

Pennsic War XLIV

The Pennsic Pile



Edited by

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Note from the Editors

Welcome to Pennsic 44! 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 28 through Saturday, August 1 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:

Saturday, August 1, 9am–11am: Children’s Ball

Sunday August 2, 8 pm: Beginners’ Ball *in the Great Hall*

Monday, August 3, 9 pm: Southern Elegance

Tuesday, August 4, 9PM: Northern Revelry

Wednesday, August 5, 9 pm: Fête of Fortune

Thursday, August 6, 12 pm: English Ball

Additionally, many dance teachers encourage musicians to play for their classes. Stop by the dance tent and see what’s going on!

Changes for this year’s edition include music for more basses dances, new music for Petite Rose, more music for improvised dances, several period arrangements of bransles, and corrections for a variety of errors.

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
20th of June, A.S. L

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Chapter 1

Basse Danse

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

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

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

Alenchon

Brussels MS #21, arr. Russell Almond

The musical score consists of six systems of music, each with two staves. The top staff of each system uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff of each system uses a bass clef and a common time signature (indicated by a 'C'). The music is arranged in two voices: a soprano-like voice (top staff) and a basso-like voice (bottom staff). The notation includes various note heads, some with stems and some without, and some with small horizontal dashes or dots. The music begins with a treble clef and common time, followed by a bass clef and common time, then a treble clef and common time, a bass clef and common time, a treble clef and common time, and finally a bass clef and common time.

La Allemande

Paul Butler

Three staves of music for three voices in common time, treble clef, and G major.

The first staff starts with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a dotted half note followed by a sixteenth-note pattern. The third staff starts with a dotted half note followed by a sixteenth-note pattern.

Measure 5: The first staff continues with a sixteenth-note pattern. The second staff continues with a sixteenth-note pattern. The third staff continues with a sixteenth-note pattern.

Measure 10: The first staff continues with a sixteenth-note pattern. The second staff continues with a sixteenth-note pattern. The third staff continues with a sixteenth-note pattern.

Measure 15: The first staff continues with a sixteenth-note pattern. The second staff continues with a sixteenth-note pattern. The third staff continues with a sixteenth-note pattern.

Measure 19: The first staff ends with a sixteenth-note pattern. The second staff ends with a sixteenth-note pattern. The third staff ends with a sixteenth-note pattern.

Basse Danse Tenor (?)

Measure numbers 5, 10, 15, and 19 are indicated on the left side of the staves.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

B

C

D

The image shows three staves of musical notation, each consisting of five horizontal lines. The notation is in common time and uses a treble clef. The music is divided into measures by vertical bar lines. The first staff begins at measure 15 and is labeled 'E' in a box at the top left. The second staff begins at measure 19 and is labeled 'F' in a box at the top left. The third staff begins at measure 23 and is labeled 'G' in a box at the top left. Measures 15 through 18 are part of staff E. Measures 19 through 22 are part of staff F. Measures 23 through 26 are part of staff G. Measure numbers 15, 19, and 23 are also indicated at the start of their respective staves.

Amours

Paul Butler

The musical score consists of four systems of music, each starting with a repeat sign. The first system includes a basso danza tenor part indicated by a bass clef staff below the treble staff. The score is in G clef, common time, and a key signature of one flat. Measure numbers 1 through 15 are present at the beginning of each system.

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 treble clef, a sharp sign indicating G major, and common time. The first system contains three staves: the top staff for Tenor, the middle staff for Basse Danse Tenor, and the bottom staff for Bass. The subsequent systems (5, 10, 15, 19) each contain two staves: the top staff for Tenor and the bottom staff for Bass. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, and 19 are explicitly marked at the beginning of their respective systems.

Lauro

Paul Butler

Two times through

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a 'Bass Danse Tenor (?)' instruction, and the bottom staff a bass clef. The music is in common time. Chords indicated include Am, C, G, Dm, and B♭. Measure numbers 1, 5, and 9 are visible.

Staff 1 (Treble Clef):

- Measure 1: Am, C, G, C, G
- Measure 5: Am, G, C, Dm
- Measure 9: B♭, Am, G, Dm, G

Staff 2 (Treble Clef, Bass Danse Tenor):

- Measure 1: Basso Danse Tenor (?)
- Measure 5: Basso Danse Tenor (?)
- Measure 9: Basso Danse Tenor (?)

Staff 3 (Bass Clef):

- Measure 1: Basso Danse Tenor (?)
- Measure 5: Basso Danse Tenor (?)
- Measure 9: Basso Danse Tenor (?)

Musical score for Pennsic Pile 44, featuring two staves of music. The top staff consists of four lines of musical notation, with measure numbers 14, 15, 16, and 17 above it. The bottom staff consists of three lines of musical notation, with measure number 8 below it. The music includes various note heads, stems, and rests, with some notes having dots or dashes indicating specific performance techniques. Chords are labeled above the staff at the beginning of each measure: Dm, Dm, B♭, G, B♭, C, Am, G, C, G, C.

Le Petit Rouen

Paul Butler

Basse Danse Tenor (?)

1

4

8

12

16

A musical score consisting of three staves, each with a treble clef and a key signature of one sharp. The music is in common time. Measure 20 starts with eighth-note patterns. Measure 21 continues the eighth-note patterns. Measure 22 begins with eighth-note pairs followed by sixteenth-note pairs. Measures 23 and 24 continue this pattern. Measure 25 starts with eighth-note pairs. Measures 26 and 27 continue the eighth-note patterns. Measure 28 begins with eighth-note pairs followed by sixteenth-note pairs. Measures 29 and 30 continue this pattern. Measure 31 starts with eighth-note pairs. Measures 32 and 33 continue the eighth-note patterns. Measure 34 begins with eighth-note pairs followed by sixteenth-note pairs. Measures 35 and 36 continue this pattern. Measure 37 concludes with a final eighth-note pair.

Falla con misuras (La Spagna)

Ebreo

The musical score consists of eight staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 36. The time signature is 6/4 throughout. The vocal parts are labeled "Basse Danse Tenor" and "Basse Danse Bass". The lyrics are in Spanish and refer to a bullfighting scene. Measure numbers 12, 19, 25, 31, and 41 are indicated above the staves.

Basse Danse Tenor.

12

19

25

31

36

41

Chapter 2

15th Century Italian Dances

The primary sources for 15th Century Italian dance are manuscripts from the mid- to late 15th century containing dances by (among others) the dancing masters Domenico da Piacenza (c. 1400-1470) and his student Guglielmo Ebreo (c. 1420-1548) (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

A
Piva; Melody

(3) **B**

6 **C**

11 **D**

17

Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A

Quadernaria; Melody (3)

This section contains three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The key signature is one flat. The music consists of eighth-note patterns. Measure 1 starts with a half note followed by an eighth-note pattern. Measures 2 and 3 continue the eighth-note patterns. Measure 4 starts with a half note followed by an eighth-note pattern.

B

This section contains three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The key signature is one flat. The music consists of sixteenth-note patterns. Measures 1-3 show eighth-note pairs followed by sixteenth-note pairs. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs.

C

D

This section contains three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The key signature changes to no sharps or flats. The music consists of eighth-note patterns. Measures 1-3 show eighth-note pairs. Measures 4-6 show eighth-note pairs.

E

This section contains three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. The key signature is one flat. The music consists of sixteenth-note patterns. Measures 1-3 show eighth-note pairs followed by sixteenth-note pairs. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs.

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Belfiore

for three

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

arr. Monica Cellio

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

Drone: G/D

A Quadernaria; Melody

(3) B

(3)

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

F

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

12

19

27

1 2

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

The musical score consists of three staves, each with a key signature of one sharp (F#) and a time signature of 6/8. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. Measure 17 begins with eighth-note patterns: the soprano has a sixteenth-note followed by a eighth-note, the alto has a sixteenth-note followed by a eighth-note, and the bass has a sixteenth-note followed by a eighth-note. Measures 18 and 19 continue this pattern. Measure 20 starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note. Measures 21 through 26 are labeled "E Piva". The music features various note heads, stems, and bar lines, with some notes having dots or dashes indicating specific performance techniques.

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

6 Bassadanza

9 (3)

12 C Piva D Quadernaria

Gelosia

Longways for 3 couples

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

arr. Monica Cellio

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

Drone: G/D

A Quadernaria; Melody (3) B

C D

E F (3) G

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

Drone: G/D

A Quadernaria; Melody

B

C Bassadanza

Melody

D Piva; Melody

Leoncello

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

arr. Monica Cellio

Ax5 BB CC D E F

Drone: F/C

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

8 Melody

D Bassadanza

12 **E**

17 **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, each with a key signature of one flat (F#) and a time signature of common time (indicated by 'C'). The music is divided into sections labeled A, B, C, and D.

- Section A:** Quadernaria; Melody. This section starts at measure 1 and ends at measure 5. It features two staves: the top staff has a treble clef and the bottom staff has a bass clef. The melody is primarily in the top staff, while the bottom staff provides harmonic support.
- Section B:** This section begins at measure 6 and continues through measure 10. It consists of three staves: the top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The melody continues in the top staff, with the middle staff providing harmonic support.
- Section C:** Bassadanza. This section starts at measure 11 and ends at measure 14. It features three staves: the top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The bassadanza is played in the middle staff, while the top staff provides harmonic support.
- Section D:** Quadernaria; Melody. This section begins at measure 15 and continues through measure 18. It features three staves: the top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The melody is primarily in the top staff, with the middle staff providing harmonic support.

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

A musical score consisting of three staves, each with a treble clef and a common time signature. Measure 28 begins with a half note followed by a dotted half note. Measures 29 and 30 show eighth-note patterns. Measure 31 contains sixteenth-note patterns. Measures 32 and 33 continue with eighth-note patterns. Measure 34 concludes with a half note followed by a dotted half note. Measure 35 begins with a half note followed by a dotted half note. Measures 36 and 37 show eighth-note patterns. Measure 38 contains sixteenth-note patterns. Measures 39 and 40 continue with eighth-note patterns.

Petite Rose

Bacco, Bacco

Francesco Corteccia, adapted by Emma Badowski

AABBC x 4

A

15 23

B

8

C

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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'), features a continuous pattern of eighth notes.
- Melody**: The second staff, also in common time (indicated by a 'C' with a '6'), follows the same eighth-note pattern as staff A.
- (3) B**: The third staff, in common time (indicated by a 'C' with a '6'), begins with a measure of eighth notes followed by a measure of sixteenth notes.
- (4) C Bassadanza**: The fourth staff, in common time (indicated by a 'C' with a '6'), shows a change in rhythm and pattern.
- D**: The fifth staff, in common time (indicated by a 'C' with a '6'), introduces a new rhythmic pattern with eighth and sixteenth notes.
- (3) E Saltarello**: The sixth staff, in common time (indicated by a 'C' with a '6'), features a fast-paced pattern of eighth and sixteenth notes.
- F Piva**: The seventh staff, in common time (indicated by a 'C' with a '6'), returns to the eighth-note pattern of staff A.
- (3)**: The eighth staff, in common time (indicated by a 'C' with a '6'), concludes the piece with a final measure of eighth notes.

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

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

arr. Aaron Pavao

The musical score consists of four staves of music, divided into two sections: A and B. Section A begins with an 'Intro' followed by a 'Bassadanza; Melody'. The music is in common time (indicated by a '4' with a '8' below it) and consists of four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The melody is primarily in the treble clef staves, with harmonic support from the bass clef staff. Section B follows, also in common time (4/8), continuing the melodic line. The score is written on five-line staves with various note heads (solid black, open circles, etc.) and rests. Measure numbers 11, 15, and 19 are visible at the beginning of each section.

19 C Salterello

25 D Piva

32

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

The musical score consists of three staves of music. The top staff begins at measure 21 in common time (indicated by a 'C') and changes to 6/8 time at the end. The middle staff begins at measure 25 and also changes to 6/8 time. The bottom staff begins at measure 31. All staves are in common time initially. The music is written for three voices, with each voice having its own staff. The notation includes various note values (eighth and sixteenth notes) and rests. Measure 21 starts with eighth-note patterns. Measure 25 begins with eighth-note pairs followed by sixteenth-note pairs. Measure 31 starts with eighth-note pairs followed by sixteenth-note pairs.

Tesara

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

arr. Monica Cellio

The musical score consists of three staves of music in common time (indicated by a 'C'). The first staff begins with section A, labeled 'Saltarello; Melody'. The second staff begins with section B, labeled 'Piva'. The third staff begins with section C. The music is divided into measures by vertical bar lines. Measure numbers 9, 17, and 25 are indicated above the staves. Measure 17 includes a repeat sign and measure 25 includes a repeat sign followed by '(4)' indicating a repeat of the previous section.

A Saltarello; Melody

B Piva

C

(4)

9

17

(4)

25

D Saltarello

E Piva

F

(4)

G Saltarello

H

(4)

Verçepe

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

arr. Monica Cellio

Play once through

Drone: D/A

A Saltarello; Melody

B Bassadanza

C Quadernaria

D Saltarello

No repeat! **E** Bassadanza

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"

The musical score consists of three staves of music. The top staff is labeled "Melody". The middle staff has a bass clef and a 8th note time signature. The bottom staff has a bass clef and a common time signature. Chords are indicated above the staves: C, F, C, C, Dm, C, Dm, G, C, G, C. Measure numbers 1-4 and 5 are indicated above the staves. The score is divided into two sections: one for five times through (one dance) and one for two dances (play).

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.

Armyn

for three

Richard Schweitzer, CC BY-NC-SA 3.0

AA BBB CCC DDD E FFF G

Drone: F/C

The musical score consists of three staves of music in common time (indicated by a 'C'). The first staff begins with a treble clef and a key signature of one sharp (F#). It features a drone note on F/C. The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines and divided into groups by double bar lines with repeat dots. The score includes seven sections labeled A through G, each consisting of three measures. The sections are: A (measures 1-3), B (measures 4-6), C (measures 7-9), D (measures 10-12), E (measures 13-15), F (measures 16-18), and G (measures 19-21). Measure numbers 8 and 16 are also indicated.

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

A

Drone: G/D

B

C

D

E

Ly Bens Distonyys

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

A

B

C

Repeat B for 'long' version

1 7 13

New Yer

for Three

Richard Schweitzer

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

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music. The top staff starts with a measure labeled 'A', followed by a repeat sign, another measure, and then a measure labeled '(2) B'. The bottom staff begins with a measure labeled 'C', followed by a repeat sign, another measure labeled '(3) D', and then a measure labeled '(3) E'. The music is composed of eighth and sixteenth notes.

Oringe
for Three

Gresley Manuscript, c. 1500

AA BBB CCC D E

Drone: F/C

A

B

D

(3) **C**

(3) **E**

Richard Schweitzer

Rawty
for Two

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

The musical score consists of three staves of music. Staff A (top) starts with a drone in F/C. Staff B (middle) begins at measure 8. Staff C (bottom) begins at measure 15. The music is in common time (indicated by '8') and uses a treble clef. Measures 1-7 show the A section (AABC). Measures 8-14 show the B section. Measures 15-22 show the C section. The notation includes various note values (eighth and sixteenth notes) and rests.

Roye
for Three

Gresley Manuscript, c. 1500

AA BBB CCCC DDD
Drone: F/C

Richard Schweitzer

6/8

A

B

(3) C

(4) D

(3)

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”.

Tempo 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

arr. Kristina Pereyra

Play once through.

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The score is divided into sections by measure numbers: measures 1-8, 9-16, 17-24, and 25-32. The lyrics are written above the notes, and chords are indicated below the notes. The lyrics include: G Am G, Em D C G^{sus4} C, G^{sus4} C, G D Am D; G G Em Am D Am D A D Am D G; G C G Em D C G^{sus4} C, G^{sus4} C, G D Am D; and G D C D G D^{sus4} G C D G G. The bass staff provides harmonic support throughout the piece.

Turkelone

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

A D Gm D Gm D B_b F B_b F

5 Gm D G Gm D Gm D

9 Gm Dm B_b F Gm D G

13 C C F C D

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

A

1 G G C C D C G G C G

2 D G D G C D G C

3 D G C D G D C G D G

B

5 D G D G C D G C

6 D G D G C D G C

7 D G C D G D C G D G

8 D G C D G D C G D G

9 D G C D G D C G D G

Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

The musical score consists of four staves of music. The top staff is in treble clef, the second in alto clef, the third in treble clef, and the bottom in bass clef. The time signature is 2/4 throughout. The music is divided into three sections: A, B, and C. Section A starts with a Dm chord, followed by a sequence of chords: Dm, A, Gm, and A⁵. Section B starts with an F chord, followed by a sequence of chords: C, Dm, A, A, Dm, C, Dm, Gm, Em, A, Dm, Em, A, D, and D. Section C follows the same sequence of chords as Section B. The score uses a mix of common and sharp symbols for sharps and flats.

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

A

Gm F Dm C D Gm

B

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

Lorayne Alman

Pierre Phalese (1571)

The musical score consists of four staves. The top three staves represent the vocal parts: Soprano (G clef), Alto (C clef), and Tenor (F clef). The bottom staff represents the Basso Continuo (Bass clef). The score is divided into two sections, A and B, indicated by brackets above the staves. The vocal parts begin with a melodic line, while the basso continuo provides harmonic support. The piano part is represented by the basso continuo staff, which shows bass notes and some harmonic indications.

Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score for "Queen's Alman" features four staves of music for a four-part ensemble. The top staff uses soprano and alto voices, while the bottom staff uses tenor and bass voices. The music is in common time and includes measures in G minor, D major, C minor, D major, G minor, B-flat major, and D major. Measure 7 begins with a G minor chord. The score is divided into two sections: A (measures 1-6) and B (measures 7-12). The vocal parts are labeled with letters A, B, C, and D above the staves.

Madam Sosilia's Alman

Joseph Casazza

AABB x2

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

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

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

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

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

A

B

C

D

Dm B_b C F Gm F C F C

1 2

E

Gm F C Gm C D G

8

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

The musical score consists of three staves of music. Staff 1 (Treble) starts with a section labeled 'A' containing chords C, G, Am, C, G, D, G, followed by a section starting with C. Staff 2 (Treble) starts with a section labeled 'A' containing chords C, G, Am, C, G, D, G, followed by a section starting with C. Staff 3 (Bass) starts with a section labeled 'A' containing chords C, G, Am, C, G, D, G, followed by a section starting with C. Staff 1 (Treble) continues with a section labeled 'B' containing chords D, G, Dm, C, G, G, Dm, C. Staff 2 (Treble) continues with a section labeled 'B' containing chords D, G, Dm, C, G, G, Dm, C. Staff 3 (Bass) continues with a section labeled 'B' containing chords D, G, Dm, C, G, G, Dm, C. Staff 1 (Treble) concludes with a section starting with G, Am, Am, G, C, Dm, C, followed by endings 1 and 2. Staff 2 (Treble) concludes with a section starting with G, Am, Am, G, C, Dm, C, followed by endings 1 and 2. Staff 3 (Bass) concludes with a section starting with G, Am, Am, G, C, Dm, C, followed by endings 1 and 2.

Chapter 5

16th Century Italian Dances

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

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

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

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

Allegrezza d'Amore

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

A

10 **B**

21

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

1 **A** C C F E_b E_b E_b F C C

9 C C F B_b B_b F C F F

17 B_b B_b F F C Dm B_b C F F

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Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

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

The musical score for "Bella Gioiosa" is composed of three staves of music in 3/4 time with a key signature of one sharp (F#). The music is divided into three sections: A, B, and C. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 9 and ends at measure 58. Section C starts at measure 59 and ends at measure 81. The vocal parts are labeled A, B, and C above the staves to indicate which voice part is singing at any given time.

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. Staff 1 (top) starts with section A, which includes measures 1 through 6. Staff 2 (middle) starts with section A, which includes measures 1 through 6. Staff 3 (bottom) starts with section A, which includes measures 1 through 6. Measures 7 through 13 are section B. Measures 14 through 20 are section C.

Section A: Measures 1-6. Key signature: F major (one sharp). Time signature: Common time (indicated by 'C'). Measure 1: F, F. Measure 2: Gm. Measure 3: F. Measure 4: C, F. Measure 5: F, C. Measure 6: C.

Section B: Measures 7-13. Key signature: F major (one sharp). Time signature: Common time (indicated by 'C'). Measure 7: C, F. Measure 8: C, F. Measure 9: F. Measure 10: Gm, Am, Gm. Measure 11: Gm, F. Measure 12: Gm. Measure 13: F. Measure 14: Gm. Measure 15: C. Measure 16: C. Measure 17: F, Am. Measure 18: C. Measure 19: F. Measure 20: F.

Section C: Measures 14-20. Key signature: F major (one sharp). Time signature: Common time (indicated by 'C'). Measure 14: Gm. Measure 15: C. Measure 16: C. Measure 17: F, Am. Measure 18: C. Measure 19: F. Measure 20: F.

La Caccia d'Amore

Questa dolce sirena

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

The musical score consists of three staves of music, likely for three voices. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature appears to be common time. The lyrics are written in Italian and placed above the notes. Measure numbers 1 through 11 are marked above the staves.

Measure 1: F Gm F B_b C F Gm F B_b C F C Dm

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

Measure 11: 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

Music for section A, three staves in 3/4 time. The top staff has a treble clef, the middle staff has a bass clef with an 8th note below it, and the bottom staff has a bass clef. The music consists of six measures. Chords indicated above the staff are C, G, Em, F, C, G, F, and G, C.

B

Music for section B, three staves in 3/4 time. The top staff has a treble clef, the middle staff has a bass clef with an 8th note below it, and the bottom staff has a bass clef. The music consists of eight measures. Chords indicated above the staff are C, G, C, F, Dm, C, Dm, and B♭.

17

Continuation of section B, three staves in 3/4 time. The top staff has a treble clef, the middle staff has a bass clef with an 8th note below it, and the bottom staff has a bass clef. The music consists of six measures. Chords indicated above the staff are C, G, Am, G, F, and G, C.

Music for section C, three staves in 3/4 time. The top staff has a treble clef, the middle staff has a bass clef with an 8th note below it, and the bottom staff has a bass clef. The music consists of eight measures. Chords indicated above the staff are C, B♭, Am, G, F, G, and C.

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCC x 3

Dm C F F Dm Gm F C F F F

10 C C C C Dm C Dm G A A

18 C C Dm Em A Dm G A D D D D

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

8 A A Dm F. C F. Dm A Dm

13 A Dm F. C F. Dm A Dm

24 A G A Dm A G A

33 B F C F C Dm A Dm

Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

The musical score consists of four staves of music. Staff 1 (top) starts in G major (3/4 time) and includes measures 1-6. Staff 2 (second from top) starts in G major (3/4 time) and includes measures 7-12. Staff 3 (third from top) starts in G major (3/4 time) and includes measures 13-18. Staff 4 (bottom) starts in G major (3/4 time) and includes measures 19-25. The music features various chords and progressions, with specific chords labeled above the staff (e.g., A, F, C, Dm, A, F, C, sus4, D). Measure 13 begins a section labeled 'B'.

Contrappasso

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrappasso in Due)

The musical score consists of three staves of music. Staff 1 (treble clef) starts with a 3/4 time signature, then changes to 2/4. Staff 2 (middle C-clef) starts with a 3/4 time signature, then changes to 2/4. Staff 3 (bass clef) starts with a 3/4 time signature, then changes to 2/4. The music is divided into sections labeled A and B. Section A starts with a treble clef, 3/4 time, and key F. It then moves to a middle C-clef, 2/4 time, and key C. It continues with a bass clef, 3/4 time, and key F. Section B starts with a treble clef, 3/4 time, and key B-flat. It then moves to a middle C-clef, 2/4 time, and key C. It continues with a bass clef, 3/4 time, and key F. The music then returns to section A. Measures 13-16 show a treble clef, 3/4 time, and keys F, F, B-flat, C. Measures 17-20 show a middle C-clef, 2/4 time, and keys B-flat, C, Dm, C. Measures 21-24 show a bass clef, 3/4 time, and keys F, F, B-flat, C.

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

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

29 Gm D G F Gm F Gm D Gm C

40 G^{sus4} C C Dm C G G C F Gm F C F F

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

1 A D D G D A A D

9 D G D A D A D

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

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

AA B x 4

17

25

B_b C F B_b A D

B_b C F Gm C F

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

The musical score consists of three staves of music. The top staff begins with section A in Dm, followed by section C in C major. The middle staff begins with section Dm, followed by section A. The bottom staff begins with section Dm, followed by section A. The music then transitions to section B, which includes measures in D, F, Em, and Dm. The score continues with sections C, D, and F. The piece concludes with a final section consisting of measures from A, Dm, A, and D.

Key signatures and time signatures change throughout the piece, indicated by labels above the staff:

- Staff 1: A (Dm), C (C major)
- Staff 2: Dm, A
- Staff 3: Dm, A
- Staff 4: B (D, F, Em, Dm)
- Staff 5: C
- Staff 6: D
- Staff 7: F

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

17

AABB x4

9

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

17

Em C D C D G G C G

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

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

A

13

B

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

1 2 3 4 5 6 7 8

B

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26

C

27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43 44

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

AB x 7

A

1 C Dm C C G Am G G G F B♭ C Dm G

8 C C Dm C C G Am G F B♭ G C B♭ Dm

15 C G C F F G C B♭ Dm C G C C 1-6. 7.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.

Chord labels: C, Dm, C, C, G, Am, G, G, G, F, B♭, C, Dm, G, C, Dm, C, F, F, G, C, B♭, Dm, C, G, C, C.

Passo e Mezzo

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

for Passo e Mezzo: 11 times through

for Dolce Amoroso Fuoco: 5 times through

for Ardente Sola: 7 times through

Gm
Optional Descant

F

D

Gm

D

14 8
Gm

20 8
F F Gm F Dm Gm

26 8
D D G Am D G G D G

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

17

25

© Paul Butler, SCA Arden of Icombe

The musical score consists of four staves of music, likely for a band or ensemble. The staves are arranged vertically. The top staff has a treble clef, the second has a soprano clef, the third has a alto clef, and the bottom has a bass clef. Measure numbers 41, 49, and 57 are indicated above the staves. Chords are labeled above the notes: B, F, Dm, C, G, Am, Em in measure 41; F, Dm, C, G, Am, C in measure 49; and F, Dm, G, Em, Am, G, Am, C in measure 57. Measures 41 and 49 end with a repeat sign and a double bar line, while measure 57 ends with a single bar line.

Rustica Amorosa

Arr. Emma Badowski

Fabritio Caroso, *Il Ballarino*, 1581

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

- Staff A:** Starts at measure 1. Key signature: F major (one sharp). Time signature: 2/4. Notes are Am, Am, E, Am, G, C, C, G, G, C.
- Staff B:** Starts at measure 9. Key signature: F major (one sharp). Time signature: 2/4. Notes include Am, Am, E, Am, G, Am, Am, G, Am, D, E, A.
- Staff C:** Starts at measure 18. Key signature: F major (one sharp). Time signature: 2/4. Notes include Am, G, G, Am, D, E, F♯m, D, E, A.
- Staff D:** Starts at measure 26. Key signature: F major (one sharp). Time signature: 3/8. Notes include Am, Am, E, Am, G, C, C, G, Am, G, C.

Musical score for Pennsic Pile 44, featuring two staves of music. The top staff begins at measure 34 in E major (indicated by a key signature of one sharp) and 2/4 time. The bottom staff begins at measure 43 in F major (indicated by a key signature of one sharp) and 2/4 time. Both staves use a treble clef. The music consists of eighth and sixteenth note patterns, with some notes grouped by vertical stems. Chords are labeled above the staff: Am, Am, E, Am, G, Am, Am, G, Am, Am, D, E, A in the first section; and Am, G, G, Am, D, E, F#m, D, E, A in the second section. Measure numbers 34 and 43 are indicated at the start of each section.

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

arr. David Yardley

5 times through (6 for Spagnoletta Nuova)

A

B

C

D

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Katrina Hunt

AABBCC x 7

A

Gm F B_b F B_b

B

F C D Gm D G⁵

C

F Gm D G⁵

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

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

arr. Kathy Van Stone

A

1 G G Am G D C D G

2 G F F C F F G D G

3 G F F C F F G D G

4 G F F C F F G D G

5 G F F C F F G D G

6 G F F C F F G D G

7 G F F C F F G D G

8 G F F C F F G D G

B

9 G F F C F F G D G

10 G F F C F F G D G

11 G F F C F F G D G

12 G F F C F F G D G

13 G F F C F F G D G

14 G F F C F F G D G

15 G F F C F F G D G

16 G F 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 74 – 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 Dm Am Dm C F F B_b C F

F B_b C F Gm A D

B Dm Am Dm E A Am D E A

13 [C] Dm Am Dm F F B_b C F

17 F B_b C F Gm A D

The musical score consists of four staves of music for a harp or similar instrument. The key signature is one flat throughout. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Above each staff, lyrics are enclosed in square brackets. Chords are indicated above the staves. Measure 13 starts with a C major chord, followed by Dm, Am, Dm, F, F, B_b, C, and F. Measure 17 starts with F, followed by B_b, C, F, Gm, A, and D.

Bransles Couppés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

① *Air du branle couppé nommé Cassandre.*

Drone: A/D



② *Air du branle Pinagay.*

Drone: G/D



③ *Air du branle couppé appellé Charlotte.*

Drone: G/D



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

Drone: G/D



⑤ *Air du branle couppé appellé Aridan.*

Drone: G/D



Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ *Air du branle Double.*

Drone: G/D

⑦ *Air du branle Simple. (Single)*

Drone: G/D

⑧ *Air du branle Gay.*

Drone: G/D

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

Drone: G/D

⑩ *Air du branle de Poictou.*

Drone: G/D

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

Drone: G/D

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

Drone: G/D

⑬ *Air du branle Triory de Bretagne.*

Drone: G/D

⑭ *Air du branle de Malte. (Maltese)*

Drone: C/G

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Bransles Morguez

Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D

8

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

Drone: G/D

- ⑯ Air du branle des **Hermites.**

Drone: G/D

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

Drone: C/G

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

Drone: G/D

9

17

- ⑯ Air du branle de l' **Official.**

Drone: C/G

7

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score for "Bransle des Chevaux" features four staves in common time (indicated by a 'C' with a vertical line). The key signature changes throughout the piece, indicated by sharps (#) and flats (b) on the staves.

- Staff 1 (Treble):** Starts with a measure in G major (no sharps or flats). Measures 1-6 show a repeating pattern of eighth-note pairs. Measures 7-12 introduce a new pattern with eighth-note pairs and sixteenth-note pairs. Measures 13-19 continue this pattern.
- Staff 2 (Treble):** Measures 1-6 show eighth-note pairs. Measures 7-12 introduce sixteenth-note pairs. Measures 13-19 continue this pattern.
- Staff 3 (Bass):** Measures 1-6 show eighth-note pairs. Measures 7-12 introduce sixteenth-note pairs. Measures 13-19 continue this pattern.
- Staff 4 (Alto):** Measures 1-6 show eighth-note pairs. Measures 7-12 introduce sixteenth-note pairs. Measures 13-19 continue this pattern.

Section Labels:

- A:** Measures 1-6
- B:** Measures 7-12
- C:** Measures 13-19 (boxed)
- D:** Measures 13-19 (continued)

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of four staves of music, likely intended for a four-part ensemble (such as voices or a small band). The music is in common time and features several key changes and chord progressions.

Measures 1-6: The music begins in G minor (Gm) with a C major chord. It then moves through G minor (Gm), G major (Gm), D major (D), G minor (Gm), D major (Dm), C major (C), and G minor (Gm).

Measures 7-13: The music continues with a sequence of chords: D major (D), G minor (Gm), C major (C), C major (C), C major (C), G major (G), C major (C), F major (F), and C major (C).

Measures 14-20: The final section of the score shows a return to G minor (Gm), followed by C major (C), G minor (Gm), D major (D), C major (Cm), D major (D), G minor (Gm), D major (D), C major (Cm), D major (D), and G minor (Gm).

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571

Arr. Emma Badowski

AA Bx(number of dancers per set)

B

Repeat once per dancer in each set

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

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of four staves of music. The top two staves begin in common time with a treble clef. The first staff starts with a C major chord (C, E, G), followed by a G major chord (G, B, D). The second staff begins with a C major chord. The third staff begins with a C major chord. The fourth staff begins with a C major chord. The music then transitions to a new section starting at measure 7, indicated by a repeat sign and a bass clef. This section begins in common time with a treble clef. The first staff starts with an Am chord (A, C, E), followed by a G major chord (G, B, D). The second staff begins with a G major chord. The third staff begins with a F major chord (F, A, C). The fourth staff begins with a G major chord. The music continues with various chords and key changes, including a Gsus4 chord (G, B, D, E) and a C major chord.

Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

1 G C D G C D G

2 C D G C D G C D G

3 C D G C D G C D G

4 C D G C D G C D G

5 G D D Am G G D D Am G G D D Am G D G

6 C D G C D G C D G C D G C D G C D G

7 C D G C D G C D G C D G C D G C D G

8 C D G C D G C D G C D G C D G C D G

Premier Bransle de la Guerre

Pierre Phalese (1571)

arr. Emma Badowski

The musical score for "Premier Bransle de la Guerre" is a four-staff arrangement in 2/4 time. The top staff is Treble clef, the second is Alto, the third is Bass, and the bottom is Bassoon. The music begins in G major, indicated by a key signature of one sharp. The melody starts with a G note. The bassoon part provides harmonic support throughout. The score includes lyrics in French, such as "G D C G D Em D D F G" and "C D A sus4 A D D D D G D D G C G C G F". The bassoon part features sustained notes and rhythmic patterns. The score is divided into sections labeled 1 and 2, with measure numbers 7, 13, and 18 marked. The bassoon part continues with its own melodic line, often mirroring or supporting the treble melody.

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 staves are arranged vertically, with the top two staves in treble clef and the bottom two in bass clef. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the first staff.

Chords and Measures:

- Measures 1-4:** Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G.
- Measures 5-8:** Gm, Dm, F, Gm, D, G, Gm, D, Gm, F, F, C.
- Measures 9-12:** Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G.

Performance Notes:

- Measure 1: The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. The fourth staff starts with a quarter note followed by eighth notes.
- Measure 5: The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. The fourth staff starts with a quarter note followed by eighth notes.
- Measure 9: The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. The fourth staff starts with a quarter note followed by eighth notes.

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.

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Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

The musical score consists of two staves of music. Staff A (measures 1-8) starts with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). It features a mix of eighth and sixteenth note patterns. Staff B (measures 9-16) starts with a bass clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). It also features a mix of eighth and sixteenth note patterns.

Piva alla venetiana

Intabulatura de Lauto Libro Quarto

Joan Ambrosio Dalza

The musical score consists of five staves of music for lute, arranged in two systems. The first system starts at measure 1 and ends at measure 13. The second system starts at measure 14 and ends at measure 26. The music is in G major, indicated by a sharp sign in the key signature. The time signature is 6/8 throughout. The notation includes various note heads (solid black, open, and cross-hatched), slurs, and grace notes. Measures 14 through 26 show a continuation of the melodic line with more complex patterns and rhythmic figures.

Musical score for Pennsic Pile 44, featuring two staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). Measure 33 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns and eighth-note pairs. The bass staff has eighth-note pairs. Measure 39 continues with eighth-note pairs in the treble staff, followed by sixteenth-note patterns and eighth-note pairs. The bass staff has eighth-note pairs. Measures 33 and 39 conclude with a double bar line.

Saltarello
for couples

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

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

Drone A/E

Chorus

9

17

24

32 **Verse 1,2**

36 **Verse 3,4**

44 **Verse 5,6**

55 **Verse 7,8**

64

73

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

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

- Section A:** The first staff begins with a quarter note followed by eighth-note pairs.
- Section B:** The second staff begins with a half note. It features a melodic line with eighth-note pairs and sixteenth-note patterns. It is divided into two parts: '1.' and '2.'
- Section C:** The third staff continues the eighth-note pairs and sixteenth-note patterns from section B.
- Section D:** The fourth staff begins with a half note. It features a more complex rhythmic pattern with eighth-note pairs and sixteenth-note groups.
- Coda:** The fifth staff begins with a half note and ends with a fermata over the last note.

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



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



La Canarie

Michael Praetorius, *Terpsichore*, 1612

The musical score for "La Canarie" features four staves of music for three voices. The voices are arranged as follows: Treble (top staff), Alto (middle staff), and Bass (bottom staff). The music is in common time (indicated by a '4' below the staff). The key signature is one sharp (F#). The score is divided into measures by vertical bar lines and repeat signs. The vocal parts sing homophony. The lyrics are written above the notes in a stylized font.

Measures 1-4:

- M1: G, C, G, D, G, G
- M2: C, G, D, G, G
- M3: C, G, D, G, G
- M4: C, G, D, G, G

Measures 5-8:

- M5: G, C, G, Am, G, D, G, G
- M6: Em, G, C, G, D, G
- M7: G, C, G, D, G
- M8: G, C, G, D, G

Measures 9-12:

- M9: D, G, Am, G, D, G, D
- M10: Em, Bm, C, G, D, G
- M11: G, D, G
- M12: G, D, G

Measures 13-16:

- M13: C, G, C, G, C, G, D, D
- M14: G, D, D, G
- M15: C, G, D
- M16: C, G, D

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of three staves of music. Staff 1 (top) starts in common time (indicated by a 'C') and transitions to 6/4 time. It features a treble clef and includes a bass staff below it. The melody is marked with 'A' above the first measure. Staff 2 (middle) begins in common time and also transitions to 6/4 time. Staff 3 (bottom) is in common time throughout. The music includes various chords and key changes, such as G, C, Dm, Em, F, G, C, G, Am, and G. Measure numbers 11, 6, and 11 are indicated above the staves respectively. The score concludes with a repeat sign and two endings, labeled 'B'.

16

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

G. D G D Em Am Em Am Em F. B♭ F

B♭ F B♭ F G. C G C G C Am G F G C

The score consists of three staves (treble, middle, bass) for a three-part vocal or instrumental arrangement. Measure 16 starts with a single note F (treble), followed by a chord Dm C F G (middle), and a single note C (bass). Measures 17-18 show a continuous pattern of eighth notes across all three staves. Measures 19-20 continue this pattern. Measure 21 begins with a single note G (treble), followed by a chord D (middle), and a single note Em (bass). Measures 22-23 show a continuous pattern of eighth notes. Measures 24-25 continue this pattern, ending with a final chord C (treble), followed by Am G F G (middle), and C (bass).

Courante CXVII à 4

Michael Praetorius, *Terpsichore*, 1612

A Dm F Dm Am A B_b F Gm F C F

G Am F E C Bm Am E A G

G C Dm Am B_b C F Em C Dm G

A F G C[#]^o Dm A Dm G A Dm G A D

Courante CXLII à 4

So ben mi ch'ha bon tempo

Michael Praetorius, *Terpsichore*, 1612

A

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

B

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

C

F C F Gm E_b 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 staff of each system is soprano, followed by alto, tenor, bass, and basso continuo. Measure numbers 1 through 10 are indicated above the staves.

System 1 (Measures 1-5):

- Measure 1: G C G | G C G | G Am G | D | G | G F C
- Measure 2: G C G | G C G | G Am G | D | G | G F C
- Measure 3: G C G | G C G | G Am G | D | G | G F C
- Measure 4: G C G | G C G | G Am G | D | G | G F C
- Measure 5: G C G | G C G | G Am G | D | G | G F C

System 2 (Measures 6-10):

- Measure 6: C F G C | G C G | C Dm G C | C F G D | G C D G
- Measure 7: C F G C | G C G | C Dm G C | C F G D | G C D G
- Measure 8: C F G C | G C G | C Dm G C | C F G D | G C D G
- Measure 9: C F G C | G C G | C Dm G C | C F G D | G C D G
- Measure 10: C F G C | G C G | C Dm G C | C F G D | G C D G

1. A lieta vita amor c'in vita
Fa la la la la la fa la la la.

Chi gior brama se di cor ama
donerá il core a un tal signore.
Fa la la la la la fa la la la.

3. Chi a lui non crede privo è di fede.
Fa la, &c.

Onde haver merta Contra se aperta
L'ira e'l furore d'un tal Signore.
Fa la, &c.

2. Hor lieta homai scacciando i guai
Fa la, &c.

Quanto ci resta viviamo in festa
e diam l'onore a un tal signore.
Fa la, &c.

4. Ne fuggir giova ch'ogli ognun trova:
Fa la, &c.

Veloci ha l'ali e foco e strali.
Dunque s'adore un tal Signore.
Fa la, &c.

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 l'à - 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.

Pavane

La dona

Tylman Susato, *Danserye*, 1551

118

Pennsic Pile 44

Pavane

La dona

Tylman Susato, *Danserye*, 1551

G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B♭ #

A Dm C F F Dm F Gm C^{sus4} F F C B♭ F C

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

15

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"

Musical score for Pavane, Earl of Salisbury, arranged by Aaron Elkiss. The score is for a single treble clef instrument. The key signature changes throughout the piece, indicated by letter names above the staff.

The score consists of four staves of music, divided into sections A, B, and 1/2. The key signature changes are as follows:

- Section A (Measures 1-5): Key signatures include Am, sus4, D, E, A, Am, F.
- Section B (Measures 6-11): Key signatures include G, Em, F, Dm, E, E, C, Dm, G, C.
- Section 1/2 (Measure 12): Key signatures include C, G, C, Am, E, Am, E, sus4, A, A.

The score includes measure numbers 1 through 12 and section labels A, B, and 1/2.

Galliard
Earl of Salisbury

William Byrd (c. 1540 - 1623)

arr. Steven Hendricks

A

B

C

Monsieur's Almain

William Byrd

arr. Steven Hendricks

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

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. Key changes are indicated by Roman numerals above the staff. The first section starts in G major (I), then moves to C major (II), D major (III), Am major (IV), G major (V), Am major (VI), and G major (V). The second section starts in D major (I), then moves to G major (II), C major (III), G major (IV), G major (V), D major (VI), and G major (V). The third section starts in Am major (I), E major (II), A major (III), G major (IV), C major (V), D major (VI), G major (V), C major (VI), D major (VII), D major (VIII), and G major (V). The music features various note values including eighth and sixteenth notes, and rests.

The Frog Galliard

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

arr. Steven Hendri

The musical score consists of eight staves of music, divided into four systems of two staves each. The music is in 6/4 time and is written for four voices or instruments. Chords are indicated above the notes in each staff.

Chord Progressions:

- System 1 (Measures 1-4):** G, D, Em, Bm, C, G, D, G, Am, G, C, D
- System 2 (Measures 5-8):** G, D, Em, Bm, C, G, D, C, G, C, C, D^{sus4}, G
- System 3 (Measures 9-12):** C, G, Am, E, Am, E^{sus4}, A
- System 4 (Measures 13-16):** G, D, Em, Bm, C, G, D, G, G, Am, G, D^{sus4}, G

Pavane

Mille ducas

Tylman Susato, *Danserye*, 1551

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

A

Dm C Am Dm B♭ Em Am Am Em Dm F C Dm A D⁵

C Em Dm Dm C Dm A Dm C F C Dm A⁵

Am F B♭ G Am F G F G F C Dm A^{sus4} D⁵

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Anthony Holborne, 1599

6/4

6/4

6/4

6/4

6/4

5

D A D Em D G D^{sus4} D G C Dm C Am Bm Am E A

Musical score for Pennsic Pile 44, featuring two staves of music. The top staff begins at measure 9 with chords Am, D, G, Em, D, A^{sus4}, A, D, G, Em, F, Dm, C, G, C, Am. The bottom staff begins at measure 13 with chords D, G, C, Am, G, D^{sus4}, D, G, Am, C, D^{sus4}, D, G. Measures are indicated by vertical bar lines and measure numbers.

Galliard

Can she excuse

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

arr. Steven Hendricks

The musical score consists of four staves of music for a consort of four voices. The voices are represented by soprano, alto, tenor, and bass. The music is in common time, with various key signatures and time signatures indicated by changes in the key signature and measure lines. The lyrics, written in italics below the notes, are:

Can she excuse
Gm B_b B_b F Gm D Dm Gm Cm F B_b E_b C Gm D
G Dm B_b Gm D Gm C F B_b E_b D Dm Gm Cm F
B_b Cm D E_b D B_b B_b C
C. D. D. G. C. D. G.
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Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

The musical score for Galliard XV: Le tout is presented in three systems of four staves each, representing four voices: Soprano (top), Alto, Tenor, and Bass (bottom). The key signature changes between systems, indicating modulations.

- System 1:** Key signature: G major (no sharps or flats). The vocal parts sing G, C, G, G; G, C, G, G; G, C, G, G; Gm, B_b, C, G.
- System 2:** Key signature: G major (no sharps or flats). The vocal parts sing G, C, G, G; G, C, G, G; G, C, G, G; B_b, C, G.
- System 3:** Key signature: D major (one sharp). The vocal parts sing Dm, A, Dm, G; C, G, C, F; Dm, G, F, Gm; F, Gm, D^{sus4}, D, G.

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score for "La Volta" features four staves of music for a stringed instrument. The music is in common time (indicated by '4'). The arrangement includes chord labels above certain notes: G, D, Em, D, G, D, Em, D, C, D, G, G, D, Em, D, G, D, Em, D, C, D, G, G, C, C, D, G, G, C, D, G. The score spans from measure 1 to measure 13.

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

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

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

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

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

The musical score for "Volte (CCX)" is presented in G major and 6/4 time. It features four staves of music, each consisting of five horizontal lines. The music is divided into four sections labeled A, B, C, and D.

- Section A:** The first section begins with a treble clef, a key signature of one sharp (G major), and a 6/4 time signature. The melody consists of eighth-note patterns. The first measure starts with a G note. Subsequent measures show various patterns of eighth notes, including groups of two, three, and four notes.
- Section B:** The second section begins with a treble clef, a key signature of one sharp (G major), and a 6/4 time signature. It features eighth-note patterns, including a measure where the first note is a G followed by a D, and another where the first note is a D followed by a G.
- Section C:** The third section begins with a treble clef, a key signature of one sharp (G major), and a 6/4 time signature. It includes measures with eighth-note patterns and some sixteenth-note patterns.
- Section D:** The fourth section begins with a treble clef, a key signature of one sharp (G major), and a 6/4 time signature. It features eighth-note patterns, including a measure where the first note is an A minor (A, C, E) followed by a D, and another where the first note is a D followed by a G.

The music concludes with a final section that ends with a repeat sign and a double bar line, followed by a single note on each staff.

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

12 times through

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

Chords:

- Measure 1: C, G
- Measure 2: C, G
- Measure 3: G
- Measure 4: C
- Measure 5: Am, C
- Measure 6: F, G, C, G
- Measure 7: C, G
- Measure 8: C, G
- Measure 9: G
- Measure 10: C, G
- Measure 11: G
- Measure 12: C
- Measure 13: Am, C
- Measure 14: Am, Em
- Measure 15: F, G
- Measure 16: C, Dm, Am, C

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

A

B

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

B

5

9

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

AABB x 3

A C C G D G C

B C G C Gsus4 C C G C G Am Em Am C

C Dm Am G C C G C Gsus4 C

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Music score for "Chestnut, or Dove's Figary". The score consists of four staves of music for three voices. The top staff starts with section A in common time, treble clef, and key of C. It includes chords Am, Dm, Am, E, Am, E, Am, G, C, C, and G. The bottom staff continues section A. The third staff begins section B with chords C, Am, Dm, G, C, C, G, Am, Dm, E, and A. The fourth staff continues section B.

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

The musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (indicated by a '4'). The first section (A) starts with a treble staff in G major (indicated by a G clef and a C key signature). The melody consists of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns. The second section (B) begins at measure 7, starting with a treble staff in F major (indicated by an F clef and a B-flat key signature). The melody continues with eighth and sixteenth notes. The bass staff maintains its harmonic function. The third section (C) begins at measure 12, starting with a treble staff in D major (indicated by a D clef and a G major key signature). The melody concludes with a final chord in D major.

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 C G D G Am D G

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

Music score for 'Dargason, or Sedany' in G major, 6/4 time. The score consists of four staves: Treble, Alto, Bass, and Bass (continuing). The key signature changes from G major to Am minor at measure 5. Measures 1-4 are in G major. Measures 5-8 are in Am minor. Measures 9-12 return to G major. Measures 13-16 are in Am minor. Measures 17-20 return to G major. Measures 21-24 are in Am minor. Measures 25-28 return to G major.

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

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

11 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

1

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

7

F Bb B F Dm Bb

12

F C Dm C Dm Gm Dm Gm D G

Detailed description: The musical score consists of three staves of music for four voices. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff an alto clef. The time signature is 6/4 throughout. The first section (measures 1-6) starts with a forte dynamic. It features a basso continuo line with sustained notes. The vocal parts enter with eighth-note patterns. Chords are labeled above the staff: A, Gm, D, Gm, F, C, F, F, C, Dm, F, Gm. The second section (measures 7-12) begins with a forte dynamic. It features a basso continuo line with sustained notes. The vocal parts enter with eighth-note patterns. Chords are labeled above the staff: F, Bb, B, F, Dm, Bb. The third section (measures 12-18) begins with a forte dynamic. It features a basso continuo line with sustained notes. The vocal parts enter with eighth-note patterns. Chords are labeled above the staff: F, C, Dm, C, Dm, Gm, Dm, Gm, D, G.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

144

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 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

AA BB CC x 3

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

B D G D G D G D G A D D G

C C G C G C G D G G 1 2.

8

15

Glory of the West

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

The musical score consists of four staves of music for two couples. The music is divided into three parts: A, B, and C. Part A starts with a measure of Dm, followed by measures of C, Am, Dm, C, Am, and Dm. Part B starts with a measure of F, followed by measures of F, C, Am, C, B-flat, and C. Part C starts with a measure of Am, followed by measures of Dm, Am, Dm, C, Dm, C, Am, and Dm. The music is in common time (indicated by a 'C') and uses a basso continuo staff at the bottom.

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A

1 2 3 4 5 6 7 8 9 10 11

B

5 6 7 8 9 10 11

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

5

B

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Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

G C G D G G C G D G

5 G C G D G G C G D G

8 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

B

Em G G Am E Am Dm E Em

C

G C G Am E Am E Am E A

Hit or Miss (to the tune of Daphne)

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

The musical score consists of three staves of music for two couples. The music is in common time (indicated by a 'C') and uses a basso continuo style with three staves per couple. The first couple (top) has a soprano and alto part, while the second couple (bottom) has a bass and tenor part.

Section A: The section starts with a treble clef, a key signature of one flat (F#), and a 6/4 time signature. It features three staves of music. The first staff begins with a measure labeled 'Dm'. The second staff begins with a measure labeled 'A'. The third staff begins with a measure labeled 'Dm'. The section ends with a repeat sign and two endings.

Section B: The section starts with a treble clef, a key signature of one flat (F#), and a 6/4 time signature. It features three staves of music. The first staff begins with a measure labeled 'Dm'. The second staff begins with a measure labeled 'C'. The third staff begins with a measure labeled 'B♭'. The section ends with a repeat sign and two endings.

Section C: The section starts with a treble clef, a key signature of one flat (F#), and a 6/4 time signature. It features three staves of music. The first staff begins with a measure labeled 'A'. The second staff begins with a measure labeled 'F'. The third staff begins with a measure labeled 'C'. The section ends with a repeat sign and two endings.

Key Changes: Key changes are indicated above the staff. In Section A, the first staff starts in Dm, the second in A, and the third in Dm. In Section B, the first staff starts in Dm, the second in C, and the third in B♭. In Section C, the first staff starts in A, the second in F, and the third in C.

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

B A A D A D

C A G A 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

AA BB x 3

A F C Am G F

Dm G C B G

C F G^{sus2} G C

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

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

Jack a Lent

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 6

A

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

C C C C

C C C C

C C C C

B

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

C C C C

C C C C

C C C C

8

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

11

A B C

Am G Am G Am G Am D Em G Am

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' containing chords C, B_b, C, Gm, C^{sus4}, C, C^{sus4}, and C. This is followed by a repeat sign and a section labeled 'B' containing chords Am, F, Am, B_b, Dm, Gm, C, G, C, and C. The bottom staff follows a similar pattern, starting with the same chords as the top staff. The music is written in common time with various note values including eighth and sixteenth notes.

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

6 Dm E Am E A Am Am Dm C G

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

Maiden Lane

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABBCC x 3

A

G D G G D G G D G

B

5 Am Am E Am Am Dm E

C

9 G G D G D G

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

1 Gm Gm F F Gm B_b Gm D Gm

2 Gm Gm F F Gm B_b Gm D Gm

3 Gm Gm F F Gm B_b Gm D Gm

4 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

The musical score consists of four staves of music for four voices. The music is in common time and uses a key signature of one sharp (F#). The score is divided into two main sections: Section A (measures 1-5) and Section B (measures 6-10). Section C (measures 11-15) and Section D (measures 16-20) are also present. Specific chords are indicated above the staves: G, G, G, C in Section A; D, G, D, G in Section B; C, G, Em, G, C, D, G in Section C; and Am, D, C, Am, D, G, D, G, G in Section D. Measures 11-15 and 16-20 are identical.

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Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The musical score for "Millison's Jig" is arranged for three voices. It consists of three systems of music, each with three staves: Treble, Alto, and Bass. The time signature is common time throughout. The vocal parts are labeled with letters above the notes: G, C, and G.

- System 1 (Measures 1-4):** Treble staff starts with G, followed by C. Alto staff starts with G, followed by C. Bass staff starts with G, followed by C.
- System 2 (Measures 5-8):** Treble staff starts with C, followed by G. Alto staff starts with G. Bass staff starts with G.
- System 3 (Measures 9-12):** Treble staff starts with B-flat, followed by B-flat. Alto staff starts with G, followed by C. Bass staff starts with G, followed by 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

The musical score consists of four staves of music. The first staff starts with a key signature of one flat (F#) and a common time signature. It features a progression from A to Dm, then Gm, then A, then Dm, followed by a final section starting with A^{sus4} and ending with D. The second staff begins with a key signature of one flat (F#) and a common time signature. It shows a progression from F to C, then F, then Gm, then A, and finally D. The third staff also begins with a key signature of one flat (F#) and a common time signature. It follows a similar progression: F, C, F, Gm, A, and D. The fourth staff begins with a key signature of one flat (F#) and a common time signature. It follows the same progression: F, C, F, Gm, A, and D.

Measure 9: **Alternate harmony parts**

Measure 13:

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

AABB x 3

1 G Am G Am D G B C

6 G C G G D

11 G D Em C G C D G

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

A

G D G G C G D G C

Optional Descant

B

G D G G C G Am C Am G D

C

C D G Am C G D G

13

C D G Am C G D G

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

arr. Steven Hendricks

9 times through (or sometimes 11 or 15)

Am Am Am Em Am Am Am Am Am

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

11 times through

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

C Am Dm G C Am G C Am

G Am G C C Am G

C F G Em Am G C F G C

Parson's Farewell
for two couples facing
Bouree XXXII à 4

Michael Praetorius, *Terpsichore*, 1612

AABB x 3

Musical score for *Parson's Farewell*. The score consists of two staves of music for two couples facing. The top staff (A) starts in D minor (Dm), goes to C major, then Dm, B-flat major (B_b), A major, Dm, A major, and finally F major. The bottom staff (B) starts in F major, goes to C major, then Dm, B-flat major (B_b), A major, Dm, A major, and finally D major. Measures 11 through 15 are editorial additions.

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

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Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A Lavena Dm A Dm Dm A Dm A Gm

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

A D A D A D G D D 1 2 **B** G D Am D G C G

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

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

Saint Martins

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

AA BB x 3

Am Am G C G C D E Em G

F Am E A Am A Em Am Em

C G C G F Em Dm Am E A A

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Detailed description: The musical score consists of four staves of music for two couples. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves use a treble clef. The key signature is one sharp (F#). The time signature is common time. The music is divided into measures by vertical bar lines. Above the notes, the lyrics "Saint Martins" and "for two couples facing" are written. Chords are indicated above the notes: 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. Measure numbers 1, 2, and 3 are indicated above the first three staves. Measure 12 begins with a new section of music.

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

Musical score for "Scotch Cap". The score consists of four staves of music in common time. The first section (measures 1-5) includes chords Dm, Am, G, G, and Dm. The second section (measures 6-10) includes chords Dm, Dm, Dm, G, Dm, C, Dm, Em, Dm, Em, and Dm. The score is arranged for three voices (couples).

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

Music score for Sellinger's Round, arranged by Robert Smith. The score consists of four staves of music in common time. The music is divided into two sections, A and B, each with four measures. The key signature changes throughout the piece, indicated by Roman numerals above the staff.

Section A:

- Measures 1-4: Key G (G major).
- Measures 5-8: Key C (C major).
- Measures 9-12: Key G (G major).

Section B:

- Measures 13-16: Key G (G major), transition to D (D major).
- Measures 17-20: Key C (C major), transition to G (G major).
- Measures 21-24: Key G (G major), transition to F (F major).
- Measures 25-28: Key C (C major), transition to D (D major).
- Measures 29-32: Key G (G major), transition to C (C major).
- Measures 33-36: Key G (G major), transition to D (D major).
- Measures 37-40: Key C (C major), transition to G (G major).
- Measures 41-44: Key G (G major), transition to D (D major).
- Measures 45-48: Key C (C major), transition to G (G major).
- Measures 49-52: Key G (G major), transition to D (D major).
- Measures 53-56: Key C (C major), transition to G (G major).
- Measures 57-60: Key G (G major), transition to D (D major).
- Measures 61-64: Key C (C major), transition to G (G major).
- Measures 65-68: Key G (G major), transition to D (D major).
- Measures 69-72: Key C (C major), transition to G (G major).
- Measures 73-76: Key G (G major), transition to D (D major).
- Measures 77-80: Key C (C major), transition to G (G major).

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

For Stingo: AA BB x 3

For Juice of Barley: AA BB until told to stop

1 Dm C Dm Dm Dm C

7 Dm Dm F C Dm

12 F C F C Dm C Dm

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

Thomas Ravenscroft, *Deuteromelia*, 1609

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

7
D Em Am D G D G D G G G C G D G D G

14
F G D G G D G D G F G D G D Em Am D G

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

The musical score consists of three staves of music for three voices. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is 6/8 throughout. The music is divided into sections labeled A, B, and a final section starting at measure 11.

- Section A:** Measures 1-5. Chords: Gm, Dm, Gm, D^{sus4}, B_b, Dm. The section ends with a repeat sign and a double bar line.
- Section B:** Measures 6-10. Chords: B_b, Gm, Dm, Gm, Dm. The section ends with a repeat sign and a double bar line.
- Final Section:** Measures 11-15. Chords: Gm, B_b, Dm, B_b, D^{sus4}, Dm, Gm. The section concludes with a triple bar line and the number (3) above it.

Lyrics are provided for each section:

Section A:

Upon a summer's day
I met a young man
He had a sword by his side
And a rose in his hand
He said unto me
"Will you be my love?"

Section B:

Upon a summer's day
I met a young man
He had a sword by his side
And a rose in his hand
He said unto me
"Will you be my love?"

Final Section:

Upon a summer's day
I met a young man
He had a sword by his side
And a rose in his hand
He said unto me
"Will you be my love?"

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

The musical score consists of four staves of music in 6/4 time, with a key signature of one flat. The music is divided into three sections:

- Section A:** The first section starts with a treble clef, a bass clef, and a bass clef. It features chords Dm, Am, Dm, Am, and Dm. Measures 1 through 5 are shown.
- Section B:** The second section starts with a treble clef, a bass clef, and a bass clef. It features chords Am, Dm, Am, F, and Gm. Measures 6 through 10 are shown.
- Reprise:** The third section starts with a treble clef, a bass clef, and a bass clef. It features chords Dm, Am, Dm, F, Gm, Dm, and Dm. Measures 11 through 15 are shown.

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

A

c c G c G c G c G **B** Dm G

C G Dm G C C F G C

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