

Tielman Susato

um / about 1500

Danserye

Das dritte Musikbüchlein · The Third Music Book

(1551)

Tänze für Blockflötenquartett oder andere Melodikinstrumente

Dances for Recorder Quartet or other Melodic Instruments

Herausgegeben von / Edited by
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Spielpartitur / Playing Score

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PREVIEW
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Vorwort

Vor reichlich 50 Jahren erschien unter dem Titel *Danserye* im Verlag Schott das dritte Musikbüchlein von Susato zum ersten Mal vollständig in einer modernen Ausgabe (1936). F. J. Giesbert hatte sie aufgrund der einzigen erhaltenen Stimmbücher besorgt, die damals im Besitz der ehem. *Königlichen Bibliothek* in Berlin waren.

Seit langem gilt eine Korrektur dieser Ausgabe als erwünscht. Sie kann erst jetzt erfolgen, nachdem kürzlich die einzige vollständige Quelle wiederentdeckt wurde, die seit dem 2. Weltkrieg als verschollen gelten mußte (vgl. L. Meissner, *Die Altpener Notendrucker Tylman Susato*, Berlin 1957). So konnten dieselben vier Stimmblätter als Vorlage herangezogen werden, die bereits Giesbert zur Verfügung standen.

Susatos Druck von 1551 besteht aus vier Stimmbüchern (Superius, Contratenor, Tenor, Bassus). In diesem Druck (Facsimile) gibt Auskunft über den Zweck der hierzu zusammengestellten Kompositionen „Tim... ihre Herkunft, es sei denn, man nimmt „Ghekomponeert... duer Tielem Suseto“ als Stücken zusätzliche Überschriften, die als Textanfänge von Chansons bekannt sind und sich auch Beziehungen zu Chansonkompositionen, die in einem anderen Druck bei Sognant belegt sind, z. B. *Dont vient cela, Cest une dure* (Sermisy), *Entit uns fillos* (Jannequin) bin ich (Clemens). Der Satz auch dieser Stücke ist jedoch von Susato. Seine einfache homophone Faktur lässt sich wohl aus der Zweckbestimmung („naer dinstrumenten ghestelt“ – für Instrumente gesetzt) erklären. Dass von zeitgenössischen Autoren eine solche Verwendung der Ronde V hinzugefügte Textüberschrift wo bistu zeigt im Übrigen, dass vermutlich nicht allein bestimmten Melodien auf damals bekannten Vorlagen fußen. Für die Bedeutung der Ronde V kann eine gewisse Freizügigkeit vermutet werden. So wird die Ronde IX 1571 mit anderen Themen bezeichnet, wie auch die *Bergeretter* bei Susato mit der

Zu unserer Ausgabe:

Wenn ausschreitet die Baßstimme das E. Die von Susato dann meist selbst notierte Oktavierung ist wohl als ein Hinweis, besonders für im Umfang beschränkte Blasinstrumente. Fehlt ein solcher Hinweis, kann natürlich vorgefahren werden. Das Incipit gibt mit dem Stimmumfang der besseren Übersicht wegen auch die Stimmlage an. A/T bedeutet dabei wie üblich: Alt oder Tenor.

Es darf nicht ausdrücklich betont werden, daß der Blockflötensatz eine Oktave höher klingt als notiert. Da die Ausgabe sich nicht auf den Gebrauch allein für Blockflotenquartett beschränken möchte, wurde deshalb beim Schlüssel kein Oktavzischen gesetzt.

Mein besonderer Dank gilt der Biblioteka Jagiellonska Kraków, die es mir gestattete, die Originaldrucke Susatos zum Vergleich heranzuziehen, und dem Gemeente Museum Den Haag, das eine Kopie des Superius bereitstellt. Frau Karin Smith-Paulsmeier, Dr. Wolf Frobenius und meinem Kollegen Dr. Hans Musch habe ich für wertvolle Ratschläge ebenso zu danken wie den Mitarbeitern des Verlages Schott für die liebevolle Betreuung der Neuausgabe.

Nikolaus Delius

Preface

Over half a century has elapsed since Schott published the first complete modern edition of Susato's Third Book under the title of *Danserje* (1936). The editor of that publication, F. J. Giesbert, had used as his source the only surviving set of part-books, housed in what was then known as the *Königliche Bibliothek* in Berlin.

For some time a revised version of that publication has been called for. This has only recently become possible with the rediscovery of the complete source material which, it was feared, had failed to survive the Second World War (cf. U. Meissner: *Der Antwerpener Notendrucker Tylman Susato*, Berlin 1957). Consequently we are now able to make a revision on the basis of the same source material as that used by Giesbert himself.

Susato's publication of 1551 comprises four part-books (*Superius*, *Contratenor*, *Tenor*, *Bassus*). The title-page of the *Superius* (cf. facsimile) draws our attention to the original purpose of the collection, describing it as "Dancere Musica". It also however, as to the provenance of the pieces, unless we accept the information that they were composed by "Tielman Susato" (Ghekomponieert... duc Tielman Susato). In fact many of the pieces are given titles which would easily be published either by Susato himself or by Attaignant, such as *Dont vient cela*, *Cest une chanson*, *Estoit une fillette* (Jannequin), *Mille regetz* (Gosquin), *Ghequest bin ick* (Clemens). The titles of the dances are by Susato. The relative simplicity of Susato's homophonic arrangements vis-à-vis the original sources is fully explained by their intended purpose ("danserje") and their primarily instrumental conception (the music was written for instruments). In the case of the fifth Ronde a contemporary hand added in the copy book indicates that the piece was being used, leading us to conclude that other pieces without title are also based on melodies which were well-known at the time. The descriptive headings too were probably subject to change. The ninth Ronde, for example, was originally designated by Pierre Phalese in 1571, but designated a *Branle* in the later edition, just as Susato had done. The title of the tenth Ronde corresponds with the original form of the *Bergerette*.

The new edition

A fleeting comparison of this new edition with its predecessor will reveal that the changes have been found necessary in the music itself, other than in details of transcription and notation. The main changes concern the handling of all its problems, the solutions to which, for practical reasons, may only be sketchily indicated here. The editor's endeavour to do justice to the "horizontal" dimension of the melody will be exemplified by the treatment of the various dance movements. Clues to these may sometimes be found in the text of the Chansons, but more often it is necessary to put them into score form and to add bar-lines, thereby turning local "vertical" values into "horizontal" ones. In the case of the dances in diluted form this still happens in the new edition because it was not to be a dominant feature of the modern performances. Even today, when devotees of this kind of music are much more numerous than in the past, some help to the player is probably still desirable. Furthermore, the editor has tried to maintain and to achieve a simultaneity of rhythmic accentuation in the "vertical" dimension. However, in the case of the dances musical events are determined horizontally. The "bar-lines" that have been placed as vertical strokes are merely a guide to the eye, as orientation guides rather than bar-lines in the modern sense. In the question of tempo, the editor has sought to maintain the original tempo markings throughout the edition, the relationship between the modern versions and the original being clearly indicated in the input given. Editorial accidents, such as the insertion of notes that were not necessary. If alternative accidentals make sense too, they have been set within brackets. In cases where they refer only to that note or when it is repeated immediately, they are placed above the note. As the system of accidentals any fixed rules may or must be followed – sometimes the editor has chosen to follow the system of the best of these. Logograms in the source (symbols combining two or more pitches $\text{F}^{\#}$) are usually rendered in the present edition by the corresponding note heads. Where in the source colorations (full black notation) were used, they are rendered by small brackets (\cdot) . Disparate final note values in the original part-books have been standardized. The end of a reprise section has been clearly marked for prima and seconda volta. In accordance with modern notation, pauses at the beginning of a section have either been omitted or placed at the close. The original notation is indicated by the sign $\text{A}^{\#}$. In some instances the present edition has adhered strictly to the source material. This is also true of the *Allegro* and *Adagio* markings (though *Allegro* represents a standardization of the various forms in the source) and the order of the pieces. The order is determined rather by the dance form of any piece than by its nature. Thus it would seem that some pieces are舞曲, for example Nos. 21 and 25, 29 and 30, 33 and 34, 44 and 57, and at last 45 and 59. In these pieces the bass part goes down lower than bottom E. Susato has generally also written such notes one octave higher and alternatives, especially for wind instruments of more limited range. Even where such an alternative is not explicitly indicated, it is legitimate to follow the same practice. In addition to the range of a part in any piece the incipit also indicates which recorder to use. A/T denotes, as usual, a choice between treble (alto) and tenor recorders. Readers are reminded that recorders sound an octave higher than given in this edition. Any sign to indicate this has deliberately been omitted, since it is not intended that the performance of these pieces should be exclusively limited to the recorder consort.

The present Editor is indebted to the *Biblioteka Jagiellńska* in Kraków for placing Susato's original prints at his disposal for the purposes of comparison and to the *Gemeente Museum* in The Hague for sending a copy of the *Superius* part-book. Thanks are also due to Karin Smith-Paulsen, Dr. Wolf Frobenius and Dr. Hans Musch for their much valued advice, and to the editorial staff of Schott for their kind assistance in the production of this new edition.

Het derde mylyck boexken begre

PEN INT GHEVALVON NDER
n der duyscher spraken, daer inne begrpen sijn alderbande
danserye, te vuccens Bassie dansen, Ronden, Allemann-
gen, Paillanen ende meer andere, mitt oock vyselen
nieuwre gaillarden, een lustich ende bequem om
speelen op alle musicale Instrumente. Ghecom-
poneert ende naer d'istrioneten ghesellet
duer Tielman Susato, Int aer ons
beert, M.D.LI.

SVPERIUS.

Ghedruckt Tantwerper by Tielman
die nieuer myghe Indien

1551. Ghetueft Antwerpen



Titelblatt und erste Notenseite des Supcrius
(nach Susatos Erstdruck, Antwerpen 1551)

Titel page and first music page of the Supcrius partbook
(after Susato's first print, Antwerp, 1551)

Danserye

Das dritte Musikbüchlein / The Third Music Book

Herausgegeben von / Edited by
Nikolaus Delius

Tielman Suso
(1554)

1. Bergerette *Dont vient cela*

The musical score consists of four staves, each with a different vocal range: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in common time. The vocal parts are accompanied by a basso continuo part, indicated by a bass clef and a bass staff below the vocal staves. The score is set against a background featuring a large, diagonal watermark that reads "PREVIEW" in large letters and "Low Resolution" in smaller letters below it.

PREVIEW
Low Resolution

noch einmal von vorne
once again from the beginning

PREVIEW

2. Reprise

Soprano (S): Treble clef, mostly quarter notes.

Alto (A): Treble clef, mostly eighth notes.

Tenor (T): Treble clef, mostly eighth notes.

Bass (B): Bass clef, mostly quarter notes.

Piano: Bass clef, providing harmonic support.