

The Golden Dance

Michèle Sharik, Handbell Solo Artist

Performer, Teacher, Clinician, Composer, Arranger & Publisher

Torch Dance

(Bransle de la Torche)

Processional and Dance

from Terpsichore, Musarum Aoniarum (No. 15)

by Michael Praetorius (1571-1621) arranged by Michèle Sharik

for

3-5 octave handbell choir with optional percussion

Key: D Minor/Major

Bells used, 5 octaves: D3-C8

Bells used, 4 octaves: A3-G7

Bells used, 3 octaves: C4-C7

ASCAP Reference Number: 4782754

What is included in this PDF?

- a full score;
- instructions and recommended assignments for the processional and stationary portions;
- program notes; and
- a copy of our License Terms.

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PROGRAM NOTES

A **Bransle** (pronounced like *brawl*, and sometimes spelled *branle*, *brangle*, *brawle*, *braule*, or *brantle*) is a type of Renaissance French dance popular in the early 16th century. It was danced by a chain of dancers, in a line or circle, usually holding hands. The bransle was distinctive for its pattern of several large steps to the left, followed by the same number of smaller steps to the right, so that the chain or circle moved gradually to the left. Originally a country dance in which the music was passed on via rote aural imitation, it was adopted into the aristocratic courts where it was formally written down and has thus survived for us today.

This particular bransle was written by **Michael Praetorius** (1571-1621) who was a German composer, organist, and music theorist. He was a very versatile and prolific composer and developed many musical forms based on Protestant hymns. His most widely-known work was *Terpsichore*, *Museum Aoniarum*, a collection of more than 300 instrumental dances, including this branle. *Terpsichore* is his only surviving secular work.

INSTRUCTIONS AND RECOMMENDED ASSIGNMENTS

The first eight bars of this arrangement are meant to be used as a Processional, with the remaining bars to be played at the table. Instructions for following the piece's "roadmap" and recommended assignments have been included for both the processional and the stationary portion.

Renaissance dances almost always included percussion. These parts were usually improvised by the percussionists and were rarely notated. Suggested rhythms have been included for finger cymbals (or triangle), tambourine, and frame drum, but percussionists should feel free to use other instruments and improvise other appropriate rhythms, especially during the repeats.

PROCESSIONAL (mm. 1-8)

The first eight measures must be repeated several times. Part 1 begins first, alone. When they repeat, Part 2 enters, then Part 3, then Part 4, then Part 5. All parts then continue repeating measures 1-8 as they process in to their positions at the table. Once everybody arrives in their positions, the director signals the group to continue to the stationary section (mm. 9-18).

Part 1 assignments:

D3, played with a mallet (suspended)	
A3	
C4 & D4	
E4 & F4	E4 & F4 play only the regular noteheads the first time through Part 1. On subsequent repeats, play both the regular noteheads and the diamond-shaped notes.

Part 2 assignments:

GA4	
D5 E5	D5 & E5 play only the regular noteheads the first time through Part 2. On subsequent repeats, play both the regular noteheads and the diamond-shaped notes.

Part 3 assignments:

C#5	written in the treble clef
F5 G5	F5 & G5 play only the regular noteheads the first time through Part 3. On subsequent repeats, play both the regular noteheads and the diamond-shaped notes.

Part 4 assignments:

A5 C6	
E6	E6 reads Part 4 the first time through, then switches to Part 5 for subsequent repeats, and then plays both regular noteheads and diamond-shaped notes for E6 F6 (plus E7 F7).
F#6	F#6 should be assigned to the B6 C7 ringer, who will play it for the entire piece. This ringer will also read Part 4 the first time through, then switch to Part 5 for subsequent repeats, playing both regular noteheads and diamond-shaped notes for F#6 (and C#7).

Part 5 assignments:

C#6 D6 (plus D7)	
E6 F6 (plus E7 F7)	
G6 A6 (plus G7 A7)	
F#6 (plus C#7)	

STATIONARY PORTION (mm. 9-18)

At the end of the processional, proceed on to the stationary portion (mm. 9-18), played from the tables. At this point, the score condenses to three parts (labeled A, B, & C), as follows:

Part 1:

D3	Read from Part A.
A3	Add F3 to your assignment and read from Part A.
C4 D4	Read from Part A.
E4 F4	Add F#4 to your assignment and read from Part A.

Part 2:

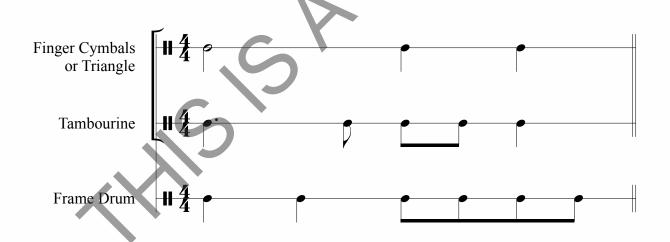
GA4	Read from Part B.
D5 E5	Read from Part B.

Parts 3, 4, & 5:

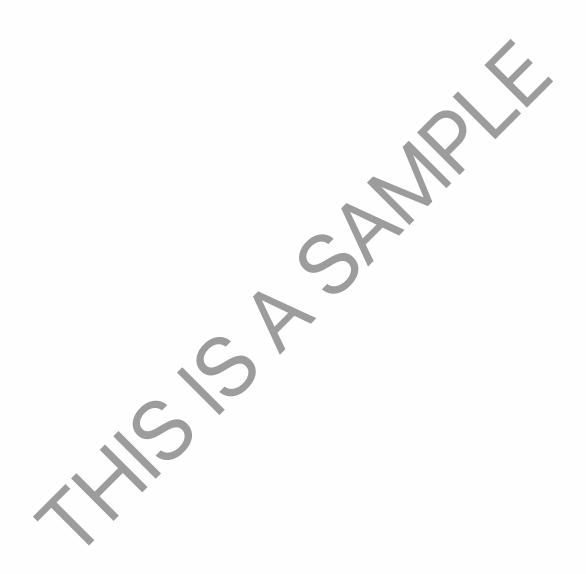
C#5	Add B4 & C5 to your assignment and read from Part B.
F5 G5	Add F#5 to your assignment and read from Part C.
A5 C6	Give the C6 to the C6 D6 ringer, add B5 to your assignment, and read from Part C.
C#6 D6 (plus D7)	Add the C6 to your assignment and read from Part C.
E6 F6 (plus E7 F7)	Read from Part C.
G6 A6 (plus G7 A7)	Read from Part C.
F#6 (plus C#7)	Keep the F#6, add B6 C7 (plus B7 C8) to your assignment, and read from Part C.

SAMPLE PERCUSSION RHYTHMS

Percussionists should feel free to use other instruments and improvise other appropriate rhythms, especially during the repeats.



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(Bransle de la Torche)





STATIONARY PART





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