

MINUET AND BOURRÉE

From Good Luck at Last

By Henry Purcell

Arranged by Deborah Baker Monday

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola tr)	5
Viola	5
Cello	5
String Bass	5

PROGRAM NOTES

Minuet and Bourrée are two of nine dances written for the stage work *Good Luck at Last*, also known as *The Virtuous Wife*, by Henry Purcell (1659–1695). It was produced in 1679, kicking off a decade of writing for the stage, which includes his chamber opera *Dido and Aeneas*, a landmark in the history of English dramatic music.

NOTES TO THE CONDUCTOR

Minuet and Bourrée should be performed without a break. Cut off the final notes of the Minuet in the new tempo of the Bourrée. This will help to keep a seamless flow between the two movements.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (tr)
high or low fingerings

▣▣ or V V
hooked bowings



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Minuet and Bourrée

FULL SCORE
Duration - 2:00

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I. Minuet

Allegro maestoso ♩ = 120

Violins
I
II

Viola (Violin III)

Cello

String Bass

1 2 3 4

5 6 7 8



I
Vlns. *cresc.*

II
Vlns. *cresc.*

Vla. (Vln. III)
cresc.

Cello
cresc.

Str. Bass
cresc.

9 10 11 12

I
Vlns. *f*

II
Vlns. *f*

Vla. (Vln. III)
f

Cello
f

Str. Bass
f

rit. (2nd time)

1. 2.

13 14 15 16 17

II. Bourrée

Allegretto ♩ = 102

I Vlns. *mp* *mf* *mp*

II Vlns. *mp* *mf* *mp*

Vla. (Vln. III) *mp* *mf* *mp*

Cello *mp* *mf* *mp*

Str. Bass *mp* *mf* *mp*

1 2 3 4

I Vlns. *mf* *mp*

II Vlns. *mf* *mp*

Vla. (Vln. III) *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

5 6 7 8 9

9

I
Vlns. *mf* *mp* *mf*

II
Vlns. *mf* *mp* *mf*

Vla. (Vln. III)
Vla. *mf* *mp* *mf*

Cello
Cello *mf* *mp* *mf*

Str. Bass
Str. Bass *mf* *mp* *mf*

10 11 12 13 14

I
Vlns. *f*

II
Vlns. *f*

Vla. (Vln. III)
Vla. *f*

Cello
Cello *f*

Str. Bass
Str. Bass *f*

15 16 17 18 19

I
Vlns. I

II
Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

20 21 22 23 24

dim. *p*

25

I
Vlns. I

II
Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

25 26 27 28

cresc.

I
Vlns. *f* *ff*

II
Vlns. *f* *ff*

Vla. (Vln. III) *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

29 30 31 32

I
Vlns. *f*

II
Vlns. *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

1. 2. *molto rit.*

33 34 35 36 37