

# The Courtly Fiddler

(A.K.A. Courtly Dances Suite I)

Arr. by Rae D. Colborne

Score

$\bullet = 120$

$\nabla$  Rigaudon

Violin I

Violin II

Viola

Cello

Double Bass

5

2.

VI. I

VI. II

Vla.

Vc.

D.B.

The Courtly Fiddler

10

VI. I

VI. II

Vla.

Vc.

D.B.

*rit.*

15

• = 96

■ El Saltarello

VI. I

VI. II

Vla.

Vc.

D.B.

*f-p*



# The Courtly Fiddler

32

VI. I

VI. II

Vla.

Vc.

D.B.

Detailed description: This system of musical notation covers measures 32 through 36. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a classical style with various note values and rests. Measure 32 starts with a treble clef and a sharp sign. The strings play a steady accompaniment while the violins have more active parts.

37

VI. I

VI. II

Vla.

Vc.

D.B.

Detailed description: This system of musical notation covers measures 37 through 41. It features the same five staves as the previous system: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature remains one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines for each instrument.

The Courty Fiddler

42

VI. I

VI. II

Vla.

Vc.

D.B.

*f*

47

VI. I

VI. II

Vla.

Vc.

D.B.

The Courtly Fiddler

52

VI. I  
*ff*

VI. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

D.B.  
*ff*

57

VI. I  
*ff*

VI. II

Vla.  
*pizz.*

Vc.  
*pizz.*

D.B.  
*pizz.*

Detailed description: This is a page of a musical score for 'The Courtly Fiddler', page 6. The score is arranged in five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system (measures 52-56) features a forte (*ff*) dynamic across all parts. The Violin I part has a complex, rhythmic melody with many sixteenth notes. The Violin II part has a simpler, more melodic line. The Viola, Violoncello, and Double Bass parts provide a harmonic and rhythmic foundation. The second system (measures 57-61) continues the piece. The Violin I part has a more active role with some sixteenth-note passages and a long note in the final measure. The Viola, Violoncello, and Double Bass parts have a pizzicato (*pizz.*) instruction in the final measure, indicating a plucked sound. The overall texture is dense and rhythmic.