

The Pennsic Pile

50 Year Edition



Edited by

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Note from the Editors

Greetings to all those inspired to play music for dancing! We hope you continue to find the Pennsic Pile a useful resource.

Changes for this year's edition include tunes for many new dances: Bouffons, Giunto m'ha Amore, Gloria d'Amore, and several additional 15th C Italian and Gresley dances. We also included a new arrangement for Bizzarria d'Amore based on the original lute tablature and a new setting for Petite Rose based on a Dalza piva. Fixes from last year include fixes for bar line problems in Black Alman and Daphne as well as misaligned chords in Gathering Peascods. Last, but not least, many more arrangements now have Creative Commons licenses thanks to our arrangers Dave Lankford, Monica Cellio, and Richard Schweitzer!

We removed a few tunes for space reasons: Figlia Guielmina, Rustica Amorosa, Piva alla Venetiana, Monsieur's Almain, and the Frog Galliard.

Most tunes are marked with a suggested roadmap or number of repeats. However, and we cannot stress this enough: **Reconstructions and preferences vary. Always consult with the dance master for desired tempo, roadmap, and number of repeats.**

Suggested guitar chords have been added and/or reviewed by the editors on most of the 16th and 17th century tunes. Where for example “Dsus4” is marked, first play a chord (“suspension”) with the notes D/G/A, then resolve to a D major chord D/F#/A. Where for example “D5” is marked, this indicates an open D chord - just D and A.

For the 15th century dances, a chordal accompaniment is generally not well-suited to the character of the music. Instead, most tunes have suggested drones marked.

Please let the editors know if you find any mistakes in the music, repeat structure, roadmap or chords. If you are interested in providing arrangements for the Pile or with helping with the task of editing the Pile, please contact us at pile@thedancingmaster.net.

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors
14th of May, A.S. LI

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Chapter 1

Basse Danse

Basse danse (or bassadanza in Italian) was popular across Europe in the 15th and early 16th centuries. One of the most important sources for basse danse is Ms 9085 in the Bibliotheque Royale, Brussels (c. 1445). This manuscript gives only a slow-moving tenor, or cantus firmus, as the melody for most of the dances. Musicians normally would have improvised multipart polyphony above the tenor line.

In the Pennsic Pile, the tenor / cantus firmus is marked for each dance. Be sure that this is the most prominent line as the dancers are dancing to it rather than the improvised melody. The exception is Danse de Cleves: in this dance the given melody appears in the source, so emphasize this line as well as the slower-moving tenor line.

We have notated the basse danses in 6/4 time, and an appropriate tempo would be approximately dotted half note = 40-45.

Alenchon

Brussels MS #21, arr. Russell Almond

Basse Danse Tenor

La Allemande

Paul Butler

Paul Butler's musical score for "La Allemande" consists of six staves of music, each starting with a treble clef and a key signature of one flat. The time signature varies between common time (indicated by a 'C') and 6/8 time (indicated by a '6/8'). The music is divided into measures by vertical bar lines.

The first staff begins with a measure of two eighth notes followed by a sixteenth-note pattern. The second staff begins with a measure of three eighth notes. The third staff is labeled "Basse Danse Tenor (?)". The fourth staff begins with a dotted half note. The fifth staff begins with a measure of four eighth notes. The sixth staff begins with a dotted half note.

Measure numbers 5, 10, 15, and 19 are indicated above the staves. Measures 5 and 10 begin with eighth-note patterns. Measure 15 begins with a sixteenth-note pattern. Measure 19 begins with a eighth-note pattern.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

B

C

D

The image shows three staves of musical notation, each consisting of five horizontal lines. The notation is in common time and uses a treble clef. The first staff, labeled 'E', begins at measure 15 and ends at measure 22. The second staff, labeled 'F', begins at measure 19 and ends at measure 26. The third staff, labeled 'G', begins at measure 23 and ends at measure 30. The music consists primarily of eighth and sixteenth note patterns.

Amours

Paul Butler

The musical score consists of five systems of three staves each. The top two staves begin with a treble clef, and the bottom staff begins with a bass clef. The key signature is one flat. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show sixteenth-note patterns. Measure 4 begins with a bass note. Measure 5 starts with a dotted half note followed by eighth notes. Measures 6-7 show sixteenth-note patterns. Measure 8 begins with a bass note. Measure 9 starts with a dotted half note followed by eighth notes. Measures 10-11 show sixteenth-note patterns. Measure 12 begins with a bass note. Measure 13 starts with a dotted half note followed by eighth notes. Measures 14-15 show sixteenth-note patterns. Measure 16 begins with a bass note.

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

The musical score consists of five systems of music, each starting with a repeat sign and a measure number (1, 5, 10, 15, 19). The music is written in common time with a key signature of one sharp (F#). The Tenor part (top staff) features a continuous stream of eighth-note patterns. The Basse Danse Tenor part (middle staff) consists of sustained notes with occasional eighth-note grace notes. The Bass part (bottom staff) provides harmonic support with sustained notes. The score is arranged for three voices: Tenor, Basse Danse Tenor, and Bass.

Lauro

Paul Butler

Two times through

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a 'B' below it, and the bottom staff a bass clef. The music is in common time (indicated by a '4'). The score includes several chords labeled above the staff: Am, C, G, C, G, Am, G, C, Dm, Bb, Am, G, Dm, G, and Bb. There are also markings for 'Basse Danse Tenor (?)' in the middle section. The basso danza tenor section starts at measure 8, indicated by a 'B' below the middle staff's clef. The music concludes with a final section starting at measure 9, indicated by a 'Bb' below the middle staff's clef.

Musical score for a four-part instrument (e.g., fife and drum) in common time. The score consists of four staves: Treble, Alto, Tenor, and Bass. The music is divided into two systems by a double bar line.

Measure 14:

- Treble:** Dm (two eighth-note pairs), Dm (two eighth-note pairs), B_b (two eighth-note pairs), G (two eighth-note pairs), B_b (two eighth-note pairs).
- Alto:** Dotted half note, Dotted half note.
- Tenor:** Dotted half note, Dotted half note.
- Bass:** Dotted half note, Dotted half note.

Measure 19:

- Treble:** Dm (two eighth-note pairs), C (two eighth-note pairs), Am (two eighth-note pairs), G (two eighth-note pairs), C (two eighth-note pairs), G (two eighth-note pairs), C (two eighth-note pairs).
- Alto:** Dotted half note, Dotted half note.
- Tenor:** Dotted half note, Dotted half note.
- Bass:** Dotted half note, Dotted half note.

Le Petit Rouen

Paul Butler

The musical score consists of six staves of music. The first three staves begin in 6/4 time, indicated by a '6' over a '4'. The fourth staff begins in 4/4 time, indicated by a '4' over a '4'. The fifth and sixth staves begin in 6/8 time, indicated by a '6' over an '8'. The music is composed of eighth and sixteenth notes. Measure numbers 1 through 16 are present above the staves. The title 'Le Petit Rouen' is centered above the first staff. The author's name, 'Paul Butler', is at the top left. The copyright notice, '© Paul Butler, SCA Arden of Icombe', is at the bottom center.

A musical score for three voices (Soprano, Alto, Bass) in G clef, common time. The score consists of five systems of music, each starting with a measure number (20, 24, 28, 32, 37). The Soprano part (top line) features mostly eighth-note patterns, often in sixteenth-note groups. The Alto part (middle line) follows a similar pattern but with some eighth-note sustained notes. The Bass part (bottom line) consists of sustained notes on the G4, A4, and B4 strings. Measure numbers 20, 24, 28, and 32 end with a double bar line and repeat dots, indicating a repeat of the section.

Falla con misuras (La Spagna)

Ebreo

Basse Danse Tenor.

6

12

19

25

31

36

41

Chapter 2

15th Century Italian Dances

The primary sources for 15th Century Italian dance are manuscripts from the mid- to late 15th century containing dances by (among others) the dancing masters Domenico da Piacenza (c. 1400-1470) and his student Guglielmo Ebreo (c. 1420-1484) (also known as Giovanni Ambrosio after his conversion from Judaism to Catholicism).

15th century Italian dance is somewhat unusual in that dances often change between “tempi”. These are marked in each dance. Additionally, the melody is not always the top line. Each piece has marked which line is the melody, and in bassadanza sections the tenor or cantus firmus is marked as the “melody”. Be sure to emphasize these lines when playing the dances.

The various tempi are transcribed as:

- Bassadanza: 6/4
- Quadernaria: 4/4
- Saltarello: 6/8 or occasionally 3/4
- Piva: 2/4 or 6/8

As a rough guide for tempo, keeping a constant tempo of approximately quarter note = 120 (or dotted quarter = 120 for 6/8 piva sections) regardless of the various tempi should work for many of the dances.

(See *Joy and Jealousy* by Vivian Stephens and Monica Cellio for additional information; it is available online at <http://sca.uwaterloo.ca/~praetzel/Joy-J-book/>).

Amoroso

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAA BB CC DD. Play: Two dances.

Drone: D/A

The musical score consists of four staves of music, each with a treble clef and a common time signature. The music is divided into sections labeled A, B, C, and D, indicated by boxes above the staves. The first section, A, is labeled "Piva; Melody". The second section, B, is labeled "(3)" and contains a drone note D. The third section, C, begins at measure 6 and includes a change in time signature to 2/4. The fourth section, D, begins at measure 11 and also includes a change in time signature to 2/4. The music concludes at measure 17.

Anello

Domenico da Piacenza, c. 1425-1450 (PnD)

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A

Quadernaria; Melody (3)

B

C

D

E

This musical score consists of five sections labeled A through E. Sections A, C, and D each have three staves. Section A is titled "Quadernaria; Melody (3)". Section B has three staves. Section C is followed by section D. Section E has three staves. The music is written in common time (indicated by a 'C') with a key signature of one flat (indicated by a 'F' with a sharp sign). Measures are separated by vertical bar lines. Measures 1-3 of section A show a drone on the first staff and a melody on the second staff. Measure 4 shows a change in the drone pattern. Sections C and D show a similar pattern where the drone changes at measure 4. Section E shows a different pattern where the drone changes at measure 12.

Belfiore*for three*

Domenico da Piacenza, c. 1425-1450 (PnD)

arr. Monica Cellio

One dance: AAA BBB CCC DDD EEE F. Play: 3 dances.

Drone: G/D

A Quadernaria; Melody

(3) **B** (3)

C (3) **D** (3) **E** Piva (3)

F

Belreguardo

Domenico da Piacenza, c. 1425-1450 (PnD)

transcr. Monica Cellio, arr. Dave Lankford

AA B CC D, once or twice

Note: this music can be used for a 16-bar A section or a 12-bar version, since various reconstructions of the dance may call for either. If a 12-bar version is desired, play A, take the first ending, then immediately play the second ending instead of repeating.

The musical score consists of four staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C').

- Staff 1 (Top):** Labeled 'A' Saltarello; Melody. It features two endings: ending 1 (repeated) and ending 2 (new). Measures 1-8 show the melody in eighth and sixteenth notes. Measures 9-16 show the bass line in eighth notes.
- Staff 2 (Second from Top):** Labeled 'B' Bassadanza. Measures 1-8 show the bass line in eighth notes. Measures 9-16 show the melody in eighth notes.
- Staff 3 (Third from Top):** Labeled 'C' Melody. Measures 1-8 show the bass line in eighth notes. Measures 9-16 show the melody in eighth notes.
- Staff 4 (Bottom):** Labeled 'D' Melody. Measures 1-8 show the bass line in eighth notes. Measures 9-16 show the melody in eighth notes.

Chirintana

T'Andernaken / Laet Ons Mit Hartzen

Emma Badowski, based on anonymous 15th C. Dutch melodies

AABB; repeat C until done

Drone: D/A

The musical score consists of three staves of music. Staff 1 (top) contains measures 1-6, labeled 'A Quadernaria'. Staff 2 (middle) contains measures 7-11, labeled 'B'. Staff 3 (bottom) contains measures 12-18, labeled 'C Piva'. Measures 19-26 show a continuation of staff 3. Measure 27 begins a new section starting with a repeat sign.

Staff 1 (Top):

- Measures 1-6: Labeled 'A Quadernaria'. The melody consists of two voices: a soprano-like voice in treble clef and a bass-like voice in bass clef. The bass part has sustained notes and some eighth-note patterns.
- Measure 7: Starts a new section labeled 'B'.
- Measures 8-11: Continue the 'B' section.

Staff 2 (Middle):

- Measures 12-18: Labeled 'C Piva'. The melody is in common time (indicated by '8'). It features eighth-note patterns and some sixteenth-note figures.
- Measures 19-26: Continue the 'C Piva' section.

Staff 3 (Bottom):

- Measures 27-33: Continue the 'C Piva' section.

Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

One dance: AAAA BBB CC D. Play: two dances

Drone: F/C

A Saltarello

B

Bassadanza

C Piva

D Quadernaria

(3)

2

2

2

Gelosia

Longways for 3 couples

Domenico da Piacenza, c. 1425-1450 (PnD)

arr. Monica Cellio

One dance: AAA B CC D EE FFF GG. Play: 3 dances.

Drone: G/D

A Quadernaria; Melody (3) B

C D

E (3) F G

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)
Drone: G/D

arr. Monica Cellio

A Quadernaria; Melody

B

C Bassadanza

Melody

D

Piva; Melody

Jupiter

Domenico da Piacenza, c. 1425-1450 (PnD)

arr. Monica Cellio

AA BB CCC DD E

Drone: C/G

A Quadernaria

Bassadanza

B

C Melody

D Saltarello

E Bassadanza

(3)

Leoncello

Domenico da Piacenza, c. 1425-1450 (PnD)

Ax5 BB CC D E F
Drone: F/C

arr. Monica Cellio

The musical score consists of six staves of music for cello. The sections are labeled as follows:

- A Quadernaria**: The first section, starting at measure 1, features a treble clef, common time (C), and a key signature of one flat. It includes a basso continuo line labeled "Melody".
- (5) B**: The second section, starting at measure 5, continues in common time with a basso continuo line.
- C**: The third section, starting at measure 11, features a basso continuo line.
- D Bassadanza**: The fourth section, starting at measure 7, changes to a basso continuo line.
- E**: The fifth section, starting at measure 12, continues in common time with a basso continuo line.
- F Quadernaria**: The final section, starting at measure 17, returns to common time and a basso continuo line.

Marchesana

Domenico da Piacenza, c. 1425-1450 (PnD)

Drone: F/C

arr. Monica Cellio

A Quadernaria; Melody (3) **B**

C Bassadanza

Melody

D Quadernaria; Melody

Mercantia

Domenico da Piacenza, c. 1425-1450 (PnD)

Drone: F/C

arr. Monica Cellio

A Saltarello; Melody

6/8 time signature. Key signatures: Treble staff (one flat), Bass staff (one flat, 8th note indicator), Bass staff (one flat). Measures 1-8.

B Quadernaria**C** Bassadanza

4/4 time signature. Key signatures: Treble staff (one flat), Bass staff (one flat, 8th note indicator), Bass staff (one flat). Measures 9-16.

4/4 time signature. Key signatures: Treble staff (one flat), Bass staff (one flat, 8th note indicator), Bass staff (one flat). Measures 17-23.

E

Melody

G Quadernaria

3/4 time signature. Key signatures: Treble staff (one flat), Bass staff (one flat, 8th note indicator), Bass staff (one flat). Measures 23-28.

6/4 time signature. Key signatures: Treble staff (one flat), Bass staff (one flat, 8th note indicator), Bass staff (one flat). Measures 28-34.

Petit Riens

for three

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

B

14

21

28

35

Petite Rose

Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

A G⁵ Piva

F⁵ G⁵ **B**

C G⁵ D⁵ **D** G⁵ G⁵ D⁵ G⁵

E D⁵ C⁵ D⁵ **F** C⁵ D⁵ E⁵ C⁵ D⁵ G⁵

Pizocara

Domenico da Piacenza, c. 1425-1450 (PnD)

arr. Monica Cellio

The musical score consists of six staves of music, each with a different section label:

- A Piva**: The first staff, in common time (indicated by a 'C' with a '6'), starts with eighth-note pairs.
- B**: The second staff, in common time, follows section A.
- (3) C Bassadanza**: The third staff, in common time, follows section B.
- Melody**: The fourth staff, in common time, is labeled "Melody".
- D**: The fifth staff, in common time, follows the melody section.
- (3)**: The sixth staff, in common time, follows section D.
- E Saltarello**: The seventh staff, in common time, starts with eighth-note pairs.
- F Piva**: The eighth staff, in common time, starts with eighth-note pairs.
- (3)**: The ninth staff, in common time, follows section F.

Measure numbers 1, 8, 14, and 22 are indicated at the beginning of their respective staves. The music is written in common time throughout, with some sections having a '6' over the 'C' symbol.

Prexonera

Domenico da Piacenza, c. 1425-1450 (PnD)

(AA BB CC D) x 1 or 2; optional ending E

Drone: C/G

transcr. Monica Cellio, arr. Dave Lankford

A Bassadanza

B

C Quadernaria

D Saltarello

E Optional ending - Bassadanza

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

One dance: AA BB CC DD. Play: two dances.

arr. Aaron Pavao

A

Intro Bassadanza; Melody

1 Intro Bassadanza; Melody

6

11

15

19

C Salterello

25

D Piva

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody

C Quadernaria

D Saltarello

E Bassadanza

Melody

The image shows three staves of musical notation, likely for three voices. The top staff begins at measure 21, the middle staff at measure 25, and the bottom staff at measure 31. All staves are in common time (indicated by '8'). The key signature is one flat. The notation consists of quarter notes, eighth notes, and sixteenth notes. Measure 21 (top staff) contains quarter notes. Measures 25-26 (middle staff) show a mix of eighth and sixteenth notes. Measures 31-32 (bottom staff) show a mix of eighth and sixteenth notes.

21

25 F Piva; Melody

31

Tesara

Domenico da Piacenza, c. 1425-1450 (PnD)
Drone: G/D

arr. Monica Cellio

The musical score consists of five systems of music, each with three staves. The first system (measures 1-8) contains two parts: Part A (top staff) and Part B (bottom staff). Part A is labeled "Saltarello; Melody" and Part B is labeled "Piva". The second system (measures 9-16) shows the continuation of Part B. The third system (measures 17-24) shows the continuation of Part A, with a repeat sign and a section labeled "(4)". The fourth system (measures 25-32) shows the continuation of Part B, with a repeat sign and a section labeled "(4)". The notation uses a treble clef, common time, and various note heads (circles, crosses, dots) typical of early printed music.

The image shows three staves of musical notation. The first staff, starting at measure 34, is labeled **D** Saltarello. It consists of three measures of music for a single instrument, likely a harp or similar plucked instrument. The second staff, starting at measure 42, is labeled **E** Piva. It also consists of three measures of music for a single instrument. The third staff, starting at measure 50, is labeled **F** (4) and **G** Saltarello. This staff contains four measures of music, divided by a double bar line with repeat dots. The fourth staff, starting at measure 50, is labeled **H** (4). It contains four measures of music, also divided by a double bar line with repeat dots.

Verçeve

Domenico da Piacenza, c. 1425-1450 (PnD)

Play once through

Drone: D/A

arr. Monica Cellio

A Saltarello; Melody

B Bassadanza

C Quadernaria

D Saltarello

14

No repeat!

E Bassadanza

20

F Quadernaria

27

Saltarello

Vita di Cholino

for a lord between 2 ladies

arr. Monica Cellio

One dance: 5 times through. Play: two dances.

modified by V. Stephens from "La Vida de Culin"

The musical score consists of three staves of music. The top staff is labeled "Melody". The middle staff has a bass clef and a "8" below it. The bottom staff has a bass clef and a "8" below it. Chords are indicated above the staves at various points: "C" and "F" above the first two measures of the melody; "C" and "Dm" above the first two measures of the middle staff; "G" and "C" above the first two measures of the bottom staff; "G" and "C" above the first two measures of the melody; "Dm" and "G" above the next two measures of the middle staff; and "C", "G", and "C" above the last two measures of the bottom staff. Measure numbers "1-4" and "5." are placed above the middle staff to indicate the number of times through the dance.

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAA BB or AAA BBBB. Play: two dances

Drone: A/E

A Quadernaria; Melody

(3) **B** Piva (4 or 2)

Chapter 3

Dances from the Gresley Manuscript

The Gresley manuscript dates to the late 15th or early 16th century and was re-discovered in Derbyshire, England. It contains choreography for 26 dances and music for 13. We include newly-composed music by Master Martin Bildner for some of the dances that are missing music in the manuscript.

The dances are all transcribed in a lively 6/8 time; a tempo of dotted quarter = 115-120 should work well. Watch out for sections where the dance goes to more of a 3/4 feel – be sure to keep the measure the same length.

Greene Gynger

arr. Dennis R. Sherman

One dance: AABCCDDE

Richard Schweitzer

The musical score consists of five staves of music in common time (indicated by a 'C') and G major (indicated by a sharp symbol). The first staff begins with a drone in G/D. The music is divided into sections labeled A, B, C, D, and E.

- Section A:** The first staff shows a repeating pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with eighth and sixteenth notes.
- Section B:** The first staff shows a repeating pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with eighth and sixteenth notes.
- Section C:** The first staff shows a repeating pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with eighth and sixteenth notes.
- Section D:** The first staff shows a repeating pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with eighth and sixteenth notes.
- Section E:** The first staff shows a repeating pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with eighth and sixteenth notes.

Measure numbers 8, 13, and 18 are indicated above the staves.

Ly Bens Distonyx

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

A G D C D G D C G **B** G D C D

G D C D G D C D C G Repeat B for 'long' version

C

13 G D C D G D C G

Armyn

for three

Richard Schweitzer

AA BBB CCC DDD E FFF G

Drone: F/C

New Yer

for three

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone G/D

Oringe

for three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCC D E

Drone: F/C

(3)

(3)

(3)

Princitore

for two

Gresley Manuscript, c. 1500

Music for Bayons

AAA BBB CCC

(3)

(3)

(3)

Rawty *for two*

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

A Drone F/C

7 **B**

14 **C**

Roye *for three*

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCCC DDD

Drone: F/C

A

7 (3) **C**

(4) **D**

(3)

Whosoever Ye Wyll *for two*

Richard Schweitzer

Drone: F/C

A

7 **B**

14 **C**

21 **D**

Chapter 4

Dances from the Inns of Court

The dances in this section are from the Inns of Court: professional associations for English barristers dating to the 15th century. There are several known manuscripts dating from the mid-16th to mid-17th century informally describing these dances, eight of which are believed to have been performed in a fixed order at the beginning of revels at the Inns of Court. We have preserved that order (for Quadran Pavane through Black Alman) to facilitate dancing the entire suite, also known as “The Old Measures”.

Tempos vary wildly, so check with the dancing master for their preference. Reconstructions vary as well, so check for the desired roadmaps especially for the more unusual ones such as Turkelone and Tinternell. We have included suggested numbers of repeats when playing all 8 Old Measures as a suite, but you may want to play more times through the dance if playing just one of the dances.

Quadran Pavane

Melody from R.C.M. Ms. 1119

Play once through.

arr. Kristina Pereyra

The musical score consists of four staves of music, likely for a harpsichord or organ, arranged in two systems. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are provided below the staff. Measure numbers 1 through 25 are marked at the beginning of each system.

Measure 1: G Am G Em D C G^{sus4} C G^{sus4} C G D Am D

Measure 9: G G Em Am D Am D A D Am D G

Measure 17: G C G Em D C G^{sus4} C G^{sus4} C G D Am D

Measure 25: G D C D G D^{sus4} G C D G G

Turkelone

Willoughby Lute Book, c.1585

AA BB CC D x 4

arr. Monique Rio

A

B

C

D

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

A

1 G G C C D C G G C G

2 D G D G C D G C

3 D G D G C D G C

4 D G D G C D G C

B

5 D G D G C D G C

6 D G D G C D G C

7 D G D G C D G C

8 D G D G C D G C

C

9 D G C D G D C G D G

10 D G D G C D G C D G

11 D G D G C D G C D G

12 D G D G C D G C D G

Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

The musical score consists of three staves of music. Staff 1 (Treble clef) starts with section A (Dm, A⁵, Dm, C, Dm, A, Gm, A⁵, D). Staff 2 (Treble clef) starts with section B (F, C, Dm, A, A). Staff 3 (Bass clef) starts with section C (Dm, C, Dm, Gm, Em, A, Dm, Em, A, D, D). The music is in common time throughout.

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

A

Gm F Dm C D Gm

B

5 Gm B_b F Gm B_b C F B_b Gm Dm F C D Gm

Lorayne Alman

Pierre Phalese (1571)

The musical score consists of eight staves of music, divided into two sections labeled A and B. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are in soprano, alto, tenor, and basso. The piano accompaniment is in basso.

Section A: The first section begins with a soprano melodic line. The lyrics are:

- G Dm F G C Dm G C

Section B: The second section begins with a soprano melodic line. The lyrics are:

- G D G C D G

The piano accompaniment provides harmonic support throughout both sections.

Queen's Alman

William Byrd (c. 1540 - 1623)

AABB x2

arr. Robert Smith

The musical score for "Queen's Alman" features two systems of music. The first system (measures 1-6) includes sections A and B. Section A is in G minor (Gm), and section B is in B-flat major (B_b). The second system (measures 7-12) also includes sections A and B. Section A is in G minor (Gm), and section B is in B-flat major (B_b). The music is written for four voices (SATB) and includes basso continuo (bass line and chords). Measure numbers 1 through 12 are indicated above the staff.

Madam Sosilia's Alman

Joseph Casazza

AABB x2

The musical score consists of four staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. The first staff begins with a G note. The second staff begins with a D note. The third staff begins with a G note. The fourth staff begins with a D note. The music is labeled "AABB x2", indicating a repeating pattern of two measures followed by a repeat. The lyrics are written above the notes in a bold, sans-serif font. Chords are indicated above the notes in a standard musical notation. Measure numbers 1, 6, 10, and 14 are marked at the beginning of their respective staves.

Measure 1: G Am G D G Am D G D C G D G

Measure 6: G D Am G D C G C D A^{sus4} D

Measure 10: G D Am G D C G C D A^{sus4} D

Measure 14: G D Am C G D C G D G G

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

A

Dm C B_b C B_b Gm Dm Dm

B

F Gm Am Dm C Gm Dm Dm

C

Dm B_b Am Gm Am Bm D C D A D

11

D

15 Dm B_b C F Gm F C F C

1. F C
2. F C

E

20 Gm F C Gm C D G

1. Gm F C Gm C D G
2. Gm F C Gm C D G

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a soprano clef, the third staff an alto clef, and the bottom staff a bass clef. The music is divided into three sections labeled A, B, and C. Section A starts with a treble clef, soprano clef, alto clef, and bass clef respectively. The chords are indicated above the notes: A (C, G, C, G, Am, C, G, D, G), B (D, G, Dm, C, G, G, Dm, C), and C (G, Am, Am, G, C, Dm, C, G, C, Dm, C). The music continues with a repeat sign and the same pattern. Measure numbers 12, 1, and 2 are shown at the beginning of the final section.

Chapter 5

16th Century Italian Dances

The major sources for 16th century Italian dances are the published books of Fabritio Caroso (c. 1526-1605) and Cesare Negri (c. 1535-1605).

Many of the dances included in this collection are *cascarda*, a bouncy, triple time kind of dance unique to Caroso. We have used a 3/4 time signature for these but the dances should really be felt in 1, with a tempo of approximately dotted half = 110-120.

The other dances (mostly *balletti*) in common time such as Bizzarria and Lo Spagnoletto should work well with a tempo of half note = 100-110. Some of these dances shift to 3/4 time partway through; let dotted half note in the 3/4 section = half note in the common time section.

A few exceptions: Passo e Mezzo is written with doubled note values in cut time, so use a tempo of whole note = 100-110. There are also a few dances we have transcribed in 3/4 that are not cascarda, such as Contrapasso and Villanella. For these use a tempo approximately half that of the cascarda, about dotted half = 50-55. (However, just to be confusing, sometimes Villanella is played like a cascarda, so check with the dance master!)

Allegrezza d'Amore

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

A

10

21

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

B

Bella Gioiosa*Cascarda for three*Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

AA BBC x 7 (or sometimes AA BBC AA x 6)

A

AA BBC x 7 (or sometimes AA BBC AA x 6)

G **C** **G** **D** **G**

B

G **C** **G** **D** **G** **B**

C

G **D** **G** **G** **D** **G**

Bizzarria d'Amore

Balletto for two couples in a diamond

Cesare Negri, *Le Grazie d'Amore*, 1602

arr. Monique Rio

AA BB CC x 6

The musical score consists of three staves of music for two couples. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music is divided into sections labeled A, B, and C.

- Section A:** The first section starts with a treble clef staff. It features a repeating pattern of notes: a quarter note followed by an eighth note, then a half note, another quarter note, and so on. The section ends with a repeat sign and continues with a bass clef staff.
- Section B:** The second section begins with a treble clef staff. It includes a harmonic progression: C → F → C^{sus4} → C → F. This is followed by a bass clef staff with a harmonic progression: Gm → F → C → B_b. The section concludes with a treble clef staff with a harmonic progression: F → G → D^{sus4} → D.
- Section C:** The third section starts with a treble clef staff. It includes a harmonic progression: G → C → C → Am → B_b → C → F. This is followed by a bass clef staff with a harmonic progression: G → C → C → Am → B_b → C → F.

La Caccia d'Amore

Questa dolce sirena

Giovanni Giacomo Gastoldi, *Balletti a cinque voci*, 1591

The musical score consists of three staves of music, likely for a five-voice ensemble. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time.

Chords and Progressions:

- Staff 1 (Treble):** F, Gm, F, B♭, C, F, Gm, F, B♭, C, F, C, Dm.
- Staff 2 (Alto):** F, Gm, F, B♭, C, F, Gm, F, B♭, C, F, C, Dm.
- Staff 3 (Bass):** F, Gm, F, B♭, C, F, Gm, F, B♭, C, F, C, Dm.
- Staff 4 (Continuo):** A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Staff 5 (Continuo):** A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Staff 6 (Continuo):** A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Staff 7 (Continuo):** A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Staff 8 (Continuo):** A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Staff 9 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 10 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 11 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 12 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 13 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 14 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Staff 15 (Continuo):** B♭, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.

Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

A

B

17

C

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

AABBCC x 3

arr. Aaron Elkiss

The musical score consists of three staves of music, each with four measures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature.

Section A: Measures 1-4. Chords: Dm, C, F, F, Dm, Gm, F, C, F. The section ends with a repeat sign and two endings.

Section B: Measures 10-13. Chords: C, C, C, C, Dm, C, Dm, G, A, A. The section ends with a repeat sign and two endings.

Section C: Measures 18-21. Chords: C, C, Dm, Em, A, Dm, G, A, D, D. The section ends with a repeat sign and two endings.

Chiara Stella*Cascarda*Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

A

13

24

B

Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

The musical score consists of four staves of music, each with a different clef (Treble, Bass, Alto, Tenor) and time signature (common time). The music is divided into sections labeled A, B, and C.

- Section A:** The first section starts with a Treble staff in common time. It features chords labeled A, F, C, Dm, A, F, and C. The bass staff provides harmonic support throughout this section.
- Section B:** The second section begins with a Treble staff in common time, continuing from the end of Section A. It features chords labeled G, A sus4, D, G, A sus4, D, G, A sus4, and D. The bass staff continues to provide harmonic support.
- Section C:** The third section starts with a Treble staff in common time. It features chords labeled F, F, C, C, Dm, Dm, A, A, F, G, C, and C. The bass staff continues to provide harmonic support.
- Section D:** The fourth section starts with a Treble staff in common time. It features chords labeled G, A sus4, D, D, G, A sus4, D, D, G, A sus4, D, and D. The bass staff continues to provide harmonic support.

Contrapasso

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrapasso in Due)

The musical score for "Contrapasso" is composed of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature varies throughout the piece, indicated by F, C, B_b, and G clefs. Time signatures include common time and 3/4 time. Measure numbers 1 through 20 are marked above the staves. The music is divided into sections labeled A and B, with specific measure ranges 1-2 and 3 indicated. The notation consists primarily of sixteenth-note patterns and rests.

Contentezza d'Amore

Balletto

Cesare Negri, *Le Grazie d'Amore*, 1602

trans. Robert Smith

Ax5 B Cx3

The musical score consists of three staves of music. Staff 1 (Treble Clef) starts with a section labeled 'A' in a box, followed by measures in F major, G minor, B-flat major, F major, G minor, F major, and G minor. Staff 2 (Treble Clef) follows a similar pattern. Staff 3 (Bass Clef) begins with a section labeled 'Balletto'. Measures 7 through 13 show a transition with chords G, D, G, F, C, F, G minor, F, G, and F. Measures 14 through 20 show a continuation with chords G, C, Dm, C, F, G, C, G, C, and Dm, C. The score concludes with a final section of measures.

21 F C B_b C F B_b C F C F F B F Gm F Gm D

29 Gm D G F Gm F Gm D Gm C

40 G^{sus4} C C Dm C G G C F Gm F C F 1-2 F 3

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

The musical score consists of three systems of four staves each. The top system (measures 1-6) starts with section A, indicated by a box around the first measure. The middle system (measures 7-12) starts with section B, indicated by a box around the first measure. The bottom system (measures 13-18) starts with section C, indicated by a box around the first measure. Each system contains three measures per staff. The vocal parts are labeled with letters above the staff: A, B, and C. The bass part is labeled with a bass clef below the staff.

Fiamma d'Amore*Cascarda*Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

AA B x 4

The musical score for "Fiamma d'Amore, Cascarda" is presented in five systems of three staves each. The top staff is for voice AA, the middle for voice B, and the bottom for voice D. The music is in common time (indicated by '3'). The key signature changes throughout the piece, indicated by various letter names above the staff: B_b, C, F, Gm, C, F, B_b, A, D, and E. Measure numbers 1 through 25 are marked at the beginning of each system. The vocal parts are labeled AA, B, and D above the staves.

Ballo del Fiore*Bransle de la Torche*Michael Praetorius, *Terpsichore*, 1612

Intro: A; one dance = (AB)x4

The musical score consists of three staves of music. The first staff begins with section A in Dm, followed by section C in C major. The second staff begins with section Dm, followed by section A. The third staff begins with section Dm, followed by section A. The music is divided into sections A, B, C, D, and F. The key signature changes frequently, including Dm, A, D, F, Em, Dm, A, F, C, Dm, A, and D.

Section A: Dm, C major

Section B: F major

Section C: C major

Section D: Dm, A, D

Section F: F major

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature also varies, primarily between common time (2/4) and triple time (3/4). The lyrics are written below the notes in a cursive font. Chords are labeled above the notes in capital letters. Measure numbers 1 through 17 are present at the beginning of each staff.

Chords and Labels:

- Staff 1:** A, G⁵, Gm, D, A, G⁵, Gm, D, D
- Staff 2:** B_b, B_b, F, B_b, B_b, B_b, F, Gm, F, F, C
- Staff 3:** F, B_b, F, Gm, C, F, C, D^{sus4}, D, G, G

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B

A

G D C

D^{sus4} G G G Am G Am D

1-9. 10.

Em C D C D G G G

17

C G G Em F G C D^{sus4} G To Bx2 C B

29

Giunto m'ha Amore*Cascarda*Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

AABBx5

A Dm Dm C F Dm A Dm

B Dm C F Gm F

Dm Am Dm Dm Dm

1 2

Gloria d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

Play five times

1

Gm **D** **B_b** **F** **B_b** **F**

10 **B_b** **Gm** **D** **G** **Gm** **Gm** **D**

19 **F** **B_b** **Gm** **D** **G**

Gracca Amorosa*Cascarda*Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

Musical score for section A, consisting of five staves in 3/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal dashes. Chords are indicated above the staff: A, C, Dm, C, Dm, C, G, C, G, C.

Musical score for section B, consisting of five staves in 3/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal dashes. Chords are indicated above the staff: G, C, Dm, G, C, Dm, C, Dm, C, G.

Musical score for the continuation of section B, consisting of five staves in 3/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal dashes. Chords are indicated above the staff: F, G, C, B♭, Dm, C, G, C. The section concludes with a repeat sign and two endings, labeled 1 and 2.

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

1 A G D Em D G C C G F Em C D D G

9 D C F G C C G D Em C D G G

17 B G G Am G G Am G D G G 1 G 2 G

26 C D C D G C C G D G G 1 G 2 G

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score consists of three staves of music. Staff 1 starts with a measure labeled 'A' containing chords C, Dm, and C. Measures 2-7 show various chords including G, Am, G, G, F, B♭, C, Dm, and G. Staff 2 starts with a measure labeled 'B' containing chords C, Dm, and C. Measures 3-7 show various chords including G, Am, G, F, B♭, G, C, B♭, and Dm. Staff 3 starts at measure 8 with a C chord. Measures 8-15 show various chords including G, C, B♭, Dm, C, G, C, and C. Measure 15 ends with a repeat sign and endings 1-6 and 7.

Passo e Mezzo

Fabritio Caroso, *Il Ballarino*, 1581

for Passo e Mezzo: 11 times through

for Dolce Amoroso Fuoco: 5 times through

for Ardente Sola: 7 times through

arr. Dave Lankford

Gm
Optional Descant

F

Gm

D

14 8
Gm

20 8
F F Gm F Dm Gm

26 8
D D G Am D G G D G

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

1 A F Dm C G Am Em
2 F Dm C G Am C
3 F Dm C G Am Em
4 F Dm C G Am C
5 F Dm C G Am Em
6 F Dm C G Am C
7 F Dm C G Am Em
8 F Dm C G Am C
9 F Dm C G Am Em
10 F Dm C G Am C
11 F Dm C G Am Em
12 F Dm C G Am C
13 F Dm C G Am Em
14 F Dm C G Am C
15 F Dm C G Am Em
16 F Dm C G Am C
17 F Dm C G Am Em
18 F Dm C G Am C
19 F Dm C G Am Em
20 F Dm C G Am C
21 F Dm C G Am Em
22 F Dm C G Am C
23 F Dm C G Am Em
24 F Dm C G Am C
25 F Dm C G Am Em

B

41

57

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

5 times through (6 for Spagnoletta Nuova)

arr. David Yardley

A

Gm F B_b B_b F B_b D

B

Gm F B_b B_b F B_b B_b B_b

C

Gm D Gm D C D Gm D C

D

D Gm D C D Gm D C D G

Lo Spagnoletto

Balletto for two couples in a diamond

Cesare Negri, *Le Grazie d'Amore*, 1602

arr. Katrina Hunt

AABBCC x 7

A

Gm F B_b F B_b

B

F C D Gm D G⁵

C

F F Gm D G⁵

Villanella*Balletto*Fabritio Caroso, *Il Ballarino*, 1581

AABB x 6 (fast) or AABB x 3 (slow)

arr. Kathy Van Stone

A

B

Chapter 6

Dances from Arbeau's *Orchésographie*

Published in 1589 in Langres, France, *Orchésographie* includes music and instructions for many different kinds of dances. Numerically speaking, the bulk of the dances in Arbeau are *bransles*. Most of the bransles are in duple time and should be played at about half note = 115. The triple time bransles are Bransle Gay and Bransle de Poictou; for these, a tempo of dotted half = 60-65 should work.

Many of the bransles are included as single melody lines with suggested drones to facilitate on-the-fly creation of bransle suites: just have the leader call out which number to play next! We have also included 4-part settings for some of the bransles which are likely to be done on their own, including a wonderful period setting of Washerwoman's Bransle. For Bransle de la Torche, see the Praetorius setting on page 72 – the dance is heavily related to the Italian Ballo del Fiore.

Arbeau also includes instructions for the pavane, galliard and courante, music for which appears in the Improvised Dances section.

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour



Gm

Gm

F

B_b

B_b

C

B_b

E_b

F

B_b

1. Bel - le qui tiens ma vi - e cap - ti - ve dans tes yeux,
 2. Pour - quoi fuis tu, mig - nar - de, si je suis près de toi,
 5. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien,

Qui m'a lâ - me ra - vi - e d'un sou - ris gra - ci - eux,
 Quand tes yeux je re - gar - de je me perde de - dans moi,
 Ne me sois plus re - bel - le puis - que mon coeur est tien,

Viens tôt me se - cou - rir, ou me fau - dra mou - rir,
 Car tes per - fec - ti - ons chan - gent mes ac - ti - ons,
 Pour mon mal ap - pais - er don - ne moi un bais - er,

Viens tôt me se - cou - rir, ou me fau - dra mou - rir.
 Car tes per - fec - ti - ons chan - gent mes ac - ti - ons.
 Pour mon mal ap - pais - er don - ne moi un bais - er.

Les Bouffons

Jean d'Estreés, *Tiers Livre de Danseries*, 1559

The musical score consists of five systems of music, each with four staves. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. The fourth system starts at measure 13 and ends at measure 16. The fifth system starts at measure 17 and ends at measure 20.

Measure 1: Treble clef, B-flat key signature. Chords: F, Dm, Eb, F, Am.

Measure 5: Treble clef, B-flat key signature. Chords: F, Dm, Eb, F, Eb, F, C^{sus4}, C, F.

Measure 9: Treble clef, B-flat key signature. Bass clef.

Measure 13: Treble clef, B-flat key signature. Bass clef.

Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC

A

F B_b C F Gm A D

B

Dm Am Dm E A Am D E A

13

C

Dm Am Dm F F B♭ C F

17

F B♭ C F Gm A D

This musical score consists of four staves of music for a harp or similar instrument. The music begins in common time with a key signature of one flat. The first staff starts with a measure in common time, followed by a measure in 6/8 time. The second staff starts with a measure in common time, followed by a measure in 6/8 time. The third staff starts with a measure in common time, followed by a measure in 6/8 time. The fourth staff starts with a measure in common time, followed by a measure in 6/8 time. The music features several key changes: from C major to D minor at measure 13, back to C major at measure 17, and then to B-flat major, G minor, A major, and D major. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 13 and 17 are indicated above the staves.

Bransles Couppés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

① *Air du branle couppé nommé Cassandre.*

Drone: A/D



② *Air du branle Pinagay.*

Drone: G/D



③ *Air du branle couppé appellé Charlotte.*

Drone: G/D



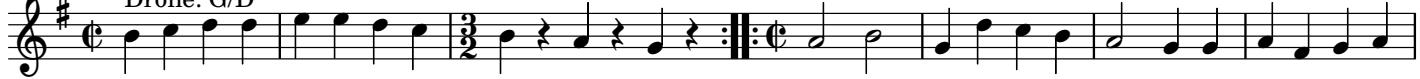
④ *Air du branle couppé de la guerre. (War)*

Drone: G/D



⑤ *Air du branle couppé appellé Aridan.*

Drone: G/D



Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ Air du branle Double.

Drone: G/D

⑦ Air du branle Simple. (Single)

Drone: G/D

⑧ Air du branle Gay.

Drone: G/D

⑨ Air du branle de Burgogne. (Burgundian)

Drone: G/D

⑩ Air du branle de Poictou.

Drone: G/D

⑪ Air du premier branle d' Escosse. (Scottish 1)

Drone: G/D

⑫ Air du second branle d' Escosse. (Scottish 2)

Drone: G/D

⑬ Air du branle Triory de Bretagne.

Drone: G/D

⑭ Air du branle de Malte. (Maltese)

Drone: C/G

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Bransles Morguez*Mimed Bransles*Thoinot Arbeau, *Orchésographie*, 1589

- (15)
- Air du branle des Lavandieres.*
- (
- Washerwomen's*
-)

Drone: G/D

Music score for Air du branle des Lavandieres, measure 1. The score is in common time, key signature is one flat, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

Music score for Air du branle des Lavandieres, measure 8. The score continues in common time, key signature is one flat, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

- (16)
- Air du branle appellé des Pois.*
- (
- Pease*
-)

Drone: G/D

Music score for Air du branle appellé des Pois, measure 1. The score is in common time, key signature is one flat, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

- (17)
- Air du branle des Hermites.*

Drone: G/D

Music score for Air du branle des Hermites, measure 1. The score is in common time, key signature is one flat, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

- (18)
- Air du branle des Sabots.*
- (
- Clog*
-)

Drone: C/G

Music score for Air du branle des Sabots, measure 1. The score is in common time, key signature is one flat, and the drone note is C/G. The melody consists of eighth and sixteenth notes.

- (19)
- Air du branle des Chevaux.*
- (
- Horses*
-)

Drone: G/D

Music score for Air du branle des Chevaux, measure 1. The score is in common time, key signature is one flat, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

Music score for Air du branle des Chevaux, measure 9. The score is in common time, key signature changes to one sharp, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

Music score for Air du branle des Chevaux, measure 17. The score is in common time, key signature changes to one sharp, and the drone note is G/D. The melody consists of eighth and sixteenth notes.

- (20)
- Air du branle de l' Official.*

Drone: C/G

Music score for Air du branle de l' Official, measure 1. The score is in common time, key signature is one flat, and the drone note is C/G. The melody consists of eighth and sixteenth notes.

Music score for Air du branle de l' Official, measure 7. The score is in common time, key signature is one flat, and the drone note is C/G. The melody consists of eighth and sixteenth notes.

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (G major). The music is divided into three sections: A, B, and C.

- Section A:** The first section starts with a treble clef staff, followed by a bass clef staff. It features a repeating pattern of notes labeled G, C, G, A, D, G, C.
- Section B:** The second section starts with a treble clef staff, followed by a bass clef staff. It features a repeating pattern of notes labeled G, D, G, D, C, D, D.
- Section C:** The third section starts with a treble clef staff, followed by a bass clef staff. It features a repeating pattern of notes labeled G, C, D, G, Cm, D.
- Final Section:** The final section starts with a treble clef staff, followed by a bass clef staff. It features a repeating pattern of notes labeled Dm, D, Gm, D, Dm, Cm, G.

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of three systems of music. System 1 (measures 1-6) starts in G minor (Gm), moves to C major (C), then G minor (Gm), D major (D), G minor (Gm), and C major (C). System 2 (measures 7-13) starts in D major (D), moves to G minor (Gm), C major (C), C major (C), G major (G), C major (C), F major (F), and C major (C). System 3 (measures 14-20) starts in G minor (Gm), C major (C), G minor (Gm), D major (D), C major (Cm), D major (D), G minor (Gm), D major (D), C major (Cm), D major (D), and G minor (Gm). The music is written for four voices or staves, with some parts being silent at certain points.

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571

Arr. Emma Badowski

AA Bx(number of dancers per set)

A

A Gm C F Gm C Dm Gm Gm B_b F Gm D Gm C F Gm

B

C Dm Gm Gm B_b F Gm B_b E_b B_b F Gm
Repeat once per dancer in each set

Music is based on Phalese's "Almande Courante," but the meter has been changed and the last measure has been removed to fit the dance. Additionally, measure 8 is an editorial change to better reflect the structure of Arbeau's version of the melody.

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a soprano clef, the third staff a alto clef, and the bottom staff a bass clef. The music is in common time. Chords indicated include C, G, F, G^{sus4}, C, Am, G, F, G, C, G^{sus4}, and C. The bass line in the fourth staff provides harmonic support throughout the piece.

Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

G D D Am G G D D Am G D G G D D Am G D G

Premier Bransle de la Guerre

Pierre Phalese (1571)

arr. Emma Badowski

Musical score for "Premier Bransle de la Guerre" in G major, 2/4 time. The score consists of four staves: Treble, Alto, Bass, and a fourth staff starting at measure 7. The melody is primarily in the Treble staff. The score includes lyrics in French and musical notation with note heads and stems.

Measures 1-6:

- Treble: G D G D C G D Em D D F G D G
- Alto: G D G D C G D Em D D F G D G
- Bass: G D G D C G D Em D D F G D G
- Measure 7: C D A^{sus4} A D D D D G D D G C G C G F
- Measures 8-12 (1. and 2. endings): Various patterns of eighth and sixteenth notes.
- Measures 13-18: E^{sus4} E F C G C G F E^{sus4} E F C G Am E^{sus4} E A A

Bransle des Lavandieres

Washerwoman's Bransle

Jean d'Estrees, *Premier livre de danseries*, 1559

The musical score consists of three systems of four staves each, representing a four-part setting (likely for voices or viols). The key signature varies throughout the piece, indicated by the treble clef with a sharp sign (F#) and the bass clef with a flat sign (Bb).

Chords and Measures:

- System 1 (Measures 1-4):** Gm, D, Bb, F, Cm, F, Gm, D^{sus4}, G.
- System 2 (Measures 5-8):** Gm, Dm, F, Gm, D, G, Gm, D, Gm, F, F, C.
- System 3 (Measures 9-12):** Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G.

Performance Notes:

- Measure 1: The first staff begins with a half note C.
- Measure 2: The second staff begins with a quarter note C.
- Measure 3: The third staff begins with a quarter note C.
- Measure 4: The fourth staff begins with a half note C.
- Measure 5: The first staff begins with a half note C.
- Measure 6: The second staff begins with a half note C.
- Measure 7: The third staff begins with a half note C.
- Measure 8: The fourth staff begins with a half note C.
- Measure 9: The first staff begins with a half note C.
- Measure 10: The second staff begins with a half note C.
- Measure 11: The third staff begins with a half note C.
- Measure 12: The fourth staff begins with a half note C.

Chapter 7

Improvised Dances

Improvised dances such as the Pavane, Galliard, Courante and Volta were very popular in the 16th century all over Europe. Music and instructions for these dances appear in numerous sources. Settings are provided from such sources as Praetorius' *Terpsichore* of 1612, We have also included tunes for some early Italian improvised dances, the Piva and the Saltarello.

The Canarie and the Courantes are transcribed in 6/4. For the Canarie, use a tempo of approximately dotted half = 70; the courante should be played faster, around dotted half = 85.

Galliards can be transcribed in either 3/2 or 6/4. We have chosen to use 3/2 for clarity for some of the more rhythmically complex settings while halving the original note values and using 6/4 for the more straightforward ones. The tempo for galliards (for the 6/4 settings) can be anywhere from dotted half = 45 - 60, depending on the whims of the dancing master. For transcriptions in 3/2 use dotted whole = 45 - 60 instead (two measures of a 3/2 galliard equating to one measure of 6/4 galliard). The Volta is really just a variation on the galliard and can be played as such.

The pavanes are transcribed in cut time, and again, the tempo can range from half note = 45 to 60.

Preferences vary, so always check with the dancing master for desired tempo. Additionally, modern choreographies have been created for some of these tunes, so be sure to confirm the roadmap with the dancing master if these are being danced.

Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

Musical score for section A of Cantiga 119, featuring four staves in common time with a key signature of one sharp. The staves consist of treble, alto, bass, and tenor voices. The music consists of eighth and sixteenth note patterns.

B

Musical score for section B of Cantiga 119, featuring four staves in common time with a key signature of one sharp. The staves consist of treble, alto, bass, and tenor voices. The music consists of eighth and sixteenth note patterns.

Saltarello
for couples

Anonymous, *London Manuscript (Add. 29987)*, 14th Century

V1 C1, V2 C2, V3 C1, V4 C2, V5 C1, V6 C2, V7 C1, V8 C2

Drone A/E

Chorus

9

17

24

32 **Verse 1,2**

36 **Verse 3,4**

44 **Verse 5,6**

55 **Verse 7,8**

64

73

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The music is divided into sections labeled A, B, C, and D.

- Staff 1 (Section A):** Features eighth-note patterns. Measures 1-6 show a repeating pattern of eighth notes. Measure 7 begins a new section.
- Staff 2 (Section B):** Measures 7-11. It includes a first ending (labeled 1) with eighth-note pairs and sixteenth-note pairs, followed by a repeat sign and a second ending (labeled 2) with eighth-note pairs and sixteenth-note pairs.
- Staff 3 (Section C):** Measures 12-16. It features eighth-note patterns similar to Staff 1.
- Staff 4 (Section D):** Measures 17-21. It features sixteenth-note patterns.
- Coda:** Measures 22-25. It concludes with a final note tied over to the next measure.

Saltarello la Regina

Anonymous (15th C. Italian)

Roadmap: V1 C1, V2 C2, V3 C1, V4 C2, V5 C1, V6 C2, V7 C1, V8 C2

Drone: G/D

Verse 1,2

Drone: G/D

Chorus

Drone: G/D

Verse 3,4

Drone: G/D

Chorus

Drone: G/D

Verse 5,6

Drone: G/D

Chorus

Drone: G/D

Verse 7,8

Drone: G/D

Chorus

La Canarie

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration. Chords are labeled above the staff at specific measure numbers. The first staff begins with a G note. The second staff begins with a C note. The third staff begins with a G note. The fourth staff begins with a C note.

Measures 1-4:

- M1: G, C, G, D, G, G
- M2: C, G, D, G

Measures 5-8:

- M5: G, C, G, Am, G, D, G, G
- M6: Em, G, C, G, D, G

Measures 9-12:

- M9: D, G, Am, G, D, G, D
- M10: Em, Bm, C, G, D, G

Measures 13-16:

- M13: C, G, C, G, C, G, D, D, G
- M14: C, G, D

Courante CXLII à 4*So ben mi ch'ha bon tempo*Michael Praetorius, *Terpsichore*, 1612

A

Gm C Gm Cm Dm G C Gm Gm F B_b Gm C F Gm F Am Dm C

F Dm A Dm Gm A D Gm Gm D Gm F Am

F C F Gm E_b Gm F B_b Gm Am F Gm Cm D G

11

Courante CLXXXIII à 4*Entree Courante*Michael Praetorius, *Terpsichore*, 1612

A

6 **G** Dm C Dm C G C G Em F C G C **B**

11 **G** **G** **C** **D** **G.** **C**

16 F. Dm C F G C F C F C F C Dm D G D

21 G D G D Em Am Em Am Em Am Em F. B♭ F

25 B♭ F B♭ F G. C G C G C Am G F G C

Courante CXVII à 4

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of four staves of music, each with a different key signature and chord progression. The staves are arranged vertically, with the top staff starting at measure 1 and the bottom staff starting at measure 9.

Staff 1 (Measures 1-4):

- Key signature: A major (no sharps or flats).
- Chords: Dm, F, Dm, Am, A, B_b, F, Gm, F, C, F.

Staff 2 (Measures 5-8):

- Key signature: G major.
- Chords: G, Am, F, E, C, Bm, Am, E, A, G.

Staff 3 (Measures 9-12):

- Key signature: G major.
- Chords: G, C, Dm, Am, B_b, C, F, Em, C, Dm, G.

Staff 4 (Measures 13-16):

- Key signature: A major.
- Chords: A, F, G, C[#] Dm, A, Dm, G, A, Dm, G, A, D.

Galliard*A Lieta Vita*

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

Chord labels for System 1 (measures 1-5): G C G, G C G, G Am G, D, G, G F C.

Chord labels for System 2 (measures 6-10): C F G C, G C G, C Dm G C, C F G D, G C D G.

1. A lieta vita amor c'in vita
Fa la la la la la fa la la la.
 Chi gior brama se di cor ama
 donerá_il core a_un tal signore.
Fa la la la la la fa la la la.

3. Chi_a lui non crede privo_è di fede.
Fa la, &c.
 Onde_haver merta Contra se_aperta
 L'ira_e'l furore d'un tal Signore.
Fa la, &c.

2. Hor lieta homai scacciando_i guai
Fa la, &c.
 Quanto ci resta viviamo_in festa
 e diam l'onore a_un tal signore.
Fa la, &c.

4. Ne fuggir giova ch'ogli_ognun trova:
Fa la, &c.
 Veloci_ha l'ali_e foco e strali.
 Dunque s'adore un tal Signore.
Fa la, &c.

Pavane

La dona

Tylman Susato, *Danserye*, 1551

1 G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B \flat #

2 Dm C F F Dm F Gm C^{sus4} F F C B \flat F C

3 A Dm C F F Dm F Gm C^{sus4} F F C B \flat F C

4 Dm Am Gm F Am Dm C F Em Am G C Gm C D⁵ A^{sus4} D D

5 D \sharp 1 D \sharp 2

6 D \sharp D \sharp

7 D \sharp D \sharp

8 D \sharp D \sharp

9 D \sharp D \sharp

10 D \sharp D \sharp

11 D \sharp D \sharp

12 D \sharp D \sharp

13 D \sharp D \sharp

14 D \sharp D \sharp

15 D \sharp D \sharp

Galliard*La dona*Tylman Susato, *Danserye*, 1551

Dm Dm Gm Am C F C Gm Dm Em Dm A[#]

5 Dm C F[.] C F C Dm C F

8 Dm C Dm G Dm Am F Gm A[#] D

Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

Arr. Aaron Elkiss based on anthem "Lord, make me to know"

1

6

12

A Am E^{sus4} D E A Am F

B

G Em F Dm E E C Dm G C

C G C Am E Am E E^{sus4} A A

Galliard

Earl of Salisbury

William Byrd (c. 1540 - 1623)

arr. Steven Hendricks

A

B

C

Pavane
Mille ducas

Tylman Susato, *Danserye*, 1551

Dm C Am Dm B_b Em Am Am C Dm Am Dm Gm Am Dm Am

6 Dm B_b Em Am Am C Dm Em A D⁵ C Dm F B_b A C F

12 C Dm A⁵ Am B_b G Am F G Am B_b Dm F C Dm A^{sus4} D⁵

Galliarde*Mille ducas*Tylman Susato, *Danserye*, 1551

Dm C Am Dm B_b Em Am Am Em Dm F C Dm A D⁵

A

5

C Em Dm Dm C Dm A Dm C F C Dm A⁵

9

Am F B_b G Am F G F G F C Dm A^{sus4} D⁵

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

120

Pennsic Pile, 50 Year Edition

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

System 1:

Key: G major (one sharp). Time: Common time (4).

Notes and Chords:

- M1: G, D, sus4, D, G.
- M2: Em, D, sus4, D, G.
- M3: C, G, C.
- M4: F, Dm, A, sus4, A, D.

System 2:

Key: G major (one sharp). Time: Common time (4).

Notes and Chords:

- M5: D, A, D, Em, D.
- M6: G, D, sus4, D, G.
- M7: C, Dm, C, Am, Bm, Am, E, A.

Musical score for a stringed instrument, likely a banjo or mandolin, featuring two staves of music with chords and lyrics.

The score consists of two staves of music, each with four lines and a space. The top staff begins at measure 9 and the bottom staff begins at measure 13. Chords are indicated above the staff, and lyrics are written below the staff.

Measure 9:

- Top staff: Am, D, G, Em, D, A^{sus4}, A, D, G, Em, F, Dm, C, G, C, Am
- Bottom staff: (lyrics: "I'm gonna be a man")

Measure 13:

- Top staff: D, G, C, Am, G, D^{sus4}, D, G, Am, C, D^{sus4}, D, G
- Bottom staff: (lyrics: "I'm gonna be a man")

Galliard

Can she excuse

John Dowland, setting from Morley's *Consort Lessons*, 1599 & 1611

arr. Steven Hendricks

1 Gm B_b B_b F Gm D Dm Gm Cm F B_b E_b C Gm D

8 G Dm B_b Gm D Gm C F B_b E_b D Dm Gm Cm F

14 B_b Cm D E_b D. B_b B_b C

20 C. D. D. G C D G

Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

The musical score for Galliard XV: Le tout is presented in three systems of music. Each system contains four staves, one for each voice: Soprano (G clef), Alto (C clef), Tenor (F clef), and Bass (Bass clef). The music is in common time (indicated by a 'C').

- System 1:** Starts in G major. The vocal entries are labeled with notes: G, C, G, G; G, C, G, G; G, C, G, G; Gm, B_b, C, G. The basso continuo line provides harmonic support.
- System 2:** Continues in G major. The vocal entries are labeled with notes: G, C, G, G; G, C, G, G; G, C, G, G; B_b, C, G. The basso continuo line continues to provide harmonic support.
- System 3:** Transitions to D major. The vocal entries are labeled with notes: Dm, A, Dm, G; C, G, C, F; Dm, G, F; Gm, F, Gm, D^{sus4}; D, G. The basso continuo line concludes the piece.

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score for "La Volta" is a four-staff arrangement for a band. The staves are in common time. Key changes are indicated above the staff at the beginning of each measure. The music consists of 16 measures, divided into four sections of four measures each. The instrumentation is implied by the four staves, likely representing a combination of voices and instruments.

Measure 1: G (4 measures)

Measure 2: G D Em D (4 measures)

Measure 3: G D Em D (4 measures)

Measure 4: C D G (4 measures)

Measure 5: G (4 measures)

Measure 6: G D Em D (4 measures)

Measure 7: G D Em D (4 measures)

Measure 8: C D G (4 measures)

Measure 9: G G C C D G (4 measures)

Measure 10: G (4 measures)

Measure 11: G (4 measures)

Measure 12: C D G (4 measures)

Measure 13: G G C C D G (4 measures)

Measure 14: G (4 measures)

Measure 15: G (4 measures)

Measure 16: C D G (4 measures)

17 G G D Em D G Em D Em C D G

21 G G Em D G Em D Em Am D G

25 G G C A D G G G C C D G

29 G Am D G G D G C Am D G G

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A

B

C

D

10

Chapter 8

English Country Dances

While John Playford's *The English Dancing Master* of 1651 was the first published book to give instructions for the dances, many dances such as Trenchmore, Heart's Ease and Sellinger's Round have published music or are referenced by name in the late 16th or early 17th century.

The dances are generally transcribed in either cut time or in 6/4. For cut time use a tempo of approximately half note = 115 or for 6/4, dotted half = 115. Some dances such as Chestnut are often danced slower, so be sure to check with the dancing master just in case.

Adson's Saraband

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

Play 12 times through

C G C G C Am C Am Em

F G C G C G C G G C

Am C Am Em F G C Dm Am C

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

The musical score consists of three staves of music for two couples. The top two staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music is divided into sections A and B.

- Section A:** Measures 1-6. The first staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note). The second staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note). The third staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note).
- Section B:** Measures 7-12. The first staff starts with a measure of F (one eighth note), followed by G (one eighth note), C (one eighth note), G (one eighth note), G (one eighth note), and G (one eighth note). The second staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note). The third staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note).
- Measures 12-15:** The first staff starts with a measure of G (one eighth note), followed by C (one eighth note), F (one eighth note), C (one eighth note), G (one eighth note), F (one eighth note), G (one eighth note), and C (one eighth note). The second staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note). The third staff starts with a measure of C (two eighth notes), followed by G (one eighth note), G (one eighth note), C (one eighth note), C (one eighth note), and G (one eighth note).

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

B

Em Em Am Am

Em Em Am E Am Am

9

Em Em Am E Am Am

Em Em Am E Am Am

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

AABB x 3

A

B

11

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

1

A Am Dm Am E Am E Am G C C G

B

C Am Dm G C C G Am Dm E A

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

The musical score consists of three staves of music. Staff 1 (Treble) starts with section A (measures 1-4), then continues with section B (measures 7-11). Staff 2 (Tenor) begins at measure 7, corresponding to section B. Staff 3 (Bass) begins at measure 12. The lyrics are: "Confess (his tune) / Two Lords and Four Ladies / John Playford, The English Dancing Master, 1651". The chords are indicated above the notes: A (Dm A Dm Gm Dm), Gm Dm Gm A Dm A Dm Gm Dm; B (Gm Dm Gm A Am Dm Am Gm F C F); and section C (F C^{sus4} F F C F Gm Dm Gm F Dm A Dm A D).

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

ABB x 3

A

B

C

1 2

10

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

Musical score for Dargason, or Sedany, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is G major (one sharp). Measure 1 starts with a G. Measures 2-4 show a repeating pattern of eighth-note pairs. Measure 4 ends with a repeat sign.

Musical score for Dargason, or Sedany, measures 5-8. The staves remain the same. The key signature changes to A minor (no sharps or flats). Measures 5-8 continue the eighth-note pattern established in the previous measures.

Dull Sir John

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A

Dm A Dm A Dm C Dm A Dm C F C F C F G

B

Am C Dm A Dm C F F C F G Am C F

C

C F D^{sus4} G C F C F A Dm A^{sus4} D

Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 3

130

A Gm D Gm F C F Gm

7 F B_b F Dm B_b

12 F C Dm C Dm Gm Dm Gm D G

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

6

11

A

B

C

Dm Am Dm Am :|| Am Am

Dm C Am Dm Am Dm

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB CC x 3

A

A G G C G C G D G C D^{sus4} G G

B

D G D G D G D G A D G D

C

G C G C G C G G D G G

15

Glory of the West

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

A Dm C Am Dm C Am Dm

B F F C Am C B_b C

C Am Dm Am Dm C Dm C Am Dm

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A

AA BB x 11

B

5

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

B

Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A

Chords: [A] Am Am E E Am E Am E Am Dm E

B

Chords: Em G G Am E Am Dm E Em

C

Chords: G C G Am E Am E Am E A

The musical score consists of three staves of music for two couples facing. The first staff (top) starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures. The second staff (middle) starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures. The third staff (bottom) starts with a bass clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures. The music is divided into three sections: A, B, and C. Section A starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures. Section B starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures. Section C starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, followed by a repeat sign and three more measures.

Hit or Miss (to the tune of Daphne)

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

The musical score consists of three staves of music for two couples. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom staff.

- Section A:** The first section starts with a treble staff in D minor (Dm). It then moves to an A staff in A major. Next is a bass staff in D minor. Then it goes to a treble staff in F major. Finally, it moves to a bass staff in C major. The section ends with a repeat sign and two endings. Ending 1 continues in C major, while Ending 2 begins in D minor.
- Section B:** The second section starts with a treble staff in D minor. It then moves to a bass staff in C major. Next is a treble staff in B-flat major (B_b). Then it goes to a bass staff in A major. The section continues with a treble staff in F major, a bass staff in C major, another treble staff in F major, and finally a bass staff in F major.
- Section C:** The third section starts with a treble staff in F major. It then moves to a bass staff in C major. Next is a treble staff in D minor. Then it goes to a bass staff in C major. The section continues with a treble staff in B-flat major, a bass staff in D minor, a treble staff in F major, a bass staff in G major (Gm), a treble staff in C major, and finally a bass staff in D minor.

Greenwood

Longways for three couples, second couple improper

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

1 F B_b F G G C G

5 F Dm F C Gm Am D G

9 F B_b F G G C G
Alternate harmony parts

13 F Dm F C Gm Am D G

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

AABB x 3

A

B

C

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

AA BB x 3

A F C Am G F

Dm G C **B** G

C F **G^{sus2}** G G C

If all the world were paper
And all the sea were ink,
If all the trees were bread and cheese
What would we do for drink?

If every bottle leaked,
And none had but a crack,
If Spanish apes ate all the grapes,
What would we do for sack?,

Jack a Lent

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 6

A

G D Am Em G Em B^{sus4} B E

B

G D Am Em G Em B^{sus4} B E

Jack Pudding

Longways for three couples

John Playford, *The English Dancing Master*, 1651

AABB x 3

arr. Paul Butler

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

Music score for "Jenny Pluck Pears" featuring three staves of music for three voices. The score is divided into sections A, B, and C.

Section A: Measures 1-5. Key signature: G major (no sharps or flats). Time signature: 6/8. Chords: Am, G, Am, Em, F, G, Am, Em, C, G.

Section B: Measures 6-10. Key signature: G major (no sharps or flats). Time signature: 6/8 (measures 6-7), 3/4 (measures 8-10). Chords: Am, Em, D, C, Am, Am, G, Am, G.

Section C: Measures 11-15. Key signature: G major (no sharps or flats). Time signature: 6/8. Chords: Am, G, Am, G, Am, G, Am, D, Em, G, Am.

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

A

C B_b C Gm C^{sus4} C C^{sus4} C

B

Am F Am B_b Dm Gm C G C C

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

A

Am Am Dm E Am E A Am

B

6 Dm E Am E A Am Am Dm C G

C

11 C G C G C G Am E Am E A

Maiden Lane

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABBCC x 3

AABBCC x 3

A

1 G G G G

Am Am Am Am Dm E

G G D G

B

5 G G G G

C

9 G G G D G D G

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

1
Gm Gm F F Gm B_b Gm D Gm

2
3
4

5
Gm F F Gm C D G

6
7
8

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

The musical score consists of four staves of music for four voices. The music is in common time with a key signature of one sharp. The score is divided into sections A, B, and C, with key changes indicated above the staff.

- Section A:** The first section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section B:** The second section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section C:** The third section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section D:** The fourth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section E:** The fifth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section F:** The sixth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section G:** The seventh section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section H:** The eighth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section I:** The ninth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section J:** The tenth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section K:** The eleventh section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section L:** The twelfth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section M:** The thirteenth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section N:** The fourteenth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section O:** The fifteenth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.
- Section P:** The sixteenth section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{4}{4}$. It contains four staves of music. The melody is primarily in the treble clef, with some bass notes appearing in the bass clef staff.

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Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The musical score for "Millison's Jig" is presented in three systems of four staves each. The first system begins in G major (treble clef) and transitions to C major (alto clef). The second system begins in G major (treble clef) and transitions to C major (alto clef). The third system begins in B-flat major (bass clef) and transitions to C major (alto clef). Each system contains four staves, which likely represent three voices and a basso continuo part.

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 4 = one progression

The musical score consists of four staves of music. The top two staves begin with a key signature of one flat (B-flat), while the bottom two staves begin with a key signature of two flats (B-flat and E-flat). The music is in common time.

Chords and Progressions:

- Section A (Measures 1-4):** Chords include A, Dm, Gm, A, Dm, A^{sus4}, and D.
- Section B (Measures 5-8):** Chords include F, C, F, Gm, A, and D.
- Alternate harmony parts (Measures 9-12):** This section shows different harmonic possibilities for the upper voices.
- Measures 13-16:** These measures continue the melody with a different harmonic path than the previous sections.

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

AABB x 3

1 G Am G Am D G B C

6 G C G G G D

11 G D Em C G C D G

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

A G D G G C G D G C
Optional Descant

B G D G G C G Am C Am G D

C C D G Am C G D G

Nonesuch*Longways for four couples*John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

9 times through (or sometimes 11 or 15)

Am Am Am Em Am Am Am Am Am Am

Am E Am Am Dm Am Am G Am G Am Em

G Am Em G Am E Am Em G Am

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

11 times through

11

C Am Dm G C Am G C Am

G Am G C C Am G

C F G Em Am G C F G C

Parson's Farewell

for two couples facing

Bouree XXXII à 4

Michael Praetorius, *Terpsichore*, 1612

AABB x 3

The musical score consists of four staves of music for two couples. The music is in common time and uses a variety of keys, indicated by Roman numerals above the staves. The first section, labeled 'A', has three staves. The top staff starts in C major (key of A), moves to D minor (key of D), then to B-flat major (key of E), and finally to A major (key of F#). The middle staff starts in C major (key of A), moves to D minor (key of D), then to B-flat major (key of E), and finally to A major (key of F#). The bottom staff starts in C major (key of A), moves to D minor (key of D), then to B-flat major (key of E), and finally to A major (key of F#). The second section, labeled 'B', has four staves. It starts in F major (key of C), then moves to G major (key of D), then to A major (key of F#), and finally to D major (key of B). The score concludes with an editorial addition starting at measure 11, which includes staves for both the treble and bass clefs, showing a continuation of the music in various keys.

Music is the second part of the Praetorius bouree. Measures 14-15 here are an editorial addition to allow the second part of the Praetorius to stand alone.

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Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

The musical score consists of four staves of music for three voices. The first staff (top) starts in A minor (A), moves to D minor (Dm), then to A major (A). The second staff (middle) starts in D minor (Dm). The third staff (second from bottom) starts in D minor (Dm). The fourth staff (bottom) starts in A major (A). The score continues with key changes: G major (G), D minor (Dm), C major (C), D minor (Dm), G major (G), D minor (Dm), A major (A), and D major (D). A section titled "Picking of Sticks - Note Key Change!" follows, starting in G major (G) and transitioning to F major (F). The score concludes with a final section starting in F major (F) and ending in G major (G).

Row Well Ye Mariners

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

1 D C G D G D
2 C G D G G D G D G D G D
3 D G D G D G D G D G D G D
4 D G D G D G D G D G D G D
5 D G D G D G D G D G D G D
6 D G D G D G D G D G D G D
7 C G D G D G D G D G D G D
8 D G D G D G D G D G D G D
9 D G D G D G D G D G D G D
10 D G D G D G D G D G D G D
11 D G D G D G D G D G D G D
12 D G D G D G D G D G D G D
14 D G G D D G D G D D G :||
15 D G D G D G D G D G D G D :||
16 D G D G D G D G D G D G D :||
17 D G D G D G D G D G D G D :||
18 D G D G D G D G D G D G D :||
19 D G D G D G D G D G D G D :||

Rufy Tufty

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABCC x 3

A D A D G D **B** G D Am D G C G

8

C G C G D G D Am D G C G D G

14

C G C G G C G G C G D ^{sus4} G

Saint Martins

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

AA BB x 3

Am Am G C G C D E Em G

F Am E A Am A Em Am Em

C G C G F Em Dm Am E A A

12 C G C G F Em Dm Am E A A

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

AABB x 3 or AABB x 5 or AA(BB x 3)(AABB x 2)

arr. Jay Ter Louw

The musical score for "Scotch Cap" is presented in two systems of four staves each. The top system begins with section A, featuring chords Dm, Dm, Am, G, and G. The bottom system begins with section 6, featuring chords Dm, Dm, Dm, G, Dm, C, Dm, Em, Dm, Em, and Dm. The music is written in common time (indicated by a '4' below the staff) and uses quarter notes and eighth notes. The bass staff provides harmonic support with sustained notes.

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

The musical score consists of three staves of music. Staff A (top) starts in G major, moves to Dm, then splits into two parts (1 and 2) in C major. Staff B (middle) starts in C major, moves to G major, then D major, and ends in G major. Staff C (bottom) starts in C major and remains in C major throughout. Measure numbers 1 through 10 are indicated above the staff lines.

Step Stately

Longways for 3, 5, 7 or 9 couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A

F C Gm F Gm C C F F

B

C F C B_b B_b F C B_b F F

9

F C Gm F Gm C C F F
A variation

Melody

13

C F C B_b B_b F C B_b F F

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

For Stingo: ABB x 3

For Juice of Barley: ABB until told to stop

1

Dm C Dm Dm Dm C

7

Dm Dm F C Dm

12

F C F C Dm C Dm

Trenchmore
to Tomorrow the fox will come to towne
Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

The musical score consists of three systems of staves, each containing four staves. The top system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The middle system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The music is written in a longways format, indicated by the 'Longways for as many as will' subtitle. The vocal parts are labeled with letters above the notes: G, D, G, D, G, D, G, C, G, D, G, D, G, F, G, D, G. The instrumental parts are labeled with letters above the notes: D, Em, Am, D, G, D, G, D, G, G, G, C, G, D, G, D, G. The score continues for three systems of staves, ending with a final measure on staff 14.

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

(3)

A

1 Gm Dm Gm D^{sus4} B_b Dm

6 B_b Gm Dm Gm Dm

11 Gm B_b Dm B_b D^{sus4} Dm Gm

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

For Whirlygig: Woodycock (A BB)x3 A Whirlygig (AA BB)x3 AA Woodycock (A BB)x3 A

The musical score consists of three staves of music in 6/4 time, starting with section A.

Section A: The first staff begins with a Dm chord. The second staff begins with an Am chord. The third staff begins with a Dm chord. The section ends with a repeat sign and a double bar line.

Section B: The first staff begins with an Am chord. The second staff begins with a Dm chord. The third staff begins with an Am chord. This is followed by a section labeled F, then Gm.

Section 11: The first staff begins with a Dm chord. The second staff begins with an Am chord. The third staff begins with a Dm chord. This is followed by a section labeled F, then Gm, then Dm, and finally another Dm at the end of the section.

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

The musical score for "Whirlygig" is presented in two systems of four staves each. The top system begins in G major (indicated by a 'G' above the staff) and transitions to D minor (indicated by a 'Dm' above the staff). The bottom system begins in C major (indicated by a 'C' above the staff). The music is in common time (indicated by a '4' below the staff). The score includes various note heads (circles, diamonds, crosses) and rests. Measure numbers 1 through 12 are indicated above the staves.

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