



King Henry's Choice

Music and Dance from the Tudor Court

KEITH SHARP

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
- 1 Percussion
(Optional Side Drum/
Tambourine)

In the style of medieval dance, this authentic setting transports all to the time of Henry VIII. Though his court was infamous as well as lavish, music and dance were a central part of courtly life. With many opportunities for technical development, all parts remain in 1st position.

PROGRAM NOTES

A lively and authentic early style evokes the music and dance of the Tudors. King Henry VIII was renowned for his roving eye, keen intellect, and artistic appreciation. His household enjoyed a lavish and refined lifestyle for the times. Dance, pursued as a daily exercise and social engagement, was central to courtly celebration. Talented musicians thus gained employment at Henry's infamous court. Many a beauty was ensnared by the wily king, not least of all his numerous wives. Beholden, they were "King Henry's Choice!"

NOTES TO THE CONDUCTOR

Melodic interest is shared throughout the setting, which transports audience and performers to earlier times. Parts are designed with the technique of developing players in mind, encouraging exploration of contrasting bowings, Baroque style inflections, and resonance. Finger patterns are straightforward and in 1st position. The piano accompaniment is useful for rehearsal purposes or to assist with scaffolding balance, rhythm, and pitch in concert.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Keith Sharp

Duration - 3:20

Vivo e ritmico (♩ = 100)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Percussion
(Optional Side Drum/Tambourine)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

1 2 3 4 5 6 7 8 9 10 11 12 13

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

14 15 16 17 18 19 20

mp

19

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

21 22 23 24 25 26 27

mf

f

mf

mf

29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

28 29 30 31 32 33 34

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

35 36 37 38 39 40 41

mp grazioso

mp grazioso

mp grazioso

mp grazioso

f

f

f

f

f

f grazioso

45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

42 43 44 45 46 47 48

53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

49 50 51 52 *f* *vivo* 53 54 55

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

61

56 57 58 59 60 61 62

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

63 64 65 66 67 68

69 Cantabile

Vlns. I *mp* *p*

Vlns. II *mp* *mf* *p*

Vla. (Vln. III) *mp* *mf* *p*

Cello *mp* *p* *mf*

Str. Bass *p*

Pno. Accomp. *mp* *p*

Perc.

69 70 71 72 73 74 75 76

81

Vlns. I *mf* *mp* *cresc.*

Vlns. II *mf* *mp* *mf*

Vla. (Vln. III) *mf*

Cello *p*

Str. Bass

Pno. Accomp. 81

Perc.

77 78 79 80 81 82 83 84

89

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

p cresc.

cresc.

mf

mf

mf

mf

cresc.

mf

85 86 87 88 89 90 91 92

97

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

f

f

f

f

f

f

mf

mp

mp

mp

mp

mp

mp

93 94 95 96 97 98 99 100

Vlns.
I *p* *f* *rit.*
II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *f* *rit.*

Perc.

101 102 103 104 105 106 107 108

Vlns.
I *mf*
II *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *arco*

Str. Bass *mf* *pizz.*

Pno. Accomp. *mf*

Perc. *mf*

109 **Tempo I** (♩ = 100)

109 110 111 112 113 114 115

119

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

116 117 118 119 120 121 122

127

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

123 124 125 126 127 128 129

p dolce

135

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f dolce

f

p

Pno. Accomp.

Perc.

130 131 132 133 134 135 136

143

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

ff

f

ff

f

ff

f

ff

Pno. Accomp.

Perc.

137 138 139 140 141 142 *f* 143

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Perc.

144 145 146 147 148 149 150

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Perc.

151 152 153 154 155 156 157 158