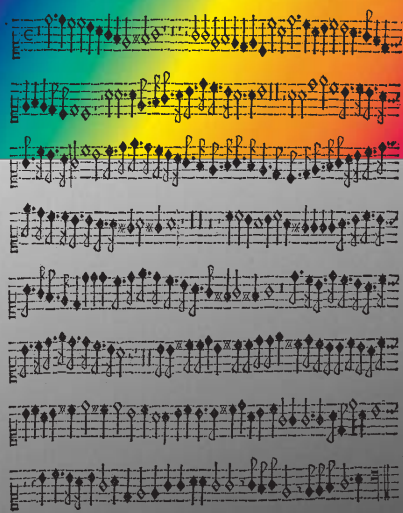


# ZEITSCHRIFT FÜR SPIELMUSIK



Alessandro Poglietti  
(17. Jh.)

**Canzon über dass  
Henner und  
Hannergeschrey**  
für Blockflötenquartett

herausgegeben von  
Irmtraut Freiberg

for recorder quartet  
(D Tr T B)

**MOECK**

# Canzon über dass Henner und Hanner geschrey

für Blockflötenquartett  
herausgegeben von Irmtraut Freiberg

Canzon Alessandro Poglietti (17. Jh.)

S  
A  
T  
B

8

Detailed description: This system shows the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) from measure 8 to 11. The Soprano part has a melodic line with eighth and sixteenth notes. The Alto part has a similar melodic line. The Tenor and Bass parts are mostly rests, with some notes appearing in measure 11.

8

Detailed description: This system shows the woodwind parts for Flute 1, Flute 2, Flute 3, and Bassoon from measure 8 to 11. Flute 1 has a melodic line with eighth notes. Flute 2 has a melodic line with eighth notes and a slur over measures 9 and 10. Flute 3 has a melodic line with eighth notes. The Bassoon part has a melodic line with eighth notes.

8

Detailed description: This system shows the woodwind parts for Flute 1, Flute 2, Flute 3, and Bassoon from measure 12 to 15. Flute 1 has a melodic line with eighth notes. Flute 2 has a melodic line with eighth notes. Flute 3 has a melodic line with eighth notes. The Bassoon part has a melodic line with eighth notes.

8

Detailed description: This system shows the woodwind parts for Flute 1, Flute 2, and Flute 3 from measure 16 to 19. Flute 1 has a melodic line with eighth notes. Flute 2 has a melodic line with eighth notes. Flute 3 has a melodic line with eighth notes.

System 1: Four staves of music. The top staff (treble clef) starts with a measure marked '8' and contains a sequence of eighth notes. The second staff (treble clef) contains a sequence of quarter notes. The third staff (treble clef) contains a sequence of quarter notes. The bottom staff (bass clef) contains a sequence of eighth notes.

System 2: Four staves of music. The top staff (treble clef) starts with a measure marked '8' and contains a sequence of eighth notes. The second staff (treble clef) contains a sequence of quarter notes. The third staff (treble clef) contains a sequence of quarter notes. The bottom staff (bass clef) contains a sequence of eighth notes.

System 3: Four staves of music. The top staff (treble clef) starts with a measure marked '8' and contains a sequence of eighth notes. The second staff (treble clef) contains a sequence of quarter notes. The third staff (treble clef) contains a sequence of quarter notes. The bottom staff (bass clef) contains a sequence of eighth notes.

System 4: Three staves of music. The top staff (treble clef) starts with a measure marked '8' and contains a sequence of eighth notes. The second staff (treble clef) contains a sequence of quarter notes. The third staff (treble clef) contains a sequence of quarter notes.

Capriccio über dass Hennengeschrey



8

First system of musical notation, measures 1-5. It features a treble clef staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass clef staff with a bass line. The music is in 2/4 time and includes various note values and rests.



8

Second system of musical notation, measures 6-10. It continues the piece with more complex rhythmic patterns and melodic development in the treble and bass staves.



8

Third system of musical notation, measures 11-15. This system shows a continuation of the musical themes with some dynamic markings and phrasing slurs.



8

Fourth system of musical notation, measures 16-18. It concludes the piece with a final melodic flourish in the treble staff and a corresponding bass line.

8

First system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The second staff is in treble clef and contains a more active melodic line. The third staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line. A measure rest '8' is indicated at the beginning of the system.

8

Second system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The second staff is in treble clef and contains a more active melodic line. The third staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line. A measure rest '8' is indicated at the beginning of the system.

8

Third system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The second staff is in treble clef and contains a more active melodic line. The third staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line. A measure rest '8' is indicated at the beginning of the system.

8

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef and contains a melodic line with a slur over the first two measures. The second staff is in treble clef and contains a more active melodic line. The bottom staff is in treble clef and contains a rhythmic accompaniment. A measure rest '8' is indicated at the beginning of the system.



8

First system of musical notation, consisting of four staves (treble and bass clefs). It begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in the bass staff.



8

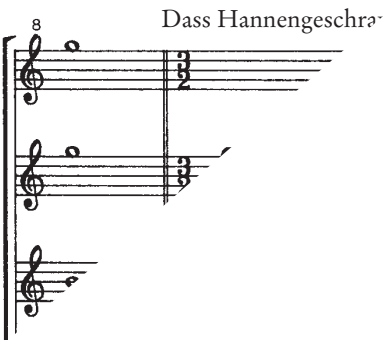
Second system of musical notation, consisting of four staves. It continues the piece with various rhythmic patterns and rests.



8

Third system of musical notation, consisting of four staves. The music continues with similar rhythmic and melodic motifs.

Dass Hannengeschrä



8

Fourth system of musical notation, consisting of three staves. It begins with a treble clef and a key signature of one sharp. The music is sparse, with long rests and a few notes.



8

System 1: Four staves of music. The top staff has a treble clef and a '8' above it. The bottom staff has a bass clef and a '8' below it. The music consists of rhythmic patterns and melodic lines across four measures.



8

System 2: Four staves of music. The top staff has a treble clef and a '8' above it. The bottom staff has a bass clef and a '8' below it. The music continues with various rhythmic and melodic elements across four measures.



8

System 3: Four staves of music. The top staff has a treble clef and a '8' above it. The bottom staff has a bass clef and a '8' below it. The music features more complex rhythmic patterns across four measures.



8

System 4: Three staves of music. The top staff has a treble clef and a '8' above it. The bottom staff has a bass clef and a '8' below it. This system is shorter, containing only three measures of music.



**Irmtraut Freiberg** geboren 1962 in Freiburg/Brg. Nach Studien in Heidelberg / Mannheim (Blockflöte, musikalische Elementarerziehung, Musiktheorie) und Wien (Blockflöte, Cembalo, Musikwissenschaft, Pädagogik) Lehrerin an den Musiklehranstalten der Stadt Wien und der Ludwig-Ritter-von-Köchel-Musikschule, Krems. Rege Konzerttätigkeit mit dem *Blockflötenensemble Wien* in Europa und den USA.

**Irmtraut Freiberg** born in 1962 in Freiburg/Brg. After studies in Heidelberg / Mannheim (recorder, musical primary education, musical theory) and in Vienna (recorder, harpsichord, musicology, theory of education) teacher at the music schools of the city of Vienna and the Ludwig Ritter von Köchel music school in Krems. Extensive concert-giving with the *Vienna Recorder Ensemble* in Europe and in the USA.

**Irmtraut Freiberg** née en 1962 à Freiburg/Breisgau. Après des études flûtes à bec, d'éducation élémentaire musicale et de théorie de la musique à Heidelberg et à Mannheim, ainsi que de flûte à bec, de clavecin, de musicologie et de pédagogie à Vienne, enseignante à l'Académie d'enseignement de la musique de la ville de Vienne et à l'École de musique Ludwig Ritter von Köchel de Krem. Nombreux concerts en Europe et aux Etats-Unis avec le *Blockflötenensemble Wien*, ensemble de flûtes à bec de Vienne.

**Alessandro Poglietti** wurde in der ersten Hälfte des 17. Jahrhunderts in Italien geboren. Nach seiner musikalischen Ausbildung, die er vermutlich in Rom oder Bologna erhielt, wanderte er aus und ließ sich in Wien nieder. 1661 wurde er zum Hof- und Kammerorganisten der Kapelle Kaiser Leopold I. ernannt. Sein guter Ruf als Lehrer für Tasteninstrumente und für Komposition verbreitete sich bald im ganzen Land. In seinem Lehrwerk *Compendium oder kurtzer Begriff, und Einführung zur Musik* (1676) sind zahlreiche Themen enthalten, die – gespielt auf einem Tasteninstrument – Naturlaute nachahmen sollen (z. B. Rufe der Nachtigall, des Kanarienvogels, des Kuckucks, von Hahn und Henne etc.). Poglietti schrieb selber einige Werke über Vogelrufe, aber auch programmatische Stücke über Schlachten, über charakteristische Volksmusikinstrumente anderer Länder usw. 1683, während der Belagerung Wiens durch die Türken, starb Poglietti.

**Alessandro Poglietti** was born in Italy in the first half of the seventeenth century. After studying music, probably in Rome or in Bologna, he emigrated and settled down in Vienna. In 1661 he was called to the post of court- and chamber organist at the court of the emperor Leopold I. Very soon his good reputation as a teacher of keyboard instruments and of composition spread throughout the whole country. In his *Compendium or short explanation and introduction to music* (1676), there are numerous themes mentioned which – played on a keyboard instrument – are intended to imitate sounds from nature (e.g. calls of the nightingale, canary, cuckoo, cock and hen etc.). Poglietti himself wrote several works on bird calls, as well as pieces of programme music about battles, about typical folk instruments of other countries etc. Poglietti died in 1683 during the siege of Vienna by the Turks.

**Alessandro Poglietti** est né en Italie au cours de la première moitié du 17<sup>ème</sup> siècle. Après avoir suivi une formation musicale, probablement à Rome ou à Bologne, il émigra et alla s'installer à Vienne. En 1661, il fut nommé organiste de chambre et de la Cour de la Chapelle de l'Empereur Leopold I. Il jouit rapidement dans tout le pays d'une bonne réputation en tant que professeur d'instrument à clavier et de composition. Sa méthode d'étude intitulée *Compendium ou abrégé, et Introduction à la musique (Compendium oder kurtzer Begriff, und Einführung zur Musik)* (1676) contient de nombreux thèmes, qui, lorsqu'ils sont joués sur un instrument à clavier, doivent imiter des sons de la nature, comme par exemple le chant du rossignol, du canari, du coucou, du coq et de la poule etc. Poglietti composa lui-même quelques œuvres relatives au chant des oiseaux, mais aussi des morceaux évocant des batailles, des instruments de musique populaires caractéristiques de pays étrangers etc. Poglietti mourut en 1683, pendant le siège de Vienne par les Turcs.

Die Bearbeitung der *Canzon uber dass Henner und Hannergeschrey* für Blockflötenquartett folgt weitgehend dem originalen Cembalo-/Orgelsatz. Die aus klanglichen Gründen geänderten Töne sind durch eckige Klammern gekennzeichnet. Das Stück ist zweifellos humoristisch gedacht, was sich unter anderem durch kräftiges Betonen der Dissonanzen im zweiten Abschnitt oder durch den – am Ende des Stückes notierten – Ausruf eines (eingeweihten) Zuhörers unterstreichen lässt. Um z. B. das Krähen des Hahns im letzten Abschnitt noch realistischer klingen zu lassen, kann man auf der Blockflöte die chromatisch fallende Linie im Thema glissando spielen (auf dem Cembalo lässt sich ein ähnlicher klanglicher Effekt durch ein Ineinanderklingelassen der betreffenden Töne erzielen).

The arrangement of the *Canzon uber dass Henner und Hannergeschrey (Song on the shrieks of cocks and hens)* for recorder consort follows to a large extent the original harpsichord/organ version. Notes which have been altered for reasons of better sound are marked in square brackets. The piece is undoubtedly intended humourously. This can be underlined by strong accentuation of the dissonances in the second section or by the shout – notated at the end of the piece – of a listener (chosen beforehand). In order to make for instance the crowing of the cock in the final section even more realistic, one can play the chromatic falling line in the theme as a glissando on the recorder (on the harpsichord one can produce a similar sound-effect by letting the particular notes sound together).

*Translation: R. Grocock*

L'arrangement de l'œuvre *Canzon uber dass Henner und Hannergeschrey* pour quatuor de flûtes à bec suit essentiellement la partie originale pour clavecin ou orgue. Les notes modifiées pour des raisons de timbre sont indiquées par des crochets. Le morceau est sans aucun doute imprégné d'humour, ce qui se caractérise entre autre par le fait que les dissonances de la deuxième partie sont fortement accentuées, ou encore par l'appel que doit lancer un auditeur averti et qui intervient à la fin du morceau. Afin de rendre le chant du coq dans la dernière partie encore plus réaliste, il est possible de jouer en glissando la gamme chromatique descendante dans le thème (sur le clavecin, cet effet peut être obtenu de façon semblable en laissant les sons des notes concernées se fondre les uns dans les autres). *Traduction: A. Rabin-Weller*

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