Bransle

A 16th century quartet by Gervaise for descant, treble, tenor and bass recorders.

	Sounding at written pitch				Octave higher
	descant	treble	tenor	bass	
Part 1	**Part 1 - descant**	Play from Part 1 - sopranino			Sopranino
Part 2	Part 2 – descant	**Part 2 - treble**	Part 2 - treble		Descant – play from Part 2 treble
Part 3		Part 3 - tenor	**Part 3 - tenor**		Descant – play from Part 3 tenor
Part 4				**Part 4 - bass**	Treble – Play from Part 4 bass

The 4th part really needs a bass instrument, it goes too low for tenor. Keyboard or guitar would be fine.

There are 3 easy parts:

1. Left hand descant – just G & A
2. Right hand ('Suzuki style') descant – just low D & E
3. 2 finger treble – E & D

It works well with drums and tambourine.

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structure & articulation

This is a good piece for introducing varied articulation (tonguing).

- 'T-D' to produce a smooth tongued legato.
- 'dt' to make short light notes.

- Don't miss out the breaths – they're for phrasing not health!
- Don't 'bump' the short notes before the breaths, they need to be light and gentle.
- 1st beats of bar are strongest – tonguing indicated in upper case.

There are 2 sections to learn:

A: 8 bars
B: 4 bars

Structure is AA BB A

Here's how we're doing it:

1st time: Gentle and precise (descant, treble, tenor, bass)

A1: legato with short light notes before *mandatory* breaths
A2: light stacatto (except treble quavers which need to be smooth)
B1: legato with short *light* notes
B2: light stacatto (including quavers)
A3: legato

8 bars loud drum

2nd time: Bit louder and wilder. Drum throughout.
All legato – including repeats
Sopraninos (8va) on repeats.

Example descant part follows. It's simpler (and more in keeping with the style) to explain this than provide excessively detailed and annotated parts,

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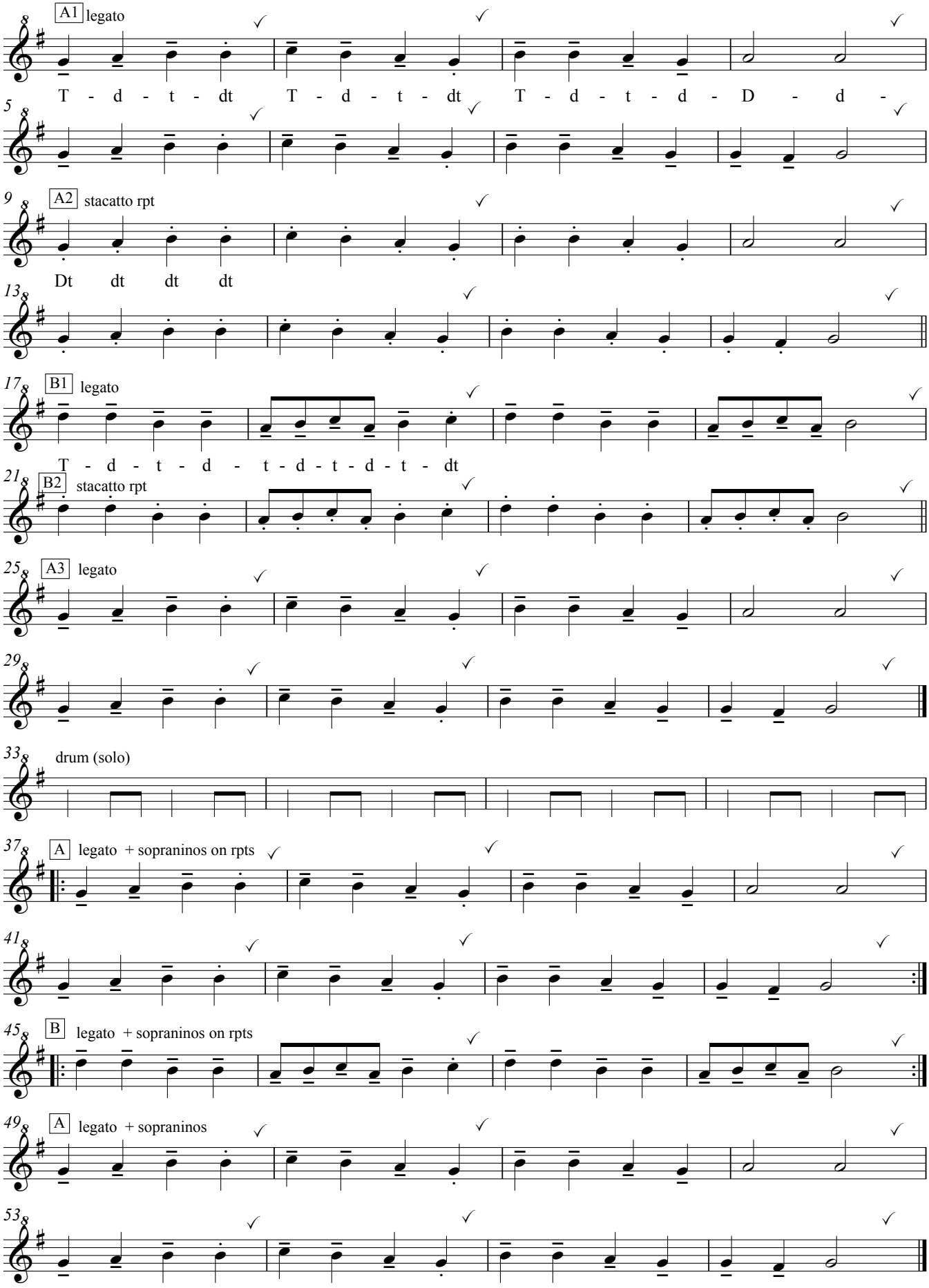
Performance structure and articulation

GERVAISE



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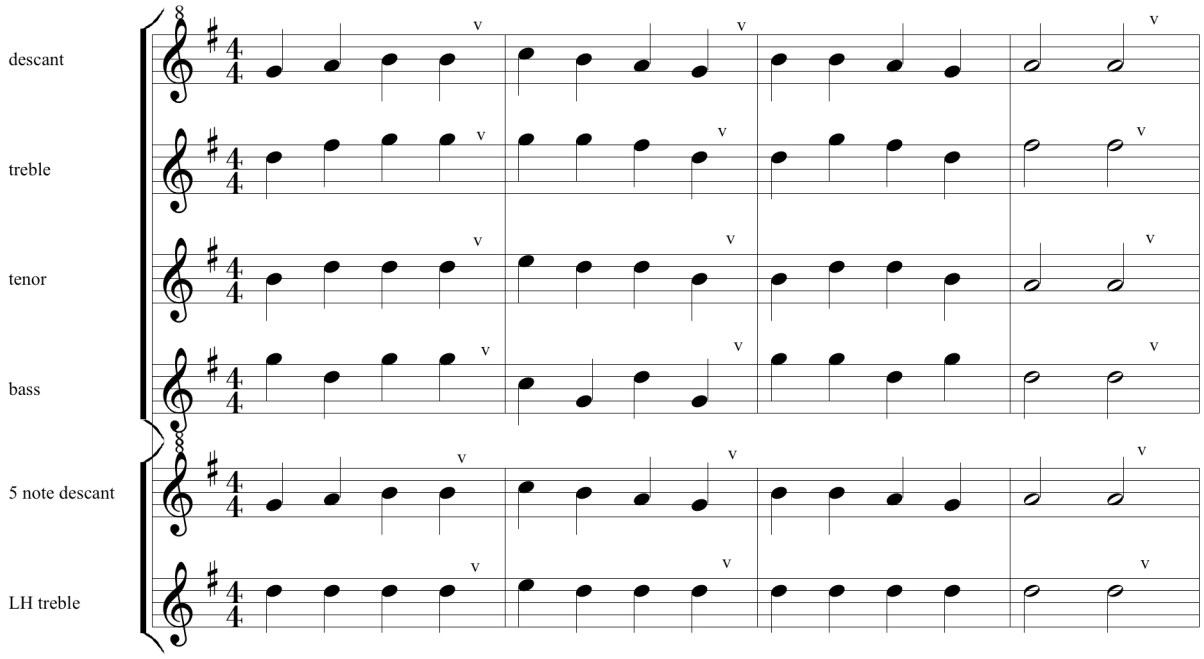

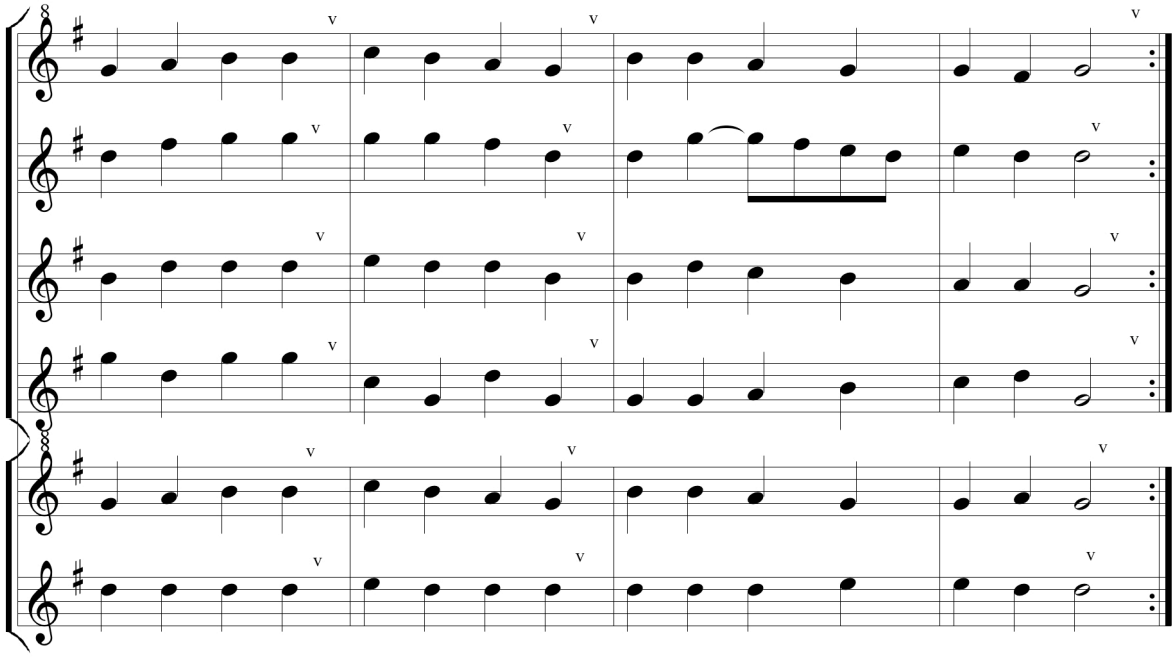

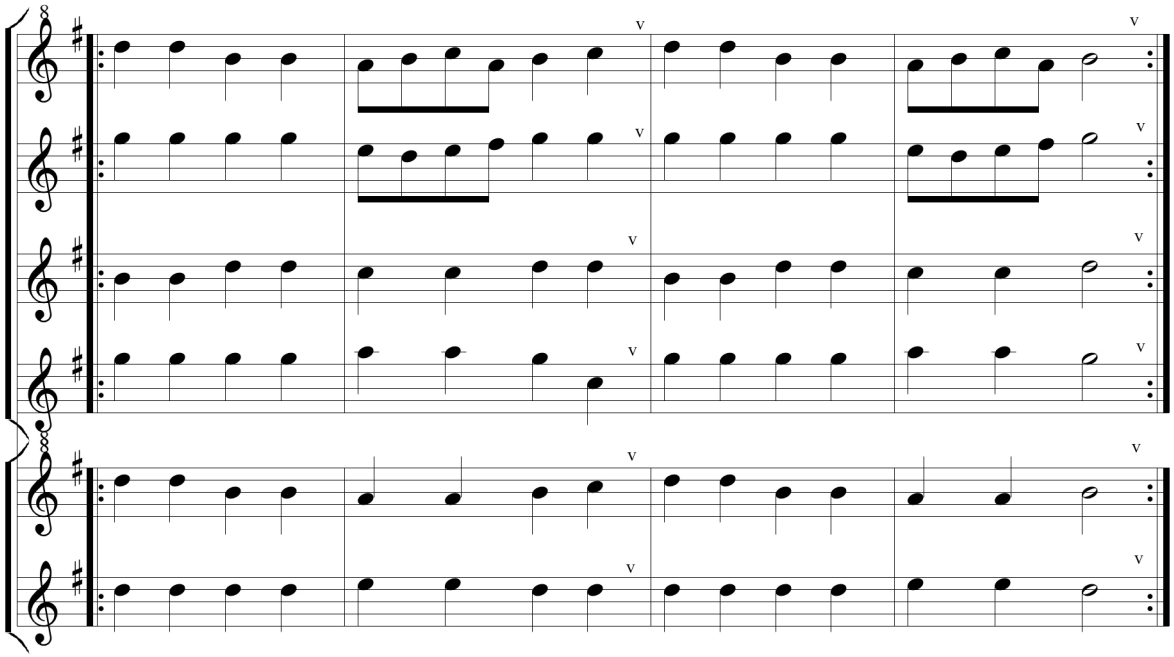

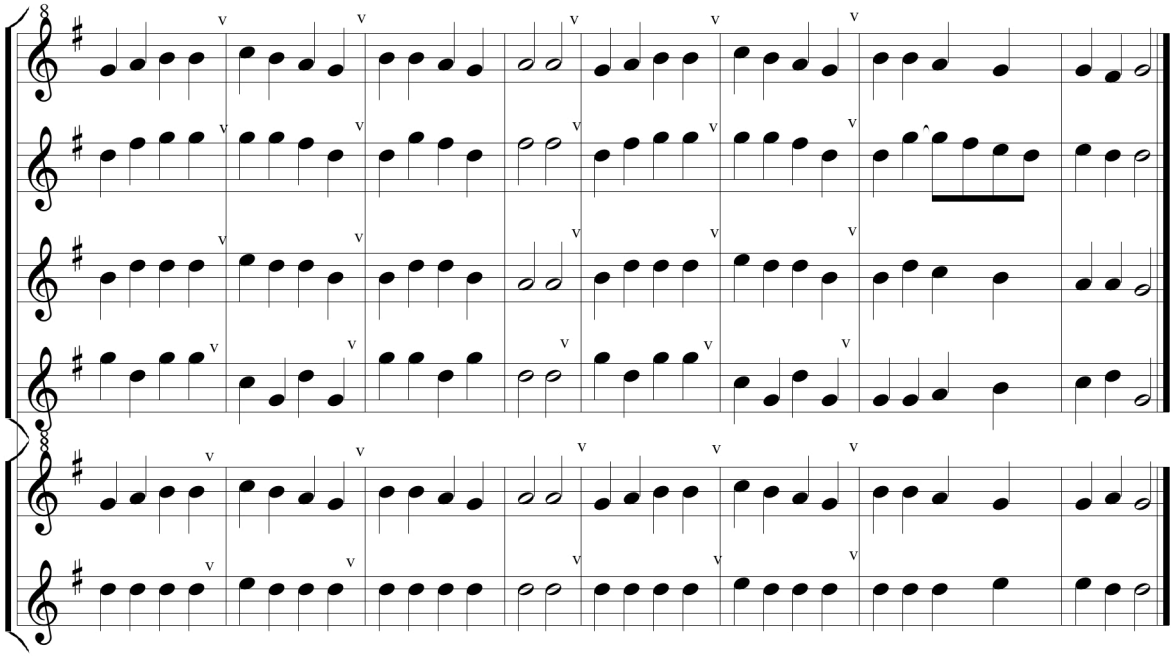

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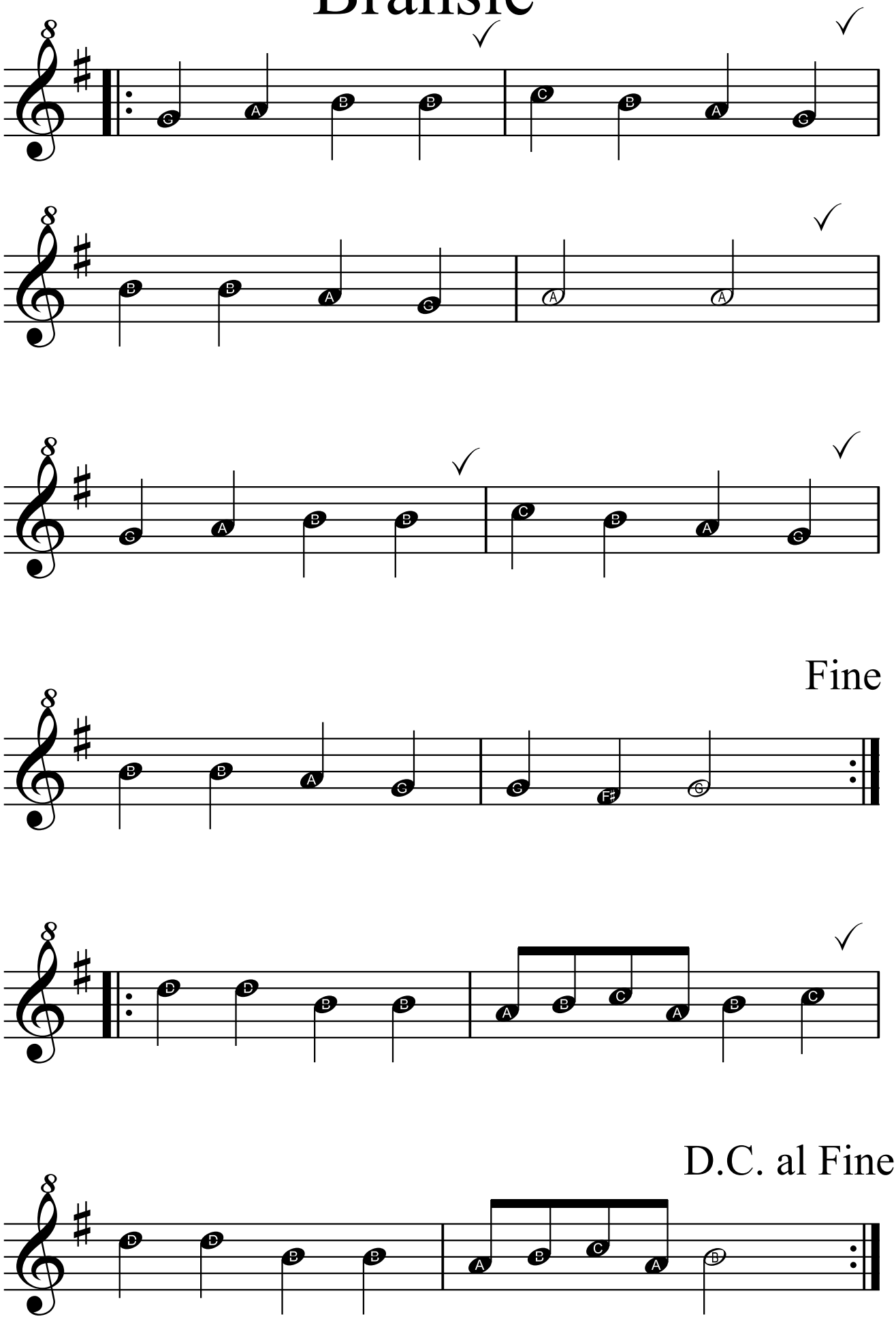

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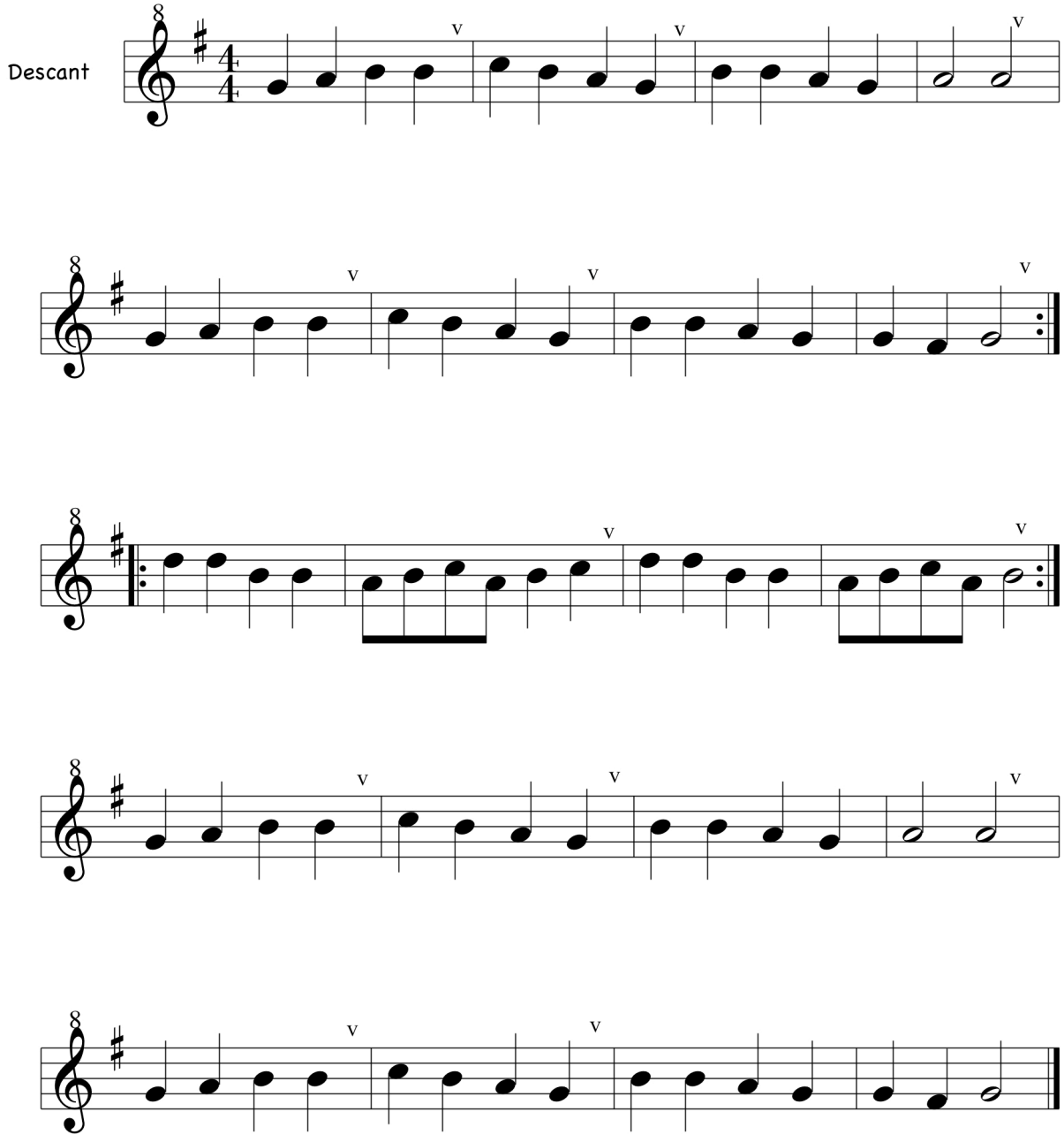

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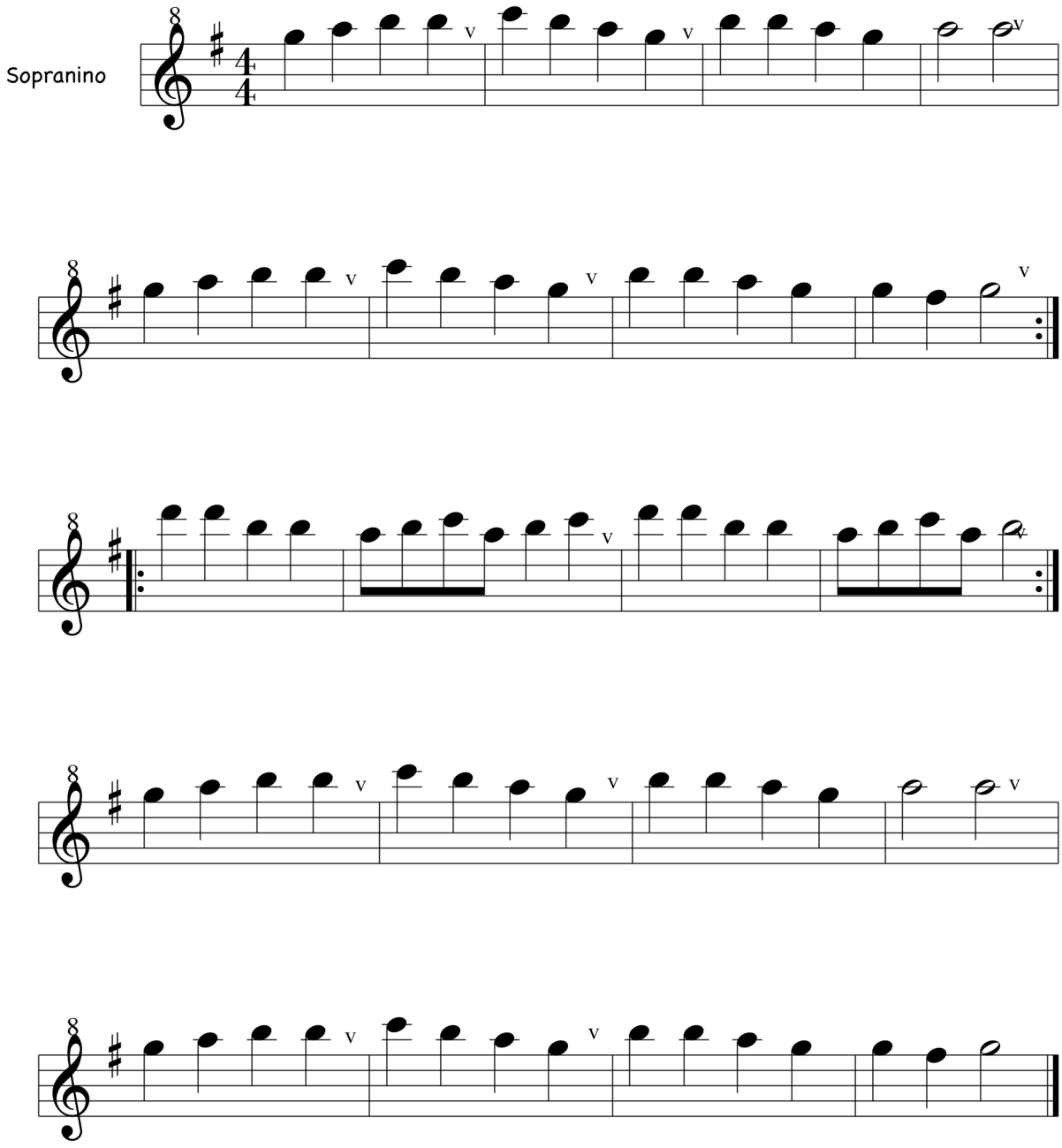

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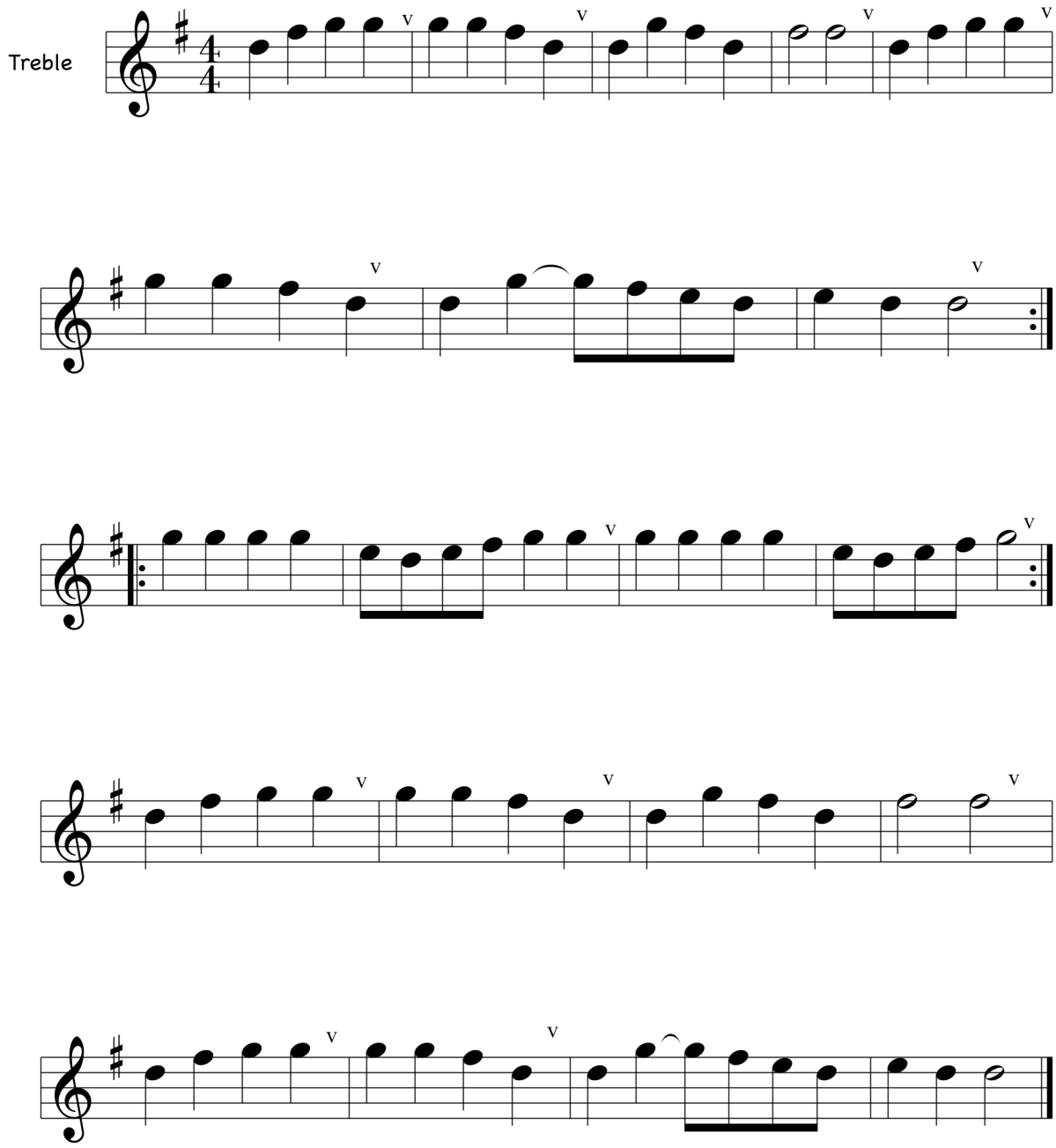

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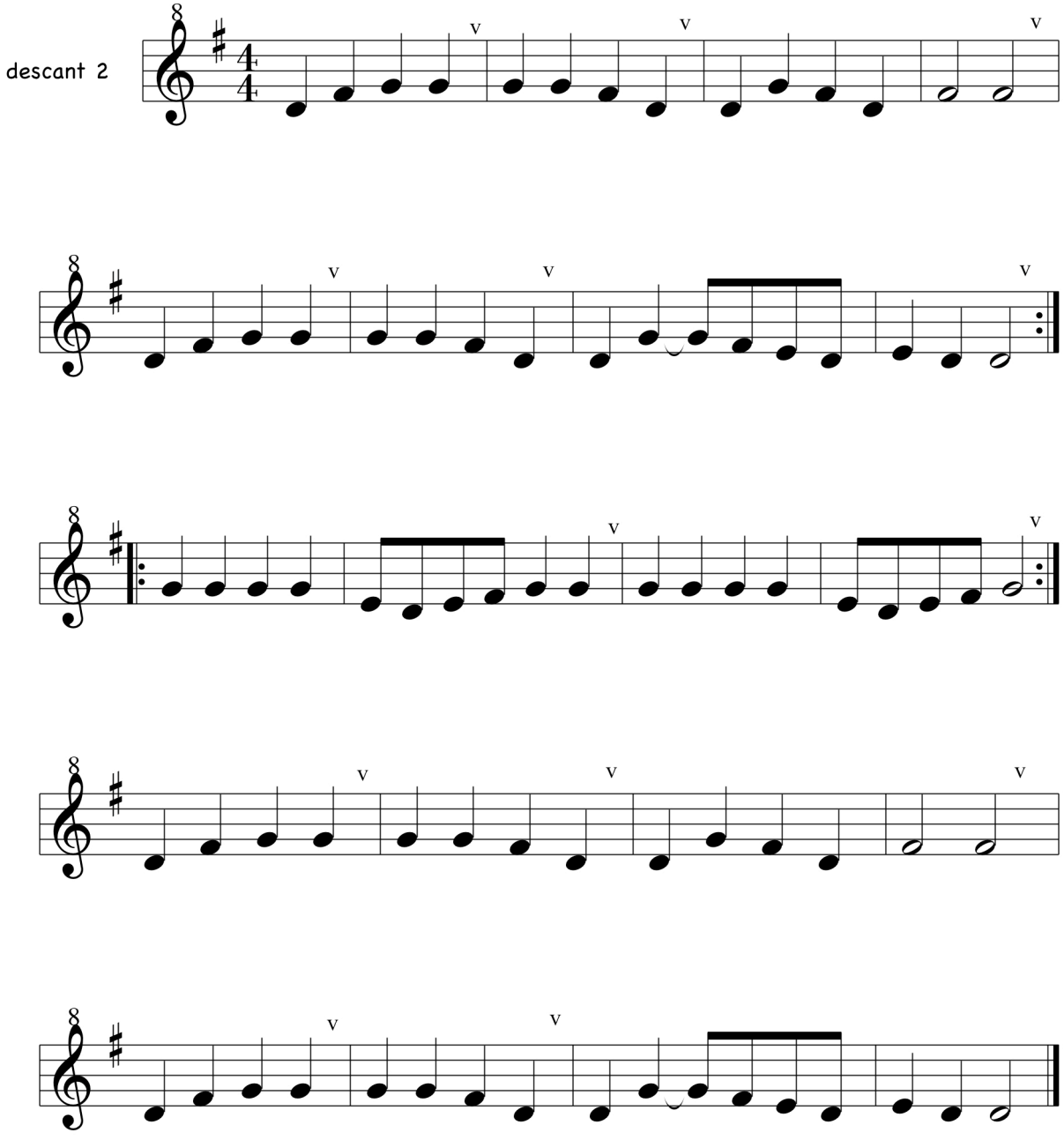

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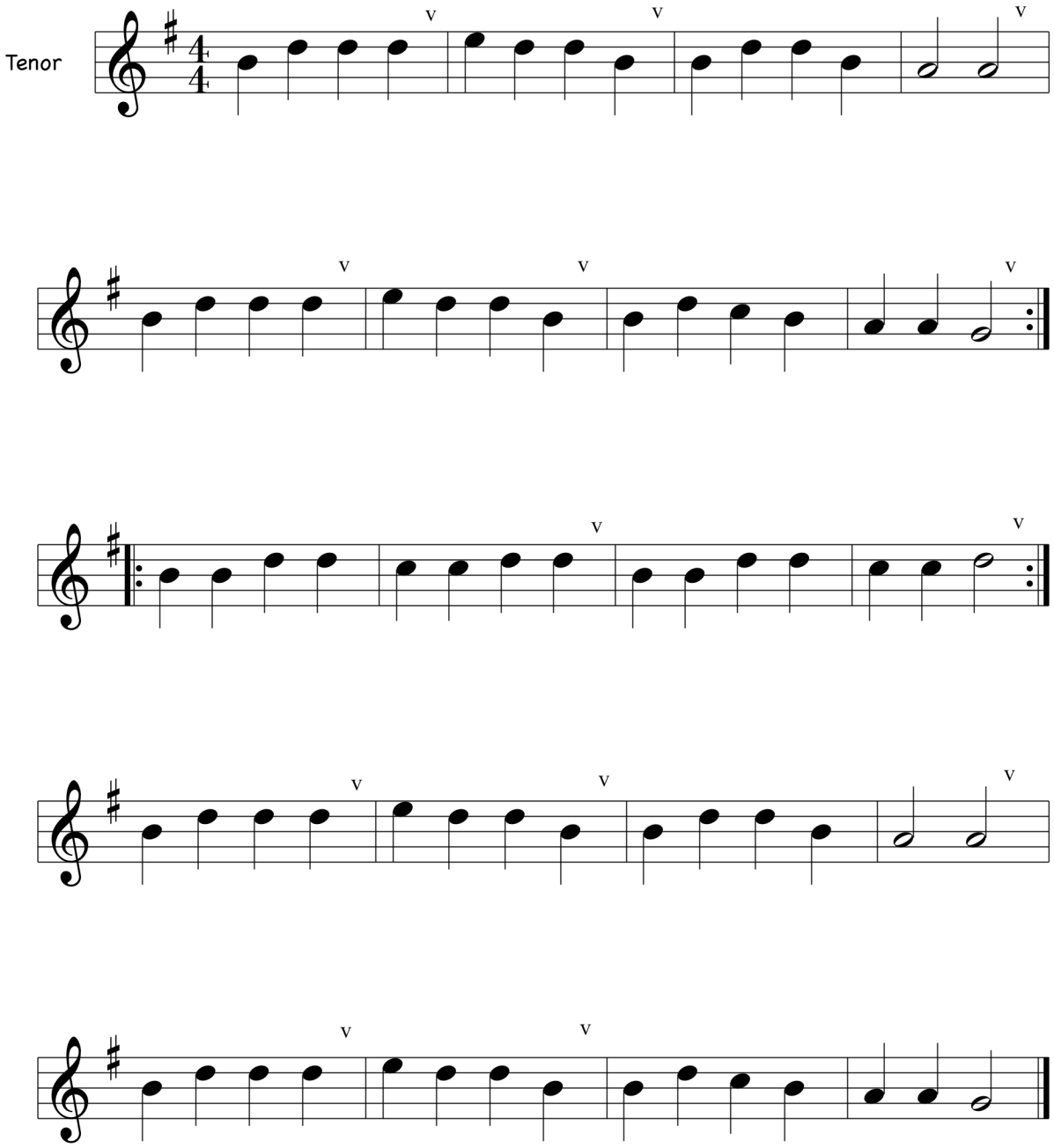

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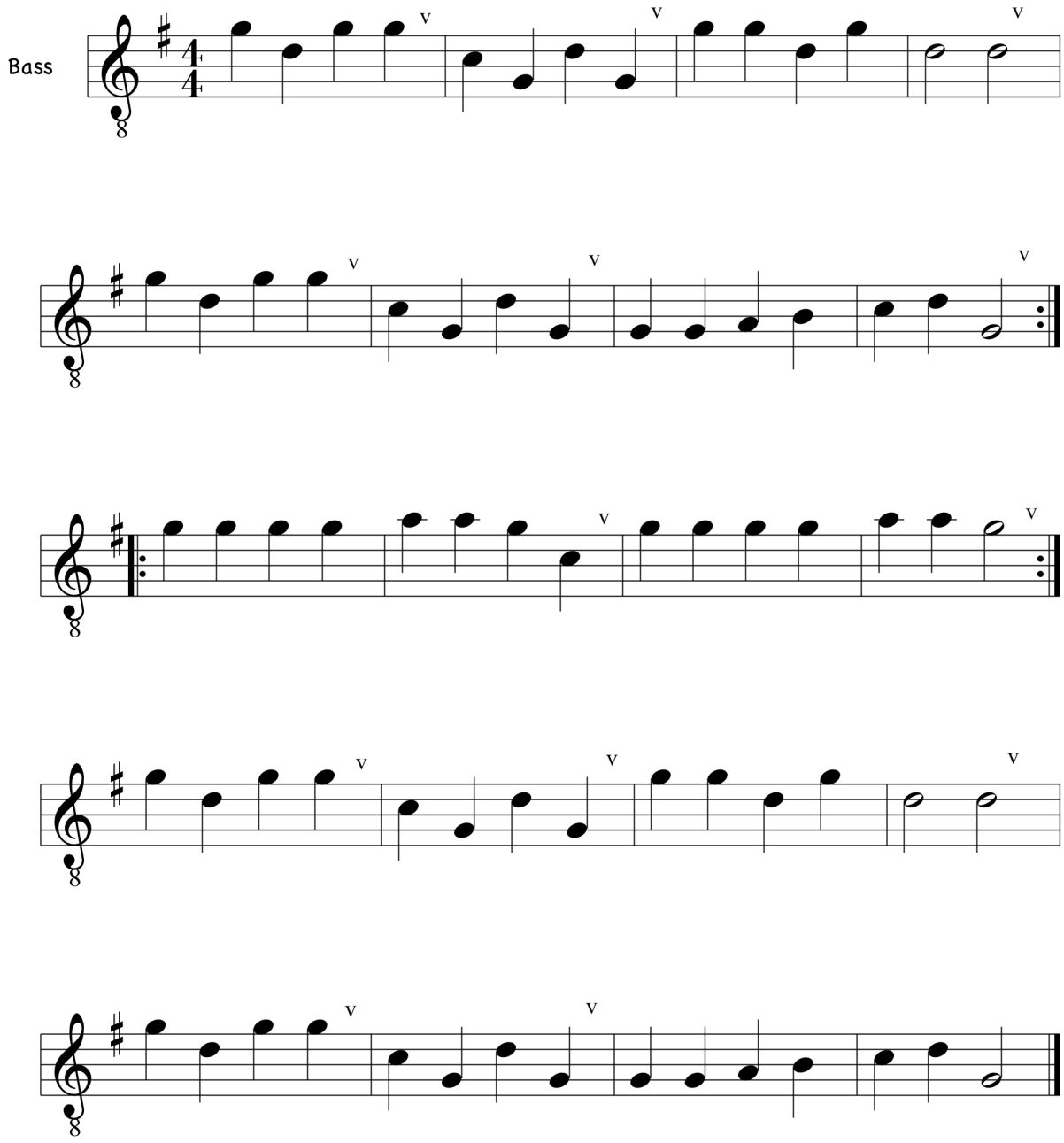

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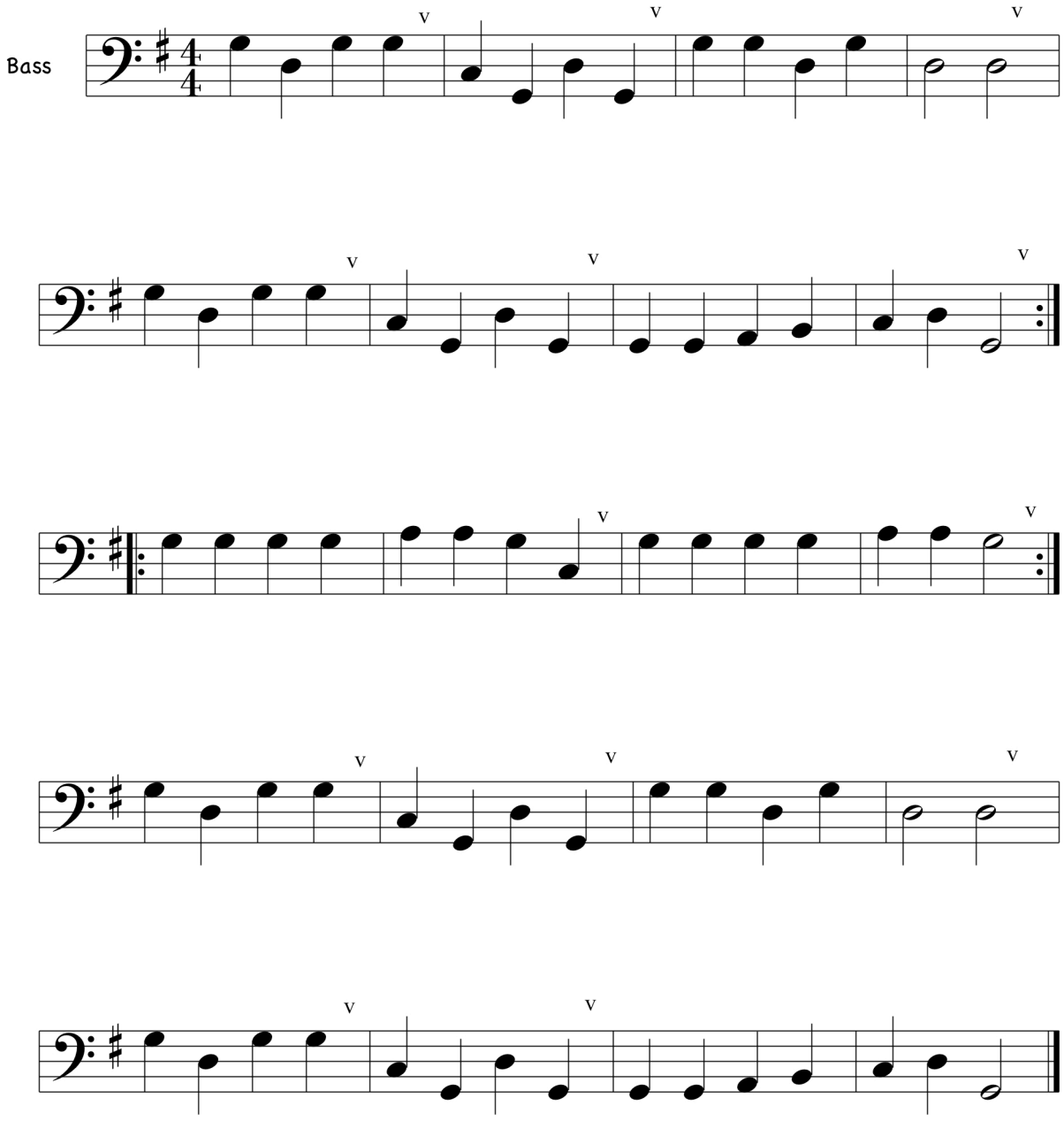

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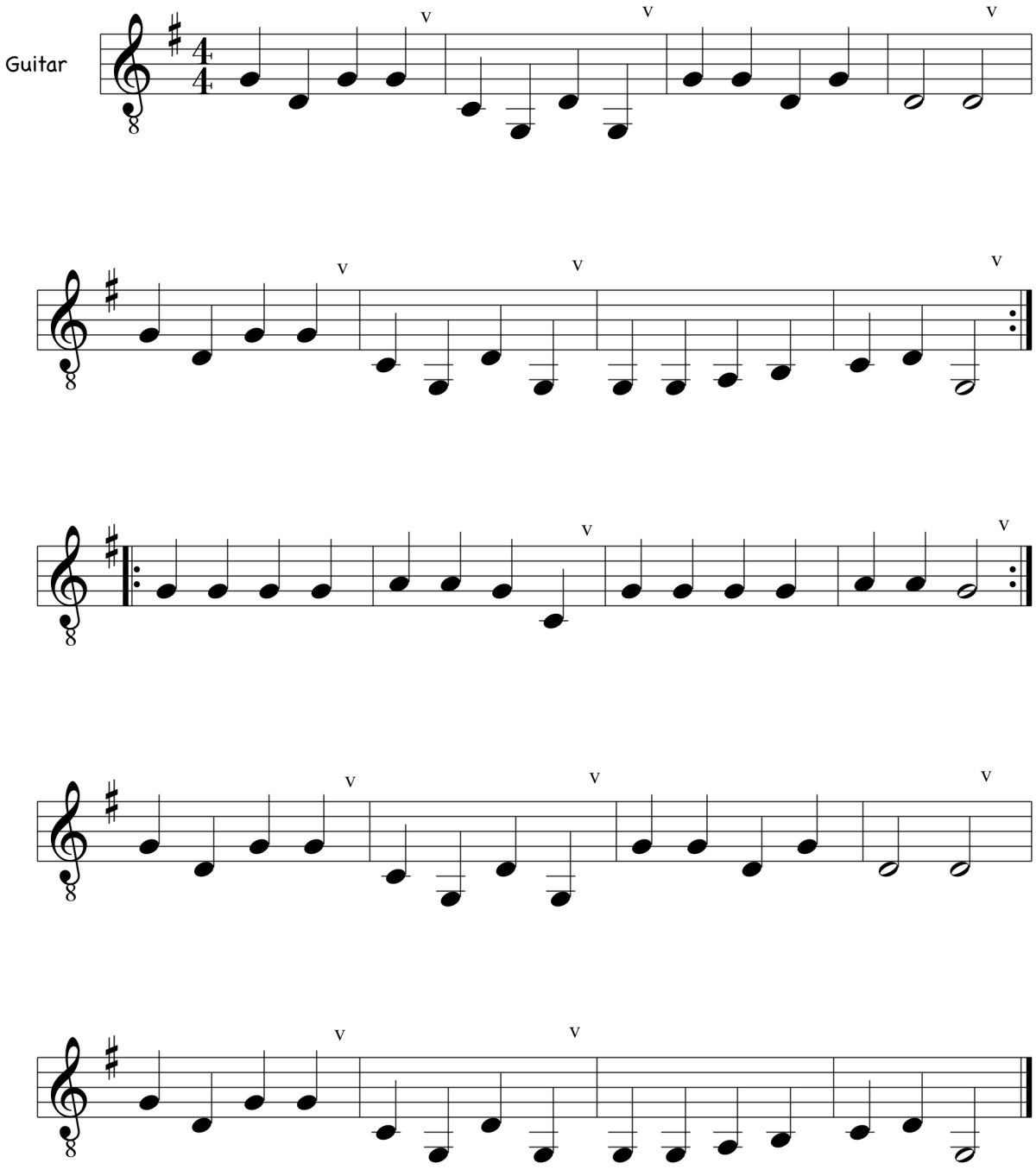

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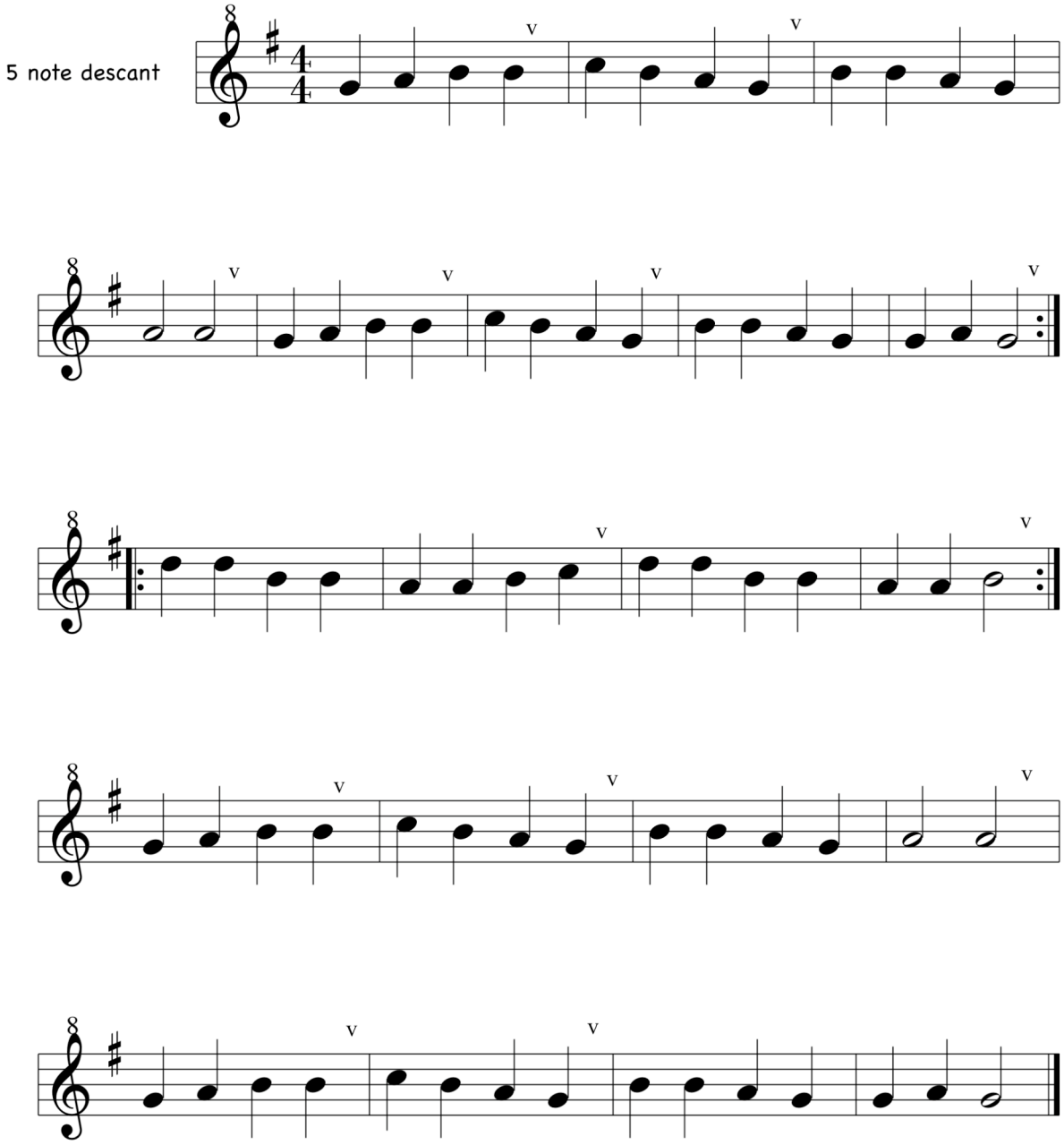
5 note descant



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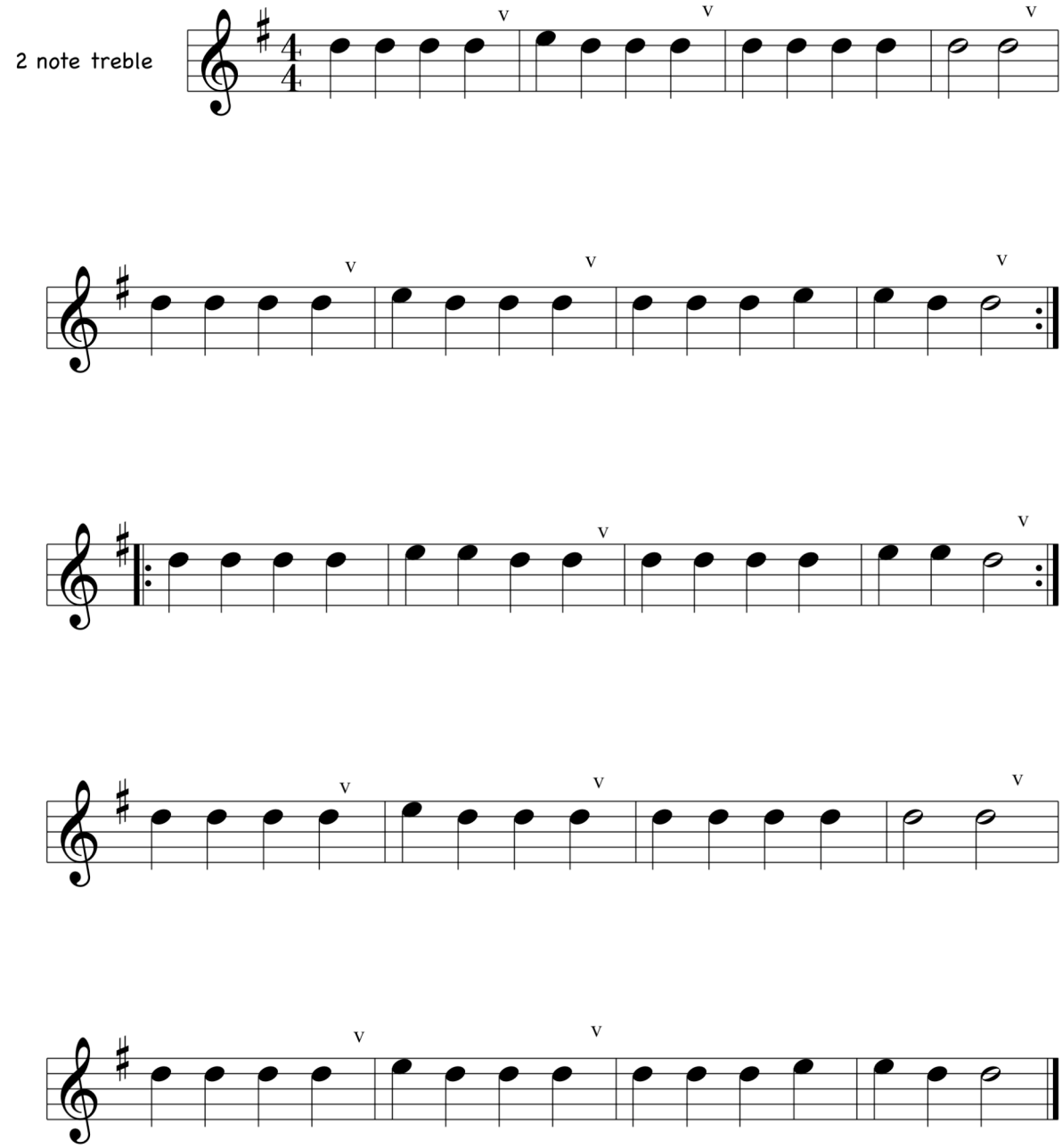
2 note treble



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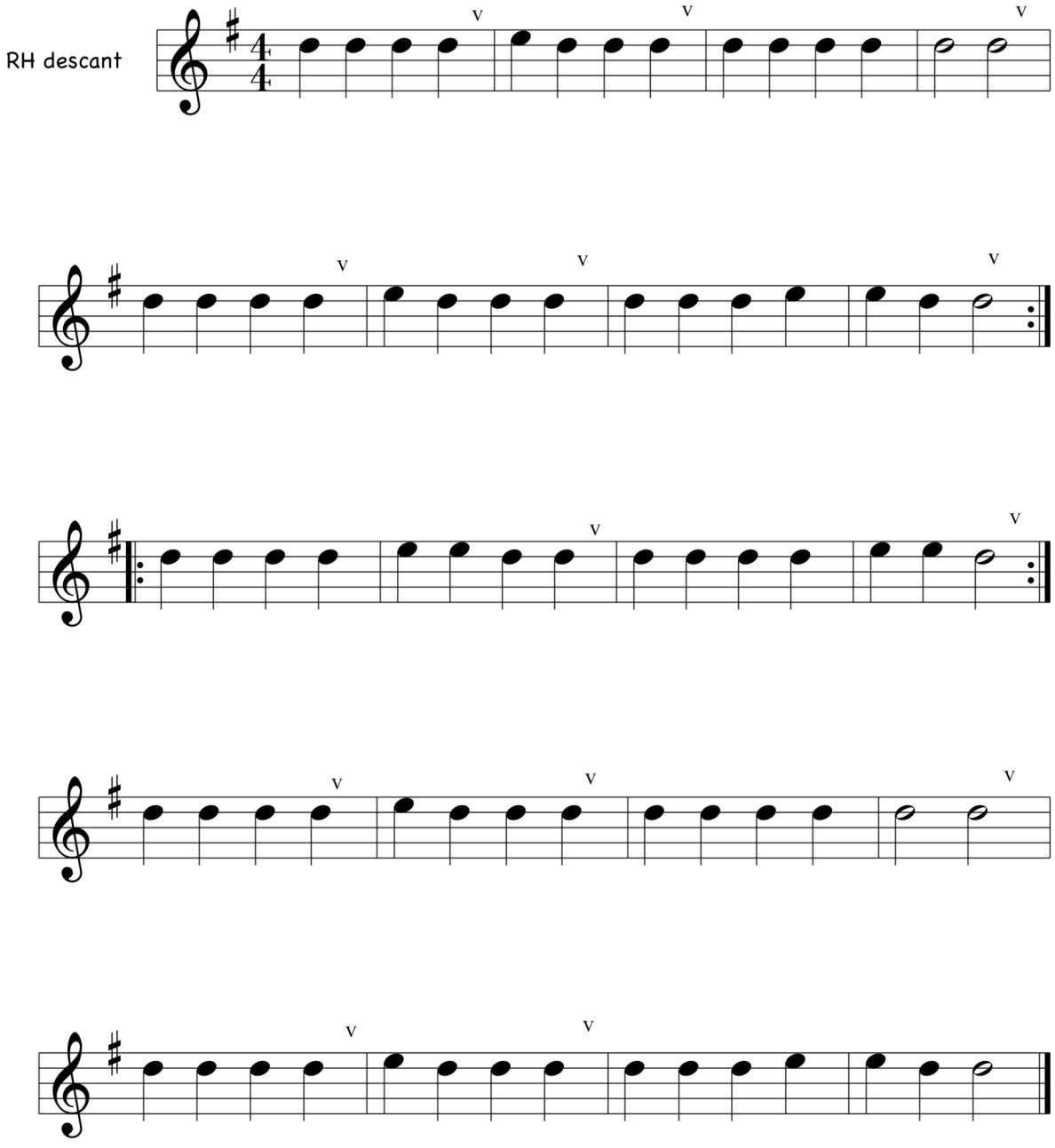
RH descant



Kybd reduction

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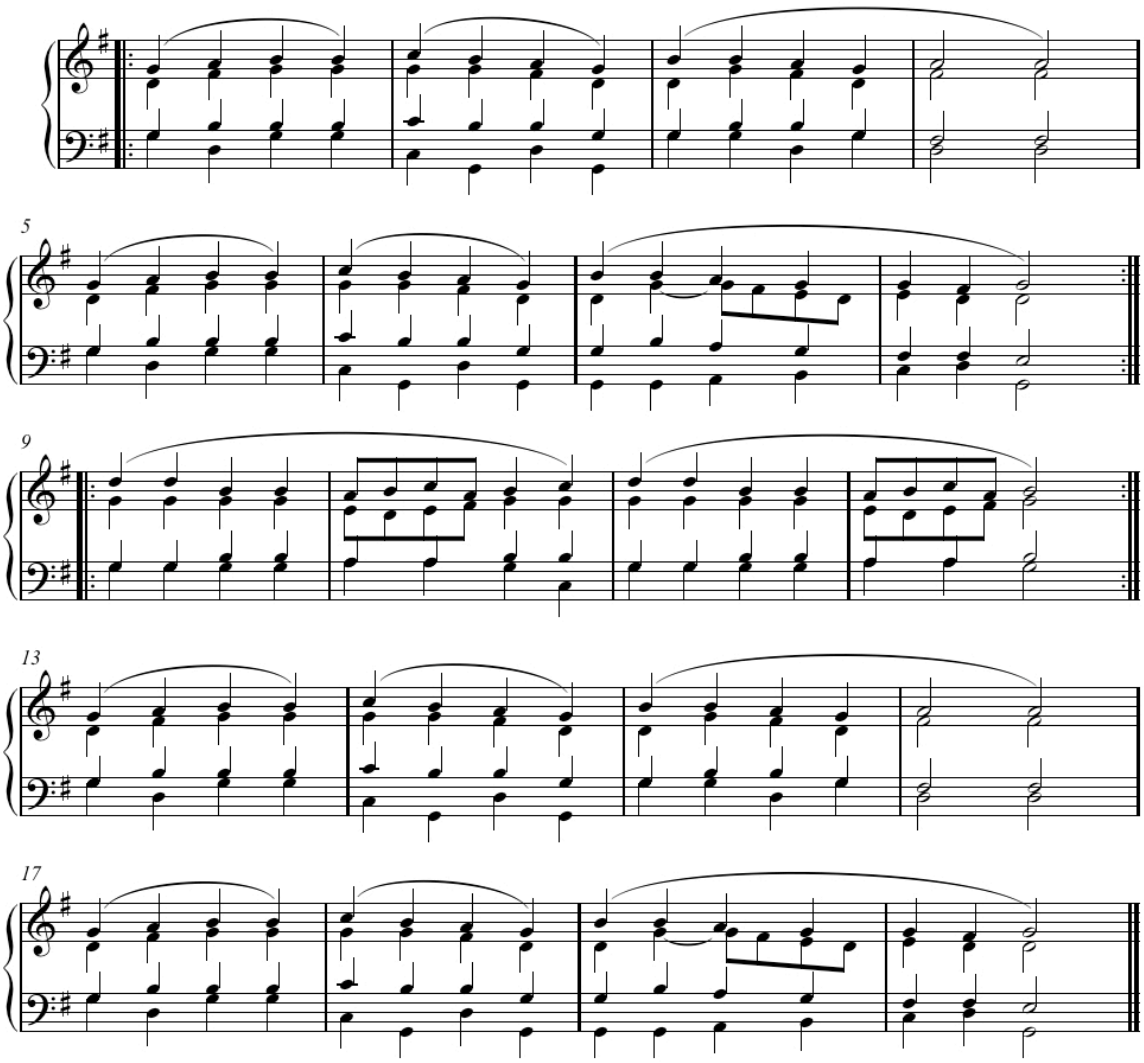

Chords

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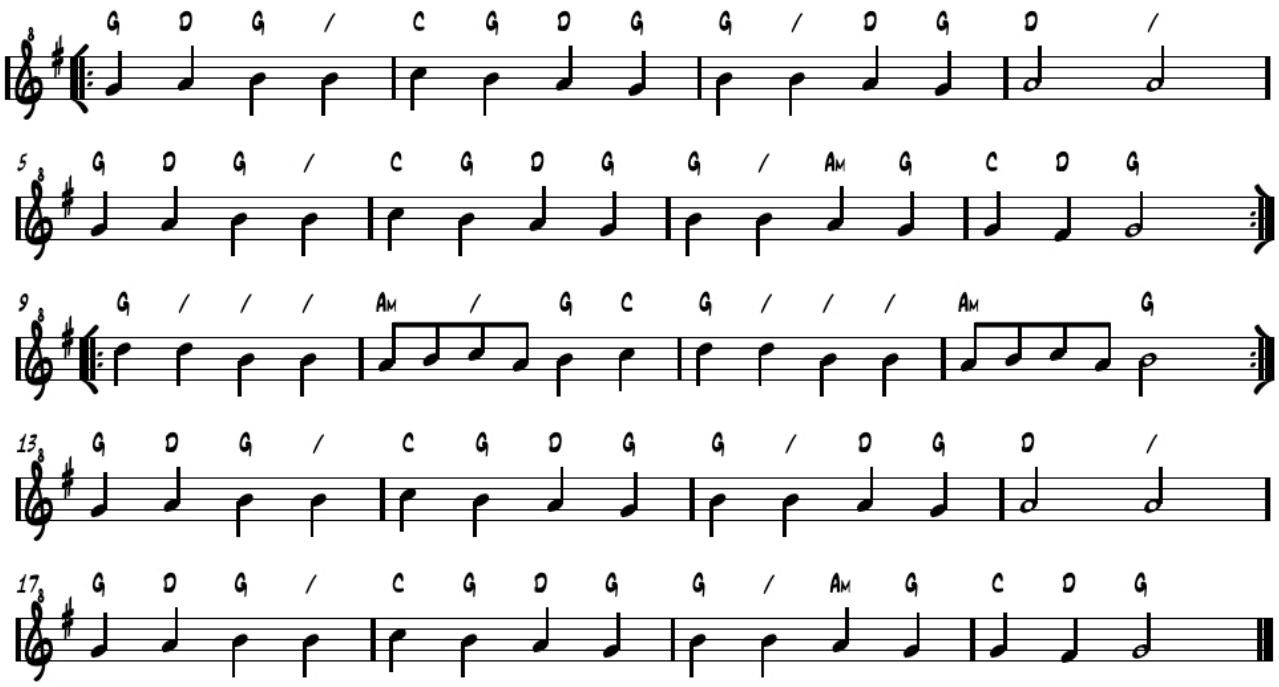
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