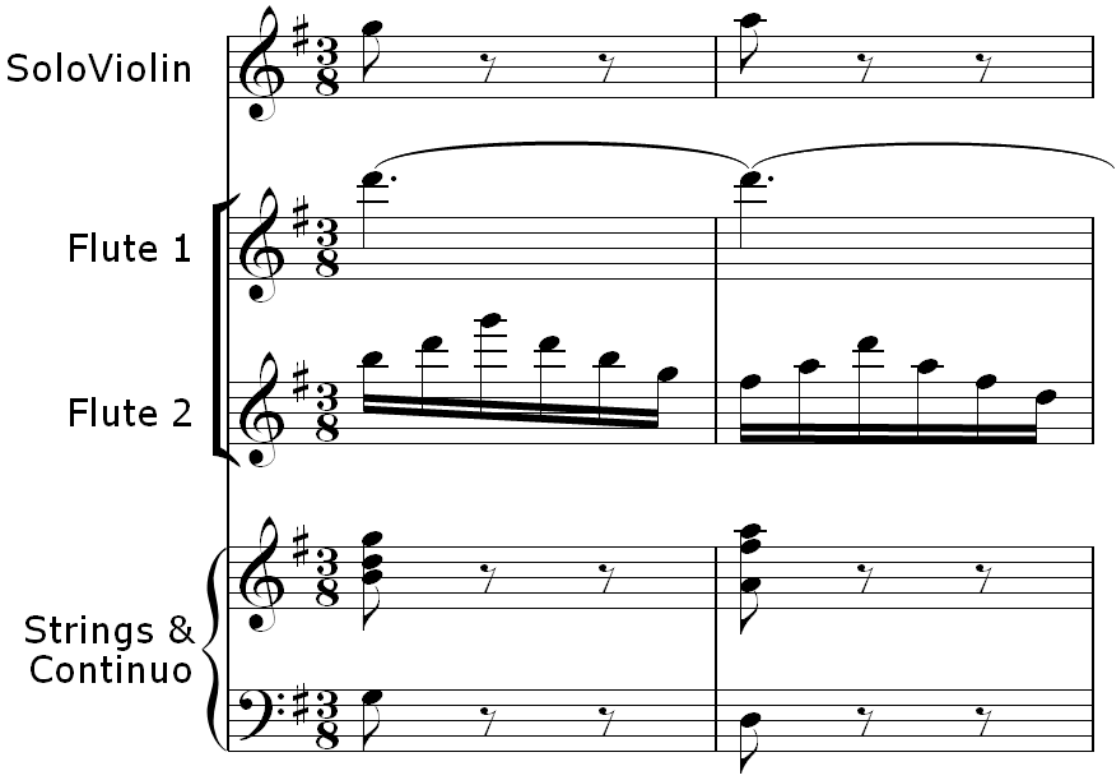


Figure 3 Ritornello Motif Z bar 1 to 2

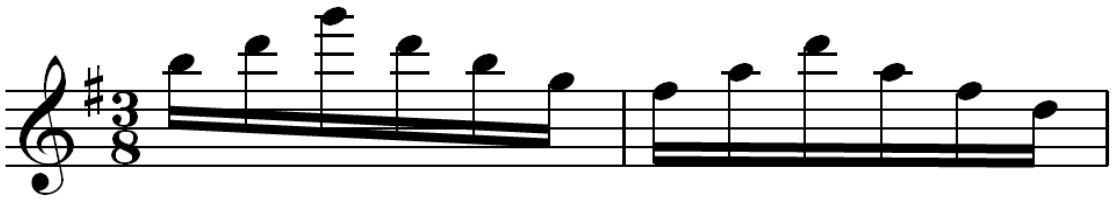


Figure 4 Motif Z bar 1 to 2

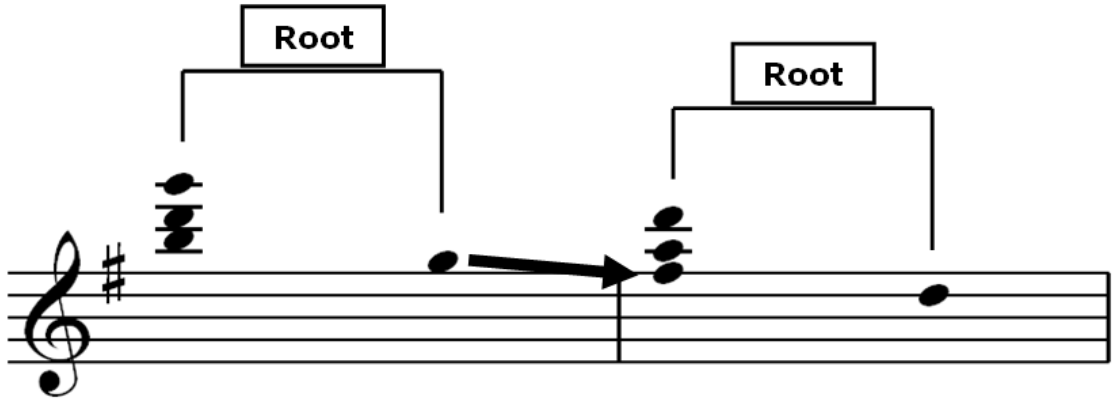


Figure 5 Ritornello Motif Z in reduction bar 1 to 2

The Ritornello Motif

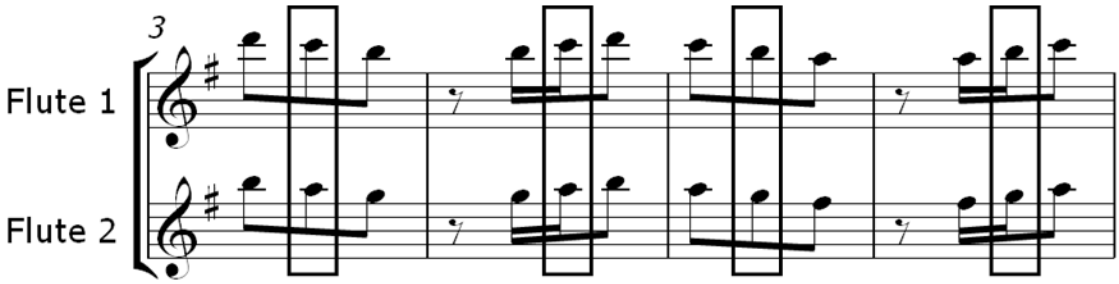


Figure 6 Ritornello Motif bar 3 to 6, flutes

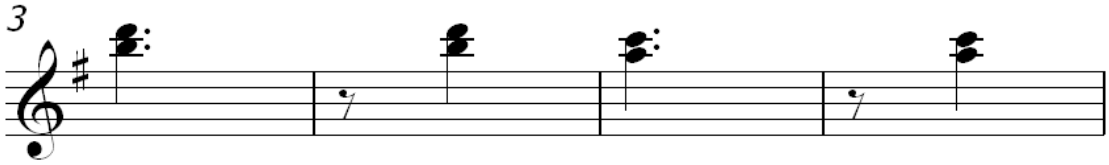


Figure 7 Ritornello Motif bar 3 to 6 in reduction

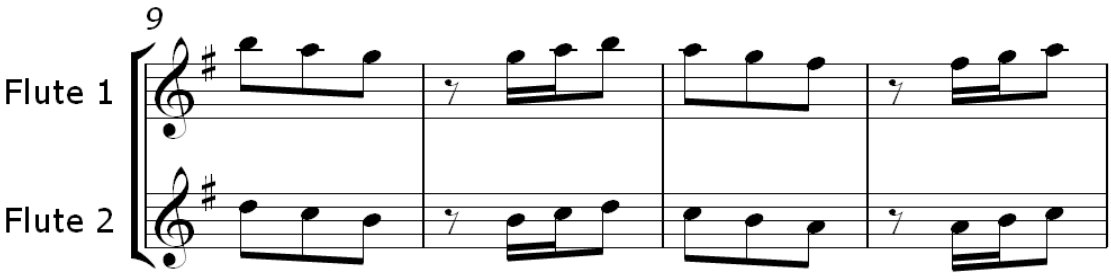


Figure 8 Ritornello Motif bar 9 to 12, flutes

Motif Y

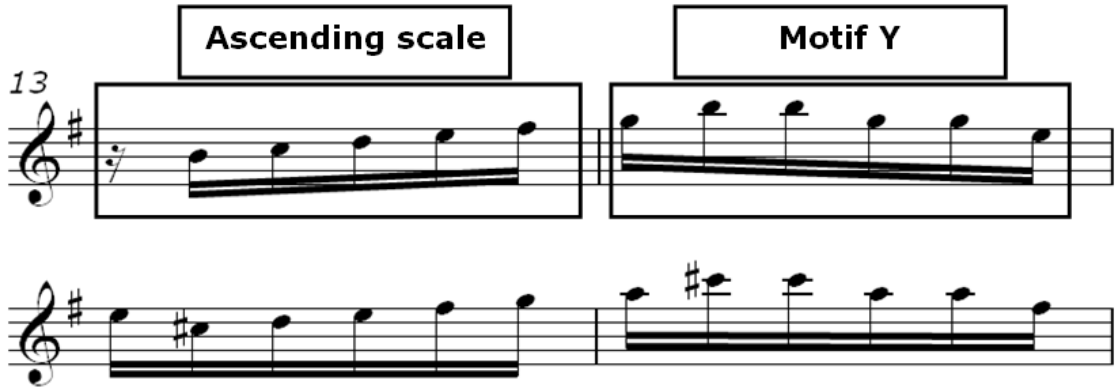
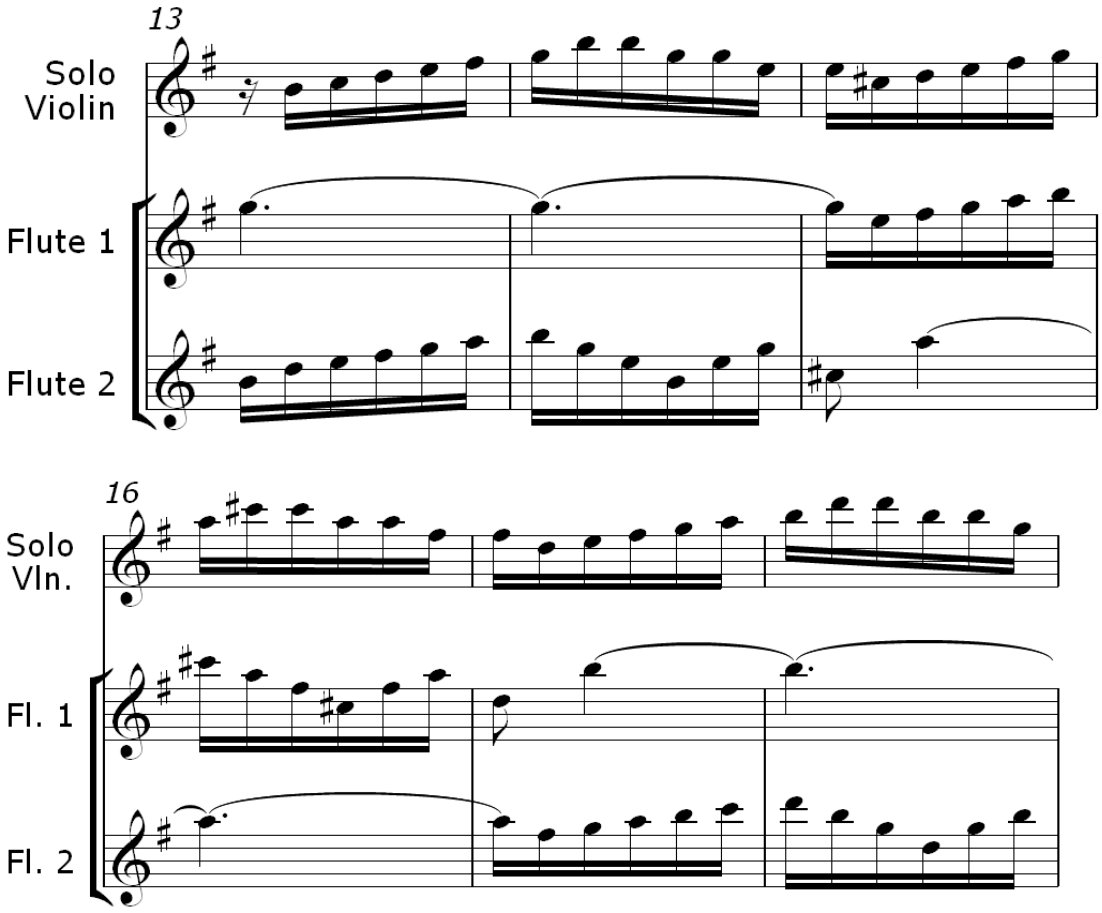


Figure 9 Motif Y bar 13 to 16



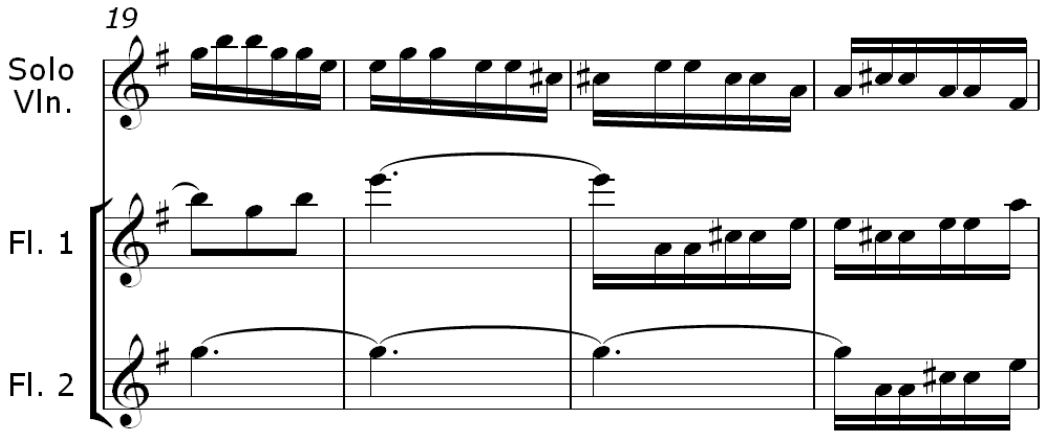


Figure 10 Concertino bar 13 to 22

Motif X

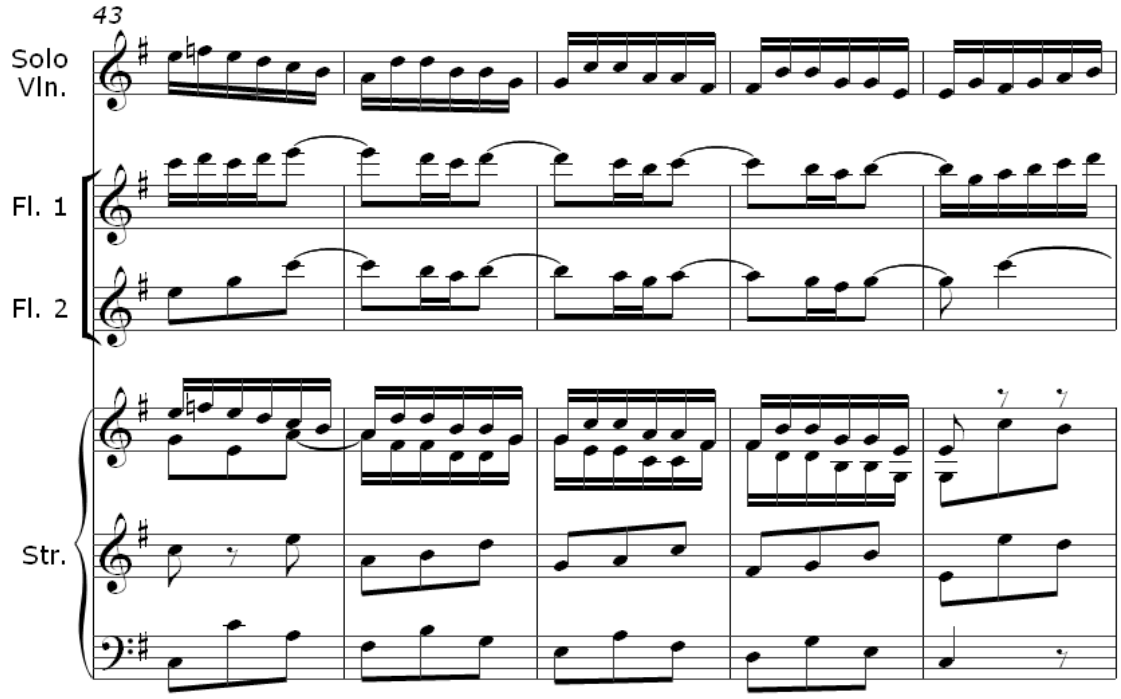


Figure 11 Motif X bar 44 to 47 Ritornello 1

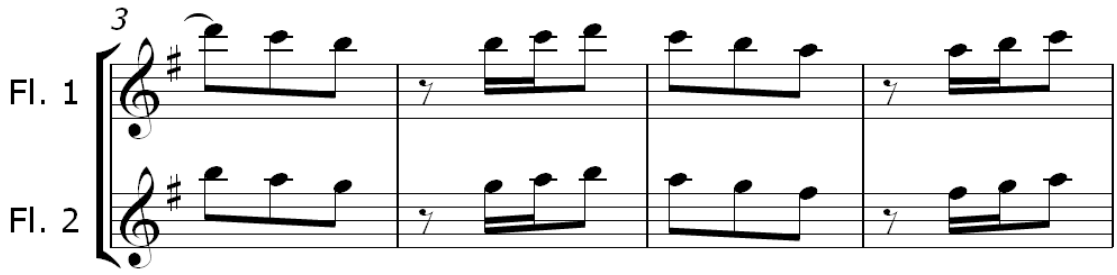


Figure 12 Ritornello Motif as source of Motif X bar 3 to 6

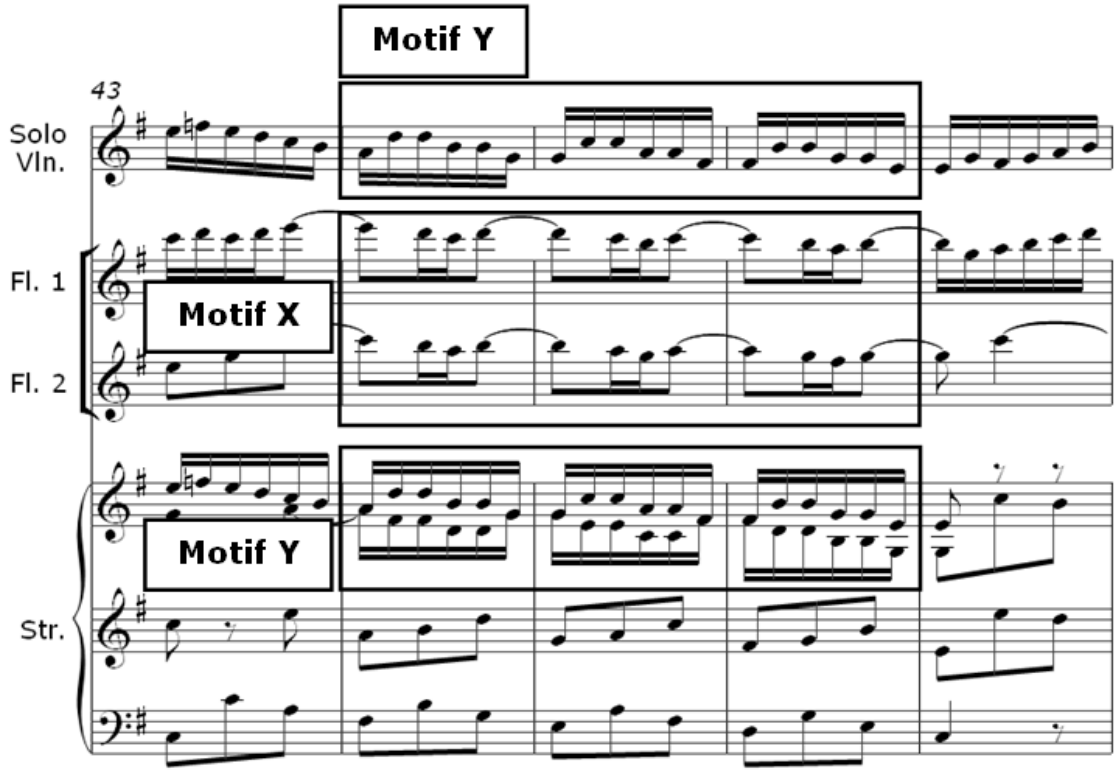


Figure 13 Motif X & Y bar 44 to 47 Ritornello 1

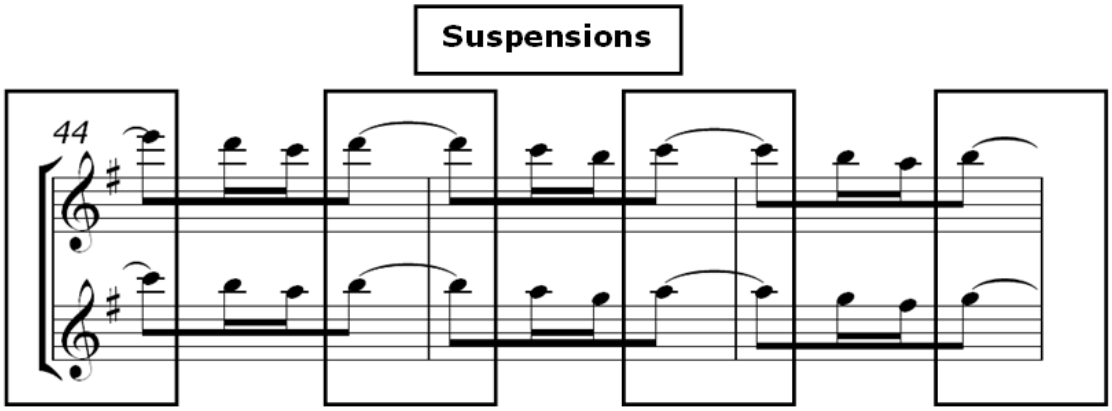


Figure 14 Motif X suspensions bar 44 to 46

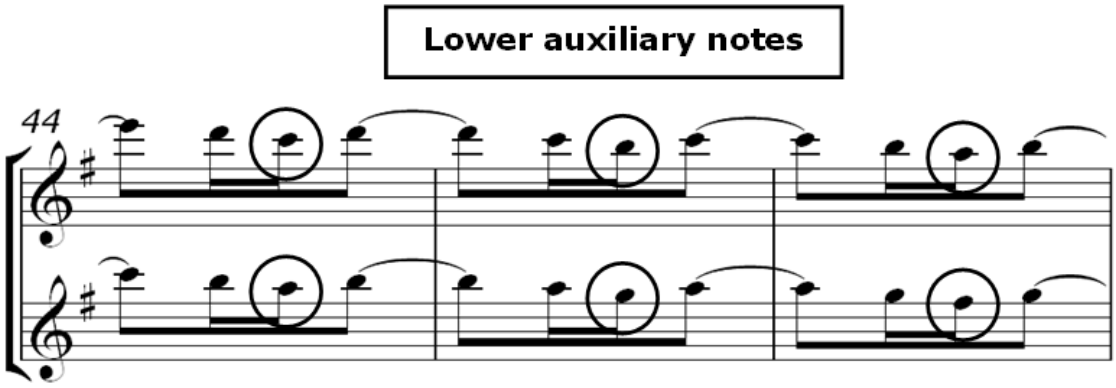


Figure 15 Motif X lower auxiliary notes bar 44 to 46

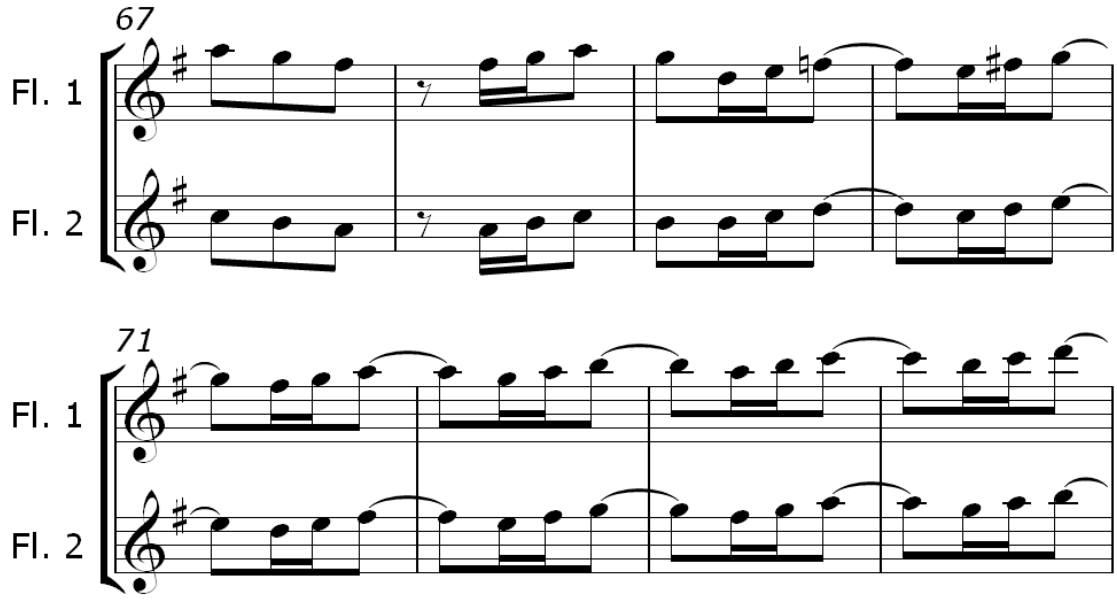


Figure 16 Ritornello Motif followed by Motif X bar 67 to 74

Rhythmic Cadence (hemiola)

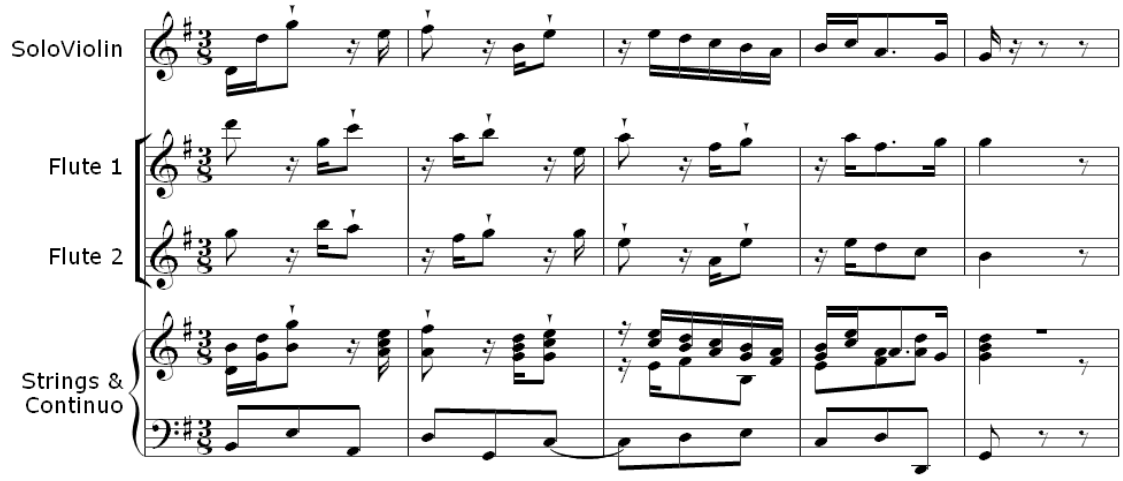


Figure 17 Hemiola bar 79 to 82

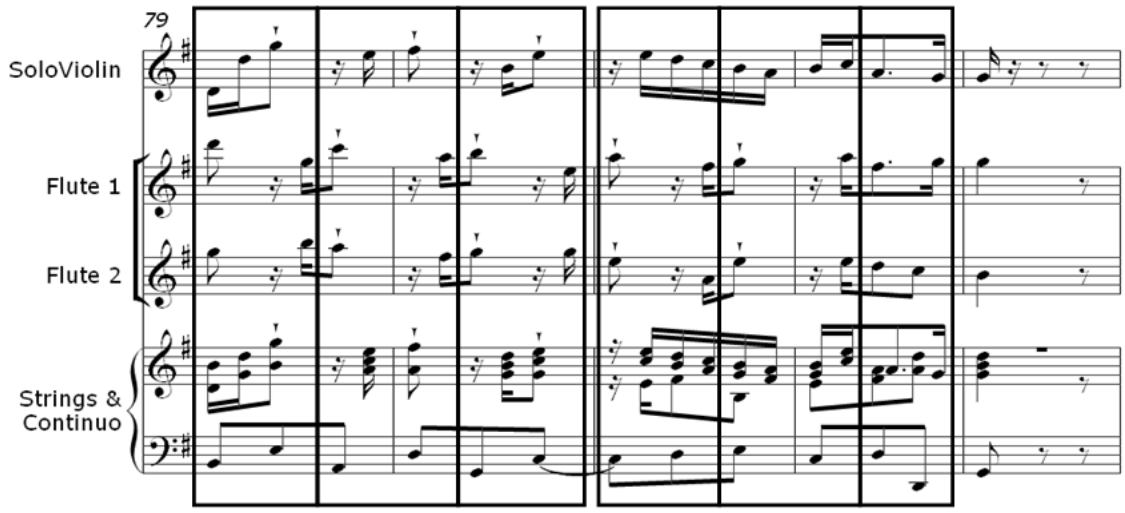


Figure 18 Hemiola bar 79 to 82 annotated

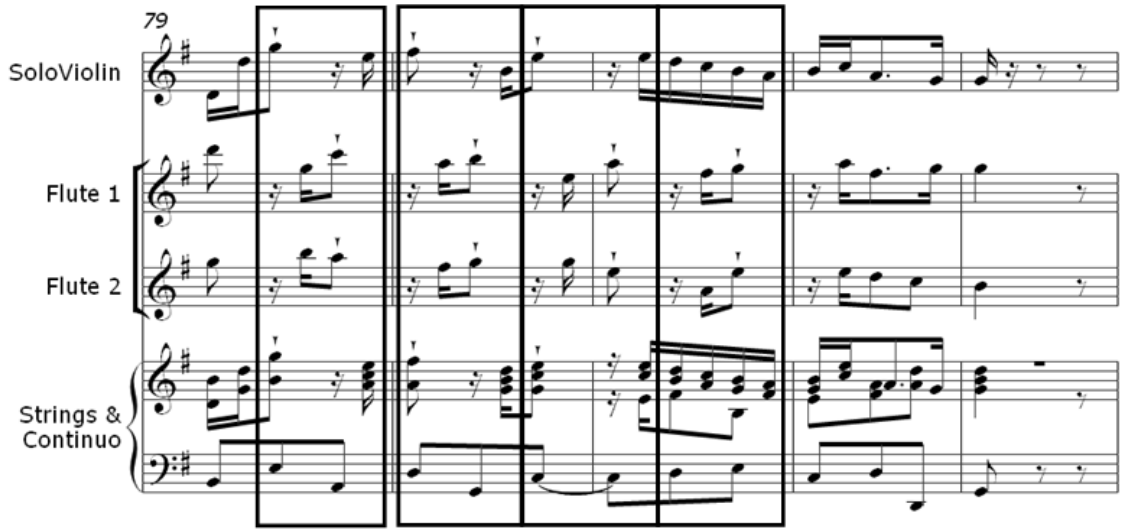


Figure 19 Hemiola bar 79 to 82 annotated

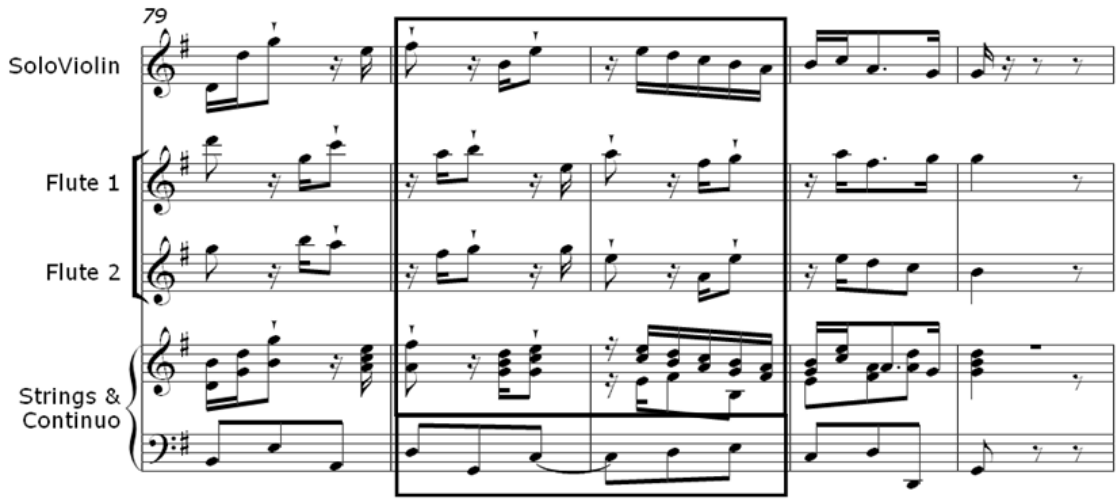


Figure 20 Hemiola bar 79 to 82

Structure

Structure: Ritornello 1

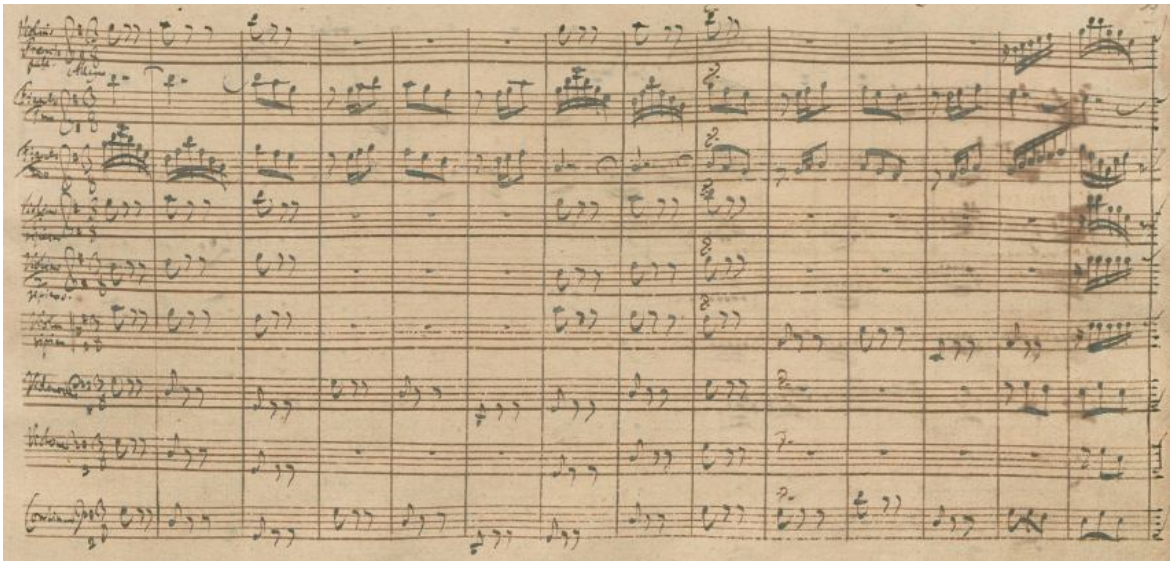


Figure 21 Bach manuscript bar 1 to 14

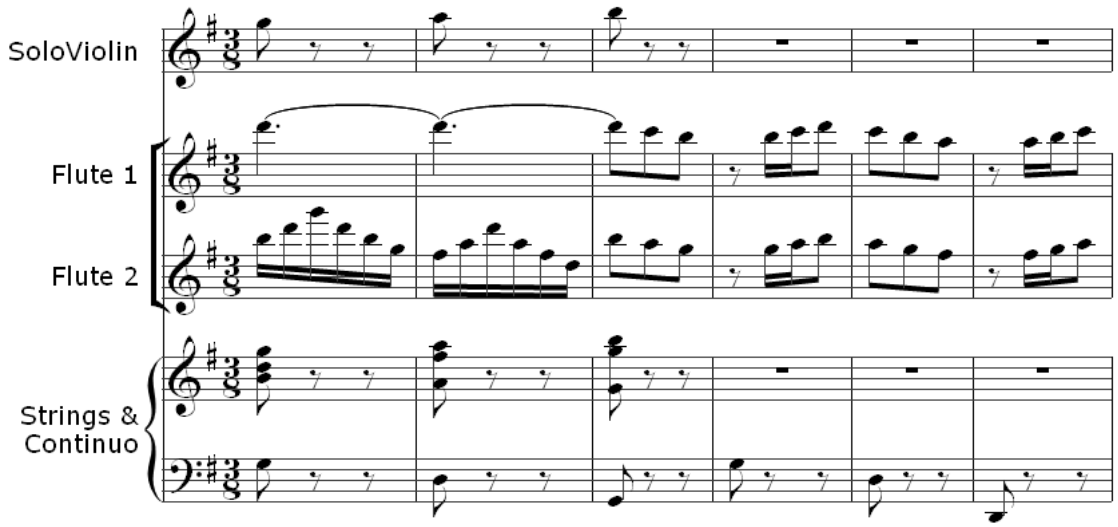
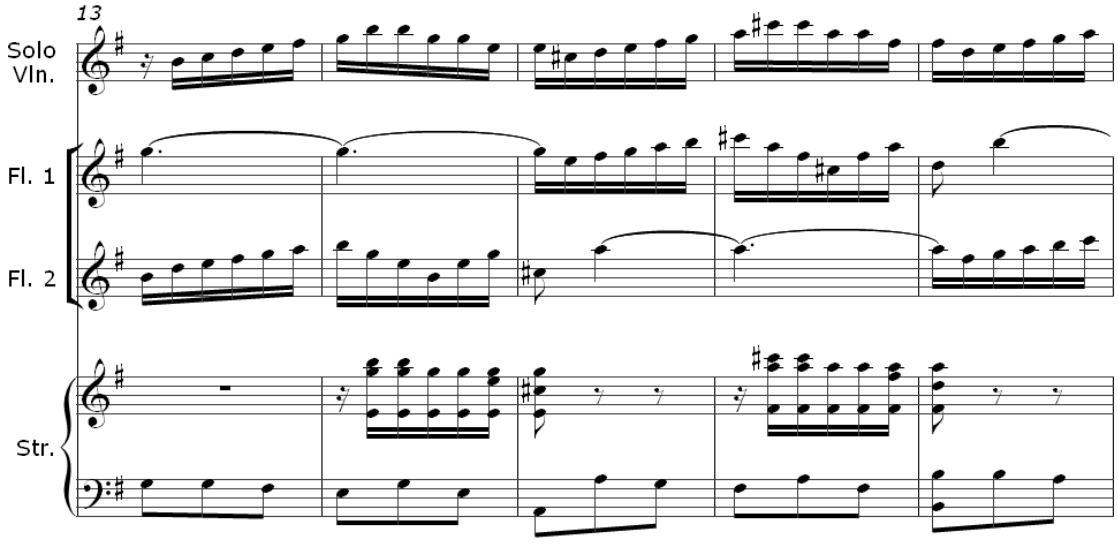


Figure 22 Ritornello 1 bar 1 to 6

Ritornello Transition & Motif Y



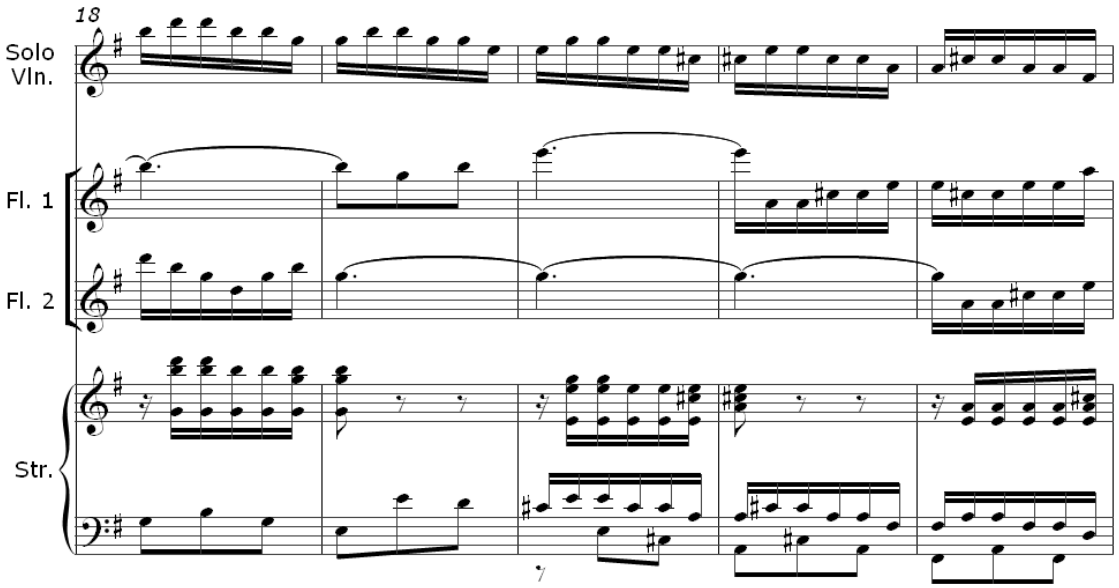


Figure 23 Ritornello 1 bar 13 to 22

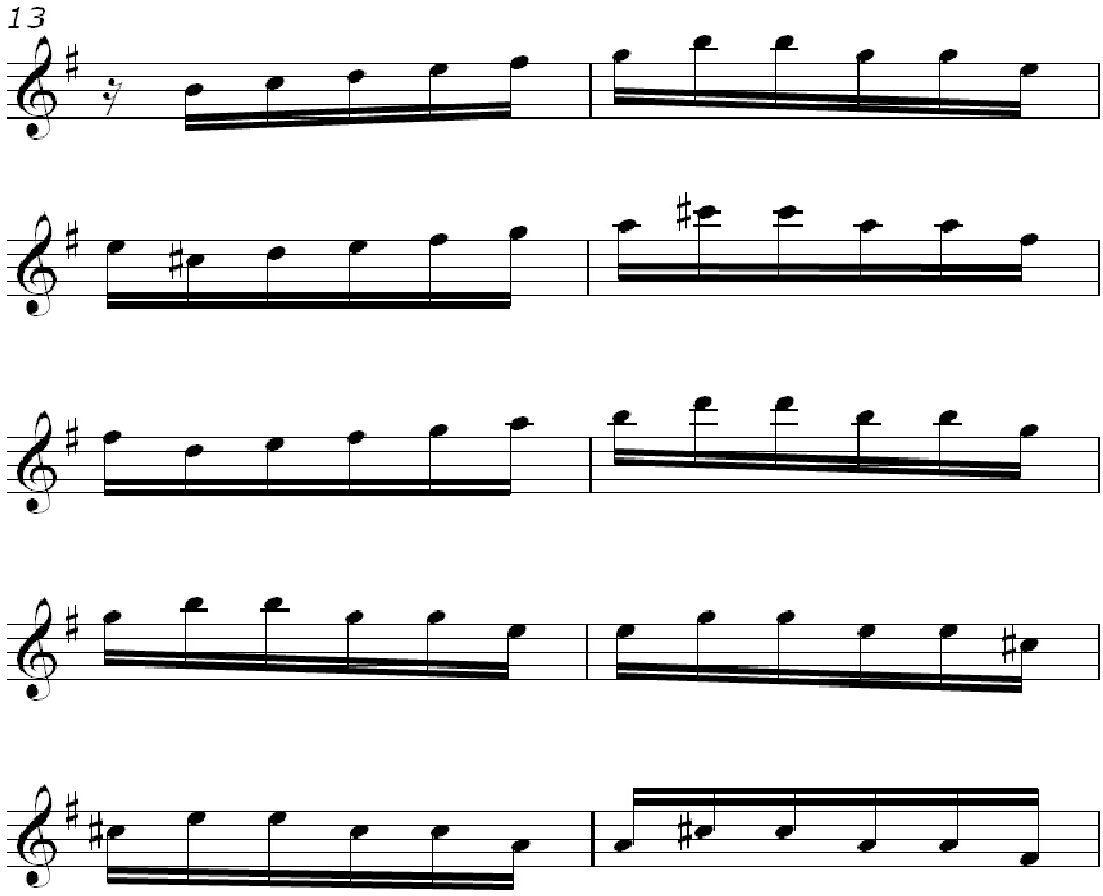


Figure 24 Solo violin bar 13 to 22

Ritornello Motif Z and Ritornello Motif

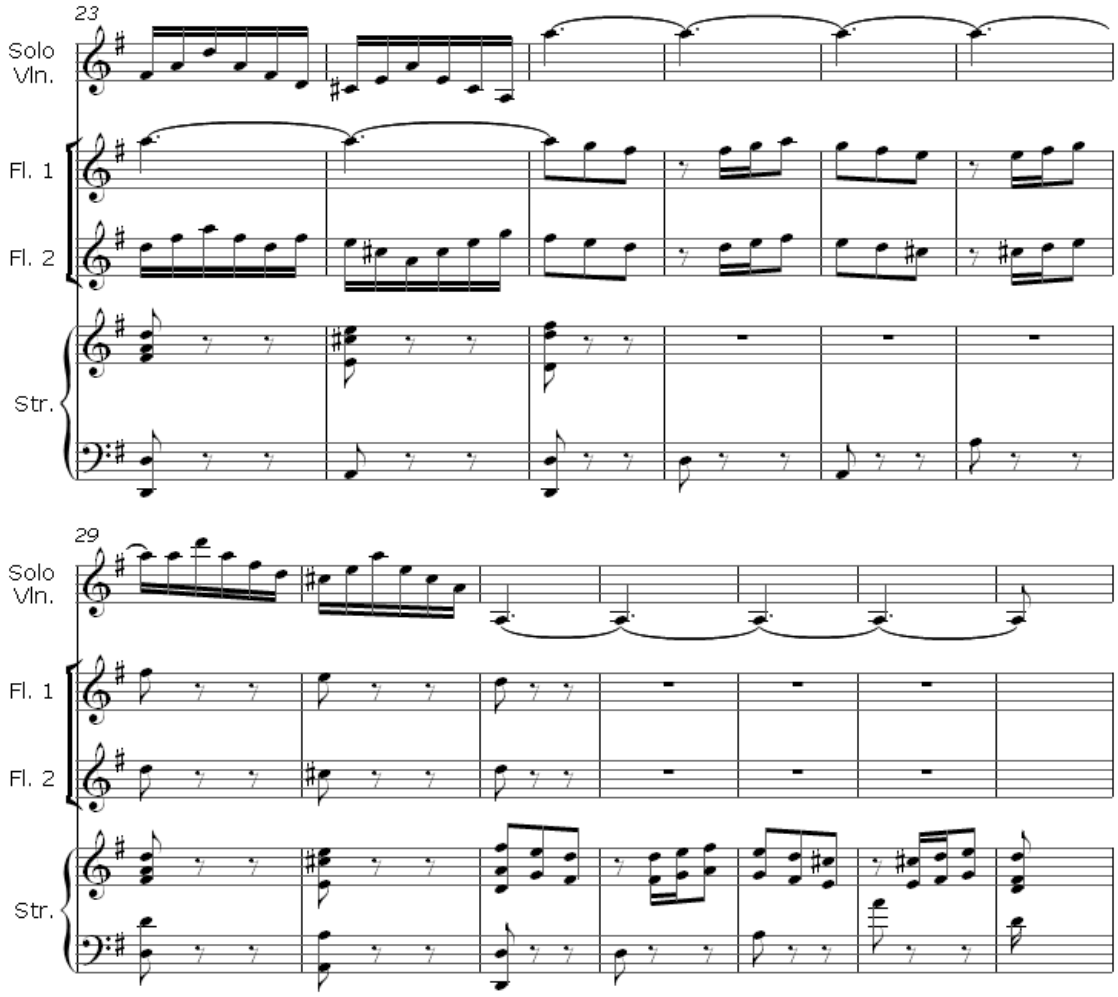


Figure 25 Ritornello Motif bar 23 to 35 beat 1

Motif X

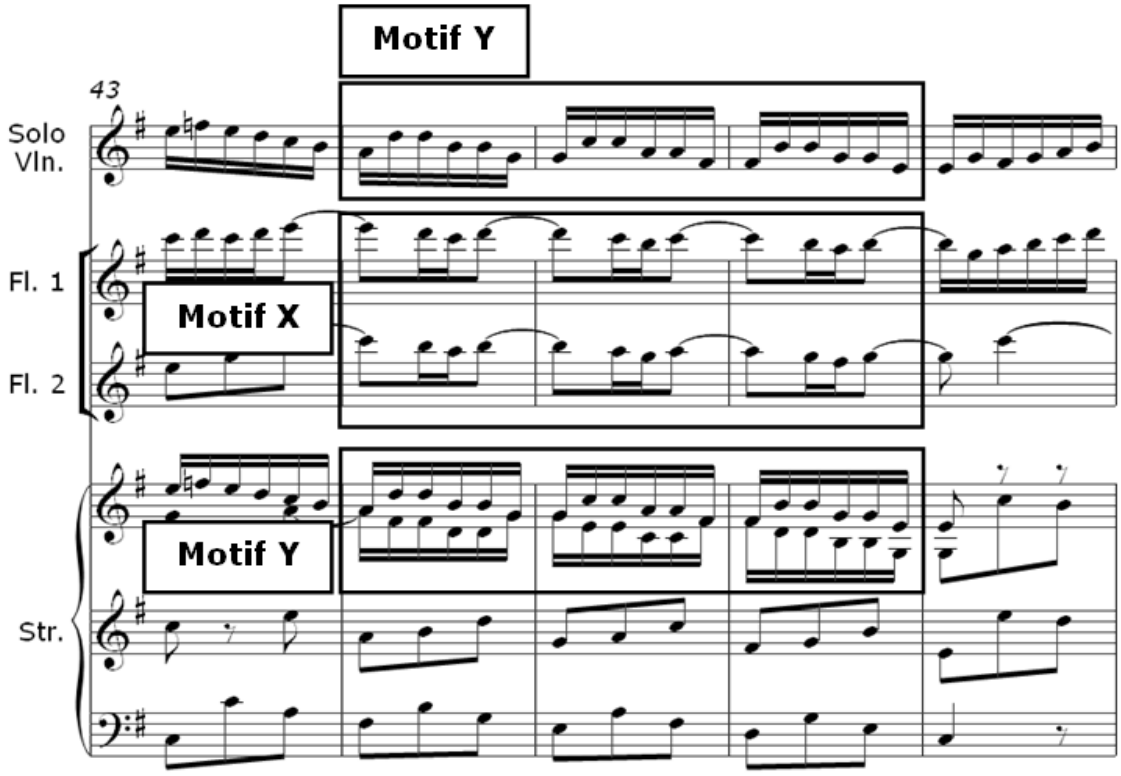


Figure 26 Motif X & Y bar 43 to 47

Structure: Episode 1: solo violin

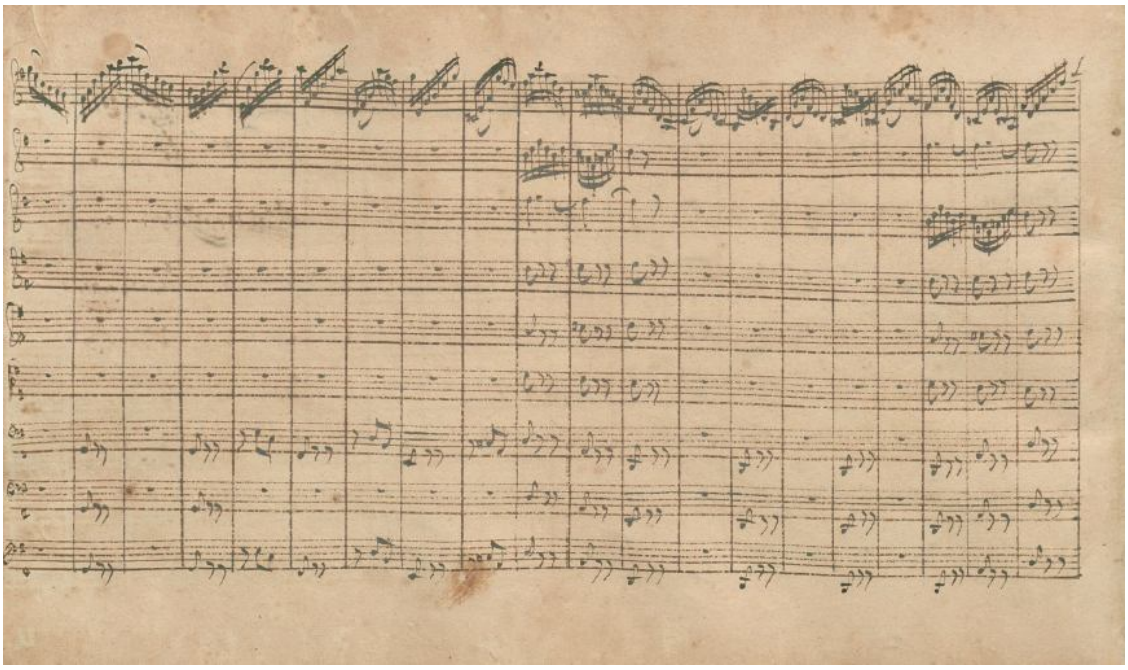


Figure 27 Episode 1 Bach manuscript

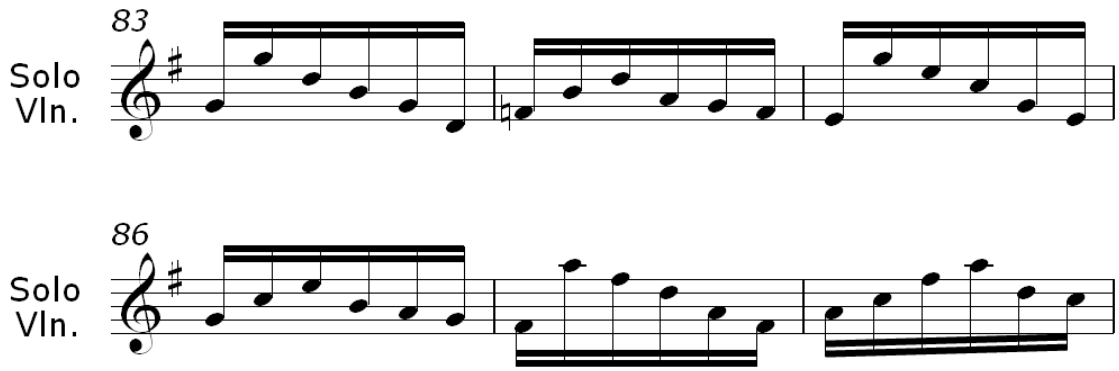


Figure 28 Solo violin bar 83 to 88

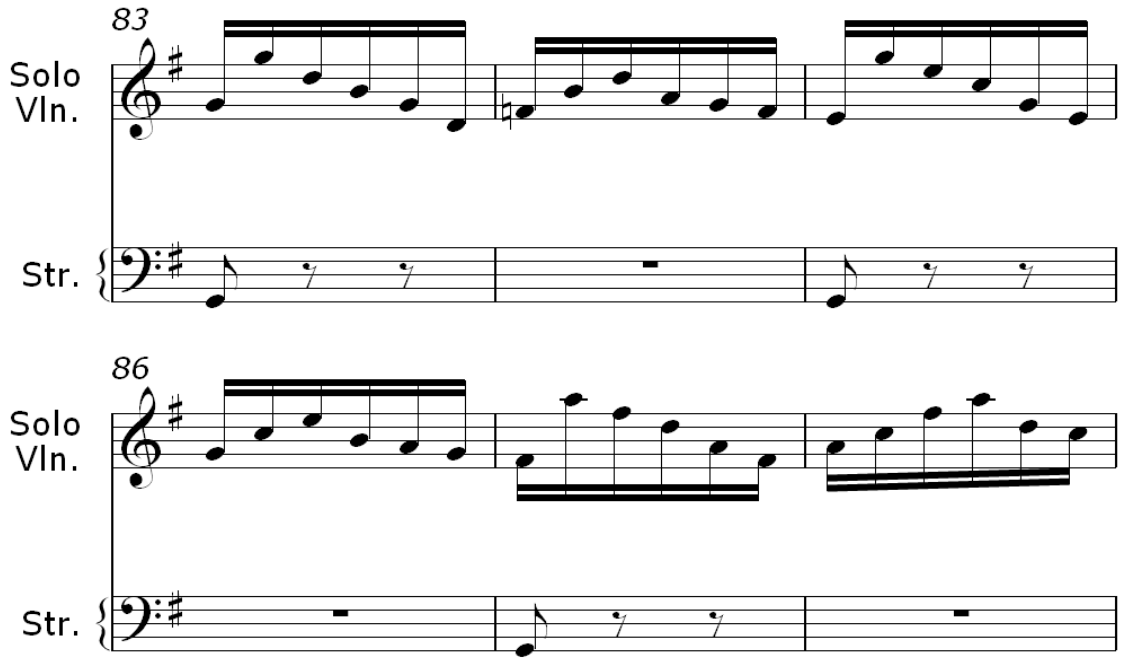


Figure 29 Solo violin and bass pedal bar 83 to 88

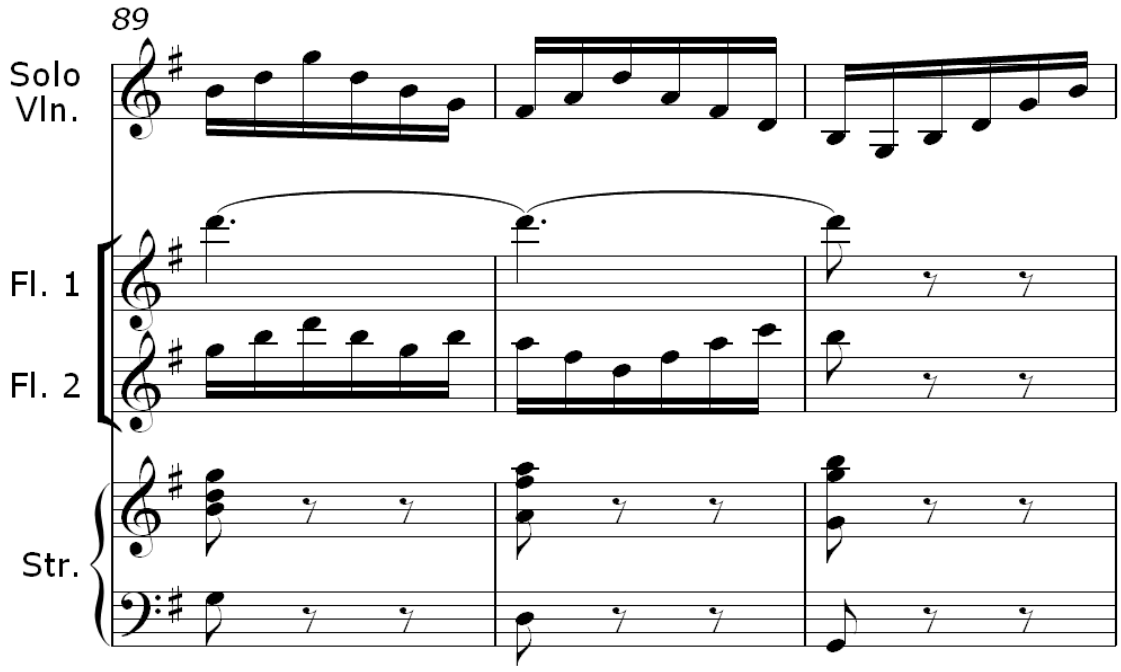


Figure 30 Ritornello Motif Z bar 89 to 91

Structure: Ritornello 2

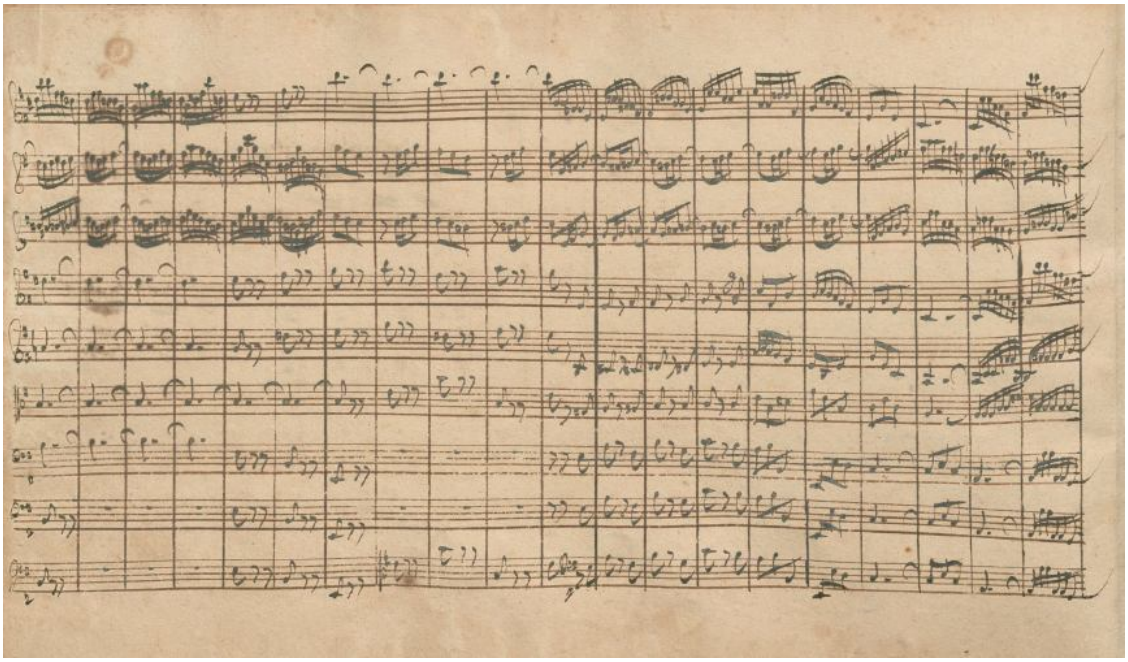


Figure 31 Ritornello 2 Bach manuscript

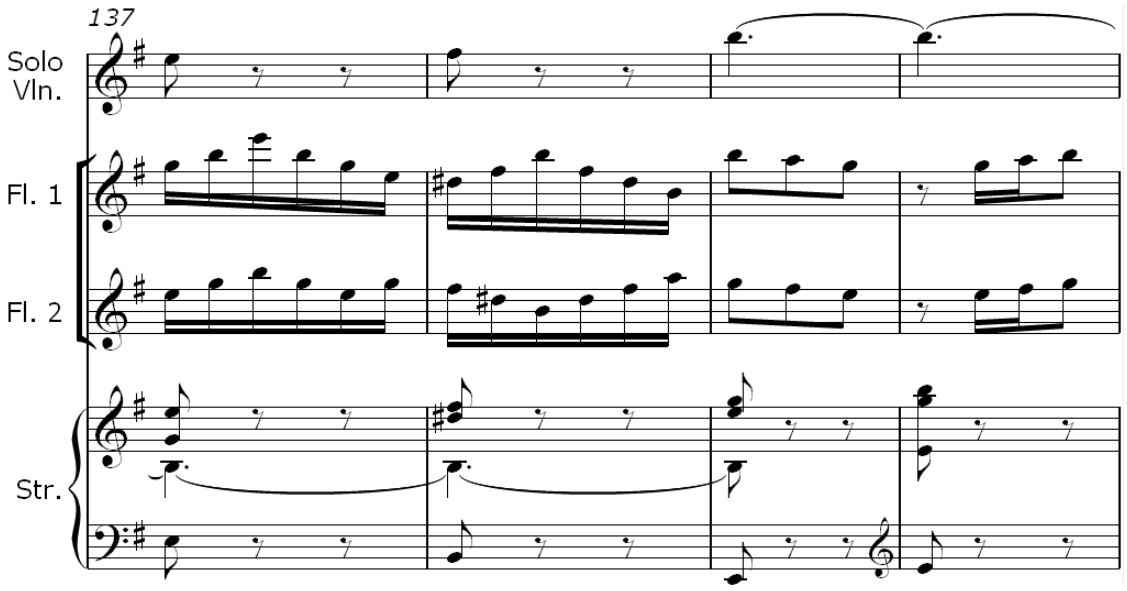


Figure 32 Ritornello 2 bar 137 to 140

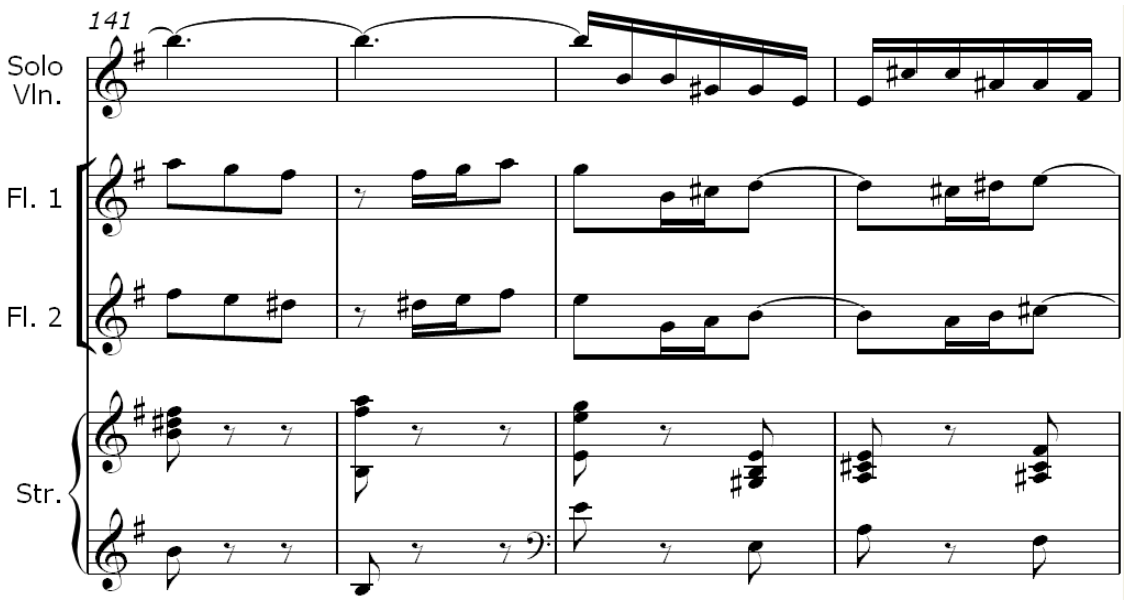


Figure 33 Ritornello 2 bar 141 144

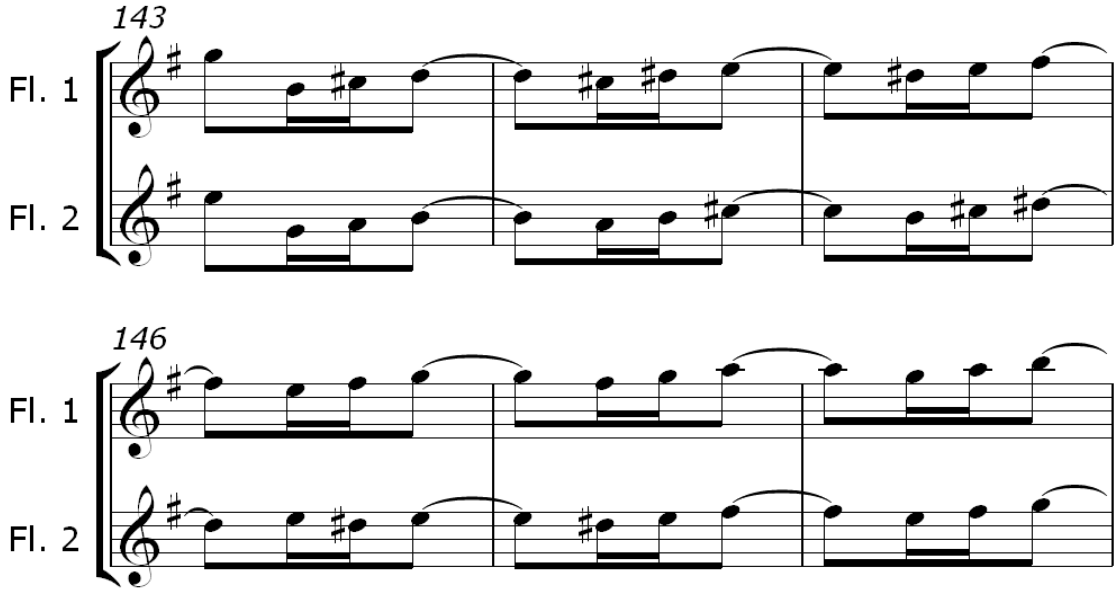


Figure 34 flute sequence bar 143 to 148

Structure: Episode 2

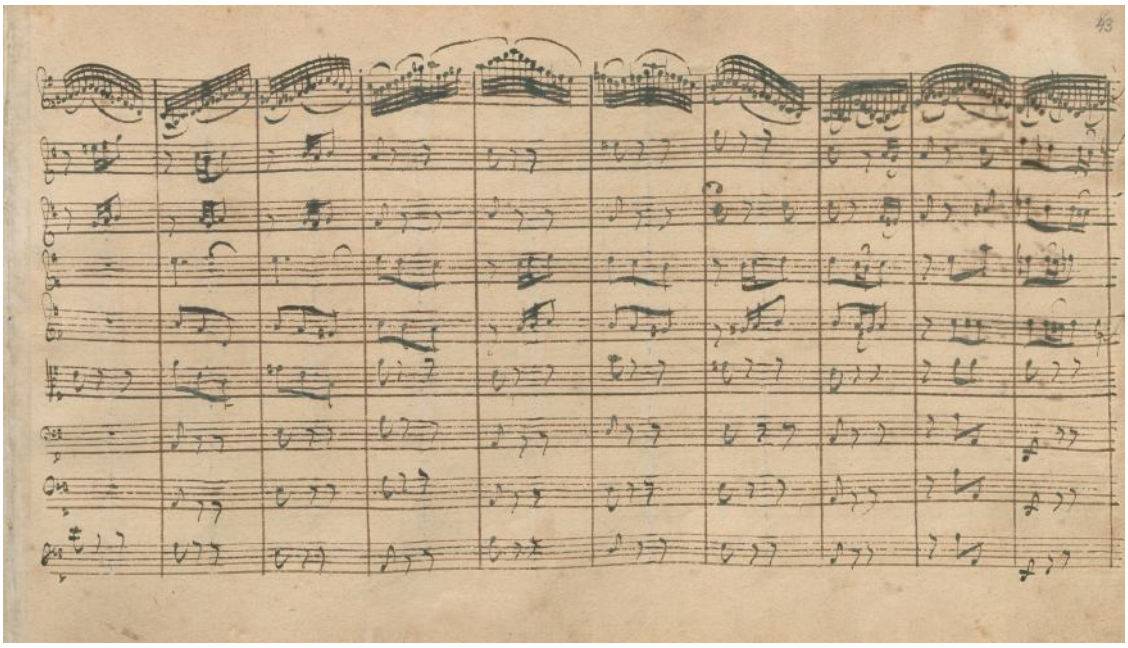
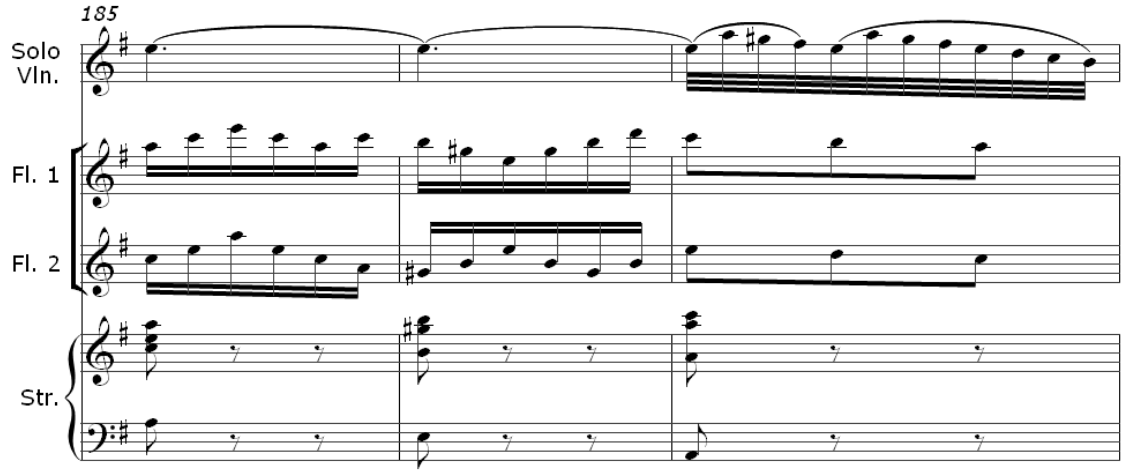


Figure 35 Episode 2 Bach manuscript



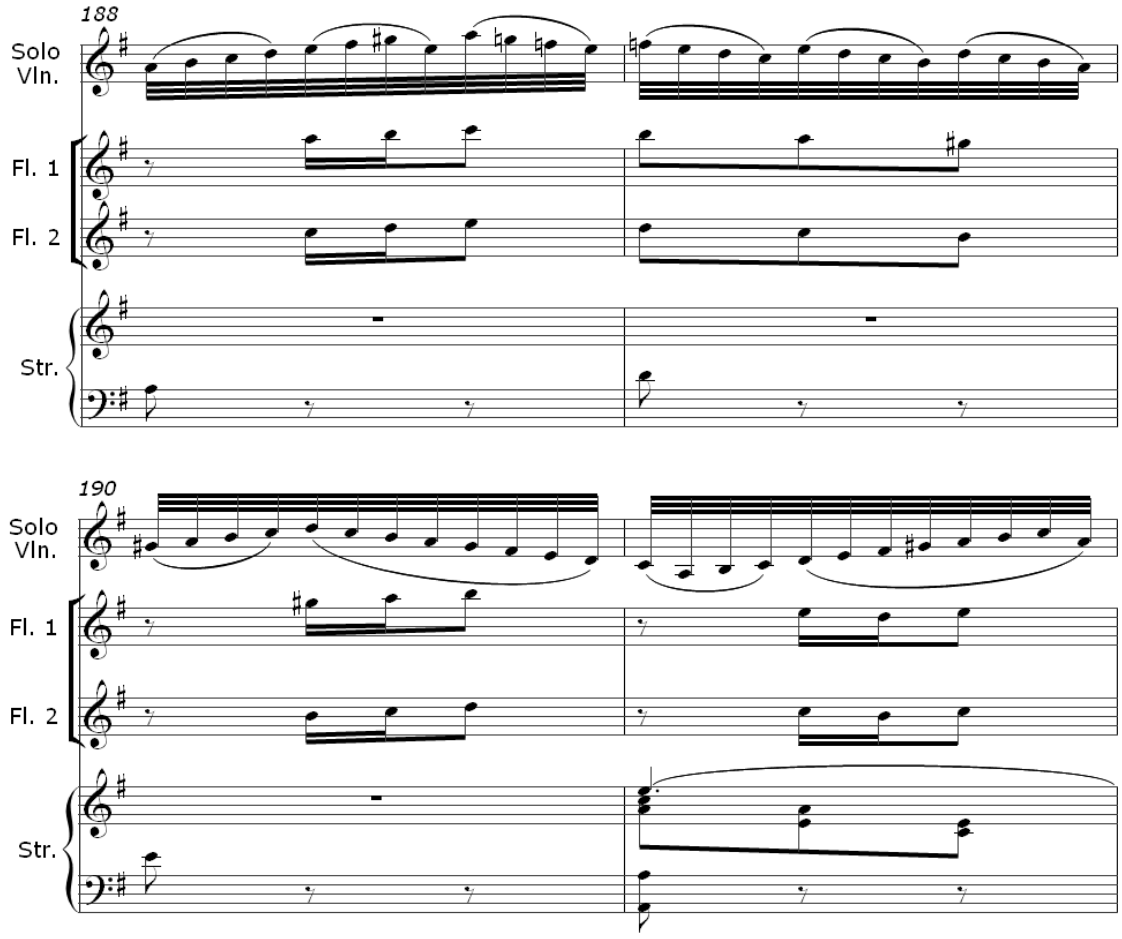


Figure 36 Episode 2 bar 185 to 191

Structure: Ritornello 3

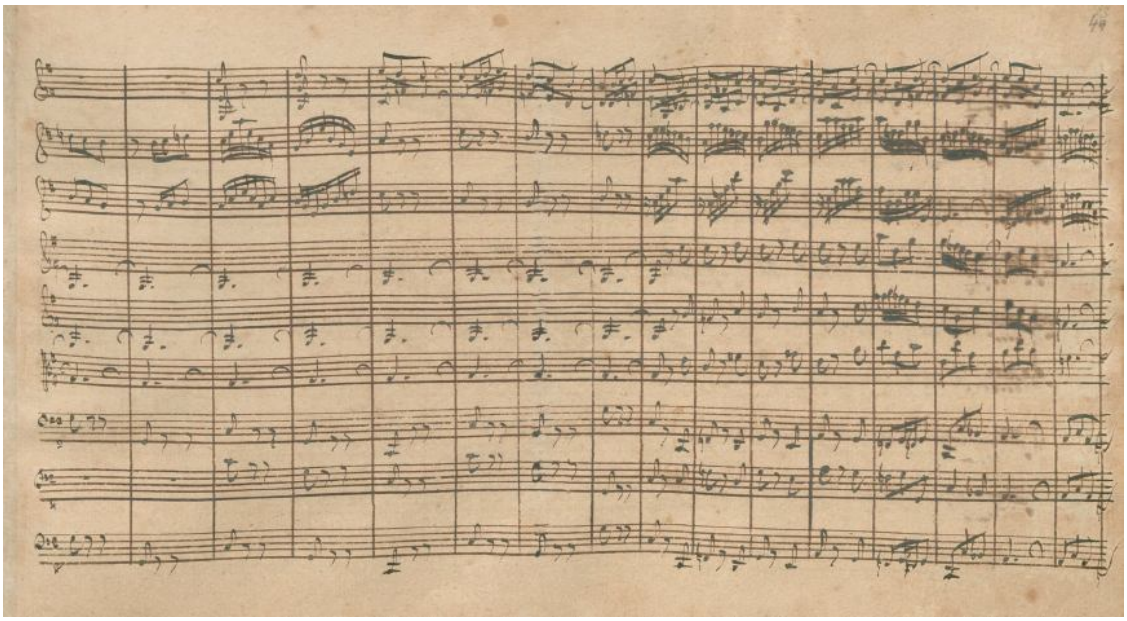
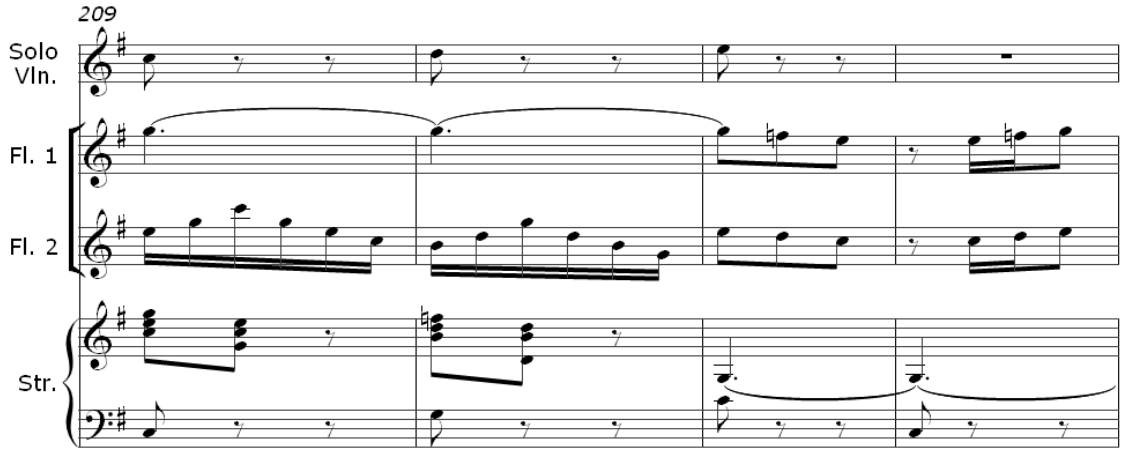


Figure 37 Ritornello 3 Bach manuscript



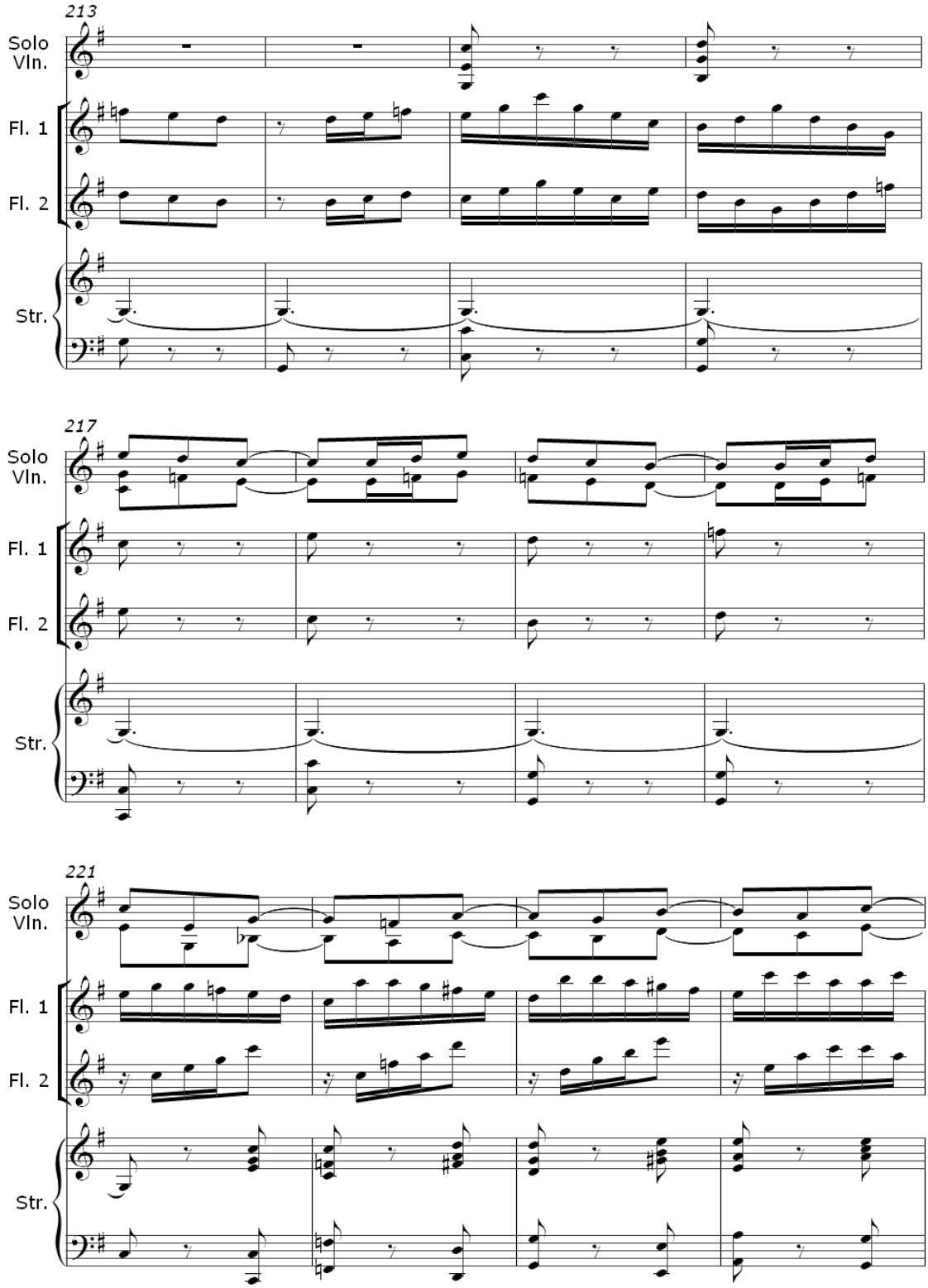


Figure 38 Ritornello 3 bar 209 to 224

Structure: Episode 3

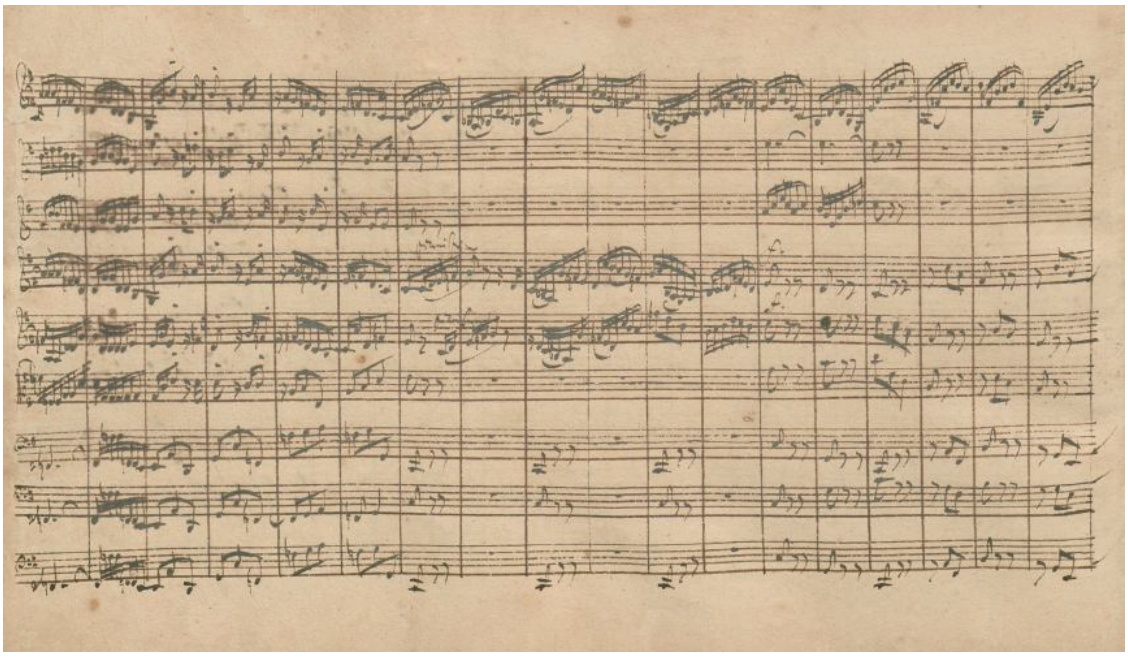
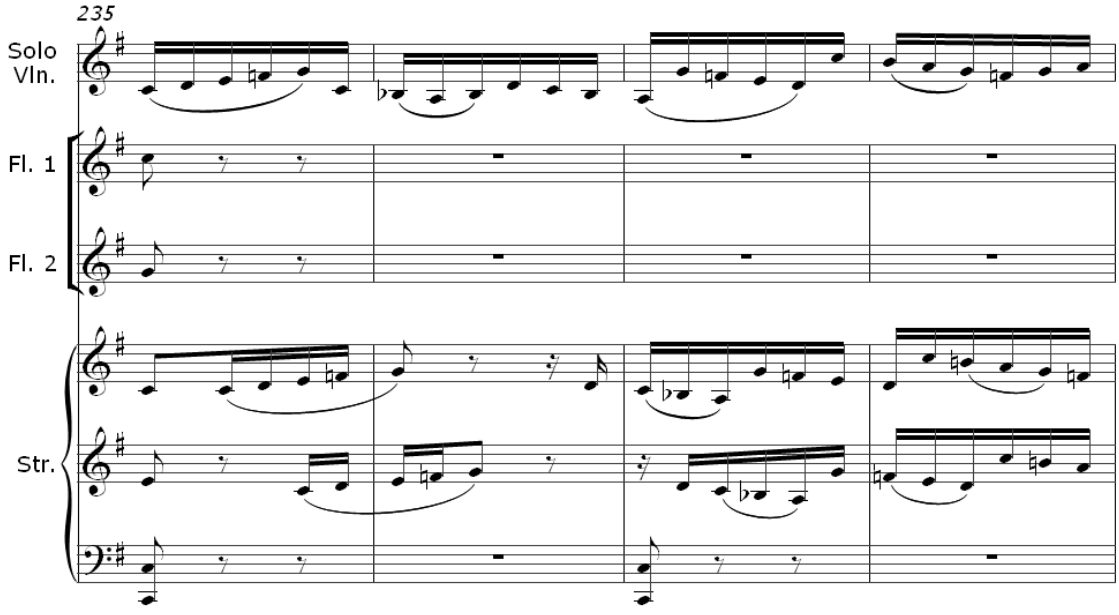


Figure 39 Episode 3 Bach manuscript



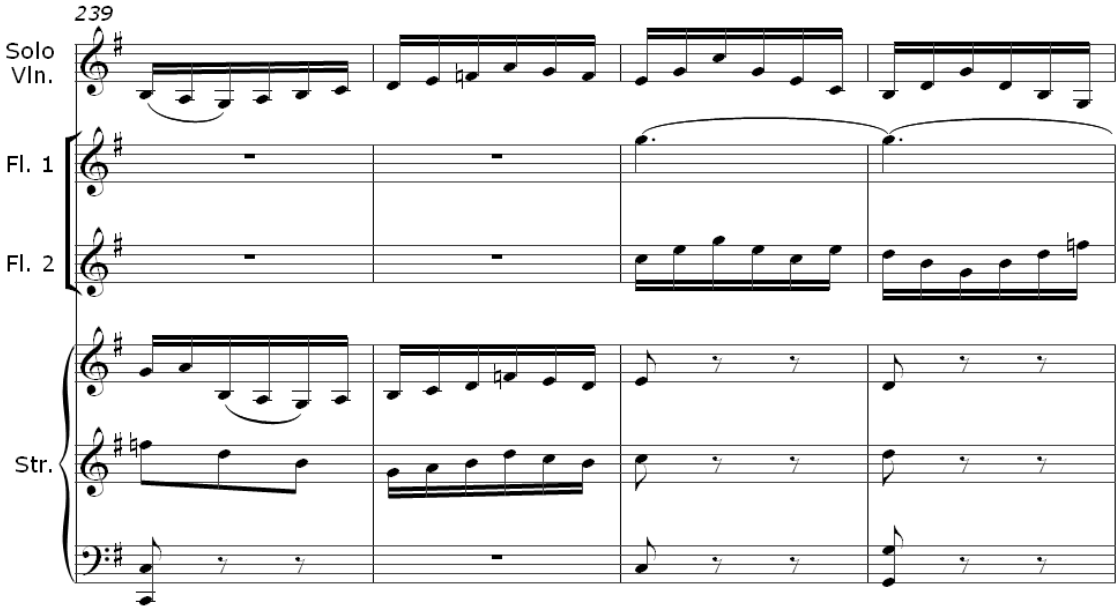


Figure 40 Episode 3 bar 235 to 242

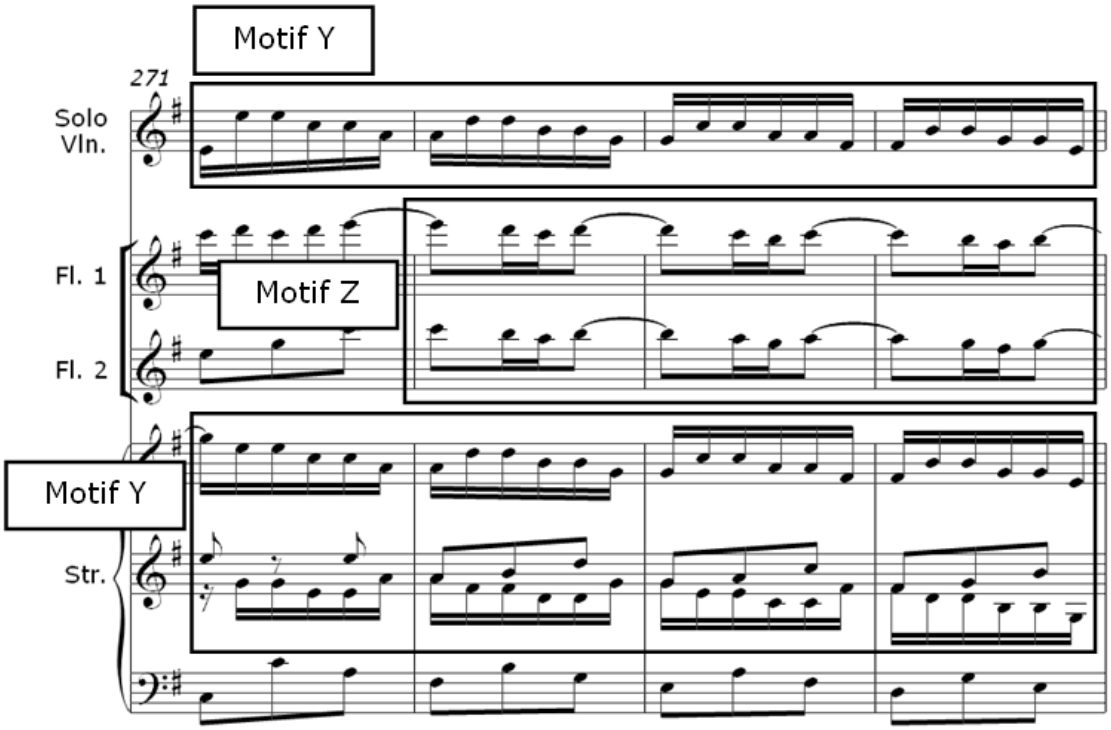


Figure 41 Episode 3 bar 271 to 274

Structure: Ritornello 4

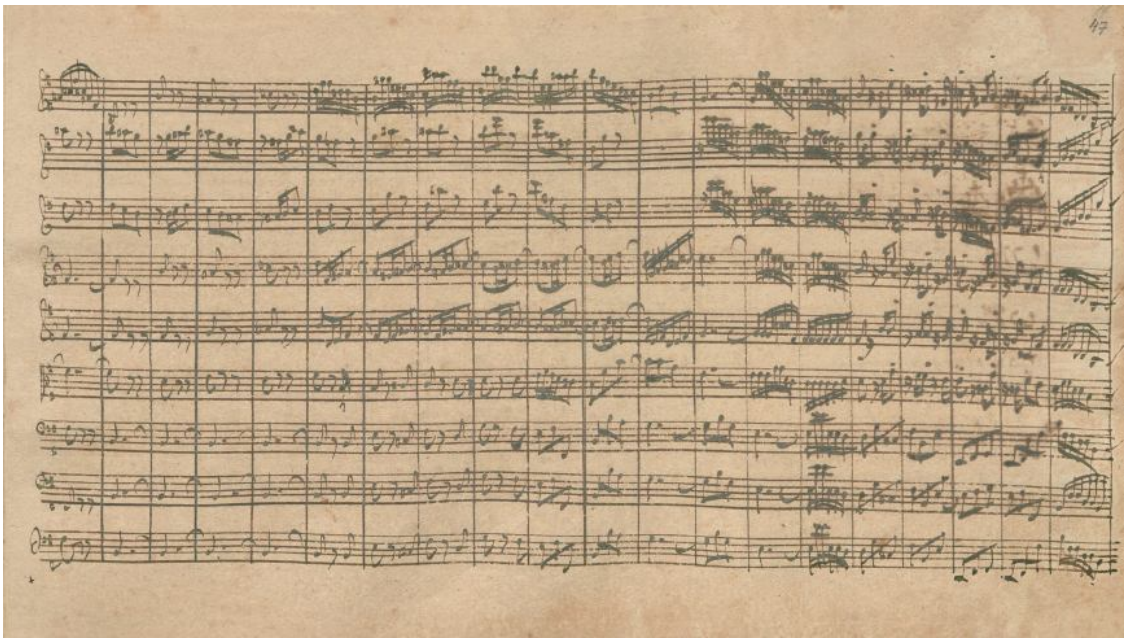
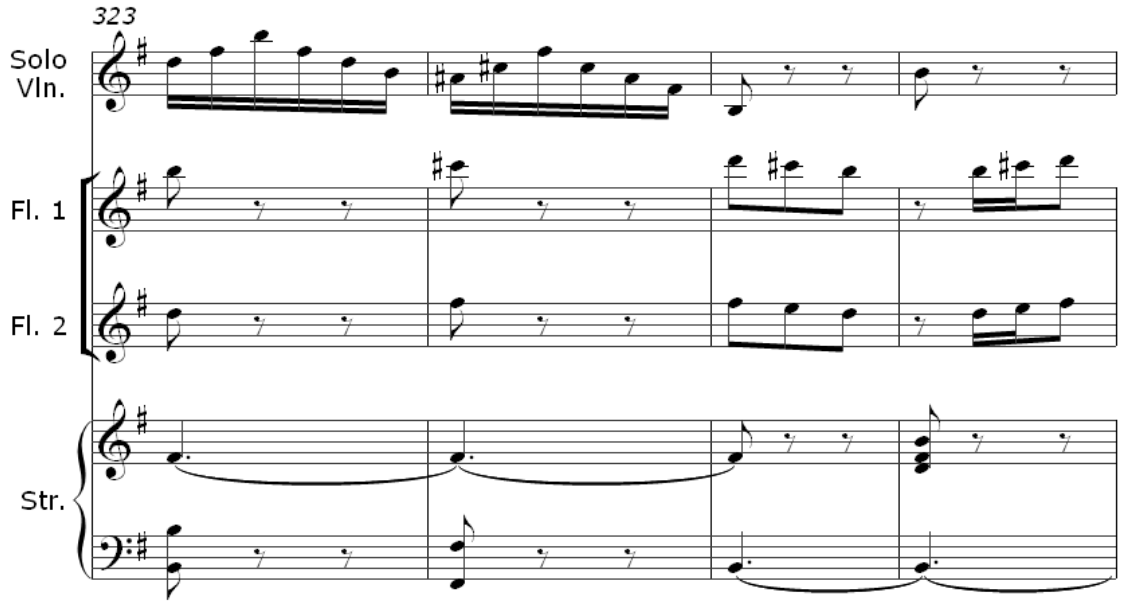


Figure 42 Ritornello 4 Bach manuscript



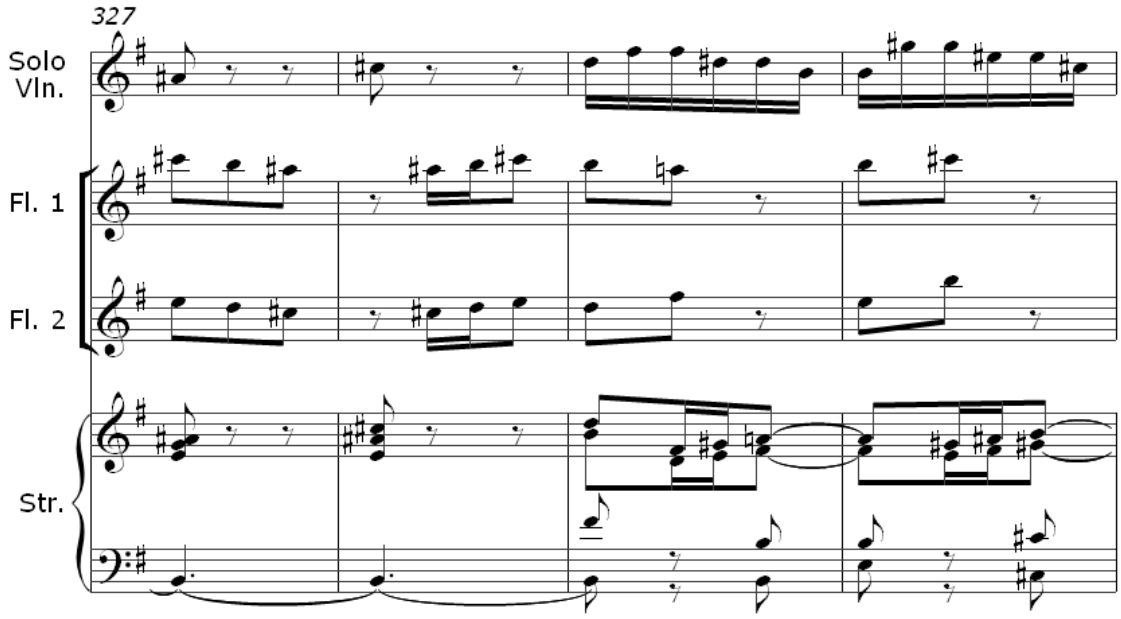


Figure 43 Ritornello 4 bar 323 to 330

Structure: Recapitulation

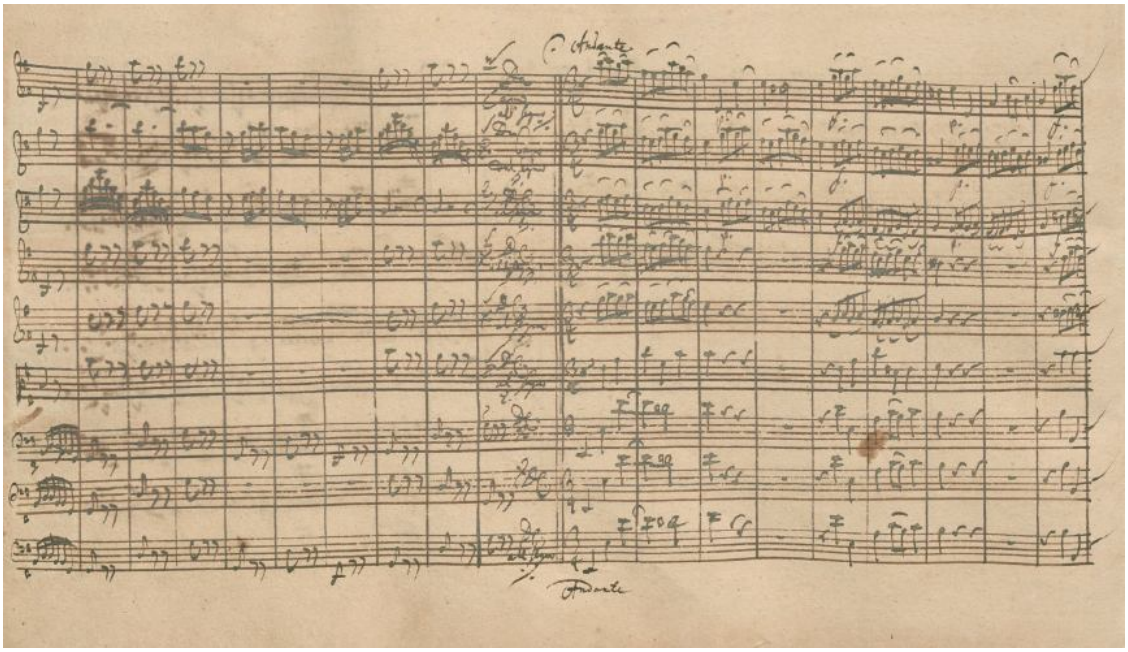


Figure 44 Fragment of Recapitulation Bach manuscript

Two bar bridge

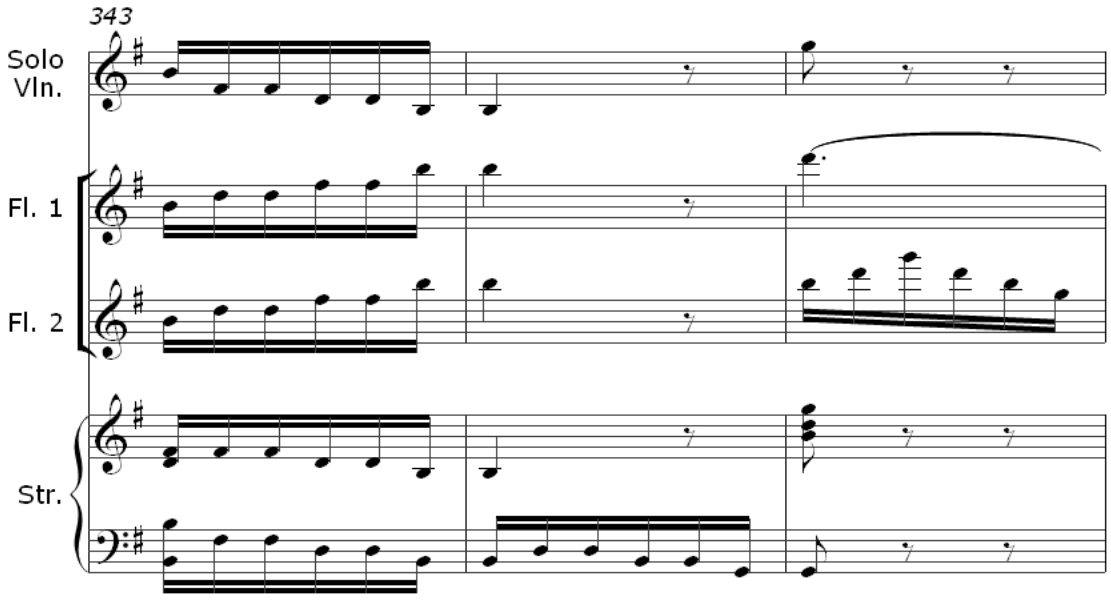


Figure 45 Transition from Ritornello 4 to Recapitulation bar 343 to 345 beat 1

Instrumentation & expression

Terraced dynamics

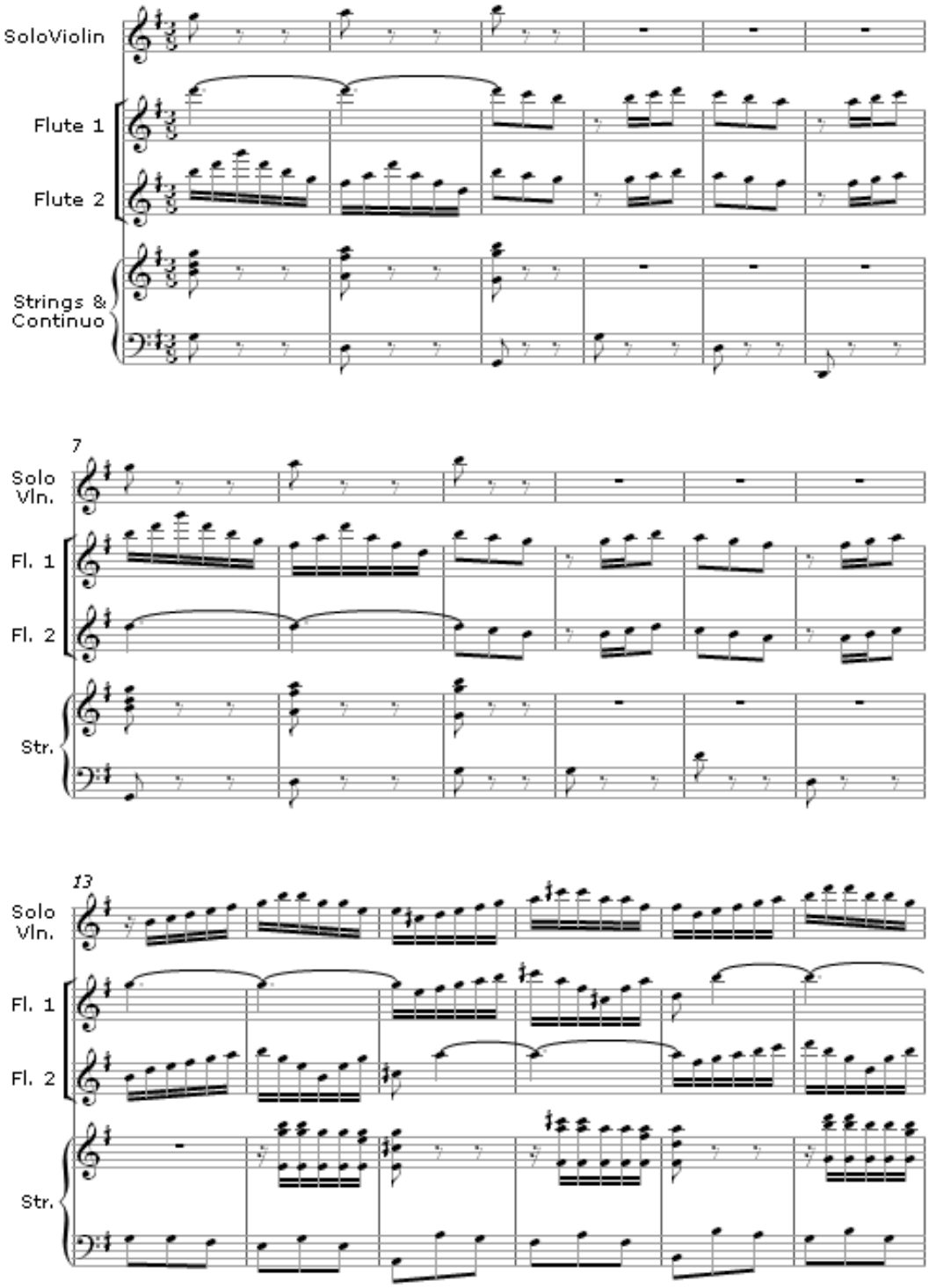


Figure 46 Terraced dynamics bar 1 to 18

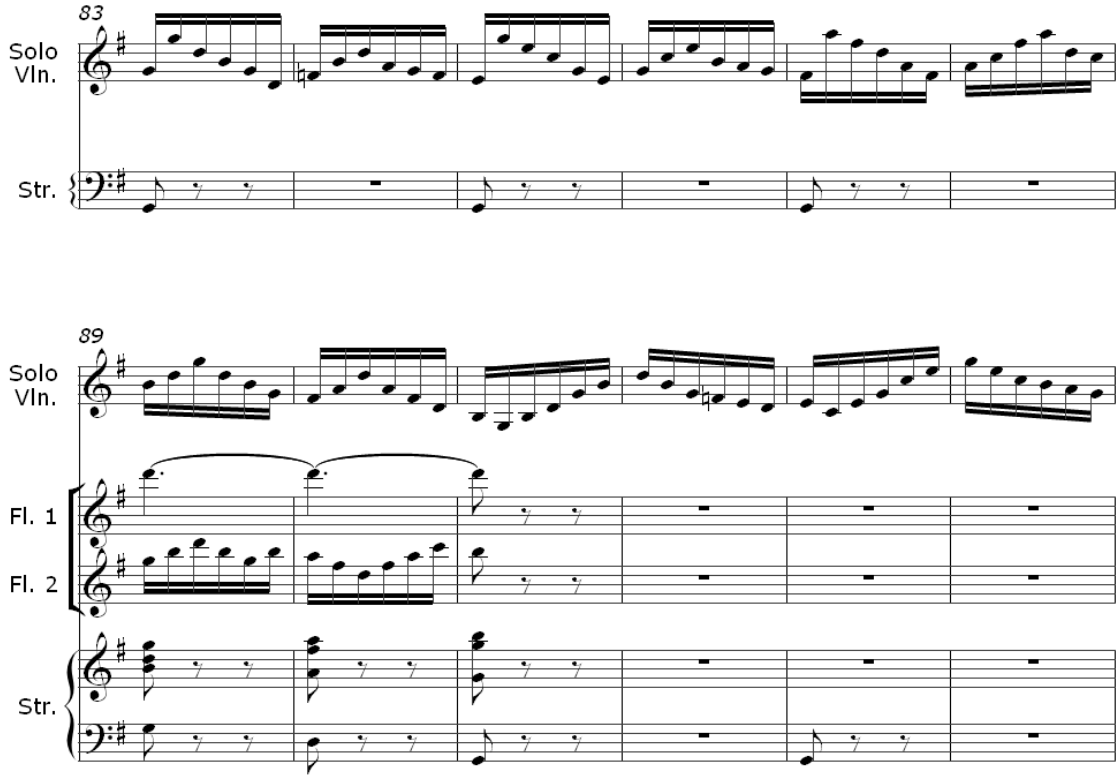


Figure 47 Terraced dynamics bar 83 to 94

Rhythm

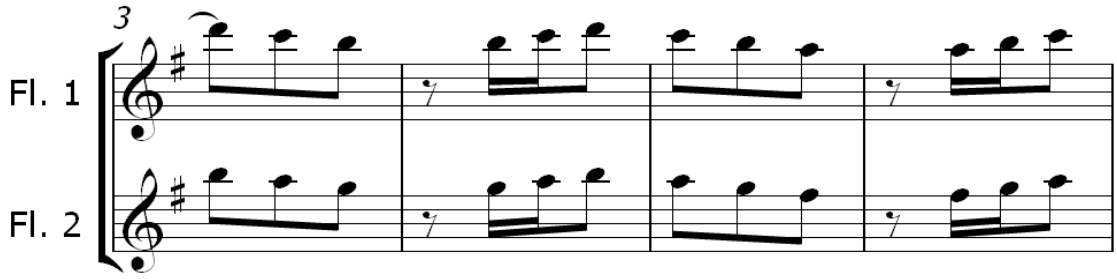


Figure 48 Rhythm bar 3 to 6 Flutes

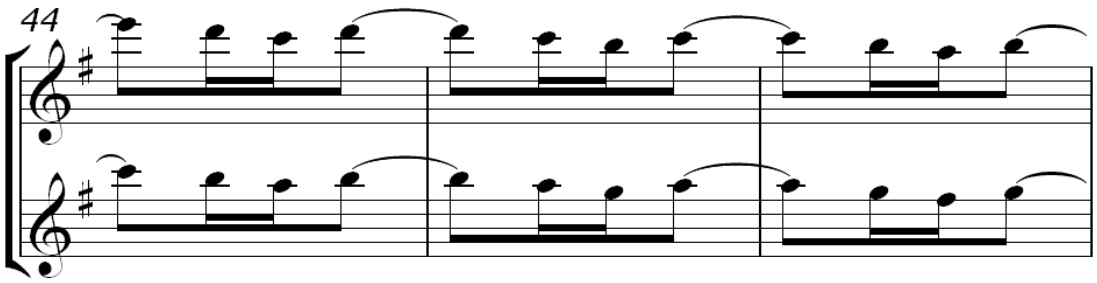


Figure 49 Motif X bar 44 to 46 Flutes

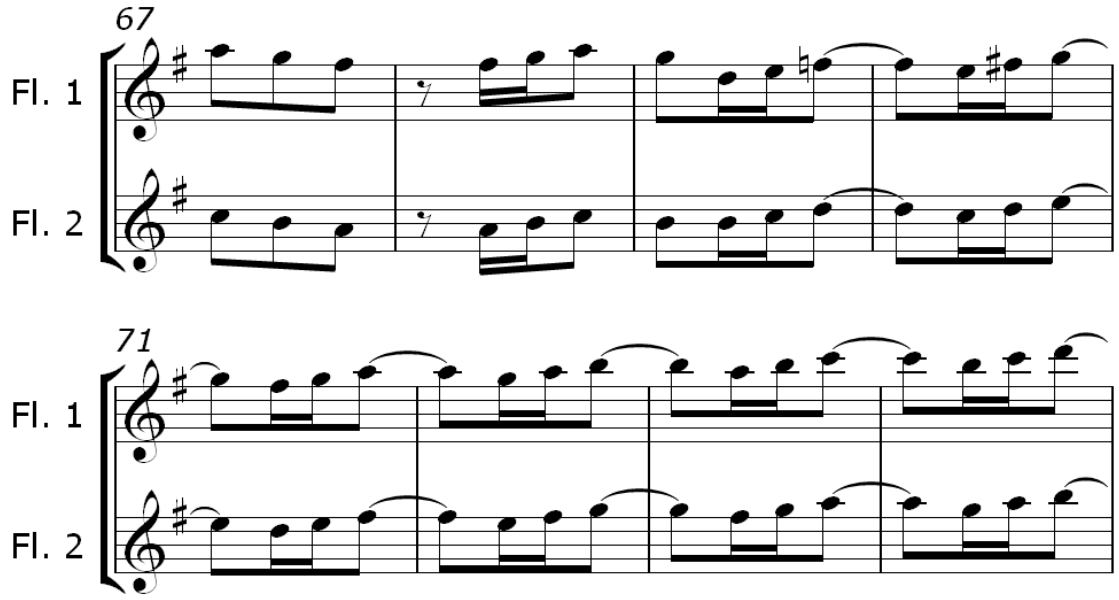


Figure 50 Ritornello Motif & Motif X bar 67 to 74

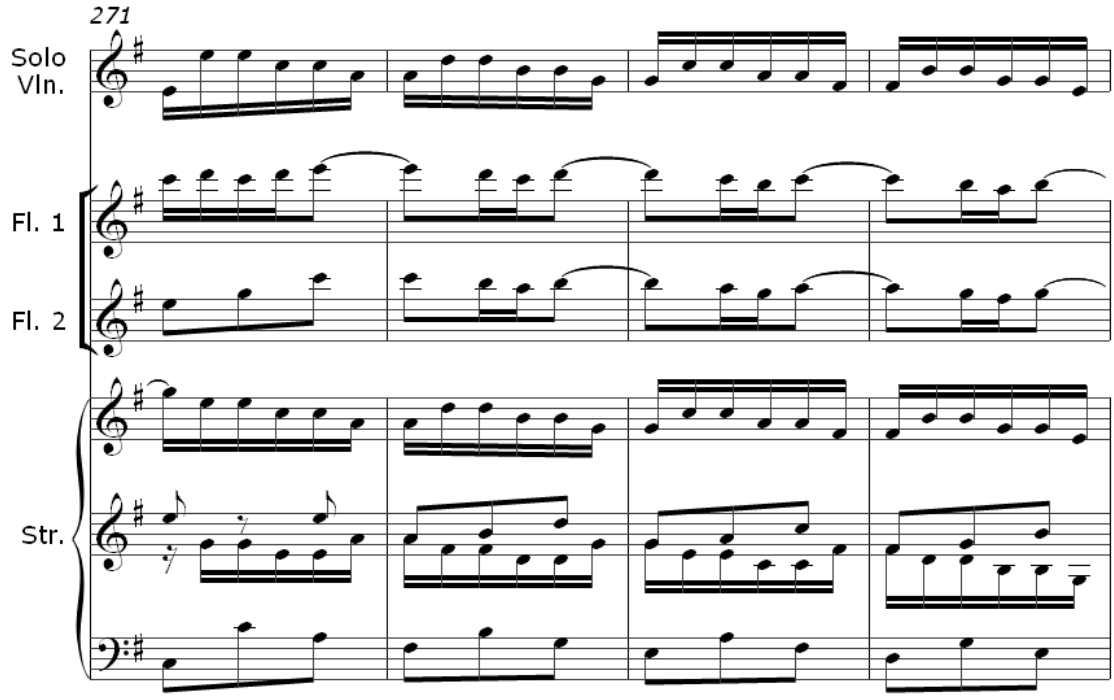


Figure 51 Semiquavers bar 271 to 274

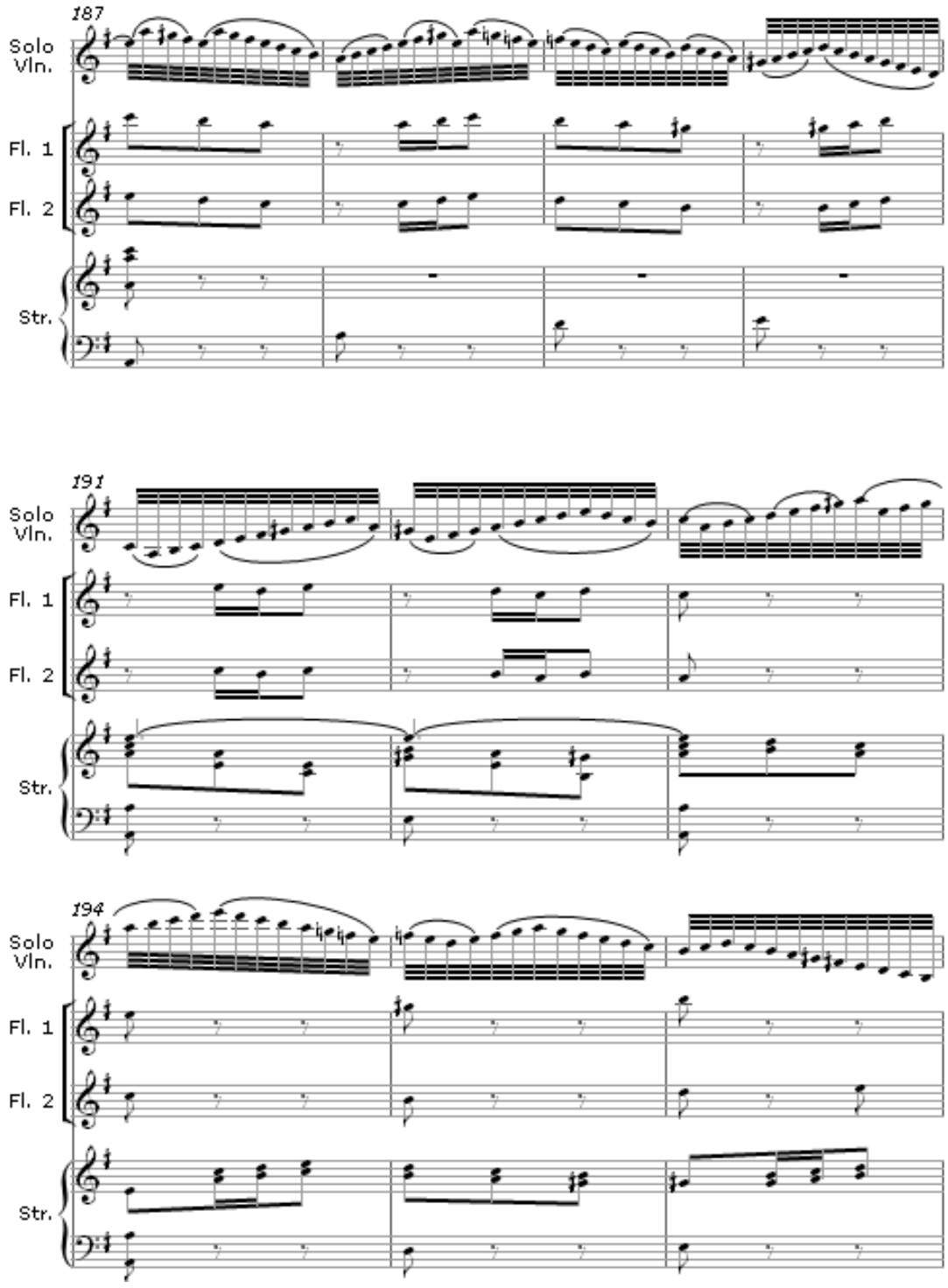


Figure 52 Rhythm bar 187 to 196

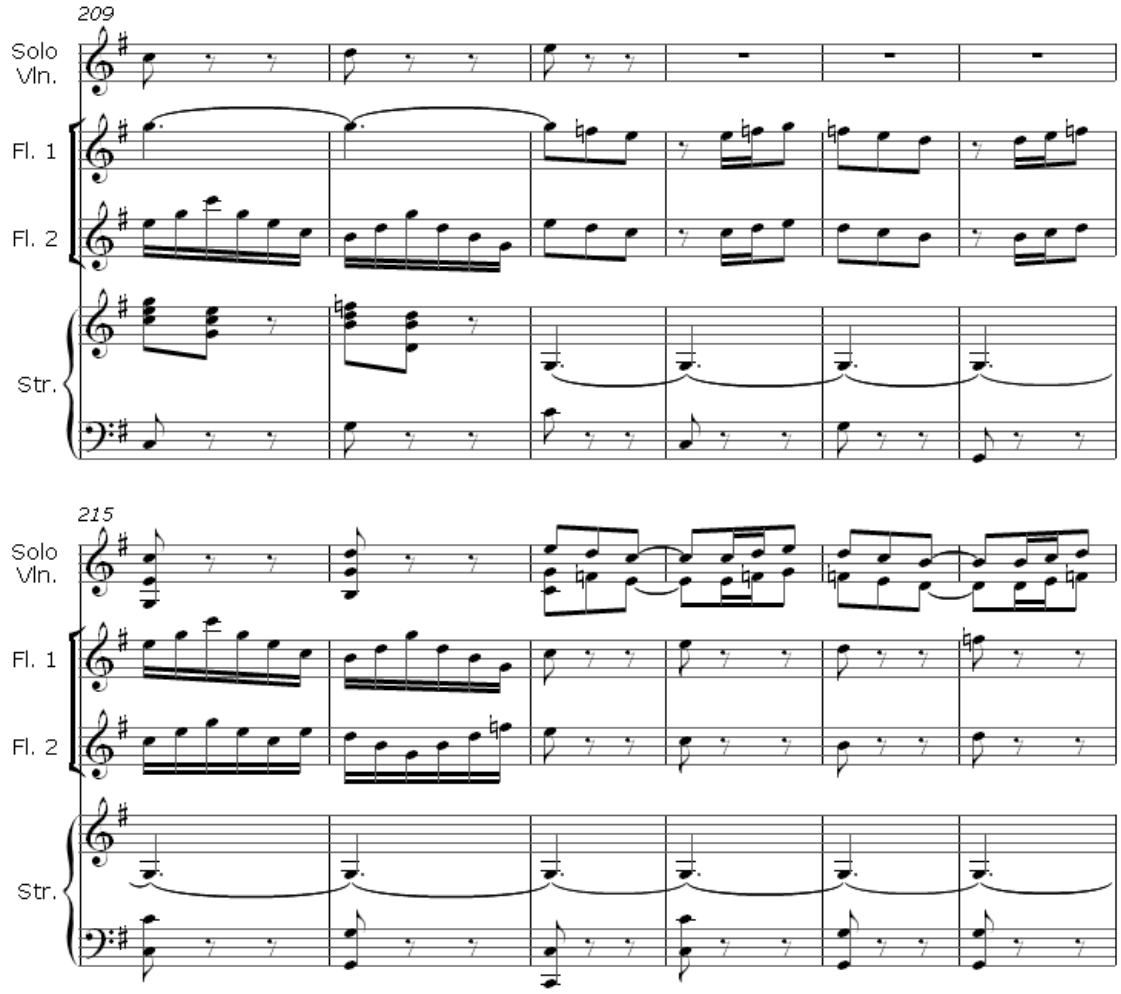


Figure 53 Rhythm bar 209 to 220

Texture

Ritornello 1

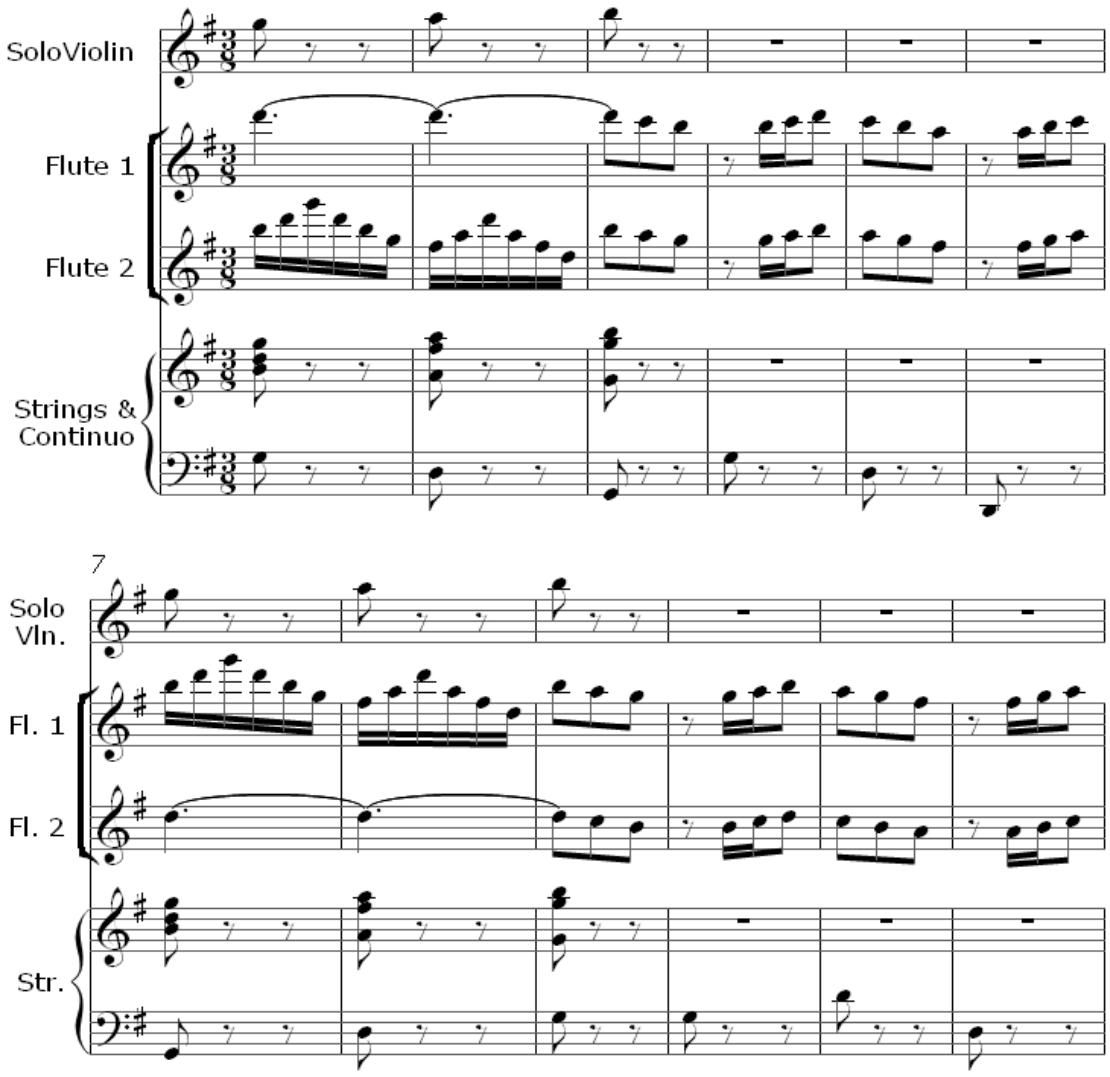


Figure 54 Homophony bar 1 to 12

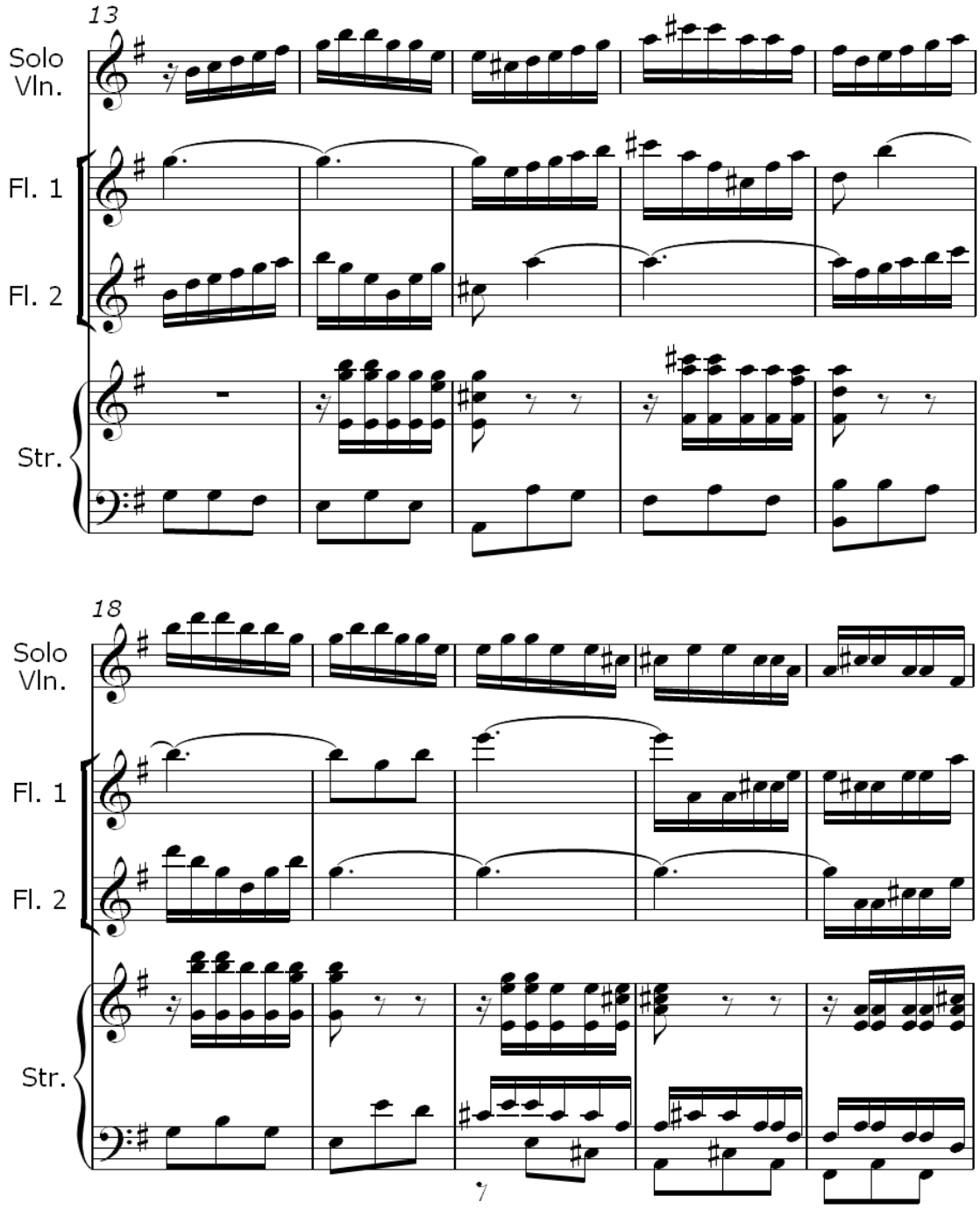


Figure 55 Texture bar 13 to 22

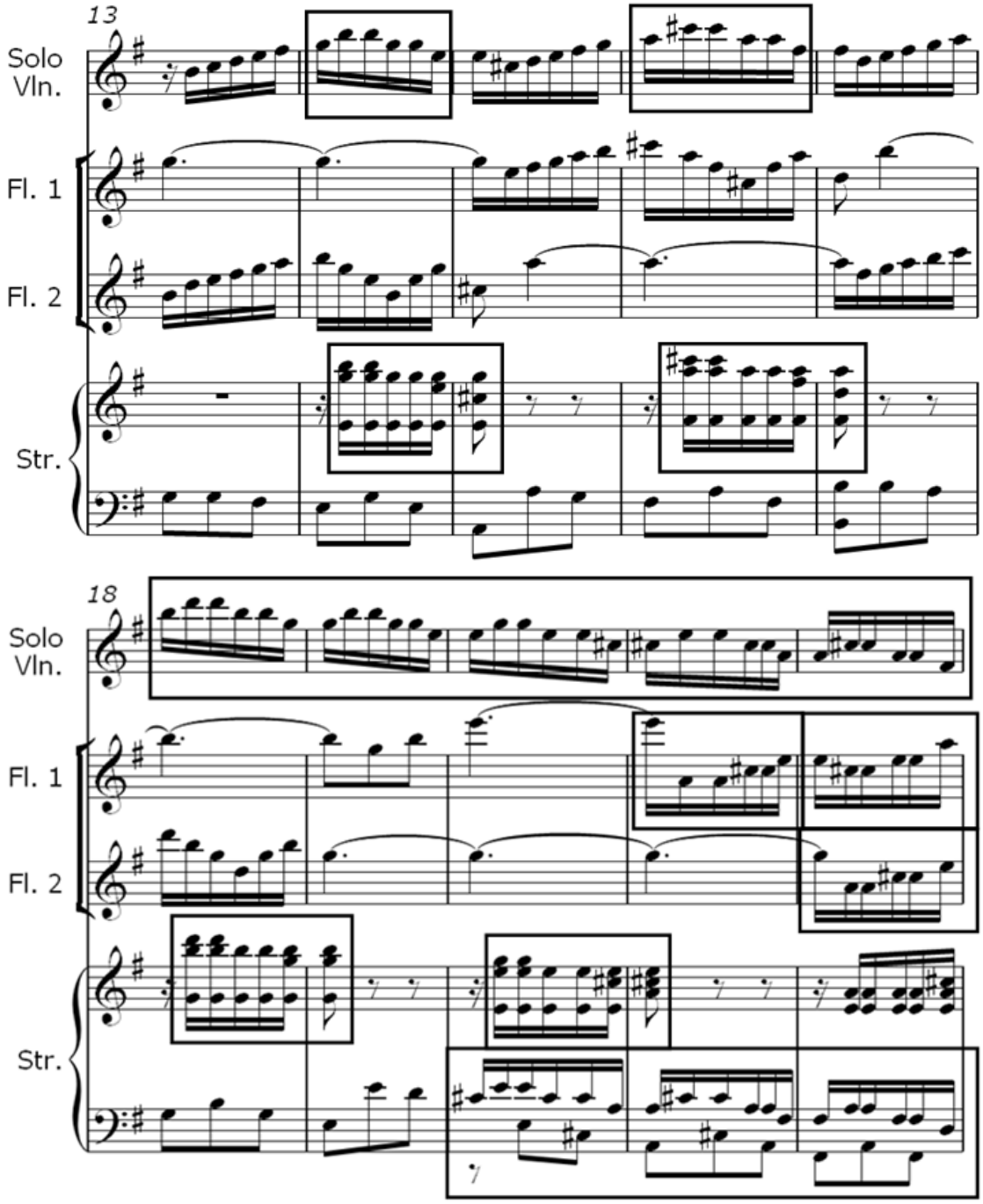


Figure 56 Motif Y bar 13 to 22

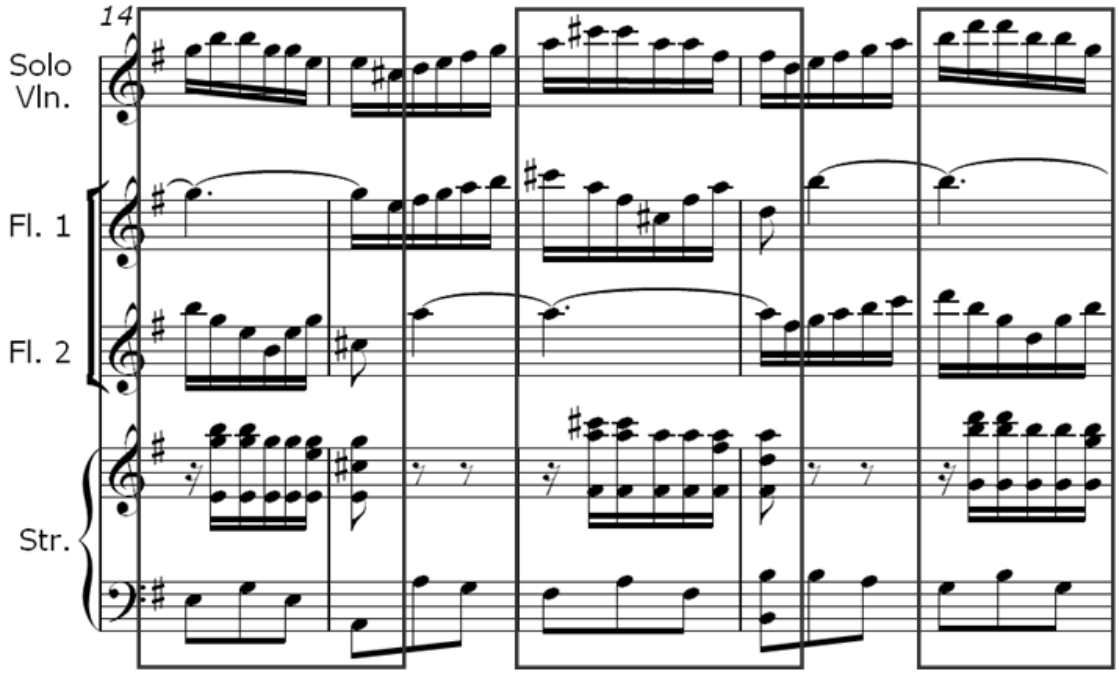


Figure 57 Commonality of pitches bar 14 to 18

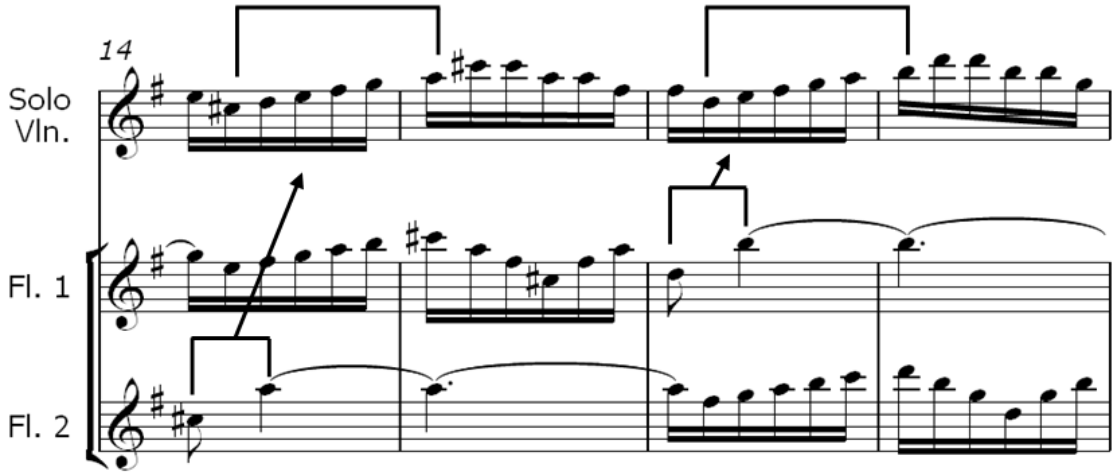


Figure 58 Heterophony bar 14 to 17

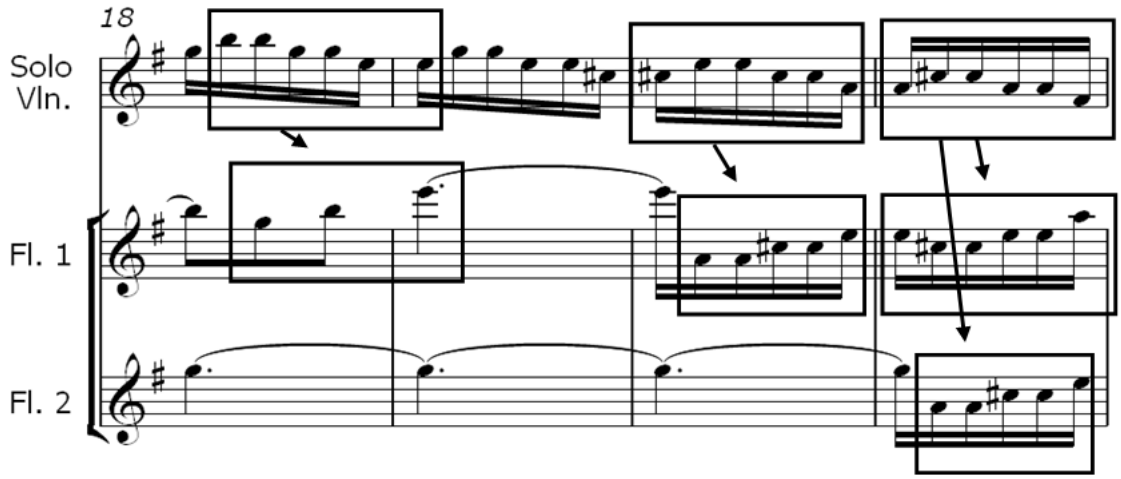


Figure 59 Inversions & free inversions bar 18 to 21

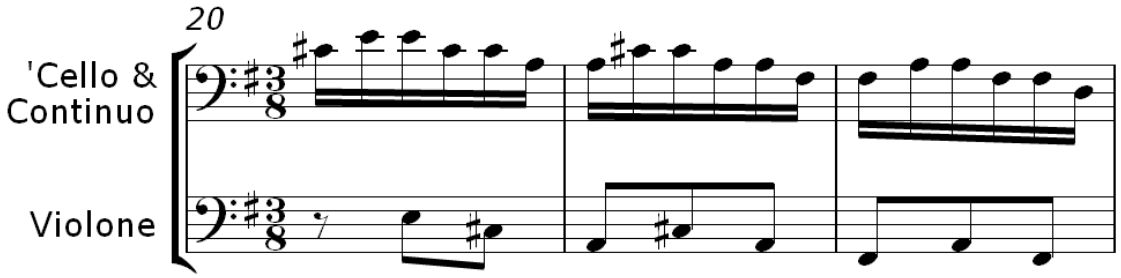


Figure 60 heterophony bar 20 to 22

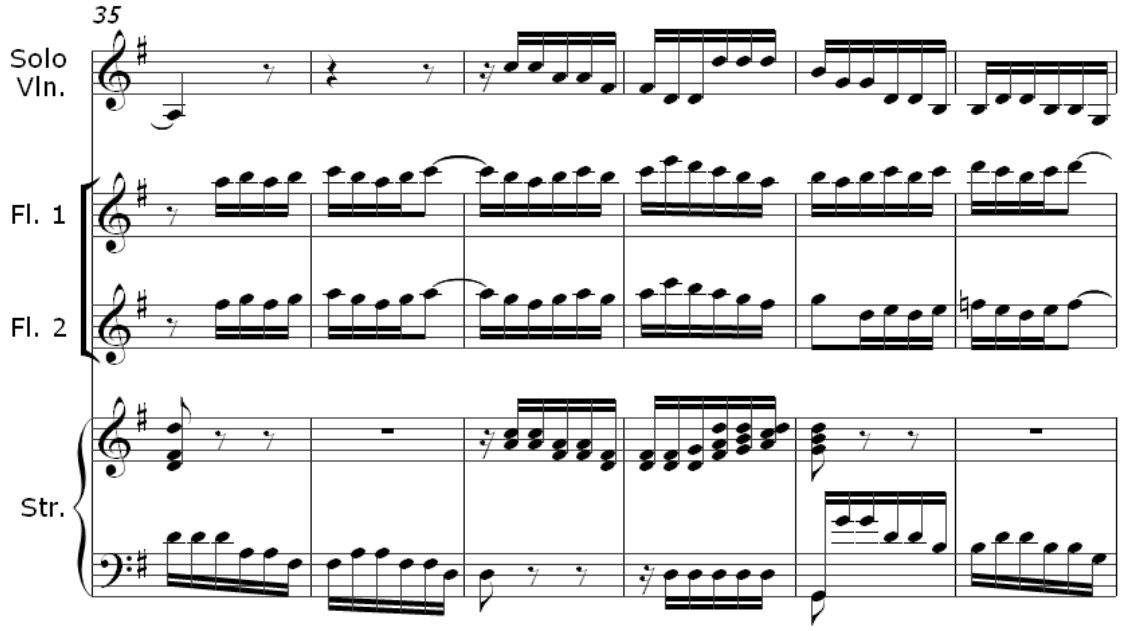


Figure 61 Texture bar 35 to 40

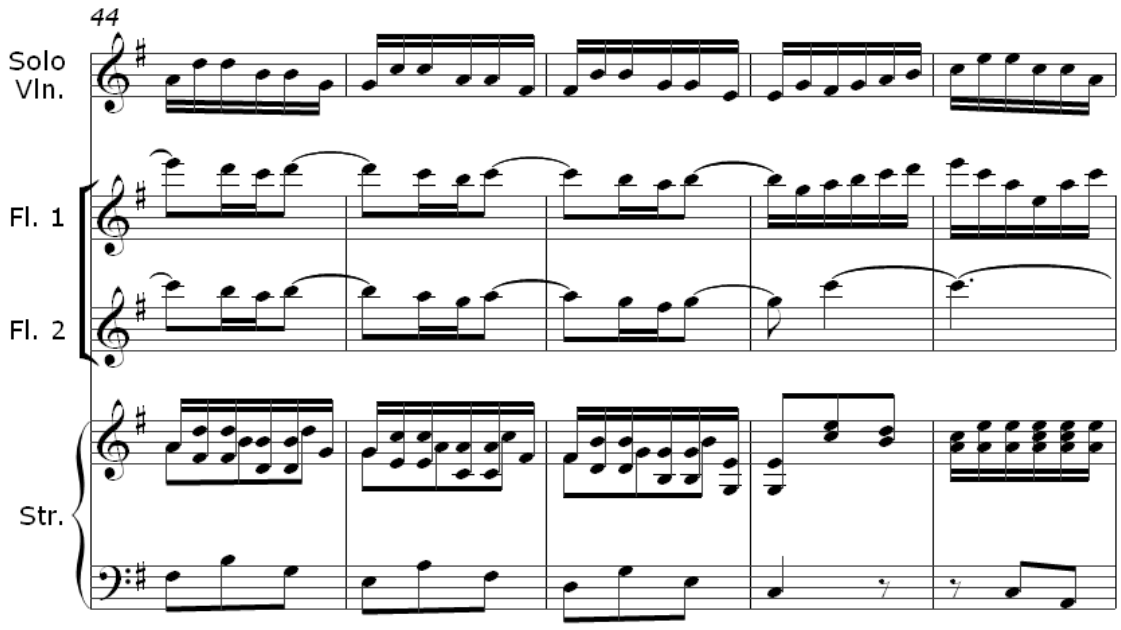


Figure 62 Texture bar 44 to 48

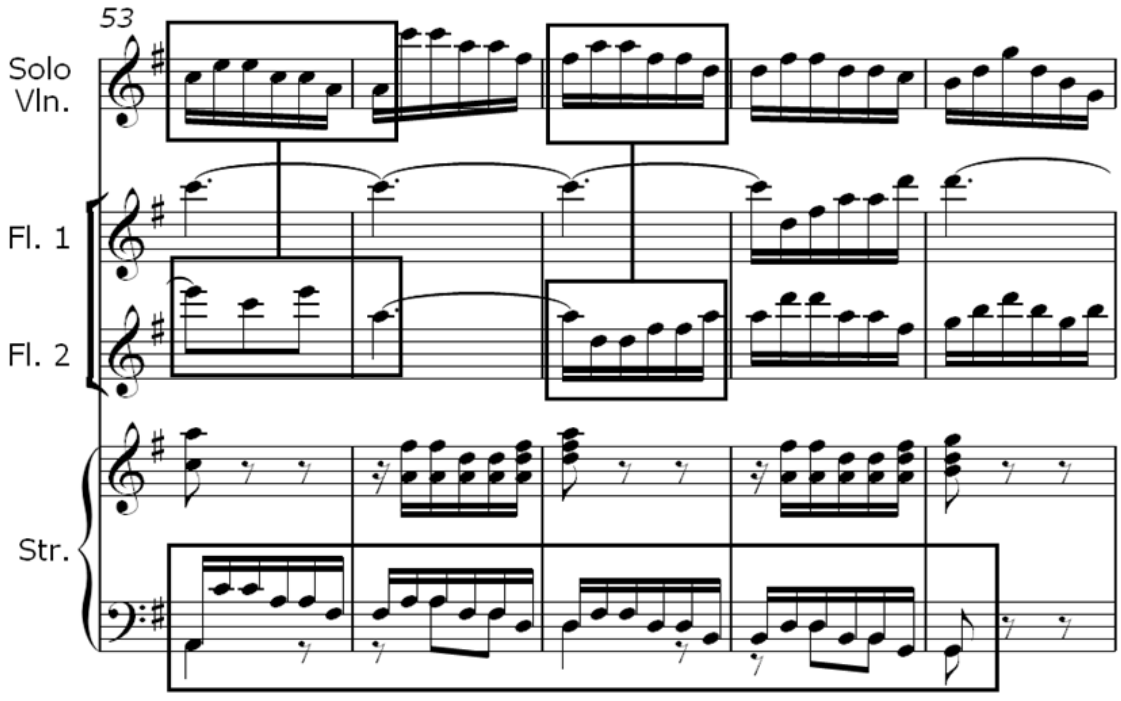


Figure 63 Heterophony within a mixed texture bar 53 to 57

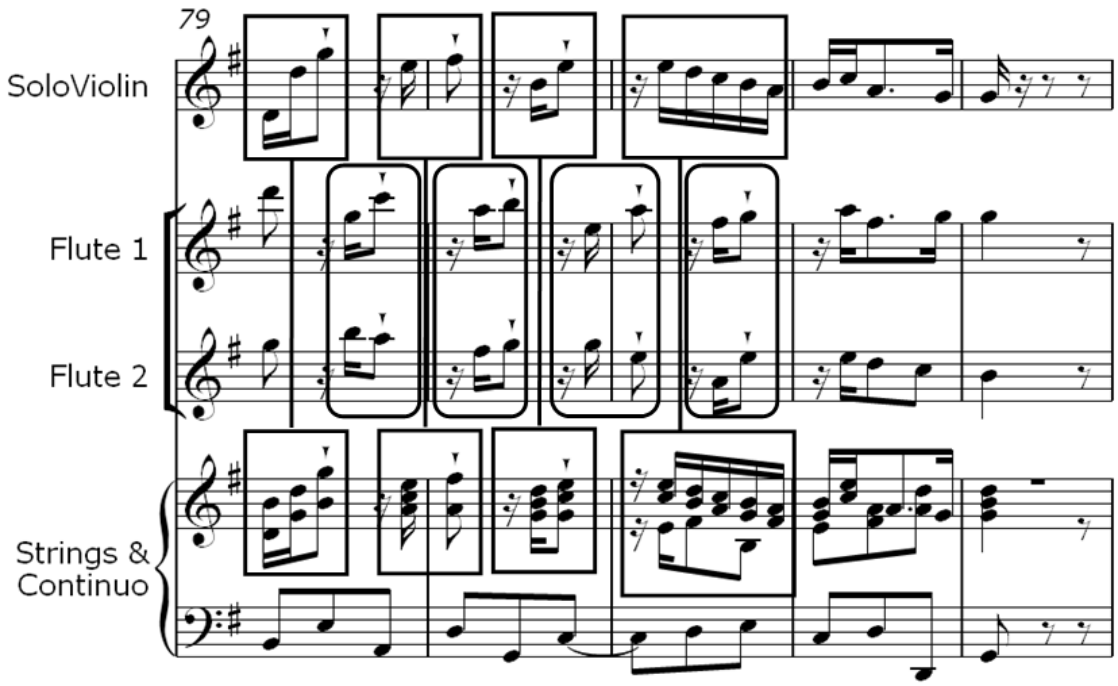


Figure 64 Hemiola bar 79 to 83

Episode 1

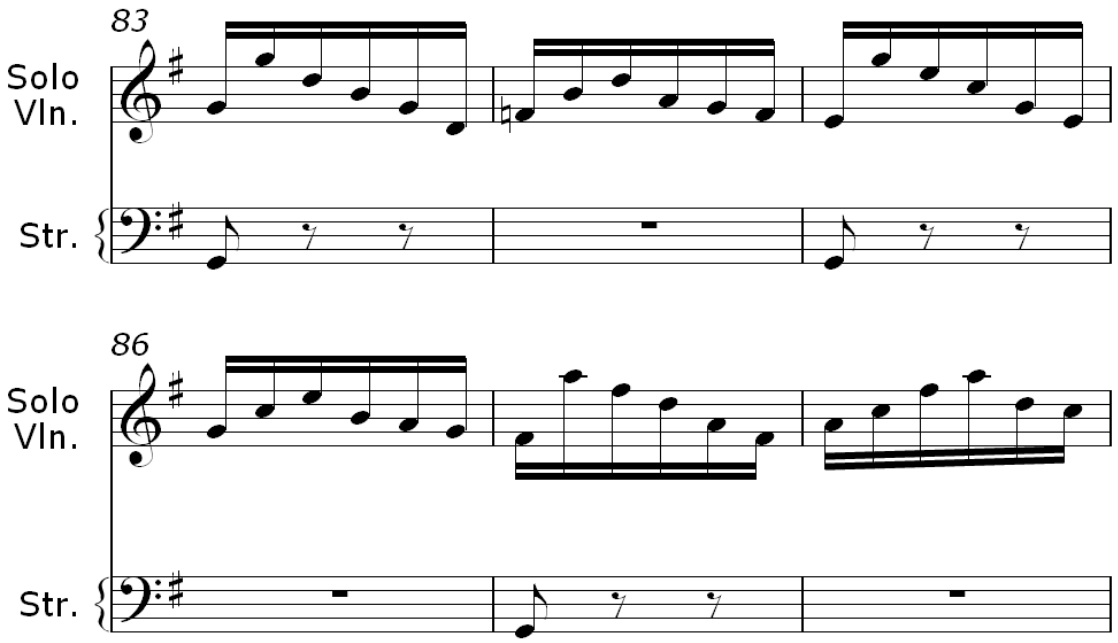


Figure 65 Texture Episode 1 bar 83 to 88

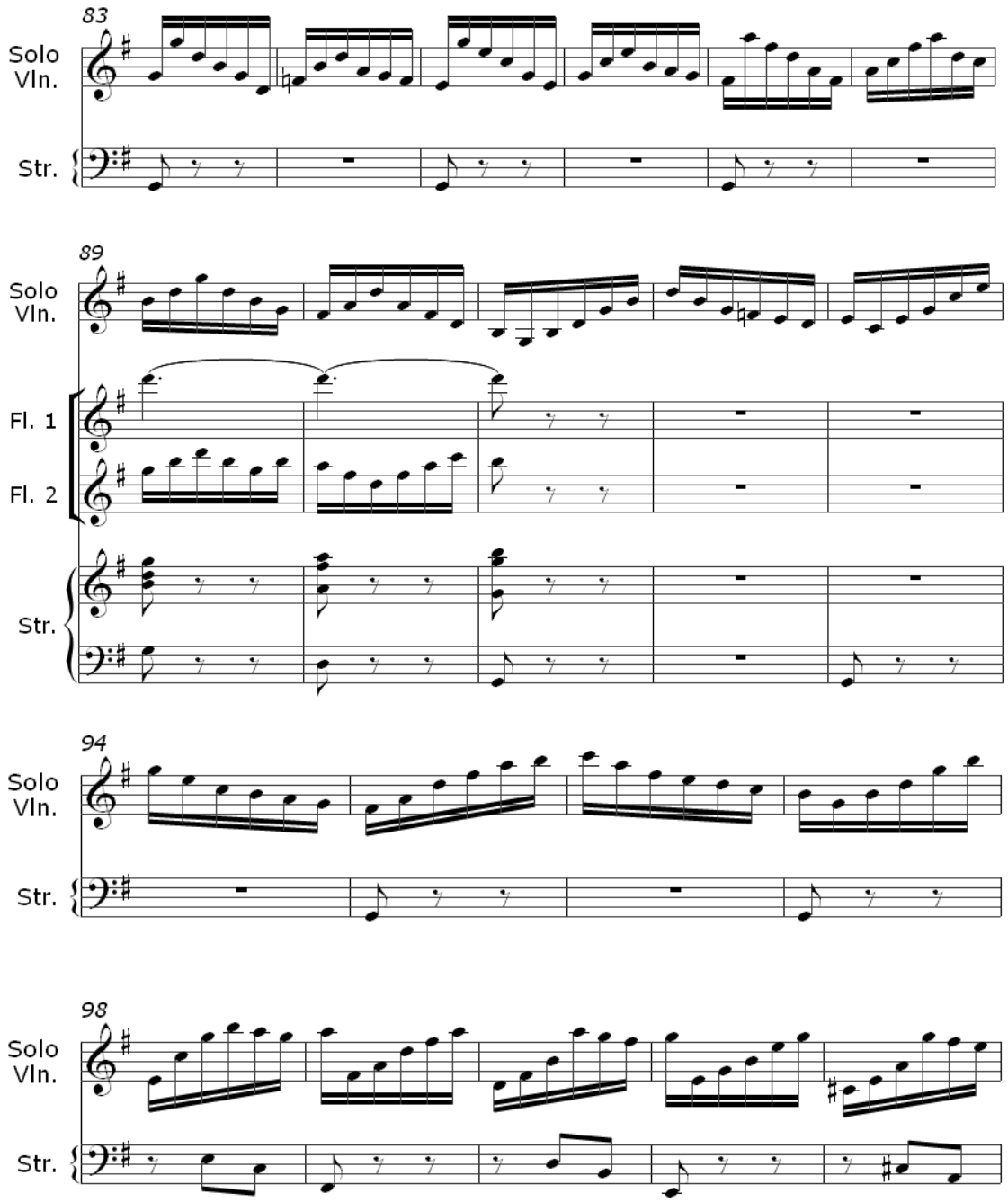


Figure 66 Texture Episode 1 bar 83 to 102

Episode 2

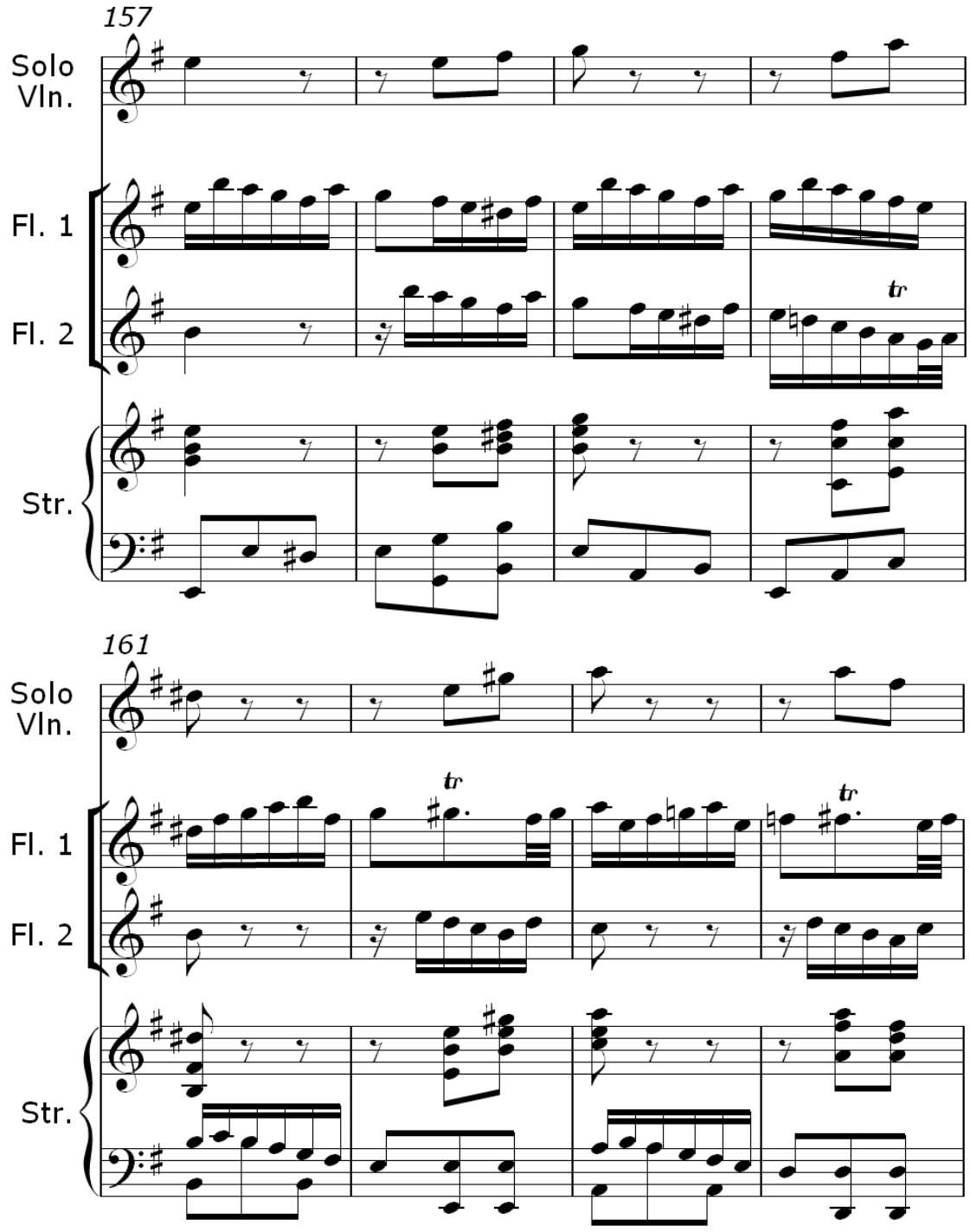


Figure 67 Texture bar 157 to 164

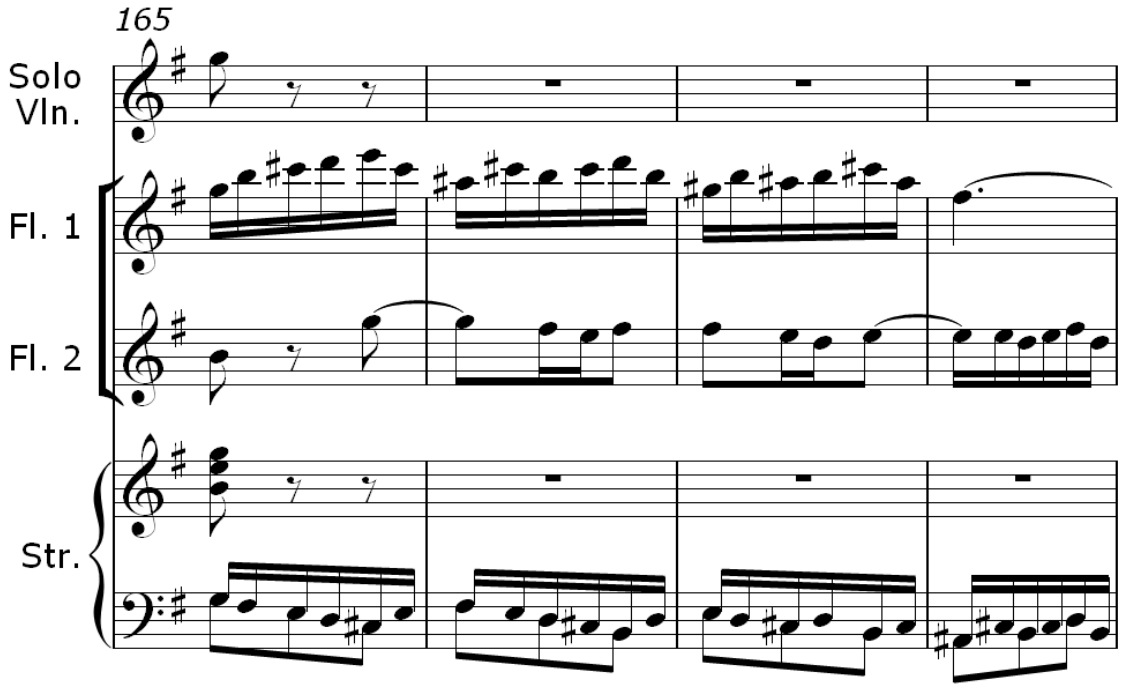
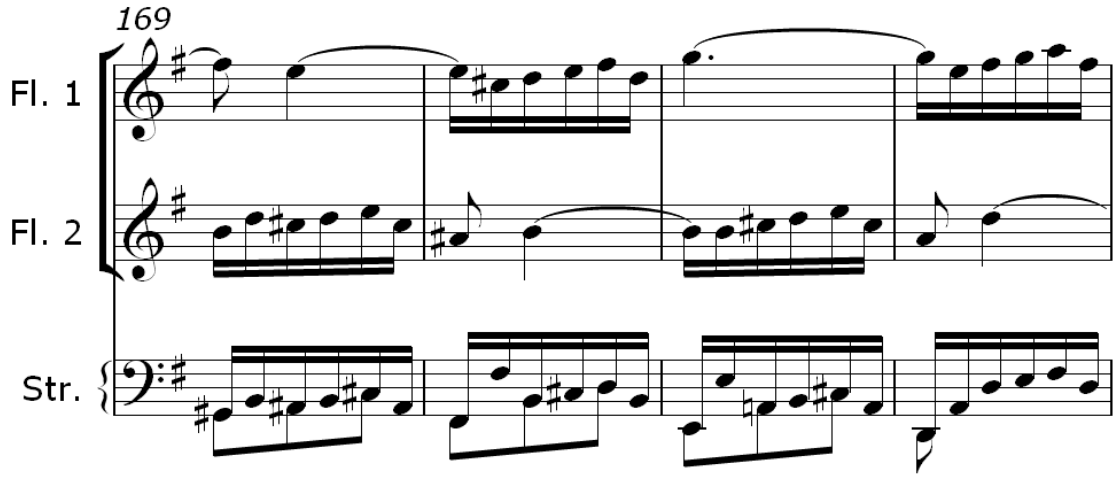


Figure 68 Texture bar 165 to 168



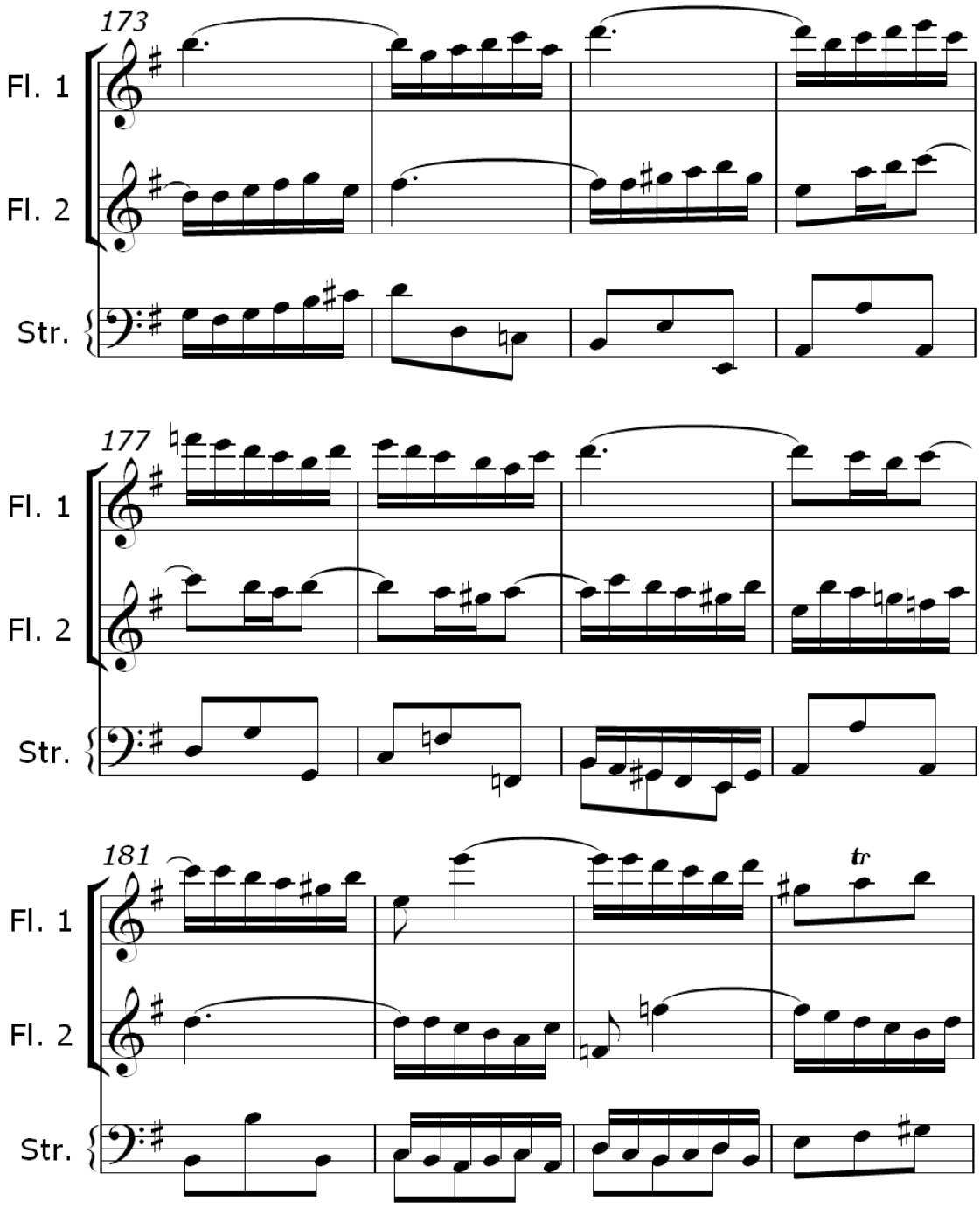
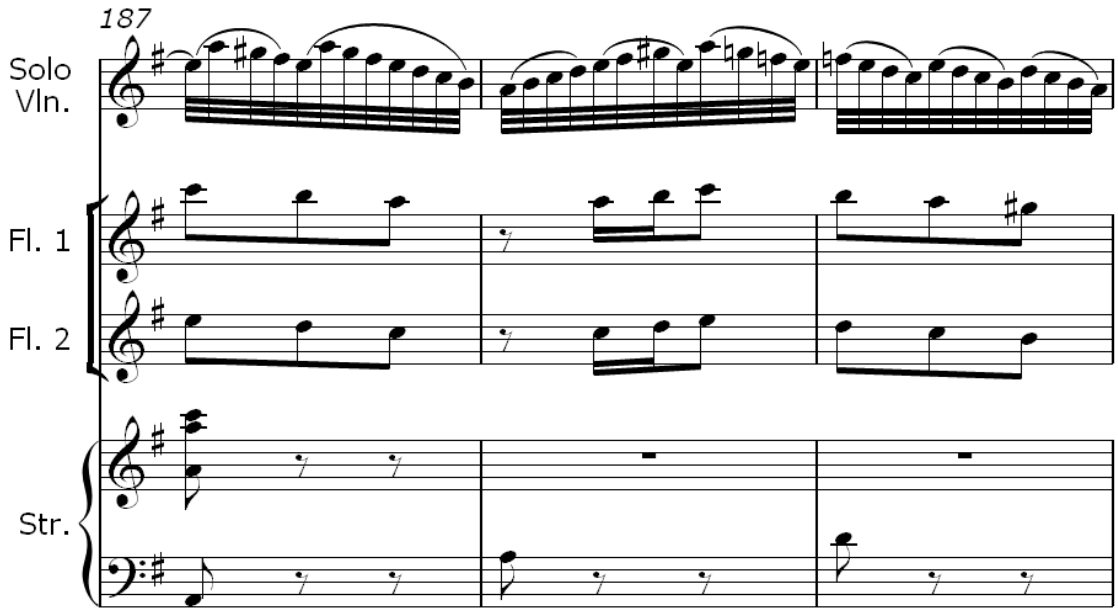
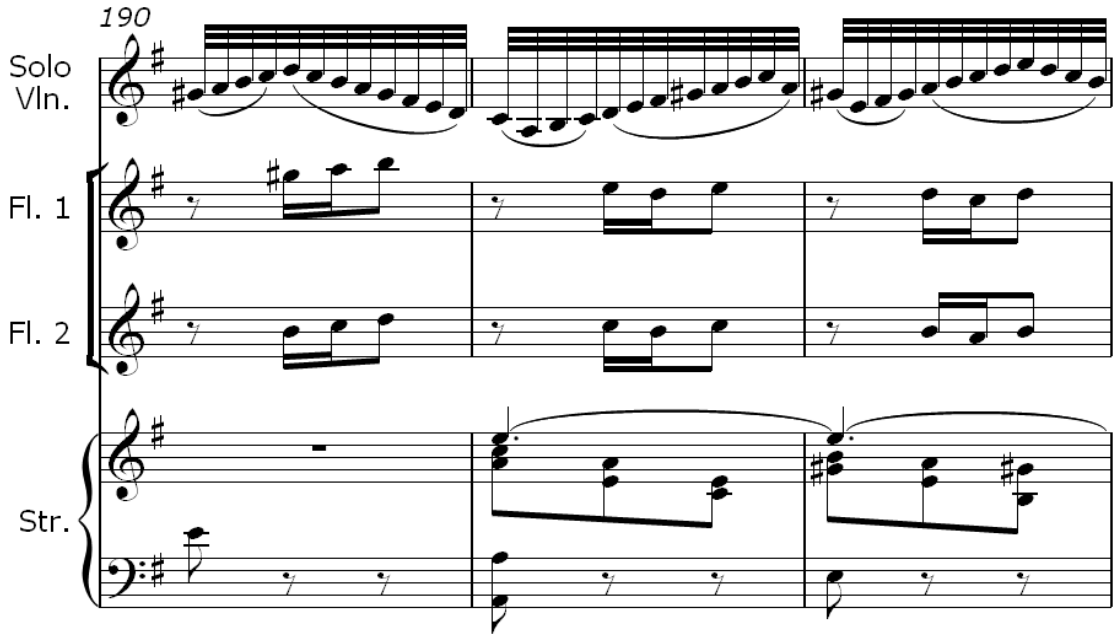


Figure 69 Texture bar 169 to 184


187
Solo Vln.
Fl. 1
Fl. 2
Str.


190
Solo Vln.
Fl. 1
Fl. 2
Str.

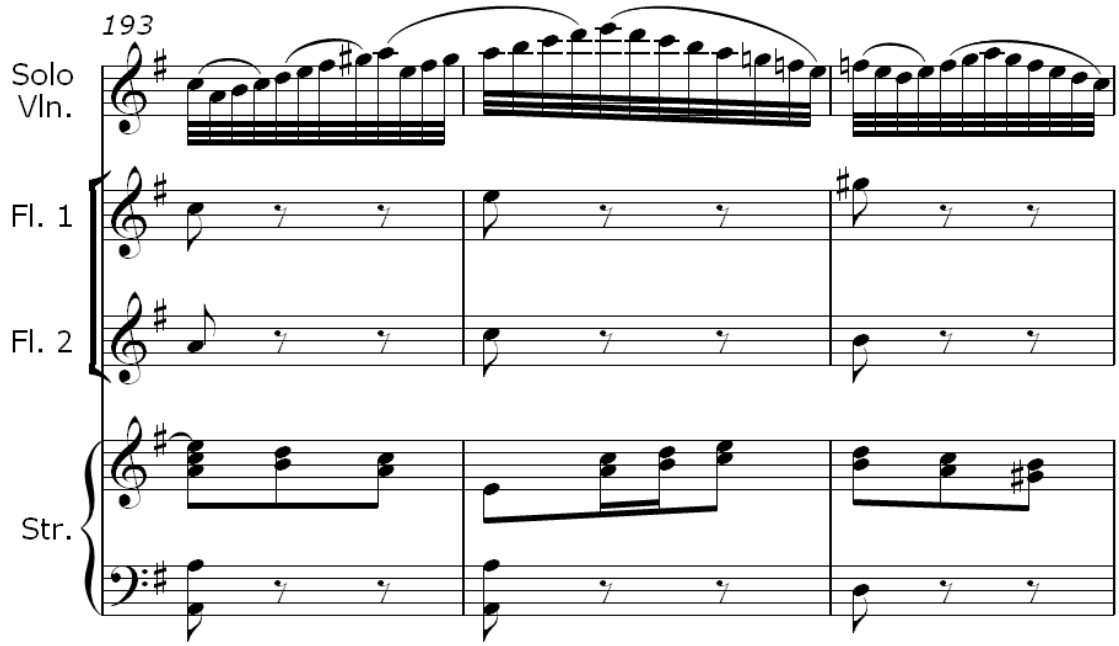
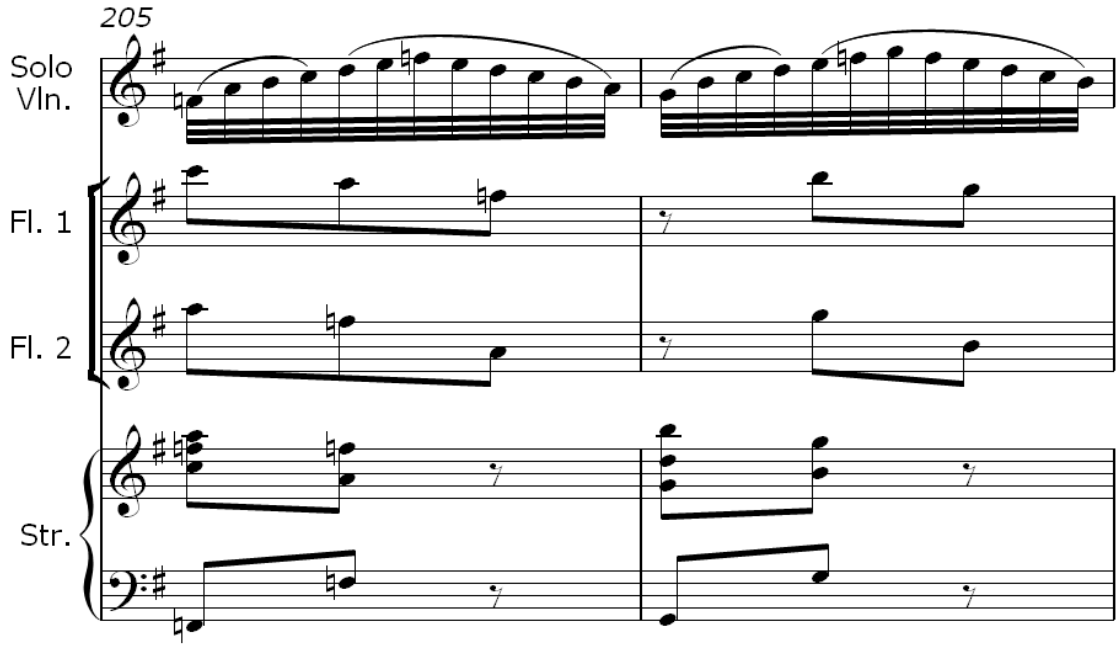


Figure 70 Texture bar 187 to 195



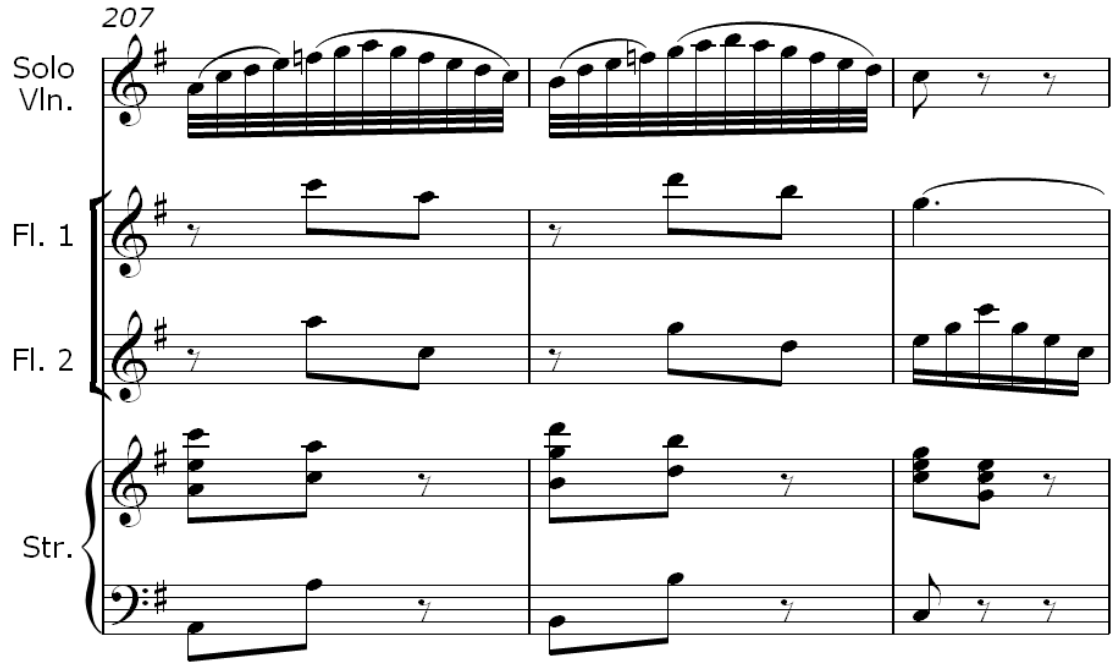
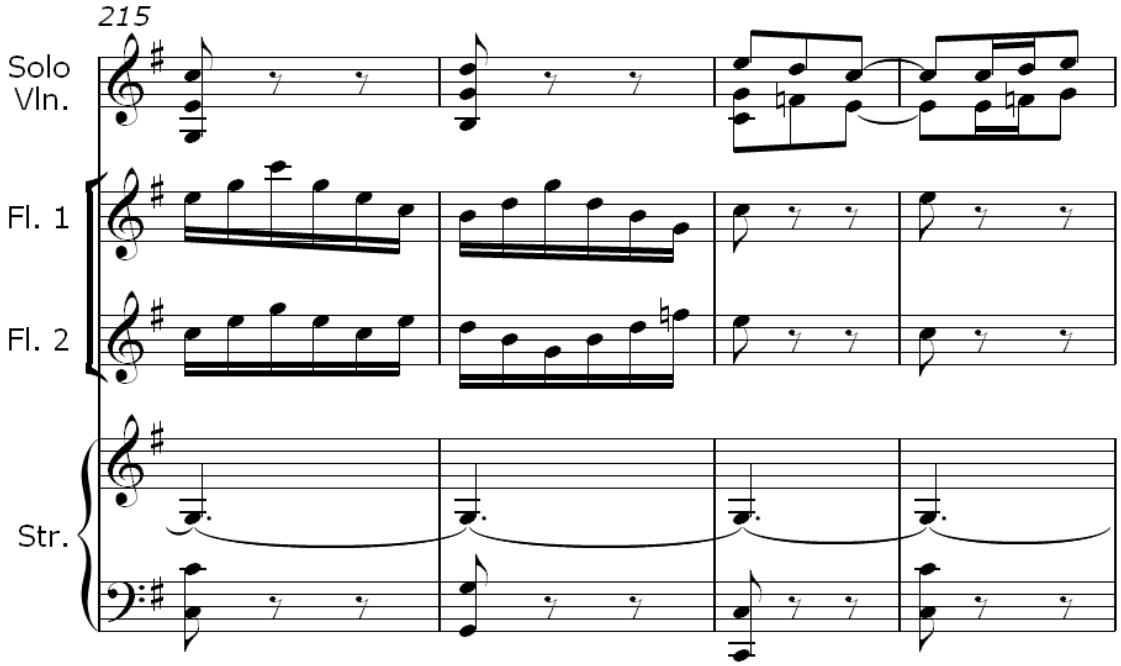


Figure 71 Texture bar 205 to 209

Ritornello 3



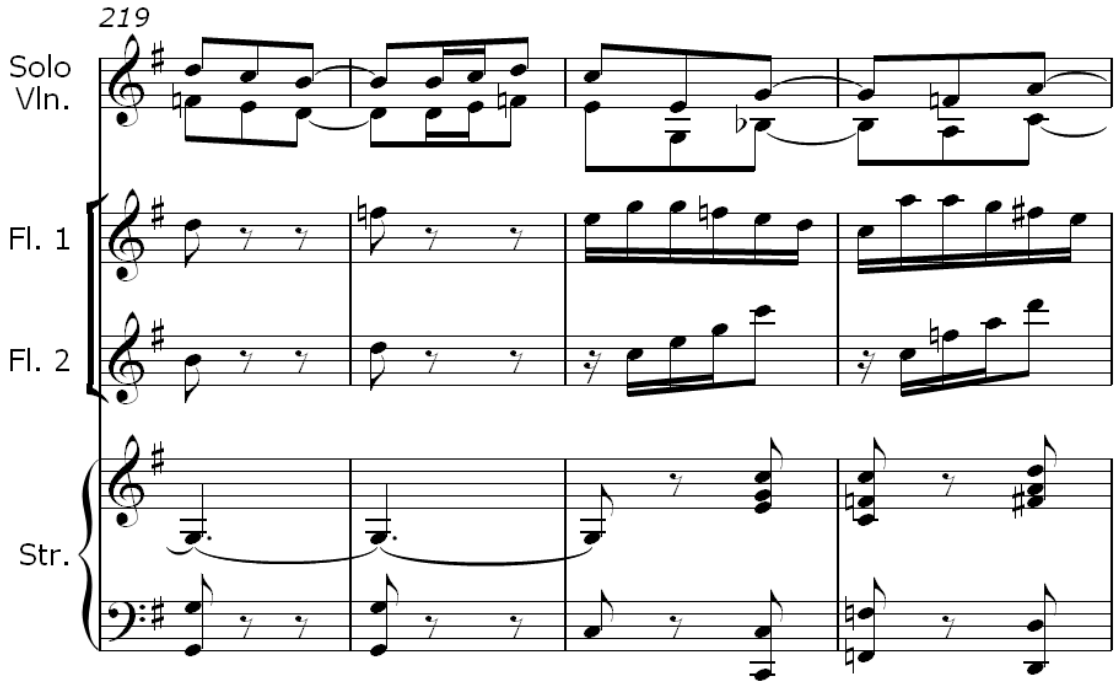


Figure 72 Texture bar 215 to 222

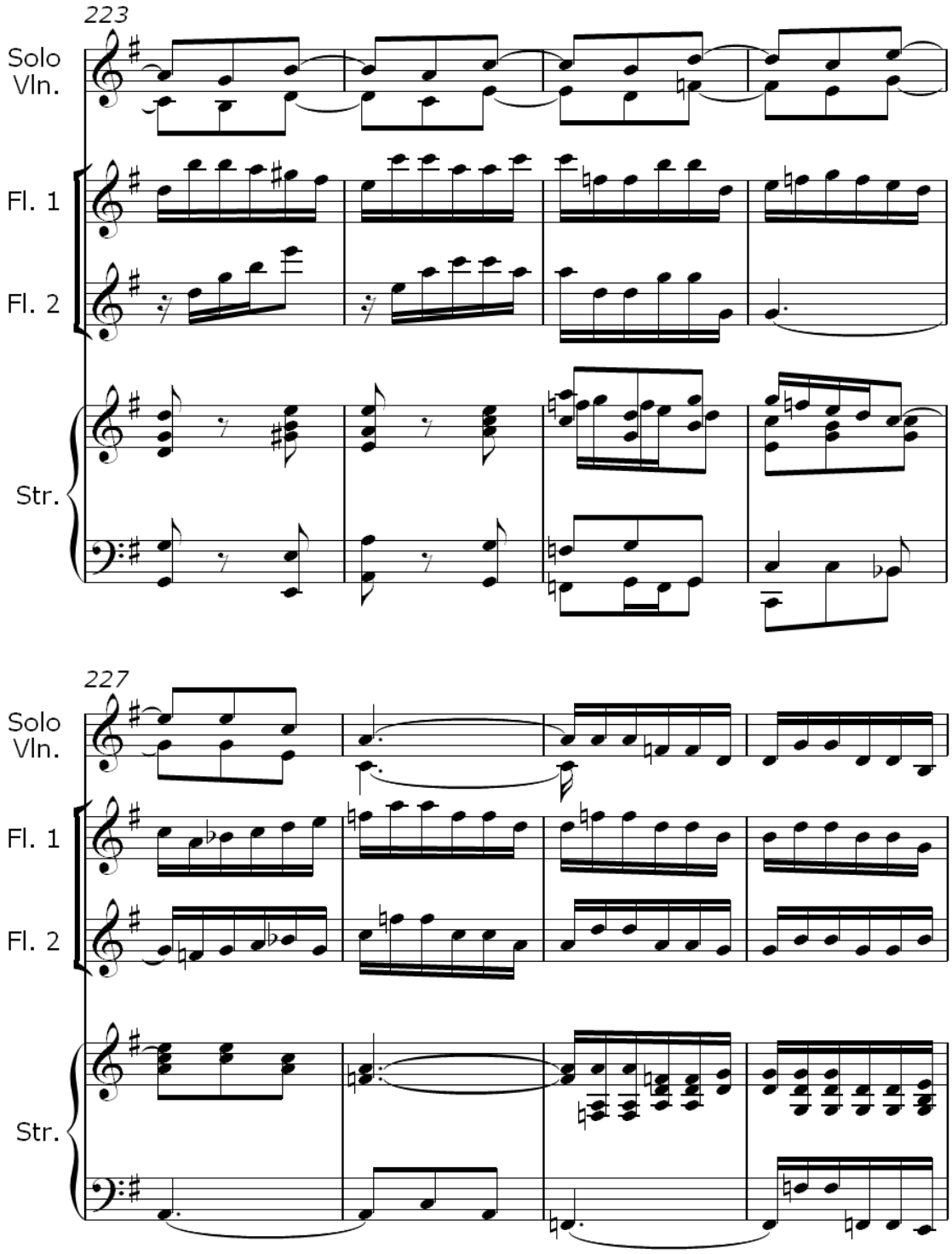


Figure 73 Texture bar 223 to 230

Episode 3

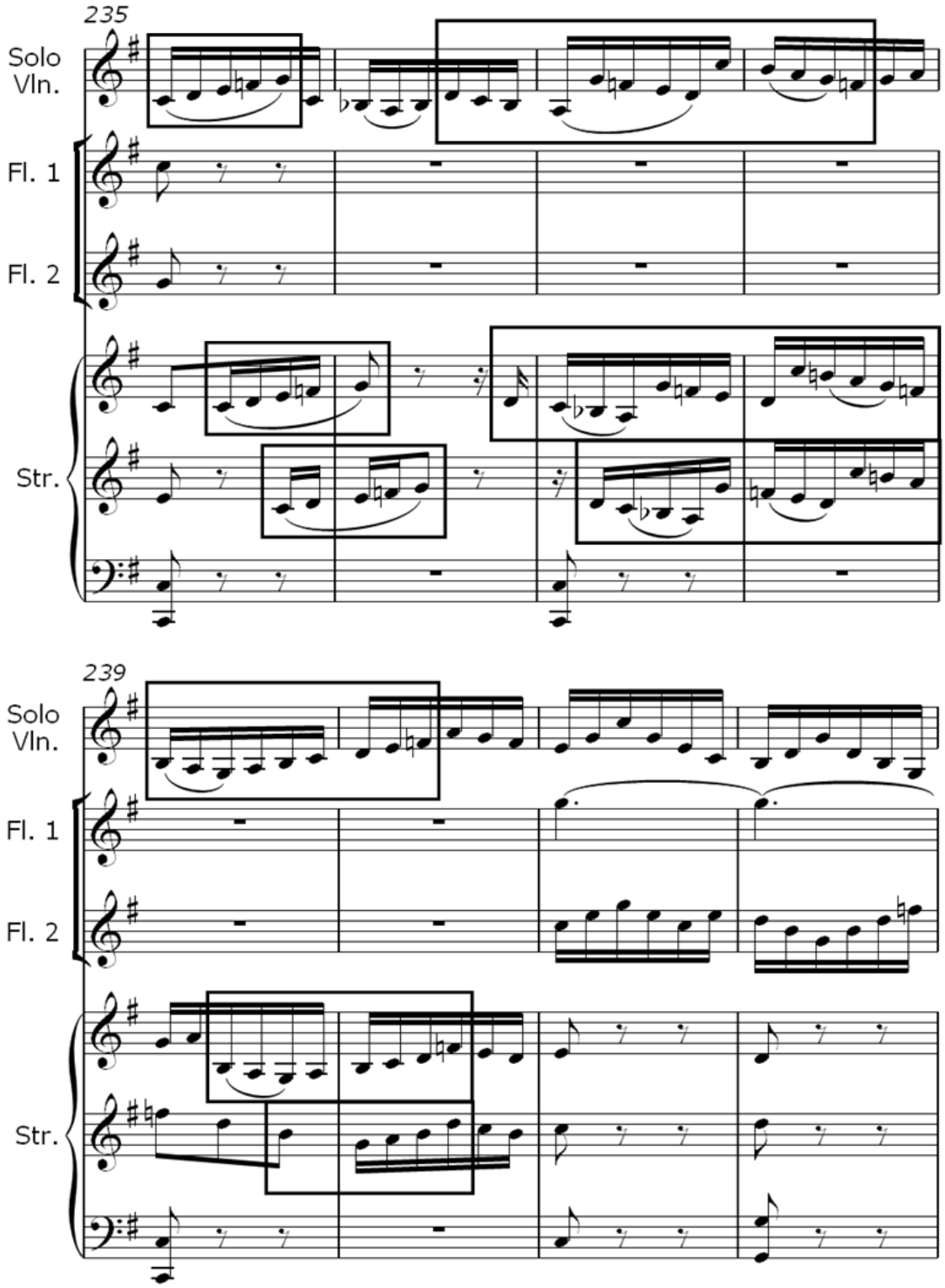


Figure 74 Antiphony bar 235 to 242

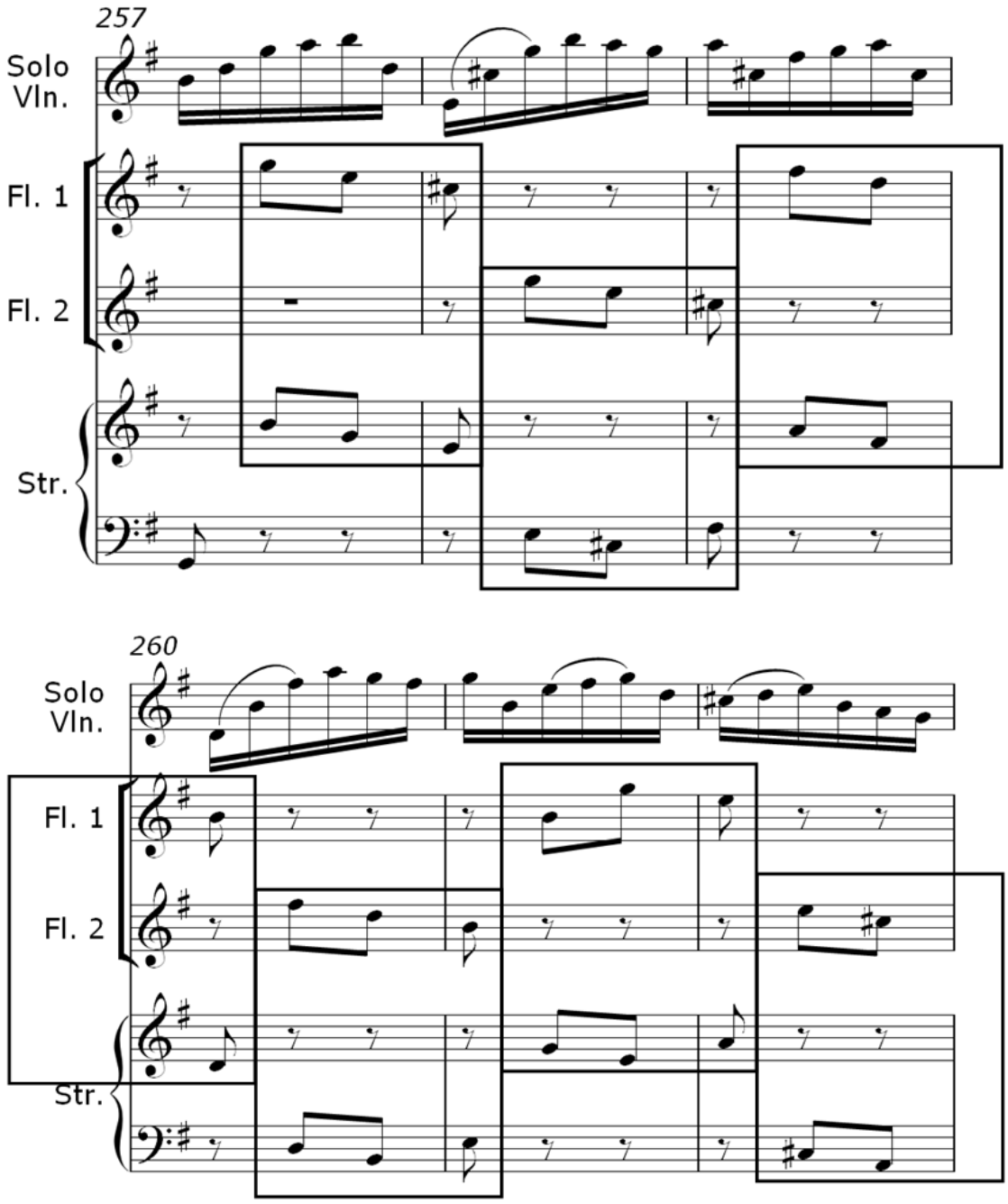


Figure 75 Antiphonal hocket bar 257 to 262

Harmony

Ritornello 1

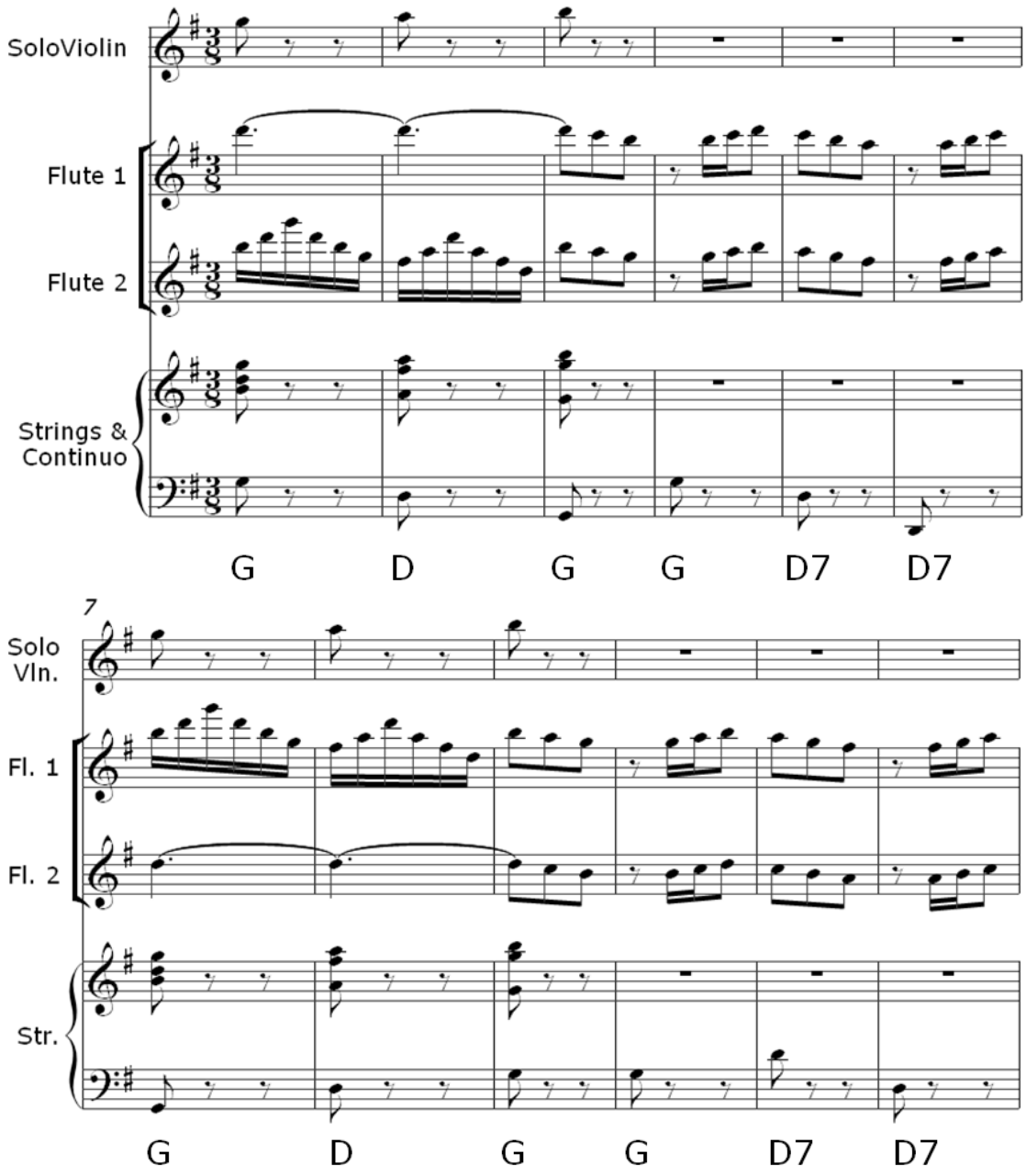


Figure 76 Harmony bar 1 to 12

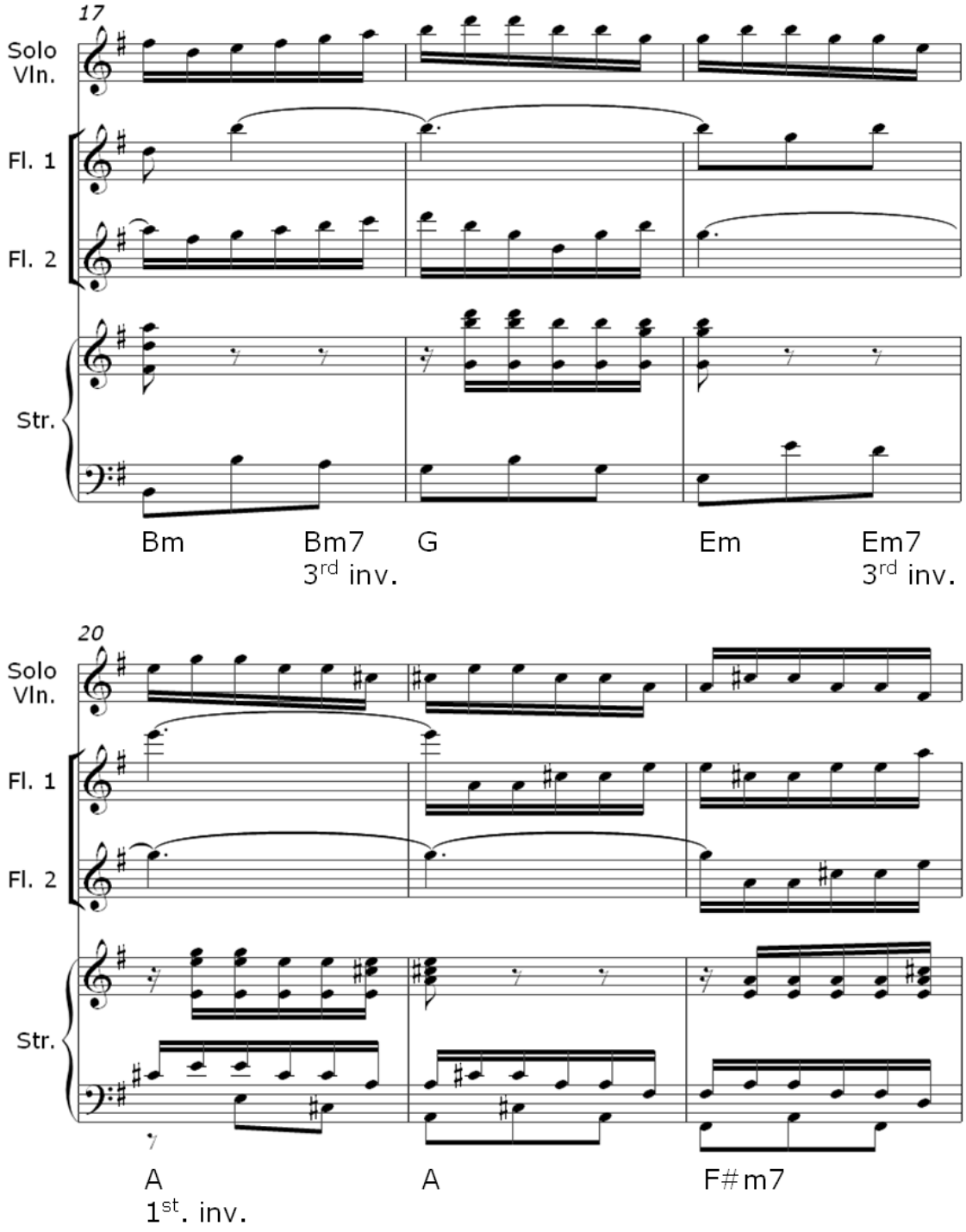


Figure 77 harmony bar 17 to 22

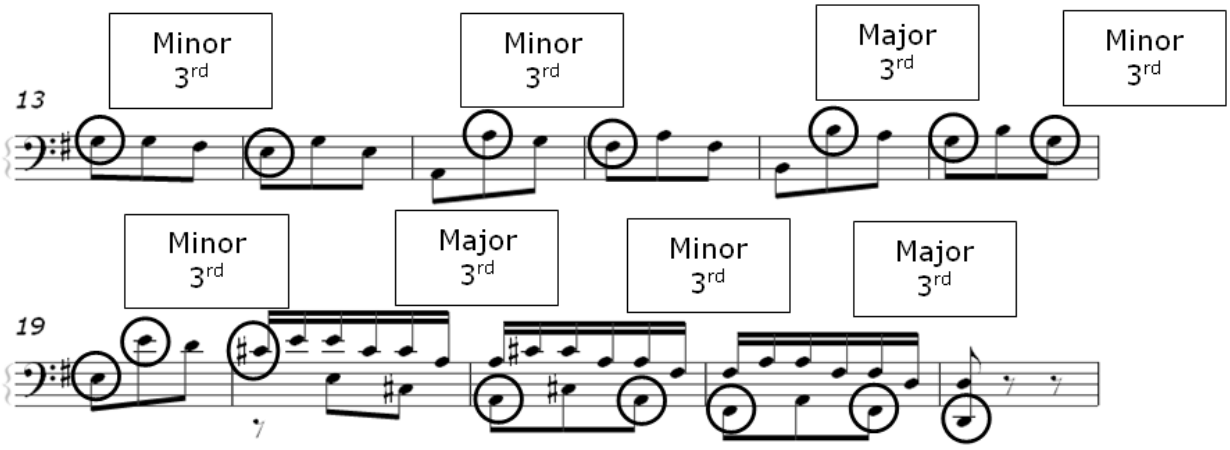
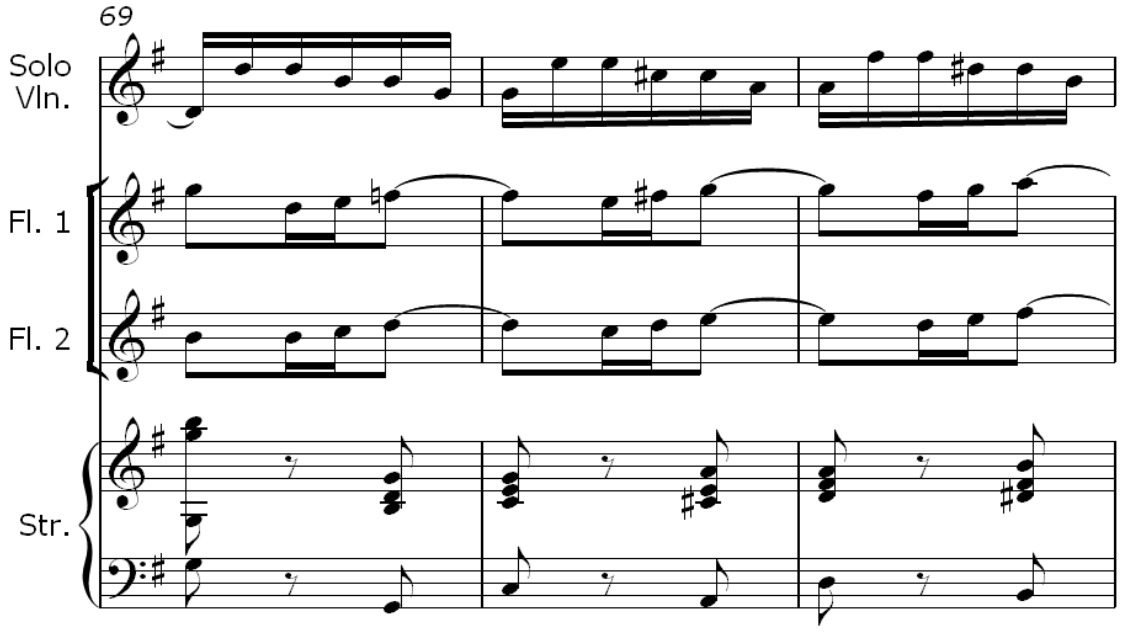


Figure 78 Bass line bar 13 to 23



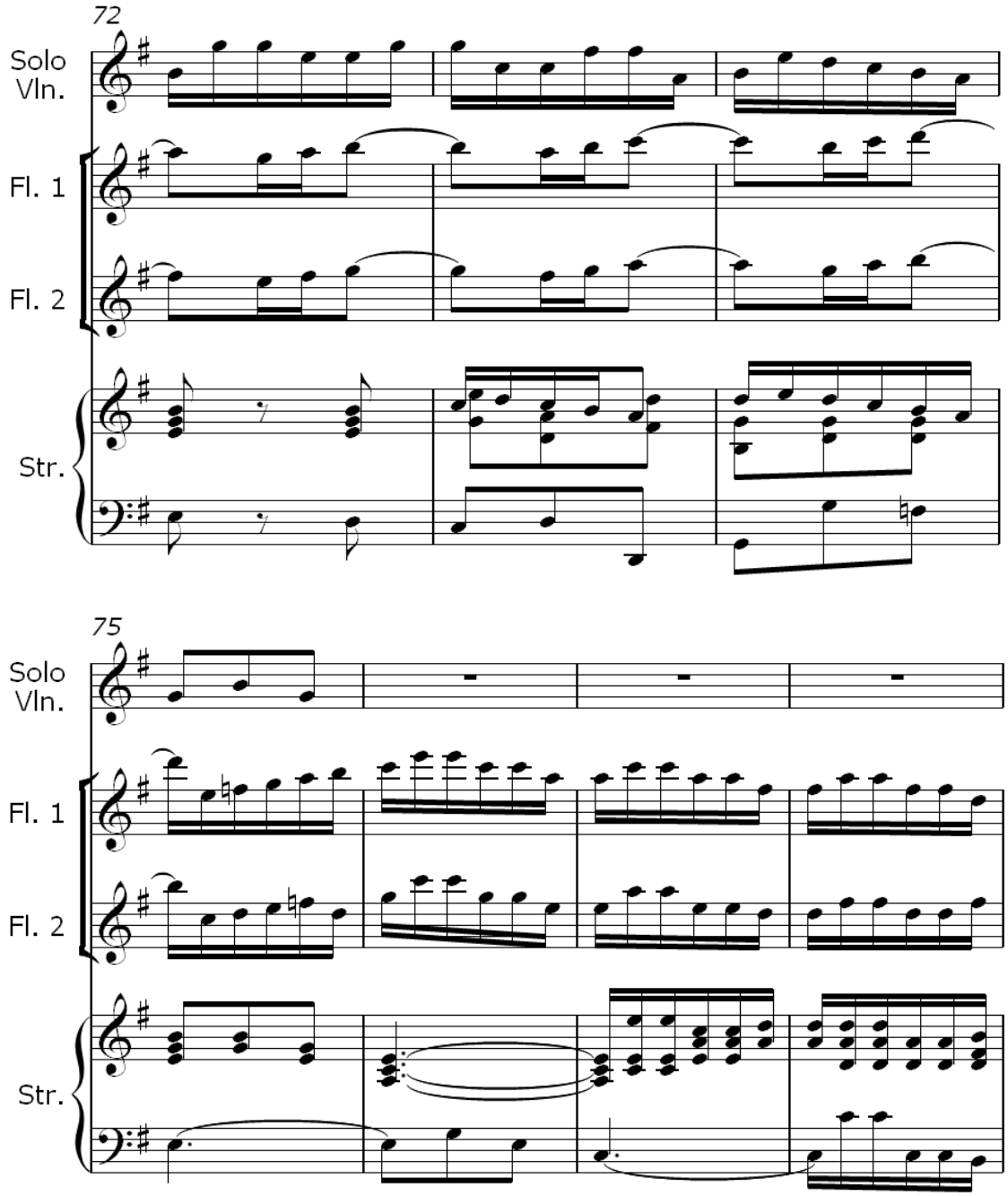


Figure 79 Harmony bar 69 to78

Contrapuntally justified dissonance

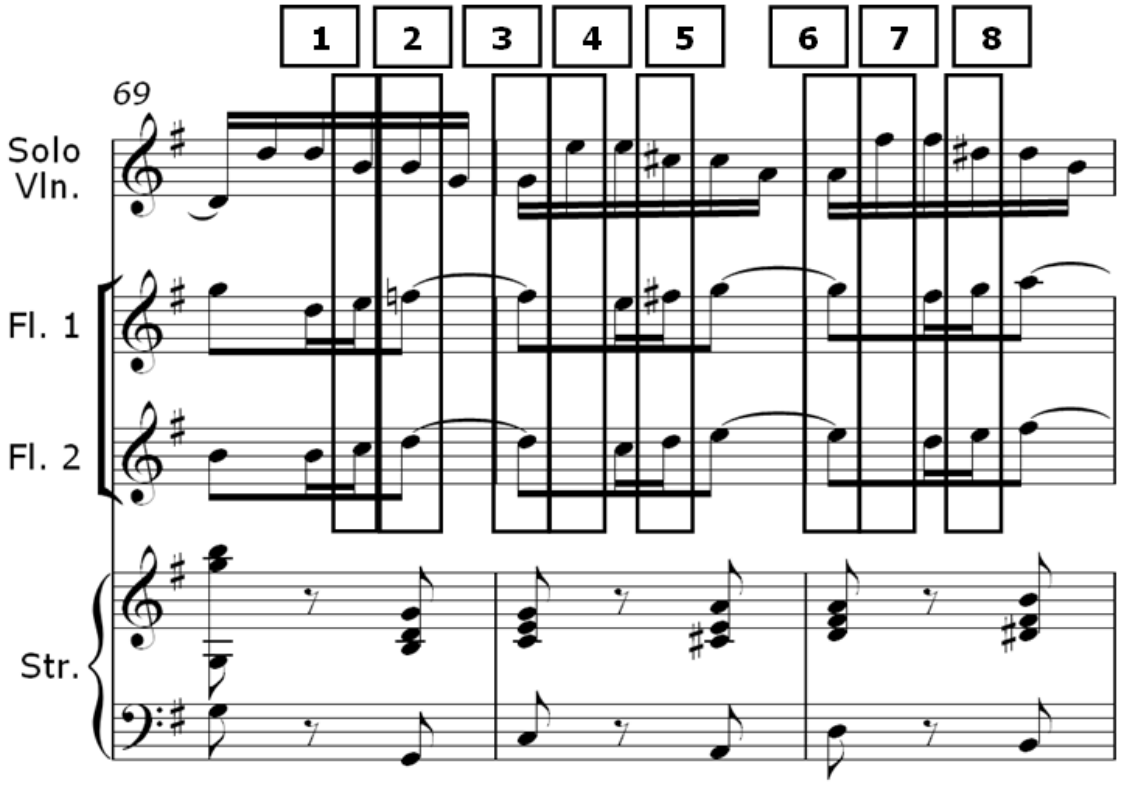
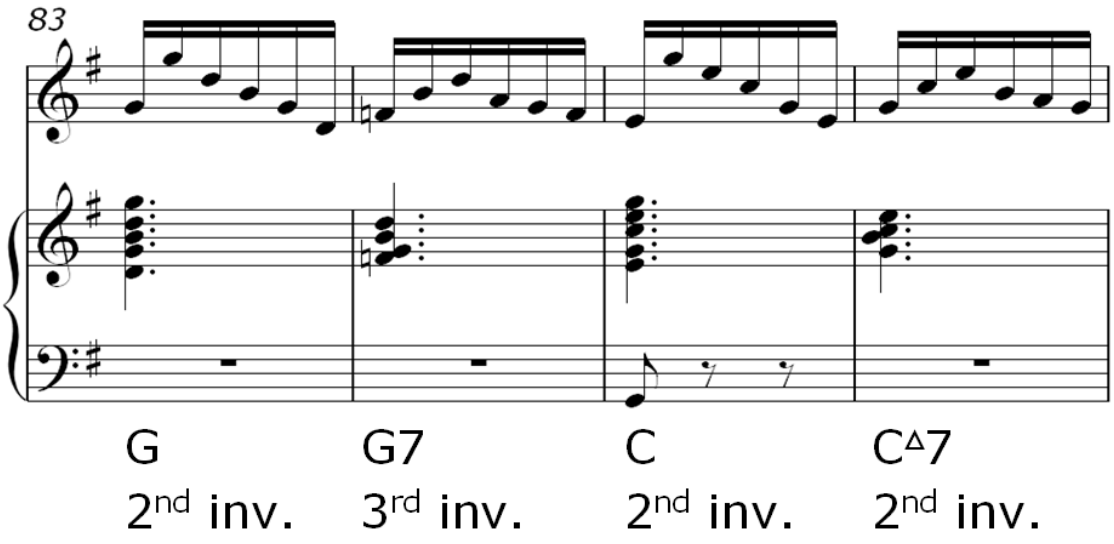


Figure 80 Dissonance bar 69 to 71

Episode 1



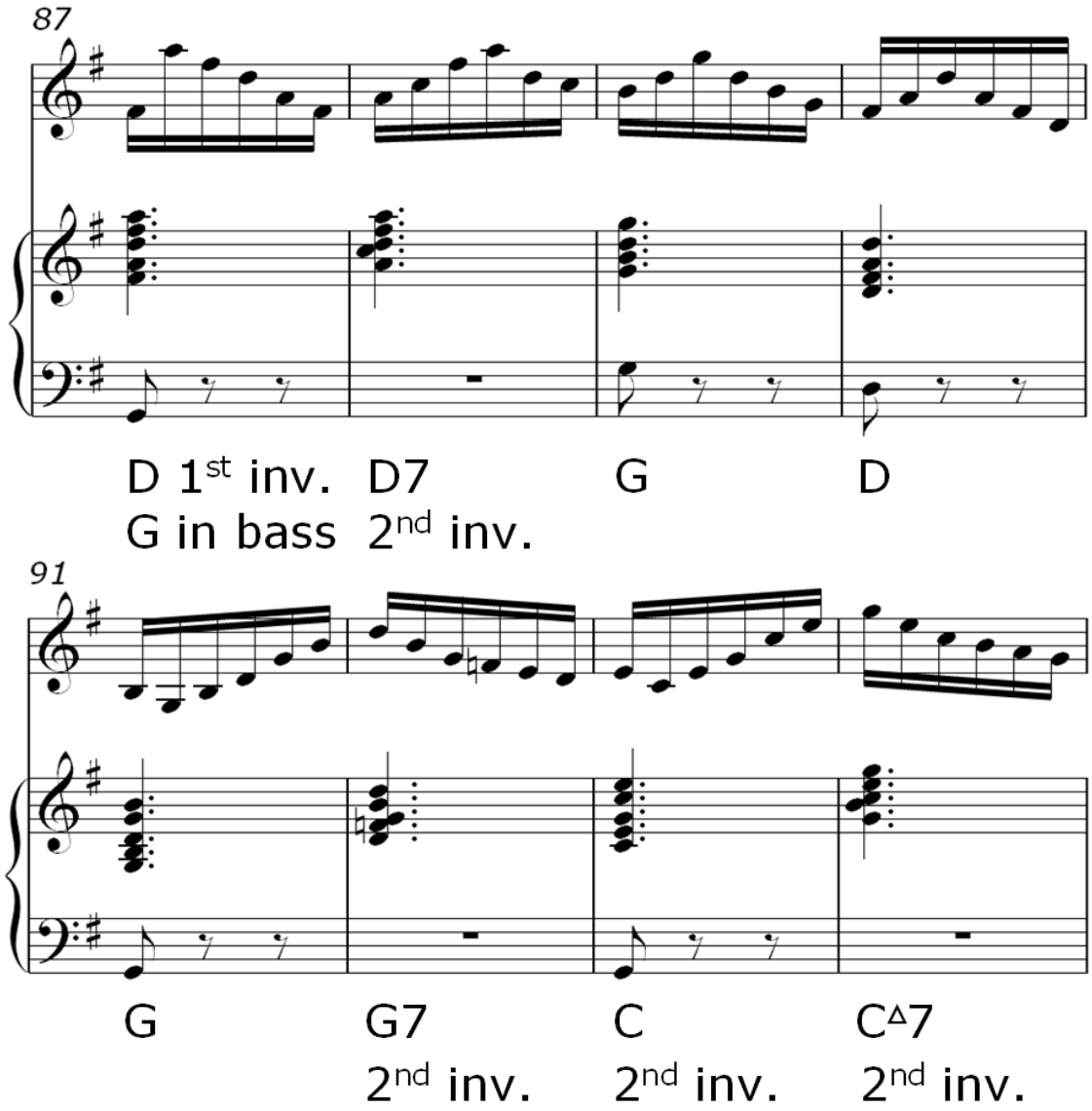
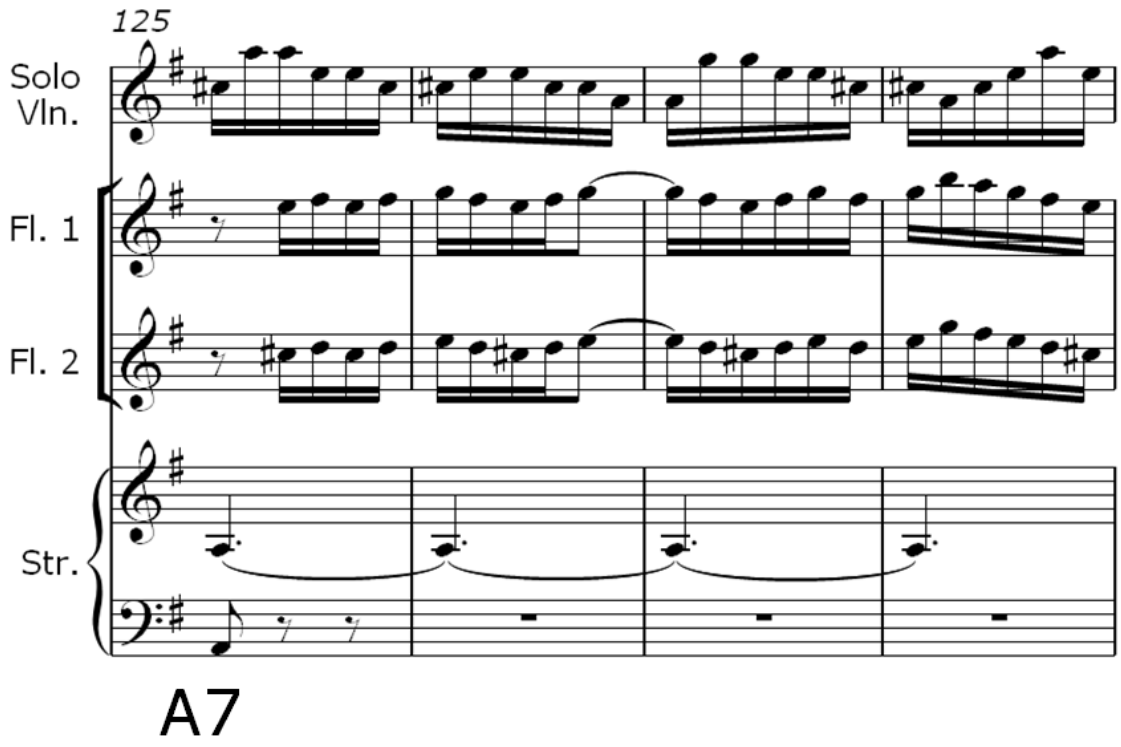


Figure 81 Harmonic reduction bar 83 to 94



A7

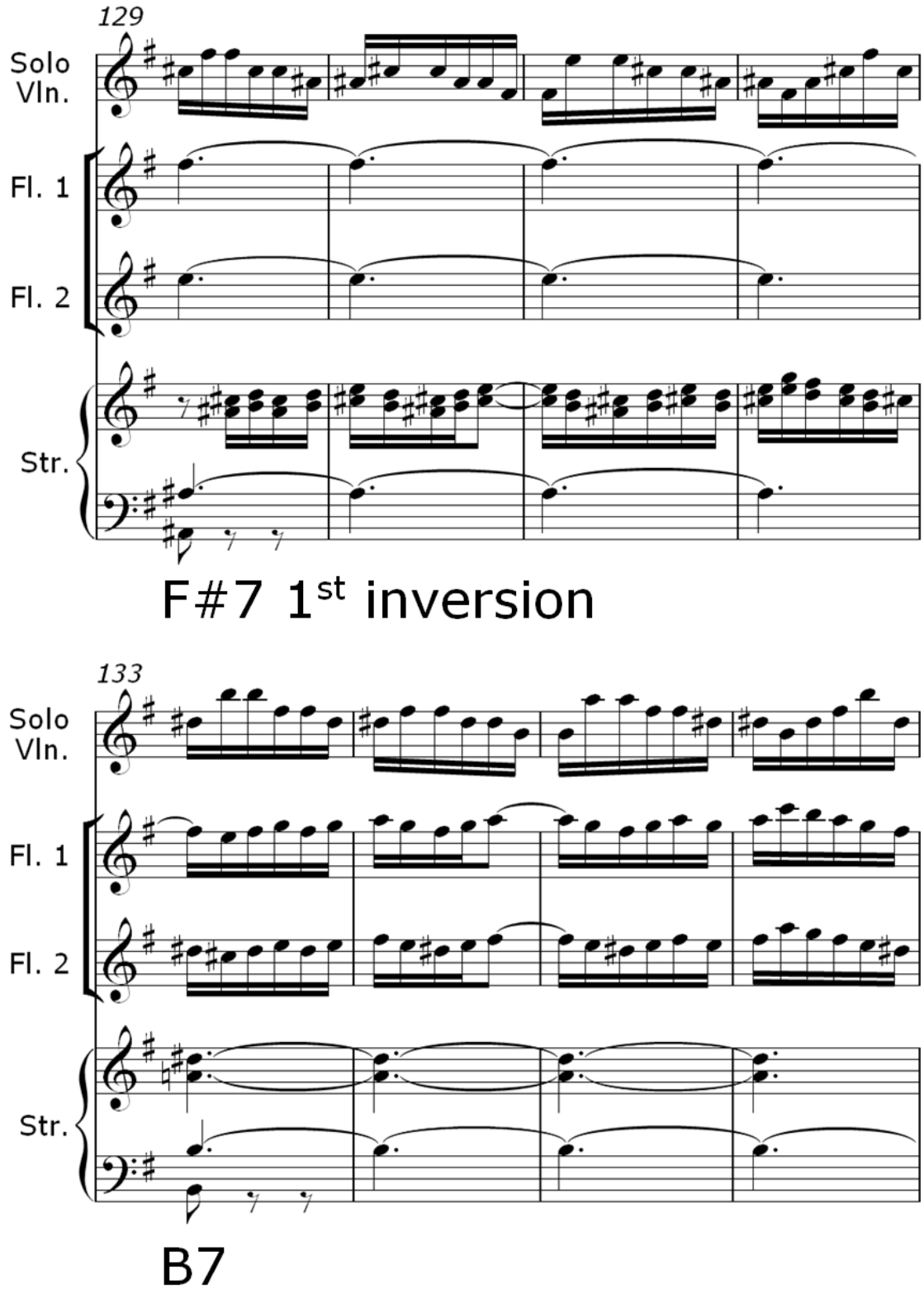


Figure 82 Harmony bar 125 to 136

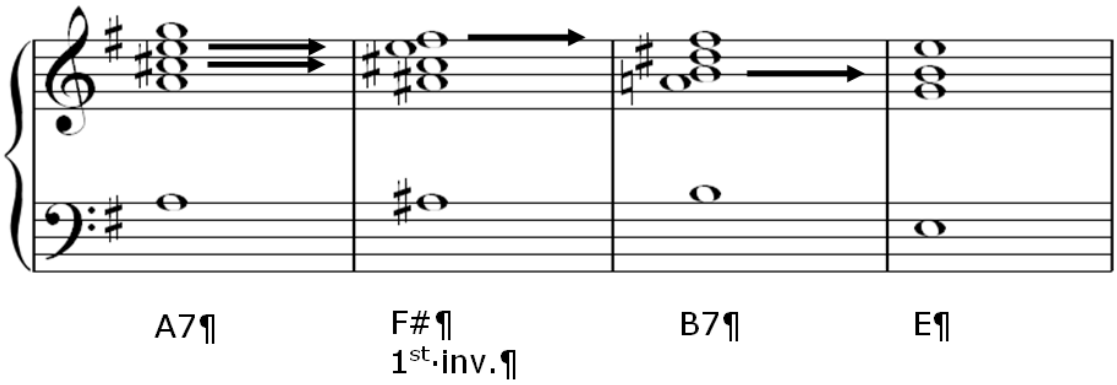


Figure 83 Harmonic progression bar 125 to 137

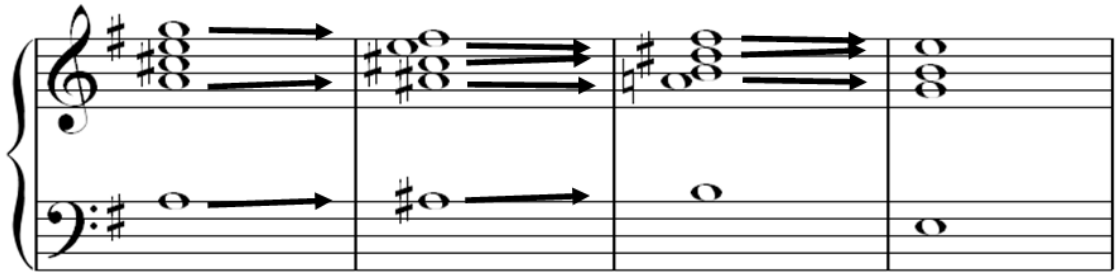


Figure 84 Harmonic progression bar 125 to 137

Contrapuntally justified dissonance

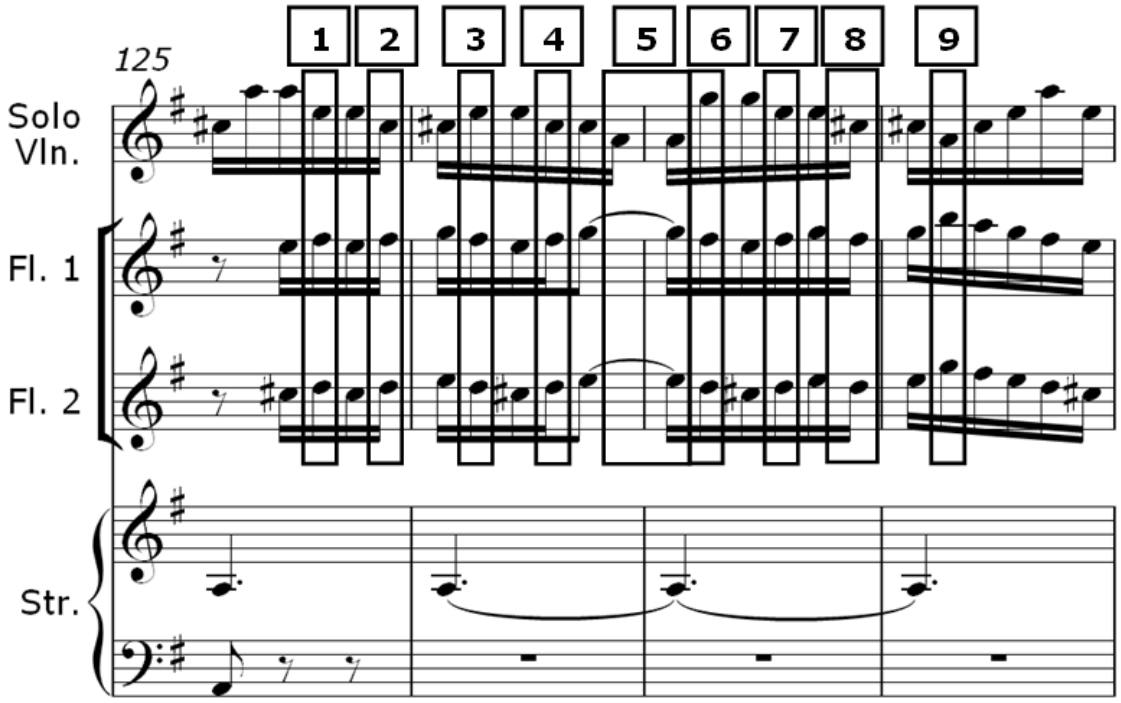


Figure 85 Unprepared dissonances bar 125 to 128

Sustained pitches

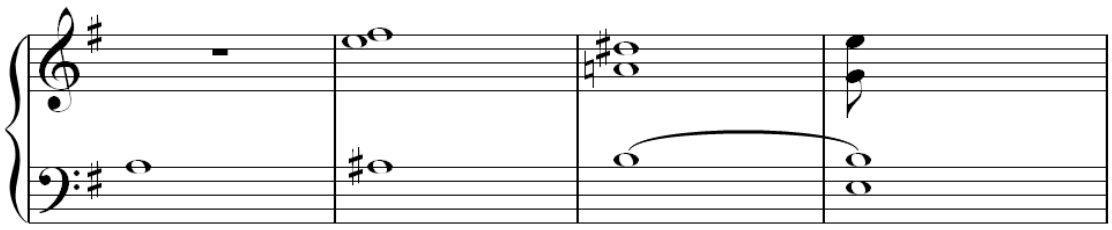


Figure 86 Sustained pitches from bar 125 to 137 beat 1

Ritornello 2

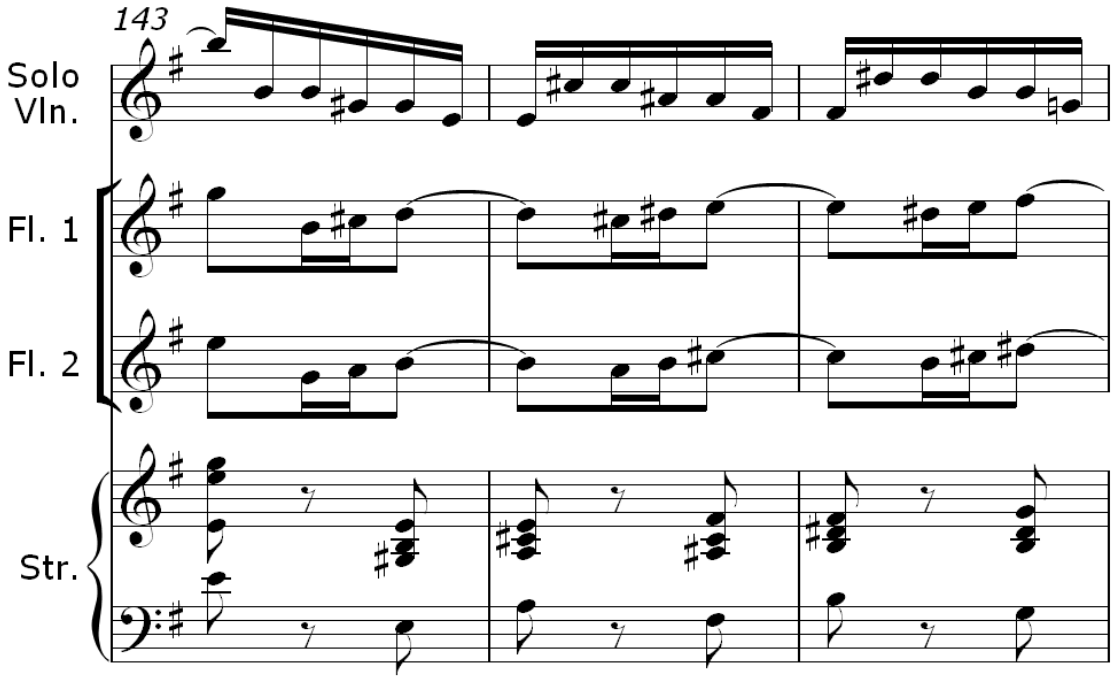


Figure 87 Harmony bar 142 to 145

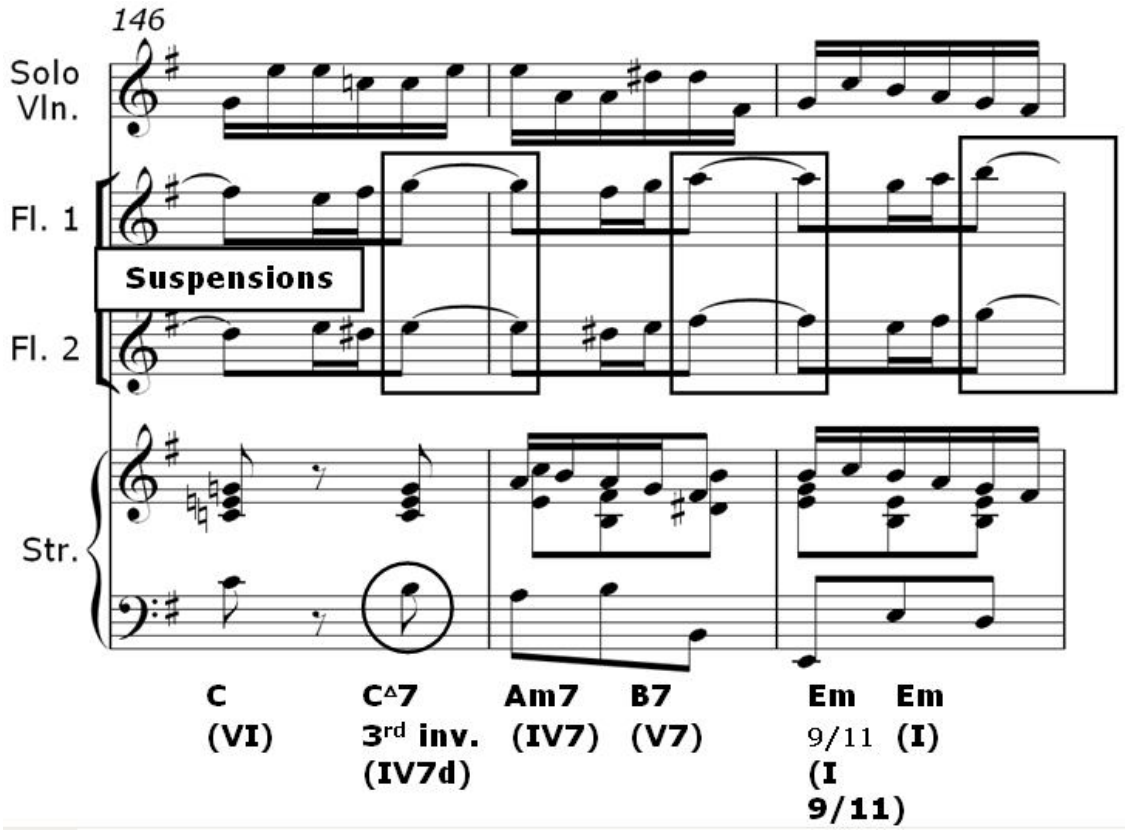


Figure 88 Harmony bar 146 to 148

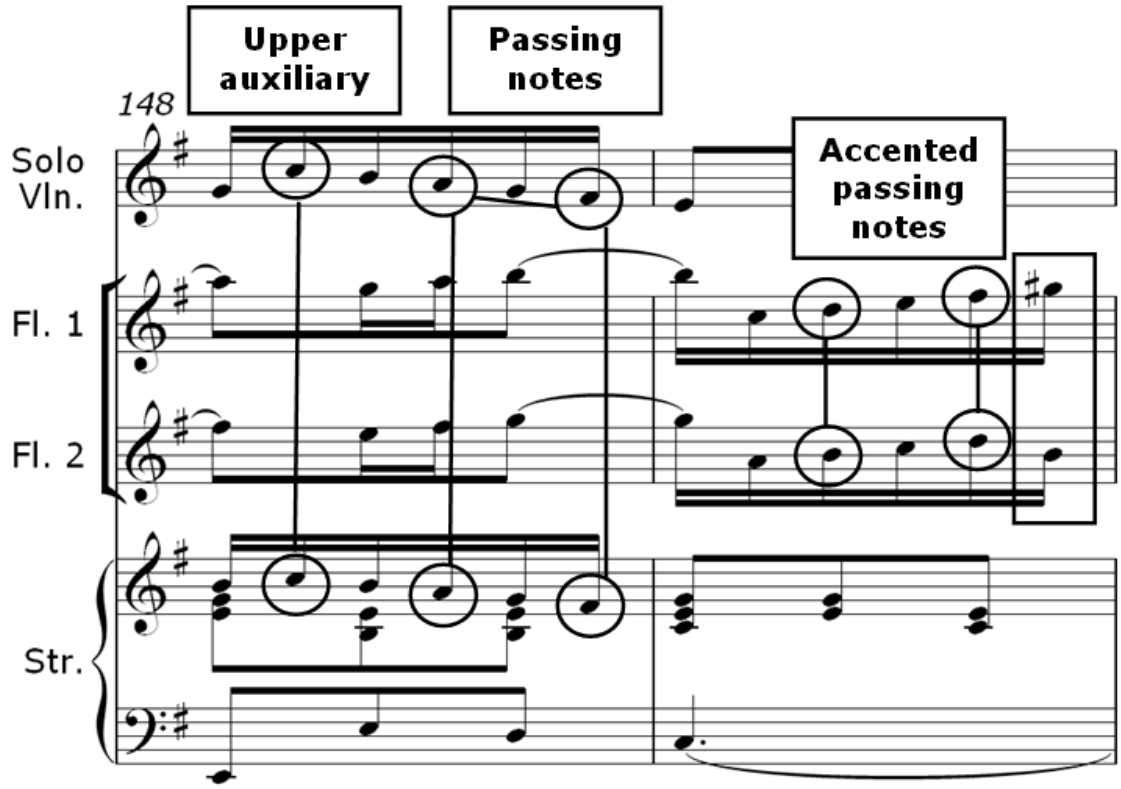


Figure 89 Harmony bar 148 to 149

Neapolitan 6

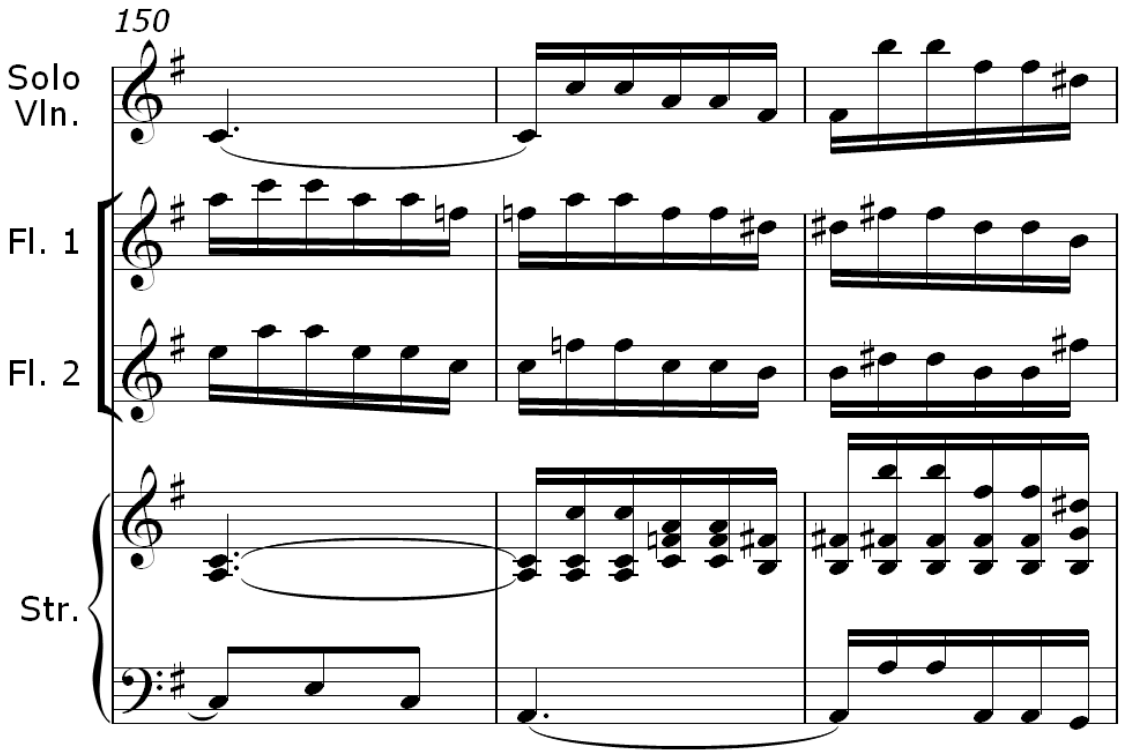


Figure 90 Harmony bar 150 to 152

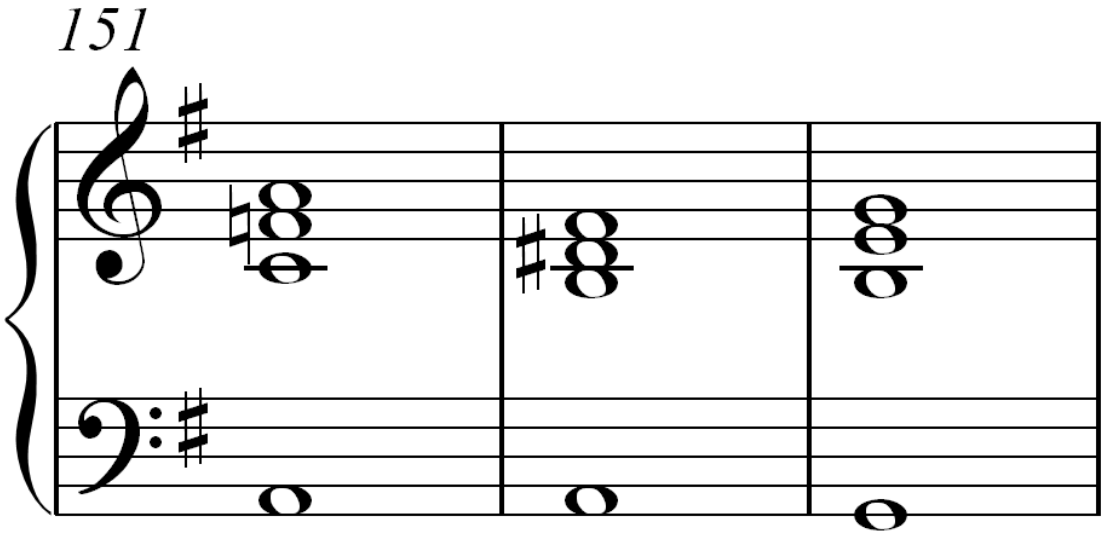


Figure 91 Neapolitan 6 bar 151

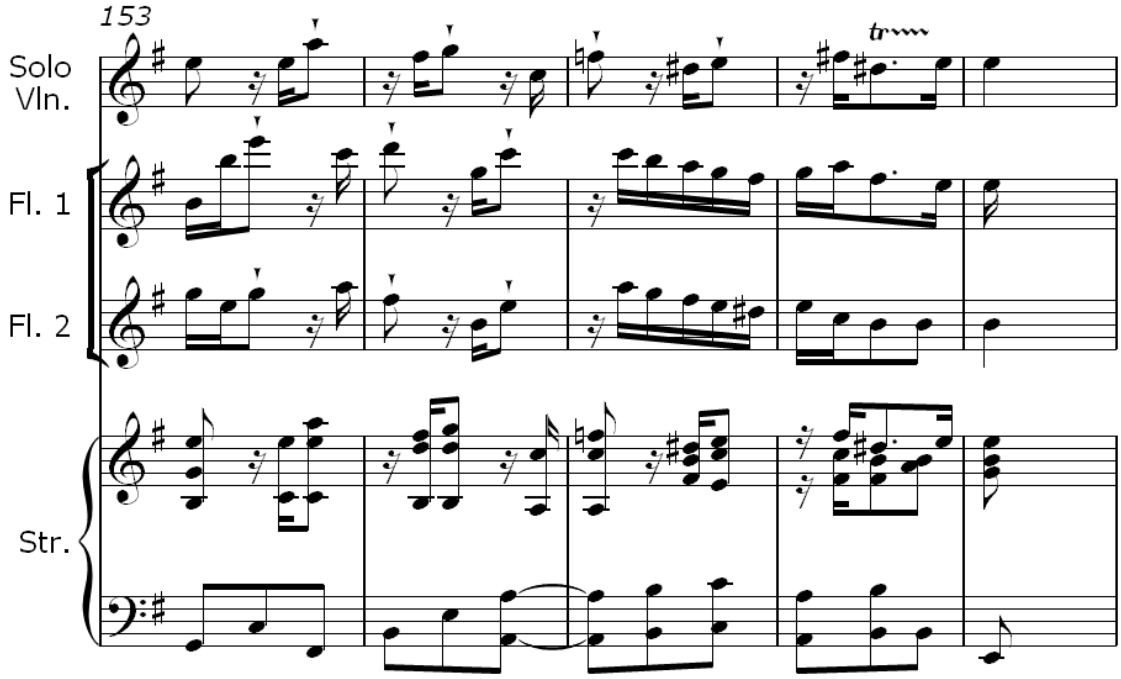


Figure 92 Rhythmic cadence (hemiola) bar 153 to 157 beat 1

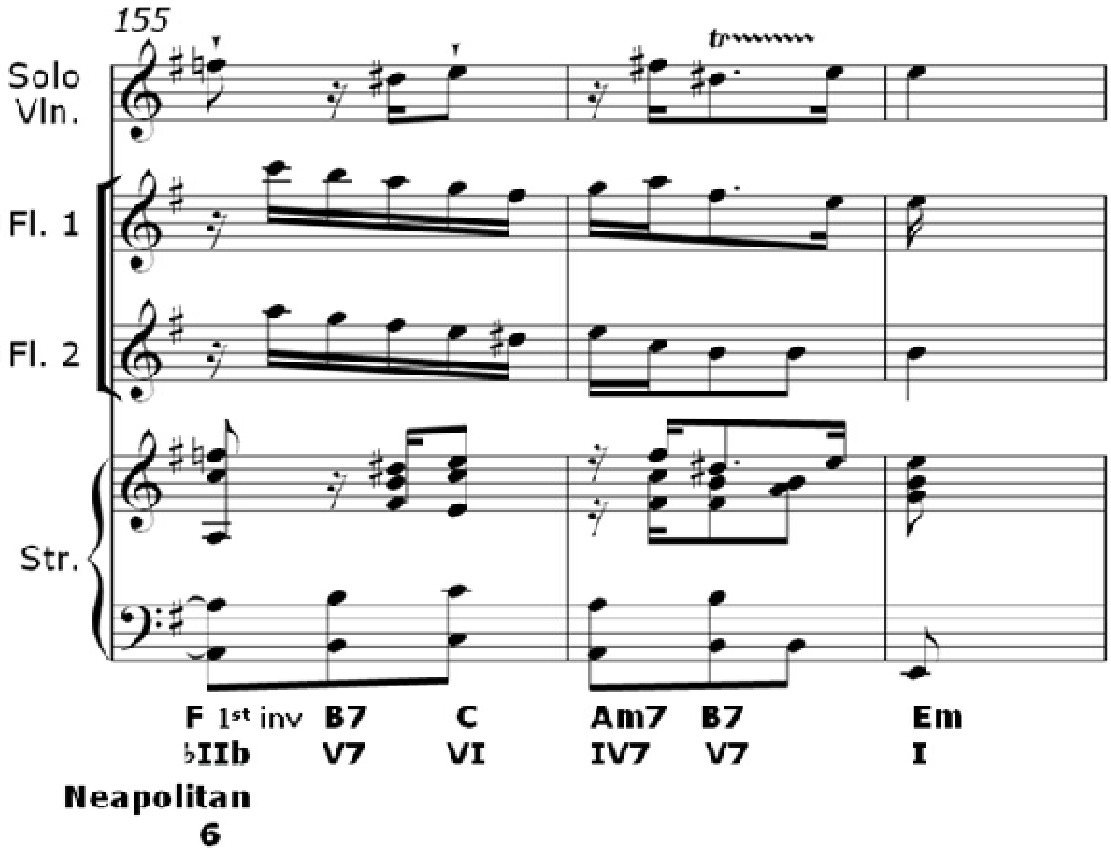


Figure 93 Harmony bar 155 to 157 beat 1

Episode 2

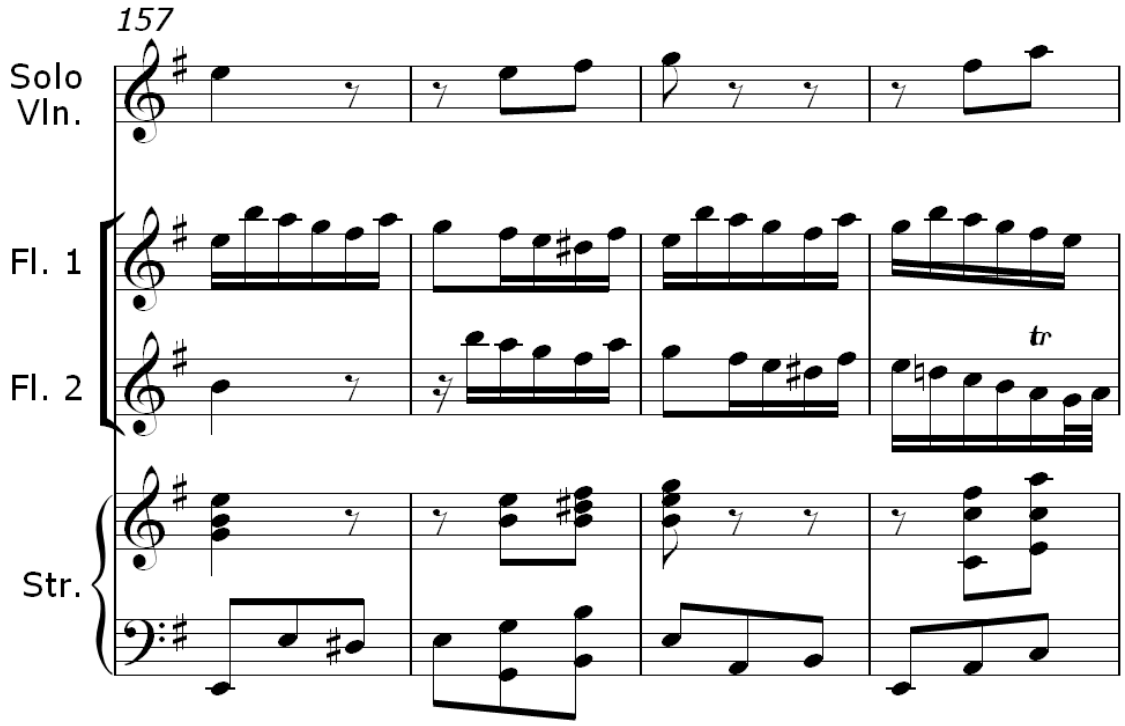


Figure 94 Harmony bar 157 to 160 (E minor)

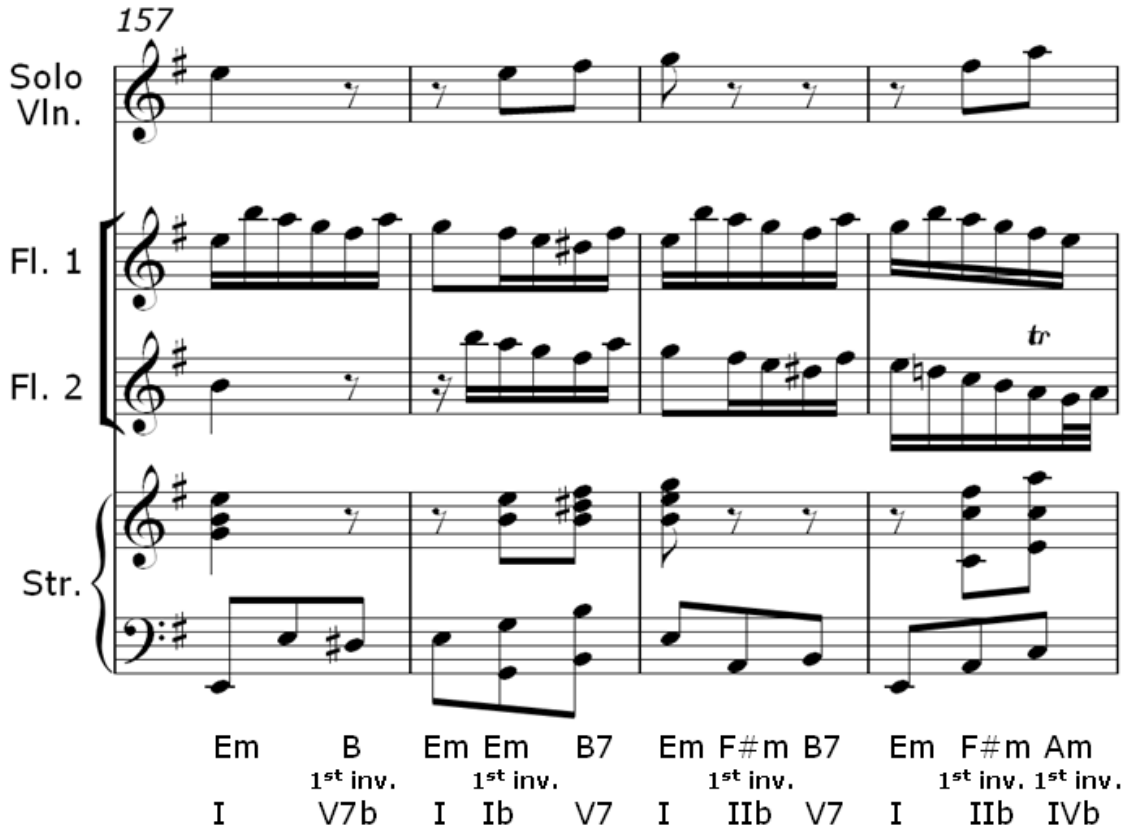


Figure 95 Harmony bar 157 to 160 (E minor)

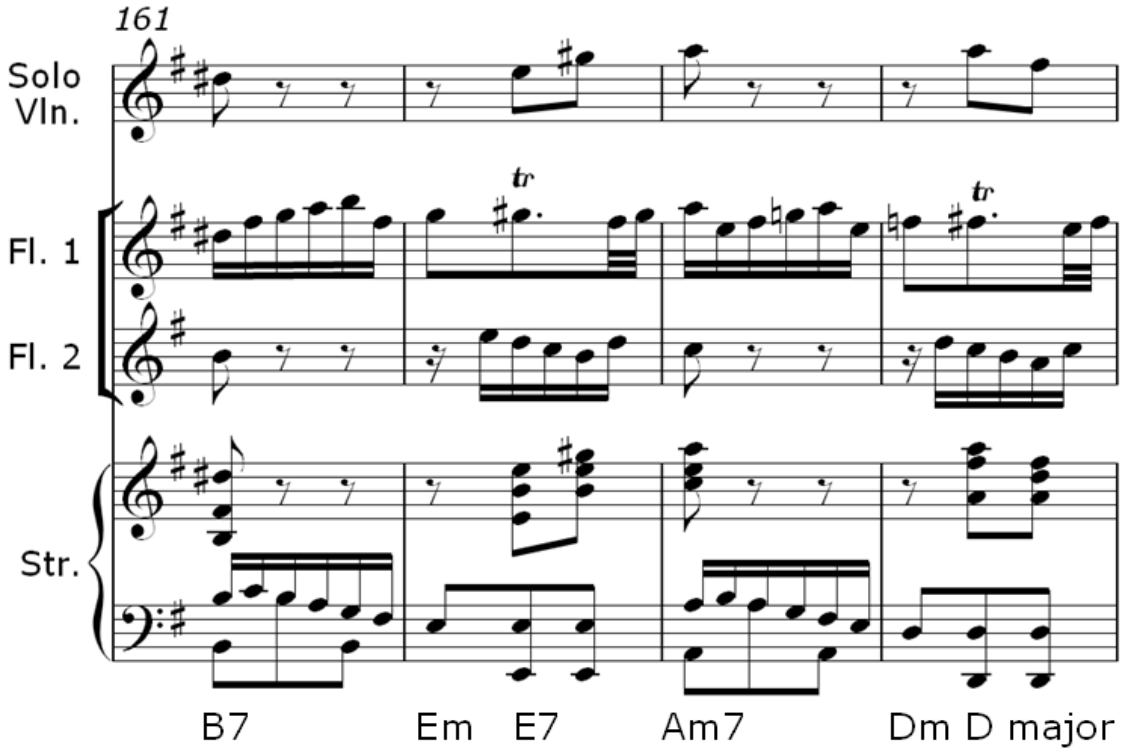
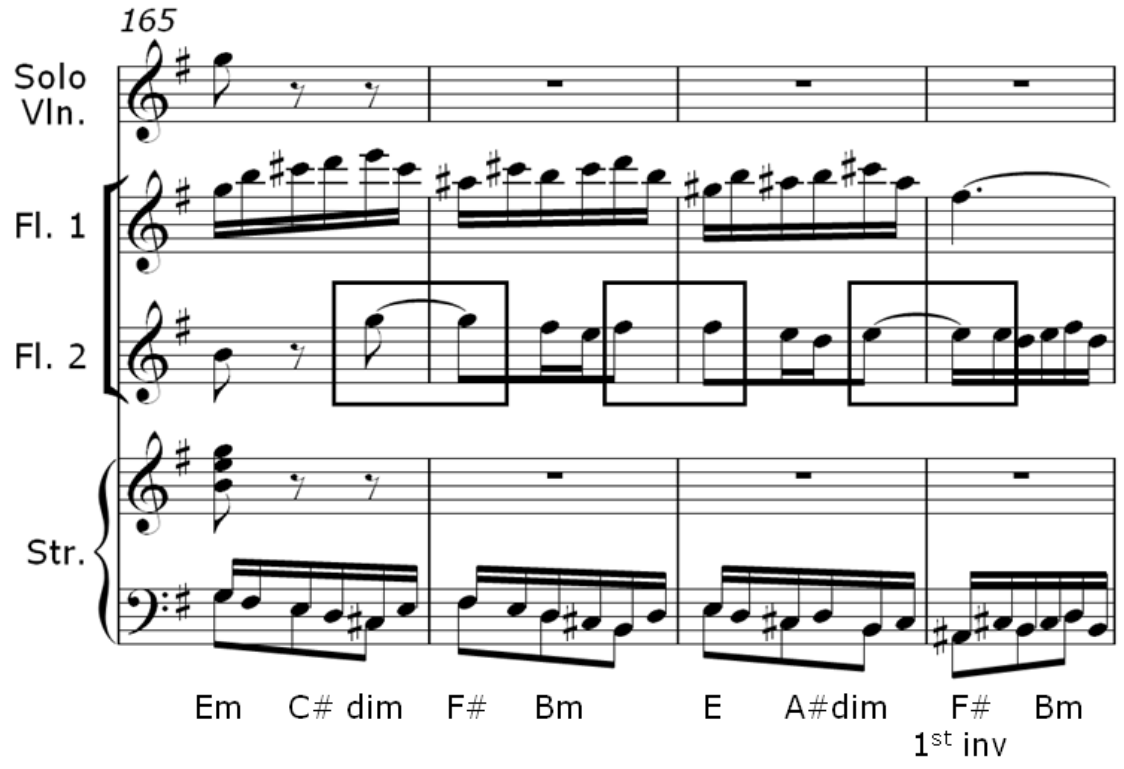


Figure 96 Major & minor harmonies bar 161 to 164



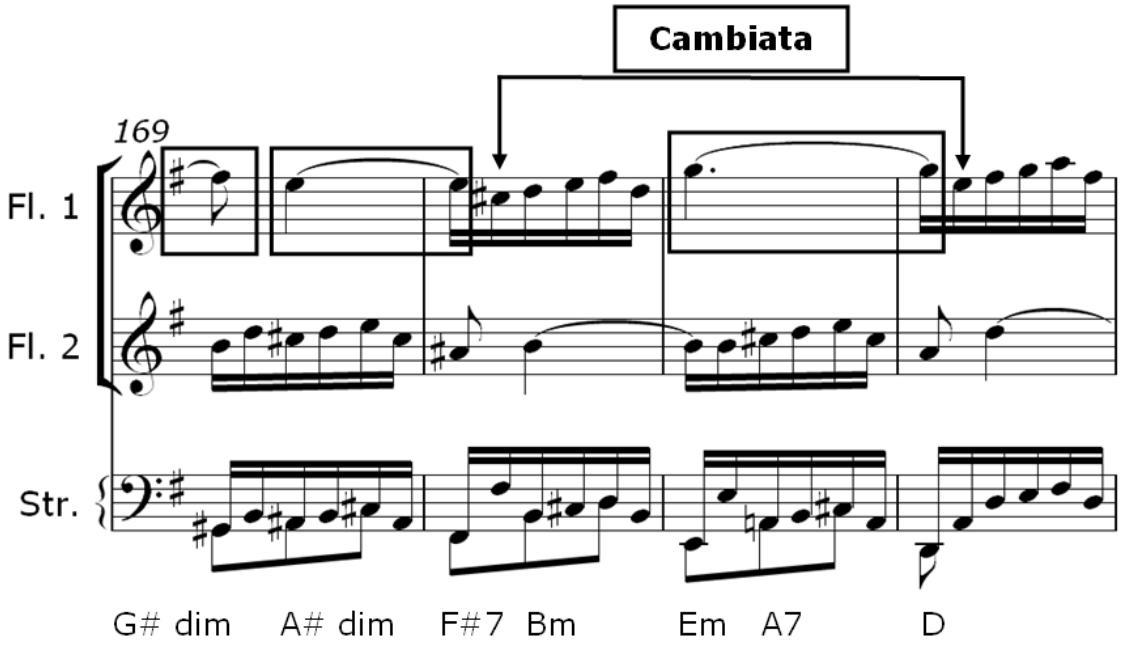


Figure 97 Harmony bar 165 to 172

Cycle of fifths

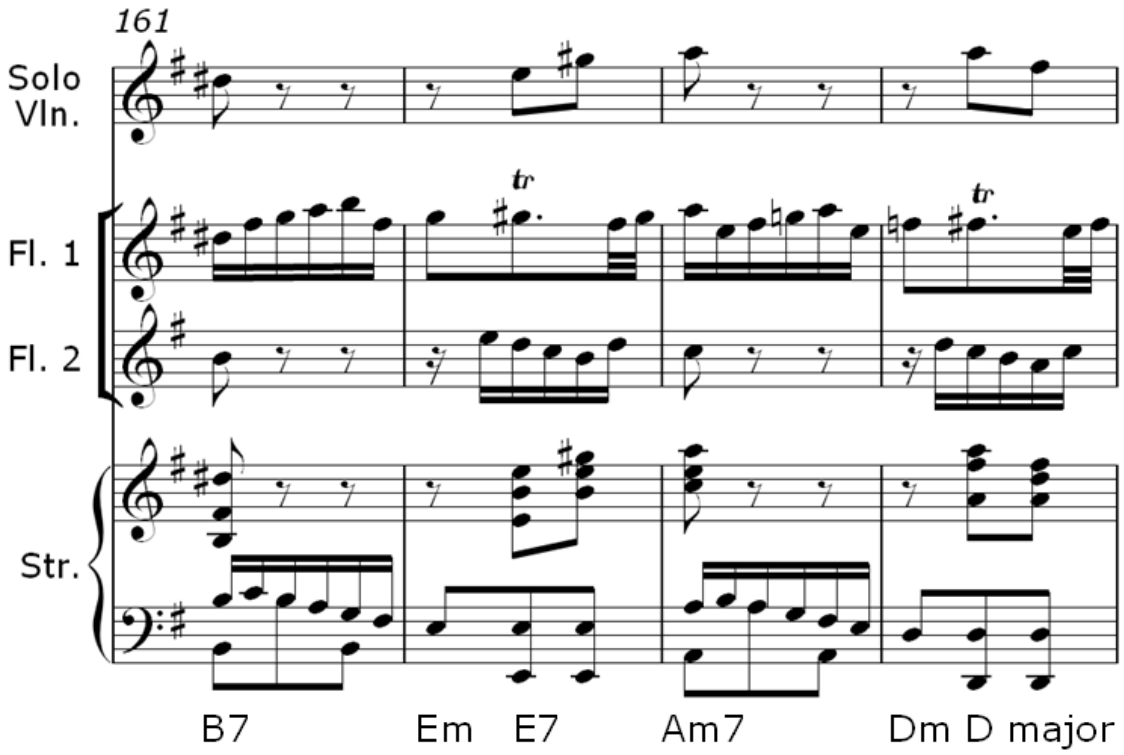


Figure 98 Cycle of fifths bar 161 to 165 beat 1 (bar not illustrated)

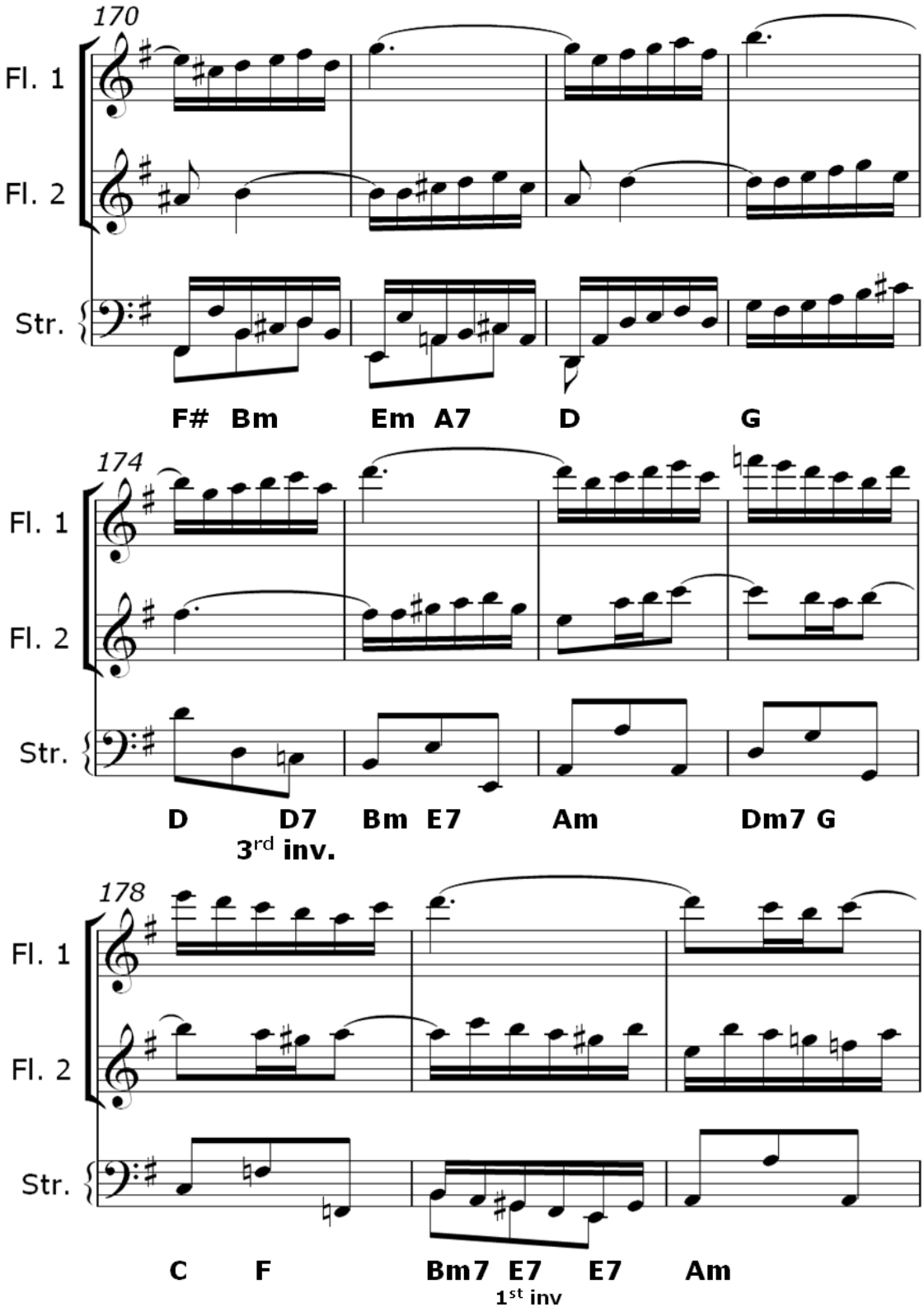


Figure 99 Cycle of fifths bar 170 to 180

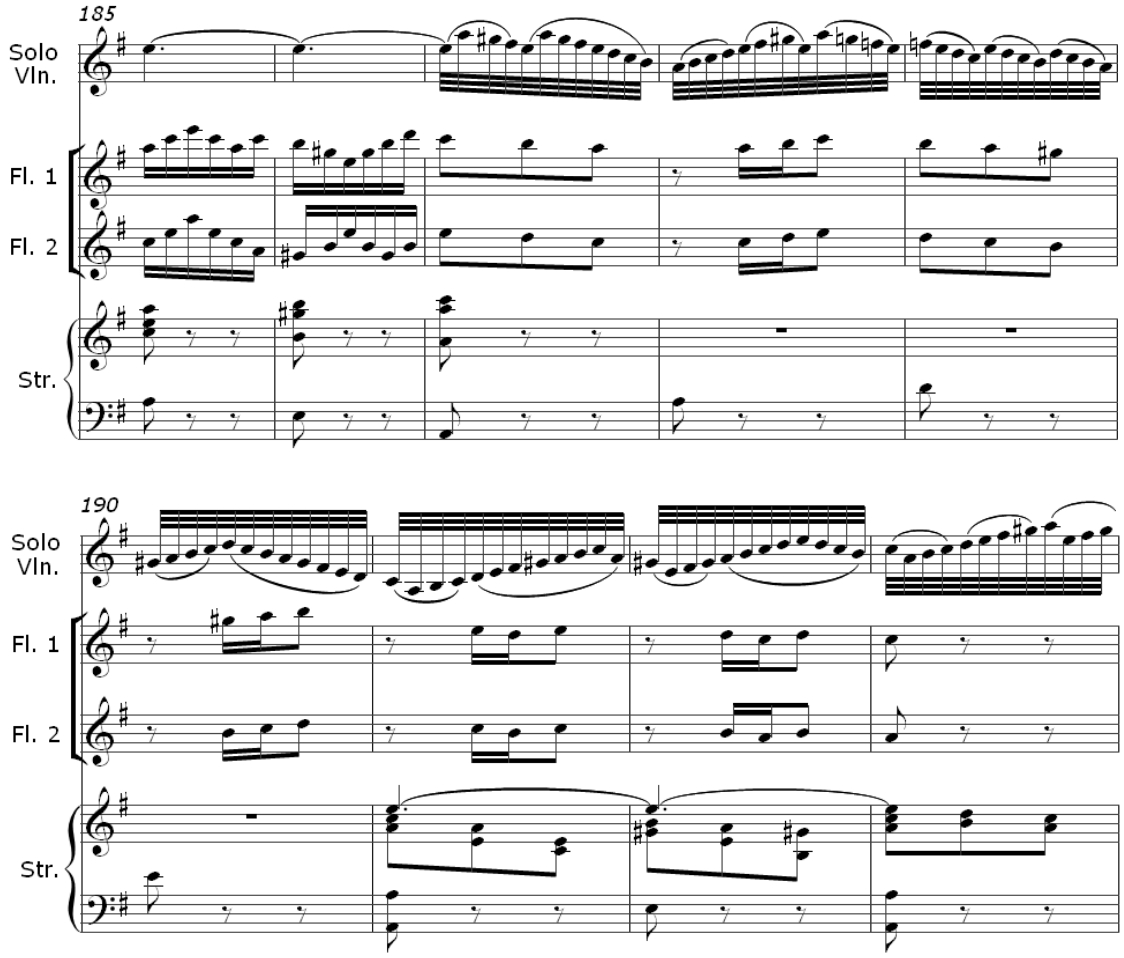


Figure 100 Harmony bar 185 to 193

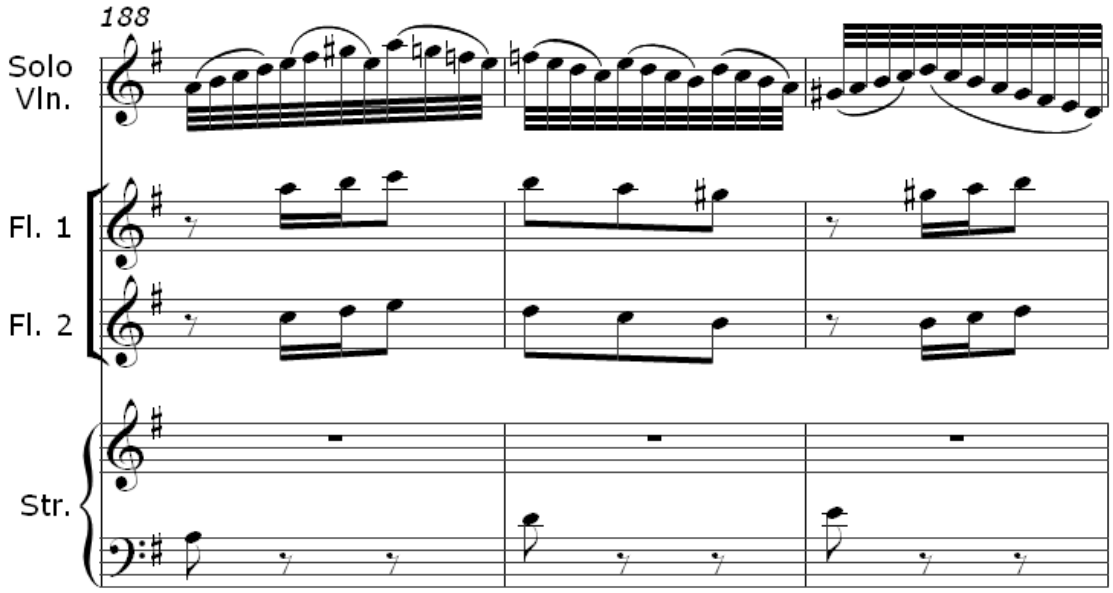


Figure 101 Harmony bar 188 to 190

Ritornello 3

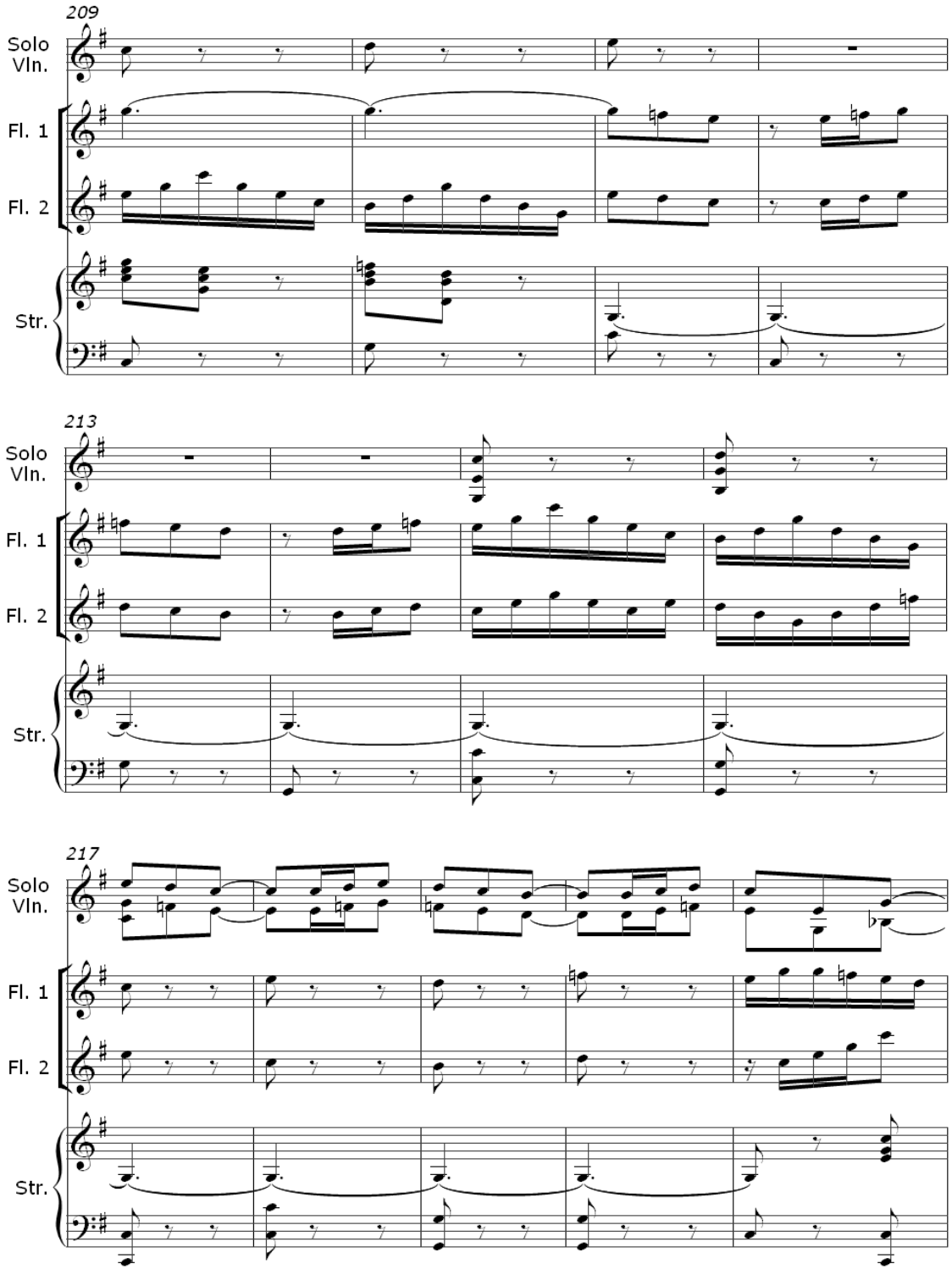


Figure 102 Dominant pedal (G) bar 209 to 221 beat 1

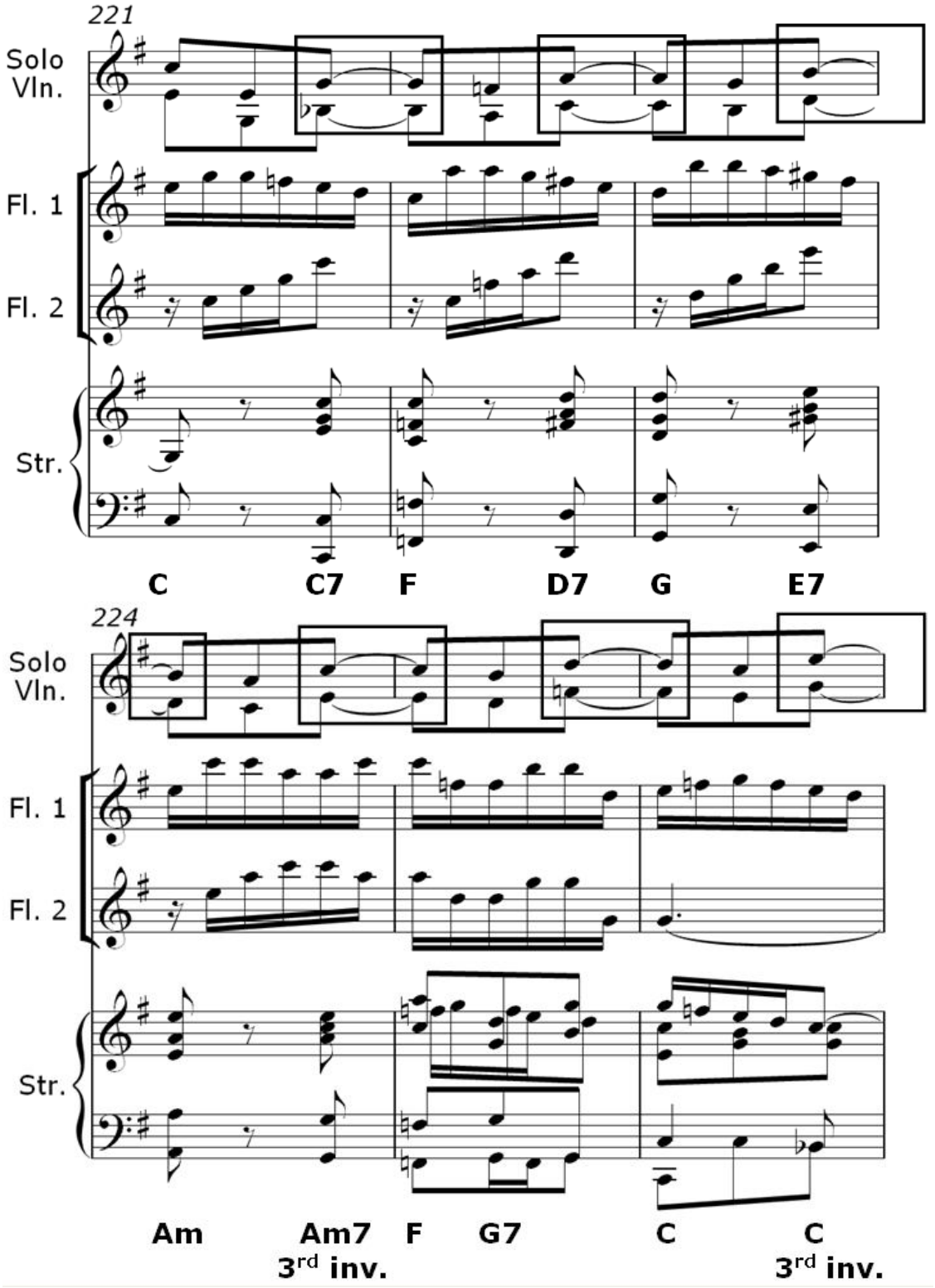


Figure 103 Harmony bar 221 to 226

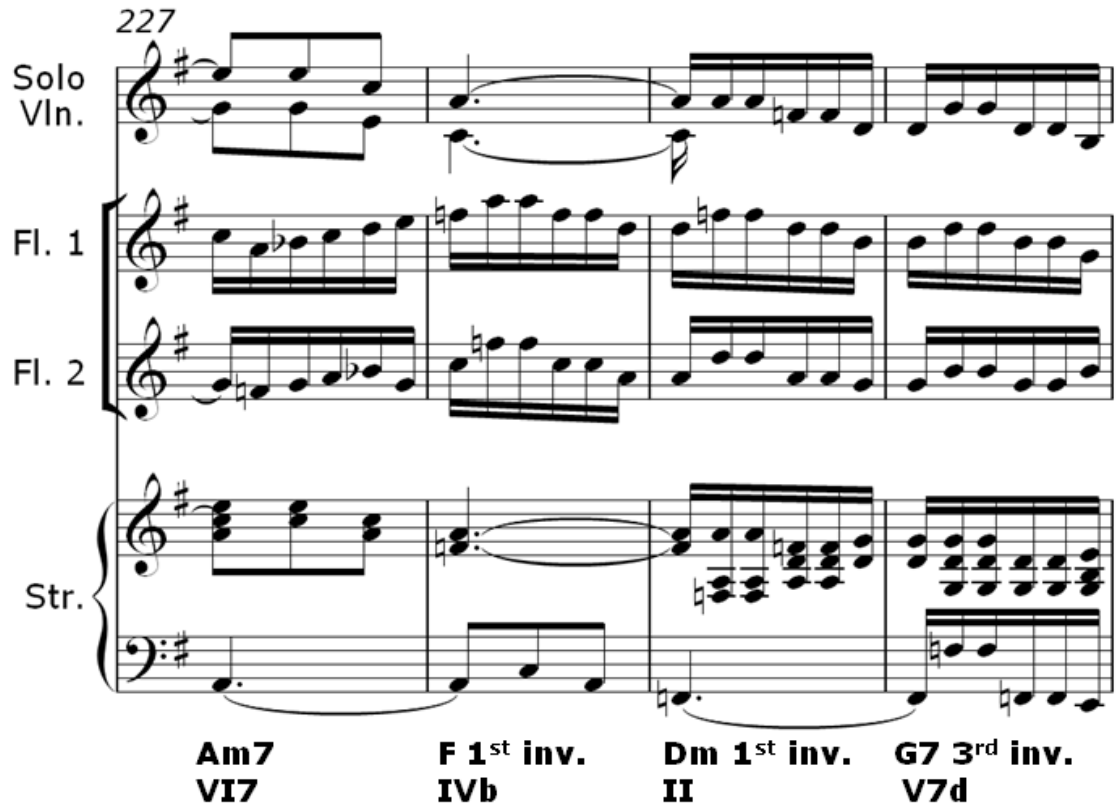


Figure 104 Harmony bar 227 to 230

Episode 3

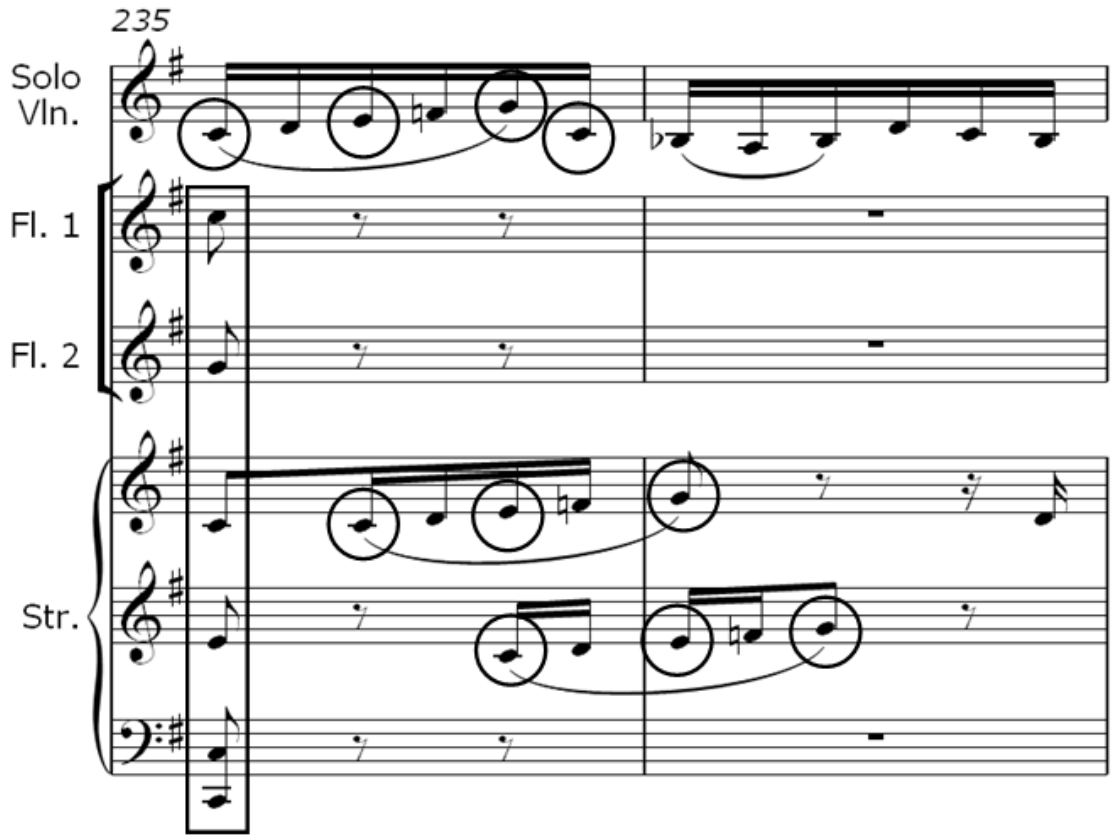


Figure 105 Harmony bar 235 to 236

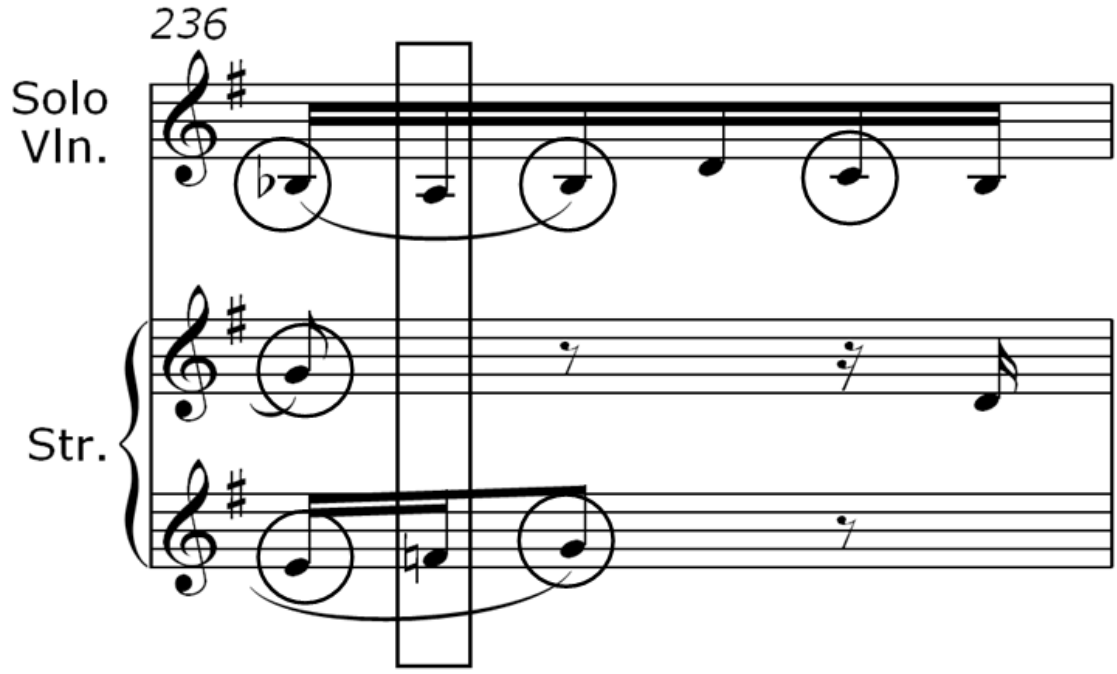


Figure 106 C7 bar 236

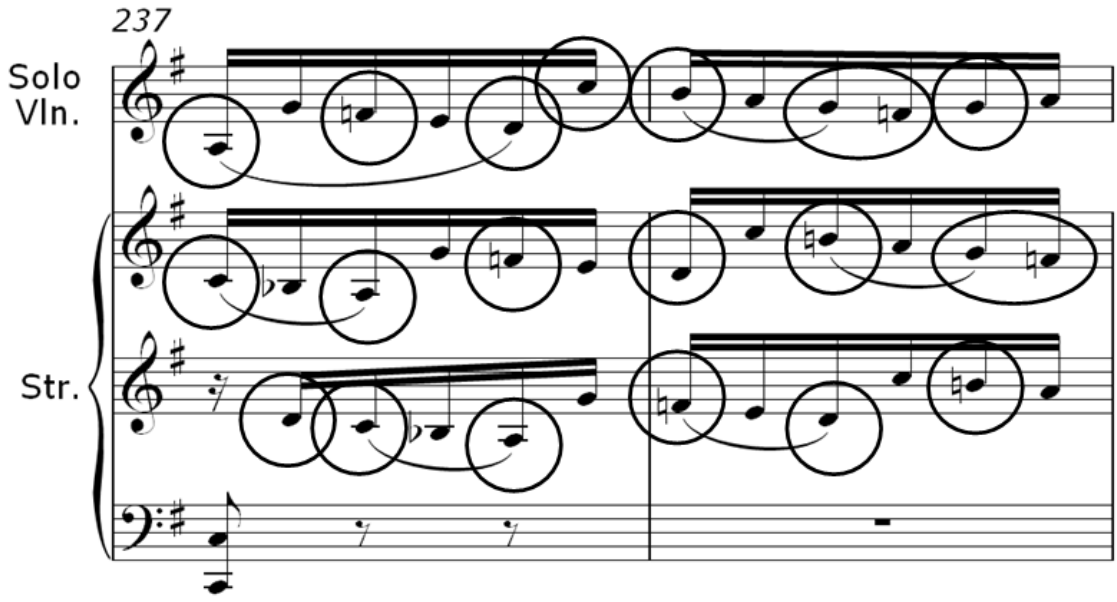


Figure 107 Harmony bar 237 to 238

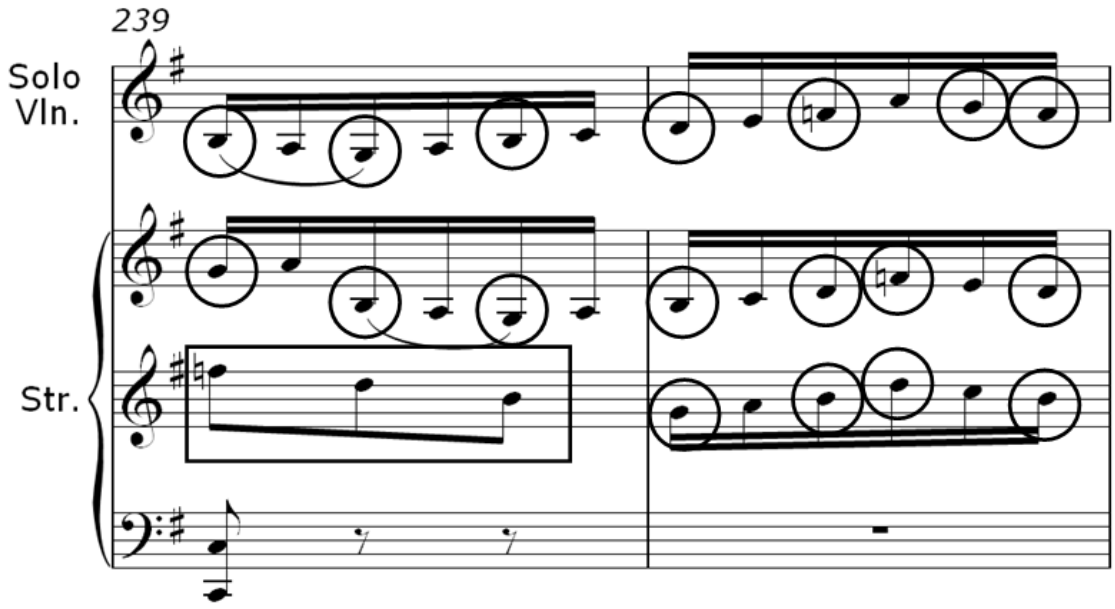


Figure 108 G dominant 7 bar 239 not 240

Cycle of fifths

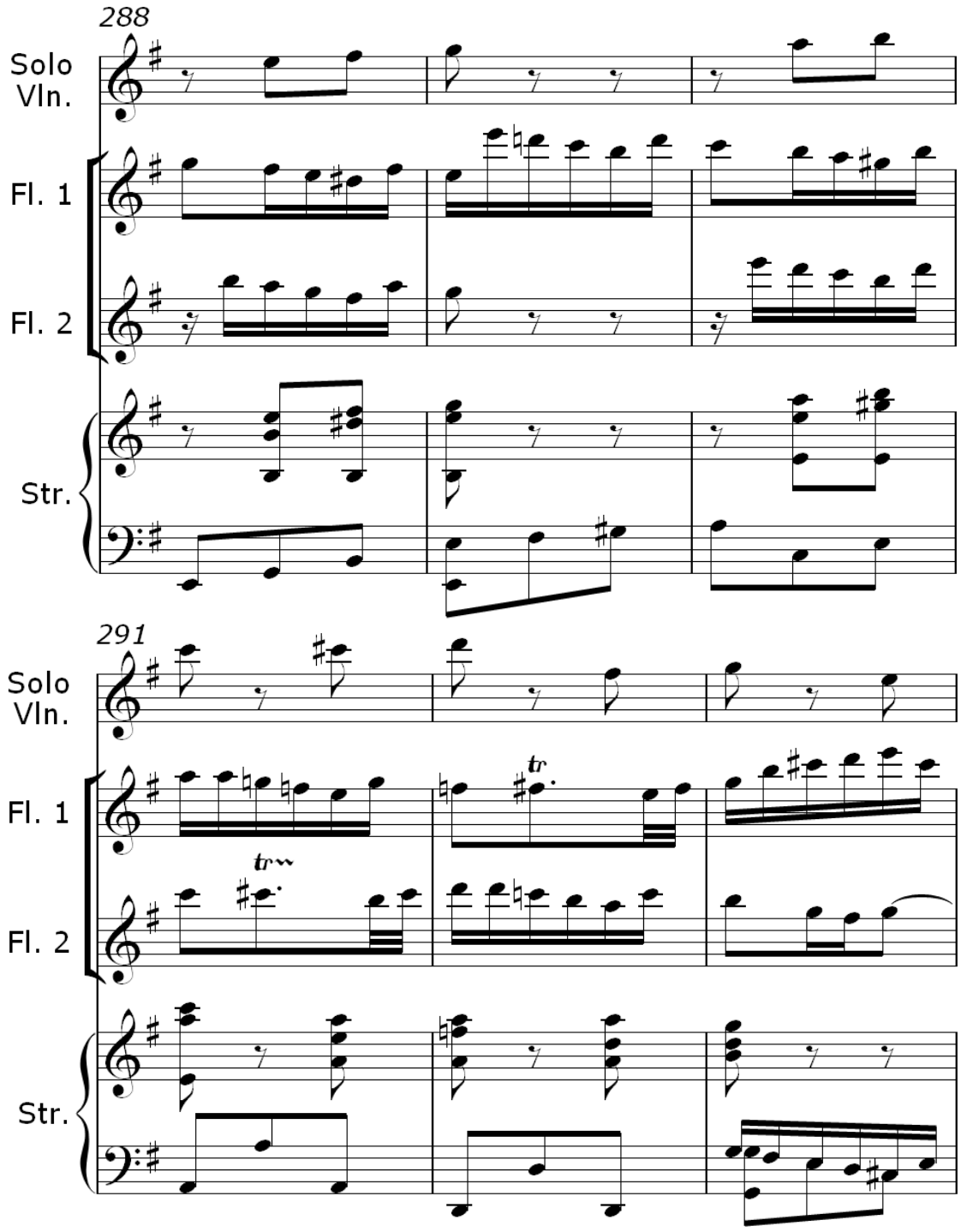
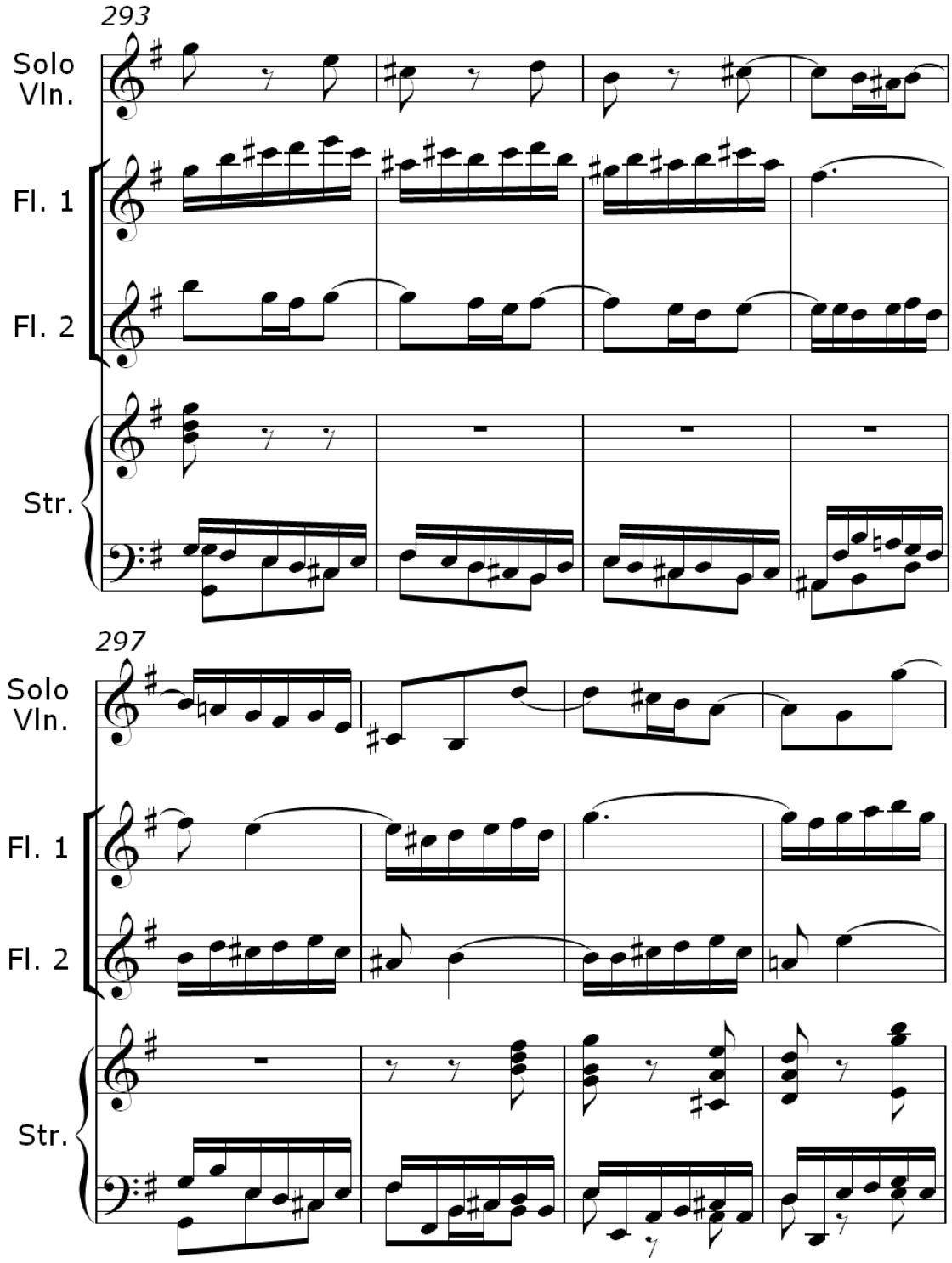


Figure 109 Cycle of fifths bar 288 to 293


293
Solo Vln.
Fl. 1
Fl. 2
Str.
297
Solo Vln.
Fl. 1
Fl. 2
Str.

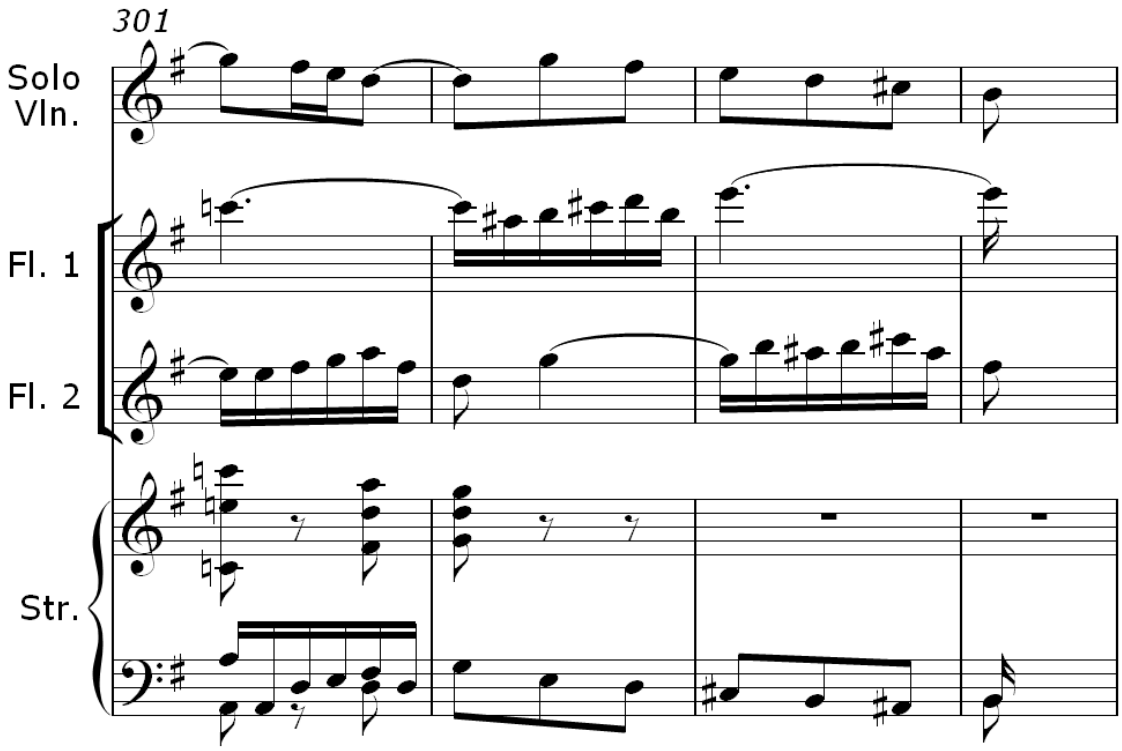


Figure 110 Harmony bar 293 to 304 beat 1

Contrapuntally justified dissonance

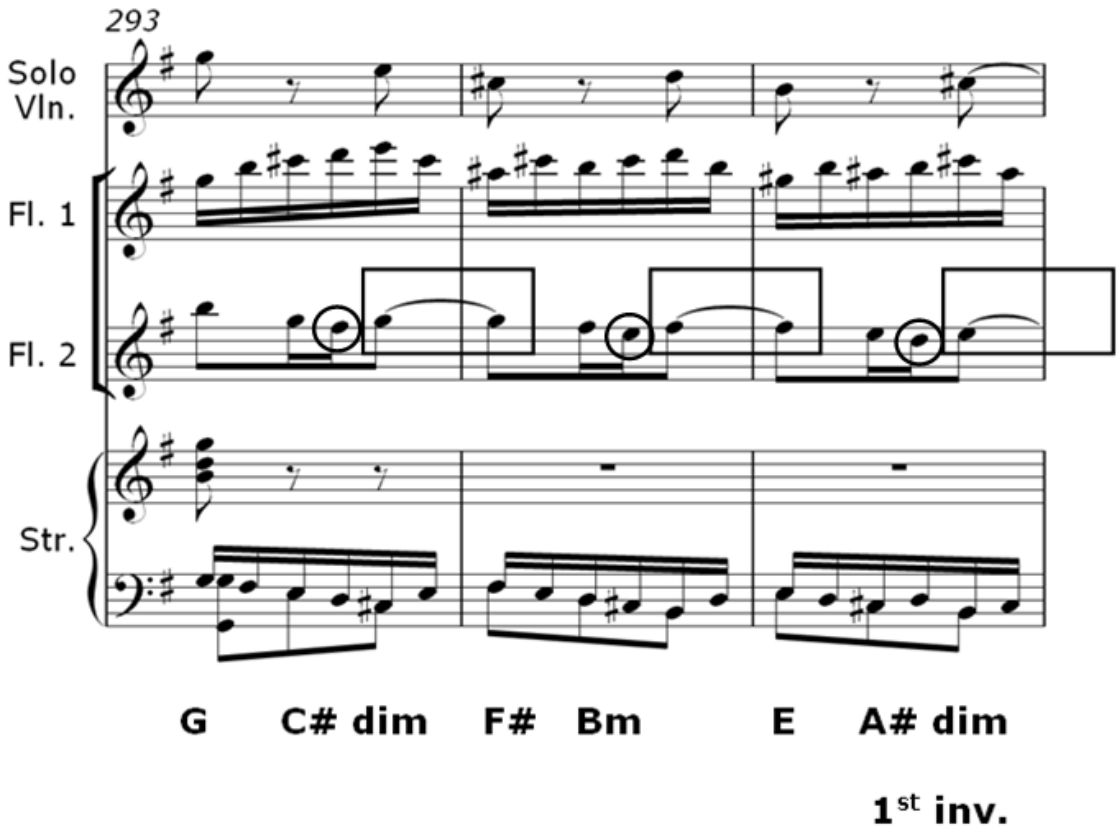


Figure 111 Sequential harmony bar 293 to 295

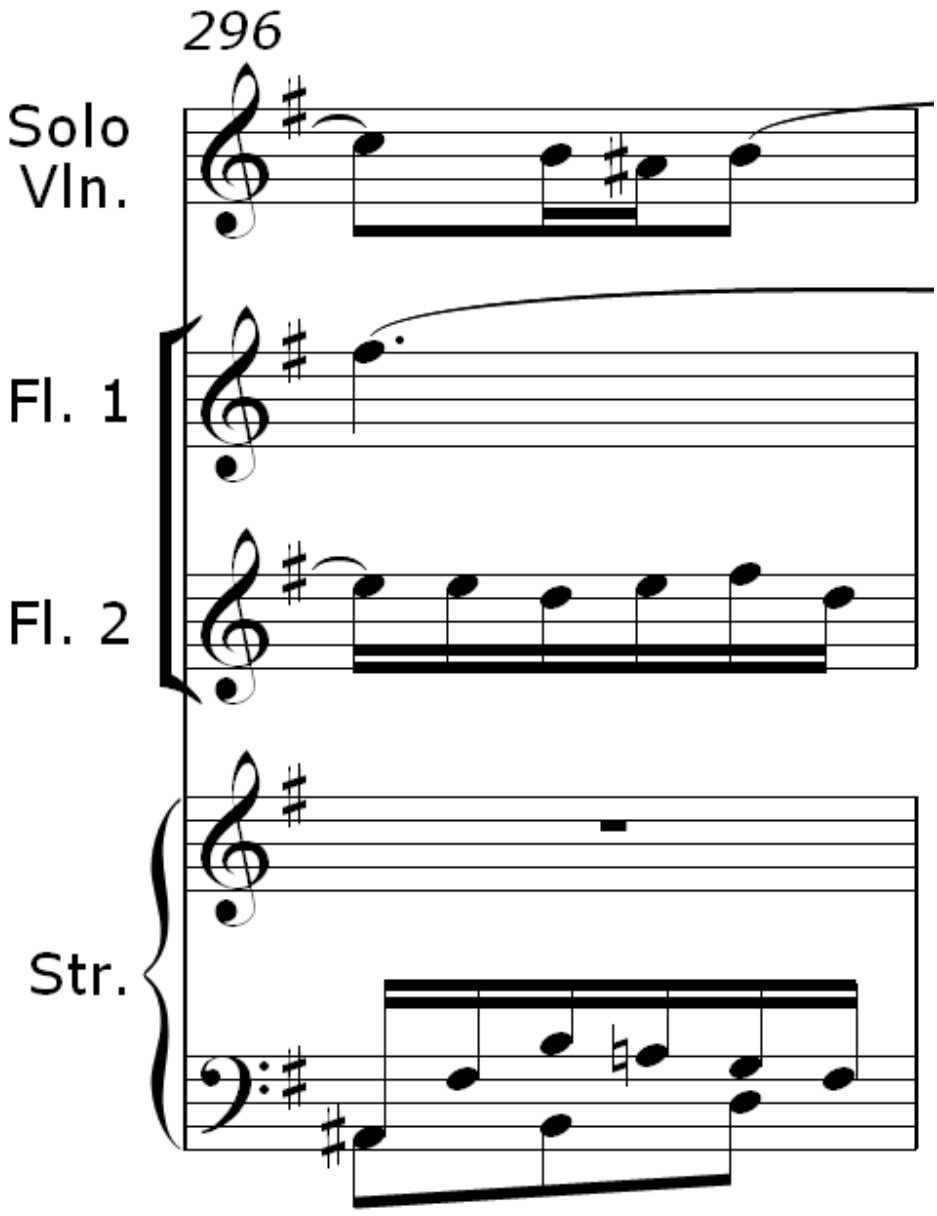


Figure 112 False relation bar 296

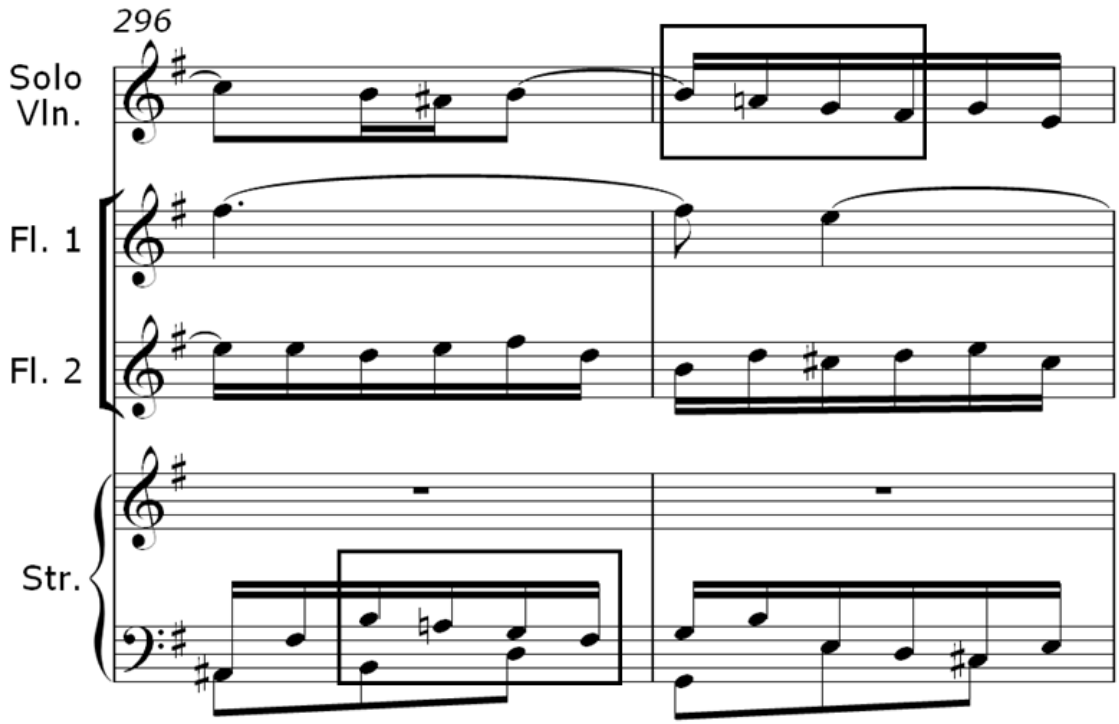
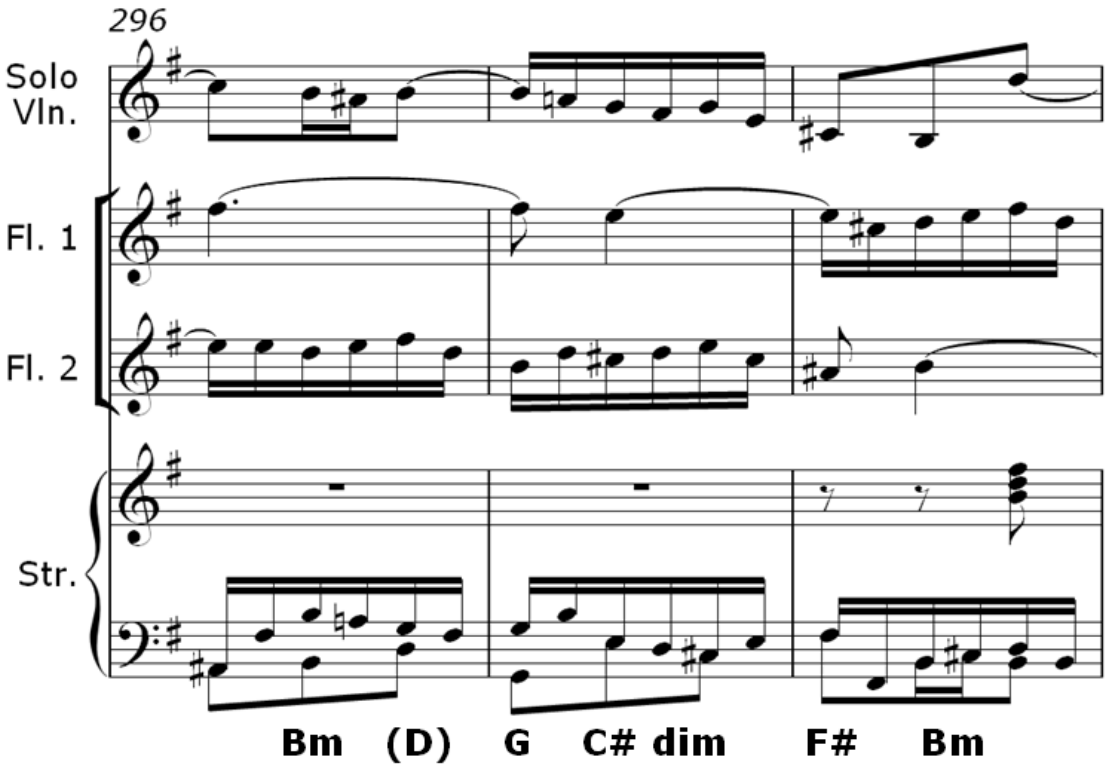


Figure 113 Imitation bar 296 to 297

Cycle of fifths



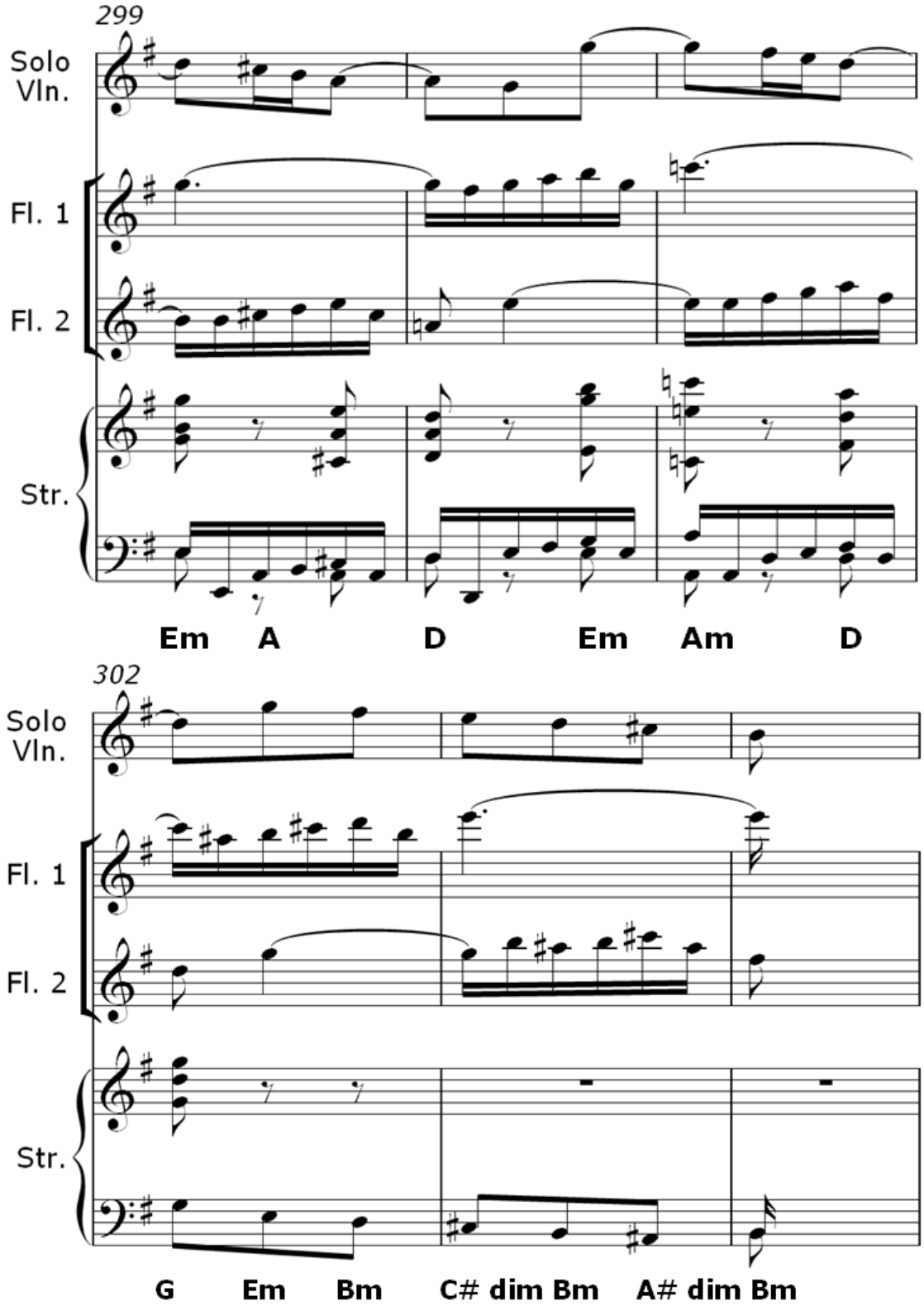


Figure 114 Cycle of fifths bar 296 to 302 beat 1

False relations & contrapuntally justified dissonance

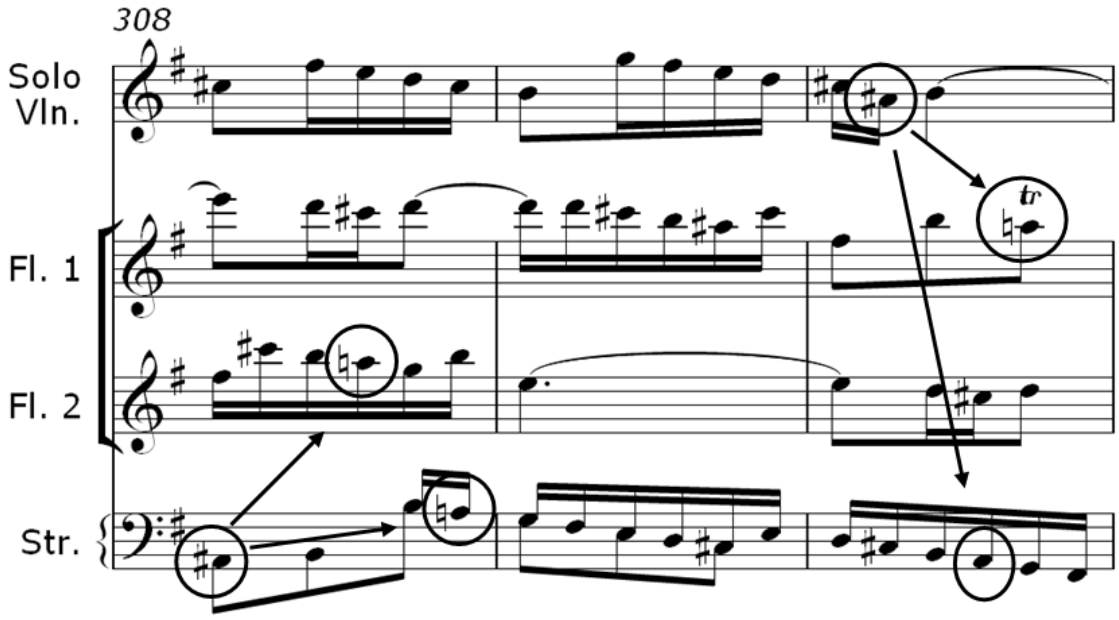


Figure 115 False relations bar 308 to 310

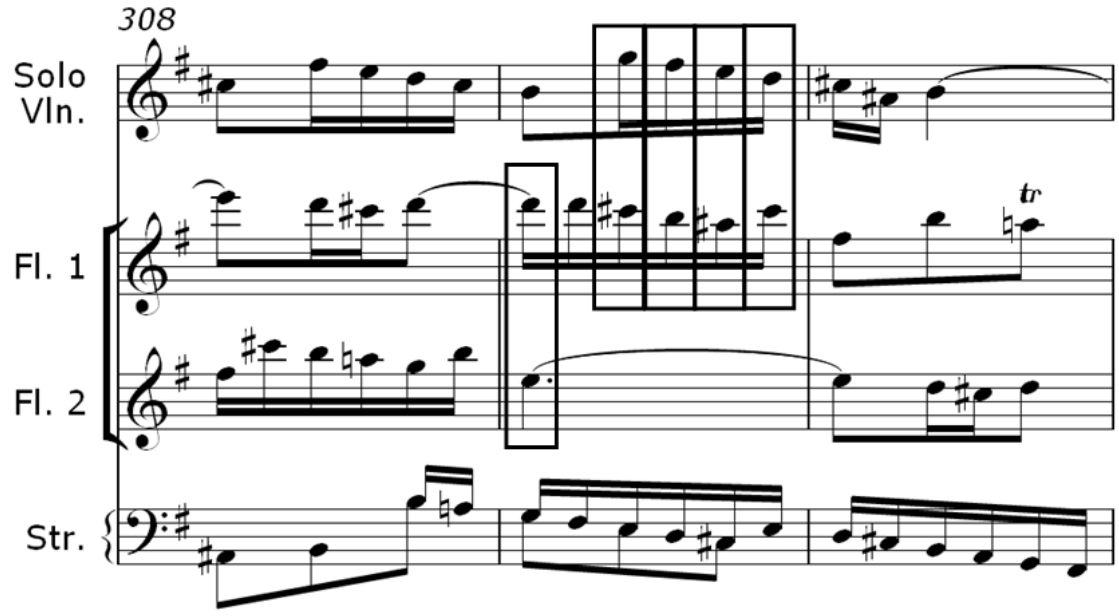


Figure 116 Linear dissonance bar 308 to 310

Ritornello 4

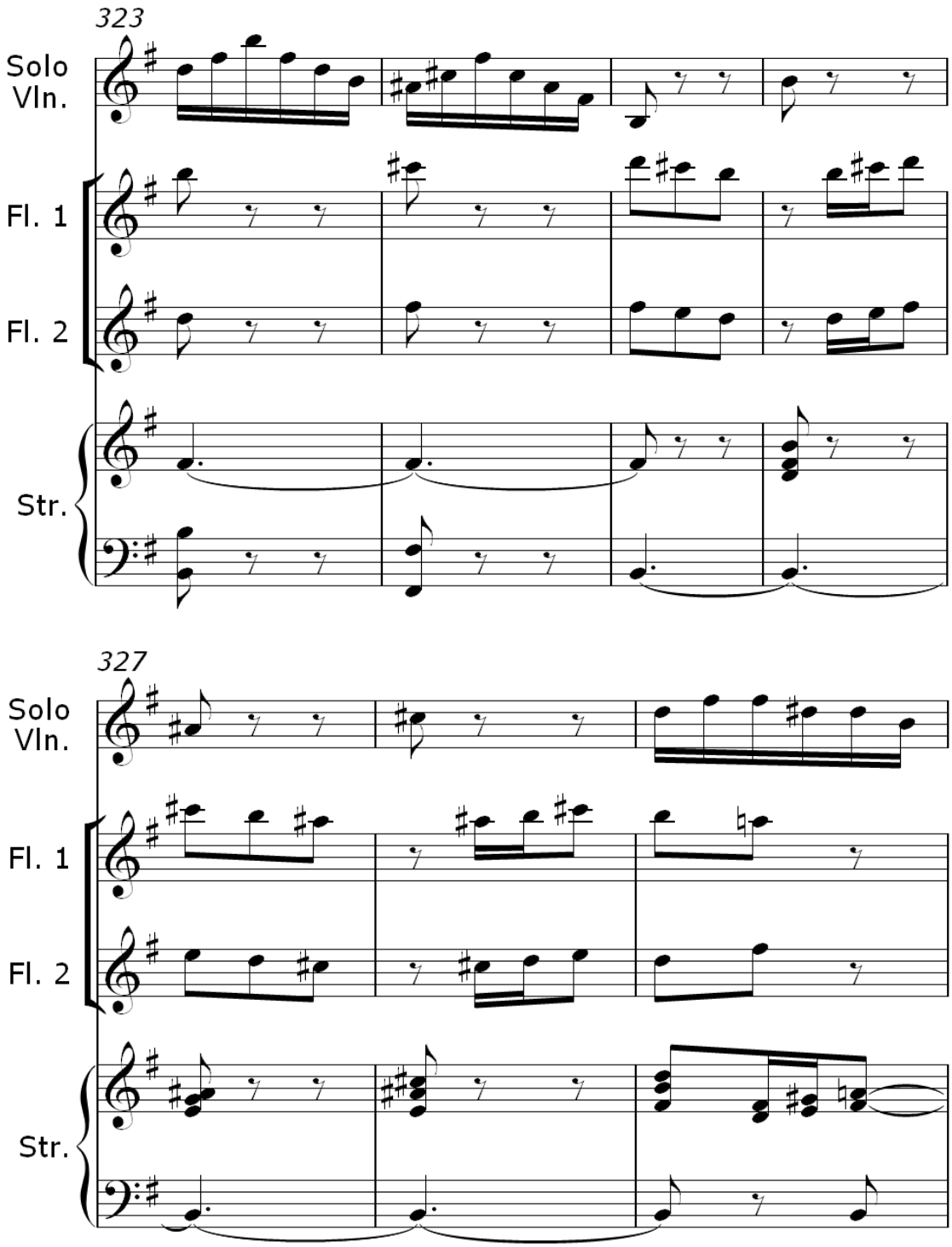


Figure 117 Pedal point bar 323 to 329 beat 1

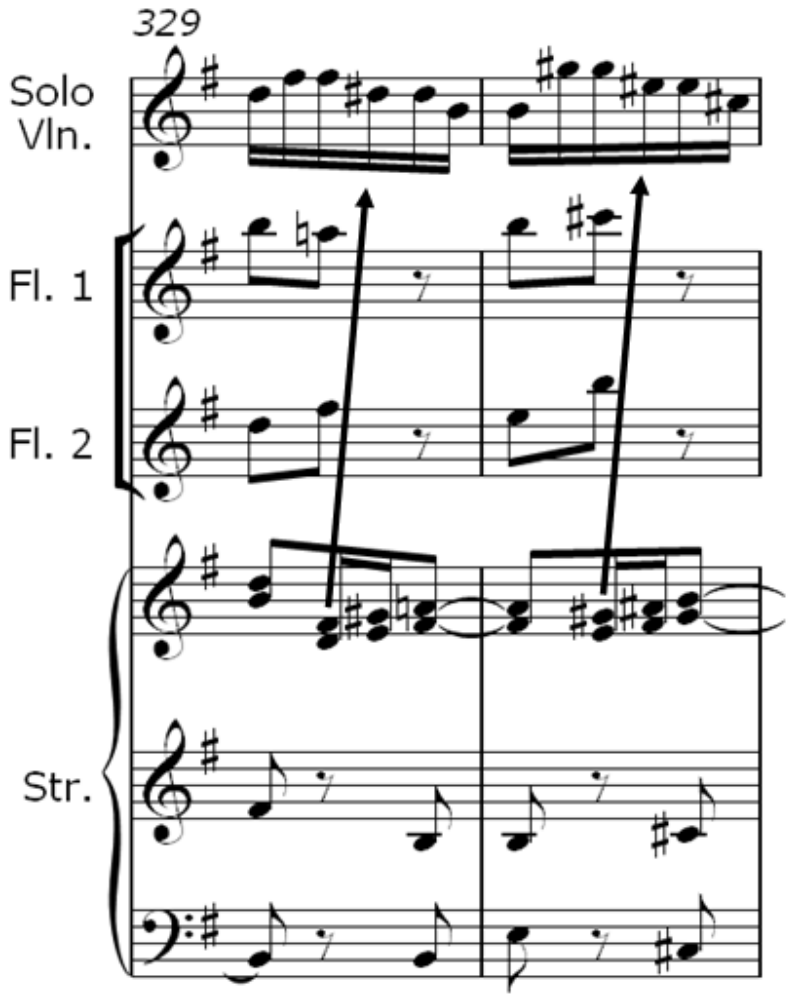


Figure 118 False relations bar 329 and 330

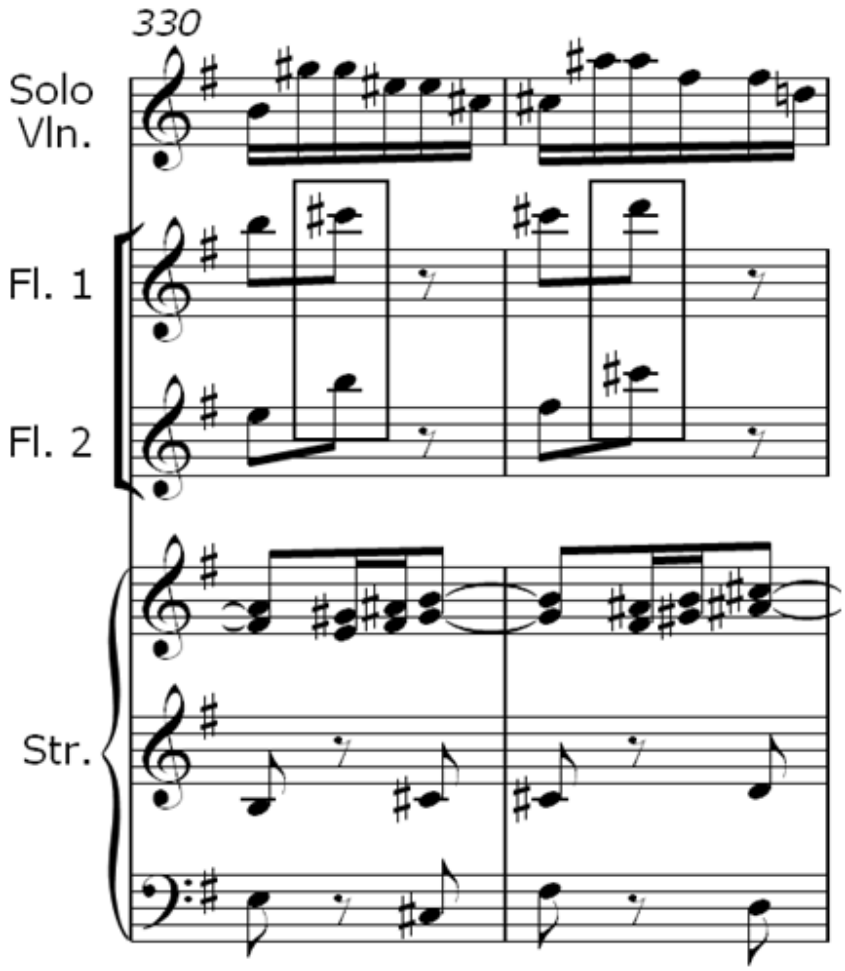


Figure 119 Unprepared dissonances bar 330 and 331

Neapolitan 6

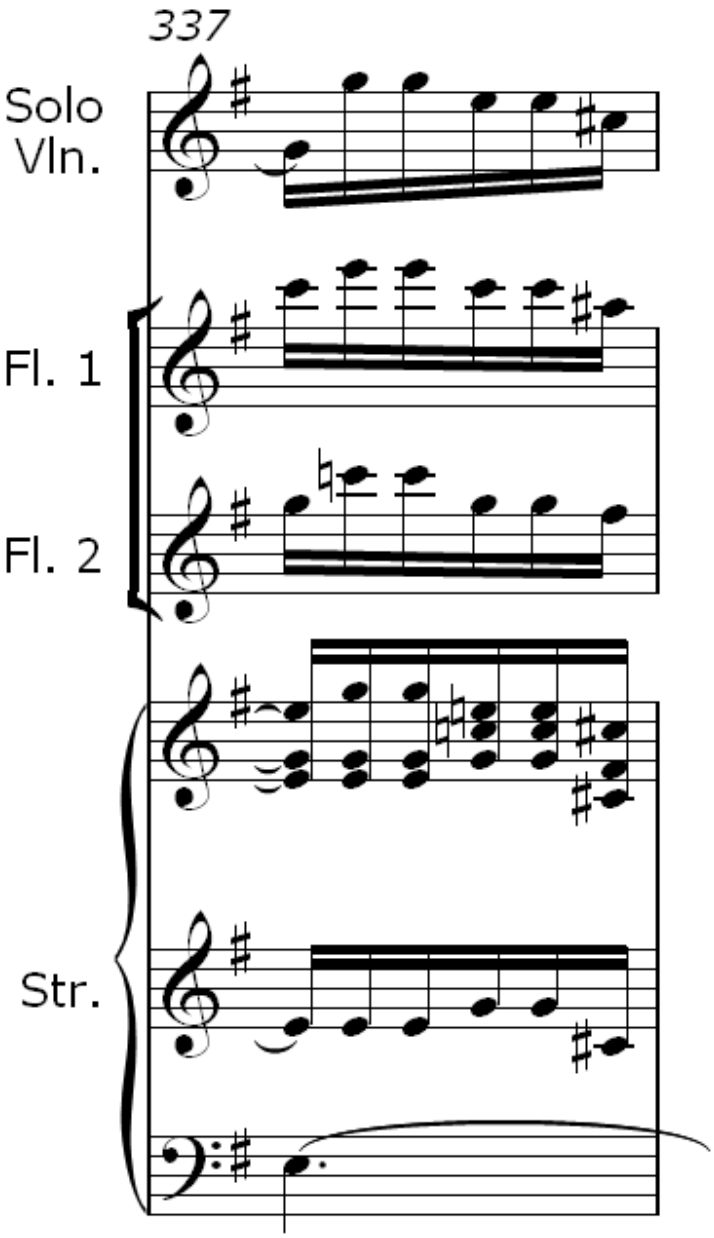


Figure 120 Neapolitan 6 chord bar 337

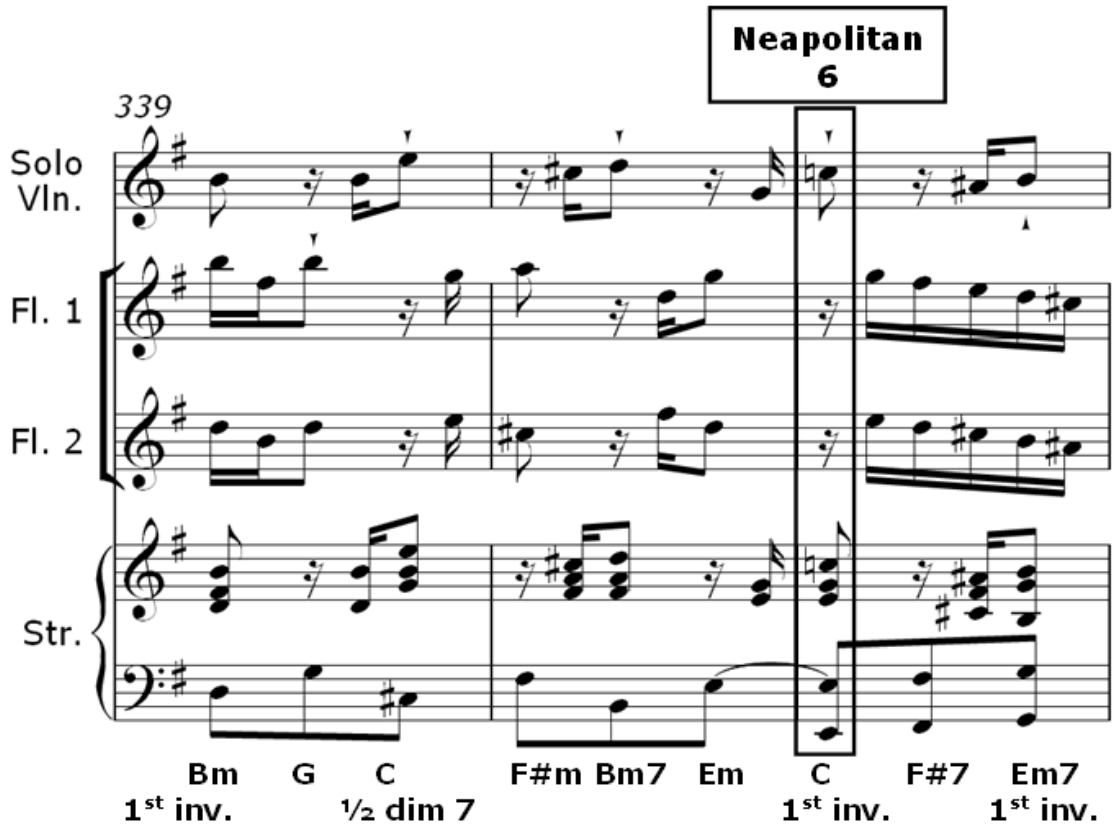


Figure 121 Neapolitan 6

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.

Contact: **nick@nickredfern.co.uk**

www.nickredfern.co.uk

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