



AMERICAN COMPOSERS EDITION

LANSING McLOSKEY

HAUTE DANCE

for Baroque violin, tenor gamba, theorbo

2012

Score

American Composers Alliance (BMI)

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The Fine Foundation, and
The UPMC Health Plan

HAUTE DANSE

for Baroque violin, tenor gamba, and theorbo

PART I: HAUTE DANCES

- | | | |
|------|---|--------|
| I. | Beanchaes Brawl | c.1:00 |
| II. | Haut Gavotte | c.1:30 |
| III. | Double Branle | c.1:15 |
| IV. | Krrrranto (coranto) | c.2:30 |
| V. | The Queen's Pleasure
aka "The Betty Hop" (lavolta) | c.1:15 |

PART II: BASSE DANSE

- | | | |
|-----|--|--------|
| VI. | Basse Danse: <i>piangere infinito</i>
(or: "Dancing with Tears in my Eyes") | c.5:45 |
|-----|--|--------|

PERFORMANCE NOTES:

Approximate duration: 14 minutes

The piece is written for a 14-course theorbo, tuned as follows:

Diapasons: G1, A1, B1, C1, D1, E1, F1

Fretted courses: G2, A2, D3, G3, B3, E3, A3

Accidentals hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.

♩ = ♪ at all meter changes unless otherwise indicated.

NOTES

The history of the Dance suite dates to the mid-16th century, the first known example being *Suyttes de bransles* by the French composer Estienne du Tertre, published in 1557. The Dance suite evolved and increased in popularity over the next 150 years, culminating in the highly formalized and stylized Baroque dance suites of Telemann (who claimed to have written over 200), Händel, and J.S. Bach.

In composing this suite I was particularly interested in the category of Renaissance dances known as the *haute danse*. These were lively, energetic dances – indeed, often quite athletic - with leaps, spins, and lifts. These contrasted with the *basse danse*: slow, stately dances in which the dancers' feet did not leave the ground. There were numerous forms of each, varying in style, choreography, and also regionally. I set five *haute danse* as follows:

- I. Beanchaes Brawl: In John Marston's *The Malcontent* (1604), one of the characters describes the steps of Beanchaes brawl (“Bianca's branle”): “t'is but two singles on the left, two on the right, three doubles forward, a trauerse of six round: do this twice, three singles side, galliard tricke of twentie, curranto pace; a figure of eight, three singles broken downe, come vp, meete two doubles, fall backe, and then honour.”
Simple...got it?
- II. Haut gavotte: A ground bass repeats twenty times; the catch, however, is that each repetition subtracts one note from the beginning until but one note remains.
- III. Double branle: Although the name originally refers to the form, in my double branle the “double” indicates a duo for the violin and gamba.
- IV. Krrranto: The Coranto (courante) was a quick-paced dance in triple-meter. Courante literally means running, and in the later Renaissance it was danced with fast running and jumping steps. This coranto starts slowly, but ends up running full-bore into a wall.
- V. The Queen’s Pleasure aka “The Betty Hop”: The lavolta was the “dirty dancing” of the Renaissance. The music was characterized by dotted-rhythms, and the dance itself was deemed quite lewd and lascivious, if not downright immoral and dangerous. The man embraces the woman, places his thigh between her buttocks, one hand on her back and the other alternately near her crotch and bust, and she leaps into the air, the flying skirts revealing glimpses of undergarments and leg. It was denounced as shamelessly obscene and suggestive. Johann Praetorius described it as “a new galliard...a foreign dance in which they seize each other in lewd places...a whirling dance full of scandalous, beastly gestures and immodest movements. [The volta] is responsible for the misfortune that innumerable murders and miscarriages are brought about by it.” Another critic suggested that the volta “should really be looked into by a well-ordered police force and most strictly forbidden.” Nevertheless, it was a favorite of Queen Elizabeth I, who danced it often with the Earl of Leicester (to whom she was not married). Scandalous? Move over, Lady Gaga.

The suite concludes with one slow *basse danse*: *piangere infinito* (“endless tears”), based on the *la Folia* progression.

Haute Dance was commissioned by the Chatham Baroque New Works Program, with generous funding provided by The Fine Foundation, and The UPMC Health Plan.

HAUTE DANSE

I. Beanchaës Brawl

Lansing McLoskey

Allegro (jagged but with precision) (♩ = 112)

Musical score for Violin, Gamba, and Theorbo. The Violin part is in 5/4 time, marked *f*. The Gamba part is in 5/4 time, marked *ppp*. The Theorbo part is in 5/4 time, marked *ff*. The score shows the first two measures of the piece, with a change in time signature to 3/4 in the second measure.

Musical score for Violin, Gamba, and Theorbo. The Violin part is in 3/4 time, marked *f*. The Gamba part is in 3/4 time, marked *f*. The Theorbo part is in 3/4 time, marked *f*. The score shows measures 3 through 7, with a change in time signature to 7/16 in the third measure.

Musical score for Violin, Gamba, and Theorbo. The Violin part is in 7/16 time, marked *f*. The Gamba part is in 7/16 time, marked *f*. The Theorbo part is in 7/16 time, marked *f*. The score shows measures 6 through 10, with a change in time signature to 5/4 in the sixth measure.

9

4/4 9/16 2/4 6/16

4/4 9/16 2/4 6/16

4/4 9/16 2/4 6/16

12

A

6/16 3/4 4/4 3/4 6/16

6/16 3/4 4/4 3/4 6/16

6/16 3/4 4/4 3/4 6/16

p

p sub.

16

6/16 9/16 9/16 9/16 6/16 9/16 9/16 9/16 9/16

6/16 9/16 9/16 9/16 6/16 9/16 9/16 9/16 9/16

6/16 9/16 9/16 9/16 6/16 9/16 9/16 9/16 9/16

mp *mf* *f* *f*

20

6/16 6/16 2/4 7/16 7/16

6/16 6/16 2/4 7/16 7/16

6/16 6/16 2/4 7/16 7/16

24

pizz.

27

B

ff f ff sim.

arco

f

29

ppp

f

f

mf

mf

31

mf

f

f

35

9/16 *ff*

9/16

9/16

4/4 *pp*

4/4 *ff* *pp*

4/4 *ff*

II. Haut gavotte

Allegro (♩ = 140)

Violin *pizz.* *mp*

Gamba *pizz.* *mf*

Theorbo *mf*

5

10

15

20 A

mp *mf* *f*

mp *mf* *f*

f *mf*

25 B

mf *f* *mf*

mf *f* *mf*

f *mf*

arco *poco cantabile*

30

mp *mf* *f* *mf*

f *mf* *mp* *mf*

f *mf*

pizz.

34

mp *f* *f* *f*

mp *f* *f* *f*

f *mf*

arco

39 C

mf mp pizz. mf f

f mf f mf f

44

f mf f mf f

arco <f

48

mf f mf f f

pizz. arco

mf f mf f

53

pizz.

III. Double Branle

Moderato (♩ = 112)

The musical score is arranged in three systems, each with three staves: Violin (top), Gamba (middle), and Theorbo (bottom). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is Moderato with a quarter note equal to 112 beats per minute. The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *cantabile*. The first system (measures 1-4) features a *p* dynamic for the Violin and Gamba, with *mf* for the Theorbo. The second system (measures 5-9) shows a *mf* dynamic for the Theorbo. The third system (measures 10-13) features a *f* dynamic for all instruments. The fourth system (measures 14-17) includes a section labeled 'A' with a *p* dynamic. The score concludes with a *p* dynamic for the Theorbo.

20

mf *mp* *mp*

23

f *f* *mp*

27

p *pp* *pp* *p* *pp*

IV. Krrranto (coranto)

Grave (♩=40)

accel. poco a poco

Violin *mf*

Gamba *mf*

Theorbo *mf*

6

poco a poco decresc.

poco a poco decresc.

poco a poco decresc.

A Adagio (♩=60)

accel. poco a poco

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

B Moderato (♩=90)

accel. poco a poco

18

mf

mf

mf

24 **C** Allegro (♩ = 120) *accel. poco a poco*

mf *poco a poco cresc.*

mf *poco a poco cresc.*

mf *poco a poco cresc.*

30 **D** Vivace (♩ = 170) *accel. poco a poco*

36 **E** Presto (♩ = 208) *accel. poco a poco*

f

f

f

42 **F** Prestissimo (♩ = 80)

49 *accel. poco a poco* ----- **G** **Presto assai** ($\text{♩} = 120$)

G Eb

56 *accel. poco a poco* ----- **H** **Pazzo e delirante** ($\text{♩} = 140$)

C Ab F Db Bb *ff* G Eb C Ab

63

F Db Bb G Eb C Ab F Db Bb G Eb C Ab

69 **I** *stringendo al fine*

F Db Bb G Eb C Ab F Db Bb D# Bb G Eb

D# B \flat G E \flat D# B \flat G E \flat D# B \flat G E \flat

crazy and frantic!

no decresc.!

D# B \flat G E \flat D# B \flat G E \flat D# B \flat G E \flat

D# B \flat G E \flat G

V. The Queen's Pleasure aka "The Betty Hop" (lavolta)

Allegro energetico (♩ = 120)

Violin *mf* *p*

Gamba *mf* *f*

Theorbo *mf* *f*

5 *mf* *f* G.P. *mf* *f*

mf *f*

mf *f*

9 *p* *mf* *f*

p sub. *mf*

mf

13 *mf* *f* *mf* *f* *mf*

17 A

f *mf* *mf* *mf*

21

f *f* *f* *ff* *ff*

26

ff *mf* *ff* *ff*

30 B *cantabile and bluesy*

f *ff* *ff* *mf* *mf* *mf*

35

40

45

C (♩=♩)

49

(♩=♩)

53

fp *pp* *f*

fp *pp* *f*

D

58

mf *f* *ff* *f*

mf *ff* *ff*

62

ff *ff*

VI. Basse danse: *piangere infinito* (or: "Dancing with Tears in my Eyes")

Melancolico e onirico (♩ = 52)

Violin

Gamba

Theorbo

6

A

12

B

18

23 **C**

poco mf

mf

poco mf

6 4 # + #7 6 4 6 5 4 6 4

poco mf

29

p

p

D

with great freedom and feeling

p

p (there can be a pretty wide range of dynamics in the solo)

39 **E**

Gliss.

p

p

5

p

44

Musical score for measures 44-48. The score is written in a key signature of two flats and common time. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a sequence of notes with various accidentals and a fermata. The middle bass staff contains a sequence of notes with various accidentals and a fermata. The lower bass staff contains a sequence of numbers: 9, 6, #7, 6, 3, 5, 4, 3, #5, 6.

49

Musical score for measures 49-53. The score is written in a key signature of two flats and common time. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a sequence of notes with various accidentals and a fermata. The middle bass staff contains a sequence of notes with various accidentals and a fermata. The lower bass staff contains a sequence of numbers: 5, 6, #, #7, 0, 0. Dynamic markings include *pp*, *p*, and *pp*.

DEO
GRA-
TIAS