

Renaissance and Baroque Suites

for Flexible Instrumentation Quartets

Volume III

Arranged by Peter Opaskar

C Bass Clef Instruments

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About the Music

Playable on any four instruments, these quartets should be assigned parts so that the highest sounding instrument plays part one and so on in descending order.

About the Arranger

Peter Opaskar is a low brass artist, educator, and arranger. His website is www.TubaPeter.com.

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Suite No. 7 in B Flat

- I. Jack's Maggot from "The English Dancing Master" – attributed to John Playford (1623 – 1686?)
- II. O Lord, How Many Miseries – Johann Sebastian Bach (1685 – 1750)
- III. Dance of Hercules – Teilman Susato (1510? – 1575?)
- IV. Bransie de Champagne from "4th Book of Dances" – Claude Gervaise (1525 – 1583)
- V. Irish Lilt from "4th Book of Dances" – Claude Gervaise (1525 – 1583)

Suite No. 8 in G Minor

- I. Prelude – Georg Frideric Handel (16985– 1759)
- II. Pavanne from "3rd Book of Dances" – Claude Gervaise (1525 – 1583)
- III. Presto from "12 Methodical Sonatas" – Georg Philip Telemann (1681 – 1767)
- IV. Adagio from "12 Methodical Sonatas" – Georg Philip Telemann (1681 – 1767)
- V. Maypole Ribbondance – Anonymous 15th Century

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- III. Adagio from "Canzon Seconda à 2 Canti" – Girolamo Frescobaldi (1583 – 1643)
- IV. Forza d'Amore from "Nobilta di Dame" – attributed to Fabritio Caroso (1526? – 1605?)
- V. Chant – Richard Farrant (1525? – 1580)
- VI. Almande Lorayne – Pierre Phalese (1510 – 1573)

Little Suite No. 10 in F

- I. Chant – Benjamin Lamb (c. 1699)
- II. Ballet from "Musica Vespertina" – J. C. Pezel (1639 – 1694)
- III. Gigue from "Amusements champâtres livre premier" – Nicolas Chédeville (1705 – 1782)

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50394015	F Instruments

RENAISSANCE AND BAROQUE SUITES

for flexible quartet

Volume III

transcribed by Peter Opaskar (ASCAP)

SUITE NO. 7 in B $\flat$

I. Jack's Maggot from "The English Dancing Master"

Energetic $\text{♩} = 132$

attributed to John Playford

Part 1

Part 2

Part 3

Part 4

mf-p

mf-p

mf-p

mf-p

10

This system contains the first four measures of the piece. All four parts (Part 1 to Part 4) are written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is marked with a tempo of 132 beats per minute and a dynamic of *mf-p*. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A box containing the number '10' is placed below the fourth measure.

7

1. 2.

f

f

f

f

p

p

f

This system contains measures 5 through 10. It features first and second endings for measures 7 and 8. The dynamics vary, including *f* (forte) and *p* (piano). The notation continues with various rhythmic patterns and rests.

14

1. 2. *molto rit.*

f

f

f

f

p

p

f

This system contains measures 11 through 16. It includes first and second endings for measures 14 and 15, with the second ending marked *molto rit.* (molto ritardando). The dynamics include *f* and *p*. The piece concludes with a final cadence in measure 16.