

# Pierre Attaingnant

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Quart & Cinquiesme livre  
de dancieries

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Spielpartitur  
Performing score

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Der Bläserchor · Heft 4

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## Der Bläserchor

Die Werkreihe „Der Bläserchor“ möchte allen Freunden des chorischen Musizierens auf Blasinstrumenten geeignete Spielmusik erschließen. Sie wendet sich einmal an die Kreise, die sich um historisch möglichst getreue Aufführungen mit originalen bzw. den Originalen nachgebildeten Instrumenten bemühen, zum andern aber auch an Bläserchöre mit heute üblichen Blasinstrumenten. Die jeweils getroffene Auswahl der Werke nimmt Rücksicht auf Instrumentenfamilien mit geringem Ambitus, wie z. B. die der Krummhörner.

Es ist das große Verdienst von Otto Steinkopf, die äußerst diffizilen Doppelrohrblattinstrumente mit und ohne Windkapseln in langjähriger, sachverständiger und hingebender Arbeit rekonstruiert zu haben, so daß es heute möglich ist, alte Musik für Bläserchöre nicht nur auf Blockflöten, sondern auch auf Krummhörnern, Kortholten, Rauschpfeifen, Pommern und Dulcianen wiederzugeben. Für die entsprechenden Lagen sind außerdem geeignet: Rankette, gerader und krummer Zink sowie Oboen da caccia.

Bei einer Wiedergabe der Werke durch Blasinstrumente unserer Zeit ist zu beachten, daß transponierende Instrumente in -c- geblasen werden müssen. Spieler von B-Instrumenten (z. B. Trompeten) müssen eine große Sekunde aufwärts transponieren, falls sie nicht im Klang zu blasen gewohnt sind; Spieler von in -F- stehenden Instrumenten (Englisch Horn, Waldhorn) müssen eine reine Quart abwärts transponieren. Für eine Besetzung mit modernen Holzblasinstrumenten seien besonders empfohlen: Oboe für den Diskant, Englisch Horn für den Alt, Fagott für den Tenor und ein weiteres Fagott für den Baß. An Blechblasinstrumenten eignen sich gut: Trompete für den Diskant, Waldhorn und Altposaune für den Alt, ein weiteres Waldhorn und Tenorposaune für den Tenor und eine dritte Posaune (möglichst mit Quartventil) für den Baß. Besonders geeignet sind auch für alle Lagen Ventilposaunen.

Natürlich können auch Streich- und Zupfinstrumente mit herangezogen werden. Die Alt-, Tenor- und Baßstimmen sind immer auch für Lauten und Gitarren geeignet. In Verbindung mit Diskantlauten oder Oktavgitarren ergeben sie ein reizvolles Zupfregister. Alle diese Instrumentengruppen sollten nach Möglichkeit auch wechselweise angewendet werden, ebenso kann eine Mischung von verschiedenartigen Instrumenten — von den Engländern „broken Consort“ genannt — von besonderer Wirkung sein.

The aim of the series “Der Bläserchor” (The Wind Band) is to make suitable music of a not too difficult nature available to all those who are fond of choral music-making on wind instruments. It is intended, on the one hand, for circles which aim at historically accurate performances on original instruments or reconstructions of them, and, on the other hand, for groups of players using modern wind instruments. All the works have been selected bearing in mind the needs of instrument families of short range, such as that of the cromornes.

It is the great service of Otto Steinkopf to have devoted many years of expert and loving work to the reconstruction of the extremely tricky double reed instruments with and without wind caps, so that it is now possible to bring to life old music for wind bands, not only on recorders, but also on cromornes, courtauds, rauschpfeifen, shawms, and dolcians. Also suitable for the appropriate ranges are racketts, straight and curved cornetts, and oboes da caccia.

When the pieces are played on modern wind instruments it should be borne in mind that transposing instruments have to be played in C. Players of B<sup>b</sup>-instruments (e. g. trumpets) must transpose up a major second, unless they are accustomed to play the printed notes. Players of F-instruments (cor anglais, horn) should transpose down a perfect fourth. The following combination is particularly recommended when modern instruments are used: an oboe for the descant, cor anglais for the alto, bassoon for the tenor, and a further bassoon for the bass. Well suited brass instruments are a trumpet for the descant, horn and alto trombone for the alto, a further horn and a tenor trombone for the tenor, and a third trombone (preferably with a fourth valve) for the bass. Valve trombones are particularly suitable for all ranges.

Bowed and plucked instruments can naturally be used too. The alto, tenor and bass parts are always suitable for lutes and guitars also. In combination with descant lutes or octave guitars they produce an attractive plucked register. Wherever possible all these groups of instruments should be used alternately. Similarly a mixture of instruments belonging to different families — a “broken consort” — may prove specially effective.

DER BLÄSERCHOR  
Herausgegeben von Helmut Mönkemeyer

Heft 4

PIERRE ATTAINGNANT

# Quart & Cinquiesme livre de dancieries

Pavanen · Gaillarden · Branslen  
zu vier Stimmen

1550

Spielpartitur

Edition Moeck Nr. 3604

HERMANN MOECK VERLAG · CELLE

## Vorwort

Der berühmte Drucker und Verleger Pierre Attaignant wirkte in der ersten Hälfte des 16. Jahrhunderts in Paris. Unter seinen Publikationen, die Hunderte von Chansons, Motetten, Messen, Magnificats und Passionen umfassen, fesseln neben Tabulatursammlungen für Laute und Tasteninstrumente besonders die fünf überlieferten Tanzsammlungen aus den Jahren 1529, 1530, 1547 und 1550. Die beiden Sammlungen von 1529 und 1530 liegen im Neudruck als „Pariser Tanzbuch“ (herausgegeben von J. Giesbert, Mainz 1950) vor. Von den etwa 20 Jahre später veröffentlichten drei Ausgaben bringt „DER BLÄSERCHOR“ zwei Auswahlhefte. Die Titel dieser Sammelwerke haben folgenden Wortlaut:

- I. Second liure contenant trois Gaillardes, TROIS PAVANES, VINGT TROIS BRANLES, Tant gays, Simples, Que doubles, Douze basses dances, & Neuf tourdions En somme Cinquente, Le tout ordonne selon les huit tous. Es nouvellement imprime en Musique a quatre parties, en ung liure seul, par Pierre Attaignant, Imprimeur de musique du Roy, demeurant a Paris en la Rue de la Harpe, pres leglise saint Cosme 1547
- II. Quart liure de dancieries, A quatre parties Contenant XIX pauanes & XXXI gaillardes. EN VNG LIVRE SEVL, VEV ET CORRIGE PAR Claude geruaise scauant Musicien. Et imprimez par Pierre Attaignant Imprimeur du Roy en musique. Demeurant á Paris En la Rue de la Harpe pres lesglise S. cosme. 19. Augusti 1550
- III. Cinquiesme liure de dancieries, A quatre PARTIES, CONTENANT DIX BRANSLES GAYS, Huict bransles de poictou, Trente cinq bransles de Champaigne, Le tout en ung liure seul, Veu & corrige par Claude geruaise scauant Musicien. Nouuellement imprimez par Pierre Attaignant Imprimeur du Roy en musique, Demeurant á Paris En la Rue de la Harpe pres lesglise S. cosme 28. Augusti 1550

„En ung liure seul“ bedeutet, daß alle vier Stimmen auf zwei nebeneinander liegenden Seiten so angeordnet sind, daß nur ein Heft zu erscheinen brauchte und nicht vier einzelne Stimmbücher. Wie aus den Titeln der II. und III. Sammlung zu ersehen ist, erfolgte die Bearbeitung der Tänze in diesen Ausgaben durch Claude Gervaise.

Im Vorwort zu Francesco Bendusi's „Opera nova de balli“ von 1553 (Heft 2 dieser Reihe) wurde schon darauf hingewiesen, daß das Mensurzeichen  $\text{C}$  nicht immer zugleich auch  $\text{C}$ -Takt bedeutet. So sind auch in unserer Ausgabe von 1547 die Basses dances und Tourdions im  $3/4$ -Takt zu lesen. Die Vorlagen weisen noch keine Taktstriche auf, sie wurden daher nur angedeutet. Die Notenwerte wurden um die Hälfte verkürzt, die alten Schlüssel der Übertragung vorgesetzt. Akzidentien über den Noten sind Vorschläge des Herausgebers.

Dank gebührt den Verwaltern der Bibliothèque Nationale in Paris für die Überlassung der Mikrofilme zu den angeführten Werken.

Helmut Mönkemeyer

## Foreword

The famous printer and publisher Pierre Attaignant worked in Paris in the first half of the 16th century. Among his publications — which include hundreds of chansons, motets, magnificats, and passions — not only tabulature collections for the lute and keyboard instruments, but especially the five collections of traditional dances (published in the years 1529, 1530, 1547, and 1550), are particularly attractive. The two collections of 1529 and 1530 have been reprinted under the title “Pariser Tanzbuch” (edited by J. Giesbert, Mainz 1950). Of the three collections which Attaignant published about twenty years later, two selections are contained in the “Bläserchor” series. The titles of Attaignant's last three collections were as follows:

“En ung liure seul” means that all four parts are printed on two opposite pages in order that only one book, instead of four part-books, would be necessary. The titles of the first and second collections show that the dances in these collections were arranged by Claude Gervaise.

In the foreword to Francesco Bendusi's “Opera nova de balli” of 1553 (No. 2 in this series) it has already been pointed out that the time signature  $\text{C}$  is not always synonymous with  $\text{C}$  measure. Thus in Attaignant's publication of 1547 the Basses dances and Tourdions should be read in  $3/4$  time. As there are no bar-lines in the originals, they have merely been suggested here. The note values have been halved and the old key signatures have been given at the beginning of the transcriptions. Accidentals over some of the notes are suggestions by the editor.

I am grateful the Bibliothèque Nationale in Paris for supplying me with microfilms of the works referred to.

Helmut Mönkemeyer

PIERRE ATTAINGNANT

# Quart & Cinquiesme livre de dancieries

## Pavane

1550

4<sup>e</sup> livre Fo. II

Superius

Contratenor

Tenor

Bassus

10

15

20

25

Pavane

4<sup>e</sup> livre Fo. VII

Musical score for Pavane, measures 1-5. The score is written for four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The time signature is common time (C). Measure numbers 5 and 8 are indicated above the first and second staves respectively. The piece concludes with a double bar line and repeat dots.

Continuation of the Pavane musical score, measures 6-10. The notation continues on the four staves, with measure number 10 marked above the first staff.

Gaillarde

Musical score for Gaillarde, measures 1-5. The score is written for four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure numbers 5 and 8 are indicated above the first and second staves respectively. The piece concludes with a double bar line and repeat dots.

Continuation of the Gaillarde musical score, measures 6-10. The notation continues on the four staves, with measure number 10 marked above the first staff.

### Pavane

Musical score for Pavane, measures 1-5. Four staves (treble, two alto, and bass clefs) in 3/4 time. Measure 5 has a '5' above it. First and second endings are marked at the end of the system.

Musical score for Pavane, measures 6-10. Three staves (treble, alto, and bass clefs) in 3/4 time. Measure 10 has a '10' above it. Measure 11 has a '11' above it. The piece ends with a sharp sign.

### Gaillarde

Musical score for Gaillarde, measures 1-5. Four staves (treble, two alto, and bass clefs) in 3/4 time. Measure 5 has a '5' above it.

Musical score for Gaillarde, measures 6-10. Three staves (treble, alto, and bass clefs) in 3/4 time. Measure 10 has a '10' above it. The piece ends with a sharp sign.

Pavane

4<sup>e</sup> livre Fo. XVIII

Measures 1-5 of the Pavane. The score is in G minor (one flat) and 3/4 time. It features four staves: two treble clefs and two bass clefs. A sharp sign is placed above the staff at measure 5, and the number '5' is written above the staff at the end of the first system.

Measures 6-10 of the Pavane. This system includes a repeat sign with first and second endings. The number '10' is written above the staff at the end of the second ending. A sharp sign is placed above the staff at the end of the second ending.

Measures 11-15 of the Pavane. The number '15' is written above the staff at the beginning of the system.

Measures 16-20 of the Pavane. This system shows the continuation of the piece, ending with a fermata over the final note.



### Gaillarde (1)

4<sup>e</sup> livre Fo. XXXI

Musical score for Gaillarde (1), measures 1-9. The score is in 3/4 time and G major. It consists of four staves: three treble clefs and one bass clef. A measure rest of 5 is indicated above the first staff at measure 5. A sharp sign is placed above the first staff at measure 9. The piece concludes with a double bar line and repeat dots.

Musical score for Gaillarde (1), measures 10-15. This section continues from the previous system. It features three treble clefs and one bass clef. Measure rests of 10 and 15 are indicated above the first staff. The piece ends with a double bar line and repeat dots.

### Gaillarde (2)

4<sup>e</sup> livre Fo. XXXI

Musical score for Gaillarde (2), measures 1-9. The score is in 3/4 time and G major. It consists of four staves: three treble clefs and one bass clef. A measure rest of 5 is indicated above the first staff at measure 5. The piece concludes with a double bar line and repeat dots.

Musical score for Gaillarde (2), measures 10-15. This section continues from the previous system. It features three treble clefs and one bass clef. A measure rest of 10 is indicated above the first staff. The piece ends with a double bar line and repeat dots.

Bransle gay (1)

5e livre Fo. III

Musical notation for measures 1-5. The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Measure numbers 1, 5, and 8 are indicated. The music features a rhythmic pattern of quarter and eighth notes.

Musical notation for measures 6-10. The score continues with four staves. Measure numbers 10 and 8 are indicated. The musical structure remains consistent with the previous system.

Musical notation for measures 11-20. This system includes a repeat sign and a key signature change to two sharps (F# and C#) at measure 15. Measure numbers 15, 20, and 8 are indicated. The notation shows the continuation of the piece with the new key signature.

Musical notation for measures 21-25. The score concludes with four staves. Measure numbers 8 and 8 are indicated. The piece ends with a final cadence.

Bransle gay (2)

5<sup>e</sup> livre Fo. IV

Musical score for Bransle gay (2), measures 1-5. The score is in 3/4 time and consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp (F#). The fourth staff is in bass clef. A double bar line with repeat dots is placed after measure 5. A '5' is written above the first staff at the end of the first system.

Musical score for Bransle gay (2), measures 6-10. The score continues from the previous system. It consists of three staves: the first in treble clef, the second in alto clef, and the third in bass clef. A double bar line with repeat dots is placed after measure 10. A '10' is written above the first staff at the beginning of the system.

Bransle gay (3)

5<sup>e</sup> livre Fo. V

Musical score for Bransle gay (3), measures 1-5. The score is in 3/4 time and consists of four staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb). The second and third staves are in alto clef with a key signature of two flats (Bb, Eb). The fourth staff is in bass clef. A double bar line with repeat dots is placed after measure 5. A '5' is written above the first staff at the end of the first system.

Musical score for Bransle gay (3), measures 6-10. The score continues from the previous system. It consists of three staves: the first in treble clef, the second in alto clef, and the third in bass clef. A double bar line with repeat dots is placed after measure 10. A '10' is written above the first staff at the beginning of the system.

Bransle de poictou (1)

5<sup>e</sup> livre Fo. VIII

Musical score for Bransle de poictou (1) in 3/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#). The score includes a first ending (1.) and a second ending (2.) at the end. A measure number '5' is placed above the first staff. The piece concludes with a repeat sign.

Continuation of the musical score for Bransle de poictou (1), showing measures 6 through 10. The notation continues on the four staves, with a measure number '10' above the first staff. The piece ends with a repeat sign.

Bransle de poictou (2)

5<sup>e</sup> livre Fo. VIII

Musical score for Bransle de poictou (2) in 3/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#). The score includes a measure number '5' above the first staff. The piece concludes with a repeat sign.

Continuation of the musical score for Bransle de poictou (2), showing measures 6 through 10. The notation continues on the four staves, with a measure number '10' above the first staff. The piece ends with a repeat sign.

# Bransle de chāpaigne (1)

5<sup>e</sup> livre Fo. XII

Bransle de ch apaigne (2)

5<sup>e</sup> livre Fo. XVI

Musical score for Bransle de ch apaigne (2), measures 1-9. The score is written for four staves: Treble clef (top), two Alto clefs (middle), and Bass clef (bottom). The key signature has one sharp (F#) and the time signature is common time (C). The first staff has a measure number '5' above it. The piece consists of two first endings (1.) and a second ending (2.) which concludes with a repeat sign.

Musical score for Bransle de ch apaigne (2), measures 10-12. The score is written for three staves: Treble clef (top), Alto clef (middle), and Bass clef (bottom). The key signature has one sharp (F#) and the time signature is common time (C). The first staff has a measure number '10' above it. The piece concludes with a repeat sign.

Bransle de ch apaigne (3)

5<sup>e</sup> livre Fo. XVI

Musical score for Bransle de ch apaigne (3), measures 1-4. The score is written for four staves: Treble clef (top), two Alto clefs (middle), and Bass clef (bottom). The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a repeat sign.

Musical score for Bransle de ch apaigne (3), measures 5-7. The score is written for three staves: Treble clef (top), Alto clef (middle), and Bass clef (bottom). The key signature has one sharp (F#) and the time signature is common time (C). The first staff has a measure number '5' above it. The piece concludes with a repeat sign.

Bransle de chāpaigne (4)

5<sup>e</sup> livre Fo. XXVII

Musical score for Bransle de chāpaigne (4), measures 1-5. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). Measure 5 is marked with a '5' above the staff.

Musical score for Bransle de chāpaigne (4), measures 6-10. The score is written for three staves: Treble 1, Treble 2, and Treble 3. The key signature is one sharp (F#) and the time signature is common time (C). Measure 10 is marked with a '10' above the staff.

Bransle de chāpaigne (5)

5<sup>e</sup> livre Fo. XXVII

Musical score for Bransle de chāpaigne (5), measures 1-5. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). Measure 5 is marked with a '5' above the staff.

Musical score for Bransle de chāpaigne (5), measures 6-10. The score is written for three staves: Treble 1, Treble 2, and Treble 3. The key signature is one flat (Bb) and the time signature is common time (C). Measure 10 is marked with a '10' above the staff.

Bransle de ch apaigne (6)

5<sup>e</sup> livre Fo. XXIII

Musical score for Bransle de ch apaigne (6), measures 1-5. The score is written for four staves: Treble, Alto, Tenor, and Bass. It features a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with a repeat sign and a first ending bracket at the end of the first five measures.

Musical score for Bransle de ch apaigne (6), measures 6-10. The score continues from the previous system, with measures 6-10. It maintains the same key signature and time signature, featuring a mix of eighth and sixteenth notes.

Musical score for Bransle de ch apaigne (6), measures 11-15. The score continues from the previous system, with measures 11-15. It maintains the same key signature and time signature, featuring a mix of eighth and sixteenth notes.

Bransle de ch apaigne (7)

5<sup>e</sup> livre Fo. XXVI

Musical score for Bransle de ch apaigne (7), measures 1-5. The score is written for four staves: Treble, Alto, Tenor, and Bass. It features a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with a repeat sign and a first ending bracket at the end of the first five measures.



10

Bransle de châpaigne (8)

5<sup>e</sup> livre Fo. XXIX

10

Bransle de châpaigne (9)

5<sup>e</sup> livre Fo. XXIX

Musical score for Bransle de châpaigne (9), measures 1-5. The score is written for four staves: Treble, Alto, Tenor, and Bass clefs. It features a 3/4 time signature and a key signature of one sharp (F#). The first measure is marked with a '5' above it. The music consists of rhythmic patterns with eighth and sixteenth notes.

Musical score for Bransle de châpaigne (9), measures 6-10. The score continues from the previous block, showing measures 6 through 10. The notation includes various rhythmic values and accidentals (sharps) on the notes.

Bransle de châpaigne (10)

5<sup>e</sup> livre Fo. XXX

Musical score for Bransle de châpaigne (10), measures 1-5. The score is written for four staves: Treble, Alto, Tenor, and Bass clefs. It features a 3/4 time signature and a key signature of one flat (Bb). The first measure is marked with a '5' above it. The music consists of rhythmic patterns with eighth and sixteenth notes.

Musical score for Bransle de châpaigne (10), measures 6-10. The score continues from the previous block, showing measures 6 through 10. The notation includes various rhythmic values and accidentals (sharps and flats) on the notes.