



# PLAY FOR THE DANCE

A second collection of English style folk dance melodies  
arranged in parts for bands, groups, workshops and  
ensembles.

By

*Dave Brown*



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Cover photograph (Trevor Monson)  
Dave Brown playing at the Cheltenham Ball. March 2010.

# PLAY FOR THE DANCE

## Contents:

Page	No:	Tune Titles	Origin
5	1	Barbarini's Tambourine	Walsh 1735
6	2	Bloomsbury Market	Playford 1702 / Walsh 1718
7	3	Chelsea Reach	Playford 1665
8	4	De'il Tak the Warr	John Young 1721.
9	5	Duplicity	© Dave Brown 2010
10	6	Elegance	© Dave Brown 1986
11	7	Frances Ann's Delight	© George Middleton
12	8	Felicity	© Dave Brown 2002
14	9	Goddesses	Playford 1650
16	10	Greenwich Park	Playford 1701
17	11	Helena	© Colin Hume
18	12	Jenny Pluck Pears	Playford 1650
19	13	Key To the Cellar	Trad: Song Melody
20	14	Lord How's Jig	Thompson 1777 (Apted)
21	15	Maid's Morris	Playford 1690
22	16	The Lotus Blossom	© Dave Brown 2009
24	17	The Mary Rose	© Dave Brown 1982
25	18	Mignonette	© Terry Willets 1999
26	19	Minuet	W.A. Mozart
27	20	Rachael's March	© Dave Brown 2003
28	21	The Old Mill	© Brian Jenkins
30	22	Shrewsbury Lasses	Thompson 1765 (Apted)
31	23	Speed The Plough	Cecil Sharp – Country Dance Book 1
32	24	Whiskey Before Dinner	© Jonathan Jensen

## **INTRODUCTION:**

I can't remember who first twisted my arm to complete this collection of arrangements, but certainly Peter Egerton and Mary Harrell in Berea, Kentucky were there at the front of the queue thirsting after new material for their "Boudoir Baroque Ensemble". These arrangements are a collection of the tunes and ideas I have regularly brought to workshops both in England and in the U.S.A.

These notes I offer are the bare bones of the music. It is now up to the individual to choose the tempo and the instrumentation, and to aspire to make wonderful music such as would befit a dance or a ball in an elegant environment.

I wish to thank many people for their indulgence and for their kind permission to include a composition in the book. John & Henry Playford, Walsh, Young and Mozart(!), all of whom would have, I'm sure, approved of this collection. Also thanks to Colin Hume, Jonathan Jensen, George Middleton, Brian Jenkins, Julia Day, and Margaret Willets (for Terry Willets' Mignonette) for allowing their tunes to appear in this publication. Thanks, too, to those who have proof read arrangements, tried them out, and/or suffered in my workshops as I have aspired to get the sound I want from sometimes cold and tired musicians in small halls somewhere in the back of beyond.

Thanks also to my wife and daughter for putting up with the creation process and being there to pick up the pieces of scrap paper when things go wrong.

Dave Brown  
Warminster, Wiltshire, England  
November 2010.

## Biographical Notes about the tunes in this collection:

**1. Barbarini's Tambourine:** This tune is most likely to have been named after the Italian dancer Barbara Campanini, whose nickname was "La Barbarina" and who danced in London around the time that the melody was published by Walsh in his "Compleat Country Dance Master" Vol. 4 published c. 1735. Ms Campanini was famed for her dance with a tambourine – hence the title.

**2. Bloomsbury Market:** This tune was published in Playford's English Dancing Master 12<sup>th</sup> Edition, 1702.

**3. Chelsea Reach:** Tune is to be found in Playford's English Dancing Master, 3rd Ed. 1665.

**4. De'il Tak the Warr:** Tune from John Young's Dancing Master of 1721. It was originally a song as was so often the case in those days. *"De'il take the war, that hurried Willy from me, Who to love me just had sworn. They made him captain, sure, to undo me....."*

**5. Duplicity:** (© Dave Brown 2010) I wrote this tune for Mark Elvins' new dance book "Both Feet Plus One" published in 2010. It is a tune in a modern style which flows and moves both harmonically and melodically. Check out Mark's other dance books at [www.dlbmusic.org.uk/ebooks.htm](http://www.dlbmusic.org.uk/ebooks.htm)

**6. Elegance:** (© Dave Brown 1986): This tune is in an old English style, yet, as the B music develops, there is a growing tension in both melody and harmony. Hilary Herbert constructed the dance "The Refined Company to go with this tune. [www.dlbmusic.org.uk/downloads.htm](http://www.dlbmusic.org.uk/downloads.htm)

**7. Frances Ann's Delight:** (© George Middleton): George wrote this tune, and dance, as a Valentine's Day present for his wife in 1975. They were both published in English Dance and Song in that year.

**8. Felicity:** (© Dave Brown 2002): Written for my niece Felicity who dances everything from Ballet to stage and tap dance. This is a tune which is truly elegant and a fine companion to Colin Hume's dance movements. [www.colinhume.co.uk](http://www.colinhume.co.uk)

**9. Goddesses:** (John Playford – English Dancing Master 1651): I arranged this tune for the Halsway Manor Millennium Players. I wanted it to be a dramatic orchestral end to a performance and not for dancers.

**10. Greenwich Park:** was the first enclosed Royal park dating from 1433. In 1701 this piece was published by Playford in his English Dancing Master. In 2012 the park will be the location for Equestrian events in the London Olympic Games.

**11. Helena:** (© Colin Hume) Written for Helena Moss on the occasion of her wedding to Jim Crouch, 26th March 1988, and called by Colin at the wedding dance. I was pleased to be playing at that wedding with Wild Thyme, and contributing to the very first performance.

**12. Jenny Pluck Pears:** (John Playford – English Dancing Master 1650). I arranged this tune for workshops as it is a good opportunity for musicians to experience and to practice changing time in a dance.

**13. Key To The Cellar:** This fine traditional tune, sometimes called "Cam ye frae France" among other names, has been used for a splendid dance by Jenny Beer. I recorded this tune with the band SKYLARK. Check out that recording and Jenny's dance at [www.skylarkmusic.org.uk](http://www.skylarkmusic.org.uk)

**14. Lord How's Jig:** (Thompson 1777). This melody was also used in the Apted dance collection.

**15. Maid's Morris:** (Playford's English Dancing Master 1650).

**16. The Lotus Blossom:** (© Dave Brown 2009). I wrote this tune for my daughter MinXian. A flowing waltz which I hope breathes the sense of "Celtic China".

**17. The Mary Rose:** (© Dave Brown) In 1982 I was very proud to be asked by the EFDSS to edit and perform a collection of dances to celebrate the Year of the Mariner – "Captain's Ceilidh". This tune was written to be included in that book and to celebrate the majesty of King Henry VIII's fine ship, the Mary Rose. [www.dlbmusic.org.uk/ebooks.htm](http://www.dlbmusic.org.uk/ebooks.htm)

**18. Mignonette:** (© Terry Willetts 1999) or Roseda Odorata. Dance by Jan Dale. Terry was, for 30 years, an organist and choir master. He loved most music and after a time became interested in folk music and dance. Both he and his wife, Margaret, loved folk music and dance, because it was something that they could enjoy together. The tune was written in 1999, and Terry said, "This tune and notation seemed to go together as well as anything I know." Margaret has danced Mignonette many times and she is able to confirm how right he was.

**19. Minuet:** (© W.A. Mozart.) I found this tune in an old childhood piano collection. It is strong and to the point and I felt it deserved an English dance – so, now I sit back and wait.

**20. Rachael's March:** (© Dave Brown 2003). I have written tunes for nearly every member of my family. Rachael is my niece and this march is strong yet also stately. Again a great starting point for any dance writer.

**21. The Old Mill:** (© Brian Jenkins – published Fain Music). I recorded this tune with Wild Thyme in 1987 on the record Hunter's Moon. It was chosen to accompany the dance The Merry Salopians written by Tom Cook. The arrangement, which I made then with Julia Day, has been a feature of my workshops ever since.

**22. Shrewsbury Lasses:** Melody to be found in Thompson, 1765 "*as they are performed at Court, Bath, and all Publick Assemblys*".

**23. Speed The Plough:** Tune taken from Cecil Sharp's Country Dance Book 1. There are also versions in the Community Dance Manuals.

**24 Whiskey Before Dinner:** (© Jonathan Jensen) The title of my tune refers to a kind of spontaneous happy hour that took place daily at Cabin 17 during English Week at the Mendocino Woodlands. People would gather there to partake of the wide selection of whiskeys and such provided by the generous hosts before heading off for dinner.

# 1. Barbarini's Tambourine

Walsh 1745  
arr. © Dave Brown September 2008

The musical score is arranged in three systems, each consisting of three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system begins with a first ending bracket labeled 'A'. The second system includes first and second endings. The third system begins with a second ending bracket labeled 'B'. Chord symbols are placed above the notes in the middle staff of each system. The score concludes with a final double bar line.

**System 1:** Chords: D, G, A, D, Em, A.

**System 2:** Chords: D, G, A, D, Em, A, A.

**System 3:** Chords: A, A, Bm, Bm, A7, D, Em, A7.

# 2. Bloomsbury Market

Walsh 1718

arr. © Dave Brown September 2010

$\text{♩} = 100$

Chords: G, Em, Bm, G, D7, G, C, Am, D7, C, G, G, Am, C, Am, D7, G, G, C, G, D7, C, Bm, Am, D7, G, Em, Am, Em, Bm, C, G, Am, D7, G

# 3. Chelsea Reach

Playford 1665  
arr. © Dave Brown August 2010

♩ = 92

**A**

F C F B $\flat$  C

F G $m$  B $\flat$  F C $^7$  F

**B**

F G $m$  B $\flat$  F F G $^7$  C F B $\flat$

G $m$  C B $\flat$  F C $^7$  B $\flat$  C $^7$  F

1. 2.

# 4. De'il Take the Warr

John Young. Dancing Master, 1721.

arr. © Dave Brown October 2006

Play AABB x 3

**A** ♩ = 100

D A Bm D D G A

D A D F#m Bm A<sup>7</sup> D

D A Bm A G D

Bm Em A D Bm A<sup>7</sup> D

# 5. Duplicity

© Dave Brown January 2010

$\text{♩} = 106$

**A**

G D Bm C D Em D<sup>7</sup>

1. 2.

G D Bm C A<sup>7</sup> D D

**B**

Em D CMA<sup>7</sup> Bm Bm/A G

1. 2. Ending

C D A<sup>7</sup> D D A<sup>7</sup> A<sup>7</sup> D

# 6. Elegance Play smoothly and with "Elegance"

© Dave Brown 1995

The musical score is written for piano and guitar. It consists of 16 measures, divided into two systems of eight measures each. The key signature has one flat (Bb), and the time signature is 4/4. The piano part is written in the treble clef, and the guitar part is written in the bass clef. Chord diagrams are provided below the guitar staff for each measure. Trills are indicated with a 'tr' symbol and a wavy line above the notes. A first ending bracket labeled 'A' spans the first 12 measures, and a second ending bracket labeled 'B' spans the 13th and 14th measures. The score concludes with a double bar line.

**Measure 1:** Chords: Dm, Dm, Dm, A7, Bb, Gm6. Trill on the 4th measure.

**Measure 2:** Chords: Dm, A7, Dm, Dm, Gm6, Gm6, C7. Trill on the 1st measure.

**Measure 3:** Chords: F, A7, Dm, Dm, G7, C, F. Trill on the 1st measure.

**Measure 4:** Chords: Bb, BbMA7, A7, A7, Dm, Dm. Trill on the 1st measure.

**Measure 5:** Chords: Gm, Gm, C7, F, A7, Dm. Trill on the 1st measure.

# 7. Frances Ann's Delight

© George Middleton  
arr. © Dave Brown September 2007

♩ = 100

**A**

G C G D Em D7

G Am Em G C D7 G

**B**

Em Am Em C G Am Em

Em Am Em D D7 G

# 8. Felicity (for Felicity Bird)

© Dave Brown July 2002

play with a gentle swing style

$\text{♩} = 106$  introduction

Am Am<sup>7</sup> FMAJ<sup>7</sup> Am Am Am<sup>7</sup> FMAJ<sup>7</sup> Am

Am Am Am<sup>7</sup>/G Am<sup>7</sup>/G FMAJ<sup>7</sup> FMAJ<sup>7</sup>

Am Am Am Am Am<sup>7</sup>/G Am<sup>7</sup>/G

**B** *agitato*

FMAJ<sup>7</sup> FMAJ<sup>7</sup> Em Em Dm Dm

*cresc.*

F G<sup>7</sup> C Am E<sup>7</sup> E<sup>7</sup>

*dolce*

Am Am<sup>7</sup>/G FMAJ<sup>7</sup> Em Am Em Am Am

# 9. Goddesses

Arr © Dave Brown April 2000

## introduction

Fiddle/Flutes

*mf* Gm Gm Gm F F# Gm

Accordion / Piano / Bass

**A**

*p*  
G pedal note

*p*

**B**

*mf* Gm F Eb D

*mf* Bb F Gm F F# Gm

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system features a piano introduction with dynamics *pp* and *p*. The second system shows a gradual increase in volume with dynamics *mf*, *f*, and *cresc.*. The third system begins with a key signature change to D major, marked with a 'D' in a box, and a forte *ff* dynamic. The fourth system continues with various chords and dynamics. The fifth system features a very forte *fff* dynamic. The sixth system concludes the piece with a final chord and dynamic markings.

**System 1:** Dynamics: *pp*, *p*. Accents: >

**System 2:** Dynamics: *mf*, *f*, *cresc.*. Accents: >

**System 3:** Key signature: D major (D in box). Dynamics: *ff*. Chords: *Am*, *G*, *F*, *E7*. Accents: >

**System 4:** Chords: *C*, *G*, *Am*, *G/B*, *Am/C*, *C#o/C#*. Accents: >

**System 5:** Dynamics: *fff*. Chords: *G7/D*, *G#o/D*, *Am*, *E7*, *Am*. Accents: >

**System 6:** Chords: *Am*, *E7*, *Am*. Accents: >

# 10. Greenwich Park

Playford 1701  
arr. © Dave Brown Oct 2010

**A**

G Em Bm D<sup>7</sup>

G Em G Am D<sup>7</sup> D

**B**

D Bm G Em

Am D<sup>7</sup> D<sup>7</sup> G G

# 11. Helena

© Colin Hume  
arr. © Dave Brown October 2007

♩ = 100

The musical score for 'Helena' is written in G major (one sharp) and 4/4 time. It consists of four systems of three staves each (treble, middle, and bass clefs). The first system is marked with a boxed 'A' and contains the first two measures. The second system contains measures 3 through 6, with a first ending (marked '1.') and a second ending (marked '2.') in measure 6. The third system is marked with a boxed 'B' and contains measures 7 through 10. The fourth system contains the final two measures of the piece. Chord symbols are placed below the notes in the treble clef staff of each system.

Chord symbols for System A:  
Measure 1: G  
Measure 2: Bm, Em, C  
Measure 3: D  
Measure 4: Am, G, C  
Measure 5: Em, D7  
Measure 6 (1st ending): D7, G  
Measure 6 (2nd ending): D7, G

Chord symbols for System B:  
Measure 7: Am, D, C  
Measure 8: D, G, Em  
Measure 9: A7, D7  
Measure 10: G, C, D7  
Measure 11: C, Am, D7  
Measure 12: G

# 12. Jenny Pluck Pears

Playford 1650  
arr © Dave Brown Oct 2003

The musical score is written in 6/8 time and consists of three systems of music. Each system has three staves: a treble clef staff for the melody, a guitar staff for chords, and a bass clef staff for the bass line. The first system is marked with a box containing the letter 'A'. The second system is marked with a box containing the letter 'B'. The third system includes a 'Repeats' section and an 'Ending' section, both indicated by double bar lines with repeat dots. The guitar chords are written below the guitar staff in a standard notation.

**System A:** Treble clef, 6/8 time. Chords: Am, G, Am, Em, Am, G, F, Em.

**System B:** Treble clef, 6/8 time. Chords: C, G, Am, Em, Bm, Em, Am.

**System C:** Treble clef, 6/8 time. Chords: Am, G, F, Em, Am. Includes 'Repeats' and 'Ending' markings.

# 13. Key to the Cellar

arr. © Dave Brown November 2007

♩ = 100

**A**

Em Em D Em D Bm

Em Em D Em D Bm

**B**

Em Em Em D D

Em Em Em D D Bm

End with a chord of Em

# 14. Lord How's Jig

Thompson 1777 (also found in Apted)  
arr. © Dave Brown October 2010

**A**

A D A E<sup>7</sup> E<sup>7</sup>

A D A B<sub>m</sub> E<sup>7</sup> A

**B**

A B<sub>m</sub> E<sup>7</sup> A A E<sup>7</sup>

1. A E<sup>7</sup> B<sub>m</sub> A E<sup>7</sup> A E<sup>7</sup> A

2. A E<sup>7</sup> B<sub>m</sub> A E<sup>7</sup> A

# 15. Maid's Morris

Playford 1690  
arr. © Dave Brown October 2010

$\text{♩} = 106$  **A**

C F G Am D<sup>7</sup> G

C F G Am D<sup>7</sup> G G

**B**

F C D<sup>m</sup> G

F D<sup>m</sup> E<sup>m</sup> Am E<sup>m</sup> G C C

# 16. The Lotus Blossom

© Dave Brown April 2009

First ending bracket labeled 'A'.

Chord symbols: G, G, D<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, G, D<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G.

**B**

Em7 Em7 G D

Em7 Em7 Am7 D7

G G C B7

A7 C#o D7 G G

# 17. The Mary Rose

*(Play smoothly, elegantly and with movement)*

© Dave Brown 1982

**A**

G C Em C

Em Am C D D G D

**B**

G Em G D

C G C G C D<sup>7</sup> G D<sup>7</sup> G

# 18. Mignonette

© Terry Willetts 1999

$\text{♩} = 110$

The musical score for 'Mignonette' is written in G major (one sharp) and 3/2 time. It consists of three systems of three staves each (treble, middle, and bass). The first system is marked with a box 'A' and includes guitar chords G, G, C, G, and D. The second system includes first and second endings, with chords G, G, C, D, A, D, and D. The third system is marked with a box 'B' and includes guitar chords D, G, C, and D. The final system includes guitar chords G, G, C, G, D, and G. The score uses various musical notations including slurs, accents, and repeat signs.

# 19. Minuet

Wolfgang Amadeus Mozart

$\text{♩} = 120$  **A**

C G G C

C D<sup>7</sup> G Am Em D<sup>7</sup> G

**B**

G D<sup>7</sup> G<sup>7</sup> C

F G C Dm Am G<sup>7</sup> C

# 20. Rachael's March

© Dave Brown July 2003

♩ = 112 A

D G D A<sup>7</sup> D D G D A<sup>7</sup> D

D G D A<sup>7</sup> D D G G A<sup>7</sup>

B

D D A<sup>7</sup> A<sup>7</sup> B<sub>m</sub> B<sub>m</sub> A<sup>7</sup> A<sup>7</sup>

D E<sub>m</sub> F<sub>#m</sub> F<sub>#m</sub> G A<sup>7</sup> D D

# 21. The Old Mill

© Brian Jenkins (Published Fain Music)

Arr: © Dave Brown and Julia Day

**A**

G G/F# Em Em/D C C/B Am D7

G G/F# Em Bm C Am D7

**B**

C D7 G E7 E7/G# Am D7 D7/F#



# 22. Shrewsbury Lasses

Thompson 1765  
arr. © Dave Brown October 2010

$\text{♩} = 100$

Chord symbols: D, Bm, Em, A<sup>7</sup>, D, D, A, E<sup>7</sup>, A, G, Em, D, G, Em, A, G, D, G, D, Bm, A<sup>7</sup>, D, A<sup>7</sup>, D



# 24. Whiskey Before Dinner

© Jonathan Jensen  
arr. © Dave Brown September 2008

$\text{♩} = 100$

**A**

D D D C C C G D G D A<sup>7</sup> D

**B**

D D G D D C D D G

**C**

1. 2. C C A<sup>7</sup> D D G D A<sup>7</sup> D D A<sup>7</sup> D

