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## 6. Enfield Common

aus: John Playford, "The English Dancing Master", 1701  
2. Stimme und Begleitung: Monika Mandelartz

First system of the musical score for 'Enfield Common'. It consists of three staves: a treble clef staff with a 3/4 time signature, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). The first staff contains the melody with a first ending bracket over the final two measures. The second and third staves provide accompaniment. A measure number '4' and a sharp symbol '#' are positioned below the bass staff.

Second system of the musical score. It continues the three-staff format. A second ending bracket labeled '2.' is placed over the final two measures of the first staff. The accompaniment continues in the second and third staves.

Third system of the musical score. It continues the three-staff format. The key signature changes to two flats (B-flat and E-flat) in the second measure of the first staff. A measure number '4' and a sharp symbol '#' are positioned below the bass staff.

Fourth system of the musical score. It continues the three-staff format. The first staff has two ending brackets labeled '1.' and '2.'. The key signature changes to one flat (B-flat) in the second measure of the first staff. A measure number '4' and a sharp symbol '#' are positioned below the bass staff.

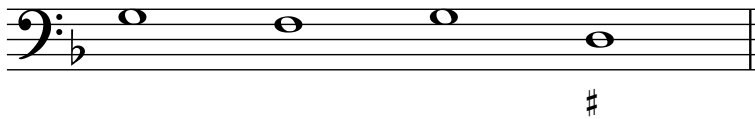
Man darf einen Generalbass auch rhythmisieren und Basstöne wiederholt anschlagen. Hier passen in der Begleitung kurze, akzentuierte Akkorde. Kontrastierend dazu kann man die Steigerung in den Takten 10-11 mit ausladenden Arpeggien spielen.

# Bass-Schemen

## Passamezzo antico

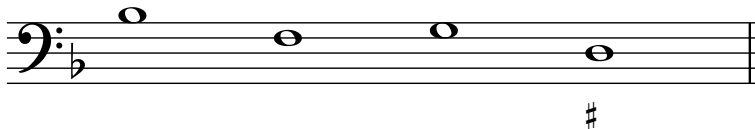
Passamezzo antico ist die Kombination von Pendelbass\* und Dominante.

\*siehe Level 1



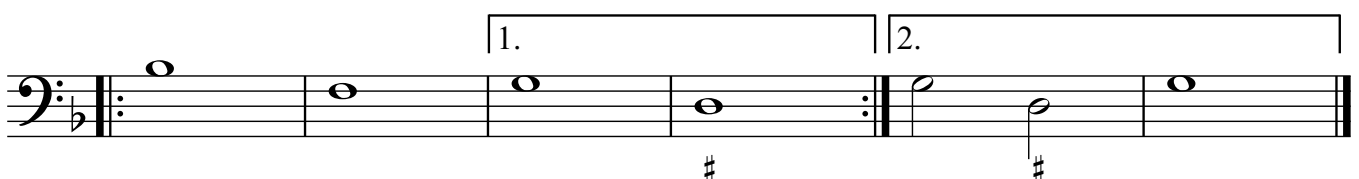
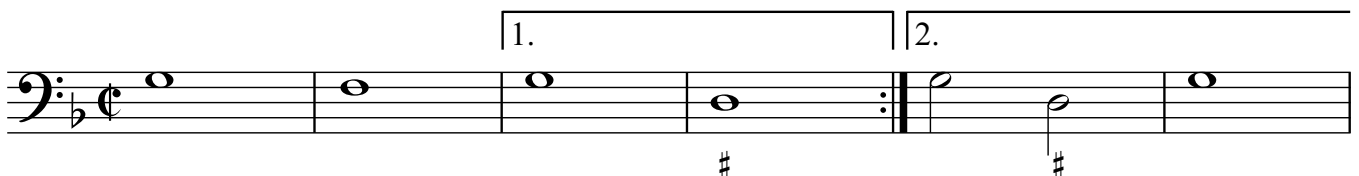
## Romanesca

Die Romanesca beginnt statt mit der Tonika mit dem Akkord auf der 3. Stufe.



## Greensleeves

Die Harmoniefolge Greensleeves besteht aus zwei Teilen: Passamezzo antico und Romanesca.



## 8. Greensleeves

c oder cis? / d oder dis?  
 Greensleeves ist ein echtes Volkslied  
 und jeder singt es auf seine Weise.  
 Hier gibt es kein richtig oder falsch - gut ist,  
 was gefällt. Ich selbst erwische mich dabei,  
 dass ich oftmals die ungewöhnlichste  
 Version am spannendsten  
 finde.

trad.  
 Satz: Monika Mandelartz

A - las, my love, you do me wrong to\_ cast me off dis - cour-teous-ly; And

I have lov - ed\_ you so long de - light - ing\_ in your\_ com - pa - ny.

Green - sleeves was all my joy,\_\_\_ Green - sleeves was my de-light,

Green - sleeves was my heart of gold, and\_ who but my la - dy\_ Green-sleeves.

## 31. Upon a summer's day

Beim Continuospiel kommt es weniger auf Virtuosität an, als darauf, den Charakter eines Stückes zu unterstreichen. So wird die Begleitung gleichsam zum Bühnenbild, vor dem der Sänger seine Geschichte vorträgt.

aus: John Playford, "The English Dancing Master", 1651

2. Stimme und Begleitung: Monika Mandelartz

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 6/4 time, starting with a repeat sign. The middle staff is the right-hand accompaniment, and the bottom staff is the left-hand accompaniment. The music begins with a key signature of one flat and a 6/4 time signature.

The first ending of the musical score consists of three staves. It begins with a first ending bracket labeled '1.' above the first staff. The music continues with the vocal line, right-hand accompaniment, and left-hand accompaniment.

The second ending of the musical score consists of three staves. It begins with a second ending bracket labeled '2.' above the first staff. The music continues with the vocal line, right-hand accompaniment, and left-hand accompaniment.

The final system of the musical score consists of three staves. It continues the vocal line, right-hand accompaniment, and left-hand accompaniment from the previous system.