



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)

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

By Thibaut de Blason
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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

43

Hi 2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Opt. Perc.

Tamb.

mf

41 42 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

Detailed description: This system of musical notation covers measures 51 to 54. It includes staves for Violins I and II, Viola, Cello, String Bass, and optional Percussion. The key signature has one sharp (F#). A first ending bracket labeled '2.' spans measures 51 and 52. A box containing the number '53' is positioned above the first staff at the start of measure 53. The dynamic marking *f* (forte) is present in measures 52, 53, and 54. The percussion part consists of a steady eighth-note pattern.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Opt. Perc.

55 56 57 58 59

Detailed description: This system of musical notation covers measures 55 to 59. It includes staves for Violins I and II, Viola, Cello, String Bass, and optional Percussion. The key signature has one sharp (F#). The dynamic marking *f* is present in measure 55. The percussion part continues with the same eighth-note pattern.

61

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Opt. Perc.

60 61 62 63 64

Detailed description: This block contains the musical score for measures 60 through 64. It features six staves: Violins I and II, Viola, Cello, String Bass, and Optional Percussion. The key signature is one sharp (F#). Measure 61 is marked with a box containing the number 61. The percussion part consists of a steady eighth-note pattern. A large red watermark is overlaid diagonally across the page.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Opt. Perc.

65 66 67 68 69

Detailed description: This block contains the musical score for measures 65 through 69. It features the same six staves as the previous block. The key signature remains one sharp (F#). The percussion part continues with a steady eighth-note pattern, including an accent (>) over the final note in measure 69. A large red watermark is overlaid diagonally across the page.