Aus alten Spielbüchern

32 Tänze und Stücke aus dem 16. und 17. Jahrhundert
für Tasteninstrumente gesetzt von
ANNA BARBARA SPECKNER

Musique d'autrefois
From old music collections

ED 6578

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32 danses et pièces des XVIe et XVIIe siècles
pour instruments à clavier

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for keyboard instruments

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SCHOTT
Mainz · London · New York · Tokyo

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PREFACE

This volume is intended for the music lover and for use in teaching. My aim was to compile a selection of attractive pieces, irrespective of whether they are by famous composers like Byrd and Dowland or associated with less celebrated names. Although Nos. 1 - 16 have come down to us as music for lute or (Nos. 4, 9 and 10) organ, they must not originally have been conceived for these instruments. For example, No. 10 was a piece of vocal music, and indications like 'spaniyelisch' or 'welsch' probably refer to the place of origin of the dance tunes, which were played in many different ways and with various instruments. The modern player should be guided by the enthusiasm for music-making displayed in earlier times, and should try to imagine the varying timbres of fiddel, flute (recorder), lute, bagpipes and drum, for instance. - Nos. 16 - 32 are English pieces of the Shakespearian age. With the exception of No. 16 they were composed for the virginals (a type of harpsichord).

In my arrangement of these pieces for present-day use I have added only brief directions, so as not to impose a fixed interpretation on the player. I have dispensed with phrase marks, for example. - Dynamic markings, such as f, p, mf etc., are to be realised by means of registration and manual changes in performances on harpsichord or organ.

The time-unit of each piece is indicated in note-values together with a metronome figure. I have, however, avoided using time-signatures. The bar lines are intended merely to indicate the general rhythmic shape of the music and to facilitate reading.

In Nos. 1, 2, 5, 9 and 16 the first dance (Vordertanz) in duple time is followed in each case by a variant in triple time (Nachtanz). In No. 9 the first dance is also in triple time but is slower than the succeeding Hopper dancz.

Certain pieces in this volume, like songs with several verses or tunes repeated over and over for dancing, can be extended in performance beyond the length as given. They can be played several times in succession, for instance, with different registrations (my own procedure in the Gassenhauer, No. 7), or as rondos (e.g. Nos. 2 and 6) or da capo pieces (e. g. Nos. 3, 26/27/26). - The selection has been grouped in such a way that sections of it may be played in succession.

The pieces which I have recorded on discs are marked in the List of Contents. Reference to gramophone records may convey a more vivid impression of the type of performance that I have in mind.

A. B. Speckner

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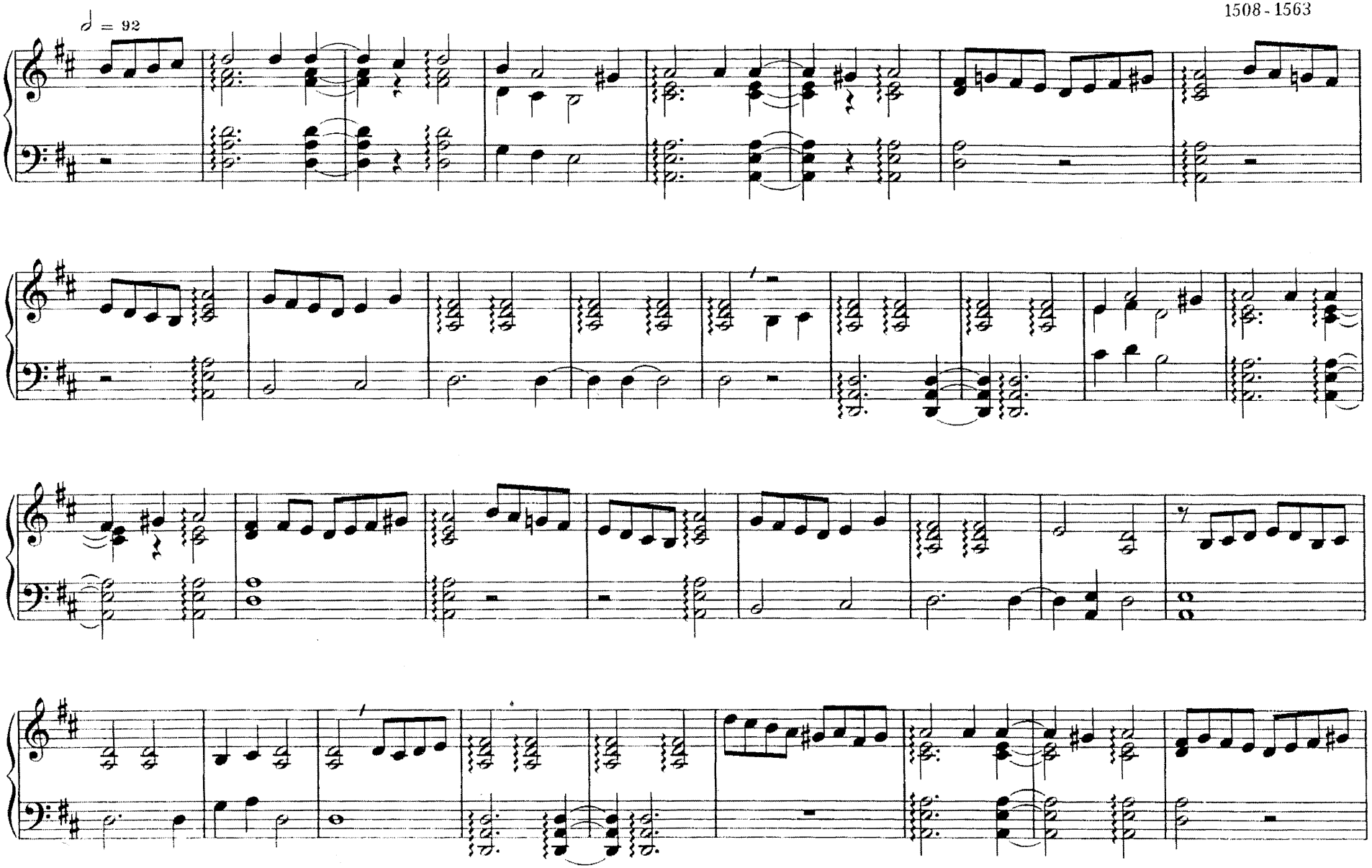
Schallplattenhinweis: (a) = Deutsche Tabulaturen, Harmonia mundi Stereo 517 053

(b) = Altenglische Cembalomusik, Harmonia mundi Stereo 30 824

1 Kunigin hoff tantz

Hans Neusiedler
1508 - 1563



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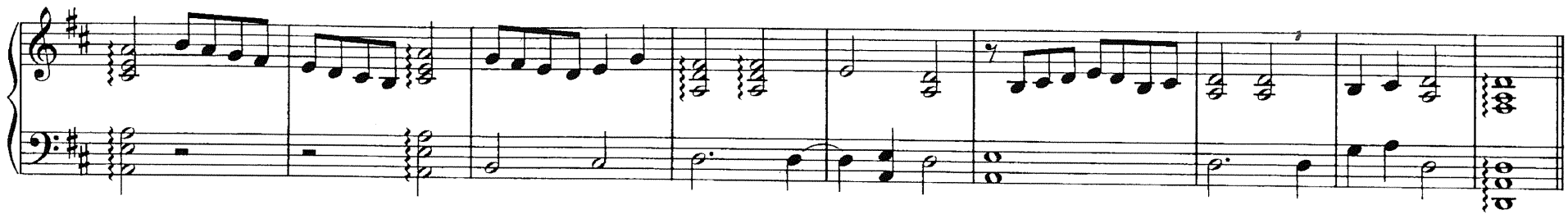
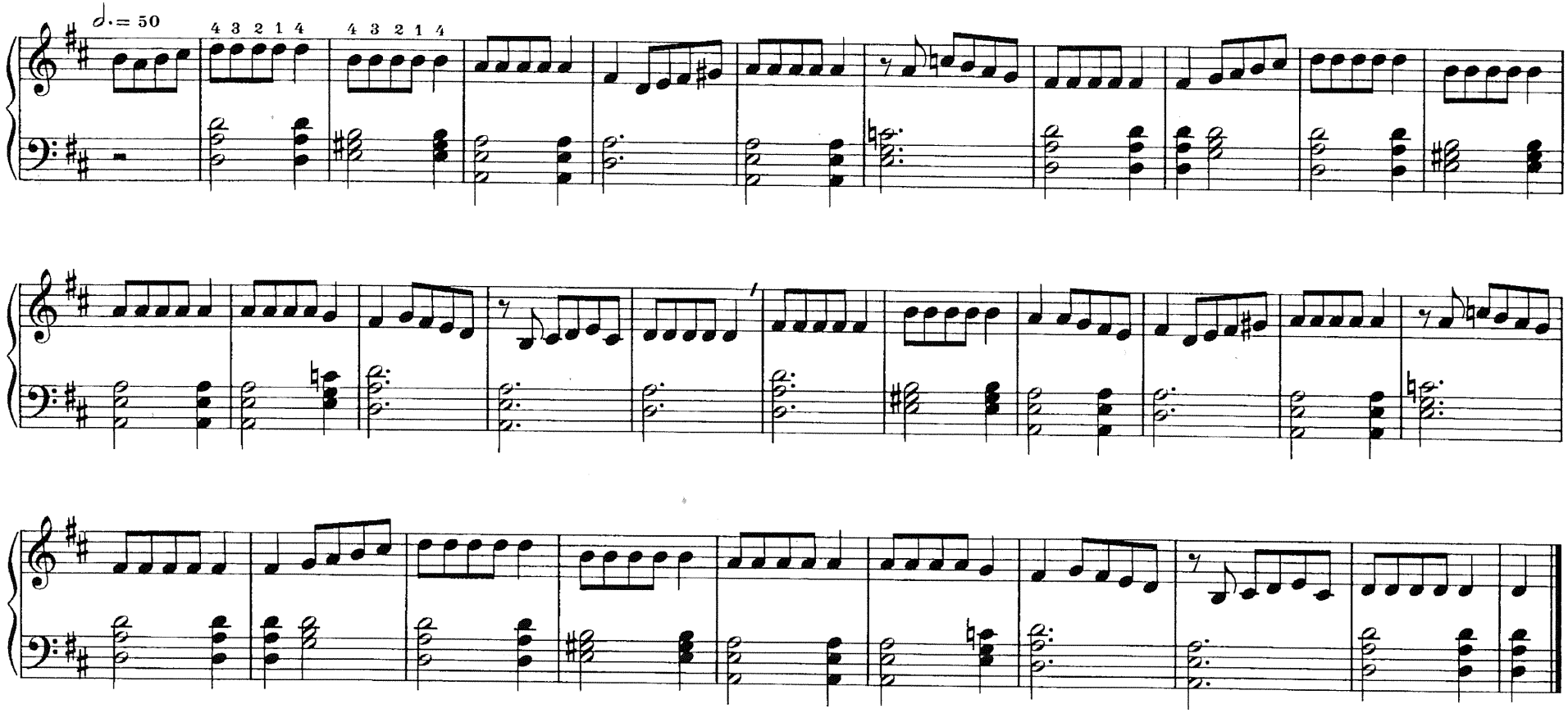
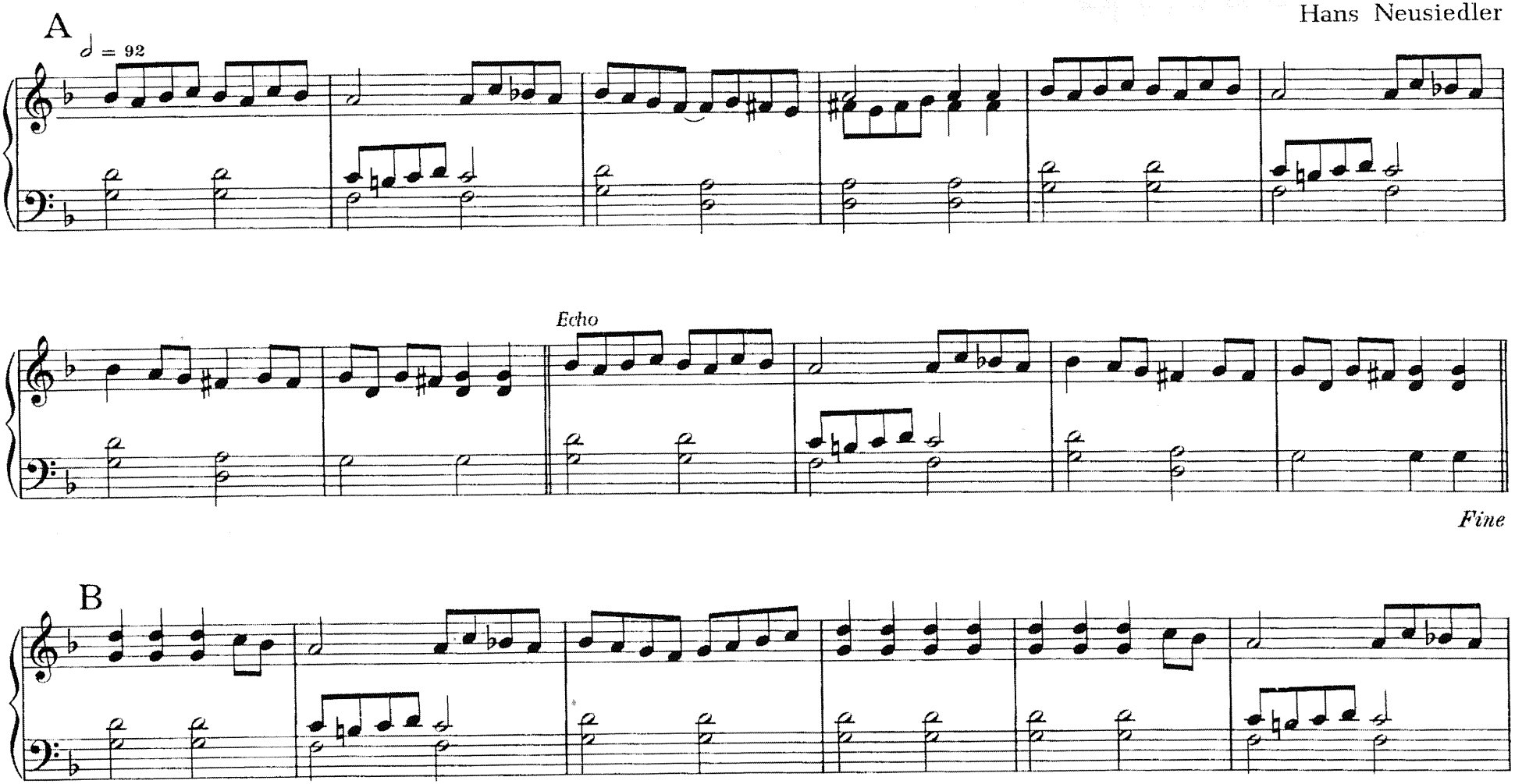


Hupff auff



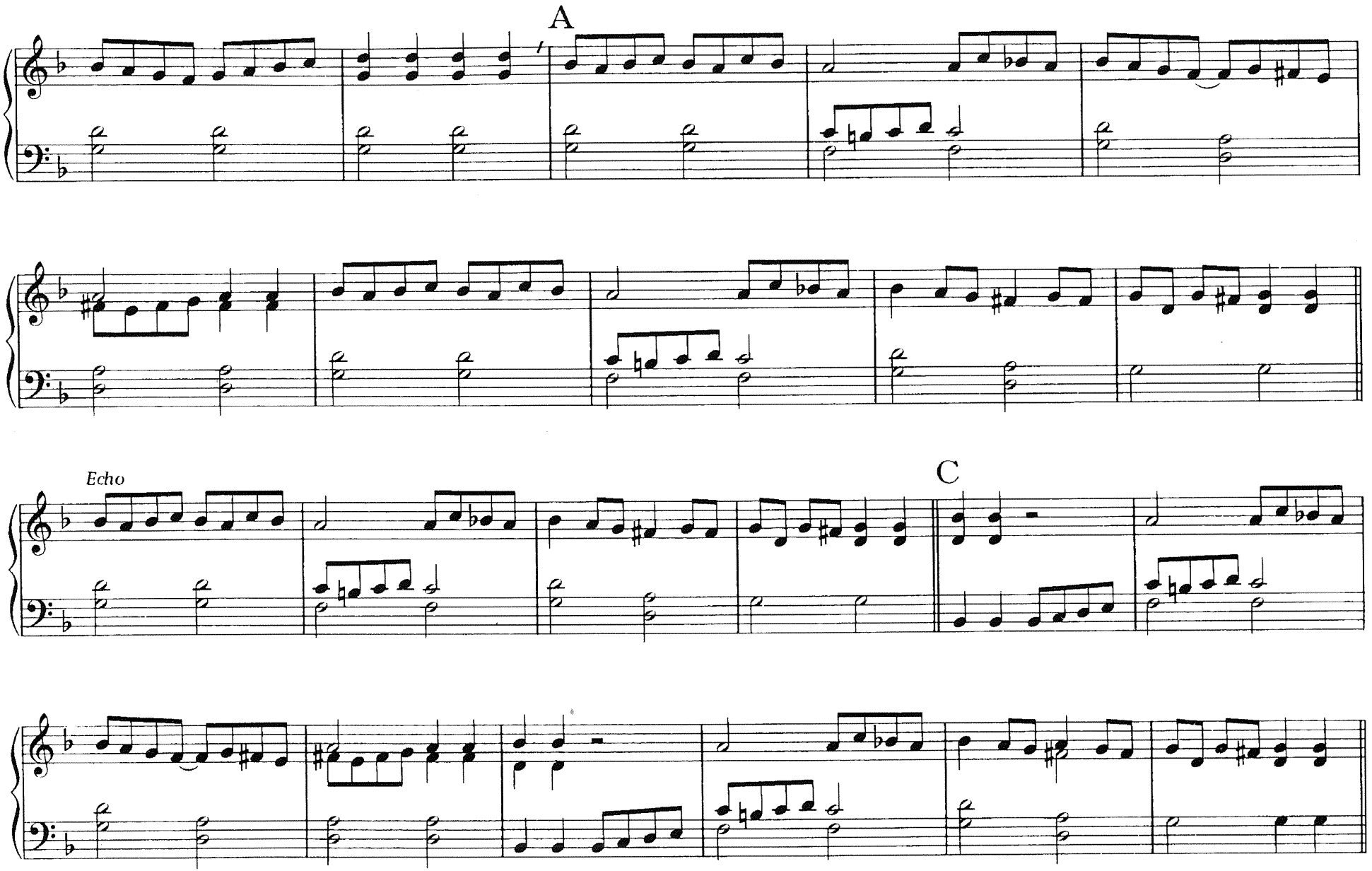
2 Welscher tantz – Wascha mesa*

Hans Neusiedler



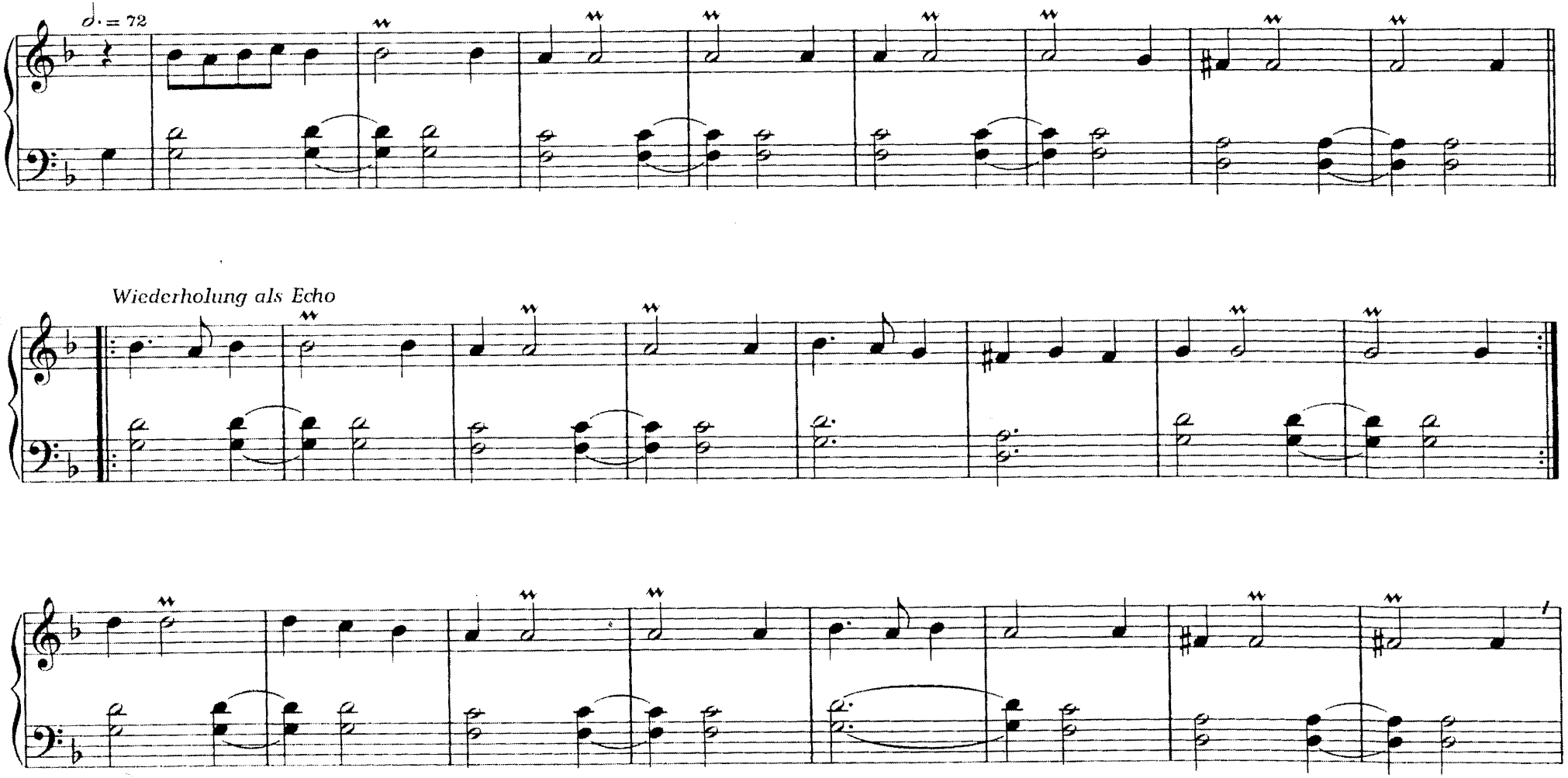
* wohl „Passamezzo"

A 16′
B 16′+4′ } 1 Oktave höher – Echo wie notiert spielen
C 16′+8′



Da Capo al Fine
Folgt Nachtanz

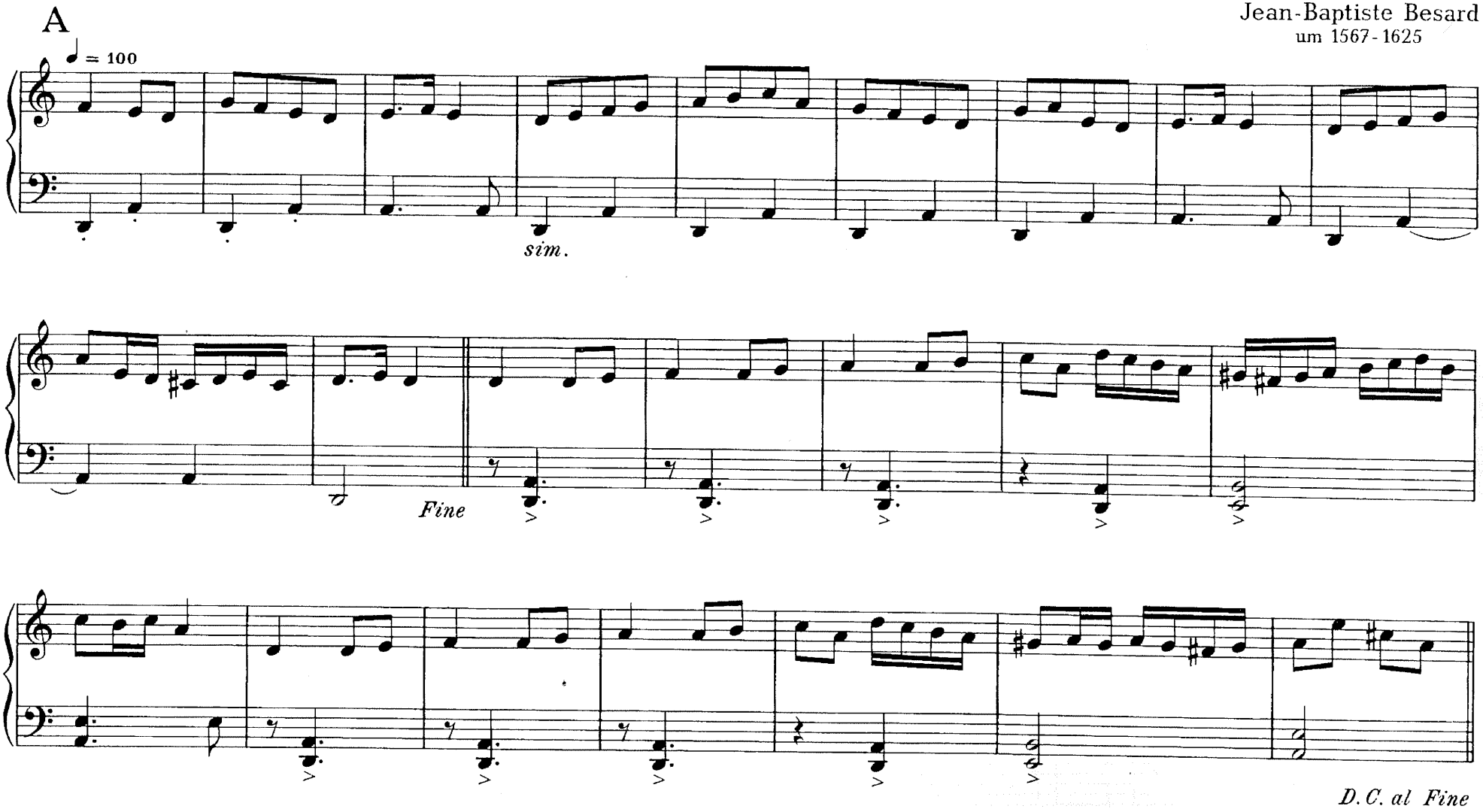
Nachtanz



Echo

3 Branle

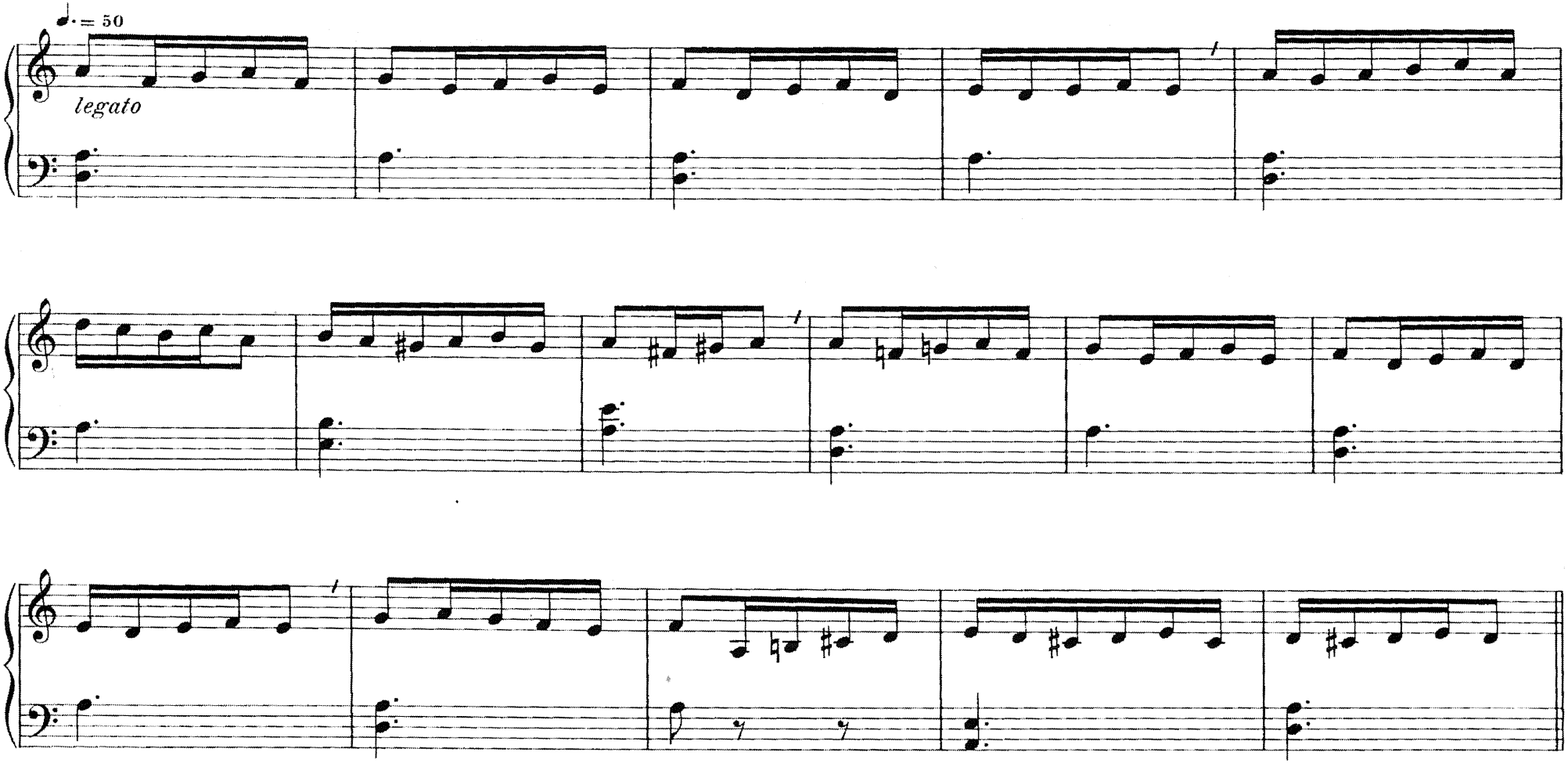
Jean-Baptiste Besard
um 1567 - 1625



A *r. H.* 4' quasi Flöte, *l. H.* 16' wie Trommel
B beide Hände 8' Obermanual

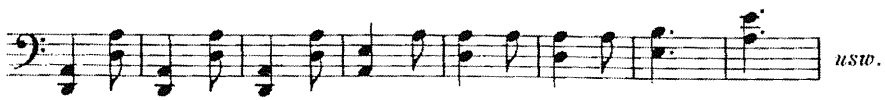
Zu spielen als Da Capo A-B-A

B
Branle gay



D. C.
Branle A

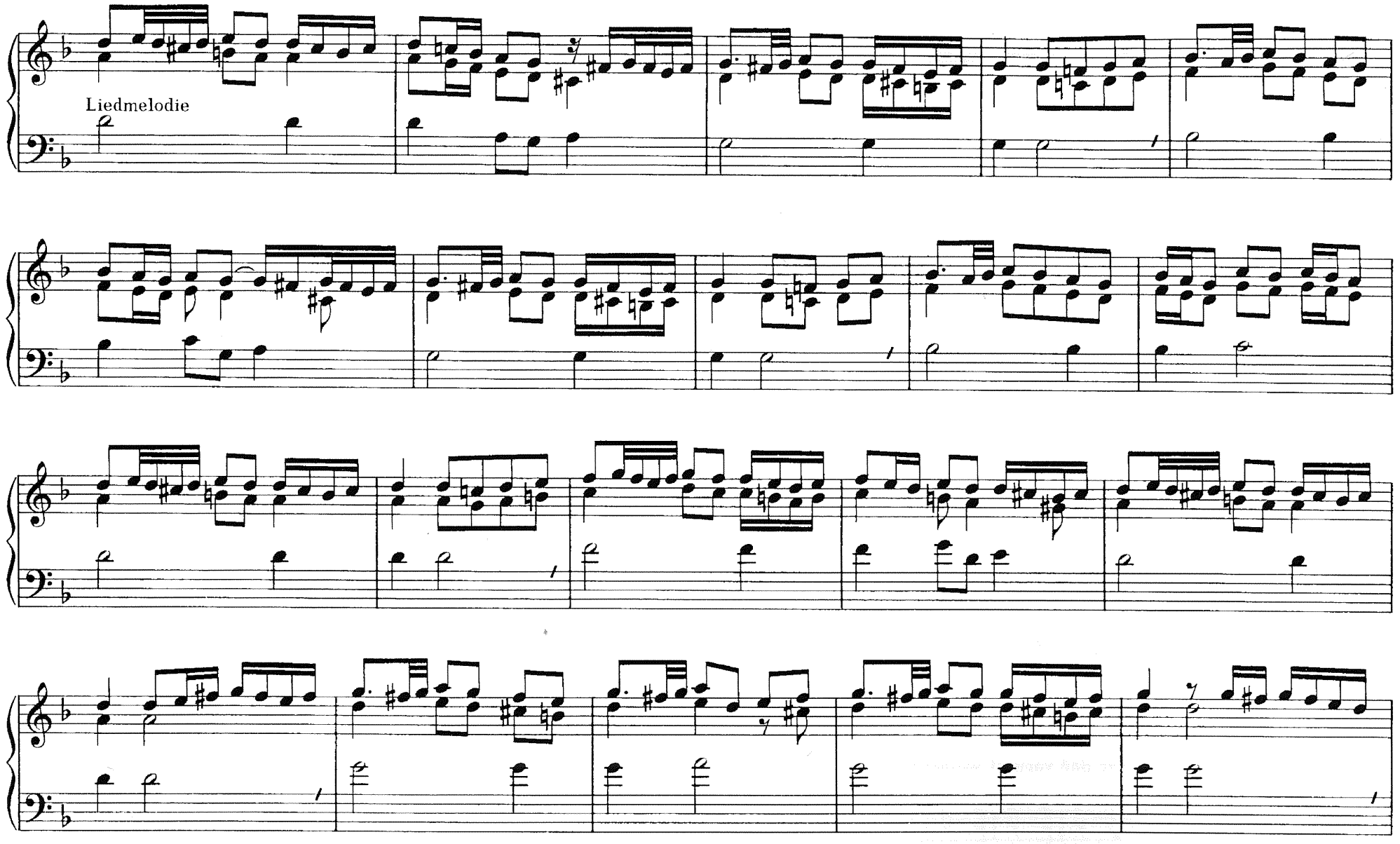
Bei Wiederholung B kann der Baß variiert werden:

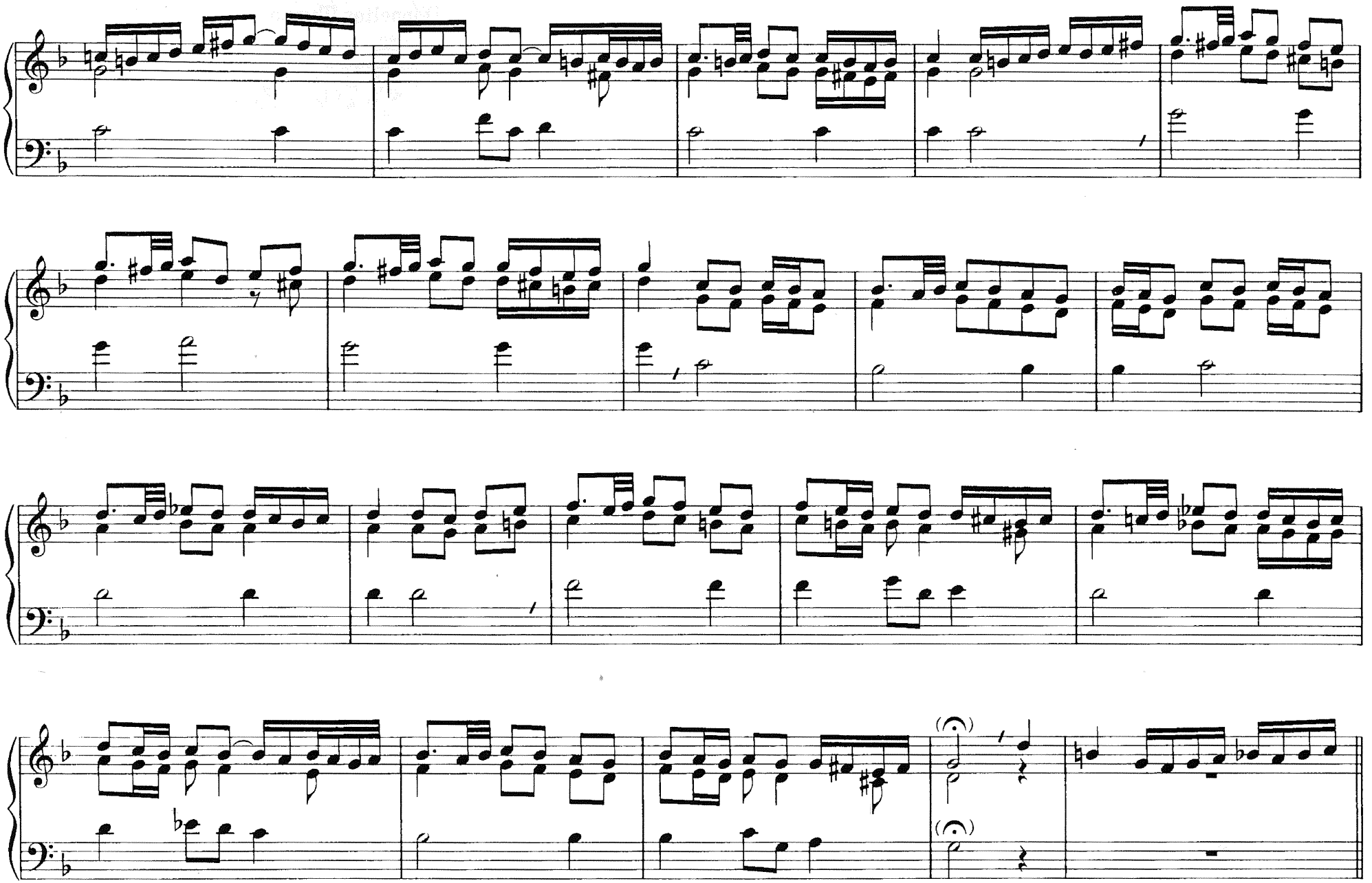


4 Kochersberger Spaniol

♩ = 100
umspielte Mixtur

Aufgeschrieben von Hans Kotter
um 1485 - 1541

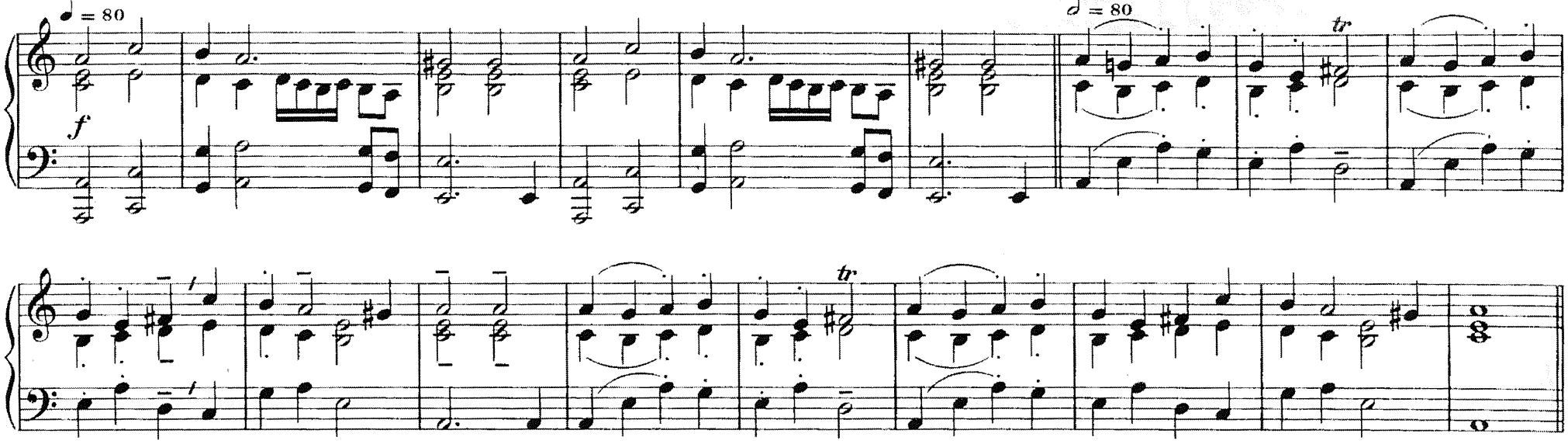



Fine
D. C. al Fine

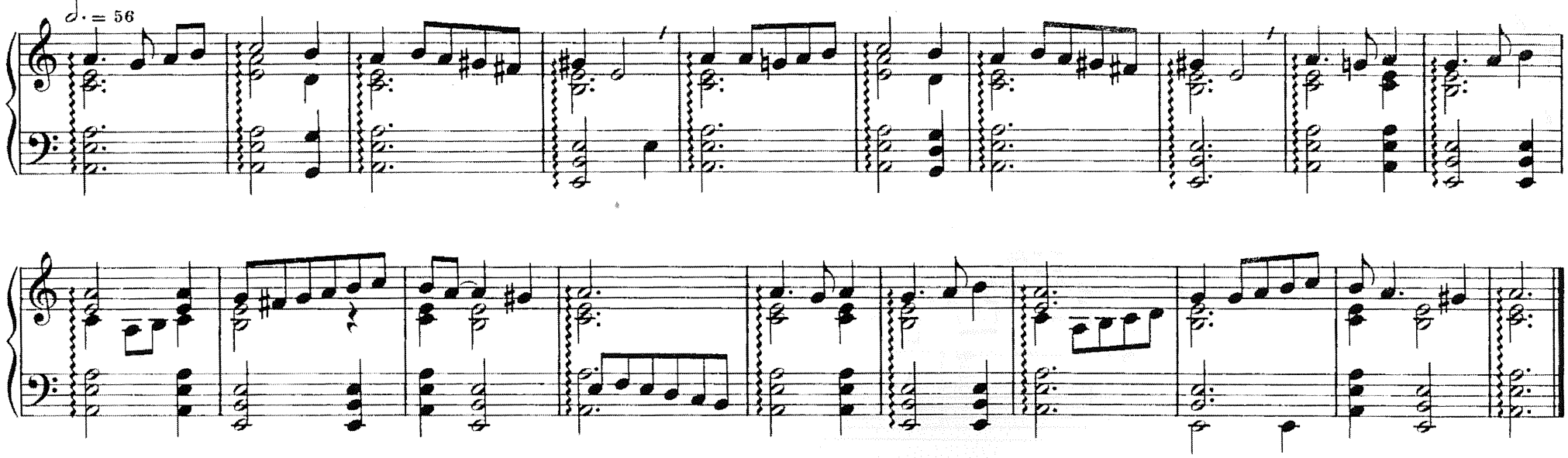
5 Ain Spaniyelischer Hoff Dantz

Hans Judenkunig
um 1450-1526

Mit Grandezza



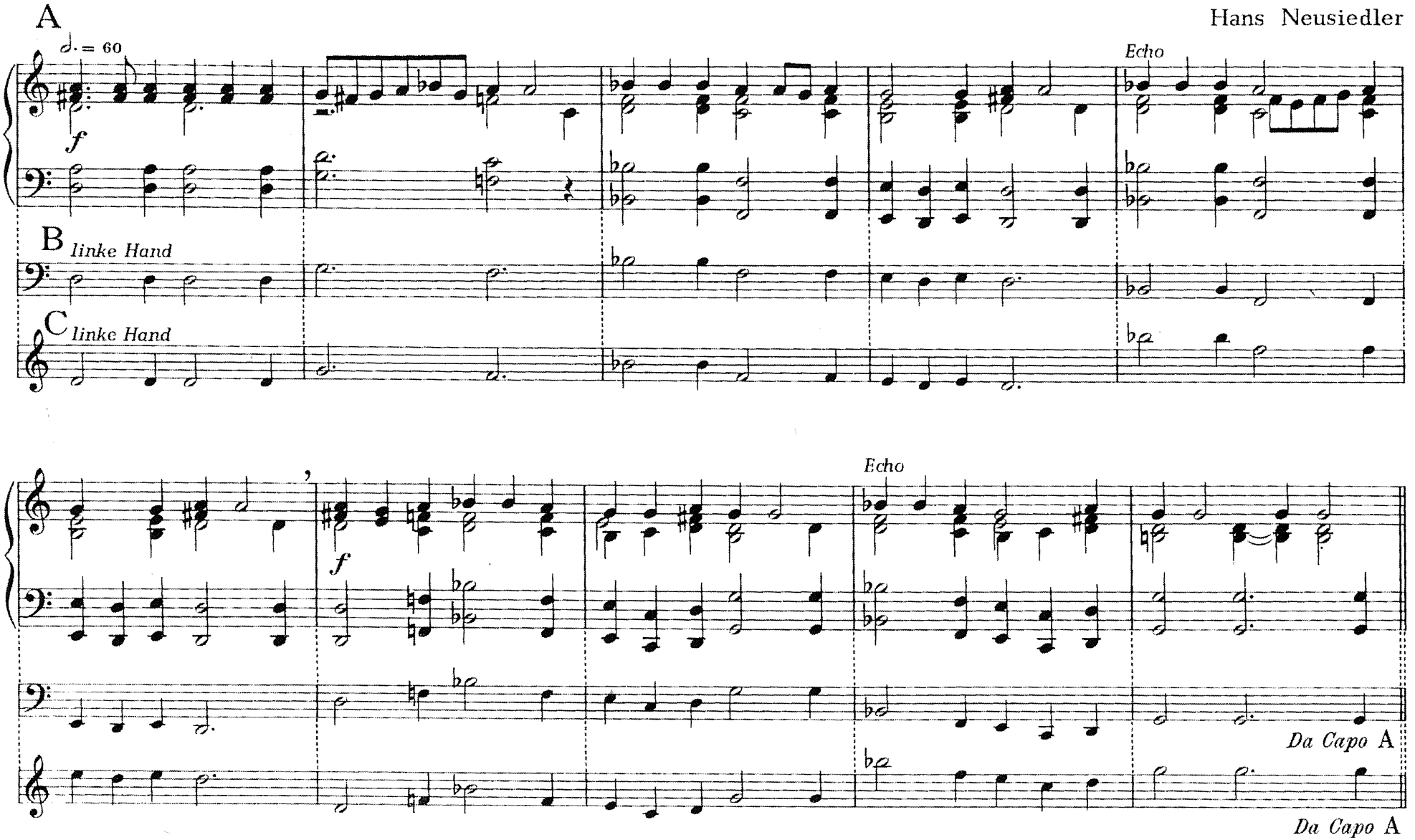
Nachtanz, quasi Sarabande



Nachtanz 16' in der höheren Oktave zu spielen, weiches Lautenspiel imitieren.

6 Ein Welisch tentzlein: clira Cassa

Hans Neusiedler



Vorschlag für 2-manualiges Cembalo:
zu spielen als Rondo A-B-A-C-A

A = volles Werk; „Echo" rechte Hand 1 Oktave höher

B *r. H.* Obermanual, ohne Oktavversetzung im „Echo"
l. H. Untermanual im gleichbleibend vollen Werk

C *r. H.* Obermanual, ohne Oktavversetzung im „Echo"
l. H. Untermanual ohne Koppel