

This project has three staves of music, as in 102, but now you are going to get to grips with a whole piece, all four movements of it. Trio Sonatas were very popular pieces in the Baroque period. This one is from around the middle of the period. The form was well established, but the movements still tended to be quite short.

You'll understand, by ear and eye some commonways that Baroque music works.

There are three mp3 audio files to go with this project. They give you the chance to hear the pieces without certain features so you can understand what those features add. Find them by going back to the Score Reading page.

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The Baroque period in music is generalised as 1600 to 1750. JS Bach and Handel, considered to exemplify the late Baroque, died in 1750 and 1759 respectively.

Of course, musicians didn't suddenly wake up one day and say "Behold, the Baroque Era has dawned: all our music shall be different from this day forth". Some composers began to explore new ways of expressing themselves and technology developed instruments which players mastered. As in all things human, fashion had a lot to do with it. Equally, everything didn't change at midnight on December 31 1750. New trends had been around for decades, with the balance changing in their favour around the middle of the century, emerging as what we now call the Classical period. Mozart, Haydn and all that lot.

It took a long time for the style to spread and become the norm in Europe. Early in the 17th century, Italian composers were writing music we now consider to be early Baroque, while in England, Byrd and Gibbons were firmly rooted in the Renaissance style. Richard Dering, known to members of the Bridge Singers for "Factum est Silentium", published in 1618, was an early adopter of an important Baroque feature called figured bass, that you're going to explore in this project.

One of the differences between Renaissance and Baroque instrumental music was which string instruments were used. In the Renaissance, the viol ruled supreme. This string instrument comes in different sizes, like modern strings, but all of them are played held vertically, like a 'cello. They have frets, like a guitar, but the important thing about them is their sound – quite restrained and mellow. They were ideal for playing in small groups, one to a part, where all the lines are of equal importance.

During the 17th century, violins began to be played, and by many really good players. Their sound was brighter, more suitable for solo work. It became fashionable to employ violinists and virtuosos travelled round Europe for work. Louis XIII set up *Les Vingt-quatre Violons du Roi* in 1626. This was made up of violins, violas and 'cellos. Soon after, Charles I established a slightly smaller group and Charles II, accustomed to the sound in exile, employed a team of 24 of his own.

While violins dominated at court, many amateurs stuck to their viols. The English composer, Purcell, was caught in the middle of these parallel styles. He spent the summer of 1680 composing Fantasias for viol consort, not, apparently, intended for publication, while he usually wrote music in the new style for violins. Maybe he wanted the intellectual satisfaction of working in a form and style that was still valued by some but was fast being dismissed in fashionable circles. Spend a few minutes comparing the sounds of his writing for viol consort, a fantasia and for violins in a Trio Sonata:

[Viol Fantasia](#)

[The Golden Sonata](#)

You met the harpschord in Project 101. This instrument really took off in the Baroque period. It was louder than it used to be and great for playing a bass line and chords, which was an aspect of music Baroque composers were interested in. In this project you'll meet the theorbo.

Have you been paying attention? Answers are on 103.3

1. Which king introduced violins to England?
2. When was the Baroque period?
3. What feature of Baroque music did Richard Dering use?
4. What was it about the sound that made Baroque composers prefer violins to viols?
5. What is it that keyboard instruments can do that made them popular in the Baroque?

1. Charles I
2. 1600 - 1750
3. Figured Bass (fear not, all will be explained)
4. It is brighter, more suitable for solo work. This is because the strings are under more tension
5. They are good at playing both the bass line and chords

What do you expect a Trio Sonata to be? Presumably something to do with three. (In project 102 you met a Trio that went with a Minuet. Anything to do with that?) Sonata is a generalised term meaning a piece for instruments – just like a Cantata is a piece for singers. Of course, you may well already know. But whether you do or not, jot down here what you expect the piece to be.

The Trio Sonata you are going to get to know was published in 1694 in Rome. It was written by Arcangelo Corelli, a violinist and composer. Italy was the home of the new style, so Corelli had grown up with this musical language – he was now in his early 40s. He was writing in a context where everyone around knew what to expect of the music and there would be a good market for a set of 12 trio sonatas – the tradition was to publish in sets of 6 or 12.

The first trio sonatas we know about were published in the first decade of the 17th century, in Italy of course. They continued to be written throughout the Baroque, and are one of the iconic forms representing the period. Composers, players and listeners found them satisfying, and hundreds were published. They faded in the Classical period, in favour of solo sonatas, one instrument accompanied by a keyboard.

They were designed as chamber music working well in smaller spaces. Chamber music is best when they are as enjoyable for the players as any listeners. Musicians often meet to play chamber music for their own pleasure. To sell well, it was sensible to keep them not too tricky, and to give players options about who might play the piece.

Print out sheet 103.4, the score of the first movement, and take a look to check your thoughts about a Trio Sonata.

1. What instruments are needed for this piece?
2. There's some information as well as the notes in the bass part. What could this be?

Watch the start of the youtube video: [Trio Sonata in C](#) Just for a short while.

3. How many performers are there?
4. What are they playing? (Don't feel inadequate if you can't identify the instruments – you are quite unusual if you can - and you'll know soon)

Answers on 103.5

103.4 Sonata op 4 no 1 Movement 1, Preludio

Corelli

Largo

Tenor Recorder
Violin
Continuo

5 4/2 6 4/2 6 4/2 6 4/2 6 4/2 6 7 7

Detailed description: This system contains the first eight measures of the piece. The Tenor Recorder part features a rhythmic pattern of eighth and sixteenth notes. The Violin part follows a similar rhythmic pattern. The Continuo part provides a harmonic foundation with a mix of eighth and sixteenth notes. The measure numbers 5, 4/2, 6, 4/2, 6, 4/2, 6, 4/2, 6, 4/2, 6, 7, 7 are written below the Continuo staff.

Ten. Rec.
Vln.
Cont.

6 6 6 7 6 # 4+ 7 6 7 5 7/5 #

Detailed description: This system contains measures 9 through 12. The Tenor Recorder part has a melodic line with some accidentals. The Violin part has a more active line with slurs. The Continuo part continues the harmonic support. The measure numbers 6, 6, 6, 7, 6, #, 4+, 7, 6, 7, 5, 7/5, # are written below the Continuo staff.

Ten. Rec.
Vln.
Cont.

6/5 6/5 6/5 5 6/5 7 6 6 7 5 9 6

Detailed description: This system contains measures 13 through 16. The Tenor Recorder part has a melodic line with some accidentals. The Violin part has a more active line with slurs. The Continuo part continues the harmonic support. The measure numbers 6/5, 6/5, 6/5, 5, 6/5, 7, 6, 6, 7, 5, 9, 6 are written below the Continuo staff.

Ten. Rec.
Vln.
Cont.

9/5 8/6 7/5 6 5 6/5 6/4 5 6 6 6 5 4 3

Detailed description: This system contains measures 17 through 20. The Tenor Recorder part has a melodic line with some accidentals. The Violin part has a more active line with slurs. The Continuo part continues the harmonic support. The measure numbers 9/5, 8/6, 7/5, 6, 5, 6/5, 6/4, 5, 6, 6, 6, 5, 4, 3 are written below the Continuo staff.

Answers to the questions on 103.3

1. The score calls for two violins playing different parts and something called “continuo”.

The continuo part, or **basso continuo** could be played by any instruments, but always at least two, and of course they had to be ones that could play low notes. One would be an instrument that could play chords, to fill in the harmony, and the other a single line instrument like a 'cello, that could ensure the bass line was always audible.

The basso continuo is a feature of Baroque music. A continuous bass line. Composers like Dering and Monteverdi were early users of it. Handel and Bach used it all the time. A rather generalised distinction between Renaissance and Baroque music is that in the former, all the musical lines were of equal importance – that's why madrigals are fun to sing because everyone has interesting parts. Baroque composers also liked making all the parts interesting, but it was the bass line that was critically important, carrying the harmony forwards. When you were learning to compose in that era, you often started with the bass line. Once that made sense, you added the parts above.

2. There are numbers under the bass line. Some notes have none, some one and some have two. There are places where the numbers change while the note stays the same. In three places, bars 6, 7 and 8, there are sharp signs.

This is a **figured bass** line. The numbers tell the player of the chord playing instrument, like a harpsichord, which chords to play in the right hand while playing the bass line with the left. Later in these materials you can learn as much as you want about how figured bass notation works.

3. There are 5 performers. There is a person sitting listening to the right of the screen. Presumably he's in another piece in the concert. The “Trio” in Trio Sonata refers to the number of musical lines, not the number of players.

4. From left to right: violin, and behind the violinist, the large item of furniture played by someone whose face you can sometimes see is a chamber organ. Next to the violinist is a recorder player – tenor recorder, behind her and to the right is a [theorbo](#) – it looks like a lute with a very long fret board, and finally there is a 'cellist. Behind him is a harpsichord, unused in this piece.

This group has made choices about which instruments to use. Corelli would have expected that. They will have been guided by what they've got, what suits the piece and what they are using for other works in their concert. Here, they substitute a recorder for one of the violins, and to have not two but three people playing the basso continuo part – the 'cello keeping the bass line strong, the organ doubling the bass and playing chords and the theorbo also on the chords. They will have been aiming for a sound where the top two line and the bass line are all distinct, while the chords add blend and colour. How successful do you feel they are? No answers to that question – have your own thoughts.

And now go onto 103.6A and 6B. Paired sheets to help you understand what is going on in the first movement.

Score Reading 103.6A

Trio Sonata in C Unpicking the Preludio

print out this sheet's partner as well: 103.6B

It's time to listen to the piece – just the first movement. Preludio was often the title of the first piece in a sonata. Its job is to start things off.

1 Try following the 'cello first, because his line is clearly different from the others. Listen as many times as you need to answer these questions: (answers in box 2 on sheet 103.6B)

Is the recorder playing the violin 1 or violin 2 part?

The time signature is C. How many beats are there in a bar, and what type are they?

The upper instruments play dotted rhythms at the start. Which effect do these dots have? They make the: notes staccato; rhythms smooth; rhythms jerky.

3 At the beginning the two upper parts are playing the same rhythms, so their notes blend. (If you know recorder or violin fingerings you could use that to tell!) In bars 8 and 15 there are rests, so you get a chance to hear the second line stopping and coming in.

It is the Purcell that uses exactly the same rhythm. Here are the first 3 bars of the Purcell in short score



Purcell writes the first note in the upper parts as a double dotted crotchet. That's a crotchet + half a crotchet (quaver) + half a quaver (semiquaver). That takes up the same amount of time as Corelli's dotted quaver and semiquaver rest.

There are more similarities too. Corelli's piece is in C major, Purcell's in C minor. That makes comparison easier. Compare the notes in the bass clef. Compare the two upper notes at the very beginning. Both composer's lines in the upper parts gradually fall.

The Corelli was published in 1694, but he could have written this piece much earlier. We don't know when Purcell composed *Dido and Aeneas* – sometime in the 1680s.

Plagiarism? Litigation? Not at all. Get your ears tuned into Baroque music and you'll find this is a stylistic thing that lots of composers used, lots of times.

You may want to play along with the music. That won't work well unless you can tune your instrument down a bit. In the Baroque period, the pitch was often slightly lower than the one we use today. The group is playing at that pitch.

2 The recorder plays the violin 1 part.

Did you notice that it isn't very easy to identify who was playing what at the beginning, but it is when you get to the end of bar 8 or bar 15? Why is that?

There are 4 crotchet beats in a bar. The 'cello line makes this obvious in several bars, for example bar 4. Sometimes we are told that C stands for “common time” because 4 over 4 is so common. That works as a way of remembering it, but it actually from a symbol used in the Renaissance. Time signatures then weren't shown by numbers, There were circles, part circles and dots. These combined to create the time signatures needed.

If you want to know more, check out [Mensural Notation](#) and scroll down to Mensurations.

The dots make the rhythm jerky, particularly the dotted quavers followed by semiquavers in the second half of the first bar. A dot following a note increases the length of that note by half its value. The dots in the second half of the first bar follow quavers, making them into dotted quavers. That takes up three quarters of the crotchet beat, leaving only a quarter of a beat – a semiquaver. That's the note that has an extra tail. The first half of the first bar is made out of a dotted crotchet (crotchet + half a crotchet), a semiquaver rest and then a semiquaver).

Baroque composers liked this dotted rhythm, especially in first movements. Here are two links to other Baroque opening movements. For the purposes of this project, you only need to listen to first few seconds, but do listen on if you want to.

[Dido and Aeneas Overture](#)

[Telemann Overture](#)

Both these openings use dotted-quaver semiquaver patterns. One of them starts, for just one bar with exactly the same rhythm as our Corelli. Which one?

4 So we've got this impressive dotted rhythm start, but what does Corelli do with it? These questions don't have answers, they are prompts to help you think about the movement and prepare for 103. 7. Combine listening and looking at the score to respond.

Bar 8 is about half way through the piece. You could expect it to have a feeling of coming to a settling point or cadence rather than carrying on. Does it?

Do you think the piece divides into two halves – are there any features which only come in one half or the other?

Is there anything that links the two halves? (Look at the bass part at the start and the violin parts from bar 9)

Do the patterns mainly ascend or descend. What is the effect of this?

Can you find any sequences, tied notes, modulations, suspensions?

You are likely to have found that the piece falls into two halves. The first has a dotted note figure, and comes to a cadence on the third beat of bar 8. (You met cadences in 102.4). The dotted note figure doesn't appear in the second half. That half starts with the bass part being busy while the two upper parts play long notes. The piece could just about finish on the first beat on bar 15, but there are 3 beats and 2 bars more to confirm the ending.

One feature links the two halves. At the start, the bass plays a descending scale with long notes. At the start of the second half, the upper parts echo each other with a long note descending scale.

This piece is much more about descending than ascending. When a line has gone down by step, there's a leap up to start the process again.

There are a couple of short sequences – the first two bars in the upper part (with just one note changed), and a hint of one in the bass part – the pattern starting on the last beat in bar 8 starts of sequence-wise on the last beat of bar 9.

There's modulating from bar 5 to 11 – shown by the accidentals.

Do you know about suspensions? This piece is stuffed with them. Sheet 103.8 is a score with the suspensions taken out – and you can listen to the mp3 recording to hear what it sounds like. Instead of moving all the instruments at the same time from one chord to the next, the composer delays one of the notes so it makes a clash with another instrument's note in the new chord. The clashing note then **resolves** by dropping down a step to the note that does go with the chord. We like the effect. Baroque composers loved the effect.

The very first bar has a suspension in it. The bass line hangs on to the minim C even though it clashes with the D the second part has on beat 3. The bass drops down (resolves) to B but not 'till beat 4 – and then hangs onto that making a clash with the C in the second part. You can follow that sequence of suspensions right through until bar 4 beat 3. That's the first time since the opening chord that there hasn't been a clash or discord on the first and third beat of each bar. These are the beats you'd expect to find treated to a suspension – the discord helps to emphasis the beat.

The two upper parts chase each other down with suspensions in bars 9 and 10. I've counted 18 suspensions altogether in this piece, usually at the rate of 2 a bar. That's in a 17 bar piece. There are only 4 bars without a suspension – bars 8, 14, 15 and 16 – check those out. The ties are a give-away – they often show you the note that is suspended.

There is a sheet showing how suspensions work in another of the downloadable projects on the website – the one about Monteverdi's Gloria. Here's the link: [Suspensions](#)

So what do you reckon this piece is about? Is it about a tune? Is it about playing with patterns like the Mozart Minuet? Or is it about harmony, weaving a texture of tension and relaxation as each suspension clashes and resolves? At the end of sections, and especially at the very end, you can relax properly with a lack of suspensions – just the one he couldn't resist in that last bar.

Corelli won't have made up a tune and then said – “oh, I can bung in some suspensions when I add the harmony”. He was soaked in this style, and knew how to construct a bass line that would beg the harmony he wanted, and wrote upper parts that are satisfying to play, but mainly have harmonic function.

Baroque music overflows with suspensions, most tellingly when the composer is expressing deep feelings. Try this, the first movement of Pergolesi's “Stabat Mater” [Stabat Mater Dolorosa](#) The Stabat Mater tells of Mary's suffering as Christ is crucified. There's a score to follow and the music goes slowly, so you can both see and hear the grieving suspensions.

103.8

The Preludio without suspensions

Here's the music with all the suspensions removed. Listen to the mp3 recording of it. Use ear and eye to notice the differences - or at least some of them. You'll notice that not only do you lose all the juicy clashes, but some of the energy of the piece is lost. Which version do you prefer? In order to make an mp3 that sounds similar to the video, the lines have been copied out for the instruments used. The software separates wind from string instruments, which is why the violin and 'cello staves have a bracket

Corelli

Largo

Tenor Recorder

Violin

'cello

This system contains the first four measures of the piece. The Tenor Recorder part is in the treble clef with a common time signature (C). The Violin and 'cello parts are bracketed together, with the Violin in the treble clef and the 'cello in the bass clef. The music is in a major key with a key signature of one sharp (F#).

5

T. Rec.

Vln. 1

Vc.

This system contains measures 5 through 8. The Tenor Recorder part continues with a melodic line. The Violin and 'cello parts provide harmonic support. Measure 5 is marked with a '5' above the staff.

9

T. Rec.

Vln. 1

Vc.

This system contains measures 9 through 12. The Tenor Recorder part features a more active melodic line. The Violin and 'cello parts continue their accompaniment. Measure 9 is marked with a '9' above the staff.

13

T. Rec.

Vln. 1


Vc.

This system contains measures 13 through 16, which conclude the piece. The Tenor Recorder part ends with a final melodic phrase. The Violin and 'cello parts provide a final harmonic setting. Measure 13 is marked with a '13' above the staff.

103.9 Ornamentation

Here's the last bit of work to do with the first movement. You may have noticed that the recorder player puts in more notes than there are in the score. Fast twiddles. When you look at the music as it is printed it looks pretty straightforward to play if you've got reasonable recorder skills. Players in the Baroque period expected to decorate the music. Composers expected this too, and just provided the basic line, leaving it up to the skill and taste of the players to add decorations or ornaments. This was another whole area of learning for performers - there were books telling you how to do it and what would and wouldn't work where. We still have many of those books, and today's players study and practice in the same way.

There are lots of different ornaments, and this project isn't the place to go into them in detail. You'll hear trills - the written note and the one above alternating quickly, turns - a wriggle round the written note, and runs - fast scales leading up (they usually go up) to some notes.

This is a listening challenge, comparing what you see with what you hear. On this copy of the recorder part, mark wherever you hear ornamentation going on. You could put a wiggly line over the notes where you hear ornamentation, like this: 

Don't feel inhibited about stopping and starting the video. Once you think you have found them all, or your brain is getting frazzled, look at 103.10 to see how you did.



103.10 Ornamentation Answers

Here are the places where the recorder player is ornamenting her part. There are none in the first dotted rhythm section. They build up as the piece goes on and often come just before a settling point or cadence. Notice how she never loses the beat - the ornaments don't interfere with the steady progress of the music.

The first staff shows a recorder line in common time with a dotted rhythm pattern. The second staff shows a violin line with wavy ornaments above several notes. The third staff shows a cello line with wavy ornaments above several notes. The fourth staff shows a recorder line with wavy ornaments above several notes.

The players have decided to leave the decorating to the recorder player. They may have felt it would sound too cluttered if the violinist was doing it too. But there is one place. Can you find it? Be patient!

The 'cellist does no decorating at all - I think. Check this out! Here are the violin and 'cello parts.

The first system shows a violin part (treble clef) and a cello part (bass clef). The violin part has a dotted rhythm pattern, and the cello part has a simple melodic line.

The second system shows a violin part (treble clef) and a cello part (bass clef). The violin part has a dotted rhythm pattern, and the cello part has a simple melodic line.

The third system shows a violin part (treble clef) and a cello part (bass clef). The violin part has a dotted rhythm pattern, and the cello part has a simple melodic line.

103.12

Sonata op 4 no 1 Movement 2

Corrente

Corelli

Allegro

Tenor Recorder

Violin

Continuo

6 6 7 7

Detailed description: This system contains the first seven measures of the piece. The Tenor Recorder part begins with a treble clef and a 3/4 time signature. The Violin part follows in the same clef and time signature. The Continuo part is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A sharp sign is present in the final measure of the Continuo part.

Ten. Rec.

Vln.

Cont.

6 5 6 6 6 5 4 3 6

Detailed description: This system contains measures 8 through 11. The Tenor Recorder part continues with eighth and sixteenth notes. The Violin part has a mix of quarter and eighth notes. The Continuo part features a rhythmic pattern of eighth notes with a sharp sign. Fingering numbers are provided below the Continuo staff.

Ten. Rec.

Vln.

Cont.

6 6 5 6 # 6 5 4 #

Detailed description: This system contains measures 12 through 17. The Tenor Recorder part has a melodic line with eighth and sixteenth notes. The Violin part has a similar rhythmic pattern. The Continuo part continues with eighth notes and a sharp sign. Fingering numbers are provided below the Continuo staff. The system ends with a double bar line.

Ten. Rec.

Vln.

Cont.

6 # 6 6

Detailed description: This system contains measures 18 through 21. The Tenor Recorder part has a melodic line with eighth and sixteenth notes. The Violin part has a similar rhythmic pattern. The Continuo part continues with eighth notes and a sharp sign. Fingering numbers are provided below the Continuo staff.

24

Ten. Rec.

Vln.

Cont.

6 6 6 5 6 # 6

30

Ten. Rec.

Vln.

Cont.

5 # / 4 6 6 6

36

Ten. Rec.

Vln.

Cont.

6 / 5 5 / 4 3 6 7 / 5 5 / 4 3

42

Ten. Rec.

Vln.

Cont.

p

p

p

6 7 / 5 5 / 4 3

The second movement provides a good opportunity to learn how figured bass works. Here's the continuo line for the first section of the Corrente. This is all that the continuo player sees. They have to get all the information they need to play chords which fit with the other parts.

- Do all the notes have numbers?
- Look at the numbers. What's the largest? What's the smallest?
- Which number comes the most? Which smaller numbers don't come at all?
- When there are 2 numbers under a note which ones are they?
- Do any notes have symbols under them other than numbers?

You don't need answers to these questions which are just to encourage you to look closely.

In some ways, figured bass is a bit like guitar chords - symbols like G7 and Am6 which you see above the vocal line in lots of songs. It is possible for guitarists to learn the shapes of the chords and respond to the symbol. It isn't essential that they know how the chords work.

Figured bass players have to understand about chords. The note on the staff together with any extra information tells them which chord to play. You don't need any more than this about figured bass in order to score read. If you would like to find out more, read on.

The first thing to know is that any note can be in one of three chords. That's why the player needs more clues than just the note. Here's the first note in the piece, with the length it is in the first full bar. It's a C. (Now is a good time to learn the notes on the bass clef if you don't already know them). It's followed by the 3 chords that it can be part of when the music is in C major (which it is!). The names of the notes are above each chord.

You can see that each chord has three notes, and they all have the pattern: note, next-door-but-one-note, next-door-but-one-note. In the first chord, C is the lowest note. It's the middle one in the second chord, and the highest in the last. In 102.12 you met an Eb chord, and saw arpeggio patterns made out of it - and the next thing ..

The second thing to know is that any one chord is the same chord whichever of its notes is at the bottom of it. Here are 4 arrangements of the same chord. It's called a C chord, because when the notes are in the closest together position, C is at the bottom. They are all made out of Cs, Es and Gs, so they are the same chord, C chord arranged in different positions or inversions.

Continued on the next sheet

This is called root position This is first inversion This is second inversion Root position again with a second C
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103.13

Figured Bass 2

The third thing to know is about **intervals**. These are the vertical gaps between any two notes. To work out an interval, you count the lower note as 1 then climb up the lines and spaces until you get to the upper note. Look at the first lot of chords on the previous sheet - they are made out of a note, the note a third above, and the note a third above that.

Compare that pattern with the second lots of chords. When the chord notes are put into a different order, the intervals change. So the second chord, which has E at the bottom, is a third with a fourth above. And the second chord is a fourth with a third above.

The figures tell the player which chord to play by giving information about the interval(s) above the written note.

Here's how it works.

No number under the note
Play the chord built on that note

6 under the note
Play the chord where the chord note is a 6th above the written note. The 3 is taken for granted.

4 or 6 over 4 under the note.
Play the chord where the chord note is a 4th above the written note

Diagram illustrating chord positions and figures:

- root position
- 6
- 1st inversion
- 4
- 2nd inversion

The fourth thing you have to know comes from experience. It's being able to recognise when bits of the music are made out of chord notes, and when to ignore notes that are just extra frilly bits.

All of this bar is made out of C chord notes. The 6 under the E clarifies that and you then assume the G is part of the same chord

C is the chord that fits the whole of this bar. The notes below and above it are just keeping the flow going and don't change the harmony. They are **auxilliary notes**, in red.

(bar 2)

(bar 10)

6

What about those sharp signs? When there's a sharp (or flat or natural in another piece) with no number attached to it, it applies to the third above the written note. In so many of the chords there's a third, it's taken as a given that there will be one unless something else is written.

It's really easy to see when there are suspensions when you look at the figures. You are looking for adjacent numbers under the same note. Here are two examples from the first section of the Corrente. The adjacent numbers produce clashing notes. In the Preludio, all those 4 over 2s and 6 over 5s show you where the suspensions are.

bars 8 and 9

bars 15 - 17

5 6 6 6 5 3

6 5 4

Score Reading 103.14 Trio Sonata in C Getting to know the Second Movement 1

Print out the score (103.11), and look at it. There are two clues about the speed. “Allegro” means fast, and the title for the piece is “Corrente”. A corrente / coranto / courante was a dance which remained popular from the Renaissance into the Baroque period. It always has three beats in a bar. The name came from the French “courir” to run. So it's a sort of running dance.

Give yourself a short break before you listen, by watching this video of a Renaissance Courante. [Renaissance Courante](#) Just as musicians use surviving manuscripts and instruction books to work out how to play the music, dancers recreate from manuals how the movements should go. The steps indicate the likely speed – there are some things, like a hop, that you really can't do slowly. So gives us an idea of how a courante was danced. As you watch and listen, find the beat of the music – it's a quick 1 2 3. Our Corrente goes at about the same speed, so brace yourself!

Find the repeat marks – bars 1– 7 are repeated and bars 18 – 47 as well.

Decide on your strategy - how are you going to tackle following?

- I'm finding this score reading stuff is OK, I'm going to follow all three parts simultaneously from the start
- I'm just going to follow one line at the start – the recorder line would be a good choice
- I found following the quavers in the Mozart Minuet (102) worked well for me – I'll do the same here

The Corrente begins at 0.59.

Work on following the music as you listen until you can:

- keep your place
- be ready for the repeated sections
- notice who has got the quavers and who has got the crotchets

Find out how much you can notice by answering these questions. (Answers on 103.15)

1. *The upper part players ornament their parts: not at all, more on the repeats, the same both times?*
2. *What musical feature happens in bars 19 – 22, and very nearly carries on into bars 23 – 26 as well?*
3. *Would you say this movement is mainly about:*
harmony *a tune* *keeping a busy running feeling going?*
4. *What's unusual, in the context of this movement, about bars 40 and 41?*
5. *What happens in bars 42 – 47?*
6. *The figured bass tells you when there is a suspension – the give-away is 5 over 4. Are there lots of suspensions in this movement, none, or a few?*
7. *In which bars does the bass play three crotchets in the pattern: note, up a note, down 8 notes (an **octave**)? Bar 9 is the first example.*

Score Reading 103.15 Trio Sonata in C Getting to know the Second Movement 2

Here are the answers to the questions on sheet 103.14.

1. There's certainly some ornamentation going on, with more on the repeats. This is a normal way for dealing with repeats in Baroque music.

2. Bars 21 and 22 are the same as bars 19 and 20, except that they are a fourth higher. It's a sequence. The recorder goes on sequencing for the next 4 bars, but the other two parts change what they are doing. There's another not-really-a-sequence in bars 31 – 34 where Corelli goes on playing with his quaver pattern.

And the continuo has a lovely sequence in bars 37 – 39 playing with a pattern a bar long.

3. There are tuneful patterns in the piece, but you'd be hard pressed to suggest there is a melody. It's mainly about maintaining the running feeling – there are very few bars without at least one instrument playing quavers.

4. That's what makes bars 40 and 41 different – there are no running quaver patterns in any of the parts, in fact everyone plays a minim at the start of bar 40. The only other times that happens are at the ends of the sections. And of course, bars 40 and 41 happen again at the end – because

5. Bars 42 – 47 are an exact repeat of bars 37 – 41. This repeat acts like a coda, finishing the piece off.

6. The 5 over 4 comes in bars 9, 16, 30, 36, 41 and 46. It would be fair to say there are some suspensions – certainly not lots like in the first movement.

7. Bars 9, 16, 36, 41, 46 have that pattern in the bass line. Take a look at the answer to Q.6. They are the same bars, except for bar 30.

You could have answered all but the first of the questions without listening to the performance. The important thing, though, is being able to hear the effect of all the things you've identified. Maybe mark them on your score so you notice them as you listen again with awareness and knowledge.

I can't insert links onto the music sheets, so for the next worksheets you'll need to come back to this one to find the pieces to listen to.

Worksheets 103.16 – 22 explore three of the things you've noticed in more detail and invite you to apply knowledge you've already learned. You may feel you are spending an awful lot of time on 45 bars of music, but being able to recognise and understand musical features aurally and visually is a good learning investment. You need to do it with a piece you can follow easily and “play” in your ear. It is really important to keep going back to the Corrente to hear with awareness the features you are mastering.

103.16 and 17 explain about auxilliary notes – the way, in addition to arpeggio patterns, that Corelli keeps the quaver flow going. There's an mp3 to go with 103.17. 103.18 and 19 let you follow the scores for 2 keyboard minuets from the 1725 Anna Magdalena Bach Notebook – like the Musette in Project 101. Here are the links for them: [Minuet in G 1](#) on a real harpsichord
[Minuet in G 2](#) on an electronic harpsichord

103.20 adds to your knowledge about cadences.

103.21 explains about hemiolas. 103.22 is the score of a Sarabande, a slow piece with hemiolas [Handel Sarabande in D minor](#) 103.23 is the score of a Galliard by Dowland, a fast piece with more of them [The King of Denmark's Galliard](#)

And now, after that marathon, 103.24A and B for the next movement!

103.16 Keeping the Flow Going

You've found that a feature of the piece is the almost continuous flow of quavers. Worksheet 102.12 introduced you to arpeggios - patterns made out of chord notes. Refer back to that sheet if you aren't feeling sure about arpeggios.

Here are bars 3 - 6 of the recorder part. The quaver patterns are all arpeggios. You can see that at a glance, because there are jumps between the notes - intervals of a third or more.

I've been able to name the arpeggios by looking at the notes in all the parts and working out which chord they belong to.

C arpeggio G arpeggio A minor arpeggio D7 arpeggio

Here are bars 37 - 40 of the continuo part. Three bars of quavers, but all the notes go by step, so they are not arpeggio patterns. Notice how in bar 37 the first quaver of each pair, the one that comes on the beat, is a C. In bar 38 the note that comes on the beat each time is an A. And in bar 39 it is an F. These are the chord notes. The other quavers are just a written out decoration. The decorating quavers are called **auxilliary notes**. They are picked out in red.

C chord A minor chord F chord

There's a special type of auxilliary note that fills in the gap between two notes a third apart. It's called a **passing note**. The first example in this movement is in bar 9. The F and D are the important notes belonging to their chords. The E is just smoothing out the jump. Corelli works in the same little figure, each time leading into a cadence - that can't be chance. It's always in the recorder part.

bar 9 bar 16 bar 30 bar 36

Here are bars 19 - 22, all parts. Again, the passing notes are in red, while the chord notes are black. This time the passing notes are filling in between arpeggio notes.

The second passing note in each bar is on the beat - that makes it just a little more noticeable than when it is tucked in between the beats - though when the music is going fast, it flies by.

103 17 Corrente without any Running

This version has been stripped down to the chords - none of the arpeggio or auxilliary notes are left.

The suspensions have been taken out too. Listen to the mp3 recording and compare it with the youtube version. That process should help you to hear better the bones of the harmony and what the arpeggio and auxilliary notes add.

Musical score for measures 1-9. The score is in 3/4 time and features three staves: Tenor Recorder (T. Rec.), Violin (Vln.), and Violoncello (Vc.). The Tenor Recorder part consists of quarter notes and rests. The Violin part consists of quarter notes and rests. The Violoncello part consists of quarter notes and rests.

Musical score for measures 10-18. The score is in 3/4 time and features three staves: T. Rec., Vln., and Vc. The Tenor Recorder part consists of quarter notes and rests. The Violin part consists of quarter notes and rests. The Violoncello part consists of quarter notes and rests. A double bar line is present at the end of measure 18.

Musical score for measures 19-27. The score is in 3/4 time and features three staves: T. Rec., Vln., and Vc. The Tenor Recorder part consists of quarter notes and rests. The Violin part consists of quarter notes and rests. The Violoncello part consists of quarter notes and rests.

Musical score for measures 28-35. The score is in 3/4 time and features three staves: T. Rec., Vln., and Vc. The Tenor Recorder part consists of quarter notes and rests. The Violin part consists of quarter notes and rests. The Violoncello part consists of quarter notes and rests.

Musical score for measures 36-44. The score is in 3/4 time and features three staves: T. Rec., Vln., and Vc. The Tenor Recorder part consists of quarter notes and rests. The Violin part consists of quarter notes and rests. The Violoncello part consists of quarter notes and rests. The dynamic marking *p* (piano) is present in measures 36, 37, and 38. A double bar line is present at the end of measure 44.

103.18 Minuet no 1 in G Christian Petzold 1677 - c.1733

from the Anna Magdalena Notebook 1725

All the auxilliary notes - which include passing notes, are in red. The capital letters under the bass part are the chords, so if you want, you can work out the chord notes and find them. The Youtube link is on sheet 103.15.

Listen to the piece with the score, being aware of the auxilliary notes.

Apply your knowledge gained from the previous projects.

1. On the score label each 8 bar section with a letter of the alphabet to show the structure of the piece.
2. Show with a bracket motifs that are used to make the piece - some may be inverted.
3. Mark any sequences
4. The music modulates briefly to D major somewhere, mark where this is and where modulating starts.
5. Put a wiggly above notes that are decorated by the player.

The piece is in **Binary Form** - two halves which belong to each other, but where the first tune doesn't come back

The musical score is presented in five systems, each with a treble and bass staff. Red notes indicate auxiliary notes. Chords are labeled below the bass staff.

System 1: G C G Am G D G

System 2: D7 G G C G Am D7 G

System 3: Am D G G D Em A

System 4: G D A D A D D7 G C

System 5: G F#dim G D C G D G D G

103.19 Minuet in G no 2

from the Anna Magdalena Notebook 1725

Anon

Again, the auxilliary notes are in red. You can see how few there are compared with the first minuet. This piece celebrates arpeggios, at least in the first 16 bars. As you listen with the score, notice the arpeggios as well as motifs, sequences, modulations and repetitions without having to mark them in. It's suspension free again. What form is the piece in? It's not Binary Form like the previous one. See 103.15 for the Youtube link.

The musical score is presented in six systems, each with a treble and bass staff. Chord symbols are placed below the bass staff. Bar numbers are indicated at the start of each system. Red notes indicate auxiliary notes.

System 1 (Bars 1-6): Treble staff starts with a half note G. Bass staff has chords G, D, G, D, G, C, G, Am, D7, G. Bar 5 is marked with a '5' above the staff.

System 2 (Bars 7-12): Treble staff has a whole note G. Bass staff has chords D, G, D, G, D, G, C6. Bar 10 is marked with a '10' above the staff.

System 3 (Bars 13-24): Treble staff has a triplet of eighth notes (bars 13-14) and a repeat sign. Bass staff has chords G, Am, D7, G, Em, B7, Em, B. Bar 15 is marked with a '15' above the staff.

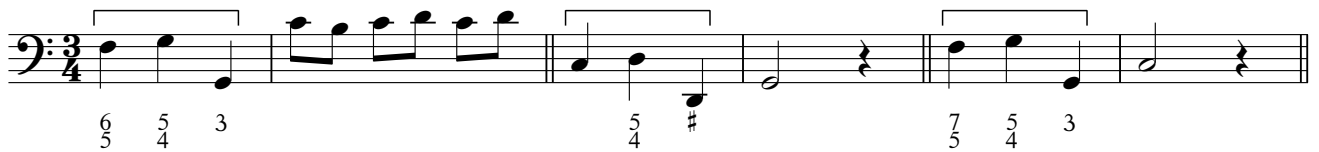
System 4 (Bars 25-32): Treble staff has a triplet of eighth notes (bars 25-26) and a repeat sign. Bass staff has chords Em, B7, Em, F#, B7, Em, G, C, Am. Bar 25 is marked with a '25' above the staff.

System 5 (Bars 33-38): Treble staff has a whole note G. Bass staff has chords D, G, D7, G, D, G, D. Bar 30 is marked with a '30' above the staff.

System 6 (Bars 39-44): Treble staff has a triplet of eighth notes (bars 39-40) and a repeat sign. Bass staff has chords G, G, D, G, C6, G, Am, D, G. Bar 35 is marked with a '35' above the staff.

103.20 Cadences

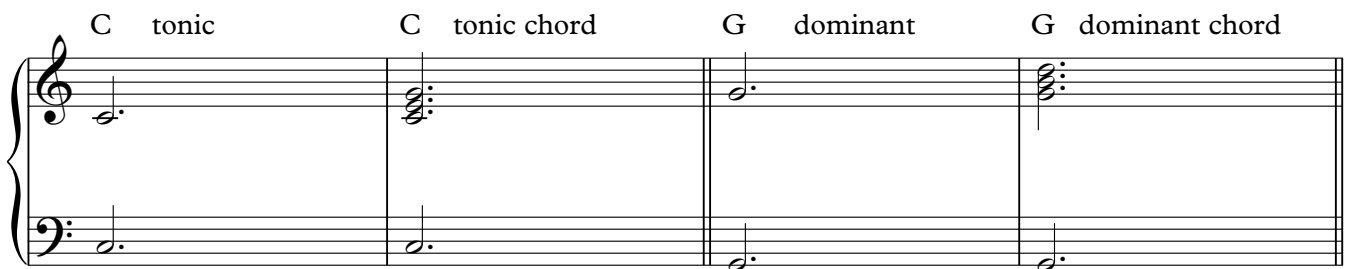
Do you recognise the bass line bars bracketed below? When you did sheets 103.14 and 15 you found that the note, note above, note an octave lower pattern came 5 times in the piece. Four of the instances are on the same notes - just one is different. Of the four, the first three are followed by quavers, and the last by a minim. Check your score to make sure this makes sense to you, and write in the bar numbers of these examples.



This pattern is a bass line cliché. (Sorry, no accents in Sibelius). It tells your ears that a cadence is coming. That's what they are doing here. When the pattern is followed by a minim, which happens at the end of each section, it's clearly a cadence. When it is followed by quavers, it's less obvious, because the music doesn't settle - but can you hear how it feels as though it is going to stop?

On sheet 102.12 you learned about the tonic and the dominant, and how the dominant chord pulls your ear back to the tonic. This 3 note bass line pattern leads you into the dominant and on to the tonic. The last 2 bars of the piece are best to look at first, and you need to know the tonic and dominant in C major.

C is the tonic of C major, and the notes of the C chord are C E G.
G is the dominant of C major (5 notes up the scale) and the chord notes are G B D.



Here are the last two bars of the piece. The suspension adds to the feeling of build up to the cadence.

Here are the last two bars of section 1. The section ends in G major. So G is the new tonic and D is the dominant.



It's the high dominant - low dominant - tonic that confirms the cadence. It's the same as the start of "Hot Cross Buns" A dominant to tonic cadence is called a **Perfect Cadence**.

There are two other places in the movement that sound similar - and they are also perfect cadences.

Perfect cadence in G major, D chord to G chord

Perfect cadence in A minor, E chord to A minor chord



not quite the same pattern, but the critical up to an octave jump down is the same

no octave jump in this one, the E stays in the same place.

103.21 Hemiolas

Musicians make lots of jolly jokes about the term - it does sound as if it should be something medical. It comes from two Greek words - "hemi" (half) and "holos" (whole). Put together they mean "in the ratio of one and a half to one". Not completely clear? The rest of this sheet aims to sort it out.

There are several hemiolas in the Corrente, but the most obvious is in bars 40 and 41 - repeated in 45 and 46. Here's the music for bars 39 to 42 set out in short score. The crotchet beats are marked - three in each bar. Normally you expect the first beat of each bar to be the stressed one, but the effect of the note lengths in 40 and 41 is to shift the stress from 1 2 3 1 2 3 to 1 2 3 1 2 3.

The players need to recognise the hemiola and ensure they do make the different stresses, otherwise it just sounds a bit messy and uncertain. Our players do help you hear it.

Here's a different way of writing it out - changing the time signature to go with the stresses.

Composers of all times have enjoyed swopping the stress like this. There are some Renaissance dances where it happens a lot - often in Galliards. You found it at the start of the Mozart Minuet. In the Baroque period, composers particularly liked to use hemiola immediately before a cadence - it helps make the getting-ready-to-settle feeling get across. The give-away if it isn't as obvious as the example above is when the bass part has a crotchet and then a minim in the bar before the cadence, or, as in the example, when it has three crotchets and the second two are an octave apart - the same note effectively. What is happening in such a bar is that the chord changes on the second beat. Find a bar like that and you just might have a hemiola on your hands. If you have, you need to look a further bar back and ask yourself the question, could the music work if beat 3 of that bar was stressed, and the following beat was unstressed.

Here are two examples from the first half of the Corrente. You can find the bar numbers!

Check out other potential hemiolas in the Corrente.

2. Yes, not only is beat 3 separated from the others in all the other parts, but the chord changes and the top part has a high note.

1. Here's the bass line clue, so check out the bar before

This example meets the criteria of the bass line clue. The preceding bar isn't so clear, because the chord stays the same right through the bar. The players have a choice - they could choose to play it as a hemiola or keep the 1 2 3 stress pattern. Do our players? It's very fast but I reckon they just about do.

103.22 Sarabande

from the Keyboard Suite in D Minor
composed at some point between 1703 and 1706

Handel

Some more Handel to enjoy, played on a harpsichord. Sarabandes were dances that went at a steady pace - so you've got a chance to hear the hemiola - each 2 beat bit is marked with a bracket.

Compare bars 1 - 4 with bars 9 - 12. The piece is made out of two sections, both of which start with the same material. The hemiola passage only comes before the final cadence.

The score gives you the first third of the whole piece. It's followed by two variations, versions of tune. They have the same length, structure and harmony. In the first variation, the right hand has more to do and in the second it's the left. The hemiola is in the same place.

After playing the first few bars quite straight, the performer adds a lot of decoration. Link on 103.15.

5

cadence into
A major

9

13

here's the give away
bass pattern

cadence into
D minor

103. 23 The King of Denmark's Galliard

Dowland

A fast, Renaissance piece with hemiolas to spot. It was published in 1605. Galliards are lively dances in triple time (3 beats in a bar) which often include hemiolas, or cross rhythms, when the 6 beats making up 2 bars are redivided into 3 lots of 2. It's a complex piece, and there are 5 parts to look at! Try following the top part - that's clear on the recording. The bass part gives you clues about where the hemiolas may be - Dowland was very keen on shifting the emphasis onto beat 2 so there could be lots. The second section has very strong examples.

See sheet 103.15 for the recording link - it's played by a recorder quintet.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with some hemiolas indicated by a '3' over a group of notes. The system concludes with a double bar line and repeat signs.

The second system of the musical score starts at measure 10. It features five staves labeled D. 1., D. 2., Tr., T., and B. The top staff (D. 1.) is in treble clef, and the bottom staff (B.) is in bass clef. The key signature remains two flats, and the time signature is 3/4. This system shows more complex rhythmic patterns, including hemiolas and sixteenth-note runs. The system ends with a double bar line and repeat signs.

The third system of the musical score starts at measure 18. It features five staves labeled D. 1., D. 2., Tr., T., and B. The top staff (D. 1.) is in treble clef, and the bottom staff (B.) is in bass clef. The key signature remains two flats, and the time signature is 3/4. This system continues the complex rhythmic patterns, with prominent hemiolas and sixteenth-note passages. The system concludes with a double bar line and repeat signs.

Score Reading 103.24A Trio Sonata in C Preparing for the Third Movement

You need sheet 103.34B as well

You know about these paired sheets now. To get the most out of the third movement you need to know a bit about keys – in a music context! So far in these materials we've skimmed over keys, and there won't be lots of stuff to do here. We'll tackle them later.

Print out the score of the movement – 103.25. You'll need it for the end of this pair of sheets.

1. If you can answer all these questions you know enough for what you need for now.

a. *A piece of music has some sharps at the beginning of each stave. What is this pattern called?*

b. *You are told that a piece is in C major. Do you expect to see any sharps or flats at the start of each stave?*

c. *Which is the minor key with the same key signature as C major?*

d. *The key signature tells you a piece is in either G major or E minor. Which is the most useful note in the piece to look at to check?*

e. *What else can you look for early in the piece and perhaps near to the end that can help you decide whether the piece is in a minor key?*

f. *Do you ever have a mixture of sharps and flats in a key signature?*

g. *What do "major" and "minor" as adjectives mean?*

h. *The third note of the scale is different in its major and minor versions. What's the difference?*

i. *What do people often say is the difference in mood between major and minor?*

j. *Why do you think a key is called a key? (This is just to make you think).*

Check box 2 on 103.24B for the answers and explanations

3. Not quite a trick question, but a bit of a mean one. It's either in C major or A minor, so well done if you established that. But that last chord? It's neither a C major nor an A minor chord. The notes are, from the bottom up, E, G# and E. That's the sort of chord that should be the penultimate one in a perfect cadence in A minor. (Check answer e.103.24B)

What about the start of the movement? The continuo starts on an A and goes down to a G# - that's very A minorish. So what's going on? All will be revealed, but first it's time to listen to the piece.

You've got the score already. The movement begins at 2.35.

Score Reading 103.24B Trio Sonata in C Preparing for the Third Movement

You need sheet 103.34A as well

How did you do? The answers are explained. Even if you got the answers right you may find there is some more information in the explanations that is helpful to you.

2.

a. It's called a key signature

b. No. C major has no sharps and no flats, and it's the only major scale with none. Each major key has a unique key signature – there's one with one sharp, one with one flat, one with two sharps, one with two flats and so on.

c. A minor. Each major key has one minor key that it shares its key signature with. This minor key is always the 6th note of the major key. C major scale is C D E F G A B C. The 6th note is A so that is the tonic of the minor scale with the same signature (no sharps or flats). A minor is the **relative minor** of C major. C major is the **relative major** of A minor.

d. The last is usually the best one, because most pieces end on the tonic – the starting note of the scale. If there are no sharps in the key signature, the piece is in C major or A minor. What's the last note? It's an A. That makes you 99% sure you are in A minor. If you can work out the chord, that's even more reassuring. Remember the structure of a chord? (See 103.12 if you've forgotten). C major chord is C E G, A minor chord is A C E.

e. Minor keys betray their presence by needing accidentals. This is because the 6th and 7th notes of their scale are often raised by a semitone, and these accidentals can't go into the key signature. Accidentals further into a piece could indicate modulation, but very near the start or the end they could indicate a minor key. The final cadence is a great clue. It's likely to be a perfect cadence (remember that – dominant chord followed by tonic chord?). The dominant chord has the giveaway 7th note of the scale that will be raised in a minor key. In A minor, the dominant note is E (5th note of the scale) and the dominant chord is E G# B. So check out the penultimate chord. In A minor it would be E G# B.

f. No. The convention is that we don't.

g. Larger and smaller

h. In the minor scale the third note is a semitone lower than in the major key built on the same tonic. C major starts C D E F G C minor starts C D Eb F G
A minor starts A B C D E A major starts A B C# D E

i. It's often said that major is more cheerful, minor more soulful. Good composers can write soulful music in the major and cheery music in the minor.

j. It's the key to a puzzle. The puzzle is which notes out of the 12 available to you (all the white and black notes on a keyboard) are the ones you are going to use in this piece.

Using this information, what key is the third movement in? Back to 103.24A for the answer

In Italian "adagio" means "at leisure". The term adagio is taken as meaning slowly. The first time through concentrate on the feelings the music communicates.

Corelli

1. Describe the effect of the piece.

After you have got the music into your ears, answer the other questions.

2. You'll notice that there's no silence after the second - the players hold the last note, then one of them plays a few notes to link the movements. Which instrument, how many notes, which direction?

Adagio

3. What type of scale is this?
(don't worry if you don't know)

6 6 7 6 6 4 5 6 5 6 4 6 4+ 6 5 4 #

4. Mark places where you hear decorations with wavy lines

6 5 6 4 5 4 3 7 # 6 4 5 4 # 9 8 6 5 7 6 #

5. Does the music sound completed when you get to the last note?

3. What type of scale is this?

7 6 5 6 6 6+ 7 3 5 4 # 6 6 #

Score Reading 103.26 Trio Sonata in C Unpicking the Third Movement

Here are the answers and responses to the questions on 103.25, the score.

1. This is a personal response – but you would be unlikely to say it is bouncy and upbeat

2. It's the theorbo – one chance to hear it. There are 3 notes, and they are going down. You can work out the pitch by ear – there's a lot of C going on and you can use that as a reference point. The three notes are D C B, leading into the A which starts movement 3.

3. Both of these are **chromatic** scales – each note is just a semitone away from the one before. The steps between the notes in major and minor scales are a mixture of semitones and tones. A semitone is the smallest gap you can have between the pitch of two notes in Western classical music.

If you don't understand about semitones and tones and would like to, there are some materials on the website to help you. The first worksheets in the Monteverdi Gloria project cover this. <https://www.feltonmusic.co.uk/musiknows>

Listen to a descending chromatic bass line in one of the most beautiful pieces ever. As the bass part keeps repeating (called a **ground bass**), you are able to hear it lots of times. On this recording the song (aria) is preceded by some recitative – singing with mainly one note to a word with just the continuo. The chromatic scale introduces the aria and gradually the higher string instruments come in to accompany the singer. The score just has the vocal and bass lines and then, when the singer stops, the upper string parts. [Dido's Lament by Purcell](#)

If you haven't had a chance to be alert to the effect of the two chromatic scales in the Corelli, listen again. Can you hear the difference in effect between the ascending and descending versions?

4. The first decoration happens in bar 8. There are lots in bars 10, 11 and 12. It's more a matter there of which notes aren't decorated.

5. The music doesn't sound complete – it's a pregnant pause which wants to lead on.

This is quite typical of a slow, third movement in a Baroque Sonata. 50 years later, composers would always concentrate on writing a lyrical tune for their slow movement. This is a piece about creating a few moments of pause between high energy movements. It is a link between them. In the third of his Brandenburg Concertos, Bach just wrote a cadence between the two fast movements that make up the whole piece. Players would improvise using the cadence as the basis. Even if they did a lot of fancy stuff, it would be a very short link between two long movements.

The movement is in A minor, and it does end on the dominant chord of that key – an E major chord. That's what gives it the something-has-got-to-come-next quality. It is called an **imperfect cadence**.

You can't have failed to notice that the movement is stuffed with suspensions, which add a lot of the emotion. What about the quavers? Why didn't Corelli use minims and crotchets instead of all those repeated quavers?

So that you don't have to try to imagine the music without the quavers and without the suspensions, there's an mp3 recording of it – and a score to go with it on 103.27.

103.27

Two Simplified Versions of Movement 3

Listen to the mp3 as you follow the score

The first is without the quavers but the suspensions are still there. The second is without the suspensions as well. There are no decorations either.

Listen to these versions and the original too. Setting aside that the original is performed by people, what do you find the suspensions and the quavers add?

Corelli

1 **Adagio**

Tenor Rec.

Violin

Cont.

T. Rec.

Vln.

Cont.

2

T. Rec.

Vln.

Cont.

T. Rec.

Vln.

Cont.

Score Reading 103.28 Trio Sonata in C Preparing for and listening to the Fourth Movement

Take a different approach this time. You may well already have heard the start of the fourth movement, but before you listen to all of it, get as much as you can from the score.

The score is sheet 103.29

Corelli has called the movement an Allemande. With lots of different spellings – like Alman and Almand, this dance was popular throughout the Renaissance and Baroque periods. There are always 4 beats in a bar, and the tempo is lively. He's marked the music Presto, to make sure you know how fast to go. In Italian, it can mean soon or quickly, and it's one of the fastest markings in music – faster than Allegro. So it's going to be a quick follow once you start listening.

- Is it in C major or A minor? That E chord that ends the third movement demands an A minor chord next, but Corelli's fourth movement is in C major. He avoids the transition sounding odd by having all the instruments starting on the note C. That note is in both an A minor (A C E) and a C major chord (C E G), so it's nicely ambiguous. You could say the first bar is in either key. Corelli makes it A minorish by the pattern in the continuo – the second lot of quavers, starting on the third beat begins with an A, and the continuo player will harmonise it with an A minor chord. That softens a bit the slight surprise of C major.
- Are there any repeats?
- If you get lost, how will you know when you get to bar 17 or bar 34?
- What do you notice about the continuo part compared with the other two parts?
- Are there any suspensions?
- Imagine the sort of sound you are going to hear.
- Once you're feeling prepared for what you are likely to hear, have the score at the ready, press play – it's 4.04 on the recording.
- If you can't keep your place, repeat until you can – those quavers go by at quite a pace.
- What is the effect of the piece?
- Are there any places you particularly enjoy? I rather like the bit in bars 28 and 29 when the upper instruments echo each other – it's as though the music gets stuck momentarily in a rather reflective place compared with the rest of the movement. Having the score means I can look at that bit and see that the Es have changed into Ebs – a minor feel, and everything really does repeat. I can also see it in context, and notice that this little hiatus comes after he could have ended the movement – the cadence into C at the start of bar 28, and that after it he picks up again with the music that came before and this time really does finish. That little figure in the recorder – quavers A B up to a C minim comes three times and seems to be a bit where he is saying - "I could finish", "oh yes, I could" "I really am finishing this time".
- Locate any bits you like or that interest you and look at the score to help you understand what is going on.

You've completed this project and know lots about Baroque music. You may want to leave it there, but if you like the music and want to exercise your knowledge, go on to 103.30

103.6

Sonata op 4 no 1 Movement 4 Allemande

Corelli

Presto

Tenor Recorder
Violin
Continuo

6/5 6 9 6 5/4 6 9 5 9 6

5
Ten. Rec.
Vln.
Cont.

5/4 6 9 5 9 6 7 6/4 7 5 6 6/5 # 6 6/5

9
Ten. Rec.
Vln.
Cont.

9 6 9 6 9 6 9 6 5/4 6 9 5 9 6 5 6

13
Ten. Rec.
Vln.
Cont.

p

6/5 *p* 6 9 6 5/4 6 9 5 9 6 5 6 6/5

18

Ten. Rec.

Vln.

Cont.

6 6 6 7 5 6 6# 5 6 6 5 4 2

22

Ten. Rec.

Vln.

Cont.

6 5 6 6 5 # 6 5 7 6 4 6 5 6 5 6

26

Ten. Rec.

Vln.

Cont.

5 6 5 5 6 6 5 6 b b p 6 b

30

Ten. Rec.

Vln.

Cont.

b f 6 7 5 6 5 6 6 5 p 5 6 6 5

And that's it. You've done an massive amount of work with a piece of music that lasts less than 6 minutes.

If you should want to explore and enjoy a bit more, here are some ideas.

Members of The Bridge Singers know Lotti's "Crucifixus". Antonio Lotti was just a little younger than Corelli. While the older composer was mainly based in Rome, travelling to other Italian cities when he was asked to visit and do some work, Lotti stayed in Venice most of the time, at St Mark's, which led to him composing a lot of sacred music, inevitably involving voices. His works, though, cover the full range, including opera, and instrumental pieces. Corelli's output was instrumental and secular.

The Crucifixus has come down to us from a manuscript found in Dresden – Lotti spent 1717-19 writing operas for the Elector of Saxony's Italian Opera company. After all, if you've got an Italian Opera Company, you need an Italian to compose the operas. Conflict with the Elector's Kappelmeister (literally Chapel Master) and his musicians was avoided by keeping the two groups completely apart and banning contact. This conflict between musical styles was a bit more lively than that experienced by Purcell a few decades earlier in London. It's very unlikely that Lotti wrote the Crucifixus and the rest of the work it is a part of in Dresden – for some reason, it seems, he took it with him and it got left behind.

Even if you don't already know it, you'll probably quickly come to love it, and you can recognise in it features you've got to know from the Corelli, not least suspensions and repeating of quavers on the same note. It's a popular piece, so there are 2 versions with the score to follow on youtube. You can compare interpretations!

The piece is written for 8 vocal parts – 2 each of soprano, alto, tenor and bass. 8 lines to keep an eye on – but it's quite slow and there are words to help you. The soprano parts are on lines 1 and 2, the altos on 3 and 4, all using the treble clef. The tenors are on line 5 and 6. They follow the normal convention for tenor staves these days – a treble clef with a little 8 hanging down from it, meaning the notes sound an octave lower. The basses use the bottom two staves with the bass clef.

Here are the videos:

[Crucifixus The 16](#)

[Crucifixus The Cambridge Singers](#)

Compare the sound of the Corelli when it is played by 2 violins, bass 'cello, theorbo and harpsichord. It's just a recording, but no 1 is followed by all the other op 4 pieces. Maybe a feast to enjoy while you are getting on with something else. [Corelli op 4 no 1 with violins](#)

Fancy doing a bit more score reading as you listen? Try this, the first 6 trio sonatas in op 3. [Corelli op 3 nos 1-6](#) These trio sonatas were published in 1689. They are described as *Sonata da Chiesa* while the op 4 set are *Sonata da Camera*. "Chiesa" means church and "Camera" room. We think that the former pieces may have been used in church services. There are again four movements, often alternating slow and fast. None have dance titles, but it doesn't take much imagination to hear the faster ones as being dances. Often there's a movement which has a lot of imitative writing - like a complicated round. There's a tradition of using the organ for da Chiesa and harpsichord for da Camera – but the recording you've got to know doesn't stick to this.

Handel is often said to have been influenced by Corelli, and he also wrote trio sonatas a generation later. Here's one that provides a change of sound, as it is played on two oboes and bassoon accompanied by harpsichord. [Handel Trio Sonata in Bb](#)

And, finally, if you have come to like Musica Pacifica, have search for other videos. They play folk music as well as Baroque.