



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

Soprano Alto Tenor Bass

$\text{G} \frac{2}{2}$ $\text{G} \frac{2}{2}$ $\text{B} \frac{2}{2}$ $\text{F} \frac{2}{2}$

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are represented by vertical stems with open circles (heads) indicating pitch. The first measure shows rests for all voices. The second measure has rests for Alto and Tenor. The third measure has rests for Bass. The fourth measure has rests for Alto and Tenor.

Soprano Alto Tenor Bass

$\text{G} \frac{2}{2}$ $\text{G} \frac{2}{2}$ $\text{B} \frac{2}{2}$ $\text{F} \frac{2}{2}$

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are represented by vertical stems with open circles (heads) indicating pitch. The first measure has notes for Soprano and Alto. The second measure has notes for Alto and Tenor. The third measure has notes for Tenor and Bass. The fourth measure has notes for Bass.

G G B F

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are represented by vertical stems with open circles (heads) indicating pitch. The first measure has notes for Alto and Tenor. The second measure has notes for Bass. The third measure has notes for Alto and Tenor. The fourth measure has notes for Bass.

$\text{G} \frac{2}{2}$ $\text{G} \frac{2}{2}$ $\text{B} \frac{2}{2}$ $\text{F} \frac{2}{2}$

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are represented by vertical stems with open circles (heads) indicating pitch. The first measure has notes for Soprano and Alto. The second measure has notes for Alto and Tenor. The third measure has notes for Tenor and Bass. The fourth measure has notes for Bass.

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 Pavanne 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)

Soprano

Alto

Tenor

Bass

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

The musical score is a transposition of the original piece by Johann Hermann Schein. The original piece was for four crumhorns (c and f) and required transposing up a tone. The alto part is now in treble clef, C major, common time. The two tenor parts are in treble clef, G major, common time. The bass part is in bass clef, C major, common time. The music consists of four staves, each with a different instrument name above it: Alto, Tenor I, Tenor II, and Bass. The score is divided into measures by vertical bar lines. The music is composed of eighth and sixteenth note patterns.

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



Musical score for four voices (SATB) in common time. The key signature changes from A major (one sharp) to D major (two sharps) at the beginning of the fifth measure. The vocal parts are:

- Top voice (Soprano): Starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.
- Middle voice (Alto): Starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.
- Bottom voice (Bass): Starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.
- Bottom voice (Bass): Starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.

Musical score for four voices (SATB) in common time. The key signature changes from D major (two sharps) to E major (three sharps) at the beginning of the ninth measure. The vocal parts are:

- Top voice (Soprano): Starts with quarter notes and eighth-note pairs.
- Middle voice (Alto): Starts with quarter notes and eighth-note pairs.
- Bottom voice (Bass): Starts with quarter notes and eighth-note pairs.
- Bottom voice (Bass): Starts with quarter notes and eighth-note pairs.

Tordion

Soprano

Alto

Tenor or Alto II

Bass



etc.

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.