

Full Score

Sancho's Dance Mix

suite for strings on dance tunes by Ignatius Sancho (c.1729-80)

Julian Grant

(2014)



A page of music by Ignatius Sancho from the Montagu Music Collection, Boughton House.

Mariannes Reel. 15

Who'd a thought it.

This image shows a page of handwritten musical notation. The page is divided into two sections. The first section is titled "Mariannes Reel." and is numbered "15" in the top right corner. It consists of two systems of music, each with a treble and bass staff. The second section is titled "Who'd a thought it." and also consists of two systems of music, each with a treble and bass staff. The notation is in a historical style, featuring various note values, rests, and bar lines. The paper appears aged and slightly stained.

Sancho's Dance Mix

a suite for strings
based on dance tunes by Ignatius Sancho

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- | | |
|---|---------|
| 1. Many Minuets | page 1 |
| 2. Air | page 11 |
| 3. Who'd a'thought it: Reeling on Richmond Hill with Marianne | page 13 |

duration - 12 minutes

PROGRAMME NOTE:

Paul Boucher, Curator, Montagu Music Collection, Boughton House

In creating this suite of dances for the Buskaid Soweto String Ensemble to perform at Boughton House on July 13th 2014, the composer Julian Grant has also created a tribute to an inspiring British African, Ignatius Sancho (c.1729-80) It is based on Sancho's "*Minuets &c. &c. for the Violin, Mandolin, German-flute and Harpsichord. Compos'd by an African. Book 2nd. Humbly Inscribed to the Right Honble. John Lord Montagu of Boughton*". (London, c 1770)

Ignatius Sancho arrived in Britain from Africa as a very young child slave, and was rescued from a life of servitude by the enlightened John, second Duke of Montagu, who helped educate him. He became popular in fashionable London society and was painted by Gainsborough. Bequests from the Montagu family enabled Sancho to publish his music and to establish a grocery shop in Westminster, close to the Montagu mansion.

He was the first British African to vote, to own a shop, to have his own music, letters and memoirs published, and the first African to have an obituary in the British press. Through his accomplished, witty and well-informed letters, which also highlighted the immorality of the slave trade, Sancho's life became a symbol of the humanity of Africans. He left a legacy of four volumes of music - a set of songs and three sets of dances.

"The latter part of my life has been - thro' God's blessing, truly fortunate, having spent it in the service of one of the best families in the kingdom"

COMPOSER'S NOTE:

The second book of *Minuets &c. &c.* by Ignatius Sancho consists of 11 minuets, an Air, and a few assorted jigs, reels and a hornpipe. The first movement of this suite strings together five minuets, and there is a tiny snatch of Sancho's original *Minuet no. 5 in G major* - just melody and bass line - close to the beginning. The central Air is an almost straight transcription, and the Finale weaves together *Marianne's Reel*, *Richmond Hill* (a jig) and *Who'd a thought it* (a reel) into a drunken and exuberant counterpoint.

[MINUET 7 in G major]

Tempo di minuet ♩ = 96

Vln. I *solo*
p solo

Db. *p*

Allegretto vivo (piu mosso) ♩ = 112

Vln. I *tutti*
p

Vln. II *p*

Vla. *p*

Vc. *arco* *molto stacc.*

Db. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

D [MINUET 4 in F major] *f* 3

Vln. I
Vln. II
Vla.
Vc.
Db. *arco*

E *piuf* 3

Vln. I
Vln. II
Vla.
Vc.
Db. *piuf*

F *f* 2/4

Vln. I
Vln. II
Vla.
Vc.
Db. *f*

[MINUET 5 in C major]

$\text{♩} = \text{♩}$. Allegro vivace $\text{♩} = 168$

Score for the first system (measures 1-4). It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature changes from 2/4 to 3/4. The music features triplets and dynamic markings such as *p* *leggiero*, *p*, and *pizz*. A *non div.* marking is present for the Viola part.

Score for the second system (measures 5-12). It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music continues with dynamic markings like *p* *leggiero*, *p*, *arco*, and *pizz*.

Score for the third system (measures 13-20). It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. A key signature change to G major is indicated by a 'G' in a box above the Violin I staff. Dynamic markings include *p* *delicato*, *p*, and *arco*.

103

Vln. I

Vln. II

Vla.

Vc.

Db.

p delicato

pp

pp

pizz

pp

f

H

110

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

p

p

pizz

I

117

Vln. I

Vln. II

Vla.

Vc.

Db.

p delicato

f

f

p delicato

pizz

f

f

[MINUET 9 in D major (transposed)]

124 **J** arco

Vln. I *p* *f* *p*

Vln. II *p cantabile* *f* *p* *p*

Vla. *p cantabile* *f* *p* *p*

Vc. arco *p* *f* *p* *p*

Db. arco *p* *f* *p*

132

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

139 **K**

Vln. I 1. *p* 2.

Vln. II *p* pizz

Vla. *p*

Vc. *p* pizz

Db. *p*

146

arco

f

f

arco

f

arco

f

arco

f

152

L

f *p*

f *p*

p *mf* *p*

p *mf* *p*

158

M

pp

pp

mf *pp*

mf *pp*

pp

[MINUET II in G minor]

Andantino ♩ = 96

166 solo

Vln. I *p espress.*
bow freely

Vln. II bow freely

Vla. solo *p*

Vc. solo *p espress.* tutti *p espress pizz*

Db. *p*

N

174 flautando

Vln. I *p espress.*

Vln. II *p espress.*

Vla. flautando *p espress.*

Vc. flautando *p*

Db. *p*

O

182

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *mf*

Vc. *pp* *p* *p legato*

Db. *pp* *p*

190 **P**

Vln. I *p delicate*

Vln. II *mf*

Vla. *p delicate*

Vc. *p*

Db.

p ————— *f*

p ————— *f*

p ————— *f*

196 **Q**

Vln. I *p* *pp* *sul G*

Vln. II *p* *pp* *solo* *p*

Vla. *pizz* *p* *arco*

Vc. *pizz* *p*

[MINUET 7 in G major]

Allegretto con moto ♩ = 112

204

Vln. I *solo - arco*

Vln. II *solo - arco*

Vla. *p*

Vc. *tutti: arco* *pp* *p*

213

R

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

tr

div.

pp

unis.

p



222

S

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

3

3

long

a niente

a niente

2. Air

1 $\frac{3}{4}$ Slow and stately $\text{♩} = 66$

Vln. I *p* *tr*

Vln. II *p* *tr*

Vla. *div.* *p*

Vc. *p*

A

9

Vla. *solo* *p* *tr*

Vc. *solo* *p* *tr*

Db. *p* *arco: solo* *sim.*

B

17

Vln. I *f* *sonore*

Vln. II *f* *sonore*

Vla. *tutti* *f* *sonore* *tutti: divisi*

Vc. *f* *tutti: divisi* *tr* *unis.*

Db. *f* *sonore* *tutti* *f* *sonore*

25 **C**

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *p*

Vla. *ff* *mf* *p* unis. all together

Vc. *ff* *f* *p*

Db. *ff* *f* *p* arco sim.

31 **D**

Vln. I *p* solo sul A sul D altri: div. molto rall.....

Vln. II *p* altri: div: Sul D&A *pp*

Vla. *p* altri: non div pizz: arpegg lento *p*

Vc. *pp* div: sul D&A

Db. *pp*

3. Who'd a' thought it: Reeling on Richmond Hill with Marianne

Allegro vivace ♩ = 144 [MARIANNE'S REEL]

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p*

pizz. div. *arco* *sim.*

A

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mf* *mf*

sim. *sim.*

p *un.* *mp* *mf* *mp* *mf*

B

Vln. I

Vln. II

Vla.

Vc.

Db.

p *p* *mf* *mp*

sim. *sim.*

p *mf* *mp*

37 $12^{\bullet} = 144$
8 [RICHMOND HILL]

Vln. I *p leggiero*

Vln. II *p leggiero*

Vla. *p leggiero*

Vc. pizz: non div.
p

Db. non div.
p

41 **E**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

$\frac{4}{4}$

45 $\frac{4}{4}$ ♩ = 144

F [WHO'D A THOUGHT IT]

Vln. I

Vln. II

Vla. *div.* *p* *sf* *p* *mf* *p*

Vc. *arco* *mf*

Db. *f* *p*

51

G

Vln. I *p leggiero*

Vln. II *p leggiero*

Vla. *p leggiero* *mf*

Vc. *pizz* *p* *arco* *mf*

Db. *f* *f* *p*

57

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz* *p*

Db. *p*

62 H

Vln. I
Vln. II
Vla.
Vc.
Db.

f *mf* *p*

arco

Detailed description: This system contains measures 62 through 67. The music is in 4/4 time with a key signature of two flats. The strings play a rhythmic pattern of eighth notes. The first violin part begins at measure 65 with a dynamic of *p*. The second violin part also begins at measure 65 with a dynamic of *p*. The viola part starts at measure 62 with a dynamic of *mf*. The violin part is marked *arco*. The double bass part starts at measure 62 with a dynamic of *f*. A rehearsal mark 'H' is placed above measure 65.

68 12/8

Vln. I
Vln. II
Vla.
Vc.
Db.

f *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Detailed description: This system contains measures 68 through 74. The time signature changes to 12/8. The music features a complex rhythmic pattern with accents. Dynamics range from *f* to *p*. The first violin part has dynamics *f*, *mf*, *p*. The second violin part has dynamics *f*, *mf*, *p*. The viola part has dynamics *mf*, *p*, *mf*, *p*, *f*, *mf*, *p*. The violin part has dynamics *mf*, *p*, *mf*, *p*, *f*, *mf*, *p*. The double bass part has dynamics *f*, *mf*, *p*, *f*. A rehearsal mark 'I' is placed above measure 75.

75 I

12/8 ♩ = 144

Vln. I
Vln. II
Vla.
Vc.
Db.

p *leggiero* *p* *leggiero* *p* *leggiero* *pizz* *p* *p*

Detailed description: This system contains measures 75 through 79. The time signature is 12/8 with a tempo marking of ♩ = 144. The music is in a key signature of two sharps. The first violin part is marked *p leggiero*. The second violin part is marked *p leggiero*. The viola part is marked *p leggiero pizz*. The violin part is marked *p*. The double bass part is marked *p*. A rehearsal mark 'I' is placed above measure 75.

79 4/4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

83 4/4 ♩ = 144

Vln. I

Vln. II *p*

Vla. *p* arco: tremolo

Vc. *p* arco

Db. *p*

J

86 4/4

Vln. I *p* *mf* *p*

Vln. II *mf* *p* sim.

Vla.

Vc.

Db. *mf*

K

94

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *f* *ff*



99

Vln. I *p* *sim.* *arco* *f*

Vln. II *p* *sim.* *f* *non div.*

Vla. *p* *sim.* *f*

Vc. *pizz: non div* *p* *f* *arco*

Db. *pizz* *p* *f* *arco*

L



104

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *3*

Db. *3*

M

109

Vln. I *ff* *sim.* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* non div. *ff*

Db. *ff*

Measures 109-113. Vln. I has a *sim.* marking. Vln. II, Vla., Vc., and Db. all have *ff* markings. Vc. has a *non div.* marking. A box labeled 'M' is above measure 110.

N

114

Vln. I

Vln. II

Vla.

Vc. *ff* div.

Db. *ff*

Measures 114-118. Vc. has a *ff* marking and a *div.* marking in measure 118. A box labeled 'N' is above measure 117.

119

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* div.

Db. *ff*

Measures 119-123. Vln. I, Vln. II, Vla., Vc., and Db. all have *ff* markings. Vc. has a *div.* marking. A time signature change to 12/8 occurs at measure 121.

