

GEORG MUFFAT

Passacaglia from Sonata No. 5

“Armonico Tributo” (1682)

for Strings & Continuo

Transcribed & Edited by Alan Bonds

Georg Muffat (1645-1704)

Georg Muffat was born at the very end of the turbulent and destructive 30 Years War. He was a member of the school of composers based in the myriad of kingdoms in South Germany/Austria who were eagerly learning from the French style of Lully and the new Italian style of Corelli. Muffat was a student of Lully's in Paris for six years under whom he mastered the French courtly suite.

He then became organist at Strasbourg Cathedral. He then became music director for the Bishop of Salzburg during which time he paid long visits to Vienna and Rome and fell under the spell of Corelli.

Later at Passau he published the first of his Concerti Grossi, commencing with his *Armonico tributo* (1682) of which this Passacaglia was the last movement of his 5th *Sonate di camera*.

The *Armonico tributo* Sonatas da Camera

The sonatas are in 5 part texture, favoured by Lully and later Albinoni. In effect they are trio sonatas with the two viola parts comprising a continuo realization. In the Preface, Muffat suggest they can be played one to a part or by full orchestra (*concert grosso durchaus*). He then goes on to suggest they could be played by a concertino group and a tutti group, clearly marking S and T for solo and tutti sections typical of the Concerto Grosso.

In his excellent and exhaustive study (The Baroque Concerto, Faber 1961) A.J.B. Hutchings summarizes the Preface to Muffat's *Florilegium* publication (1695): 'While in Rome I conceived the idea of studying the Italian style of organ and clavecin playing under Pasquini. I heard with wonder some of A. Corelli's concertos splendidly performed by a large ensemble. . . Noticing the rich variety of sounds with which his sort of work is filled I set to imitating it, and am beholden to Corelli himself for several useful observations on the way to obtain the right effects, and for kindly giving my works his approval. I was the first, after my return from France, to bring the style of Lully's ballets to Germany, and now after my return from Italy I bring these first essays in a new texture. . . '

Hutchings then asks the question: 'Why did he labour in four languages to give examples of the size and constitution of bands which *could* play his concertos?' He translates Muffat as saying: 'If you have a great number of players you may add several clavecins, theorbos, harps, regals or similar instruments. . . You should use the three best players in the trio or concertino and limit their accompaniment to a single harpsichord or theorbo.'

He goes on to say that 'the ensemble cannot possibly

sound majestic without a double bass, and that the trio of double reeds, two oboes and a bassoon, may in some movements replace or echo the string concertino, especially in airs and galanteries.'

Clearly these Sonata/Concertos are very varied and multi-purposed, representing the fusion of the French dance and the newly emerging Italian concerto.

The Passacaglia

The terms Chaconne and Passacaglia were used synonymously and indiscriminately in the 17th & 18th centuries. They describe a 'kind of continuous set of variations, in a moderately slow triple time with a slow harmonic rhythm, changing generally with the measure.' (Apel, Harvard Dictionary)

In this case the characteristic rhythm heard throughout (the dotted rhythm commencing on the agogic 2nd beat and overlapping to the 1st beat of the next measure) suggests the chaconne and bears a distinct similarity to Bach's later monumental Chaconne from the D minor Partita for solo violin. The rhythm bears little similarity to Bach's C minor organ passacaglia, which commences on the upbeat. Both however overlap the measure to produce the continuous variations.

This edition

My version is based on the original ms, now readily available on ISMLP, and the version by Marion Bolognani (Rome, 2011) also available on ISMLP. The original block-printed edition is full of errors and inconsistencies typical of music publishing of the time. Bolognani has corrected many of them but many remain.

I have chosen to 'modernize' the notation to 3/4 for players uncomfortable with 3/2.

The figured bass is often deficient and my rough-and-ready realization is very basic.

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Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

Solo *(f)* *tr* *tr* *tr* *3* *3* *3*

8 *tr* *p* *3* *3* *3* *tr* *Tutti* *(f)* *tr*

15 *tr* *tr* *3* *3* *3* *tr* *p*

22 *3* *3* *3* *tr* 2. 1. *Solo* 2. *Tutti*

30 *tr* 3. *Solo* *Tutti*

39 *Solo* *tr* *tr* *Tutti* *Solo*

46 *Tutti* *tr* *tr*

52 4. 1. *Solo* 2. *Tutti* *tr* *tr* *tr*

61 5. 1. *Solo* 2. *Tutti* *tr* *tr* *tr* *tr* *tr* *tr*

68 6. 1. *Solo* 2. *Tutti* *tr* *tr* *p* *tr* *pp*

77 7. *forte una volta sola* *Tutti* *f* *tr* *tr* *Solo* *3* *3* *3*

85 *tr* *Tutti* *3* *3* *3* *tr*

8. *Solo* *tr* *Tutti* *tr* *Solo* *Tutti* *tr*

Musical staff 82-91: Treble clef, key signature of one sharp (F#). Measure 82 starts with a repeat sign. The staff contains eighth and quarter notes with trills (tr) and dynamic markings *Solo* and *Tutti*.

9. *Solo* *tr* *p*

Musical staff 92-101: Treble clef, key signature of one sharp (F#). Measure 92 starts with a repeat sign. The staff contains quarter and eighth notes with trills (tr) and a dynamic marking *p*.

107 *f* *tr* *Tutti* *tr* *p*

Musical staff 102-111: Treble clef, key signature of one sharp (F#). Measure 102 starts with a dynamic marking *f*. The staff contains quarter and eighth notes with trills (tr) and dynamic markings *Tutti* and *p*.

114 *f* *tr* 10. *Solo* *Tutti*

Musical staff 112-121: Treble clef, key signature of one sharp (F#). Measure 112 starts with a dynamic marking *f*. The staff contains quarter and eighth notes with trills (tr) and dynamic markings *Solo* and *Tutti*.

120 *Solo* *Tutti* *tr* *Solo*

Musical staff 122-131: Treble clef, key signature of one sharp (F#). The staff contains quarter and eighth notes with trills (tr) and dynamic markings *Solo* and *Tutti*.

126 *Tutti* *Solo* *Tutti*

Musical staff 132-141: Treble clef, key signature of one sharp (F#). The staff contains quarter and eighth notes with dynamic markings *Tutti* and *Solo*.

132 *tr* 11. *Solo* *tr*

Musical staff 142-151: Treble clef, key signature of one sharp (F#). Measure 142 starts with a trill (tr). The staff contains quarter and eighth notes with dynamic markings *Solo* and trills (tr).

139

Musical staff 152-161: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with dynamic markings *Solo* and trills (tr).

146 *tr* 12. *Tutti* *Solo* *tr* *Tutti*

Musical staff 162-171: Treble clef, key signature of one sharp (F#). Measure 162 starts with a trill (tr). The staff contains quarter and eighth notes with dynamic markings *Tutti*, *Solo*, trills (tr), and *Tutti*.

155 *Solo* *tr* 13. *Tutti* *tr* *tr* *tr*

Musical staff 172-181: Treble clef, key signature of one sharp (F#). Measure 172 starts with a dynamic marking *Solo*. The staff contains quarter and eighth notes with trills (tr) and a dynamic marking *(f)*.

164 *tr* *Solo* *p*

Musical staff 182-191: Treble clef, key signature of one sharp (F#). Measure 182 starts with a trill (tr). The staff contains quarter and eighth notes with dynamic markings *Solo* and *p*.

170 *tr* 14. *Tutti* *tr*

Musical staff 192-201: Treble clef, key signature of one sharp (F#). Measure 192 starts with a trill (tr). The staff contains quarter and eighth notes with dynamic markings *Tutti* and trills (tr).

176

182 *tr.* 15.

191 *tr.*

198 *tr.* 16. *Solo*

205 *tr.* *Tutti*

212 17. *Solo tr.* *Tutti tr.* *Solo tr.* *Tutti tr.* *p*

219 *Solo tr.* *Tutti tr.* *Solo tr.* *Tutti tr.* 18. *p* *p* *f*

226 *Solo tr.* *Tutti tr.* *Solo tr.* *Tutti tr.* *Solo tr.* 19. *Tutti tr.*

233 *tr.* *tr.* *Solo* *tr.* *Tutti*

240 20. *Solo* *tr.* *tr.*

246

252

257 *21. Tutti* *tr.* *tr.*

263 *Solo* *tr.* *Tutti* *tr.* *tr.* *tr.*

271 *Solo* *Tutti* *22.*

278 *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

285 *Solo* *Tutti* *Solo* *Tutti* *Solo*

292 *tr.* *Tutti* *tr.* *Solo* *tr.* *Tutti* *tr.* *Solo* *tr.* *Tutti* *tr.*

299 *23. Solo*

303 *tr.*

309

314 *tr.* *24. 1. Tutti 2. Solo* *tr.* *tr.*

323 *tr.* *25. Tutti* *tr.* *tr.* *tr.* *3* *3* *3*

331 *tr.* *p* *tr.* *tr.* *tr.*

Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

8
Solo (f) tr

9 p tr Tutti (f) tr

17 p tr

24 2. 1. Solo 2. Tutti tr

33 3. Solo Tutti Solo tr

41 tr Tutti Solo Tutti

48 4. 1. Solo 2. Tutti tr

56 5. 1. Solo 2. Tutti tr

65 6. 1. Solo 2. Tutti tr

74 7. forte una volta sola Tutti

83 Solo tr Tutti tr

90 8. Solo Tutti Solo Tutti tr

99 *tr* 9. *Solo*

108 *tr* *Tutti*

116 10. *Solo* *Tutti*

122 *Solo* *Tutti* *tr* *Solo* *Tutti*

128 *tr* *Solo* *Tutti* *tr* 11. *Solo*

135

142

150 12. *Tutti* *Solo* *tr* *Tutti* *Solo* *tr*

158 13. *Tutti* *f* *tr*

167 *Solo* *tr* *tr* 14. *Tutti*

173

179 15.

186 *tr*

194 *tr* 16. *Solo*

202 *tr* *Tutti*

209 17. *Solo* *tr*

216 *Tutti tr* *Solo tr* *Tutti tr* *Solo tr* *Tutti tr* *Solo* *Tutti tr*
p *p* *p*

223 18. *Solo tr* *Tutti tr* *Solo tr* *Tutti tr* *Solo tr*
f

229 *Tutti tr* *Solo tr* 19. *Tutti* *tr*

235 *Solo* *tr* *tr* *Tutti* *tr*

241 *tr* 20. *Solo* 3 3

246

251

256 21. *Tutti*

262 *tr* *Solo* *tr* *Tutti*

269 *tr* *Solo* *tr* *Tutti* 22.

276

282 *tr* *Solo*

289 *Tutti* *Solo* *Tutti* *Solo* *Tutti* *Solo*

295 *Tutti* *Solo* *Tutti* 23. *Solo*

301

305 *tr*

310

314 24. 1. *Tutti* 2. *Solo* *tr*

323 25. *Tutti* *tr* *tr* *tr* *tr* *tr*

331 *p* *tr* 3 3 3 *tr*

Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

12 *Tutti*
 (f)

20 *p* 2. 1. Solo 2. *Tutti* *tr*
tacet 1.

29 3. *Tutti* *tr*

39 3 *Tutti* *Tutti*

50 4. 1. Solo 2. *Tutti*
 1. *Tacet*

59 5. 1. Solo 2. *Tutti*
 1. *Tacet*

67 6. 1. Solo 2. *Tutti*
 1. *Tacet* *p* *tr*

76 7. *forte una volta sola* *Tutti*
pp *f* 3

87 *Tutti* 8. *Tutti*

96 *Tutti* *tr* 9. 7 *Tutti*

111 *p* *f* 10.

118 *Tutti* *Tutti* *f*

127 *Tutti* *Tutti* 11. 15
f

149 12. *Tutti*

159 13. *Tutti*
(f)

167 *Solo* 14. *Tutti*
p

175

182 15. *tr.*

190

198 16. 8 *Tutti*

212 17. *Tutti*

219 18. *p* *f*

226 19.

233 3 *tr.*

242

20.

Musical staff for measures 242-248. The staff is in 3/8 time with a key signature of one sharp (F#). It begins with a melodic phrase in measures 242-243, followed by a series of rests in measures 244-248. A dynamic marking of *p* (piano) is placed below the staff in measure 244.

249

Musical staff for measures 249-255. The staff continues with a series of rests in measures 249-255.

256

21.

Musical staff for measures 256-263. The staff begins with rests in measures 256-260, followed by a melodic phrase in measures 261-263. A dynamic marking of *f* (forte) is placed below the staff in measure 261.

264

Musical staff for measures 264-275. The staff features a triplet of eighth notes in measure 264, followed by a melodic phrase in measures 265-275. A dynamic marking of *f* is present in measure 261, and a *Tutti* marking is placed above the staff in measure 275.

276

Musical staff for measures 276-282. The staff contains a continuous melodic line in measures 276-282.

283

Musical staff for measures 283-288. The staff contains a melodic line in measures 283-288. A *Solo* marking is placed above the staff in measure 285, and a *Tutti* marking is placed above the staff in measure 288.

290

Musical staff for measures 290-298. The staff contains a melodic line in measures 290-298.

299

23.

Musical staff for measures 299-305. The staff contains a melodic line in measures 299-305. A *Solo* marking is placed above the staff in measure 299.

306

Musical staff for measures 306-312. The staff contains a melodic line in measures 306-312.

313

24. 1. Tutti 2. Solo

Musical staff for measures 313-321. The staff contains a melodic line in measures 313-321. A *Tacet* marking is placed below the staff in measure 317.

322

25. Tutti

Musical staff for measures 322-329. The staff contains a melodic line in measures 322-329.

330

Musical staff for measures 330-336. The staff contains a melodic line in measures 330-336. A dynamic marking of *p* (piano) is placed below the staff in measure 333.

Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

12 *Tutti*

19 *p* 2. 1. Solo 2. Tutti *tacet 1.*

28 3. *Tutti*

38 3 *Tutti* *Tutti*

48 *tr* 4. 1. Solo 2. Tutti *1. Tacet*

56 5. 1. Solo 2. Tutti *1. Tacet*

64 6. 1. Solo 2. Tutti *tr* *1. Tacet*

72 7. *forte una volta sola* *Tutti* *p* *pp* *f*

81 3 *Tutti*

91 8. *Tutti* 2 *Tutti* 9. 7

109 *Tutti* *p* *f* *tr*

117 10. *Tutti* *Tutti*

126 *Tutti* *Tutti* 11. 15

f

149 12. *Tutti*

158 13. *Tutti* (*f*)

166 *Solo* *Tutti* 14.

p

174

182 15.

190

198 16. 8 *Tutti*

212 17. *Tutti*

219 18. *p* *f*

226 19.

233 3 *tr*

242

20.

Musical staff for measures 242-248. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The music consists of quarter and eighth notes, with rests. A dynamic marking of *p* (piano) is placed below the staff at measure 245.

249

Musical staff for measures 249-255. The staff continues the previous line with quarter and eighth notes and rests.

256

21.

Musical staff for measures 256-263. The music features a melodic line with eighth and quarter notes, including a trill-like figure. A dynamic marking of *f* (forte) is placed below the staff at measure 258.

264

22.

Musical staff for measures 264-275. It includes a triplet of eighth notes in measure 264 and another triplet in measure 274. The dynamic marking *Tutti* is placed below the staff at measure 274.

276

Musical staff for measures 276-282. The music consists of eighth and quarter notes with rests.

283

Musical staff for measures 283-290. The music features eighth and quarter notes. Dynamic markings of *Solo* and *Tutti* are placed above the staff at measures 286 and 289 respectively.

291

23. Solo

Musical staff for measures 291-309. The music consists of eighth and quarter notes with rests.

300

Musical staff for measures 300-305. The music consists of eighth and quarter notes with rests.

306

Musical staff for measures 306-312. The music consists of eighth and quarter notes with rests.

313

24.1. Tutti 2. Solo

Musical staff for measures 313-321. It features a first ending (Tutti) and a second ending (Solo) marked with a double bar line and repeat sign. A dynamic marking of *2. Tacet* is placed below the staff at measure 316.

322

25. Tutti

Musical staff for measures 322-329. The music consists of eighth and quarter notes with rests.

330

Musical staff for measures 330-336. The music consists of eighth and quarter notes with rests. A dynamic marking of *p* (piano) is placed below the staff at measure 333.

Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

Solo

 (f)

9
Tutti
 p (f)

17

 p

25 2. 1. Solo 2. Tutti

34 3.
Solo *Tutti* *Solo*

43
Tutti *Solo* *Tutti*

52 4. 1. Solo 2. Tutti

61 5. 1. Solo 2. Tutti

68 6. 1. Solo 2. Tutti

 p pp

77 7. *forte una volta sola*
Tutti *Solo*
 f

86
Tutti 8. *Solo* *Tutti*

95 *Solo* *Tutti* 9. *Solo*

104 *p* *Tutti*

112 *p* *f* 10. *Solo*

119 *Tutti* *Tutti*

125 *Solo* *Tutti* *Solo*

131 *Tutti* 11. *Solo* *f*

138

146 12. *Tutti* *Solo* *Tutti*

155 *Solo* 13. *Tutti* *(f)*

164 *Solo* *p* 14. *Tutti*

172

180

15.



186



192



198

16.

Solo



205

Tutti



212

17.

Solo

Tutti

Solo

Tutti



219

Solo

Tutti

Solo

Tutti

18.

Solo

Tutti



226

Solo

Tutti

Solo

Tutti

Solo

19.

Tutti



233

Solo



239

Tutti

20.

Solo



246



254

21. *Tutti*

261

*Solo**Tutti*

269

*Solo*22. *Tutti*

277



284

*Solo**Tutti**Solo*

291

*Tutti**Solo**Tutti**Solo**Tutti**Solo**Tutti*

298

23. *Solo*

305



312

24. 1. *Tutti* 2. *Solo*

321

25. *Tutti*

330



Passacaglia

1. Grave

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The first system shows the beginning of the piece. The bass line includes the instruction "Solo" and the following fingering: 7 6 6 6 5 5 4 #. The treble line features a trill on the first measure.

Musical notation for measures 9-16. The second system begins with measure 9. The bass line includes the instruction "Tutti" and the following fingering: 4 2 5 7 6 6 5 5 4 #. The treble line includes a dynamic marking "p" (piano).

Musical notation for measures 17-25. The third system begins with measure 17. The bass line includes the instruction "p" (piano) and the following fingering: 4 2 7 6 6 5 7 6 6 5. The treble line includes a trill marking "tr".

Musical notation for measures 26-32. The fourth system begins with measure 26. The bass line includes the instruction "2." and the following fingering: 7 6 6 6 3 # 6 5 7 6 6 6 3 # 6. The treble line features a repeat sign.

Musical notation for measures 33-40. The fifth system begins with measure 33. The bass line includes the instruction "3." and the following fingering: 6 6 6 6 7 6 5 b6. The treble line features a repeat sign. The system is divided into sections labeled "Solo", "Tutti", and "Solo".

Musical notation for measures 41-47. The sixth system begins with measure 41. The bass line includes the instruction "Tutti" and the following fingering: 6 6 7 6 5. The treble line features a repeat sign. The system is divided into sections labeled "Tutti", "Solo", and "Tutti".

Musical notation for measures 48-55. The seventh system begins with measure 48. The bass line includes the instruction "4. 1. Solo 2. Tutti" and the following fingering: b6 7 6 7 6 5. The treble line features a repeat sign.

57 5. 1. Solo 2. Tutti

6 4 3 #6

64

7 4 3 4 3 6

70 6. 1. Solo 2. Tutti

b6 #3 6 6 7 6 # p pp #6 # b6 #

79 7. forte una volta sola

f 7 6 6 5 6 4 5 3 # 4 7 6

Tutti Solo

86 Tutti tr tr 8. Solo

Tutti tr tr Solo

94 Tutti Solo Tutti Tutti

Tutti Solo Tutti Tutti

101 9. f

#4 6 7 #6 6 4 5 #4 6 #4 6 9 8

Solo

109 *Tutti*

Tutti #4 6 7 #6 6 5 #4 6 4 6 9 8

p *f*

116 10.

Solo *Tutti* *Solo*

122

Tutti *Solo* *Tutti*

128 11.

Solo *Tutti*

134

Solo

141

Solo

148 12.

Tutti *Solo* *Tutti*

155 13.

Solo *Tutti*

162

Solo

169 14.

Tutti

176

6

183 15.

6

189

4 #4

194

#4

199 16.

Solo

206

Tutti

212 17.

Solo *Tutti* *Solo*

218 18.

Tutti *Solo* *Tutti* *Solo* *Tutti* *f*

224

Solo *Tutti* *Solo* *Tutti* *Solo* *Tutti*

230 19.

Solo *Tutti* *Solo*

236

Tutti

242 20.

p
Solo

249

256 21.

Tutti

263

Solo *Tutti*

270 22.

Solo *Tutti*

276

283

Solo *Solo* *Tutti*

290

Solo Tutti Solo Tutti Solo Tutti Solo

297

23.

Tutti Solo

303

5 6 7 6 5

309

6 7 6 5

316

24. 1. Tutti 2. Solo

Tutti Solo tr

323

25.

Tutti 6 5 6 7 6 6 6 5 #4 4 5

331

p