

STRING EXPLORER SERIES

The Dancing Master

By John Playford

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Full Score	1
Violin I.....	8
Violin II.....	8
Violin III (Viola ).....	3
Viola	5
Cello	5
String Bass	5
Hand Drum	1
Piano Accompaniment.....	1

PROGRAM NOTES

In 1651, bookseller and amateur composer John Playford published a collection of dance tunes called *The Dancing Master*. The book has been used by many devotees of English country dance ever since. Whether or not the two contrasting melodies heard in this piece were actually composed by Playford—or merely collected by him—is unknown. The first lively tune heard here, titled “Jamaica,” is played by the violins. Very popular among dancers, it has also been used in the theme to the British TV comedy *Upstart Crow*. The second tune is called “The Goddesses.” Listen for this melody as it is played the violas, cellos, and basses, and hear how it offers a charming, minor contrast—while still being equally animated. The arrangement returns to “Jamaica,” before a surprise exclamation point ends the piece.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

’
bow lift/reset

(b), (#), (b)
high or low fingerings

▣ ▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



NOTES TO THE CONDUCTOR

The Dancing Master is a medley of two English Country Dance tunes from the 17th century collection of the same name. The arrangement should be played as quickly and lightly as possible throughout (♩ = 144–172). Care should be taken to perform dynamics as indicated so that the melodies always predominate. The optional percussion part is best played by a hand-drum, adding to the early Baroque-era folk dance mood. The optional piano part is best employed in rehearsal only. After a two-bar introduction, the arrangement begins with “Jamaica” (mm. 3–14), in D major and AAB form (the first section repeated). The first violins carry the melody, with second violins and violas adding harmony in aligned rhythm. Celli and basses provide a “bass line” accompaniment. “Jamaica” is then repeated with small variations (mm. 15–26), the melody now played by second violins and violas. Here, first violins, celli, and basses offer a heavier and more rhythmic accompaniment, with a contrasting pizzicato section (mm. 20–23). The second dance tune, “The Goddesses,” is then heard (mm. 27–38). Contrasting in key (E minor), this tune is in the same form as “Jamaica.” Here, violins play a broader accompaniment while the darker melody is played by the violas, celli, and basses (mm. 27–30). Note the one half-position note (D#) played by the basses in m. 30. When the violas and celli continue playing the “B” section of the melody (mm. 31–38), the basses join the violins in a more parallel harmony. A *dal segno* indication appears at the end of m. 38, returning players to m. 3, and the two statements of “Jamaica” are played again, with repeats. The players skip to the Coda after m. 26, where the string sections echo presentations of the first two measures of “Jamaica” (mm. 39–45), fading to an almost-silent pianissimo (m. 47). A loud, accented, and humorous chord punctuates the ending (m. 48).

The Dancing Master

Featuring Jamaica and The Goddesses

FULL SCORE
Duration - 2:10

By John Playford

Arranged by Andrew H. Dabczynski (ASCAP)

Quickly and lightly ♩ = 144-172

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment
(Optional)

Hand Drum
(Optional)

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Hand
Drum

4

5

6



7

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *p*

Hand Drum *p*

7 8 9 10

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

Hand Drum *mf*

11 12 13 14

15

Vlns. I *mf*

Vlns. II

Vla. (Vln. III)

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

Hand Drum *mp*

15 16 17 18

19

Vlns. I *pizz.* *mp*

Vlns. II *4* *mp*

Vla. (Vln. III) *mp*

Cello *pizz.* *mp*

Str. Bass *pizz.* *mp*

Pno. Accomp. *p*

Hand Drum *p*

19 20 21 22

6

To Coda ☐

Vlns. I *mf*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

Hand Drum *mp*

23 24 25 26

27

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *p*

Hand Drum

27 28 29 30

Vlns. I *mp*
 Vlns. II *mp*
 Vla. (Vln. III) *mf*
 Cello *mf*
 Str. Bass *mp*
 Pno. Accomp. *mp*
 Hand Drum *mp*

31 32 33 34

D.S. % al Coda

Vlns. I *p*
 Vlns. II *p*
 Vla. (Vln. III) *mp*
 Cello *mp*
 Str. Bass *p*
 Pno. Accomp. *p*
 Hand Drum *p*

35 36 37 38

D.S. % al Coda

⊕ Coda

Vlns.
I *f* *mf* *mp* *pizz.*
II *f* *mf* *mp* *L.H. pizz. + pizz.*

Vla. (Vln. III)
f *mf* *mp* *L.H. pizz. + pizz.*

Cello
f *mf* *mp*

Str. Bass
f *mf* *mp*

Pno. Accomp.
mf *mp* *p*

Hand Drum
mf *mp* *p*

39 40 41 42 43

Vlns.
I *p* *pp* *f*
II *p* *pp* *f*

Vla. (Vln. III)
p *pp* *f*

Cello
p *pp* *f*

Str. Bass
p *pp* *f*

Pno. Accomp.
pp *ppp* *mf*

Hand Drum
pp *ppp* *f*

44 45 46 47 48