

# ANTHOLOGY OF BAROQUE KEYBOARD MUSIC

EDITED BY MAURICE HINSON

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This volume is dedicated to Robert Weirich,  
with admiration and appreciation.

Maurice Hinson

## Menuet in G Major

Jean-Henri d'Anglebert  
(1635–1691)

- (a) Dynamics are editorial.

(b)

Exercise d consists of two measures of musical notation. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The first measure starts with a bass clef, followed by a sharp sign, and a '3 1' above the staff. It contains four groups of three eighth notes each, with vertical bar lines separating them. The second measure starts with a treble clef, followed by a sharp sign, and a '3 1' above the staff. It also contains four groups of three eighth notes each, with vertical bar lines separating them.

A musical staff in treble clef with a key signature of one sharp. The measure number '3' is written above the staff. The first note has a circled 'e' to its left.

A musical score fragment showing a dynamic marking 'f' in a circle, followed by a treble clef, a sharp sign indicating the key signature, and a measure of music consisting of eighth notes.

A musical score fragment for bassoon. It features a bass clef, a key signature of one sharp, and a measure starting with a note followed by a sixteenth-note rest.

1

3 2 5 3

G A B G

## Prelude No. 4 in D Major

from *Six Little Preludes*

# Johann Sebastian Bach (1685–1750) BWV 936

**(Moderato cantabile)**

Musical score for piano, page 5, measures 3-10. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 2/4 time. The bottom staff is in bass clef, G major (two sharps), and 2/4 time. Measure 3 starts with a forte dynamic. Measure 4 begins with a eighth-note followed by a sixteenth-note grace note. Measure 5 starts with a eighth-note followed by a sixteenth-note grace note. Measure 6 starts with a eighth-note followed by a sixteenth-note grace note. Measure 7 starts with a eighth-note followed by a sixteenth-note grace note. Measure 8 starts with a eighth-note followed by a sixteenth-note grace note. Measure 9 starts with a eighth-note followed by a sixteenth-note grace note. Measure 10 starts with a eighth-note followed by a sixteenth-note grace note.

Musical score for piano, page 10, measures 6-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 6 starts with a forte dynamic. Measure 7 begins with a crescendo (cresc.) instruction. Measure 8 starts with a dynamic marking 'mf'. Measure 9 begins with a dynamic marking 'p'. Measure 10 ends with a dynamic marking 'f'.

Musical score for piano, page 11, measures 3-5. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 3 starts with a sixteenth-note pattern. Measure 4 begins with a forte dynamic, indicated by a large '1' above the first note, followed by a '2'. Measure 5 starts with a forte dynamic, indicated by a large '1', followed by a '2'. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 3-5 show eighth-note patterns. The word "cresc." is written between the two staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measure 2 begins with a forte dynamic (f) and contains eighth-note pairs. Measures 3 and 4 show more complex patterns with grace notes and slurs. Measure 5 concludes with a final cadence. Various fingerings are indicated above the notes.

(a) Articulation (with the exception of the two-note slurs in measures 4–6) and dynamics are editorial.

# Wolsey's Wilde

William Byrd  
(1543–1623)

(Comodo)

Figured bass under the bass staff:

- M1: 8
- M2: 8
- M3: 8
- M4: 8
- M5: 8

Figured bass under the bass staff:

- M6: 8
- M7: 8
- M8: 8
- M9: 8
- M10: 8

Figured bass under the bass staff:

- M11: 8
- M12: 8
- M13: 8
- M14: 8
- M15: 8

Figured bass under the bass staff:

- M16: 8
- M17: 8
- M18: 8
- M19: 8
- M20: 8

(a) Meter and measure-line notation has been modernized.

(b) Dynamics are editorial.



# Aria with Variations

from *Sonata No. 4 in C Major* (1742)

Padre Giovanni Battista Martini  
(1706–1784)

**Aria (Moderato)**

Musical score for the first system of the Aria with Variations. The score consists of two staves: treble and bass. The key signature is C major (no sharps or flats). The time signature is common time (indicated by '4'). The dynamic is marked as *f-p*. The melody is primarily in the treble clef, with bass notes providing harmonic support. Fingerings are indicated above the notes: 1, 2, 4, 5, 3, 1, 2, 3, 1, 2, 4. Measure numbers 1 through 5 are shown below the staff.

Musical score for the second system of the Aria with Variations. The score consists of two staves: treble and bass. The key signature changes to G major (one sharp). The time signature remains common time. The dynamic is *p*. The melody continues in the treble clef, with bass notes. Fingerings include 3, 1, 2, 5, 1, 2, 1, 1, 2, 4. Measure numbers 5 through 21 are shown below the staff.

Musical score for the third system of the Aria with Variations. The score consists of two staves: treble and bass. The key signature changes to D major (two sharps). The time signature remains common time. The dynamic is *f-p*. The melody continues in the treble clef, with bass notes. Fingerings include 1, 2, 4, 5, 3, 1, 2, 4, 1, 2, 4. Measure numbers 9 through 5 are shown below the staff.

Musical score for the fourth system of the Aria with Variations. The score consists of two staves: treble and bass. The key signature changes to A major (three sharps). The time signature remains common time. The dynamic is *p*. The melody continues in the treble clef, with bass notes. Fingerings include 2, 4, 1, 2, 1, 2, 1, 1, 2, 4. Measure numbers 13 through 5 are shown below the staff.

Ⓐ Dynamics are editorial.

# The Fall of the Leafe

Martin Peerson  
(ca. 1572–1651)

(Andante)

① Dynamics are editorial.

② The original meter was  $\text{C}$ . For ease in reading, the editor has changed the meter to  $\frac{4}{4}$ .

③ The sign  $\sharp$  through the stem ( $\sharp$ ) was used in the original edition to indicate the shake (trill).



# Sonata in D Major

Domenico Scarlatti (1685–1757)

K. 96; L. 465

**AllegriSSimo**

(b)

31

tr

&gt;

tr

3

mf

5

*a tempo**tremolo di sopra*

(c)

21

42

53

mp

*p cresc.*

2

3

4

5

3

4

1

23

31

tr

21

tr

1

32

tr

1

3

5

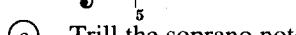
2

3

- (a) Dynamics and articulation are editorial.



- (b)



- (c) Trill the soprano notes until the last beat of measure 16.



- (d)