Student Guide

to

Capriol
Suite for String Orchestra

by

Peter Warlock

Alex Port
MUS 359
Spring 2013

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Student Guide

Targeted Concept

The targeted concept of this unit is the Renaissance – both a look at the time as well as a study of the musical style in relation to melody and harmony.

Learning Goals

By the end of the instructional unit, you should be able to:
1. Demonstrate an understanding of the Renaissance Era of music.
2. Display an understanding of the history of the piece and its composer.
3. Define all terms and identify all symbols presented in this packet.
4. Play all notes and rhythms in the music accurately.
5. Demonstrate, through appropriate playing style, an understanding of the particular Renaissance dances presented in each movement.

Evaluation

<table>
<thead>
<tr>
<th>In-Class Participation</th>
<th>50%</th>
<th>5 points per day, 200 points total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation, Bringing Required Materials, Behavior, etc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quizzes and Tests</td>
<td>25%</td>
<td>30 points each, 60 points total</td>
</tr>
<tr>
<td>Playing Exams</td>
<td></td>
<td>40 points</td>
</tr>
<tr>
<td>Unit Quiz</td>
<td></td>
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<tr>
<td>Assignments</td>
<td>25%</td>
<td>30 points</td>
</tr>
<tr>
<td>Listening Assignment</td>
<td></td>
<td></td>
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<tr>
<td>Practice Assignment</td>
<td>5 points each, 40 points total</td>
<td></td>
</tr>
<tr>
<td>Worksheet Assignment</td>
<td>30 points</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>400 points</td>
<td></td>
</tr>
</tbody>
</table>

Assignments

____ Listening Assignment (pg 4) Due: _________________

____ Practice Assignment (pg 6) Due: ______ Weekly

____ Worksheet Assignment (pg 9) Due: _________________

____ Extra Credit Creative Project (pg 11) Due: _________________
Listening Assignment

Please remove this worksheet from the packet, complete, and turn into your instructor by ____________________.

Listen to the piece once all the way through without looking at the music. The entire work is only about 10 minutes. Then listen to it again with a score – http://imslp.org/wiki/Capriol_Suite_(Warlock,_Peter) – and answer the following questions.

1.) Basse-danse:

a. How many different versions of melody can you find within this movement? Assign each type a letter (melody 1 = a, melody 2 = b...) and write in what measures it occurs and what instrument is playing it. If the melody is similar to something that has happened already, indicated that as well. (For example, melody a is now an octave higher, so it is now melody a’). 6 points (1 point per melody identified, 1 point per instrument identified)

b. There are four instances in which Warlock changes the rhythmic accents so that, for a few measures, the piece doesn’t sound like its in 3/4 time. Can you find those four instances and write the measure numbers? What is this called? (HINT: see glossary) 3 points (1/2 point for identifying each instance, 1 point for term identification.)

2.) Pavane:

a. Compare mm. 4-35 with mm. 38-69. What is different and what is the same? Pay close attention to the melody and which instrument is playing it. 4 points (2 points for similarities, 2 points for differences)
Listening Assignment (cont.)

3.) Tordion:
   a. Listen to mm. 1-4. This small phrase begins in g minor. Using one of the terms from the glossary, describe the ending of this small phrase. Which instrument makes the tonality of this ending special? 3 points (2 points for description, 1 point for instrument ID)

4.) Bransles:
   a. Listen to mm. 1-12 and then to mm. 27-42. Name several ways in which Warlock creates a contrast between the two sections. Pay special attention to phrase lengths and dynamics. 5 points (3 points for ID, 2 points for comparison)

5.) Pieds-en-l’air:
   a. Listen to mm. 1-4. Using one of the terms in the glossary, describe what happens in the 2\textsuperscript{nd} violins and violas at the end of m. 4. In what other measure does this occur? 3 points (2 points for term ID, one point for measure ID)

6.) Mattechins:
   a. Listen to mm. 5-20. Using one of the terms from the glossary, describe what is happening in the cello. 3 points (2 points for term ID, one point for explanation)

   b. Listen to mm. 45-52. Using two of the terms from the glossary, describe what is happening with the chords in the even numbered measures versus the odd numbered measures. 3 points (2 points for term ID, one point for explanation)
Practice Assignment

Three times per week, you are to fill out a practice template for your practice sessions to turn into your instructor the following Monday. In other words, you will have three separate practice logs accounting for three separate days of practice to turn into the instructor every Monday of the unit. You can decide what days of the week to complete your logs. A sample template has been provided for you below. The first three columns (passage, purpose, and strategy) should be filled out before the actual practicing is done, and the last column (time) should be filled out afterwards. The purpose of this is to integrate goal setting, deliberate practice, and assessment into your weekly routines.

5 points = All categories filled out completely. Thoughtful strategies implemented for deliberate practice.
4 points = All categories filled out completely. Purposes and strategies are not all that varied.
3 points = All categories are mostly filled out. The same purpose and strategy is implemented each time.
2 points = All categories are mostly filled out. Purposes and strategies are given little thought.
1 point = Most of the categories are mostly filled out. Purposes and strategies are given little thought.
0 points = Not turned in.

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**Sample Daily Practice template**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Passage:</strong> Which specific portion of the piece is the focus? Identify the piece, and passage. This could be a single phrase, a particular line, between two rehearsal letters, etc.</td>
<td><strong>Purpose:</strong> What is the specific goal of this practice session on this passage? Example: fingering strategy for double stop passage, chord playing in Bach fugue; determining the shape of one phrase, where the energy peaks and flows, creating a dynamic shape and plan of bow speed, weight or sounding point, memorization; Or a mental exercise such as mental rehearsal, imagery, self talk cues</td>
</tr>
</tbody>
</table>

Credit to Dr. Harvey Thurmer
Practice Guide

Apart from practicing your music as written, below are some practice strategies for you to implement in your practice assignment.

Scales:

- D Natural Minor – D E F G A Bb C D
- G Melodic Minor – G A Bb C D E F# G F Eb D C Bb A G
- G Dorian – G A Bb C D E F G
- G Major – G A B C D E F# G
- F Major – F G A Bb C D E F
- F Chromatic – F F# G G# A A# B C C# D D# E F E Eb D Db C B Bb A Ab G Gb F

Vary scales and arpeggios with the following bowstrokes: Martelé, Détaché, Collé, and Spiccato. Look up any that you don’t know on page 19. Practice each bowstroke at each dynamic level. Crescendo for four notes and decrescendo for four notes using each bowstroke in a scale.

Strategies for practicing notes:

- Play slowly with a metronome, increasing tempo gradually
- Play with a drone
- Play in a different rhythms

For example:

```
\begin{align*}
\text{becomes} & \quad \text{becomes}
\end{align*}
```

- Glissando up to a shift note and back down
- Shift up to a lower note with a lower finger and then put the other finger down

For example:
Shift to a 4\textsuperscript{th} finger G $\rightarrow$ shift to a 1\textsuperscript{st} finger D and then put 4\textsuperscript{th} finger down for G
Special bow patterns to consider and practice:

Basse-Danse:

Pavane:

Tordon:

Bransles:

Mattachins:
Worksheet Assignment

1.) This suite is based on *Orchésographie*, a manual of dances from the Renaissance era. In your own words, explain why this era was called the “Renaissance” period. 5 points (5 points for thorough explanation, including meaning of “Renaissance” and characteristics of beliefs at the time).

2.) According to the *Historical Notes*, there are two main types of Renaissance music. What are they? Which of these two would Capriol Suite be classified? Why do you think that? 5 points (2 points for ID of types, 1 point for ID of Capriol, 2 points for explanation).

3.) Look at the bowstroke guide on page 17. Describe, in your opinion, which bowstroke is most appropriate for each movement. Defend your answer! You may use the recording to help you decide. 12 points (1 point per bowstroke ID, 1 point for explanation of each).
4.) Using the tone triangle (bow weight, bow placement, bow speed), describe the beginning of the Pavane. Should you use a lot of vibrato, or very little at the beginning? Why? 4 points (1 point for each part of tone triangle, 1 point for explanation of vibrato)

a. Compare this type of stroke with the stroke needed for Mattachins. Again, use the tone triangle. 4 points (1 point for each part of tone triangle, 1 point for comparison)
Creative Project (*Extra Credit*)

For this project, your playing exam group can choose one of the two assignments.

1.) Each member of your group will pick a different movement. Your task is to create a visual representation of the movement that you have selected. If you are drawing a picture, what colors equate to the different sounds in your movement? What brush or pen strokes are equivalent to the bowstrokes used in your movement? If you are using some other media, what shapes or images are evoked by the style of your particular movement?

10 points of EC: All members of the group present visual representation for each individual movement. Work is thoughtful and meaningful. Student has put time and effort into this project’s completion. Student is able to explain all parts of the work as it relates to the music.

0 points of EC: At least one of the above criteria is not met.

- or -

2.) Your group will be assigned a particular movement from the piece. You group is to do research on the dance to which your movement relates, and, based on that research, choreograph a dance in that style. Your group will turn in to me detailed instructions for your dance steps as if it were to be performed along with the music of your movement. Your dance should be appropriate for your specific style of dance as well as the time period.

10 points of EC: Group turns in detailed, step-by-step instructions for a dance that could be performed along with one of the Capriol movements. All parts of the dance should be stylistically appropriate for that movement’s particular dance step. All members of the group can answer detailed questions about the specific dance type and explain their dance steps as well as why they were used.

0 points of EC: At least one of the above criteria is not met.
Playing Exams – Instructions

Playing in an orchestra is all about cooperation. In other classes, you are only responsible for your own work. In an orchestra, you are contributing to the group’s overall sound, and therefore have a responsibility to every single member of the orchestra. Therefore, I will be assigning you with about four other people who play a different part than you to form either a string quartet or a string quintet (depending on whether or not you have a bassist.) Twice throughout the semester, your small chamber group will play a few sections of the piece for me as your playing exam.

Playing Exam 1 – your group may be asked to play any section(s) of the first movement “Basse-Danse.”

Playing Exam 2 – your group may be asked to play any section(s) of the entire piece.

Although small errors made by other members of your group won’t necessarily affect your grade, your success is largely dependent on how well you play with them. So it is important that you get together outside of class time to rehearse and prepare. This extra rehearsal time can also count towards your practice assignment (anything you work on with your quartet/quintet can be used on your practice template.)
## Playing Exams - Rubric

<table>
<thead>
<tr>
<th></th>
<th>5 points</th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note Accuracy</strong></td>
<td>Excellent accuracy. No mistakes were made, therefore music was performed as written.</td>
<td>Few notes are missed. Mistakes do not detract from music. Most of the intonation is correct and there are no wrong notes.</td>
<td>Occasional note is missed, due to key signature, shift or accidental. Basic Tonality can be heard.</td>
<td>Several errors occur. Most of the intonation is incorrect and there are many wrong notes.</td>
<td>Music has too many errors. Needs attention.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Strong sense of pulse. All rhythms performed accurately.</td>
<td>Secure pulse with minor rhythmic problems.</td>
<td>Basic sense of pulse. Some rhythms are incorrect.</td>
<td>Inconsistent pulse. Most rhythms are incorrect.</td>
<td>No sense of pulse. Rhythms are incorrect. Unable to show basic understanding of relationships between different rhythms.</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Complete understanding of the correct style for each movement. Demonstrates appropriate stylistic choices based on the dances for different movements.</td>
<td>Most of the stylistic choices are correct for each movement. There are a few instances where the sound produced is not appropriate for the particular dance step.</td>
<td>Style is appropriate half of the time. A style that is suitable for one movement is demonstrated in a movement when it is not called for.</td>
<td>Stylistic choices are correct some of the time. The sound occasionally reflects the type of dance step in a particular movement.</td>
<td>No understanding of the correct style for each movement. Different stylistic choices for each movement are unrecognizable and/or not present.</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>All of the dynamic markings are observed and there is artistic, clear distinguishable difference during all the crescendos and decrescendos.</td>
<td>Most of the dynamic markings are observed and there is clear distinguishable difference during most the crescendos and decrescendos.</td>
<td>Half of the dynamic markings are observed and there is some distinguishable difference between different markings and difference during half the crescendos and decrescendos.</td>
<td>A few of the dynamics are observed but most are ignored. There is little distinguishable difference between different markings and during crescendos and decrescendos.</td>
<td>No distinguishable difference between any of the dynamic markings.</td>
</tr>
<tr>
<td><strong>Bowings</strong></td>
<td>All bowings and articulations are observed. Bow management is consistently correct.</td>
<td>Bowing is correct most of the time. Most of the articulations are observed. Bow management is correct most of the time.</td>
<td>Bowing is correct half of the time. A few of the articulations are observed but most are not. Bow management is correct some of the time.</td>
<td>Bowing is correct some of the time. A few of the articulations are observed but most are not. Bow management is correct some of the time.</td>
<td>Bowing is consistently backwards. Articulations are consistently ignored. Bow management, or the specific section of bow that is to be used, is consistently incorrect.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>Eye contact is made with several members many times over the course of the performance. Movement and breath are consistently present and match the music.</td>
<td>Eye contact is made with a few members of the ensemble several times in the performance. Movement and breath are coordinated with the music, with the exception of a few key spots.</td>
<td>Eye contact is made with one or two members of the group a couple times during the performance. Movement and breath are only present half of the time.</td>
<td>Eye contact is made once or twice with one member of the ensemble. Movement and breath are absent most of the performance and/or are uncoordinated.</td>
<td>Eyes are constantly fixed on music. Movement and breath are not present and/or do not match the music.</td>
</tr>
</tbody>
</table>

Practice Quiz

Name: ______________________________  Date: ____________________

1.) Capriol Suite, by __________ ____________, is in the style of music from the ___________________, also meaning “rebirth.” (3)

2.) The six movements of the Capriol Suite, that reflect six French Renaissance dance styles, are ________________, __________________, ________________, ________________ , ________________, and ________________. (6)

3.) Explain what a suite is. (2)

4.) Capriol Suite was originally written for what instrument? (1)

5.) The two types of Renaissance music were ________________ and ________________. (2)

6.) One of the main ideas of the Renaissance was humanism, which stated what? (2)

7.) What is a hemiola? In what movement does it appear? (4)

8.) Explain the difference between consonance and dissonance. Provide examples of each. (4)

9.) What does “Con tutta forza” mean? (3)

10.) What does “Allegretto, ma un poco lento” mean? (3)

11.) If you saw div. a3 written in your music, what would you do? (4)

12.) Explain how to successfully do a collé bowstroke. (6)
Practice Quiz Answer Key

Name: ____________________________ Date: ____________________

1.) Capriol Suite, by Peter Warlock, is in the style of music from the Renaissance, also meaning “rebirth.”

2.) The six movements of the Capriol Suite, that reflect six French Renaissance dance styles, are Basse-danse, Pavane, Tordion, Bransles, Pieds-en-l’air, and Mattachins. (6)

3.) Explain what a suite is.
One piece, with multiple contrasting movements.

4.) Capriol Suite was originally written for what instrument? Piano

5.) The two types of Renaissance music were church and secular. (2)

6.) One of the main ideas of the Renaissance was humanism, which stated what?
Focus on human potential, as opposed to church teachings.

7.) What is a hemiola? In what movement does it appear?
Three beats of equal value in the time normally occupied by two beats. Basse-danse.

8.) Explain the difference between consonance and dissonance. Provide examples.
Stable harmony example vs unstable harmony example

9.) What does “Con tutta forza” mean?
As loud as possible

10.) What does “Allegretto, ma un poco lento” mean?
Moderately fast, but a little slow.

11.) If you saw div. a3 written in your music, what would you do?
Divisi among three players.

12.) Explain how to successfully do a collé bowstroke.
Stroke is started with a sharp pinch. Bow is then lifted in preparation of the next note.
Historical Notes

About the Piece
The Capriol Suite is a set of dances in the renaissance style. It was based on tunes found in a manual of Renaissance dances, named *Orchésographie*, by the French priest Jehan Tabourot. The treatment of the source material is very free and the work can be regarded as an original composition rather than an arrangement. It is made up from six contrasting movements. The first, Basse Danse, is a lively dance for older folk, in which the dancers’ feet for the most part slide along the floor. The second, Pavane, is far more stately in nature, while the following Tordion is once again spirited, similar in mood to the opening movement. The Bransles (pronounced “Brawl”) is a fast country dance which works its way into a frenzy, continuously building in speed and excitement. The subsequent Pieds en l’air is justifiably the Suite’s most popular movement. While most movements are named after the dance name this one is named after the dancers’ instruction. The dancers’ feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement, Matachins. This is an exhilarating sword dance, danced by four men in pretend combat. The music is march like throughout, climaxing in violent dissonances which send the piece hurtling to a close. The performance time of the whole suite is about 10 minutes.


About the Composer
Peter Warlock was the pen name of Philip Arnold Heseltine. He was educated at Eton College, and Oxford University where he read for a degree in classics. From an early age he was fascinated by the work of Fredrick Delius whom he met in 1911. The two became close friends, and Delius supported and mentored him throughout his short life. On graduating he resisted family pressure to work in the stock exchange choosing rather to frequent an artistic circle of friends that included the novelist D H Lawrence.

Warlock never settled into a conventional career. He had some short lived appointments, one as a music critic for the Daily Mail. He did however engage in serious musical scholarship, editing, transcribing and arranging early music manuscripts, and writing a
major study of the music of Delius. His first major compositions, mainly songs, began to appear in 1917, at which time he had moved to Dublin to avoid possible conscription. It was at this time that he adopted the pseudonym Warlock, possibly in parody of his interest in the occult. In 1922 he completed his first widely acknowledged masterpiece the song cycle named the Curlew. His period of creativity continued only for a few years culminating in the composition of his most famous work - the Capriol Suite - in 1925. The original piano duet version of the work was a great success and was quickly followed by the version for string orchestra (1926) and a version for full orchestra (1928).


About the Publisher
Reverend John Curwen (1816–1880) was an English Congregationalist minister, and founder of the Tonic sol-fa system of music education. He was educated at Wymondley College (subsequently Coward College) and University College London. With his son, John Spencer Curwen (1847–1916) who later became principal of the Tonic Sol-Fa College, Curwen incorporated the J. Curwen & Sons publishing firm in 1863. This firm continued as the Curwen Press into the 1970s, when it was closed.


About the Style Period
THE RENAISSANCE followed the medieval period, from around 1450, and led into the baroque era, which began around 1600. The Renaissance started in Italy, but soon spread to the rest of Europe. It was a period in which modern trade and banking were taking off, and cities like Florence and Venice were becoming rich. This new self-confidence led people to create a new sort of art, less governed by the Church and medieval ways of thinking.

Artists found a model for this new creativity in the sculpture, philosophy and literature of the Greeks. This is why the period is called the Renaissance: the word means ‘rebirth’, and it seemed that the glories of classical Greece were being reborn.

Europe’s composers shared in this excitement, and in the new money that the Church and rich families like the Medicis and Gonzagas could spend on art. But there was a basic difference between the visual art and the music. The paintings of the time are full of memories of ancient Greece. But there’s nothing Greek about renaissance music – there couldn’t be, because no one knew what Ancient Greek music sounded like! There are two main types of Renaissance music: church music, or ‘sacred’ music, and non-church or secular music. (There was folk music too, but that was for ‘common’ people, so no one wrote it down.)

To hear what’s special about renaissance music, listen first to ‘Agnus Dei,’ a piece of medieval church music, written around 1360 by the French composer Machaut.
It’s very grand – but to our modern ears the harmony is very strange. This is because the religious composers of the time didn’t think in our major and minor scales – they thought in scales called modes.

Now listen to ‘Missa Papae Marcelli,’ a piece of church music by the Italian composer Palestrina, written two hundred years later. It still sounds very old, but it’s somehow more ‘normal’. This is because music was moving towards the major and minor scales we use today. Also, the rhythms are much smoother.


_Glossary_

**Humanism** – Art and texts that focused on classical education, human potential, and achievements rather than Christian teachings.

**Texture** – the way melody, rhythm, and harmony are combined in a composition

**Form** – structure of a composition;
for example: binary = A-B, ternary = A-B-A

**Capriola (Dance)** – Leap up, and pass the feet back and forth rapidly, as many times as you can in the time, and land in a cadenza

**Suite** - a set of contrasting musical pieces considered as one composition

**Hemiola** - three beats of equal value in the time normally occupied by two beats

**Picardy Third** - the use of a major chord of the tonic at the end of a musical section that is either modal or in a minor key

**Suspension** - one or more notes temporarily held before resolving to a chord tone

**Pedal Point** - is a sustained tone, typically in the bass, during which at least one foreign, i.e., dissonant harmony is sounded in the other parts

**Mode Mixture** - chords borrowed from the parallel key (minor or major scale with the same tonic)

**Dorian Mode** – a scale that is similar to the natural minor scale except that it has a raised sixth degree. For example, on a piano the white keys – D, E, F, G, A, B, C, D – produce a Dorian mode on D
Consonance - a harmony, chord, or interval considered stable (at rest); for example a C and a G

Dissonance - is considered to be unstable (or temporary, transitional); for example a C and a B

Terms from the score: look up terms that you don’t know

I. Basse-Danse
   Allegro moderato
   Stridently

II. Pavane
   Allegretto, ma un poco lento
   Poco più lento
   Rallentando

III. Tordion
   Con moto

IV. Bransles
   Presto
   Poco marcato/marcato
   Pochiss. (pochissimo) rit.
   pp ma marcato
   Prestissimo
   Gliss. (glissando)

V. Pieds-en-l’air
   Andantino tranquillo
   Dolce
   Tacet
   Rall. (rallentando)

VI. Mattachins (Sword Dance)
   Allegro con brio
   Sempre ff e ben marcato
   Cresc. (crescendo) molto
   Con tutta forza

Symbols from the score: look up any symbols that you don’t know
   pppp, ppp, pp, p, mp, mf, f, ff, fff
   sfz
   sffz
   div.
   non div.
Bowstroke guide:

Martelé – hammerstroke. Each note is percussive, and commences with a sharp accent or "pinch" at the beginning of the note, followed by a quick release. Before the bow is set in motion, the index finger applies this "pinch" or "bite" for articulation.

Détaché – smooth, separate bow strokes for each note (it does not mean detached or disconnected). Notes are of equal value, and are produced with an even, seamless stroke with no variation in pressure.

Collé – very short stroke, beginning with the bow lightly contacting the string with a distinct and short, sharp pinch. The bow is then lifted to prepare for the next stroke.

Spiccato – off-the-string, controlled bouncing bow stroke which produces a crisp sound and very short notes.

FYI – Explanation of dance types:
From Orchesographie, by Thoinot Arbeau

Allemand single
Take a step forward with the left, holding the right foot in the air for an instant before placing it on the ground. (This resembles the German goose-step.) [Teaching abbreviation: “step-kick”]

Allemand double
Take three steps forward, left-right-left, on the last holding the right foot in the air for an instant before placing it on the ground.

Bransle
A dance, often done in a circle.
A movement in four counts in the Pavane or Basse Dance:
1. Standing next to one’s partner, holding usual hands, each dancer turns to the outside without moving their feet.
2. Each dancer faces forward.
3. Each dancer turns to the outside again, still without moving the feet.
4. Each dancer looks at their partner.

**Bransle Single**
Move the left foot to the left, then bring the right foot next to it. • This can be varied by doing them as Reprise. They can also be jumped (like jumping-jacks). This is called a jumped single. (Teaching abbreviation: “apart-together”)

**Bransle Double**
Move the left foot to the left, then bring the right foot next to it. Repeat this. In other words, a double is two singles.
• This can be varied by doing them as Reprise. They can also be jumped (like jumping-jacks). This is called a jumped double. One may ornament this step by replacing the second single with a fleuret.

**Congé**
A leave-taking; one performs the Rêvèrence (Riverenza) before parting from one’s dance partner.

**Divided Double**
In a Bransle, a double may be ornamented by replacing the second step with a fleuret.
In a Pavane, a divided double is as follows: Replace each of the three steps forward with two short quick steps, then gently raise and lower the heels.

**Fleuret**
Three tiny kicks left-right-left (or right-left-right), with the foot relaxed. This is an optional ornament.

**Galliard five-step** (Synonyms: Cinque Passi in Gagliarda, Sinkapace) Kick the left foot out, (the foot is relaxed, not pointed), kick right, kick left, kick right, hold the right foot in the air for a beat, then land on both feet in a cadenza with the right foot back. • There are a great many variations on this step.

**Pavane single**
Move the left foot forward until its heel is even with the toes of the right foot, and place it flat on the ground four or five fingers’ width from the right foot. Bring the right foot alongside the left. Slightly lift both heels and lower them. Keep the knees straight.

**Pavane double**
Take three walking steps. At the end of the third step, bring the right foot alongside the left. Slightly lift both heels and lower them, as in the Pavane single. Keep the knees straight.
Reprise - 4 counts Standing next to one’s partner, holding usual hands:
1. Each dancer turns to the outside, moving their outside foot so its toe points to the outside, then returning to the starting position. (I.e., the man will turn to the left, and move his left toe, and the woman will turn to the right and move her right toe.)
2. Each dancer turns to the outside, moving their outside foot so its toe points to the outside, then returning to the starting position.
3. Each dancer turns their face to their partner, moving their inside foot so its toe points toward their partner.
4. Each dancer turns to the outside, moving their outside foot so its toe points to the outside and returning it, as in the first movement. • The weight remains evenly distributed on both feet throughout, and the heels are not moved.