

William Byrd

SELLINGERS ROWNDE

Concert Band Arrangement

by Katheryn Fenske

INSTRUMENTATION

- | | |
|---------------------------|------------------------|
| 1 – Conductor | 5 – B♭ Trumpet 2 |
| 5 – Flute 1 | 4 – F Horn |
| 5 – Flute 2 | 6 – Trombone |
| 2 – Oboe | 2 – Euphonium TC |
| 2 – Bassoon | 2 – Euphonium BC |
| 6 – B♭ Clarinet 1 | 4 – Tuba |
| 6 – B♭ Clarinet 2 | 1 – Timpani |
| 2 – B♭ Bass Clarinet | 2 – Xylophone, Marimba |
| 3 – E♭ Alto Saxophone 1 | 1 – Tambourine |
| 3 – E♭ Alto Saxophone 2 | 2 – Snare Drum |
| 2 – B♭ Tenor Saxophone | 1 – Low Tom-tom |
| 1 – E♭ Baritone Saxophone | 1 – Bass Drum |
| 5 – B♭ Trumpet 1 | |

Sellingers Rownde is one of 42 pieces for keyboard included in William Byrd's collection entitled *My Ladye Nevells Booke*. Although the exact identity of Lady Nevell is not certain, it is believed that she was either a student or a patron of Byrd and possibly was Elizabeth Bacon (c. 1541-1621), a young lady of the Nevell family. **Sellingers Rownde** is a Renaissance country dance performed by groups of couples in a circle, often around a tree or a rock. Unlike the court dances, which required the dancers to be trained and were for display and entertainment, country dances could be enjoyed by everyone, including ordinary people and peasants.

About the Composer

William Byrd (1539/40-1623), a true master of the late Renaissance, is considered by most to be one of the greatest English composers of any age. His substantial volume of compositions spans nearly every genre of the time, and his virginal and organ music brought the English keyboard style to new heights. He was the favorite composer of Queen Elizabeth I, and on January 21, 1575, she granted William Byrd and his teacher and partner, Thomas Tallis, the monopoly for printing music in England. Even with this advantage, due to the technical difficulties of engraving keyboard music, Byrd saw very few of his keyboard pieces published in his lifetime.

About the Arranger

Katheryn Fenske has 29 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 holds 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. She is currently teaching in suburban St. Louis where she lives with her husband and three children.

Performance Suggestions

The rownde was considered the most cheerful of all the Renaissance dances and should be performed in a lighthearted, joyful style with a healthy amount of bounce and giving a bit of a lift to the third beat. Although the suggested tempo is brisk, the light style is more important than actual rate. Several cued parts are included, but care should be taken to preserve as many of the changes in color as possible. It would certainly be possible to choreograph a rownde dance to be performed along with this piece.

Katheryn Fenske

SELLINGERS ROWNDE

William Byrd
arranged by Kathryn Fenske

Con vivo $\omega = 60+$

Flute 1 & 2
Oboe
Bassoon
B♭ Clarinet 1 & 2
B♭ Bass Clarinet
E♭ Alto Saxophone 1 & 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1 & 2
F Horn
Trombone
Euphonium
Tuba
Timpani
Xylophone/Marimba
Tambourine
Snare Drum
Low Tom-tom
Bass Drum

1 2 3 4 5 6 7 8

4

9 17

Fl. 1
Fl. 2
Ob.
Bsn.

Musical score showing staves for Flute 1, Flute 2, Oboe, and Bassoon. Measure 9 starts with eighth-note patterns. Measure 17 begins with a dynamic *f* and includes a rehearsal mark 17.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

Musical score showing staves for Bass Clarinet 1, Bass Clarinet 2, and Bassoon. Measure 17 ends with a dynamic *f*.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Musical score showing staves for Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. Measure 17 ends with a dynamic *f*.

9 10 11 12 13 14 15 16 17

Tpt. 1
Tpt. 2
Hn.

Musical score showing staves for Trumpet 1, Trumpet 2, and Horn. Measures 9 through 16 are mostly rests. Measure 17 begins with a dynamic *f*.

Tbn.
Euph.
Tba.

Musical score showing staves for Bassoon, Euphonium, and Double Bass. Measure 17 ends with a dynamic *f*.

Timp.
Xyl. Mb.
Tamb.

Musical score showing staves for Timpani, Xylophone/Marimba, and Tambourine. Measure 17 ends with a dynamic *f*.

S. D.
Low Tom
B. D.

Musical score showing staves for Snare Drum, Low Tom, and Bass Drum. Measure 17 ends with a dynamic *f*. A note specifies "snares off throughout".

Fl. 1
Fl. 2
Ob.
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Tpt. 18 19 20 21 22 23 24 25 26
Hn.

Tbn.
Euph.
Tba.

Timp.

Xyl. Mb. 1
Tamb.

S. D.

Low Tom
B. D.

Not valid for performance.

27

Fl. 1
Fl. 2
Ob.
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Tpt. 1
Tpt. 2
Hn.

Tbn.
Euph.
Tba.

Timp.

Xyl. Mb. A

Tamb.

S. D.

Low Tom
B. D.

33

27 28 29 30 31 32 33 34 35

Not Valid for Performance

36

Fl. 1
Fl. 2

Ob.

Bsn.

B♭ Cl. 1
B♭ Cl. 2

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bar. Sax.

36 37 38 39 40 41 42 43 44

Tpt. 1
Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

Xyl. Mb. A

Tamb.

S. D.

Low Tom

B. D.

41

49

Fl. 1
Fl. 2
Ob.
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Tpt. 1
Tpt. 2
Hn.

Tbn.
Euph.
Tba.

Timp.
Xyl. Mb.
Tamb.
S. D.
Low Tom
B. D.

Fl. 1
Fl. 2
Ob.
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

54 55 56 57 soli 58 59 60 61 62
Tpt. 1
Tpt. 2 mf
Hn.

Tbn.
Euph.
Tba.

Tim.
Xyl. Mb.
Tamb. mf
S. D.
Low Tom
B. D.

10

63

65

Fl.

Ob.

Bsn.

1
2

B♭ Cl.

1
2

B. Cl.

1
2

A. Sax.

T. Sax.

Play

Bar. Sax.

63 64 **65** 66 67 68 69 70 71

Tpt.

Hn.

Tbn.

Euph.

Tba.

Tim.

Xyl. Mba.

Tamb.

S. D.

Low Tom

B. D.

72 **73**

Fl. 1 *f*
Fl. 2 *f*
Ob. *f*
Bsn. *f*

B. Cl. 1 *v* *f*
B. Cl. 2 *v* *f*
B. Cl. *v* *f*

A. Sax. 1 *v* *f*
A. Sax. 2 *v* *f*
T. Sax. *v* *f*
Bar. Sax. *v* *f*

Tpt. 1 *v* *f*
Tpt. 2 *v* *f*

Hn. *v*

Tbn. *v*

Euph. *v*

Tba. *v*

Timp. *v*

Xyl. Mba. *v*

Tamb. *v*

S. D. *v*

Low Tom *v*

B. D. *v*

Play

72 **73** 74 75 76 77 78 79 80

a2

DP 200615

12

81

soli

Fl.

1

mp

2

H. 1 soli
mp

Ob.

Bsn.

89

B♭ Cl.

1

mp

2

B. Cl.

A. Sax.

1

2

T. Sax.

Bar. Sax.

81

82

83

84

85

86

87

88

89

Tpt.

1

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Xyl.

Mba.

Tamb.

p

S. D.

Low Tom

B. D.

90 91 92 93 94 95 96 **97** 98

Fl. **Ob.** **Bsn.** **B. Cl.** **B. Cl.** **A. Sax.** **T. Sax.** **Bar. Sax.**

Tpt. **Hn.** **Tbn.** **Euph.** **Tba.**

Tim. **Xyl. Mba.** **Tamb.** **S. D.** **Low Tom** **B. D.**

90 91 92 93 94 95 96 **97** 98

Play *mp* *mp* *mp*

For reference only. Not valid for performance.

14

99

Fl.

Ob.

Bsn.

B. Cl.

B. Cl.

105

B. Cl.

B. Cl.

A. Sax.

2

T. Sax.

Bar. Sax.

99 100 101 102 103 104 *mf* 105 106 107

Tpt. 1

Hn.

Tbn.

mf

Euph.

Tba.

mf

Timp.

mf

Xyl. Mbira.

Tamb.

S. D.

Low Tom

mf

B. D.

mf

108

Fl. 1
Fl. 2

Ob.

Bsn.

113

B♭ Cl. 1
B♭ Cl. 2

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bar. Sax.

108 109 110 111 112 f 113 114 115 116

Tpt. 1
Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Tim.

Xyl. Mba.

Tamb.

S. D.

Low Tom

B. D.

DP 200615

16

117

121

Fl.

Oboe

Bsn.

B. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Xyl. Mba.

Tamb.

S. D.

Low Tom

B. D.

126 129 130 131 132 133 134

Fl. 1
Fl. 2
Ob.
Bsn.

B. Cl. 1
B. Cl. 2

A. Sax. 1
A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1
Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

Xyl. Mba.

Tamb.

S. D.

Low Tom

B. D.

Not valid for performance.

135 137 138 139 140 141 142 143

Fl. 1
2 Play

Ob.

Bsn.

B♭ Cl. 1
2

B. Cl.

A. Sax. 1
2 f

T. Sax. Play

Bar. Sax.

Tpt. 1
2 f

Hn.

Tbn.

Euph. Play

Tba.

Timp.

Xyl. Mb.

Tamb.

S. D.

Low Tom

B. D.

144

145

A. Sax. solo

Fl.

Ob.

Bsn.

B> Cl.

B. Cl.

solo

A. Sax.

T. Sax.

Bar. Sax.

144

145

146

147

148

149

150

151

152

Play

Hn.

Tbn.

Euph.

Tba.

Tim.

Xyl. Mb.

Tamb.

S. D.

Low Tom

B. D.

153

Fl. 1
Fl. 2
Ob.
Bsn.

153

B♭ Cl. 1
B. Cl. 2
A. Sax. 1
A. Sax. 2

T. Sax.
Bar. Sax.
153 154 155 156 157 *a2* 158 159 160 161

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Tpt. 1
Tpt. 2
Hn.
153 154 155 156 157 *a2* 158 159 160 161

Tbn.
Euph.
Tba.
Timpani

Xyl. Mba.
Tamb.
S. D.
Low Tom
B. D.