# Praetorius

# DANCES FROM TERPSICHORE

## Young Band Arrangement by Katheryn Fenske

## INSTRUMENTATION

1 – Conductor
10 – Flute
2 – Oboe
6 – B♭ Clarinet 1
6 – B♭ Clarinet 2
2 – B♭ Bass Clarinet
6 – E♭ Alto Saxophone
2 – B♭ Tenor Saxophone
2 – E♭ Baritone Saxophone
2 – Bassoon
4 – F Horn
5 – B♭ Trumpet 1
5 – B♭ Trumpet 2
6 – Trombone
2 – Euphonium TC
2 – Euphonium BC
4 – Tuba
1 – String Bass
2 – Timpani, Sleigh Bells
2 – Snare Drum
2 – Xylophone, Woodblock
3 – Finger Cymbals, Large Floor Tom, Crash Cymbals, Bass Drum, Gong
1 – Tambourine

For reference only.
Not valid for performance.

Daehn
PUBLICATIONS

# *Program Notes*

***Terpsichore*** is a collection of 312 pieces (mainly French dances) published by Michael Praetorius in 1612. Although Praetorius composed many original works, he did not compose the pieces in ***Terpsichore.*** He learned these dances from dancing masters while he was working as Kapellmeister at the court of Wolfenbuttel and compiled them as examples of good four, five, and six-part writing. Praetorius had planned to produce a series of collections of secular music named after Greek muses, but ***Terpsichore***, the goddess of dance, was the only one that was ultimately published.

Ballets of this time were performed in the Great Hall with the royal family seated on a raised platform at one end and spectators in galleries on three sides. Since much of the audience saw the dance from above, the choreography emphasized elaborate floor patterns created by groups of dancers. The lavish costumes, elegant scenery, and intricate effects emphasized the fact that the dance was designed for the entertainment of the aristocracy.

The *Courante* (*Leaping Dance*) first appeared in 16$^{th}$ century French music. In his *Orchesographie*, Arbeau describes these early dances as having jumping movements with much of the figuration improvised. Although some of the later *Courantes* or "running dances" consisted of many continuous flowing notes, the rhythmic variety and a definite hop of *Leaping Dance* is very typical of the early French version. A *Courante* such as this may have been performed during courtship as a way of "showing off" in typical Renaissance fashion. This piece was most likely originally performed by violin band.

# *Suggestions for Performance*

The feel of the *Ballet* should remain very graceful and flowing throughout with a bit more lightness or lift on the *staccato* notes and a bit more pull or weight on the *legato*. If the performers emphasize the Renaissance "hop" that often comes from movement in an inner voice, the piece will dance even more. Although the tempo suggested in *Leaping Dance* is quite brisk, a lively and somewhat raucous feel should be considered more important than the actual speed. Rather than break up the lively push of the long first phrase, it has been suggested that the players stagger breathing. The concept of staggering breathing may also be necessary to maintain the flow of the *tutti* restatement in measures 20-40. If using cued notes, one should be careful to retain as much of the surprise from changes in color as possible.

# *About the Arranger*

Katheryn Fenske holds a Bachelor of Arts from Luther College and a Master of Music from Northwestern University, where she was a student of John Paynter. She has taught instrumental music and conducted clinics in schools throughout the Midwest. Katheryn is currently teaching in suburban St. Louis, where she resides with her husband, Todd, and their three children, Nathan, Monica, and Sarah.

For reference only. Not valid for performance.

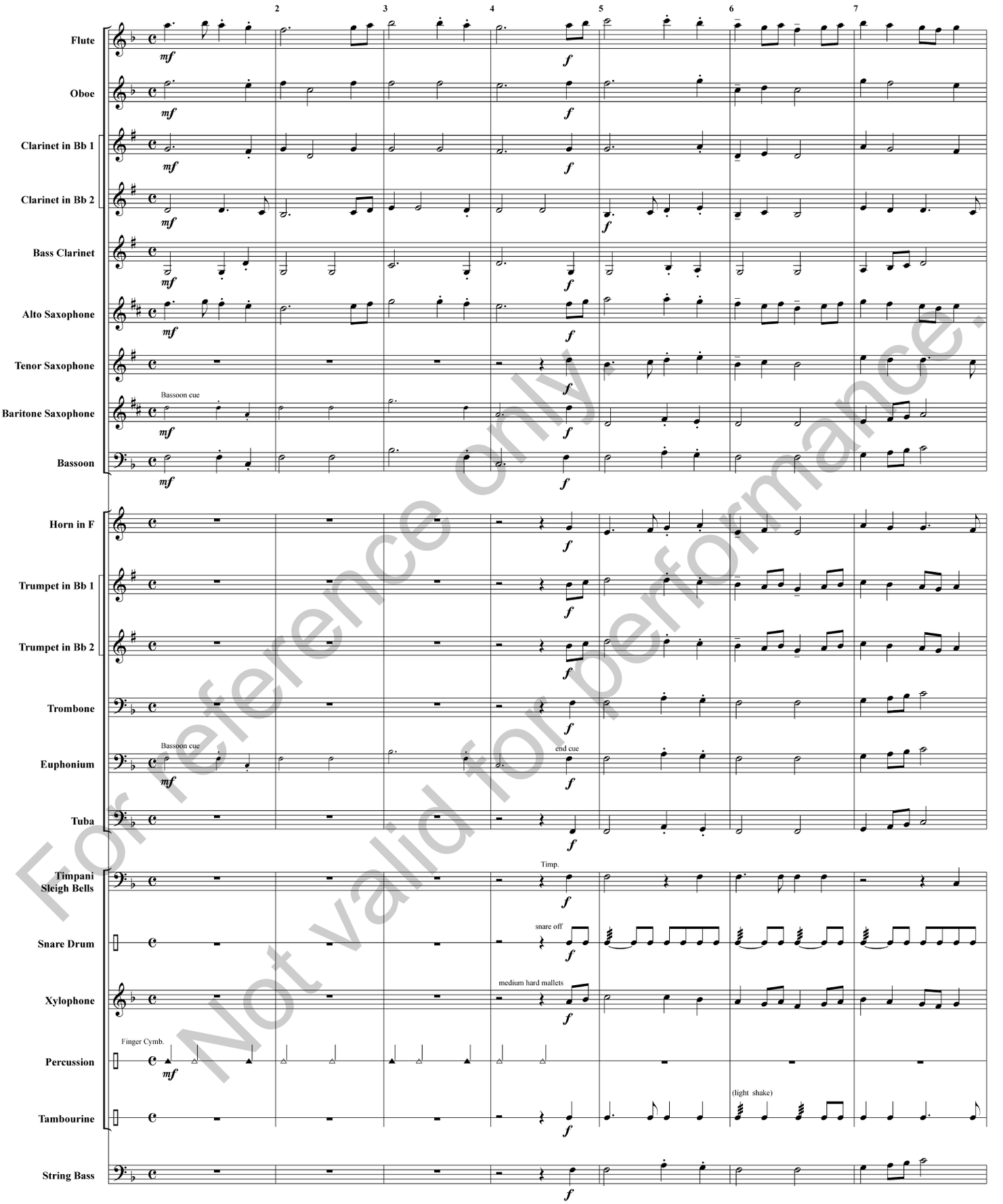
LDP-7078-00

# Dances From Terpsichore

## I. Ballet

**Michael Praetorius**
**arr. Katheryn Fenske**

Allegro Grazioso ♩ = *116-132*

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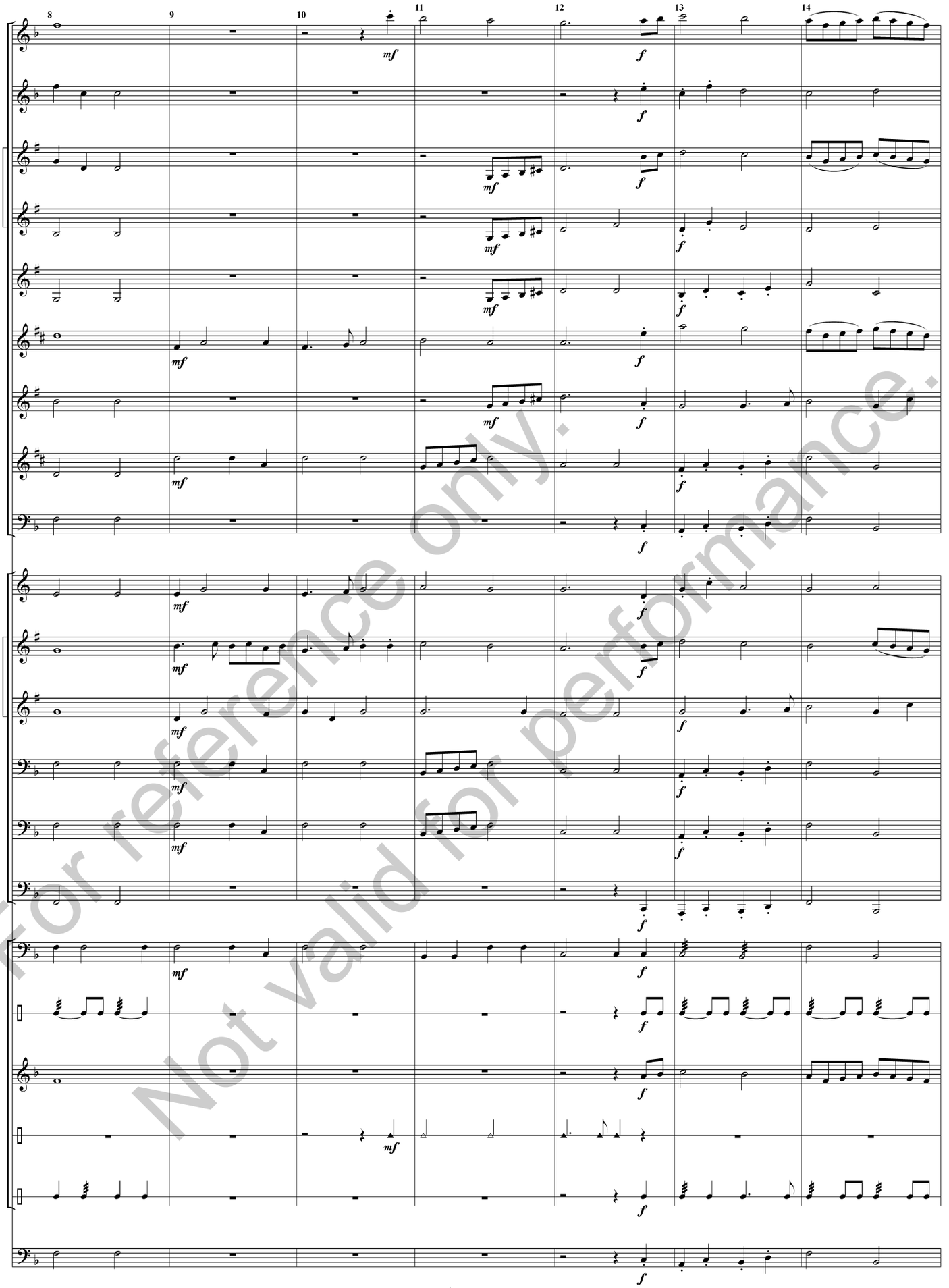


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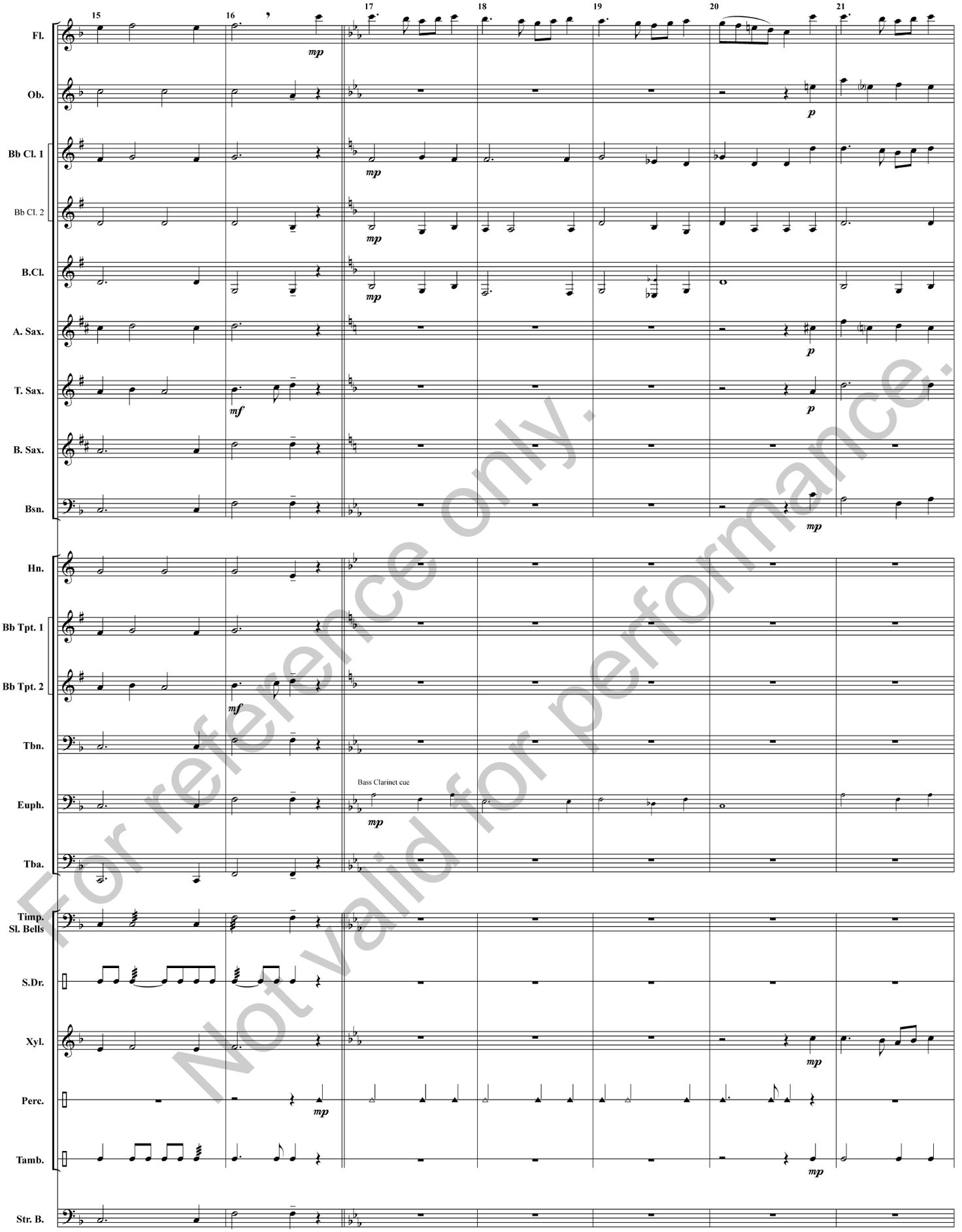


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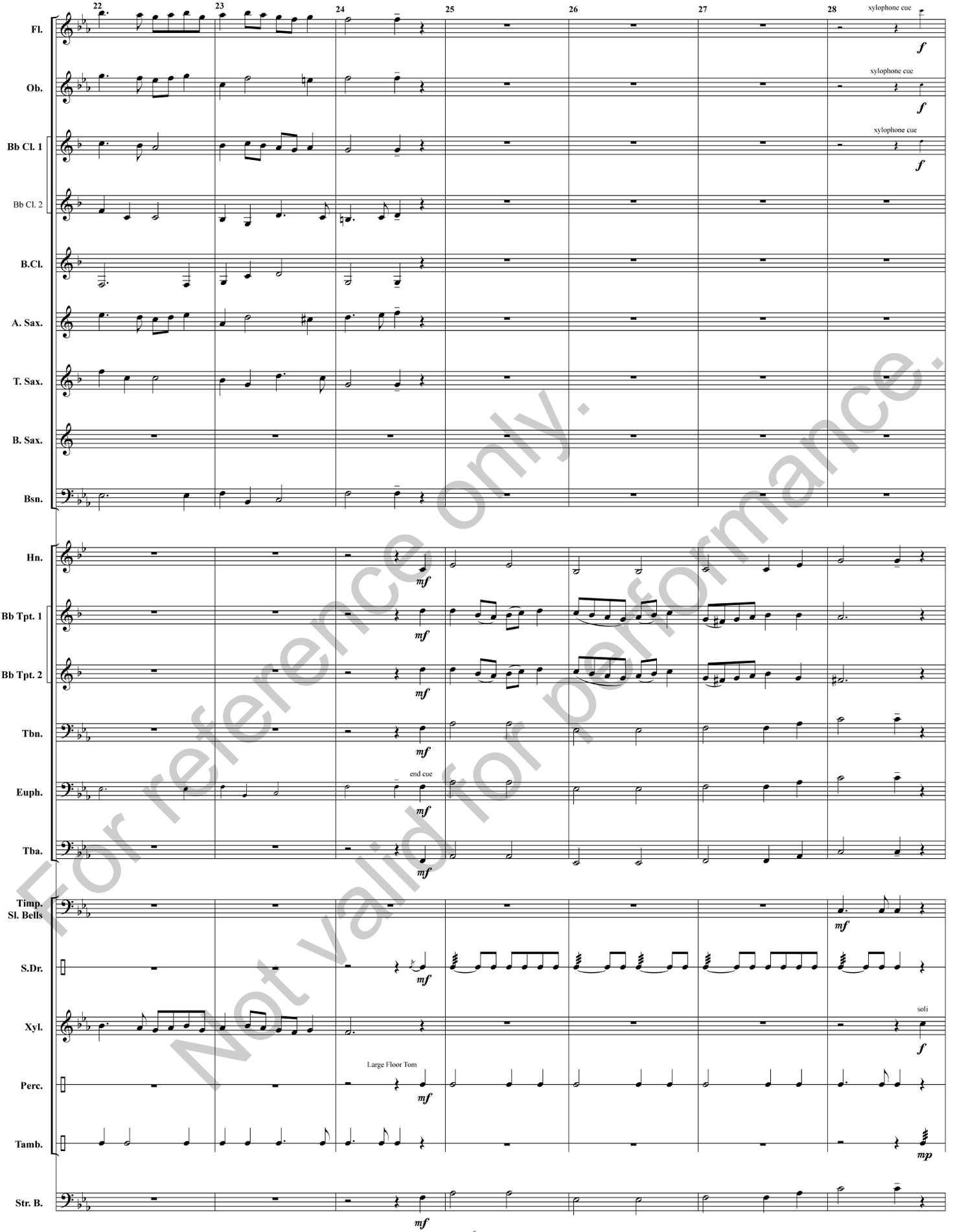


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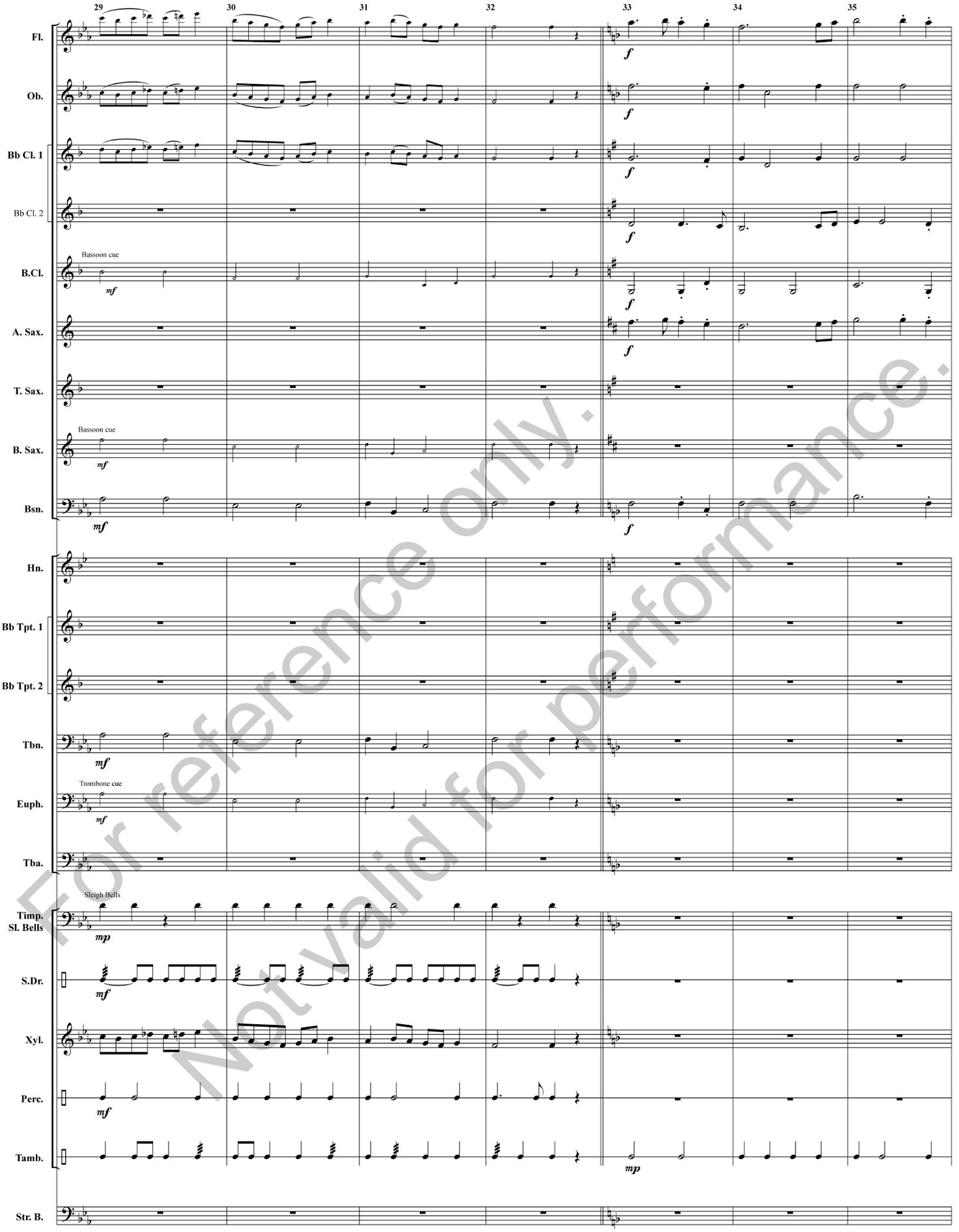


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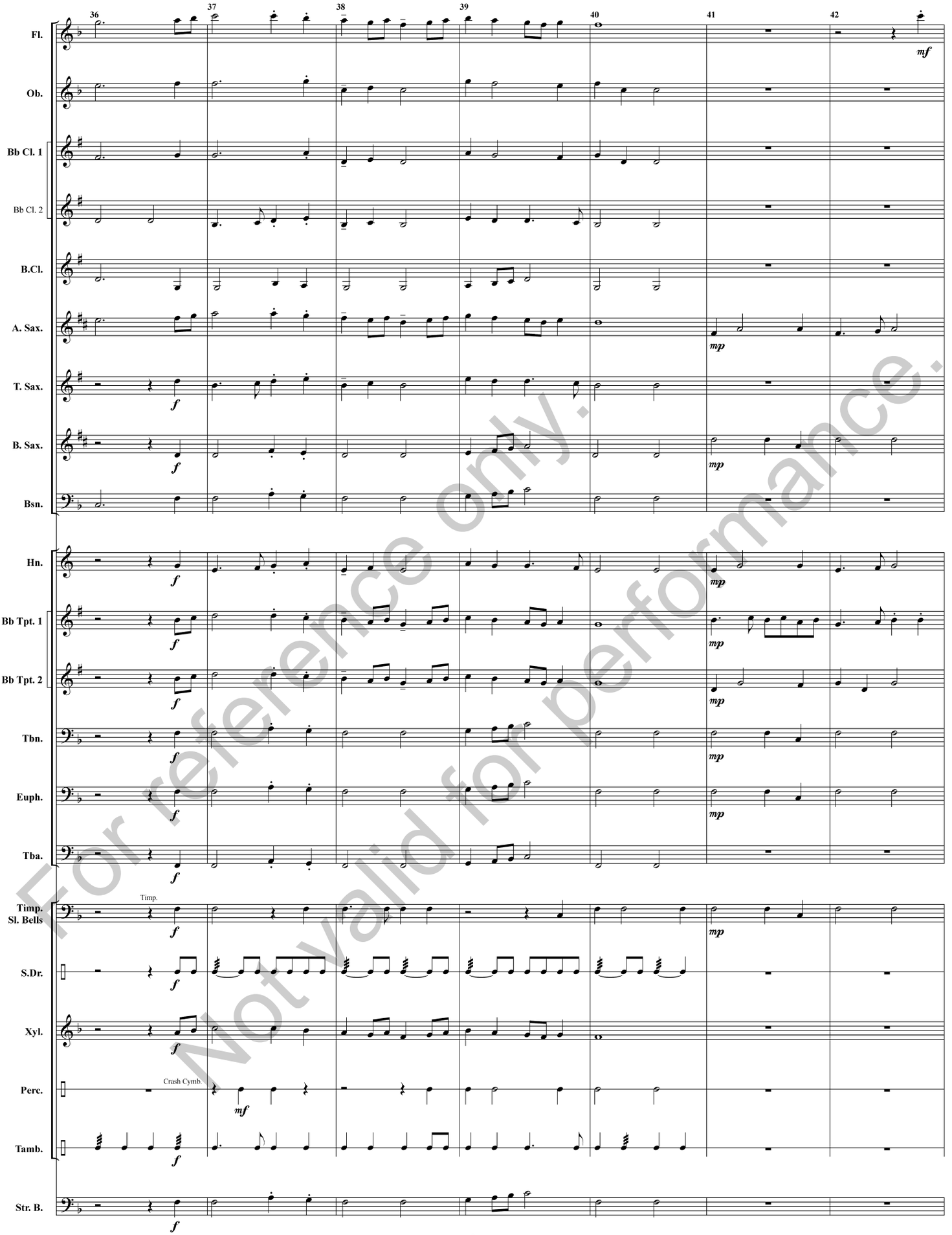


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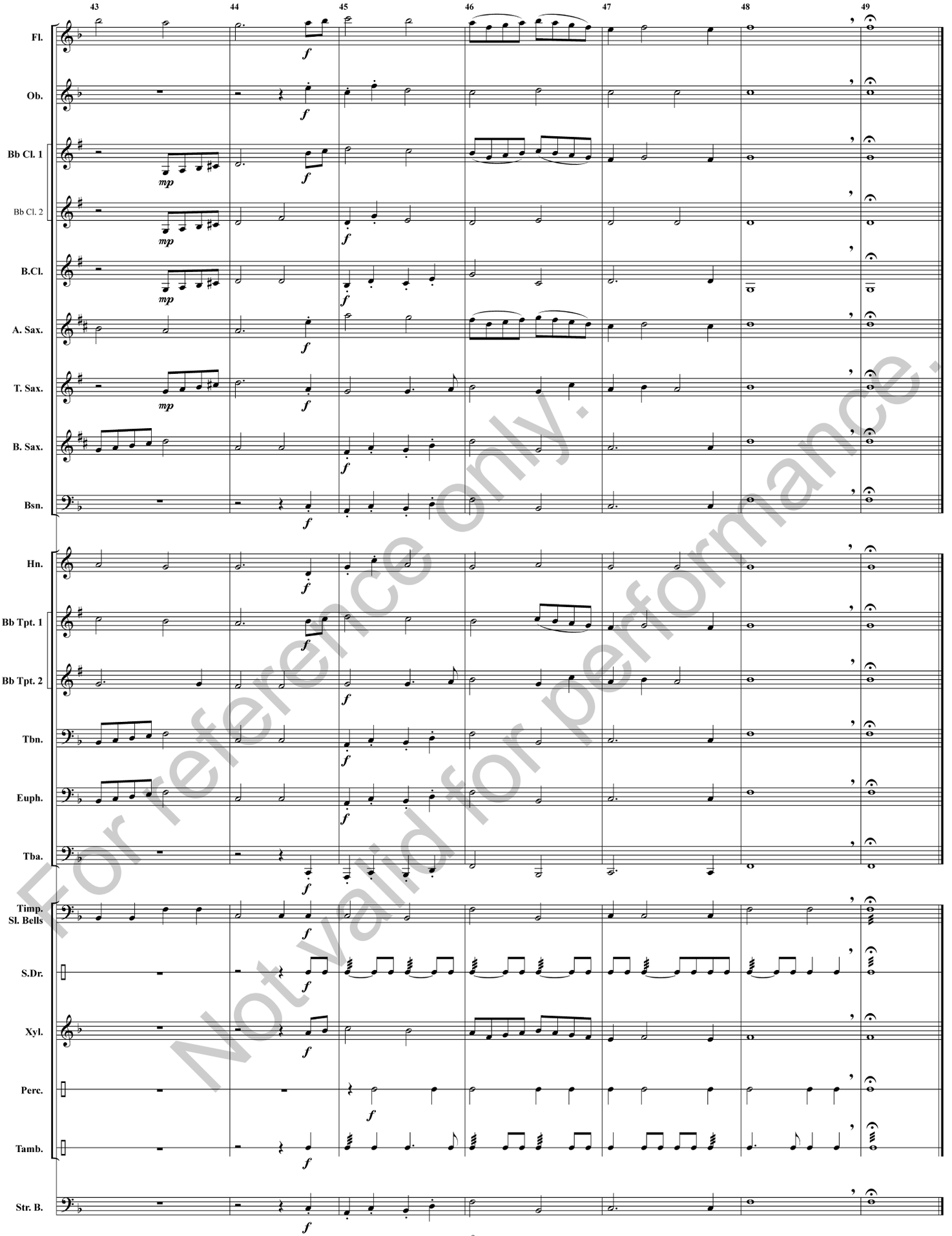


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## II. Leaping Dance

Con Vivo! 𝅗𝅥.=60+

Soli
Stagger Breathe

Flute
Oboe
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bassoon
Horn in F
Trumpet in Bb 1
Trumpet in Bb 2
Trombone
Euphonium
Tuba
Timpani
Snare Drum
Xylophone
Wood Block
Percussion
Tambourine
String Bass

*f*

*mp*

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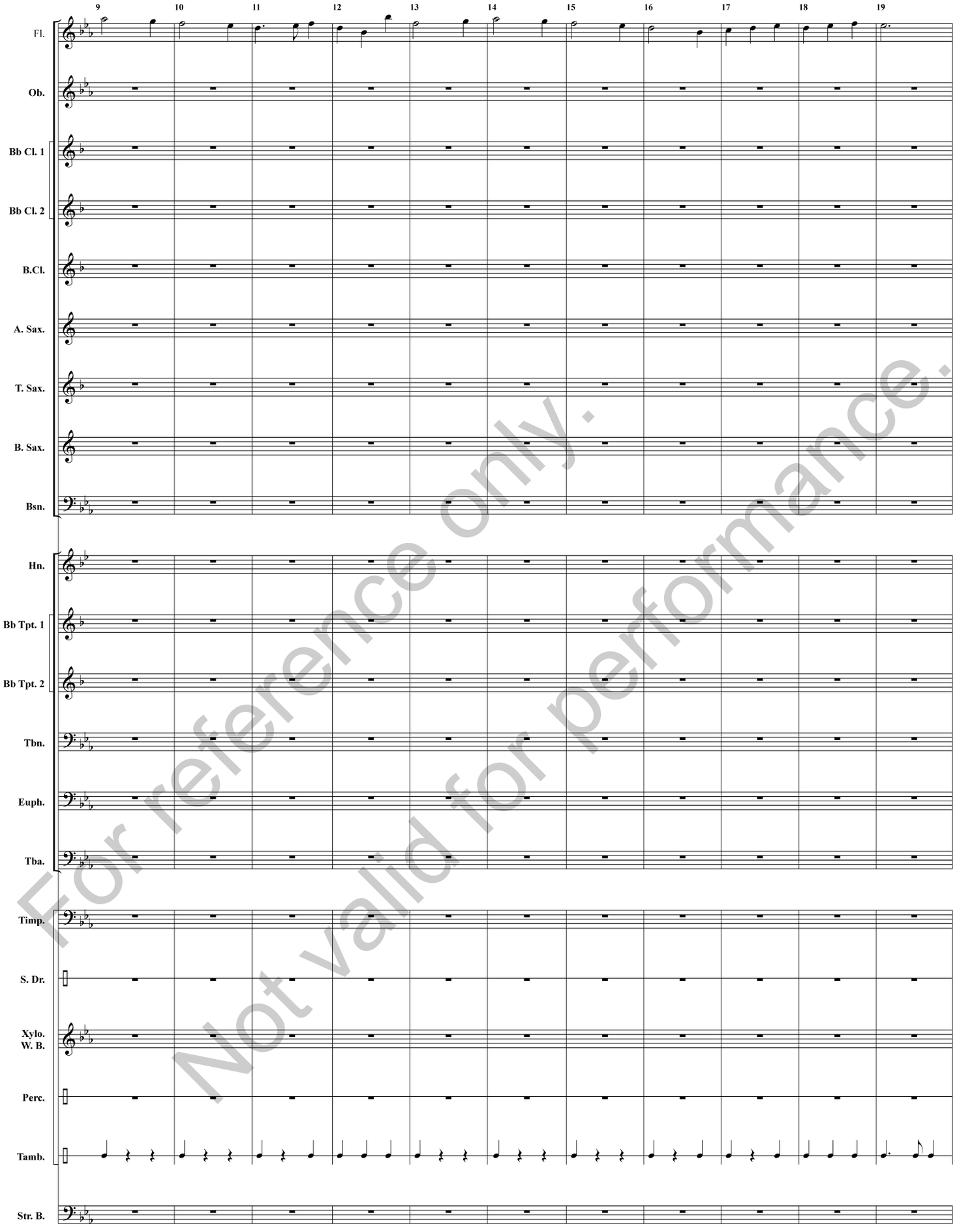


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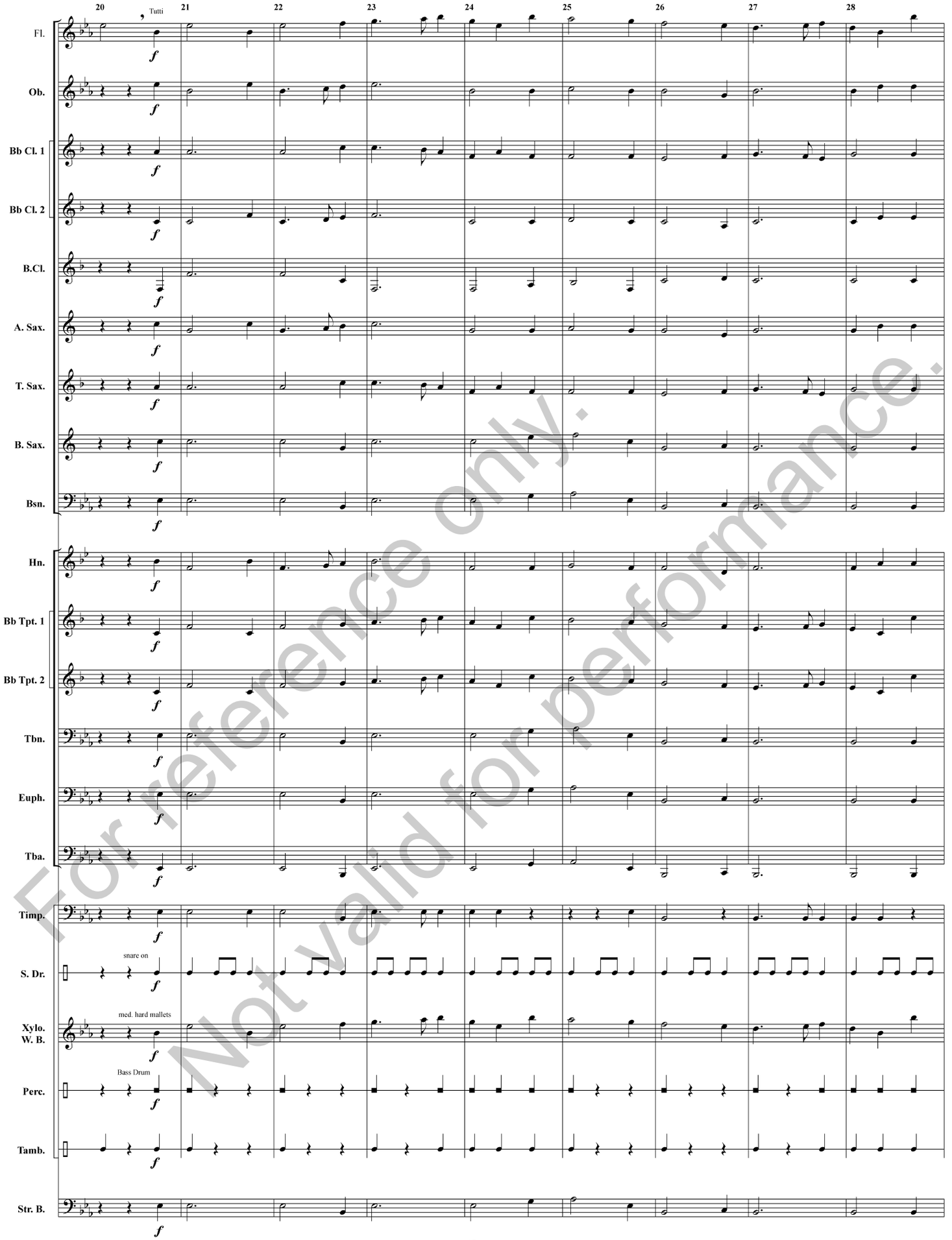


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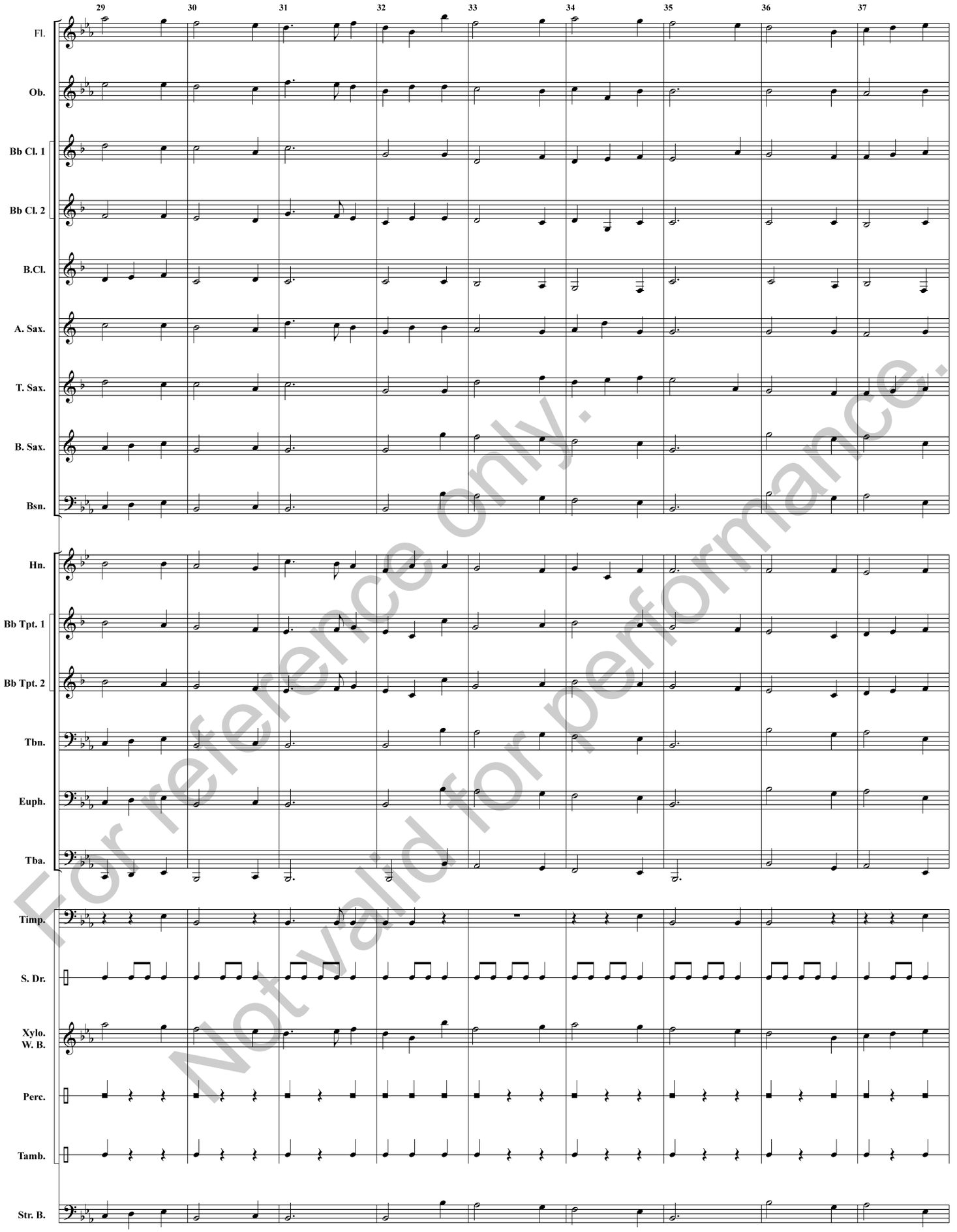


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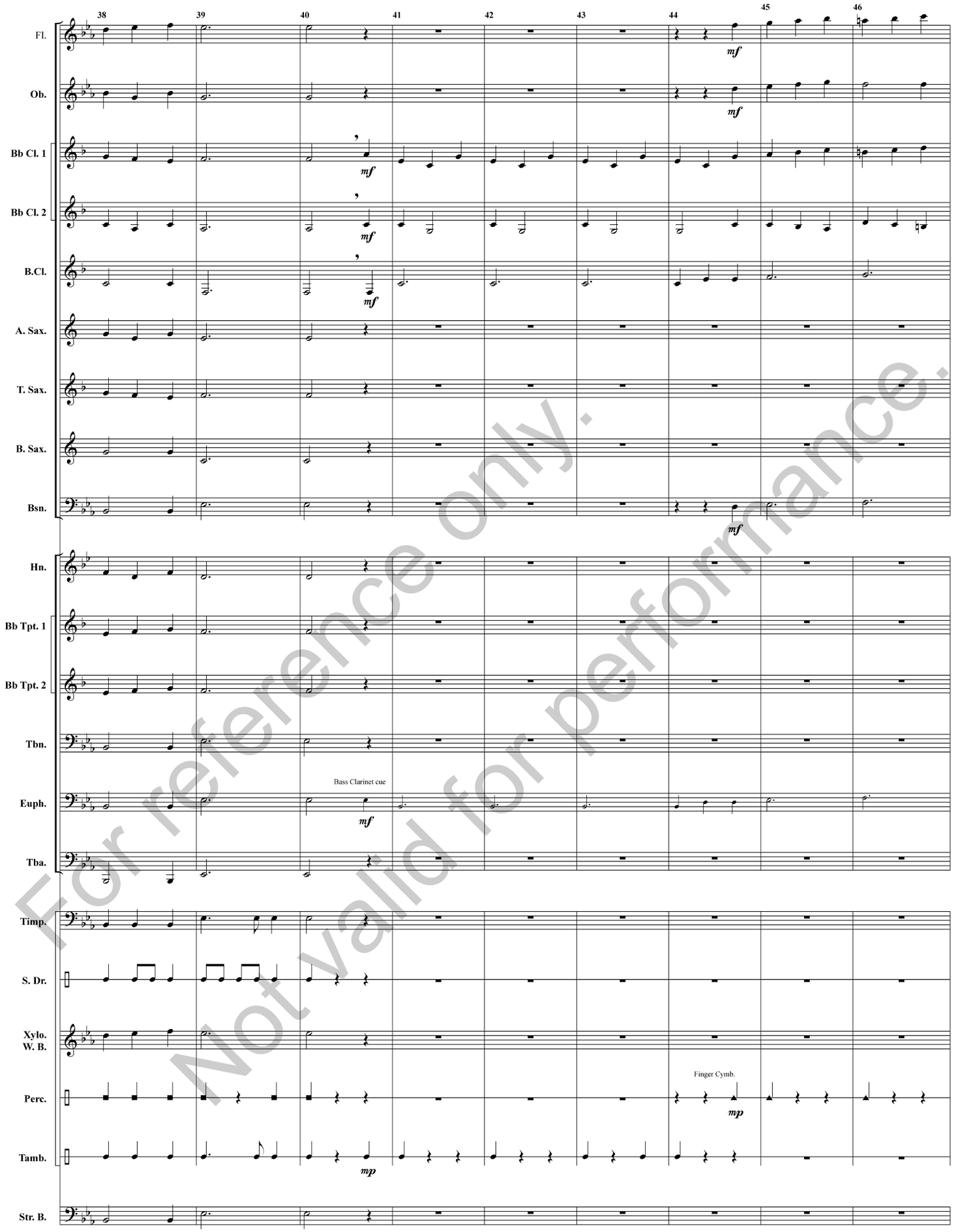


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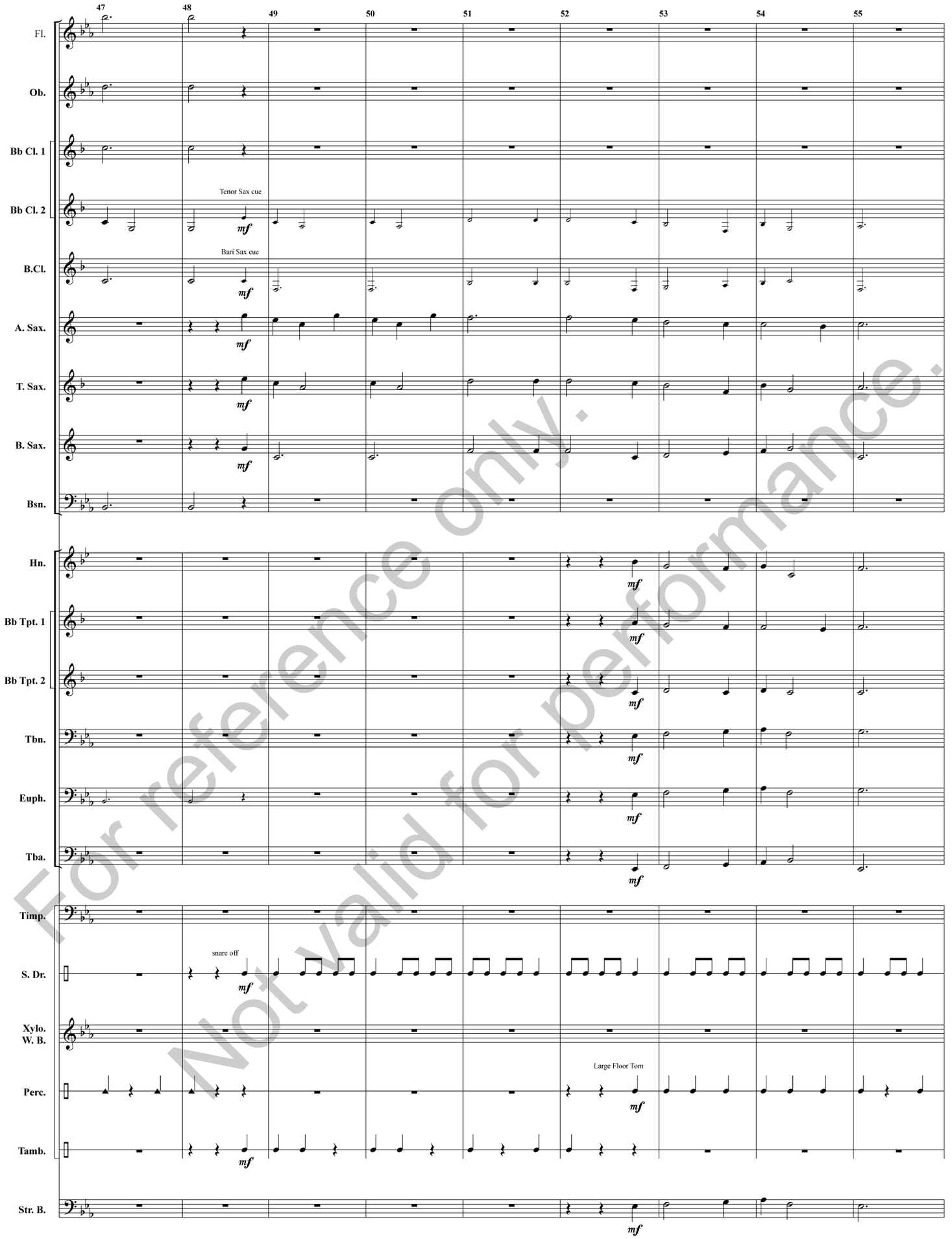


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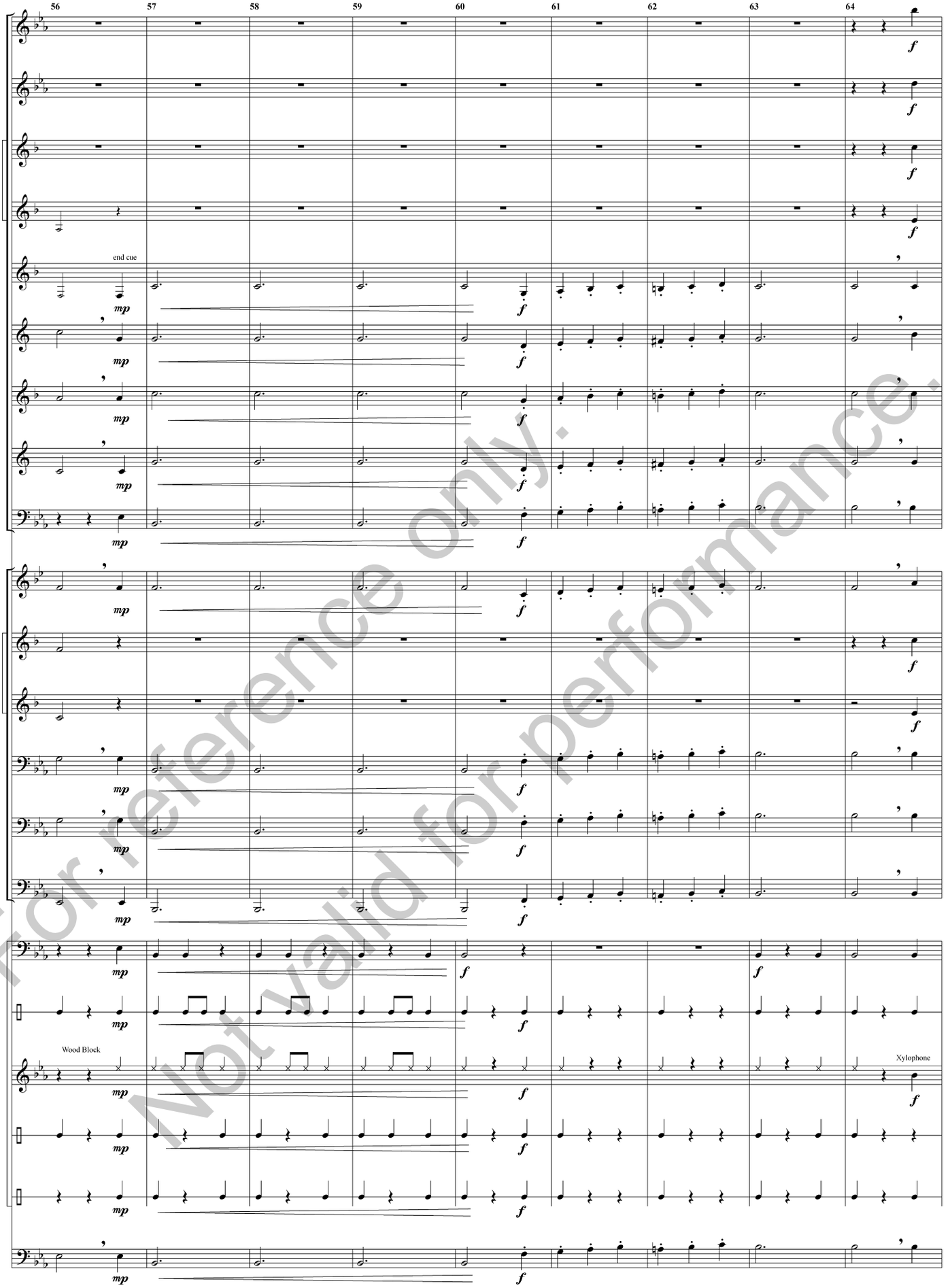


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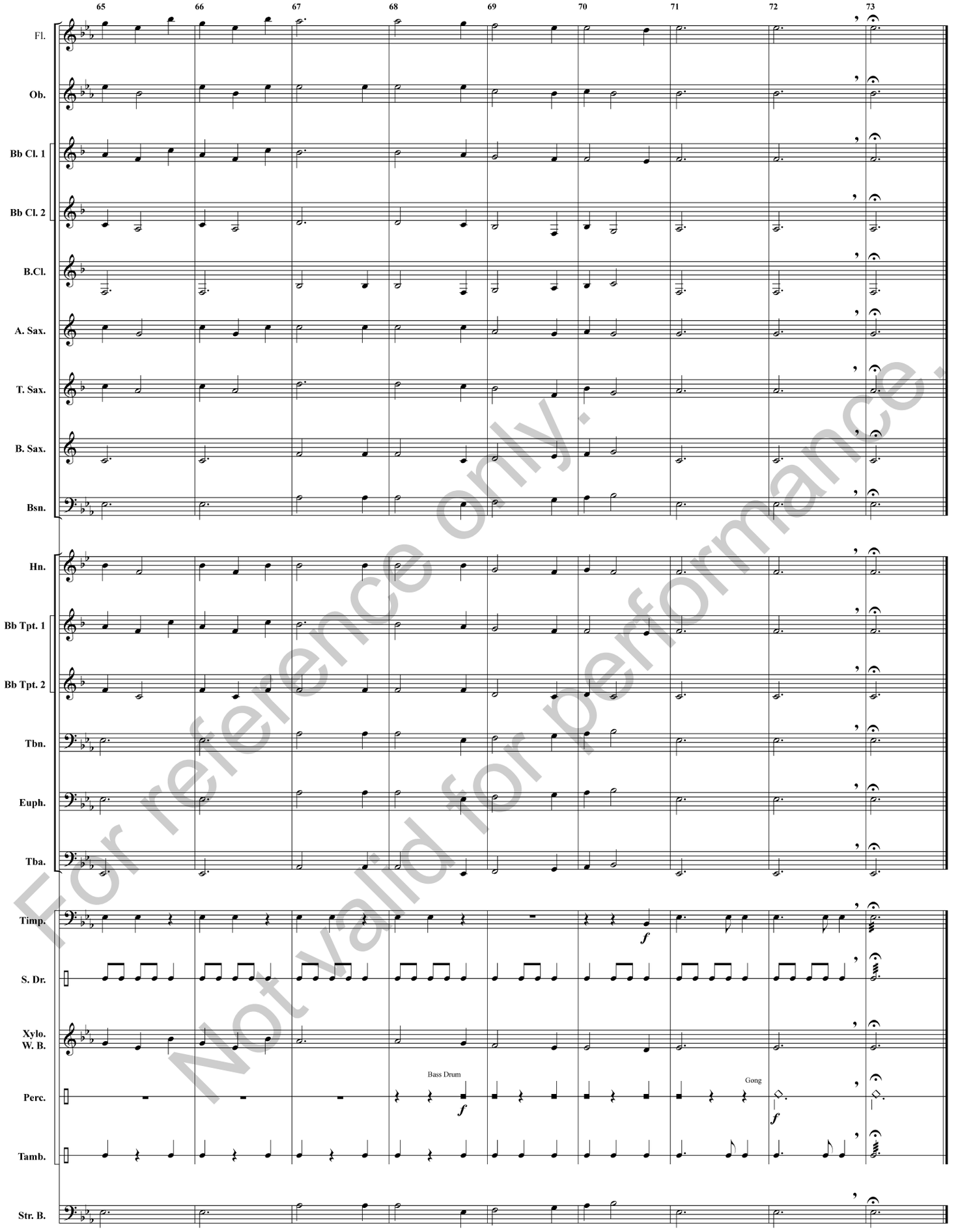


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