

More Dances from the Gresley Manuscript

Reconstructions by Emma Dansmeyla and Martin Bildner

Email: Sarah.Scroggie@gmail.com

Introduction and step discussion for all three of Martin and Emma's Classes

Martin and I have been working on reconstructing dances from the Gresley Manuscript for about 12 years. Our ultimate aim is to have something danceable for all 26 choreographies. Martin has been writing music where none exists. There are 13 new reconstructions presented here for KDWS VIII (the exception being Petygay which clearly fit in the Gresley for the Groggy category) A few of them are ones we re-worked and many are the trickier ones to figure out which we left until we had a better overall feel for the genre.

In 1995, David Follows made an important re-discovery of an English dance manuscript in the County Record Office in Matlock. Now known as the Gresley Dances (after the Gresley family of Drakelow who currently own the manuscript), this collection, apparently written down by a John Banys, dates somewhere around 1500. These are thus the earliest English dance choreographies currently known. Stylistically the dances seem to fall somewhere between the early Italian Balli and the later English Inns of Court dances.

The manuscript includes references to 92 dances, steps to 26 dances, and the music of 13 dances, including 8 dances to which both the steps and music are given. It has immeasurably increased what is known about early English dances. However, inconsistencies, unknown terminology and having no other contemporary English choreographies to compare with, makes reconstruction a real challenge. We have been attempting to enlarge the scope of danceable choreographies by composing our own tunes in a similar style to those found in the manuscript.

The Steps

There are a great many steps that are unique to the Gresley dances and many others that hint at being different than the way they are danced elsewhere. The interpretations used here were derived through etymological examinations (word origins) in combination with extensive experimentation, but are by no means certain.

singles, synglis -- While this is easily seen as a "single", nowhere in Gresley does a solitary single appear. It is only used in groups of 3, 6 and 9. We have therefore interpreted "thre synglis" as a traditional "double". As "doubles" only appears twice in Gresley (and with odd usage), this does not create a conflict of usage.

stop, step, stope, -- sometimes the double seems to be punctuated or ornamented with a stop, step or tret. for example in Rawty "Then thre singlis with a stope, and thre retrettes with a stop", this I have taken to be a stamped close on the double. It is also interesting to note that this ornamentation seems to appear mainly in the trace part of the dance.

trett/retrett -- Meaning "to walk" or "to step" in Middle English¹, it is similar to the German verb *treten* meaning "to step" or a modern English word with the same root "tread". This seems to be the replacement for a "single". Retrett then becomes a retreat or a "single back". These two terms are often used in Gresley in the combination of "trett, retrett and torne" which is used like a set and turn.

note: Retrett is also used as a direction (similar to the modern English retreat) and can mean simply retreat an unspecified amount; for example in Lebens "Then last man 3 forth and torne, whill the first retrett." Here the retrett is assumed to be three singles (or a double) because there are three forward in the same time.

two doblis, two dubles -- these are rare, only found in two dances (Bugil and Temperans) and always in groups of two, perhaps it means a fast double as it is used right after the more common "three singles" in one of the two instances. Additionally we have recently decided to interpret a "double trace" as a trace done with doblis – hence an entrance figure which is done with "piva", rather than an entrance figure which is twice as long – twice as many steps in the same time.

rakkys, rak, rakes, reke, rek -- The Rak is an unknown step. From the Middle English definition of "to run" or "to rush"², we have interpreted a rake as a quick gallop or slip step, usually somewhat flanking, similar to interpretations

¹ (MED) treden (v.) (alternate sp. tret) 1(a) To go by foot, walk; also in *fig.* context; also, climb [quot. c1390]; 2 (a) To set a foot (on sth.), step; (b) to step on (sth.); ~ **a** **pace**, do a dance step; ~ **hire sho amis**, of a woman: be unchaste

² (MED) rake(n.) (a) A path, track, pass; ... , **on a** ~, ?at a run, ?on a straight course; (b) a certain pass or thrust in fencing; ... raken (v. 2) (alternate rak) (a) To go, proceed; ~ **from**, depart from (sb.), leave; **gon** ~, go, walk; **comen rakinge**, come, appear; come marching; (b) to hasten, move quickly, rush; -- also refl.; ~ **on**, attack (sb.); *ppl.* **rakinge** as adj., of spears: thrusting, piercing; (c) to wander, roam; ?also, wander in the mind [1st quot.].

of the Italian “piva” of the same period. It seems musically to take the same time as a single step. This is one of the more ambiguous steps (there are many middle English meanings for rak and none of them clearly a dance step).

flourdelice, flowrdelice -- This is another unknown step. While clearly a variation on a “fleur-de-lys” and connected to “flouren” meaning “to flourish”, this can be interpreted in a variety of ways. While others have interpreted this as a floor figure, the number of variations used in Gresley suggests something closer to the fioretto from the late 16th century Italian traditions or the fleuret as described in Arbeau. Here, Arbeau’s flueret of three kicks is used. It not only adds a “flourish” corresponding to the three petals of the heraldic fleurdelis, but kicks do not otherwise appear in any Gresley dance.

brawle, brayll, brawlyth, brawll – Interpreted, as used in Arbeau (and contemporary basse dance), as a single step (or weight shift) sideways to the left usually followed by a return step sideways to the right.

lepe, -- a jump on the spot

meve, mevyng, move -- a rise as in a 15th c. movement

References and Resources:

Essential:

Fallows, David , *The Gresley Dance Collection, c.1500*. RMA Research Chronicle #29,1996.

The Middle English Dictionary (MED): <http://quod.lib.umich.edu/m/med/>

Last updated 18 December 2001. © 2001, the Regents of the University of Michigan

Mayhew and Skeat , a Concise Dictionary of Middle English from A.D. 1150 to 1580 pub 1888. and online:

<http://www.pbm.com/~lindahl/concise/concise.html>

Secondary:

Arbeau, Thoinot Orchesography. Translated by Mary Stewart Evans. With introduction and notes by Julia Sutton. New York, Dover, 1967.

Cellio, Monica and Vivian Stephens. “Joy and Jealousy: A Manual of 15th-Century Italian Balli”. Real Soon Now Press, Pittsburgh PA, 1997 (http://sca.uwaterloo.ca/~praetzel/Joy_Jealousy/)

Cook, Joe, (Messer Guiseppe Francesco Da Borgia); “The Gresley Dance Collection” *Letter of Dance*, Vol. 5

(<http://www.pbn.com/~lindahl/lod/vol5/gresley.html>)

Durham, Peter and Janelle *Dances from the Inns of Court, London 1570-1675*. copyright 1997-1998

Gray, Norman (Hoskuld Atiasson of Iceland): “Notes on the Gresley Dance Collection”

(<http://members.ozemail.com.au/~grayn1/gresley/Gresley.html>)

Morrison, Marie, (Fionnabhair inghean Donnchaidh Guthrie) “Gresley Manuscript Dances”

(<http://www.peterdur.us/kwds2007/proceedings/Gresley-Manuscript-Dances.htm>)

Nevile, Jennifer, ‘Dance steps and music in the Gresley manuscript’, *Historical Dance*, 3(6) (1999) [2000], 2-19.

- “Dance in Early Tudor England: an Italian Connection?” *Early Music*, Vol. 26, no 2, May 1998

Playford, *The Dancing Master*, 1651 (http://www.pbm.com/~lindahl/playford_1651/)

Webb, Cait “Eschewyng of Ydlenesse – Steps for Dancing from the Middle Ages and Renaissance” 2003

- “Whatsoever ye wyll – Steps for Dancing Dances from the 15th Century” Edinburgh, Scotland

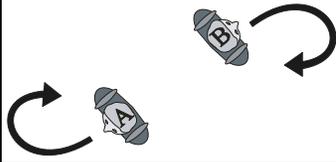
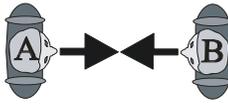
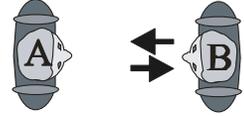
2008n(<http://www.gaita.co.uk/>)

Wilson, David; “Performing Gresley Dances: The View from the Floor” *Historical Dance* Vol. 3, no. 6, 1999

Doublis Troublis

This set of four dances from the Gresley Manuscript all had unique reconstruction issues that could be interpreted more than one way. The reconstructions are tricky the resulting dances may or may not be. We have offered one solution to each of the dances here, but hope to discuss alternates in the class.

<h2>#8 Princitore de Duobus</h2> <p>From the Gresley Dances c. 1500*</p> <p>Reconstruction by Emma Dansmeyla and Martin Bildner</p>				
Original	Music		Reconstruction	Image
	Section	Bar		
whith trace	A A	1-4 1-4	Both 4 doubles forward.	
After the end of the trace, a longe torne both at onys.	A	1-4	Each turn singly with 2 doubles and end facing across the original line of dance.	
Then the first man 3 forth and the toder 3 back	B	5-6	Man A doubles forward while Man B doubles back.	
and then loke over the shuldyr;			Man A looks back.	
the second man the same whill the first man folowith hyme in the same forme with obeysaunce at the last end thus		7-8 9	Man B doubles forward while Man A doubles back. Meet with a bow.	
doo thre tymes;	B	5-9	Man A doubles forward while Man B doubles back. Man A looks back. Man B doubles forward while Man A doubles back. Meet with a bow.	
and at the thred tym both retrett,	B	5-9	Man A and Man B double back. Both look back over their shoulders. Both double together. Bow.	
then either pase odyr two tymes and torne.	C	10-11	Both pass right shoulders with a double forward.	
		12-13	Both turn and pass left shoulders with a double forward.	

	C	10-11	Both turn to face with a double.	
Then either come to oder.		12-13	Both meet with a double.	
Then the last man trett, retrett and torne.	C	10-13	Man B steps forward, steps back and makes a full turn with a double.	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
reconstructed March 2009 by Richard Schweitzer and Sarah Scroggie updated May 2011				

Princitore de Duobus

Gresley Dance #8

Gresley Music #9 Bayons



#22 Newcastle de duobus

From the Gresley Dances c. 1500*

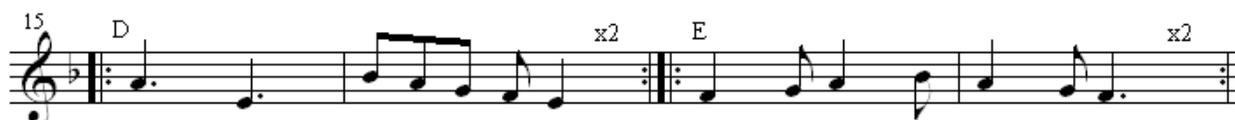
Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
suff A dubull trace	A A	1-8 1-8	All 16 fast doubles (pivas) forward.	
The first thre forth and torne while the last retrett, rek.	B	9-12	Man A doubles forward and makes a full turn with a double. Man B doubles back and with 2 quick gallops returns to place.	
The last torne while the first retrett.	C	13-14	B does a 3/4 turn while A backs up a double and turn to face	
Then the first a flourdelice; the 2nd the same.	D D	15-16 15-16	A kicks 3 times, then B kicks 3 times.	
Then thre singlis other contra to oder	E	17-18	Each turn to their own left and double away.	
And in the same wis contrary agayn and come togedder.	E	17-18	All make a 1/2 turn to the right and double back together.	
Then trett, retrett and torne.	F	19-22	Both step forward, step back and full turn.	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
reconstructed 2011 by Richard Schweitzer and Sarah Scroggie				

Newcastell de duobus

Gresley Dance #22

Gresley Music #3



14 Sofferance de duobus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace	A	1-4	All forward with 4 fast doubles (piva).	
After the end of the trace, the first 3 forth and torne, whill the last retrett	A	1-4	Man A doubles forward then makes a full turn with a double while Man B takes 2 doubles backwards.	
Then the last forth and torne, whill the first retrett;	A	1-4	Man B doubles forward and makes a full turn with a double while Man A takes 2 doubles backwards.	
and then both retrett ethir from oder	B	5-6	Turning to face (in no time), both double backwards.	
Then the first a flowrdelice, the second another.	C C	7-8	Man A kicks 3 times, Man B kicks 3 times.	
Then ethir contrary othir 3 singlis on the left syd	D	9-10	Both double forward to the left.	
and then come togeder.	D**	9-10	Both turn to face in no time, and double forward to meet.	
Then trett and retrett and turne.	EE	11-12 11-12	Man A turns up the hall in no time. Both single forward, single back, and turn singly with a double.	

** Fallows marks section D as being repeated 3 times, but there are only instructions for 2 repeats.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed January 2009 by Richard Schweitzer and Sarah Scroggie

#16 Aras de duobus

From the Gresley Dances c. 1500*
Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
After the end of the trace,	A	1-8	The trace: All 4 doubles forward	
rak both oneway.	B	9	Both gallop (slip step) left and close.	
Then the first man torne whill the second retrett.+		10-11	Man A turns half to face while Man 2 doubles back (DR).	
Then face to face rak contrary way.	B	9	Both gallop (slip step) left	
Then the second torne while the first retrett+		10-11	Man B turns full with a double while Man A doubles back (DR).	
Then trett and retrett at onys	C	12-13	single forward, single back (SL, SR)	
and come togeder with obeyesawnce.	C	12-13	double in (DL) and reverance.(Rev R)	
Then torn besily to ther awn place ayen.	D	14-17	Turn around partner with 2 singles and a double one and a half times (back to original places). (SR, SL, DR) Alternate: Full turn with a double, but each spin self twice through the course of the turn (cut bars 14-15)	
Then ether contrary othir 3 singlis and 3 bak ayen.	E E	18-19 18-19	Man A doubles up the hall while Man B doubles down, then turn and double back to meet. (DL, DR)	
Then a flowrdelice and torne.	F	20-22	Both make 3 kicks and turn singly with a double to reset. (KL, KR, KL, DR)	

A choice was made for Man A to to turn half in the second section while Man B turns full. While not specified, this does allow greater interaction.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed February 2006 by Richard Schweitzer and Sarah Scroggie
revised January 2008 and May 2011

GRESLEY FOR THE GROGGY

or THREE MEN IN A DANSH

While there are some of the Gresley dances that are a real challenge to reconstruct, the vast majority are rather easy to dance. The short dances with easy steps are perfect for socialization when your mind is on other things, or for the wee hours of the day when your mind isn't there at all.

#19 Roye de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace with 3 bak in the end	AA	1-4	All forward 3 doubles. Then all back a double	
After the end of the trace: the first man thre furth, the second the same, the 3 the same.	BBB	5-6	Man A doubles forward. Man B doubles forward. Man C doubles forward.	
(4)Then al rak togedere forth. Then bak, rak ayen and all torne togeder.	CCCC	7-8	All gallop forward (left and right), All gallop back (left and right). All gallop forward (left and right). All turn with a double. **	
(3)Then the first man move, then the second and the third move and the first man torne abought.	D	9-12	Man A movementi, then Man B and C movementi together, and then Man A turns with a double.	
Then the second man meve, the first and the last meve togeder, and the 2n turne abought.	D	9-12	Man B movementi, then Man A and C movementi together, and then Man B turns with a double.	
Then the last meve. Then the first and 2d meve, and al turne abowth togeder.	D	9-12	Man C movementi, then Man A and B movementi together, and then all turn with a double.	

**There are several options here. Firstly, either it could be a fast double in 1 bar, or the raks need to be in pairs with a regular double in 2 bars (the option used here). Secondly, the bak could be a rak or a straight double backwards.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed 2009 by Richard Schweitzer and Sarah Scroggie

Roye de tribus

Richard Schweitzer

February 2010

revised May 2011

Musical score for 'Roye de tribus' in 6/8 time, key of B-flat. The score consists of three staves of music. The first staff (measures 1-4) is labeled 'A' and ends with a double bar line and 'x2'. The second staff (measures 5-8) is labeled 'B' and 'C', with 'x3' above measure 6 and 'x4' above measure 8. The third staff (measures 9-12) is labeled 'D' and ends with a double bar line and 'x3'.

Oringe de tribus Gresley Dance #20

Richard Schweitzer

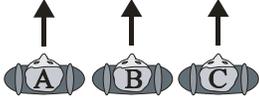
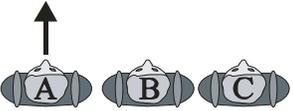
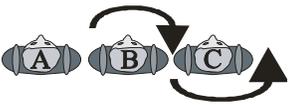
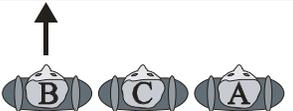
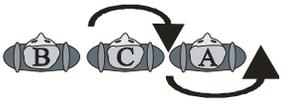
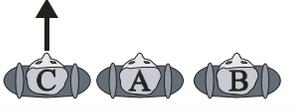
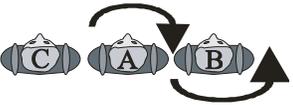
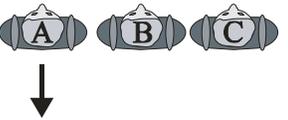
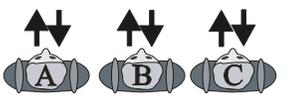
April 2011

Musical score for 'Oringe de tribus' in 6/8 time, key of B-flat. The score consists of four staves of music. The first staff (measures 1-6) is labeled 'A'. The second staff (measures 7-12) is labeled 'B'. The third staff (measures 13-18) is labeled 'C', with 'x3' above measure 15 and 'x3' above measure 18. The fourth staff (measures 19-24) is labeled 'D' and 'E'.

#20 Oringe de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a dole trace (and lok at the end, bak and al togeder do obbey) +	A	1-8	All forward with 6 doubles, double back, and reverance.	
After the end of the trace: the first 3 forth, the 2d the same, the 3d the same.	B	9-16	Man A doubles forward. Man B doubles after. Man C doubles after the first 2.	
Then the first man throtham and go behend.			With a double, Man A weaves between Man B and Man C to the right side of the row.	
Then the 2d man 3 forth, the 3d the same, the first the sam	B	9-16	Man B doubles forward. Man C doubles after. Man A doubles after the first 2.	
and through tham and goo behend.**			With a double, Man B weaves between Man C and Man A to the right side of the row.	
Then 3d man thre forth, the first the same, the 2d the same	B	9-16	Man C doubles forward. Man A doubles after. Man B doubles after the first 2.	
and the 3d thogh tham and goo behynd.			With a double, Man C weaves between Man A and Man B to the right side of the row.	
Then the first 3 bak, then the second 3 bak.+	C	17-18	Man A doubles back. Man B doubles back. Man C doubles back.	
Then all togeder thre forth and thre bak ++	D	19-22	All double forward. All double back.	
and turn	E	23-24	All turn.	

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

**while Man B isn't specified, the repetition of the movement with Man A and Man C leading bracketing this step, it seems clear that this was the author's intention.

+ This is very odd that for the first time in this piece Man C does not do the same as the other two. Even more odd, according to the marginal notation, the music is to repeat 3 times. To correspond with the third repeat of the music we have added "Man C doubles back". An alternate interpretation could assume that there are no missing instructions for Man C and that the marginal notation should be a 2. However, some resolution would be needed so that Man C is not left hanging out in front.

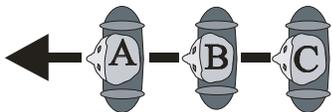
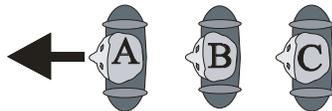
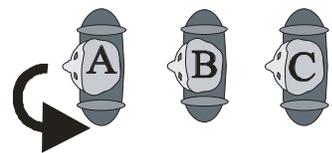
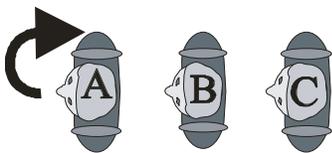
++ At the end of the dance, Fallows reads the manuscript as finishing with "and then". Fallows then completed the missing instructions by repeating the marginal notation "bak and al togeder do obbey". However, the lack of a decender on the "then" makes it a good possibility word is "turn" which is written very similarly by Banys.

reconstructed 2011 by Richard Schweitzer and Sarah Scroggie

#17 Eglamowr de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
doble trace	AAA	1-4 1-4 1-4	All forward 12 fast doubles (piva) in a column.	
After the end of the trace: the first three forth, the second the same, the 3d the same	BBB	5-6 5-6 5-6	Man A doubles forward. Man B doubles after. Man C doubles after the first 2.	
Then the first man outward on the left shulder and goo behend, the 2d the same, the 3d the same.	CCC	7-8 7-8 7-8	Man A turns over his left shoulder and moves to the end of the column with a double. Man B doubles after. Man C doubles after (thus restoring the original order).	
Then the first out, the 2nd out, the 3rd out	DDE	9-10 9-10 11-12	Man A turns over his right shoulder and moves to the end of the column with a double. Man B doubles after. Man C doubles after (thus restoring the original order).	

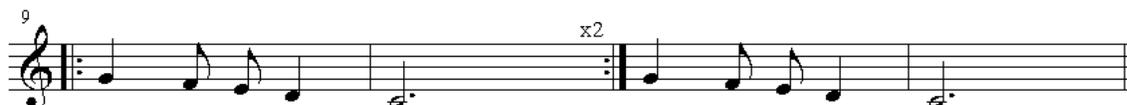
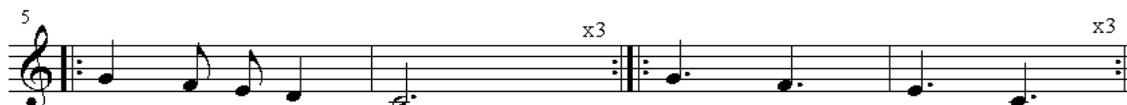
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed 2009 by Richard Schweitzer and Sarah Scroggie

Eglamour de tribus

Gresley Dance #17

Gresley Music #2



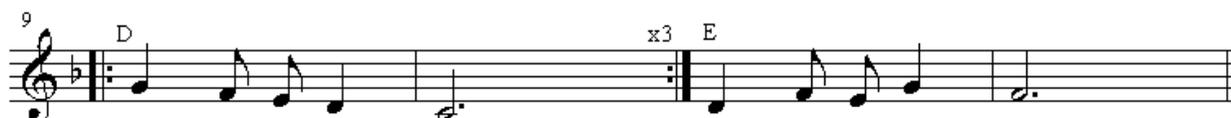
Note: While the repeat structures in the original are no longer clear, the dance requires each section to be repeated three times (except ironically for the opening trace which is the only repeat marking still clearly visible). Having the final section repeated twice and then written out is unusual, but it has its parallel in Talbot where the second section is repeated with a 2 above it, and then the same bar is written out twice after that. The assumption we've made is that the music must change in some other way that doesn't show in the melody (harmony, dynamics, tempo, etc), but that Banyas thought significant enough to want to keep the sections separate.

New Yer

Gresley #18

Richard Schweitzer

July 16, 2009



This Gresley composition and dance reconstruction is a variation on one created during a class on writing music for Renaissance dances at the SCA's Known World Dance VII in Hamilton, July 5, 2009. Assisting with the original composition were Emma Badowski (Meg Raynsford), Kate Braithwaite (Widow Kate of the Lake), Jaysen Cllerenshaw (Crispin Sexi), Aaron Elkiss (Aaron Drummond), T Shawn Johnson (Robyn Whystler), Jody Raiford (Jody Brighton), Monique Rio (Jadwiga Krzyzanowska), Sharon Spanogle (Teleri ferch Morgant), and Kathy van Stone (Elsbeth Anne Roth).

#18 New yer de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace	AA	1-4 1-4	4 doubles forward	
After the end of the trace: the first man 3 forth, the 2d the same, the 3d the same	BBB	5-6 5-6 5-6	Man A doubles forward. Man B doubles after. Man C doubles after the first 2.	
Then altogeder halfe torne tre tymes.	CCC	7-8 7-8 7-8	All make 3 half turns using a double for each.	
Then the last thre forth, the second the same, the third the same;	DDD	9-10 9-10 9-10	Man C doubles forward. Man B doubles after. Man A doubles after the first 2.	
and then altogedere half torne.	E	11-12	All make a half turn with a double.	

While these steps work equally well with the 3 dancers abreast or in file, the instruction for "the last" to go "thre forth" first makes more sense if the men are in a column. Since the 3 half turns place man C as the lead, the last man is now first and Man A at the back becomes the third.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed 2009 by Richard Schweitzer and Sarah Scroggie

#9 Armynn de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
a doble trace	AA	1-4 1-4	8 piva or "fast doubles" forward in file	
(3) After the end of the trace: the last 3 bak, the medle oder 3 bak, the first oder 3 bake.	BBB	5-6 5-6 5-6	C doubles back, then B doubles back, then A doubles back	
(3) Then the first meve, the second half torne; the second move, and the last half torne; the last move and the first halfe torne.	CCC	7-9 7-9 7-9	A movementi and B turns half way round with a double. B movementi and C turns half way round with a double. Finally, C movementi and A turns half way round with a double.	
(2) Then the last 6 singlis forth, the meddist as mony to hym.	DD	10-13 10-13	C makes 2 doubles forward*; then B makes 2 doubles forward*. (*facing "down the hall")	
(1) Then the first trett, retrett and torne as he standith.	E	14-17	A singles forward, singles back and turns with a double.	
(3) Then brawle al at onys on waye; and ayen the oder way.	F	18-19	All brawl left and right	
Then every man at onys change places.	FF	18-19 18-19	All do 1/2 hey Double 1: B + C pass right shoulders, A comes to and meets C on the Left Double 2: A +B pass right shoulders while C turns around.	
(1)Then the last man thruth with a torne whill the first torne the second aboutg.	G	20-23	2 doubles each A + B take right hands making an arch and do a 1/4 turn so C can pass underneath. A + B continue to turn until A is again at the top of the set, and B in the middle. C passes under the arch with a double and does a 1/2 turn with a double to face up the hall in the last position again.	

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed February 2009 by Richard Schweitzer and Sarah Scroggie, updated May 2011

Armynn de tribus

Gresley Dance #9

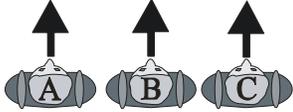
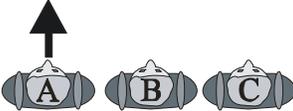
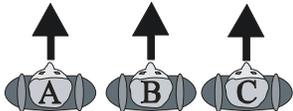
Richard Schweitzer
May 2011



#11 Petygay de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla

Original	Music		Reconstruction	Image
	Section	Bar		
doble trace	A	1-4	All make 4 fast doubles forward. Note: the dance can be done either in single file or 3 abreast)	
After the end of the trace, every man 3 singlis after oder.	B	5-7	Man A makes 3 slow singles forward. Man B makes 3 singles after. Man C makes 3 singles after the first 2.	
Then doble trace agayn.	C (A2)	8-11	All forward with 4 fast doubles.	
Then tourne all at onys.	D	12-13	All make a full turn with a slow double.	

The unknown music, subtitled "La Duches", has been interpreted here with an added repeat to match these steps. This results in a very fast double trace and very slow "singlis" and "tourne" sections. The return to the opening "trace" theme has been slightly modified to help the dancers regain the beat after the change in meter.

The interpretation of "3 singlis" as 3 singles instead of one double is at odds with our usual interpretation, but the timing of La Duches does not allow time for the 4th beat "close" at the end of a double.

*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.

reconstructed February 2002 by Sarah Scroggie, revised March 2009

La Duches

Gresley Music #11

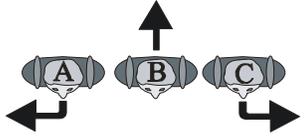
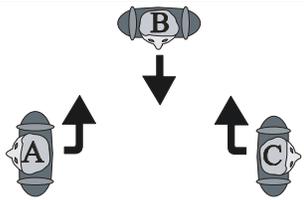
interpreted for #11 Petygay



Troublesome Tribus II

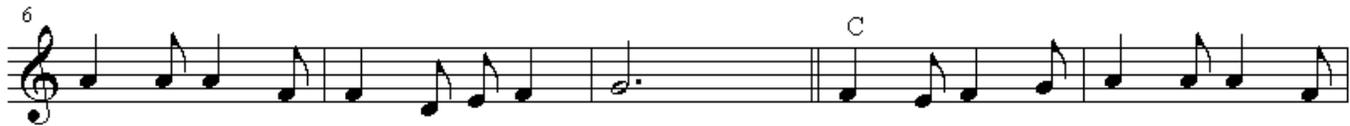
Fourteen of the twenty-six Gresley dances are written “de tribus: -- for three dancers. In our other class, Gresley for the Groggy, we worked on 6 of the simpler ones; in this class we will work on 4 of the more difficult ones. At KWDS VII we attempted to teach three in an hour; we only succeeded in finishing two. This time we have two hours so hopefully we will get through all four. If we have time at the end, we will explore some of the ambiguities in the reconstruction choices.

#3 Mowbray de tribus				
From the Gresley Dances c. 1500*				
Reconstruction by Emma Dansmeyla and Martin Bildner				
Original	Music		Reconstruction	Image
	Section	Bar		
with trace	A	1-4	All 2 doubles forward.	
every man trett and retrett;	A	1-2	In a line single forward and back	
then the first and the last turne outward; the medyll furth 3 singlis		3-4	A and C turn out and double away while the middle doubles forward.	
Then all trett and retrett with half a turne fface to face;	B	5-6	All take a single forward, a single back, and turn to face	
then mett togeder;		7-8	All return with a double (3 singlis).	
then medill enter with half a turne.		9-10	With a double, B moves in between A and C and makes a half turn to reform the original line.	
Then the first 3 singlis outward and the last oder 3 contrary hymm; the medil retrett the same tyme.		11-12	A and C turn out to the left and right respectively. All separate with 3 singles while B doubles back.	
Then the ffirst and the last 3 bake, and the medill 3 furth, and mett all togedir.		13-14	A and C back up with 3 singles while B moves forward with 3 singles so that all meet in a line facing up the hall.	
Then 3 forth with halfe a torne.		15-16	All three singles forward with a half turn at the end over the left shoulder	

Then the last 3 singlis outhwartt, the first contrary hym, the medill retrett the same tym,		17-18	A and C turn out to the right and left respectively. All separate with 3 singles while B doubles back.	
then the first and the last 3 bak, the medill come between them.		19-20	A and C back up with 3 singles while B moves forward with 3 singles so that all meet in a line facing down the hall.	
Then halfe a torne all at onys.		21-22	All make a half tourne with a double to end facing up the hall.	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
reconstructed August 2008 by Richard Schweitzer and Sarah Scroggie revised March 2011				

Mowbray Gresley Dance #3

Richard Schweitzer
Aug. 2008



#23 Damesyn de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image															
	Section	Bar																	
trace																			
All togedder thre singlis with a stope, 3 retrettes and tre forth;	A	1-2	All forward a double with a stomp, back a double with a stomp, forward a double with a stomp.																
and so 2 tymys.	A	1-2	Repeat.																
Then at the 3rd trace 3 singlis with a stope.	A	1-2	All forward a double with a stomp.																
Then the first and the last a holl torne, the medyll a halfe torne the same tym.			Man A and Man C make a full turn with 2 doubles while Man B makes a half turn																
The first and the last forthright, the medil contrary them and the end thay two change places whill the medill torne hym to tham, the first to the last manys place. The last to his place all togedder.	Av	3-4	Aand C double forward, angling their doubles to cross diagonally to each other's places. Man B doubles forward and completes his double with a turn to face.																
And whill the medyll goo throth thame, the first lepe, all togedder lepe, then the last lepe, then the medyll,	B	5-6	<table border="0"> <tr> <td>Man A</td> <td>Man B</td> <td>Man C</td> </tr> <tr> <td>leap</td> <td>single forward</td> <td>---</td> </tr> <tr> <td>leap</td> <td>leap</td> <td>leap</td> </tr> <tr> <td>--</td> <td>single forward</td> <td>leap</td> </tr> <tr> <td>--</td> <td>leap</td> <td>--</td> </tr> </table>	Man A	Man B	Man C	leap	single forward	---	leap	leap	leap	--	single forward	leap	--	leap	--	
Man A	Man B	Man C																	
leap	single forward	---																	
leap	leap	leap																	
--	single forward	leap																	
--	leap	--																	
then torne all at onys.		7-8	All turn with a double.																
The first and the last forthright, the medil contrary hem and in the end thay chang places whyle the medyll torn toward tham,		9-10	All double forward, with Man A and Man C switching diagonally while Man B passes between them and turns to face.																
and in the sam wys agayn savyng in (in) the end every man kep his one place.	B	5-8	Repeat the leaps and turn.																

		9-10	At the end, when Man B passes between the other two, Man A and Man C double straight forward without the diagonal switch.	
Then the last to the first mans place, and first to the last manys place; the medill come to with thre singlis.	C	11-12	Man A and Man C switch places while Man B doubles forward to join them in a line.	
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
reconstructed February 2009 by Richard Schweitzer and Sarah Scroggie revised February 2011				

Damesyn de Tribus

Gresley Dance #23

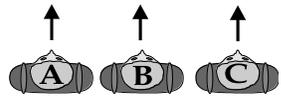
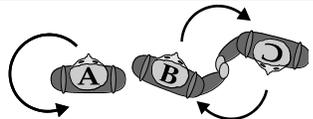
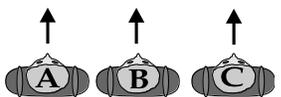
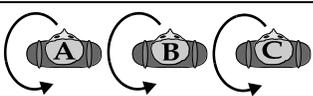
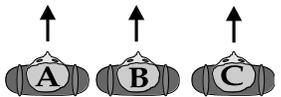
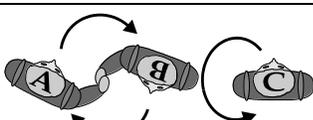
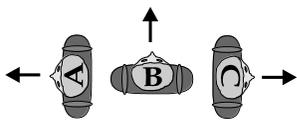
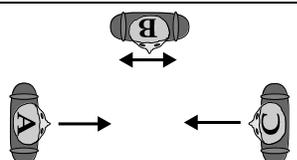
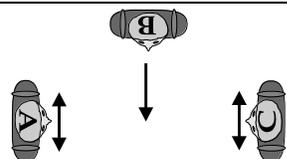
Gresley Music #4--This enderis day

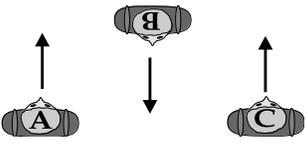
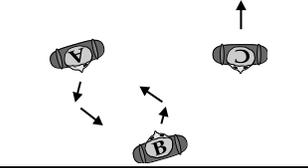
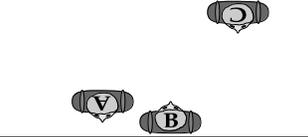
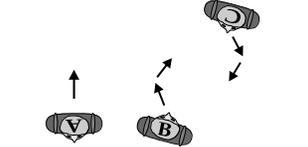
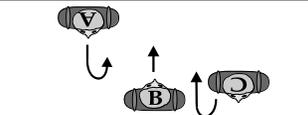


#26 Northumberland de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
trace				
Togedder three singlis with a stop; trett and retrett	A	1-4	All forward a double with a stomp; all step forward and then step back.	
Then the first man torne in his own place whill the last torn the meddyll abowytt.		5-8	Man A turns in place with 2 doubles while Man B and Man C take hands and make a full turn with 2 doubles.	
Togedder agayn with thre singlis and a stop; trett and retrett.	A	1-4	All forward a double with a stomp; all step forward and then step back.	
Then half a torn and torn agayn and togedder.		5-8	All make a half turn counter-clockwise followed by a half turn clockwise.	
Then agayn with thre singlis and a stope; and trett and retrett.	A	1-4	All forward a double with a stomp; all step forward and then step back.	
Then the first torn the meddyll abowt while the last man torn in his own place.		5-8	Man C turns in place with 2 doubles while Man A and Man B take hands and make a full turn with 2 0064oubles	
Then every man a mevyng.	B	9-10	All together make 2 movimentos (a gesture usually given with a rise on the toes)	
Then the first and the last torn owtward goyng forth 6 singlis; the 2nd forthright.	C	11-13	Man A and Man C turn out and all separate with 6 singles forward.	
Torn all face to face and the thred brayll. The tother two cum to hym and goo to the place agayn.	C	11-13	All turn in and Man B brawles left and right while Man A and Man C double in and out.**	
Then the 3d and the 2d brayll; the meddyll cum to them and go to his awn place agayn.	C	11-13	Man A and Man C brawl while Man B doubles in and out.	
Then the first and the last lepe togedder; the meddyll lepe alone.	D	14-15	Man A and Man C leap, then Man B leaps after	

Then the meddyl throw while other two [blank in MS] hym turnyng all face to face.	E	16- 18	Invert the triangle with Man B passing between Man A and Man C as all double forward. Turn to face at the end.	
All at onys a flourdelice.	F	19- 20	All make 3 kicks	
The first and the meddyl rak tell thay mett whill the last retrett.		21- 22	Man A and Man B meet with gallops left and right while Man C backs up with a double	
A flourdilice.	F	19- 20	All make 3 kicks.	
At onys the meddell and the last rake whil thay meet while the first retrett.		21- 22	Man B and Man C meet with gallops left and right while Man A backs up with a double	
Than all cum totedder.	G	23- 24	All meet with a double (with Man A and Man C turning to face up the hall)	
music no. 6 headed "Northhumberland: 3" with the subtitle "Trobyll me the bordon"				
**Note while it specifies that the 3rd man brawles, it seems that he has changed his numbering of the dancers -- in the next section dancer 2 has two jobs while dancer 1 has none. By changing the numbering, the dance becomes symmetrical.				
*redacted from transcription by David Fallows in "The Gresley Dance Collection, c.1500". RMA Research Chronicle #29,1996.				
reconstructed February 2009 by Richard Schweitzer and Sarah Scroggie				

Northumberland de tribus

Gresley Dance #26

Gresley Music #6

The musical score is written in a single system with five staves. The key signature is one flat (B-flat). The time signature starts as 6/8 and changes several times: to 9/8 at measure 6, to 2/4 at measure 8, to 6/8 at measure 10, to 2/4 at measure 12, to 6/8 at measure 15, to 3/4 at measure 18, and finally to 6/8 at measure 20. The score includes annotations for sections A through G, with some sections repeated (x3, x2). Specific notes are marked with 'a' and 'e'. The piece concludes with a double bar line.

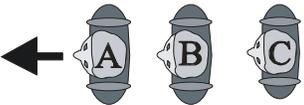
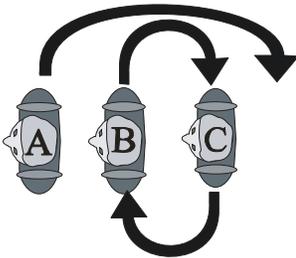
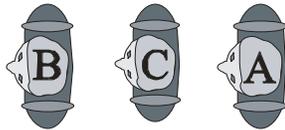
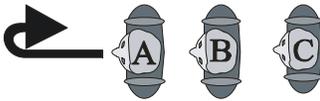
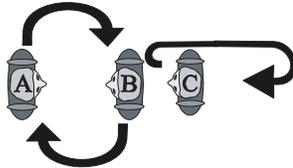
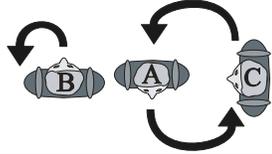
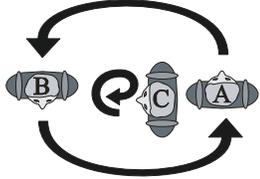
Northumberland poses a great many problems in interpreting the music and matching it to the dance. This is an attempt to provide a modern transcription that is as close to the original as possible. However, it contains several compromises.

- There is a short vertical line in the original that some have interpreted as a dot, however it is too clearly a line for that to be true. In this version, the line is ignored.
- Only one of these 4 notes has a dot in the original, but this is obviously a cadence musically and the timing doesn't work unless beats are added. In her book, Cait Webb solves the problem by adding a stem to one and reading the line beside the seventh note as a dot (see #1). However, this destroys the cadence and makes unusual phrases of uneven length (3+5).
- Every major section in this piece ends with a double whole note. A more proper modern convention would be to use a sustain, but early composers weren't fussy about changing time signatures freely
- This is a good example of a change in time signature that notes a change in the flow of the dance. David Fallows leaves this in 6/8 and it really doesn't change anything (except to make it less confusing to modern musicians).
- While the 2 eighth notes are what are indicated in the music, the syncopation is odd. David Fallows' use of an eighth followed by a quarter makes much more sense and fits a common pattern found in the other pieces.

#1 Esperans de tribus

From the Gresley Dances c. 1500*

Reconstruction by Emma Dansmeyla and Martin Bildner

Original	Music		Reconstruction	Image
	Section	Bar		
Trace			in column	
All the 6 singlis with a trett.	A	1-4	All forward 2 doubles with a stomp at the end of each.	
Then the fyrst man goo compas till he come behend, whil the medyll retrett thre, and the last 3 singlis, and the medil 3 singlis, levyng the last on the left hand, and the last 3 retrettes.		5-8	Man A circles the other two with 2 doubles to the end of the line. Man B and C circle each other with two doubles (facing forward). (Man B retreats a double and then goes forward a double. Man C goes forward a double and then doubles back.)	
Thus the medill endyth before the last in the meddist and the ferst behynd.**			(Therefore, the middle ends in front, the last in the middle, and the first is at the end.)**	
Thus daunce 3 tymes, callyng every man as he standdith.++			Repeat 3 times until the set is restored.	
After the end of the trace, the ferst 3 furth outward turnyng ayen his face.	B	9-12	Man A doubles away and turns to face with a double.	
Then the last contur hym, and the medill to the fyrste; and then the first to his place.	B	9-12	Man C turns to the right, doubles away and turns back to face. Man A and B switch places with two doubles passing right shoulders, leaving A in the middle.	
Then the last to the medyll and the medyll to the last mans place.	B		Man A switches places with Man C with 2 doubles. (Man B turns to face left in preparation).	
The first and last chance place whil the medyll tornyth.	C	13-14	Man B switches place with Man B with a two fast doubles (piva) while Man C turns singly.	
All at onys retrett 3 bake.	D	15-16	All back a double.	
Bak al at ons.	E	17-18	All forward a double.	