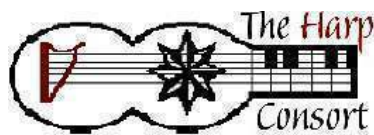


Scintillating baroque..



.. Serious fun



Director from the Continuo
Andrew Lawrence King
Early Harps & Research

Early Opera &
Historical Productions



Action! Action! Action!

SELECTED COUNTRY-DANCE TUNES

Transcribed for Irish Harp from

The English Dancing Master :

O R,

Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.



L O N D O N,

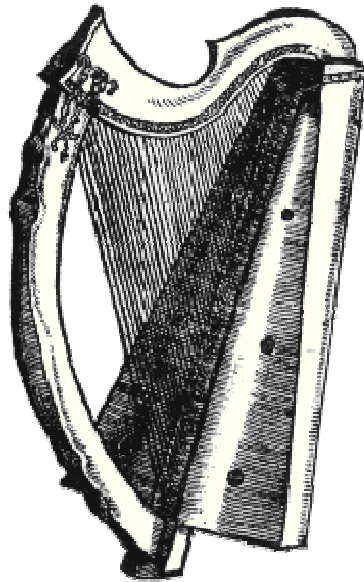
Printed by *Thomas Harper*, and are to be sold by *John Playford*, at his Shop in the Inner
Temple neere the Church doore. 1651.

Part II

I've chosen tunes that have elements suggesting Irish or Scottish origin. These transcriptions are deliberately neutral: no fingerings, basses or other suggestions have been added. The idea is to work through these questions as exercises in class.

Editorial accidentals are in brackets. Some tunes have been transposed to keys more suitable for Irish Harp. Triple-time tunes were originally printed using 'black notation': my transcriptions convert this to equivalent note-values in white notation. Double bar-lines are original, final-bar lines and intermediate bar-lines are editorial.

I've grouped this selection of tunes into three parts, in increasing order of difficulty. The challenges may be technical (in the melody) or musical (in developing a fully worked-out setting).



EASY

Picking of Sticks
The Old Mole
Greenwood

MEDIUM

Stingo, or the Oyle of Barley
Mayden Lane
Bobbing Joe
Grimstock

DIFFICULT

Newcastle
Scotch Cap
The Whish
The Whirligig
The Night Peece, or the Shaking of the Sheets



Stingo

Playford 1651

Harp



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: the first measure has a half note G4, a quarter note A4, and a quarter note B4; the second measure has a half note C5, a quarter note B4, and a quarter note A4; the third measure has a half note G4, a quarter note F#4, and a quarter note E4; the fourth measure has a half note D4 and a dotted half note C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), and it contains four measures of rests.

5



The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: the first measure has a half note G4, a quarter note A4, and a quarter note B4; the second measure has a half note C5, a quarter note B4, and a quarter note A4; the third measure has a half note G4, a quarter note F#4, and a quarter note E4; the fourth measure has a half note D4 and a dotted half note C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), and it contains four measures of rests.

9



The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: the first measure has a half note G4, a quarter note A4, and a quarter note B4; the second measure has a half note C5, a quarter note B4, and a quarter note A4; the third measure has a half note G4, a quarter note F#4, and a quarter note E4; the fourth measure has a half note D4 and a dotted half note C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), and it contains four measures of rests.



Mayden Lane

Playford 1651

Harp

The first system of musical notation for 'Mayden Lane' is presented in a grand staff format. The left hand (bass clef) is mostly silent, indicated by a series of horizontal lines. The right hand (treble clef) plays a melody in common time (C). The melody begins with a dotted quarter note followed by an eighth note, then continues with a series of eighth and quarter notes. The system concludes with a double bar line.

9

The second system of musical notation for 'Mayden Lane' begins at measure 9. It continues the melody from the first system in the right hand (treble clef), featuring a series of eighth and quarter notes. The left hand (bass clef) remains silent. The system ends with a double bar line.



Bobbing Joe

Playford 1651


Harp

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains four measures of music: the first measure has a half note G4, a quarter note A4, and a half note B4; the second measure has a dotted quarter note C5 with a sharp sign, a quarter note D5, a quarter note E5, and a half note F5; the third measure has a half note G5, a quarter note A5, a quarter note B5, and a half note C6; the fourth measure has a half note D6, a quarter note E6, and a half note F6. The lower staff is in bass clef with a common time signature and contains four measures of rests.

5

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains four measures of music: the first measure has a half note G4, a quarter note A4, and a half note B4; the second measure has a dotted quarter note C5, a quarter note D5, a quarter note E5, and a half note F5; the third measure has a half note G5, a quarter note A5, a quarter note B5, and a half note C6; the fourth measure has a half note D6, a quarter note E6, and a half note F6. The lower staff is in bass clef with a common time signature and contains four measures of rests.

Stingo, Or the Oyle of Barly

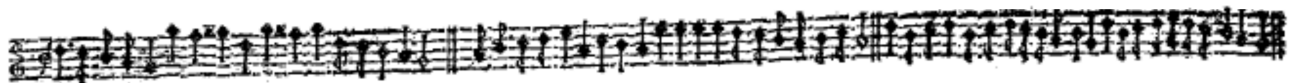

Longways for six 

Back all, meet againe $\dot{\circ}$ Leade up a D. Men take right hands a crosse and goe round, set and turne single $\dot{\circ}$
forwards and back $\dot{\circ}$ We. as much with the left hand $\dot{\circ}$

Sides all $\dot{\circ}$ That againe $\dot{\circ}$ All a D. to the left hand, back againe, set and turne single $\dot{\circ}$ As much
to the right hand $\dot{\circ}$

Armes all $\dot{\circ}$ That againe $\dot{\circ}$ First Cu. crosse and set each to the 2. then to the third, come to your
places on the out side of the second $\dot{\circ}$ First Cu. cast off, turne short
to your places, turne your owne, cast off againe, all fall to the lower
end $\dot{\circ}$

Mayden Lane

Longways for six 

Leade up a D. forwards and back $\dot{\circ}$ That a- All a D. to the left hand, back Set and turne S. $\dot{\circ}$ That a-
gaine $\dot{\circ}$ againe $\dot{\circ}$ The single Hey on gaine $\dot{\circ}$
each side $\dot{\circ}$

Sides all $\dot{\circ}$ That againe $\dot{\circ}$ Back all, change places $\dot{\circ}$ As before $\dot{\circ}$
That againe $\dot{\circ}$

Armes all $\dot{\circ}$ That againe $\dot{\circ}$ First man change with the 2. As before $\dot{\circ}$
Wo first Wo. change with
the 2. man, while the last
changes with his owne
Wo. $\dot{\circ}$ First man change
with the last Wo. your Wo.
change with the last man,
while the 2. changes with
his owne Wo. $\dot{\circ}$

Bobbing Joe

Longways for as many as will



Leade up forwards and back
That againe

Set and turne S. That againe

First Cu. slippe down between the 2. they
slipping up then they slippe downe
hands and go round

The first two men snap their fingers and change places
Your We. as much Doe these two changes to the last, the rest following.

Sides all That againe

Set and turn S. That againe

First two on each side, hands and go back,
meet againe Cast off and come to your
places

First foure change places with your owne Hands and goe
halfe round These changes to the last.

Armes all that againe

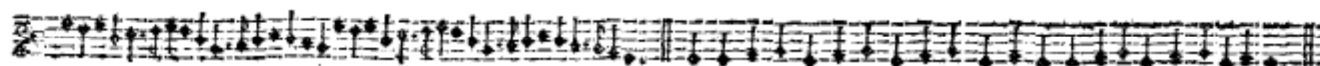
Set and turn Single That againe

Men back a D. meet againe
We. as much

First Cu. change with the 2. on the same side Then change
with your owne These changes to the last.

Grimstock

Longways for six



Leade up all a D. forwards and back, set and turne S.
That againe

First Cu. goe downe betweene the 2. the third come up
betweene the first This forwards and back, to your
places

Sides all, set and turne S. That againe

First Cu. goe downe under the 2. Cupples armes, the
third come up under the first This forwards and
back, to your places

Armes all, set and turne single That againe

First Cu. change places, and goe downe the S Hey
And come up the S. Hey on her owne side