

SERIE DIDACTICA DE MUSICA ANTIGUA
DIDACTIC SERIES OF EARLY MUSIC

DANZAS DEL RENACIMIENTO (III)

Para 4 flautas dulces u otros instrumentos de viento
o de cuerda y guitarra (ad lib.)

RENAISSANCE DANCES (III)

For 4 recorders or other wind or string instruments
and guitar (ad lib.)

ETIENNE DU TERTRE

Revisión de/Edited by
MARIO A. VIDELA



RICORDI

SERIE DIDACTICA DE MUSICA ANTIGUA / EARLY MUSIC DIDACTIC SERIES

Dirigida por / General Editor

MARIO A. VIDELA

La SERIE DIDACTICA DE MUSICA ANTIGUA tiene por finalidad brindar al músico práctico y al estudiante una selección del vasto legado musical de los períodos preclásicos, muchas veces sólo accesible a estudiosos y especialistas.

El creciente interés por la Música Antigua ha hecho florecer en nuestros días numerosos conjuntos vocales e instrumentales que se dedican en gran parte a explorar el repertorio musical de la Edad Media, el Renacimiento y el Barroco, originados generalmente en grupos corales o de flautas dulces que incorporan luego la guitarra, el laúd, el clave y otros instrumentos antiguos.

Esta serie ayudará a enriquecer dicho repertorio presentando, no sólo un accesible y variado material sino también un número suficiente de indicaciones complementarias que introducirán al ejecutante en los distintos problemas de interpretación y lo estimularán a realizar sus propias experiencias y búsquedas en la interesante práctica de la música antigua.

The EARLY MUSIC DIDACTIC SERIES aims at offering to the performer and the student a selection from the vast legacy of the Middle Ages, the Renaissance and the Baroque, often only available to specialists and scholars.

Nowadays the increasing interest in Early Music, fostered mainly by the resurgence of the recorder, has brought to being a growing number of ensembles which, employing also guitar, voices and eventually other old instruments (lute, harpsichord, viola da gamba, etc.), devote themselves to exploring the preclassical repertoire.

These series aspire to enrich that repertoire by presenting material which is varied and easily accessible, being also supplied with additional indications allowing the player to delve into the problems of interpretation and stimulating him to investigate and penetrate further into the fascinating world of the performance of Early Music.

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PREFACIO

La música de danza representa una de las facetas más ricas e interesantes de la literatura instrumental del Renacimiento. Desde comienzos del siglo XVI una gran variedad de danzas aparecen en numerosas tablaturas para laúd y teclado y en colecciones para conjunto de instrumentos, marcando un notable contraste con los escasos ejemplos que se conservan del siglo XV (representados casi únicamente por algunas piezas bailables contenidas en dos manuscritos alemanes: el *Schedelsches Liederbuch* y el *Glogauer Liederbuch* escritos entre 1460 y 1480 aproximadamente). No en vano, algunos autores han llamado al siglo XVI: "el siglo de la danza".

Entre los primeros tipos de danza cortesana se encuentra la *basse danse* que, originada en el siglo XV como improvisaciones instrumentales sobre un "cantus firmus", se extendió hasta mediados del siglo XVI sufriendo diversas transformaciones. Después de ésta, surgen diversas danzas, muchas veces arregladas en par, como la pavana y gallarda alrededor de 1510, el *passamezzo* y *saltarello* hacia 1520 y otras como el *branle*, la gavota, la *volta*, la alemanda, la ronda, el *canarie*, la *courante*, la *moresca*, etc.

Un rasgo característico de muchas danzas del Renacimiento fue su combinación en pares contrastantes: una danza moderada de pasos caminados en compás binario es seguida por otra más rápida y saltada en compás ternario (*Saltarello*, *Nachtanz*, *Tripla*, *Proportz*, *Hupfauf*, *Reprynse*, etc.), guardando ambas originariamente una estrecha relación melódico-armónica. Este "par de danzas" puede considerarse como germen de la suite. También de significativo rol en el origen de la suite son las combinaciones de tres o más danzas ejecutadas en sucesión como: *basse danse-recoupe-tordion* (Attaingnant, 1530) o *pavana-saltarello-piva* (Dalza, 1508), muy frecuente en el repertorio para laúd. De hecho, una de las primeras menciones del término "suite" aparece en el *Septième Livre de Danceries* publicado por Attaingnant en 1557, que incluye cuatro series de *Suytte de Bransles* de Etienne du Tertre.

Comparado con el vasto material de música de danza contenido en las numerosas tablaturas para laúd y teclado del siglo XVI, el repertorio de danzas para conjunto que se ha conservado no es demasiado grande. Actualmente se conocen alrededor de veinte colecciones de danzas, la mayoría para cuatro instrumentos y algunas para cinco y seis, entre cuyos autores y editores figuran: Attaingnant, Gervaise, E. du Tertre, Susato, Moderne, Mainerio, Bendusi, Phalèse, Paul y Bartholomeus Hessen, Holborne y Jean d'Estrées (los libros de este último, lamentablemente incompletos). Un breve pero representativo panorama de este repertorio ha sido incluido en los distintos volúmenes de esta Serie.

Revisión y sugerencias de interpretación

En todas las piezas se han reducido las figuras rítmicas a la mitad de su valor original, adecuándolas así a nuestra moderna unidad rítmica que es la negra. A modo de referencia, se han anotado debajo de la primera voz de cada pieza las indicaciones originales de compás y primeros valores rítmicos.

Para favorecer la ejecución práctica del músico no especializado, se han colocado barras de compás en todos los casos, aunque, como es sabido, no se usaban en la música polifónica de aquella época, salvo en las obras para laúd o teclado.

Los compases han sido numerados de a cinco. Las respiraciones de fraseo marcadas por medio de una pequeña raya vertical son sugerencias del revisor como así también las alteraciones colocadas sobre algunas notas. El agregado de alteraciones que generalmente afectan a ciertas notas cadenciales, ascendiénolas un semitono para convertirlas en "sensibles", era una práctica muy difundida en el siglo XVI y correspondía a una de las distintas reglas que los teóricos denominaban *musica ficta*.

Algunas danzas han sido transportadas teniendo en cuenta, en primer término, la posibilidad de ejecución en pequeños grupos de flautas dulces (2 sopranos, contralto y tenor). Asimismo, el revisor ha agregado un acompañamiento de guitarra (*ad libitum*) el que podrá servir para múltiples combinaciones (ver "Combinaciones instrumentales").

Ornamentación:

Es esencial para la ejecución de estas danzas el agregado de ornamentaciones a manera de "disminución", especialmente en las cadencias y en las repeticiones de cada sección. Con tal fin, el ejecutante podrá consultar las múltiples posibilidades que aparecen en "Ejemplos de Ornamentación del Renacimiento" de esta misma Serie, escribiendo o improvisando las disminuciones que resulten más adecuadas. Dos ejemplos ilustrativos de esta práctica pueden verse en los siguientes fragmentos originales de danzas del siglo XVI:

ALMANDE PRYNCE *

Anónimo, 1599



* Ver "DANZAS DEL SIGLO XVI" N° 12 (Ed. Ricordi).

GAILLARDE

Pierre Attaingnant (Paris, 1529)



Ornamentación de Attaingnant en una versión para laúd de la misma Gallarda.

Tempo y carácter:

Resulta bastante difícil establecer con cierta precisión el *tempo* más apropiado para cada tipo de danza. Las descripciones que se encuentran en los antiguos tratados, muy detalladas en cuanto a la coreografía y los pasos pero algo ambiguas en cuanto al *tempo*, constituyen, sin embargo, la mejor guía para aproximarse al carácter y velocidad de estas danzas. Una de las fuentes de información más importantes acerca de las danzas del siglo XVI es, sin duda, la *Orchésographie* (1589) de Jean Tabourot, canónigo de Langres nacido en Dijon en 1519, que bajo el anagrama de Thoinot Arbeau dialoga en el libro con su imaginario discípulo Capriol describiendo en forma detallada y vívida las distintas danzas de la época. Se han condensado aquí algunas indicaciones esenciales de la *Orchésographie* de Arbeau referentes al *tempo* y carácter de las danzas más típicas:

Pavana y basse danse:

Los pasos y movimientos de la pavana y de la *basse danse* son lentos y solemnes. La pavana se baila generalmente antes de la *basse danse* y se ejecuta en tiempo binario al siguiente ritmo de tambor ♩ ♩ ♩ ♩. Las melodías de las *basses danses* se tocan en tiempo ternario y el tamboril bate 3 ♩ ♩ ♩. (Arbeau aclara en su tratado de 1589 que la *basse danse* estaba fuera de moda desde hacia 40 ó 50 años).

Passamezzo:

Los músicos tocan a veces una pavana con menos solemnidad y en tiempo más rápido acercándose en esta forma al *tempo* moderado de la *basse danse* y llamándose entonces *passamezzo*.

Tordion y gallarda

El *tordion* se realiza en tiempo ternario como la *basse danse* pero es más ligero y animado. La gallarda se llama así porque se debe estar alegre y animado para bailarla. Cuando la baila una persona apropiada los movimientos son vivos, aunque debe ser más lenta para un hombre alto que para un hombre bajo, por el tiempo que toma en ejecutar sus pasos y mover las piernas hacia adelante y hacia atrás. La melodía de un *tordion* es la misma que la de una gallarda y no existe diferencia entre ellas fuera de que el *tordion* se baila a ras del suelo a un *tempo* más liviano y animado, mientras que la gallarda se baila con pasos más altos y a un ritmo más lento y pesado.

Allemande:

La alemanda es un baile sencillo de cierta gravedad, familiar a los germanos.

Branles:

Los músicos acostumbran empezar los bailes de un festival con un *branle double*, al que llaman *branle común*, y después tocan el *branle simple*, luego el *branle gai* y al final los *branles de Bourgogne*, que algunos denominan de *Champaigne*. El orden de estas variedades de *branles* está determinado por la edad de las personas que toman parte de la danza; la gente mayor que baila gravemente los *branles doubles* y *simples*, los jóvenes casados que bailan los *branles gai* y los más jóvenes que bailan ligeramente los *branles de Bourgogne*. En los *branles* los bailarines se desplazan hacia los costados y no hacia adelante, formando generalmente una ronda.

Combinaciones instrumentales:

Hasta fines del siglo XVI el ejecutante tenía absoluta libertad en la elección de los instrumentos. No existían normas fijas con excepción de algunas convenciones elementales como: instrumentos fuertes (*cornetti*, chirimías, trombones) para ejecuciones al aire libre, grandes salones o iglesias e instrumentos suaves (violas, flautas, laúdes, etc.) para la música de cámara u hogareña. Esta libre elección del medio de ejecución está indicada en la mayoría de los títulos de publicaciones de la época, como el típico: "*per cantare e sonare, con tutte le sorti di stromenti di fiato, & corda, & di voce humana*" (ver "Formas Instrumentales del Renacimiento" de esta misma Serie).

Por lo tanto, todas las piezas contenidas en este volumen podrán ejecutarse en distintos tipos de instrumentos según disponibilidad y criterio de los intérpretes. Además, según la referencia arriba indicada, también podrán cantarse como vocalización (la la la, fa la la, tan ta ra, etc.). Se detallan a continuación diversas combinaciones instrumentales posibles, divididas en dos grupos principales: conjuntos de una misma familia, llamados antiguamente *whole consorts* y conjuntos mixtos o *broken consorts*:

Conjuntos de una misma familia (*whole consorts*)

	Flautas dulces			Cuerdas	Bronces	Instrumentos de doble lengüeta
S *	Soprano I	Soprano	Tenor I	Violín I	Trompeta en Do I	Oboe I
A	Soprano II	Contralto ¹⁾	Tenor II	Violín II	Trompeta en Do II	Oboe II
T	Contralto	Tenor	Bajo ²⁾	Viola ³⁾	Trombón alto/Trompa I	Corno inglés ²⁾
B	Tenor	Bajo ⁴⁾	Contrabajo ⁴⁾	Violoncello ⁴⁾	Trombón tenor ⁴⁾ /Trompa II	Fagot ⁴⁾

* **S A T B** = *Superius, Altus, Tenor, Bassus*.

¹⁾ Lee transportando a la octava superior.

²⁾ Lee transportando a la octava inferior.

³⁾ Ver parte separada en clave de Do en tercera línea.

⁴⁾ Ver parte separada en clave de Fa.

Nota: Los conjuntos de flautas dulces que incluyen soprano suenan una octava más aguda que lo escrito.

Conjuntos mixtos (*broken consorts*)

S*	Flauta dulce soprano (tenor) I	Flauta travesera	Flauta travesera / Oboe
A	Flauta dulce soprano (tenor) II	Oboe	Violín
T	Guitarra I / Flauta dulce contralto	Viola ¹⁾	Guitarra I
B	Guitarra II / Flauta travesera	Violoncelo ²⁾ / Fagot ²⁾	Guitarra II / Violoncelo ²⁾

* Ver asterisco de pág. anterior.

Ver llamada ³⁾ de pág. anterior.

Ver llamada ⁴⁾ de pág. anterior.

El acompañamiento "ad libitum" de guitarra agregado por el revisor, podrá servir para sumar un color más a los cuatro instrumentos básicos o bien para suplir la carencia de los mismos para alguna de las tres voces inferiores, siendo posible la ejecución de las piezas por sólo un instrumento melódico (tocando la voz superior) con acompañamiento de guitarra.

La duplicación de instrumentos es también posible, pudiéndose de esta manera realizar contrastes de *forte* y *piano* en las repeticiones de secciones.

Un discreto empleo de instrumentos de percusión (pequeño tambor, pandero, pandereta, triángulo) ejecutando ritmos simples apropiados a cada danza, servirá para destacar el carácter bailable de la música.

En el caso de disponerse de instrumentos antiguos como cromornos, violas da gamba, laúdes, etc., podrán realizarse otras combinaciones (incorporando también flautas dulces), las que, por supuesto, se aproximarán mucho más a los ideales sonoros de la música antigua.

Deseo expresar aquí mi sincero agradecimiento a los Profesores Roberto Lara, Carlos Rausa y Mario Arrese ygor por el asesoramiento brindado en la realización de los acompañamientos para guitarra y las correspondientes digitaciones.

Buenos Aires, 1980

Mario A. Videla

PREFACE

Dance music constitutes one of the richest and most interesting aspects of the instrumental repertory of the Renaissance. A great variety of types appear in many lute and keyboard tablatures and part books for playing in consort starting from the beginning of the 16th century, in a remarkable contrast with the scarcity of surviving examples from the 15th century (represented mainly by a few pieces contained in two German manuscripts: the Schedelsches Liederbuch and the Glogauer Liederbuch, approximately written between 1460 and 1480). It is not by mere chance that several authors have called the 16th century "the century of the dance".

Among the earliest types of courtly dance we find the basse danse, which originates in the 15th century as instrumental improvisations upon a cantus firmus and reaches the middle of the 16th century after going through a series of transformations. After this first instance there appear several other types sometimes linked in pairs, like the pavane and galliard of about 1510, the passamezzo and saltarello towards 1520, and others like the branle, gavotte, volta, allemande, ronde, canarie, courante, mouresque, etc.

A typical feature of many dance types of the Renaissance is the fact of their being arranged in contrasting pairs: a piece in moderate tempo, duple meter and walking steps followed by a faster one in triple meter and jumping steps (Saltarello, Nach Tanz, Tripla, Proportz, Hupfauf, Reprynse, etc.), closely related to each other originally both from a melodic and a harmonic point of view. These "paired dances" can be rightly considered the origin of the suite. Certain combinations of three or more dances played one after the other, as for instance basse danse-recoupe-tourdion (Attaingnant, 1530), or pavane-saltarello-piva (Dalza, 1508), very frequent in the lute repertory, also play a significant role in the beginnings of the suite. In fact, one of the earliest appearances of the term "suite" is in the Septième Livre de Danceries published by Attaingnant in 1557, which includes four series of Suytte de Bransles by Etienne du Tertre.

If one compares the vast amount of dance music contained in the numerous lute and keyboard tablatures of the 16th century with the surviving repertory of dance pieces for playing in consort, the relative scarcity of the latter becomes immediately evident. About twenty such collections of dance music are now known, most of them intended for four instruments but some for five or six, the authors or publishers of which being among others Attaingnant, Gervaise, E. du Tertre, Susato, Moderne, Mainerio, Bendusi, Phalèse, Paul and Bartholomeus Hessen, Holborne, and Jean d'Estrées (the collections of the last named are unfortunately not complete). A short but representative panorama of this repertory has been included in the various volumes belonging to this Series.

Editorial procedures and suggestions for performance

The note-values have been halved in every piece in order to adapt them to present day usage, in which the quarter-note is considered the basic time unit. Original time-signatures and first note-values have been printed as reference under the beginning of the upper voice of each piece.

Even though bar lines were not used for polyphonic music in the Renaissance except in the case of lute and keyboard pieces, they have been added in every instance in order to facilitate the performance by non specialist musicians.

Rehearsal numbers have been placed every five bars. The phrasing indicated by means of small vertical lines are editorial, as well as all accidentals placed above the staff. The use of accidentals which usually sharpen certain notes to create a "leading tone", especially in cadences, was one of the rules generally known as *musica ficta*.

Some of these dances have been transposed to another key mainly in order to permit their rendering on small groups of recorders (e.g. 2 sopranos, alto and tenor). In addition, there has been added a guitar accompaniment (*ad libitum*), which may become useful in a series of different combinations (see "Instrumental combinations").

Ornaments:

When playing these dances it is essential to add ornaments by way of "divisions", especially at cadential points and in the repeats of each section. To that purpose the player is referred to the many possibilities set down in the volume "Examples of Ornamentation from the Renaissance" belonging to this same Series, either writing down or extemporising those divisions which are considered fit. The following excerpts from original pieces of dance music dating from the 16th century will serve to illustrate this point:

ALMANDE PRYNCE *

Anon. 1599



* See "SIXTEENTH-CENTURY DANCES" N° 12 (Ed. Ricordi).

GAILLARDE

Pierre Attaignant (Paris, 1529)



Ornamentation by Attaignant on a lute version of the same gaillard.

Tempo and character:

It is not at all easy to establish with a certain degree of accuracy the most appropriate tempo to be applied to each dance type. The best indication towards fixing the approximate character and speed of these dances is afforded by the contemporary treatises, even though while they are quite detailed regarding choreography and dance steps, they are rather vague with respect to tempo. One of the most important sources of information about 16th century dance is undoubtedly the *Orchésographie* (1589) by Jehan Tabourot, a church dignitary from Langres born in Dijon in 1519, who writing under the anagram of Thoinot Arbeau gives a detailed and lively description of the various dances of his time in an imaginary dialogue with his disciple Capriol. Some essential indications taken from Arbeau's *Orchésographie* and referring to the tempo and character of the most typical dances are given below in an abridged form:

Pavane and basse danse:

The steps and movements of the pavane and basse danse are slow and solemn. The pavane is generally danced immediately before the basse danse and is played in binary meter to the following drum beat: ♩ ♩ ♩ ♩. The basse danse melodies are played in triple meter and the drum beats the pattern 3 ♩ ♩ ♩. (Arbeau indicates in his treatise of 1589 that the basse danse had become outmoded 40 or 50 years before his time).

Passamezzo:

Sometimes the musicians played a pavane in a less solemn way, to a quicker tempo, resembling the moderate tempo of the basse danse, it being then called a passamezzo.

Tourdion and Galliard:

The tourdion is in triple time like the basse danse, but lighter and livelier. The galliard receives its name from the fact that one has to be brisk and gay in order to dance it. Danced by the appropriate person its movements are lively, although it has to be slower for a tall man than for a small one, to compensate for the additional time spent in each step and moving the limbs backwards and forwards.

The melody of a tourdion is the same as that of the galliard and the only difference between them is that the tourdion is danced gliding along the ground at a lighter and quicker tempo, while the galliard is danced with lighter steps to a slower and heavier rhythm.

Allemande:

The allemande is a simple dance of a certain gravity, familiar to the Germans.

Branles:

The musicians are used to beginning the dances at a festival with a Branle Double, called a common branle, and they then proceed to a Branle Simple, a Branle Gai and towards the end the so called Branles de Bourgogne and Branles de Champagne. The order in which these varieties of branles are taken is dictated by the ages of the dancers. Elderly people do only dance with gravity the Branles Doubles and Simples; the young married people dance the Branles Gais, and all the remaining young people dance lightly the Branles de Bourgogne. The branles are danced sideways and not stepping forward, generally becoming a round dance. ("Examples of Ornamentation from the Renaissance" in this same Series).

Instrumental combinations:

Until the end of the 16th century the performer had absolute freedom in the choice of instruments. There were no fixed rules with the exception of a few elementary conventions such as loud instruments (cornetti, shawms, sackbuts) for outdoors performance or in large halls and churches, and soft instruments (strings, flutes, lutes, etc.) for chamber or domestic music. The free choice of performing medium is indicated in most of the titles of contemporary publications, e.g.: "per cantare e sonare, con tutte le sorti di stromenti di fiato, & corda, & di voce humana" (see "Instrumental Forms of the Renaissance" in this same Series).

For that reason all the pieces here included may be played on different types of instruments, according to the availability and judgement of the performers. Some possible combinations are further specified, besides the fact that these pieces may also be sung (with la la la, fa la la, tan ta ra, etc.) as indicated above.

Instrumental ensembles of the same family ("whole consorts")

*	Recorders			Strings	Brass instruments	Double-reed instruments
S	Soprano I	Soprano	Tenor I	Violin I	Trumpet in C I	Oboe I
A	Soprano II	Alto ¹⁾	Tenor II	Violin II	Trumpet in C II	Oboe II
T	Alto	Tenor	Bass ²⁾	Viola ³⁾	Alto trombone/Horn I	English horn ²⁾
B	Tenor	Bass ⁴⁾	Great bass ⁴⁾	Cello ⁴⁾	Tenor trombone ⁴⁾ /Horn II	Bassoon ⁴⁾

Mixed groups ("broken consorts")

S	Soprano or tenor recorder I	Flute	Flute / Oboe
A	Soprano or tenor recorder II	Oboe	Violin
T	Guitar I / Alto recorder	Viola ³⁾	Guitar I
B	Guitar II / Flute	Cello ⁴⁾ / Fagot ⁴⁾	Guitar II / Cello ⁴⁾

* **S A T B** = Superius, Altus, Tenor, Bassus.

¹⁾ Reading the part an octave higher.

²⁾ Reading the part an octave lower.

³⁾ See separate part in alto clef.

⁴⁾ See separate part in bass clef.

Note: Recorder consorts including soprano sound an octave higher than written.

The guitar accompaniment added "ad libitum" by the editor may be used either to enrich with a different colour the four basic instruments or to supply the lack of any of the three lower instruments. Even it is possible to perform the pieces with only one melodic instrument (playing the upper voice) and the guitar accompaniment.

Duplications of instruments are also possible; used alternately they can offer forte and piano contrast in the repetitions of strains.

A discreet use of percussion instruments (little drum, hand drum, tambourine, triangle) playing simple patterns suitable to each dance can also be added to emphasize the danceable character of the music.

When early instruments are available (crumhorns, viols, lutes, etc.) other combinations, also including recorders, are possible, being much nearer to the sound ideals of early music.

I hereby wish to express my sincere gratitude to Professors Roberto Lara, Carlos Rausa and Mario Arreseygor for their assistance in the guitar accompaniments and their corresponding fingerings.

Buenos Aires, 1980

Mario A. Videla

English translation: Gerardo V. Huseby

FUENTE / SOURCE

SEPTIEME LIVRE DE DANCERIES, / MIS EN MUSIQUE A QUATRE PARTIES / Par Estienne du Tertre, nouvellement imprimé à Paris par la vefve de / Pierre Attaignant, demourant en la Rue de la / Harpe, pres l'eglise saint Cosme. / 1557. (Paris, Bibliothèque Nationale)

1. PAVANE (Orig.: Una quinta más bajo / *A fifth lower*)
2. GAILLARDE (Orig.: Una quinta más bajo / *A fifth lower*)
3. BRANSLE (Tonalidad original / *Original key*)
4. BRANSLE (Orig.: Un tono más bajo / *A tone lower*)
5. BRANSLE (Orig.: Un tono más bajo / *A tone lower*)
6. BRANLE (Orig.: Un tono más bajo / *A tone lower*)
7. BRANSLE D'ESCOSSE (Orig.: Un tono más bajo / *A tone lower*)
8. BRANSLE D'ESCOSSE (Tonalidad original / *Original key*)

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DANZAS DEL RENACIMIENTO (III) [Videla]

RENAISSANCE DANCES (III)

Etienne du Tertre

1. PAVANE

[Flautas Dulces]
[Recorders]

Sop. I S

Sop. II A

[C'alto] T

[Tenor] B

2. GAILLARDE

3. BRANSLE



4. BRANSLE



Musical score for Bransle 4, featuring four staves in G major (one sharp). The first staff includes a melody with a '5' above the fifth measure and a 'Fine' marking above the 10th measure. The second staff has a 'D.C.' (Da Capo) marking above the 10th measure. The third and fourth staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

5. BRANSLE



Musical score for Bransle 5, featuring four staves in G major (one sharp). The first staff includes a melody with a '1.' and '2.' marking above the 10th measure. The second staff has a 'D.C.' (Da Capo) marking above the 10th measure. The third and fourth staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

Musical score for a four-part setting of a hymn, measures 5-8. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. Measure 5 begins with a '5' above the Soprano staff. The music features a mix of eighth and quarter notes. Measures 7 and 8 contain first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads back to the beginning of the phrase, while the second ending concludes the phrase.

6. BRANSLE

Musical score for a four-part setting of a Bransle, measures 1-4. The score is written for four staves (Soprano, Alto, Tenor, Bass) in C major (no sharps or flats) and 4/4 time. The music is characterized by a lively, dance-like rhythm with many eighth and sixteenth notes. Measures 3 and 4 contain first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads back to the beginning of the phrase, while the second ending concludes the phrase.

Musical score for a four-part setting of a Bransle, measures 5-8. The score is written for four staves (Soprano, Alto, Tenor, Bass) in C major (no sharps or flats) and 4/4 time. The music continues the lively, dance-like rhythm with many eighth and sixteenth notes. Measure 5 begins with a '5' above the Soprano staff. Measures 7 and 8 contain first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads back to the beginning of the phrase, while the second ending concludes the phrase.

7. BRANSLE D'ESCOSSE

The first system of the musical score for 'Bransle d'Escosse' consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a triplet of eighth notes (F4, G4, A4) marked with a '3' and three upward arrows, followed by a quarter rest. The subsequent measures contain eighth and sixteenth notes. A repeat sign is placed after the fourth measure, with a '5' above the staff indicating the start of the second ending. The second ending consists of two measures of eighth notes. The second, third, and fourth staves are also in treble clef with a key signature of one flat and a 3/4 time signature. They contain various rhythmic patterns of eighth and sixteenth notes, with repeat signs at the end of each staff.

The second system of the musical score continues the piece. It begins with a repeat sign on the first staff, followed by measures of eighth and sixteenth notes. A measure at the beginning of the system is marked with a '10' above the staff. The system continues with various rhythmic patterns across all four staves. The third staff includes a flat (B-flat) and a sharp (F-sharp) in later measures. The system concludes with repeat signs on all four staves.

8. BRANLE D'ESCOSSE

The first system of the musical score for '8. BRANLE D'ESCOSSE' consists of four staves. The top staff is in treble clef with a 3/4 time signature. It begins with a triplet of eighth notes, indicated by a '3' and three eighth notes with stems. The melody continues with eighth and sixteenth notes. A repeat sign is followed by a measure marked with a '5' above it. The second staff is also in treble clef with a 3/4 time signature, featuring a similar melodic line with a sharp sign (F#) appearing in the fourth measure. The third and fourth staves are in treble clef with 3/4 and 3/4 time signatures respectively, providing a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

The second system of the musical score continues the piece. It also consists of four staves. The top staff begins with a measure marked with a '10' above it. The melody continues with eighth and sixteenth notes, including a sharp sign (F#) in the fourth measure. The second staff continues the melodic line. The third and fourth staves provide the harmonic accompaniment. The system concludes with a double bar line.

DANZAS DEL RENACIMIENTO (III) [Videla]
RENAISSANCE DANCES (III)

Tenor

Viola

Etienne du Tertre

1. PAVANE



2. GAILLARDE



3. BRANSLE



4. BRANSLE



5. BRANSLE



6. BRANSLE



7. BRANSLE D'ESCOSSE



8. BRANSLE D'ESCOSSE



DANZAS DEL RENACIMIENTO (III) [Videla]

RENAISSANCE DANCES (III)

Guitarra
Guitar
ad lib.

Etienne du Tertre

1. PAVANE

Guitarra
Guitar

2. GAILLARDE

3. BRANSLE

Musical score for "3. BRANSLE". The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score consists of three systems of music. The first system has measures 1 through 8. The second system has measures 9 through 14, with a measure rest in measure 11. The third system has measures 15 through 20. The bottom staff includes fingerings (1-4), slurs, and triplets. A "C1" marking is present above the first staff in measure 11.

4. BRANSLE

Musical score for "4. BRANSLE". The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score consists of two systems of music. The first system has measures 1 through 8. The second system has measures 9 through 14. The bottom staff includes fingerings (1-4), slurs, and triplets. A "C1" marking is present above the first staff in measure 11. The score ends with a double bar line and repeat dots.

5. BRANSLE

Musical score for Bransle 5, measures 1-5. The score is written for two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature is one sharp (F#). The first staff has two first and second endings. The second staff has two first and second endings. The score includes various musical notations such as eighth notes, quarter notes, and rests.

6. BRANSLE

Musical score for Bransle 6, measures 1-5. The score is written for two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature is one sharp (F#). The first staff has two first and second endings. The second staff has two first and second endings. The score includes various musical notations such as eighth notes, quarter notes, and rests.

7. BRANSE D'ESCOSSE

Musical score for "7. BRANSE D'ESCOSSE". The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piece consists of two systems. The first system starts with a treble staff containing a melody with a repeat sign and a measure marked with a "5". The bass staff contains a complex accompaniment with triplets, sixteenth notes, and fingerings (1, 2, 3, 4, 5, 6). Above the bass staff, there are labels "C3", "C1", "C3", "C3", "C1", and "C1" with lines indicating specific notes or groups of notes. The second system continues the melody in the treble staff, marked with a "10". The bass staff continues the accompaniment with similar rhythmic patterns and fingerings.

8. BRANSE D'ESCOSSE

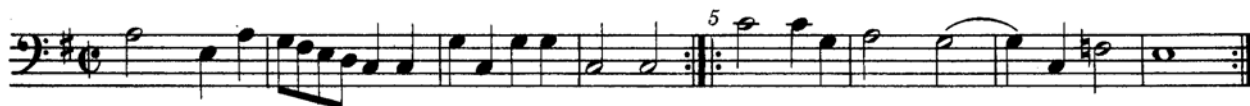
Musical score for "8. BRANSE D'ESCOSSE". The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piece consists of two systems. The first system starts with a treble staff containing a melody with a repeat sign and a measure marked with a "5". The bass staff contains a complex accompaniment with triplets, sixteenth notes, and fingerings (1, 2, 3, 4, 5, 6). Above the bass staff, there are labels "C3", "C1", "C3", "C3", "C1", and "C1" with lines indicating specific notes or groups of notes. The second system continues the melody in the treble staff, marked with a "10". The bass staff continues the accompaniment with similar rhythmic patterns and fingerings.

DANZAS DEL RENACIMIENTO (III) [Videla]
RENAISSANCE DANCES (III)

Bassus

Etienne du Tertre

1. PAVANE



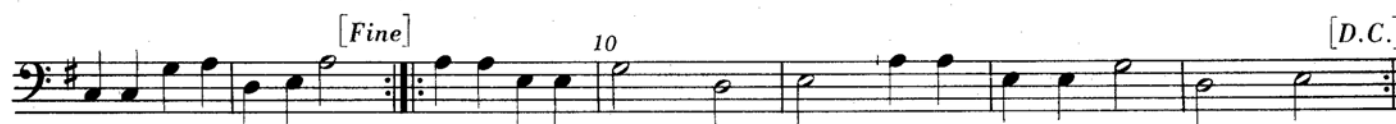
2. GAILLARDE



3. BRANSLE



4. BRANSLE



5. BRANSLE



6. BRANSLE



7. BRANSLE D'ESCOSSE



8. BRANSLE D'ESCOSSE

