

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

## BIOGRAPHY

Jan Bach, born in Illinois in 1937, attended the University of Illinois in Urbana where he received the Doctor of Musical Arts degree in composition. His orchestral works include a *Piano Concerto*, a *Horn Concerto*, *Gala Fanfare*, *Burgundy Variations*, *Sprint* (recently commissioned by the Greenwich Philharmonia), and *The Happy Prince* (based on the Oscar Wilde story) for narrator and orchestra. Among his theatrical works is *The System*, an opera derived from Edgar Allen Poe. Jan Bach has also written a variety of works for instrumental ensemble including *Rounds* for brass quintet and *Eisteddfod* for flute, viola and harp, written for the Aldeburgh Festival.

Jan Bach has been the recipient of numerous awards, grants, and commissions, including a BMI Composer Prize, Koussevitsky Prize at Tanglewood, Mannes College Opera Competition Prize, first prize at the First International Brass Congress in Montreux, Switzerland, and first prize in the New York City Opera Competition for one act opera.

## PROGRAM NOTE

Michael Praetorius (1571-1621) is possibly best remembered for "Lo, how a rose ere blooming". During his lifetime, however, he was revered as an excellent organist, the composer of over one thousand sacred works based on Protestant hymns, and a frequent collaborator, with Martin Luther, in contributions to the Latin liturgy. He was also an early musicologist; his *Syntagma musicum* remains our chief resource for knowledge of the Renaissance musical instruments of his day.

The source for the four arrangements included in the present suite is *Terpsichore* (1612), the only secular work of Praetorius that survives to the present time. It is a collection of dances popular around the turn of the seventeenth century and appears as Volume XV in Praetorius' complete works as published by the Möseler Verlag Wolfenbüttel.

The Courante is of the Italian rather than the French variety in its quick triple rhythms; the Bouree originated as a French folk dance. Both were popular enough to be retained in the instrumental suites of later Baroque composers, particularly Bach. The Spagnoletta was a dance in triple meter and all extant examples of this type begin with the same melody in the first three measures. The concluding Volta was a dance of Provencal origins; in its time it was considered lewd and suggestive because, unique among the dances of the time, the couples embraced during its execution (Louis XIII actually banned the dance from the French court for this reason).

From his own account, we know that Praetorius once arranged the dances from this collection for the instruments of his day. It is hoped that the present arrangements, transcribed for the colorful instruments of the present-day concert band, will give these delightful works the wider audience that Praetorius undoubtedly intended.

## INSTRUMENTATION

1 Full Score	1 E♭ Alto Saxophone I	2 Euphonium
1 Piccolo	1 E♭ Alto Saxophone II	4 Tuba
3 Flute I	1 B♭ Tenor Saxophone	2 Percussion I (Timpani, Bass Drum, Sleighbells)
3 Flute II	1 E♭ Baritone Saxophone	2 Percussion II (Tam-Tam, Large Tom-Tom, Snare Drum, Triangle)
1 Oboe I	3 B♭ Trumpet I	2 Percussion III (Suspended Cymbal, Bells, Large Tom-Tom)
1 Oboe II	3 B♭ Trumpet II	2 Percussion IV (Bells, Triangle, Woodblock, Castanets, Crash Cymbals)
3 B♭ Clarinet I	3 B♭ Trumpet III	
3 B♭ Clarinet II	1 F Horn I	
3 B♭ Clarinet III	1 F Horn II	
1 B♭ Bass Clarinet	1 F Horn III	
1 Bassoon I	1 F Horn IV	
1 Bassoon II	1 Trombone I	
	1 Trombone II	
	1 Trombone III	

Two additional Dances from *Terpsichore* arranged by Jan Bach, a Bouree and a Ballet, are available on rental from the publisher. When all six dances are performed as a set the suggested order is as follows:

I Courante, II Gavotte, III Spagnoletta, IV Bouree, V Ballet, VI Volte

# COURANTE

*Pesante* (♩ = c.72)

*accel* ..... (♩ = 85)

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

- PICCOLO**: 1 staff
- FLUTES**: 2 staves (1, 2)
- OBOES**: 1, 2 staves
- BASSOONS**: 1, 2 staves
- CLARINETS**: 1, 2, 3 staves
- SAXOPHONES**: 1, 2 staves (A, T, B)
- TRUMPETS**: 1, 2, 3 staves
- HORNS**: 1, 2, 3, 4 staves
- TROMBONES**: 1, 2, 3 staves
- EUPHONIUMS**: 1 staff
- TUBAS**: 1 staff
- Percussion**: 4 staves including Bells (plastic), Chimes (wood mallets), Tam-Tam, Large Tom-Tom (wood), and Timp. (med.)

The score includes various musical notations such as dynamics (f, mf, div.), articulation (accents, slurs), and performance instructions (e.g., *div.*, *mf*, *f*, *f* (open), *f* div., *f* div., *f* Bells (plastic), *f* Chimes (wood mallets), *f* Tam-Tam, *f* Large Tom-Tom (wood), *f* Timp. (med.), *f*mf, *f*, *mf*). A large '6/8' time signature is prominently displayed on the right side of the score.

PICCOLO

FLUTES

OBOES

BASSOONS

CLARINETS

CLARINETS

CLARINETS  
Bass

A  
SAXOPHONES

T  
SAXOPHONES

B

1  
TRUMPETS

2

3

HORNS

TROMBONES

EUPHONIUMS

TUBAS

2.

1.

1

PICCOLO

FLUTES

OBOES

BASSOONS

CLARINETS

CLARINETS

CLARINETS Bas

A SAXOPHONES

T SAXOPHONES

B SAXOPHONES

TRUMPETS

1

2

3

HORNS

TROMBONES

EUPHONIUMS

TUBAS

2.

1.



3

PICCOLO

FLUTES

OBOES

BASSOONS

CLARINETS

CLARINETS

CLARINETS Bass

SAXOPHONES A

SAXOPHONES T

SAXOPHONES B

TRUMPETS 1

TRUMPETS 2

TRUMPETS 3

HORNS

TROMBONES

EUPHONIUMS

TUBAS

4. (Tamb.) (shake)

3. (shake)

2.

Bells

TomTom

mf

# GAVOTTE

*Moderately* (♩=120)

**PICCOLO**  
2/4

**FLUTES**  
2/4

**OBOES**  
2/4

**BASSOONS**  
2/4

**CLARINETS**  
2/4

**CLARINETS**  
2/4

**CLARINETS**  
2/4

**Bass**  
2/4

**SAXOPHONES**  
2/4

**SAXOPHONES**  
2/4

**SAXOPHONES**  
2/4

**TRUMPETS**  
1 2/4  
2 4/4  
3 4/4

**HORNS**  
2/4

**TROMBONES**  
2/4

**EUPHONIUMS**  
2/4

**TUBAS**  
2/4

**PERCUSSION**  
1. 2/4  
4. 4/4  
3. 4/4  
2. 4/4  
1. 4/4

*sleigh bells*

*Triangle (thin stick)*

*Tambourine (strike)*

*Sn. dm. (sn. off) (wood)*

*Bass dm (wood stick)*

*f*





13

PICCOLO

FLUTES

OBOES

BASSOONS

CLARINETS

CLARINETS

CLARINETS Bass

A SAXOPHONES

T SAXOPHONES

B SAXOPHONES

1 TRUMPETS

2 TRUMPETS

3 TRUMPETS

HORNS

TROMBONES

EUPHONIUMS

TUBAS

PERCUSSION

1.

4.

3.

2.

1.

*trm*

*p*

*p*

*p*

*f*

*f*

Musical score for a symphony orchestra, page 30, rehearsal mark 14. The score includes staves for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass, Saxophones (A, T, B), Trumpets (1, 2, 3), Horns, Trombones, Euphoniums, Tubas, and Percussion (1-4). The score is in G major and 3/4 time. A large watermark "Copyrighted Material" is visible across the page.

**PICCOLO**

**FLUTES**

**OBOES**

**BASSOONS**

**CLARINETS**

**CLARINETS**

**CLARINETS**

**Bass**

**SAXOPHONES**

**SAXOPHONES**

**TRUMPETS**

**HORNS**

**TROMBONES**

**EUPHONIUMS**

**TUBAS**

**PERCUSSION**

1.

4.

3.

2.

1.

div.

mf

mf

mf

mf

(p)

(p)

(p)

f



54

PICCOLO

FLUTES

OBOES

BASSOONS

CLARINETS

CLARINETS

CLARINETS Bass

A SAXOPHONES

T SAXOPHONES

B SAXOPHONES

TRUMPETS

HORNS

TROMBONES

EUPHONIUMS

TUBAS

4.

2.

3.

1.

This page of a musical score, numbered 56, contains the following parts and markings:

- PICCOLO:** 1 part, marked *ff*.
- FLUTES:** 2 parts, marked *ff*.
- OBOES:** 1 part, marked *mf* and *cresc.*
- BASSOONS:** 1 part, marked *mf* and *cresc.*
- CLARINETS:** 3 parts (1, 2, 3), marked *mf* and *cresc.*
- CLARINETS:** 1 part, marked *mf* and *cresc.*
- BASS:** 1 part.
- SAXOPHONES:** A (Alto), T (Tenor), B (Baritone) parts, marked *ff* and *cresc.*
- TRUMPETS:** 3 parts (1, 2, 3), marked *ff* and *cresc.*
- HORNS:** 2 parts (a2), marked *ff* and *cresc.*
- TROMBONES:** 3 parts, marked *ff* and *cresc.*
- EUPHONIUMS:** 1 part.
- TUBAS:** 1 part.
- Strings:** 4 parts (4, 3, 2, 1) at the bottom of the page.

The score includes various musical notations such as dynamics (*mf*, *ff*, *cresc.*), articulation (*div.*), and performance instructions. The woodwinds and brass sections feature complex rhythmic patterns and melodic lines, while the strings provide a steady accompaniment.