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 Concert 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. . . Noticinf 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 synomimusly and indiscrimately 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 continuos 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.

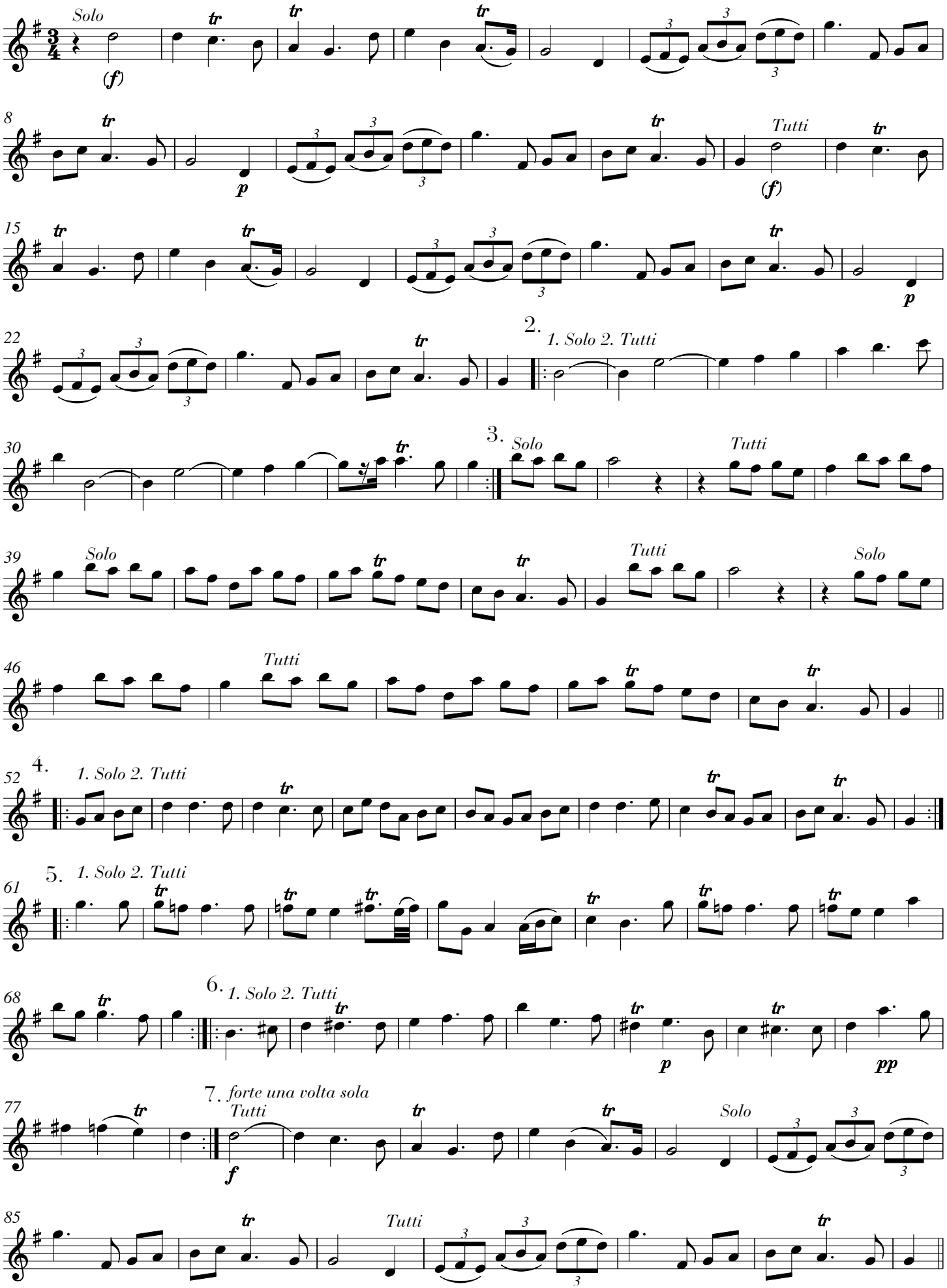
Alan Bonds
Perth, Western Australia, 2016
abonds@swiftdsl.com.au

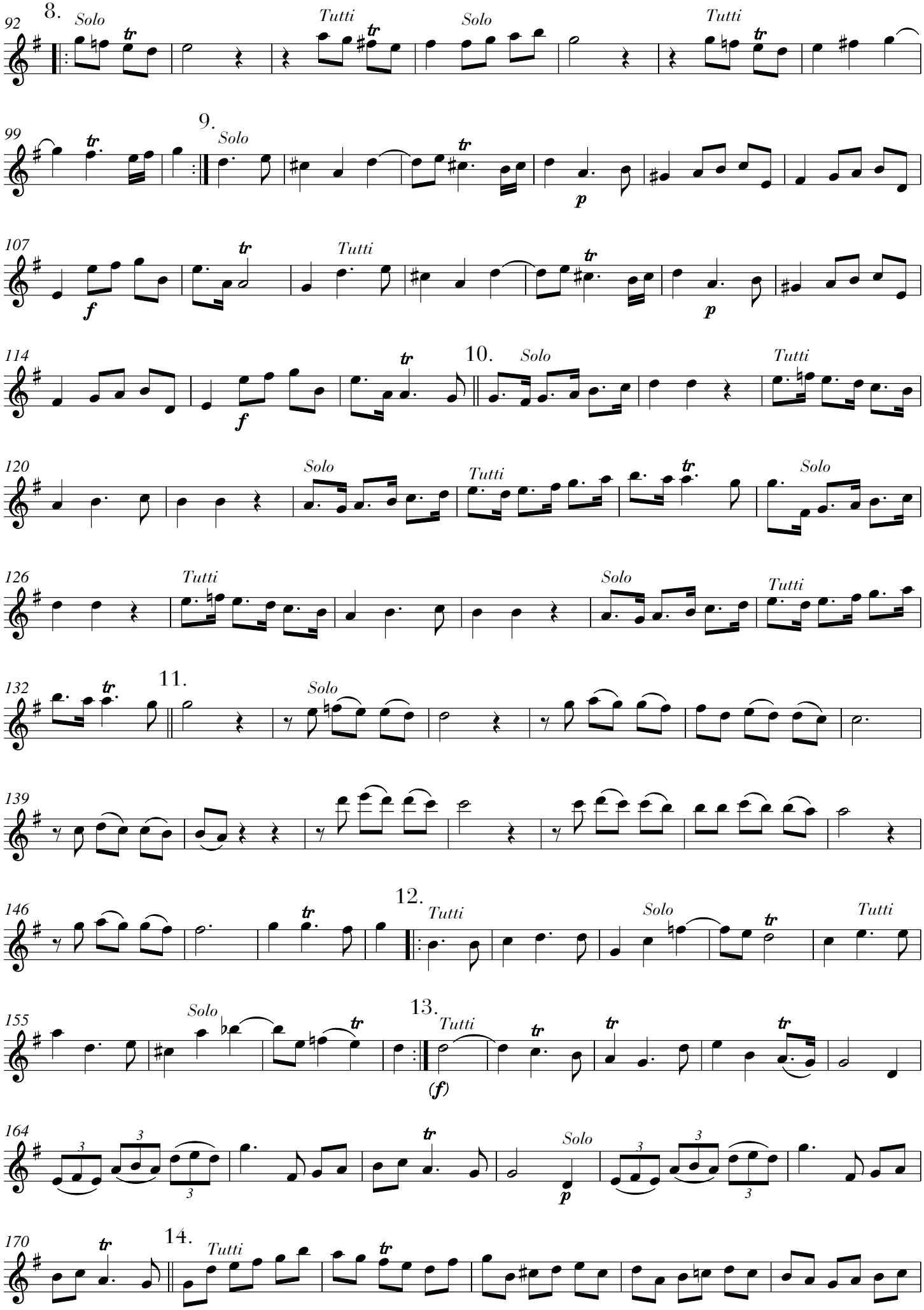
Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

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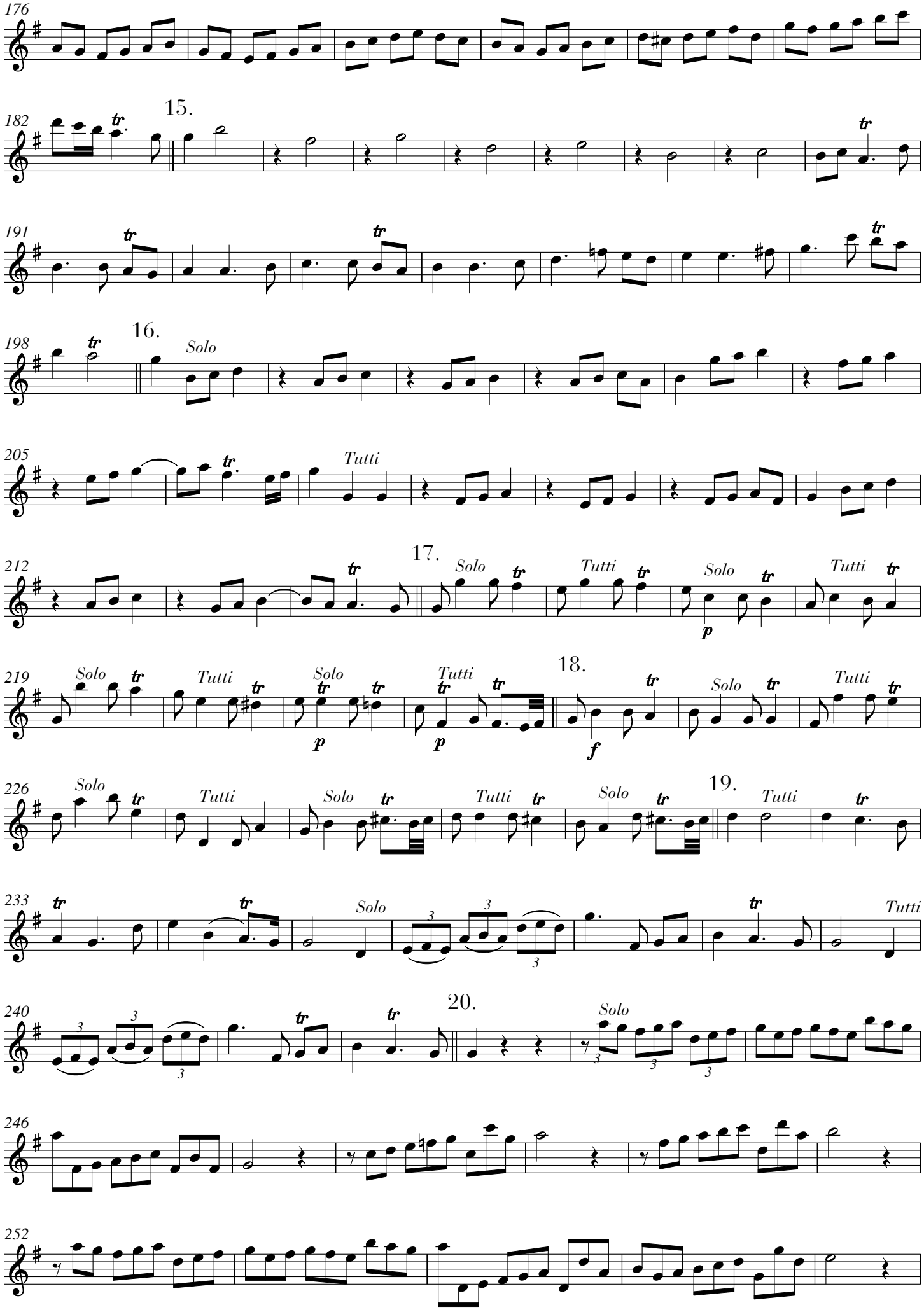
8.
Solo
Tutti
Solo
Tutti
99
9.
Solo
p
107
f
Tutti
p
114
f
10.
Solo
Tutti
120
Solo
Tutti
Solo
126
Tutti
Solo
Tutti
132
11.
Solo
139
146
12.
Tutti
Solo
Tutti
155
Solo
13.
Tutti
(f)
164
Solo
p
170
14.
Tutti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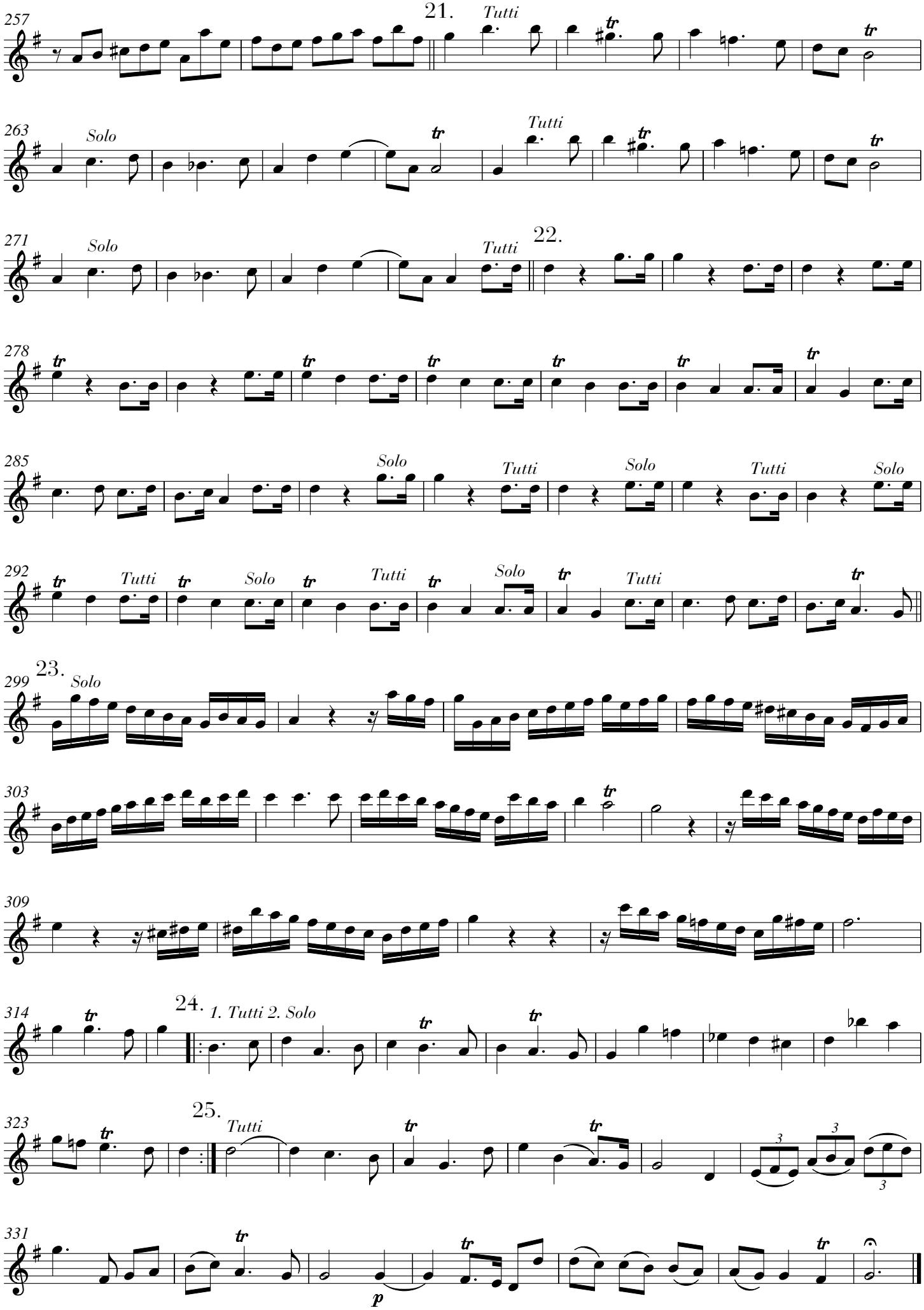
182
15.
191
198
16.
Solo
205
Tutti
212
17.
Solo
Tutti
Solo
Tutti
219
Solo
Tutti
Solo
Tutti
18.
Solo
Tutti
226
Solo
Tutti
Solo
Tutti
19.
Tutti
233
Solo
Tutti
240
20.
Solo
246
252

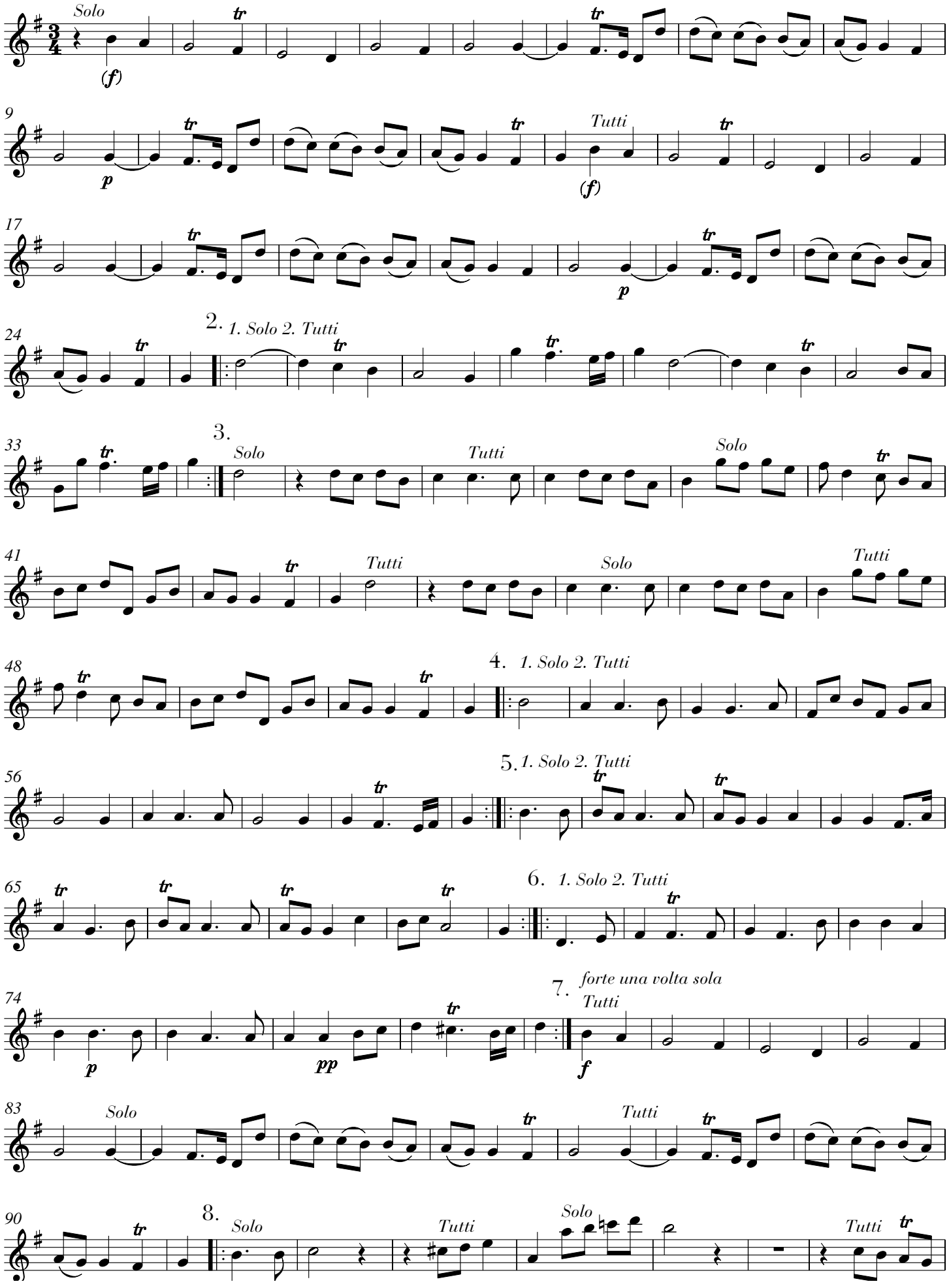

257
21.
Tutti
263
Solo
Tutti
271
Solo
Tutti
22.
278
285
Solo
Tutti
Solo
Tutti
Solo
292
Tutti
Solo
Tutti
Solo
Tutti
23.
299
Solo
303
309
314
24.
1. Tutti 2. Solo
323
25.
Tutti
331
p

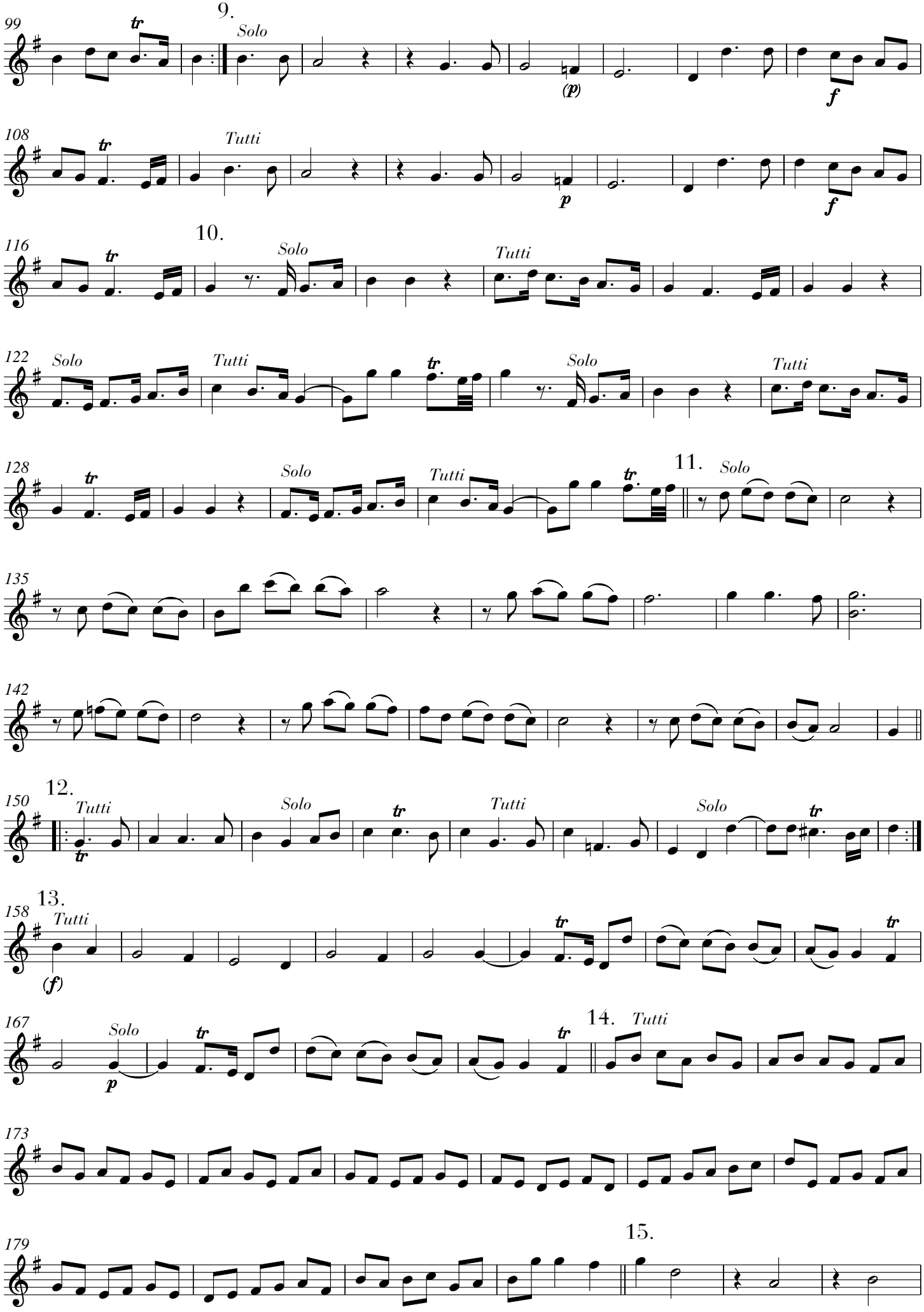
Passacaglia

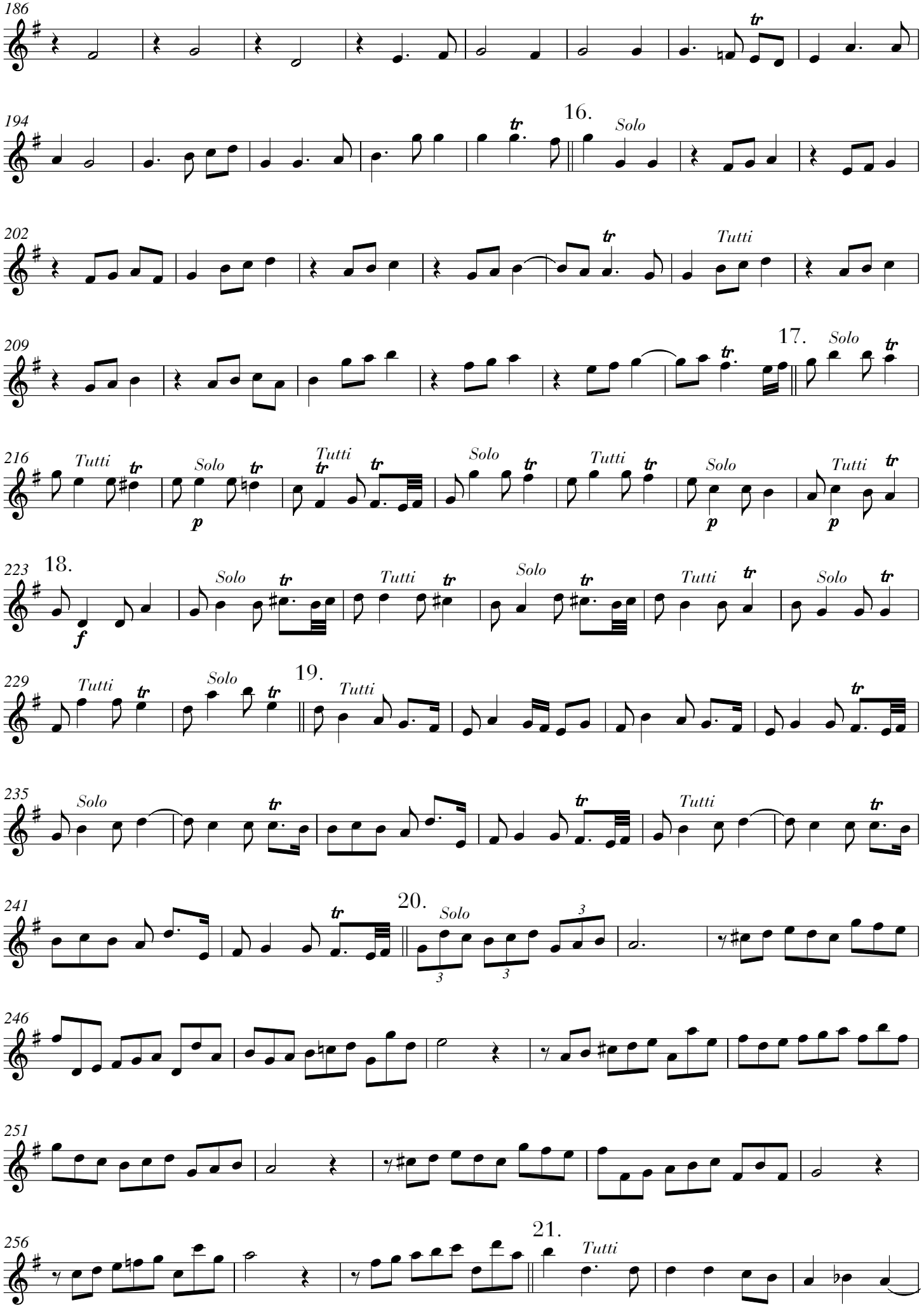
from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave




99
9.
Solo
(p)
f
108
Tutti
p
f
116
10.
Solo
Tutti
122
Solo
Tutti
Solo
Tutti
128
Solo
Tutti
11.
Solo
135
142
150
12.
Tutti
Solo
Tutti
Solo
158
13.
Tutti
(f)
167
Solo
p
14.
Tutti
173
179
15.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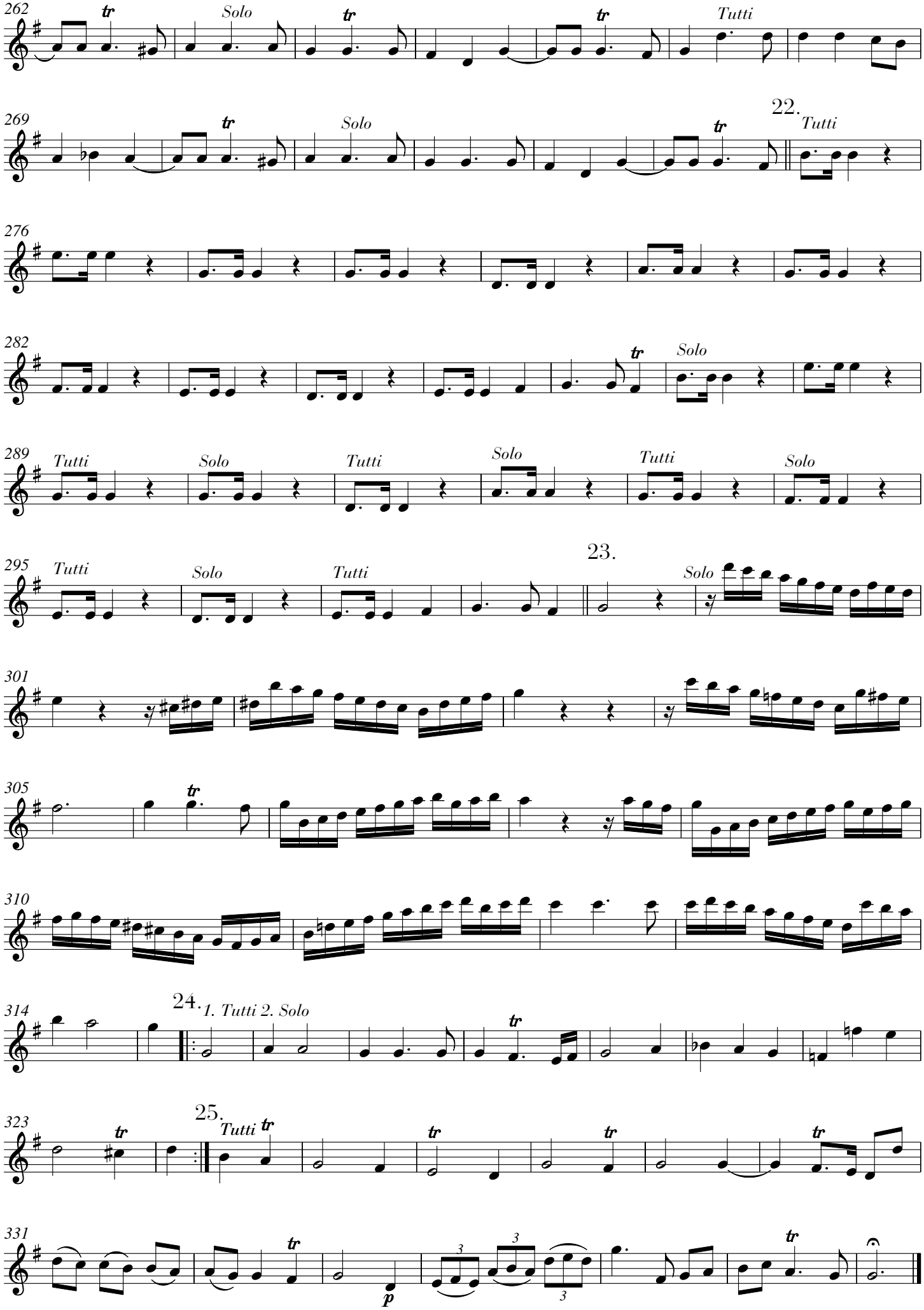
194
16.
Solo
202
Tutti
209
17.
Solo
216
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti
223
18.
Solo
Tutti
Solo
Tutti
Solo
229
Tutti
Solo
19.
Tutti
235
Solo
Tutti
241
20.
Solo
246
251
256
21.
Tutti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Solo
Tutti
269
Solo
22.
Tutti
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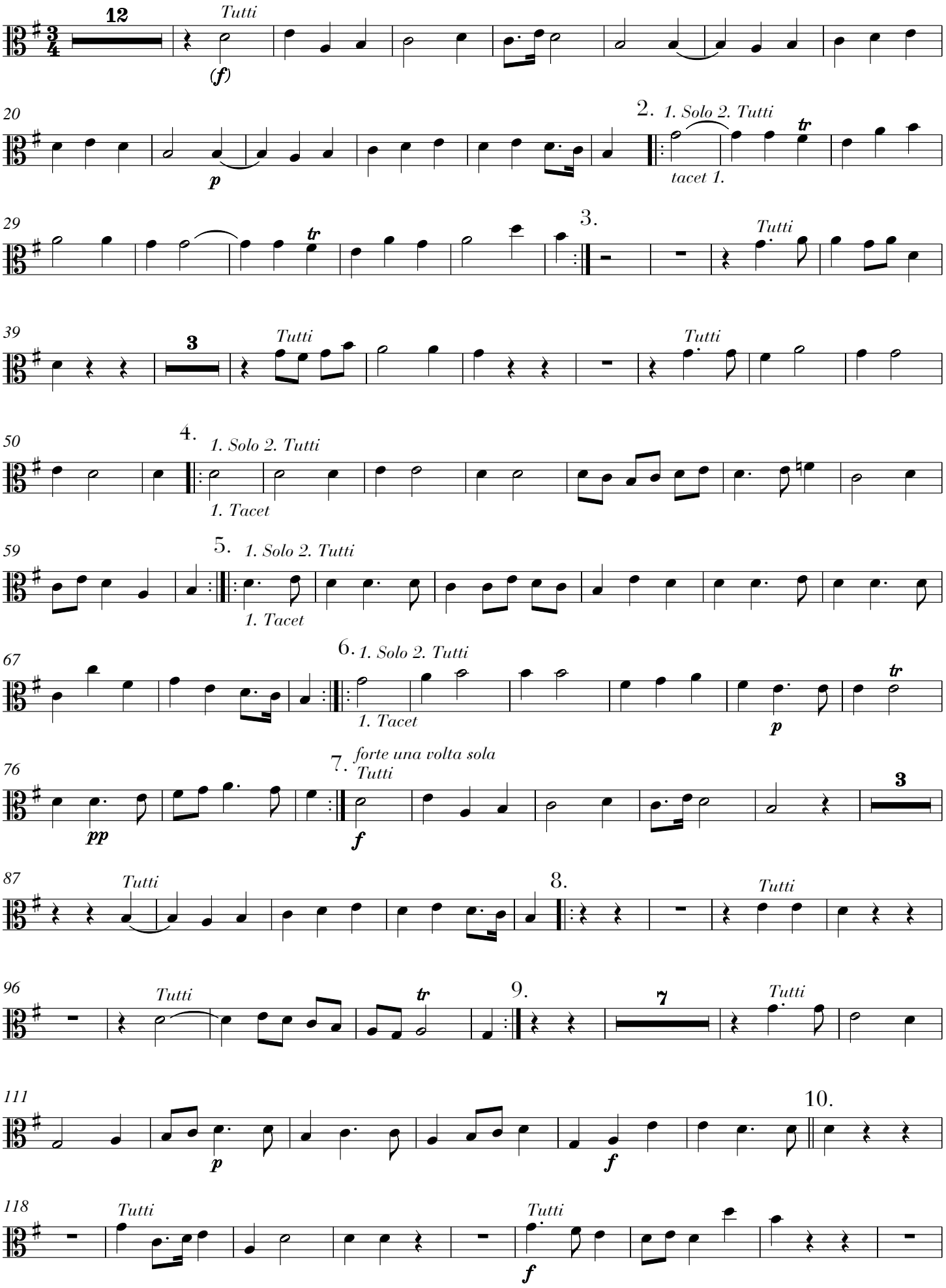
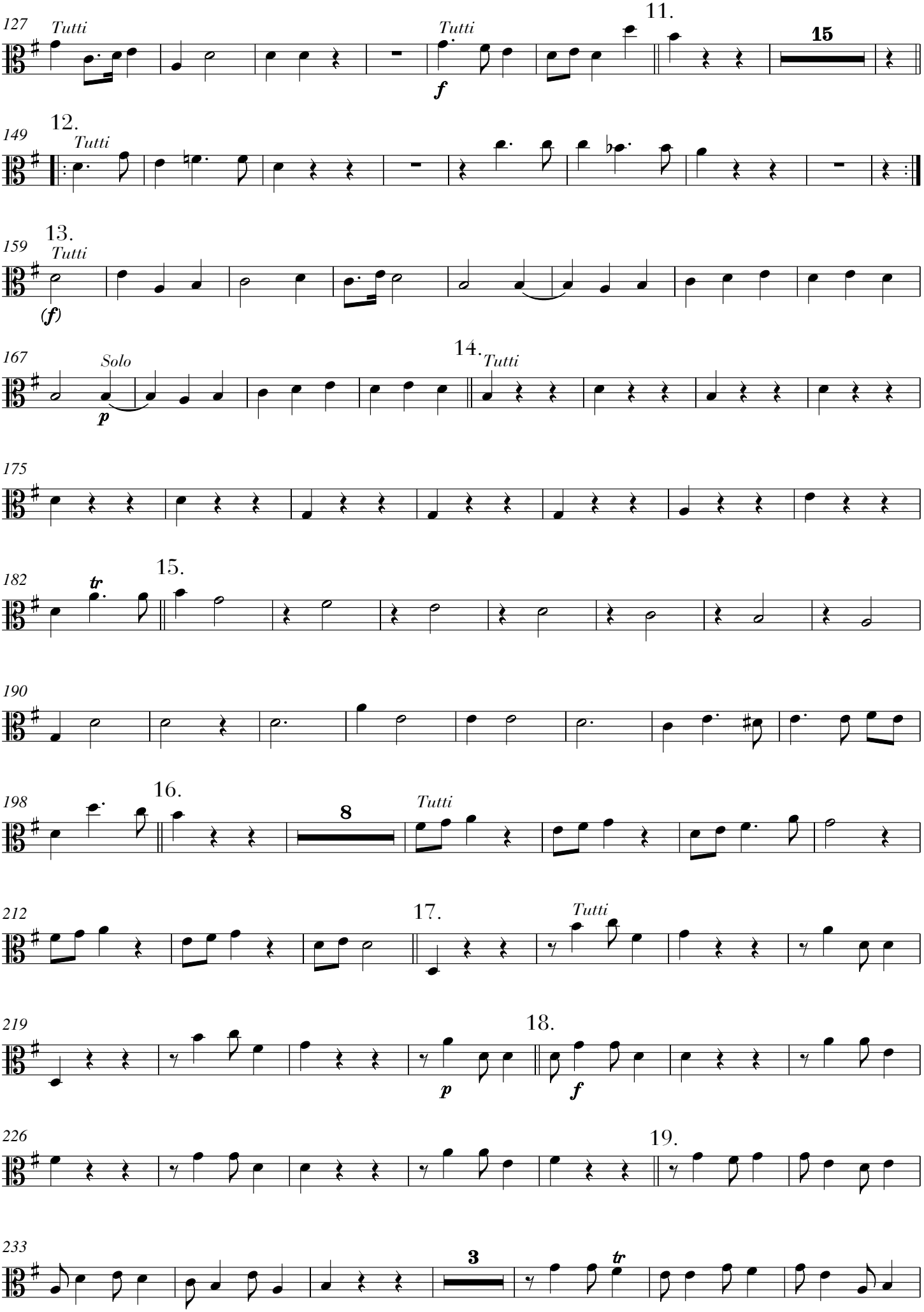
282
Solo
289
Tutti
Solo
Tutti
Solo
Tutti
Solo
295
Tutti
Solo
Tutti
23.
Solo
301
305
310
314
24.
1. Tutti 2. Solo
323
25.
Tutti
331
p

Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)




127
Tutti
11.
Tutti
15
f
149
12.
Tutti
159
13.
Tutti
(f)
167
Solo
14.
Tutti
p
175
182
tr
15.
190
198
16.
8
Tutti
212
17.
Tutti
219
18.
p
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226
19.
233
3
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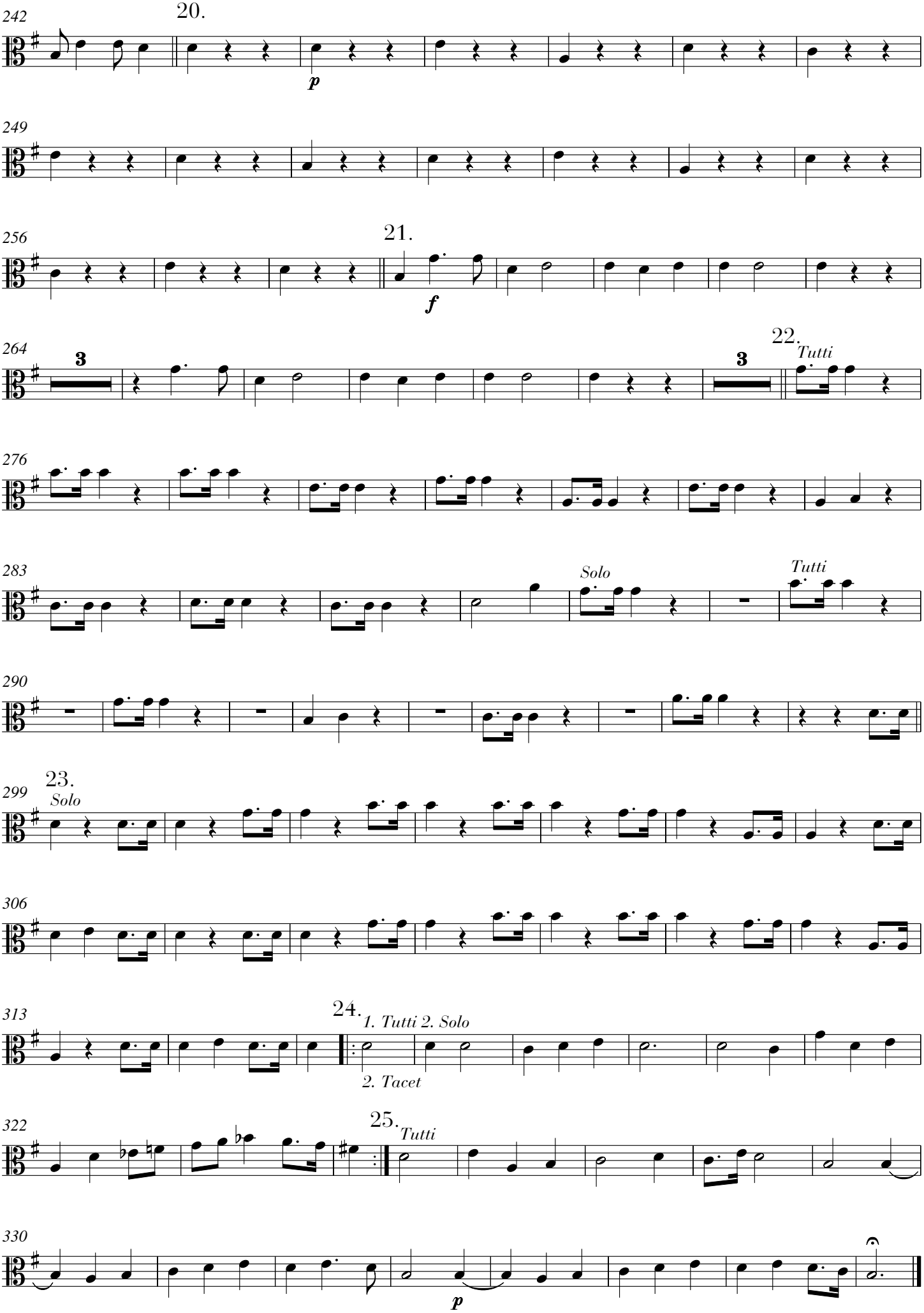
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256
21.
f
264
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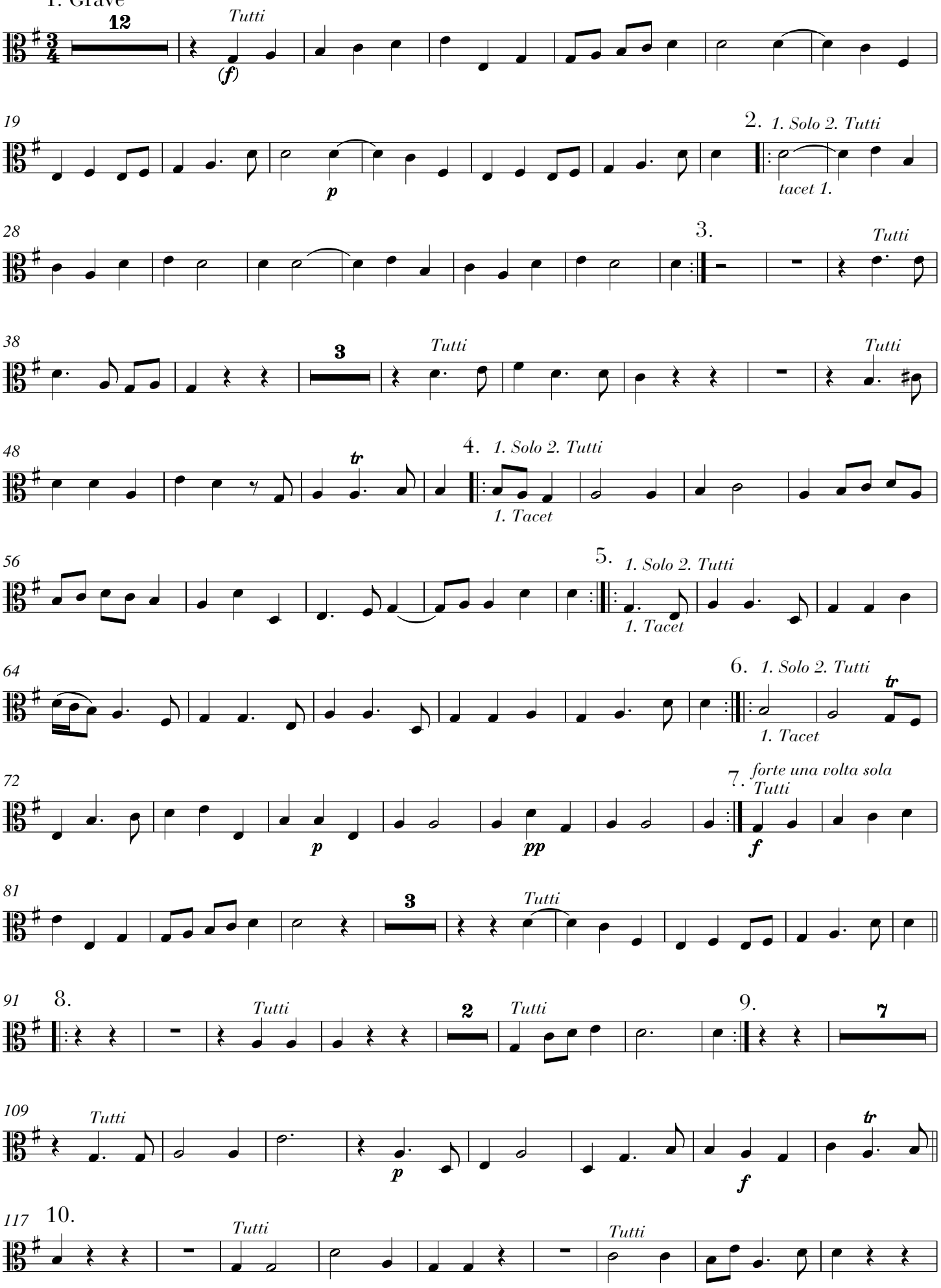
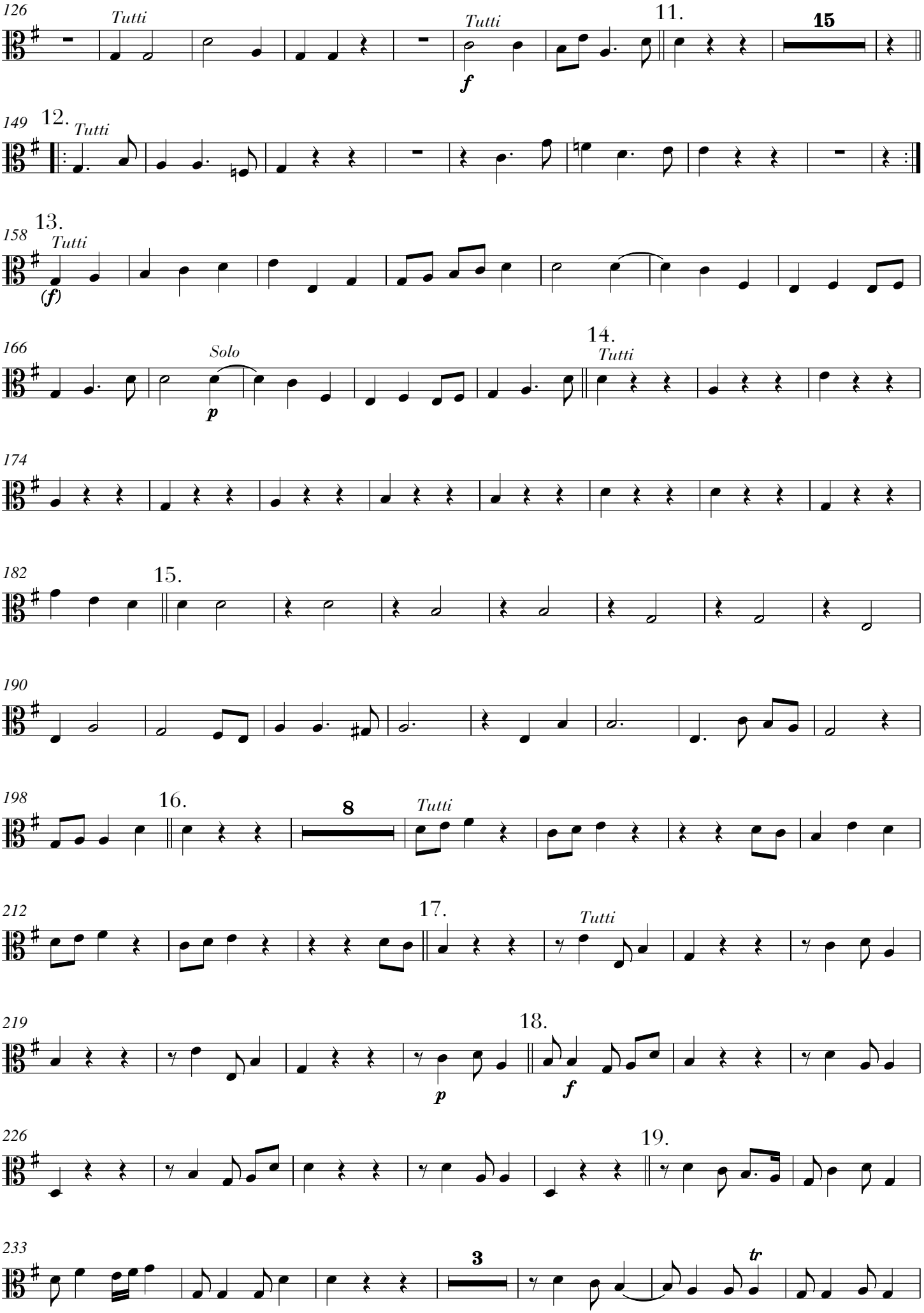
22.
Tutti
276
283
Solo
Tutti
290
299
23.
Solo
306
313
24.
1. Tutti 2. Solo
2. Tacet
322
25.
Tutti
330
p

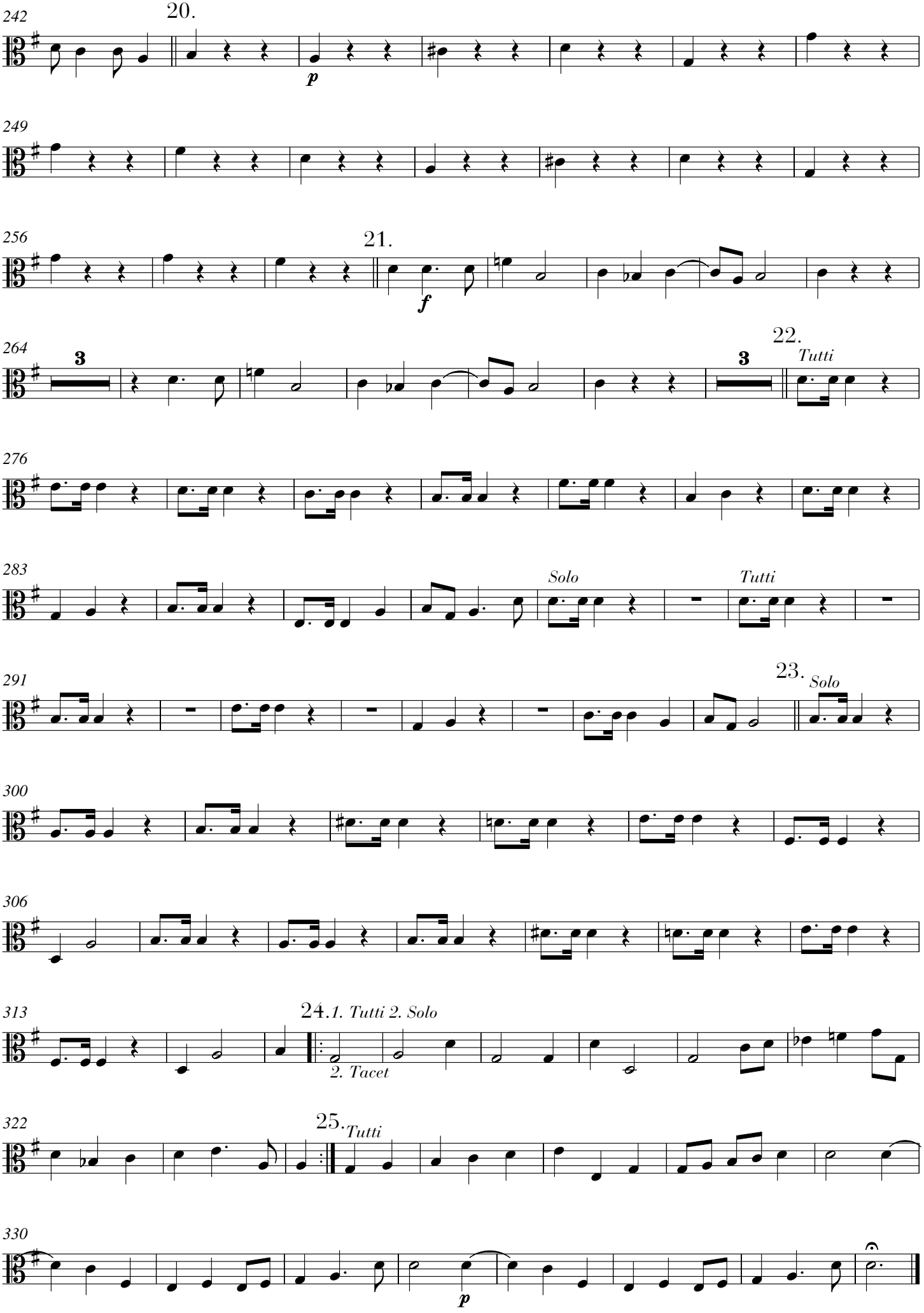
Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)




126
Tutti
Tutti
f
11.
15
149
12.
Tutti
158
13.
Tutti
(f)
166
Solo
p
14.
Tutti
174
182
15.
190
198
16.
8
Tutti
212
17.
Tutti
219
18.
p
f
226
19.
233
3
tr

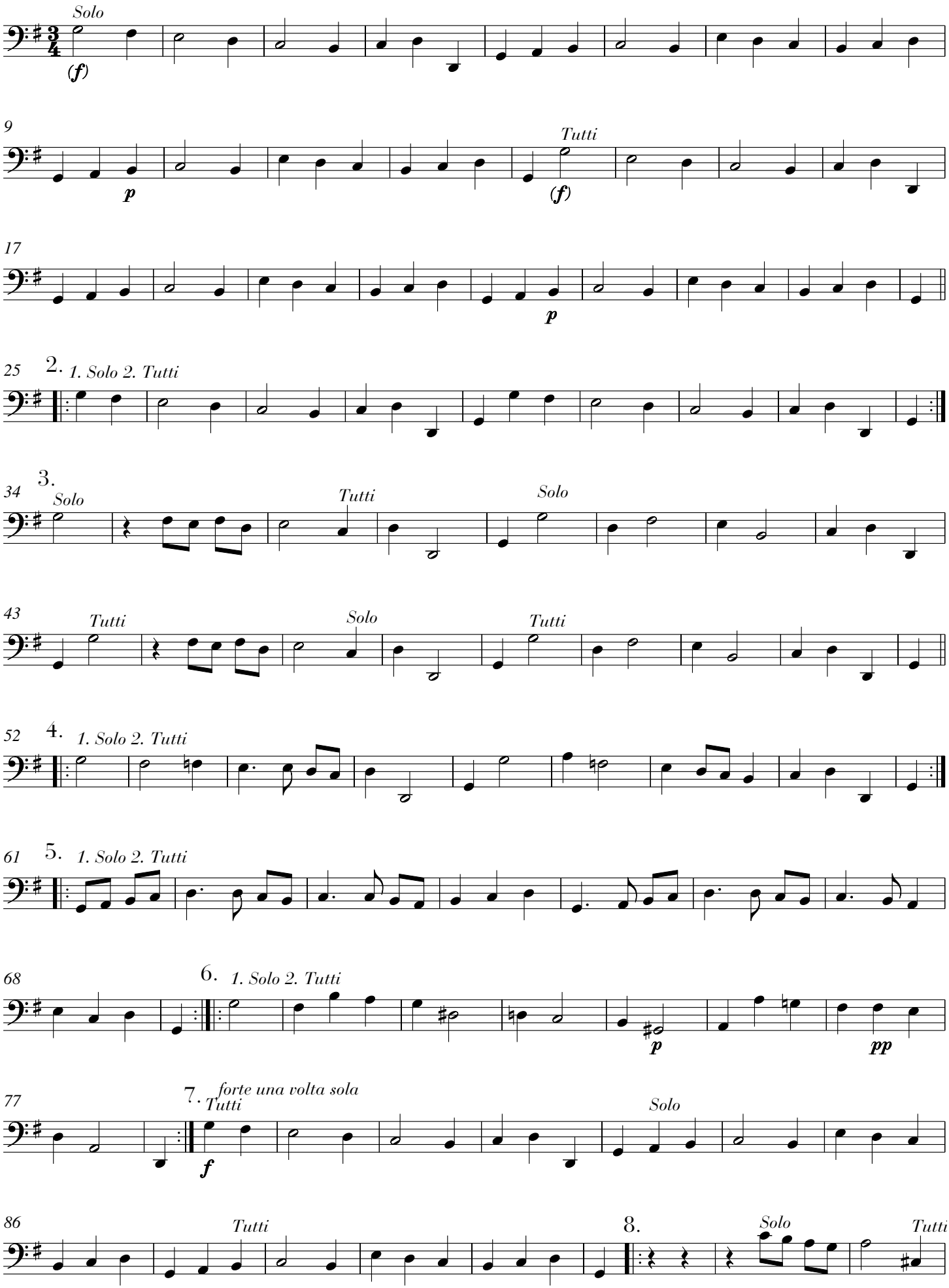

242
20.
p
249
256
21.
f
264
3
3
22.
Tutti
276
283
Solo
Tutti
291
23.
Solo
300
306
313
24. 1. Tutti 2. Solo
2. Tacet
322
25.
Tutti
330
p

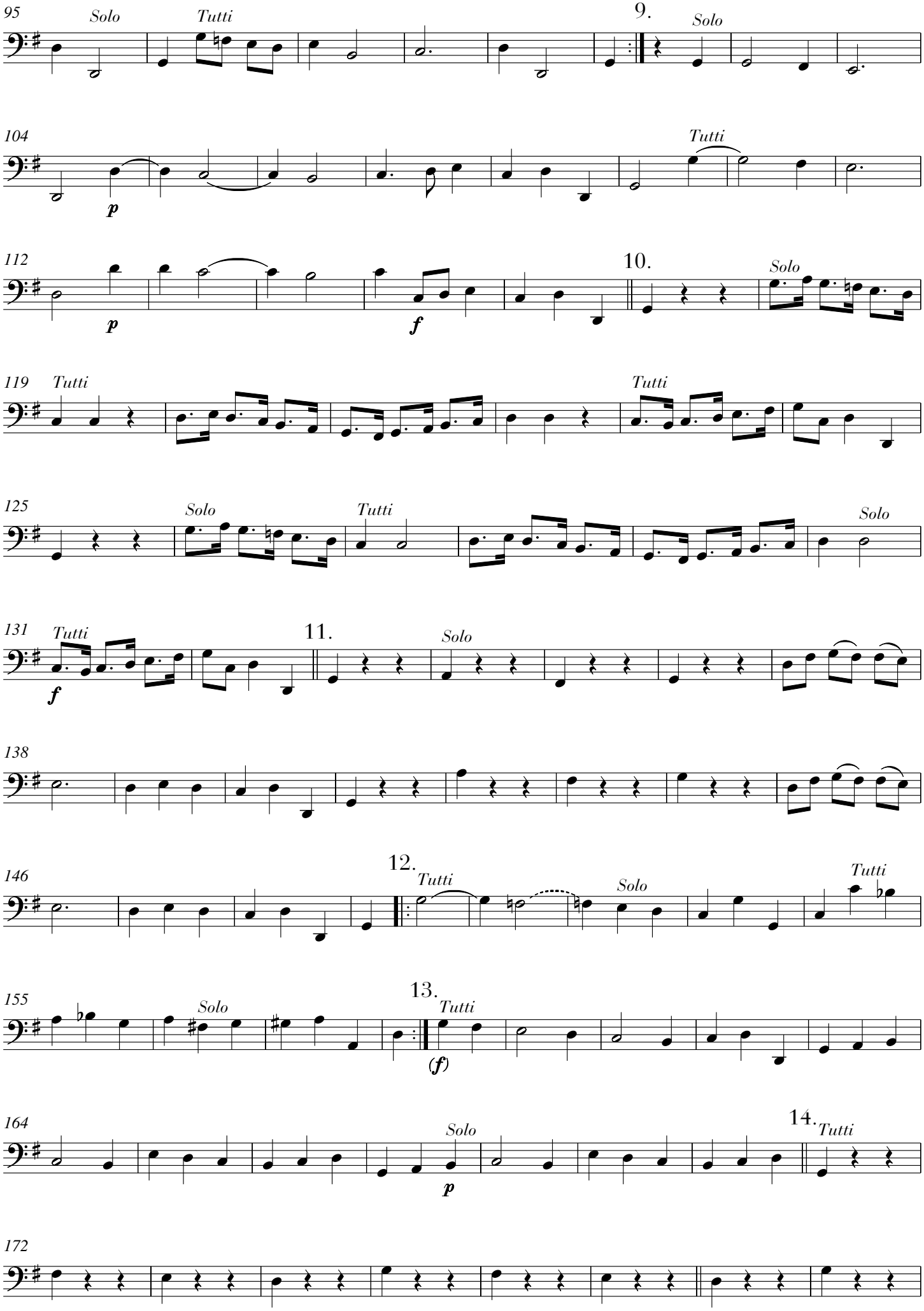
Passacaglia

from Sonata No. 5 *Armonico tributo*

Georg Muffat (1645-1704)

1. Grave

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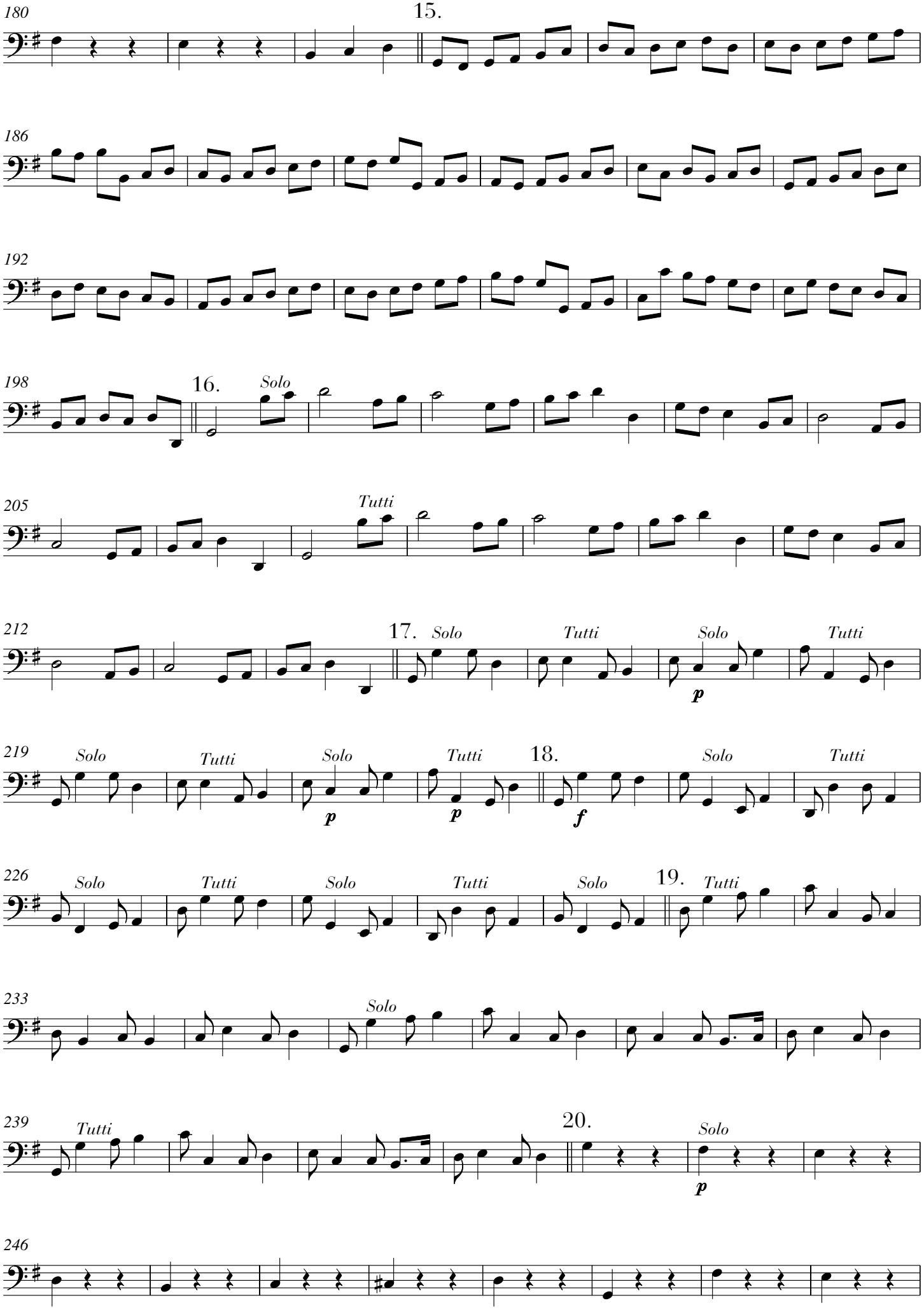
Solo
Tutti
9.
Solo
104
Tutti
p
112
10.
Solo
p
f
119
Tutti
Tutti
125
Solo
Tutti
Solo
131
Tutti
11.
Solo
f
138
146
12.
Tutti
Solo
Tutti
155
Solo
13.
Tutti
(f)
164
Solo
14.
Tutti
p
172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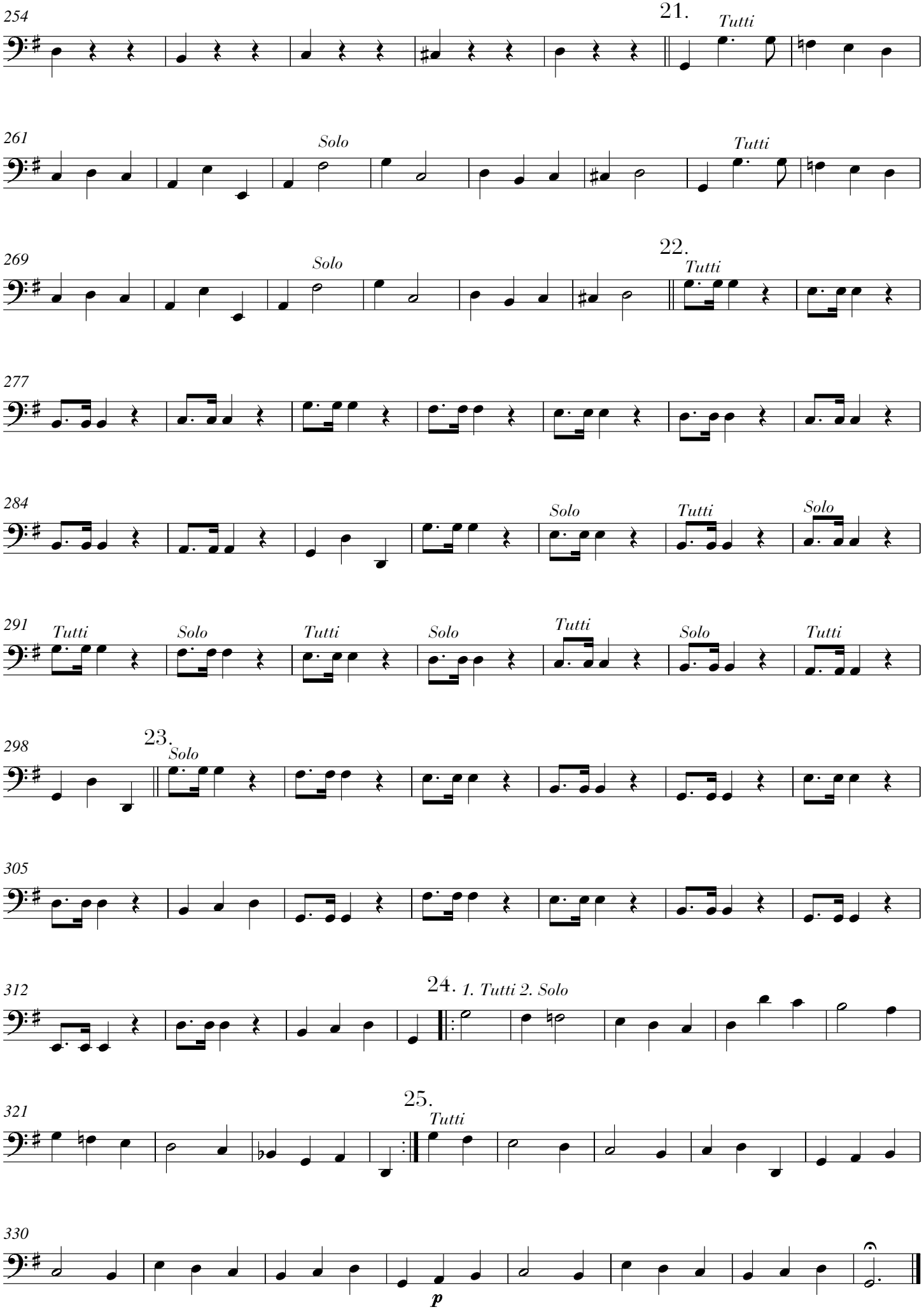
15.
186
192
198
16.
Solo
205
Tutti
212
17.
Solo
Tutti
Solo
Tutti
p
219
Solo
Tutti
Solo
Tutti
18.
Solo
Tutti
p
p
f
226
Solo
Tutti
Solo
Tutti
Solo
19.
Tutti
233
Solo
239
Tutti
20.
Solo
p
246


254
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Tutti
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Solo
Tutti
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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
p

KEYBOARD CONTINUO

Passacaglia

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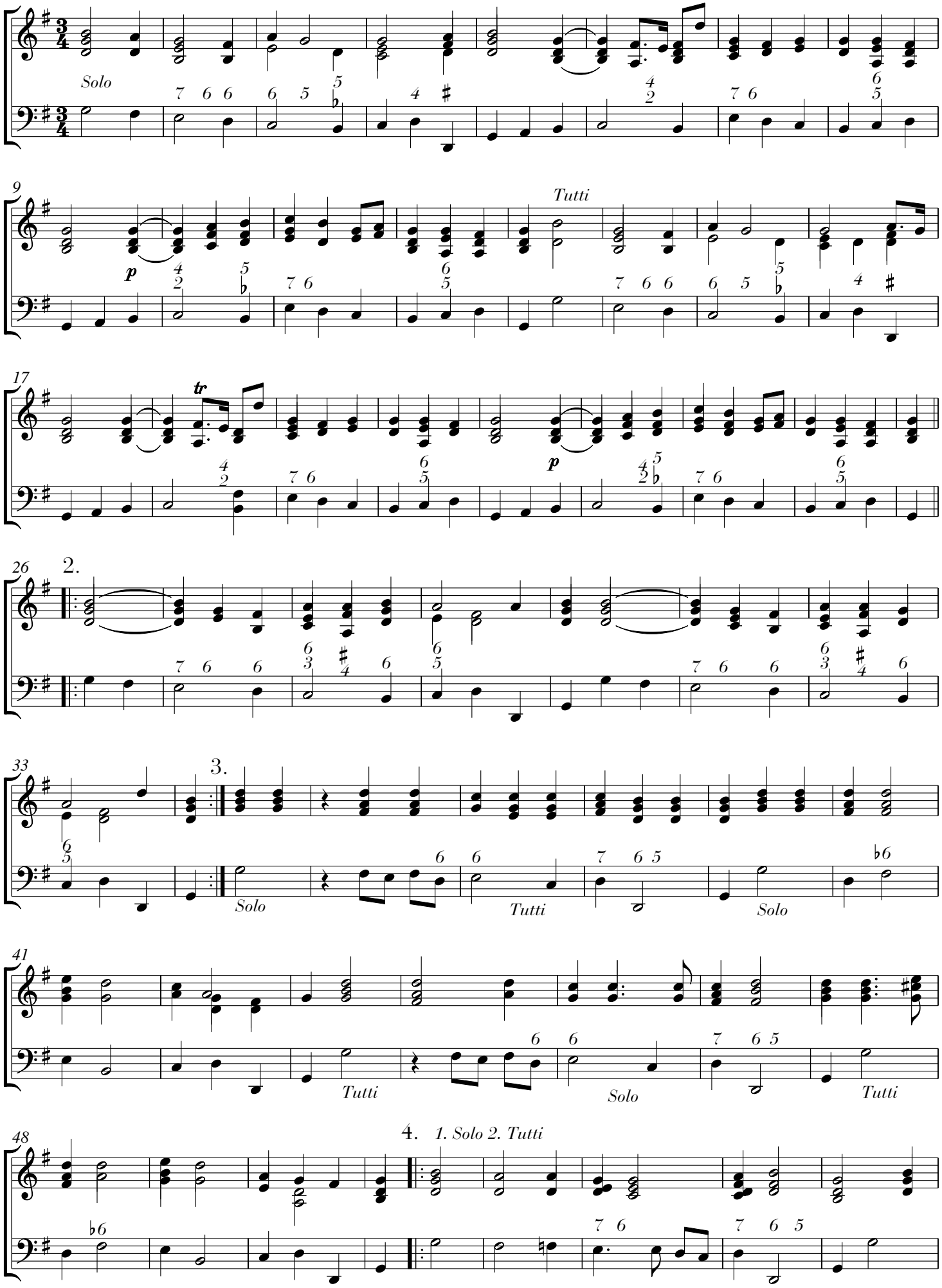
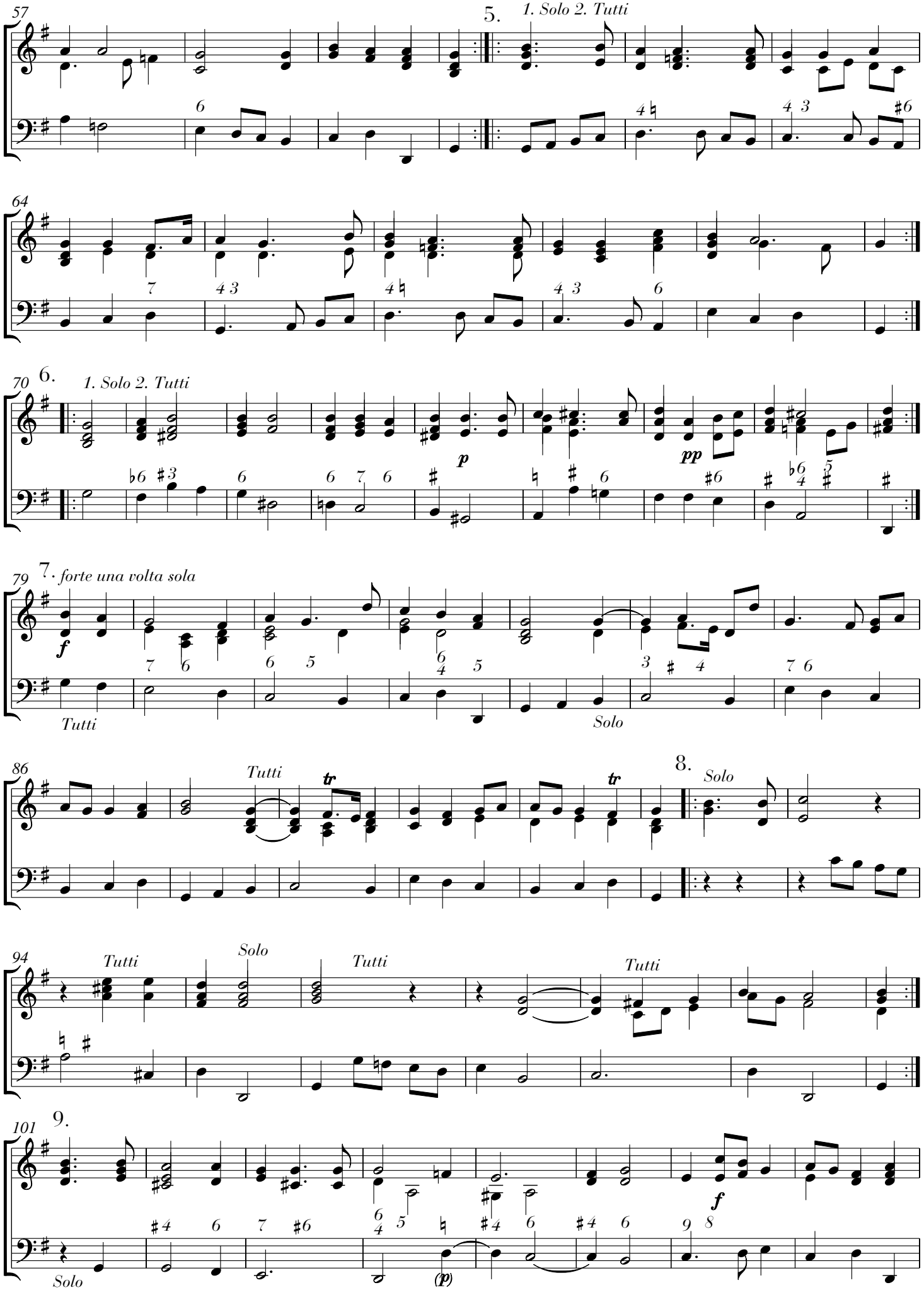
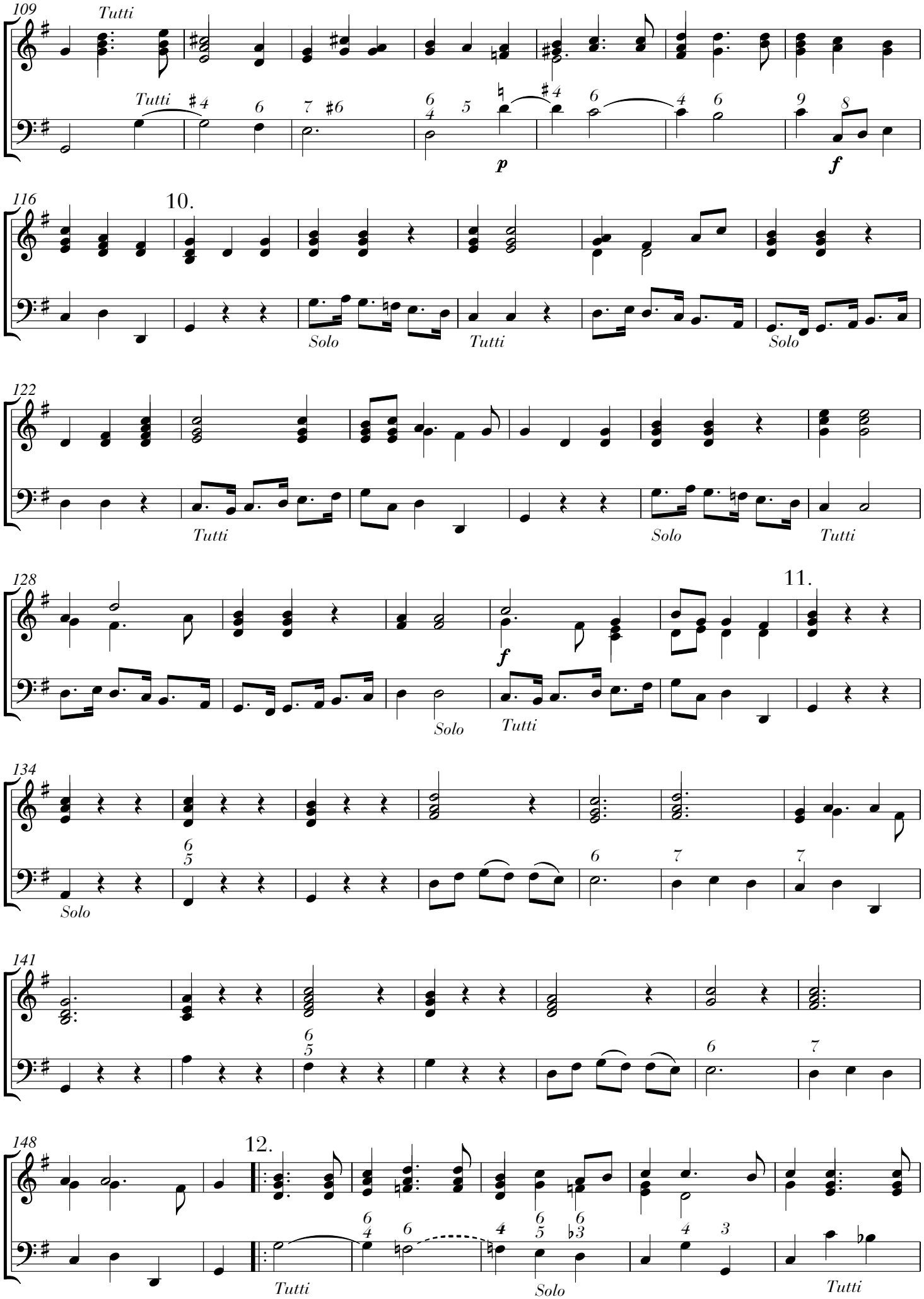



57
5.
1. Solo 2. Tutti
64
70
6.
1. Solo 2. Tutti
p
pp
79
7.
forte una volta sola
f
Tutti
Solo
86
Tutti
tr
8.
Solo
94
Tutti
Solo
Tutti
Tutti
101
9.
f
Solo
(p)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Tutti
Tutti
p
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Solo
Tutti
Solo
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11.
f
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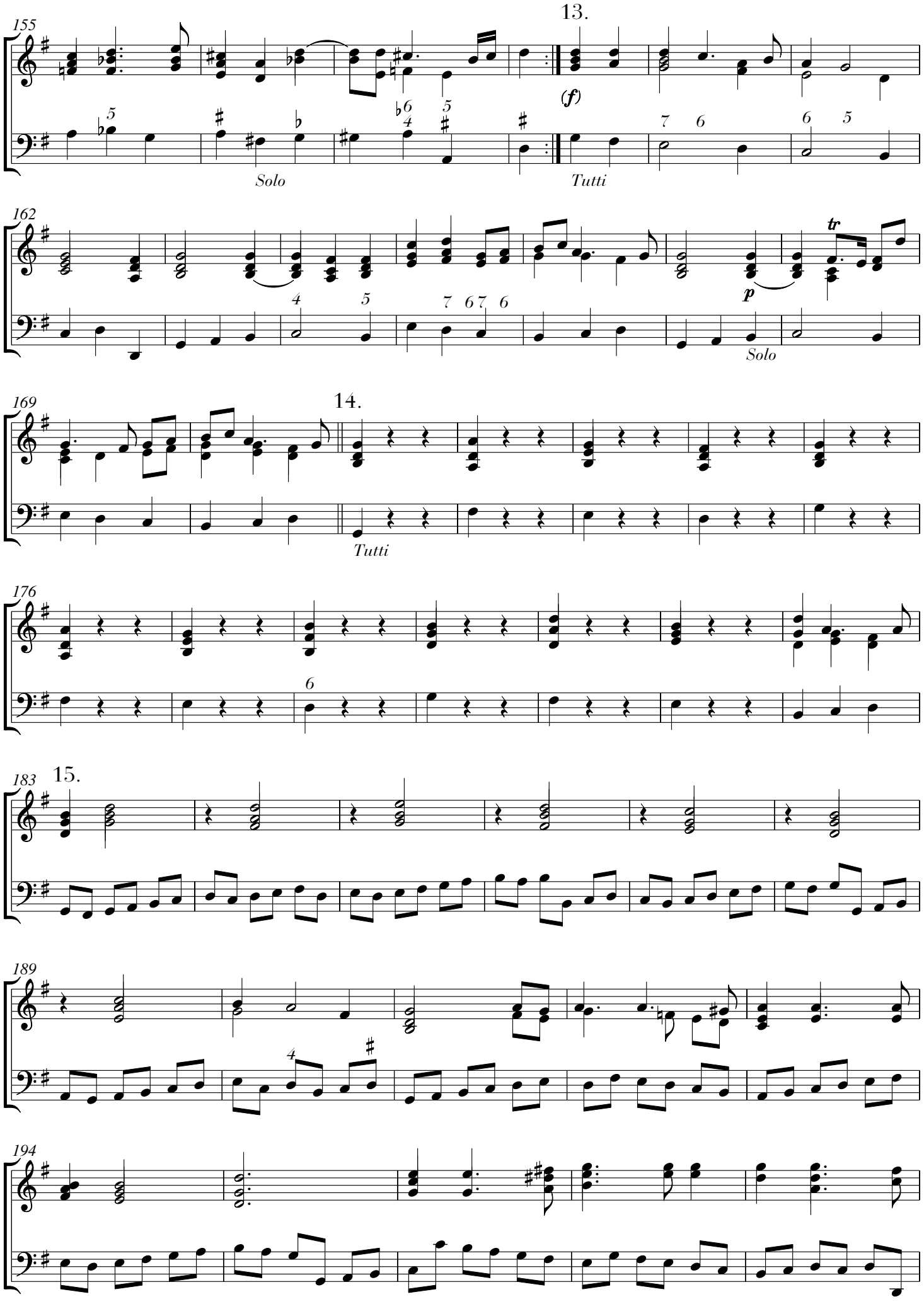
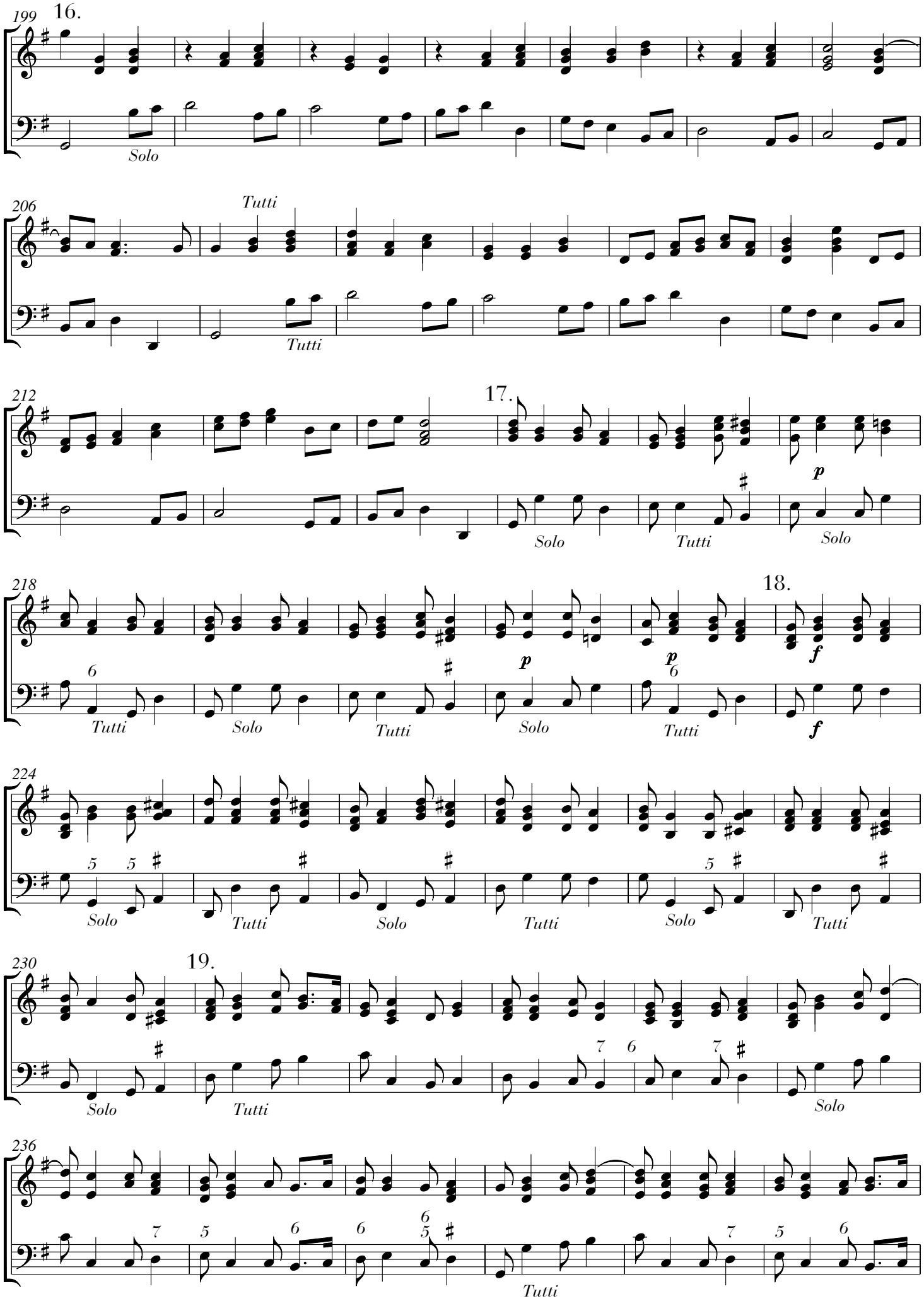
141
148
12.
Tutti
Solo
Tutti


155
13.
(f)
Solo
Tutti
162
tr
p
Solo
169
14.
Tutti
176
183
15.
189
194


199
16.
Solo
206
Tutti
Tutti
212
17.
Solo
Tutti
Solo
218
18.
Tutti
Solo
Tutti
Solo
Tutti
224
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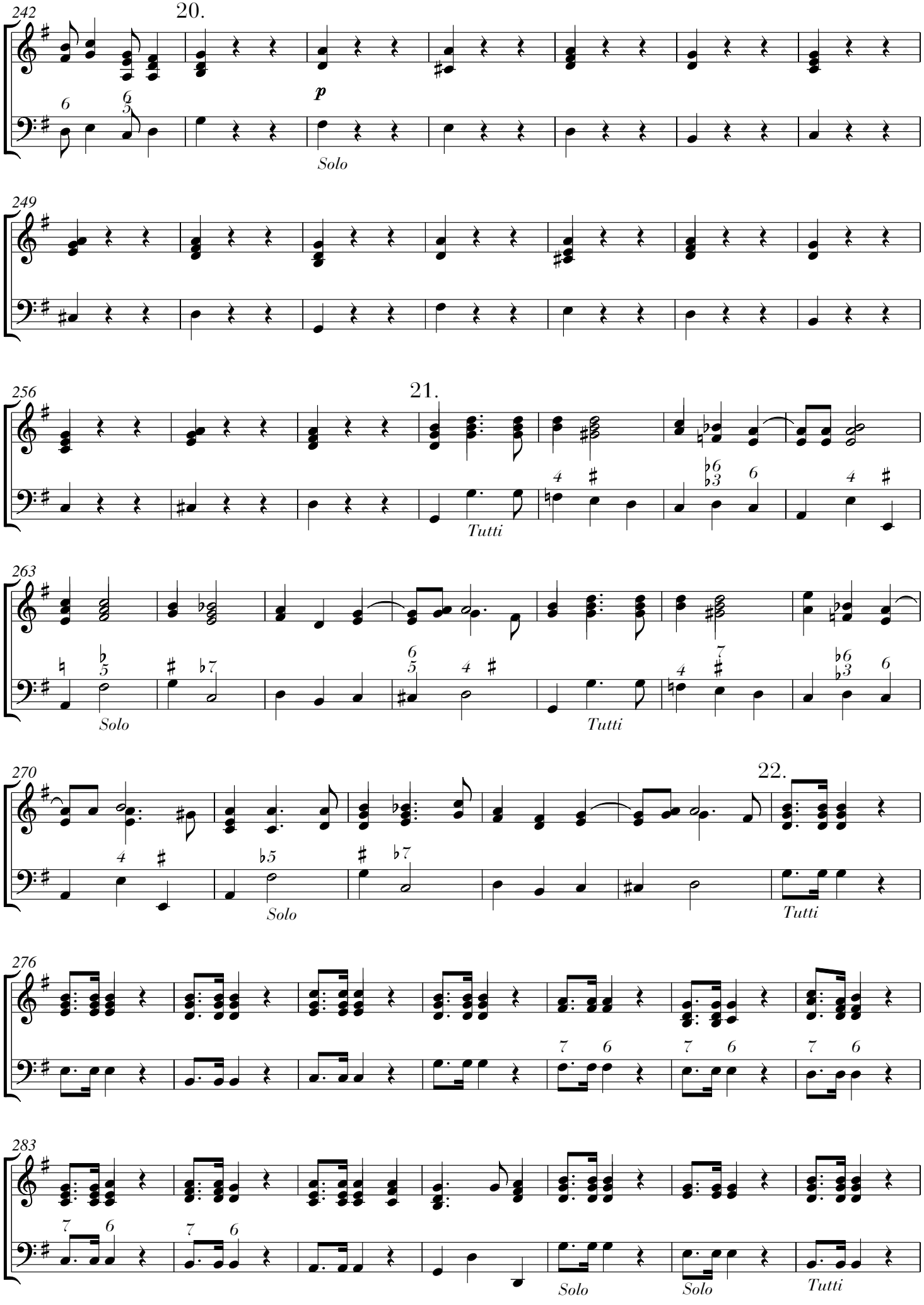
Tutti
Solo
Tutti
Solo
Tutti
230
19.
Solo
Tutti
Solo
236
Tutti


242
20.
p
Solo
249
256
21.
Tutti
263
Solo
Tutti
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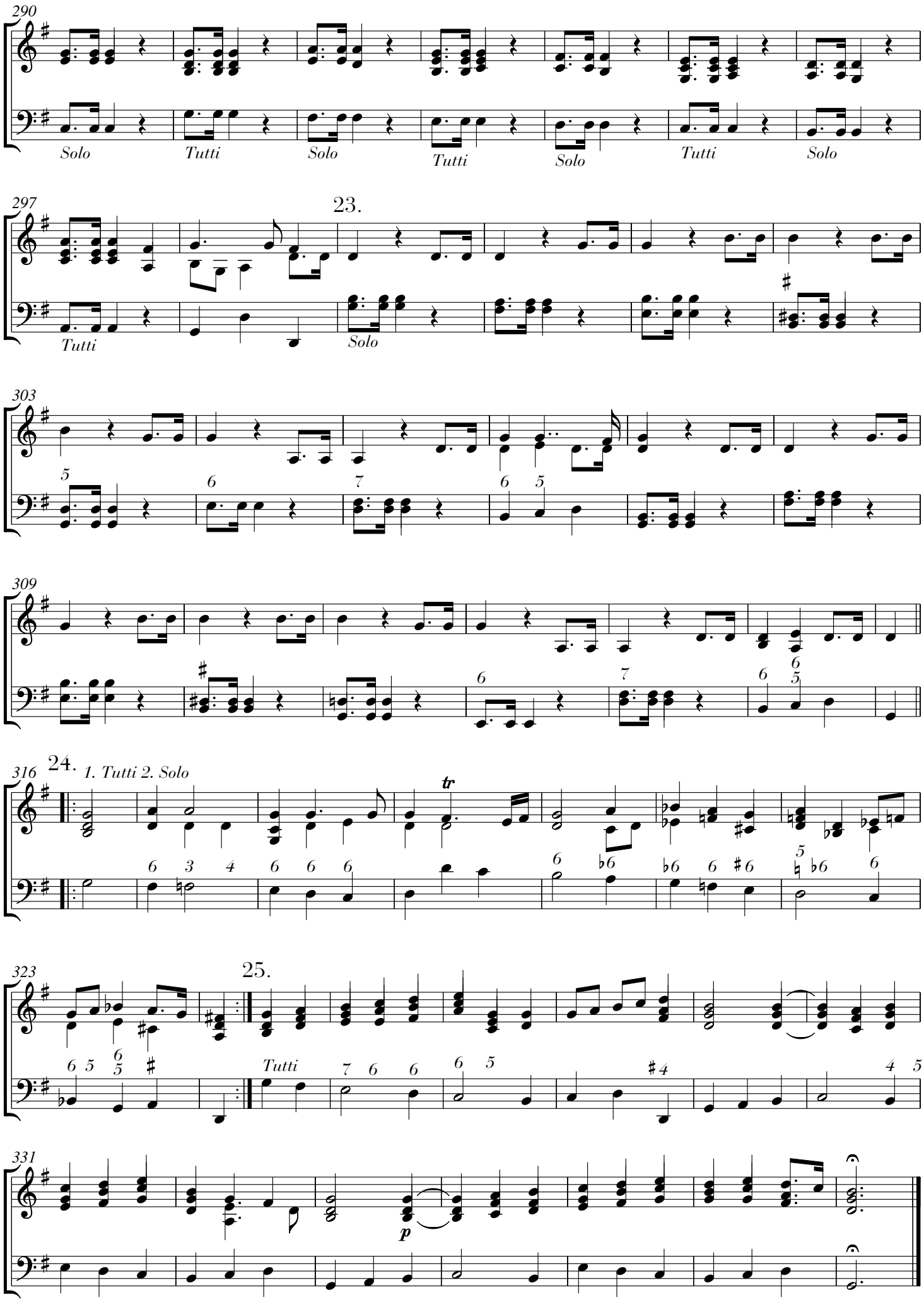
22.
Solo
Tutti
276
283
Solo
Solo
Tutti


290
Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
297
23.
Tutti
Solo
303
309
316
24.
1. Tutti 2. Solo
323
25.
Tutti
331
p