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# Works of Four Composers from Denkmaler der Tonkunst in Osterreich

Donald Joseph Echelard
*The University of Montana*

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The arrangements in this collection are presented without editorial additions. There are very few tempo, dynamic, and articulation markings, as was the custom of the time.

The following will be suggested interpretations based on study of available writings and recordings.

TEMPI

The three Magnificats of Pachelbel and the Fuge of Albrechtsberger are not to be rushed. It is very important to emphasize the imitative nature of this music.

The terms used by Fux and Muffat may be interpreted as follows:

| | | | |
|---|---|---|---|
| Adagio | - ♪ = 80 | Balet | - Moderately |
| Allegro | - ♩ = 112-120 | Bourrée | - ♩ = 140-160 |
| Menuet | - ♩ = c.140 | Rondeau | - ♩ = 140 |
| Final | - ♩ = c.100 | Air | - Slowly |
| Ouverture | - Moderately | Gavotte | - ♩ = 120 |
| Presto | - ♩ = 120-140 | Sarabande | - ♩ = 80 |

Entrée 2/2- 𝅗𝅥 = 80

In Baroque music the ritard taken at final cadences usually occurs on the penultimate chord.

PHRASING

The long phrases of the Pachelbel and Albrechtsberger pieces require careful study. If more than one player per part is used breathing should be staggered. The common methods of breathing between octave jumps and repeated notes, after tied notes, and after dotted notes will work quite well.

DYNAMICS

The use of terraced dynamics during the Baroque period is a widely known fact. However, writers of the time warned against violent changes and recommended a smooth transition from one dynamic level to another.

A common practice used on repeated phrases was that of slightly quickening the tempo and contrasting the dynamic level.

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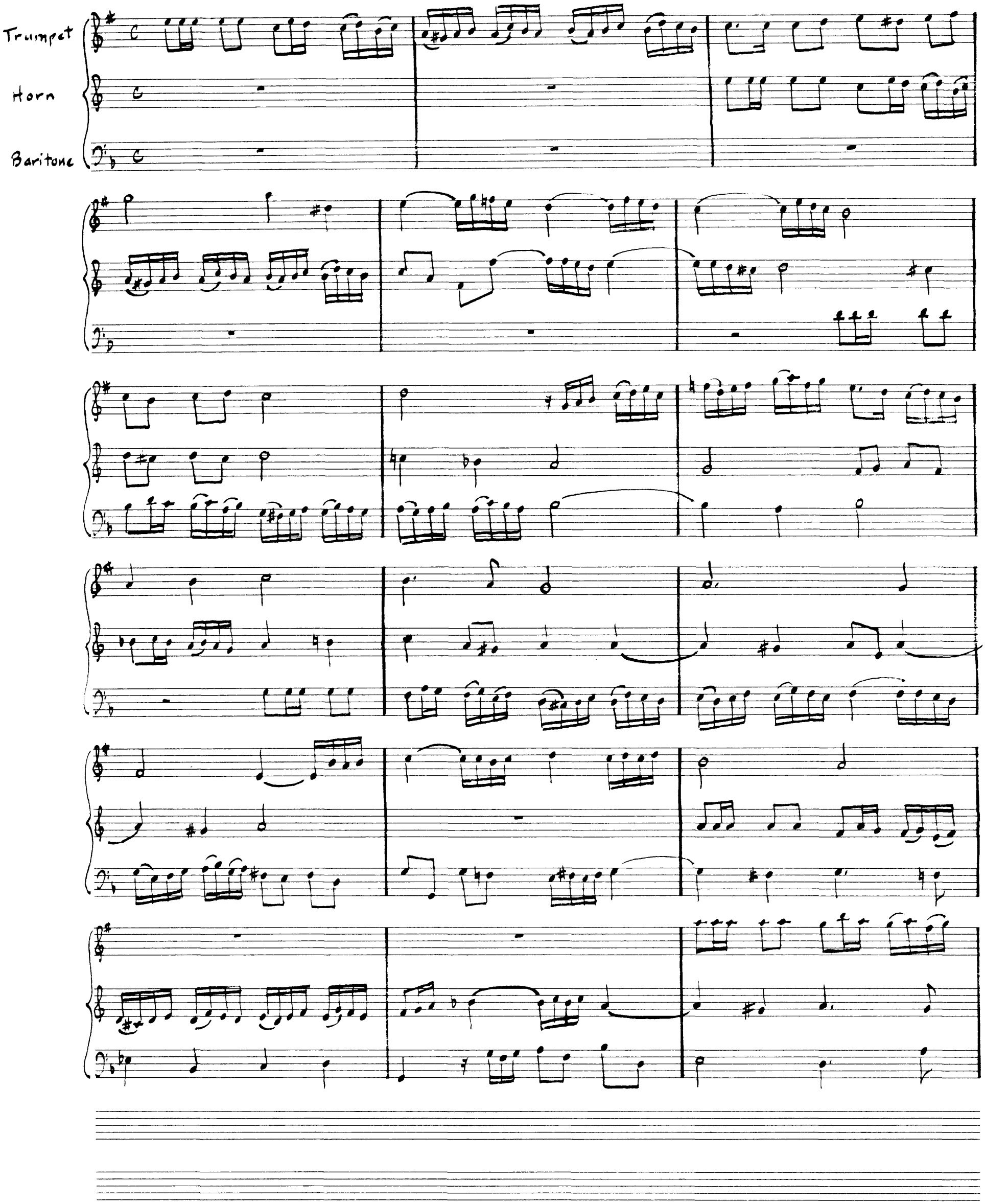
# Magnificat secundi toni
## No. 8

J. Pachelbel



# Magnificat primi toni

No. 12

J. Pachelbel

rumpet

orn

rombone

uba

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9.

# Fuge über B-A-C-H

J.G. Albrechtsberger

Trumpet

Trumpet

Horn

Trombone

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116

# Magnificat sexti toni

J. Pachelbel

Trumpet

Trumpet

Horn

Baritone

Tuba

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5

10

15

20

25

30

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40

45

50

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# Intrada

J. J. Fux

Adagio

Allegro

Solo Trumpet

Oboe

Clarinet

Clarinet

Alto Clarinet

Bass Clarinet

5

10

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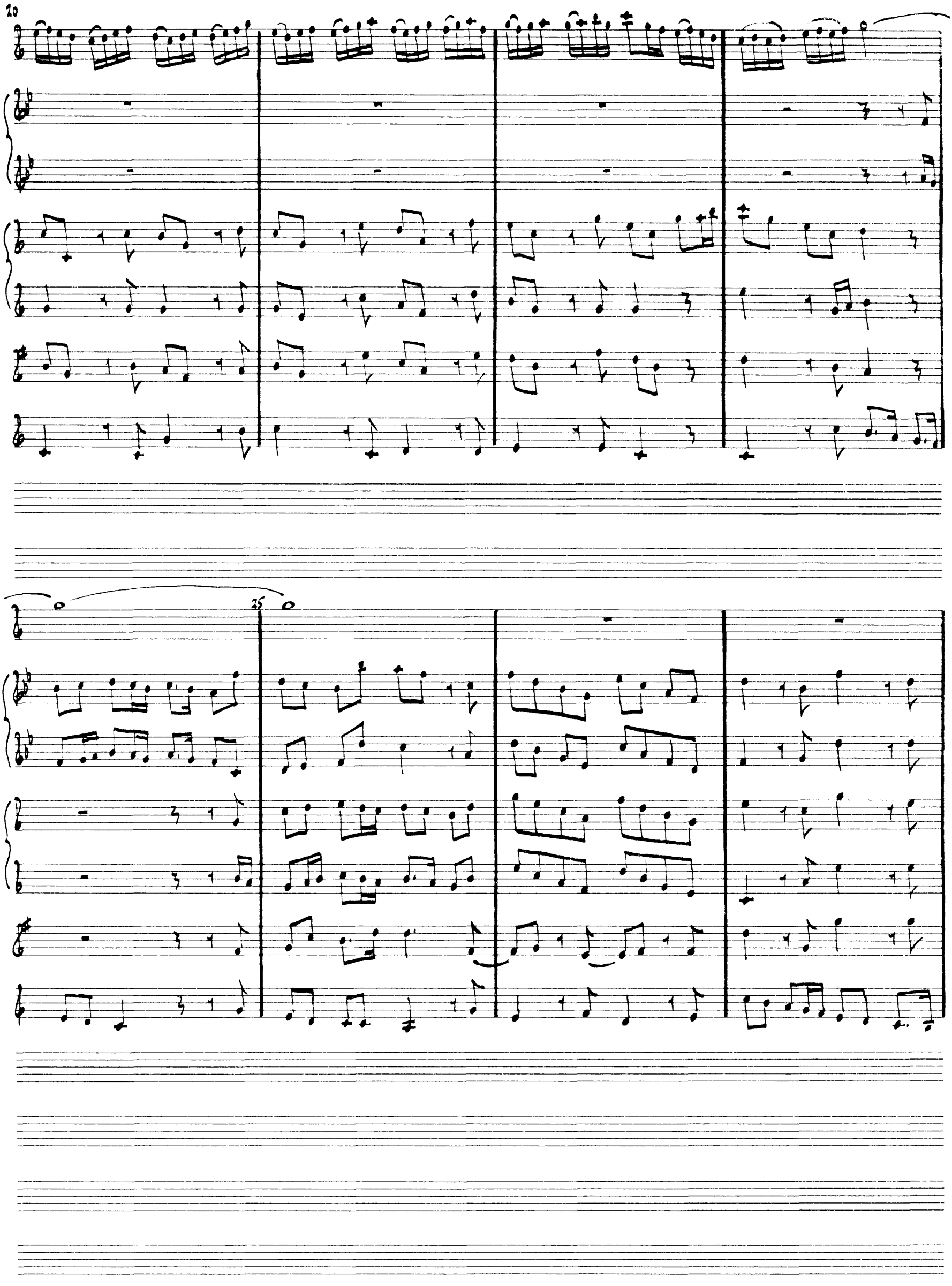
Adagio

Allegro

15

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10

35

40

HO 5 3124 15271 y Vine St Hollywood Calif

45

50

Adagio

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# Serenada

J. J. Fux

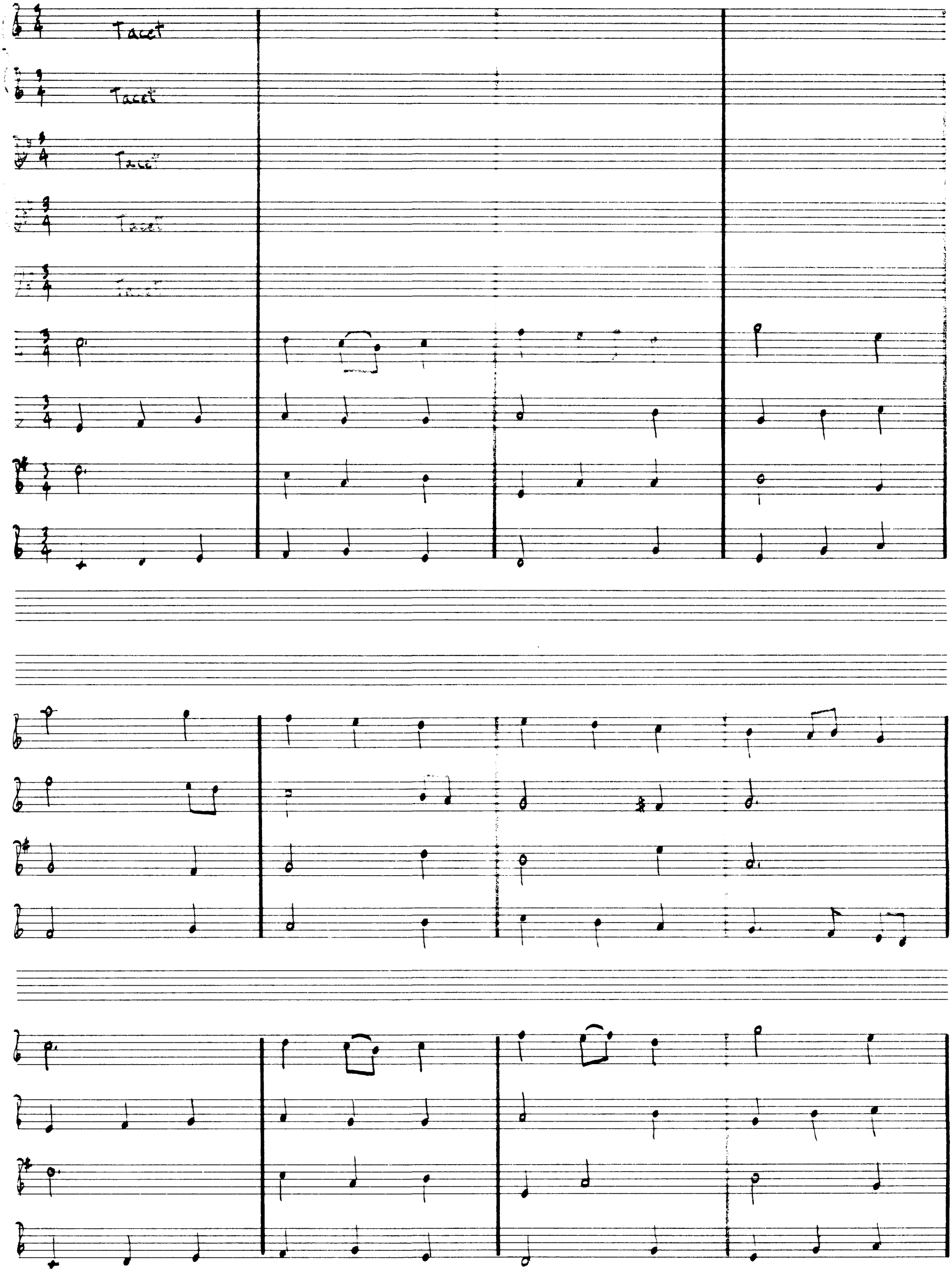
## I. Marche

Allegro

Trumpet
Trumpet
Oboe
Oboe
Bassoon
Clarinet
Clarinet
Alto Clarinet
Bass Clarinet

1. 2.

# II. Menuet

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p. f

p. f

p. f

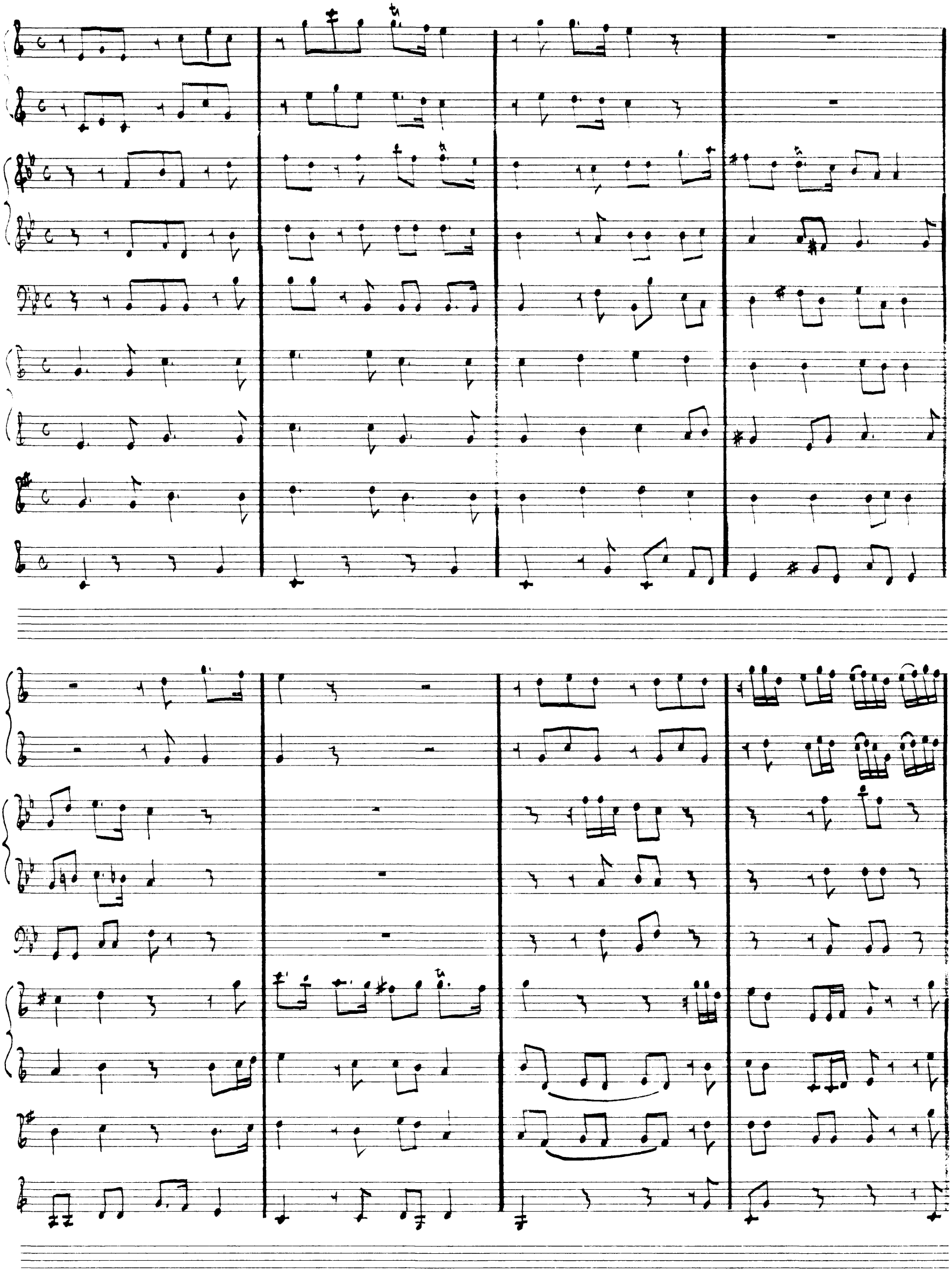
p. f

p. f

p. f

p. f

## III. Final



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div.

# Fasciculus II

## Sperantis Gaudia

Georg Muffat

### I. Overture

Clarinet

Clarinet

Clarinet

Alto Clarinet

Bass Clarinet

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Presto

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1.

2.

## II. Balet

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# III. Bourrée

1.

2

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## IV. Rondeau

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# Fasciculus III

## Gratitudo

Georg Muffat

### I. Ouverture

1.

2.

Allegro

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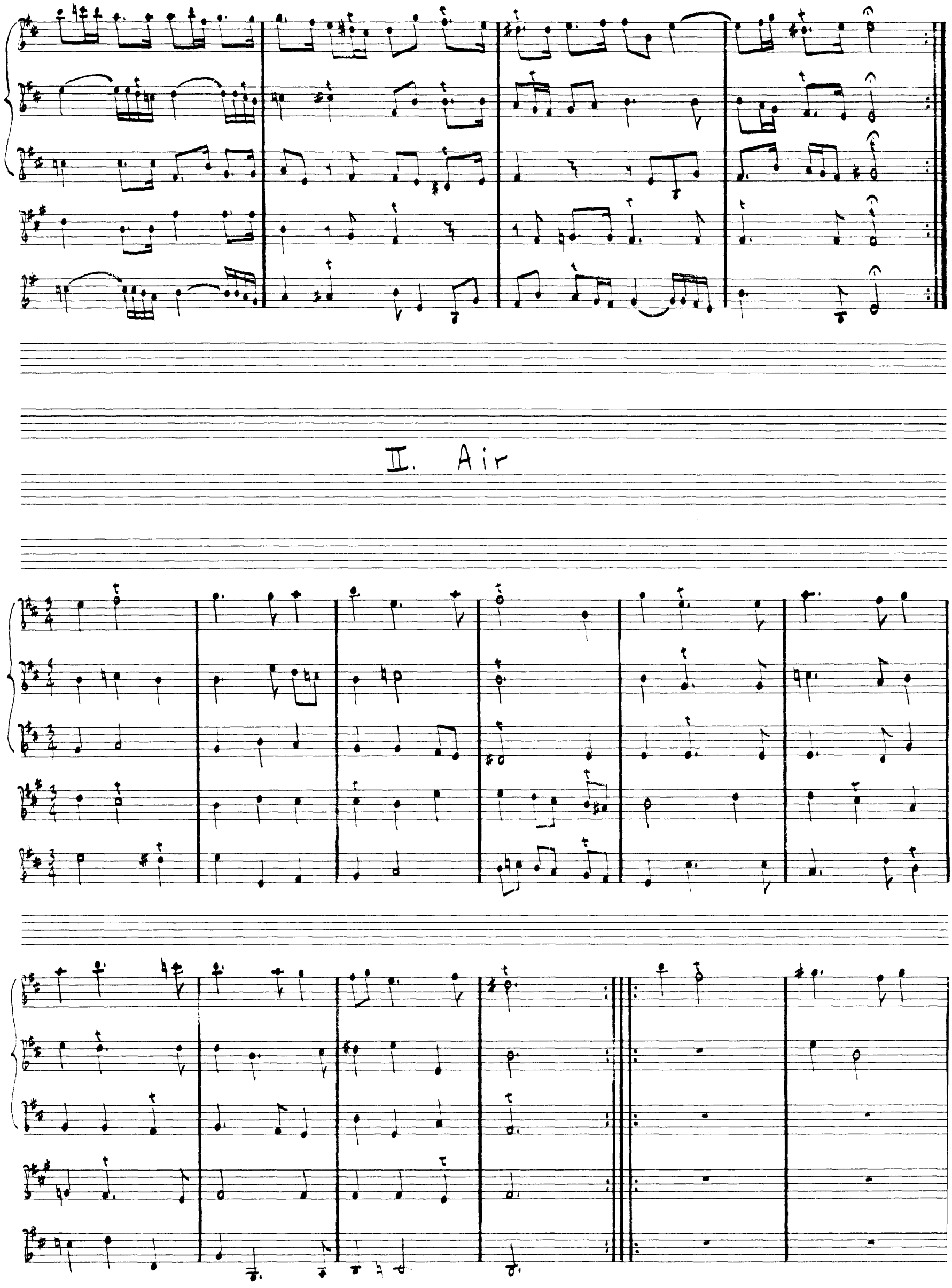
II. Air

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## III. Gavotte

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# Fasciculus VI

## Blanditiae

### I. Ouverture

rinet

rinet

arinet

lto
larinet

Bass
larinet

1.

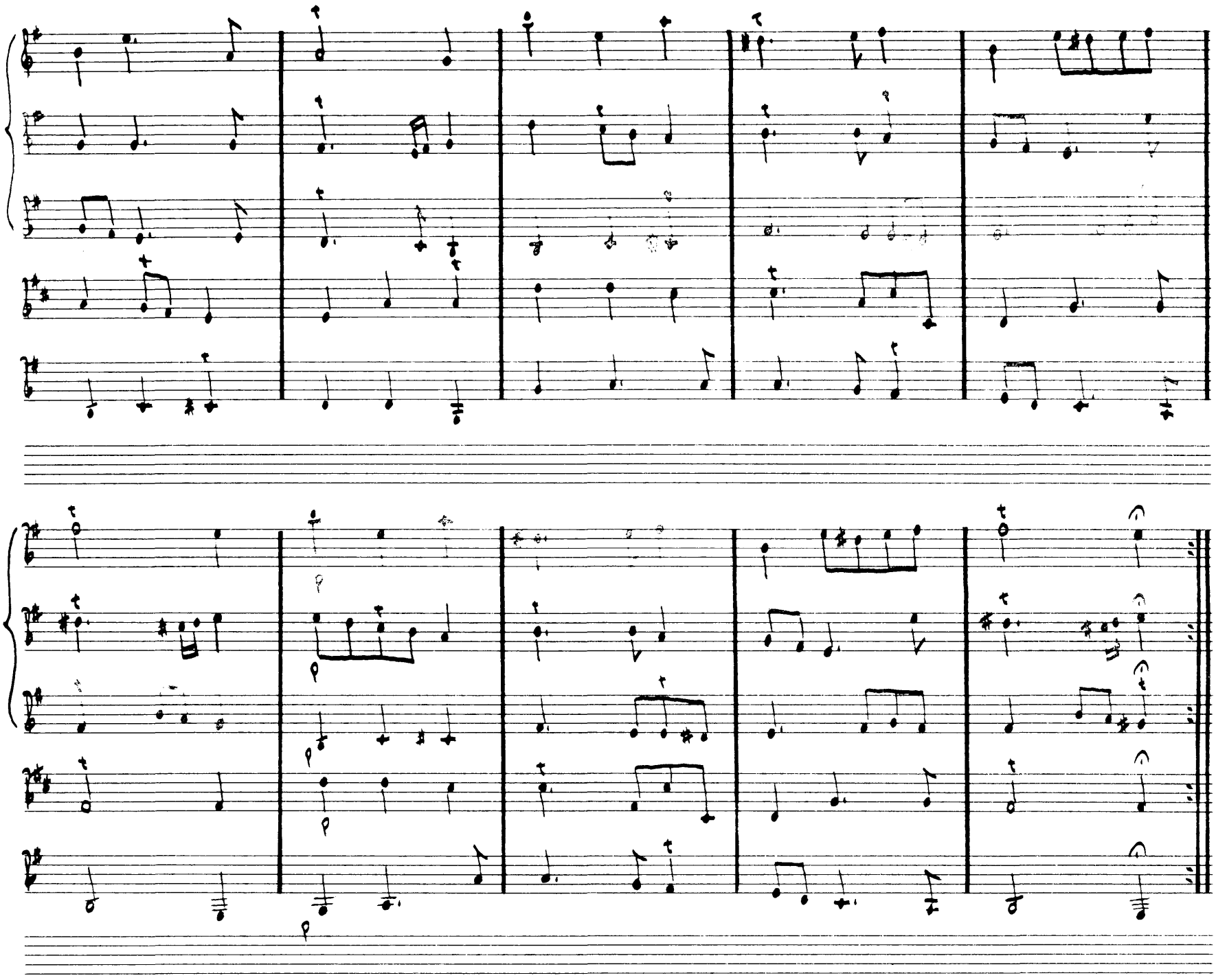
2.

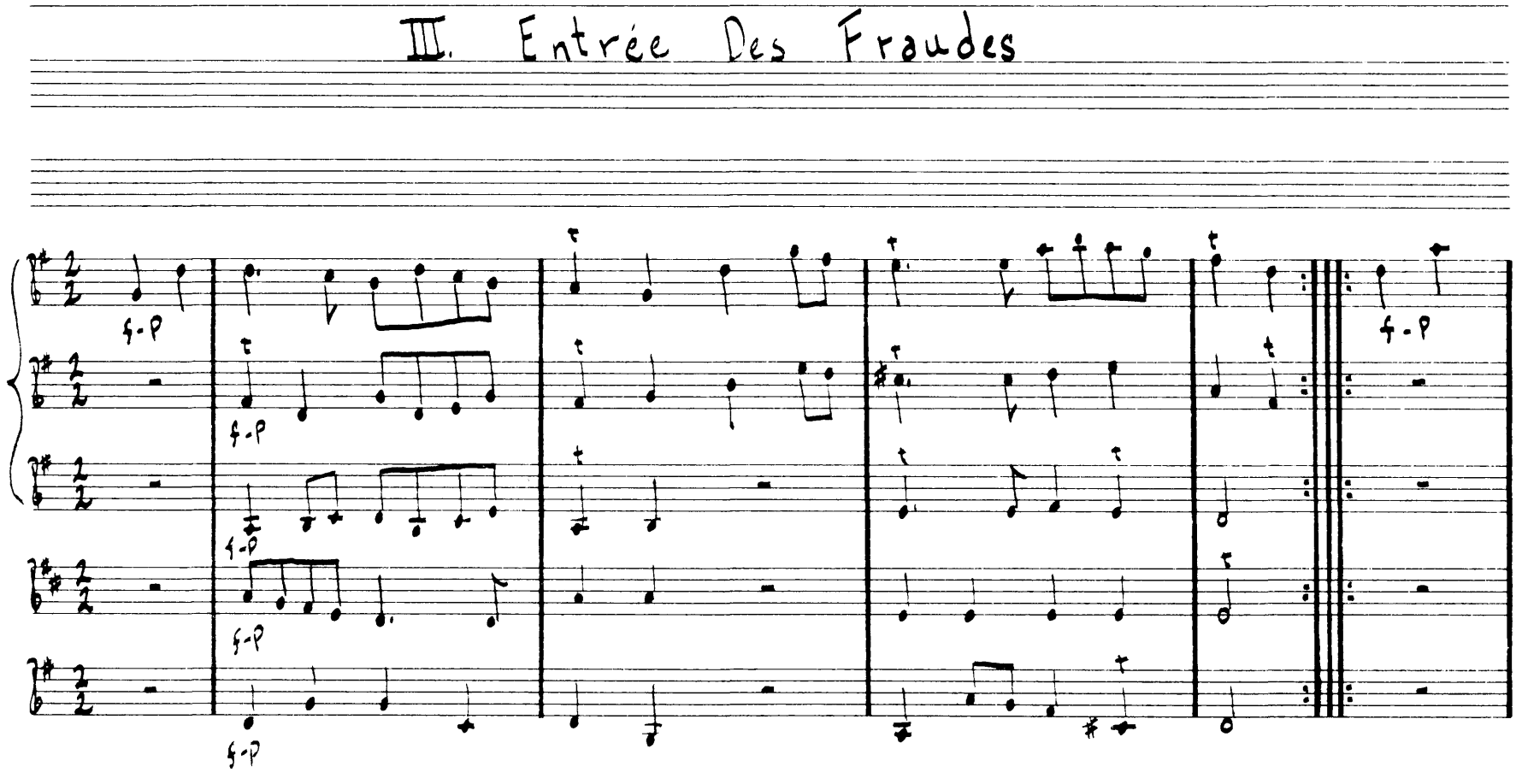
Presto

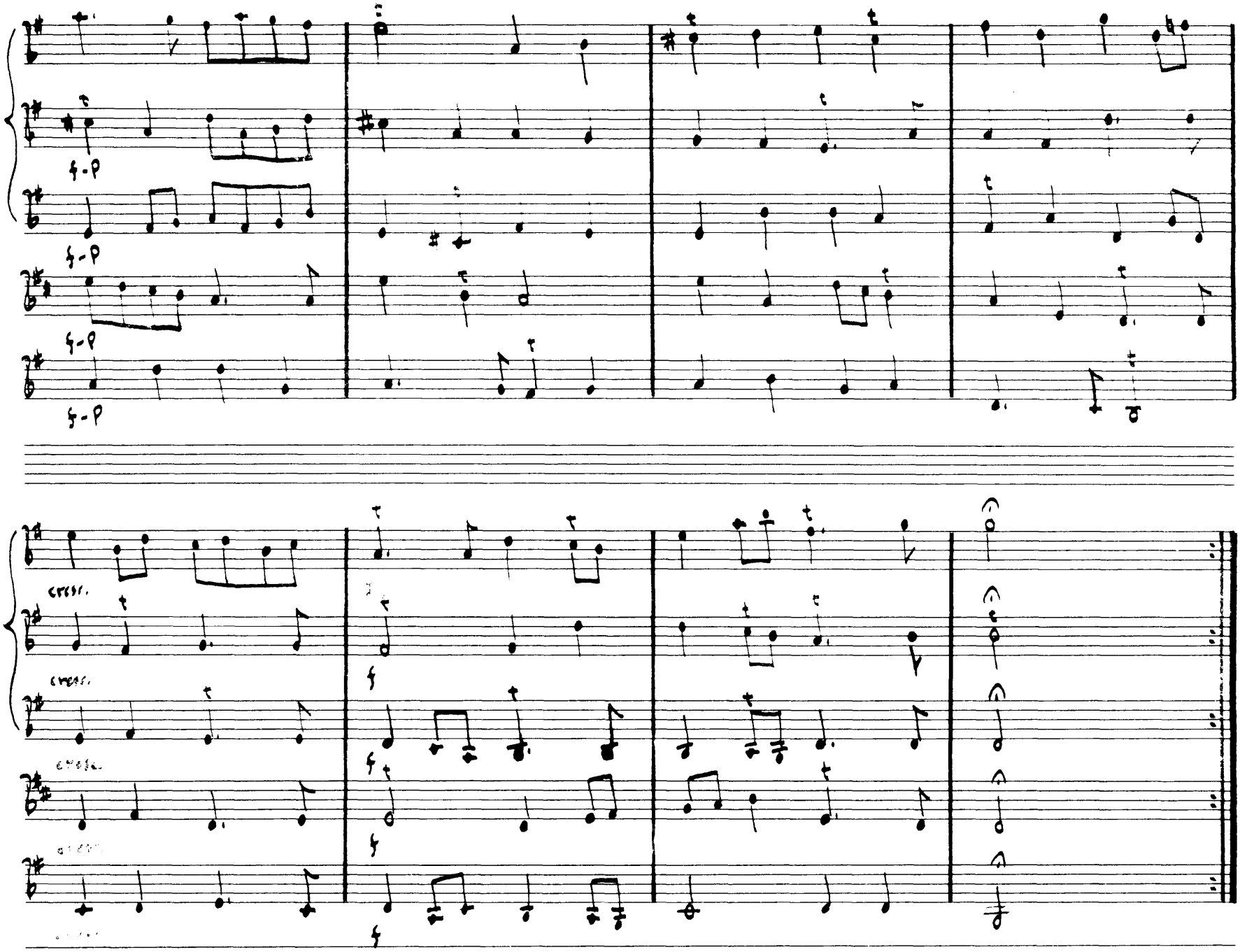
1. 2.

## II. Sarabande

Grave




III. Entrée Des Fraudes
f-p

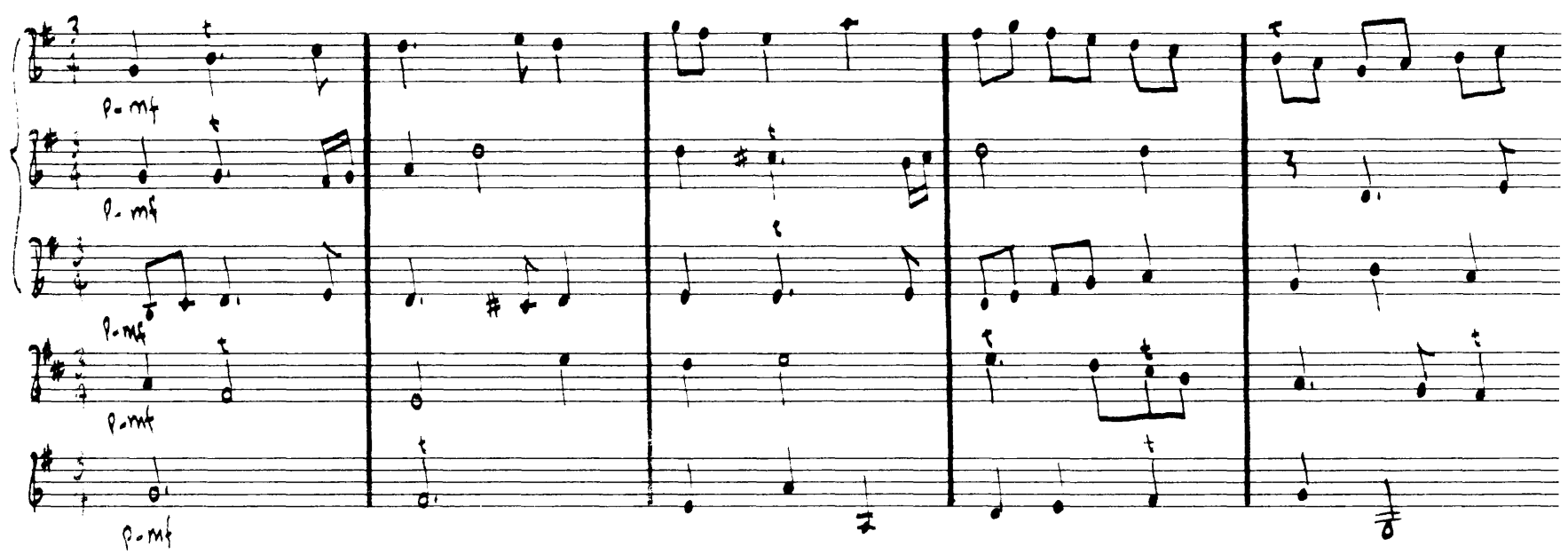



## Fasciculus VIII.

## Constantia

Georg Muffat

### I. Menuet

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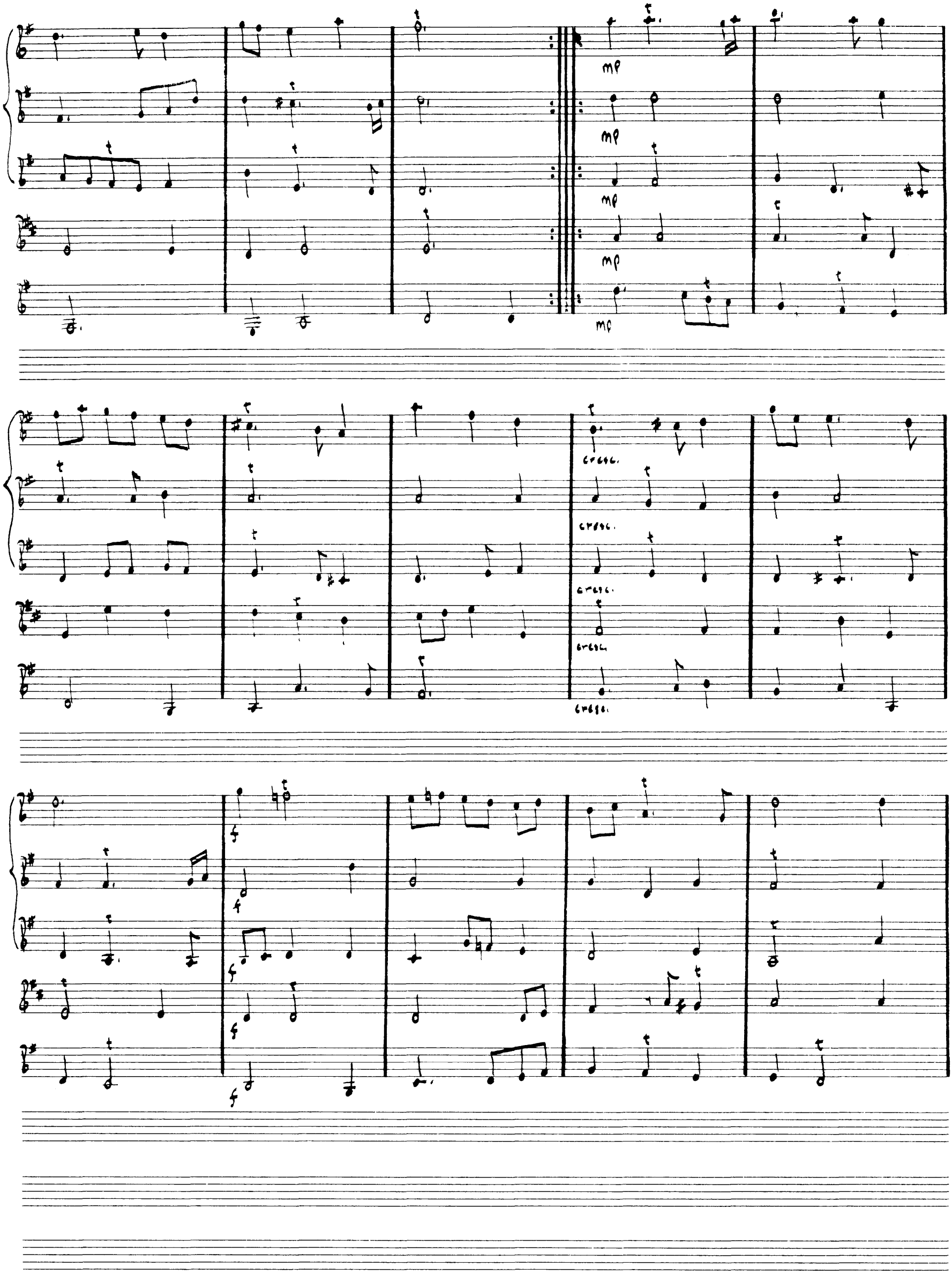
mp
mp
mp
mp
mp
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f

## II. Entrée Des Insultes

Alla breve, e presto

1.

2.

Allegro

1.

2.

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