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:

<table>
<thead>
<tr>
<th>Term</th>
<th>Tempo</th>
<th>Other Terms</th>
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<tr>
<td>Adagio</td>
<td>( \frac{3}{4} ) = 80</td>
<td>Balet Moderately</td>
</tr>
<tr>
<td>Allegro</td>
<td>( \frac{3}{4} ) = 112-120</td>
<td>Bourrée ( \frac{3}{4} ) = 140-160</td>
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<tr>
<td>Menuet</td>
<td>( \frac{1}{4} ) = c.140</td>
<td>Rondeau ( \frac{3}{4} ) = 140</td>
</tr>
<tr>
<td>Final</td>
<td>( \frac{1}{4} ) = c.100</td>
<td>Air Slowly</td>
</tr>
<tr>
<td>Ouverture</td>
<td>Moderately</td>
<td>Gavotte ( \frac{3}{4} ) = 120</td>
</tr>
<tr>
<td>Presto</td>
<td>( \frac{1}{4} ) = 120-140</td>
<td>Sarabande ( \frac{3}{4} ) = 80</td>
</tr>
<tr>
<td>Entrée 2/4</td>
<td>( \frac{1}{4} ) = 80</td>
<td></td>
</tr>
</tbody>
</table>

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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</table>
Magnificat
No. 8 secondi toni
J. Pachelbel

Trumpet

Horn

Baritone
Magnificat sexti toni

J. Pachelbel

Trumpet

Trumpet

Horn

Baritone

Tuba
Intrada
Fasciculus II
Sperantia Gaudia

I. Overture
II. Air
III. Gavotte
III. Entrée Des Fraudes
Fasciculus VII.

Constantia  
Georg Muffat

I. Menuet

Clarinet

Clarinet

Clarinet

Alto Clarinet

Bass Clarinet