

# JOHANN SEBASTIAN BACH

(1685–1750)

## BRANDENBURG CONCERTO NO. 4 IN G MAJOR

BWV 1049

### Movement III–Presto

#### LISTENING GUIDE

1. VIOLAS play the SUBJECT first



Then the 2nd VIOLINS

(Counter-subject)

2.

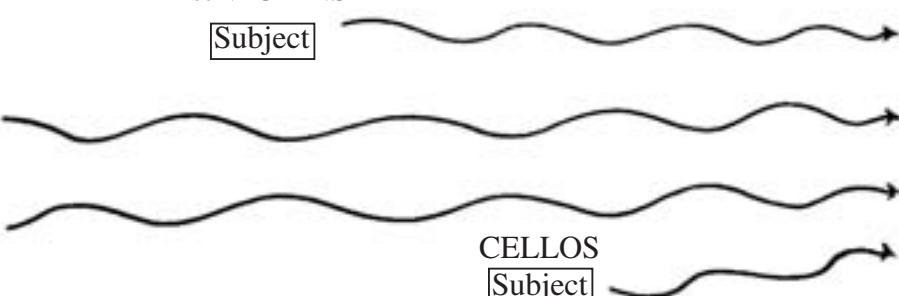
1st VIOLINS  
[Subject]

2nd Violins

Violas

CELLOS  
[Subject]

All four MELODIES continue.



3. Two SOLO RECORDERS add their special voices to the FUGUE.

4.



SOLO

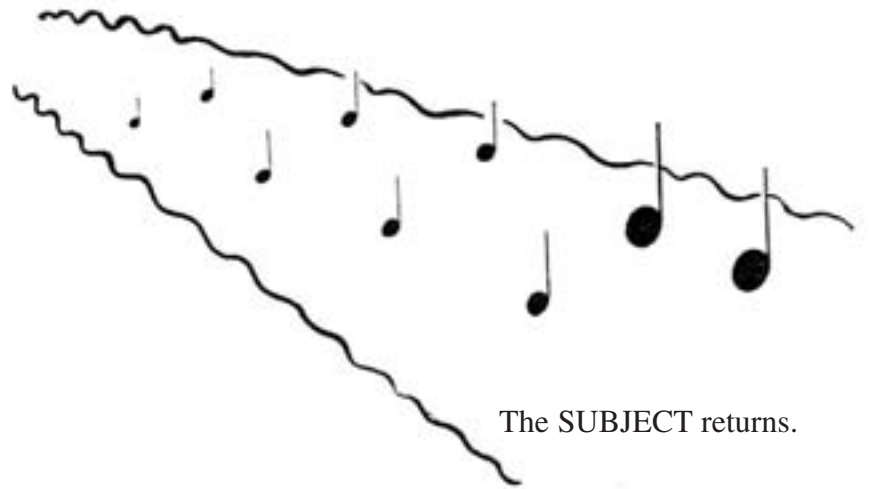
1st Recorder

2nd Recorder

The ORCHESTRA waits while the three SOLOISTS play.



5. The ORCHESTRA gradually returns.



The SUBJECT returns.

6. Solo Violin  
against

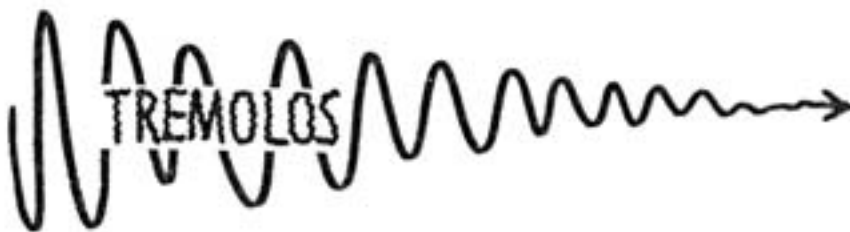
Cello and  
Harpichord



(Sequence)

7. Faster, more complicated passages from the SOLO VIOLIN give the music a tense, more anxious sounds

8.



The VIOLIN, CELLO  
and HARPSICHORD  
keep the music  
moving along.

9.

Recorders

1st Violins

2nd Violins

Violas

Cellos Double-bass

Subject

Subject

Subject

10. The RECORDERS and the CELLO have a short conversation.

11.

The CELLO  
plays the  
SUBJECT.



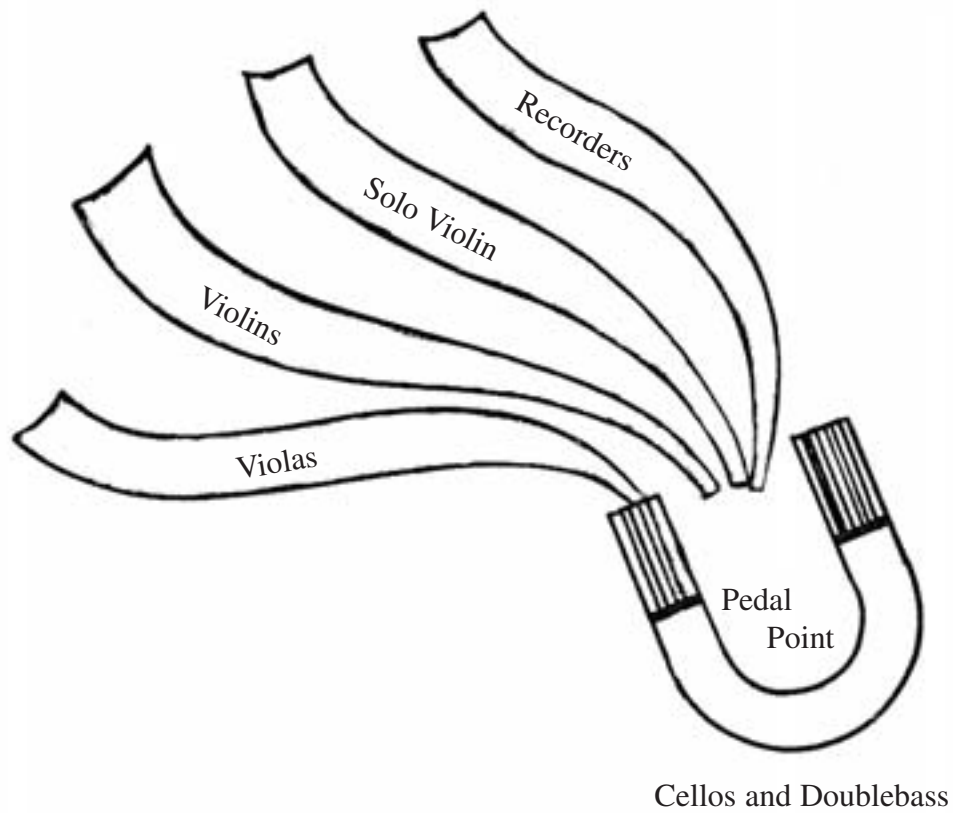
VIOLINS

*forte*  
(suddenly loud)

12. The RECORDERS and SOLO VIOLIN have a brief “chat” but are interrupted by the ORCHESTRA.

13. Little by little the stream of MELODIES grows larger.

14.



15.

A HOMOPHONIC moment

R  
E  
S  
T

R  
E  
S  
T

R  
E  
S  
T

The musical notation consists of a single staff in treble clef with a key signature of one sharp (F#). It begins with a box labeled 'A HOMOPHONIC moment' containing a chord. This is followed by a series of notes and chords. Three vertical boxes labeled 'R E S T' are placed between the musical phrases.

16. All the MELODIES converge—bringing Bach’s POLYPHONIC composition to a satisfying final CHORD.