

The next piece has a key signature of D major but contains a natural C near the end of the tune. It also displays a good range of note values and decoration. Tunes from the Elizabethan and early Jacobean period often have a simple version of the air in the first four bars followed by a more complicated series of notes in the next four. These are known as divisions. This piece is associated with William Kemp, an actor who danced a morris from London to Norwich over nine days in 1600. Unless indicated, the majority of notes are found on the C row.

**Kemps Jig**

1R 1R 1R 1L 2R 1L 2R 1R 1R 1L 1R 1R 2R 2R 1R 1L 1R 1R 1L  
 [.....G row .....] G Ac Ac [.....G row .....]

2R 1R 2R 1L 2R 1R 1R 1L 1R 1L 1R 1R 2R 2R 1R 2R 1R 2R 1R 1R  
 Ac G Ac Ac [....G row .....G row .....G row ...]

2R 1R 2R 1R 2R 2R 1R 1R 1R 2R 1L 4L 1L 2R 1L 1L 4L 1L 1L  
 G G Ac G G

1R 1L 1R 1R 2R 2R

William Kemp was an Elizabethan comic actor and jester and a colleague of William Shakespeare. In 1599, probably because he fell out with Shakespeare, he left the Lord Chamberlain's Men, Shakespeare's Theatre company, and sold his shares in the Globe Theatre.

The following Lent, he set out to dance from London to Norwich. His book, published later in 1600, gives us a detailed account of his journey. The title, "Kemps Nine Daies Wonder", is perhaps the origin of the expression a "nine days wonder". The book records details of the places, people and trades which he met with on his unusual journey.

Unfortunately, no concertina to accompany him but the instruments of the early morris, pipe and tabor.

