

# Telemann's (Ir)regular Ritornellos or, Durational Idioms in Baroque Phrase Rhythm

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Example 1: Telemann, *Tafelmusik*, I, Trio Sonata in E $\flat$ , IV: Allegro, bars 1–8

Violin I

Violin II

Continuo

Displaced upbeat?

How and where does displacement end?

Anything missing in the bass?

6/4 5/3 6/4 5/3 6 6/5

Example 2: Bach, Brandenburg Concerto no. 5 in D, BWV 1050, I: Allegro

a) Beginning of Da Capo, bars 229–31

b) Beginning of Allegro, bars 1–5<sup>a</sup>

c) BWV 1050a, bars 226–31

Flauto traverso

Violino principale

Violino da ripieno

Viola da ripieno

Violoncello

Violone

Cembalo concertato

Pedal call

Allegro

No pedal call

Silence

Example 3: Handel, Concerto Grosso in B minor, Op. 6, No. 12, IV: Allegro, bars 1–6

*Vordersatz*

*Fortspinnung*

*Epilog*

3 x 1

2 x 1

1

*Soli*

*Tutti*

*Soli*

Violino I  
*concertino*

Violino II  
*concertino*

Violoncello  
*concertino*  
(Cembalo I)

Violino I  
*ripieno*

Violino II  
*ripieno*

Viola

Bassi  
(Violoncello,  
Violone, Cembalo II)

6

*simile*

6

6

#

6

6

#

6

6

*f*

*f*

6

6

4

#

*Vordersatz I* *Fortspinnung I*

3 3

*Vordersatz II* *Fortspinnung II*

4 4

6 6

D G D G

Example 5: Telemann, *Musique de table*, II, Concerto in A, III: Gratoso, bars 1–6

The musical score is written for seven instruments: Flute solo, Violin solo, Violin I, Violin II, Viola, Violoncello solo, and Basso. The key signature is A major (three sharps). The time signature changes from 6/8 to 12/8 at the beginning of the first measure, then to 9/8 at the start of the second measure, remains 9/8 through the third measure, and finally changes to 6/8 for the last two measures. Brackets above the staff indicate these groupings. The Flute solo part features a melodic line with slurs and a trill (tr) in the final measure. The Violin solo part mirrors the flute's melody. Violin I and II have similar parts, with Violin II ending with a trill. The Viola and Violoncello solo parts provide harmonic support with a steady eighth-note accompaniment. The Basso part follows the same accompaniment pattern. The number '6' is written below the bottom two staves in measures 2, 3, 4, 5, and 6, likely indicating a fingering or a specific rhythmic pattern.

Example 6: Telemann, Concerto in A from *Musique de table*

a) Rhythmic reduction

Musical score for rhythmic reduction. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The time signature is 12/8. The piece is divided into three measures. The first measure is in 12/8 time, the second in 9/8, and the third in 6/8. The notation shows a reduction of the original piece's rhythmic complexity, focusing on the essential rhythmic patterns and chordal structures.

b) Tonal reduction

Musical score for tonal reduction. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The notation shows a reduction of the original piece's tonal complexity, focusing on the essential tonal structures and harmonic progressions. The score is divided into three measures. The first measure is in 12/8 time, the second in 9/8, and the third in 6/8. The notation shows a reduction of the original piece's tonal complexity, focusing on the essential tonal structures and harmonic progressions. The score is annotated with Roman numerals: I, ant., and V. The first measure is marked with a hat over the number 5 (5̂), the second with a hat over the number 4 (4̂), and the third with a hat over the number 3 (3̂). The final measure is marked with a hat over the number 2 (2̂). The notation shows a reduction of the original piece's tonal complexity, focusing on the essential tonal structures and harmonic progressions.

*Vordersatz* *Fortspinnung* *Epilog*

Bars **1** **3** **5**

Trumpet in C

Violin I

Violin II

Viola

Violoncello

Bassi

Example 8: Telemann, Trumpet Concerto

a) Rhythmic reduction

Bars 1 2 3 4 5

essential sequential expansion

Bass from:

b) Tonal reduction

Bars 1 2 3 4 5

NB: repetition not literal structurally

repetition literal here

Example 9: Telemann, Quartet in D minor from *Musique de table*, IV: Allegro, bars 1–14

*Vordersatz* *Fortspinnung I* *Fortspinnung II*

Bars **1** **4** **7**

$\hat{8}$   
 $\hat{5}$   
 $\hat{3}$

$\hat{7}$   
 $\hat{5}$   
 $\hat{3}$

$\hat{6}$   
 $\hat{4}$

*Epilog*

**8** **11**

$\hat{5}$   
 $\hat{3}$

$\hat{4}$   
 $\hat{2}$

$\hat{3}$   
 $\hat{1}$

$\hat{2}$   
 $\hat{7}$

$\hat{1}$

7 #

6

5

6 6 6 5  
5 4 #

6

6 4 5 #

\*Or bassoon, or violoncello.

Example 10: Telemann, D minor Quartet

a) Rhythmic reductions

*Vordersatz*                      *Fortspinnung I*                      *Fortspinnung II*                      *Epilog*

Bars **1**                      **4**                      **7**                      **9**                      **11**                      **13**

essential sequential expansion                      essential expansions

(=  $\frac{6-5}{4-3}$ )

b) Tonal reduction

$\hat{5}_3$                        $N(\hat{6}_4)$                        $P(\hat{5}_3)$                        $\hat{4}_2$                        $\hat{3}_1$                        $\hat{\#7}$                        $\hat{1}$

(8ve summary)

$5-10$                        $-7-5$                        $-5-10$                        $5-$                        $\% -6$                        $(= \frac{6-5}{4-3})$

I                      III                      IV                      V#                      I

From:

(=  $\frac{6-5}{4-3}$ )                       $\frac{6-5}{4-3}$

Example 11: Telemann, Violin Concerto in A minor, II: Andante

a) Bars 1–3

Displacement and reinterpretation: 1 2 3/1 2 3 1 2 3  
or hemiola effect

Violin Solo

Violin I

Violin II

Viola

Bassi

Pedal call

6 5 6 5 4 3 6

b) Bars 9–13

hemiola effect

Violin Solo

Violin I

Violin II

Viola

Bassi

Overlapping hemiolas:

6 4/2 6 6 # 6 5 6b

c) Bars 1–3, motivic constellation

principal motive

hemiola: 1 2 3

invasive motive

Example 12: Telemann, Violin Concerto in A minor, III: Presto

a) Bars 1–4

counterstress,  
weak measure

b) Bars 40–42

Example 13: Handel, Concerto Grosso in C minor, Op. 6, No. 8, VI: Allegro, bars 9–12

counterstresses on the  
weak parts of weak measures

Example 14: Telemann, Trio Sonata in E $\flat$ , IV: Allegro

Violin I

Violin II

Continuo

6/4 5/3 6/4 5/3 6

=

Example 15: Theme notated in three ways, with implicit pedal call

a) Displaced to the right

Implicit pedal call, inside metrical structure

b) As notated

Implicit pedal call, outside metrical structure

c) Displaced to the left

Implicit pedal call, inside metrical structure

[1 2 3] [1 2 3]

d) Overlap at  $b\flat^2$

1 2 3/1 2 3

1 2 3

Example 16: Telemann, Trio Sonata, IV: Allegro, bars 1–25

*Vordersatz* *Fortspinnung I*

*Fortspinnung II*  
variant

*Epilog I*  
variant

LEGEND

- principal sources for borrowing
- variant of the first source

Example 17: Brahms, String Quartet in C minor, Op. 51, No. 1, III: Allegro molto moderato e commodo, bars 38–63

B section

Violin I

Violin II

Viola

Violoncello

*lusingando*

*sf p dolce*

*pizz.*

*arco*

46

*dolce*

*pizz.*

*arco*

*dolce*

*arco*

*dolce*

*ten.*

*dolce*

*ten.*

*dolce*

A' section

55

*p*

*p*

*p*