

# 12 Duets from the Old Masters

*12 Duette alter Meister*

*12 Duos des anciens Maîtres*

2 Clarinets

**Arr.: Kurt Sturzenegger**

EMR 34755

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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



8

16 *rit.*

## 2. Danse

Johann Ernst Altenburg

(1734 - 1801)

Arr.: Kurt Sturzenegger

Moderato



5

9

EMR 34755

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### 3. Bicinium

3

Anonyme

(16e siècle)

Arr.: Kurt Sturzenegger

Musical score 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.

Musical score for Bicinium, measures 8-13. The score continues with two staves. The first staff has a melodic line with dynamics *mp* (mezzo-piano). The second staff has a rhythmic accompaniment with dynamics *mp*.

Musical score for Bicinium, measures 14-19. The score continues with two staves. The first staff has a melodic line with dynamics *mf* (mezzo-forte) and *f*. The second staff has a rhythmic accompaniment with dynamics *f*.

### 4. Canon

Josquin des Prés

(ca.1440 - 1521)

Arr.: Kurt Sturzenegger

(Moderato)

Musical score for Canon, measures 1-9. The score is in G major (one sharp) and common time (C). It features two staves. The first staff has a melodic line with dynamics *f* (forte) and *p* (piano). The second staff has a rhythmic accompaniment with dynamics *f* and *p*.

Musical score for Canon, measures 10-18. The score continues with two staves. The first staff has a melodic line with dynamics *mf* (mezzo-forte), *mp sost.* (mezzo-piano sostenuto), and *p*. The second staff has a rhythmic accompaniment with dynamics *mf*, *mp sost.*, and *p*.

Musical score for Canon, measures 19-24. The score continues with two staves. The first staff has a melodic line with dynamics *mf* and *f*. The second staff has a rhythmic 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

## 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 with a key signature of one sharp (F#). 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 dynamics are marked mezzo-forte (*mf*) in both staves. The music continues with the established rhythmic patterns and includes some melodic development in the upper voice.

Musical score for measures 17-24. The dynamics are marked mezzo-piano (*mp*) in both staves. The texture remains consistent with the previous measures.

Musical score for measures 25-31. The dynamics are marked piano (*p*) in both staves. The music shows a slight change in texture and dynamics.

Musical score for measures 32-39. The dynamics are marked *cresc.* (crescendo) leading to forte (*f*) in both staves. The music builds in intensity.

Musical score for measures 40-47. The music concludes with a final flourish in both staves.

# 7. In dulci júbilo

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 system consists of two staves. The upper staff begins with a whole rest followed by a half note G4, a quarter note A4, and a half note Bb4. The lower staff begins with a whole note G3. Both staves are marked with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 5-8. The upper staff continues with a half note Bb4, a quarter note A4, and a half note G4. The lower staff continues with a half note G3, a quarter note F3, and a half note E3. Both staves are marked with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 9-11. The upper staff features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff features a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Both staves are marked with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 12-15. The upper staff features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff features a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Both staves are marked with a forte (*f*) dynamic.

Musical notation for measures 16-20. The upper staff features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff features a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Both staves are marked with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 21-25. The upper staff features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff features a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Both staves are marked with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 26-29. The upper staff features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff features a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Both staves are marked with a forte (*f*) dynamic.

## 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 marking. The piece ends with a repeat sign.

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*. The second measure has a *mp* dynamic marking. The piece 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 piece ends with a repeat sign.

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 piece ends with a repeat sign.

## 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 3/4 time. The first measure is marked *f*. The second measure has a *mp* dynamic marking. The piece ends with a repeat sign.

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 3/4 time. The first measure is marked *f*. The piece ends with a repeat sign.



8

*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 a *mp* marking later. The lower staff begins with a dynamic marking of *f* and a *mp* marking later. The key signature has two sharps (F# and C#).

11

Musical notation for measures 11-13. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

14

*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 a *p* marking later. The lower staff begins with a dynamic marking of *f* and a *p* marking later. The key signature has two sharps.

17

*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 has *mp* and *mf* markings later. The lower staff begins with a dynamic marking of *p* and has *mp* and *mf* markings later. The key signature has two sharps.

20

*cresc.*

Musical notation for measures 20-22. The system consists of two staves. Both staves have a *cresc.* (crescendo) marking. The upper staff has a melodic line with eighth notes, and the lower staff has a harmonic accompaniment with quarter notes.

23

*f*

Musical notation for measures 23-25. The system consists of two staves. Both staves have a *f* (forte) dynamic marking. The upper staff has a melodic line with eighth notes, and the lower staff has a harmonic accompaniment with quarter notes.

26

*rit*

Musical notation for measures 26-28. The system consists of two staves. The upper staff has a *rit* (ritardando) marking. The upper staff has a melodic line with eighth notes, and the lower staff has a harmonic accompaniment with quarter notes.

## 10. Dialogue

Jean-François d'Andrieu

(ca.1682 - 1738)

Arr.: Kurt Sturzenegger

(Grave)

Musical notation for measures 1-4 of '10. Dialogue' in Grave tempo. The piece is in G major and common time. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 5-9 of '10. Dialogue' in Grave tempo.

(Allegro)

Musical notation for measures 10-17 of '10. Dialogue' in Allegro tempo. The tempo changes to Allegro, and the dynamics increase to forte (*f*).

Musical notation for measures 18-25 of '10. Dialogue' in Allegro tempo.

Musical notation for measures 26-33 of '10. Dialogue' in Allegro tempo. The dynamics fluctuate between mezzo-piano (*mp*) and mezzo-forte (*mf*).

Musical notation for measures 34-41 of '10. Dialogue' in Allegro tempo. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

Musical notation for measures 42-48 of '10. Dialogue' in Allegro tempo. The piece concludes with a mezzo-forte (*mf*) dynamic.

50

*f*

*f*

56

*rit.*

### 11. Aria

Domenico Zipoli

(1688 - 1726)

Arr.: Kurt Sturzenegger

Largo molto cantabile

*p*

*p*

3

5

*mp*

*mp*

7

*cresc.*

*mf*

*mp*

*cresc.*

*mf*

*mp*

9

*mf*

*cresc.*

*mf*

*cresc.*

# 12. 2 Arias

## I

Georg Philipp Telemann

(1681 - 1767)

Arr.: Kurt Sturzenegger

Andante

*f* *f*

*p* *p*

*mf(p)* *f(mp)*

## II

Allegro

*mp* *f* *p*

*f* *mp* *mf*

*mp* *f*

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