

The Courtly Suite
Dance pieces in an old style
for recorder(s) and continuo
(and optional other instruments)

Score

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Fredo's Chanson

For G-Alto Recorder and Continuo

The musical score for "Fredo's Chanson" is written for a G-Alto Recorder and Continuo. It begins with a tempo marking of $\text{♩} = 114$ and a common time signature (C). The score is organized into systems, each containing a single staff for the recorder and a grand staff (treble and bass clefs) for the continuo. Measure numbers 5, 10, 14, and 19 are indicated at the start of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over the notes). The key signature is one sharp (F#), and the piece concludes with a key signature change to one flat (Bb) in the final system.

23

27

32

Fredo is a young man of the court. However, no tournaments and battles for him: he hangs out with the musicians and dreams of playing with them, traveling from town to town.

The Queen's Minuet

For Alto Recorder and Continuo

Alto

$\text{♩} = 124$

8 etc.

14 1. 2.

A

19

25

B

31

37

43

49

54

C

59 1.

66

73 2.

79 D cadenza

81 **E** a tempo

89

95 1. 2.

The old queen is obligated to dance with all the dignitaries that visit her husband, and she likes dancing, but some of them are so clumsy! Then she thinks back to when she was a girl, and her father danced her around the room, carrying her on his shoes.

The Cook's Estampie

For Alto Recorder and Continuo

$\text{♩} = 114$

5

1.

A

2.

11

etc.

15

1. 2.

B

27

31

35

1. 2.

C

38

42

47

51

55

59

2. D

66

70

75

80

84

88

1. 2.

Antone the cook shakes his spice cans to the rhythm of the music that vaguely comes through the kitchen walls. Pepper, shake, shake; salt; shake, shake; rosemary; skake; thyme, shake; pepper, shake,..... Wait. Did I already do that one?

Autumn's Allemande

For Recorder in C and Continuo

A ♩ = 150

12 **B**

23 **C** *rit.* **a tempo**

35

D *slower*

47

57

66

76 **E a tempo**

88

99

This musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The key signature has one sharp (F#), and the time signature is 4/4. Measure 57 shows the vocal line starting with a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of half notes in the left hand. Measure 66 introduces a more complex piano accompaniment with chords and sixteenth-note patterns in the right hand. Measure 76 is marked 'E a tempo' and shows a change in the piano accompaniment to a more rhythmic, chordal texture. Measure 88 continues this texture with some chromatic movement in the right hand. Measure 99 shows the vocal line with a series of eighth notes, and the piano accompaniment with chords and a moving bass line.

109



Autumn is the daughter of a lady-in-waiting. She is too young to be let into the great hall when the grown-ups are dancing, but when she hears the music, she hides behind a curtain and does her steps in silence.

Guarding the Cannon

For Alto and Tenor Recorder and Ostinato Bass

The musical score is written for Alto (A) and Tenor (T) recorders and an Ostinato Bass. The time signature is 3/4. The score is divided into systems, with measures 9, 16, 23, 30, 36, and 42 marked at the beginning of their respective systems. The Ostinato Bass part consists of a single line of music that repeats a four-measure pattern: a half note G, a half note A, a quarter note B, and a quarter note C. The Alto and Tenor parts feature various melodic lines, including eighth and sixteenth notes, and rests. The score includes several measures of rest for both parts, indicating when they are not playing. The score is written in a single system, with the Alto and Tenor parts on staves 1 and 2, and the Ostinato Bass part on staff 3. The Alto part is marked with 'A' and the Tenor part with 'T'. The Ostinato Bass part is marked with 'B'. The score includes measures 1 through 42, with the final measure being a whole note G.

9

16

23

30

36

42

A

T

B

48 A T C

54 A T

59 A T D

65 A T

71 A T E

77 A T

83 A T F

90 A T

98
A
T

104
A
T

110
A
T

116
A
T

122
A
T

128
A
T

134
A
T

140
A
T

G

H

J

The guards at the gate can barely hear the festivities from the castle. But it's no hardship staying on their post: they tell each other stories, and sometimes a kitchen wench comes to bring them food and ale, and perhaps a quick smooch behind the guard house.

The Royal Twins

For two sopraninos and Continuo

$\text{♩} = 72$

9

18

A

27

36

Measures 36-44 of a musical score. The system consists of three staves: two treble staves and one grand staff (treble and bass). The key signature has one flat (B-flat). The time signature is common time (C). The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staff.

45 **B**

Measures 45-48 of a musical score, marked with a section symbol **B**. The system consists of three staves: two treble staves and one grand staff. The key signature changes to one sharp (F-sharp). The time signature remains common time (C). The music continues with a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

49

Measures 49-52 of a musical score. The system consists of three staves: two treble staves and one grand staff. The key signature remains one sharp (F-sharp). The time signature remains common time (C). The music continues with a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

53

Measures 53-56 of a musical score. The system consists of three staves: two treble staves and one grand staff. The key signature remains one sharp (F-sharp). The time signature remains common time (C). The music continues with a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

58

63

72

The royal twins, Issabella and Alejandra, are inseparable."Shall we dance my dear?"
 "But of course; left two three, right two three", "Wait is that my left or your right?"

The Visitor from Afar

For Pentatonic Instrument, Two Bass Recorders, and optional continuo

The musical score is written for three parts: Pentatonic Instrument, Two Bass Recorders, and optional continuo. The key signature is one flat (B-flat), and the time signature is 15/8. The score is divided into five systems, each with a measure number (3, 5, 7, 8) at the beginning of the first staff.

System 1 (Measure 3): The Pentatonic Instrument plays a melody starting on G4, moving up stepwise to D5. The Bass Recorders play a simple harmonic accompaniment.

System 2 (Measure 5): The Pentatonic Instrument continues its melody. The Bass Recorders play a simple harmonic accompaniment.

System 3 (Measure 7): The Pentatonic Instrument plays a more complex melody with eighth notes. The Bass Recorders play a simple harmonic accompaniment. The optional continuo part is introduced with the instruction "play c if great bass present".

System 4 (Measure 8): The Pentatonic Instrument plays a melody. The Bass Recorders play a simple harmonic accompaniment. The optional continuo part is introduced with the instruction "play e if on great bass".

System 5 (Measure 8): The Pentatonic Instrument plays a melody. The Bass Recorders play a simple harmonic accompaniment. The optional continuo part is introduced with the instruction "play e if on great bass".

Chord Progression:

C G/B Am Cmaj7/B Em/G F G F/A G/B Dm/A Dm/F

Continuo Part:

The continuo part is written for a single staff in 15/8 time. It follows the chord progression: C G/B Am Cmaj7/B Em/G F G F/A G/B Dm/A Dm/F.

5 C G/B Am Am/G# Cmaj7/G Em F Bb/F G F/A G/B Fdim/G# Am F C

maintain c or e drone

Var2

2

3

4

Var3

2

3

4

Who is that ornately robed stranger? Does anyone know where he is from? He looks a bit strange, but he's a very elegant dancer, don't you think?

Lola sings lala

For Soprano and Tenor Recorder (and optional serving wench)

S
 T
 W
 4
 S
 T
 M
 8
 S
 T
 M
 A

12

S

T

M

17

S

T

M

22

S

T

M

rit.

rit.

27 **B**

S

T

M

31

S

T

M

35 **C**

S

T

M

The musical score is written for three voices (Soprano, Tenor, Mezzo) and piano accompaniment. It is divided into three systems, each starting with a measure number and a section letter. The key signature is one sharp (F#). The time signature is 3/4. The piano part consists of a grand staff with treble and bass staves. The vocal parts are Soprano (S), Tenor (T), and Mezzo (M). The score includes various musical notations such as notes, rests, and bar lines.

39

S

T

M

43

S

T

M

47

S

T

M

rit

rit.

D

53

S

T

M

57

S

T

M

61

S

T

M

Lola the maid runs in and out of the banquet hall serving dishes. She sings along with the music, but she doesn't really know the tune so she makes up her own notes. The musical director looks at her disapprovingly, but no one else seems to mind.

The Last Pavane

For Recorder in C and Continuo

$\text{♩} = 100$

5

10

15 A

20

3 3 3 3

24

28

33 **B**

38

43

47

51

C

55

58

62

66

69

73

78

82

D

3

3

This musical score is for a piano and voice piece. It consists of six systems of staves. Each system has a single treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature is B-flat major (two flats). The time signature is 4/4. Measure numbers 66, 69, 73, 78, and 82 are indicated at the start of their respective systems. The score includes various musical notations such as eighth and sixteenth notes, rests, and chords. A 'D' marking appears above the voice staff in measure 70, and '3' markings appear below the piano staves in measures 74 and 75, indicating triplets. The piano part features complex chordal textures and moving bass lines, while the voice part has melodic lines with some syncopation.

86 **E**

91

96 **F**

101

106

110

115 **G**

115

120

124

124

129

129

133

137

143

148

152

The musical score is written for a single system with three systems of staves. Each system consists of a single treble staff and a grand staff (treble and bass). The key signature is one sharp (F#). Measure numbers 155, 159, 163, and 167 are indicated at the start of their respective systems. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) in measures 155, 159, 163, and 167. The piece concludes with a double bar line at the end of measure 167.

The last pavane of the evening goes round and round. It is tradition that, at the end of a variation, the couple closest to the door is politely escorted out. Of course it wouldn't do to have that happen to the king and queen, so the musicians know to sneak in an extra variation when needed.

Epilogue: Piper on the Ramparts at Dawn

For Alto Recorder and Optional Continuo

The main musical score consists of two systems. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes, followed by a whole note. The bass staff has a common time signature (C) and contains a simple harmonic accompaniment of whole notes. The second system continues the melody in the treble staff, which includes a trill and a grace note. The bass staff continues the accompaniment with whole notes and includes a slur over the final two measures.

Var1

Var1 is a single staff of music in treble clef, key of D major (two sharps), and common time (C). It features a continuous eighth-note melody.

5

Measures 5 and 6 of the first variation, continuing the eighth-note melody.

9

Measures 9 and 10 of the first variation, ending with a whole note.

Var2

Var2 is a single staff of music in treble clef, key of D major (two sharps), and 12/8 time. It features a melody of eighth and quarter notes.

3

Measures 3 and 4 of the second variation.

5

Measures 5 and 6 of the second variation.

7

Measures 7 and 8 of the second variation.

9

Measures 9 and 10 of the second variation.

11

Measures 11 and 12 of the second variation, ending with a whole note.

Var3

3

5

7

9

11

Var4

3

5

7

9

Coda

8

The party is long over and everyone has gone to bed. Just a lonely piper is sitting on the ramparts, greeting the dawn with his playing.