

MUSIC FOR WINDS

Dedicated to the 2002-2003 J.P. Taravella High School Wind Orchestra; Coral Springs, Florida.

NIKK PILATO

TÄNZE AUS TERPSICHORE

from Michael Praetorius' Collection
of Dance Music, circa 1612

PERUSAL SCORE

MUSIC FOR WINDS

INSTRUMENTATION

Piccolo
Flute I-II
Oboe I-II
English Horn*
Bassoon I-II
E-flat Soprano Clarinet*
B-flat Soprano Clarinet I-II-III
E-flat Alto Clarinet*
B-flat Bass Clarinet
E-flat Alto Saxophone I-II
B-flat Tenor Saxophone
E-flat Baritone Saxophone
B-flat Trumpet I-II-III
Horn in F I-II-III-IV
Tenor Trombone I-II
Bass Trombone†
Euphonium
Tuba
String Bass
Harp (*or Piano*)
Timpani
Percussion I
Percussion II
Percussion III
Percussion IV

Percussion Instruments Needed

Bass Drum
Castanets
Cymbals (crash and suspended)
Glockenspiel (Orchestral Bells)
Marimba
Snare Drum
Tam Tam
Tambourine
Tenor Drum (or Field Drum)
Triangle (medium or large)
Tubular Bells (Chimes)
Vibraphone
Wood Block (medium or high)
Xylophone

* *ad lib* – important parts are cued in other instruments.

† The bass trombone part is a true bass trombone part. If a bass trombone is not available, the trombonist should take the upper notes whenever they are given.

MUSIC FOR WINDS

PROGRAM NOTES



I came to appreciate Renaissance music much later in life than some of my colleagues. I paid the requisite attention in Music History class as an undergraduate, but my head was swimming in music by Barber, Copland, Prokofiev, and Shostakovich...to be completely honest, the trials and tribulations of troubadours and trouvères, and the intrigues of courtly dances did not interest me much.

That all changed when I ran across a wind band setting of Renaissance dance music by Bob Margolis, aptly titled *Terpsichore* (*Terpsichore* also being the name of a collection of dance music assembled by German composer Michael Praetorius, and published in Wolfenbüttel, Germany, in 1612). Margolis' suite drew from several dances found in the *Terpsichore*, and is highly recommended for advanced ensembles looking for a challenge. Around this time, I also discovered a wonderful work for strings entitled *Capriol Suite* by Peter Warlock (a pen name for Philip Heseltine). This work drew inspiration from another collection of Renaissance dance music, Thoinot Arbeau's *Orchesography*. Not long after discovering the Arbeau tome, Patrick Dunnigan, Director of Bands at Florida State University, published his own *Selections from the Danserye*, based on yet another collection of Renaissance-era music, Tielman Susato's *Het derde musyck boexken*, better known as *The Danserye*.

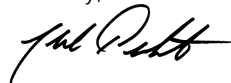
My introduction to these three works (and by extension, the three collections of dance music upon which they are based) all took place within a year of each other, and the music – simple, charming, elegant – continues to fascinate and delight me. In putting together this suite, I had a clear goal in mind: To write something that would not be terribly difficult in the hopes of making the suite accessible to most high school wind bands (and perhaps even some daring middle school bands). To that end, most of the important parts in *Tänz aus Terpsichore* (literally, “dances out of Terpsichore”) are cued in other instruments, and some of the more “exotic” instruments are optional (and also extensively cued). Many of the original meters have been transformed into time signatures that will give fewer problems to a young ensemble (e.g., 6/4 becomes 6/8, etc.)

Not wanting to copy what Mr. Margolis had already accomplished in his excellent work, I took pains not to use the specific dances he had previously orchestrated, though they do remain some of my favourite music from the *Terpsichore*. However, in the end, I couldn't help myself, and compromised by setting some of those famous ancient melodies in the brief interludes between movements. These interludes are optional, and are explained in further detail in the Interlude Score (included).

Though this is a suite of music derived from the *Terpsichore*, I also couldn't help but include a nod to Warlock's and Dunnigan's settings, as both influenced me greatly. It is my sincere hope that this suite will help introduce the wonderful music of the Renaissance to a wider audience.

The order of the movements (and the interludes) is completely at the discretion of the conductor; the sequence in which they appear here is merely a suggestion that seems to flow well.

Sincerely,



Nikk Pilato



MUSIC FOR WINDS

Each movement of the suite focuses on one form of Renaissance dance, incorporating the music of several of these types:

Movement I is based on the circle dances known as *Bransles* (pronounced "brawn-slah"). The *Bransle* was a 16th Century dance of French origin, in which the dancers move mainly from side to side, and is performed by couples in a line or a circle. The style eventually migrated to Italy, Scotland, and Spain, but curiously never became popular in England. In his writings, Arbeau strongly implies that the *Bransle* was a dance mainly performed by commoners. The first movement includes the following dances (in order of introduction):

- Bransle double 1 (XII)
- Bransle double 3 (XII)
- Bransle simple 1: La, la, la, je ne l'ose dire (I)

Movement II is based on the athletic, improvised dances known as *Gaillardes* (*galliard* in England, *gagliarda* in Italy). The *Gaillarde* was characterised by leaps, jumps, hops, and other similar figures. In writings of the period, it is suggested that the most important and defining aspect of this dance was its last two beats, consisting of a large jump, with one leg landing ahead of the other in a *posture*. In this suite, however, the first of the *Gaillardes* has been transformed into a regal, stately *intrada*, giving way to a more "athletic" dance to close out the movement. I couldn't resist paying homage to Bob Margolis in this movement, particularly in the percussive writing and the manner in which the movement ends. The second movement includes the following dances (in order of introduction):

- Gaillarde (CCCVI)
- Gaillarde (CCC)

Movement III is based on the *Ballet*, a dance that originated in the late fifteenth century in Italy. Originally a dance interpretation of fencing, the ballet was developed further in the French court during the seventeenth century, eventually falling into decline in the early nineteenth century. It was reintroduced to Europe by the *Ballets Russes* dance company, headed by Sergei Diaghilev, who also introduced many choreographic and style innovations that popularised *Ballet* throughout the world.

The third movement includes the following dances (in order of introduction):

- Ballet (CCLXXIII)
- Ballet de Monsieur de Nemours (CCLIII)
- Ballet des Bacchanales (CCLXXVIII)

Movement IV is based on La Canarie (XXXI), a curious entry in the *Terpsichore*, as it appears to stand alone without much relation to any of the broader forms of dance encountered. The dance was named for the Canary Islands, where it originated. It has been set here as a call-and-response.

Movement V is based on the *Courante*, a type of triple meter dance that was popular from the late Renaissance period into the Baroque era. As with many of these dances, there were two types: The French Courante, a moderately fast dance with many cross-accented typically notated in 3/2 or 6/4, and the Italian Courante, which was significantly faster and more free-flowing ("...absolutely the most serious [dance] one can find" wrote Johann Walther about the rhythm of the Italian Courante). For the purpose of this suite, the dance has been converted into more conventional meter signatures. The fifth movement includes the following dances (in order of introduction), with the *Courante CXXV* being used twice in altered forms.

- Courante (CXXV)
- Courante: La Rosette (CIX)

This musical score page includes the following parts and markings:

- Woodwinds:** Fl. 1-2, Ob. 1-2, E. Hrn., Bsn. 1-2, E. Cl., Cl. 1, Cl. 2-3, A. Cl., B. Cl., A. Sax. 1-2, T. Sax., B. Sax.
- Brass:** Trpt. 1, 2, 3, Hrn. 1-2, 3-4, Tbn. 1, 2, B. Tbn., Euph., Tuba, Bs.
- Strings:** Hr.
- Percussion:** Tmp., Perc. 1, 2, 3, 4.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Percussion parts include specific instructions for **[Tim Tam]**, **[Six Ombal]**, and **[Glockenspiel]**.

B

The score is for a full orchestra and includes the following parts:

- Picc. *mf*
- Fl. 1-2 *mf*
- Ob. 1-2 *mf*
- E. Hn. *mf*
- Bsn. 1-2 *mf*
- E. Cl. *mf*
- Cl. 1 (Oboe II) *mf*
- Cl. 2-3 (English Horn) *mf*
- B. Cl. (Bassoon) *mf*
- A. Sax. 1-2
- T. Sax.
- B. Sax.
- Trp. 1-2
- Tbr. 3
- Hn. 1-2 *mf*
- Hn. 3-4 *mf*
- Tbn. 1 *mf*
- Tbn. 2 *mf*
- B. Tbn. *mf*
- EUPH. *mf*
- TUBA *mf*
- Bs. *mf*
- Hr. *mf*
- Timp. *mf*
- PERC. 1 (Triangle) *mp*
- PERC. 2 *mf*
- PERC. 3 *mf*
- PERC. 4 *p*

A large diagonal watermark "PERUSAL SCORE" is overlaid on the page.

C

This musical score page includes the following parts and markings:

- Instruments:** Picc. & Fl., Ob. 1-2, Bsn. 1-2, Cl. 1, Cl. 2-3, A. Cl., B. Cl., A. Sr. 1, A. Sr. 2, T. Sr., B. Sr., Trpt. 1, Trpt. 2, Trpt. 3, Hrn. 1-2, Hrn. 3-4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Bs., Hr., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4.
- Dynamic Markings:** *ff*, *f*, *fp*, *p*.
- Performance Instructions:** *Tubular Bells* (written above Perc. 4).
- Page Numbers:** 27, 28, 29, 30, 31, 32.

molto ritardando - - - - - accel. - - - - -

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

- Picc.
- Fl. 1-2
- Ob. 1-2
- E. Hrn.
- Bkn. 1-2
- E. Cl.
- Cl. 1
- Cl. 2-3
- A. Cl.
- B. Cl.
- A. Sr. 1
- A. Sr. 2
- T. Sr.
- B. Sr.
- Trpt. 1
- Trpt. 2
- Trpt. 3
- Hrn. 1-2
- Hrn. 3-4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Bs.
- Hr.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Performance instructions include *molto ritardando* and *accel.*. A large diagonal watermark "PERUSAL SCORE" is overlaid across the score. A note in the Timp. part includes the instruction: "if this note not available, play down one octave".

D SOMEWHAT FASTER (♩ = 72 - 76)

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

- Fl. 1-2
- Ob. 1-2
- E. Hn.
- Bsn. 1-2
- E. Cl.
- Cl. 1
- Cl. 2-3
- A. Cl.
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Trpt. 1
- Trpt. 2
- Trpt. 3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Bs. (with *arco* marking)
- Hr.
- Timp.
- PERC. 2
- PERC. 3
- PERC. 4 (with *Dylophone* marking)

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page.

This page of a musical score for 'Tänze aus Terpsichore' includes parts for the following instruments: Piccolo (Picc.), Flutes 1 & 2 (Fl. 1-2), Oboes 1 & 2 (Ob. 1-2), English Horn (E. HN.), Bassoons 1 & 2 (BSN. 1-2), Clarinet in E-flat (E. Cl.), Clarinet in B-flat 1 (Cl. 1), Clarinet in B-flat 2 & 3 (Cl. 2-3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Saxophones Alto 1 & 2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, & 3 (Tmpr. 1-3), Horns 1 & 2 (HN. 1-2), Horns 3 & 4 (HN. 3-4), Trombones 1 & 2 (Tbn. 1-2), Bass Trombone (B. Tbn.), Euphonium (EUPH.), Tuba (TUBA), Bass (Bs.), Tam-tam (TAMP.), Percussion 1 (PERC. 1), Percussion 3 (PERC. 3), and Percussion 4 (PERC. 4). The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page. The page number '8' is located at the bottom center, and the page number '48' is at the bottom left. The page number '55' is at the bottom right. The score includes dynamic markings such as *mf* and *ff*, and a specific instruction for Percussion 3: 'Tubular bells'.

E SOMEWHAT SLOWER (♩ = C. 64 - 68)

Musical score for measures 56-64. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Alto Clarinet, Bass Clarinet, Bass, Percussion 2, and Triangle. Dynamics include *p*, *pp*, *ppp*, *ppizz*, and *arco*. Performance instructions include *Obss. 1*, *Play*, and *TriANGLE*. Measure numbers 56, 57, 58, 59, 60, 61, 63, and 64 are indicated at the bottom.

Musical score for measures 65-70. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Trumpet 1, 2, & 3, Horn 1 & 2, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, Bass, Timpani, and Percussion 1. Dynamics include *mf*, *mp*, and *ff*. Performance instructions include *Cash Cymbal*. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated at the bottom.

PERUSAL SCORE

F

molto ritardando - - - -

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

- Picc.
- Fl. 1-2 (Oboe 1)
- Ob. 1-2
- E. Hn.
- Bsn. 1-2
- E. Cl.
- Cl. 1 (Oboe 1)
- Cl. 2-3 (III)
- A. Cl.
- B. Cl.
- A. Sax. 1-2
- T. Sax.
- B. Sax.
- Trpt. 1
- Trpt. 2
- Hn. 1-2
- Hn. 3-4
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tuba
- Bs.
- Hr.
- Trpr.
- PERC. 1
- PERC. 2
- PERC. 3
- PERC. 4

The score includes dynamic markings such as *mp*, *pp*, and *p*. A large diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page.

II. Gaillardes

3 ANDANTE (♩ = 92)
2

Picc.
Fl. 1-2
Ob. 1-2
E. HN.
BSN. 1-2
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sax. 1-2
T. Sax.
B. Sax.
Trpt. 1
Trpt. 2
Trpt. 3
HN. 1-2
HN. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Bc.
Hr.
Timp.
Perc. 1
Perc. 2
Perc. 3-4

3
2

78 79 80 81 82 83 84 85

G

Musical score for measures 86-93. The score includes parts for Flute 1-2, Oboe 1-2, Bassoon 1-2, Clarinet 1, Clarinet 2-3, Alto Clarinet, Bass Clarinet, and Percussion 3. Dynamics range from *p* to *pp*. A *tr* (trill) is marked above the first measure of the Flute 1-2 part. A *Triangle* is indicated for Percussion 3 in measure 89.

Musical score for measures 94-100. The score includes parts for Flute 1-2, Oboe 1-2, English Horn, Euphonium, Horn 1-2, Horn 3-4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Bass, and Percussion 4. Dynamics range from *f* to *mf*. An *English Horn* part is introduced in measure 94. A *Tubular Bells* part is indicated for Percussion 4 in measure 94.

H LILTING (♩ = 76)

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

- Picc.
- Fl. 1-2
- Ob. 1-2
- E. HN.
- BHN. 1-2
- CLAR. 1-3
- A. CL.
- B. CL.
- A. Sr. 1-2
- T. Sr.
- B. Sr.
- TRPT. 1
- TRPT. 2
- TRPT. 3
- HN. 1-2
- HN. 3-4
- TBN. 1
- TBN. 2
- B. TBN.
- EUPH.
- TUBA
- Bs.
- Hr.
- TAMP.
- PERC. 1 (Tambourine)
- PERC. 2 (Bass Drum)
- PERC. 3 (Snare Drum)
- PERC. 4 (Maracas)

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large watermark "PERUSAL SCORE" is oriented diagonally across the page. A large "6/8" time signature is prominently displayed in the center of the page, indicating the meter.

This page contains a musical score for 'Tänze aus Terpsichore, Page 14'. The score is written for a large orchestra and includes the following parts:

- Picc.
- Fl. 1-2
- Ob. & E.H.
- BSN. 1-2
- E. Cl.
- Cl. 1
- Cl. 2-3
- A. Cl.
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Trpt. 1
- Trpt. 2-3
- HN. 1-4
- TBN. 1-3
- EUPH.
- TUBA
- Bs.
- Hr.
- TIMP.
- PERC. 1
- PERC. 2
- PERC. 3
- PERC. 4

The score features various dynamics such as *f*, *mp*, and *p*. Performance instructions include 'Play 2nd x only', 'Play 1st x only', and 'Xylophone Play 2nd x only'. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the page. The page number '109' is visible at the bottom left, and measure numbers 109, 110, 111, 112, 113, and 114 are marked at the bottom.

*Note: If a soprano sax is available, it is the preferred instrument from here to the end of the movement.

This page of a musical score includes parts for the following instruments: Piccolo (Picc.), Flute 1 & 2 (Fl. 1-2), Oboe 1 & 2 (Ob. 1-2), English Horn (E. Hrn.), Bassoon 1 & 2 (Bsn. 1-2), Clarinet in E-flat (E. Cl.), Clarinet in B-flat (B. Cl.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Saxophone Alto 1 & 2 (A. Sax. 1-2), Saxophone Tenor (T. Sax.), Saxophone Bass (B. Sax.), Trumpet 1, 2, & 3 (Tpt. 1-3), Horn in F (Hrn. 1-2), Horn in C (Hrn. 3-4), Trombone 1 & 2 (Tbn. 1-2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Bass (Bs.), Horn (Hr.), Trombone (Tbn.), Percussion 1-4 (Perc. 1-4), and Timpani (Timp.).

The score is marked with dynamics such as *mf* (mezzo-forte) and *ff* (fortissimo). It includes performance instructions like "Play 1st x only", "Play both times", "1x. con sord.", and "2x. sans sord.". A large diagonal watermark "PERUSAL SCORE" is overlaid on the page. Measure numbers 115 through 122 are indicated at the bottom of the page.

This page of a musical score contains parts for the following instruments and sections:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1-2), Oboe 1 & 2 (Ob. 1-2), English Horn (E. Hrn.), Bassoon 1 & 2 (Bsn. 1-2), Clarinet in E-flat (E. Cl.), Clarinet in B-flat 1 (Cl. 1), Clarinet in B-flat 2 & 3 (Cl. 2-3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Saxophone Alto 1 (A. Sax. 1), Saxophone Alto 2 (A. Sax. 2), Saxophone Tenor (T. Sax.), Saxophone Bass (B. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 & 2 (Hr. 1-2), Horn 3 & 4 (Hr. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tuba), Baritone (Bc.), Horn (Hr.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4).

Key performance instructions include:

- Play both times:** Indicated for Piccolo, Clarinet 2-3, Alto Clarinet, Bass Clarinet, Trombone 2, and Percussion 1, 3, and 4.
- mf (mezzo-forte):** Used for Clarinet 2-3, Alto Clarinet, Bass Clarinet, Saxophone Alto 1, Saxophone Alto 2, and Trombone 2.
- f (forte):** Used for Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, Clarinet 1, Saxophone Tenor, Saxophone Bass, Trombone 1, Trombone 3, Euphonium, Tuba, Baritone, Horn, and Percussion 1, 2, 3, and 4.
- sfz (sforzando):** Used for Horn 1-2 and Percussion 3.
- arco:** Indicated for the Baritone part.
- Specific Percussion Parts:** Percussion 1 includes a **Tenor Drum** part; Percussion 3 includes a **Snare Drum** part; Percussion 4 includes a **Vibraphone** part.

The score is marked with measure numbers 123, 124, 125, 126, 127, and 128 at the bottom.

This page contains a musical score for 'Tänze aus Terpsichore', page 17. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute 1 and 2 (Fl. 1-2), Oboe 1 and 2 (Ob. 1-2), English Horn (E. Hrn.), Bassoon 1 and 2 (Bsk. 1-2), Clarinet in E-flat (E. Cl.), Clarinet in B-flat (Cl.), Clarinet in A (Cl. 2-3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Saxophone in E-flat 1 (A. Sax. 1), Saxophone in E-flat 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tmpr. 1), Trumpet 2 (Tmpr. 2), Trumpet 3 (Tmpr. 3), Horn in F 1 (Hrn. 1-2), Horn in F 2 (Hrn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tuba), Baritone (Bs.), Horn in C (Hr.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page. The page number '17' is visible at the bottom right. The page is numbered 129 through 135 at the bottom.

III. Ballets

4 LEISURELY ($\text{♩} = 116$)

Fl. 1-2 *p*

Ob. 1-2 *p*

Bsn. 1-2 *p*

Cl. 1 *ppp*

Cl. 2-3 *ppp*

B. Cl. *p*

Hr. *p*

PERC. 1 *p* (Triangle)

PERC. 4 *p* (Glockenspiel)

136 137 138 139 140 141 142

Picc. *mp*

Fl. 3 *mp*

Ob. 1-2 *mp*

Bsn. 1-2 *mp*

Cl. 1 *p*

Cl. 2-3 *p*

B. Cl. *p*

Hr. *mp*

PERC. 4 *mp*

143 144 145 146 147 148 149

Picc. *mp*

Fl. 1-2 *mp*

Bsn. 1-2 *mp*

Cl. 1 *mp*

Cl. 2-3 *mp*

Hr. *mp*

PERC. 4 *mp*

150 151 152 153 154 155

BRASS QUINTET*

J SOMEWHAT SLOWER (♩ = c. 104)

Musical score for Brass Quintet, measures 156-164. The score includes parts for Trumpets 1 & 2, Horns 1 & 2, Trombone 1, Tuba, and Percussion 1. Dynamics range from *pp* to *mp*. Features solo markings for each instrument. A *Sus Cymbal* is indicated for Percussion 1.

WOODWIND QUINTET*

Musical score for Woodwind Quintet, measures 165-172. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Bassoon, Horn 1 & 2, Horn, Percussion 1, and Percussion 4. Dynamics range from *p* to *mp*. Features solo markings for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, Horn 1 & 2, and Horn. Percussion 1 includes *Triangle* and Percussion 4 includes *Vibraphone*.

*Note: If possible, measures 157 through 172 should be played by a brass quintet and a woodwind quintet situated on opposite sides of the ensemble (or perhaps even out in the audience, on a balcony wing, or in front of the stage). If these options are not available, these measures can be played within the ensemble, but the instrumentation must remain that of a brass or woodwind quintet, i.e., one to part. Cues should only be played if an oboe or bassoon is not available. Horn 1 solo - Brass Quintet. Horn 2 solo - Woodwind Quintet.

+ ENSEMBLE

K

PERUSAL SCORE

173 174 175 176 177 178

L WOODWIND QUINTET* **+BRASS QUINTET***

FL. 1-2: *I. Solo*, *p*, *mp*

OB. 1-2: *mp*

BSN. 1-2: *mp*

CL. 1: *mp*

CL. 2-3: *Oboe*, *p*, *mp*

B. CL.: *mp*

A. SX. 1-2: *p*

T. SX.: *p*

B. SX.: *p*

TRPT. 1: *I. Solo*, *p*

TRPT. 2: *II. Solo*, *p*

HN. 1-2: *a2*, *mp*

HN. 3-4: *p*

TBN. 1: *Solo*, *mp*, *tutti*

TBN. 2: *p*

B. TBN.: *p*

EUPH.: *tutti*

TUBA: *Solo*, *mp*, *tutti*

Hr.: *tutti*

TWP.: *mp*, *mf*

PERC. 1: *p*

PERC. 2: *Triangle*, *p*

PERC. 3: *p*

PERC. 4: *p*

185 186 187 188 189 190 191 192

*Note: Measures 185 through 188 are played by the Woodwind quintet. The Brass quintet joins them in measures 189-191. The full group begins to enter in measures 192 and 193.

This page contains a musical score for the piece 'Tänze aus Terpsichore'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include:

- Picc.
- Fl. 1-2
- Ob. 1-2
- E. Hrn.
- Bsn. 1-2
- E. Cl.
- Cl. 1
- Cl. 2-3
- A. Cl.
- B. Cl.
- A. Sr. 1
- A. Sr. 2
- T. Sr.
- B. Sr.
- Trpr. 1
- Trpr. 2
- Trpr. 3
- Hrn. 1-2
- Hrn. 3-4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Bs.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The word 'tutti' is written above several staves. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page. At the bottom of the page, the measure numbers 193, 194, 195, 196, 197, and 198 are printed.

PERUSAL SCORE

molto ritardando - - - -

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

- Picc.
- FL. 1-2
- OB. 1-2
- E. HN.
- BSN. 1-2
- E. CL.
- CL. 1
- CL. 2-3
- A. CL.
- B. CL.
- A. Sx. 1
- T. Sx.
- B. Sx.
- TRPT. 1
- TRPT. 2
- TRPT. 3
- HN. 1-2
- HN. 3-4
- TBN. 1
- TBN. 2
- B. TBN.
- EUPH.
- TUBA
- Bs.
- Hr.
- PERC. 2

The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). A large diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page.

IV. La Canarie

12 JAUNTY (♩ = 72 - 76)
8

Picc. & Fl.
Fl. 1-2
Ob. 1-2
E. Hrn.
Bsn. 1-2
E. Cl.
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sr. 1
A. Sr. 2
T. Sr.
B. Sr.
Trp. 1-2
Hr. 1-4
Tbn. 1-3
Euph.
Tuba
Bs.
Hr.
Timp.
PERC. 1
PERC. 2
PERC. 3
PERC. 4

12
8

12
8

pp accompanyingly
pp accompanyingly
pizz.
pp
mp
pp
mf Tenor Drum
f Castanets
mp
mp Tambourine
mp Vibraphone

205 206 207 208

M

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1-2
Ob. 1-2
E. Hn.
Bn. 1-2
Cl. 1-2
B. Cl.
A. Sax. 1-2
T. Sax.
Tpt. 1-3
Hn. 1-4
Tbn. 1-2
B. Tbn.
Euph.
Tuba
Bs.
Hr.
Timp.

This page contains a musical score for 'Tänze aus Terpsichore, Page 27'. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: PCC, Fl. 1-2, Ob. 1-2, E. Hn., Bn. 1-2, E. Cl., Cl. 1, Cl. 2-3, A. Cl., B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Trp. 1, Trp. 2, Trp. 3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Bs., Hr., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is divided into measures, with measure numbers 214, 215, 216, 217, and 218 indicated at the bottom. A large, diagonal watermark reading 'PERUSA SCORE' is overlaid across the center of the page.

N

This page contains a full orchestral score for the piece 'Tänze aus Terpsichore'. The score is arranged in a standard format with multiple staves for each instrument family. The instruments listed on the left side of the page include:

- Picc. (Piccolo)
- Fl. 1-2 (Flutes)
- Ob. 1-2 (Oboes)
- E. Hrn. (English Horn)
- Bkn. 1-2 (Bassoons)
- E. Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet)
- Cl. 2-3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sk. 1 (Alto Saxophone)
- A. Sk. 2 (Alto Saxophone)
- T. Sk. (Tenor Saxophone)
- B. Sk. (Baritone Saxophone)
- Trpt. 1-3 (Trumpets)
- Hrn. 1-2 (Horns)
- Tbn. 1-2 (Tenor Trombones)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Bs. (Bass)
- Hr. (Harmonica)
- Timp. (Timpani)
- Perc. 1-4 (Percussion)

The score is written in a key signature of one flat and a 2/4 time signature. It features various dynamics such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page.

This musical score page includes parts for the following instruments and sections:

- Picc. (Piccolo)
- Fl. 1-2 (Flutes)
- Ob. 1-2 (Oboes)
- E. Hrn. (English Horn)
- Bkn. 1-2 (Bassoons)
- E. Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet)
- Cl. 2-3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone)
- A. Sax. 2 (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Trpt. 1-3 (Trumpets)
- Hrn. 1-2 (Horns)
- Tbn. 1-2 (Tenor Trombones)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Bs. (Bass)
- Hr. (Harmonica)
- Timp. (Timpani)
- Perc. 1-4 (Percussion)

Key features of the score include:

- Time signature changes from 6/8 to 12/8 and back to 6/8.
- Dynamic markings such as *pp*, *mp*, and *mf*.
- A large diagonal watermark reading "PERUSAL SCORE" across the center of the page.
- Rehearsal marks and performance instructions at the bottom of the page.

V. Courantes

3 SENTIMENTAL (♩ = 74 - 78)

4

FL. 1-2

Ob. 1-2 *mf*

E. HN. Solo *mp*

BSN. 1-2 *mp*

E. CL. *mp*

CL. 1 Oboe I *p* *mp*

CL. 2-3 *mp* *mp*

A. CL. *mp*

B. CL. Bassoon *mp*

TRPT. 1 Oboe (+ straight mute) *pp* *mp*

231 232 233 235 236

==

FL. 1-2

Ob. 1-2

E. HN.

BSN. 1-2

E. CL. *mp*

CL. 1

CL. 2-3

A. CL.

B. CL.

TRPT. 1

TIMP.

PERC. 2 *p* *p* **Use Cymbal**

237 238 239 240 241 242

○

Musical score for measures 243-249. The score includes parts for Trp. 1, 2, 3; HN. 1-2, 3-4; Tbn. 1, 2; B. Tbn.; Euph.; Tuba; Bs.; Timp.; and Perc. 2. Dynamics include *mf*, *f*, *mp*, and *p*. A circled 'O' is above the first measure. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the score.

243 244 245 246 247 248 249

Musical score for measures 250-254. The score includes parts for Trp. 1, 2, 3; HN. 1-2, 3-4; Tbn. 1, 2; B. Tbn.; Euph.; Tuba; Bs.; and Perc. 2. Dynamics include *f* and *mf*. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the score.

250 251 252 253 254

P 12 SPIRITED (♩ = 78 - 88)

Musical score for Percussion instruments. The score includes parts for PCC, Fl. 1-2, Ob. 1-2, E. Hrn., Bsn. 1-2, E. Cl., Cl. 1, Cl. 2-3, A. Cl., B. Cl., A. Sn. 1, A. Sn. 2, T. Sn., B. Sn., Trpt. 1-3, Hrn. 1-2, Hrn. 3-4, Tbn. 1-2, B. Tbn., Euph., Tuba, Bs., Hr., Timp., and Percussion (Perc. 1-4). The score is marked with a tempo of 78-88 bpm and a dynamic of *mp*. A large watermark "PERUSAL SCORE" is overlaid diagonally across the page. The page number 32 is visible in the top left corner.

12
8

6/8

R

PERUSAL SCORE

6/8

34

265 266 267 268 269 270 271 272

PERUSAL SCORE

273 274 275 276 277 278 279 280 281

Tubular Bells

S

PERUSAL SCORE

molto ritardando - - - - a tempo

The musical score is arranged in a standard orchestral layout. The percussion section includes:

- PCC (Percussion Cymbal)
- Fl. 1-2 (Flutes)
- Ob. 1-2 (Oboes)
- E. Hrn. (English Horn)
- Bsn. 1-2 (Bassoons)
- E. Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet 1)
- Cl. 2-3 (Clarinet 2 and 3)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sr. 1, A. Sr. 2 (Alto Saxophones)
- T. Sr. (Tenor Saxophone)
- B. Sr. (Bass Saxophone)
- Trp. 1, Trp. 2, Trp. 3 (Trumpets)
- Hrn. 1-2 (Horns)
- Tbn. 1, Tbn. 2, B. Tbn. (Tenor Trombones)
- Euph. (Euphonium)
- Tuba
- Bsn. (Bassoon)
- Hr. (Harp)
- Timp. (Timpani)
- Perc. 1-4 (Percussion instruments)

The score features dynamic markings such as *mf*, *f*, and *ff*. Performance instructions include "More Drum" and "Tuned Drum". The page number 37 is indicated at the top right.

SCORE

TÄNZE AUS TERPSICHORE

-INTERLUDES-

MICHAEL PRAETORIUS
ARR. NIKK PILATO

-|-

ALLEGRETTO (♩ = c. 104)

The image displays a musical score for a woodwind and brass ensemble. The score is divided into two systems. The first system includes staves for Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet I, Bass Clarinet, Baritone Saxophone, and Tuba. The second system includes staves for Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet 1, Bass Clarinet, Baritone Saxophone, and Tuba. The music is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'ALLEGRETTO' with a quarter note equal to approximately 104 beats per minute. The dynamic marking 'f' (forte) is present at the beginning of each staff. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page.

Musical score for the first system of 'TÄNZE AUS TERPSICHORE - INTERLUDES'. The score is written for a full orchestra and consists of eight staves. From top to bottom, the staves are labeled: Picc., FL., Ob., BSN., B. CL. 1, B. CL., B. SX., and TUBA. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the woodwind parts. The brass parts provide a steady accompaniment. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

Musical score for the second system of 'TÄNZE AUS TERPSICHORE - INTERLUDES'. This system continues the orchestral arrangement from the first system, featuring the same eight instruments: Picc., FL., Ob., BSN., B. CL. 1, B. CL., B. SX., and TUBA. The musical notation continues with similar rhythmic complexity and woodwind activity. The system concludes with a double bar line. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

-||-

LEISURELY (♩ = 63)

p

pp

pp

pp

pp

mf

mp

mp

mp

mp

mp

B♭ CL. 1 *mp*

B♭ CL. 2 *p*

B♭ CL. 3 *p*

B♭ CL. 4 *p*

B. CL. *p*

-III-

ALLEGRETTO (♩ = 72)

B. TPT. 1
mf

B. TPT. 2
mf

HN. 1
mf

TBN.

TUBA

B. TPT. 1

B. TPT. 2

B. TPT. 3

HN. 1

TBN.
mf

EUPH.
mf

B. TPT. 1

B. TPT. 2

B. TPT. 3

HN. 1

TBN.

EUPH.

TUBA

B> TPT. 1
B> TPT. 2
B> TPT. 3
HN. 1
TBN.
EUPH.
TUBA

B> TPT. 1
B> TPT. 2
B> TPT. 3
HN. 1
TBN.
EUPH.
TUBA

B> TPT. 1
B> TPT. 2
B> TPT. 3
HN. 1
TBN.
EUPH.
TUBA

PERUSAL SCORE

-IV-

LIVELY (♩ = 74)

S. SX. *mf*

A. SX. 1 *mf*

A. SX. 2 *mf*

S. SX.

A. SX. 1

A. SX. 2

T. SX. *mf*

B. SX. *mf*

S. SX.

A. SX. 1

A. SX. 2

T. SX.

B. SX.

S. SX. *f* *rit.*

A. SX. 1 *f*

A. SX. 2 *f*

T. SX. *f*

B. SX. *f*