

Pennsic War XLII

The Pennsic Pile



Edited by

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Note from the Editors

Welcome to Pennsic XLIII! There are many opportunities to play for dancers at War. First, all musicians are welcome to drop in during any open dance time! This includes Tuesday, July 23 through Friday, July 26 starting around 9:00 PM, and after the officially scheduled ball ends on all other nights. Musicians are also needed to play for the following scheduled balls:

All Ages Revel: Saturday, July 27, 4pm

Beginners' Ball, Sunday, July 28, 9pm

Grand Ball (in the Great Hall): Tuesday, July 30, 9pm

A Ball in the Style of Henri III, 1584-1585: Wednesday, July 31, 9pm

If you play an instrument but haven't played dance music in the SCA before (or just want a refresher) then come to the dance band practices! There are two practices scheduled, both in the new Performing Arts Rehearsal Tent.

Sunday, July 28th, 4:30-6:00pm: practice for the Beginner's Ball

Tuesday, July 30th, 4:00-5:30pm: practice for the Grand Ball

Additionally, many dance teachers are happy to have musicians play for their classes. Stop by the dance tent and see what's going on!

Finally, we will be hosting a roundtable on the future of the Pennsic Pile at 9 AM on Tuesday, July 30th, in A&S 9. 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.

Changes for this year's edition include music for a number of additional dances, tempi and melody markings on the 15th century Italian dances, many corrections and a new organization scheme: dances are now arranged alphabetically within each dance style. Both a table of contents and an index are now provided. We have also added introductions to each section with brief references to the primary sources and suggested tempos for the tunes.

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

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

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

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

Yours in service,

Aaron Drummond and the Pennsic Pile Editors

Barony of Cynnabar

1st of July, A.S. XLVIII

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Chapter 1

Basse Danse

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

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

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

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

B

C

D

8

4

8

11

15 **E**

System E contains measures 15 through 18. It features three staves in a grand staff. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef and a key signature of one flat. The music consists of eighth and quarter notes, with some beamed sixteenth notes. Measure 18 ends with a double bar line.

19 **F**

System F contains measures 19 through 22. It features three staves in a grand staff. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef and a key signature of one flat. The music consists of eighth and quarter notes, with some beamed sixteenth notes. Measure 22 ends with a double bar line.

23 **G**

System G contains measures 23 through 26. It features three staves in a grand staff. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef and a key signature of one flat. The music consists of eighth and quarter notes, with some beamed sixteenth notes. Measure 26 ends with a double bar line.

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

Basse Danse Tenor

4

8

12

16

20

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Filles a Marier

Brussels MS 9085, 15th C.

arr. Chris Elmes / Gaïta

The musical score is written for two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The score is divided into measures by bar lines. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective systems. The title 'Basse Danse Tenor' is written above the first measure of the bottom staff. The music consists of a melody in the top staff and a bass line in the bottom staff. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line primarily consists of half notes and whole notes. The score ends with a double bar line at the final measure.

Basse Danse Tenor

Lauro

Paul Butler

Two times through

The musical score is written for a piano and a Basse Danse Tenor. It consists of three systems of four staves each. The piano part is written in treble and bass clefs, while the Basse Danse Tenor part is written in treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the piano staves: Am, C, G, C, G, Am, G, C, Dm, Bb, Am, and G. The Basse Danse Tenor part is labeled "Basse Danse Tenor (?)" and includes a small "8" below the first staff of the first system.

Am C G

Basse Danse Tenor (?)

C G Am G C

Dm Bb Am G

12

Dm G Dm Dm

16

Bb G Bb Dm

20

C Am G C G C

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Chapter 2

15th Century Italian Dances

The primary sources for 15th Century Italian dance are manuscripts from the mid- to late 15th century containing dances by (among others) the dancing masters Domenico da Piacenza (c. 1400-1470) and his student Guglielmo Ebreo (c. 1420-1848) (also known as Giovanni Ambrosio after his conversion from Judaism to Catholicism).

15th century Italian dance is somewhat unusual in that dances often change between “tempi”. These are marked in each dance. Additionally, the melody is not always the top line. Each piece has marked which line is the melody, and in bassadanza sections the tenor or cantus firmus is marked as the “melody”. Be sure to emphasize these lines when playing the dances.

The various tempi are transcribed as:

- Bassadanza: 6/4
- Quadernaria: 4/4
- Saltarello: 6/8 or occasionally 3/4
- Piva: 2/4 or 6/8

As a rough guide for tempo, keeping a constant tempo of approximately quarter note = 120 (or dotted quarter = 120 for 6/8 piva sections) regardless of the various tempi should work for many of the dances.

(See *Joy and Jealousy* by Vivian Stephens and Monica Cellio for additional information; it is available online at <http://sca.uwaterloo.ca/~praetzel/Joy-J-book/>).

Amoroso

Giovanni Ambrosio (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

17

Anello

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A Quadernaria; Melody (3)

B

C **D**

E

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Belfiore

for three

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

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

Drone: G/D

A Quadernaria; Melody (3) **B** (3)

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

F

Chirintana

Chris Elmes (Gaïta) for dance by Ebreo

AABB; repeat CCDD until done

Drone: A/E

A

Quadernaria; Melody

B

C

Piva

D

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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

1-3. 4.

Melody

B Bassadanza

(3)

C Piva **D** Quadernaria

Figlia di Guielmina

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

arr. Al Cofrin

AABBCDE x 2

Drone: D/A

A Quadernaria

Melody

B Bassadanza

C

D Quadrenaria

17

8

21 **E** Piva

8

26

8

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.

Drone: G/D

A Quadernaria; Melody (3) **B**

C **D**

E **F** (3) **G**

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

Drone: G/D

A Quadernaria; Melody

B

C Bassadanza

Melody

D Piva; Melody

Leoncello

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

arr. Monica Cellio

Ax5 BB CC D E F

Drone: F/C

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

Melody

D Bassadanza

E

F Quadernaria

Marchesana

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

arr. Monica Cellio

Drone: F/C

A Quadernaria; Melody (3) **B**

C Bassadanza

Melody

D Quadernaria; Melody

Mercantia

Domenico da Piacenza, c. 1425 (PnD)

arr. Monica Cellio

Drone: F/C

A Saltarello; Melody

B Quadernaria

C Bassadanza

D

E Melody

F

G Quadernaria

H

J Bassadanza

Melody

Petite Rose

Chris Elmes (Gaïta) for dance by Domenico

Drone: G/D

The musical score is written in 6/8 time and consists of four measures of music. Measure 1 is labeled 'A' and 'Piva'. Measure 2 is labeled 'B'. Measure 3 is labeled 'C'. Measure 4 is labeled 'D'. The score includes various musical notations such as eighth notes, quarter notes, and rests, with a final double bar line at the end of the fourth measure.

Petit Riens

for three

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

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

7 **B**

14

21

28



8

35



8

Detailed description: This block contains two systems of musical notation. The first system, starting at measure 28, consists of three staves. The top staff is in treble clef, the middle in alto clef (C-clef), and the bottom in bass clef. All staves have a key signature of one flat (B-flat). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Measure 28 begins with a repeat sign. The system concludes with a double bar line. The second system, starting at measure 35, also consists of three staves with the same clefs and key signature. It continues the melodic and harmonic development, featuring similar note values and rests. Measure 35 begins with a repeat sign. The system concludes with a double bar line. Both systems include a bracketed '8' on the left side, likely indicating a measure count or a specific performance instruction.

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Pizocara

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

arr. Monica Cellio

A Piva (3) **B** (4) **C** Bassadanza

Melody

D (3)

D Saltarello

E Piva (3)

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Aaron Pavao

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

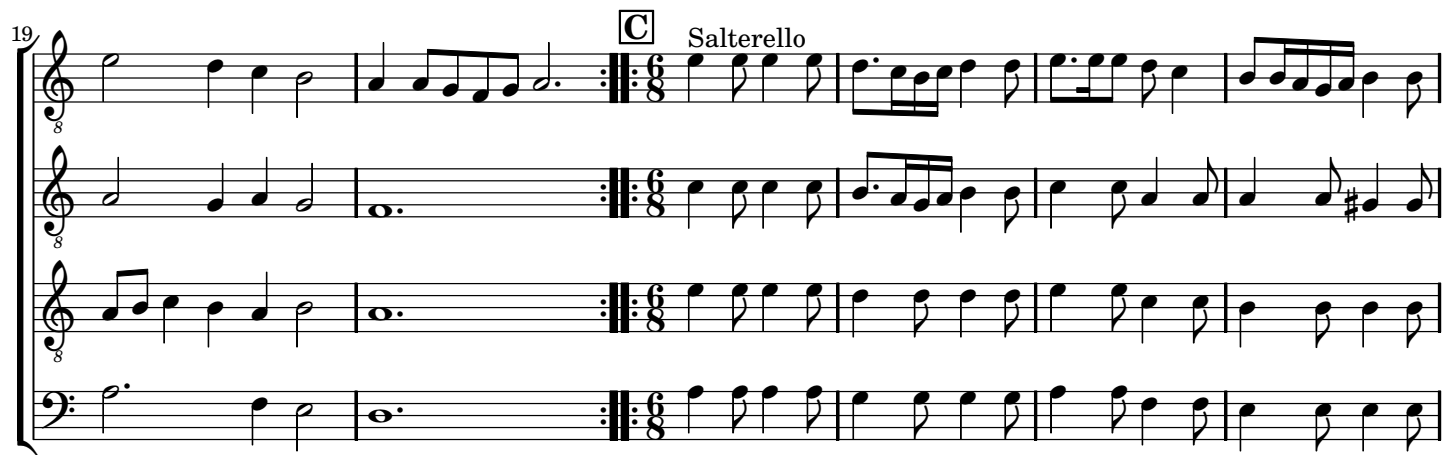
A Bassadanza; Melody

Intro

6

11

15

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

8

F Piva; Melody

25

8

31

8

Tesara

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

arr. Monica Cellio

Drone: G/D

A Saltarello; Melody **B** Piva

9

17 **C** (4)

25 (4)

34 **D** Saltarello **E** Piva

42 **F** (4) **G** Saltarello

50 **H** (4)

The musical score consists of three systems, each with three staves. The first system (measures 34-41) is in D major, labeled 'Saltarello' and 'Piva'. The second system (measures 42-49) is in F major, labeled '(4)' and 'Saltarello'. The third system (measures 50-57) is in H major, labeled '(4)'. Each system contains three staves of music with various rhythmic values and repeat signs.

Vercepe

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

arr. Monica Cellio

Play once through

Drone: D/A

A Saltarello; Melody

B Bassadanza

C Quadernaria **D** Saltarello

E Bassadanza **F** Quadernaria

The musical score is written for three staves (treble, alto, and bass clefs) and includes a drone part (D/A). The score is divided into six sections, each with a lettered key signature and a title. Section A (Saltarello; Melody) is in 6/8 time. Section B (Bassadanza) is in 6/4 time. Section C (Quadernaria) is in 2/4 time. Section D (Saltarello) is in 6/8 time. Section E (Bassadanza) is in 6/4 time. Section F (Quadernaria) is in 2/4 time. The score includes various musical notations such as notes, rests, and repeat signs.

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"

Chord progression: C Melody F C F C Dm

Chord progression: C G C G C Dm G C G C

Measure 14 includes first and second endings: 1-4 and 5.

Voltate in Ça 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 Quadernaria; Melody

(3) **B** Piva (4 or 2)

Chapter 3

Dances from the Gresley Manuscript

The Gresley manuscript dates to the late 15th or early 16th century and was re-discovered in Derbyshire, England. It contains choreography for 26 dances and music for 13. Of the few dances included here, Ly Bens Distonys and Talbott have both choreography and music in the manuscript, while Grene Gynger and New Yer appear here with music composed by Master Martin Bildner.

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

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

A Drone: F/C **B**

7 **C** **D**

8 **E**

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Ly Bens Distonys

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

A **B**

Repeat B for 'long' version

C

New Yer

for Three

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone F/C

The musical score for 'New Yer' for three voices is written in 6/8 time. It consists of two staves. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 10. The music is in a key with one flat (B-flat). The score includes various musical notations such as notes, rests, and repeat signs. Section markers A, B, C, D, and E are placed above the staves, with repeat counts (2) and (3) indicating the number of times each section is repeated. A drone F/C is indicated above the first measure.

Talbott

Gresley Manuscript, c. 1500

Drone: F/C

Intro?

A

9 (3) B C

19

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Chapter 4

Dances from the Inns of Court

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

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

Quadran Pavane

Melody from R.C.M. Ms. 1119

arr. Kristina Pereyra

Play once through.

The musical score for "Quadran Pavane" is written in G major (one sharp) and 4/4 time. It consists of a melody line and a piano accompaniment. The melody is played on a treble clef staff, and the accompaniment is split between two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The score is divided into four systems, each containing four staves. Chords are indicated above the melody line.

System 1 (Measures 1-8):

- Measures 1-2: G (treble), G (bass)
- Measures 3-4: Am G (treble), G (bass)
- Measures 5-6: Em D C G^{sus4} C (treble), G (bass)
- Measures 7-8: G^{sus4} C G D Am D (treble), D (bass)

System 2 (Measures 9-16):

- Measures 9-10: G G (treble), G (bass)
- Measures 11-12: Em Am D Am D A D Am D G (treble), D (bass)

System 3 (Measures 17-24):

- Measures 17-18: G C G (treble), G (bass)
- Measures 19-20: Em D C G^{sus4} C G^{sus4} C G D Am D (treble), D (bass)

System 4 (Measures 25-32):

- Measures 25-26: G D C D G D^{sus4} G C D G G (treble), D (bass)

Turkelone

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

A

D Gm D Gm D B \flat F B \flat F

B

Gm D G Gm D Gm D

C

Gm Dm B \flat F Gm D G

D

C C F C D

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

The musical score is written in 6/4 time and the key of D major (indicated by two sharps). It follows an AAB x 2 form. The first system (labeled 'A') contains 8 measures. The second system (labeled 'B') contains 8 measures, with a repeat sign at the beginning of the second measure. The third system (labeled '9') contains 8 measures. The melody is written on the top staff of each system, and the piano accompaniment is written on the bottom three staves. Chords are indicated by letters G, C, D, and B above the notes.

Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

A

Dm A⁵ Dm C Dm A Gm A⁵ D

B

F C Dm A A **C** Dm C Dm Gm Em A Dm Em A D D

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

A

Chords for Section A: Gm, F, Dm, C, D, Gm.

Chords for Section B: Gm, Bb, F, Gm, Bb, C, F, Bb, Gm, Dm, F, C, D, Gm.

5

B

Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score is written for four staves (two treble and two bass clefs). It is in G minor (one flat) and 3/4 time. The first system is marked with a boxed 'A' and the second with a boxed 'B'. Chord symbols are placed above the staves: Gm, D, Cm, D, Gm, Bb, Bb. The score includes repeat signs and a final double bar line.

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Madam Sosilia's Alman

Joseph Casazza

AABB x2

Chord symbols: G, Am, G, D, G, Am, D, G, D, C, G, D, G

Chord symbols: G, D, Am, G, D, C, G, C, D, A^{sus4}, D

Chord symbols: G, D, Am, G, D, C, G, C, D, A^{sus4}, D

Chord symbols: G, D, Am, C, G, D, C, G, D, G, G

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

A
Dm C B \flat C B \flat Gm Dm Dm

B
F Gm Am Dm C Gm Dm Dm

C
Dm B \flat Am Gm Am Bm D C D A D

D
Dm B \flat C F Gm F C F C

15

8

E
Gm F C Gm C D G

20

8

Lorayne Alman

Pierre Phalese (1571)

arr. Paul Butler

A **B**

(Ornamented melody)

7

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

A C G C G Am C G D G C Dm Am G Am D

B D G Dm C G G Dm C

G Am Am G C Dm C G C Dm C

1. 2.

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Chapter 5

16th Century Italian Dances

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

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

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

A few exceptions: Passo e Mezzo is written with doubled note values in cut time, so use a tempo of whole note = 100-110. There are also a few dances we have transcribed in 3/4 that are not *cascarda*, such as Contrapasso and Villanella. For 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 C B \flat C Am G 1. 2. Am

B G Am G Am G C G D G C

10

21 G C B \flat F B \flat C G C

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

Chord symbols for System A: C, C, F, E \flat , E \flat , E \flat , F, C, C.

Chord symbols for System B: C, C, F, B \flat , B \flat , F, C, F, F.

Chord symbols for System C: B \flat , B \flat , F, F, C, Dm, B \flat , C, F, F.

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Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

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

The musical score is written for three voices (Soprano, Alto, Tenor) and a Bass line. It is in the key of D major (one sharp) and 3/4 time. The score is divided into three systems, each corresponding to a section of the piece marked with a boxed letter: A, B, and C. Section A (measures 1-8) begins with a repeat sign. Section B (measures 9-16) also begins with a repeat sign. Section C (measures 17-24) begins with a repeat sign. Chord symbols G, C, and D are placed above the staves at various points. The score includes a key signature of one sharp (F#) and a time signature of 3/4.

Bizzarria d'Amore

Balletto for two couples in a diamond

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

arr. Dave Svoboda

AA BB CC x 6

The musical score is written for four staves (two treble and two bass clefs) in a 4-part setting. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems, each containing four staves. The first system (measures 1-6) is marked with a box 'A' above the first measure. The second system (measures 7-13) is marked with a box 'B' above the seventh measure. The third system (measures 14-20) is marked with a box 'C' above the fourteenth measure. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the staves: F, Gm, C, F, C, C, C, F, Gm, Am, Gm, Gm, F, Gm, Gm, C, C, F, Am, C, F, F. The score also includes first and second endings for measures 10-11 and 19-20.

Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

A C G Em F C G F G C

B C G C F Dm C Dm Bb

17 C G Am G F G C

C Bb Am G F G C

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCC x 3

[A] Dm C F F Dm Gm F C F F

[B] C C C C Dm C Dm G A A

[C] C C Dm Em A Dm G A D D D D

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Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

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

13 A Dm F C F Dm A Dm

24 A G A Dm A G A

33 **B** F C F C Dm A Dm

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

7

14

21 F C B \flat C F B \flat C F C F F **B** F Gm F Gm D

29 Gm D G F Gm F Gm D Gm C

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

Il Conto Dell'Orco

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

(AABB)x2 Cx2 or 3

A

C F C C F C C F G C

B

C F C C F C C F G Repeat AAB C

C

C F C C F C C F G C

Contrapasso Nuovo

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrapasso in Due)

A

F C F B \flat C F C F

B

B \flat C F F F B \flat C

1-2 3

13

F F B \flat C F F B \flat

20

Cm Dm C F B \flat C Dm C F 1-2 3

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

9

B

17

^{sus4}

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

AA B x 4

12

25

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

B Dm A D F⁺ Em Dm

A F⁺ C Dm A D

12

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

A G^5 Gm D A G^5 Gm D D

B Bb Bb F Bb Bb Bb F Gm F F C

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

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B

A

B

C

D

D^{sus4}

G

G

G

G

Am

G

Am

D

Em

C

D

C

D

G

G

C

G

C

G

Em

F

G

C

D^{sus4}

G

To Bx2 C B

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

A

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

13

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

B

Chords: F, G, C, B \flat , Dm C, G, C

Endings: 1, 2

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

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

11 **B**

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

23 **C**

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

1. 2. 1. 2.

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score is written for three staves (treble, alto, and bass clefs) in common time (C). The key signature has one flat (Bb). The score is divided into two main sections, A and B, each repeated seven times (AB x 7). Section A starts at measure 1 and ends at measure 14. Section B starts at measure 15 and ends at measure 28. The score includes piano accompaniment and guitar chords. The chords are: C, Dm, C, C, G, Am, G, G, G, F, Bb, C, Dm, G. The score also includes a repeat sign at measure 14 and a first/second ending at measure 28.

A

B

1-6. 7.

14



8

Gm

This system contains measures 14 through 19. It features five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 14 has a treble staff with a whole rest and a bass staff with a half note G2. Measures 15-19 show various melodic and harmonic developments across the staves. A 'Gm' chord symbol is placed above the treble staff in measure 17.

20



8

F Gm F Dm Gm

This system contains measures 20 through 25. It features five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 20 has a treble staff with a whole rest and a bass staff with a half note G2. Measures 21-25 show various melodic and harmonic developments across the staves. Chord symbols 'F', 'Gm', 'F', 'Dm', and 'Gm' are placed above the treble staff in measures 21, 22, 23, 24, and 25 respectively.

26



8

D D G Am D G G D G

This system contains measures 26 through 31. It features five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 26 has a treble staff with a whole rest and a bass staff with a half note G2. Measures 27-31 show various melodic and harmonic developments across the staves. Chord symbols 'D', 'D', 'G', 'Am', 'D', 'G', 'G', 'D', and 'G' are placed above the treble staff in measures 27, 28, 29, 30, 31, 32, 33, 34, and 35 respectively.

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

Sheet music for "Rose e Viole" in 3/4 time, featuring a four-staff arrangement (treble and bass clefs for two voices/instruments). The music is organized into four systems, each containing six measures. The key signature is one flat (B-flat). The first system is marked with a box 'A' above the first measure. Chord symbols are provided above the staves: F, Dm, C, G, Am, Em. The second system starts at measure 9 and includes chords F, Dm, C, G, Am, C. The third system starts at measure 17 and includes chords F, Dm, C, G, Am, Em. The fourth system starts at measure 25 and includes chords F, Dm, C, G, Am, C. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

System 1 (Measures 1-8):

Chords: B, F, Dm, C, G, Am, Em

System 2 (Measures 9-16):

Chords: F, Dm, C, G, Am, C

System 3 (Measures 17-24):

Chords: F, Dm, G, Em, Am, G, Am, C

System 4 (Measures 25-32):

Chords: F, Dm, G, Em, Am, Dm, C, C

Se pensando al partire

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

Arr. Emma Badowski

AA BBB

A B \flat C F C B \flat Gm A^{sus4} Dm * * Am B \flat C

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

12 F * C Gm F Gm F C F *

17 **F Dm C Dm B \flat Gm Dm A^{sus4} Dm^{*} C Dm B \flat**

23 **B \flat Gm Dm A^{sus4} D B \flat C F C B \flat Gm A^{sus4}**

28 **Dm^{*} Am B \flat C F C Dm A^{sus4} D (3)**

*: These notes were added from the original printed music to better fit the choreography for Fra. Guillaume di San Marino's reconstruction.

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

arr. David Yardley

5 times through (6 for Spagnoletta Nuova)

A

Gm F B \flat B \flat F B \flat D Gm

10 F B \flat B \flat F B \flat B \flat Gm F

20 Gm D Gm C B \flat Gm F Gm

C

30 D Gm D C D Gm D C D

39 Gm D C D Gm D C D G

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Katrina Hunt

AABBCC x 7

A

Section A consists of five measures. The first staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The second staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The third staff (bass clef) has notes G3, F3, E3, D3, C3, B2, A2, G2. Chords Gm, F, Bb, F, and Bb are indicated above the first staff.

B

Section B consists of five measures. The first staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The second staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The third staff (bass clef) has notes G3, F3, E3, D3, C3, B2, A2, G2. Chords F, C, D, Gm, D, and G5 are indicated above the first staff.

C

Section C consists of five measures. The first staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The second staff (treble clef) has notes G4, A4, Bb4, A4, G4, F4, E4, D4. The third staff (bass clef) has notes G3, F3, E3, D3, C3, B2, A2, G2. Chords F, F, Gm, D, and G5 are indicated above the first staff.

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

A

B

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.

Jouissance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC

A Dm Am Dm C F F B \flat C F

5 F B \flat C F Gm A D

B Dm Am Dm E A Am D E A

13 **C** Dm Am Dm F F B \flat C F

17 F B \flat C F Gm A D

Bransles Coupés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

① Air du branle coupé nommé **Cassandra**.



② Air du branle **Pinagay**.



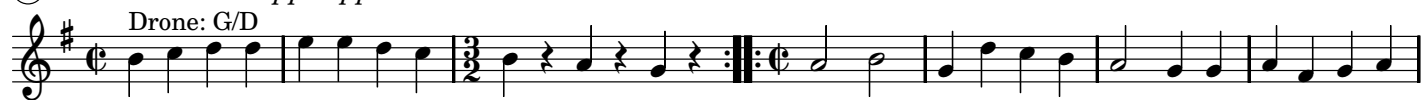
③ Air du branle coupé appelé **Charlotte**.



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



⑤ Air du branle coupé appelé **Aridan**.



Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ Air du branle **Double**.



⑦ Air du branle **Simple**. (Single)



⑧ Air du branle **Gay**.



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



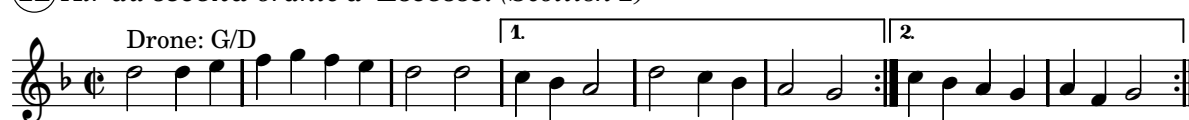
⑩ Air du branle de **Poictou**.



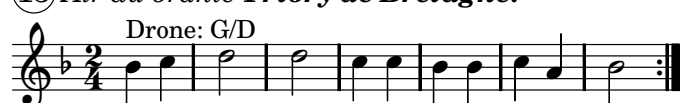
⑪ Air du **premier** branle d' **Ecosse**. (Scottish 1)



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



⑬ Air du branle **Triory de Bretagne**.



⑭ Air du branle de **Malte**. (Maltese)



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Bransles Morguez

Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D



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

Drone: G/D



⑰ Air du branle des **Hermites.**

Drone: G/D



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

Drone: C/G



⑲ Air du branle des **Chevaulx.** (Horses)

Drone: G/D



⑳ Air du branle de l' **Official.**

Drone: C/G



Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score is written for four staves, two treble and two bass clefs. It is in 4/4 time and the key signature has one sharp (F#). The score is divided into four systems, each starting with a measure number (1, 7, 13, 19) and a section letter (A, B, C, and an unlabeled section). Chord symbols are placed above the staves to indicate the harmony. The notation includes eighth and sixteenth notes, rests, and repeat signs. The final section ends with a double bar line and repeat dots.

System 1 (Measures 1-6): Section A. Chords: G, C, G, A D, G, C.

System 2 (Measures 7-12): Section B. Chords: G, D, G, D, C, D, D.

System 3 (Measures 13-18): Section C. Chords: G, C, D, G, Gm, D.

System 4 (Measures 19-24): Unlabeled section. Chords: Dm, D, Gm, D, Dm, Cm, G.

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

The musical score for "Bransle de la Haye" is presented in four systems, each with four staves. The first staff in each system contains chord annotations above the notes. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written for a four-part setting, likely for voices or instruments.

System 1 (Measures 1-6):

- Staff 1: Gm C Gm Gm D Gm Dm C Gm Gm

System 2 (Measures 7-13):

- Staff 1: D Gm C G C C G C F C

System 3 (Measures 14-20):

- Staff 1: Gm C Gm D Cm D Gm D Cm D Gm

Bransle de la Montarde

for sets of 4 (or more)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Robert Smith

A

Dm C Dm G C Dm Dm C Dm

B

C Dm C Gm G F C

Repeat once for each dancer in the set

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

Chord symbols: C, G, C, F, G^{sus4}, C, C, B \flat , Am, G, F, G, C, G^{sus4}, C.

Bransle des Lavandieres

Washerwoman's Bransle

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

Chord progression: Gm D B \flat F Cm F Gm D^{sus4} G

Chord progression: Gm Dm F Gm D G Gm D Gm F F C

Chord progression: 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

9

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). The piece is divided into five systems of staves. The first system begins with a boxed letter 'A' above the staff. The second system begins with a boxed letter 'B' above the staff and a measure rest marked with a '7' to its left. The third system begins with a boxed letter 'C' above the staff. The fourth system begins with a boxed letter 'D' above the staff. The fifth system begins with the word 'Coda' above the staff. The score includes repeat signs, first and second endings, and a final coda section.

Saltarello la Regina

Anonymous (15th C. Italian)

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

Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



La Canarie

Michael Praetorius, *Terpsichore*, 1612

Chord symbols for the first system (measures 1-4):

- Measure 1: G
- Measure 2: C
- Measure 3: G D G
- Measure 4: G

Chord symbols for the second system (measures 5-8):

- Measure 5: G C G Am G D G G
- Measure 6: Em G C G D G

Chord symbols for the third system (measures 9-12):

- Measure 9: D G Am G D G D
- Measure 10: Em Bm C G D G

Chord symbols for the fourth system (measures 13-16):

- Measure 13: C G C G C G D D G
- Measure 14: C G D

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

A

Chord symbols for System 1 (measures 1-5): C, G, C, F, C G, Am G, F, C G, Am.

Chord symbols for System 2 (measures 6-10): G, Dm C, Dm C, G, C G, Em F, C G, C. Section **B** begins at measure 10.

Chord symbols for System 3 (measures 11-15): G, G, C, D, G, C.

Measure numbers 6, 8, and 11 are indicated on the left margin.

16

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

8

21

G D G D Em Am Em Am Em Am Em F B \flat F

25

B \flat F B \flat F G C G C G C G 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 \flat 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 E \flat Gm F B \flat Gm Am F Gm Cm D G

Galliard

A Lieta Vita

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

Chord symbols for the first system: G C G G C G G Am G D G G F C

Chord symbols for the second system: C F G C G C G C Dm G C C F G D G C D G

1. A lieta vita amor c'in vita

Fa la la la la la fa la la la.

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

Fa la la la la la fa la la la.

3. Chi a lui non crede privo è di fede.

Fa la, &c.

Onde haver merta Contra se aperta
L'ira e'l furore d'un tal Signore.

Fa la, &c.

2. Hor lieta homai scacciando i guai

Fa la, &c.

Quanto ci resta viviamo in festa
e diam l'honore a un tal signore.

Fa la, &c.

4. Ne fuggir giova ch'ogli ognun trova:

Fa la, &c.

Veloci ha l'ali e foco e strali.

Dunque s'adore un tal Signore.

Fa la, &c.

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battemant du tambour

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

Qui m'a l'â - 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.

Galliard

Can she excuse

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

arr. Steven Hendricks

Chord progression for the first system (measures 1-8): Gm Bb Bb F Gm D Dm Gm Cm F Bb Eb C Gm D

Chord progression for the second system (measures 9-16): G Dm Bb Gm D Gm C F Bb Eb D Dm Gm Cm F

Chord progression for the third system (measures 17-20): Bb Cm D Eb D Bb Bb C

Chord progression for the fourth system (measures 21-24): C D D G C D G

Pavane

La dona

Tylman Susato, *Danserye*, 1551

System 1 (Measures 1-7):

- Measures 1-2: G G
- Measures 3-4: Dm Gm Am Dm Am
- Measures 5-6: Dm C F C Dm C
- Measure 7: Dm Gm F C Dm B \flat #

System 2 (Measures 8-14):

- Measure 8: A #
- Measures 9-10: Dm C F F Dm
- Measures 11-12: F Gm C^{sus4} F F C
- Measures 13-14: B \flat F C

System 3 (Measures 15-22):

- Measures 15-16: Dm Am Gm F
- Measures 17-18: Am Dm C F Em Am G C Gm C
- Measures 19-20: D⁵ A^{sus4} #
- Measures 21-22: D 1. 2.

Galliard

La dona

Tylman Susato, *Danserye*, 1551

Chord progression: Dm Dm Gm Am C F C Gm Dm Em Dm A#

5 Dm C F C F C Dm C F

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

Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

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

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

Measures 1-5 of the Galliard. The score is in 3/2 time with a key signature of one sharp (F#). It features four staves: two treble and two bass. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and an 8va marking. The third staff has a treble clef and an 8va marking. The fourth staff has a bass clef. The music consists of eighth and sixteenth notes, with some rests.

B

Measures 6-10 of the Galliard. The score continues with the same four-staff format. Measure 6 is marked with a '6' at the beginning. Measures 7-10 contain repeat signs. The music continues with eighth and sixteenth notes, and some rests.

11

Measures 11-15 of the Galliard. The score continues with the same four-staff format. Measure 11 is marked with an '11' at the beginning. Measures 12-15 contain repeat signs. The music continues with eighth and sixteenth notes, and some rests.

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The Frog Galliard

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

arr. Steven Hendricks

Chord symbols for the first system: G, D, Em, Bm, C, G, D, G, Am, G, C, D.

Chord symbols for the second system: G, D, Em, Bm, C, G, D, C, G, C, C, D^{sus4}, G.

Chord symbols for the third system: C, G, Am, E, Am, E^{sus4}, A.

Chord symbols for the fourth system: G, D, Em, Bm, C, G, D, G, G, Am, G, D^{sus4}, G.

Pavane

Mille ducas

Tyelman Susato, *Danserye*, 1551

Chord symbols for the first system (measures 1-6):

- Measure 1: Dm
- Measure 2: C
- Measure 3: Am
- Measure 4: Dm B \flat
- Measure 5: Em Am
- Measure 6: Am C

Chord symbols for the second system (measures 7-11):

- Measure 7: Am C
- Measure 8: Dm Em
- Measure 9: A
- Measure 10: D 5
- Measure 11: C

Chord symbols for the third system (measures 12-15):

- Measure 12: Dm F
- Measure 13: B \flat
- Measure 14: A
- Measure 15: C

Chord symbols for the fourth system (measures 16-19):

- Measure 16: F
- Measure 17: C
- Measure 18: Dm A 5
- Measure 19: Am B \flat G

Chord symbols for the fifth system (measures 20-23):

- Measure 20: Am F G
- Measure 21: Am B \flat Dm F
- Measure 22: C
- Measure 23: Dm A sus4

Chord symbols for the sixth system (measures 24-27):

- Measure 24: D 5
- Measure 25: C
- Measure 26: Dm A 5
- Measure 27: Am B \flat G

Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

Chord progression for Galliarde (Mille ducas):

Chords: Dm, C, Am, Dm, B \flat , Em, Am, Am, Em, Dm, F, C, Dm, A, D⁵

Chord progression for Galliarde (Mille ducas):

Chords: C, Em, Dm, Dm, C, Dm, A, Dm, C, F, C, Dm, A⁵

Chord progression for Galliarde (Mille ducas):

Chords: Am, F, B \flat , G, Am, F, G, F, G, F, C, Dm, A^{sus4}, D⁵

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Chord symbols for the first system:

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

Chord symbols for the second system:

D A D Em D 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

13

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

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

Chords: G, D, Em, D, C

Measure numbers: 5, 10, 14

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

B **C**

D

D

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

Chord symbols: C, G, C, G, G, C, Am, C, Am, Em, F, G, C, G, C, G, C, G, G, C, Am, C, Am, Em, F, G, C, Dm, Am, C.

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

AA BB x 3

A

F C Dm B \flat C B \flat F

B

B \flat Gm F C B \flat Dm Gm

13

F Gm Am B \flat C F

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

A

B

12

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

Am Em Am G Am G Am

B

Em Em Am Am

Em Em Am E Am Am

1. 2.

The musical score is written for three systems of staves. The first system (labeled A) consists of four staves (treble, alto, and two bass clefs) with a key signature of one flat and a 4/4 time signature. The melody is in the first treble staff, with chords Am, Em, Am, G, Am, G, and Am indicated above it. The second system (labeled B) also consists of four staves, with a key signature of one flat and a 4/4 time signature. The melody is in the first treble staff, with chords Em, Em, Am, and Am indicated above it. The third system (labeled 9) consists of four staves, with a key signature of one flat and a 4/4 time signature. The melody is in the first treble staff, with chords Em, Em, Am, E, Am, and Am indicated above it. The score includes a repeat sign at the end of the third system, with first and second endings indicated by '1.' and '2.'.

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

The musical score is written for three systems of staves, each containing a treble and a bass staff. The time signature is 6/4. The key signature has one sharp (F#). The score is divided into three sections: A (measures 1-8), B (measures 9-16), and a final section (measures 17-24). Chord symbols are provided above the staves.

Section A (Measures 1-8): Chords: C, C, C, G, D, G, C. Measure 8 has an 8-measure rest.

Section B (Measures 9-16): Chords: C, C, G, C, G^{sus4}, C, C, G, C, G, Am, Em, Am, C. Measure 16 has an 8-measure rest.

Final Section (Measures 17-24): Chords: Dm, Am, G, C, C, C, G, C, G^{sus4}, C. Measure 24 has an 8-measure rest.

Broome: The bonny bonny Broome

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Play 6 times

Chord symbols for the first system: A, A, D, D, G, A, D

Chord symbols for the second system: D, Em, A, A, D

Chord symbols for the third system: D, G, A, D, D, Em, A

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

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

7 C Am Dm G C C G Am Dm E A

Chirping of the Nightingale

Round for as Many as Will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A

B

9

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

A

Dm A Dm Gm Dm Gm Dm Gm A Dm A Dm Gm Dm

B

Gm Dm Gm A Am Dm Am Gm F C F

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

A D Em D G Am D G G

B

6

10

Hit or Miss (Daphne)

Square for four couples

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 Dm C B \flat A F C F **C** F

F C Dm C B \flat Dm F Gm C Dm

The musical score is written for four staves (treble and bass clefs). It consists of three systems of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The first system (measures 1-5) is marked with a box 'A' and includes chords Dm, A, Dm, F, C, Dm, and Dm. The second system (measures 6-10) is marked with a box 'B' and includes chords Dm, C, Bb, A, F, C, F, and a box 'C' with chord F. The third system (measures 11-15) includes chords F, C, Dm, C, Bb, Dm, F, Gm, C, and Dm. The score includes repeat signs and first/second endings.

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It features a G major chord (G) at the beginning and an A minor chord (Am) at the end. The second staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 6/4 time signature.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It features a G major chord (G) at the beginning and an A minor chord (Am) at the end. The second staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 6/4 time signature.

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 is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of staves, each with a treble and bass clef. The first system is marked with a box 'A' and contains 6 measures. The second system is marked with a box 'B' and contains 6 measures, starting at measure 7. The third system contains 6 measures, starting at measure 12. Chord markings are placed above the notes: Gm, D, Gm, F, C, F, F, C, Dm, F, Gm in the first system; F, Bb, F, Dm, Bb in the second system; and F, C, Dm, C, Dm, Gm, Dm, Gm, D, G in the third system. Repeat signs are used at the end of the first and second systems, and at the end of the third system.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

A

Dm Am Dm F Dm Am C

B

Am Dm Am Dm Am Am

11 Dm Dm C Am Dm Am Dm

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB CC x 3

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

B G

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

C G C G C G G D G G

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 \flat 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

Section A consists of four staves of music in C major, 4/4 time. The melody is in the first staff, with accompaniment in the second, third, and fourth staves. The key signature has one flat (B-flat). The tempo is marked 'Longways'. The section is labeled 'A' in a box. The notes are: 1. G4, A4, B4, A4, G4, F#4, E4, D4. 2. G4, A4, B4, A4, G4, F#4, E4, D4. 3. G4, A4, B4, A4, G4, F#4, E4, D4. 4. G4, A4, B4, A4, G4, F#4, E4, D4. The section ends with a double bar line and repeat dots.

B

Section B consists of four staves of music in C major, 4/4 time. The melody is in the first staff, with accompaniment in the second, third, and fourth staves. The key signature has one flat (B-flat). The tempo is marked 'Longways'. The section is labeled 'B' in a box. The notes are: 1. G4, A4, B4, A4, G4, F#4, E4, D4. 2. G4, A4, B4, A4, G4, F#4, E4, D4. 3. G4, A4, B4, A4, G4, F#4, E4, D4. 4. G4, A4, B4, A4, G4, F#4, E4, D4. The section ends with a double bar line and repeat dots.

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

B

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Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and quarter notes, and a final double bar line with repeat dots. Above the staff are the chord letters G, C, G, D, G, G, D, and G. The second staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The third staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. A small '8' is written below the third staff.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and quarter notes, and a final double bar line with repeat dots. Above the staff are the chord letters G, C, G, D, G, G, C, G, D, and G. The second staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The third staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. A small '8' is written below the third staff. A '5' is written above the first staff.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and quarter notes, and a final double bar line with repeat dots. Above the staff are the chord letters G, C, G, D, G, G, C, G, D, and G. The second staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The third staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melody of eighth and quarter notes. A small '8' is written below the third staff. A '9' is written above the first staff.

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

The musical score is written for four staves in 6/8 time. It consists of two systems of four staves each. The first system is marked with a box 'A' at the beginning and a box 'B' at the end of the first measure. The second system begins with a measure number '6' and continues the melody. Chords are indicated above the staves: Am, Am, E, E, Am E, Am E, Am Dm, E, Em G, G, Am E, Am Dm E, Em G, C G, Am E, Am E, Am E, A.

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

The musical score is written for a square dance in D major (two sharps) and 6/8 time. It consists of three systems of music, each with a treble staff, a middle staff (likely for a second treble part), and a bass staff. The first system is marked with a boxed 'A' and includes first and second endings. The second system is marked with a boxed 'B' and also includes first and second endings. The third system is marked with a boxed 'A' and includes first and second endings. Chord symbols (D, A, G) are placed above the treble staff in the first system. Measure numbers 5 and 9 are indicated at the start of the second and third systems, respectively.

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score is written for four staves in 6/4 time. It consists of three systems of music, each with four staves (two treble and two bass clef). The first system is marked with a box 'A' and includes chords F, C, Am, G, and F. The second system is marked with a box 'B' and includes chords Dm, G, C, and G. The third system includes chords C, F, G^{sus2}, G, G, and C. The score includes repeat signs and a final double bar line.

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

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

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

A

B

D

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

A C B \flat C Gm C^{sus4} C C^{sus4} C

B Am F Am B \flat Dm Gm C G C C

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

The musical score is written for four staves (treble and bass clefs) in 4/4 time. It consists of three systems of staves, each with a key signature of one sharp (F#) and a common time signature of 4/4.

System 1 (Measures 1-5): The first system contains measures 1 through 5. The chords are: Am Am (measures 1-2), Dm E (measures 3-4), Am (measure 5). The key signature is one sharp (F#).

System 2 (Measures 6-10): The second system contains measures 6 through 10. The chords are: Dm E (measures 6-7), Am (measure 8), E A (measures 9-10). The key signature is one sharp (F#). A repeat sign is placed at the beginning of measure 6.

System 3 (Measures 11-15): The third system contains measures 11 through 15. The chords are: C G (measures 11-12), C G (measures 13-14), Am E (measures 15-16). The key signature is one sharp (F#). A repeat sign is placed at the beginning of measure 11.

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

Chord symbols: Gm Gm F F Gm B \flat Gm D Gm

Chord symbols: 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

6

11

16

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Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

First system of musical notation (measures 1-4). The music is in 6/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The first staff includes chord markings: G, C, G, C, G, C, G, C. The first staff ends with a repeat sign.

Second system of musical notation (measures 5-8). The music continues in 6/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The first staff includes chord markings: C, G, G, C, C. The first staff ends with a repeat sign.

Third system of musical notation (measures 9-12). The music continues in 6/4 time. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The first staff includes chord markings: Bb, Bb, G, C, G, C, G, C. The first staff ends with a repeat sign.

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

Measures 1-4 of section A. Chords: Dm, Gm, A, Dm, A^{sus4}, D. The key signature has one flat (Bb).

B

Measures 5-8 of section B. Chords: F, C, F, Gm, A, D. The key signature has one flat (Bb).

9

Alternate harmony parts

Measures 9-12 of alternate harmony parts. The key signature has one flat (Bb).

13

Measures 13-16. The key signature has one flat (Bb).

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 is written for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. It consists of three systems of staves, each with four parts. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with guitar chords: G, Am, D, C, and Em. The first system starts with a boxed 'A' and ends with a boxed 'B'. The second system starts with a '6' and ends with a 'D'. The third system starts with an '11' and ends with a 'G'. The score includes repeat signs and a final double bar line.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Chord symbols: G, D, C, Am

Measure numbers: 6, 12, 18

Section markers: A, B

Optional Descant

First and Second Endings (1, 2)

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

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

11 G Am Em G Am E Am Em G Am

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

The musical score for 'Old Mole' is written in 4/4 time and consists of 11 measures. It is arranged for piano accompaniment with three systems, each containing a treble and bass staff. Chords are indicated above the treble staff. The key signature is one flat (B-flat).

System 1 (Measures 1-5):

- Measure 1: C
- Measure 2: Am
- Measure 3: Dm
- Measure 4: G
- Measure 5: C

System 2 (Measures 6-10):

- Measure 6: Am
- Measure 7: G
- Measure 8: C
- Measure 9: C
- Measure 10: Am

System 3 (Measures 11-15):

- Measure 11: C
- Measure 12: F
- Measure 13: G
- Measure 14: Em
- Measure 15: Am

The score ends with a double bar line after measure 15.

Parson's Farewell

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A Dm C Dm C Dm Am Am F F F

B F C C Dm Dm A D D

Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A Lavena

Dm A Dm Dm A Dm A Gm

5 Gm Dm C Dm Gm Dm A D

B Picking of Sticks - Note Key Change!

G G F F G

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

The musical score is written for four staves. The first two staves of each system are in 6/8 time, and the last two are in 5/8 time. The key signature is one sharp (F#). The score is divided into three systems of measures. The first system (measures 1-6) is marked with a 'D' above the first staff. The second system (measures 7-13) is marked with a sequence of 'C', 'G', 'D', 'G', 'G', 'D', 'G', 'D', 'G', 'D', 'G', 'D', 'G', 'D' above the first staff. The third system (measures 14-20) is marked with a sequence of 'D', 'G', 'G', 'D', 'D', 'G', 'G', 'D', 'G', 'D', 'D', 'G' above the first staff. The score includes various musical notations such as notes, rests, and bar lines.

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

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

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

Saint Martins

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

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

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

The musical score for "Scotch Cap" is written in 4/4 time and consists of two systems, each with four staves (treble and bass clef). The first system begins with a key signature of one flat (D minor) and includes a repeat sign. The second system continues the melody and includes a key signature change to C major. The score is divided into two systems, each with four staves (treble and bass clef). The first system includes a repeat sign and a key signature change to D minor. The second system continues the melody and includes a key signature change to C major.

System 1:

- Staff 1 (Treble): **A** Dm Dm Am G G **B** Dm
- Staff 2 (Treble): 8
- Staff 3 (Treble): 8
- Staff 4 (Bass): 8

System 2:

- Staff 1 (Treble): 6 Dm Dm Dm G Dm C Dm Em Dm Em Dm
- Staff 2 (Treble): 8
- Staff 3 (Treble): 8
- Staff 4 (Bass): 8

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

A G C C Dm G C 1. 2.

B C G G D G

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

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

The musical score for 'Stingo' is written in 6/4 time and D minor. It consists of four staves: two treble staves and two bass staves. The first system (measures 1-6) has chords Dm, C, Dm, Dm, Dm, and C above the staves. The second system (measures 7-11) has chords Dm, Dm, F, C, and Dm above the staves. The third system (measures 12-15) has chords F, C, F, C, Dm, C, and Dm above the staves. The score is marked 'AA BB x 3' at the beginning.

Tom Tinker

Longways for as many as well

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x many

A

B

A variation

Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

Chord symbols for the first system (measures 1-6): G D G D G D G D G G C G D G D G F G D G

Chord symbols for the second system (measures 7-13): D Em Am D G D G D G D G G G C G D G D G

Chord symbols for the third system (measures 14-20): F G D G G D G D G F G D G D Em Am D G

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

The musical score is written for three systems of staves, each containing a treble and a bass staff. The key signature is one flat (Bb) and the time signature is 6/4. The score is divided into three systems, each with a repeat sign at the end. The first system is marked with a box 'A' and the second with a box 'B'. The third system is marked with a box 'C' and a repeat sign. The score includes various musical notations such as chords (Gm, Dm, Bb, D^{sus4}), repeat signs, and a final measure marked with a repeat sign and the number (3).

System 1 (Measures 1-5): Chords: Gm, Dm, Gm, D^{sus4}, Bb, Dm. Measure 5 ends with a repeat sign.

System 2 (Measures 6-10): Chords: Bb, Gm, Dm, Gm, Dm. Measure 10 ends with a repeat sign.

System 3 (Measures 11-15): Chords: Gm, Bb, Dm, Bb, D^{sus4}, Dm, Gm. Measure 15 ends with a repeat sign and the number (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

A

B

11

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is the vocal melody in treble clef, 6/4 time, with a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with a final double bar line and repeat sign. The second staff is a piano accompaniment in treble clef, 6/4 time, featuring a bass line of eighth and quarter notes. The third staff is a piano accompaniment in treble clef, 6/4 time, featuring a bass line of eighth and quarter notes. The fourth staff is a piano accompaniment in bass clef, 6/4 time, featuring a bass line of eighth and quarter notes. The score includes a key signature of one flat (B-flat) and a time signature of 6/4. The tempo is marked 'Andante'. The score is labeled 'A' in the top left corner.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a four-staff format, with the top staff for guitar and the bottom three staves for piano. The key signature is D minor (Dm), and the time signature is 4/4. The score begins with a measure marked with a '9' in the top left corner. The guitar part features a melodic line with chords Dm, G, C, C, F, G, and C. The piano part provides a harmonic accompaniment, with the left hand playing a steady bass line and the right hand playing chords and single notes. The score concludes with a double bar line and repeat dots.

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