

For Donald S. George, Conductor, The University of Wisconsin-Eau Claire Symphony Band

TERPSICHORE

for Symphonic Band

Organ

BOB MARGOLIS
(AFTER PRAETORIUS)

I

Slow ♩ = 92
long

Fast ♩ = 72

8 13

1-8 9 10-22

23 Harp

10 18

23-32 33 34-51 52

53

Recorder Bassoon

29 9

53-81 82 83 84-92

93 Registration at will

Slowing

Fast ♩ = 72

Full Organ

as loud as possible

loco (8') & 16' only

2 2

96-97 97

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II
TACET

III

Fast $\text{♩} = 120$ 30 (Timp.)

1 - 30

35

39 - 51

53

Half Organ *fff*

53 - 65 69-101 102 103-132

IV

Light and lively ♩ = 144

Solo
(light)

(light)

This system contains measures 1 through 3 of the piece. It features a three-staff arrangement: a right-hand treble staff, a middle treble staff, and a left-hand bass staff. The right-hand staff is marked 'Solo' and '(light)'. The middle and left-hand staves are marked '(light)'. The music is in a 2/4 time signature with a key signature of one flat (B-flat). Measure 1 starts with a half note G4 in the right hand and a half note G2 in the left hand. The piece concludes with a fermata over the final chord in measure 3.

4

This system contains measures 4 through 6. It continues the three-staff arrangement. Measure 4 begins with a half note G4 in the right hand and a half note G2 in the left hand. The music flows through measures 5 and 6, ending with a fermata over the final chord in measure 6.

7

This system contains measures 7 through 9. It continues the three-staff arrangement. Measure 7 features a prominent sixteenth-note arpeggiated figure in the right hand, which is then followed by a melodic line in measure 8. The system concludes with a fermata over the final chord in measure 9.

10

(detached)

This system contains measures 10 through 12. It continues the three-staff arrangement. Measure 10 is marked '(detached)'. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment. The system concludes with a fermata over the final chord in measure 12.

13 Brighter

(expressive)

(expressive)

16

Cadence by Diego Ortiz from his *Tratado de glosas sobre clausulas* ("Treatise of embellishments on cadences"), Rome 1553

19 (softer)

Cadence (at pleasure)

(softer)

(rit.) In tempo rit.

f

f

22 Calm and expressive $\text{♩} = 88$ Slowing a bit Quickening a bit In tempo

pp mf Tpts.

34 2 34 2

23-56 57 58-59 60 61

62

11 11 11

Organ Ped. Solo 16'

f connected well p

67-77

78

Solo Organ

mp legato pp legato—as soft as possible

84

mp legato Slowing

91 Very lively ♩ = 176

p dim. *pp*

mp dim. *p*

10 10 10

93-102 103 Timp.

104 Slowing lots (segue)

9 4 6 6 6

104-112 113-116 117 118-123 124

125 In tempo ♩ = 176

Picc. *fff*

Sop. Sax. (etc.) 3

126-134 135 136 137-139

140

ff

f *p*

144 145

146 Quickening Exhilarating ♩ = 92 (♩ = 184)

as loud as possible

24 2 4 4 4

148-171 172-173 175 176-179

ff

180

Ped. 16' + 32'

ff non legato

Slowing

$\text{♩} = 88$

2' + 4'

$\text{♩} = 100 (\text{♩} = 200)$

189

pp like a whistle

189-190

191

192

193-196

201-208

209

(Ped. 16' + 32')

ffff

ffff

209-211

212

218

224

p as loud as possible

p as loud as possible

sfz