

# *The Pile*

*of arranged music for Renaissance and early English Country dancing  
for use at Pennsic and other such events in the Society for Creative Anachronism*

July 2018 Edition



*Edited by Aaron Drummond*

*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. Most of the music contained in this publication is subject to copyright protection, noted on each piece. Thanks to all the arrangers who have given permission for their settings to be freely used.

All arrangements are now provided under a Creative Commons license or compatible terms. The licences are briefly outlined below; see [creativecommons.org](http://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-SA:** You may duplicate, modify, perform, and record the work, including for commercial purposes, so long as the original author is attributed; additionally, all derivative works must be shared under the same terms as the original.

**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.

Contact information for the arrangers is provided below:

Russell Almond (Mustapha al-Muhaddith): [almond@acm.org](mailto:almond@acm.org)

Paul Butler (Arden of Icombe): [pbutler@crab.rutgers.edu](mailto:pbutler@crab.rutgers.edu)

Joseph Casazza (Giuseppe Casazza): [jacasazza@juno.com](mailto:jacasazza@juno.com)

Monica Cellio (She'erah bat Shlomo): [cellio@pobox.com](mailto:cellio@pobox.com)

Al Cofrin (Albrecht (Avatar) of Catsprey): [avatar1@flash.net](mailto:avatar1@flash.net)

Aaron Elkiss (Aaron Drummond): [aelkiss@gmail.com](mailto:aelkiss@gmail.com)

Dave Lankford (Dafydd Arth): [davebearin@yahoo.com](mailto:davebearin@yahoo.com)

Monique Rio (Jadwiga Krzyzanowska): [niquerio@gmail.com](mailto:niquerio@gmail.com)

Richard Schweitzer (Martin Bildner): [martin.bildner@sympatico.ca](mailto:martin.bildner@sympatico.ca)

Dennis Sherman (Robyyan Torr d'Elandris): [rtesca-robyyan@yahoo.com](mailto:rtesca-robyyan@yahoo.com)

Robert Smith (Alaric McConnell): [alaric@pobox.com](mailto:alaric@pobox.com)

Jay Ter Louw (Octavio de Flores): [octaviodeflores@earthlink.net](mailto:octaviodeflores@earthlink.net)

Kathy Van Stone (Elsbeth Anne Roth): [elsbeth@pobox.com](mailto:elsbeth@pobox.com)

David Yardley (Geoffrey of Exeter): [d.g.yardley.03@cantab.net](mailto:d.g.yardley.03@cantab.net)



The Pile as a whole is provided under a CC BY-NC-SA license: 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.



## Note from the Editors

Greetings to all those inspired to play music for dancing! The Pile has a bit of a new look and revised purpose this year. While substantially smaller, the Pile still includes music for the dances most commonly taught and danced at Pennsic. A comprehensive companion “fakebook” for Renaissance and early English Country dance will also be available. We hope this reduces the need to update and re-print the Pile each year while still providing a broadly useful resource for dance in the SCA. Also, all the arrangements from previous editions of the Pile are still available online to print individually at  
<http://stcpress.org/dance>

We have also made every effort to ensure that every arrangement in the Pile is freely usable under a Creative Commons license or compatible terms. Thanks to all our arrangers who have agreed to provide their arrangements under Creative Common licenses!

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.

As always, if you have any comments, suggestions, or notice any mistakes, we welcome your feedback to [pile@thedancingmaster.net](mailto:pile@thedancingmaster.net).

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

## Table of Contents

Galliard "A Lieta Vita" .....	1	Hyde Park .....	44
Amoroso .....	2	If All the World Were Paper .....	45
Anello .....	3	Jenny Pluck Pears .....	46
Belfiore .....	4	Lorayne Alman .....	47
Bella Gioiosa .....	5	Lord of Carnarvan's Jegg .....	48
Pavane "Belle Qui Tiens Ma Vie" .....	6	Ly Bens Distonys .....	49
Bizzarria d'Amore .....	7	Madam Sosilia's Alman .....	50
Black Alman .....	8	Merry Merry Milkmaids .....	51
Black Nag .....	9	Pavane and Galliard "Mille Ducas" .....	52
Boateman .....	10	Bransle de la Montarde .....	54
Bransles Couppés (Mixed Bransles) .....	11	My Lady Cullen .....	55
Bransles de Base et Régionaux (Basic and Regional Bransles) .....	12	New Alman .....	56
Bransles Morguez (Mimed Bransles) .....	13	New Bo Peep .....	57
La Caccia d'Amore .....	14	New Yer .....	58
Canaries .....	15	Newcastle .....	59
Candida Luna .....	16	Nonesuch .....	60
Cantiga 119 (Piva) .....	17	Bransle de l'Official .....	61
Casuelle la Nouvelle .....	18	Old Alman .....	62
Chestnut .....	20	Old Mole .....	63
Chiara Stella .....	21	Petit Riens .....	64
Chirintana .....	22	Petite Rose .....	65
Danse de Cleves .....	23	Parson's Farewell .....	66
Contrappasso .....	24	Picking of Sticks .....	67
Cuckolds All A Row .....	25	Quadran Pavane .....	68
Pavane and Galliard "La Dona" .....	26	Queen's Alman .....	69
Dargason .....	28	Rostiboli Gioioso .....	70
Dull Sir John .....	29	Row Well Ye Mariners .....	72
Earl of Essex Measure .....	30	Ruftu Tufty .....	73
Faine I Would .....	31	Saltarello la Regina .....	74
Fedelta .....	32	Scotch Cap .....	75
The Fine Companion .....	33	Sellinger's Round .....	76
Ballo del Fiore .....	34	Stingo .....	77
Gathering Peascods .....	35	Tinternell .....	78
Gelosia .....	36	Galliard "Le Tout" .....	79
Goddesses .....	37	Trenchmore .....	80
Gracca Amorosa .....	38	Turkelone .....	81
Grene Gynger .....	39	Upon a Summer's Day .....	82
Grimstock .....	40	Vita di Cholino .....	83
Hearts' Ease .....	41	Voltate in ca Rosina .....	84
Hit and Miss (Daphne) .....	42	Bransle des Lavandieres (Washerwomen's Bransle)	85
Bransle des Chevaux (Horses' Bransle) .....	43	Woodycock .....	86
		Whirligig .....	87

**Galliard***A Lieta Vita*

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

**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'honore 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.*

# 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. Staff 1 (top) starts with section A, labeled "Piva; Melody". Staff 2 (middle) starts with section B, labeled "(3)" above it. Staff 3 (bottom) starts with section C, labeled "C" above it. Staff 4 (second middle) starts with section D, labeled "D" above it. The music is in common time (indicated by a 'C') throughout. Measures 1-4 are staff 1, 5-8 are staff 2, 9-12 are staff 3, and 13-16 are staff 4. Measure 17 begins a new section on staff 1. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano).

# Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

**A** Quadernaria; Melody (3)

**B**

**C**

**D**

**E**

# Belfiore

*for three*

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

arr. Al Cofrin, 2018

Intro, (AAA B C D EEE F G) x 3

Drone: G/D

Intro

5 **A** Quadernaria (3)

9 **B** **C** **D**

14 **E** (3)

22 **F** **G** D.S. x 3

# **Bella Gioiosa**

*Cascarda for three*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Al Cofrin

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

**A**

7

14

**B**

(3)

## Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour



Gm D Gm F B<sub>b</sub> B<sub>b</sub> C B<sub>b</sub> E<sub>b</sub> F B<sub>b</sub>

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,

B<sub>b</sub> F Dm Gm Cm D B<sub>b</sub> C Gm D<sup>sus4</sup> G

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,

B<sub>b</sub> F Dm Gm Cm D B<sub>b</sub> C Gm D<sup>sus4</sup> G

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.

# Bizzarria d'Amore

*Balletto for two couples in a diamond*

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

arr. Monique Rio

AA BB CC x 6

The musical score consists of three staves of music for two couples. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff a bass clef. The music is divided into sections labeled A, B, and C, with harmonic progressions indicated by Roman numerals above the notes.

- Section A:** The first section starts with a treble clef staff. It features a repeating pattern of measures: C (two eighth notes), F (one eighth note), B<sub>b</sub> (one eighth note), F (one eighth note), C (one eighth note), F (one eighth note). This pattern repeats six times.
- Section B:** The second section starts with a soprano clef staff. It features a repeating pattern of measures: C (one eighth note), F (one eighth note), C<sup>sus4</sup> (one eighth note), C (one eighth note), F (one eighth note). This pattern repeats twice, followed by a repeat sign. The section continues with Gm (one eighth note), F (one eighth note), C (one eighth note), B<sub>b</sub> (one eighth note), F (one eighth note), G (one eighth note), D<sup>sus4</sup> (one eighth note), and D (one eighth note).
- Section C:** The third section starts with a bass clef staff. It features a repeating pattern of measures: G (one eighth note), C (one eighth note), C (one eighth note), Am (one eighth note), B<sub>b</sub> (one eighth note), C (one eighth note), F (one eighth note). This pattern repeats three times.

# Black Alman

Melody from R.C.M Ms. 1119

arr. Dave Lankford

**A**

Dm Gm F Gm B<sub>b</sub> D D

**B**

F Gm Dm F Gm D D

**C**

Dm Am Dm Dm D. A D

**D**

Dm F B<sub>b</sub> C G C G

**E**

B<sub>b</sub> C Gm B<sub>b</sub> C G

# Black Nag

*Longways for three couples*

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

**A**

**B**

Em Em Am Am

9

Em Em Am E Am Am

1 2

# Boateman

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2003

AABB x 3

## 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

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

## 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), and the time signature is common time (indicated by a 'C'). The music consists of two staves of sixteenth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-7 continue this pattern with slight variations in the sixteenth-note figures. A double bar line with repeat dots is positioned between measures 4 and 5.

A continuation of the musical score. The key signature changes to one flat (B-flat) at measure 8. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 11 and 12.

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

Drone: G/D

A continuation of the musical score. The key signature changes to one flat (B-flat) at measure 15. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 18 and 19.

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

Drone: C/G

A continuation of the musical score. The key signature changes to one flat (B-flat) at measure 22. The time signature changes to three-quarters (indicated by a '3') at measure 25. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 26 and 27.

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

Drone: G/D

A continuation of the musical score. The key signature changes to one sharp (F#) at measure 29. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 32 and 33.

A continuation of the musical score. The key signature changes to one sharp (F#) at measure 36. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 39 and 40.

A continuation of the musical score. The key signature changes to one sharp (F#) at measure 43. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 46 and 47.

- ⑯ Air du branle de l' **Official.**

Drone: C/G

A continuation of the musical score. The key signature changes to one sharp (F#) at measure 50. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 53 and 54.

A continuation of the musical score. The key signature changes to one sharp (F#) at measure 57. The time signature remains common time. The music continues the sixteenth-note pattern established in the previous section, with a double bar line and repeat dots between measures 60 and 61.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# La Caccia d'Amore

*Questa dolce sirena*

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

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff a basso continuo clef. The music is in common time. Chords are labeled above the staff at the beginning of each measure. The first section starts with F, Gm, F, B♭, C, F, followed by Gm, F, B♭, C, F, then C, Dm. The second section starts with A, F, C, Dm, A<sup>sus4</sup>, A, D, then Dm, C, G, Am, D, G, F. The third section starts with B♭, F, Gm, C, F, then C, Dm, A, F, C, D, Gm, A, D. The basso continuo staff provides harmonic support throughout.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# La Canarie

Michael Praetorius, *Terpsichore*, 1612

The musical score for "La Canarie" features four systems of music. Each system contains two vocal parts (Soprano and Bass) and a basso continuo part. The vocal parts are written in soprano and bass staves, with lyrics above the notes. The basso continuo part is written in a bass staff with a bass clef and includes a bassoon part with slurs and grace notes. Measure numbers 1 through 13 are indicated at the beginning of each system.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Candida Luna

## *Cascarda*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

**A**

**B**

16

**C**

# Cantiga 119

*For improvised piva and saltarelli*

Alfonso X- 13th Century Spanish

Drone: A

The musical score consists of three staves of music in G major, 8/8 time. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The notation uses vertical stems and small horizontal strokes to indicate pitch and rhythm. Measure numbers 1 through 17 are indicated above each staff.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Casuelle la Nouvelle

## La Spagna

arr. Al Cofrin

adapted from Heinrich Isaac setting

The musical score is composed of five staves of music for two voices. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 1 starts with a treble note followed by a bass note. Measures 2-4 show a steady eighth-note pattern in the bass. Measures 5-8 feature eighth-note patterns in both treble and bass. Measures 9-12 continue the eighth-note patterns. Measures 13-16 show more complex rhythms, including sixteenth notes and grace notes. Measures 17-20 conclude the section with eighth-note patterns.

21

25

30

34

38

42

# Chestnut

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

AA BB x 3

**A**

Am E Am Dm E

**B**

Am G Am C G Am

9

Am G Am Em Am

# Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

# Chirintana

Al Cofrin

AABB; repeat CCDD until done

Drone: E/B

for dance by Ebreo

**A** Quadernaria

**B**

Rhythm Interlude - Pivas

**C**

*Pivas ad nauseum*

**D**

D.S.

# Danse de Cleves

Brussels MS 9085, 15th C.

arr. Al Cofrin

**A Melody**

**B**

**C**

**D**

**E**

**F**

**1** | **2**

# Contrappasso

*Balletto*

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Monique Rio

for Contrappasso in Due & in Ruota: AAA BBB AA BBB

for Contra Passo (Chigi): AA BBB AA BBB

for Contrappasso Nuovo: AAA BBB AAA BBB

A      F      C<sup>sus4</sup>      F      B<sub>b</sub>      C      F      F      C      F

B<sub>b</sub>      Dm      C      F      |:|      F      B<sub>b</sub>      B<sub>b</sub>      F

F      B<sub>b</sub>      B<sub>b</sub>      F      F      B<sub>b</sub>      F

E<sub>b</sub>      Dm      C      F      B<sub>b</sub>      C      Dm      B<sub>b</sub>      C<sup>sus4</sup>      C      F

# Cuckolds all a Row

*for two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

ABB x 3

**A**

**B**

**C**

# Pavane

*La dona*

Tylman Susato, *Danserye*, 1551

The musical score for "Pavane La dona" by Tylman Susato, from the 1551 edition of "Danserye". The score is for three voices (two treble voices and one bass voice) and consists of four systems of music. The vocal parts are in three-part harmony, and the bass part provides harmonic support. The music is in common time and includes various key changes and dynamic markings. The vocal parts sing in three-part harmony, while the bass part provides harmonic support.

Key signatures and chords indicated in the score:

- System 1: G major (G, G), Dm, Gm, Am, Dm, Am, Dm, C, F, C, Dm, C, Dm, Gm, F, C, Dm, B♭, #.
- System 2: A major (A), Dm, C, F, F, Dm, F, Gm, C<sup>sus4</sup>, F, F, C, B♭, F, C.
- System 3: Dm, Am, Gm, F, Am, Dm, C, F, Em, Am, G, C, Gm, C, D<sup>5</sup>, A<sup>sus4</sup>, D, D.
- System 4: D, #1, 2.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

**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

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Dargason, or Sedany

*For as many as will*

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

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

Musical score for Dargason, or Sedany, measures 5-8. The staves remain the same: treble clef for the first two, bass clef for the last two. The key signature changes to G major (one sharp) for measures 5-6, then back to A minor (no sharps or flats) for measures 7-8. The pattern continues with eighth-note pairs.

# Dull Sir John

*Square for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2016

AABB x 3

1      **A** Gm      F      B<sub>b</sub>

5      B<sub>b</sub>      Dm      F      Dm      F      B<sub>b</sub>

9      B<sub>b</sub>      Dm      C      F

13     Gm      Am      B<sub>b</sub>      F      Dm      Gm

# Earl of Essex Measure

Melody from R.C.M. Ms. 1119

AAB, as many times as desired

arr. Dave Lankford, 2007

**A**

15      **B**

21

# 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 B<sub>b</sub> B F Dm B<sub>b</sub>

12

F C Dm C Dm Gm Dm Gm D G

# Fedelta

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

1 A D D | G | D A | A D |  
2 D G D A D A D |  
3 D G D A D A D |  
4 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 |

17 B G D A D G D A sus4 A D |  
18 B G D A D G D A sus4 A D |  
19 B G D A D G D A sus4 A D |  
20 B G D A D G D A sus4 A D |

# The Fine Companion

## *Square for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

The sheet music consists of three staves of musical notation for a six-string guitar. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into three sections: Section A (measures 1-5), Section B (measures 6-10), and Section C (measures 11-15). Chords are indicated above the staff at the start of each section: A (Dm, Am, Dm, F, Dm, Am), B (Am, Dm, Am, Dm), and C (Dm, C, Am, Dm, Am, Dm). Measure numbers 1, 6, and 11 are also present.

# Ballo del Fiore

*Bransle de la Torche*

Michael Praetorius, *Terpsichore*, 1612

Intro: A; one dance = (AB)x4

The musical score consists of three staves of music. The first staff begins with section A in Dm, followed by section C in C major. The second staff begins with section Dm, followed by section A. The third staff begins with section Dm, followed by section F. The music is written in common time with various note values including eighth and sixteenth notes. The key signature changes between D minor, C major, and D major.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Gathering Peascods

*Round for as many as will*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

AA BB CC x 3

**A**

D

C

D

G

G



**B**

D

D

G

A

D

D



**C**

G

C

G

C



G

C

Am

G

D

G

G



© M. David Lankford, SCA Dafydd Arth

Permission granted for use with attribution (CC BY 3.0).

# 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

# Goddesses

*Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

**A**

Am      G      Am      E

**B**

C      G      Am      Em      Am

# Gracca Amorosa

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford, 2000

Play five times

15

**F** **C** **F** **B<sub>b</sub>** **C** **F** **E<sub>b</sub>** **F** **C** **F**

# Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

The musical score consists of five staves of music, each in common time (indicated by a 'C') and in G major (indicated by a sharp symbol). The first staff, labeled 'A', contains a drone pattern in the bass clef, with the instruction 'Drone: G/D'. The subsequent staves, labeled 'B', 'C', 'D', and 'E', feature melodic patterns primarily in the treble clef. Measure numbers 8, 13, and 18 are indicated above the staves.

# Grimstock

*Longways for 3 couples*

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

**A**

**B**

# Hearts Ease

*For two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

AABB x 3

**A**

Am                    E                    Am                    E

5

**G**                    Am                    E

9                    G                    Am                    E                    Am

# Hit or Miss (to the tune of Daphne)

*for two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

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

- Section A:** The first section starts with a treble staff in D minor (Dm). It then moves to an A staff in A major, followed by a Dm staff in D minor, an F staff in F major, and a C staff in C major. The section ends with a Dm staff in D minor, divided into measures 1 and 2.
- Section B:** The second section begins with a treble staff in D minor (Dm), followed by a C staff in C major, a Bb staff in B-flat major, an A staff in A major, an F staff in F major, a C staff in C major, and an F staff in F major. The section ends with a F staff in F major.
- Section C:** The third section begins with a treble staff in F major (F), followed by a C staff in C major, a Dm staff in D minor, a C staff in C major, a Bb staff in B-flat major, a Dm staff in D minor, an F staff in F major, a Gm staff in G minor, a C staff in C major, and a Dm staff in D minor.

Measure numbers 11, 6, and 1 are indicated above the staves respectively.

# Horse's Bransle

Thoinot Arbeau, *Orchésographie*, 1589

arr. Kathy Van Stone

derived from Alemande "Le Pied de Cheval", Dublin Virginal Book, c.1570

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The first staff begins with a G note. The second staff begins with a C note. The third staff begins with a G note. The fourth staff begins with a D note. Measures 1-6: The first staff has lyrics 'G C D' over measures 1-2. The second staff has lyrics 'G G F' over measures 1-2. The third staff has lyrics 'C G' over measures 1-2. The fourth staff has lyrics 'F G D C' over measures 1-2. Measures 7-12: The first staff has lyrics 'G C D' over measures 7-8. The second staff has lyrics 'G G F' over measures 7-8. The third staff has lyrics 'C G' over measures 7-8. The fourth staff has lyrics 'F G D C' over measures 7-8. Measures 13-18: The first staff has lyrics 'G F C G' over measures 13-14. The second staff has lyrics 'F C D G' over measures 13-14. The third staff has lyrics 'Gm' over measures 13-14. The fourth staff has lyrics 'Bb Eb Dm' over measures 13-14. Measures 19-24: The first staff has lyrics 'Dm C Bb Gm Dm Gm F' over measures 19-20. The second staff has lyrics 'Gm Gm' over measures 19-20. The third staff has lyrics 'Bb Eb Dm' over measures 19-20. The fourth staff has lyrics 'Dm C Dm Cm Dsus4 D G' over measures 19-20.

# Hyde Park

*Square for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

Musical score for "Hyde Park" arranged for four voices (couples). The score consists of three systems of music, each starting with a treble clef and a key signature of two sharps (F major). The time signature is 6/4 throughout.

**System 1:** Features two staves. The top staff has a soprano vocal line with eighth-note patterns. The bottom staff has a basso continuo line with sustained notes and bassoon-like eighth-note patterns. Measure numbers 1 through 4 are shown above the staves. The vocal line starts with a melodic pattern labeled A (two eighth notes) followed by D (one eighth note), repeated twice.

**System 2:** Features two staves. The top staff has a soprano vocal line with eighth-note patterns. The bottom staff has a basso continuo line with sustained notes and bassoon-like eighth-note patterns. Measure numbers 5 through 8 are shown above the staves. The vocal line starts with a melodic pattern labeled B (one eighth note), followed by A (two eighth notes), followed by D (one eighth note), repeated twice.

**System 3:** Features two staves. The top staff has a soprano vocal line with eighth-note patterns. The bottom staff has a basso continuo line with sustained notes and bassoon-like eighth-note patterns. Measure numbers 9 through 12 are shown above the staves. The vocal line starts with a melodic pattern labeled A (two eighth notes), followed by G (one eighth note), followed by A (two eighth notes), followed by D (one eighth note), repeated twice.

# 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

**B** Dm G C **B** G

**C** F G<sup>sus2</sup> G G C

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

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

# Jenny Pluck Pears

*Round for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AAB x 6

10

**B** Am Intro Em Am

# Lorayne Alman

Pierre Phalese (1571)

**A**

G Dm F G C Dm G C

**B**

5 G D G D

**C**

G C D G

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Lord of Carnarvan's Jegg

*Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

Play 8 times

1

6

11

# Ly Bens Distonyx

arr. Kathy Van Stone

Gresley Manuscript, c. 1500

ABBC or ABC

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

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

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

# Madam Sosilia's Alman

Joseph Casazza

AABB x2

The musical score consists of four staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into sections by vertical bar lines and measures. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the notes.

**Measures 1-5:**

- M1: G, Am, G, D
- M2: G, Am, D, G, D, C, G, D, G
- M3: G, Am, G, D
- M4: G, Am, G, D
- M5: G, Am, G, D

**Measures 6-10:**

- M6: G, D, Am, G, D
- M7: C, G, C, D, A<sup>sus4</sup>, D
- M8: G, D, Am, G, D
- M9: G, D, Am, G, D
- M10: G, D, Am, G, D

**Measures 11-15:**

- M11: C, G, C, D, A<sup>sus4</sup>, D
- M12: G, D, Am, G, D
- M13: C, G, C, D, A<sup>sus4</sup>, D
- M14: G, D, Am, C, G, D, C, G, D, G, G

© Joseph Casazza

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

**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 sections are labeled A, B, and C.

- Section A:** The first section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves of music. The lyrics include "G", "G", "G", "C", and "C".
- Section B:** The second section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves of music. The lyrics include "D", "G", "D", "G", and "B", "G", "G".
- Section C:** The third section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves of music. The lyrics include "C", "G", "Em", "G", "C", "D", and "G".
- Section D:** The fourth section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves of music. The lyrics include "Am", "D", "C", "Am", "D", "G", "D", and "G", "G".

# Pavane

*Mille ducas*

Tylman Susato, *Danserye*, 1551

1 Dm C Am Dm B<sub>b</sub> Em Am Am C Dm Am Dm Gm Am Dm Am

6 Dm B<sub>b</sub> Em Am Am C Dm Em A D<sup>5</sup> C Dm F B<sub>b</sub> A C F

12 C Dm A<sup>5</sup> Am B<sub>b</sub> G Am F G Am B<sub>b</sub> Dm F C Dm A<sup>sus4</sup> D<sup>5</sup>

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

1  
Dm C Am Dm B<sub>b</sub> Em Am Am Em Dm F C Dm A D<sup>5</sup>

5  
C Em Dm Dm C Dm A Dm C F C Dm A<sup>5</sup>

9  
Am F B<sub>b</sub> G Am F G F G F C Dm A<sup>sus4</sup> D<sup>5</sup>

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Bransle de la Montarde

*for sets of 4 (or more)*

Thoinot Arbeau, *Orchésographie*, 1589

Arr. Al Cofrin

AA Bx(number of dancers per set)

**A** **D**<sup>5</sup>

**C**

**B**

**G**<sup>5</sup> **G**<sup>5</sup>

Repeat once per dancer in each set

6

# My Lady Cullen

*Longways for as many as will*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2003

Once through dance = 4x; play as desired, any multiple of 4

The musical score consists of three systems of music. Each system has three staves: Treble, Bass, and Bass (continuing the bass line from the first staff). The time signature is common time throughout. Measure numbers 1, 6, and 12 are indicated at the beginning of each system respectively. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings.

# 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 key signature of one sharp (F#). It features a repeating pattern of measures labeled A: C G C G Am C G D G, followed by a section starting with C Dm Am, and ending with G Am D. Staff 2 (Treble) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled A: C G C G Am C G D G, followed by a section starting with C Dm Am, and ending with G Am D. Staff 3 (Bass) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled A: C G C G Am C G D G, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 4 (Treble) starts with a key signature of one sharp (F#). It features a repeating pattern of measures labeled B: D G Dm C G G Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 5 (Treble) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled B: D G Dm C G G Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 6 (Bass) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled B: D G Dm C G G Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 7 (Treble) starts with a key signature of one sharp (F#). It features a repeating pattern of measures labeled C: G Am Am G C Dm C G C Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 8 (Treble) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled C: G Am Am G C Dm C G C Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

Staff 9 (Bass) begins with a key signature of one sharp (F#), featuring a repeating pattern of measures labeled C: G Am Am G C Dm C G C Dm C, followed by a section starting with C Dm Am, and ending with G Am D.

# 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 |

**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 6/8 time, key signature of one sharp (F#), and common time. The first staff begins with a section labeled 'A' (2 measures) followed by a section labeled 'B' (2 measures). The second staff begins with a section labeled 'C' (3 measures) followed by sections labeled 'D' (3 measures) and 'E' (3 measures). Measure numbers 1 through 7 are indicated above the staves.

# Newcastle

## *Square for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 1997

AA BB x 3

**A**

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

**B**

13     **G**      **Am**      **C**      **Am**      **D**      **G**

# Nonesuch

*Longways for four couples*

John Playford, *The English Dancing Master*, 1651

AABB x 9 (or sometimes 11 or 15)

arr. Paul Butler

with changes by Aaron Elkiss, 2018

The musical score for "Nonesuch" is presented in two systems of five staves each. The first system, labeled 'A', begins in the key of Am. The second system, labeled 'B', begins in the key of Em. Both systems consist of ten measures, indicated by measure numbers 1 through 10 positioned above the staves. The music is written in common time (indicated by a 'C' with a vertical line) and uses standard musical notation with quarter and eighth notes. The staves are arranged vertically, with the top staff being treble clef and the bottom staff being bass clef. Measure numbers are placed above the staff at the start of each measure.

# Bransle de l'Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of three systems of music, each with four staves. The first system starts in common time with a treble clef, featuring chords C, G, C, F, G<sup>sus4</sup>, and C. The second system begins with a treble clef and a 5/8 time signature, with chords C, B<sub>b</sub>, Am, and G. The third system starts with a treble clef and a 9/8 time signature, with chords F, G, C, G<sup>sus4</sup>, and C.

# Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

**A**

Gm F Dm C D Gm

**B**

5 Gm B<sub>b</sub> F Gm B<sub>b</sub> C F B<sub>b</sub> Gm Dm F C D Gm

# Old Mole

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

11 times through

1      C      Am      Dm      G      C      Am      G      C      Am  
       2      G      Am      G      C      C      Am      G  
       3      C      F      G      Em      Am      G      C      F      G      C

# Petit Riens

*for three*

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

B

14

21

28

35

## Petite Rose

Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

**A** G<sup>5</sup> Piva

**B**

**C**

**D**

**E**

**F**

**1.**

**2.**

# Parson's Farewell

*for two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

with changes by Aaron Elkiss, 2018

A (Am) G F Em Am

G F Em C

G G Am E Am 1 2

# Picking of Sticks

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith, 1997

**Note Roadmap:** Ax7 Bx3 Ax7

with changes by Aaron Drummond, 2018

**A** Dm A Dm Dm A Dm

Gm Dm C Dm Gm A D

**B**

Picking of Sticks - Note Key Change!

G F F G

G F F G

# Quadran Pavane

Melody from R.C.M. Ms. 1119

Play once through.

arr. Joseph Casazza, 1990

The musical score consists of four staves of music in G major, common time. The top staff uses a treble clef, the second staff an alto clef, the third staff a tenor clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. Chords are labeled above certain notes: G, C, G (measures 1-4), Em, D, C, G<sup>sus4</sup>, G, C (measures 5-8), G<sup>sus4</sup>, G, C, G, D, Am, D (measures 9-12), G, G, Em, Am, D (measures 13-16), D, Am, Em, G, D, A, D, Am, D, G (measures 17-20), G, C, G (measures 21-24), Em, D, C, G<sup>sus4</sup>, G, C (measures 25-28), G<sup>sus4</sup>, G, C, G, D, Am, D (measures 29-32), G, D, C, G, D, C, D, G, D<sup>sus4</sup>, D, G, C, D, G, G (measures 33-36).

© Joseph Casazza

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

# Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

AABB x2

**A** Gm      D      Cm      D      Gm

**B**

5      B<sub>b</sub>      B<sub>b</sub>      Gm      D

9      Gm      C      F      B<sub>b</sub>      C      D<sup>sus4</sup>      G

# Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Al Cofrin

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

**A** **F** Bassa danza

**C**

**Gm**      **F**      **C**      **F**

**Dm**      **B<sub>b</sub>**      **F**      **C<sup>sus4</sup>**      **F**

**B**

**C**

11

15 C F C<sup>sus4</sup> F | :6 8 |

19 C F Salterello Gm F C | :6 8 |

23 F Gm F C<sup>sus4</sup> F | :12 8 |

D Piva C F C | :12 8 |

30 C F C<sup>sus4</sup> F | : |

# Row Well Ye Mariners

*Longways for as many as will*

John Playford, *The English Dancing Master*, 1651

AA BB x 3

arr. Monica Cellio

1 D C G D G D  
AA BB x 3

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

14 D G G D D G D G D D G

# Rufty Tufty

*For two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

AA BB CC x 3 or AA B CC x 3

**A**

**B**

**C**

6

11

# Saltarello la Regina

Anonymous (15th C. Italian)

Drone: G/D

The musical score consists of eight staves of music in G major, 6/8 time. The score is divided into four sections: Verse 1,2 (measures 1-5), Verse 3,4 (measures 6-10), Verse 5,6 (measures 11-15), and Verse 7,8 (measures 16-20). Each section has two endings, indicated by the numbers 1 and 2 above the staff. The music features a drone on the G string throughout.

**Verse 1,2**

**Verse 3,4**

**Verse 5,6**

**Verse 7,8**

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# 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)

**A** Dm Dm Am G G

**B** Dm Dm Dm Dm

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

# Stingo

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 1999

AA BB x 3

10

1. 2.

**© M. David Lankford, SCA Dafydd Arth**  
Permission granted for use with attribution (CC BY 3.0).

# Tinternell

Dallis Lute Book, c.1583

A BB C AAA BB C

Transcribed by Lisa Koch

Setting by Al Cofrin

The musical score consists of three staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into sections labeled A, B, and C.

- Section A:** The first section starts with a treble clef on the top staff. It includes chords Dm, A, Dm, C, Dm, A, A<sup>sus4</sup>, and D. The bass staff begins with a bass clef and continues through the section.
- Section B:** The second section starts with a bass clef on the top staff. It includes chords F, C, and Dm.
- Section C:** The third section starts with a treble clef on the top staff. It includes chords A, Dm, C, Dm, Gm, A, Dm, Em, A<sup>7</sup>, and D.
- Reprise of Section A:** The fourth section reprises the chords from Section A: Dm, A, Dm, C, Dm, A, A<sup>sus4</sup>, and D. The bass staff continues through this section.
- Section B (3):** The fifth section reprises the chords from Section B: (3) F, C, and Dm.
- Reprise of Section C:** The sixth section reprises the chords from Section C: A, Dm, C, Dm, Gm, A, Dm, Em, A<sup>7</sup>, and D.

# Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

The musical score for Galliard XV: *Le tout* is presented in three systems of music for four voices (Soprano, Alto, Tenor, Bass). The music is in common time.

**System 1:** The vocal parts begin with G major chords (G-C-G-G). The bass line starts with eighth-note patterns. The key signature changes to B-flat major (B-flat, C, G).

**System 2:** The vocal parts continue with G major chords (G-C-G-G). The bass line continues its eighth-note pattern.

**System 3:** The vocal parts begin with D minor chords (Dm-A-Dm-G). The bass line continues its eighth-note pattern.

The vocal parts consist of four voices: Soprano (top), Alto, Tenor, and Bass (bottom). The bass line is prominent throughout the piece.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

**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 G D G D G D G G C G D G D G F G D G  
3 G D G D G D G G C G D G D G F G D G  
4 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 D G G G C G D G D G  
8 D G D G D G D G G G C G D G D G F G D G  
9 D G D G D G D G G G C G D G D G F G D G  
10 D G D G D G D G G G C G D G D G F G D G

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

**Turkelone**

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

**A**

**B**

**C**

**D**

# Upon a Summer's Day

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

1      **A**      Gm      Dm      Gm      D<sup>sus4</sup>      B<sub>b</sub>      Dm

6      B<sub>b</sub>      Gm      Dm      Gm      Dm

11     Gm      B<sub>b</sub>      Dm      B<sub>b</sub>      D<sup>sus4</sup>      Dm      Gm      (3)

# 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. The bottom staff has a bass clef and a "8" indicating an eighth note time signature. Chords are indicated above the staves: C, F, C, G, C, G, C, Dm, G, C, G, C. Measure numbers 1-4 and 5 are shown above the staff. 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

5 (3)

**B** Piva (4 or 2)

# Bransle des Lavandieres

Washerwomens' Bransle

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

The musical score consists of three systems of four staves each, representing a four-part setting (likely for voices or viols). The music is in common time and uses a key signature of one flat (B-flat). The vocal parts are written in soprano, alto, tenor, and bass clefs. Chords are labeled above the notes in a soprano-like part. The first system starts with Gm, followed by D, Bb, F, Cm, F, Gm, D<sup>sus4</sup>, and G. The second system starts with Gm, Dm, F, Gm, D, G, and continues with Gm, D, Gm, F, F, and C. The third system starts with Gm, D, Gm, Gm, D, Gm, F, F, and concludes with Gm, D<sup>sus4</sup>, and G.

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

# Woodycock

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

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

arr. Jay Ter Louw

**A** Dm Am Dm Am Dm

**B** Am Dm Am F Gm

**Dm Am Dm F Gm Dm Dm**

# Whirligig

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Aaron Elkiss

based on arrangement by Dave Lankford

**A**

**B**

5

9

## Index

“A Lieta Vita” (Galliard) .....	1	If All the World Were Paper .....	45
Amoroso .....	2	Jenny Pluck Pears .....	46
Anello .....	3	Lorayne Alman .....	47
Ballo del Fiore .....	34	Lord of Carnarvan’s Jegg .....	48
Basic Bransles .....	12	Ly Bens Distony .....	49
Belfiore .....	4	Madam Sosilia’s Alman .....	50
Bella Gioiosa .....	5	Merry Merry Milkmaids .....	51
“Belle Qui Tiens Ma Vie” (Pavane) .....	6	“Mille Ducas” (Pavane and Galliard) .....	52
Bizzarria d’Amore .....	7	Mimed Bransles .....	13
Black Alman .....	8	Mixed Bransles .....	11
Black Nag .....	9	Montarde Bransle .....	54
Boateman .....	10	My Lady Cullen .....	55
Bransles .....	11	New Alman .....	56
Caccia d’Amore, La .....	14	New Bo Peep .....	57
Canaries .....	15	Newcastle .....	59
Candida Luna .....	16	New Yer .....	58
Cantiga 119 (Piva) .....	17	Nonesuch .....	60
Casuelle la Nouvelle .....	18	Official’s Bransle .....	61
Chestnut .....	20	Old Alman .....	62
Chiara Stella .....	21	Old Mole .....	63
Chirintana .....	22	Parson’s Farewell .....	66
Contrapasso .....	24	Pavane “Belle Qui Tiens Ma Vie” .....	6
Cuckolds All A Row .....	25	Pavane “La Dona” .....	26
Danse de Cleves .....	23	Pavane “Mille Ducas” .....	52
Daphne .....	42	Petite Rose .....	65
Dargason .....	28	Petit Riens .....	64
“Dona, La” (Pavane and Galliard) .....	26	Picking of Sticks .....	67
Dull Sir John .....	29	Quadran Pavane .....	68
Earl of Essex Measure .....	30	Queen’s Alman .....	69
Faine I Would .....	31	Regional Bransles .....	12
Fedelta .....	32	Rostiboli Gioioso .....	70
Fine Companion, The .....	33	Row Well Ye Mariners .....	72
Fiore, Ballo del .....	34	Rufty Tufty .....	73
Galliard “A Lieta Vita” .....	1	Saltarello la Regina .....	74
Galliard “La Dona” .....	27	Scotch Cap .....	75
Galliard “Le Tout” .....	79	Sellinger’s Round .....	76
Galliard “Mille Ducas” .....	53	Stingo .....	77
Gathering Peascods .....	35	Tinternell .....	78
Gelosia .....	36	Trenchmore .....	80
Goddesses .....	37	Turkelone .....	81
Gracca Amorosa .....	38	Upon a Summer’s Day .....	82
Grene Gynger .....	39	Vita di Cholino .....	83
Grimstock .....	40	Voltate in ca Rosina .....	84
Hearts’ Ease .....	41	Washerwomens’ Bransle .....	85
Hit and Miss .....	42	Woodycock .....	86
Horses’s Bransle .....	43	Whirligig .....	87
Hyde Park .....	44		