



Dances for the Muse, Terpsichore

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: B♭: D: E♭)	2
Mallets	4
Xylophone, Marimba, Bells, Chimes	
Percussion 1	3
Snare Drum, Bass Drum, Castinets	
Percussion 2	5
Tam-tam, Finger Cymbals, Crash Cymbals, Wooden Temple Blocks, Triangle	
Percussion 3	6
Sizzle Cymbal, Suspended Cymbal, Tom-tom, Triangle, Tambourine, Frame Drum	



ABOUT THE COMPOSER



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies.

Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

DANCES FOR THE MUSE, TERPSICHORE

Dances for the Muse, Terpsichore was commissioned by the Dripping Springs High School Band, Dripping Springs, TX, for the 2021 Texas Music Educators Association 5A Performing Group, directors Derek Woods, John Pearson, Amanda Petro, Jason Dye, and Keith Lancaster, retired.

Dances for the Muse, Terpsichore is a collection of various Renaissance Dances written for modern-day concert band. The musical Renaissance Era roughly covered the 15th and 16th centuries and saw an increase in not only the volume of music created and distributed to people (partly due to the invention of the printing press) but also a general increase in freedom and variety of rhythms, harmonies, and range compared to the previous Medieval period.

In addition to vocal and sacred music, many dances existed, which were extremely varied in nature. They ranged from stately, processional dances (*bassadance, pavane*) to fast, lively dances (*galliard, courante*.) This music was often played by consorts, or families, of instruments (precursors to the modern-day Lute, Violin, Guitar, Keyboard, Bassoon, and Trombone.)

While researching the history of this dance music, I discovered many composers of the time period. One prominent German composer was Michael Praetorius, who published a compendium of over 300 dances. He titled his collection *Terpsichore*, the name of one of the nine Muses in Greek mythology, the goddess of dance.

With my particular work, I decided to include dances from not only Praetorius, but other composers such as Claude Gervaise and Erasmus Widmann. And like Praetorius, I also decided to pay tribute to the Muse of dance, *Terpsichore*, by including her name in the title.

Please enjoy *Dances for the Muse, Terpsichore*.

Notes to the Conductor regarding Ornaments and Percussion

- Grace notes should generally be played before the downbeats. However, in Measure 97, the Piccolo grace note preceding the trill may be placed on the downbeat.
- The ornament in Measure 132 (Trumpet 1, beat 3) is a *mordent*, which indicates a rapid alternation between the written note, note above, then written note once again (B-C-B.)
- This piece works best with at least seven percussionists. Most of the percussion parts can be covered by one player, but two players are needed to cover Percussion 1 and Percussion 3.
- In Movement 2, the Percussion 3 Tambourine rhythms are to be played mostly with the fingers on the skin, while the closed symbol (plus sign) refers to a "slap" sound that may be achieved with the heel of the hand. The roll symbol indicates a shake. A similar style should be used with the Frame Drum in Movement 4, Measure 191.



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Full Score

Dances for the Muse, Terpsichore

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 68$

I. Branle de Champagne IX, Courante 2

Solo

Piccolo mf

Flute 1, 2

Oboe

B♭ Clarinet 1 mp

B♭ Clarinet 2, 3 mp

Bass Clarinet mp

Bassoon 1, 2 mp

Alto Saxophone 1, 2 mp

Tenor Saxophone mp

Baritone Saxophone

A. Sax. 1 only

+A. Sax. 2

$\text{♩} = 68$

I. Branle de Champagne IX, Courante 2

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2 mp

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: B♭; D: E♭)

Mallets
(Xylophone,
Marimba,
Bells,
Chimes)

Percussion 1
(Snare Drum,
Bass Drum,
Castanets)

Percussion 2
(Tam-tam,
Finger Cymbals,
Crash Cymbals,
Wooden Temple Blocks,
Triangle)

Percussion 3
(Sizzle Cymbal,
Suspended Cymbal,
Tom-toms, Triangle,
Tambourine,
Frame Drum)

Tam-tam p

Sizzle Cym. $\text{pp} < \text{mp}$

1 2 3 4 5 6 $\text{pp} <$

rit. **9 Attacca** **Lively** ♩ = 112 **Tutti**

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

rit. **9 Attacca** **Lively** ♩ = 112

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp. *mp*

Mal. *mp*

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3 *mp*

mp 7 8 9 10 11 12 13

ppp *mf* *mf* *mf*

Sus. Cym. Tom-toms

Finger Cymbals

Castanets

68

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14

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

14

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19 20 21

MCB2201FS

MCB2201FS

MCB2201FS

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

On Drum

Sus. Cym.

mf

cresc.

mp

f

p

44

45

46

47

48

49

50

53

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

Tom-toms

51 52 53 54 55 56

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[illegible]

[63] ♩ = 92 *rit.*

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

[63] ♩ = 92 *rit.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Sizzle Cym.

Tam-tam

p *mf* *mp* *p*

63 64 65 66 67 68 69

70 II. Regina No. 12 (Brass Tacet)

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Mal.

Perc. 3

2 **4**

4 **4**

mf *mf*

Tamb. Fingers

Shake

Slap

70 71 72 73 74

4 **4**

75

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Mal.

Perc. 3

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

75 76 77 78

79 83

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Mal. Marimba To Bells Bells

Perc. 3

79 80 81 82 83 84

87

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Mal. To Mar.

Perc. 3

85 86 87 88 89

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Mal.

Perc. 3

94 95 96 97

$\text{♩} = 76$

98 III. Clara No. 16 (Woodwinds Tacet)

Score for measures 98-103. The woodwinds are in a tacet. The brass and strings play a rhythmic pattern. The tempo is marked $\text{♩} = 76$. The dynamic is *mf*.

Measures 98, 99, 100, 101, 102, 103.

Instrument parts: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, 3, Hn. 1, 2, Tbn. 1, 2, Euph., Tba.

104

Score for measures 104-109. The woodwinds enter with a melodic line. The brass and strings continue the rhythmic pattern. The dynamic is *p* for the woodwinds and *mf* for the brass and strings.

Measures 104, 105, 106, 107, 108, 109.

Instrument parts: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, 3, Hn. 1, 2, Tbn. 1, 2, Euph., Tba.

110 più mosso $\text{♩} = 80$

114

Score for measures 110-115. The tempo is marked *più mosso* $\text{♩} = 80$. The woodwinds enter with a melodic line. The brass and strings continue the rhythmic pattern. The dynamic is *mf* for the woodwinds and *f* for the brass and strings.

Measures 110, 111, 112, 113, 114, 115.

Instrument parts: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, 3, Hn. 1, 2, Tbn. 1, 2, Euph., Tba.

118

116 117 118 119 120 121 122

B♭ Tpt. 1 *tr* *mf* *mp*

B♭ Tpt. 2, 3 *mf* *mp*

Hn. 1, 2 *mf* *mf*

Tbn. 1, 2 *mf* *Solo* *f* *Tutti* *mp*

Euph. *f* *mp*

Tba. *mf* *f* *mp*

126

123 124 125 126 127 128

B♭ Tpt. 1 *mf* *mp* *f*

B♭ Tpt. 2, 3 *mf* *mp* *f*

Hn. 1, 2 *f* *mp* *f*

Tbn. 1, 2 *f* *f*

Euph. *mf* *mp* *f*

Tba. *mf* *mp* *f*

129 130 131 132 133 134

B♭ Tpt. 1 *rit.* *w*

B♭ Tpt. 2, 3 *rit.* *w*

Hn. 1, 2 *rit.* *w*

Tbn. 1, 2 *rit.* *w*

Euph. *rit.* *w*

Tba. *rit.* *w*

2
4

$\bullet = 120$

135 IV. Galliarde de la Guerre; Galliarde

accel.

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

135 **IV. Galliarde de la Guerre; Galliarde** *accel.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

135

136

137

138

139

140

♩ = 136

145 ♩ = 148

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

♩ = 136

145 ♩ = 148

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Tri.

mf marcato

mf marcato

mf

mf

Temple Blocks

mp 141 142 143 144 145 146 147 148

f

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

3
4

6
8

2
4

3
4

6
8

2
4

3
4

6
8

2
4

mp

f

mp

f

pp

Sus. Cym.

149 150 151 152 153 154

MCB2201FS

169

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

mf

f

p

f

163 164 165 166 167 168 169 170

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

171 172 173 174 175 176 177 178

179 180 181 182 183 184 185

192

MCB2201FS

201 ♩ = 160

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

201 ♩ = 160

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *mf*

Euph. *mf*

Tba.

Timp. *ff* *mp*

Mal.

Perc. 1

Perc. 2

Perc. 3 *f*

201 202 203 204 205 206 207 208

211

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

211

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Tri.

mf

Fl. 1 only

mf

mf

mf

G to B $\flat$

Tom-toms

209 210 211 212 213 214 215 216

221

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

221

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

217 218 219 220 221 222

mf

mf

mf

mf

mf

mf

f

Snares off

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

24

24

24

pp

Sus. Cym.

223 224 225 226 227 228

MCB2201FS

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

235 236 237 238 239 240

p *ff*

MCB2201FS

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

pp *f* *p* *ff*

247 248 249 250 251 252

Picc. *ff* *mf* *ff* *Fl 1 only* *+ Fl. 2*
 Fl. 1, 2 *ff* *mf* *ff*
 Ob. *ff* *mf* *ff*
 B♭ Cl. 1 *ff* *mf* *ff*
 B♭ Cl. 2, 3 *ff* *mf* *ff*
 B. Cl. *mf* *ff*
 Bsn. 1, 2 *mf* *ff* *A. Sax. 1 only* *+ A. sax. 2*
 A. Sax. 1, 2 *ff* *mf* *ff*
 T. Sax. *mf* *ff*
 B. Sax. *mf* *ff*
 B♭ Tpt. 1 *ff* *mp* *ff*
 B♭ Tpt. 2, 3 *mp* *ff*
 Hn. 1, 2 *ff* *mf* *ff*
 Tbn. 1, 2 *mp* *ff* *Div.*
 Euph. *mp* *ff*
 Tba. *mp* *ff*
 Timp. *mf* *ff* *fp* *ff*
 Mal. *ff*
 Perc. 1 *f* *mp* *fp* *Cr. Cym.* *ff*
 Perc. 2 *ff* *ff*
 Perc. 3 *ff*

253 254 255 256 *pp* 257 258 *ff* 259

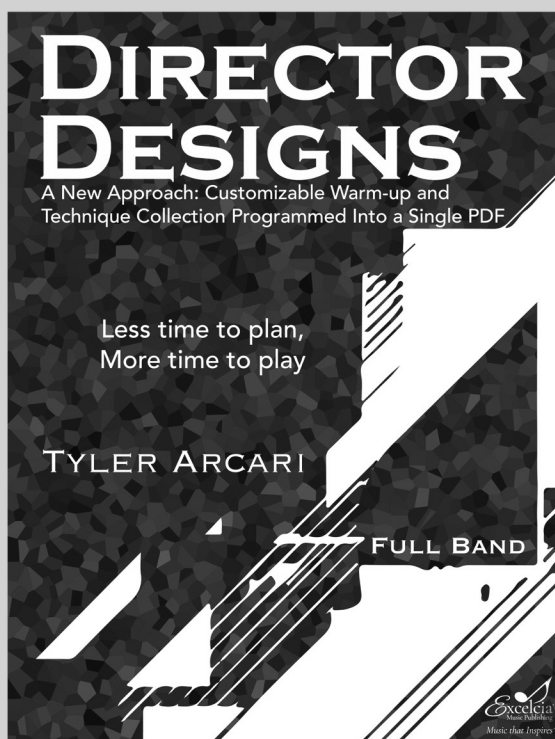
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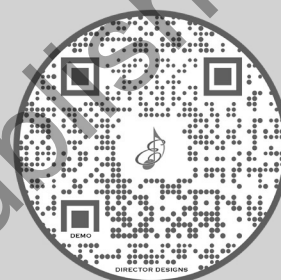
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Scales

Exercises

Select from box, then press [Design]

Design

C Major Scale with arpeggio
C Inst. (High)

F Major Scale with arpeggio (E♭ Concert)
B♭ Inst.

C Major Scale with arpeggio (E♭ Concert)
C Inst. (High)

C MAJOR-LVL3
F MAJOR-LVL3
B-Flat MAJOR-LVL3
E-Flat MAJOR-LVL3
A-Flat MAJOR-LVL3

Scale Exercises

Exercises

Select from box, then press [Design]

Design

C MAJOR-Exercise 1
F MAJOR-Exercise 1
B-Flat MAJOR-Exercise 1

Lip Flexibility

Exercises

Select from box, then press [Design]

Design

W.W. Flexibility #2 (Brass Lip Slur #2)
C Inst. (+Mallets)

Lip Flexibility 3
Lip Flexibility 4
Lip Slur 1
Lip Slur 2
Lip Slur 3

Rhythm Studies

Exercises

Select from box, then press [Design]

Rhythm 3(4/4)

Design

Rhythm 12(3/4)

Design

Rhythm 11(3/4)

Rhythm 12(3/4)

Rhythm 13(3/4)

Rhythm 14(3/4)

Rhythm 15(3/4)

Design

Chorales

Exercises

Select from box, then press [Design]

Design

C MAJOR-Chorale
F MAJOR-Chorale
B-Flat MAJOR-Chorale
E-Flat MAJOR-Chorale
A-Flat MAJOR-Chorale

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