

12 INSTRUMENTALE BEARBEITUNG EINER MELODIE AUS DEM 15. JAHRHUNDERT

INSTRUMENTAL ARRANGEMENT OF A 15th CENTURY MELODY

Heinrich Isaac
(cca. 1450-1517)

$\text{♩} = 108$

Haben wir das Stück gut kennengelernt, kehren wir zu den vier ausgewählten Stellen zurück. Spielen wir alle, ohne daß dabei jemand dirigiert oder den Takt schlägt, passen wir vielmehr auf die Taktgebung unserer Mitspieler auf. Wählen wir später andere, bewegtere Teile des Werks und üben sie wie vorher (z.B. Takt 1-5, 23-28).

Once you know the piece well, go back to the four selected extracts. Play all of them without having anyone conduct. Don't beat time either, but listen to each other's parts, which in themselves give the beat. Then take another passage from the work, perhaps a faster moving part, and practise it in the same way, e.g. bars 1-5, 23-28.

Teile aus der Liedbearbeitung von J. W. Grefinger.

Extracts from an arrangement of a J. W. Grefinger song.

a)

b)

28 RIGAUDON

Johann Caspar Ferdinand Fischer
(1665?-1746?)

Allegro

tr.1

tr.2

trb.

cont.

con 8^{va} ad lib.

(loco il basso)

34 FANTASIE ÜBER EIN THEMA AUS DEM 16. JAHRHUNDERT
FANTASIA ON A 16TH CENTURY MELODY

Michael East
(1580–1648)

Allegro non troppo

Musical score for measures 1-6. The score is in G major and 3/4 time. It features four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* and *sim.* (sforzando).

Musical score for measures 7-14. The tempo changes to *più mosso* at measure 7. The score continues with the vocal line and piano accompaniment. Dynamics include *p* (piano) and *sim.* (sforzando). The tempo changes to *rall.* (rallentando) at measure 11. A large watermark 'EMB' is visible across the page.

Musical score for measures 15-22. The tempo returns to *Tempo I* at measure 15. The score concludes with the vocal line and piano accompaniment. Dynamics include *mf*. The piece ends with a final cadence.