

Reigen und Tänze aus Alt-England

*Vieilles Rondes
et Danses Anglaises*

*Old English
Roundelays and Dances*

MARTIN FREY

PIANO SOLO

I



A. R.
D · RAHTER · LEIPZIG



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VORWORT

Die vorliegenden zwei Sammlungen bieten eine Auswahl der reizvollsten Suiten-Sätze altenglischer Meister der sogenannten Harpsichord-Musik aus der Zeit vor Händel. Zum ersten Male wohl wird damit von einer deutschen Verlagsanstalt dem Liebhaber alter Musik Gelegenheit gegeben, einen orientierenden Blick in die musikalische Vergangenheit des Inselreiches zu werfen. Daß wir es hier mit einer durchaus lebensfähigen Musik zu tun haben, dürfte jedem Musikfreunde schon bei flüchtigem Durchblättern dieser beiden Hefte bald klar werden. Die Händel- und Bach-Renaissance bringt es ganz von selbst mit sich, daß auch den Vorläufern und Zeitgenossen, die im Schatten dieser Titanen bisher ein Leben der Verborgenheit führten, jetzt erhöhte Aufmerksamkeit gewidmet wird. Die Aufführungen der Oper „Aeneas und Dido“ von Henry Purcell in Wiesbaden, Magdeburg u. a. Städten sind der sprechende Beweis für die Lebenskraft und Schönheit der Werke dieses Altmeisters der Tonkunst.

Diese vergessenen Tonsetzer in einer praktischen Ausgabe dem musikliebenden Hause zugänglich zu machen, war das Bestreben des Herausgebers. Große Schwierigkeiten würden dem Spieler in den bei J. W. Chester-London erschienenen Urtextausgaben die eigenartigen Verzierungen bereiten, deren Bild ganz und gar von den „Manieren“ (engl. „Graces“, franz. „Agréments“, ital. „Fiorituren“) der bei den französischen und deutschen Meistern üblichen Zeichen abweicht. Die am häufigsten vorkommenden uns fremden Ornamente waren

Ausführung

„shake“		
„beat“		
„plain note and shake“		
„fore fall“		
„back fall“		

In der Anwendung und Ausführung ist man aber wohl ziemlich frei verfahren; denn wir finden auf Achtelnoten in Allegro-Sätzen oft den „Shake“, der unmöglich in dem genannten Zeitmaße in der gegebenen Gestalt gespielt werden konnte. Bei dem Vortrag wolle man stets bedenken, daß wir auf unseren modernen, volltönenden Instrumenten zu den tonverlängernden Ornamenten nicht zu greifen brauchen und daß weniger geübte Spieler auf manche Verzierung (eingeklammerte) verzichten sollten, weil sie noch nicht imstande sind, den „Manieren“ den Charakter einer wirklich duftig hingehauchten Verzierung zu verleihen.

Alle Vortragszeichen sind Angaben des Herausgebers, sie brauchen für den Spieler nicht bindend zu sein.

Martin Frey

PRÉFACE

Les deux recueils présents offrent un choix des suites les plus charmantes des vieux maîtres anglais de la musique de clavecin (harpsichord) de l'époque précédant Händel. C'est probablement la première fois qu'un éditeur allemand offre l'occasion aux amateurs de musique ancienne, de jeter un regard investigateur sur le passé musical du royaume insulaire. En feuilletant rapidement ces deux recueils, chaque amateur de musique s'apercevra bientôt qu'il s'agit ici d'une musique bien vivante. La renaissance des maîtres Händel et Bach conduit tout naturellement à porter une attention plus grande aux prédécesseurs et contemporains qui vécurent dans l'obscurité à l'ombre de ces titans. Les représentations de l'opéra «Enée et Didon» de Henry Purcell à Wiesbaden, Magdebourg, entre autres villes, ont démontré clairement la beauté des oeuvres de ces vieux maîtres de la musique.

L'auteur de ces recueils s'est appliqué à présenter au public amateur de musique une édition pratique des oeuvres de ces musiciens tombées dans l'oubli. L'édition originale, parue chez J. W. Chester à Londres, offrait de grandes difficultés d'exécution à cause des agréments curieux, dont l'aspect diffère complètement des fioritures employées ordinairement par les maîtres français et allemands. Les agréments employés le plus souvent et d'aspect inconnu aujourd'hui, étaient les suivants:

Exécution

„shake“		
„beat“		
„plain note and shake“		
„fore fall“		
„back fall“		

Il est probable qu'on en a usé tout librement dans l'emploi et dans l'exécution de ces signes, car nous trouvons souvent le «shake» (trille) sur des croches dans des phrases allegro, où il aurait été impossible de l'exécuter dans cette mesure tel qu'il était indiqué. En exécutant ces morceaux, il ne faudra pas perdre de vue, qu'il n'est guère nécessaire de se servir de ces agréments de prolongement sur nos pianos modernes à grande sonorité et que les pianistes moins avancés feront mieux d'omettre certains agréments (en parenthèse), parce qu'ils ne sont pas encore à même de donner aux fioritures le caractère d'un agrément léger comme un souffle. Tous les termes de nuances ont été ajoutés par l'auteur et l'exécutant n'est nullement tenu à s'y conformer.

Martin Frey

PREFACE

The present two Collections contain a selection of the most charming and dainty Sets of Suites by Old English Masters of what was then called "Harpsichord Music", and composed before Haendel's time. This is the first time that a German publisher affords the lovers of Early Music an opportunity of becoming acquainted with the musical past of the British Isles. A short perusal of the contents of these two books will suffice to satisfy any lover of music that these early compositions which we now offer to the musical world, are well worthy of the name of music; they have stood, and will still stand, the test of time.

The revival of Haendel's and of Bach's works naturally produced a reaction and revealed the musical compositions of their predecessors and their contemporaries, who, being, at the time overshadowed by these Titans, came to be forgotten, were buried, and only of late are being unearthed and once more brought to light, their works gradually receiving more and more attention as is their due.

The performance of "Aeneas and Dido" by Henry Purcell, at Wiesbaden, Magdeburg and other cities, afford absolute proof of the vitality and great beauty of the works of this Early Master of Musical Art.


The object pursued by the editor is to publish the works of these forgotten composers in a form, i. e., in such a handy edition as shall gain them the reception into the homes of all true lovers of real music.

The modern pianist would find it most difficult to correctly interpret the strange and all but illegible embellishments as shown in the editions published by J. W. Chester of London, which are exact reproductions of the originals and as such differing entirely from the signs used by French and German Masters to indicate "graces", called "Manieren" in German, "agréments" in French, "fioriture" in Italian.

The embellishments most commonly introduced in the music of those early times, and strange to us, were:

Execution:

„shake“		
„beat“		
„plain note and shake“		
„fore fall“		
„back fall“		

It will be seen that the Early Masters were not at all particular as to where they introduced their embellishments, nor the players as to how they executed them. For, even in Allegro parts, we often find  marked with the "Shake", which it would be impossible to execute correctly on so short a note at the marked speed.

The modern pianist must remember that on our present full-toned, resonant instruments, he need not resort to the tone-sustaining "ornaments"; and we would advise all not sufficiently advanced players to omit many of the old-fashioned embellishments, at least those which we have placed in brackets, as the modern pianist will not be able to interpret them with that nicety and daintiness of feeling or breathe into them that light, airy character intended by the composer, still less to execute them with that caressing, soft lingering touch lifted off, and hovering above, the keys, — in the manner characteristic of the virtuoso of those days of yore.

All the interpretation-signs have been added by the editor, and are by no means binding upon the player.

Martin Frey

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Aufführungsrecht vorbehalten
Droits d'exécution réservés

Minuet

Komponist unbekannt *)
Compositeur inconnu - Composer unknown

1.

Musical score for Minuet, first system. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The piece begins with a treble clef melody and a bass clef accompaniment. The first system contains 8 measures. Fingerings are indicated with numbers 1, 2, 3, 4. There are slurs and accents throughout.

Musical score for Minuet, second system. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The second system contains 8 measures. Fingerings are indicated with numbers 1, 2, 3. There are slurs and accents throughout.

Musical score for Minuet, third system. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The third system contains 8 measures. It includes a first ending bracket and a repeat sign. Fingerings are indicated with numbers 1, 2, 3, 4. There are slurs and accents throughout.

Musical score for Minuet, fourth system. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The fourth system contains 8 measures. Fingerings are indicated with numbers 1, 2, 3, 4. There are slurs and accents throughout.

Musical score for Minuet, fifth system. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The fifth system contains 8 measures. It ends with a double bar line and repeat dots. Fingerings are indicated with numbers 1, 2, 3, 4. There are slurs and accents throughout.

*) Bass und Variationen von Th. Aug. Arne - Basse continue et variations par Th. Aug. Arne - Continued bass and variations by Th. Aug. Arne
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Made in Germany
Imprimé en Allemagne

Variation I

The first system of Variation I consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *p* and *f*. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical notation for Variation I. It maintains the same two-staff structure with treble and bass clefs. The melodic line in the upper staff shows further development with various articulations and dynamics, while the bass line continues to support the harmony.

The third system of Variation I features a more complex texture. The upper staff includes some sixteenth-note passages and rests. The lower staff has a prominent bass line with a dynamic marking of *f* and includes some chordal textures.

The fourth system of Variation I continues the melodic and harmonic development. The upper staff has a more active melodic line with some grace notes, and the lower staff provides a steady accompaniment.

The fifth system of Variation I concludes the first variation. It features a final melodic phrase in the upper staff and a corresponding bass line, ending with a double bar line and repeat dots.

Variation II

The first system of Variation II begins with a new melodic theme in the upper staff, characterized by triplet and sixteenth-note patterns. The lower staff features a complex bass line with fingerings indicated by numbers 3, 4, and 5. The system concludes with a double bar line and repeat dots.

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Minuet

John Barrett
(1674 - 1735)

Andantino

Aufführungsrecht vorbehalten
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Aire

Aria * Air

Komponist unbekannt
Compositeur inconnu - Composer unknown

Andante con moto

3.

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Rigadoon * Rigaudon

(The St. Catharine)

John Barrett
(1674 - 1735)

Allegro

4.

Corant * Courante

John Blow
(1648-1708)

Andantino quasi Allegretto

5.

f *p* *f*

Corant * Courante

(Jewel - Juwel - Bijou)

John Bull
(1563 - 1628)

Allegro (♩ = 116)

6. *mf*

Variation

II

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with several slurs and fingerings: 2, 3, 3, 2, 4, 2, and 5. The bass staff contains a bass line with fingerings 4, 3, 2, 3, 2, and 1. There are dynamics markings such as *f* and *mf*.

Variation

The second system, labeled "Variation", features a grand staff. The treble staff has a more active melodic line with slurs and fingerings 2, 2, 5, 3, 1, and 3. The bass staff provides harmonic support with fingerings 2, 1, 2, 1, 2, and b. Dynamics include *f* and *mf*.

The third system continues the piece with a grand staff. The treble staff shows slurs and fingerings 1, 1, 3, 2, 3, and 3. The bass staff has fingerings 2, 1, 1, and 2. Dynamics are *f* and *mf*.

The fourth system includes a section marker "III" above the treble staff. It features a grand staff with slurs and fingerings 5, 2, 4, 3, 1, 1, and 5. The bass staff has fingerings 3, 5, 2, 1, and 5. Dynamics include *f*, *mf*, and *p*.

The fifth system consists of a grand staff with slurs and fingerings 1 and 2. The bass staff has fingerings 1, 1, 1, 1, 1, and b. Dynamics are *f* and *mf*.

The sixth system is the final system on the page, featuring a grand staff with slurs and fingerings 3 and 3. The bass staff has fingerings 1, 1, 1, 1, 1, and 1. Dynamics include *f* and *mf*.

Variation

The first system of the first variation consists of two staves. The treble staff contains a melodic line with eighth-note patterns, including triplets and a four-note group. The bass staff provides a harmonic accompaniment with dotted quarter notes and eighth notes. The dynamic is marked *p* (piano).

The second system continues the first variation. The treble staff features more complex rhythmic patterns with triplets and sixteenth notes. The bass staff continues with a steady accompaniment. The dynamic is marked *mf* (mezzo-forte).

The third system begins with a section marker 'IV' above the treble staff. The treble staff has a more melodic and slower-moving line. The bass staff continues with a consistent accompaniment. The dynamic is marked *mf*.

The fourth system of the first variation shows a change in dynamics. The treble staff has a melodic line with various fingerings. The bass staff accompaniment includes some chromatic movement. Dynamics range from *p* to *f* (forte).

Variation

The first system of the second variation features a treble staff with a melodic line and a bass staff with a more active accompaniment. The dynamic is marked *p* in the first measure and *mf* in the fifth measure.

The second system of the second variation continues with a more intense melodic line in the treble staff and a complex accompaniment in the bass staff. The dynamic is marked *f* (forte).

Pavana

(The Earl of Salisbury * Herzog von Salisbury)

William Byrde
(1546 - 1623)

Moderato

7.

Rep. forte

Rep. piano

Minuet

Jeremiah Clarke
(1669 - 1711)

8.

mp

mf

Fine

King Williams March

König Wilhelm Marsch * Marche du roi Guillaume

Jeremiah Clarke
† 1707

9.

Aufführungsrecht vorbehalten
Droits d'exécution réservés

The Emperor of Germany's March

Deutscher Kaiser Marsch * La Marche de l'Empereur d'Allemagne

Jeremiah Clarke
† 1707

10.

Aufführungsrecht vorbehalten
Droits d'exécution réservés

March

Marsch * Marche

William Croft
(1677-1727)

Allegro moderato

11.

*) Two trumpets may execute the part in small type (Right hand). In this case, the fingering had to be changed.

*) Vorgeschriftene Spieler können den Part der rechten Hand in der durch kleine Noten angedeuteten Weise spielen, um zu zwei Trompeten zu markieren. Der Fingersatz wäre dann allerdings anders zu gestalten.

*) Pour marquer les deux trompettes les pianistes plus avancés pourront jouer les petites notes indiquées à la main droite. En ce cas le doigté doit être changé.

A trumpet Minuet

Trompeten Menuett * Menuet de trompette

Jeremiah Clarke

Deciso

12.

The musical score is written for a trumpet and piano accompaniment. It consists of six systems of two staves each. The first system is marked '12.' and 'Deciso'. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as dynamics (f, p, mf), articulation (accents), and fingerings. The piece is marked 'Deciso' and '12.'

Saraband

Andante

William Croft

13.

Musical notation for the first system, measures 13-16. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps. The lower staff begins with a bass clef and a key signature of three sharps. The music features a steady bass line in the left hand and a more melodic line in the right hand. Dynamics include *mp* and *mf*. Fingerings are indicated with numbers 1-5. A first ending bracket is present in the right hand.

Musical notation for the second system, measures 17-20. The music continues with the same key signature and tempo. The dynamics are marked *f*. The first ending bracket from the previous system concludes here. The system ends with a double bar line and the word 'Fine'.

Musical notation for the third system, measures 21-24. The music continues with the same key signature and tempo. The dynamics are marked *p* and *mp*. The system ends with a double bar line and the instruction 'D.C. al Fine'.

Musical notation for the fourth system, measures 25-28. The music continues with the same key signature and tempo. The dynamics are marked *mf*. The system ends with a double bar line and the instruction 'D.C. al Fine'.

Musical notation for the fifth system, measures 29-32. The music continues with the same key signature and tempo. The dynamics are marked *mp* and *mf*. The system ends with a double bar line and the instruction 'D.C. al Fine'.

Musical notation for the sixth system, measures 33-36. The music continues with the same key signature and tempo. The dynamics are marked *mf* and *f*. The system ends with a double bar line and the instruction 'D.C. al Fine'.

Minuet

William Croft
(1678-1727)

14.

Fine

D.C. al Fine

D.C. al Fine

Saraband

William Croft

15.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure has a fingering of 5 3. The second measure has a fingering of 2 3. The third measure has a fingering of 5 3. The fourth measure has a fingering of 1. The fifth measure has a mezzo-forte (*mp*) dynamic and a fingering of 5 3. The sixth measure has a fingering of 1. The seventh measure has a fingering of 5 2. The eighth measure has a fingering of 1. The system ends with a repeat sign.

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Saraband

William Croft

The second system of the musical score starts at measure 16. The tempo is marked *Andante espressivo*. The music is in 3/4 time and two flats. The first measure has a piano (*p*) dynamic and a fingering of 5. The second measure has a fingering of 4. The third measure has a fingering of 4. The fourth measure has a fingering of 4. The fifth measure has a fingering of 3. The sixth measure has a mezzo-forte (*mf*) dynamic and a fingering of 4. The seventh measure has a fingering of 1. The eighth measure has a fingering of 3. The system ends with a repeat sign. The third system continues the piece with similar dynamics and fingerings, including a piano (*p*) dynamic in the first measure and a mezzo-forte (*mf*) dynamic in the second measure.

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Droits d'exécution réservés

Minuet

John Eccles
(1668-1735)

Allegretto

17.

mf
Rys p
p
f

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Droits d'exécution réservés

Jigg Giga * Gigue

John Eccles
(1668-1735)

Vivace

18.

mf
p
f
p
f
rit.

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Droits d'exécution réservés

Minuet

Richard Jones

19. *p*

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Jigg Giga * Gigue

Komponist unbekannt
Compositeur inconnu
Composer unknown

20. $\frac{3}{8}$ *mf* *p* *mf* *f* *mp* *pp*

Minuet

Henry Purcell
(1658(?) - 1695)

21. **Andantino**

Aufführungsrecht vorbehalten
Droits d'exécution réservés

I. Suite

Henry Purcell
(1658(?) - 1695)

22. **Prelude Allegretto**

Almand (Allemande) Andantino

1. 2.

Corant (Courante)
Moderato

35

Minuet

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Minuet

Henry Purcell
(1658(?)-1695)

23.

A new Irish Tune

Neue Irische Weise * Nouvelle Mélodie Irlandaise

Henry Purcell
1658 (?) - 1695

Allegretto

24.

New Minuet

Neues Menuett * Nouveau Menuet

Henry Purcell
1658 (?) - 1695

Allegretto

25.

a)

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Aire

Aria * Air

Henry Purcell
(1658-1695)

26.

The first system of the musical score for 'Aire' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *mf* and contains several measures with triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with various rhythmic patterns and rests.

The second system continues the piece. The upper staff features a *p* dynamic marking followed by a *f* dynamic marking. It includes complex rhythmic figures with slurs and triplets. The lower staff continues the accompaniment with steady eighth-note patterns.

The third system shows a variety of dynamics including *f*, *p*, and *f* again. The upper staff has intricate melodic lines with many slurs and triplets. The lower staff maintains a consistent accompaniment.

The fourth system concludes the piece. It features dynamics of *f*, *mp*, *cresc.*, and *f*. The upper staff has a *f* dynamic marking at the start. The lower staff ends with a final cadence.

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Droits d'exécution réservés

Minuet

Henry Purcell
(1685-1695)

27.

The first system of the musical score for 'Minuet' consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a 3/4 time signature. It begins with a dynamic marking of *p* and contains several measures with slurs and triplets. The lower staff is in bass clef and provides a simple harmonic accompaniment.

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Rigadoon * Rigaudon

Henry Purcell
(1658 - 1695)

28. **Allegro**

*) Original:

Gavotte ^{*})

Henry Purcell
(1658-1695)

29.

Musical notation for the first system of the Gavotte, measures 1-4. It features a treble and bass clef with various fingerings and articulations.

Musical notation for the second system of the Gavotte, measures 5-8. It continues the piece with similar notation and includes a trill ornament.

Musical notation for the third system of the Gavotte, measures 9-12. It features a key signature change to one sharp and includes a trill ornament.

Musical notation for the fourth system of the Gavotte, measures 13-16. It continues the piece with various articulations and fingerings.

Musical notation for the fifth system of the Gavotte, measures 17-20. It concludes the piece with a final cadence and includes a trill ornament.

^{*}) Trumpet Tune, called the Cebell | Trompeter Lied, genannt der „Cebell“ | Air de trompette, appelé le „Cebell“
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Trumpet Tune

Trompeter-Weise * Air de trompette

Henry Purcell
(1658 - 1695)

30.

*)

Minuet

Daniel Purcell
(1660?-1717)

31.

p *f*

f 51

Hornpipe

Daniel Purcell

Allegro moderato

32.

f *p*

f *p*

f

Aire

Aria * Air

William Turner
(1651 - 1740)

Andante con moto

33. *f*

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Siciliano

Thomas Augustine Arne
(1710 - 1778)

Larghetto.

34. *p*

Kabinettstücke

aus der klassischen Klavierliteratur,
die als hervorragendes Mittel zur Bildung eines verfeinerten
Geschmacks und Stilempfindens von unschätzbarem Wert sind,
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6. **François Couperin**, Der Eifer
7. **François Couperin**, Die Hoffnung
8. **François Couperin**, Die Treue
9. **François Couperin**, Die braven Kuckucke
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