



DANCES FROM TERPSICHORE

I. La Bourée

II. Pavane

III. Spagnoletta and Courante

COMPILED BY MICHAEL PRAETORIUS

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3
5 - Viola (Violin T.C.)
5 - Violoncello
5 - Double Bass
1 - Tenor Drum
1 - Piano

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: *Measures of Success®* for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

In the year 1612 German composer Michael Praetorius published a collection of more than 300 dances from the period, scored for either 4 or 5 voices, without specifying instrumentation. The collection was titled *Terpsichore* after the muse of the dance from Greek mythology. This is an arrangement in three movements of four of the dances in the collection.

- A bourée is a lively French dance, usually in cut time and with a pick-up in the melody.
- Originating in southern Europe, the pavane has been described using these words: slow, stately, ceremonial, courtly, processional.
- Spagnoletta or española is a dance originating in Spain. Many spagnolettas use the same melodic and rhythmic motives.
- And finally, a courante is a “running dance”.

Each voice has moments of rhythmic independence so attention to counting is crucial. Also, great attention must be paid to accidentals, as the lines between major and minor are routinely blurred, as was the style of the period.

All three movements should be felt and conducted with 2 beats per measure.

Minimum shifting is required only in the bass; otherwise it is entirely in first position.

The tenor drum (or, tabor, bodhran, tambourine, etc.) is optional but truly adds to the Renaissance flavor.

For a creative illustrated treatise on the significance of dance in the Renaissance, see the English translation of Arbeau's book *Orchesography*, published in 1596 (prior to *Terpsichore*) which inspired Peter Warlock's *Capriol Suite* (1926).

- Carrie Lane Gruselle

DANCES FROM TERPSICHORE

COMPILED BY MICHAEL PRAETORIUS

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

I. La Bourée

Allegretto (♩ = 72)

Bourée I

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Tenor Drum

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

5 6 7 8 9



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15 16 17 18 19

Fine

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

20 21 22 23 24

mp

mp

mp

mp

mp

mp

25 *Bourée II* 29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

25 26 27 28 29 30

p

p

p

p

p

p

Score for measures 31-35, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., T. D., and Pno. The music is in G major (one sharp) and 4/4 time. Measures 31-32 show the initial entry of the strings and piano. Measures 33-35 continue the melodic development. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 31, 32, 33, 34, 35

Score for measures 36-40, featuring Vln. 1, Vln. 2, Vla., Vcl., D.B., T. D., and Pno. The music continues in G major and 4/4 time. Measures 36-38 show the strings and piano playing a sustained melody. Measures 39-40 lead to the end of the section. Dynamics include *mf* (mezzo-forte). A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 36, 37, 38, 39, 40

D.S. al Fine

II. Pavane

Andantino (♩ = 104)

Tenor Drum tacet

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano

mp

2 3 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

5 6 7 8 9

13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

10 11 12 13 14

1. rit. 2.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

p

15 16 17 18

III. Spagnoletta and Courante

Allegro (♩ = 60)

Spagnoletta

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Tenor Drum

Piano

5

2 3 4 5 6

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

9

7 8 9 10 11 12

17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

13 14 15 16 17 18

21

To Coda

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

T. D.

Pno.

19 20 21 22 23 24

25 *Courante*

29

Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. *mf*
 Vcl. *mf*
 D.B. *mf*
 T. D.
 Pno. *mf*

25 26 27 28 29 30

*D.C. al Coda**Coda*

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.
 T. D.
 Pno.

31 32 33 34 35