

Specific Terminology

Appoggiatura- An ornamental note of long or short duration that temporarily displaces, and subsequently resolves into, a main note, usually by stepwise motion.

Virtuosic- To play with exceptional technical skill - usually playing music which is extremely demanding.

Performing Forces

The piece is in *concerto gross* form which means it uses groups of solo instruments rather than one soloist. The instruments are grouped as follows:

Continuo:

The continuo part in this piece is played by the **harpsichord** - labelled *cembalo* on the score. Note that the harpsichord could only play at one volume - this is why there are no *dynamic* markings on the score for this instrument.

Ripieno:

This part is played by a string ensemble consisting of the following instruments: **violin** (violino), **viola**, **cello** (violoncello), and **double bass** (contrabass).

Concertino:

This section consists of the solo instruments: **flute** (flauto), **violin** (violino), and an extended *virtuosic* solo on the **harpsichord** (cembalo).

Structure

The piece is in a *ternary* structure - ABA.

- Bars 1-78: The A section - *D major*, *fugal* style.
- Bars 79-232 - The middle section, begins in B minor.
- Bars 233-end - A repeat of the opening A section.

Melody

- The music is generally *conjunct* (stepwise).
- There are *scalic* runs (moving up and down the scale).
- There is a rising *sequence* at bar 137.
- The harpsichord has occasional *ornaments* and *trills* which is typical of music of this time period.
- *Appoggiaturas* are used in the middle section when the theme returns such as in bar 148.

Tonality

- The music is in D major in the A section, and also at the end in the repeat of the A section.
- The middle section is in B minor (the *relative minor*) and A major (the *dominant*).
- The music is *diatonic*, using notes of the key.

Tempo, Metre and Rhythm

- The piece is in 2/4 - Duple Time - Two beats per bar
- The piece is a Baroque Gigue (a dance)
- *Triplets* and dotted rhythms are used throughout
- The harpsichord features many semiquaver runs
- The dotted quaver-semiquaver grouping (as in the first bar) would have been performed in triplet rhythm.

Texture

- *Polyphonic/Contrapuntal* - Contains several independent melodic strands sounding together
- The movement begins in a *fugal* style - using *imitation* throughout.
- The subject (main theme - first statement) in the solo violin is followed by an answer in the flute. This creates *two part imitation*.
- The harpsichord plays in *two-part counterpoint* initially. Once both hands are playing, the music is in *four-part counterpoint*.
- Occasionally the flute and violin play in thirds. The harpsichord also does this.
- When the ripieno is playing, the flute and violin sometimes double each other in *unison*.
- The bass line for the new middle section theme has a *tonic pedal* on B.

Harmony

- The harmony uses standard chords of the time period - mostly I, IV and V.
- There are some *dominant sevenths*.
- The harmony is *functional*.
- *Perfect cadences* are used at the end of sections.
- Some *suspensions* are used, for example at bar 130.

