

Catalog # 20198

3-5 Octaves Handbells
Optional Recorder Consort
Strings, Percussion

AGEHR Level II

Dances

from the

Terpsichore



setting by
Susan T. Nelson

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

DANCES FROM THE TERPSICHORE

PERFORMANCE SUGGESTIONS

Ballet

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells:

2 oct choirs omit notes in () and 3 oct. choirs omit notes in []. 2 oct. choirs may begin with chimes and play repeats on bells (or vice versa) for contrast.

Measures 1-10: Play descant (cue notes) on repeats only. 4 oct. choirs may double melody up 1 octave and bass line down 1 octave (when possible) on repeats. 5 oct. choirs may double melody and descant up 1 octave and bass line down 1 octave on repeats.

Measures 11-19, beat 3: 4 and 5 oct. choirs may double their highest notes up 1 octave and bass line down (4 oct. where possible) 1 octave on repeats.

Measures 19.27: Chimes may be used to provide contrast.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast.

Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Bransle de la Torche

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in (). 2 & 3 oct. choirs may interchange chimes and bells on repeated sections for contrast. 4 & 5 oct. choirs double the melody an octave up in m.9 - m.16 beat 2; and m.25 - m.32 beat 2.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Percussion: Finger cymbals and hand drum (or tambourine) are preferred. When playing finger cymbals, the staccato notes denotes closed cymbals.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Courante

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in (), 3 oct. choirs omit notes in [] and 4 oct. choirs omit notes in < >. Measures 20, beat 3 - end: 4 & 5 oct. choirs double their highest notes an octave up.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Pavane de Spaigne

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in (), 3 oct. choirs omit notes in [], and 4 oct. choirs omit notes in < >.

Measures 1-16: 2-3 oct choirs repeat on bells; 4-5 oct. choirs ignore repeat and segue on bells (meas. 17-end)

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Percussion: A hand drum may be used, ad.lib.

Sarabande

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in (). 4 & 5 oct. choirs double their highest notes up and their lowest notes down one octave on repeat. Play first time on chimes and repeat on bells or vice versa, if desired.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Spagnoletta

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in (). 2 & 3 oct. choirs may interchange chimes and bells on repeated sections for contrast.

Measures 1-8: 4 & 5 oct. choirs double melody up and their lowest notes down one octave on repeat.

Measures 17 beat 3 – m.25, beat 2: 4 & 5 oct. choirs double melody up one octave.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.

Volta

All ensembles are compatible and completely independent so they can be performed separately or in any combination.

Handbells: 2 oct. choirs omit notes in () and cue notes, 3 oct. choirs omit notes in [] and cue notes, and 4 oct. choirs omit notes in < >. 2 & 3 oct. choirs may interchange chimes and bells on repeated sections for contrast.

Recorders: SATB or SATT. A tenor recorder may be substituted if a bass recorder is not available.

Strings: May be played by a string quartet, string orchestra, or consort of viols. Bass Viola da Gamba play upper cue notes in meas. 4 & 8

Percussion: Tambourine is preferred but any type of hand drum or bodran may be substituted.

Tutti: When combining forces, consider using different ensembles for sections or on repeats for contrast. Recorder and string parts can be used by a broken consort of instruments such as recorder, oboe and 2 viols.



Ballet

from the *Terpsichore*

for Handbells with optional Handchimes, Recorder Consort, and String Quartet or Orchestra

Cat. 20198-(HB-Ballet)
AGEHR Level II

Bells Used: 2-5 octaves

Chimes Used: 2-3 octaves

opt.

opt.

2 oct choirs omit notes in ()
3 oct. choirs omit notes in []

Measures 1-10:

Play descant (cue notes) only on repeats.

4 oct. choirs may double melody up one (1) octave and bass line down one (1) octave, when possible, on repeats.

5 oct. choirs may double melody and descant up one (1) octave and bass line down one (1) octave on repeats.

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. by Susan T. Nelson

Brightly $\text{♩} = 82-90$

(Descant)

mf-f

2

3

4

5

6

7

8

9

10

Fine

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11 * 12 13 14

15 16 17 18

19 20 21 22 23

24 25 26 27 *D.C. al Fine*

* Meas. 11-19, beat 3: 4 and 5 oct. choirs may double their highest notes up 1 octave and bass line down (4 oct. where possible) 1 octave on repeats.

Ballet

from the Terpsichore

Cat. 20198-(R-Ballet)
Recorder Consort

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Brightly $\text{♩} = 82-90$

Musical score for Recorder Consort, measures 1-5. The score is written for four parts: Soprano, Alto, Tenor, and Bass (or Tenor). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Brightly' with a quarter note equal to 82-90. The dynamic marking is *mf-f*. The Soprano part begins with a melodic line of eighth notes. The Alto part has a similar eighth-note pattern. The Tenor part has a similar eighth-note pattern. The Bass part has a similar eighth-note pattern.

Musical score for Recorder Consort, measures 6-9. The score is written for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B or T). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Brightly' with a quarter note equal to 82-90. The dynamic marking is *mf-f*. The Soprano part begins with a melodic line of eighth notes. The Alto part has a similar eighth-note pattern. The Tenor part has a similar eighth-note pattern. The Bass part has a similar eighth-note pattern. Each part ends with a double bar line and the word 'Fine'.

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11

S
A
T
B (T)

17

S
A
T
B (T)

23

S
A
T
B (T)

D.C. al Fine
D.C. al Fine
D.C. al Fine
D.C. al Fine

Ballet

from the *Terpsichore*

String Quartet, String Orchestra, or Viol Consort

Cat. 20198- (S- Ballet)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Brightly $\text{♩} = 82-90$

Violin 1 *mf - f*

Violin 2 *mf - f*

Viola *mf - f*

Cello *mf - f*

6

Vln 1 *Fine*

Vln 2 *Fine*

Vla *Fine*

VC *Fine*

11

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16

Vln 1

Vln 2

Vla

VC

22

Vln 1

Vln 2

Vla

VC

24

Vln 1

Vln 2

Vla

VC

D.C. al Fine

Ballet

from the Terpsichore

Cat. 20198- (T- Ballet)

Optional Tenor Recorder 2

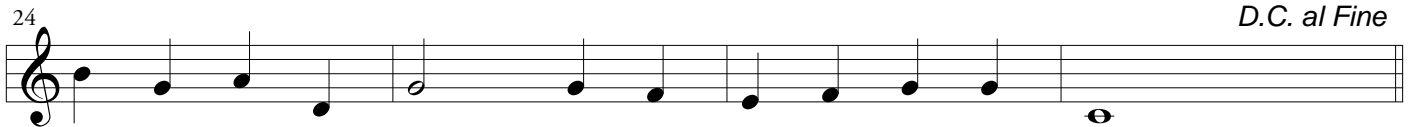
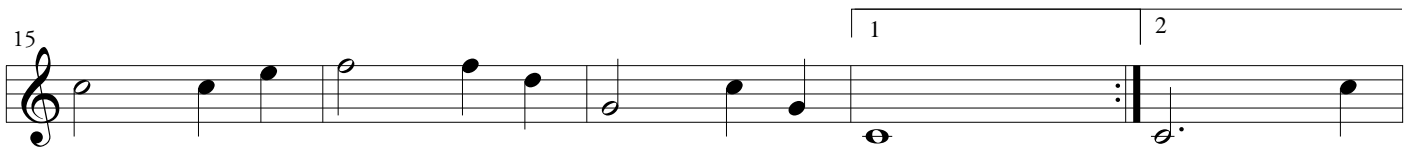
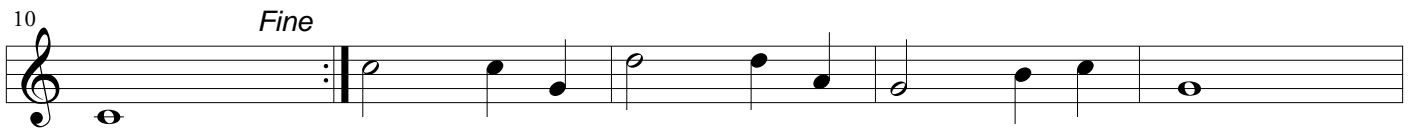
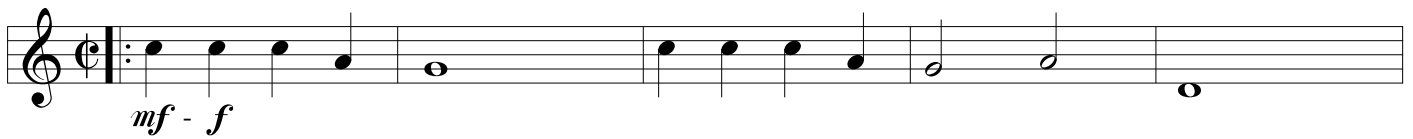
(Substitute for Bass Part)

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Brightly ♩ = 82-90



Bransle de la Torche

from the Terpsichore

Handbells with optional Recorder Consort,
String Quartet or Orchestra, and Percussion

Cat. 20198- (HB- Bransle)

Bells Used: 2-5 octaves

opt. 2 oct. choirs omit notes in ()

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Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately $\text{♩} = 58-64$

mf

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5 6 7 8

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** coll' 8va*

9 10 11 12

f

Finger Cymbals

Hand Drum

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13 14 15 16

**

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17 18 19 20

mf

* 4 & 5 oct. choirs *coll' 8va* melody

**Finger Cymbals: staccato notes = closed cymbals

Musical score for measures 21-24. The score is written for piano in a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 21, 22, 23, and 24 are indicated above the staff.

** coll' 8va*

Musical score for measures 25-28. This section includes a dynamic marking of *f* (forte) in the left hand. The right hand continues with a melodic line, and the left hand features a more active accompaniment with chords and single notes. Measure numbers 25, 26, 27, and 28 are indicated above the staff.

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Musical score for measures 29-32. This section includes a dynamic marking of *rit.* (ritardando) in the left hand. The right hand continues with a melodic line, and the left hand features a more active accompaniment with chords and single notes. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

Bransle de la Torche

from the Terpsichore

Cat. 20198- (R-Bransle)

Recorder Consort

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately $\text{♩} = 58-64$

Musical score for Recorder Consort, measures 1-4. The score is in 4/4 time, B-flat major, and features four parts: Soprano, Alto, Tenor, and Bass (or Tenor). The tempo is marked 'Stately' with a quarter note equal to 58-64 beats per minute. The dynamic is *mf*. The Soprano part begins with a dotted quarter note, followed by eighth notes. The Alto part has a similar rhythmic pattern. The Tenor part starts with a half note, followed by quarter notes. The Bass part begins with a half note, followed by quarter notes.

Musical score for Recorder Consort, measures 5-8. The score continues with four parts: Soprano, Alto, Tenor, and Bass (or Tenor). The Soprano part has a measure rest above the staff, then begins with a dotted quarter note. The Alto part has a measure rest above the staff, then begins with a dotted quarter note. The Tenor part begins with a dotted quarter note. The Bass part begins with a half note. A measure rest above the Soprano staff at the beginning of the system is marked with a '5'.

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9

Soprano (S): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *f*.

Alto (A): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *f*.

Tenor (T): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *f*.

Bass (B) (T): Bass clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *f*.

13

Soprano (S): Treble clef, continuing the melodic line with eighth notes and quarter notes. Dynamic: *f*.

Alto (A): Treble clef, continuing the melodic line with quarter notes and eighth notes. Dynamic: *f*.

Tenor (T): Treble clef, continuing the melodic line with quarter notes and eighth notes. Dynamic: *f*.

Bass (B) (T): Bass clef, continuing the melodic line with quarter notes and eighth notes. Dynamic: *f*.

17

Soprano (S): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *mf*.

Alto (A): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *mf*.

Tenor (T): Treble clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *mf*.

Bass (B) (T): Bass clef, starting with a dotted quarter note followed by eighth notes. Dynamic: *mf*.

21

S
A
T
B
(T)

25

S
A
T
B
(T)

f
f
f
f

29

S
A
T
B
(T)

rit.
rit.
rit.
rit.

Bransle de la Torche

from the *Terpsichore*

String Quartet, String Orchestra, or Viol Consort

Cat. 20198- (S- Bransle)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately $\text{♩} = 58-64$

The first system of the musical score consists of four staves: Violin 1, Violin 2, Viola, and Cello. All staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a mezzo-forte (*mf*) dynamic. The Violin 1 part features a melodic line with eighth and quarter notes. The Violin 2 part provides a rhythmic accompaniment with eighth notes. The Viola and Cello parts play a steady bass line with quarter notes.

The second system of the musical score continues the piece from measure 5. It features the same four staves: Violin 1, Violin 2, Viola, and Cello. The Violin 1 part has a more active melodic line with eighth notes and a trill-like figure. The Violin 2 part continues with eighth notes. The Viola and Cello parts maintain the steady bass line.

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9

Vln 1 *f*

Vln 2 *f*

Vla *f*

VC *f*

Detailed description: This system contains measures 9 through 12. It features four staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. All parts are marked with a forte (*f*) dynamic. The Violin 1 part has a dotted quarter note followed by eighth notes. The Violin 2 part has a dotted quarter note followed by eighth notes. The Viola part has a dotted quarter note followed by eighth notes. The Violoncello part has a dotted quarter note followed by eighth notes.

13

Vln 1

Vln 2

Vla

VC

Detailed description: This system contains measures 13 through 16. It features four staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Violin 1 part has a dotted quarter note followed by eighth notes. The Violin 2 part has a dotted quarter note followed by eighth notes. The Viola part has a dotted quarter note followed by eighth notes. The Violoncello part has a dotted quarter note followed by eighth notes.

17

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

VC *mf*

Detailed description: This system contains measures 17 through 20. It features four staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. All parts are marked with a mezzo-forte (*mf*) dynamic. The Violin 1 part has a dotted quarter note followed by eighth notes. The Violin 2 part has a dotted quarter note followed by eighth notes. The Viola part has a dotted quarter note followed by eighth notes. The Violoncello part has a dotted quarter note followed by eighth notes.

21

Vln 1

Vln 2

Vla

VC

Detailed description: This system contains measures 21 through 24. The first violin (Vln 1) part features a melodic line starting with a dotted quarter note followed by eighth notes. The second violin (Vln 2), viola (Vla), and violoncello (VC) parts provide harmonic support with sustained notes and half notes. The key signature has three flats, and the time signature is 3/4.

25

Vln 1

Vln 2

Vla

VC

f

Detailed description: This system contains measures 25 through 28. The first violin (Vln 1) part continues its melodic line, marked with a forte (*f*) dynamic. The other instruments (Vln 2, Vla, VC) continue their harmonic accompaniment. The key signature and time signature remain the same.

29

Vln 1

Vln 2

Vla

VC

rit.

Detailed description: This system contains measures 29 through 32. The first violin (Vln 1) part concludes with a melodic phrase, marked with a ritardando (*rit.*) dynamic. The other instruments (Vln 2, Vla, VC) also conclude their parts with sustained notes, also marked with a ritardando (*rit.*) dynamic. The key signature and time signature remain the same.

Bransle de la Torche

from the *Terpsichore*

Cat. 20198- (P-Bransle)

Percussion

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately $\text{♩} = 58-64$

Finger Cymbals
Hand Drum

8

f

12

*

17

8

f

29

rit.

* *Finger Cymbals*: staccato notes = closed cymbals

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Branse de la Torche

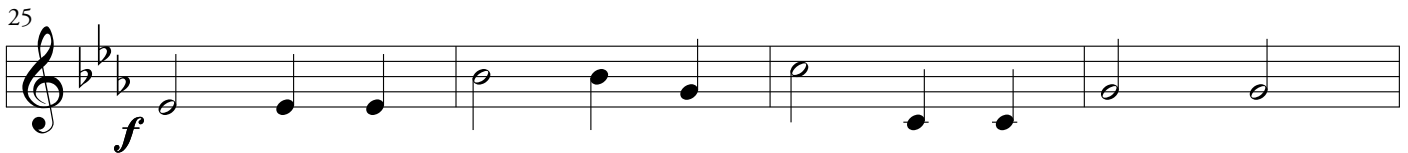
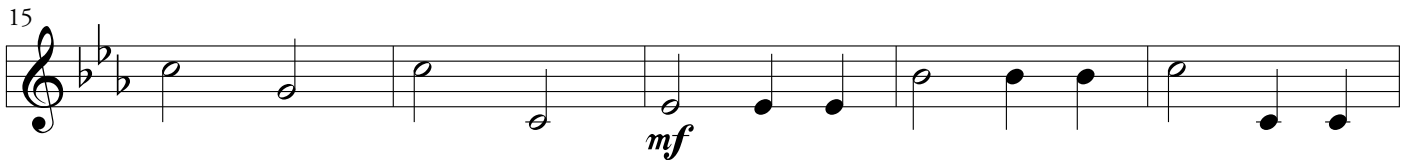
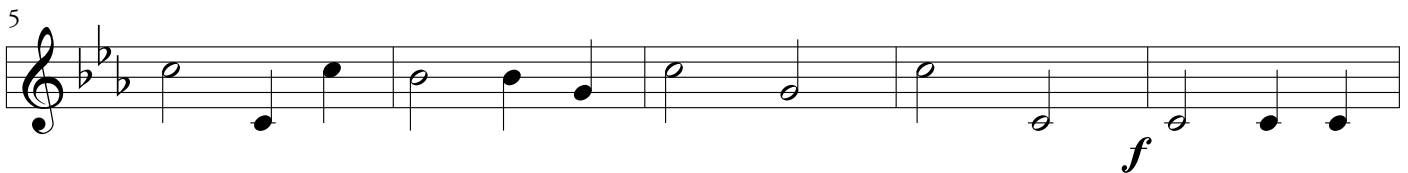
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Cat. 20198- (T- Ballet)

Opt. Tenor Recorder 2
(Substitute for Bass Part)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately $\text{♩} = 58-64$



Courante

Cat. 20198- (HB-Courante)

from the *Terpsichore*

Handbells with optional Recorder Consort and String Quartet or Orchestra

Bells Used: 2-5 octaves

opt.

2 oct. choirs omit notes in ()
3 oct. choirs omit notes in []
4 oct. choirs omit notes in < >

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Lively $\text{♩} = 58-64$

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mf

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* 4 & 5 oct. choirs *coll' 8va* to the end

Musical score for measures 18-23. The score is written for two staves, Treble and Bass. Measure 18 starts with a treble clef and a bass clef. The music consists of chords and single notes. A dynamic marking *f* is present in measure 20. Measure 23 ends with a double bar line and repeat dots.

Musical score for measures 24-28. The score is written for two staves, Treble and Bass. The music consists of chords and single notes. A large watermark "Copyrighted material." is overlaid on the score.

Musical score for measures 29-33. The score is written for two staves, Treble and Bass. The music consists of chords and single notes. A large watermark "Please return to our store to order this item." is overlaid on the score.

Musical score for measures 34-38. The score is written for two staves, Treble and Bass. The music consists of chords and single notes.

* *coll' 8va* = double top note

39 Sk 40 41 42 43

mf

44 45 46 47 Sk 48

49 50 51 Sk 52 53

54 55 Sk 56 Sk 57 58

59 Sk 60 Sk 61 62 63 Sk

64 Sk 65 66 67 Sk 68 Sk

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69 70 Sk 71 Sk 72 73

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74 *ff* 75 *ff* 76 77 Sk 78 *e*

Courante

from the *Terpsichore*

String Quartet, String Orchestra, or Viol Consort

Cat. 20198- (S-Courante)

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Lively $\text{♩} = 58-64$

The musical score is arranged in three systems. The first system includes Violin 1, Violin 2, Viola, and Cello, all marked *mf*. The second system includes Violin 1 (6), Violin 2 (6), Viola (6), and VC (6). The third system includes Violin 1 (12), Violin 2 (12), Viola (12), and VC (12). The piece is in 3/4 time and begins with a 'Lively' tempo of 58-64 beats per minute.

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19

Vln 1

Vln 2

Vla

VC

f

f

f

f

Detailed description: This system of music covers measures 19 to 25. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (VC). The key signature has one flat (B-flat) and the time signature is 3/8. The first three staves (Vln 1, Vln 2, and Vla) begin with a dynamic marking of *f* (forte). The music consists of eighth and quarter notes, with some dotted rhythms. The VC part provides a steady bass line with dotted rhythms.

26

Vln 1

Vln 2

Vla

VC

Detailed description: This system of music covers measures 26 to 32. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (VC). The key signature has one flat (B-flat) and the time signature is 3/8. The music continues with eighth and quarter notes, maintaining the rhythmic patterns established in the previous system.

33

Vln 1

Vln 2

Vla

VC

Detailed description: This system of music covers measures 33 to 39. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (VC). The key signature has one flat (B-flat) and the time signature is 3/8. The music concludes with a final cadence in the first measure of this system.

40

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

VC *mf*

47

Vln 1

Vln 2

Vla

VC

55

Vln 1

Vln 2

Vla

VC

61

Vln 1

Vln 2

Vla

VC

67

Vln 1

Vln 2

Vla

VC

73

Vln 1

Vln 2

Vla

VC

ff

Courante

from the *Terpsichore*

Cat. 20198- (T-Courante)

Optional Tenor Recorder 2
(Substitute for Bass Part)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Lively $\text{♩} = 58-64$

The musical score is written in 3/4 time and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The piece is marked "Lively" with a tempo of quarter note = 58-64. The score includes various dynamics such as *f* and *ff*. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence. The piece concludes with a double bar line and a *ff* dynamic marking.

Pavane de Spaigne

from the Terpsichore

Handbells with optional Handchimes, Recorder Consort, and String Quartet or Orchestra

Cat. 20198- (HB-Pavane)

Handbells Used: 2-5 octaves

Opt. chimes Used: 2-3 octaves

opt.

opt.

opt.

2 oct. choirs omit notes in ()
3 oct. choirs omit notes in []
4 oct. choirs omit notes in < >

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Tranquil ♩ = 92-96

(Chimes)

2 3 4 5

mp (mf)

6 7 8 9 10

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11 12 13 14 15 16

rit. (last time only)

* 2-3 oct choirs repeat on bells, 4-5 oct choirs segue on bells

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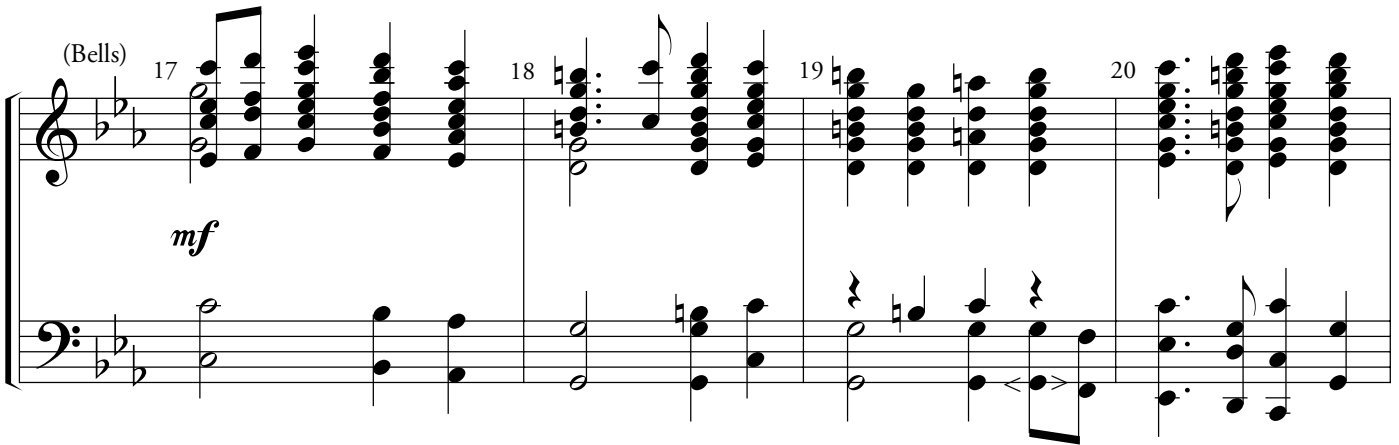
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(Bells)

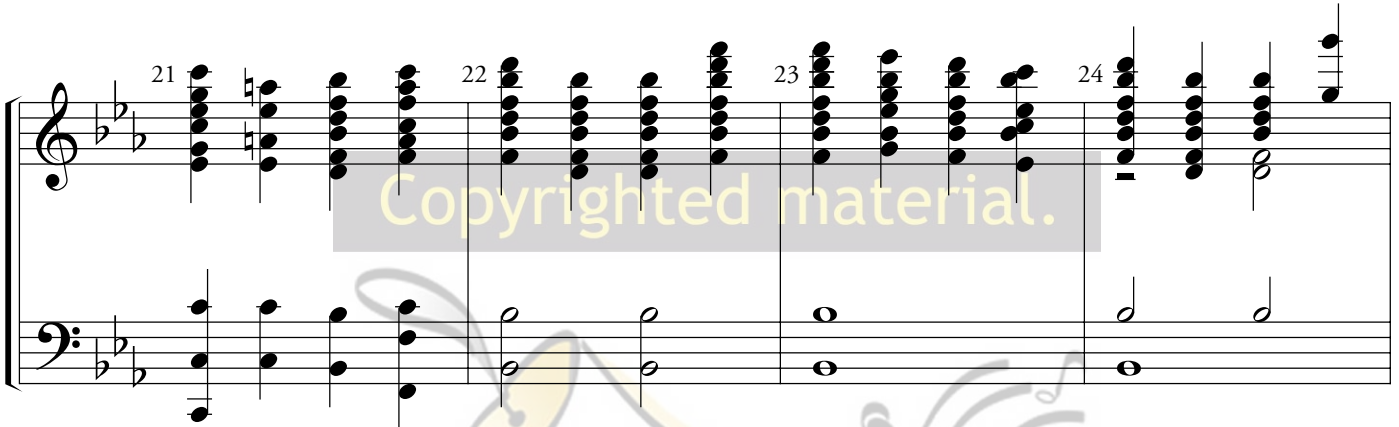
17 18 19 20

mf



21 22 23 24

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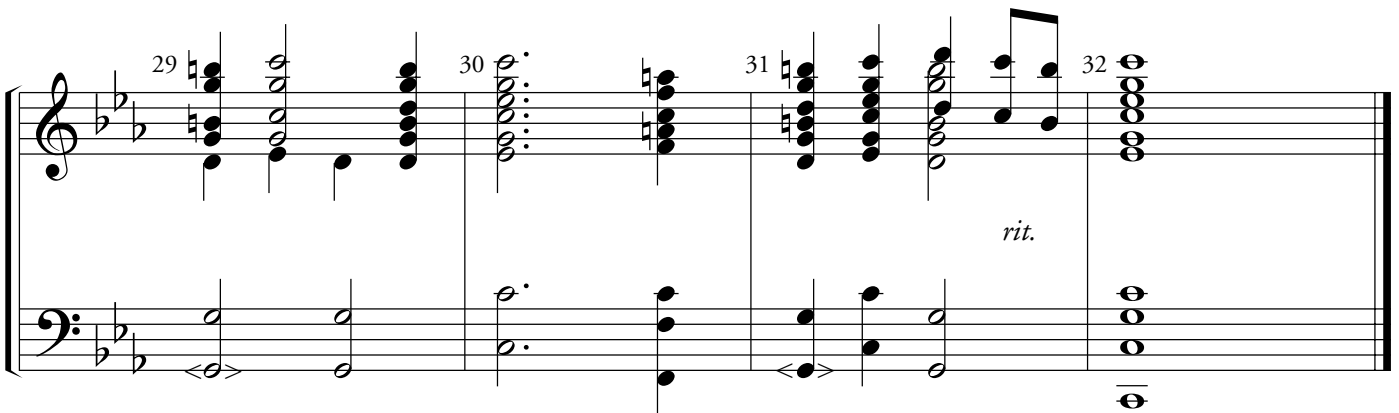
25 26 27 28

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29 30 31 32

rit.



Pavane de Spaigne

String Quartet, String Orchestra, or Viol Consort

Cat. 20198- (S-Pavane)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Tranquil ♩ = 92-96

The musical score is arranged in four systems, each with four staves. The first system includes dynamic markings *mp - mf* for all parts. The second system begins with a measure rest for the first violin, indicated by a '7' above the staff. The third system includes the instruction *rit.* (ritardando) for all parts. The score concludes with repeat signs at the end of each staff in the third system.

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Sarabande

Cat. 20198- (HB-Sarabande)

from the *Terpsichore*

for Handbells and/or Handchimes with optional Recorder Consort and/or String Quartet or Orchestra

Handbells Used: 2-5 octaves

opt.

opt.

2 oct. choirs omit notes in ().
4 & 5 oct. choirs double highest notes up *8va* and their lowest notes down *8vb* on repeat.
Play first time on chimes and repeat on bells or vice versa, if desired.

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Stately ♩ = 88-96

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mp - mf

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rit. (last time)

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Sarabande

from the *Terpsichore*
String Quartet, String Orchestra, or Viol Consort

Cat. 20198- S- (Sarabande)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately ♩ = 88-96

Violin 1
mp-mf

Violin 2
mp-mf

Viola
mp-mf

Cello
mp-mf

Vln 1

Vln 2

Vla

VC

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9

Vln 1

Vln 2

Vla

VC

Musical score for measures 9-12. The score is for four instruments: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 3/4. Measure 9 starts with a treble clef for Vln 1 and a bass clef for VC. The music consists of quarter and eighth notes with some rests.

13

Vln 1

Vln 2

Vla

VC

Musical score for measures 13-16. The score continues for the same four instruments. The notation includes various note values and rests, maintaining the 3/4 time signature and one sharp key signature.

17

Vln 1

Vln 2

Vla

VC

rit. (last time)

Musical score for measures 17-20. The score concludes with a double bar line and repeat dots. The instruction *rit. (last time)* is written below each instrument's staff. The notation includes quarter and eighth notes.

Sarabande

from the *Terpsichore*

Cat. 20198- (R-Sarabande)

Recorder Consort

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Stately ♩ = 88-96

Musical score for Recorder Consort, measures 1-4. The score is in 3/4 time and features four parts: Soprano, Alto, Tenor, and Bass (or Tenor). The tempo is marked 'Stately' with a quarter note equal to 88-96 beats per minute. The dynamics are marked *mp-mf*. The Soprano part begins with a dotted quarter note, followed by eighth notes. The Alto part consists of half notes. The Tenor part begins with a dotted quarter note, followed by eighth notes. The Bass part consists of half notes.

Musical score for Recorder Consort, measures 5-8. The score continues with four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B) (or Tenor). The Soprano part begins with a measure rest followed by a dotted quarter note, then eighth notes. The Alto part consists of half notes. The Tenor part begins with a dotted quarter note, followed by eighth notes. The Bass part consists of half notes.

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9

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measure 9 is marked with a '9'. The Soprano part features a melodic line with eighth and quarter notes, including a sharp sign in measure 10. The Alto part consists of quarter notes. The Tenor and Bass parts provide harmonic support with quarter and half notes.

13

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measure 13 is marked with a '13'. The Soprano part continues with a similar melodic pattern. The Alto part has a sharp sign in measure 14. The Tenor and Bass parts continue with their respective parts.

17

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measure 17 is marked with a '17'. The Soprano part ends with a double bar line and repeat dots. The instruction *rit. (last time)* is written below the Soprano staff. Similar instructions are placed below the Alto, Tenor, and Bass staves.

Spagnoletta

Cat. 20198-(HB-Spagnoletta)

from the *Terpsichore*

for Handbells with optional Handchimes, Recorder Consort or String Quartet or Orchestra

Handbells used: 2-5 octaves

Opt. handchimes used: 2 octaves

2 oct. choirs omit notes in ()

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Allegretto ♩ = 50-56

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- * 4 & 5 octave choirs, *8va* top note on repeat
- ** 4 & 5 octave choirs, *8vb* bottom note on repeat

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coll' 8va (4 & 5 oct. choirs)

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

f *mp* *dolce*

30 31 32 33 34

rit. (2nd time)

Spagnoletta

from the Terpsichore

Cat. 20198-(R-Spagnoletta)

Recorder Consort

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Allegretto ♩. = 50-56

Musical score for Soprano, Alto, Tenor, and Bass (or Tenor) parts. The score is in 3/4 time and begins with a first-measure rest. Each part starts with a dynamic marking of *mf*. The Soprano part features a melodic line with eighth and quarter notes. The Alto part consists of a steady eighth-note accompaniment. The Tenor and Bass parts provide harmonic support with quarter and half notes.

Continuation of the musical score for Soprano, Alto, Tenor, and Bass (or Tenor) parts. The Soprano part begins with a measure rest and a fermata, followed by a first ending (1) and a second ending (2). The Alto, Tenor, and Bass parts also feature first and second endings. The Soprano part has a measure rest at the beginning of this system.

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10

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 10. The Soprano part begins with a dotted quarter note followed by eighth notes. The Alto part has a half note followed by quarter notes. The Tenor part has a half note followed by quarter notes. The Bass part has a half note followed by quarter notes.

15

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 15. The Soprano part has a half note followed by quarter notes. The Alto part has a half note with a sharp sign, followed by quarter notes. The Tenor part has a half note followed by quarter notes. The Bass part has a half note followed by quarter notes.

20

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 20. The Soprano part has a half note followed by quarter notes, ending with a *f* dynamic marking. The Alto part has a half note followed by quarter notes. The Tenor part has a half note followed by quarter notes. The Bass part has a half note followed by quarter notes.

dolce
26

S

A

T

B
(T)

mp

mp

mp

30

S

A

T

B
(T)

rit. (2nd time)

rit. (2nd time)

rit. (2nd time)

rit. (2nd time)

rit. (2nd time)

1 2

1 2

1 2

1 2

Spagnoletta

from the *Terpsichore*

String Quartet, String Orchestra, or Viol Consort

Cat. 20198-(S-Spagnoletta)

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Allegretto $\text{♩} = 50-56$

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-5. The score is in 3/4 time and features a mezzo-forte (*mf*) dynamic. The key signature is one flat (B-flat). The first measure is marked with a repeat sign and a first ending bracket. The subsequent measures contain various rhythmic patterns including quarter notes, eighth notes, and dotted notes.

Musical score for Violin 1, Violin 2, Viola, and Violin Consort (VC), measures 6-10. The score continues from the previous system. Measures 6-7 are marked with a first ending bracket. Measures 8-10 contain the second ending, which includes a repeat sign and a first ending bracket. The dynamics and time signature remain consistent with the previous system.

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13

Vln 1

Vln 2

Vla

VC

20

Vln 1

Vln 2

Vla

VC

dolce

f

mp

mp

mp

27

Vln 1

Vln 2

Vla

VC

1 2

1 2

1 2

1 2

Spagnoletta

from the Terpsichore

Cat. 20198-(T-Spagnoletta)

Optional Tenor Recorder 2

(Substitute for Bass Part)

Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Allegretto ♩. = 50-56

mf

5

11

17

23

dolce

mp

29

rit. (2nd time)

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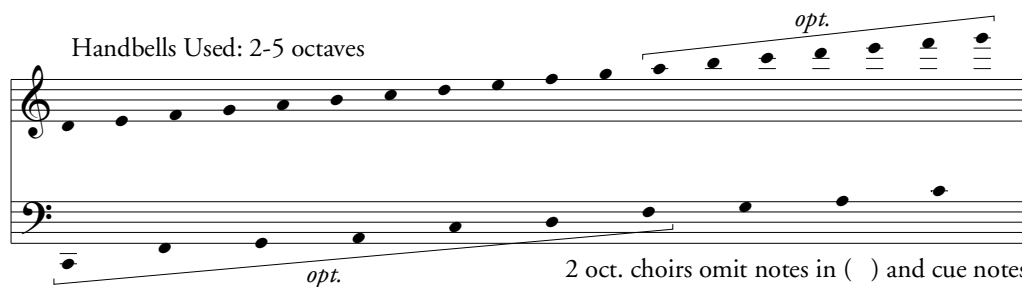
Volta

Cat. 20198-(HB-Volta)

from the *Terpsichore*

for Handbells with optional Recorder Consort, String Quartet (or orchestra) and Tambourine

Handbells Used: 2-5 octaves



2 oct. choirs omit notes in () and cue notes
3 oct. choirs omit notes in [] and cue notes
4 oct. choirs omit notes in < >

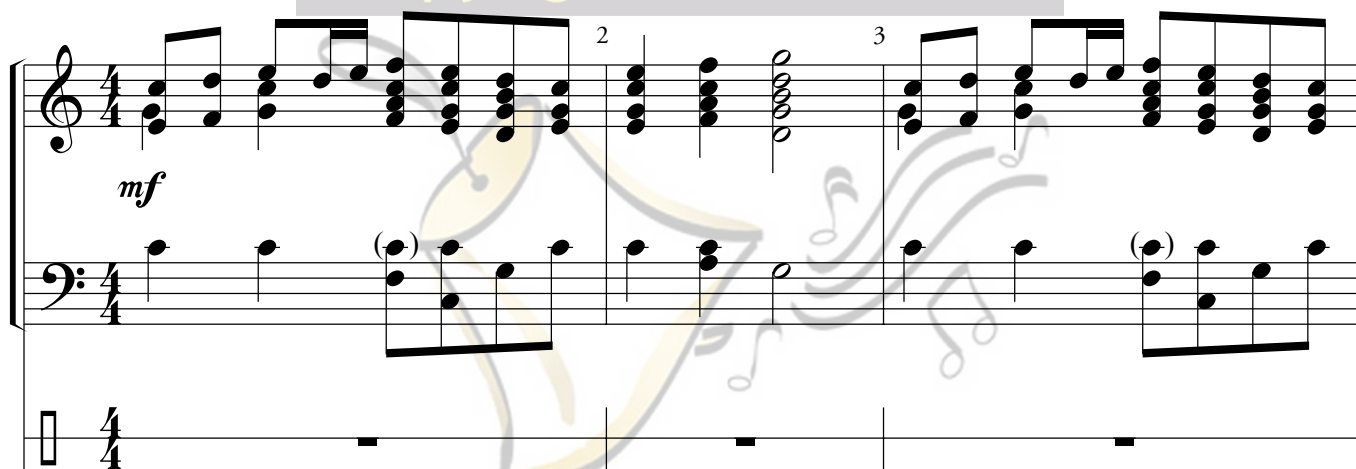
Wolfenbüttel 1612

Michael Praetorius (1571-1621)

Arr. Susan T. Nelson

Brisk ♩ = 100-110

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Musical score for measures 7 and 8. The score is written for piano and includes a guitar part. Measure 7 shows a treble clef with a series of chords and a bass clef with a single note. Measure 8 continues the chordal texture in the treble and has a bass clef with a note. The word "Fine" is written at the end of the system.

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Musical score for measures 9, 10, and 11. The score is in 3/4 time and marked *mf*. Measure 9 shows a treble clef with chords and a bass clef with a single note. Measures 10 and 11 continue the chordal texture in the treble and have a bass clef with a single note.

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Musical score for measures 12, 13, 14, and 15. The score is marked *f*. Measure 12 shows a treble clef with chords and a bass clef with a single note. Measures 13 and 14 continue the chordal texture in the treble and have a bass clef with a single note. Measure 15 shows a treble clef with chords and a bass clef with a single note. The instruction "D.C. al Fine" is written at the end of the system.

Volta

String Quartet, *from the Ternsichore*, or Viol Consort

Cat. 20198-(S-Volta)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Brisk ♩ = 100-110

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 1-4. The score is in 4/4 time and begins with a *mf* dynamic. The Violin 1 part features a melodic line with eighth-note patterns. The Violin 2 part provides a rhythmic accompaniment. The Viola and Cello parts play a similar rhythmic pattern, with the Cello part including a cue note marked with an asterisk in measure 4.

Musical score for Violin 1, Violin 2, Viola, and Cello, measures 5-8. The score begins with a *f* dynamic. The Violin 1 part features a melodic line with eighth-note patterns. The Violin 2 part provides a rhythmic accompaniment. The Viola and Cello parts play a similar rhythmic pattern. The score concludes with a *Fine* marking.

* Bass Viola da Gamba play upper cue notes in measures 4 & 8

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9

Musical score for measures 9-12. The score is for four instruments: Vln 1, Vln 2, Vla, and VC. The key signature is one flat (B-flat) and the time signature is 3/4. The dynamics are marked *mf* at the beginning and *f* at the end of the section. The notation consists of quarter and eighth notes.

Vln 1 *mf* *f*

Vln 2 *mf* *f*

Vla *mf* *f*

VC *mf* *f*

13

Musical score for measures 13-16. The score is for four instruments: Vln 1, Vln 2, Vla, and VC. The key signature is one flat (B-flat) and the time signature is 3/4. The instruction *D.C. al Fine* is written above the final measure of each staff. The notation consists of quarter and eighth notes.

Vln 1 *D.C. al Fine*

Vln 2 *D.C. al Fine*

Vla *D.C. al Fine*

VC *D.C. al Fine*

Volta

from the *Terpsichore*
Recorder Consort

Cat. 20198-(R-Volta)

Wolfenbüttel 1612
Michael Praetorius (1571-1621)
Arr. Susan T. Nelson

Brisk ♩ = 110-120

Musical score for Soprano, Alto, Tenor, and Bass (or Tenor) in 4/4 time, marked Brisk and *mf*. The score consists of four staves. The Soprano staff begins with a treble clef and a 4/4 time signature. The Alto staff begins with a treble clef and a 4/4 time signature. The Tenor staff begins with a treble clef and a 4/4 time signature. The Bass (or Tenor) staff begins with a bass clef and a 4/4 time signature. The music is in a 4/4 time signature and is marked Brisk with a tempo of 110-120 beats per minute. The dynamic marking is *mf* (mezzo-forte).

Musical score for Soprano, Alto, Tenor, and Bass (or Tenor) in 4/4 time, marked *f*. The score consists of four staves. The Soprano staff begins with a treble clef and a 4/4 time signature. The Alto staff begins with a treble clef and a 4/4 time signature. The Tenor staff begins with a treble clef and a 4/4 time signature. The Bass (or Tenor) staff begins with a bass clef and a 4/4 time signature. The music is in a 4/4 time signature and is marked *f* (forte). A fermata is placed over the final note of the Soprano staff.

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7

S *Fine*

A *Fine*

T *Fine*

B (T) *Fine*

9

S *mf*

A *mf*

T *mf*

B (T) *mf*

12

S *f* *D.C. al Fine*

A *f* *D.C. al Fine*

T *f* *D.C. al Fine*

B (T) *f* *D.C. al Fine*