# Dances for the Muse, Terpsichore

**CAROL BRITTIN CHAMBERS**

Instrumentation

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

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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Recordings are available on all major streaming services.
Dances for the Muse, Terpsichore

I. Branle de Champagne IX, Courante 2

CAROL BRITTIN CHAMBERS
(ASCAP)

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Recording available on all major streaming services
Dances for the Muse, Terpsichore - Full Score

Picc.

Fl. 1, 2

Ob.

Bb Cl. 1

Bb Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

\( \text{Picc.} \)

\( \text{Fl. 1, 2} \)

\( \text{Ob.} \)

\( \text{Bb Cl. 1} \)

\( \text{Bb Cl. 2, 3} \)

\( \text{B. Cl.} \)

\( \text{Bsn. 1, 2} \)

\( \text{A. Sax. 1, 2} \)

\( \text{T. Sax.} \)

\( \text{B. Sax.} \)

\( \text{Bb Tpt. 1} \)

\( \text{Bb Tpt. 2, 3} \)

\( \text{Hn. 1, 2} \)

\( \text{Tbn. 1, 2} \)

\( \text{Euph.} \)

\( \text{Tba.} \)

\( \text{Timp.} \)

\( \text{Mal.} \)

\( \text{Perc. 1} \)

\( \text{Perc. 2} \)

\( \text{Perc. 3} \)

\( \text{\( q = 136 \)} \)

\( \text{\( q = 148 \)} \)

\( \text{\( j = 136 \)} \)

\( \text{\( j = 148 \)} \)
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