

Baroque Suite

Siegfried Behrend

Prelude

(after a lute piece by Graf Losy von Losinthal, 1643-1721)

The musical score for the Prelude consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line with a bass line indicated by a '7' below the staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as 'p' and 'f', and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots.

Gavotte

(after a lute piece by Philipp Franz Le Sage de Richée, late 17th c.)

The musical score for the Gavotte consists of three staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line with a bass line indicated by a '7' below the staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as 'p' and 'f', and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots.

Sarabande

(after a lute piece by Philipp Franz Le Sage de Richée)

The Sarabande score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first two staves feature a melodic line with eighth-note patterns and a bass line with chords and single notes. The third and fourth staves continue the piece, with the final measure of the fourth staff ending with a double bar line and repeat dots.

Gigue

(after a lute piece by Graf Losy von Losinthal)

The Gigue score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five staves of music. The first staff begins with a fermata over the first measure. The piece is characterized by a fast, rhythmic melody with many eighth and sixteenth notes. The bass line provides a steady accompaniment with chords and single notes. The score concludes with a double bar line and repeat dots in the fifth staff.