

Henry Purcell

Orchestersuite

C-Dur

nach Cembalostücken

arrangiert für Schulorchester

von
Christoph Heidsiek

Partitur und Einzelstimmen



Notenedition GanzOhr
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Vorwort

Diese Suite wurde frei nach originalen Cembalostücken von Henry Purcell (1659-1695) zusammengestellt, wobei nicht immer die ursprüngliche Tonart der einzelnen Stücke beibehalten wurde. Maßgeblich war hier der Tonumfang der Sopranblockflöte.

Diese Stücke von Henry Purcell bieten großen musikalischen Reichtum, stellen keine allzu hohen technischen Ansprüche und bieten (beginnenden) Schulorchestern und Ensembles ein geeignetes und vielfältiges Repertoire.

Die binnendifferenzierten Arrangements bieten Stimmen in unterschiedlichen Schwierigkeitsgraden, um die vielgestaltigen Fähigkeiten innerhalb eines Schulorchesters zu berücksichtigen und möglichst jedem Schüler angemessene Spielmöglichkeiten zu bieten.

Bei den Einzelstimmen (nicht aber in der Partitur) finden sich auch Stimmen für Altsaxophon in Es (transponierte Klarinettenstimmen) und Waldhorn in F und Akkordgitarre.

Die Einzelstimmen dürfen und sollen von Erwerber für eigene Unterrichtszwecke fotokopiert werden.

Die Cembalostimme folgt notengetreu dem Original. Alle Stimmen, die sich *nicht* in der Cembalopartie stehen, wurden frei hinzukomponiert. Dies betrifft meist die Altstimme (zweite Sopranflöte/Klarinette/Violine), bisweilen aber auch den Tenor und immer die Metallophonstimme.

Die Partituren bieten einen vollstimmigen vier- bis fünfstimmigen Satz, *der je nach den situativen Gegebenheiten aufgelockert und variiert werden sollte*. Wichtig: Das Cello 2 spielt die Basstimme und Cello 1 die Tenorstimme.

Aufgrund der Dopplung vieler Stimmen können Stimmen auch problemlos weggelassen werden.

Welche Stimmen weggelassen werden können ergibt sich aus der Partitur. Die (mehrstimmige) Minimalbesetzung ergibt sich aus der Cembalopartie. Dynamische Zeichen wurden bewusst weggelassen, was jedoch nicht zu großer Gleichförmigkeit verleiten sollte.

Variationsmöglichkeiten bieten sich durch:

- Soli bestimmter Instrumente (z. B. mit Gitarre oder Klavierbegleitung)
- Besetzungsvarianten (Blechbläser, Streicher, Percussion, Holzbläser, freie Kombinationen) im Wechsel mit Tuttienspiel
- Dynamische Variationen
- Besetzungsvarianten bei den Wiederholungen
- etc. etc.

Viel Freude und Erfolg beim Musizieren wünscht

Christoph Heidsiek
Ottersberg im Oktober 2016

Purcell I - Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

C G am C F G C C G am G C D G

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

2. Rigaudon

Henry Purcell (1659-1695)
arr. C. Heidsiek

C dm C C F G C C am dm em C F G C

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

3. Menuett

Henry Purcell (1659-1695)
arr. C. Heidsiek

C G am G C C F G C

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

4. Air

Henry Purcell (1659-1695)
arr. C. Heidsiek

am E E am am E am dm E am am G G

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

5. Sarabande

Henry Purcell (1659-1695)
arr. C. Heidsiek

C C G G am F C C F em7 D em C G D7 G

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

9 G em H em C am em am F G am F C F G C

Cemb.

Soprfl. 1

Soprfl. 2

B-Klar. 1

B-Klar. 2

B-Klar. 3

Tromp. 1

Tromp. 2

Tenorh. 1

Tenorh. 2

Metallo. 1

Metallo. 2

VI. 1

VI. 2

Vla.

Vcl. 1

Vcl. 2

Bass-X.

6. Menuett

Henry Purcell (1659-1695)
arr. C. Heidsiek

C G am C F C F G G C G am C F C dm G

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon 1

Metallophon 2

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

Purcell I - Suite in C

nach Cembalostücken von
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arr. C. Heidsiek

1. Ouverture

Cembalo

Chords: C G am C F G C C G am G C D G

2. Rigaudon

Chords: C dm C C F G C C am dm em C

⑦ F G C C C dm G C G

⑫ C G C am dm G F G C

3. Menuett

Cembalo

C G am G C C F G C

⑨ C G D7 G C F C F G C

4. Air

am E E am am E am dm E am am G G

⑥ C C G C dm G C C C F G G G E am am

⑫ E am E7 am E7 am dm am dm am am E am

5. Sarabande

C C G G am F C C F em7 D em C G D7 G

Cembalo

⑨ G em H em C am em am F G am F C F G C

6. Menuett

C G am C F C F G G C G am C

⑦ F C dm G C C G G G G

⑫ C C C G am am F G C

Purcel I -Suite in C

nach Cembalostücken von
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arr. C. Heidsiek

1. Ouvertüre

Chord progression for measures 1-8: C, G, am, C, F, G, C, C, G, am, G, C, D, G.

2. Rigaudon

Chord progression for measures 1-6: C, dm, C, C, F, G, C, C, am, dm, em, C.

Chord progression for measures 7-11: F, G, C, C, C, dm, G, C, G.

Chord progression for measures 12-15: C, G, C, am, dm, G, F, G, C.

3. Menuett

Chord progression for measures 1-8: C, G, am, G, C, C, F, G, C.

Chord progression for measures 9-15: C, G, D7, G, C, F, C, F, G, C.

Purcel I -Suite in C

nach Cembalostücken von
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arr. C. Heidsiek

1. Ouverture

Sopranflöte 1

Sopranflöte 2

8 g e c g a h c' g f e d c c' e' a d' g' g

8 c c c d d g c e d c d c g f e d e d e d c d

7 c' d' c' h a g d' h g c' d' e' a e' d' c'

8 e f g f e d d d d d e f d g a g f e a g g e d f

12 h a d' c' d' h g' f' g' e' a h c' d' d' c'

8 e f e d c d fis g g d g a g f e d c d e

2. Rigaudon

Soprf. 1

Soprf. 2

8 c' c' h a g g a a h g c' g c' c' h a g g a a h g c'

8 e e f d e g c e f f g e c g e d a e d f e e f d g e e

9 e' f' g' e' f' g' f' e' d' g c' d' e' d' e' f' g' e' f' g' f' e' d' g a h c'

8 c d e c d e a c' h g f e g c' h c' h c' e d' c' h e f g c


Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
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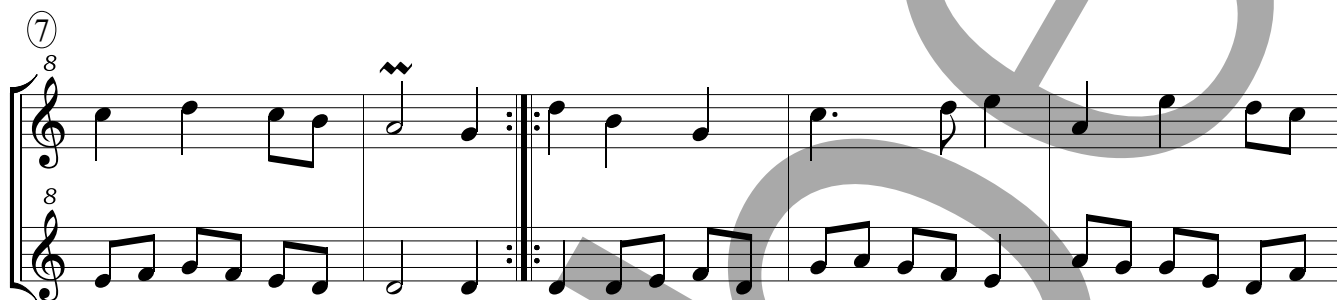
1. Ouverture

Sopranflöte 1

Sopranflöte 2



7



12



2. Rigaudon

Soprf. 1

Soprf. 2



9



Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Klarinette in B 1

Klarinette in B 2



The first system of the Ouverture consists of two staves. The top staff is for Clarinet in B1 and the bottom staff is for Clarinet in B2. Both are in the key of D major (two sharps) and 3/4 time. The music begins with a treble clef and a key signature of two sharps. The B1 part starts with a quarter rest followed by a dotted quarter note, while the B2 part starts with a quarter note. The music continues with various rhythmic patterns and melodic lines.

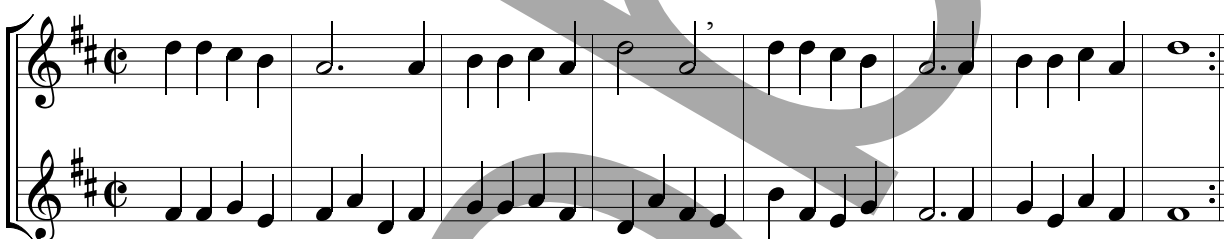


The second system of the Ouverture continues the two-staff arrangement. It begins with a repeat sign and a circled '9' above the first staff. The music continues with various rhythmic patterns and melodic lines.

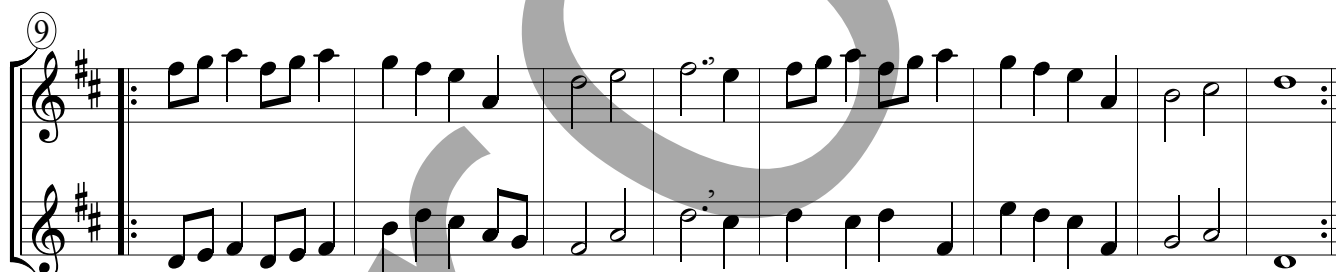
2. Rigaudon

Klarinette in B 1

Klarinette in B 2



The first system of the Rigaudon consists of two staves. The top staff is for Clarinet in B1 and the bottom staff is for Clarinet in B2. Both are in the key of D major (two sharps) and common time (C). The music begins with a treble clef and a key signature of two sharps. The B1 part starts with a quarter note, while the B2 part starts with a quarter note. The music continues with various rhythmic patterns and melodic lines.

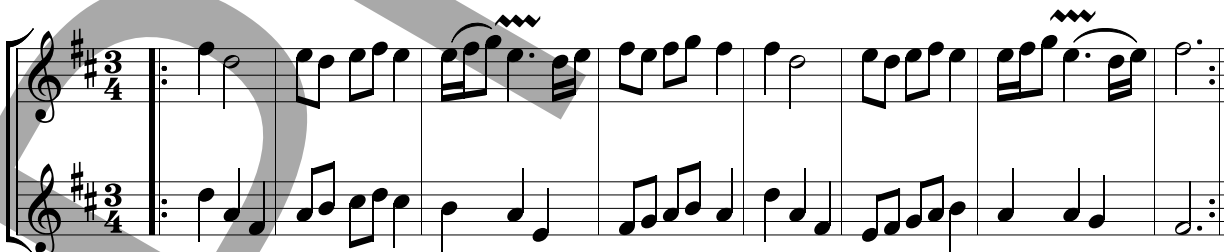


The second system of the Rigaudon continues the two-staff arrangement. It begins with a repeat sign and a circled '9' above the first staff. The music continues with various rhythmic patterns and melodic lines.

3. Menuett

Klarinette in B 1

Klarinette in B 2



The first system of the Menuett consists of two staves. The top staff is for Clarinet in B1 and the bottom staff is for Clarinet in B2. Both are in the key of D major (two sharps) and 3/4 time. The music begins with a treble clef and a key signature of two sharps. The B1 part starts with a quarter note, while the B2 part starts with a quarter note. The music continues with various rhythmic patterns and melodic lines.



The second system of the Menuett continues the two-staff arrangement. It begins with a repeat sign and a circled '9' above the first staff. The music continues with various rhythmic patterns and melodic lines.

Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

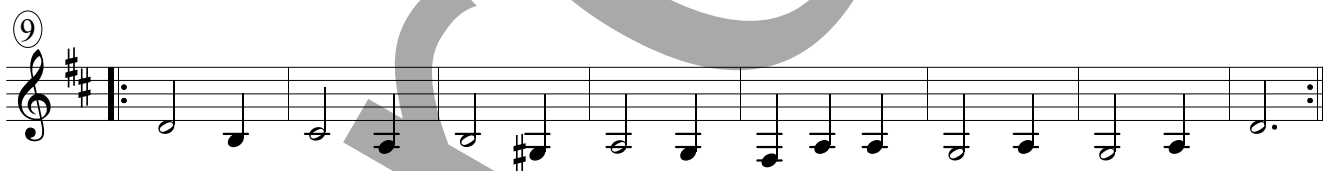
B-Klarinette 3



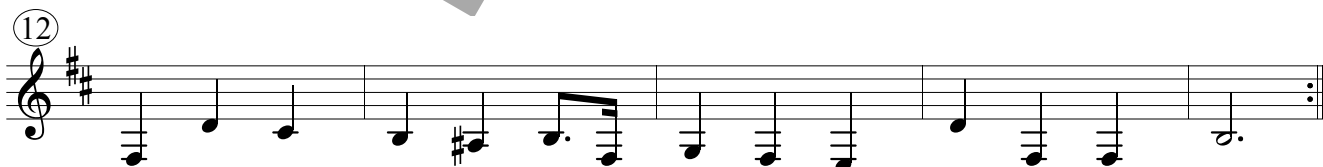
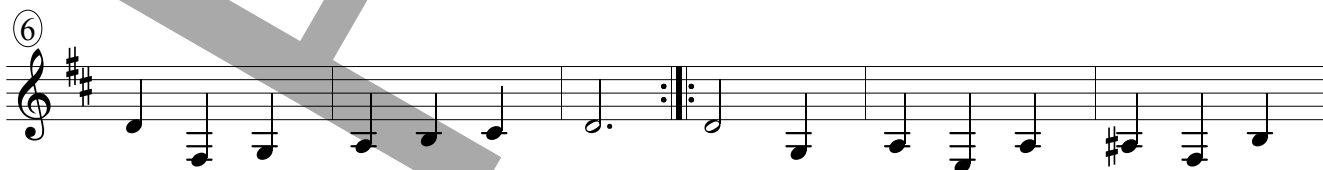
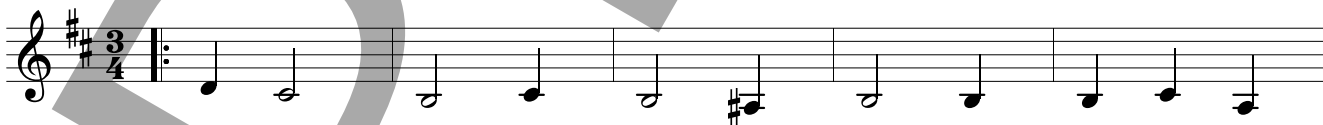
2. Rigaudon



3. Menuett



4. Air



Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre



2. Rigaudon



3. Menuett



4. Air



Purcell I - Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

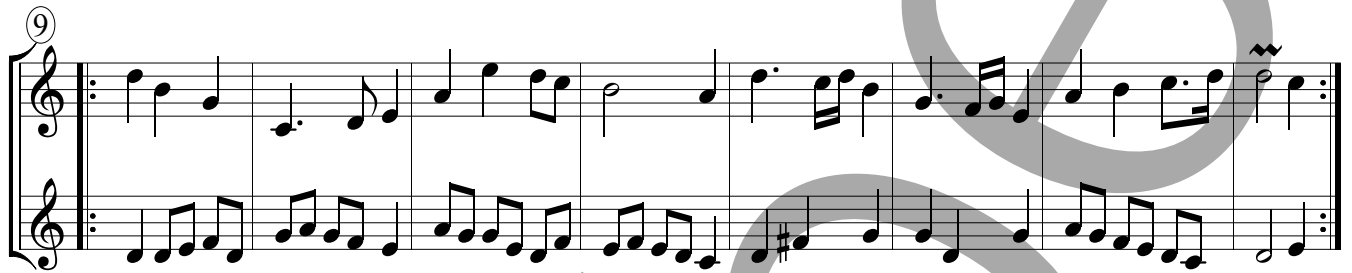
B-Trompete 1

B-Trompete 2



The first two staves of the Ouverture are for B-Trompete 1 and B-Trompete 2. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the first measure. The second staff has a fermata over the last measure.

9



The first two staves of the Rigaudon start at measure 9. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the last measure. The second staff has a fermata over the last measure.

2. Rigaudon

Tromp. 1

Tromp. 2



The first two staves of the Rigaudon are for Tromp. 1 and Tromp. 2. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the last measure. The second staff has a fermata over the last measure.

9

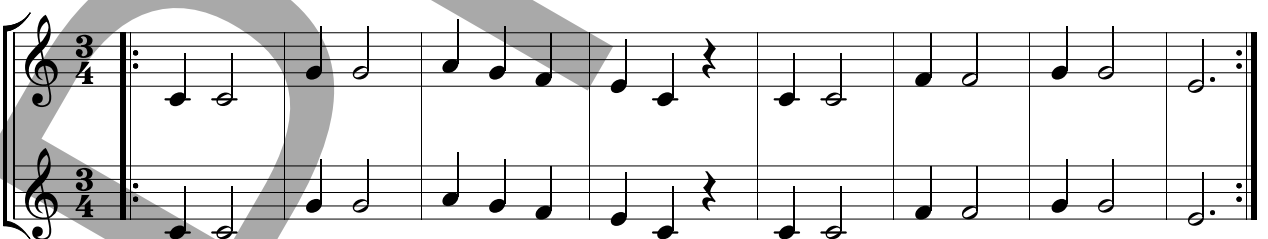


The first two staves of the Menuett start at measure 9. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the last measure. The second staff has a fermata over the last measure.

3. Menuett


Tromp. 1

Tromp. 2



The first two staves of the Menuett are for Tromp. 1 and Tromp. 2. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the last measure. The second staff has a fermata over the last measure.

9



The first two staves of the Menuett start at measure 9. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the last measure. The second staff has a fermata over the last measure.

6. Menuett

B-Trompete 1

B-Trompete 2

5

9

13

The image shows a musical score for a Minuet in G major from Purcell's Suite in C major. It features two parts for B-Trompete (1 and 2) and a grand staff for piano accompaniment. The music is in 3/4 time and consists of 16 measures. The score is divided into four systems. The first system contains measures 1-4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. The fourth system starts at measure 13 and ends at measure 16. A large, semi-transparent watermark 'PROOF' is oriented diagonally across the page.

Purcell I - Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Horn in F

9

2. Rigaudon

Horn in F

9

3. Menuett

Horn in F

9

Purcell I - Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Tenorhorn in B 1

Tenorhorn in B 2

2. Rigaudon

3. Menuett

Tenorhorn in B 1

Tenorhorn in B 2


Purcell I - Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

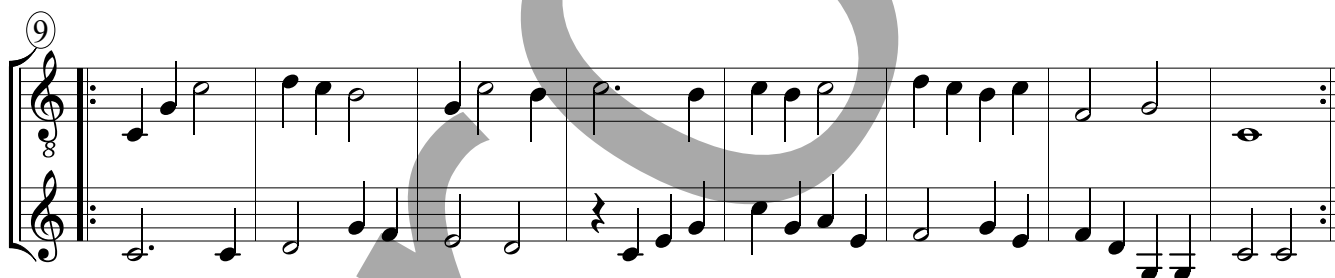
1. Ouvertüre

Tenorhorn in C 1

Tenorhorn in C 2



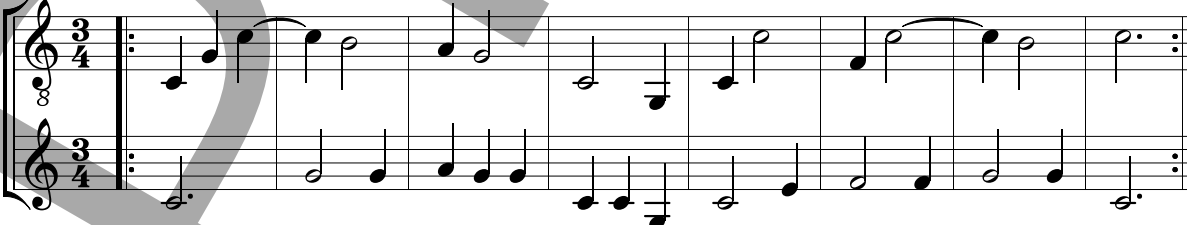
2. Rigaudon



3. Menuett

Tenorhorn in C 1

Tenorhorn in C 2



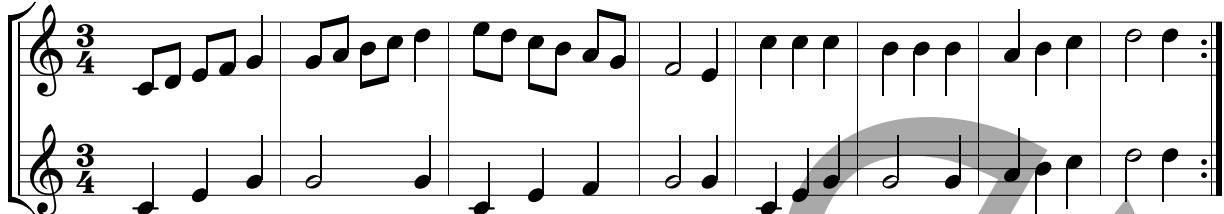
Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Metallophon 1

Metallophon 2



The first system of the '1. Ouvertüre' consists of two staves. The top staff, labeled 'Metallophon 1', and the bottom staff, labeled 'Metallophon 2', both use a treble clef and a 3/4 time signature. The music begins with a repeat sign and a first ending bracket. The melody in the top staff is characterized by eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with quarter and eighth notes.



The second system continues the two metallophon parts. It begins with a circled '9' indicating the start of a new section. The notation continues with similar rhythmic patterns and melodic lines as the first system, ending with a repeat sign and a first ending bracket.

2. Rigaudon

Metallophon 1

Metallophon 2



The first system of the '2. Rigaudon' consists of two staves. The top staff, labeled 'Metallophon 1', and the bottom staff, labeled 'Metallophon 2', both use a treble clef and a common time signature (C). The music begins with a repeat sign and a first ending bracket. The melody in the top staff is characterized by quarter and eighth notes, while the bottom staff provides a harmonic accompaniment with quarter and eighth notes.

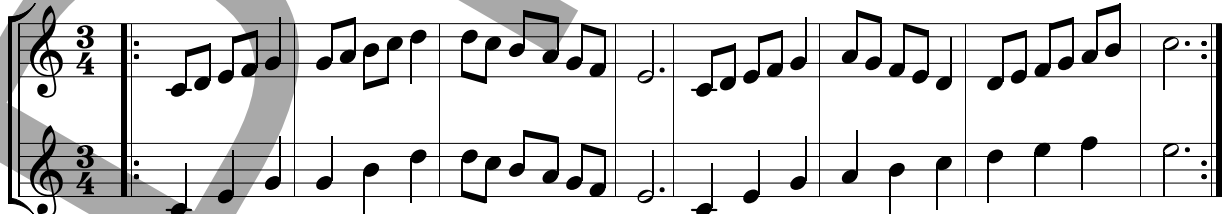


The second system continues the two metallophon parts. It begins with a circled '9' indicating the start of a new section. The notation continues with similar rhythmic patterns and melodic lines as the first system, ending with a repeat sign and a first ending bracket.

3. Menuett

Metallophon 1

Metallophon 2



The first system of the '3. Menuett' consists of two staves. The top staff, labeled 'Metallophon 1', and the bottom staff, labeled 'Metallophon 2', both use a treble clef and a 3/4 time signature. The music begins with a repeat sign and a first ending bracket. The melody in the top staff is characterized by eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with quarter and eighth notes.



The second system continues the two metallophon parts. It begins with a circled '9' indicating the start of a new section. The notation continues with similar rhythmic patterns and melodic lines as the first system, ending with a repeat sign and a first ending bracket.

Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Metallophon 1

C — G G — D' E' — F E

5

C' C' C' H H H A H C' D' D'

9

D' — G C' — G' F' — H H — E' E'

13

D' — G H — E F' — C

Metallophon 2

C G G C E F G G

5

C G G A — D' D'

9

C' C' A C' D' E' E'

13

D' — H G G A — C' D' E'

Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Violine 1

Violine 2



The first system of the Ouverture consists of two staves. Violine 1 is in the upper staff, and Violine 2 is in the lower staff. Both are in 3/4 time. The key signature is one sharp (F#). The music begins with a treble clef and a 3/4 time signature. The first measure has a fermata over the first note. The piece ends with a repeat sign and a double bar line.

9



The second system of the Ouverture continues the piece. It starts with a circled '9' above the first staff. The music continues with similar rhythmic patterns and melodic lines in both staves, ending with a repeat sign and a double bar line.

2. Rigaudon


Violine 1

Violine 2



The first system of the Rigaudon consists of two staves. Violine 1 is in the upper staff, and Violine 2 is in the lower staff. Both are in common time (C). The key signature is one sharp (F#). The music begins with a treble clef and a common time signature. The piece ends with a repeat sign and a double bar line.

9

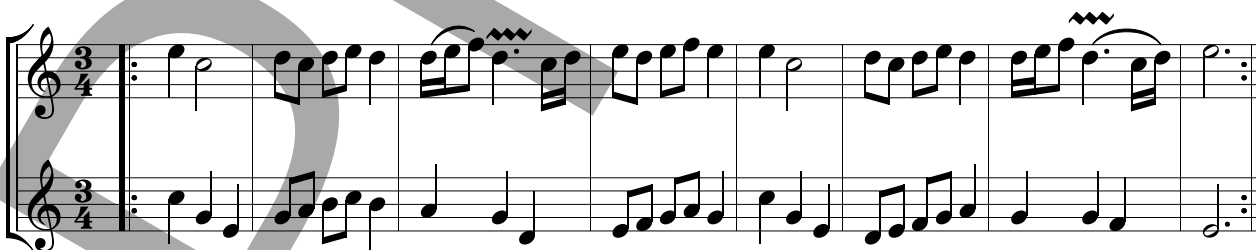


The second system of the Rigaudon continues the piece. It starts with a circled '9' above the first staff. The music continues with similar rhythmic patterns and melodic lines in both staves, ending with a repeat sign and a double bar line.

3. Menuett

Violine 1

Violine 2



The first system of the Menuett consists of two staves. Violine 1 is in the upper staff, and Violine 2 is in the lower staff. Both are in 3/4 time. The key signature is one sharp (F#). The music begins with a treble clef and a 3/4 time signature. The piece ends with a repeat sign and a double bar line.

9



The second system of the Menuett continues the piece. It starts with a circled '9' above the first staff. The music continues with similar rhythmic patterns and melodic lines in both staves, ending with a repeat sign and a double bar line.

Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
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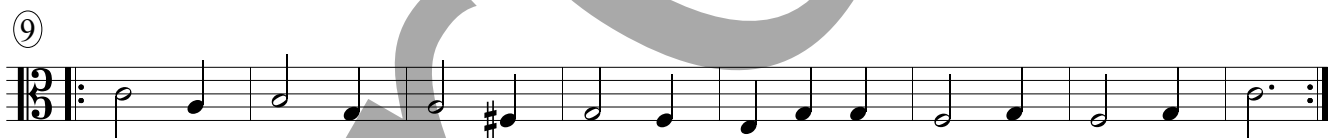
1. Ouvertüre



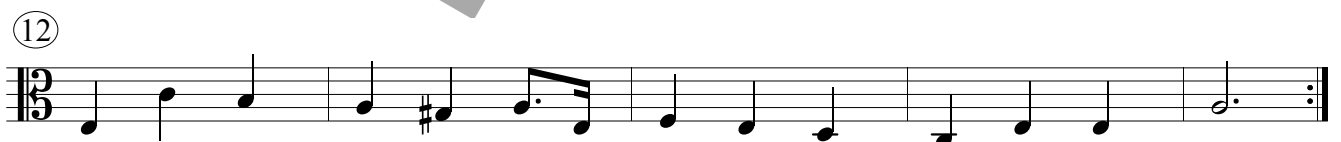
2. Rigaudon



3. Menuett



4. Air



Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

Violoncello 1

Violoncello 2

9

2. Rigaudon

Violoncello 1

Violoncello 2

9

3. Menuett

Violoncello 1

Violoncello 2

9

Purcel I -Suite in C

nach Cembalostücken von
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre

C' C' C' H AEF G C C' C' C' H AGC D G

⑨

Fis G H C' F D C G C

2. Rigaudon

C D E F G C C A D E C D G C

⑨

C C D G F E D C C A F G F G C

3. Menuett

C G G A G G C C E F F G G C

⑨

C' H A G E C F E F G C