

Ouverture K. 359

Basso

J. J. Fux (1660-1741)

[1.] Ouvertur[e]

7 $\flat 6$ $\frac{5}{3}$ 7 6 $\frac{4}{2}$ 6 6 6

7 $\flat 6$ 5 \flat 6 7 # 6 6 7 6

12 7 6 7 $\flat 6$ $\flat 7$ 6 7 6 # 1. 2.

17 *Prestis[s]mo* 3 6 $\frac{6}{5}$ 6 $\frac{6}{5}$ $\frac{6}{5}$ $\flat \flat 6$ 7 6

27 $\frac{6}{5}$ \flat 6 7 $\frac{6}{4}$ 5 \flat 6 7 6— 6 6

35 \flat 6 6 $\frac{6}{4}$ 6 6 6 6 6 6 7 7 7 #

47 6 6 \flat 6 6 6 6 7 7 7 #

56 # $\frac{4}{2}$ $\frac{6}{\flat 2}$ $\frac{+4}{2}$ 6 $\frac{4}{2}$ 6 2 6 $\frac{+4}{2}$ 6 6 6 7 7 7 #

66 # # $\frac{\flat 6}{4}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 # 6

73 $\frac{6}{5}$ 6 $\frac{6}{5}$ # 6 9 \flat 6 9 5 $\flat 6$ 9 6

82 \flat 6 6 6 $\frac{6}{5}$ $\frac{6}{4}$ # \flat 6 7 6 $\frac{+4}{2}$ 6— 6 $\frac{5}{4}$ #

91 *Un poco Adagio*

6 $\frac{4}{2}$ 6 6 $\frac{6}{5}$ 7 6 6 6 3 $\frac{7}{5}$ # 6

98 5 $\flat 6$ \flat $\flat 7$ 6 3 7 6 7 # \flat 6 $\frac{4}{5}$ #

[2.] Aria

7 $\frac{5}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ 5 6 # 6 # 6

11 $\frac{4}{2}$ 6 \flat $\frac{6}{5}$ 6 3 \flat 7 3 3 3 6

16 6 6 2 6 \flat 6 6 6

22 # # 7 7 7 7 $\flat 7$ 6 # \flat

29 # $\frac{4}{2}$ 6 \flat 6 6 # 6 $\frac{6}{5}$ 6 \flat # 6 7 # \flat

[3.] Menuet

9 \flat *p* \flat 6 #

20 *p* # 6 # *f* 2 6 6 6 2 6 \flat 6 # **D.C.**

[4.] Riga[u]don

Measures 1-16 of the piece 'Riga[u]don'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature. The music consists of a single melodic line. Fingerings are indicated by numbers 1-5. Time signature changes occur at measures 4, 8, and 12. The piece concludes with a repeat sign at the end of measure 16.

17

Measures 17-32 of the piece 'Riga[u]don'. The score continues in the same key and time signature. It features a variety of rhythmic patterns and rests. The piece concludes with a repeat sign at the end of measure 32.

[5.] Aria Andante

Measures 1-62 of the piece 'Aria Andante'. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by a slow tempo and includes a variety of rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Time signature changes occur at measures 12, 19, 25, 34, 43, and 53. The piece concludes with a repeat sign at the end of measure 62.

71

Figured bass for staff 71: $\flat 6 \#$ $\flat 6$ 6 6 6 5 7 6 5 $\flat 6$ $\#$ $\frac{+4}{2}$ 6 $\flat 6$ $\#$

81

Figured bass for staff 81: 7 7 7 $\#$ \flat \flat $\#$ 6 6 $\#$

D.C

[6.] Gigue

Measures 5-36 of the Gigue. The score includes various rhythmic patterns, accidentals, and figured bass. Measure 9 features a first and second ending. Measure 18 contains a trill. Measure 22 includes a 7/4 time signature change. Measure 27 features a $\flat 7$ chord. Measure 32 includes another first and second ending. Measure 36 ends with a double bar line.