



# 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.

If you have any questions or comments about this or any product or service from The Golden Dance, please do not hesitate to contact Michèle!

# The Golden Dance License Agreement

***This is a "Duplication Master" license.***

## **What does this mean?**

You may make as many copies of the score and parts as you need for your particular performance situation. All we ask is that you don't give copies to others with whom you're not performing.

**NOTE:** In the case of businesses or organizations, use of this music is limited to one physical location and one (performing or rehearsing) group at a time. As an example, a school district or religious organization may not purchase one copy and then distribute it to all their schools or churches. Each school or church needs to buy a copy.

## **Why do you ask for my email address?**

If you provide your email address, then if additions (ie. transpositions of instrumental parts, etc.) or corrections are made to the score, you will be contacted so you can update your copies! You will be given a URL (web address) at which you can download - for no extra charge, of course - a PDF of the updated score.

We ask that if you find any errors in the score or parts that you let us know at Michele@TheGoldenDance.com! That way, we can ensure that our music is as error-free as possible. Hey, we're human, so errors do happen from time to time. Help us eliminate them!

TheGoldenDance.com will never sell or distribute your email address to anyone! (We hate spam as much as you do!)

## **What's this I keep hearing about "Performance Rights" and "Royalties"?**

According to US Copyright law, if you perform a piece of music, Performance Royalties are required unless the work is performed during a worship service or in a school classroom for educational purposes (see the US Copyright Office website at <http://lcweb.loc.gov/copyright/> or the ASCAP Licensing FAQ at <http://www.ascap.com/licensing/licensingfaq.html> for details).

TheGoldenDance.com is a member of ASCAP, the American Society of Composers, Authors and Publishers. All Performance Royalties are administered through them. Please contact your local ASCAP Representative at [info@ascap.com](mailto:info@ascap.com) for more information about performance rights and royalties.

Please note: ASCAP does not deal in mechanical or synch licensing fees. If you want to record the music, either audio or video, for any purpose, please contact us at Michele@TheGoldenDance.com before you record!

**NOTE: By purchasing sheet music from TheGoldenDance.com you are signifying your agreement with these license terms.**

## PROGRAM NOTES

A **Bransle** (pronounced like *brawl*, and sometimes spelled *branle*, *brangle*, *brawle*, *bralle*, *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	<i>E4 &amp; 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.</i>

#### Part 2 assignments:

GA4	
D5 E5	<i>D5 &amp; 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.</i>

#### Part 3 assignments:

C#5	<i>written in the treble clef</i>
F5 G5	<i>F5 &amp; 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.</i>

**Part 4 assignments:**

A5 C6	
E6	<i>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).</i>
F#6	<i>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).</i>

**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	<i>Read from Part A.</i>
A3	<i>Add F3 to your assignment and read from Part A.</i>
C4 D4	<i>Read from Part A.</i>
E4 F4	<i>Add F#4 to your assignment and read from Part A.</i>

**Part 2:**

GA4	<i>Read from Part B.</i>
D5 E5	<i>Read from Part B.</i>

**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.

The image shows three staves of musical notation for percussion instruments in 4/4 time. The first staff is labeled 'Finger Cymbals or Triangle' and has a single quarter note on the first beat. The second staff is labeled 'Tambourine' and has a quarter note on the first beat, a quarter note on the second beat, and a half note on the third beat. The third staff is labeled 'Frame Drum' and has a quarter note on the first beat, a quarter note on the second beat, and a half note on the third beat. A large diagonal watermark 'THIS IS A SAMPLE' is overlaid on the page.

**THIS PAGE INTENTIONALLY LEFT BLANK.**

THIS IS A SAMPLE

# Torch Dance

(Bransle de la Torche)

by Michael Praetorius (1571-1621)  
Arranged by Michèle Sharik (ASCAP)

PROCESSIONAL

♩ = 120-148

Musical score for "Torch Dance" (Bransle de la Torche) by Michael Praetorius, arranged by Michèle Sharik. The score is in 4/4 time and consists of five parts (PART 1 to PART 5). The tempo is marked as ♩ = 120-148. The score includes a large watermark reading "THIS IS A SAMPLE".

The score is written in 4/4 time. The key signature is one sharp (F#). The tempo is marked as ♩ = 120-148.

The score is divided into five parts:

- PART 1: Bass clef, 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a triplet in the third measure. The final measure contains a sharp sign.
- PART 2: Grand staff (treble and bass clefs), 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a triplet in the third measure. The final measure contains a sharp sign.
- PART 3: Treble clef, 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a triplet in the third measure. The final measure contains a sharp sign.
- PART 4: Treble clef, 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a triplet in the third measure. The final measure contains a sharp sign.
- PART 5: Treble clef, 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a triplet in the third measure. The final measure contains a sharp sign.

The score includes a large watermark reading "THIS IS A SAMPLE".



The musical score is arranged in five systems. The first four systems are for a single melodic instrument, likely a flute or clarinet, in treble clef. The fifth system is for a grand piano, with a right-hand melody in treble clef and a left-hand accompaniment in bass clef. The score is marked with measures 5, 6, 7, and 8. A large diagonal watermark 'THIS IS A SAMPLE' is overlaid on the score.

STATIONARY PART

Musical score for 'STATIONARY PART' of 'Torch Dance', page 3 of 4. The score is in 4/4 time and consists of three parts: Part C (top), Part B (middle), and Part A (bottom). Part C is in treble clef and features complex chordal textures. Part B is in grand staff (treble and bass clefs) and features a melodic line in the treble and a bass line. Part A is in bass clef and features a simple bass line with plus signs below the notes. The score is numbered 9, 10, 11, and 12. A large watermark 'THIS IS A SAMPLE' is overlaid diagonally across the score.

13 14 15 16 1. 1.

13 14 15 16 1. 1.

13 14 15 16 1. 1.

17 2. Sk 18

17 2. Sk 18

17 2. Sk 18

+

+