

Baroque

**Familiar Folk Melodies
Arranged to Teach**

FOLK

WILLARD A. PALMER

What should you give a student before the Bach two-part inventions? What teaching material will prepare the student to play this music more easily, to understand it better and to enjoy it more? This book provides just such material in the form of familiar melodies, developed in baroque styles.

The essence of understanding contrapuntal music is the ability of the listener to hear and comprehend what is happening to the music's themes. Obviously, a familiar theme is simpler to recognize than an unfamiliar one. When a familiar theme is heard first in one part then in another, or used in any sort of contrapuntal development, the student finds it comparatively

easy to follow and enjoys being able to understand what is going on.

Such playing and listening experience will result in better understanding of the masterpieces of the Baroque period by preparing the student for any coordination problems in playing them and the mental discipline involved in appreciating them.

The purpose of this book is to prepare the student to understand and enjoy music of the Baroque period. At the same time, it provides recreational material that is fun to play. The pieces are also excellent for use in recitals and will add a light and humorous touch to any program.

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Revised edition.

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The term *invention* was made famous by J.S. Bach, who wrote a collection of 15 keyboard pieces in two parts known today as the Two-Part Inventions. These are studies in two-part counterpoint, or the combining of two distinctive melodic lines.

In "The Streets of Laredo" we use *imitative counterpoint*. The right hand begins the melody which is imitated by the left hand a few bars later. In the second section, the left hand begins the melody and the right hand imitates.

Two-Part Invention

The Streets of Laredo

Allegro moderato ♩ = 120-126

The musical score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 120-126 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score consists of five systems of music. The first system shows the right hand starting with a melody (fingerings: 5, 1, 2) and the left hand providing a bass line. The second system continues the imitative counterpoint. The third system features a more complex bass line with fingerings 4, 3, 1, 2, 1. A small inset staff shows a trill ornament with fingerings 2, 1, 3. The fourth system includes a trill ornament marked '* tr' and continues the two-part texture. The fifth system concludes the piece with fingerings 1, 1.

*Almost all baroque music contains some sort of ornamentation. Some of the ornaments are played differently than ornaments of other periods in musical history. The baroque trill always begins on the upper note. The two small notes form the ending or "suffix" of the trill.

Corrente (coh-REN-tay) is an Italian word meaning “running.” The word is related to the English word “current,” and for this reason we have chosen “Flow Gently, Sweet Afton” for our example of a corrente. This is a fairly rapid dance in triple meter. The French counterpart is called a *courante* (coo-RAHNT).

3. *Corrente* Flow Gently, Sweet Afton

Gently ♩ = 138-144

The musical score is written for piano and consists of five systems of music. Each system contains a treble clef staff and a bass clef staff. The piece is in 3/8 time and begins with a tempo marking of 'Gently' and a range of 138-144 beats per minute. The first system starts with a mezzo-piano (*mp*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth system continues with the piano dynamic. The fifth system concludes with a 'poco cresc.' marking. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a final cadence in the bass staff.