
ROBERT G.
PATTERSON

Five Medieval Dances

for saxophone, horn, violin, and synthesizer
(1990)

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Performance Notes

1. The saxophone part calls for both B \flat -soprano and E \flat -alto saxophones.
2. The synthesizer sounds used in *Five Medieval Dances* are designed for a Casio CZ-1000 (which is functionally identical to the CZ-101). The keyboard on these instruments spans four octaves from C $_0$ –c 3 , and the instrument is capable of playing notes up to c 4 if driven via MIDI by an external controller. There are occasional instances where an *ossia* note is given that is outside the range of the CZ keyboard. The *ossia* notes are preferable if the keyboard has them.
3. *Five Medieval Dances* calls for eight sounds which may be placed either in the internal bank or in a cartridge bank. The score refers to them by number as **P-1** through **P-8**. The numbers after the dashes correspond to the numbers on the patch selection buttons on the CZ.
4. The CZ-1000 has no velocity sensitivity, so there are no dynamics written in the part. The volume slider provides a crude means of adjusting loudness for balance, but be aware that this slider is very sensitive and that it cannot be controlled with MIDI. A better solution is to insert an analog volume pedal between the CZ and the amplifier.
5. Despite the fact that the CZ series was popular and inexpensive, Casio ceased production of them in the late 1980's. It is quite possible that a CZ-1000 or CZ-101 will not be available for a performance of *Five Medieval Dances*. For this reason, the score gives an indication of the sound quality with each patch change so that the synthesizer player can devise equivalent sounds for whatever synthesizer is being used. As a further aid to designing replacement sounds, there follows a brief description of each one.

electric piano	Sounds at octave written. It contains a slight detuning, and there is a thick roundness in the sound quality caused by ring modulation.
electric organ	Sounds one octave lower than written. The lower the pitch, the less volume the sound has, so the descending passages in the first estampie also contain unwritten diminuendos.
fantasy	Sounds one octave higher than written. This sound is the hardest to describe. The timbre has the brightness of orchestra bells and the <i>sostenuto</i> capability of a flute. The attack is soft (similar to the plop of a drop of water falling into a pool). The most striking aspect of the sound is the three increasingly loud aftershocks which occur starting at about 1 second and ending at about 2.5 seconds after the release of the note. The final aftershock dies away slowly, so that the sound has not completely ceased until about 6 seconds after the key is released. At the sustain point there is no vibrato, but once the note is released, a lazy, undulating vibrato commences. The sound has a very underwater quality to it.
portative organ	Sounds at octave written but with a prominent component at +2 octaves. Imitates the sound of the renaissance instrument as closely as possible, including a slight chuff in the attack.
male voices	Sounds at octave written. The name of the sound is not particularly accurate, except when the sound is used with both Mono On and Portamento On in the range G $_0$ –c 1 . Otherwise, it has a soft, reedy quality, a breathy attack, and a slight vibrato.
lute	Sounds at octave written. Imitates the sound of the renaissance instrument.
krumhorn	Sounds one octave lower than written. Imitates the sound of the renaissance instrument.
recorder	Sounds two octaves higher than written. Imitates the sound of the renaissance instrument, particularly in the written range from c 0 –c 2 .

Casio CZ Sound Description Charts

These charts are taken from the OpCode Patch Editor software package for the Macintosh. To comprehend them, a working knowledge of how to program the Casio CZ is required. The CZ synthesizer has two sets of eight-step envelopes. The sustain-point may be at any step in the envelope, or it may be omitted. The sustain-point, if present, is indicated by a gray-shaded envelope-step. Since not all envelope-steps must be used, a black envelope-step denotes the final step. Refer to the CZ operator's manual for explanations of the other parameters in these charts.

Electric Piano (P-1)

DCO1	DCW1	DCA1	LineSel
99 2 66 0	85 12 49 0	99 28 53 99 0 0	1+1'
KeyTP C	Vibrato Del Rate Depth		Octave
Bend 6	26 45 3		-1
MIDI 9	Detune Oct Note Fine		Mod
	+/- + 2 0 6		Ring

Electric Organ (P-2)

DCO1	DCW1	DCA1	LineSel
99 99 57 0	99 73 0 50 53 0 23 0	99 46 0 0 0 99 99 94 99 99 99 0	1
KeyTP C	Vibrato Del Rate Depth		Octave
Bend 6	36 61 5		0
MIDI 9	Detune Oct Note Fine		Mod
	+/- + 1 0 0		None

Fantasy Sound (P-3)

DCO1		None	0	DCW1		9		0	DCA1	15		0		0	LineSel	1
64 64 64 64 0				20 28 0					84 38 70 44 73 47 73 29						Octave	0
64 65 66 66 0				46 0 0					99 34 76 38 83 38 87 0						Mod	None
Key TP	C	Vibrato Del Rate Depth														
Bend	6		71	40	39											
MIDI	9	Detune Oct Note Fine														
		+/-	+	0	0	0										

Portative Organ (P-4)

DCO1		None	0	DCW1		0		0	DCA1	15		0		0	LineSel	1+2'
0				99 0 0 0 0 47 0 0				64 66						Octave	0	
0				14 99 99 99 75 99 99 0				99 0						Mod	None	
DCO2		None	0	DCW2		4		0	DCA2	3		4		0		
99 87 0 0 75 0 0 0				99 31					74 51							
68 0 99 99 91 99 99 0				57 0					76 0							
Key TP	C	Vibrato Del Rate Depth														
Bend	6		99	0	99											
MIDI	9	Detune Oct Note Fine														
		+/-	+	2	0	9										

Male Voices (P-5)

DCO2			0	DCW2		9		0	DCA2	15		6		0	LineSel	2
57 54 0				31 12					62 25 39					Octave	0	
64 66 0				3 0					83 96 0					Mod	None	
Key TP	C	Vibrato Del Rate Depth														
Bend	6		27	50	18											
MIDI	9	Detune Oct Note Fine														
		+/-	+	0	7	4										

Lute (P-6)

DCO1			0	DCW1		0		0	DCA1	15		3		0	LineSel
99 50 0				96 67 37					91 53 36 41						1+2'
2 0 0				34 0 0					99 97 0 0						Octave
															1
DCO2			0	DCW2		6		0	DCA2	15		5		0	Mod
99 56 50				99 60 20 30					99 30 33						Ring
9 0 0				99 36 20 0					77 0 0						

KeyTP	C	Vibrato	Del	Rate	Depth
				57	46
Bend	6	Detune	Oct	Note	Fine
MIDI	9	+/-	+	2	0
				3	

Krumhorn (P-7)

DCO1			0	DCW1		4		0	DCA1	15		0		0	LineSel
99 47 0				87 87 87 87 87 87 86 0				99 89 75						1+1'	
2 0 0				95 71 95 71 95 71 95 0				87 82 0						Octave	
															0
															Mod
															Ring

KeyTP	C	Vibrato	Del	Rate	Depth
				16	61
Bend	6	Detune	Oct	Note	Fine
MIDI	9	+/-	+	0	0
				1	

Recorder (P-8)

DCO1		None	0	DCW1		9		0	DCA1	15		3		0	LineSel
99 56 40				67 25 25 20 13 22 65				78 79 59 12 64						1+2'	
65 66 0				67 48 60 50 58 40 0				36 91 99 83 0						Octave	
															1
															Mod
															Noise

KeyTP	C	Vibrato	Del	Rate	Depth
				38	16
Bend	6	Detune	Oct	Note	Fine
MIDI	9	+/-	+	0	0
				0	0

Five Medieval Dances

C Score

R. G. PATTERSON (1990)

I. Estampie

Fast; exuberant (♩.=126)

B♭ Soprano Sax.
(actual sounds)
mf

Horn in F
(actual sounds)
mf

Violin
f

Casio CZ-101/1000
set "Portamento Time" to 20
P-1 (electric piano)

5

S. Sax.
mf

Hn.
mf

Vln.
mf

CZ

10

S. Sax.

Hn.

Vln.

CZ

f *mf*

15

S. Sax.

Hn.

Vln.

CZ

f

19

S. Sax.

Hn.

Vln.

CZ

mp *f*

23

S. Sax.

Hn.

Vln.

CZ

27

S. Sax.

Hn.

Vln.

CZ

31

CZ

(legato)

36

CZ

41

S. Sax. *f*

Hn. *f*

Vln. *f* *sfz*

CZ

45

S. Sax.

Hn.

Vln.

CZ

49

S. Sax.

Hn.

Vln. *p* *mf* *p* *mf*

CZ

55

S. Sax. *pp* *mf*

Hn. *pp*

Vln. *p* *mf* *p* *mf*

CZ

61

S. Sax. *pp* *mf*

Hn. *pp*

Vln. *p* *mf*

CZ

66

S. Sax. *pp* *mf*

Hn. *pp* *mf*

Vln. *p* *mf*

CZ

71

S. Sax. *mf*

Hn. *f* heroic

Vln. pizz.

CZ

75

S. Sax.

Hn.

Vln. arco

CZ

78

S. Sax. *p*

Hn. *p*

Vln. *p*

CZ

83

S. Sax. *mf*

Hn.

Vln. *pizz.* *mf*

CZ

87

S. Sax. *p*

Hn. *p*

Vln. *arco* *p*

CZ

91

S. Sax. *f*

Hn. *f*

Vln.

CZ

94

S. Sax.

Hn.

Vln.

CZ

97

S. Sax.

Hn.

Vln.

CZ

100

S. Sax.

Hn.

Vln.

CZ

portamento on

104

S. Sax.

Hn.

Vln.

CZ

107

S. Sax.

Hn.

Vln.

CZ

portamento off

111

S. Sax.

Hn.

Vln.

CZ

mf

117
Vln. *secco*

123
Vln. *cant.*

129
Vln.

135
Vln. (on string)

141
Vln.

147
Vln.

152
Hn. *p*

Vln.

CZ **P-2** (elec. organ)
molto legato

159
Hn.

Vln.

CZ

164

S. Sax. *p* key slaps 5 5 5

Hn. invert mouthpiece (air) *ppp* whhh...

Vln.

CZ

168

S. Sax. 5 5 5 5

Hn. *mf* *pp* *mp* tuh tuh tuh tuh whhh...

Vln.

CZ

172

S. Sax. 5 5 5

Hn. *ppp* *p* *n* whhh...

Vln. *rit.*

CZ pitch wheel gliss.

II. Virelai

Gently moving (♩=104)

B♭ Soprano Sax.
(actual sounds)
mp molto dolce

Horn in F
(actual sounds)
p *mp*

Violin
p

6
S. Sax.
Hn.
Vln.

12
S. Sax.
Hn.
Vln.

18
S. Sax.
Hn.
Vln.
mp *mf dolce* *p*

23

1.

2.

S. Sax.

Hn.

Vln.

p

28

S. Sax.

Hn.

Vln.

mf espr.

mf

mf

34

S. Sax.

Hn.

Vln.

40

1.

S. Sax.

Hn.

Vln.

45

2.

S. Sax.

Hn.

Vln.

III. Ballade

Solemn: not strictly in rhythm (♩=66)

Casio CZ-101/1000

P-3 (fantasy)

CZ

CZ

CZ

8

1.

CZ

10

2.

CZ

Musical notation for measures 12-13. Measure 12 is in 4/4 time, measure 13 is in 5/4 time, and the system ends in 3/4 time. The piece is in G major. Measure 12 features a sixteenth-note triplet in the treble and a bass line with a sixteenth-note triplet. Measure 13 features a sixteenth-note sextuplet in the treble and a bass line with a sixteenth-note triplet. The system concludes with a final measure in 3/4 time containing a sixteenth-note triplet in the bass.

CZ

Musical notation for measures 14-15. Measure 14 is in 3/4 time, measure 15 is in 4/4 time, and the system ends in 5/4 time. The piece is in G major. Measure 14 features a sixteenth-note sextuplet in the treble and a bass line with a sixteenth-note triplet. Measure 15 features a sixteenth-note triplet in the treble and a bass line with a sixteenth-note triplet. The system concludes with a final measure in 5/4 time containing a sixteenth-note triplet in the bass.

CZ

Musical notation for measures 16-18. Measure 16 is in 5/4 time, measure 17 is in 4/4 time, and measure 18 is in 5/4 time. The piece is in G major. Measure 16 features a sixteenth-note septuplet in the treble and a bass line with a sixteenth-note triplet. Measure 17 features a sixteenth-note sextuplet in the treble and a bass line with a sixteenth-note triplet. Measure 18 features a sixteenth-note sextuplet in the treble and a bass line with a sixteenth-note triplet.

CZ

Musical notation for measures 19-20. Measure 19 is in 4/4 time, and measure 20 is in 5/4 time. The piece is in G major. Measure 19 features a sixteenth-note triplet in the treble and a bass line with a sixteenth-note triplet. Measure 20 features a sixteenth-note sextuplet in the treble and a bass line with a sixteenth-note triplet.

IV. Rondeau

Moderately (♩=96)

E♭ Alto Sax.
(actual sounds)

Horn in F
(actual sounds)

Violin
mf espr.

Casio CZ-101/1000
P-4 (portative organ)

4

Vln.

CZ

7

Vln.

CZ

10

Vln.

CZ

14

CZ

17

CZ

20

A. Sax.

Hn.

CZ

pp

pp

portamento on
mono/solo on
P-5 (male voices)

24

A. Sax.

Hn.

CZ

28

A. Sax.

Hn.

CZ

portamento off mono/solo off

sustained & legato

31

CZ

35

A. Sax.

CZ

mf espr.

P-6 (lute)

39

A. Sax.

CZ

43

A. Sax.

Hn.

Vln.

CZ

47

A. Sax.

Hn.

Vln.

CZ

50

A. Sax.

Hn.

Vln.

CZ

mf espr.

P-7 (krumhorn)

54

A. Sax.

Hn.

Vln.

CZ

57

A. Sax.

Hn.

Vln.

CZ

61

A. Sax.

Hn.

Vln.

CZ

pp

V. Estampie

Lively and playful (♩=116)

E♭ Alto Sax.
(actual sounds)

Horn in F
(actual sounds)

Violin

Casio CZ-101/1000

P-8 (recorder)

7

A. Sax.

Hn.

Vln.

CZ

P-7 (krumhorn)

1.

13

A. Sax.

Hn.

Vln.

CZ

P-7 (krumhorn)

2.

2.

The musical score is for a piece titled 'V. Estampie'. It is in 2/4 time and has a tempo of 116 beats per minute, described as 'Lively and playful'. The score is divided into four systems. The first system includes parts for E♭ Alto Saxophone (actual sounds), Horn in F (actual sounds), Violin, and Casio CZ-101/1000 (P-8 recorder). The saxophone and horn parts play a simple rhythmic pattern of quarter notes. The violin part plays a series of chords. The Casio part plays a complex, rhythmic melody. The second system starts at measure 7 and includes parts for Alto Saxophone, Horn, Violin, and Casio CZ-101/1000 (P-7 krumhorn). The saxophone part has a first ending. The horn part plays a rhythmic pattern. The violin part plays a series of chords. The Casio part plays a complex, rhythmic melody. The third system starts at measure 13 and includes parts for Alto Saxophone, Horn, Violin, and Casio CZ-101/1000 (P-7 krumhorn). The saxophone part has a second ending. The horn part plays a rhythmic pattern. The violin part plays a series of chords. The Casio part plays a complex, rhythmic melody.

19

A. Sax. *mp*

Hn.

Vln. *mf*

CZ

24

A. Sax. *p*

Vln.

29

A. Sax. *mf* *f*

Hn. *f*

Vln. *f*

CZ *f*
P-7 (krumhorn)

36

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ *f*
P-7 (krumhorn)

41

A. Sax.

Hn.

Vln.

CZ

mf

pizz.

arco

pizz.

P-8 (recorder)

47

A. Sax.

Hn.

Vln.

CZ

f

arco

f

1.

P-7 (krumhorn)

53

A. Sax.

Hn.

Vln.

CZ

f

f

f

2.

P-7 (krumhorn)

58

A. Sax. *p*

Hn.

Vln.

CZ *P-6 (lute)*

63

A. Sax.

Hn.

Vln.

CZ

69

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ *P-7 (krumhorn)*

75

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ

P-7 (krumhorn)

80

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ

P-8 (recorder)

86

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ

P-7 (krumhorn)

91

A. Sax. *f*

Hn. *f*

Vln. *f*

CZ *P-7 (krumhorn)*

97

A. Sax. *p*

Hn. *p*

Vln. *p*

CZ

102

A. Sax. *f*, *ff ten.*

Hn. *f*, *ff ten.*

Vln. *f*, *ff ten.*

CZ *ten.*

