

# young symphonic band series

## Music of the English Renaissance

(1. The Earl of Salisbury Pavane 2. Now is the Month of Maying)

William Byrd / Thomas Morley  
Arranged by Mark Williams

This tasteful arrangement of two classics from the English Renaissance will serve as a great “stepping-off” point for studying music from different historical periods. *The Earl of Salisbury Pavane* by William Byrd (1543–1623) is a beautiful study in sonority and counterpoint. *Now is the Month of Maying* by Thomas Morley (1557–1602) is a *madrigal* (secular vocal song) written for six voices. In this band setting, the part for snare drum (snare off) may be played on tenor drum, if desired, for a deeper sound. As noted in the score, all quarter notes should be played in a light, bouncy manner for the proper *madrigal* style.

### INSTRUMENTATION

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1 — Conductor Score	2 — F Horn
10 — Flute	4 — 1st B $\flat$ Trumpet
2 — Oboe	4 — 2nd B $\flat$ Trumpet
2 — Bassoon	3 — 1st Trombone
6 — 1st B $\flat$ Clarinet	3 — 2nd Trombone
6 — 2nd B $\flat$ Clarinet	2 — Baritone T.C.
1 — E $\flat$ Alto Clarinet	2 — Baritone B.C.
2 — B $\flat$ Bass Clarinet	4 — Tuba
2 — 1st E $\flat$ Alto Saxophone	2 — Mallets (Bells, Vibes)
2 — 2nd E $\flat$ Alto Saxophone	3 — Percussion (Snare Drum, Bass Drum, Sus. Cymbal, Tambourine)
2 — B $\flat$ Tenor Saxophone	1 — Timpani
1 — E $\flat$ Baritone Saxophone	



# Music of the English Renaissance

FULL SCORE  
Duration - 3:20

William Byrd/Thomas Morley  
Arr. by Mark Williams

## 1. The Earl of Salisbury Pavane (Byrd)

Andante (♩ = 80 or slower)

Flute *mp* *p*

Oboe *mp* *p*

Bassoon *mp* *p*

1 *mp* *p*

B♭ Clarinets

2 *mp* *p*

E♭ Alto Clarinet *mp* *p*

B♭ Bass Clarinet *mp* *p*

1 *mp* *p*

E♭ Alto Saxophones

2 *mp* *p*

B♭ Tenor Saxophone *mp* *p*

E♭ Baritone Saxophone *mp* *p*

F Horn *mp* *p*

Andante (♩ = 80 or slower)

1

B♭ Trumpets

2

1

Trombones

2

(B. Cl., Bar. Sax.) *mp* *p*

Baritone

Tuba

Mallets  
(Bells, Vibes)

Percussion  
(Snare Drum, Bass Drum,  
Suspended Cymbal,  
Tambourine)

(G. C. F)

Timpani

9

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

A. Cl. *mp*

B. Cl. *mp*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Hn. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

1 Trbs. *mp*

2 Trbs. *mp*

Bar. *mp*

Tuba *mp*

Mlts. *mp*

Perc. *mp*

Timp. *mp*

Bells *mp*

Vibes *mp*

Play

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *p* *mp*

Cls. 1 *p* *mp*

2 *p* *mp*

A. Cl. *p* *mp*

B. Cl. *p* *mp*

A. Saxes 1 *a2* *p* *mp*

2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

Hn. *p* *mp*

Tpts. 1 *p* *mp*

2 *p* *mp*

Trbs. 1 *p* *mp*

2 *p* *mp*

Bar. *p* *mp*

Tuba *p* *mp*

Mlts. *p*

Perc.

Timp. *p*

17

17

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p* *mp*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p* *mp*

A. Cl. *mf* *p* *mp*

B. Cl. *mf* *p* *mp*

A. Sax. 1 *mf* *p* *mp*

A. Sax. 2 *mf* *p* *mp*

T. Sax. *mf* *p* *mp*

Bar. Sax. *mf* *p* *mp*

Hn. *mf* *p*

Tpts. 1 *mf* *p*

Tpts. 2 *mf* *p* *mp*

Trbs. 1 *mf* *p*

Trbs. 2 *mf* *p* *mp*

Bar. *mf* *p* *mp*

Tuba *mf* *p* *mp*

Mlts. Bells *mp*

Mlts. Vibes *mp* *mf* *p*

Perc. Sus. Cym. *p* *mf*

Timp. *mp* *mf* *p*

### 2. Now is the Month of Maying (Morley)

Allegretto giocoso\* (♩ = 80)

The musical score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Saxes 1), Alto Saxophone 2 (A. Saxes 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), and Horn (Hn.). The brass section includes Trumpets (Tpts. 1 and 2), Trombones (Trbs. 1 and 2), Baritone (Bar.), and Tuba. The percussion section includes Mellophone (Mlts.), Snare Drum (Sns. off), and Timpani (Timp.). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto giocoso\*' with a quarter note equal to 80 beats per minute. Dynamics range from piano (p) to mezzo-forte (mf). A second ending bracket is present at the beginning of the piece. A large red watermark 'Preview Only' is overlaid diagonally across the score.

\*All quarter notes should be played in a bouncy, semi-staccato style.

30

Fl. (2nd time *p*)

Ob. (2nd time *p*)

Bsn. (2nd time *p*)

Cls. 1 (2nd time *p*)

Cls. 2 (2nd time *p*)

A. Cl. (2nd time *p*)

B. Cl. (2nd time *p*)

A. Saxes 1 (2nd time *p*)

A. Saxes 2 (2nd time *p*)

T. Sax. (2nd time *p*)

Bar. Sax. (2nd time *p*)

Hn. (2nd time *p*)

30

Tpts. 1 (2nd time *p*)

Tpts. 2 (2nd time *p*)

Trbs. 1 (2nd time *p*)

Trbs. 2 (2nd time *p*)

Bar. (2nd time *p*)

Tuba (2nd time *p*)

Mlts.

Perc. *mf-p*

Timp. *mf* 1st time  
*p* 2nd time

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*mf* 1st time  
*p* 2nd time

1. 2. 39

Fl. *p* *mf* (*mf-p*)

Ob. *p* *mf* (*mf-p*)

Bsn. *p* *mf* (*mf-p*)

1. 2. *p* *mf* (*mf-p*)

Cl. *p* *mf* (*mf-p*)

A. Cl. *p* *mf* (*mf-p*)

B. Cl. *p* *mf* (*mf-p*)

A. Saxes 1 2 *p* *mf* (*mf-p*)

T. Sax. *p* *mf* (*mf-p*)

Bar. Sax. *p* *mf* (*mf-p*)

Hn. *p* *mf* (*mf-p*)

1. 2. 39

Tpts. *p* *mf* (*mf-p*)

1. 2. *p* *mf* (*mf-p*)

Trbs. *p* *mf* (*mf-p*)

Bar. *p* *mf* (*mf-p*)

Tuba *p* *mf* (*mf-p*)

Mlts. *mf-p*

Perc. *mf-p*

Timp. *mf-p*



Fl. *p*

Ob. *p*

Bsn. *p* *mf*

Cls. 1 *p*

Cls. 2 *p*

A. Cl. *p* *f*

B. Cl. *p* *mf*

A. Saxes 1 *a2* *p*

A. Saxes 2 *a2* *p*

T. Sax. *p* *f*

Bar. Sax. *p* *mf*

Hn. *p*

Tpts. 1 *p*

Tpts. 2 *p*

Trbs. 1 *p* *f*

Trbs. 2 *p* *f*

Bar. *p* *f*

Tuba *p* *mf*

Mlts.

Perc. *mf*

Timp. *mf*



Fl. 1. 2. 57

Ob.

Bsn. *mf*

Cls. 1. 2.

A. Cl. *f*

B. Cl. *mf* *mf* (*mf-f*)

A. Saxes 1. 2.

T. Sax. *f* *mf* (*mf-f*)

Bar. Sax. *mf* *mf* (*mf-f*)

Hn. *mf* (*mf-f*)

Tpts. 1. 2. 57 *mf* (*mf-f*) *mf* (*mf-f*)

Trbs. 1. 2. *f* *mf* (*mf-f*) *mf* (*mf-f*)

Bar. *f* *mf* (*mf-f*)

Tuba *mf* *mf* (*mf-f*)

Mlts.

Perc. *mf* *mf* *mf-f* *mf-f*

Timp. *mf* *mf* *mf-f*

rit. 2nd time

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1. *mf*

2. *mf*

A. Cl. *mf*

B. Cl. *f*

A. Saxes 1 *a2*

2 *mf*

T. Sax. *f*

Bar. Sax. *f*

Hn. *f*

1. *f*

2. *f*

1. *f*

2. *f*

1. *f*

2. *f*

Bar. *f*

Tuba *f*

Mlts. *mf* Bells

Perc. *sf*

Timp. *f*