

# Danses Anglaises du XVI<sup>e</sup>

*Old English Dances / Alte englische Tänze*

4 Bassoons

Arr.: Kurt Sturzenegger

**Anthony Holborne**

EMR 43931

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# Danses Anglaises du XVI<sup>e</sup>

Old English Dances / Alte englische Tänze



Anthony Holborne

(+1602)

Arr.: Kurt Sturzenegger

## 1. Galliard

1. Bassoon *f (mf)*

2. Bassoon *f (mf)*

3. Bassoon *f (mf)*

4. Bassoon *f (mf)*

8

*p (mf)*

*p (mf)*

*p (mf)*

16

*f*

*f*

*f*

*f*

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## 2. Pavan

(Anonyme)

Arr.: Kurt Sturzenegger

Moderato sostenuto

Musical score for the first system of '2. Pavan'. It consists of four staves of music in a common time signature (C). The tempo is 'Moderato sostenuto'. The first three staves are marked with *mf(p)* and the fourth with *mf(p)*. The music features a mix of eighth and sixteenth notes, with some rests.

Musical score for the second system of '2. Pavan', starting at measure 9. It consists of four staves. The first two staves are marked with *mf*, the third with *mf*, and the fourth with *mf*. The music continues with similar rhythmic patterns, including some sixteenth-note runs.

## 3. Coranto

(Anonyme)

Arr.: Kurt Sturzenegger

Andante

Musical score for the first system of '3. Coranto'. It consists of four staves in a 3/4 time signature. The tempo is 'Andante'. The first three staves are marked with *mf* and the fourth with *mf*. The word '(cantabile)' is written above the first staff. The music is characterized by a slower, more melodic style with some slurs.

Musical score for the second system of '3. Coranto', starting at measure 9. It consists of four staves. The first three staves are marked with *p*, *mp*, *mf*, and *f* respectively, showing a dynamic progression. The fourth staff is marked with *p*, *mp*, *mf*, and *f* respectively. The music continues with a similar melodic and rhythmic structure.

# 4. Air

5  
John Adson

(+1620)

Arr.: Kurt Sturzenegger

Allegretto

Musical score for measures 1-5. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first three staves are marked with *f (mp)* and the fourth with *f (mp)*. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 6-10. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. Measure 6 is marked with a '6'. Measures 7-8 have first and second endings. Measure 9 is marked with *mf*. Measures 10-11 are marked with *mf (pp)*. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 11-16. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. Measure 11 is marked with a '11'. Measures 12-13 have first and second endings. Measure 14 is marked with *p*. Measure 15 is marked with *mp*. Measure 16 is marked with *mp*. The tempo marking *Più mosso* appears above measure 15. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 17-20. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. Measure 17 is marked with a '17'. Measures 18-19 are marked with *mf*. Measure 20 is marked with *f*. The music features a rhythmic pattern of eighth and sixteenth notes.

## 5. Almand

Anthony Holborne

(+1602)

Arr.: Kurt Sturzenegger

Maestoso

Measures 1-6 of the piece. The tempo is marked *Maestoso*. The music is in 4/4 time. The first three staves (treble, bass, and tenor clefs) are marked with a forte *f* dynamic. The fourth staff (bass clef) is also marked *f*. The music consists of a steady bass line and a more active upper line.

Measures 7-13. The music continues with the same texture. At the end of measure 13, there is a double bar line. The dynamic for the final measure (measure 13) is marked *mf* (mezzo-forte).

Measures 14-20. The music continues. At measure 14, the dynamic changes to *p* (piano). At measure 15, there is a *b* (flat) accidentals in the second staff. At measure 16, the dynamic changes to *mp* (mezzo-piano). This dynamic remains through measure 20.

Measures 21-24. The music continues. At measure 21, the dynamic is *mf*. At measure 22, the dynamic changes to *f* (forte). This dynamic remains through measure 24.

# 6. Jig

Gilles Farnaby  
(1562 - 1640)

Arr.: Kurt Sturzenegger

Allegro

The first system of the musical score consists of four staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a forte dynamic marking *f(p)*. The second and third staves also begin with a treble clef, F# key signature, and 6/8 time signature, with dynamic markings *f(p)* and *f(p)* respectively. The fourth staff begins with a bass clef, F# key signature, and 6/8 time signature, with a dynamic marking *f(p)* at the end of the system.

The second system of the musical score consists of four staves. The top staff begins with a treble clef, F# key signature, and 6/8 time signature, with a dynamic marking *mf*. The second and third staves also begin with a treble clef, F# key signature, and 6/8 time signature, with dynamic markings *mf* and *mf* respectively. The fourth staff begins with a bass clef, F# key signature, and 6/8 time signature, with a dynamic marking *mf* at the end of the system.

The third system of the musical score consists of four staves. The top staff begins with a treble clef, F# key signature, and 6/8 time signature. The second and third staves also begin with a treble clef, F# key signature, and 6/8 time signature. The fourth staff begins with a bass clef, F# key signature, and 6/8 time signature, with dynamic markings *p* and *cresc.* at the end of the system.

The fourth system of the musical score consists of four staves. The top staff begins with a treble clef, F# key signature, and 6/8 time signature, with a dynamic marking *f*. The second and third staves also begin with a treble clef, F# key signature, and 6/8 time signature, with dynamic markings *mf* and *f* respectively. The fourth staff begins with a bass clef, F# key signature, and 6/8 time signature, with a dynamic marking *f* at the end of the system.

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