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MICHEL-RICHARD DELALANDE
(1657 – 1726)

Tänze

für ein Melodieinstrument
und Basso continuo

Ausgewählt und herausgegeben von
RUDOLF EWERHART

Heft I

Partitur und zwei Stimmen

Edition Moeck Nr. 1089

MOECK VERLAG CELLE

Michel-Richard Delalande gehört zu den bedeutendsten Meistern des französischen Barock. 1657 geboren, war er nach seiner musikalischen Ausbildung zunächst als Organist tätig, ehe er 1683 zu einem der „Surintendants“ der Königlichen Kapelle ernannt wurde. Später wirkte er als alleiniger Kapellmeister des Königs und als Hofkomponist. Hochgeehrt starb Delalande, der sowohl dem Sonnenkönig Ludwig XIV. als auch Ludwig XV. gedient hatte, im Jahre 1726 in Versailles.

Delalande hat ein umfangreiches Œuvre für Kirche und Hof hinterlassen. Seine Instrumentalwerke waren für höfische Anlässe bestimmt; seine Musik erklang bei prunkvollen Festlichkeiten und als Tafelmusik. Eine der großen Handschriften, in denen Delalandes Kompositionen überliefert sind, enthält nicht weniger als 300 Einzelsätze, die in lockerer Weise in Suiten gegliedert sind. Die weitaus überwiegende Mehrzahl der Stücke ist, obwohl für eine chorische Ausführung bestimmt, lediglich für eine Oberstimme mit B.c. notiert. Diese Besetzung wie auch der enorme Reichtum der an Abwechslung reichen Musik legten es nahe, eine Auswahl der besten Titel dieser Handschrift in einer Druckausgabe für ein Melodieinstrument mit Generalbass vorzulegen. Vom Umfang her ist dieses Repertoire allen barocken Diskantinstrumenten zugänglich: Traversflöte, Oboe und Violine. In erster Linie bietet sich die Musik aber als hochgradige Literatur für die Sopranblockflöte an; es ergeben sich in verschiedenen Tonarten und Schwierigkeitsgraden suitesartige Reihen, die in Vielfalt und musikalischer Qualität allen Ansprüchen gerecht werden. Eine chorische Wiedergabe, besonders der reizvollen Rondeaus (diese in Solo-Tutti-Manier) ist dabei nicht ausgeschlossen.

Aus den 19 Suiten der Handschrift Vm⁷ 3077 der Bibliothèque Nationale in Paris (näher beschrieben in der Ausgabe „Symphonie des Noëls“: Ed. Moeck 2097-99; man vgl. auch die dort gegebenen Hinweise zu Ausführung und Verzierungen) wurden für diese Ausgabe insgesamt 80 Tanzsätze ausgewählt und nach Tonarten geordnet. Der Spieler kann einzelne Sätze in beliebiger Folge auswählen, er kann aber auch die eine oder andere Reihe ganz in der Abfolge des Drucks musizieren, wobei sich dann stattliche Werkgruppen ergeben. Es sei noch darauf hingewiesen, dass eine Auswahl von leichten Tänzen aus derselben Quelle und in der gleichen Besetzung in der Editionsreihe „Zeitschrift für Spielmusik“ Nr. 488/489 erschienen ist und zur Ergänzung der vorliegenden Edition herangezogen werden kann.

Die Vorlage ist ungewöhnlich gut und eindeutig; nur gelegentlich gibt es kleinere Versehen und Unklarheiten, wie etwa bei den Wiederholungszeichen des jeweils zweiten Abschnitts. Die Schlussnotierung folgt genau dem Original. Das vieldeutige Zeichen + weist auf eine passende Verzierung hin, die dem Spieler anheimgestellt ist.

Im Folgenden wird eine knappe Charakteristik der in der Auswahl vorkommenden Tänze gegeben, an der sich der weniger erfahrene Spieler bezüglich Tempo und Vortrag orientieren kann.

Air Lied, Melodie. Meist kurzer, tanzartiger Satz mit wenig Passagen.

| | |
|-------------|--|
| Allemande | Geradtaktiger, mit Auftakt anhebender Tanz, der nach Walther „ernsthafft und gravitätisch“ auszuführen ist. |
| Bouree | Lustiger Tanz aus der Auvergne mit Auftakt, oft mit dem Rhythmus $\downarrow \uparrow$. Fließende, reigenartige Bewegung. |
| Branle | Geradtaktiger Rundtanz, aus verschiedenen französischen Provinzen stammend, kann unterschiedliche Geschwindigkeit haben. |
| Canarie | Sehr lebhafter Tanz im ungeraden Takt, oft mit punktierten Rhythmen. |
| Contredance | Geradtaktiger Tanz, der aus England stammt. |
| Courante | Tanz in mäßig schnellem 3/2-Takt. |
| Entrée | Meist ouvertureartige Einleitung mit feierlicher Bewegung, die gerne auftretende Personen charakterisiert. |
| Forlane | Aus Friaul stammender, sehr schneller Sprungtanz im Sechstakt. |
| Gavotte | Freudig hüpfender Tanz mit $\downarrow \downarrow$ Auftakt, bei dem im ersten Abschnitt stets moduliert wird. |
| Gigue | Flinker, oft die Suite abschließender Tanz im 6/8 oder 12/8-Takt. |
| Loure | Ein Tanz von ländlicher Herkunft, der nach Walther „langsam und gravitätisch tractirt wird“. |
| Marche | Schreittanz, welcher der Entrée nahesteht. |
| Menuet | Tanz aus Poitou im Dreiertakt; kürzester Tanz mit zwei oft gleich langen Teilen. Oft werden zwei Menuette zusammengestellt, von denen das erste wiederholt wird. |
| Ouverture | Die französische Ouverture wird mit punktierten Rhythmen eröffnet, kandiniert auf der Dominante und schließt einen schnellen Teil im ungeraden Takt an, der oft fugiert ist. In einem dritten Teil kann die Anfangsbewegung wieder aufgenommen werden. |
| Passepied | „Gar geschwinder“ Tanz aus der Bretagne im 3/8- oder 6/8-Takt mit Auftakt. Ein Rundtanz, oft mit Wechsel der Betonung. |
| Prélude | In der französischen Musik meist gleichbedeutend mit Ouverture. |
| Rigaudon | Flinker Tanz aus der Provence im C -Takt mit Auf-takt. |
| Rondeau | Der erste Teil dieses Tanzes muss auch als Schluss erscheinen. Dazwischen liegen ein oder mehrere Zwischenteile. „en rondeau“ kennzeichnet Tänze, die nach Art eines Rondeau geformt sind. |
| Saltarello | Sprungtanz von geschwindem Tempo in ungeradem Takt. |
| Sarabande | Gravitätischer, kurzer Tanz vermutlich spanischer Herkunft im 3/2-Takt oder 3/4-Takt. Häufig ist die Betonung der zweiten Zählzeit. |
| Tambourin | Aus der Provence stammender, volkstümlicher Tanz im 2/4-Takt von einfacher Harmonik. |

Rudolf Ewerhart

Michel-Richard Delalande, who was born in 1657, was one of the most important masters of the French Baroque. After the end of his musical training he served as an organist until, in 1683, he was appointed one of the “Surintendants” of the Chapel Royal. Later he was sole Master of the Chapel Royal and Composer to the Court. At his death at Versailles in 1726 Delalande, who had served both the Sun King Louis XIV and Louis XV, enjoyed a high reputation. Delalande left a large number of compositions for the Church and Court. His instrumental works were written for Court occasions; his music was to be heard at important festivities and at meals and at

banquets. One of the large manuscripts in which Delalande's compositions were handed down to prosperity contains no fewer than 300 individual movements, which were loosely arranged to form suites. The great majority of these pieces, though intended for performance by more than one instrument to a part, were notated simply for one upper part and basso continuo. In view of this fact and of the music's high quality and variety it appeared appropriate to re-issue the best titles of the manuscript in an edition for one melodic instrument with figured bass accompaniment. The upper part is within the compass of all the higher baroque instruments,

including the transverse flute, oboe, and violin. Above all, however, this music offers fine opportunities to the descant recordist; pieces in a variety of keys and representing various degrees of technical difficulty can be put together to form suites by which the demands of musical taste are amply satisfied. The use of several instruments to a part is of course possible and is particularly appropriate to the charming rondeaus, which should then be played in the solo-tutti manner.

From the 19 suites of the manuscript in the Bibliothèque Nationale in Paris (shelf mark Vm⁷ 3077; a fuller description will be found in "Symphonie des Noëls", Ed. Moeck 2097-99, where suggestions on the manner of performance and ornamentation will be found) I have chosen altogether 80 dance movements for this edition, in which they have been arranged according to key. The player can either perform the suites as printed here or choose any movements which appear to go well with one another. In either case the result should be impressive. It should be pointed out that a selection of easy dances from the same source and for the same instruments appears in "Zeitschrift für Spielmusik" No. 488/489, which can therefore be used to supplement the present edition.

The manuscript must have been written with exceptional care; only at a few places does one find small errors and uncertainties, e. g. as to the interpretation of the repeat marks of second sections. The *fine* of a movement is always indicated in accordance with the original. The rather non-specific symbol + calls for a suitable ornament, the choice of which is left to the player.

It is hoped that the following description of the main characteristics of the dances to be found in this selection will help the less experienced player to choose suitable tempi and styles of performance.

| | |
|-----------|---|
| Air | Air, melody. Generally a short, dance-like movement with little passage-work. |
| Allemande | Dance in duple time, beginning with an up-beat. Walther wrote that it was to be played "ernsthafft und gravitätisch". |
| Bourée | A merry dance from the Auvergne, often with JJ rhythm. Fluent, sequence-like motion. |
| Branle | Round dance in duple time which originated in several of the French provinces. Can be played at a variety of speeds. |
| Canarie | Very lively dance in triple time, often with "dotted" rhythms. |

| | |
|-------------|---|
| Contredance | An originally English dance in duple time. |
| Courante | Dance in moderately fast 3/2 time. |
| Entrée | A ceremonious introductory movement generally resembling the "ouverture" and often intended to be characteristic of persons who are about to appear on the stage. |
| Forlane | A very rapid dance, with six beats to the bar, which originated in Friuli. |
| Gavotte | A gay, hopping dance with an anacrusis of JJ . It always modulates in the first section. |
| Gigue | A lively dance, often the final movement of a suite, in 6/8 or 12/8 time. |
| Loure | A rural dance which, according to Walther, should be played slowly and solemnly. |
| Marche | Stepping dance with a resemblance to the Entrée. |
| Menuet | A dance from Poitou in triple time. The two parts of which this very short dance consists are generally of equal length. Often two menuets were played one after the other, the first one being repeated. |
| Ouverture | The French ouverture begins as an introduction with dotted rhythms and continues – after a half-close on the dominant – with a rapid and often fugue-like section in triple time. It frequently has a third section in which the rhythms of the first section appear again. |
| Passepied | A quick dance from the Bretagne in 3/8 or 6/8 measure with an up-beat. This is a round dance in which the position of the accent often changes. |
| Prélude | Generally synonymous with Ouverture in French music. |
| Rigaudon | A lively dance from the Provence in C measure with an up-beat. |
| Rondeau | The first section of this dance is also the final section. There are one or more intermediate sections. The term "en rondeau" was used for dances which resembled the rondeau. |
| Saltarello | A quick hopping dance in triple time. |
| Sarabande | Short, solemn dance, presumably of Spanish origin, in 3/2 or 3/4 measure. The accent often comes on the second beat of the bar. |
| Tambourin | A popular dance from the Provence. It is in 2/4 time and has simple harmonies. |

Rudolf Ewerhart

Michel-Richard Delalande apparaît comme l'un des musiciens les plus importants du Baroque Français. Né en 1657, il reçut une éducation musicale qui lui permit de travailler en tant qu'organiste jusqu'à sa nomination en 1683 au poste de «surintendant» de la chapelle royale. Plus tard, il devint le seul maître de chapelle auprès du roi, et compositeur à la Cour. Comblé d'honneurs, il mourut à Versailles en l'an 1726, ayant servi aussi bien Louis XIV que Louis XV.

Delalande nous a laissé une œuvre considérable destinée à l'Eglise et à la Cour. Ses œuvres instrumentales étaient composées pour les événements de la Cour; on jouait cette musique lors de fêtes fastueuses et aux repas du roi. L'un des gros manuscrits contenant ses compositions ne contient pas moins de 300 mouvements groupés de manière assez lâche, en suites. Quoique destinés à une exécution orchestrale, la plupart de ces morceaux sont notés pour dessus et basse continue seulement. La richesse prodigieuse de cette musique,

et son originalité, nous ont naturellement motivés à présenter, sous forme d'édition moderne, pour un instrument mélodique avec basse continue, un choix des meilleurs titres de ce manuscrit. Ce répertoire se prête à tous les instruments de dessus baroques: flûte traversière, hautbois et violon. Mais, en premier lieu, il constitue une littérature de grande qualité pour la flûte à bec soprano. A travers les tonalités et les difficultés se forment des enchaînements de suites qui peuvent satisfaire toutes les exigences par leur diversité et leur qualité musicale. Pour les rondeaux, une exécution à plusieurs instruments (sous forme: solo-tutti) n'est pas à exclure.

Extraits des 19 suites du manuscrit Vm⁷ 3077 de la Bibliothèque Nationale, nous avons choisi pour cette édition, en tout, 80 mouvements de danses classés par tonalité. On trouvera une description plus détaillée dans «Symphonie des Noëls»: éd. Moeck 2097-99; voir aussi les conseils pour l'exécution et les ornements. L'exécutant pourra établir la succession des morceaux à son gré, ou bien jouer

suit page 29

Michel-Richard Delalande

1657—1726

TÄNZE

für ein Melodieinstrument und Basso continuo

Heft I

1. Ouverture



Generalbassaussetzung: Rudolf Ewerhart



The sheet music consists of five staves of musical notation, likely for a band instrument. The staves are arranged vertically, each with a different clef (G-clef, F-clef, G-clef, F-clef, and bass clef). Measure numbers are indicated above the staves: 22, 27, 31, 35, and 39. The music includes various note heads, stems, and rests, with some notes having small '+' or '-' signs above them. The key signatures and time signatures change throughout the piece.

43

48

2. Bourée

1.

2.

6

12

18

3. Air des Zephirs

9

1.

2.

18

26

4. Entrée de Matelots

Marqué

8

4. Entrée de Matelots

Marqué

1.

2.

6

12

18

24

5. Air de Paysan et de Paysanne

The musical score consists of six staves of music. The top staff is for the voice (soprano) in G major, common time. The second and third staves are for the piano, showing bass and treble clef parts. The fourth staff begins at measure 7, continuing the piano's harmonic progression. The fifth staff begins at measure 14, continuing the piano's bass line. The sixth staff begins at measure 21, continuing the piano's bass line. Measure numbers 8, 14, and 21 are explicitly marked above the staves.

8

7

[fin]

14

21

27

6. Air

Presto

(7)

Nur bei Wahl.

(8)

1.

4 (10)

12.

15.

18.

21

22

23

24

1.

7. Air Pour un Nyais et une Nyaise

6

12

8. Air pour un vieux et une vieille

Musical score for "Air pour un vieux et une vieille". The score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure numbers 1 through 17 are indicated above the staves. The music features various note values, rests, and dynamic markings. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-10 show a more complex harmonic progression with chords and rests. Measures 11-15 continue the melodic line. Measures 16-17 conclude the section.

9. Menuet

Musical score for "Menuet". The score consists of two staves of music in 3/4 time. The top staff uses a treble clef and the bottom staff a bass clef. Measure numbers 1 through 10 are indicated above the staves. The music features eighth and sixteenth notes, with a prominent bass line in the bottom staff. Measures 1-5 establish the rhythmic pattern. Measures 6-10 continue the melodic line.

Musical score for measure 9:

- Treble:** Starts with a quarter note followed by an eighth-note pattern.
- Alto:** Starts with a quarter note followed by an eighth-note pattern.
- Bass:** Provides harmonic support with sustained notes and eighth-note patterns.

10. Air

Musical score for 'Air' section, measures 1 through 5:

- Treble:** Features eighth-note patterns and grace notes.
- Alto:** Features eighth-note patterns and grace notes.
- Bass:** Provides harmonic support with sustained notes and eighth-note patterns.

11. Forlane

Musical score for 'Forlane' section, measures 1 through 7:

- Treble:** Features eighth-note patterns and grace notes.
- Alto:** Features eighth-note patterns and grace notes.
- Bass:** Provides harmonic support with sustained notes and eighth-note patterns.

14

20

26

32

38

12. Grand air

The musical score for '12. Grand air' is composed of six systems of music, each consisting of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (two sharps). The time signature varies between common time and 8/8. Measure numbers 1, 6, 11, 16, and 21 are explicitly marked above the staves. The music features various note values, including eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes and chords.

13. Courante

The musical score consists of three staves of music for two voices and basso continuo. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (double forte). Measure numbers 1 through 11 are visible. The vocal parts are primarily in eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and chords.

14. Marche

The musical score consists of three staves of music for two voices and basso continuo. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is A major (two sharps). The time signature is common time (indicated by '2'). The score includes dynamic markings such as 'p' (piano) and 'ff' (double forte). Measure numbers 1 through 16 are visible. The vocal parts feature rhythmic patterns of eighth and sixteenth notes, while the basso continuo part provides harmonic support with sustained notes and chords.

Musical score for measures 6-11 of Bourée. The score consists of three staves: Treble, Bass, and a lower staff. Measure 6 (measures 17-18) shows eighth-note patterns. Measure 7 (measures 19-20) shows quarter notes. Measure 8 (measures 21-22) shows eighth-note patterns. Measure 9 (measures 23-24) shows quarter notes.

15. Bourée

Musical score for the entire Bourée piece, numbered 15. The score consists of six staves. The first four staves are in common time (C), while the last two staves are in 6/8 time (6). The piece begins with eighth-note patterns in common time, followed by quarter notes, and then returns to eighth-note patterns. The 6/8 section features a mix of eighth and sixteenth notes. Measure 12 (measures 25-26) shows eighth-note patterns in common time again.

16. Rondeau

Musical score for Rondeau, featuring six staves of music for a three-part instrument (treble, bass, and continuo). The score includes dynamic markings, measure numbers (18, 19, 25), and a final instruction [fin].

The score consists of six staves, each with a treble clef, a key signature of two sharps, and a common time signature. The first staff (treble) contains sixteenth-note patterns. The second staff (bass) contains eighth-note patterns. The third staff (continuo) contains quarter-note patterns. Measure 18 begins with a forte dynamic. Measure 19 starts with a piano dynamic. Measure 25 is a single measure.

Measure numbers: 18, 19, 25.
 Final instruction: [fin]

Musical score for Tambourin, page 19, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). Measure 31 starts with eighth-note patterns. Measure 32 begins with a dotted half note followed by eighth notes. Measure 33 features a sixteenth-note pattern. Measures 34-35 show eighth-note patterns. Measure 36 has a sixteenth-note pattern. Measures 37-38 show eighth-note patterns. Measure 39 begins with a dotted half note followed by eighth notes. Measures 40-41 show eighth-note patterns. Measure 42 has a sixteenth-note pattern. Measure 43 concludes with a sixteenth-note pattern.

17. Tambourin

Musical score for Tambourin, section 17, featuring four staves of music. The first staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the fourth staff a soprano clef. The key signature is one sharp (F#). The first staff (Treble) contains sixteenth-note patterns. The second staff (Alto) contains eighth-note patterns. The third staff (Bass) contains eighth-note patterns. The fourth staff (Soprano) contains sixteenth-note patterns. Measure 14 ends with a fermata over the soprano staff.

18. Branle

The musical score consists of five staves of music for two voices (treble and bass) and basso continuo. The key signature is A major (two sharps). The time signature is common time (indicated by '2'). The score is divided into measures by vertical bar lines. Measure numbers are placed above the staff: 1, 5, 9, 13, and 17. Measures 1 through 4 show the treble and bass voices playing eighth-note patterns. Measures 5 through 8 show the basso continuo providing harmonic support. Measures 9 through 12 show the treble and bass voices continuing their eighth-note patterns. Measures 13 through 16 show the basso continuo providing harmonic support. Measures 17 through 20 show the treble and bass voices concluding the piece.

19. Rondeau

The sheet music consists of six staves of musical notation for three voices. The voices are represented by treble, bass, and alto clefs. The key signature is A major (two sharps). The time signature varies between common time and 2/4 time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 20 are indicated on the left side of the staves. The piece concludes with a final measure labeled "fin".

20. Saltarello

1

6

11

17

21. Canarie

1

11

17

Musical score for page 23, featuring three staves of music in G major (two treble clef staves and one bass clef staff). Measure 6 starts with eighth-note patterns in the treble staves. Measure 11 shows a transition with eighth-note chords. Measure 16 begins with eighth-note patterns in the bass staff.

22. Entrée de la sagesse

Musical score for section 22, Entrée de la sagesse, featuring two staves of music in G major (treble and bass clef). The treble staff consists of eighth-note patterns, while the bass staff provides harmonic support with sustained notes and eighth-note chords.

9

14

23. 1^{er} Rigaudon

2

6

11

24. 2^e Rigaudon

The musical score consists of six staves of music for three voices. The voices are represented by treble, bass, and alto clefs. The music is in common time. Measure numbers are indicated above the staves: 2, 9, 5 (13), 17, 18, 23, and 28. The score includes various musical markings such as sharps, flats, and rests.

25. Premier Tambourin

A musical score for three staves, likely for a band instrument like a tambourine. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. Measures 1-4 show eighth-note patterns. Measures 5-8 introduce sixteenth-note patterns. Measures 9-12 continue the sixteenth-note patterns. Measure 13 is a repeat sign with a first ending. Measures 14-16 show eighth-note patterns.

26. Second Tambourin

Mineur

A musical score for three staves, likely for a band instrument like a tambourine. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. Measures 1-4 show eighth-note patterns. Measures 5-8 introduce sixteenth-note patterns. Measures 9-12 continue the sixteenth-note patterns. Measure 13 is a repeat sign with a first ending. Measures 14-16 show eighth-note patterns.

7

27. Gigue

Gracieusement

Gracieusement

7

4

9

The sheet music consists of five staves of musical notation, likely for a band instrument such as oboe or flute. The notation is in common time, with a key signature of two sharps. Measure 12 begins with a sixteenth-note pattern. Measure 16 follows with eighth-note patterns. Measure 19 features eighth-note chords. Measure 22 shows eighth-note pairs. Measure 25 concludes the page with a single eighth note.

l'une ou l'autre des suites en suivant l'édition. Ce qui constituera un matériau de travail appréciable. Pour compléter la présente édition, nous signalons la parution d'un choix de danses faciles tirées de la même source et avec la même distribution instrumentale, à l'intérieur de la série ZfS nos. 488/489.

Le manuscrit est en excellent état et très lisible; il y a quelques rares fautes ou oubliés, comme par exemple les reprises dans les deuxièmes parties. La façon de clore les morceaux est conforme à l'original. L'exécutant décidera de l'ornement approprié en voyant le signe +.

A l'intention du joueur moins rompu à cette musique, voici, pour l'orienter dans le tempo et l'exécution, une brève description des danses contenues dans cette sélection.

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| Air | Chanson, mélodie. Mouvement le plus souvent court, à caractère de danse, contenant peu de traits. |
| Allemande | Danse à rythme binaire, commençant sur une levée, est à exécuter selon Walther «sérieusement et majestueusement». |
| Bourrée | Danse gaie, à deux temps, d'origine auvergnate, prenant sur une levée, souvent en forme de  . |
| Branle | Danse à mesure binaire, en forme de ronde, originaire de diverses provinces françaises, peut être plus ou moins rapide. |
| Canaries | Danse à mesure ternaire, extrêmement rapide, souvent à rythme pointé. |
| Contredance | Danse à mesure binaire d'origine anglaise. |
| Courante | Danse à 3/2 très modérée. |
| Entrée | Introduction le plus souvent sous forme d'ouverture, à caractère majestueux, qui donne le ton de ce qui suit. |
| Forlane | Danse à 6/4 provenant de la ville de Frioul, très rapide. |

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| Gavotte | Danse à deux temps, gaie et saillante, prenant sur une levée  , dont la première partie est toujours modulée. |
| Gigue | Danse à 6/8 ou 12/8, rapide, ferme souvent une suite. |
| Loure | Danse d'origine paysanne, se joue d'après Walther «lentement et majestueusement». |
| Marche | Danse apparentée à l'entrée. |
| Menuet | Danse à rythme ternaire de provenance poitevine, la plus courte des danses, à deux parties d'égale longueur; souvent deux menuets se succèdent avec reprise du premier. |
| Ouverture | L'ouverture française débute sur un rythme pointé, se poursuit avec une cadence sur la dominante, et s'achève sur une partie rapide en rythme ternaire, souvent fuguée. En une troisième partie, il peut y avoir reprise du mouvement initial. |
| Passepied | Danse rapide, à 3/8 ou 6/8, d'origine bretonne, avec levée. Danse en forme de ronde changeant souvent d'accentuation. |
| Prélude | En musique française, le plus souvent synonyme d'ouverture. |
| Rigaudon | Danse rapide de Provence, en mesure  , avec levée. |
| Rondeau | Entre la première partie et la dernière, qui en est la reprise, sont insérés un ou plusieurs couplets. «En Rondeau» indique que la danse ainsi qualifiée est construite suivant la forme du Rondeau. |
| Saltarello | Danse de sauts, vive et gaie, à rythme ternaire. |
| Sarabande | Danse à 3/2 ou 3/4, grave et courte, probablement de provenance espagnole. Le deuxième temps de la mesure est souvent accentué. |
| Tambourin | Danse à 2/4, originaire de Provence, d'harmonie simple. |

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