

# P. Attaingnant

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Second livre de dances

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Spielpartitur · Score

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Der Bläserchor · Heft 3

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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 Oktagitarren 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<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 3

PIERRE ATTAINGNANT

# Second livre de dances

Basses dances · Tourdions · Branles  
zu vier Stimmen

1547

Spielpartitur

Edition Moeck Nr. 3603

HERMANN MOECK VERLAG · CELLE

## Vorwort

Der berühmte Drucker und Verleger Pierre Attaingnant 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 Cinquante, Le tout ordonne selon les huict tous. Es nouuellement imprime en Musique a quatre parties, en ung liure seul, par Pierre Attaingnant, Imprimeur de musique du Roy, demeurant a Paris en la Rue de la Harpe, pres leglise saint Cosme 1547
- II. Quart liure de danceries, A quatre parties Contenant XIX pauanes & XXXI gaillardes. EN VNG LIVRE SEVL, VEV ET CORRIGE PAR Claude geruaise scauant Musicien. Et imprimez par Pierre Attaingnant 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 danceries, A quatre PARTIES, CONTENANT DIX BRANSLES GAYS, Huict bransles de poictou, Trente cinq bransles de Champaigne, Le tout en ung liure seul, Veu & corrigé par Claude geruaise scauant Musicien. Nouuellement imprimez par Pierre Attaingnant 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 Bendusis „Opera nova de balli“ von 1553 (Heft 2 dieser Reihe) wurde schon darauf hingewiesen, daß das Mensurzeichen  nicht immer zugleich auch -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 Attaingnant 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 Attaingnant published about twenty years later, two selections are contained in the “Bläserchor” series. The titles of Attaingnant’s last three collections were as follows:

- I. Second liure contenant trois Gaillardes, TROIS PAVANES, VINGT TROIS BRANLES, Tant gays, Simples, Que doubles, Douze basses dances, & Neuf tourdions En somme Cinquante, Le tout ordonne selon les huict tous. Es nouuellement imprime en Musique a quatre parties, en ung liure seul, par Pierre Attaingnant, Imprimeur de musique du Roy, demeurant a Paris en la Rue de la Harpe, pres leglise saint Cosme 1547
- II. Quart liure de danceries, A quatre parties Contenant XIX pauanes & XXXI gaillardes. EN VNG LIVRE SEVL, VEV ET CORRIGE PAR Claude geruaise scauant Musicien. Et imprimez par Pierre Attaingnant 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 danceries, A quatre PARTIES, CONTENANT DIX BRANSLES GAYS, Huict bransles de poictou, Trente cinq bransles de Champaigne, Le tout en ung liure seul, Veu & corrigé par Claude geruaise scauant Musicien. Nouuellement imprimez par Pierre Attaingnant 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” 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  is not always synonymous with  measure. Thus in Attaingnant’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 to the Bibliothèque Nationale in Paris for supplying me with microfilms of the works referred to.

Helmut Mönkemeyer

PIERRE ATTAINGNANT  
Second livre de danceries

Basse dance      1547      5      Fo. II

Superius      Contratenor      Tenor      Bassus

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## Basse dance

Fo. II

5

10

15

20

## Basse dance

Fo. III

5

The musical score consists of four staves of music for bassoon and strings. The first staff is for bassoon, the second for violins, the third for violas, and the fourth for cellos. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 continue with eighth-note patterns. Measure 5 begins with a dotted half note. Measures 6-7 show more complex eighth-note patterns. Measure 8 starts with a dotted half note. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dotted half note. Measures 12-13 show eighth-note patterns. Measure 14 begins with a dotted half note. Measures 15-16 show eighth-note patterns. Measure 17 begins with a dotted half note. Measures 18-19 show eighth-note patterns. Measure 20 begins with a dotted half note. Measures 21-22 show eighth-note patterns. Measure 23 begins with a dotted half note. Measures 24-25 show eighth-note patterns.

10

15

20

25

## Basse dance

Fo. IV

5

10

15

20

25

## Basse dance «La uolunté»

Fo. VI

5

10

15

20

25

## Basse dance

Fo. XXI

5

10

15

20

25

## Basse dance «Content desire»

Fo. XXII

13

5

10

15

20

25

Tourdion

Fo. VII

Tourdion

Fo. VIII

10

5

Tourdion

Musical score for three staves (Treble, Alto, Bass) showing measures 10-15 and 20. The score consists of two systems separated by a vertical bar line. The first system covers measures 10 through 15, with measure 10 starting at the beginning of the first staff. Measure 10 has a key signature of one sharp (F#). Measures 11-15 continue with the same key signature. The second system begins at measure 20, also with one sharp (F#). The bass staff contains a rehearsal mark '8' below the staff.

Tourdion

## Branle

Fo. XI

Musical score for Branle, measures 1-5. The score consists of four staves (string bass, cello, double bass, and bassoon) in common time, 13/8 time signature, and a key signature of one flat. Measure 1 starts with eighth-note patterns. Measure 2 introduces sixteenth-note patterns. Measure 3 shows eighth-note pairs. Measure 4 features eighth-note chords. Measure 5 concludes with eighth-note patterns.

10

Musical score for Branle, measures 10-15. The score continues with the same four staves and time signatures. Measures 10-14 show eighth-note patterns, while measure 15 concludes with eighth-note chords.

## Branle

Musical score for Branle, measures 16-20. The score continues with the same four staves and time signatures. Measures 16-19 show eighth-note patterns, while measure 20 concludes with eighth-note chords.

Musical score for Branle, measures 21-25. The score continues with the same four staves and time signatures. Measures 21-24 show eighth-note patterns, while measure 25 concludes with eighth-note chords.

## Branle

Fo. XII

Musical score for Branle Fo. XII, featuring four staves of music for a band instrument. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and key signature. The music is in common time. Measure numbers 5 and 10 are indicated above the staves. The score concludes with a final measure ending with a repeat sign and a double bar line.

## Branle

Musical score for Branle, featuring four staves of music for a band instrument. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and key signature. The music is in common time. The score concludes with a final measure ending with a repeat sign and a double bar line.

Musical score for Branle, featuring four staves of music for a band instrument. The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and key signature. The music is in common time. The score concludes with a final measure ending with a repeat sign and a double bar line.

## Branle gay «Que ie chatouelle»

Fo. XXV

The musical score consists of five systems of music, each with four staves. The key signature is one flat, and the time signature is 3/4 throughout.

- System 1 (Measures 1-4):** The first staff (treble clef) starts with a dotted half note followed by eighth notes. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 2 (Measures 5-8):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 3 (Measures 9-12):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 4 (Measures 13-16):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 5 (Measures 17-20):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 6 (Measures 21-24):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.
- System 7 (Measures 25-28):** The first staff (treble clef) has eighth-note pairs. The second staff (treble clef) has eighth-note pairs. The third staff (treble clef) has eighth-note pairs. The fourth staff (bass clef) has eighth-note pairs.

35

40

45

## Branle

1

6

7

## Branle «Mari ie songeois laultre iouer»

5

Fo. XIV

The musical score consists of five systems of four staves each. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is mostly common time (indicated by '3'). Measure numbers 5, 10, and 15 are marked above the staves.

- System 1:** Measures 1-5. Key: B-flat major. Time: Common time (3).
- System 2:** Measures 6-10. Key: A major. Time: Common time (3).
- System 3:** Measures 11-15. Key: A major. Time: Common time (3).
- System 4:** Measures 16-20. Key: A major. Time: Common time (3).
- System 5:** Measures 21-25. Key: A major. Time: Common time (3).