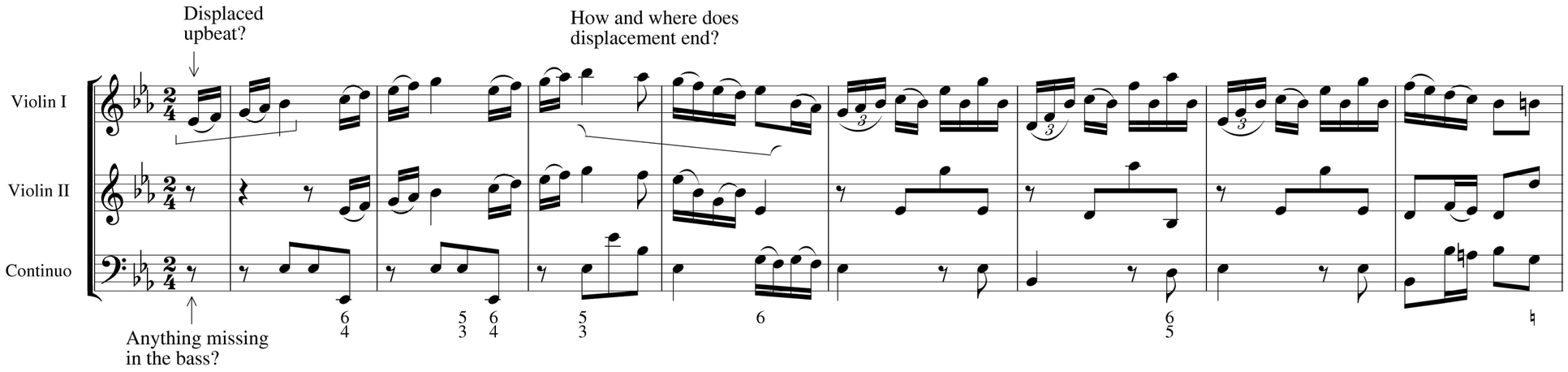
Telemann's (Ir)regular Ritornellos or, Durational Idioms in Baroque Phrase Rhythm

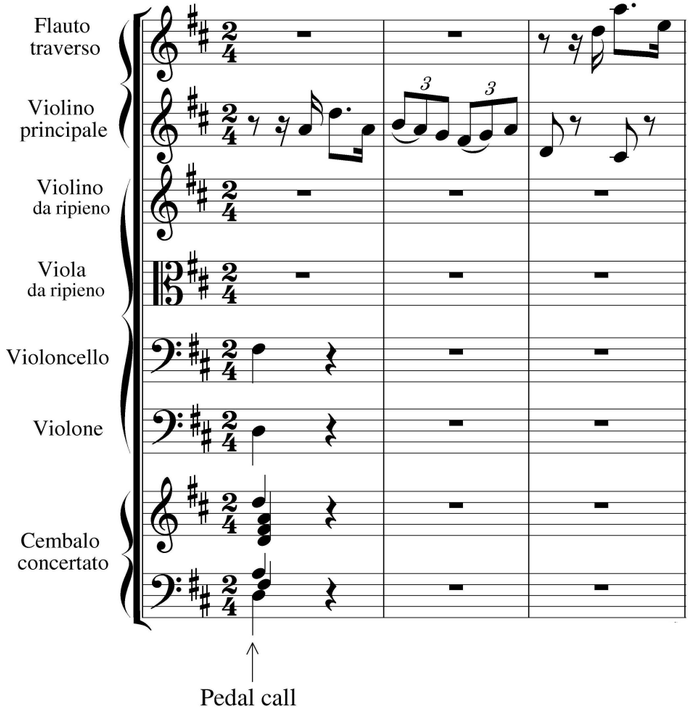
Channan Willner

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

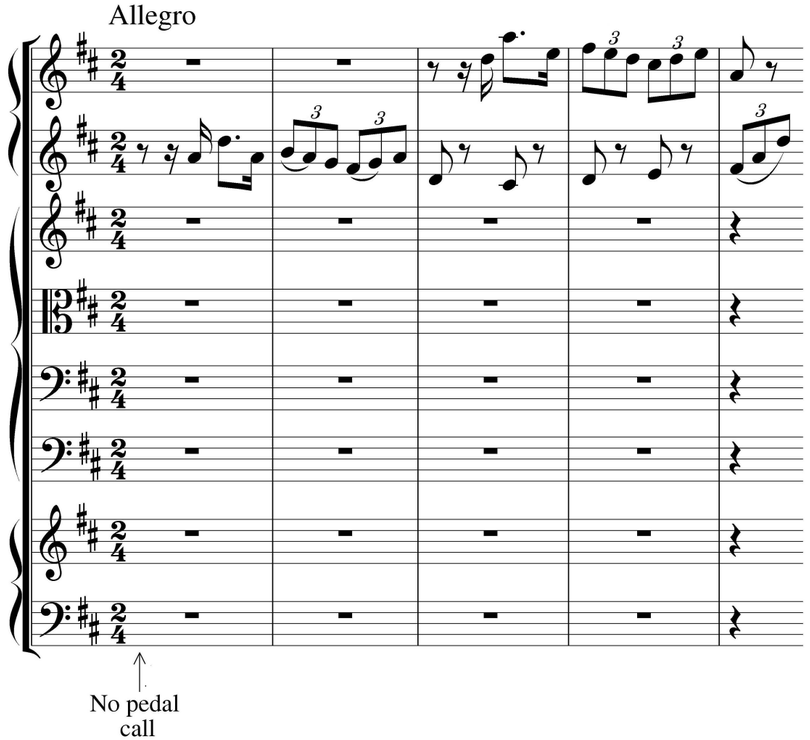


Example 2: Bach, Brandenburg Concerto no. 5 in D, BWV 1050, I: Allegro

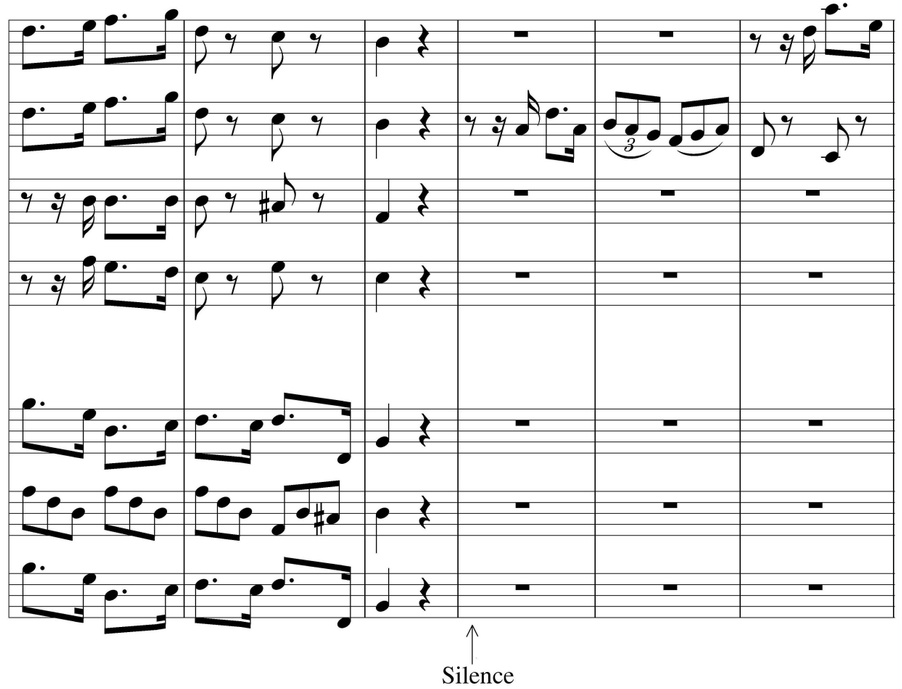
a) Beginning of Da Capo, bars 229–31



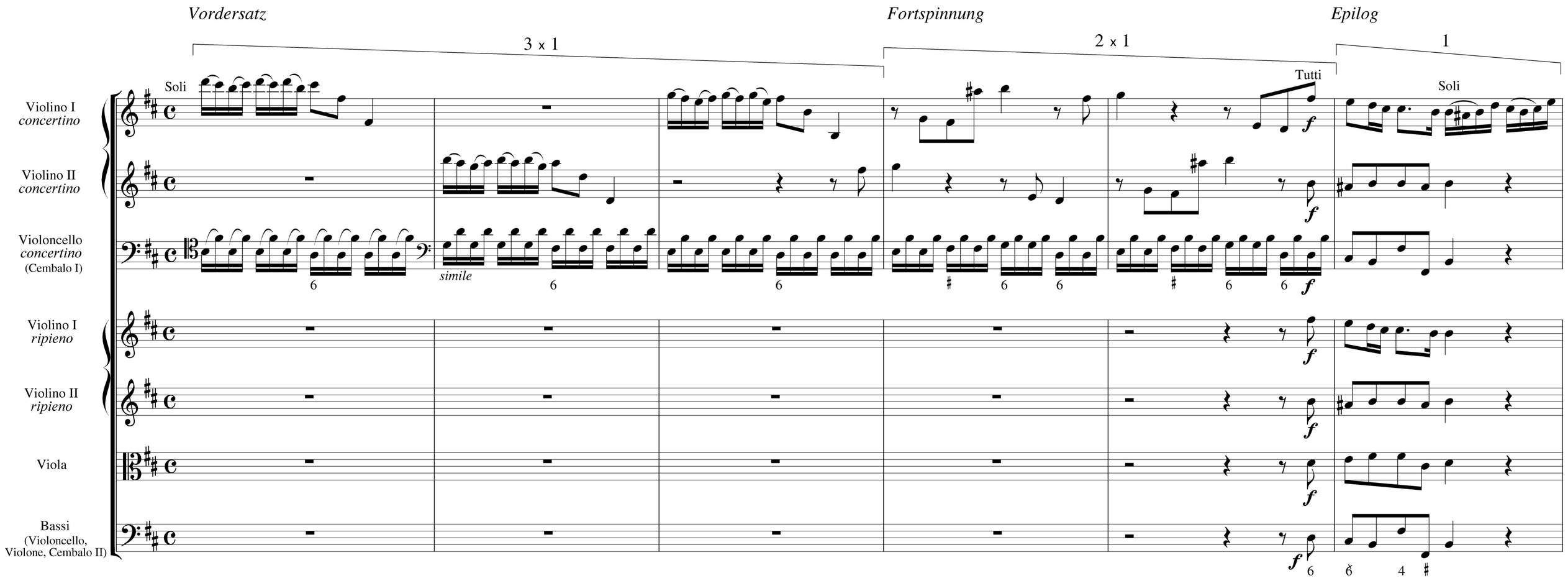
b) Beginning of Allegro, bars 1–5[a]



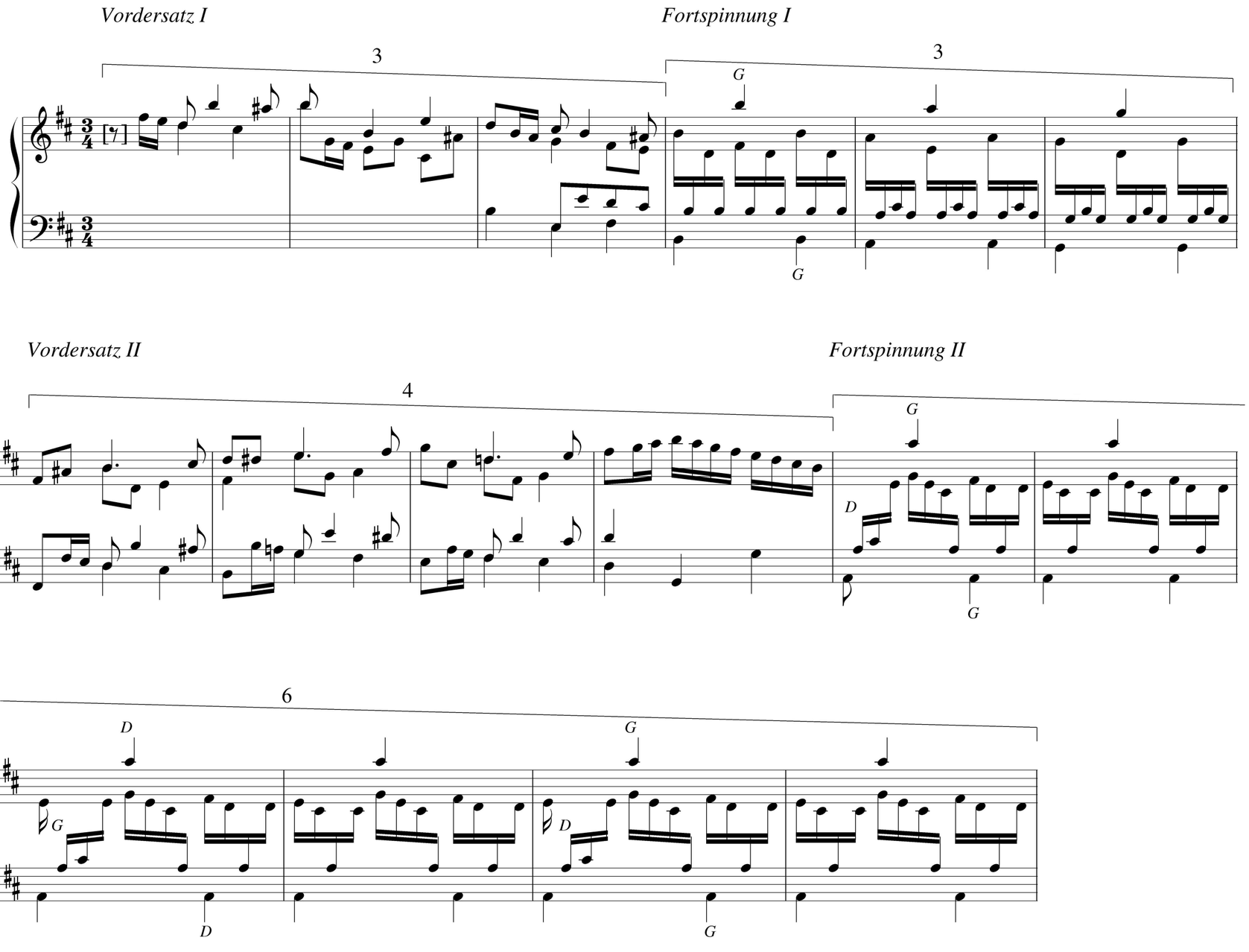
c) BWV 1050a, bars 226–31



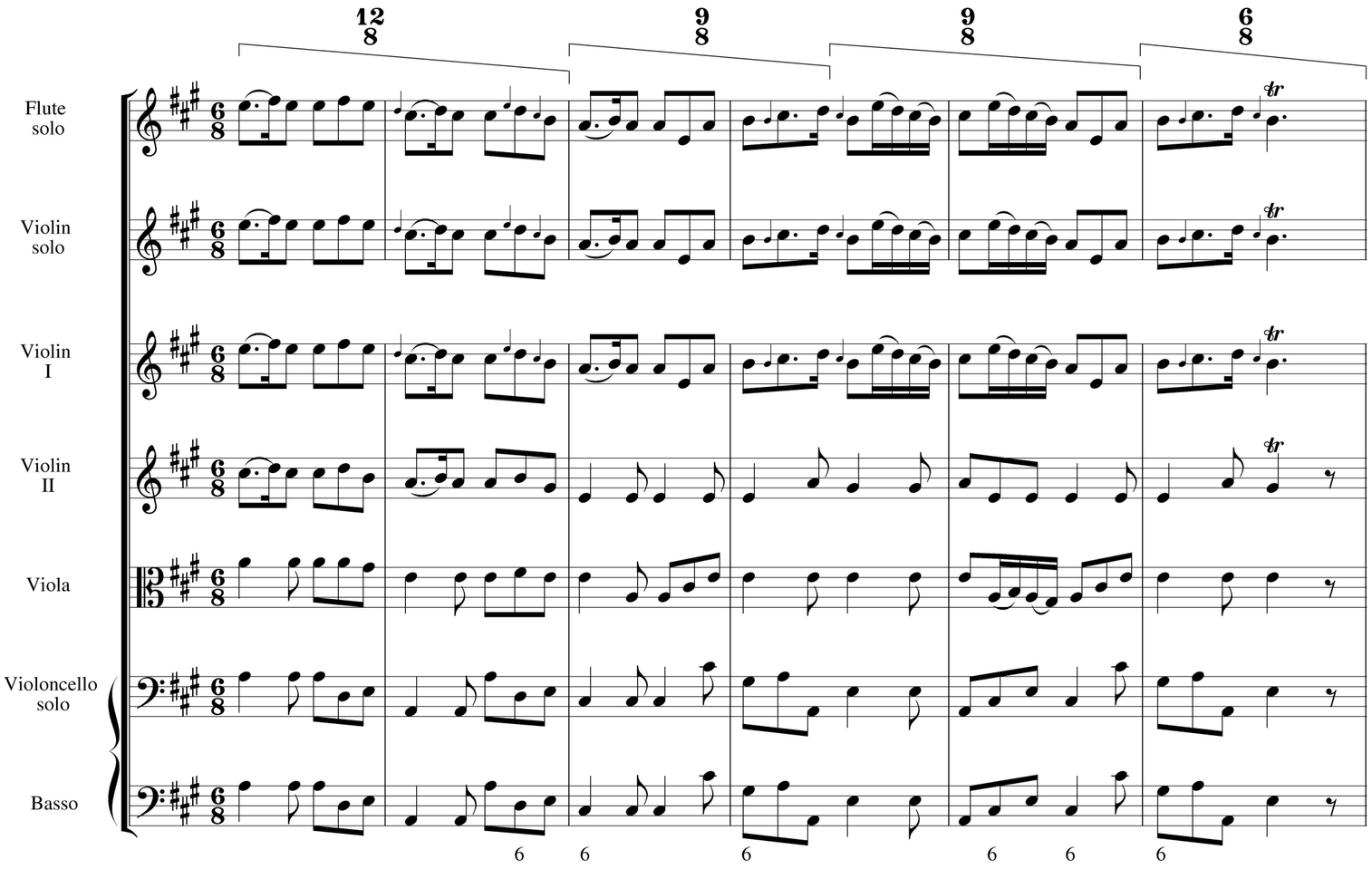
Example 3: Handel, Concerto Grosso in B minor, Op. 6, No. 12, IV: Allegro, bars 1–6



Example 4: Scarlatti, Sonata in B minor, K. 27, bars 1–16

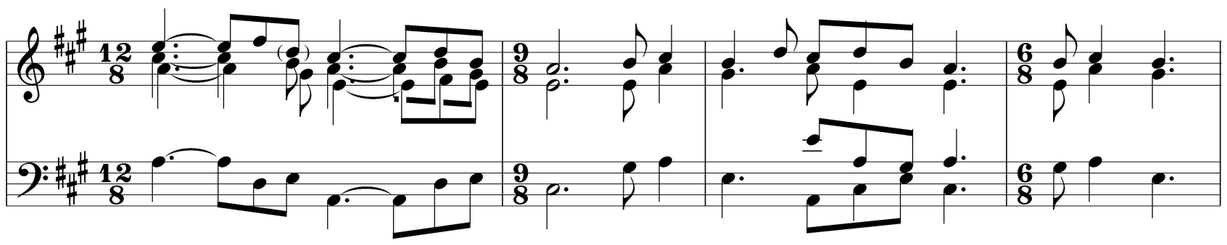


Example 5: Telemann, *Musique de table*, II, Concerto in A, III: Gratioso, bars 1–6

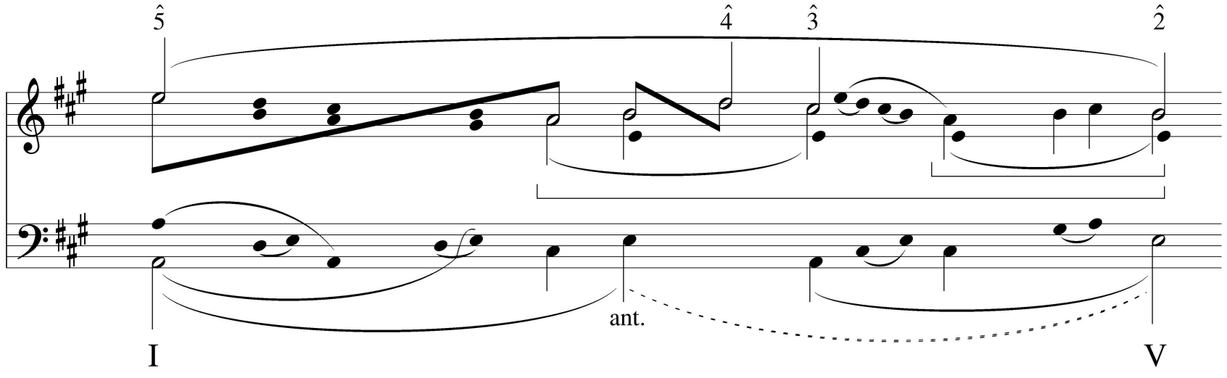


Example 6: Telemann, Concerto in A from *Musique de table*

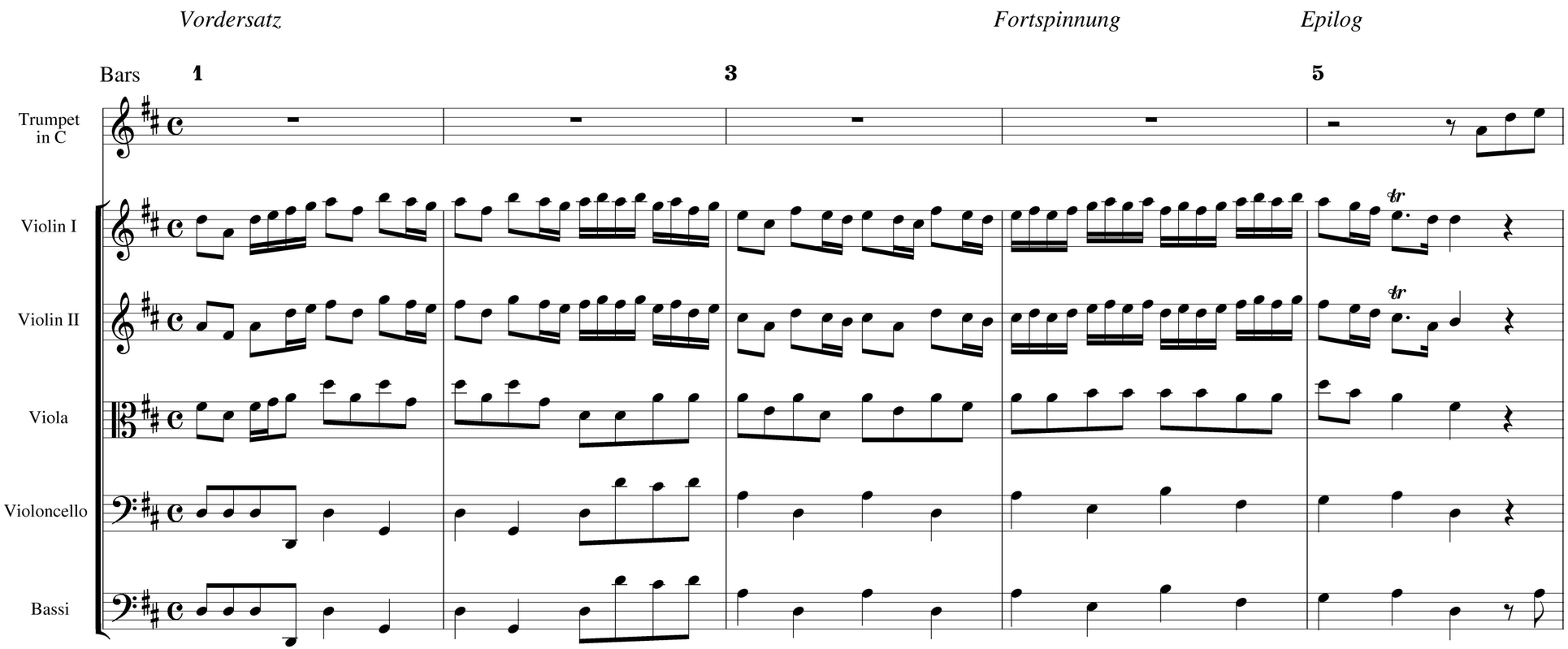
a) Rhythmic reduction



b) Tonal reduction

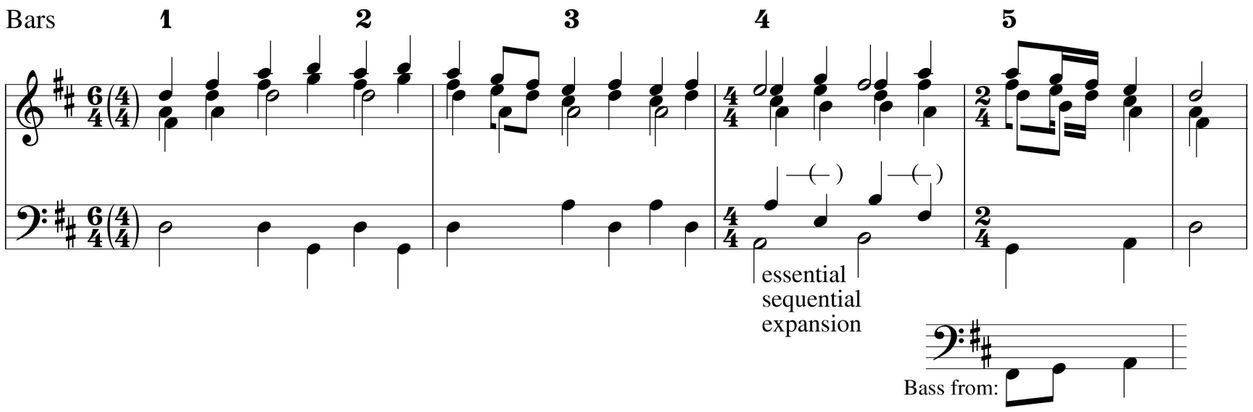


Example 7: Telemann, Trumpet Concerto in D, II: Allegro, bars 1–5

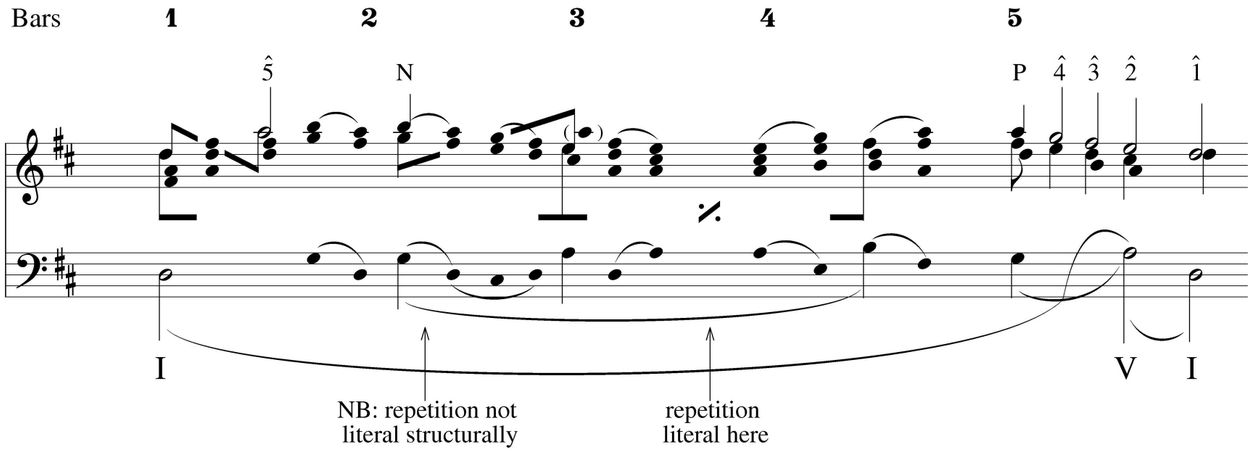


Example 8: Telemann, Trumpet Concerto

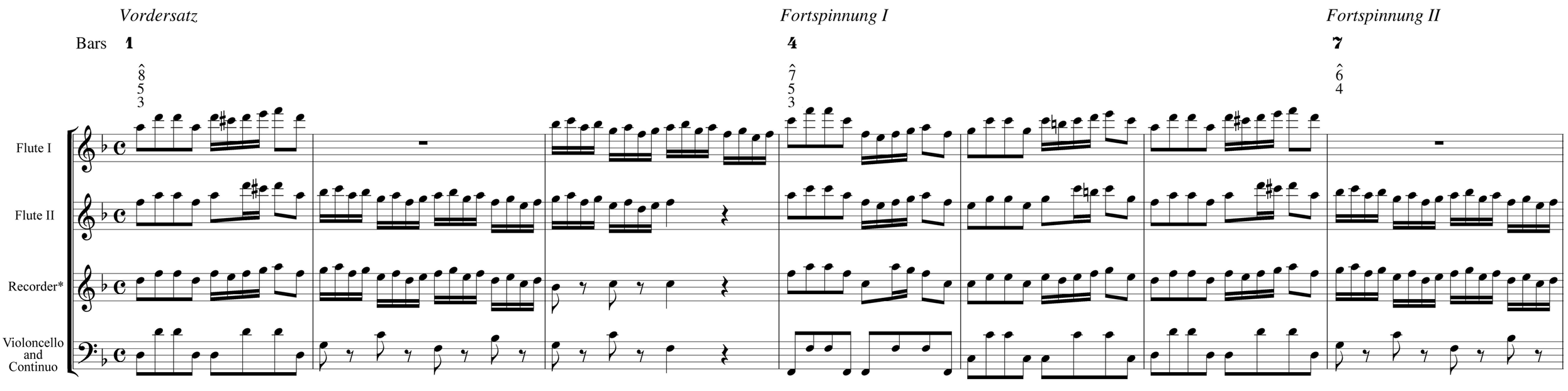
a) Rhythmic reduction

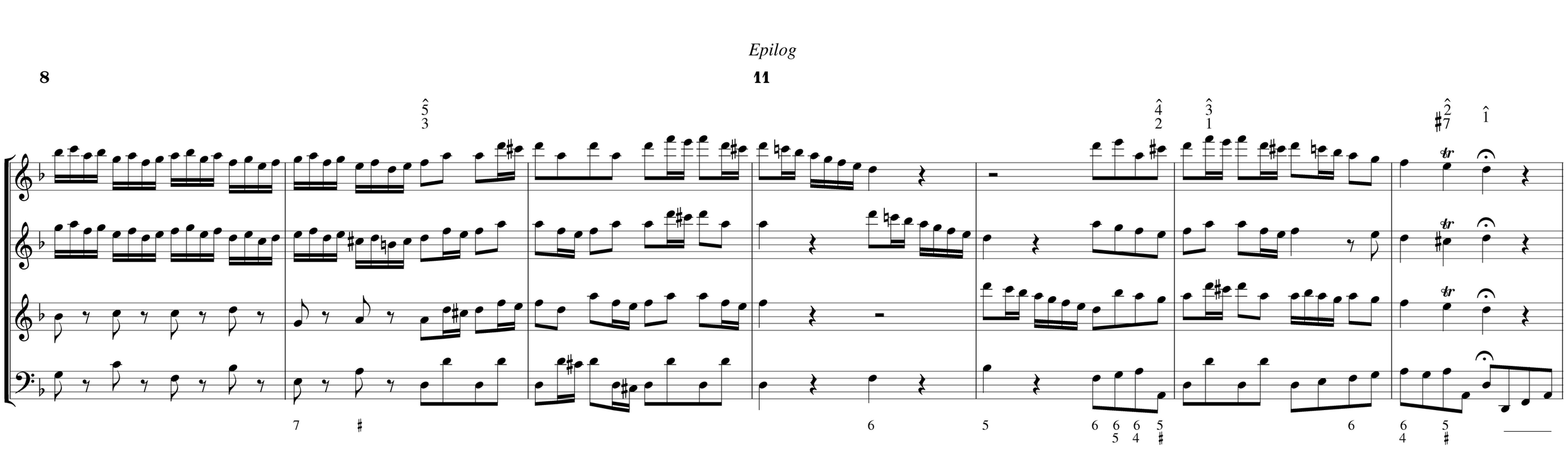


b) Tonal reduction



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

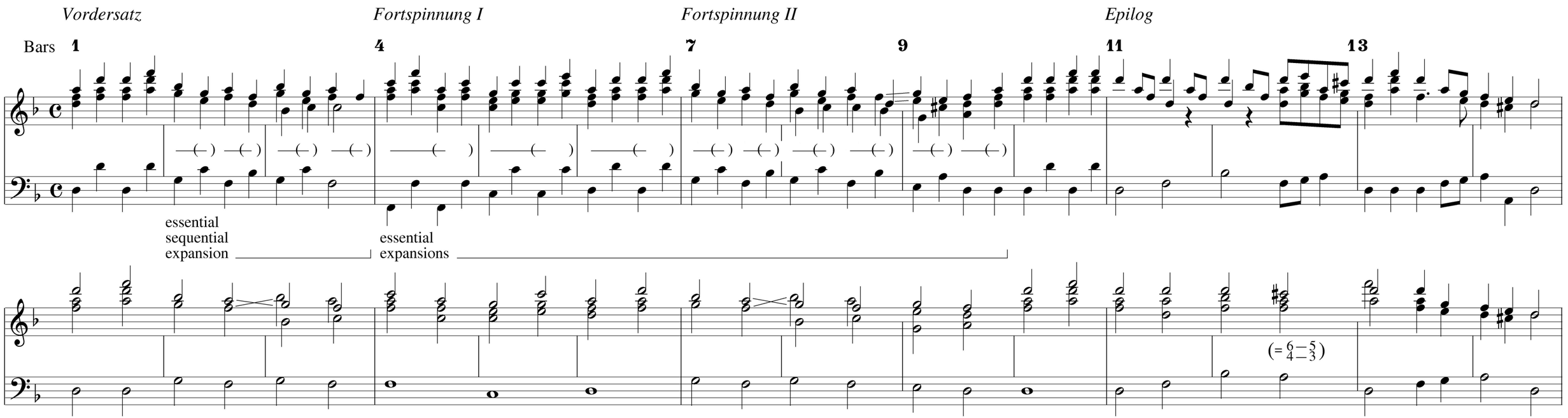




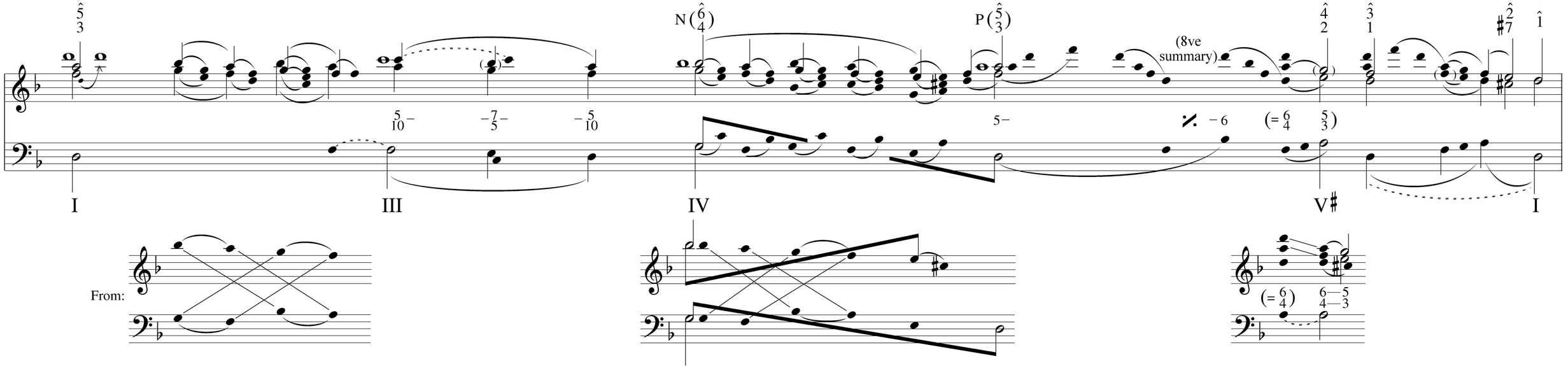
*Or bassoon, or violoncello.

Example 10: Telemann, D minor Quartet

a) Rhythmic reductions

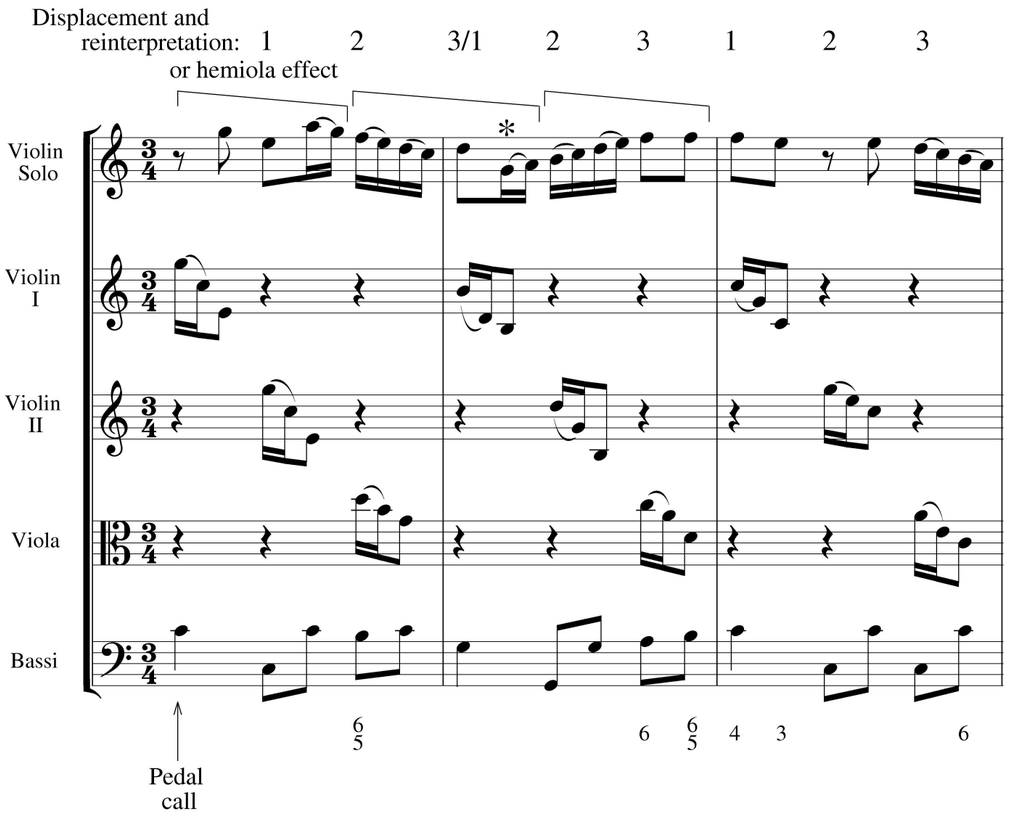


b) Tonal reduction

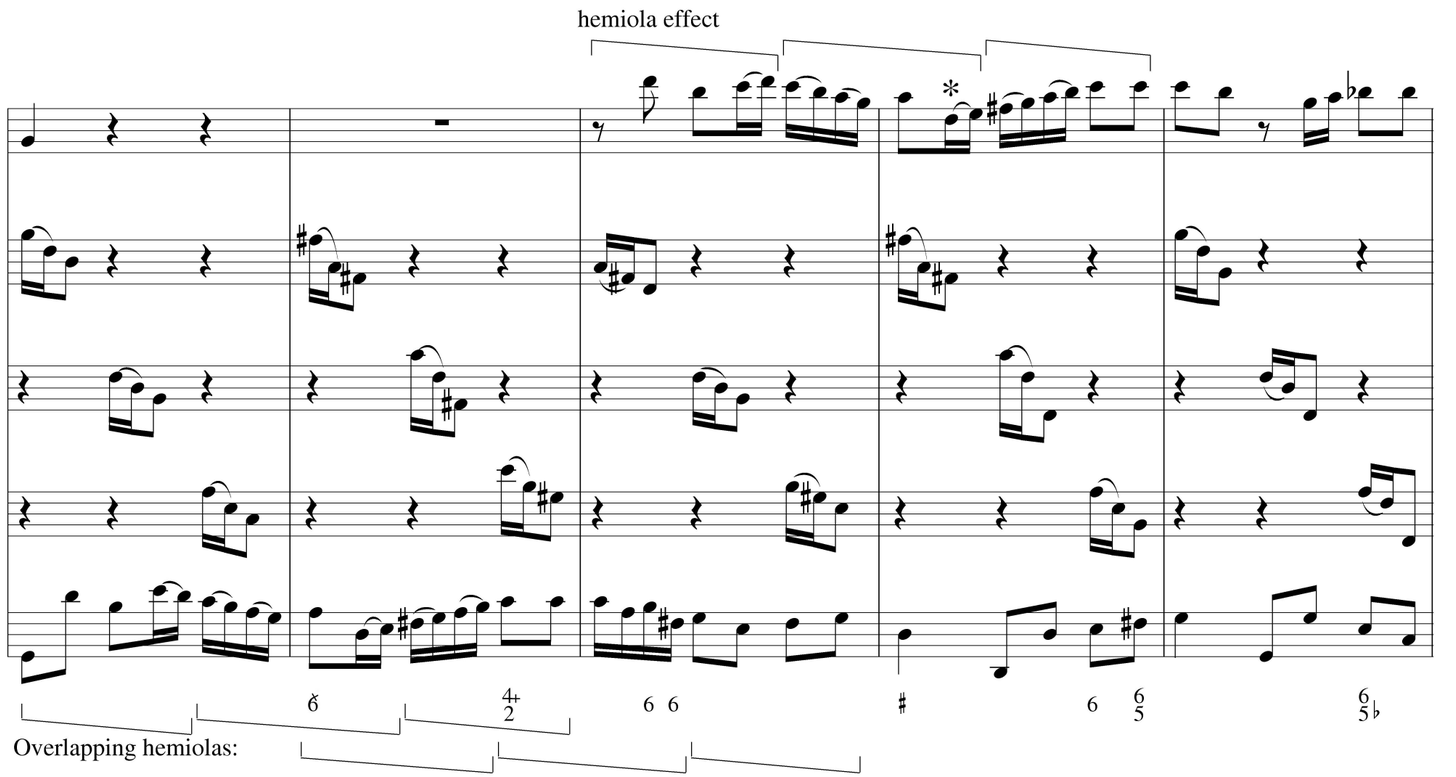


Example 11: Telemann, Violin Concerto in A minor, II: Andante

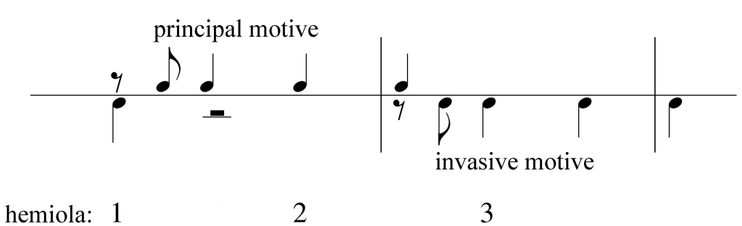
a) Bars 1–3



b) Bars 9–13

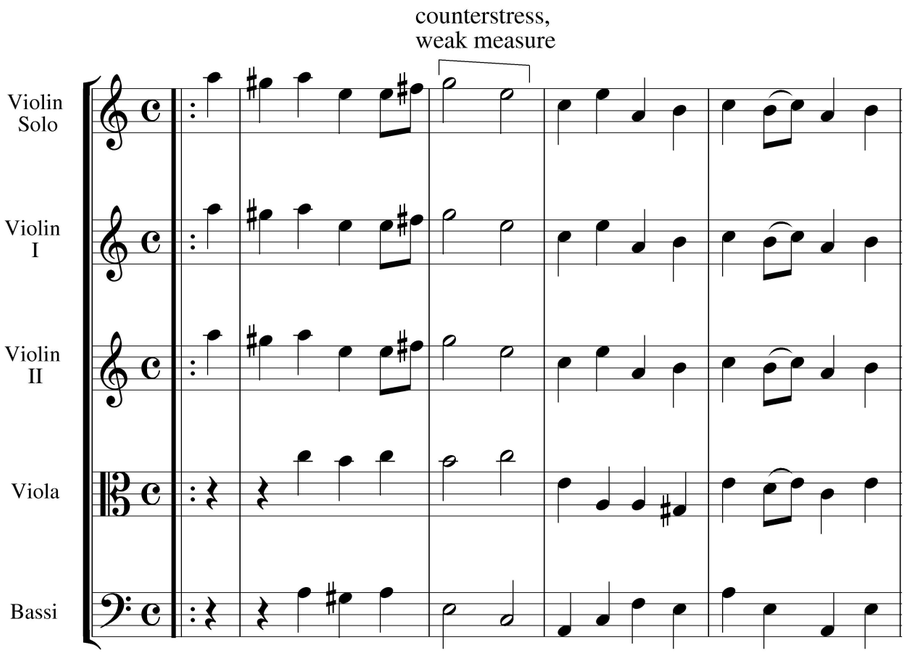


c) Bars 1–3, motivic constellation

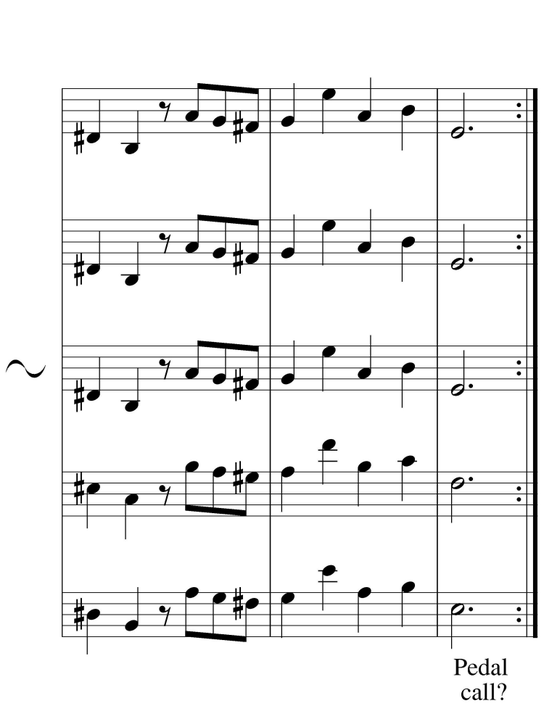


Example 12: Telemann, Violin Concerto in A minor, III: Presto

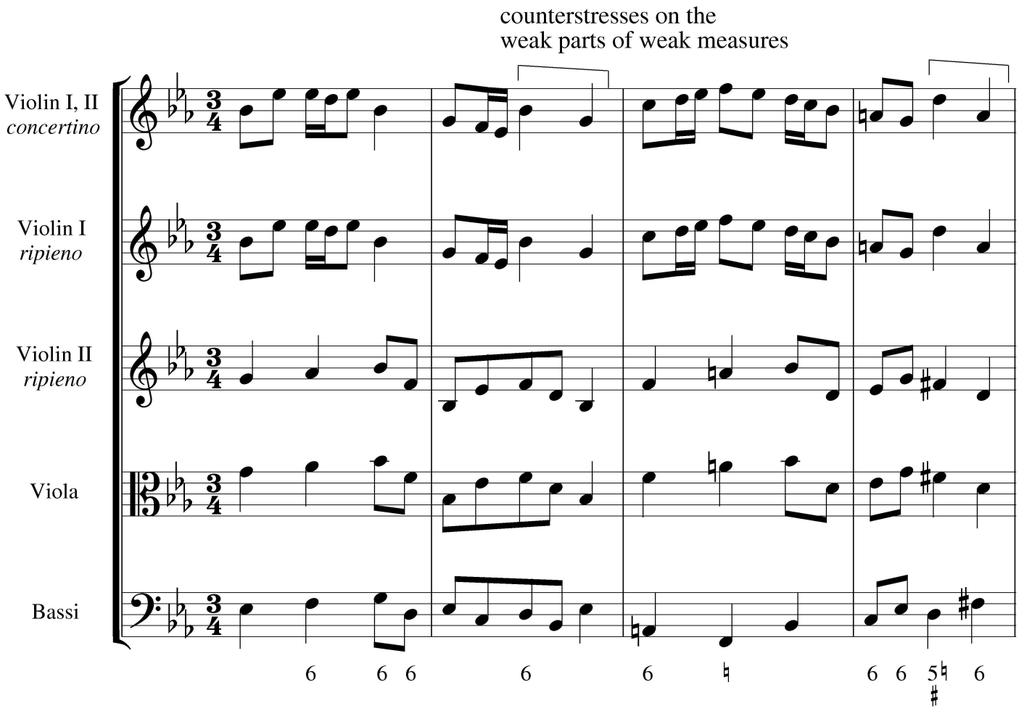
a) Bars 1–4



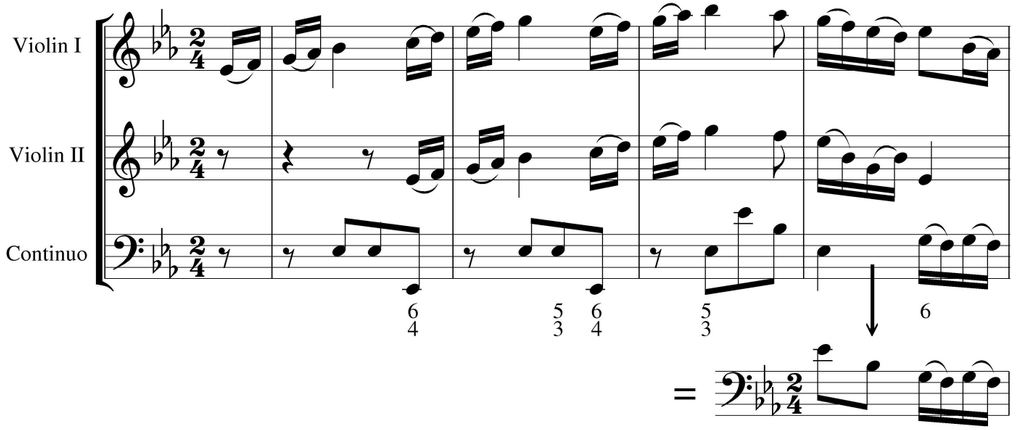
b) Bars 40–42



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

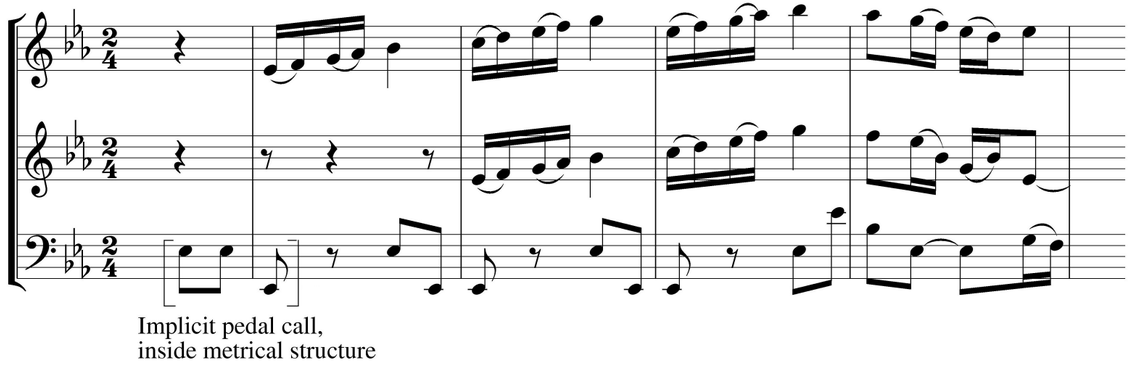


Example 14: Telemann, Trio Sonata in E♭, IV: Allegro

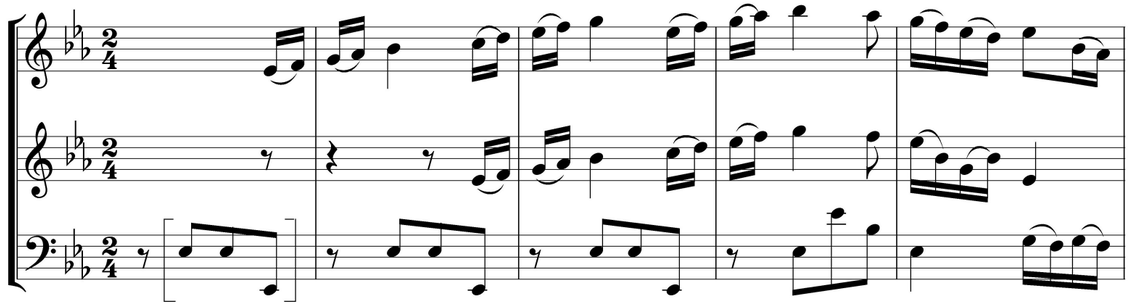


Example 15: Theme notated in three ways, with implicit pedal call

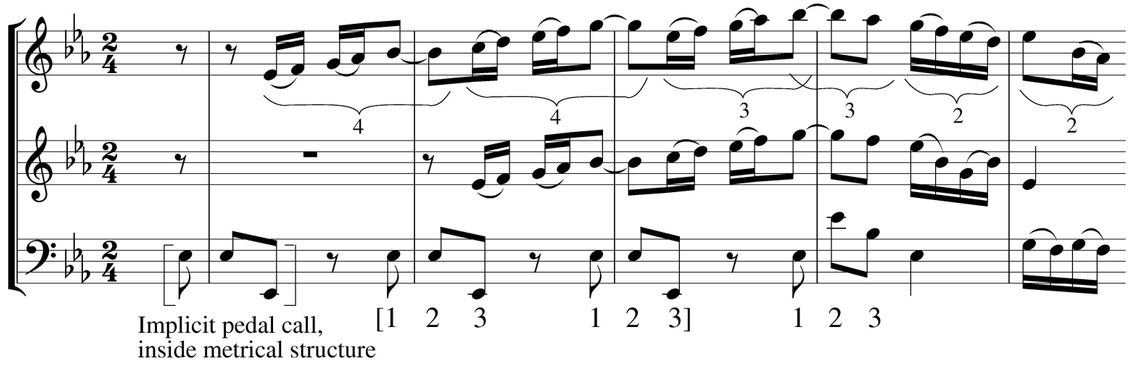
a) Displaced to the right



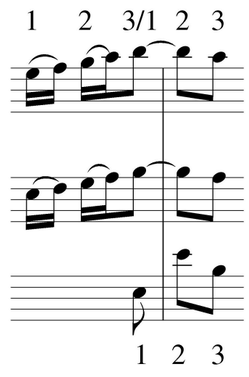
b) As notated



c) Displaced to the left



d) Overlap at b♭2



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

Vordersatz *Fortspinnung I*

Violin I

Violin II

Continuo

Fortspinnung II

9

variant

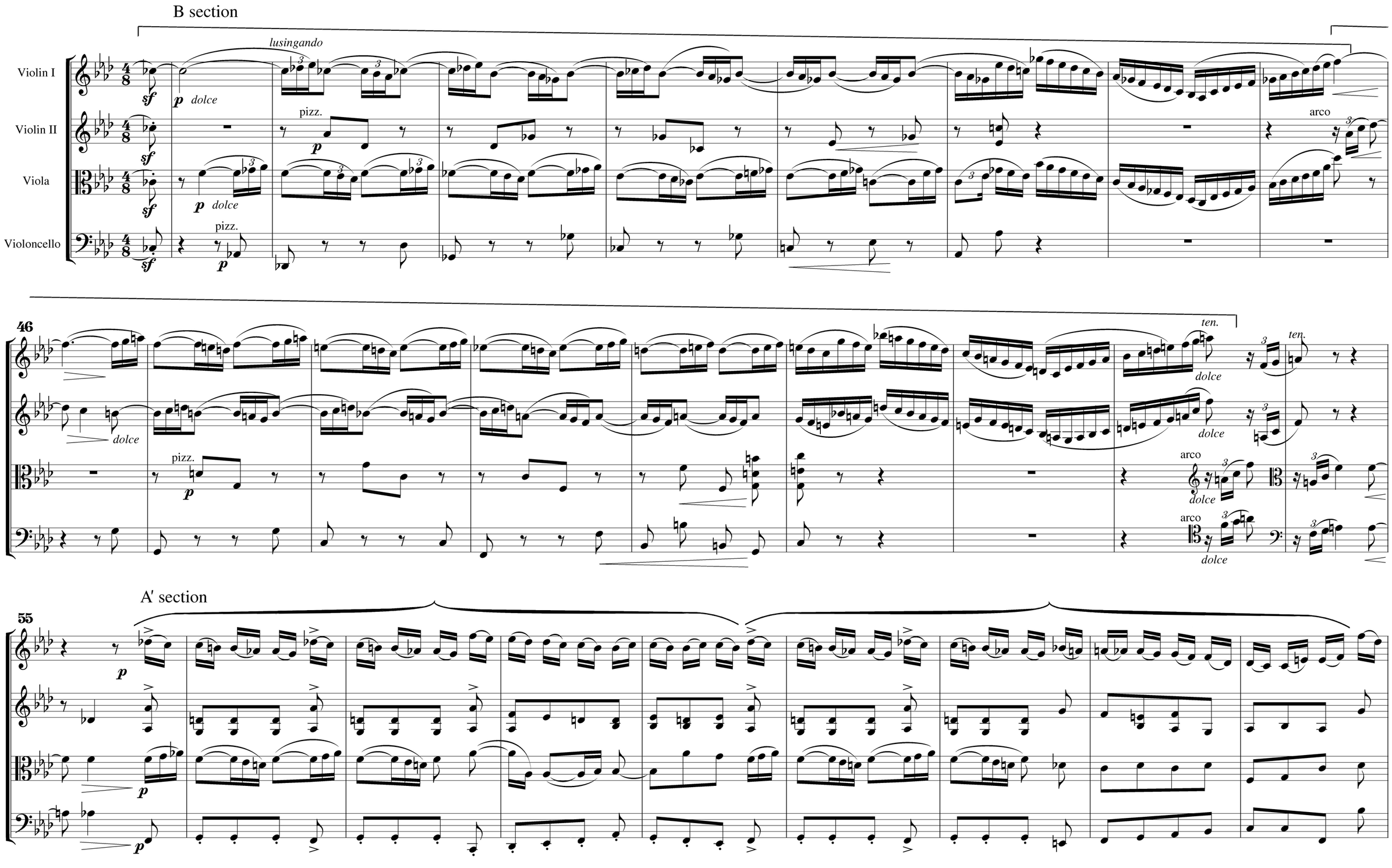
Epilog I

17

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