

Gigue from Suite in E Minor

20

p *mf*

TAB

24

VII *f* II

TAB

28

p *mf* 1 2

TAB

'from JIG to GIGUE'

The renowned keyboard composer Johann Jacob Froberger (1616-67) became one of the most influential composers of suites for the harpsichord during the early Baroque period. These suites, also called partitas, contained dance movements like 'allemande', 'sarabande' and bouree, and usually ended with a 'gigue', the French spelling of 'jig'. A 'gigue' became, in practice, a refined and stylized type of jig, often with highly developed harmony and counterpoint. Its position at the end of a dance suite harks back to the Renaissance, when court dances were paired as 'Tanz' and 'Nachtanz' (dance and afterdance), with the jig always coming after. Through being stylized, it became more for listening than for dancing, intended for the enjoyment of members of the nobility or clergy. This particular gigue is from the Suite (or Partita) in E minor, FbWV 622. Notice the 'echo' effect of the contrast between soft and loud in mm. 18 and 20 and again in mm. 26 and 28. This loud/soft designation is rare in Baroque period music, which usually used 'terraced dynamics', the same volume throughout a section of a piece.