Henry Purcell

Orchestersuite

C-Dur

nach Cembalostücken

arrangiert für Schulorchester

von

Christoph Heidsiek

Partitur und Einzelstimmen

Probe

Notenedition GanzOhr
Christoph Heidsiek
Postweg 9 D-28870 Ottersberg

www.ganzohr-musik.de

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 Bassstimme 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 Tuttispiel
- Dynamische Variationen
- Besetzungsvarianten bei den Wiederholungen
- etc. etc.

Viel Freude und Erfolg beim Musizieren wünscht

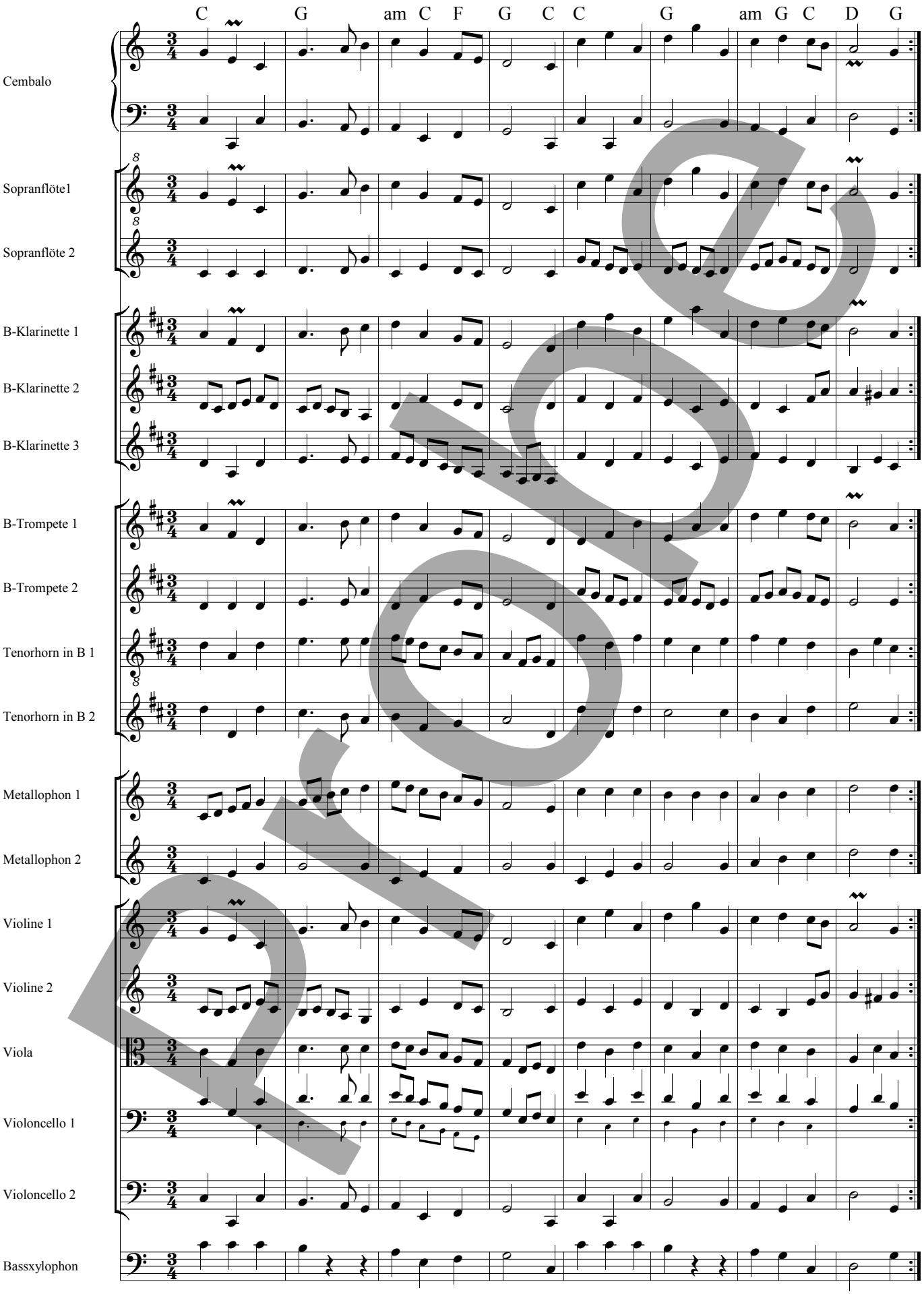
Christoph Heidsiek
Ottersberg im Oktober 2016

Probe

Purcell- Suite in C

1. Ouvertüre

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



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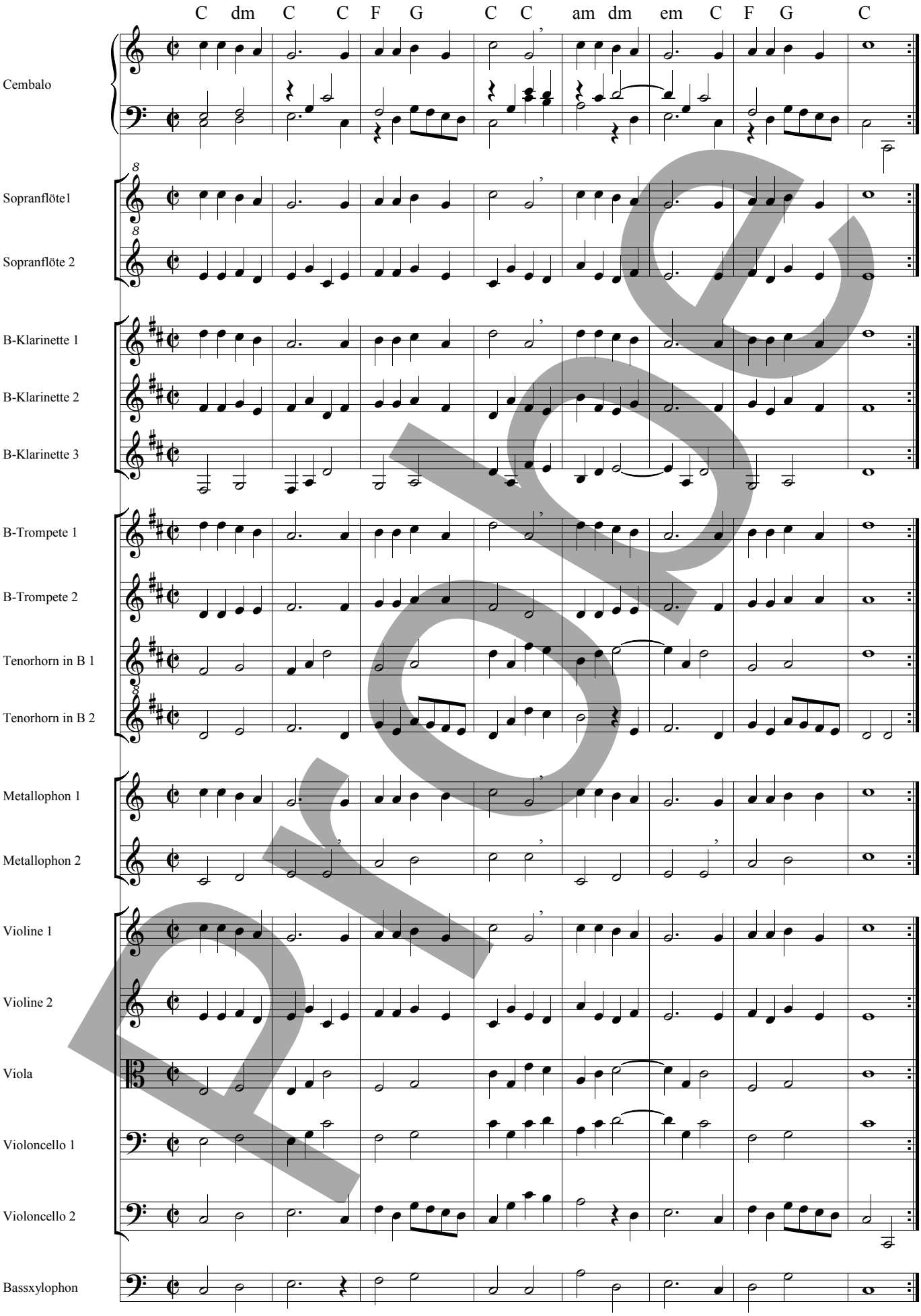
2. Rigaudon

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



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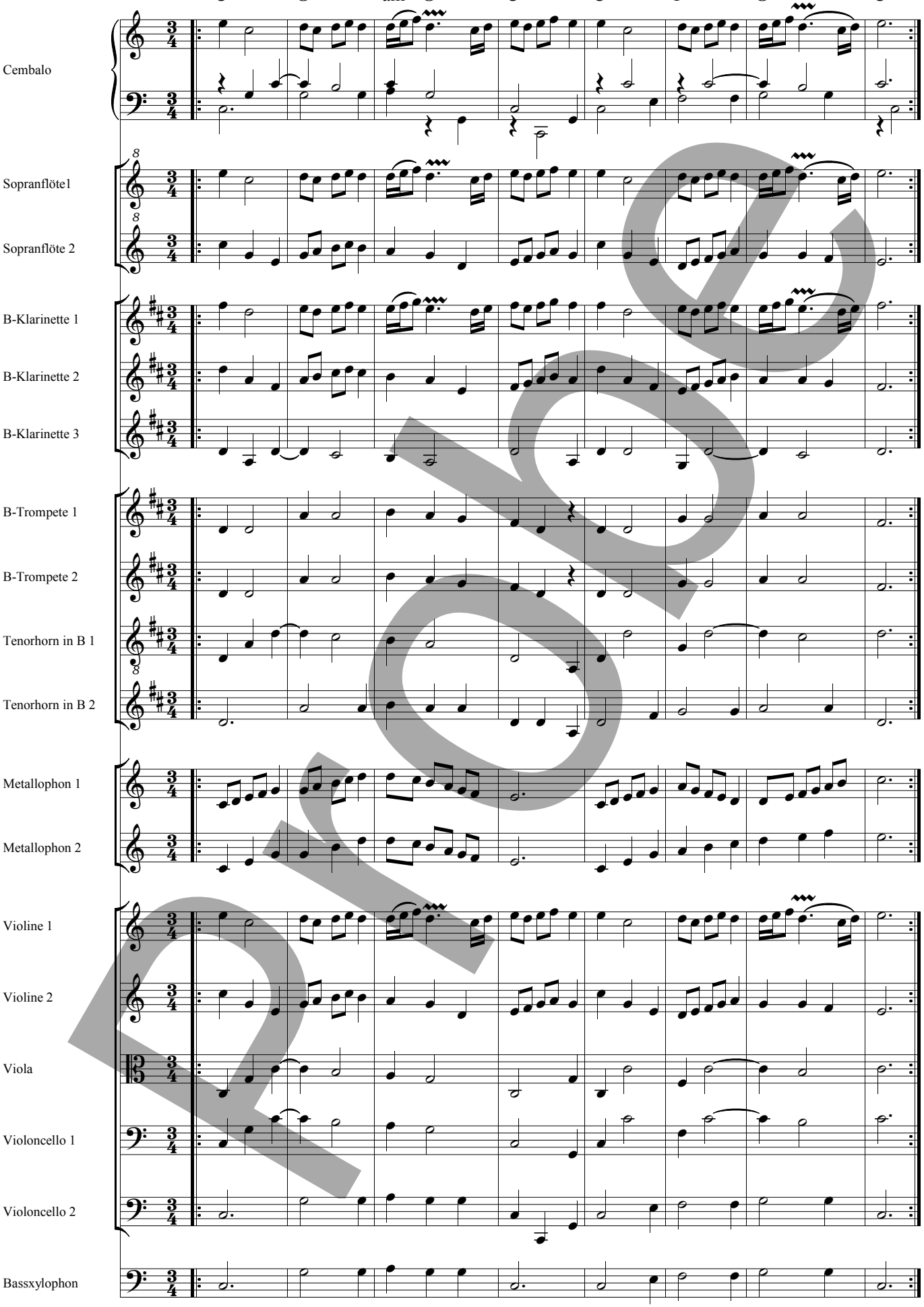
3. Menuett

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

C G am G C C F G C



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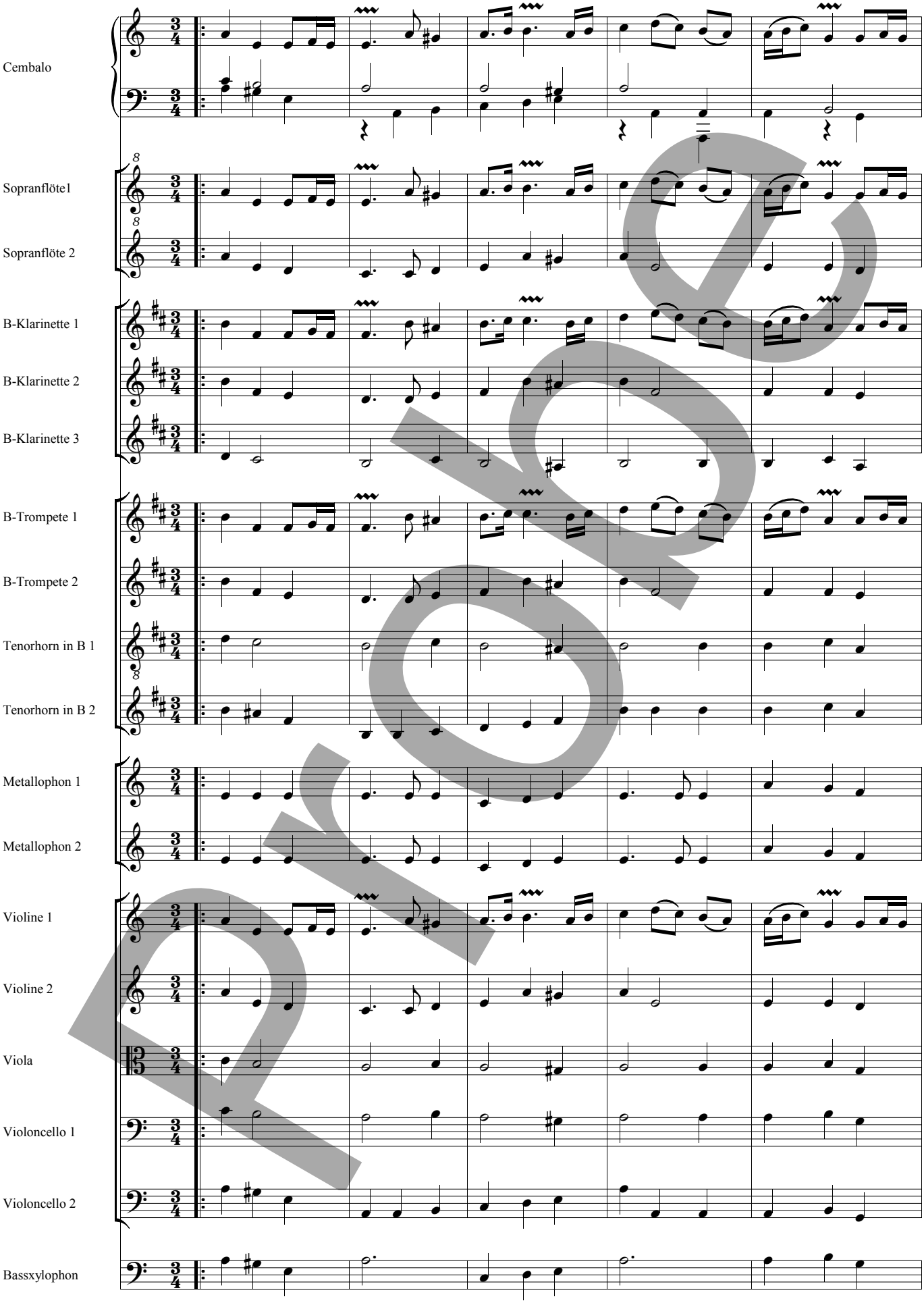
4. Air

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

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



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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

Sopranflöte1

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

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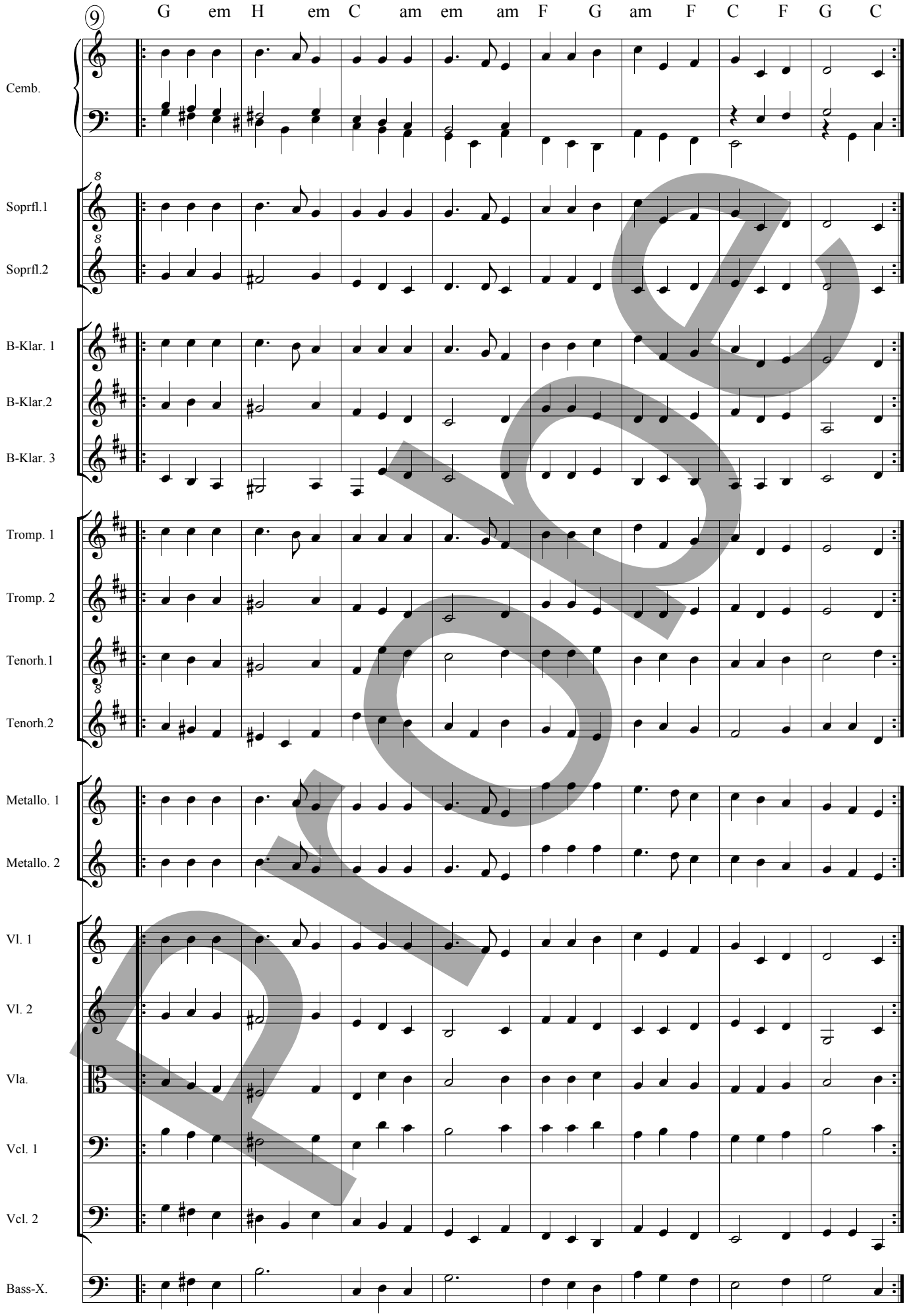

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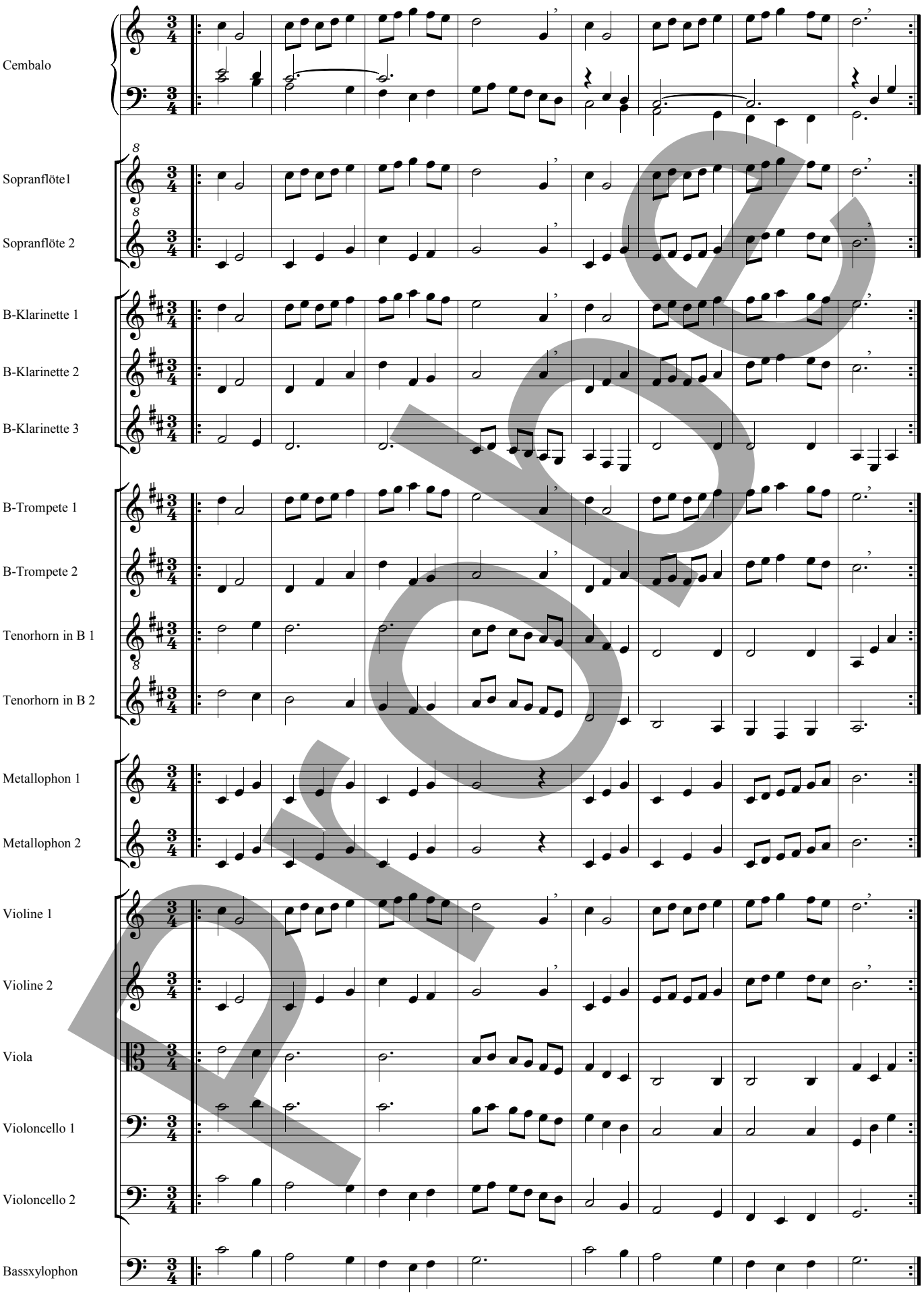
6. Menuett

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

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



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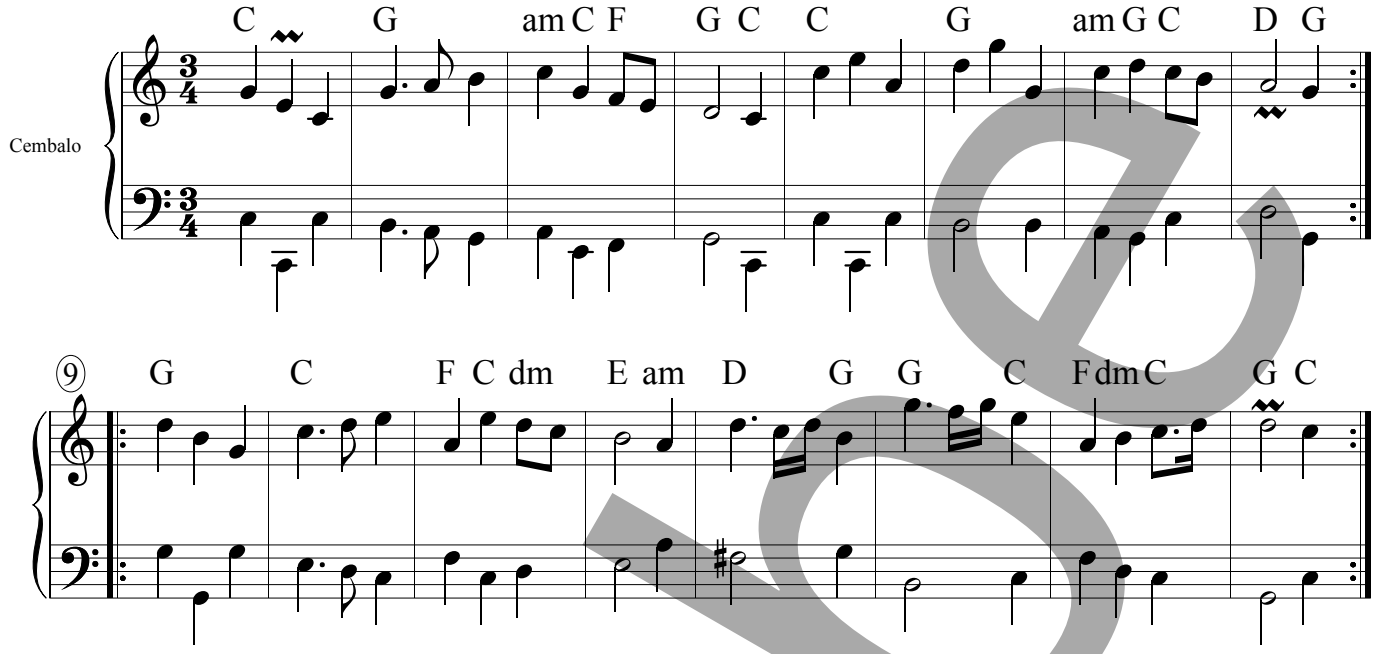

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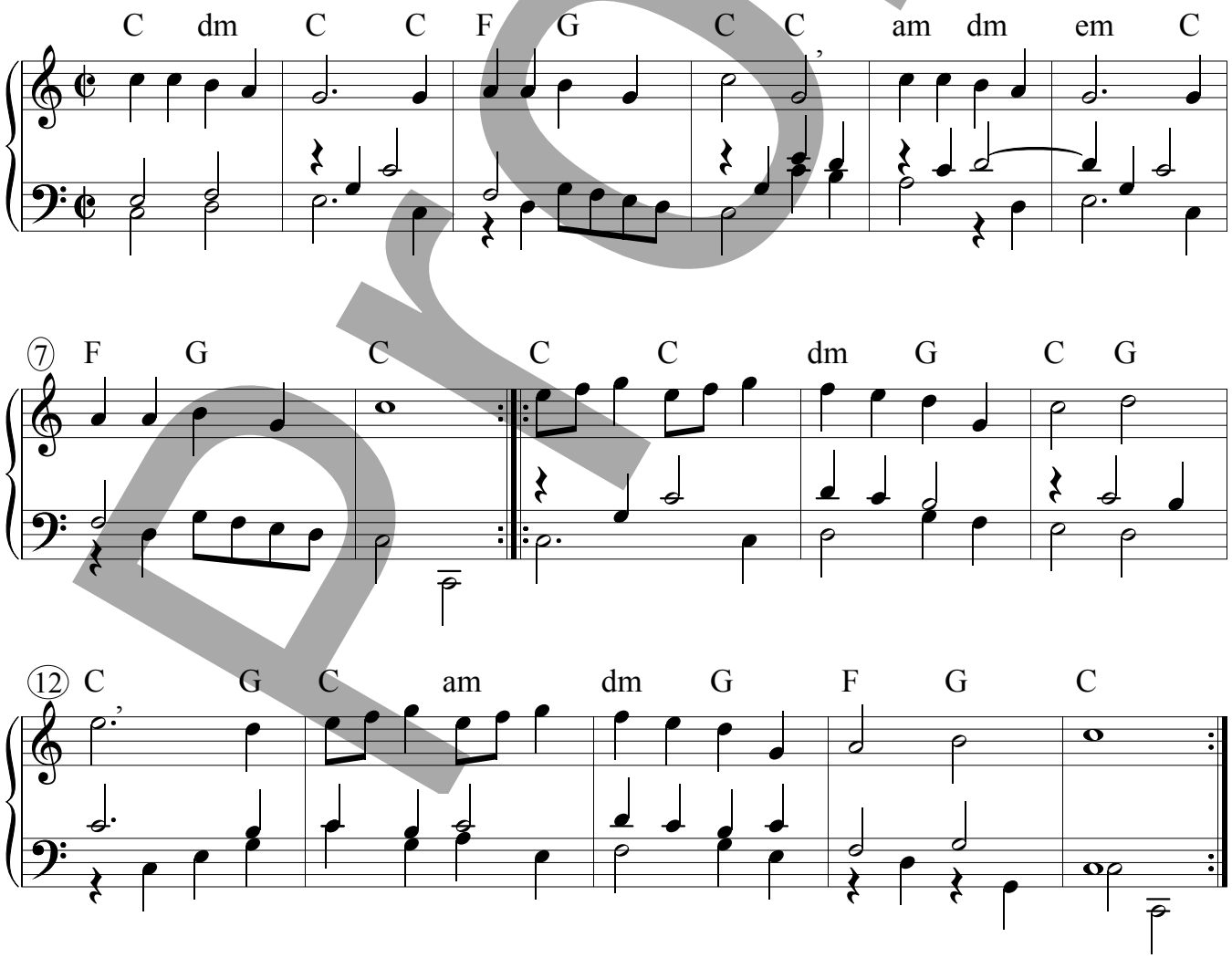

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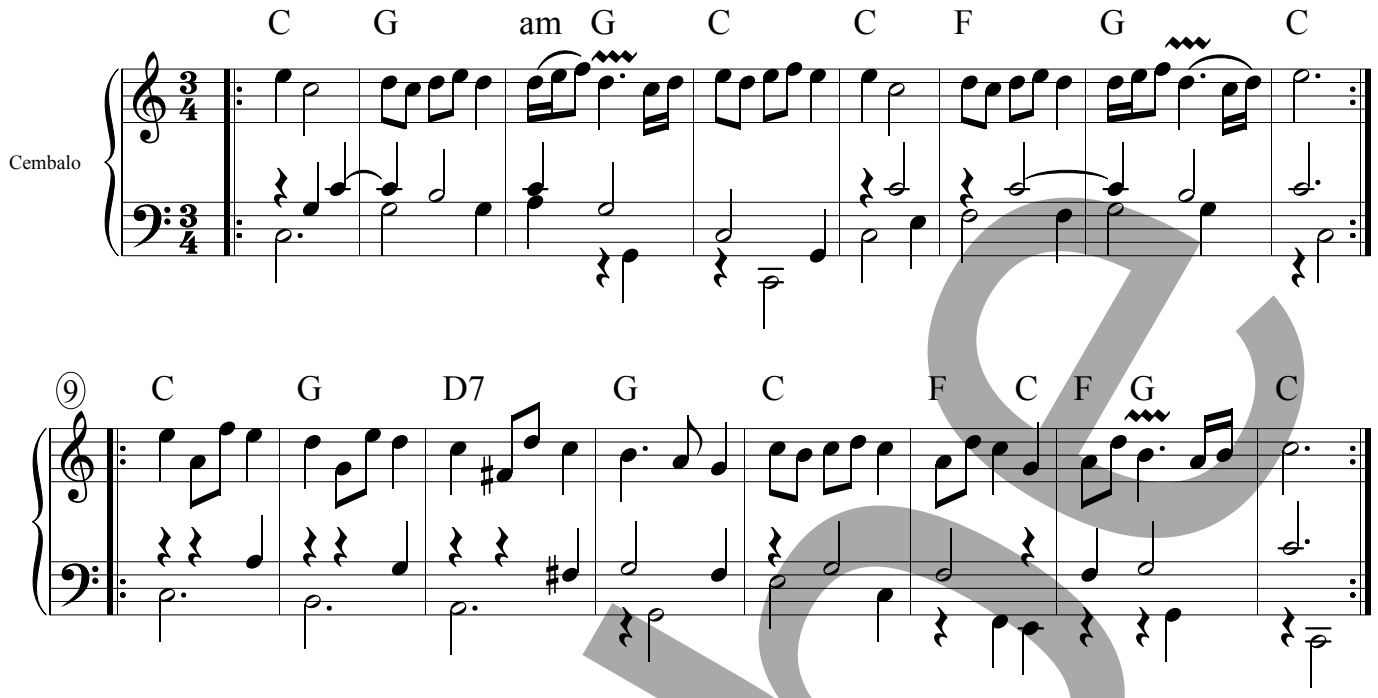

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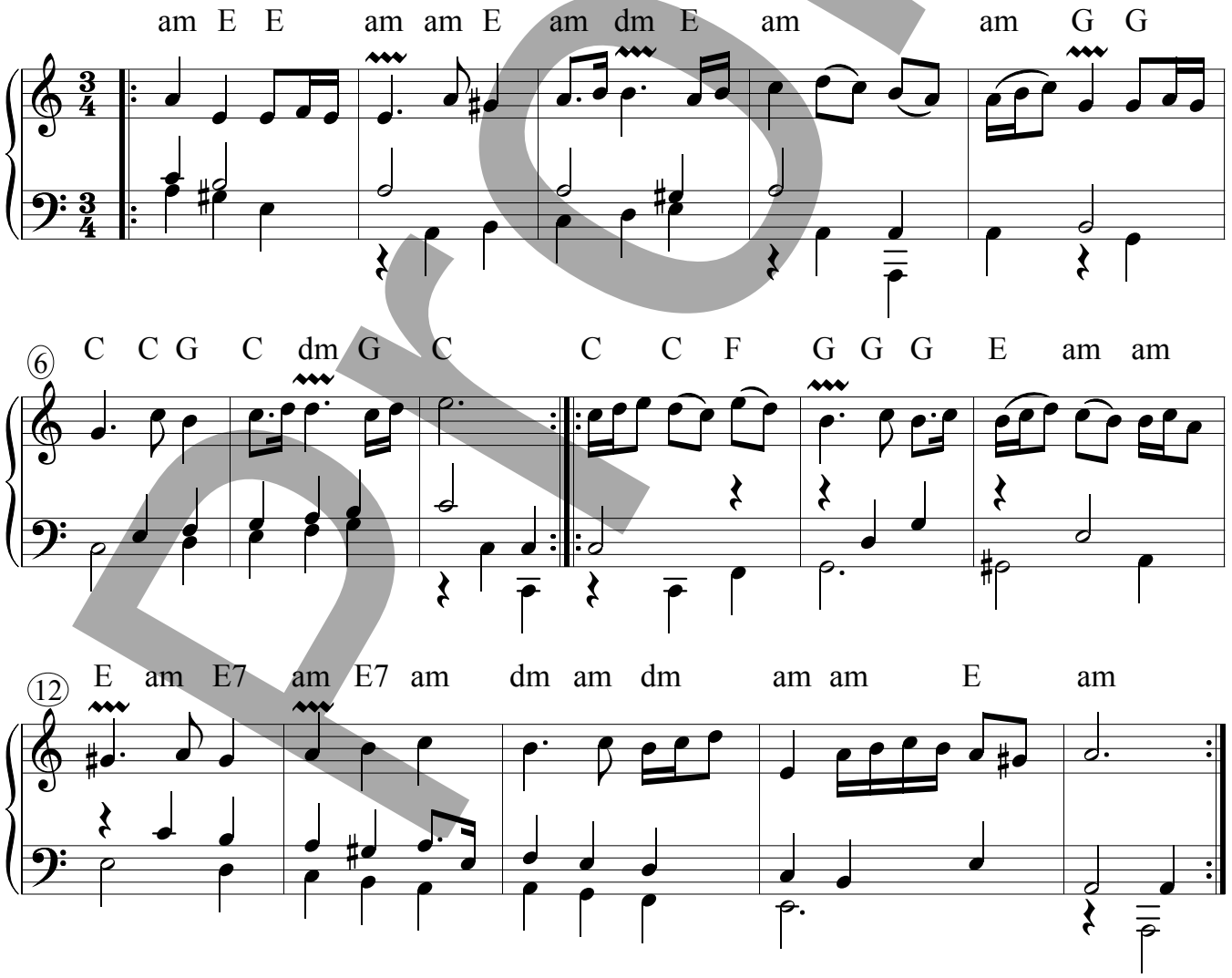

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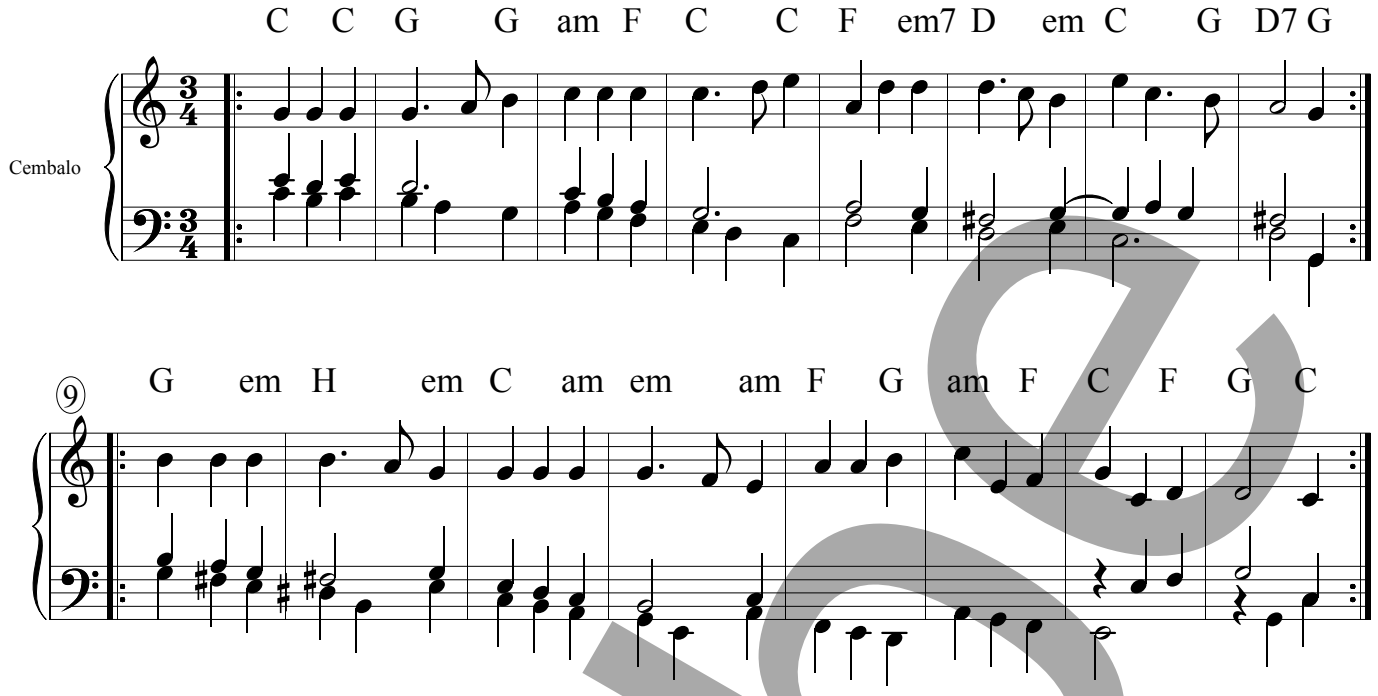

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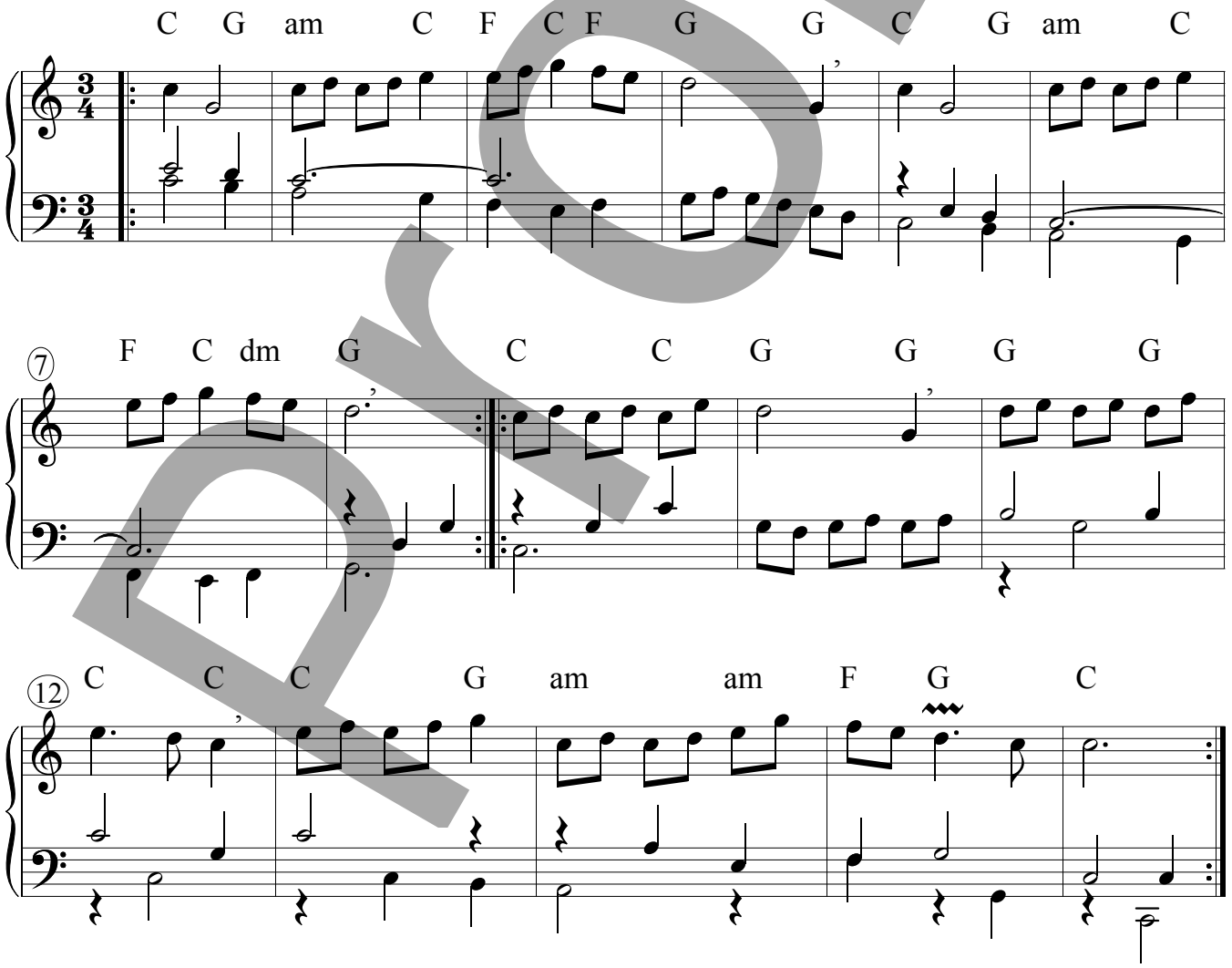

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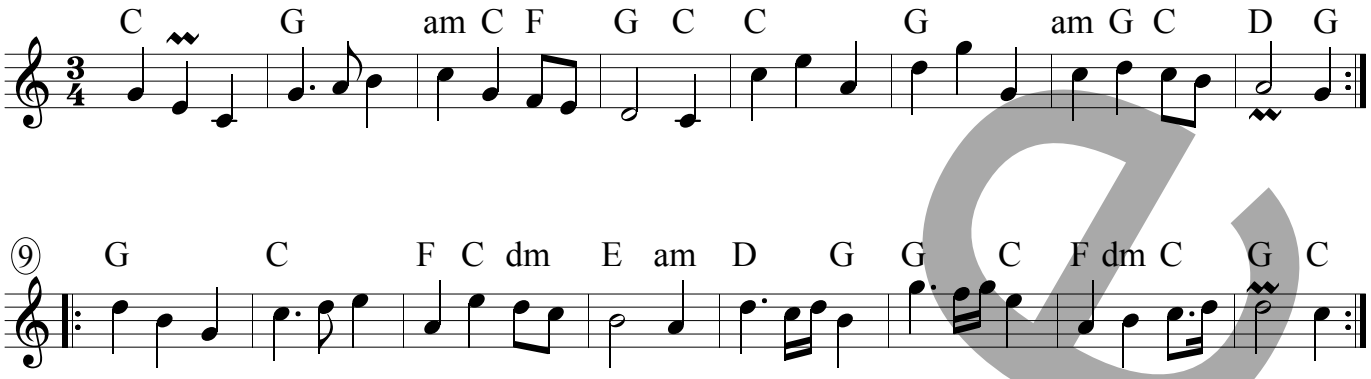

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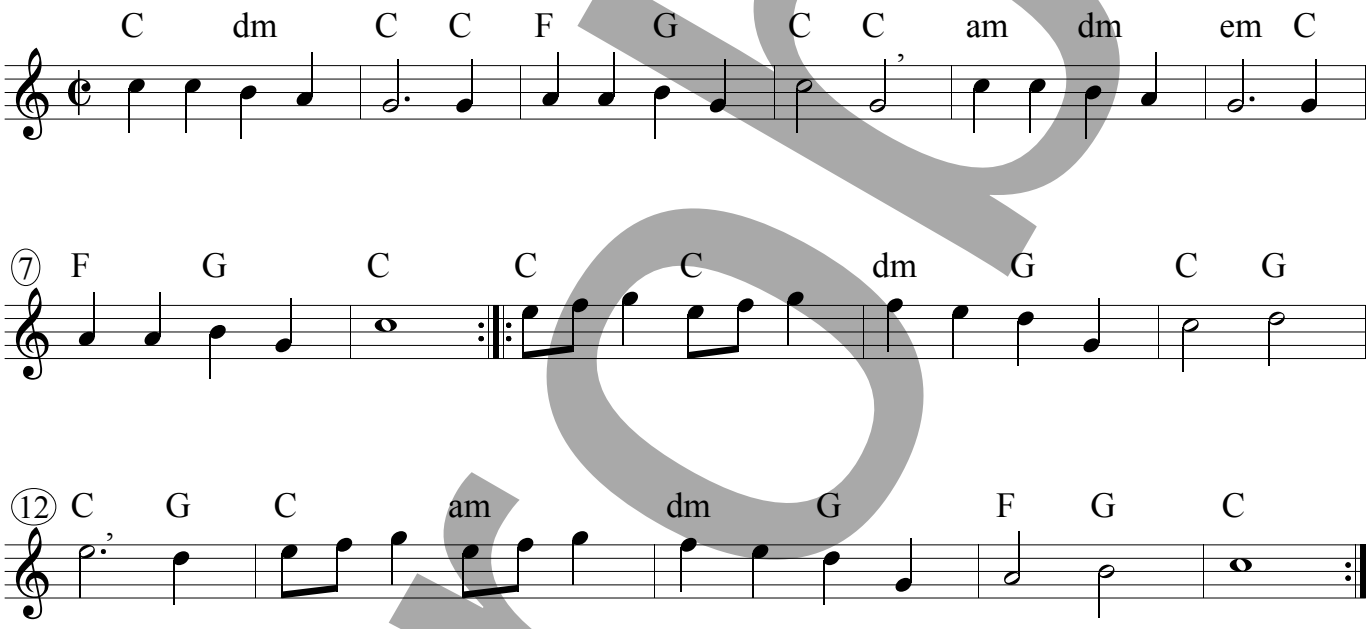

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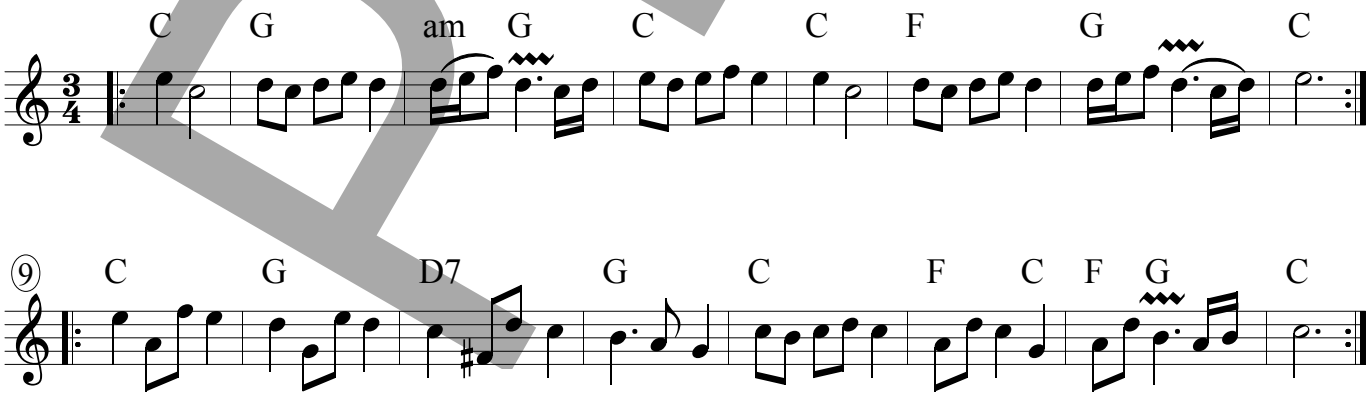

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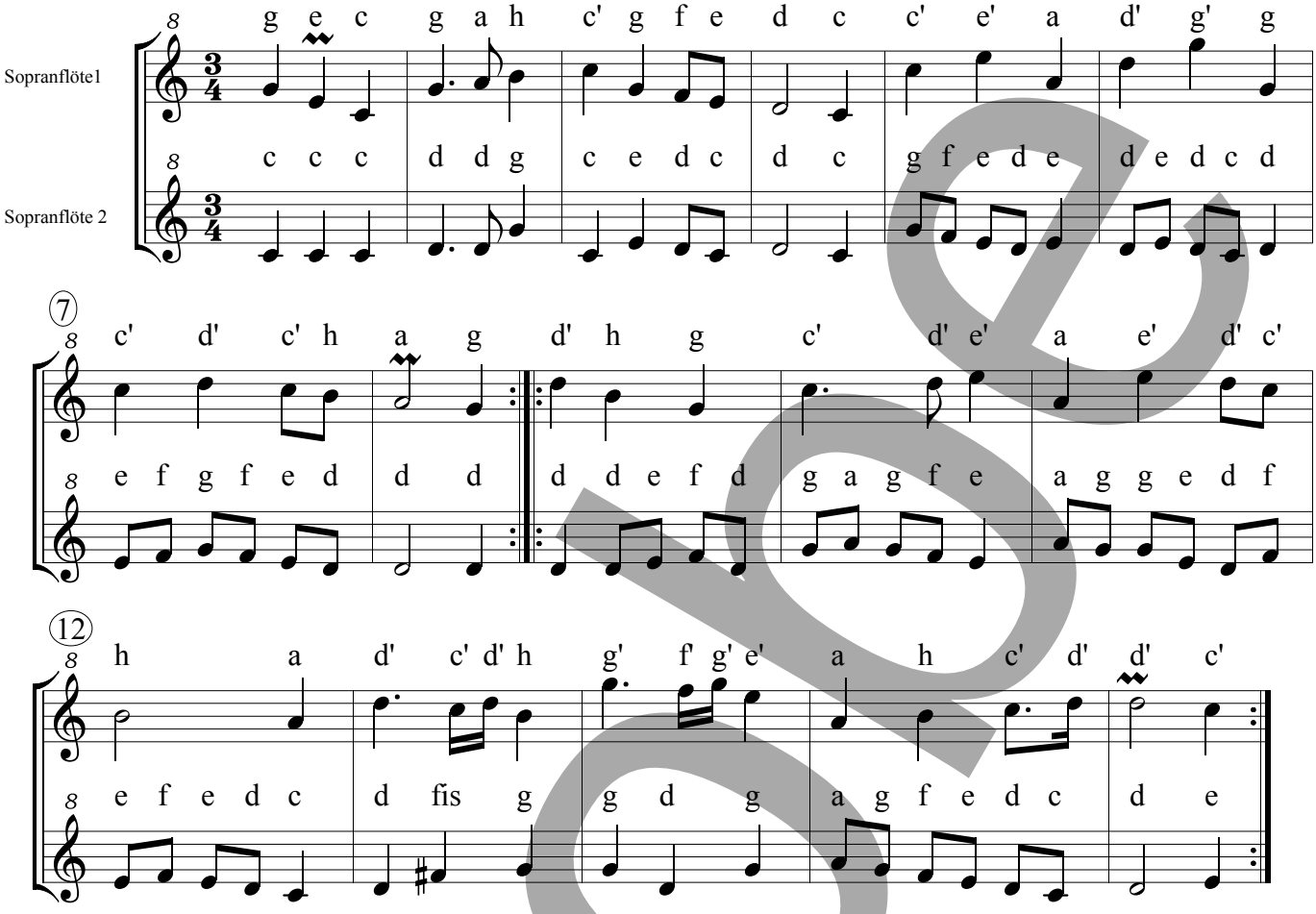

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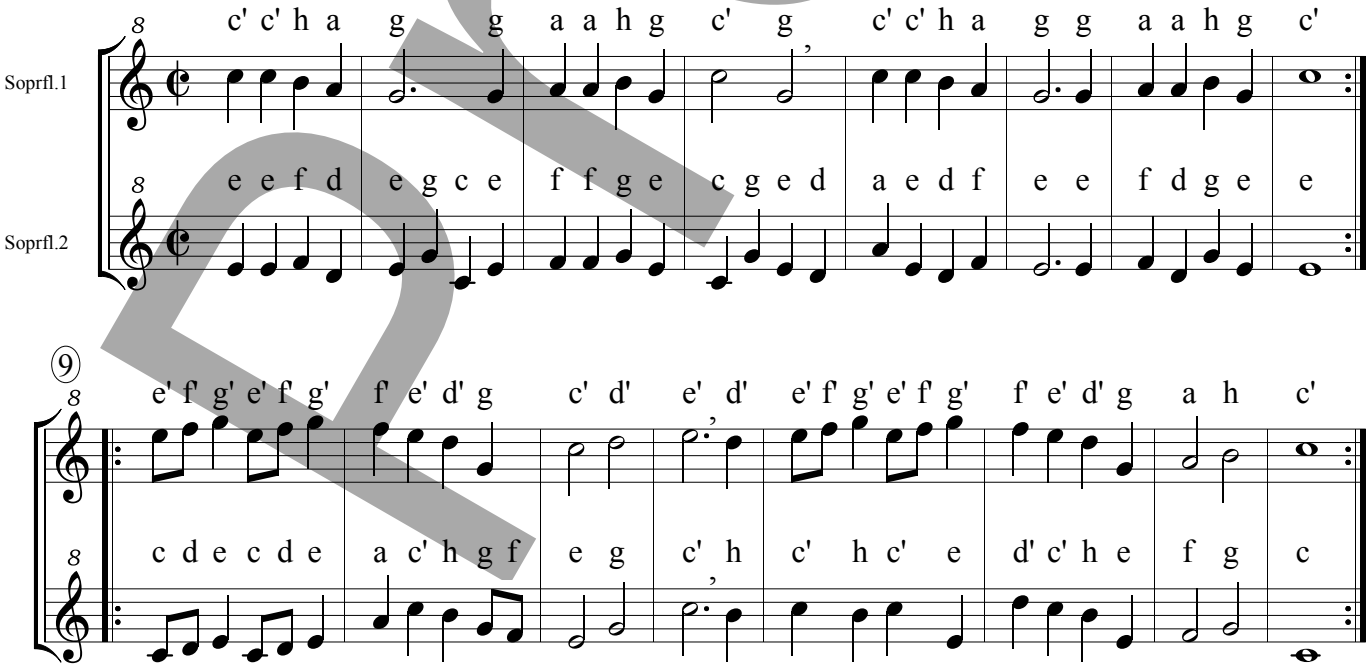

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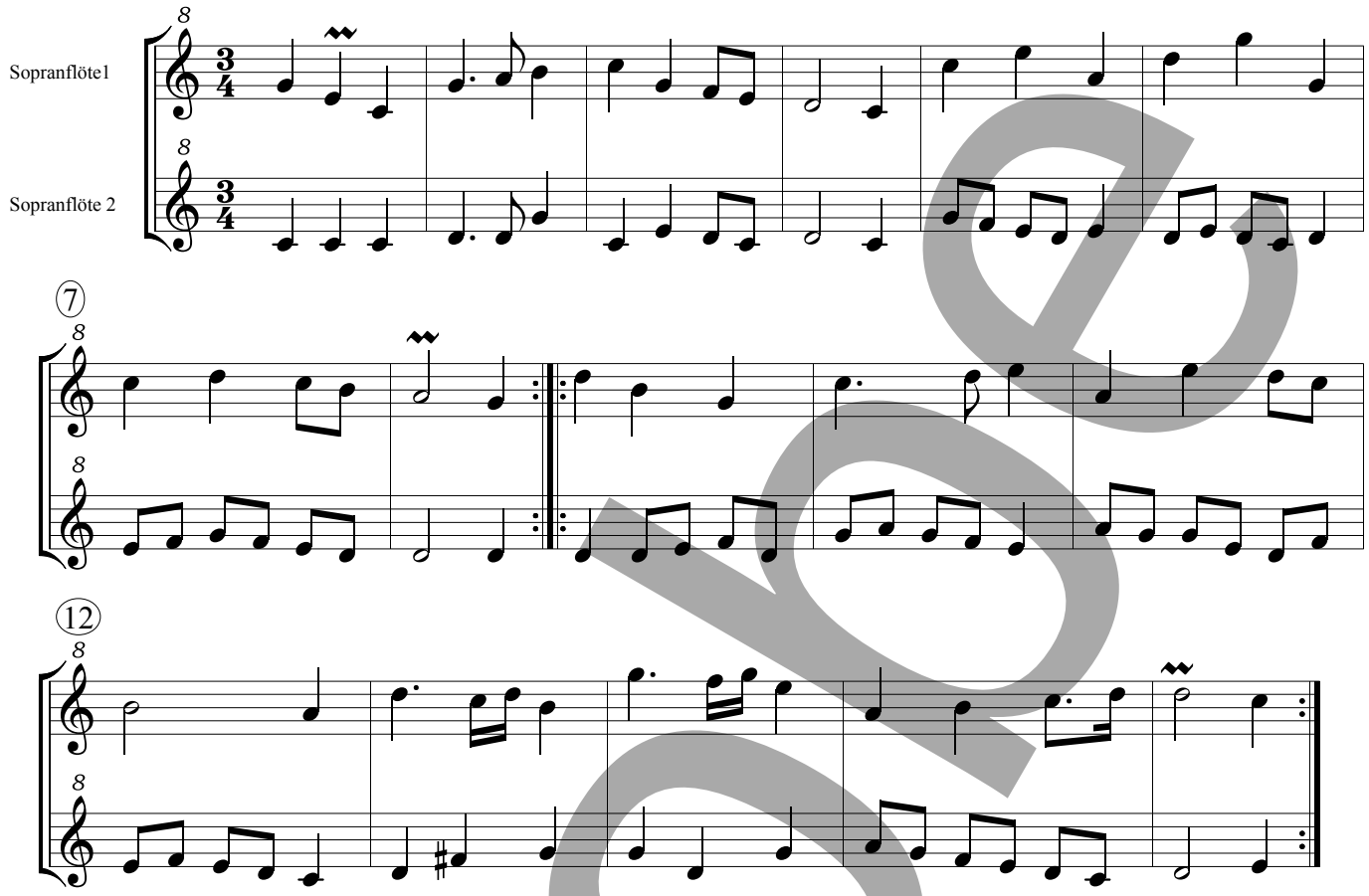

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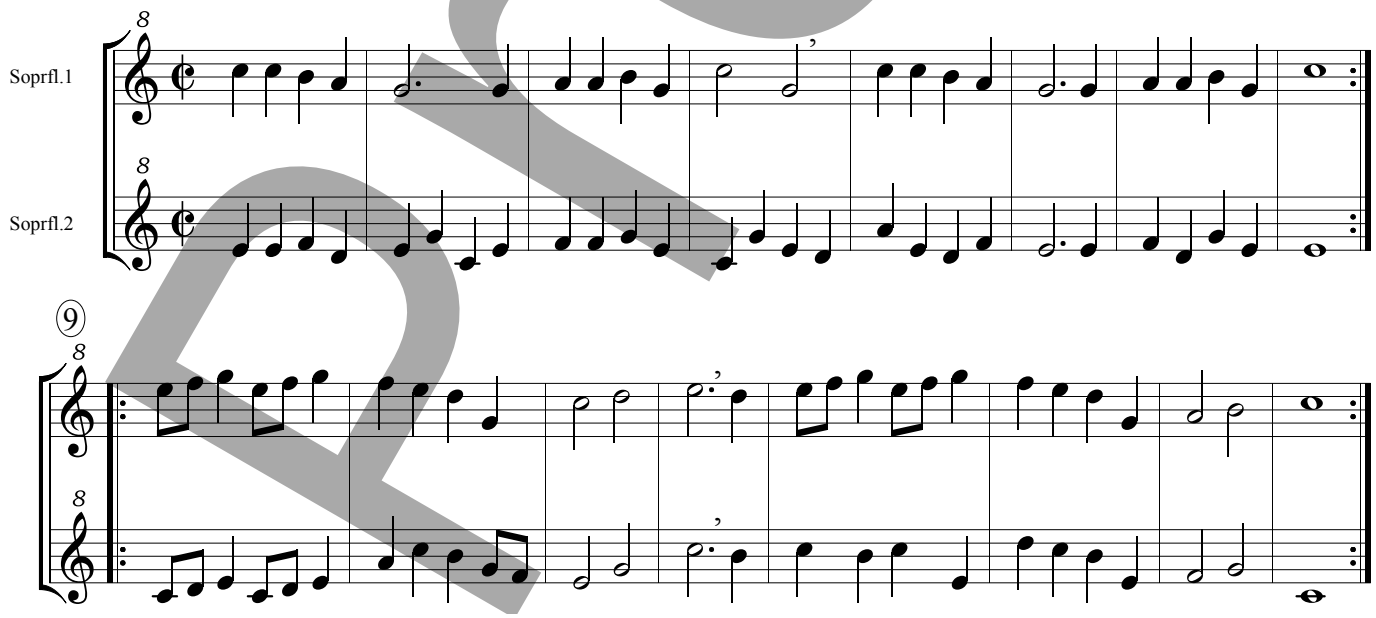

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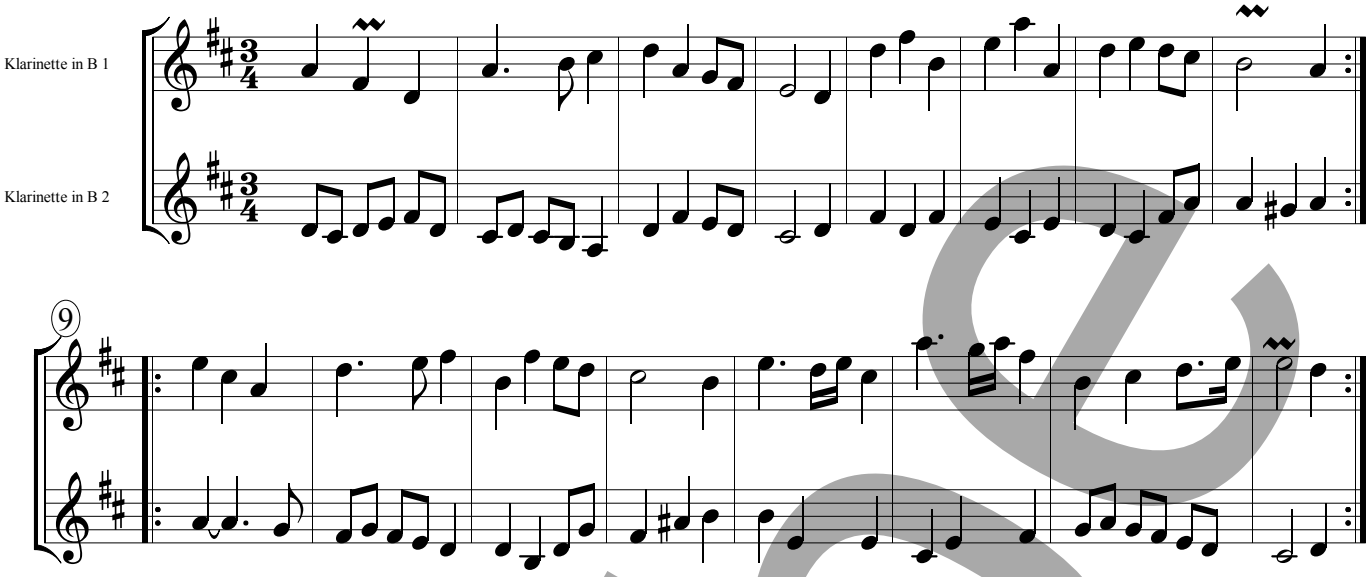

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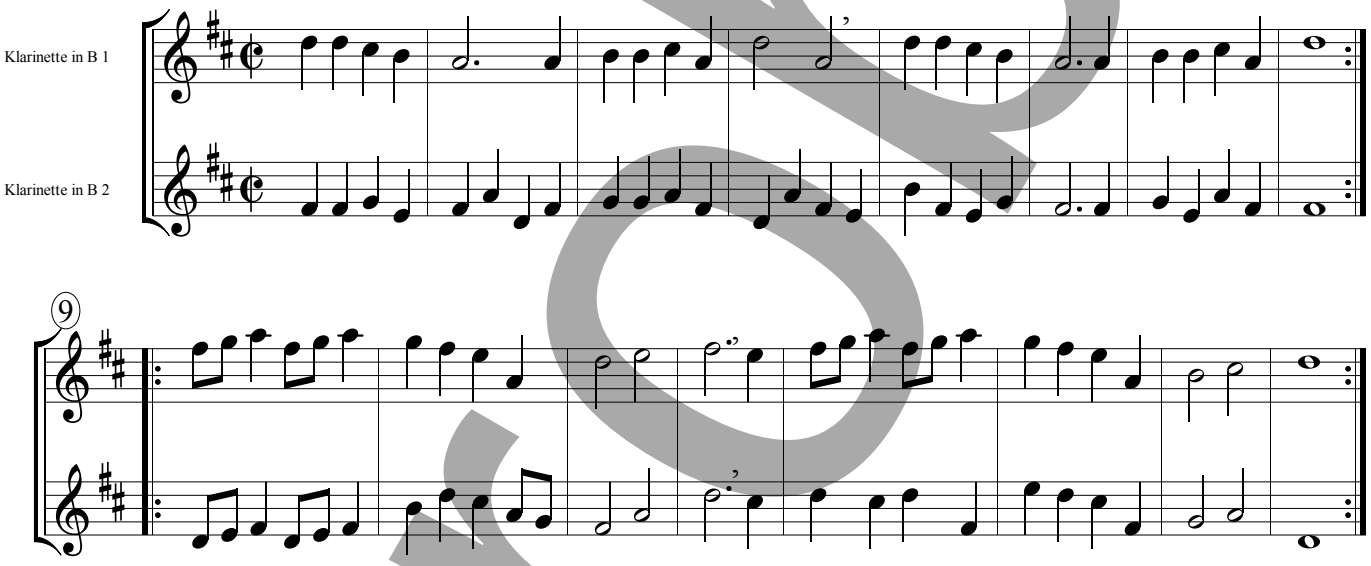

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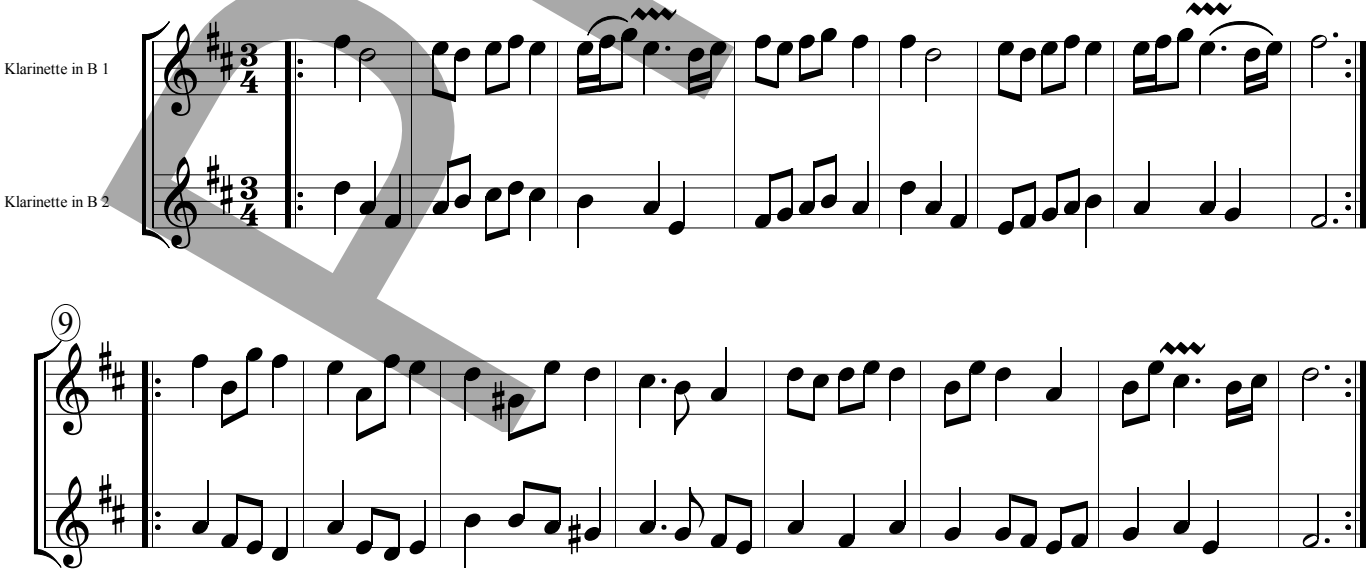

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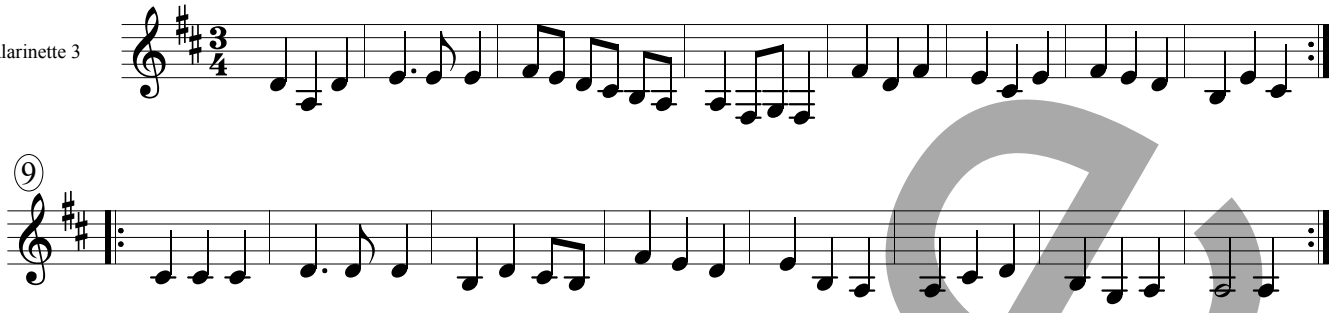
arr. C. Heidsiek

1. Ouvertüre

B-Klarinette 3



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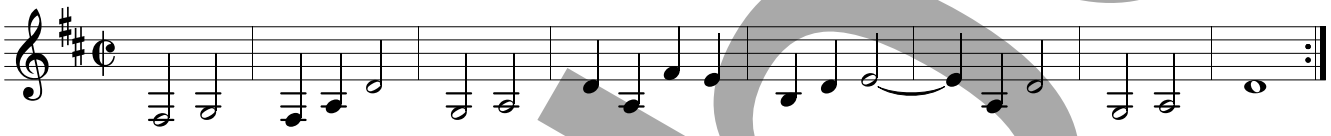

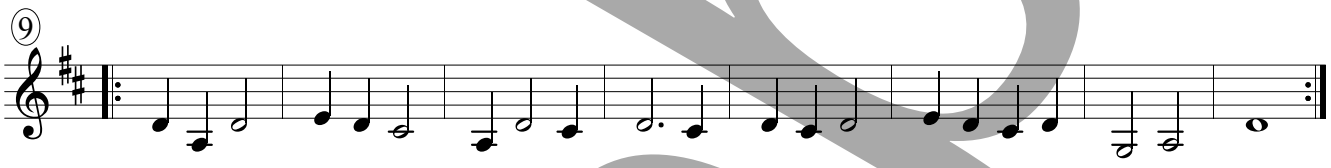

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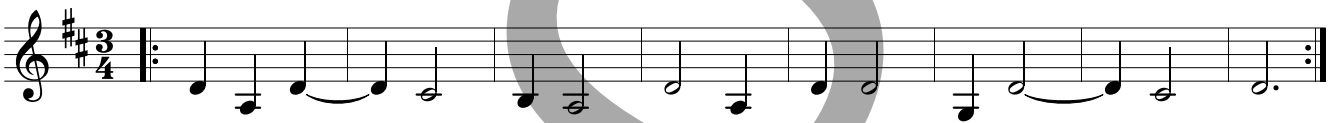

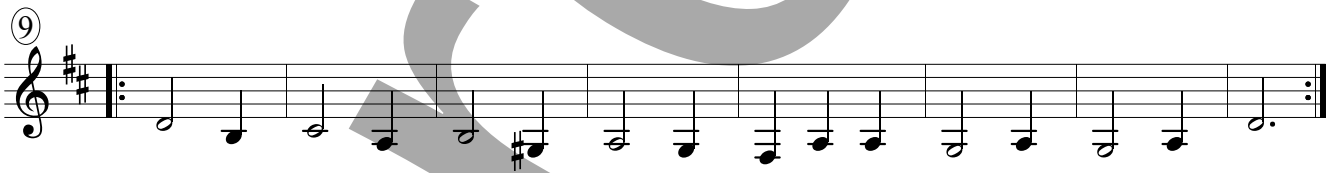

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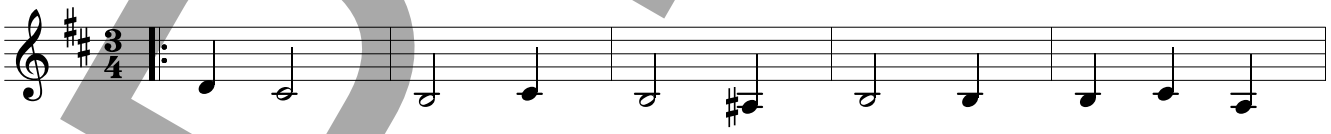

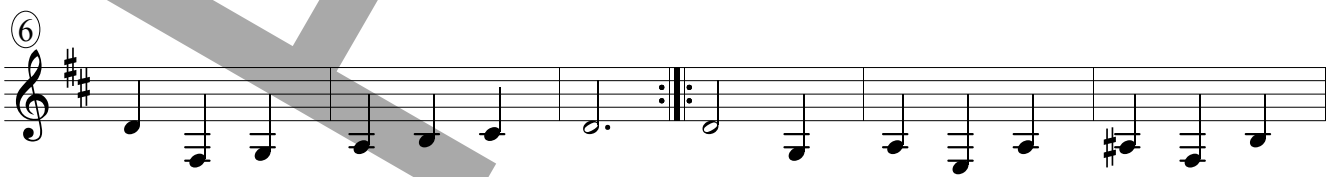

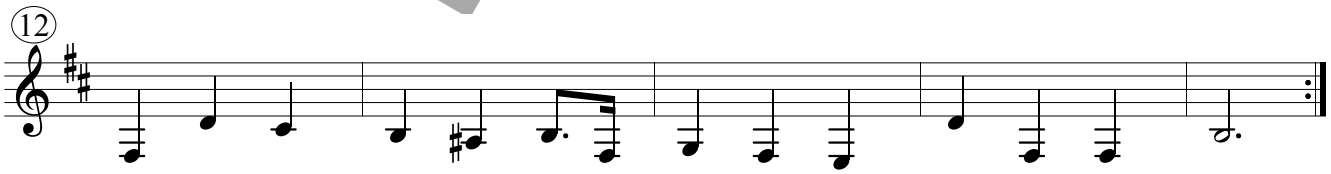

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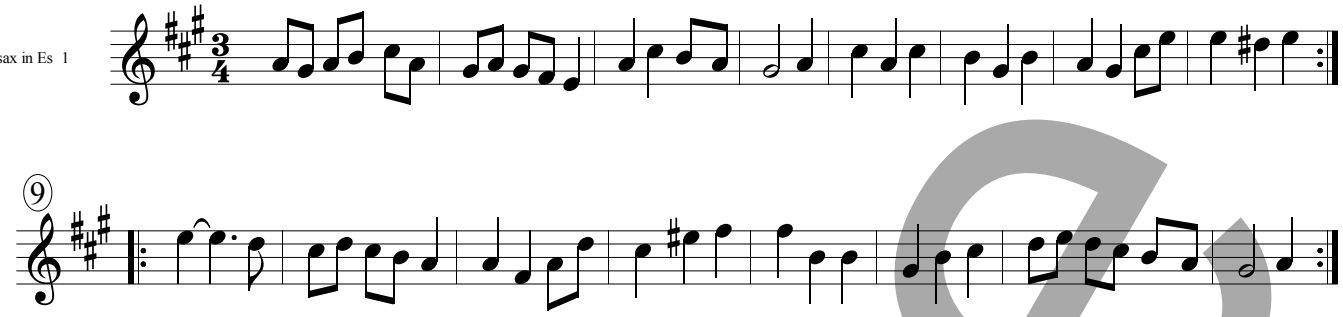
arr. C. Heidsiek

1. Ouvertüre

Altsax in Es 1



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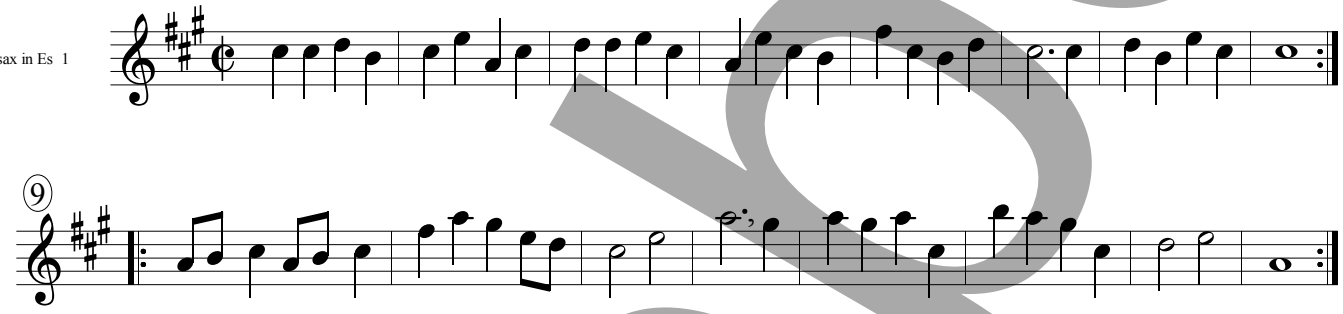
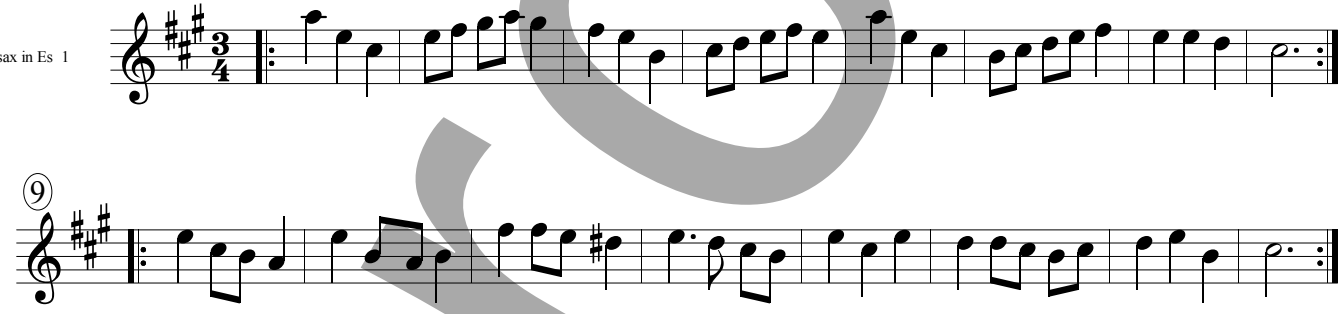
Altsax in Es 1



3. Menuett

Altsax in Es 1



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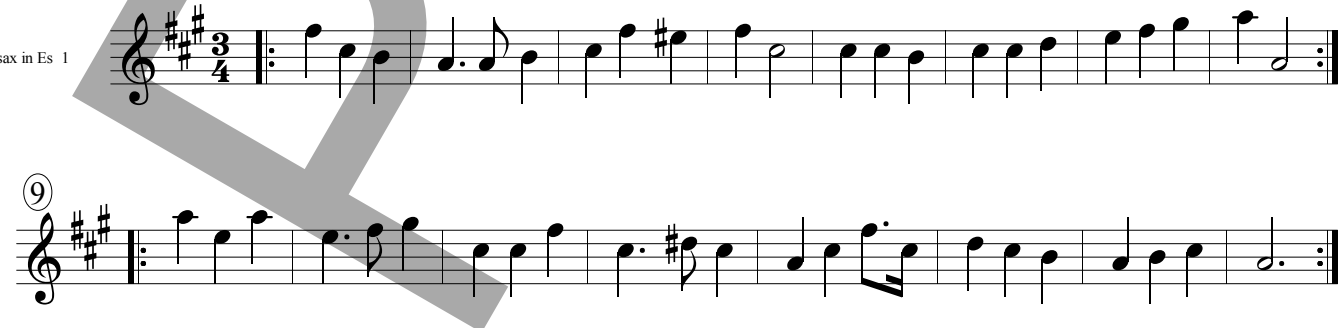

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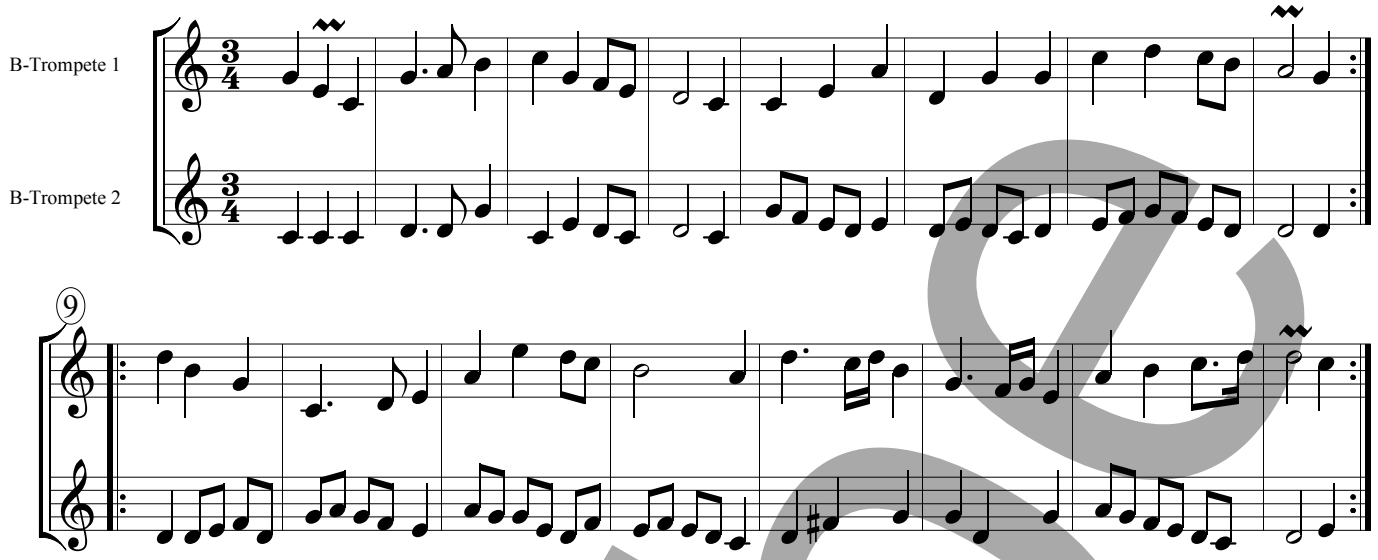
arr. C. Heidsiek

1. Ouvertüre



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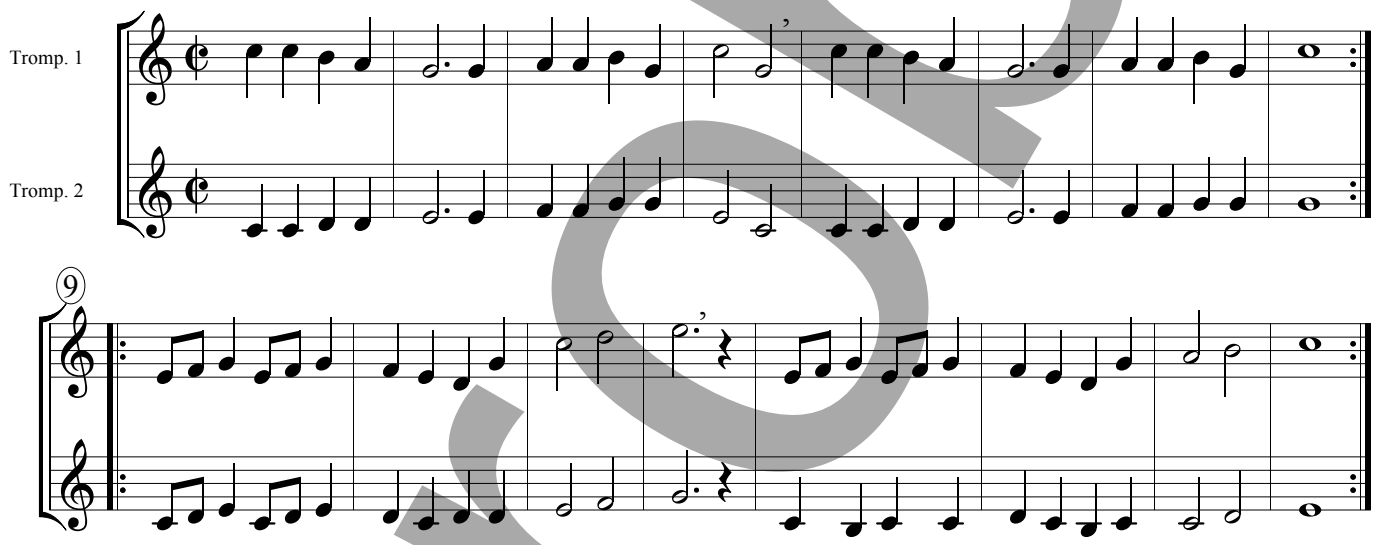

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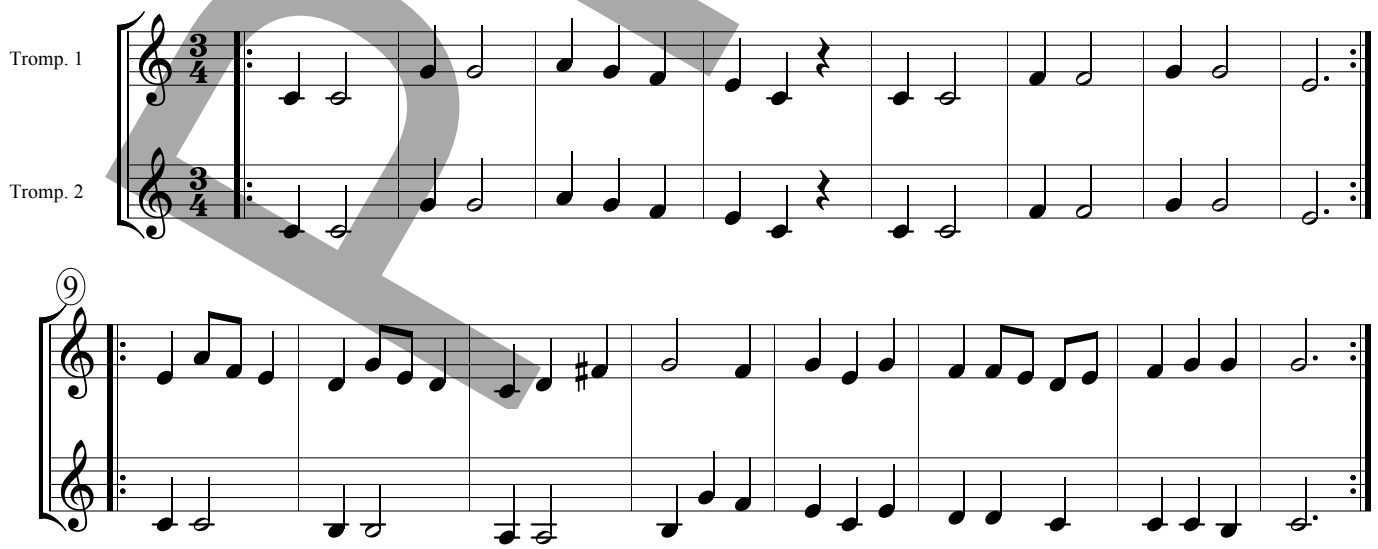

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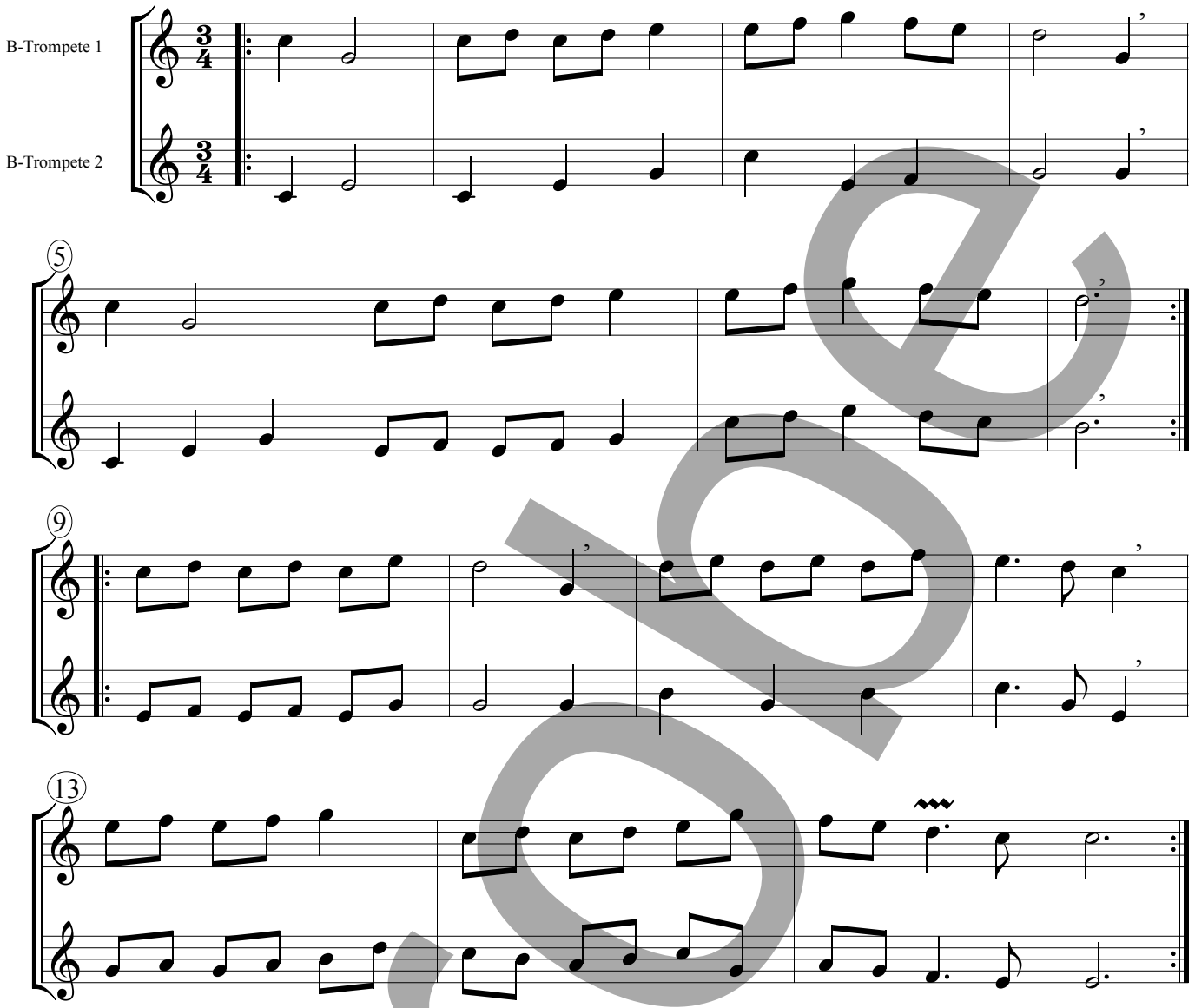
6. Menuett



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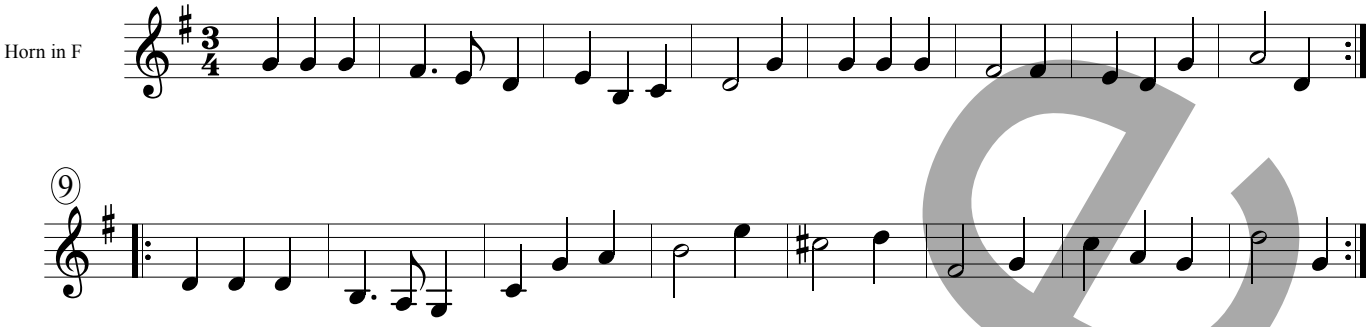

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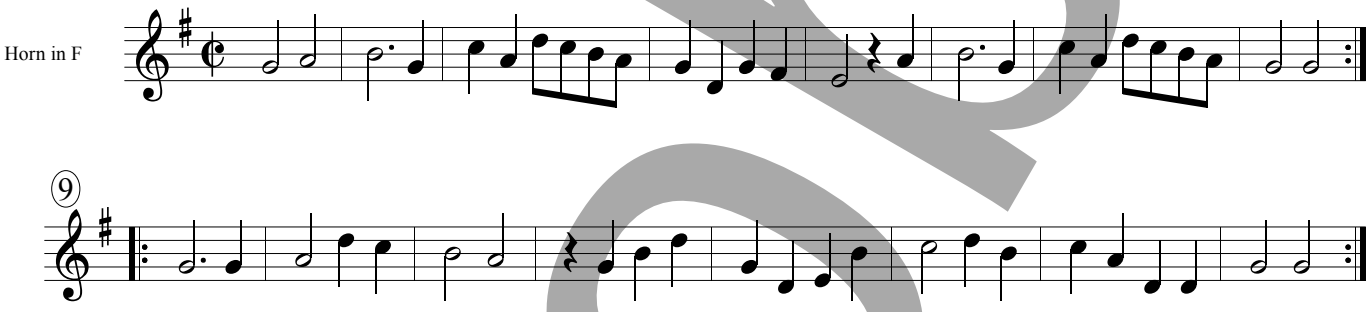

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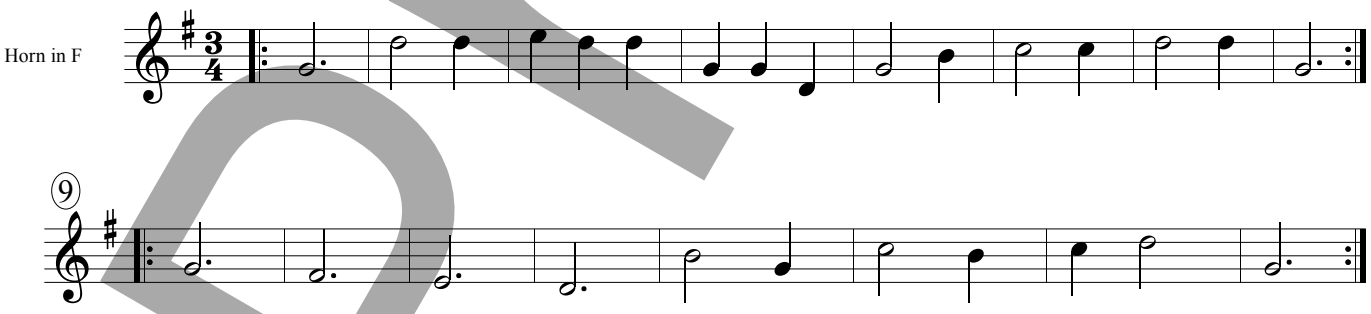

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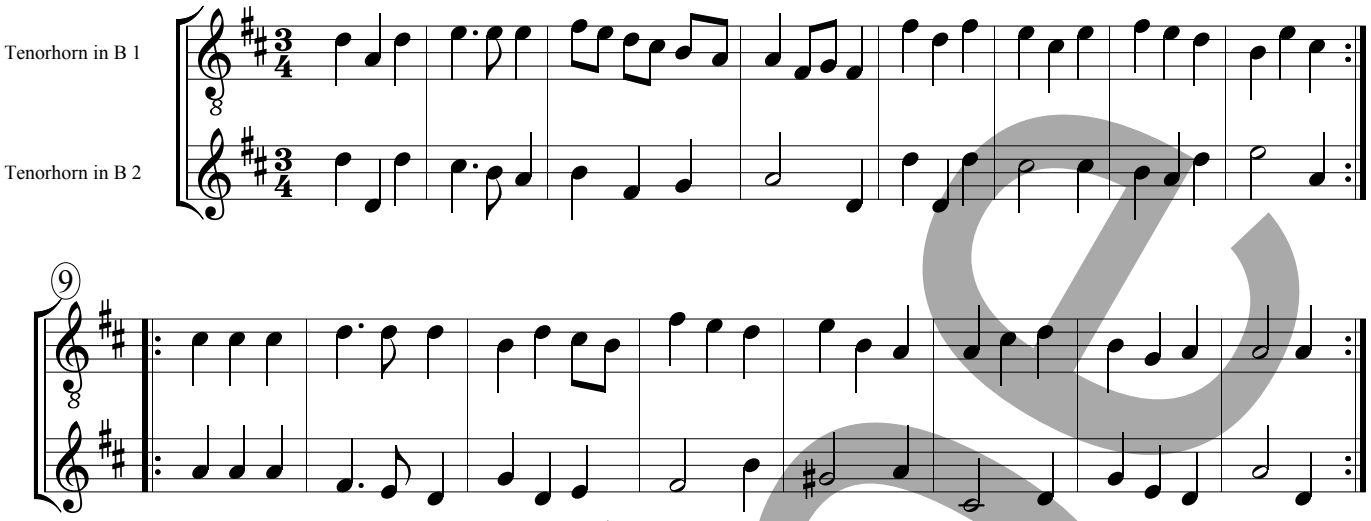
arr. C. Heidsiek

1. Ouvertüre



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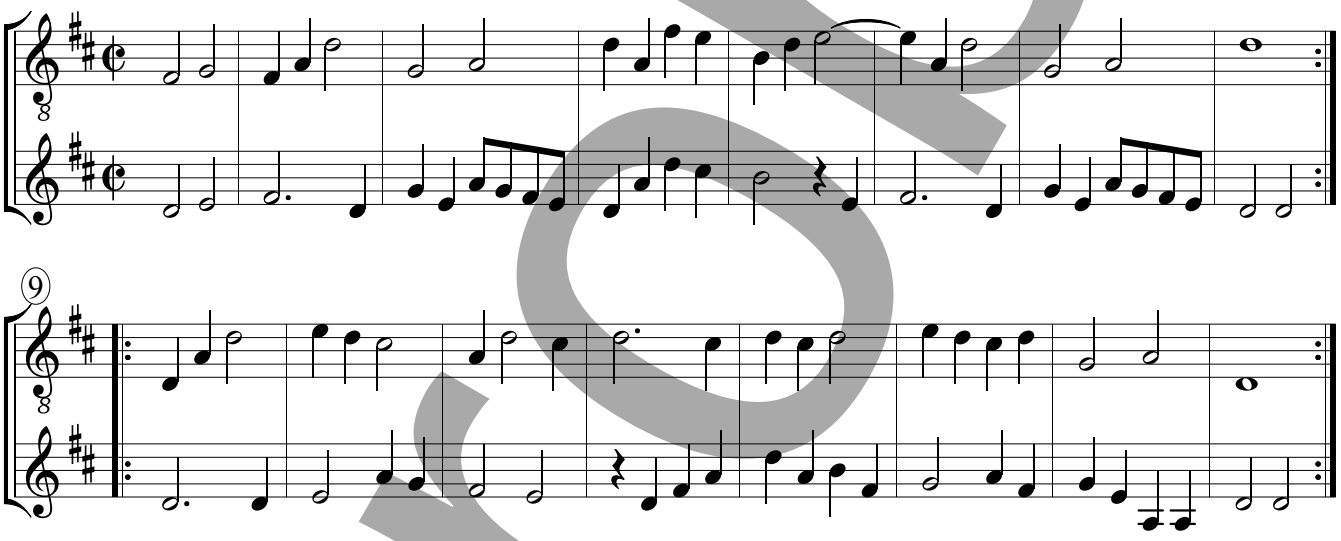

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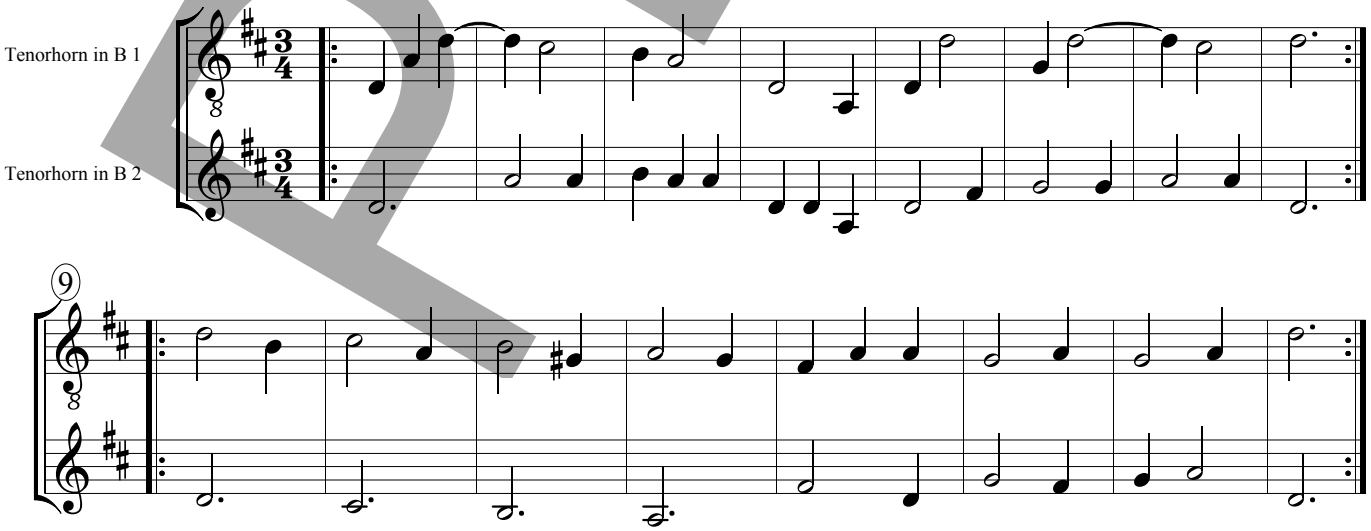

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Purcell-Suite in C

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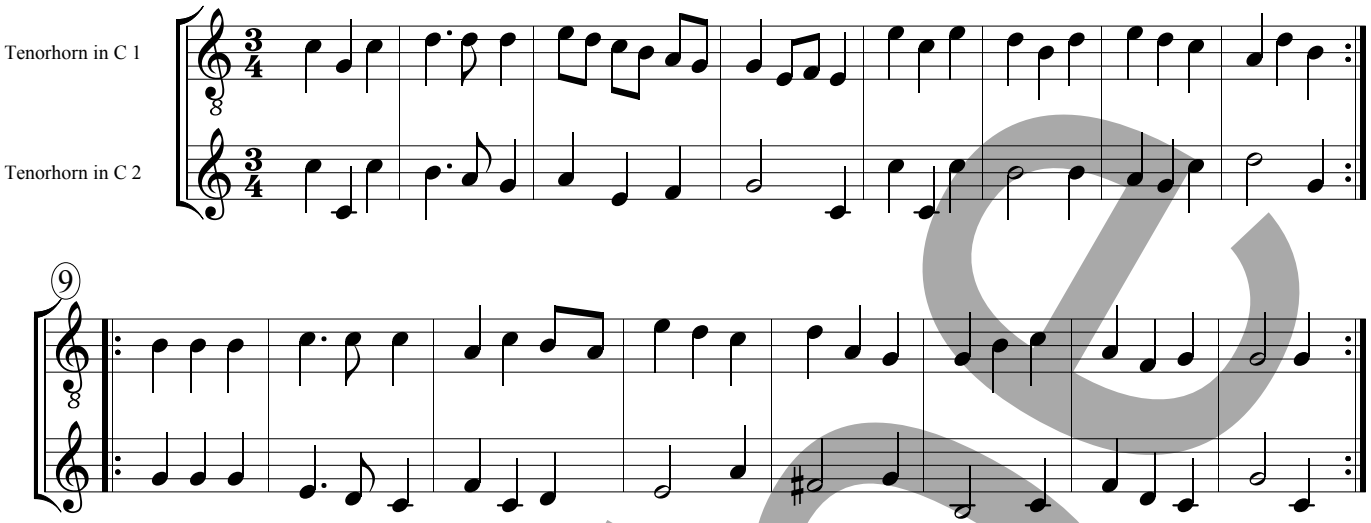
Henry Purcell (1659-1695)
arr. C. Heidsiek

1. Ouvertüre



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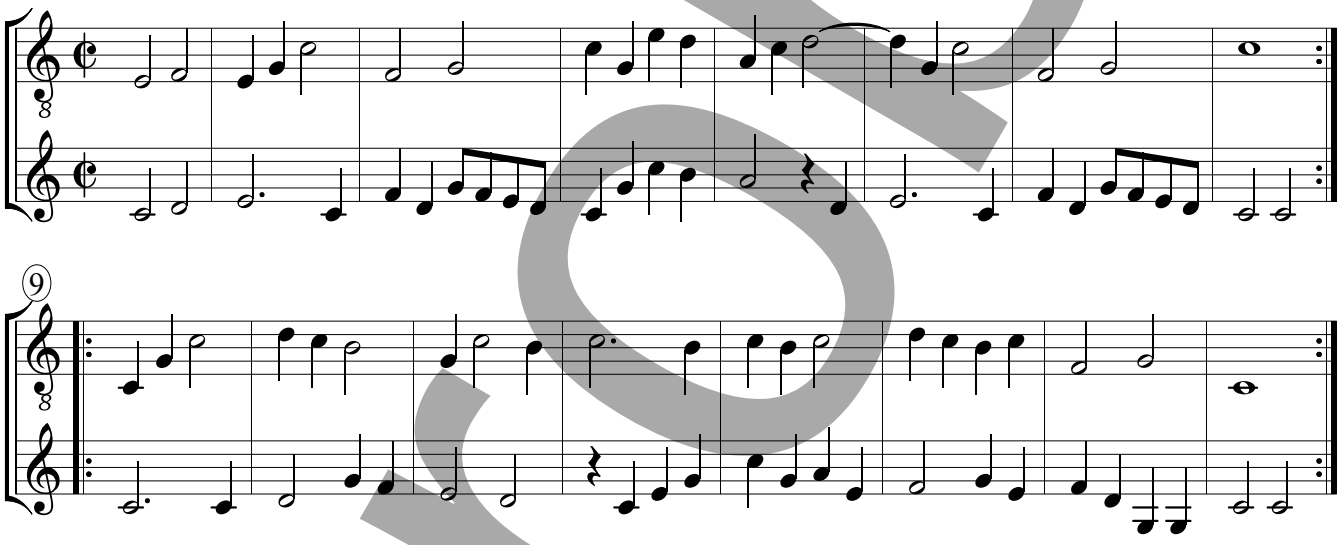

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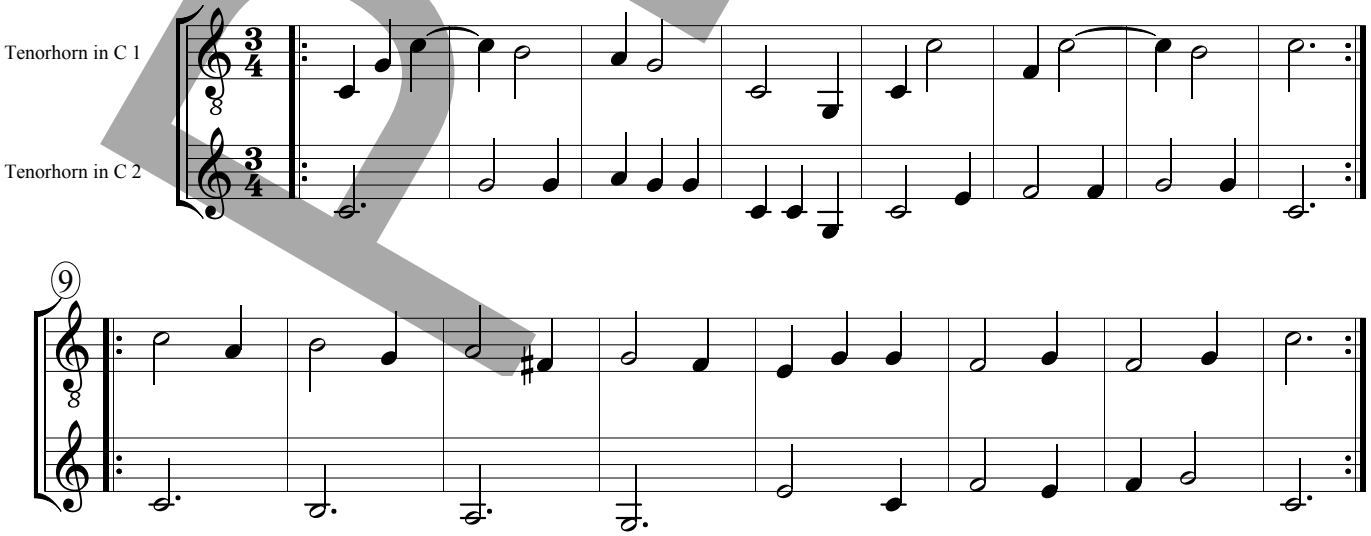

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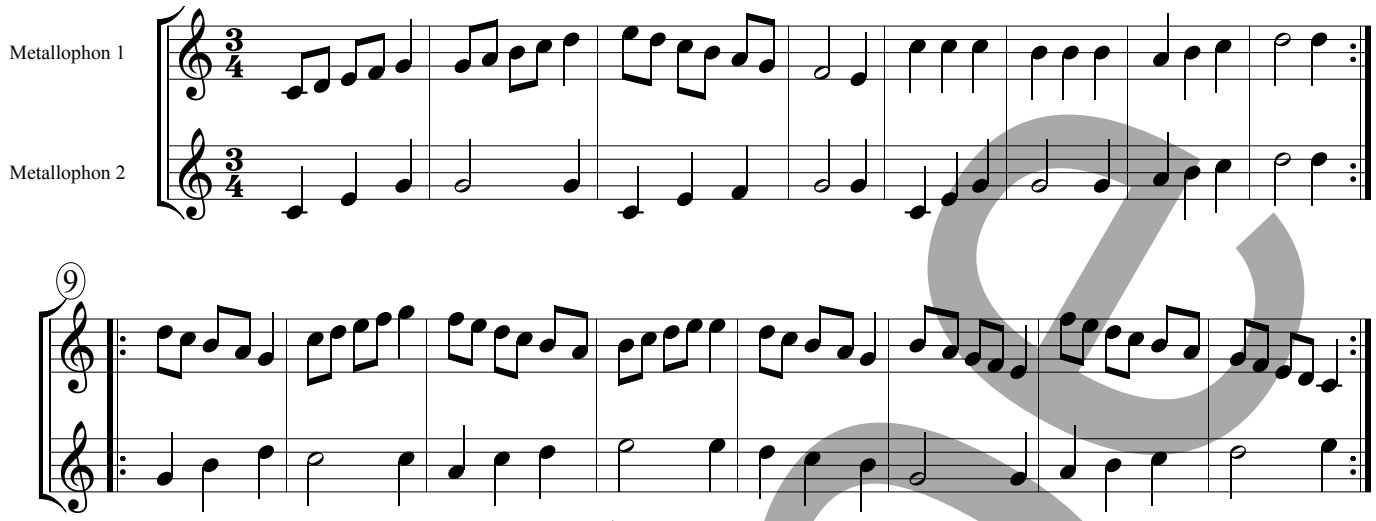

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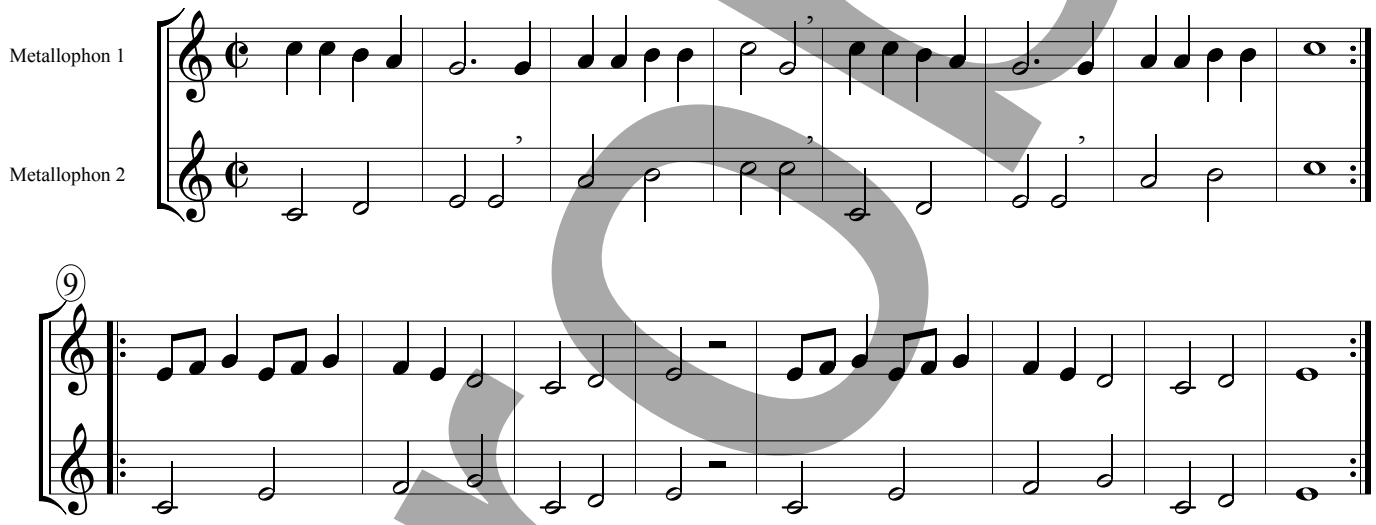

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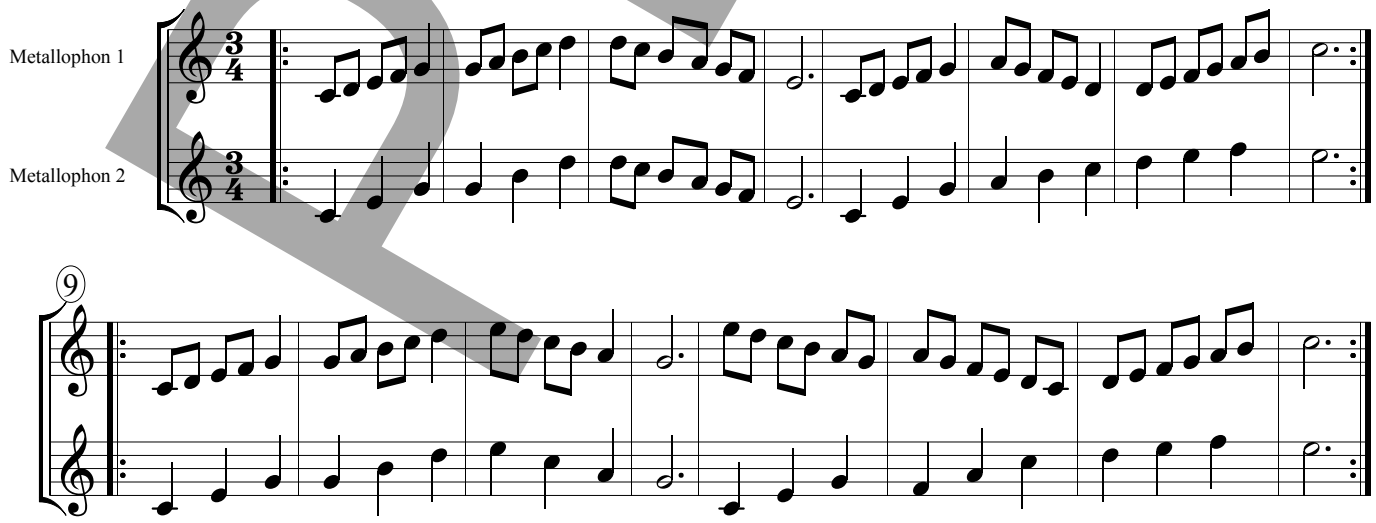

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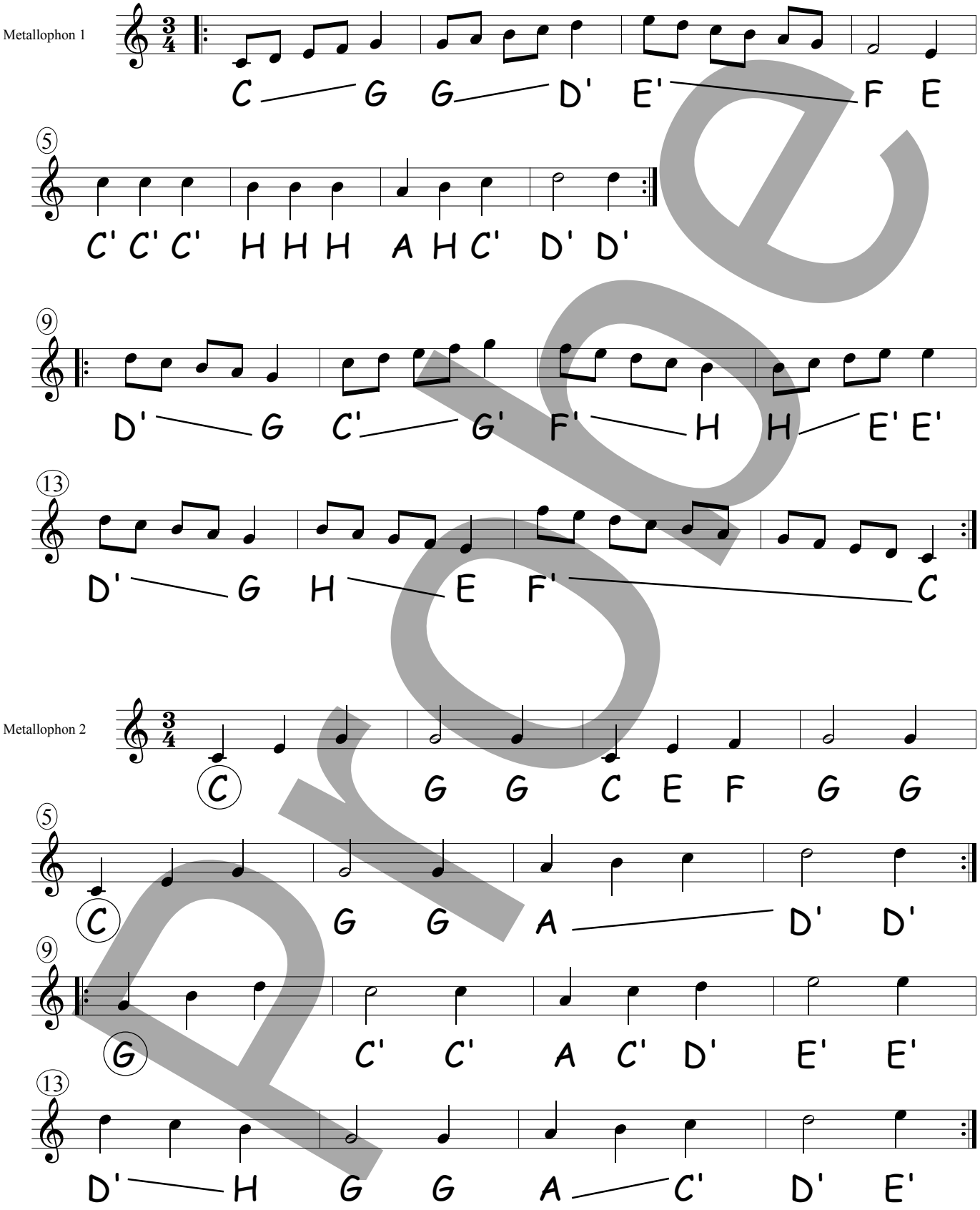

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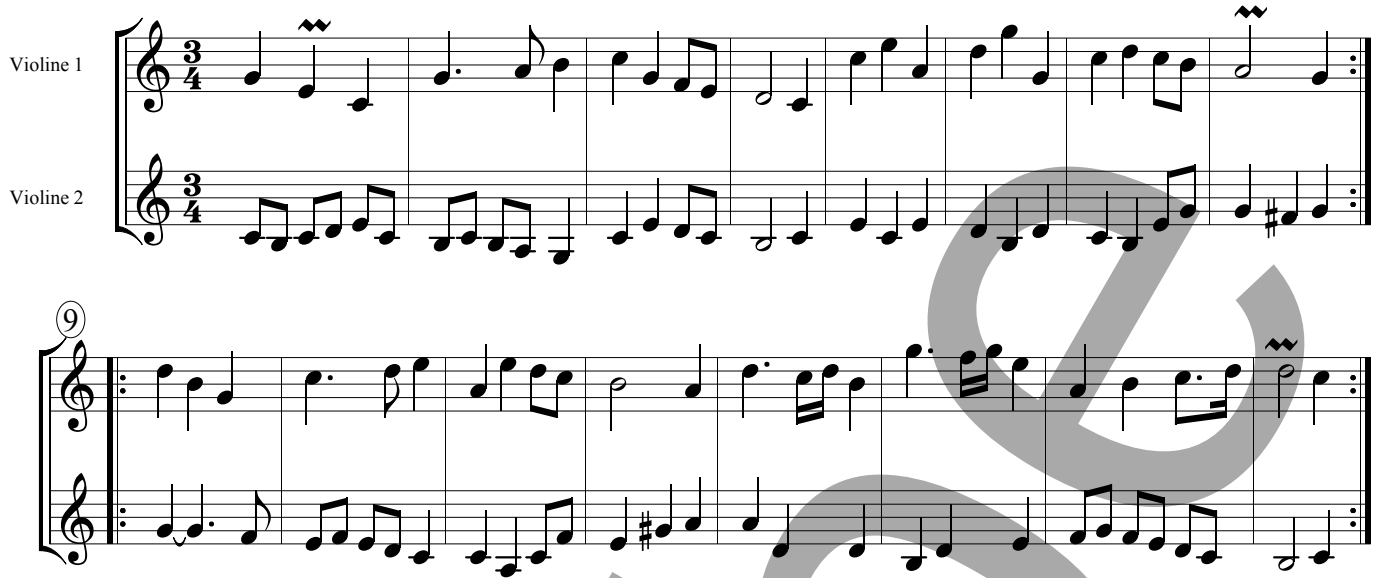

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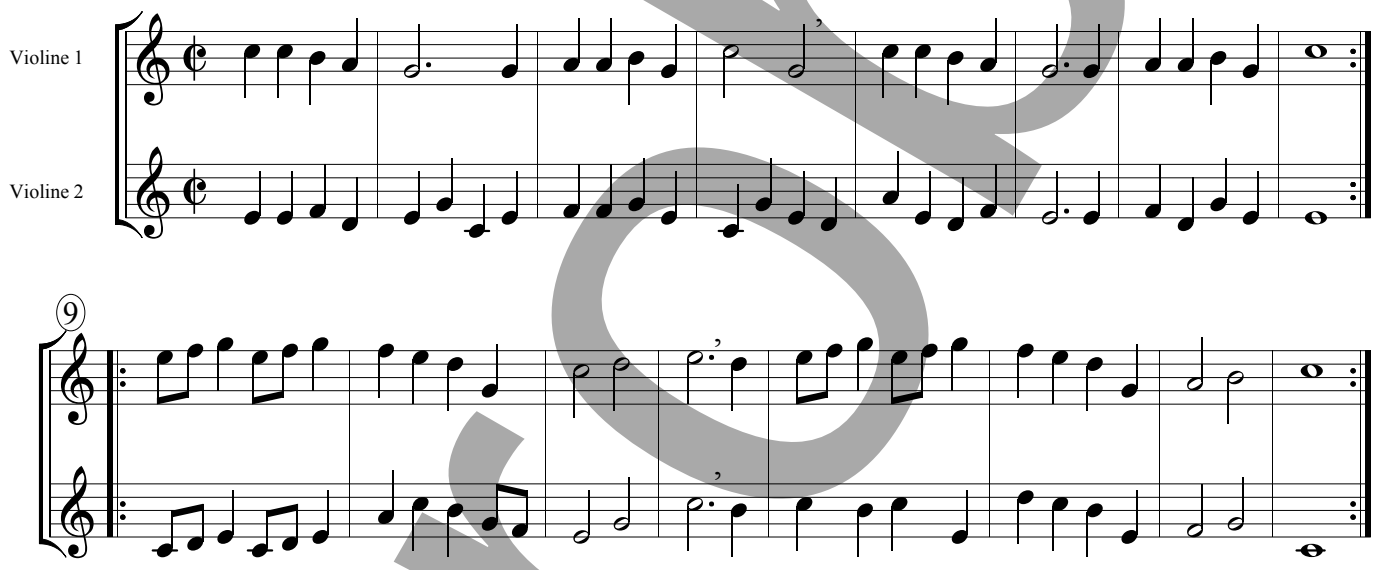

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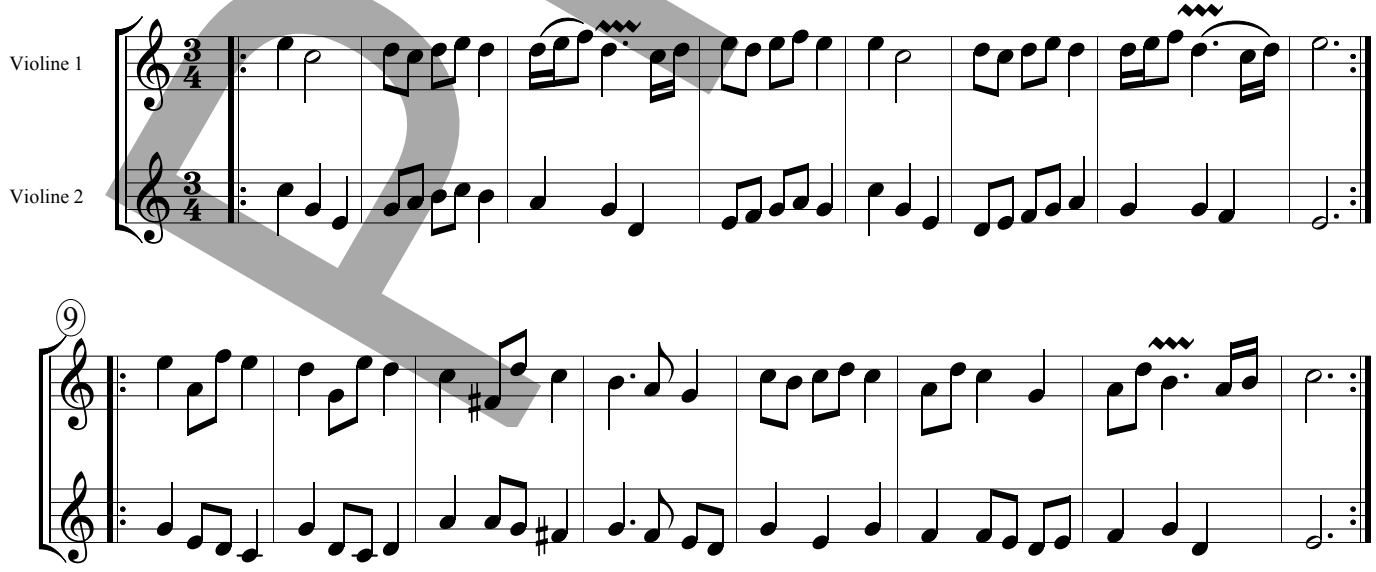

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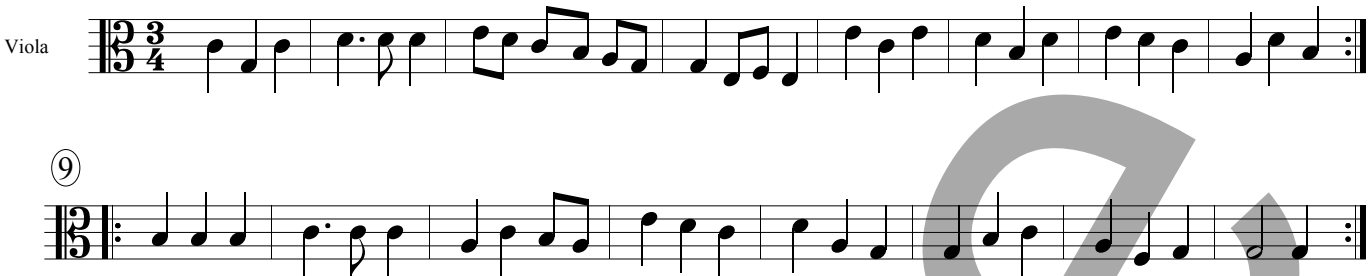
Viola



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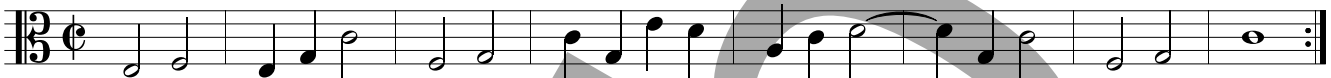

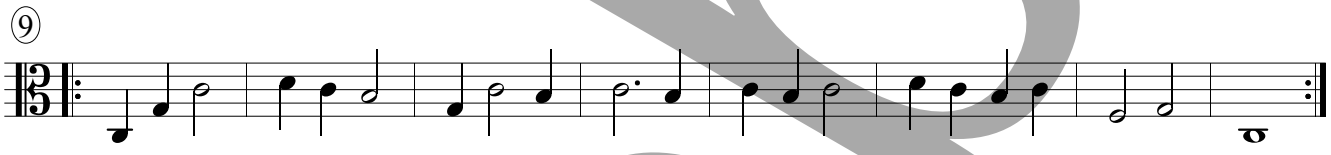

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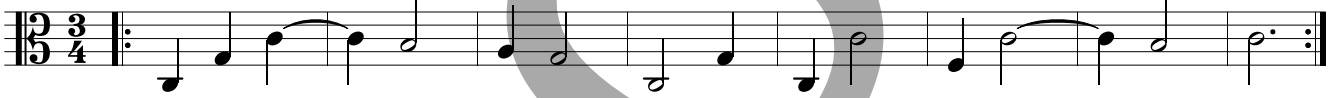

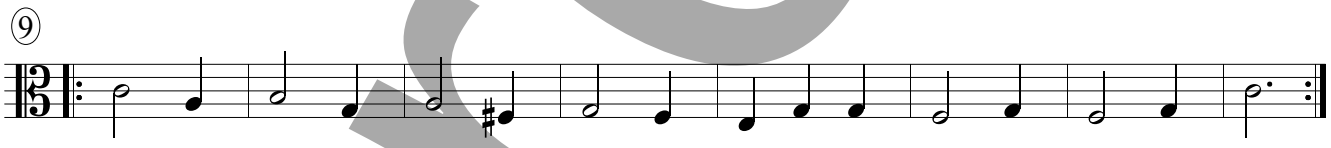

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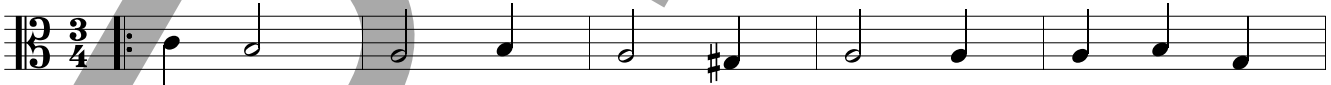

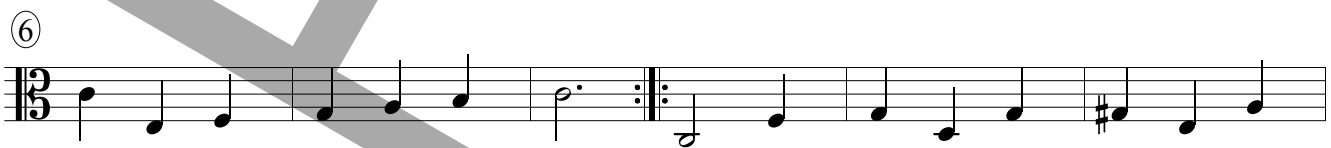

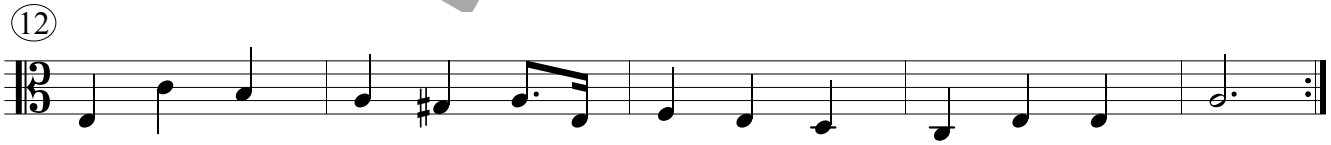

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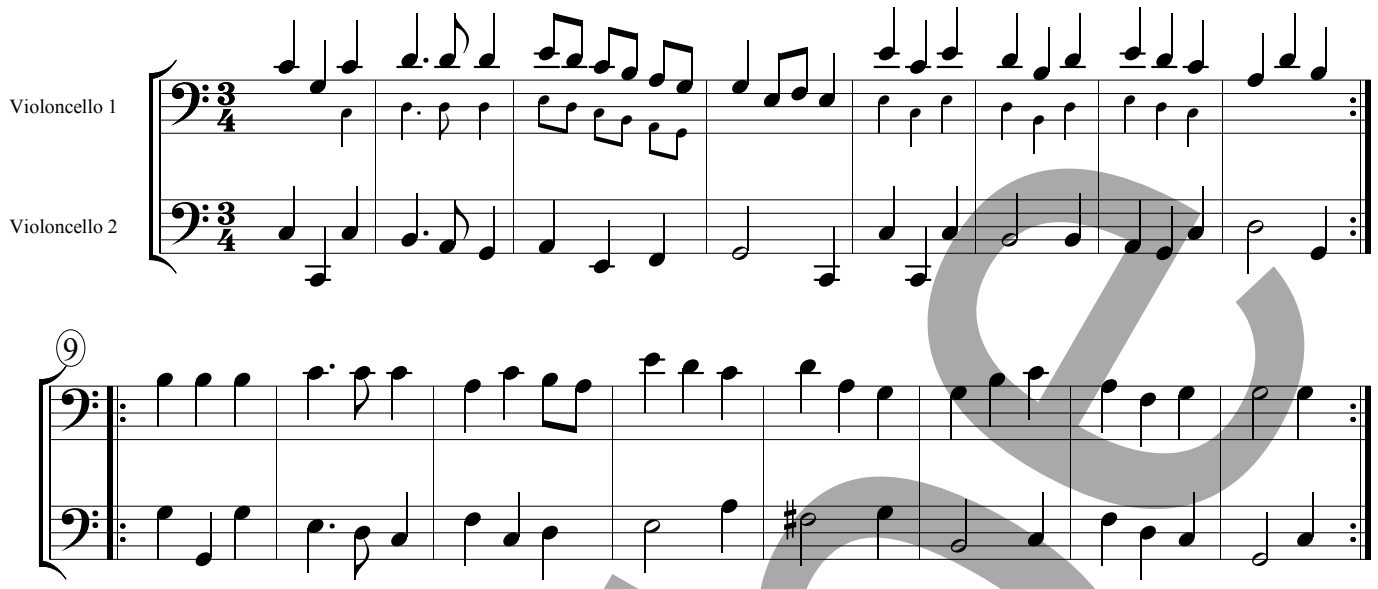

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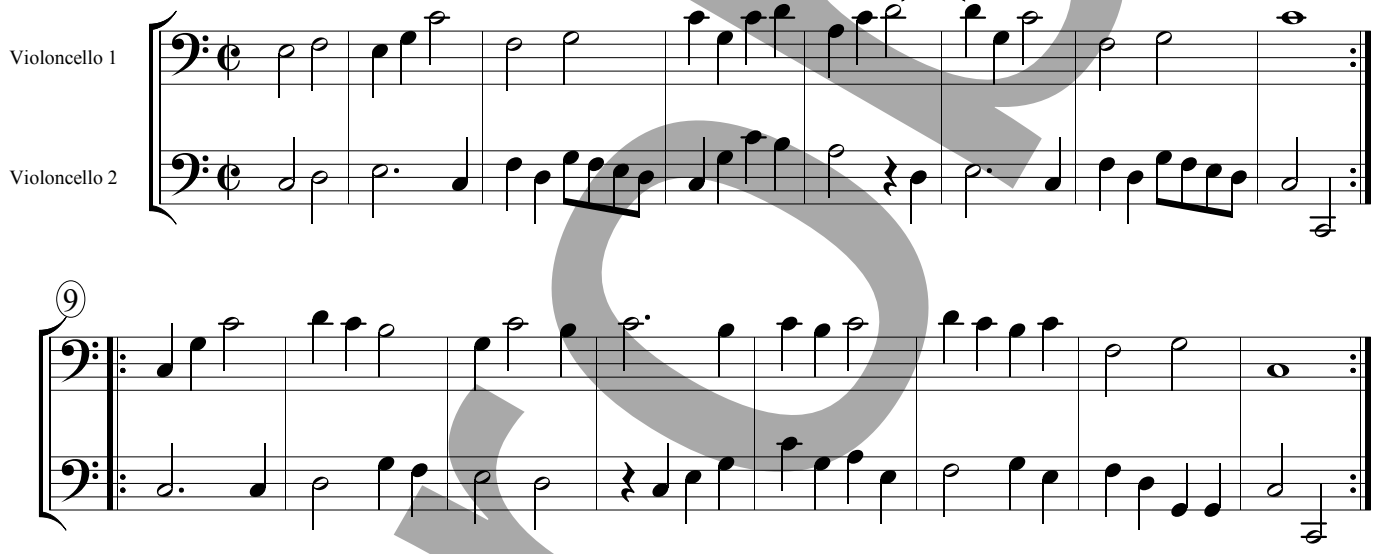

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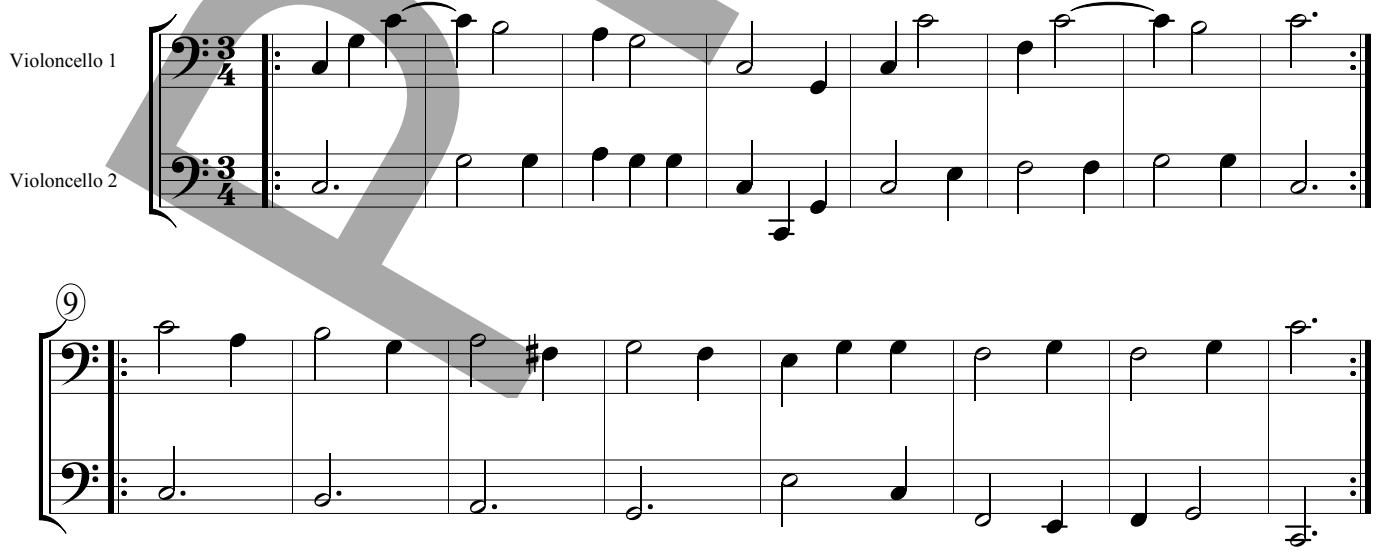

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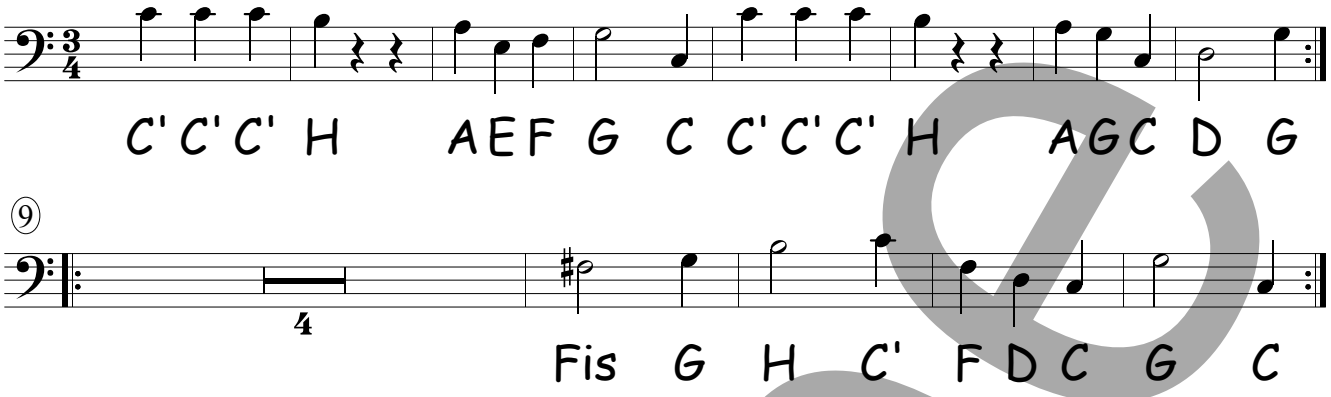

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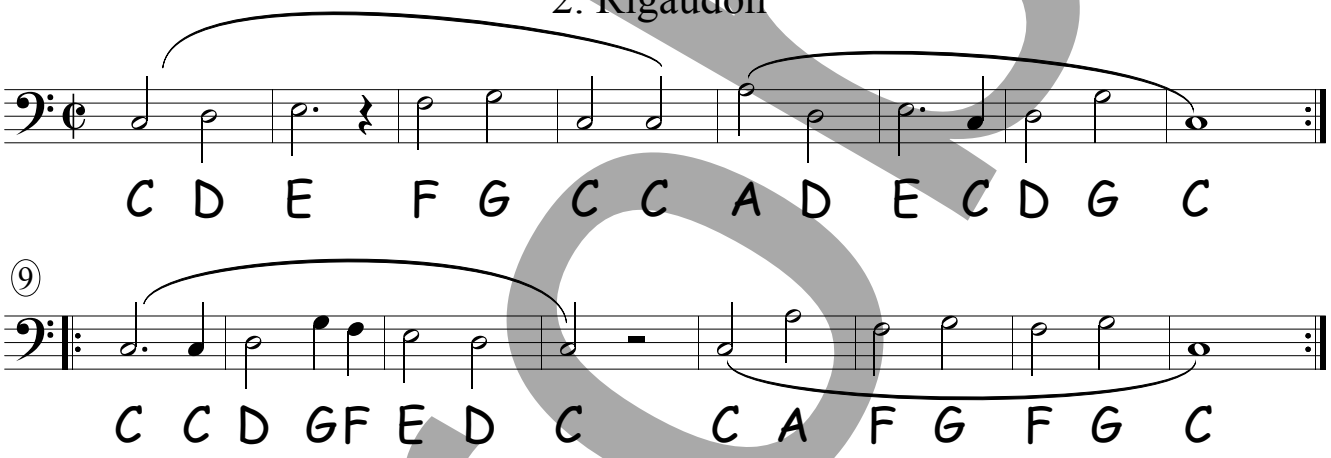

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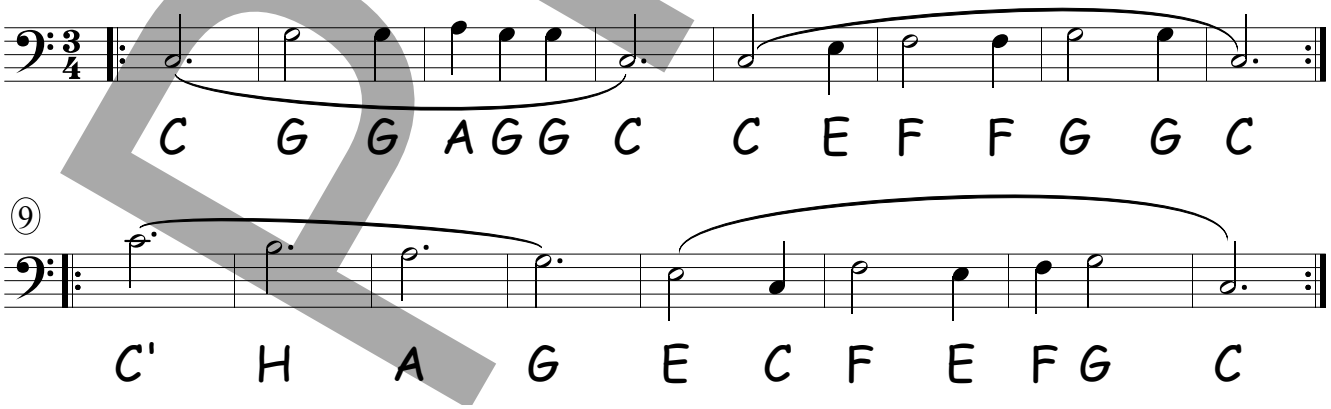

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