

# 12 Duets from the Old Masters

*12 Duette alter Meister*

*12 Duos des anciens Maîtres*

2 E<sup>b</sup> Horns

**Arr.: Kurt Sturzenegger**

EMR 34752

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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

16

f

f

## 2. Danse

Johann Ernst Altenburg

(1734 - 1801)

Arr.: Kurt Sturzenegger

Moderato

mf

mf

5

p

p

9

mf

f

mf

f

EMR 34752

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### 3. Bicinium

3

Anonyme

(16e siècle)

Arr.: Kurt Sturzenegger

First system of musical notation for Bicinium, measures 1-7. The score is in G major (one sharp) and 3/4 time. It features two staves. The first staff begins with a rest, followed by a melodic line starting on G4. The second staff provides a rhythmic accompaniment. Dynamics include *f* (forte) in both staves.

Second system of musical notation for Bicinium, measures 8-13. The first staff continues the melodic line, and the second staff continues the accompaniment. Dynamics are marked as *mp* (mezzo-piano) in both staves.

Third system of musical notation for Bicinium, measures 14-19. The first staff shows a melodic line with dynamics *mf* (mezzo-forte) and *f*. The second staff continues the accompaniment with a dynamic of *f*.

### 4. Canon

Josquin des Prés

(ca.1440 - 1521)

Arr.: Kurt Sturzenegger

(Moderato)

First system of musical notation for Canon, measures 1-9. The score is in G major (one sharp) and common time (C). It features two staves. The first staff begins with a rest, followed by a melodic line. The second staff provides a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation for Canon, measures 10-18. The first staff continues the melodic line with dynamics *mf*, *mp sost.*, and *p*. The second staff continues the accompaniment with dynamics *mf*, *mp sost.*, and *p*.

Third system of musical notation for Canon, measures 19-24. The first staff continues the melodic line with dynamics *mf* and *f*. The second staff continues the accompaniment with dynamics *mf* and *f*.

## 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)

(mf)

f

10

p

19

mf

mf

## III

Allegro

Musical score for measures 1-7. The piece is in 3/8 time and D major. The tempo is marked Allegro. Both the treble and bass staves begin with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations.

Musical score for measures 8-16. The treble staff starts at measure 8 with a mezzo-forte (*mf*) dynamic. The bass staff also has a *mf* dynamic. The music continues with the established rhythmic patterns.

Musical score for measures 17-24. The treble staff starts at measure 17 with a mezzo-piano (*mp*) dynamic. The bass staff also has a *mp* dynamic. The music continues with the established rhythmic patterns.

Musical score for measures 25-31. The treble staff starts at measure 25 with a piano (*p*) dynamic. The bass staff also has a *p* dynamic. The music continues with the established rhythmic patterns.

Musical score for measures 32-39. The treble staff starts at measure 32 with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bass staff also has a *cresc.* leading to *f*. The music continues with the established rhythmic patterns.

Musical score for measures 40-47. The treble staff starts at measure 40 with a piano (*p*) dynamic. The bass staff also has a *p* dynamic. The music continues with the established rhythmic patterns.

# 7. In dulci jubilo

Michael Praetorius

(ca.1571 - 1621)

Arr.: Kurt Sturzenegger

(Allegro)

Musical notation for measures 1-4. The piece is in 6/8 time and B-flat major. Both staves are marked *mf*.

Musical notation for measures 5-8. The piece is in 6/8 time and B-flat major. Both staves are marked *mp*.

Musical notation for measures 9-11. The piece is in 6/8 time and B-flat major.

Musical notation for measures 12-15. The piece is in 6/8 time and B-flat major. Both staves are marked *f*.

Musical notation for measures 16-20. The piece is in 6/8 time and B-flat major. Both staves are marked *mp*. The key signature changes to C major at measure 20.

Musical notation for measures 21-25. The piece is in 3/4 time and C major. Both staves are marked *mf*.

Musical notation for measures 26-29. The piece is in 3/4 time and C major. Both staves are marked *f*.

## 8. Bourrée

Anonyme

(ca.1700)

Arr.: Kurt Sturzenegger

Musical score for the first system of '8. Bourrée'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The first measure is marked *mf*. The second measure has a *f* dynamic. The piece ends with a fermata over the final note.

Musical score for the second system of '8. Bourrée'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The first measure is marked *mp*. There is a trill (tr) in the upper staff. The system ends with a repeat sign.

Musical score for the third system of '8. Bourrée'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The first measure is marked *p*. The system ends with a fermata over the final note.

Musical score for the fourth system of '8. Bourrée'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The first measure is marked *f*. The system ends with a fermata over the final note.

## 9. Fantasia

Georg Philipp Telemann

(1681 - 1767)

Arr.: Kurt Sturzenegger

Allegro

Musical score for the first system of '9. Fantasia'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The key signature has two sharps (F# and C#). The first measure is marked *f*. The second measure has a *mp* dynamic. The system ends with a fermata over the final note.

Musical score for the second system of '9. Fantasia'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The key signature has two sharps (F# and C#). The first measure is marked *f*. The system ends with a fermata over the final note.



8

*f* *mp*

Detailed description: This system contains measures 8, 9, and 10. The key signature has two sharps (F# and C#). Measure 8 starts with a forte (*f*) dynamic. Measure 9 continues with *f*. Measure 10 features a mezzo-piano (*mp*) dynamic. The notation includes eighth and quarter notes in both staves.

11

*mp*

Detailed description: This system contains measures 11, 12, and 13. The key signature remains two sharps. Measure 11 starts with a mezzo-piano (*mp*) dynamic. The notation is more complex, featuring sixteenth and thirty-second notes in the upper staff.

14

*f* *p*

Detailed description: This system contains measures 14, 15, and 16. Measure 14 starts with a forte (*f*) dynamic. Measure 15 continues with *f*. Measure 16 features a piano (*p*) dynamic. The notation includes eighth and quarter notes.

17

*p* *mp* *mf*

Detailed description: This system contains measures 17, 18, and 19. Measure 17 starts with a piano (*p*) dynamic. Measure 18 features a mezzo-piano (*mp*) dynamic. Measure 19 features a mezzo-forte (*mf*) dynamic. The notation includes eighth and quarter notes.

20

*cresc.*

Detailed description: This system contains measures 20, 21, and 22. Measure 20 starts with a mezzo-forte (*mf*) dynamic. Measure 21 features a crescendo (*cresc.*) dynamic. Measure 22 features a mezzo-forte (*mf*) dynamic. The notation includes eighth and quarter notes.

23

*f*

Detailed description: This system contains measures 23, 24, and 25. Measure 23 starts with a forte (*f*) dynamic. Measure 24 continues with *f*. Measure 25 features a forte (*f*) dynamic. The notation includes eighth and quarter notes.

26

*f*

Detailed description: This system contains measures 26, 27, and 28. Measure 26 starts with a forte (*f*) dynamic. Measure 27 continues with *f*. Measure 28 features a forte (*f*) dynamic. The notation includes eighth and quarter notes.

## 10. Dialogue

Jean-François d'Andrieu

(ca.1682 - 1738)

Arr.: Kurt Sturzenegger

(Grave)

Musical score for measures 1-4, marked (Grave) and *mf*. The piece is in G major and common time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Musical score for measures 5-9. The right hand continues the melodic development with slurs and accents, and the left hand maintains the accompaniment.

(Allegro)

Musical score for measures 10-17, marked (Allegro) and *f*. The tempo increases, and the dynamics become stronger. The right hand has a more active melodic line, and the left hand has a more rhythmic accompaniment.

Musical score for measures 18-25. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment.

Musical score for measures 26-33, marked *mp* and *mf*. The dynamics fluctuate, with the right hand having a melodic line and the left hand providing accompaniment.

Musical score for measures 34-41, marked *p* and *mf*. The right hand has a melodic line with slurs and accents, and the left hand provides accompaniment. A fermata is present over the final note of measure 41.

Musical score for measures 42-49, marked *f* and *mf*. The right hand has a melodic line with slurs and accents, and the left hand provides accompaniment. A fermata is present over the final note of measure 49.

50

56

### 11. Aria

Domenico Zipoli

(1688 - 1726)

Arr.: Kurt Sturzenegger

Largo molto cantabile

3

5

7

9

# 12. 2 Arias

## I

Georg Philipp Telemann

(1681 - 1767)

Arr.: Kurt Sturzenegger

Andante

*f*

*p*

*mf(p)*

*f(mp)*

## II

Allegro

*mp*

*f*

*p*

*f*

*mp*

*mf*

*mp*

*f*

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