

Massif Village Orchestra

1999 Set

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This is not intended as the running order!

All copyright remains with composers - see tunes for composer names.

INTRODUCTION

The tunes and arrangements have been designed to fit the MVO Sidmouth line-up confirmed so far, and most have been drawn from either the Folkbeat or Kelham sets, although a couple of well-known newcomers are in.

As the D/G gurdies and melodeons are the biggest sections, many of the tunes are pitched for them, but there are others playable by all tonalities. Where the key is G but the tune notes out of the range of the G/C instruments, harmony lines have been written. There are a lot of simplifications, both in tune and arrangement. If you know these tunes from previous MVO jaunts, check they haven't been altered in some way! The purpose of the simplifications are so that musicians have to spend less time concentrating on the arrangement and have more energy for playing loudly! As a rule, the endings for tunes will be twice the last bar as written.

These arrangements have principally been put together for the MVO's performances at Sidmouth in 1999. We don't yet know the duration of the performances or what will be required ("Just do 3 numbers," or "You've got half an hour or until we say stop." could both happen). So you should be prepared to be flexible. We may have to reduce or increase the repetitions of a tune; we may have to decide what tunes to do the evening or a few hours before; you may find we play one tune loads of times and others very few.

The Tunes:

Bourrée Tournante des Grandes Poteries. A straight lift from MVO Mk2 - this is the version where, when the harmonies come in on the third time through, the melodeons have to play different chords. They don't have to worry about the tune at this point, though, as compensation. The 7th time through will be the silent one (except for the stumbling sound as the dancers don't know if we're playing a silent one or have just stopped!). The ending for this will be very sudden - on the last quaver, played staccato.

Tricotada/Bourrée à Huit. The tune for Tricotada has been simplified, and is less elaborate than last time. The melodeon chord part on the first time through should be played on beat 1 and 3 of the 3/8 bar, to give a pulse to the concert tune. B. a Huit has a harmony part which has been re-written from MVO Mk 1 for G/Cs and concerts. There is a couple of times through where the gurdies should key a G note on the tune strings while droning a D - this is done with and without trompette.

Prends Garde au Loup/Les Vignerons. The first is mainly for the D/G pipes and gurdies, but the melodeons again have a rhythmic bass part to play. Les Vignerons - this should start with the concerts playing against a clap or stamp from everyone else - what that is will depend on the staging concerned! This should be on beats 1 and 3 of the bourree bar. Again, one of the harmony lines from MVO Mk2 has been removed, and everyone returns to the tune at the end of the set.

Carrée de Vouvray/Bourrée de Thiers. In Bourée de Thiers, the melodeons again have chords played to a beat - dotted crotchet and quaver in a 2/4 bar. When they take up the tune, these chords should then be played smoothly for one time, before playing it with the hammer down. There are less triplets in B. de Thiers now, and only one harmony part, for the G/Cs and concerts.

Baillez-Li/ Mon Habit. The old trick of a major in G, a minor in D. Let me know when this becomes cliched, won't you? The times through in C from MVO Mk2 has been dispensed with - we just go straight in in G major. The G/C harmony for Baillez-Li has been altered to be a little simpler and mellower, and Mon Habit has been moved to D minor to effect the required change. The melodeons have a bass part on this, which should put the boots on it. Again, written in the treble clef, but to be played low, loud and rhythmically.

Mazurka de Lapleau/Borombondo. One from each of the previous sets. The harmony on Lapleau has been altered from its original form, however (only slightly). Borombondo is again lifted almost straight from MVO Mk2, and gives the melodeons a bit more to get their teeth into. When the harmonies are in, the melodeons just play tune and bass notes.

Le Tiu Tiu de la Mama/Polka de l'Aveyron. Tiu Tiu is strange in that the G/Cs can play half of it, the D/Gs the other. The melodeons and concerts can play all of it, so that's what they do. P. de l'Aveyron has had the harmony for G/Cs simplified away from the race track it was for MVO Mk1! The concerts play this part as well.

Le Cordon Noir. Another newcomer - a traditional tune played by Frederic and Manu Paris on the latest La Chavannée album. I thought it might be fun to emulate their arrangement for two bagpipes where the A is played across the B part. The gurdies start by playing the tune against a trompette which is only played on beat one of each bar. The 'round' system gets going in the 4th time through, when the gurdies and D/G pipes play only A parts over the whole tune. They then start with B parts as the concerts and melodeons go back into the tune. Everyone back to normal on the 6th time. It's easier than you think!

One Sock. A waltz written by Frank - and just when he thought there'd be one tune he didn't need to practise, I sorted it for the gurdies to play a harmony part! (ha ha ha!). The concerts have the other harmony line. Should make a big 'sing-along' kind of noise.

Derriere les Carreaux/Ganivelle. A Frederic Paris double-header. The first one is much as the Kelham set. Ganivelle is in because it is such a popular tune - fairly well-known already and playable by all tonalities. There is a bit of harmony here, with the D/G pipes and concerts playing the tune on the A, the harmony coming in on the B part.

Schottische à Dede/Sch. à Virmoux. The trompette intro is the same as Sole Bay last year - the line from Old MacDonald's Farm ('Baa-Baa here, baa-baa there etc) played twice. The bass part for the melodeons is written as treble clef but should be played low in the left hand. The harmony line for G/Cs and concerts is a modified version of the one in MVO Mk.1. Virmoux is written for D/Gs, but there are lines for the D/G pipes and concerts to play as a harmonic backdrop.

The Arrangements. You'll find the arrangements on the same pages as the tunes. Each of the tunes has a number at the end of its title. So each section refers to the appropriate number plus any adjustment. So the gurdies will be told (tr) to play trompette and when not to (NT), the melodeons are told when to play chords (Chs). It's all very simple, but if you have any problems let us know.

That's it - if there are further problems not foreseen or mentioned, please give me a ring (01986 892854) for at least a partial explanation. Otherwise, get practising, and see you at Sidmouth.

Paddy Shaw

24 May 1999

B. Tournante des Grandes Poteries - tune :1

Traditional

Chords: Gma, Gma, Gma, Gma, Dma, Dma, Gma, Gma, Gma.
 Fingerings: 1, 2, 1, 2.
 Last: Dma, Gma.

B. Tournante - Harmony for D/G pipes :2

Fingerings: 1, 2, 1, 2.
 Last.

B. Tournante - G/Cs harmony :3

Fingerings: 1, 2, 1, 2.
 Last.

B. Tournante + alternative chords for harmony section :4

Chords: Gma, Bmi7, Emi, Gma, Ami7, Cma/D, Gma, Gma, Gma.
 Fingerings: 1, 2, 1, 2.
 Last: Dma, Gma.

Bourrée Tournante des Grandes Poeteries								
Times	1st	2nd	3 rd	4th	5th	6th	7th	8th
D/G Gurdy	1 & tr	1 & tr	1 & tr			1 & tr	out	1 & tr
Melodeons	1 & Chs	1 & Chs	1 & Chs	Alt Chs	Alt Chs	Alt Chs	out	1 & Chords
Concerts	1	1	1	1	1	1	out	1
G/Cs				2	2	2	out	
D/G Pipes		1	1	3	3	3	out	1

Tricotada - Tune and melodeon chords :1

Tricotada - G/Cs :2

Bourree a Huit - tune and melodeon chords :3

Bourree a Huit - G/Cs harmony :4

	Tricotada				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy			1 & NT	1 & tr	1&tr
Melodeons	Chs (beats 1+3)	1 & Chs	1 & Chs	1 & Chs	1 & Chs
Concerts	1	1	1	1	1
G/Cs				2	2
D/G Pipes				1	1

	Bourrée a Huit				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy	3 & tr	3 & tr	Key"g" - Dr. "d"	Key"g" - Dr."d"	3 & tr
Melodeons	3&Chs	3 & Chs	3 No Chs	3 No Chs (v.light)	3 & chs
Concerts	3	3	4	4	3
G/Cs			4	4	4
D/G Pipes	3	3	3		3

Prends Garde Au Loup - tune :1

Musical notation for 'Prends Garde Au Loup - tune :1'. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The piece features a melody with two first endings, marked with '1' and '2' above the notes.

Prends Garde Au Loup - melodeon bass :2

Musical notation for 'Prends Garde Au Loup - melodeon bass :2'. It consists of two staves in bass clef with a key signature of one flat and a 3/8 time signature. The melody is simpler than the main tune, featuring two first endings marked with '1' and '2'.

Les Vignerons - tune :3

Musical notation for 'Les Vignerons - tune :3'. It consists of two staves in treble clef with a key signature of one sharp and a 3/8 time signature. The top staff includes chord symbols: Gma, G I, Cma, Dma, Gma, G I, Cma, Dma, Gma. The bottom staff includes chord symbols: Bmi7, Bmi7, Ami7, Cma, Bmi7, Dma, Gma. The piece is marked 'Trad.' in the top right corner.

Les Vignerons - Second Line :4

Musical notation for 'Les Vignerons - Second Line :4'. It consists of two staves in treble clef with a key signature of one sharp and a 3/8 time signature. The melody is more complex than the first line, featuring a series of eighth and sixteenth notes.

	Prends Garde au Loup			
Times	1st	2nd	3rd	4th
D/G Gurdy	1 & tr	1 & tr	1 & tr	1 & tr
Melodeons			2	2
Concerts				
G/Cs		1	1	1
D/G Pipes		1	1	1

	Les Vignerons				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy	clap/stamp	clap/stamp	3 & tr	3 & tr	3 & tr
Melodeons	clap/stamp	3 No Chords	3 & Chs	3 & Chords	3 & chs
Concerts	3	3	4	4	3
G/Cs	clap/stamp	clap/stamp	4	4	3
D/G Pipes	clap/stamp	clap/stamp	3	3	3

B. Carree de Vouvray - Tune :1

G Chabenat

B. Carree de Vouvray - Harmony for D/G Pipes :2

Bourree de Thiers - Tune :3

Trad.

Bourree de Thiers - Harmony for G/Cs, Concerts :4

	Bourrée Carrée de Vouvray			
Times	1st	2nd	3rd	4th
D/G Gurdy	1 & tr	1 & NT	1 & tr	1 & tr
Melodeons				
Concerts		1	2	1
G/Cs				
D/G Pipes		2	2	1

	Bourrée de Thiers				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy	3 & tr	3 & tr	drone & NT	3 & tr	3 & tr
Melodeons	Chs (bourrée beat)	Chs (bourrée beat)	3 & Chs (smooth)	3 & Chs	3 & chs
Concerts	3	3	3	4	3
G/Cs			4	4	4
D/G Pipes	3	3	3	3	3

Baillez-Li - tune and chords :1

Baillez-Li - Harmony for G/Cs :2

Mon Habit - tune for D/Gs :3

trad.

Mon Habit - Melodeon bass part :4

	Baillez-Li				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy		1 & NT	1 & tr	1 & tr	1&tr
Melodeons	1 & Chs	1 & Chs	1 & No Chs	1 & No Chs	1 & Chs
Concerts	1	1		2	2
G/Cs				2	2
D/G Pipes			1	1	1

	Mon Habit				
Times	1st	2nd	3rd	4th	5th
D/G Gurdy	3 & tr	3 & tr	3 & NT	3 & tr	3 & tr
Melodeons			4	4	4
Concerts			3	3	3
G/Cs					
D/G Pipes	3	3	3	3	3

Mazurka de Lapleau :1

Trad.

Mazurka de Lapleau - harmony for G/Cs, concerts :2

	Mazurka de Lapleau -				Borombondo		
Times	1st	2 nd	3rd	4th	1st	2nd	3rd
D/G Gurdy			1 & tr	1 & tr	3 & tr	3 & NT	3 & tr
Melodeons	1&Chs	1 & Chs	1 & Chs	1 & Chs	3&Chs	Bass Only4	4 & Bass
Concerts			1	1	3		3
G/Cs			2	2		5	5
D/G Pipes		1	1	1		6	6

Le Tiu Tiu de la Mama - Tune :1

Trad.

Le Tiu Tiu de la Mama - Tune for G/Cs :2

Le Tiu Tiu de la Mama - Tune for D/Gs :3

Polka de l'Aveyron - Tune and chords :4

Trad.

Polka de l'Aveyron - G/Cs, concerts :5

	Le Tiu Tiu de la Mama				Polka de L'Aveyron			
Times	1st	2nd	3rd	4th	1st	2nd	3rd	4th
D/G Gurdy			3 & tr	3 & tr	4 & tr	4 & tr	4 & NT	4 & tr
Melodeons	Chords	1 & Chs	1 & Chs	1 & Chs		4 & Chs	4 & Chs	4 & Chs
Concerts	1	1	1	1			5	5
G/Cs		2	2	2			5	5
D/G Pipes		3	3	3	4	4	4	4

Le Cordon Noir :1

Traditional

Le Cordon Noir						
Times	1st	2nd	3rd	4th	5th	6th
D/G Gurdy	1 & tr (on bt1)	1 & tr (on bt1)	1 & tr	1 ("A" x2)(NT)	1 ("B" 1 st)(NT)	1 & tr
Melodeons		1 & No Chs	Chs only	1 & Drone D	1 & Drone D	1 & Chs
Concerts			1	1	1	1
G/Cs						
D/G Pipes	1	1	1	1 ("A" x2)	1 ("B" 1 st)	1

Derriere Les Carreaux - tune :1

Frederic Paris

Musical notation for 'Derriere Les Carreaux - tune :1' in 2/2 time, featuring a melody and accompaniment on three staves.

Derriere Les Carreaux - D/G Pipes :2

Musical notation for 'Derriere Les Carreaux - D/G Pipes :2' in 2/2 time, featuring a melody and accompaniment on two staves.

Derriere Les Carreaux - Concerts :3

Musical notation for 'Derriere Les Carreaux - Concerts :3' in 2/2 time, featuring a melody and accompaniment on two staves.

Ganivelle - Tune and chords :4

F. Paris

Musical notation for 'Ganivelle - Tune and chords :4' in 2/2 time, featuring a melody and accompaniment on four staves with chord symbols (G, D, Amin, C, D) and first/second endings.

Ganivelle - Tune and harmony B part (D/G) :5

F. Paris

Musical notation for 'Ganivelle - Tune and harmony B part (D/G) :5' in 2/2 time, featuring a melody and accompaniment on four staves with first/second endings and a 'LAST' section.

	Derriere Les Carreaux			Ganivelle				
Times	1st	2nd	3rd	1st	2nd	3rd	4th	5th
D/G Gurdy	1 & tr	1 & tr	1 & tr		4 & NT	4 & tr	4 & tr	4 & tr
Melodeons				4 & Chs	4 & Chs	4 & Chs	Chords	4 & Chs
Concerts		1	3			5	4	5
G/Cs				4	4	4	4	4
D/G Pipes	1	2	2		4	5	4	5

Schottische a Dede - Tune :1

Trad.

Schottische a Dede - Harmony for G/Cs, Concerts :2

Schottische a Dede - Melodeon Bass Notes :3

Schottische a Virmoux - Tune for D/Gs :4

trad.

Virmoux - Pipe 'chordal' notes (D/Gs) :5

Virmoux - Concerts 'chordal' notes :6

Note: Intro by Gurdies only playing trompette to the rhythm of "Old MacDonald" then...

	Schottische a Dede				Schottische a Virmoux			
Times	1st	2nd	3rd	4th	1st	2nd	3rd	4th
D/G Gurdy	1 & tr	1 & tr	1 & tr	tr only	4 & tr	4 & NT	4 & tr	4 & tr
Melodeons			3	3	4 & Ch	4 & Chs	4 & Chs	4 & Chs
Concerts			2	2		6	6	4
G/Cs			2	2				
D/G Pipes		1	1	1		5	5	4