

FULL CONDUCTOR SCORE

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COUNTRY RENAISSANCE DANCES

Danserye

Tielman Susato
Arranged by
Katheryn Fenske

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



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COUNTRY RENAISSANCE DANCES

Danserye

Tielman Susato

Arranged by
Katheryn Fenske

Instrumentation

Full Conductor Score	1	1st B ^b Trumpet.....	5
1st Flute	5	2nd B ^b Trumpet	5
2nd Flute	5	F Horn	4
Oboe	2	Trombone.....	6
1st B ^b Clarinet.....	5	Baritone B.C.	2
2nd B ^b Clarinet.....	5	Baritone T.C.....	2
B ^b Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Bells, Xylophone, Chimes.....	4
E ⁺ Alto Saxophone	6	Timpani	1
B ^b Tenor Saxophone	2	Triangle, Tambourine.....	2
E ⁺ Baritone Saxophone	2	Snare Drum.....	2
		Low Tom	2

Program Notes

Published in 1551, Susato's *Danserye*, is a collection of more than 50 four-part instrumental dances. Susato does not specify an instrumentation but includes that *Danserye* would be "pleasing and appropriate to be played on musical instruments of all kinds." In contrast to the more formal court dances of the Renaissance, these country dances would most likely have been enjoyed spontaneously and for the pure fun of it by the common people who lived in the rural areas. This setting of *Ronde*, *Salterelle*, and *Ronde/Alid* from *Danserye* remains true to Susato's original, while taking advantage of the many colors available in the modern concert band.

Rehearsal Suggestions

To best capture the Renaissance flair of this music, careful attention should be made to the articulation marks and the style of bounce for each dance. Although many notes are marked staccato, they should be thought of as bouncy rather than short or clipped. The wonderful rhythmic surprises that make Renaissance music so much fun are often marked with an accent. Performers should be careful to emphasize these notes with weight but never harshness.

Players are often asked to perform in smaller choirs within the ensemble, and parts have been cued to accommodate groups of varied instrumentation. Any combination that best fits the strengths of your ensemble is acceptable. If using cued notes, however, one should be careful to preserve as many of the contrasts due to changes in tone color as possible.

I hope you have as much fun discovering the dance music of the Renaissance as I did! *Katheryn Fenske*

About the Composer

Although there is a great deal of uncertainty surrounding the early life of Tielman Susato, he most likely was born around 1500 into the height of the Renaissance and may have been from Soest in the Netherlands. He was a composer, arranger, trumpet player, and most notably a publisher. The first evidence of Susato's work dates to 1529, when he served as a music calligrapher at Antwerp Cathedral in Belgium, and by 1541 he was the most prominent music publisher. His expertise in calligraphy and typesetting allowed him to both raise the standards of published music and make it more accessible to amateur musicians. His compositions and collections of vocal and instrumental music were often based on the folk music of the time.

About the Arranger



Katheryn Fenske has more than 30 years of experience in the field of music education, teaching instrumental music, composing and arranging works for concert band, and conducting clinics throughout the United States.

She grew up in Oconomowoc, WI and received a Bachelor of Arts, Summa Cum Laude from Luther College in Decorah, IA and a Master of Music from Northwestern University in Evanston, IL, where she was a student of John Paynter.

Her many years of teaching band students of all levels have proven very helpful for writing music that is both interesting and attainable for young musicians. Her works for concert band have been featured at the Midwest International Band and Orchestra Clinic and appear on state music festival lists around the U.S.

Making the joy of music accessible to all is one of Katheryn's greatest passions. She has helped people with disabilities experience the arts through her work with Access the Arts at Stages St. Louis and her many years teaching music at St. Joseph Institute for the Deaf.

Katheryn is currently teaching middle school band in suburban St. Louis where she resides with her husband, three children, and springer spaniel. In addition to teaching band, she maintains an active clarinet studio. She is a member of the American School Band Directors Association, Missouri Music Educators Association, Missouri Bandmasters Association, NAFME, Phi Beta Kappa Society, and Pi Kappa Lambda Society. Recently, she was named an Independent Schools of Saint Louis Teacher of Distinction and received the Emerson Excellence in Teaching Crystal Apple Award.

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COUNTRY RENAISSANCE DANCES

Conductor Score
011-4677-00

Danserye

Tielman Susato (c. 1500-1561)
Arranged by Katheryn Fenske

Andante with a gentle bounce (♩ = 88)

1st Flute *mf*

2nd Flute *mf*

Oboe *mf*

1st B \flat Clarinet *mf*

2nd B \flat Clarinet *mf*

B \flat Bass Clarinet *mf*

Bassoon *mf*

E \flat Alto Saxophone *mf*

B \flat Tenor Saxophone *mf*

E \flat Baritone Saxophone *mf*

Andante with a gentle bounce (♩ = 88)

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Bells, Xylophone, Chimes) *mf*

Timpani (F, B \flat , E \flat)

Triangle

Tambourine *mf*

Snare Drum

Low Tom

1 2 3 4 5 6 7 8

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9

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. Cue: Tbn. *mf* *f* Play

Ten. Sax. Cue: Tbn. *mf* *f* Play

Bari. Sax. *f*

9

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

Hn. *mf* *f*

Trom. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mallets *f*

Timp. *mf* *f*

Triangle, Tamb. *f*

S.D. *mf* *f* snares off

Low Tom *mf* *f*

9 10 11 12 13 14 15 16

19

1st Fl. *mp* *f*

2nd Fl. *mp* *f*

Ob. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f* *Play*

Alto Sax. *mp* Cue: Hn. *mf* *f*

Ten. Sax. *mp* Cue: Hn. *mf* *Play* *f*

Bari. Sax. *mf* *f*

19

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

Hn. *mf* *f*

Trom. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mallets *mp* *f*

Timp. *mf* *f*

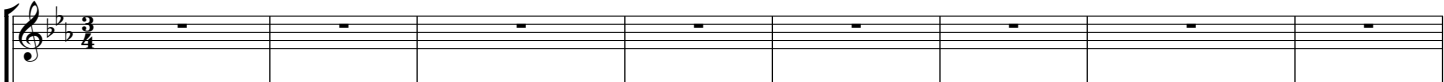









Triangle, Tamb. *mp* *f*

S.D. *mf* *f*

Low Tom *mf* *f*

17 18 19 20 21 22 23 24

25 Allegro with a lively bounce (♩ = 138)

1st Fl. 
2nd Fl. 
Ob. 
1st Cl. 
2nd Cl. 
Bass Cl. 
Bsn. 
Alto Sax. 
Ten. Sax. 
Bari. Sax. 

25 Allegro with a lively bounce (♩ = 138)

1st Trpt. 
2nd Trpt. 
Hn. 
Trom. 
Bar. 
Tuba 
Mallets 
Timp. 
Triangle, Tamb. 
S.D. 
Low Tom 

25 26 27 28 29 30 31 32

33

1st Fl.

2nd Fl.

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

33

1st Trpt.

2nd Trpt.

Hn. *mp*

Trom.

Bar.

Tuba

Mallets *mp*
Xylophone (medium hard rubber mallets)

Timp.

Triangle, Tamb.

S.D. *mp*

Low Tom *mp*

41

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

41

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Mallets *mf*

Timp. *mf*

Triangle, Tamb. *mf*

S.D. *mf*

Low Tom *mf*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Bar. *f*

Tuba *f*

Mallets *f*

Timp. *f*

Triangle, Tamb. *f*

S.D. *f*

Low Tom *f*

49

50

51

52

- 9 -

53

54

55

56

57

1st Fl. *mp*

2nd Fl.

Ob. *mp*

1st Cl.

2nd Cl.

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *mp* Cue: Ob.

Ten. Sax. *mp* Cue: Bsn.

Bari. Sax.

57

1st Trpt.

2nd Trpt.

Hn.

Trom. *mp*

Bar. *mp*

Tuba *mp*

Mallets *mp*

Timp. *mp*

Triangle, Tamb. *mp*

S.D.

Low Tom

65

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*
Play

Alto Sax. *f*
Play

Ten. Sax. *f*

Bari. Sax. *f*

65

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Bar. *f*

Tuba *f*

Mallets *f*

Timp. *f*

Triangle, Tamb. *f*

S.D. *f*

Low Tom *f*

65 66 67 68 69 70 71 72

73 Allegro Moderato with a stately bounce (♩ = 120)

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

73 Allegro Moderato with a stately bounce (♩ = 120)

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

Trom. *ff*

Bar. *ff*

Tuba *ff*

Mallets *ff*

Timp. *ff*

Triangle, Tamb. *ff*

S.D. *ff*

Low Tom *ff*

79

1st Fl. *mp*

2nd Fl. *mp*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *f* Cue: Tuba *mf* Play

Bsn. *f* Cue: Tuba *mf* Play

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *f* Cue: Tuba *mf* Play

79

1st Trpt.

2nd Trpt.

Hn.

Trom. *f* Cue: Tuba

Bar. *f* Cue: Tuba

Tuba *f*

Mallets

Timp. *f*

Triangle, Tamb. *f* *mp*

S.D. *mf*

Low Tom *mf*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

1st Trpt. *f*

2nd Trpt. *f*

Hn. *mf* *f*

Trom. *Play* *mf* *f*

Bar. *Play* *mf* *f*

Tuba *mf* *f*

Mallets *f* Chimes

Timp. *f*

Triangle, Tamb. *mf* *f*

S.D. *mf*

Low Tom *mf* *f*

1st Fl. *ff* *f* *ff*

2nd Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

1st Cl. *ff* *f* *ff*

2nd Cl. *ff* *f* *ff*

Bass Cl. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Alto Sax. *ff* *f* *ff*

Ten. Sax. *ff* *f* *ff*

Bari. Sax. *ff* *f* *ff*

1st Trpt. *ff* *f* *ff*

2nd Trpt. *ff* *f* *ff*

Hn. *ff* *f* *ff*

Trom. *ff* *f* *ff*

Bar. *ff* *f* *ff*

Tuba *ff* *f* *ff*

Mallets *ff* *f* *ff*

Timp. *ff* *f* *ff*

Triangle, Tamb. *ff* *f* *ff*

S.D. *f* *ff*

Low Tom *ff* *f* *ff*

99

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

99

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mallets

Timp.

Triangle, Tamb.

S.D.

Low Tom

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff