



Baroque Ornamentation

Baroque **ornaments** can be played in a wide variety of ways depending on the speed and expression of the music as well as the creativity and taste of the performer. The following is a guide to five essential Baroque ornaments.

The Trill

- ✿ The trill at the end of the phrase is often associated with either a quarter note or dotted quarter note.
- ✿ Trills begin on the beat, one scale step higher than the main note.
- ✿ The upper note and main note may alternate twice (example **a**) and move in 16th notes.
- ✿ A trill on a dotted note will have its last note tied to the next beat (example **b**).

a. is played

b. is played

The Long Appoggiatura

- ✿ An appoggiatura, written as a grace note without a slur, is played on the beat and is accented.
- ✿ An appoggiatura resolves by step (up or down) to the main note.
(An appoggiatura plus the note of resolution is called an appoggiatura figure).
- ✿ A long appoggiatura attached to a quarter note or half note takes half the value of that note (examples **a** and **b**).
- ✿ A long appoggiatura attached to a dotted quarter or dotted half note can take 1/3 or 2/3 the value of the main note (examples **c** and **d**).

a. is played

b. is played

c. can be played or

d. can be played or

Allemande



Origin: 16th-century Germany

Tempo: Moderately slow

Meter: $\frac{4}{4}$

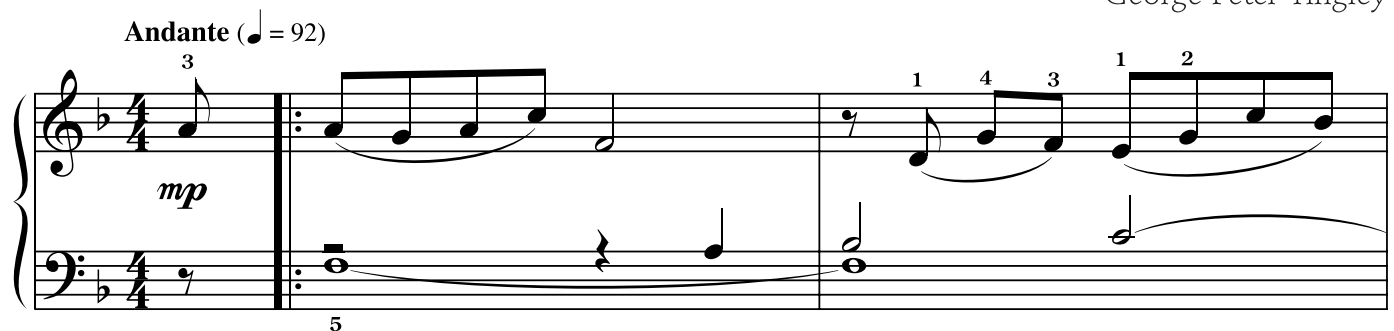
Pick-up note:  or 

Features of this Allemande:

- ✿ The sections are of irregular length. Section A (measures 1–8) is 7 measures long and Section B (measures 9–20) is 11 measures long.
- ✿ **Motivic imitation:** An example with an eighth note rhythm can be found in measures 15–17.
- ✿ **Style brisé:** Arpeggiate and hold the chord tones in measure 14 as you might hear in guitar and lute music.

George Peter Tingley

Andante (♩ = 92)

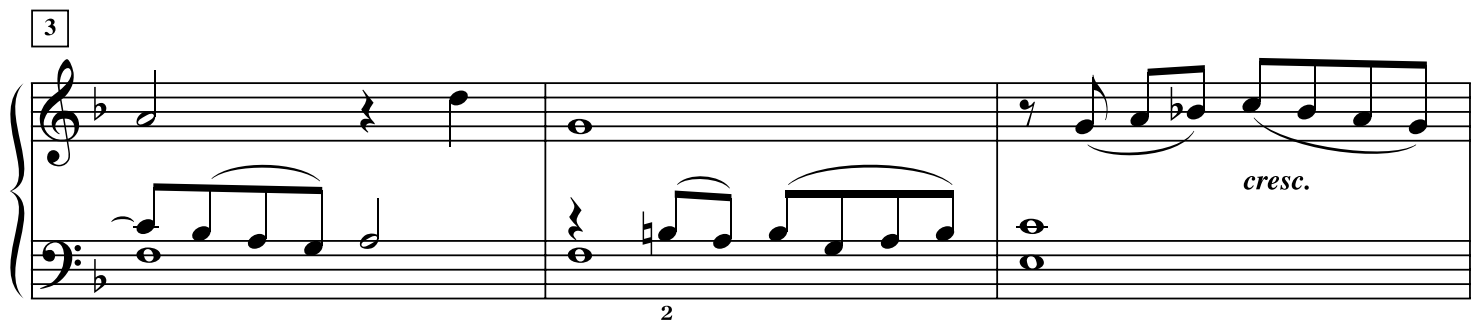


3

mp

5

3



cresc.

2

6



mf

mp

mp

2

5

5

2 1 4 3 2

5 2


Giga



Origin: Italian development of a 15th-century English/Scottish/Irish dance

Tempo: Very fast

Meter: $\frac{6}{8}$

Pick-up note: 

Features of this Giga:

- ✿ “Running” eighth notes (similar to the **corrente**) are used throughout.
- ✿ The fermata and the mordent figure found in the last measure are to be observed only the second time.
- ✿ Imagine this piece played on a country fiddle. Perform with speed, lightness and joy.

George Peter Tingley

Vivace (♩ = 116)



The musical score is written for piano in G minor, 6/8 time. It begins with a pick-up note (quarter note) and a mezzo-piano (*mp*) dynamic. The first system (measures 1-4) features a melody of eighth notes with a mordent in the final measure. The second system (measures 5-8) continues the melody with a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) starts with a piano (*p*) dynamic and concludes with a mezzo-piano (*mp*) dynamic, including a fermata and a mordent in the final measure. Fingerings are indicated throughout the piece.