

CONCERTO

Johann Sebastian Bach
(1685 - 1750)
BWV 1041

I.

Anacrusis gives forward momentum. start 4st ritornello (b1-24)

Forward momentum emphasised by rests.

2nd Phase b4.2-24 goes on + on. (typical Bach) (Fortspinning) Process of developing a musical motif

Playing in 3rds

antiphony

harmonies change every minim/quaver beat.

tone bass continuo echoes. 5th minor 6th

Perfect 12th

Suspension 7-6

increases interval

imitation

sequenced down

repeated

Suspension sequenced 7-6

76

ping (as balance) dim 7th (dom 7th in E) E minor b14-24

relative major of dominant b10-15

relative minor of G / dominant of A

Strong octave leaps of 6th + 7ths

VI. conc. b1-9

VI. conc. b10-15

*VI. conc. - d**

6ths.

Violino concertato
Violino I
Violino II
Viola
Basso continuo
VI. conc.
VI. I
VI. II
Vla.
B.c.

*cello moves into foreground
↳ more interesting*

15

VI.conc.

I

VI.

II

Vla.

B.c.

7th leap

3rds

5ths.

interrupted cadence
b.19-20

20

VI.conc.

I

VI.

II

Vla.

B.c.

imitation at a quavers distance (above 1st violin line)

sequence

anticipation.

end 1st ritornello

Solo

First Episode
b.24-51

- pivot chord V in minor

- tierce de Picardie

Subsidiary part - but more interesting than in Vivaldi's.

25

VI.conc.

I

VI.

II

Vla.

B.c.

cell or stretch

cell b from ritornello

* - d from b.13.

antiphonal

EE 6825

A minor b.25-29

VI.conc.
VI. I
VI. II
Vla.
B.c.

30

inverted cell b.
just continuo accompaniment
beginning returns
interlocking texture

C major 30+31 ↘ ↙ L A minor 32-34 ↘ ↙

VI.conc.
VI. I
VI. II
Vla.
B.c.

35

descending sequence

C major 35+36 ↘ ↙ L F maj 37 ↘ ↙

disrupts rhythm with new idea.

lands on weaker beat.

VI.conc.
VI. I
VI. II
Vla.
B.c.

40

repeat of b.4. motif d.

A minor b38-44

EE 6825

themes derive from ritornello material - ties episodes + ritornello together.

repeated upper string chords

VI.conc.
VI. I
VI. II
Vla.
B.c.

sequenced.

E minor $b45 + 46$
end of first episode $b51$

- just continuo accompany arpeggios rising

VI.conc.
VI. I
VI. II
Vla.
B.c.

D minor $b47 + 48$

Second ritornello. $b51.2 - 84.1$, rewritten

- minor 3rd in C major higher than $b1 - 10$.

C major $b49 - 51$

bass is modified accordingly.

VI.conc.
VI. I
VI. II
Vla.
B.c.

back to A minor

cello imitates Violin 1.

falling interlocking
3rds. idea from motif b.a

60

VI.conc.
I
VI.
II
Vla.
B.c.

sequenced down one note
1st string break
new accompaniments written.

65

VI.conc.
I
VI.
II
Vla.
B.c.

starts slightly differently to b. 13-18. but then carries on as originally scored.

70

VI.conc.
I
VI.
II
Vla.
B.c.

- strings punctuate 1st break

continuo joins on 3rd break

Each repeats opening ritornello in relative maj at first, but mostly in the tonic

6

run from low-high new bar compared to bar 9.

second episode (b. 84.2 - 101.1)

based on first episode (24-28) - transposed to subdom E minor

EE 6825

bars 88.2 - 90 are based on second phrase of opening ritornello (b 4.2 - 8.1)

90

VI.conc.

VI. I

VI. II

Vla.

B.c.

sequenced

Motif B

95

VI.conc.

VI. I

VI. II

Vla.

B.c.

repeat top note.

repeat top note

100

VI.conc.

VI. I

VI. II

Vla.

B.c.

Ritornello interruption (b 101.2 - 105.1)

ritornello in D minor marked

f

b \flat

EE 6825

similar harmonisation to start of 2nd ritornello.

Episode 2 continues.

rising interval sequence.

highest note sustained.

idea sequenced down a note

105
VI.conc.
VI. I
VI. II
Vla.
B.c.

new motif under held note in violin.

ascending + descending scale - long note for new motif in continuo again

110
VI.conc.
VI. I
VI. II
Vla.
B.c.

sequenced, up a tone, scale.

2 bar phrase

string crossing figuration.

115
VI.conc.
VI. I
VI. II
Vla.
B.c.

sequenced.

ritornello interruption
(122.2-126.1)

Musical score for measures 120-126.1. The score includes parts for Violin Concerto (VI.conc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B.c.). The music features a complex rhythmic pattern with many sixteenth notes. Handwritten annotations include "sequenced." in green at the top left, and "ritornello interruption (122.2-126.1)" in pink at the top right. In the middle of the score, there are pink circles around specific notes in the Violin I part, with the text "accompaniment same as start" written in pink below them.

Episode 2 continues
sequence rising. (sequenced up a 4th) UP again

Musical score for measures 126-132. The score includes parts for Violin Concerto (VI.conc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B.c.). The music features a sequence of notes that rises in pitch. Handwritten annotations include "Episode 2 continues sequence rising." in green at the top left, "(sequenced up a 4th)" in green at the top right, and "UP again" in green at the top right. In the middle of the score, there is green text "strings harmonise" above the strings parts, with a green bracket underlining the corresponding notes.

UP again. D. 135 played on top string because of upwards 4th transitions sequenced down

Musical score for measures 132-135. The score includes parts for Violin Concerto (VI.conc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B.c.). The music features a sequence of notes that descends in pitch. Handwritten annotations include "UP again." in green at the top left, "D. 135 played on top string because of upwards 4th transitions" in green at the top right, and "sequenced down" in green at the top right. A green bracket underlines the notes in the Violin I part corresponding to the "UP again." annotation.

moving into
Final Ritornello

same as b. 49.

FINAL
RITOR-
NELLO.
b. 142.2
- 171

A minor

D minor C major

EB 6825

nearly an exact repeat of 2nd ritornello.

2 main changes: Bach omits material from b. 55.2-58

He transposes b 142 + 145 down a 3rd + rest of bars are + a 5th.

156

VI.conc.

I

VI.

II

Vla.

B.c.

A minor.

p

161

VI.conc.

I

VI.

II

Vla.

B.c.

166

VI.conc.

I

VI.

II

Vla.

B.c.

f

4 typical Baroque C major - relative maj.

II. Andante

Violino concertato
Violino I
Violino II
Viola
Basso continuo

- repeats x 10 sections
1 forced structure
1 however Bach adds beautiful structure.

VI. conc.
VI. I
VI. II
Vla.
B.c.

7th repetition in opening sequence.

Fortspinnung

VI. conc.
VI. I
VI. II
Vla.
B.c.

same texture to opening.

10

VI.conc.

VI. I

VI. II

Vla.

B.c.

13

VI.conc.

VI. I

VI. II

Vla.

B.c.

Chromatic passage.

gentle swing.

new pattern + rhythmic figure.

6 bars + 1 bar on high G

reprise 4 bars.

G pedal note (v)

16

VI.conc.

VI. I

VI. II

Vla.

B.c.

[p]

D minor

Tonic G pedal

D minor

} reprise
2 bars.

D minor
(supertonic)
minor

repeated b 9-14 solo but ↑ a note

V in A minor

similar accompaniment
to b 9-14
with small changes.

Chord I

A major

Tierce
de
Picardie

- acting as
dominant of D minor

reprise enters b29.
in D minor - cadence - A minor.
Solo starts for 6.5 bars.
Similar to before

long notes emphasize
diminished harmonics.
reprise b31
whist solo plays.

28

VI.conc.

VI. I

VI. II

Vla.

B.c.

sequence 4th higher

reprise again
in continuo
b33+3

32

VI.conc.

VI. I

VI. II

Vla.

B.c.

G minor

C minor

b 1- 2 returns

C major.

35

VI.conc.

VI. I

VI. II

Vla.

B.c.

38

Vl.conc.

I

VI.

II

Vla.

B.c.

accompaniment similar to opening b.5.

41

Vl.conc.

I

VI.

II

Vla.

B.c.

chromatic passage

3 bar + 3 beat solo

Final reprise

chromatic to I + VI + C

dim 7th

↳ bass pattern returns

44

Vl.conc.

I

VI.

II

Vla.

B.c.

harmonised differently.

b1 + 2

embellished violin.

uniso

p

3 beats in compound time - feels like a jig (gigue) - dance used for last movements in Baroque period
 ↳ slightly fugal

III. Allegro assai

Violino concertato
 Violino I
 Violino II
 Viola
 Basso continuo

[f] subject
[f] countersubject
[f] supporting bass

VI.conc.
 VI. I
 VI. II
 Vla.
 B.c.

countersubject
 Total answer.
 supporting harmonies.

VI.conc.
 VI. I
 VI. II
 Vla.
 B.c.

back to Tonic b.9
 new material
 5-6 cadence Emin or
 countersubject
 Arpegg
 / SUBJECT

EE 6825

rising 4th.

all parts playing 'free' material with no subject answer / countersubject etc.

apart from bar 15 + 23 until b43

12

VI.conc.

VI. I

VI. II

Vla.

B.c.

Dm - Dmajor

Subject

Countersubject

A minor - A major

bass tag - important. supports dominant - tonic harmony

16

VI.conc.

VI. I

VI. II

Vla.

B.c.

A minor

G# LN of A minor.

octave displacement bass tag.

20

VI.conc.

VI. I

VI. II

Vla.

B.c.

A minor

D minor

bass sequence.

homophonic texture

repeated bar motif

First Episode bb. 25-42

Lighter texture

solo violin with support from continuo

appoggiatura

appoggiatura

occasional offbeat chords from strings

inverted bass tag.

Am - G

EE 6825

varied rhythms but still bass tag.

sequence from 33-34

bass tag Eminor.

bass tag. Ritornello 2 b 42.3-45

-appoggiatura

inversion of b.31, periodic phrasing.

subject

counter-subject

f Dominant minor

brief statement of ritornello.

Episode 2 b 46-60

filler part

bars 46-57 are equivalent to bars 25-36, transposed up a 5th. minor changes made

48

VI.conc.

I

VI.

II

Vla.

B.c.

p

52

VI.conc.

I

VI.

II

Vla.

B.c.

semiquaver runs altered

55

VI.conc.

I

VI.

II

Vla.

B.c.

New material that modulates to C major

Ritornello 3

(b 60-72)
relative major

links to 3rd ritornello

inverted pedal

VI.conc.

VI. I

VI. II

Vla.

B.c.

harmonising 2nd violins - mainly in 6ths

tonal answer

continuo + viola support harmony + solo for a fugal texture.

back to dominant

VI.conc.

VI. I

VI. II

Vla.

B.c.

Violin I provide harmony

subject in disguise in II violins.

b.69
subject returns without upbeat

VI.conc.

VI. I

VI. II

Vla.

B.c.

1st violin doubles

countersubject

bass supports.

Episode 3 (b72.3 - 90)

VI.conc.
I
VI.
II
Vla.
B.c.

71

p

3 quaver
crotchet rest

pattern /
by all string

Dm orchestra provides support *G*

VI.conc.
I
VI.
II
Vla.
B.c.

75

Em *Am* *G*

Solo = virtuoso + flashy
string crossing

VI.conc.
I
VI.
II
Vla.
B.c.

79

G *Am*

83

VI.conc.

I

VI.

II

Vla.

B.c.

87

VI.conc.

I

VI.

II

Vla.

B.c.

(F) triple stopping

Ritornello 4 (90-94)

- fermata

Short cadenza.

Sustained Dominant chord

subject

91

VI.conc.

I

VI.

II

Vla.

B.c.

imitated - stretto (shorter intervals to start). (only 2 beats) - adding climax!

subject

counter subject

Episode 4 (94-116)

First 8 bars are same as first episode but back into tonic ²⁵

96

VI.conc.
VI. I
VI. II
Vla.
B.c.

100 Soloist rushes into semiquaver runs.

Subject tossed between violin 1 + 2

VI.conc.
VI. I
VI. II
Vla.
B.c.

103

modulates to D minor G major C major

difficult passage contrast open string with high staff

'Bariolage!'

VI.conc.
VI. I
VI. II
Vla.
B.c.

A minor

106

VI.conc.

I

VI.

II

Vla.

B.c.

109

VI.conc.

I

VI.

II

Vla.

B.c.

strings imitate subject

subject enters

subject continues

113

VI.conc.

I

VI.

II

Vla.

B.c.

strings imitate again

EE 6825

V in A. - leads to 5th ritornello.

Ritornello 5 b 117 - end

117

Vl.conc.
VI. I
VI. II
Vla.
B.c.

diff entry - earlier [f]

EXACT repeat of 1st ritornello - ONLY difference is

violin 2 entry in b 117

121

Vl.conc.
VI. I
VI. II
Vla.
B.c.

125

Vl.conc.
VI. I
VI. II
Vla.
B.c.

129

VI.conc.

I

VI.

II

Vla.

B.c.

133

VI.conc.

I

VI.

II

Vla.

B.c.

137

VI.conc.

I

VI.

II

Vla.

B.c.