

SIX SIXTEENTH CENTURY QUARTETS

Arranged for recorders
by Walter Bergmann

From Tabourot's *Orchésographie* (1589)

I. PAVANA

The musical score for "I. PAVANA" is arranged for four recorders: Descant, Treble, Tenor, and Bass. The piece is in 2/4 time and consists of three systems of four staves each. The music is primarily composed of eighth and sixteenth notes, with various accidentals (sharps, naturals, and flats) and dynamic markings (accents) throughout. The Descant part is written in a higher register than the other parts. The Treble, Tenor, and Bass parts are written in a similar register, with the Bass part being the lowest. The score is presented in a clean, black-and-white format.

2. INSRUCK!

Ins - bruck, ich muss dich las - sen, ich far da - hin mein Stras - sen, in
Ins - bruck, I must for - sake thee, to fo - reign land be - take me, and

frem - de Land da - hin; mein Freud ist mir ge - nom - men die ich nit weiss be - kom - men wo -
walk in fo - reign ways. My joy is ta - ken from me, to home and joy I shall be a

ich im El lend bin, wo ich im El lend bin.
stranger all my days, a stranger all my days.

The four parts setting is by H. Isaak (†1510) The tune is in the descant part - an exception for the time of the setting. Already in 1506 the tune was used for a church hymn, with the words by J. Hess "O WELT ICH MUSS DICH LASSEN" and in the 17th century by Paul Gerhard "NUN RUHEN ALLE WAELDER" it became one of the most famous Protestant hymns.

The English version is by Norman Platt. Bar lines have been added for the convenience of the players, but no rhythmical or metrical value must be attached to them.

3. ES IST EIN ROS' ENTSPRUNGEN WINTER ROSE

1. Es ist ein Ros' ent-sprun gen, aus ein-er Wur - zel zart, Und hat ein
 2. Als uns die Al - ten sun - gen, aus Jes-se kam - die Art. That bore a
 1. I know a rose it spring- eth from earth, a ten - - der shoot.
 2. As old - en pro - phet sing - eth, from Jes-se came the root.

Blü - mein bracht mit - ten im kal - ten Win - ter, wohl zu der hal - ben Nacht.
 blos - som bright in depth of chil - ly win - ter, a - bout the dead of night.

The setting of this old German Christmas Carol is by Praetorius (published in 1603), the melody being in the descant part.

The English version is by G.R.Woodward. Barlines have been added for the convenience of the players, but no rhythmical or metrical value must be attached to them.

4. BASS DANCE Bergeret sans roch

Susato (1551)

To be played in the tempo of a very slow waltz and 'molto legato e piano'
 A drum can beat the rhythm ♩ ♩ ♩ throughout the dance.

Da Capo al Fine

5. WÄCHTERLIED SONG OF THE WATCHMAN

Anon (1535)

1. Wol - auff, Wol - auff! mit lau - ter stimm
2. Wer noch bei sei - nem Bul - en ligt,
1. A - rise, a - rise! the watchman calls:
2. Now lover, leave leave your mis-tress' arms

tut uns der Wech - ter sing - en.
der mach sich bald von hin - nen.
't's time that all were - wa - king,
and quick be your leave - ta - king.

Ich sih die Mor - gen
I see the dawn - ing

röt da - her
light ap - pear,

wol
through

durch die Wol
clouds the sun

ken tring en.
is break ing.

Though the tune of this song (in the tenor) became famous as a German Protestant Church hymn, this earlier setting of 1535 is very little, if at all, known.

The English version is by Norman Platt.

The note values have been halved and barlines have been added at obvious places for the convenience of the players, but the rhythmical irregularity of the tune and the cross rhythms did not allow equal barring.

Note the watchman's horncall in the second voice at the end!