

SATBGBsb

Edition Moeck 3326

LA ORQUESTA DE
flautas dulces

L'ORCHESTRA
DEI
flauti dolci

HET
blokfluit L'ORCHESTRE
ORKEST flûtes à bec DES

リコーダー オーケストラ

木
笛
樂
團

THE
recorder
ORCHESTRA

DAS
blockflöten
ORCHESTER

Henry Purcell
(1659 – 1695)

Chacony

for recorder orchestra

adapted by
Sylvia Corinna Rosin

MOECK

HENRY PURCELL
(1659–1695)

Chacony

for recorder orchestra

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score and 4 parts

Edition Moeck Nr. 3326

MOECK VERLAG CELLE

Chacony

for recorder orchestra
adapted by Sylvia Corinna Rosin

Henry Purcell (1659–1695)

Musical score for recorder orchestra, measures 1-7. The score is in 3/4 time and B-flat major. It features six parts: Soprano, Alto, Tenor, Bass, Great Bass, and Subbass. The Soprano and Alto parts are in treble clef, while the Tenor, Bass, Great Bass, and Subbass parts are in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

Musical score for recorder orchestra, measures 8-11. The score is in 3/4 time and B-flat major. It features five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Great Bass (GB). The Subbass part is not present in this section. The music continues with similar rhythmic patterns as the previous section, ending with a final cadence.

16

Musical score for measures 16-23. The score is for a choir with parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is one flat (B-flat) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The Soprano and Alto parts have a similar melodic line, while the Tenor and Bass parts have a more rhythmic accompaniment. The Grand Bass and Subbass parts provide a harmonic foundation.

24

Musical score for measures 24-30. The score continues with the same choir parts. The Soprano and Alto parts feature a more complex melodic line with many sixteenth notes. The Tenor and Bass parts continue with their rhythmic accompaniment. The Grand Bass and Subbass parts provide a harmonic foundation. The music concludes with a final chord in measure 30.

31

Musical score for measures 31-32. The score shows the final two measures of the piece. The Soprano and Alto parts have a final melodic phrase. The Tenor and Bass parts have a final rhythmic accompaniment. The Grand Bass and Subbass parts provide a final harmonic foundation. The music concludes with a final chord in measure 32.

38

Soprano (S), Alto (A), Tenor (T), Bass (B), Grand Bass (GB), and Subbass (Sb) staves. The score shows vocal lines with various ornaments (trills and grace notes) and instrumental accompaniment. The key signature has two flats, and the time signature is 4/4.

46

Soprano (S), Alto (A), Tenor (T), Bass (B), Grand Bass (GB), and Subbass (Sb) staves. The score continues with vocal lines and instrumental accompaniment, including trills and grace notes. The key signature and time signature remain the same.

54

Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The score shows the final measures of the piece, with vocal lines and instrumental accompaniment. The key signature and time signature remain the same.

61

Musical score for measures 61-68. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment (Grand Bassoon, Sub Bassoon). The key signature is B-flat major (two flats). The time signature is 4/4. The Soprano part has a melodic line with a fermata over the final note. The Alto part has a melodic line with a fermata over the final note. The Tenor part has a melodic line with a fermata over the final note. The Bass part has a melodic line with a fermata over the final note. The Grand Bassoon and Sub Bassoon parts have a rhythmic accompaniment of eighth notes.

69

Musical score for measures 69-77. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment (Grand Bassoon, Sub Bassoon). The key signature is B-flat major (two flats). The time signature is 4/4. The Soprano part has a melodic line with a fermata over the final note. The Alto part has a melodic line with a fermata over the final note. The Tenor part has a melodic line with a fermata over the final note. The Bass part has a melodic line with a fermata over the final note. The Grand Bassoon and Sub Bassoon parts have a rhythmic accompaniment of eighth notes.

78

Musical score for measures 78-80. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment (Grand Bassoon, Sub Bassoon). The key signature is B-flat major (two flats). The time signature is 4/4. The Soprano part has a melodic line with a fermata over the final note. The Alto part has a melodic line with a fermata over the final note. The Tenor part has a melodic line with a fermata over the final note. The Bass part has a melodic line with a fermata over the final note. The Grand Bassoon and Sub Bassoon parts have a rhythmic accompaniment of eighth notes.

86

Musical score for measures 86-94. The score is for a choir with parts Soprano (S), Alto (A), Tenor (T), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is one flat (B-flat). The Soprano and Alto parts have a trill (tr) in the final measure. The Tenor part has a melodic line with some chromaticism. The Bass, Grand Bass, and Subbass parts provide harmonic support with sustained notes and some movement.

95

Musical score for measures 95-101. The score is for a choir with parts Soprano (S), Alto (A), Tenor (T), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is one flat (B-flat). The Soprano and Alto parts have a melodic line with some chromaticism. The Tenor part has a melodic line with some chromaticism. The Bass, Grand Bass, and Subbass parts provide harmonic support with sustained notes and some movement.

102

Musical score for measures 102-104. The score is for a choir with parts Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat). The Soprano and Alto parts have a melodic line with some chromaticism. The Tenor and Bass parts provide harmonic support with sustained notes and some movement.

110

S
A
T
B
GB
Sb

119

S
A
T
B
GB
Sb

127

S
A
T
B

134

Musical score for measures 134-140. The score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Grand Bassoon, Sub Bassoon). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts feature a melodic line with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

141

Musical score for measures 141-147. The score continues the vocal ensemble and piano accompaniment. The vocal parts show a continuation of the melodic line, with some notes marked with a double accent (^^). The piano accompaniment maintains the harmonic structure.

148

Musical score for measures 148-150. The score shows the vocal ensemble and piano accompaniment. The vocal parts have a more active melodic line, and the piano accompaniment provides a steady harmonic foundation.

Die *Chacony* schrieb Henry Purcell (1659–1695) ursprünglich für Streicher. Die Einrichtung für Blockflötenorchester erforderte einen kurzen Stimmtausch zwischen Tenor und Bass (bzw. Großbass) in Takt 40 und 41.

Bassflöten und Großbässe spielen die gleiche Stimme, man kann also nur Bassflöten oder nur Großbässe einsetzen oder beide Instrumententypen mischen. Die Stimme sollte jedoch insgesamt nicht zahlreicher besetzt werden als die anderen Stimmen. Die Altblockflöten spielen die Oberstimme (1. Violine), die Sopranflöten oktavier diese Stimme, um dem Gesamtklang einen silbrigen Glanz zu verleihen. Die Sopranstimme sollte deshalb weniger zahlreich, eventuell auch nur solistisch besetzt werden.

Für die zahlreichen Punktierungen (z. B. Takt 1 ff.) empfehle ich eine Ausführung im französischen Stil (Doppelpunktierungen mit nachfolgender Sechzehntel).

The *Chacony* was written by Purcell (1659–1695) originally for strings. The arrangement for recorder orchestra requires a brief inversion of the tenor and bass recorder lines in bars 40 and 41.

The bass recorders and the great basses play the same line, therefore either one of the instruments can be used or both. However the number of instruments should not exceed the number used for the other lines. The alto recorders play the upper part (first violin), the soprano recorders play an octave higher to give the sound in its entirety a silvery radiance. For this reason it is advisable to reduce the number of instruments or even play this line as a solo.

I recommend playing the many dotted notes (eg. bar 1ff.) in the French style (with a double dot with a semi-quaver following.)

Translation: A. Meyke

A l'origine, la pièce *Chacony* a été composée par Henry Purcell (1659–1695) pour instruments à cordes. L'arrangement pour orchestre de flûtes à bec a nécessité une courte permutation des voies de ténor et de basse (et de grande basse) au niveau des mesures 40 et 41.

Les flûtes basses et grande basses jouant la même partie, il est donc possible de n'employer que des flûtes basses ou grande basses, ou bien de mélanger les deux types d'instruments. Néanmoins, il convient de ne pas employer un plus grand nombre d'instruments pour cette voix que pour les autres voix. Les flûtes à bec alto jouent la partie aigue (1^{er} violon), les sopranos jouent cette voix à l'octave afin de donner au timbre global un doux brillant. La voix de soprano devrait donc ne comporter que peu d'instruments, voire être même interprétée par une flûte solo.

Pour ce qui est des nombreux points (aux mesures 1 et suivantes par exemple), je recommande de les interpréter dans le style français (double-point suivi d'une double-croche).

Traduction: A. Rabin-Weller

Sylvia Corinna Rosin
Juli/July/juillet 2011



Sylvia Corinna Rosin (*1965) ist Mitglied des international bekannten Blockflöten trios *Ensemble Dreiklang Berlin*, für das sie Stücke arrangiert und komponiert.

Sie unterrichtet Blockflöte an der *Musikschule Charlottenburg-Wilmersdorf* und der *Musikschule Paul-Hindemith Neukölln* in Berlin.

Ihre Arrangements, die sie auch für ihre Schüler schreibt, sind in zahlreichen Notenausgaben und pädagogischen Lehrwerken veröffentlicht (*Moeck, Breitkopf & Härtel, Universal Edition Wien*) und auf CD eingespielt (*hänssler Classic* und *Profil*).

In ihrer Freizeit spielt S. C. Rosin leidenschaftlich gern Fußball.

Sylvia Corinna Rosin (*1965) is member of the renowned recorder trio *Ensemble Dreiklang Berlin*, for which she composes and arranges pieces.

She teaches at the music schools *Charlottenburg-Wilmersdorf* and *Paul-Hindemith Neukölln* in Berlin.

Her arrangements that she also writes for her students have been published in numerous editions and tutors (*Moeck, Breitkopf & Härtel, Universal Edition Wien*) and have been recorded at *hänssler Classic* and *Profil*.

Playing soccer is S. C. Rosin's favourite hobby.

Translation: J. Whybrow

Sylvia Corinna Rosin (*1965) est membre du trio de flûtes à bec *Ensemble Dreiklang Berlin*, de renommée internationale, pour lequel elle compose et réalise des arrangements.

Elle enseigne la flûte à bec à l'école de musique *Charlottenburg-Wilmersdorf* ainsi qu'à celle *Paul-Hindemith Neukölln* à Berlin.

Ses arrangements, qui sont aussi dédiés à ses élèves, sont publiés dans divers partitions et manuels pédagogiques (aux éditions *Moeck, Breitkopf & Härtel, Universal Edition Wien* entre autre) et ont été enregistrés sur CD (*hänssler Classic* et *Profil*).

Pendant ses loisirs, S. C. Rosin s'adonne avec passion au football.

Traduction: A. Rabin-Weller