

Ten Pieces from the Baroque

Edited & arranged by Peter Martin

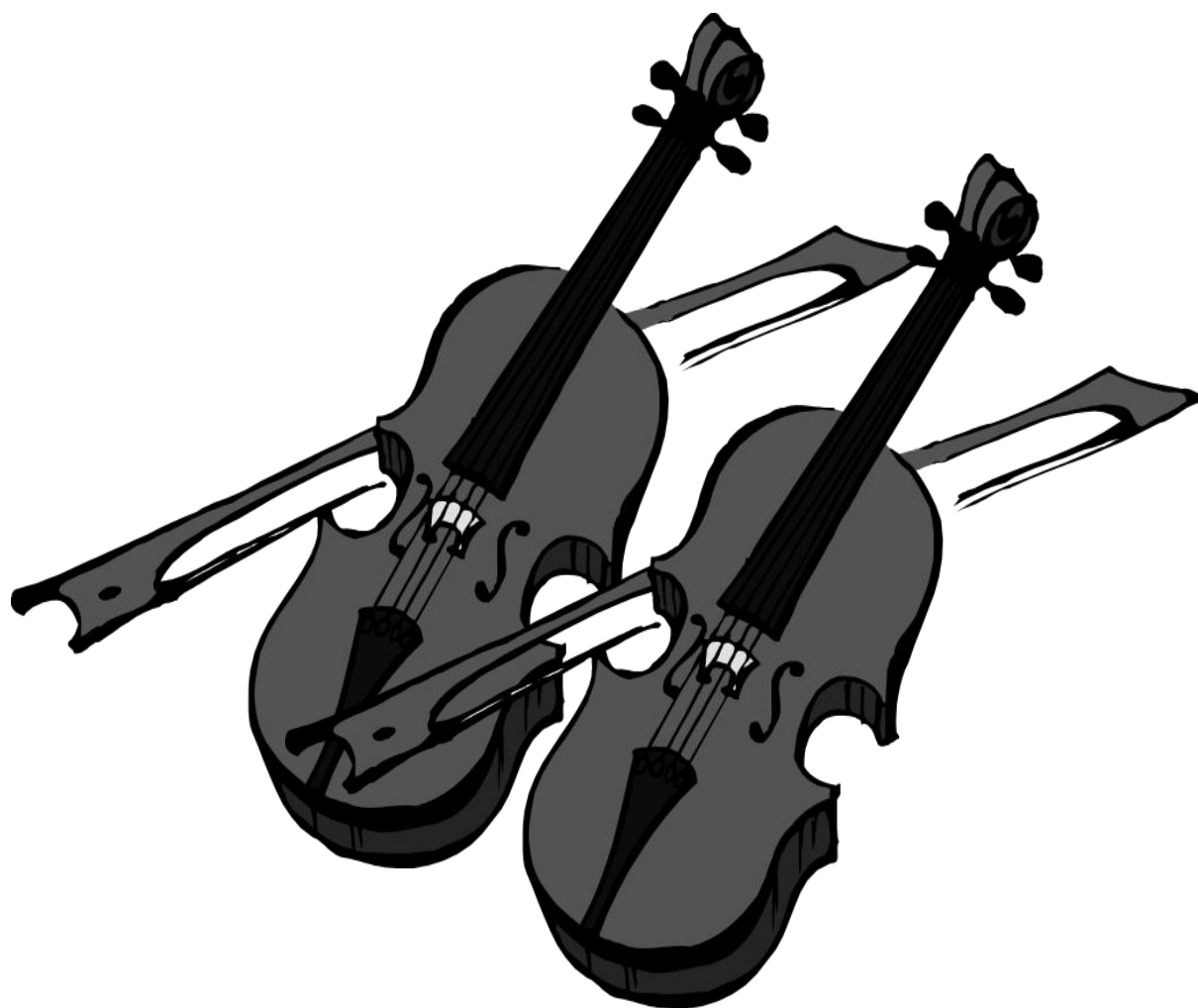


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Mainstream Music

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10 Pieces from the Baroque

Arranged for violin and viola by Peter Martin

1. Prelude

G. F. Handel

♩ = 120

Violin

Viola

f

mf

cresc.

First system of a musical score in G major, 3/4 time. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part provides a simple harmonic accompaniment. A forte (*f*) dynamic marking is present in the third measure.

Second system of the musical score, concluding with first and second endings. The first ending leads back to the beginning of the piece, while the second ending provides an alternative conclusion. The treble clef part has a more active melodic line in this system.

2. Vite

G. P. Telemann

$\text{♩} = 120$

Violin and Viola parts of the second movement. The Violin part begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The Viola part provides a steady accompaniment. The time signature is 3/4.

Third system of the Violin and Viola parts. The Violin part continues with a melodic line, and the Viola part provides accompaniment. A forte (*f*) dynamic marking is present in the first measure.

Fourth system of the Violin and Viola parts. The Violin part features a melodic line with dynamic markings of piano (*p*) and forte (*f*). The Viola part continues with its accompaniment.

3. March

Anon.

$\text{♩} = 90$

Violin

Viola

f

4. Gavotte

H. Purcell

Violin

Viola

$\text{♩} = 90$

f

tr

mf

cresc.

f

tr

tr

5. Polonaise

Anon.

♩ = 90

Violin

mf-p

Viola

mf

p

mf

p

mf

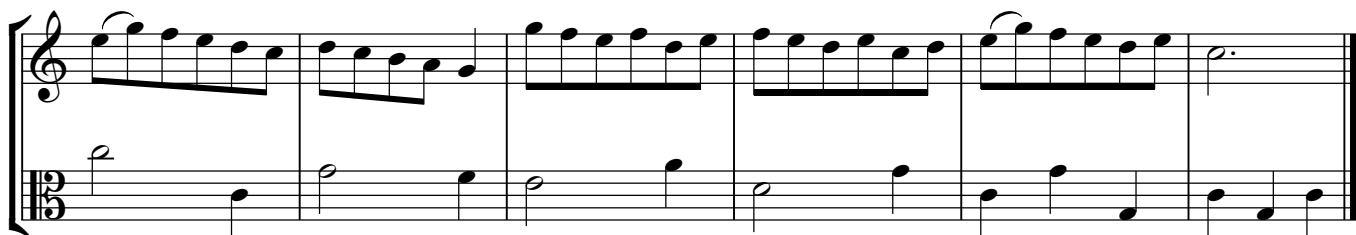
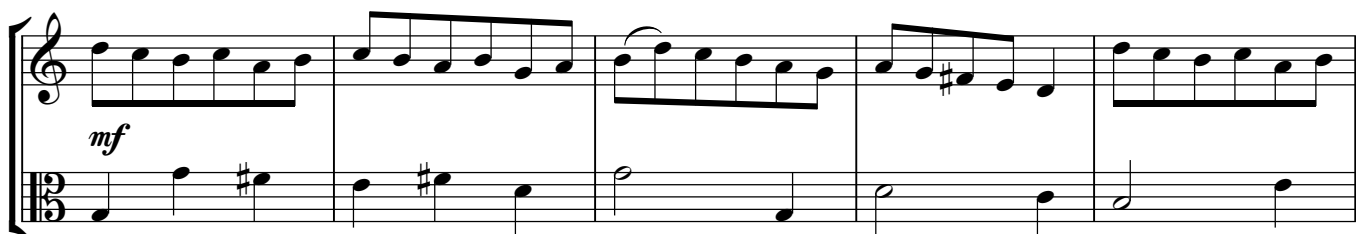
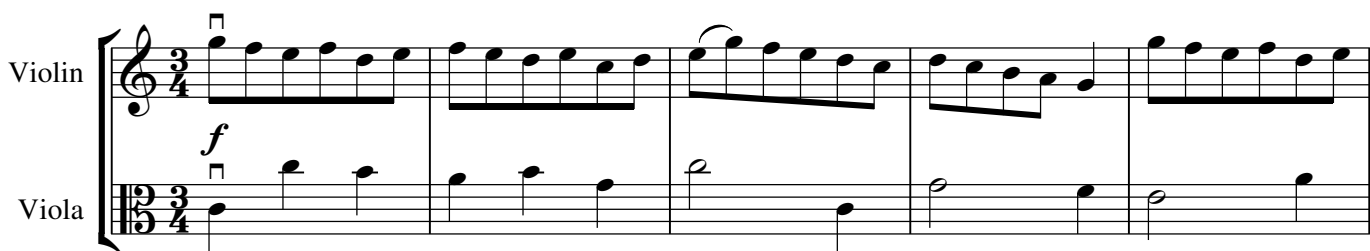
6. Menuet

J. P. Rameau

♩ = 120

Violin

Viola



7. Gigue

G. P. Telemann

♩ = 110

Violin

Viola

8. Rigaudon

J. P. Rameau

♩ = 96

Violin

mf

Viola

f

9. Minuet

H. Purcell

♩ = 144

Violin

mf

Viola

cresc.

f

tr

10. Chaconne

G. F. Handel

Violin

Viola

$\text{♩} = 120$

mf

f

mf

mp

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff consists of eighth-note patterns, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, including a dynamic marking of *mf* and a *V* marking above the treble staff. The treble staff has a more complex, sixteenth-note melody, and the bass staff has a simpler accompaniment.

Third system of musical notation, featuring a *V* marking above the treble staff. The treble staff continues with a sixteenth-note melody, and the bass staff has a simple accompaniment.

Fourth system of musical notation, including a dynamic marking of *f* and a fermata over the final note of the treble staff. The treble staff has a sixteenth-note melody, and the bass staff has a simple accompaniment.

Fifth system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment.

Sixth system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment.

Seventh system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment.