East Bay Recorder Society

GIG BOOK

TUNEFUL MUSIC

for PUBLIC PERFORMANCE and PRIVATE ENJOYMENT

Compiled and arranged by

Eileen Hadidian

with contributions from

Frances Feldon
Richard Geisler
Fred Palmer

Made possible by a grant from

American Recorder Society
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Richard Geisler (Deceased. Former director, American Recorder Orchestra of the West)

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All arrangements by Eileen Hadidian unless otherwise noted.
PREFACE

Introduction

Recorder ensembles from the East Bay Recorder Society have been performing for shut-ins and residents of retirement and nursing homes for several years. Members found that not all music selections worked well and that they sometimes lacked skills in connecting with this specialized audience. The chapter needed a common set of music to perform that was geared specifically to senior citizens. This Gig Book was created for that purpose and will, as well, allow recorder ensembles to play for their own pleasure or perform for any occasion with a minimum of rehearsal time.

The book includes repertoire from the medieval, Renaissance, and Baroque periods, as well as traditional music, in two to four parts. Some of the pieces are given in both two- and three-part arrangements. Chord symbols are provided above the bass lines for harp and guitar players. Most of the pieces are organized so that ensembles can play them as long sets.

Background

For centuries people have written about music's power to help in healing body and soul. The effects of music on creativity, learning and health are now widely documented. In the past ten years studies have established impressive data showing the effects of music in various medical situations. Music can reduce anxiety, decrease pain, lower blood pressure, heart rate, and stress-related hormones, increase endorphin levels and enhance the immune system.

How music affects us

Music can be either “stimulative” or “sedative.” Stimulative music has an assertive rhythm that encourages reactions: moving, dancing, clapping. It increases heartbeat, pulse, blood pressure, and muscular energy. Sedative music, on the other hand, is slower and more soothing. It has an easy, flowing melody, a slow to moderate tempo, with an even range, and no major changes of rhythm or dynamics. It has a calming effect and reduces anxiety and stress.

Entrainment

When playing for people in rest homes or clinics, the ultimate goal is entrainment. The term means synchronizing the music with the person’s energy.

When you first play for a roomful of people, they are often restless, preoccupied, sometimes agitated. Start with some fast music that matches their energy; then after about five minutes begin to slow down the music gradually. This draws the listeners into a calmer state. If you are able to observe the listeners as you play, you will notice that their breathing becomes more regular, that they begin to relax and may even close their eyes! That is just fine — it means the music is acting as a good sedative.

In other situations, you come into a roomful of people whose energy is low. In that case, start with slower music which matches their state, then gradually speed it up. You will often notice their bodies become involved, moving to the music.
Always observe the energy of your listeners, before starting to play. Bringing upbeat music right away to people feeling lethargic often doesn’t work, whereas if you practice entrainment and match their energy before gradually shifting it, their bodies will follow the change of pace and align to the new rhythm. In the same manner, starting to play slow, relaxing music to a roomful of people who are agitated won’t work; whereas if you match their energy, then gradually slow down the music, they will entrain to the slower rhythm.

**Instrumentation**
- The sound of the lower recorders is much mellower to the ears than higher instruments. Play Alto-Tenor-Bass combinations as much as possible.
- Adding other instruments enhances the texture and creates variety: viola da gamba or cello or the bass line, guitar or folk harp playing chords.
- In the four-part pieces, harpists and guitarists can add their own chords. The pieces that would be enhanced by chordal accompaniment are Monsieur’s Almaine, Phillips Pavin, Reflexion, Sarabande and Chasse.

**Repertoire development: how to choose music**
Much of the repertoire of healing music comes from medieval chant repertoire, Celtic tunes, and music from various world traditions, with their modal melodies and flexible rhythm. Modal scales don’t have a sense of drive and direction like major/minor scales. Their range is narrow, usually an octave and a fifth; they weave around a few central notes and seem to have a more calming effect.
- Focus on beautiful melodies, simple harmonies and straight forward rhythms.
- Remember that your purpose is to relax mind and body; the music needs to be comforting, easy on the ear, restful for the brain.
- Avoid overly intellectual, busy, complex music. Bach fugues are very satisfying to play, but people experiencing discomfort often can’t engage their brain to follow or understand the music.
- Choose pieces from different cultural traditions: Celtic, American folk and spirituals, Jewish, Middle Eastern, East Asian, as well as medieval, Renaissance and baroque.
- Start with stimulative or sedative music depending on the setting you are playing in. Get your listeners into entrainment mode, pulling them into the music so they can begin to relax and decrease their anxiety, or liven up, depending on your intention.
- Organize pieces according to similar moods, modes, and keys.
- Build long, ten-minute sets in which you can segue from one piece to the next without stopping, in a seamless, elegant way.
- Determine your intention: do you want the music to go fast-slow, slow-fast, or fast-slow-fast? Put together your music sets accordingly.
  EX: Playford’s Instrumental Suite in G follows the pattern fast-slow-moderate-fast.
- Recognize the importance of repetition. It is soothing and comforting to have some familiarity, which is achieved by repeating a melody or motif.
- Introduce variation: play a piece several times, each time in a different way.
• Alter the rhythmic treatment of pieces. Take a medieval piece: play it first as a chant, arrhythmically and with a drone underneath, then as a rhythmic dance.
• Build a three to four-part piece by layers, from simple to complex: start with one part, then add another, then a third and a fourth.
• Don’t stop between pieces to talk; finish a set before answering questions listeners might have.
• Memorize pieces! Free yourself from the music stand! When you are playing from memory, you are much more tuned in to the people in your environment and are responding to them in a more spontaneous way.

Practical advice
• Write up a one-page description of what your group offers.
• Contact the activities director at each senior center or rest home.
• Visit the site to see what the performance space is like.
• Put together one hour of repertoire that flows smoothly, with one break in the middle. Use the process of entrainment for each half.
• Dress nicely; a good presentation is very important, and shows respect for your audience.
• On the day you are playing, introduce yourselves and explain that you will be offering two sets of music with no interruption. Ask people to save applause for the end of each set.
• Leave some time at the end to describe your instruments and answer questions.
• Don’t give up! If a door slams in your face, try another. If you don’t get a response, try again. I have found that even when I offer something for free as a community service, it sometimes takes three to six months to get a positive response from an administrator.
• Read about healing music and how it works. Consult the bibliography at the end of this book.

Eileen Hadidian
September 2005
DUETS
Pastourelle: Dehors Lonc Pré

13th c. French

Allegro

A/T

B

9

18

26

35

42
Suite in G Major

I. Grimstock

John Playford, 1651

II. All in a Garden Green
V. Newcastle

Allegro
Woodycock/Lull me beyond thee

Woodycock

John Playford, 1651

Moderato

S/T

Dm Am Dm Am

B

F G A Dm

Dm Am Dm Am

C G Am A Dm
Lull me beyond thee
Ma Belle Si Ton Ame/Tourdion

La Bergerie (17th c. French)

*Descant part can be added to the melody the second time through or played on its own.
Aria from *Così Fan Tutte*

arr. by Philippe Gaubert

W.A. Mozart (1756-1791)
Erev Shel Shoshanim

Andante

Iti Mil'venon

Moderato

Traditional Jewish
Dodi Li

Traditional Jewish

Refrain
TRIOS
Suite in G Major

I. Grimstock

Allegro

John Playford, 1651
II. All in a Garden Green

1

Moderato

A

T

B

G G C D C

6

G C D G G C D G

11

G D G C G Am

15

Bm C G C D G
Suite in D Minor

1. Childgrove

Allegro

Playford, 1651
III. Scarborough Fair

Andante

Traditional English
IV. Woodycock

Moderato

S/T

T

Dm Am Dm6 Dm Am

B

5

F G G6 F A Dm

9

Dm Am Dm Am

13

C G Am A Dm
Ma Belle Si Ton Ame/Tourdion

Ma Belle Si Ton Ame

La Bergerie (17th c. French)

Andante

T/S

T

B

Am    Em    D    E    Am    Am

C    G    C    G    Am    G    C    Am    Bm    Em

Am    D    G    C    D    E    Am
Suite in C major

I. Fanfare

G. F. Handel
II. Lentement
III. Air

Andante con moto

[Music notation image]
V. Alla Hornpipe
Aria from *Cosi Fan Tutte*

arr. by Philippe Gaubert

W.A. Mozart (1756-1791)
London Trio #1

Andante

Franz Joseph Haydn (1732-1809)
Traditional Suite

I. 'Tis the Gift to Be Simple

Lively

Shaker Tune
IV. Dona Nobis Pacem

Anonymous

I.

II.

III.

IV.
V. Shenandoah

VI. The Water Is Wide
VIII. Morning Has Broken

A

T

B

3

Em  Am  Dm  G  Em  F  C

6

Am  G  C  Em  F  G  C
QUARTETS/
QUINTET
Personent Hodie

Per-so-nent ho-di-e vo-ces pu-e-ru-lae, Lau-dan-tes ju-cun-dae
In mun-do na-sci-tur pan-nis in-vo-lui-tur, Prae-se-pi po-ni-tur

qui no-bis est na-tus, sum-mo De-o da-tus. Et de vir, vir, vir,
sta-bu-lo bru-to-rum, re-c-tor su-per-no-rum. Per-di-dit, dit, dit,

et de vir, vir, vir, et de vir-gi-ne-o, ven-tre pro-cre- a-tus.
per-di-dit, dit, dit, per-di-dit spo-li-a, prin-ceps in-fer-no-rum.
Per-sonent ho-di-e, vo-ces pu-e-ru-lae, Lau-dan-tes ju-cun-da-e,
In mun-do na-sci-tur pan-nis in-vo-lui-tur, Prae-se-pi po-ni-tur,

qui no-bis est na-tus, sum-mo De-o da-tus. Et de vir, vir, vir,
sta-bu-lo bru-to-rum, re-por su-per-no-rum. Per-di-dit, dit, dit,

et de vir, vir, vir, et de vir-gi-ne-o, ven-tre pro-cre-a-tus.
per-di-dit, dit, dit, per-di-dit spo-li-a prin-ceps in-fer-no-rum.
Ma-gis tres ve-ne-runt, mun-er-a of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cler-i-cu-li, pa-ri-ter pu-e-ri, Can-ten-tu an-ge-li,

Ma-gis tres ve-ne-runt, mun-er-a of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cler-i-cu-li, pa-ri-ter pu-e-ri, Can-ten-tu an-ge-li,

stel-lu-lam se-quin-do, ip-sum a-do-ran-do. Au-rum thus, thus, thus,
ad-ve-nis-ti mun-do lau-des ti-bi mun-do. I-de-o, o, o,

I-de-o, o, o, i-de-o glo-ri-a, in-ex-cel-sis De-o.

I-de-o, o, o, i-de-o glo-ri-a, in-ex-cel-sis De-o.
Personent Hodie

SOPRANO

Per-son-ent ho-di-e vo-ces pu-e-ru-lae, Lau-da-tes
In mun-do na-sci-tur, pan-nis in vo-lui-tur, Prae-se-pi

ju-cun-dae, qui no-bis est na-tus, sum-mo De-o da-tus. Et de vir,
po-ni-tur, sta-bu-lo bru-to-rum, re ctor su-per-no-rum. Per-di-dit,
vir, vir, et de vir, vir, vir, et de vir-gi-ne-o, ven-tre pro-cre-
dit, dit, per-di-dit, dit, dit, per-di-dit spo-li-a prin-ceps in-fes-
a-tus.
no-rum.

Ma-gis tres ve-ne-runt,
O-mnes cle-ri-cu-li,
mun-ce-ra of-fe-runt, Pa-ru-lum in-qui-runt stel-lu-lam se-quin-do,
apar-i-ter pu-e-ri, Can-tent ut an-ge-li ad-ve-ni-sti mun-do,
ip-sum a-do-ran-do. Au-rum thus, thus, thus, au-rum thus,
lau-des ti-bi fun-do. I-de-o o, o, i-de-o,
thus, thus, au-rum thus et myr-rham e-i-of-fe-ren-do.
o, o i-de-o glori-a. in ex-cel-sis De-o.
Personent Hodie

ALTO

Piae Cantiones (1582)
Personent Hodie

TENOR

64

Piae Cantiones (1582)

Laudantes praepii et de vir, perdit ven - tre pro - cre - atus.

Prae - pi ponitur, sta - bu - lo bru - torum, rec - tor su - per - no - rum.

Et de vir, vir, vir, et de vir, vir, vir et de vir - gi - ne - o,

Et de vir, vir, per - di - dit, dit, dit, per - di - dit spo - lia,

Per - sonent in - mun - do ho - di - e vo - ces pu - e - ru - lae,

In mun - do na - sci - tur pan - nis in - vo - lui - tur.

ven - tre pro - cre - atus.

prin - ceps in - fer - no - rum.
Personent Hodie

BASS

Piae Cantiones (1582)

17

Laudantes jucundae, qui nobis est natus, summo Deo datus.

Praesepe ponitur, stabulo brutorum, rector supernorum.

Et de vir, vir, vir, et de vir, vir, vir, et de virgineo

Perdidit, dit, dit, perdidit, dit, dit, perdidit spolia,

ventre procreatus, Magis tres veneunt, munera offert,

princeps inferorum, Omnes clericuli, pater pueri,

Parulum inquirunt stellulam sequendo, ipsum adorando.

Canterunt ut angelii adventisti mundo, laudes tibi fundo.

Aurum thus, thus, thus, aurum thus, thus, thus,

Ideo, o, o, ideo, o, o,

aurum thus et myrrham ei offeren do.

ideo gloria in excelsis Deo.
Ojos claros y serenos.
My Heart Doth Beg, p.2/2
What Then Is Love But Mourning

Arranged for recorders by Richard Geisler

Philip Rosseter
1575–1623

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What Then Is Love But Mourning, SCORE, p.2/2

thus will I mourne, thus will I song, come away, come away my darling.

Beautie is but a blooming,
Youth in his glorie entombing;
Time hath a while which none can stay,
Then come away while thus I sing,
Come away, come away my darling.

Summer in winter fadeth,
Gloomie night heav'ly light shadeth,
Like to the morne are Venus flowers,
Such are heer houres, then will I sing
Come away, come away my darling

Thomas Campion
MOUNSIERS ALMAINE
From The First Book of Consort Lessons

Thomas Morley
(1557-1602)

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PHILLIPS PAVIN
From The First Book of Consort Lessons

Arranged by Frederic Palmer

© 1989 by Frederic Palmer
Sanctus, SCORE, Victoria, p.2/2

Hosanna in excelsis, Hosanna in excelsis, Hosanna in excelsis,
O Wanton Time
(O Temps Divers)
Orlando di Lasso
(1592-1594)

Soprano:

Alto:

Tenor:

Bass:

Sempre legato

Sempre legato

Sempre legato

Sempre legato

Her whom my thought, her whom my thought protects by constant vigilance:

I long for you. I long for you! In spite of my steadfastness,
Oh time, oh do take time to play this melancholy madrigal. Do not hurry through it. Play the musical phrases as long legato sighs of longing. The song's sadness has much beauty.

O wanton time, O time that robs me of beholding
O temps divers, O temps diverse qui me defend devoir
Her whom my troth protects by constant vigilance:
Celle ou ma foi rend sa ferme defense:

I long for you, I long for you! In spite of my steadfastness
Je meurs par foi, je meurs par foi! Car malgre mon vouloir,
Deep is the pain caused by my loved one's absence.
Il n'est ennui que d'amoureuse absence.
Reflexion
From the VIème Concert de simphonie (1723)

Arranged by Frederic Palmer

Lentement

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

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Reflexion
From the VIème Concert de simphonie (1723)

Arranged by Frederic Palmer

Lentement

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3. Sarabande
from Overture in F Major
By Georg Philipp Telemann
Arr. by Frances Feldon

Alto Recorder

Tenor Recorder

Tenor Recorder

Bass Recorder
7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon
3. Sarabande
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

Tenor Recorder 1

By Georg Philip Telemann
Arr. by Frances Feldon
Tenor Recorder

3. Sarabande
from Overture in F Major
By Georg Philip Telemann
Arr. by Frances Feldon

Bass Recorder

3. Sarabande
from Overture in F Major
By Georg Philip Telemann
Arr. by Frances Feldon
Alto Recorder

7. Chasse
from Overture in F Major
By Georg Philip Telemann
Arr. by Frances Feldon
7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon
7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon
LOCUS ISTE
In This Place

Anton Bruckner
1824-1896

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The Humble Heart
George DeWitt Hymnal

Arranged by Frederic Palmer

New Lebanon, 1822

© 1988 by Frederic Palmer
I Will Bow and Be Simple
Shaker Melody

Arranged by Frederic Palmer

New Lebanon, 1847

© 1988 by Frederic Palmer
I Lift Up Mine Eyes to the Mountains
Psalm 121:1-4,7-8
Arranged for recorders by Richard Goishor
Elliot Z. Levine, 1990

Alto

Tenor 1

Bass

A

T1

T2

ENTER Tenor 2

A

T1

T2

ENTER Bass

A

T1

T2

ENTER Bass

Optional CONTRABASS or Cello ENTERS

©1990, Elliot Z. Levine, Shadow Press SP126
Psalm 121:1-4, 7-8

I lift up mine eyes to the mountains; from whence shall come my help?
My help shall come from the Lord, who made heaven and earth.
May your footsteps never falter! Let Him sleep not, your Guard.
He will sleep not nor slumber, Israel's Guard.
The Lord will guard your going and coming
Both now and forever.
APPENDIX A

Sources of music used for these arrangements


*Handel Album* (arr. by Walter Bergman).

   NY: Edwin Kalmus.


*The Complete Country Dance Tunes from Playford’s Dancing Master* (1651-ca. 1728).
   Edited by Jeremy Barlow.

Traditional pieces: passed on through oral tradition, or learned from friends.
APPENDIX B

Sources of printed music for additional repertoire

Pierre Attignant, *14 Chansons.*
London Pro Musica LMMPC1.

Johann Sebastian Bach, *Air & Gavotte from Orchestral Suite #3.*
Moeck MZ762/763.

Johann Sebastian Bach, *Air & Gigue from Suite #3.*
Echo Editions, BR1.

x.y Press.

Andrew Charleton, *Treasury of Irish Airs.*
Provincetown PBE31.

Cheap Trills Editions.

Cheap Trills Editions.

Juan del Encino, *Five Villancicos.*
London Pro Musica LPMEML145.

Stephen Foster, *Various songs.*
Echo Editions.

George Gershwin, *Various settings.*
Arcadian Editions.

George Frederick Handel, *Concerto.*
(4 movements from Concerto Grosso Op.6 no. 3).
Oriel Editions OL136.

Oxford University Press.

James Hook, *Six Trios for 3 Flutes*
Rubank Editions.
Wolfgang Amadeus Mozart, *March of the Priests* from *The Magic Flute.*
Schott ST11783.

Turlough O’Carolan, *The O’Carolan Collection.*
Arcadian AP110 & AP153.

Johann Pachelbel, *Canon in D.*
Loux Publishers LMP18.


Michael Praetorius, *Dances from Terpsichore*, Volumes I & III
(ed. Bernard Thomas). London Pro Musica Editions,

Henry Purcell, *First set of pieces from The Faerie Queen.*
Schott ST11798 & 11799.

Johann Sigismund Kusser: *Bourée, Menuett, Gavotte.*

Quartets for Recorders, Book II: *Renaissance dances.*
Universal Editions UE 17120.

Quartets for Recorders, Book IV: *Famous pieces from the Baroque.*
Universal Editions UE

Georg Philip Telemann, *Seven Wedding Dances.*
Consort Editions CM1046.

Luis Venegas Henestrosa, *Cancion a 4.*
Moeck MZ347/348.
APPENDIX C

Select Bibliography

Books


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Mathieu, W. A. *The Listening Book.*


Remen, Rachel Naomi. *Kitchen Table Wisdom - Stories that Heal.*

Ristad, Eloise. *A Soprano on Her Head.*

Snodgrass, Cynthia. *The Sonic Thread - Sound as Pathway to Spirituality.*


Tomatis, Alfred A. *The Conscious Ear.*
Articles & Journals


King, Patricia. "Sound Healing – Eileen Hadidian’s Healing Muses," 


Riley, Laurie. "Music Heals," The Music for Healing and Transition Program, 
Hillsdale, NY.

No. 3, Summer 1995.

Schroeder-Sheker, Therese. "Music for the Dying: A Personal Account of the New Field 
of Music Thanatology - History, Theories, and Clinical Narratives," 


Applications of Music in Medicine. 

Open Ear Journal 2000, Dedicated to Sound and Music in Healing and Education. 
(Pat Moffit Cook, editor). Bainbridge Island, WA. www.openearjournal.com

Townsend Letter for Doctors & Patients. The Examiner of Medical Alternatives. 
Programs and Websites

Healing Muses
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Oakland, CA 94610

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Email healingmuses@comcast.net
Website

Healing Muses was founded from personal experience in 1999 by Eileen Hadidian, a professional flutist and recorder player who was greatly strengthened by music during her battle with cancer. In 2001 Healing Muses incorporated as a 501(c)(3) nonprofit organization. Healing Muses brings soothing music to Bay Area medical centers to those in need without direct cost to patients. The musicians who serve as Healing Muses have demonstrated the ability to embody therapeutic presence.

Eileen also noted the following two organizations in her original edition of this Gig Book:

The Music for Healing and Transition Program
(which trains and certifies music practitioners to bring live music to the bedside of the ill and dying)
P.O. Box 127
Hillsdale, NY 12529
Website

Townsend Letter for Doctors & Patients
(The Examiner of Medicine Alternative)
911 Tyler St.
Pt. Townsend, WA 98368
Website