

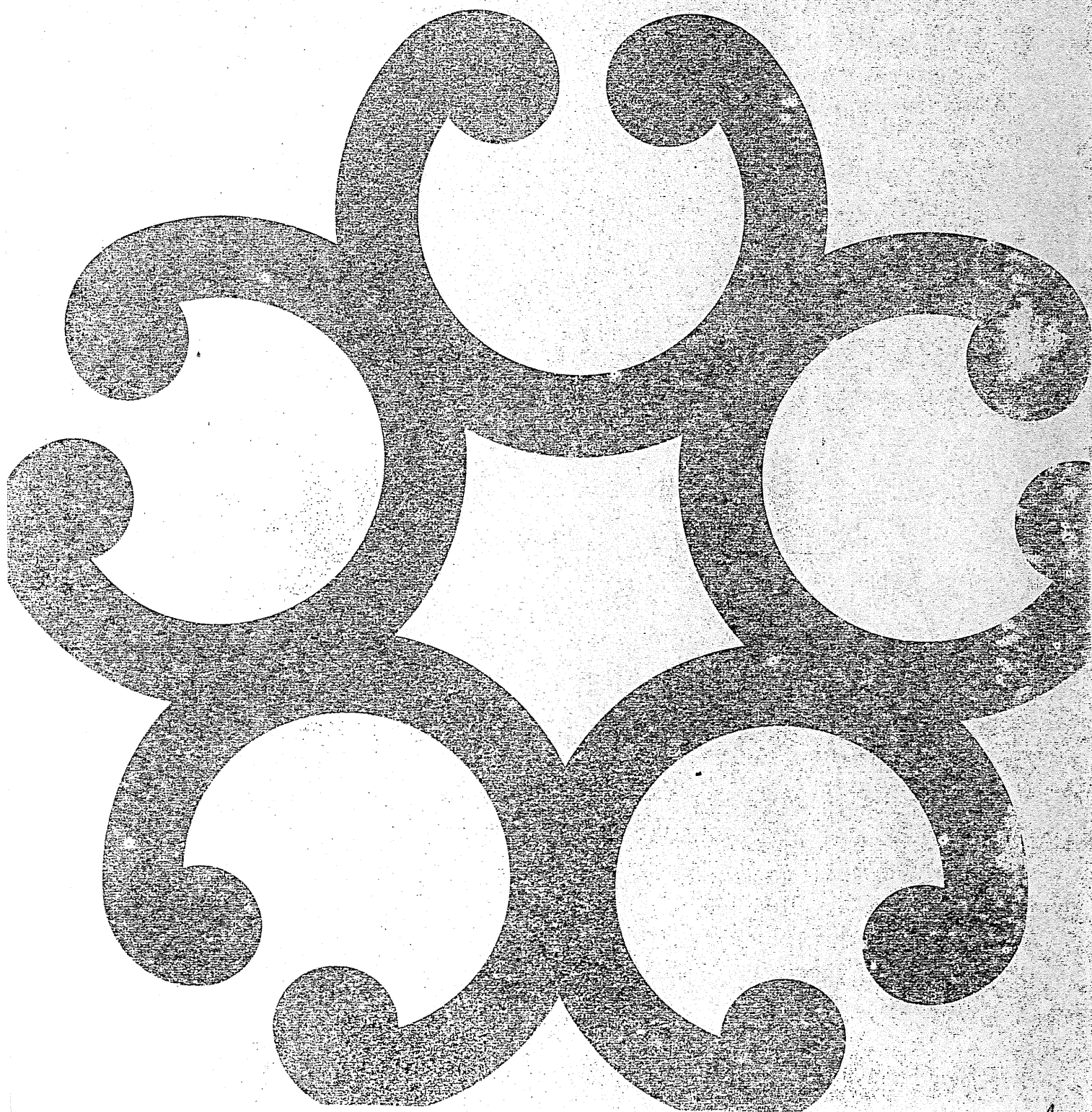
An Anthology of Piano Music

Volume I

The Baroque Period

A Repertory of Keyboard Works
by Masters of the 17th and 18th
Centuries

Selected and Edited
by Denes Agay



An Anthology of Piano Music Volume I

The Baroque Period

**Selected and Edited
by Denes Agay**

**With an Introduction
by Louis L. Crowder**

Head of the Department of Music
The University of Connecticut

Yorktown Music Press: New York
Music Sales Limited: London

FOREWORD

The content of AN ANTHOLOGY OF PIANO MUSIC was selected from the keyboard literature of nearly four centuries. From the early Baroque to the present, through the works of 139 composers, all important musical idioms and modes of expression are represented. The material is divided into four volumes:

Volume I — THE BAROQUE PERIOD — from the end of the 16th century (late Renaissance) to the end of the 18th (Rococo).

Volume II — THE CLASSICAL PERIOD — the second half of the 18th and the early 19th centuries. (Haydn, Mozart, Beethoven and their contemporaries.)

Volume III — THE ROMANTIC PERIOD — piano music of the 19th century.

Volume IV — THE TWENTIETH CENTURY — piano works by major composers of our time.

It is hardly necessary to point out that no rigid stylistic boundaries separate these volumes and that, inevitably, there is some chronological and idiomatic overlapping. The works of the sons of Johann Sebastian Bach, for instance, which conclude the baroque volume could have been placed as well at the beginning of the classical section. Fauré, Sibelius, Rachmaninoff and others, who wrote during the late 19th and early 20th centuries, could have been included in either the romantic or the contemporary volume, depending on whether we consider their modes of writing or their life-spans as a yardstick. It is better, then, to view this Anthology, and for that matter, the entire music literature, not as a succession of clearly separated and defined plateaus, but rather as a broad, ever-flowing stream with many branches and tributaries. This stream, the literature of keyboard music, is so vast that even the impressively sizable body of this Anthology, amounting to nearly one thousand pages, can represent but a small fraction of it.

This fact alone can give a hint of the difficult process involved in selecting the contents of these volumes and of the often thorny decisions the editor had to make. Which Preludes and Fugues of Bach's "48" should be chosen? Which Sonatas of Mozart and Beethoven should be included? Are the contributions to keyboard romanticism of an Heller or an Alkan substantial enough to warrant inclusion? Is the amount of space allocated to a certain composer in proper ratio to his importance? These and other similar questions had to be answered, always keeping in mind the main purpose of this Anthology and constantly trying to achieve a reasonable balance between the aesthetic, pedagogic, and historic considerations on the one hand and the dictates of space limitations, on the other.

The purpose of this Anthology is twofold: to present a comprehensive survey of the entire keyboard literature through works which are appealing and representative, without being too demanding from either a musical or technical point of view; and to furnish an academically sound and varied teaching and performing library. The grade level of the contents ranges from easy to advanced, with the bulk of the material falling well within the intermediate grades. We felt that this segment of the piano repertory can furnish the most suitable materials for our multi-purpose collections. For this

reason, works demanding utmost musical maturity and technical virtuosity, such as the late Sonatas of Beethoven, the lengthier concert pieces of Schumann, Chopin, Liszt, and others were not included.

All selections are based on authentic sources and are in their original forms. Tempo, dynamic, and expression marks in small print or in parentheses are editorial additions and should be regarded as suggestions rather than rigid directions. In this, the baroque volume, it seemed advisable to present some very lengthy works, mostly those in variation forms, in judiciously abbreviated versions. This does not necessarily violate the spirit of 17th and 18th century performance practices. Some masters of the period openly condone, indeed encourage such deletions if they are done with taste and a regard for the proper balance of tempo and mood between the sections of the composition; or, as Frescobaldi stipulates, "if you take care to fit the various sections to one another." In line with our aim to give the player an authentic as well as a practical edition, the less familiar ornamental signs, especially those of the English virginalists and the French clavecinists, were replaced by the equivalent and better known symbols of the German Baroque (J. S. Bach). There is a review of these ornamental signs and their execution on page 18 of our baroque volume. To aid the performer in avoiding the often puzzling problems involved in the recognition and correct interpretation of *long appoggiaturas*, these signs have been written out in conventional notation throughout the baroque and classical sections.

The main body of this Anthology is compiled from the music of the great masters. Included are not only their well-known repertory pieces, but also other of their representative works which are seldom found in similar collections. We have also included a number of relatively unknown, nonetheless delightful pieces by a few minor masters. These composers were perhaps not creative minds of the first magnitude but they did produce occasional works of striking beauty, especially in the smaller forms, and should be entitled to the measure of recognition offered by an anthology.

We hope to have succeeded in conveying the many factors, viewpoints and considerations which guided the selection of materials for these volumes. The final choices inevitably reflect, of course, the personal taste and didactic principles of the editor. It should be noted, however, that the process of compilation also included extensive consultations and discussions with many distinguished pianists and educators. To them, too numerous for individual mention, we express our heartfelt thanks and gratitude. In addition, we are deeply indebted to Mr. Eugene Weintraub, for his invaluable editorial help, to Mr. Herbert H. Wise, for his patience and wisdom in guiding this large publication project, and to Professor Louis L. Crowder, for his richly illuminating commentaries on the styles and performance practices of each period.

CONTENTS

- 11 The Baroque Period by Louis L. Crowder
- 18 A Review of Baroque Ornamentation
- 224 Editorial Notes
- 225 Biographical Sketches of Composers
- 230 Glossary

Music

d'Anglebert, Jean Henri

- 69 Air Ancien ("*Ou estes vous allez*") Gavotte

Bach, Carl Philipp Emanuel

- 210 Capriccio (D minor)
- 212 Sonata (D major)

Bach, Johann Sebastian

- 110 Fantasia (C minor)
- 123 French Suite No. 6 (E major) Allemande-Courante-Sarabande-Gavotte-Polonoise-Bourrée-Minuet-Gigue
- 108 Fugue (C major)
- 102 Invention No. 3 Two-Voice Invention in D major
- 98 Invention No. 13 Two-Voice Invention in A minor
- 100 Invention No. 14 Two-Voice Invention in B-flat major
- 96 Little Prelude No. 6 (E minor) from *Six Little Preludes for Beginners at the Clavier*
- 114 Preludium and Fuga XI (F major) from *The Well-Tempered Clavier, Book 1*
- 118 Preludium and Fuga VII (E-flat major) from *The Well-Tempered Clavier, Book 2*
- 104 Scherzo from *Partita No. 3* (A minor)
- 106 Sinfonia No. 15 Three-Voice Invention in B minor

Bach, Wilhelm Friedemann

- 208 Polonoise

Blow, John

- 44 Prelude
- 45 Courante

Buxtehude, Dietrich

- 40 Allemande d'Amour from *Suite No. 6*
- 41 Variations on an Aria by Lully ("*Rofilis*")

Byrd, William

- 23 Galiardo
- 22 Pavana (The Earl of Salisbury)

Chambonnières, Jacques Champion de

- 68 Gigue *ou il y a un Canon*

Couperin, François

- 72 L'Âme-en-Peine from *Ordre No. 13*
- 73 Le Réveille-Matin from *Ordre No. 4*
- 76 Le Rossignol-en-Amour from *Ordre No. 14*
- 70 Les Grâces Naturelles from *Ordre No. 11*

Dandrieu, Jean Francois

- 86 Le Caquet
- 84 La Gemissante

Daquin, Louis Claude

- 88 La Joyeuse (Rondeau)

Durante, Francesco

- 166 Two Divertimenti

Fischer, Johann Kaspar Ferdinand

- 62 Chaconne from *Melpomene Suite*
- 64 Passepied from *Melpomene Suite*
- 65 Prelude and Fugue from *Ariadne Musica*

Frescobaldi, Girolamo

- 30 Aria detto Balletto

Froberger, Johann Jakob

- 35 Canzon
- 36 Suite (B minor) Allemande-Courante-Sarabande-Gigue

Gabrieli, Giovanni

- 21 Intonazione from *Intonazioni d'Organo*

Galuppi, Baldassare

- 217 Adagio from *Sonata in D major*

Gibbons, Orlando

- 29 Alman
- 28 Coranto (A Toy)

Graupner, Christoph

- 186 Air en Gavotte

Handel, George Frideric

- 140 Air and Variations ("The Harmonious Blacksmith") from *Suite No. 5 (E major)*
- 135 Fantasia (A major)
- 137 Sonatina (D minor)
- 144 Suite No. 11 (D minor) Allemande-Courante-Sarabande-Gigue

Hurlebusch, Conrad

- 184 Villanella from a *Sonata in F major*

Kindermann, Johann Erasmus

- 39 Ballet
- 38 Fuga from *Harmonia Organica*

Kirnberger, Johann Philipp

- 218 Les Carillons
- 220 Sonata (G major)

Krebs, Johann Ludwig

- 199 Preambulum

Krieger, Johann

- 67 Gavotte and Bourrée from *Sechs Musicalische Partien*

Kuhnau, Johann

- 56 Song of the Bridesmaids from *Biblical Sonata No. 3 (Jacob's Wedding)*
- 54 Victory Dance and Festival from *Biblical Sonata No. 1 (The Battle between David and Goliath)*
- 55 Gavotte (B minor)

Leo, Leonardo

- 168 Toccata (C minor)

Loeillet, Jean Baptiste

- 177 Hornpipe

Lully, Jean Baptiste

- 68 Menuet

Maichelbeck, Franz Anton

- 207 Buffone

Marcello, Benedetto

- 157 Andante Maestoso from *Sonata in B-flat major*

Martini, Giovanni Battista

- 190 Adagio from *Sonata in G minor*

Mattheson, Johann

- 60 Fantasie and Menuet from *Suite in C minor*

Muffat, Gottlieb

- 179 Fuga Pastorella from *72 Versets and 12 Toccatas*
- 178 Siciliana
- 180 Toccata and Fugue from *72 Versets and 12 Toccatas*

Nichelmann, Christoph

- 204 La Tendre
- 205 La Gaillarde

Pachelbel, Johann

57 Fantasie

59 Fugue

Paradisi, Pietro Domenico

192 Presto (Toccata) from *Sonata in D major*

Pasquini, Bernardo

158 Four Arias

Pergolesi, Giovanni Battista

187 Sonata (G major)

Purcell, Henry

46 A New Irish Tune

47 Ground (C minor)

46 Rigadoon

51 Suite No. 4 Prelude-Alman-Courante-Saraband

Rameau, Jean Philippe

77 Fanfarinette from *Pièces de Clavecin, Book of 1731*

83 La Boiteuse from *Pièces de Clavecin, Book of 1724*

79 La Villageoise (Rondeau) from *Pièces de Clavecin, Book of 1724*

82 Sarabandes (Two) from *Pièces de Clavecin, Book of 1706*

Rathgeber, Valentin

182 Two Pieces from *Musical Pastime at the Clavier*

Scarlatti, Domenico

170 Sonata L. 388 (G major)

172 Sonata L. 497 (B-flat major)

174 Sonata L. 263 (B minor)

Scheidt, Samuel

27 Bergamasca

Seixas, Carlos

194 Toccata (C major)

Soler, Padre Antonio

196 Sonata No. 84 (D major)

Sweelinck, Jan Pieterszoon

24 Toccata

Telemann, Georg Philipp

149 Bourrée

152 Cantabile and Fugue

154 Fantasia (B minor)

150 Loure

151 Rigaudon

Tischer, Johann Nikolaus

202 Clavier Partie from *Six Easy and Pleasant Partitas for Young Beginners*

Trabacci, Giovanni Maria

34 Ricercata from *Il Secondo Libro de Ricercate*

Walther, Johann Gottfried

94 Two Choral Preludes on *Fröhlich soll mein Herze springen*

Weckmann, Matthias

33 Sarabande

Witt, Christian Friedrich

90 Passacaglia

Zipoli, Domenico

160 Sarabanda and Giga from *Suite in G minor*

162 Theme and Variations from *Partita in A minor*

Intonazione

Moderato

Giovanni Gabrieli

The musical score is for a piece titled "Intonazione" by Giovanni Gabrieli, marked "Moderato". It is written for piano and consists of five systems of music. The first system includes the instruction "sonoro". The score is in C major and 4/4 time. The first system has a treble staff with a melody starting on G4, marked with a "3" and a "5", and a bass staff with a low G3. The second system continues the melody in the treble staff, marked with "1", "3", and "2", and the bass staff has a low G3. The third system has a treble staff with a melody marked with "2" and "2", and a bass staff with a low G3. The fourth system has a treble staff with a melody marked with "4", "2", "1", "1", and "3", and a bass staff with a low G3. The fifth system has a treble staff with a melody marked with "3" and "4", and a bass staff with a low G3. The score includes various musical notations such as notes, rests, and fingerings.

Pavana

The Earle of Salisbury

William Byrd

Andante

5

9

13

1. 2.

Galiardo

Byrd

William Byrd

Con moto

The musical score for 'Galiardo' by William Byrd is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking 'Con moto' is at the beginning.

System 1 (Measures 1-4): Measure 1 features a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 2 has a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 3 contains a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 4 has a triplet of eighth notes in the treble and a single eighth note in the bass.

System 2 (Measures 5-8): Measure 5 starts with a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 6 has a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 7 contains a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 8 has a triplet of eighth notes in the treble and a single eighth note in the bass.

System 3 (Measures 9-12): Measure 9 begins with a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 10 has a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 11 contains a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 12 has a triplet of eighth notes in the treble and a single eighth note in the bass.

System 4 (Measures 13-16): Measure 13 starts with a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 14 has a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 15 contains a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 16 has a triplet of eighth notes in the treble and a single eighth note in the bass.

Toccata

Jan Pieterszoon Sweelinck

Allegro moderato

Measures 1-5 of the Toccata. The piece is in C major, 2/4 time. The right hand features a melodic line with grace notes and fingerings (5, 2, 2). The left hand provides a harmonic accompaniment with fingerings (5, 1, 5).

Measures 6-9 of the Toccata. The right hand continues the melodic development with a trill in measure 8 and fingerings (4, 2, 4, 4). The left hand has a descending eighth-note pattern in measure 6 and a trill in measure 9.

Measures 10-13 of the Toccata. The right hand features a triplet in measure 10 and a trill in measure 11. The left hand has a triplet in measure 10 and a trill in measure 13.

Measures 14-17 of the Toccata. The right hand has a descending eighth-note pattern in measure 14 and a trill in measure 15. The left hand has a trill in measure 14 and a trill in measure 17.

Measures 18-23 of the Toccata. The right hand has a trill in measure 18 and a trill in measure 20. The left hand has a trill in measure 18 and a trill in measure 23.

22

2 5 3 3 4 1

26

29

32

4 5 4 4 4 2

35

38

3 4

40

1 1 3 4

3

42

3 3 1

44

1 1 3 4

3 1 1

47

2 1 1 2 4 4

2

49

1 4 rit.

1 3

Bergamasca

1 Allegretto

Samuel Scheidt

The musical score for "Bergamasca" by Samuel Scheidt is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked "1 Allegretto".

System 1 (Measures 1-5): The piano part begins with a *mf* dynamic. Fingerings 4, 2, 3, 1, 4, and 2 are indicated for the right hand. The bass part has a 4 in the first measure.

System 2 (Measures 6-10): The piano part continues with fingerings 1, 3, 3, 3, 4, and 2. The bass part has fingerings 5, 4, and 2. A *p* dynamic is marked in measure 9.

System 3 (Measures 11-14): The piano part features a *mf* dynamic. Fingerings 3, 5, 4, 1, 3, 4, 5, 4, 3, and 3 are indicated. The bass part has fingerings 3 and 3.

System 4 (Measures 15-18): The piano part has fingerings 3, 5, 4, 3, 4, 1, and 5. The bass part has fingerings 3, 2, 1, and 1. A *f* dynamic is marked in measure 17.

System 5 (Measures 19-21): The piano part continues with fingerings 3, 3, 1, 1, 6, 2, 1, and 1. The bass part has fingerings 5, 4, and 4. A *f* dynamic is marked in measure 19.

System 6 (Measures 22-24): The piano part has fingerings 4, 1, 2, and 2. The bass part has fingerings 4, 4, and 4. A *f* dynamic is marked in measure 22.

Coranto

A Toy

Orlando Gibbons

Con moto

The musical score is written for piano and violin. It consists of six systems of music, each with a piano staff on the left and a violin staff on the right. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Con moto'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Trills are marked with a 'w' symbol. The score is divided into sections by repeat signs. The first section is marked 'Rep.*' and the second section is also marked 'Rep.*'. The score ends with a page number '28' in the bottom right corner.

7 *Rep.**

11

14

17

23 *Rep.**

28



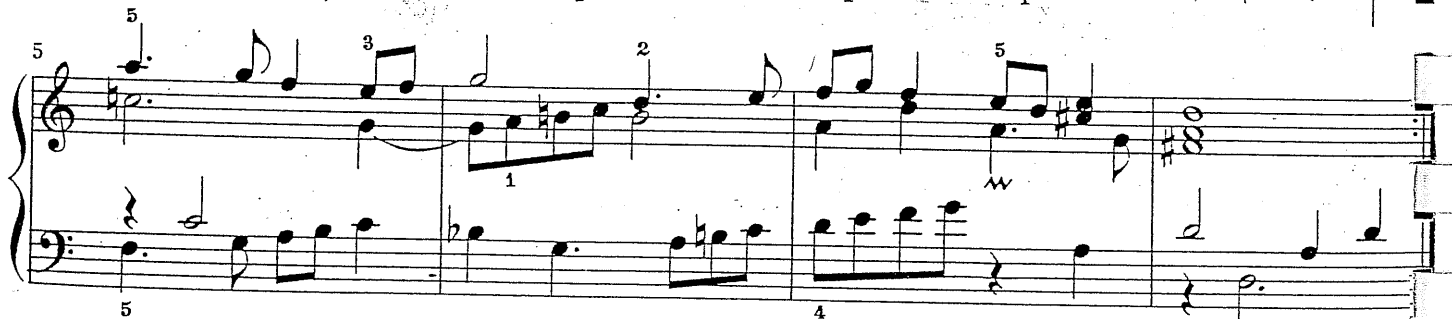
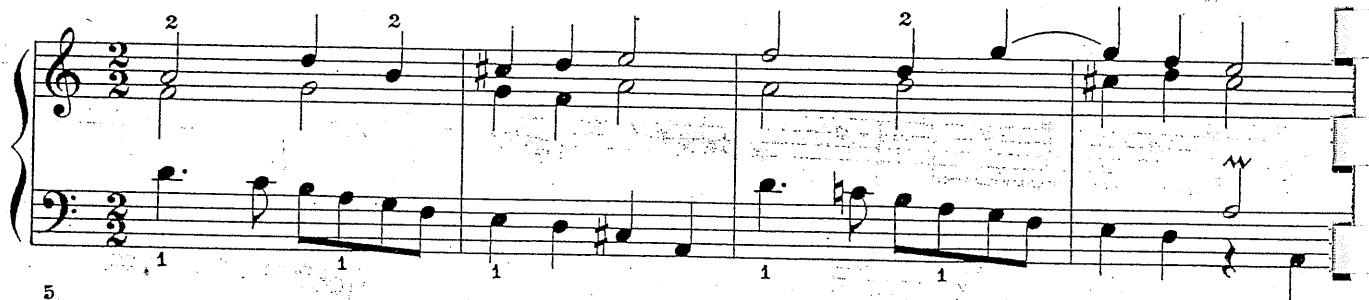
31



Alman

Moderato

Orlando Gibbons



321

29

Aria detto Balletto

Girolamo Frescobaldi

Prima Parte Allegretto

The first system of the score is for the first part of the Aria, marked 'Allegretto'. It begins with a treble and bass clef, a common time signature (C), and a forte dynamic marking (f). The music features a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 5. The second system continues the melodic line with more complex rhythmic patterns and fingerings. The third system concludes the first part with a repeat sign and a final cadence.

Seconda Parte Moderato

The second system of the score is for the second part of the Aria, marked 'Moderato'. It begins with a treble and bass clef, a 3/4 time signature, and a piano dynamic marking (p). The music features a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 5. The third system continues the melodic line with more complex rhythmic patterns and fingerings. The fourth system concludes the second part with a repeat sign and a final cadence.

17

2

4

5

4

Terza Parte Poco vivo

mf

2

4

1

1

3

2

1

2

3

1

3

6

1

3

1

8

5

3

5

3

10

4

4

5

1

3

2

1

5

3