

Pennsic War XLIII

The Pennsic Pile



Edited by

Margaret Raynsford
Aaron Drummond

Contact: pile@thedancingmaster.net

Copyright Notice

The editors have made every effort to ensure that the contents of this book may be freely duplicated and performed within the Society for Creative Anachronism. Most of the music contained in this publication is subject to copyright protection, noted on each piece. If a copyright is not noted, the piece is believed to be in the public domain. Thanks to all the arrangers who have given permission for their settings to be published for use within the SCA.

Several arrangers have given permission for their works to be used under a Creative Commons license. The licences are briefly outlined below; see creativecommons.org for more information.

CC BY: You may duplicate, modify, perform, and record the work, including for commercial purposes, so long as the original author is attributed.

CC BY-NC: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially.

CC BY-NC-SA: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially; additionally, all derivative works must be shared under the same terms as the original.

For works not under a Creative Commons license, please contact the arranger if you wish to republish the work, make a recording, or use it outside the Society for Creative Anachronism.

Contact information for the arrangers is provided below:

Russell Almond (Mustapha al-Muhaddith): almond@acm.org
Emma Badowski (Margaret Raynsford): emmabadowski@gmail.com
Paul Butler (Arden of Icombe): pbutler@crab.rutgers.edu
Joseph Casazza (Giuseppe Casazza): jacasazza1@verizon.net
Monica Cellio (She'erah bat Shlomo): cellio@pobox.com
Al Cofrin (Avatar of Catsprey): avatar1@flash.net
Aaron Elkiss (Aaron Drummond): aelkiss@umich.edu
Steven Hendricks (Samuel Piper): steve@thehendricks.net
Katrina Hunt (Mathilde Adycote): mathilde@lochac.sca.org
Monique Rio (Jadwiga Krzyzanowska): mrio@umich.edu
Dave Lankford (Dafydd Arth): davebearin@yahoo.com
Aaron Pavao (John Chandler): aaron@pavao.org
Richard Schweitzer (Martin Bildner): martin.bildner@sympatico.ca
Dennis Sherman (Robyyan Torr d'Elandris): rtesca-robyyan@yahoo.com
Robert Smith (Alaric McConnell): alaric@pobox.com
Robert Stockton (Robin the Just): stocktonrgs@gmail.com
Dave Svoboda (Arslan ibn Da'ud): svoboda@cmu.edu
Jay Ter Louw (Octavio de Flores): octaviodeflores@earthlink.net
Kathy Van Stone (Elsbeth Anne Roth): elsbeth@pobox.com
David Yardley (Geoffrey of Exeter): d.g.yardley.03@cantab.net



Note from the Editors

Welcome to Pennsic XLIII! There are many opportunities to play for dancers at War. First, all musicians are welcome to drop in during any open dance time! This includes Tuesday, July 29 through Thursday, July 31 starting around 9:00 PM, and after the officially scheduled ball ends on all other nights. Musicians are also needed and welcome to play for the following scheduled balls:

Friday, August 1, 8-10pm: SCA Dance History Ball
Saturday, August 2, 11am–1pm: Children's Ball
Saturday, August 2, 9pm: Dance Games
Sunday August 3, 9 pm: Beginners' Ball
Monday, August 4, 9 pm: Grand Masked Ball
Tuesday, August 5, 12pm: In Pursuit of Playford
Tuesday, August 5, 7pm: Dancing Teens
Tuesday, August 5, 9 pm: To Italy and Beyond
Wednesday, August 6, 11 pm: Brawlfest
Thursday, August 7, 9pm: Numerological Ball

Additionally, many dance teachers are happy to have musicians play for their classes. Stop by the dance tent and see what's going on!

Changes for this year's edition include music for a number of additional Gresley dances and basse dances as well as the addition of period arrangements for several dances.

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.

Yours in service,

Aaron Drummond and Margaret Raynsford
19th of June, A.S. XLIX

Table of Contents

Basse Dance	
La Allemande	2
Amours	3
Danse de Cleves	4
Cupido	7
Lauro	8
Le Petit Rouen	10
Earl of Essex Measure	52
Tinternell	53
Old Alman	54
Queen's Alman	55
Madam Sosilia Alman	57
Black Alman	58
Lorayne Alman	60
New Alman	61
16th Century Italian Dances	
15th Century Italian Dances	
Amoroso	14
Anello	15
Belfiore	16
Chirintana	17
Colonesse	19
Figlia di Guielmina	20
Gelosia	22
Gratiosa	23
Leoncello Vecchio	24
Marchesana	25
Mercantia	27
Petit Riens	28
Pizocara	31
Rostiboli Gioioso	32
Spero	34
Tesara	36
Vercepe	38
Vita di Cholino	39
Voltate in ca Rosina	40
Alegrezza d'Amore	64
Alta Regina	65
Bella Gioiosa	66
Bizzarria d'Amore	67
La Caccia d'Amore	68
Candida Luna	69
La Castellana	70
Chiara Stella	71
Chiaranzana	73
Contentezza d'Amore	74
Il Conto dell'Orco	76
Contrappasso	77
Fedelta	78
Fiamma d'Amore	79
Ballo del Fiore	80
Fulgente Stella	81
Furioso All'Italiana	82
Gracca Amorosa	83
Maraviglia d'Amore	84
Ombrosa Valle	85
Passo e Mezzo	86
Rose e Viole	88
Spagnoletta (Caroso)	90
Lo Spagnoletto (Negri)	91
Villanella	92
Dances from the Gresley Manuscript	
Grene Gynger	42
Ly Bens Distony	43
New Yer	44
Oringe	45
Rawty	46
Roye	47
Talbott	48
Jouyssance Vous Donneray	94
Bransle Suites	96
Bransle de Chevaux (Horses')	100
Bransle de la Haye	101
Bransle Montarde	102
Bransle Official	103
Bransle de Lavandieres (Washerwomen's)	104
Dances from the Inns of Court	
Quadran Pavane	50
Turkelone	51

Improvised Dances

Cantiga 119 (Piva)	106
Saltarello II	107
Saltarello la Regina	108
Canaries	109
Courante CLXXXIII	110
Courante CXLII	112
Galliard "A Lieta Vita"	113
Pavane "Belle Qui Tiens Ma Vie"	114
Galliard "Can She Excuse"	115
Pavane and Galliard "La Dona"	116
Pavane and Galliard "Earl of Salisbury"	118
The Frog Galliard	121
Pavane and Galliard "Mille Ducas"	122
Monsieur's Almain	125
Galliard "New Yeere's Gift"	126
La Volta (Byrd)	128
Volte CCX (Praetorius)	130

English Country Dances

Adson's Sarabande	132
All in a Garden Green	133
Argeers	134
Black Nag	135
Boatman	136
Chestnut, or Dove's Figary	137
Chirping of the Nightingale	138
Confesse (his Tune)	139
Cuckolds All A Row	140
Daphne (for Hit or Miss)	141

Dargason, or Sedany	142
Dull Sir John	143
Faine I Would if I Could	144
Fine Companion	145
Gathering Peascods	146
Glory of the West	147
Goddesses	148
Grimstock	149
Halfe Hannikin	150
Hearts' Ease	151
Hyde Park	152
If All the World Were Paper	153
Jenny Pluck Pears	154
Lord of Carnarvan's Jigg	155
Lull Me Beyond Thee	156
Mage on a Cree	158
Maiden Lane	157
Merry Merry Milkmaids	159
Millison's Jigg	160
My Lady Cullen	161
New Bo Peep, The	162
Newcastle	163
Nonesuch	164
Old Mole	165
Parson's Farewell	166
Picking of Sticks	167
Rufty Tufty	168
Saint Martins	169
Scotch Cap	170
Sellinger's Round	171
Stingo	172
Trenchmore	173
Upon a Summer's Day	175
Whirligig	176

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.

La Allemande

Paul Butler

Basse Danse Tenor (?)

8

5

10

15

19

Amours

Paul Butler

The musical score consists of five systems of three staves each. The top two staves are in common time (indicated by a 'C') and have a key signature of one flat (indicated by a 'F'). The bottom staff is also in common time but has a key signature of one sharp (indicated by a 'G'). The music is divided into measures by vertical bar lines. Measure numbers 1 through 15 are placed to the left of the first, second, third, fourth, and fifth systems respectively. The notation includes various note values such as eighth and sixteenth notes, and rests. The first system starts with a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The second system continues with the same clefs. The third system changes to a soprano clef on the top staff, an alto clef on the middle staff, and a bass clef on the bottom staff. The fourth system changes to a soprano clef on the top staff, an alto clef on the middle staff, and a bass clef on the bottom staff. The fifth system changes to a soprano clef on the top staff, an alto clef on the middle staff, and a bass clef on the bottom staff.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A

Melody

B

C

D

E

15

F

19

G

23

The musical score consists of three staves of music, each starting with a treble clef and a key signature of one flat. The first staff begins with a eighth note followed by six sixteenth notes. The second staff begins with a eighth note followed by a quarter note, a eighth note, and a quarter note. The third staff begins with a eighth note followed by a quarter note, a eighth note, and a quarter note. The sections are labeled E, F, and G above their respective staves.

(This page intentionally left blank)

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

The musical score consists of six systems of music, each starting with a repeat sign and a measure number. The music is written in common time (indicated by a 'C') with a key signature of one sharp (F#). The score includes three staves:

- Tenor:** The top staff, written in soprano clef (G-clef), contains six systems of music.
- Basse Danse Tenor:** The middle staff, written in soprano clef, starts at measure 8 and contains four systems of music.
- Bass:** The bottom staff, written in bass clef (F-clef), contains six systems of music.

Measure numbers are indicated at the beginning of each system: 1, 8, 4, 8, 12, 16, and 20. The music features various note values including eighth and sixteenth notes, and rests. The arrangement is for three voices, likely intended for a three-part instrument like a harpsichord or organ.

© Jay Ter Louw, SCA Octavio de Flores

May be freely used and distributed within the SCA with this notice.

Lauro

Paul Butler

Two times through

The musical score consists of three staves of music. The top staff uses a treble clef and a 6/4 time signature. It features a melody with eighth-note patterns and includes key changes indicated by Am, C, and G above the staff. The middle staff uses a treble clef and a 4/4 time signature, with the instruction "Basse Danse Tenor (?)". The bottom staff uses a bass clef and a 6/4 time signature. The music continues with a 4/4 time signature, indicated by a '4' above the staff. The key changes throughout the piece are Am, G, C, Dm, B♭, Am, and G. The score is divided into measures by vertical bar lines.

12 **Dm** .
 G .
 Dm .
 Dm .

16 **B_b** .
 G .
 B_b .
 Dm .

20 **C** .
 Am .
 G .
 C .
 G .
 C .

Le Petit Rouen

Paul Butler

The musical score consists of six staves of music, each starting with a treble clef and a common time signature (indicated by a 'C'). The first staff begins with a measure of two eighth notes followed by a repeat sign. The second staff begins with a measure of one eighth note followed by a repeat sign. The third staff begins with a measure of one eighth note followed by a repeat sign. The fourth staff begins with a measure of one eighth note followed by a repeat sign. The fifth staff begins with a measure of one eighth note followed by a repeat sign. The sixth staff begins with a measure of one eighth note followed by a repeat sign.

Basse Danse Tenor (?)

Measure numbers are indicated at the beginning of each staff: 1, 4, 8, 12, and 16. Measures 1 through 3 are identical for all staves. Measures 4 through 7 are identical for all staves. Measures 8 through 11 are identical for all staves. Measures 12 through 15 are identical for all staves. Measures 16 through 19 are identical for all staves.

A musical score consisting of three staves, each with a treble clef. The music is in common time. Measure 20 starts with eighth-note patterns in the top two staves, followed by quarter notes and eighth-note pairs. Measure 21 continues the eighth-note patterns. Measure 22 begins with eighth-note pairs in the top staff, followed by eighth-note patterns in the middle and bottom staves. Measures 23 and 24 show eighth-note patterns in various combinations across the staves. Measures 25 and 26 continue the eighth-note patterns. Measures 27 and 28 show eighth-note patterns in various combinations across the staves. Measures 29 and 30 continue the eighth-note patterns. Measures 31 and 32 show eighth-note patterns in various combinations across the staves. Measures 33 and 34 continue the eighth-note patterns. Measures 35 and 36 show eighth-note patterns in various combinations across the staves. Measure 37 concludes with a final eighth-note pattern.

(This page intentionally left blank)

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)". The third section, C, begins at measure 6 and ends at measure 11. The fourth section, D, begins at measure 11 and ends at measure 17. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1, 6, 11, and 17 are indicated above the staves.

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)

5

8

8

8

8

8

14

8

8

8

© Monica Cellio, SCA She'erah bat Shlomo

Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

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**

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

F

Chirintana

T'Andernaken / Laet Ons Mit Hartzen

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

AABB; repeat C until done

Drone: D/A

A Quadernaria

B

C Piva

19

27

(This page intentionally left blank)

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

(3)

C Piva

D Quadernaria

Figlia di Guielmina

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

arr. Al Cofrin

AABCDE x 2

Drone: D/A

A

Quadernaria

B

Bassadanza

C

D

Quadrenaria

c

Musical score for measures 17 through 20. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (no sharps or flats). Measure 17 starts with eighth-note patterns in 6/8 time. Measure 18 begins with sixteenth-note patterns. Measures 19 and 20 continue the sixteenth-note patterns. The bass staff has a '8' written above it.

E

Musical score for measures 21 through 24. The title "Piva" is written above the first staff. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to G major (one sharp). Measure 21 features sixteenth-note patterns. Measures 22 and 23 continue the sixteenth-note patterns. Measure 24 ends with a final sixteenth-note pattern. The bass staff has a '8' written above it.

Musical score for measures 26 through 29. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to F# major (two sharps). Measure 26 starts with eighth-note patterns. Measure 27 continues with sixteenth-note patterns. Measures 28 and 29 continue the sixteenth-note patterns. The bass staff has a '8' written above it.

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 (3) D

E (3) F (3) G

Gratiosa

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

arr. Monica Cellio

The musical score consists of four staves of music. Staff 1 (top) is labeled 'A Quadernaria; Melody'. Staff 2 (middle) is labeled 'Bassadanza'. Staff 3 (bottom) is labeled 'Melody'. Staff 4 (bottom) is labeled 'D Piva; Melody'. The music is in common time (indicated by 'C' or '2'). The drone note 'G' is sustained throughout the piece. The vocal parts are in soprano range, while the bass part is in bass range.

11

15

Leoncello

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

Ax5 BB CC D E F
Drone: F/C

arr. Monica Cellio

A Quadernaria (5) **B** **C**

Melody

D Bassadanza

12 **E**

F Quadernaria

Marchesana

Domenico da Piacenza, c. 1425-1450 (PnD)
Drone: F/C

arr. Monica Cellio

The musical score consists of four staves of music. Staff 1 (top) is labeled 'A Quadernaria; Melody' and 'B'. Staff 2 (second from top) is labeled '(3)' and 'B'. Staff 3 (third from top) is labeled 'C Bassadanza'. Staff 4 (bottom) is labeled 'Melody'. The music is in common time (indicated by 'C') and includes a drone note 'F' on the fourth line. The score is divided into measures by vertical bar lines. Measure numbers 10, 14, and 18 are indicated at the beginning of their respective staves.

(This page intentionally left blank)

Mercantia

Domenico da Piacenza, c. 1425-1450 (PnD)
Drone: F/C

arr. Monica Cellio

A Saltarello; Melody

B Quadernaria

C Bassadanza
Melody

D

E Melody

F

G Quadernaria

H

J Bassadanza
Melody

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

7

14

21

A musical score consisting of three staves, each with a treble clef and a common time signature. Measure 28 begins with a dotted half note followed by eighth notes. Measure 29 starts with a sixteenth-note pattern. Measure 30 features eighth-note pairs. Measures 31-32 show eighth-note patterns with some grace notes. Measure 33 contains eighth-note pairs. Measures 34-35 show eighth-note patterns with grace notes. Measure 36 concludes with eighth-note pairs.

(This page intentionally left blank)

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 patterns.
- Melody**: The second staff, also in common time (indicated by a 'C' with a '6'), continues the eighth-note patterns from staff A.
- (3) B**: The third staff, in common time (indicated by a 'C' with a '6'), begins with sixteenth-note patterns.
- (4) C Bassadanza**: The fourth staff, in common time (indicated by a 'C' with a '6'), features eighth-note patterns.
- D**: The fifth staff, in common time (indicated by a 'C' with a '6'), shows eighth-note patterns.
- (3)**: The sixth staff, in common time (indicated by a 'C' with a '6'), continues the eighth-note patterns from staff D.
- E Saltarello**: The seventh staff, in common time (indicated by a 'C' with a '6'), features eighth-note patterns.
- F Piva**: The eighth staff, in common time (indicated by a 'C' with a '6'), concludes with eighth-note patterns.
- (3)**: The ninth staff, in common time (indicated by a 'C' with a '6'), continues the eighth-note patterns from staff F.

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

© Aaron Pavao, SCA John Chandler

19

C Salterello

25

D Piva

32

1 **2.**

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody

B

C Quadernaria

D Saltarello

E Bassadanza

Melody

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 three staves of music. Staff 1 (top) is labeled 'A Saltarello; Melody'. Staff 2 (middle) is labeled 'B Piva'. Staff 3 (bottom) is unlabeled. The music is in common time (indicated by '8'). The score includes measures 1 through 25, with section markers at measure 17 (labeled 'C') and measure 25 (labeled '(4)'). Measure numbers are placed above the staff at the start of each section.

D Saltarello

E Piva

F (4)

G Saltarello

H (4)

The musical score consists of four staves of music. Staff 1 (top) is labeled 'D' and 'Saltarello'. Staff 2 is labeled 'E' and 'Piva'. Staff 3 is labeled 'F' and '(4)'. Staff 4 is labeled 'G' and 'Saltarello'. Staff 5 is labeled 'H' and '(4)'. The music is written in common time, with various note values including eighth and sixteenth notes. Measures are separated by vertical bar lines, and repeat signs with dots indicate measure repeats.

Verçepé

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

Play once through

Drone: D/A

arr. Monica Cellio

A Saltarello; Melody

B Bassadanza

14 **C** Quadernaria **D** Saltarello

20 **E** Bassadanza **Saltarello**

28 **F** Quadernaria

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"

C F C F C Dm
Melody

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. Of the few dances included here, Ly Bens Distony and Talbott have both choreography and music in the manuscript, while Grene Gynger and New Yer appear here with music composed by Master Martin Bildner.

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 G major, 6/8 time. The first staff (measures 1-6) contains two parts: a drone bass line (G/D) and a treble line. The second staff (measures 7-12) shows a continuous treble line. The third staff (measures 13-18) shows a continuous treble line. The fourth staff (measures 19-24) shows a continuous treble line. The fifth staff (measures 25-30) shows a continuous treble line.

A

Drone: G/D

B

C

D

E

Ly Bens Distonyx

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

A

B

Repeat B for 'long' version

C

8

13

18

New Yer

for Three

Richard Schweitzer

One dance: AA BBB CCC DDD E
Drone G/D

The musical score consists of two staves of music in common time (indicated by a 'C') and a key signature of one sharp (F#). The first staff begins with a measure labeled 'A' enclosed in a square box. The second staff begins with a measure labeled 'C' enclosed in a square box. The music is divided into sections labeled A, B, C, D, and E. Section A has two measures. Section B has three measures, with the third measure enclosed in a square box and labeled '(2) B'. Section C has three measures. Section D has three measures, with the first measure enclosed in a square box and labeled '(3) D'. Section E has three measures, with the first measure enclosed in a square box and labeled '(3) E'. Measures are separated by vertical bar lines. Measures 1 and 2 of section A, measures 1 through 3 of section C, and measures 1 through 3 of section D all end with a double bar line and repeat dots, indicating they are to be repeated.

O ringe
for Three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCC D E

Drone: F/C

A

Rawty
for Two

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

AABC

A Drone F/C

B

C

8

15

Roye
for Three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCCC DDD

Drone: F/C

The musical score consists of four staves of music for three voices. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a drone note on F/C. The first section, labeled [A], consists of two measures. The second section, labeled [B], follows with two measures. The third section, labeled [C], has three measures. The fourth section, labeled [D], has four measures. The score concludes with three measures labeled (3). Measure numbers 7 and 14 are indicated above the staff.

Talbott

Gresley Manuscript, c. 1500

Drone: F/C

The musical score consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a repeating pattern of eighth and sixteenth notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a steady eighth-note drone. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a repeating pattern of eighth and sixteenth notes. The music is divided into sections: 'Intro?' (measures 1-4), section A (measures 5-8), section B (measures 9-12), section C (measures 13-16), and a final section starting at measure 17.

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

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

9 G G Em Am D Am D A D Am D G

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

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
2. G G C C D C G
3. G G C C D C G
4. G G C C D C G

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

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 two staves of music. The top staff uses a treble clef and a common time signature. It features four measures of a melody, followed by a section labeled 'A' with lyrics 'Dm A⁵ Dm C Dm A Gm A⁵ D'. The bottom staff uses a bass clef and a common time signature. The lyrics for this section are 'A BB C AAA BB C'. The second section starts with a treble clef and a common time signature, with lyrics 'F C Dm A A Dm C Dm Gm Em A Dm Em A D D'. The third section continues with a treble clef and a common time signature, with lyrics 'F C Dm A A Dm C Dm Gm Em A Dm Em A D D'. The music concludes with a final section on the bass staff.

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

Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score for "Queen's Alman" is presented in two staves. The top staff features soprano and alto voices, while the bottom staff features bass and tenor voices. The music is in common time. The score is divided into two main sections, A and B, indicated by large brackets above the staves. Chords are labeled above the notes. The first section (A) consists of four systems of music. The second section (B) begins at measure 7 and also consists of four systems. The chords labeled in section A are Gm, D, Cm, D, Gm, Bb, and Bb. The chords labeled in section B are Gm, D, Gm, C, F, Bb, C, D^{sus4}, and G.

(This page intentionally left blank)

Madam Sosilia's Alman

Joseph Casazza

AABB x2

The musical score consists of eight staves of music, divided into four systems of two staves each. The music is in G major (indicated by a sharp sign) and common time (indicated by a 'C'). The lyrics are written in capital letters above the notes. The first system starts with G, Am, G, D, followed by Am, D, G, D, C, G, D, G. The second system starts with G, D, Am, G, D, followed by C, G, C, D, A^{sus4}, D. The third system starts with G, D, Am, G, D, followed by C, G, C, D, A^{sus4}, D. The fourth system starts with G, D, Am, C, G, D, C, G, D, G, G. The lyrics are repeated for each system.

© Joseph Casazza

Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

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

DDm B_b C F Gm

Musical score for section D, measures 15-19. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one flat. The melody is primarily in the treble clef staff. The chords are indicated above the staff: Dm, B_b, C, F, Gm. Measure 15: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 16: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 17: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 18: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 19: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b.

F

C

F

C

1

2

E

Gm

F

C

Gm

C

D

G

Musical score for section E, measures 20-24. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one flat. The melody is primarily in the treble clef staff. The chords are indicated above the staff: Gm, F, C, Gm, C, D, G. Measure 20: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 21: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 22: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 23: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b. Measure 24: Treble: D, E, F, G, A, B_b; Alto: D, E, F, G, A, B_b; Tenor: D, E, F, G, A, B_b; Bass: D, E, F, G, A, B_b.

Lorayne Alman

Pierre Phalese (1571)

The musical score consists of eight staves of music, divided into two sections by a double bar line. The first section (measures 1-6) includes four staves: Treble, Alto, Bass, and Bass (continuing from the previous staff). The second section (measures 7-12) includes four staves: Treble, Alto, Bass, and Bass (continuing from the previous staff). Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 2-6 show a progression through Dm, F, G, C, Dm, G, and C. Measure 7 begins with a bass clef, indicating a change in instrumentation. Measures 8-12 continue the bass line. Measure 12 concludes with a final bass note.

A G Dm F G C Dm G C **B** G D

G D G D G C D G

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

A

1 2 3 4 5 6

B

7 8 9 10 11

1 **2**

12

(This page intentionally left blank)

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

B

C

G

Am G

Am G

C G

D

G

C

G

C

B_b

F B_b

C

G

C

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

1
C C F E_b E_b E_b F C C

2
C C F E_b E_b E_b F C C

3
C C F E_b E_b E_b F C C

4
C C F E_b E_b E_b F C C

5
C F B_b B_b F C F F

6
C F B_b B_b F C F F

7
C F B_b B_b F C F F

8
C F B_b B_b F C F F

B

17
B_b B_b F F C Dm B_b C F F

18
B_b B_b F F C Dm B_b C F F

19
B_b B_b F F C Dm B_b C F F

20
B_b B_b F F C Dm B_b C F F

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**

B

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

C

© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Bizzarria d'Amore

Balletto for two couples in a diamond

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

arr. Dave Svoboda

AA BB CC x 6

The musical score consists of three staves of music in common time, key signature of one flat (F major). The music is divided into sections A, B, and C.

- Section A:** The first section starts with a treble staff, followed by a bass staff. It includes chords F, F, Gm, F, C, F, F, C. The bass staff has a bass clef and an 8th note below the staff.
- Section B:** The second section starts with a treble staff, followed by a bass staff. It includes chords C, F, C, F, Gm, Am, Gm, Gm, F, Gm. The bass staff has a bass clef and an 8th note below the staff.
- Section C:** The third section starts with a treble staff, followed by a bass staff. It includes chords Gm, C, C, F, Am, C, F, F. The bass staff has a bass clef and an 8th note below the staff.

The score is repeated multiple times, indicated by double bar lines with '1' and '2' above them.

La Caccia d'Amore

Questa dolce sirena

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

1 F Gm F B_b C F Gm F B_b C F C Dm

2 F Gm F B_b C F Gm F B_b C F C Dm

3 F Gm F B_b C F Gm F B_b C F C Dm

4 F Gm F B_b C F Gm F B_b C F C Dm

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

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

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

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

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

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

11 B_b F Gm C F C Dm A F C D Gm A D :

12 B_b F Gm C F C Dm A F C D Gm A D :

13 B_b F Gm C F C Dm A F C D Gm A D :

14 B_b F Gm C F C Dm A F C D Gm A D :

15 B_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

arr. Aaron Elkiss

AABBCC x 3

A

Dm C F F Dm Gm F C F F 1 2

B

10 C C C C Dm C Dm G A A

C

18 C C Dm Em A Dm G A D D D 1 2

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

Sheet music for three staves (treble, bass, and alto) in common time (indicated by a '3' over a '4'). The key signature is one sharp (F#). The music consists of four sections labeled A, B, C, and D.

Section A: Repeated measures of 3/4 time. The melody starts on A, followed by a descending scale-like pattern. Harmonies include Dm, F, C, and F. Measures 1-8.

Section B: Repeated measures of 3/4 time. The melody starts on A, followed by a descending scale-like pattern. Harmonies include Dm, F, C, and F. Measures 9-16.

Section C: Repeated measures of 3/4 time. The melody starts on A, followed by a descending scale-like pattern. Harmonies include Dm, F, C, and F. Measures 17-24.

Section D: Repeated measures of 3/4 time. The melody starts on A, followed by a descending scale-like pattern. Harmonies include Dm, F, C, and F. Measures 25-32.

(This page intentionally left blank)

Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

The musical score consists of four staves of music, likely for a four-part ensemble. The staves are separated by vertical bar lines. The music includes various clefs (G, F, C), time signatures (common time, 3/4, 2/4), and key changes. The notes are primarily eighth and sixteenth notes. The score is divided into sections labeled A, B, and C.

Section A: Measures 1-6. Key signature changes from A major (A) to F major (F) to C major (C) to D minor (Dm) to A major (A) to F major (F) to C major (C). Time signature changes from common time to common time to common time to common time.

Section B: Measures 7-13. Key signature changes from G major (G) to A sus4 major (A sus4) to D major (D) to G major (G) to A sus4 major (A sus4) to D major (D). Time signature changes from common time to common time to common time to common time.

Section C: Measures 13-25. Key signature changes from F major (F) to F major (F) to C major (C) to C major (C) to D minor (Dm) to D minor (Dm) to A major (A) to A major (A) to F major (F) to G major (G) to C major (C) to C major (C). Time signature changes from common time to common time to common time to common time.

Section D: Measures 25-32. Key signature changes from G major (G) to A sus4 major (A sus4) to D major (D) to G major (G) to A sus4 major (A sus4) to D major (D) to D major (D). Time signature changes from common time to common time to common time to common time.

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. 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 are indicated above the staff. Measure 1 (labeled A) starts with F, followed by Gm, F, B_b, F, Gm, F, Gm, F. Measures 2-3 show a continuation of the pattern. Measure 7 starts with G, followed by D, G, F, C, F, Gm, F, G, F. Measures 8-10 show a continuation. Measure 14 starts with G, followed by C, Dm, C, F, G, C, G, C, Dm, C. Measures 15-17 show a continuation.

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

29 Gm D Gm F Gm D Gm C

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

Il Conto Dell'Orco

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

(AABB)x2 Cx2 or 3

arr. Katrina Hunt

The musical score consists of three staves of music, each with a treble clef, a bass clef, and a bass staff below it. The music is in common time.

Section A: The first section starts with a treble staff, followed by a bass staff, then another treble staff, and finally a bass staff. It features a repeating pattern of measures labeled C, F, C, C, F, C, C, F, G, and C. The bass staff has a '8' written above it.

Section B: The second section starts with a treble staff, followed by a bass staff, then another treble staff, and finally a bass staff. It features a repeating pattern of measures labeled C, F, C, C, F, C, C, F, G, and C. The bass staff has a '8' written above it. The section ends with the instruction "Repeat AABB!"

Section C: The third section starts with a treble staff, followed by a bass staff, then another treble staff, and finally a bass staff. It features a repeating pattern of measures labeled C, F, C, C, F, C, C, F, G, and C. The bass staff has a '8' written above it.

Contrappasso Nuovo

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrappasso in Due)

A

F C F B_b C F C F

B

B_b C F F F B_b C

13 F F B_b C F F B_b

Cm Dm C F B_b C Dm C F F

20 F F B_b C Dm C F F

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

1 D D G D A A D

2 D D G D A A D

3 D D G D A A D

4 D D G D A A D

5 D G D A D A D

6 D G D A D A D

7 D G D A D A D

8 D G D A D A D

9 D G D A D A D

10 D G D A D A D

11 D G D A D A D

12 D G D A D A D

13 D G D A D A D

14 D G D A D A D

15 D G D A D A D

16 D G D A D A D

B

17 G D A D G D A^{sus4} A D

18 G D A D G D A D

19 G D A D G D A D

20 G D A D G D A D

21 G D A D G D A D

22 G D A D G D A D

23 G D A D G D A D

24 G D A D G D A D

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

arr. Katrina Hunt

AA B x 4

11

12

25

38

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

B_b C F B_b C F B_b A D

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

Intro: A; one dance = (AB)x4

A

Dm C Dm A Dm C Am

B

Dm A D F Em Dm

A

A F C Dm A D

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

1

A

G⁵ Gm D A G⁵ Gm D D

9

B B_b B_b F B_b B_b B_b F Gm F F C

17

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

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

B

Em C D C D G G G

C

1-2 3.

17

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

29

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

arr. Steven Hendricks

ABB x 5

A

13

B

F G C B_b Dm C G C

1 2

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

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

B

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

C

G G G D C D G C C G D G G G

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score consists of three staves of music. The first staff begins with a section labeled 'A' and ends with a section labeled 'B'. The second staff begins with a section labeled 'B'. The third staff begins with a section labeled 'C'. The music is in common time and includes various chords such as C, G, Am, Dm, C, F, B♭, and G. Measure numbers 1 through 15 are indicated above the staves. The score concludes 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

Melody

Gm

D

14 8
Gm

20 8
F Gm F Dm Gm

26 8
D G Am D G D G

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

A

F Dm C G Am Em

F Dm C G Am C

F Dm C G Am Em

F Dm C G Am C

B

F Dm C G Am Em

41

F Dm C G Am C

49

F Dm G Em Am G Am C

57

F Dm G Em Am Dm C C

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

5 times through (6 for Spagnoletta Nuova)

arr. David Yardley

A

10 **B**

20

30 **C**

39

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Katrina Hunt

AABBCC x 7

A

B

C

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

A

1 G G Am G D C D G

2 G F C F F G D G

3 G F C F F G D G

4 G F C F F G D G

5 G F C F F G D G

6 G F C F F G D G

7 G F C F F G D G

8 G F C F F G D G

B

9 G F C F F G D G

10 G F C F F G D G

11 G F C F F G D G

12 G F C F F G D G

13 G F C F F G D G

14 G F C F F G D G

15 G F C F F G D G

16 G F C F F G D G

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 80 – 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.

Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC

A

1 Dm Am Dm C F F B_b C F

2

3

4

5 F B_b C F Gm A D

6

7

8

9 Dm Am Dm E A Am D E A

10

11

12

13

13

C

Dm Am Dm F F B_b C F

17

F B_b C F Gm A D

This musical score consists of four staves of music. The first staff begins with a key signature of one flat (B-flat), indicated by a 'C' above the staff and a 'Dm' below it. The second staff begins with a key signature of no sharps or flats, indicated by a 'Am' below the staff. The third staff begins with a key signature of one flat, indicated by a 'Dm' below the staff. The fourth staff begins with a key signature of one flat, indicated by a 'F' below the staff. The fifth staff begins with a key signature of one flat, indicated by a 'F' below the staff. The sixth staff begins with a key signature of one flat, indicated by a 'B_b' below the staff. The seventh staff begins with a key signature of one flat, indicated by a 'C' below the staff. The eighth staff begins with a key signature of one flat, indicated by a 'F' below the staff. The ninth staff begins with a key signature of one flat, indicated by a 'Gm' below the staff. The tenth staff begins with a key signature of one flat, indicated by an 'A' below the staff. The eleventh staff begins with a key signature of one flat, indicated by a 'D' below the staff.

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.**

Musical score for 'The Old Gray Mare' featuring a drone on G/D. The score consists of two measures. Measure 1 starts with a half note on G, followed by eighth-note pairs on D, G, and D. Measure 2 starts with a half note on D, followed by eighth-note pairs on G, D, and G. The key signature is one flat, and the time signature is common time.

⑦ Air du branle **Simple.** (Single)

A musical score for 'The Old Gray Mare' in common time (indicated by a 'C'). The key signature has one flat (B-flat). The melody is in treble clef. A drone note 'G' is sustained throughout the piece. The melody consists of eighth-note patterns. The score ends with a sharp sign above the staff, indicating a key change or ending.

⑧ *Air du branle Gay.*

Musical score for the first part of the piece. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in D major (no sharps or flats). The key signature changes at the beginning of the third measure. The time signature is common time (indicated by a '4'). The music features eighth-note patterns and rests.

⑨ *Air du branle de Burgogne. (Burgundian)*

A musical staff in G/D tuning. The key signature has one flat, and the time signature is common time. The staff shows a continuous drone pattern consisting of a G note followed by a D note, repeated across six measures.

(10) *Air du branle de Poictou.*

A musical score for 'The Old Folks' in 3/4 time, treble clef, and one sharp key signature. The score begins with a 'Drone: G/D' instruction. The melody consists of eighth and sixteenth notes, with a fermata over the last note.

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

Musical score for "The Old Gun" featuring a single melodic line. The key signature is G major (one sharp), and the time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth note patterns. Measure 1 starts with a half note followed by an eighth note, then a sixteenth-note pattern. Measure 2 begins with a sixteenth note followed by an eighth note, then a sixteenth-note pattern. The score includes a dynamic marking 'f' (fortissimo) over the first measure and a 'Drone: G/D' instruction above the staff.

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

(13) *Air du branle Triory de Bretagne.*

A musical score for 'Au clair de la lune'. The title is at the top. The music is in common time (indicated by '2/4') and has a key signature of one flat. There are two staves: a melody staff with a treble clef and a bass staff with a bass clef. The melody consists of eighth and sixteenth note patterns. The bass staff provides a harmonic drone on the notes G and D. The score ends with a double bar line and repeat dots.

14 Air du branle de Malte. (Maltese)

Drone: C/G

(This page intentionally left blank)

Bransles Morguez

Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

- ⑯ Air du branle des **Lavandieres.** (Washerwomen's)

Drone: G/D

A musical score for a branle. The key signature is one flat (B-flat). The time signature changes from common time to common time with a double bar line. The music consists of eighth-note patterns. Measure 1 starts with a dotted half note followed by six eighth notes. Measures 2-3 show a similar pattern. Measures 4-5 continue the pattern. Measures 6-7 conclude the section.

A continuation of the musical score for Air du branle des Lavandieres. The key signature remains one flat. The time signature is common time. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic structure.

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

Drone: G/D

A musical score for Air du branle des Pois. The key signature is one flat. The time signature is common time. The music features eighth-note patterns, with measure 1 starting with a dotted half note followed by six eighth notes.

- ⑯ Air du branle des **Hermites.**

Drone: G/D

A musical score for Air du branle des Hermites. The key signature is one flat. The time signature is common time. The music consists of eighth-note patterns, with measure 1 starting with a dotted half note followed by six eighth notes.

- ⑯ Air du branle des **Sabots.** (Clog)

Drone: C/G

A musical score for Air du branle des Sabots. The key signature is one flat. The time signature is common time. The music features eighth-note patterns, with measure 1 starting with a dotted half note followed by six eighth notes.

- ⑯ Air du branle des **Chevaux.** (Horses)

Drone: G/D

A musical score for Air du branle des Chevaux. The key signature is one sharp. The time signature is common time. The music consists of eighth-note patterns, with measure 1 starting with a dotted half note followed by six eighth notes.

A continuation of the musical score for Air du branle des Chevaux. The key signature is one sharp. The time signature is common time. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic structure.

A musical score for Air du branle de l' Official. The key signature is one sharp. The time signature is common time. The music consists of eighth-note patterns, with measure 1 starting with a dotted half note followed by six eighth notes.

- ⑯ Air du branle de l' **Official.**

Drone: C/G

A continuation of the musical score for Air du branle de l' Official. The key signature is one sharp. The time signature is common time. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic structure.

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

A

B

13

19

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

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 music is in common time. Key changes are indicated above the staff, such as Gm, C, Gm, Gm, D, Gm, Dm, C, and Gm. The score includes measures 1 through 14, with measure 14 being the final measure shown.

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571

Arr. Emma Badowski

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

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 eight staves of music. The first four staves begin in common time with a treble clef. The keys are C, G, C, F, G^{sus4}, C, C, and B♭ respectively. The fifth staff begins in common time with a treble clef, labeled Am. The subsequent staves continue in common time with a treble clef, labeled G, F, G, C, G^{sus4}, and C. The bass clef is used for the eighth staff.

Bransle des Lavandieres

Washerwoman's Bransle

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

The musical score consists of four staves of music, likely for a band or ensemble. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (indicated by a 'C'). The key signature changes throughout the piece, indicated by various sharps and flats. Chords are labeled above the staves at specific measures. The bass line is present in the bottom staff.

Chord Labels:

- Measure 1: Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G
- Measure 5: Gm, Dm, F, Gm, D, G, Gm, D, Gm, F, F, C
- Measure 10: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G

Bass Line (Bottom Staff):

The bass line provides harmonic support, often mirroring the chords of the upper staves. It features eighth-note patterns and occasional quarter notes, primarily in the lower half of the staff.

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

The musical score for section A consists of four staves of music in G major, 6/8 time. 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 features various note values including eighth and sixteenth notes, with some slurs and grace notes.

B

The musical score for section B consists of four staves of music in G major, 3/4 time. The staves are identical to those in section A, with a treble clef, soprano clef, alto clef, and bass clef. The music continues the rhythmic pattern established in section A.

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score consists of five staves of music in common time, key signature of one sharp (F#). The music is divided into sections:

- Staff 1 (Measures 1-6):** Labeled 'A'. The first section ends with a double bar line.
- Staff 2 (Measures 7-12):** Labeled 'B'.
- Staff 3 (Measures 13-18):** Labeled 'C'.
- Staff 4 (Measures 19-24):** Labeled 'D'.
- Staff 5 (Measures 25-28):** Labeled 'Coda'.

Measure numbers are indicated above the staff lines: 1, 2, 7, 13, 19, and 25.

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

Musical notation for Verse 1,2 in G major, 8/8 time. The melody consists of eighth-note patterns.

Drone: G/D

Musical notation for the Chorus section in G major, 8/8 time. It features a repeating eighth-note pattern. Measure 1 ends with a bracket labeled "1" and measure 2 with "2".

Drone: G/D

Musical notation for Verse 3,4 in G major, 8/8 time. The melody consists of eighth-note patterns.

Drone: G/D

Musical notation for the Chorus section in G major, 8/8 time. It features a repeating eighth-note pattern. Measure 1 ends with a bracket labeled "1" and measure 2 with "2".

Drone: G/D

Musical notation for Verse 5,6 in G major, 8/8 time. The melody consists of eighth-note patterns.

Drone: G/D

Musical notation for the Chorus section in G major, 8/8 time. It features a repeating eighth-note pattern. Measure 1 ends with a bracket labeled "1" and measure 2 with "2".

Drone: G/D

Musical notation for Verse 7,8 in G major, 8/8 time. The melody consists of eighth-note patterns.

Drone: G/D

Musical notation for the Chorus section in G major, 8/8 time. It features a repeating eighth-note pattern. Measure 1 ends with a bracket labeled "1" and measure 2 with "2".

La Canarie

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of four staves of music in G major, 6/4 time. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are written above the notes in a cursive script. The score is divided into measures by vertical bar lines and ends with a double bar line at the end of each system.

Measure 1: G, C, G, D, G, G, C, G, D, G

Measure 2: (empty measure)

Measure 3: (empty measure)

Measure 4: (empty measure)

Measure 5: G, C, G, Am, G, D, G, G, Em, G, C, G, D, G

Measure 6: (empty measure)

Measure 7: (empty measure)

Measure 8: (empty measure)

Measure 9: D, G, Am, G, D, G, D, Em, Bm, C, G, D, G

Measure 10: (empty measure)

Measure 11: (empty measure)

Measure 12: (empty measure)

Measure 13: C, G, C, G, C, G, D, D, G, C, G, D

Measure 14: (empty measure)

Measure 15: (empty measure)

Measure 16: (empty measure)

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of three staves of music, each with a treble clef and a bass clef. The time signature is 6/4 throughout.

Staff 1 (Top): Labeled 'A'. The melody begins with a dotted half note followed by an eighth note. The notes are primarily eighth notes with some sixteenth-note patterns. Chords labeled include C, G, Am, and G.

Staff 2 (Middle): Continues the melody with eighth-note patterns and chords Dm, C, Dm, C, G, C, G, Em, F, C, G, and C.

Staff 3 (Bottom): Continues the melody with eighth-note patterns and chords G, G, C, D, G, C, and C.

Section B: The section begins at measure 6. It features eighth-note patterns and chords Dm, C, Dm, C, G, C, G, Em, F, C, G, and C. The section ends with a double bar line and repeat dots.

Section C: The section begins at measure 11. It features eighth-note patterns and chords G, G, C, D, G, C, and 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 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

B

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

11

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

Galliard*A Lieta Vita*

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

The musical score is composed of two systems of five staves each. The top system begins in G major (indicated by a sharp sign) and includes harmonic changes to Am (circle with dot) and D major. The bottom system begins in C major and includes harmonic changes to Dm (circle with dot). The music is set in common time (indicated by a '4'). The vocal parts are distributed across five staves, with the bass line on the lowest staff.

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.*

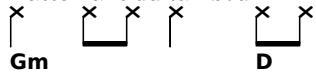
4. Ne fuggir giova ch'ogli_ognun trova:

*Fa la, &c.*Veloci_ha l'ali_e foco e strali.
Dunque s'adore un tal Signore.*Fa la, &c.*

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour



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.

Galliard

Can she excuse

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

arr. Steven Hendricks

The musical score consists of five systems of music, each with four staves. The first system starts with Gm, Bb, Bb, F, Gm, D, Dm, Gm, Cm, F, Bb, Eb, C, Gm, D. The second system starts with G, Dm, Bb, Gm, D, Gm, C, F, Bb, Eb, D, Dm, Gm, Cm, F. The third system starts with Bb, Cm, D, Eb, D, Bb, Bb, C. The fourth system starts with C, D, D, G, C, D, G. The fifth system starts with C, D, D, G, C, D, G.

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_b #

8

A Dm C F F Dm F Gm C^{sus4} F F C B_b F C

8

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

15

1 2.

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"

The musical score is a four-staff arrangement for a treble clef instrument. The first staff starts with section A (Am, E^{sus4}, D, E, A, Am, F). The second staff continues section A. The third staff begins section B (G, Em, F, Dm, E, E, C, Dm, G, C). The fourth staff continues section B. The fifth staff begins section C (C, G, C, Am, E, Am, E, E^{sus4}, A, A). The sixth staff continues section C. The seventh staff begins section D (C, G, C, Am, E, Am, E, E^{sus4}, A, A). The eighth staff continues section D. The ninth staff begins section E (C, G, C, Am, E, Am, E, E^{sus4}, A, A). The tenth staff continues section E. The eleventh staff begins section F (C, G, C, Am, E, Am, E, E^{sus4}, A, A). The twelfth staff continues section F.

Galliard

Earl of Salisbury

William Byrd (c. 1540 - 1623)

arr. Steven Hendricks

A

Section A consists of four staves of music in 3/2 time. The key signature is one sharp. The music is divided into measures by vertical bar lines. The first staff begins with an open circle (whole note). The second staff begins with a half note. The third staff begins with an open circle. The fourth staff begins with a half note.

B

Section B consists of four staves of music in 3/2 time. The key signature is one sharp. The music is divided into measures by vertical bar lines. The first staff begins with a half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note.

Section C consists of four staves of music in 3/2 time. The key signature is one sharp. The music is divided into measures by vertical bar lines. The first staff begins with a half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note.

(This page intentionally left blank)

The Frog Galliard

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

arr. Steven Hendricks

1 G D Em Bm C G D G Am G C D

5 G D Em Bm C G D C G C C D^{sus4} G

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

13 G D Em Bm C G D G G Am G D^{sus4} G

Pavane
Mille ducas

Tylman Susato, *Danserye*, 1551

122

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

Am C Dm Em A D⁵ C Dm F B_b A C F

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

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

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

(This page intentionally left blank)

Monsieur's Almain

William Byrd

arr. Steven Hendricks

Setting from Morley's *Consort Lessons*, 1599 & 1611

The image shows a page of sheet music for guitar, featuring four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. Chords are indicated above the staves. Measure 1: G, C, D. Measure 2: Am, G, Am. Measure 3: G. Measure 4: Am, G. Measure 5: D, G, C, G. Measure 6: G. Measure 7: G, D, G. Measure 8: D, G. Measure 9: G. Measure 10: G, D, C, D, D, G. Measure 11: Am, E, A, G, C, D, G, C, D, D, G. Measure 12: G. Measure 13: G, D, C, D, D, G. Measure 14: G. Measure 15: G, D, C, D, D, G. Measure 16: G. Measure 17: G, D, C, D, D, G. Measure 18: G. Measure 19: G, D, C, D, D, G. Measure 20: G.

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Music score for 'Galliard' by Anthony Holborne, 1599. The score consists of five staves of music for a six-part ensemble. The parts are: Treble 1 (G clef), Treble 2 (F clef), Alto (C clef), Bass (C clef), Bassoon (Bass clef), and Double Bass (Bass clef). The music is in common time (indicated by a '4'). The vocal parts sing in four-part harmonic chords, while the bassoon and double bass provide harmonic support. The vocal parts sing in a mix of English and French notation, with some notes written as stems and others as dots. The vocal parts sing in a mix of English and French notation, with some notes written as stems and others as dots. The vocal parts sing in a mix of English and French notation, with some notes written as stems and others as dots. The vocal parts sing in a mix of English and French notation, with some notes written as stems and others as dots.

9 Am D G Em D A^{sus4} A D G Em F Dm C G C Am

13 D G C Am G D^{sus4} D G Am C D^{sus4} D G

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

G D Em D G D Em D C D G

G D Em D G D G G G C

C D G G C D G G G C

C D G G C D G G C D G G

18 G D Em D G Em D Em C D G G

22 G Em D G Em D Em Am D G G G C

26 A D G G G C C D G G

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

The musical score consists of four staves of music, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one sharp. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measure 18 starts with G, followed by D, Em, D, G, Em, D, Em, C, D, G, and G. Measure 22 starts with G, followed by Em, D, G, Em, D, Em, Am, D, G, G, G, and C. Measure 26 starts with A, followed by D, G, G, G, C, C, D, G, and G. Measure 30 starts with Am, followed by D, G, G, D, G, G, C, Am, D, G, and G. The music continues with more measures, but they are not fully visible in the image.

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 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

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

AA BB x 3

The musical score consists of three staves of music for three 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 clef staff in F major. The melody consists of eighth-note patterns. Key changes are marked above the staff: Dm, B♭, C, B♭, and F. The section ends with a repeat sign and a double bar line.

Section B: The second section begins with a treble clef staff in B♭ major. The melody continues with eighth-note patterns. Key changes are marked above the staff: Gm, F, C, B♭, Dm, and Gm. The section ends with a repeat sign and a double bar line.

Reprise: The third section starts with a treble clef staff in F major. The melody continues with eighth-note patterns. Key changes are marked above the staff: Gm, Am, B♭, C, and F. The section ends with a final double bar line.

Argeers
for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

A

Musical score for section A, consisting of four staves of music for two couples facing. The score is in common time (indicated by a 'C') and uses treble and bass clefs. The music consists of four measures per staff, with a total of 16 measures for the entire section.

B

Musical score for section B, consisting of four staves of music for two couples facing. The score is in common time (indicated by a 'C') and uses treble and bass clefs. The music consists of four measures per staff, with a total of 16 measures for the entire section.

Musical score for section C, consisting of four staves of music for two couples facing. The score is in common time (indicated by a 'C') and uses treble and bass clefs. The music consists of four measures per staff, with a total of 16 measures for the entire section.

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

B

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A

B

C

11

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

AA BB x 3

A

Am Dm Am E Am E Am G C C G

B

C Am Dm G C C G Am Dm E A

Chirping of the Nightingale

Round for as Many as Will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A

B

C

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

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

12 **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

D Em D G Am D **G** **G**

B

C G D G Am D G

C G D G Am D G

Hit or Miss (Daphne)

Square for four couples

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 four voices. The first staff begins with section A, marked with a square containing 'A'. The second staff begins with section B, marked with a square containing 'B'. The third staff begins with section C, marked with a square containing 'C'. The music is in common time, with a key signature of one flat. Harmonic progressions are indicated by Roman numerals above the notes. The score includes three sections: A, B, and C.

Section A: AA BB C x 3

Section B: Dm C B_b A F C F F

Section C: F C Dm C B_b Dm F Gm C Dm

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 in treble clef, G major, and common time (indicated by a '4'). The bottom two staves are in bass clef, A major, and common time. Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes. Measure 3 starts with a half note followed by eighth notes. Measure 4 starts with a half note followed by eighth notes.

Musical score for Dargason, or Sedany, measures 5-8. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, A major, and common time. Measure 5 starts with a half note followed by eighth notes. Measure 6 starts with a half note followed by eighth notes. Measure 7 starts with a half note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes.

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

The musical score consists of three staves of music for four voices. The top staff is labeled 'A' above it. The middle staff is labeled 'B' above it. The bottom staff is also labeled 'B' above it, indicating a repeat. The music is in common time (indicated by a 'C'). The key signature is one flat. The vocal parts are labeled with letters above them. The first section (A) starts with a Gm chord, followed by D, Gm, F, C, F, F, C, Dm, F, and Gm. The second section (B) starts with F, followed by Bb, F, Dm, and Bb. The repeat of section B starts with F, followed by C, Dm, C, Dm, Gm, Dm, Gm, D, and G.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

A

Dm Am Dm F Dm Am C

B

Am Dm Am Dm Am Am

C

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 G G C G C G D G C D ^{sus4} G G **B** G

1. || 2.

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

1. || 2.

C G G D G G G

1. || 2.

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

10

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

B

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

5

B

© Monica Cellio, SCA She'erah bat Shlomo

Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

1 G C G D G G D G

5 G C G D G G C G D G

9 G C G D G G C G D G

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A

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

B

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

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

AABB x 3

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

B A A D A D D D
D D D D D D D D
D D D D D D D D

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

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score consists of three staves of music for four voices. The top staff starts with section A (F major), followed by section B (G major). The middle staff continues section B. The bottom staff begins section C (C major) and ends with section G (G major). The music is arranged for four voices, likely representing a square dance setup.

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?,

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

The musical score consists of three staves of music for three voices (three parts). The music is in common time (indicated by '8'). The key signature changes throughout the piece, indicated by the letters above the staff.

- Section A:** Measures 1-5. Key signature: G major. Chords: Am, G, Am, Em, F, G, Am, Em, C, G.
- Section B:** Measures 6-10. Key signature: G major. Chords: Am, Em, D, C, Am. Measures 11-15. Key signature: G major. Chords: Am, G, Am, G.
- Repeat of Section A:** Measures 16-20. Key signature: G major. Chords: Am, G, Am, G, Am, G, Am, 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

Dm E Am E A Am Am Dm C G

C

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

B

C

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

Gm Gm F F Gm B_b Gm D Gm

5 Gm F F Gm C D G

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

arr. Jay Ter Louw

AABB x 3

A

B

C

D

E_m

G

C

D

G

A_m

D

C

A_m

D

G

D

G

G

Am

D

C

Am

D

G

D

G

G

© Jay Ter Louw, SCA Octavio de Flores

May be freely used and distributed within the SCA with this notice.

Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

1 G C G C G C G C G C
2 G C G C G C G C G C
3 G C G C G C G C G C
4 G C G C G C G C G C

5 C G G C C C
6 C G G C C C
7 C G G C C C
8 C G G C C C

9 B_b B_b G C G C G C
10 B_b B_b G C G C G C
11 B_b B_b G C G C G C
12 B_b B_b G C G C G C

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 4 = one progression

Music score for 'My Lady Cullen'. The score consists of two staves. The top staff begins with section A, indicated by a box labeled 'A'. The chords are Dm, Gm, A, Dm, A sus4, and D. The bottom staff begins with section B, indicated by a box labeled 'B'. The chords are F, C, F, Gm, A, and D. Both sections end with a repeat sign.

Alternate harmony parts

Two additional staves of musical notation, labeled 9 and 13, representing alternate harmony parts for the piece. These staves continue the melodic line and harmonic structure established in the first two staves.

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score consists of three staves of music, each with a different clef (Treble, Bass, and Alto). The music is in common time (indicated by a '4'). The score includes several sections labeled with letters and numbers:

- Section A:** The first section starts with a Treble staff. It includes chords G, Am, G, Am, D, G, followed by a repeat sign and a bassoon-like part.
- Section B:** The second section starts with a Treble staff. It includes chords C, G, C, G, D, followed by a repeat sign.
- Section C:** The third section starts with a Treble staff. It includes chords G, Em, C, G, C, D, G.
- Section D:** The fourth section starts with a Treble staff. It includes chords G, Am, G, Am, D, G, followed by a repeat sign and a bassoon-like part.

The score continues with these sections repeating, indicated by repeat signs and measure numbers (e.g., 6, 11).

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

A

Optional Descant

B

C G D G C G Am C Am

1 2

12 G D 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)

1 Am Am Am Am Am Am Am Am

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

11 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

The musical score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time (indicated by a '4'). The first section (measures 1-5) starts with a treble clef staff in C major, followed by a bass clef staff in D minor, then a bassoon/bass staff in G major. The second section (measures 6-10) starts with a treble clef staff in G major, followed by a bass clef staff in A minor, then a bassoon/bass staff in C major. The third section (measures 11-15) starts with a treble clef staff in C major, followed by a bass clef staff in F major, then a bassoon/bass staff in G major. Measure numbers 6, 11, and 15 are indicated above the staves.

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. The first section, labeled 'A', has four staves and is divided into measures by vertical bar lines. Key changes are indicated by Roman numerals above the staff: Dm, C, Dm, B_b, A, Dm, A, F. Measure 11 begins a new section, labeled 'B', which also has four staves. The music continues in this style, with the first couple playing the upper staves and the second couple playing the lower staves.

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.

© Emma Badowski, SCA Margaret Raynsford

Permission granted for non-commercial use with attribution (CC BY-NC-SA 3.0)

Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A

5 **Gm** **Dm** **C** **Dm** **Gm** **Dm** **A** **D**

B

G G F F G

Picking of Sticks - Note Key Change!

13 **G** **F** **F** **G**

Rufty Tufty

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABCC x 3

The musical score consists of three staves of music for two couples facing. The music is in common time, with a key signature of one sharp (F#). The score is divided into sections A, B, and C, with various chords indicated above the notes.

- Section A:** The first section starts with a treble staff (G clef) and a bass staff (C clef). The melody is primarily in the treble clef staff, with the bass staff providing harmonic support. The melody consists of eighth and sixteenth note patterns. Chords indicated include D, A, D, G, D, D, G, D, Am, D, G, C, G.
- Section B:** The second section begins with a treble staff (G clef) and a bass staff (C clef). The melody continues in the treble clef staff, with the bass staff providing harmonic support. The melody consists of eighth and sixteenth note patterns. Chords indicated include G, D, Am, D, G, C, G.
- Section C:** The third section begins with a treble staff (G clef) and a bass staff (C clef). The melody continues in the treble clef staff, with the bass staff providing harmonic support. The melody consists of eighth and sixteenth note patterns. Chords indicated include G, C, G, G, C, G, D, 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

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

A

Dm Dm Am G G Dm

B

Dm

6 Dm Dm Dm G Dm C Dm Em Dm Em Dm

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 four staves of music for a round. The first section, labeled 'AA BB x 4', begins with staff A (top staff) in G major, 6/4 time. It features a mix of eighth and sixteenth notes. Staff B (second staff) follows in C major, also with 6/4 time. The second section, labeled 'B', begins with staff C (third staff) in G major, 6/4 time. Staff D (bottom staff) follows in D major, 6/4 time. Both sections conclude with endings 1 and 2.

Key changes indicated in the score:

- Section A: G major, C major
- Section B: C major, G major, D major, G major
- Endings: 1, 2

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

1 7 12

Dm C Dm Dm Dm C

Dm Dm F C Dm

F C Dm C Dm

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

Thomas Ravenscroft, *Deuteromelia*, 1609

1
 G D G D G D G G C G D G D G F G D G

2
 D E m A m D G D G D G G C G D G D G

3
 F G D G G D G F G D G D E m A m D G

(This page intentionally left blank)

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

AABBB x 3

Chords: Gm, Dm, B_b, D^{sus4}

Measure 11: Gm, B_b, Dm, B_b, D^{sus4}, Dm, Gm (3)

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

A

11 measures of music in common time (C), D minor (Dm). The music features a repeating pattern of eighth-note pairs followed by quarter notes.

B

6 measures of music in common time (C), changing keys: Am, Dm, Am, F, Gm. The music features a repeating pattern of eighth-note pairs followed by quarter notes.

11 measures of music in common time (C), changing keys: Dm, Am, Dm, F, Gm, Dm, Dm. The music features a repeating pattern of eighth-note pairs followed by quarter notes.

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

A

5

B

9

Index

Adson's Sarabande	132	Dargason, or Sedany	142
Alegrezza d'Amore	64	Dolce Amoroso Fuoco – <i>see Passo e Mezzo</i>	86
A Lieta Vita (Galliard)	113	Dove's Figary, or Chestnut	137
Allemande	2	Dona, La, Pavane and Galliard	116
All in a Garden Green	133	Dull Sir John	143
Alta Regina	65	Earl of Essex Measure	52
Amoroso	14	Earl of Salisbury Pavane and Galliard	118
Amours	3	Entree Courante	110
Anello	15	Faine I Would if I Could	144
Ardente Sola – <i>see Passo e Mezzo</i>	86	Fedelta	78
Argeers	134	Fiamma d'Amore	79
Ballo del Fiore	80	Figlia di Guielmina	20
Belfiore	16	Fine Companion, The	145
Bella Gioiosa	66	Fiore, Ballo del	80
Belle Qui Tiens Ma Vie (Pavane)	114	Frog Galliard, The	121
Bizzarria d'Amore	67	Fulgente Stella	81
Black Alman	58	Furioso All'Italiana	82
Black Nag	135	Galliard "A Lieta Vita"	113
Boatman	136	Galliard "Can She Excuse"	115
Bransle de Chevaux (Horses')	100	Galliard "Earl of Salisbury"	119
Bransle de la Haye	101	Galliard "Frog"	121
Bransle de la Torche (Praetorius)	80	Galliard "La Dona"	117
Bransle de Lavandieres (Washerwomen's)	104	Galliard "Mille Ducas"	123
Bransle Montarde	102	Galliard "New Yeere's Gift"	126
Bransle Official	103	Gathering Peascods	146
Bransles	96	Gelosia	22
Caccia d'Amore, La	68	Glory of the West	147
Canaries	109	Goddesses	148
Candida Luna	69	Gracca Amorosa	83
Can She Excuse (Galliard)	115	Gratiosa	23
Cantiga 119 (Piva)	106	Grene Gynger	42
Castellana, La	70	Grimstock	149
Chestnut	137	Halfe Hannikin	150
Chiara Stella	71	Hearts' Ease	151
Chiaranzana	73	Hit and Miss (to Daphne)	141
Chirintana	17	Horses Bransle	100
Chirping of the Nightingale	138	Hyde Park	152
Cleves, Danse de	4	If All the World Were Paper	153
Colonesse	19	Inns of Court	50
Confesse (his Tune)	139	Jenny Pluck Pears	154
Contentezza d'Amore	74	Jouyssance Vous Donneray	94
Conto dell'Orco, Il	76	Lauro	8
Contrapasso	77	Leoncello Vecchio	24
Courante CLXXXIII (Entree Courante)	110	Lorayne Alman	60
Courante CXLII (So ben mi ch'ha bon tempo)	112	Lord of Carnarvan's Jigg	155
Cuckolds All A Row	140	Lull Me Beyond Thee	156
Cupido	7	Ly Bens Distony	43
Danse de Cleves	4	Madam Sosilia Alman	57
Daphne	141	Mage on a Cree	158

Maiden Lane	157	Quadran Pavane (Inns of Court)	50
Maraviglia d'Amore	84	Queen's Alman	55
Marchesana	25	Rawty	46
Mercantia	27	Rose e Viole	88
Merry Merry Milkmaids	159	Rostiboli Gioioso	32
Mille Ducas Pavane and Galliard	122	Roye	47
Millison's Jigg	160	Ruftu Tufty	168
Monsieur's Almain	125	Saint Martins	169
Montarde Bransle	102	Saltarello II	107
My Lady Cullen	161	Saltarello la Regina	108
New Alman	61	Scotch Cap	170
New Bo Peep, The	162	Sedany, or Dargason	142
Newcastle	163	Sellinger's Round	171
New Yeere's Gift (Galliard)	126	Spagnoletta (Caroso)	90
New Yer	44	Spagnoletto, Lo (Negri)	91
Nonesuch	164	Spero	34
Official Bransle	103	Squilina – see Alta Regina	65
Old Alman	54	Stingo	172
Old Measures Suite	50	Talbott	48
Old Mole	165	Tesara	36
Ombrosa Valle	85	Tinternell	53
Oringe	45	Trenchmore	173
Parson's Farewell	166	Turkelone	51
Passo e Mezzo	86	Upon a Summer's Day	175
Pavane and Galliard "Earl of Salisbury"	118	Vercepe	38
Pavane and Galliard "La Dona"	116	Villanella	92
Pavane and Galliard "Mille Ducas"	122	Vita di Cholino	39
Pavane "Belle Qui Tiens Ma Vie"	114	Volta, La (Byrd)	128
Petit Riens	28	Voltate in ca Rosina	40
Petit Rouen, Le	10	Volte CCX (Praetorius)	130
Picking of Sticks	167	Washerwoman's Bransle	104
Piva (Cantiga 119)	106	Whirligig	176
Pizocara	31		
Quadran Pavane	50		

