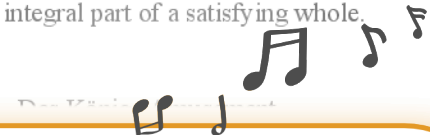


The King's Pleasance

These pieces, here set for recorders, are adaptations of pieces in Henry VIII's Book (reprinted as volume 18 of Musica Britannica). King Henry possessed a large number of recorders so it seems fair to play the instrumental pieces on these instruments. As there are also some arrangements of vocal pieces for instruments, it seems fair to play vocal pieces on recorders too. As regards the shorter pieces, this is probably less authentic and raises problems. In a strophic song a number of verses are sung to the same music. Playing the music only once is to play a mere fragment of the whole. Mere repetition is boring. So I have made some simple variations. In the carols each verse is sung solo followed by a refrain (burden) for several voices. The singers probably knew the verses by heart but the refrains were more difficult and were therefore written out. So we have in Henry VIII's Book a number of attractive burdens torn out of context. I have set the burdens for recorders and invented a few simple verses. However inadequate the verses are, the burdens are thus restored to their proper function as an integral part of a satisfying whole.

Diese Stücke, hier für Blockflöten gesetzt, sind Anpassungen an Stücke aus Henry VIII's Book (abgedruckt als Band 18 von Musica Britannica). Da Henry VIII eine große Anzahl Blockflöten besaß, scheint es fair, die instrumentalen Stücke auf diesen Instrumenten zu spielen, auch Vokalstücke manchmal. Bei den kürzeren Stücken ist dies wahrscheinlich weniger authentisch und wirft Probleme auf. In einem Strophenlied wird ein Vers mehrmals auf dieselbe Melodie gesungen. Nur einmal zu spielen, ist ein Bruchstück des Ganzen. Wiederholung ist langweilig. Deshalb habe ich einige einfache Variationen gemacht. In den Carols folgt jedem Vers, meistens solistisch vorgetragen, ein mehrstimmiger Refrain (Burden). Im Manuskript fehlen die Verse in der Regel. Damit wir eine Idee haben, wie der ursprüngliche Carol war, muss man ihn für Instrumente setzen und einige Verse dazu erfinden.



musicalion
klicken für mehr

nnica 18). Da Henry
einend wurden
zu spielen, ist
mehrstrophigen
nen schreiben. In den

Carols folgt jedem Vers, meistens solistisch vorgetragen, ein mehrstimmiger Refrain (Burden). Im Manuskript fehlen die Verse in der Regel. Damit wir eine Idee haben, wie der ursprüngliche Carol war, muss man ihn für Instrumente setzen und einige Verse dazu erfinden.

I Rondo	2
II Why shall not I?	4
III You and I and Amyas	6
IV Pastime with good company	7
V Farewell my joy	9
VI Green groweth the holly	11
VII Blow thy horn, hunter	13
VIII O my Heart	15
IX "Consort"	17
X Fors solemant	21
XI Alas, What shall I do?	23
XII Ough warder mount	27

I Rondo

treble/alt

tenor

bass

The first system of the musical score for 'I Rondo' consists of three staves. The top staff is for treble/alt, the middle for tenor, and the bottom for bass. The key signature has one flat (B-flat) and the time signature is 2/2. The treble/alt staff begins with a treble clef and a 2/2 time signature, followed by a series of eighth and sixteenth notes. The tenor and bass staves begin with a treble clef and a 2/2 time signature, followed by a series of quarter and eighth notes.

The second system of the musical score for 'I Rondo' consists of three staves. The top staff is for treble/alt, the middle for tenor, and the bottom for bass. The key signature has one flat (B-flat) and the time signature is 2/2. The treble/alt staff begins with a treble clef and a 2/2 time signature, followed by a series of eighth and sixteenth notes. The tenor and bass staves begin with a treble clef and a 2/2 time signature, followed by a series of quarter and eighth notes.

The third system of the musical score for 'I Rondo' consists of three staves. The top staff is for treble/alt, the middle for tenor, and the bottom for bass. The key signature has one flat (B-flat) and the time signature is 2/2. The treble/alt staff begins with a treble clef and a 2/2 time signature, followed by a series of eighth and sixteenth notes. The tenor and bass staves begin with a treble clef and a 2/2 time signature, followed by a series of quarter and eighth notes.

The fourth system of the musical score for 'I Rondo' consists of three staves. The top staff is for treble/alt, the middle for tenor, and the bottom for bass. The key signature has one flat (B-flat) and the time signature is 2/2. The treble/alt staff begins with a treble clef and a 2/2 time signature, followed by a series of eighth and sixteenth notes. The tenor and bass staves begin with a treble clef and a 2/2 time signature, followed by a series of quarter and eighth notes.

musicalion
klicken für mehr

15

System 15-17: Treble, Alto, and Bass staves. Treble clef, key of B-flat major (two flats). Time signature 8/8. Measures 15-17 show a complex melodic line in the treble with many beamed sixteenth notes, while the alto and bass parts provide a more rhythmic accompaniment.

18

System 18-20: Treble, Alto, and Bass staves. Measures 18-20 continue the piece. Measure 18 features a whole rest in the treble and a sharp sign on the staff. Measures 19-20 show more intricate melodic patterns in the treble.

20

System 20-22: Treble, Alto, and Bass staves. Measures 20-22. A large orange oval with the text "musicalion" and "klicken für mehr" is overlaid on the system.

23

System 23-25: Treble, Alto, and Bass staves. Measures 23-25. The system concludes with a double bar line. The treble part has a final melodic flourish.

Form: aabacad: b&c = Consort Nr 70; a&d = Nr 69 in "Music at the court of Henry VIII".

Typ: Digitale Noten zum Download

Titel: [Des Königs Amusement: 1\) Rondo](#)

Komponist: [Keith Booker](#)

Epoche: 21. Jahrhundert

Thema: .Ohne Thema

Reihe/Zyklus: The King's Pleasance

Schwierigkeit: Leicht bis mittel

Instrumentierung Gruppe: Kammermusik nur Bläser

Instrumentierung: Blockflöte 3

Instrumentierung: Blockflöte = Bfl(3)

1ste von 12 Stücke aus King Henry VIII's Book (Musica Britannica 18)
meistens erweitert, für Blockflöten gesetzt.