

COURRANT de la PERICHOU

(from: *Terpsichore*, TMA 62 - 1612)

for Oboe & Harpsichord

Score (02':09")

Michael Praetorius (1571 - 1621)

Arr. Michel Rondeau

Allegretto ♩ = 58

Oboe

Harpsichord

The first system of the score covers measures 1 through 7. The Oboe part begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It starts with a repeat sign followed by a series of eighth and sixteenth notes. The Harpsichord part is written for both treble and bass staves, also in 3/8 time and one flat. It provides a harmonic accompaniment with chords and moving lines in both hands.

Ob.

Hpschd.

The second system covers measures 8 through 16. The Oboe part continues its melodic line with various intervals and rests. The Harpsichord part maintains its accompaniment, featuring more complex chordal textures and some sixteenth-note patterns in the right hand.

Ob.

Hpschd.

The third system covers measures 17 through 24. The Oboe part includes a first and second ending bracketed over measures 19 and 20. The Harpsichord part continues with its accompaniment, ending with a final cadence in measure 24.

Ob. 26

Hpschd. 26



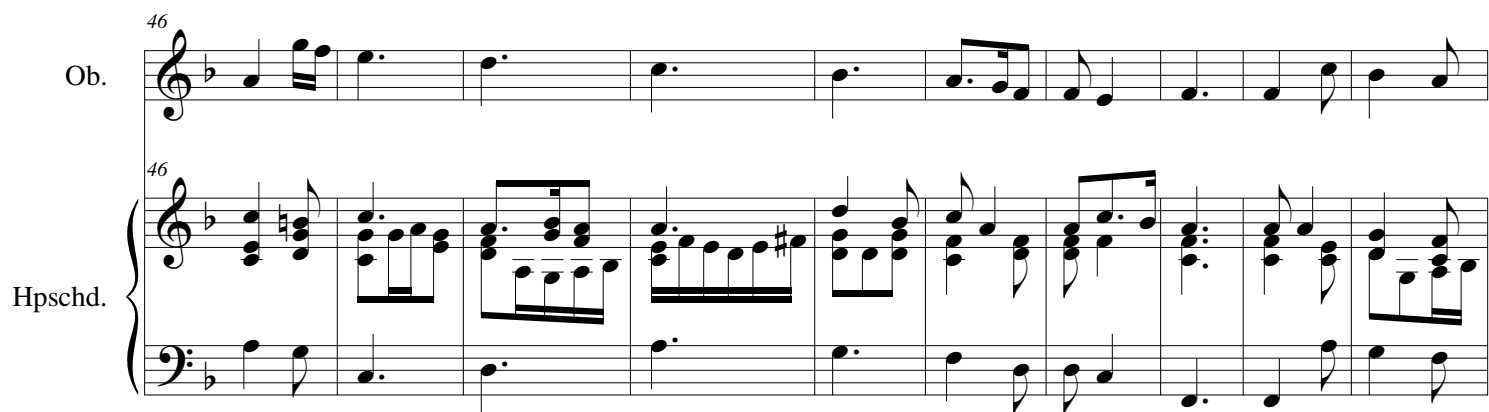
Ob. 36

Hpschd. 36



Ob. 46

Hpschd. 46



Ob. 56

Hpschd. 56



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12

1. 2.

24

35

1. 2.

46

57

1. 2.

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Harpsichord

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Oboe

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Harpsichord

Ob.

8

Hpschd.

8

Ob.

17

1. 2.

Hpschd.

17

COURRANT de la PERICHOU - TMA 62 - Praetorius - Harpsichord

Ob. 26

Hpschd. 26

Ob. 36

Hpschd. 36

Ob. 46

Hpschd. 46

Ob. 56

Hpschd. 56

The musical score is written for Oboe (Ob.) and Harpsichord (Hpschd.). It is in the key of B-flat major (one flat) and 3/4 time. The piece is a Courrant, a type of dance. The score is divided into four systems, each starting at a specific measure number (26, 36, 46, 56). The Oboe part is written in a single staff, while the Harpsichord part is written in a grand staff (treble and bass clefs). The Harpsichord part features a complex, rhythmic accompaniment with many chords and moving lines. The Oboe part features a melodic line with some trills and grace notes. The piece concludes with a repeat sign and a first/second ending at measure 56.