

# 12 Duets from the Old Masters

*12 Duette alter Meister*

*12 Duos des anciens Maîtres*

Trombone and Bass Trombone Duet

**Arr.: Kurt Sturzenegger**

EMR 34750

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# 12 Duette alter Meister

(12 Duos des anciens maîtres - 12 Duets From The Old Masters)

  
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## 1. Sonatine

Gottfried Reiche

(1667 - 1734)

Arr.: Kurt Sturzenegger



mf

mf

8

p

mf

p

mf

16

f

ri'

## 2. Danse

Johann Ernst Altenburg

(1734 - 1801)

Arr.: Kurt Sturzenegger

Moderato



mf

mf

5

p

p

9

mf

f

mf

f

EMR 34750

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### 3. Bicinium

3

Anonyme

(16e siècle)

Arr.: Kurt Sturzenegger

First system of the musical score for 'Bicinium'. It consists of two staves in bass clef with a 4/2 time signature. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with a sharp sign on the second measure, while the lower staff provides a rhythmic accompaniment.

Second system of the musical score for 'Bicinium', starting at measure 8. The dynamics are marked mezzo-piano (*mp*) in both staves. The upper staff continues the melodic line, and the lower staff maintains the accompaniment.

Third system of the musical score for 'Bicinium', starting at measure 14. The dynamics vary, with mezzo-forte (*mf*) in the upper staff and forte (*f*) in the lower staff. The piece concludes with a final flourish in the upper staff.

### 4. Canon

Josquin des Prés

(ca.1440 - 1521)

Arr.: Kurt Sturzenegger

(Moderato)

First system of the musical score for 'Canon'. It consists of two staves in bass clef with a 4/4 time signature and a key signature of one flat. The music starts with a forte (*f*) dynamic in both staves. The upper staff has a melodic line with a *p* dynamic marking in the fifth measure, while the lower staff has a *p* dynamic marking in the sixth measure.

Second system of the musical score for 'Canon', starting at measure 10. The dynamics are mezzo-forte (*mf*) in the upper staff and mezzo-piano (*mp*) in the lower staff. The upper staff includes a *sost.* (sostenuto) marking. The piece ends with a *p* dynamic in both staves.

Third system of the musical score for 'Canon', starting at measure 19. The dynamics are mezzo-forte (*mf*) in the upper staff and forte (*f*) in the lower staff. The piece concludes with a final flourish in the upper staff.

## 5. Canzona

Johannes Schultze

(1582 - 1653)

Arr.: Kurt Sturzenegger

(Allegretto)

## 6. Sonate en do majeur

I

Jean-Baptiste Loeillet

(1680 - 1730)

Arr.: Kurt Sturzenegger

Allegro

17

(mp)

(mp)

22

(f)

(f)

27

*p*

*p*

*J*

II

Largo

(mf)

*f*

(mf)

*f*

10

*p*

19

*mf*

*mf*

## III

Allegro

Measures 1-7 of the piece. The music is in 3/8 time and B-flat major. The upper staff features a melodic line with eighth-note patterns and slurs, starting with a forte (*f*) dynamic. The lower staff provides a rhythmic accompaniment with eighth-note chords, also marked *f*.

Measures 8-16. The upper staff continues the melodic line with slurs and a mezzo-forte (*mf*) dynamic. The lower staff has a mezzo-forte (*mf*) dynamic with a crescendo hairpin leading to the end of the system.

Measures 17-24. The upper staff begins with a mezzo-piano (*mp*) dynamic. The lower staff also starts with a mezzo-piano (*mp*) dynamic.

Measures 25-31. The upper staff features a piano (*p*) dynamic with a crescendo hairpin. The lower staff also has a piano (*p*) dynamic with a crescendo hairpin.

Measures 32-39. Both the upper and lower staves feature a crescendo hairpin leading to a forte (*f*) dynamic.

Measures 40-47. The upper staff continues with a melodic line, and the lower staff provides accompaniment.

# 7. In dulci jubilo

7

Michael Praetorius

(ca.1571 - 1621)

Arr.: Kurt Sturzenegger

(Allegro)

Musical notation for measures 1-4. The piece is in 6/4 time and B-flat major. The first staff (treble clef) begins with a rest, followed by a melody starting on G4. The second staff (bass clef) provides a harmonic accompaniment. Both staves are marked with a dynamic of *mf*.

Musical notation for measures 5-8. The melody in the first staff continues with a dynamic of *mp*. The accompaniment in the second staff also has a dynamic of *mp*.

Musical notation for measures 9-11. The melody in the first staff features a series of eighth-note patterns. The accompaniment in the second staff continues with a steady eighth-note accompaniment.

Musical notation for measures 12-15. The melody in the first staff has a dynamic of *f*. The accompaniment in the second staff also has a dynamic of *f*.

Musical notation for measures 16-20. The melody in the first staff has a dynamic of *mp*. The accompaniment in the second staff also has a dynamic of *mp*. The time signature changes to 3/4 at the end of measure 20.

Musical notation for measures 21-25. The melody in the first staff has a dynamic of *mf*. The accompaniment in the second staff also has a dynamic of *mf*. The time signature changes to 6/4 at the start of measure 22.

Musical notation for measures 26-29. The melody in the first staff has a dynamic of *f*. The accompaniment in the second staff also has a dynamic of *f*.

## 8. Bourrée

Anonyme

(ca.1700)

Arr.: Kurt Sturzenegger

First system of the Bourrée, measures 1-5. The music is in bass clef with a key signature of two flats and a common time signature. The upper staff begins with a *mf* dynamic and features a melodic line with eighth-note patterns. The lower staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a *f* dynamic marking.

Second system of the Bourrée, measures 6-11. Measure 6 is marked with a '6'. The upper staff includes a trill ornament '(tr)' over a note. A double bar line with repeat dots appears at the end of measure 10. The system ends with a *mp* dynamic marking.

Third system of the Bourrée, measures 12-16. Measure 12 is marked with a '12'. The upper staff features a *p* dynamic marking. The system concludes with a trill ornament '(tr)' over a note.

Fourth system of the Bourrée, measures 17-21. Measure 17 is marked with a '17'. The system begins with a *f* dynamic marking and continues with a melodic line in the upper staff and accompaniment in the lower staff.

## 9. Fantasia

Georg Philipp Telemann

(1681 - 1767)

Arr.: Kurt Sturzenegger

Allegro

First system of the Fantasia, measures 1-3. The music is in bass clef with a key signature of two flats and a 4/2 time signature. The upper staff starts with a *f* dynamic and features a melodic line with a trill ornament. The lower staff provides a harmonic accompaniment. The system ends with a *mp* dynamic marking.

Second system of the Fantasia, measures 4-7. Measure 4 is marked with a '4'. The system continues the melodic and accompanimental lines from the first system.



8

8

*f* *mp*

*f* *mp*

Musical notation for measures 8-10. The system consists of two staves. The upper staff begins with a dynamic marking of *f* and transitions to *mp* at measure 9. The lower staff begins with *f* and transitions to *mp* at measure 10. A crescendo hairpin is visible in the lower staff between measures 9 and 10.

11

11

Musical notation for measures 11-13. The system consists of two staves. The upper staff features a melodic line with a crescendo hairpin starting at measure 12. The lower staff provides a harmonic accompaniment.

14

14

*f* *p*

*f* *p*

Musical notation for measures 14-16. The system consists of two staves. The upper staff begins with a dynamic marking of *f* and transitions to *p* at measure 15. The lower staff begins with *f* and transitions to *p* at measure 16. A crescendo hairpin is visible in the lower staff between measures 15 and 16.

17

17

*p* *mp* *mf*

*p* *mp* *mf*

Musical notation for measures 17-19. The system consists of two staves. The upper staff begins with a dynamic marking of *p* and transitions to *mp* at measure 18 and *mf* at measure 19. The lower staff begins with *p* and transitions to *mp* at measure 18 and *mf* at measure 19.

20

20

*cresc.*

*cresc.*

Musical notation for measures 20-22. The system consists of two staves. Both staves feature a *cresc.* (crescendo) hairpin that spans across measures 20, 21, and 22. There are some markings above the upper staff, including a circled 'b' and a circled 'd'.

23

23

*f*

*f*

Musical notation for measures 23-25. The system consists of two staves. Both staves feature a dynamic marking of *f* (forte) that spans across measures 23, 24, and 25. Dashed lines are present above and below the *f* markings.

26

26

*rit.*

Musical notation for measures 26-28. The system consists of two staves. The system concludes with a *rit.* (ritardando) marking above the upper staff at measure 28.

## 10. Dialogue

Jean-François d'Andrieu

(ca.1682 - 1738)

Arr.: Kurt Sturzenegger

(Grave)

Musical notation for measures 1-4. The score is in bass clef with a key signature of one flat and a common time signature. Both staves are marked with *mf*.

5

Musical notation for measures 5-9.

10

(Allegro)

Musical notation for measures 10-17. The tempo changes to *Allegro*. The time signature changes to 2/4. Measures 10-11 and 12-17 are marked with *f*.

18

Musical notation for measures 18-25.

26

Musical notation for measures 26-33. Measures 26-27 are marked *mp*, and measures 28-33 are marked *mf*.

34

Musical notation for measures 34-41. Measures 34-35 and 36-41 are marked with *p*.

42

Musical notation for measures 42-49. Measures 42-43 are marked *f*, and measures 44-49 are marked *mf*.

50

56

## 11. Aria

Domenico Zipoli

(1688 - 1726)

Arr.: Kurt Sturzenegger

Largo molto cantabile

1

3

5

7

9

# 12. 2 Arias

## I

Georg Philipp Telemann

(1681 - 1767)

Arr.: Kurt Sturzenegger

Andante

Musical notation for measures 1-5 of the first system. The piece is in 2/4 time. Both staves begin with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-11 of the first system. The dynamics shift to piano (*p*) in both hands. The melodic line continues with grace notes and eighth notes, and the accompaniment remains consistent.

Musical notation for measures 12-15 of the first system. The dynamics change to *f(mp)* in the right hand and *mf(p)* in the left hand. A repeat sign is present at the beginning of measure 12.

## II

Allegro

Musical notation for measures 1-10 of the second system. The piece is in 3/8 time. Dynamics include *mp*, *f*, and *p*. The right hand has a melodic line with eighth notes and some triplets, while the left hand has a rhythmic accompaniment of eighth notes.

Musical notation for measures 11-21 of the second system. Dynamics include *f*, *mp*, and *mf*. The piece features a variety of rhythmic patterns, including sixteenth-note runs and triplet figures.

Musical notation for measures 22-25 of the second system. Dynamics include *mp* and *f*. The piece concludes with a melodic flourish in the right hand and a rhythmic accompaniment in the left hand.

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