

Pennsic War XLVI and
KWDMS XII edition

The Pennsic Pile



Edited by

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Note from the Editors

Greetings to all those inspired to play music for dancing! We hope you continue to find the Pennsic Pile a useful resource. We have made every effort to include as many dances as possible that are being taught or danced this summer at Known World Dance 12 and at Pennsic 46.

Changes for this year's edition include tunes for many new dances: additional Gresley dances, Beggar Boy, Florida Giglio, The Health, Ingrata, and Spanish Pavane. A few dances have returned from earlier editions: All in a Garden Green, Broome, Il Conto dell'Orco, and Figlia Guielmina.

We also replaced many arrangements with new Creative Commons-licensed arrangements: Belfiore, Bella Gioiosa, Black Alman, Contrapasso, Danse de Cleves, Fiamma d'Amore, Jenny Pluck Pears, Montarde Bransle, Rostiboli Gioioso, and Lo Spagnoletto. Thanks especially to our arrangers Al Cofrin (Avatar / Albrecht of Catsprey), Dave Lankford (Dafydd Arth), and Monique Rio (Jadwiga Krzyzanowska) for these arrangements.

We transposed many of the Gresley tunes to avoid drones on C or F and prefer drones on D and G, since many string players find that significantly more convenient.

We removed a few tunes for dances not being taught or danced at Pennsic or Known World Dance this year as well as some rarely-used tunes for improvised dances: Saltarello I, several courantes, Confesse, Earl of Salisbury, Fine Companion, Greenwood, and Millison's Jig. We also removed the full arrangement of War Bransle, since we rarely dance that particular bransle outside of a bransle suite.

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

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

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

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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors
31st of May, A.S. LII

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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 eight staves of music. The top staff begins with a treble clef, a common time signature, and an 8th note time indicator. It contains six measures of music. The second staff begins with a bass clef, a common time signature, and an 8th note time indicator, with the instruction "Basse Danse Tenor" above it. It contains five measures of music. The third staff begins with a treble clef, a common time signature, and an 8th note time indicator. It contains five measures of music. The fourth staff begins with a bass clef, a common time signature, and an 8th note time indicator. It contains five measures of music. The fifth staff begins with a treble clef, a common time signature, and an 8th note time indicator. It contains five measures of music. The sixth staff begins with a bass clef, a common time signature, and an 8th note time indicator. It contains five measures of music. The seventh staff begins with a treble clef, a common time signature, and an 8th note time indicator. It contains five measures of music. The eighth staff begins with a bass clef, a common time signature, and an 8th note time indicator. It contains five measures of music.

La Allemande

Paul Butler

Basse Danse Tenor (?)

Amours

Paul Butler

1

Basse Danse Tenor (?)

5

10

15

Danse de Cleves

Brussels MS 9085, 15th C.

arr. Al Cofrin

A Melody

Brussels MS 9085, 15th C.

arr. Al Cofrin

A Melody

B

C

D

E

F

1

2

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

The musical score consists of five systems of music, each containing three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The music is arranged for three voices: Tenor (top), Basse Danse Tenor (middle), and Bass (bottom). The Tenor part features continuous eighth-note patterns. The Basse Danse Tenor part consists of sustained notes. The Bass part provides harmonic support with sustained notes and occasional eighth-note patterns. The score is numbered with measure numbers 1 through 19.

Falla con misuras (La Spagna)

Ebreo

Basse Danse Tenor.

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 soprano clef, and the bottom staff a bass clef. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The first measure starts with Am, followed by C, G, C, and G. The second measure starts with a dotted half note. The third measure starts with a dotted half note and includes the text "Basse Danse Tenor (?)" below the staff. The fourth measure starts with a dotted half note. The fifth measure starts with Am, followed by G, C, and Dm. The sixth measure starts with a dotted half note. The seventh measure starts with a dotted half note. The eighth measure starts with a dotted half note. The ninth measure starts with B♭, followed by Am, G, Dm, and G. The tenth measure starts with a dotted half note. The eleventh measure starts with a dotted half note. The twelfth measure starts with a dotted half note.

Musical score for Pennsic Pile 46, featuring two staves of music. The top staff consists of four lines of musical notation, with measure numbers 14 and 19 indicated above the first and second staves respectively. The bottom staff consists of three lines of musical notation. The music includes various note values (eighth and sixteenth notes) and rests. Chords are labeled above the staff: Dm, Dm, B♭, G, B♭ in measure 14; and Dm, C, Am, G, C, G, C in measure 19. Measure 19 concludes with a double bar line and repeat dots.

Le Petit Rouen

Paul Butler

Basse Danse Tenor (?)

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

The musical score consists of five staves, each representing a different voice: Treble, Alto, and Bass. The staves are arranged vertically, with the Treble staff at the top, followed by the Alto staff, and then the Bass staff at the bottom. The music is divided into measures by vertical bar lines. Measure numbers are placed to the left of the first note of each measure: 29, 34, 38, 42, and 37. Measures 29 through 34 are in common time (indicated by a 'C'). Measures 38 through 42 are in 6/8 time (indicated by a '6/8' symbol). Measures 37 and 42 end with a double bar line and repeat dots, indicating a repeat of the previous section.

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Chapter 2

15th Century Italian Dances

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

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

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

Intro: A; One dance: AAA B C D EEE F G. Play: 3 dances.

Drone: G/D

A Quadernaria; Melody (3)

B

C

D

E Piva

F (3)

G

Belreguardo

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

transcr. Monica Cellio, arr. Dave Lankford

AA B CC D, once or twice

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

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

- Staff 1:** Labeled 'A Saltarello; Melody'. It contains two endings: ending 1 (labeled '1') and ending 2 (labeled '2'). Both endings consist of 8 measures each.
- Staff 2:** Labeled 'B Bassadanza Melody'. It contains two endings: ending 1 (labeled '1') and ending 2 (labeled '2'). Both endings consist of 8 measures each.
- Staff 3:** Labeled 'C Melody'. It contains two endings: ending 1 (labeled '1') and ending 2 (labeled '2'). Both endings consist of 8 measures each.
- Staff 4:** Labeled 'D Melody'. It contains two endings: ending 1 (labeled '1') and ending 2 (labeled '2'). Both endings consist of 8 measures each.

Measure numbers are indicated on the left side of the staves: 10, 16, 21, and 27.

Chirintana
T'Andernaken / Laet Ons Mit Hartzen

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

AABB; repeat C until done

Drone: D/A

A Quadernaria

B

C Piva

19

27

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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

Melody

Bassadanza

C

Piva

D

Quadernaria

Figlia di Guielmina

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

arr. Al Cofrin

Intro: A; AABCDE x 2

Drone: D/A

A Quadernaria

B Melody

C Bassadanza

D Drone

E End of piece

16 **D** Quadrenaria

20 **E** Piva

25

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

H

I

Gratiosa

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

arr. Monica Cellio

The musical score consists of four staves of music. Staff 1 (top) is labeled 'A Quadernaria; Melody'. Staff 2 (second from top) is labeled 'Bassadanza'. Staff 3 (third from top) is labeled 'Melody'. Staff 4 (bottom) is labeled 'D Piva; Melody'. The music is in common time (indicated by 'C' or '2'). The drone note 'G' is sustained throughout the piece. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Ingrata

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

arr. Monica Cellio

Play once through

Drone: ???

A Saltarello; Melody

B Quadernaria

C Saltarello

D Bassadanza

Melody

E

22

26 **F** Piva; Melody **G**

32

Jupiter

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

arr. Monica Cellio

AA BB CCC DD E
Drone: C/G

A Quadernaria

Bassadanza

Melody

B

C Piva

(3) **D** Saltarello

E

Leoncello

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

Ax5 BB CC D E F
Drone: F/C

arr. Monica Cellio

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

Melody

D Bassadanza

E

F Quadernaria

Marchesana

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

arr. Monica Cellio

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

- Staff 1 (Top):** Labeled 'A Quadernaria; Melody'. It contains three measures of music, followed by a repeat sign and three more measures. This section is labeled '(3)' above the staff.
- Staff 2:** Labeled 'B' at the top right. It contains three measures of music.
- Staff 3 (Second from Top):** Labeled 'C Bassadanza' at the top left. It contains three measures of music, followed by a repeat sign and three more measures. This section is labeled 'Melody' below the staff.
- Staff 4 (Bottom):** Labeled 'D Quadernaria; Melody' at the top right. It contains three measures of music, followed by a repeat sign and three more measures.

Measure numbers 10, 14, and 18 are indicated on the left side of the staves.

Mercantia

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

Drone: F/C

arr. Monica Cellio

A Saltarello; Melody

B Quadernaria

C Bassadanza
Melody

D

E Melody

F

G Quadernaria

H

J Bassadanza
Melody

Petit Riens

for three

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

7

B

14

21

Musical score for three staves of music starting at measure 28. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns.

Petite Rose

Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

Musical score for 'Petite Rose' in G major. The score includes sections labeled A through F and numbered endings 1 and 2. The section starts with a treble clef, 6/8 time, and a key signature of one sharp. The melody consists of eighth and sixteenth notes. The score includes dynamic markings such as G^5 , F^5 , and D^5 .

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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 '4'), starts with a treble clef and a key signature of one flat. It features a continuous pattern of eighth and sixteenth notes.
- Melody**: The second staff, also in common time, continues the melodic line from section A.
- (3) B**: The third staff, in common time, begins with a bass clef and a key signature of one flat. It consists of a repeating pattern of eighth and sixteenth notes.
- (4) C Bassadanza**: The fourth staff, in common time, starts with a bass clef and a key signature of one flat. It features a steady eighth-note pattern.
- D**: The fifth staff, in common time, starts with a bass clef and a key signature of one flat. It consists of a repeating pattern of eighth and sixteenth notes.
- (3)**: The sixth staff, in common time, continues the melodic line from section D.
- 14 E Saltarello**: The seventh staff, in common time, starts with a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes.
- F Piva**: The eighth staff, in common time, starts with a bass clef and a key signature of one flat. It consists of a steady eighth-note pattern.
- (3)**: The ninth staff, in common time, continues the melodic line from section F.

Prexonera

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

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

Drone: C/G

transcr. Monica Cellio, arr. Dave Lankford

A Bassadanza

B

C Quadernaria

D Saltarello

E Optional ending - Bassadanza

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Al Cofrin

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

A F Bassadanza

F

C

Melody

14 C C C F C^{sus4}

18 F C F Salterello Gm F C

23 F Gm F C^{sus4} F D C Piva

28 F C C F C^{sus4} F

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

8

8

25 [F] Piva; Melody

8

8

31

8

8

The musical score consists of three staves of music. Staff 1 starts at measure 21 in common time (indicated by '8') and changes to 6/8 time at the end. Staff 2 starts at measure 21 in common time (indicated by '8') and changes to 6/8 time at the end. Staff 3 starts at measure 21 in common time (indicated by '8') and changes to 6/8 time at the end. Measure 25 is labeled '[F] Piva; Melody'. The music features various note values including eighth and sixteenth notes, and rests. Measures 31 show a continuation of the melodic line.

Tesara

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

arr. Monica Cellio

The musical score consists of five systems of three staves each, written in common time (indicated by a 'C') and treble clef. The first system (measures 1-8) contains two parts: Part A (Saltarello; Melody) and Part B (Piva). Part A starts with a dotted half note followed by eighth-note pairs. Part B follows with eighth-note pairs. The second system (measures 9-16) continues Part A's eighth-note pairs. The third system (measures 17-24) begins Part C with eighth-note pairs, followed by a section labeled '(4)' with eighth-note pairs. The fourth system (measures 25-32) continues Part C with eighth-note pairs, followed by another section labeled '(4)' with eighth-note pairs. The fifth system (measures 33-40) concludes Part C with eighth-note pairs.

D Saltarello

E Piva

F (4)

G Saltarello

H (4)

Verçepe

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

Play once through

Drone: D/A

arr. Monica Cellio

A Saltarello; Melody

B Bassadanza

C Quadernaria

D Saltarello

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"

Melody

Chords: C, F, C, Dm, C, Dm

Chords: G, C, G, C, Dm, G, C, G, C

Measures: 1-4 | 5.

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

B Piva

(3) (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, with 8 of those having both music and the dance steps. We have re-used other music from the manuscript for some of the dances missing music and have included newly-composed music by Master Martin Bildner for the remainder. Reconstructions very, so always check the music with the dance master!

The dances are primarily transcribed in a lively 6/8 time; a tempo of dotted quarter = 115-120 should work well.

Greene Gynger

arr. Dennis R. Sherman

One dance: AABCCDDE

Richard Schweitzer

The musical score consists of five staves of music in G major (indicated by a treble clef) and common time (indicated by a 'C'). The music is divided into sections labeled A through E.

- Section A:** The first three staves. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. All staves end with a double bar line and repeat dots.
- Section B:** The fourth staff begins with a half note followed by eighth notes. It ends with a double bar line and repeat dots.
- Section C:** The fifth staff begins with a half note followed by eighth notes. It ends with a double bar line and repeat dots.
- Section D:** The sixth staff begins with a half note followed by eighth notes. It ends with a double bar line and repeat dots.
- Section E:** The seventh staff begins with a half note followed by eighth notes. It ends with a double bar line and repeat dots.

Measure numbers 8, 7, and 13 are indicated below the staves.

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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 G Repeat B for 'long' version

C

13 G D C D G D C G

Aras
for two

Richard Schweitzer

ABBCCDEF

Drone: G/D

Armyn
for three

Richard Schweitzer

AA BBB CCC DDD E FFF G

Drone: D/A

Bugill
for three

Richard Schweitzer

AAA BBB CDEE

Drone G/D

Damesyn

for three

Gresley Manuscript, c. 1500

AAA B CC D

Drone: D/A

Music for This enderis day

Eglamour

for three

Gresley Manuscript, c. 1500

AAA BBB CCC DDD

Drone: D/A

Egle

for three

Richard Schweitzer

AA B C DD E

Drone: G/D

Esperans

for three

Gresley Manuscript, c. 1500

AAA BBB C

Drone: D/A

Mowbray

for three

Richard Schweitzer

AA BCDE

Drone: G/D

New Yer

for three

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone G/D

Newcastell

for two

Gresley Manuscript, c. 1500

AA B C DD EE F

Drone: G/D

Northumberland

for three

Gresley Manuscript, c. 1500

AAA B CCC D EE F

Drone: G/D

Oringe

for three

Richard Schweitzer

AA BBB CCC D E

Drone: G/D

Petagay

for three

Gresley Manuscript, c. 1500

Music for La Duches

A BBB C D

Drone: A/E

Prenes a Gard

for three

Gresley Manuscript, c. 1500

Drone: G/D

Prenes in Gre

for two

Gresley Manuscript, c. 1500

Drone: D/A

Princitore

for two

Gresley Manuscript, c. 1500

Music for Bayons

AAA BBB CCC

Drone G/D

Musical score for 'The Star-Spangled Banner' in G major, 6/8 time. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. Measure 7 begins with a half note followed by a quarter note. Measure 8 continues with eighth notes. Measure 9 starts with a dotted half note followed by a dotted quarter note. Measure 10 concludes with a half note. The bottom staff starts with a treble clef and a key signature of one sharp. Measure 7 continues with eighth notes. Measure 8 starts with a dotted half note followed by a dotted quarter note. Measure 9 concludes with a half note. Measure 10 ends with a half note. The score is annotated with boxes labeled A, B, and C, and circled numbers (3) indicating specific performance instructions.

Rawty *for two*

Richard Schweitzer

AABC

Drone G/D

Musical score for Basso G/B section A, B, and C. The score consists of three staves of music. Staff A starts with a treble clef, a key signature of one sharp, and a time signature of 6/8. It features eighth-note patterns and sixteenth-note figures. Staff B starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. It includes eighth-note patterns and sixteenth-note figures. Staff C starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. It features eighth-note patterns and sixteenth-note figures. Measure numbers 8, 15, and 16 are indicated on the left side of the staves.

Roye *for three*

Richard Schweitzer

AA BBB CCCC DDD

Drone: G/D

Durée: G/D

7

A B (3) C (4) D (3)

The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures A, B, and a repeat sign. Measure A consists of six eighth notes. Measure B starts with a dotted half note followed by a dotted quarter note. The bottom staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures C, D, and a repeat sign. Measure C consists of six eighth notes. Measure D starts with a dotted half note followed by a dotted quarter note.

Sofferance

for two

Richard Schweitzer

AAA BB CC DD EE

Drone: G/D

Talbott

for two

Gresley Manuscript, c. 1500

Drone: G/D

Tamrett

for two

Richard Schweitzer

Drone: G/D

Temperans

for three

Gresley Manuscript, c. 1500

AAA BCDE

Drone: D/A

Whatsoever Ye Wyll

for two

Richard Schweitzer

Drone: G/D

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Chapter 4

Dances from the Inns of Court

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

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

Quadran Pavane

Melody from R.C.M. Ms. 1119

Play once through.

arr. Kristina Pereyra

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

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

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

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

Turkelone

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

The musical score consists of four staves of music, each with a treble clef and a bass clef. The time signature is mostly common time (indicated by '4'). The key signatures change throughout the piece.

- Section A:** Starts with a measure of AA (two measures of A), followed by BB (two measures of B), CC (one measure of C), and D (one measure of D). The notes are primarily eighth and sixteenth notes.
- Section B:** Starts with a measure of Gm, followed by D, G, Gm, D, Gm, and D. The section ends with a double bar line.
- Section C:** Starts with a measure of Gm, followed by Dm, B_b, F, Gm, D, and G. The section ends with a double bar line.
- Section D:** Starts with a measure of C, followed by C, F, C, and D. The section ends with a double bar line.

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

A

1 2 3 4

B

5 6 7 8

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 uses a treble clef, the second staff a treble clef with a '8' below it, the third staff a treble clef with a '8' below it, and the bottom staff a bass clef. The music is in common time (indicated by '2'). The score is divided into three sections: A, B, and C. Section A starts with a chord 'A' followed by 'Dm', 'A⁵', 'Dm', 'C', 'Dm', 'A', 'Gm', 'A⁵', and 'D'. Section B starts with 'F', 'C', 'Dm', 'A', 'A', and continues through various chords including 'Dm', 'C', 'Dm', 'Gm', 'Em', 'A', 'Dm', 'Em', 'A', 'D', and 'D'. Section C follows the same pattern of chords as section B. The music includes various note values such as eighth and sixteenth notes, and rests.

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Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

AAB x2

A

Gm F Dm C D Gm

B

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

12

Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score consists of four staves of music. The top two staves begin with section A in G minor (Gm), D major (D), C minor (Cm), D major (D), G minor (Gm), B-flat major (Bb), and B-flat major (Bb). The bottom two staves begin with section B in G minor (Gm), D major (D), G minor (Gm), C major (C), F major (F), B-flat major (Bb), C major (C), D-sus4 major (D sus4), and G major (G). The score is in common time (indicated by 'C') and includes a bass staff.

Madam Sosilia's Alman

Joseph Casazza

AABB x2

The musical score for "Madam Sosilia's Alman" is composed of four systems of music, each consisting of four staves. The key signature is G major, indicated by a single sharp symbol. The time signature is 2/4.

System 1: Starts with a repeat sign. The vocal line begins with G, followed by Am, G, D. The bass line provides harmonic support throughout.

System 2: Starts with a repeat sign. The vocal line continues with G, Am, G, D. The bass line provides harmonic support.

System 3: Starts with a repeat sign. The vocal line continues with C, G, C, D. The bass line provides harmonic support.

System 4: Starts with a repeat sign. The vocal line continues with A^{sus4}, D. The bass line provides harmonic support.

System 5: Starts with a repeat sign. The vocal line begins with G, followed by D, Am, G, D. The bass line provides harmonic support.

System 6: Starts with a repeat sign. The vocal line continues with C, G, C, D. The bass line provides harmonic support.

System 7: Starts with a repeat sign. The vocal line continues with A^{sus4}, D. The bass line provides harmonic support.

System 8: Starts with a repeat sign. The vocal line begins with G, followed by D, Am, C, G, D, C, G, D, G, G. The bass line provides harmonic support.

System 9: Starts with a repeat sign. The vocal line continues with C, G, D, C, G, D, G, G. The bass line provides harmonic support.

System 10: Starts with a repeat sign. The vocal line continues with C, G, D, A^{sus4}, D. The bass line provides harmonic support.

System 11: Starts with a repeat sign. The vocal line continues with C, G, D, A^{sus4}, D. The bass line provides harmonic support.

System 12: Starts with a repeat sign. The vocal line continues with C, G, D, A^{sus4}, D. The bass line provides harmonic support.

System 13: Starts with a repeat sign. The vocal line continues with C, G, D, A^{sus4}, D. The bass line provides harmonic support.

System 14: Starts with a repeat sign. The vocal line begins with G, followed by D, Am, C, G, D, C, G, D, G, G. The bass line provides harmonic support.

System 15: Starts with a repeat sign. The vocal line continues with C, G, D, C, G, D, G, G. The bass line provides harmonic support.

System 16: Starts with a repeat sign. The vocal line continues with C, G, D, C, G, D, G, G. The bass line provides harmonic support.

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Black Alman

Melody from R.C.M Ms. 1119

arr. Dave Lankford

A

Dm Gm F Gm B_b D D

B

F Gm Dm F Gm D D

C

Dm Am Dm Dm D. A D

D

Dm F B_b C G C G

E

B_b C Gm B_b C G

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Lorayne Alman

Pierre Phalese (1571)

The musical score consists of four staves of music in G major, arranged vertically. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves use a soprano clef. The music is divided into two sections, A and B, indicated by brackets above the staves. Section A begins with a G major chord, followed by a Dm chord, then a sequence of F, G, C, Dm, G, and C chords. Section B begins with a G major chord. The music concludes with a final section consisting of G, C, D, and G chords.

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

The musical score consists of three staves of music. Staff 1 (treble clef) starts with a key signature of one sharp (F#). Chords labeled include A, C, G, C, G, Am, C, G, D, G, C, Dm, Am, G, Am, and D. Staff 2 (treble clef) starts with a key signature of one sharp (F#). Measures 1-6 show a repeating pattern of two measures of eighth-note pairs followed by a measure of quarter notes. Staff 3 (bass clef) starts with a key signature of one sharp (F#). Measures 1-6 show a repeating pattern of two measures of eighth-note pairs followed by a measure of quarter notes. Measure 7 begins a new section labeled 'B' with a key signature of one sharp (F#). Chords labeled include D, G, Dm, C, G, G, Dm, and C. Measures 8-11 continue the pattern from section B. Measure 12 concludes the piece with a final section labeled 'C' with a key signature of one sharp (F#). Chords labeled include G, Am, Am, G, C, Dm, C, G, C, Dm, and C.

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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 Contrapasso, use a tempo of dotted half = 50-55. For Villanella, always check with the dance master: it is sometimes danced (at the same speed) to the music played slowly for 3 repeats and sometimes to the music played twice as fast for 6 repeats.

Allegrezza d'Amore

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

A

B

10

21

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A C C F E_b E_b E_b F C C

B B_b B_b F F C Dm B_b C F F

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

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

arr. Al Cofrin

The musical score consists of three staves of music for three voices. The music is in common time with a key signature of one sharp (F#). The score includes measures 1 through 14, with sections A, B, and C labeled above the staves.

- Measure 1:** Staff 1 (Treble): G, G, G, G; Staff 2 (Alto): G, G, G, G; Staff 3 (Bass): G, G, G, G.
- Measure 2:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 3:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 4:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 5:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 6:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 7:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 8:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 9:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 10:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 11:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 12:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 13:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.
- Measure 14:** Staff 1: G, G, G, G; Staff 2: G, G, G, G; Staff 3: G, G, G, G.

Section A starts at measure 1. Section B starts at measure 11. Section C starts at measure 13. The score concludes with a repeat sign and a three-measure ending (measures 15-17).

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 staves are in common time and use a treble clef for the top two staves and a bass clef for the bottom staff.

- Section A:** The first section starts with a treble clef staff. It features a sequence of notes: C (quarter note), F (eighth note), B_b (eighth note), F (eighth note), C (eighth note), F (eighth note), C (eighth note), and F (eighth note). This is followed by a bass clef staff where the notes are: C (eighth note), rest (eighth note), C (eighth note), and F (eighth note).
- Section B:** The second section begins with a treble clef staff. It includes notes: C (quarter note), F (eighth note), C^{sus4} (eighth note), C (eighth note), F (eighth note), rest (eighth note), Gm (eighth note), F (eighth note), C (eighth note), B_b (eighth note), F (eighth note), G (eighth note), D^{sus4} (eighth note), and D (eighth note). This is followed by a bass clef staff with notes: C (eighth note), rest (eighth note), C (eighth note), and F (eighth note).
- Section C:** The third section starts with a treble clef staff. It includes notes: G (quarter note), rest (eighth note), C (eighth note), C (eighth note), rest (eighth note), Am (eighth note), B_b (eighth note), C (eighth note), and F (eighth note). This is followed by a bass clef staff with notes: G (eighth note), rest (eighth note), C (eighth note), and F (eighth note).

La Caccia d'Amore

Questa dolce sirena

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

The musical score consists of three systems of five staves each, representing five voices. The voices are arranged in a specific pattern: Treble, Alto, Bass, Tenor, and Soprano. The music is in common time throughout.

System 1 (Measures 1-5):

- Key signature: One flat (B-flat).
- Chords: F, Gm, F, B_b, C, F, Gm, F, B_b, C, F, C, Dm.
- Lyrics (Italian): La Caccia d'Amore, Questa dolce sirena.

System 2 (Measures 6-10):

- Key signature: One sharp (F#).
- Chords: A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Lyrics (Italian): La Caccia d'Amore, Questa dolce sirena.

System 3 (Measures 11-15):

- Key signature: One flat (B-flat).
- Chords: B_b, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D.
- Lyrics (Italian): La Caccia d'Amore, Questa dolce sirena.

Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

A

Musical score for section A in 3/4 time. The score consists of three staves: Treble, Treble, and Bass. The melody is primarily in the treble clef staff. The key signature changes throughout the section. The first measure starts in C major. The second measure starts in G major. The third measure starts in Em minor. The fourth measure starts in F major. The fifth measure starts in C major. The sixth measure starts in G major. The seventh measure starts in F major. The eighth measure starts in G major. The ninth measure starts in C major.

B

Musical score for section B in 3/4 time. The score consists of three staves: Treble, Treble, and Bass. The melody is primarily in the treble clef staff. The key signature changes throughout the section. The first measure starts in C major. The second measure starts in G major. The third measure starts in C major. The fourth measure starts in F major. The fifth measure starts in Dm minor. The sixth measure starts in C major. The seventh measure starts in Dm minor. The eighth measure starts in Bb minor.

17

Musical score for section C in 3/4 time. The score consists of three staves: Treble, Treble, and Bass. The melody is primarily in the treble clef staff. The key signature changes throughout the section. The first measure starts in C major. The second measure starts in G major. The third measure starts in Am minor. The fourth measure starts in G major. The fifth measure starts in F major. The sixth measure starts in G major. The seventh measure starts in C major.

C

Musical score for section D in 3/4 time. The score consists of three staves: Treble, Treble, and Bass. The melody is primarily in the treble clef staff. The key signature changes throughout the section. The first measure starts in C major. The second measure starts in Bb minor. The third measure starts in Am minor. The fourth measure starts in G major. The fifth measure starts in F major. The sixth measure starts in G major. The seventh measure starts in C major.

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

AABBCC x 3

arr. Aaron Elkiss

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

Section A: Measures 1-4. Chords: Dm, C, F, F, Dm, Gm, F, C. Measure 5: F. Measure 6: F (boxed). Measure 7: F (boxed).

Section B: Measures 10-13. Chords: C, C, C, C, Dm, C, Dm, G, A, A. Measure 14: Dm. Measure 15: G. Measure 16: A. Measure 17: A.

Section C: Measures 18-21. Chords: C, C, Dm, Em, A, Dm, G, A, D, D. Measure 22: D. Measure 23: D (boxed). Measure 24: D (boxed).

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

The musical score consists of three staves of music. The first section, labeled 'ABB x 4', contains three staves of 3/4 time with a key signature of one flat. It features chords A, Dm, F, C, F, Dm, A, and Dm. The second section, starting at measure 13, continues with the same pattern of chords. The third section, starting at measure 24 and labeled 'B', changes to a key signature of one sharp. It includes measures for A, G, A, Dm, A, G, and A. The fourth section, starting at measure 33, returns to the original key signature and includes measures for F, C, F, C, Dm, A, and Dm.

Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

The musical score consists of four staves of music, each with a different time signature and key changes indicated by Roman numerals (A, B, C, D) above the staff.

- Staff 1:** Time signature 6/4. Key changes: A → F → C → Dm → A → F → C. Measures 1-6.
- Staff 2:** Time signature 6/4. Measures 7-12.
- Staff 3:** Time signature 6/4. Measures 13-18.
- Staff 4:** Time signature 6/4. Measures 19-24.
- Staff 5:** Time signature 3/4. Measures 25-30.
- Staff 6:** Time signature 3/4. Measures 31-36.

Key changes are marked above the staves:

- Measure 1: A
- Measure 2: F
- Measure 3: C
- Measure 4: Dm
- Measure 5: A
- Measure 6: F
- Measure 7: C
- Measure 13: G
- Measure 14: A^{sus4}
- Measure 15: D
- Measure 16: G
- Measure 17: A^{sus4}
- Measure 18: D
- Measure 19: G
- Measure 20: A^{sus4}
- Measure 21: D
- Measure 22: F
- Measure 23: G
- Measure 24: C
- Measure 25: C
- Measure 26: F
- Measure 27: F
- Measure 28: C
- Measure 29: C
- Measure 30: F
- Measure 31: G
- Measure 32: A^{sus4}
- Measure 33: D
- Measure 34: D
- Measure 35: G
- Measure 36: A^{sus4}
- Measure 37: D
- Measure 38: D

Contrappasso

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

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

arr. Monique Rio

The musical score consists of four staves of music for three voices (three treble clef staves and one bass clef staff). The music is in common time. Chords are labeled above the notes. The score is divided into sections A, B, and C.

- Section A:** Labeled with a square containing 'A'. Chords: F, C^{sus4}, F, B_b, C, F, F, C, F.
- Section B:** Labeled with a square containing 'B'. Chords: B_b, Dm, C, F, F, B_b, B_b, F.
- Section C:** Labeled with a square containing 'C'. Chords: F, B_b, B_b, F, F, B_b, F.
- Section D:** Labeled with a square containing 'D'. Chords: E_b, Dm, C, F, B_b, C, Dm, B_b, C^{sus4}, C, F.

Measure numbers 13, 19, and 25 are indicated on the left side of the score.

Il Conto Dell'Orco

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

AAAA BBBB CCC

1
C F C C F C C F G C G
1-3. 4.
2
C F C C F C C F G C G
1-3. 4.
3
C F C C F C C F G C G C
1-2. 3.
4
G C G C
5
G C G C
6
C F C C F C C F G C G C
1-2. 3.
7
G C G C

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

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

9 D | G | D A D A |
10 D | G | D A D A |
11 D | G | D A D A |
12 D | G | D A D A |

B

17 G D A D | G D A^{sus4} A D
18 G D A D | G D A^{sus4} A D
19 G D A D | G D A^{sus4} A D
20 G D A D | G D A^{sus4} A D

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

F Gm F B_b F Gm F Gm F

G D G F C F Gm F G F

G C Dm C F G C G C Dm C

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

29 Gm D Gm C

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

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Al Cofrin

AA B x 4

1 AA B x 4

A Dm C F F C B_b A D

B Dm C F F Gm C F F

Dm C F F B_b A D D

Bb F Bb F F C B_b A D

25 Bb F Bb F F C 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 uses a treble clef, the middle staff uses a soprano clef, and the bottom staff uses a bass clef. The music is divided into sections labeled A, B, C, D, and F. Section A is in D minor (Dm), section C is in C major (C), section D is in D minor (Dm), section A is in A major (A), section Dm is in D minor (Dm), section C is in C major (C), and section Am is in A major (Am). Section B starts in D minor (Dm) and changes key through A major (A), D major (D), F major (F), E minor (Em), and back to D minor (Dm). Section F starts in D major (D) and changes key through A major (A), D minor (Dm), and back to D major (D). The score concludes with a repeat sign and two endings.

Florido Giglio

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCDD AABBCCCDDx2 AABBCDD

11

22

33

G F D G C D G C

D G D G D G D G

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

16

AABB x4

A G⁵ Gm D A G⁵ Gm D D

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

17

F B_b F Gm C F C D^{sus4} D G G

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

Ax10 Bx3 C Bx2 C B, or Ax10 Bx2 C Bx4 C B

arr. Al Cofrin

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

- Section A:** The first section starts with a treble staff, followed by a bass staff, and then another treble staff. It includes measures 1 through 6.
- Section B:** The second section begins at measure 7, featuring a treble staff, bass staff, and treble staff. It includes measures 7 through 16, with a tempo change to 3/4 time indicated between measures 9 and 10.
- Section C:** The third section begins at measure 17, featuring a treble staff, bass staff, and treble staff. It includes measures 17 through 29.
- Chords:** Chords are labeled above the staff, such as Dsus4, G, G, G, Am, G, Am, D, Em, C, D, C, D, G, G, G, G, C, G, Em, F, G, C, Dsus4, G, and To Bx2(4) C B.
- Measure Numbers:** Measure numbers are placed above the staff, including 1-9., 10., 1-2., 3, and 29.

Giunto m'ha Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

AABBx5

AABBx5

16

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Gloria d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

Play five times

The musical score consists of three staves (treble, bass, and alto) over three systems. The key signature is one flat throughout. The time signature is common time (indicated by '3'). The score includes lyrics in Italian and English, and includes measure numbers 1 through 19.

Measure 1: Treble staff: Gm, D, Bb, F, Bb, F. Bass staff: Dotted quarter note. Alto staff: Dotted quarter note.

Measure 10: Treble staff: Bb, Gm, D, G, Gm, Gm, D. Bass staff: Dotted quarter note. Alto staff: Dotted quarter note.

Measure 19: Treble staff: F, Bb, Gm, D, G. Bass staff: Dotted quarter note. Alto staff: Dotted quarter note.

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

A

C Dm C Dm C G C G C

G C Dm G C Dm C Dm C G

B

F G C B♭ Dm C G C 1 2

Lucretia

Nathan Kronenfeld for dance by Giovannino

AABCC

The musical score consists of three staves of music. Staff 1 (top) has a treble clef and a key signature of one sharp. It starts in 6/4 time, with a measure of eighth notes followed by a measure of sixteenth-note pairs. This is followed by a repeat sign and another measure of eighth notes. Staff 2 (middle) has a bass clef and a key signature of one sharp. It starts in 6/8 time, with a measure of eighth notes followed by a measure of sixteenth-note pairs. Staff 3 (bottom) has a bass clef and a key signature of one sharp. It starts in 12/8 time, with a measure of eighth notes followed by a measure of sixteenth-note pairs. All staves end with a repeat sign and a measure of eighth notes. The score is divided into sections A, B, and C, each consisting of two measures.

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

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

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

B

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

C

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

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Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score consists of three staves of music in common time, treble clef, and G major. The lyrics are written below the notes. The score is divided into two sections: A and B.

Section A:

- Measure 1: C Dm C C G Am G G G F B♭ C Dm G
- Measure 2: C C Dm C C G Am G F B♭ G C B♭ Dm
- Measure 3: C G C F F G C B♭ Dm C G C C 1-6. C

Section B:

- Measure 4: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 5: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 6: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 7: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 8: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 9: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 10: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 11: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 12: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 13: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 14: C G C F F G C B♭ Dm C G C C 1-6. C
- Measure 15: C G C F F G C B♭ Dm C G C C 1-6. C

Passo e Mezzo

Fabritio Caroso, *Il Ballarino*, 1581

for Passo e Mezzo: 11 times through

for Dolce Amoroso Fuoco: 5 times through

for Ardente Sola: 7 times through

arr. Dave Lankford

Gm
Optional Descant

Melody

F

Gm

D

14. 8
Gm

20. 8
F F Gm F Dm Gm

26. 8
D D G Am D G G D G

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece. Chords are indicated above the staff at specific measures. The lyrics are written below the notes. Measure 14 starts with a rest followed by eighth-note patterns. Measure 20 begins with a rest, followed by eighth-note patterns, and includes chord changes to F, Gm, F, Dm, and Gm. Measure 26 starts with a rest, followed by eighth-note patterns, and includes chord changes to D, D, G, Am, D, G, G, D, and G.

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

AABB

17

© 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, with measure numbers 41, 49, and 57 indicated at the beginning of each section.

Measure 41: The first staff starts with a B chord (two eighth notes), followed by F, Dm, C, G, Am, and Em. The second staff begins with an F chord. The third staff starts with a C chord. The fourth staff begins with a G chord.

Measure 49: The first staff starts with an F chord, followed by Dm, G, Em, Am, G, Am, and C. The second staff begins with a C chord. The third staff starts with a G chord. The fourth staff begins with an Am chord.

Measure 57: The first staff starts with an F chord, followed by Dm, G, Em, Am, Dm, C, and C. The second staff begins with a C chord. The third staff starts with a G chord. The fourth staff begins with a C chord.

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

5 times through (6 for Spagnoletta Nuova)

arr. David Yardley

A

Gm F B_b B_b F B_b D

B

Gm F B_b B_b F B_b B_b

C

Gm D Gm C B_b Gm F

D

D C D Gm D C D G

E

D C D G

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Dave Lankford

AABBCC x 7

The musical score consists of three systems of music, each labeled A, B, or C. Each system has two staves, one for each voice. The music is in common time and uses a key signature of one flat.

- Section A:** The first staff starts with a forte dynamic in C major. The second staff begins with a half note rest. The bass staff starts with a quarter note in C major.
- Section B:** The first staff starts with a forte dynamic in F major. The second staff begins with a half note rest. The bass staff starts with a quarter note in C major.
- Section C:** The first staff starts with a forte dynamic in F major. The second staff begins with a half note rest. The bass staff starts with a quarter note in C major.

The vocal parts are separated by a space on the page.

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

A

1 2 3 4 5 6 7 8

B

9 10 11 12 13 14 15 16

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 83 – the dance is closely related to the Italian Ballo del Fiore.

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

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour

The musical score consists of four systems of music. The first system starts with a basso continuo part and a vocal part. The vocal part begins with a melodic line and lyrics: "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 moi bien,". The second system continues with lyrics: "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,". The third system begins with a basso continuo part and a vocal part. The vocal part begins with a melodic line and lyrics: "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,". The fourth system continues with lyrics: "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." The score includes various chords (Gm, D, F, B♭, C, B♭, E♭, F, B♭, Gm, F, Dm, Gm, Cm, D, B♭, C, Gm, D^{sus4}, G) and rests.

Les Bouffons

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

The musical score consists of five systems of music, each with four staves. The key signature varies throughout the piece, indicated by the letters F, Dm, E♭, F, Am, F, Dm, E♭, F, Eb, F, C^{sus4}, C, F, and C. The time signature also changes frequently, with measures containing 2, 3, 4, and 5 beats. The music is written in common time for most parts, with some sections in 3/4 or 5/4 time.

System 1: Measures 1-4. Key changes at measure 1 (F), measure 2 (Dm), measure 3 (E♭), measure 5 (F), measure 8 (Am). Time signature changes: 2/4, 3/4, 4/4, 2/4.

System 2: Measures 5-8. Key changes at measure 5 (F), measure 6 (Dm), measure 7 (E♭), measure 8 (F), measure 9 (Eb), measure 10 (F), measure 11 (C^{sus4}), measure 12 (C), measure 13 (F). Time signature changes: 2/4, 3/4, 4/4, 2/4.

System 3: Measures 9-12. Key changes at measure 9 (F), measure 10 (Dm), measure 11 (E♭), measure 12 (F). Time signature changes: 2/4, 3/4, 4/4, 2/4.

System 4: Measures 13-16. Key changes at measure 13 (F), measure 14 (Dm), measure 15 (E♭), measure 16 (F). Time signature changes: 2/4, 3/4, 4/4, 2/4.

Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC; retour: BB C A

A

F B_b C F Gm A D

B

Musical score for Pennsic Pile 46, featuring four staves of music. The key signature is one flat (F#), and the time signature is common time (indicated by a 'C'). The score consists of two systems of music, each starting with a repeat sign and ending with a double bar line and repeat dots.

Measure 13: The first staff begins with a C major chord (C, E, G). The second staff begins with a D minor chord (D, F#, A). The third staff begins with an A minor chord (A, C, E). The fourth staff begins with an F major chord (F, A, C).

Measure 14: The first staff continues with a D minor chord. The second staff continues with an A minor chord. The third staff continues with an F major chord. The fourth staff continues with an F major chord.

Measure 15: The first staff begins with a B-flat major chord (B-flat, D, F). The second staff begins with a C major chord. The third staff begins with an F major chord. The fourth staff begins with an F major chord.

Measure 16: The first staff continues with a B-flat major chord. The second staff continues with a C major chord. The third staff continues with an F major chord. The fourth staff continues with an F major chord.

Measure 17: The first staff begins with an F major chord. The second staff begins with a B-flat major chord. The third staff begins with a C major chord. The fourth staff begins with an F major chord.

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

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

Drone: G/D

Two staves of musical notation in common time (indicated by a 'C'). The top staff uses a treble clef and the bottom staff uses a bass clef. The notation consists of eighth and sixteenth note patterns. A drone note 'G' is sustained throughout both staves.

⁸

Continuation of the musical notation for Air du branle des Lavandieres, starting at measure 8. The pattern continues with eighth and sixteenth note figures.

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

Drone: G/D

One staff of musical notation in common time (indicated by a 'C'). The staff uses a treble clef and shows a continuous pattern of eighth and sixteenth notes. A drone note 'G' is sustained throughout the staff.

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

Drone: G/D

One staff of musical notation in common time (indicated by a 'C'). The staff uses a treble clef and shows a continuous pattern of eighth and sixteenth notes. A drone note 'G' is sustained throughout the staff.

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

Drone: C/G

One staff of musical notation in common time (indicated by a 'C'). The staff uses a treble clef and shows a continuous pattern of eighth and sixteenth notes. A drone note 'C' is sustained throughout the staff.

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

Drone: G/D

One staff of musical notation in common time (indicated by a 'C'). The staff uses a treble clef and shows a continuous pattern of eighth and sixteenth notes. A drone note 'G' is sustained throughout the staff.

⁹

Continuation of the musical notation for Air du branle des Chevaux, starting at measure 9. The pattern continues with eighth and sixteenth note figures.

¹⁷

Continuation of the musical notation for Air du branle des Chevaux, starting at measure 17. The pattern continues with eighth and sixteenth note figures.

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

Drone: C/G

One staff of musical notation in common time (indicated by a 'C'). The staff uses a treble clef and shows a continuous pattern of eighth and sixteenth notes. A drone note 'C' is sustained throughout the staff.

⁷

Continuation of the musical notation for Air du branle de l' Official, starting at measure 7. The pattern continues with eighth and sixteenth note figures.

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

A

B

C

Dm D Gm D Dm Cm G

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of four staves of music. The first three staves begin in G minor (Gm), then transition through C major (C), G minor (Gm), D major (D), G minor (Gm), and C major (C). The fourth staff begins in D major (D), then transitions through G minor (Gm), C major (C), G minor (Gm), C major (C), G major (G), C major (C), F major (F), and C major (C). The score continues with a repeat sign and further transitions through G minor (Gm), C major (C), G minor (Gm), D major (D), C major (C), G minor (Gm), D major (D), G minor (Gm), C major (C), D major (D), and G minor (Gm).

Bransle de la Montarde

for sets of 4 (or more)

Thoinot Arbeau, *Orchésographie*, 1589

AA Bx(number of dancers per set)

Arr. Al Cofrin

A **D⁵**

B **G⁵**
Repeat once per dancer in each set

5 6

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of two systems of music for four voices (Soprano, Alto, Tenor, Bass) in common time.

System 1:

- Chords: C, G, C, F, G^{sus4}, C
- Key signature: Common time (indicated by a 'C' with a '4' below it)
- Instrumentation: Four voices (Soprano, Alto, Tenor, Bass)

System 2:

- Chords: Am, G, F, G, C, G^{sus4}, C
- Key signature: Common time (indicated by a 'C' with a '4' below it)
- Instrumentation: Four voices (Soprano, Alto, Tenor, Bass)

Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, also with a key signature of one sharp. Both staves feature tablature notation where letters (G, C, D) represent specific notes or fingerings. The lyrics "Bransle sont des Pois" are written above the first staff, and "Pease Bransle" is written above the second staff. The music is divided into measures by vertical bar lines. Measure numbers 1 through 8 are indicated above the top staff, and measure number 9 is indicated above the bottom staff.

Bransle des Lavandieres

Washerwoman's Bransle

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

The musical score consists of three staves of music, likely for a three-part ensemble (e.g., three voices or three instruments). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time (indicated by a 'C'). The key signature changes throughout the piece, indicated by various sharps and flats.

Chords and Key Signatures:

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

Bass Line (Bottom Staff):

The bass line provides harmonic support, consisting of sustained notes and simple patterns. It includes notes in C, D, E, F, G, A, and B_b.

Pavane de Spaigne (XXX)
For Pavaniglia (Caroso) and Spanish Pavane (Arbeau)

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of three systems of four staves each. The first system starts in common time (C major), with a key signature of one sharp. It features a soprano staff with eighth-note patterns, an alto staff with sixteenth-note patterns, a tenor staff with eighth-note patterns, and a bass staff with quarter-note patterns. Measures 1 through 5 are shown. Measure 6 begins with a change in key signature to two sharps, indicating a transition to G major.

The second system continues in common time (C major). Measures 7 through 10 show the soprano and alto parts in eighth-note patterns, while the tenor and bass parts provide harmonic support. Measures 11 through 14 show the soprano and alto parts in eighth-note patterns, with the tenor and bass parts providing harmonic support. Measures 15 through 18 show the soprano and alto parts in eighth-note patterns, with the tenor and bass parts providing harmonic support.

The third system starts in common time (G major). Measures 19 through 22 show the soprano and alto parts in eighth-note patterns, with the tenor and bass parts providing harmonic support. Measures 23 through 26 show the soprano and alto parts in eighth-note patterns, with the tenor and bass parts providing harmonic support. Measures 27 through 30 show the soprano and alto parts in eighth-note patterns, with the tenor and bass parts providing harmonic support.

Chapter 7

Improvised Dances

Improvised dances such as the pavane and galliard 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 Tylman Susato's *Danserye* of 1551 and Praetorius' *Terpsichore* of 1612. We have also included the tunes traditionally used at Pennsic for some early Italian improvised dances, the Piva and the Saltarello.

The Canarie is transcribed in 6/4. For the Canarie, use a tempo of approximately dotted half = 70.

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

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

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

Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

B

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. Staff A starts with a dotted half note followed by an eighth note, then a series of eighth notes and sixteenth-note patterns. Staff B begins with a quarter note, followed by a sixteenth-note pattern, then a quarter note, and so on. Staff C shows a continuous eighth-note pattern. Staff D features a sixteenth-note pattern. The score concludes with a 'Coda' section consisting of a sixteenth-note pattern followed by a single note with a fermata.

Saltarello la Regina

Anonymous (15th C. Italian)

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

Drone: G/D

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

Drone: G/D

Musical notation for the Chorus in G major, 8/8 time. It features a steady eighth-note drone on G and a melodic line primarily consisting of eighth notes.

Drone: G/D

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

Drone: G/D

Musical notation for the Chorus in G major, 8/8 time. It features a steady eighth-note drone on G and a melodic line primarily consisting of eighth notes.

Drone: G/D

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

Drone: G/D

Musical notation for the Chorus in G major, 8/8 time. It features a steady eighth-note drone on G and a melodic line primarily consisting of eighth notes.

Drone: G/D

Musical notation for Verse 7,8 in G major, 8/8 time. The melody is based on eighth-note patterns.

Drone: G/D

Musical notation for the Chorus in G major, 8/8 time. It features a steady eighth-note drone on G and a melodic line primarily consisting of eighth notes.

La Canarie

Michael Praetorius, *Terpsichore*, 1612

G C G D G G C G D G

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

9 D G Am G D G D Em Bm C G D G

13 C G C G C G D D G C G D

(This page intentionally left blank)

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_el furore d'un tal Signore.
Fa la, &c.

2. Hor lieta homai scacciando_i guai
Fa la, &c.

Quanto ci resta viviamo_in festa
 e diam l'onore a_un tal signore.
Fa la, &c.

4. Ne fuggir giova ch'ogli_ognun trova:

Fa la, &c.

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

Pavane

La dona

Tylman Susato, *Danserye*, 1551

124

Tylman Susato, *Danserye*, 1551

Pavane

La dona

G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B_b #

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

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

1 2

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

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

5 Dm C F. C F C Dm C F

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

Pavane
Mille ducas

Tylman Susato, *Danserye*, 1551

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

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

12 C Dm A⁵ |: Am B_b G Am F G Am B_b Dm F |: C Dm A sus4 D⁵

Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

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

2 A

3

4

5 C Em Dm Dm C Dm A Dm C F C Dm A⁵

6

7

8

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

10

11

12

13

14

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

1
2
3
4
5
6
7
8

G D sus⁴ D G Em D sus⁴ D G C G C F Dm A sus⁴ A D

D A D Em D G D sus⁴ D G C Dm C Am Bm Am E A

Musical score for Pennsic Pile 46, 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.

Galliard

Can she excuse

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

arr. Steven Hendricks

130

14

20

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

C D D G C D G

Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

The musical score for Galliard XV: Le tout features four staves of music for a six-part ensemble. The staves are arranged in two groups of two parts each. The top group starts in G major (two staves) and transitions to D major (two staves). The bottom group starts in D major (two staves) and transitions to G major (two staves). The music is in common time (indicated by a '6' over a '4'). Various note heads are labeled with letters such as G, C, G, Bb, Dm, A, Dm, G, C, G, C, F, Dm, G, F, Gm, F, Gm, D^{sus4}, D, and G. The bass staff includes a 'G' with a circled '8' below it.

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score consists of four staves of music for a band. The first three staves are vocal staves with lyrics:

- Staff 1:** G D Em D G D Em D C D G
- Staff 2:** G D Em D G D Em D C D G
- Staff 3:** G D Em D G D Em D C D G
- Staff 4:** G G C C D G G C D G

The fourth staff shows instrument names corresponding to the vocal parts:

- Instrument 1:** G D Em D G D Em D C D G
- Instrument 2:** G D Em D G D Em D C D G
- Instrument 3:** G D Em D G D Em D C D G
- Instrument 4:** G G C C D G G C D G

Measure numbers 1, 5, 9, and 13 are indicated above the staves.

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

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

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

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

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A

G C D G G D G

B

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

C

D

Am D G D G D G G D G G

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

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AA BB x 3

AA BB x 3

A G C D C G

B C D G G C Em Am C

13 G Am G Em C D G

Argeers
for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

The Beggar Boy

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

AA BB x 3

A Dm Am Dm F C F Gm Am

B Dm Am Dm Am F C F C

F C Dm Am F Dm F C F Gm Am

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

B

Em Em Am Am

Em Em Am E Am Am

1 2

Em Em Am E Am Am

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

The musical score consists of three sections labeled A, B, and C, each with a different harmonic progression. The music is in 6/4 time throughout.

- Section A:** The first section starts with a treble staff in G major. It features a repeating pattern of measures: (C), (C), (C), (G D G), (C). This pattern repeats three times (AABB x 3).
- Section B:** The second section begins with a treble staff in C major. The harmonic progression is: (C), (C G C G^{sus4} C), (C G C G Am Em Am C). The section ends with a double bar line.
- Section C:** The third section begins with a treble staff in D minor. The harmonic progression is: (Dm Am G), (C), (C), (C G C G^{sus4} C). The section ends with a double bar line.

Broome: The bonny bonny Broome

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Play 6 times

Play 6 times

1

A A D D G A D

6

D Em A A D

11

D G A D D Em A

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

The musical score consists of two systems of music for three voices. The top system, labeled 'A', begins with a common time signature, a treble clef, and four staves. The chords are Am, Dm, Am, E; Am, E, Am, G; C; and B (boxed). The bottom system, labeled 'B', begins with a common time signature, a treble clef, and four staves. The chords are C, Am, Dm, G; C, C, G; Am, Dm, E, A; and concludes with a final section. The music is arranged for three voices, likely representing a longways dance for three couples.

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

1. **A** D Em D G Am D **G** **G**
2. **G** **G**

6 **B** C G D G Am D G
Am D G

10 C G D G Am D G
Am D G

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

Musical score for the first system of "Dargason, or Sedany". The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is G major (one sharp), and the time signature is common time (indicated by a '4'). The melody begins with a half note followed by eighth notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns. The key changes to Am (no sharps or flats) at the end of the section.

Musical score for the second system of "Dargason, or Sedany". The score continues with the same four staves (Treble, Alto, Bass, Bass continuation) in G major and common time. The melody continues with eighth-note patterns, and the bass staff provides harmonic support. The key changes to Am again at the end of the section.

Dull Sir John

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

[A] Dm A Dm A Dm C Dm A Dm C F C F C F G

[B]

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

C 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 AA BB x 3

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

B F Bb F Dm Bb

12 F C Dm C Dm Gm Dm Gm D G

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

15

Glory of the West

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

A Dm C Am Dm C Am Dm

B F F C Am C B_b C

10 Am Dm Am Dm C Dm C Am Dm

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A A_m G A_m E

B C G A_m E_m A_m

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

1 G C D G C C D

2 F F F B B B F F F B B B

3 F F F B B B F F F B B B

4 D D D D D D D D D

B

5 G C D G C C D G

6 F F F B B B F F F B B B

7 F F F B B B F F F B B B

8 D D D D D D D D D

C

9 G G G G G G G G G

10 F F F F F F F F F

11 F F F F F F F F F

12 D D D D D D D D D

Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The Health

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

(AA BB)x3, or AA BB AA BB AA BA, or Ax12

6

G Am D G G

11

C G. C G Am D G

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

The musical score consists of four staves of music for two couples. The music is in common time (indicated by a 'C' with a '4') and uses a variety of keys including G major, A minor, E major, D minor, and E minor. The score is divided into three sections: A, B, and C.

- Section A:** The first section starts with a treble clef staff in G major. It features a repeating pattern of measures: Am, Am, E, E, Am, E, Am, E, Am, E, Dm, E. The 'Am' and 'E' measures contain eighth-note pairs, while the 'Dm' measure contains sixteenth-note pairs. The bass clef staff continues this pattern.
- Section B:** The second section begins with a treble clef staff in E minor. It features a repeating pattern of measures: Em, G, G, Am, E, Am, Dm, E, Em. The 'G' measures contain eighth-note pairs, while the 'Em' measure contains sixteenth-note pairs.
- Section C:** The third section begins with a treble clef staff in G major. It features a repeating pattern of measures: G, C, G, Am, E, Am, E, Am, E, A. The 'C' measure contains eighth-note pairs, while the 'A' measure contains sixteenth-note pairs.

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

A

B

C

Dm **A** **Dm** **F** **C** **Dm** **Dm**

Dm **C** **B_b** **A** **F** **C** **F** **F**

F **C** **Dm** **C** **B_b** **Dm** **F** **Gm** **C** **Dm**

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 repeat sign and ending with a double bar line. The vocal parts are labeled A and B.

- System 1:** Treble, Alto, Bass, Bass (Double Bass).
- System 2:** Treble, Alto, Bass, Bass (Double Bass).
- System 3:** Treble, Alto, Bass, Bass (Double Bass).

Accompaniment parts are present in the bass staves. The vocal parts sing in a call-and-response pattern, with sections labeled A and B. The vocal parts sing in a call-and-response pattern, with sections labeled A and B.

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

AA BB x 3

A F C Am G F

Dm G C **B** G

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

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

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

Jack a Lent

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 6

A

B

5

Jack Pudding

Longways for three couples

John Playford, *The English Dancing Master*, 1651

AABB x 3

arr. Paul Butler

A

Am Em Am G C Em Am Am B C Dm

C G Am Em C G Em E C Am G Am Am

1. 2.

1. 2.

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AAB x 6

AAB x 6

1. [A] Am G Am Em Am G Am Em
2. C G Am Em D Em Am Am
3. Am

10. [B] Am Intro Em Am

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

A

C Bb C Gm C^{sus4} C C^{sus4} C

B

Am F Am Bb Dm Gm C G C C

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

The musical score consists of three staves of music in common time (indicated by a '6' over the staff). The top two staves are in treble clef, and the bottom staff is in bass clef. The music is divided into sections labeled A and B.

Section A: The first section starts with a treble clef staff. The first measure shows two chords: Am and Am. The second measure shows Dm, E, and Am. The third measure shows E, A, and Am. The fourth measure shows Am. The bass staff continues the pattern of Am and Am.

Section B: The second section starts with a treble clef staff. The first measure shows Dm, E, and Am. The second measure shows E, A, and Am. The third measure shows Dm, C, and G. The bass staff continues the pattern of Am and Am.

Reprise: The reprise starts with a treble clef staff. The first measure shows C and G. The second measure shows C and G. The third measure shows C and G. The fourth measure shows Am, E, and Am. The fifth measure shows E and A. The bass staff continues the pattern of Am and Am.

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

Am E Am Am Dm E

C

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

The musical score consists of two systems of four staves each, representing a round for four couples. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The first system starts with a treble clef, followed by a bass clef, another treble clef, and finally a bass clef. The second system continues with a treble clef, bass clef, treble clef, and bass clef. The score includes lyrics in capital letters above the notes: 'Gm Gm F F' in the first system, and 'Gm Bb Gm D Gm' in the second system. Measure 5 begins with 'Gm F F' in the first system, and 'Gm C D G' in the second system. The music features various note values including eighth and sixteenth notes, and rests.

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

The sheet music consists of four staves of musical notation for a band. The top staff uses a treble clef, the second staff a bass clef, and the third and bottom staves use a treble clef. The key signature is one sharp (F#). The time signature varies between common time (4/4) and sixteenth note time (6/16).

Chords and Sections:

- A Section:** G, G, G, C, C
- B Section:** D, G, D, G, B, G, G
- C Section:** C, G, Em, G, C, D, G
- D Section:** Am, D, C, Am, D, G, D, G, G

Lyrics:

- Line 1: Hold the gold
Line 2: Hold the gold
Line 3: Hold the gold
Line 4: Hold the gold
- Line 5: Hold the gold
Line 6: Hold the gold
Line 7: Hold the gold
Line 8: Hold the gold
- Line 9: Hold the gold
Line 10: Hold the gold
Line 11: Hold the gold
Line 12: Hold the gold
- Line 13: Hold the gold
Line 14: Hold the gold
Line 15: Hold the gold
Line 16: Hold the gold

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My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

AABB x 4 = one progression

arr. Steven Hendricks

Musical score for "My Lady Cullen". The score consists of two parts, A and B, each with four staves. Part A starts with a treble staff in A minor (A), followed by a bass staff in D minor (Dm), another treble staff in G minor (Gm), and a final treble staff in A major (A). Part B starts with a treble staff in F major (F), followed by a bass staff in C major (C), another treble staff in F major (F), and a final treble staff in G minor (Gm). The music is in common time, indicated by a 'C' at the beginning of each staff.

9 Alternate harmony parts

Alternate harmony parts for staves A and B. Staff A shows a treble staff with eighth-note patterns and a bass staff with quarter notes. Staff B shows a treble staff with eighth-note patterns and a bass staff with quarter notes.

13

Continuation of the alternate harmony parts for staves A and B. Staff A shows a treble staff with eighth-note patterns and a bass staff with quarter notes. Staff B shows a treble staff with eighth-note patterns and a bass staff with quarter notes.

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score consists of four staves of music in common time (indicated by a 'C'). The music is in G major, with key changes indicated by Roman numerals above the staff. The score is divided into three sections: A, B, and C. Each section consists of two measures. The music is arranged for multiple voices or instruments.

Section A: Measures 1-4. Key signature: G major. Chords: G, Am, G, Am, D, G. Measure 1: G major. Measure 2: Am. Measure 3: G major. Measure 4: Am. Measure 5: D. Measure 6: G.

Section B: Measures 5-8. Key signature: G major. Chords: G, Am, G, Am, D, G. Measure 5: G major. Measure 6: Am. Measure 7: G major. Measure 8: Am. Measure 9: D. Measure 10: G.

Section C: Measures 9-12. Key signature: G major. Chords: G, Am, G, Am, D, G. Measure 9: G major. Measure 10: Am. Measure 11: G major. Measure 12: Am. Measure 13: D. Measure 14: G.

Measure 11: Key signature: G major. Chords: G, D, Em, C, G, C, D, G. Measure 11: G major. Measure 12: D. Measure 13: Em. Measure 14: C. Measure 15: G major. Measure 16: C. Measure 17: D. Measure 18: G.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Optional Descant

A G D G G C G D G C

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

C D G Am C G D G

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

9 times through (or sometimes 11 or 15)

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

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

11 times through

11

Parson's Farewell

for two couples facing

Bouree XXXII à 4

Michael Praetorius, *Terpsichore*, 1612

AABB x 3

The musical score consists of three staves of music for two couples. Staff A (top) starts in D minor (Dm), moves to C major (C), then Dm, B-flat major (B_b), A major (A), Dm, A major (A), and finally F major (F). Staff B (middle) starts in F major (F), then G major (Gm), A major (A), G major (Gm), A major (A), F major (F), G major (Gm), D major (Dm), A major (A), and finally D major (D). Staff C (bottom) provides harmonic support throughout. Measures 11-15 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!

G **F** **F** **G**

13

Row Well Ye Mariners

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

14

D G G D D G G D G D G D G D

D G G D D G G D G D G D G D

D G G D D G G D G D G D G D

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 D G D Am D G C G

B G D Am D G C G

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

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

14 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

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

C G C G F Em Dm Am E A A

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

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

arr. Jay Ter Louw

6

Dm Dm Dm G Dm C Dm Em Dm Em Dm

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

The musical score consists of four staves of music for voices. The first staff (A) starts in G major and includes lyrics in italics. The second staff (B) starts in C major. The third staff (C) starts in F major. The fourth staff (D) starts in G major. The music is divided into two sections, AA and BB, each repeated four times. The score includes various time signatures, such as common time, 6/4, and 3/4.

Staff A: G major, common time. Includes lyrics in italics.

Staff B: C major, common time.

Staff C: F major, common time.

Staff D: G major, common time.

Section AA:

- Measure 1: G, C, C
- Measure 2: Dm, G
- Measure 3: C (1), C (2)

Section BB:

- Measure 1: C, G
- Measure 2: G
- Measure 3: D, G
- Measure 4: C, G
- Measure 5: F, G
- Measure 6: G, F
- Measure 7: C, D
- Measure 8: G (1), G (2)

Step Stately

Longways for 3, 5, 7 or 9 couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

John Playford, The English Dancing Master, 1651

Arr. Steven Koenig

A

F C Gm F Gm C F F

B

C F C B_b B_b F C B_b F F

9
F C Gm F Gm C C F F
A variation

Melody

13
C F C B_b B_b F C B_b F F

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

For Stingo: ABB x 3

For Juice of Barley: ABB until told to stop

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

Thomas Ravenscroft, *Deuteromelia*, 1609

G D G D G D G D G G C G D G D G F G D G
 1 D Em Am D G D G D G G G C G D G D G
 7 F G D G G D G D G F G D G D Em Am D G
 14

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

A

Gm Dm Gm D^{sus4} B_b Dm

B

B_b Gm Dm Gm Dm

11

Gm B_b Dm B_b D^{sus4} Dm Gm (3)

The score includes lyrics for three voices:

- Top Voice: "Upon a summer's day, I sat me down to rest, And saw a lily fair, In a garden all alone."
- Middle Voice: "I sat me down to rest, And saw a lily fair, In a garden all alone, Upon a summer's day."
- Bottom Voice: "I sat me down to rest, And saw a lily fair, In a garden all alone, Upon a summer's day, I sat me down to rest."

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

A

1 Dm Am Dm Am Dm

6 Am Dm Am F Gm

11 Dm Am Dm F Gm Dm Dm

Whirlygig
Longways for three couples

John Playford, *The English Dancing Master*, 1651

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