

40 Greatest Baroque Hits

Volume 1

Bass Recorder & Piano / Organ

Arr.: Colette Mourey

EMR 24045

VOLUME 1

1. **Adagio** (*Albinoni*)
2. **Adagio** (*Marcello*)
3. **Alla Hornpipe** (*Händel*)
4. **Amarilli, Mia Bella** (*Caccini*)
5. **Andante** (*Corrette*)
6. **Aria** (*Bach*)
7. **Aria and Minuet** (*Kuhnau*)
8. **Aria** (*Locatelli*)
9. **Batalla Imperial** (*Cabanilles*)
10. **Bist du bei mir** (*Bach*)
11. **Canon** (*Pachelbel*)
12. **Capriccio** (*Froberger*)
13. **Echoe** (*Bach*)
14. **Follia** (*Corelli*)
15. **Fugue** (*Buxtehude*)
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17. **Jesus bleibet meine Freude** (*Bach*)
18. **Largo and Allegro** (*Loeillet*)
19. **Largo** (*Telemann*)
20. **Marche de la Fortune** (*Campra*)

VOLUME 2

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2. **Marche pour les trompettes** (*Charpentier*)
3. **Menuet** (*Boccherini*)
4. **Menuet** (*Fux*)
5. **Menuet** (*Lully*)
6. **Ombra Mai Fu** (*Händel*)
7. **Rondeau** (*Mouret*)
8. **Rondeau** (*Purcell*)
9. **Sarabande** (*Corelli*)
10. **Sarabande** (*Händel*)
11. **Sonata** (*Cimarosa*)
12. **Sonata Pian e Forte** (*Gabrieli*)
13. **Sonata** (*Scarlatti*)
14. **Sonata N° 1** (*Soler*)
15. **Sonnerie** (*Marais*)
16. **Spring** (*Vivaldi*)
17. **Tambourin** (*Rameau*)
18. **Three Minuets** (*Bach*)
19. **Toccata, Ritornello and Sinfonia** (*Monteverdi*)
20. **Trumpet Voluntary** (*Clarke*)



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1. Adagio

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d'après Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Adagio ♩ = 60

Bass Recorder

Organ / Piano

p

6 rit. **A** A tempo *dolce*
mp

11 *mf* *f* *mf*

16 *mp* *p*

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2. Adagio

from Concerto for Oboe

Alessandro Marcello

(1673-1747)

Arr.: Colette Mourey

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Adagio ♩ = 44

Bass Recorder

Organ / Piano

mp

f

6

mf *mp* *p*

11

f *mf* *mp* *mf*

16

f *f* *m*

3. Alla Hornpipe

from *Water Music*

Georg Friedrich Haendel

(1685-1759)

Arr.: Colette Mourey



Allegro ♩ = 112

Bass Recorder

Organ /
Piano

6

11

16

4. Amarilli, Mia Bella

from "Le Nuove Musiche", 1602

Giulio Caccini

(1551-1618)

Arr.: Colette Mourey


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Moderato ♩ = 96

Bass Recorder

Organ /
Piano

5

8

12

5. Andante

from Concerto


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Michel Corrette

(1709-1795)

Arr.: Colette Mourey

Andante ♩ = 72

Bass Recorder

Organ /
Piano



The musical score is written for Bass Recorder and Organ/Piano. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score is divided into four systems, each starting with a measure number (1, 5, 10, 15). The first system (measures 1-4) features a Bass Recorder part with a trill and a piano part with a mezzo-forte (mp) dynamic. The second system (measures 5-9) includes a mezzo-forte (mf) dynamic in the Bass Recorder part. The third system (measures 10-14) shows dynamics of mezzo-forte (mf) and mezzo-piano (mp) in the Bass Recorder part, along with a trill. The fourth system (measures 15-18) features dynamics of piano (p), mezzo-forte (mf), and forte (f) in the Bass Recorder part, and includes a trill and a ritardando (rit.) marking. The piano part consists of chords and simple melodic lines.

6. Aria

from Suite N° 3 in D

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

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Adagio molto sostenuto ♩ = 36

Bass Recorder

Organ / Piano

Musical notation for measures 1-2. The Bass Recorder part is a whole rest. The Organ/Piano part features a melody in the right hand and a bass line in the left hand. A trill is marked in the right hand at the end of measure 2.

3

Musical notation for measures 3-4. The Bass Recorder part has a melodic line with dynamics *mp* and *mf*. The Organ/Piano part has a *p* dynamic in the right hand.

5

Musical notation for measures 5-6. The Bass Recorder part has dynamics *mf*, *f*, *mp*, and *mf*. The Organ/Piano part features a complex texture with many chords in the right hand.

7

Musical notation for measures 7-8. The Bass Recorder part has dynamics *p*, *mf*, *mp*, *mf*, and *mp*. The Organ/Piano part has a trill in the right hand at the end of measure 8.

7. Aria and Minuet

from Neue Clavier-Übung

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Johann Kuhnau
(1660-1722)
Arr.: Colette Mourey

1. Aria

Andante ♩ = 60

Bass Recorder

Organ /
Piano

The musical score is presented in three systems. Each system contains a Bass Recorder line (bass clef) and an Organ/Piano line (treble and bass clefs). The first system (measures 1-3) begins with a rest for the recorder, followed by a melody starting on a half note G2. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *f*. The second system (measures 4-6) continues the recorder melody, which includes a trill on the final note. Dynamics range from *mf* to *mp*. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 7-9) shows the recorder melody with a trill on the final note. Dynamics include *mf*. The piano accompaniment features a more active right hand with sixteenth-note chords. Measure 10 is the final measure of this section, with dynamics of *f* and *mf*.

8. Aria


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Pietro Locatelli

(1695-1764)

Arr.: Colette Mourey

Andante molto cantabile e con moto ♩ = 66

Bass Recorder

espressivo

Organ / Piano

p

6

espressivo

mp *mf* *mp*

11

mf *mf*

16

mp *mf* *f*

tr

9. Batalla Imperial

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Juan Cabanilles

(1644-1712)

Arr.: Colette Mourey

Con molto moto ♩ = 96

Bass Recorder

Organ /
Piano

mp

5

mp

f

10

mf

f

mf

f

f

15

ff

mf

10. Bist du bei mir

from 2° Clavierbüchlein für Anna Magdalena Bach

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

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Andante molto sostenuto ♩ = 80

espressivo e legato

Bass Recorder

Organ /
Piano

espressivo e legato

p

mf

6

mp

11

A

mf

pp

16

mp

tr

11. Canon


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Johann Pachelbel
(1653-1706)
Arr.: Colette Mourey

Adagio ♩ = 50 *espressivo*

Bass Recorder *mp*

Organ / Piano *p*

7 **A** *p* *mf* *mp* *tr*

12 *f* *mf* *f*

15 **B** *mf* *mf* *rit.*

12. Capriccio

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Johann Jakob Froberger

(1616-1667)

Arr.: Colette Mourey

Moderato ♩ = 80

Bass Recorder

Organ / Piano

Musical notation for measures 1-4. The Bass Recorder part starts with a whole note G2, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The Organ/Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *mp*.

Musical notation for measures 5-8. The Bass Recorder part continues with a melodic line. The Organ/Piano part provides accompaniment. Dynamics include *f*.

Musical notation for measures 9-12. The Bass Recorder part continues with a melodic line. The Organ/Piano part provides accompaniment.

Musical notation for measures 13-16. The Bass Recorder part continues with a melodic line. The Organ/Piano part provides accompaniment. Dynamics include *mf*, *f*, and *rit.*

13. Echoe

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Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Allegretto ♩ = 92

Bass Recorder

Organ /
Piano

The first system of the musical score for 'Echoe' features a Bass Recorder part and an Organ/Piano accompaniment. The Bass Recorder part is a single line of music in the bass clef, starting with a whole rest. The Organ/Piano part consists of two staves (treble and bass clefs) in 3/4 time, starting with a forte (*f*) dynamic. The music is in a key signature of one flat (B-flat major or D minor).

5

The second system of the musical score continues from the first. The Bass Recorder part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The Organ/Piano accompaniment continues with its two staves, maintaining the forte (*f*) dynamic.

10

The third system of the musical score continues. The Bass Recorder part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The Organ/Piano accompaniment continues with its two staves, maintaining the forte (*f*) dynamic.

15

The fourth system of the musical score continues. The Bass Recorder part begins with a piano (*p*) dynamic. The Organ/Piano accompaniment continues with its two staves, maintaining the piano (*p*) dynamic.

14. Follia

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Arcangelo Corelli
(1653-1713)
Arr.: Colette Mourey

Adagio ♩ = 60

Bass Recorder

Organ /
Piano

6

rit. A tempo

11

16

15. Fugue

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Dietrich Buxtehude

(1637-1707)

Arr.: Colette Mourey

Andante ♩ = 80

Bass Recorder

Organ /
Piano

5

8

12

16. If My Complaints

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John Dowland

(1563-1626)

Arr.: Colette Mourey

Andantino molto cantabile ♩ = 92

Bass Recorder

Organ /
Piano

p

6

A

mp

11

16

B

17. Jesus bleibt meine Freude

from Cantata BWV 147

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

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Andante $\text{♩} = 80$

Bass Recorder

Organ /
Piano

Musical score for measures 1-4. The Bass Recorder part is a whole rest. The Organ/Piano part features a melody of eighth notes with triplets in the right hand and a bass line in the left hand. Dynamics include *mp*.

5

Musical score for measures 5-10. The Bass Recorder part has a whole rest until measure 9, then a half note. The Organ/Piano part continues with triplets and a bass line. Dynamics include *f*.

11

Musical score for measures 11-15. The Bass Recorder part has a whole rest until measure 14, then a half note. The Organ/Piano part continues with triplets and a bass line. Dynamics include *mp* and *f*.

16

Musical score for measures 16-20. The Bass Recorder part has a trill in measure 16, then a whole rest. The Organ/Piano part continues with triplets and a bass line.

18. Largo and Allegro

from Sonata

Jean-Baptiste Loeillet

(1688-1720)

Arr.: Colette Mourey

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Largo ♩ = 66

Bass Recorder

Organ /
Piano



The musical score is arranged in two systems. The first system (measures 1-5) features a Bass Recorder part in the upper staff and an Organ/Piano part in the lower staff. The tempo is marked 'Largo' with a quarter note equal to 66 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 3/4. The organ/piano part begins with a mezzo-piano (*mp*) dynamic. The second system (measures 6-10) continues the organ/piano part. The third system (measures 11-16) shows the Bass Recorder part with dynamics of *f* (forte) and *mp* (mezzo-piano). The organ/piano part continues. The fourth system (measures 17-22) features the organ/piano part with a series of chords. The fifth system (measures 23-26) shows the Bass Recorder part with a melodic line and the organ/piano part with a rhythmic accompaniment.

19. Largo

from Viola Concerto

Georg Philipp Telemann

(1681-1767)

Arr.: Colette Mourey

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Largo ♩ = 60

Bass Recorder

Organ /
Piano

mp

5

9

13

20. Marche de la Fortune

from "Le Carnaval de Venise"

André Campra

(1660-1744)

Arr.: Colette Mourey

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Moderato $\text{♩} = 60$

Bass Recorder

Organ /
Piano



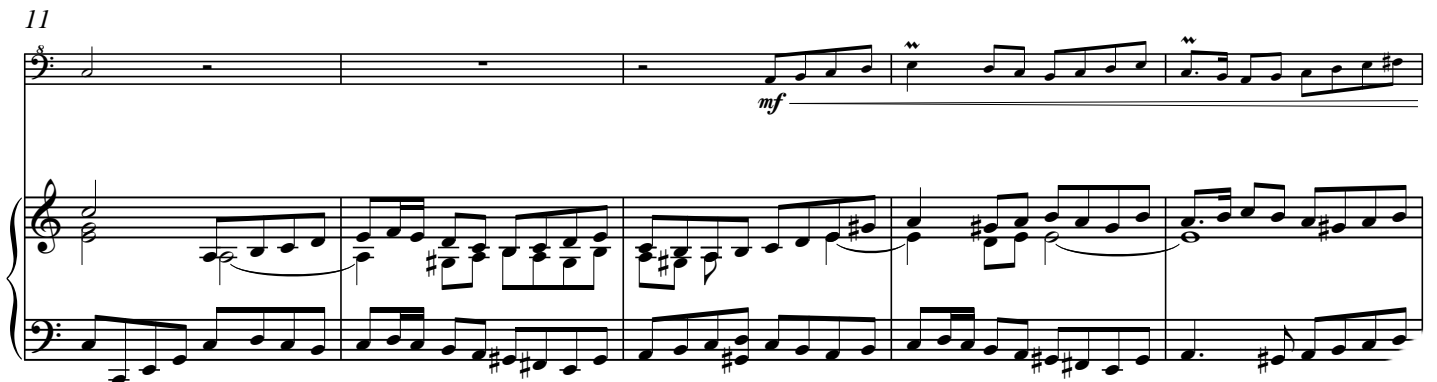
Musical score for Bass Recorder and Organ/Piano, measures 1-5. The Bass Recorder part starts with a forte (*f*) dynamic. The Organ/Piano part starts with a mezzo-piano (*mp*) dynamic.

6



Musical score for Bass Recorder and Organ/Piano, measures 6-10. The Bass Recorder part includes a trill (*tr*) at the end of measure 10.

11



Musical score for Bass Recorder and Organ/Piano, measures 11-15. The Bass Recorder part includes a mezzo-forte (*mf*) dynamic.

16



Musical score for Bass Recorder and Organ/Piano, measures 16-20. The Bass Recorder part includes a trill (*tr*) at the end of measure 20.

ACCORDION & BRASS BAND

EMR 3147	ABREU, Zequinha	Tico - Tico
EMR 3142	MIGLIAVACCA, A.	Mazurka Italiana
EMR 3146	MONTI, Vittorio	Csardas
EMR 3133	PETER, Gustav	Zirkus Renz
EMR 3143	RIMSKY-KORSAKOV	Flight Of The Bumble-Bee
EMR 3143	RIMSKY-KORSAKOV	Hummelflug
EMR 3143	RIMSKY-KORSAKOV	Vol du Bourdon
EMR 3141	TAILOR, Norman	3 Sketches (Solo Harmonica)

ACCORDION & WIND BAND

EMR 10488	ABREU, Zequinha	Tico Tico
EMR 10372	ANDREWS, David	Concerto Fantastico
EMR 1647	HERMOSA, Ulises	La Lambada (Llorando Se Fue)
EMR 10495	MAGLIOCCO, Rémy	Pantomime
EMR 10496	MIGLIAVACCA, A.	Mazurka Italiana
EMR 10377	MONTI, Vittorio	Csardas
EMR 10740	PETER, Gustav	Zirkus Renz
EMR 10493	RIMSKY-KORSAKOV	Flight Of The Bumble-Bee
EMR 10493	RIMSKY-KORSAKOV	Hummelflug
EMR 10493	RIMSKY-KORSAKOV	Vol du Bourdon
EMR 10197	TAILOR, Norman	3 Sketches
EMR 1963	TAILOR, Norman	Accordion Pleasure
EMR 1981	THOMAS, Jérôme	Tango Fuego

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EMR 13868	MORTIMER, J.G.	Duos Vol. 3

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TEXT

EMR 181	BURBA, Malte	Omnibus
EMR 18512	MOUREY, Colette	Comment Ecouter une Oeuvre Musicale?
EMR 14239	MOUREY, Colette	De L'atonalité A L'Hypertonalité
EMR 14238	MOUREY, Colette	Eléments de composition Hypertonale
EMR 14293	MOUREY, Colette	Séance quotidienne de relaxation
EMR 18458	MOUREY, Michel	Elém. de base pour comprendre le solfège
EMR 18555	MOUREY, Michel	Glossaire
EMR 18516	MOUREY, Michel	Les harmoniques musicaux
EMR 18535	MOUREY, Michel	Liens entre hauteurs et intervalles....
EMR 18393	MOUREY, Michel	Précis d'acoustique musicale
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