

SCORE in concert pitch

Further selection from
**Het derde musyck boexken
(Danserye)**

Tielman Susato (1551)
arr. for Brass Quartet by John Kilpatrick

*The edition from which this selection was made, with original clefs and pitches,
can be found on <http://www.johnkilpatrick.co.uk/music/quartet/danserye.htm>
(PDF of this selection also on-line).*

INCLUDES ADDED LOW BASS PART

- No.20 Ronde - Mille ducas en vostre bource (*untransposed*)
- No.39 Pavane - Mille ducas (*transposed up a 4th*)
- No.52 Galliarde - Mille ducas (*transposed up a 4th*)
- No.29 Allemande - (den iersten) (*transposed up a 4th*)
- No.41 Pavane - La Bataille (*transposed up a 4th*)

SUPERIUS - Trumpet in Bb
CONTRA TENOR - Horn in F
TENOR - Trombone
BASS - Bass [e.g. Trombone]

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Further selection from Het derde musyck boexken (Danserye)

Tielman Susato (1551)

arr. for Brass Quartet (with added low bass part) by John Kilpatrick

All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals preserved with editorial ones added above the staff; all except no.20 transposed up a fourth.

Ronde, Pavane & Galliarde "Mille Ducas"

No.20 (VIII Ronde) Mille ducas en vostre bource

$\text{♩} = 120$

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Bb Tr (B-flat Trumpet), F Hn (Flute/Horn), Trb (Trumpet), Bass, and Tuba. The music is in common time (C) and the key signature has one flat (B-flat). The score begins with a treble clef and a key signature of one flat. The melody is primarily in the upper staves, with the Bb Tr and F Hn parts. The lower staves (Trb, Bass, Tuba) provide harmonic support with a steady eighth-note accompaniment. A repeat sign is present after the fourth measure, followed by a double bar line and a second ending. The piece concludes with a final cadence.

The second system of the musical score continues from the first system. It consists of five staves (Bb Tr, F Hn, Trb, Bass, Tuba). The notation continues with the same instrumental parts. The melody in the upper staves features some chromaticism, including a sharp sign above a note in the second ending. The lower staves maintain their accompaniment. A repeat sign is present after the fourth measure, followed by a double bar line and a second ending. The piece concludes with a final cadence.

The third system of the musical score continues from the second system. It consists of five staves (Bb Tr, F Hn, Trb, Bass, Tuba). The notation continues with the same instrumental parts. The melody in the upper staves features some chromaticism, including a sharp sign above a note in the second ending. The lower staves maintain their accompaniment. A repeat sign is present after the fourth measure, followed by a double bar line and a second ending. The piece concludes with a final cadence.

No.39 (III Pavane) Mille Ducas

$\text{♩} = 48$

Bb Tr

F Hn

Trb

Bass

Tuba

7

13

No.52 (X Galliarde) Mille ducas

$\text{♩} = 56$

Musical score for No.52 (X Galliarde) Mille ducas, featuring five staves: Bb Tr (B-flat Trumpet), F Hn (Flute), Trb (Trumpet), Bass, and Tuba. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of music, each with a repeat sign. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is characterized by rhythmic patterns and melodic lines across the different instruments.

7

Continuation of the musical score for No.52 (X Galliarde) Mille ducas, starting at measure 7. It features five staves: Bb Tr, F Hn, Trb, Bass, and Tuba. The score continues with two systems of music, each with a repeat sign. The first system contains measures 7 through 10, and the second system contains measures 11 through 14. The music maintains the same rhythmic and melodic characteristics as the previous section.

Allemainge & Pavane

No.29 Den iersten Allemainge

$\text{♩} = 80$

Musical score for Allemainge & Pavane No.29 Den iersten Allemainge, featuring five staves: Bb Tr, F Hn, Trb, Bass, and Tuba. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of a single system of music with a repeat sign. The music is characterized by rhythmic patterns and melodic lines across the different instruments.

7

Musical score for measures 7-10. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music consists of rhythmic patterns of eighth and quarter notes, with some rests. A double bar line with repeat dots is at the end of measure 10.

11

Musical score for measures 11-16. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music continues with rhythmic patterns, including some sixteenth notes in the bass clefs. A double bar line with repeat dots is at the end of measure 16.

17 Recoupe
♩ = 144

Musical score for measures 17-24. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. The music features a mix of eighth and quarter notes. A double bar line with repeat dots is at the end of measure 24.

Musical score for five staves, likely a piano or organ arrangement. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes a repeat sign and a double bar line.

41. Pavanne La Bataille

$\text{♩} = 60$

Musical score for a brass ensemble. The instruments are Bb Tr (B-flat Trumpet), F Hn (French Horn), Trb (Trombone), Bass, and Tuba. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking is $\text{♩} = 60$.

Musical score for five staves, likely a piano or organ arrangement. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes a repeat sign and a double bar line.

17

Musical score for measures 17-24. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain melodic lines with some rests. The third and fourth staves (bass clefs) contain more active lines, including eighth and sixteenth notes. The fifth staff (bottom bass clef) has a more rhythmic, eighth-note pattern. The piece concludes with a double bar line and repeat dots.

25

Musical score for measures 25-28. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain melodic lines with some rests. The third and fourth staves (bass clefs) contain more active lines, including eighth and sixteenth notes. The fifth staff (bottom bass clef) has a more rhythmic, eighth-note pattern. The piece concludes with a double bar line and repeat dots.

29

Musical score for measures 29-32. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain melodic lines with some rests. The third and fourth staves (bass clefs) contain more active lines, including eighth and sixteenth notes. The fifth staff (bottom bass clef) has a more rhythmic, eighth-note pattern. The piece concludes with a double bar line and repeat dots.

Parts

Trumpet

Horn

Trombone

Bass (trombone or euphonium)

Tuba (additional part added by arranger)

Further selection from *Het derde musyck boexken (Danserye)*

Tielman Susato (1551)

arr. for Brass Quartet by John Kilpatrick

B \flat Trumpet
(part 1)

All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals large, editorial ones small; all except no.20 transposed up a fourth.

Ronde, Pavane & Galliarde "Mille Ducas"

No.20 (VIII Ronde) Mille ducas en vostre bource

$\text{♩} = 120$

7

11

No.39 (III Pavane) Mille Ducas

$\text{♩} = 48$

7

13

No.52 (X Galliarde) Mille ducas

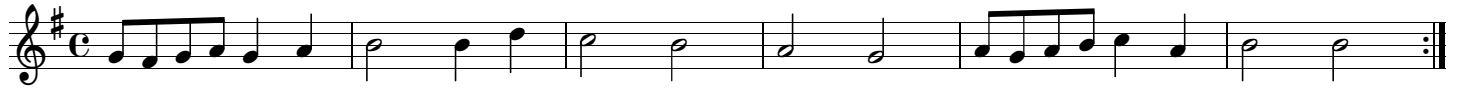
$\text{♩} = 56$

7

Allemainge & Pavane

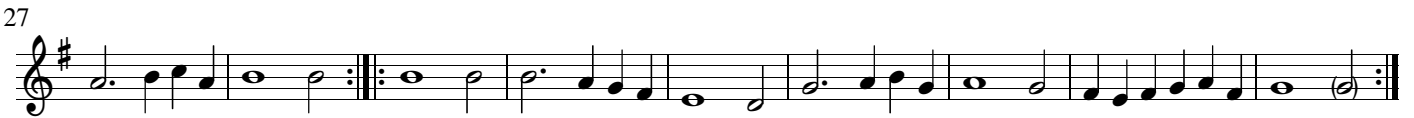
No.29 Den iersten Allemainge

$\text{♩} = 80$



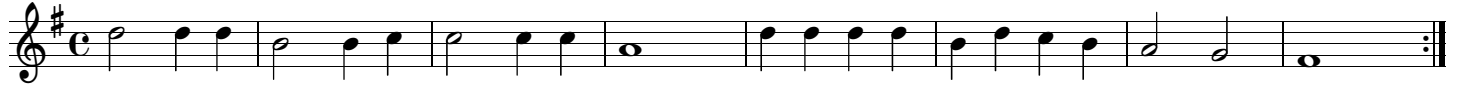
Recoupe

$\text{♩} = 144$



41. Pavanne La Bataille

$\text{♩} = 60$



Further selection from *Het derde musyck boexken (Danserye)*

Tielman Susato (1551)

arr. for Brass Quartet by John Kilpatrick

HORN in F
(part 2)

All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals large, editorial ones small; all except no.20 transposed up a fourth.

Ronde, Pavane & Galliarde "Mille Ducas"

No.20 (VIII Ronde) Mille ducas en vostre bource

$\text{♩} = 120$

7

11

No.39 (III Pavane) Mille Ducas

$\text{♩} = 48$

7

13

No.52 (X Galliarde) Mille ducas

$\text{♩} = 56$

7

Allemainge & Pavane

No.29 Den iersten Allemainge

$\text{♩} = 80$



Recoupe

$\text{♩} = 144$



41. Pavanne La Bataille

$\text{♩} = 60$



Trombone
(part 3)

Further selection from *Het derde musyck boexken (Danserye)*

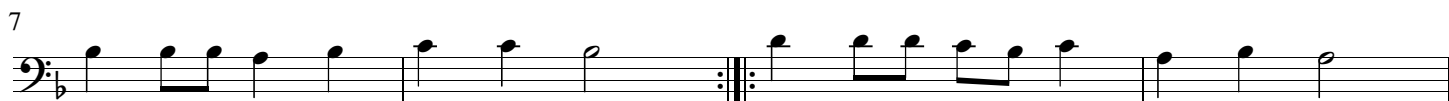
Tielman Susato (1551)

arr. for Brass Quartet by John Kilpatrick

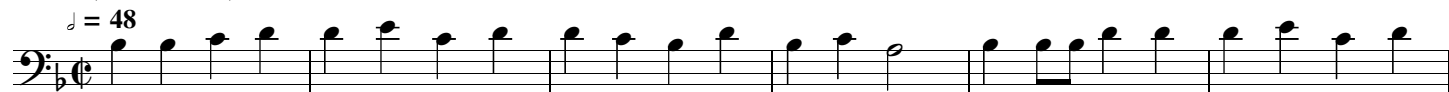
All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals large, editorial ones small; all except no.20 transposed up a fourth.

Ronde, Pavane & Galliarde "Mille Ducas"

No.20 (VIII Ronde) Mille ducas en vostre bource



No.39 (III Pavane) Mille Ducas



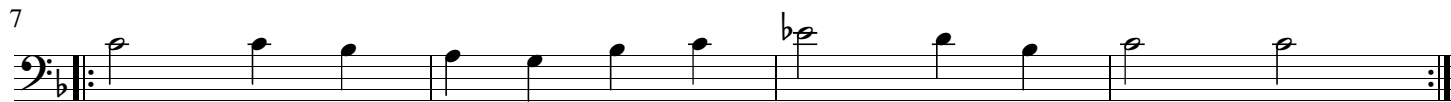
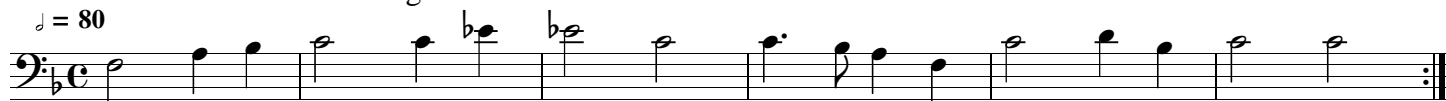
No.52 (X Galliarde) Mille ducas



Allemainge & Pavane

No.29 Den iersten Allemainge

$\text{♩} = 80$

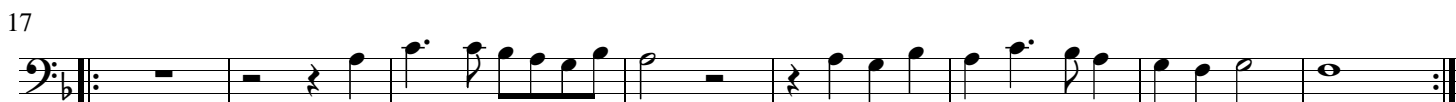
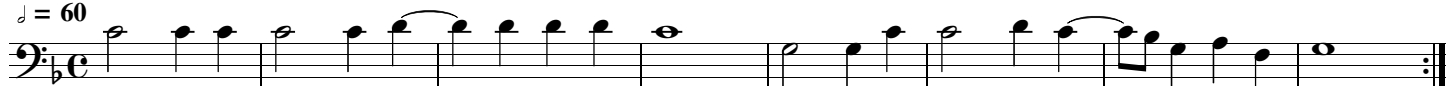


Recoupe



41. Pavanne La Battaille

$\text{♩} = 60$



Further selection from *Het derde musyck boexken (Danserye)*

Tielman Susato (1551)

Bass Tbn/Euph.
(part 4)

arr. for Brass Quartet by John Kilpatrick

All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals large, editorial ones small; all except no.20 transposed up a fourth.

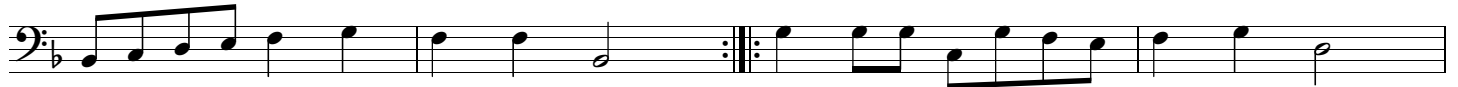
Ronde, Pavane & Galliarde "Mille Ducas"

No.20 (VIII Ronde) Mille ducas en vostre bource

$\text{♩} = 120$



7



11



No.39 (III Pavane) Mille Ducas

$\text{♩} = 48$



7



13



No.52 (X Galliarde) Mille ducas

$\text{♩} = 56$



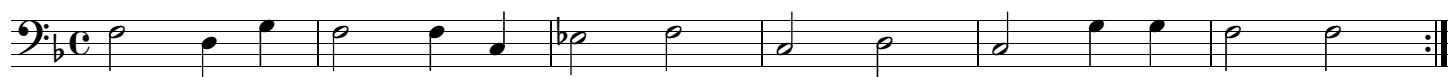
7



Allemainge & Pavane

No.29 Den iersten Allemainge

$\text{♩} = 80$



7



11



Recoupe

17

$\text{♩} = 144$

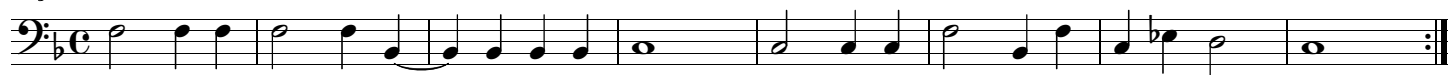


27



41. Pavanne La Bataille

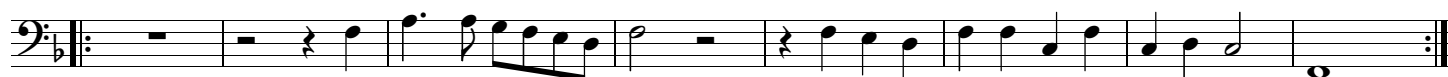
$\text{♩} = 60$



9



17



25



29



TUBA
(added pt 5)

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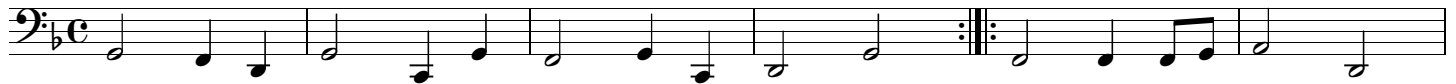
(additional part for Tuba added)

All note values halved; original time signatures preserved; bar lines added; original repeats preserved;
original accidentals large, editorial ones small; all except no.20 transposed up a fourth.

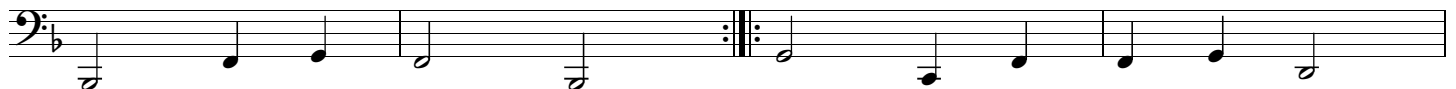
Ronde, Pavane & Galliarde “Mille Ducas”

No.20 (VIII Ronde) Mille ducas en vostre bource

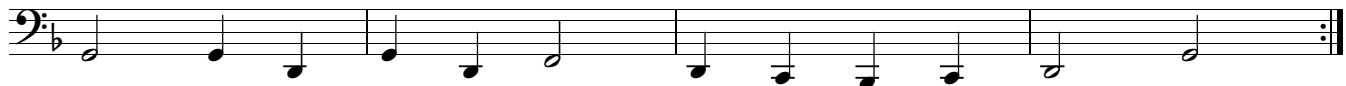
$\text{♩} = 120$



7



11



No.39 (III Pavane) Mille Ducas

$\text{♩} = 48$



7



13



No.52 (X Galliarde) Mille ducas

$\text{♩} = 56$



7



Allemainge & Pavane

No.29 Den iersten Allemainge

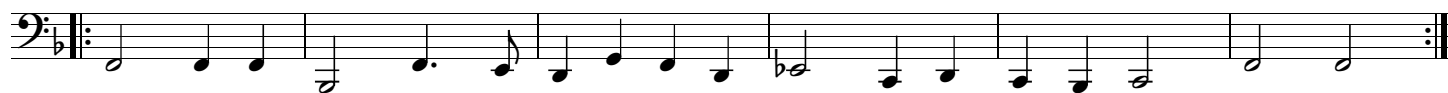
$\text{♩} = 80$



7



11



17 Recoupe
 $\text{♩} = 144$



27



41. Pavanne La Bataille

$\text{♩} = 60$



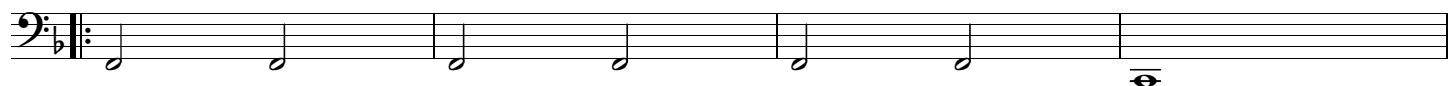
9



17



25



29

