Bourdon Duos

with bourdon in G

for an instrument from c′ upward
and an instrument from f′ upward

based on melodies from

Middle Ages
and
Renaissance

original or arranged by
Ernic Kamerich=Doede de Draaier

for

Tweedledum & Tweedledee

1 Ce fut en Mai
Moniot d'Arras (trouvère,13th Century)

2 Sollte ich alle Morgen zu meinem Bulen gan
from the Glogauer Liederbuch, 15th century, Germany

3 Ductia
dance from the 13th century, original 2 voice

4 Saltarello
Italian dance from the late 14th century

5 Prennes i garde
after a 3-part piece from the Montpellier Codex, 13th century, which uses a song by Guillaume d'Amiens

6 Je vivroie liement
chanson by Guillaume de Machault, 14th century

7 Ecco la Primavera
Francesco Landini, late 14th century

8 Ecce torpet probitas
a song from the Carmina Burana, 12th/13th century

9 Ave Maris Stella
based on the Gregorian Maria hymn Ave Maris Stella

10 A Virgen mui groriosa Reya espirital
Cantiga de Santa Maria 42 in combi with three partes of a newly composed estampie based on this song

11 Kalenda Maya (dance version)
Raimbaut de Vaqueiras, Provencal troubadour song from the 12th century

12 Douce dame jolie
a 3elancholic love song by Guillaume de Machault, 14th century, with varying rythmic patterns dictated by the lyrics, in modern times converted into a dance with a simple rhythm. Both interpretations are presented here.

13 Che ti zova nascondere
ballata from the Rossi Codex

14 Per troppo fede
Italian song, late 14th century

15 Stella Splendens
Maria hymn from the Llibre Vermell, late 14th century, Montserrat

16 Como poden per sas culpas
Maria song from the Cantigas de Santa Maria (nr 117), Spanish, 13th century

17 Amoroso
Italian dance from the 15th century

18 Inperayritz dela ciutat iosa
Maria hymn from the Llibre Vermell, late 14th century, Montserrat

19 Dehors lonc pre
French, 13th century

20 Cuncti Simus
Maria song from the Llibre Vermell, late 14th century, Montserrat

21 Bacche bene venies
a drinking song from the Carmina Burana, 12th/13th century

22 Propinan de Melyor
a vilancico from the Cancionero de Columbina, 1534; the fourth part is in a modern style

23 Allemande - Nachtanz
from Tielman Susato: Danserije, 16th century

24 Mohrentanz
from Tielman Susato: Danserije, 16th century

25 La Volta
after a harpsichord piece of William Byrd

26 Tourdion
early 16th century dance

27 Doen Daphne d'over schoone Maeght
adaptation by Jacob van Eyck of an anonymous English song of the 16th century

28 Nowell sing we
Christmas carol 15th century, original 2 voice, but I had to add a new second voice because of the range

29 Edi Beo Thu
Christmas carol from the 16th century

30 Joseph, lieber Joseph
German Christmas song by Johann Walther, 16th century

31 In dulci jubilo
Latin-German Christmas song, 13th century, best known in the four part setting of Michael Praetorius, 16th century

Preface

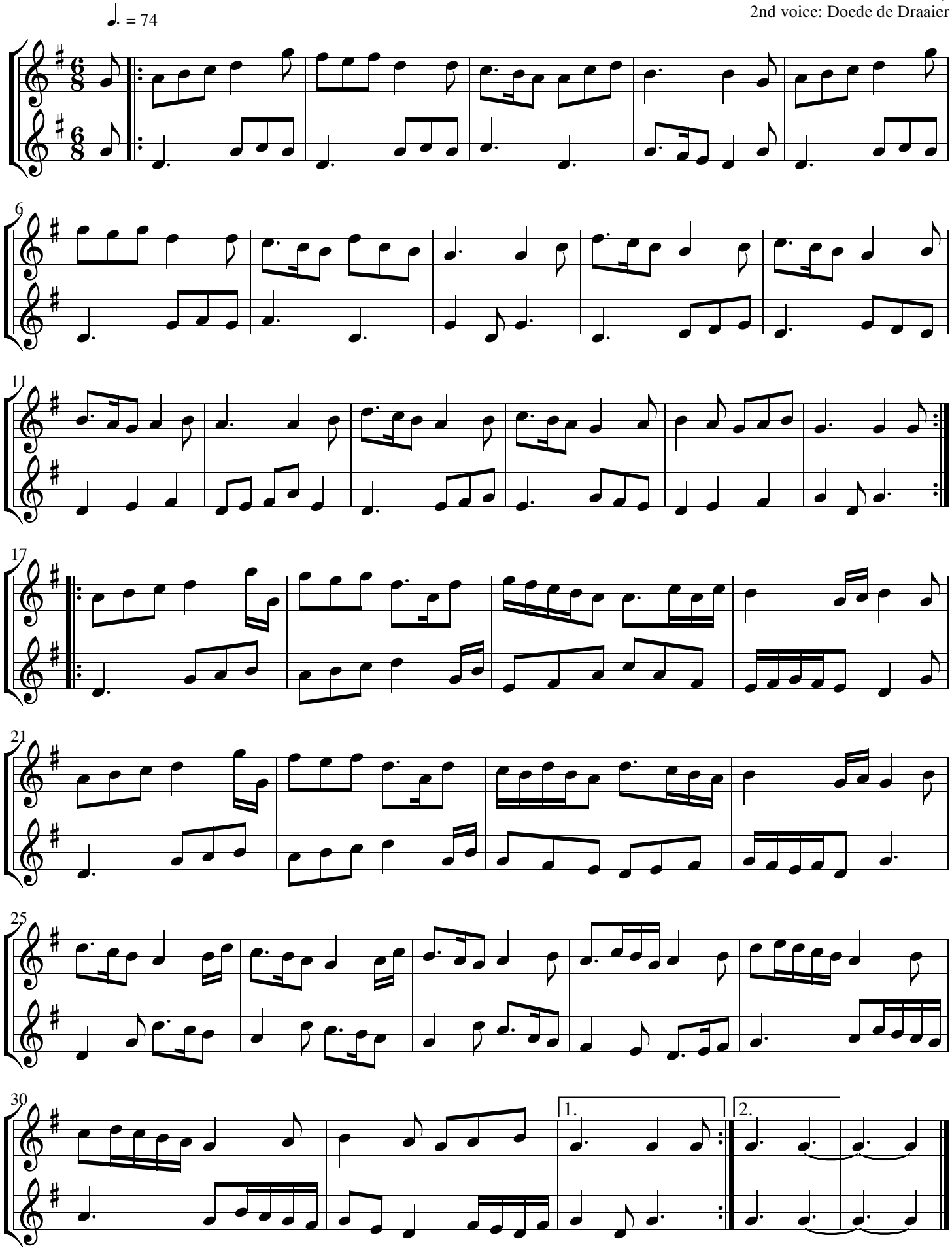
This bundle contains pieces from the middle ages and the renaissance that are suitable to be played on bourdon instruments, transposed in order to play it with a G bourdon. A few of them are original two voice pieces, all other pieces are arrangements, mostly with the first voice playing an original melody from middle ages or renaissance, where the second voice has been added by me.
Although I am rather well acquainted with medieval and renaissance music, especially with late medieval and early renaissance polyphony, I did not want to restrict myself too much to stylistic trueness, whatever that me be. We can be sure that many musicians could improvise second voices and we can only guess about these by the treatises on improvising. Anyhow, my main goal is that players and listeners enjoy the music.
For instance, *Je vivroie liement* has been arranged rather near to something that could have been written in the 14th century, although I would not pretend that it can approach by far the genius of the composer of the first voice, Guillaume de Machault. But for instance, when I arranged *Como poden per sas culpas,* a Maria song from the 13th century (or earlier), I could not resist the temptation to take full advantage of the liveliness of this song and make as much fun of it as I could.
In many cases, especially where I have added an 2nd voice to an original melody, it can be nice to start playing the first voice solo or unisono, then proceed with the two part version.
Anyhow, I hope you will enjoy this music as much as Lenny de Rooy and I together with many of our listeners did.
All pieces have been arranged for the duo Tweedledum & Tweedledee, Lenny de Rooy on bagpipes and Doede de Draaier (=Ernic Kamerich) on hurdy gurdy. The bagpipes on part 1 with range f'-c''' and the hurdy gurdy on part 2 with range c'-a''. Other combinations of instruments are possible as well, as long as one instrument has a drone. All pieces are in g and to be played with drone G; all can be played with second drone d. If the second part is to be played on an instrument with a range from d' upward, in many pieces occurrences of c' can be changed in a satisfactory way.

april 2016
Doede de Draaier / Ernic Kamerich

1 Ce fut en Mai

Ce fut en mai

Moniot d'Arras, trouvere from the 13th century
2nd voice: Doede de Draaier



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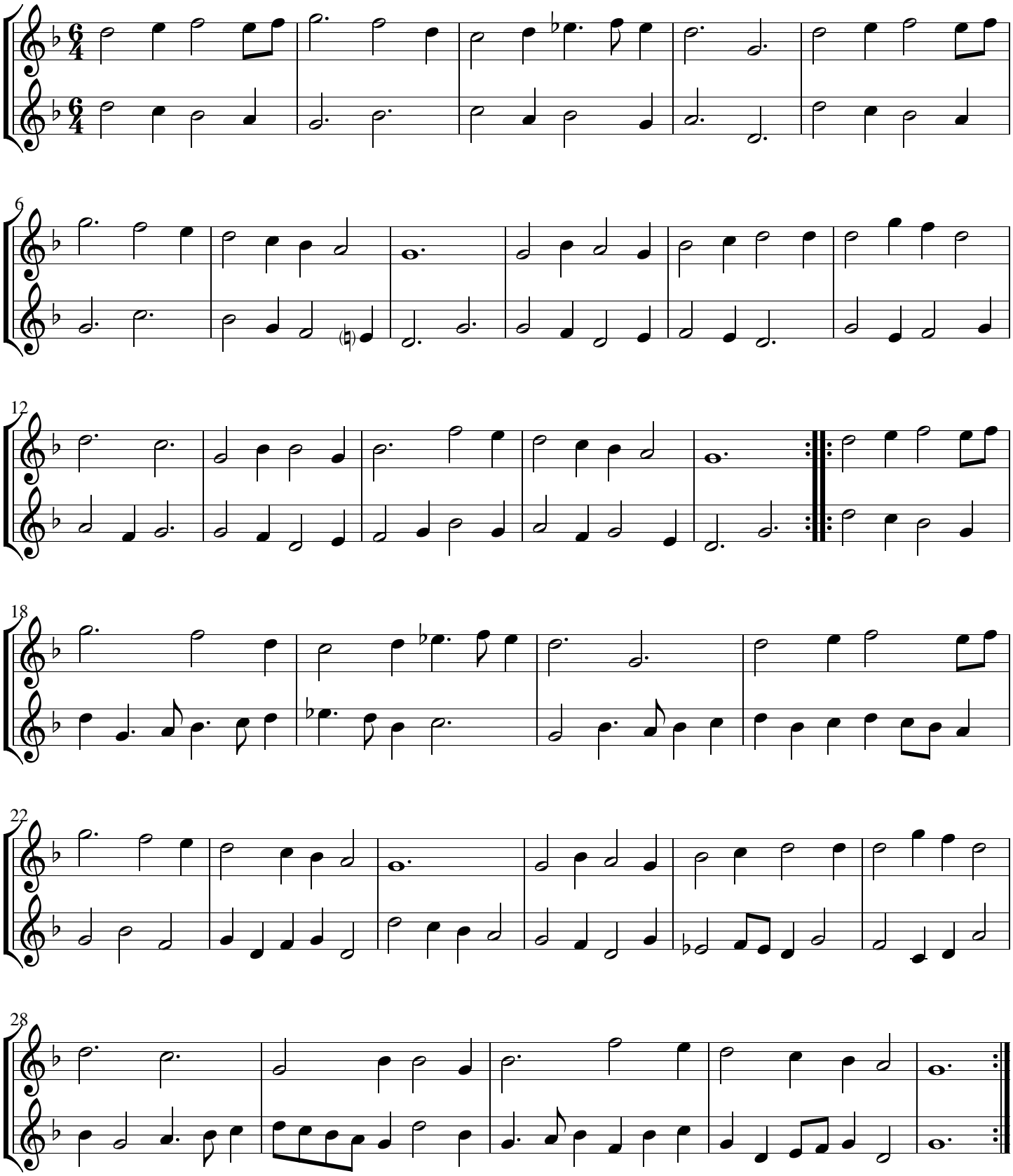
Sollte ich alle Morgen zu meinem Bulen gan

melody after the Glogauer Liederbuch
arr: Doede de Draaier



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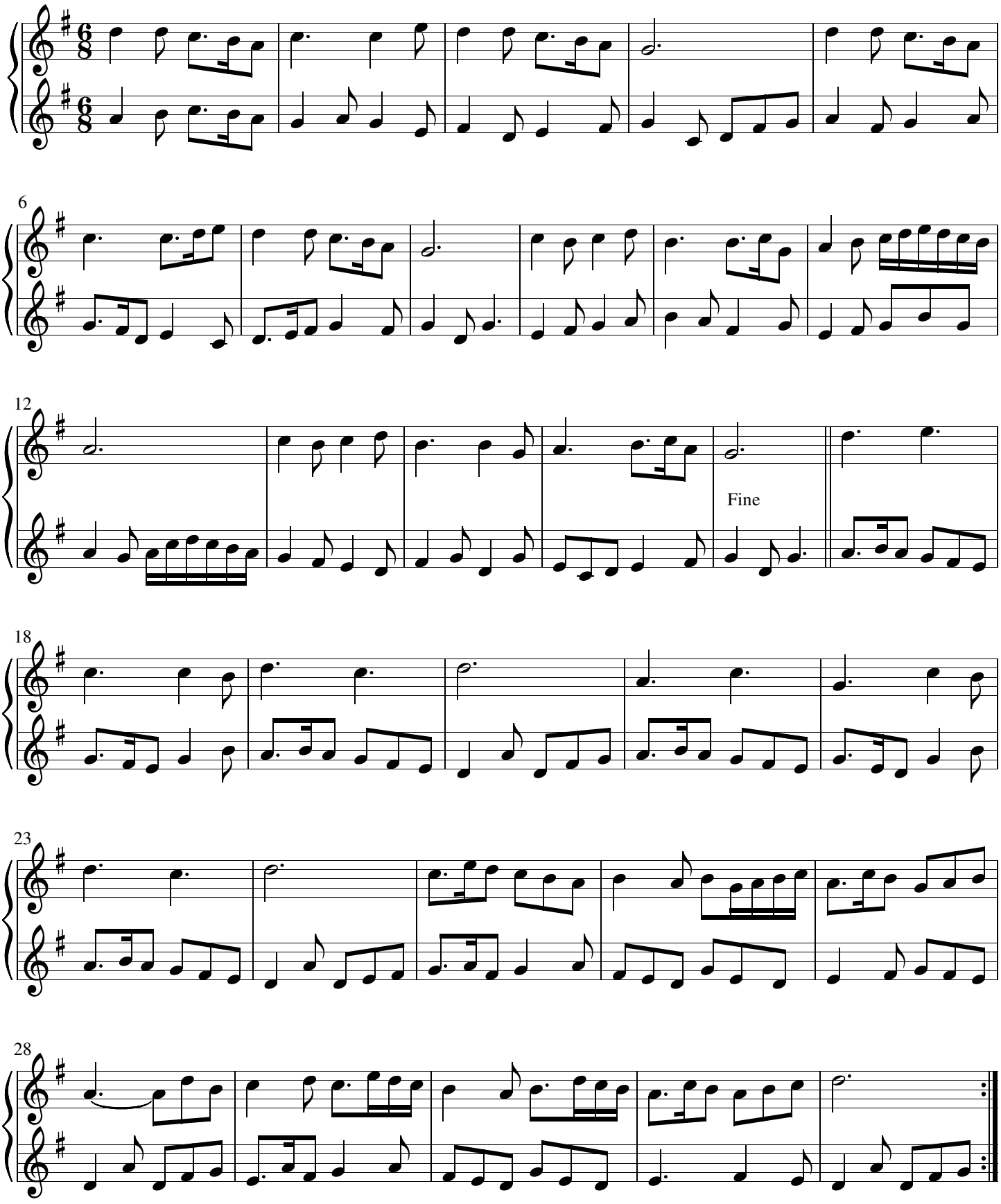
3 Ductia

Ductia

embellished version of an original duo

Anon., 14e eeuw
arr. Doede de Draaier

♩. = 104



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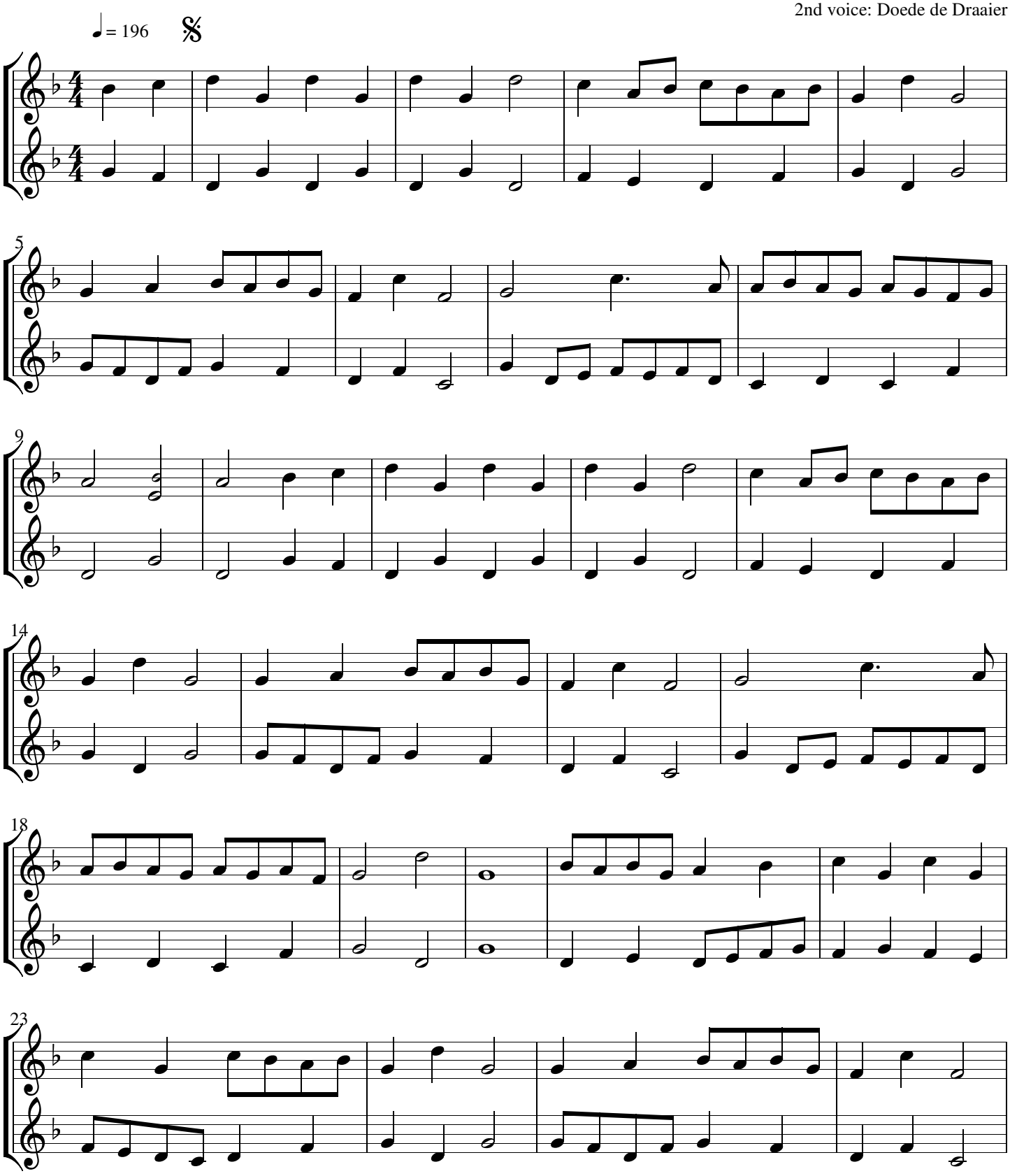
4 Saltarello

Saltarello

British Libarary Add 29987, late 14th century

Anonymus
2nd voice: Doede de Draaier



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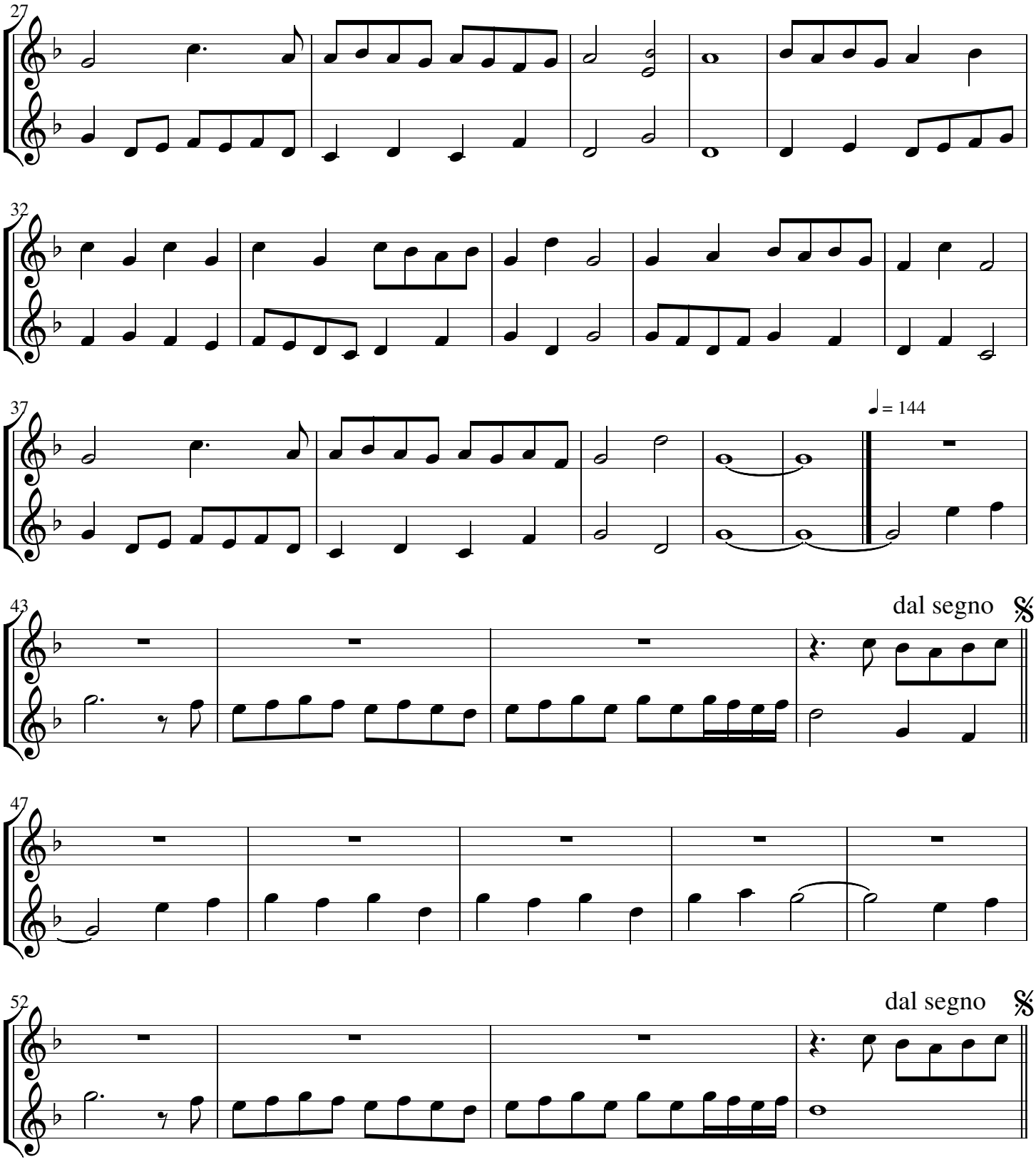


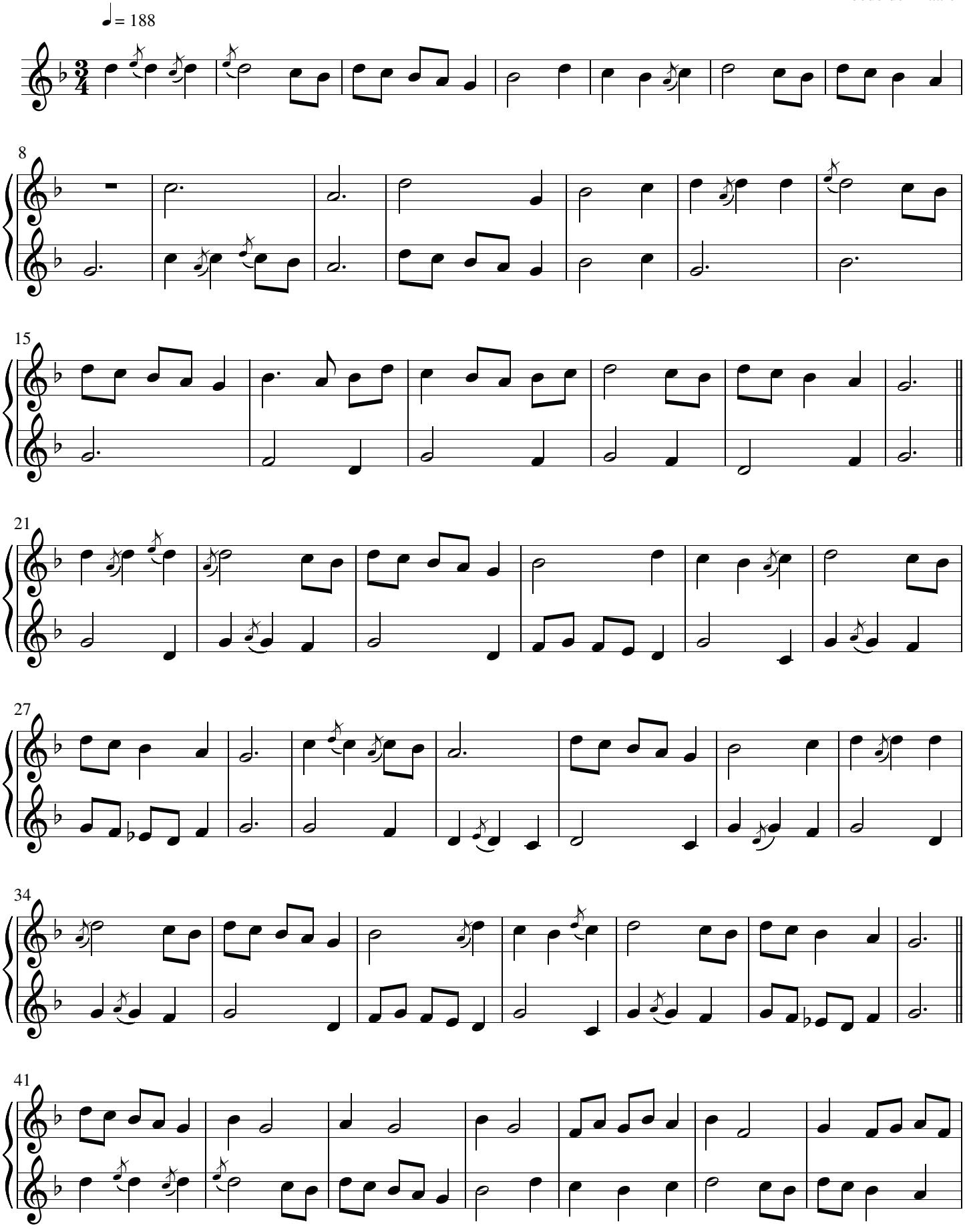
Exclusive right of public performance: Tweedledum &Tweedledee - 13. Juni 2016

5 Prennés i garde

Prennés i garde

after a 3-part anonymous piece in the Montpellier Codex,
original melody: Guillaume d'Amiens

Doede de Draaier



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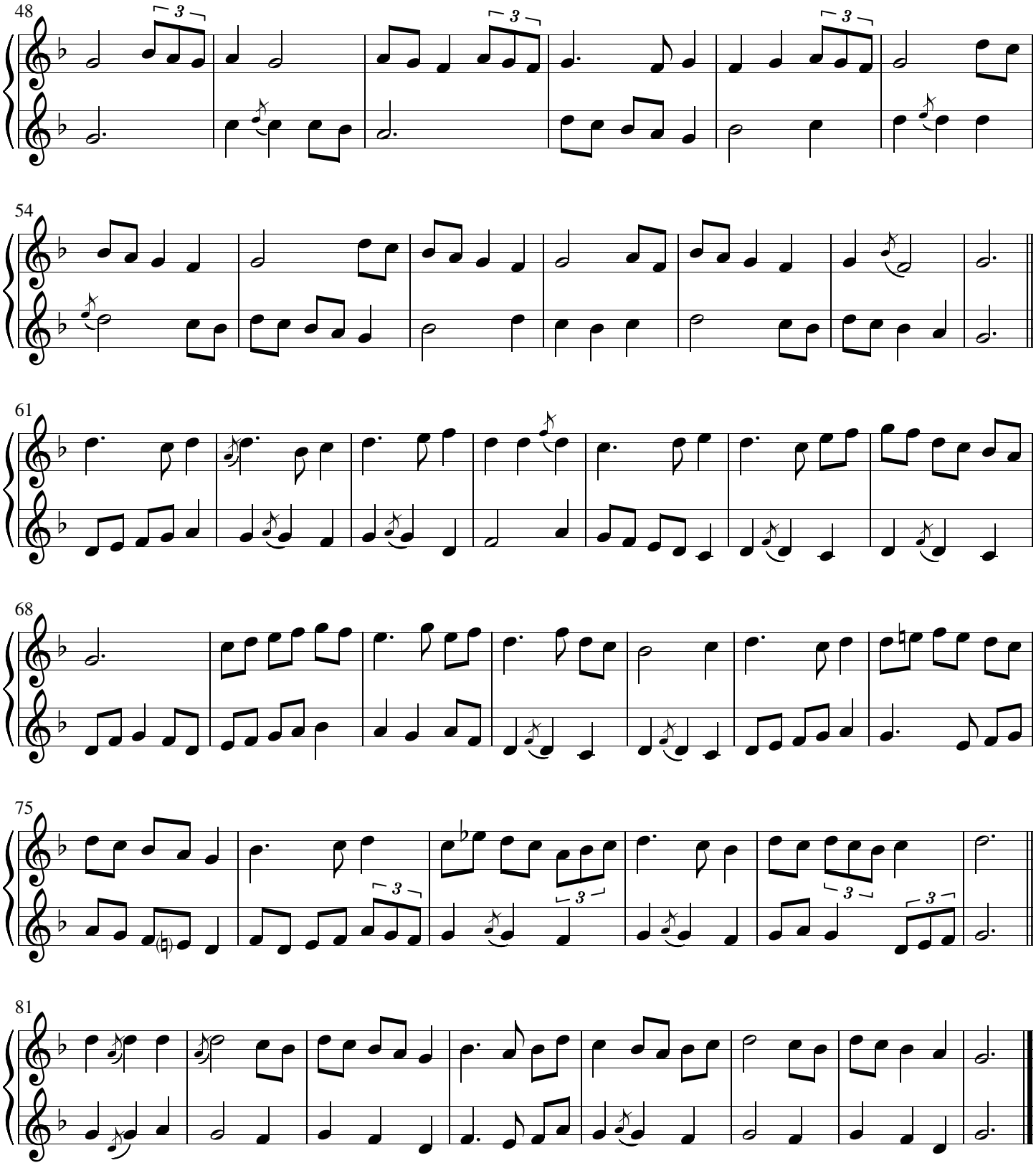
5 Prennés i garde

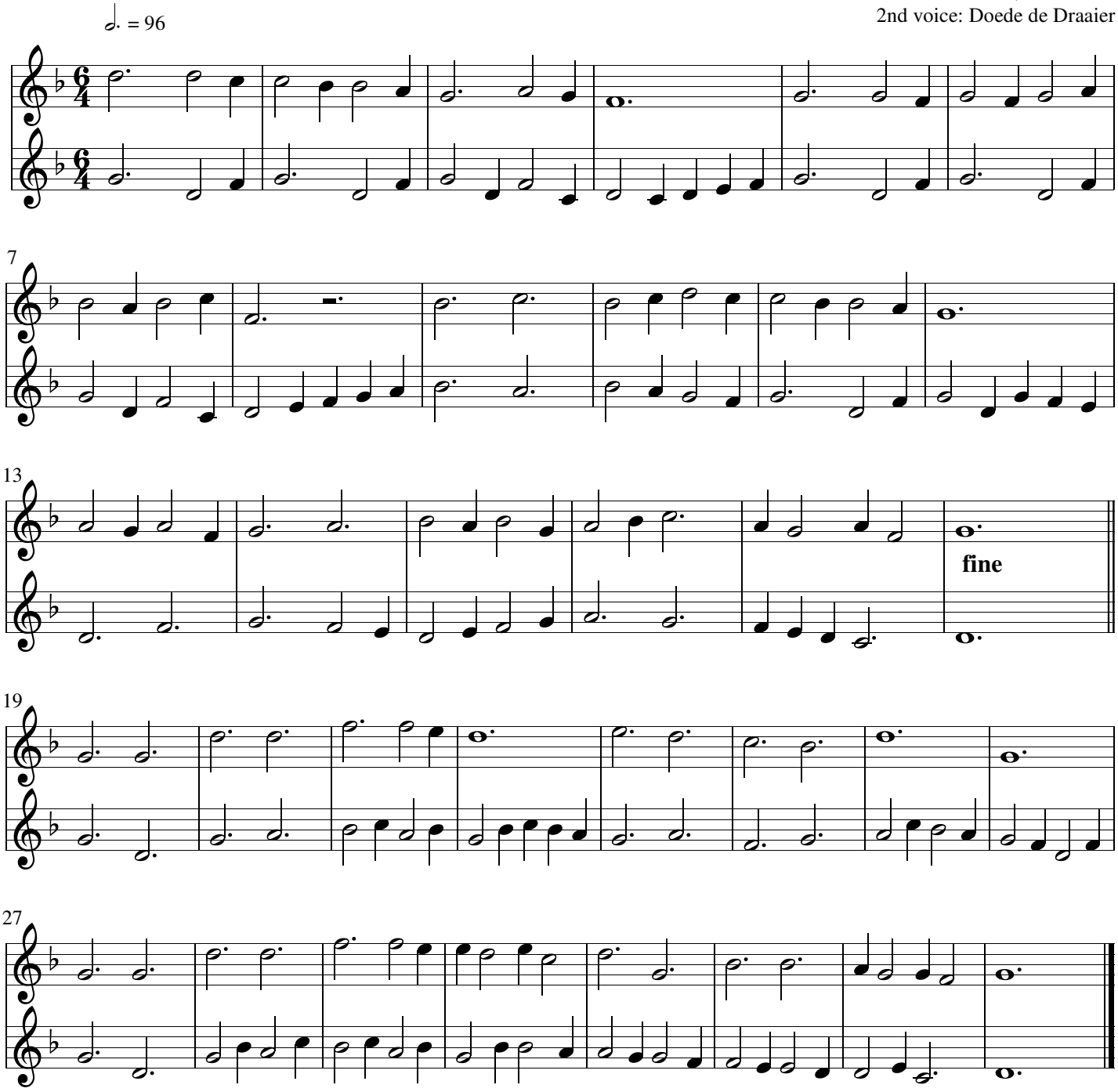


Exclusive right of public performance: Tweedledum &Tweedledee - 27. Juli 2016

6 Je vivroie liement

Je vivroie liement

Guillaume de Machault, 1300-1377
2nd voice: Doede de Draaier



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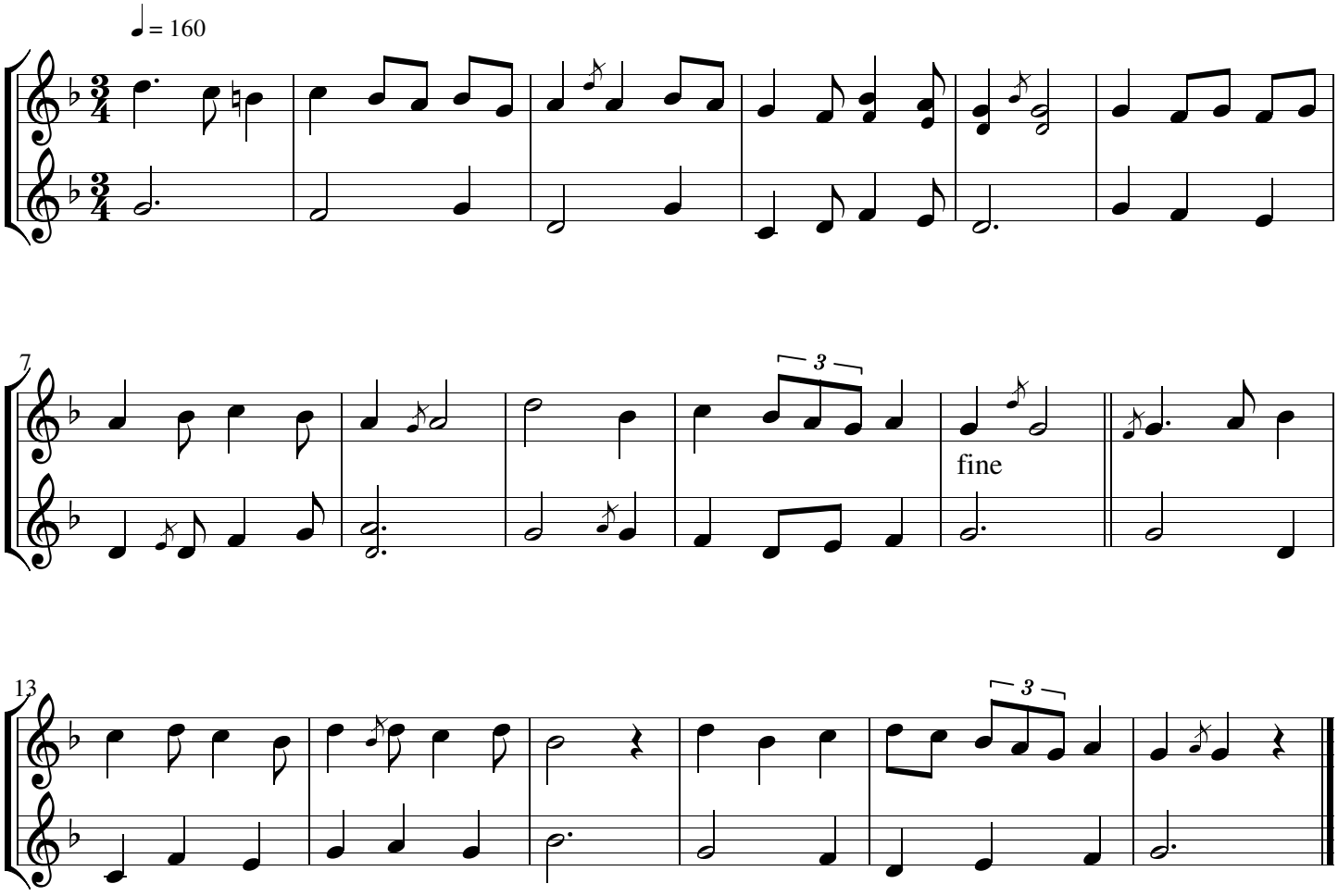
7 Ecco la prima vera

Ecco la prima vera

original duo, late 14th century, abbaa

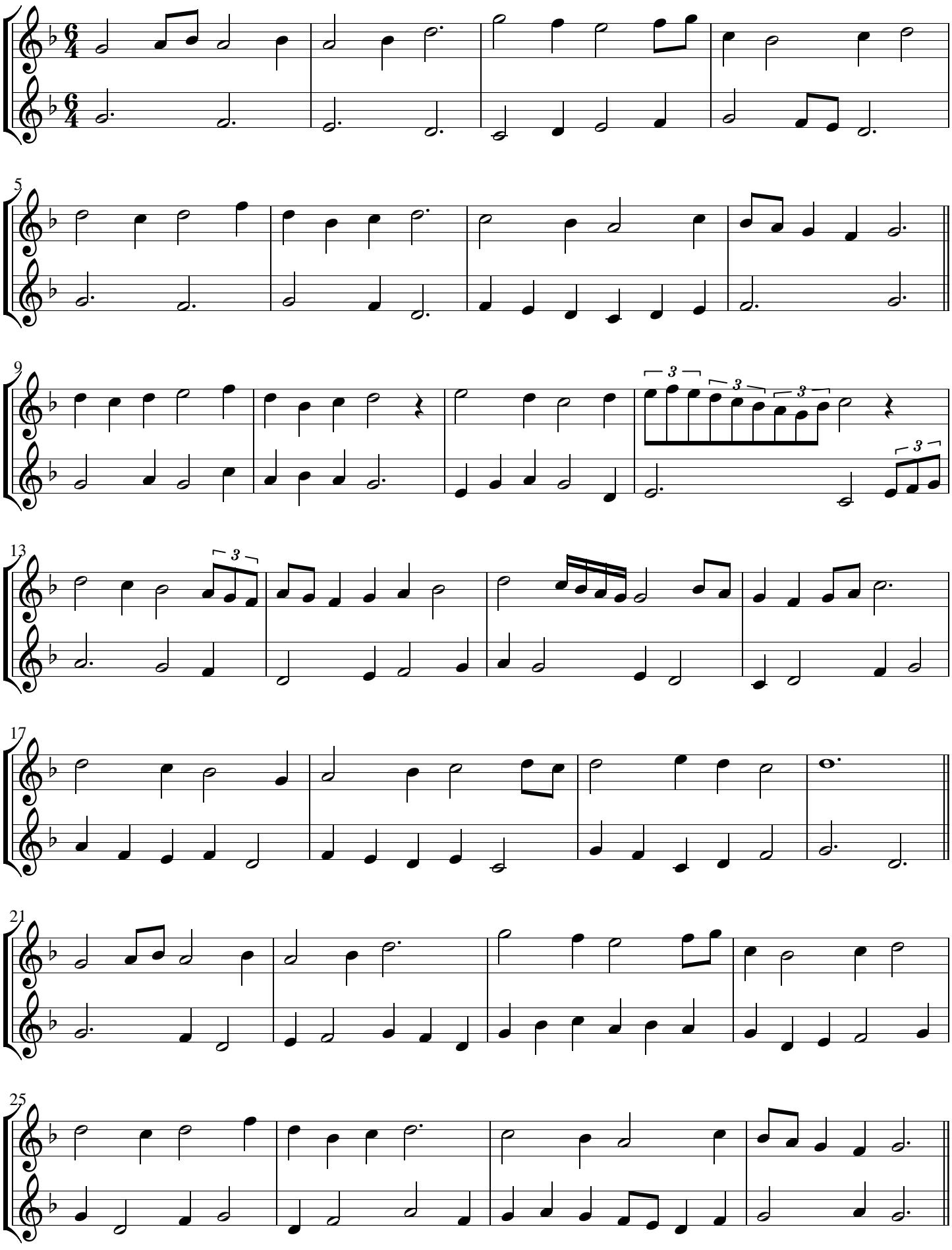
Francesco Landini
adapted by Doede de Draaier



8 Ecce torpet probitas

Ecce torpet probitas

from the Carmina Burana
2nd voice: Doede de Draaier



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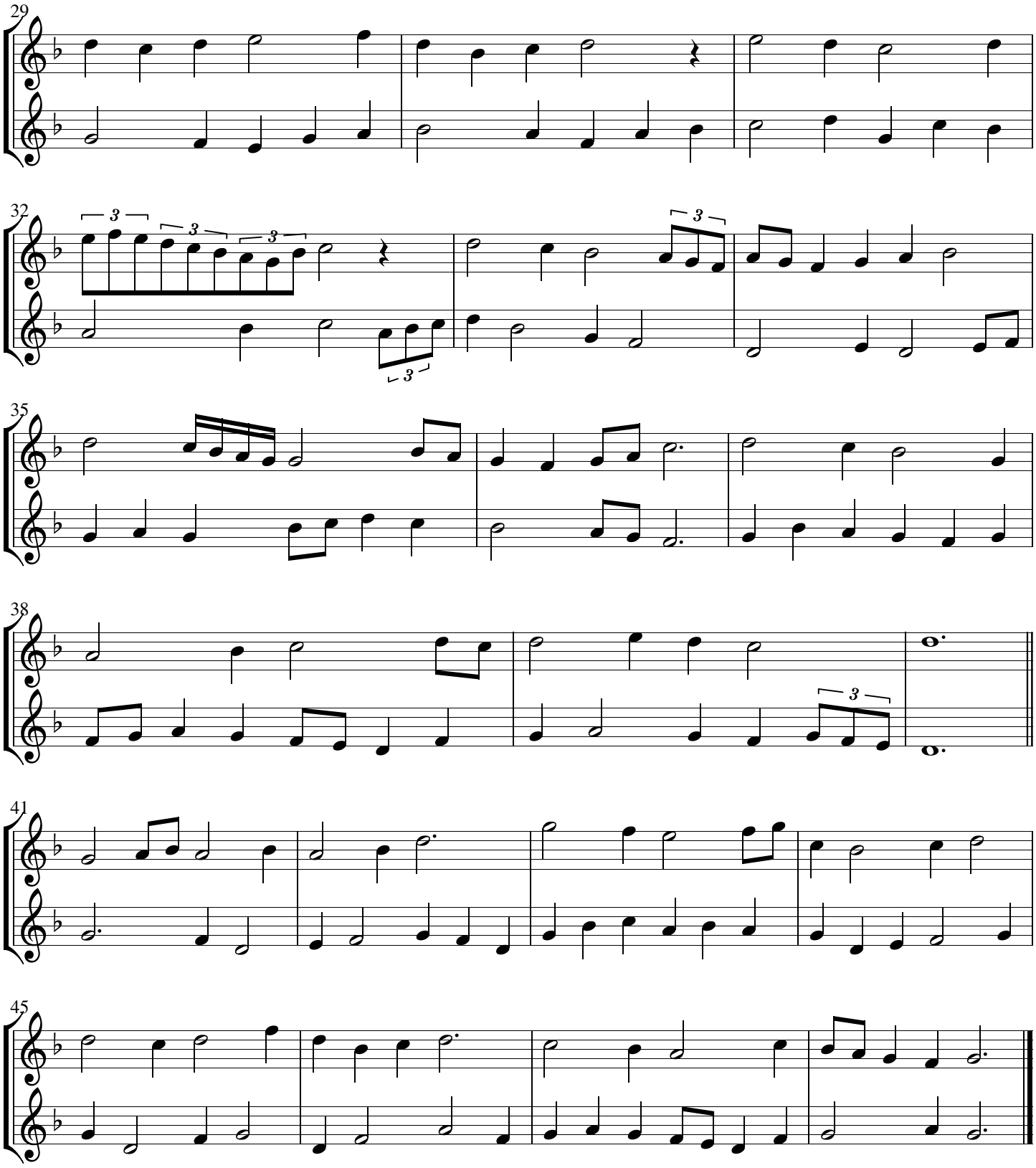

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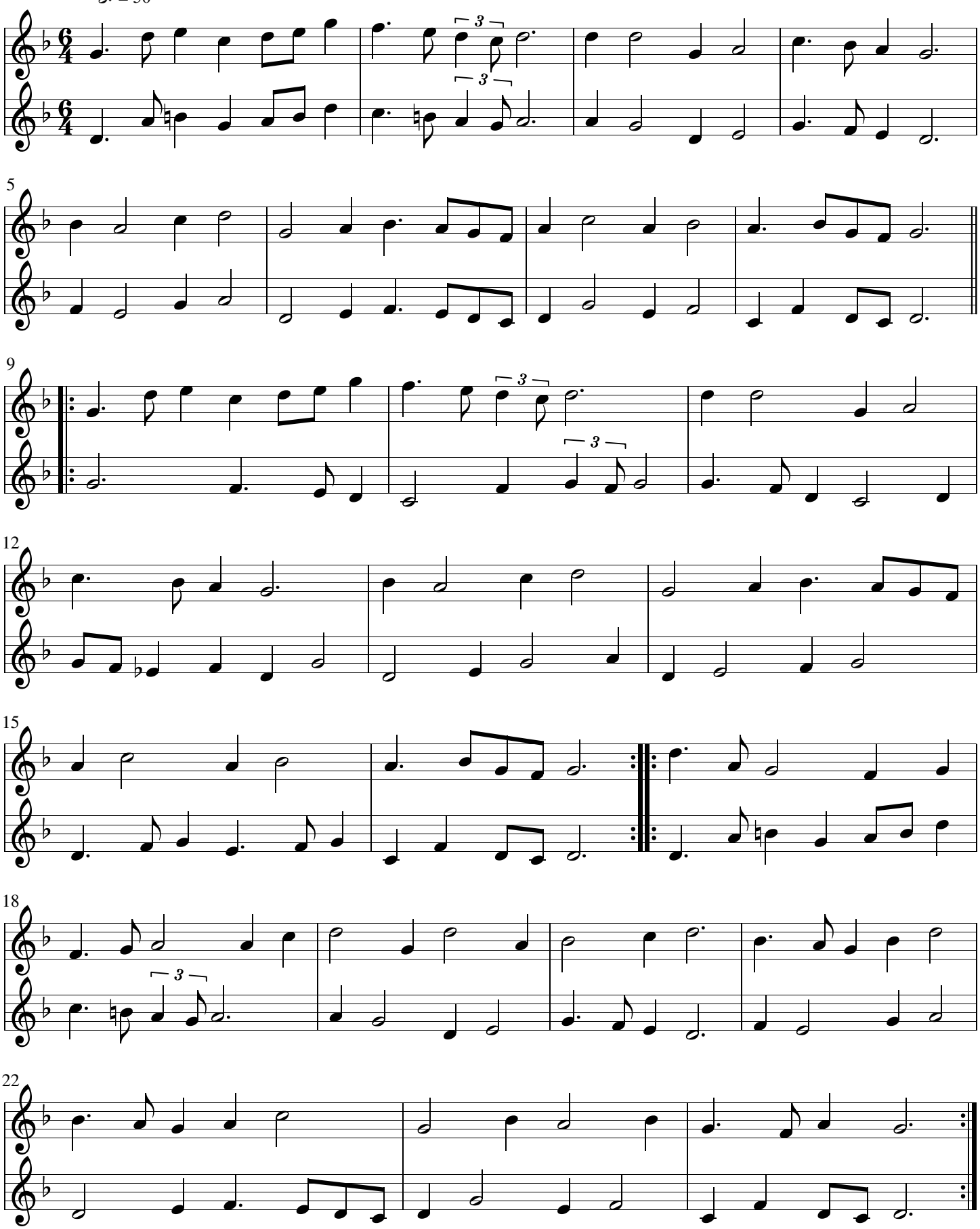
9 Ave Maris Stella

Ave Maris Stella

based on a Gregorian chant

Doede de Draaier



Exclusive right of public performance: Tweedledum &Tweedledee - 31. Mai 2016

10. A Virgen

CSM 42: A Virgen mui groriosa Reya espirital

Cantiga: Anon/Alfonso El Sabio
estampie: Doede de Draaier

A Vir - gen mui gro - ri - o - sa Re - y - a es - pi - ri - tal,

dos que a - ma e ce - o - sa ca non quer que fa - can mal.

Dest un mi - ra - gre fre - mo - so ond' a - ve - re - des sa - bor,

vos di - reý que fez a Vir - gen, Ma - dre de No - tro Se - nnor,

per que ti - rou de - gran fa - lla a un mui falss' a - ma - dor

que a mý - u - de cam - bia - va seus a - mo - res dun en al.

estampie pars 11

estampie pars 2

estampie pars 3/5

A Vir - gen mui gro - ri - o - sa Re - y - a es - pi - ri - tal,

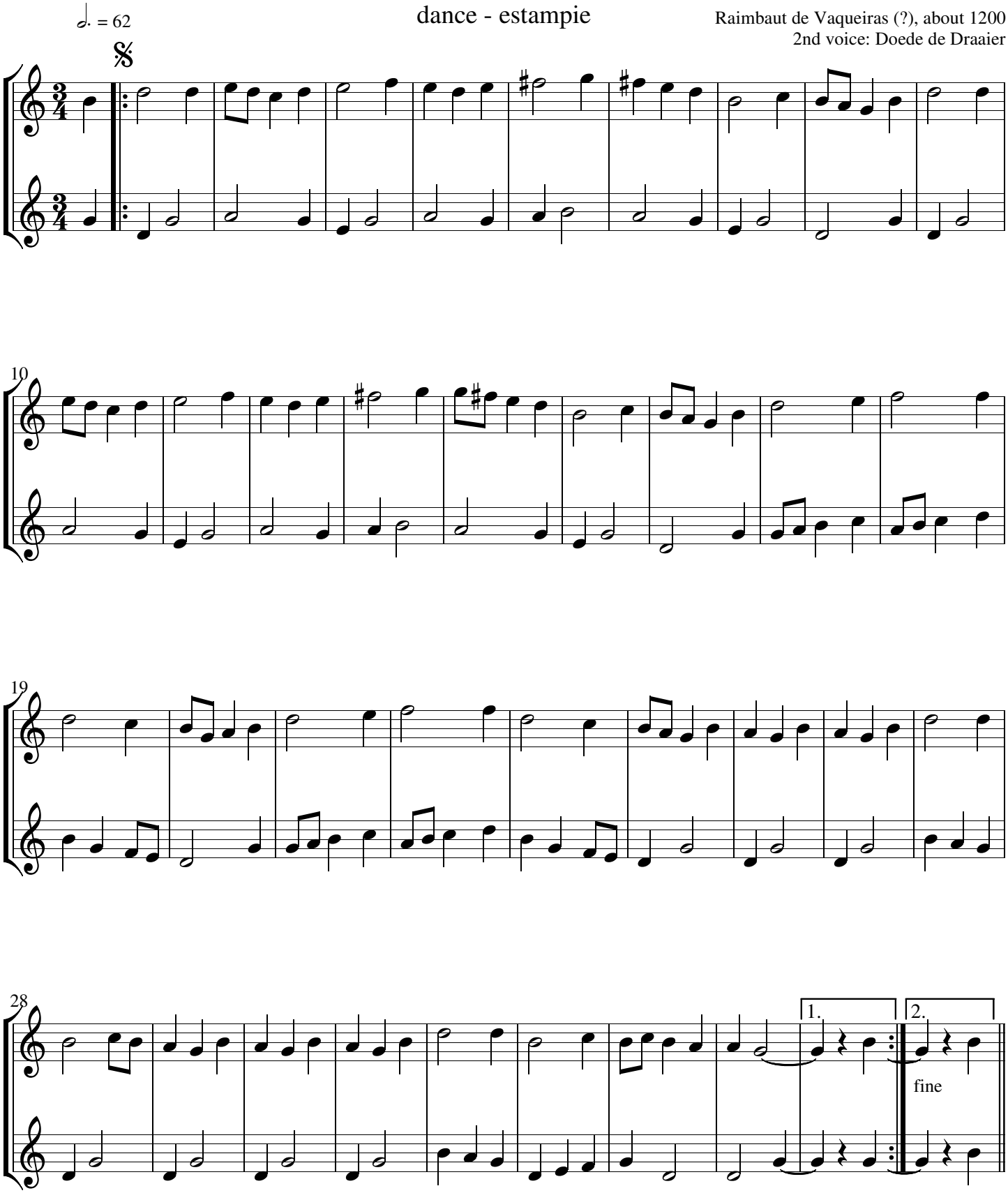
dos que a - ma e ce - o - sa ca non quer que fa - can mal.

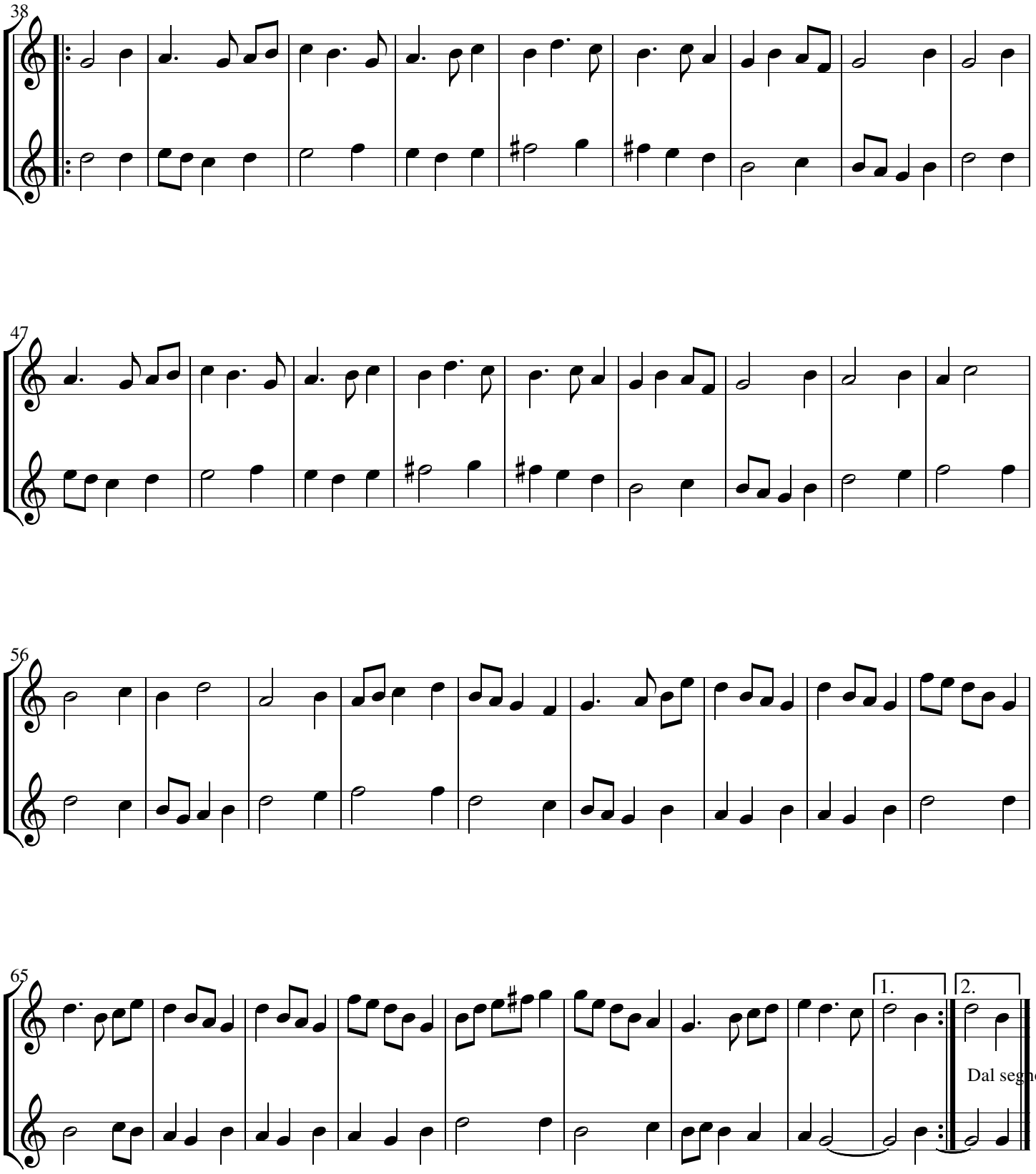
11 Kalenda maya

Kalenda maya

dance - estampie

Raimbaut de Vaqueiras (?), about 1200
2nd voice: Doede de Draaier

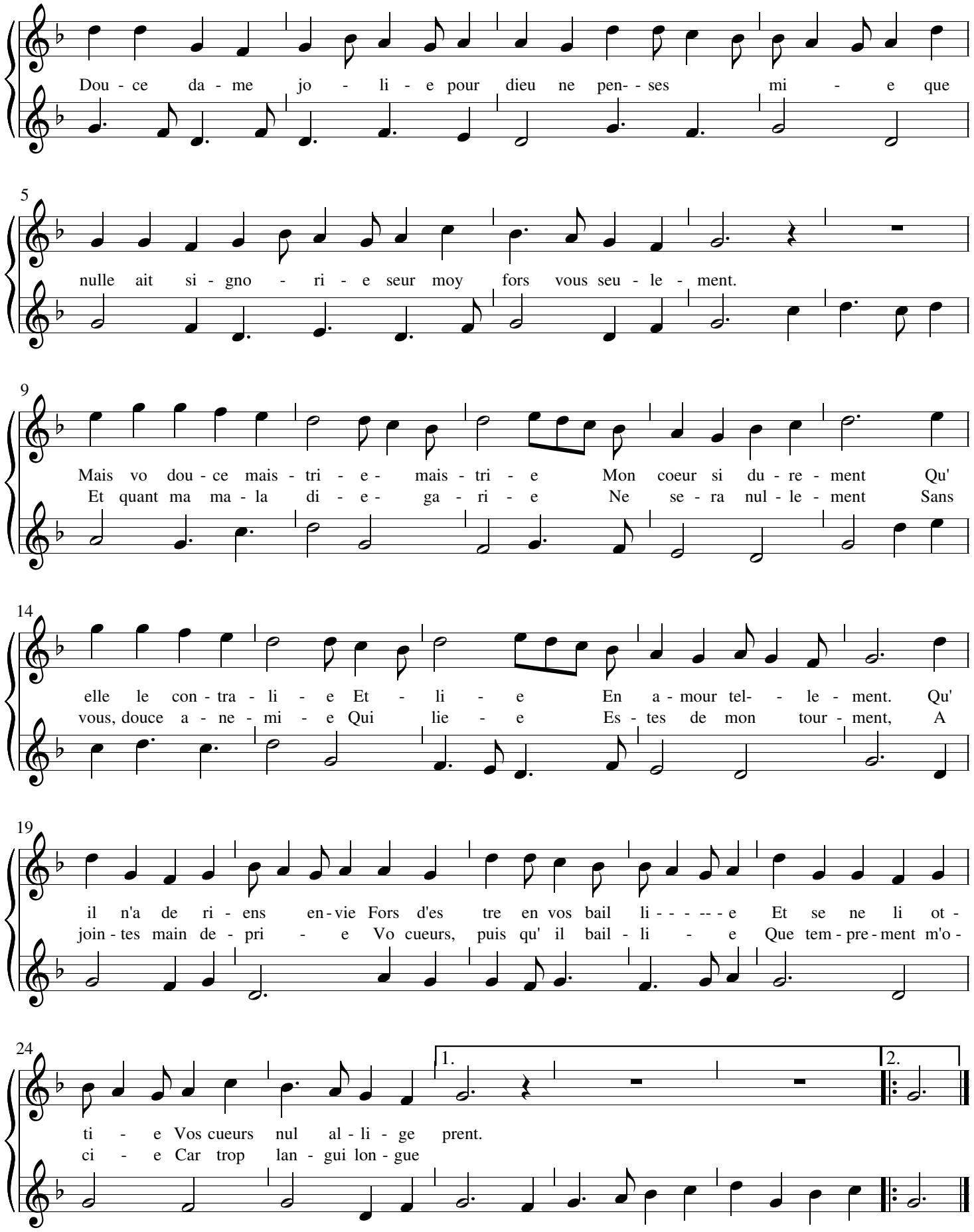



38
47
56
65
1.
2.
Dal segno

12 Douce dame jolie

Douce dame jolie

Guillaume de Machaut
2nd voice: Doede de Draaier



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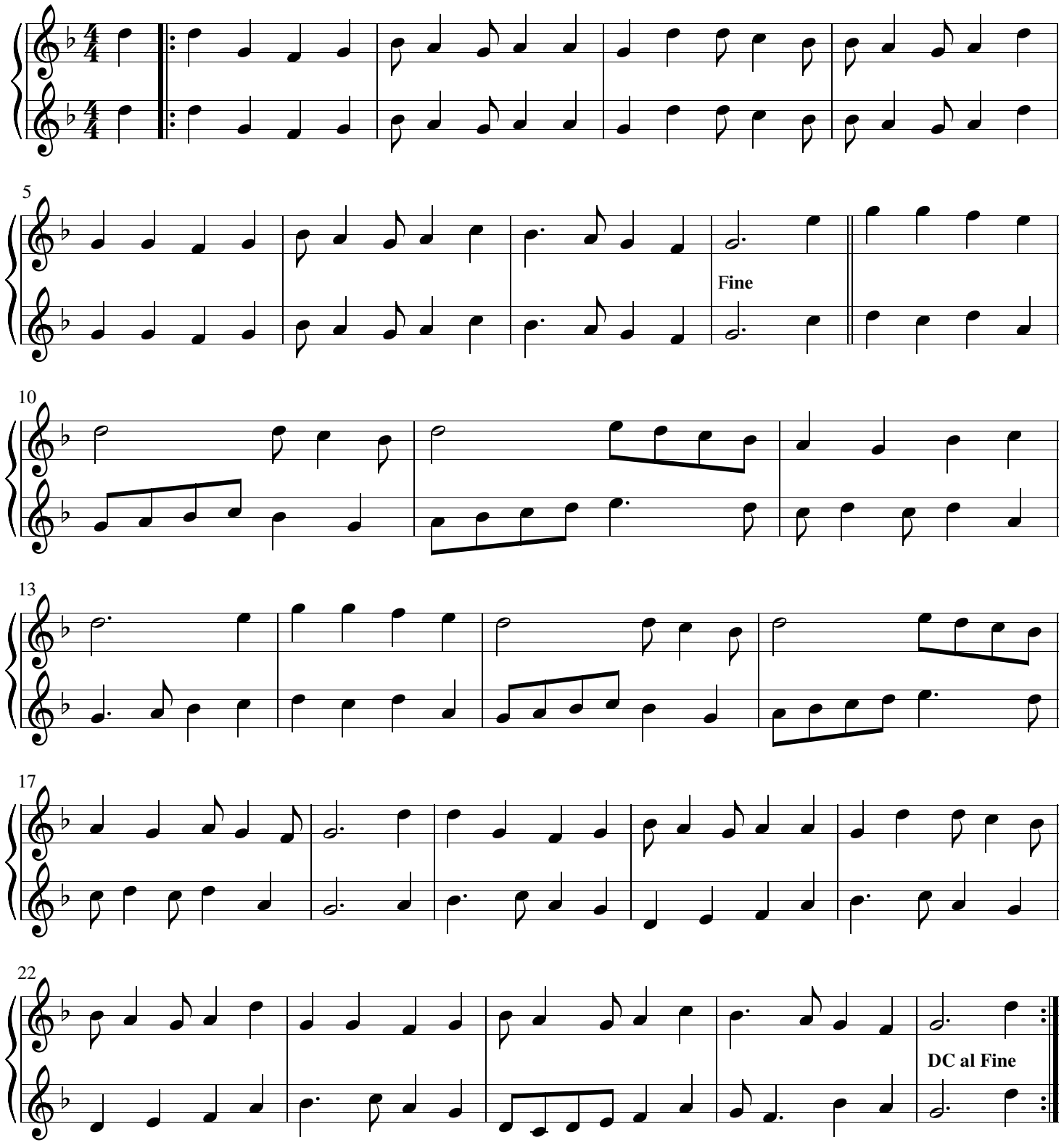
Douce dame jolie

modern degeneration of the song into a dance version

Guillaume de Machault, 14th century
2nd voice. Doede de Draaier, with modern accents

♩ = 180



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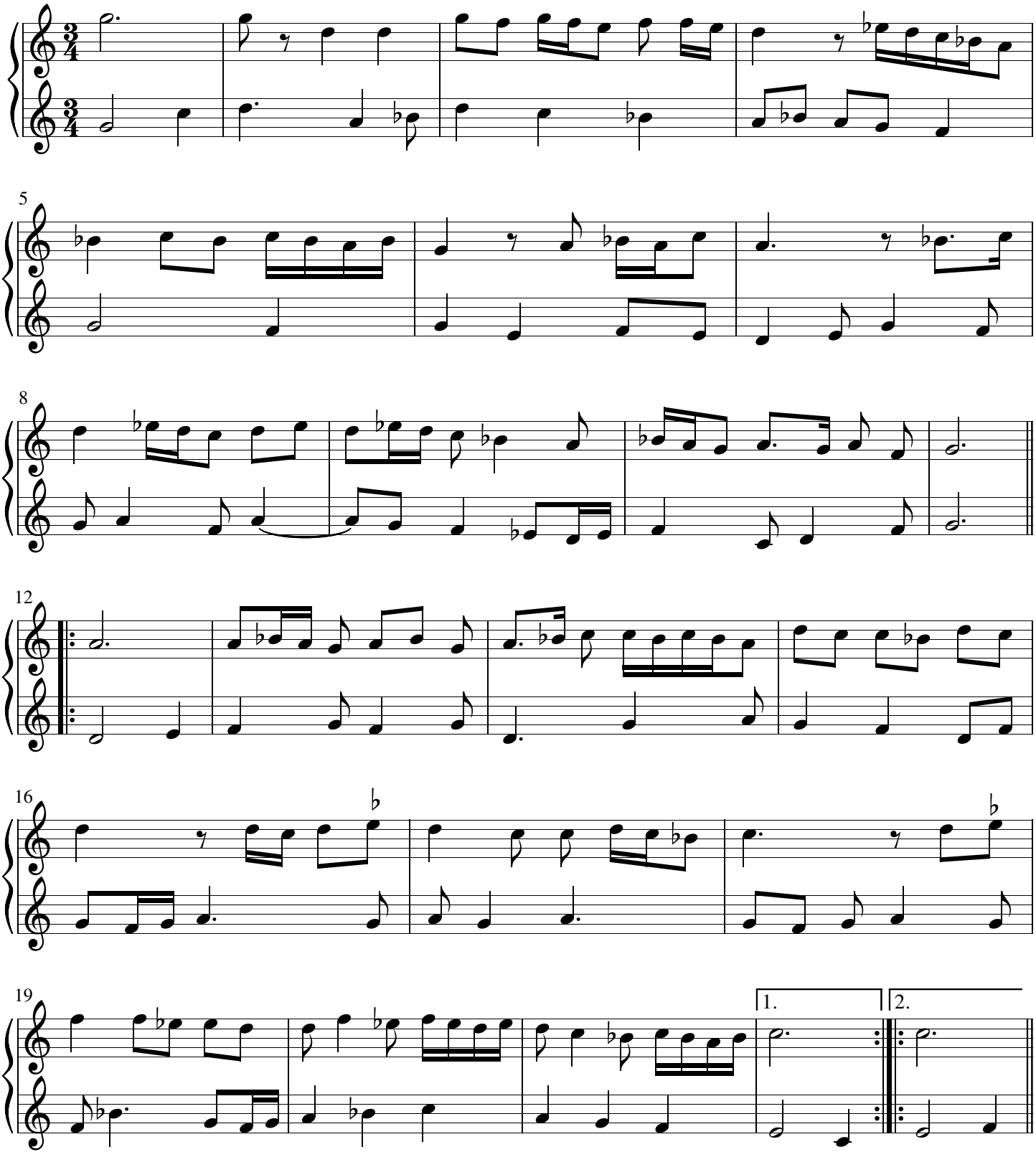
13 Che ti zova nascondere

Che ti zova nascondere

ballata from the Rossi Codex

anonymus
second voice: Doede de Draaier

♩ = 104



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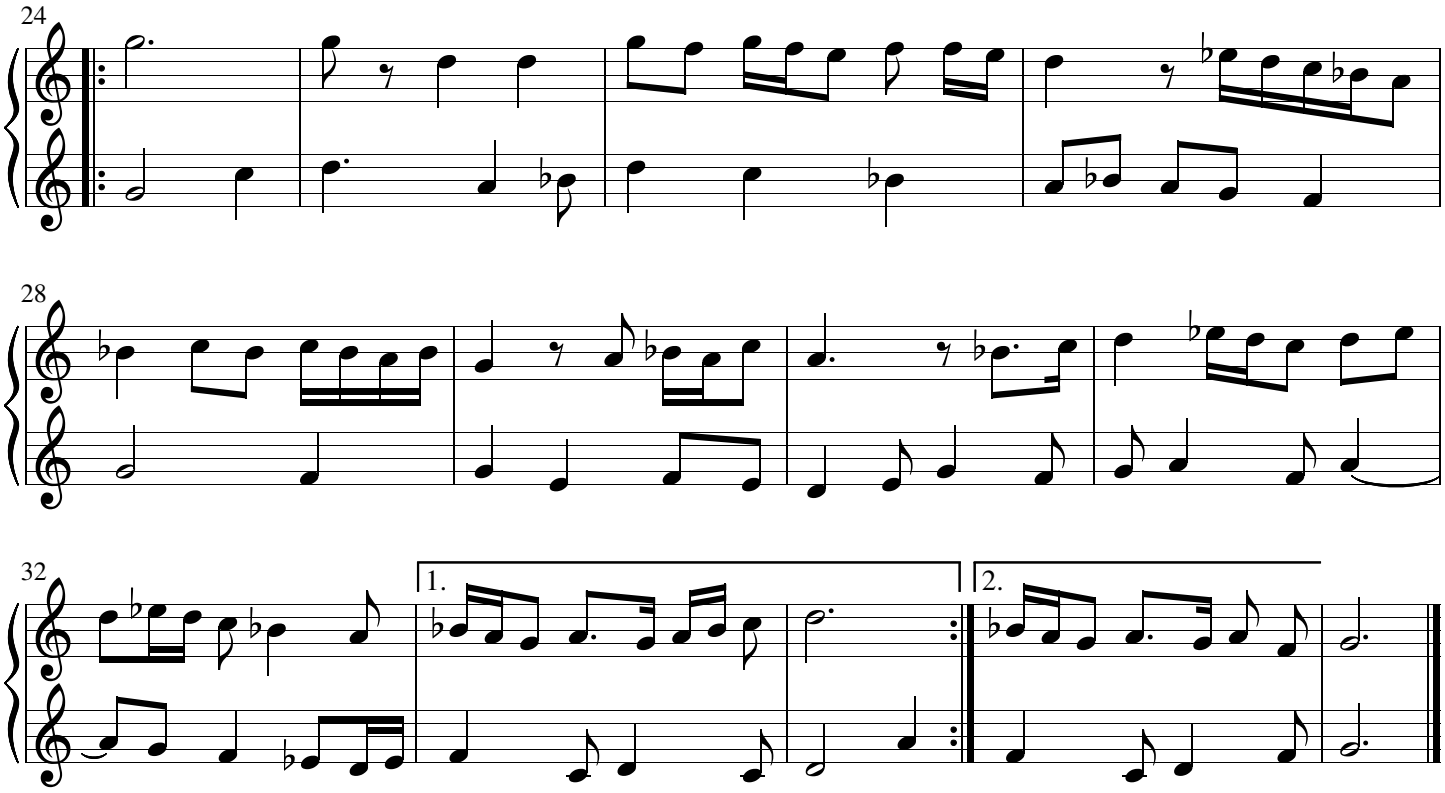
13 Che ti zova nascondere



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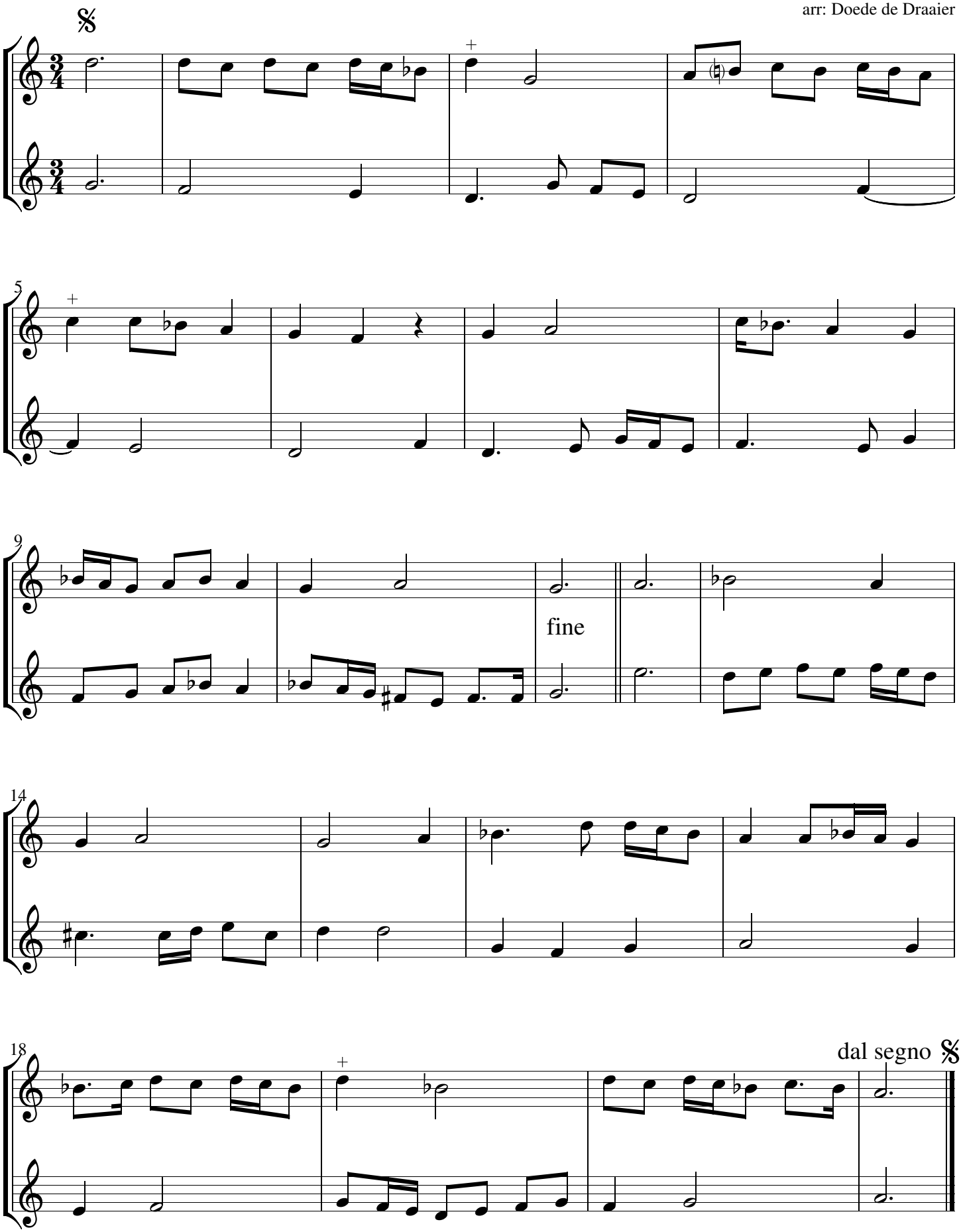
14 Per troppo fede

Per troppo fede (ballata)

abbaa abbaa abbaa

Anon. (Codex Rossi, 1400)
arr: Doede de Draaier



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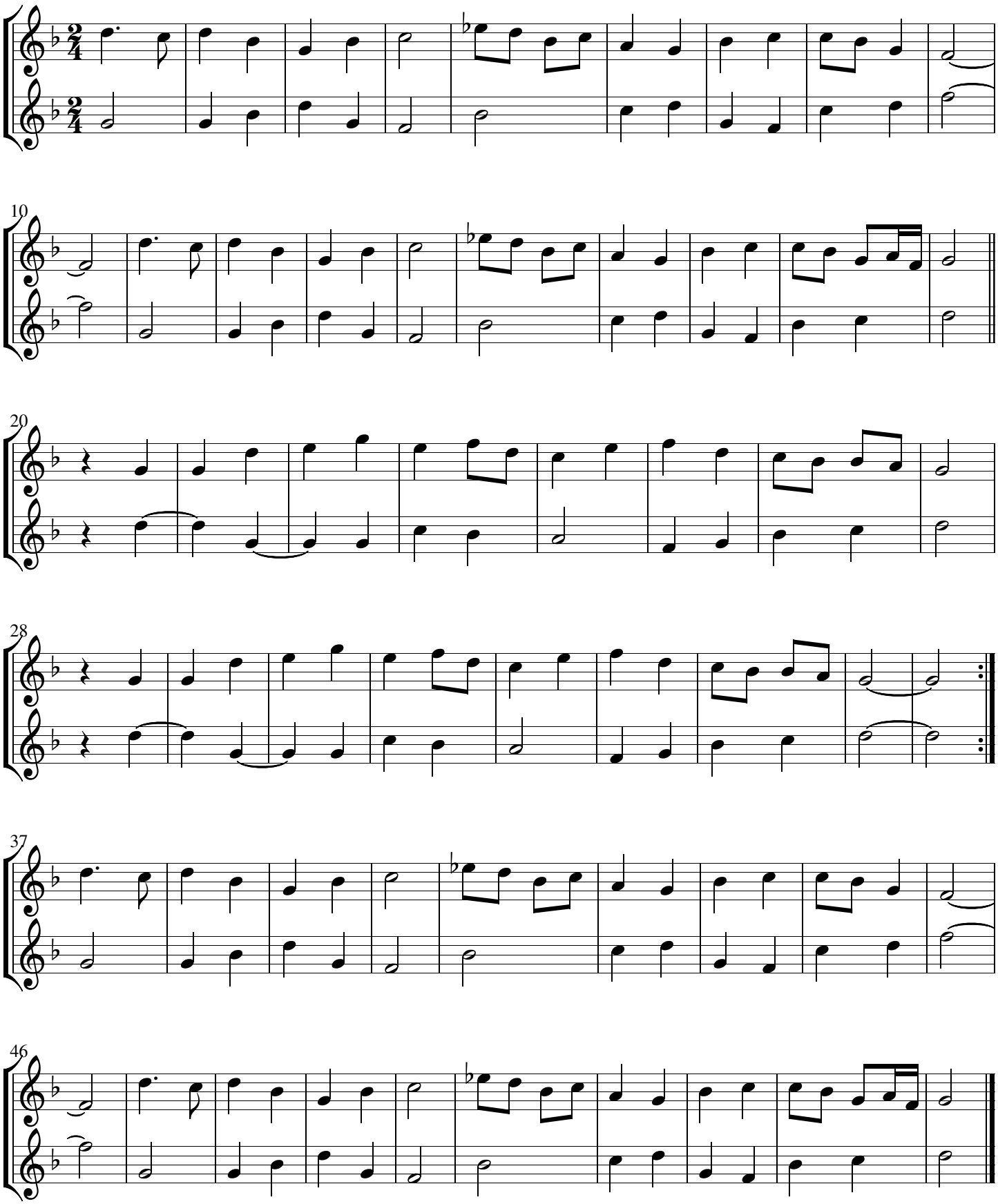
15 Stella Splendens

Stella Splendens

Maria song, original 2 voices, from the Llibre Vermell

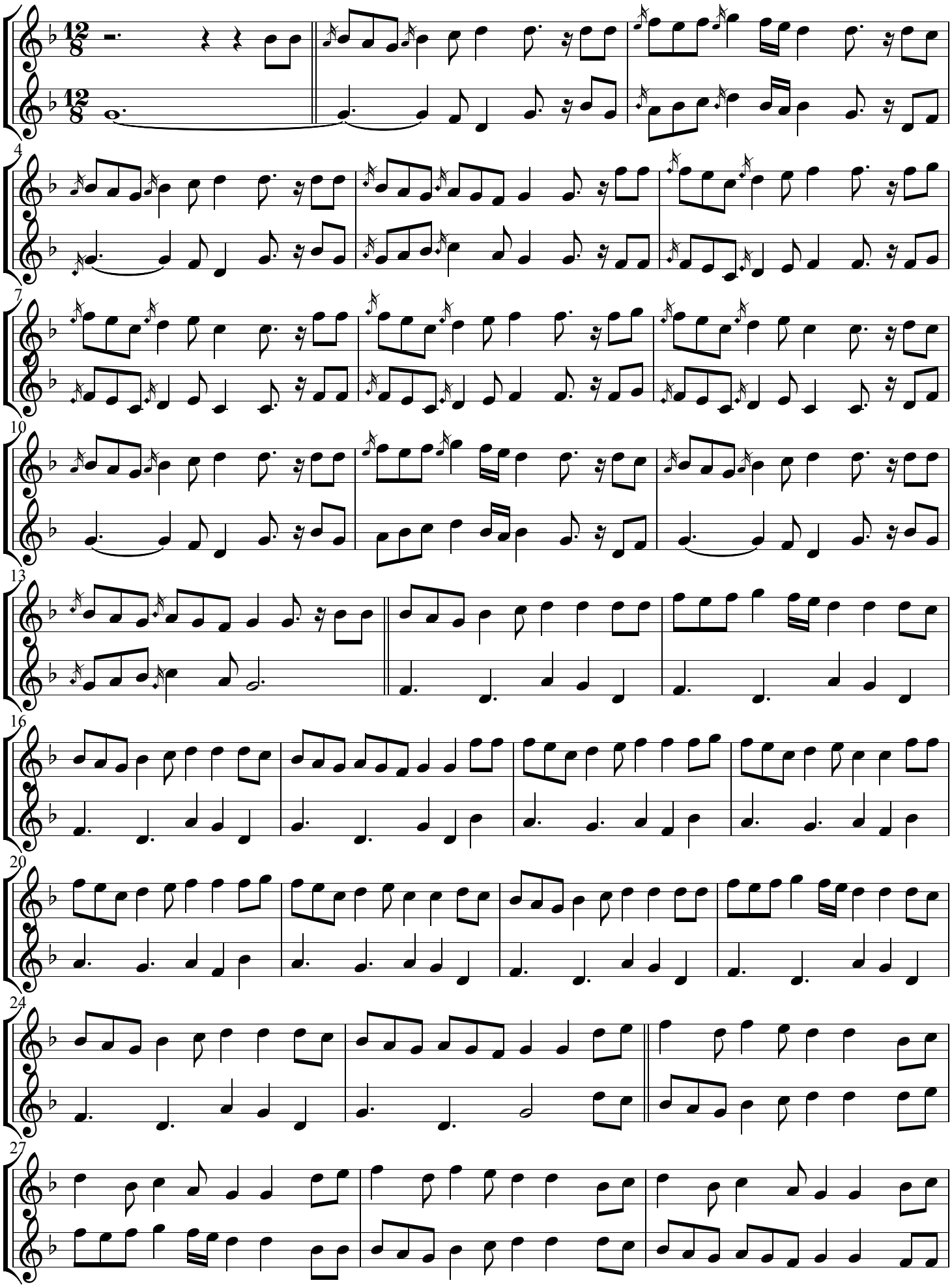
Anonymus, late 14th century

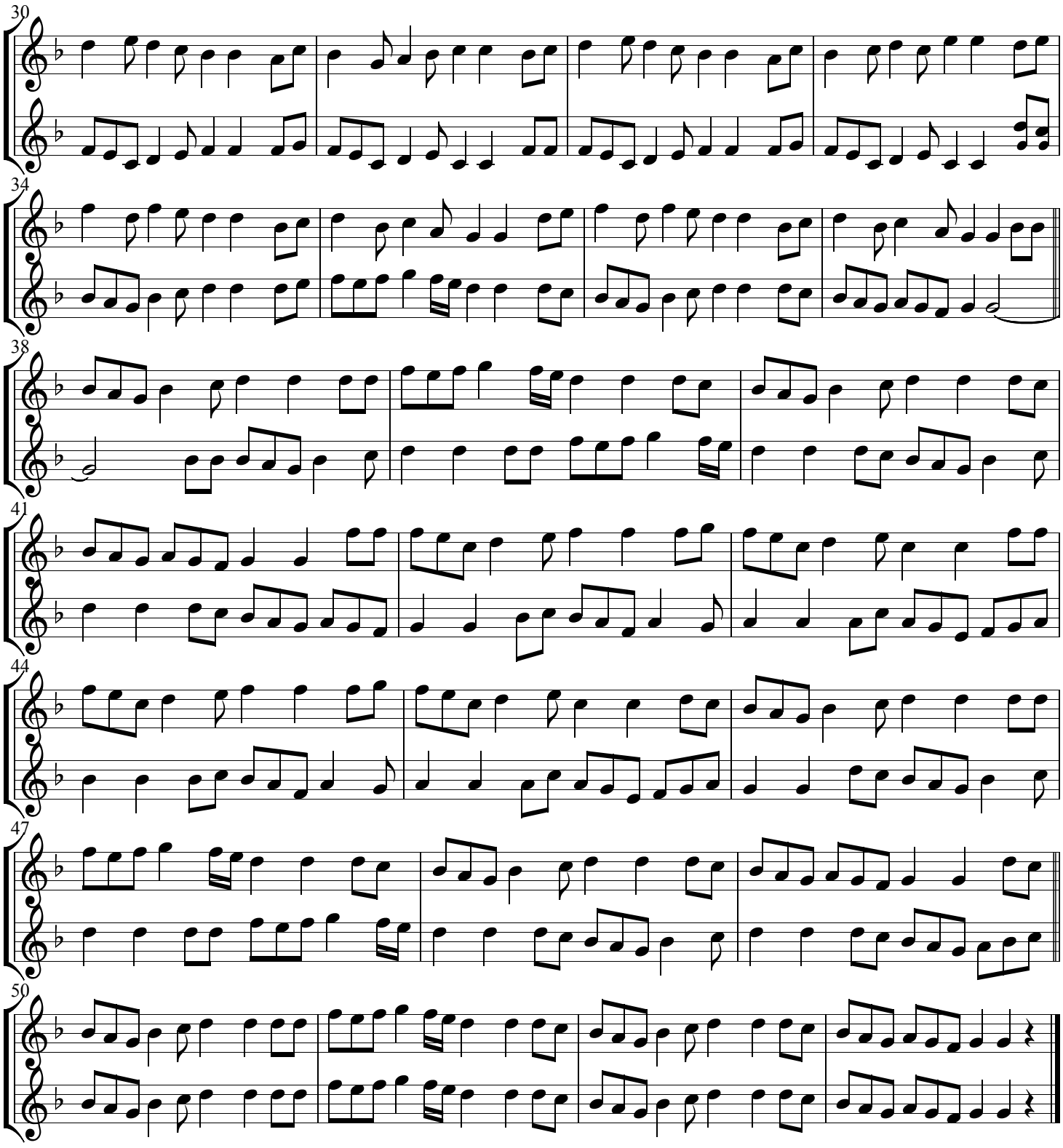


Como poden per sas culpas

15 Como poden per sas culpas

from the Cantigas de Santa Maria
arrr. Doede de Draaier




30
34
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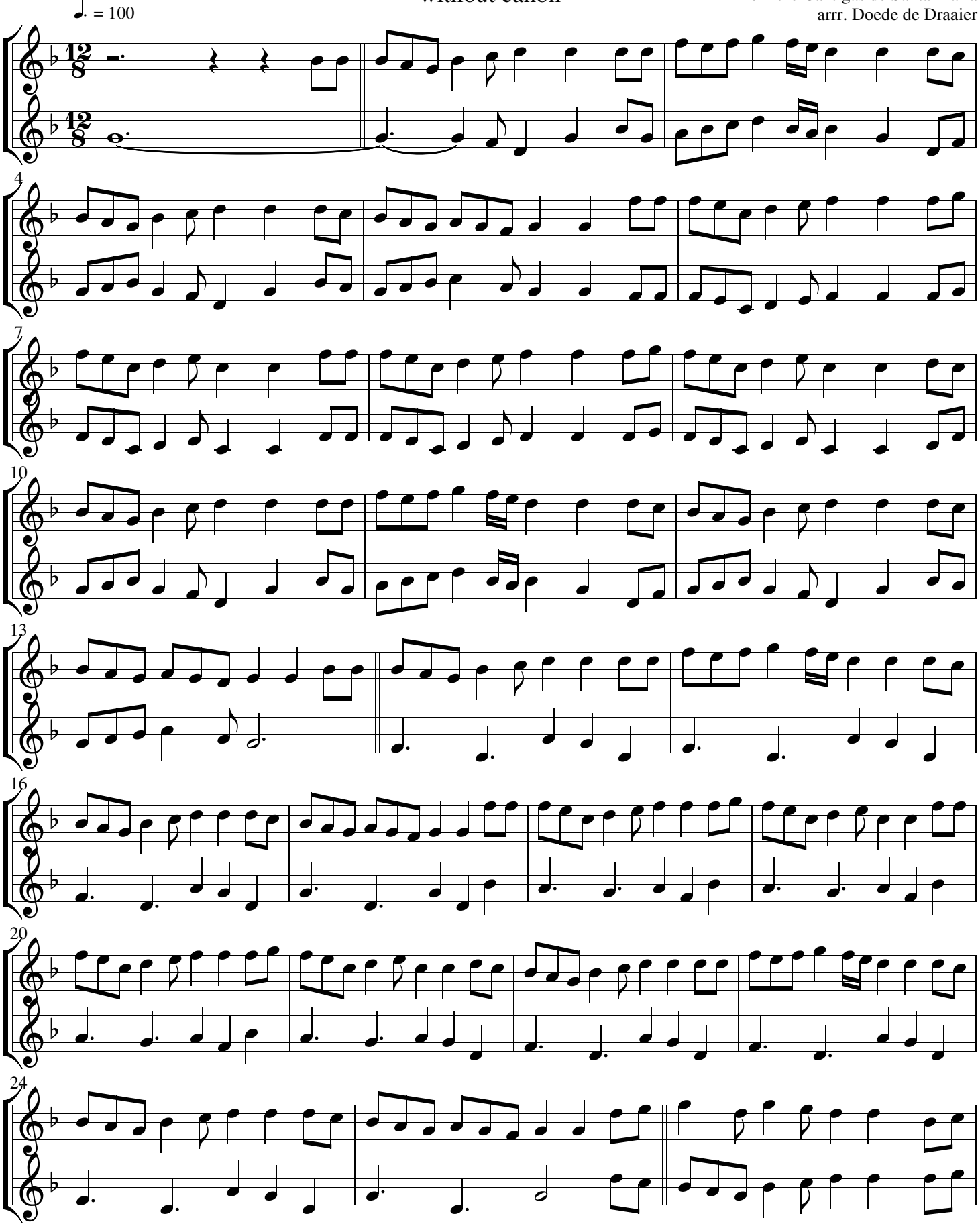
50

Como poden per sas culpas

without canon

16 Como poden per sas culpas

from the Cantigas de Santa Maria
arrr. Doede de Draaier



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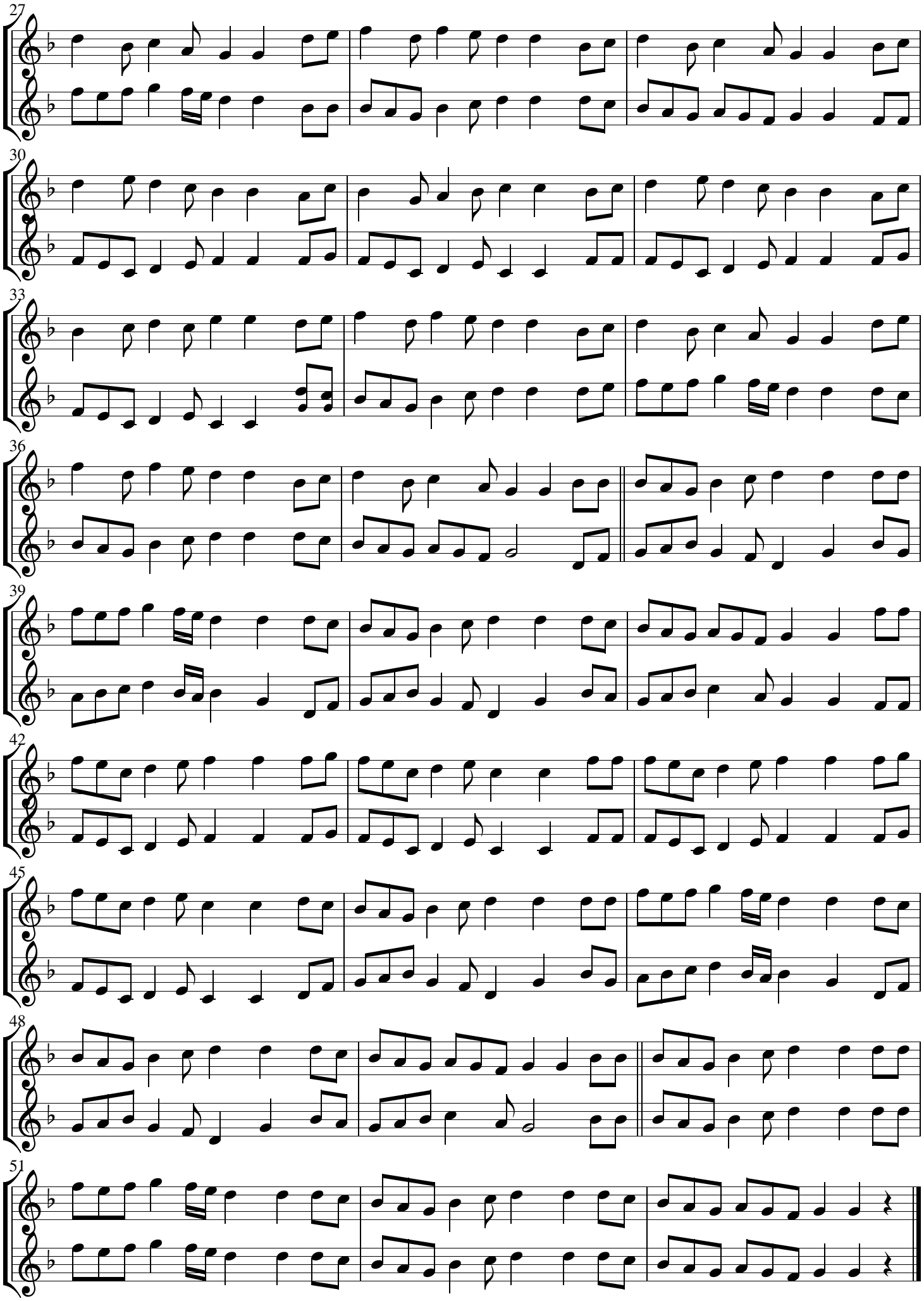


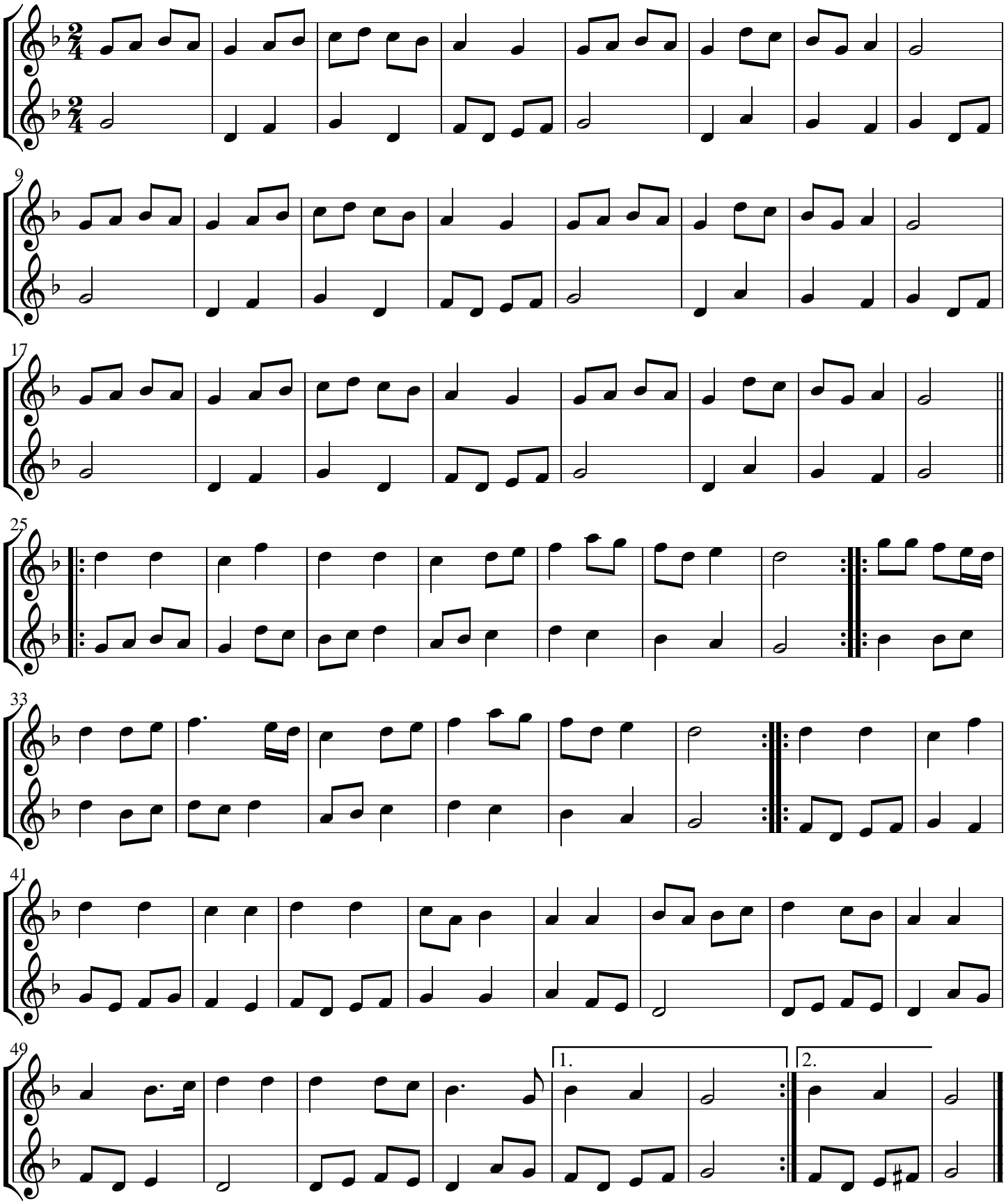
Exclusive right of public performance: Tweedledum&Tweedledee - 3. August 2016

17 Amoroso

Amoroso

Italian dance

Anon. Italy 15th century
2nd voice: Doede de Draaier



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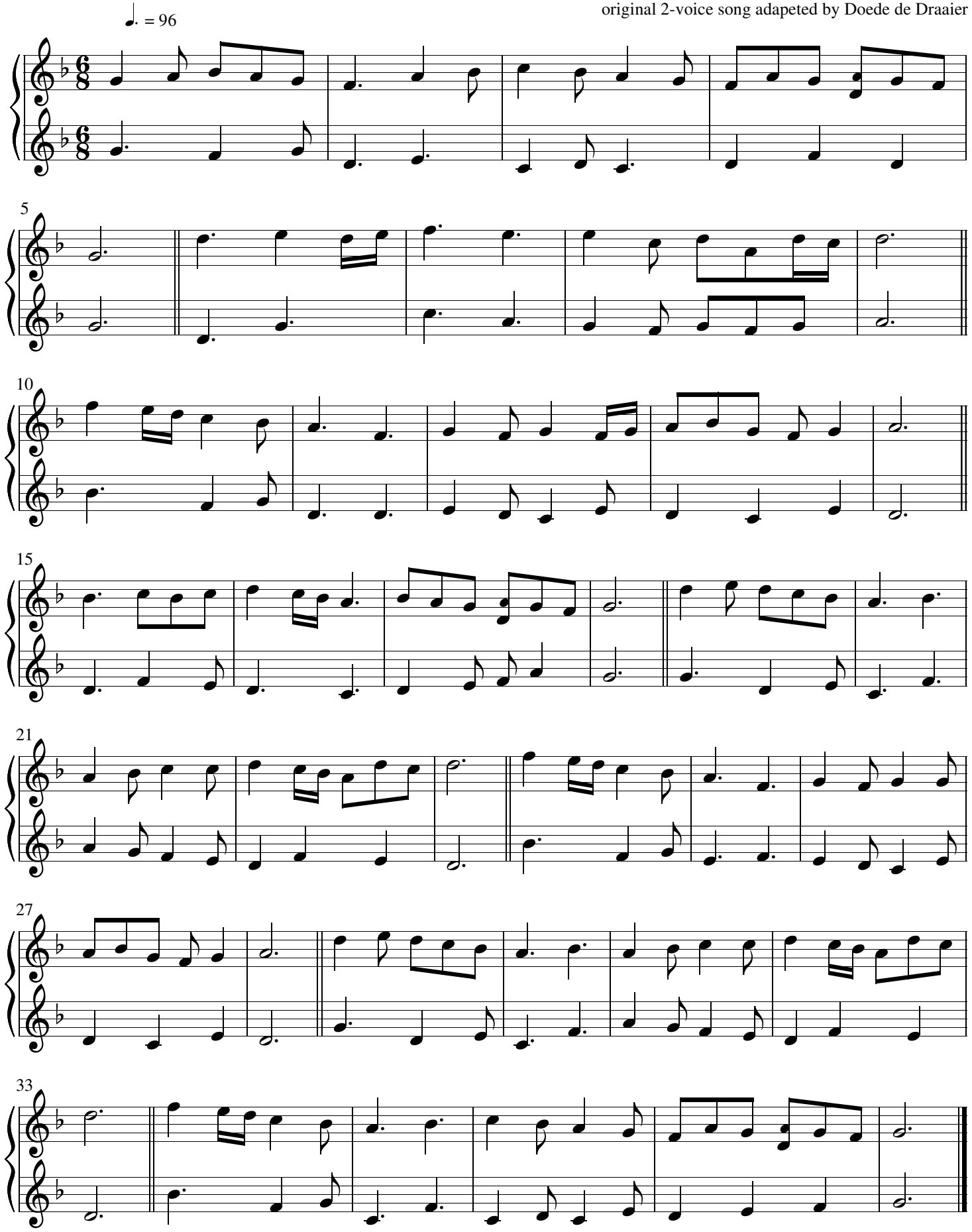
18 Inperayritz

Inperayritz dela ciutat iosa

conductus from the Llibre Vermell, Montserrat, late 14th century

original 2-voice song adapeted by Doede de Draaier



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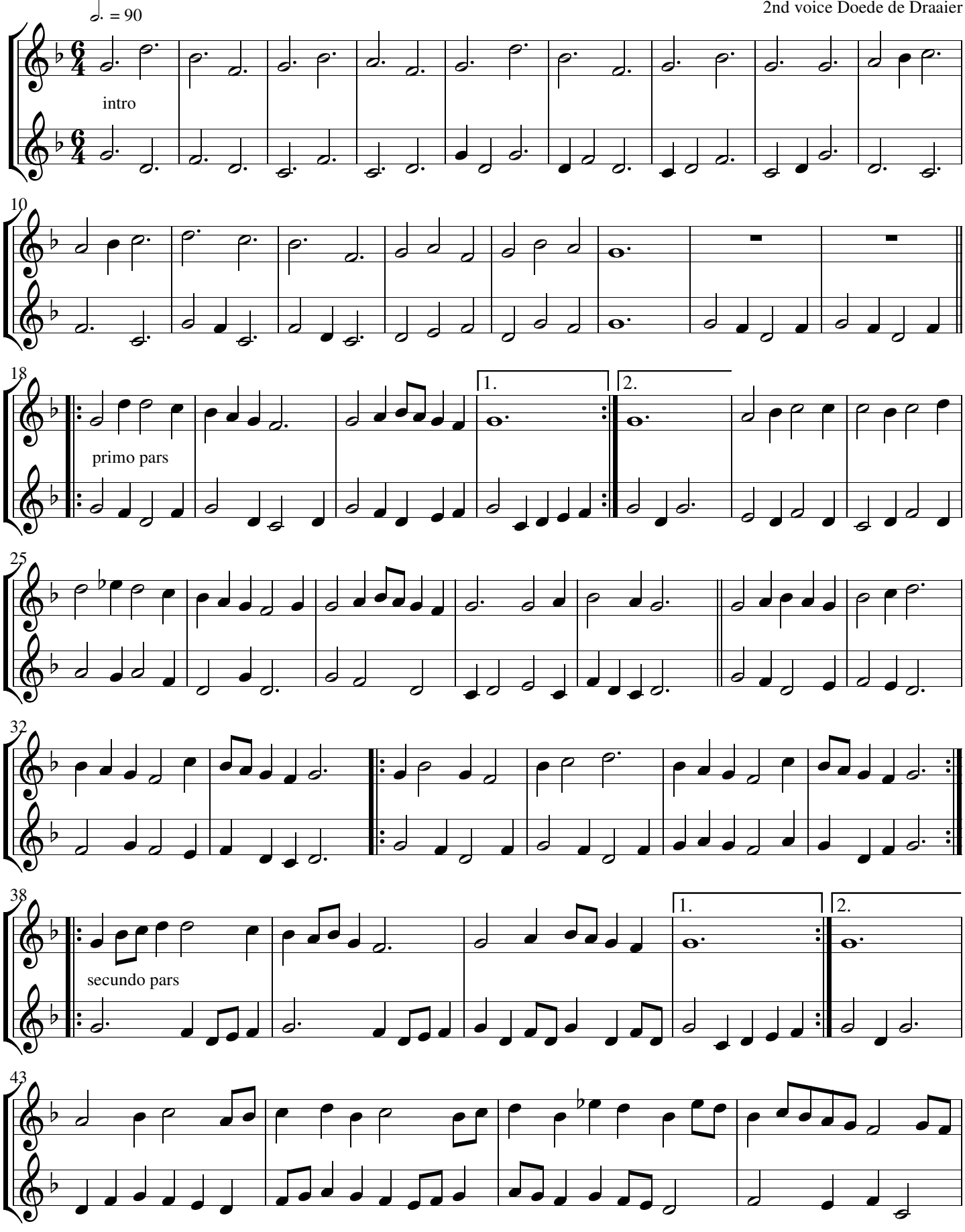
19 Dehors lonc pré

Dehors lonc pré

French, 13th century

Anonymous
2nd voice Doede de Draaier



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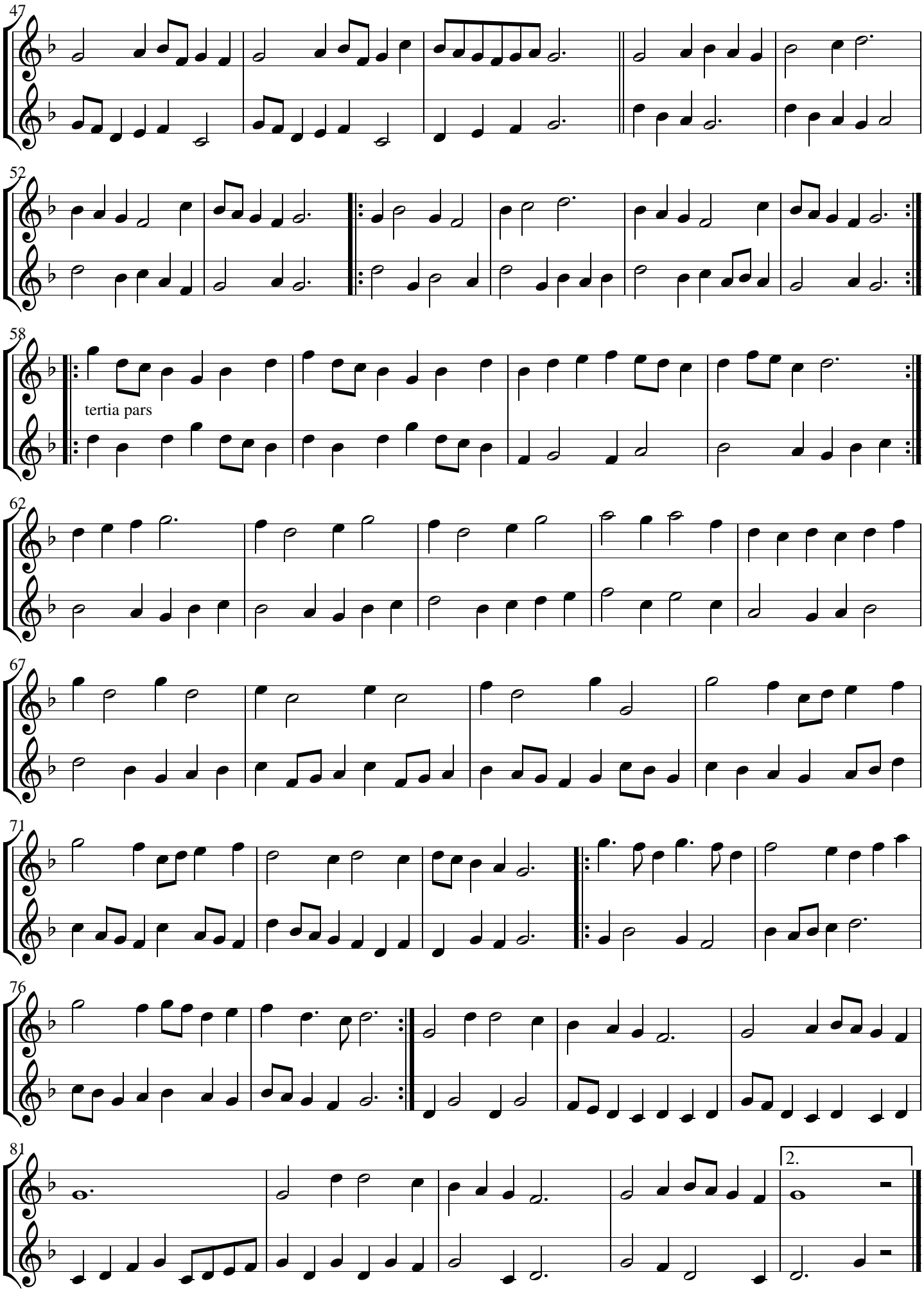
19 Dehors lonc pré



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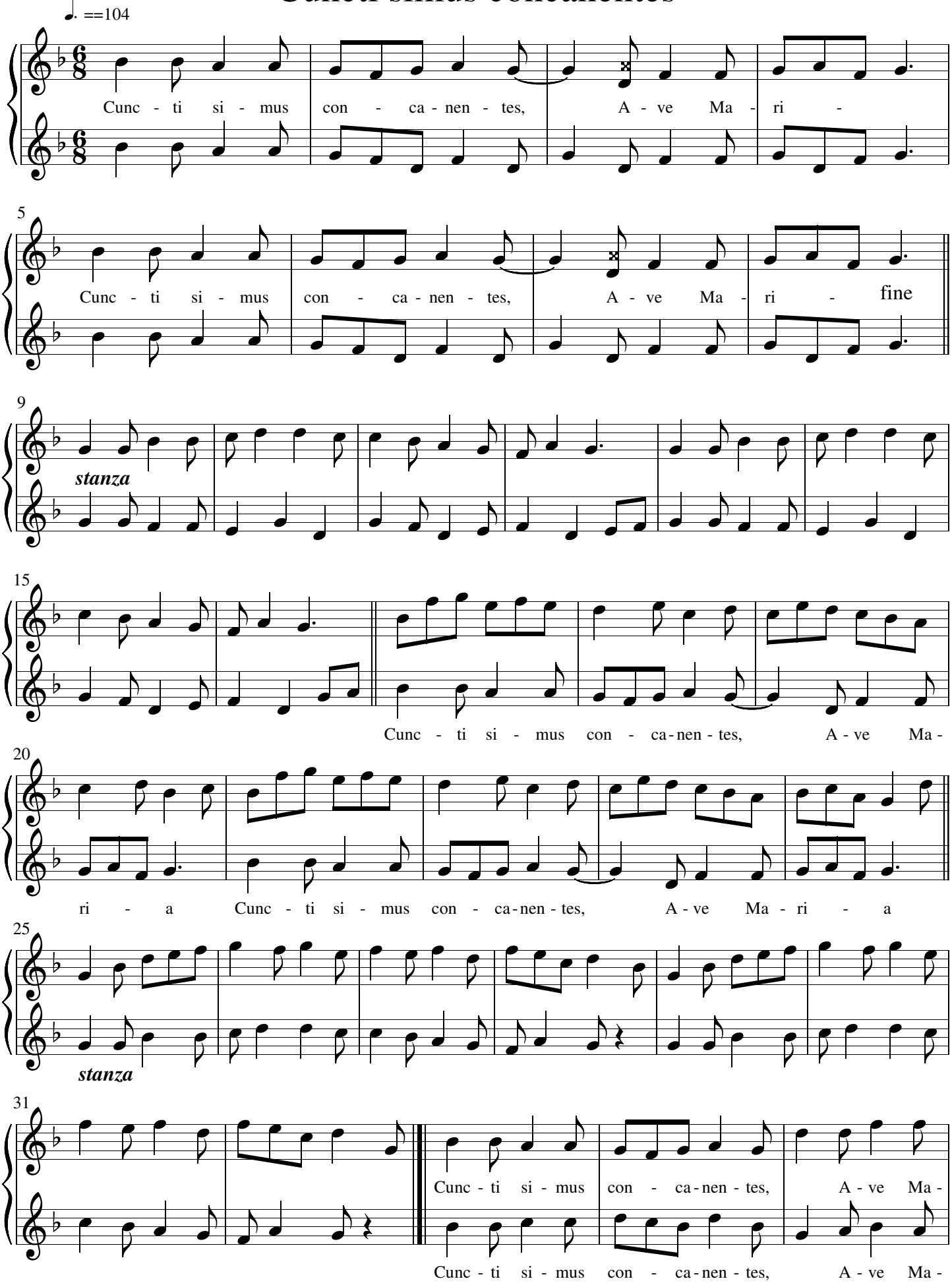
Cuncti simus concanentes



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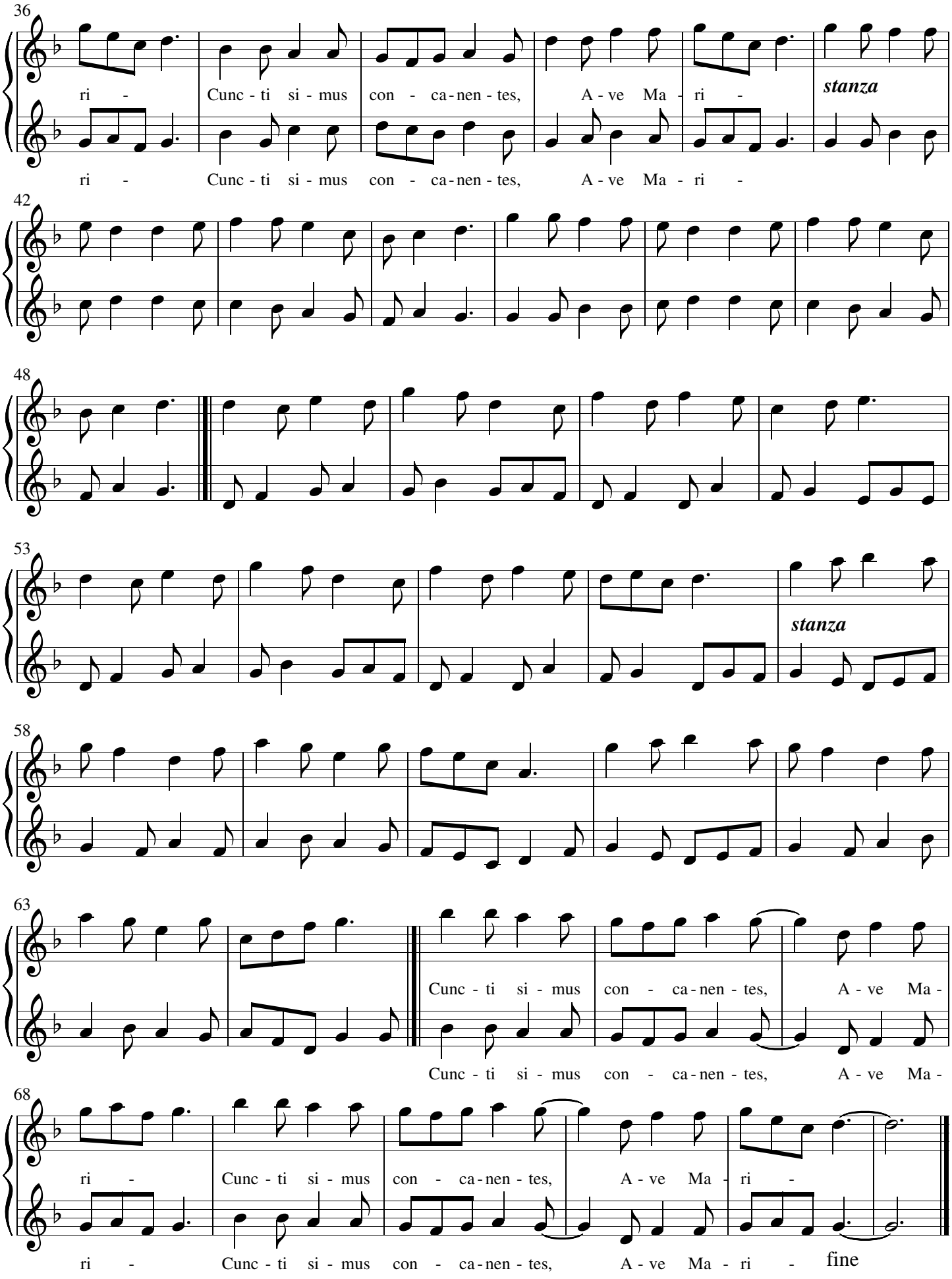


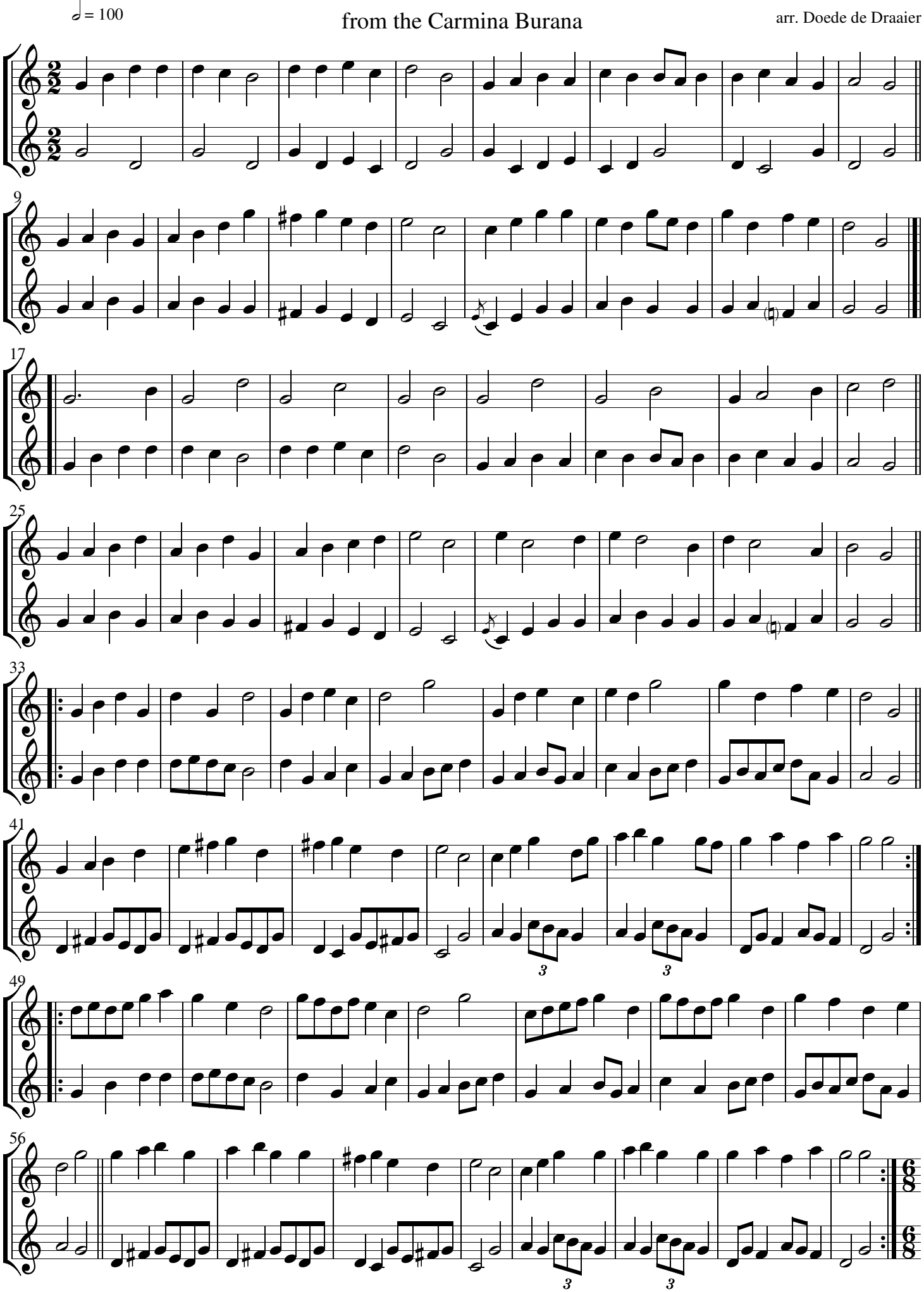
Exclusive right of public performance: Tweedledum &Tweedledee - 5. Dezember 2016

21 Bacche bene venies

Bacche bene venies

from the Carmina Burana

arr. Doede de Draaier



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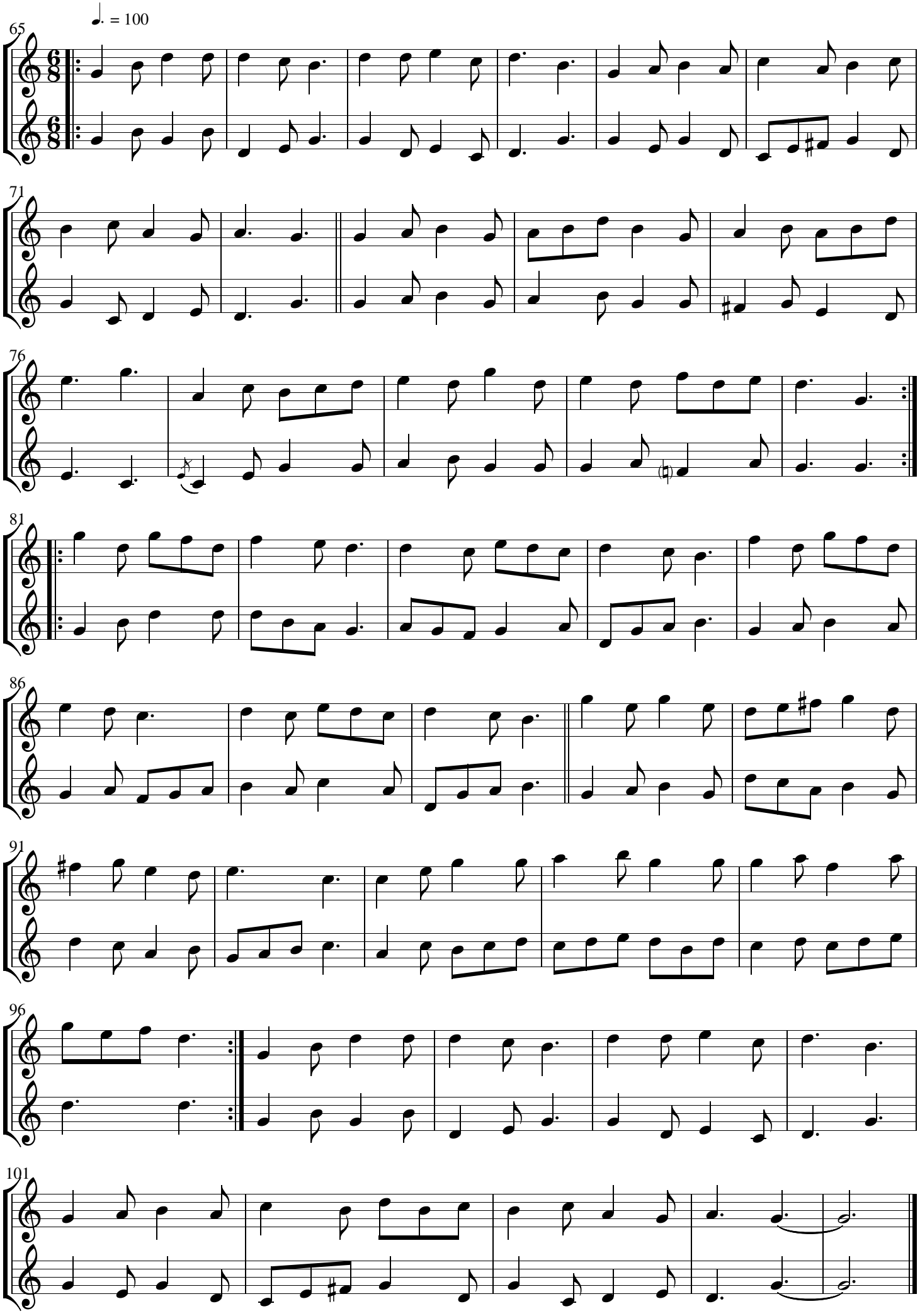


Exclusive right of public performance: Tweedledum &Tweedledee - 21. August 2016

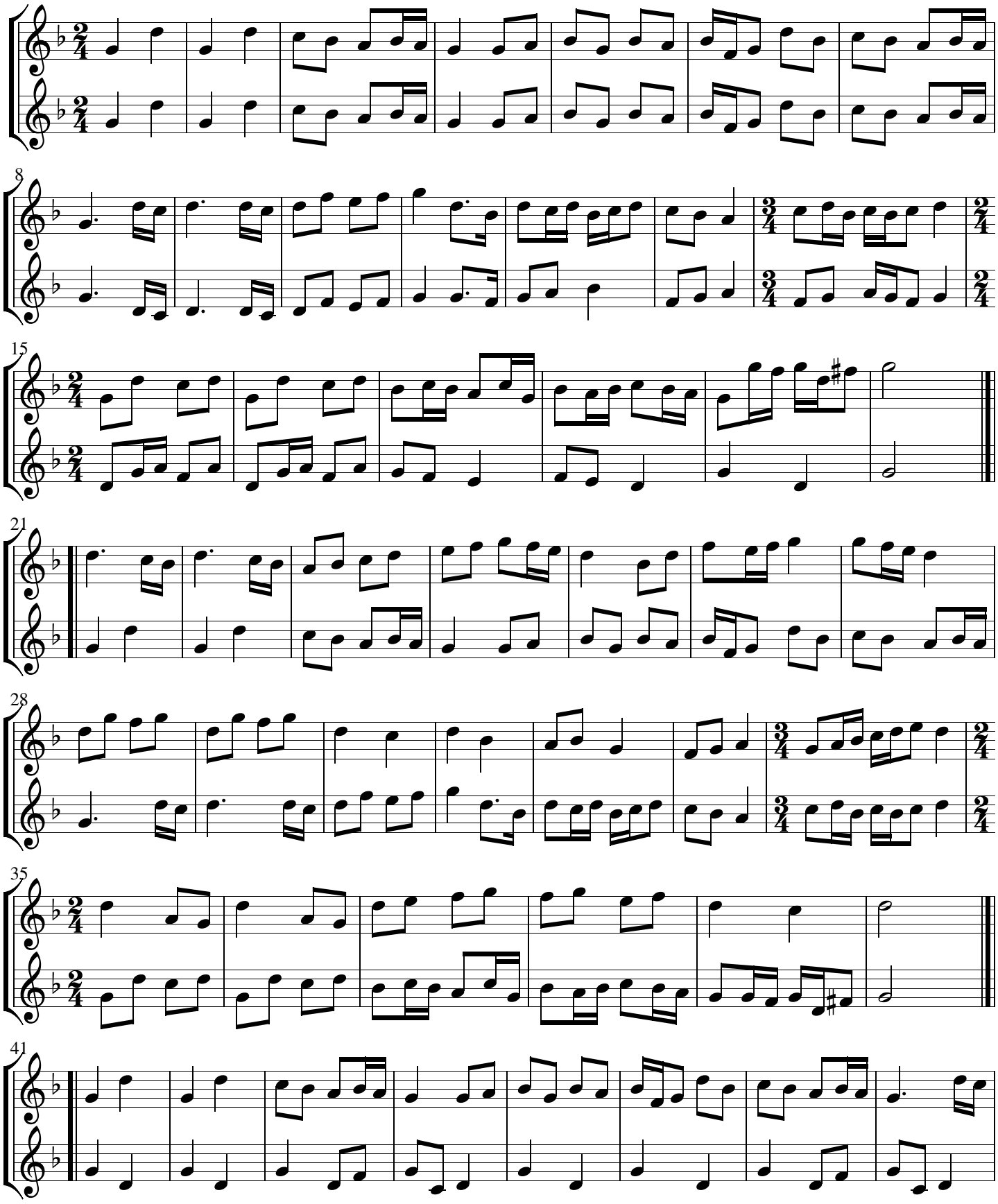
22 Propinan de Melyor

Propinan de Melyor

vilancico, Cancionera de Columbina, 1534

anonym
arr: Doede de Draaier

♩ = 108



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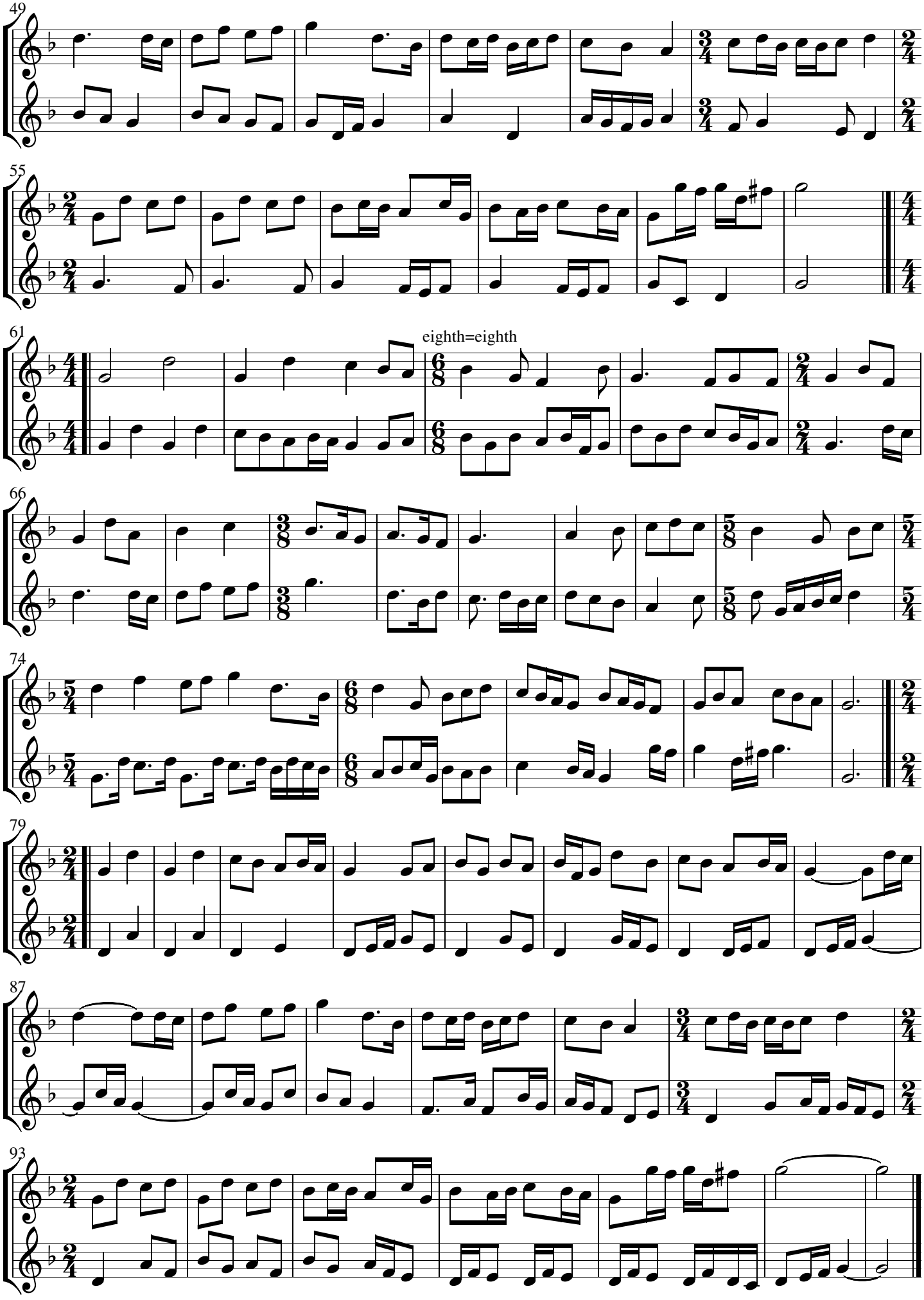

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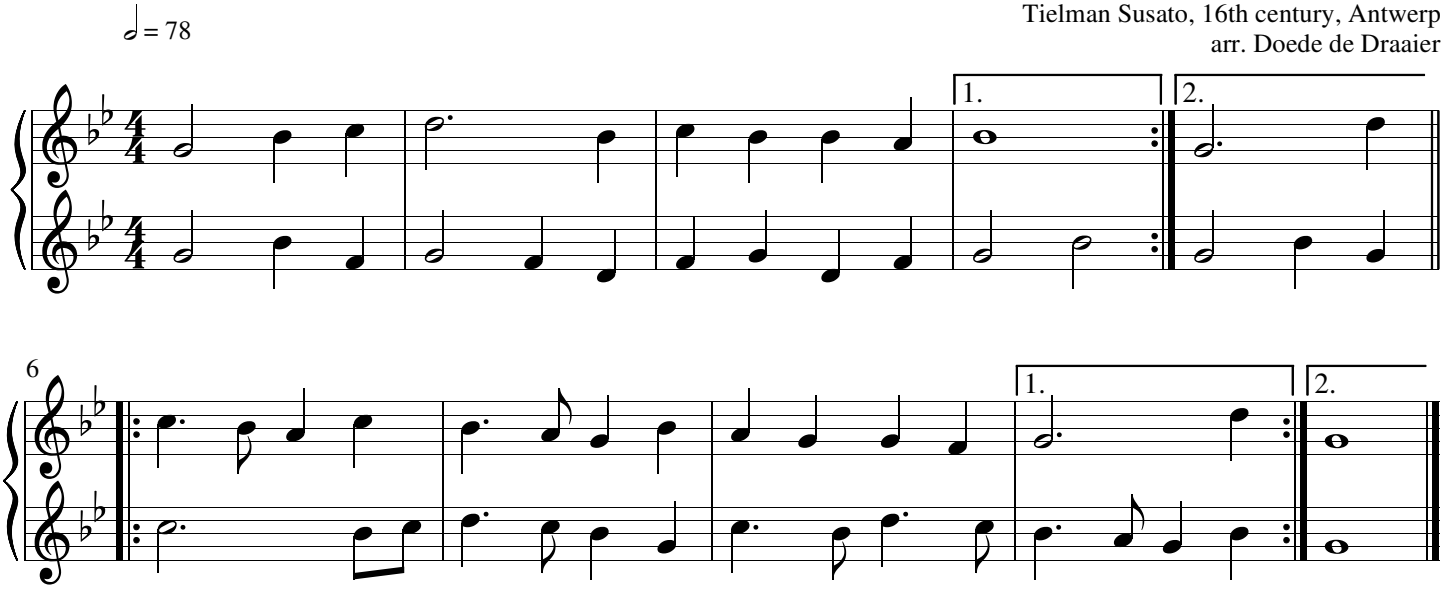
23 Allemande und Nachtanz

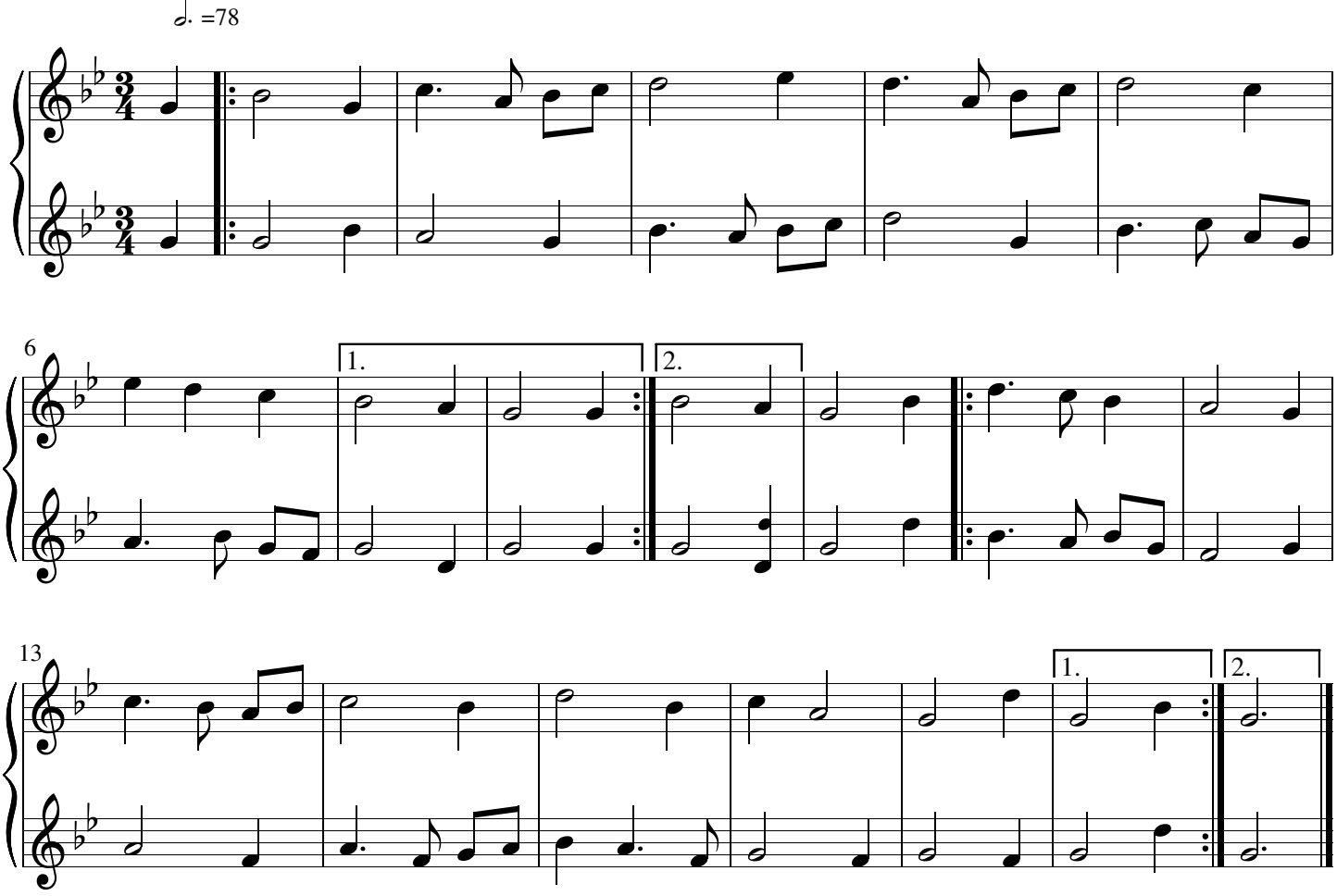
Allemande und Nachtanz

German dance, 16th century, original 4 voice

Tielman Susato, 16th century, Antwerp
arr. Doede de Draaier



Nachtanz



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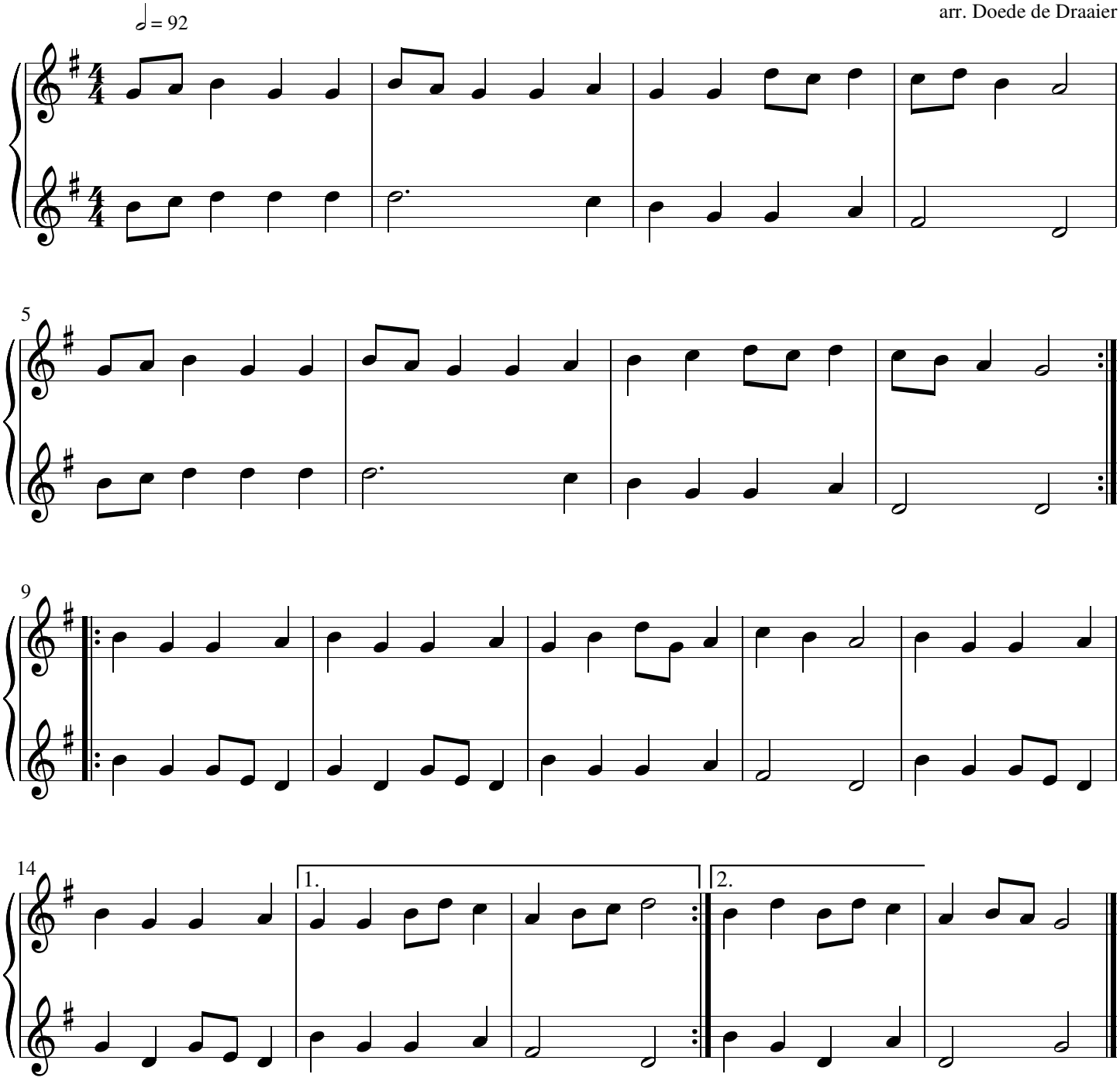
24 Mohrentanz - Susato

Mohrentanz

from Susato: Danserije
arr. Doede de Draaier



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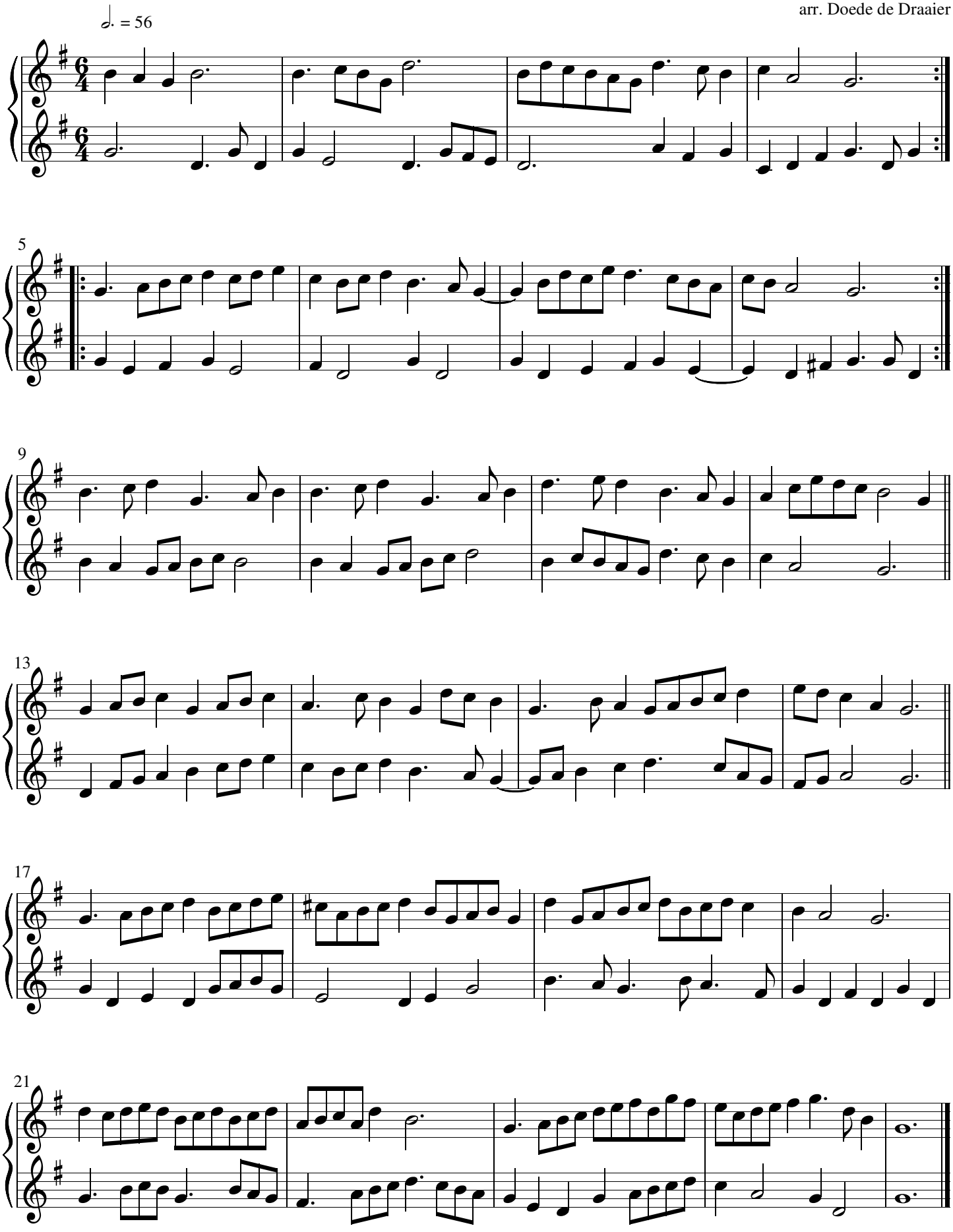
25 La Volta

La Volta

adaptation of a harpsichord piece of William Byrd

arr. Doede de Draaier



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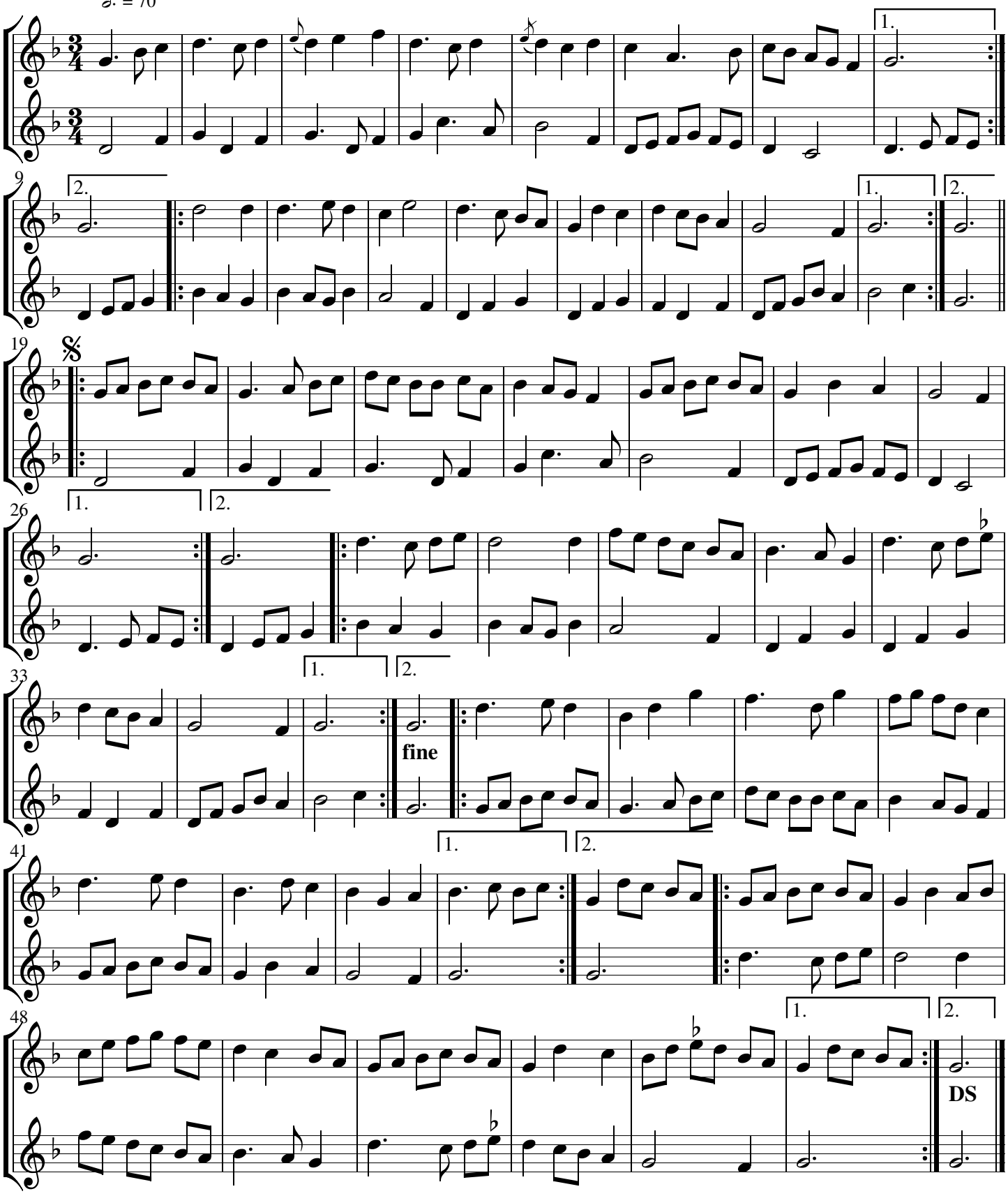
Tourdion

Anonymous / Pierre Attaignant
arr. Doede de Draaier



There use to be different interpretations of the original melody concerning choices between E and E flat. The original has only E. I have suggested E flat for notes in bars 32, 50 and 52. That is my personal preference. Other interpretators turn E's into E flat in measure 28 and conse quently in 46. Some people turn even all E's into E flat, but that seems to be at variance with the original manuscript.

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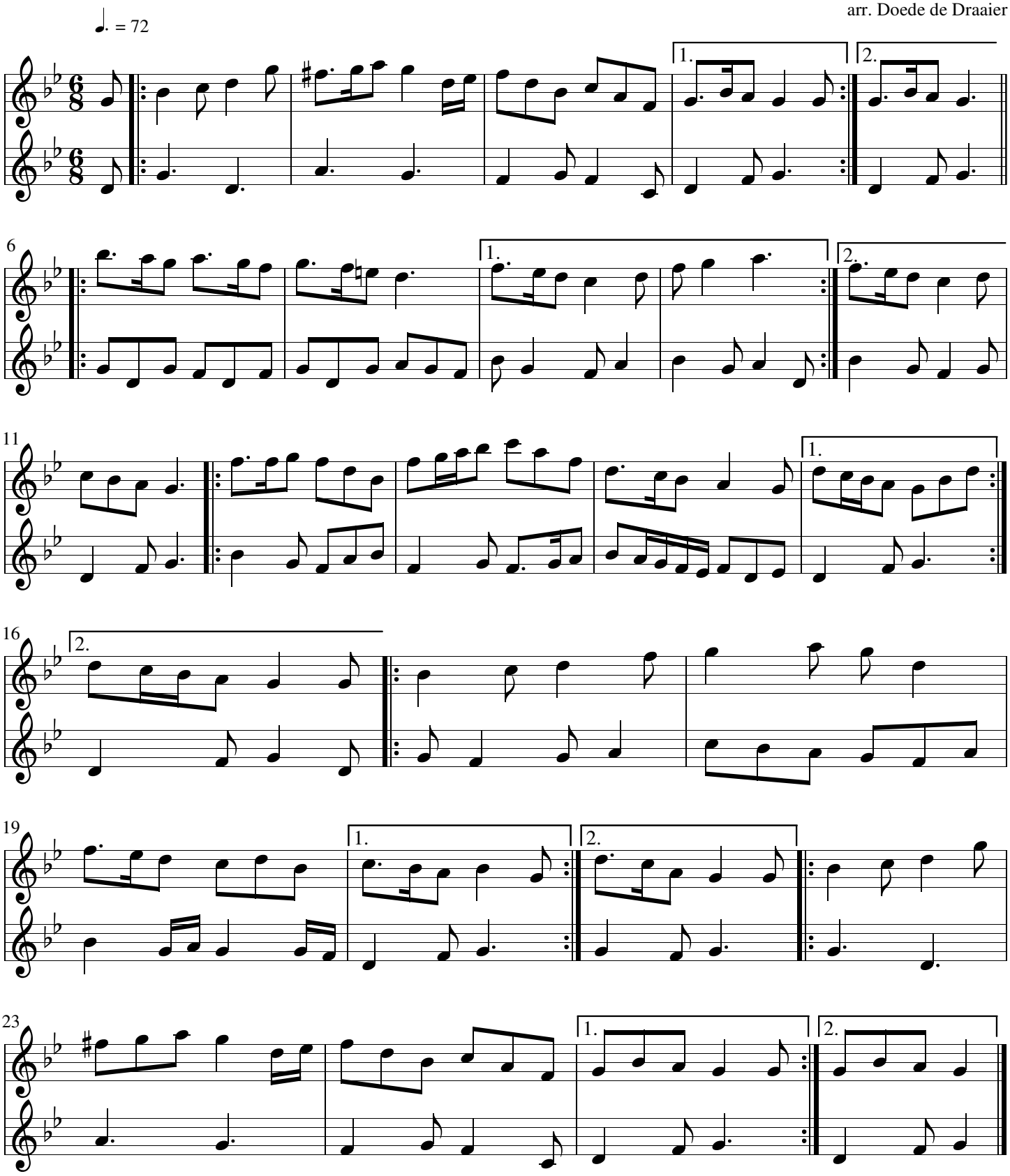
26 Daphne

Doen Daphne d'over schoone Maeght

adaptation of an English song of the 16th century

Jacob van Eyck
arr. Doede de Draaier



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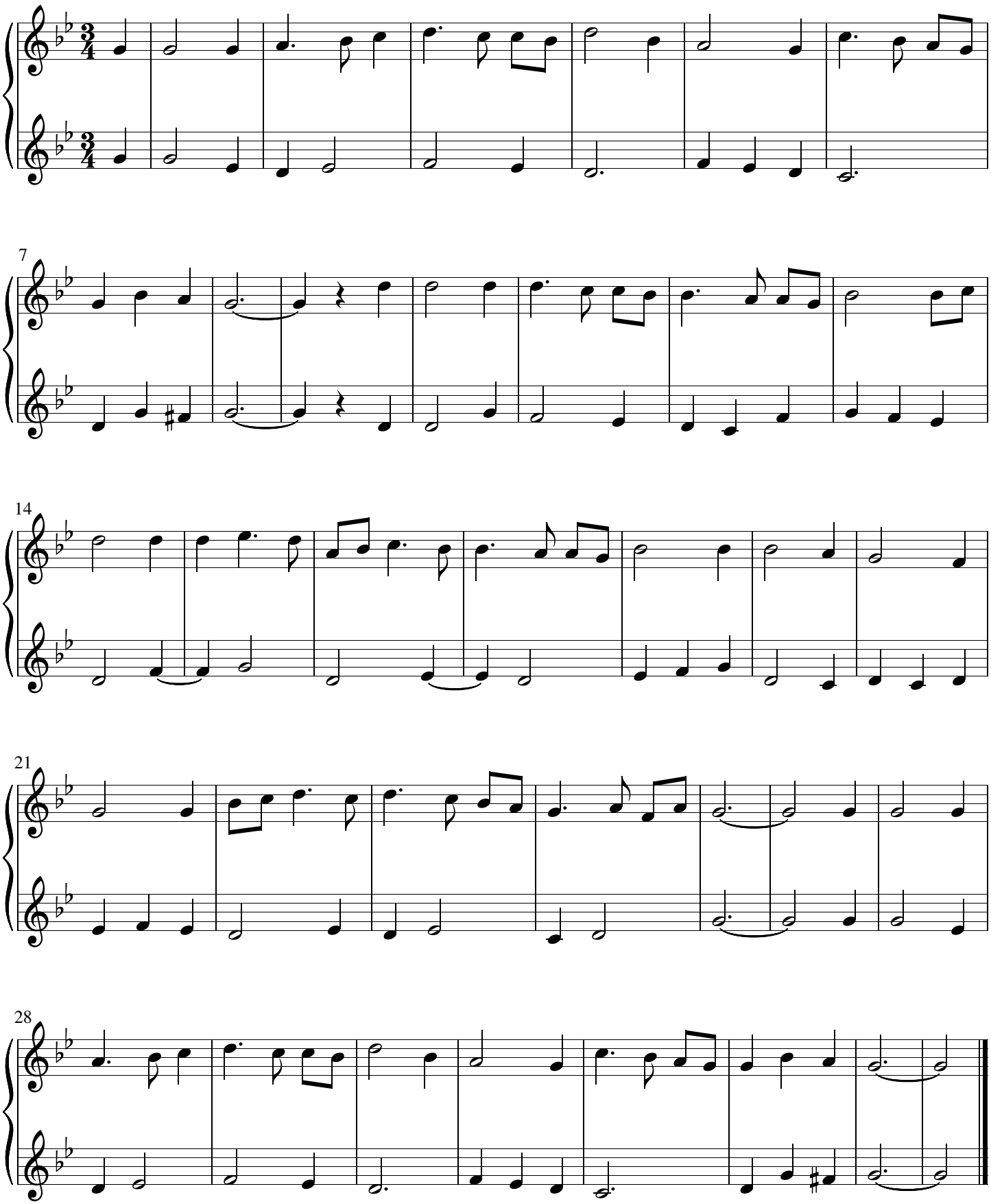
28 Nowell sing we

Nowell sing we

first voice: from a 2 voice Christmas song

Anonymus, English, 15th century
2nd voice: Doede de Draaier



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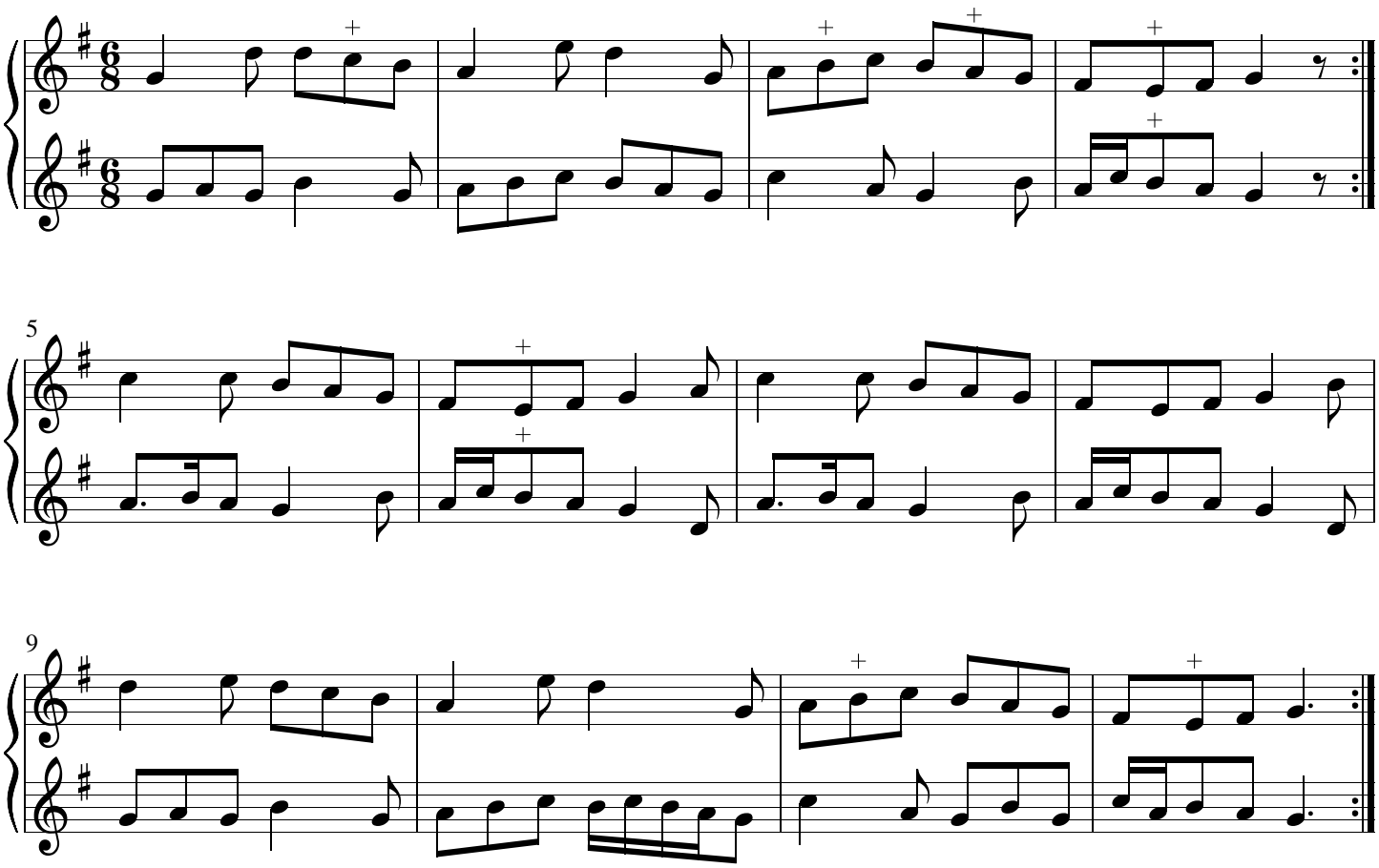
29 Edi beo thu

Edi beo thu

English Christmas Maria song

Anonymus, 13th century
original 2 voice song, 2nd voice adapted by Doede de Draaier

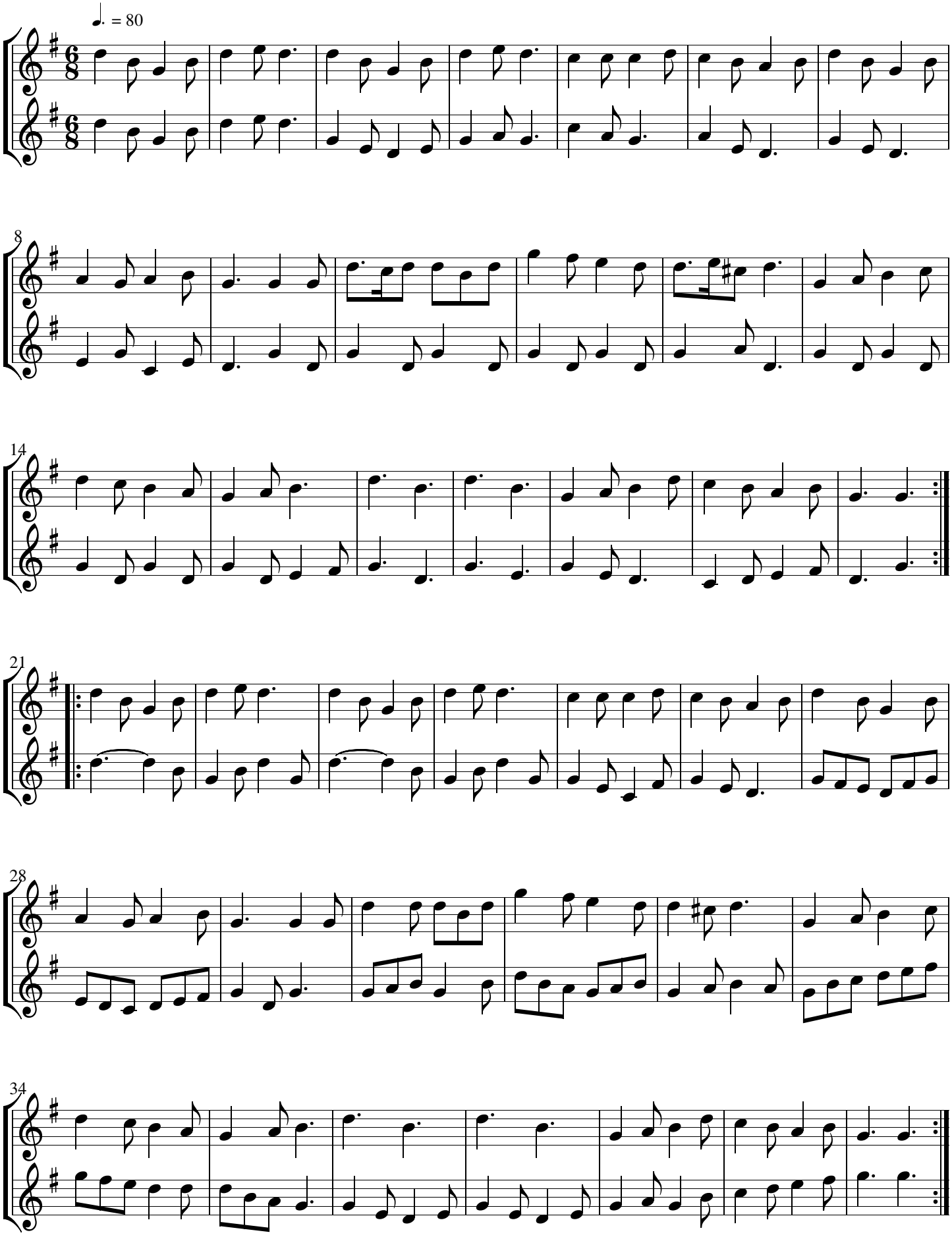


30 Joseph, lieber Joseph mein

Joseph, lieber Joseph mein

German Christmas song

Johann Walther, 16th century
arr. Doede de Draaier



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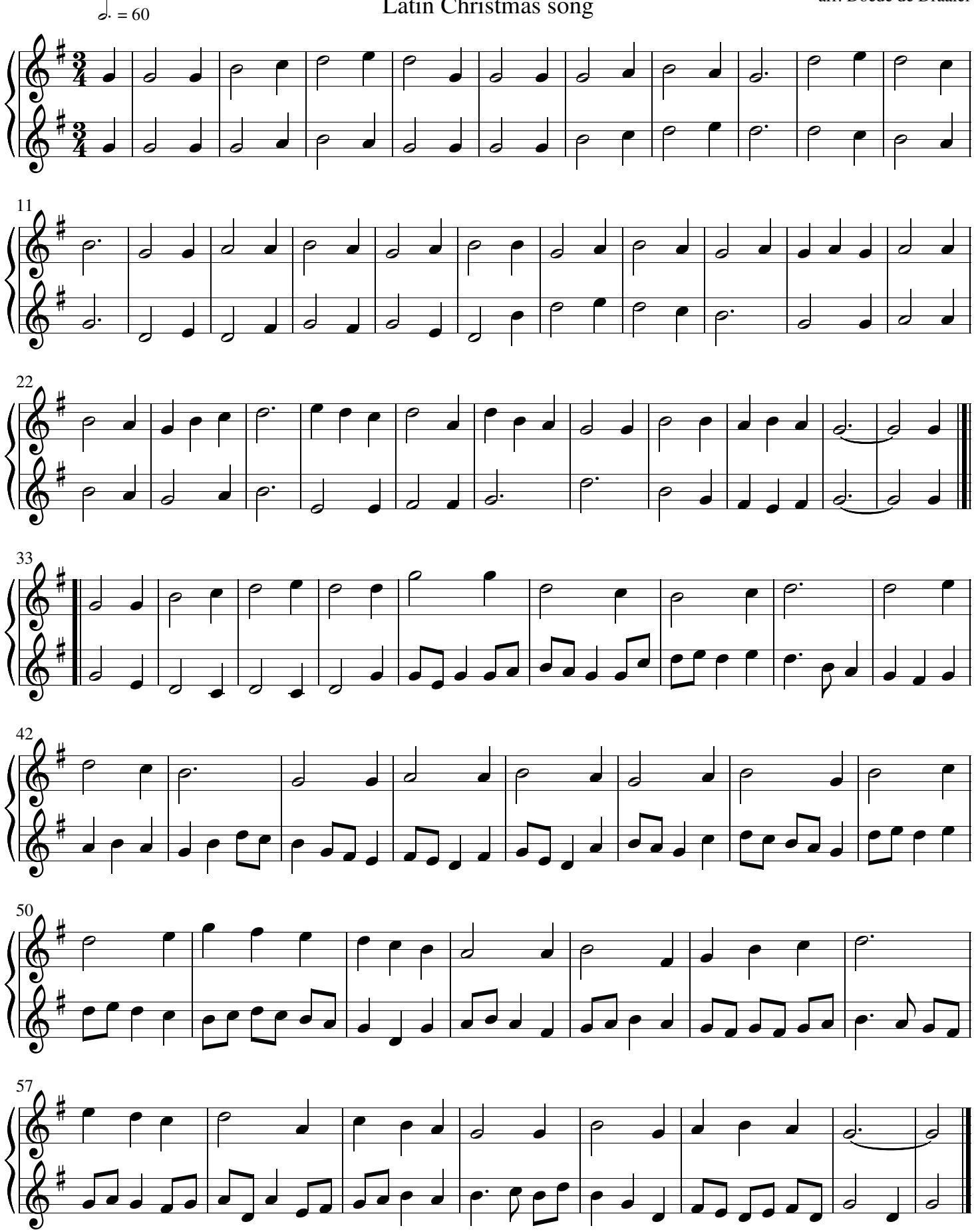
31 In dulci jubilo

In dulci jubilo

Latin Christmas song

Anonymus, 13th cenury
arr. Doede de Draaier



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