

P. Attaignant

Pavanen und Gaillarden zu fünf und vier Stimmen

Pavanes and Gaillards for five and four parts

Spielartitur · Score

Der Bläserchor · Heft 28

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 verschiedentypigen 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^b-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 28

PIERRE ATTAINGNANT
(† 1552)

Pavanen und Gaillarden

zu fünf und vier Stimmen

Spielpartitur

Edition Moeck Nr. 3628
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 überlieferten Tanzsammlungen von 1529 bis 1556. Die beiden Sammlungen von 1529 und 1530 liegen im Neudruck als „Pariser Tanzbuch“ (herausgegeben von J. Giesbert, Mainz 1950) vor. Von den später veröffentlichten Ausgaben bringt DER BLÄSERCHOR drei Auswahlhefte. Die Titel zur zweiten, vierten und fünften Folge wurden im Vorwort zu den Heften 3 und 4 der BLÄSERCHOR-Reihe (Ed. Moeck Nr. 3603 und 3604) bereits mitgeteilt. Die Folgen drei und sechs haben folgenden Wortlaut:

*TROISIEME LIVRE DE DANCERIES A QVATRE ET CINQ PARTIES, VEV PAR
CLAVDE Geruaise (le tout en vn volume) nouvellement imprimé à Paris
par la vefue de Pierre Attaignant, demourant en la Rue de la Harpe,
pres leglise s. Cosme. 15. cal. Feb. 1556. Auec priuilege du Roy,
pour neuf ans.*

*SIXIEME LIVRE DE DANCERIES, MIS EN MVSIQUE A QVATRE PARTIES PAR
Claude Geruaise, nouvellement imprimé à Paris par la vefue de
Pierre Attaignant, demourant en la Rue de la Harpe, pres leglise
saint Cosme. 1555. Auec priuilege du Roy, pour neuf ans.*

Wie aus den Titeln der dritten, vierten, fünften und sechsten Sammlung zu ersehen ist, erfolgte die Bearbeitung der Tänze in diesen Folgen durch Claude Gervaise.

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.

PREFACE

The famous printer and publisher Pierre Attaignant worked in the first half of the 16th century in Paris. Among his publications, comprising hundreds of chansons, motets, Masses, Magnificats and Passions, his collections of dances (from 1529 to 1556) are especially fascinating as well as his collections of tablatures for lute and keyed instruments. The two collections of 1529 and 1530 are available as reprints under the title of "Pariser Tanzbuch" (edited by J. Giesbert, Mainz 1950). Of the later volumes DER BLÄSERCHOR published three selections. The titles of the second, fourth and fifth volumes have already been given in the prefaces No. 3 and 4 in our BLÄSERCHOR series (Ed. Moeck No. 3603 and 3604). The third and sixth volumes were originally published with the following wording:

As can be gathered from the titles of the third, fourth, fifth and sixth collections, their dances were arranged by Claude Gervaise.

In the original no bar-lines were drawn; the editor therefore only indicated them. Note values were reduced by half, the original clefs were added at the beginning of the transcription. Any accidental signs above the notes are to be read as the editor's suggestion.

The editor is deeply indebted to the administration of the National Library in Paris for letting him use the micro-films of the works quoted above.

Helmut Mönkemeyer

Pavane „Si ie m'en vois“ à cinq

Troisieme livre, 1556. Fo I

Musical score for five voices: Superius, Contratenor, Tenor, Secundus tenor, and Bassus. The score is in G minor (one flat) and 3/4 time. It features a double bar line at measure 5, with a '5' above it. The lyrics 'Si ie m'en vois' are written below the staves.

Continuation of the musical score for five voices, measures 10-14. The score is in G minor and 3/4 time. It features a double bar line at measure 10, with a '10' above it. The lyrics 'Si ie m'en vois' are written below the staves.

Gaillarde „Si ie m'en vois“

Musical score for five voices: Superius, Contratenor, Tenor, Secundus tenor, and Bassus. The score is in G minor (one flat) and 3/4 time. It features a double bar line at measure 5, with a '5' above it. The lyrics 'Si ie m'en vois' are written below the staves.

Pavane „l'Admiral“ à cinq

Troisieme livre, 1556. Fo V

Musical score for the first five measures of the Pavane „l'Admiral“ à cinq. The score is written for five voices: Superius, Contratenor, Tenor, Bassus (Tenor 2), and Bassus. The music is in a 3/4 time signature with a key signature of one flat (B-flat). A double bar line with repeat dots is placed after measure 5, with a '5' above it. The Superius part has a '5' above the first measure. The Contratenor part has a '5' below the first measure. The Tenor part has a '5' below the first measure. The Bassus (Tenor 2) part has a '5' below the first measure. The Bassus part has a '5' below the first measure.

Musical score for measures 6-10 of the Pavane „l'Admiral“ à cinq. The score is written for five voices: Superius, Contratenor, Tenor, Bassus (Tenor 2), and Bassus. The music is in a 3/4 time signature with a key signature of one flat (B-flat). A double bar line with repeat dots is placed after measure 10, with a '10' above it. The Superius part has a '10' above the first measure. The Contratenor part has a '10' above the first measure. The Tenor part has a '10' above the first measure. The Bassus (Tenor 2) part has a '10' above the first measure. The Bassus part has a '10' above the first measure.

Gaillarde „l'Admiral“

Musical score for the first five measures of the Gaillarde „l'Admiral“. The score is written for five voices: Superius, Contratenor, Tenor, Bassus (Tenor 2), and Bassus. The music is in a 3/2 time signature with a key signature of one flat (B-flat). A double bar line with repeat dots is placed after measure 5, with a '5' above it. The Superius part has a '5' above the first measure. The Contratenor part has a '5' below the first measure. The Tenor part has a '5' below the first measure. The Bassus (Tenor 2) part has a '5' below the first measure. The Bassus part has a '5' below the first measure.

Pavane „Le bon vouloir“

Quart livre, 1550. Fo XII

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Superius, Contra-tenor, Tenor, 5 pars, and Bassus. The Superius staff begins with a treble clef and a 5-fingered fingering mark. The other four staves (Contra-tenor, Tenor, 5 pars, and Bassus) begin with a bass clef and an 8-fingered fingering mark. The music is written in a common time signature (C) and features a variety of rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

The second system of the musical score continues the piece. It features five staves with a treble clef on the top staff and bass clefs on the others. A sharp sign (#) is placed above the first staff, and the number 10 is placed above the second staff. The system includes repeat signs (double bar lines with dots) and concludes with a double bar line and a fermata.

The third system of the musical score consists of three staves, all with treble clefs. The music continues with a series of eighth and sixteenth notes, ending with a double bar line and a fermata.

20

Pavane

Quart livre, 1550. Fo XIII

5

Superius

Contra-tenor

Tenor

Quinta pars

Bassus

10

Pavane „Pour mon plaisir“

Quart livre, 1550. Fo XIII

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Superius, Contra-tenor, Tenor, 5 pars, and Bassus. The Superius staff begins with a treble clef and a common time signature (C). The other four staves (Contra-tenor, Tenor, 5 pars, and Bassus) begin with a bass clef and a common time signature. A measure number '5' is placed above the Superius staff. The music is written in a style characteristic of the 16th-century French lute repertoire.

The second system of the musical score consists of five staves. Measure numbers '10' and '15' are placed above the top staff. The notation continues across all five staves, maintaining the same clefs and time signature as the first system.

The third system of the musical score consists of three staves. The notation continues across these three staves, maintaining the same clefs and time signature as the previous systems.

Pavane d'Angleterre avec sa Gaillarde

Sixieme livre, 1555. Fo IIII

5

Superius

Contra-tenor

Tenor

Basse taille

Bassus

10

15

Gaillarde

5

10

15

Pavane

Quart livre, 1550. Fo III

Gaillarde

Pavane

Quart livre, 1550. Fo IIII

Musical score for the first system of the Pavane. It features five staves: Superius (Soprano), v. pars (Violin part), Contra-tenor (Contralto), Tenor, and Bassus (Bass). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The Superius part has a measure rest of 5 measures (5 b) at the beginning. The v. pars part has a measure rest of 8 measures (8) at the beginning. The Contra-tenor part has a measure rest of 8 measures (8) at the beginning. The Tenor part has a measure rest of 8 measures (8) at the beginning. The Bassus part has a measure rest of 8 measures (8) at the beginning. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Musical score for the second system of the Pavane, measures 10 to 15. It features five staves: Superius, v. pars, Contra-tenor, Tenor, and Bassus. The music continues from the first system, with measure numbers 10 and 15 indicated. The Superius part has a measure rest of 10 measures (10) at the beginning. The v. pars part has a measure rest of 10 measures (10) at the beginning. The Contra-tenor part has a measure rest of 10 measures (10) at the beginning. The Tenor part has a measure rest of 10 measures (10) at the beginning. The Bassus part has a measure rest of 10 measures (10) at the beginning. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Gaillarde

Musical score for the first system of the Gaillarde. It features four staves: v. pars (Violin part), Contra-tenor (Contralto), Tenor, and Bassus. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The v. pars part has a measure rest of 5 measures (5) at the beginning. The Contra-tenor part has a measure rest of 8 measures (8) at the beginning. The Tenor part has a measure rest of 8 measures (8) at the beginning. The Bassus part has a measure rest of 8 measures (8) at the beginning. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Musical score for the second system of the Gaillarde, measures 10 to 15. It features four staves: v. pars, Contra-tenor, Tenor, and Bassus. The music continues from the first system, with measure numbers 10 and 15 indicated. The v. pars part has a measure rest of 10 measures (10) at the beginning. The Contra-tenor part has a measure rest of 10 measures (10) at the beginning. The Tenor part has a measure rest of 10 measures (10) at the beginning. The Bassus part has a measure rest of 10 measures (10) at the beginning. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.