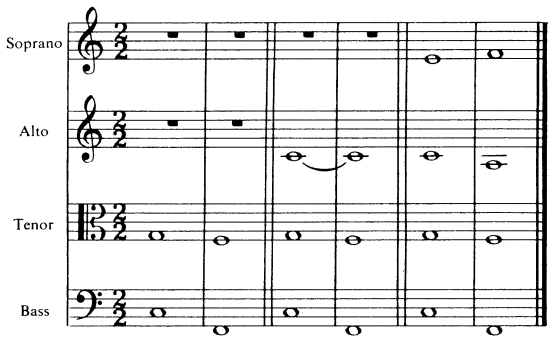
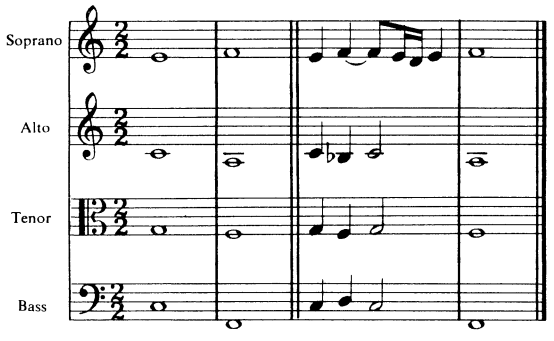
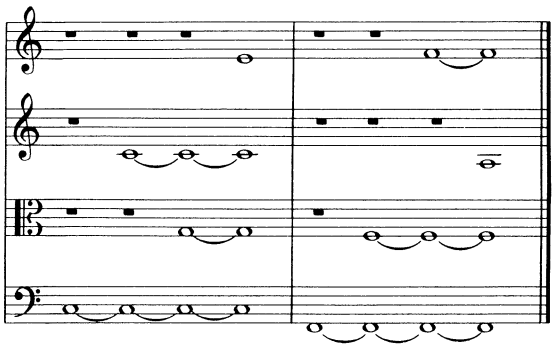
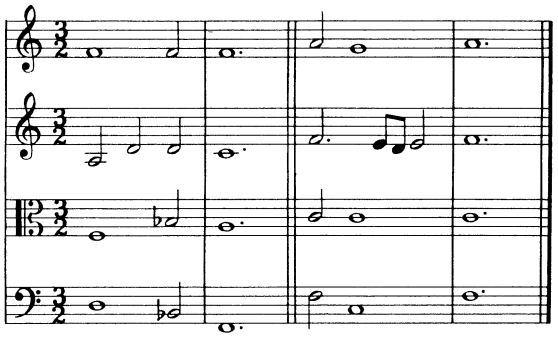
From the 'Triumph of the Emperor Maximillian' Hans Burgkman (1516).





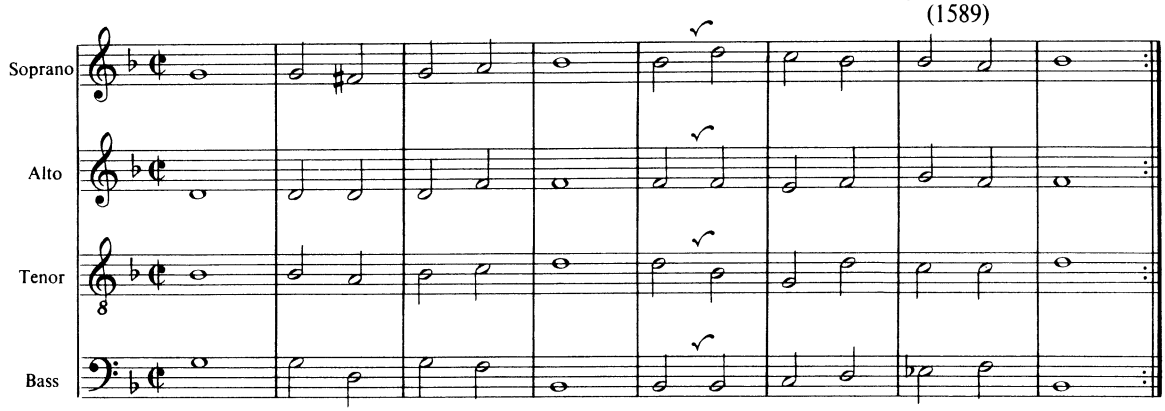


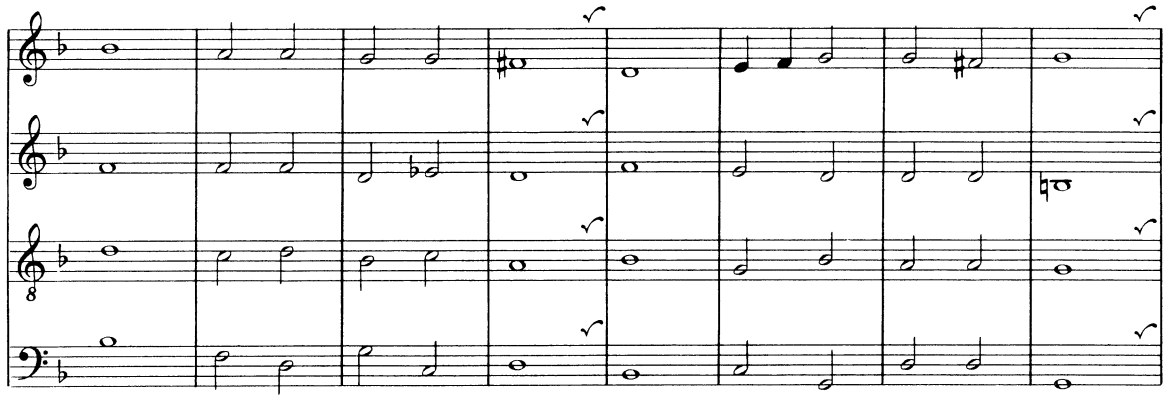


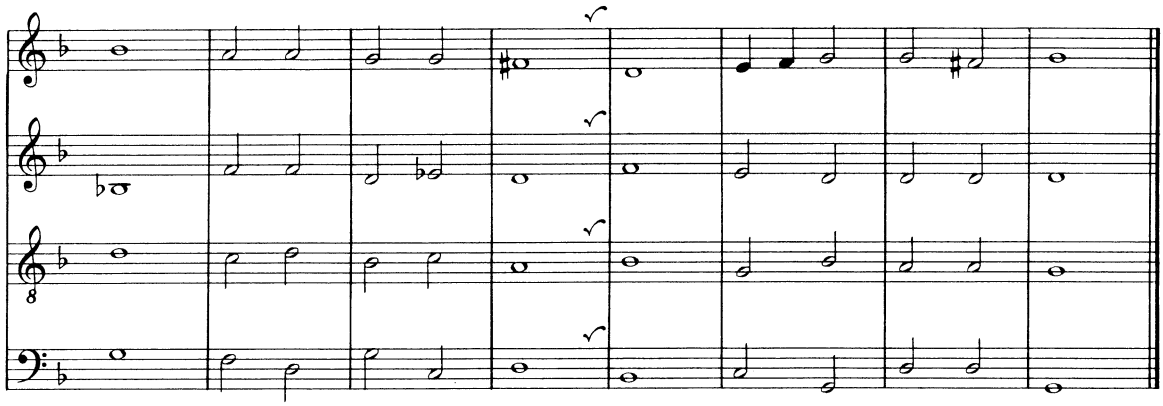
At this stage members of a crumhorn quartet should be ready to attempt some of the easier dances from such collections as Pierre Attaingnant's Pariser Tanzbuch (Schott 3758/9). Pavane 2 on page 10 or Pavenne 13 on page 30 would be good examples to start with, followed by the Pavan: 'Belle qui tiens ma vie' from the 'Orchesographie' of Thoinot Arbeau (1589) and Tordion. Individual players should try some of the tunes which follow as well as their parts from the quartets.

6. PAVAN: BELLE QUI TIENS MA VIE

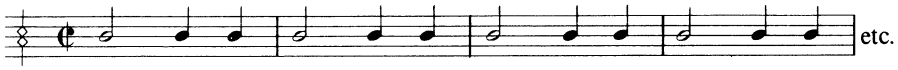
from 'Orchesographie' Thoinot Arbeau (1589)







Drum rhythm



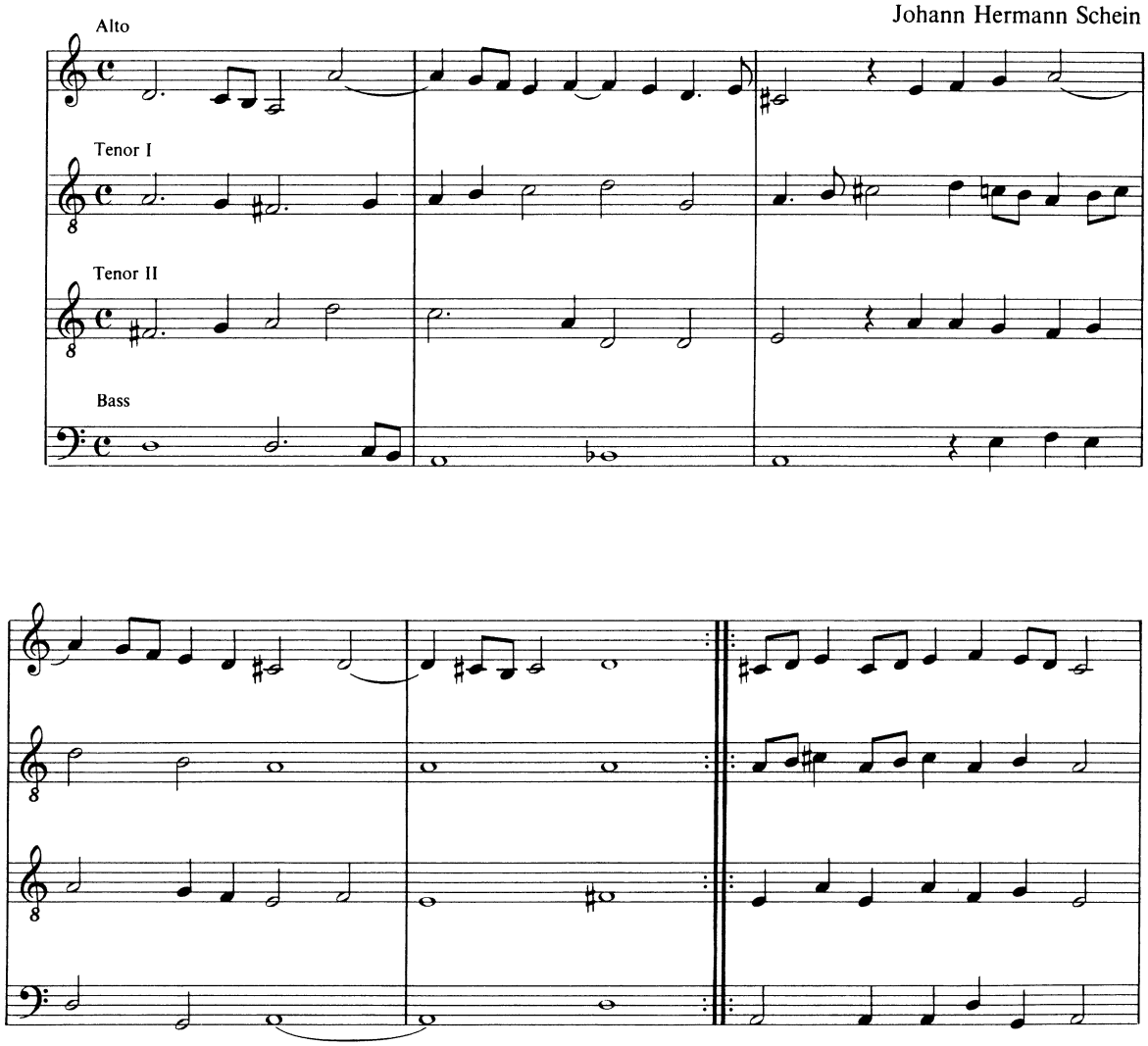
Johann Hermann Schein: PADOUANÀ

It is disappointing that the one example of music for four crumhorns which has survived does not fit the modern quartet of instruments in c and f. In its published form it goes too low – to E flat – for the bass, and the top part lies too high for the soprano – going up to g″. The alto part also lies high and there is often a gap of more than an octave between the alto and tenor parts.

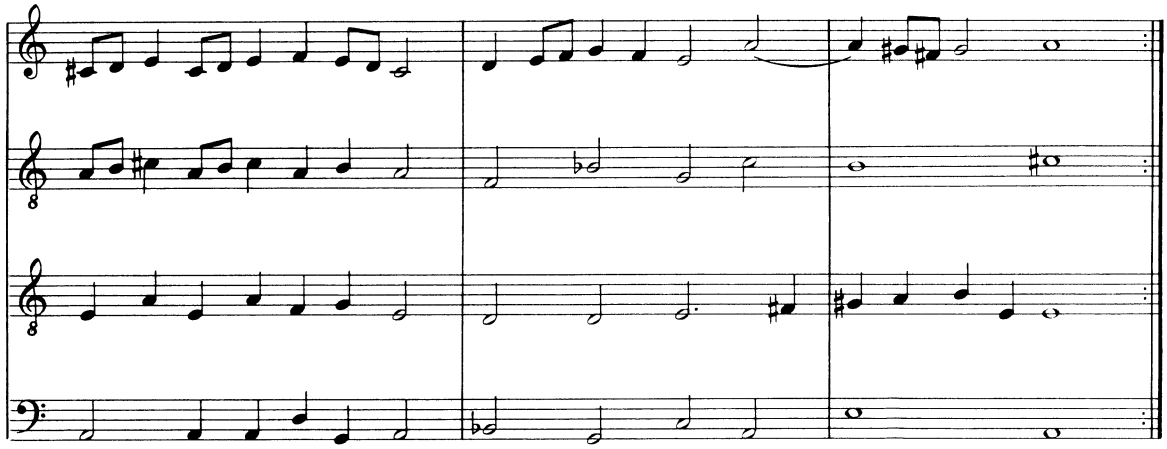
So, to bring this splendid Padouanà from the *Banchetto Musicale* (1617) within the present range of a quartet of crumhorns, the whole has been transposed up a tone, and the two upper parts set an octave lower. It can now be played on alto, two tenors and a bass.

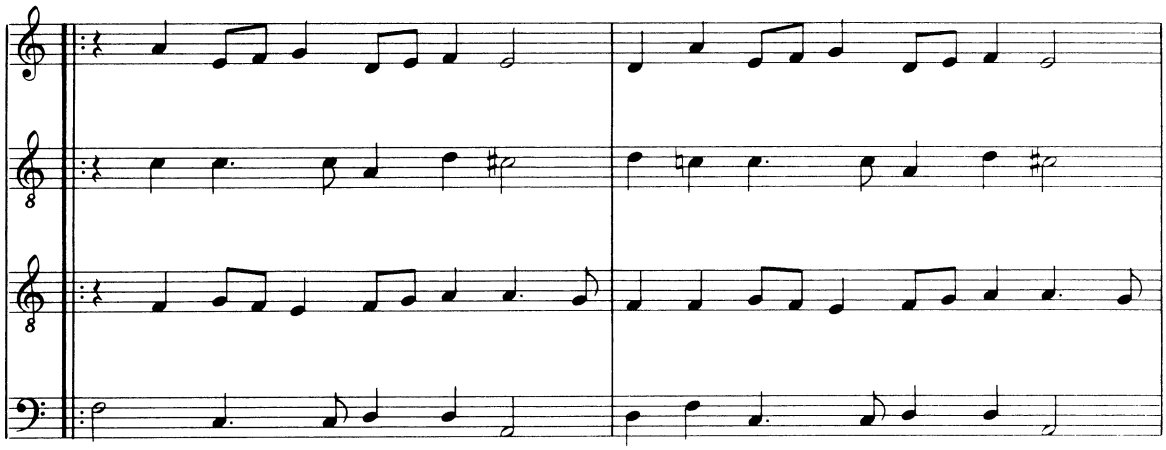
Padouanà à 4 Krumhorn

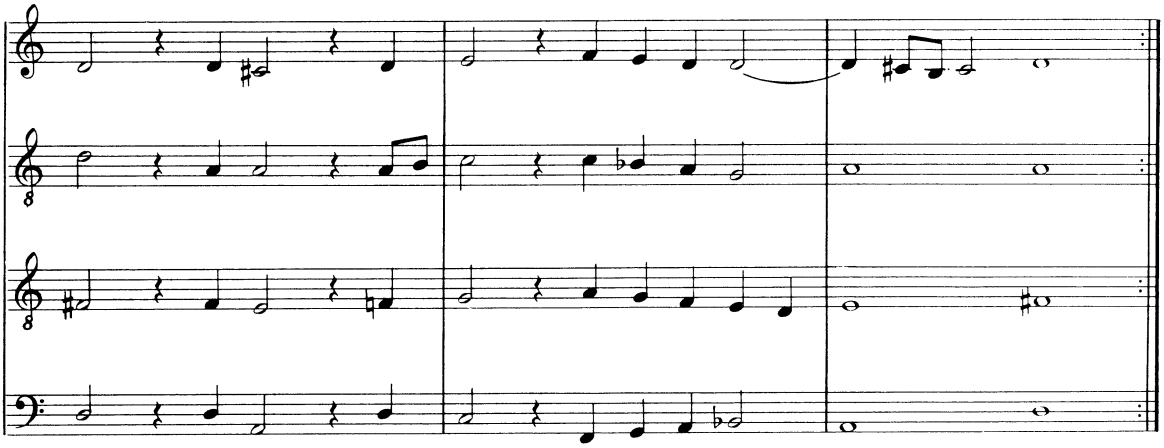
Johann Hermann Schein



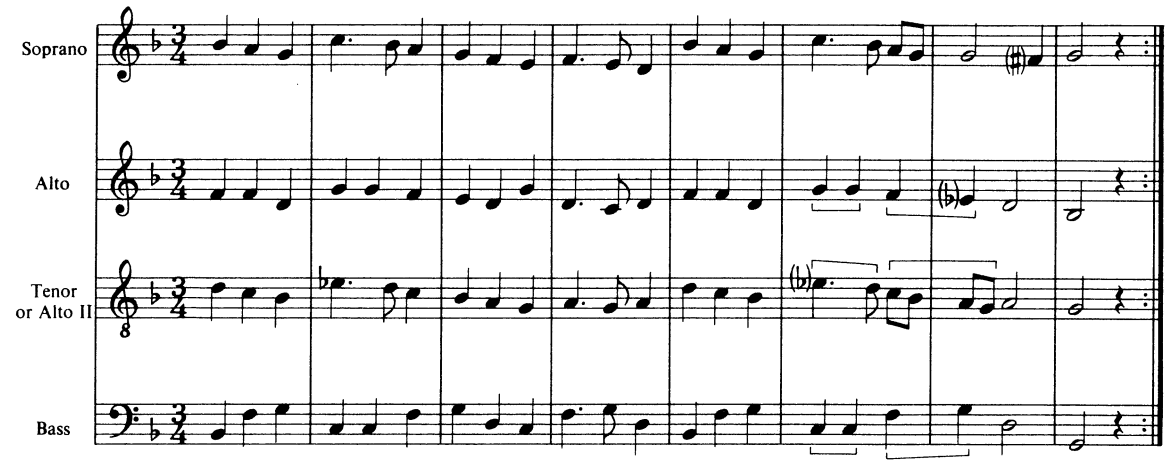
Transposed and arranged by Edgar Hunt—original a tone lower.

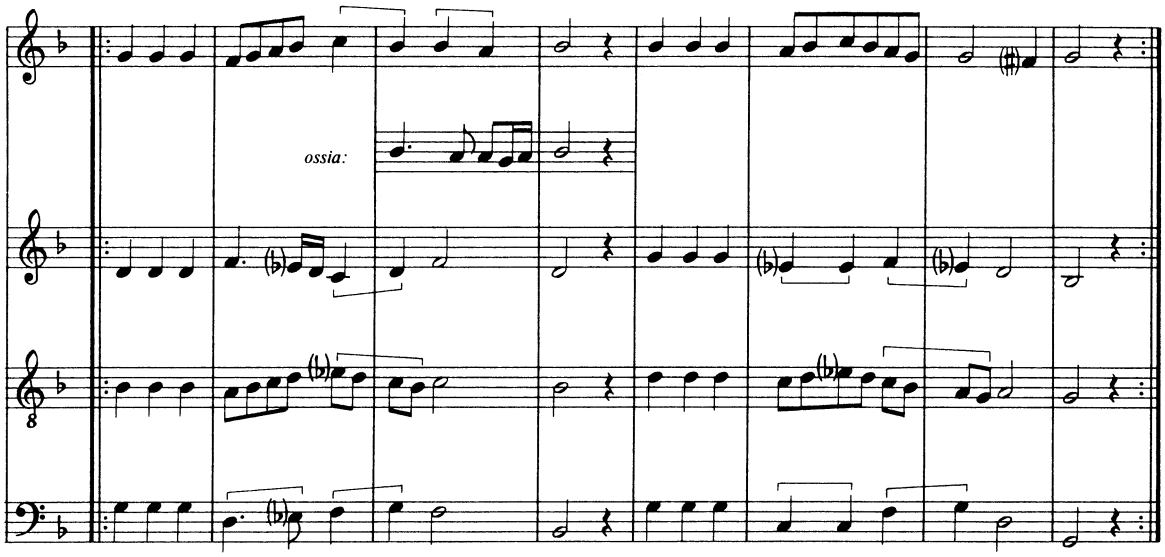


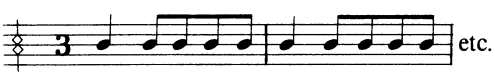




Tordion







The melody is given in the 'Orchesographie' of Arbeau including the ossia (bar 11) and F♮s in bars 7 and 15. The harmonized form is by Jacques Moderne. The F♯s and E♭s are editorial.