

Catalog 20803

3 - 7 (8) octaves handbells
3 octaves handchimes

Level 3 and 3+

Selections from
Capriol Suite

1. Basse Danse 5. Pieds-en-l'air 6. Mattachins

by Peter Warlock



Adaped for handbells by Shawn Gingrich



From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

Capriole Suite

Peter Warlock (1894-1930)

Philip Arnold Heseltine was born into a wealthy British family and was educated at Eton and Oxford. Early on he showed a gift for composing and published more than 100 songs under the pseudonym Peter Warlock! He also considered himself a music critic; thus he published his music using the Warlock 'nom de plume' and continued his music critic career as Philip Heseltine. One wonders if he may have publicly critiqued any of his own works!

The **Capriol Suite** is a set of six dances written for piano duet in 1926. He later scored it for strings and it remains one of his most popular works. He claimed that the various dances were based on a collection of Renaissance tunes by a French priest, Jehan Thoinot (1519-95). However, scholars have since determined that these dances are unique to Warlock and should be viewed as his original works.

The word 'capriole' refers to a playful leap or hop and thus is a perfect title for his collection of dances. The arranger has chosen three of the set for this collection:

Danse No. 1 ~ *Basse-Danse* ~ is in d-minor and tempo is *Allegro moderato*, reflecting country dance style.

Danse No. 5 ~ *Pieds-en-l'air* ~ is written in G major and tempo is *Andantino tranquillo*. The translation is "feet in air" and seems to reflect an instruction to the dancers "to glide across the floor as if their feet never touch the ground."

Danse No. 6 ~ *Mattachins* ~ is in F major and tempo is *Allegro con brio*. It is believed to be a sword dance! It should be noted that the dissonant harmonics near the end may be his unique nod to the advent of early 20th century classical music.

All of these selections should be played with grace and elegance.

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Capriol Suite

Cat. 20803

Chart if performing all three titles ~

Level 3+

Dances 1, 5, 6

Handbells Used: 3 - 7(8) Octaves

opt.

Handchimes Used: 3 Octaves

Chart if performing ONLY 1. Basse-Danse

Handbells Used: 3 - 7 Octaves

Handchimes Used: 3 Octaves

Staccato notes:	3 octaves omit notes in ()
Mallet on table unless specified otherwise	3 - 4 octaves omit notes in []
	4 - 6 octaves omit notes in < >

Capriol Suite

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Level 3+

1. Basse-Danse

Peter Warlock

Adapted for handbells by Shawn Gingrich

Allegro moderato

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16 17 18 19 20

Musical score for measures 16-20. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 16 features a dynamic marking of *f* (forte). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment. A watermark is visible across the page.

21 22 23 24 25

Musical score for measures 21-25. The melody continues with eighth-note patterns. Measure 22 has a dynamic marking of *f*. The bass line continues with eighth-note accompaniment. A watermark is visible across the page.

26 27 28 29 30

Musical score for measures 26-30. The melody features a sequence of eighth notes. Measure 29 has a dynamic marking of *f*. The bass line continues with eighth-note accompaniment. A watermark is visible across the page.

31 32 33 34 35

Musical score for measures 31-35. The melody continues with eighth-note patterns. Measure 34 has a dynamic marking of *f*. The bass line continues with eighth-note accompaniment. A watermark is visible across the page.

36 37 38 39 40

41 42 43 44 45

mf TD* *f* *mf*

46 47 48 49 50

* 5 oct. double top note 8va *ff*

51 52 53 54 55

* mm. 41-48: Treble clef (TC), TD staccato notes;
 m. 49: TC resume malleting OR continue TD

56 57 58 59 60

Musical score for measures 56-60. The score is written for piano in a key with one flat (B-flat). Measures 56-57 feature a melodic line in the right hand with eighth notes and a steady bass line in the left hand. Measures 58-60 show a more active right hand with sixteenth notes and a complex bass line with triplets and sixteenth notes.

61 62 63 64

Musical score for measures 61-64. Measures 61-62 continue the melodic development in the right hand. Measures 63-64 feature a more rhythmic and complex texture in both hands, with the right hand playing sixteenth-note patterns and the left hand playing a steady bass line.

65 66 67 68

Musical score for measures 65-68. Measures 65-66 feature a dense, rhythmic texture in the right hand with many beamed notes. Measures 67-68 show a more active right hand with sixteenth-note patterns and a complex bass line. A dynamic marking of *ff* (fortissimo) is present in measure 67.

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Capriol Suite

5. Pieds-en-l'air

Cat. 20803

Level 3

Handbells Used: 4 - 7 Octaves



3 octaves omit notes in ()
3-4 octaves omit notes in []
4-6 octaves omit notes in < >

Peter Warlock
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Shawn Gingrich

Andantino tranquillo



* F5/G5 position may require using 4-in-hand setup here and elsewhere to execute a few passages cleanly.
Also, the E4/F4 ringer could ring the G4 whole note in m. 3. Other similar assistance may be helpful elsewhere..

7 8 9

mf

This system contains measures 7, 8, and 9. The music is written for piano in G major. Measure 7 features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Measure 8 continues this pattern. Measure 9 introduces a change in the right hand with a dotted quarter note followed by an eighth note, and a dynamic marking of *mf* is placed above the staff.

10 11 12

mp

This system contains measures 10, 11, and 12. Measure 10 shows a continuation of the eighth-note pattern. Measure 11 features a dynamic marking of *mp*. Measure 12 includes a crescendo hairpin and a fermata over the final chord.

13 14 15

mf

This system contains measures 13, 14, and 15. Measure 13 features a dynamic marking of *mf* and a slur over the bass line. Measure 14 continues the melodic line. Measure 15 shows a continuation of the eighth-note pattern.

16 17 18

mp

This system contains measures 16, 17, and 18. Measure 16 features a dynamic marking of *mp*. Measure 17 includes a slur over the bass line. Measure 18 concludes the system with a final chord.

19 20 21

mp

This system contains measures 19, 20, and 21. The music is in G major (one sharp) and 6/4 time. Measures 19 and 20 feature a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Measure 21 begins with a melodic line in the right hand, marked *mp*. Dynamics include hairpins for crescendo and decrescendo.

22 23 24

6/4

This system contains measures 22, 23, and 24. The piano accompaniment continues with eighth notes. Measure 24 ends with a 6/4 time signature. A large watermark is present across the system.

25 26

rit. e dim.

6/4

This system contains measures 25 and 26. The music is in 6/4 time. Measure 25 shows a melodic line in the right hand. Measure 26 features a melodic line in the right hand and a bass line in the left hand. The instruction *rit. e dim.* is written above the staff. A large watermark is present across the system.

Capriol Suite

Cat. 20803

6. Mattachins

Level 3+

Handbells Used: 3 - 7 (8) Octaves

3 octaves omit notes in ()
3 - 4 octaves omit notes in []
4 - 6 octaves omit notes in < >

opt.

Staccato notes:

Treble clef notes: TD

Bass clef notes: Mallet bells on table

Peter Warlock

Adapted for handbells by Shawn Gingrich

Allegro con brio

mf

2 3 4 5 6

7 8 9 10 11 12

13 14 R 15 16 R 17

18 R 19 20 R 21 22 23

24 25 26 27 28 R 29

30 R 31 R 32 R 33 R 34

35 R 36 R 37 38 R 39

40 R 41 42 R 43 44

Always loud and well marked

45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61

Musical score for measures 56-61. The score is written for piano in G minor. The right hand (RH) plays chords and single notes, while the left hand (LH) plays chords and single notes. Dynamics include *mp* and *ff*. A fermata is present over measure 61. A watermark 'Copyrighted material.' is visible across the score.

62 63 64 65 66

Musical score for measures 62-66. The score is written for piano in G minor. The right hand (RH) plays chords and single notes, while the left hand (LH) plays chords and single notes. Dynamics include *mp* and *ff*. A watermark 'Copyrighted material.' is visible across the score.

67 68 69 70

With full force

Musical score for measures 67-70. The score is written for piano in G minor. The right hand (RH) plays chords and single notes, while the left hand (LH) plays chords and single notes. Dynamics include *fff*. A watermark 'Copyrighted material.' is visible across the score.

71 72 73 75 76

Musical score for measures 71-76. The score is written for piano in G minor. The right hand (RH) plays chords and single notes, while the left hand (LH) plays chords and single notes. Dynamics include *fff* and *sffz*. A watermark 'Copyrighted material.' is visible across the score.

From the Top Music ~ Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M. Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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