

Pennsic War XLI

The Pennsic Pile



Edited by

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Note from the Editors

Dear Musicians,

We are excited to present you with a new, fully-revised edition of the Pennsic Pile for this, the Forty First Pennsic War! There are many opportunities to play for dancers at War. Of particular note are band practices to prepare for the Beginner's Ball and the Grand Ball:

Sunday 8/5 4pm - 5pm at the Amphitheater
Monday 8/6 12:30pm - 2pm at the Amphitheater
Tuesday 8/7 12:30pm - 2pm at the Amphitheater

Additionally, many dance teachers are happy to have musicians play for their classes. Stop by the dance tent and see what's going on! Also, all musicians are encouraged to stop by Musicians' Day on Artisan's Row on Monday 8/6. See your Pennsic schedule for more information!

There were two major goals for this year for the Pile.. The first was to ensure that music for every dance taught or in a ball at Pennsic is in the Pile. The second was to improve readability and consistency. To that end, we have re-typeset these arrangements using Lilypond, a free professional-quality music typesetting system.

We also obtained updated contact information for arrangers and clarified permissions for the use of their music. We are especially happy to report that Chris Elmes of Gaïta Medieval Music has given permission for his tunes for La Chirintana and Petite Rose to be freely used within the SCA. We are also pleased that Master Avatar (Al Cofrin) has contributed some of his unpublished arrangements for the Pile and that Master Samuel Piper (Steve Hendricks) has provided updates and corrections to a number of his arrangements.

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.

Finally, we will be hosting a roundtable on the future of the Pennsic Pile at 10 AM on Friday, August 10th, in A&S 10. What should the purpose of the Pile be? What do you like? What needs to be changed? Are there dances or specific arrangements you would like to see included? If you have ideas or suggestions for the future of the Pile, please consider attending or sending your thoughts to us via email.

Yours in service,

Aaron Drummond and the Pennsic Pile Editors
Barony of Cynnabar
20th of July, A.S. XLVII

A Note on Accompaniment

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 pieces, a chordal accompaniment is generally not well-suited to the character of the music. Instead, some tunes have suggested drones marked; where not marked, a drone on the tonic and 5th generally works well.

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Galliard*A Lieta Vita*

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

The musical score is composed of two systems of five staves each. The top system begins in G major (indicated by a sharp sign) and includes lyrics: "G C G", "G C G", "G Am G", "D G G F C". The bottom system begins in C major (indicated by a circle with a 'C') and includes lyrics: "C F G C", "G C G", "C Dm G C", "C F G D", "G C D G". The music is in common time (indicated by a '4'). The bass line is present in both systems.

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

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

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

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

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

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

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

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

Adson's Saraband

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

Play 12 times through

12 times through

Chords indicated above the notes:

- Top staff: C, G, C, G, G, C, Am, C, Am, Em
- Middle staff: F, G, C, G, C, G, C, G, G, C
- Bottom staff: Am, C, Am, Em, F, G, C, Dm, Am, C

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Drummond

For Alta Regina: AB x 6

For Squilina: A x 21

A

1
2
3
4

B

5
6
7
8

17

9
10
11
12

Amoroso

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro), c. 1475 (PnA)

arr. Monica Cellio

One dance: AAA BB CC DD Play: Two dances.

The musical score consists of four staves of music. Staff 1 (top) starts with a drone in the bass clef, labeled "Drone: D/A". Staff 2 (middle) and Staff 3 (bottom) begin with a treble clef. Staff 4 (second from bottom) begins with a bass clef. The music is divided into sections:

- Section A:** The first section of the score, spanning measures 1-5. It includes three staves of music (treble, treble, bass) and a drone staff.
- Section B:** The second section, starting at measure 6. It consists of three staves of music (treble, treble, bass). The bass staff has a "8" written below it. The section ends with a repeat sign and a key change to C major.
- Section C:** The third section, starting at measure 11. It consists of three staves of music (treble, treble, bass). The bass staff has a "8" written below it. The section ends with a repeat sign and a key change to C major.
- Section D:** The fourth section, starting at measure 17. It consists of three staves of music (treble, treble, bass). The bass staff has a "8" written below it.

Anello

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

One dance: once through. Play: two dances.

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat. The music is divided into sections labeled A, B, C, D, and E.

- Staff A:** The first section, starting at measure 1. It consists of three measures of music, followed by a repeat sign and another three measures. The section ends with a repeat sign and a measure number (3) above the staff.
- Staff B:** The second section, starting at measure 5. It consists of three measures of music, followed by a repeat sign and another three measures. The section ends with a repeat sign and a measure number (8) below the staff.
- Staff C:** The third section, starting at measure 8. It consists of three measures of music, followed by a repeat sign and another three measures. The section ends with a repeat sign and a measure number (11) below the staff.
- Staff D:** The fourth section, starting at measure 11. It consists of three measures of music, followed by a repeat sign and another three measures. The section ends with a repeat sign and a measure number (14) below the staff.
- Staff E:** The fifth section, starting at measure 14. It consists of three measures of music, followed by a repeat sign and another three measures. The section ends with a repeat sign and a measure number (17) below the staff.

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Argeers
for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

A

Musical score for section A, consisting of four staves of music for two couples facing. The staves are in common time (C) and treble clef (G). The music consists of eighth and sixteenth note patterns.

B

Musical score for section B, consisting of four staves of music for two couples facing. The staves are in common time (C) and treble clef (G). The music includes a key change to D major (D) and features sixteenth-note patterns.

Continuation of the musical score, starting at measure 12. It consists of four staves of music for two couples facing, continuing the patterns established in sections A and B.

Bassa Toscana

Fabritio Caroso, *Il Ballarino*, 1581

trans. Aaron Drummond

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff starts with a Gm chord (B, D, G) in common time. The second staff begins at measure 7 with an F major chord (F, A, C) followed by an E♭ major chord (E♭, G, B). The third staff starts at measure 13 with a B♭ major chord (B♭, D, F#) followed by an F major chord (F, A, C). The fourth staff begins at measure 19 with a B♭ major chord (B♭, D, F#) followed by an F major chord (F, A, C). The fifth staff begins at measure 26 with a C major chord (C, E, G) followed by an F major chord (F, A, C).

Belfiore*for three*

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Celio

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

The musical score consists of three staves of music for three voices. The music is divided into six sections labeled A through F. The sections are as follows:

- A:** The first section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of two measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note.
- (3) B:** The second section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of three measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note.
- C:** The third section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of one measure.
- (3) D:** The fourth section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of three measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note.
- (3) E:** The fifth section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of three measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note.
- F:** The sixth section, in common time (indicated by a 'C' with a 'b' for bass clef), consists of three measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note.

Measure numbers 6, 11, and 12 are indicated above the staves.

Bella Gioiosa*Cascarda for three*Fabritio Caroso, *Il Ballarino*, 1581

arr. Steve Hendricks

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

A

9

B

17

C

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battement du tambour

1. Bel - le qui tiens ma vi - e cap - ti - ve dans tes yeux,
 2. Pour - quoi fuis tu, mig - nar - de, si je suis près de toi,
 5. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien,

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

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

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

Bizzarria d'Amore

for two couples in a diamond

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

arr. Dave Svoboda

AA BB CC x 6

AA BB CC x 6

The musical score consists of three staves of music for two couples in a diamond formation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom staff. The key signature is one flat (B-flat). The score is divided into sections A, B, and C, with specific chords indicated above the notes.

Section A: The first section starts with a treble clef staff, followed by a bass clef staff. The chords indicated are F, F, Gm, F, C, F, F, C. The section ends with a repeat sign and a bass clef staff.

Section B: The second section starts with a treble clef staff, followed by a bass clef staff. The chords indicated are C, F, C, F, F, Gm, Am, Gm, Gm, F, Gm. The section ends with a repeat sign and a bass clef staff.

Section C: The third section starts with a treble clef staff, followed by a bass clef staff. The chords indicated are Gm, C, C, F, Am, C, F, F. The section ends with a repeat sign and a bass clef staff.

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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
Am E Am Am

1 **2**

Bransles Couppés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

① *Air du branle couppé nommé Cassandre.*

Drone: A/D

② *Air du branle Pinagay.*

Drone: G/D

③ *Air du branle couppé appellé Charlotte.*

Drone: G/D

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

Drone: G/D

⑤ *Air du branle couppé appellé Aridan.*

Drone: G/D

Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ Air du branle *Double*.

1. 2.

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

1. 2.

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

Drone: G/D

1. 2.

⑬ Air du branle *Triory de Bretagne*.

Drone: G/D

⑭ Air du branle de *Malte*. (Maltese)

Drone: C/G

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Bransles Morguez*Mimed Bransles*Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D

Measures 1-4 of the musical score for Air du branle des Lavandieres. The music is in common time (indicated by a 'C') and G minor (indicated by a 'G' with a flat). The drone note 'G' is sustained throughout. The melody consists of eighth and sixteenth notes.

Measures 5-8 of the musical score for Air du branle des Lavandieres. The music continues in common time (G minor) with the drone note 'G'. The melody remains consistent with the first four measures.

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

Drone: G/D

Measures 1-4 of the musical score for Air du branle appellé des Pois. The music is in common time (G minor) with the drone note 'G'. The melody is more complex than the previous piece, featuring eighth and sixteenth note patterns.

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

Drone: G/D

Measures 1-4 of the musical score for Air du branle des Hermites. The music is in common time (G minor) with the drone note 'G'. The melody is simple, consisting mostly of eighth notes.

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

Drone: C/G

Measures 1-4 of the musical score for Air du branle des Sabots. The music is in common time (G minor) with the drone note 'G'. The melody features eighth and sixteenth notes.

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

Drone: G/D

Measures 1-4 of the musical score for Air du branle des Chevaux. The music is in common time (G minor) with the drone note 'G'. The melody is rhythmic, using eighth and sixteenth notes.

Measures 5-8 of the musical score for Air du branle des Chevaux. The music continues in common time (G minor) with the drone note 'G'. The melody remains consistent with the first four measures.

Measures 1-4 of the musical score for Air du branle de l' Official. The music is in common time (G minor) with the drone note 'G'. The melody is rhythmic, using eighth and sixteenth notes.

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

Drone: C/G

Measures 5-8 of the musical score for Air du branle de l' Official. The music continues in common time (G minor) with the drone note 'G'. The melody remains consistent with the first four measures.

Measures 9-12 of the musical score for Air du branle de l' Official. The music continues in common time (G minor) with the drone note 'G'. The melody remains consistent with the first four measures.

Galliard

Can she excuse

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

arr. Steve Hendricks

The musical score consists of four staves of music for a consort instrument, likely a harpsichord or organ. The music is in common time and features various key signatures, including G minor, B-flat major, F major, G major, D major, C major, F major, B-flat major, E-flat major, D major, G major, C major, and F major. The score is divided into sections by measure numbers: measures 1-7, 8-14, 15-20, and 21-28. The music includes various note values such as eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes.

Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Drummond

AA BB CC x 3

A

B

17

C

Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

B

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Drummond

AABBCC x 3

A

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

B

10 C C C C Dm C Dm G A A

C

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

Chestnut

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AA BB x 3

A

Am Dm Am E Am E Am G C

B

c G c Am Dm G C

C

c G Am Dm E A

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

Sheet music for three staves (treble, bass, and alto) in common time (indicated by '3'). The key signature changes throughout the piece.

Measure 1: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'F'.

Measure 2: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'C'.

Measure 3: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'F'.

Measure 4: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 5: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'A'.

Measure 6: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 13: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 14: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'F'.

Measure 15: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'C'.

Measure 16: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'F'.

Measure 17: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 18: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'A'.

Measure 19: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 24: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'G'. Alto staff starts with a half note 'A'.

Measure 25: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 26: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'G'. Alto staff starts with a half note 'A'.

Measure 27: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 28: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'A'.

Measure 29: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 33: Treble staff starts with a half note 'F'. Bass staff starts with a half note 'C'. Alto staff starts with a half note 'F'.

Measure 34: Treble staff starts with a half note 'C'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'C'.

Measure 35: Treble staff starts with a half note 'Dm'. Bass staff starts with a half note 'A'. Alto staff starts with a half note 'Dm'.

Measure 36: Treble staff starts with a half note 'A'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Measure 37: Treble staff starts with a half note 'Dm'. Bass staff starts with a half note 'Dm'. Alto staff starts with a half note 'Dm'.

Chirintana

Gaita

AABB; repeat CCDD until done

A Quadernaria

B

C Piva

D

Chirping of the Nightingale

Round for as Many as Will

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

A

B

C

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A

B

C

D

11

E

15

This section consists of three staves of music. The top staff begins with a eighth note followed by six sixteenth-note pairs. The middle staff starts with a eighth note followed by a quarter note, then continues with eighth notes. The bottom staff starts with a eighth note followed by a quarter note, then continues with eighth notes.

F

19

This section consists of three staves of music. The top staff begins with a eighth note followed by six sixteenth-note pairs. The middle staff starts with a eighth note followed by a quarter note, then continues with eighth notes. The bottom staff starts with a eighth note followed by a quarter note, then continues with eighth notes.

G

23

This section consists of three staves of music. The top staff begins with a eighth note followed by six sixteenth-note pairs. The middle staff starts with a eighth note followed by a quarter note, then continues with eighth notes. The bottom staff starts with a eighth note followed by a quarter note, then continues with eighth notes.

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Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

Play Twice

A

B

C

D

1-3. || 4.

Melody

(3) | 2 | 2 | 2 |

Contentezza d'Amore

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

trans. Robert Smith

Ax5 B Cx3

A

F Gm F B_b F Gm F Gm F

G D G F C F Gm F G F

G C G C Dm C

© Robert Smith, SCA Alaric MacConnal

21

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

29

Gm D G F Gm F Gm D Gm C

30

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

Il Conto Dell'Orco

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

(AABB)x2 Cx2 or 3

The musical score consists of three staves of music. Staff 1 (Treble) starts with section A, followed by section B, and then section C. Staff 2 (Tenor) follows a similar pattern. Staff 3 (Bass) follows a similar pattern. The music is in common time. Section A is labeled with a box around 'A'. Section B is labeled with a box around 'B'. Section C is labeled with a box around 'C'. The lyrics 'Repeat AABB!' are placed above the end of section B. Measure numbers are present below the staff lines.

Contrappasso Nuovo

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB

A

F C F B_b C F C F

B_b C F F B_b C

B

B' Bb C F F 1-2. 3.

13. F F B_b C F F B_b

Cm Dm C F B_b C Dm C F F 1-2. 3.

20. F F B_b C Dm C F F 1-2. 3.

Courante CLXXXIII à 4

Entree Courante

Anonymous

Michael Praetorius, *Terpsichore*, 1612

A

6 **B**

11

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

21 G. D G D Em Am Em Am Em Am Em F. B♭ F

25 B♭ F B♭ F G. C G C G C Am G F G C

Courante CXLII à 4

So ben mi ch'ha bon tempo

Michael Praetorius, *Terpsichore*, 1612

A

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

B

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

11

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

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

ABB x 3

A

B

10

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Hit or Miss (Daphne)

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

AA BB C x 3

A

Dm A Dm F C Dm Dm

B

Dm C B_b A F C F F

C

F C Dm C B_b Dm F Gm C Dm

Pavane

La dona

Tylman Susato, *Danserye*, 1551

15

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 D

16

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

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

5 Dm C F. C F C Dm C F

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

Pavane
Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

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

12

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

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

B

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

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

Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 3

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

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Drummond

AAB x 3

A

9

17

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

arr. Katrina Hunt

AA B x 4

8
B_b C F B_b A D B_b C F

12 8 Gm C F B_b C F B_b A D E

25 8 B_b C F B_b C F B_b A D

Figlia di Guielmina

Domenico da Piacenza, c. 1425 (PnD)

arr. Al Cofrin

AABCDE x 2

A Quadernaria
Descant

B Bassa danza

C

D Quadrenaria

Musical score for measures 17 through 20. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (two sharps). Measure 17 starts with eighth-note pairs in the treble staff, followed by sixteenth-note pairs in the alto staff, and eighth-note pairs in the bass staff. Measures 18 and 19 continue this pattern. Measure 20 concludes with a single eighth note in each staff. Measure 20 ends with a double bar line and a repeat sign.

E

Musical score for measures 21 through 24. The title "Piva" is written above the first measure. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to G major (one sharp). Measure 21 features sixteenth-note pairs in the treble staff. Measures 22 and 23 continue this pattern. Measure 24 concludes with a single eighth note in each staff. Measure 24 ends with a double bar line.

Musical score for measures 26 through 29. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to F# major (one sharp). Measure 26 starts with eighth-note pairs in the treble staff, followed by sixteenth-note pairs in the alto staff, and eighth-note pairs in the bass staff. Measures 27 and 28 continue this pattern. Measure 29 concludes with a single eighth note in each staff. Measure 29 ends with a double bar line.

Filles a Marier

Brussels MS 9085, 15th C.

arr. Gaita

The musical score consists of eight staves of music, each starting with a clef (G or F) and a key signature of one flat. The time signature is 6/4 throughout. The music is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, and 29. The notation includes various note heads (solid black, open, and cross-hatched) and rests, with some notes having stems pointing up and others down. Measures 13 through 29 feature a mix of common time (indicated by a 'C') and 6/4 time (indicated by a '6/4'). Measure 29 concludes with a double bar line and repeat dots, suggesting a return to the beginning or a continuation of the piece.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

6

11

A

Dm Am Dm Am Dm Am C

B

Am Dm Am Dm || Am Am

Dm C Am Dm Am Dm

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

Intro: A; one dance = (AB)x4

A Dm C Dm A Dm C Am

Dm A D F Em Dm

A F C Dm A D

The Frog Galliard

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

arr. Steve Hendricks

The musical score consists of four staves of music, each with a different clef (Treble, Alto, Bass, and Tenor) and a key signature of one sharp (F#). The music is in common time. Chords are labeled above the notes in a variety of ways, including Roman numerals (I, II, III, IV, V), standard chord names (G, D, Em, Bm, C, Am, G, C, D, sus4), and some unique labels like 'sus4'. The score is divided into measures by vertical bar lines.

Measure 1: G, D, Em, Bm, C | G, D | G | Am, G, C, D | (repeated)

Measure 5: G, D, Em, Bm, C | G, D, C, G | C, C, D^{sus4}, G | (repeated)

Measure 9: C | G | Am, E, Am, E^{sus4}, A | (repeated)

Measure 13: G, D, Em, Bm, C | G, D, G, G | Am, G, D^{sus4}, G | (repeated)

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

17

AABB x4

A

G⁵ Gm D A G⁵ Gm D D

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

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

Furioso all'Italiana

For three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B

A

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

1-9. || 10.

Em C D C D G G G

17

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

29

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AA BB CC x 3

A

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

1. || 2.

8 D G D G D G D G A D D G G

C

15 C G C G C G G D G G **1.** **2.**

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Gelosia

Longways for 3 couples

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

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

The musical score for "Gelosia" is presented in three systems of music, each consisting of three staves (Treble, Middle, Bass) in common time. The dances are labeled A through G. The score begins with Dance A, followed by a repeat sign, then Dance B, another repeat sign, and so on. The dances are as follows:

- Dance A:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance B:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance C:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance D:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance E:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance F:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.
- Dance G:** Treble staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Middle staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note pairs, eighth-note pairs.

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A

Em D Em B

B

5 G D Em Bm Em

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

arr. Steve Hendricks

ABB x 5

A

13

B

F	G	C	B _b	Dm	C	G	C
---	---	---	----------------	----	---	---	---

1 2

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

A Drone: G/D
Quadernaria

Three staves of music in common time (C). The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns. A drone note 'G' is sustained throughout the section.

C Bassadanza

Three staves of music. The first two staves are in common time (C), and the third staff begins in common time (C) and transitions to 6/4 time. The music features eighth and sixteenth note patterns.

Three staves of music. The first two staves are in common time (C), and the third staff begins in common time (C) and transitions to 2/4 time. The music features eighth and sixteenth note patterns.

Three staves of music in 2/4 time. The music features eighth and sixteenth note patterns.

Greene Gynger

Richard Schweitzer arr. Dennis R. Sherman

AABCCDDE

A

Drone: F/C

Three staves of music in G clef, 6/8 time, and F major. The drone note F is sustained throughout the section. The music consists of eighth and sixteenth notes.

B

Three staves of music in G clef, 6/8 time, and F major. The drone note F is sustained throughout the section. The music consists of eighth and sixteenth notes.

C

D

Three staves of music in G clef, 6/8 time, and F major. The drone note F is sustained throughout the section. The music consists of eighth and sixteenth notes.

E

Three staves of music in G clef, 6/8 time, and F major. The drone note F is sustained throughout the section. The music consists of eighth and sixteenth notes.

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

5

B

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Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AABB x 3

A Am Am E E Am E Am Dm E **B** Em G

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

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steve Hendricks

A

B

13

19

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

AABB x 3

A D D A D G A D

B

A A D A D

A G A D D

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

AA BB x 3

A

F C Am G F

B

Dm G C G

C F G^{sus2} G C

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

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

Quadran Pavane

from the Inns of Court

arr. Phaedria d'Aurillac

Play once through.

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

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

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

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

Turkelone
from The Inns of Court

arr. Jadwiga Krzyzanowska

AA BB CC x 4

The musical score consists of three staves of music. The first staff begins with section A, which is repeated four times (AA). The second staff begins with section B. The third staff begins with section C. The music is in common time, with various key changes indicated by Roman numerals above the staff.

Section A: Repeated four times (AA). The key signature starts at G major (no sharps or flats) and changes to D major (one sharp), then to G major again. The melody consists of eighth and sixteenth note patterns.

Section B: The key signature changes to E major (two sharps). The melody continues with eighth and sixteenth note patterns, featuring a repeat sign and a double bar line.

Section C: The key signature changes to B-flat major (one flat). The melody continues with eighth and sixteenth note patterns, featuring a repeat sign and a double bar line.

Rehearsal Marks: The score includes rehearsal marks 1 through 13. Measures 1-4 are AA, measures 5-8 are B, measures 9-12 are C, and measures 13-16 are C.

The Earl of Essex Measure

from the Inns of Court

arr. Steve Hendricks

AAB x 2

A

5 **B**

9

Tinternell
from the Inns of Court

arr. Joseph Casazza

A BB C AAA BB C

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature. It features three measures of a melody, followed by a section labeled 'A' with lyrics 'A BB C AAA BB C'. The melody continues with measures containing chords Dm, A⁵, Dm, C, Dm, A, Gm, A⁵, and D. The bottom staff uses a bass clef and a common time signature. It follows a similar pattern with measures containing chords F, C, Dm, A, A, Dm, C, Dm, Gm, Em, A, Dm, Em, A, D, and D.

Old Alman
from the Inns of Court

arr. Paul Butler

AAB x2

A

B

5

Queen's Alman
from the Inns of Court

arr. Alaric McConnell

AABB x2

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by labels above the staff: A (Gm), D, Cm, D, Gm, B_b, B_b, Gm, D, C, F, B_b, C, D^{sus4}, and G. Measure numbers 1 through 12 are present above the staff. The music consists of eighth and sixteenth note patterns.

Madam Sosilia's Alman

from the Inns of Court

arr. Joseph Casazza

AABB x2

The musical score consists of four staves of music, likely for a band or ensemble. The staves are arranged vertically, with the top two staves in treble clef and the bottom two in bass clef. The key signature is G major (one sharp). The time signature varies between common time and 8/8. The music is divided into sections by measure numbers (6, 10, 14) and letter groups (A, B). Chords are indicated above the staff, such as G, Am, D, C, G, D, A^{sus4}, and D. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf).

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Black Alman
from the Inns of Court

arr. Robert Stockton

A

Dm C B_b C B_b Gm Dm Dm

B

F Gm Am Dm C Gm Dm Dm

C

Dm B_b Am Gm Am Bm D C D A D

11

DDm B_b C F Gm

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

F

C

F

C

1

2

E

Gm

F

C

Gm

C

D

G

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

Lorayne Alman
from the Inns of Court

arr. Paul Butler

A

(Ornamented melody)

B

Jamaica

Longways for as many as will

John Playford, *The Dancing Master*, 1670

arr. Steve Hendricks

A BB = one progression

A

F B_b F B_b F C^{sus4} F F B_b F B_b

B

F C^{sus4} F C B_b F B_b

7

12

B_b F C B_b F B_b F C^{sus4} F

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Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

11

A Am G Am Em F G Am Em C G

Am Em D C Am **B** Am G Am G

Am G Am G Am D Em G Am

Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steve Hendricks

AA BB CC

A

F B_b C F Gm A D

B

Dm Am Dm Em A Am D E A

13

C

Dm Am Dm F F B_b C F

17

F B_b C F Gm A D

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

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 music is divided into measures by vertical bar lines. Chords are indicated above the staff at specific points: Am, C, G, C, G, Am, G, C, Dm, B♭, Am, G. Time signatures change throughout the piece, including 6/4, 4/4, and 3/4.

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

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

20 **C** **A_m** **G** **C** **G** **C**

Leoncello

Domenico da Piacenza, c. 1425 (PnD)

Ax5 BB CC D E F

arr. Monica Cellio

(5)

12

17

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

A

C B_b C Gm C^{sus4} C C^{sus4} C

B

Am F Am B_b Dm Gm C G C C

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

A BB x 3

A

Am Am Dm E Am E A Am

B

Dm E Am E A Am Am Dm C G

C

C G C G C G Am E Am E A

Ly Bens Distonyx

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

A

B

Repeat B for 'long' version

C

8

13

18

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

1

Gm Gm F F Gm B_b Gm D Gm

2

3

4

5

Gm F F Gm C D G

6

7

8

9

10

11

12

13

14

Maraviglia d'Amore

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

arr. Jay Ter Louw

ABC x 4

A

13 **B**

25 **C**

37

Marchesana

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

(3)

The musical score consists of eight staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6'). The music is divided into sections labeled A, B, C, and D. Section A starts at measure 1 and ends at measure 5. Section B starts at measure 6 and ends at measure 10. Section C starts at measure 11 and ends at measure 14. Section D starts at measure 15 and ends at measure 18. The music is written for a single instrument, likely a harp or lute, with a basso continuo line indicated by a bass clef and a 'G' (for Guido) below the staff.

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

arr. Jay Ter Louw

AABB x 3

A

6

11

16

© Jay Ter Louw, SCA Octavio de Flores

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Pavane
Mille ducas

Tylman Susato, *Danserye*, 1551

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

7 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

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

A

5 C Em Dm Dm C Dm A Dm C F C Dm A⁵

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

Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

The musical score consists of four staves of music for three voices. The music is in common time and consists of three systems. The first system starts in G major and ends in C major. The second system starts in G major and ends in C major. The third system starts in B-flat major and ends in C major. The vocal parts are labeled with letters G, C, and G, corresponding to the chords indicated above the staff.

Bransle de la Montarde

for sets of 4 (or more)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Robert Smith

A

Dm C Dm Gm C Dm Dm C Dm

B

C Dm C Gm G C C Dm C

Repeat once for each dancer in the set

6

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 4 = one progression

A

Dm Gm A Dm A sus4 D

B

F C F Gm A D

Alternate harmony parts

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score consists of three staves of music 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, C, and G, which repeat in a sequence. The first section (A) starts with a treble clef and includes chords G, Am, G, Am, D, G. The second section (B) starts with an alto clef and includes chords G, C, G, G, D. The third section (C) starts with a bass clef and includes chords G, C, G, G, D. The fourth section (G) starts with a treble clef and includes chords G, D, Em, C, G, C, D, G. The music continues in this pattern, with the sections repeating. Measures are numbered 1 through 11.

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Music score for 'Galliard' by Anthony Holborne, 1599. The score consists of ten staves of music for five voices: Treble, Alto, Tenor, Bass, and Bassoon. The music is in common time, with various key signatures indicated by changes in the key signature and letter names above the staff. The vocal parts are mostly homophony, with some harmonic variation between them. The bassoon part provides harmonic support at the bottom of the texture.

Key signatures and chords labeled in the music:

- Staff 1: G, D^{sus4}, D, G, Em, D^{sus4}, D, G, C, G, C, F, Dm, A, D
- Staff 5: D, A, D, Em, F, G, D^{sus4}, D, G, C, Dm, C, Am, Bm, Am, E, A

9

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

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

13

New Yer *for Three*

Richard Schweitzer

AA BBB CCC DDD E x 4
Drone F/C

The musical score consists of two staves of music in common time (indicated by a 'C'). The top staff begins with section A, followed by section B (repeated twice), and section E. The bottom staff begins with section C, followed by section D (repeated three times). The music is composed of eighth and sixteenth note patterns. Measure numbers 1 through 7 are indicated above the staff lines.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AA BB x 3

AA BB x 3

A

Optional Descant

B

C G D G C G Am C Am

12 G D C D G Am C G D G

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steve 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

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score consists of eight staves of music. The first four staves begin in common time with a treble clef. The key signature starts in C major (no sharps or flats). The melody includes eighth-note patterns and quarter notes. The second section begins at measure 7, indicated by a repeat sign and a bass clef. The key signature changes to Am (one flat), then G major, F major, G major, C major, G^{sus4}, and back to C major. The music continues with eighth-note patterns and quarter notes.

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

11 times through

11

C Am Dm G C Am G C Am

G Am G C C Am G

C F G Em Am G C F G C

Parson's Farewell

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

The musical score consists of two staves of music for two couples. The top staff begins with section A (Dm, C), followed by section B (F, F, F). The bottom staff begins with section F and ends with section D. The score includes measure numbers 1 and 2, and a repeat sign.

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

The musical score consists of two systems of music. The first system, starting at measure 8, includes a treble staff, a bass staff, and an optional descant staff. The key signature changes from G minor (Gm) to F major (F). The melody is labeled "Melody". The second system, also starting at measure 8, includes a treble staff, a bass staff, and an optional descant staff. The key signature changes from G minor (Gm) to D major (D).

14 8

Music for five staves. Measures 14-15: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measures 16-17: Treble staff has sixteenth-note patterns. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 18: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 19: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

20 8

Music for five staves. Measures 20-21: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measures 22-23: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measures 24-25: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

26 8

Music for five staves. Measures 26-27: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measures 28-29: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measures 30-31: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

Petit Riens

for three

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro), c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

The musical score for "Petit Riens" is composed of four systems of music for three voices. The first system (measures 1-6) is labeled 'A' and features a treble clef, common time, and a basso continuo staff. The second system (measures 7-12) is labeled 'B' and also features a treble clef, common time, and a basso continuo staff. The third system (measures 13-18) continues the pattern. The fourth system (measures 19-24) concludes the piece. The vocal parts are in common time, while the continuo part is in 8/8 time.

Musical score for three staves, measures 28-35. The score consists of three staves, each with a treble clef and a key signature of one sharp. Measure 28: The first staff has eighth-note pairs (B-C, D-E, G-A). The second staff has eighth-note pairs (D-E, G-A, C-D) followed by sixteenth-note pairs (E-G, G-B, B-D). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 29: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 30: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 31: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 32: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 33: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 34: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G). Measure 35: The first staff has eighth-note pairs (D-E, G-A). The second staff has eighth-note pairs (E-G, G-B, B-D) followed by sixteenth-note pairs (G-B, B-D, D-F). The third staff has eighth-note pairs (G-A, C-D, F-G).

Petite Rose

Chris Elmes (Gaita) for dance by Ebreo

Drone: G/D

Piva

(3)

8

17

Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A

Lavena

Dm A Dm Dm A Dm A Gm

B

G G F F G

Picking of Sticks - Note Key Change!

13

G F F G

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

A

F Dm C G Am Em

9 F Dm C G Am C

17 F Dm C G Am Em

25 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 (G-clef) and the bottom staff being the bass clef (F-clef). The middle two staves are in common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measure numbers 41 and 57 are printed on the left side of the score.

Measure 41:

- Measure 1: B (Treble), F (Treble), Dm (Bass), C (Treble), G (Treble), Am (Bass), Em (Treble)
- Measure 2: F (Treble), Dm (Bass), C (Treble), G (Treble), Am (Bass), C (Treble)
- Measure 3: F (Treble), Dm (Bass), G (Treble), Am (Bass), C (Treble)

Measure 57:

- Measure 1: F (Treble), Dm (Bass), G (Treble), Em (Bass), Am (Treble), Dm (Bass), C (Treble), C (Treble)
- Measure 2: F (Treble), Dm (Bass), G (Treble), Em (Bass), Am (Treble), Dm (Bass), C (Treble), C (Treble)
- Measure 3: F (Treble), Dm (Bass), G (Treble), Em (Bass), Am (Treble), Dm (Bass), C (Treble), C (Treble)

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

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

arr. John Chandler

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (indicated by a '4'). Measure numbers are placed at the beginning of each section: 'Intro' (measures 1-5), 'Bassadanza' (measures 6-10), and 'B' (measures 11-15). The score is divided into two sections, A and B, by vertical bar lines. The vocal parts are separated by a vertical line in the center of the page. The music features various note values including eighth and sixteenth notes, and rests. The bass staff has a 'G' with a sharp sign indicating key signature.

19

C Salterello

25

D Piva

32

Rufty Tufty

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steve 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 D G

14

G C G G C G D sus4 G

Saltarello II (Prendente in Gyro)*Round for as many as will*

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

A

1 2.

B

7

C

D

Coda

Saltarello la Regina

for couples

Anonymous (15th C. Italian)

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

Verse 1,2

Chorus

Verse 3,4

Chorus

Verse 5,6

Chorus

Verse 7,8

Chorus

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

The image shows a musical score for a six-string guitar. It consists of four staves, each with a treble clef and a bass clef. The first three staves are in common time (indicated by a '4' below the clef), while the fourth staff is in 6/8 time (indicated by a '6' above the clef). The music is divided into two sections, A and B, indicated by large letters at the top of each section.

Section A:

- Staff 1: Chords Dm, Dm, Am, G, G.
- Staff 2: Continues the melody with eighth-note patterns.
- Staff 3: Continues the melody with eighth-note patterns.
- Staff 4: Continues the melody with eighth-note patterns.

Section B:

- Staff 1: Continues the melody with eighth-note patterns.
- Staff 2: Continues the melody with eighth-note patterns.
- Staff 3: Continues the melody with eighth-note patterns.
- Staff 4: Continues the melody with eighth-note patterns.

Bottom Staves (Measures 6-10):

- Staff 1: Chords Dm, Dm, Dm, G, Dm, C, Dm, Em, Dm, Em, Dm.
- Staff 2: Continues the melody with eighth-note patterns.
- Staff 3: Continues the melody with eighth-note patterns.
- Staff 4: Continues the melody with eighth-note patterns.

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

AA BB x 4

A G C C Dm G C C

B C G G D G

C C G F G F C D G G

1. 2.

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 Gm

10 **B**

F B_b B_b F B_b B_b Gm F

20

Gm D Gm C B_b Gm F Gm

30 **C**

D Gm D C D Gm D C D

39

Gm D C D Gm D C D G

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Lo Spagnoletto

for two couples

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

arr. Katrina Hunt

AABBCC x 7

A

Music for section A, featuring three staves of music for two couples. The top staff uses a treble clef, the middle staff a bass clef with an 8th note, and the bottom staff a bass clef. The key signature is one flat. The melody consists of eighth and sixteenth notes.

B

Music for section B, featuring three staves of music for two couples. The top staff uses a treble clef, the middle staff a bass clef with an 8th note, and the bottom staff a bass clef. The key signature changes to no sharps or flats. The melody includes quarter and eighth notes.

C

Music for section C, featuring three staves of music for two couples. The top staff uses a treble clef, the middle staff a bass clef with an 8th note, and the bottom staff a bass clef. The key signature changes to one sharp. The melody includes eighth and sixteenth notes.

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

A

Piva

B

C Quadernaria

D Saltarello

E Bassadanza

21

8

F

Piva

8

31

8

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Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AA BB x 3

12

Dm C Dm F C Dm

F C F C Dm C Dm

Tesara

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

A Saltarello

B Piva

C

(4)

(4)

D Saltarello

E Piva

F (4)

G Saltarello

H (4)

The musical score consists of five staves of music. Staves 1 and 2 (measures 34-37) are labeled 'Saltarello' and 'Piva' respectively. Staves 3 and 4 (measures 42-49) are labeled '(4)' above them. Staff 5 (measures 50-57) is labeled '(4)' above it. The music is written in common time with a treble clef. Measures 34-37 show eighth-note patterns. Measures 42-49 show sixteenth-note patterns. Measures 50-57 show eighth-note patterns.

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Tom Tinker

Longways for as many as well

John Playford, *The English Dancing Master*, 1651

arr. Steve Hendricks

AABB x many

A

B

A variation

Torneo Amoroso

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

(AABBCC)x2 DDEEFFGGHHJJ

arr. Katrina Hunt

A

G Am G F Gm F B_b F

B

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

C

C C Dm C^{sus4} F F B_b

F B_b F B_b F C F C^{sus4} F

Repeat AABBCC!

19

F B_b F B_b F C F C^{sus4} F

Repeat AABBCC!

6/8

6/8

6/8

6/8

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

AABBB x 3

A

Gm Dm Gm D^{sus4} B_b Dm

B

B_b Gm Dm Gm Dm

(3)

Gm B_b Dm B_b D^{sus4} Dm Gm

Vercepe

Domenico da Piacenza, c. 1425 (PnD)

Play once through

arr. Monica Cellio

A Saltarello

B Bassadanza

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

20 **E** Bassadanza Saltarello

28 **F** Quadernaria

Villanella

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

AABB x 6

A

B

9

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 two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features chords C, F, C, F, C, Dm. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It features chords C, G, C, G, C, Dm, G. A repeat sign with endings is present, labeled '1-4' for the first ending and '5.' for the second ending. The music continues with chords C, G, C, followed by a repeat sign and endings 1-4, then 5. The score concludes with a final repeat sign and endings 1-4, then 5.

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Voltate in ca Rosina

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro), c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

A

(3) **B**

(4 or 2)

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score for "La Volta" features four staves of music for a four-part ensemble. The staves are in common time and G major. The vocal parts are labeled with letters above them: G, D, Em D, and C. The arrangement includes a basso continuo part at the bottom. The music is divided into measures numbered 1 through 14.

Measure 1: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 2: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 3: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 4: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 5: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 6: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 7: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 8: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 9: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 10: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 11: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 12: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 13: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

Measure 14: G (Treble), D (Alto), Em D (Bass), C (Bass). The basso continuo part consists of eighth-note patterns.

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

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

26 A D G G G C C D G G

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

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A

G G C D G G D G

B

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

C

D

Am D G D G D G G G

10

Washerwoman's Bransle

Jean d'Estrees

The musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (indicated by a 'C'). Chords are labeled above the notes. Measure 1 starts with Gm, followed by D, B_b, F, Cm, F, Gm, D^{sus4}, and G. Measures 5-10 continue with Gm, Dm, F, Gm, D, G; Gm, D, Gm, F, F; and Gm, D^{sus4}, G respectively. The bass line provides harmonic support throughout the piece.

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

A

11 measures of music in 6/4 time, key of D minor (Dm), followed by a repeat sign and 11 more measures.

B

6 measures of music in 6/4 time, key of A minor (Am), followed by a repeat sign and 11 more measures.

11 measures of music in 6/4 time, key of D minor (Dm), followed by a repeat sign and 11 more measures.

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

A

5

B

9

