

Pierre-Francisque Caroubel Michael Praetorius

Französische Tänze zu fünf Stimmen
French Dances in five parts

Spielpartitur
Performing score

Der Bläserchor · Heft 6

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^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 6

PIERRE-FRANCISQUE CAROUBEL
und
MICHAEL PRAETORIUS

Französische Tänze

zu fünf Stimmen
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Edition Moeck Nr. 3606

M O E C K V E R L A G . C E L L E

Vorwort

Aus Michael Praetorius berühmter Sammlung TERPSICHORE aus dem Jahre 1612 wurden für den „Bläserchor“ drei Hefte mit Tänzen ausgewählt, die in ihrem Tonumfang den hier gesteckten Grenzen entsprechen und die nach Praetorius eigener Angabe „auff Krumbhörnern oder andern Instrumenten“ gespielt werden können.

TERPSICHORE war als fünfter Teil einer großen Reihe von weltlichen Werken unter dem Titel „Musae Aoniae“ gedacht, einer Parallelreihe zu den „Musae Sioniae“, doch ist es leider bei dem einen Teil geblieben. Sind schon die französischen Tänze in den Bearbeitungen von Caroubel-Praetorius außerordentlich fesselnd, so hätte das Gesamtwerk der Musae Aoniae gewiß einen unschätzbarer Wert dargestellt.

Die Vorlage hat folgenden Titel:

Michalis Praetorij, C. TERPSICHORE, Musarum Aoniarum Quinta. Darinnen Allerley
Frantzösische Dántze vnd Lieder / Als 21. Branslen: 13. Andere Dántze / mit sonder-
baren Namen. 162. Couranten: 48. Volten: 37 Balletten: 3. Passameze: 23 Gaillarden:
vnd 4 Reprinsen. Mit 4. 5. vnd 6. Stimmen. Wie dieselbige von den Frantzösischen
Dantzmeistern in Francreich gespielte / vnnd vor Fürstlichen Taffeln / auch sonst in
Convivijs zur recreation vnd ergötzung gantz wol gebraucht werden können. ANNO 1612.

Für die Überlassung der Mikrofilme von den Stimmbüchern bin ich der Direktion der Hamburger Staats- und Universitätsbibliothek zu besonderem Dank verpflichtet.

Helmut Mönkemeyer

Foreword

From Michael Praetorius's famous collection TERPSICHORE of 1612 I have chosen for three numbers of the "Bläserchor" series various dances of suitable tonal range which, according to Praetorius himself, can be played "auff Krumbhörnern oder andere Instrumenten".

TERPSICHORE was conceived as the fifth part of a large collection of secular works under the title "Musae Aoniae", which was to have formed a parallel to the "Musae Sioniae"; unfortunately, however, only the one part was completed. In view of the great attractiveness of the French dances as arranged by Caroubel and Praetorius it can hardly be doubted that the entire Musae Aoniae would have been one of the treasures of musical literature.

The title of the original publications was:

I am most grateful to the Director of the State and University Library, Hamburg, for placing microfilms of the parts books at my disposal.

Helmut Mönkemeyer

PIERRE-FRANCISQUE CAROUEBEL

Französische Tänze

aus Michael Praetorius «Terpsichore», 1612

1. Bransle Gay Semel.

Nr. I

The musical score consists of five staves representing different voices: Cantus (soprano), Altus (alto), Tenor, Quintus (bass), and Bassus (bass). The music is in common time, with a key signature of one flat. Measure numbers 1 through 10 are indicated above the staves. The score begins with a vertical bar line, followed by measures 1-5. Measure 5 ends with a double bar line and repeat dots. Measures 6-10 follow, separated by another double bar line. The bassus staff continues from measure 10 onwards, while the other voices are silent.

3. Bransle Gay Semel.

A musical score for "The Star-Spangled Banner" arranged for five voices. The score consists of five staves, each representing a different vocal part: Treble (Soprano), Alto, Tenor, Bass, and another Bass. The music is written in common time with a key signature of one flat (B-flat). The vocal parts are mostly in unison, though some harmonic movement is indicated by changes in pitch and rhythm. Measure numbers 5, 10, and 15 are marked above the staves. The vocal parts are as follows:

- Treble (Soprano):** The top staff, starting with a treble clef and a B-flat key signature.
- Alto:** The second staff from the top, also starting with a treble clef and a B-flat key signature.
- Tenor:** The third staff from the top, starting with an alto clef and a B-flat key signature.
- Bass:** The fourth staff from the top, starting with a bass clef and a B-flat key signature.
- Second Bass:** The bottom staff, starting with a bass clef and a B-flat key signature.

The music begins with a series of eighth-note patterns, followed by a more complex section starting at measure 10. Measure 15 marks a return to a simpler, more rhythmic pattern. The score concludes with a final section of eighth-note patterns.

3. Gavotte

Musical score for the 3rd Gavotte, featuring five staves of music. The key signature is $G^{\#}$ (one sharp). The time signature is common time (C). The music consists of two measures followed by a repeat sign and two more measures. Measure 1 starts with a eighth note followed by six sixteenth notes. Measure 2 starts with a eighth note followed by six sixteenth notes. Measures 3 and 4 start with a eighth note followed by six sixteenth notes.

6. Gavotte

Musical score for the 6th Gavotte, featuring five staves of music. The key signature is $E^{\#}$ (two sharps). The time signature is common time (C). The music consists of two measures followed by a repeat sign and two more measures. Measure 1 starts with a eighth note followed by six sixteenth notes. Measure 2 starts with a eighth note followed by six sixteenth notes. Measures 3 and 4 start with a eighth note followed by six sixteenth notes.

Musical score for the 6th Gavotte, concluding with a dynamic instruction *f*. The score consists of four staves of music. The key signature is $E^{\#}$ (two sharps). The time signature is common time (C). The music consists of two measures followed by a repeat sign and two more measures. Measure 1 starts with a eighth note followed by six sixteenth notes. Measure 2 starts with a eighth note followed by six sixteenth notes. Measures 3 and 4 start with a eighth note followed by six sixteenth notes.

2. Gavotte

6/4 time, one sharp key signature. Measures 1-5.

1. Bransle Gay

Nr. III

6/2 time, one flat key signature. Measures 1-5.

10

6/2 time, one flat key signature. Measures 10+.

3. Bransle Gay

5

10

2. Bransle double

Nr. VI

5

Bransle Gay

Nr. X

sic!

5

Volte

Nr. CCVI

Original eine Sekunde höher

Original eine Sekunde höher

5

5

10

This musical score consists of five staves, each with a treble clef and a key signature of one flat. Measure 10 begins with a dotted half note followed by eighth-note pairs. Measures 11 and 12 show eighth-note patterns with occasional sixteenth-note grace notes. Measures 13 and 14 continue with eighth-note patterns. Measure 15 features eighth-note pairs with a sixteenth-note grace note in the first measure. Measures 16 and 17 show eighth-note patterns. Measures 18 and 19 continue with eighth-note patterns. Measure 20 begins with a dotted half note followed by eighth-note pairs.

15

20

Französische Tänze zu fünf Stimmen

6. Bransle de Villages

Aus «Terpsichore», 1612

Nr. XIV

5

10

The musical score consists of five staves of music, each with a different clef (Treble, Bass, Alto, Tenor, and another Bass) and a key signature of one sharp. The time signature is common time (indicated by '3'). The music is divided into three systems by vertical bar lines. The first system starts with a measure number 1, followed by measure numbers 5 and 10. The second system starts with measure number 15. The third system continues from measure 15. Measure 15 includes a bassoon part with a bass clef and a 'Bass' label. Measures 16 through 20 are shown at the bottom of the page.

35

1. Bransle de la Schappe

Nr. XIX

5

10

Courante

Nr. LIX

5

10

(sic!)

8

8

8

8

8

8

Courante

Nr. LXXII

5

10

15

Courante

Nr. LXXXIII

5

10

15

Volte

Nr. CCX

N. CCX

A musical score consisting of five staves of music. The top staff is in G major (two sharps) and 3/4 time. The second staff is in B major (one sharp) and 3/4 time. The third staff is in B major (one sharp) and 3/4 time, with a '8' below it. The fourth staff is in B major (one sharp) and 3/4 time, with a '8' below it. The bottom staff is in A major (no sharps or flats) and 3/4 time. Measure numbers 5, 10, and 15 are indicated above the staves. The score continues with measures 16 through 21.

Ballet de Grenouille

Nr. CCLII

6c
5c
4c
3c
2c

8
8
8
8

10
15