

Symphonic Ballet,
Opus 4., No. 4.
By Walter Augustus Braxton
Conductor's Score

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Symphonic Ballet, Opus 4., No. 4.
By Walter Augustus Braxton
Instrumentation:

I	II	III	IV	V	VI
Picc.		Picc.	Picc.		Picc.
Fl. 1	Fl. 1	Fl. 1	Fl. 1	Fl. 1	Fl. 1
Fl. 2		Fl. 2			Fl. 2
Ob. 1	Ob. 1	Ob. 1	Ob. 1	Ob. 1	Ob. 1
Ob. 2		Ob. 2			Ob. 2
E. H.		E. H.	E. H.		E. H.
Bb Clar. 1	Bb Clar. 1	Bb Clar. 1	Bb Clar. 1	Bb Clar. 1	Bb Clar. 1
Bb Clar. 2		Bb Clar. 2			Bb Clar. 2
Bs. Clar.		Bs. Clar.	Bs. Clar.		Bs. Clar.
Bn. 1	Bn. 1	Bn. 1	Bn. 1	Bn. 1	Bn. 1
Bn. 2		Bn. 2			Bn. 2
Cntr. Bn.		Cntr. Bn.	Cntr. Bn.		Cntr. Bn.
Fr. Hn. 1	Fr. Hn. 1	Fr. Hn. 1	Fr. Hn. 1	Fr. Hn. 1	Fr. Hn. 1
Fr. Hn. 2		Fr. Hn. 2	Fr. Hn. 2		Fr. Hn. 2
Fr. Hn. 3		Fr. Hn. 3	Fr. Hn. 3		Fr. Hn. 3
Fr. Hn. 4		Fr. Hn. 4	Fr. Hn. 4		Fr. Hn. 4
Bb Trp. 1	Bb Trp. 1	Bb Trp. 1	Bb Trp. 1	Bb Trp. 1	Bb Trp. 1
Bb Trp. 2			Bb Trp. 2		Bb Trp. 2
Ten. Trb. 1		Ten. Trb. 1	Ten. Trb. 1		Ten. Trb. 1
Ten. Trb. 2			Ten. Trb. 2		Ten. Trb. 2
Bs. Trb.		Bs. Trb.	Bs. Trb.		Bs. Trb.
Tb.		Tb.	Tb.		Tb.
Timp.		Timp.	Timp.		Timp.
Vn. 1	Vn. 1	Vn. 1	Vn. 1	Vn. 1	Vn. 1
Vn. 2	Vn. 2	Vn. 2	Vn. 2	Vn. 2	Vn. 2
Va.	Va.	Va.	Va.	Va.	Va.
Vc.	Vc.	Vc.	Vc.	Vc.	Vc.
D. B.	D. B.	D. B.	D. B.	D. B.	D. B.
28	11	26	24	11	28

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Symphonic Ballet, Opus 4., No. 4.
By Walter Augustus Braxton, b.
April 29, 1952 at 3:44pm

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I.

OUVERTURE, (France)
OVERTURE, (England)

A musical composition of moderate length; either as an introduction to a ballet, opera, or oratorio. It is an equivalent to the first movement of a symphony. In modern usage the word denotes, first, a substantial piece of orchestral music designed to precede a full-length dramatic work. It may be in one or more sections, and may or may not come to a full close before the drama unfurls. But it is expected to conclude with a fast section of some brilliance.

II.

RIGAUDON, (France)
RIGADOON, (England)

An old southern French folk dance of lively music in duple or quadruple meter, time configurations, belonging particularly to Provence, but is survived in the adjacent Dauphiné region, which contains the jumping step, or pas de rigaudon, for any number of couples or partners facing each other. It has only one figure, and it is danced lightly and gracefully.

The pas de rigaudon (a step with small jumps on the toes) is performed 'sur place' by the man. The woman advances towards him, holding her skirt on either side, while dancing polka steps. The man salutes his partner, and she makes a reverence.

In Part B of the Binary Form, the man repeats his pas de rigaudon, and the woman retreats within her polka steps. Both turn anti-clockwise; each dancing his own steps. The sequence is repeated, but instead of saluting his partner, he takes her right hand and turns her anti-clockwise.

III.

ALLEMANDE, (ENGLAND)
ALLEMANDA, (ITALY)

One of the most popular of the standard Baroque instrumental dances in the suite. Originally a moderate quadruple-meter dance in two or three periods, it was based on a succession of changing harmonies in an improvisatory style. In 'Orchesographie', (1588-1595) it is a couple dance, with the man and woman side by side; the dancers proceed in a line of couples from one end of a hall to the other, each turning his partner around in such a way as to reverse the line and go back to the original place.

IV.

COURANTE, (France)
CORRENTE, (Italy)

A courtly Baroque dance typically barred in half measures by 16th century German composers and increments of three in France and Italy. The mature courante was described as solemn and grave, with a strong proclivity towards hemiola and related syncopated figures, with a contrapuntal texture; or style brisé.

One type of step, the tems de courante, is a noble gesture consisting of a bend, rise, and slide. (A pli^e, or bending of the knees, comes on the final crotchet of a bar, followed by an él^ev^e or rise on the downbeat and a curved slide of the non-weight-bearing foot on the second beat of the bar.)

Another type of step, actually a group of three steps, is the pas de courante, made up of a demi-coup^e (a pli^e and an él^ev^e, the latter coinciding with the third minim beat of the bar) and a coup^e (a demi-coup^e onto one foot and a pas gliss^e or slide on the other.

V.

BOURREE, (France)
BOREA, (Italy)

As a mid-17th until the mid-18th century folkdance, the Bourrée had many varieties and dances, that are still known in sundry parts of France. It is not certain if there is a specific relationship between the duple meter, time, of French folkdance and the triple meter, time, of the court Bourrée. As a social dance it was a mixture of fleurets, pas de bourrées, leaps, hops, and the tems de courante. It was an independent instrumental form throughout the Baroque era, keeping the simple rhythms, phrasing, and homophonic texture of dance music.

VI.

CONTREDANSE, (France)

CONTRADANZA, (Spain)

A fast dance movement in quadruple meter, time, (usually simple, but sometimes compounded), constructed of a series of reiterated eight measure periods that maintain the simply motivic and textural qualities of dance music.

The 17th-century English country dance included dances in circle, square, and longways formations. The figures were executed with any expedient steps familiar to the troupe or chosen by individual dancers for the company. The choice of steps was, therefore, affected by fashion.

Symphonic Ballet, Opus 4., No. 4.

I.

Walter Braxton

Overture

Andantino, $\text{♩} = 66$

Piccolo

Flute 1 & 2

Oboe 1 & 2

English Horn

Clarinet in Bb 1 & 2

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in Bb 1 & 2

Tenor Trombone 1 & 2

Bass Trombone

Tuba

Timpani in F, Bb, C

Violin I

Violin II

Viola

Violoncello

Double Bass

Pic.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Hn.
 Bb Cl. 1 & 2
 B. Cl.
 Bar. 1 & 2
 C. Bn.
 Hrn. 1 & 2
 Hrn. 3 & 4
 Bb Tpt. 1 & 2
 T. Tbn. 1 & 2
 B. Tbn.
 Tbn.
 Tmp.
 Vla. I
 Vla. II
 Vla.
 Vcl.
 D.B.

Musical notation includes notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is organized into systems, with each instrument or section represented by a staff.

15

Picc. 

Fl. 1 & 2 

Ob. 1 & 2 

E. Hrn. 

B♭ Cl. 1 & 2 

B. Cl. 

Eup. 1 & 2 

C. Sn. 

15

Hr. 1 & 2 

Hr. 3 & 4 

B♭ Tpt. 1 & 2 

T. Tbn. 1 & 2 

B. Tbn. 

Tbn. 

15

Temp. 

15

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

13

Fl. 1 & 2

Ob. 1 & 2

E. Hrn.

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

Hr. 1 & 2

Hr. 3 & 4

B. Tpt. 1 & 2

T. Tpt. 1 & 2

B. Tbn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

- 4 -

Pic.
 Fl. 1 & 2
 Ob. 1 & 2
 B. Sn.
 B♭ Cl. 1 & 2
 E♭ Cl.
 Bsn.
 C. Ba.
 Hr. 1 & 2
 Hr. 3 & 4
 B♭ Trp. 1 & 2
 T. Tho.
 B. Tho.
 Tho.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

34

Fl. 1 & 2

Ob. 1 & 2

E. Fla.

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

35

Hrn. 1 & 2

Hrn. 3 & 4

E♭ Tpt. 1 & 2

T. Tbn. 1 & 2

B. Tbn.

Tba.

36

Timp.

37

Vln. I

Vln. II

Vla.

Vcl.

D.B.

38

Fl. 1 & 2

Ob. 1 & 2

E. Fla.

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

Hr. 1 & 2

Hr. 3 & 4

B♭ Tpt. 1 & 2

T. Tbn. 1 & 2

B. Tbn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Flc.
Fl.
Ob.
E. Hrn.
Bb Cl.
B. Cl.
Bsn.
C. Bsn.
Hr. I & 2
Hr. 3 & 4
Bb Tpt.
T. Tbn.
B. Tbn.
Tbn.
Trop.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

This musical score page contains staves for the following instruments: Piccolo, Flute, Oboe, English Horn, Bb Clarinet, B. Clarinet, Bassoon, Contrabassoon, Horn I & 2, Horn 3 & 4, Bb Trumpet, Tenor Trombone, Baritone Trombone, Tuba, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time with a key signature of one flat (Bb). The woodwinds and strings have active parts throughout the page, while the brass instruments are mostly silent. The percussion section includes a snare drum part.

II. Rigaudon

Walter Braxton

Moderato, ♩ = 52

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trombone in Bb

Moderato, ♩ = 52

Violin I
Violin II
Viola
Violoncello
Double Bass

Affettuoso e intenso

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trombone in Bb
Violin I
Violin II
Viola
Violoncello
Double Bass

Fl. 1 & 2

Ob. 1 & 2

E. Hr.

Bb. Cl. 1 & 2

B. Cl.

Bar. 1 & 2

C. Ba.

Hrn. 1 & 2

Hrn. 3 & 4

B. Trp.

T. Trb.

B. Trb.

Tbn.

Tmp.

Vla. I

Vla. II

Vla.

Vc.

D.B.

11

Fl. 1 & 2

Ob. 1 & 2

E. Fla.

B. Cl. 1 & 2

B. Cl.

Ban. 1 & 2

C. Ba.

Hr. 1 & 2

Hr. 3 & 4

E. Tpt.

T. Tbn.

B. Tbn.

Tbn.

Trmp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

17

Fl. 1 & 2

Ob. 1 & 2

E. Ha.

B. Cl. 1 & 2

R. Cl.

Bsn. 1 & 2

C. Bsn.

Hr. 1 & 2

Hr. 3 & 4

B. Tpt.

T. Tbn.

B. Tbn.

Tbn.

Temp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page contains measures 17 through 20 of a symphony. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinets 1 & 2, Bassoon, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Baritone Trumpet, Tenor Trombone, Bass Trombone, Tuba, Timpani, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time with a key signature of one sharp (F#). Measure 17 begins with a forte (ff) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments have rests in measures 17 and 18, then enter in measure 19 with a fanfare-like motif. The score includes various musical notations such as slurs, ties, and dynamic markings.

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Ho.
 Bb Cl. 1 & 2
 B. Cl.
 Bar. 1 & 2
 C. Ba.
 Hn. 1 & 2
 Hn. 3 & 4
 Dr. Typ.
 T. Tho.
 B. Tho.
 Tho.
 Temp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Flc.

Fl. 1 & 2

Ob. 1 & 2

E. Ho.

Bs. Cl. 1 & 2

B. Cl.

Bs. 1 & 2

C. Bs.

Hr. 1 & 2

Hr. 3 & 4

B. Tpt.

T. Trb.

B. Trb.

Trb.

Timp.

Vln. I

Vln. II

Vla.

Vo.

D.B.

IV.
Première scène des fêtes du cour
pour le ballet troupe
Courante

Walter Braxton

Allegretto, $\text{♩} = 70$

Piccolo

Flute

Oboe

English Horn

Clarinet in Bb

Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in Bb 1 & 2

Tenor Trombone 1 & 2

Bass Trombone

Tuba

Timpani in Bb, C, Eb, G

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl.
Pic.
Ob.
E. Ho.
Ba. Cl.
B. Cl.
Ba.
C. Ba.

Ho. 1 & 2
Ho. 3 & 4
Eup. 1 & 2
T. 1 & 2
T. 3
T. 4
Timp.

Via. I
Via. II
Via.
Vc.
D. Ba.

Picc.
 Fl.
 Ob.
 E. Hu.
 B♭ Cl.
 B♭ Cl.
 Bas.
 C. Ba.
 Hn. 1 & 2
 Hn. 3 & 4
 E♭ Tpt. 1 & 2
 T. Tbn. 1 & 2
 B. Tbn.
 Tbn.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

30

Picc. *p*

Fl. *p*

Ob. *p*

E. Fl. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

C. Bsn. *p*

Hr. 1 & 2

Hr. 3 & 4

D. Tpt. 1 & 2

T. Tbn. 1 & 2

B. Tbn.

Tbn.

Temp. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

D.B. *p*

This page of a musical score contains the following parts and staves:

- Fl.** (Flute)
- Ob.** (Oboe)
- H. Ho.** (Horn)
- Br. Cl.** (Bass Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- C. Bsn.** (Contrabassoon)
- Hrn. 1 & 2** (Horn 1 & 2)
- Hrn. 3 & 4** (Horn 3 & 4)
- Br. Tpt. 1 & 2** (Bass Trumpet 1 & 2)
- T. Tbn. 1 & 2** (Tenor Trombone 1 & 2)
- B. Tbn.** (Bass Trombone)
- Tbn.** (Trombone)
- Temp.** (Timpani)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vcllo.** (Violoncello)
- D.B.** (Double Bass)

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *f*, *mf*, *ff*). The page number -21- is located at the bottom center.

Fl.
 Fl.
 Ob.
 E. Fl.
 B. Cl.
 B. Cl.
 Bar.
 C. Ba.
 Hn. 1 & 2
 Hn. 3 & 4
 B. Tpt. 1 & 2
 T. Tbn. 1 & 2
 B. Tbn.
 Tbn.
 Timp.
 Vla. I
 Vla. II
 Vla.
 Vc.
 D.B.

Fl. Pic.
 Fl.
 Ob.
 E. Ho.
 B. Cl.
 B. Cl.
 Bar.
 C. Ba.
 Hr. 1 & 2
 Hr. 3 & 4
 Eb Tpt. 1 & 2
 T. Tbn. 1 & 2
 B. Tbn.
 Tbn.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Va.
 D.B.

The musical score is written for a full orchestra. The woodwind section includes Piccolo Flute, Flute, Oboe, English Horn, B♭ Clarinet, B♭ Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, E♭ Trumpets 1 & 2, Tenor Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

V.
Deuxième scène des fêtes du cour
pour le ballet troupe

Walter Braxton

Adagio, $\text{♩} = 72$ **Bourrée**

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Violin I
Violin II
Viola
Violoncello
Double Bass

Fl.
Ob.
Bb Cl.
B.
Bb Trp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

FL

Ob.

B♭ Cl.

Bsn.

Bb.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

FL

Ob.

B♭ Cl.

Bsn.

Bb.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.
 Ob.
 Bb Cl.
 Bass
 Hr.
 Bb Tpt.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

This system contains measures 1 through 4 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The woodwinds (Flute, Oboe, Bassoon, Horns, Trumpets) and strings (Violins I & II, Viola, Violoncello, Double Bass) are all active. The Flute and Violin I parts feature rapid sixteenth-note passages starting in measure 3. The Oboe and Bassoon parts have more melodic lines. The strings provide a harmonic foundation with sustained notes and moving lines.

Fl.
 Ob.
 Bb Cl.
 Bass
 Hr.
 Bb Tpt.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

This system contains measures 5 through 8 of the musical score. The instrumentation remains the same. In measure 5, the Bassoon and Viola parts introduce a new melodic motif. The Flute and Violin I parts continue their rapid passages. The Oboe part has a melodic line. The strings continue to support the texture with sustained notes and moving lines. The score concludes in measure 8 with a final chord.

First system of a musical score. The staves are labeled on the left: Fl, Ob, B♭ Cl, Bsn, Fg, B♭ Tpt, Vln. I, Vln. II, Vla, Vcl, and D.B. The music is in 2/4 time with a key signature of one sharp (F#). The first measure of each staff contains a complex rhythmic pattern, primarily eighth and sixteenth notes. The second measure begins with a forte (*f*) dynamic marking. The notation includes various note values, rests, and phrasing slurs.

Second system of the musical score, continuing from the first. The instrumentation remains the same. The first measure of this system features a prominent melodic line in the Flute (Fl) part, characterized by a series of beamed eighth notes. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The system concludes with a final measure containing a whole note chord.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (B. Trp.), Trombone (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (D.B.). The music is in 3/4 time, as indicated by the time signature. The score features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *arco* (arco). The page is numbered 10 in the bottom right corner.

FL.

Ob.

Bb Cl.

Bsn.

Bb

Bb Tpt.

Vln. I

Vln. II

Vln.

Vc.

D.B.

VI.
La Finale Anglaise
Pour La Contredanse

Walter Braxton

Larghetto $\text{♩} = 60$

Piccolo

Flute 1 & 2

Oboe 1 & 2

English Horn

Clarinet in Bb 1 & 2

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

Trompet in Bb 1 & 2

Tenor Trombone 1 & 2

Bass Trombone

Tuba

Timpani in G, C, D, E

Larghetto $\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

Double Bass

7

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Fla.

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bsn.

Hrn. 1 & 2

Hrn. 3 & 4

E♭ Tpt. 1 & 2

T. Tbn. 1 & 2

B. Tbn.

Tbn.

Temp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 E. Ho.
 Eup. 1 & 2
 Bar. 1 & 2
 Bas. 1 & 2
 C. Bas.
 Ho. 1 & 2
 Ho. 3 & 4
 Eup. 3 & 4
 T. Tbn. 1 & 2
 T. Tbn. 3
 T. Tbn. 4
 T. Tbn. 5
 Tmp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

35

Flc.

Fl. 1 & 2

Ob.

E. Ho.

B♭ Cl. 1 & 2

B. Cl.

B♭.

C. B♭.

35

Hr. 1 & 2

Hr. 3 & 4

B♭ Tpt. 1 & 2

T. Trb. 1 & 2

B. Trb.

Trb.

35

Temp.

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Pic.

Oboe 1&2

E. Hn.

Bs. Cl. 1&2

B. Cl.

Bsn. 1&2

C. Bsn.

Hr. 1 & 2

Hr. 3 & 4

Bs. Tpt. 1&2

T. Tbn. 1&2

B. Tbn.

Tbn.

Temp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.