

Tonality/Harmony

Diatonic & Functional
D major (most of both sections A)
Section A: D major – A major – E major
Tonic Dominant 2nd Dominant
Section B: Bm (then F#m – Em – Bm)
Relative minor
Pedal notes (b. 79-85)
Perfect cadences at the end of sections
Suspensions (b. 198 – 203)

Instrumentation

Concertino - Flute, Violin, Harpsichord
Ripieno - Violin, Viola, Cello, Double Bass (String orchestra)
Basso Continuo – Cello, Double Bass, Harpsichord
Harpsichord: Soloist & basso continuo

Baroque Features

Gigue – lively dance
Fugal in style
Continuo = Cello, Double Bass, Harpsichord
Terraced Dynamics
Much imitation
Sequences
Functional harmony
Break with tradition:

- extended virtuoso solo for harpsichord
- ripieno = only 1 violin
- concertino is flute, violin & harpsichord

Context

Baroque Period
Dedicated to Christian Ludwig (Margrave of Brandenburg)
Concerto No5 contains 3 movements
6 Brandenburg Concertos in total

Melody

Subject and answer
Subject starts off the beat
Subject – one octave range, conjunct
Ornamentation – trills (b. 19) appoggiatura (b. 80)
Scalic runs (b.58)
Sequences (b.58)
Rising sequence (b.137 flute & ripieno violin)
Mostly conjunct melody

Structure

ABA – Ternary Form
A (b. 1-78) = fugal
B (b. 79-232 = new theme in flute)
A (b.233-end) = repeat with extra D major chord to re-establish the tonic
Concerto Grosso (concertino = soloists; ripieno = rest of the orchestra; basso continuo = bass line)
Soloists create 4-part counterpoint

Texture

Polyphonic/contrapuntal
Fugal in style
Pedal notes (b. 79-85)
Stretto (b. 39-41) – fugue subject overlapped to build intensity
Much imitation between parts
Canon in harpsichord (b. 163)

Tempo/Metre

Allegro
2/4 (feels like 6/8 because of triplets)
Baroque giges use 6/8
Triplets (b.4 flute)
Dotted quavers (b.1 solo violin)
Semiquaver runs (b.15)

Brandenburg Concerto No.5

3rd movement

J.S Bach