

Thomas Simpson

Five dances from

Opus Newer Paduanen

1617

Arranged for recorders or other instruments

by Christian Mondrup

Dedicated to Århus Blokfløjtekreds

Descant 2

# Paduan

Thomas Simpson  
Opus newer Paduanen, 1617

Descant 2

7

13

18

25

31

36

42

50

55

60

# Intrada

Thomas Simpson  
Opus newer Paduanen, 1617

Descant 2

A musical score for Descant 2 in common time (indicated by 'C'). The key signature is one flat (B-flat). The music consists of five measures. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 concludes with a half note followed by a quarter note.

6

A continuation of the musical score for Descant 2. It shows measures 6 through 10. The pattern continues with eighth-note groups and some sixteenth-note figures.

10

A continuation of the musical score for Descant 2. It shows measures 11 through 15. The pattern of eighth-note groups and sixteenth-note figures is maintained.

14

A continuation of the musical score for Descant 2. It shows measures 16 through 20. The pattern of eighth-note groups and sixteenth-note figures continues.

19

A continuation of the musical score for Descant 2. It shows measures 21 through 25. The pattern of eighth-note groups and sixteenth-note figures is consistent.

24

A continuation of the musical score for Descant 2. It shows measures 26 through 30. The pattern of eighth-note groups and sixteenth-note figures concludes the piece.

# Courante

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Opus newer Paduanen, 1617



# Volta

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Opus newer Paduanen, 1617

Descant 2

A musical score for Descant 2 in 3/2 time. The key signature is one flat. The music consists of five measures of notes on a single staff.

6

A continuation of the musical score for Descant 2, starting at measure 6. It includes measures 6 through 11, showing a progression of notes and rests.

12

A continuation of the musical score for Descant 2, starting at measure 12. It includes measures 12 through 17, showing a progression of notes and rests.

17

A continuation of the musical score for Descant 2, starting at measure 17. It includes measures 17 through 22, showing a progression of notes and rests.

23

A continuation of the musical score for Descant 2, starting at measure 23. It includes measures 23 through 28, showing a progression of notes and rests.

30

A continuation of the musical score for Descant 2, starting at measure 29. It includes measures 29 through 34, showing a progression of notes and rests.

# Allemande

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Opus newer Paduanen, 1617



The five dances in this collection have all been taken from “Opus Newer Paduanen” (Hamburg 1617) by Thomas Simpson (1582–c.1630), appointed to the Danish court 1622–25.

All the dances have been transposed a fourth down and some necessary octave changes have been made. The notes set with small types are to be played on a F bass recorder if no C bass is available.

Christian Mondrup  
Werner Icking Music Archive  
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Treble Recorder 2

# Paduan

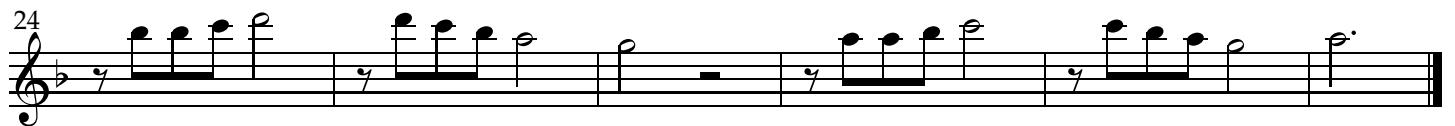
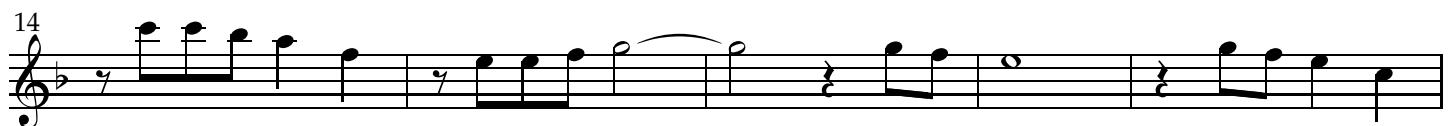
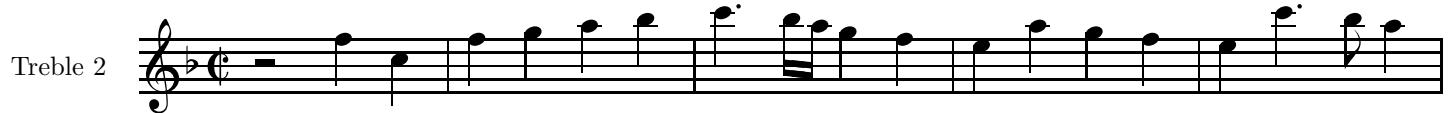
Thomas Simpson  
Opus newer Paduanen, 1617

Treble 2

The musical score consists of eleven staves of music for the Treble 2 part. The music is in common time, with a key signature of one flat. The notes are represented by various heads (solid black, open, etc.) and rests, indicating different pitch levels and rhythmic values. Measure numbers are provided at the start of each staff: 2, 7, 13, 18, 25, 31, 36, 42, 50, 55, and 60.

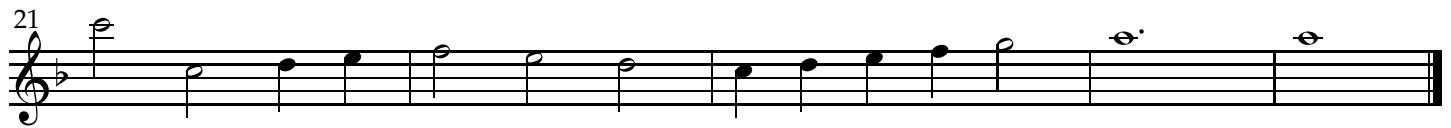
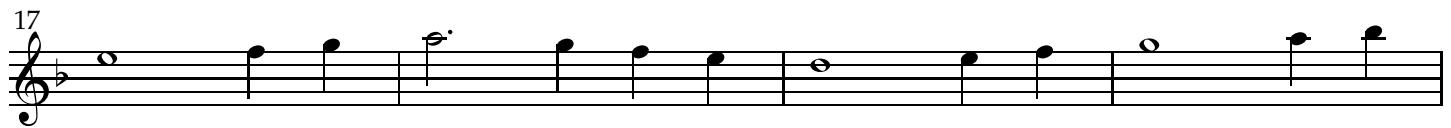
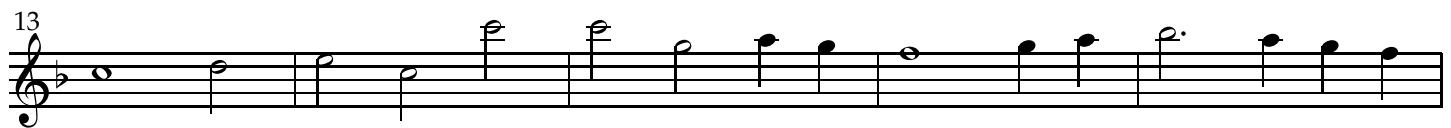
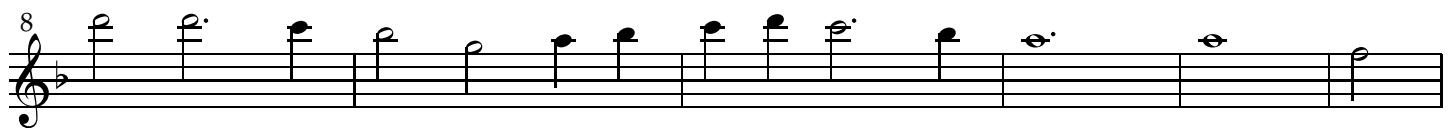
# Intrada

Thomas Simpson  
Opus newer Paduanen, 1617



# Courante

Thomas Simpson  
Opus newer Paduanen, 1617



# Volta

Thomas Simpson  
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Treble 2

A musical score for the Treble 2 part. The music is in common time (indicated by '3'). The key signature is one sharp (F#). The score consists of five staves of music, each ending with a double bar line and repeat dots, indicating a repeating section. The notes are primarily eighth and sixteenth notes.

A continuation of the musical score for the Treble 2 part, starting at measure 6. The music remains in common time (3) and one sharp (F#) key signature. The score consists of six staves of music, each ending with a double bar line and repeat dots.

12

A continuation of the musical score for the Treble 2 part, starting at measure 12. The music remains in common time (3) and one sharp (F#) key signature. The score consists of six staves of music, each ending with a double bar line and repeat dots.

17

A continuation of the musical score for the Treble 2 part, starting at measure 17. The music remains in common time (3) and one sharp (F#) key signature. The score consists of six staves of music, each ending with a double bar line and repeat dots.

23

A continuation of the musical score for the Treble 2 part, starting at measure 23. The music remains in common time (3) and one sharp (F#) key signature. The score consists of six staves of music, each ending with a double bar line and repeat dots.

30

A continuation of the musical score for the Treble 2 part, starting at measure 29. The music remains in common time (3) and one sharp (F#) key signature. The score consists of six staves of music, each ending with a double bar line and repeat dots.

# Allemande

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Opus newer Paduanen, 1617

Treble 2

A musical score for the Treble 2 part. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The music consists of four measures of sixteenth-note patterns. Measure 1 starts with a quarter note followed by a sixteenth-note group. Measures 2-4 continue with similar sixteenth-note patterns.

A continuation of the musical score for the Treble 2 part, starting at measure 5. The key signature changes to no sharps or flats (A major). The music consists of four measures of sixteenth-note patterns.

A continuation of the musical score for the Treble 2 part, starting at measure 9. The key signature changes to one sharp (G major). The music consists of four measures of sixteenth-note patterns.

A continuation of the musical score for the Treble 2 part, starting at measure 13. The key signature changes to one flat (B-flat major). The music consists of four measures of sixteenth-note patterns.

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