

Foreword

This collection contains twenty melodies from the 1612 *Terpsichore* collection, arranged for lever harp solo or duo. While the melodies and bass lines are reminiscent of the original dances, no attempt has been made to adhere to a rigid interpretation of late Renaissance harmony. However, the arrangements definitely have a “period flavor” to them and are suitable for actual dancing when repeated.

So that the entire book can be played as a continuous “suite” of background or concert music, the arrangements are written using only the key signatures of C and G (or their relative minors) and placed in an order that presents varied tempo, tonality, mood and meter. Some of the arrangements were transposed from their original *Terpsichore* keys in order (1) to be better suited to the range of the harp and (2) to facilitate lever changes on harps employing a C tuning.

The *primo* harp part is designed as a complete harp arrangement so that this collection can be used for harp solo as well as harp duet. The *primo* part, while suitable for harp solo, is intentionally modestly voiced so that the slightly easier *secondo* part has something to play. Therefore, a soloist may want to “fill out” some of the sparser chord structures for a more satisfying harmonization of the dances. Guitar chords are included so that this book can be used to accompany a solo instrumentalist playing the melody line of the *primo* part.

Lever changes are indicated between the staves by octave number and diamond-shaped notes, while pedal changes are listed below the bass staff. Some suggested fingerings and dynamics are also included. This book was laid out with each harp score on facing pages so that each harper may follow the opposite part. Measure numbers have been provided to assist duet performance.

In order to successfully arrange these melodies for lever harp, a few minor concessions in melody or harmony were necessary. If pedal harpists are bothered by these concessions, they should tastefully “fill in” any missing or altered notes.

The total range needed to play all pieces in the keys indicated is four octaves C2 to C6, although several of the pieces require considerably less range. The harper should feel free to add appropriate ornamentation in order to enhance the selections. Feel free to re-arrange the pieces to best facilitate performance, no matter what this book says!

Darhon Rees-Rohrbacher
May 2014

About Terpsichore

The name *Terpsichore* is taken from Greek mythology. *Terpsichore* was one of the nine muses and ruled over dance and choral singing. She is usually depicted seated, holding a lyre, accompanying dancers' choirs. *Terpsichore* is certainly an appropriate title for the huge 1612 dance tune compilation by German composer Michael Praetorius (aka Schultze). Most of the 300+ tunes in the collection are listed as being by either Praetorius himself or a composer-colleague named Pierre-Françisque Caroubel. However, quite a few tunes have the author listed as "uncertain." Praetorius may not have actually composed all of the tunes attributed to him in the collection; he likely borrowed some tunes that were in popular use. In fact, similar tunes appear in other historical collections, most notably John Playford's *English Dancing Master* of 1651.

Table of Contents

While I have listed the "traditional" key signatures below, a few of the selections are actually in a mode (implied or true) with something other than the expected tonic chord as the starting or ending tonality.

Title of Selection	Number in Terpsichore Collection	Attributed To This Composer	Time Signature	Key Signature Indication	Page #
1. Bransle Simple de Nouvelle	#2	Praetorius	4/4	C major	1
2. Courante	#134	Praetorius	3/2	A minor	3
3. La Canarie	#31	Praetorius	6/4	C major	5
4. La Bourée	#32-2	Praetorius	2/2	A minor	7
5. Ballet des Matelotz	#280	Praetorius	4/4	C major	9
6. Courante	#62	Praetorius	6/4	A minor	11
7. Ballet des Bacchantes	#278	Unknown	4/4	C major	13
8. Ballet des Amazones	#270	Unknown	4/4	A minor	15
9. Galliarde	#285	Caroubel	3/2	C major	17
10. Pavane de Spaigne	#29	Caroubel	4/4	A minor	19
11. Volte	#211	Praetorius	6/4	C major	21
12. Gavottes de Montirande	#1	Caroubel	4/4	G major	23
13. Galliarde	#300	Unknown	3/2	G major	25
14. Philov	#22	Praetorius	4/4	G major	27
15. La Rosette	#109	Unknown	6/4	E minor	29
16. La Bourée	#32-1	Praetorius	2/2	G major	31
17. Volte	#210	Praetorius	3/2	G major	33
18. Ballet de la Royne	#263	Praetorius	4/4	G major	35
19. Courante	#73	Praetorius	3/2	G major	37
20. Gavotte & Gilotte	#1	Caroubel	4/4	G major	39

Performance Practice

A few words about performance practice of these dances are in order. In order to maintain a compact, uniform appearance in how each page is presented, only basic section repeats are indicated. The performer is free to add *da capos* to lengthen each dance for a more satisfying rendition. The harp two parts contain some percussion notation; the harper should tap on the soundboard with fingers or knuckles in the suggested rhythm. Other rhythms may be used at the discretion of the performer.

The performer will notice that there appears to be an “extra” measure at the end of most of the selections. This is a stylistic feature of Renaissance dancing. After the piece has been repeated enough times for the assembled dancers, the ensemble plays the final cadence and strikes the tonic chord once again with embellishment. This allows the dancers to acknowledge each other at the end of the dance. Where the *primo* part indicates *arp.* in the final measure, this means to execute a rapid arpeggiated flourish up and down the harp within the note range shown.

This book was arranged in progressive key order so that the selections could be played “en suite.” Because of this, the harper will notice that the last measure of several pieces contains lever or pedal changes after the final chord. The purpose of these changes is to “set up” the harp for the next dance selection. When only individual dances are desired, these changes may be omitted.



1a. Bransle Simple de Nouvelle #2

(From "Terpsichore")

Arr. D. Rees-Rohrbacher
(ASCAP)

primo

Michael Praetorius
(c. 1571 - c. 1621)

Note: Set levers & pedals for C major.

Maestoso $\text{♩} = 120$

Chords: C, Am, G, D, C, G, 1. C, F, 3. G, G, C, F, G, C, 2. C, 2, 1, F, 2, 3, G, 4, 2, F, 1, G, C, G, D, G, C, Am, G, C, F#, F#, G, C, 2, 1, 3, 2, 1, 2, G, C, 14, 1-1, F, 4, G, C, D, G, C, F#, F, G, C, 2, 1, F, 2, 3, G, 4, 2, C, G, 1, C, arp. F#3

Bransle 1
mf

Bransle 2
mp

Bransle 2
mp

Bransle 2
f