

1-1-2006

The importance of the conductor as editor and arranger: A practical guide

Matthew F. Walicke

Eastern Illinois University

This research is a product of the graduate program in [Music](#) at Eastern Illinois University. [Find out more](#) about the program.

Recommended Citation

Walicke, Matthew F, "The importance of the conductor as editor and arranger: A practical guide" (2006). *Masters Theses*. 848.
<http://thekeep.eiu.edu/theses/848>

This Thesis is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

*******US Copyright Notice*******

No further reproduction or distribution of this copy is permitted by electronic transmission or any other means.

The user should review the copyright notice on the following scanned image(s) contained in the original work from which this electronic copy was made.

Section 108: United States Copyright Law

The copyright law of the United States [Title 17, United States Code] governs the making of photocopies or other reproductions of copyrighted materials.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the reproduction is not to be used for any purpose other than private study, scholarship, or research. If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that use may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law. No further reproduction and distribution of this copy is permitted by transmission or any other means.

THESIS REPRODUCTION CERTIFICATE

TO: Graduate Degree Candidates (who have written formal theses)

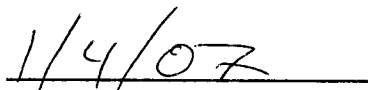
SUBJECT: Permission to Reproduce Theses

The University Library is receiving a number of request from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow these to be copied.

PLEASE SIGN ONE OF THE FOLLOWING STATEMENTS:

I hereby grant the Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.





Author's Signature

Date

I respectfully request Booth Library of Eastern Illinois University **NOT** allow my thesis to be reproduced for any use:

Author's Signature

Date

The Importance of the Conductor as Editor and Arranger
A Practical Guide

by

Matthew F. Walicke

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC
CHORAL AND ORCHESTRAL CONDUCTING CONCENTRATION

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2006

I HEREBY RECOMMEND THAT THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

1/4/2007
DATE

Peter Hesterman
THESIS DIRECTOR

1/4/2007
DATE

Peter Hesterman
DEPARTMENT / SCHOOL HEAD

ABSTRACT

Musicians and audiences will benefit significantly if conductors take on the role of editor and arranger. Though one might consider the process daunting, writing quality, professional arrangements is made easier if the conductor employs modern technological tools in the creation of new derivative works. By becoming editor and arranger, the conductor can tailor editions and arrangements to fit the needs of his or her ensembles for little more than the cost of paper. Further, by distributing these works, all conductors have the opportunity to enrich their ensembles with new arrangements and editions.

This thesis presents this case and outlines in detail how a conductor of any ensemble can easily make new original editions or arrangements. The process will be demonstrated in chapter one, in which I write a new edition of Juan del Encina's *Mas vale trocar*, arranged for a choir of young men, guitar and keyboard. In chapter two, these same techniques will be applied to a larger and more detailed wind ensemble arrangement of two Renaissance dances. Both examples clearly demonstrate that by utilizing basic technology, a conductor can create new works that will enrich his or her ensembles, audiences and the greater musical community.

DEDICATION

This thesis is dedicated to my wife Adrienne, and my children Evan and Abby, without whom none of this would have been possible.

ACKNOWLEDGEMENTS

Dr. Peter Hesterman and Dr. Peter Loewen, whose keen musical insight and attention to detail has shaped this project and who I am today.

Dr. Patricia Poulter and Dr. Dennis Hayslett, who have taught me more about being a conductor than any class ever could.

The ensembles and music students of Eastern Illinois University, who afforded me the opportunities to grow in every aspect my musical life.

CONTENTS

I. Introduction.....	1
II. Chapter One: Creating a Choral Edition.....	3
1. Accompaniment Scores.....	3
2. Creating a Plan.....	5
3. Compiling Sources.....	6
4. Creating the Edition Using Electronic Resources.....	11
III. Chapter Two: Creating an Arrangement for a Larger Ensemble.....	15
1. A Brief History on the Works.....	16
2. Source Materials.....	18
3. Preliminary Planning Concerns.....	20
4. Percussion Concerns.....	22
5. Arranging the Work from Electronic Sources.....	24
6. Conducting Concerns.....	25
7. Final Rehearsal Concerns.....	26
IV. Conclusion.....	30

Appendix A: Planning Chart for Juan del Encina's *Mas vale trocar*

Appendix B: Planning Chart for William White's *Pavane*

Appendix C: Planning Chart for John Dowland's *Galliard*

Appendix D: A Brief List of Online Public Domain Resources

Appendix E: Choral Score Edition of *Mas vale trocar*

Bibliography

Supplement: Full Wind Ensemble Score for *Two English Renaissance Dances*

LIST OF FIGURES

- Fig. 1: Juan del Encina, *Mas Vale Trocar*, Nancho Alvarez, editor. Mm. 1-6.....8
- Fig. 2: Encina, *Mas vale trocar*, Paco Marmol and Manolo Casaus, editors. Mm. 1-2...11
- Fig. 3: Encina, *Mas Vale Trocar*, Chandra Maeder, editor. Mm. 6-9.....13
- Fig. 4: Encina, *Mas Vale Trocar*, Anthony Petti, editor. Mm. 1-4.....14
- Fig. 5: Encina, *Mas vale trocar*, MIDI file, Marmol/Casuas, editors. Mm. 1-3.....15
- Fig. 6: Encina, *Mas vale trocar*, Matthew Walicke, editor. Mm. 1-3.....16

INTRODUCTION

The Case for Conductor as Editor and Arranger

A good conductor should be an active editor and arranger, creating unique editions and arrangements tailored for specific ensembles. Without regular application of these skills, conductors are relegated to purchasing new scores or, because of financial constraints, choosing from limited selections in their own libraries. Customizing editions or arrangements affords new opportunities to increase an ensemble's repertoire. The conductor who can double as editor and arranger can draw from repertoires such as early music, ethnic works or folk songs, creating new derivative works that might be commercially unavailable, or in printed formats that are not suitable as performance scores. In this thesis, I will demonstrate the process of creating a simple choral edition as well as a more complex arrangement of early music using online resources.

The process of creating new scores is simplified by utilizing easily accessible electronic source material. These sources provide the basic musical elements of a piece, and if applied to a new edition or arrangement, eliminate much of the data entry required in making such a score. This source material can be quickly modified with the use of modern technology to create usable modern scores. Using critical editions and other printed scores as references, the accuracy of electronic sources can be verified or modified as needed.

Arranging and editing is most important if a conductor wishes to draw upon the vast early music repertoire. Early music encompasses a wide range of genres, languages and styles, but because of the sheer size of the repertoire, conductors are limited by the commercial availability of early music. It can be difficult to locate particular scores

outside of critical editions, forcing a conductor to select only from the performance scores that are available commercially. These works often become “permanently out of print,” as publishers make room for more contemporary titles. Furthermore, if these editions do exist, they are frequently derived from the same (or similar) source materials available to everyone, with notational conventions any conductor could add for him- or herself. The conductor who can arrange and edit the early music repertoire can draw from a significant, historic library of works whose sources are in the public domain, and therefore freely alterable and publishable.

The process of creating new performance scores is greatly enhanced through the application of modern technology. Basic proficiency with music notation software and the ability to navigate online is all that is required for a conductor to easily create professional modern editions from public domain source material that, by itself, would be unusable as a performance edition. Accuracy of these online sources can be easily checked against printed critical editions and then modified using notation software to create an authentic, unique modern edition. It is important to also note that online public domain scores are often derived from critical editions, and so they frequently result in accurate online sources.

My edition of Juan del Encina’s choral work *Mas vale trocar*, will demonstrate the process of creating a performance edition from otherwise unusable sources. Two English Renaissance dances, William White’s *Pavane for Six Voices* and John Dowland’s *Galliard in F Major*, will serve as the foundation for a wind ensemble arrangement from similar source materials. For both arrangements, I will use online source material from several online databases. Source materials will be drawn from academic sites such as the

Werner Icking Archive at the Danish Royal Academy of Music in Aarhus and from special interest sites such as the Choral Public Domain Library. Some of these sites will be discussed in greater detail in each section, and Appendix G lists a number of websites that will help a conductor locate some resources. These sources will be compared with the available critical editions, and used as the basis for my new arrangements and editions that are accessible and creative while not sacrificing authenticity.

These new arrangements will avoid some of the pitfalls of other modern interpretations of early music. Accessibility is perhaps the best reason for a conductor to arrange works for his or her own ensembles. For example, Jerry Junkin's excellent arrangements of the works of Susato are often inaccessible to many ensembles. His arrangement of *Fagot*, though faithful in its execution, relies exclusively on bassoons, a commodity many wind ensembles lack in adequate enough numbers to perform this work. Junkin does however prove the value of being a conductor who arranges works based on the assets of a particular ensemble. Junkin's ensembles at the University of Texas, for whom these works are designed, perform these works beautifully, as their own particular orchestrational assets are capitalized upon in his arrangements. Another problem we will avoid is clear inauthenticity in a new arrangement. Though Bob Margolis' *Terpsichore* based on the works of Praetorius is a delight to listen to, it is clearly a very modern arrangement. This approach diminishes many reasons to perform early music: general education, historic context, creating a rounded concert program and broadening an ensemble's repertoire. The arrangements demonstrated in the following chapters will be creative and authentic, designed with specific ensembles in mind and fun for both performer and audience.

CHAPTER 1

Creating a Choral Edition

Often, source material and critical editions are not suited for performance, but will serve as a basis for creating a performance score. For example, one may need to reduce an open four-staff score into two staves for an accompaniment, or perhaps a work needs to be transposed to accommodate a specific ensemble. One certainly should consider adding modern notational conventions or dynamics and other notational aids, which are often lacking in critical editions. Instead of using an awkward performance score, or simply not performing a particular work because it is not commercially available, the conductor should embrace the opportunity to create an edition tailored to his or her ensemble. Using Juan del Encina's *Mas vale trocar* as an example, I will create a performance score for a men's choir accompanied by a guitar, harpsichord, and some percussion.

When considering the addition of instruments to Spanish Renaissance vocal music, "...the question is not whether instruments participated in the performance of this music, but which instruments to use and in what way."¹ There are many historical references to voices and instruments playing together, in both secular and sacred music.

It is clear that vocal music of (Renaissance Spain) was often performed *a capella*, but this does not exclude the possibility that in Spain the situation was rather different, that there was a well established tradition of performing songs with a solo voice accompanied by one or more instruments—possibly stemming from the tradition of the *Cantigas*, from Arab–Andalusian practice.²

1. Jordi Savall, "Performing Early Spanish Music," *Early Music*, (Nov., 1992): 653.

2. *Ibid*, 651.

Further, it is noted that the “accompaniment of vihuela, of viola da gamba or harp was so well established it affected even the performance of sacred music.”³ In my arrangement, I sought to strike a balance between a reasonably historic performance while allowing for some creativity on my part.

Lacking a vihuelist or lutenist, guitar seemed an obvious instrument to include, and a member of my choir was proficient enough to play the part. I chose to include harpsichord mostly to help the choir; a mixed-age high school group with limited rehearsal time. Perhaps my most contentious addition is that of the castanets, but reading the literature on Early Music performance practice is nothing if not contentious. Michael Morrow writes that early music offers many possible interpretations which are as unique as each performer.

Of course, one of these performances could, by sheer chance, be more or less historically correct. But how are we now to judge which? And supposing a medieval or renaissance listener could hear a modern performance of a chanson by Binchois or a Dowland lute solo, for instance, would he say (I use modern English of course) ‘How can anyone ruin such fine music in this way?’; or would he exclaim ‘What the hell is that? Some Moorish barbarity no doubt.’⁴

Juan del Encina is noted for his musical contributions to the theatrical repertoire, and is considered “the true founder of the secular theatre in Spain.”⁵ Noting this distinction, it is important to consider the combinations of instruments and voices in this repertoire. “The poorest theatrical company would at least open the programme with a

4. Michael Morrow, “Musical Performance and Authenticity,” *Early Music*, (April, 1978): 233

5. Henry Cart de Lafontaine, “Spanish Music,” *Proceedings of the Musical Association, 33rd Session*, J. A. Fuller Maitland, Esq., M.A., chairman. (Oxford, UK: Oxford University Press, Dec. 11, 1906), 31.

singer of *romances* accompanied by a guitarist. The interludes, usually dances and songs demanded the fullest instrumental strength that could be mustered, as of course did the final *despedida*.”⁶ This statement further justifies the inclusion of guitar as a reasonable choice for this music and also compels one to consider further instrumental additions. In Moratín’s *Orígenes del Teatro español*, he indicates over forty instruments commonly used for accompaniment, including several percussion instruments. With the support of this credible research, it is acceptable to conclude that a balanced arrangement of a secular work by Encina could include any number of accompanying instruments, without sacrificing informed performance practice.

ANALYTICAL PLAN

As a starting point, the conductor should generate a graphic analytical plan. This analysis will offer a one-page overview that not only paraphrases the harmony, but should also include the intended adjustments to orchestration and the printed score. Once this has been generated, the conductor should compile both print and electronic source material, and from that material create the new edition. Using notational software, a conductor can quickly and inexpensively create a professional-looking edition suited for use by a contemporary ensemble.

The plan should outline the form in a clear way, with a harmonic analysis offering a handy reference to the overall work. Within the more formal plan, the arranger will save time by indicating any changes to orchestration, dynamics or articulation. This frees

6. Ann Livermore, “Spanish Dramatists and Their Use of Music,” *Music and Letters*, (July, 1944): 141.

the arranger from having to make those decisions later on when one should be focusing on the intricacies of page layout and creating a professional-looking copy.

CREATING THE EDITION

A problem with using a critical edition as a performance score is the unwieldy nature of the open score for an accompanist. While more homorhythmic music in open score might be easier to play, it may be a challenge for even an accomplished accompanist to accurately play a four-part polyphonic work in open score. Open scores are even more awkward for fretted instruments, but modifications, such as adding guitar chords to a simple piano score can help a guitarist as well. Creating a two-staff score solely for instrumentalists is a simple task any conductor can undertake to make the accompanist's job easier, however, it is preferable to create one consistent edition for everyone.

The *Universidad Politecnica De Valencia* maintains a critical edition database of Spanish early music. Their edition of Encina's *Mas Vale Trocar* though accurate, is a cumbersome score from which to perform.

Though the score is accurate and clear, and contains some modern conventions such as bar lines and meter, its four open staves would be unsuitable for accompanists. If, for example, this work were to be accompanied by both a harpsichord and a guitar,

Fig. 1: Juan del Encina, *Más Vale Trocar*, Nancho Alvarez, editor. Mm. 1-6.

Más va-le tro-car pla-cer por do-lo-res que es-
 Me-jor es su-frir pa-sión y do-lo-res que es-
 Más va-le pe-nar su-frien-do do-lo-res que es-
 Me-jor es per-der pla-cer por do-lo-res que es-

Más va-le tro-car pla-cer por do-lo-res que es —
 Me-jor es su-frir pa-sión y do-lo-res que es —
 Más va-le pe-nar su-frien-do do-lo-res que es —
 Me-jor es per-der pla-cer por do-lo-res que es —

Más va-le tro-car pla-cer por do-lo-res que es-
 Me-jor es su-frir pa-sión y do-lo-res que es-
 Más va-le pe-nar su-frien-do do-lo-res que es-
 Me-jor es per-der pla-cer por do-lo-res que es-

Más va-le tro-car pla-cer por do-lo-res que es-
 Me-jor es su-frir pa-sión y do-lo-res que es-
 Más va-le pe-nar su-frien-do do-lo-res que es-
 Me-jor es per-der pla-cer por do-lo-res que es-

this edition would present a far greater challenge to players than would a modern choral edition.

This score becomes even less useful if a change of key is necessary. For example, if a conductor wanted a male choir to sing this, it might be better to transpose this down to make it easier on the men singing the Soprano line, while simultaneously taking advantage of richer bass tones. When including any instrument, transposition is also a consideration, in order to make the best use of a particular instrument's range

Although the Alvarez edition has much strength, it has many limits in the modern

rehearsal. This edition could, however, be used by itself by the choir while the harpsichord and guitar play from an accompanist's score. It would be preferable to have a choir edition as well, containing a reduced accompaniment, and a more compact layout.

CREATING A PLAN

An analytical plan can help to solidify ideas and guide the creation of a score. This plan should include any preliminary changes (meter, key, clef, etc.), dynamics, articulations, shifts in orchestration and any other special markings. This could be done using either simple pencil and paper or by employing the use of software such as Microsoft Excel, OpenOffice for Linux, or Apple's iWork. The advantage of software is that it creates a cleaner and more precise analysis, and further, offers a consistent layout for future analyses.

For this edition, the first changes will be to transpose this work down a major third, compress it into two staves, and add guitar chords above the staff. Guitar chords will be placed above the piano/vocal score, lining up with the rhythms in the score. In this piece, the first and second *copla* will be solos, to create different textures. This edition will only use three of the five verses. During vocal solos the castanets will drop out to return on the *vuelta* and the choral *copla*. The *copla* could also be used as an instrumental introduction to the work, and indicated in a short text block.

All of these changes are indicated in the analytical plan, which also includes the dynamic changes for each verse, as well as some more general considerations. Adding accents in measures six and nine will help bring out the voice leading, which will create

additional rhythmic interest in performance. Appendix A contains the plan that outlines these changes and gives clear direction on the creation of the final edition.

COMPILING SOURCES

A more accessible score can be quickly generated with proper source materials. First, a critical edition should serve as a point of reference, against which to check all other editions. Equally useful are electronic editions, which are often found as image files (.pdf, .gif, .jpg, for example). A quick search online yields a number of score libraries each containing suitable electronic editions. Finally, a suitable MIDI or application-specific notation file (such as Finale's .mus) will help save time in data entry for the final edition. These files will provide the basic pitches and possibly the text for our new edition.

For this project, the source will include both the above critical edition and a 1999 open-score edition by Paco Marmol and Manolo Casuas and the corresponding MIDI file, an open-score edited by Chandra Maeder, and the 1982 *Chester Book of Madrigals*, vol. 2 edited by Anthony Petti. Each score has strengths and weaknesses, but also poses problems serving as performance score.

As discussed previously, the Alvarez edition is unsuitable for accompanists, but it could be used as a stand-alone choral score, provided that an accompanist score was generated. Its lack of dynamics, slurs, breath marks and other modern elements does not help the modern choir, instead requiring them to add these elements themselves, thereby opening the door to human error. Having an ensemble add these markings also reduces

rehearsal time or requires an ensemble to have “homework.” Although it is clear, spacious, and accurate, it is inadequate for my needs.

As a performance score, the Marmol/Casas edition shares similar drawbacks with Alvarez, and has the additional problem of the text being sloppily located under only two out of the four staves. Though certainly usable, it is an additional drawback to this score.

Fig. 2: Encina, *Mas vale trocar*, Paco Marmol and Manolo Casas, editors. Mm. 1–2.

Sopranos

Contratos

Tenores

Bajos

1.- Más va - le tro -
 2.- Me - jor es su -
 3.- Me - jor es pe -
 4.- Más va - le pre -
 5.- As - sí qu'es me -

Although it is a good idea to compress the score, this execution looks awkward and care was not taken to properly align the text and staves. The misaligned verse numbers, inconsistently-spaced verses and extraneous hyphens are distracting, but the text and musical content is correct. It is a valuable source because it has confirmed the pitch, rhythm and text of the other editions, and finally, it serves as encouragement to make a cleaner, more professional copy.

Although the Marmol/Casuas printed edition is not desirable as a performance score, their MIDI file is an excellent tool. The MIDI file contains only the basic notes of the work, free of text, dynamics or other information making it a good starting point for the edition, saving the editor the time otherwise required for data entry. This allows the editor more time to focus on alterations and layout concerns.

The Maeder score is by far the most problematic. Barlines bisect only the white space between the staves and not the staves themselves. This lacks the visual clarity of modern barlines. The text in the score is only the first verse, with all others verses in a compressed text block centered at the bottom of the score. This would be more difficult for a choir to use than the open layout of the Alvarez score or of a conductor's own edition.

Fig. 3: Encina, *Mas Vale Trocar*, Chandra Maeder, editor. Mm. 6 – 9

The image shows a musical score for the madrigal 'Mas Vale Trocar' by Juan de Encina. It consists of four staves, each with a different clef: the first three are treble clefs and the fourth is a bass clef. The lyrics are written below each staff. The lyrics are: 'Donde es gra-de-ci-do es dul-ce mo-rir: bi-vir en ol-vi-do aquel no es bi-vir.' The score includes musical notation such as notes, rests, and bar lines, with a double bar line and repeat dots at the end of each line.

Donde es gra-de-ci-do es dul-ce mo-rir: bi-vir en ol-vi-do aquel no es bi-vir.

Donde es gra-de-ci-do es dul-ce mo-rir: bi-vir en ol-vi-do aquel no es bi-vir.

Donde es gra-de-ci-do es dul-ce mo-rir: bi-vir en ol-vi-do aquel no es bi-vir.

Donde es gra-de-ci-do es dul-ce mo-rir: bi-vir en ol-vi-do aquel no es bi-vir.

Mejor es sufrir passion y dolores que estar sin amores.
 Es vida perdida bivar sin amar, y mas es que vida saberla emplear.
 Mejor es penar sufriendo dolores que estar sin amores.
 La muerte es vitoria do bive aficion, que espera haver gloria quien sufre passion.

Perhaps the best choice for an available performance score is the Petti edition in the Chester Book of Madrigals. It is clean, accurate and contains a great deal of information. It includes dynamics, fermata, breath marks, and also contains clearly-marked verses and refrains and a suggested tempo.

Fig. 4: Encina, *Mas Vale Trocar*, Anthony Petti, editor. Mm. 1-4.

Refrain Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

Refrain Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

8 Refr. Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

Refrain Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

Andante $\text{♩} = \text{c. } 110$

p ritmico

The accompanist score at the bottom is a better addition to this score; however, a conductor may not wish to use this edition because, like the Alvarez and the Marmol/Casuas, this score is rather cluttered. The cost of this volume may make the

purchase of this edition out of reach for some ensembles, and would be considered a large purchase in almost any budget, with twenty copies costing approximately \$280.

Having compared the above scores, the plan for a new performance edition should include some improvements based on research. To begin, perhaps a more hymn-like layout might conserve space and make for a tighter score, and would also provide a suitable accompanist's edition containing all lyrics. The work will be transposed, dynamics added, and guitar chords placed above the top staff. These changes combined with those established in the analysis will result in a polished edition suited for use by a modern choir.

CREATING THE EDITION USING ELECTRONIC RESOURCES

Much of the work of creating this edition has already been done, and is freely available for the editor to use. Though the printed edition of the Marmol/Casuas score is lacking in some areas, the MIDI file is accurate and easily usable.

Fig. 5: Encina, *Mas vale trocar*, MIDI file, Marmol/Casuas, editors. Mm. 1-3.

The image displays a musical score for four voices: Sopranos, Contratos, Tenores, and Bajos. The score is written on four staves, each with a clef and a key signature of one flat (B-flat). The time signature is 3/4. The music consists of a series of notes and rests across three measures. The Soprano part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Contralto part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Bass part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

This particular edition employs two beats of rest in measure 16, which will be eliminated in the new edition. The score contains only the pitches, which are accurate when compared to the critical edition. Using this existing public domain material has saved significant time in the editing process. Rather than inputting the same notes, the editor merely removes the extra rests, copies and pastes the material into the new document, and the data entry process has been almost eliminated. This allows the editor more time to devote to detail and the more creative aspects of editing.

To create a basic two-staff accompanist's score, I simply cut and pasted the four staves into a piano staff. Using different layers helps to clarify voice parts in a two-part score, by automatically turning the stems in the proper direction, helping an accompanist to identify individual voice parts easily. Text in a score such as this might get cumbersome, as there are three verses, but an editor could use rehearsal letters as a means to communicate with the choir more effectively.

For the guitarist, chords should be added above the staff. Care should be taken to line up chords at their harmonic changes, identifying every chord, and allowing an individual performer the opportunity to use individual judgment on playing them.

Fig 6: Encina, *Mas vale trocar*, Accompanist score, Matthew Walicke, editor. Mm. 1-3

A

C5 gm cm B^b E^b cm fm B^b E^b

This accompanist edition would be suitable should one wish to use another source as a choral score.

Turning an accompanist's edition into a performance score usable by all performers is very easy to accomplish. Simply by adding the text, dynamics, articulation and other performance markings, this edition could be used by both singers and instrumentalists. By using electronic copies of the text, many of which can be found readily online, one need only edit the text according to the requirements of the application, and quickly added to the score. It is necessary to break the bar lines between the staves in order to accommodate the text. Using the written plan as a reference, dynamics and other performance markings are then included.

The result is a polished score, at least equal in quality to available editions, and better suited to the needs of the modern choir. In its final incarnation, this edition was transposed to B minor, a key better suited to the guitarist and the tenors. Furthermore, the process of creating a score such as this is quick and efficient, and at no more cost than the price of toner and paper. This edition is also a score over which the editor has full control, and can seek to publish, self publish, return to the public domain, or create derivative works. Moreover, this gives an ensemble a truly unique work tailored to fit specific needs. Appendix E contains the final performance edition of this work.

CHAPTER 2

Creating an Arrangement for a Larger Ensemble

Making a more detailed arrangement for a larger ensemble poses more challenges than creating a simple four-part edition, but is similar in its approach. Like the choral edition, creating an arrangement for a large group like a wind ensemble is simplified by applying similar technological resources: notation software, MIDI and graphic files. At the outset, one should compile source materials and make a thorough plan, but one must also take into consideration the abilities of the ensemble, performance assets and orchestrating with period instruments in mind. Although it is a more time-consuming endeavor, writing a large arrangement can be made more manageable. Generating a graphic analysis, compiling resources and knowing the assets and strengths of the ensemble will all help to make the process more efficient.

To begin, one must first find the same kinds of source scores as were used for the choral edition; both electronic and printed. Again, the printed critical editions will help to confirm the content of the digital files. Once these editions have been compiled, the arranger must make decisions about the orchestration based on the ensemble. If at a later time, the arranger decides to seek publication of the score, then perhaps including other instrumental parts will be justified. Thankfully, technology makes the process of adding, deleting and changing parts quite easy, and such alterations can be done quickly if and when they are needed.

For my arrangement, I used White's *Pavane for Six Voices* (in C minor) and Dowland's *Galliard in F Major* from *Opusculum Nouwer Paduanen, Gaillarden, Couranten und Volten*. A *Pavane* followed by a *Galliard* was a common pairing of

Renaissance dances. Our ensemble is a university wind ensemble with few double reeds, a single oboe, and a brass section with no cornets. All other sections are strong, however, and one can include an alto trombone for one movement, which helps to create a series of consorts.

CONSORT PRINCIPLE

Arranging as groups of consorts is a key factor in creating authentic period sounds. The consort principle forms the basis of Renaissance instrumental music, and should be the basis of creating a modern arrangement. "Most important was the organization of (wind band) instruments by families called 'consorts,' which replaced the old 'loud-soft' principle of the Middle Ages." Equally important for the modern wind ensemble is the concept of the "broken consort" which affords some guidance on how to combine different instruments. These broken consorts:

...were often consorts consisting of several instruments of two families. This occurred due to certain inherent weaknesses in some consorts, which therefore invited substitutions. For example the trombone consort (which lacked an agile upper voice) and the cornett consort (which lacked a good bass) were combined to make one of the most popular "broken consorts" of the sixteenth century.⁷

The alto trombone affords the opportunity to explore this concept in the modern ensemble, and to apply the "broken consort" principle to a full wind ensemble.

The literature of the sixteenth century indicates flexibility on the part of

7. David Whitwell, *A Concise History of the Wind Band* (Northridge, CA: Winds, 1985), 51.

combining instrument families. Thomas Morely's *First Book of Consort Lessons* in 1599 was composed for strings and flute. "The editor, nevertheless allows other substitutions, 'to the ende that whose skill or liking regardeth not the one, may attempt some other'." ⁸ There are indications, particularly in church wind bands, of combinations of consorts playing with both organ and voices. One Italian visitor to the Cathedral Church of Canterbury describes the "solemne Musicke with the voyces, and Organs, and Cornets, and Sagbutts" and further indicates he had not "heard a more heavenly sound." ⁹

Given this, one should not hesitate to apply all these concepts to a new arrangement. In my work, I begin the *Pavane* with a broken consort of flute and oboe together with the saxophones. The mellow and reedy quality of the saxophones is balanced nicely with the addition of the two winds. I also use the brass alone in this movement as an ensemble sort of *piffari*, a Renaissance group of wind instruments including brass, double reeds, winds, bagpipes and more, used in street festivals. In the *Galliard*, I further explore the broken consort in a number of ways, using trumpets and trombones, all conical brass, as well as alternating consorts at rehearsal G.

BRIEF HISTORY OF THE WORKS

Little is known of William White, but we do know that he spent most of his life in Durham, England, and there is some record of him as a singer in the royal courts,

8. Whitwell, 80.

9. Ibid, 98.

however, much of the information about his life is anecdotal. Though sometimes credited with the composition of some bawdy catches which appear in collections of John Hilton (1658) and John Playford (1663–73), it is unlikely that they were composed by William White. His consort pieces for six voices are his most celebrated works, highly regarded for their contrapuntal skill, and often compared to the works of Orlando Gibbons.

John Dowland (1563–1626) is recognized for his skill as both a lutenist and composer of English song. He is also considered one of England's most influential composers, despite having spent much of his professional career in Danish and German courts. Dowland composed a number of works for lute, many of which were published in collections during his lifetime. As a lutenist, Dowland worked in an improvisatory field, and it is likely he "...would doubtless have performed his own music in a semi-improvised manner from a memorized 'gist', and would have felt free to alter the details each time he wrote a piece down."¹⁰

Often paired with a Pavan as a contrast, the Galliard is a fast, lively dance, associated with high kicks and leaping. Dowland's *Galliard in F* was originally published in Frankfurt am Main in 1610 for recorders in Thomas Simpson's *Opusculum Neuer Paduanen, Gaillarden, Couranten und Volten*. This typical Galliard from Dowland uses the typical alternating triple meters common to the form. Arbeau, in his *Orchésographie* of 1588 describes the Galliard as consisting of

10. Peter Holman and Paul O'Dette. "John Dowland." *The New Grove Dictionary of Music and Musicians Online*. ed. L. Macy. Accessed February 8, 2005. <<http://www.grovemusic.com>>

“four *grues* (the dancer hops on to the ball of one foot while moving the other forward in the air ‘as if to kick someone’), a *saut majeur* (‘big jump’, often ornamented with beats in mid-air), and a *posture* (the dancer rests with one foot in front of the other).”¹¹

His six-voice pavane will become the first movement orchestrated for the wind ensemble in this set of two dances. The Pavane is a slow, stately, duple-meter dance, often paired with a Galliard. It has an almost a solemn processional, character. Thomas Morely described it as a “kind of staid music, ordained for grave dancing, and most commonly made of three strains.”¹² The gravity of the Pavane can be seen in the works of some British composers such as Bull, Philips and Holborne, who composed Pavaness as a commemoration of death.

SOURCE MATERIALS

Electronic files of the Dowland *Galliard* are available at a site highly regarded for its beautiful editions and historic authenticity, the Werner Icking Music Archive, part of the online music archive maintained by The Royal Academy of Music in Aarhus, Denmark. The site’s namesake, Werner Icking (1943–2001) maintained and operated this site’s predecessor, the GMD Music Archive, which was a faithful repository of

11. Thoinot Arbeau. *Orchesographie*. Translated by Mary Stewart Evans. New York: Dover Publications, 1967.

12. Thomas Morely. Harman, Alec, editor. *A plaine and easie introduction to practicall musicke*. New York: Norton, 1953

“... scores, software, email, and other music-related items, and diligently maintained it for the benefit of any internet traveler Some visitors returned again and again, over time forming a coherent little community . . . bound together by common interest in creating beautifully typeset pages of music.”¹³

Following his death in 2001, Icking’s efforts were continued by the Royal Academy of Music in Aarhus, and is maintained by fellow online editor, Christian Mondrup.

Both the MIDI and .pdf files of this work, as presented in the Icking archive, are identical to the 1987 edition of Simpson’s 1610 *Opusculum Neuwer Paduanen, Gaillarden, Couranten und Volten*. Great care was taken to maintain authenticity in this edition. As with the choral edition, the MIDI file will provide much of the content for this work. The accompanying graphic file will serve as a useful source.

The Icking archive is not alone in its pursuit of freely distributed and accurate online scores. Many similar websites have sprung up, at the hands of amateurs or MIDI collectors, creating websites containing tens of thousands of files. There are many of these sites operating, such as the one hosted at the Italian “Artemotore MIDI Motore Ricerca,” which currently includes links to over 40,000 different MIDI files encompassing all eras, including early music (<http://www.artemotore.com/midi>). This site hosts an edition of William White’s *Pavane for 6 Voices*, which will serve as the basis for that movement. There are, however, some minor deviations with the *Musica Britannica Urtext* edition that will require alteration.

13. Mondrup, Christian. *Werner Icking (1943 – 2001)*. Werner Icking Music Archive. Accessed February 1, 2005. <http://icking-music-archive.org/wernericking.html>

To begin, the Artemotore file presents this work in the key of A minor, and in $\frac{4}{2}$ meter, as opposed to Musica Britannica's edition in C minor in $\frac{4}{4}$. For my arrangement, I chose Musica Britannica's meter, which is far easier for a modern ensemble to read. Apart from these two changes, the notes presented in this MIDI file contain no deviation from the Musica Britannica score.

These two MIDI files, which come from two different sources, will form the basis for the arrangement to come. Using pre-existing MIDI files makes the process easier, because one eliminates the process of inputting notes manually, however, creating an arrangement of this size is by no means a quick process. One will save the time entering pitches, but one must still create the orchestration, make a number of general modifications, modify the layout and add articulations, dynamics and slurs.

PRELIMINARY PLANNING CONCERNS

Often, the keys presented in the original score do not take advantage of the ranges of modern instruments, and White's *Pavane* is in this category. For a modern ensemble with a full clarinet section, transposing this work down capitalizes on the full ranges of contemporary instruments. This arrangement will be transposed a perfect fourth lower to the key of G minor, to take better advantage of the capabilities of modern instruments.

The graphic plan indicates how and when to apply consorts, broken consorts or the full ensemble. Deciding who in a particular consort will carry the melody, what instruments will double when, what instruments group will play when and what parts to

double are all the decisions that should be contained in the analysis. Once that plan has been finished, then the orchestration can begin.

The plans for these works (Appendix B and C) identify the specific needs and abilities of this group as well as orchestrational guidelines to help create timbres of instruments from the period. My particular ensemble lacked the oboes and double reeds so prevalent in early music. British courtly and civic wind bands made heavy uses of shawms and *hautboys*. Not having them presented a problem for my ensemble. Without sufficient double reeds, I lacked the reedy characteristics of period instruments. The plan for the *Pavane* first identifies the need for straight mutes for the trumpets, which create a bright, reedy sound, distinctive of those early ensembles. The plan also indicates specific groupings, flute and oboe doubled by solo trumpets, full sections of saxophones and trombones introducing each section followed by a fuller orchestration on the repeats and percussion plays throughout. A full brass section enters by itself only at section D, followed by full ensemble from E until the end.

Although the *Galliard* employs different orchestration, it is set up similarly. The alto trombone is removed (in our case for practical concerns) and the full orchestra comes in much sooner, at rehearsal A. The orchestration of the *Galliard* is also more surprising than the *Pavane*'s repetitive groupings. For the *Galliard*, the group introducing each section changes with each new section, though relying heavily on different brass groupings. I also added tubular bells as a coloristic device for this work.

PERCUSSION CONCERNS

The addition of percussion has been well-documented in the iconography and musical literature of Renaissance dance. When Jehan des Preyz published Thoinot Arbeau's groundbreaking *Orchesographie*, he printed not only a vital source for the study of early French dance, but some of the first printed drum notation. These notated examples, however, were only a framework around which the percussionist was expected to improvise. Arbeau himself says "From all the above named varieties the drummer can choose those that seem to him most pleasing and euphonious."¹⁴ This statement indicates that like modern drummers, their Renaissance counterparts were expected to improvise their parts from a staple repertoire of patterns. Given this source, there is no reason to not include percussion, particularly in dance repertoire.

Specific instrumentation for the percussion included standard timpani played with hard mallets, a tambourine, a dumbek, a bass drum and the inclusion of tubular bells for the *Galliard*. In order to create the sounds of instruments from the period, the obvious choice is to use real skin drum heads, as opposed to synthetic, whenever possible, and to try to use instruments that would have been available during the period in question.

The dumbek, or goblet drum, seemed an obvious choice for a small *naker*, a Renaissance drum often used to accompany dance music. The dumbek's head was skin, its body metal, and it is a drum with an extensive history in the Arab world. The word

14. Arbeau. *Orchesographie*.

nakers is “presumably a corruption of the Arabic naqqara. They were small kettle-shaped drums with a single skin, with bowls of copper, wood or clay, suspended by a strap around the waist or from the shoulder.”¹⁵ This describes very well the dumbek my ensemble had available, and seemed to be a good choice for a small drum. Should a dumbek not be available, one could substitute any natural hide, medium drum, such as a bodhrain, or even a snare drum with the snares turned off. The tambourine was another obvious choice, as it has appeared “in illumined manuscripts from the eleventh century and throughout the Middle Ages”¹⁶ When depicted in the art of the time, tambourines are often depicted as having several sets of jingles “held aloft and struck with the fingers.”¹⁷ Given these descriptions, an Egyptian *riq* might be a preferable choice and perhaps more authentic, should such an instrument be available.

Timpani, the “great rumbling barrels...” described by Sebastian Virdung in his *Musica Getutscht* of 1511, were another suitable choice for Renaissance percussion. Wooden mallets are the best choice, and care should be taken in any orchestration to not make the timpani an exercise in retuning during a performance. The timpani should try to encompass as few pitches as possible, not only for the sake of authenticity, but to make it more accessible for performance.

The bass drum employed in our arrangement was both bright and loud, in part due

15. James Blades, “Percussion Instruments of the Middle Ages and Renaissance: Their History in Literature and Painting,” *Early Music*, (Jan. 1973): 11.

16. *Ibid*, 14.

17. *Ibid*, 14.

to its modern construction and synthetic heads. This presented more of a practical concern than one of historical accuracy. Were the bass drum playing alone, it might be fine, but when coupled with the dumbek and tambourine, the bass drum became a bit overpowering. To dull the sound, pieces of carpet were employed to help muffle the sound, but even then, care had to be taken on the part of the percussionist to not play too loud.

The choice to add tubular bells in the *Galliard* was primarily a coloristic choice, but a choice with historical significance. “The most highly regarded percussion instruments however were the true bells—chime bells or bell chime.”¹⁸ For my ensemble, the tubular bells seemed an obvious choice to add some percussive texture to the orchestration.

ARRANGING USING ELECTRONIC RESOURCES

Having compared the MIDI files to the critical editions, one can begin extrapolating an arrangement from this material. Once the MIDI file has been opened in the notation program, and a suitable new destination document has been opened with the proper instrumentation, one only needs to cut and paste the material into the places noted in our graphic plan. Spending the time to create a plan is an investment whose rewards are obvious. One can quickly and efficiently make necessary modifications to the score, and quickly yield a basic score.

18. Blades, 17.

Once the basic pitches have been arranged according to the plan, and the proper transposition and range has been checked, there are a number of more time consuming details to contend with. Adding dynamics and articulation markings is no small task. Each marking must be placed on every staff often by hand, and each crescendo or diminuendo must also be created individually. Consistency and accuracy are the keys to proper placement in a score. Sloppy placement of dynamics, unequal crescendos and misplaced articulations will greatly diminish the quality of the score, as well as take up valuable rehearsal time in fixing the errors.

The most time-consuming process in writing an arrangement such as this is creating slurs. Like dynamics, each slur must be placed individually and accurately reflect a consistent phrasing. Singing each line will help the arranger to identify general slurring considerations and the breath required to make each phrase.

CONDUCTING CONCERNS

The problem with the Pavane is the tendency for an ensemble to drag in an almost dirge-like manner. Though associated with somber processions and funerals, this piece must not be allowed to drag in tempo. It is vital that the conductor intervene however possible to make sure that the ensemble is playing "ahead of the beat." Gesturally, a conductor should use clear patterns, pausing on the rebounds, as a means to illustrate the subdivisions of the beat without resorting to over conducting the work.

During rehearsals, verbal intervention and vocal demonstration will also help. One must remind the ensemble that this work is a dance or a procession, and requires

impulse and life in each beat to help move it forward and prevent a dragging feeling. One should not be afraid to experiment with tempo, and even consider a slightly faster tempo than might be traditionally expected. In fact, while some might consider the Pavane to be very slow, this might not be the case. Alan Brown notes “some tempo indications in Milán’s publication and in Alonso Mudarra’s *Tres libros de musica en cifras para vihuela* (1546) suggest that the pavan was a fast or moderately fast dance. There is no doubt that, like many other dances, it became slower as time went on.”¹⁹

FINAL REHEARSAL CONCERNS

Sometimes the sounds we hope to arrange are not the sounds we hear in rehearsal. Perhaps some of the choices that were made were not the best, and modifications will need to be made to the score. There are certain decisions one can only make through experimentation, and the conductor must make a conscious effort to be clear and efficient in making such modifications.

In order to make changes to the score without causing confusion in the rehearsal, the conductor should consider color coding parts. By printing the first set of parts on a lightly colored paper, the conductor has created a quick method of communication for the ensemble. Then, if further modifications are needed following the first rehearsal, another set of parts can be printed on a paper of different color.

19. Brown, Alan. “Pavan.” *The New Grove Dictionary of Music and Musicians Online*. ed. L. Macy. Accessed February 8, 2005. <<http://www.grovemusic.com>>

In the first rehearsals of both movements, a number of methods were employed to attempt to illicit a reedy yet not overbearing tone from the trumpets. All manner of mutes were tried during rehearsal before settling on the straight mutes. In the first rehearsal score, the timpani parts were a bit too complicated to be performed well by the number of timpanis available. Further, the brass was underutilized, with only two trumpet parts in the early edition. These and many other changes were made on a new color of scores, and the ensemble was quick to switch to the new score, without having to tear apart their folders in the process.

CONCLUSION

The conductor who is able to create uniquely-tailored editions and arrangements will open a virtually limitless repertoire to his or her ensembles. Done thoughtfully, the resulting score can be creative and innovative without sacrificing authenticity.

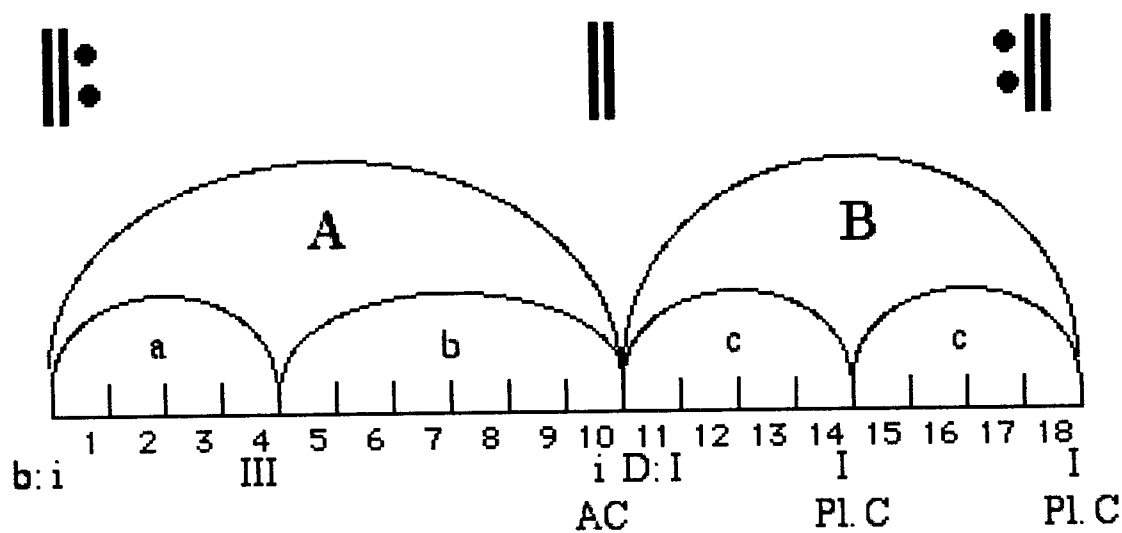
Familiarization with the online resources and a basic proficiency in notation software is all that is required of the conductor to create usable, accurate and interesting works.

Additionally, not only will a conductor save valuable financial resources by creating new scores, but can even seek revenue of these derivative works through traditional or self publication.

In closing, the conductor might also consider a more noble destination for these arrangements and new editions. Although one might possibly be able to benefit financially from the profit from publication of these editions, it is worth considering returning these scores to the public domain. By doing so, other conductors for years to come will be able to access these new editions as freely as one accessed the source materials used to create these exciting new works.

APPENDIX A
Edition Chart for Encina's *Mas vale trocar*

Juan Del Encina
Mas vale trocar
EDITION PLAN



1. <i>mf</i>	<i>f</i>	<i>mp</i>
2. <i>mp</i>	<i>mf</i>	<i>p</i>
3. <i>mf</i>	<i>f</i>	<i>f</i>
4. <i>f</i>		

Instrumentation

1 + 2. Guitar and Harpsichord, num.1 -10

3 + 4. Full instruments

Castanets in all verses

William White
Pavane for six voices (in A minor)
 ORCHESTRATION

APPENDIX B
 Orchestration Chart for White's *Pavane*

The chart is organized into four sections, each with a dynamic marking and a repeat sign:

- Section A:** *mf*. Instruments: Flute, Oboe, Full Sax, Horn (trumpet), Trombones, Min. Percussion, Full Ensemble on repeat.
- Section B:** *< f >* *< > mf*. Instruments: Flute, Oboe, Full Sax, Horn (trumpet), Trombones, Min. Percussion, Full Ensemble on repeat.
- Section C:** *< f*. Instruments: Full Brass, Min. Percussion, Full Ensemble on repeat.
- Section D:** *<*. Instruments: Full Brass, Min. Percussion, Full Ensemble on repeat.

Instrument abbreviations used in the chart include: Flute, Oboe, Full Sax, Horn (trumpet), Trombones, Min. Percussion, Full Ensemble on repeat, Full Brass, and Min. Percussion.

APPENDIX C
Orchestration Chart for Dowland's *Galliard*

John Dowland
Galliard in F Major

Section	Instrument	Dynamic	Performance Instruction
Section A	Fl I	mf	Full Ensemble
	Oboe	$<f</math>$	Full Ensemble
	Bassoon	$>mf$	Trumpets (Common) Trombones Min Perc
	Clarinet in D	$<f</math>$	All Brass All Perc
	Violin I	$>mp$	He. Sax Tpt Perc
	Violin II	f	Full Ensb
	Viola	mf	Full Ensb
	Violoncello	f	Full Ensb
	Double Bass	f	Full Ensb
	Trumpets	$<f</math>$	Full Ensemble
	Trombones	$<f</math>$	Full Ensemble
	Percussion	$<f</math>$	Full Ensemble
Section B	Fl I	mf	Full Ensemble
	Oboe	$<f</math>$	Full Ensemble
	Bassoon	$>mf$	Trumpets (Common) Trombones Min Perc
	Clarinet in D	$<f</math>$	All Brass All Perc
	Violin I	$>mp$	He. Sax Tpt Perc
	Violin II	f	Full Ensb
	Viola	mf	Full Ensb
	Violoncello	f	Full Ensb
	Double Bass	f	Full Ensb
	Trumpets	$<f</math>$	Full Ensemble
	Trombones	$<f</math>$	Full Ensemble
	Percussion	$<f</math>$	Full Ensemble
Section C	Fl I	mf	Full Ensemble
	Oboe	$<f</math>$	Full Ensemble
	Bassoon	$>mf$	Trumpets (Common) Trombones Min Perc
	Clarinet in D	$<f</math>$	All Brass All Perc
	Violin I	$>mp$	He. Sax Tpt Perc
	Violin II	f	Full Ensb
	Viola	mf	Full Ensb
	Violoncello	f	Full Ensb
	Double Bass	f	Full Ensb
	Trumpets	$<f</math>$	Full Ensemble
	Trombones	$<f</math>$	Full Ensemble
	Percussion	$<f</math>$	Full Ensemble

APPENDIX D
A Brief List of Online Public Domain Resources

FREE NOTATION SOFTWARE

Finale NotePad

Introductory freeware application to the Finale suite of notation products. Mac and Windows compatible.

www.finalemusic.com/notepad

LilyPond Notation Software

Surprisingly powerful Linux-based notation software. GNU / Linux, Mac and Windows compatible.

www.lilypond.org/web

SHEET MUSIC RESOURCES

Choral Public Domain Library (wiki)

Growing library of over 8,000 choral scores, in both graphic, notation software and MIDI files.

www.cpdlib.org

Werner Icking Music Archives (Royal Academy of Music, Aarhus, Denmark)

Detail oriented collection of scores, regarded for its authenticity. Graphic and MIDI files.

www.icking-music-archive.org

Lester S. Levy Sheet Music Collection (Johns Hopkins University)

Categorized collection containing graphic files of early popular sheet music, from 1780–1960.

levysheetmusic.mse.jhu.edu

Mutopia Project

Collection of over 600 works, including full orchestral scores, including a number of graphic formats as well as MIDI files.

www.mutopiaproject.org

The Sheet Music Archive

A diverse collection of sheet music, in graphic .pdf format. Downloads limited to two a day.

www.sheetmusicarchive.net

The International Music Score Library Project (wiki)

A collection of over 850 .pdf scores including instrumental and vocal works, all in the public domain.

www.imslp.org

MIDI RESOURCES

The Classical Music Archives

An astounding collection of over 37,000 MIDI files. Free access is limited to five downloads a day.

www.classicalarchives.com

Artemotore motore ricerca di Midi

One of the largest MIDI sites, containing over 40,000 works, with unlimited free access.

www.artemotore.com/midi/

APPENDIX E
Choral Score Edition of *Mas vale trocar*
Mas Vale Trocar

Juan Del Encina

Matthew F. Walicke, ed.

A

C5 gm cm B^b E^b cm fm B^b E^b,

Ten. I
Ten. II

1. *mf* Más va - le tro - car pla - cer por do - lo - res
2. *mp* Me - jor es su - firir pa - sión y do - lo - res
3. *mf* Más va - le pe - nar su - frien - do do - lo - res
4. *f* Me - jor es per - der pla - cer por do - lo - res,

Bass I
Bass II

A^b E^b/G A^b B^b A^b/C B^b E^b cm gm fm/A^b Gsus G C5

6

f Que'es - - - tar sin a - mo - res.
mf Que'es - - - tar sin a - mo - res.
f Que'es - - - tar sin a - mo - res.
ff Que'es - - - tar sin a - mo - res. *fin*

E^b A^b B^b A^b A^b gm E^b,

11

mp Don - degs gra - de - de - do es dul - ce gl mo - rir; Vi -
p Es vi - da per - di - da vi - vir sin a - mar, Y
f A - mor que no pe - na no pi - da pla - cer, Pues

A^b B^b A^b gm E^b

16

vir en ol - vi - da - qué! no es vi - - - vir.
más es que vi - da sa - ber la en - ple - - - ar.
ya el con - de - na su po - co que - - - rer.

BIBLIOGRAPHY

Primary Sources

- Adler, Samuel. *The Study of Orchestration*. New York: W. W. Norton and Co. Inc., 1982.
- Arbeau, Thoinot. *Orchesographie*. Translated by Mary Stewart Evans. Dover Publications, New York. 1967.
- Binkley, Thomas. "The work is not the performance." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992.
- Blades, James. "Percussion Instruments of the Middle Ages and Renaissance: Their History in Literature and Painting." *Early Music*, Vol 1, No. 1. Jan, 1973. 11-18.
- Cazeaux, Isabelle. *French Music in the Fifteenth and Sixteenth Centuries*. Oxford: Basil Blackwell, 1975.
- Dart, Thurston and William Coates, ed. *Jacobean Consort Music*. Musica Britannica, vol. IX. London: Stainer and Bell Ltd., 1966.
- De Lafontaine, Henry Cart. "Spanish Music." *Proceedings of the Musical Association, 33rd Session*. J. A. Fuller Maitland, Esq., M.A., chairman. Oxford: Oxford University Press, 1906. 25-46.
- Erickson, Frank. *Arranging for the Concert Band*. Melville, NY: Belwin-Mills Publishing Corp., 1983.
- Gordon, Lewis. *Choral Director's Rehearsal Performance Guide*. West Nyack, NY: Parker Publishing Co., 1989.
- Haar, James. "Value judgments in music of the Renaissance." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 15-22.
- Leech-Wilkinson, Daniel. "The good, the bad and the boring." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 3-14.
- Livermore, Ann. "Spanish Dramatists and Their Use of Music." *Music and Letters*, Vol. 25, No. 3. July, 1944.
- Mondrup, Christian. *Werner Icking (1943 – 2001)*. Werner Icking Music Archive. Accessed February 1, 2005. <<http://icking-music-archive.org/wernericking.html>>

- Morely, Thomas. Harman, Alec, editor. *A plaine and easie introduction to practicall musicke*. Norton, New York. 1953
- Mönkemeyer, Helmut, ed.. *Opusculum Neuer Paduanen, Galliarden, Couranten und Volten*. Monumenta Musicae Ad Usum Practicum: Eine Denkmalreihe Für Freunde Alter Musik. Band VII. Frankfurt: Moeck Verlag Celle, 1987.
- Morrow, Michael. "Musical Performance and Authenticity." *Early Music*, Vol. 6, No. 2. April, 1978. 233-46.
- Phillips, Peter. "Beyond authenticity." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 44-47.
- Piston, Walter. *Orchestration*. New York: W. W. Norton and Co., Inc., 1955.
- Reese, Gustave. *Music in the Renaissance*. New York: W. W. Norton and Co., Inc., 1959.
- Savall, Jordi. "Performing Early Spanish Music." *Early Music*, Vol. 20, No. 4. Nov. 1992. 649-53.
- Strohm, Reinhard. "Unwritten and written music." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 228-33.
- Turner, Bruno. "The editor: diplomat or dictator?" In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 249-54.
- Virdung, Sebastian. *Musica Getutscht*. New York: Boude Brothers. Quoted by James Blades in "Timpani," *Grove Music Online*, ed. L. Macy. Accessed March, 20, 2005. <http://www.grovemusic.com>
- Welker, Lorenz. "Wind ensembles in the Renaissance." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 146-53.
- Whitwell, David. *A Concise History of the Wind Band*. Northridge, CA: Winds, 1985.
- Young, Crawford. "On the trail of ensemble music in the fifteenth century." In *Companion to Medieval and Renaissance Music*. Tess Knighton and David Fallows, editors. Los Angeles: University of California Press, 1992. 143-45.

Secondary Sources

Handler, Jack, ed. *Ballentine's Law Dictionary*. Delmar Publishers. Albany, NY, 1994

Intellectual Property and the National Information Infrastructure, The Report of the Working Group on Intellectual Property Rights, Bruce A. Lehman, Assistant Secretary of Commerce and Commissioner of Patents and Trademarks, Chair. Information Infrastructure Task Force, Ronald H. Brown, Secretary of Commerce, Chair. September 1995, p. 60.

Music Publishers Association of America. *The Church Musician and The Copyright Law: Guidelines for the use of copyrighted music*. Art. 6. Retrieved February 4, 2005 from <http://www.mpa.org/copyright/church.html>.

Ornes, Rafael. *The Choral Public Domain Library FAQ*. Retrieved January 2, 2005. http://cpdl.org/modules.php?op=modload&name=FAQ&file=index&myfaq=yes&id_cat=5

Public domain dedication. (n.d.). Retrieved February 4, 2005. Creative Commons Public Domain. <http://creativecommons.org/licenses/publicdomain>.

Toller, Eva. *Eva Toller's Choral Arrangements*. Retrieved January 12, 2005. <http://www.evatoller.pp.se>.

United States Code. "Sections 302–305 of the United States Copyright Act on Duration." Title 17, Chapter 3. After adoption of the Sonny Bono Copyright Term Extension Act. October, 1998

Wood, Linda Picard, ed. *Merriam–Webster's Dictionary of Law*. New York: Merriam–Webster Inc. 1996.

Two English Renaissance Dances for Wind Ensemble

arranged by

Matthew F. Walicke

SCORE SUPPLEMENT

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC
CHORAL AND ORCHESTRAL CONDUCTING CONCENTRATION

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2006

I HEREBY RECOMMEND THAT THIS THESIS SUPPLEMENT BE ACCEPTED AS
FULFILLING THIS PART OF THE GRADUATE DEGREE CITED ABOVE

1/4/2007
DATE

Peter Hesterman
THESIS DIRECTOR

1/4/2007
DATE

Peter Hesterman
DEPARTMENT / SCHOOL HEAD

CONTENTS

I. Pavane.....1

II. Galliard.....3

Two English Renaissance Dances

I. Pavane

For Dr. Dennis Hayslett and the Eastern Illinois University Wind Ensemble

William White (1571 - 1643)

arr. Matthew Walicke (1973 -)

Slow dance, like a funeral march (♩ = c. 60)

The musical score is arranged in a standard wind ensemble format. It includes staves for Flute, Oboe, Bassoon, three Clarinets in B♭, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, three Trumpets in B♭, two Horns in F, Trombone 1, Trombone 2, Euphonium, and Tuba. The percussion section includes Timpani, Tambourine, Tenor Drum, and Bass Drum. The woodwinds and strings (represented by the saxophones) play a melodic line with a *mf* dynamic. The brass instruments provide harmonic support. The percussion section features a steady rhythmic pattern, with the Tenor Drum and Bass Drum playing a consistent beat.

This page of a musical score, page 3, contains measures 25 through 34. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet 3 (B♭ Cl. 3)
- Bass Clarinet (B. Cl.)
- Soprano Saxophone (S. Sx.)
- Alto Saxophone (A. Sx.)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- B♭ Trumpet 3 (B♭ Tpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Tuba 1 (Tbn. 1)
- Tuba 2 (Tbn. 2)
- Euphonium (Euph.)
- Tuba (Tb.)
- Timpani (Timp.)
- Tam-tam (Tamb.)
- Tom-tom (T. Dr.)
- Bass Drum (B. Dr.)

The score begins at measure 25, marked with a '25' above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwind and string sections are active throughout, while the brass and percussion sections have more sparse, punctuated parts. The page concludes at measure 34.

37 [B]

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

S. Sx. *mf* *mf*

A. Sx. *mf* *mf*

T. Sx. *mf* *mf*

B. Sx. *mf*

37 [B]

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

37 [B]

Tbn. 2

Euph.

37 [B]

Tb.

37 [B]

Timp.

37 [B]

Tamb.

37 [B]

T. Dr.

37 [B]

B. Dr.

49 Fl.

49 Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

49 B \flat Tpt. 1

49 B \flat Tpt. 2

49 B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

49 Tbn. 2

Euph.

49 Tb.

49 Timp.

49 Tamb.

49 T. Dr.

49 B. Dr.

Fl. ⁶¹ C

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1 ⁶¹ C

B \flat Tpt. 2 ⁶¹

B \flat Tpt. 3 ⁶¹

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2 ⁶¹

Euph. ⁶¹

Tb. ⁶¹ C

Timp. ⁶¹

Tamb. ⁶¹

T. Dr. ⁶¹

B. Dr. ⁶¹

86

Fl.

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tb.

Timp.

Tamb.

T. Dr.

B. Dr.

100

Fl.

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tb.

100

Timp.

100

Tamb.

100

T. Dr.

100

B. Dr.

116

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tb.

116

Timp.

116

Tamb.

116

T. Dr.

116

B. Dr.

II. Galliard

Stately Dance (♩ = c. 80)

Flute

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Stately Dance (♩ = c. 80)

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Stately Dance (♩ = c. 80)

Timpani

Tubular Bells

Tambourine

Tenor Drum

Bass Drum

This musical score is arranged in three systems. The first system consists of 12 staves, with the first staff marked with a square 'A' in a box. The second system also consists of 12 staves, with the first staff marked with a square 'A' in a box. The third system consists of two staves, with the first staff marked with a square 'A' in a box. The notation includes various rhythmic values, slurs, and dynamic markings. The bottom two staves of the third system feature a keyboard accompaniment with chords and arpeggiated patterns.

16 [B]

16 [B]

16 [B]

16

24 C

24 C

24 C *mf*

24

32

D

This system contains ten staves. The first staff has a 'D' chord marking above it. The staves contain musical notation, including notes and rests, with some notes beamed together and some having slurs above them.

32

D

This system contains ten staves. The first staff has a 'D' chord marking above it. The notation is more active than in the first system, with many notes and some slurs.

32

D

This system contains two staves. The first staff has a 'D' chord marking above it. The notation is sparse, with mostly rests and a few notes.

32

This system contains two staves. The notation consists of rhythmic patterns, possibly representing a drum set or a specific instrumental part, with vertical stems and horizontal lines.

E

40

40

40

E

40

40

40

46

F

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

F

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

56 G

Musical score system 1, measures 56-65. The system consists of ten staves. The first staff is in treble clef, and the others are in bass clef. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. A 'G' in a box is positioned above the first measure of the system.

G

Musical score system 2, measures 66-75. The system consists of ten staves. The notation continues from the previous system, maintaining the same key signature and clefs. A 'G' in a box is positioned above the first measure of this system.

G

Musical score system 3, measures 76-85. The system consists of ten staves. The notation continues from the previous systems. A 'G' in a box is positioned above the first measure of this system.

63



II

This system contains ten staves of music. The first two staves are in treble clef, and the remaining eight are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A vertical bar line is present after the second measure, with a Roman numeral 'II' above it. The notation includes slurs and ties across measures.

63



II

This system contains ten staves of music. The first two staves are in treble clef, and the remaining eight are in bass clef. The music continues with similar notation to the first system, including slurs and ties. A vertical bar line is present after the second measure, with a Roman numeral 'II' above it.

63



II

This system contains four staves of music. The first two staves are in bass clef, and the last two are in treble clef. The notation is more rhythmic, featuring many eighth and sixteenth notes. A vertical bar line is present after the second measure, with a Roman numeral 'II' above it.

70

I

This system contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. A first ending bracket labeled 'I' spans the final two measures of the system.

70

I

This system contains ten staves of music, continuing the composition from the first system. It features similar rhythmic and melodic motifs. A first ending bracket labeled 'I' is present at the end of the system.

70

This system contains two staves of music. The top staff has a bass clef and the bottom staff has a treble clef. The music is sparse, with long rests and a few notes.

70

This system contains a single staff of music with a treble clef. It features a series of rhythmic patterns, possibly chords or arpeggios, with stems pointing upwards.

70

This system contains a single staff of music with a treble clef. It features a series of rhythmic patterns, possibly chords or arpeggios, with stems pointing upwards.

77

77

77

77

77