1965

Works of Four Composers from Denkmaler der Tonkunst in Österreich

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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** - \( \frac{3}{8} \) = 80
- **Allegro** - \( \frac{3}{8} \) = 112-120
- **Menuet** - \( \frac{3}{8} \) = c.140
- **Final** - \( \frac{3}{8} \) = c.160
- **Ouverture** - Moderately
- **Presto** - \( \frac{3}{8} \) = 120-140
- **Air** - Slowly
- **Rondeau** - \( \frac{3}{8} \) = 140
- **Gavotte** - \( \frac{3}{8} \) = 120
- **Sarabande** - \( \frac{3}{8} \) = 80
- **Entrée 2/2** - \( \frac{3}{8} \) = 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 primi toni

J. Pachelbel

rumpet
orn
rombone
uba
Magnificat sexti toni

J. Pachelbel

Trumpet

Trumpet

Horn

Soprano

Bass
III. Final
Fasciculus II
Sperantis Gaudia

I. Overture
II. Balet
III. Bourrée
IV. Rondéau
III. Gavotte
Fasciculus VI

Blanditiae

1. Ouverture
II. Sarabande

Grave
III. Entrée Des Fraudes
Fasciculus VII.

Constantia

Georg Muffat

I. Menuet

Clarinet

Clarinet

Clarinet

Alto Clarinet

Bass Clarinet

53.
II. Entrée Des Insultes