

# Capriol Suite

1. *Basse-Dance* / 2. *Pavane* / 3. *Tordion*  
4. *Bransles* / 5. *Pieds-en-l'air* / 6. *Mattachins (Sword Dance)*

Wind Band / Concert Band / Harmonie / Blasorchester

Arr.: Andrew Robertson Mackereth

## Peter Warlock

EMR 92177

1	Score	2	1 <sup>st</sup> Trombone $\text{♩} + \text{♭}$
1	Piccolo	2	2 <sup>nd</sup> Trombone $\text{♩} + \text{♭}$
8	Flute	1	Bass Trombone $\text{♩} + \text{♭}$
1	Oboe	3	Baritone $\text{♩} + \text{♭}$
1	Bassoon	2	E $\flat$ Bass $\text{♩}$
1	E $\flat$ Clarinet ( <i>optional</i> )	2	B $\flat$ Bass $\text{♩}$
5	1 <sup>st</sup> B $\flat$ Clarinet	2	Tuba $\text{♩}$
4	2 <sup>nd</sup> B $\flat$ Clarinet	1	String Bass ( <i>optional</i> )
4	3 <sup>rd</sup> B $\flat$ Clarinet	1	Timpani ( <i>optional</i> )
1	B $\flat$ Bass Clarinet	1	Tambourine
1	B $\flat$ Soprano Saxophone ( <i>optional</i> )	1	Drums
2	1 <sup>st</sup> E $\flat$ Alto Saxophone		
2	2 <sup>nd</sup> E $\flat$ Alto Saxophone		<b>Special Parts</b>
2	B $\flat$ Tenor Saxophone	1	1 <sup>st</sup> B $\flat$ Trombone $\text{♩}$
1	E $\flat$ Baritone Saxophone	1	2 <sup>nd</sup> B $\flat$ Trombone $\text{♩}$
1	E $\flat$ Trumpet / Cornet ( <i>optional</i> )	1	B $\flat$ Bass Trombone $\text{♩}$
3	1 <sup>st</sup> B $\flat$ Trumpet / Cornet	1	B $\flat$ Baritone $\text{♩}$
3	2 <sup>nd</sup> B $\flat$ Trumpet / Cornet	1	E $\flat$ Tuba $\text{♩}$
3	3 <sup>rd</sup> B $\flat$ Trumpet / Cornet	1	B $\flat$ Tuba $\text{♩}$
2	1 <sup>st</sup> F & E $\flat$ Horn		
2	2 <sup>nd</sup> F & E $\flat$ Horn		
2	3 <sup>rd</sup> F & E $\flat$ Horn		

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# Capriol Suite

*Peter Warlock (1926)*

*Andrew Robertson Mackereth (2026)*

Capriol Suite is a set of six dances composed in October 1926 by Peter Warlock and remains one of his most frequently performed works. Originally written for piano duet, the suite was later arranged for string orchestra and full orchestra. The work draws its inspiration from a Renaissance dance manual and reflects a variety of courtly and folk dances from the period. Although the movements are brief, Warlock effectively captures the distinctive character and style of each dance through concise thematic writing and clear textural contrasts.

## **I. Basse-Danse**

Inspired by the stately court “low dance,” the opening movement features a dignified melody, supported by a grounded lower-brass accompaniment. Set in D minor, the movement employs dark harmonic colouring, contrapuntal textures, and passages of unison writing to create a strong and purposeful introduction.

## **II. Pavane**

The Pavane is slow and restrained in character, reflecting the elegance of the dance form. A delicate theme is introduced before giving way to extended unison passages. Predominantly quiet in dynamic, the movement conveys a sense of fragility, with a brief rise in intensity near the conclusion before fading gently into silence. It is set in G minor.

## **III. Tordion**

The lively third movement is based on the tordion, a dance associated with 15th-century French courts. A buoyant staccato opening establishes the rhythmic foundation, gradually expanding outwards. Warlock’s original included a harpsichord to reinforce the historical character, contributing to the playful and energetic mood. Like the Pavane, it is in G minor.

## **IV. Bransles**

This brisk movement, derived from the paired bransle dance, is marked by frequent dynamic contrasts and bold unison passages. Set in G minor and marked Presto, the music gains momentum through the interplay of the part writing, generating a sense of urgency and excitement.

## **V. Pieds-en-l’air**

The most lyrical movement of the suite, Pieds-en-l’air draws on the character of the galliard. This setting is for woodwind choir alone, creating a pastoral and expressive atmosphere.

## **VI. Mattachins (Sword Dance)**

The final movement is a lively sword dance, characterised by strong rhythmic accents that suggest the clashing of swords. Though the shortest movement of the suite, it is energetic and spirited, providing a vivid and decisive conclusion.



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# Capriol Suite

## 1. Basse-Dance

Peter Warlock

Arr.: Andrew Robertson Mackereth

2 3 4 5 6 7 8

**Allegro Moderato** ♩ = 132

The musical score is arranged in a standard orchestral format with 24 staves. The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- Flute:** Rests throughout.
- Oboe:** Rests throughout.
- Bassoon:** Rests throughout.
- 1st B♭ Clarinet:** Rests throughout.
- 2nd B♭ Clarinet:** Rests throughout.
- 3rd B♭ Clarinet:** Rests throughout.
- B♭ Bass Clarinet:** Rests throughout.
- 1st E♭ Alto Saxophone:** Melodic line starting on the 2nd measure, marked *mf*.
- 2nd E♭ Alto Saxophone:** Melodic line starting on the 2nd measure, marked *mf*.
- B♭ Tenor Saxophone:** Melodic line starting on the 2nd measure, marked *mf*.
- E♭ Baritone Saxophone:** Melodic line starting on the 2nd measure, marked *mf*.
- 1st B♭ Trumpet / Cornet:** Rests throughout.
- 2nd B♭ Trumpet / Cornet:** Rests throughout.
- 3rd B♭ Trumpet / Cornet:** Rests throughout.
- 1st F Horn:** Melodic line starting on the 2nd measure, marked *mf*.
- 2nd F Horn:** Melodic line starting on the 2nd measure, marked *mf*.
- 3rd F Horn:** Melodic line starting on the 2nd measure, marked *mf*.
- 1st Trombone:** Melodic line starting on the 2nd measure, marked *mf*.
- 2nd Trombone:** Melodic line starting on the 2nd measure, marked *mf*.
- Bass Trombone:** Melodic line starting on the 2nd measure, marked *mf*.
- Baritone:** Melodic line starting on the 2nd measure, marked *mf*.
- Tuba in C:** Melodic line starting on the 2nd measure, marked *mf*.
- String Bass (optional):** Melodic line starting on the 2nd measure, marked *mf*.
- Timpani (optional):** Rests throughout.
- Tambourine:** Rests throughout.
- Drums:** Rests throughout.

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A

9

10

11

12

13

14

15

16

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Tamb.

Dr.

*mf*

*mp*

# 2. Pavane

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Allegretto, ma un poco lento ♩ = 80

Picc.  
 Fl.  
 Ob.  
 Bsn. (One)  
 Cl.1  
 Cl.2  
 Cl.3  
 B.Cl.  
 A.Sax.1  
 A.Sax.2  
 T.Sax.  
 B.Sax.  
 Tpt./Cnt.1  
 Tpt./Cnt.2  
 Tpt./Cnt.3  
 Hn.1  
 Hn.2  
 Hn.3  
 Tbn.1  
 Tbn.2  
 B.Tbn.  
 Bar. (Bassoon)  
 Bass Clar.  
 Tba.  
 S.Bass  
 Timp.  
 Tamb.  
 Dr.

*p*  
*mp*  
*pp*

Can be omitted

Picc. *mf* One

Fl. *mf* One *mp* *p*

Ob. *mf* One

Bsn. *mf* One *mp*

Cl.1 *mf*

Cl.2 *mp* *p*

Cl.3 *mp* *p*

B.Cl. *mf* *mp* *p* Bari. Sax Play

A.Sax.1 *mp* *p*

A.Sax.2 *mp* *p*

T.Sax. *mp* *p*

B.Sax. *mp* *p*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1 *mp* Bassoon

Tbn.2 *mp* *p* Bari. Sax

B.Tbn. *mf* Bass Clar. *mp* *p*

Bar. *mf*

Tba. *p*

S.Bass

Timp.

Tamb.

Dr. *mp* *pp*

### 3. Tordion

1 2 3 4 5 6 7 8

Con moto  $\text{♩} = 68$

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.
- Fl.
- Ob.
- Bsn.
- Cl.1
- Cl.2
- Cl.3
- B.Cl.
- A.Sax.1
- A.Sax.2
- T.Sax.
- B.Sax.
- Tpt./Cnt.1 (mp)
- Tpt./Cnt.2 (p)
- Tpt./Cnt.3 (p)
- Hn.1 (mp)
- Hn.2 (mp)
- Hn.3 (mp)
- Tbn.1 (p)
- Tbn.2 (p)
- B.Tbn. (p)
- Bar. (mf)
- Tba. (mp)
- S.Bass
- Timp.
- Tamb.
- Dr.

L

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp* Solo *mf* *tr*

Cl.2 *mp* *mp*

Cl.3 *mp* *mp*

B.Cl. *mp* *mp*

A.Sax.1

A.Sax.2

T.Sax. Solo *mf* *tr*

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn. Bass Cla r. *mp* *mp*

Bar.

Tba.

S.Bass

Timp.

Tamb.

Dr.

# 4. Bransles

1 2 3 4 5 6

Presto ♩ = 132

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl.
- Ob.
- Bsn.
- Cl.1 (All, p, All)
- Cl.2 (p, All)
- Cl.3 (p, All)
- B.Cl. (p)
- A.Sax.1
- A.Sax.2
- T.Sax.
- B.Sax.
- Tpt./Cnt.1
- Tpt./Cnt.2
- Tpt./Cnt.3
- Hn.1
- Hn.2
- Hn.3
- Tbn.1
- Tbn.2
- B.Tbn.
- Bar.
- Tba.
- S.Bass
- Timp.
- Tamb.
- Dr.

The score is in 3/4 time with a key signature of one flat (B-flat). The woodwind section (Cl.1-3, B.Cl., Sax., Tpt./Cnt., Hn., Tbn., Bar., Tba., S.Bass) has melodic lines, while the string section (Timp., Tamb., Dr.) is mostly silent.

Picc.

Fl.

Ob.

Bsn. Bass Clar.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar. Bari Sax

Tba.

S.Bass

Timp.

Tamb.

Dr.

All

*p*

*mp*

*mf*

Play

# 5. Pieds-en-l'air

1 2 3 4 5 6 7 8

Andantino tranquillo ♩ = 86

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. (with dynamics *mp*, *mf*, *mp*)
- Ob. (with dynamics *p*, *mf*, *mp*)
- Bsn. (with dynamics *p*, *mf*, *mp*)
- Cl.1 (with dynamics *p*, *mf*, *mp*)
- Cl.2 (with dynamics *p*, *mf*, *mp*)
- Cl.3 (with dynamics *p*, *mf*, *mp*)
- B.Cl. (with dynamics *p*, *mf*, *mp*)
- A.Sax.1
- A.Sax.2
- T.Sax.
- B.Sax.
- Tpt./Cnt.1
- Tpt./Cnt.2
- Tpt./Cnt.3
- Hn.1 (Bassoon, with dynamics *p*, *mf*, *mp*)
- Hn.2
- Hn.3
- Tbn.1
- Tbn.2
- B.Tbn.
- Bar.
- Tba. (Bass Clar., with dynamics *p*, *mf*, *mp*)
- S.Bass
- Timp.
- Tamb.
- Dr.

E1

9

10

11

12

F1

13

14

Picc. *mf*

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Cl.1 *mf* *mp* *mf*

Cl.2 *mf* *mp* *mf*

Cl.3 *mf* *mp* *mf*

B.Cl. *mf* *mp* *mf*

A.Sax.1 *mf* *mp* *mf*

A.Sax.2 *mf* *mp* *mf*

T.Sax. *mf* *mp* *mf*

B.Sax. *mf* *mp* *mf*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *mf* *mp* *mf*

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba. *mf* *mp* *mf*

S.Bass

Timp.

Tamb.

Dr.

# 6. Mattachins (Sword Dance)

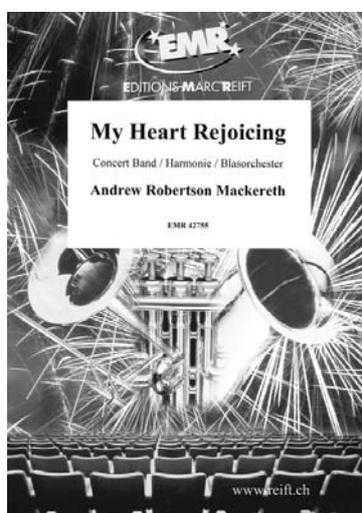
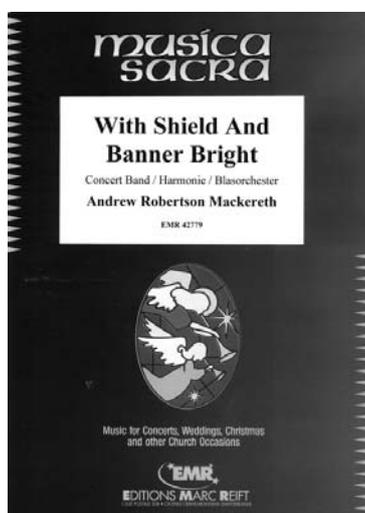
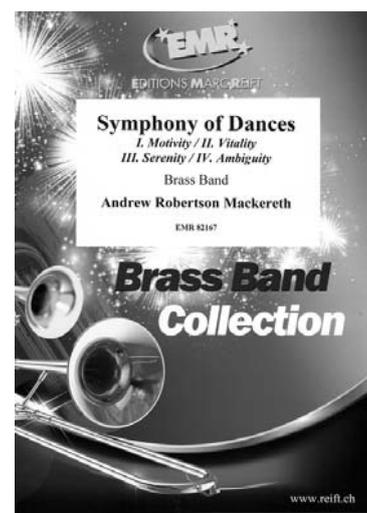
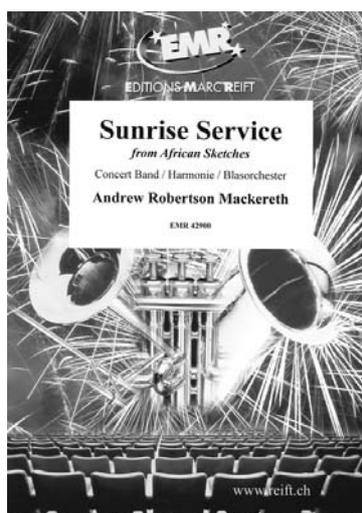
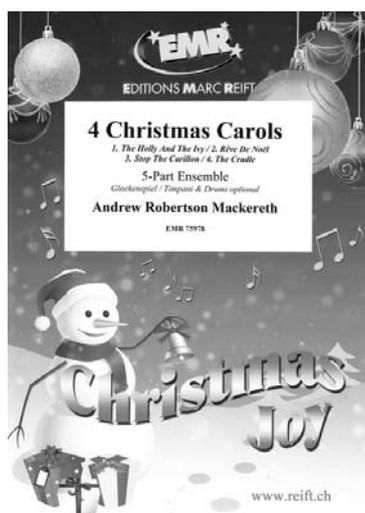
1 2 3 4 5 6 7 8 9 10 11 12

Allegro con brio ♩ = 100

This musical score is for the piece "6. Mattachins (Sword Dance)". It is written for a large orchestra and includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto 1 & 2, Tenor, Bass), Trumpets and Cornets (1, 2, 3), Horns (1, 2, 3), Trombones (1, 2), Baritone, Tuba, Bass Drum, Snare Drum, and Tom-tom. The score is in 2/4 time and begins with the tempo marking "Allegro con brio" and a metronome marking of ♩ = 100. The key signature has one flat (B-flat). The score spans 12 measures. The brass instruments (Trumpets, Horns, Trombones, Baritone, Tuba) and the Bass Drum enter in measure 5 with a dynamic marking of *mf*. The Horn 1 part includes the instruction "Play" above the staff. The Bass Drum part has a dynamic marking of *mf*. The Tom-tom part is silent throughout the piece.

Musical score for orchestra and woodwinds, measures 13-28. The score includes parts for Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B.Cl., A.Sax. 1, A.Sax. 2, T.Sax., B.Sax., Tpt./Cnt. 1 (2nd Tpt.), Tpt./Cnt. 2, Tpt./Cnt. 3, Hn. 1 (2nd Hn.), Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B.Tbn., Bar., Tba., S.Bass, Timp., Tamb., and Dr. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mf* < (mezzo-forte decrescendo). Performance instructions like "Play" are present above several staves. The key signature has one sharp (F#) and the time signature is 4/4.

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