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

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
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Ob. 2		Ob. 2			Ob. 2
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Bs. Clar.		Bs. Clar.	Bs. Clar.		Bs. Clar.
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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.

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.

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', (1588-1975) 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 plié, or bending of the knees, comes on the final crotchet of a bar, followed by an élevé 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-coupé (a plié and an élevé, the latter coinciding with the third minim beat of the bar) and a coupé (a demi-coupé onto one foot and a pas glissé or slide on the other.

BOURREE, (France)
BOREA, (Italy)

As a mid-17th until the mid-18th century folkdance, the Bourrée hadmany 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.

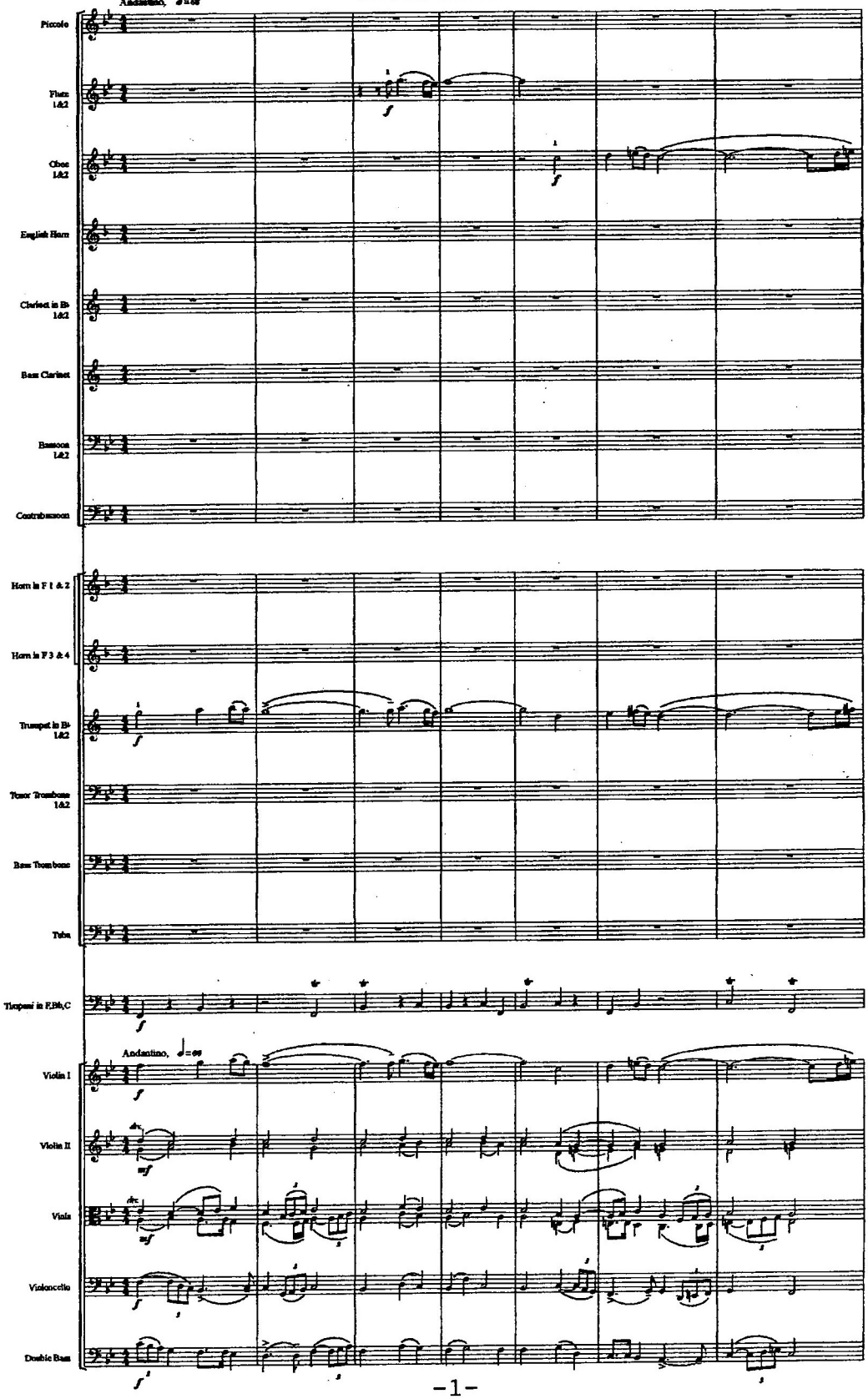
The 17th-century English country dance included dances in circle, square, and longways formations. The figures were executed with any expedient steps familiar to the troupe or chosen by individual dancers for the company. The choice of steps was, therefore, affected by fashion.

Symphonic Ballet, Opus 4., No. 4.

I.

Ouverture

Walter Braxton



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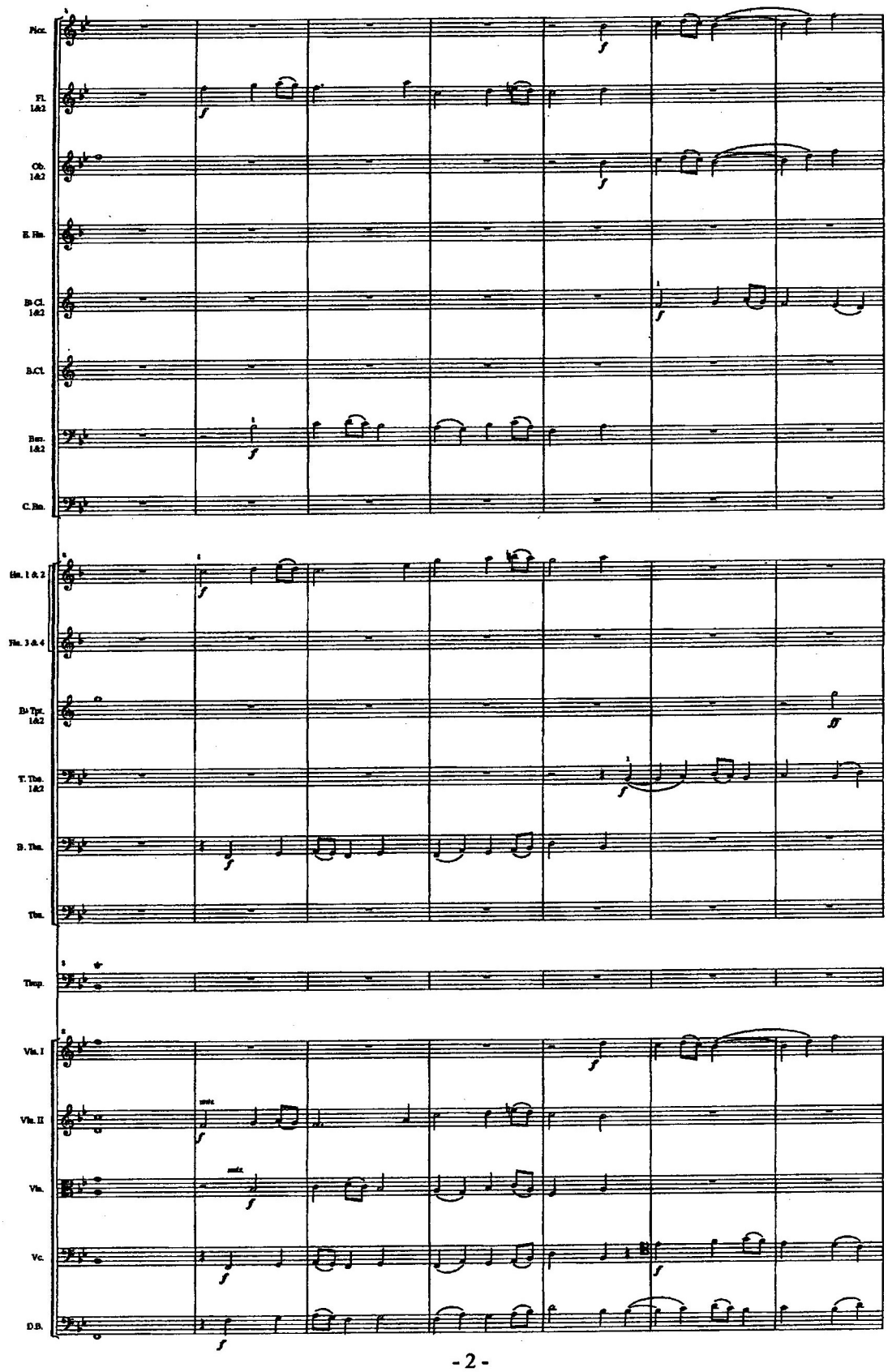
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Hn. 3 & 4
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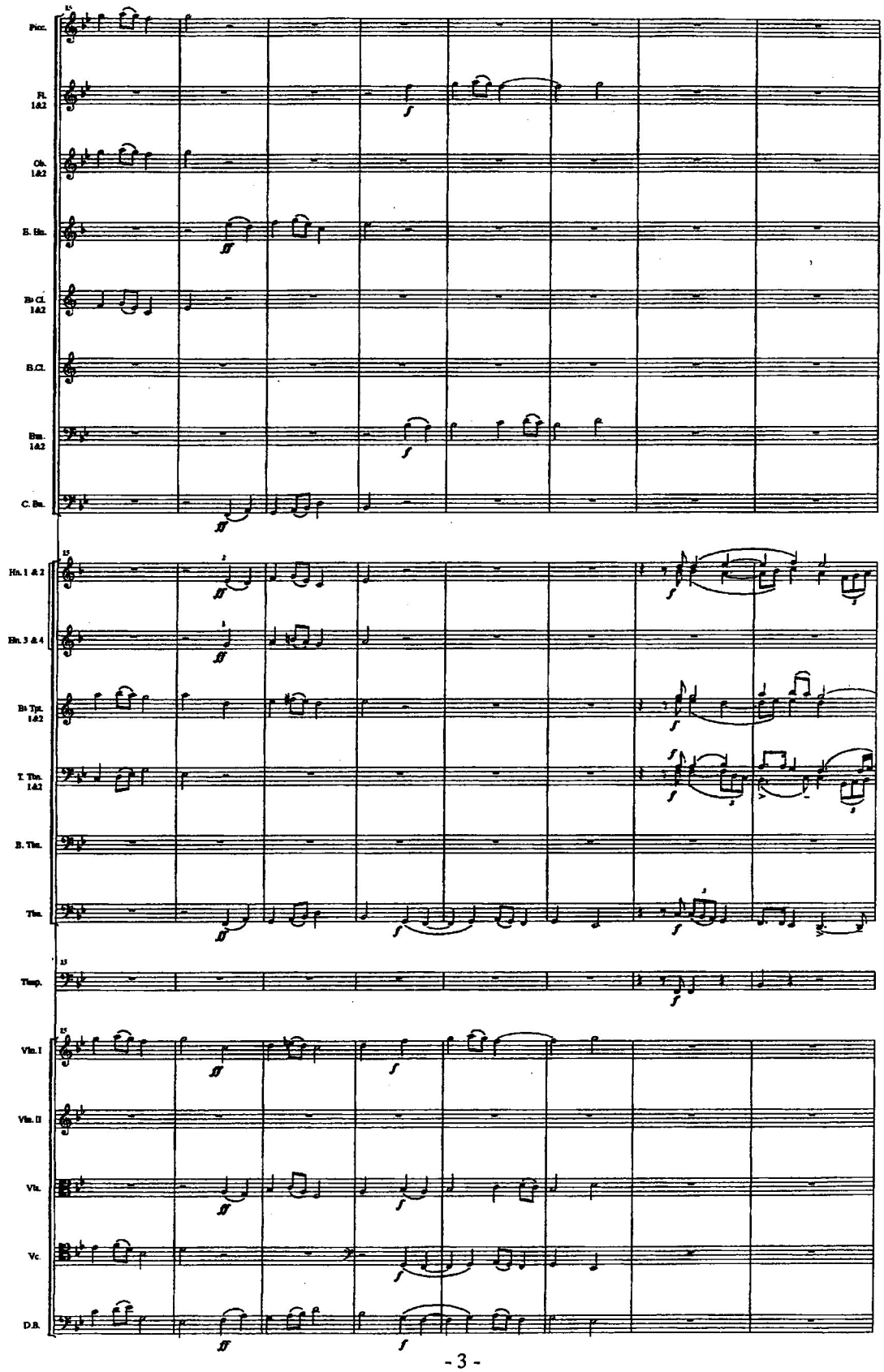
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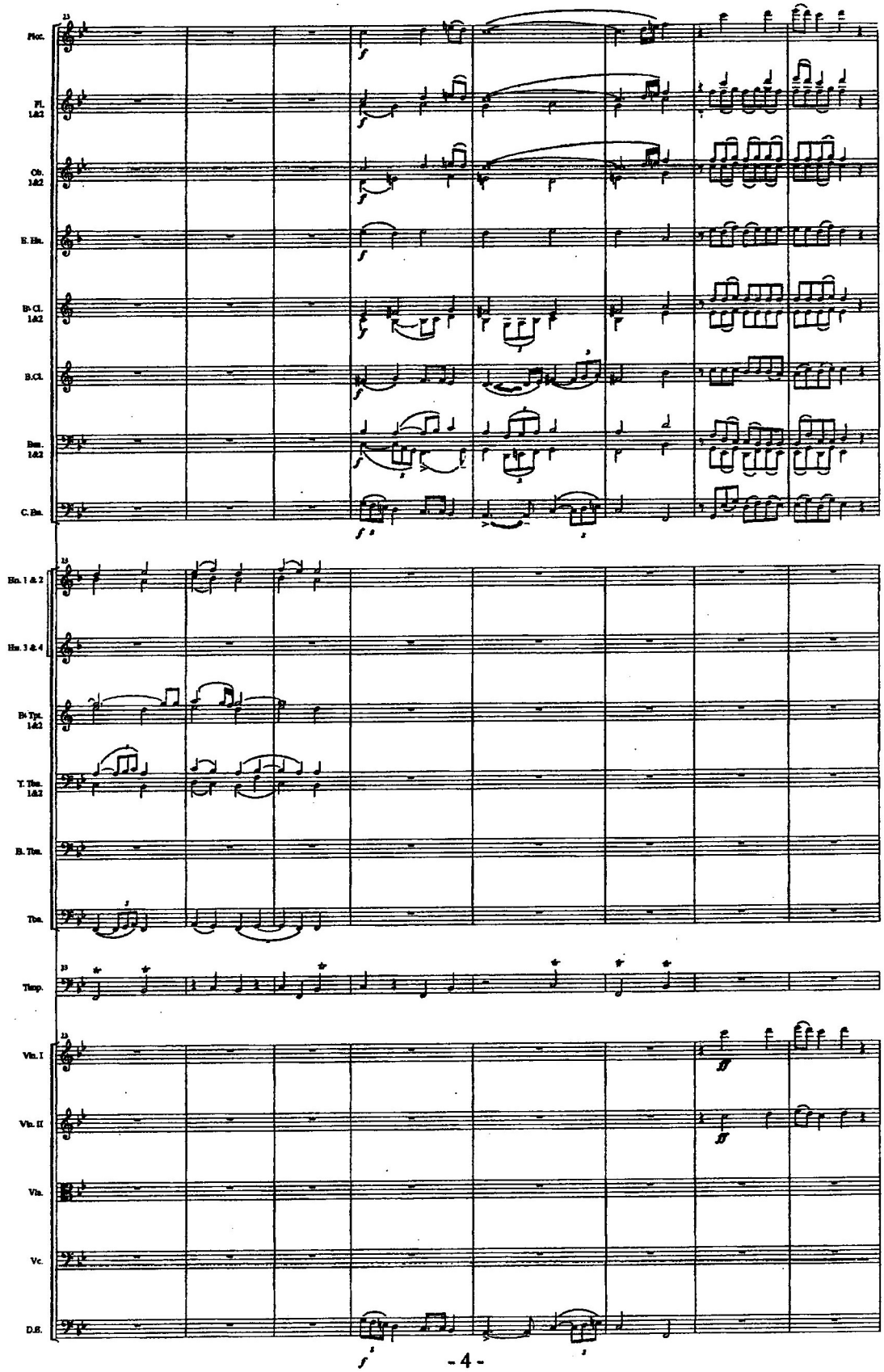
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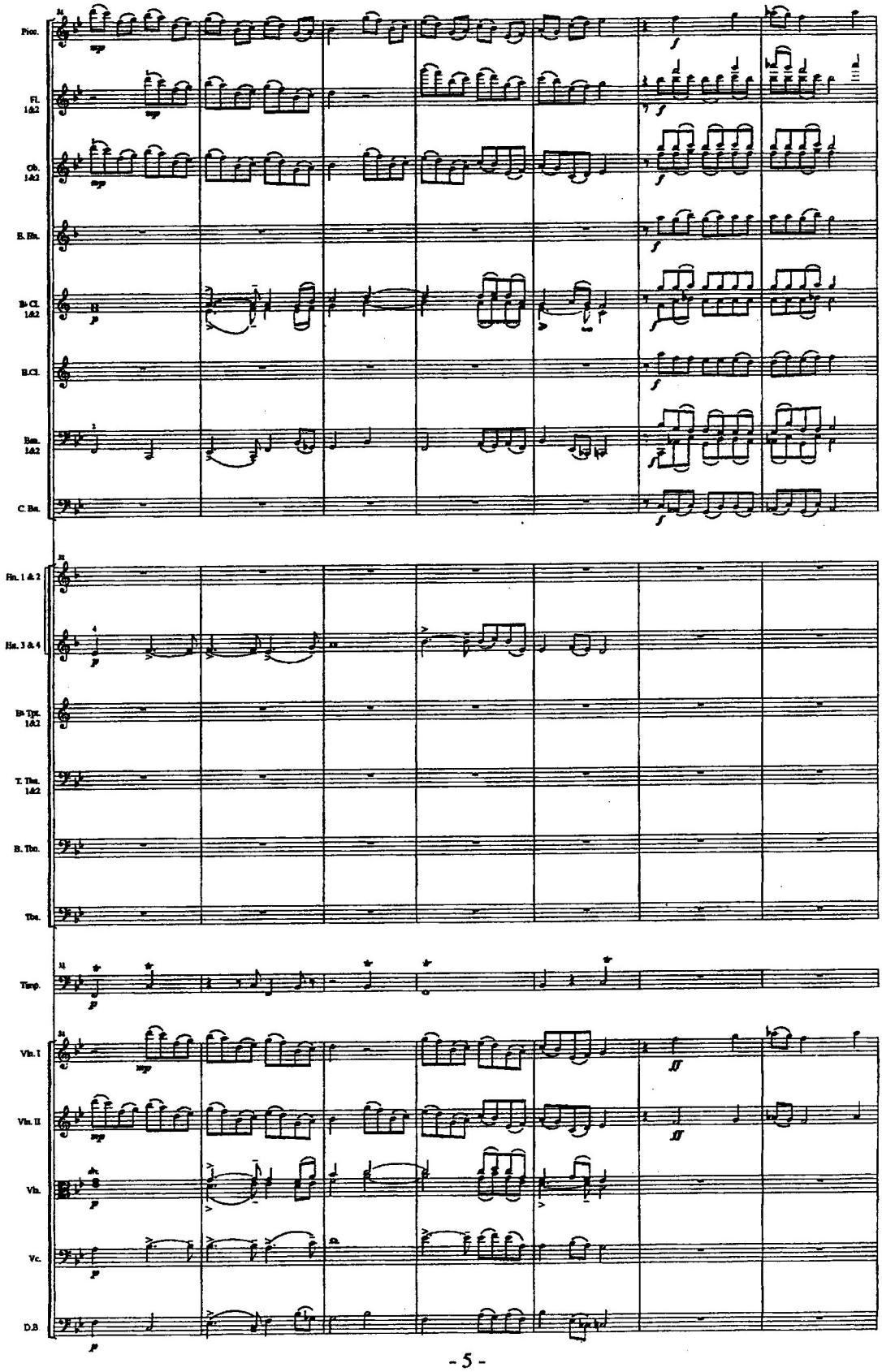
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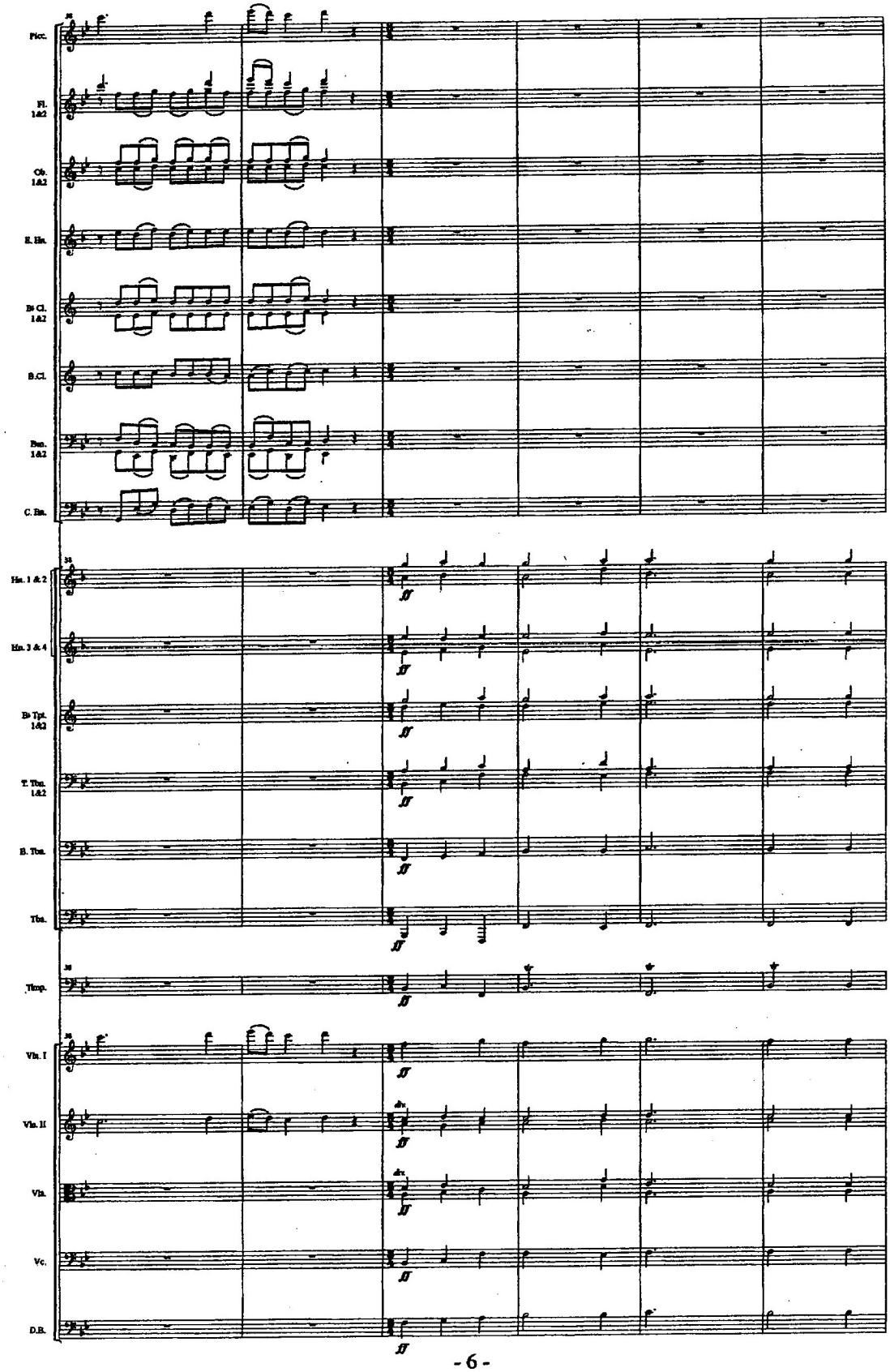
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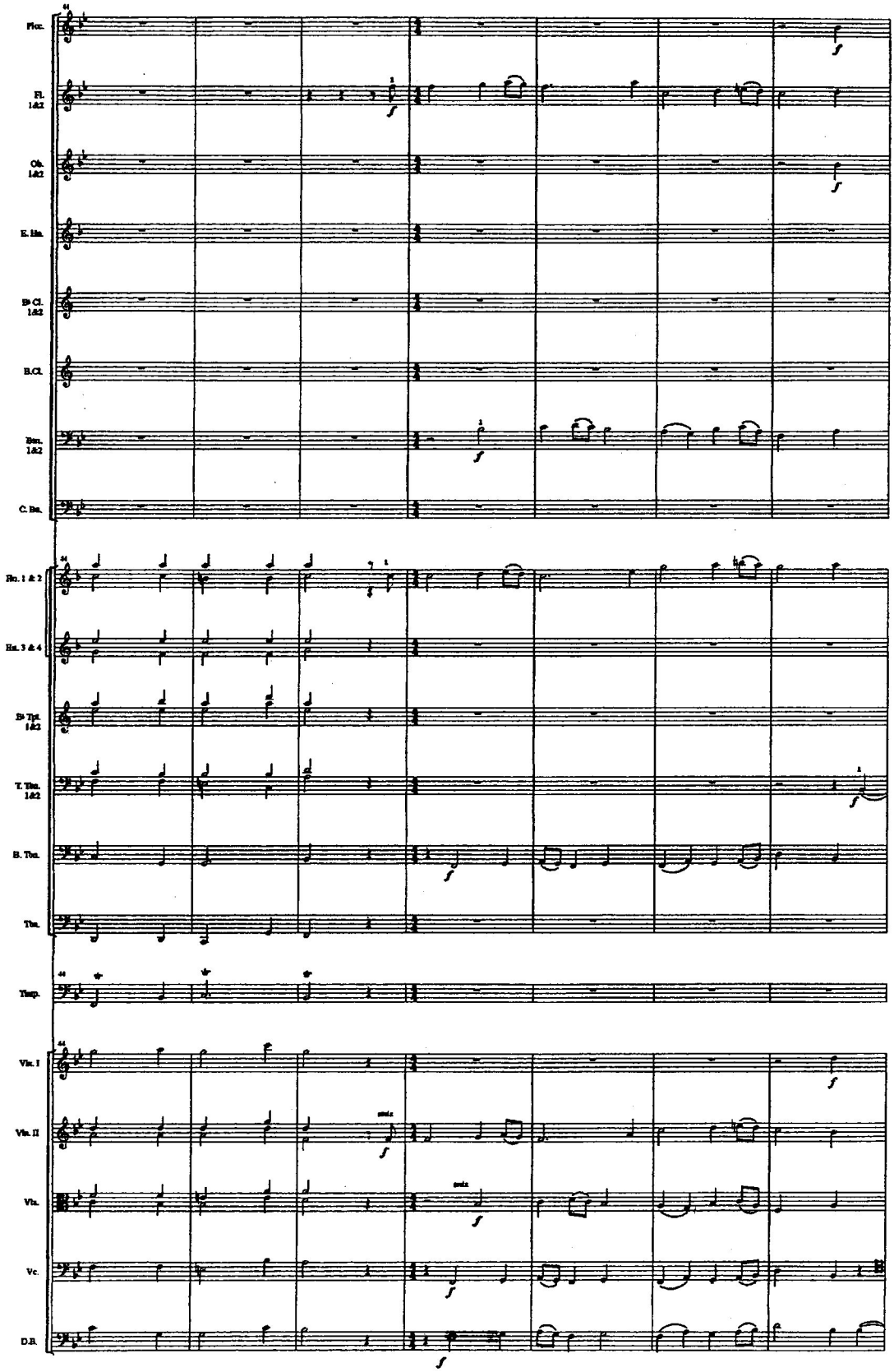
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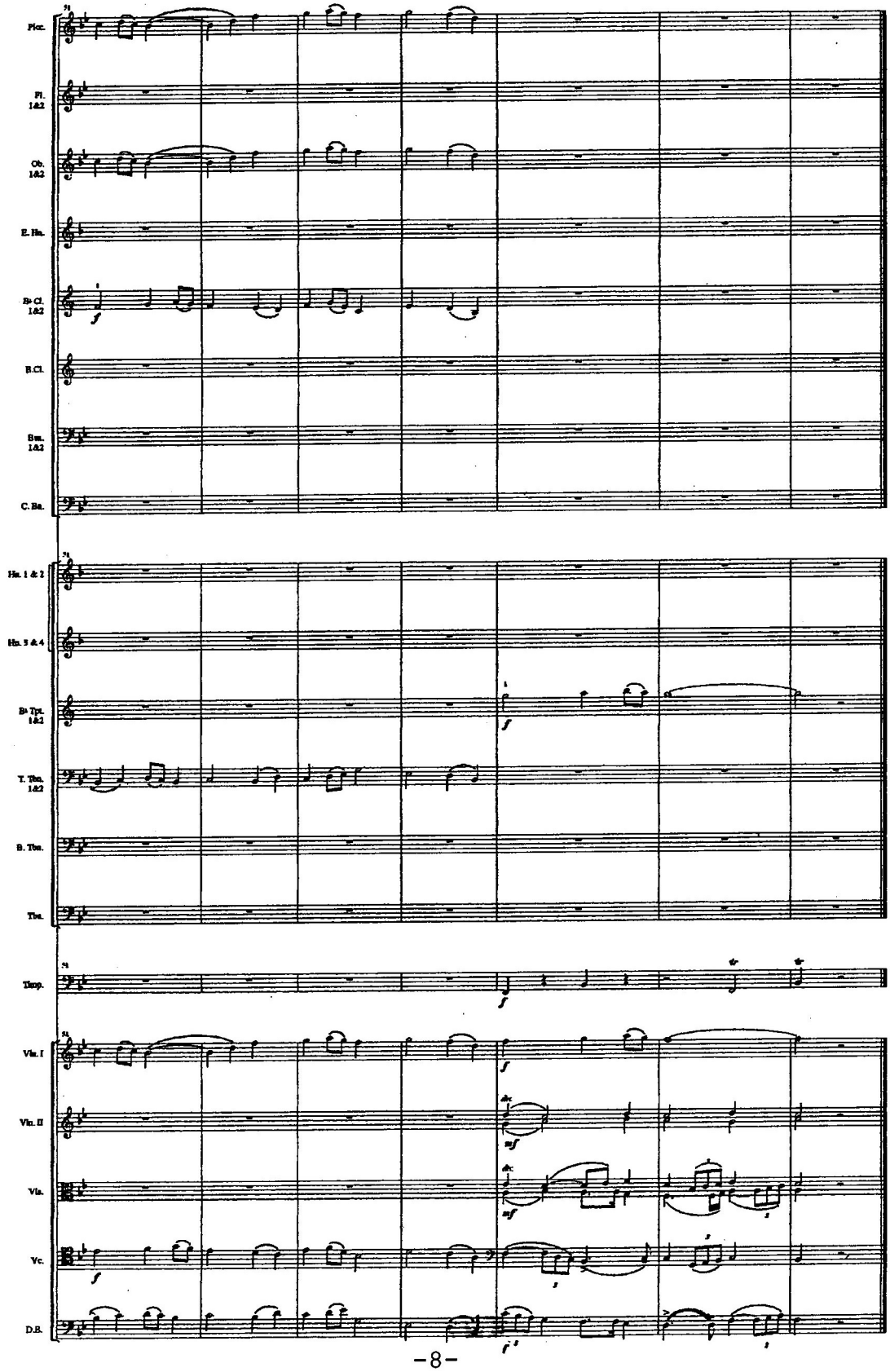
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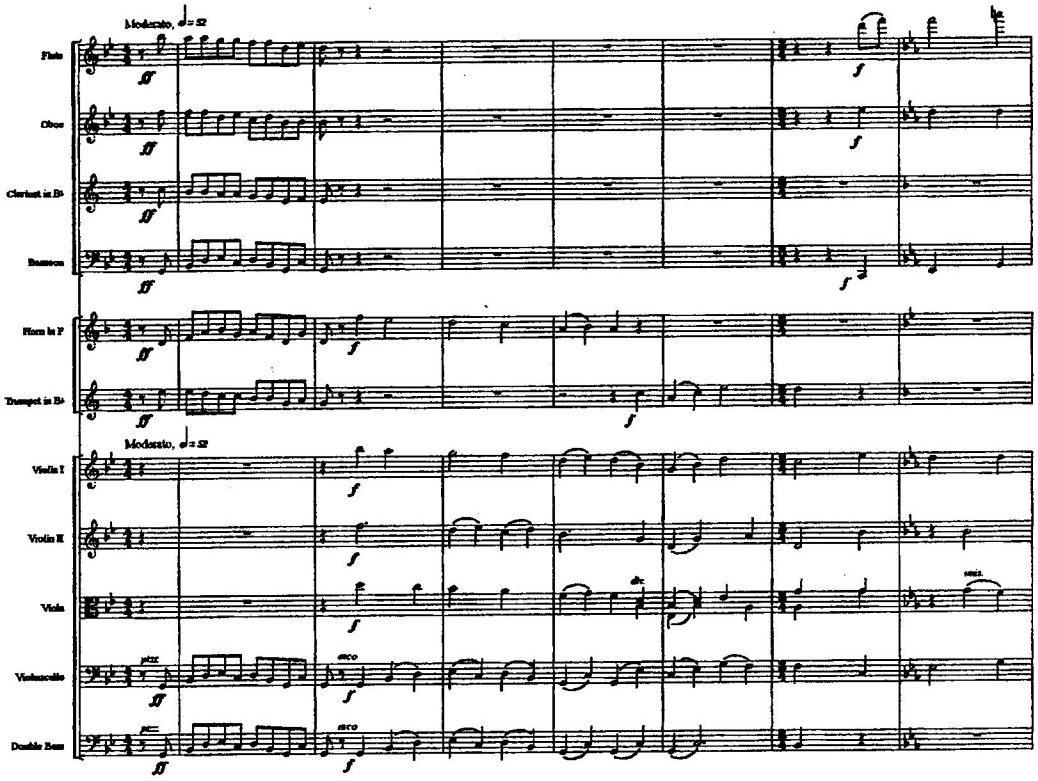
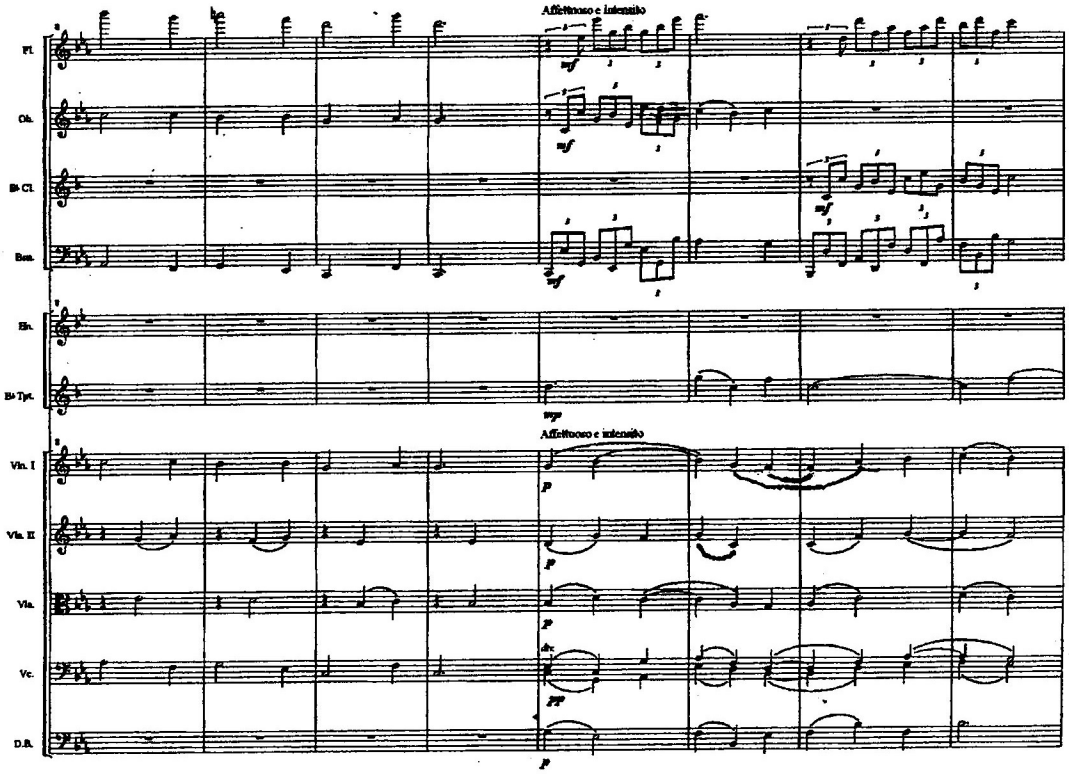
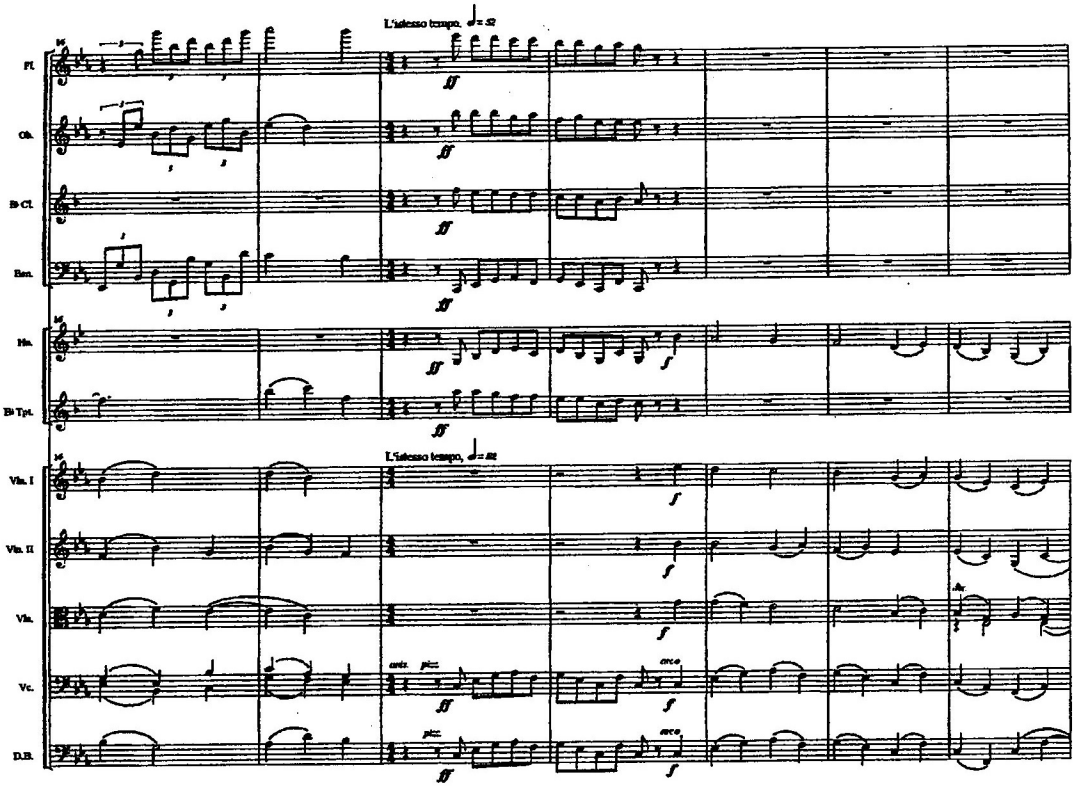
II.
Rigaudon

Walter Braxton



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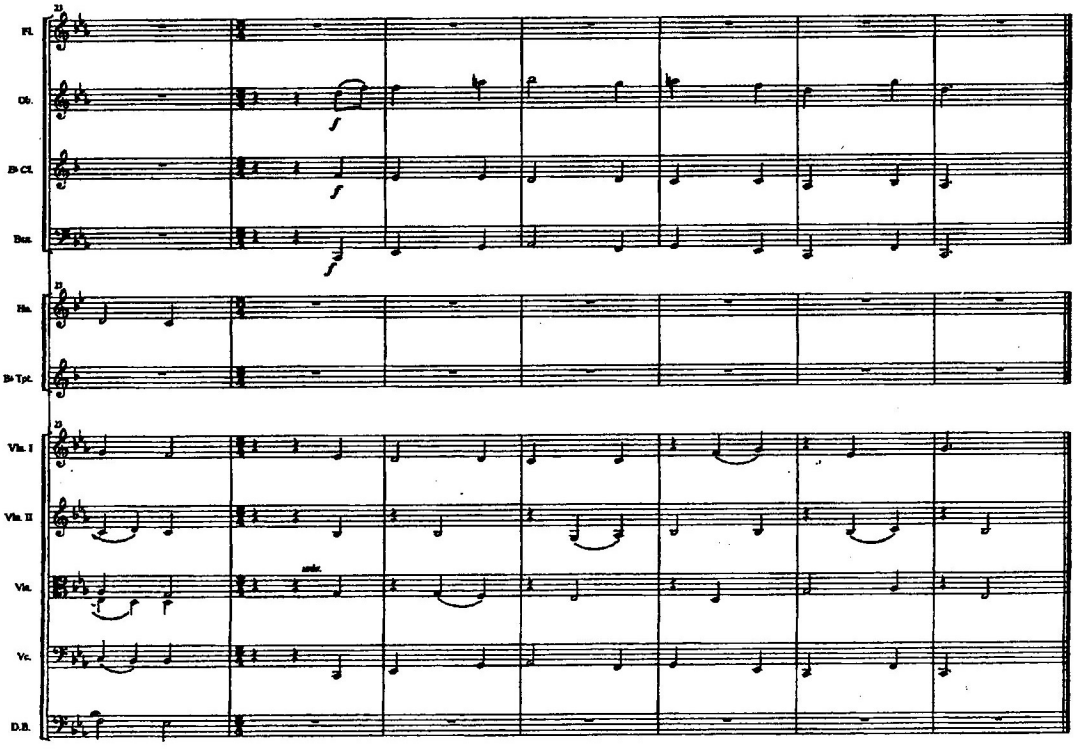
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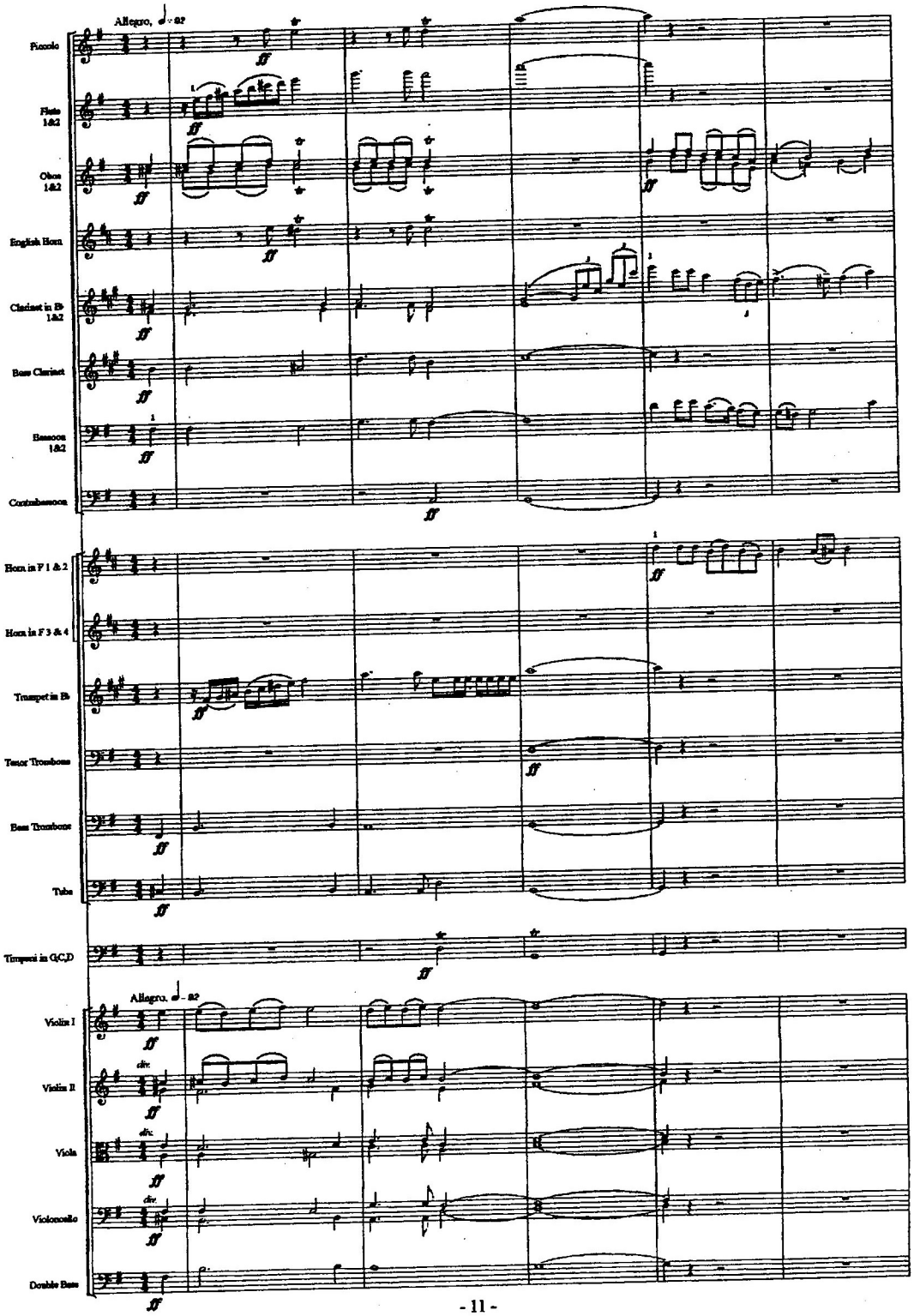
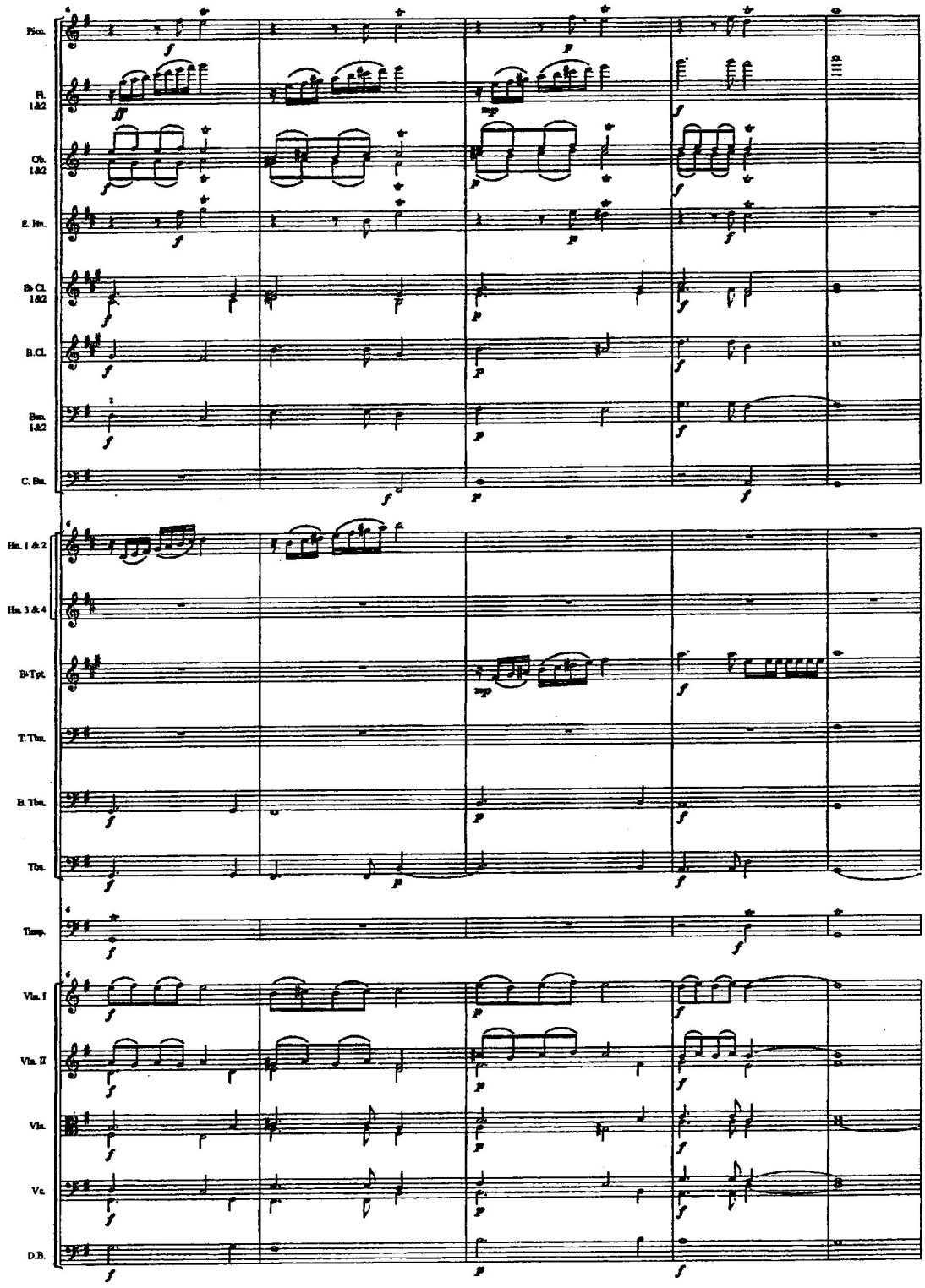
III.

L'ayre du mouvement de la fête de l'amour

Walter Braxton

Allemande

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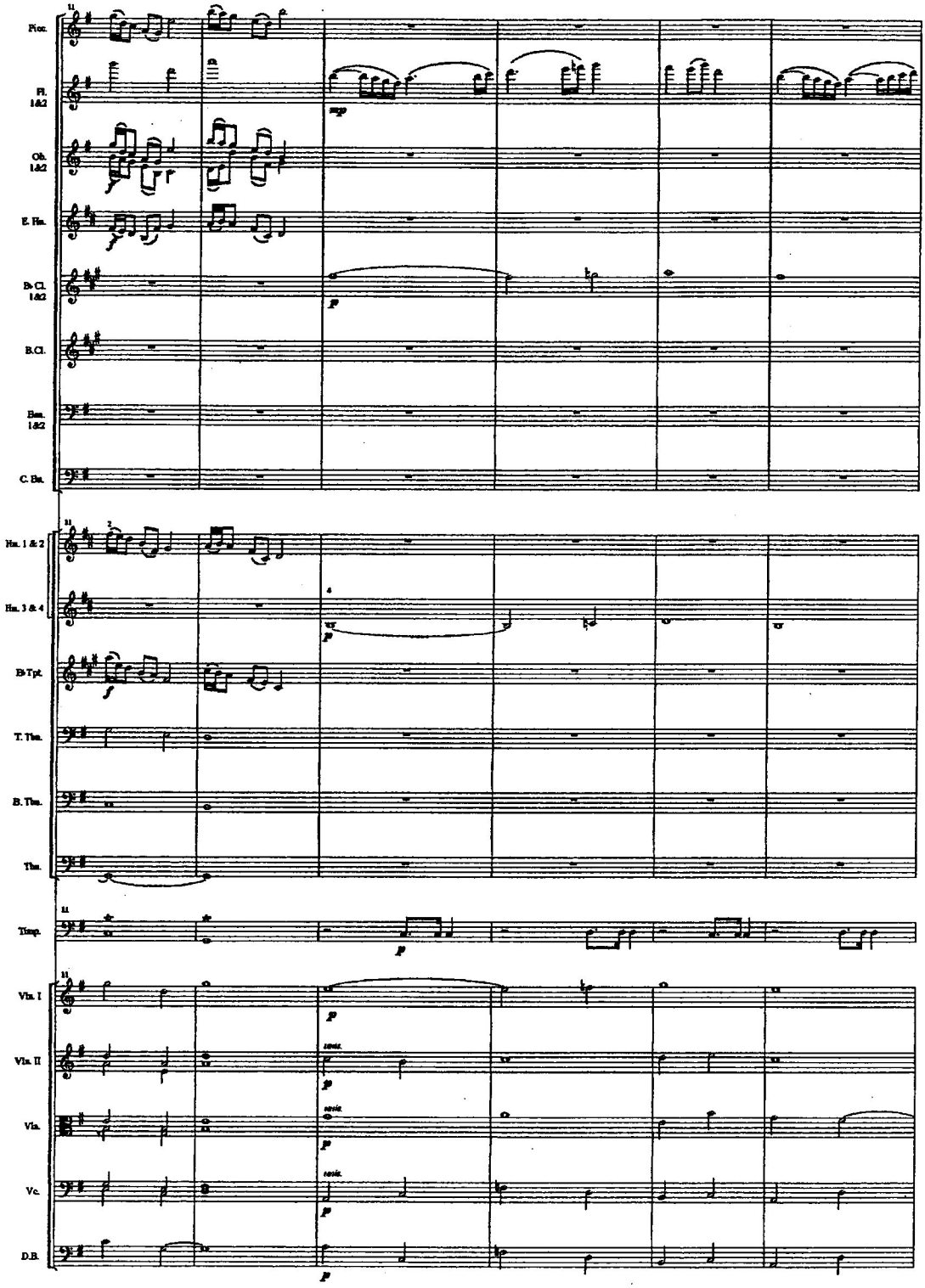
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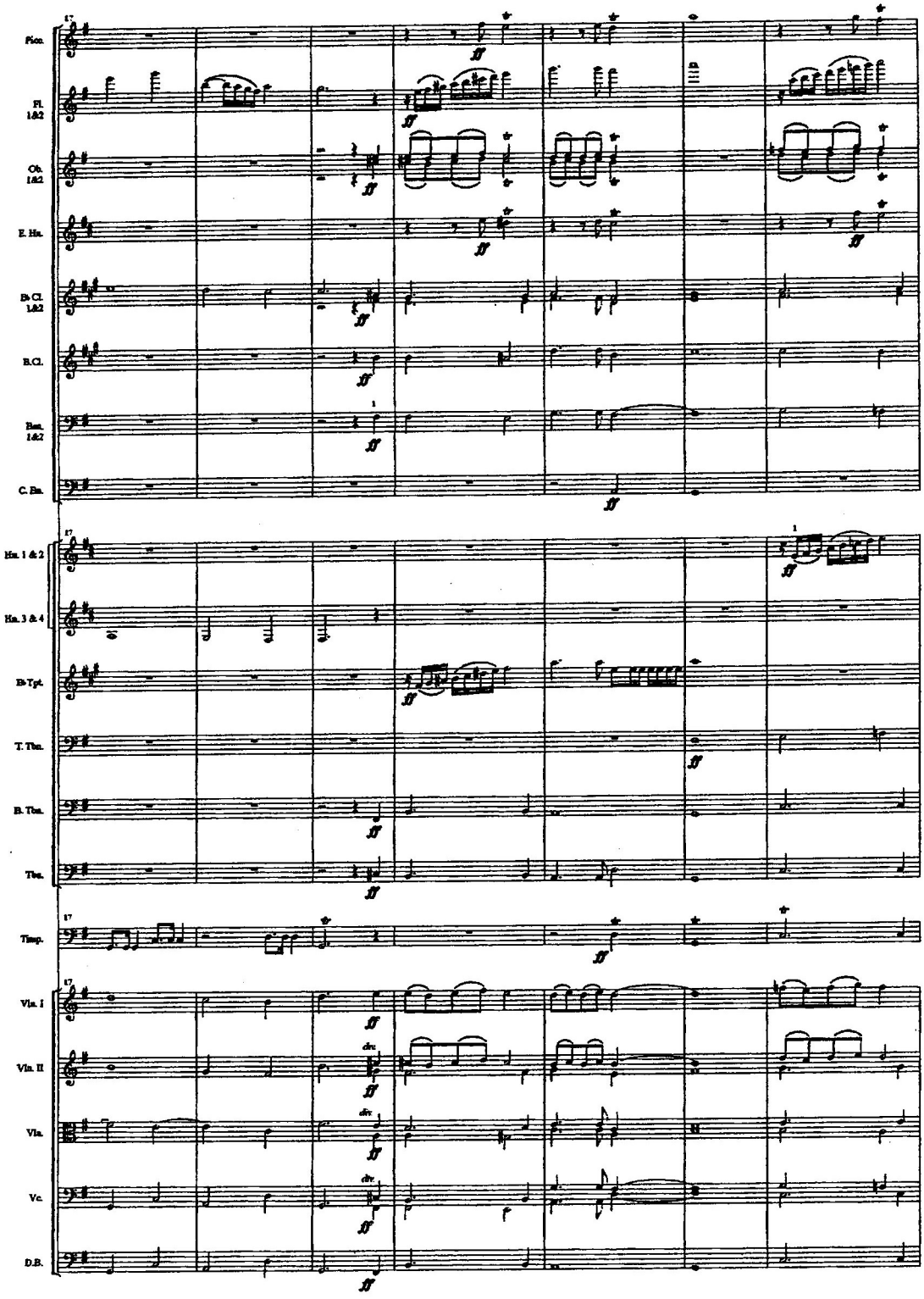
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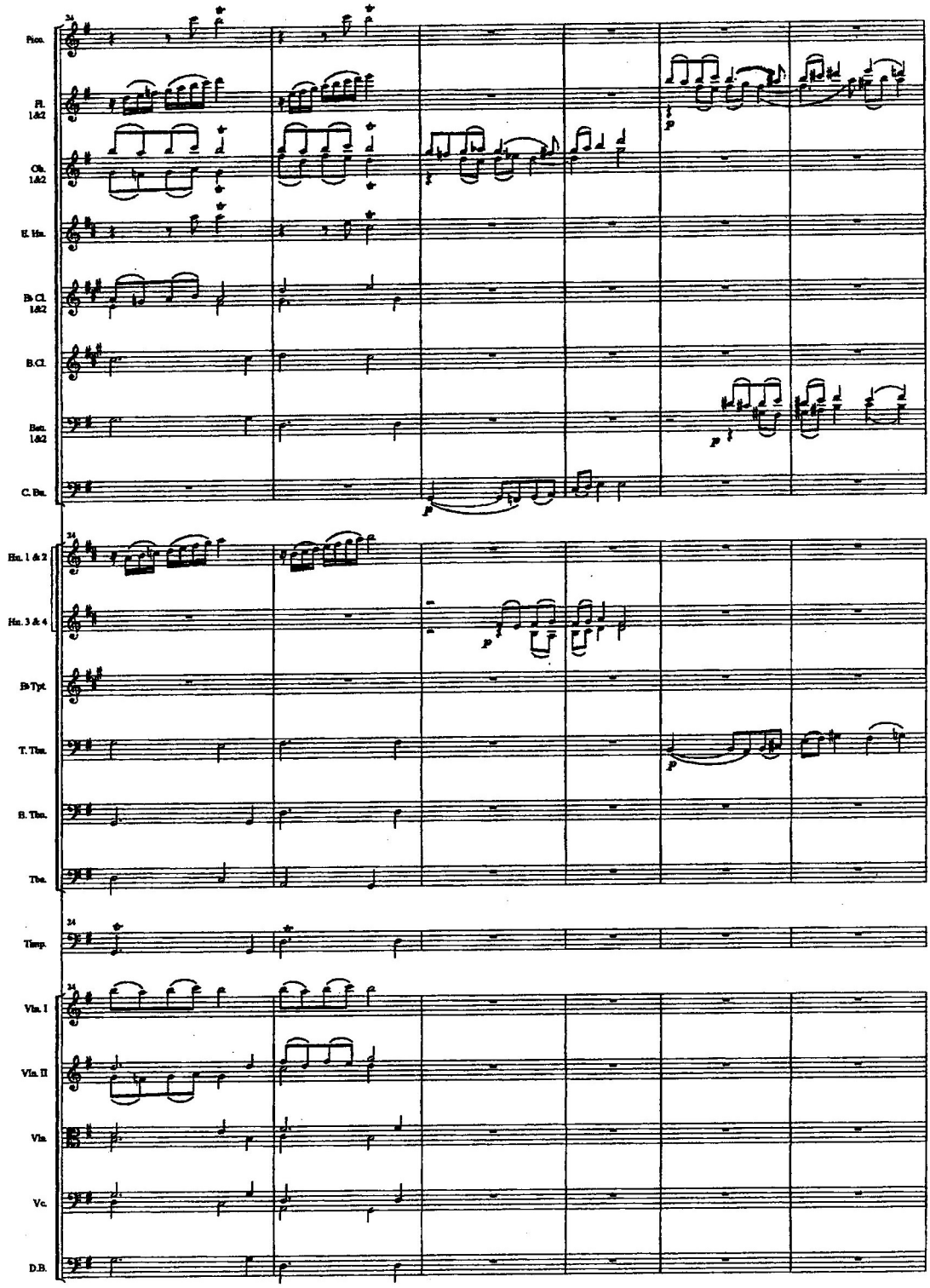
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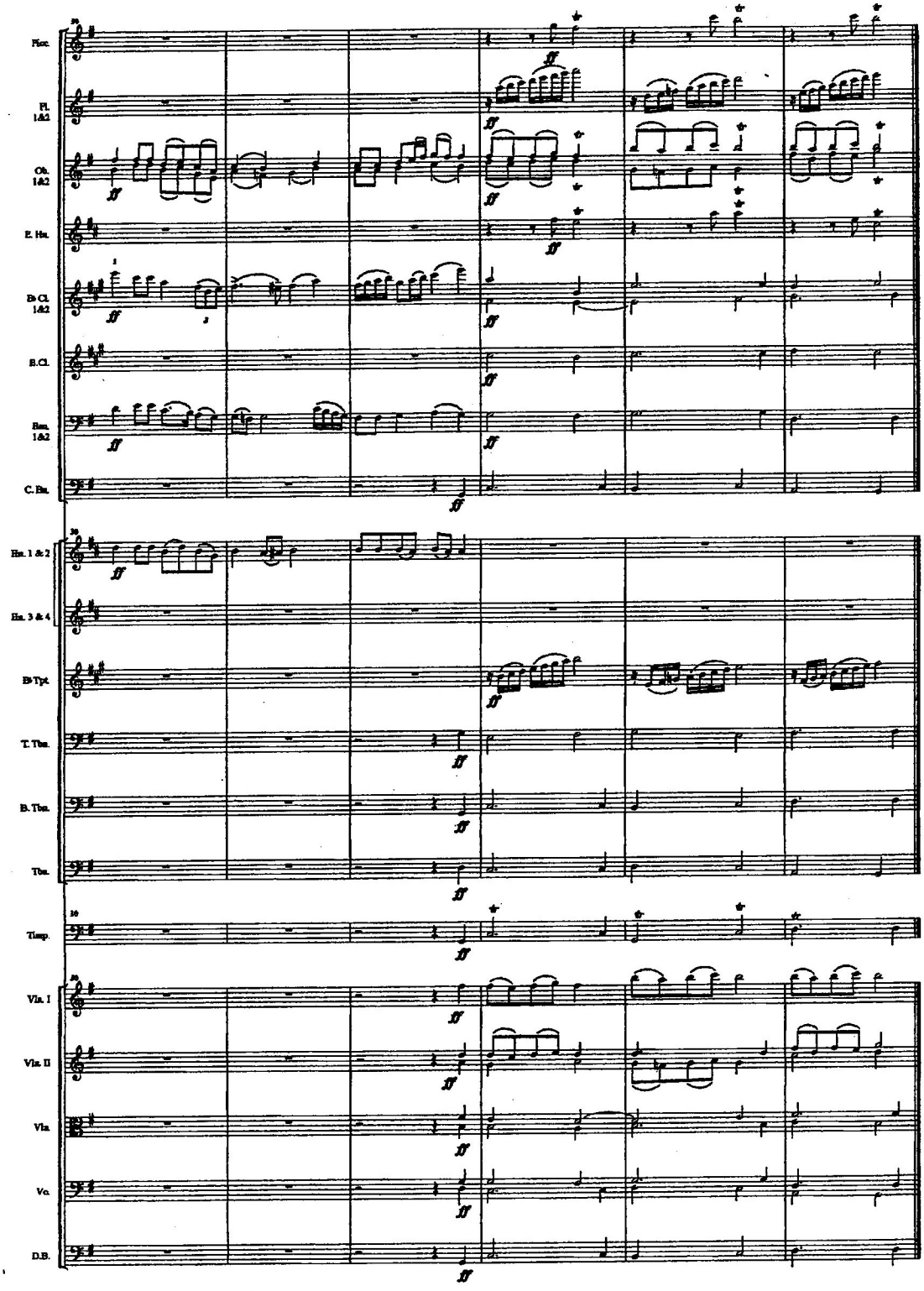
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Tbn.
Timp.
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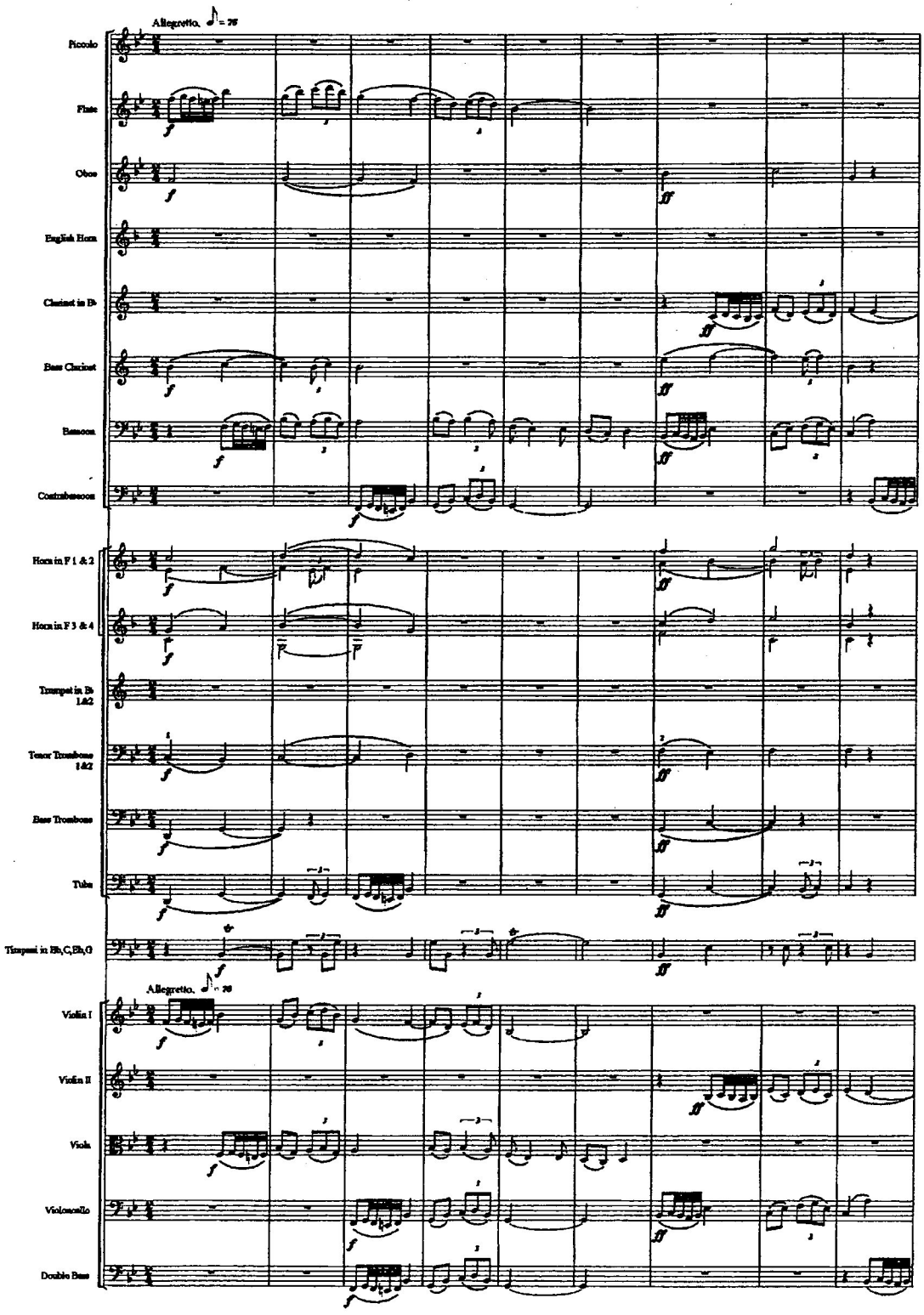
Vla.
Vc.
D.B.

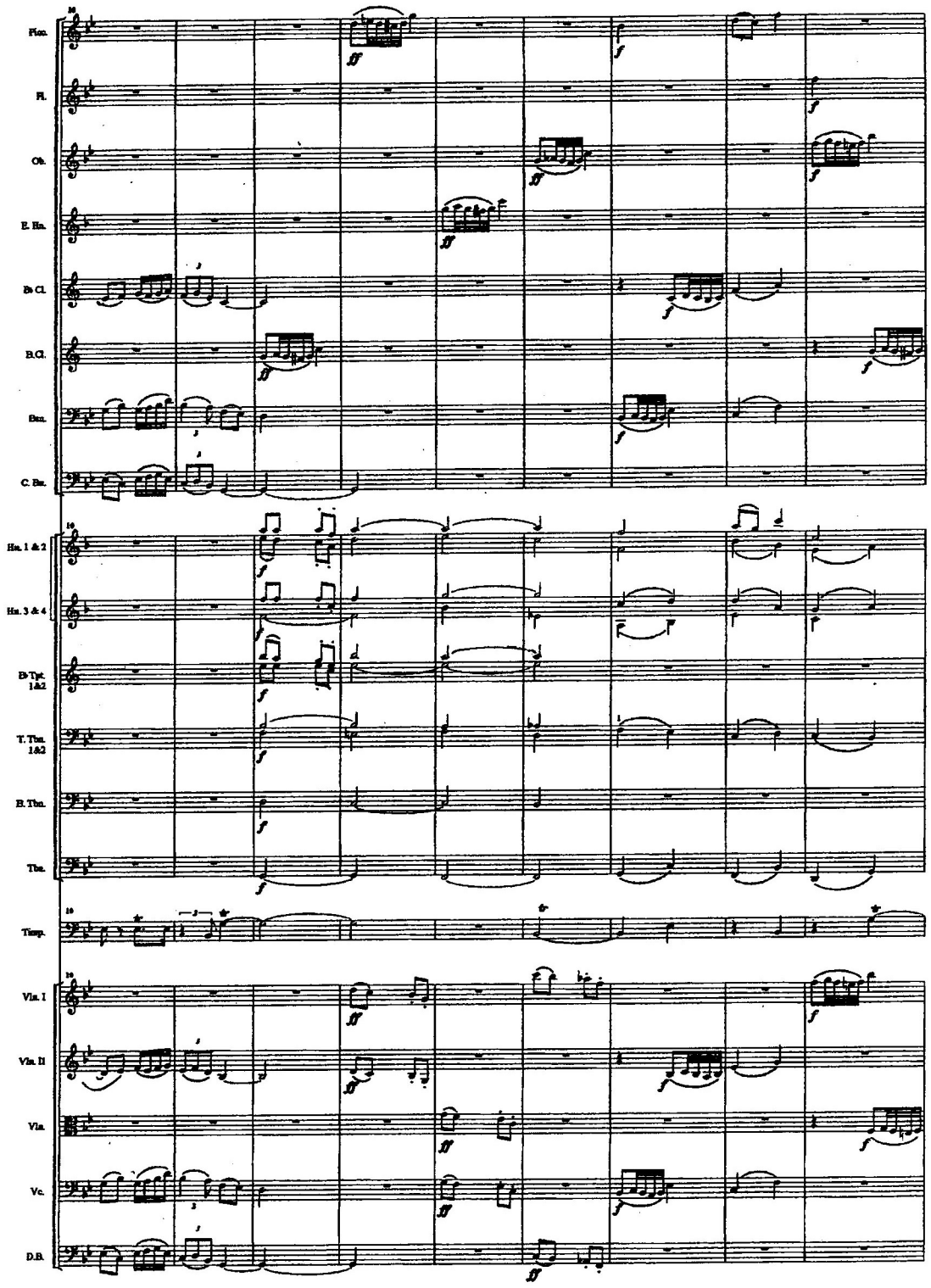
IV.

Première scène des fêtes du cour pour le ballet troupe

Courante

Walter Braxton

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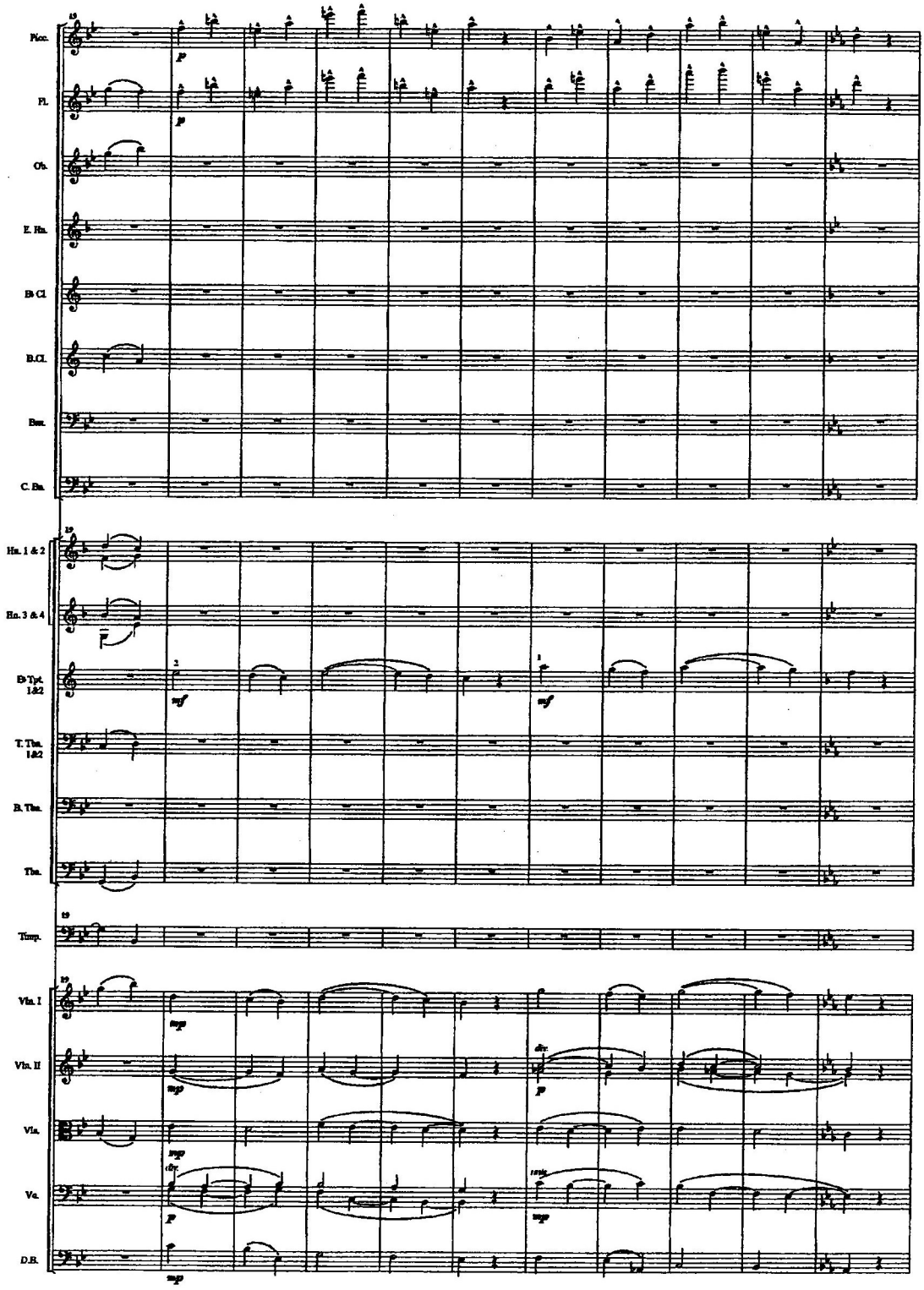
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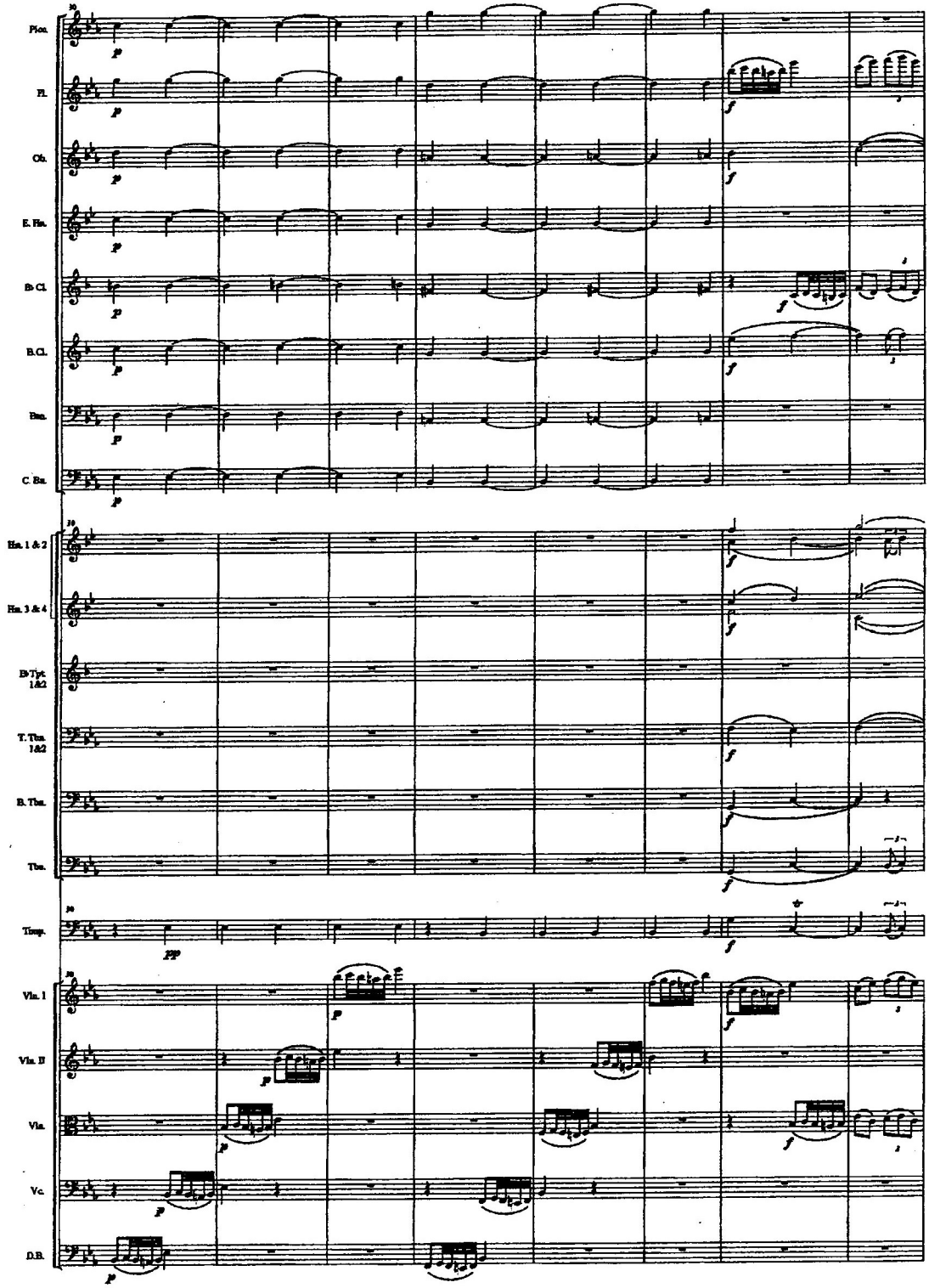
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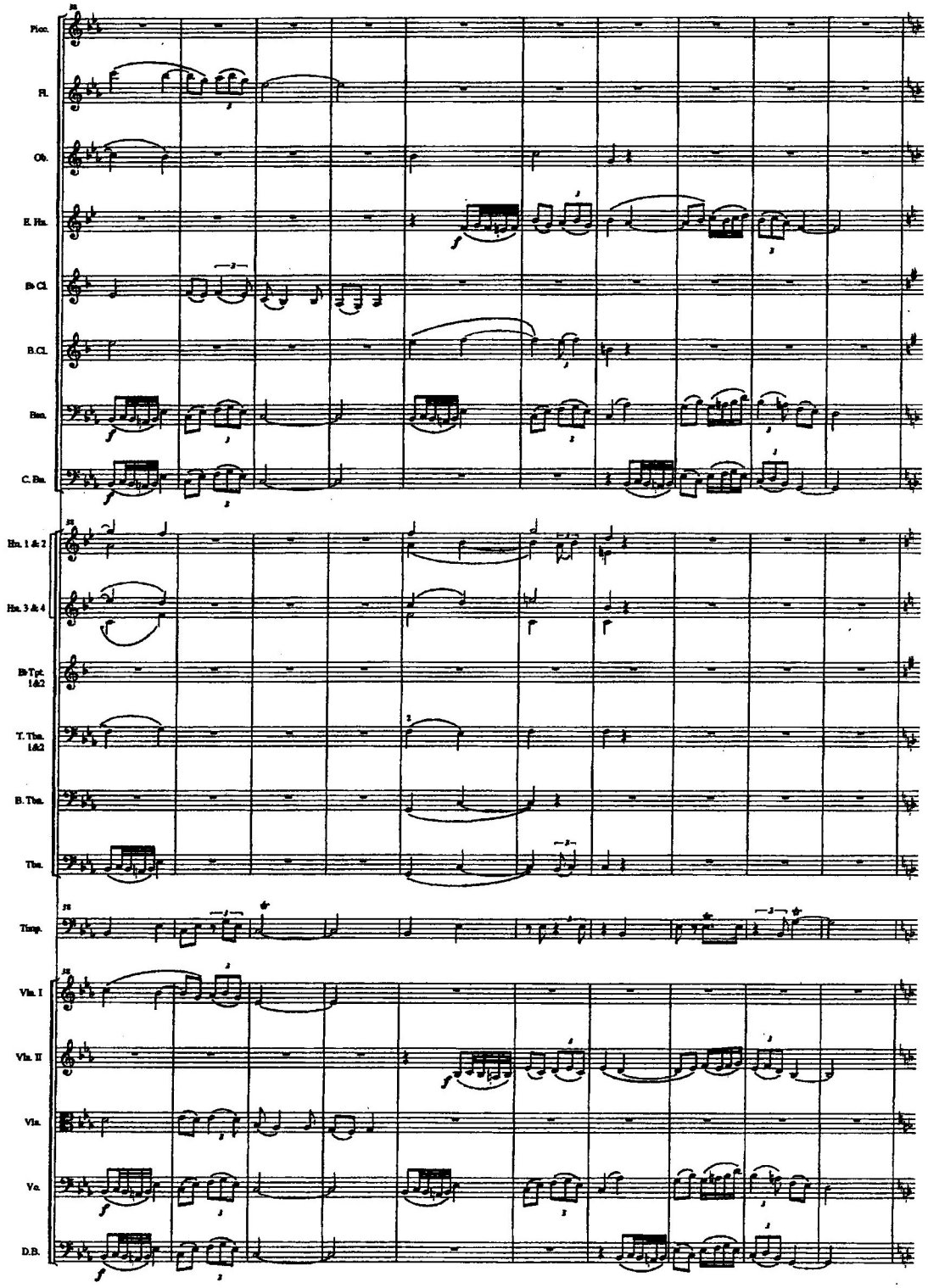
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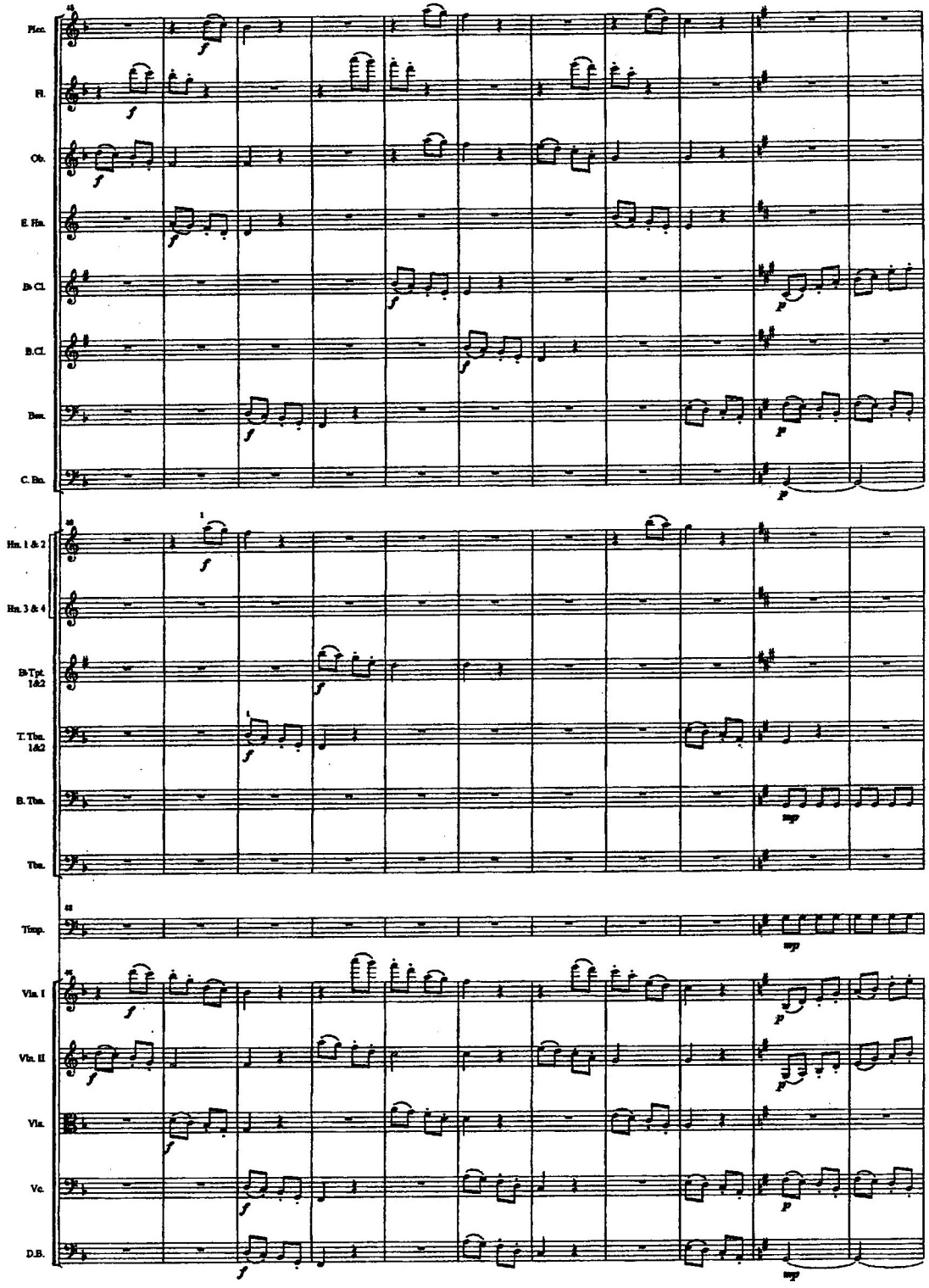
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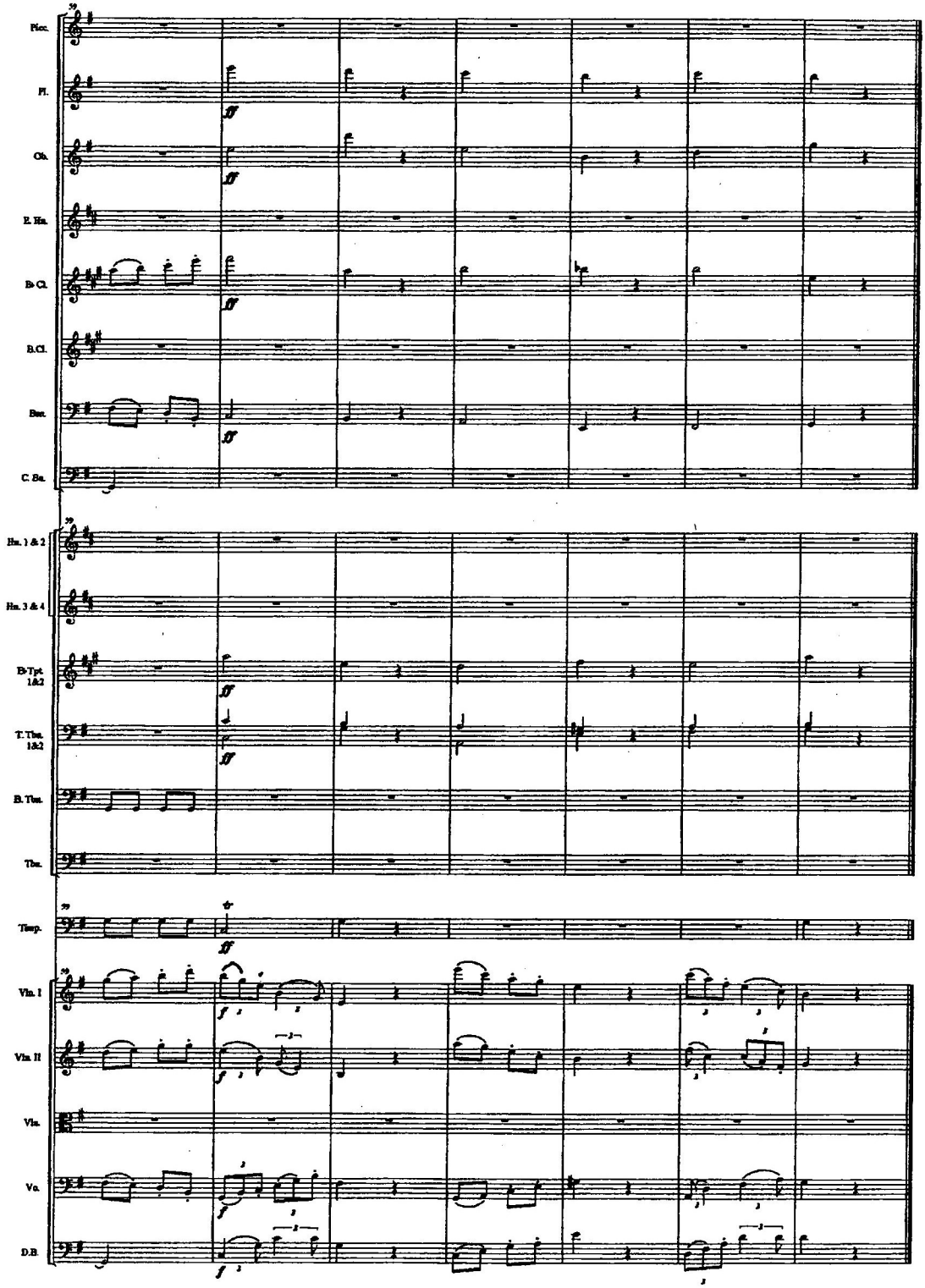
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.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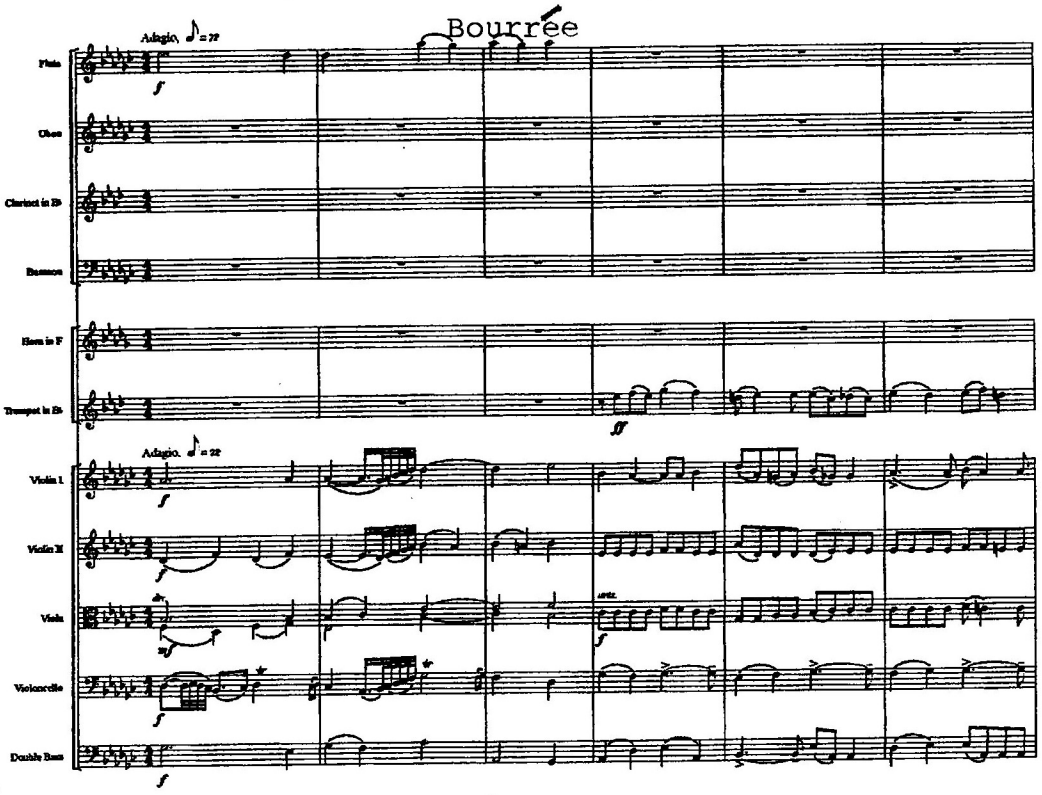
Fl.
Ob.
E. Hn.
B♭ Cl.
B.Cl.
Bsn.
C. Bs.
Hn. 1 & 2
Hn. 3 & 4
B♭ Tpt. 1&2
T. Tbn. 1&2
B. Tbn.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

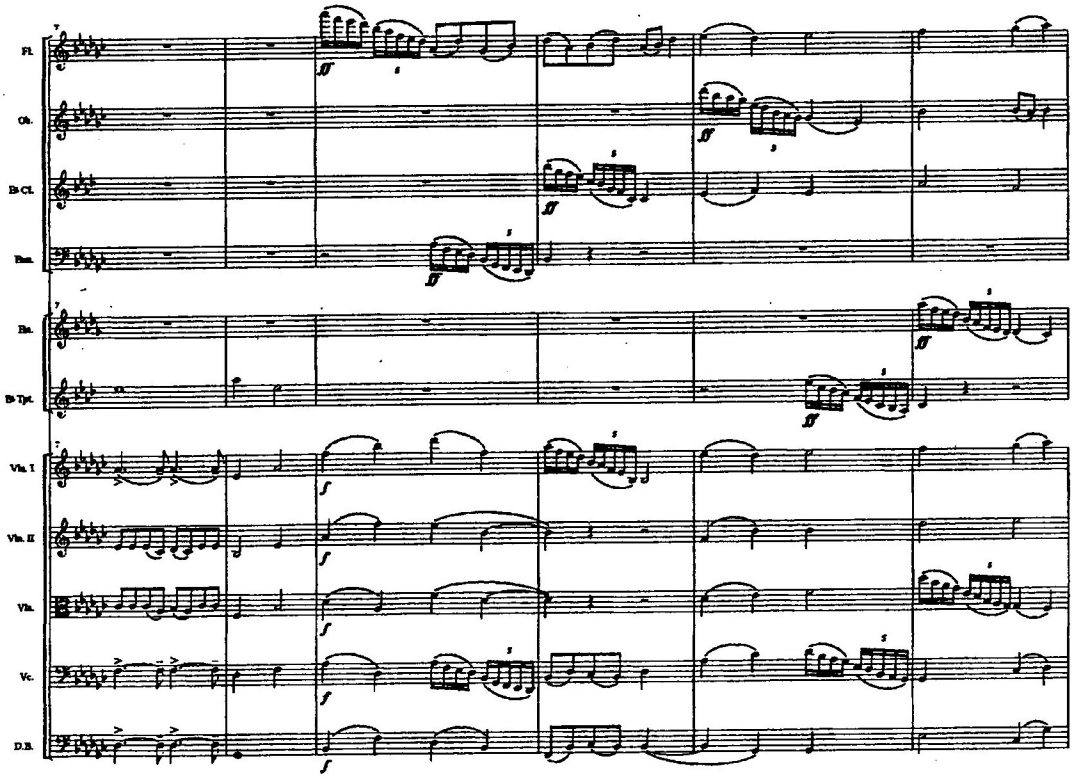
V.

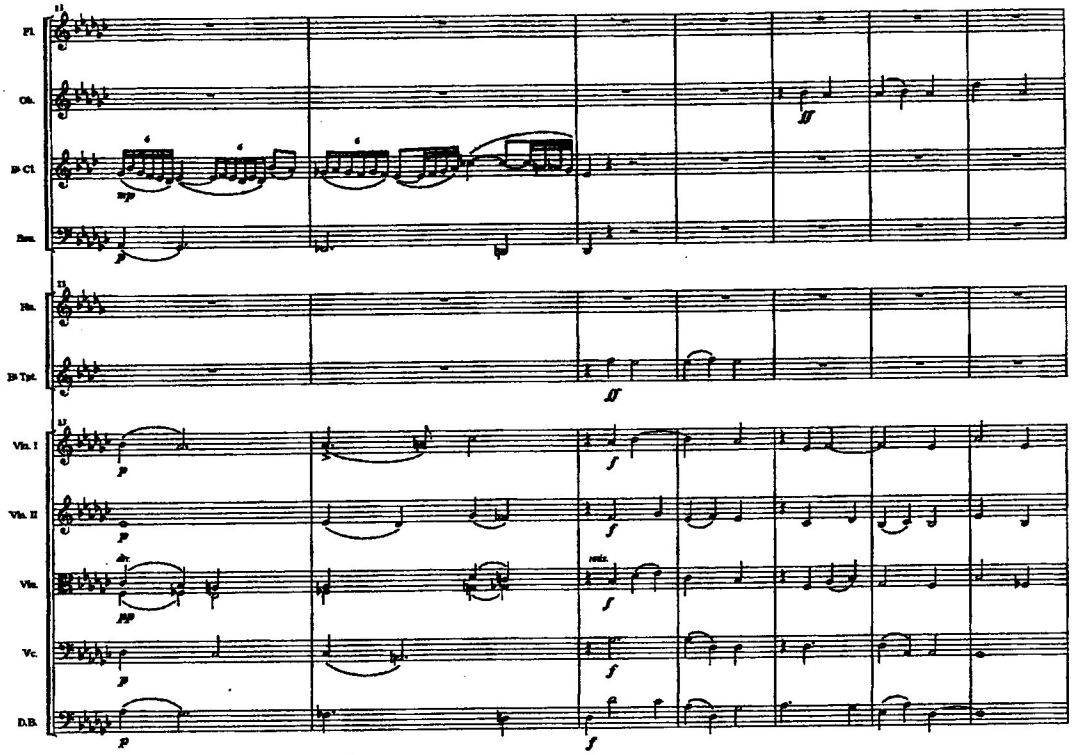
Deuxième scène des fêtes du cour pour le ballet troupe

Walter Braxton

Bourrée



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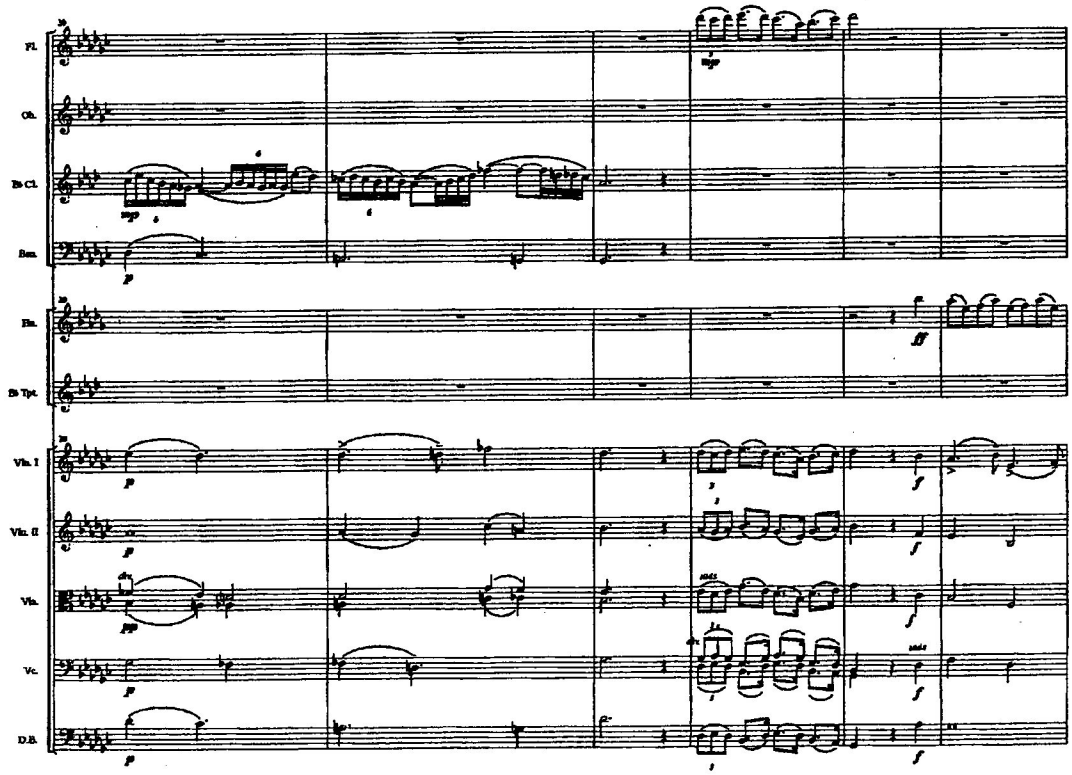
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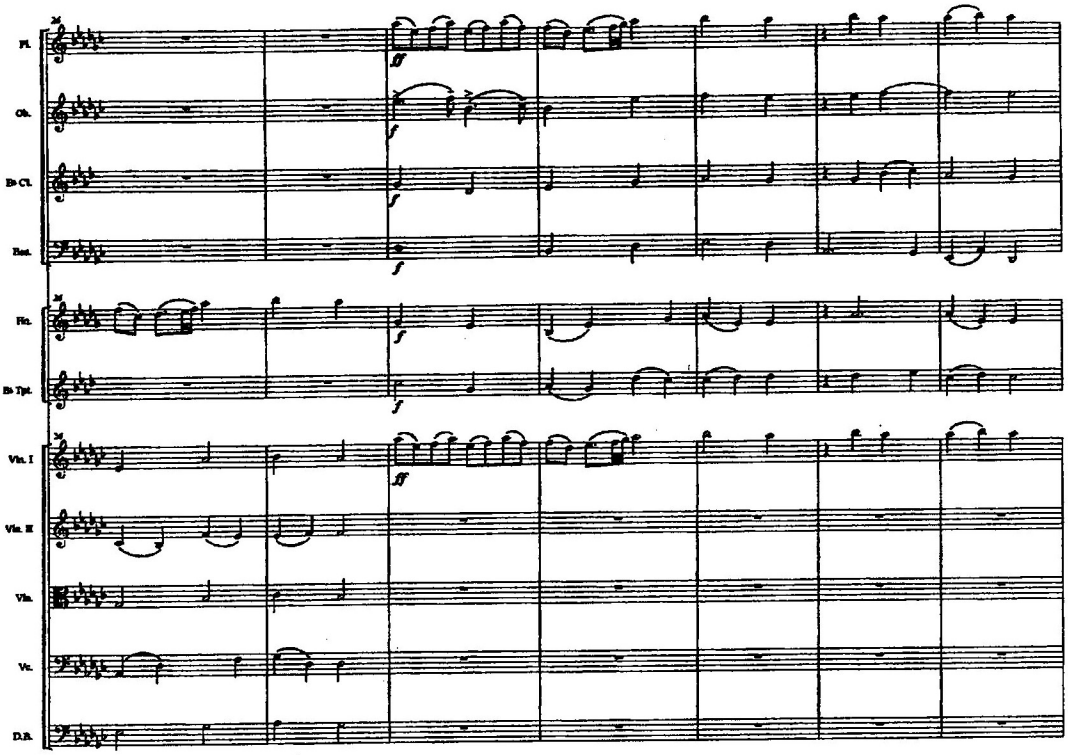
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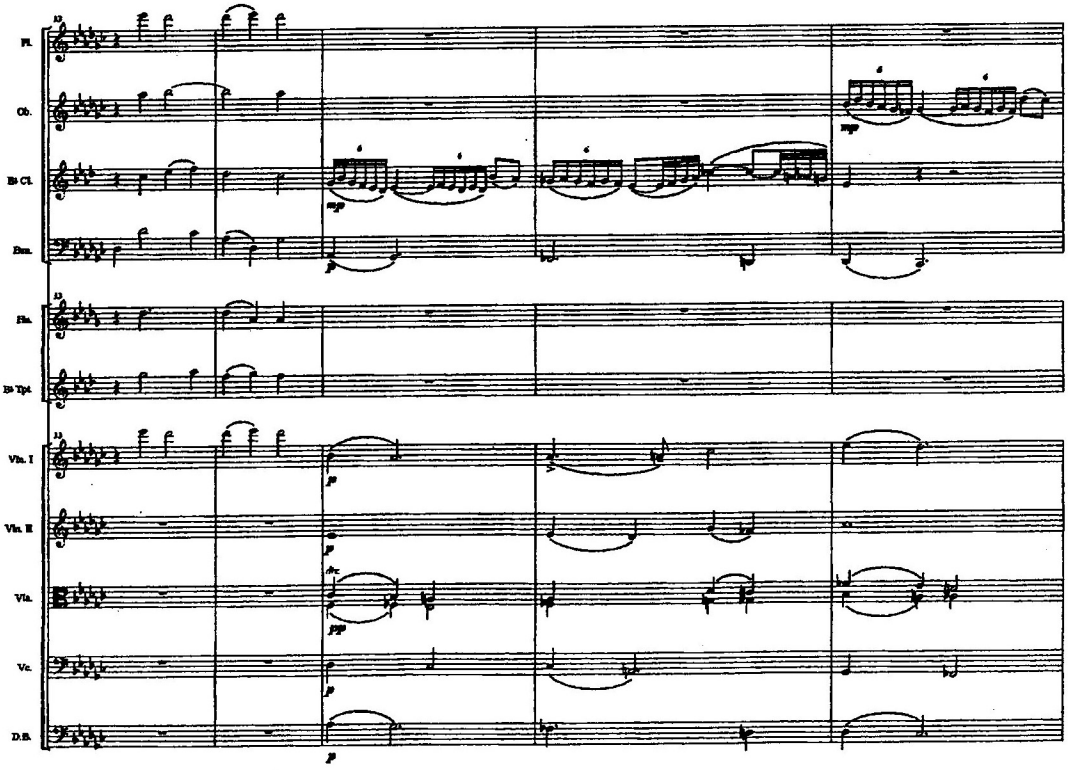
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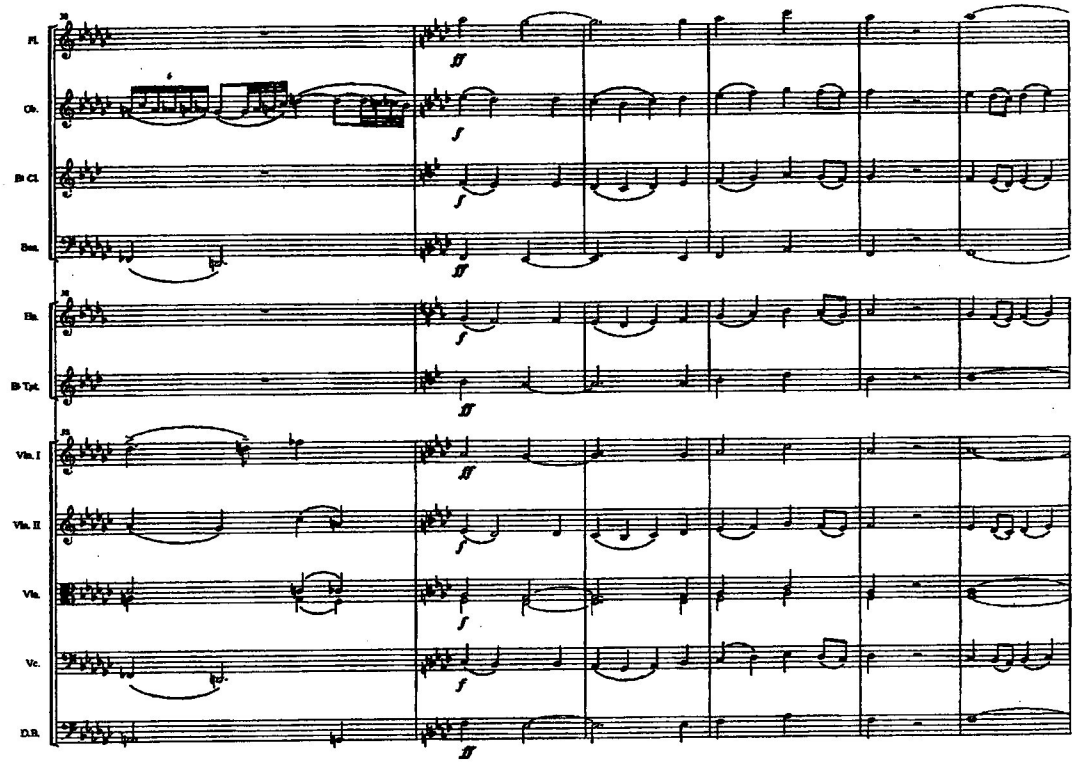
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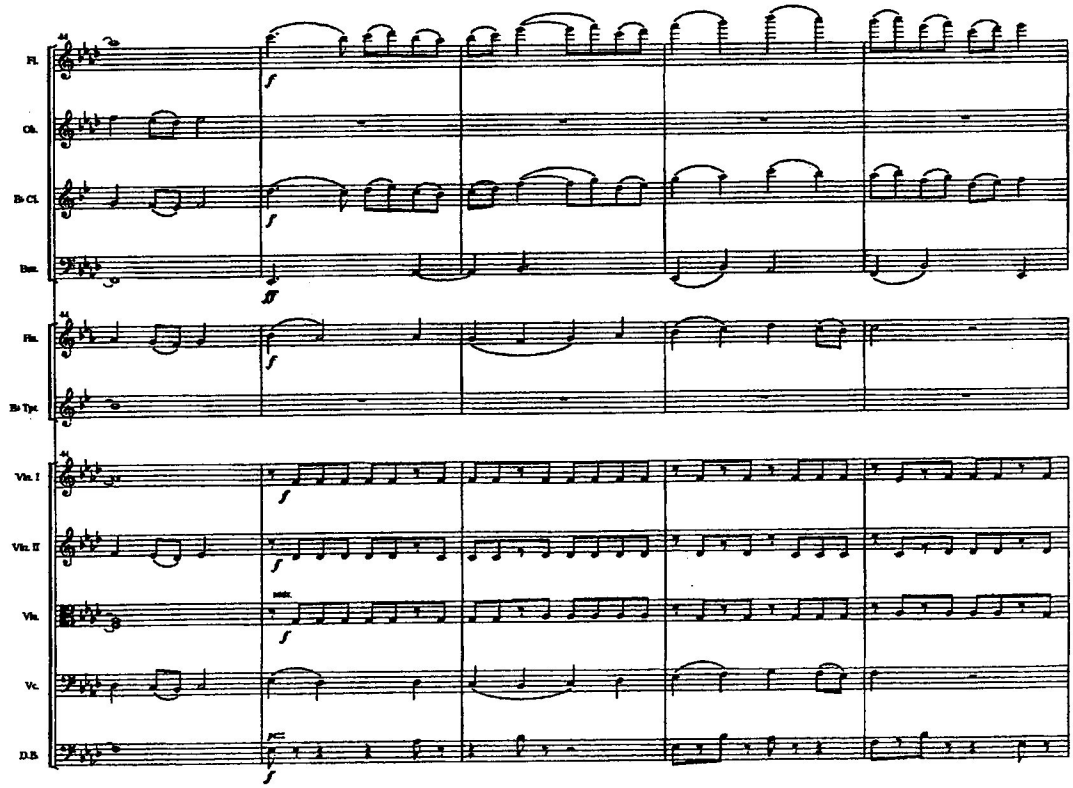
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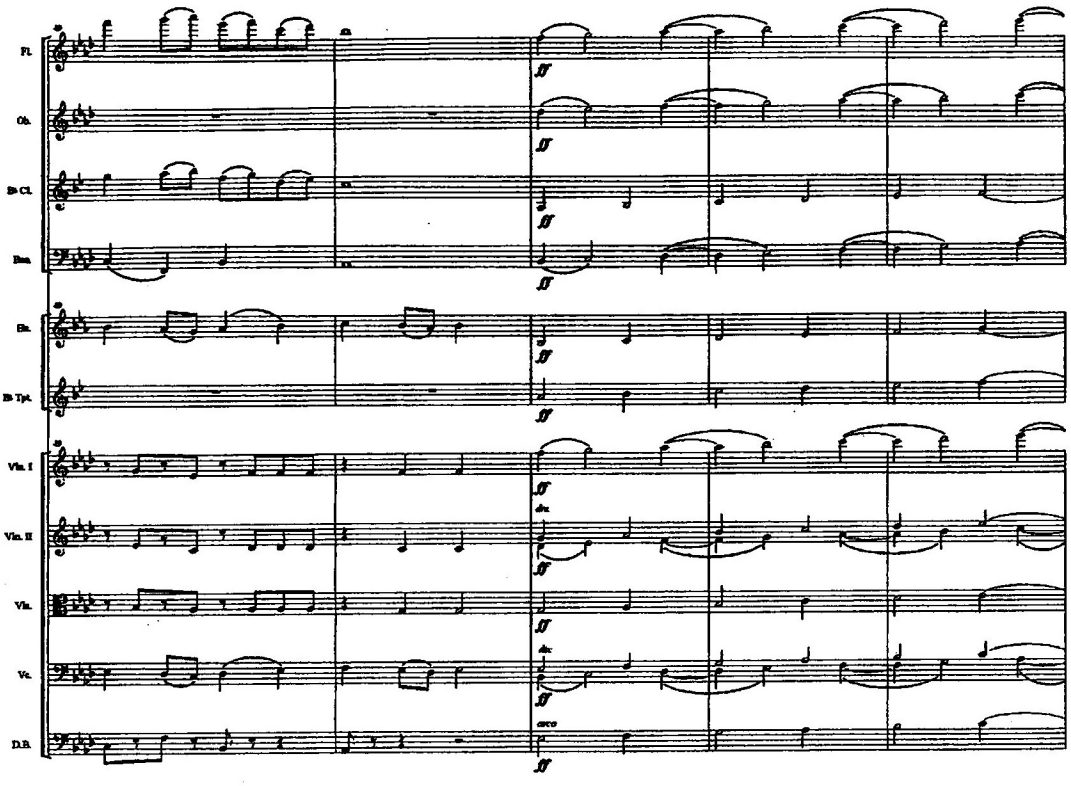
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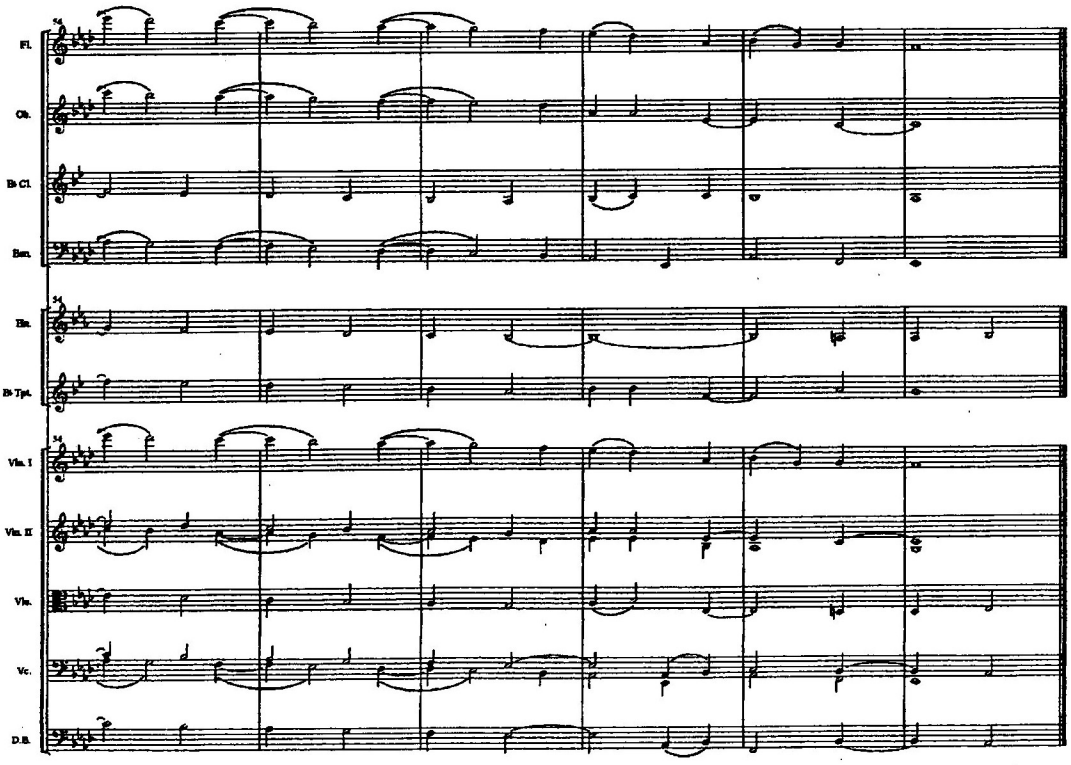
Fl.
Ob.
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Bsn.
Hn.
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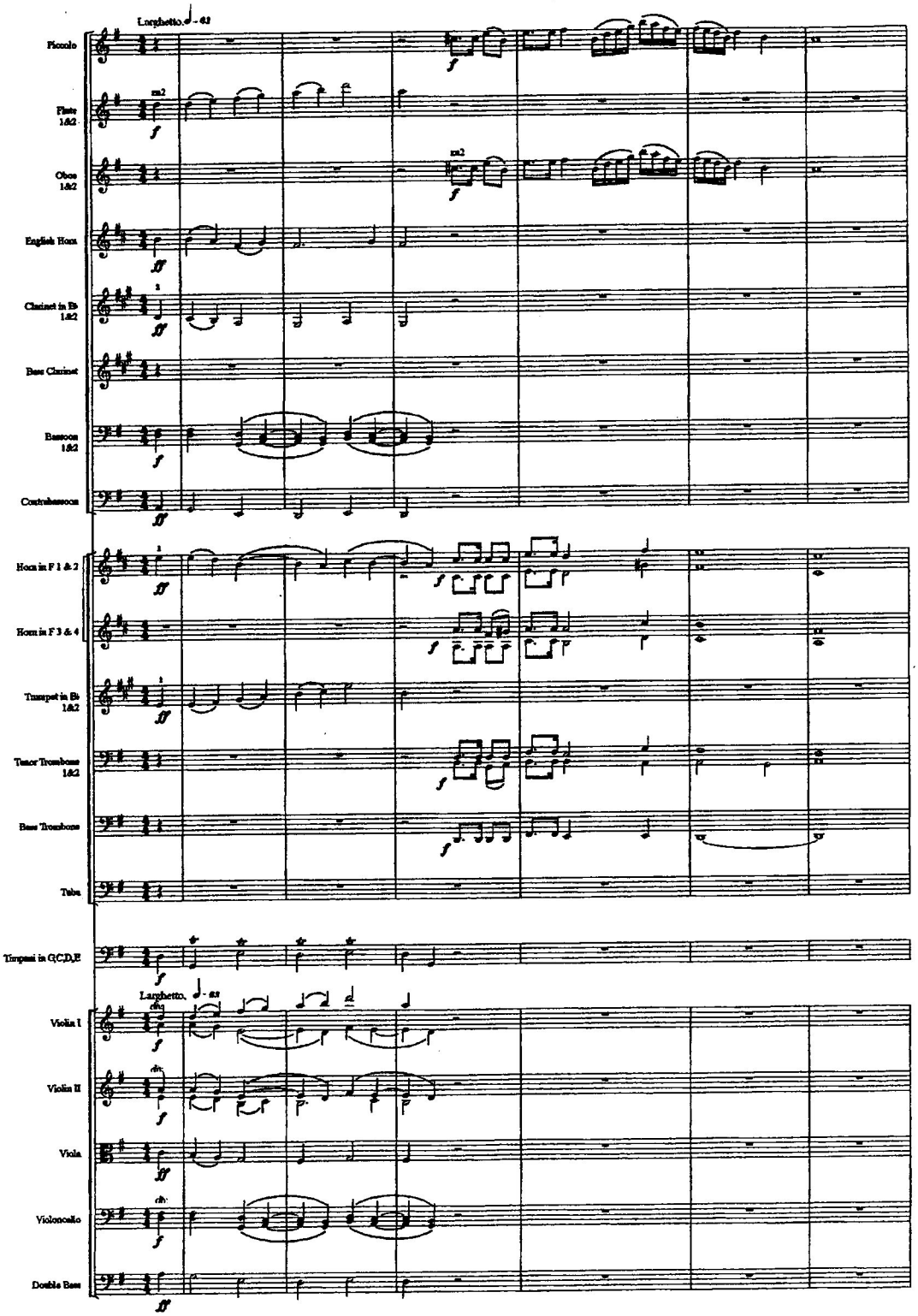
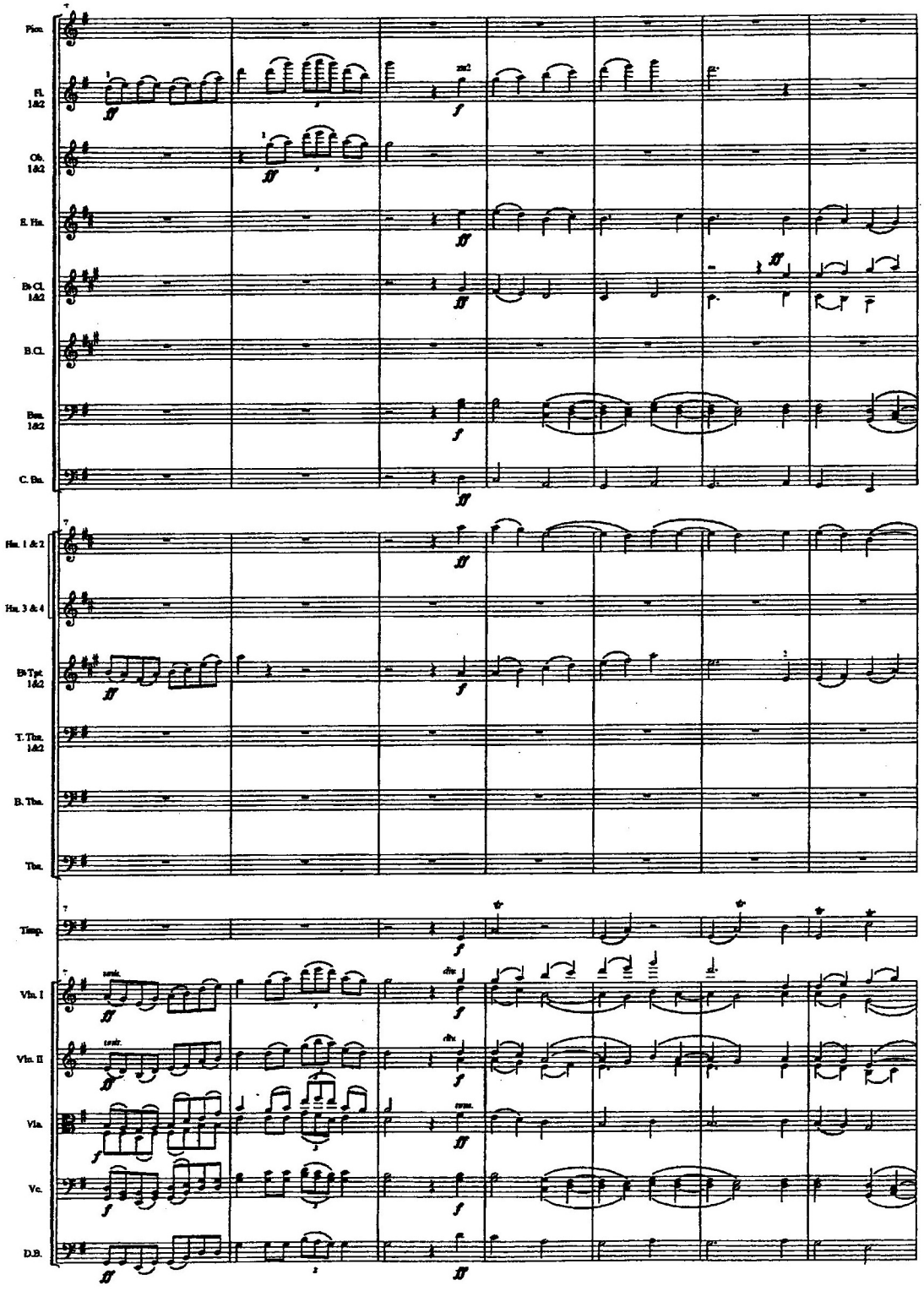
Vln. I
Vln. II
Vla.
Vc.
D.B.

VI.
La Finale Anglaise
Pour La Contredanse

Walter Braxton




Picc.
Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B.Cl.
Bsn. 1&2
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
B♭ Tpt. 1&2
T. Tbn. 1&2
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Tba.
Timp.
Vln. I
Vln. II
Vla.
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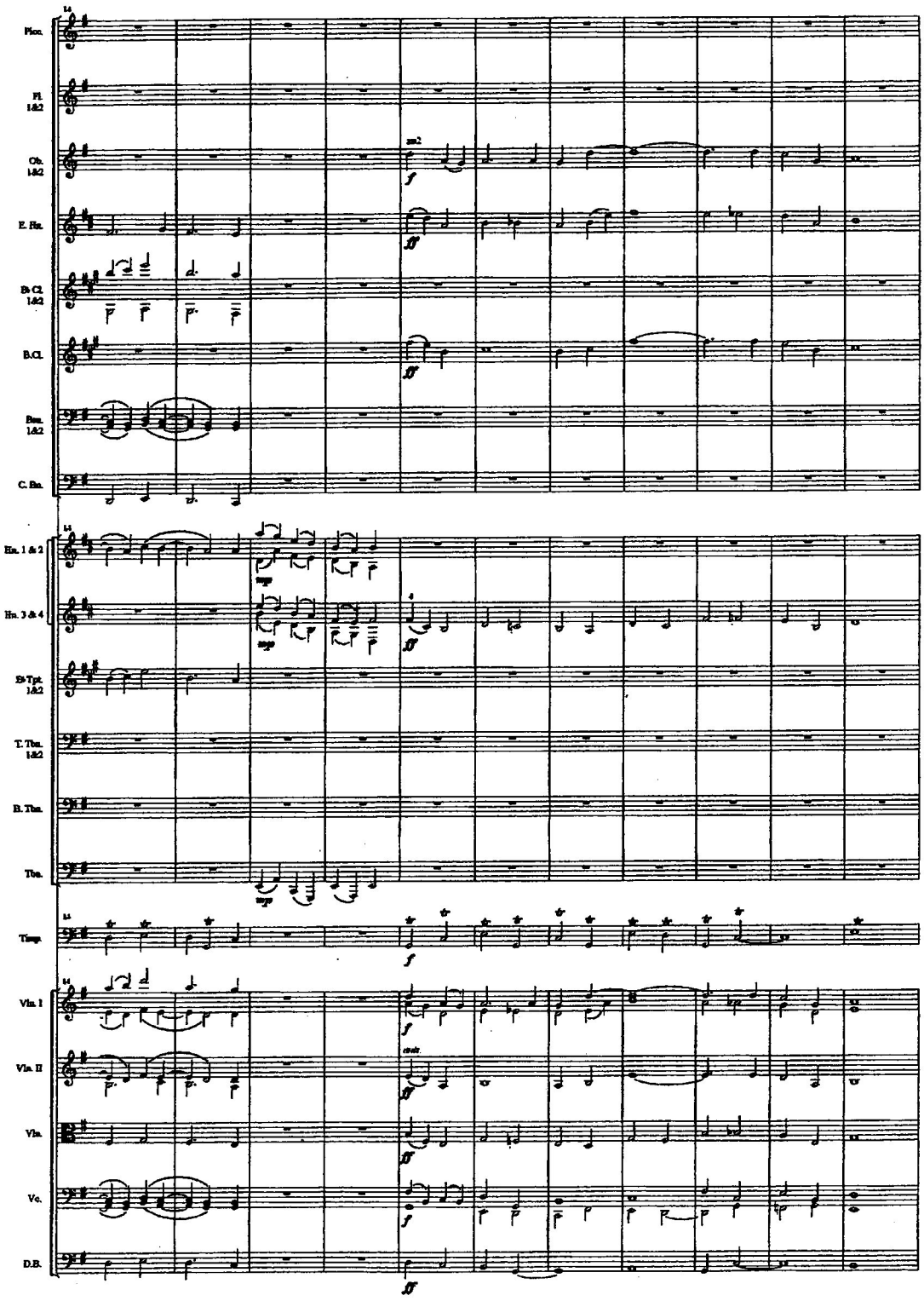
D.B.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B.Cl.
Bsn. 1&2
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
B♭ Tpt. 1&2
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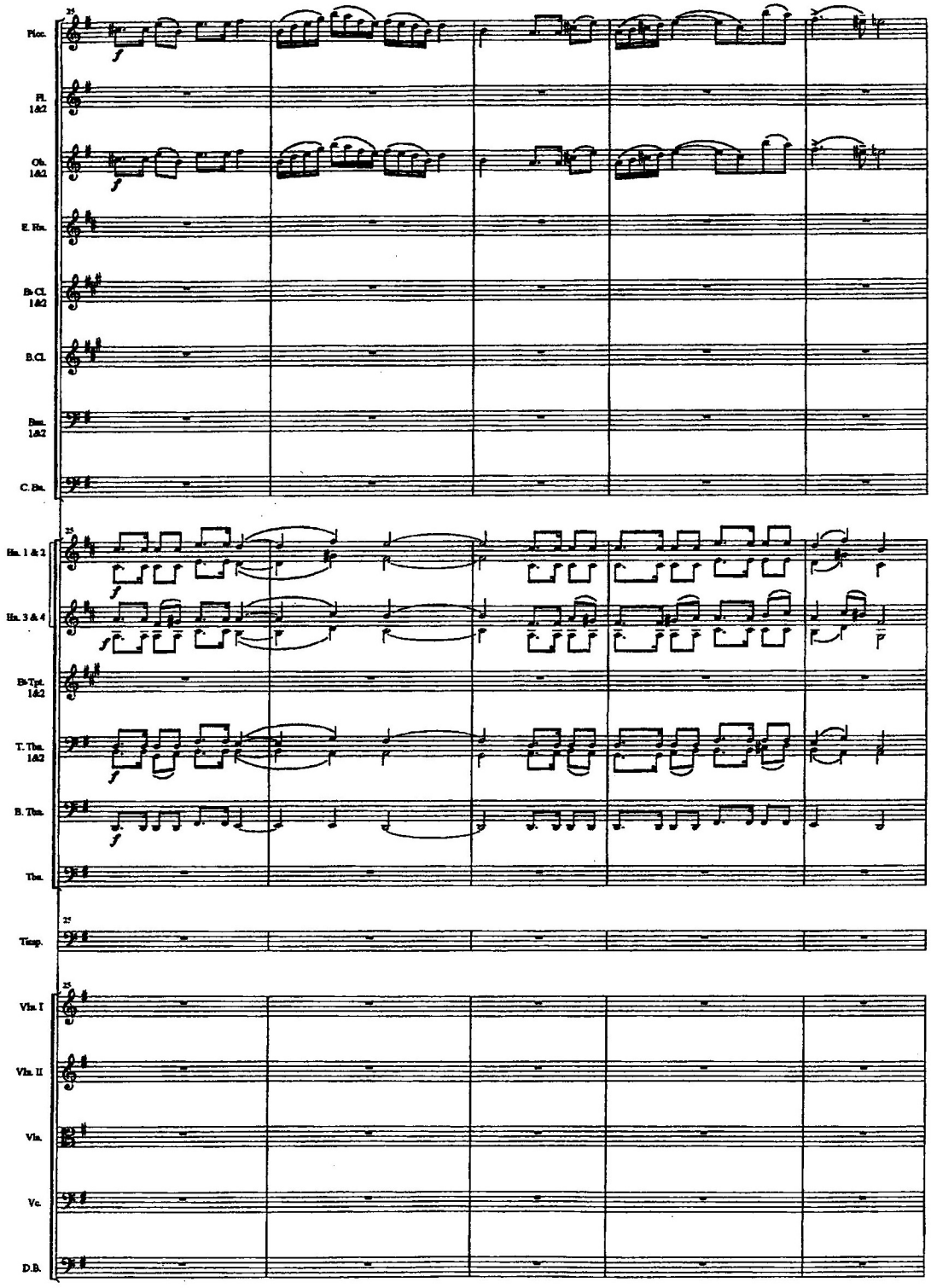
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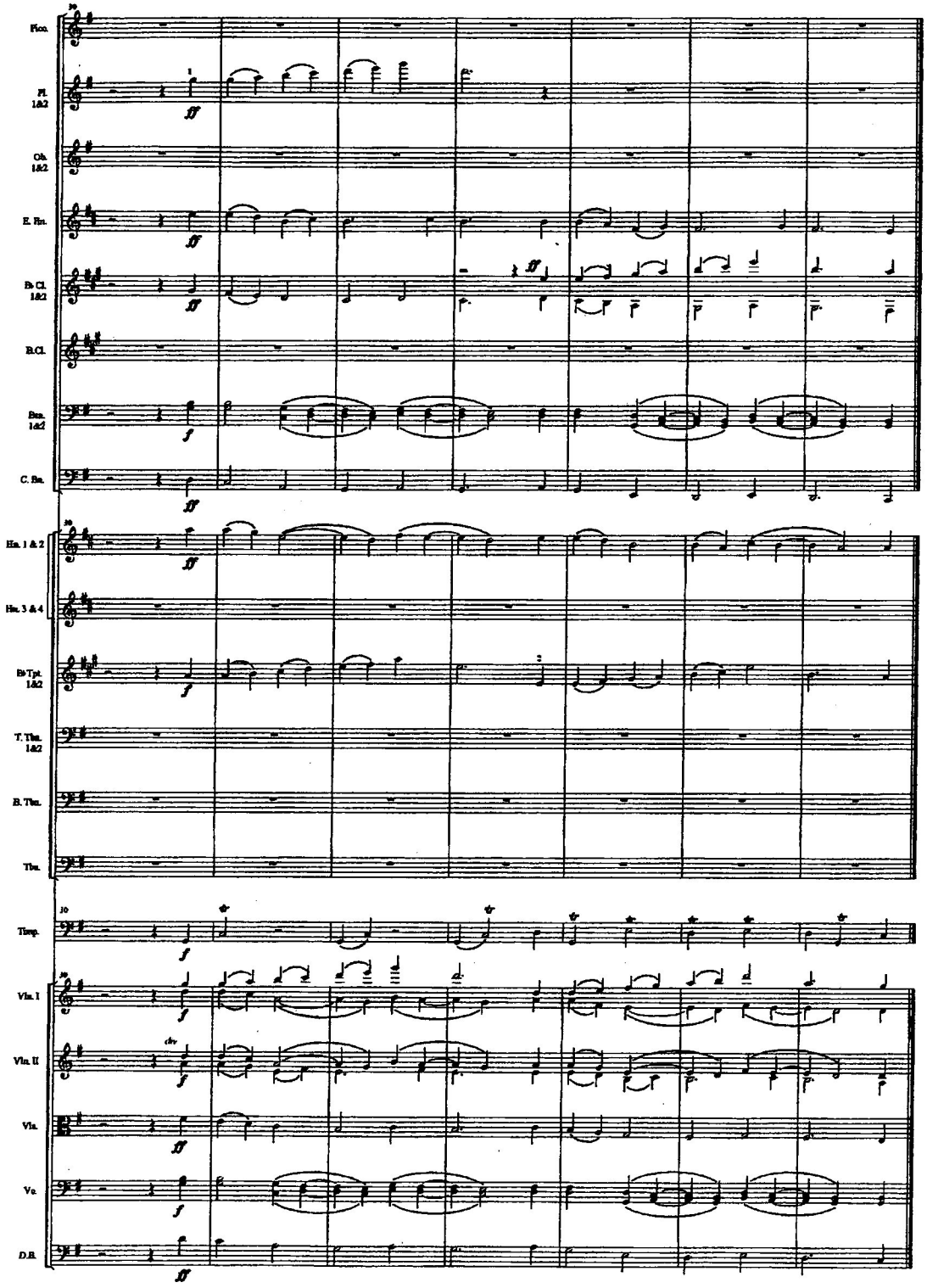
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Fl. 1&2
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