

Compendium

"Flauto Dolce Alto"

Altblockflötenschule

Teil A 1.1

Mittelalter/Renaissance



Vorwort

Teil A: Mittelalter und Renaissance

Teil B1: Pop, Gospel, Jazz und Blues

Teil B2: Technik

Teil B3: moderne Spielweisen

Teil B4: Improvisation

Teil C1: Barock 1

Teil C2: Barock 2

A Mittelalter/Renaissance

Der erste Teil der Altblockflötenschule ist stilistisch dem Mittelalter und der Renaissance gewidmet. Es sind alles Originalkompositionen für unser Instrument.

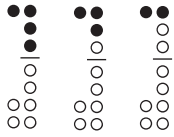
Durch die Idee, Stücke sowohl mit dem Klavier/Cembalo als auch mit drei zusätzlichen Flöten begleiten zu können, entstand eine elementare Schule des Zusammenspiels. Die Quartettfassung und die Klavierfassung sind kompatibel und miteinander kombinierbar.

Damit das ganze Heft mit 2 Altflöten, Tenorflöte und Baßflöte spielbar sind, gab es einige kleine Veränderungen in den Sätzen. Klanglich idealer ist die originäre Besetzung ATTB, aber wahrscheinlich nicht immer möglich. Beim Baß waren die meisten Änderungen nötig. Großbaß wäre auch hier günstiger, aber auch nicht überall vorhanden.

Dieser erste Band kann alleine verwendet werden oder abwechselnd mit den stilistisch anderen Heften B1 und C1. Es wird sich für jede Schülerin ein eigener, persönlicher Weg finden lassen.

B2, B3 und B4 ergänzen die drei "Spielhefte".

Im Heft C2 werden die "üblichen" und im Hochbarock verwendeten Tonarten vorgestellt.



c'' d'' e'' ut re mi

Atembogen

Übung

ut re mi re ut re mi re ut re mi re ut

The exercise consists of a single melodic line on a treble clef staff in common time. It features a series of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

1 Stampftanz

AD

The Stampftanz piece is a single melodic line on a treble clef staff in common time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

2 Branle (Reigen)

AD

The Branle (Reigen) piece is a single melodic line on a treble clef staff in common time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

3 Alter Tanz (Ronde)

nach Susato

The Alter Tanz (Ronde) piece is a single melodic line on a treble clef staff in common time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence. The piece ends with a repeat sign.

4 Romanesca

Anonymus

The Romanesca piece is a single melodic line on a treble clef staff in common time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

5 Branle

AD

The Branle piece is a single melodic line on a treble clef staff in common time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

6 Holzschuhtanz

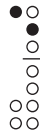
AD

The Holzschuhtanz piece is a single melodic line on a treble clef staff in 2/4 time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence.

7 Canario

Anonymus

The Canario piece is a single melodic line on a treble clef staff in 4/4 time. It consists of a sequence of eighth notes: ut, re, mi, re, ut, re, mi, re, ut, re, mi, re, ut. A long slur covers the entire sequence. The piece ends with a repeat sign.



c" d" e" f" ut re mi fa

ut re mi fa mi re ut re mi fa mi re ut re mi

8 Les Bouffons

Jean d'Estrée

9 La Bergamasca

Anonymus

10 Estampie

AD

11 Go from my Window

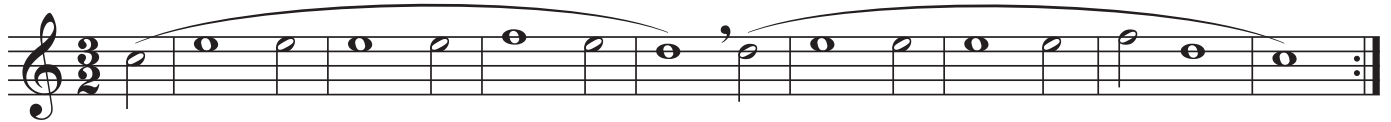
Anonymus

Go from my win - dow love go, Go from my win - dow my dear, The

wind and the rain will drive you back a - gain. You can - not be lodg - ed here.

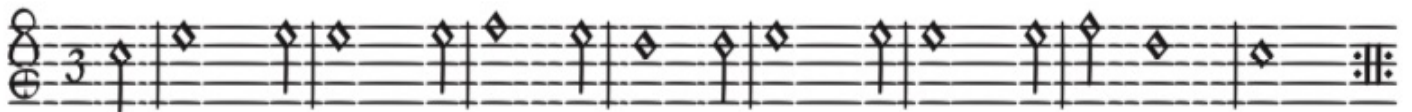
12 Es wolt ein Meydlein früh aufstan

Anonymus



Es wolt ein meyd - lein frü auf - stan, es wolt im wald nach rös - lein gan.

Es wolt ein Meydlein früh aufstan



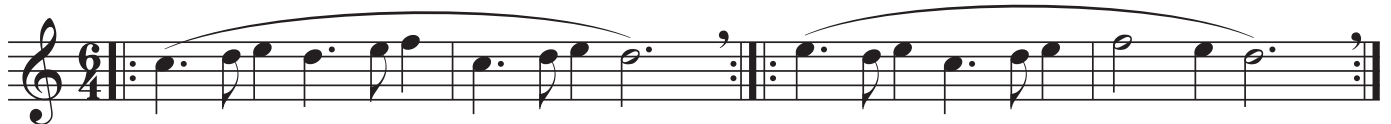
Es wolt ein meyd - lein frü auf - stan/ es wolt im wald nach rös - lein gan.

13 Danse de Hercules of maticine

Tilman Susato



Fine



D.C. al Fine

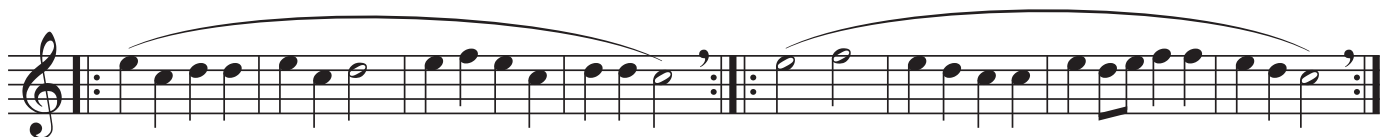
14 Carillon

Anonymus



15 Branle de Champagne

Claude Gervaise



16 Gassenhawer

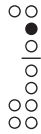
nach Hans Newsiedler

Musical score for '16 Gassenhawer' in 3/4 time. The score consists of six staves of music. The first four staves feature a melodic line with a long slur over the entire phrase. The fifth and sixth staves feature a rhythmic pattern of eighth notes with accents (>) on every note, also under a long slur. The piece concludes with a final cadence on the sixth staff.

17 Conde Claros

Anonymus

Musical score for '17 Conde Claros' in 3/4 time. The score consists of three staves of music. All three staves feature a melodic line with a long slur over the entire phrase. The piece concludes with a final cadence on the third staff.



g''

c'' d'' e'' f'' g'' ut re mi fa sol

Übung

g'' ut re mi fa sol

18 Jungfer mit dem roten Rock

Anonymus

Jung - fer mit dem ro - ten Rock, kommt her zu mir es

gibt kein schön - re Leu - te hier als ich und ihr

19 Ich hört ein Bächlein rauschen

Anonymus

Ich hört ein Bäch - lein rau - schen, wohl rau - schen durch das Korn, ich

hörf ein Maid - lein kla - gen, sie hat ihr Lieb ver - lorn.

20 Branle de Bourgogne

Claude Gervaise

21 Branle de Champagne

Claude Gervaise

22 Branle de Champagne

Claude Gervaise

Musical notation for 'Branle de Champagne' by Claude Gervaise. It consists of two staves of music in 2/4 time. The first staff contains the first two measures, and the second staff contains the next two measures. The piece features a mix of eighth and sixteenth notes, with repeat signs at the end of each staff.

23 Es gingen drei Baur'n

Georg Forster

Musical notation for 'Es gingen drei Baur'n' by Georg Forster. It consists of two staves of music in 3/4 time. The first staff contains the first two measures, and the second staff contains the next two measures. The lyrics are: 'Es gin-gen drei Baur'n die such-ten ein' Bär'n und als sie ihn fun-den, da hät-tens ihn gern.'

24 Canario

van der Hofe

Musical notation for 'Canario' by van der Hofe. It consists of two staves of music in 2/4 time. The first staff contains the first two measures, and the second staff contains the next two measures. The piece features a mix of eighth and sixteenth notes, with repeat signs at the end of each staff.

Nachtanz

Michael Praetorius

Musical notation for 'Nachtanz' by Michael Praetorius. It consists of three staves of music in 3/4 time. The first staff contains the first two measures, the second staff contains the next two measures, and the third staff contains the final two measures. The piece features a mix of eighth and sixteenth notes, with repeat signs at the end of each staff.

25 Ich weiß mir ein Maidlein

Caspar Othmayr



Ich weiß mir ein Maid - lein, hübsch und fein, hüt du dich! Ich weiß mir ein



Maid - lein, hübsch und fein, sie kann wohl falsch und freund - lich sein! Hüt du dich!



Hüt du dich! Hüt du dich, ver - trau ihr nicht sie nar - ret dich! Sie nar - ret dich!

26 Rundadinella

Nikolaus Zangius



Run - da, run - da, run - da Run - da - di - nel - la. Run -



da, rund - da, run - da, Run - da - di - nel - la

27 Mummerey Tantz

August Nörmiger



28 Es wolt ein Fraw zum Weine gahn

Ludwig Senfl

Es wolt ein Fraw zum Wei - ne gahn, he - ro - ri ma - to - ri, Sie
 wollt den Man nit mit ir lahn, gu - retsch, gu - retsch, gu -
 rit - zi ma - retsch, he - ro - ri ma - to - ri.

29 Die Bawren von St. Pölten

Anonymus

Die Baw-ren von St. Pöl - ten, dar - zue die gantz Ge-mein: Wie - da ho-da - hey! Die
 rit - ten auff ein Hoch - zeit, war we - der groß noch klein. Wie - da ho-da - hey!

30 Galliard

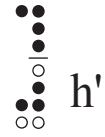
Anonymus

31 Ännchen von Tharau

Anonymus

Änn-chen von Tha-rau ist, die mir ge - fällt; Sie ist mein Le-ben, mein Gut und mein Geld.

h' c'' d'' e'' f'' g'' (si) ut re mi fa sol



Zwei Übungen

ut si ut re mi fa sol

32 Chume, chume geselle min

Carmina Burana

Chu - me, chum ge - sel-le min. Chum, chum ih en - bi-te har-te din.

33 Polnischer Tanz

Valentin Haussmann

Tanz mir nicht mit mei-ner Jung-frau Kä - then, sonst scherz ich mit dei-ner Jung-frau Gre - ten
Laß mir was mein wer-den soll, lieber Bruder hörst du wohl! Tanz mir nicht mi mei-ner Jung-frau Kä-then!

34 Ach Meidlein schon (Galliarde)

Nikolaus Rosthius

Ach Meid - lein schon/ du ed - le Kron/ dein Lieb hat mich
be - ses - sen. Du bist meins Hertz ein freud und wonn/
Dein kan ich nicht ver - ges - sen.

35 Branle de Champagne

Claude Gervaise

Two staves of musical notation in treble clef, 2/4 time signature. The first staff contains the first line of the melody, and the second staff contains the second line, ending with a repeat sign and a double bar line.

36 Mein Feinslieb ist von Flandern

Elias Nikolaus Ammerbach

Three staves of musical notation in treble clef, 2/4 time signature. The first staff contains the first line of the melody with the lyrics: "Mein Feins-lieb ist von Flan - dern und hat ein wan - kelnd Mut, sie". The second staff contains the second line with the lyrics: "gibt ein um den an - dern, das tut die Läng nit gut. Doch". The third staff contains the third line with the lyrics: "bin ich stets ihr al - ter Wohl - ge-mut, ich wünsch ihr al - les Gut!".

Nachtanz

Two staves of musical notation in treble clef, 6/4 time signature. The first staff contains the first line of the melody, and the second staff contains the second line, ending with a repeat sign and a double bar line.

37 Villano

Anonymus

Two staves of musical notation in treble clef, 2/4 time signature. The first staff contains the first line of the melody, and the second staff contains the second line, ending with a double bar line.

38 Maschkarie-Tantz

August Nörmiger



Der Sprungks darauf



39 Branle courant

Claude Gervaise



40 Branle de Bourgogne

Claude Gervaise



41 Branle de Champagne

Claude Gervaise



42 2 Gavotten

Francisque Caroubel

Musical notation for '2 Gavotten' by Francisque Caroubel. The piece is in 2/4 time and consists of three staves. The first staff begins with a first ending bracket labeled '1'. The second staff contains a second ending bracket labeled '2'. The music concludes with a double bar line and repeat dots.

43 Branle de Champagne

Claude Gervaise

Musical notation for 'Branle de Champagne' by Claude Gervaise. The piece is in 2/4 time and consists of two staves. The music concludes with a double bar line and repeat dots.

44 Branle gay

Claude Gervaise

Musical notation for 'Branle gay' by Claude Gervaise. The piece is in 6/4 time and consists of two staves. The music concludes with a double bar line and repeat dots.

45 Bergerette

Tilman Susato

Musical notation for 'Bergerette' by Tilman Susato. The piece is in 6/8 time and consists of two staves. The music concludes with a double bar line and repeat dots.

46 Il Gabo nano

Gasparo Zannetti

Two staves of musical notation in treble clef, 2/4 time signature. The melody consists of eighth and quarter notes, ending with a repeat sign.

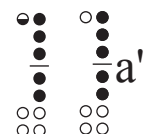
47 La Montagnura

Gasparo Zannetti

Two staves of musical notation in treble clef, 2/4 time signature. The melody includes first and second endings, indicated by brackets and numbers 1 and 2.

h' c'' d'' e'' f'' g'' a'' (si) ut re mi fa sol la

Musical notation for the scale 'ut re mi fa sol la' in 3/4 time. The note 'a'' is marked above the final note.



48 St. Johannes Hymnus

Guido von Arezzo

Two staves of musical notation in treble clef, 4/4 time signature. The melody is a simple stepwise line.

Ut que - ant la - xis re - so - na - re fi - bris/ mi - ra ge - sto - rum
 fa - mu - li tu - o - rum/ sol - ve po - lu - ti la - bi - i re - a - tum Sanc te Io han - nes.

49 Bache bene venies

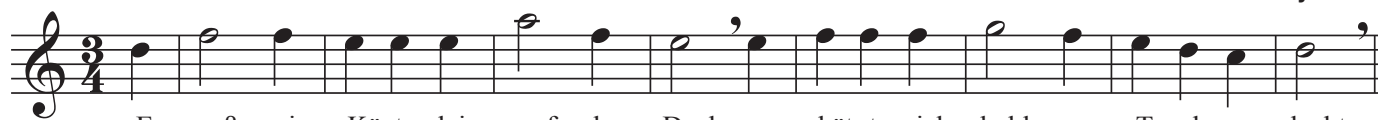
Carmina Burana

Two staves of musical notation in treble clef, 2/4 time signature. The melody is a simple stepwise line.

Bache be - ne ve - ni - es gra - tus et op - ta - tus per quem nos - ter a - ni - mus fit le - ti - fi - ca - tus.

50 Es saß ein Käterlein

Anonymus



51 In Taberna

Carmina Burana



52 Jan mein Mann

Anonymus

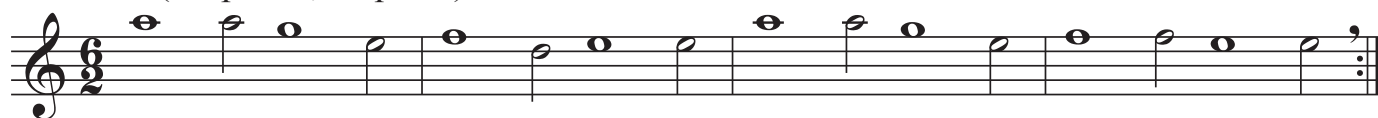


53 De Post

Tilman Susato



Nachtanz (Proportio, Hupfauf)



54 Ballet du Roy

Michael Praetorius

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains the first two measures, and the second staff contains the next two measures. The music features a mix of eighth and sixteenth notes.

55 Les Bouffons

Jean d'Estrée

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains the first two measures, and the second staff contains the next two measures. The music features a mix of eighth and sixteenth notes.

56 La Bergamasca

Gasparo Zannetti

Three staves of musical notation in treble clef, 3/4 time signature. The first staff contains the first two measures. The second staff contains the next two measures, with first and second endings marked above the notes. The third staff contains the final two measures, also with first and second endings marked above the notes.

57 L'istoria del gobetto

Gasparo Zannetti

Three staves of musical notation in treble clef, 3/4 time signature. The first staff contains the first two measures, with a first ending marked above the notes. The second staff contains the next two measures, with first and second endings marked above the notes. The third staff contains the final two measures, with first and second endings marked above the notes.

58 Licke - potjen

T'Uitnement Kabinet

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains two measures of music, followed by a repeat sign. The second staff contains two measures of music, followed by a repeat sign.

59 Volte

Michael Praetorius

Three staves of musical notation in treble clef, 3/4 time signature. The first staff contains two measures of music, followed by a repeat sign. The second staff contains two measures of music, followed by a repeat sign. The third staff contains two measures of music, followed by a repeat sign.

60 Der Fastelabend tritt heran

Anonymus

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains two measures of music, followed by a repeat sign. The second staff contains two measures of music, followed by a repeat sign.

Der fas - tel - a - bend tritt her - an, es len - gen sich die ta - ge, mein
 lieb bot mir ein kren - ze - lein, von per - len fein, das solt ich lus - tig tra - gen.

61 Der Wind, der wet

Anonymus

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains two measures of music, followed by a repeat sign. The second staff contains two measures of music, followed by a repeat sign.

Der Wind, der wet, der Hahn der kret, der Fuchs laufft in dem krau - te. Ach
 Maid - lin, thu das thür - lin zu, der koch, der bringt die lau - te.

62 Es saß ein Eul

Anonymus

Es saß ein eul und span, es saß ein eul und span in
ei - nem fin - stern ke - mer - lein, sie sach mich ü - bel an.

The musical notation is in 4/4 time, featuring a melody with a mix of quarter, eighth, and dotted notes. The lyrics are written below the notes.

63 Studenten Tanz

Elias Nikolaus Ammerbach

Nachtanz (Proportio, Hupfauf)

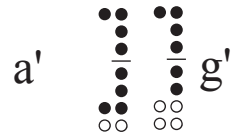
The musical notation is in 3/4 time, featuring a rhythmic melody with many eighth and sixteenth notes. It includes repeat signs and a key signature change to 3/4 time.

64 Villanico

Cesare Negri

The musical notation is in 3/4 time, featuring a rhythmic melody with many eighth and sixteenth notes. It includes repeat signs and a key signature change to 3/4 time.

g' a' h' c'' d'' e'' f' g'' a'' sol la (si) ut re mi fa sol la



Drei Übungen

Three musical staves in treble clef, each containing a sequence of notes under a long slur. The first staff starts with a note labeled 'a'' on the second line. The second staff starts with a note labeled 'g'' on the first line. The third staff starts with a note on the first line. Each staff contains 12 notes in total, following a similar melodic contour.

65 La Morisque

Tilman Susato

Musical notation for 'La Morisque' in treble clef, 3/4 time. It consists of three staves. The first staff is a single line of music. The second and third staves each contain two first endings (marked '1.' and '2.') and a repeat sign. The first ending of the second staff leads to the first ending of the third staff.

66 Allemaigne

Tilman Susato

Musical notation for 'Allemaigne' in treble clef, 3/4 time. It consists of three staves. The first staff is a single line of music. The second and third staves each contain two first endings (marked '1.' and '2.') and a repeat sign. The first ending of the second staff leads to the first ending of the third staff.

67 Der alten Weiber Tantz

Melchior Newsiedler

Musical score for 'Der alten Weiber Tantz' by Melchior Newsiedler. The piece is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second and third staves contain first and second endings, respectively, marked with '1.' and '2.' above the notes.

68 La Sartorella

Gasparo Zannetti

Musical score for 'La Sartorella' by Gasparo Zannetti. The piece is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second and third staves contain first and second endings, respectively, marked with '1.' and '2.' above the notes.

69 Ballo di Colla

Tilman Susato

Musical score for 'Ballo di Colla' by Tilman Susato. The piece is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody.

70 Il Canario

Gasparo Zannetti

Two staves of musical notation for 'Il Canario'. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody with a repeat sign and two endings. The second staff continues the melody with similar notation and endings.

71 Basso delle Nimfe

Gasparo Zannetti

Two staves of musical notation for 'Basso delle Nimfe'. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody with a repeat sign. The second staff continues the melody with similar notation and a repeat sign.

72 Zoppa

Gasparo Zannetti

Two staves of musical notation for 'Zoppa'. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody with a repeat sign and two endings. The second staff continues the melody with similar notation and endings.

73 La rotta in Saltarello

nach Fabritio Caroso

Two staves of musical notation for 'La rotta in Saltarello'. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It contains a melody with a repeat sign. The second staff continues the melody with similar notation and a repeat sign.

74 Ungaresca

Giorgio Mainerio

75 Ach Elslein

Ludwig Senfl

Ach Els - lein, lie - bes El - se - lein, wie gern wer ich bei dir,
so sein zwei tief - fe was - ser wol zwi - schen dir und mir.

76 Drei Grafen

Anonymus

Ich stund auf ei - nem Ber - ge, ich sah in tief - fe tal. Ein
schiff - lein sah ich fah - ren, da - rinn drei gra - fen war'n.

77 Ein kleins Waldvögelein

Anonymus

Es flog ein kleins Wald - vö - ge - lein der Lieb - sten vor die Tür, "Ich bin so weit ge -
klopft an mit sei - nem Schnä - be - lein gar still mit al - ler Zier:
flo - gen in Kum - mer und Sor - gen groß, doch still und ganz ver - bor - gen der Lieb - sten in den Schoß."

78 Intrada

Anonymus

79 A Psalm before Morning Prayer

Thomas Tallis

1. All praise to Thee, my God, this night, For all the bless-ings of the light! Keep

2. me, O keep me, King of kings, be - neath thine own al - might - y wings.

3.

4.

80 Philou

Michael Praetorius

81 Der Kleppel Tanz

August Nörmiger

Der Sprungkh drauff

82 Ich fahr dahin

Lochheimer Liederbuch

Ich fahr da - hin, wann es muß sein, ich scheid mich von der lieb - sten
 mein, zw lecht laß ich das her - cze mein, dy weil ich leb so
 sol es sein: ich fahr da - hin, ich fahr da - hin.

83 Wolauff, wolauff an bodensee

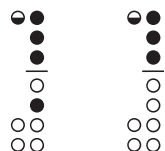
Ludwig Senfl

Wolauff/wol auff/ an Bo-den - see/ sunst vind man nin-dert freu-den me/ mit dantzenundmit
 sprin-gen/ und wel-cher gleich nit dan-tzen wil/ der hört doch höff - lich sin - gen

g' a' h' c'' d'' e'' f'' g'' a'' h'' c'''

sol la (si) ut re mi fa sol la (si) ut

h''



c'''

84 Ich spring an diesem ringe

Lochheimer Liederbuch

Ich spring an die - sem rin - ge, des pes - ten so ichs kan, von
 hüb-schen frew-lein sin - gen als ichs ge - le - ret han. ich reidt durch frem-de
 lan - de, do sach ich man - cher han - de, do ich die frew - lein fand.

85 Sommerlied

Michael Praetorius

Hertz-lich thut mich er - frew - en die frö - lich som - mer - zeit, all mein ge-blüt ver-
 new - en, der Mey vil wol - lust geit, die Lerch thut sich er - schwin - gen mit
 j - rem hel - len schal, lieb - lich die vög - lein sin - gen, vor - aus die nach - ti - gal.

86 Sumer is icumen in

England um 1250

1. Su-mer is i-cu-men in Lhu-de sing cuc-cu! 2. Gro-weth sed and blo-weth med and
 3. springs the w - de nu. Sing cuc - cu! 4. A - we ble - teþ af - ter lomb, lhoup
 af - ter cal - ue cu. Bul - luc sterl - teþ, buc - ke uer - teþ, mu - rie sing cuc-cu!
 Cuc - cu, cuc - cu, wel sin-ges þu, cuc - cu; ne swik þu nau - er nu.

87 Catch

Thomas Ravenscroft

1. He that will an Ale - house keepe, must haue three things in store. A
 2. Cham-ber and a fea - ther Bed a Chim-ney and a hey no-ny no - ny,
 3. hay no-ny no - ny, hey no-ny no, hey no-ny no, he - no-ny no.

88 Meum est propositum

Carmina Burana

Meum est pro - po - si - tum in ta - ber - na mo - ri. U - bi vi - na pro - xi - ma mo - ri - en - tis o - ri:
 Tunccan - tabunt lae - ti - us an - ge - lo - rum cho - ri: De - us sit pro - pi - ti - us is - ti po - ta - to - ri!

89 Now Kiss The Cup

Thomas Ravenscroft

Now kiss the cup cho - sen with cour - te - sie, and drink your part with a heart
 will - ing - ly then so shall we all a - gree me - ri - ly.

90 To Porthmouth

Thomas Ravenscroft

To Porth - mouth, to Porth - mouse, it is a gal - lant towne, and there we will have a
 quart of wine with a nut - meg browne, did - dle down. The gal - lant shippe, the mer - maid, the
 li - on hang - ing stout did make vs to spend there our six - teen pence all out.

91 Ut Re Mi Fa Sol La

Thomas Ravenscroft

1.

Ut, re, mi, fa, sol, la, la, sol, fa, mi, re, ut.

2.

Hey downadowna di sing you three af - ter me and followmemy lads, and followmemy

3.

lads, my lads and we will mer-ry be fa la la la la la fa la la la fa la la la

la fa la la la la la fa la la la fa la la la fa la la la la well

4.

song be - fore hold fast hold fast hold fast be time, take heed, take heed, take heed you

5.

miss not nor breake the time, nor breake the time for if you misse the

basse a note therew here a man, theres here a man can sing a iot.

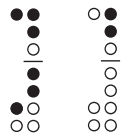
92 Et la la la

Ninot le Petit

Là trou-vai le mien a - mi, Qui l'a vait a mas sé - e. Et

la la la la la la Fai tes lui bon-ne chè-re, A tes lui bon-ne chè-re.

..... cis" fis"

cis"  fis"

93 Martin said to his man

Thomas Ravenscroft

 cis"

Mar-tin said to his man, he man, he, O Mar-tin said to his man whos the foole now.



Mar-tin said to his man I'll thou the cup an I the can, thou hast well drun-ken man, whos the foole now

94 Fayry Dance

Thomas Ravenscroft



DARE you haunt our hal-lowed greene, none but Fay-ries heere are seene, Downe and sleepe,

 fis"

wake and weepe, pinch him blacke, and pinch him blew, that seekes to steale a lo-uer true:



When you come to heare vs sing, or to tread our Fay-rie ring, pinch him blacke, and



pinch him blew, O thus our nayles shall hand-le you, thus our nayles shall hand-le you.

95 Allemaigne

Tilman Susato



96 Come follow

John Hilton

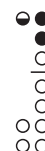
1. Come fol-low, fol-low, fol-low, fol-low. fol-low, fol-low me! 2. With-er shall I fol-low, fol-low, fol-low,
 3. with-er shall I fol-low, fol-low thee? To the green-wood, to the green-wood, to the green-wood, green wood tree.

97 Hey ho!

Thomas Ravenscroft

1. Hey hoe, to the greene wood now let us goe, sing he-aue and hoe, and there shall we find both bucke and
 2. Doe, sing he-aue and hoe, the Hart the Hinde, and the lit-tle, pret-ty Rose, sing he-aue and hoe.
 3.

..... d'''



98 Tomorrow the fox will come to towne

Thomas Ravenscroft

To mor-row the Fox will come to towne, keep, keep, keep, keep, keepe: To - mor-row the Fox will
 come to towne, O keep you all well there. I must de - sire you neigh - bors all, to hal-low the
 fox out of the hall, and cry as loud as you can call, whoope,
 whoope, whoope, whoope, whoope, and cry as loud as you can call, O keep you all well there.

99 Allemaigne

Tilman Susato

Musical notation for Allemaigne 99, consisting of three staves of music in treble clef with a common time signature. The melody is written in a simple, rhythmic style.

..... b"



b"

100 Ronde

Tilman Susato

Musical notation for Ronde 100, consisting of three staves of music in treble clef with a common time signature and a key signature of one flat. The melody features a mix of eighth and sixteenth notes.

101 Ronde

Tilman Susato

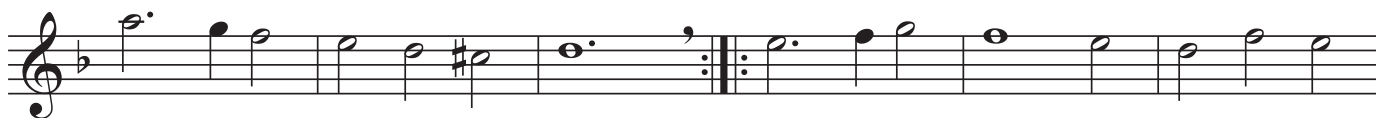
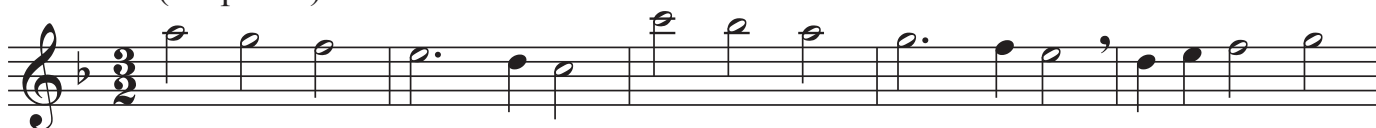
Musical notation for Ronde 101, consisting of three staves of music in treble clef with a common time signature and a key signature of one flat. The melody is characterized by frequent sixteenth-note runs.

102 Polnischer Tanz

Valentin Haussmann

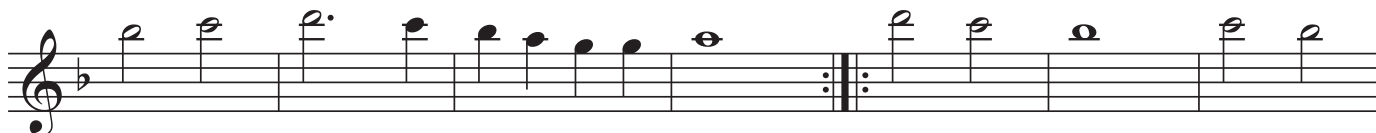
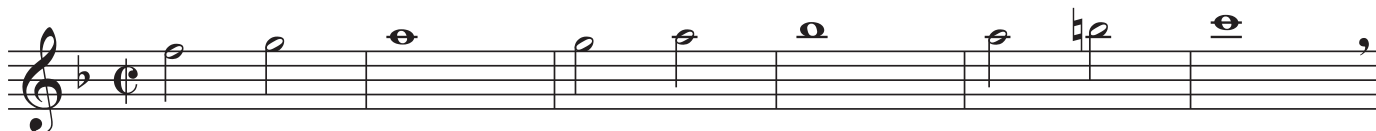


Nachtanz (Proportio)



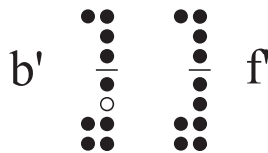
103 Deutscher Tanz

Melchior Franck



..... b'

..... f'



104 Ronde

Tilman Susato

Musical score for '104 Ronde' by Tilman Susato. It consists of three staves of music in a single system. The first staff begins with a dynamic marking f and a b (flat) symbol. The music is in a single system with repeat signs at the end of each staff.

105 Fantasie

Pierre Phalese

Musical score for '105 Fantasie' by Pierre Phalese. It consists of three staves of music in a single system. The first staff is in 3/4 time and features a series of chords and rests. The subsequent staves continue the piece with various note values and rests.

106 Ronde (Transposition von 101)

Tilman Susato

Musical score for '106 Ronde' by Tilman Susato. It consists of three staves of music in a single system. The first staff begins with a dynamic marking f and a b (flat) symbol. The music is in a single system with repeat signs at the end of each staff.

107 Eserciti sopra ut, re, mi, fa, sol

Antonio Brunelli

The musical score consists of 23 numbered staves, each containing a vocal exercise. The exercises are written on a treble clef staff with a common time signature. The first staff includes the lyrics "ut re mi fa sol" under the notes. The exercises progress from simple diatonic scales to more complex patterns, including chromatic runs, slurs, and trills. The exercises are numbered 1 through 23, with the final exercise (23) ending with a double bar line.

108 Eserciti sopra sol, fa, mi, re, ut

Antonio Brunelli

The image displays a musical score for 108 exercises, numbered 1 through 23. Each exercise is presented on a single staff of music in a treble clef. The exercises are organized into rows: the first row contains exercises 1 and 2; the second row contains 3, 4, and 5; the third row contains 6, 7, and 8; the fourth row contains 9, 10, and 11; the fifth row contains 12, 13, and 14; the sixth row contains 15 and 16; the seventh row contains 17 and 18; the eighth row contains 19 and 20; the ninth row contains 21 and 22; and the tenth row contains exercise 23. Exercises 1 through 22 are each followed by a whole rest. Exercise 23 concludes with a double bar line. The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, and rests, all based on the notes sol, fa, mi, re, and ut.

Register

c" d" e"

1.	Stampftanz	Alfred Dünser.....	3
2.	Branle (Reigen).....	Alfred Dünser.....	3
3.	Alter Tanz (Ronde).....	nach Susato.....	3
4.	Romanesca.....	Anonymus.....	3
5.	Branle.....	Alfred Dünser.....	3
6.	Holzschuhtanz.....	Alfred Dünser.....	3
7.	Canario.....	Anonymus.....	3

c" d" e" f"

8.	Les Bouffons.....	Jean d'Estrée	4
9.	La Bergamasca.....	Anonymus.....	4
10.	Estampie.....	Alfred Dünser.....	4
11.	Go from my window.....	Anonymus.....	4
12.	Es wolt ein Meydlein.....	Anonymus.....	5
13.	Dance de Hercules.....	Tilman Susato.....	5
14.	Carillon.....	Anonymus.....	5
15.	Branle de Champagne.....	Claude Gervais.....	5
16.	Gassenhawer.....	nach Hans Newsiedler.....	6
17.	Conde Claros.....	Anonymus.....	6

c" d" e" f" g"

18.	Jungfer mit dem roten Rock.....	Anonymus.....	7
19.	Ich hört ein Bächlein rauschen....	Anonymus.....	7
20.	Branle de Bourgongne.....	Claude Gervais.....	7
21.	Branle de Champagne.....	Claude Gervais.....	7
22.	Branle de Champagne.....	Claude Gervais.....	8
23.	Es gingen drei Baur'n.....	Georg Forster.....	8
24.	Canario + Nachtanz.....	van der Hofe/Praetorius.....	8
25.	Ich weiß mir ein Maidlein.....	Caspar Othmayr.....	9
26.	Rundadinella.....	Nicolaus Zangius.....	9
27.	Mummerey Tantz.....	August Nörmiger.....	9
28.	Es wolt ein Frau.....	Ludwig Senfl.....	10
29.	Die Bawren von St. Pölten.....	Anonymus.....	10
30.	Galliard.....	Anonymus.....	10
31.	Ännchen von Tharau.....	Anonymus.....	10

h' c" d" e" f" g"

32.	Chume, chume geselle min.....	Carmina Burana.....	11
33.	Dalmatischer Tanz.....	Valentin Haumann.....	11

34.	Ach Meidlein schon.....	Nikolaus Rosthius.....	11
35.	Branle de Champagne.....	Claude Gervais.....	12
36.	Mein Feinslieb.....	Elias Nikolaus Ammerbach.....	12
37.	Villano.....	Anonymus.....	12
38.	Maschkarie-Tantz.....	August Nörmiger.....	13
39.	Branle courant.....	Claude Gervais.....	13
40.	Branle de Bourgogne.....	Claude Gervais.....	13
41.	Branle de Champagne.....	Claude Gervais.....	13
42.	2 Gavotten.....	Francisque Caroubel.....	14
43.	Branle de Champagne.....	Claude Gervais.....	14
44.	Branle gay.....	Claude Gervais.....	14
45.	Bergerette.....	Tilman Susato.....	14
46.	Il Gabo nano.....	Gasparo Zannetti.....	15
47.	La Mantagnura.....	Gasparo Zannetti.....	15

h'c"d'e"f"g"a"

48.	St. Johannes Hymnus.....	Guido von Arezzo.....	15
49.	Bache bene venies.....	Carmina Burana.....	15
50.	Es saß ein Käterlein.....	Anonymus.....	16
51.	In Taberna.....	Carmina Burana.....	16
52.	Jan mein Mann.....	Anonymus.....	16
53.	De Post.....	Tilman Susato.....	16
54.	Ballet du Roy.....	Michael Praetorius.....	17
55.	Les Bouffons.....	Jean d'Estrée.....	17
56.	La Bergamasca.....	Gasparo Zannetti.....	17
57.	L'istoria del gobetto.....	Gasparo Zannetti.....	17
58.	Licke-potjen.....	T'Uitnement Kabinet.....	18
59.	Volte.....	Michael Praetorius.....	18
60.	Der Fastelabend tritt heran.....	Anonymus.....	18
61.	Der Wind der wet.....	Anonymus.....	18
62.	Es saß ein Eul.....	Anonymus.....	19
63.	Studenden Tanz.....	Elias Nikolaus Ammerbach.....	19
64.	Villanico.....	Cesare Negri.....	19

g'a'h'c"d'e"f"g"a"

65.	La Morisque.....	Tilman Susato.....	20
66.	Allemaigne.....	Tilman Susato.....	20
67.	Der alten Weiber Tantz.....	Melchior Newsiedler.....	21
68.	La Sartorella.....	Gasparo Zannetti.....	21
69.	Ballo di Colla.....	Gasparo Zannetti.....	21
70.	Il Canario.....	Gasparo Zannetti.....	22
71.	Basso delle Nimfe.....	Gasparo Zannetti.....	22
72.	Zoppa.....	Gasparo Zannetti.....	22
73.	La rotta in Saltarella.....	nach Fabricio Caroso.....	22

74.	Ungaresca.....	Giorgio Mainerio.....	23
75.	Ach Elslein.....	Ludwig Senfl.....	23
76.	Drei Grafen.....	Anonymus.....	23
77.	Ein Kleins Waldvögelein.....	Anonymus.....	23
78.	Intrada.....	Anonymus.....	24
79.	A Psalm.....	Thomas Tallis.....	24
80.	Philou.....	Michael Praetorius.....	24
81.	Der Kleppel Tanz.....	August Nörmiger.....	24
82.	Ich fahr dahin.....	Lochheimer Liederbuch.....	25
83.	Wohlauf, wohlauf an bodensee...	Ludwig Senfl.....	25

g'a'h'c'd'e'f'g'a'h'c''

84.	Ich spring an diesem ringe.....	Lochheimer Liederbuch.....	25
85.	Sommerlied.....	Michael Praetorius.....	26
86.	Sumer is acumen in.....	England um 1250.....	26
87.	Catch.....	Thomas Ravenscroft.....	26
88.	Meum est propositum.....	Carmina Burana.....	27
89.	Now Kiss The Cup.....	Thomas Ravenscroft.....	27
90.	To Porthmouth.....	Thomas Ravenscroft.....	27
91.	Ut Re Mi Fa Sol La.....	Thomas Ravenscroft.....	28
92.	Et la la la.....	Ninot le Petit.....	28

+ cis'' + fis''

93.	Martin said to his man.....	Thomas Ravenscroft.....	29
94.	Fairy Dance.....	Thomas Ravenscroft.....	29
95.	Allemaigne.....	Tilman Susato.....	29
96.	Come follow.....	John Hilton.....	30
97.	Hey ho!.....	Thomas Ravenscroft.....	30

+ d'''

98.	Tomorrow the fox.....	Thomas Ravenscroft.....	30
99.	Allemaigne.....	Tilman Susato.....	31

+ b''

100.	Ronde.....	Tilman Susato.....	31
101.	Ronde.....	Tilman Susato.....	31
102.	Polnischer Tanz.....	Valentin Haussmann.....	32
103.	Deutscher Tanz.....	Melchior Franck.....	32

+ b' + f'

104.	Ronde.....	Tilman Susato.....	33
105.	Fantasie.....	Pierre Phalese.....	33
106.	Tilman Susato.....	33

Übungen

107. Esercitii sopra ut, re, mi, fa, sol.... Antonio Brunelli.....	34
108. Esercitii sopra sol, fa, mi, re, ut.... Antonio Brunelli.....	35

Zu den Komponisten:

Elias Nikolaus Ammerbach (ca.1530 — ca.1597) war ein deutscher Organist der Renaissancezeit. Er gab die erste gedruckte Sammlung von Orgelmusik in Deutschland heraus. Wie um die Zeit üblich, „intavolierte“ er Lieder und Tänze, die für mehrstimmige Ensembles geschrieben wurden.

Ein new künstlich Tabulaturbuch 1571 + *Orgel oder Instrumenttabulaturbuch* 1583

Antonio Brunelli (20. Dezember 1577 — 19. November 1630) war ein italienischer Komponist des Frühbarock.

Varii esercitii 1614

Carmina Burana ist eine mittelalterliche Sammlung von Liedern fahrender Studenten.

Francisque Caroubel (1556 — 1611) war ein frühbarocker, französischer Geigenspieler und Komponist.

Kompositionen enthalten in *Terpsichore* (Praetorius)

Jean d'Estrée (? - 1577) war ein französischer Komponist der Renaissance.

Livres de danseries

Guido von Arezzo

Georg Forster (1510 - 1568) war ein deutscher Komponist, Arzt und Herausgeber der Renaissancezeit.

„*Ein auszug guter alter und newer teutscher Liedlein, einer rechten teutschen Art, auff allerley Instrumenten zu brauchen, ausserlesen*“, 1539,

Weitere 4 Bände folgten.

Melchior Franck (1579 -1639) war ein deutscher Komponist im Übergang an der Stilwende von der Renaissance zum Frühbarock.

Messen, Motetten, Quodlibets, Lieder, Tänze.

Claude Gervais (ca. 1540-1558) war ein französischer Komponist der Renaissance. Er schrieb Tänze und Lieder.

Livres de Dancieries des Pierre Attaignant (Verleger)

Valentin Haussmann war ein deutscher Komponist im Übergang von der Renaissance zum Frühbarock.

John Hilton (the elder) (1565 – 1609(?)) war ein englischer Organist und Komponist.

Joachim van der Hofe (1567?-1620) war ein holländischer Komponist und Lautenist.

Hans Newsiedler deutscher Lautenspieler und Komponist

Melchior Newsiedler deutscher Lautenspieler und Komponist

August Nörmiger war ein deutscher Organist der Renaissancezeit. Überliefert ist ein handgeschriebenes Tabulaturbuch für seine Schülerin Kurfürstin Sophie von Sachsen. Wie um die Zeit üblich, „intavolierte“ er Lieder und Tänze, die für mehrstimmige Ensembles geschrieben wurden.

Tabulaturbuch auff dem Instrumente 1598

Caspar Othmayr (1515-1553) war ein deutscher Theologe und Komponist der Renaissance.

Ninot le Petit (1500-1520) war ein französischer Komponist der Renaissance

Pierre Phalese (1510-1573) war ein flämischer Musikverleger und Kupferstecher.

Michael Praetorius (15. Februar 1571 — 15. Februar 1621) war ein deutscher Komponist im Übergang von der Renaissance zum Frühbarock.

Er beschrieb auch die Instrumente seiner Zeit. Auch die ganze Blockflötenfamilie von „Gar klein Flötelein“ bis Großbass

Terpsichore 1612 (312 mehrstimmigeTänze)

Thomas Ravenscroft (ca.1582 — ca.1635) war ein englischer Komponist im Übergang von der Renaissance zum Frühbarock. Berühmt ist seine gedruckte Sammlung von 100 Kanons (Pammelia).

Pammelia 1609

Deuteromelia 1609

Melismata 1611

A Briefe Discourse 1614

The Whole Book of Psalmes 1621

Nikolaus Rosthius (1542 — 1622) war ein deutscher Komponist im Übergang von der Renaissance zum Frühbarock.

Fröliche neuwe teutsche Gesänge (Frankfurt 1583)

Newe liebliche Galliardt (Frankfurt 1593/94)

Ludwig Senfl (* um 1490 in Basel oder Zürich; † zwischen Januar und März 1543 in München) war ein aus der alten Eidgenossenschaft stammender Komponist. Senfls kompositorisches Schaffen umfasst sämtliche Gattungen der damaligen Zeit: Messen, Motetten, mehrstimmige Proprienvertonungen, ein 8 Werke umfassender Magnificatzyklus, Lieder, Oden sowie einzelne Instrumentalsätze.

Tilmann Susato (* um 1510–1515 wahrscheinlich in Soest; † nach 1570 möglicherweise in Schweden), war ein Musikverleger, franko-flämischer Komponist und Instrumentalist der Renaissance.

Danserye „Het III musyck boexken“, Tänze zu vier Stimmen, 1551

Thomas Tallis (* um 1505 vermutlich in Kent, andere Quellen geben Leicestershire an; † 23. November 1585 in Greenwich) war ein englischer Komponist geistlicher, vorwiegend vokaler Musik zur Zeit der englischen Reformation.

T'Uitnement Kabinet (Amsterdam 1646)

Nicolaus Zangius (1570 - 1619)

- *Geistliche und weltliche Lieder mit fünf Stimmen*. Köln 1597.

Gasparo Zanetti (* nach 1600; † um 1660) war ein italienischer Violinpädagoge, Komponist und Herausgeber des Barock, der im Raum Mailand lebte und wirkte. *Il scolaro* 1645