

*Brandenburg Concerto No. 4 in G Major*  
 BWV 1049  
 Movement III - Presto  
**Johann Sebastian Bach**  
 1685-1750

**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**

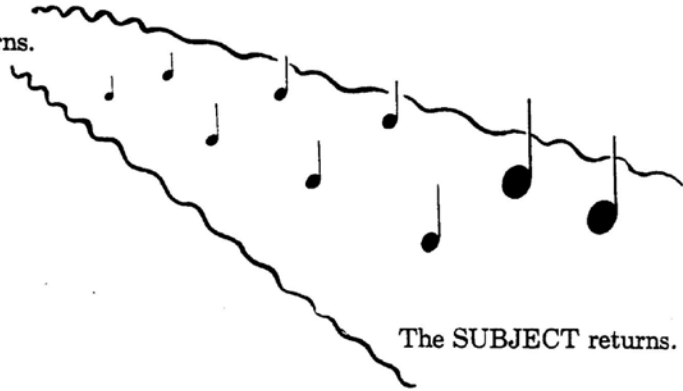
**1st Recorder**

**2nd Recorder**

The **ORCHESTRA** waits while the three **SOLOISTS** play.

5.

The ORCHESTRA gradually returns.



The SUBJECT returns.

6.

3. **Solo Violin**  
against  
**Cello and Harpsichord**

Musical notation for Solo Violin and Cello and Harpsichord. The Solo Violin part is a single staff with a series of eighth notes. The Cello and Harpsichord part consists of four staves, each with a bass clef and a few notes, with the word "(Sequence)" written below the fourth staff.

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

8.



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

9.

Recorders  
Subject

1st Violins

2nd Violins

Violas

Cellos Double-bass  
Subject

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

11.

The CELLO plays the SUBJECT.

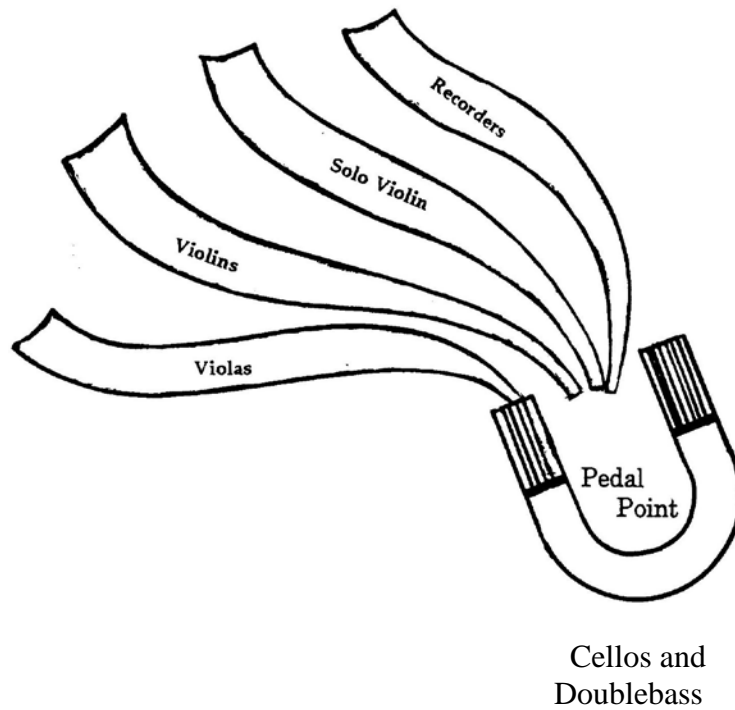
VIOLINS

*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

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

Listening Guide By Dr. Saul Feinberg and  
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