

## The Composition

The three movements selected for this suite come from several different published sources by Thomas Ravenscroft (c1582-c1635). English composer and anthologist of English folk music, he was responsible for publishing the largest collection of popular vocal music of his time. His collections also represent the oldest surviving collections of English popular songs. His three volumes of popular folk music are entitled *Pammelia* (1609), *Deuteromalia* (1609), and *Melismata* (1614). Two of the movements in this suite, *A Belmans Song* and *A Courtier's Good Morrow* come from *Melismata*. *The Fayries Daunce* comes from Ravenscroft's theoretical work, "The Briefe Discourse..." In it, he included original music such as *The Fayries Daunce* to represent his belief in keeping the out-of-vogue 13<sup>th</sup> century style of mensural notation alive. As it turns out, the music had very little to do with notational style, but rather gave a glimpse into English urban culture in the 17<sup>th</sup> century.

Ravenscroft was immersed early into music. He served as a chorister at Chichester Cathedral in 1594 and later became a chorister at St. Paul's Cathedral in London. He studied at Cambridge University. In addition to his publications relating to popular vocal music of his time, he also published *The Whole Booke of Psalmes* in 1621. With its 105 settings, it is one of the most significant psalters of the period featuring four-part harmonizations by several other composers in addition to himself.

## Approximate Performance Time

1. The Belmans Song – 1:35
2. The Courtier's Good Morrow – 2:10
3. The Fayries Daunce – 1:05

## Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – 3<sup>rd</sup> Violin (Viola T. C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

# A Renaissance Suite for Orchestra

Based on the Melodies of Thomas Ravenscroft

Full Conductor Score

Approx. total time – 4:50

## 1. A Belmans Song

Arranged by Jeffrey S. Bishop

1 **Allegro vivo** (♩ = 124 - 132)

Violins 1

Violins 2

Viola\*

Cello

String Bass

*f* *mf* *f* *mf* *f* *mf*

*pizz.* *mf (bring out)*

6

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mf* *mf* *mf* *mf* *mf* *mf*

*arco* *pizz.* *mf (bring out)*

\*A part for 3<sup>rd</sup> Violin (Viola T.C.) is included.

©2006 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in U.S.A.

**WARNING!** The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

11 12 V 13 14 15

Vlns. 1 *f*

Vlns. 2 *pizz.*  
*f (bring out)*

Vla. *f*

Cello *f*  
arco

Str. Bass *f*

16 17 18 L1 L2 19 20 21

Vlns. 1 *p*  
arco

Vlns. 2 *p*  
L2

Vla. *p*

Cello *p*  
leggero

Str. Bass *p*  
leggero

22 23 24 25 26

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

27 28 29 30 31

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

32 V 33 V 34 35 36 37

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

38 39 40 41 42

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f* pizz.

Cello *f*

Str. Bass *f*

43 44 V 45 46 47

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

48 49 50 51 52 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

53

Vlins. 1 *ff*

Vlins. 2 *arco* *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

54 55 56 57

58 59 60 61 62 63

Vlins. 1 *poco rallentando* *ff*

Vlins. 2 *poco rallentando* *ff*

Vla. *poco rallentando* *ff*

Cello *poco rallentando* *ff*

Str. Bass *poco rallentando* *ff*

## 2. The Courtier's Good Morrow

1 **Andante** (♩ = 76-84)

**Violins**  
1 *p* *mf*  
2 *p* *mf*

**Viola**  
*p* *mf*

**Cello**  
*mp* *mf*

**String Bass**  
*mp* *mf*

**Vlns.**  
1  
2

**Vla.**

**Cello**

**Str. Bass**

Measures 1-9 are indicated by numbers above the staves.



10 11 12 13

Vlns. 1 2

Vla.

Cello

Str. Bass

*f*

*mf*

*mf*

14 15 16 17

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp*

*mp*

*mp*

*mp*

*molto legato*

*molto legato*

18

19 20 21 22

Vlns. 1 *p* *mp*

Vlns. 2 *p* *mp*

Vla. *p* *mp*

Cello *p* *mp*

Str. Bass *pizz.* *p* *mp*

23 24 25 26 27

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

28

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* arco

29 30 31 32

33

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

34 35 36 37

*poco rit.*

## 3. The Fayries Daunce

Allegro joiioso ( $\text{♩} = 100-108$ )

1 2 3 4 5 Solo

Violins

1 *f*

2 *pizz. - non div.*  
*mf*  
*p*

Viola

*mf*  
*p*

Cello

*pizz.*  
*mf*  
*p*

String Bass

*pizz.*  
*mf*  
*p*

6 7 8 9 10

Vlins.

1

2

Vla.

Cello

Str. Bass

The image shows a musical score for '3. The Fayries Daunce' in 2/4 time, marked 'Allegro joiioso' with a tempo of 100-108 beats per minute. The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The instrumentation includes Violins (1 and 2), Viola, Cello, and String Bass. The key signature has one sharp (F#). The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte), as well as performance instructions like 'pizz. - non div.' (pizzicato - non-diviso) and 'Solo'. A large watermark 'SAMPLE' is overlaid on the score.

11 12 13 tutti 14 15 16

Vlns. 1 *f* arco

Vlns. 2 *mf* *f* arco

Vla. *mf* *f* arco

Cello *mf* *f* arco

Str. Bass *mf* *f* arco

17 18 19 Solo 20 21

Vlns. 1 *f*

Vlns. 2 pizz. *p*

Vla. pizz. *p*

Cello pizz. *p*

Str. Bass pizz. *p*

22 *tutti* 23 24 25 26

Vlns. 1 *f*

Vlns. 2 *f* arco

Vla. *f* arco

Cello *f* arco

Str. Bass *f* arco

27 Solo 28 29 30 31 32 -1 2 H3

Vlns. 1 *f* *mf* *p*

Vlns. 2 pizz. *mp* *p*

Vla. pizz. *mp* *p*

Cello pizz. *mp* *p*

Str. Bass pizz. *mp* *p*

33 34 tutti V 35 36 37

Vlns. 1 *mf*

Vlns. 2 *ff* arco *mf*

Vla. *ff* arco *mf*

Cello *ff* arco *mf*

Str. Bass *ff* arco *mf*

38 39 Solo 40 41 42

Vlns. 1 *f*

Vlns. 2 pizz. *p*

Vla. pizz. *p*

Cello pizz. *p*

Str. Bass pizz. *p*

43 *tutti* 44 45 46 47

Vlns. 1 *f* *arco* *f*

Vlns. 2 *f* *arco* *f*

Vla. *f* *f*

Cello *f* *f*

Str. Bass *f* *f*

48 49 50 51 52 53 *pizz. (no snap)*

Vlns. 1 *ff* *pizz. (no snap)*

Vlns. 2 *ff* *pizz. (no snap)*

Vla. *ff* *pizz. (no snap)*

Cello *ff* *pizz. (no snap)*

Str. Bass *ff* *pizz. (no snap)*



SAMPLE

SAMPLE

**KIDS**