

Pennsic War XLV

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.

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

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

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

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

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

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

Happy Playing, and yay, Dancing!

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

Table of Contents

Basse Dance	
Alenchon	2
La Allemande	3
Danse de Cleves	4
Amours	6
Cupido	7
Lauro	8
Le Petit Rouen	10
La Spagna (for Casuelle Novelle)	12
15th Century Italian Dances	
Amoroso	14
Anello	15
Belfiore	16
Belreguardo	17
Chirintana	18
Colonesse	19
Gelosia	20
Gratiosa	21
Jupiter	22
Leoncello Vecchio	23
Marchesana	24
Mercantia	25
Petit Riens	26
Petite Rose	27
Pizocara	28
Prexonera	29
Rostiboli Gioioso	30
Spero	32
Tesara	34
Vercepe	36
Vita di Cholino	37
Voltate in ca Rosina	38
Dances from the Gresley Manuscript	
Grene Gynger	40
Ly Bens Distony	41
Armyn	42
New Yer	42
Oringe	43
Princitore	43
Rawty	44
Roye	44
What So Ever Ye Wyll	44
Dances from the Inns of Court	
Quadran Pavane	46
Turkelone	47
Earl of Essex Measure	48
Tinternell	49
Old Alman	50
Queen's Alman	52
Lorayne Alman	51
Madam Sosilia Alman	53
Black Alman	54
New Alman	56
16th Century Italian Dances	
Alegrezza d'Amore	58
Alta Regina	59
Bella Gioiosa	60
Bizzarria d'Amore	61
La Caccia d'Amore	62
Candida Luna	63
La Castellana	64
Chiara Stella	65
Chiaranzana	66
Contrappasso	67
Contentezza d'Amore	68
Fedelta	70
Fiamma d'Amore	71
Ballo del Fiore	72
Fulgente Stella	73
Furioso All'Italiana	74
Giunto m'ha Amore	75
Gloria d'Amore	76
Gracca Amorosa	77
Maraviglia d'Amore	78
Ombrosa Valle	79
Passo e Mezzo	80
Rose e Viole	82
Spagnoletta (Caroso)	84
Lo Spagnoletto (Negri)	85
Villanella	86

Dances from Arbeau's *Orchesographie*

Pavane "Belle Qui Tiens Ma Vie"	88
Les Bouffons	89
Jouyssance Vous Donneray	90
Bransle Suites	92
Bransle de Chevaux (Horses')	96
Bransle de la Haye	97
Bransle Montarde	98
Bransle Official	99
Bransle de Pois (Pease)	100
Bransle de la Guerre	101
Bransle de Lavandieres (Washerwomen's)	102

Improvised Dances

Cantiga 119 (Piva)	104
Saltarello I	105
Saltarello II	106
Saltarello la Regina	107
Canaries	108
Courante CXLII	109
Courante CLXXXIII	110
Courante CXVII	112
Galliard "A Lieta Vita"	113
Pavane and Galliard "La Dona"	114
Pavane and Galliard "Earl of Salisbury"	116
Pavane and Galliard "Mille Ducas"	118
Galliard "New Yeere's Gift"	120
Galliard "Can She Excuse"	122
Galliard "Le Tout"	123
La Volta (Byrd)	124
Volte CCX (Praetorius)	126

English Country Dances

Adson's Sarabande	128
Argeers	129
Black Nag	130
Boatman	131

Chestnut, or Dove's Figary	132
Confesse (his Tune)	133
Cuckolds All A Row	134
Dargason, or Sedany	135
Dull Sir John	136
Faine I Would if I Could	137
Fine Companion	138
Gathering Peascods	139
Glory of the West	140
Greenwood	146
Goddesses	141
Grimstock	142
Halfe Hannikin	143
Hearts' Ease	144
Hit and Miss (to the tune of Daphne)	145
Hyde Park	147
If All the World Were Paper	148
Jack-a-Lent	149
Jack Pudding	150
Jenny Pluck Pears	151
Lord of Carnarvan's Jigg	152
Lull Me Beyond Thee	153
Mage on a Cree	155
Maiden Lane	154
Merry Merry Milkmaids	156
Millison's Jigg	157
My Lady Cullen	158
New Bo Peep, The	159
Newcastle	160
Nonesuch	161
Old Mole	162
Parson's Farewell	163
Picking of Sticks	164
Row Well Ye Mariners	165
Ruftu Tufty	166
Saint Martins	167
Scotch Cap	168
Sellinger's Round	169
Step Stately	170
Stingo	171
Trenchmore	172
Upon a Summer's Day	173
Whirligig	174

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 (?)

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

B

C

D

The image shows three staves of musical notation, each consisting of three treble clef staves. The notation is in common time and uses a key signature of one flat. The first staff, labeled 'E', begins at measure 15. The second staff, labeled 'F', begins at measure 19. The third staff, labeled 'G', begins at measure 23. The music consists primarily of eighth and sixteenth note patterns.

Amours

Paul Butler

The musical score consists of eight staves of music, each in common time with a key signature of one flat. The first staff is labeled "Basse Danse Tenor (?)" and is written in bass clef. The subsequent staves are unlabeled. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 5, 10, and 15 are visible on the left margin.

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

The musical score consists of five systems of music, each starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The first system begins with a Tenor part, followed by a Basse Danse Tenor part, and a Bass part. The second system begins with a Tenor part, followed by a Basse Danse Tenor part, and a Bass part. The third system begins with a Tenor part, followed by a Basse Danse Tenor part, and a Bass part. The fourth system begins with a Tenor part, followed by a Basse Danse Tenor part, and a Bass part. The fifth system begins with a Tenor part, followed by a Basse Danse Tenor part, and a Bass part.

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 45, featuring four staves of music. The score consists of two systems of music, each starting with a treble clef staff.

Measure 14: The first staff begins with a Dm chord (D, F#, A) indicated by a bold Dm above the staff. The second staff begins with a Dm chord (D, F#, A) indicated by a bold Dm above the staff. The third staff begins with a B♭ chord (B♭, D, G) indicated by a bold B♭ above the staff. The fourth staff begins with a G chord (G, B, D) indicated by a bold G above the staff.

Measure 19: The first staff begins with a Dm chord (D, F#, A) indicated by a bold Dm above the staff. The second staff begins with a C chord (C, E, G) indicated by a bold C above the staff. The third staff begins with an Am chord (A, C, E) indicated by a bold Am above the staff. The fourth staff begins with a G chord (G, B, D) indicated by a bold G above the staff, followed by a C chord (C, E, G) indicated by a bold C above the staff.

Le Petit Rouen

Paul Butler

Basse Danse Tenor (?)

10

12

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. 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, 52, and 57. Measures 29 through 34 are in common time (indicated by a 'C'). Measures 38 through 52 are in 6/8 time (indicated by a '6/8' symbol). Measures 57 conclude with a double bar line and repeat dots, indicating a return to a previous section or key.

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Falla con misuras (La Spagna)

Ebreo

Basse Danse Tenor.

12

19

25

31

36

41

Chapter 2

15th Century Italian Dances

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

(3) **B**

C

D

11

17

Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A Quadernaria; Melody (3)

B

C

D

E

Belfiore

for three

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

arr. Monica Cellio

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

Drone: G/D

A Quadernaria; Melody

(3)

(3)

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

(3)

F

Belreguardo

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

transcr. Monica Cellio, arr. Dave Lankford

AA B CC D, once or twice

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

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

- Staff 1:** 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

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

The musical score for "Gelosia" consists of three staves of music for three voices. The score is divided into eight sections labeled A through G. Sections A, B, C, and D are in common time (indicated by 'C' or '8'), while sections E, F, and G are in 2/4 time (indicated by '2'). The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and rests. The score is written in a standard musical notation style with treble, bass, and alto clefs.

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 note heads (circles, squares, triangles) and rests.

Jupiter

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

arr. Monica Cellio

AA BB CCC DD E
Drone: C/G

A Quadernaria

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 major) and a time signature of common time (indicated by 'C'). The music is divided into 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 repeated three times, indicated by '(3)' above the staff.
- Staff 2:** Labeled 'B' at the top right. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 3:** Labeled 'C Bassadanza' at the top left. It contains three measures of music, followed by a repeat sign and three more measures. Below this staff, the word 'Melody' is written.
- Staff 4 (Bottom):** Labeled 'Melody' below Staff 3. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 5 (Top):** Continues the melody from Staff 4. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 6 (Middle):** Continues the melody from Staff 5. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 7 (Bottom):** Continues the melody from Staff 6. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 8 (Top):** Continues the melody from Staff 7. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 9 (Middle):** Continues the melody from Staff 8. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 10 (Bottom):** Continues the melody from Staff 9. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 11 (Top):** Continues the melody from Staff 10. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 12 (Middle):** Continues the melody from Staff 11. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 13 (Bottom):** Continues the melody from Staff 12. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 14 (Top):** Continues the melody from Staff 13. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 15 (Middle):** Continues the melody from Staff 14. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 16 (Bottom):** Continues the melody from Staff 15. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 17 (Top):** Continues the melody from Staff 16. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 18 (Middle):** Continues the melody from Staff 17. It contains three measures of music, followed by a repeat sign and three more measures.
- Staff 19 (Bottom):** Continues the melody from Staff 18. It contains three measures of music, followed by a repeat sign and three more measures.

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

B

C

Musical score for three staves, measures 28 and 35. The score consists of three staves, each with a treble clef and a common time signature. Measure 28 starts with a dotted half note followed by eighth notes. Measure 35 starts with a quarter note followed by eighth notes.

Petite Rose

Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

Musical score for 'Petite Rose' in common time with a key signature of one sharp. The score includes sections labeled A through F and numbered endings 1 and 2. The melody is composed of eighth and sixteenth notes. Measures 1-6 show section A (Piva) in 6/8 time. Measures 7-12 show section B. Measures 13-18 show section C. Measures 19-24 show section D. Measures 25-30 show section E. Measures 31-36 show section F. The score concludes with numbered endings 1 and 2.

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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)

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

arr. Aaron Pavao

A

Bassadanza; Melody

B

19

C Salterello

25

D Piva

32

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody

B

C Quadernaria

D Saltarello

E Bassadanza

Melody

21

25 F Piva; Melody

31

The musical score consists of three staves of music. The top staff begins at measure 21 in common time (indicated by a 'C') and changes to 6/8 time at the end of the measure. The middle staff begins at measure 25 and also changes to 6/8 time. The bottom staff begins at measure 31 and remains in common time. All staves are in G clef. The notation includes various note values (eighth and sixteenth notes) and rests. Measure 21 starts with eighth notes. Measure 22 starts with a sixteenth note followed by eighth notes. Measure 23 starts with a sixteenth note followed by eighth notes. Measure 24 starts with a sixteenth note followed by eighth notes. Measure 25 starts with eighth notes. Measure 26 starts with eighth notes. Measure 27 starts with eighth notes. Measure 28 starts with eighth notes. Measure 29 starts with eighth notes. Measure 30 starts with eighth notes. Measure 31 starts with eighth notes. Measure 32 starts with eighth notes. Measure 33 starts with eighth notes. Measure 34 starts with eighth notes. Measure 35 starts with eighth notes. Measure 36 starts with eighth notes.

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') with a 16th-note equivalent (indicated by a '16'). The first system (measures 1-8) contains two parts: Part A (Saltarello; Melody) in the top staff and Part B (Piva) in the bottom staff. The second system (measures 9-16) shows the continuation of Part B. The third system (measures 17-24) begins Part C, which is repeated in the fourth system (measures 25-32). Measure numbers 4 and 14 are marked above the staff in parentheses.

A Saltarello; Melody **B** Piva

C

(4)

(4)

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into sections labeled D, E, F, G, and H.

- Section D:** Labeled "Saltarello". It starts at measure 34 and ends at measure 41. The music features eighth-note patterns and sixteenth-note figures.
- Section E:** Labeled "Piva". It begins at measure 41 and continues through measure 47. It includes a section labeled "(4)".
- Section F:** Labeled "(4)". It begins at measure 47 and continues through measure 54. It includes a section labeled "(4)".
- Section G:** Labeled "Saltarello". It begins at measure 54 and continues through measure 60.
- Section H:** Labeled "(4)". It begins at measure 60 and continues through measure 67.

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"

The musical score consists of three staves. The top staff is labeled "Melody". The lyrics are:

C F
C F C Dm

The middle staff has lyrics:

C G C G C
Dm G
C G C

A bracket above the middle staff indicates measures 1-4, and a bracket below indicates measure 5.

The bottom staff has lyrics:

C G C G C

Measure numbers 8 and 16 are indicated on the left side of the staves.

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

A Quadernaria; Melody

(3)

B Piva

(4 or 2)

Chapter 3

Dances from the Gresley Manuscript

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

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

Greene Gynger

arr. Dennis R. Sherman

One dance: AABCCDDE

Richard Schweitzer

The musical score consists of five staves of music in 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

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

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

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

C G D C D G D C G

Armyn

for three

Richard Schweitzer

AA BBB CCC DDD E FFF G

Drone: F/C

New Yer

for three

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone G/D

Oringe *for three*

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCC D E
Drone: F/C

A

B

(3)

C

D

E

(3)

Princitore *for two*

Gresley Manuscript, c. 1500

Music for Bayons

AAA BBB CCC

A

(3)

B

(3)

C

(3)

Rawty

for two

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

Drone F/C

7 **B**

14 **C**

Roye

for three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCCC DDD
Drone: F/C

(3) **C**

(4) **D**

(3)

Whatsoever Ye Wyll

for two

Richard Schweitzer
Drone: F/C

(3) **C**

(4) **D**

Chapter 4

Dances from the Inns of Court

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

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

Quadran Pavane

Melody from R.C.M. Ms. 1119

Play once through.

arr. Kristina Pereyra

The musical score consists of four staves of music, likely for a band or ensemble. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music is in common time (indicated by a 'C') and features a key signature of one sharp (F#). The score includes lyrics in some staves, such as 'G Am G' and 'Em D C G sus4 C'. Measure numbers 1, 9, 17, and 25 are indicated at the beginning of each section. The music is divided into sections by measure numbers and includes various rhythmic patterns and harmonic changes.

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 different clef (Treble, Bass, Alto, Tenor) and a key signature of one flat. The music is divided into sections by brackets and labels:

- Section A:** The first section starts with a treble clef staff. It includes a measure with notes A and D, followed by a bass clef staff with notes Gm, D, Gm, D, B♭, F, B♭, and F.
- Section B:** The second section starts with a treble clef staff. It includes measures with notes Gm, D, G, Gm, D, Gm, and D.
- Section C:** The third section starts with a treble clef staff. It includes measures with notes Gm, Dm, B♭, F, Gm, D, and G.
- Section D:** The fourth section starts with a treble clef staff. It includes measures with notes C, C, F, C, and D.

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 soprano clef, the third staff a treble clef, and the bottom staff a bass clef. The time signature is 2/4 throughout. The music is divided into three sections: A, B, and C. Section A starts with a D major chord (Dm), followed by an A⁵ chord, then a Dm chord, a C chord, a Dm chord, an A chord, a G major chord (Gm), an A⁵ chord, and a D chord. Section B starts with an F chord, followed by a C chord, a Dm chord, an A chord, an A chord, a Dm chord, a C chord, a Dm chord, a Gm chord, an Em chord, an A chord, a Dm chord, an Em chord, an A chord, a D chord, and a D chord. Section C starts with a Dm chord, followed by a C chord, a Dm chord, an A chord, an A chord, a Dm chord, a C chord, a Dm chord, a Gm chord, an Em chord, an A chord, a Dm chord, an Em chord, an A chord, a D chord, and a D chord.

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

AAB x2

A

Gm F Dm C D Gm

B

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

Lorayne Alman

Pierre Phalese (1571)

The musical score consists of four staves of music in G major, 2/4 time. 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 starting with a G major chord.

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 are labeled A and B, indicating a repeating section. The music is in common time with a key signature of one flat. The notes are primarily eighth and sixteenth notes. Chords indicated include Gm, D, Cm, D, Gm, Bb, Bb, Gm, C, F, Bb, C, D^{sus4}, and G.

Madam Sosilia's Alman

Joseph Casazza

AABB x2

The musical score 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. The vocal line (top staff) features lyrics and chords: G, Am, G, D; G, Am, D, G, D, C, G, D, G. The bass line (bottom staff) provides harmonic support. The score is divided into systems by repeat signs and double bar lines.

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

A

Dm C B_b C B_b Gm Dm Dm

F Gm Am Dm C Gm Dm Dm

B

C

Dm B_b Am Gm Am Bm D C D A D

D

15 Dm B_b C F Gm | F C F C

1. 2.

The musical score for section D consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6'). The key signature is one flat (B-flat). The melody is primarily in the soprano and alto voices, with the bass and tenor voices providing harmonic support. The chords are labeled above the staff: Dm, B_b, C, F, Gm, F, C, F, C. Measure numbers 15 and 16 are indicated at the beginning of the section. Measure 16 begins with a repeat sign and two endings, labeled '1.' and '2.' The '1.' ending continues the melody, while the '2.' ending introduces a new melodic line.

E

20 Gm F C Gm C D G

The musical score for section E consists of four staves of music. The time signature is common time (C) throughout. The key signature is one flat (B-flat). The melody is primarily in the soprano and alto voices, with the bass and tenor voices providing harmonic support. The chords are labeled above the staff: Gm, F, C, Gm, C, D, G. Measure numbers 20 and 21 are indicated at the beginning of the section. The music continues from the end of section D, maintaining the established harmonic and melodic patterns.

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

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 music is in common time. Chords are indicated above the notes. Measure 1 (staff 1) starts with A, followed by C, G, C, G, Am, C, G, D, G, C, Dm, Am, G, Am, and D. Measures 2 and 3 continue the pattern. Measure 4 (staff 2) begins with a measure of C. Measure 5 (staff 1) begins with D. Measures 6 and 7 continue the pattern. Measure 8 (staff 2) begins with a measure of C. Measure 9 (staff 1) begins with G. Measures 10 and 11 continue the pattern. Measure 12 (staff 2) begins with a measure of C. Measures 13 and 14 continue the pattern. Measure 15 (staff 1) begins with G. Measures 16 and 17 continue the pattern. Measure 18 (staff 2) begins with a measure of C. Measures 19 and 20 continue the pattern. Measure 21 (staff 1) begins with G. Measures 22 and 23 continue the pattern. Measure 24 (staff 2) begins with a measure of C. Measures 25 and 26 continue the pattern. Measure 27 (staff 1) begins with G. Measures 28 and 29 continue the pattern. Measure 30 (staff 2) begins with a measure of C. Measures 31 and 32 continue the pattern. Measure 33 (staff 1) begins with G. Measures 34 and 35 continue the pattern. Measure 36 (staff 2) begins with a measure of C. Measures 37 and 38 continue the pattern. Measure 39 (staff 1) begins with G. Measures 40 and 41 continue the pattern. Measure 42 (staff 2) begins with a measure of C. Measures 43 and 44 continue the pattern. Measure 45 (staff 1) begins with G. Measures 46 and 47 continue the pattern. Measure 48 (staff 2) begins with a measure of C. Measures 49 and 50 continue the pattern. Measure 51 (staff 1) begins with G. Measures 52 and 53 continue the pattern. Measure 54 (staff 2) begins with a measure of C. Measures 55 and 56 continue the pattern. Measure 57 (staff 1) begins with G. Measures 58 and 59 continue the pattern. Measure 60 (staff 2) begins with a measure of C. Measures 61 and 62 continue the pattern. Measure 63 (staff 1) begins with G. Measures 64 and 65 continue the pattern. Measure 66 (staff 2) begins with a measure of C. Measures 67 and 68 continue the pattern. Measure 69 (staff 1) begins with G. Measures 70 and 71 continue the pattern. Measure 72 (staff 2) begins with a measure of C. Measures 73 and 74 continue the pattern. Measure 75 (staff 1) begins with G. Measures 76 and 77 continue the pattern. Measure 78 (staff 2) begins with a measure of C. Measures 79 and 80 continue the pattern. Measure 81 (staff 1) begins with G. Measures 82 and 83 continue the pattern. Measure 84 (staff 2) begins with a measure of C. Measures 85 and 86 continue the pattern. Measure 87 (staff 1) begins with G. Measures 88 and 89 continue the pattern. Measure 90 (staff 2) begins with a measure of C. Measures 91 and 92 continue the pattern. Measure 93 (staff 1) begins with G. Measures 94 and 95 continue the pattern. Measure 96 (staff 2) begins with a measure of C. Measures 97 and 98 continue the pattern. Measure 99 (staff 1) begins with G. Measures 100 and 101 continue the pattern. Measure 102 (staff 2) begins with a measure of C. Measures 103 and 104 continue the pattern. Measure 105 (staff 1) begins with G. Measures 106 and 107 continue the pattern. Measure 108 (staff 2) begins with a measure of C. Measures 109 and 110 continue the pattern. Measure 111 (staff 1) begins with G. Measures 112 and 113 continue the pattern. Measure 114 (staff 2) begins with a measure of C. Measures 115 and 116 continue the pattern. Measure 117 (staff 1) begins with G. Measures 118 and 119 continue the pattern. Measure 120 (staff 2) begins with a measure of C. Measures 121 and 122 continue the pattern. Measure 123 (staff 1) begins with G. Measures 124 and 125 continue the pattern. Measure 126 (staff 2) begins with a measure of C. Measures 127 and 128 continue the pattern. Measure 129 (staff 1) begins with G. Measures 130 and 131 continue the pattern. Measure 132 (staff 2) begins with a measure of C. Measures 133 and 134 continue the pattern. Measure 135 (staff 1) begins with G. Measures 136 and 137 continue the pattern. Measure 138 (staff 2) begins with a measure of C. Measures 139 and 140 continue the pattern. Measure 141 (staff 1) begins with G. Measures 142 and 143 continue the pattern. Measure 144 (staff 2) begins with a measure of C. Measures 145 and 146 continue the pattern. Measure 147 (staff 1) begins with G. Measures 148 and 149 continue the pattern. Measure 150 (staff 2) begins with a measure of C. Measures 151 and 152 continue the pattern. Measure 153 (staff 1) begins with G. Measures 154 and 155 continue the pattern. Measure 156 (staff 2) begins with a measure of C. Measures 157 and 158 continue the pattern. Measure 159 (staff 1) begins with G. Measures 160 and 161 continue the pattern. Measure 162 (staff 2) begins with a measure of C. Measures 163 and 164 continue the pattern. Measure 165 (staff 1) begins with G. Measures 166 and 167 continue the pattern. Measure 168 (staff 2) begins with a measure of C. Measures 169 and 170 continue the pattern. Measure 171 (staff 1) begins with G. Measures 172 and 173 continue the pattern. Measure 174 (staff 2) begins with a measure of C. Measures 175 and 176 continue the pattern. Measure 177 (staff 1) begins with G. Measures 178 and 179 continue the pattern. Measure 180 (staff 2) begins with a measure of C. Measures 181 and 182 continue the pattern. Measure 183 (staff 1) begins with G. Measures 184 and 185 continue the pattern. Measure 186 (staff 2) begins with a measure of C. Measures 187 and 188 continue the pattern. Measure 189 (staff 1) begins with G. Measures 190 and 191 continue the pattern. Measure 192 (staff 2) begins with a measure of C. Measures 193 and 194 continue the pattern. Measure 195 (staff 1) begins with G. Measures 196 and 197 continue the pattern. Measure 198 (staff 2) begins with a measure of C. Measures 199 and 200 continue the pattern.

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 Contrappasso and Villanella. For these use a tempo approximately half that of the cascarda, about dotted half = 50-55. (However, just to be confusing, sometimes Villanella is played like a cascarda, so check with the dance master!)

Allegrezza d'Amore

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

A

10

21

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

B

17

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

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

arr. Steven Hendricks

A

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

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

G **D** **G**

17

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

Bizzarria d'Amore

Balletto for two couples in a diamond

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

arr. Monique Rio

AA BB CC x 6

A F B_b F C F C F

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

C G C C Am B_b C F

La Caccia d'Amore

Questa dolce sirena

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

The musical score consists of three 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: La Caccia d'Amore, Questa dolce sirena.

System 2 (Measures 6-10):

- Key signature: One sharp (A major).
- Chords: A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F.
- Lyrics: 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: 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

arr. Aaron Elkiss

AABBCC x 3

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

10 c c c c Dm C Dm G A A

18 c c Dm Em A Dm G A D D D D 1 2.

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

The musical score consists of three staves of music, each with a treble clef and a key signature of one flat. The time signature is common time (indicated by '8'). The music is divided into sections A, B, and a repeat section.

- Section A:** Repeated four times (ABB x 4). The lyrics are: "A A Dm F. C F. Dm A Dm". The first staff has a basso continuo line below it.
- Section B:** The lyrics are: "A Dm F. C F. Dm A Dm".
- Repeat Section:** The lyrics are: "A G A Dm A G A".
- Final Section:** The lyrics are: "F C F C Dm A Dm". The section ends with a double bar line and repeat dots.

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

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrappasso in Due)

A

B

13

19

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

1 F Gm F B_b F Gm F Gm F

7 G D G F C F Gm F G F

14 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

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

1 2 3 4 5 6 7 8

B

17 18 19 20 21 22 23 24

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

AA B x 4

16

B_b C F B_b A D

17

B_b C F B_b A D

25

B_b C F B_b C F B_b A D

Ballo del Fiore

Bransle de la Torche

Michael Praetorius, *Terpsichore*, 1612

Intro: A; one dance = (AB)x4

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff a bass clef. The music is divided into sections labeled A, B, C, D, and F. Section A appears four times in the first section, followed by section B. Section C follows, then section D. Section F appears once, followed by section E minor (Em). Section D appears again. The key signature changes frequently, indicated by labels like Dm, A, D, F, C, Em, and Am above the staff. Measure numbers 1, 7, and 12 are visible at the beginning of each section.

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

17

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B

The musical score consists of three staves of music. The top staff starts with section A, which includes a treble clef, a key signature of one sharp, and a common time signature. The middle staff starts with section B, which includes a treble clef, a key signature of one sharp, and a common time signature. The bottom staff starts with section C, which includes a bass clef, a key signature of one sharp, and a common time signature. The music is divided into sections by letter (A, B, C) and by measure numbers (e.g., 1-9, 10, 17, 29). The score also includes various chords and rests.

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 notes. Alto staff: Dotted quarter notes.

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

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

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

Musical score for section A, 3 staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a repeating pattern of eighth notes. Measures 4-5 continue the pattern. Measures 6-7 show a variation. Measures 8-9 return to the original pattern. Measures 10-11 end the section.

Musical score for section B, 3 staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes to G major (indicated by a 'G'). The melody consists of eighth-note patterns. Measures 1-2 start with a bass note followed by a treble note. Measures 3-4 continue the pattern. Measures 5-6 show a variation. Measures 7-8 return to the original pattern. Measures 9-10 end the section.

Musical score for section C, 3 staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes to F major (indicated by an 'F'). The melody consists of eighth-note patterns. Measures 1-2 start with a bass note followed by a treble note. Measures 3-4 continue the pattern. Measures 5-6 show a variation. Measures 7-8 return to the original pattern. Measures 9-10 end the section.

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

17

26

A

B

C

Em C D G

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

G G Am G G Am G D G G G

D C D G C C G D G G G

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

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

This musical score consists of three staves of music, likely for a band or ensemble. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by '8'). The music includes several measures of rhythmic patterns, followed by sections where specific notes are highlighted with stems pointing up or down. Chords are labeled above the staff at certain points: 'Gm' at measure 14, 'F' and 'Gm' at measure 20, and 'D' and 'G' at measure 26. The lyrics 'Pennsic Pile 45' are repeated in the first two measures of each section. The score ends with a final section starting at measure 26.

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

AABB

17

25

F Dm C G Am Em

F Dm C G Am C

F Dm C G Am Em

F Dm C G Am C

The musical score consists of four staves of music, likely for a band or ensemble. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music is in common time.

Chords:

- Measure 41: F, Dm, C, G, Am, C
- Measure 49: F, Dm, G, Em, Am, G, Am, C
- Measure 57: F, Dm, G, Em, Am, Dm, C, C

Measure Numbers:

- Measure 41
- Measure 49
- Measure 57

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

5 times through (6 for Spagnoletta Nuova)

arr. David Yardley

A

Gm F B_b B_b F B_b D

B

Gm F B_b B_b F B_b B_b

C

Gm D Gm C B_b Gm F

D

D C D Gm D C D G

18 28 38

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Katrina Hunt

AABBCC x 7

A

B

C

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

A

1 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 72 – the dance is heavily related to the Italian Ballo del Fiore.

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

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour

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,

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

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

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

Les Bouffons

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

The musical score consists of five systems of four staves each, representing a four-part setting (SATB or similar). The key signature is mostly F major (one flat), with changes to Dm, E♭, F, and Am. The time signature is common time (indicated by 'C'). The vocal parts are as follows:

- Top Staff:** Treble clef, mostly quarter notes.
- Middle Staff:** Alto clef, mostly quarter notes.
- Bottom Staff:** Bass clef, mostly quarter notes.
- Bassoon Staff:** Bass clef, mostly eighth notes.

Chords indicated above the staff include F, Dm, E♭, F, and Am. Measure numbers 1, 5, 9, and 13 are marked at the beginning of each system respectively. Measures 1-4, 5-8, 9-12, and 13-16 are shown in the image.

Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC

The musical score consists of three staves of music. The top staff begins with a key signature of one flat, a time signature of $\frac{6}{4}$, and a tempo of $\frac{8}{8}$. It features a melody line with eighth and sixteenth notes, accompanied by harmonic chords. The chords are labeled with Roman numerals and lowercase letters: A (Dm), Am, Dm C, F, F, B \flat , C, and F. The middle staff continues the melody and harmonic progression. The bottom staff provides harmonic support with sustained notes. The score concludes with a section labeled 'B' at measure 9, which introduces a new harmonic scheme with chords Dm, Am, Dm E, A, Am, D, E, and A.

The musical score consists of two staves of music. The top staff begins at measure 13 with a key signature of one flat (F#), indicated by a C-clef and a flat sign. The bottom staff begins at measure 17 with a key signature of one flat (F#), indicated by a C-clef and a flat sign. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Chords are labeled above the staff at the start of each measure. Measure 13 starts with a C-clef, followed by Dm, Am, Dm, F, F, Bb, C, and F. Measure 17 starts with F, Bb, C, followed by a measure with no chord label, then F, Gm, A, and D. Measures 13 and 17 end with a double bar line and repeat dots.

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

9

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

Drone: G/D

9

⑤ *Air du branle couppé appellé Aridan.*

Drone: G/D

8

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

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 '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, maintaining the G/D drone.

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

Drone: G/D

One staff of musical notation in common time (indicated by '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 '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 '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 '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, maintaining the G/D drone.

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, maintaining the G/D drone.

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

Drone: C/G

One staff of musical notation in common time (indicated by '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, maintaining the C/G drone.

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of four staves of music in G major, 2/4 time. The staves are arranged vertically. The first section, labeled 'A', starts with a treble clef, a bass clef, another treble clef, and a bass clef. The second section, labeled 'B', starts with a treble clef, a bass clef, another treble clef, and a bass clef. The third section, labeled 'C', starts with a treble clef, a bass clef, another treble clef, and a bass clef. The fourth section, labeled 'D', starts with a treble clef, a bass clef, another treble clef, and a bass clef. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Key changes are marked with sharps (#) or flats (b) and a change in clef. Measure 1 starts in G minor (Gm), moves to C major (C), then G minor (Gm), D major (D), G minor (Gm), D major (D), and C major (C). Measures 7-13 start in D major (D), move to G minor (Gm), C major (C), G major (G), C major (C), F major (F), and C major (C). Measures 14-20 start in G minor (Gm), C major (C), G minor (Gm), D major (D), C major (Cm), D major (D), G minor (Gm), D major (D), C major (Cm), D major (D), and G minor (Gm).

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571

AA Bx(number of dancers per set)

Arr. Emma Badowski

A

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

C Dm Gm Gm B_b F Gm B_b E_b B_b F Gm

Repeat once per dancer in each set

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

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of two systems of music. The first system, starting in common time, features a treble staff and a bass staff. It includes chords labeled C, G, F, G^{sus4}, C, C, and B-flat. The second system, starting in 7/8 time, features a treble staff and a bass staff. It includes chords labeled Am, G, F, G, C, G^{sus4}, and C. Both systems conclude with a double bar line.

Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

1 G G C D G G G C D G
 2 G G C D G G G C D G
 3 G G C D G G G C D G
 4 G G C D G G G C D G
 5 G D D Am G G D D Am G D G G D D Am G G D D Am G D G
 6 G D D Am G D G G D D Am G D G G D D Am G D G G D D Am G D G
 7 G D D Am G D G G D D Am G D G G D D Am G D G G D D Am G D G
 8 G D D Am G D G G D D Am G D G G D D Am G D G G D D Am G D G
 9 G D D Am G D G G D D Am G D G G D D Am G D G G D D Am G D G

Premier Bransle de la Guerre

Pierre Phalese (1571)

arr. Emma Badowski

The musical score consists of four staves of music, likely for a band instrument, arranged in a 2x2 grid. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature varies between measures, including 2/4, 3/4, and 4/4. The key signature changes throughout the piece, indicated by sharps and flats. The melody is primarily composed of eighth and sixteenth notes. Chords are labeled above the staff at various points, such as G, D, Em, F, G, C, G, sus4, A, D, D, D, D, G, D, D, G, C, G, C, G, F, E, sus4, E, F, C, G, C, G, F, E, sus4, E, F, C, G, Am, E, sus4, E, A, A. Measure numbers 1, 2, and 13 are marked on the left side of the staves.

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 band or ensemble. The top staff uses a treble clef, the middle staff a soprano clef, and the bottom staff a bass clef. The music is in common time (indicated by a 'C'). Chords are labeled above the staff, such as Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, and G. The bass staff provides harmonic support with various notes and rests. The score is divided into measures by vertical bar lines.

Measure 1: Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G

Measure 2: Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G

Measure 3: Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G

Measure 4: Gm, D, B_b, F, Cm, F, Gm, D^{sus4}, G

Measure 5: Gm, D, B_b, F, Cm, D, G, Gm, D, Gm, F, F, C

Measure 6: Gm, D, B_b, F, Cm, D, Gm, F, F, C

Measure 7: Gm, D, B_b, F, Cm, D, Gm, F, F, C

Measure 8: Gm, D, B_b, F, Cm, D, Gm, F, F, C

Measure 9: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G

Measure 10: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G

Measure 11: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G

Measure 12: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G

Chapter 7

Improvised Dances

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

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

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

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

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

Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

B

Saltarello
for couples

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

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

Drone A/E

The musical score consists of eight staves of music in common time (indicated by a 'C') and G major (indicated by a 'G' with a sharp). The first staff is labeled 'Chorus'. The second staff begins at measure 9 and includes a bracketed section from measure 17 to 24, labeled '1'. The third staff begins at measure 24. The fourth staff begins at measure 32 and is labeled 'Verse 1,2'. The fifth staff begins at measure 36 and is labeled 'Verse 3,4'. The sixth staff begins at measure 44 and is labeled 'Verse 5,6'. The seventh staff begins at measure 55 and is labeled 'Verse 7,8'. The eighth staff begins at measure 64. Measure numbers are indicated above each staff: 1, 9, 17, 24, 32, 36, 44, 55, and 64.

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

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

- Section A:** The first staff. It starts with a dotted half note, followed by a eighth-note pair, a quarter note, another eighth-note pair, a quarter note, and so on.
- Section B:** The second staff, starting at measure 7. It contains two measures labeled '1' and '2'. Measure 1 begins with a dotted half note, followed by an eighth-note pair, a quarter note, and an eighth-note pair. Measure 2 begins with a quarter note, followed by an eighth-note pair, a quarter note, and an eighth-note pair.
- Section C:** The third staff. It consists of four measures of eighth-note pairs.
- Section D:** The fourth staff. It consists of six measures of eighth-note pairs.
- Coda:** The fifth staff, starting with a measure labeled 'Coda'. It features eighth-note pairs throughout.

Saltarello la Regina

Anonymous (15th C. Italian)

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

Drone: G/D

Verse 1,2

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns.

Drone: G/D

Chorus

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a repeat sign and two endings labeled 1 and 2.

Drone: G/D

Verse 3,4

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns.

Drone: G/D

Chorus

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a repeat sign and two endings labeled 1 and 2.

Drone: G/D

Verse 5,6

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns.

Drone: G/D

Chorus

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a repeat sign and two endings labeled 1 and 2.

Drone: G/D

Verse 7,8

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns.

Drone: G/D

Chorus

This musical example shows a single line of music in 6/8 time with a key signature of one sharp. It consists of six measures of eighth-note patterns, followed by a repeat sign and two endings labeled 1 and 2.

La Canarie

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff lines. Chord names are printed above certain notes to indicate harmonic progressions. The first staff begins with G, followed by C, G, D, G, G. The second staff begins with C, followed by G, D, G. The third staff begins with G, followed by Am, G, D, G, G. The fourth staff begins with Em, G, C, G, D, G. The fifth staff begins with D, followed by G, Am, G, D, G, D. The sixth staff begins with Em, Bm, C, G, D, G. The seventh staff begins with C, followed by G, C, G, C, G, D, D, G. The eighth staff begins with C, followed by G, D.

Courante CXLII à 4
So ben mi ch'ha bon tempo

Michael Praetorius, *Terpsichore*, 1612

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

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

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

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

The musical score consists of three staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into sections labeled A, B, and C.

Section A: The first section begins with a treble clef, a key signature of one sharp (F#), and a tempo of 110. It features a mix of eighth and sixteenth-note patterns. Chords shown include G, C, F, C, G, Am, G, F, C, G, Am.

Section B: The second section begins with a treble clef, a key signature of one sharp (F#), and a tempo of 110. It features a mix of eighth and sixteenth-note patterns. Chords shown include G, Dm, C, Dm, C, G, C, G, Em, F, C, G, C.

Section C: The third section begins with a treble clef, a key signature of one sharp (F#), and a tempo of 110. It features a mix of eighth and sixteenth-note patterns. Chords shown include G, G, C, D, G, C.

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

21 G D G D Em Am Em Am Em Am Em F. B_b F

25 B_b F B_b F G. C G C G C Am G F G C

Courante CXVII à 4

Michael Praetorius, *Terpsichore*, 1612

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

Staff 1 (Treble Clef):

- Measure 1: 6/4 time, A, Dm, F, Dm, Am, A, B_b, F, Gm, F, C, F.
- Measure 2: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 3: 6/4 time, G, C, Dm, Am, B_b, C, F, Em, C, Dm, G.
- Measure 4: 14/8 time, A, F, G, C[#]^o, Dm, A, Dm, G, A, Dm, G, A, D.

Staff 2 (Treble Clef):

- Measure 1: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 2: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 3: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 4: 14/8 time, G, Am, F, E, C, Bm, Am, E, A, G.

Staff 3 (Bass Clef):

- Measure 1: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 2: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 3: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 4: 14/8 time, G, Am, F, E, C, Bm, Am, E, A, G.

Staff 4 (Bass Clef):

- Measure 1: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 2: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 3: 6/4 time, G, Am, F, E, C, Bm, Am, E, A, G.
- Measure 4: 14/8 time, G, Am, F, E, C, Bm, Am, E, A, G.

Galliard

A Lieta Vita

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

The musical score consists of five staves of music in 6/4 time. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is divided into measures by vertical bar lines. Above each measure, the notes are labeled with their corresponding letter names (G, C, D, etc.) and some Roman numerals (I, II, III). The first staff starts with G, C, G. The second staff starts with G, C, G. The third staff starts with G, Am, G. The fourth staff starts with D. The fifth staff starts with G, F, C.

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

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

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
Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

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

116

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

B G Em F Dm E E C Dm G C

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

Galliard
Earl of Salisbury

William Byrd (c. 1540 - 1623)

arr. Steven Hendricks

A

B

11

Pavane
Mille ducas

Tylman Susato, *Danserye*, 1551

Dm C Am Dm B_{flat} Em Am Am C Dm Am Dm Gm Am Dm Am

6 Dm B_{flat} Em Am Am C Dm Em A D⁵ C Dm F B_{flat} A C F

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

Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

The musical score consists of three staves of music, each with a different key signature and time signature. The first staff starts in Dm (D minor) at 6/4 time, with a section labeled 'A' containing chords Dm, C, Am, Dm, B♭, Em, Am, Am, Em, Dm, F, C, Dm, A, and D⁵. The second staff starts in C major at 6/4 time, with chords C, Em, Dm, Dm, C, Dm, A, Dm, C, F, C, Dm, and A⁵. The third staff starts in G major at 6/4 time, with chords Am, F, B♭, G, Am, F, G, F, G, F, C, Dm, A^{sus4}, and D⁵. The bass staff is in common time and provides harmonic support throughout the piece.

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Music score for 'Galliard' by Anthony Holborne, 1599. The score is in common time (indicated by a 'C') and uses a key signature of one sharp. The instrumentation includes soprano, alto, tenor, bass, and basso continuo. The vocal parts are primarily in eighth and sixteenth note patterns, with some grace notes. The continuo part provides harmonic support.

Chords and progressions:

- System 1 (Measures 1-4):
 - Measure 1: G, D^{sus4}, D, G
 - Measure 2: Em, D^{sus4}, D, G
 - Measure 3: C, G, C
 - Measure 4: F, Dm, A^{sus4}, A, D
- System 2 (Measures 5-8):
 - Measure 5: D, A, D, Em, D
 - Measure 6: G, D^{sus4}, D, G
 - Measure 7: C, Dm, C, Am, Bm
 - Measure 8: Am, E, A

Musical score for Pennsic Pile 45, 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

The musical score consists of four staves of music, likely for a consort of instruments. The staves are in 3/2 time. Key signatures and chords are indicated above the notes. The music is divided into measures by vertical bar lines.

Measure 1: Gm, B_b, B_b, F, Gm, D, Dm, Gm, Cm, F, B_b, E_b, C, Gm, D

Measure 8: G, Dm, B_b, Gm, D, Gm, C, F, B_b, E_b, D, Dm, Gm, Cm, F

Measure 14: B_b, Cm, D, E_b, D, B_b, B_b, C

Measure 20: C, D, D, G, C, D, G

Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

The musical score consists of three staves of music in 6/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The first measure starts with a G note. Subsequent measures feature various chords and notes, including C, G, B_b, and D. The score concludes with a final measure ending with a G note.

Measure 1: G, C, G, G

Measure 2: G, C, G, G

Measure 3: G, C, G, G

Measure 4: Gm, B_b, C, G

Measure 5: (continuation)

Measure 6: G, C, G, G

Measure 7: G, C, G, G

Measure 8: G, C, G, G

Measure 9: B_b, C, G

Measure 10: (continuation)

Measure 11: Dm, A, Dm, G, C, G, C, F

Measure 12: Dm, G, F, Gm, F, Gm, D^{sus4}, D, G

Measure 13: (continuation)

Measure 14: (continuation)

Measure 15: (continuation)

Measure 16: (continuation)

Measure 17: (continuation)

Measure 18: (continuation)

Measure 19: (continuation)

Measure 20: (continuation)

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is arranged in three systems. The first system starts at measure 1, the second at measure 5, and the third at measure 9. Measures 1 through 4 are in G major. Measures 5 through 8 are in D major. Measures 9 through 12 are in C major. Measures 13 through 16 are in G major. The score includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. 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

10

Chapter 8

English Country Dances

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

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

Adson's Saraband

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

Play 12 times through

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

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.

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

AA BB x 3

A Am Dm Am E Am E Am G C **B** C G

C Am Dm G C C G Am Dm E A

Confess (his tune)
Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

The musical score consists of three staves of music. Staff 1 (Treble) starts with section A: Dm A Dm Gm Dm, Gm Dm Gm A Dm A Dm Gm Dm. Staff 2 (Treble) continues section A. Staff 3 (Bass) begins section A at measure 8. Staff 1 then transitions to section B: Gm Dm Gm A Am Dm Am, Gm F C F. Staff 2 continues section B. Staff 3 begins section B at measure 8. The score concludes with section 12: F C^{sus4} F F C F, Gm Dm Gm F Dm A Dm A D.

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

Music score for "Cuckolds all a Row" featuring three staves of music for two couples. The music is in common time (indicated by a 'C') and uses a treble clef. The key signature is one sharp (F#), indicated by a sharp sign before the staff.

Staff A: The first section consists of chords: A, D, Em, D, G, Am, D. This is followed by two endings:

- Ending 1:** G (two measures)
- Ending 2:** G (two measures)

Staff B: The second section consists of chords: C, G, D, G, Am, D, G.

Staff 10: The third section continues with chords: C, G, D, G, Am, D, G.

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

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 and key signature. The melody resumes with eighth-note patterns, and the bass staff maintains its harmonic function. The section concludes with a final Am chord.

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

AA BB x 3

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

B B_b F Dm B_b

12 F C Dm C Dm Gm Dm Gm D G

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

11

AABB x 3

A Dm Am Dm F Dm Am C

B Am Dm Am Dm Am Am

Dm C Am Dm Am Dm

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB CC x 3

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 D G G

1 2

8

15

Glory of the West

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

A Dm C Am Dm C Am Dm

B F F C Am C B_b C

10 Am Dm Am Dm C Dm C Am Dm

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A

B

5

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

B

C

D

Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

1 G C G D G G D G

5 G C G D G G C G D G

9 G C G D G G C G D G

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A Am Am E E Am E Am E Am Dm E

B Em G G Am E Am Dm E Em

9 G C G Am E Am E Am E A

Hit or Miss (to the tune of Daphne)

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

A

Dm A Dm F C Dm Dm

B

6 Dm C B_b A F C F F

C

F C Dm C B_b Dm F Gm C Dm

11

Greenwood

Longways for three couples, second couple improper

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

F B_b F G G C G

5 Dm F C Gm Am D G

9 F B_b F G G C G

13 F Dm F C Gm Am D G

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

A D

D A

D G

A D

B

A A

D A

D

A D

A G

A D

D D

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

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

AABB x 6

A

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

C C C C

B

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

C C C C

C C C C

Jack Pudding

Longways for three couples

John Playford, *The English Dancing Master*, 1651

AABB x 3

arr. Paul Butler

The musical score consists of two staves of music in 6/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into sections by measure numbers and section markers:

- Section A:** Measures 1-6. Chords: Am, Em, Am, G, C, Em. Measure 6 ends with a repeat sign and a double bar line.
- Section B:** Measures 7-12. Chords: Am, Am, C, Dm. Measure 12 ends with a double bar line.
- Reprise of A:** Measures 13-18. Chords: C, G, Am, Em, C, G, Em, E, C, Am, G. Measure 18 ends with a repeat sign and a double bar line.
- Reprise of B:** Measures 19-24. Chords: Am, Am. Measure 24 ends with a double bar line.

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

AAB x 6

6/8 6/8 6/8 6/8

Am Am Em F G Am Em C G

Am Em D C Am

B Am G Am G

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' in a box, starting in C minor (indicated by a C and a flat sign). It includes chords B♭, C, Gm, and C^{sus4}. The bottom staff begins with a section labeled 'B' in a box, starting in Am, followed by F, Am, B♭, Dm, Gm, and C. Both staves continue with various chords and patterns, including G, C, and C^{sus4}. The music is written in common time with a key signature of one flat.

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

6/4 time signature throughout.

A: Am Am | Dm E Am | E A Am | (Repeating pattern)

B: Dm E Am | E A Am Am | Dm C G | (Repeating pattern)

C: C G C G C G Am E Am | E A (Repeating pattern)

Maiden Lane

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABBCC x 3

A

1 G G D G G D G G D G

2 G D G G D G G D G

3 G D G G D G G D G

4 G D G G D G G D G

B

5 Am Am E Am Am Dm E

6 Am E Am Am Dm E

7 Am E Am Am Dm E

8 Am E Am Am Dm E

C

9 G G G D G G D G

10 G D G G D G G D G

11 G D G G D G G D G

12 G D G G D G 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

14 or 12 times through

1

Gm Gm F F Gm B_b Gm D Gm

5

Gm F F Gm C D G

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

1
A G G G C C

6 D G D G B G G

11 C G Em G C D G

16 Am D C Am D G D G G

© Jay Ter Louw, SCA Octavio de Flores

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Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The musical score for "Millison's Jig" is presented in three systems of four measures each. The first system (measures 1-4) is in G major (4/4 time), featuring three voices: soprano (top), alto (middle), and bass (bottom). The second system (measures 5-8) also remains in G major (4/4 time). The third system (measures 9-12) shifts to B-flat major (4/4 time). The vocal parts are identified by letters A, B, and C placed above the corresponding staves.

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

6

11

A G Am G Am D G B C

G C G G D

G D Em C G C D G

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

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

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

11 times through

arr. Jay Ter Louw

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. The first section (measures 1-10) starts with a treble clef, common time, and a key signature of one sharp. It features two staves: the top staff has a bassoon-like part (labeled 'A') and a viola-like part (labeled 'C'); the bottom staff has a cello-like part (labeled 'B'). The music is divided into four measures by vertical bar lines, with labels 'Dm', 'C', 'Dm', and 'B♭' above the top staff. Measures 5-6 show a transition to a new section labeled 'F'. Measures 7-10 show another transition, indicated by a bracket labeled '1' over the first two measures and '2' over the next two. The second section (measures 11-15) begins with a treble clef, common time, and a key signature of one sharp. It continues with the same three staves (top staff: bassoon-like part 'A'; bottom staff: cello-like part 'B'). The music is divided into five measures by vertical bar lines, with labels 'Dm', 'Gm', 'A', 'Gm', 'A', 'F', 'Gm', 'Dm', 'A', and 'D' above the top staff.

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

B

G G F F G

Picking of Sticks - Note Key Change!

C

D

13

G F F G

Row Well Ye Mariners

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

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

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

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

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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, indicated by a G above the staff. The second staff (B) starts in C major, indicated by a C above the staff. The third staff (C) starts in F major, indicated by an F above the staff. The fourth staff (D) starts in D major, indicated by a D above the staff. The music is divided into two sections, AA and BB, each repeated four times. The lyrics are written in a medieval-style font and are as follows:

AA

Alle luia, alle luia,
Alle luia, alle luia,

BB

Alle luia, alle luia,
Alle luia, alle luia,

10
Alle luia, alle luia,
Alle luia, alle luia,

Step Stately

Longways for 3, 5, 7 or 9 couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A F C Gm F Gm C C F F

B C F C B_b B_b F C B_b F F

A variation F C Gm F Gm C C F F

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 C G D G D G F G D G

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

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

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

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)

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

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

- Section A:** Repeated three times. It starts with a treble staff, followed by a soprano staff, an alto staff, and a bass staff. The key changes from A minor (Am) to D minor (Dm) and back to Am.
- Section B:** Followed by a repeat sign, it continues in the same four-staff format with key changes to D minor, Am, F, and G minor (Gm).
- Section A (Repeat):** Repeated three times, continuing the pattern of four staves and key changes (Dm, Am, Dm, F, Gm, Dm, Dm).

Whirlygig
Longways for three couples

John Playford, *The English Dancing Master*, 1651

Index

- Adson's Sarabande 128
 Alegrezza d'Amore 58
 A Lieta Vita (Galliard) 113
 Alenchon 2
 Allemande 3
 Alta Regina 59
 Amoroso 14
 Amours 6
 Anello 15
 Ardente Sola – *see Passo e Mezzo* 80
 Argeers 129
 Armyn 42
 Ballo del Fiore 72
 Belfiore 16
 Belreguardo 17
 Bella Gioiosa 60
 Belle Qui Tiens Ma Vie (Pavane) 88
 Bizzarria d'Amore 61
 Black Alman 54
 Black Nag 130
 Boatman 131
 Bouffons, Les 89
 Bransle de Chevaux (Horses') 96
 Bransle de la Guerre (War) 101
 Bransle de la Haye 97
 Bransle de la Torche (Praetorius) 72
 Bransle de Lavandieres (Washerwomen's) 102
 Bransle de Pois (Pease) 100
 Bransle Montarde 98
 Bransle Official 99
 Bransles 92
 Caccia d'Amore, La 62
 Canaries 108
 Candida Luna 63
 Can She Excuse (Galliard) 122
 Cantiga 119 (Piva) 104
 Castellana, La 64
 Casuelle Novelle (La Spagna) 12
 Chestnut 132
 Chiara Stella 65
 Chiaranzana 66
 Chirintana 18
 Cleves, Danse de 4
 Colonesse 19
 Confesse (his Tune) 133
 Contentezza d'Amore 68
 Contrappasso 67
 Courante CLXXXIII (Entree Courante) 110
 Courante CXVII (Entree Courante part 2) 112
 Courante CXLII (So ben mi ch'ha bon tempo) 109
 Cuckolds All A Row 134
 Cupido 7
 Danse de Cleves 4
 Daphne 145
 Dargason, or Sedany 135
 Dolce Amoroso Fuoco – *see Passo e Mezzo* 80
 Dove's Figary, or Chestnut 132
 Dona, La, Pavane and Galliard 114
 Dull Sir John 136
 Earl of Essex Measure 48
 Earl of Salisbury Pavane and Galliard 116
 Entree Courante 110
 Faine I Would if I Could 137
 Fedelta 70
 Fiamma d'Amore 71
 Fine Companion, The 138
 Fiore, Ballo del 72
 Fulgente Stella 73
 Furioso All'Italiana 74
 Galliard "A Lieta Vita" 113
 Galliard "Can She Excuse" 122
 Galliard "La Dona" 115
 Galliard "Earl of Salisbury" 117
 Galliard "Mille Ducas" 119
 Galliard "New Yeere's Gift" 120
 Galliard "Le Tout" 123
 Gathering Peascods 139
 Gelosia 20
 Giunto m'ha Amore 75
 Gloria d'Amore 76
 Glory of the West 140
 Goddesses 141
 Gracca Amorosa 77
 Gratiosa 21
 Greenwood 146
 Grene Gynger 40
 Grimstock 142
 Halfe Hannikin 143
 Hearts' Ease 144
 Hit and Miss (to Daphne) 145
 Horses Bransle 96
 Hyde Park 147
 If All the World Were Paper 148
 Inns of Court 46
 Jack-a-Lent 149
 Jack Pudding 150
 Jenny Pluck Pears 151
 Jouyssance Vous Donneray 90

Jupiter	22	Pizocara	28
Lauro	8	Prexonera	29
Leoncello Vecchio	23	Princitore	43
Lorayne Alman	51	Quadran Pavane	46
Lord of Carnarvan's Jigg	152	Quadran Pavane (Inns of Court)	46
Lull Me Beyond Thee	153	Queen's Alman	52
Ly Bens Distony	41	Rawty	44
Madam Sosilia Alman	53	Rose e Viole	82
Mage on a Cree	155	Rostiboli Gioioso	30
Maiden Lane	154	Row Well Ye Mariners	165
Maraviglia d'Amore	78	Roye	44
Marchesana	24	Ruftu Tufty	166
Mercantia	25	Saint Martins	167
Merry Merry Milkmaids	156	Saltarello I	105
Mille Ducas Pavane and Galliard	118	Saltarello II	106
Millison's Jigg	157	Saltarello la Regina	107
Montarde Bransle	98	Scotch Cap	168
My Lady Cullen	158	Sedany, or Dargason	135
New Alman	56	Sellinger's Round	169
New Bo Peep, The	159	Spagna, La	12
Newcastle	160	Spagnoletta (Caroso)	84
New Yeere's Gift (Galliard)	120	Spagnoletto, Lo (Negri)	85
New Yer	42	Spero	32
Nonesuch	161	Squilina – see Alta Regina	59
Official Bransle	99	Step Stately	170
Old Alman	50	Stingo	171
Old Measures Suite	46	Tesara	34
Old Mole	162	Tinternell	49
Ombrosa Valle	79	Trenchmore	172
Oringe	43	Turkelone	47
Parson's Farewell	163	Upon a Summer's Day	173
Passo e Mezzo	80	Vercepe	36
Pavane and Galliard "Earl of Salisbury"	116	Villanella	86
Pavane and Galliard "La Dona"	114	Vita di Cholino	37
Pavane and Galliard "Mille Ducas"	118	Volta, La (Byrd)	124
Pavane "Belle Qui Tiens Ma Vie"	88	Voltate in ca Rosina	38
Pease Bransle	100	Volte CCX (Praetorius)	126
Petit Riens	26	War Bransle	101
Petite Rose	27	Washerwoman's Bransle	102
Petit Rouen, Le	10	What So Ever Ye Wyll	44
Picking of Sticks	164	Whirligig	174
Piva (Cantiga 119)	104		

