

## Preface

Michael Praetorius' monumental *Terpsichore* of 1612 is the largest collection of its type. It contains mostly French dance music. The melodies came to Praetorius through a French dancing-master, Anthoine Emeraud, who worked in Brunswick. Praetorius himself was responsible for harmonising and arranging the dances, though in a few cases he was provided with a bass part. However, the collection also contains a substantial group of five-part settings by Francisque Caroubel, another French dancing-master, who visited Praetorius' home town of Wolfenbüttel in 1610.

This selection of dances from *Terpsichore* has been made particularly with recorders in mind, and in many cases the pieces have been transposed. Modifications to the distribution of the notes in certain chords have been made in order to achieve the required balance for a recorder consort. Furthermore, many notes in the bass part have been put up an octave, not merely to avoid going off the bottom of the instrument, but also to avoid too many relatively slow-moving notes in the faster pieces.

The original note values have been halved in nos. 3, 4 and 7-11. Nos. 1, 4 and 9-11 have been transposed down a tone, and no. 6 up a fourth. No. 5 originally had a heavily violinistic top part which has been replaced by a recorder. The original reads (bars 1-4):



No. 10, though originally in 3/4 time, has been transposed to 2/4 time, and appears in the edition as a 2/4 piece. The original reads (bars 1-4):

For the sake of uniformity, all pieces in this edition are written in 2/4 time, and the original time signatures are given in the margin.

The original notation is given in the margin, and the original time signatures are given in the margin. The original notation is given in the margin, and the original time signatures are given in the margin.

Bernard Thomas

## Vorwort

Michael Praetorius' großes Werk *Terpsichore* von dem Jahre 1612 stellt die umfangreichste Sammlung dieser Art dar. Die meisten, hauptsächlich französische Tanzmusik, wurde Praetorius durch den französischen Tanzmeister Anthoine Emeraud kennen, der in Braunschweig wirkte. Praetorius selbst war für die Harmonisierung und die Anordnung der Tänze verantwortlich, wenn auch in wenigen Fällen er mit einer Basspartie versehen war. Die Sammlung enthält auch eine beträchtliche Gruppe von Fünfstimmigen Settings von Francisque Caroubel, einem anderen französischen Tanzmeister, der Praetorius' Heimatstadt Wolfenbüttel im Jahre 1610 besuchte.

Diese Auswahl von Tänzen aus *Terpsichore* wurde besonders mit Blick auf die Blockflöten gemacht, und die Stücke sind in vielen Fällen transponiert worden. Bei manchen Akkorden wurden die Notenverteilung verändert, um für das Blockflöten-Ensemble eine bessere Ausgewogenheit zu erzielen. Außerdem sind viele Noten in der Basspartie nach oben verlagert worden, nicht nur um die Untergrenze des Instruments nicht zu überschreiten, sondern auch, um zu vermeiden, daß zu viele relativ schwer bewegliche Noten in den schnelleren Stücken vorkommen.

Die ursprünglichen Notenwerte sind in den Nos. 3, 4 und 7-11 halbiert worden, und die Nos. 1, 4 und 9-11 sind um einen Ton nach unten, die No. 6 um eine Quarte nach oben transponiert worden. Das Original der No. 5 hatte eine sehr violinistische, violinspezifische Oberstimme, die hier durch eine recorder-spezifische Oberstimme ersetzt wurde. Entsprechend den Möglichkeiten der Blockflöten ist die ursprüngliche Original lautet (T. 1-4):

No. 10, obwohl ursprünglich in 3/4 Takt geschrieben und im Dreiermetrum gespielt, scheint doch als Zweiermetrum gedacht zu sein und wurde in dieser Ausgabe entsprechend notiert.

Der Einfachheit halber geht diese Ausgabe davon aus, daß die originalen Vorzeichen für den gesamten Takt gelten. Dies hat zur Folge, daß gelegentlich Sicherheitsvorzeichen in Klammern ergänzt wurden. Zu Praetorius' Zeiten wurden Vorzeichen nur wenig systematisch verwendet, doch kann man generell sagen, daß sich Vorzeichen damals meist auf die unmittelbar nachfolgende Note bezogen. Ausschließlich vom Herausgeber hinzugefügte Vorzeichen, die im wesentlichen Geschmackssache, gelegentlich aber – kontextbedingt – auch obligatorisch sind, werden über dem System im Kleindruck angegeben. Auch diese gelten lediglich für jeweils eine Note.

Bernard Thomas  
Übersetzung: Monika Twelsiek

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# Dances from *Terpsichore*

Volume II

Edited by/Herausgegeben von  
Bernard Thomas

Michael Praetorius  
1571-1621

## 1. Bransles Lorraines (XVIII)

1.

Descant Recorder I  
Sopranblockflöte I

Descant Recorder II  
Sopranblockflöte II

Treble Recorder  
Altblockflöte

Tenore Recorder  
Tenorblockflöte

Bass Recorder  
Baßblockflöte

The musical score is arranged in five systems. The first system contains five staves for recorders: Descant Recorder I (Sopranblockflöte I), Descant Recorder II (Sopranblockflöte II), Treble Recorder (Altblockflöte), Tenore Recorder (Tenorblockflöte), and Bass Recorder (Baßblockflöte). The second system contains five staves for recorders and one staff for the Bass Recorder. The third system contains five staves for recorders and one staff for the Bass Recorder. The fourth system contains five staves for recorders and one staff for the Bass Recorder. The fifth system contains five staves for recorders and one staff for the Bass Recorder. The score is in 3/4 time and begins with a treble clef and a key signature of one flat (B-flat). A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the entire score.

2.



Musical score system 1, measures 1-4. It features five staves: four treble clefs and one bass clef. The music is in common time (C). The first staff has a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a melodic line with a slur over the first two measures. The fifth staff is the bass line, consisting of quarter and eighth notes.



Musical score system 2, measures 5-8. It features five staves: four treble clefs and one bass clef. The music continues from the previous system. The first staff has a melodic line with eighth notes. The second and third staves provide harmonic support. The fourth staff has a melodic line with a slur over the first two measures. The fifth staff is the bass line, consisting of quarter and eighth notes. The system concludes with a double bar line and first/second endings.



Musical score system 3, measures 9-12. It features five staves: four treble clefs and one bass clef. The music continues from the previous system. The first staff has a melodic line with eighth notes. The second and third staves provide harmonic support. The fourth staff has a melodic line with a slur over the first two measures. The fifth staff is the bass line, consisting of quarter and eighth notes. The system concludes with a double bar line.



System 1 of a musical score, featuring five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with a key signature of one sharp (F#).



System 2 of a musical score, featuring five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, maintaining the key signature of one sharp.



System 3 of a musical score, featuring five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, maintaining the key signature of one sharp.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the beginning and end of the system.

2. Brindes galantes

Francisque Caroubel  
(d. 1611)

1.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the beginning and end of the system.

The third system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the beginning and end of the system.

2.



Musical score system 1, measures 1-4. It features five staves: two treble clefs, two more treble clefs, and one bass clef. The music includes various note values, rests, and accidentals. A double bar line with repeat dots is present at the end of the system.



Musical score system 2, measures 5-8. It features five staves: two treble clefs, two more treble clefs, and one bass clef. The music continues with various note values and rests.



Musical score system 3, measures 9-12. It features five staves: two treble clefs, two more treble clefs, and one bass clef. The music concludes with a final double bar line.



First system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one sharp (F#). The system concludes with two first endings, labeled '1' and '2', each followed by a repeat sign.

Second system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one sharp (F#). The system begins with a third ending, labeled '3.', followed by a repeat sign. The system concludes with a double bar line.

Third system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one sharp (F#). The system concludes with two first endings, labeled '1' and '2', each followed by a repeat sign.

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