

Anne & Rob Burns as A Reasonable Facsimile

Popular Music of the Renaissance

DOUBLE ALBUM

About as Close as You Can Get

Street and Popular Music of the Renaissance
(and a little later)

Before, when we were younger, and sterner, we listened closely to the song that life sung for us. Earnestly we filled our lives with all things lovely and serious. Everything and everyone we met burgeoned with a promise to be carefully measured, studiously savored. Work was dedication, pleasure keenly felt. Art, all art, was valued for its power to catalyze. And music, music most of all, spoke to us in words that bound us to all creation, linking our spirits with the holy. We revelled in the power of Stravinsky, the grandeur of Wagner, the violence of Penderecki. We found the secrets of the universe in the dodecaphonic. But we are older now. Wiser. Now we just like a good tune.

*Yes, and we are not ashamed to prefer Morley to Mozart, Playford to Purcell, Anon. to Unknown. Give us a lusty tune with spunk, one that wears its hat at a rakish cant. We want songs with a lilting accent with words that ripple in laughter. We demand honest sounds from timeless instruments that speak an old yet familiar language. We call for hands that remember through instinct and study the gentle ability to draw echos of the past from ancient wood. We need voices that could sing of love as easily as sell hotdogs. We hear the cry, "Give us, too, such music." We see a market. We are about as close as you can get. We are **A Reasonable Facsimile.***

Anne and Rob Burns reside in Rochester, Michigan. As the duo **A Reasonable Facsimile**, they perform dynamic arrangements of English ballads and dance tunes circa 1550-1650 on appropriate early wind, string and percussion instruments. They can be found at festivals, concerts, and schools throughout the year.

The Merry Pranks of Robin Goodfellow

Elizabethan Popular Music for Lads and Lasses

We have taken much license by giving this album the subtitle, Elizabethan Popular Music for Lads and Lasses. For lack of a better label, we call this music "Elizabethan," however not all of the dates of our selections fall between 1558 and 1603, the reign of Queen Elizabeth I of England, nor are all English. A few of the selections are French, but as Elizabeth considered herself to be sovereign of France, "Elizabethan" still fits. We hope to be forgiven those works from before 1558, as they were no doubt available to the Elizabethans. But for the pieces from the 1650s a better explanation is needed. Drama historians use "Elizabethan" to refer to English theatrical works written during the period 1558 to 1642, the year 1642 marking the closing of the theaters at the start of the English Civil War. We have merely extended the Elizabethan period to 1660, the restoration of the monarchy, in order to include some of the delightful tunes published by John Playford, many of which are known to be of an earlier origin.

As for what was popular in this period, we are guessing. Certainly the published works were popular, and selections which appear in a number of sources were well-known. For the most part we have chosen music we think should be popular with modern audiences.

This is ostensibly children's music disguised with the less childish phrase, lads and lasses. Children's music as a genre did not exist until more modern times than our chosen period. Even the classic "children's" round, Three Blind Mice, was first published in a collection for a more general audience, but we have chosen music that children (and people who used to be) will find enjoyable nonetheless.

So the music is not necessarily Elizabethan, not necessarily popular, and not necessarily for lads and lasses. At least it's all music. Mostly.

Cover photograph by W. Patrick Hinely: Work/Play

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SOURCES & INSTRUMENTATION

- Cuckolds All a Row** pub. John Playford, *English Dancing Master*, 1651.
Rob: bones, 6-hole pipe, tambourine, voice
Anne: 6-hole pipe, cittern, voice
- Parsons Farewell/Goddesses/Nonesuch/Once I Loved a Maiden Fair** *English Dancing Master*.
Anne: feet, fife; Rob: drum
- When Joan's Ale Was New** Anon. 1594.
Anne: cittern, voice; Rob: voice
- Over the Mountains** (Love will find out the way) Anon. ca. 1630. Tune pub. John Playford, *Musick's Delight on the Cithren*, 1666.
Rob: 4-course guitar; Anne: cittern, voice
- Recercada Segunda** pub. Diego Ortiz, *Tradato de glosas sobre clausulas...de violines*, 1553.
Rob: recorder; Anne: cittern
- Hey Downe Downe** pub. Thomas Ravenscroft, *Pammelia*, 1609. **A Mery Ballet of the Hathorne Tre** British Library MS Cotton Vespasian A.xv. **Dargason** *English Dancing Master*. Anne: cittern, voice; Rob: voice, recorder, bones, 3-hole pipe
- Of a Number of Rats Mistaken for Devils in a Man's Slops** John Heywood, *A Sixt Hundred of Epigrammes*, 1562. Tune "Saturday Night and Sunday Morn" in *English Dancing Master*. **Grimstock/Old Mole** *English Dancing Master*.
Anne: cittern; Rob: narration, 6-hole pipe
- La Traditora** Anon. 16th c. **There's Nothing to Be Had Without Money** Anon. 1633. Tune "Stingo" in *English Dancing Master*. Rob: shawm, dulcimer; Anne: shawm, voice, cittern
- My Lord of Oxenford's Maske** Cambridge University Library MS Dd.3.18.
Rob: recorder; Anne: cittern

- See, Mine Own Sweet Jewel/Joy Doth So Arise** pub. Thomas Morley, *Canzonets or Little Short Songs to Three Voyces*, 1593.
Anne & Rob: fifes
- If All the World Were Paper** Witt's *Recreation*, 1641. Tune in *English Dancing Master*. **Step Stately** *English Dancing Master*.
Anne: cittern, voice; Rob: voice, 6-hole pipe
- A la Mode France, Argeers, A Soldier's Life** *English Dancing Master*. **The Hobby Horse Dance** *Musick's Delight on the Cithren*.
Anne: cittern; Rob: straw fiddle
- Rooster** Anne & Rob Burns, 1987. **The Contrary Wife** *Mery Tales and Quicke Answers*, 1567. **Sheep of God A Hundred Mery Talys**, 1526. **A Merry Riddle** *The Booke of Meery Riddles*, 1629. Interludes: **All in a Garden Green, Ruffy Tufty, The Health** *English Dancing Master*.
Rob: narration, 3-hole pipe, bones
Anne: narration, 3-hole pipe, drum

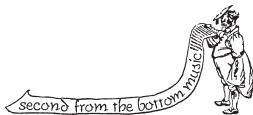
Engineer: Al Rude

Recorded at Spectrum Sound Studios
St. Clair Shores, Michigan

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All arrangements

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The Merry Pranks of Robin Goodfellow

Elizabethan Popular Music for Lads and Lasses

SOURCES & INSTRUMENTATION

- Sir Eglamore** Samuel Rowlands, *The Melancholie Knight*, 1615. Tune in Edinburgh University Library MS Dc.1.69, ca. 1650-1675.
Anne: voice, cittern; Rob: 6-hole pipe, voice
- The Broom, Hyde Park** *English Dancing Master*. **Sellinger's Round** Cambridge University Library MS Dd.3.18.
Rob: dulcimer; Anne: alto recorder, 4-course guitar
- Room for Company** Anon. 1614. Tune pub. John Playford, *Musicks Recreation on the Lyra Viol*, 1652. Rob: voice; Anne: voice, cittern; Children's Chorus with parents: voices
- Branles: Horse/Peas/Official** pub. Thoinot Arbeau, *Orchesography*, 1589
Anne: garklein recorder; Rob: tambourine
- Three Merry Men** ca. 1605. **Strawberry Leaves** ca. 1600, from British Library MS Add.17786-9,91.
Rob & Anne: voices, 6-hole pipes
- Tomorrow the Fox Will Come to Town** pub. Thomas Ravenscroft, *Deuteromelia*, 1609.
Rob: 6-hole pipe, voice; Anne: cittern, voice
Children's Chorus: voices
- Seldom Cleanly** Laurence Price, ca. 1640. Tune "Upon a Summer's Day" in *English Dancing Master*. Anne: voice; Rob: bones, voice
- My Little Sweet Darling** Anon. ca. 1600, from British Library MS Add.17786-90.
Anne: voice, cittern; Rob: tenor flute
- Pavan of the Battle** pub. as "Pavanne de la Guerre" Claude Gervaise, *Troisième Livre de Dancieries*, 1557.
Anne: treble shawm; Rob: treble shawm, narration
- Buffons Orchesography. Morris Dance** pub. as "Mohrentanz" Tielman Susato, *Danserye*, 1551.
Anne: fife; Rob: bones

- Pepper's Black** *English Dancing Master*. **Wilson's Wild** Cambridge University Library MS Dd.4.23. Rob: 3-hole pipe and spoons; Anne: 3-hole pipe and drum
- Excerpts from The Boke of Nurture, or School of Good Manners for Men, Seruants, and Children, with Stans Puer ad Mensam, newly corrected, being necessary for all youth and children** Hewe Rhodes, 1545. **Cheerily and Merrily** *English Dancing Master*.
Rob: dulcimer; Anne: narration
- Prince Rupert's March/Millison's Jig** *English Dancing Master*. Anne: fife; Rob: 4-course guitar
- Tickle My Toe** Anon. ca. 1600, from British Library MS Add.17786-89,91. Rob & Anne: fifes
- Three Blind Mice** *Deuteromelia*.
Anne & Rob: voices; Children's Chorus: voices
- Gathering Peascods** *English Dancing Master*.
Anne: fife; Rob: tambourine
Children's Chorus with parents: hand claps
- The Mad, Merry Pranks of Robin Goodfellow** Anon. ca. 1630. Tune "Dulcina" in Giles Earle's songbook, British Library MS Add.24665. Rob: voice; Anne: cittern

Children's Chorus

Jeremy Boyd, age 3; Melissa Charbeneau, age 9
Nereyda Cruz age 10; Elizabeth Davis, age 5
Nathaniel Davis, age 8; Sarah Davis, age 2
Heather Herbon, age 6; Lyndsay Mitchell, age 4

Engineer: James Gibeau

Recorded at the Crystal Gallery and Recital Hall
Detroit Institute of Arts

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All arrangements

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