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FJH DEVELOPING STRINGS

Grade 2

THREE SUSATO DANCES

- I. LA MORISQUE
 - II. ALLEMANDE
 - III. LES QUARTE BRANLES
- TIELMAN SUSATO

Arranged by

William Owens

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano
- 2 - Percussion (Opt.)
 - Tenor Drum
 - Tambourine
 - Triangle

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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C O M P A N Y
I N C.

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The Arranger

William Owens (b. 1963) is a native of Gary, Indiana and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor and clinician throughout the United States and Canada. Mr. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, the South Plains College Dept. of Fine Arts and the Texas University Interscholastic League. He is a consistent winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. Professional memberships include ASCAP, the American Composers Forum and the Texas MEA. William resides in Fort Worth, TX with his wife, Georgia.

Program Notes

Tielman Susato (c. 1510–1570) was a Renaissance composer, instrumentalist and music publisher in Antwerp, Belgium. A prolific musician, many of his compositions are still recorded and performed today. Among his most popular works is a book of dance music produced in 1551, composed of pieces in a simple but artistic style. *La Moresque*, the first of three songs in this adaptation for string orchestra, is the name of a dance step or “jump.” *Allemande* is a dance of a more serious nature performed in a ceremonious manner. The final dance *Les Quartes Branles* is a lively 16th century French dance style performed by couples either in a line or a circle.

Rehearsal Suggestions

A meticulous approach to style and dynamics is vital for a satisfying performance. While the percussion parts will add a touch of authenticity, the music is fully functional without them.

La Morisque may be played in cut-time or a “fast-four” with a grand, marcato quality. The staccato section at measure 17 must have a delicate, detached feel.

Allemande has a broad and sonorous approach.

Les Quartes Branles is rather animated with a brisk “walking” tempo.

THREE SUSATO DANCES

TIELMAN SUSATO

(c. 1510–1570)

Arranged by

WILLIAM OWENS

(ASCAP)

I. La Morisque

Stately (♩ = 80-88)

The musical score is arranged in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The instrumentation includes Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, Piano, and Percussion (Tenor Drum, Tambourine, Triangle). The tempo is marked 'Stately' with a quarter note equal to 80-88 beats per minute. The key signature is one sharp (F#) and the time signature is common time (C). The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte). A large red watermark reading 'Preview Only' is superimposed over the score.



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Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

11 12 13 14 15 16

17

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

17 18 19 20 21 22

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

Tri.

23 24 25 26 27 28

33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

T.D.

Tamb.

29 30 31 34

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

35 36 37 38 39

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

40 41 42 43 44

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

45 46 47 48 49

II. Allemande

Moderately (♩ = 108-116)

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

Tri.

p

2 3 4 5

7

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

Tamb. *mf*

6 8 9 10

13

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

p

Vln. 1

Vcl.

p

11 12 13 14 15

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano
Perc.

mf
mf
mf
mf
mf
mf
mf

16 17 18 19 20

21
Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano
Perc.

mp
mp
mp
mp
mp
mp
mp

4
21 22 23 24 25 26 *f*

27

molto rit.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano
Perc.

27 28 29 30 31 32

III. Les Quatre Branles

Lively (♩ = 108-120)

5

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano
Perc.

mp
mp
mp
mp
mp
mp
mp
mp

f
f
f
f
f
f
f
f

4
4
4
4
4
4
4
4

Tri.
T.D.

2 3 4

9

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

6 7 8 9 10

mp

15

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

11 13 14 15 16

f

play

4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

17 18 19 20 21

1.

2. molto rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

22 23 24 25 26