



Medieval Dance

By Thibaut de Blason

Arranged by Michael Story (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 2 Optional Percussion
(Tambourine, Triangle)
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Written around 1200 AD, "Amours, que porra devenir" (O love, what will become of me), is set in the Mixolydian mode. It offers both a vivid history lesson and reinforcement of triple meter. Great for teaching and performance!

PROGRAM NOTES

Music in the medieval period (approximately 500–1400) can generally be categorized into two types: sacred and secular. Trouvères and troubadours, who were the poet/composers of the Middle Ages, wrote much of the secular music. *Medieval Dance* is based on the song "Amours, que porra devenir" (O love, what will become of me), which was written by trouvère Thibaut de Blason, probably around 1200.

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.


Belwin/Pop String Editor

Medieval Dance

CONDUCTOR SCORE
Duration - 2:05

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Lively (♩ = 120)

Violins
I
II

Viola

Cello

String Bass

Optional Percussion
(Tambourine, Triangle)

f

Tamb.

1 2 3 4 5

Vlns.
I
II

Vla.

Cello

Str. Bass

Opt. Perc.

6 7 8 9 10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

11 12 13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

16 17 18 19 20

mf

1. 2.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

21 22 23 24 25

27 Lo 2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Triangle

Opt. Perc.

26 27 28 29 30

mf

35

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

mf

pizz.

mf

mf

mf

mf

mf

31 32 33 34 35

Lo 2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

36 37 38 39 40

arco V 43 Hi 2 V V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc. Tamb.

41 42 *mf* 43 44 45

1.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

46 47 48 49 50

2. 53

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

51 52 53 54

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

55 56 57 58 59

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

60 61 62 63 64

This musical system covers measures 60 to 64. It features six staves: Violins I and II, Viola, Cello, String Bass, and Optional Percussion. The key signature is one sharp (F#). The percussion part consists of a steady eighth-note pattern. The string parts have various rhythmic figures, including eighth and sixteenth notes, and some measures contain rests.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

65 66 67 68 69

This musical system covers measures 65 to 69. It features the same six staves as the previous system. The key signature remains one sharp (F#). The percussion part continues with its eighth-note pattern. The string parts show more complex rhythmic patterns, including some measures with long notes or rests.