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ROBERT G.  
PATTERSON

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# Five Medieval Dances

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



Robert G. Patterson

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for saxophone, horn, violin, and  
synthesizer



## Performance Notes


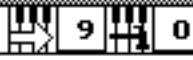
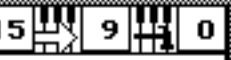



1. The saxophone part calls for both B $\flat$ -soprano and E $\flat$ -alto saxophones.
2. The synthesizer sounds used in *Five Medieval Dances* are designed for a Casio CZ-1000 (which is functionally identical to the CZ-101). The keyboard on these instruments spans four octaves from C $_0$ –c $^3$ , 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.

<b>electric piano</b>	Sounds at octave written. It contains a slight detuning, and there is a thick roundness in the sound quality caused by ring modulation.
<b>electric organ</b>	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.
<b>fantasy</b>	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.
<b>portative organ</b>	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.
<b>male voices</b>	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.
<b>lute</b>	Sounds at octave written. Imitates the sound of the renaissance instrument.
<b>krumhorn</b>	Sounds one octave lower than written. Imitates the sound of the renaissance instrument.
<b>recorder</b>	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

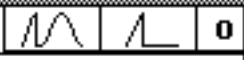
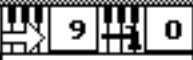




These charts are taken from the OpCode Patch Editor software package for the Macintosh. To comprehend them, a working knowledge of how to program the Casio CZ is required. The CZ synthesizer has two sets of eight-step envelopes. The sustain-point may be at any step in the envelope, or it may be omitted. 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)

<b>DCO1</b>  0 99 2 66 0	<b>DCW1</b>  9 0 85 12 49 0	<b>DCA1</b> 15  9 0 99 28 53 99 0 0	LineSel <b>1+1'</b> Octave -1 Mod <b>Ring</b>																																								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 10%;">KeyTP</td> <td style="width: 10%;">C</td> <td colspan="3" style="text-align: center;"><b>Vibrato</b></td> <td style="width: 10%;">Del</td> <td style="width: 10%;">Rate</td> <td style="width: 10%;">Depth</td> </tr> <tr> <td></td> <td></td> <td colspan="3" style="text-align: center;"></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Bend</td> <td>6</td> <td></td> <td>26</td> <td>45</td> <td>3</td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td colspan="3" style="text-align: center;"><b>Detune</b></td> <td>Oct</td> <td>Note</td> <td>Fine</td> </tr> <tr> <td>MIDI</td> <td>9</td> <td>+/-</td> <td>+</td> <td>2</td> <td>0</td> <td>6</td> <td></td> </tr> </table>				KeyTP	C	<b>Vibrato</b>			Del	Rate	Depth									Bend	6		26	45	3					<b>Detune</b>			Oct	Note	Fine	MIDI	9	+/-	+	2	0	6	
KeyTP	C	<b>Vibrato</b>			Del	Rate	Depth																																				
																																											
Bend	6		26	45	3																																						
		<b>Detune</b>			Oct	Note	Fine																																				
MIDI	9	+/-	+	2	0	6																																					

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### Electric Organ (P-2)

<b>DCO1</b>  0 99 99 57 0	<b>DCW1</b>  9 0 99 73 0 50 53 0 23 0	<b>DCA1</b> 15  9 0 99 46 0 0 0 99 99 94 99 99 99 0	LineSel <b>1</b> Octave <b>0</b> Mod <b>None</b>																																								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 10%;">KeyTP</td> <td style="width: 10%;">C</td> <td colspan="3" style="text-align: center;"><b>Vibrato</b></td> <td style="width: 10%;">Del</td> <td style="width: 10%;">Rate</td> <td style="width: 10%;">Depth</td> </tr> <tr> <td></td> <td></td> <td colspan="3" style="text-align: center;"></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Bend</td> <td>6</td> <td></td> <td>36</td> <td>61</td> <td>5</td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td colspan="3" style="text-align: center;"><b>Detune</b></td> <td>Oct</td> <td>Note</td> <td>Fine</td> </tr> <tr> <td>MIDI</td> <td>9</td> <td>+/-</td> <td>+</td> <td>1</td> <td>0</td> <td>0</td> <td></td> </tr> </table>				KeyTP	C	<b>Vibrato</b>			Del	Rate	Depth									Bend	6		36	61	5					<b>Detune</b>			Oct	Note	Fine	MIDI	9	+/-	+	1	0	0	
KeyTP	C	<b>Vibrato</b>			Del	Rate	Depth																																				
																																											
Bend	6		36	61	5																																						
		<b>Detune</b>			Oct	Note	Fine																																				
MIDI	9	+/-	+	1	0	0																																					

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Fantasy Sound (P-3)

<b>DCO1</b>		None	0	<b>DCW1</b>		9		0	<b>DCA1</b>	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	<b>Vibrato</b> Del Rate Depth														
Bend	6		71	40	39											
MIDI	9	<b>Detune</b> Oct Note Fine														
		+/-	+	0	0	0										

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Portative Organ (P-4)

<b>DCO1</b>		None	0	<b>DCW1</b>		0		0	<b>DCA1</b>	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	
<b>DCO2</b>		None	0	<b>DCW2</b>		4		0	<b>DCA2</b>	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	<b>Vibrato</b> Del Rate Depth														
Bend	6		99	0	99											
MIDI	9	<b>Detune</b> Oct Note Fine														
		+/-	+	2	0	9										

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Male Voices (P-5)

<b>DCO2</b>			0	<b>DCW2</b>		9		0	<b>DCA2</b>	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	<b>Vibrato</b> Del Rate Depth														
Bend	6		27	50	18											
MIDI	9	<b>Detune</b> Oct Note Fine														
		+/-	+	0	7	4										

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Lute (P-6)

<b>DCO1</b>			0	<b>DCW1</b>		0		0	<b>DCA1</b>	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
<b>DCO2</b>			0	<b>DCW2</b>		6		0	<b>DCA2</b>	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	<b>Vibrato</b>	Del	Rate	Depth	
				57	46	1
Bend	6	<b>Detune</b>	Oct	Note	Fine	
MIDI	9	+/-	+	2	0	3

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Krumhorn (P-7)

<b>DCO1</b>			0	<b>DCW1</b>		4		0	<b>DCA1</b>	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	<b>Vibrato</b>	Del	Rate	Depth	
				16	61	12
Bend	6	<b>Detune</b>	Oct	Note	Fine	
MIDI	9	+/-	+	0	0	1

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Recorder (P-8)

<b>DCO1</b>		None	0	<b>DCW1</b>		9		0	<b>DCA1</b>	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	<b>Vibrato</b>	Del	Rate	Depth	
				38	16	2
Bend	6	<b>Detune</b>	Oct	Note	Fine	
MIDI	9	+/-	+	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

Vln. <sup>117</sup>

*secco*

Vln. <sup>123</sup>

*cant.*

Vln. <sup>129</sup>

Vln. <sup>135</sup>

(on string)

Vln. <sup>141</sup>

Vln. <sup>147</sup>

Hn. <sup>152</sup>

*p*

Vln. <sup>152</sup>

CZ

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

Hn. <sup>159</sup>

*p*

Vln. <sup>159</sup>

CZ

*p*

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.

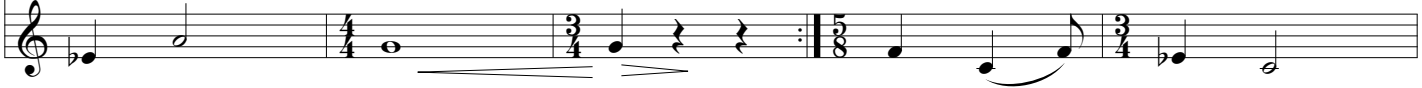
12  
S. Sax.  
Hn.  
Vln.

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

23 1. 2.

S. Sax. 

Hn. 

Vln. 

28

S. Sax. 


Hn. 

Vln. 

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

1.

CZ

2.

CZ

Musical notation for measures 12 and 13. Measure 12 is in 4/4 time, featuring a treble clef with a sixteenth-note triplet (3) and a sixteenth-note sextuplet (6), and a bass clef with a sixteenth-note triplet (3). Measure 13 is in 5/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note sextuplet (6). The system concludes with a 3/4 time signature.

CZ

Musical notation for measures 14 and 15. Measure 14 is in 3/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note triplet (3). Measure 15 is in 4/4 time, featuring a treble clef with a sixteenth-note triplet (3) and a bass clef with a sixteenth-note sextuplet (6). The system concludes with a 5/4 time signature.

CZ

Musical notation for measures 16, 17, and 18. Measure 16 is in 5/4 time, featuring a treble clef with a sixteenth-note septuplet (7) and a bass clef with a sixteenth-note sextuplet (6). Measure 17 is in 4/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note sextuplet (6). Measure 18 is in 5/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note sextuplet (6). The system concludes with a 4/4 time signature.

CZ

Musical notation for measures 19 and 20. Measure 19 is in 4/4 time, featuring a treble clef with a sixteenth-note triplet (3) and a bass clef with a sixteenth-note sextuplet (6). Measure 20 is in 5/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note triplet (3). The system concludes with a 5/4 time signature.

CZ

Musical notation for measures 21 and 22. Measure 21 is in 5/4 time, featuring a treble clef with a sixteenth-note sextuplet (6) and a bass clef with a sixteenth-note sextuplet (6). Measure 22 is in 4/4 time, featuring a treble clef with a sixteenth-note triplet (3) and a bass clef with a sixteenth-note sextuplet (6). The system concludes with a 4/4 time signature.

### 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.

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)

The musical score is divided into four systems. The first system (measures 19-23) features A. Sax. (Alto Saxophone) with a mezzo-piano (*mp*) dynamic, Horns (Hn.), Violins (Vln.) with mezzo-forte (*mf*) dynamics, and Cello/Double Bass (CZ). The second system (measures 24-28) features A. Sax. with piano (*p*) dynamics and Violins. The third system (measures 29-35) features A. Sax. with mezzo-forte (*mf*) and forte (*f*) dynamics, Horns with forte (*f*) dynamics, Violins with forte (*f*) dynamics, and CZ with forte (*f*) dynamics and a performance instruction 'P-7 (krumhorn)'. The fourth system (measures 36-40) features A. Sax., Horns, Violins, and CZ, all with forte (*f*) dynamics and the 'P-7 (krumhorn)' instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

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*

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

103

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

Hn. *f* *ff ten.*

Vln. *f* *ff ten.*

CZ *ten.*



