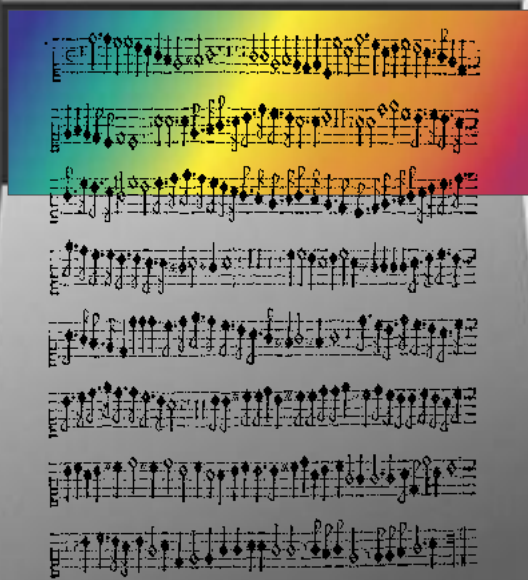


ZEITSCHRIFT FÜR SPIELMUSIK



Johann Pachelbel
(1653–1706)

Zwei Fugen („Die Nachtigall“) und eine Fantasia

für drei Blockflöten
eingrichtet von
Gabriele Hilsheimer

for three recorders

MOECK

Johann Pachelbel wurde 1653 in Nürnberg geboren. Seine berufliche Laufbahn als Organist und Komponist führte ihn an den Stephansdom in Wien, an mitteldeutsche Kirchen und Höfe, nach Stuttgart und 1695 zurück nach Nürnberg, wo er 1706 verstarb.

Heute ist vor allem sein *Canon* für drei Violinen und b. c. als „Klassikhit“ bekannt, dessen Akkordfolge fast 100 Stücken der Popmusik als Vorlage diente. In Pachelbels Gesamtwerk spielt die instrumentale Kammermusik eine kleine Rolle, es überwiegen geistliche Vokal- und vor allem Orgelwerke. Viele der letzteren sind liturgisch, d. h. in den Gottesdienstablauf eingebunden (Choralvorspiele; 94 Kompositionen zum *Magnificat* als Responsorien zwischen Orgel und Chor). Rund 110 Fugen sind überliefert, wovon nur 30 nicht liturgisch verortet sind. Pachelbels kontrapunktische Werke für Tasteninstrumente sind von überschaubarer Länge und zeichnen sich durch musikalische Klarheit aus; sie wahren jeweils einen einheitlichen Gestus. Viele sind manualiter, d. h. ohne Pedal zu spielen. Sie können auf jedem Tasteninstrument gespielt werden, damals Orgel, Cembalo oder Klavichord. Zu Pachelbels Lebzeiten wurden nur zwei Sammlungen seiner Werke gedruckt, alle anderen sind in Handschriften überliefert, so auch diese beiden Fugen.

Die *Fuga in C* ist in verschiedenen Manuskripten enthalten, eines trägt den – durchgestrichenen – Zusatz *Nachtigall*. Die für Pachelbel charakteristischen Tonrepetitionen im Thema, zunächst im Sopran, erinnern an das Schlagen einer Nachtigall; am Ende des Stückes erklingt das g^2 73 Mal! Mit van Eycks *Engels Nachtegaeltje* im Hinterkopf lag es nahe, diese Fuge für Blockflötentrio einzurichten. Die zweite Fuge *Magnificat septimi toni* (Nr. VII.5) stammt aus dem Berliner Manuskript der Magnificat-Fugen. Sie liegt hier in zwei Tonarten vor: einmal in der Originaltonart g-Moll und in einer Transposition nach a-Moll. Beide Versionen haben klangliche bzw. spieltechnische Vor- und Nachteile, vor allem für die Tenorstimme.

Wenn ein Werk für Tasteninstrument für Blockflöten arrangiert wird, wird der originale Umfang zwangsläufig kleiner: an den mit Häkchen (□) gekennzeichneten Stellen wurde oktaviert; z. B. unterschreitet der Bass den Tonumfang der Blockflöte. Meist resultiert daraus eine Änderung der Stimmführung. Um ungebräuchliche Sprünge zu vermeiden, wurde an manchen Stellen die Oktavversetzung durch rhythmische Auflösung einer Note in zwei kürzere Notenwerte gelöst (z. B. *Nachtigall*: Tenor, T. 46). Kompositionen für Tasteninstrumente des Barock werden häufig an bestimmten Stellen vollgriffiger, um z. B. eine dynamische Steigerung zu erzielen oder der korrekten Stimmführung wegen, so beim Schlussakkord der *Nachtigall*. Dort finden sich in dieser Bearbeitung weitere Töne in Klammern, die man zusätzlich spielen kann, wenn die Stimmen mehrfach besetzt sind. Bei der Aufführung mit Sopran-, Alt- und Tenorblockflöte erklingt das Stück eine Oktave höher als im Original.

Die Musik Pachelbels steht in der Tradition des 17. Jahrhunderts. Die Triller sind daher eher von der Hauptnote aus zu beginnen, wie es Franz Xaver Murschhauser im Vorwort zu seinen Orgelstücken im *Prototypon*, gedruckt in Nürnberg 1703/1707, beschreibt.

Die Arrangements der Fugen basieren auf der noch nicht vollständigen Pachelbel-Ausgabe von Michael Belotti (Johann Pachelbel: *Complete Works for Keyboard Instruments, Vol. II: Fugues*. New York, 2005; *Vol. IV. Magnificat Fugues from the Berlin Manuscript*. Second series. New York, 2002. Wayne Leupold Editions). Die *Fantasia* auf der von A. Sandberger (DTB, 2. Jg., Band 1: Klavierwerke von J. Pachelbel. Leipzig 1901). Für Pachelbels Instrumentalwerke existiert noch kein einheitliches Werkverzeichnis.

Die mehr als 200 Orgelwerke wurden um das Jahr 2000 unabhängig voneinander in vier unterschiedlichen Verzeichnissen erfasst (Kürzel: POP, WPC, P, T). Da dies eher unübersichtlich ist, habe ich auf diese Angaben verzichtet.

Johann Pachelbel was born in 1653 in Nuremberg. His career as an organist and composer included posts at Saint Stephan's cathedral in Vienna, at various churches and courts in the middle of Germany, in Stuttgart and finally, in 1695, back to Nürnberg where he died in 1706.

Today it is his *Canon* for three violins and basso continuo which is best known as a classic hit, the sequence of chords of which are the template of nearly 100 pieces in the pop genre. Instrumental chamber music does not figure to any great extent in his work, it consists largely of sacred vocal compositions and above all, organ works. Many of these are liturgical, integrated into church services (Chorale preludes; 94 compositions for the *Magnificat* as responses between organ and choir.) About 110 fugues have survived, 30 of which are not religious. Counterpoint works for keyboard instruments are of a reasonable length, a feature of which is their musical clarity: they convey a consistent impression. Many are played on manuals only i.e. without pedals. They can be played on any keyboard instrument, the organ, spinet and clavichord prevailing during his lifetime. Only two collections of Pachelbel's work were published when he was alive, all the others have survived as hand written copies, including these two fugues.

The *Fuga in C* is included in various manuscripts, in one there is an addition, *Nachtigall* (nightingale), although this has been crossed out. The repetition of notes in the theme, so typical of Pachelbel and initially in the soprano line, reminds one of a nightingale chiming; at the end of the piece, the g^2 is to be heard 73 times! Thinking in terms of van Eyck's *Engels Nachtegaeltje*, it seems to lend itself to a recorder trio. The second fugue, *Magnificat septimi toni*, (No. VII.5) comes from the Berlin manuscript of Magnificat fugues. It is available in two keys: in the original G minor and transposed into A minor. Both versions have their advantages and disadvantages in terms of sound and technique, especially for the tenor part.

When a piece for a keyboard instrument is arranged for recorder its ambitus is automatically more restricted; the places marked □ were transposed by an octave; for example, the bass is below the recorder in range. This usually results in a change in the part-writing. To avoid impractical jumps, the octave transposition was solved rhythmically by replacing one note with two shorter ones (for example *Nachtigall*, Tenor, bar 46). In compositions for Baroque keyboard instruments, there are parts with a fuller texture in some places, in order to achieve dynamic enhancement or due to the correct part-writing as in the case of the final chord of *Nachtigall*. In this version, there are supplementary notes in brackets which can be played if there are several players for each part. The piece is an octave higher than the original if the instrumentation is for soprano, alto and tenor recorders.

Pachelbel's music is very much in the tradition of 17th century. If played authentically, the trills are started on the main note, as Franz Xaver Murschhauser describes in the foreword for his organ pieces in *Prototypon*, published in Nuremberg 1703/1707.

The arrangement of the fugues are based on the not yet complete Pachelbel edition by Michael Belotti (Johann Pachelbel: *Complete Works for Keyboard Instruments, Vol. II*: New York, 2005; *Vol IV. Magnificat Fugues from the Berlin Manuscript*. Second series. New York, 2002. Wayne Leupold Editions). The *Fantasia* is based on the edition by A. Sandberger (DTB, 2. Jg., Band 1: Klavierwerke von J. Pachelbel. Leipzig 1901). There is no standardised catalogue of Pachelbel's instrumental work at this moment in time.

Around the year 2000, four different catalogues of his organ works, over 200 of them, were published independently of each other. (Abbrev. POP, WPC, P and T). As this could lead to confusion, I have not included them.

Translation: A. Meyer

Johann Pachelbel (1653–1706)
Zwei Fugen und eine Fantasia
für drei Blockflöten
eingrichtet von Gabriele Hilsheimer

Fuga in C
Die Nachtigall

The musical score is written for three recorders: Soprano, Alto, and Tenor. It is in 4/4 time and consists of four systems of staves. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto and Tenor parts begin with a treble clef and a key signature of one flat (Bb). The score is divided into four systems, with measure numbers 4, 7, and 11 indicated at the beginning of each system. The Soprano part features a melodic line with a trill (tr) at the end of the first system. The Alto and Tenor parts provide harmonic support with various rhythmic patterns.

15

Musical score system 15-18. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic line starting on G4, moving up to A4, B4, and C5. The middle staff is in treble clef with a key signature of one sharp, providing harmonic support with chords and single notes. The bottom staff is in bass clef with a key signature of one sharp, featuring a steady eighth-note accompaniment pattern.

19

Musical score system 19-22. It consists of three staves. The top staff continues the melodic line with some rests. The middle staff has a more active role with eighth-note patterns. The bottom staff features a trill (tr) on the first measure and continues with eighth-note accompaniment.

23

Musical score system 23-26. It consists of three staves. The top staff has a complex rhythmic pattern with many sixteenth notes. The middle staff has a melodic line with some rests. The bottom staff has a melodic line with a trill (tr) on the final measure.

27

Musical score system 27-30. It consists of three staves. The top staff has a melodic line with eighth-note patterns. The middle staff has a similar eighth-note accompaniment. The bottom staff has a melodic line with some rests.

31

Musical score system 31-32. It consists of two staves. The top staff is in treble clef with a key signature of one sharp, showing a short melodic phrase. The bottom staff is in bass clef with a key signature of one sharp, showing a short bass line.

35

Musical score for measures 35-38. The system consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The middle and bottom staves provide harmonic support with various note values and rests.

39

Musical score for measures 39-43. The system consists of three staves. A trill (tr) is indicated above the first note of the top staff in measure 39. The music continues with intricate rhythmic patterns and melodic lines across all three staves.

44

Musical score for measures 44-47. The system consists of three staves. The top staff features a long, flowing melodic line with a slur. The bottom staff has a trill (tr) in measure 47. The music is characterized by a mix of rhythmic values and melodic movement.

48

Musical score for measures 48-51. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The bottom staff provides a steady harmonic accompaniment.

52

Musical score for measures 52-53. The system consists of two staves. The top staff features a rapid sixteenth-note run. The bottom staff has a few notes and rests, providing a simple accompaniment for the top staff's activity.

Magnificat septimi toni

Fuga Nr. VII.5

Johann Pachelbel (1653–1706)

Sopran

Alt

Tenor

4

8

12

15

The image displays a musical score for three voices: Soprano, Alto, and Tenor. The score is written in G major (one sharp) and common time (C). It consists of five systems of staves. The first system shows the beginning of the piece, with the Soprano part starting on a whole rest and the Alto and Tenor parts beginning with a melodic line. The second system starts at measure 4, the third at measure 8, the fourth at measure 12, and the fifth at measure 15. The Alto and Tenor parts are more active, featuring various rhythmic patterns and melodic lines, while the Soprano part remains mostly on rests. The score ends with a final cadence in the fifth system.

19

Musical score for measures 19-22, three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have a bass clef and the same key signature. The music consists of eighth and sixteenth notes with various accidentals.

23

Musical score for measures 23-26, three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have a bass clef and the same key signature. The music consists of eighth and sixteenth notes with various accidentals. A fermata is placed over the final note of the top staff in measure 26.

* im London Ms: 

Magnificat septimi toni

Fuga Nr. VII.5 (transponiert)

Sopran

Alt

Tenor

Three vocal staves for Soprano, Alto, and Tenor. The Soprano staff has a treble clef and a common time signature. The Alto and Tenor staves have a treble clef and a common time signature. The Soprano part is mostly rests. The Alto part has a melodic line with eighth and sixteenth notes. The Tenor part has rests.

4

Musical score for measures 4-5, two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and the same key signature. The music consists of eighth and sixteenth notes with various accidentals.

8

8

Musical notation for measures 8-11. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef. The bottom staff has a bass clef. Measure 8 starts with a treble clef and a key signature of one sharp. The music features various rhythmic patterns and accidentals.

12

12

Musical notation for measures 12-14. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef. The bottom staff has a bass clef. Measure 12 starts with a treble clef and a key signature of one sharp. The music continues with various rhythmic patterns and accidentals.

15

15

Musical notation for measures 15-18. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef. The bottom staff has a bass clef. Measure 15 starts with a treble clef and a key signature of one sharp. A double bar line is present at the end of measure 18. An asterisk (*) is placed below the first staff in measure 18.

19

19

Musical notation for measures 19-22. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef. The bottom staff has a bass clef. Measure 19 starts with a treble clef and a key signature of one sharp. The music continues with various rhythmic patterns and accidentals.

23

23

Musical notation for measures 23-24. The system consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef. Measure 23 starts with a treble clef and a key signature of one sharp. The music continues with various rhythmic patterns and accidentals.

Fantasia in C

Nr. 23

Johann Pachelbel (1653–1706)

The image displays a musical score for a three-part vocal setting of Pachelbel's Fantasia in C. The score is organized into four systems, each with three staves: Soprano (top), Tenor (middle), and Bass (bottom). The key signature is C major and the time signature is 3/8. The first system (measures 1-5) shows the vocal entries with trills (tr) and a slur over the Soprano line. The second system (measures 6-10) features a complex instrumental texture with sixteenth-note runs in the Soprano and Tenor parts, and a long slur over the Tenor line. The third system (measures 11-15) continues the instrumental texture with eighth-note patterns in the Soprano and Tenor parts. The fourth system (measures 17-19) shows a continuation of the instrumental texture with a trill (tr) in the Soprano part.

23 *tr*

Musical score for measures 23-28. Measure 23 starts with a trill. The score is in 3/4 time with a treble and bass clef. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

29

Musical score for measures 29-32. Measure 29 features a rapid sixteenth-note run in the treble clef. The bass clef continues with a simple accompaniment of quarter notes.

33

Musical score for measures 33-36. Measure 33 continues the sixteenth-note run in the treble clef. The bass clef accompaniment remains consistent.

37

Musical score for measures 37-41. Measure 37 shows a change in the treble clef melody. The bass clef continues with a sixteenth-note run.

42

Musical score for measure 42. The treble clef melody continues with a few notes, and the bass clef has a few notes.

47

53

58

64

69

Johann Pachelbel est né à Nuremberg en 1653. Sa carrière professionnelle en tant qu'organiste et compositeur le conduit à jouer à la Cathédrale St Etienne de Vienne, dans des églises et des Cours de l'Allemagne centrale, ainsi qu'à Stuttgart avant qu'il ne retourne en 1695 à Nuremberg où il meurt en 1706.

De nos jours, c'est surtout son *Canon* pour trois violons et basse continue qui est connu pour être un « tube de la musique classique » ; les suites d'accords qu'il comporte ont servi de base à la composition de près d'une centaine de mélodies de musique pop. Dans l'œuvre complète de Pachelbel, la musique de chambre instrumentale ne joue qu'un rôle secondaire ; ce sont les compositions de musique sacrée pour chœur et avant tout pour orgue qui constituent l'essentiel de ses compositions. Un grand nombre des compositions pour orgue réalisées par Pachelbel sont des œuvres liturgiques. Cela signifie donc qu'elles sont incorporées aux services religieux (préludes de choral ; 94 compositions en relation avec le *Magnificat* sous forme de répons entre l'orgue et le chœur). Son répertoire compte environ 110 fugues, dont seulement 30 n'ont pas de caractère liturgique. Ses œuvres contrapontistes pour instruments à touches ne sont jamais très longues et se caractérisent par une clarté musicale, éléments garants d'une expression homogène. La plupart se jouent sans actionnement de la pédale. Ces compositions peuvent être interprétées sur pratiquement tous les instruments à touches, tels que les orgues, le clavecin ou le clavicorde de l'époque.

Du vivant de Pachelbel, seuls deux recueils de ses œuvres ont été imprimés. Tous les autres sont manuscrits, au même titre que les deux fugues que voici. On retrouve la *Fuga in C* dans divers manuscrits, dont l'un comporte la mention *Nachtigall* (Rossignol), qui est d'ailleurs barrée. Les répétitions de certaines notes, surtout dans la partie de soprano, si caractéristiques du mode de composition de Pachelbel rappellent le chant du rossignol. À la fin du morceau, le sol² retentit 73 fois ! Ayant en tête la pièce *Engels Nachtegaeltje* de van Eyck, il m'a semblé évident de procéder à un arrangement de cette fugue pour trio de flûtes à bec. La deuxième fugue *Magnificat septimi toni* (n° VII.5) est tirée du manuscrit berlinois des fugues issues du Magnificat. Elle est présentée ici en deux tonalités : d'abord dans sa tonalité originale (sol mineur), puis dans une transposition en la mineur. Ces deux versions présentent des avantages et des inconvénients tant au niveau du son que de la technique d'interprétation, surtout pour la partie de ténor.

Lorsqu'une œuvre pour instruments à touches fait l'objet d'un arrangement pour flûtes à bec, le registre d'origine se voit automatiquement réduit. Les passages signalés par des crochets (⌈⌋) ont été transposés à l'octave : la flûte à bec par exemple a un registre moins étendu que celui de la basse. Il en résulte la plupart du temps une modification de la ligne mélodique. Afin d'éviter des sauts inhabituels, la transposition à l'octave s'est faite, à certains endroits, par la scission d'une note en deux notes de plus courte valeur (ex. *Nachtigall* : Ténor, mesure 46). Les compositions pour instruments à touches de l'époque baroque comportent plus souvent des accords complexes à certains endroits pour permettre par exemple une augmentation de la dynamique ou obtenir une ligne mélodique exacte, tel que c'est le cas dans l'accord final de *Nachtigall*. Dans le présent arrangement, d'autres notes qui peuvent être jouées dans le cas où plusieurs flûtes interprètent la même voix sont indiquées entre parenthèses. Si la pièce est interprétée par des flûtes à bec soprano, alto et ténor, la pièce sonnera une octave plus haut que la pièce originale.

La musique de Pachelbel s'inscrit dans la tradition du 17^{ème} siècle. Par conséquent, les trilles doivent débiter plutôt sur la note principale, comme le décrit Franz Xaver Murschhauser dans la préface de ses pièces pour orgue dans son recueil *Prototypen*, paru à Nuremberg en 1703/1707.

Les arrangements des fugues se basent sur l'édition encore incomplète des œuvres de Pachelbel réalisée par Michael Belotti (Johann Pachelbel : *Complete Works for Keyboard Instruments, Vol. II: Fugues*. New York, 2005; *Vol. IV. Magnificat Fugues from the Berlin Manuscript*. Second series. New York, 2002. Wayne Leupold Editions), tandis que la *Fantaisie* se base sur l'édition de A. Sandberger (DTB, 2. Jg., Band 1: Klavierwerke von J. Pachelbel. Leipzig 1901). Il n'existe pas encore de catalogue unifié des œuvres instrumentales de Pachelbel.

Dans les années 2000, les œuvres pour orgue, dont le nombre dépasse les 200, ont été regroupées dans quatre recueils indépendants les uns des autres (abréviations : POP, WPC, P, T). J'ai renoncé à ces indications pour des raisons de clarté.

Traduction: A. Rabin-Weller

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Heidelberg, septembre 2017