



A suite in the style of instrumental dance music of the late 16th and early 17th centuries,
used at various European court festivals and other ceremonies

Court Festival

I. Intrada, II. Pavan, III. Galliard, IV. "The Horses" Branle

WILLIAM P. LATHAM

INSTRUMENTATION

- | | | | |
|---|------------------------------|---|---|
| 1 | Conductor | 3 | 1st B \flat Cornet |
| 1 | Piccolo | 3 | 2nd B \flat Cornet |
| 3 | 1st Flute | 3 | 3rd B \flat Cornet |
| 3 | 2nd Flute | 1 | 1st F Horn |
| 1 | 1st Oboe | 1 | 2nd F Horn |
| 1 | 2nd Oboe | 1 | 3rd F Horn |
| 1 | 1st Bassoon | 1 | 4th F Horn |
| 1 | 2nd Bassoon | 2 | 1st Trombone |
| 1 | E \flat Clarinet | 2 | 2nd Trombone |
| 3 | 1st B \flat Clarinet | 2 | 3rd Trombone |
| 3 | 2nd B \flat Clarinet | 2 | Euphonium |
| 3 | 3rd B \flat Clarinet | 4 | Tuba |
| 2 | B \flat Bass Clarinet | 1 | Timpani |
| 2 | 1st E \flat Alto Saxophone | 2 | Percussion 1
(Snare Drum/Tabor, Bass Drum) |
| 2 | 2nd E \flat Alto Saxophone | 4 | Percussion 2
(Tambourine/Woodblock,
Castanets/Triangle/Crash Cymbals) |
| 1 | B \flat Tenor Saxophone | | |
| 1 | E \flat Baritone Saxophone | | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 3rd Horn in E \flat
- 4th Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

NOTES TO THE CONDUCTOR

Although the entire *Court Festival* is written in the form and style of 16th and 17th century instrumental dance music, all thematic material is original, with the exception of "The Horses" Branle, which appeared in Arbeau's *Orchésographie*, first published in 1588.

Tempos should be carefully adhered to, once set. It is important not to play the "Galliard" too fast. It is not a minuet or a waltz. In scoring, an attempt has been made to utilize contrasting colors of the concert band. In many places, antiphonal and echo effects have been used. Dynamics should be carefully observed. The variety of color called for in the percussion section is a most necessary adjunct to dance music, but should not be over-done. Play with delicacy and grace.

An "Intrada" (literally *entrance*) is an opening piece of festive or march-like character. It first appeared in the music of Spanish composers in the middle of the 16th century, and was later extensively used by North German composers.

The "Pavan" and "Galliard" were both known throughout Europe from the early part of the 16th century. Both are believed to be of Italian origin. Toward the end of the century they were invariably coupled, and this linking of dances led to the highly stylized Baroque dance suite. The "Pavan" is a stately dance in duple meter; the galliard is a gay dance in triple meter.

The "Branle" was a very popular 16th century dance. It was danced everywhere—in the country and at the courts—and including singing, swaying movements of the body and hands, and pantomime. The branles vary considerably. Some are duple in meter, some triple. Some consist of repeated phrases, some do not. "The Horses" Branle consists of three eight-measure periods.

A suite in the style of instrumental dance music of the late 16th and early 17th centuries, used at various European court festivals and other ceremonies.

Court Festival

I. Intrada, II. Pavan, III. Galliard, IV. "The Horses" Branle

By William P. Latham

FULL SCORE

Approx. Duration - 4:45

Allegro moderato

I - Intrada

1 2 3 4 5 6 7 8

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Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

cresc.

f

p

div.

a2

Play

B.D.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

mp *cresc.* *mf* *a2* *mf* *mf*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), E♭ Cl., Cls. (1, 2, and 3), A. Cl., B. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Cors. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Euph., Tuba, Timp., Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature. It features dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the score.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

mp *cresc.* *ff* *rit. 2nd time* *ff* *vall*

II - Pavan

Andantino

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E \flat Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

S.D. snares off

B.D.

p *mf*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mf

Tambourine

shake

mp

Castanets

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

14 15 16 17 18 19

a2
mp
mp
a2
mp
a2
pp
pp
p (T. Sax.)

Allegretto con grazia

III - Galliard

picc. *f* play 1st time only

Fls. 1 2 *f-p*

Obs. 1 2 *f-p*

Bsns. 1 2 *f-p*

E♭ Cl. *f-p*

Cls. 1 *p* play 2nd time only
2 3 *p*

A. Cl. *f-p* play 2nd time only

B. Cl. *p* play 2nd time only

A. Saxes. 1 2 *f-p*

T. Sax. *f-p*

Bar. Sax. *f-p*

Cors. 1 *f* play 1st time only
2 3 *f* a2 play 2nd time only

Hns. 1 2 *p* play 1st time only
3 4 *p* a2 play 2nd time only

Tbns. 1 2 *f* play 1st time only
3 *f* play 1st time only

Euph. *f* play 1st time only

Tuba *f* play 1st time only

Timp. *f* play 1st time only

Perc. 1 Tamb. play 2nd time only

Perc. 2 *p*

9

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

mp

f

mf

S.D.

B.D.

div.

a2

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Triangle *p*

(Bar. Sax.) *pp*

Tamb.

Picc. 

Fls. 1 2 

Obs. 1 2 

Bsns. 1 2 

E♭ Cl.  *f*
(8va ad lib.)

Cls. 1 2 3 

A. Cl. 

B. Cl. 

A. Saxes. 1 2 

T. Sax. 

Bar. Sax. 

Cors. 1 2 3 

Hns. 1 2 3 4 

Tbns. 1 2 3 

Euph.  *f* Play

Tuba 

Timp. 

Perc. 1 

Perc. 2 

IV. - "The Horses" Branle

Vivace

Solo

Picc. *mp*

Fls. 1 2

Obs. 1 2

Bsns. 1 2 *mp*

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax. *mp* (1st Bsn.)

Bar. Sax. *mp* (2nd Bsn.)

Vivace

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *mp* (1st Bsn.)

Tuba *mp* (2nd Bsn.)

Timp.

Perc. 1 *mp* Tabor (or S.D. without snares - Strike with felt mallet)

Perc. 2

Picc. *sempre stacc.*

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

17

one only

f

2nd Cor., one only

f

one only

f

(T. Sax.)

p

Play one only

f

Play one only

f

(Bar. Sax.)

f

S.D.

Woodblock

f

Musical score for orchestra and woodwinds, page 19. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Eb Cl., Cls. (1, 2, and 3), A. Cl., B. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Cors. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbps. (1, 2, and 3), Euph., Tuba, Timp., Perc. 1, and Perc. 2. The score features a large red watermark "Preview Requires Purchase" and a box with the number "25".

Key markings and instructions include:

- Dynamic markings:** *mf* (mezzo-forte) is used throughout the score.
- Articulation:** *a2* (accents) are present in several parts.
- Performance instructions:** "Soft mallets" for Timp., "Play" and "Play All" for Euph. and Tuba, and "(Bar. Sax.) *p*" for Bar. Sax.
- Sectional markings:** "All" is used for Cors. and Tbps.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E \flat Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

W.B.

Trgl

f

ff

a2

Musical score for Picc., Fls., Obs., Bsns., Eb Cl., Cls., A. Cl., B. Cl., A. Saxes., T. Sax., Bar. Sax., Cors., Hns., Tpbs., Euph., Tuba, Timp., Perc. 1, and Perc. 2. Includes dynamic markings such as *mp*, *ff*, and *ff* Play.

49 Poco meno mosso

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. (T. Sax.)

Tuba (Bar. Sax.)

Timp.

Perc. 1

Perc. 2

Crash Cymbals

ff

mp

Play

Hard mallets

49 Poco meno mosso

57

Picc.
Fls. 1 2
Obs. 1 2
Bsns. 1 2
Eb Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Cors. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2

The image displays a musical score for a large ensemble, including Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), E-flat Clarinet, Clarinets (1, 2, & 3), Alto Clarinet, Bass Clarinet, Alto Saxophones (1 & 2), Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, & 3), Horns (1, 2, 3, & 4), Trombones (1, 2, & 3), Euphonium, Tuba, Timpani, and two Percussion parts. The score is written in a key with two sharps (F# and C#) and a common time signature. It consists of 12 measures, with measure 57 highlighted by a box. The notation includes various dynamics such as *sempre stacc.* and *div.*, as well as articulation marks like accents (*acc.*) and slurs. A large, diagonal red watermark with the text "Preview Requires Purchase" is overlaid across the center of the page.

rit.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

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