

# London Philharmonic Orchestra



## GCSE BrightSparks Resources

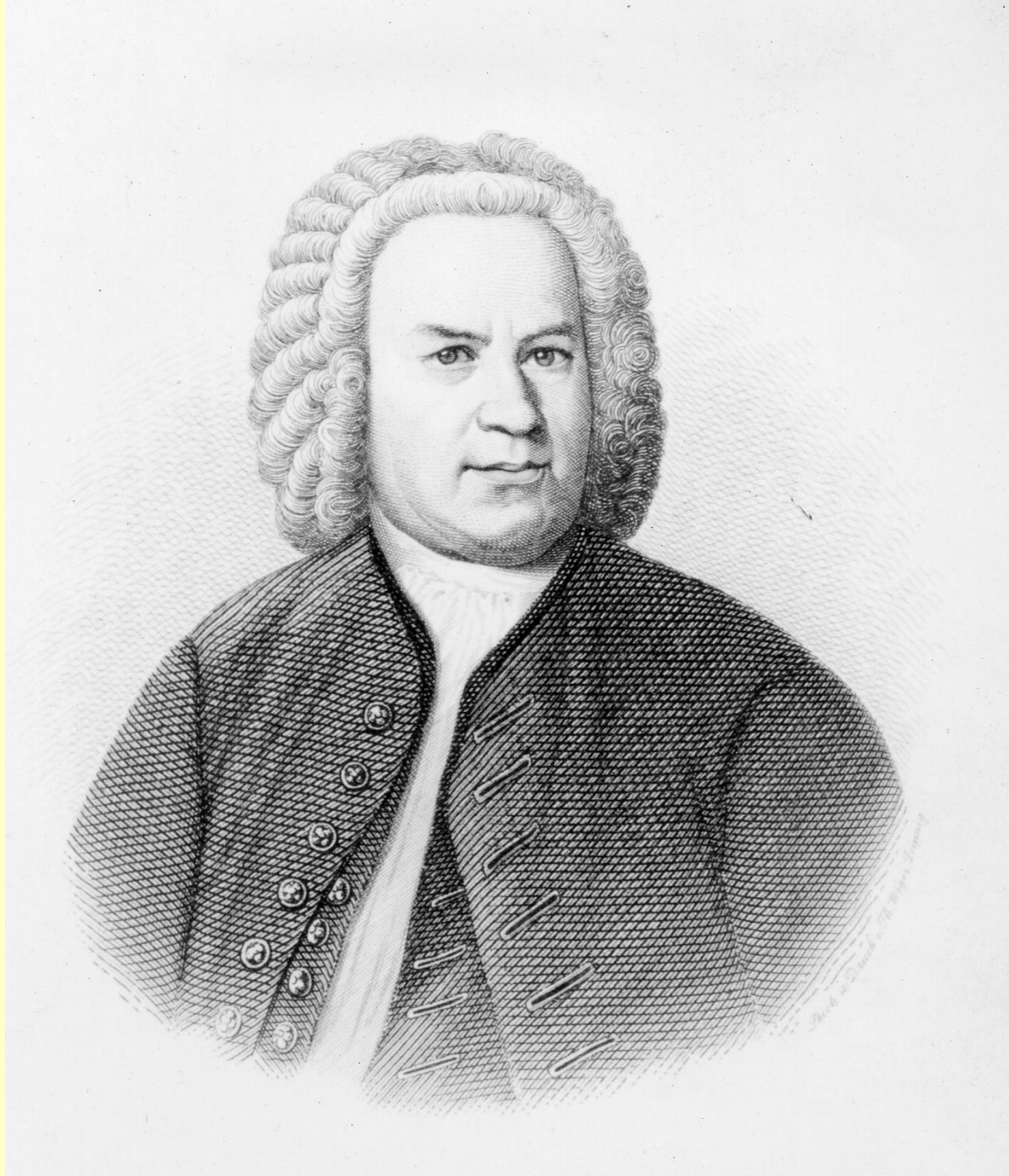
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# **Johann Sebastian Bach**

**(1685–1750)**

## **‘Badinerie’ *Orchestral Suite* *No. 2* (1738)**





# Johann Sebastian Bach

(1685–1750)

- 🎵 German Baroque composer
- 🎵 Regarded as one of the best composers that ever lived
- 🎵 'Badinerie' performed by flute, string orchestra and harpsichord **continuo**



*J.S. Bach – Badinerie – 1738*

**Continuo** = improvised accompaniment of chords/harmony over bassline, played by harpsichord.

A good indication that we are in the Baroque period.

*J.S. Bach – Badinerie – 1738*

**Concerto** = piece for soloist and orchestra

## **Baroque Period**

Two types of concerto:

- ♫ **Solo concerto** = one soloist and orchestra
- ♫ **Concerto grosso** = small group of soloists (**concertino**) and accompanying group (**ripieno**)

**Remember!** – Although the flute plays a significant role in this piece, it is not a concerto!

## *J.S. Bach – Badinerie – 1738*

- 🎵 Written for flute, string orchestra and harpsichord
- 🎵 This is the second movement from a seven-movement suite

**Orchestral Suite** = collection of small pieces in different dance styles

**Badinerie** = fun, light-hearted lively (means 'banter')

## *J.S. Bach – Badinerie – 1738*

- 🎵 Written for flute, string orchestra and harpsichord
- 🎵 2/4 time signature
- 🎵 Allegro (fast)
- 🎵 **Binary form (AA BB)** – like many Baroque pieces

*J.S. Bach – Badinerie – 1738*

# Analysis





*J.S. Bach – Badinerie – 1738*

**Music is built from two  
melodic motifs:**

**X and Y**

*J.S. Bach – Badinerie – 1738*

Two melodic motifs (short melodic cell):

Motif X:



- ♫ Falling arpeggio (notes of chord played separately)
- ♫ B minor (home key)
- ♫ Quavers and semiquavers – bouncy feel
- ♫ Played by the flute at the beginning

*J.S. Bach – Badinerie – 1738*

Two melodic **motifs**:

**Motif Y:**



- ♫ Smoother rhythm (more semiquavers)
- ♫ Played by the flute at the beginning
- ♫ Ends with a **perfect cadence**

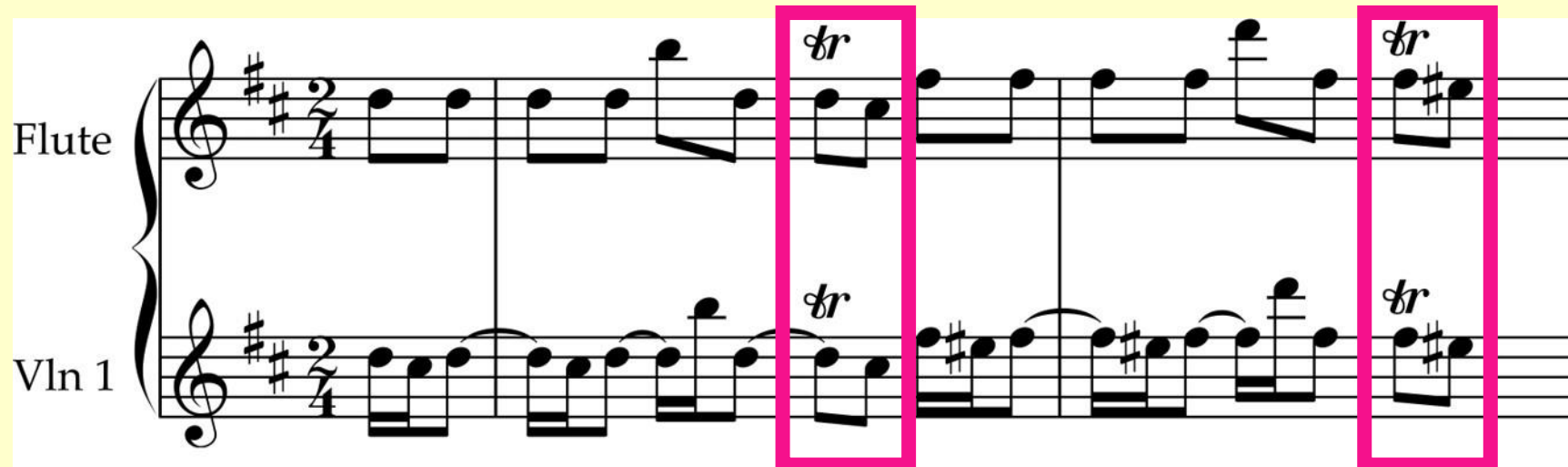
**Perfect cadence** = final two chords of a phrase are V-I,  
giving sense of resolve/completion

## *J.S. Bach – Badinerie – 1738*

The flute and the first violin move to a new melody...

### Ornamentation =

- 🎵 Key element of the Baroque period
- 🎵 Trills, grace notes etc.
- 🎵 Little ‘twiddles’ that decorate the melody





## *J.S. Bach – Badinerie – 1738*

This new melody is a **sequence**. We hear it twice, with the second time beginning on higher pitch.

The first violin also uses **syncopation**.

**Syncopation =**

♪ **Emphasis on the weaker parts of the bar**

The image displays a musical score for two staves: Flute and Vln 1. The key signature is two sharps (F# and C#) and the time signature is 2/4. The Flute staff features a sequence of eighth notes, with trills (tr) marked above the notes in the third and fifth measures. The Vln 1 staff also features a sequence of eighth notes, with trills (tr) marked above the notes in the third and fifth measures. A pink rectangular box highlights the Vln 1 staff, specifically the measures containing the sequence and trills.

*J.S. Bach – Badinerie – 1738*

# Binary Form

AABB



## *J.S. Bach – Badinerie – 1738*

### **BINARY FORM: AA BB**

#### **Section A (Bars 1-16)**

- ♫ Begins in home key of B minor
- ♫ **Modulates** and end in **dominant minor** key F# minor with perfect cadence (V-V7-I)

#### **Section A repeats in full**

**Modulate** = move key

*J.S. Bach – Badinerie – 1738*

**BINARY FORM: AA BB**

**Section B (Bars 16 – end)**

- ♫ Begins in dominant minor key F# minor
- ♫ **Modulates** and end in home key of B minor

**Section A repeats in full**

Key scheme is **opposite** of what happens in **Section A**



## *J.S. Bach – Badinerie – 1738*

### Section B:

- ♫ Bach uses **motif X** to move through different keys
- ♫ At the start of **Section B** the flute plays **X** to establish the new key of F# minor
- ♫ Then the cello takes over and uses **X** to move to the next key of E minor

The image displays a musical score for Section B of J.S. Bach's *Badinerie*. It features two staves: Flute (top) and Vcl (bottom). The key signature is F# minor (two sharps) and the time signature is 2/4. The score is divided into measures by vertical bar lines. Above the first measure of the Flute staff, there is a bracket labeled 'X' spanning the first two measures. Above the third measure of the Flute staff, there is another bracket labeled 'X' spanning the third and fourth measures. Below the first measure of the Vcl staff, the text 'F#m (I)' is written. Below the third measure of the Vcl staff, there is a bracket labeled 'X' spanning the third and fourth measures. Below the fourth measure of the Vcl staff, the text 'B (IV) V in Em' is written. Below the fifth measure of the Vcl staff, the text 'Em (I)' is written.

## *J.S. Bach – Badinerie – 1738*

### Section B:

- ♫ Bach uses **Motif Y** to move through different keys
- ♫ It is used to modulate via G major to D, the relative major of the home key

The image displays a musical score for Section B of J.S. Bach's *Badinerie*. The score is written for Flute and Violoncello (Vcl) in 2/4 time, with a key signature of one sharp (F#). The Flute part features a continuous eighth-note melody. The Vcl part provides a harmonic accompaniment. A horizontal arrow labeled 'Y' spans the first five measures, indicating the presence of Motif Y. At the end of the fifth measure, the Vcl part plays a G note, labeled 'G IV in D'. In the final measure, the Vcl part plays an A note, labeled 'A V in DI', which is the dominant of the new key, D major.

## *J.S. Bach – Badinerie – 1738*

### **Section B:**

- ♫ Bach uses **X** and **Y** to move through different keys
- ♫ Bar 28 – **sequence** (same as **Section A** but transposed) with **ornaments** and **syncopation**
- ♫ Bar 33 – **X** and **Y** modified, featuring an appoggiatura and demisemiquavers
- ♫ Ends with **perfect cadence** in B minor

*J.S. Bach – Badinerie – 1738*

# Structure summary





*J.S. Bach – Badinerie – 1738*

**BINARY FORM: AA BB**

**Section A (beginning to bar 16):**

- ♫ **Motif X** on flute establishes the home key of B minor
- ♫ **Motif Y**
- ♫ **Motif X** repeats
- ♫ Flute and violin play the melody, cello has **X**
- ♫ **Y** used to modulate to dominant minor key
- ♫ **Perfect cadence** in F# minor

**Section A repeats**

*J.S. Bach – Badinerie – 1738*

**Section B (bar 16 to end):**

- ♫ Begins in F# minor. **Motif X** on flute establishes the key
- ♫ **Motif X** passed between flute and cello, moving through keys
- ♫ **Motif Y** on flute used to modulate to relative major (D)
- ♫ Flute and violin play the melody, cello has **motif X**
- ♫ **Motif X** and **Motif Y** modified and used to modulate back to home/tonic key (B minor)
- ♫ **Perfect cadence** in home key, cello has **Motif X**

*J.S. Bach – Badinerie – 1738*

**Section B repeats**

- ⌢ Final perfect cadence in home key
- ⌢ Ornament/suspension on flute

# London Philharmonic Orchestra



For more information about  
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