Pennsic War XLIII

The Pennsic Pile

Edited by

Margaret Raynsford
Aaron Drummond

Contact: pile@thedancingmaster.net

Copyright Notice

The editors have made every effort to ensure that the contents of this book may be freely duplicated and performed within the Society for Creative Anachronism. Most of the music contained in this publication is subject to copyright protection, noted on each piece. If a copyright is not noted, the piece is believed to be in the public domain. Thanks to all the arrangers who have given permission for their settings to be published for use within the SCA.

Several arrangers have given permission for their works to be used under a Creative Commons license. The licences are briefly outlined below; see `creativecommons.org` for more information.

CC BY: You may duplicate, modify, perform, and record the work, including for commercial purposes, so long as the original author is attributed.

CC BY-NC: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially.

CC BY-NC-SA: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially; additionally, all derivative works must be shared under the same terms as the original.

For works not under a Creative Commons license, please contact the arranger if you wish to republish the work, make a recording, or use it outside the Society for Creative Anachronism.

Contact information for the arrangers is provided below:

Russell Almond (Mustapha al-Muhaddith): `almond@acm.org`
Emma Badowski (Margaret Raynsford): `emmabadowski@gmail.com`
Paul Butler (Arden of Icombe): `pbutler@crab.rutgers.edu`
Joseph Casazza (Giuseppe Casazza): `jacasazza1@verizon.net`
Monica Cellio (She'erah bat Shlomo): `cellio@pobox.com`
Al Cofrin (Avatar of Catsprey): `avatar1@flash.net`
Aaron Elkiss (Aaron Drummond): `aelkiss@umich.edu`
Steven Hendricks (Samuel Piper): `steve@thehendricks.net`
Katrina Hunt (Mathilde Adycote): `mathilde@lochac.sca.org`
Monique Rio (Jadwiga Krzyzanowska): `mrio@umich.edu`
Dave Lankford (Dafydd Arth): `davebearin@yahoo.com`
Aaron Pavao (John Chandler): `aaron@pavao.org`
Richard Schweitzer (Martin Bildner): `martin.bildner@sympatico.ca`
Dennis Sherman (Robyyan Torr d'Elandris): `rtesca-robyyan@yahoo.com`
Robert Smith (Alaric McConnell): `alaric@pobox.com`
Robert Stockton (Robin the Just): `stocktonrgs@gmail.com`
Dave Svoboda (Arslan ibn Da'ud): `svoboda@cmu.edu`
Jay Ter Louw (Octavio de Flores): `octaviodeflores@earthlink.net`
Kathy Van Stone (Elsbeth Anne Roth): `elsbeth@pobox.com`
David Yardley (Geoffrey of Exeter): `d.g.yardley.03@cantab.net`

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 29 through Thursday, July 31 starting around 9:00 PM, and after the officially scheduled ball ends on all other nights. Musicians are also needed and welcome to play for the following scheduled balls:

Friday, August 1, 8-10pm: SCA Dance History Ball
Saturday, August 2, 11am–1pm: Children's Ball
Saturday, August 2, 9pm: Dance Games
Sunday August 3, 9 pm: Beginners' Ball
Monday, August 4, 9 pm: Grand Masked Ball
Tuesday, August 5, 12pm: In Pursuit of Playford
Tuesday, August 5, 7pm: Dancing Teens
Tuesday, August 5, 9 pm: To Italy and Beyond
Wednesday, August 6, 11 pm: Brawlfest
Thursday, August 7, 9pm: Numerological 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!

Changes for this year's edition include music for a number of additional Gresley dances and basse dances as well as the addition of period arrangements for several dances.

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 Margaret Raynsford
19th of June, A.S. XLIX

Table of Contents

Basse Dance

La Allemande 2
Amours 3
Danse de Cleves 4
Cupido 7
Lauro 8
Le Petit Rouen 10

15th Century Italian Dances

Amoroso 14
Anello 15
Belfiore 16
Chirintana 17
Colonesse 19
Figlia di Guielmina 20
Gelosia 22
Gratiosa 23
Leoncello Vecchio 24
Marchesana 25
Mercantia 27
Petit Riens 28
Pizocara 31
Rostiboli Gioioso 32
Spero 34
Tesara 36
Vercepe 38
Vita di Cholino 39
Voltate in ca Rosina 40

Dances from the Gresley Manuscript

Grene Gynger 42
Ly Bens Distonys 43
New Yer 44
Oringe 45
Rawty 46
Roye 47
Talbott 48

Dances from the Inns of Court

Quadran Pavane 50
Turkelone 51
Earl of Essex Measure 52
Tinternell 53
Old Alman 54
Queen's Alman 55
Madam Sosilia Alman 57
Black Alman 58
Lorayne Alman 60
New Alman 61

16th Century Italian Dances

Alegrezza d'Amore 64
Alta Regina 65
Bella Gioiosa 66
Bizzarria d'Amore 67
La Caccia d'Amore 68
Candida Luna 69
La Castellana 70
Chiara Stella 71
Chiaranzana 73
Contentezza d'Amore 74
Il Conto dell'Orco 76
Contrapasso 77
Fedelta 78
Fiamma d'Amore 79
Ballo del Fiore 80
Fulgente Stella 81
Furioso All'Italiana 82
Gracca Amorosa 83
Maraviglia d'Amore 84
Ombrosa Valle 85
Passo e Mezzo 86
Rose e Viole 88
Spagnoletta (Caroso) 90
Lo Spagnoletto (Negri) 91
Villanella 92

Dances from Arbeau's *Orchesographie*

Jouyssance Vous Donneray 94
Bransle Suites 96
Bransle de Chevaulx (Horses') 100
Bransle de la Haye 101
Bransle Montarde 102
Bransle Official 103
Bransle de Lavandieres (Washerwomen's) 104

Improvised Dances

Cantiga 119 (Piva) 106
Saltarello II 107
Saltarello la Regina 108
Canaries 109
Courante CLXXXIII 110
Courante CXLII 112
Galliard "A Lieta Vita" 113
Pavane "Belle Qui Tiens Ma Vie" 114
Galliard "Can She Excuse" 115
Pavane and Galliard "La Dona" 116
Pavane and Galliard "Earl of Salisbury" 118
The Frog Galliard 121
Pavane and Galliard "Mille Ducas" 122
Monsieur's Almain 125
Galliard "New Yeere's Gift" 126
La Volta (Byrd) 128
Volte CCX (Praetorius) 130

English Country Dances

Adson's Sarabande 132
All in a Garden Green 133
Argeers 134
Black Nag 135
Boatman 136
Chestnut, or Dove's Figary 137
Chirping of the Nightingale 138
Confesse (his Tune) 139
Cuckolds All A Row 140
Daphne (for Hit or Miss) 141
Dargason, or Sedany 142
Dull Sir John 143
Faine I Would if I Could 144
Fine Companion 145
Gathering Peascods 146
Glory of the West 147
Goddesses 148
Grimstock 149
Halfe Hannikin 150
Hearts' Ease 151
Hyde Park 152
If All the World Were Paper 153
Jenny Pluck Pears 154
Lord of Carnarvan's Jigg 155
Lull Me Beyond Thee 156
Mage on a Cree 158
Maiden Lane 157
Merry Merry Milkmaids 159
Millison's Jigg 160
My Lady Cullen 161
New Bo Peep, The 162
Newcastle 163
Nonesuch 164
Old Mole 165
Parson's Farewell 166
Picking of Sticks 167
Rufty Tufty 168
Saint Martins 169
Scotch Cap 170
Sellinger's Round 171
Stingo 172
Trenchmore 173
Upon a Summer's Day 175
Whirligig 176

Chapter 1

Basse Danse

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

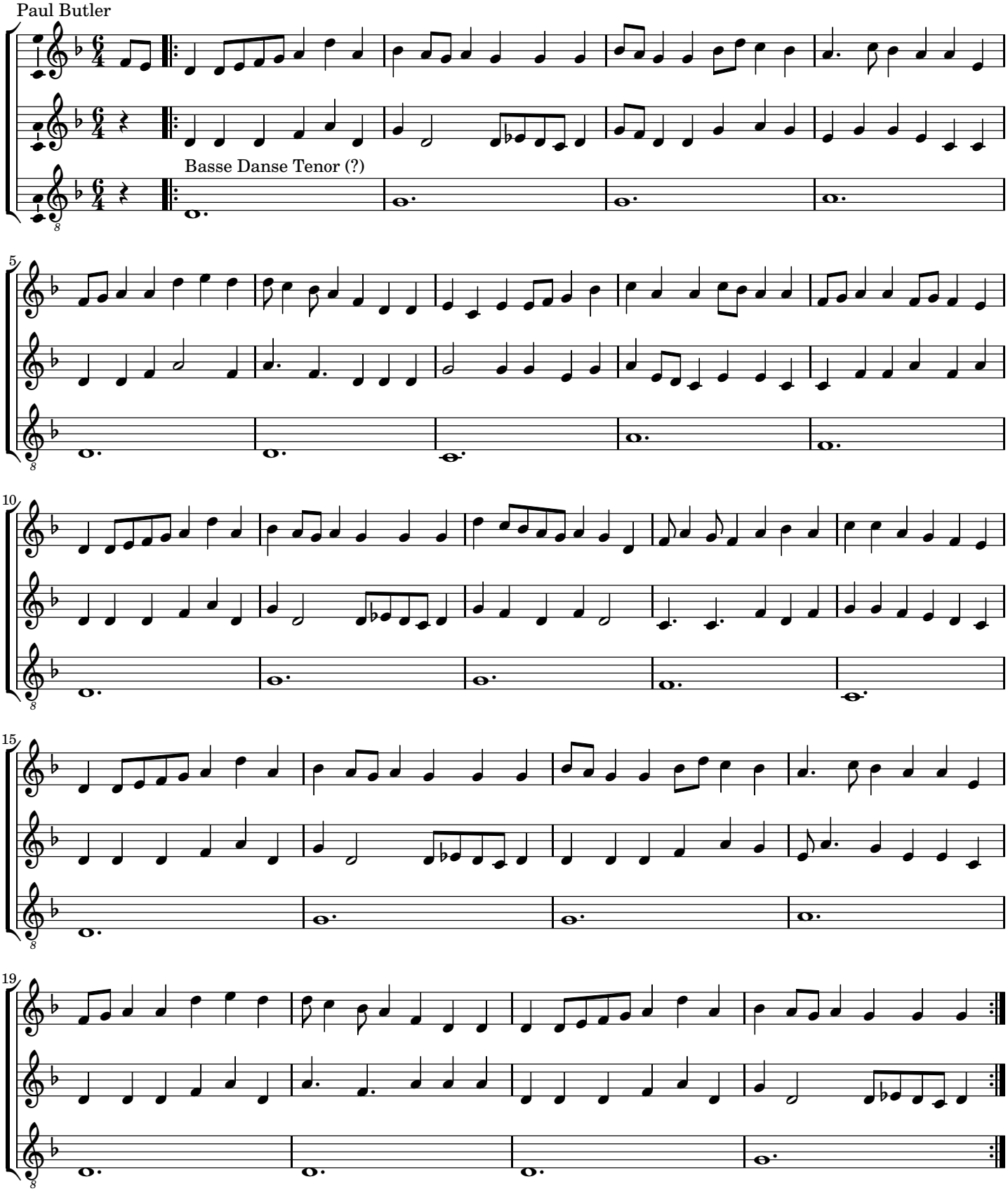
In the Pennsic Pile, the tenor / cantus firmus is marked for each dance. Be sure that this is the most prominent line as the dancers are dancing to it rather than the improvised melody. The exception is Danse de Cleves: in this dance the given melody appears in the source, so emphasize this line as well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

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

La Allemande

Paul Butler

Basse Danse Tenor (?)

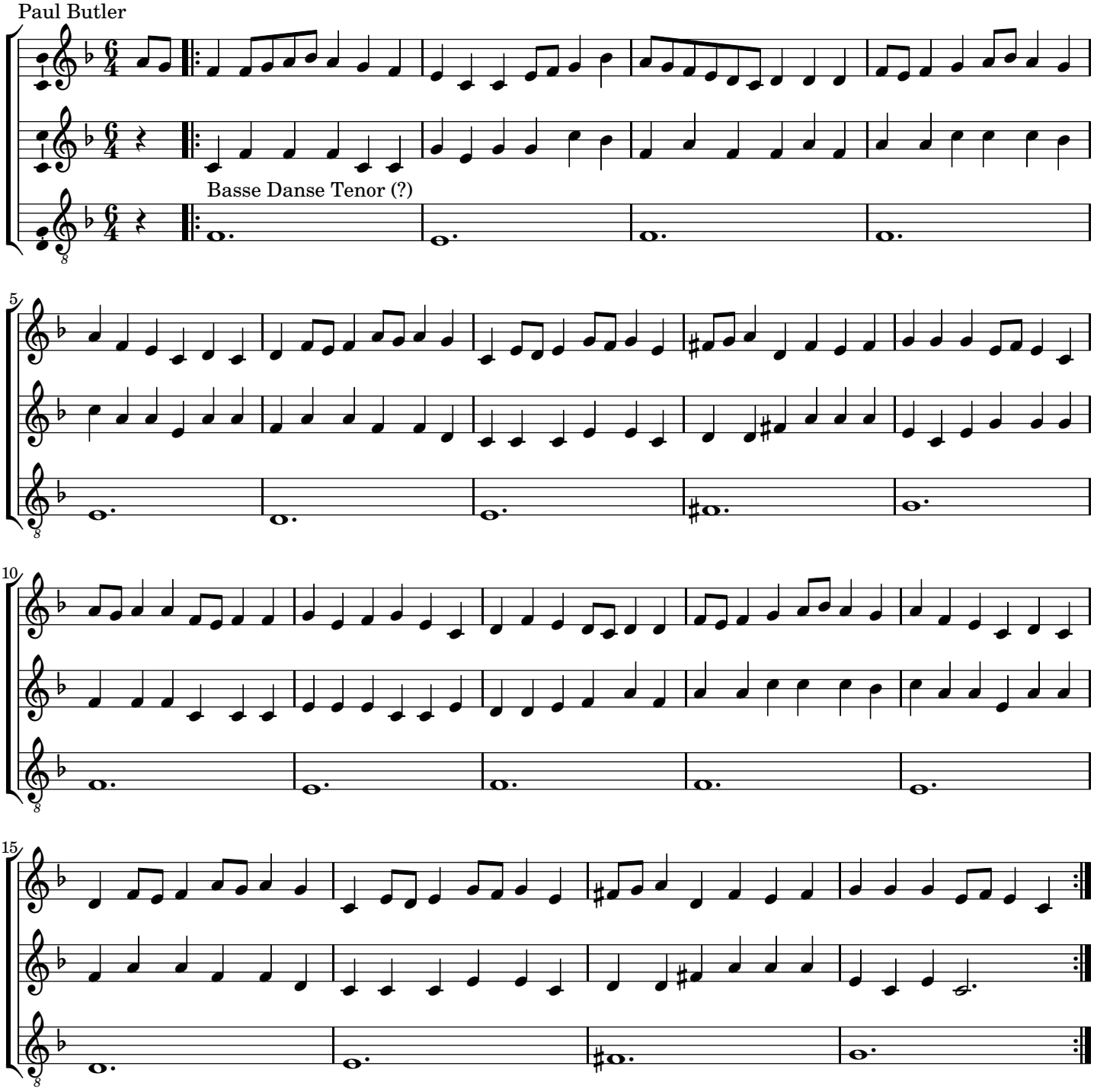


© Paul Butler, SCA Arden of Icombe
Permission granted to use this work for any purpose with attribution.

Amours

Paul Butler

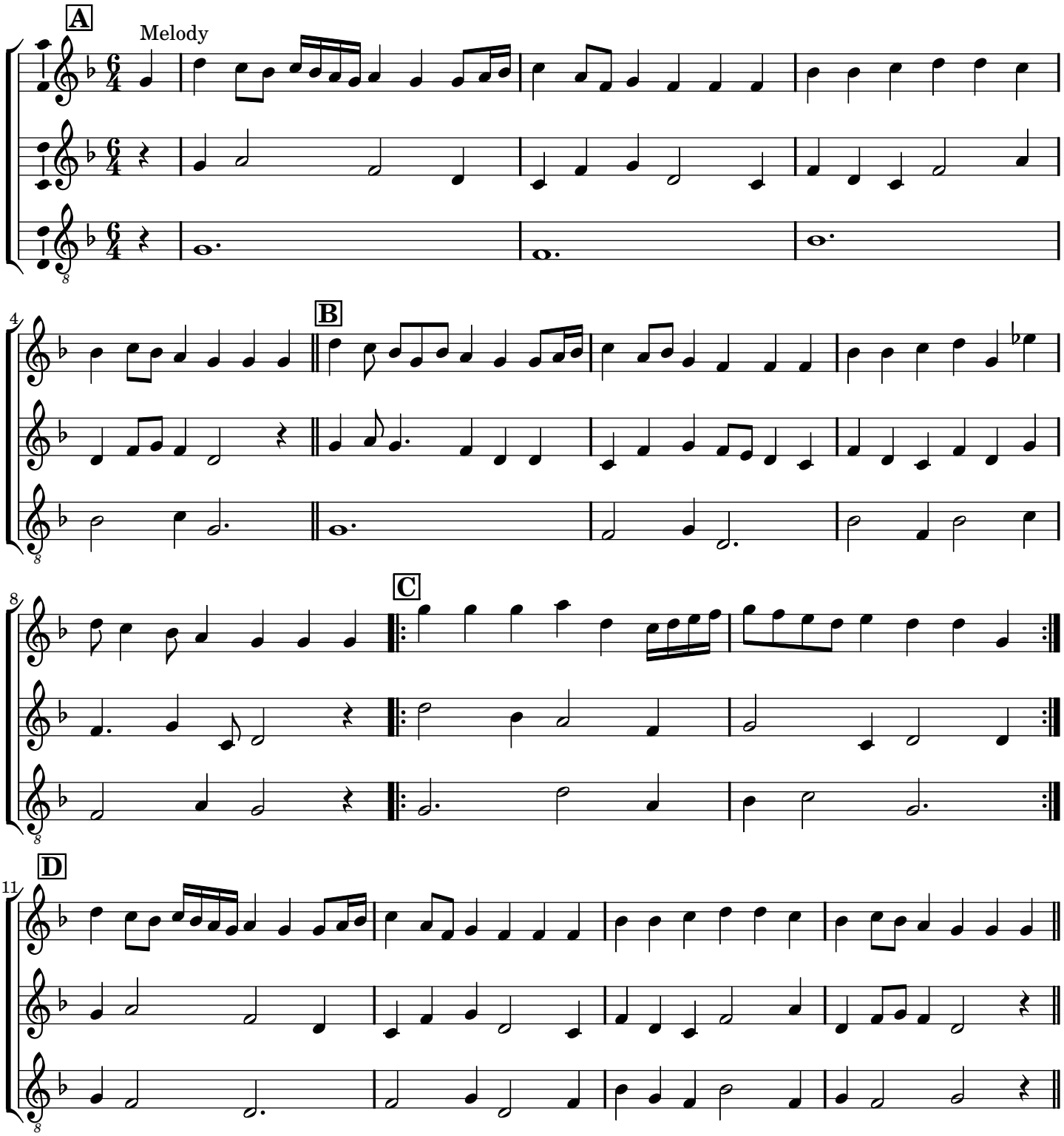
Basse Danse Tenor (?)



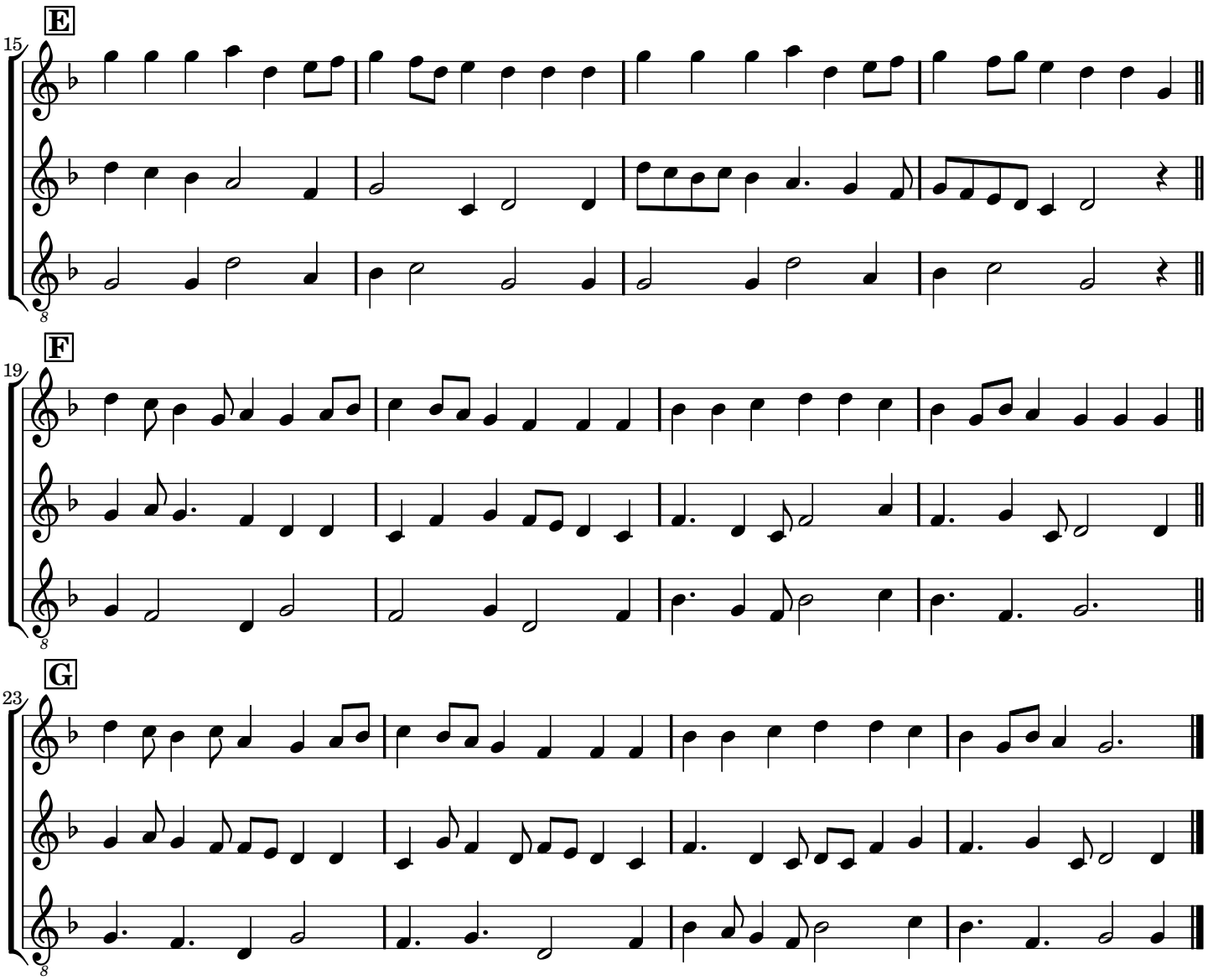
© Paul Butler, SCA Arden of Icombe
Permission granted to use this work for any purpose with attribution.

Danse de Cleves

Brussels MS 9085, 15th C. arr. David Yardley



© David Yardley, SCA Geoffrey of Exeter

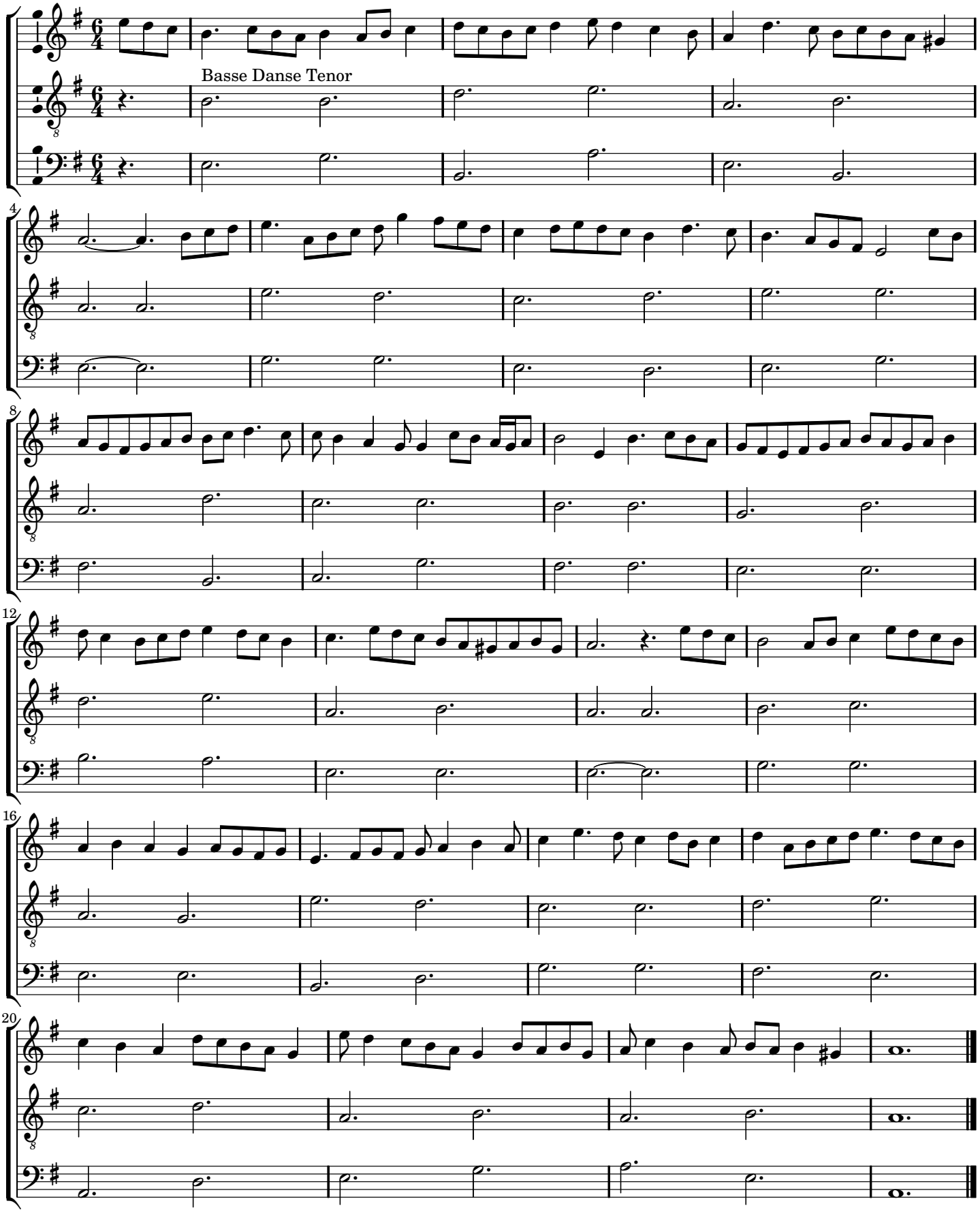


Free for non-profit use.

(This page intentionally left blank)

Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465 arr. Jay Ter Louw

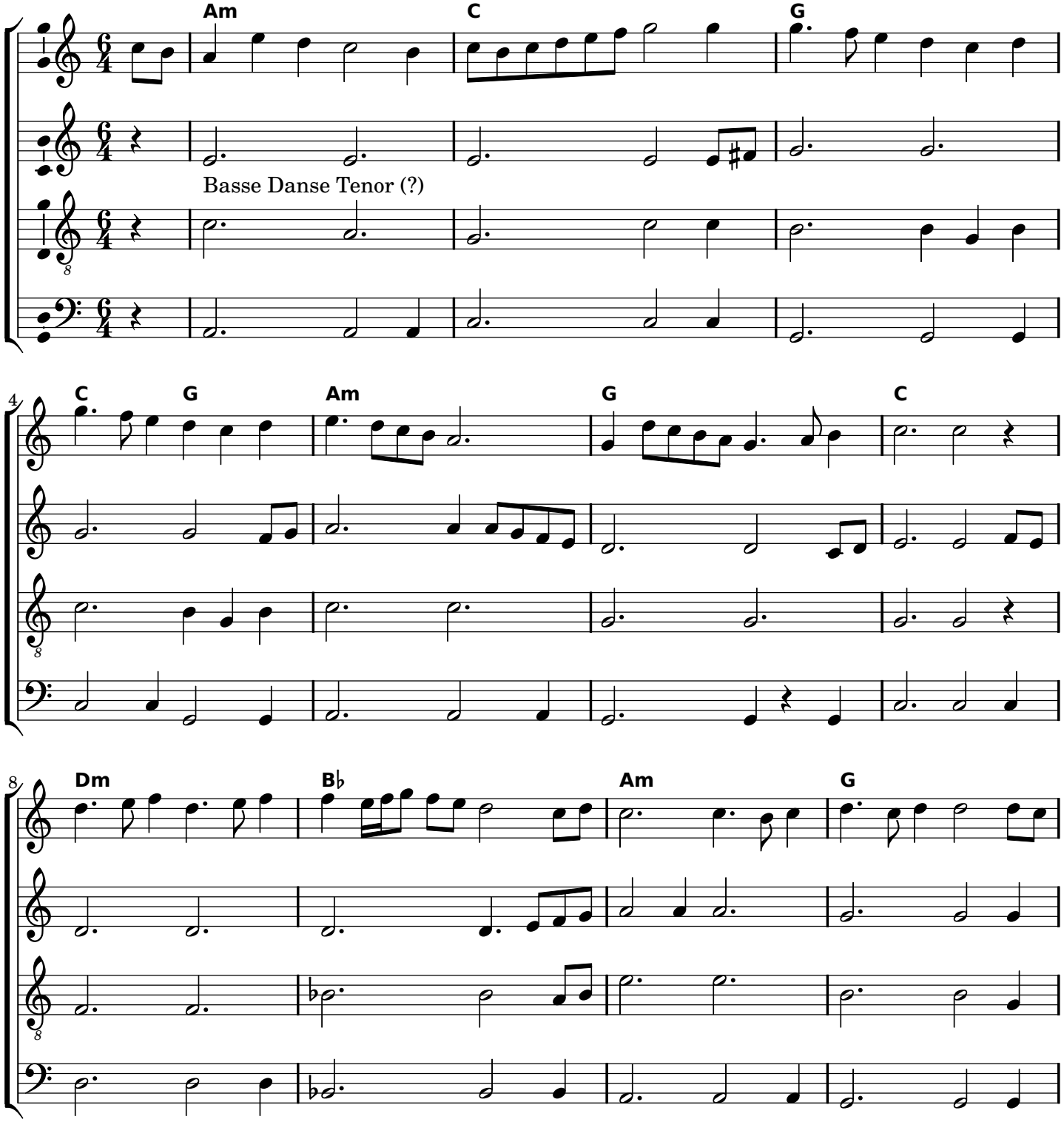


© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

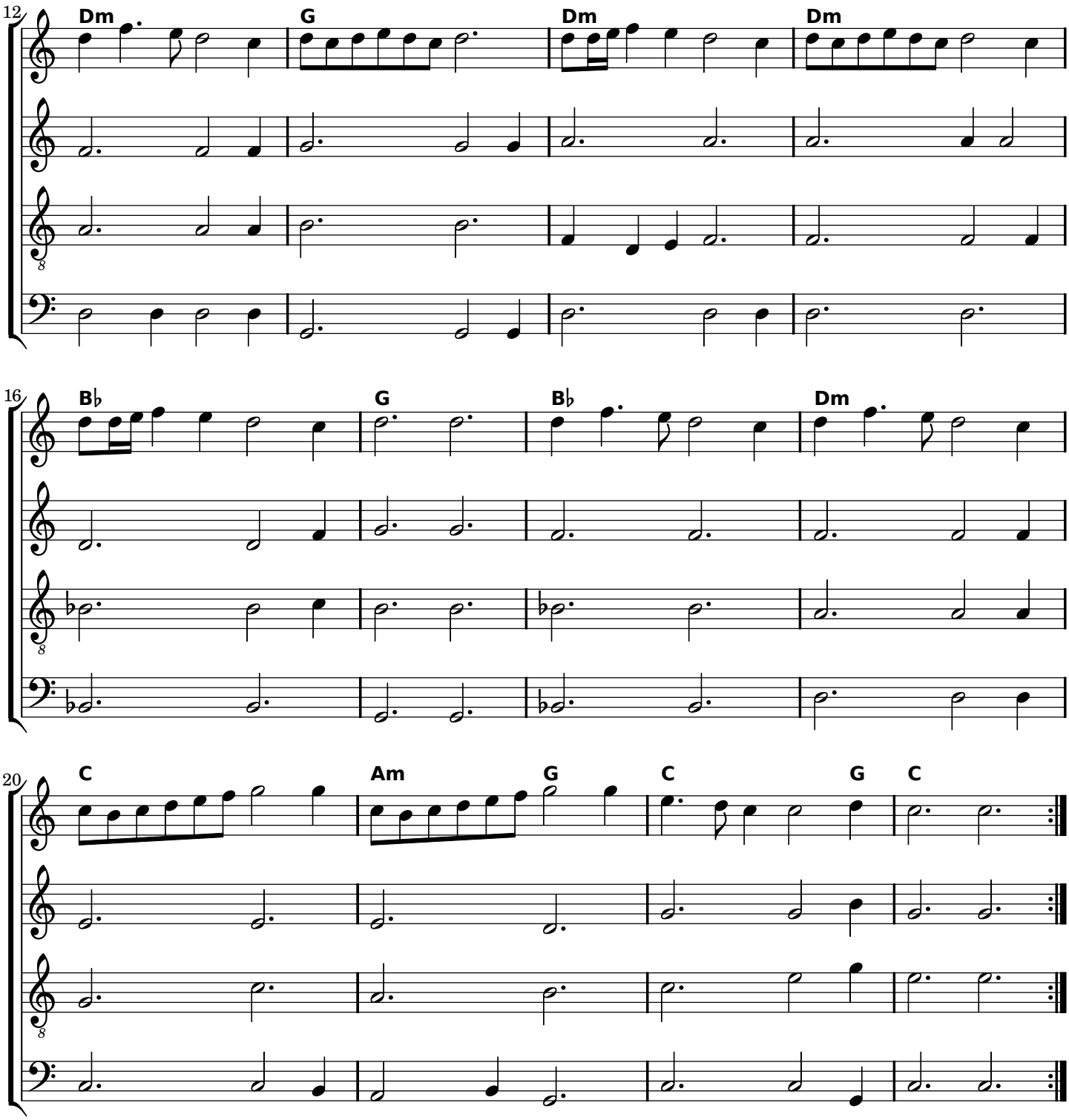
Lauro

Paul Butler

Two times through



© Paul Butler, SCA Arden of Icombe

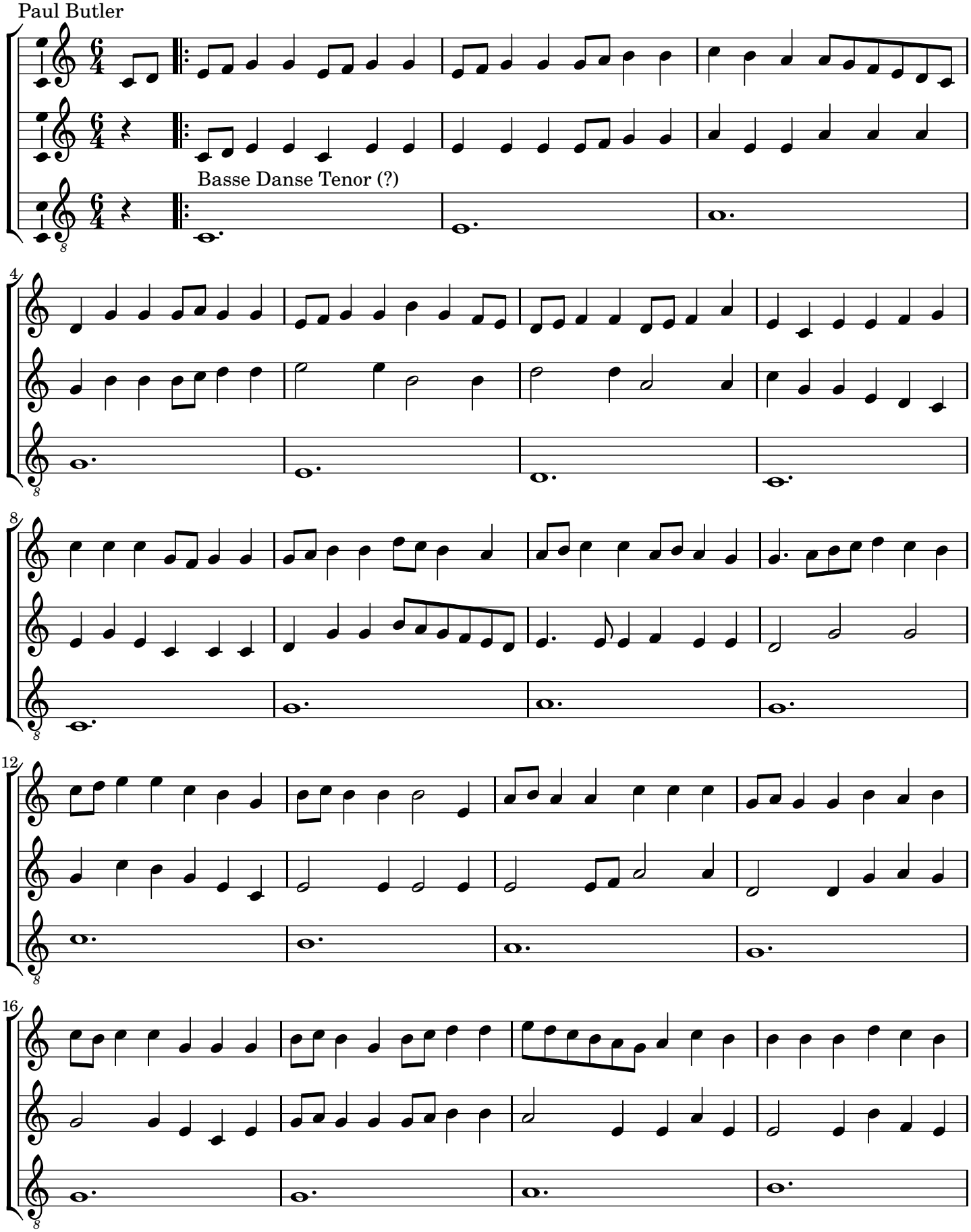


Permission granted to use this work for any purpose with attribution.

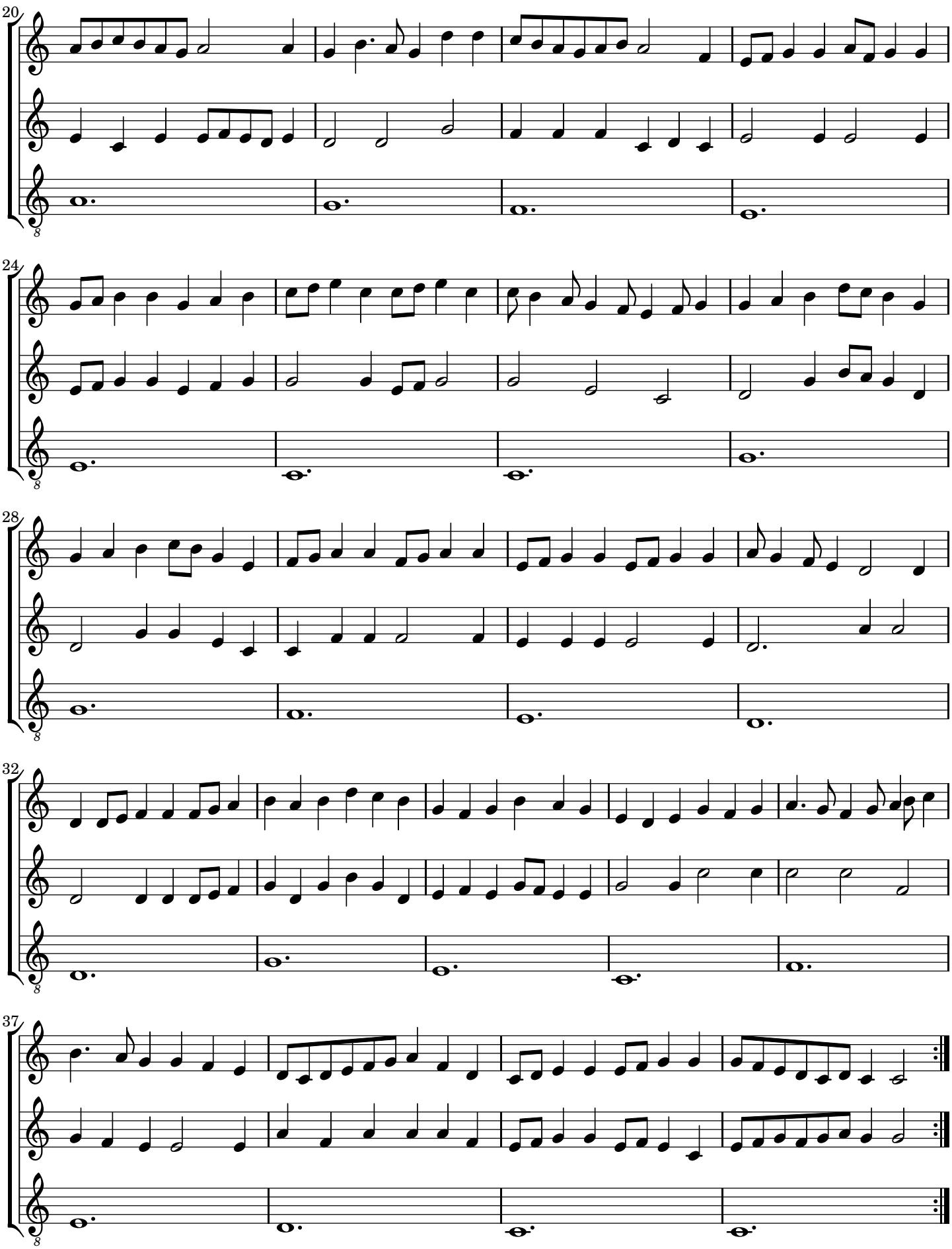
Le Petit Rouen

Paul Butler

Basse Danse Tenor (?)



© Paul Butler, SCA Arden of Icombe



Permission granted to use this work for any purpose with attribution.

(This page intentionally left blank)

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 Catholocism).

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

The various tempi are transcribed as:

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

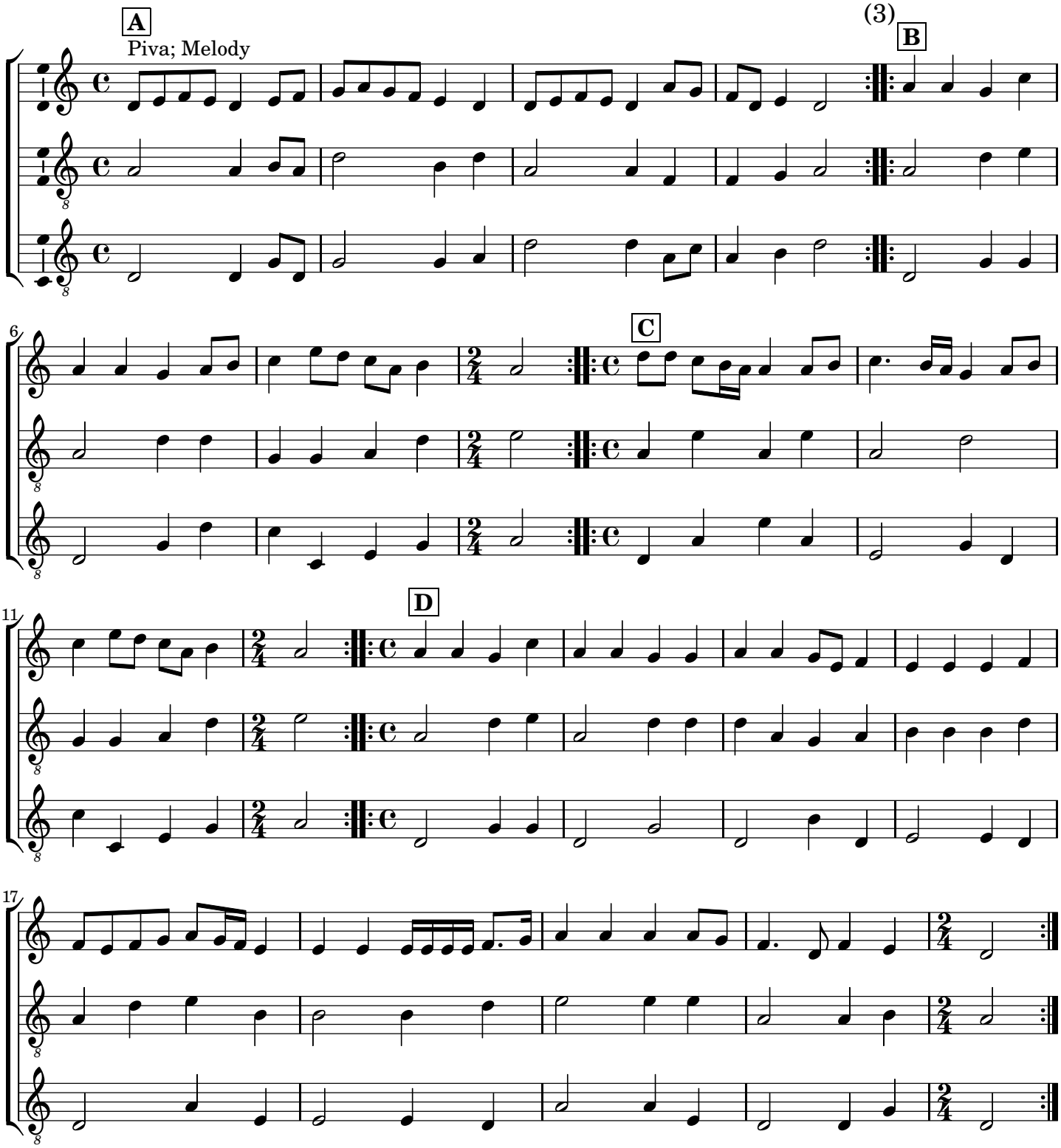
As a rough guide for tempo, keeping a constant tempo of approximately quarter note = 120 (or dotted quarter = 120 for 6/8 piva sections) regardless of the various tempi should work for many of the dances.

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

Amoroso

Guglielmo Ebreo da Pesaro, c. 1475 (PnA) arr. Monica Cellio

One dance: AAA BB CC DD. Play: Two dances.
Drone: D/A

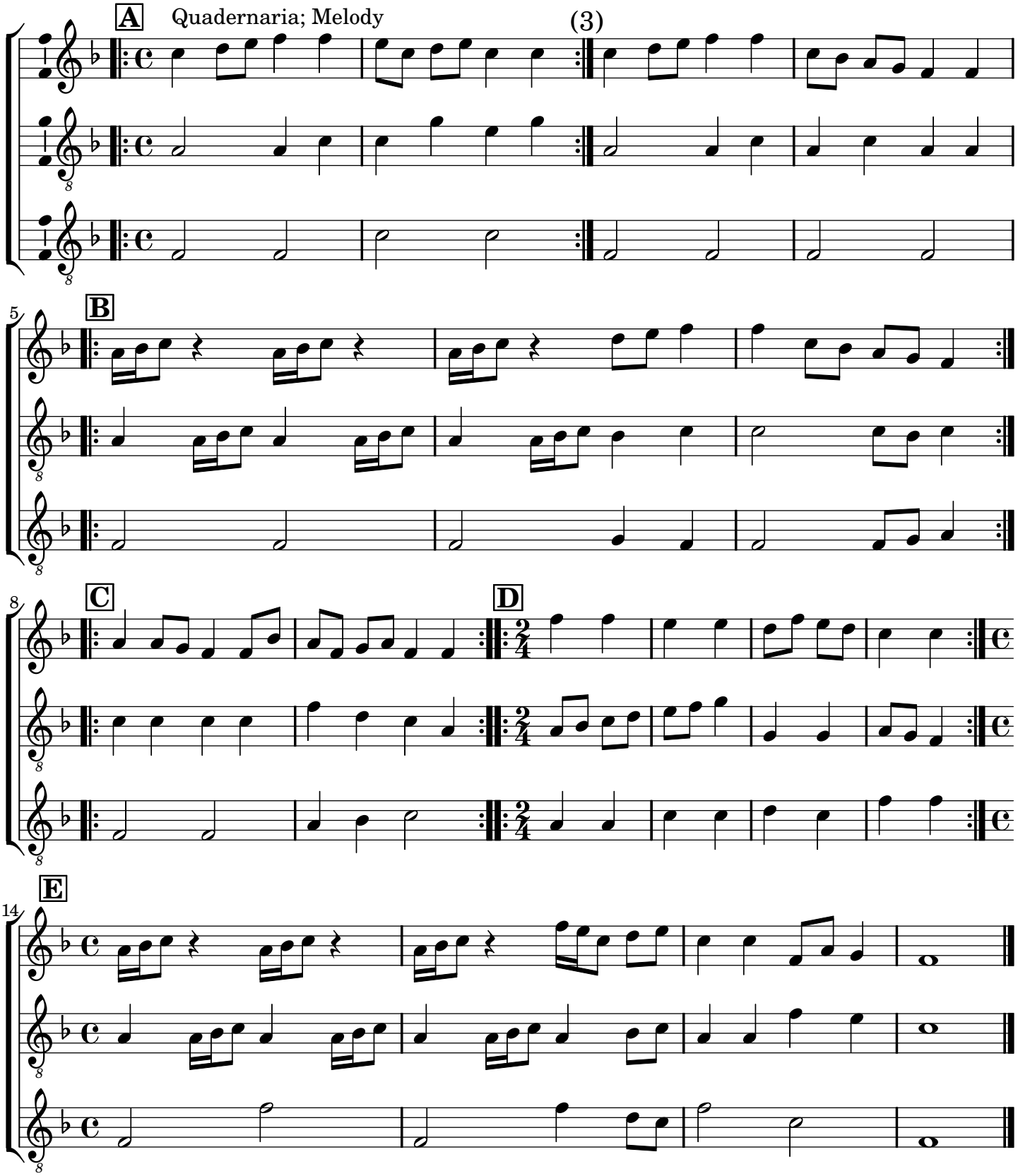


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Anello

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

One dance: once through. Play: two dances.
Drone: F/C



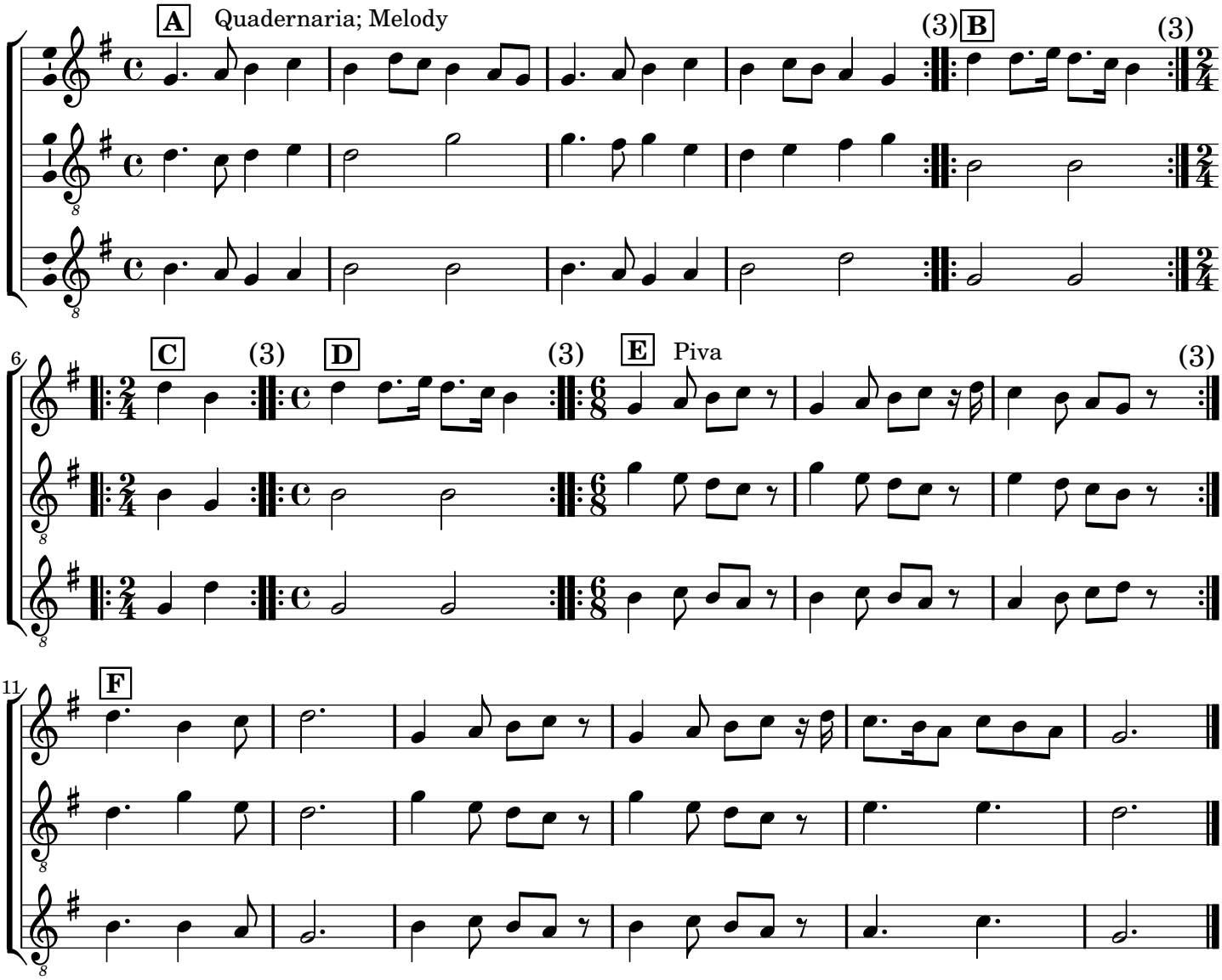
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Belfiore

for three

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

One dance: AAA BBB CCC DDD EEE F. Play: 3 dances.
Drone: G/D



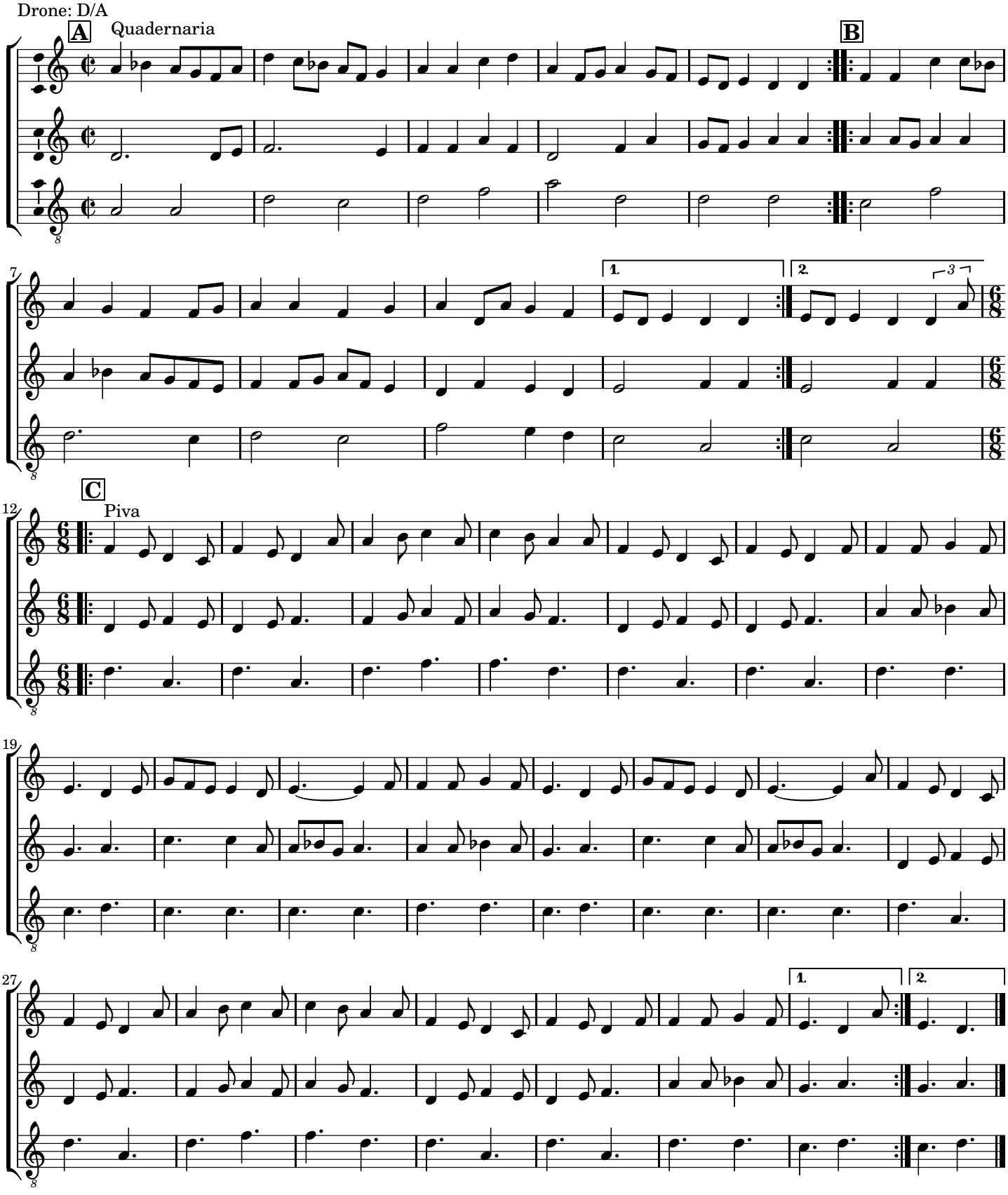
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Chirintana

T'Andernaken / Laet Ons Mit Hartzen

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

AABB; repeat C until done
Drone: D/A



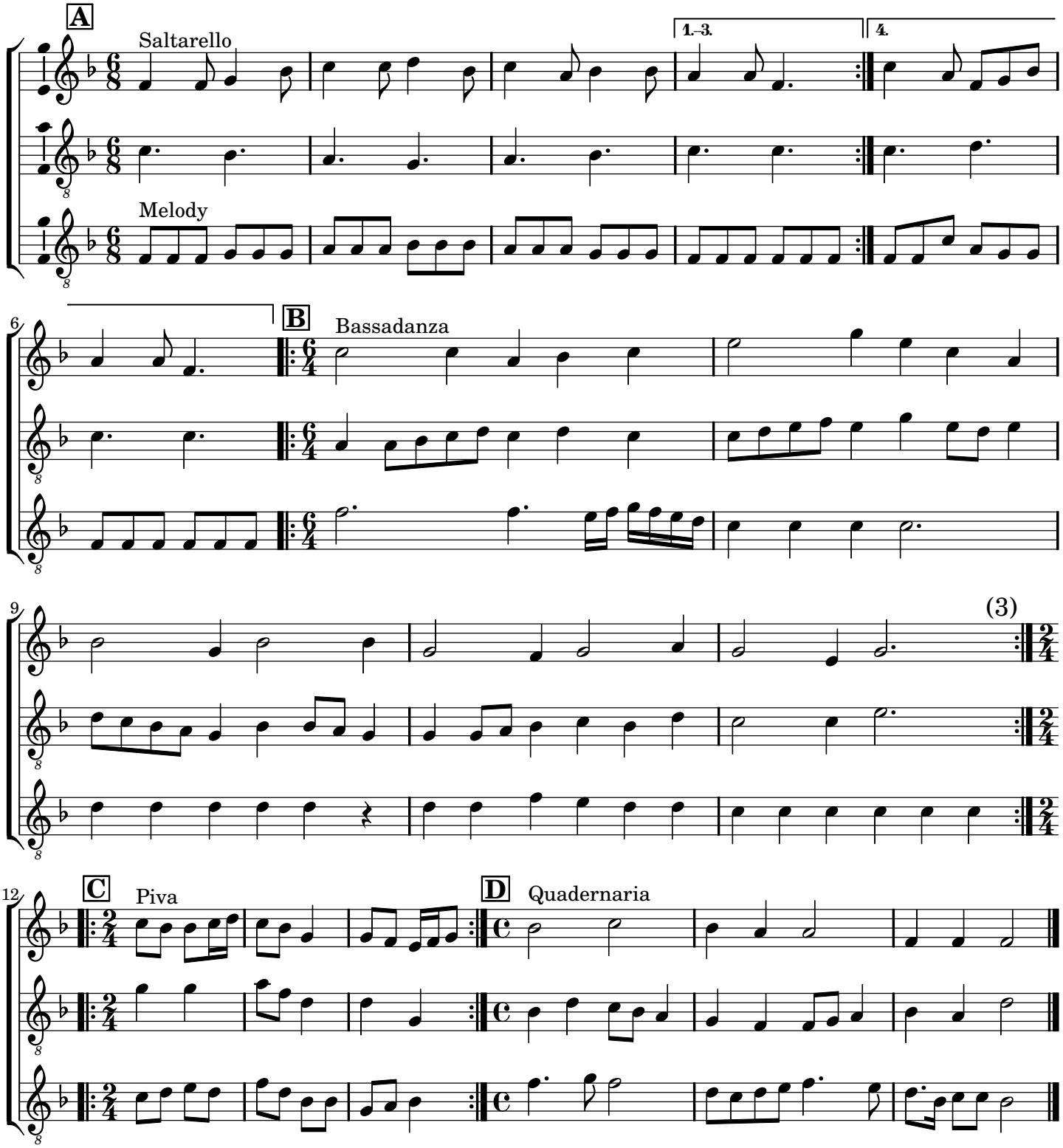
© Emma Badowski, SCA Margaret Raynsford
Permission granted for non-commercial use with attribution (CC BY-NC-SA 3.0)

(This page intentionally left blank)

Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG) arr. Monica Cellio

One dance: AAAA BBB CC D. Play: two dances
Drone: F/C

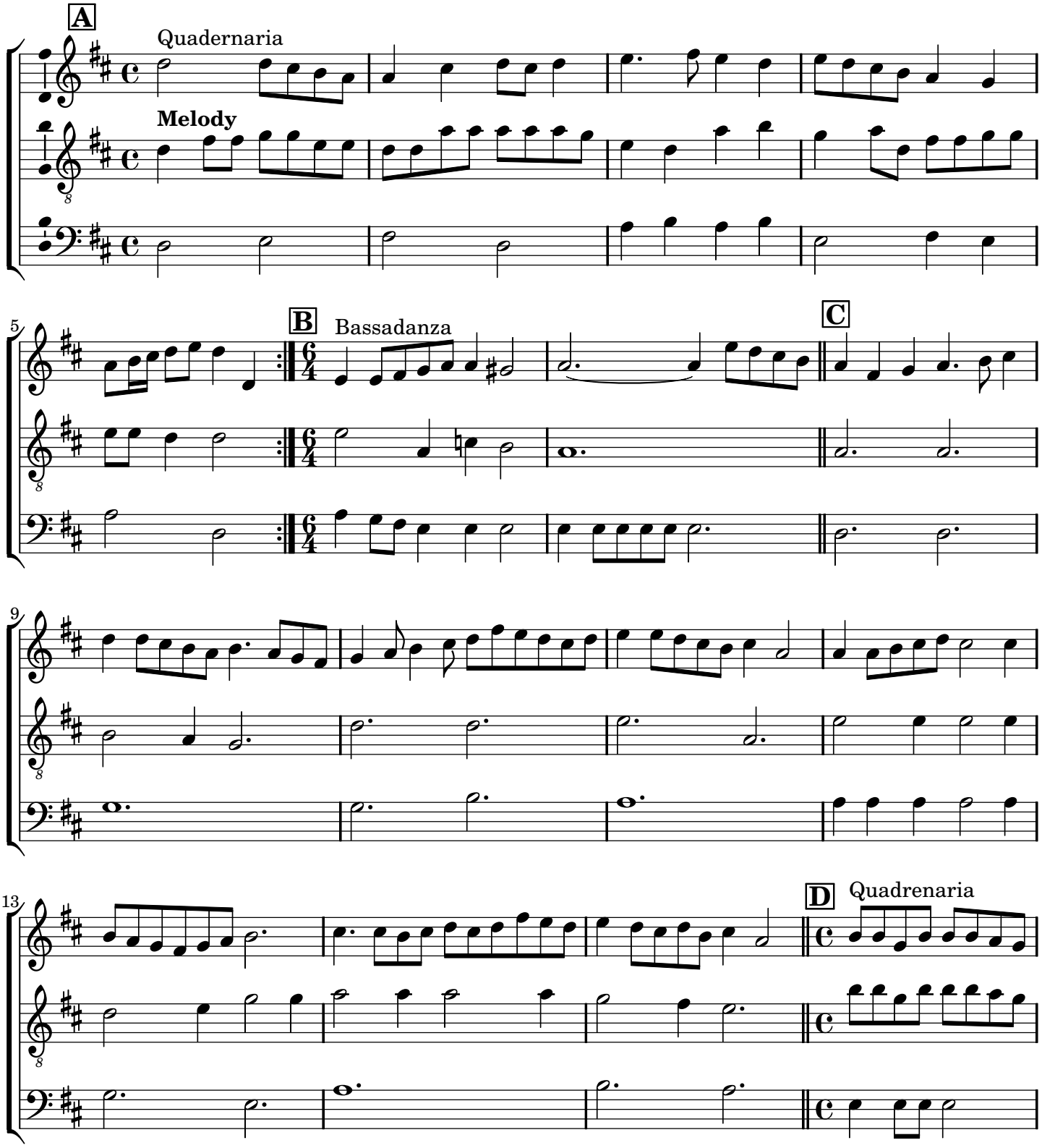


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

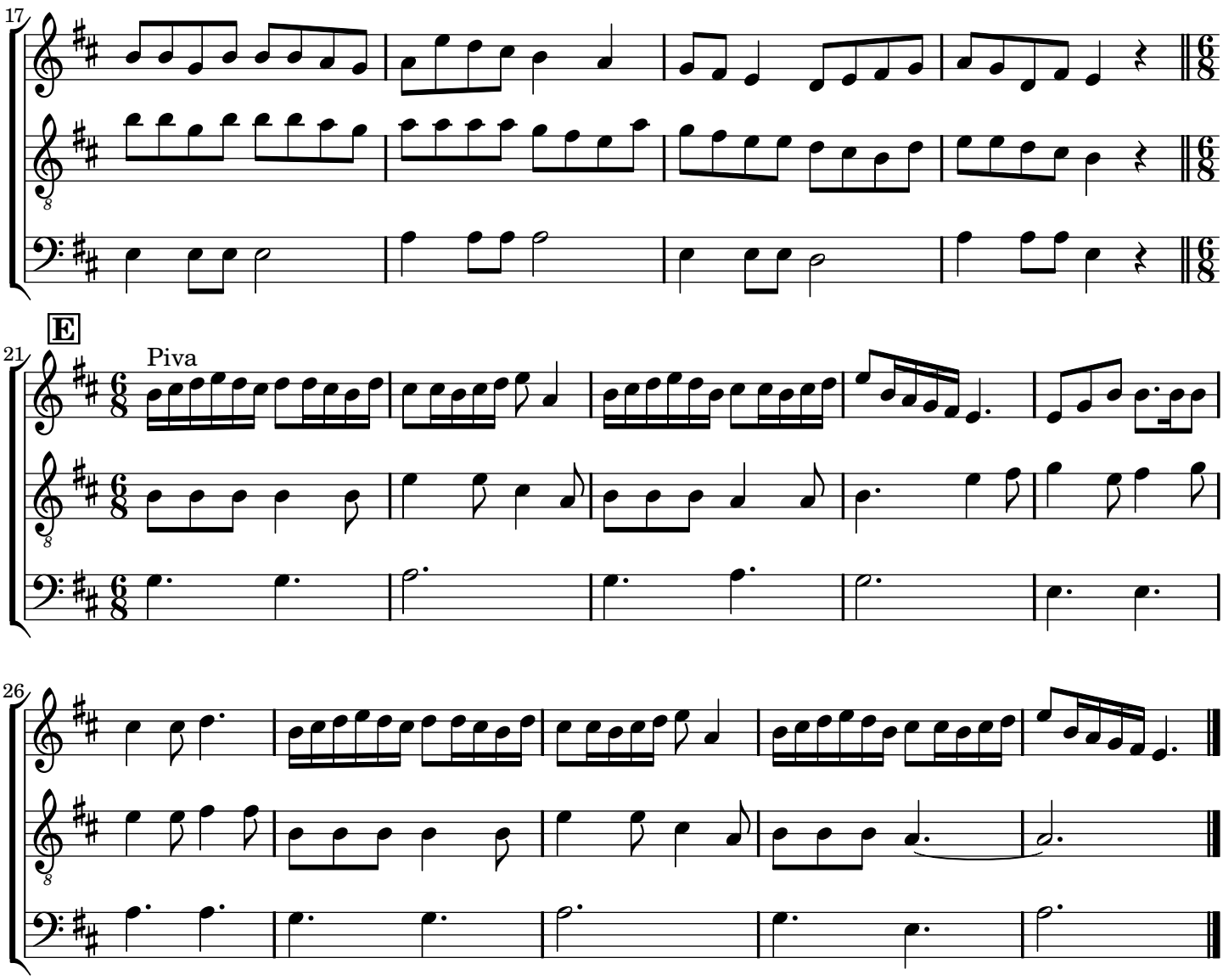
Figlia di Guielmina

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

AABCDE x 2
Drone: D/A



© Al Cofrin, SCA Avatar



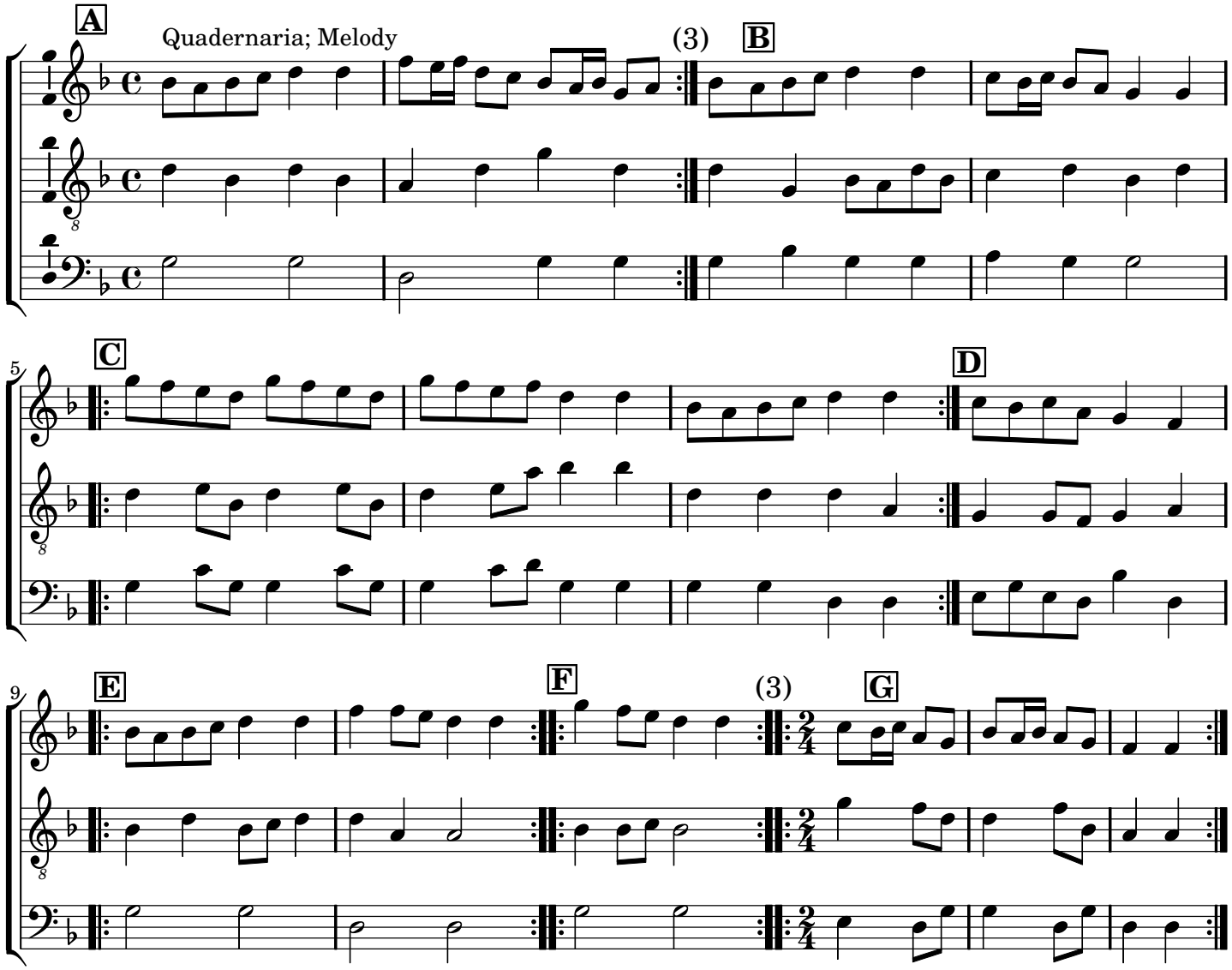
Freely distributable within the SCA.

Gelosia

Longways for 3 couples

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

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

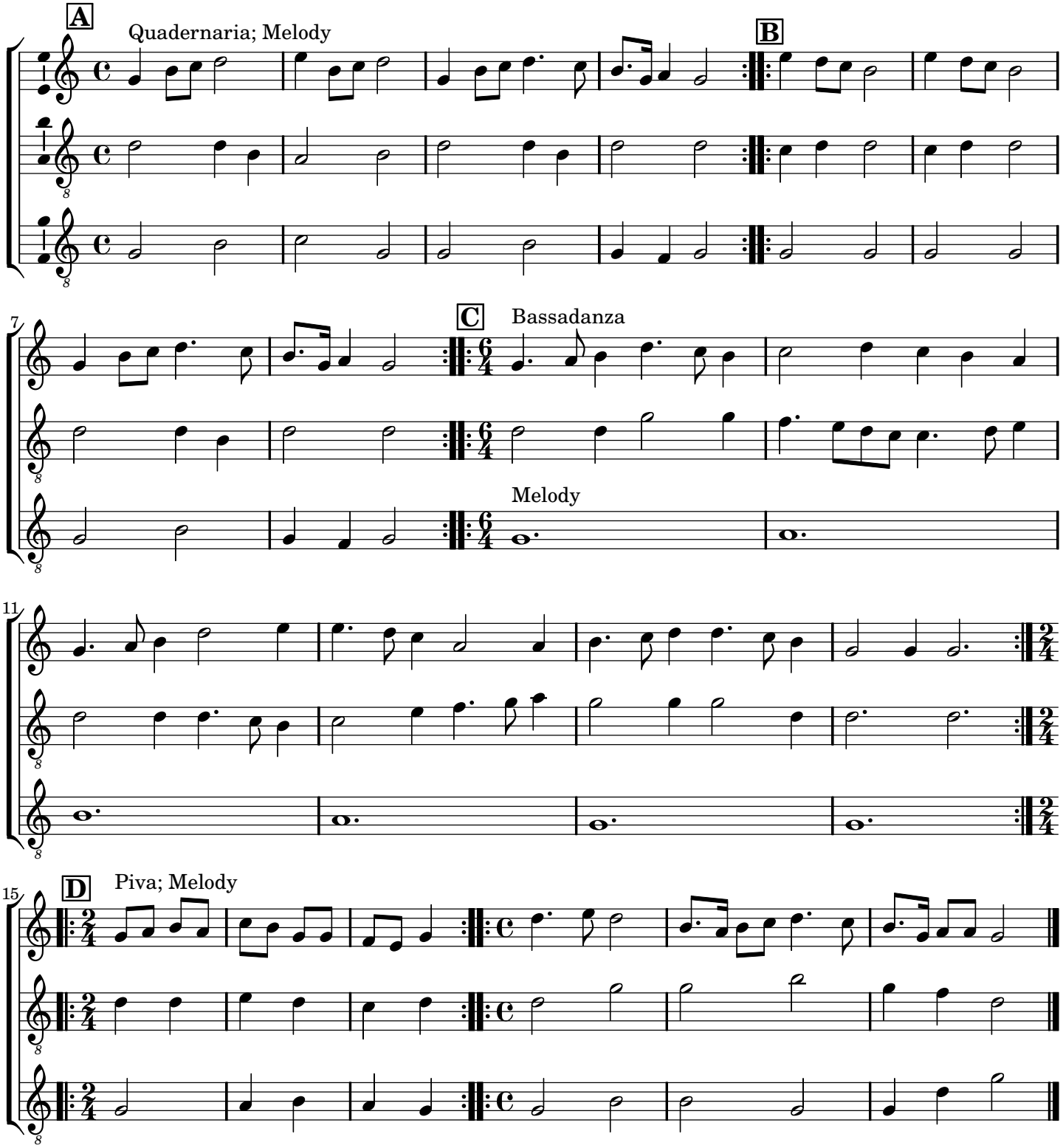


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG) arr. Monica Cellio

Drone: G/D

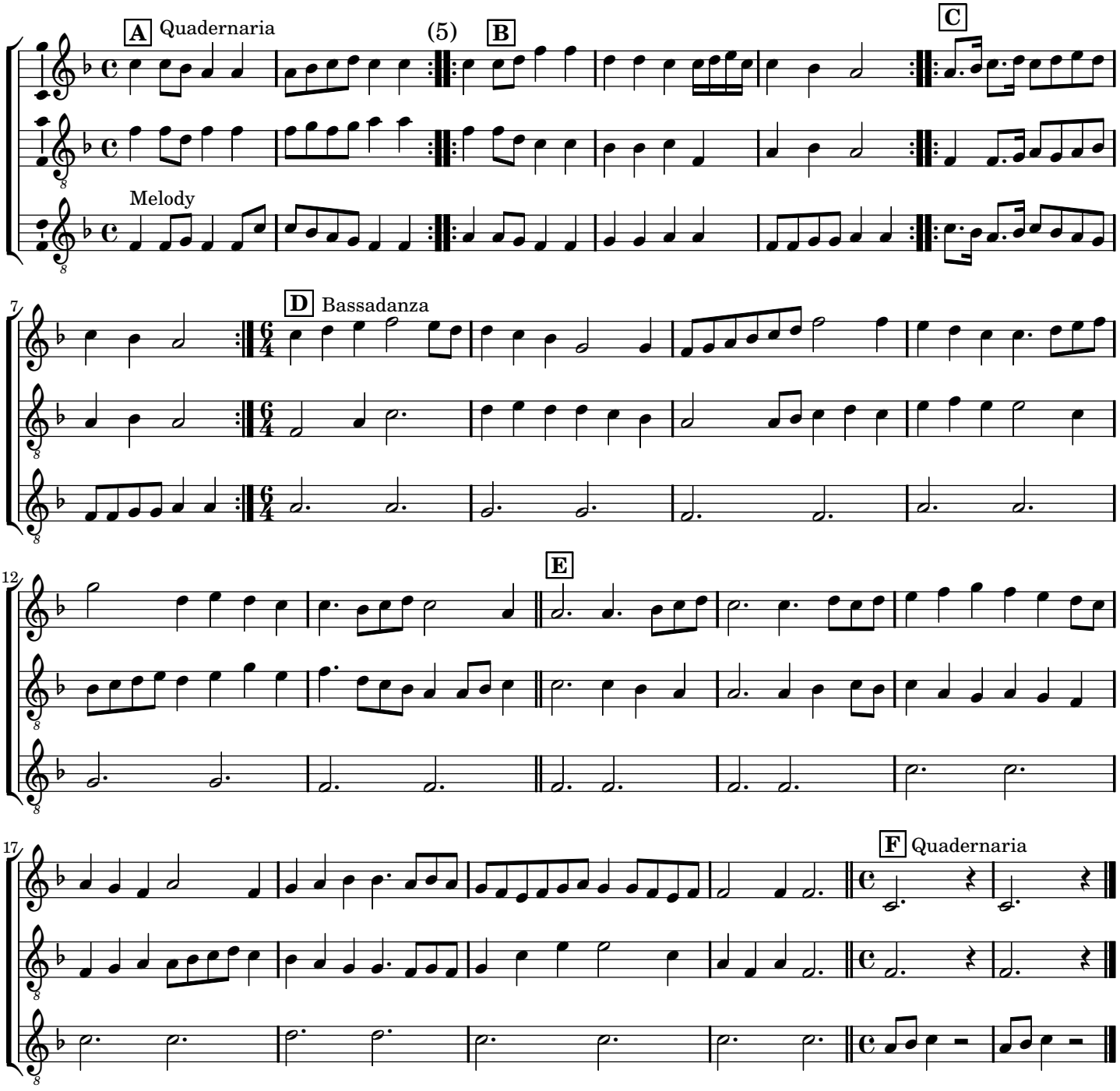


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Leoncello

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

Ax5 BB CC D E F
Drone: F/C

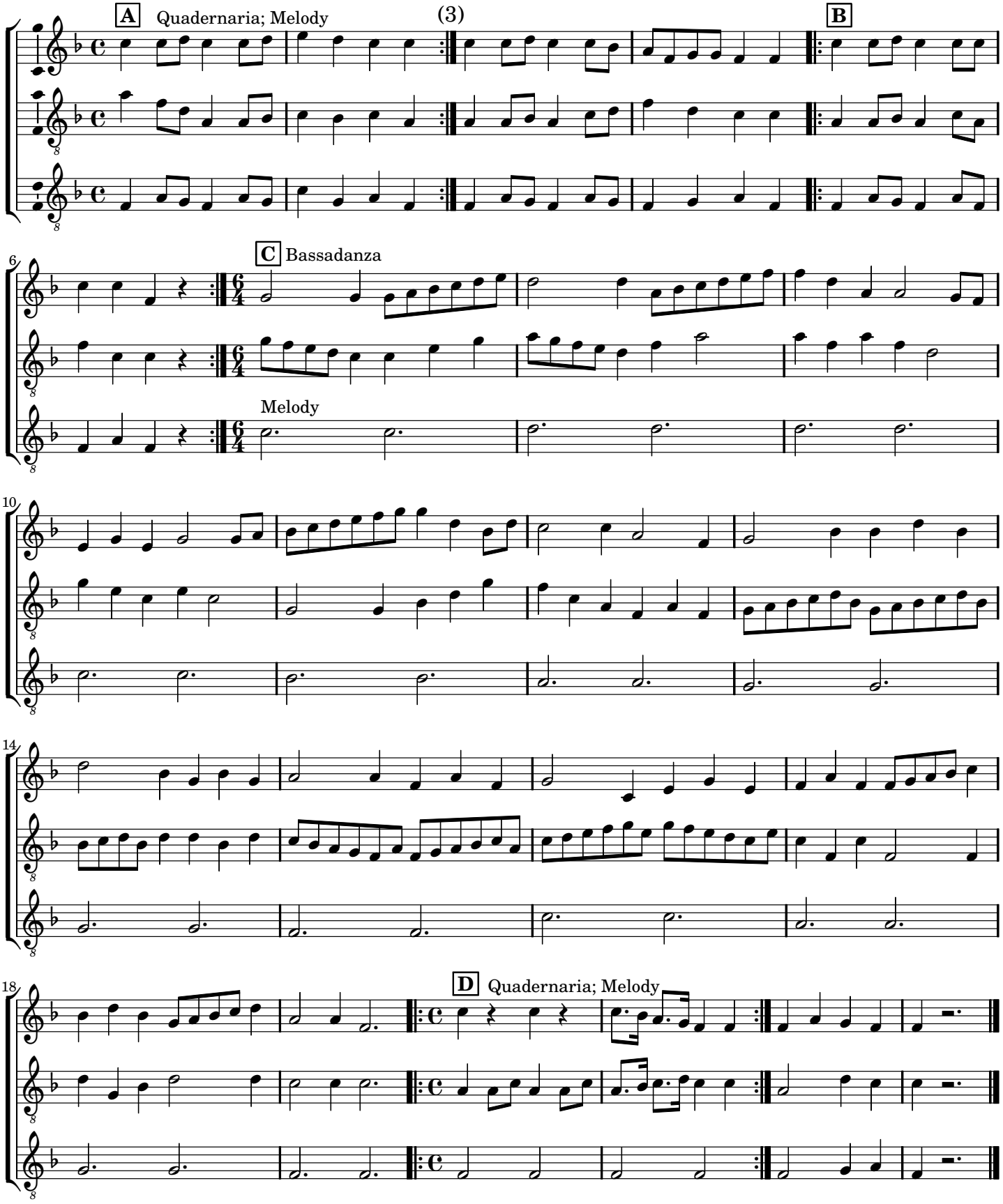


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Marchesana

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

Drone: F/C



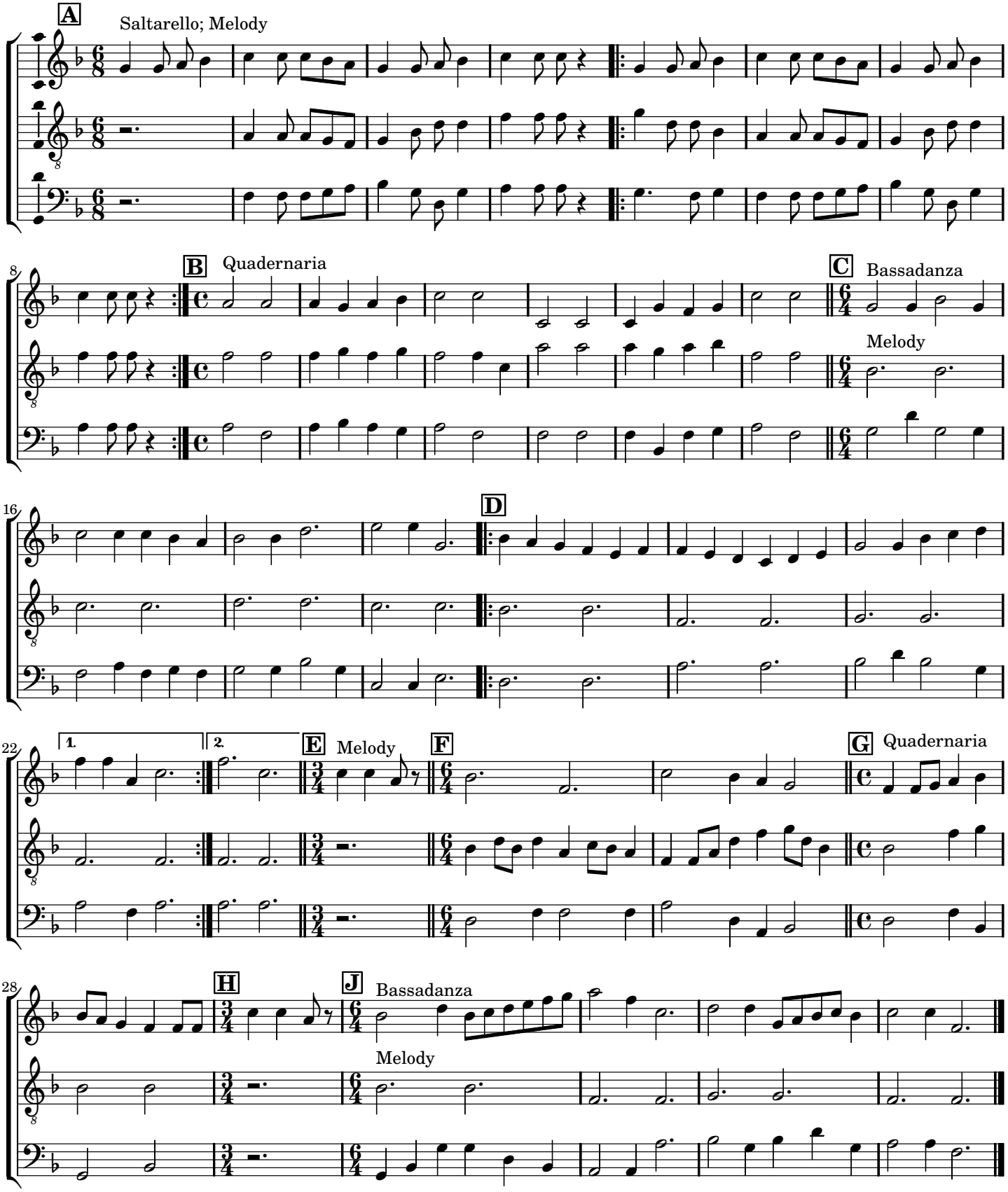
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

(This page intentionally left blank)

Mercantia

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

Drone: F/C



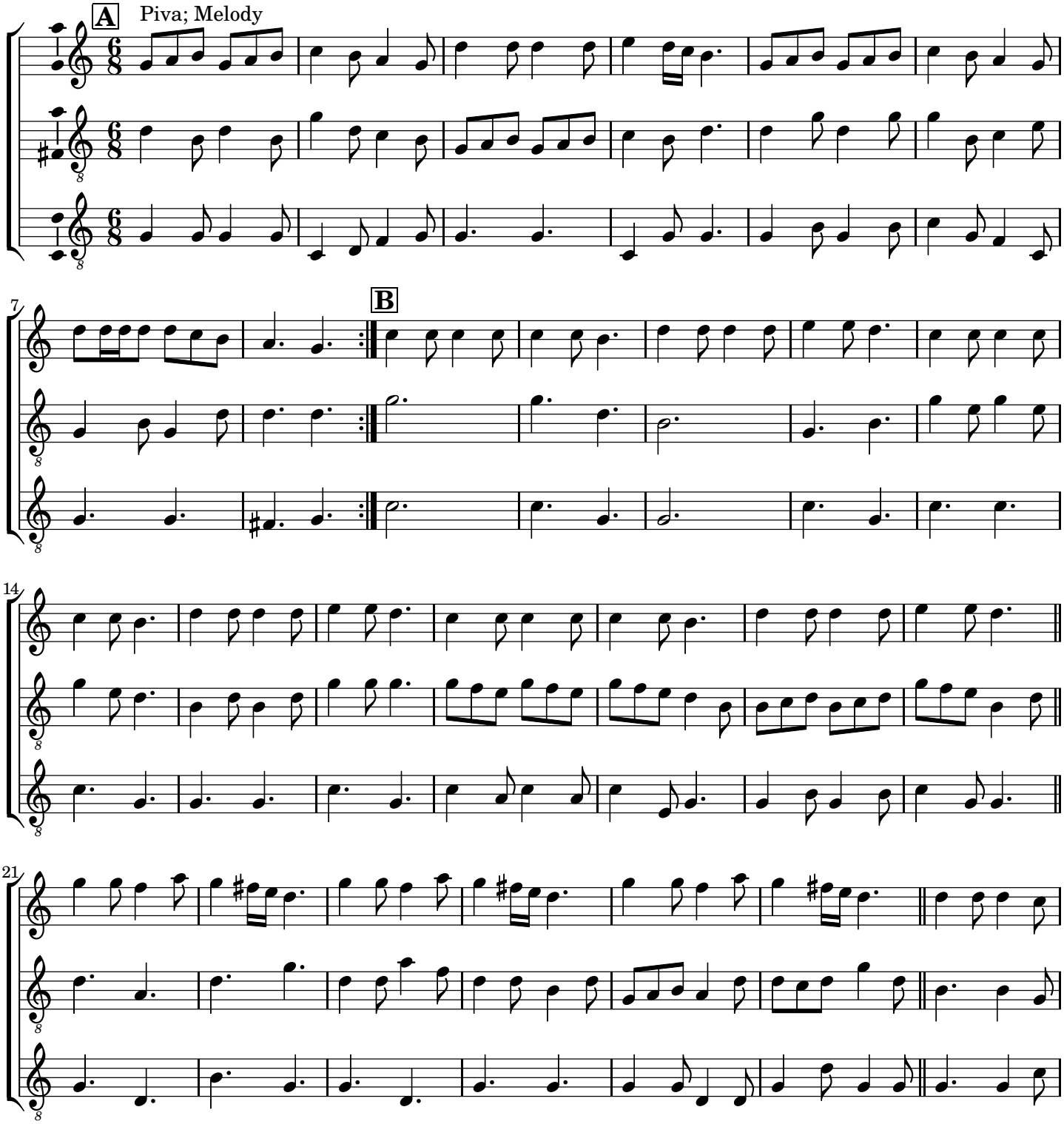
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Petit Riens

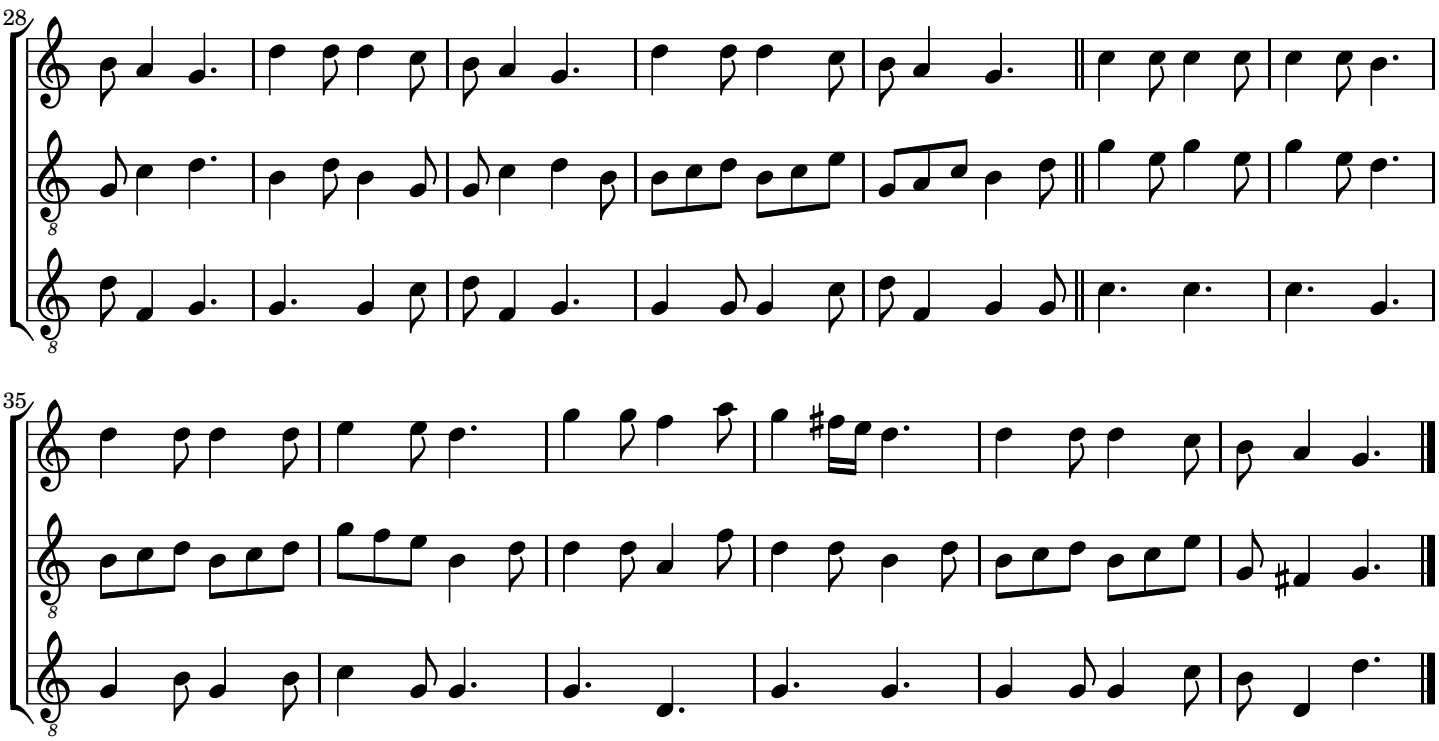
for three

Guglielmo Ebreo da Pesaro, c. 1475 (PnA) arr. Monica Cellio

One dance: AAB; play 3 dances
Drone: G/D



© Monica Cellio, SCA She'erah bat Shlomo

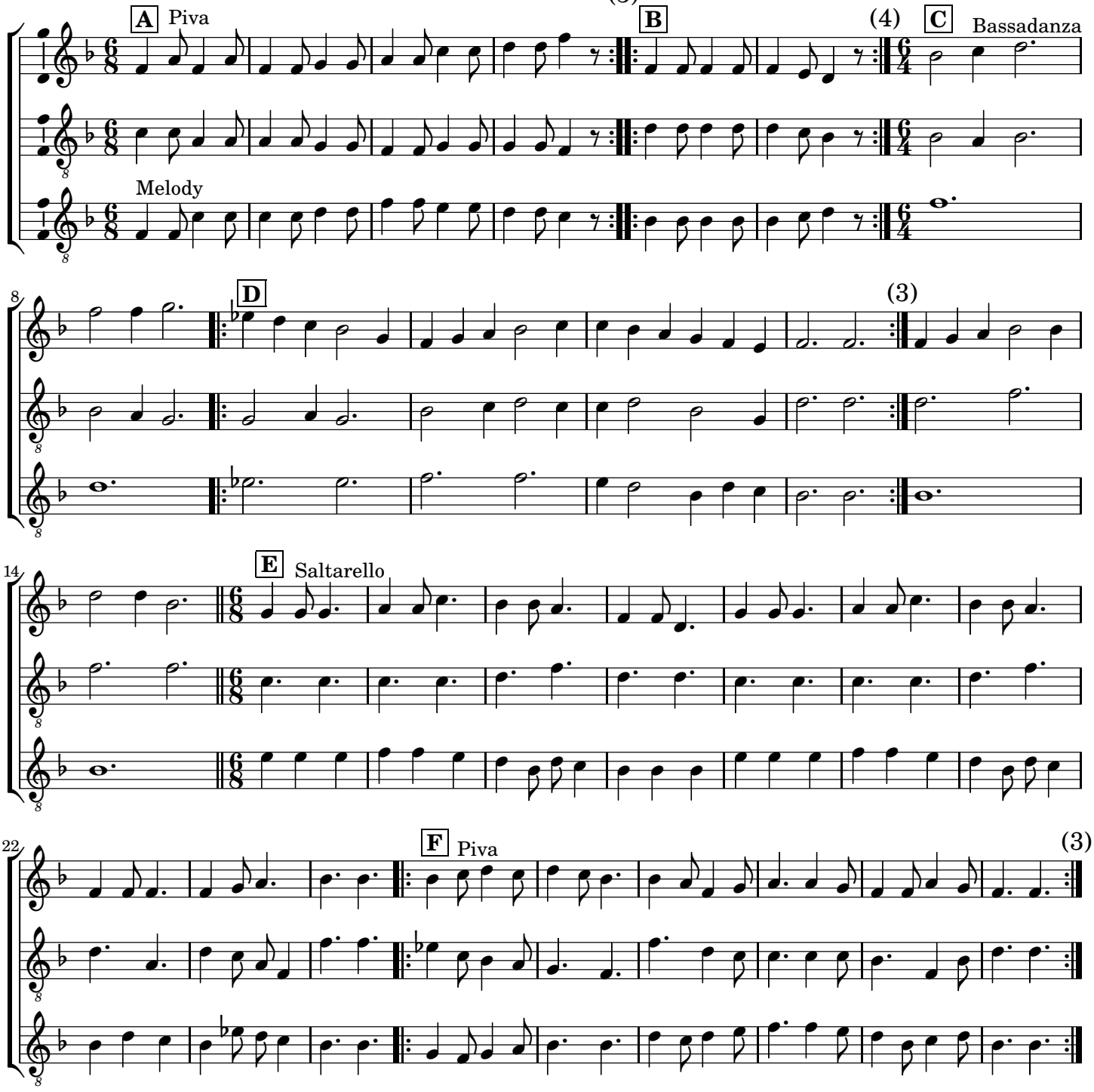


Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

(This page intentionally left blank)

Pizocara

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

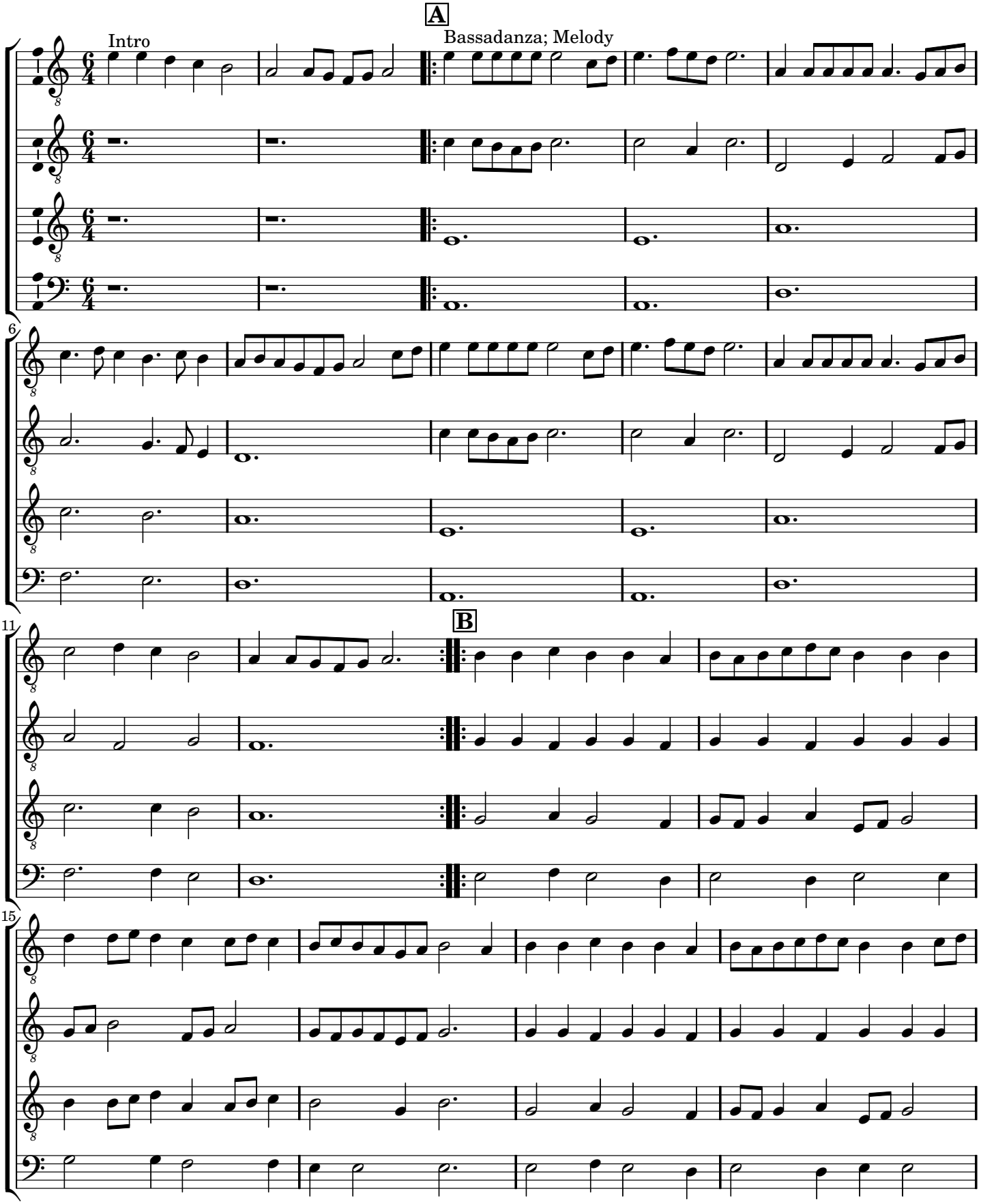


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

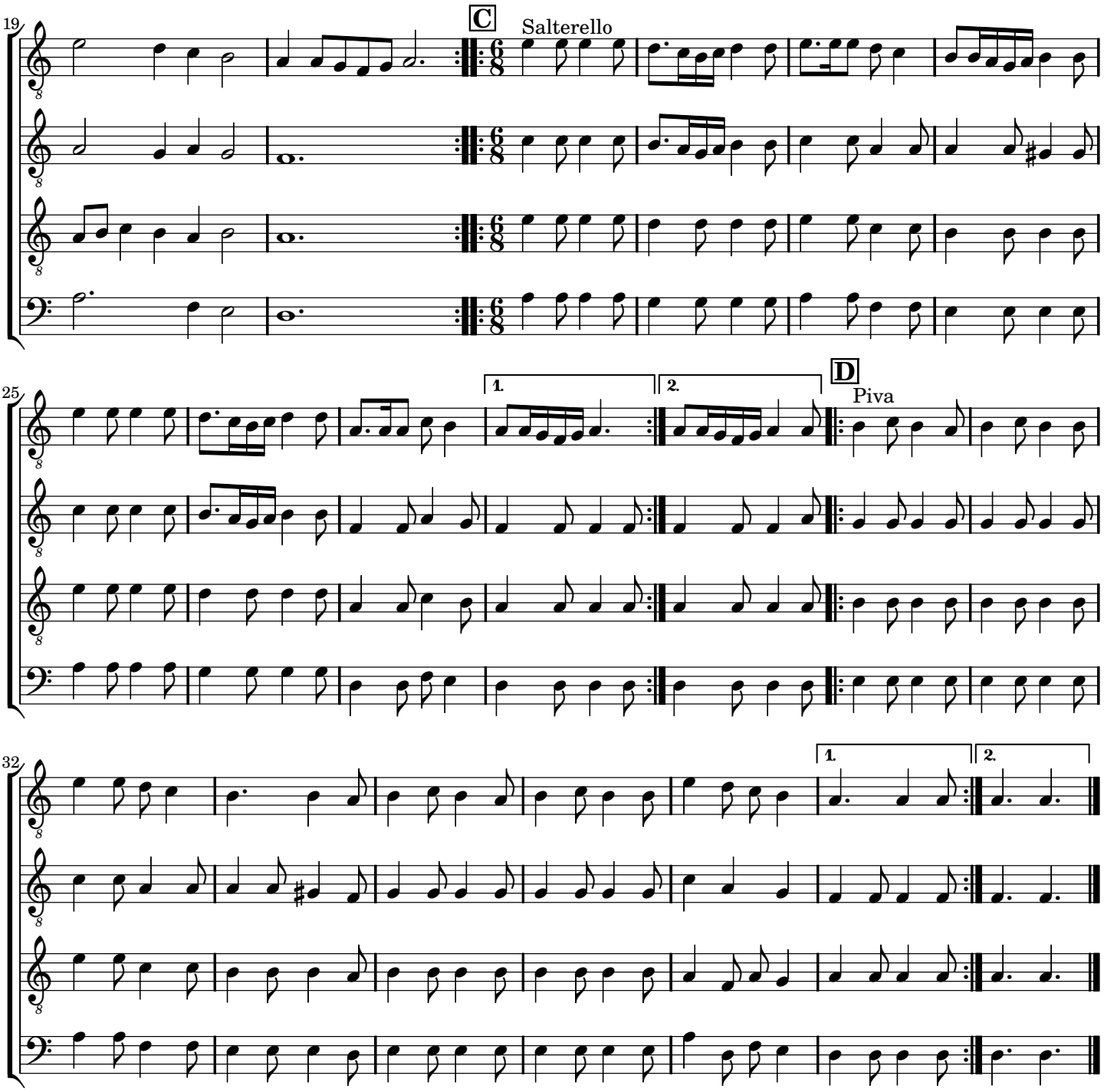
Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG) arr. Aaron Pavao

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



© Aaron Pavao, SCA John Chandler

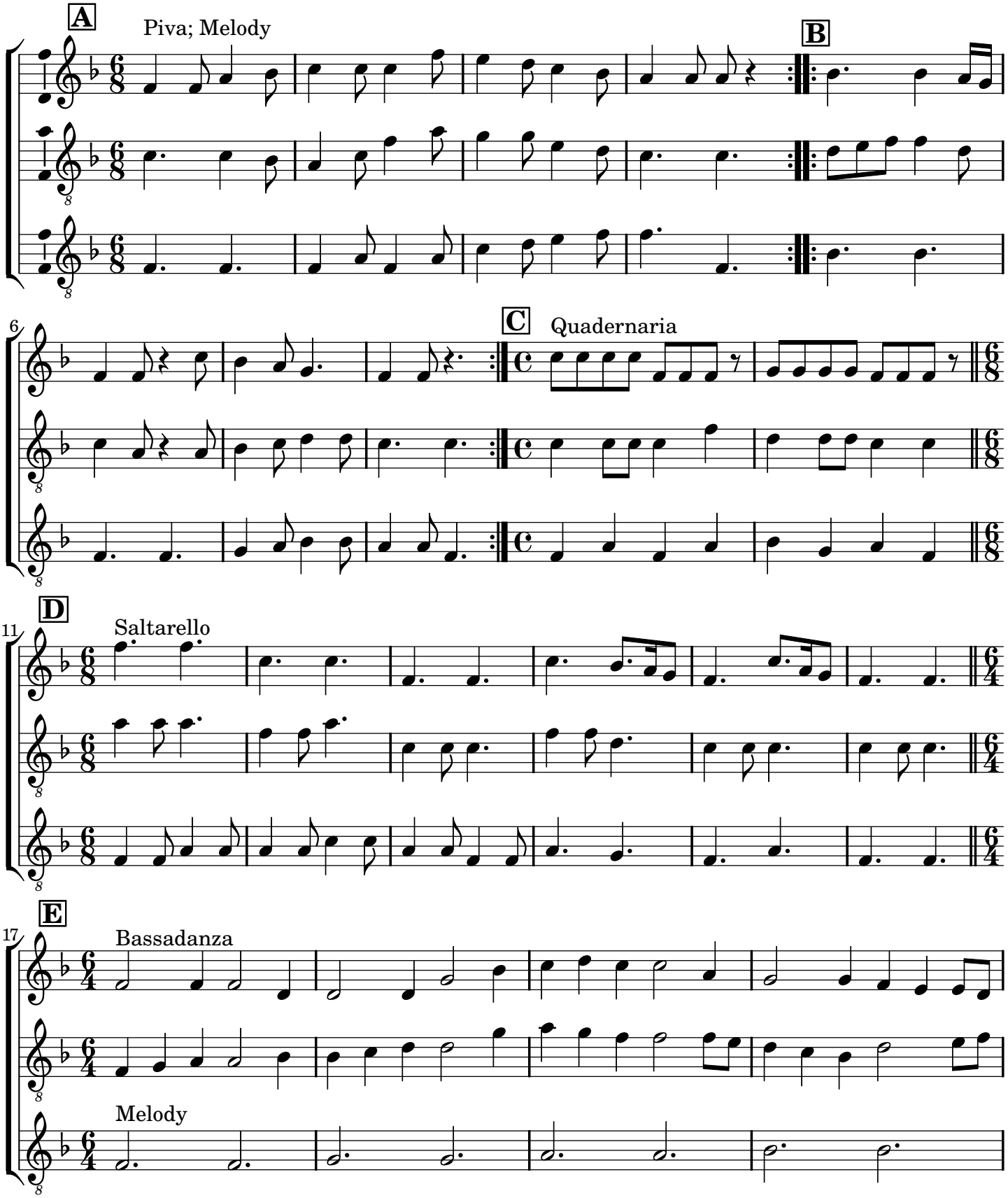


Permission granted to photocopy for use during creative anachronism.

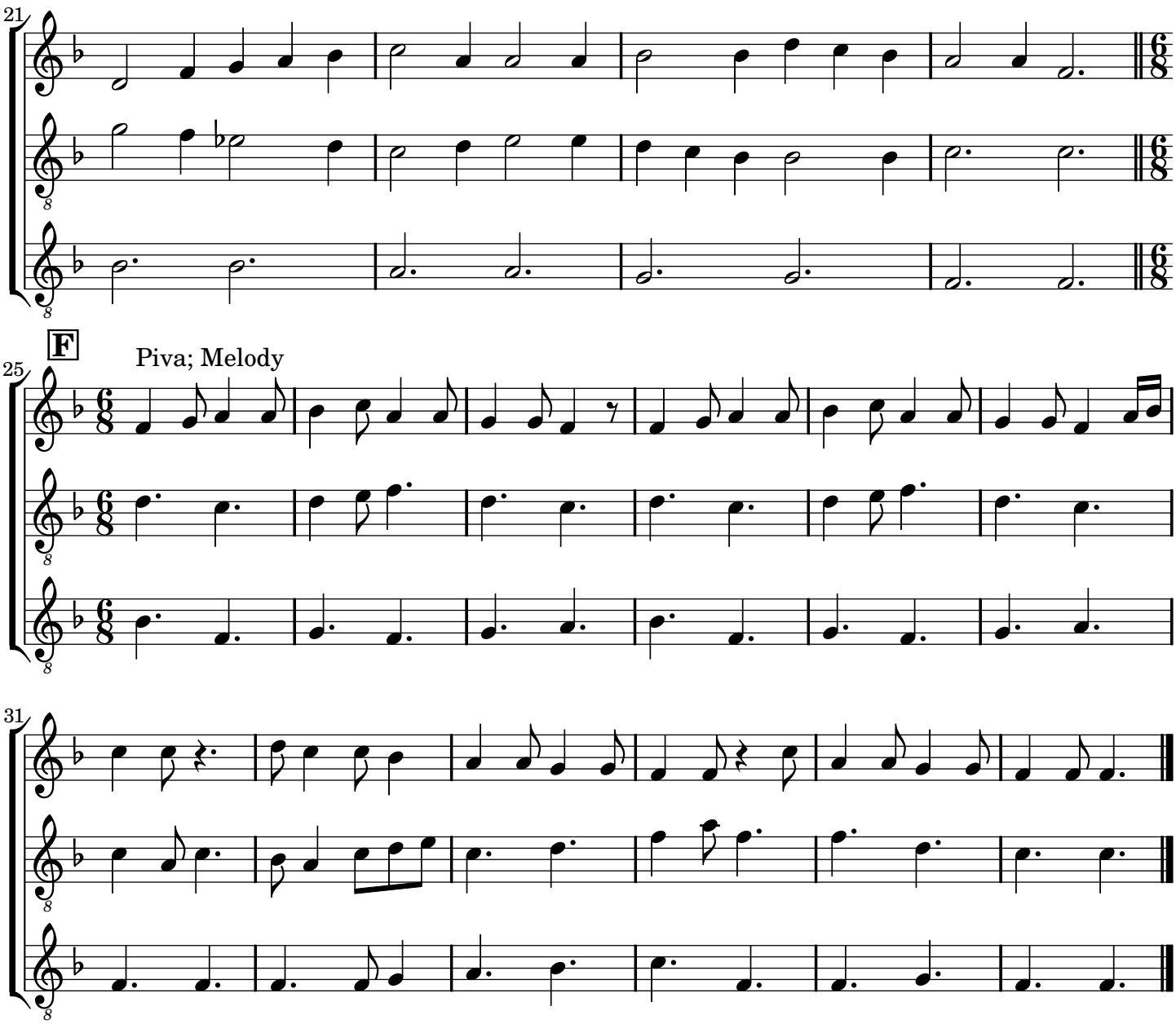
Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG) arr. Monica Cellio

AABBCDEF X2
Drone: F/C



© Monica Cellio, SCA She'erah bat Shlomo

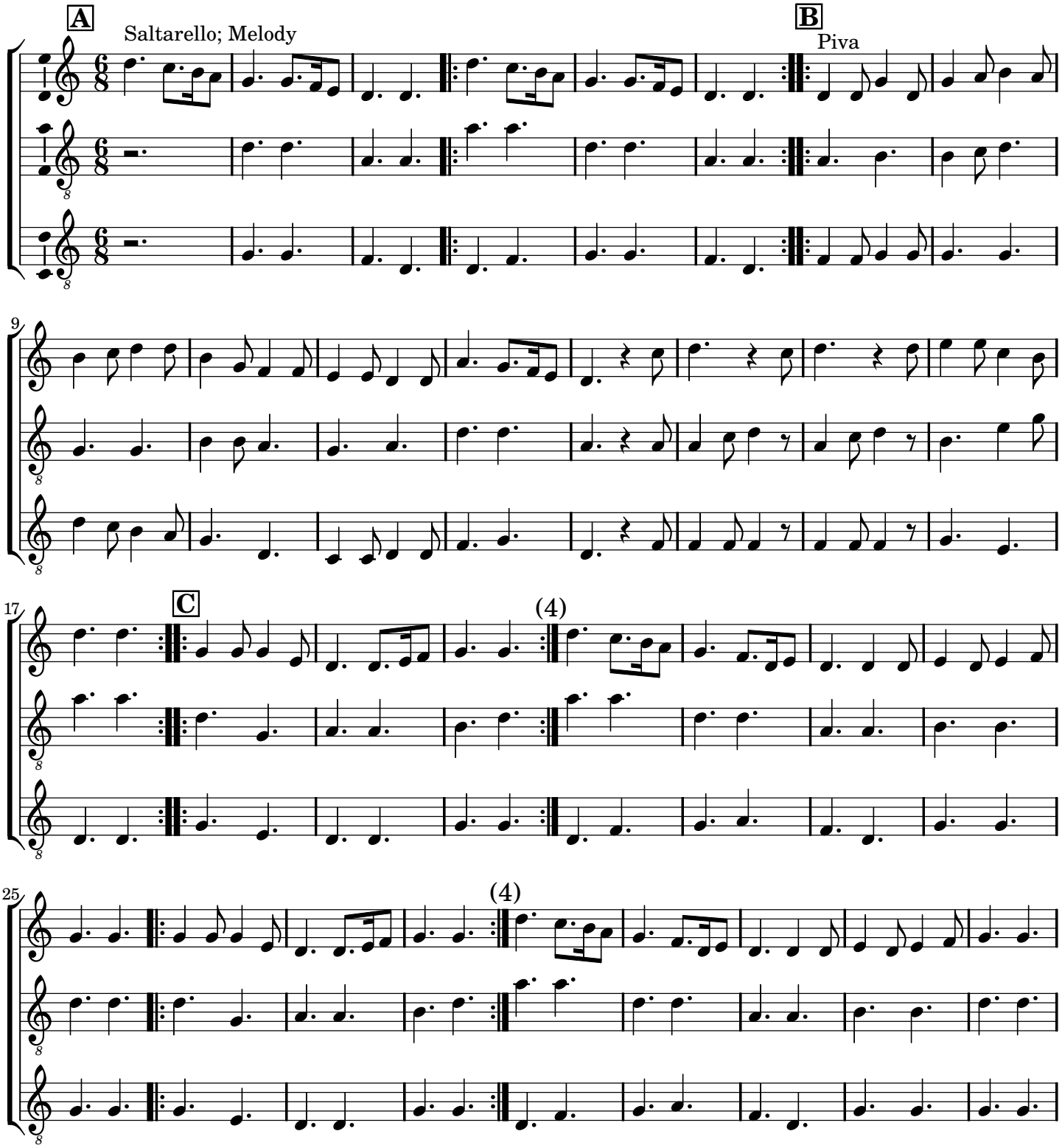


Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

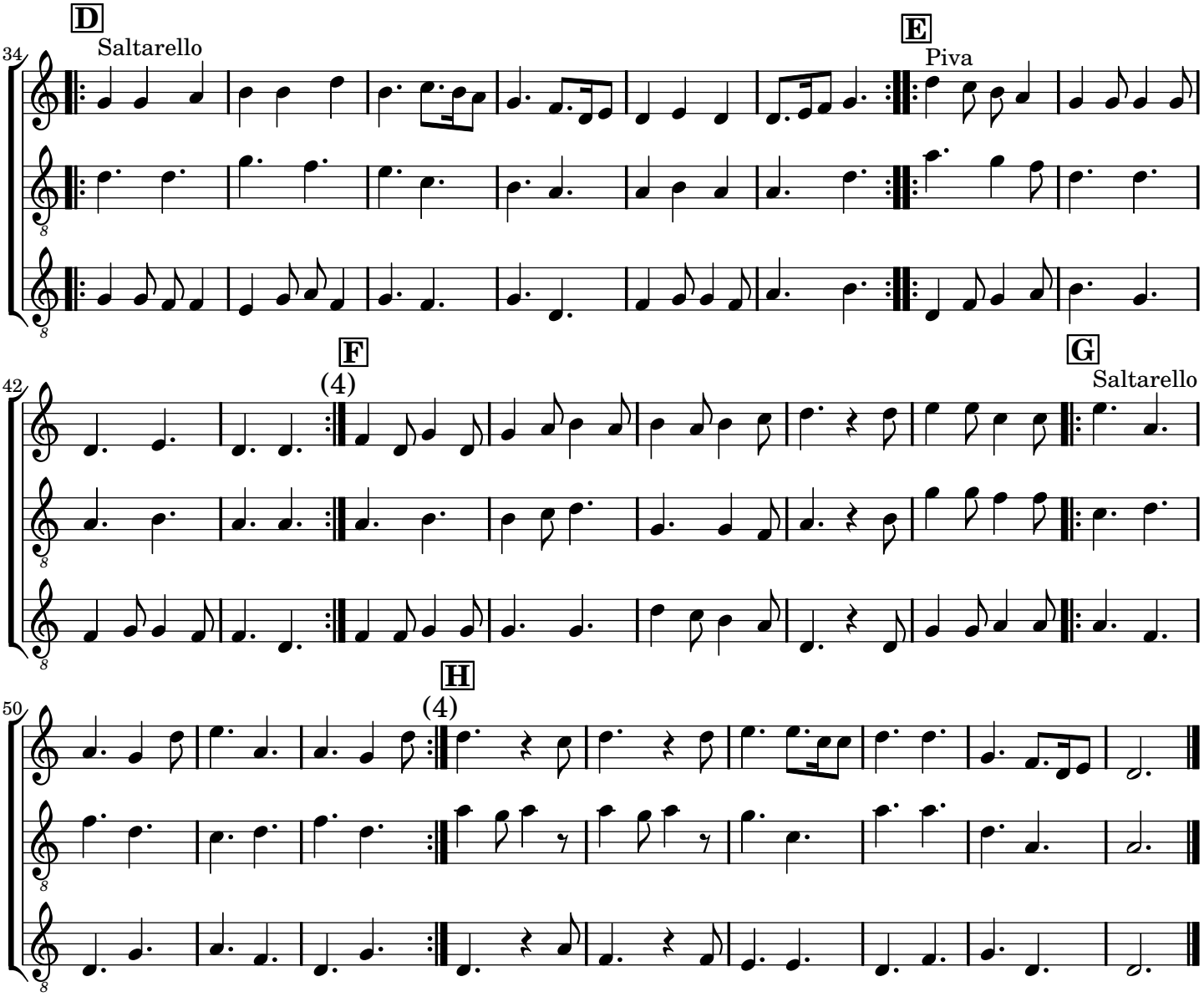
Tesara

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

Drone: G/D



© Monica Cellio, SCA She'erah bat Shlomo

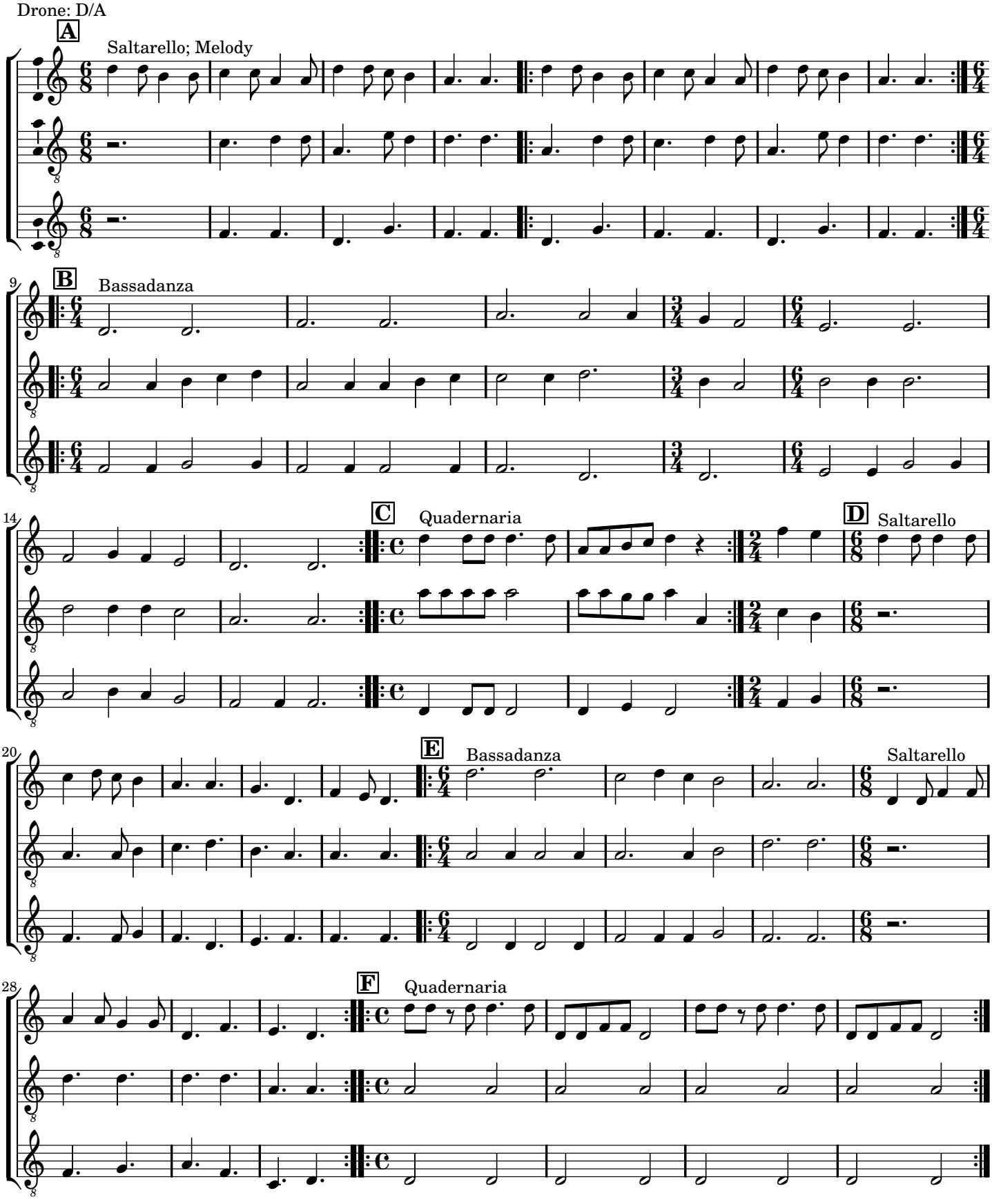


Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Verçepe

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

Play once through
Drone: D/A



© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

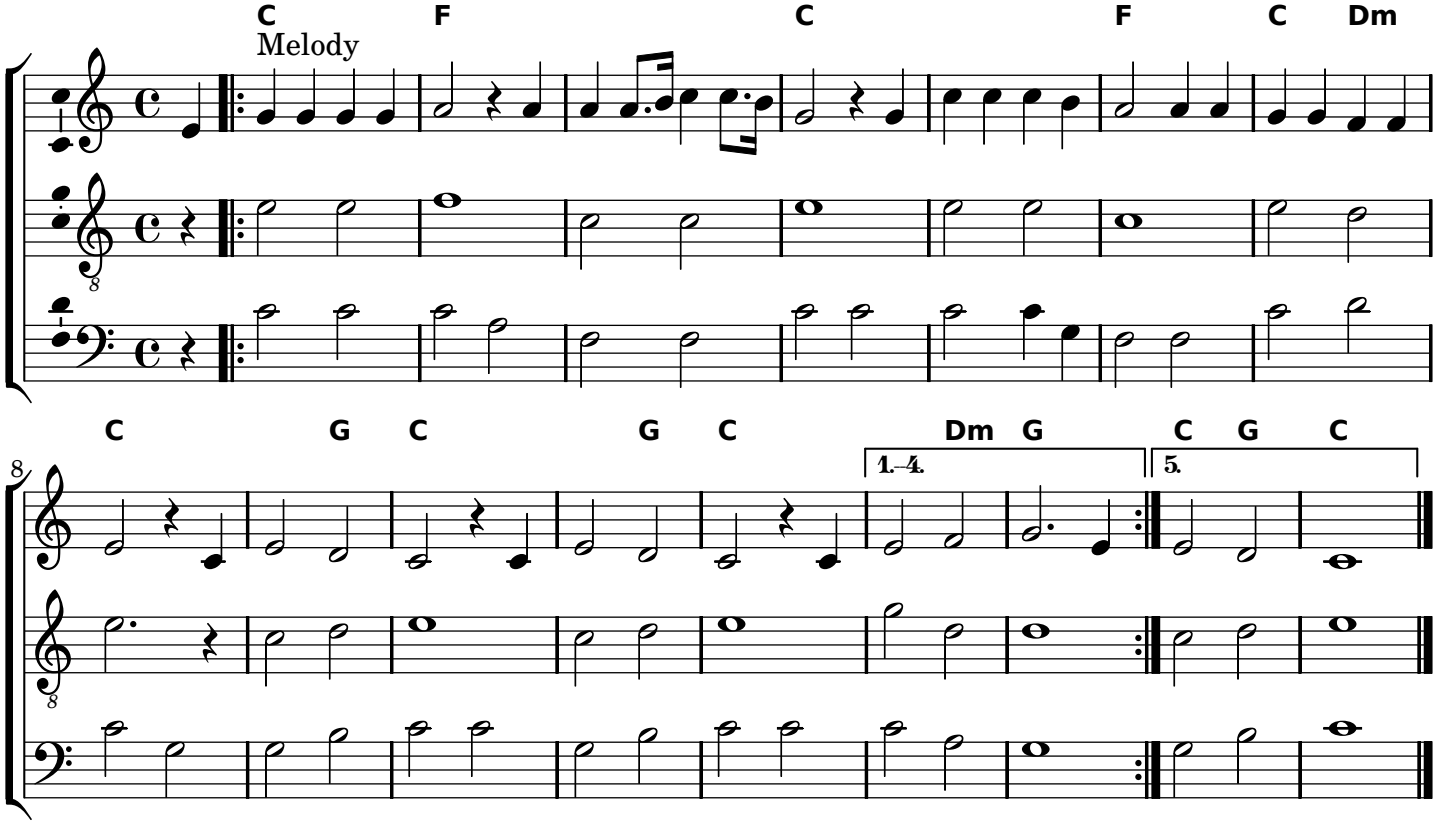
Vita di Cholino

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"

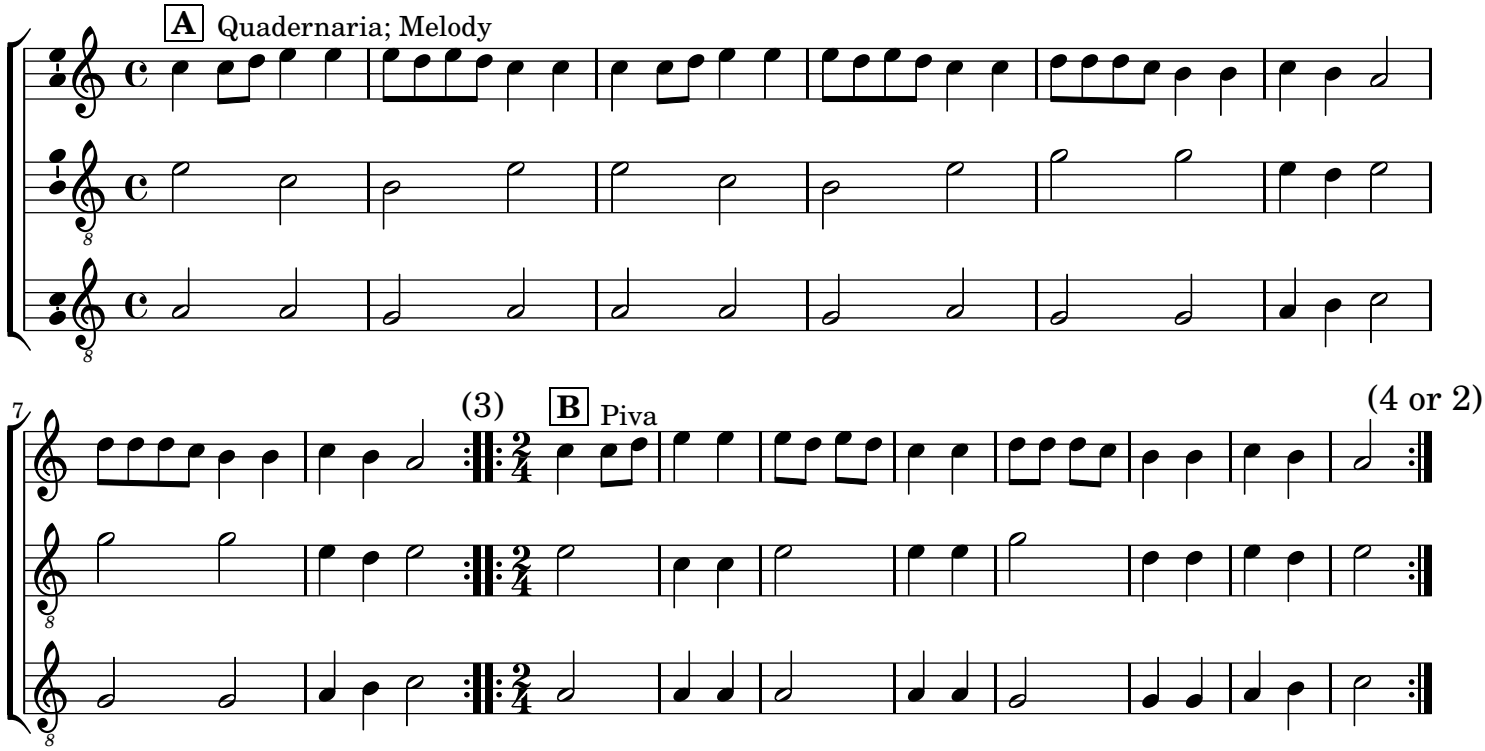


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA) arr. Monica Cellio

One dance: AAA BB or AAA BBBB. Play: two dances
Drone: A/E



© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

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.

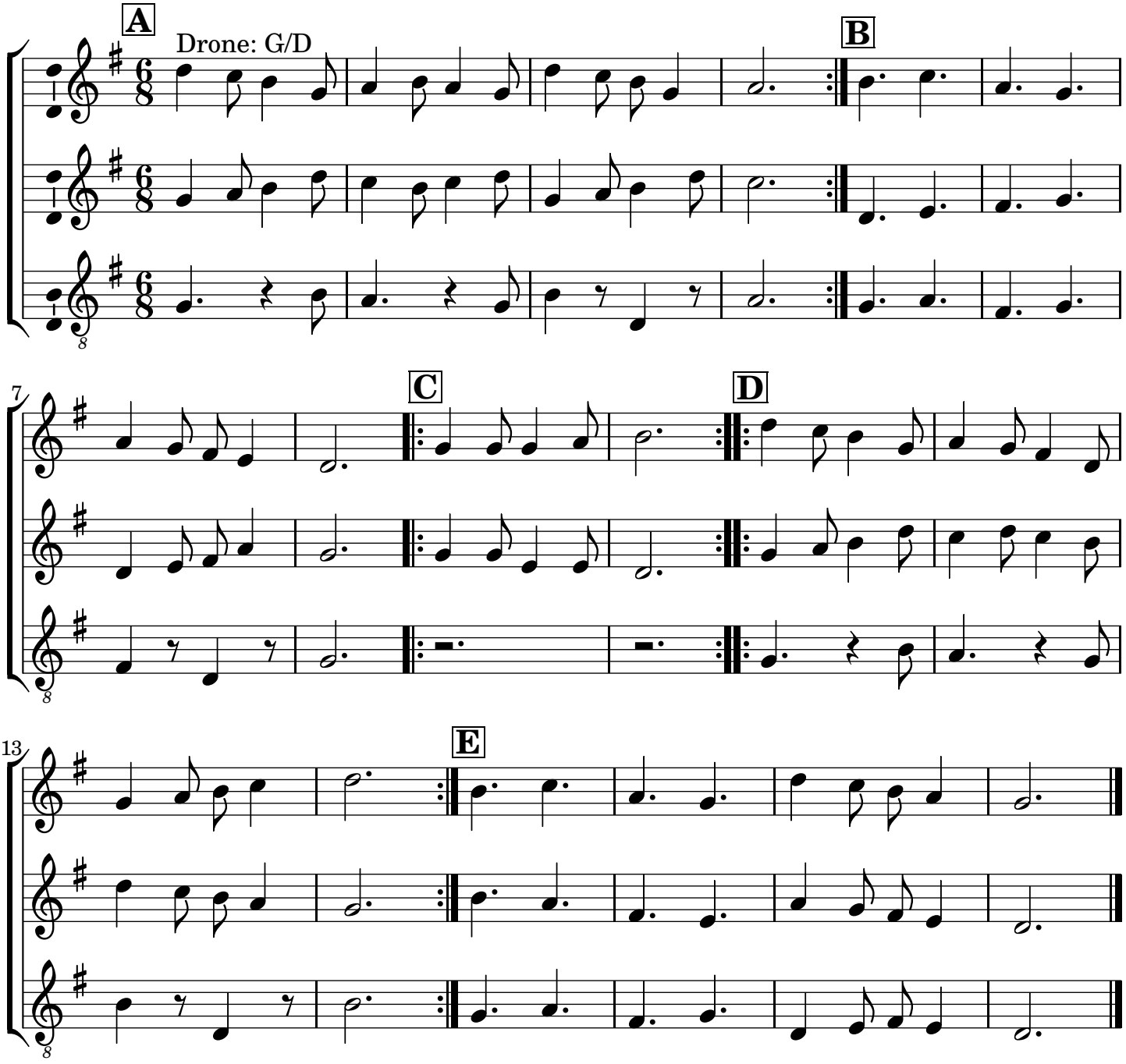
The dances are all transcribed in a lively 6/8 time; a tempo of dotted quarter = 115-120 should work well. Watch out for sections where the dance goes to more of a 3/4 feel – be sure to keep the measure the same length.

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

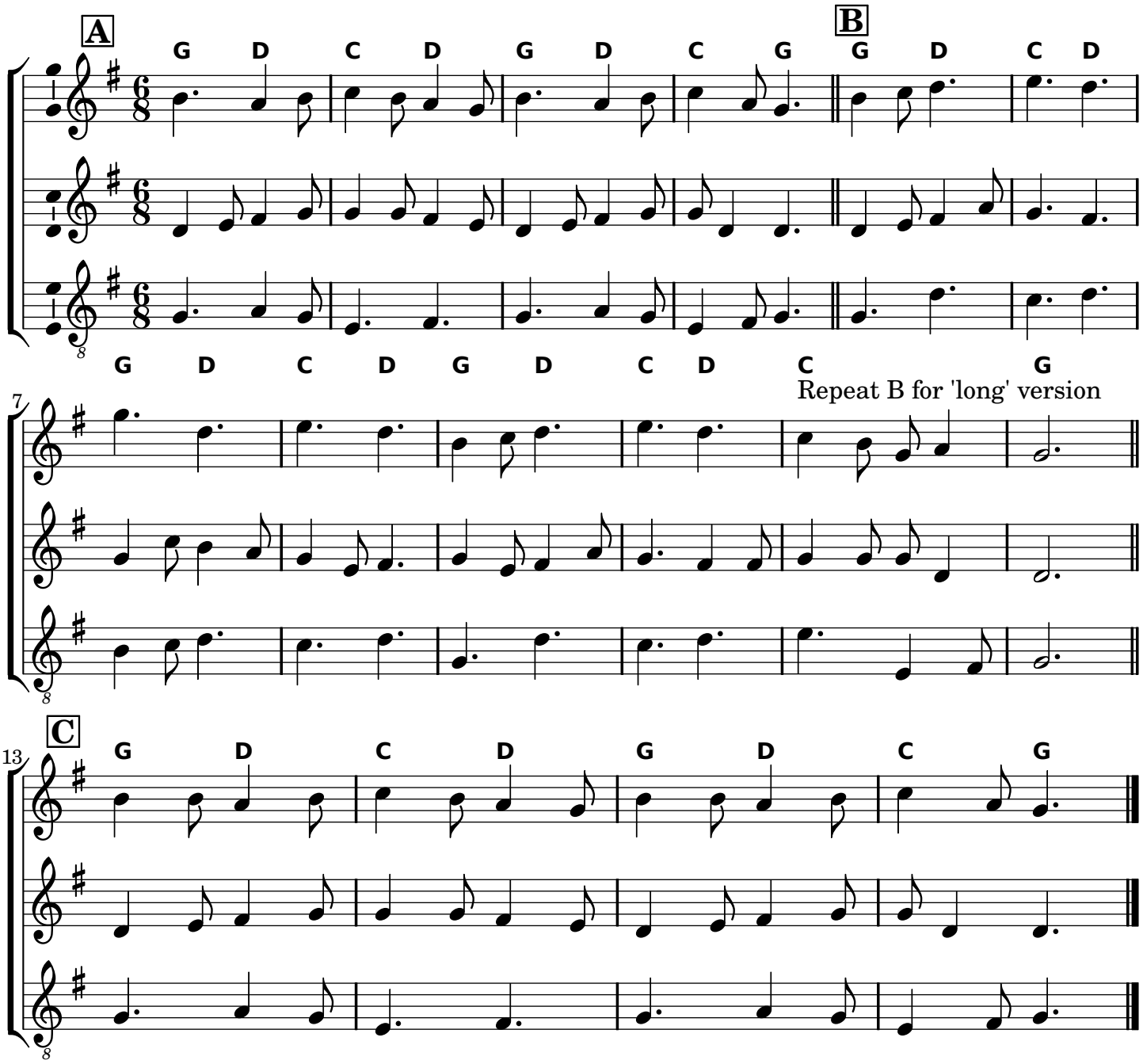


© Richard Schweitzer and Dennis R. Sherman
Permission granted for not-for-profit copy and performance. (CC BY-NC-SA 3.0)

Ly Bens Distonys

Gresley Manuscript, c. 1500 arr. Kathy Van Stone

ABBC or ABC



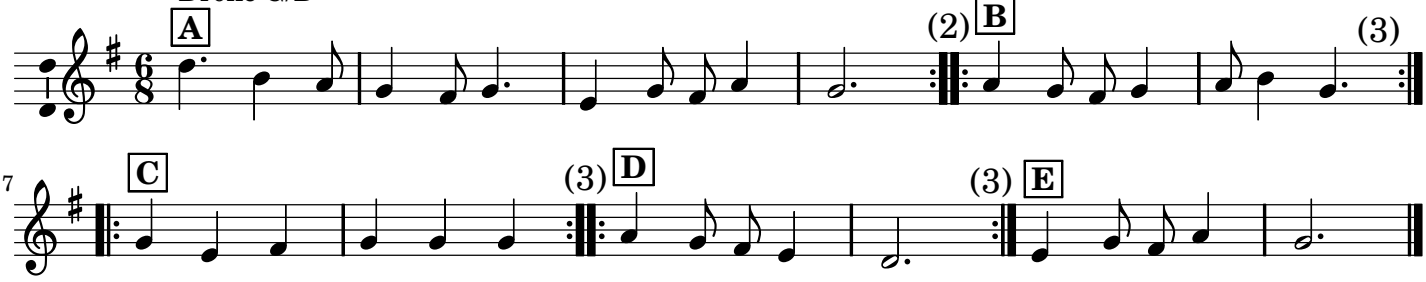
© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

New Yer

for Three

Richard Schweitzer

One dance: AA BBB CCC DDD E



Permission granted to copy within the SCA.

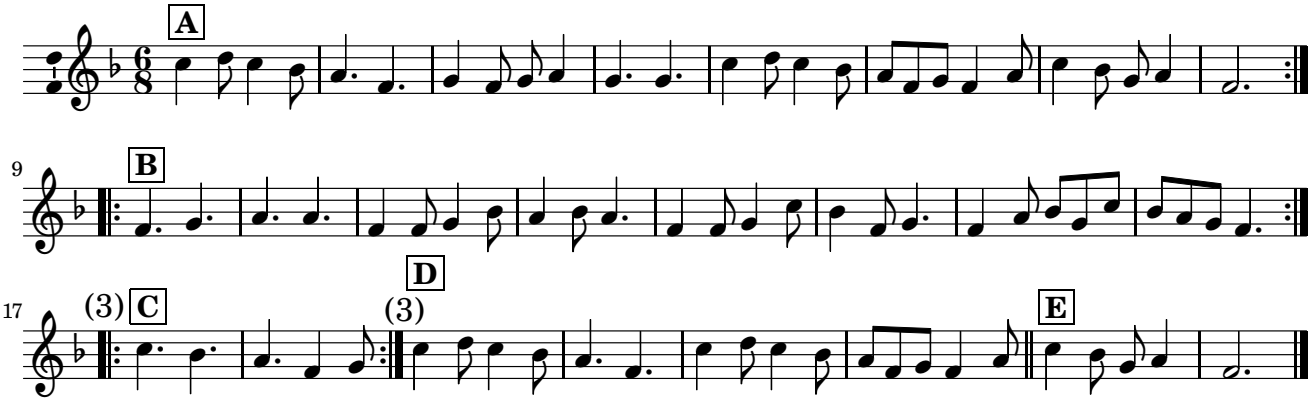
Oringe

for Three

Gresley Manuscript, c. 1500 Richard Schweitzer

AA BBB CCC D E

Drone: F/C



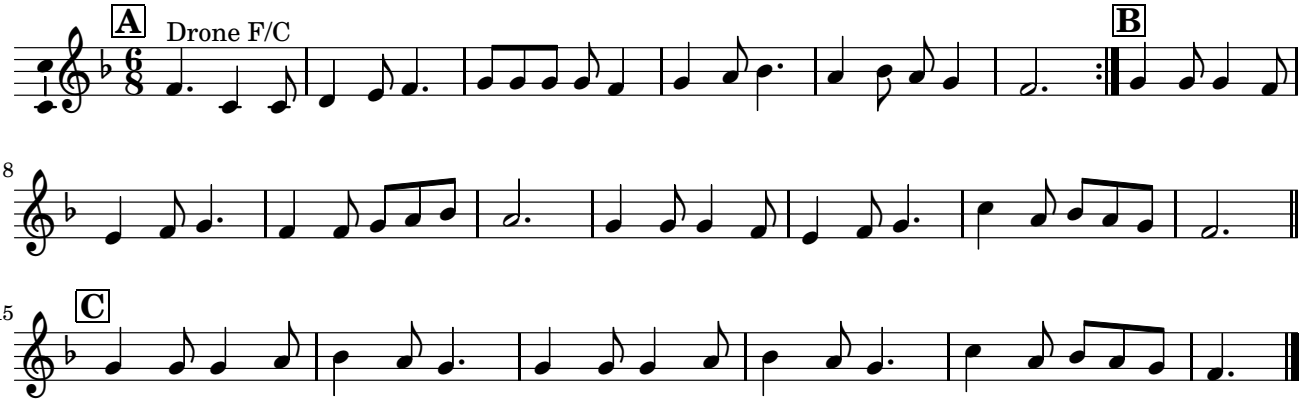
Permission granted to copy within the SCA.

Rawty

for Two

Gresley Manuscript, c. 1500 Richard Schweitzer

AABC



Permission granted to copy within the SCA.

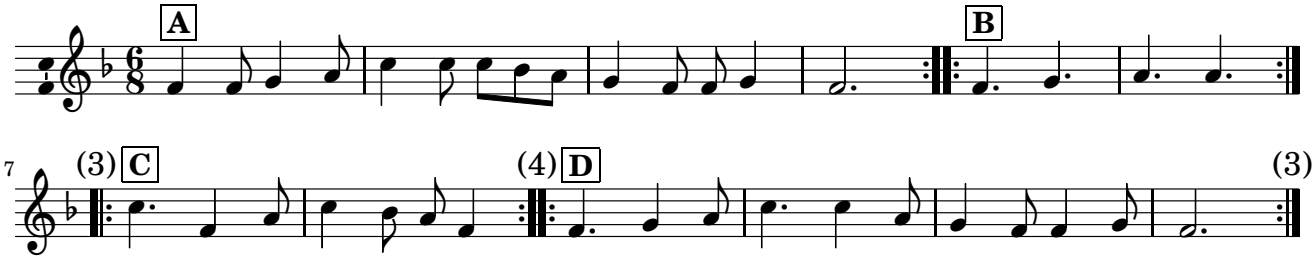
Roye

for Three

Gresley Manuscript, c. 1500 Richard Schweitzer

AA BBB CCCC DDD

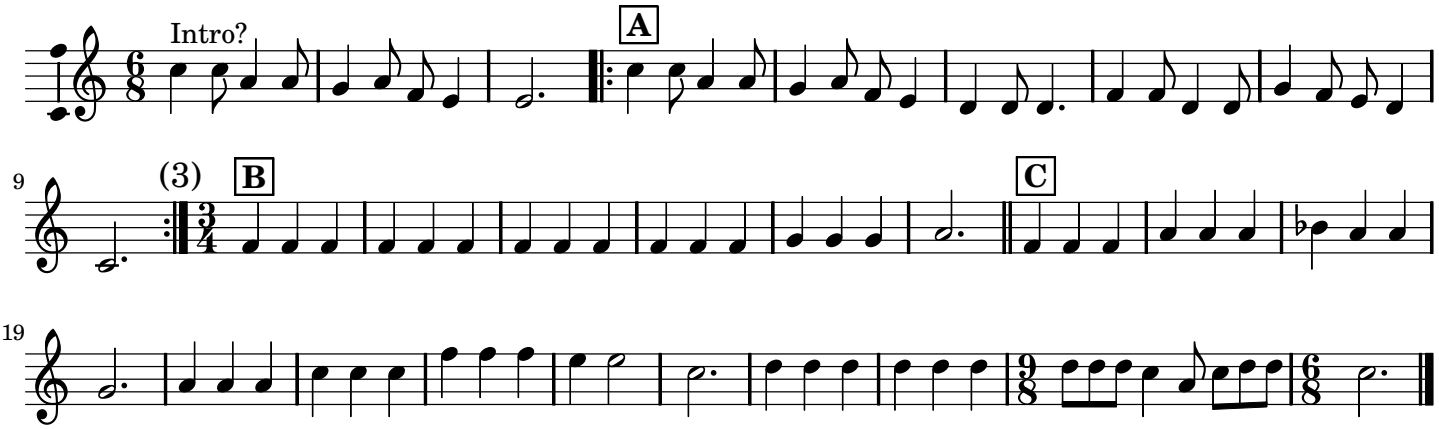
Drone: F/C



Permission granted to copy within the SCA.

Talbott

Gresley Manuscript, c. 1500
Drone: F/C



Chapter 4

Dances from the Inns of Court

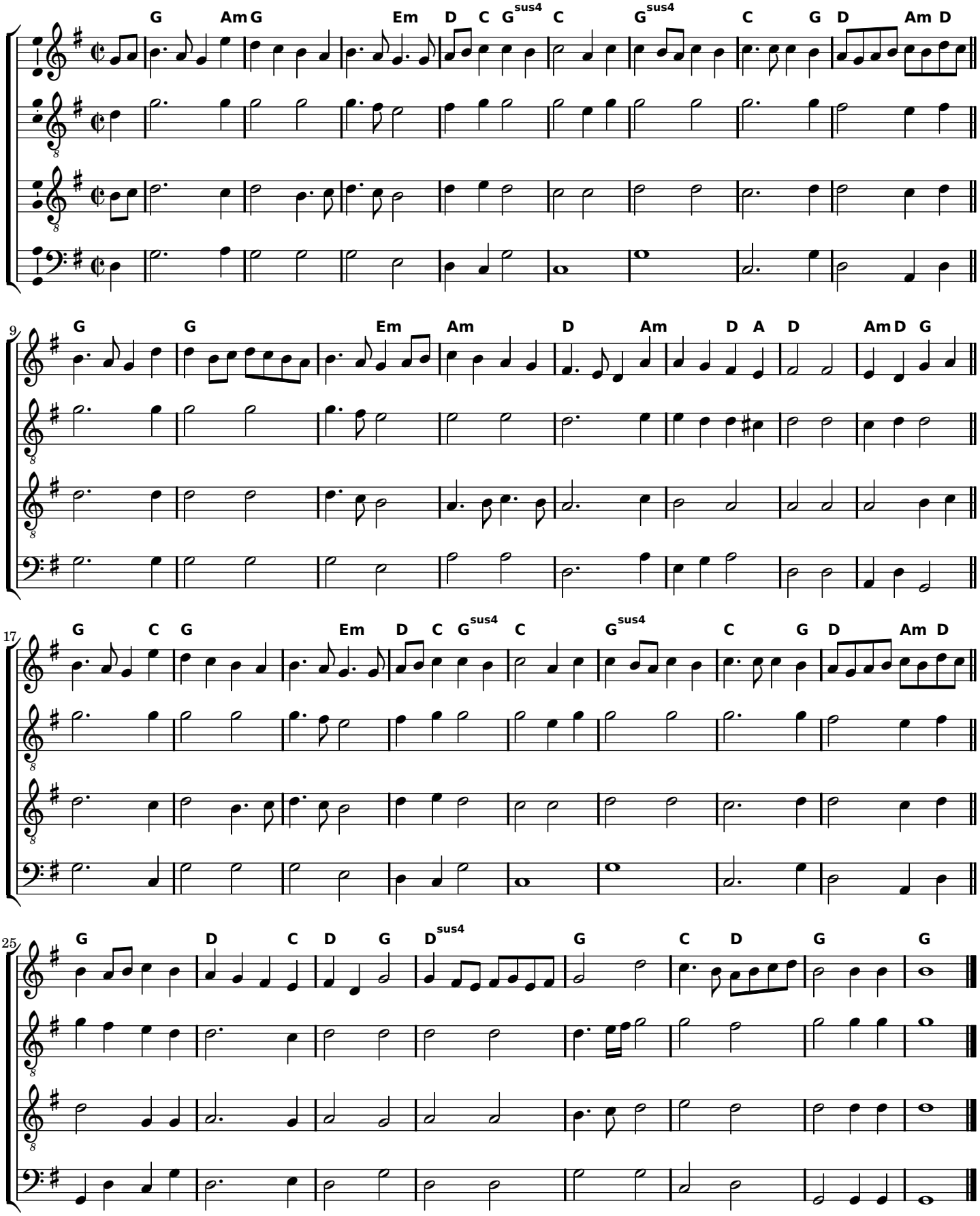
The dances in this section are from the Inns of Court: professional associations for English barristers dating to the 15th century. There are several known manuscripts dating from the mid-16th to mid-17th century informally describing these dances, eight of which are believed to have been performed in 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

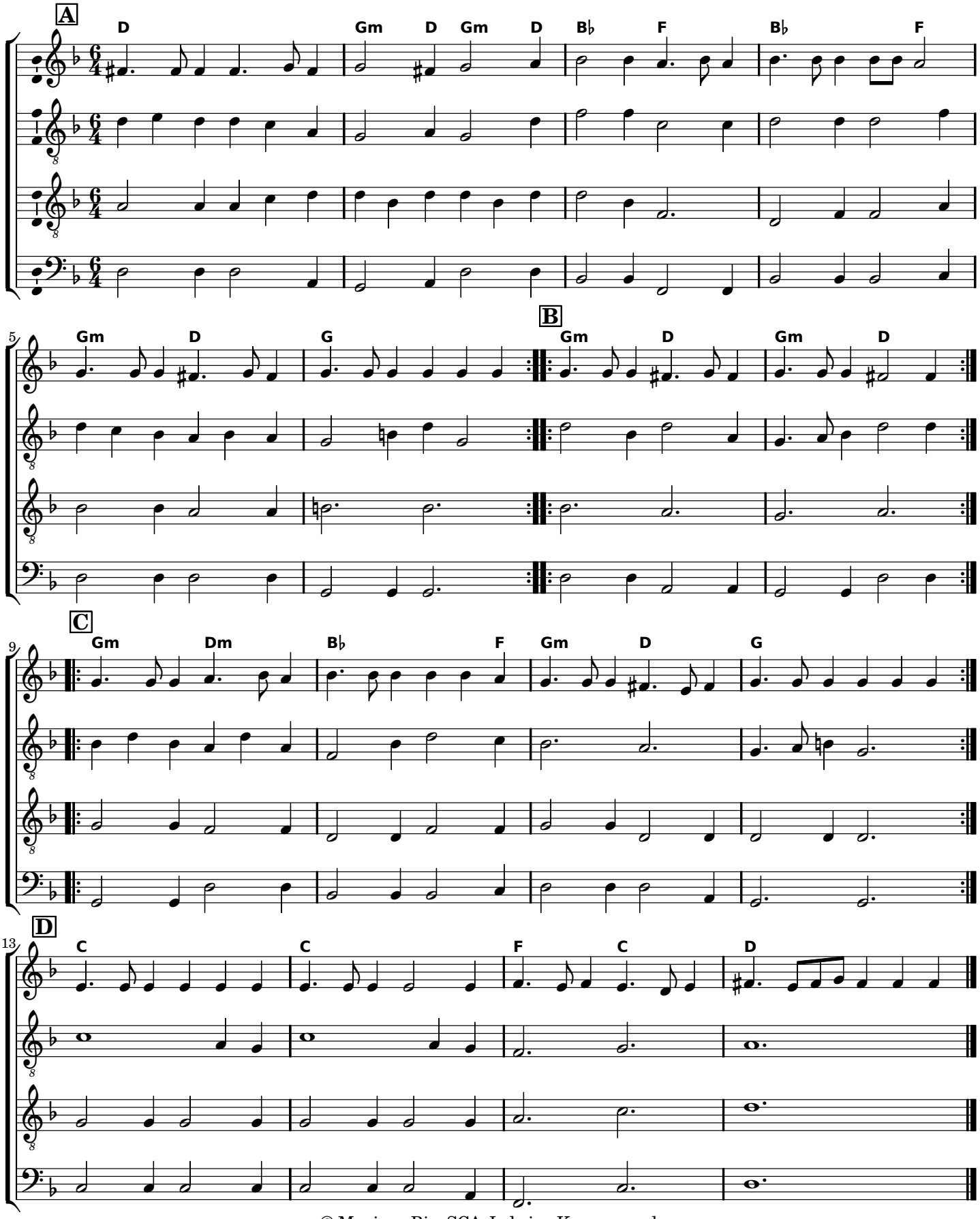
Play once through.



Turkelone

Willoughby Lute Book, c.1585 arr. Monique Rio

AA BB CC D x 4

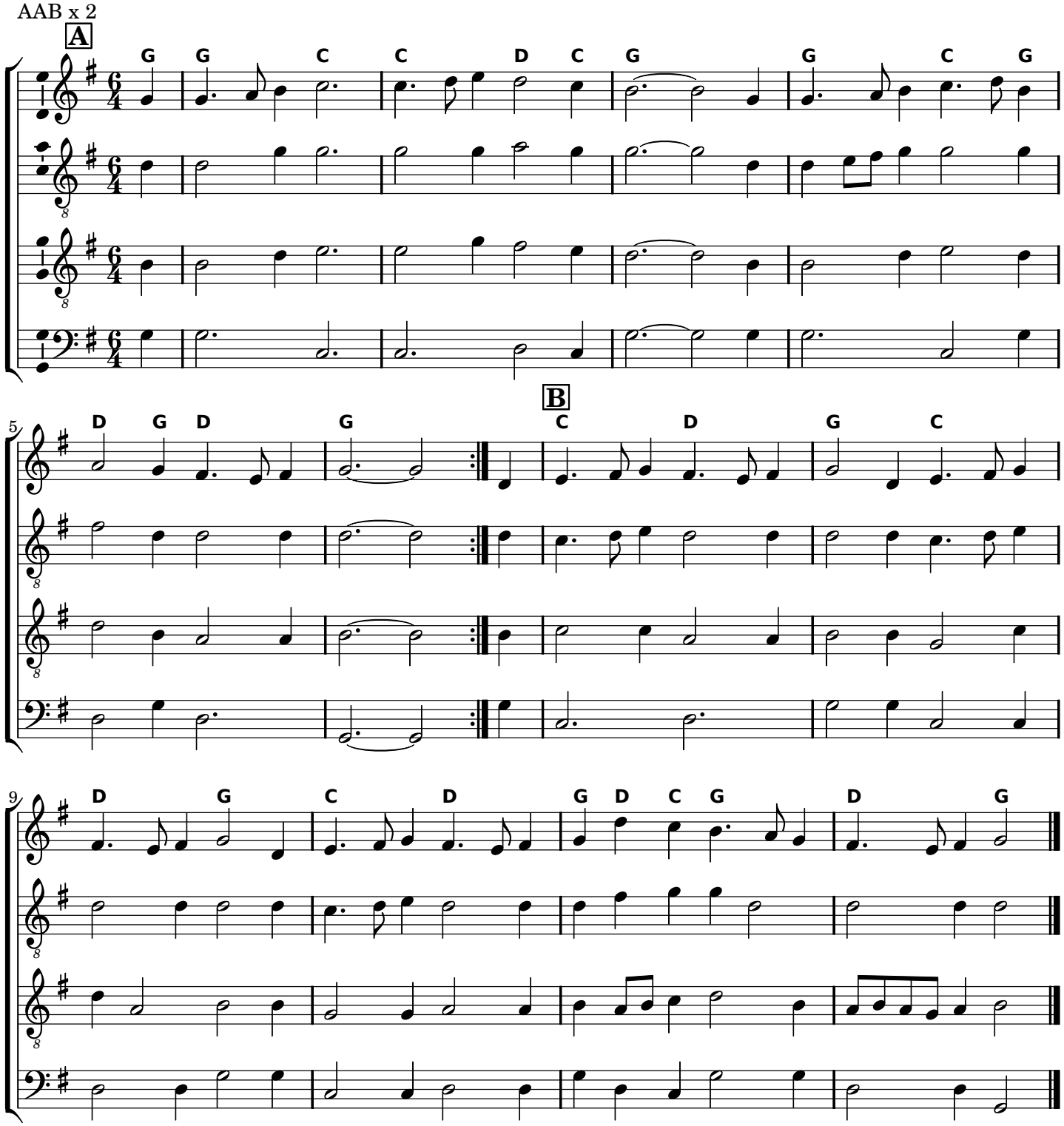


© Monique Rio, SCA Jadwiga Krzyzanowska

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119 arr. Steven Hendricks

AAB x 2

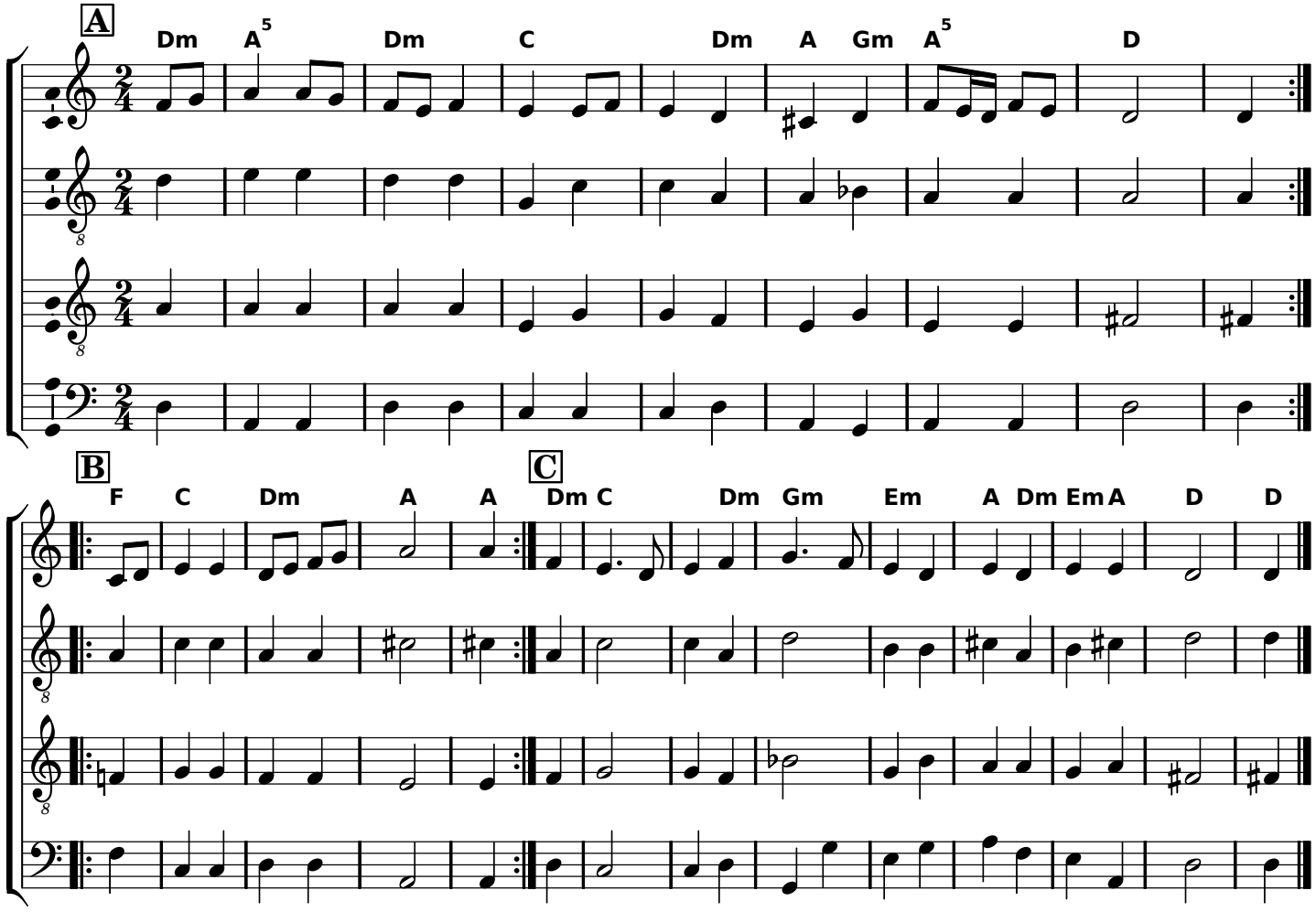


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Tinternell

Dallis Lute Book, c.1583 arr. Joseph Casazza

A BB C AAA BB C

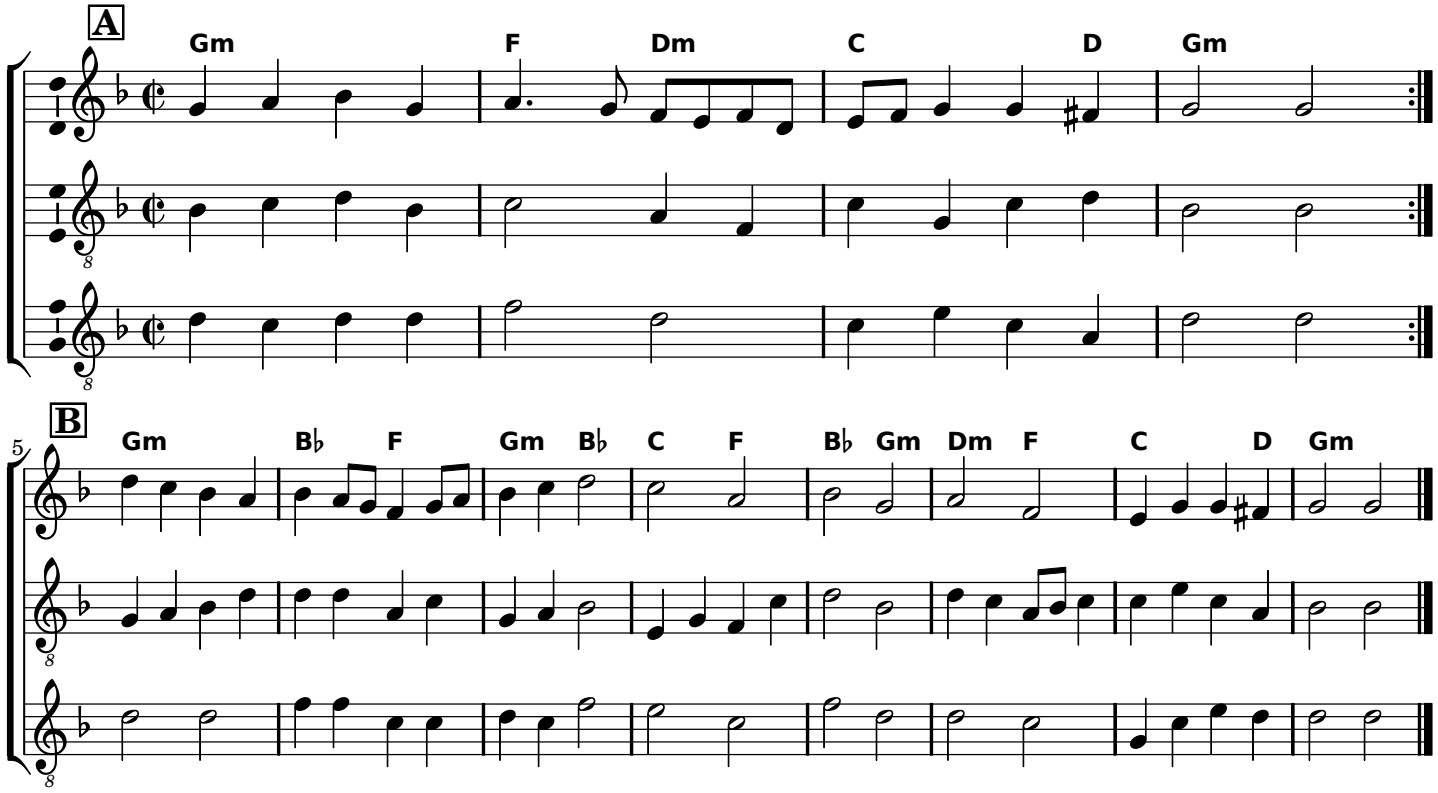


© Joseph Casazza
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Old Alman

Anthony Holborne, *The Citharn Schoole,* 1597 arr. Paul Butler

AAB x2

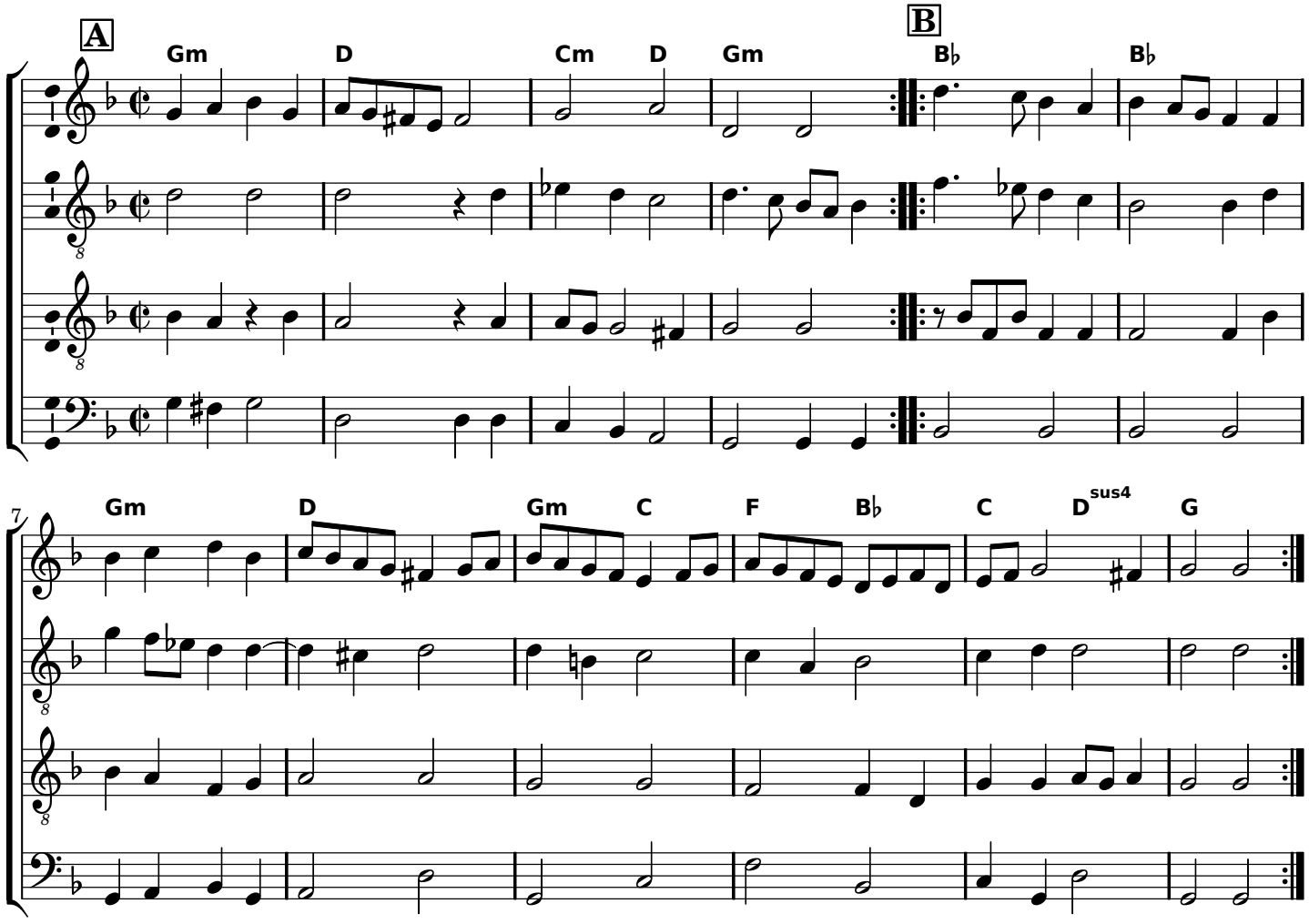


© Paul Butler, SCA Arden of Icombe
Permission granted to use this work for any purpose with attribution.

Queen's Alman

William Byrd (c. 1540 - 1623) arr. Robert Smith

AABB x2



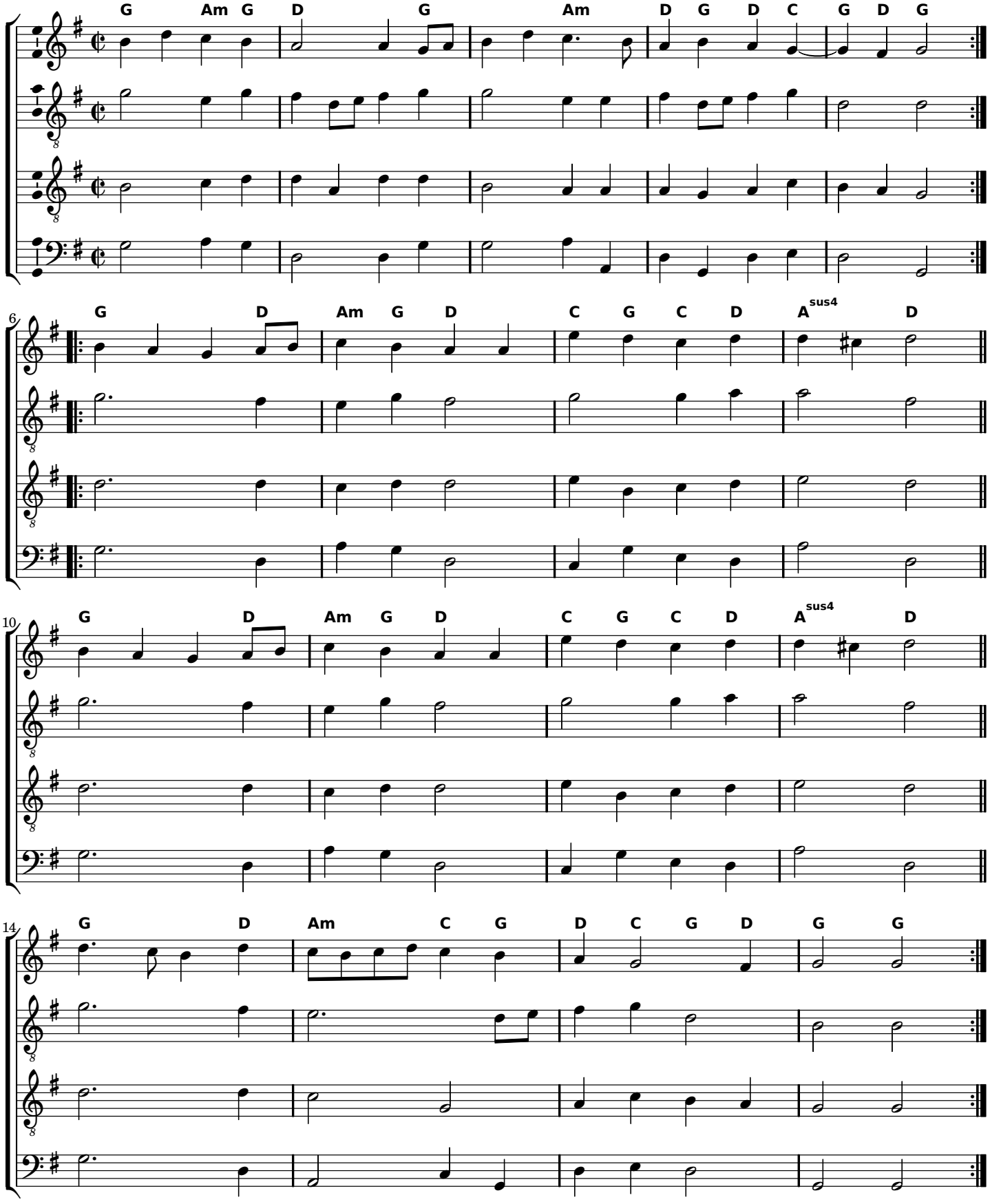
© Robert Smith, SCA Alaric MacConnal
Permission granted to distribute within the SCA without alterations.

(This page intentionally left blank)

Madam Sosilia's Alman

Joseph Casazza

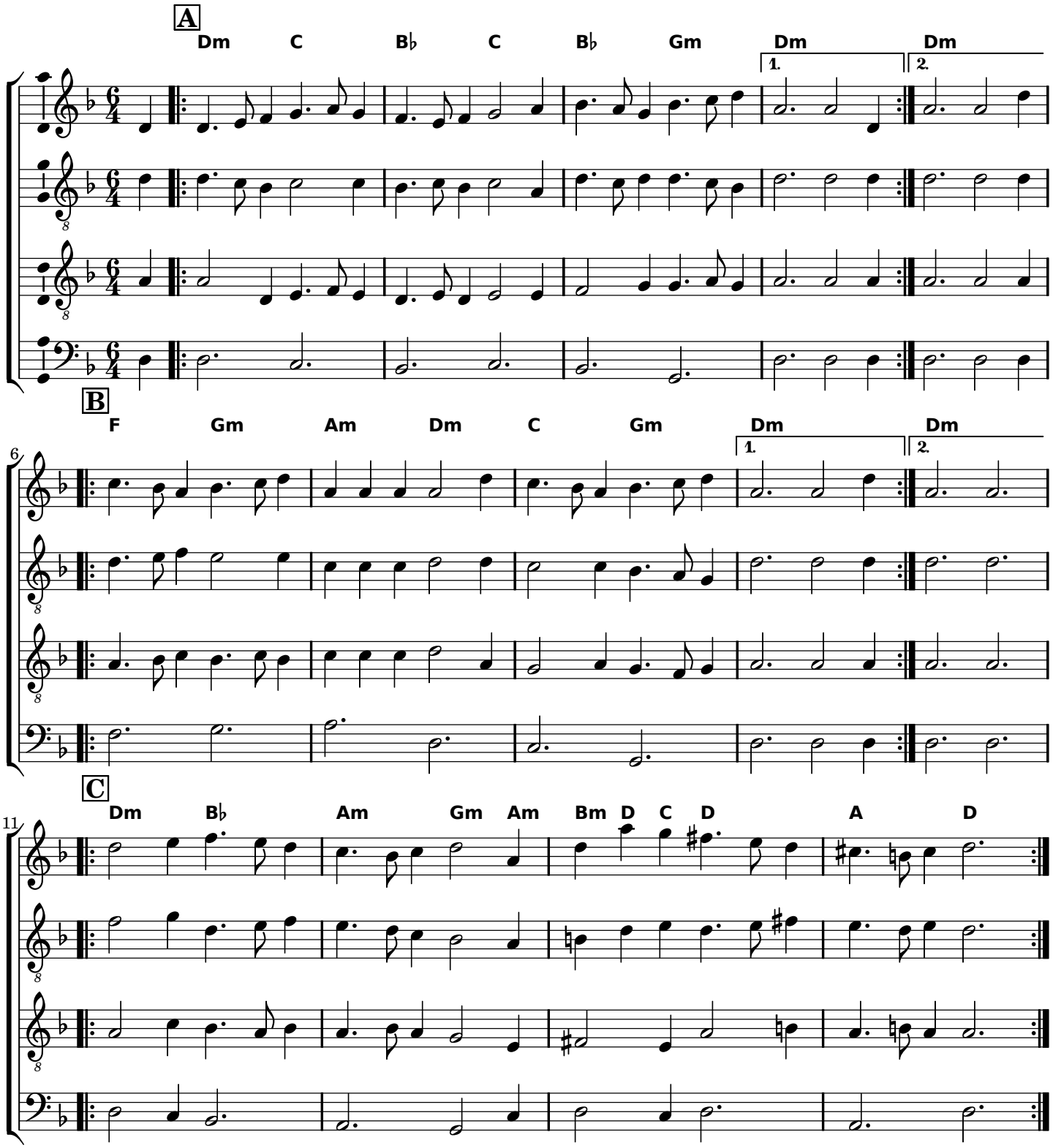
AABB x2



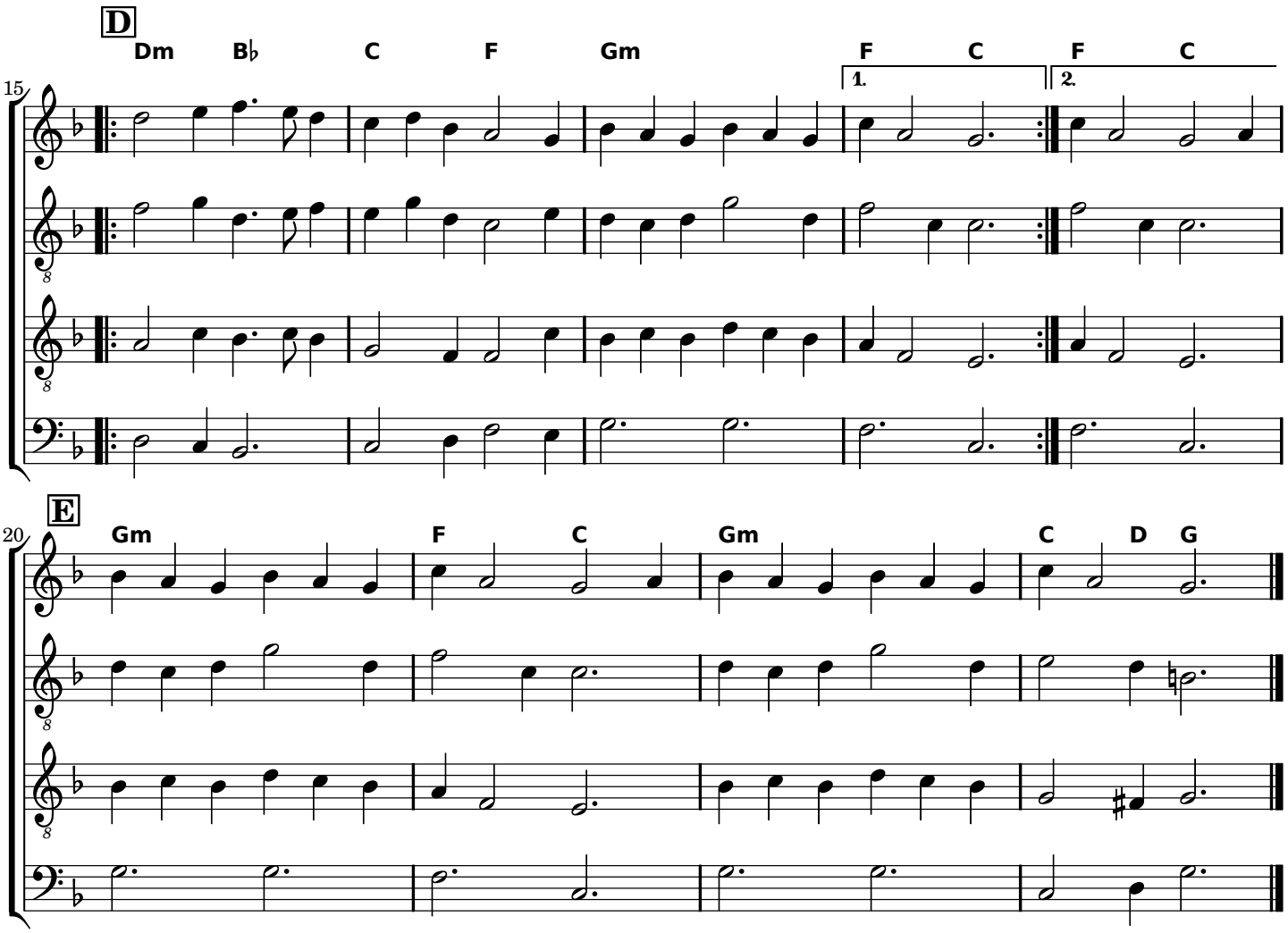
© Joseph Casazza
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Black Alman

Melody from R.C.M Ms. 1119 arr. Robert Stockton



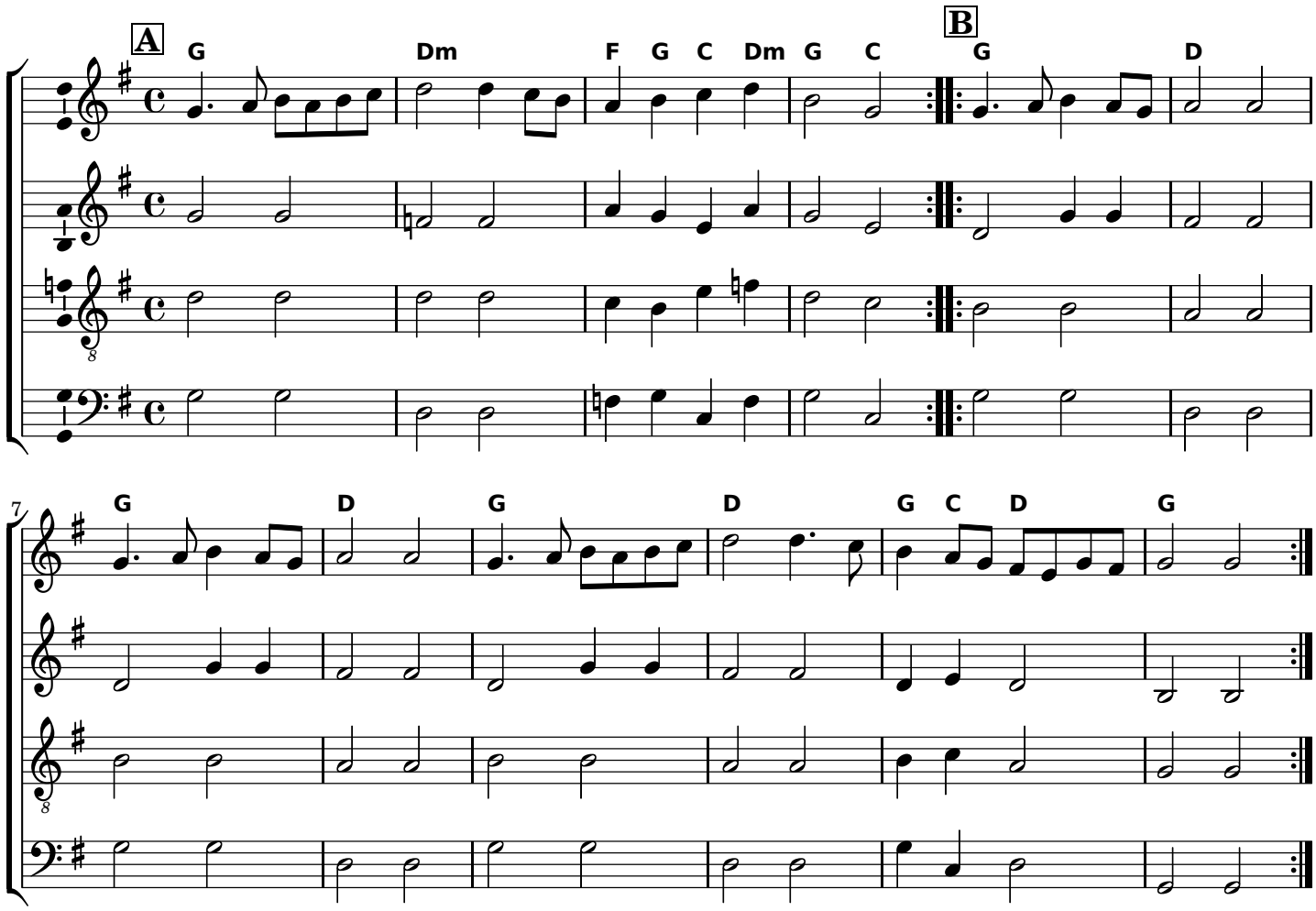
© Robert Stockton, SCA Robin the Just



Permission granted to distribute and perform within the SCA with this notice on all copies.

Lorayne Alman

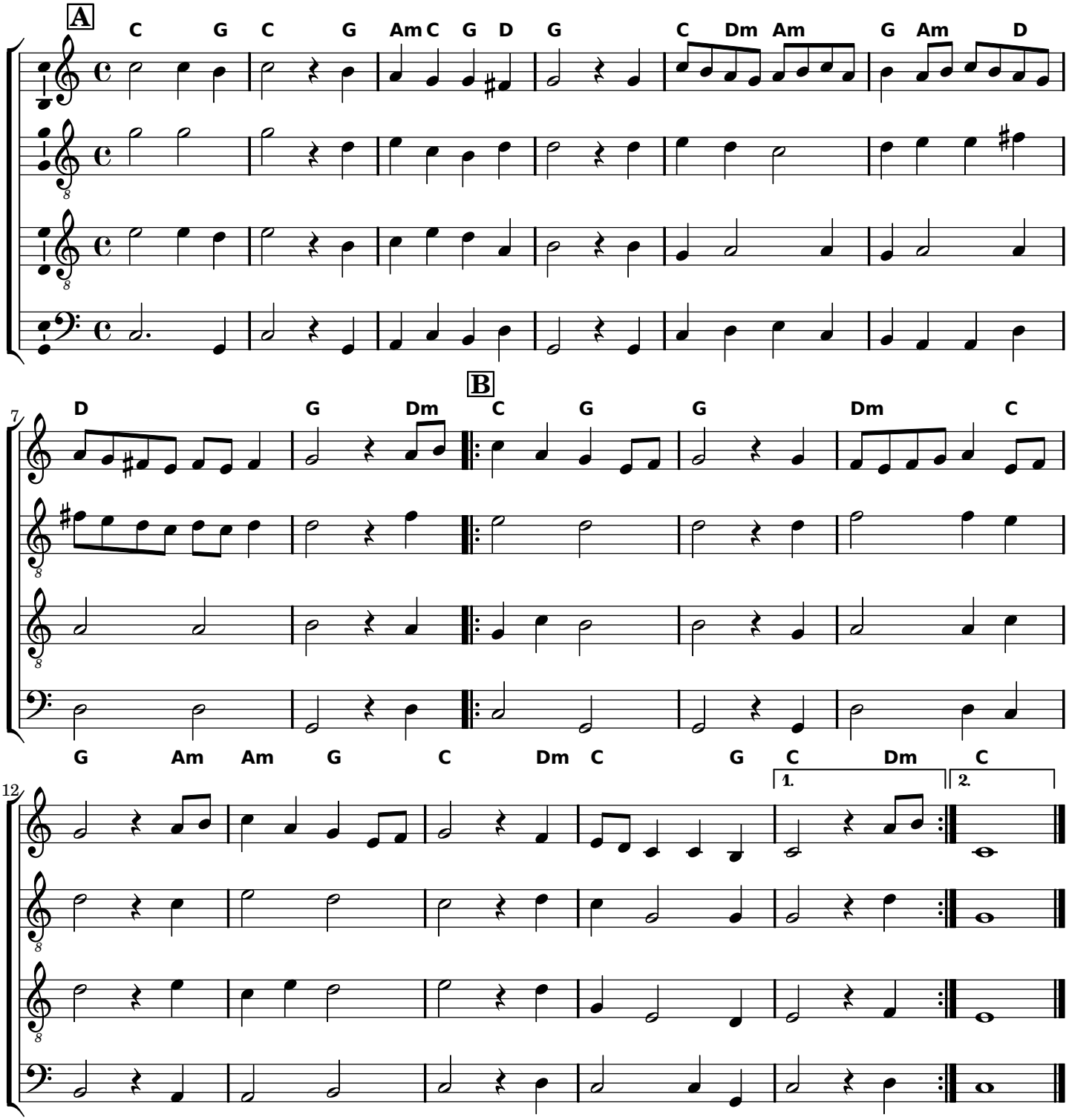
Pierre Phalese (1571)



New Alman

Bernard Schmid (c. 1577) arr. Robert Smith

ABB



© Robert Smith, SCA Alaric MacConnal
Permission granted to distribute within the SCA without alterations.

(This page intentionally left blank)

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.

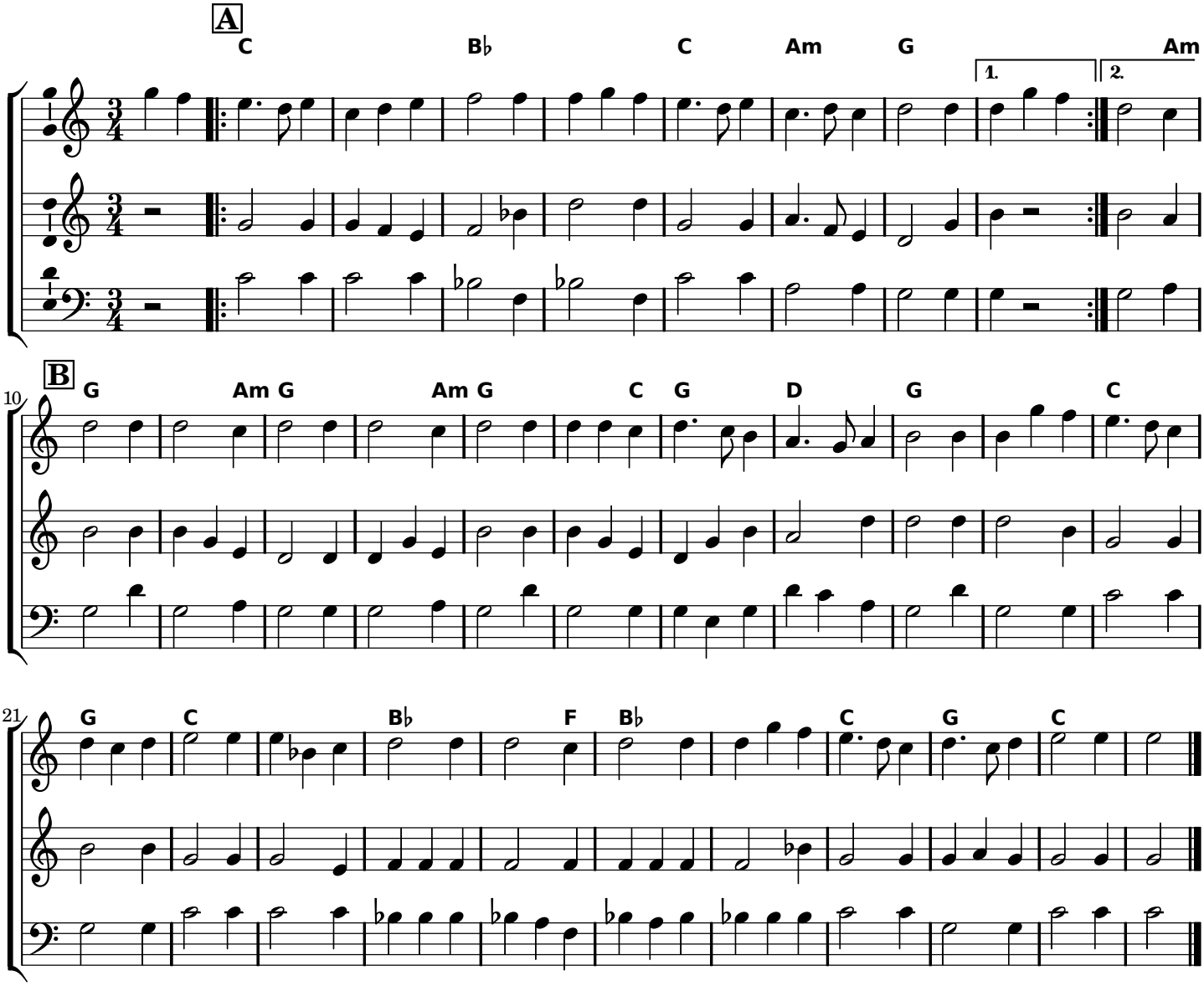
The other dances (mostly *balletti*) in common time such as Bizzarria and Lo Spagnoletto should work well with a tempo of half note = 100-110. Some of these dances shift to 3/4 time partway through; let dotted half note in the 3/4 section = half note in the common time section.

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



© Monique Rio, SCA Jadwiga Krzyzanowska
Permission granted for use with attribution (CC BY 3.0)

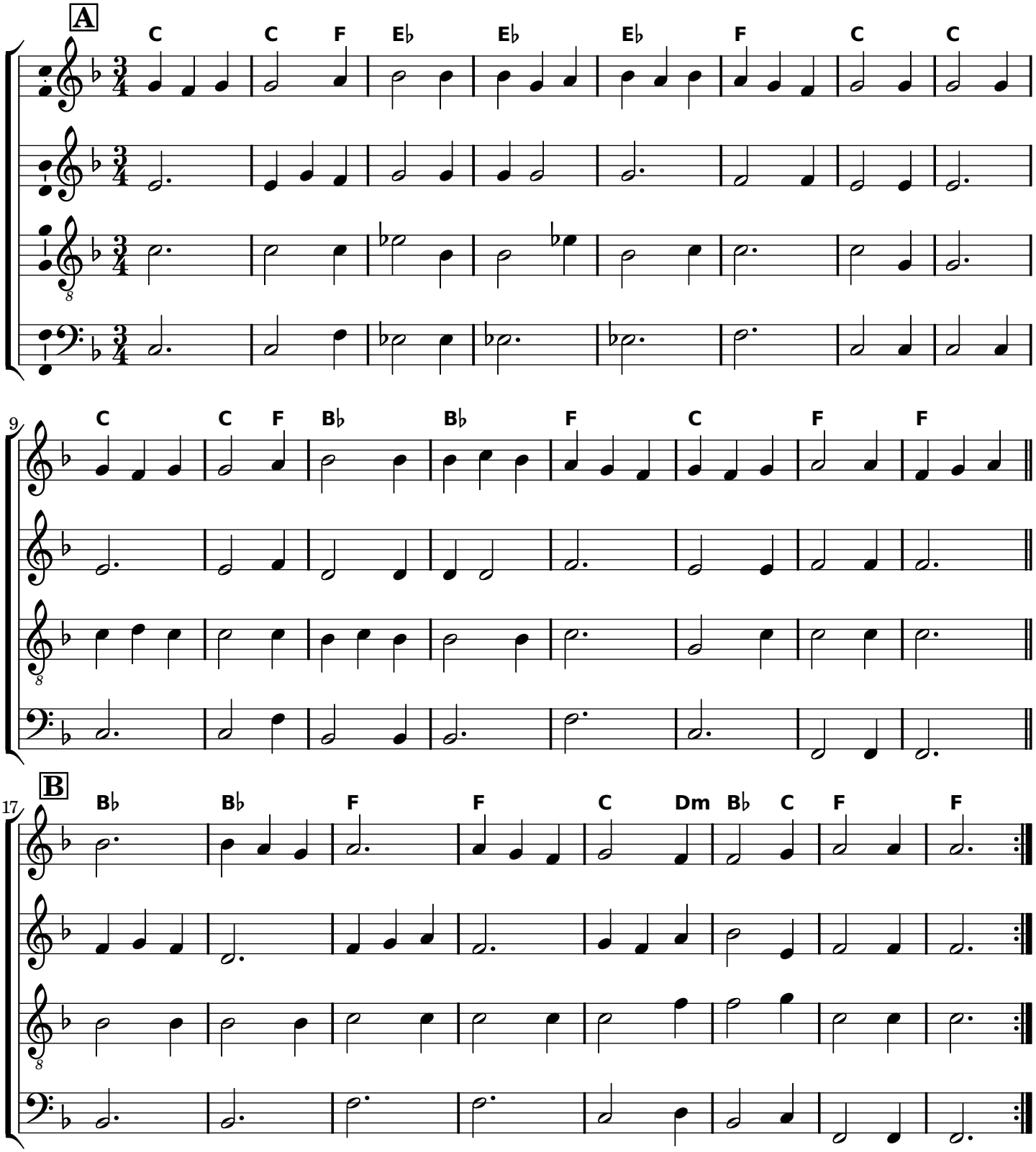
Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21



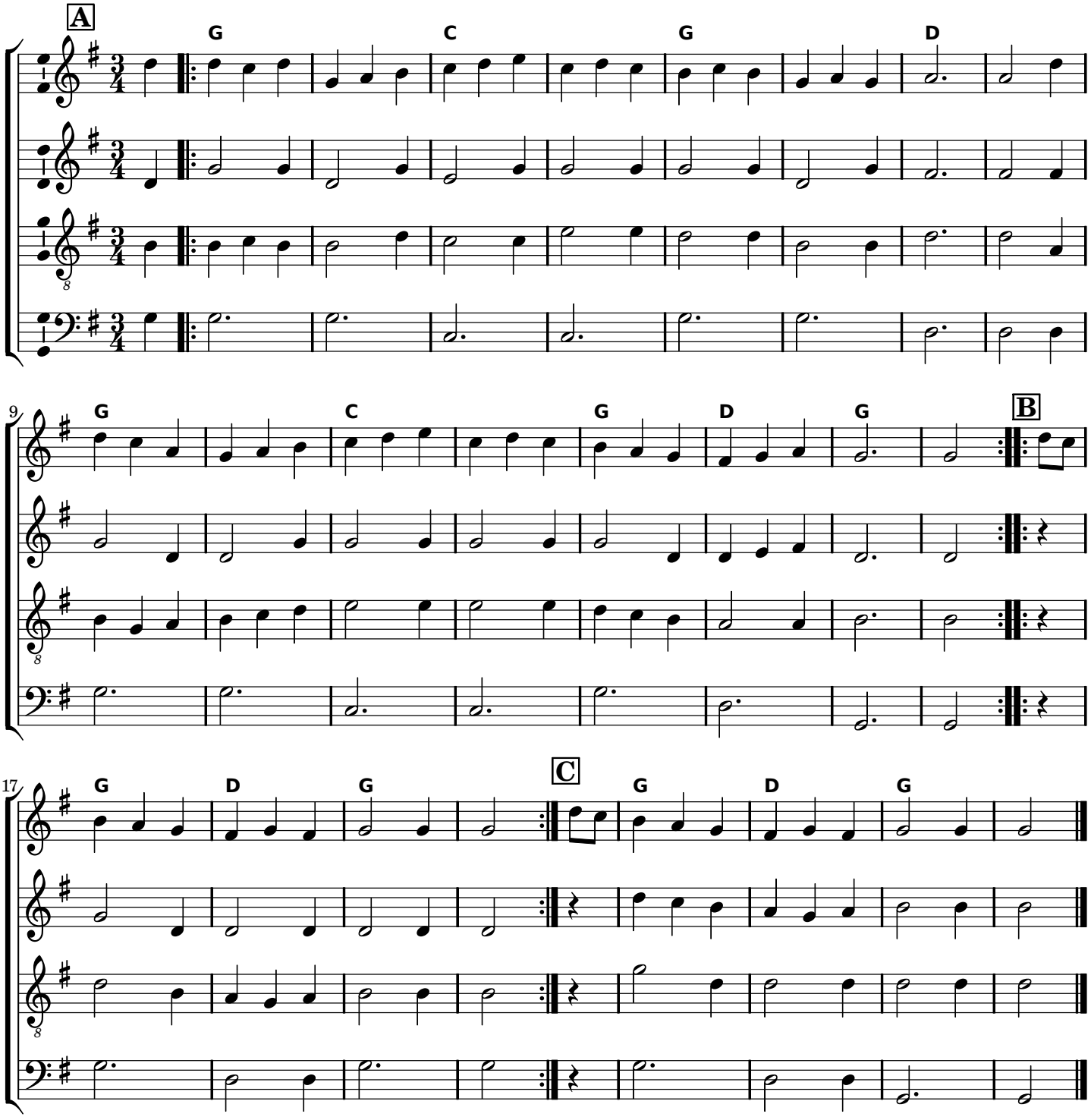
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino,* 1581 arr. Steven Hendricks

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



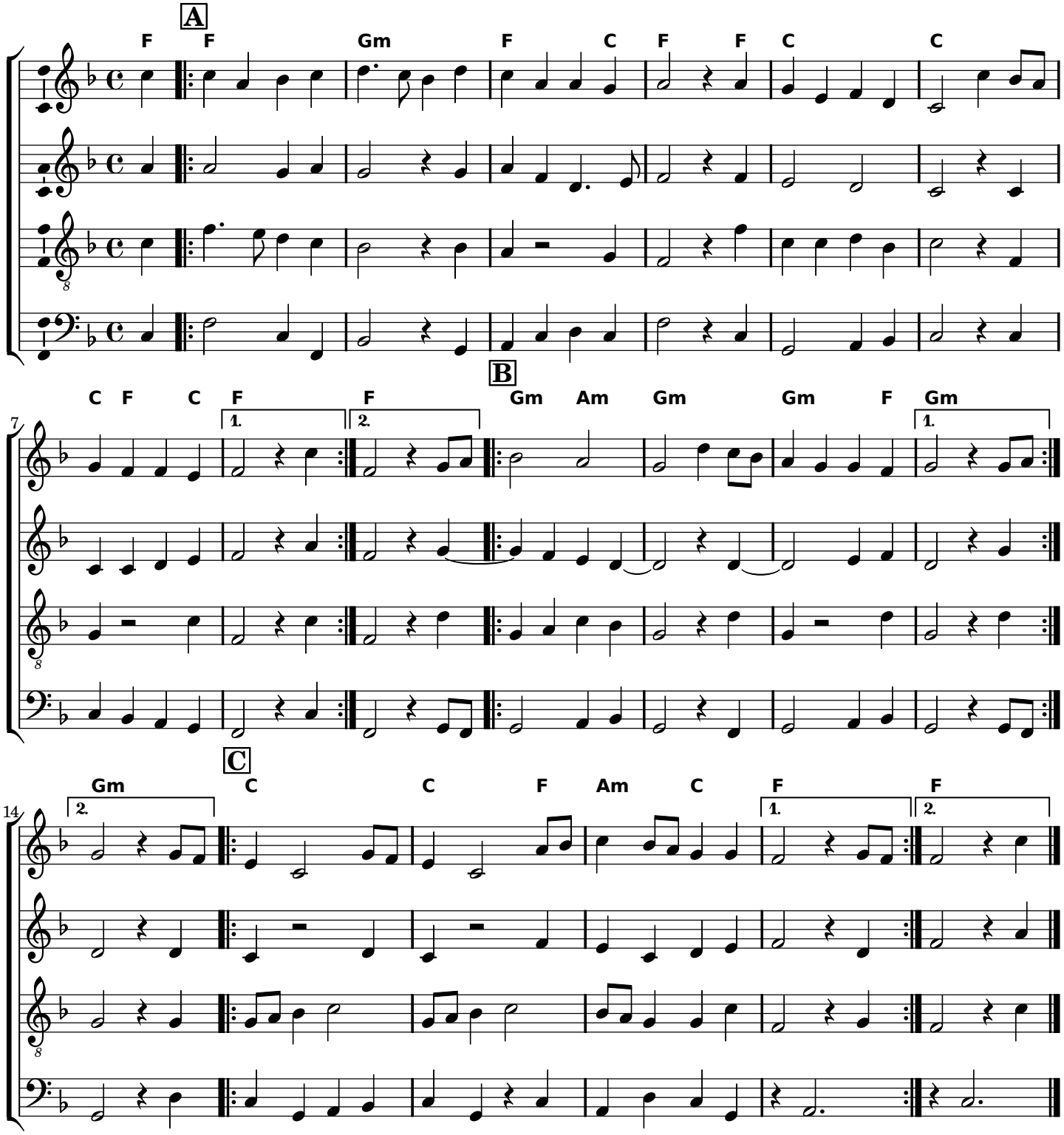
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

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

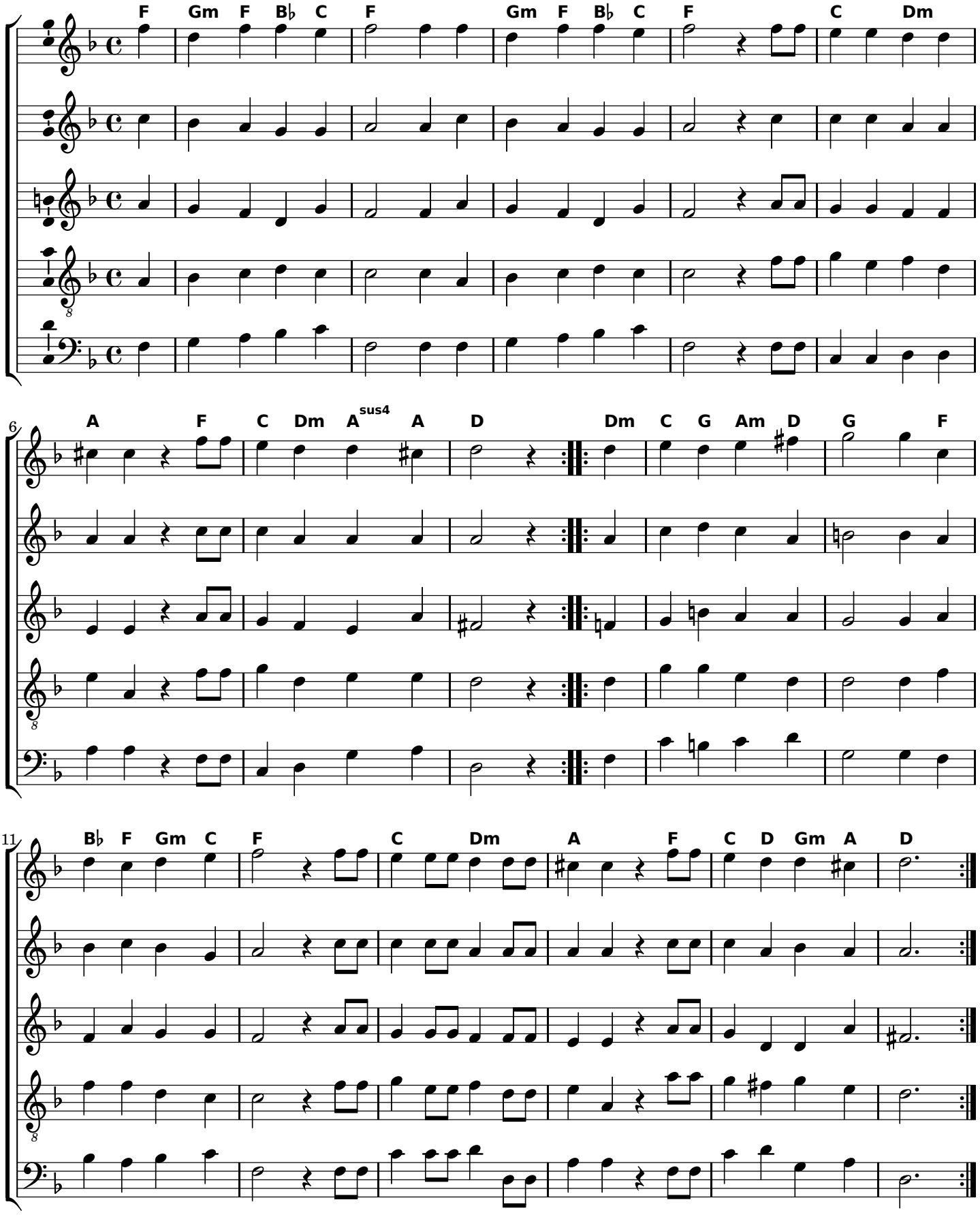


© David Svoboda, SCA Arslan ibn Da'ud
Permission granted for use with attribution (CC BY 3.0)

La Caccia d'Amore

Questa dolce sirena

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

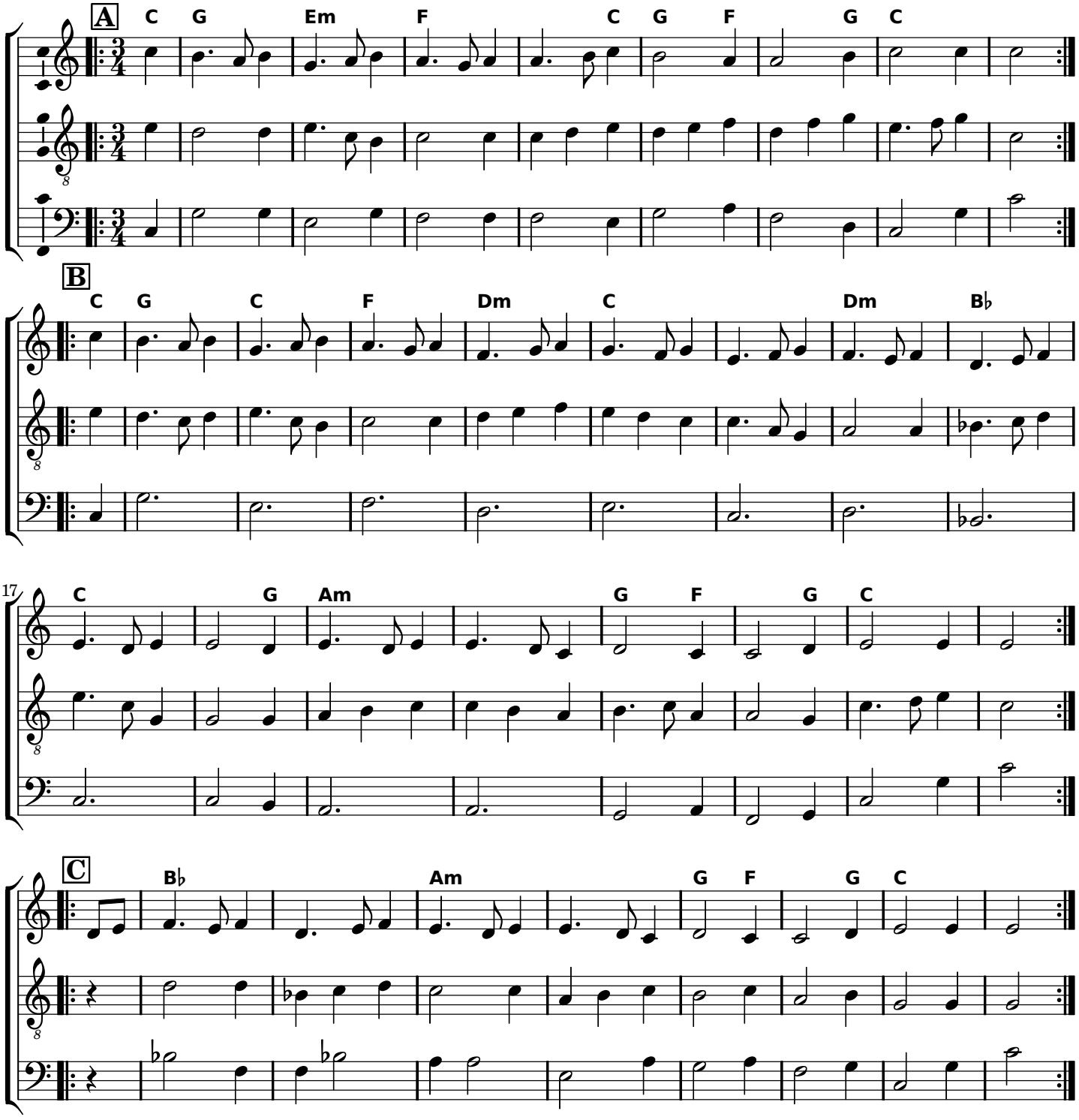


Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

AA BB CC x 3



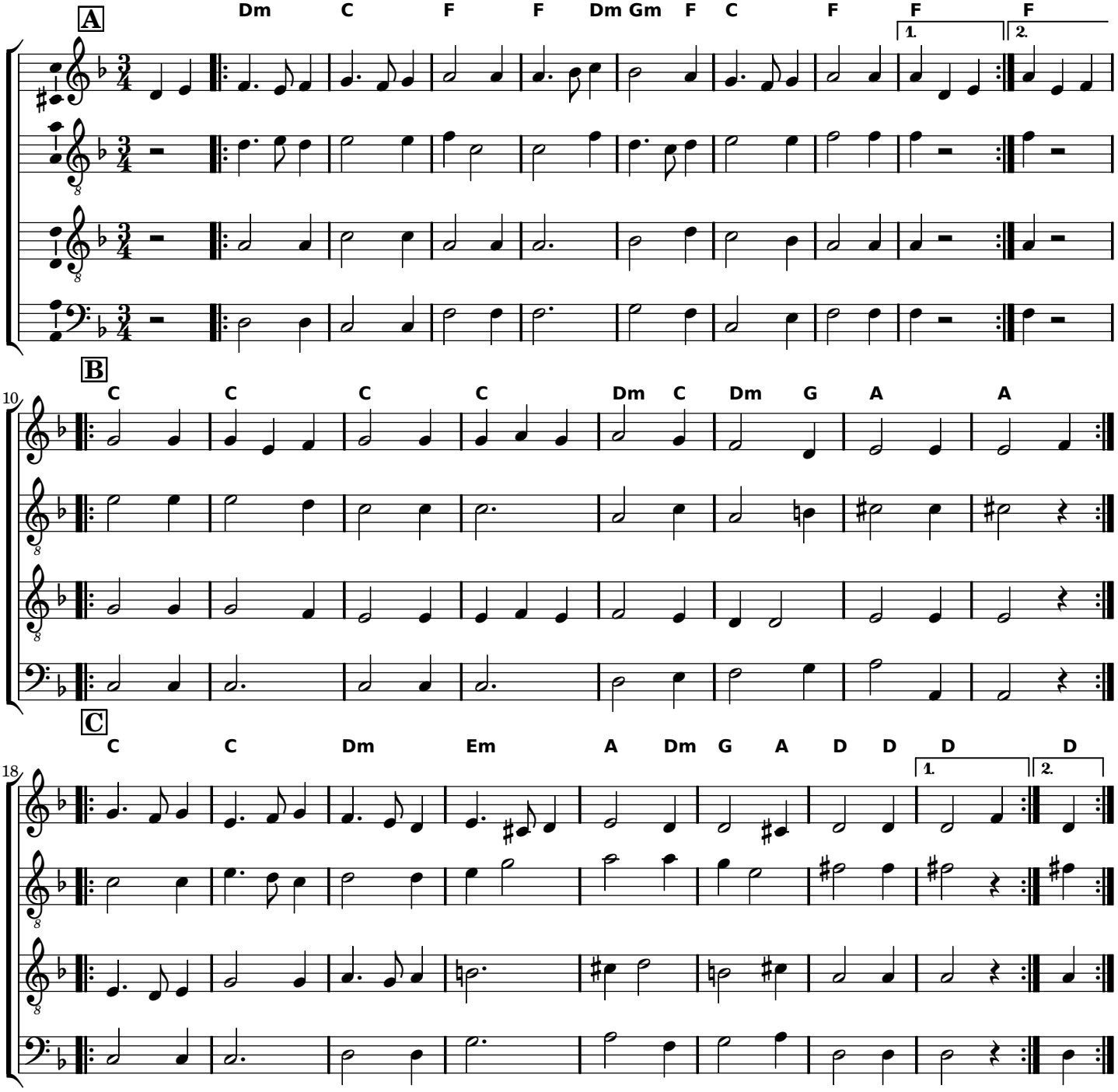
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

AABBCC x 3



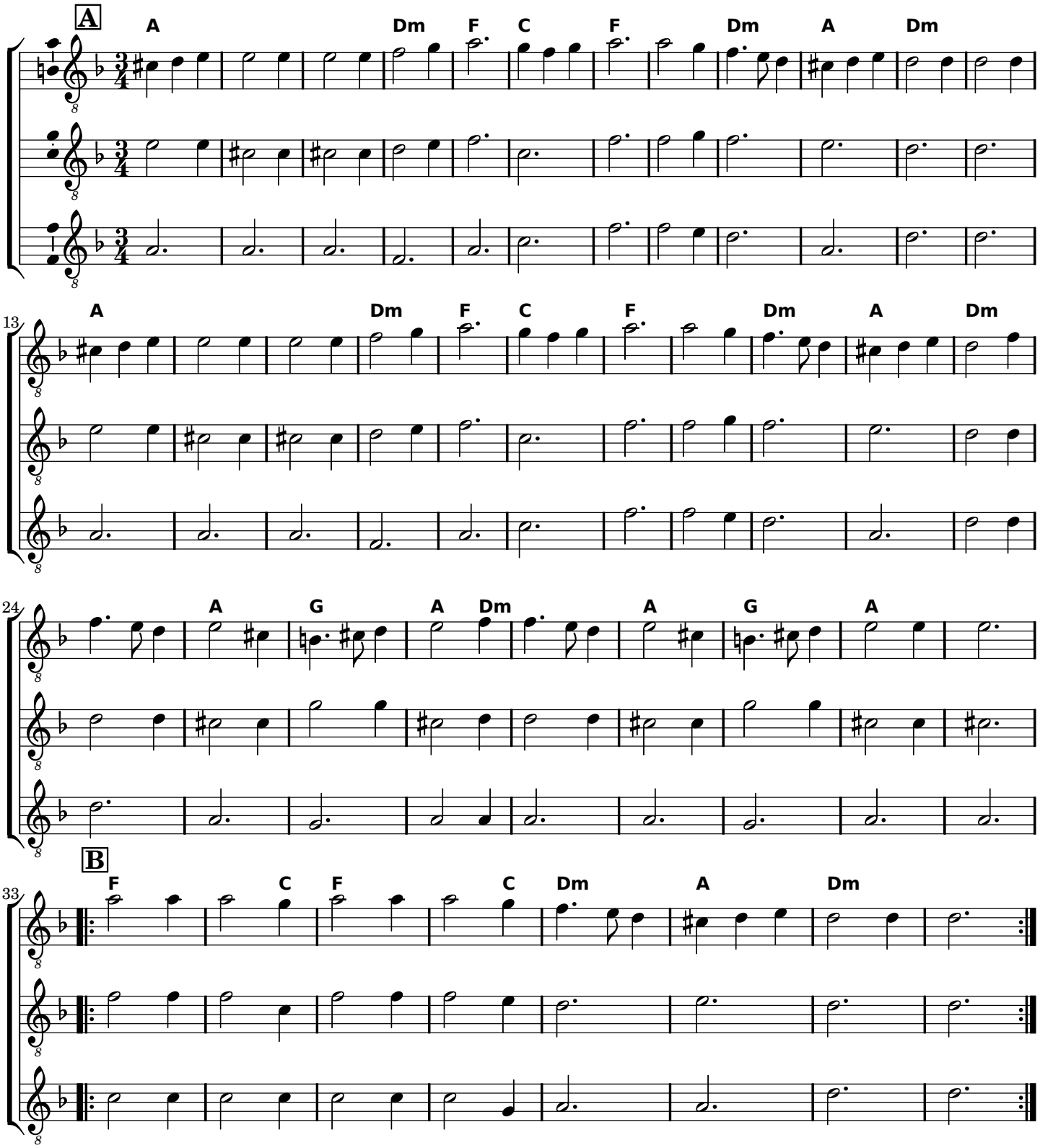
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Dennis Sherman

ABB x 4

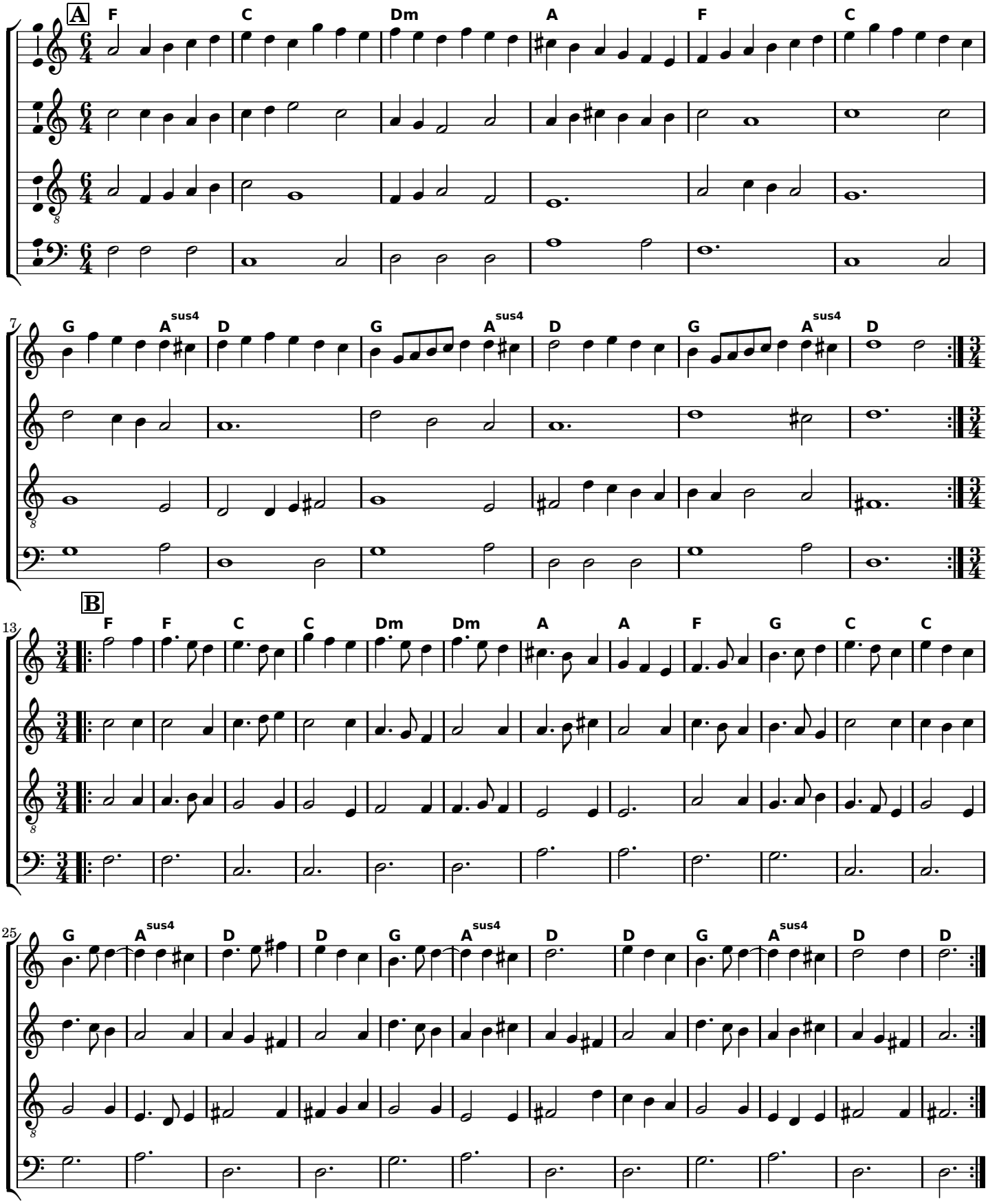


© Dennis R. Sherman, SCA Robyyan Torr d'Elandris
Permission granted for not-for-profit copy and performance. (CC BY-NC-SA 3.0)

(This page intentionally left blank)

Chiaranzana

Fabritio Caroso, *Il Ballarino,* 1581 arr. Emma Badowski



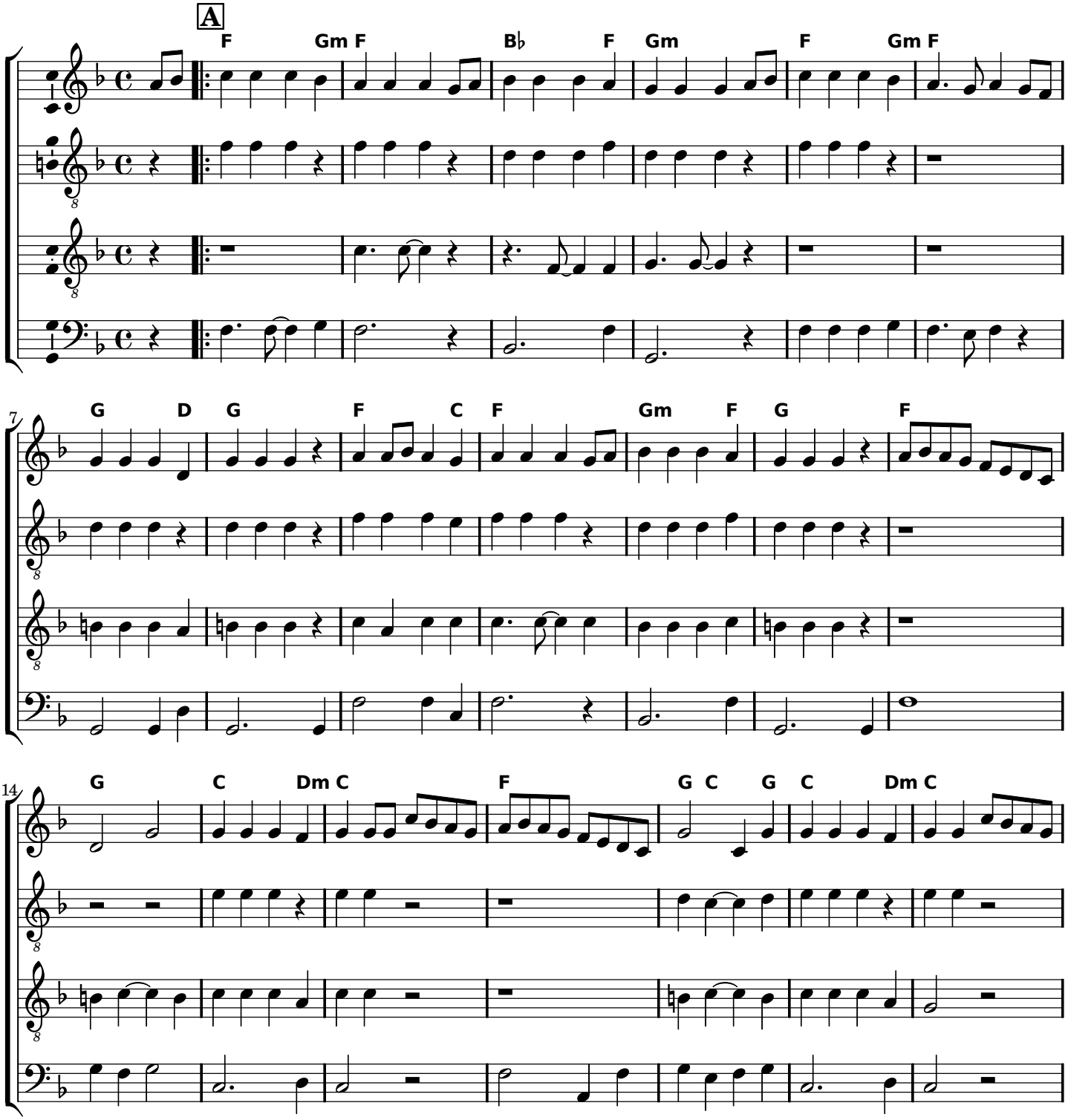
© Emma Badowski, SCA Margaret Raynsford
Permission granted for non-commercial use with attribution (CC BY-NC-SA 3.0)

Contentezza d'Amore

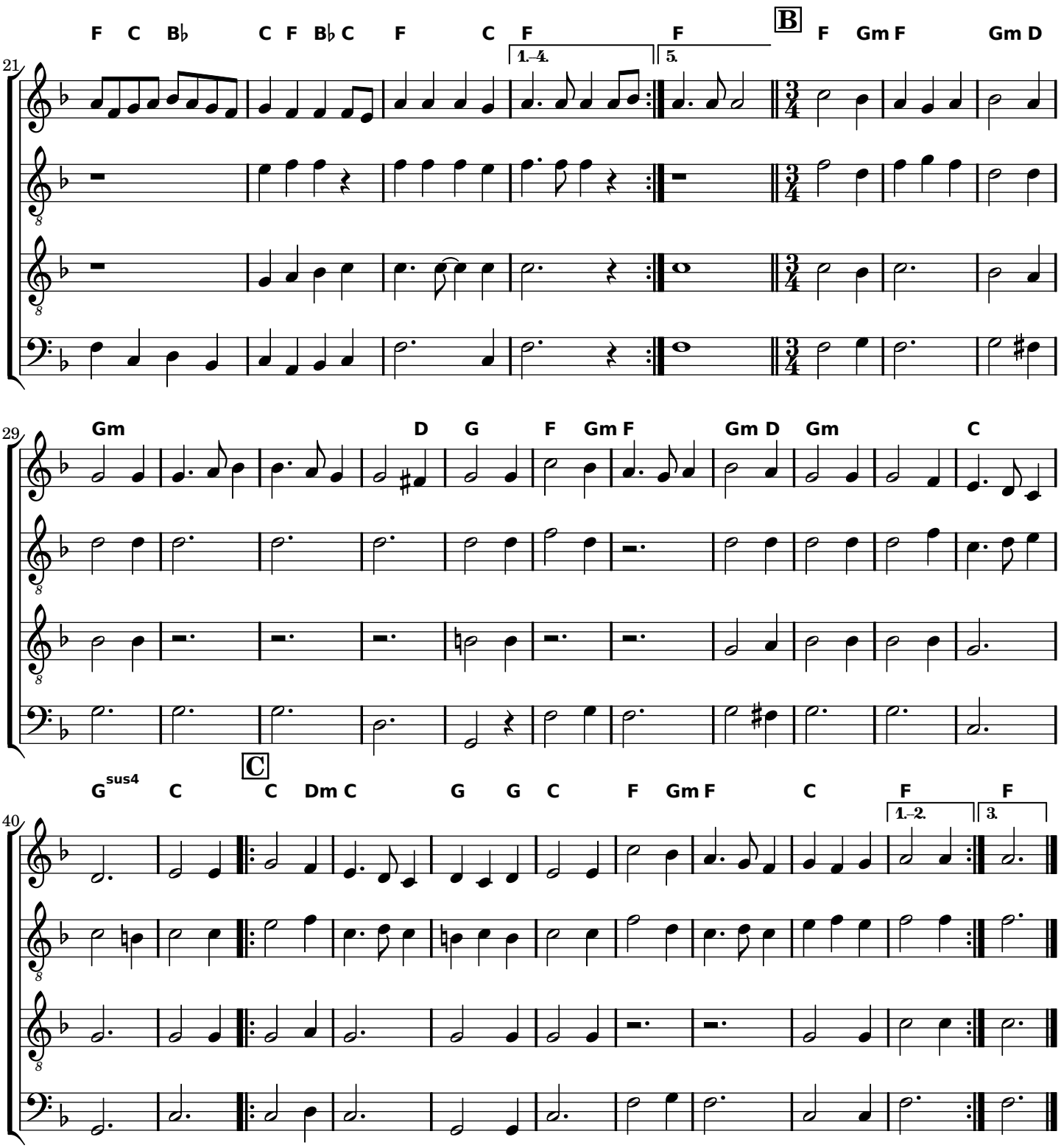
Balletto

Cesare Negri, *Le Grazie d'Amore,* 1602 trans. Robert Smith

Ax5 B Cx3



© Robert Smith, SCA Alaric MacConnal



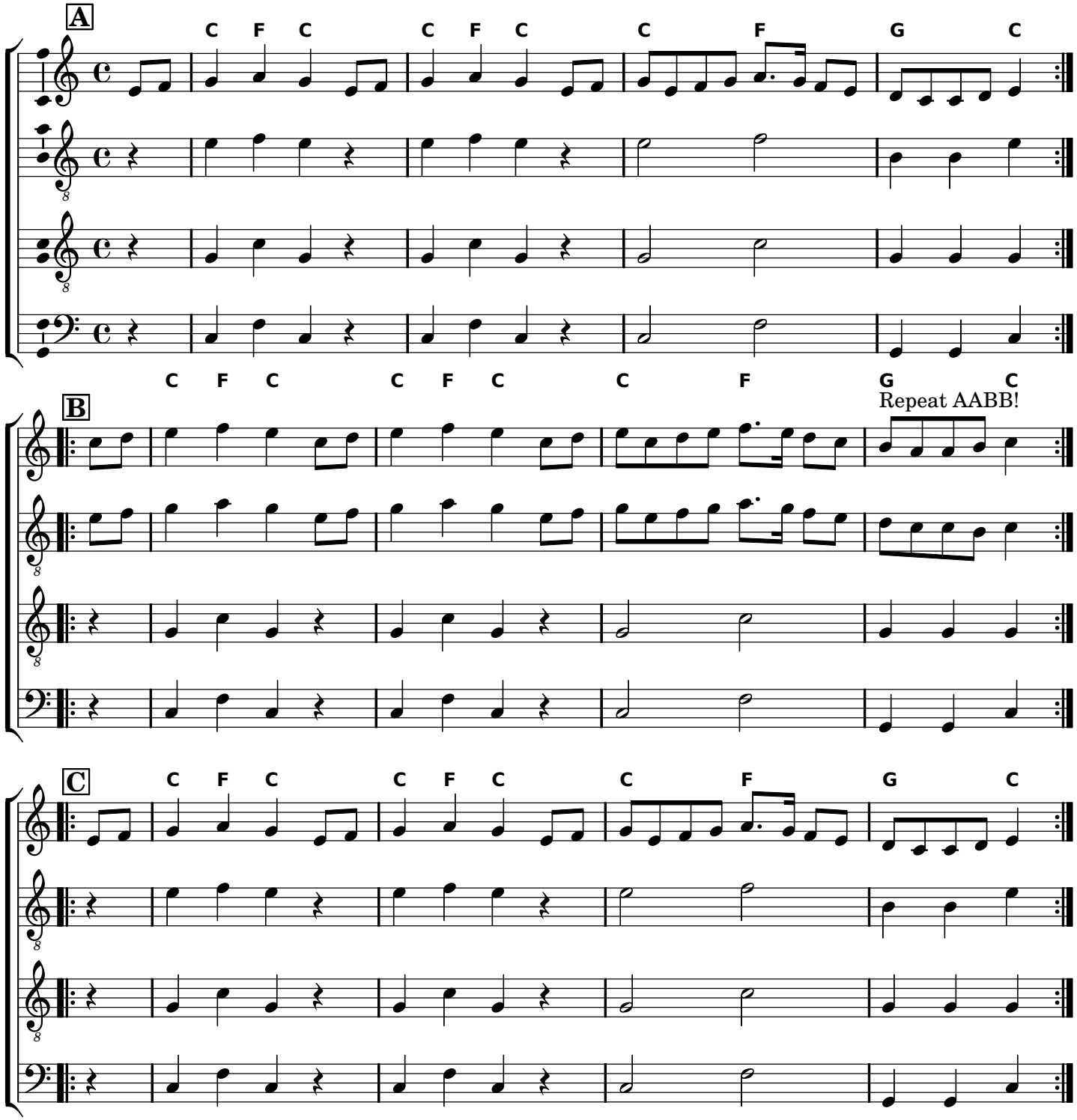
Permission granted to distribute within the SCA without alterations.

Il Conto Dell'Orco

Balletto

Fabritio Caroso, *Il Ballarino,* 1581 arr. Katrina Hunt

(AABB)x2 Cx2 or 3



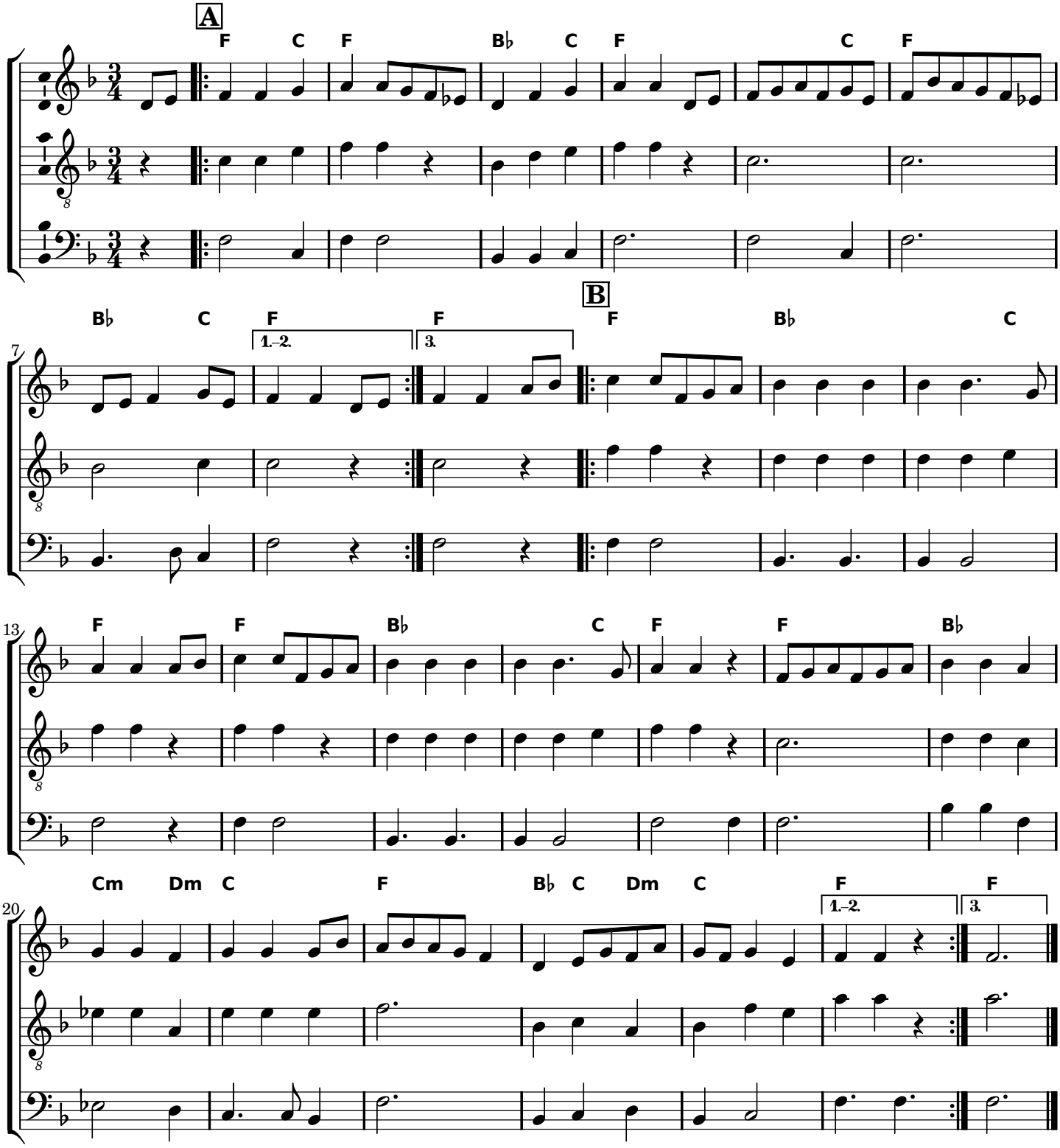
© Katrina Hunt, SCA Mathilde Adycote
May be freely copied for use within the SCA

Contrapasso Nuovo

Balletto

Fabritio Caroso, *Nobiltà di Dame,* 1600 arr. Kathy Van Stone

AAA BBB AA BBB (for Contrapasso in Due)



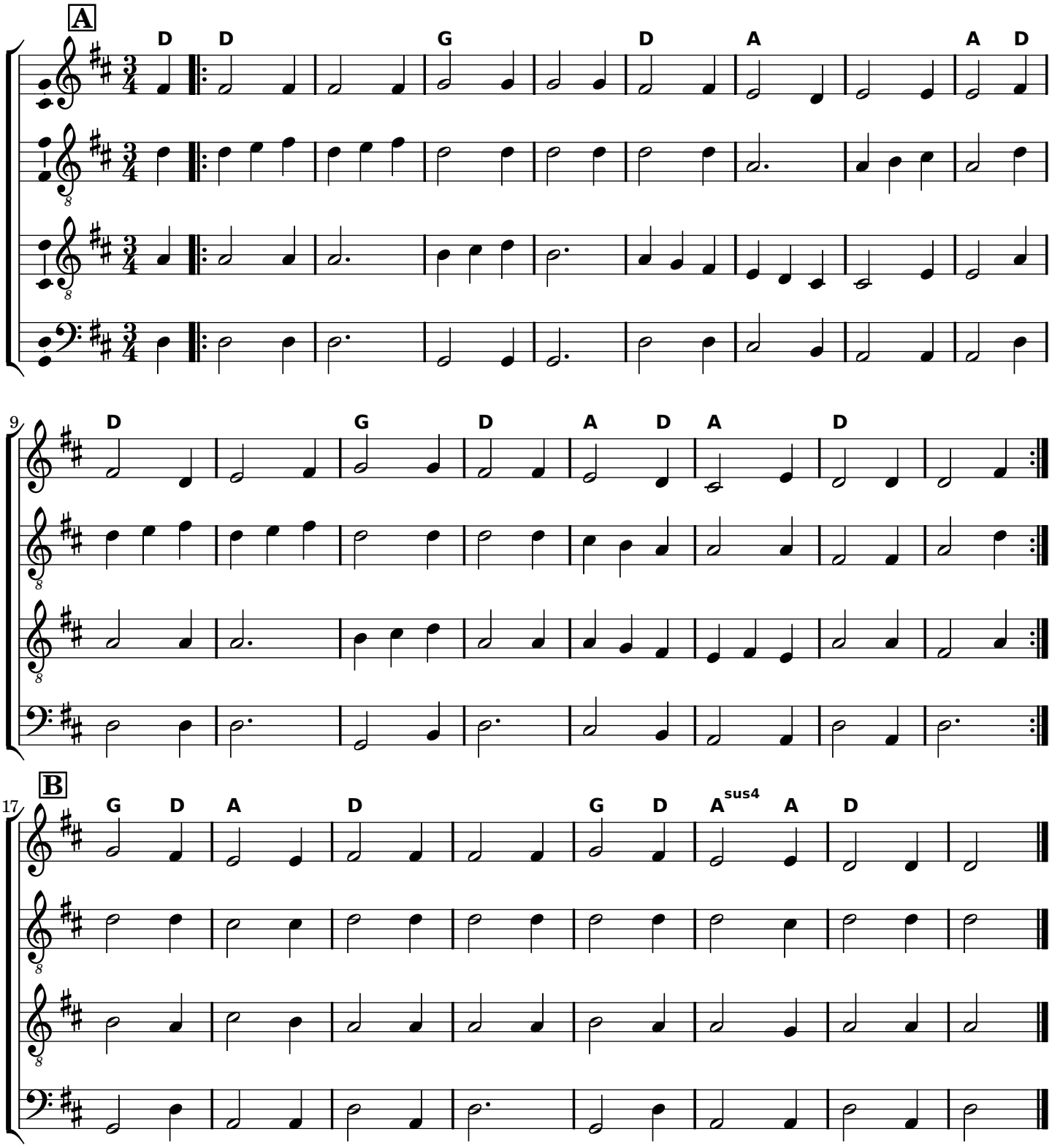
© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

AAB x 3



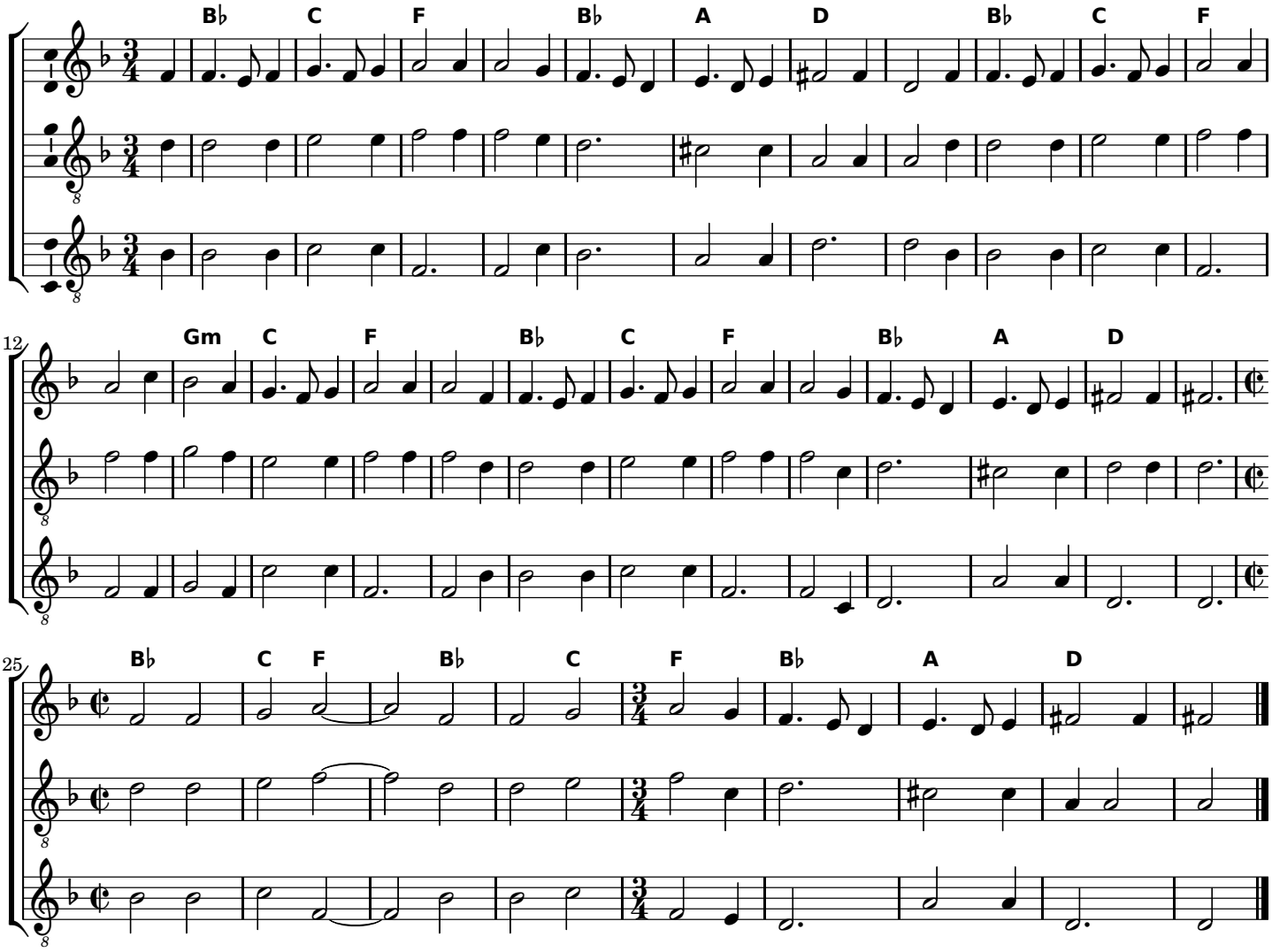
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Katrina Hunt

AA B x 4



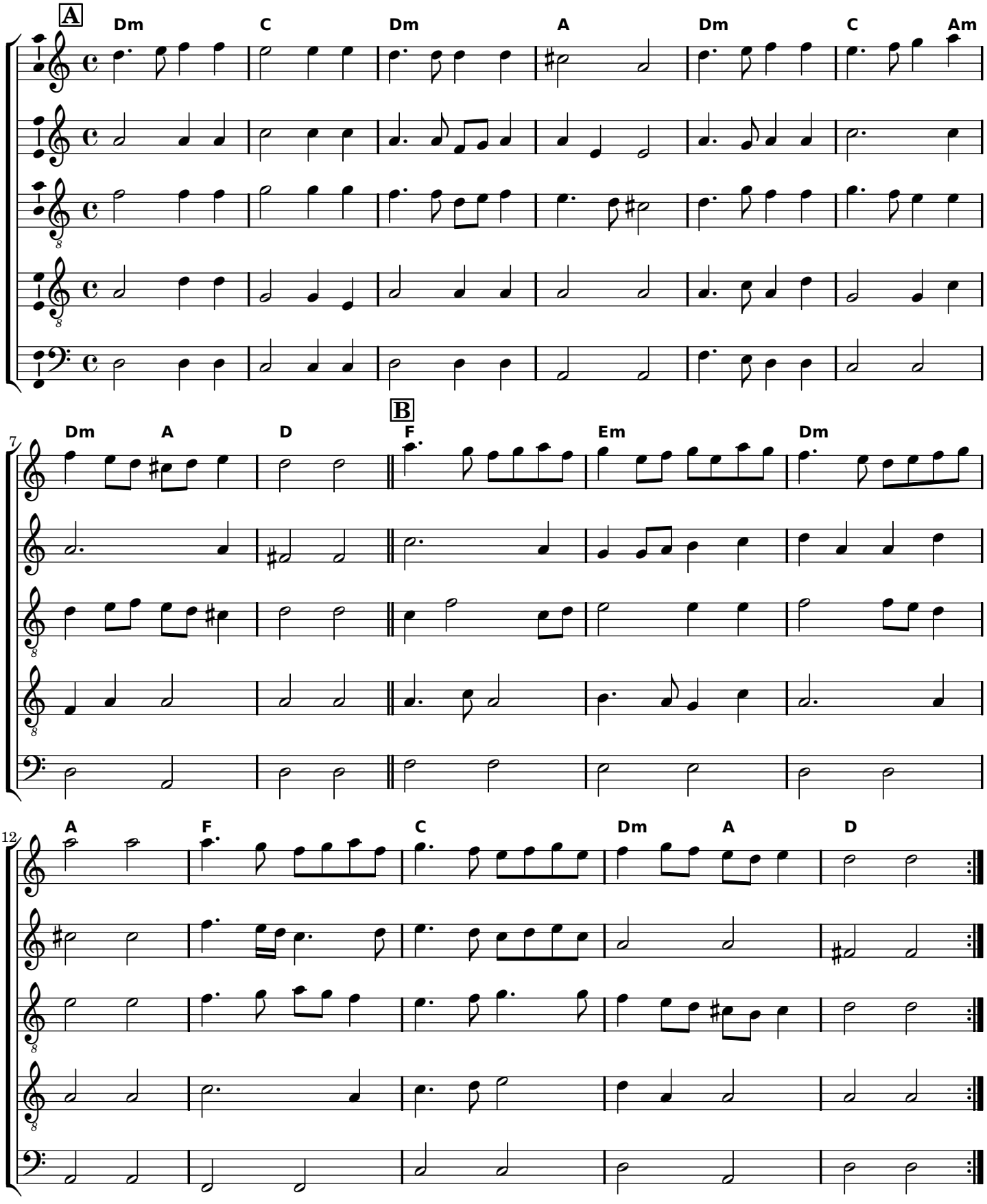
© Katrina Hunt, SCA Mathilde Adycote
May be freely copied for use within the SCA

Ballo del Fiore

Bransle de la Torche

Michael Praetorius, *Terpsichore,* 1612

Intro: A; one dance = (AB)x4

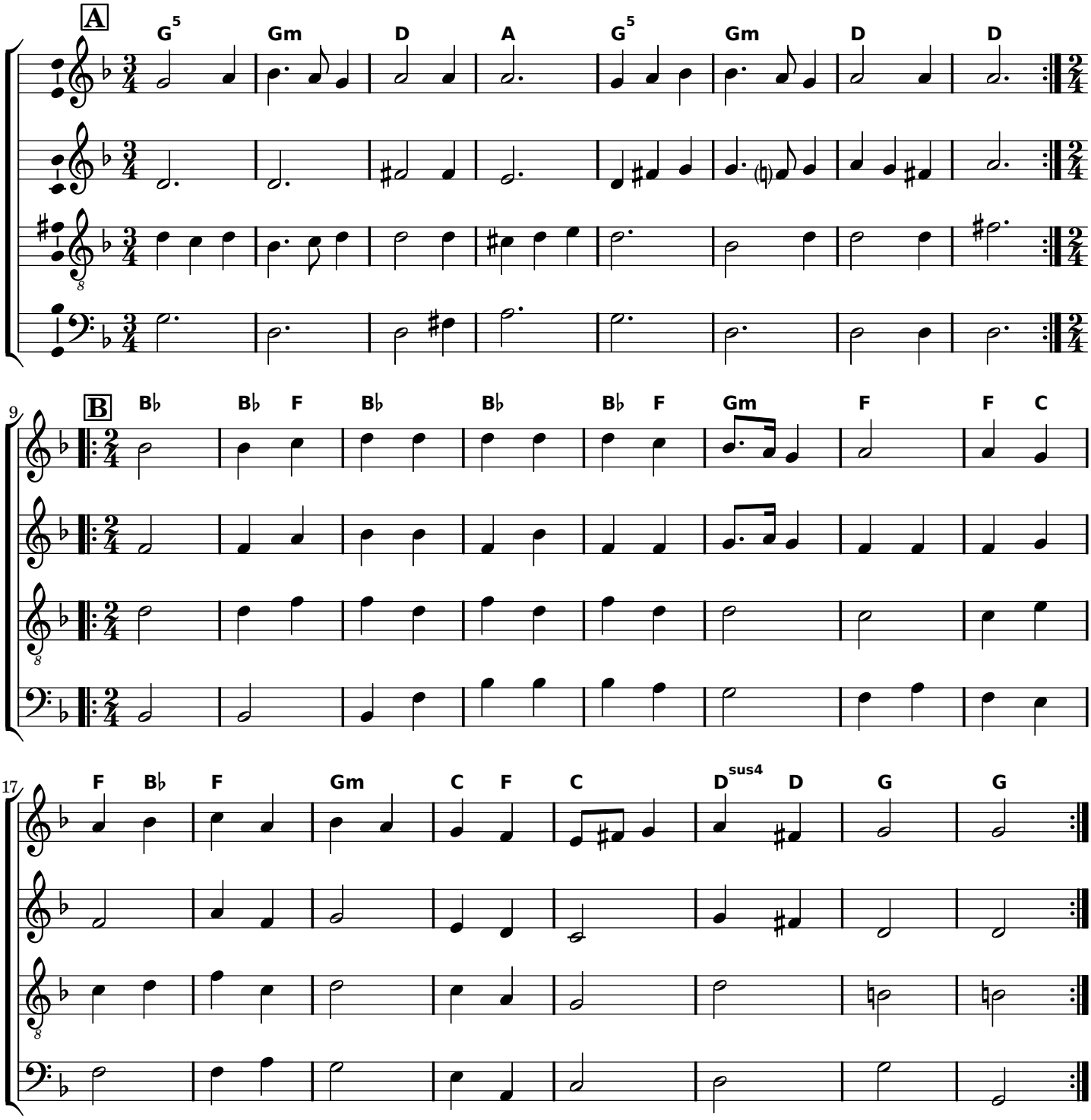


Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

AABB x4



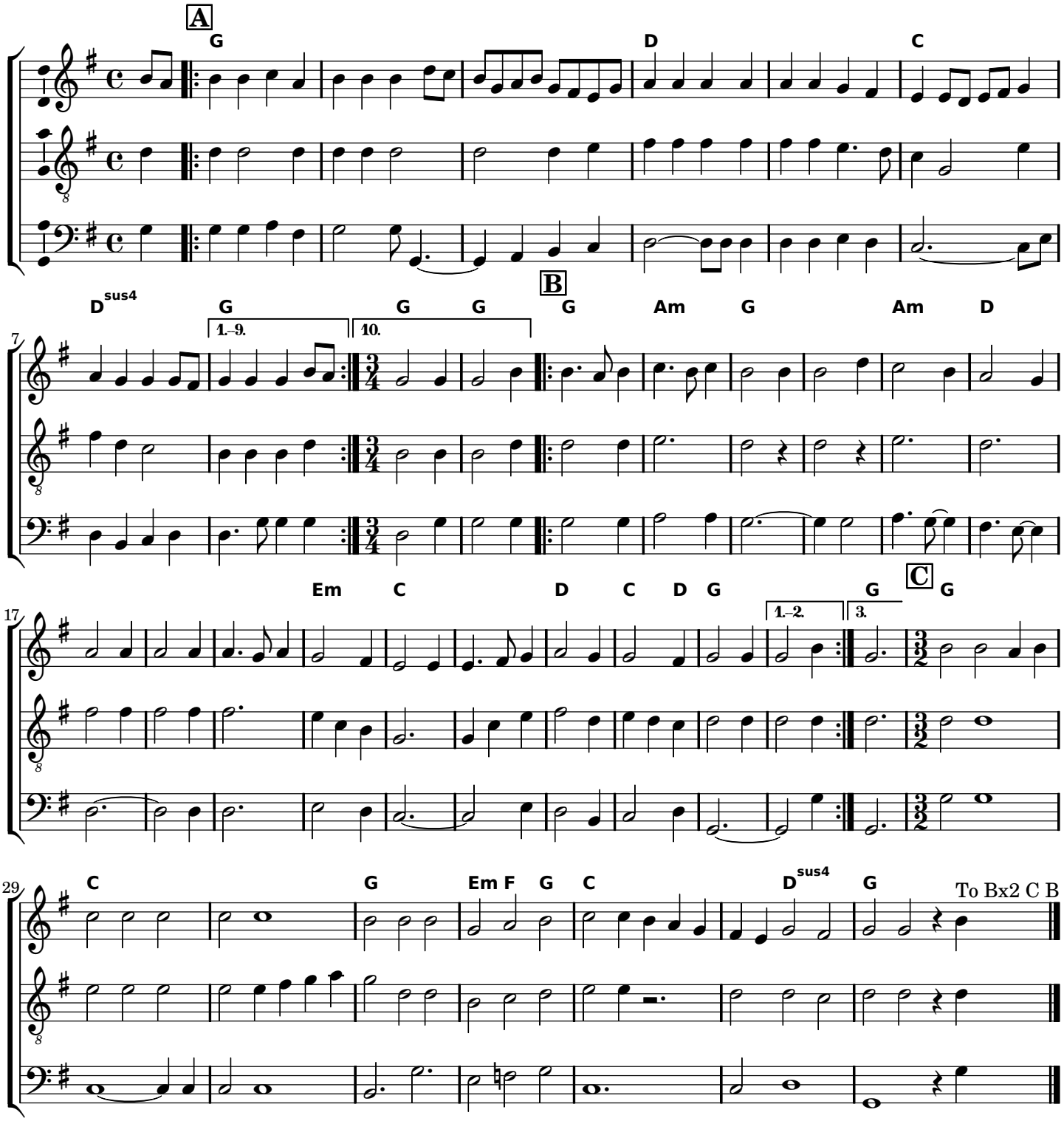
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame,* 1600 arr. Al Cofrin

Ax10 Bx3 C Bx2 C B



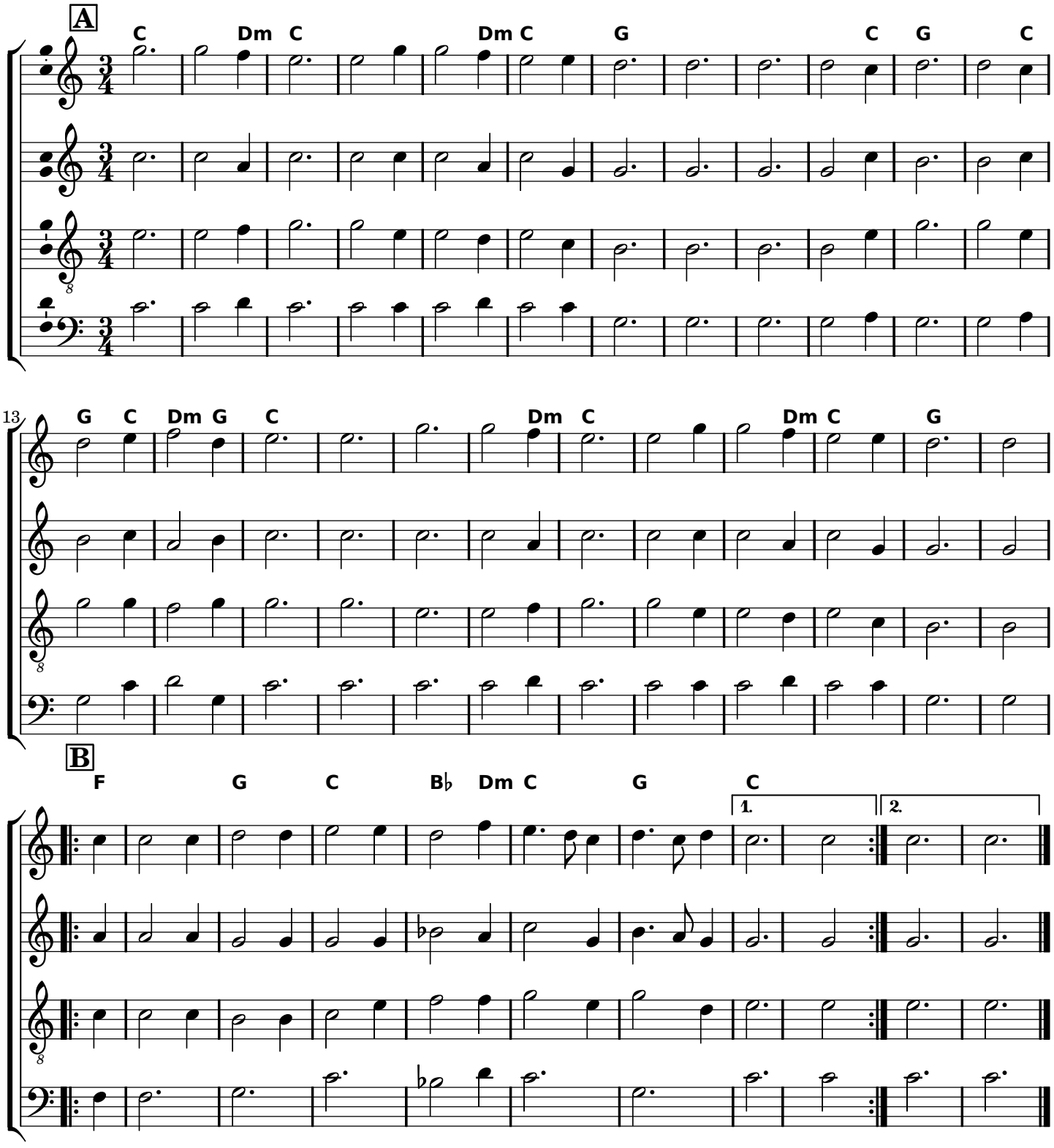
© Al Cofrin, SCA Avatar
Freely distributable within the SCA.

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Steven Hendricks

ABB x 5



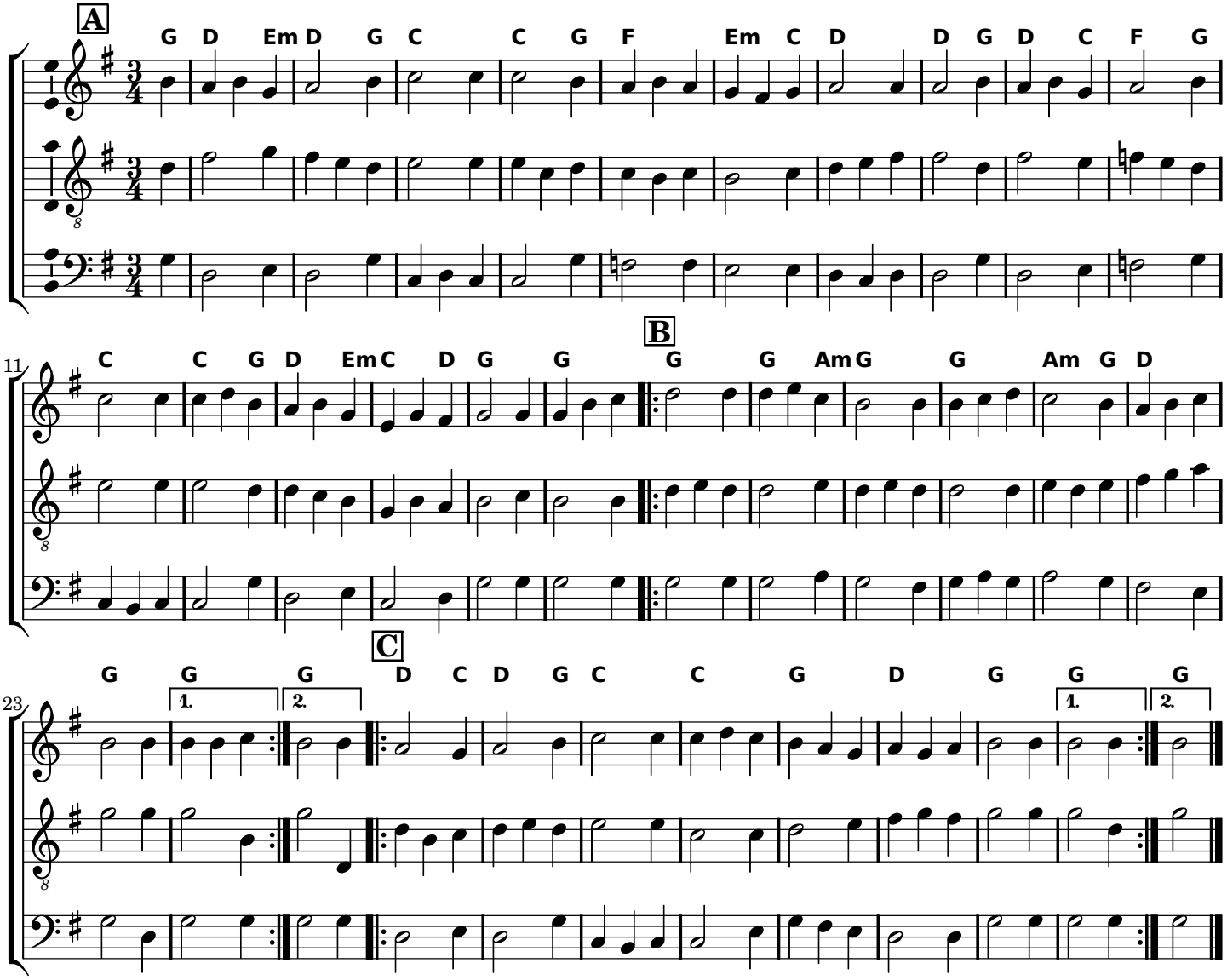
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

ABBCC x 4



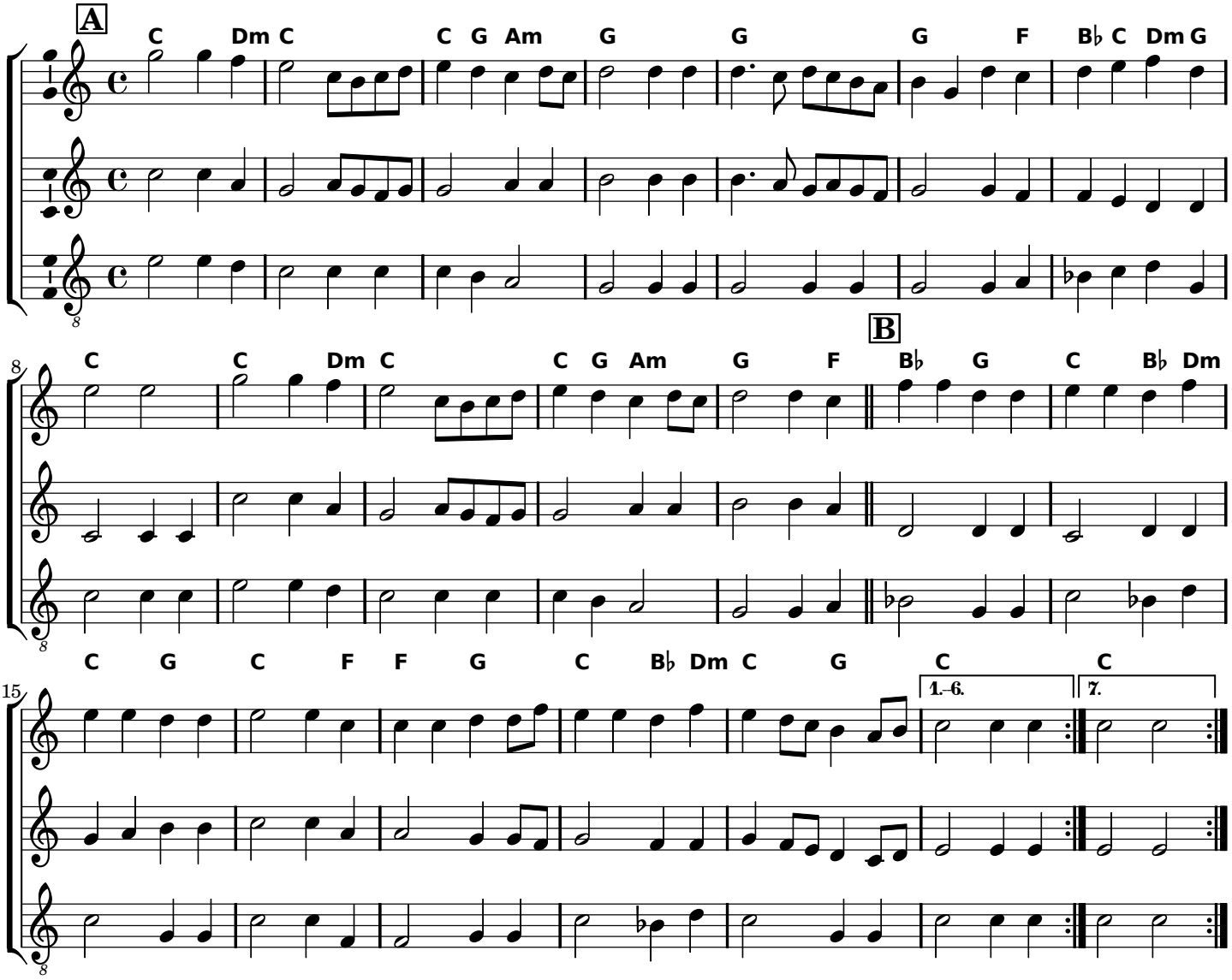
© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino,* 1581 arr. Aaron Elkiss

AB x 7



© Aaron Elkiss, SCA Aaron Drummond
Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

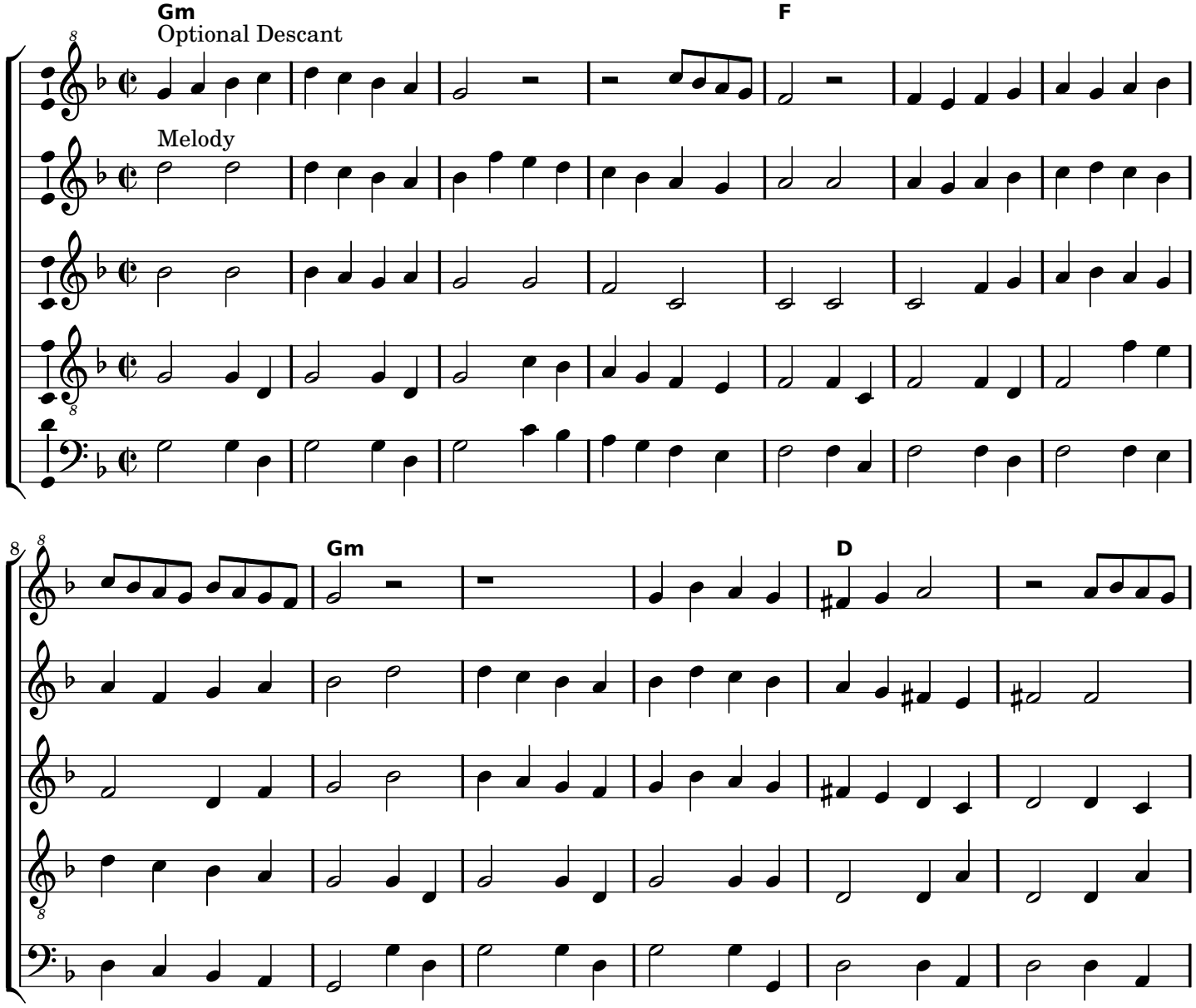
Passo e Mezzo

Fabritio Caroso, *Il Ballarino,* 1581 arr. Dave Lankford

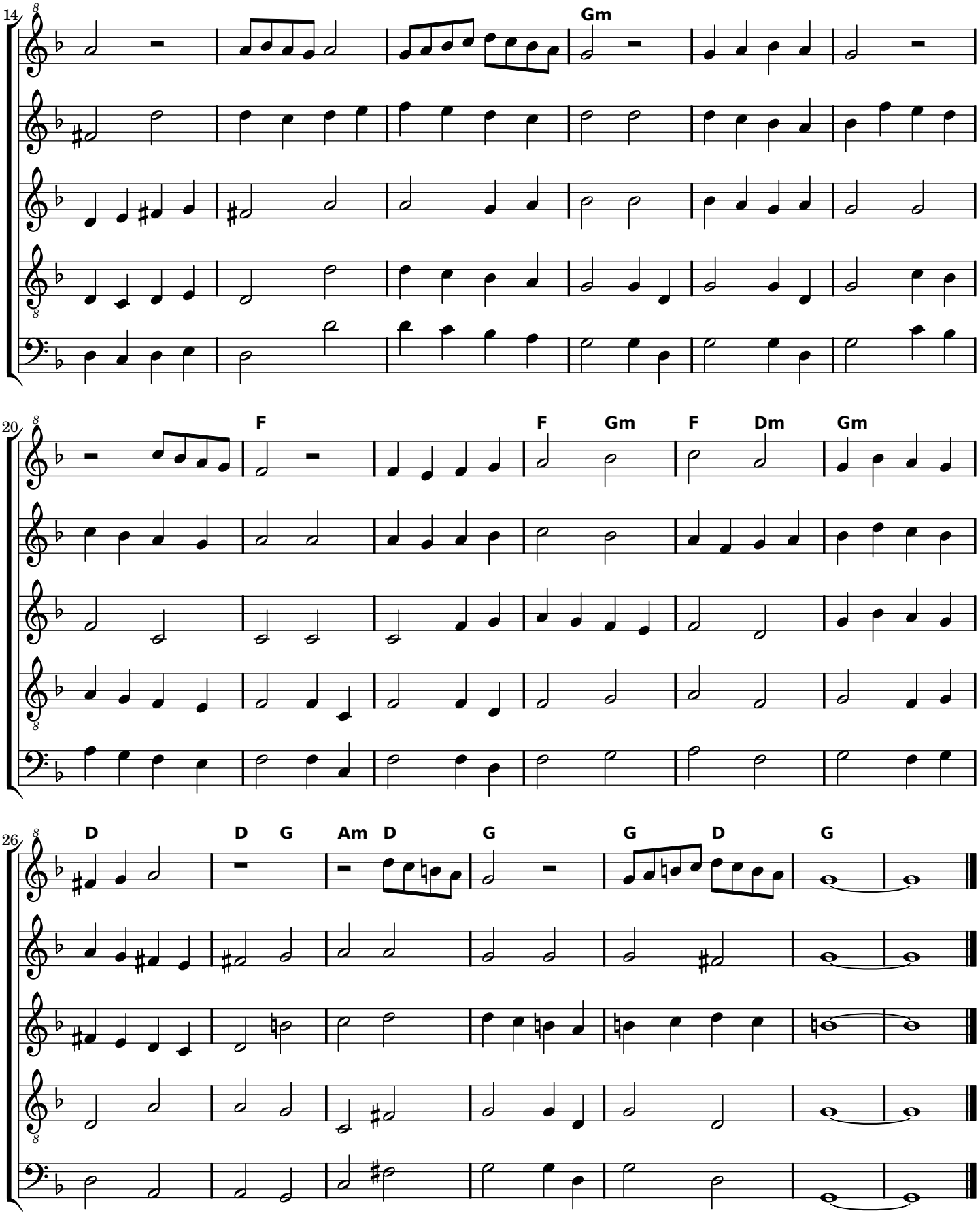
for Passo e Mezzo: 11 times through

for Dolce Amoroso Fuoco: 5 times through

for Ardente Sola: 7 times through



© Dave Lankford, SCA Dafydd Arth

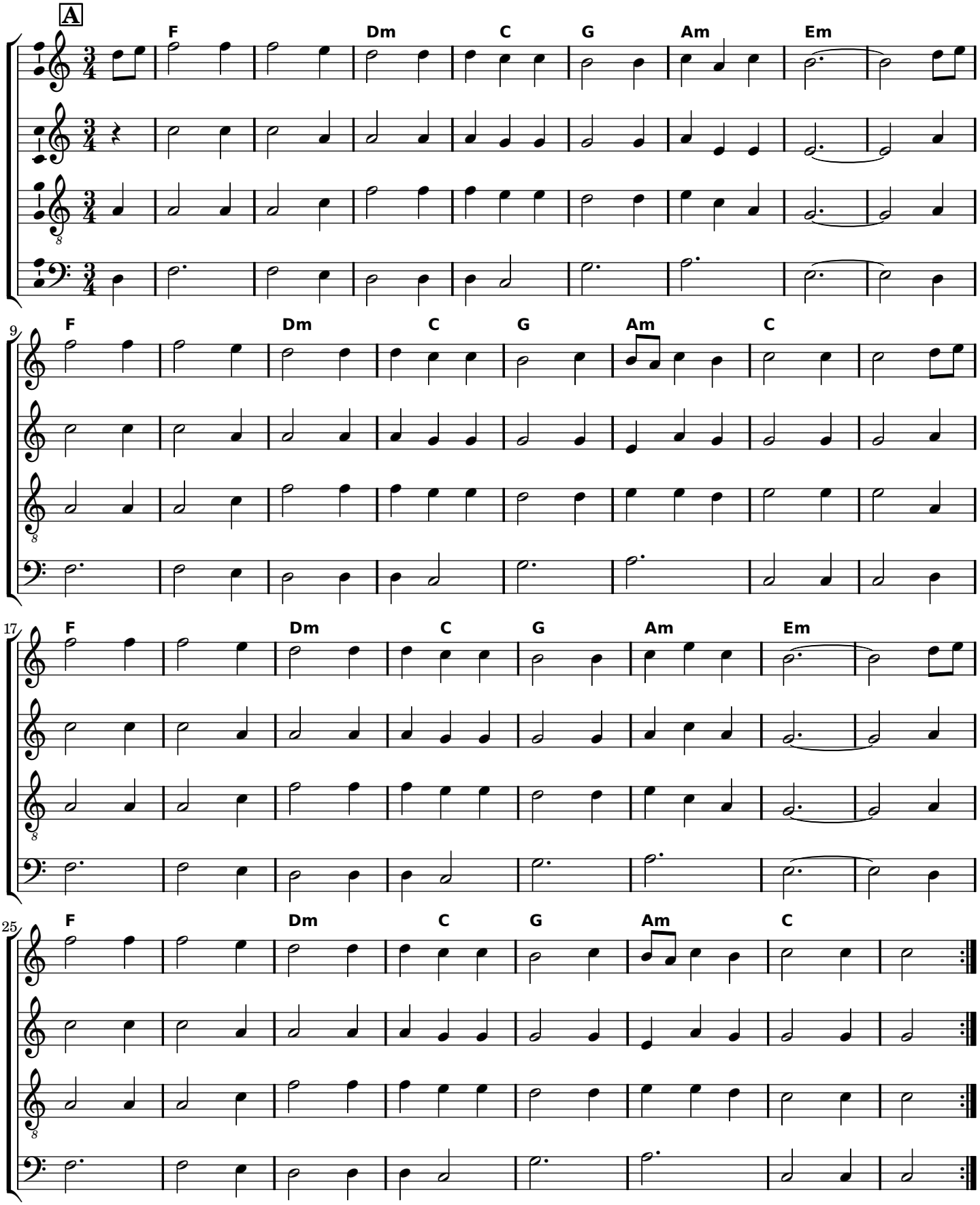


Permission granted to copy within the SCA.

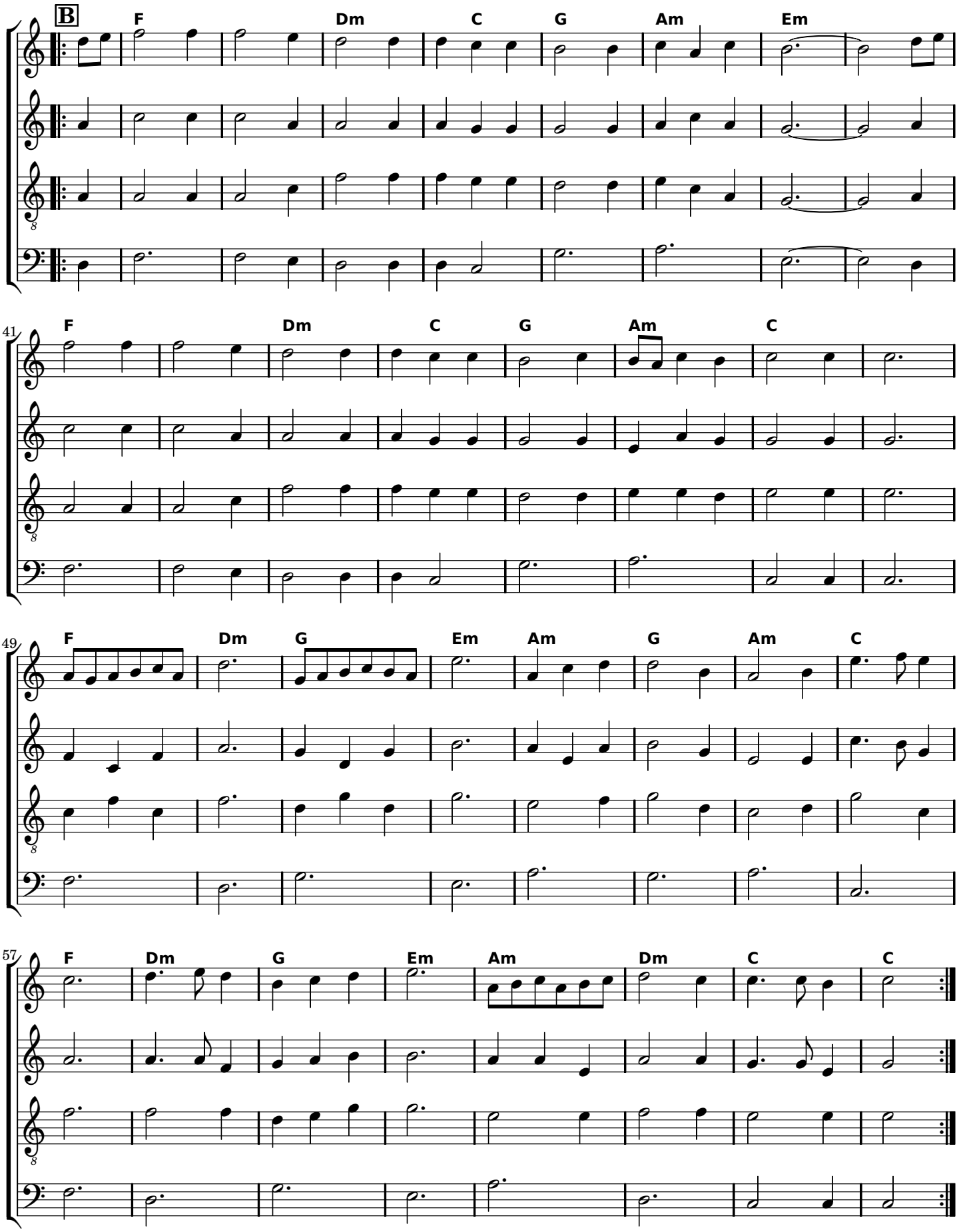
Rose e Viole

attrib. Antonio Casteliono, 1536 arr. Paul Butler

AABB



© Paul Butler, SCA Arden of Icombe

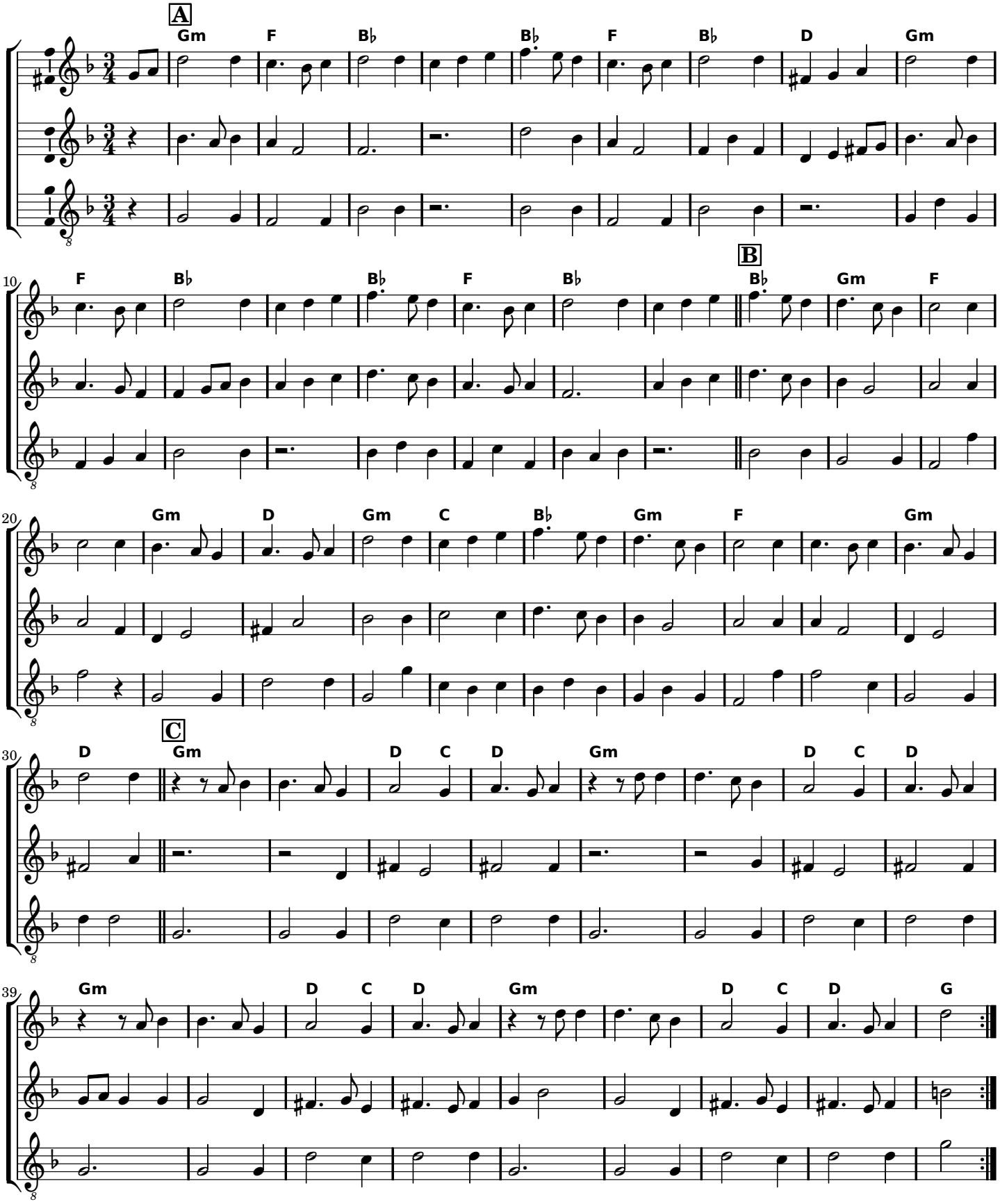


Permission granted to use this work for any purpose with attribution.

Spagnoletta

Fabritio Caroso, *Il Ballarino,* 1581 arr. David Yardley

5 times through (6 for Spagnoletta Nuova)



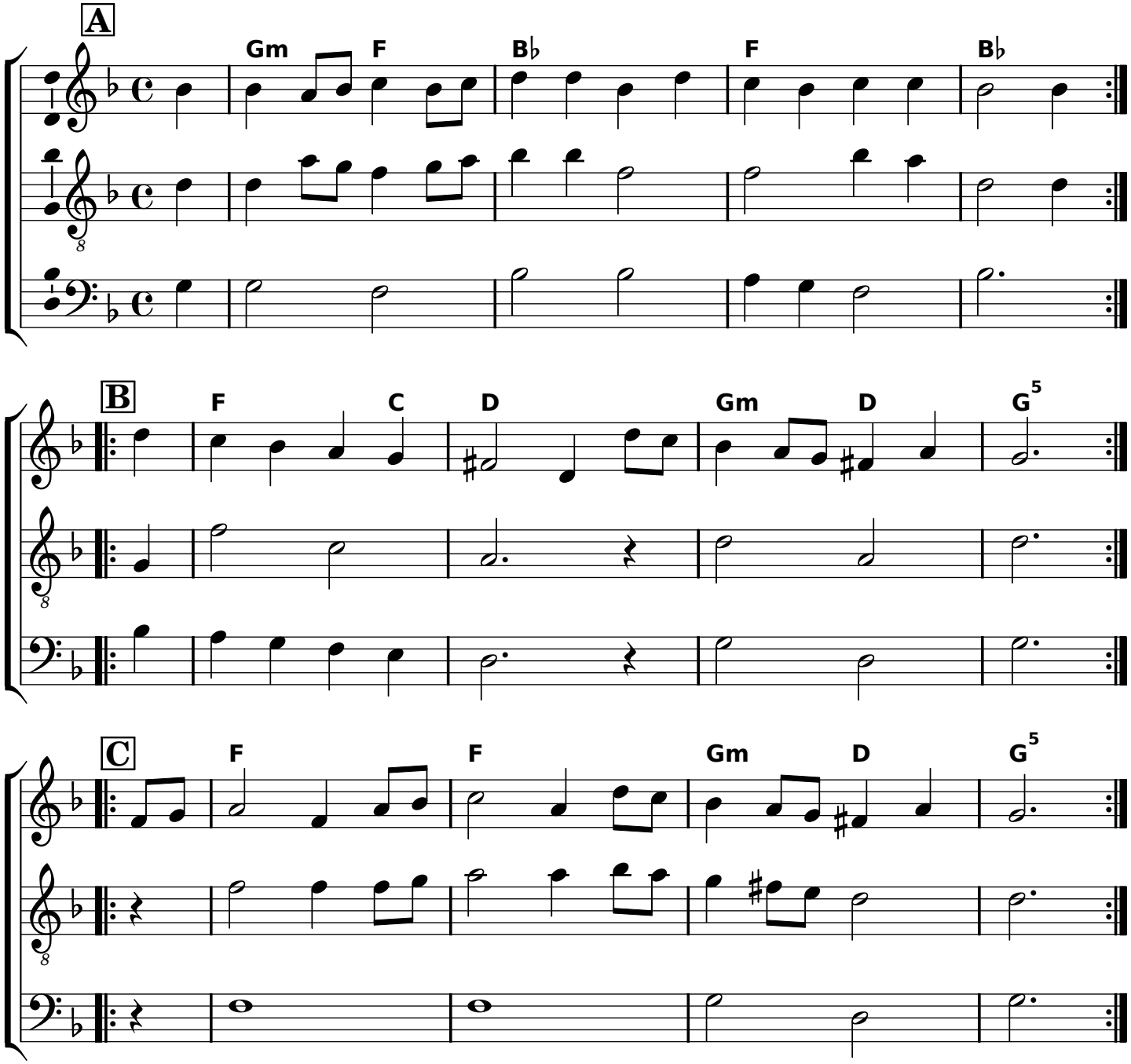
© David Yardley, SCA Geoffrey of Exeter
Free for non-profit use.

Lo Spagnoletto

Balletto for two couples in a diamond

Cesare Negri, *Le Grazie d'Amore,* 1602 arr. Katrina Hunt

AABBCC x 7



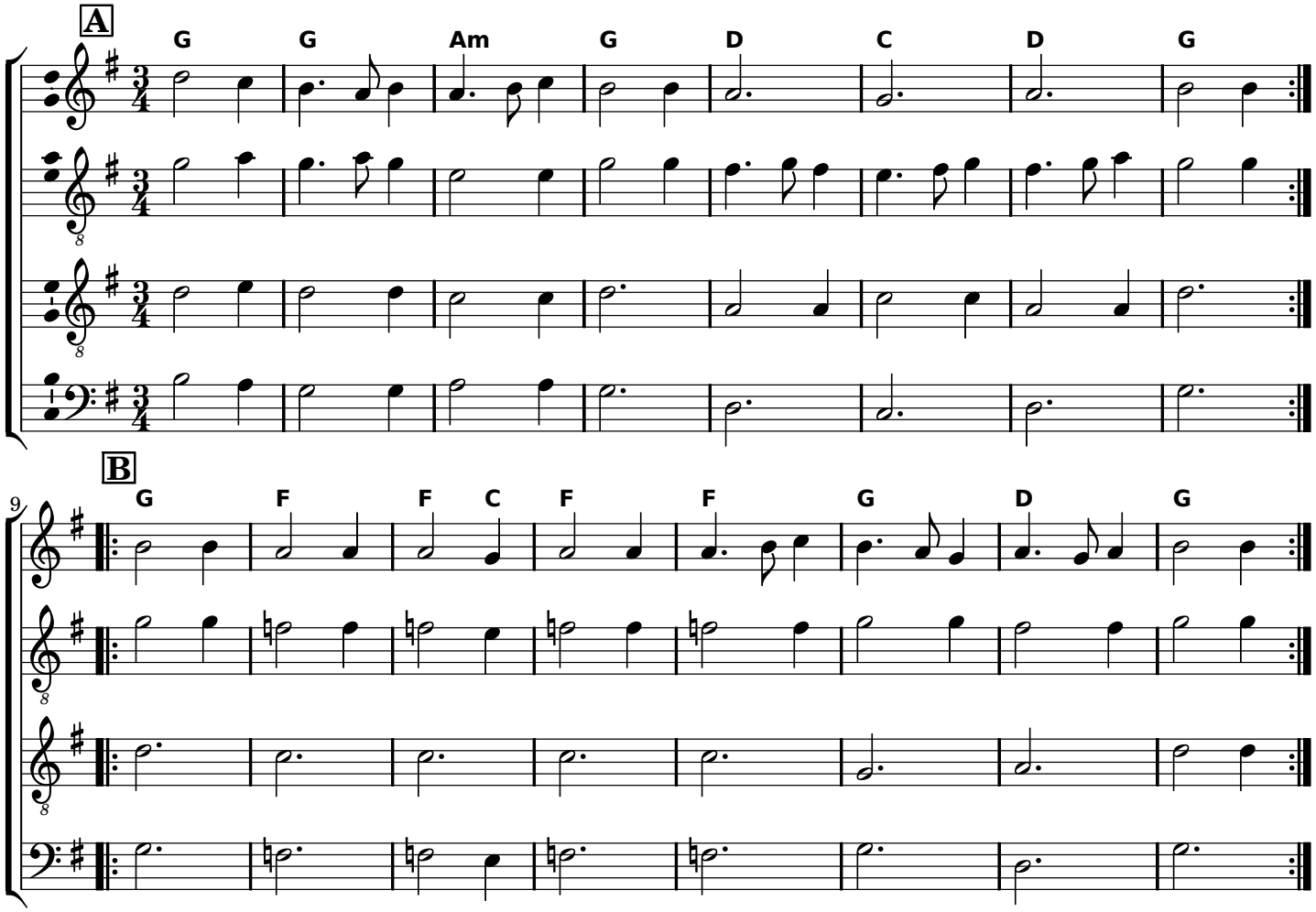
© Katrina Hunt, SCA Mathilde Adycote
May be freely copied for use within the SCA

Villanella

Balletto

Fabritio Caroso, *Il Ballarino,* 1581 arr. Kathy Van Stone

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



© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

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.

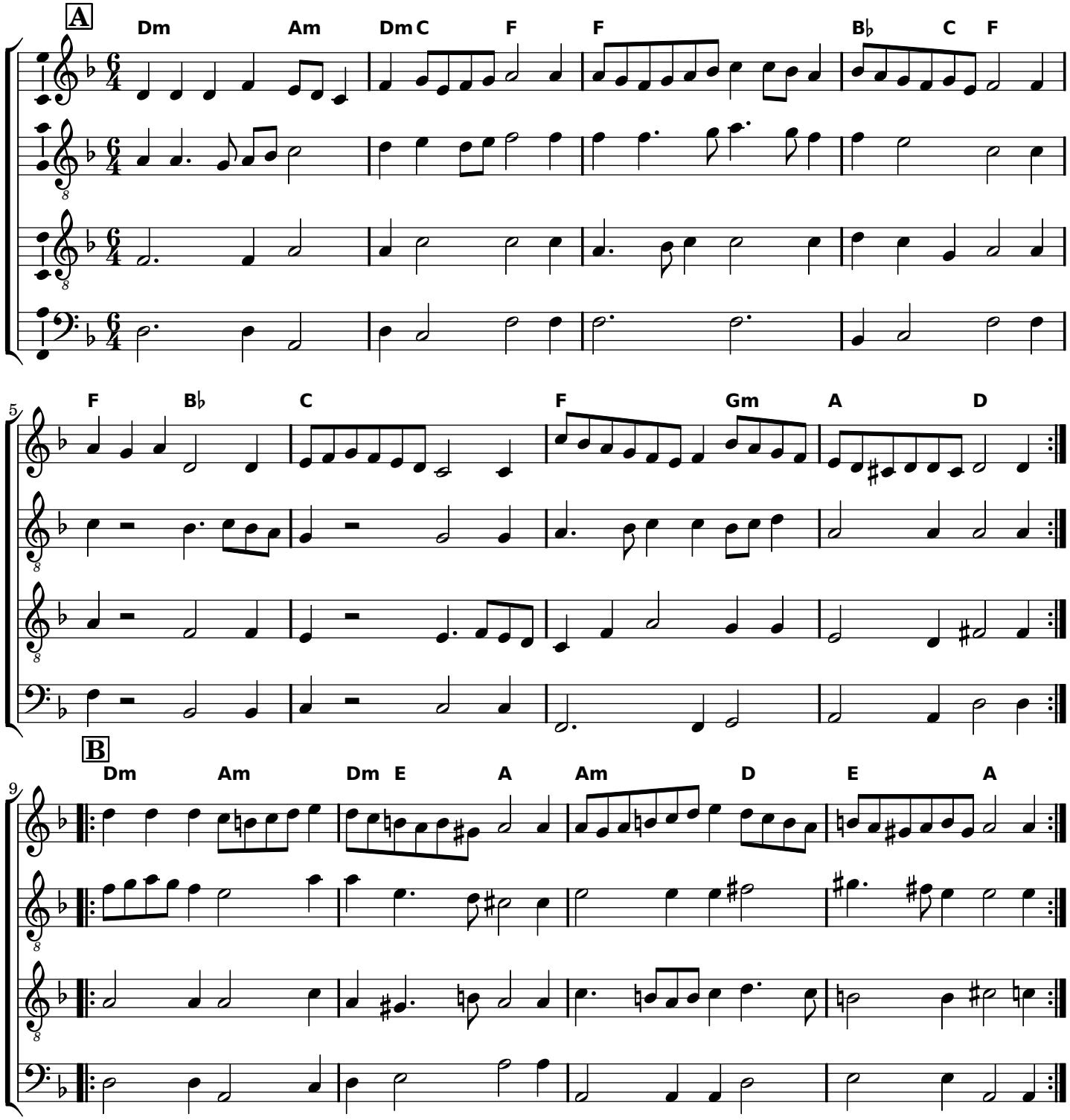
Many of the bransles are included as single melody lines with suggested drones to facilitate on-the-fly creation of bransle suites: just have the leader call out which number to play next! We have also included 4-part settings for some of the bransles which are likely to be done on their own, including a wonderful period setting of Washerwoman's Bransle. For Bransle de la Torche, see the Praetorius setting on page 80 – 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.

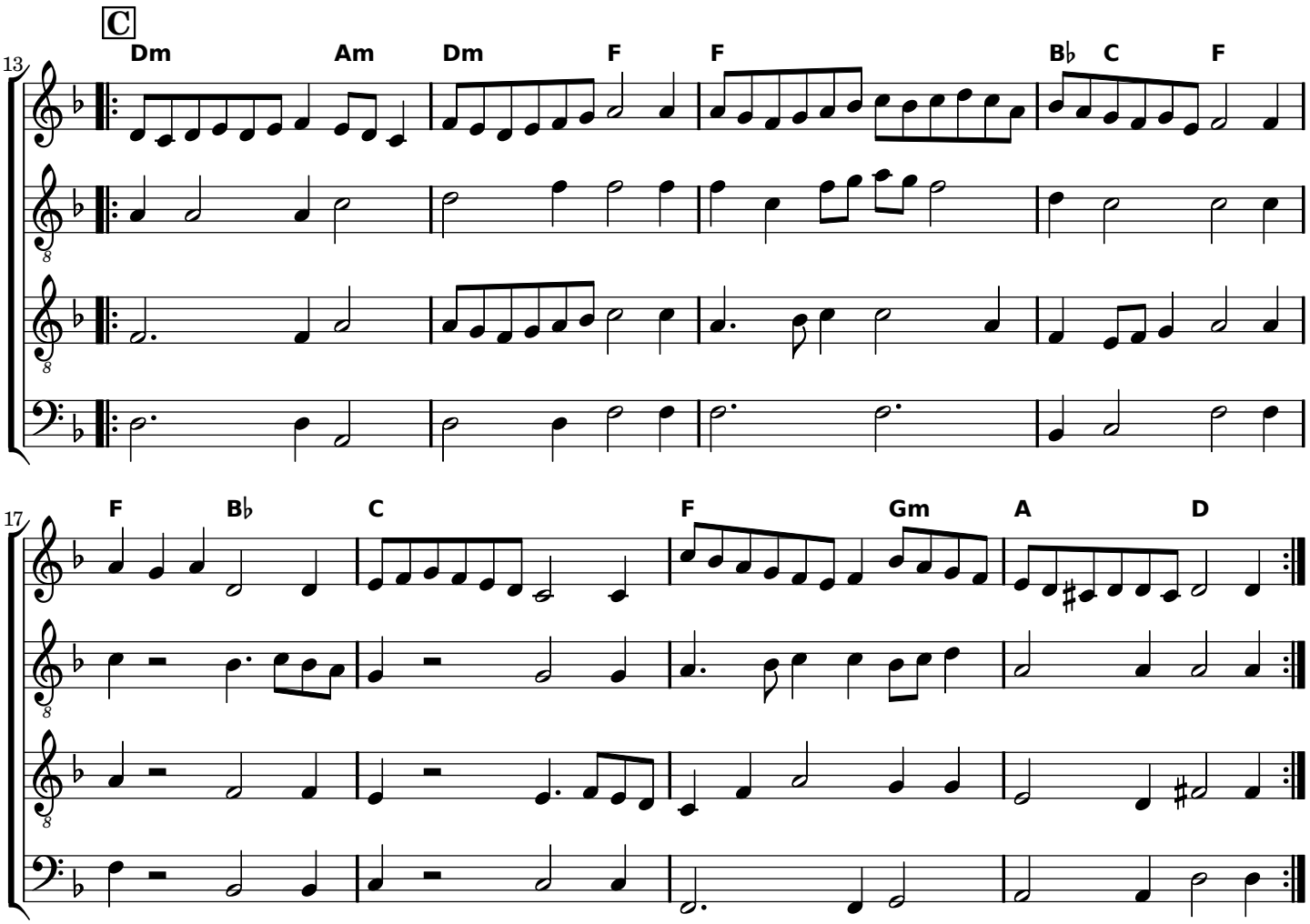
Jouyssance vous donneray

Thoinot Arbeau, *Orchésographie,* 1589 arr. Steven Hendricks

AA BB CC



© Steven Hendricks, SCA Samuel Piper



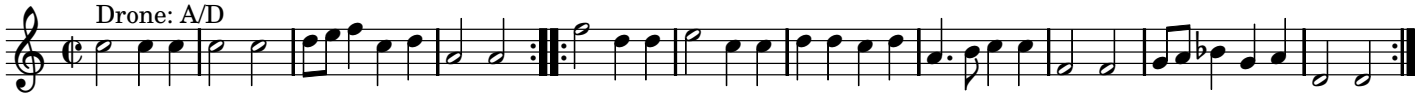
Permission granted to copy within the SCA.

Bransles Couppés

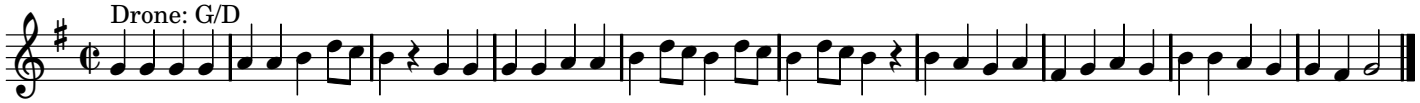
Mixed Bransles

Thoinot Arbeau, *Orchésographie,* 1589

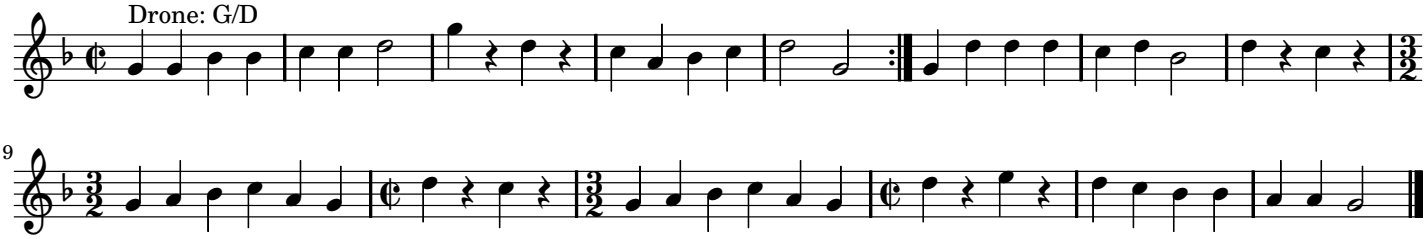
① *Air du branle couppé nommé* ***Cassandre.***



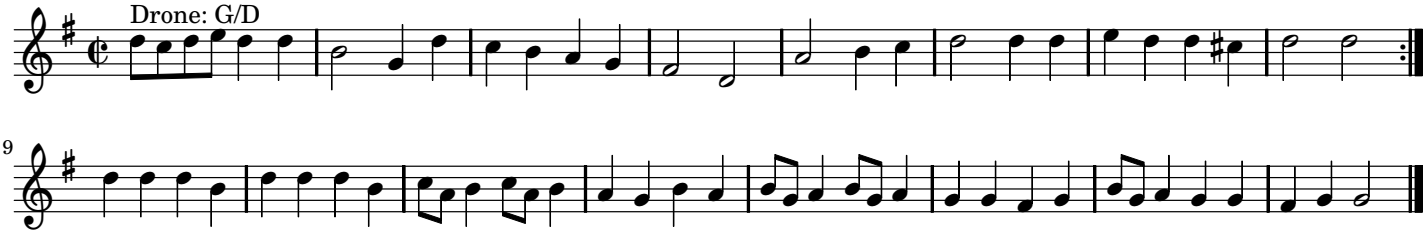
② *Air du branle* ***Pinagay.***



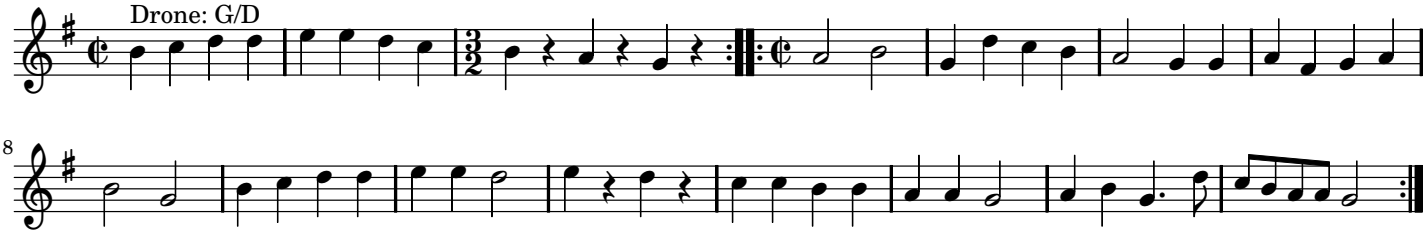
③ *Air du branle couppé appellé* ***Charlotte.***



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



⑤ *Air du branle couppé appellé* ***Aridan.***

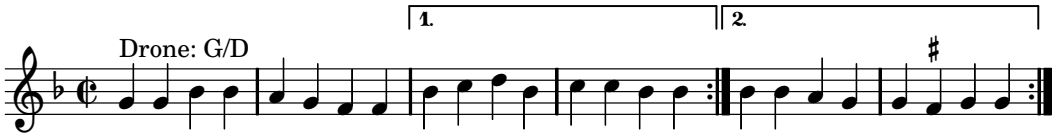


Bransles de Base et Régionaux

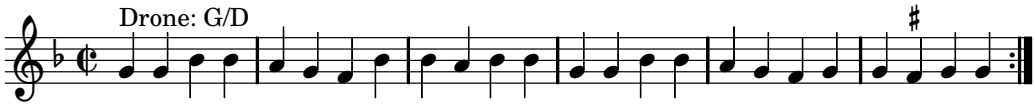
Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie,* 1589

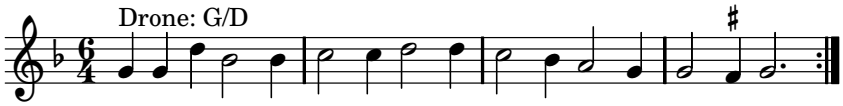
⑥ *Air du branle* ***Double.***



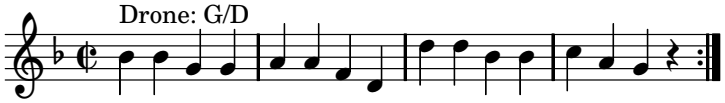
⑦ *Air du branle* ***Simple.*** *(Single)*



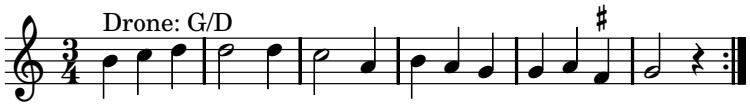
⑧ *Air du branle* ***Gay.***



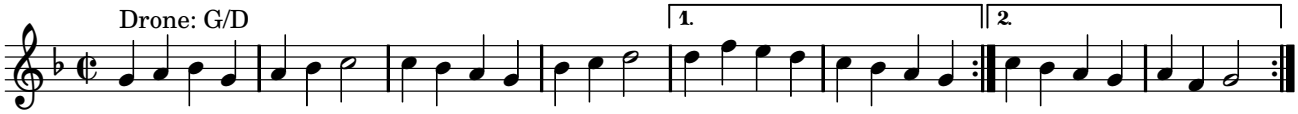
⑨ *Air du branle de* ***Burgoigne.*** *(Burgundian)*



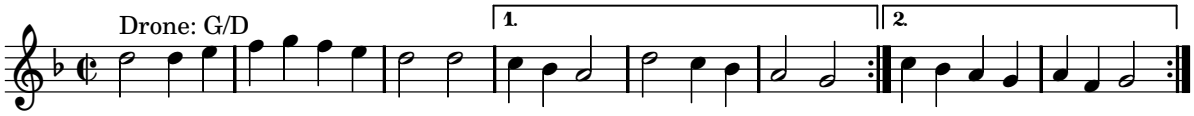
⑩ *Air du branle de* ***Poictou.***



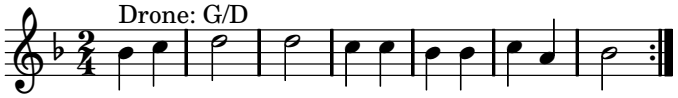
⑪ *Air du* ***premier*** *branle d'* ***Escosse.*** *(Scottish 1)*



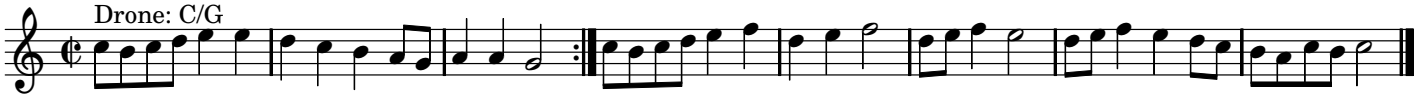
⑫ *Air du* ***second*** *branle d'* ***Escosse.*** *(Scottish 2)*



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



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



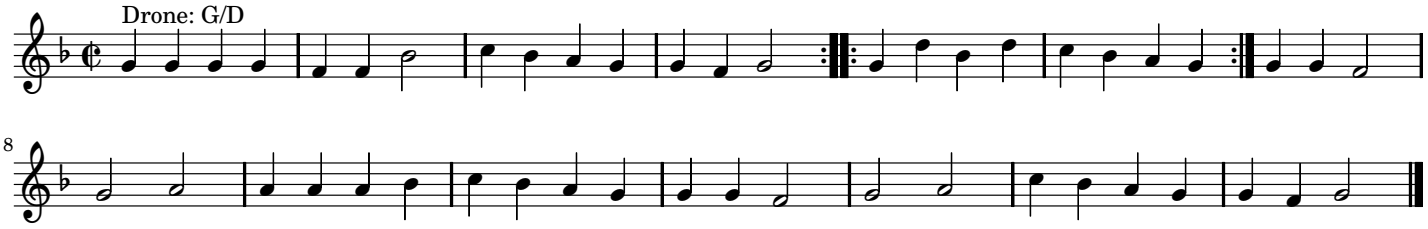
(This page intentionally left blank)

Bransles Morguez

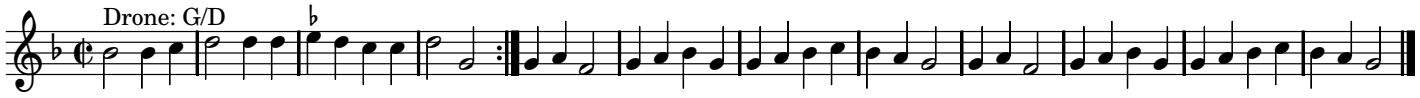
Mimed Bransles

Thoinot Arbeau, *Orchésographie,* 1589

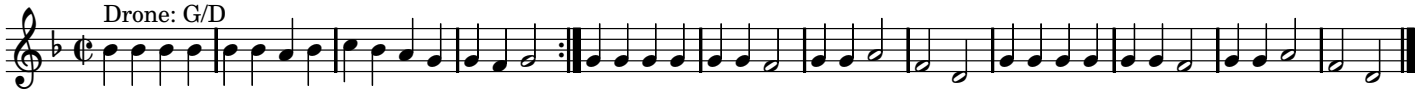
⑮ *Air du branle des* ***Lavandieres.*** *(Washerwomen's)*



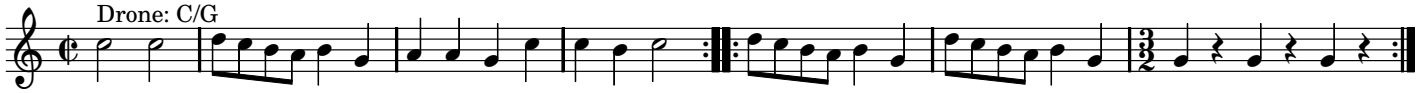
⑯ *Air du branle appellé des* ***Pois.*** *(Pease)*



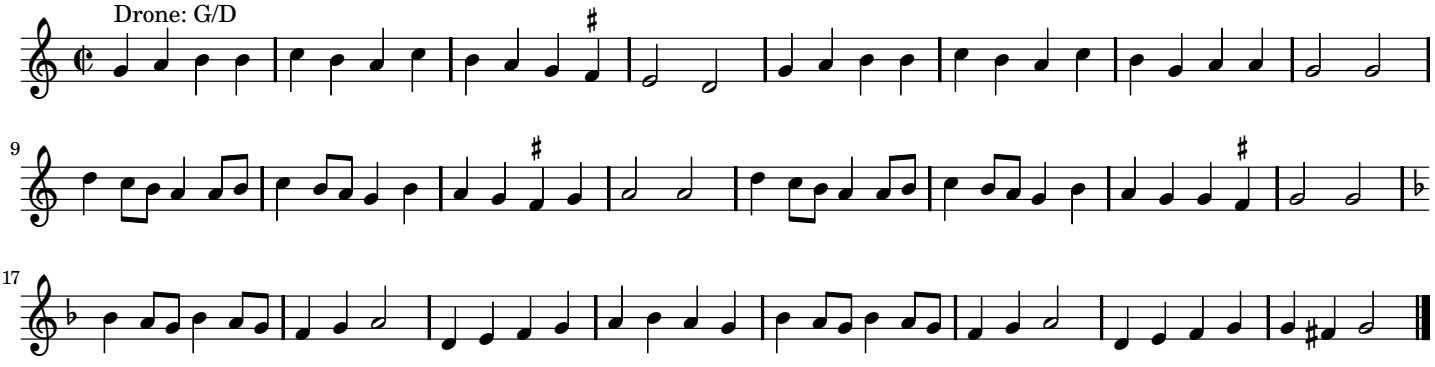
⑰ *Air du branle des* ***Hermites.***



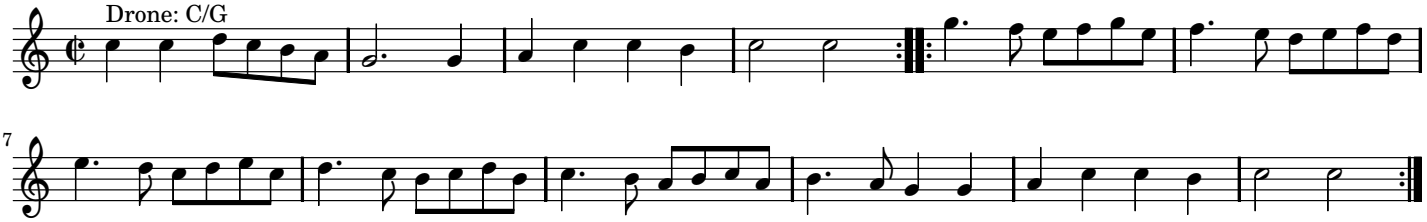
⑱ *Air du branle des* ***Sabots.*** *(Clog)*



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

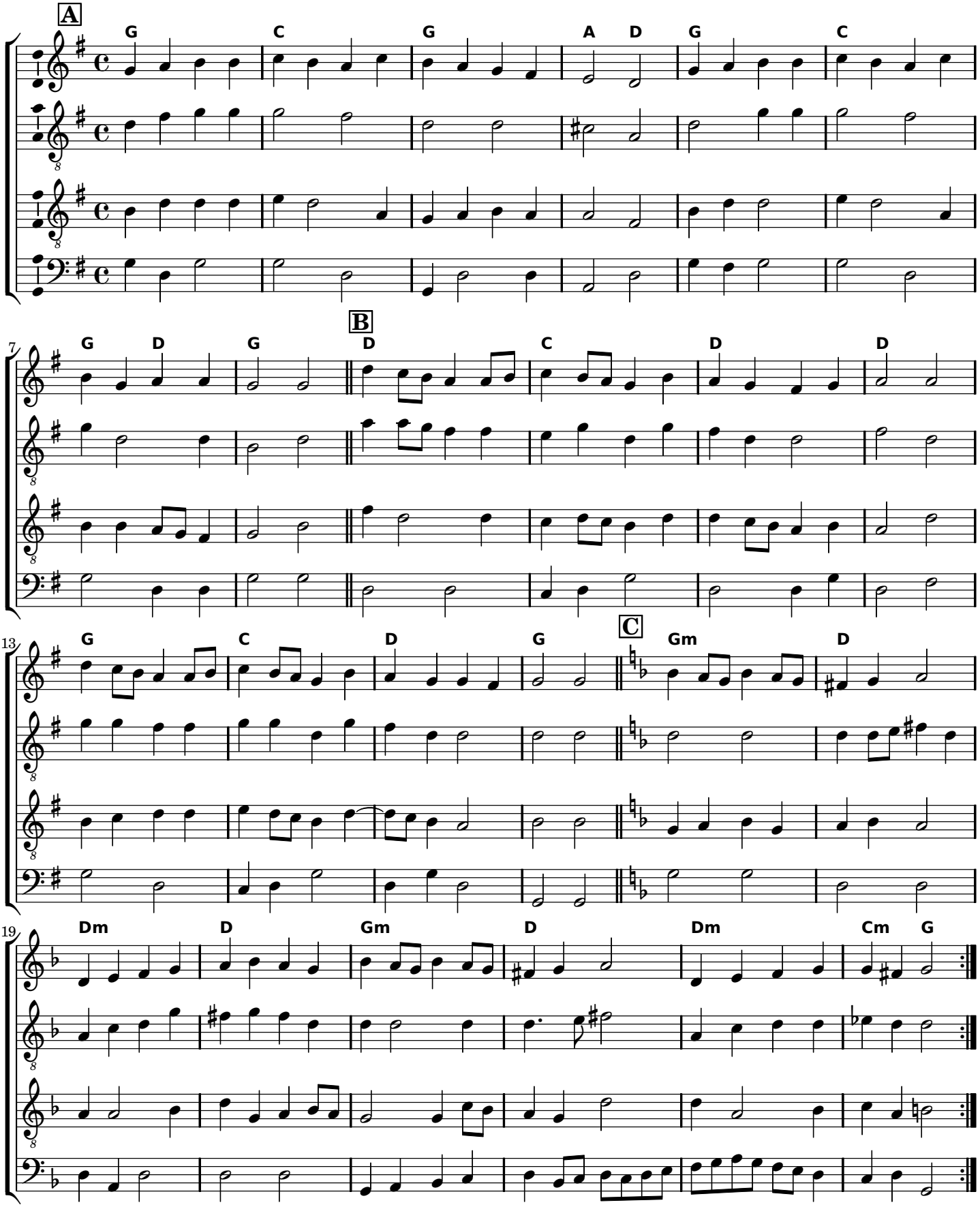


⑳ *Air du branle de l'* ***Official.***



Bransle des Chevaulx (Horse's Bransle)

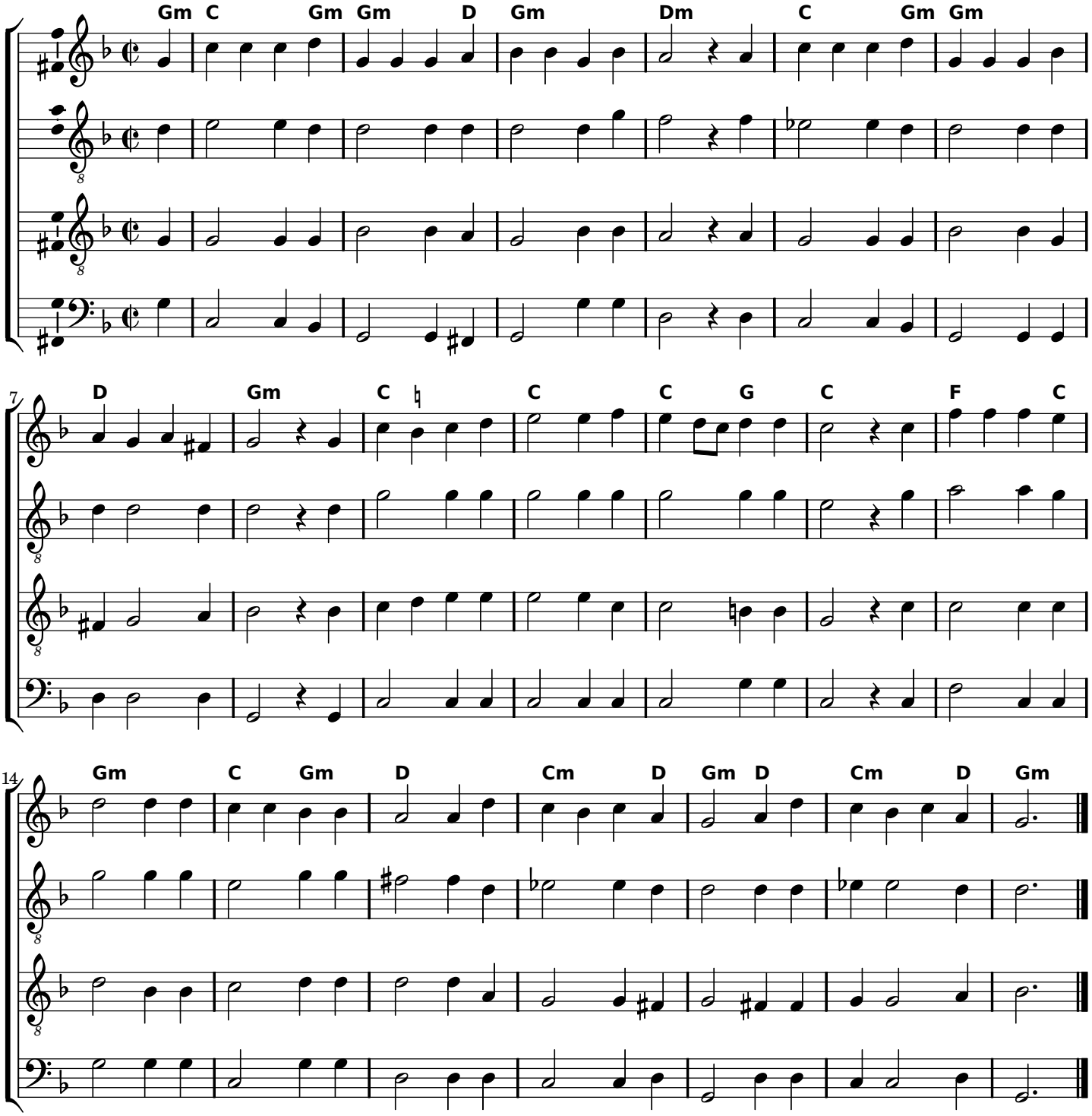
Thoinot Arbeau, *Orchésographie,* 1589 arr. Steven Hendricks



© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Bransle de la Haye

Thoinot Arbeau, *Orchésographie,* 1589 arr. Steven Hendricks

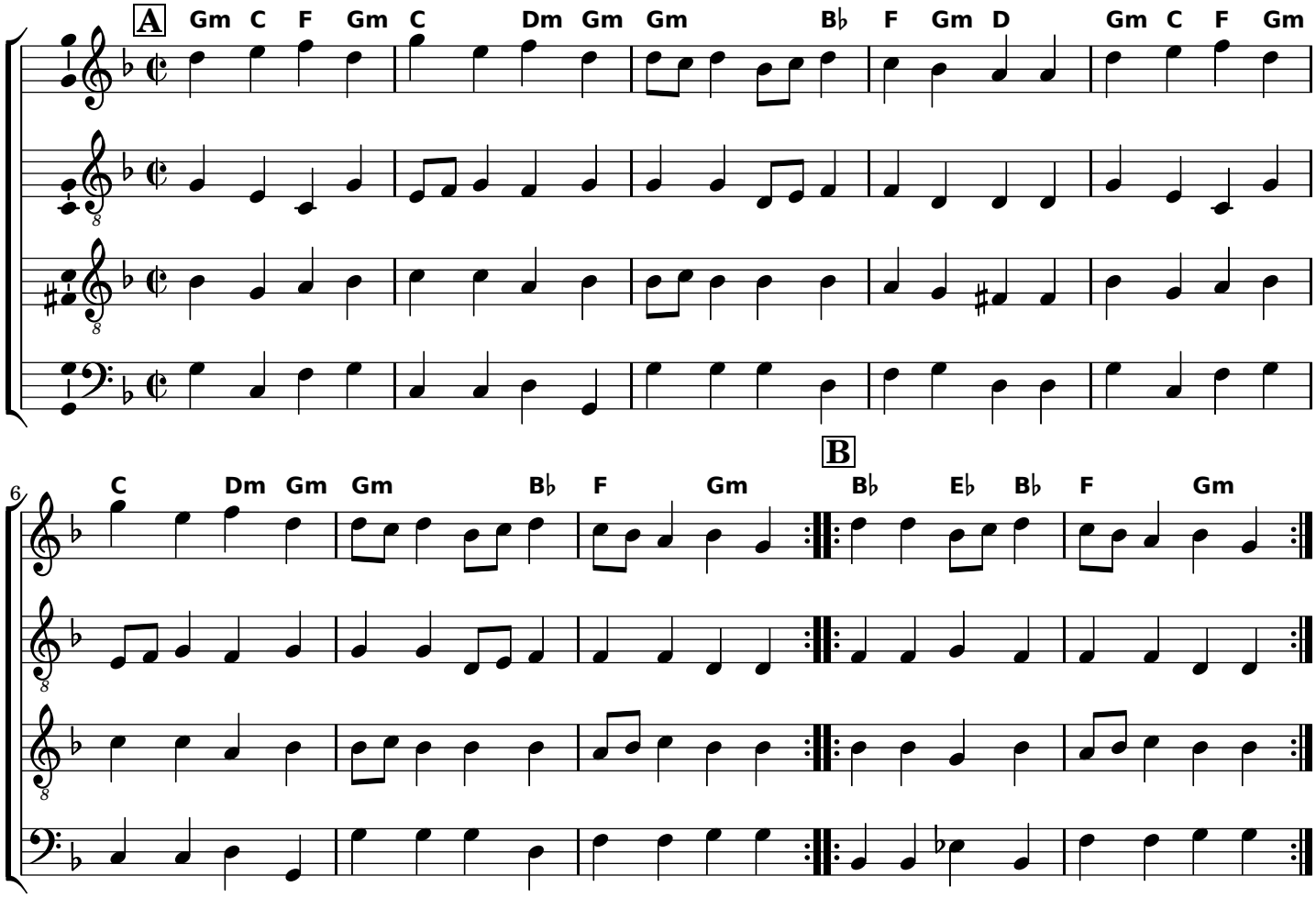


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571 Arr. Emma Badowski

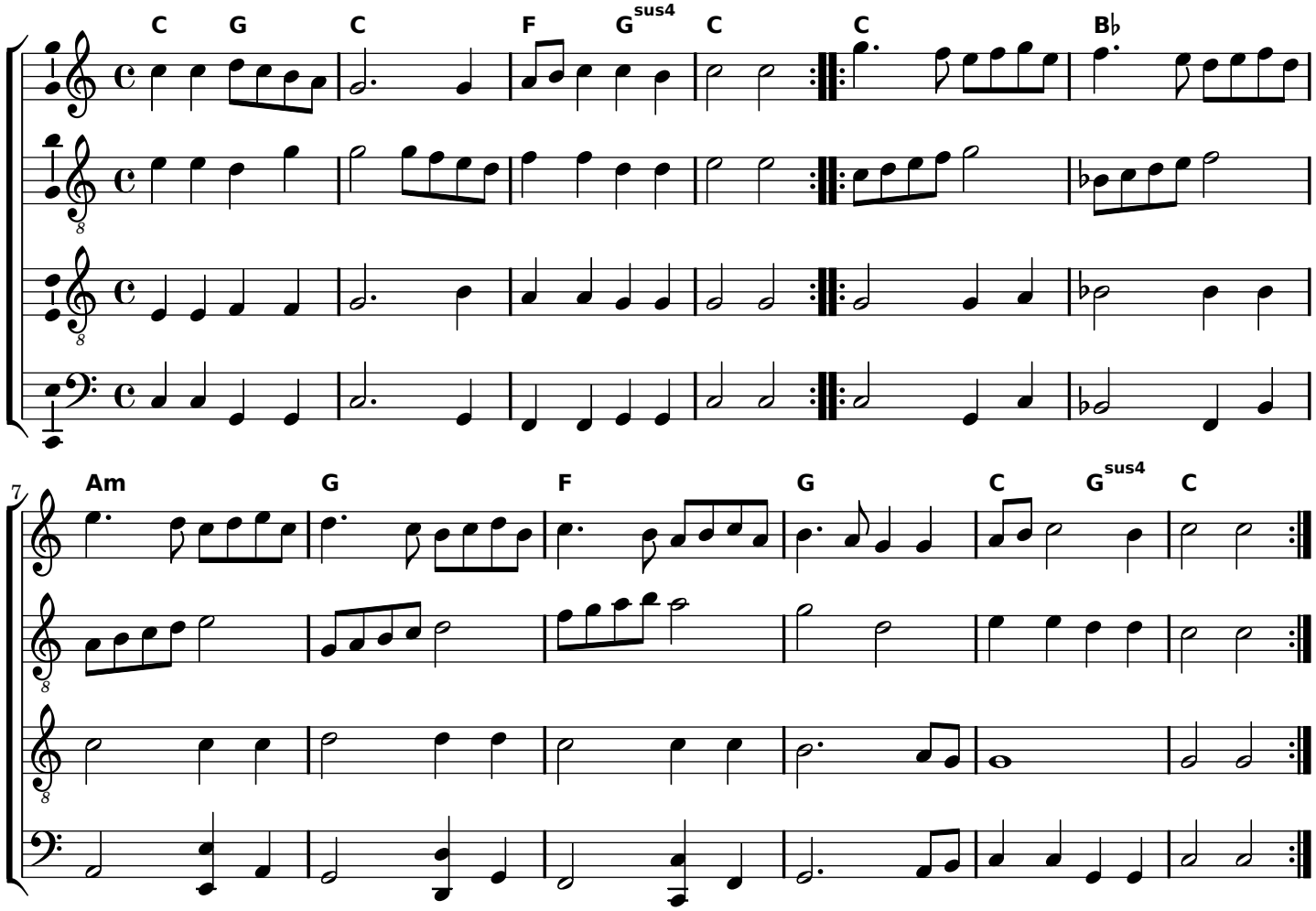


Music is based on Phalese's “Almande Courante,” but the meter has been changed and the last measure has been removed to fit the dance. Additionally, measure 8 is an editorial change to better reflect the structure of Arbeau's version of the melody.

© Emma Badowski, SCA Margaret Raynsford
Permission granted for non-commercial use with attribution (CC BY-NC-SA 3.0)

Bransle Official

Thoinot Arbeau, *Orchésographie,* 1589 arr. Russell G. Almond

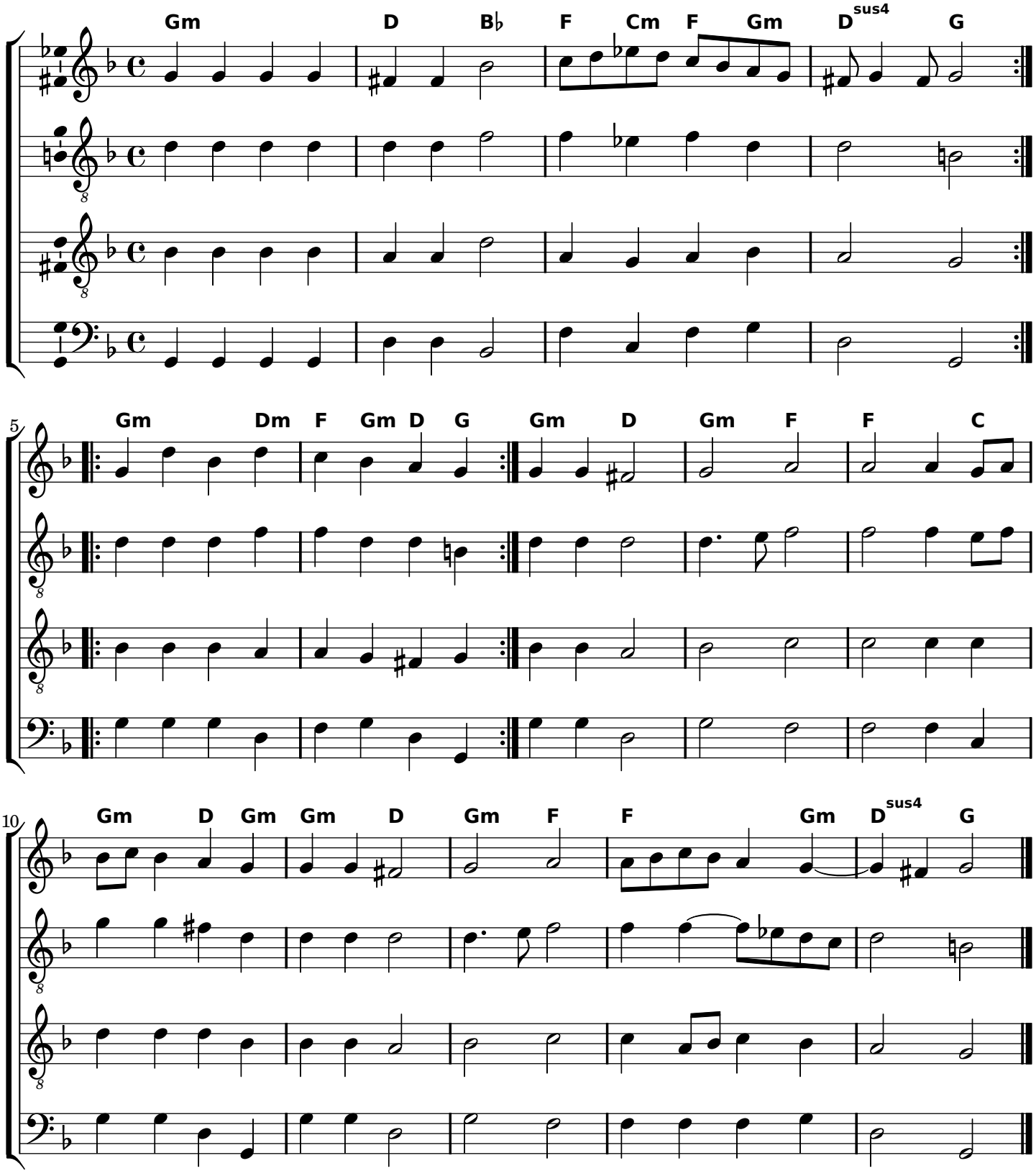


© Russell G. Almond, SCA Mustapha al-Muhaddith
Permission granted to use and copy this work with attribution

Bransle des Lavandieres

Washerwoman's Bransle

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



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.

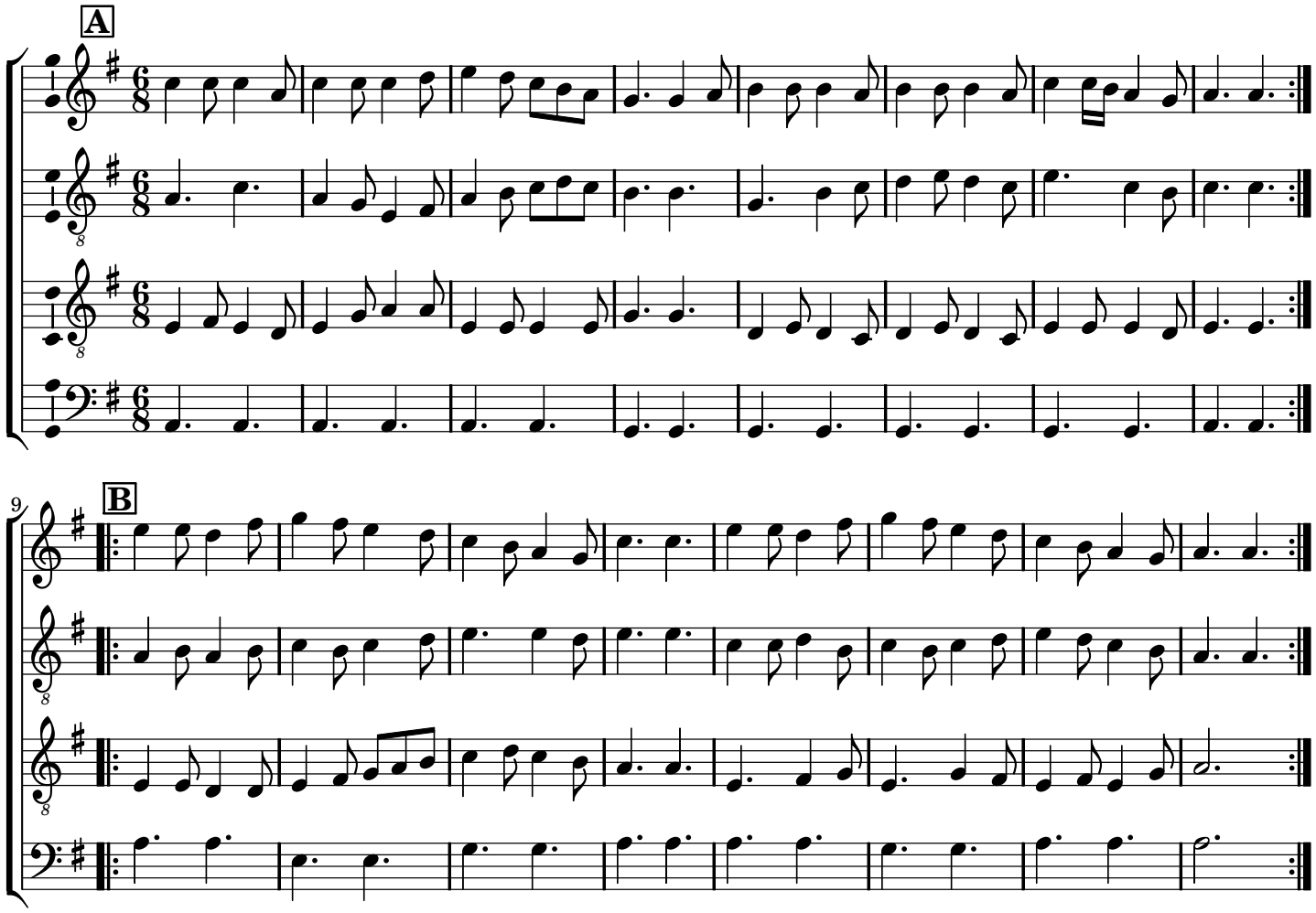
Galliards can be transcribed in either 3/2 or 6/4. We have chosen to use 3/2 for clarity for some of the more rhythmically complex settings while halving the original note values and using 6/4 for the more straightforward ones. The tempo for galliards (for the 6/4 settings) can be anywhere from dotted 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

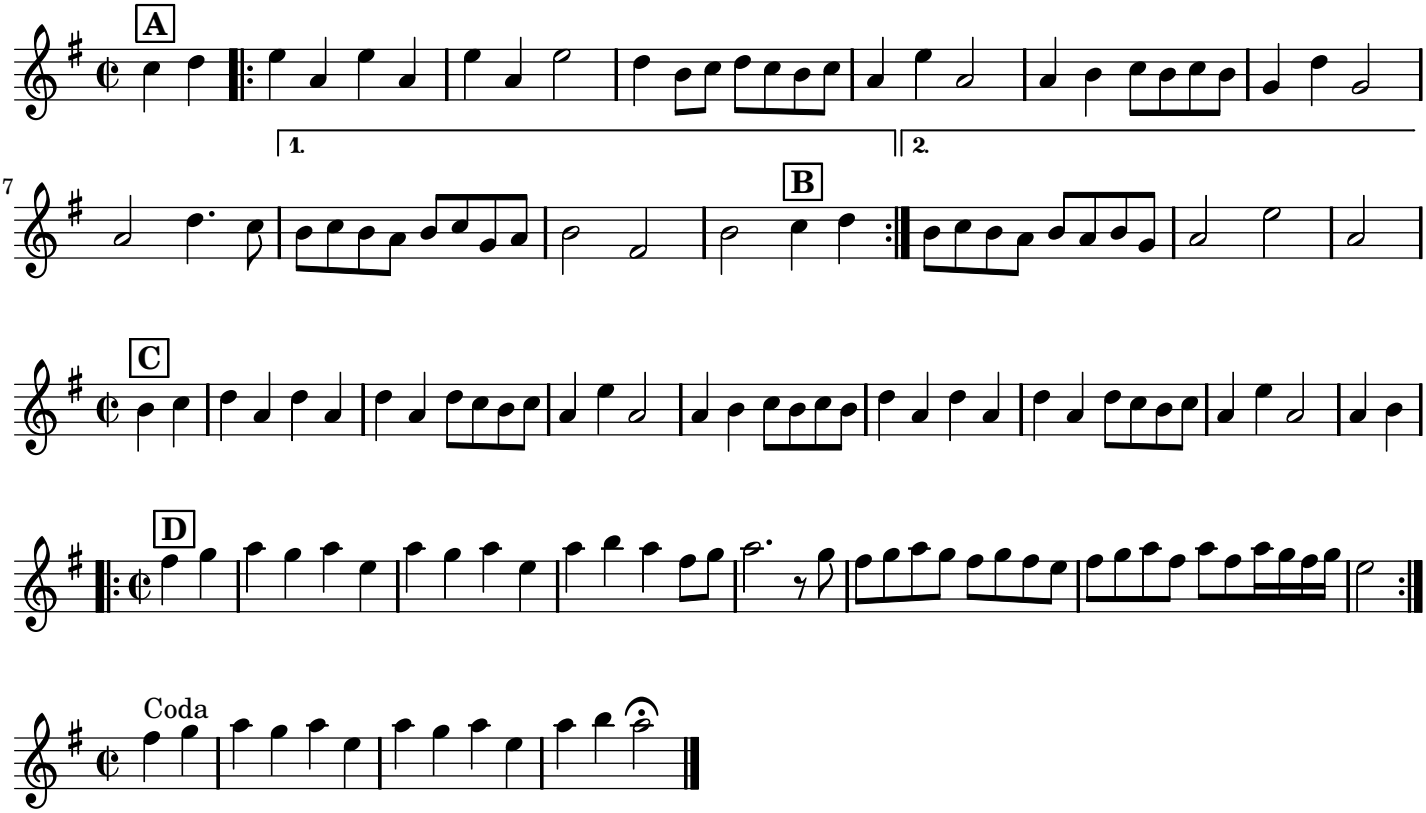


© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

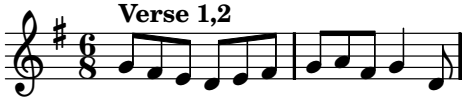


Saltarello la Regina

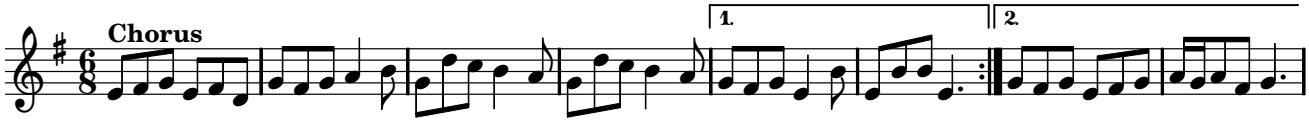
Anonymous (15th C. Italian)

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

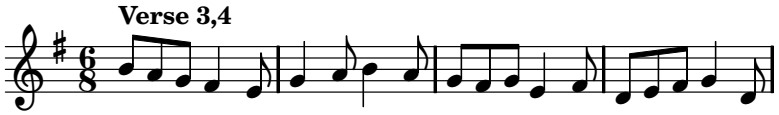
Drone: G/D



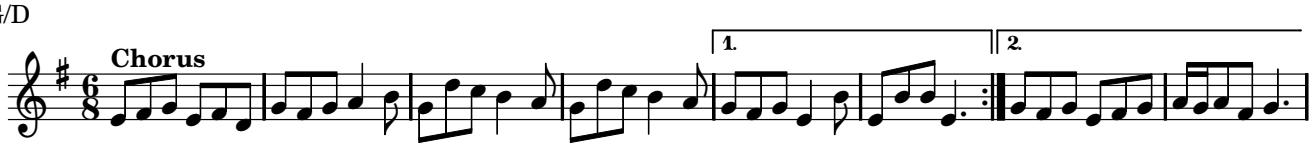
Drone: G/D



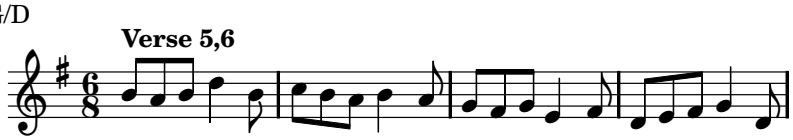
Drone: G/D



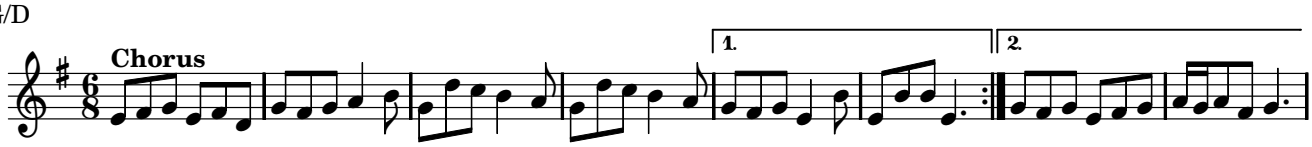
Drone: G/D



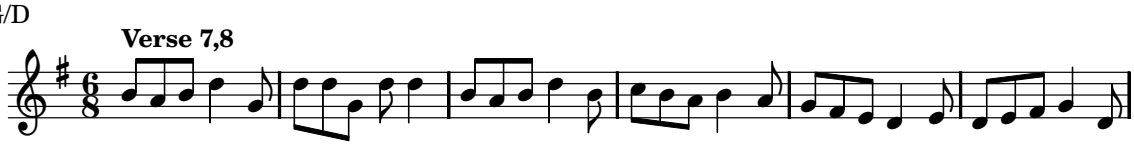
Drone: G/D



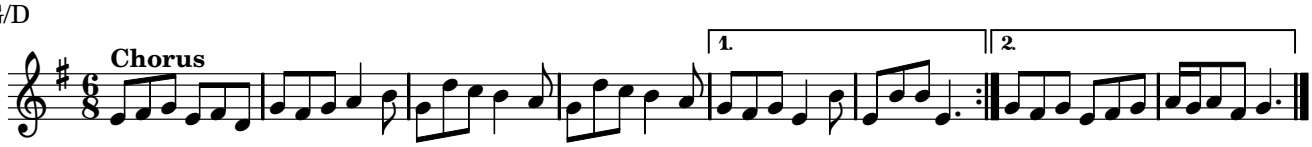
Drone: G/D



Drone: G/D

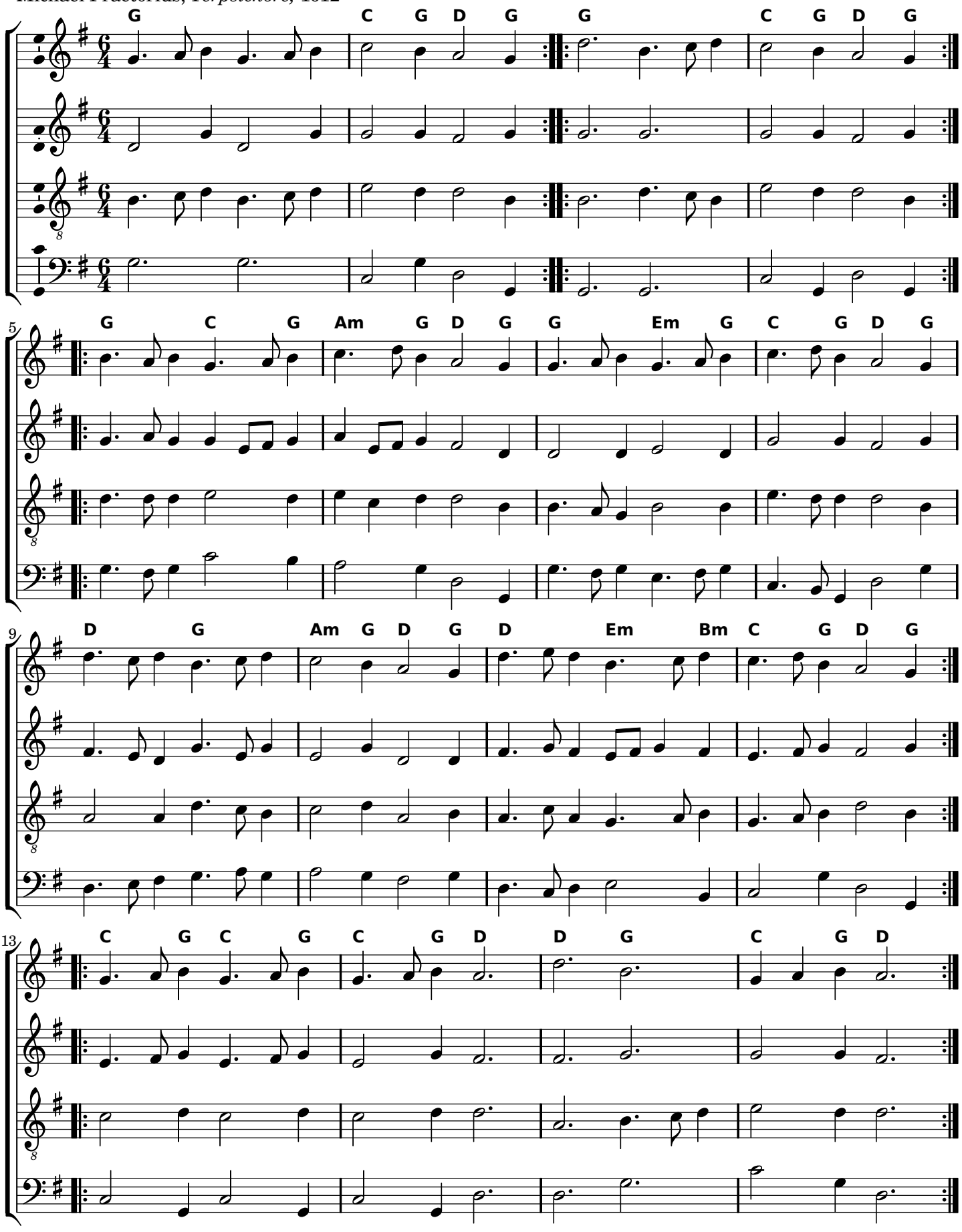


Drone: G/D



La Canarie

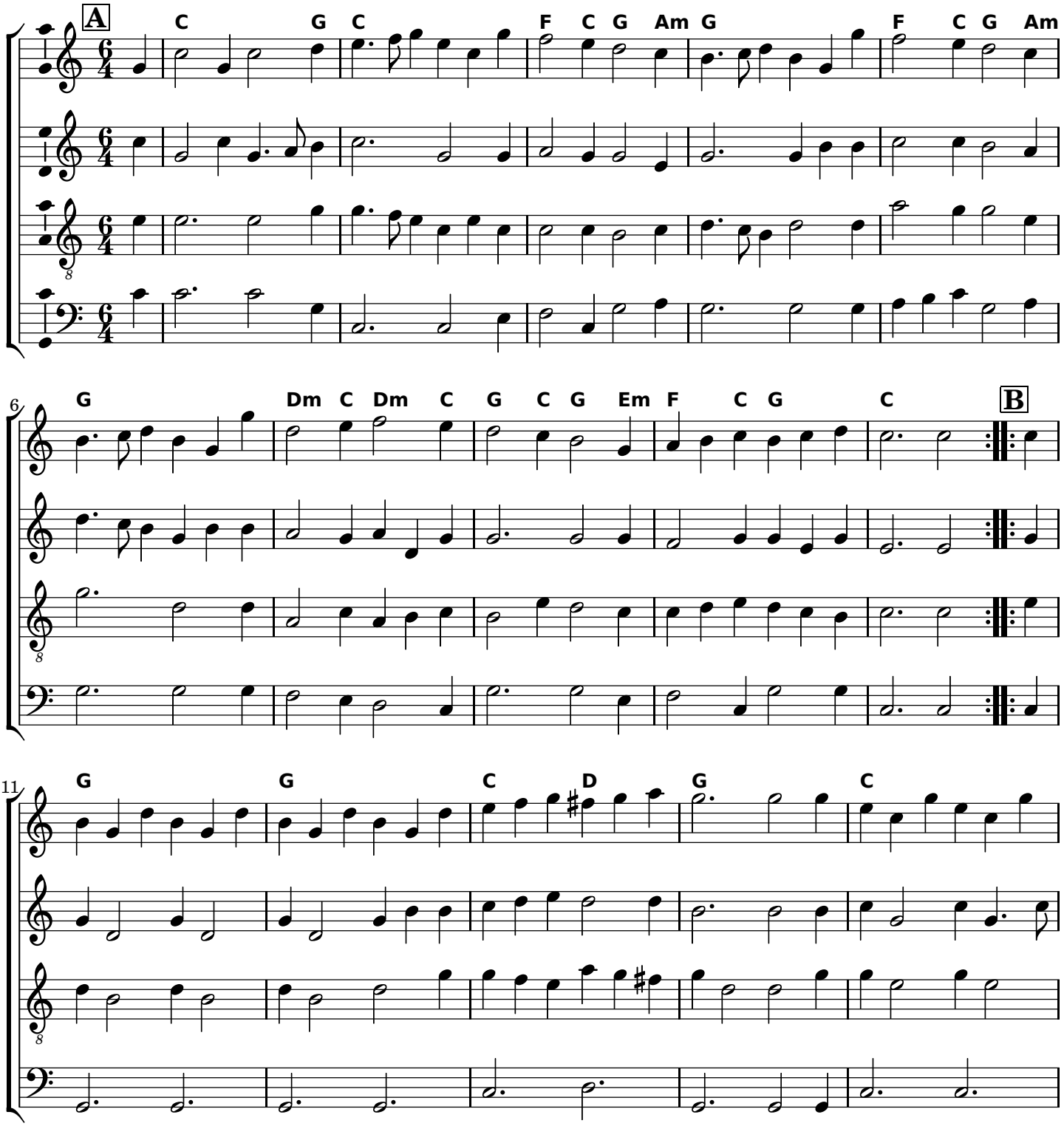
Michael Praetorius, *Terpsichore,* 1612

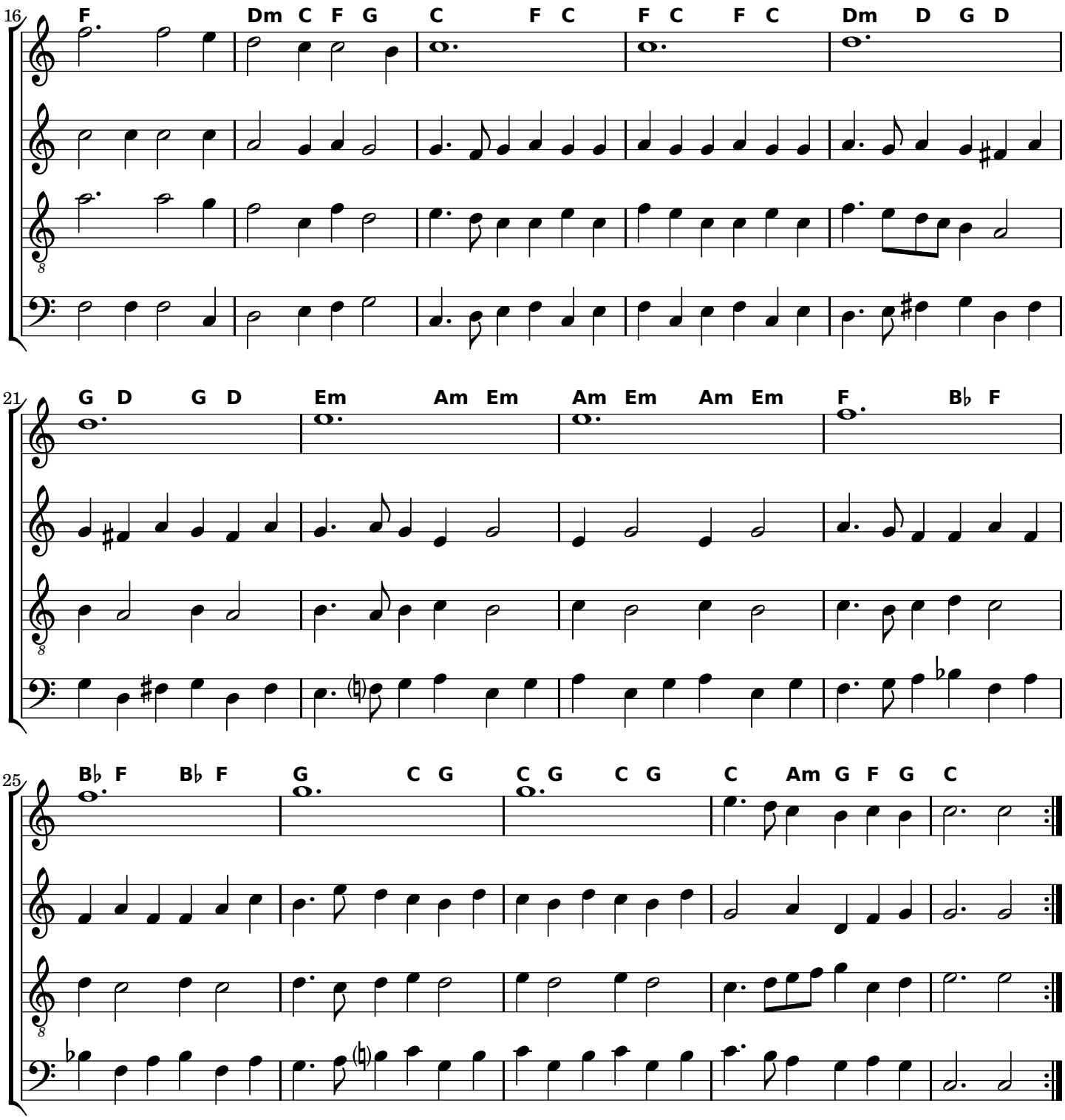


Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore,* 1612

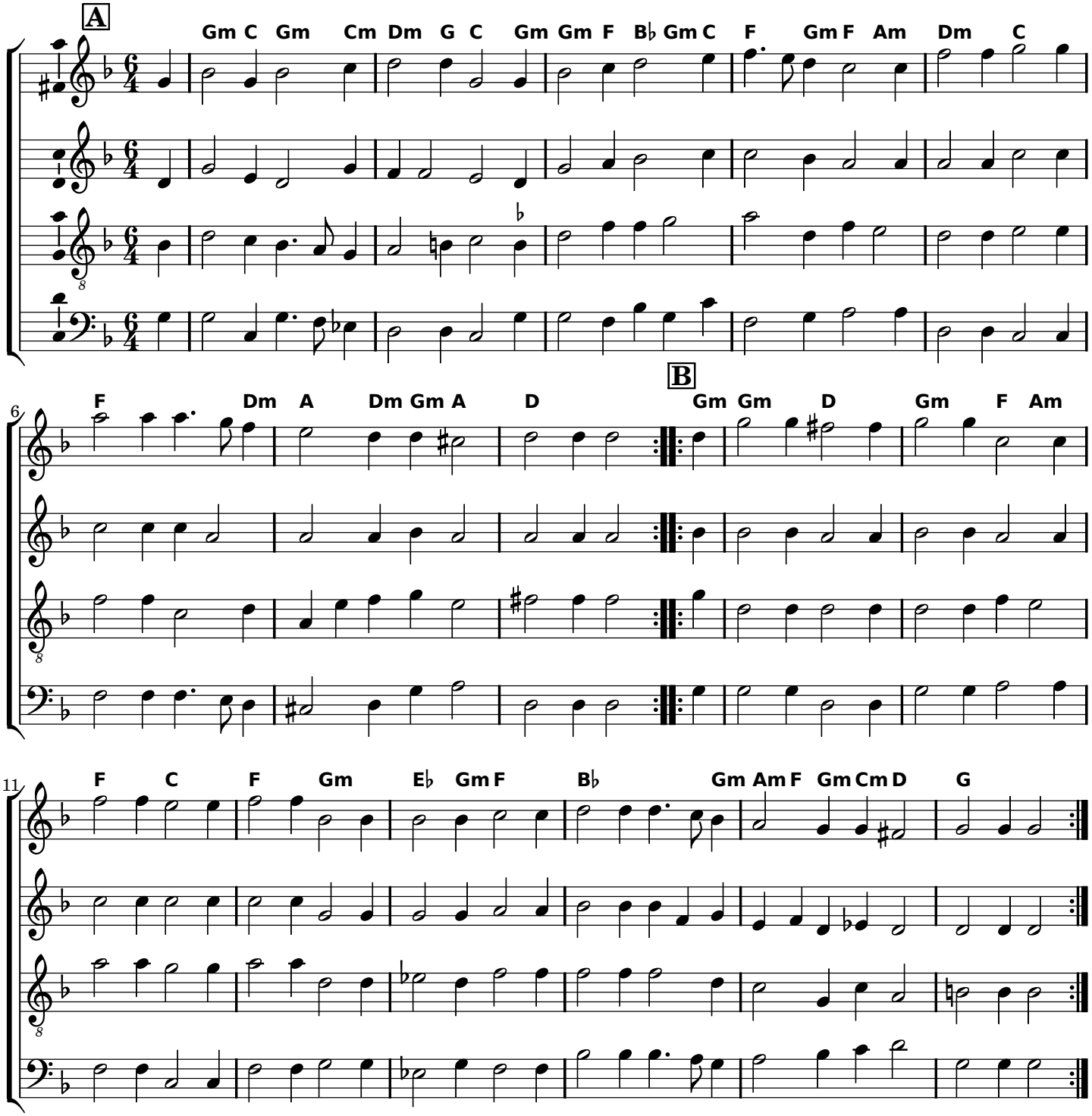



16
F Dm C F G C F C F C F C Dm D G D
21
G D G D Em Am Em Am Em Am Em F B♭ F
25
B♭ F B♭ F G C G C G C G C Am G F G C

Courante CXLII à 4

So ben mi ch'ha bon tempo

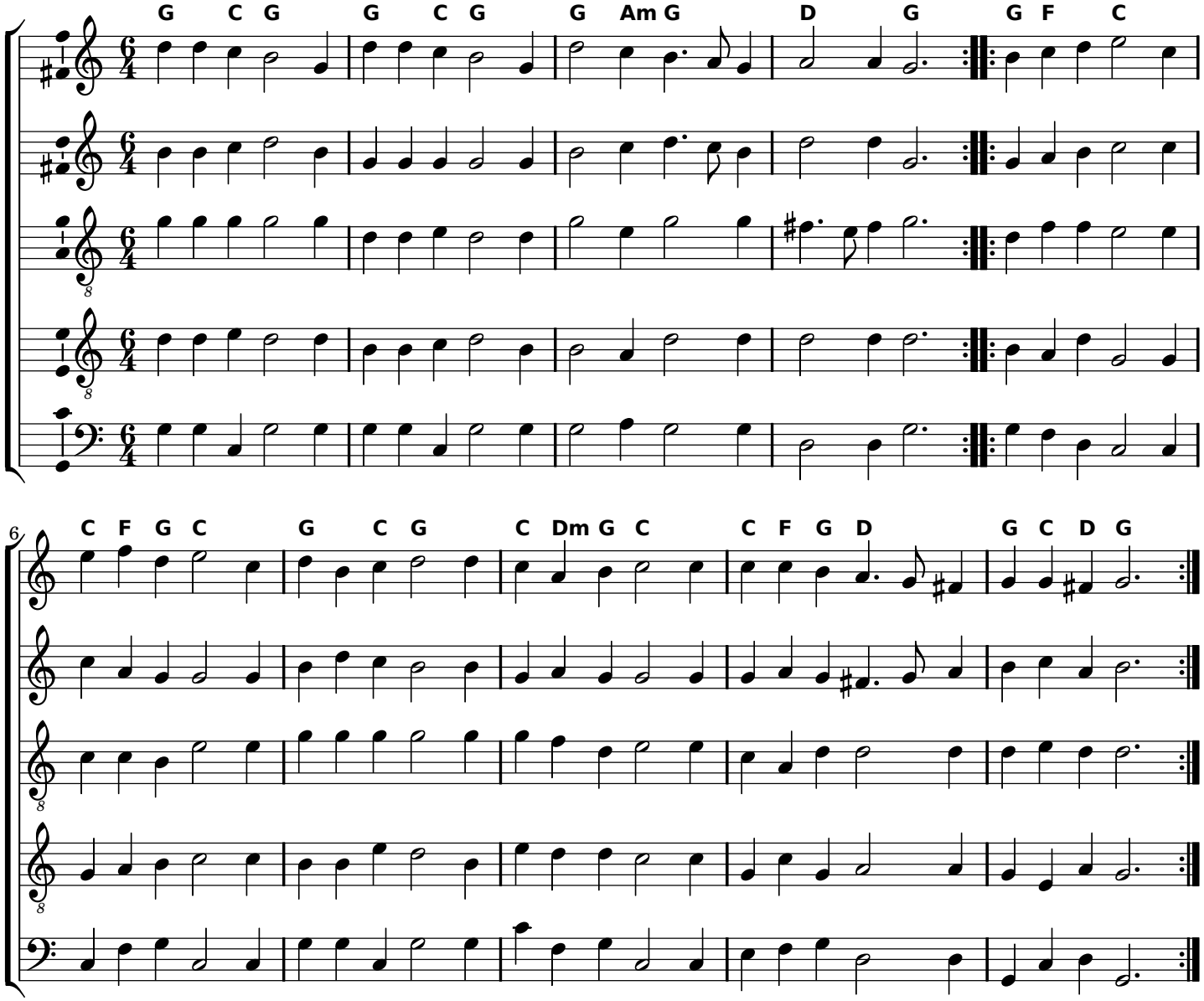
Michael Praetorius, *Terpsichore,* 1612



Galliard

A Lieta Vita

Giovanni Giacomo Gastoldi (c. 1554 - 1609)



1. A lieta vita amor c'in vita
Fa la la la la la fa la la la.
Chi gior brama se di cor ama
donerá‿il core a‿un tal signore.
Fa la la la la la fa la la la.

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.

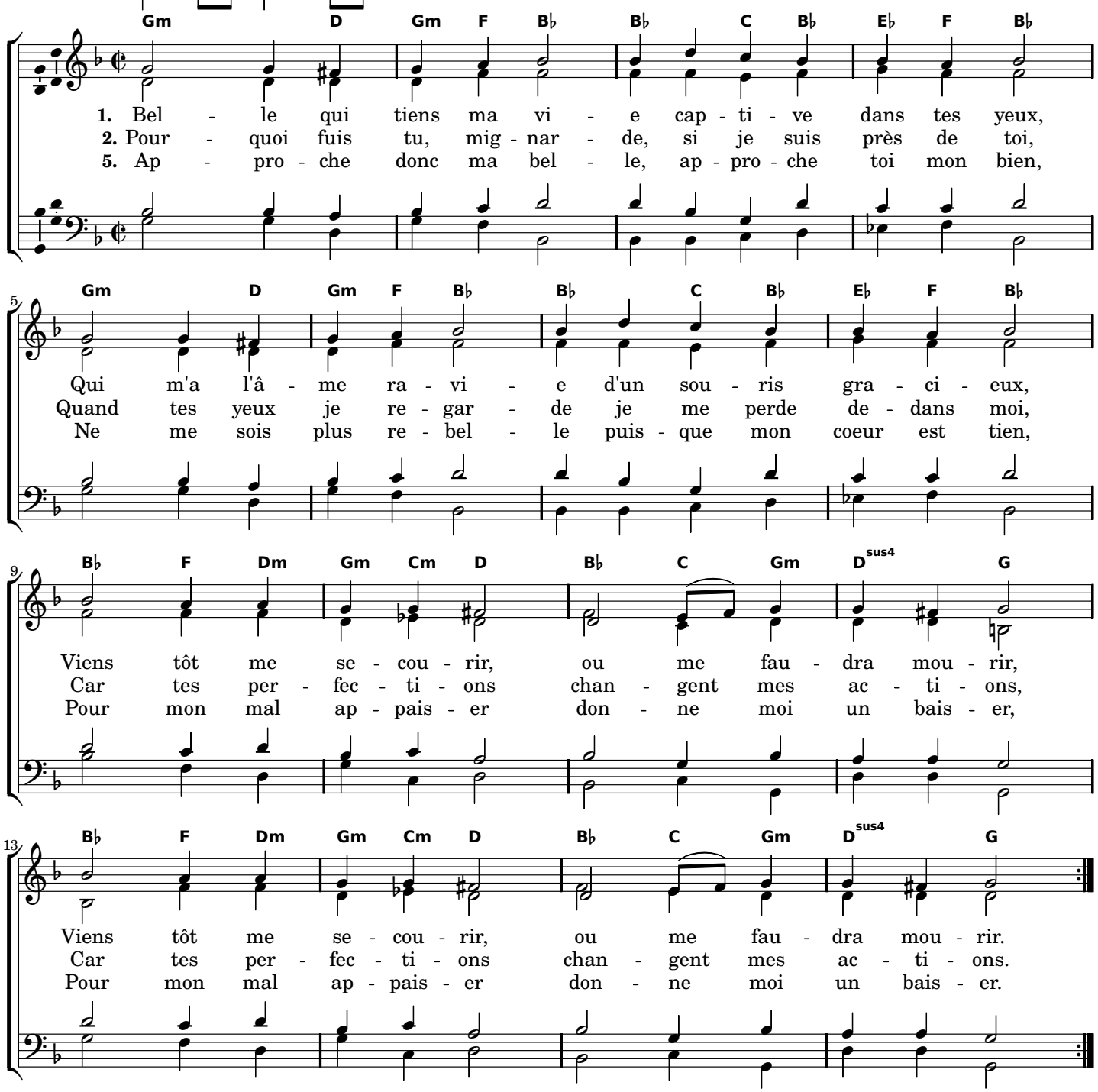
3. Chi‿a lui non crede privo‿è di fede.
Fa la, &c.
Onde‿haver merta Contra se‿aperta
L'ira‿e'l furore d'un tal Signore.
Fa la, &c.

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

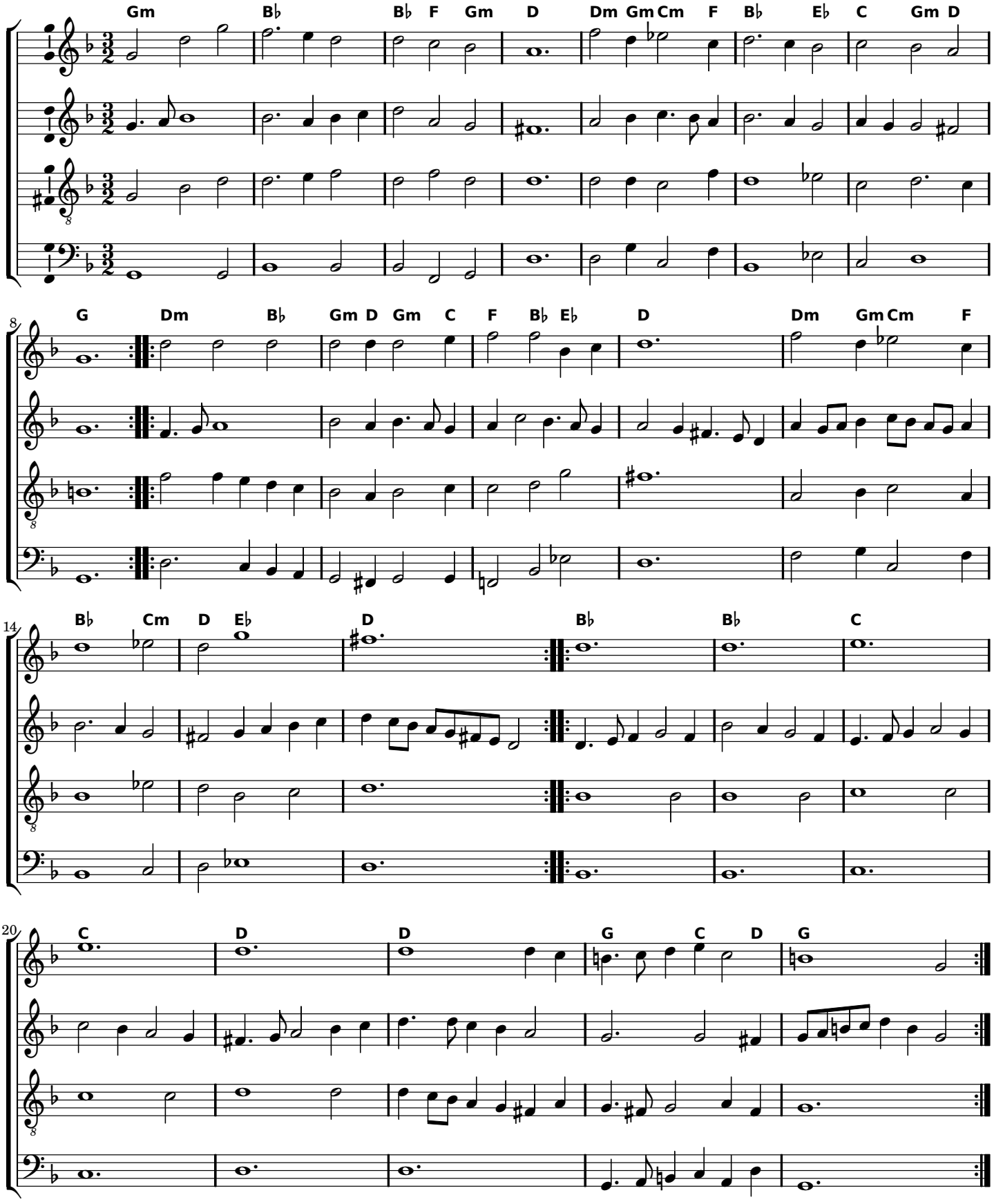
Battemant du tambour



Galliard

Can she excuse

John Dowland, setting from Morley's *Consort Lessons,* 1599 & 1611 arr. Steven Hendricks

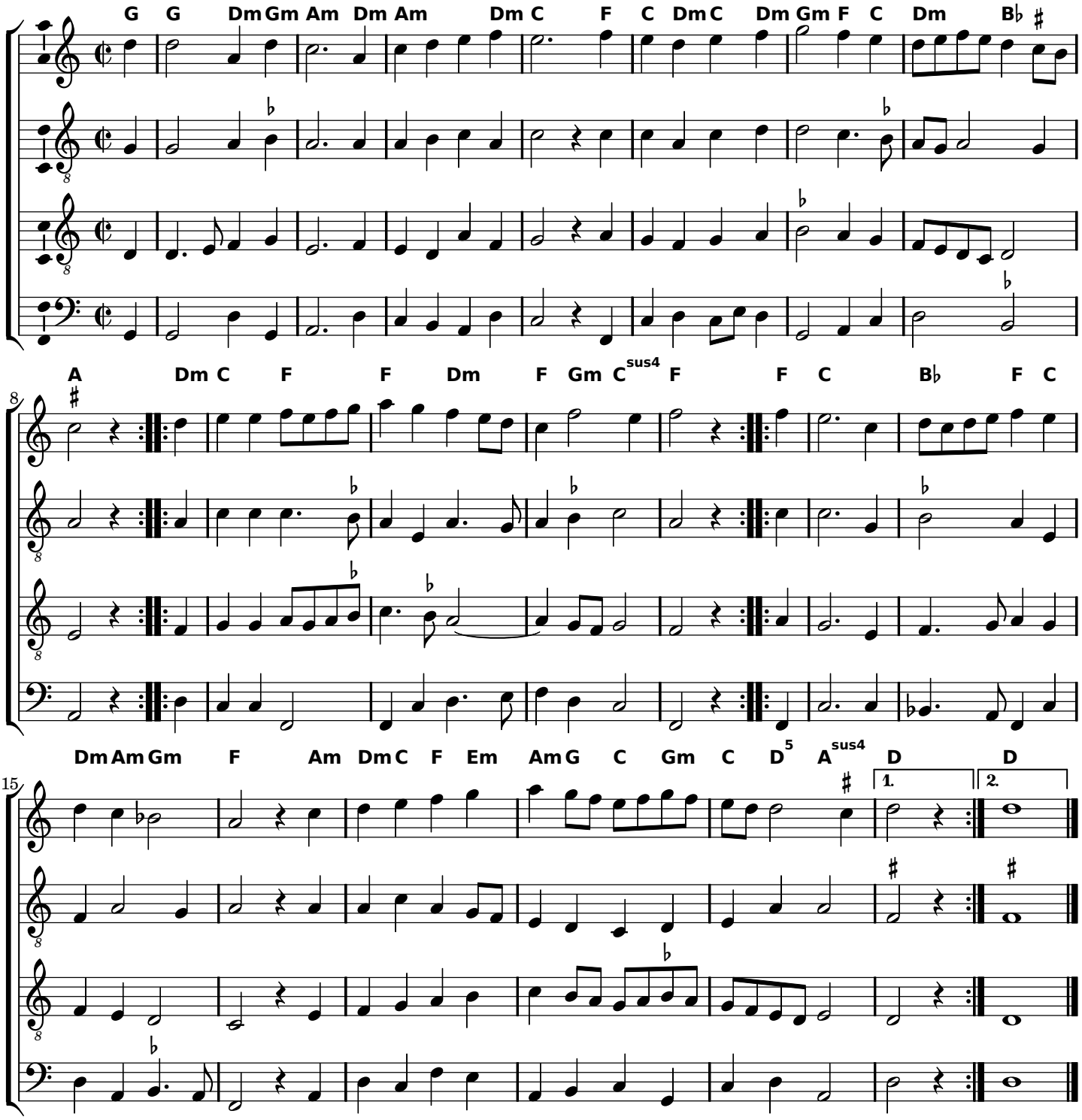


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Pavane

La dona

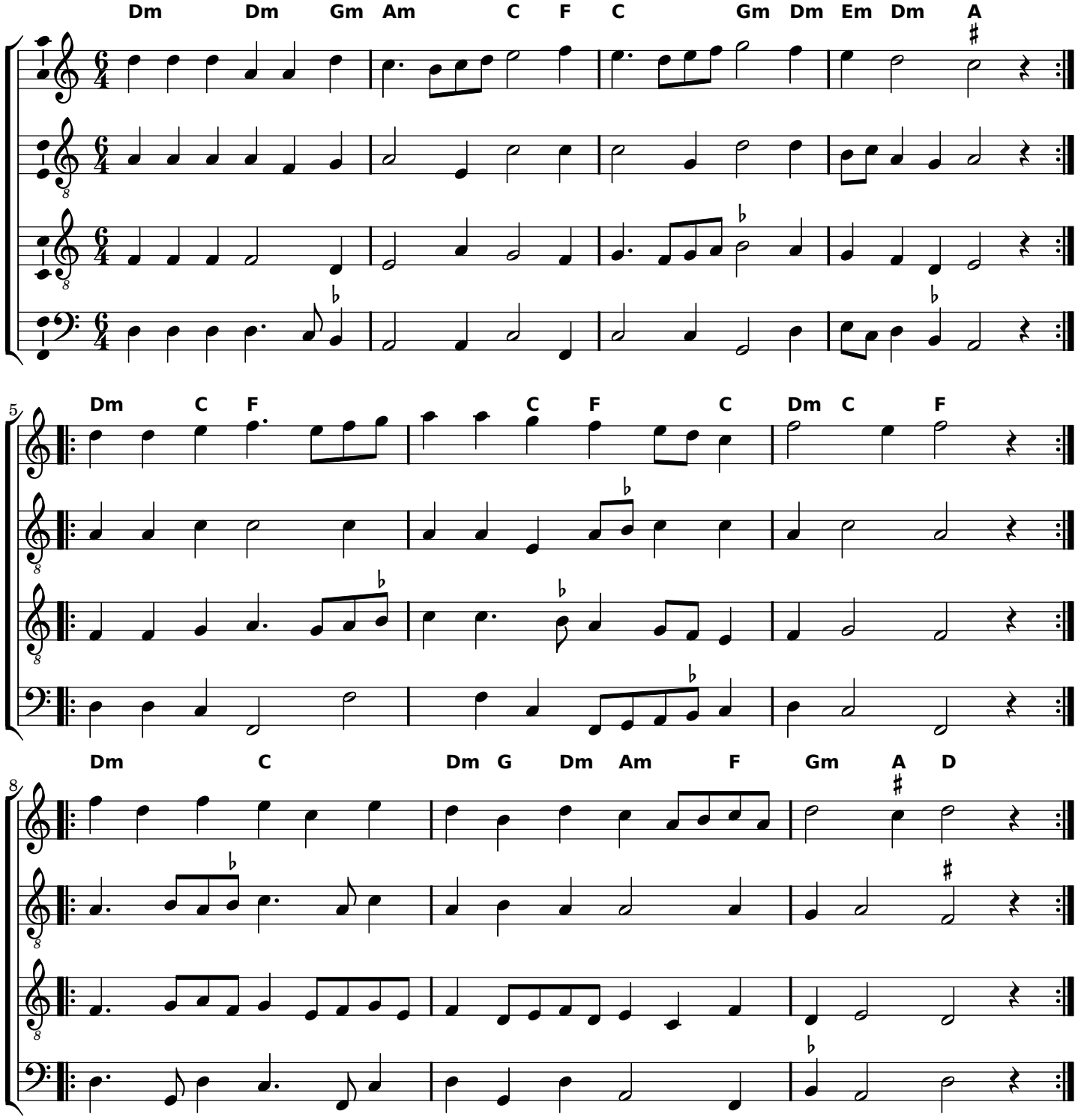
Tylman Susato, *Danserye,* 1551



Galliard

La dona

Tylman Susato, *Danserye,* 1551



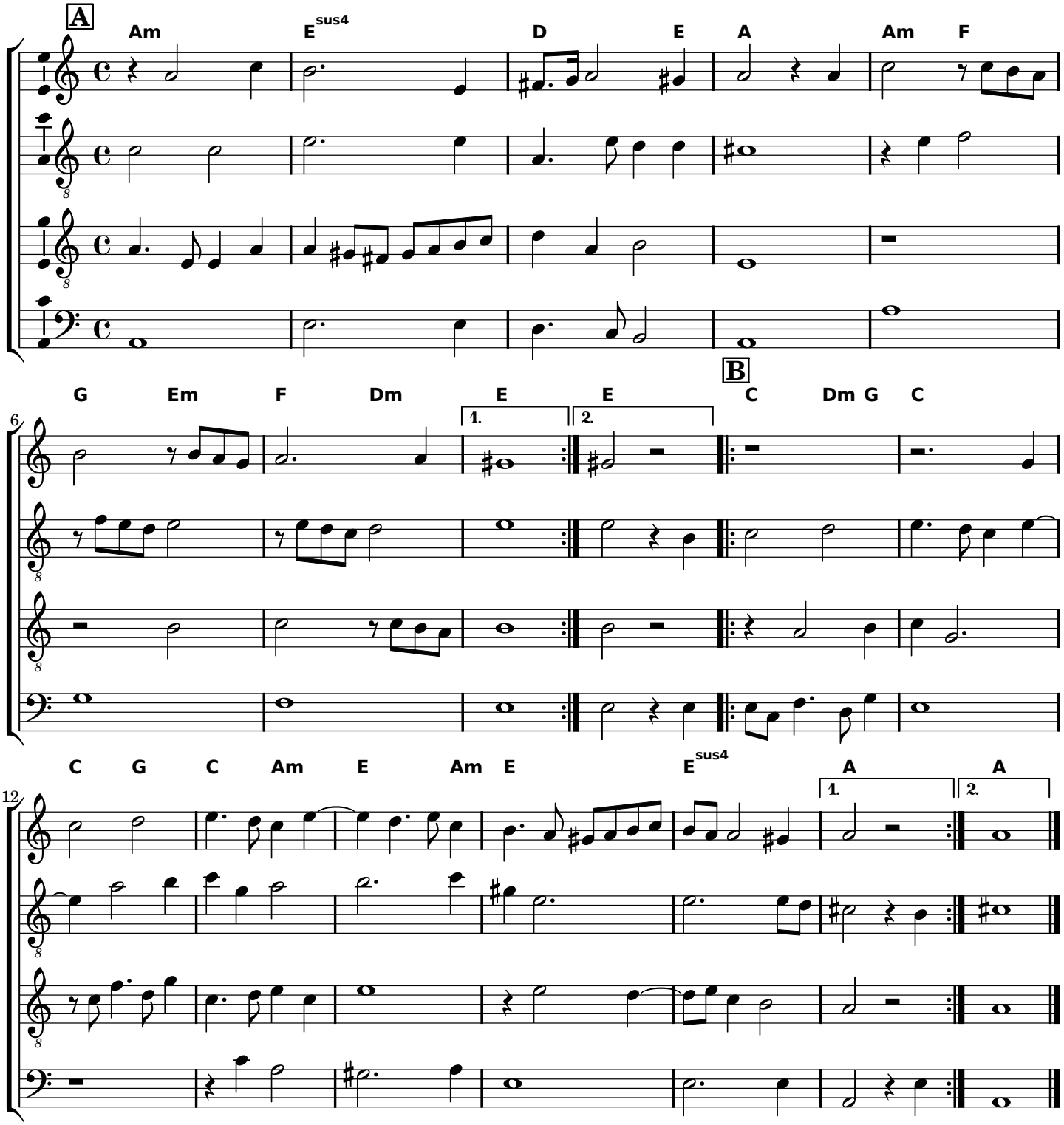
Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

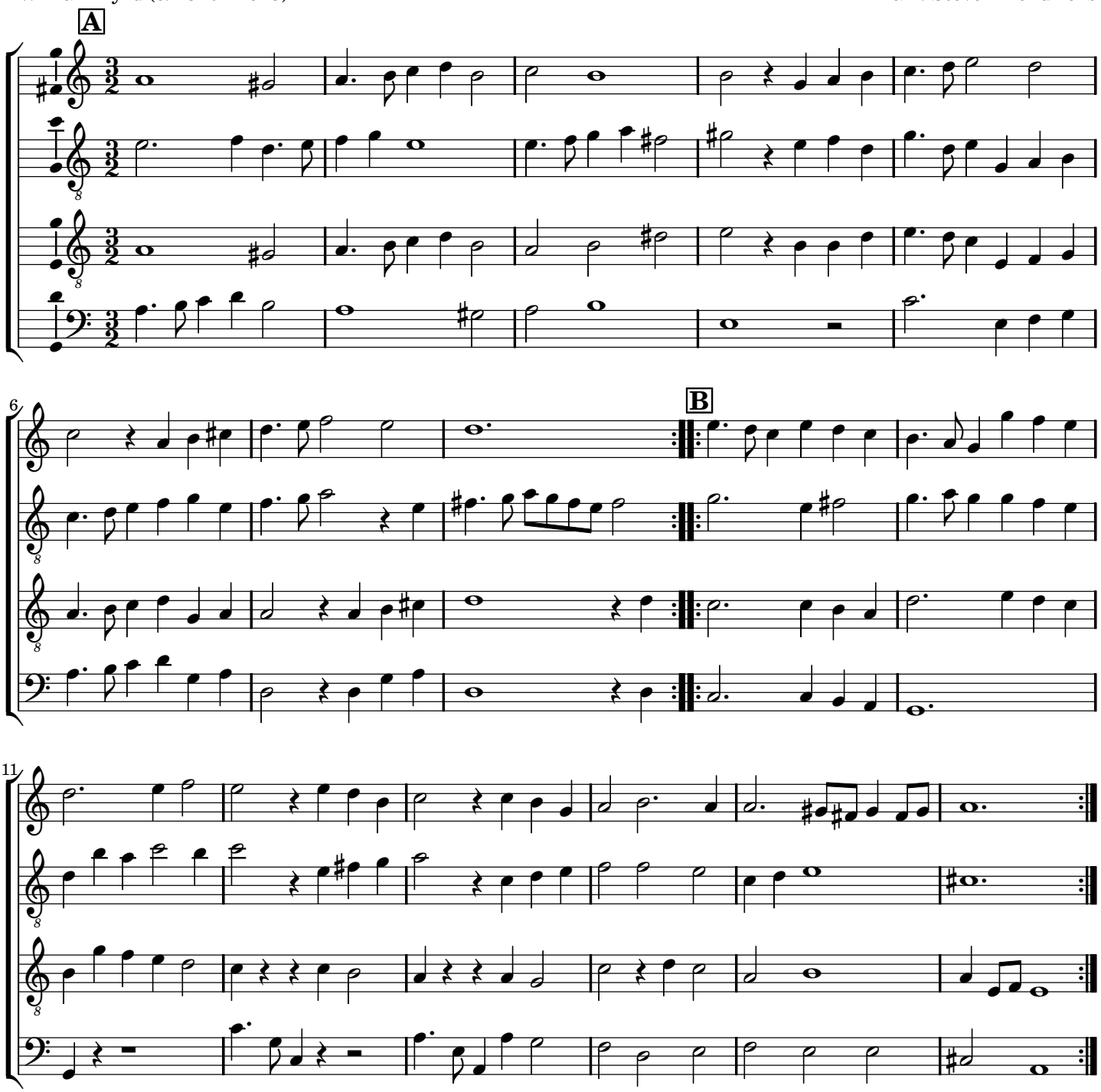
Arr. Aaron Elkiss based on anthem “Lord, make me to know”



Galliard

Earl of Salisbury

William Byrd (c. 1540 - 1623) arr. Steven Hendricks

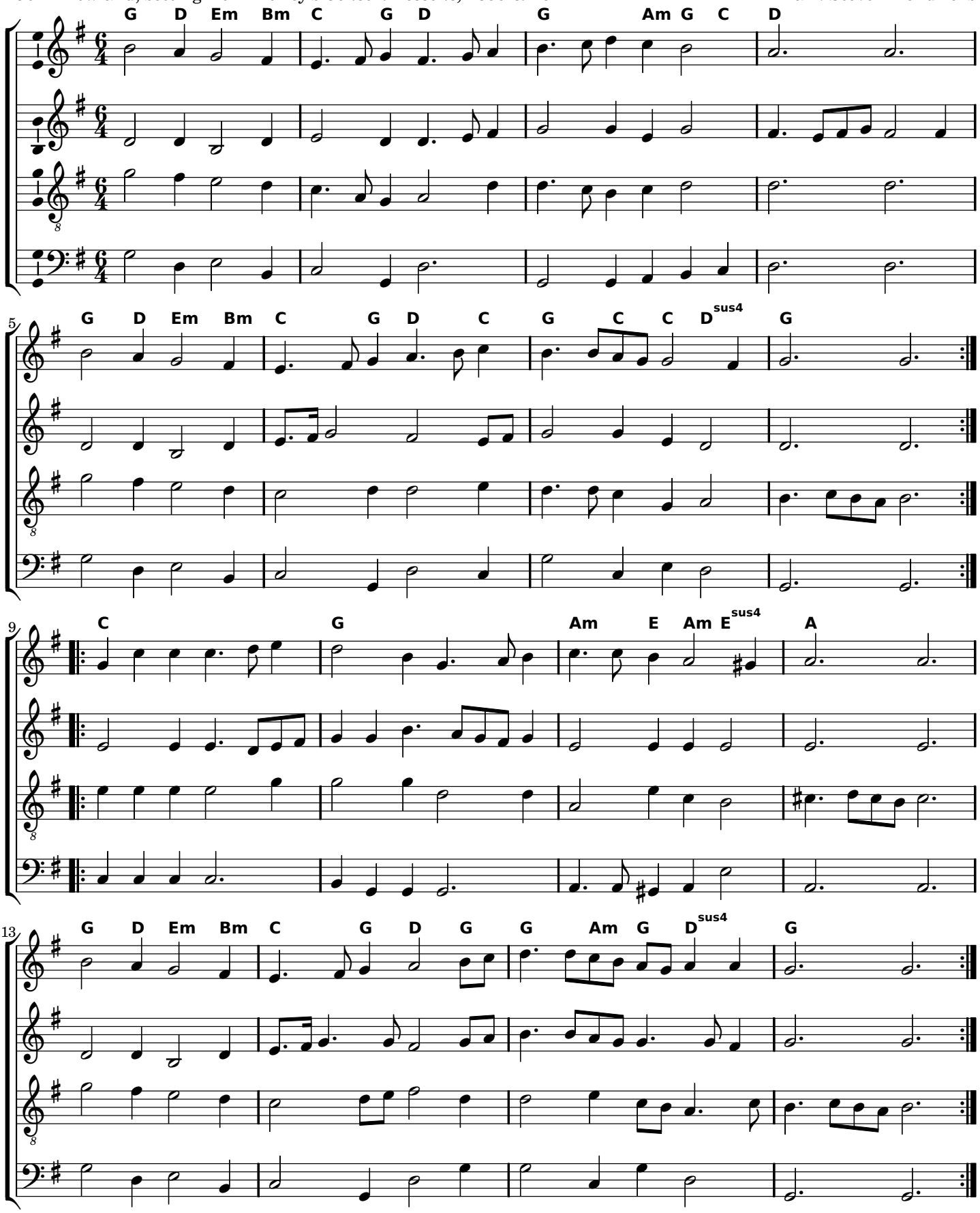


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

(This page intentionally left blank)

The Frog Galliard

John Dowland, setting from Morley's *Consort Lessons,* 1599 & 1611 arr. Steven Hendricks

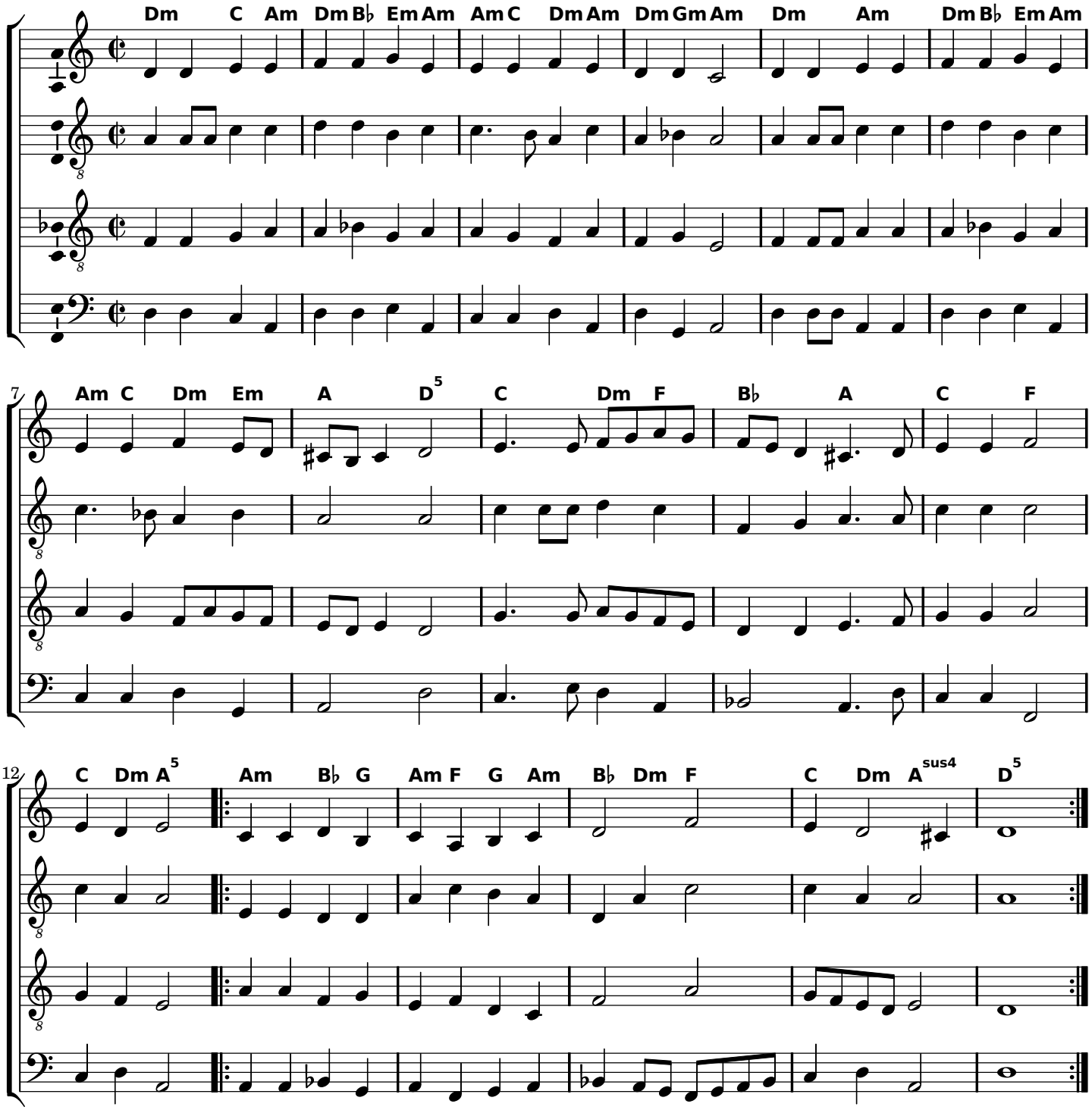


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Pavane

Mille ducas

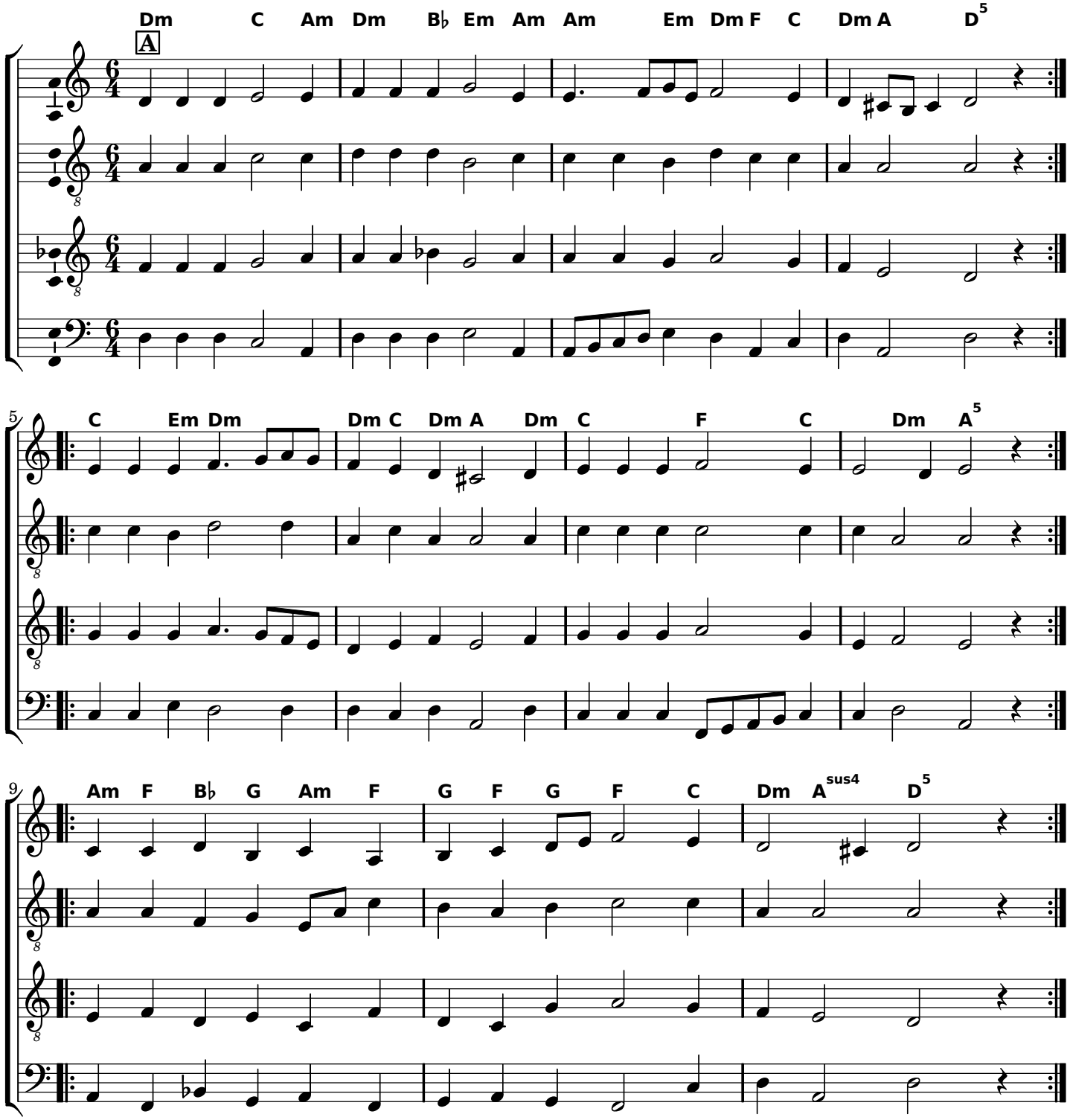
Tylman Susato, *Danserye,* 1551



Galliarde

Mille ducas

Tylman Susato, *Danserye,* 1551

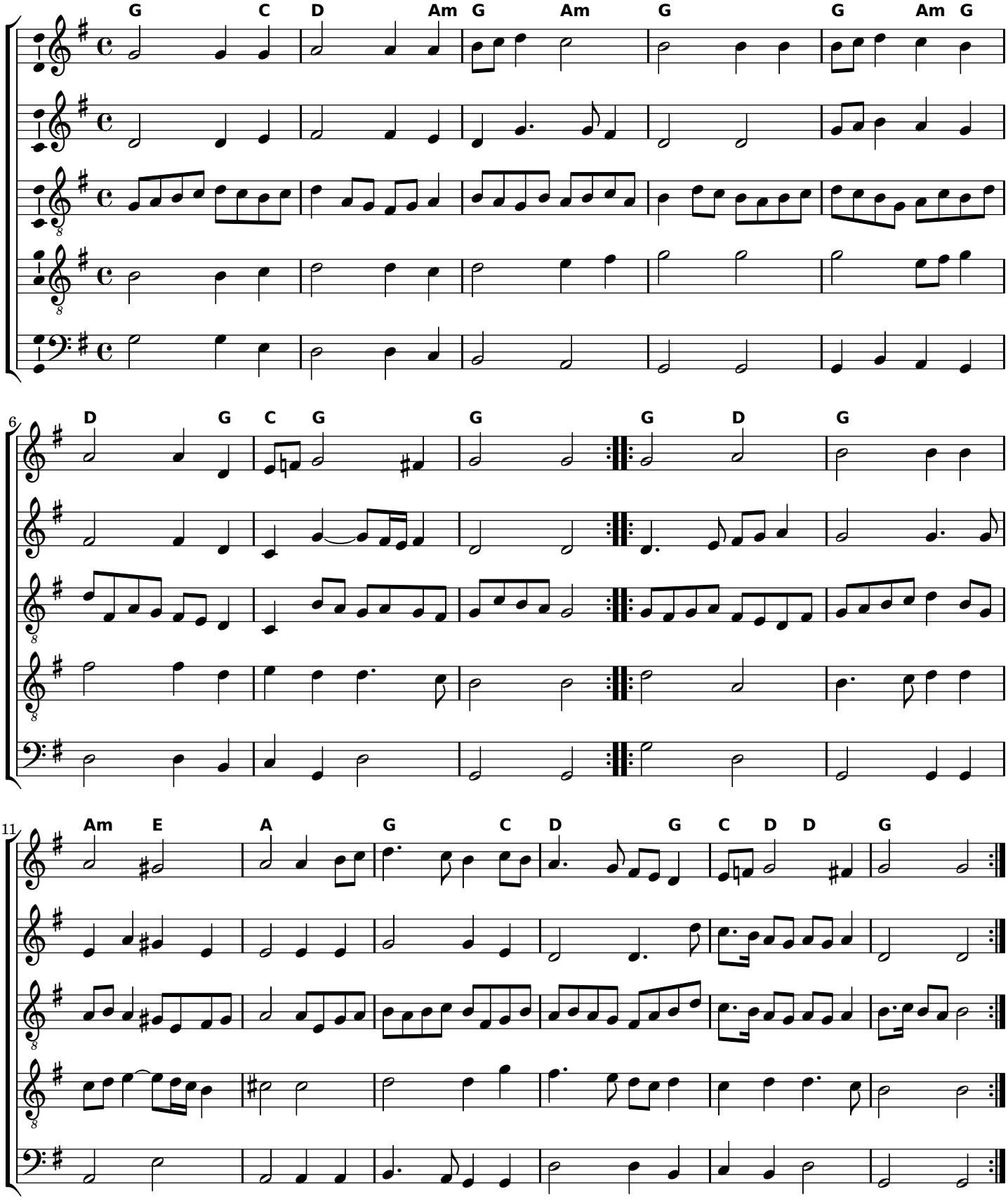


(This page intentionally left blank)

Monsieur's Almain

William Byrd arr. Steven Hendricks

Setting from Morley's *Consort Lessons,* 1599 & 1611

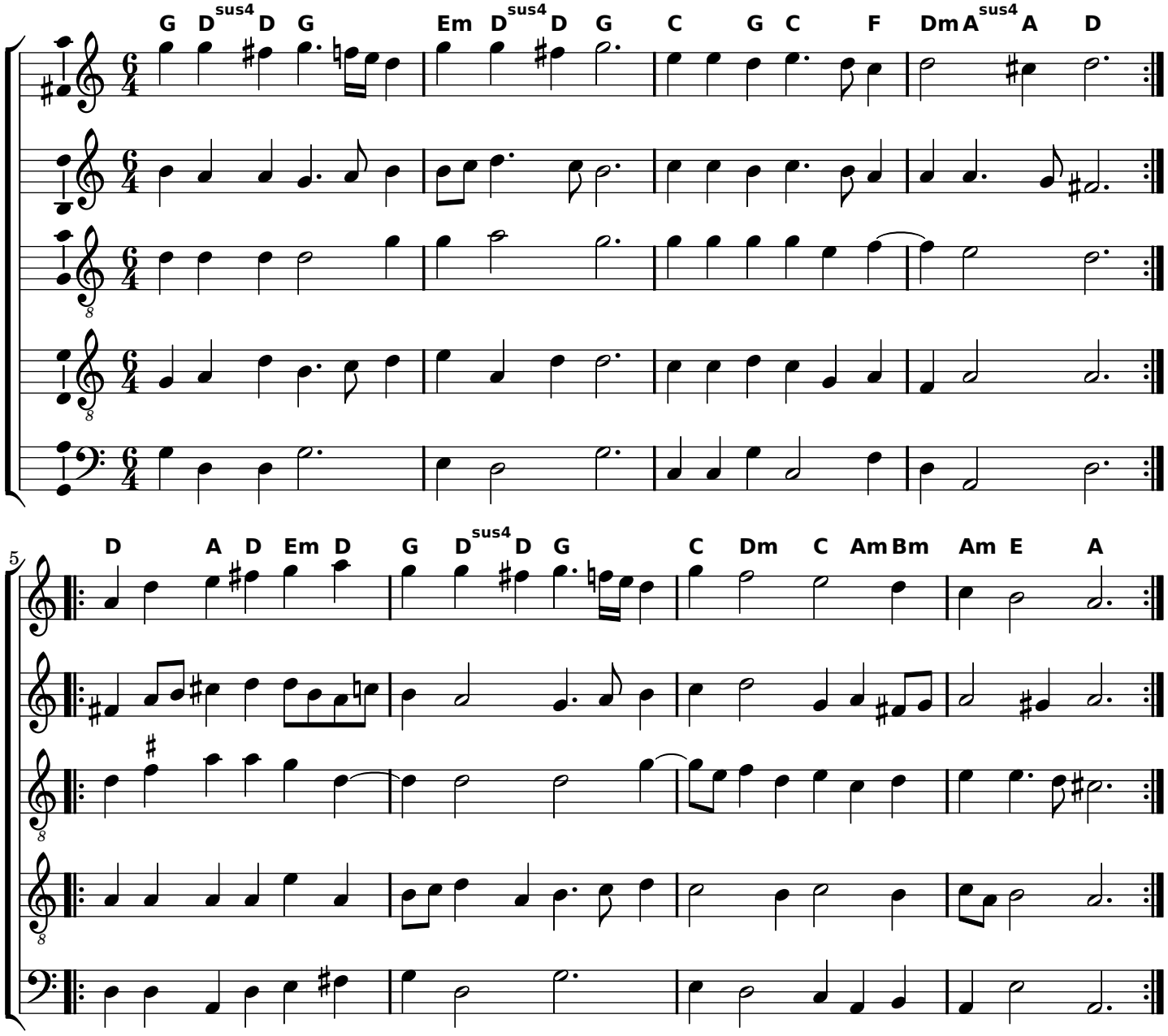


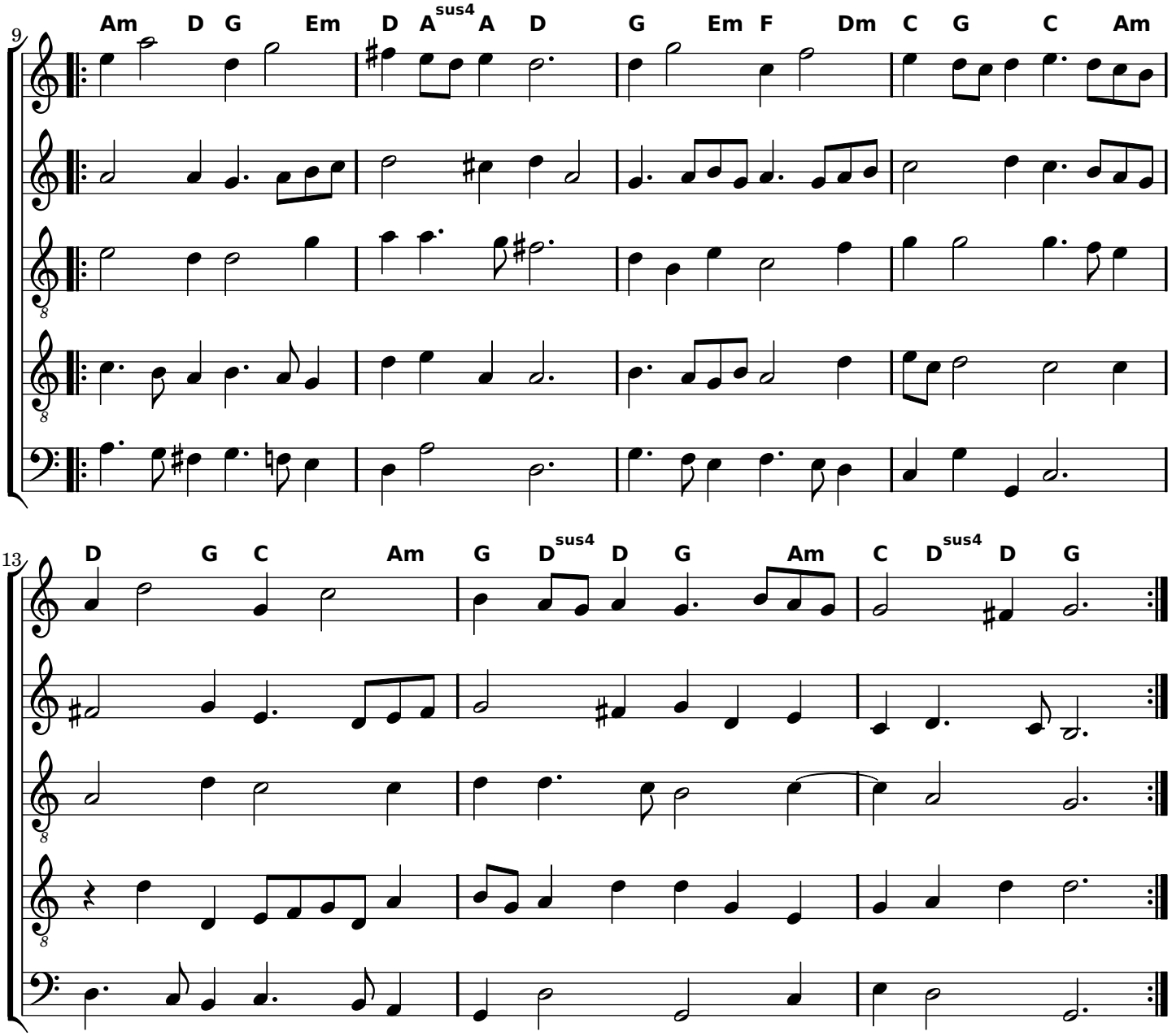
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

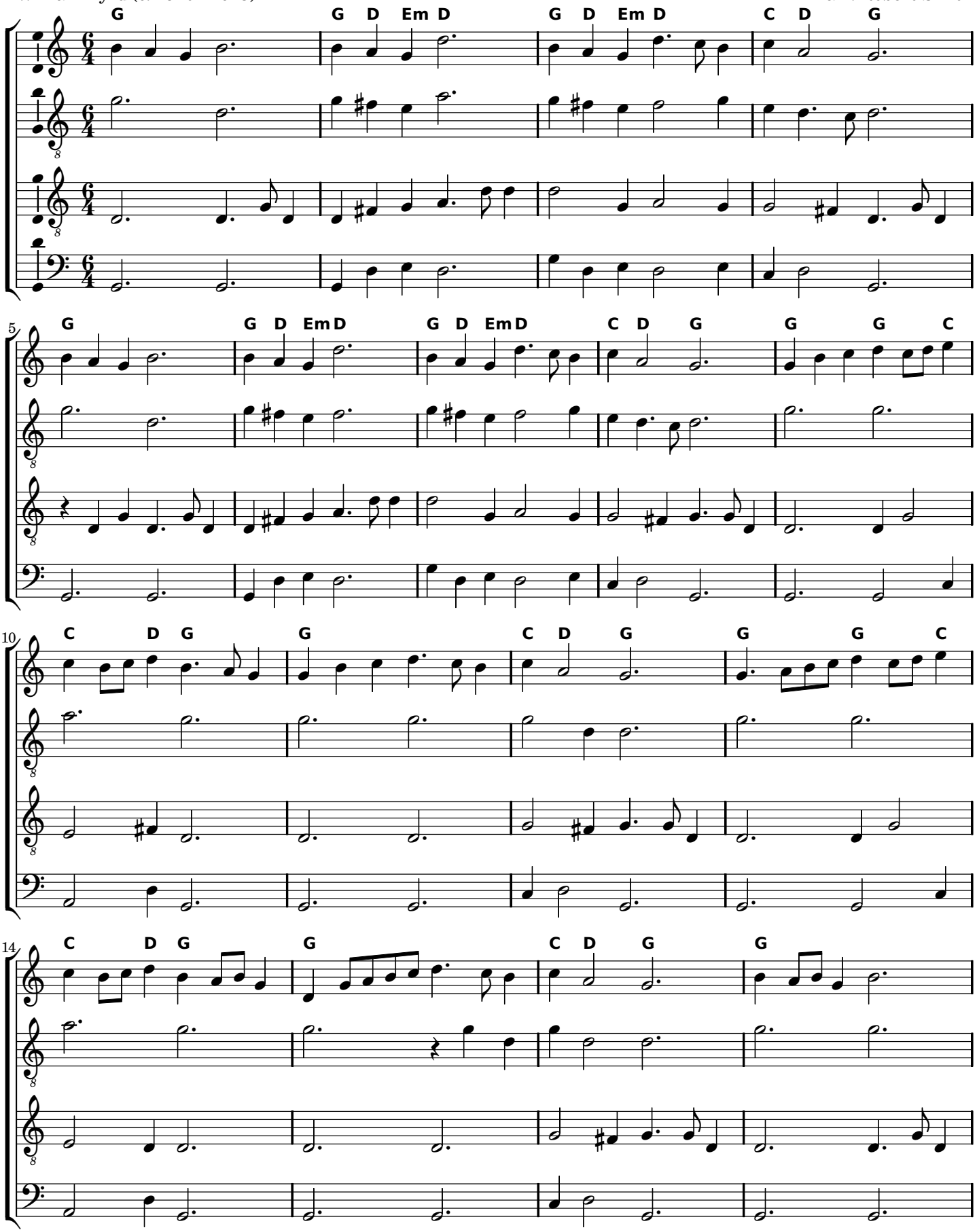




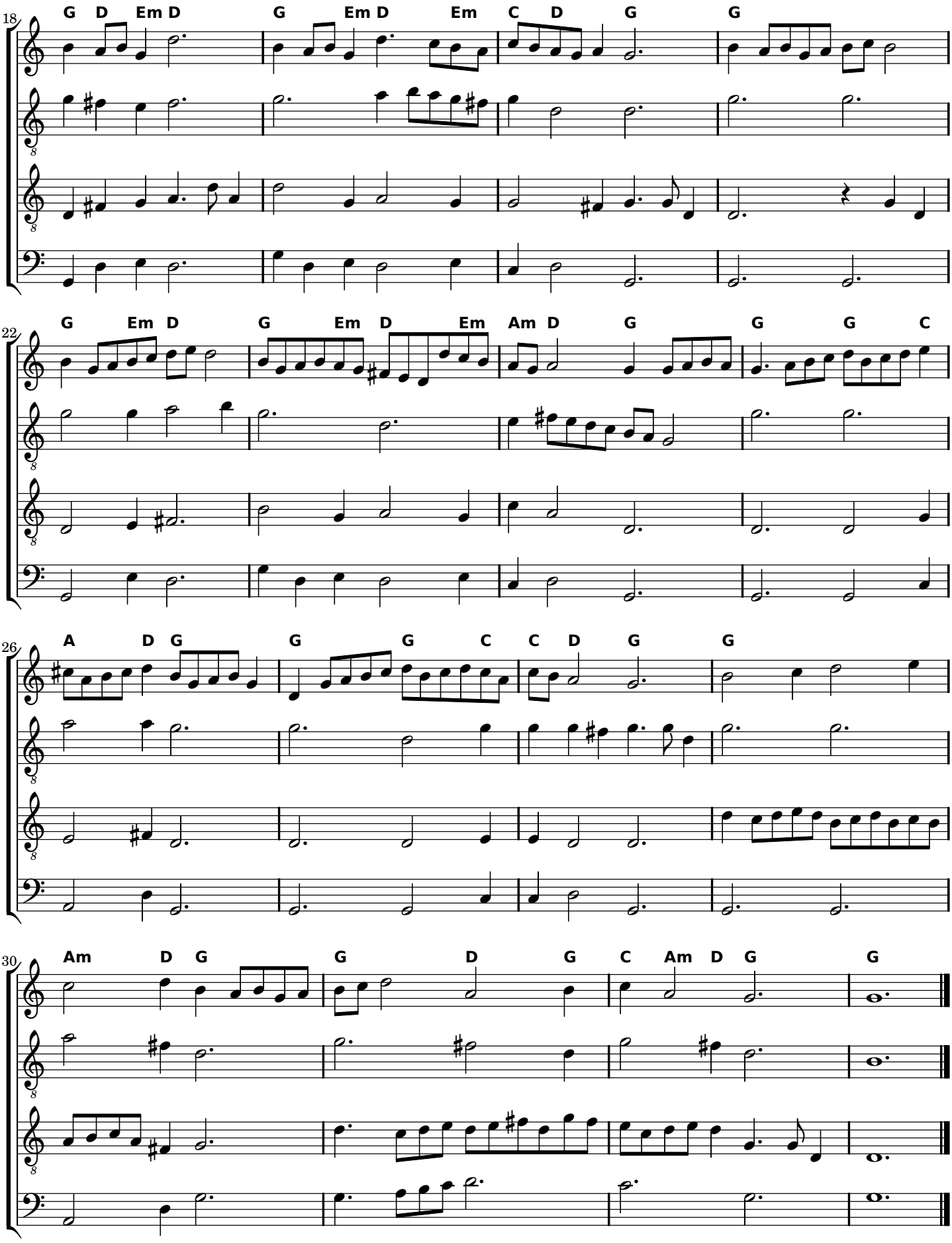
CC-NC-BY-SA - Originally transcribed by Ulrich Alpers

La Volta

William Byrd (c. 1540 - 1623) arr. Robert Smith



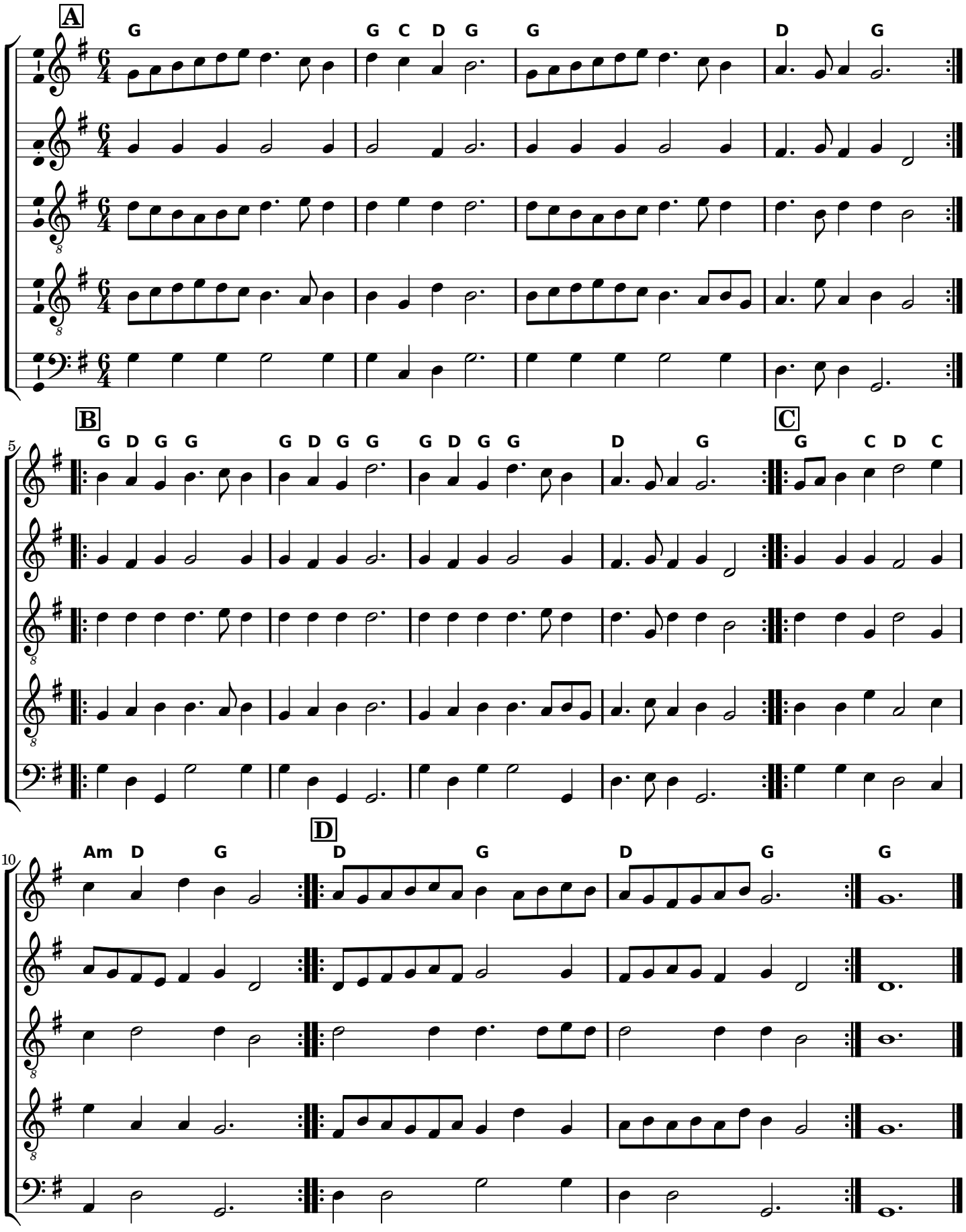
© Robert Smith, SCA Alaric MacConnal



Permission granted to distribute within the SCA without alterations.

Volte (CCX)

Michael Praetorius, *Terpsichore,* 1612



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.

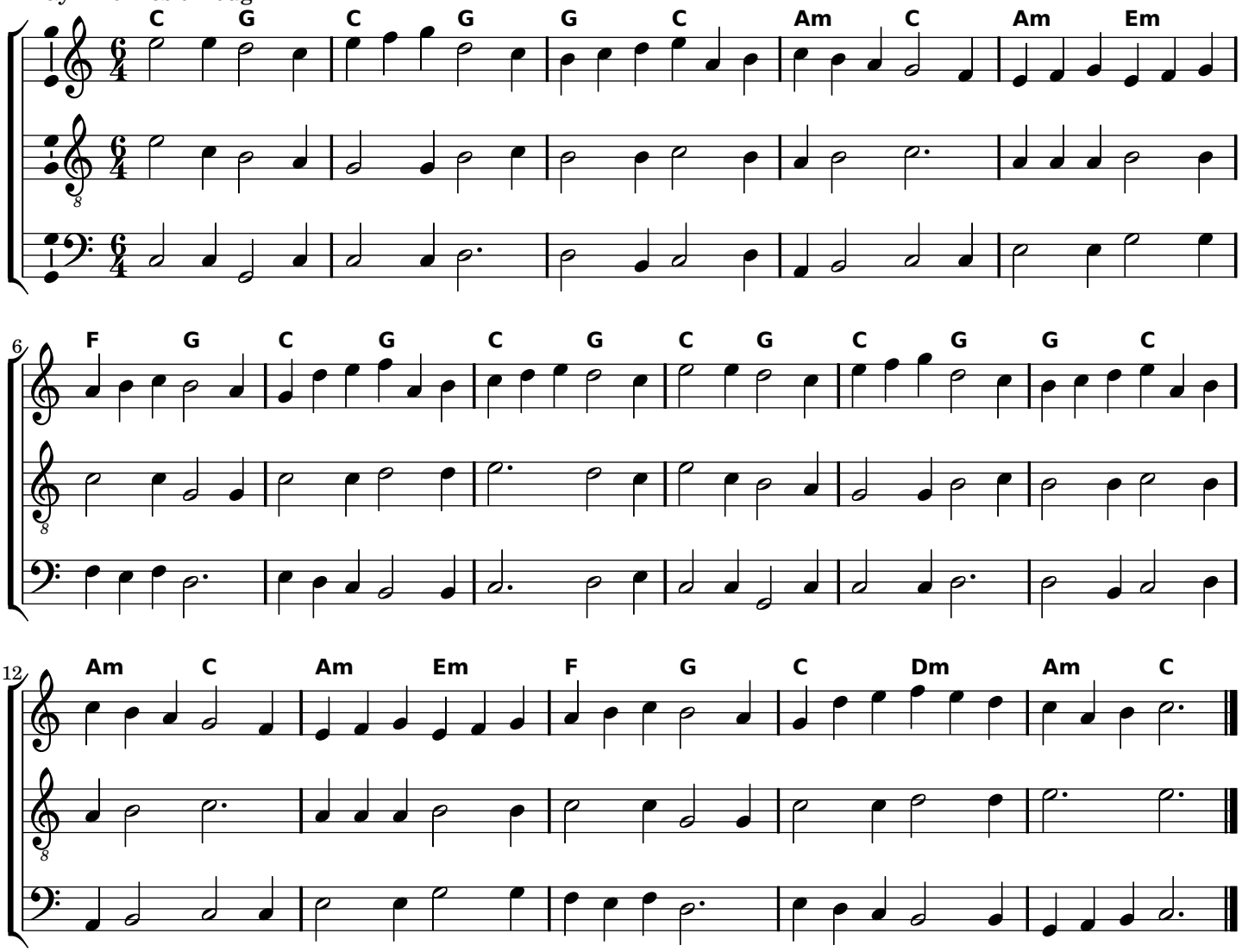
The dances are generally transcribed in either cut time or in 6/4. For cut time use a tempo of approximately half note = 115 or for 6/4, dotted half = 115. Some dances such as Chestnut are often danced slower, so be sure to check with the dancing master just in case.

Adson's Saraband

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

Play 12 times through



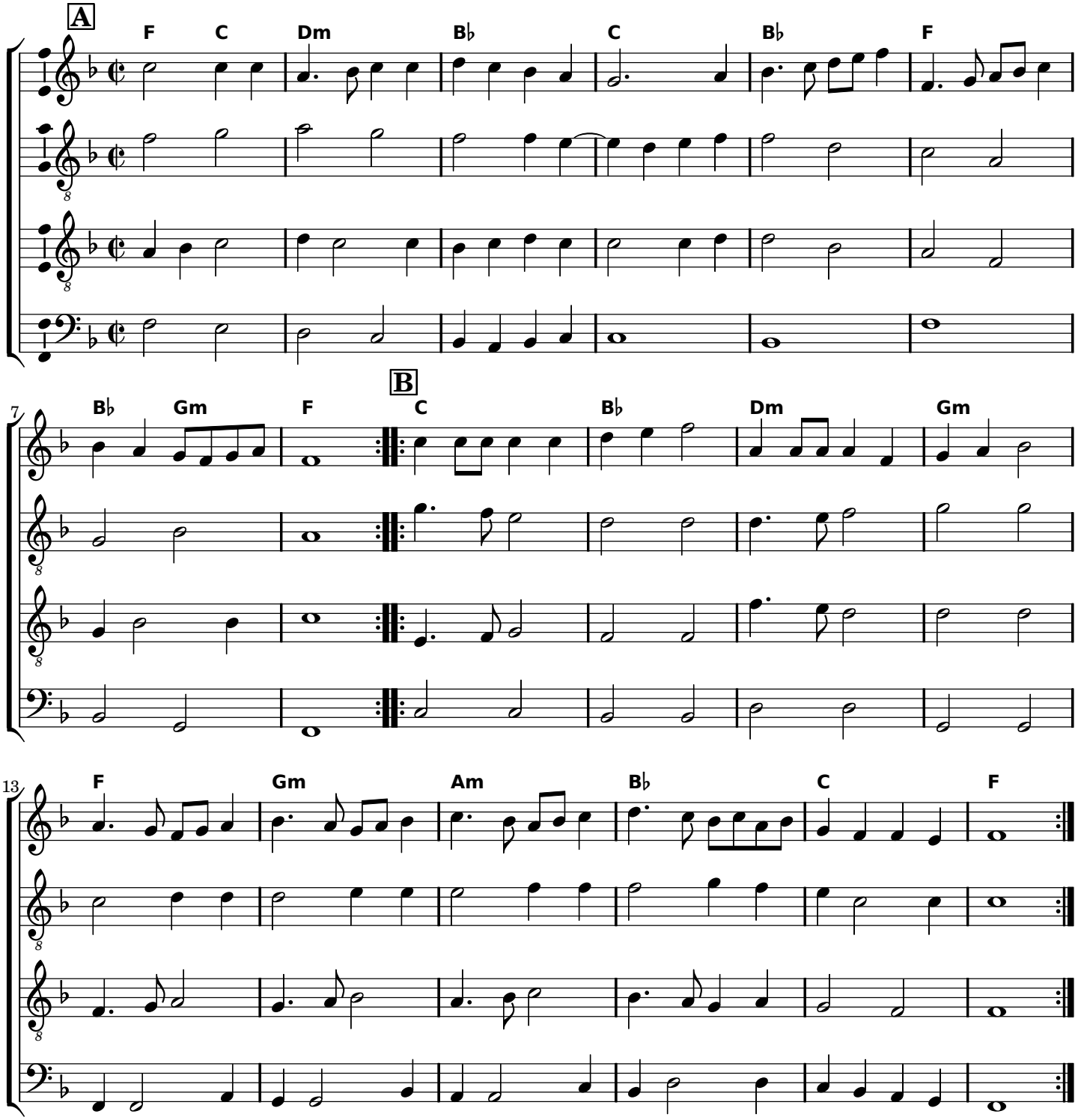
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master,* 1651 arr. Robert Smith

AA BB x 3



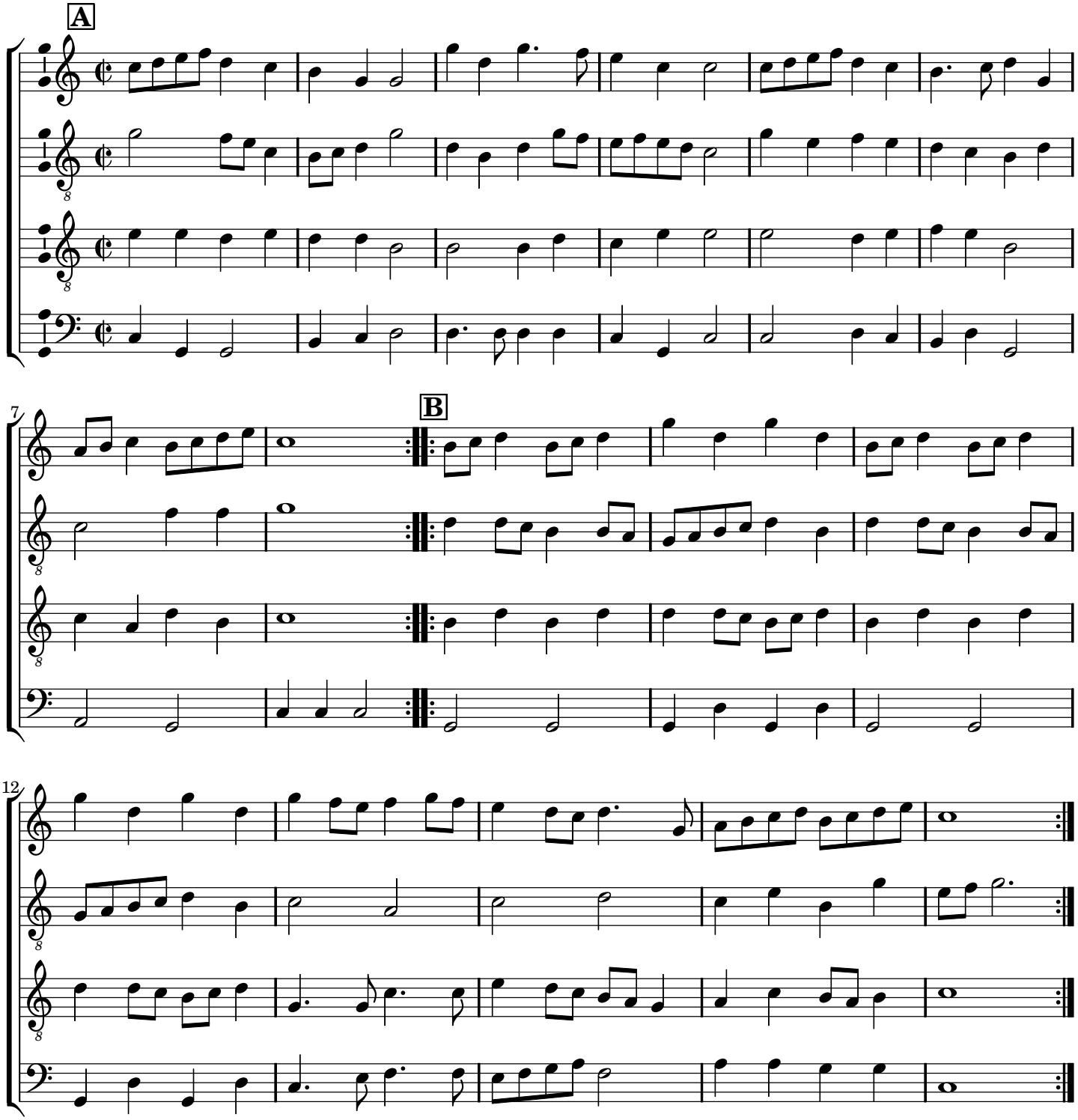
© Robert Smith, SCA Alaric MacConnal
Permission granted to distribute within the SCA without alterations.

Argeers

for two couples facing

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

AA BB x 3



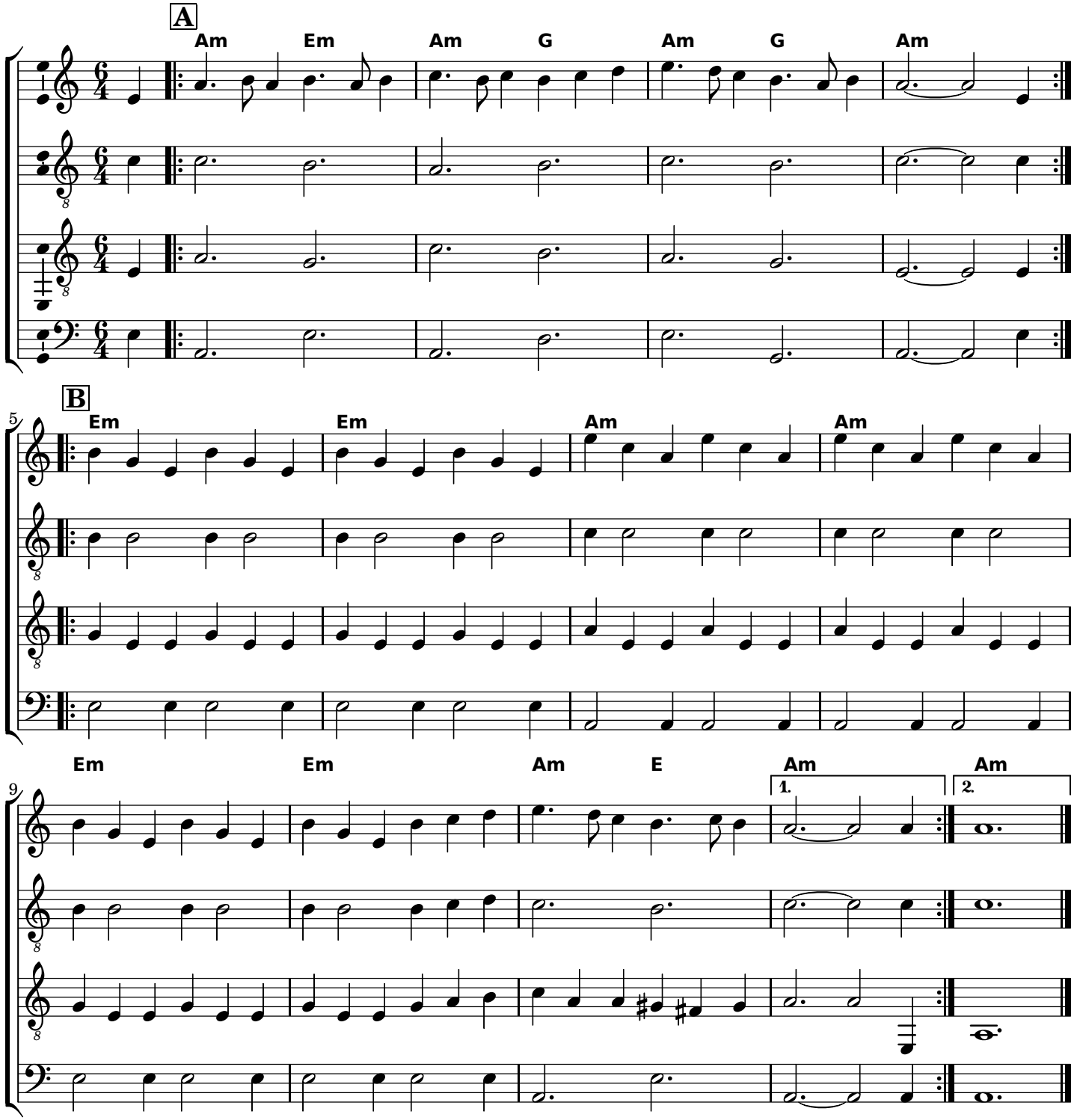
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Black Nag

Longways for three couples

John Playford, *The Dancing Master,* 1670 arr. Jay Ter Louw

AA BB x 3



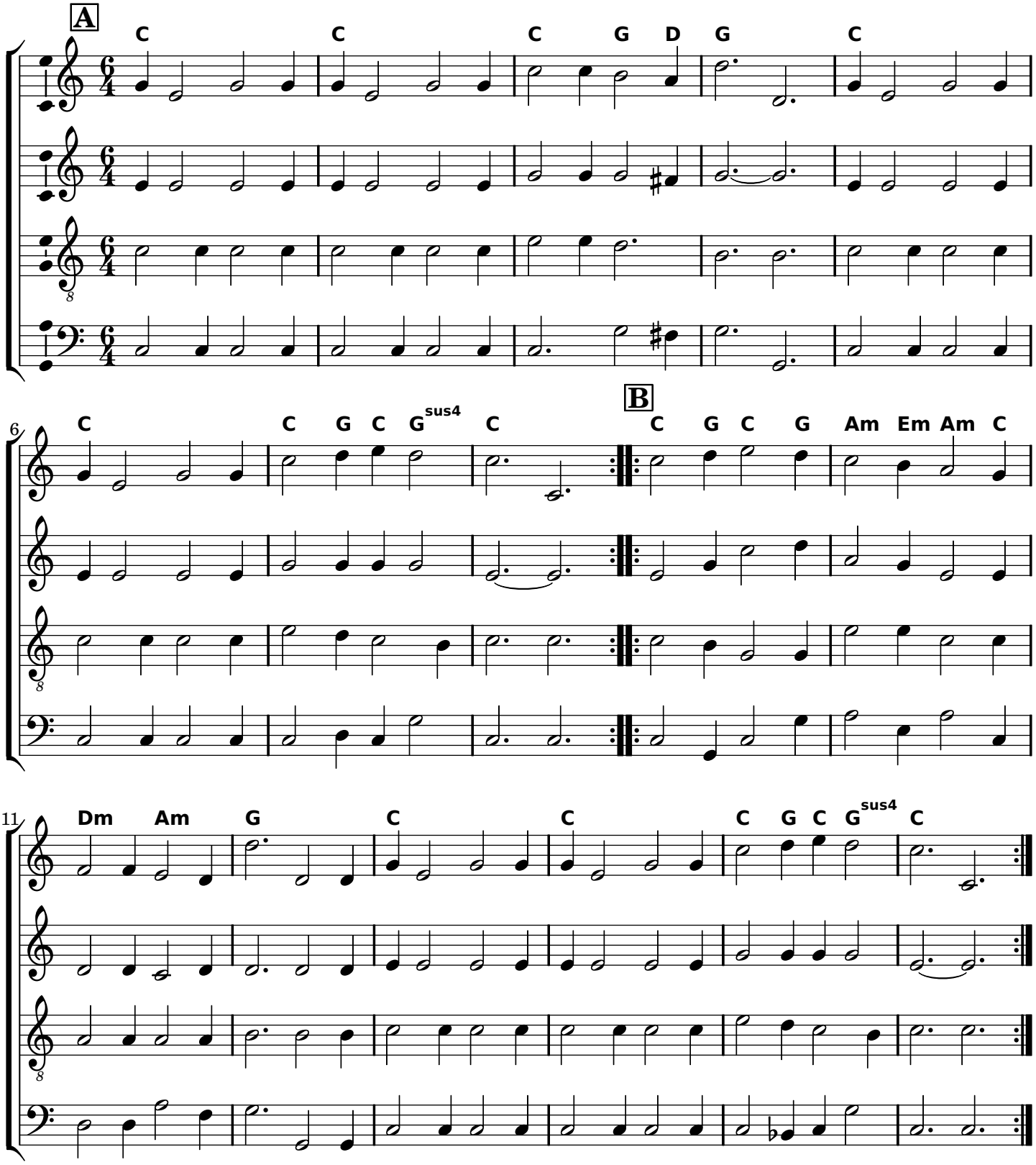
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Boatman

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABB x 3



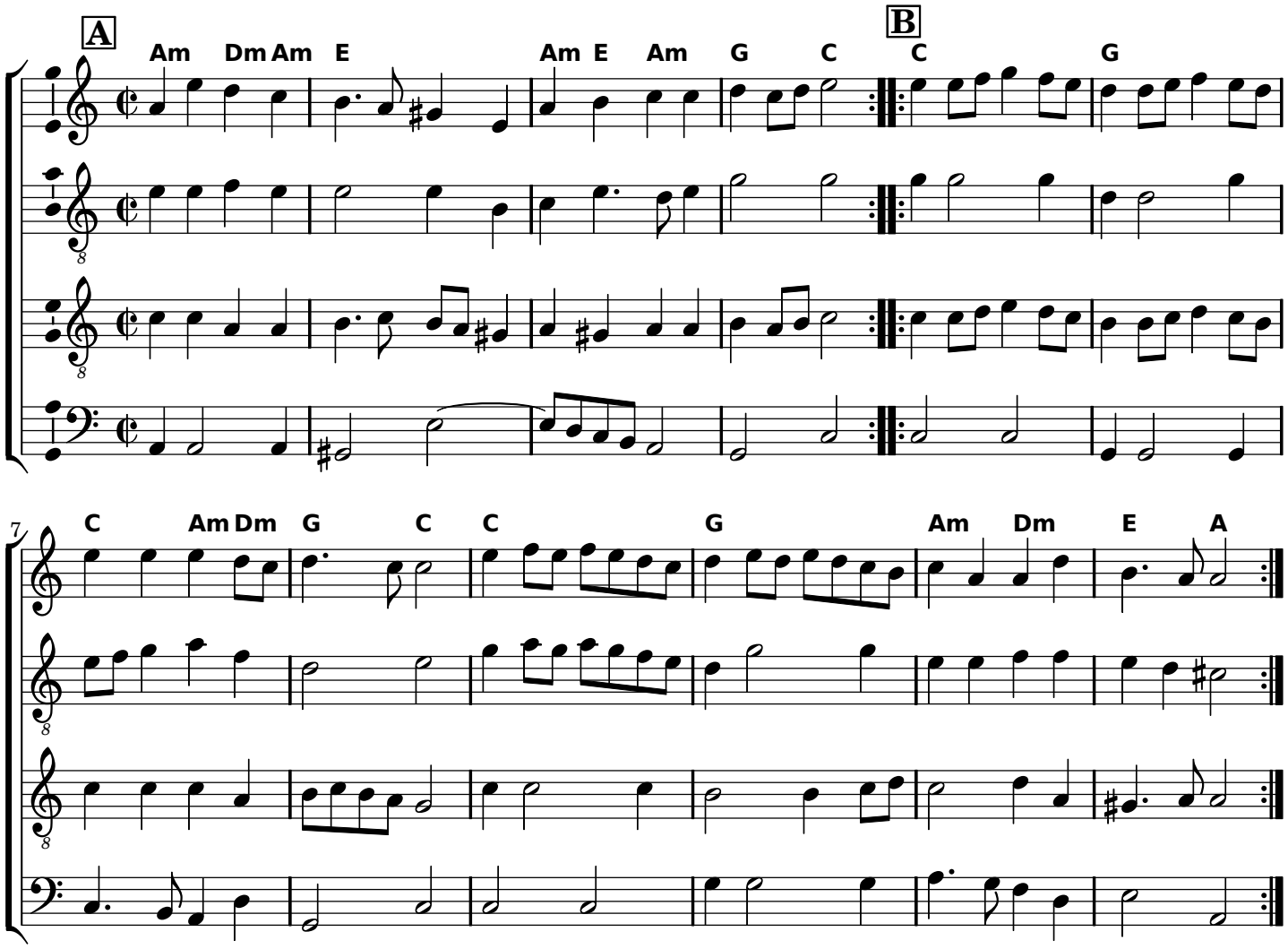
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AA BB x 3

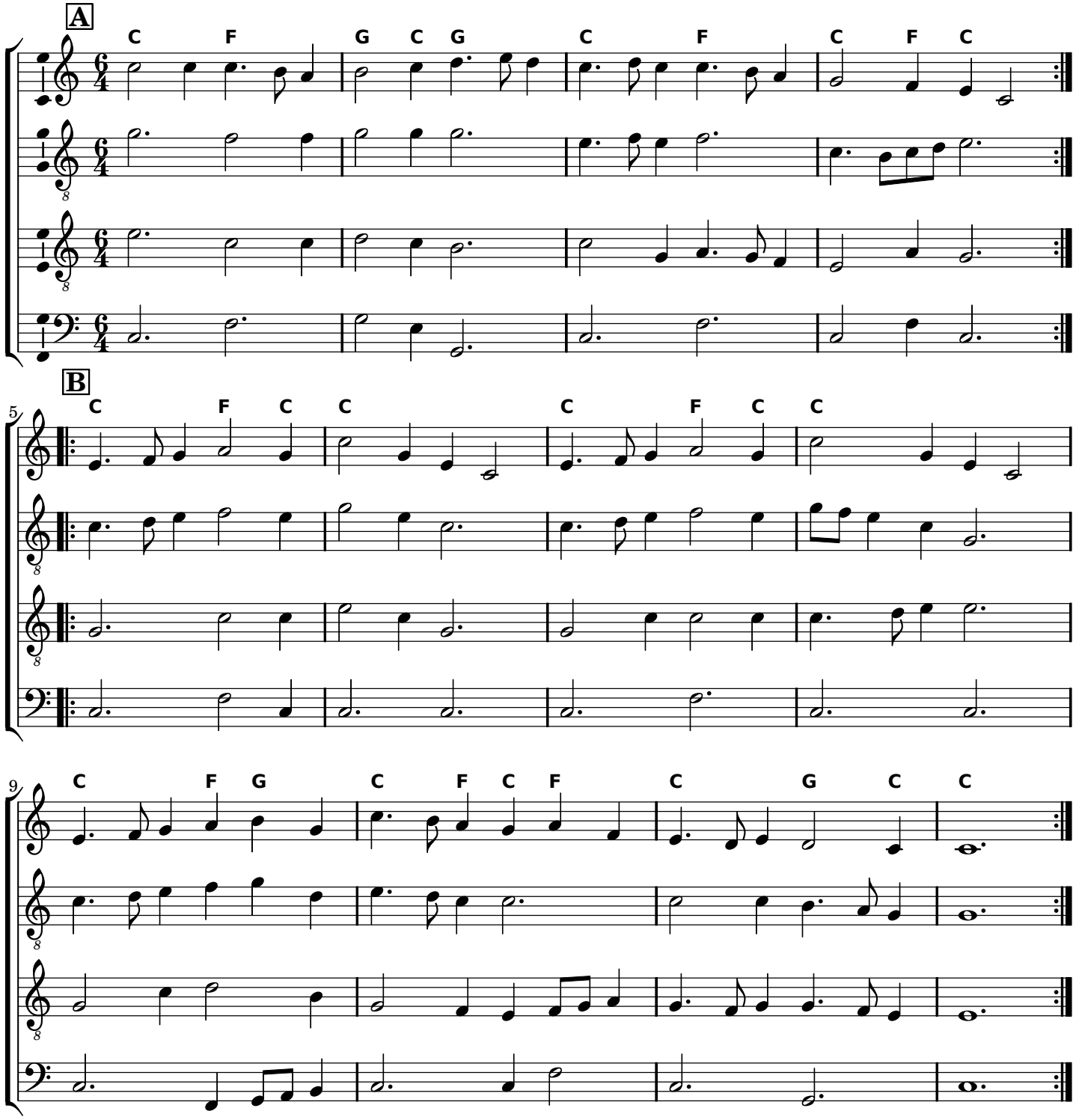


© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Chirping of the Nightingale

Round for as Many as Will

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks



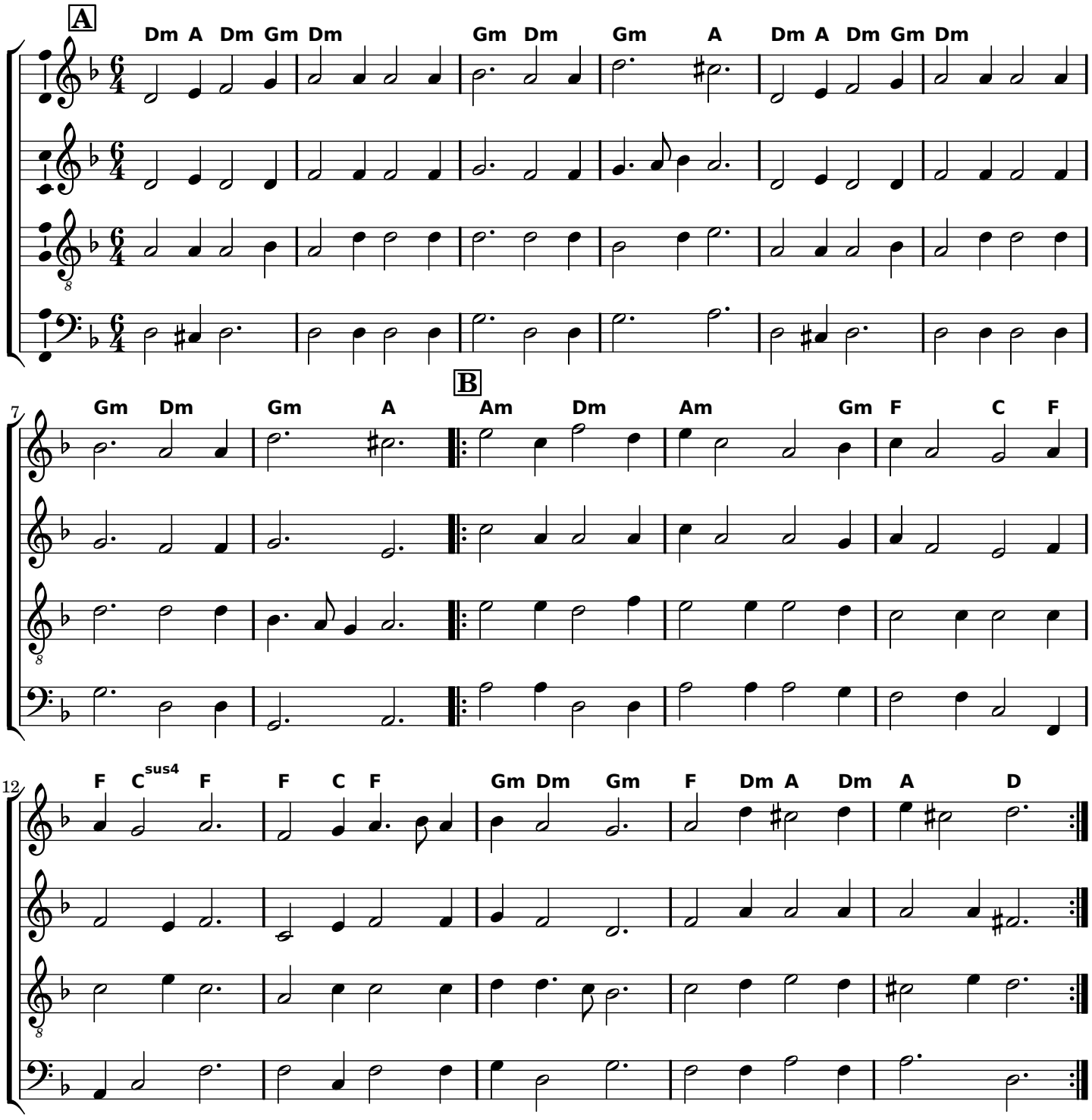
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

ABB



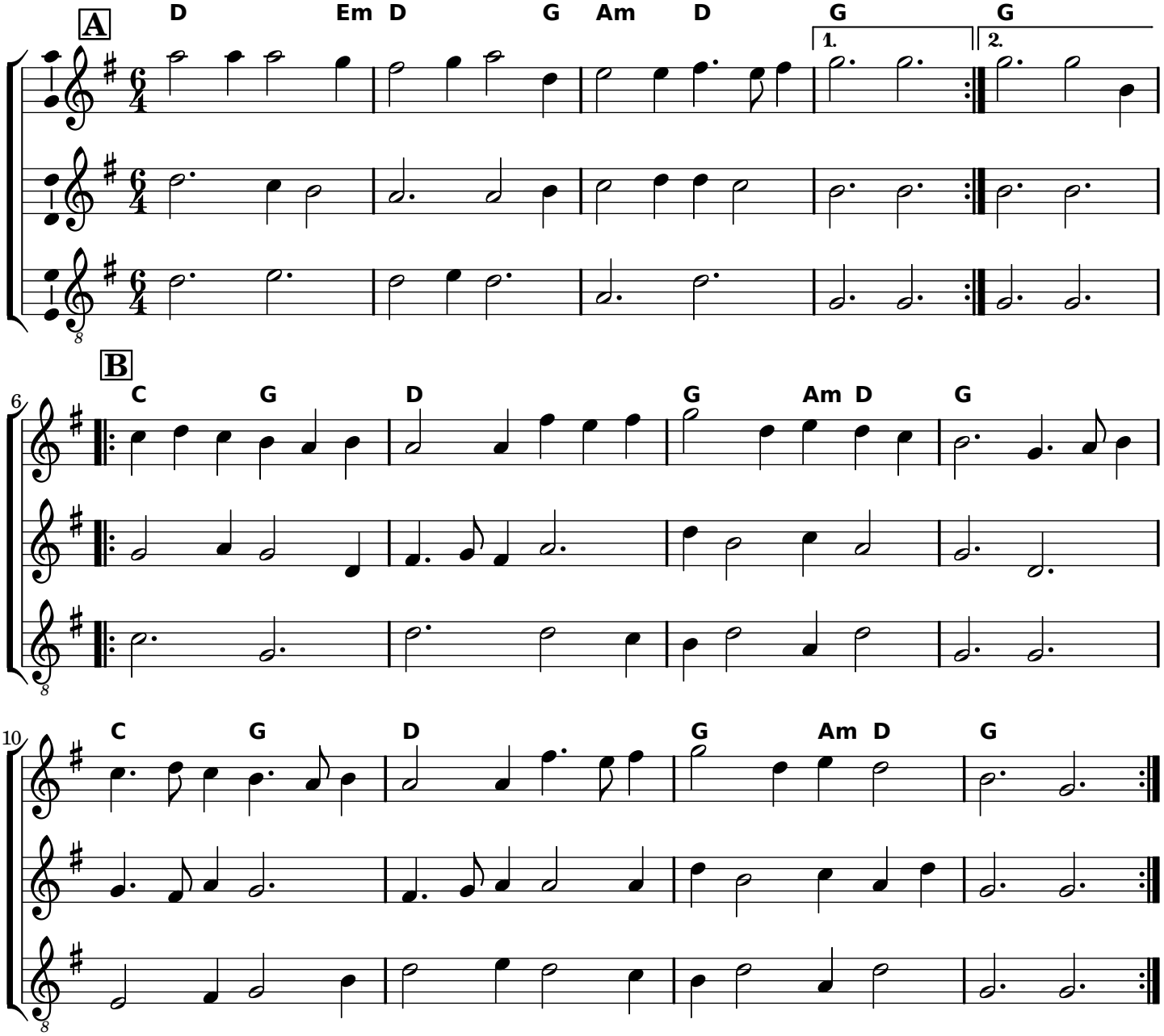
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master,* 1651 arr. David Yardley

ABB x 3



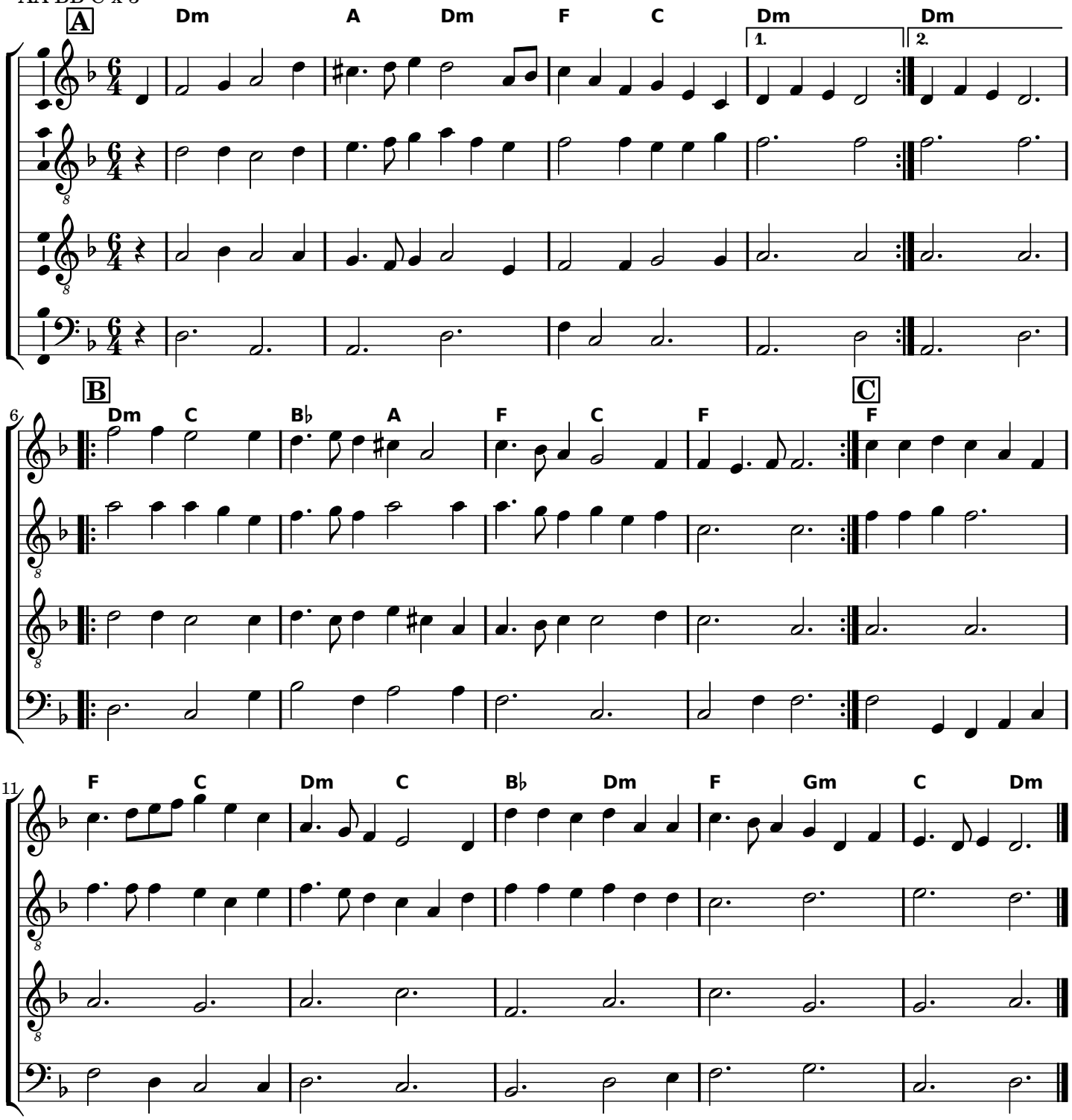
© David Yardley, SCA Geoffrey of Exeter
Free for non-profit use.

Hit or Miss (Daphne)

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

AA BB C x 3

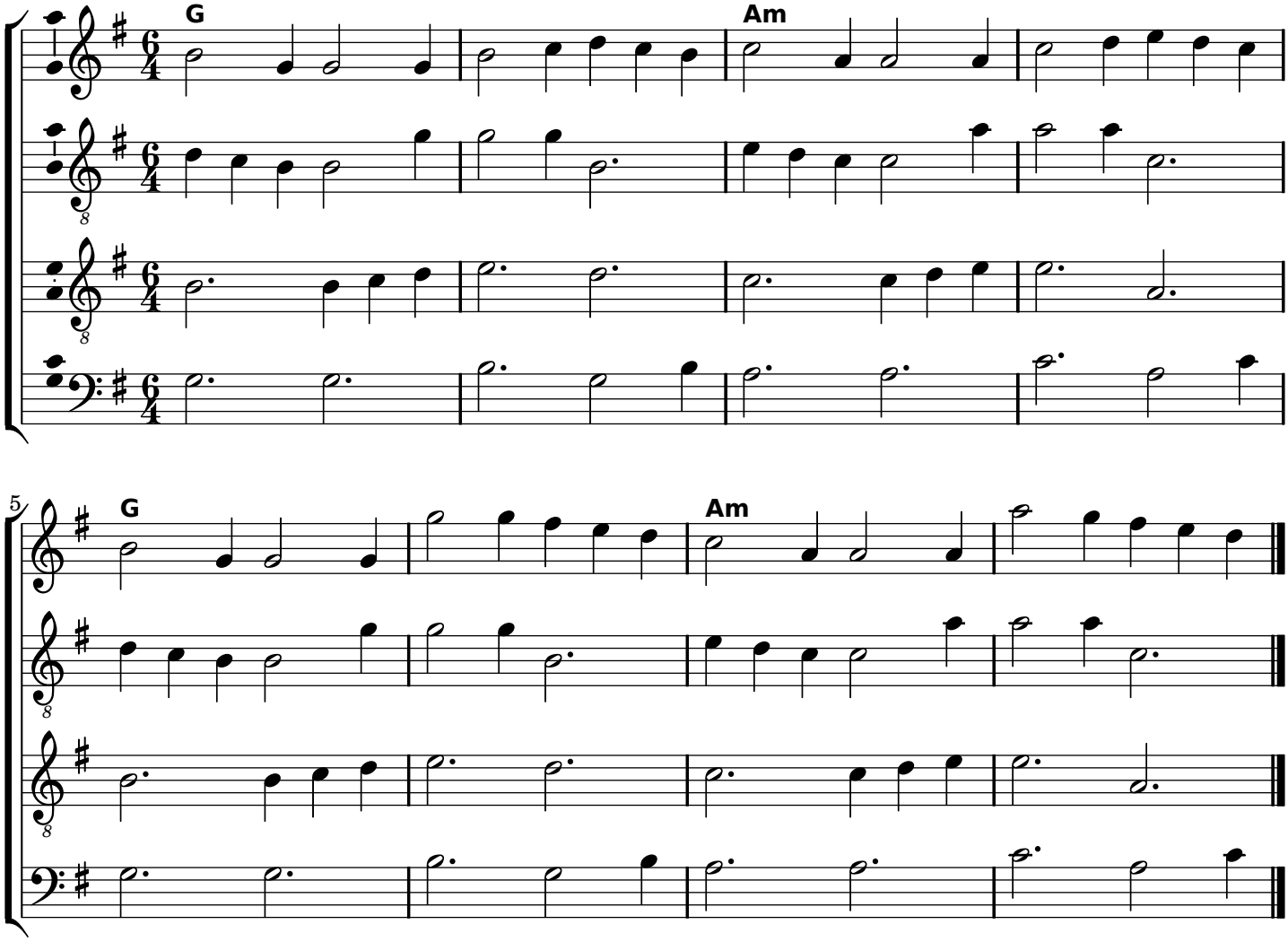


© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master,* 1651 arr. Robert Smith



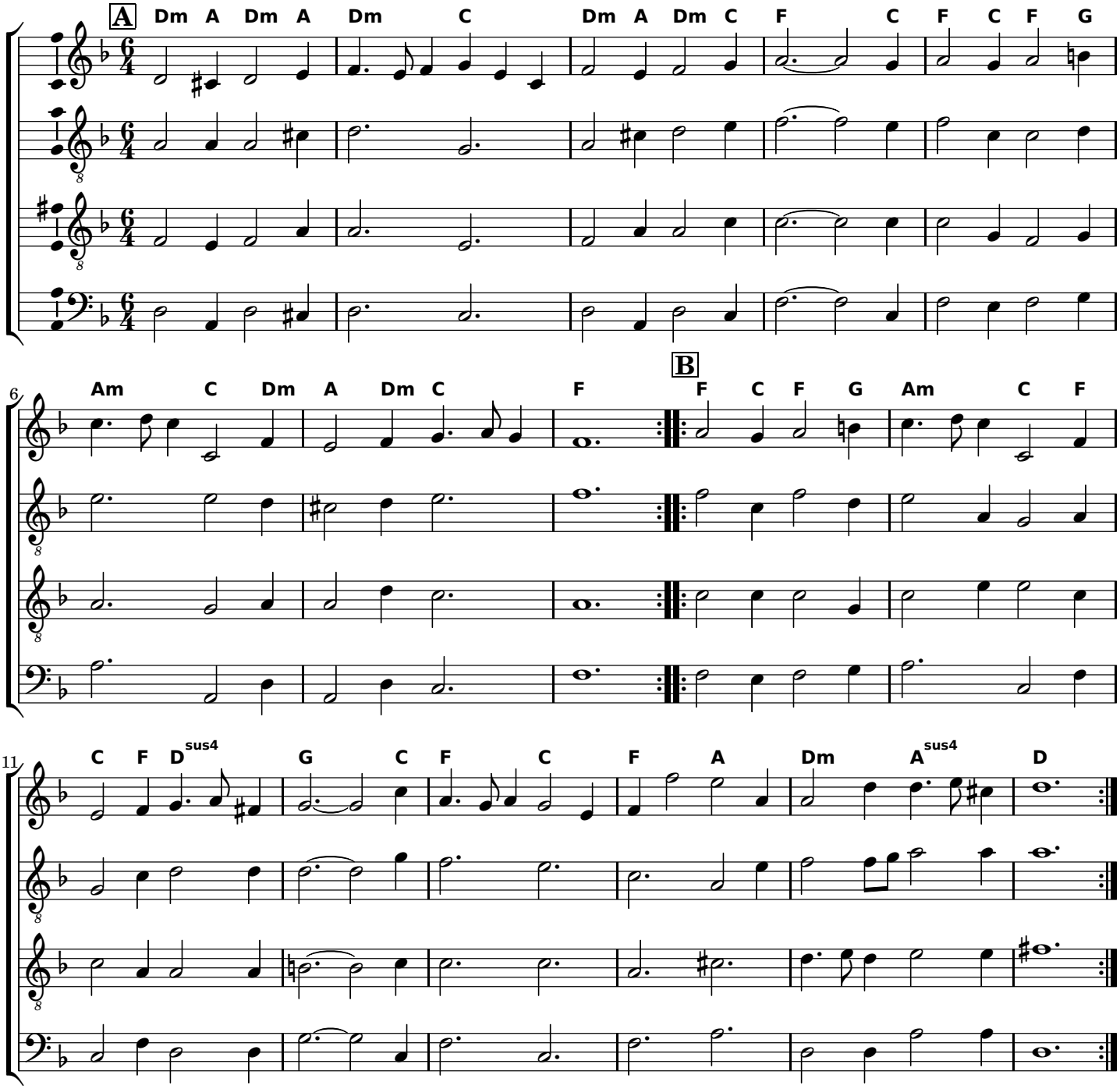
© Robert Smith, SCA Alaric MacConnal
Permission granted to distribute within the SCA without alterations.

Dull Sir John

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABB x 3



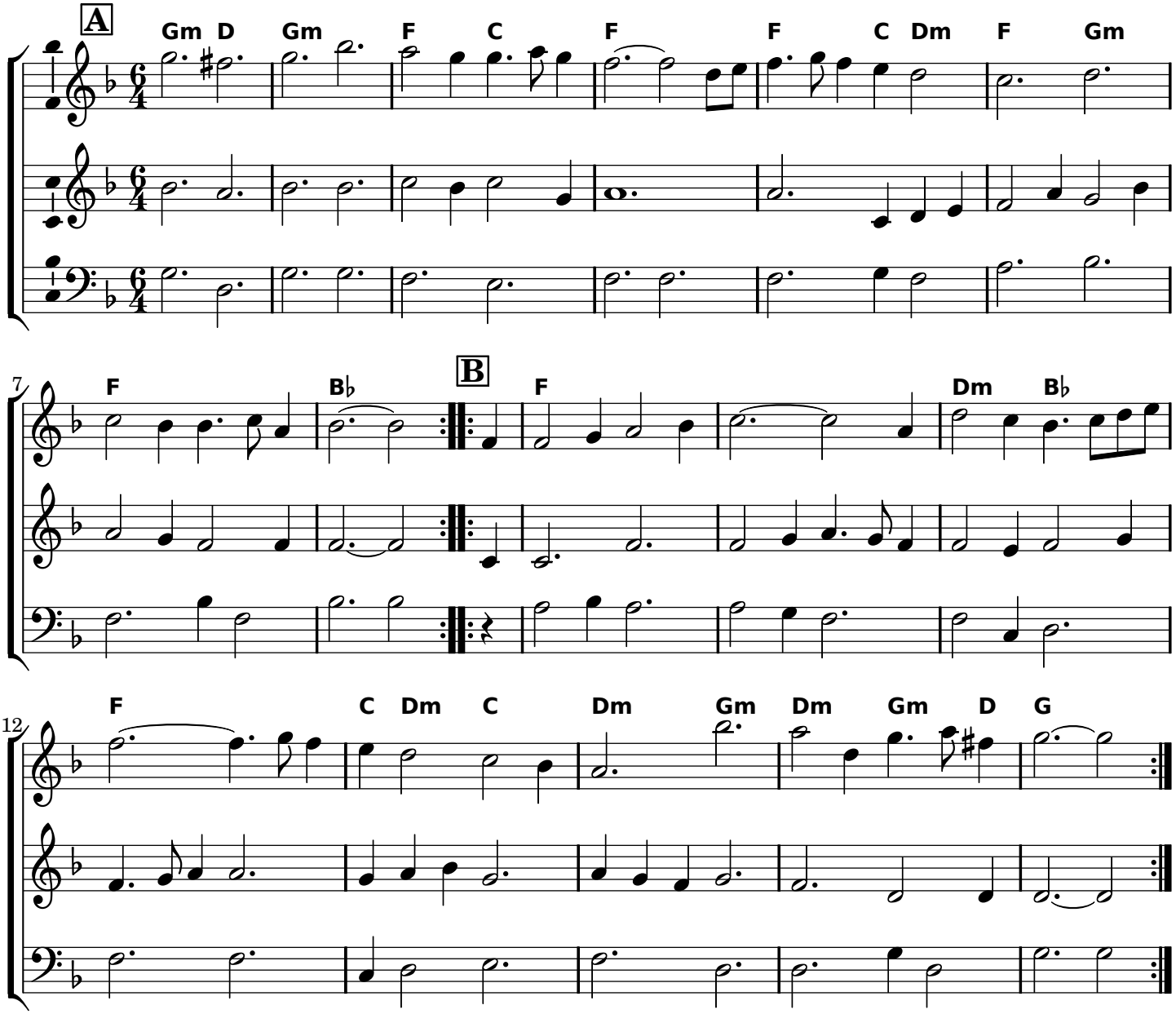
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Faine I Would

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Kathy Van Stone

AA BB x 3



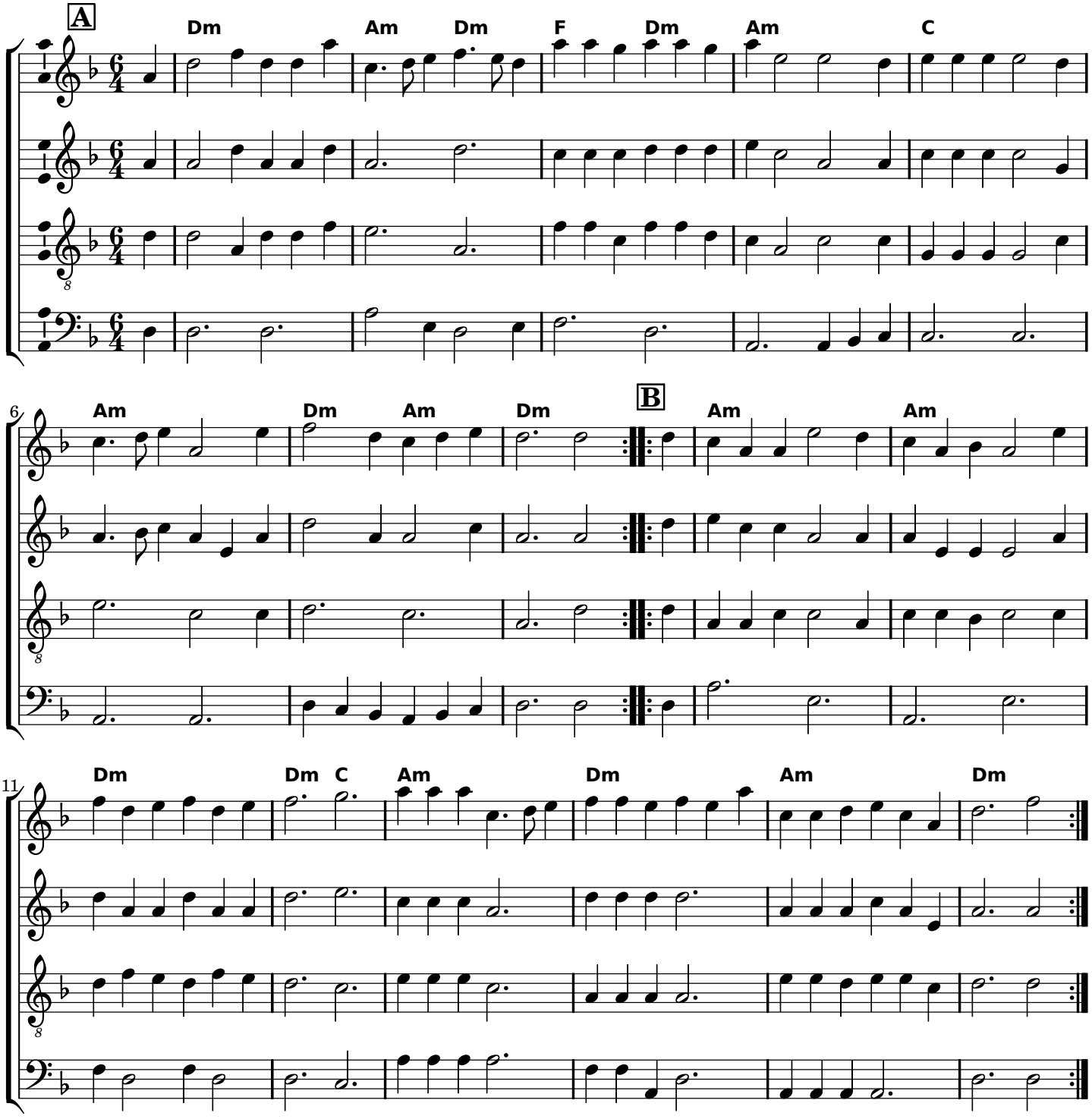
© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Paul Butler

AABB x 3



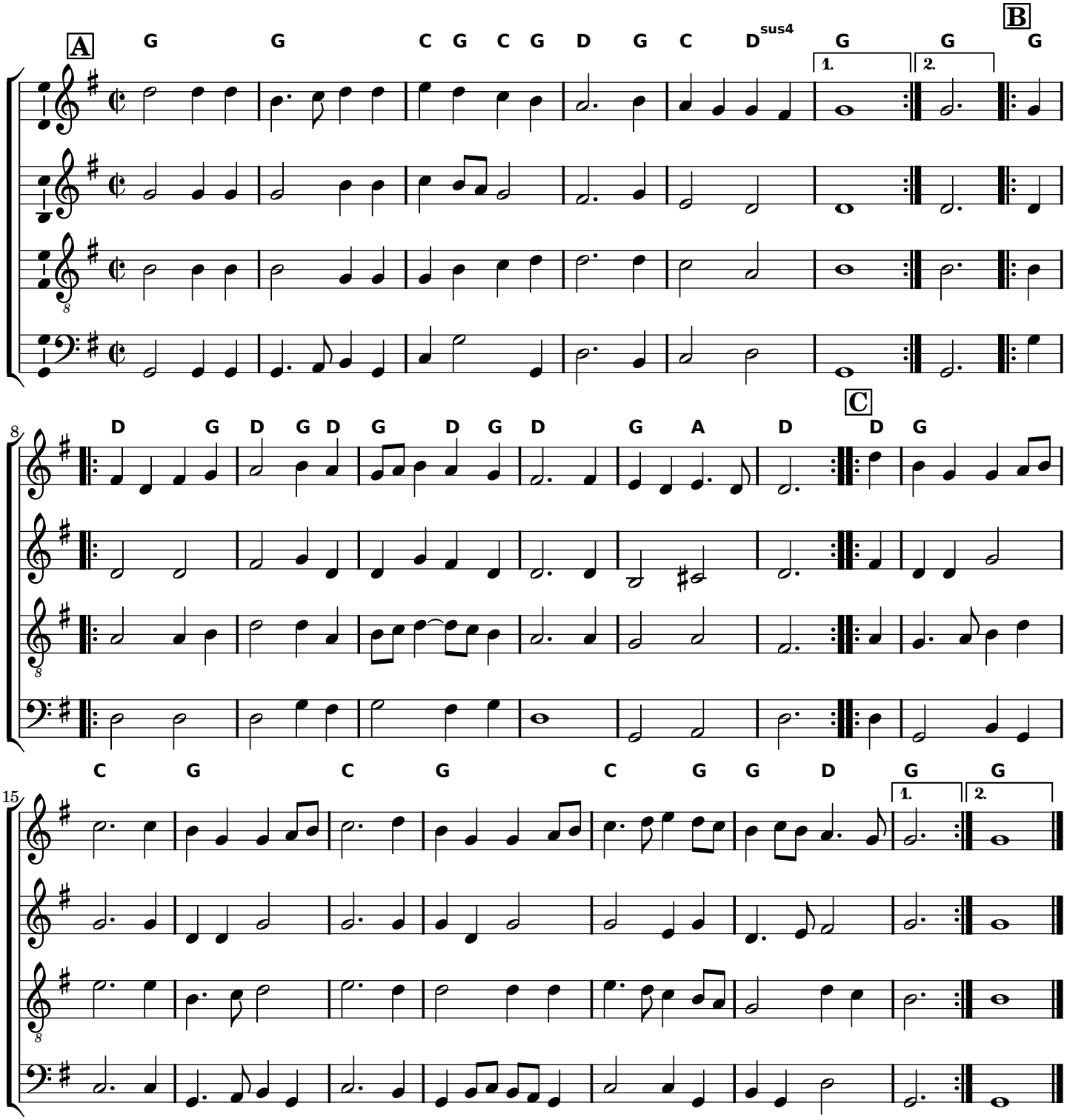
© Paul Butler, SCA Arden of Icombe
Permission granted to use this work for any purpose with attribution.

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AA BB CC x 3



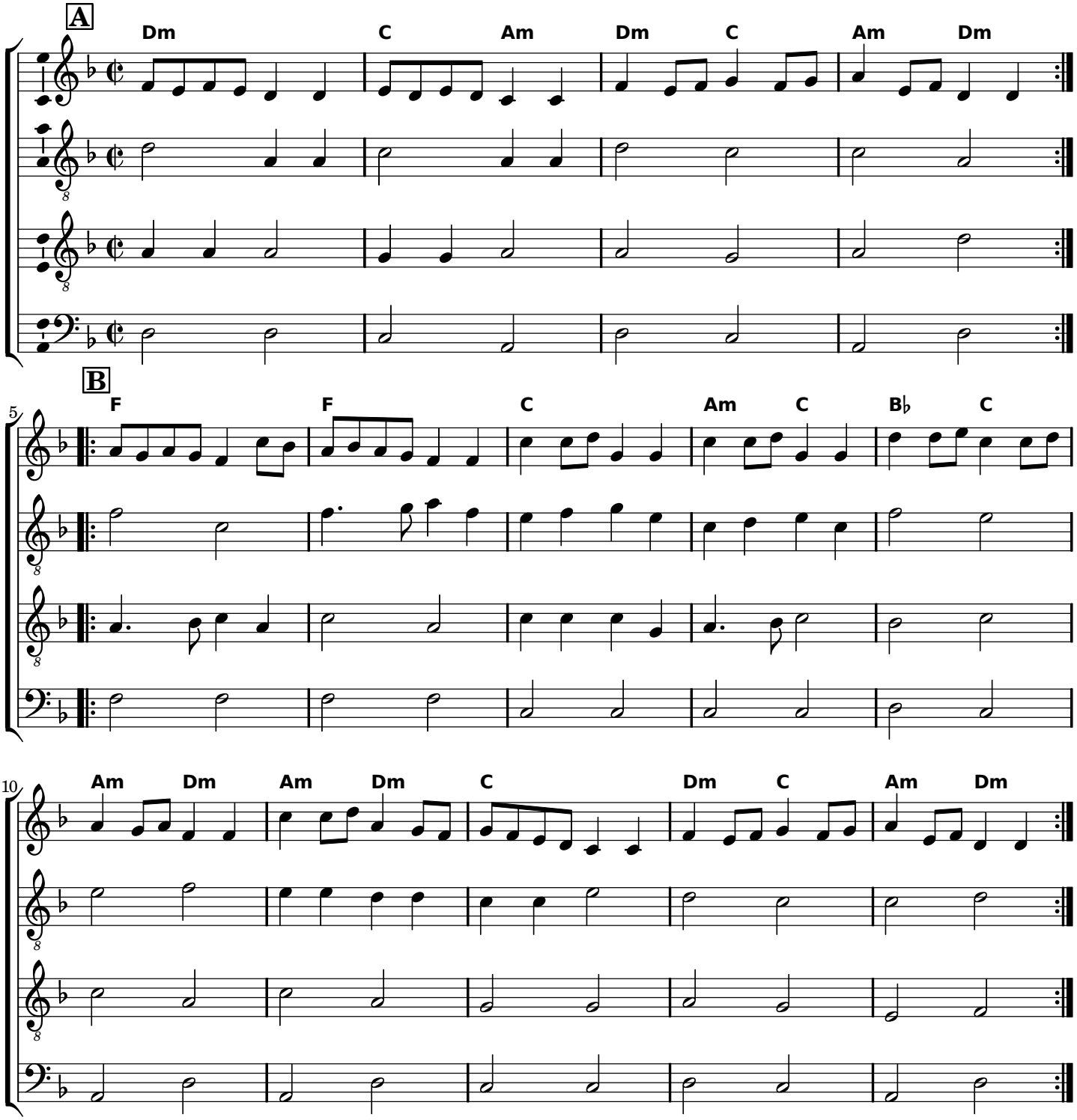
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

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



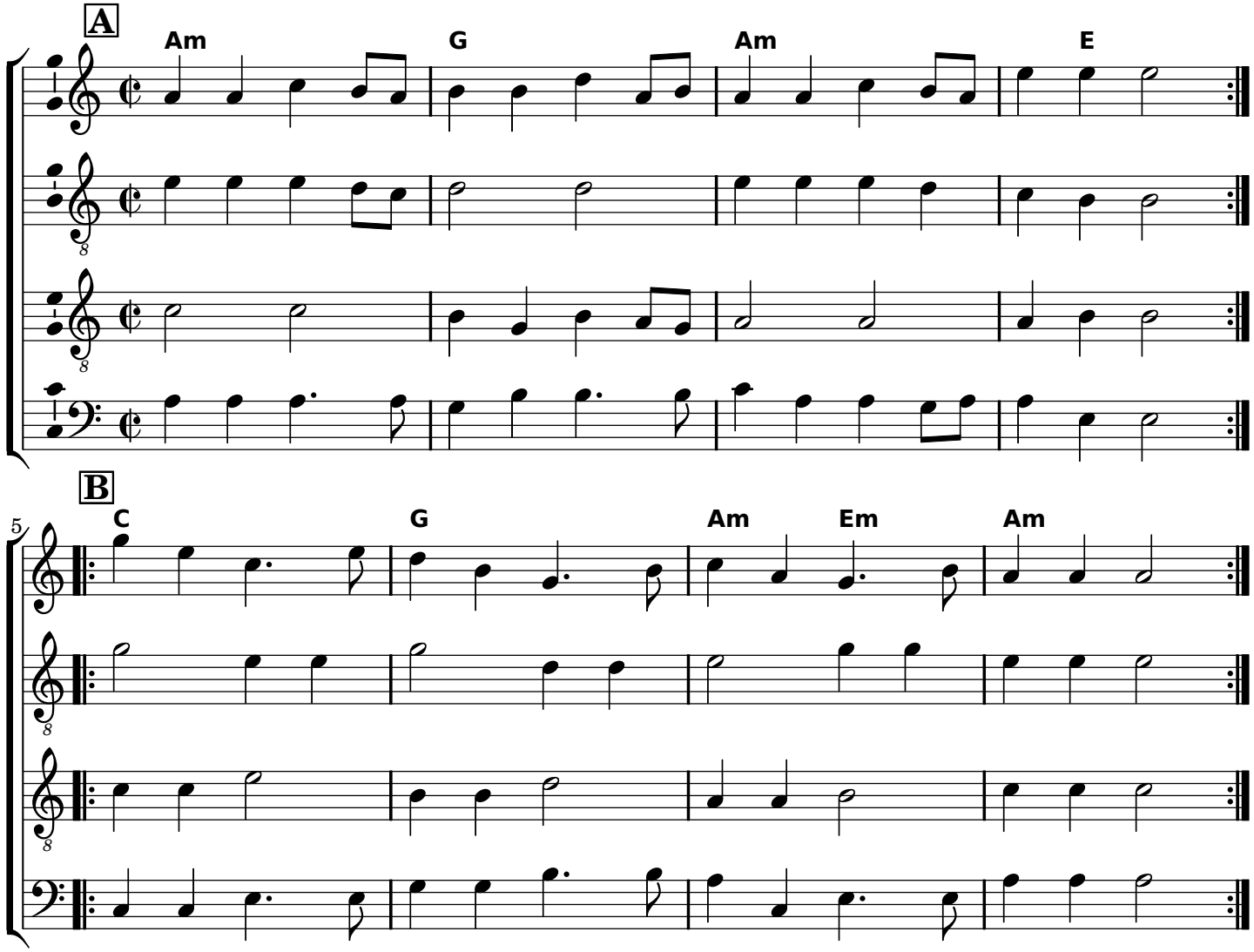
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Goddesses

Longways for four couples

John Playford, *The English Dancing Master,* 1651 arr. Kathy Van Stone

AA BB x 11



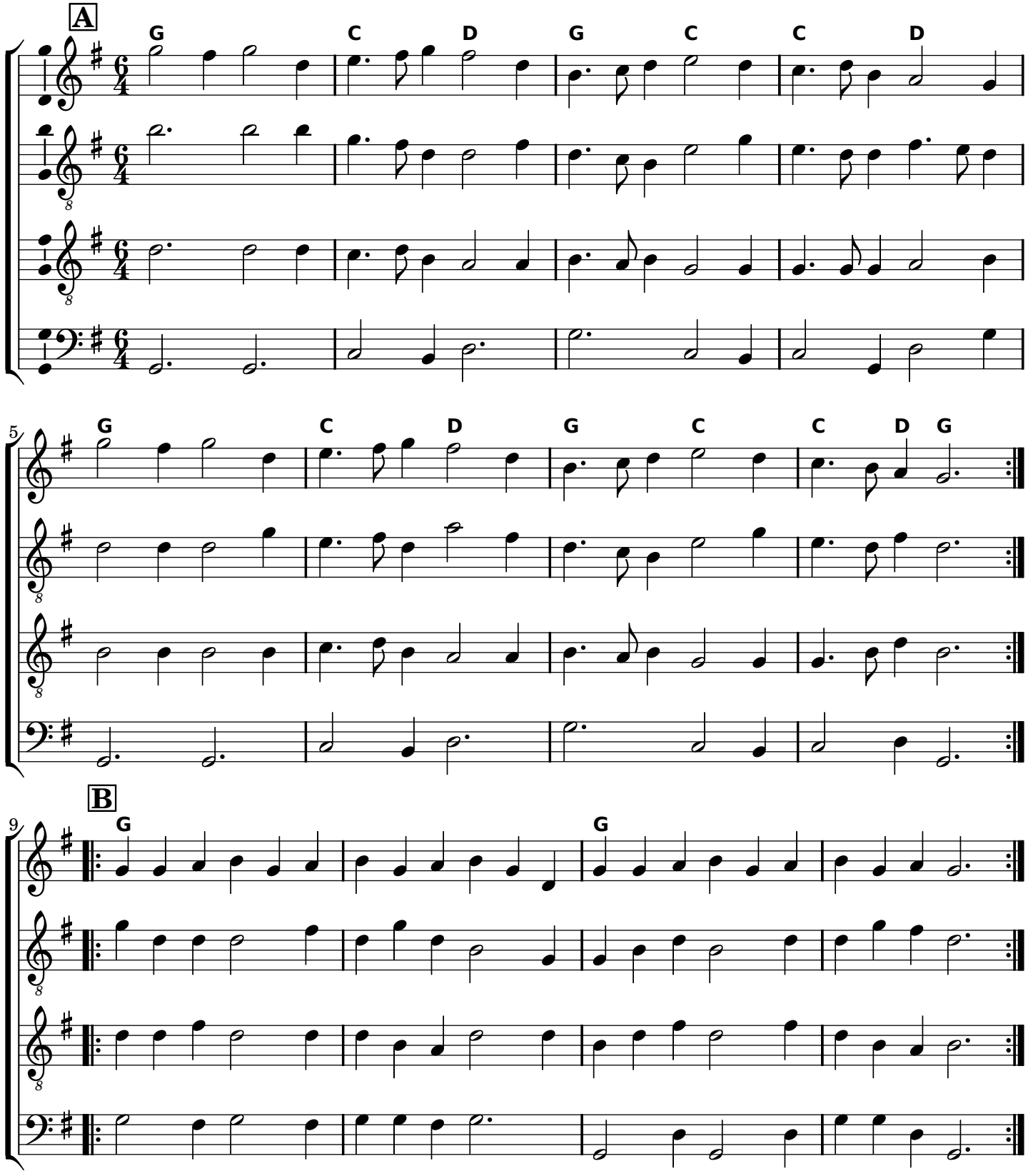
© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master,* 1651 arr. Monica Cellio

AA BB x 3

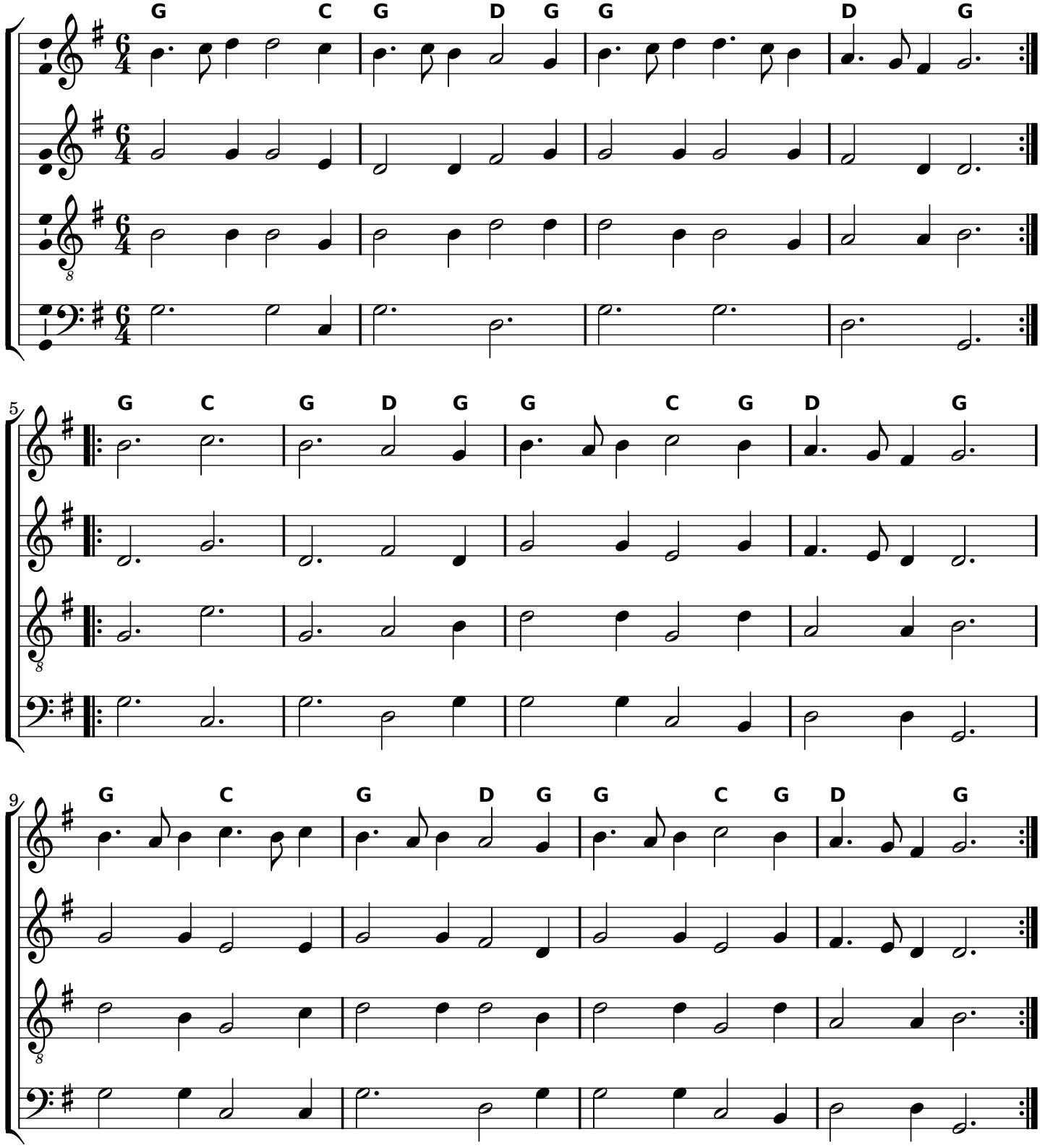


© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks



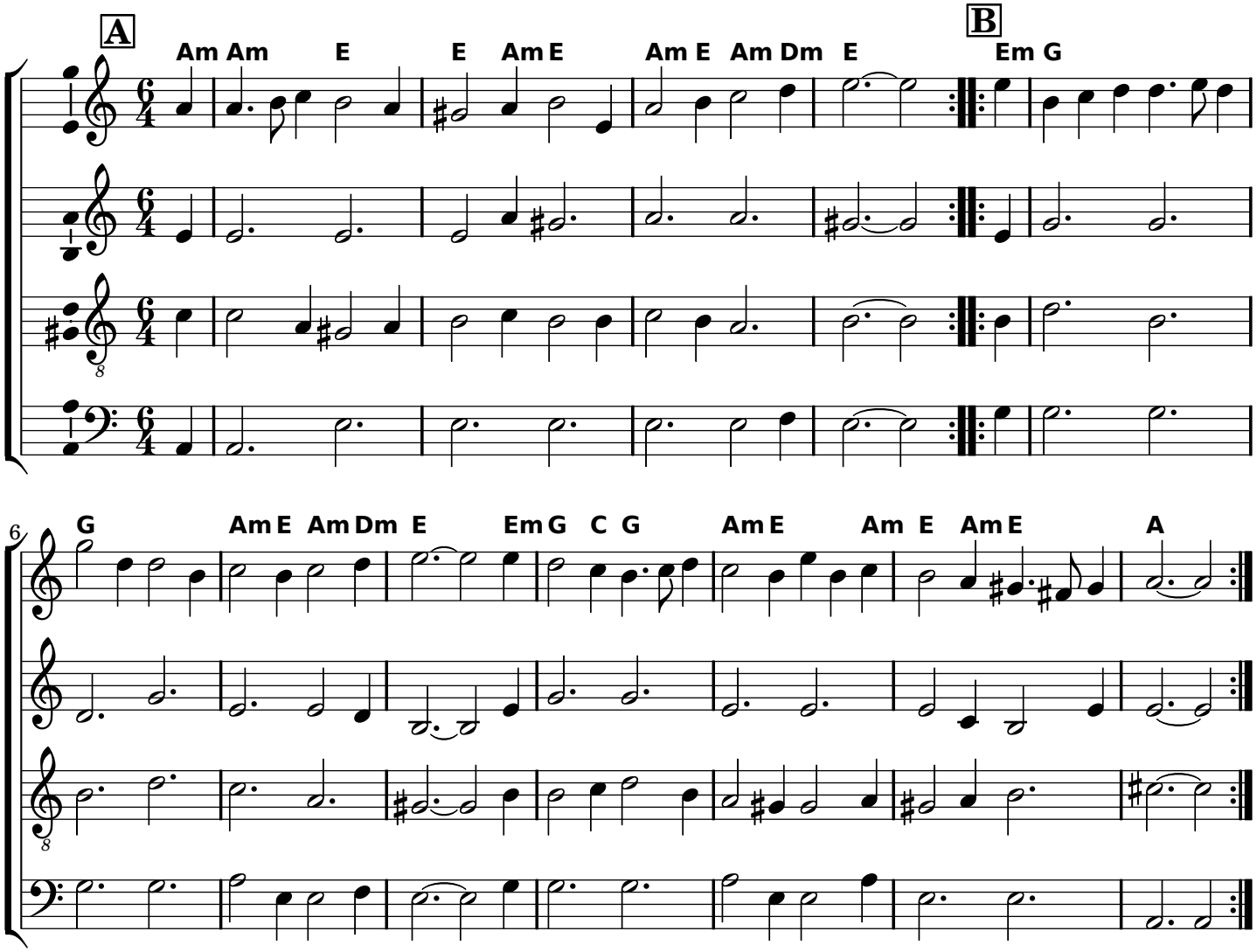
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABB x 3



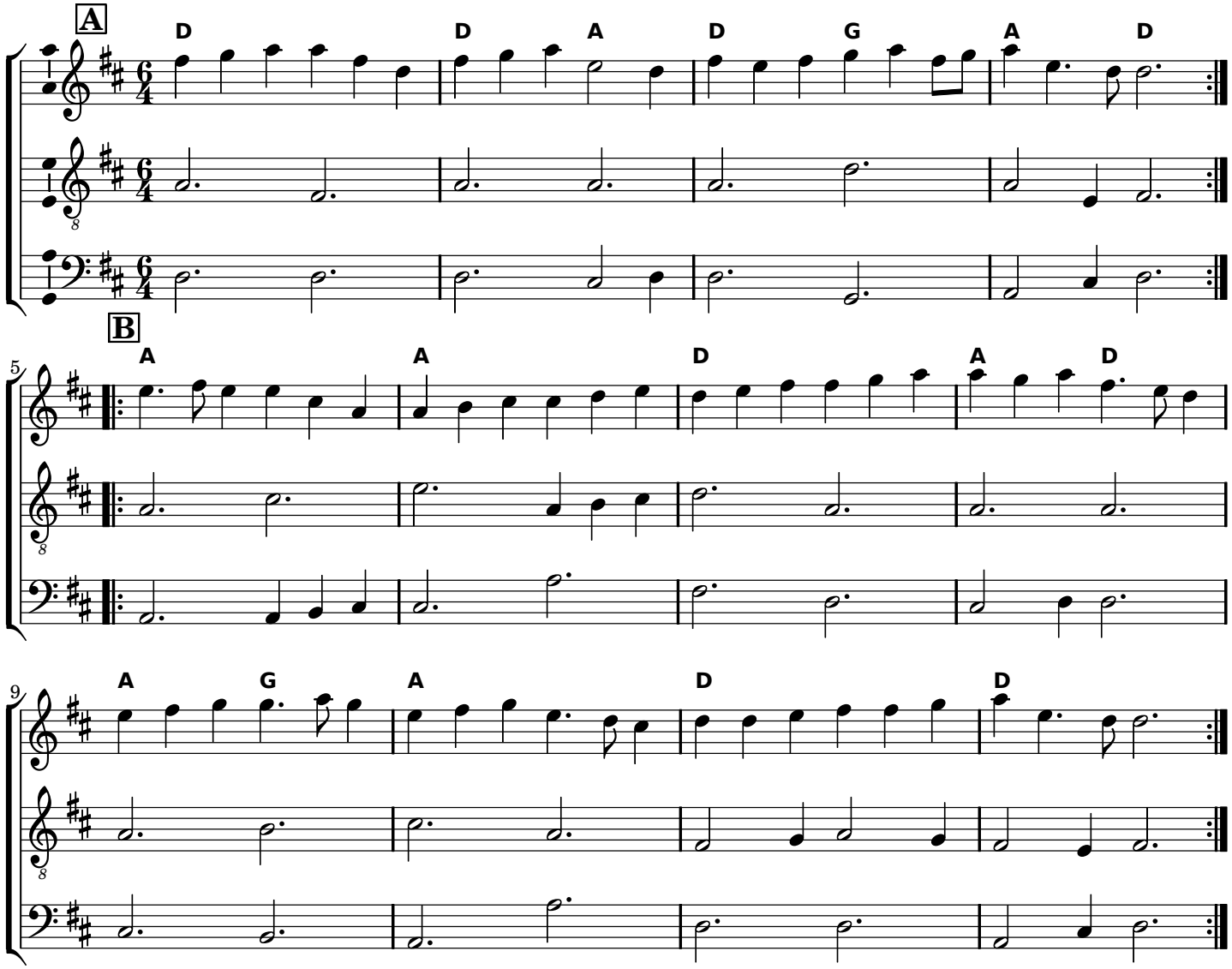
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Hyde Park

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Kathy Van Stone

AABB x 3



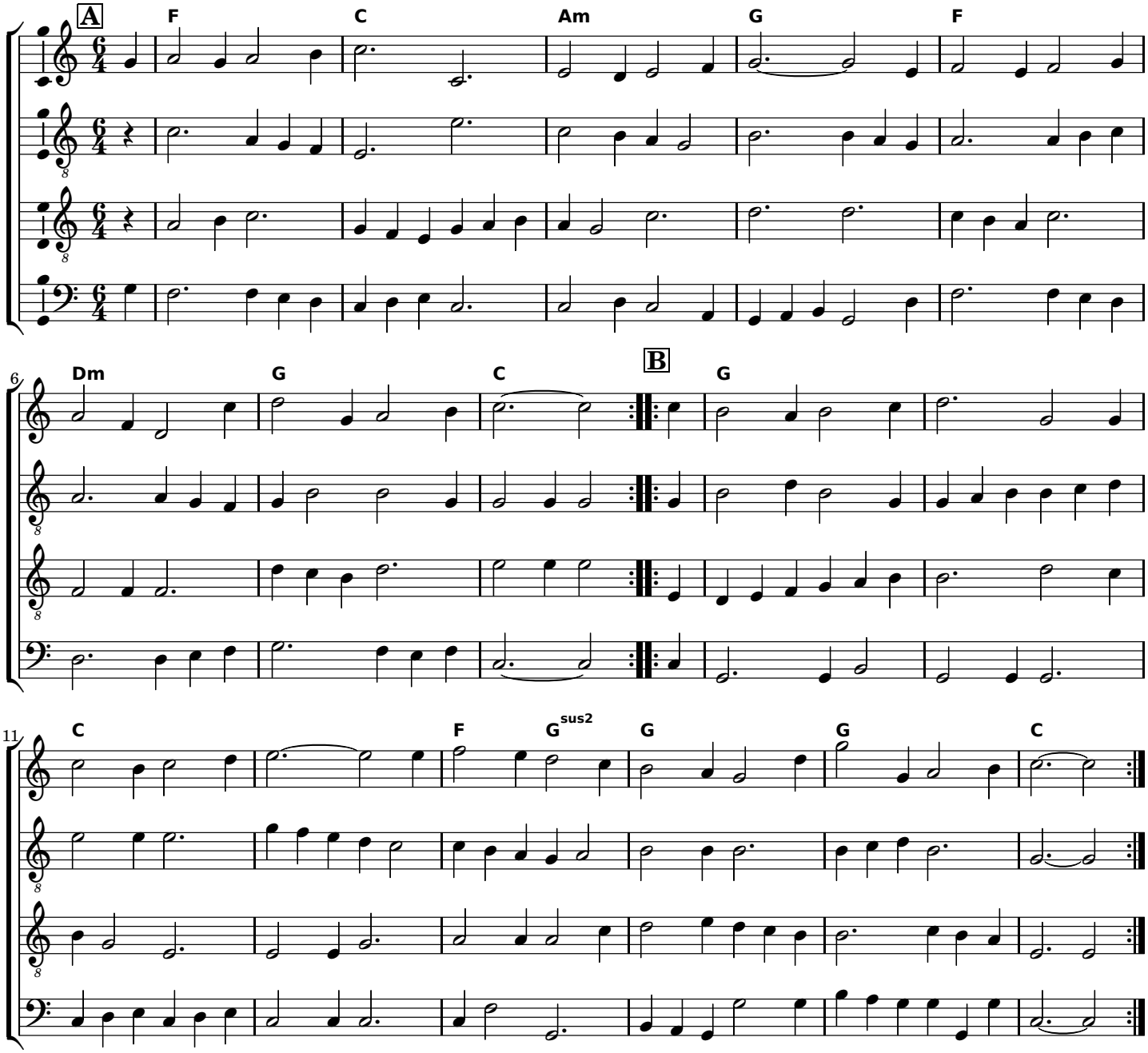
© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted to distribute within the SCA without alterations.

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Monica Cellio

AA BB x 3



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

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

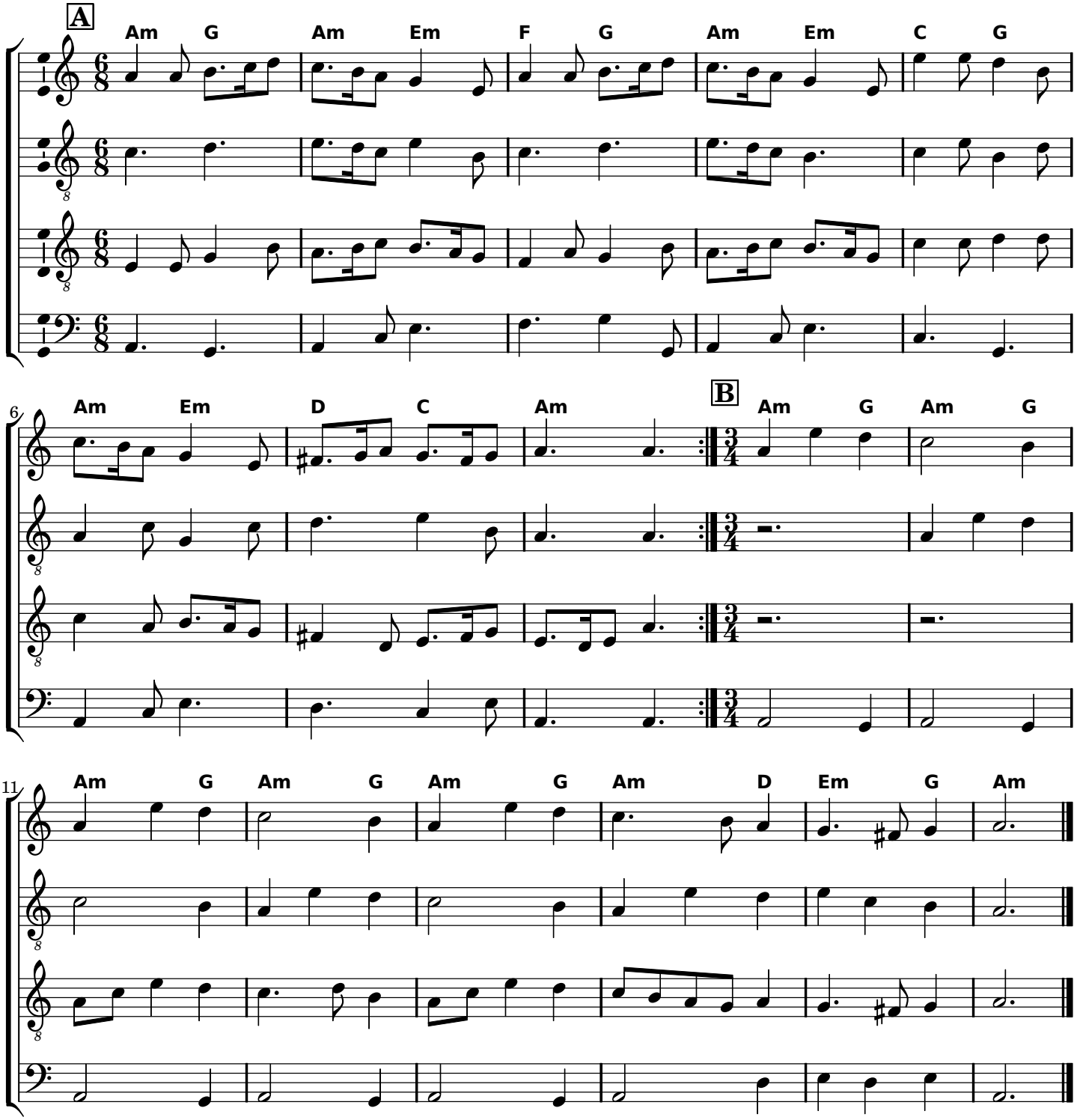
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master,* 1651 arr. Robert Stockton

AAB x 6



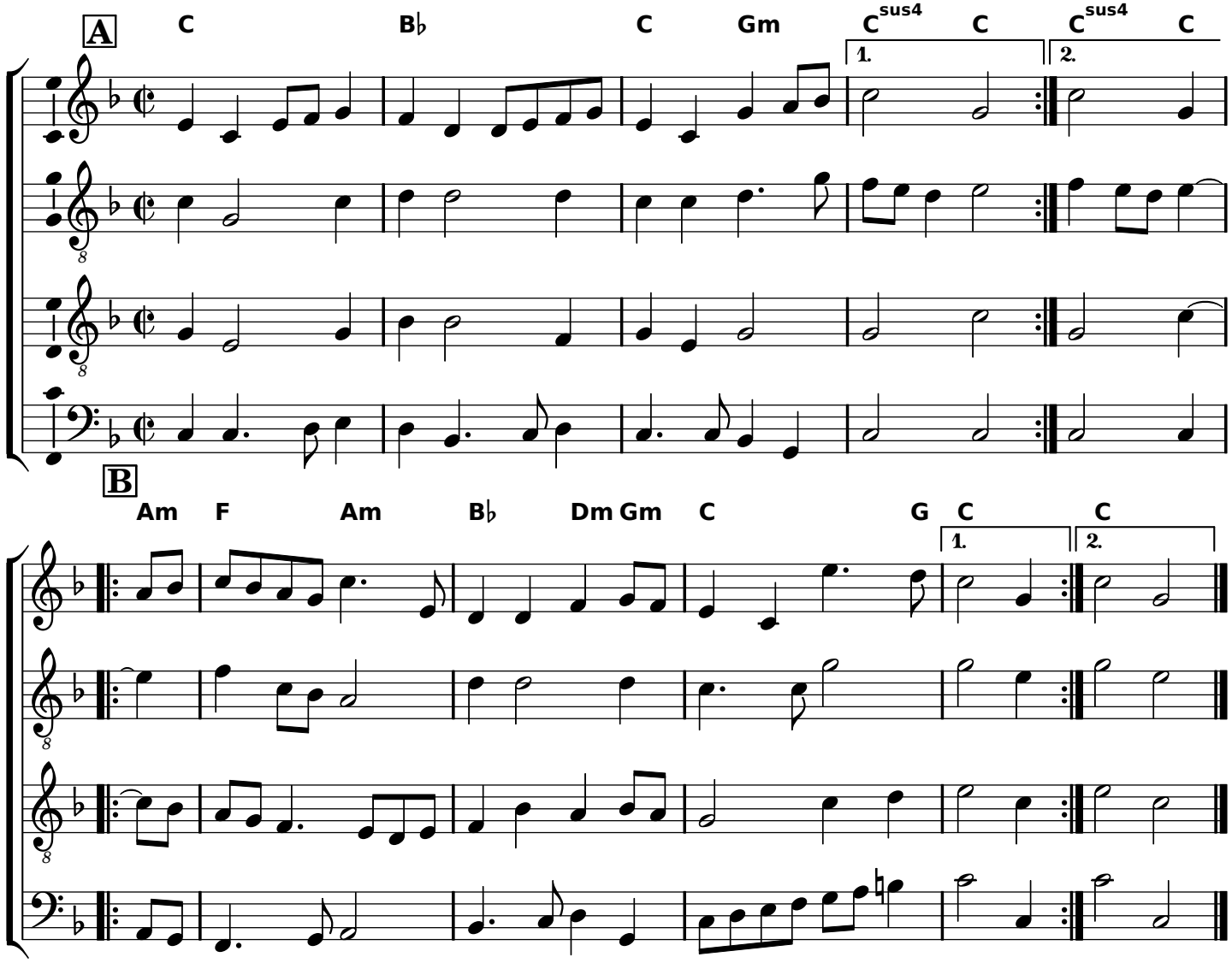
© Robert Stockton, SCA Robin the Just
Permission granted to distribute and perform within the SCA with this notice on all copies.

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

8 times through



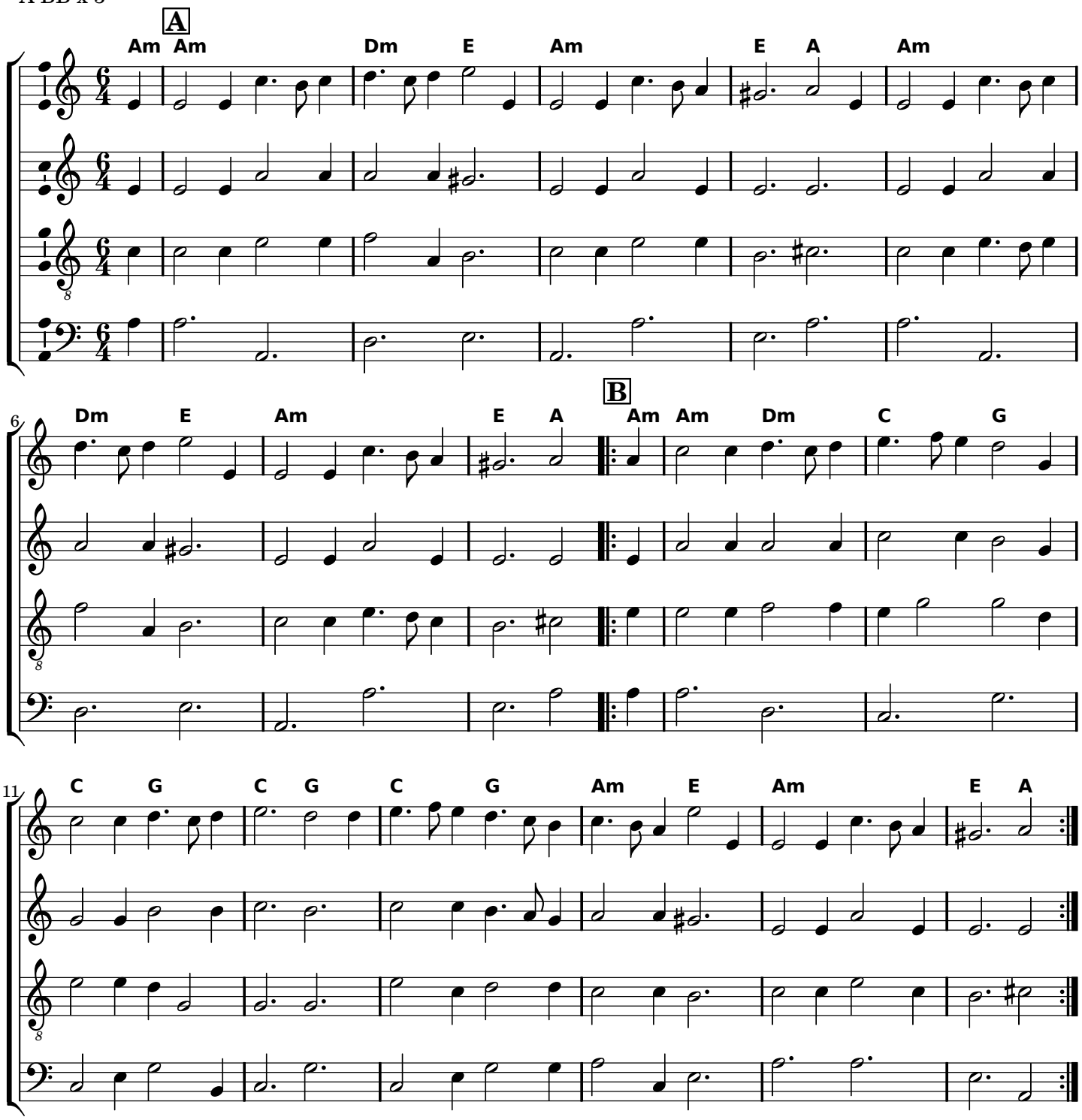
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

A BB x 3



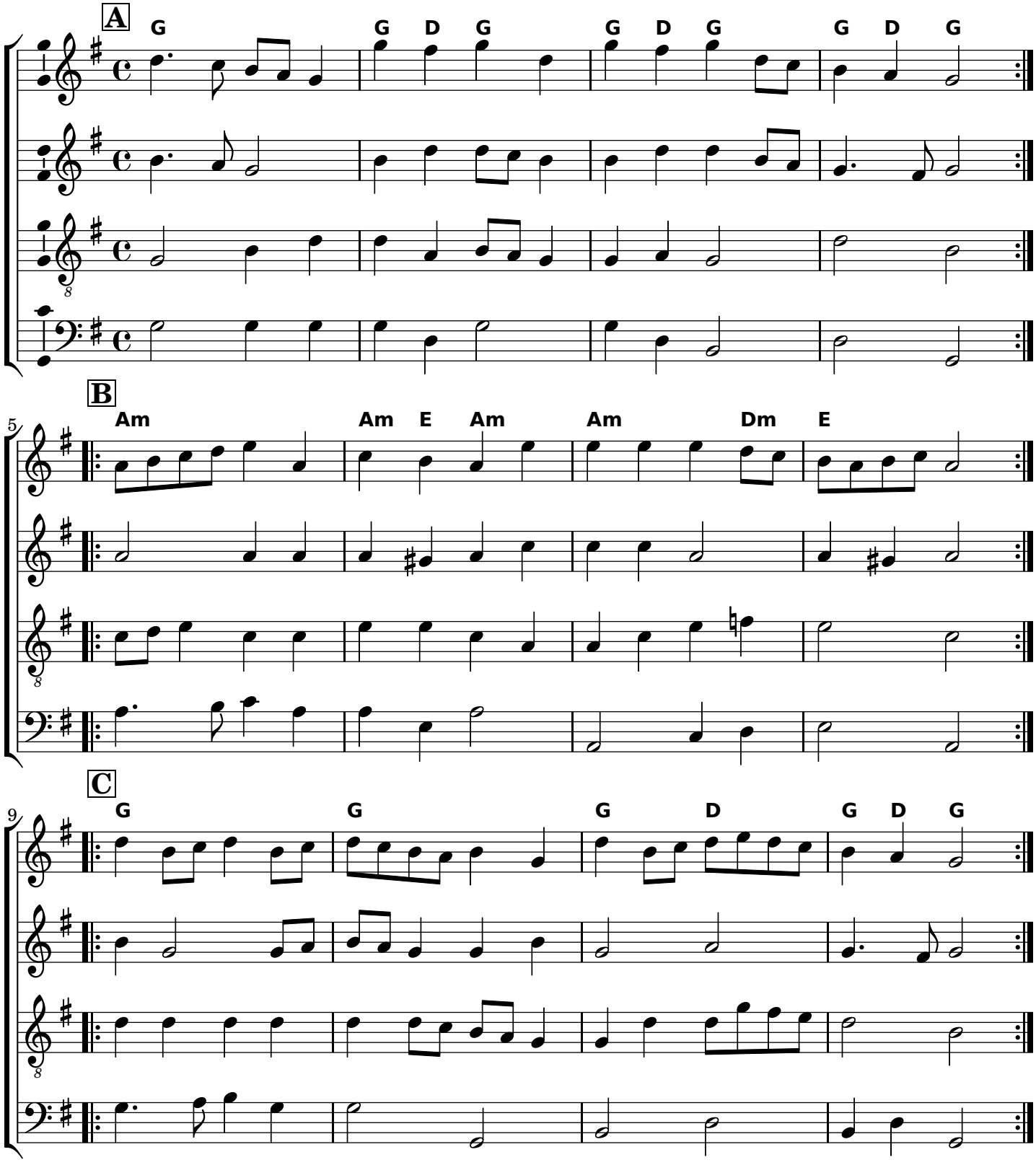
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Maiden Lane

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABBCC x 3



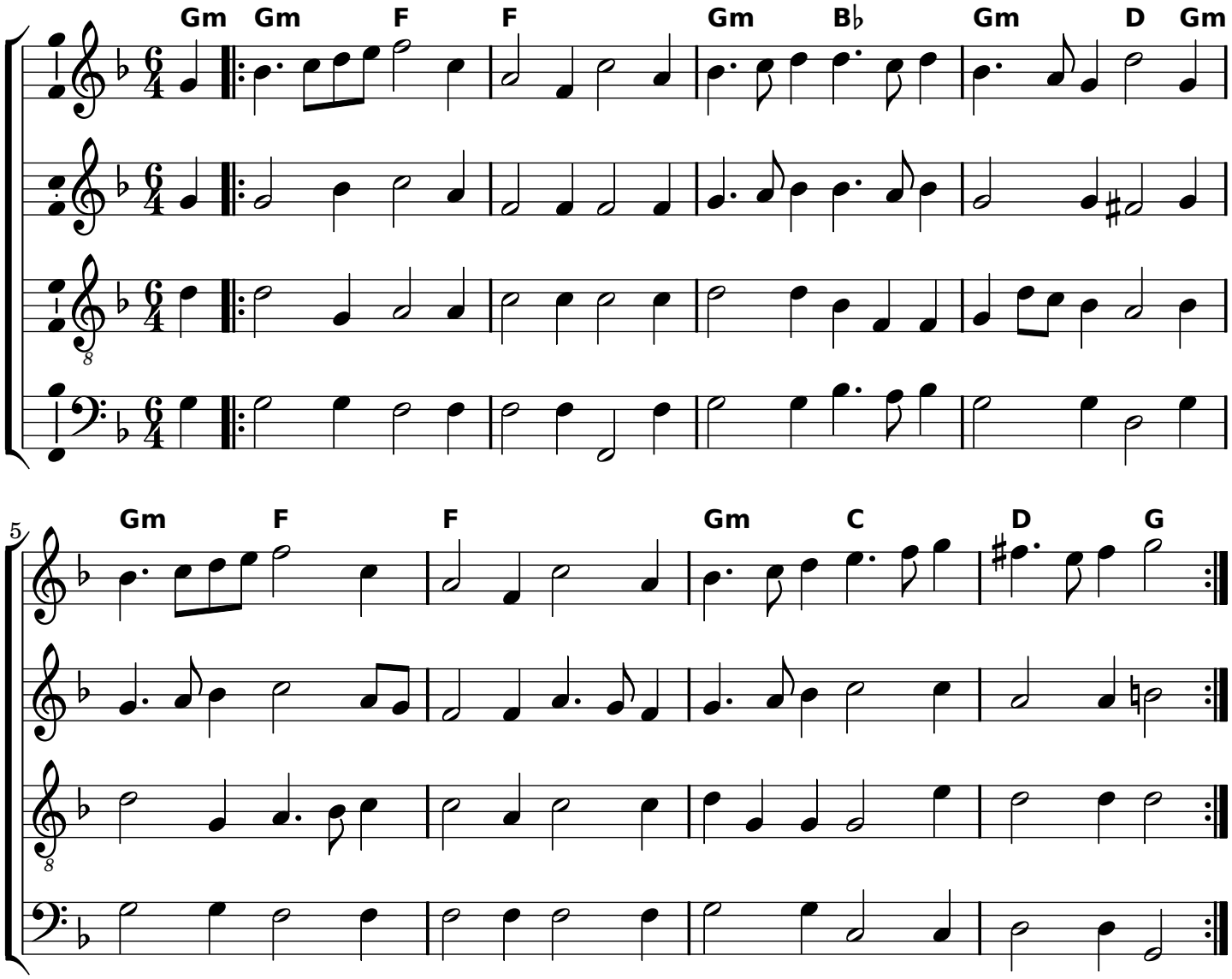
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

14 or 12 times through



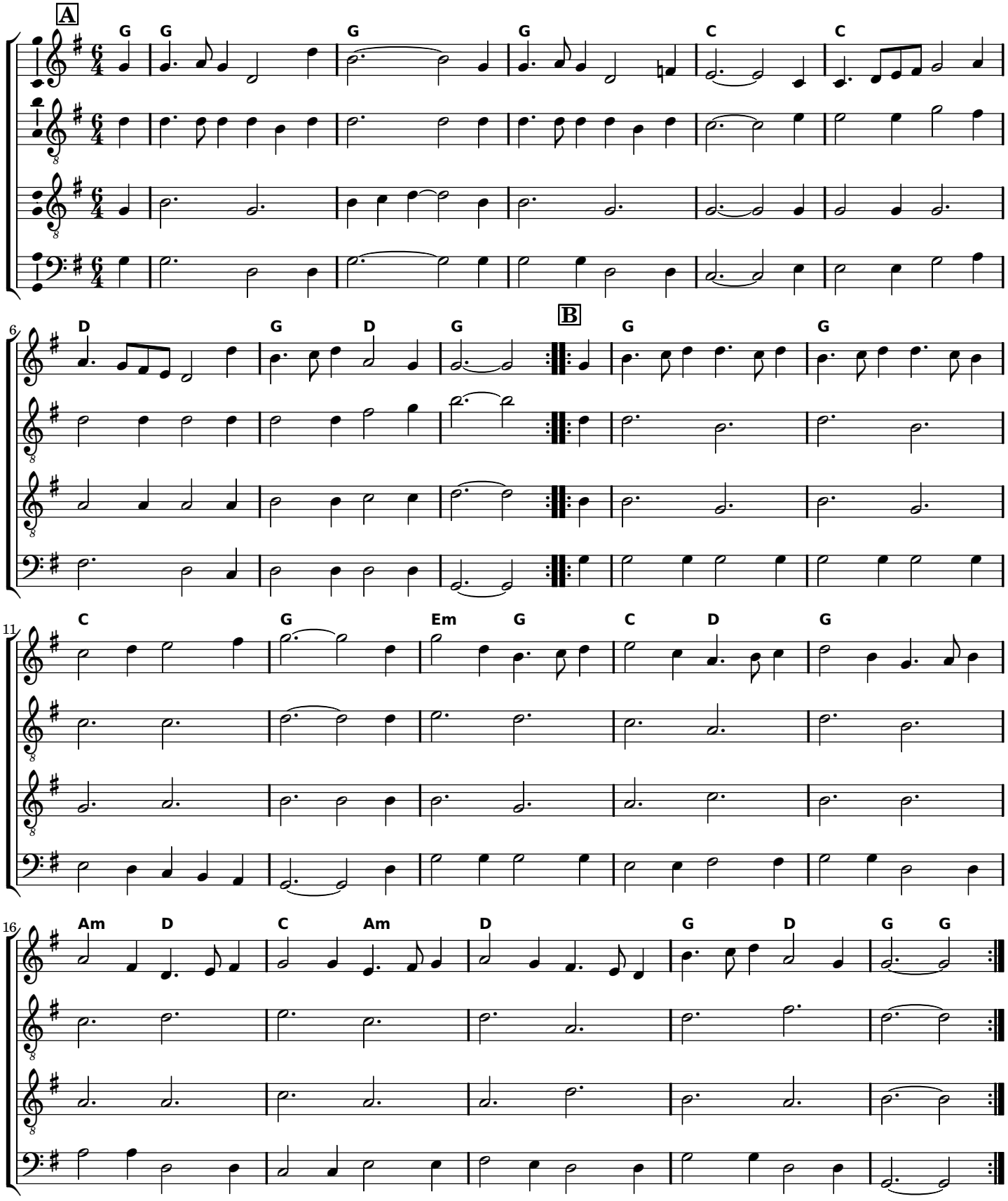
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

AABB x 3

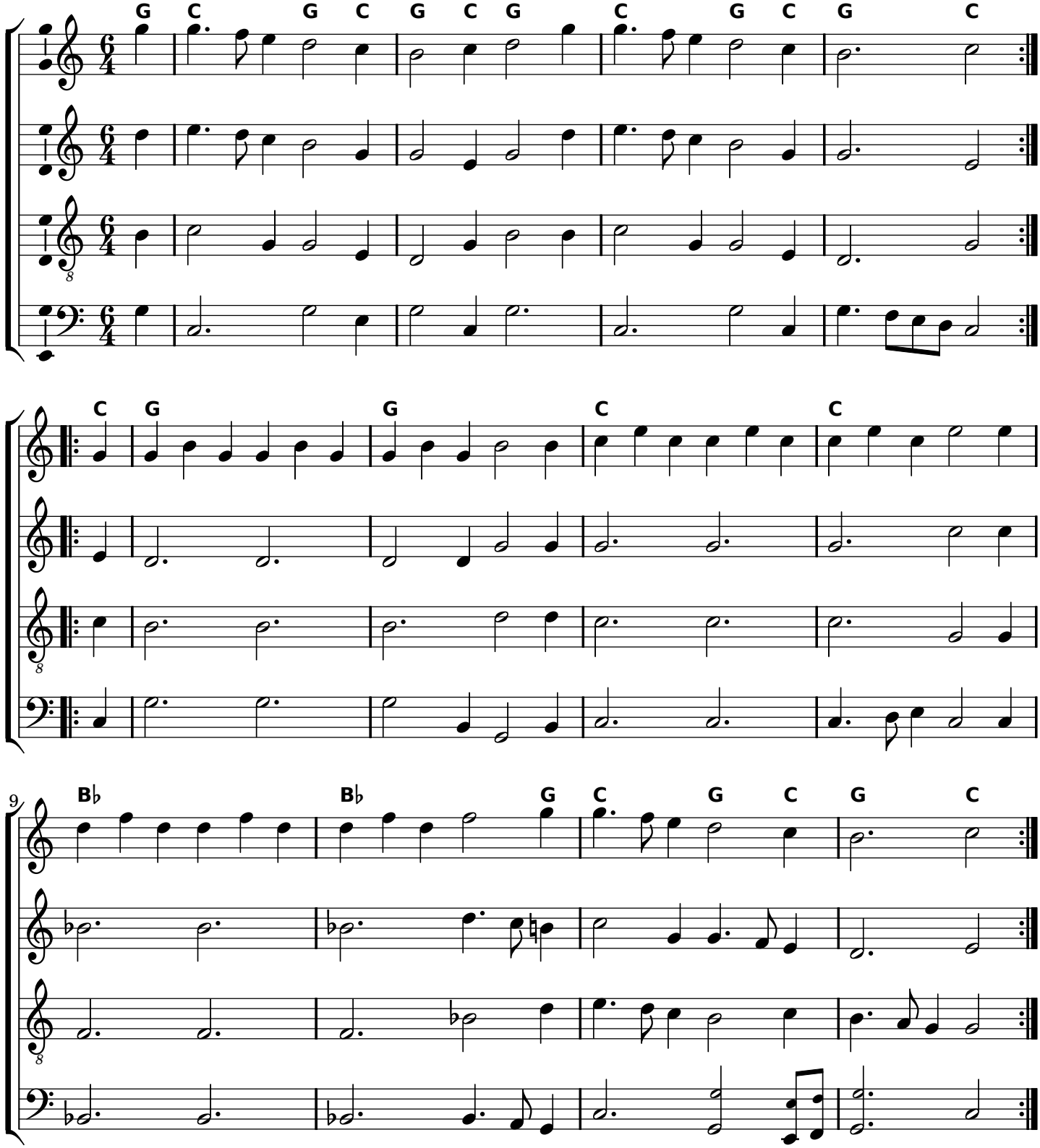


© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks



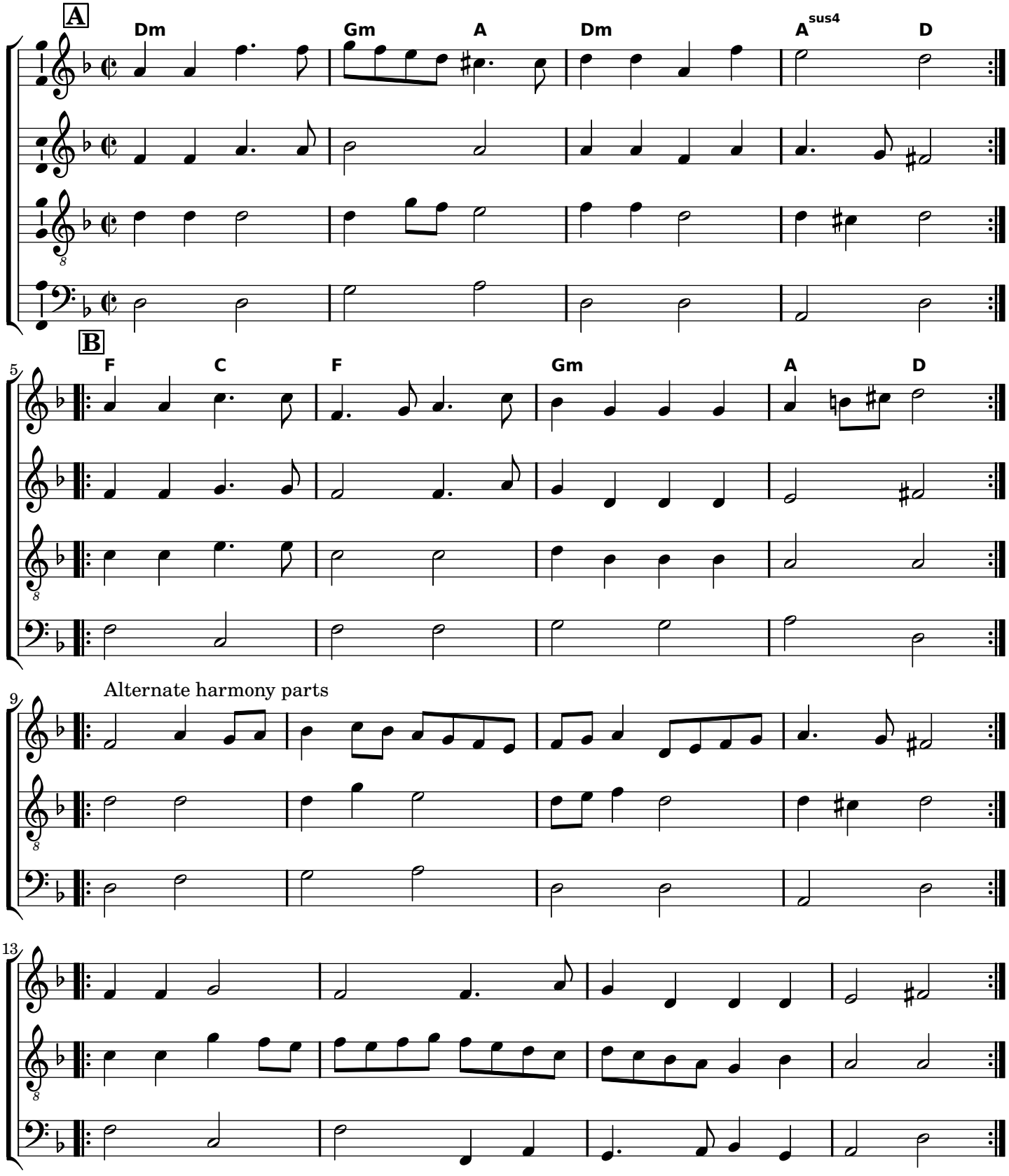
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABB x 4 = one progression



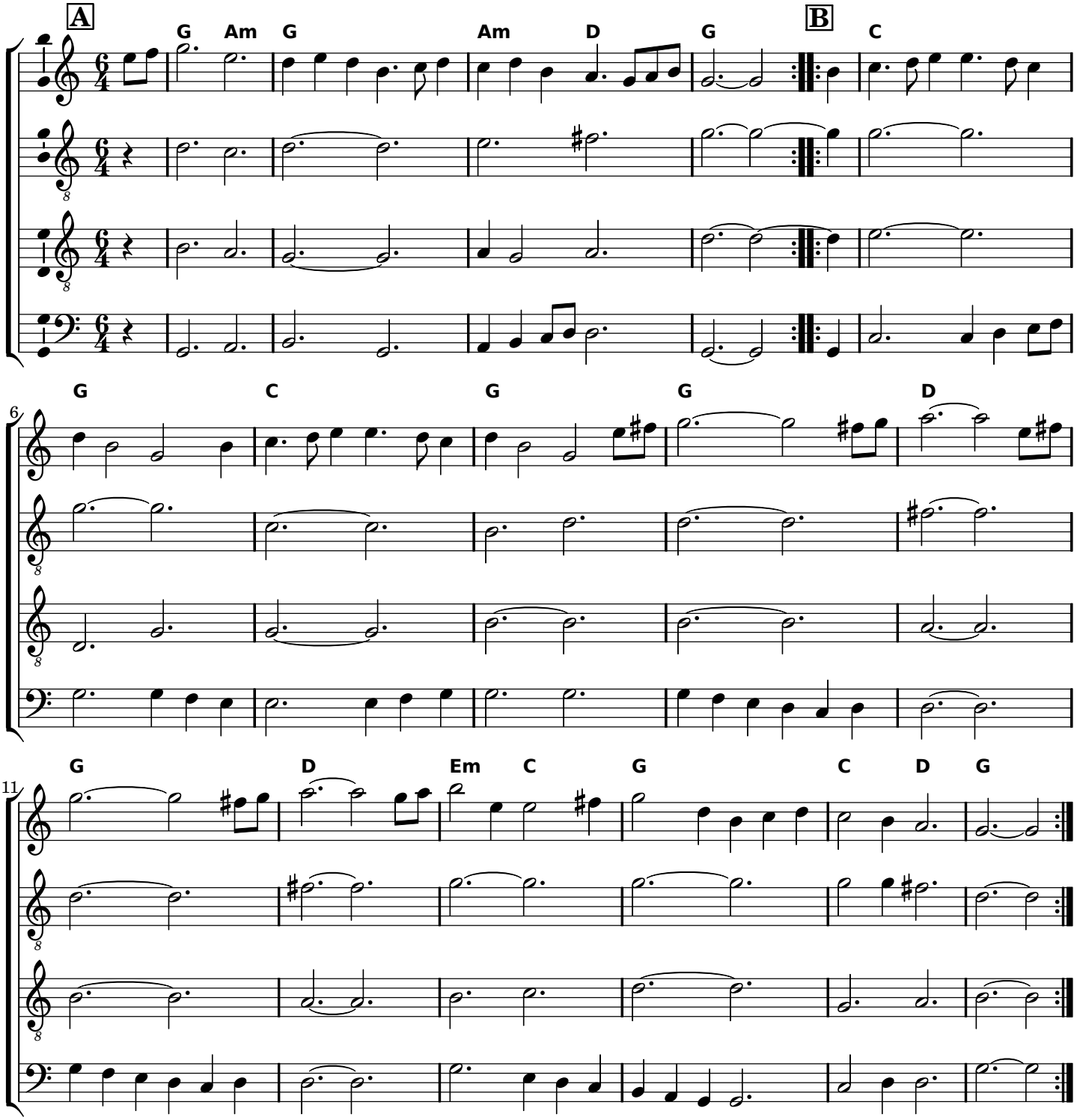
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master,* 1651 arr. Monica Cellio

AABB x 3



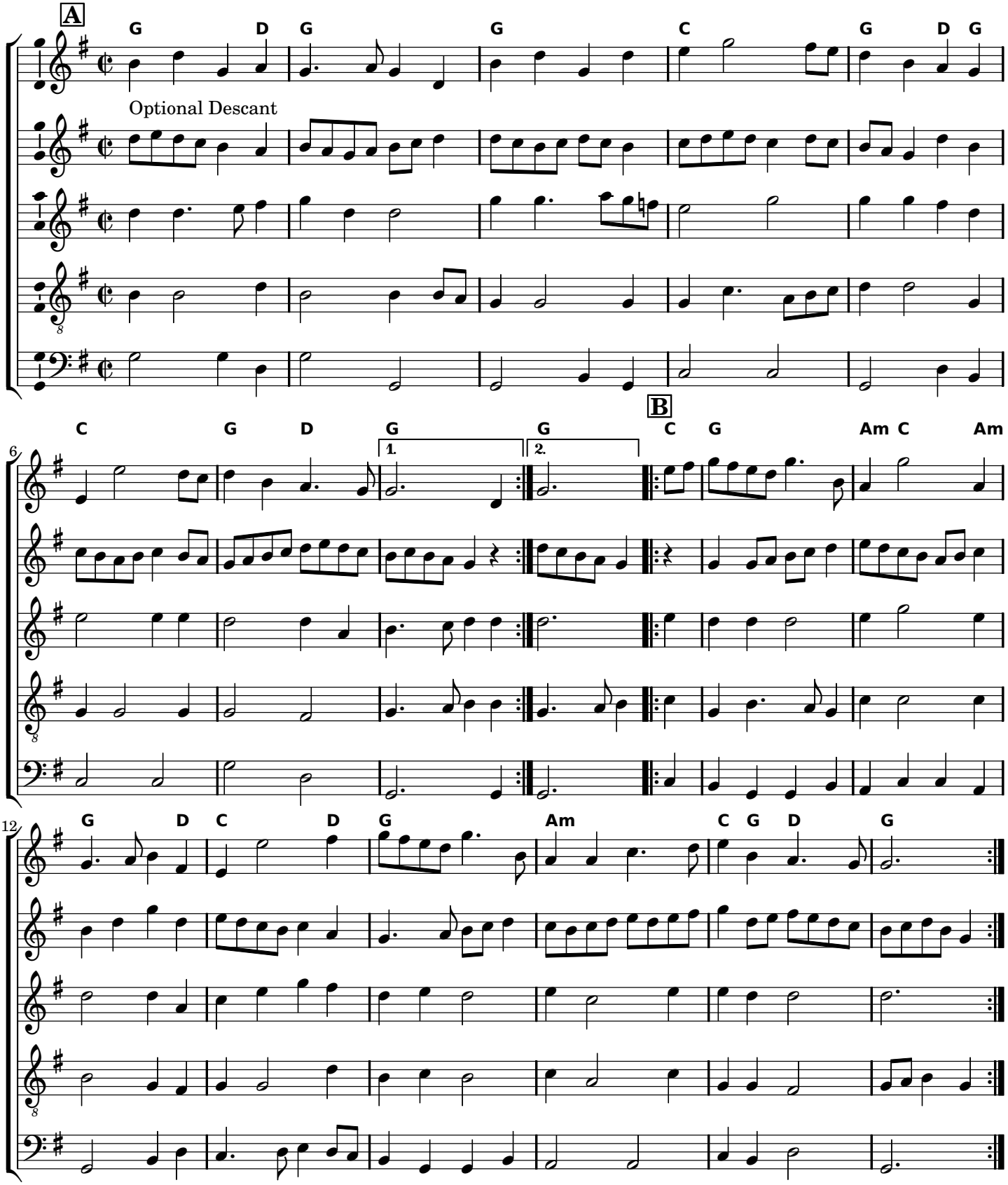
© Monica Cellio, SCA She'erah bat Shlomo
Non-profit reproduction and performance are allowed as long as this notice is retained on all copies.

Newcastle

Square for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AA BB x 3



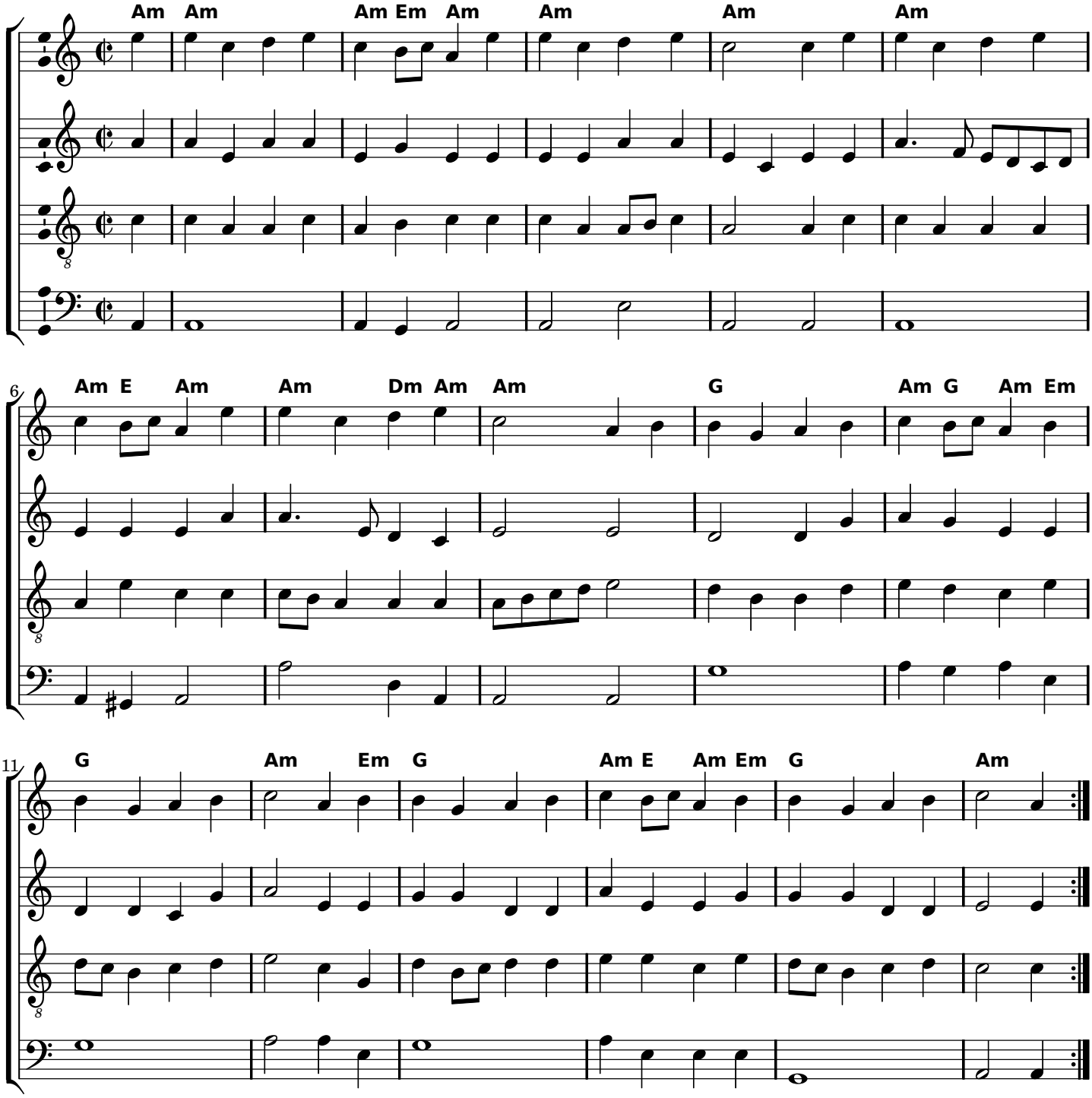
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

9 times through (or sometimes 11 or 15)



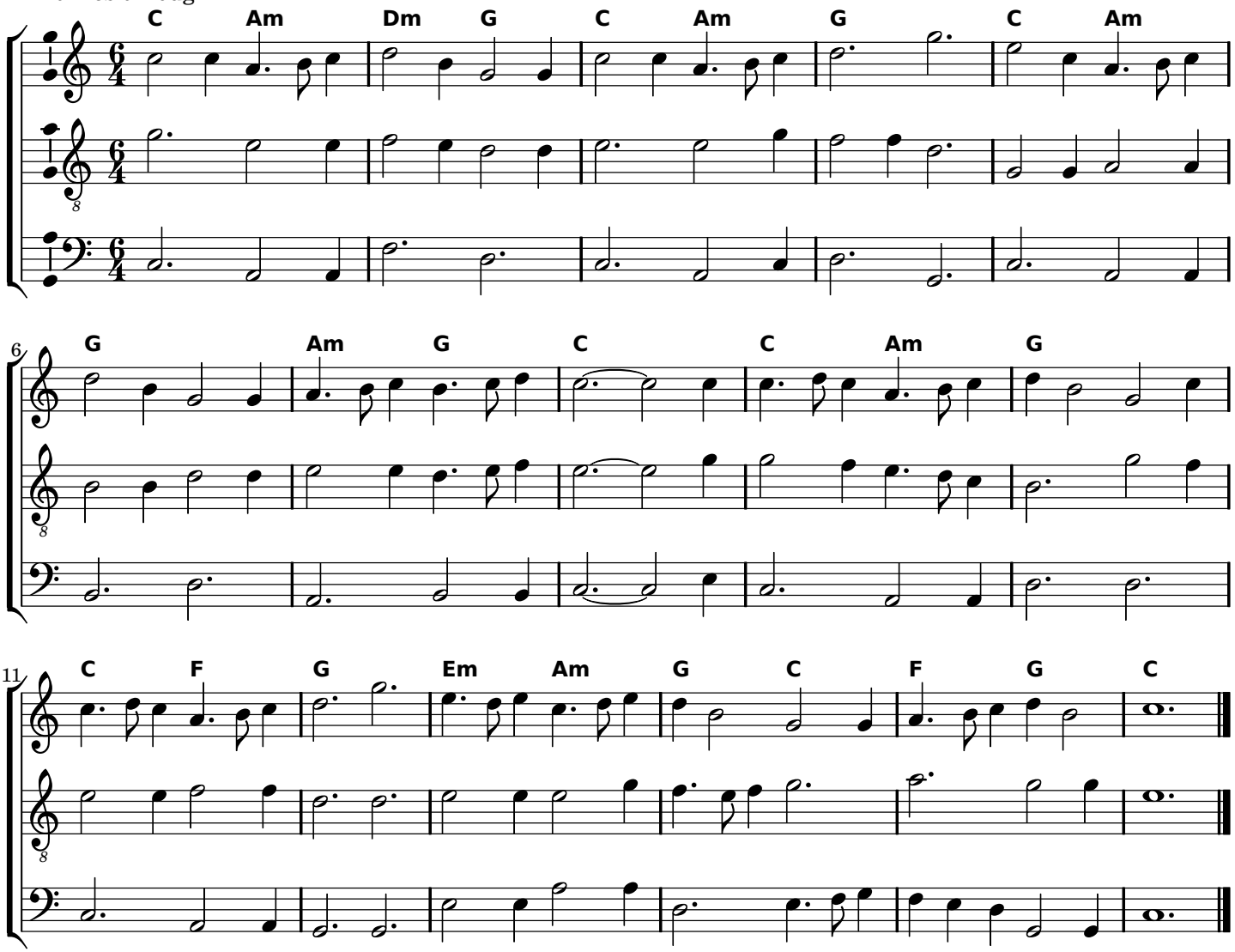
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Old Mole

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

11 times through



© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

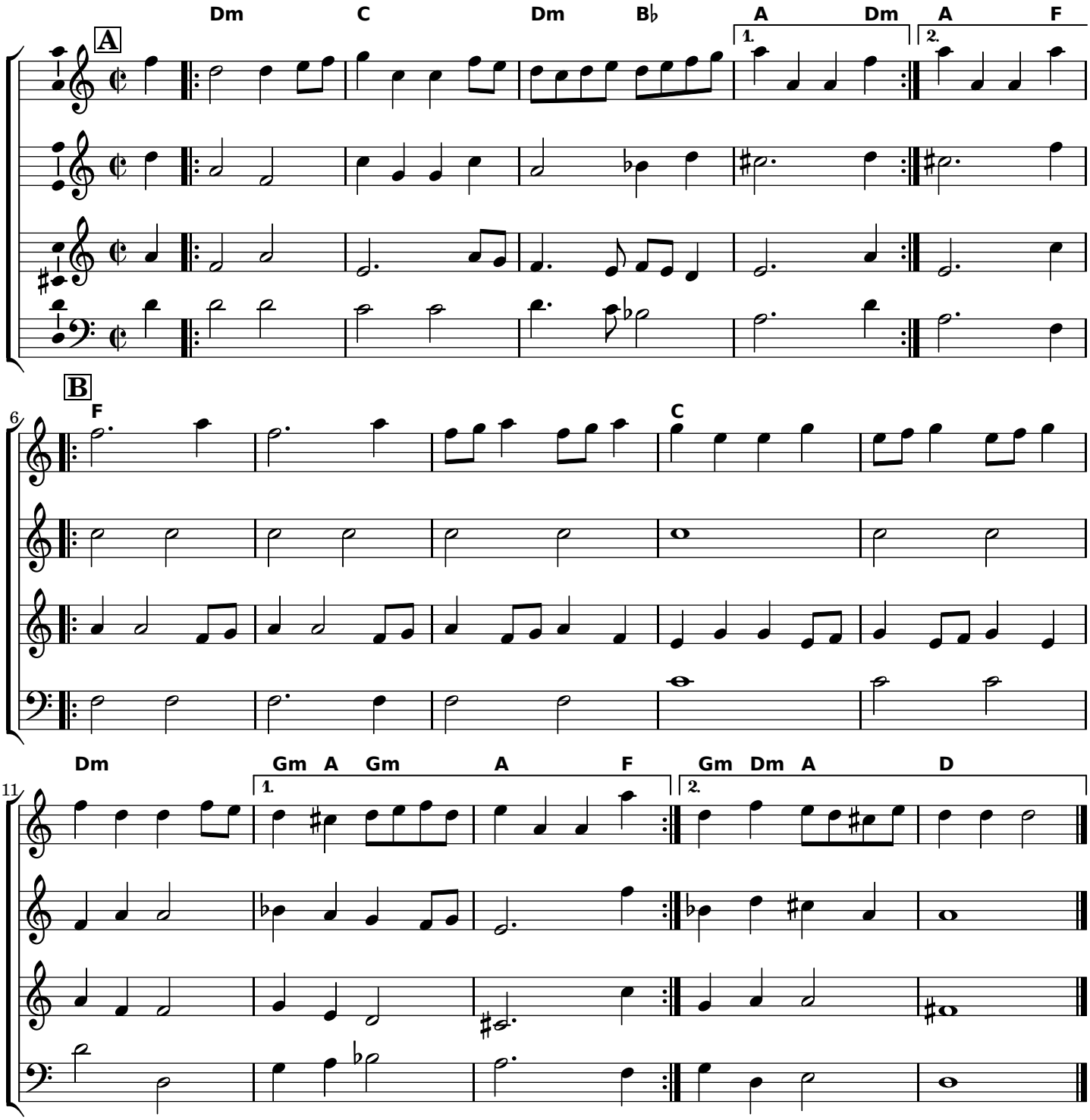
Parson's Farewell

for two couples facing

Bouree XXXII à 4

Michael Praetorius, *Terpsichore,* 1612

AABB x 3



Music is the second part of the Praetorious bouree. Measures 14-15 here are an editorial addition to allow the second part of the Praetorious to stand alone.

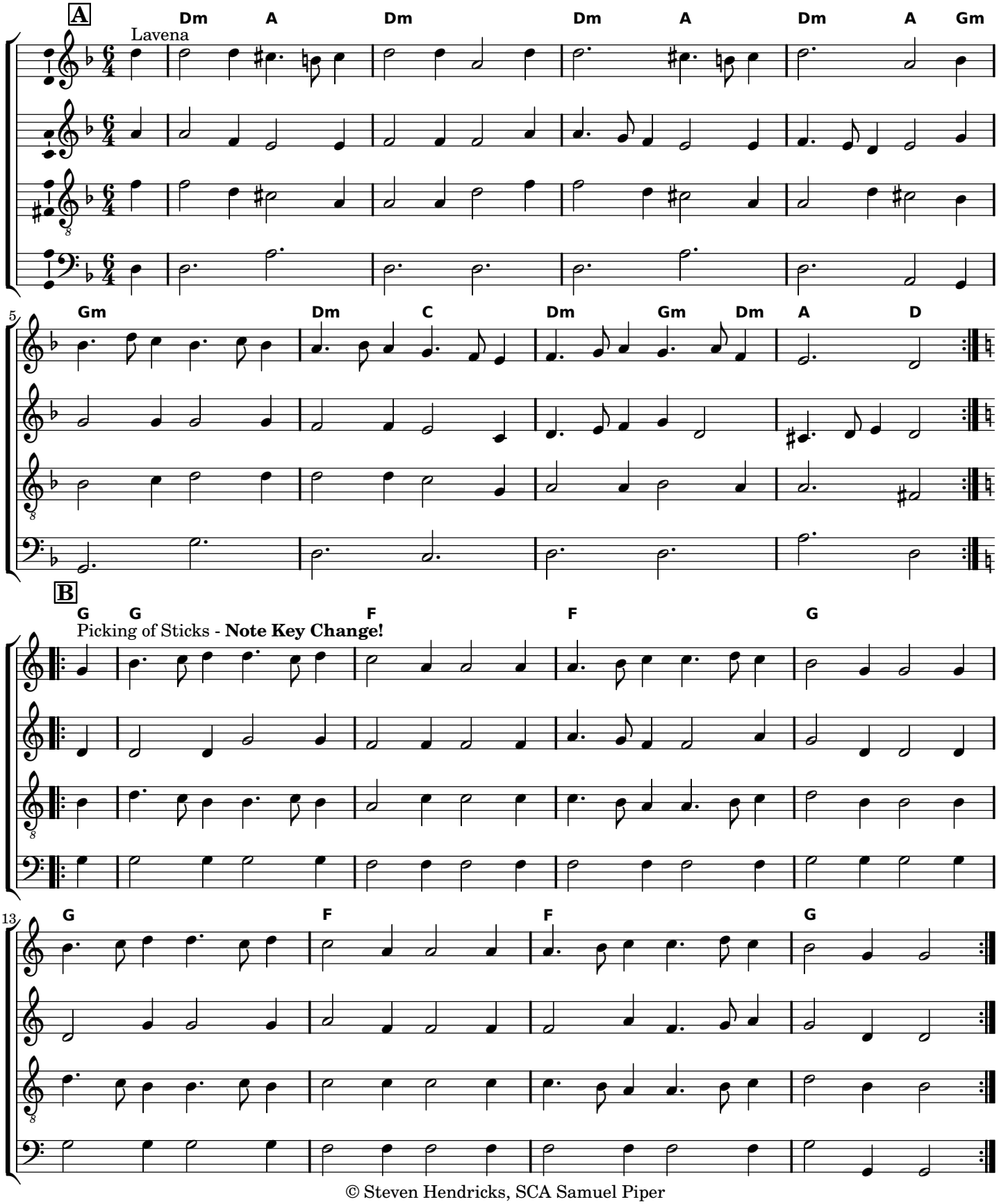
© Emma Badowski, SCA Margaret Raynsford
Permission granted for non-commercial use with attribution (CC BY-NC-SA 3.0)

Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7



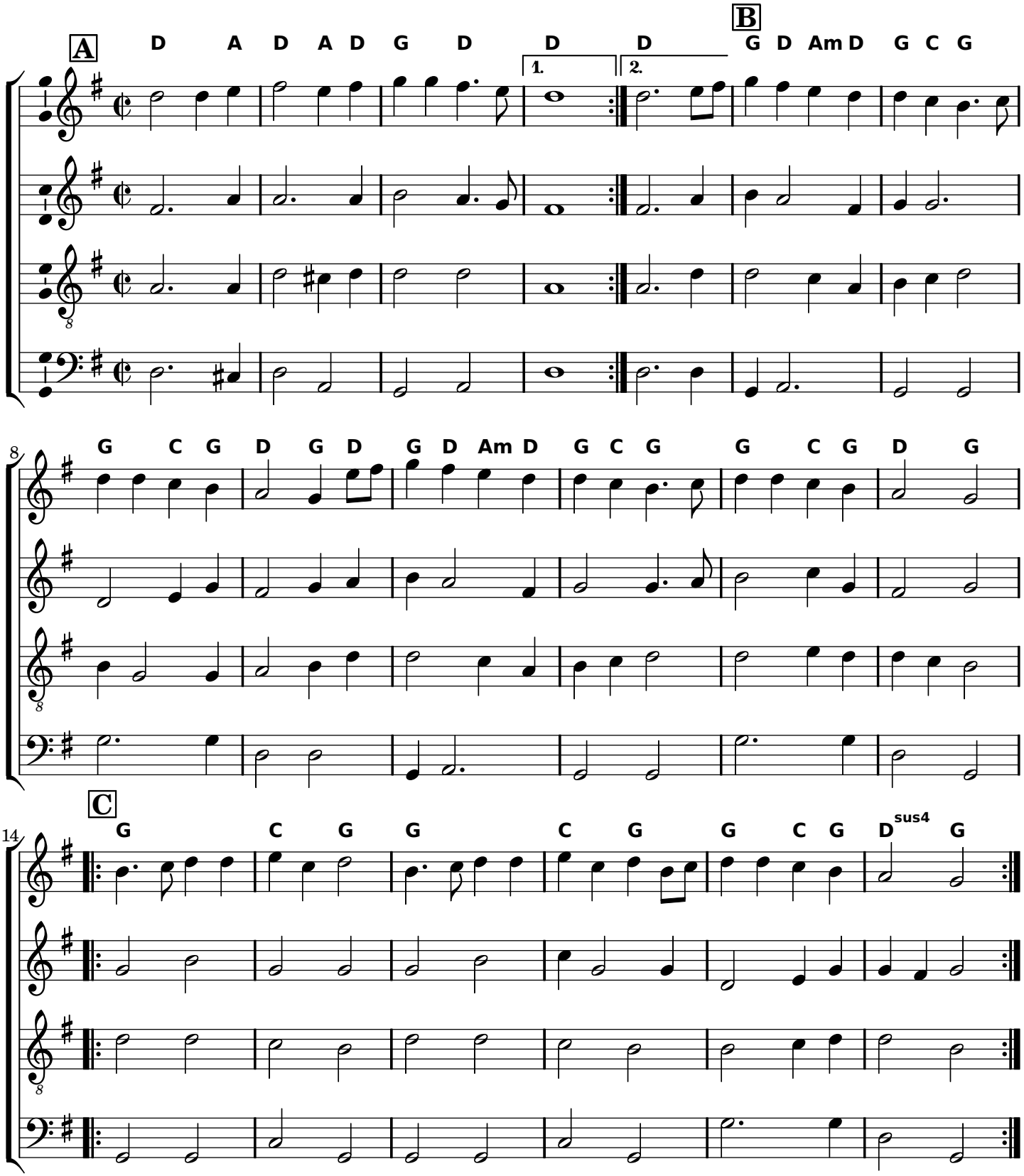
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Rufty Tufty

for two couples facing

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AABCC x 3



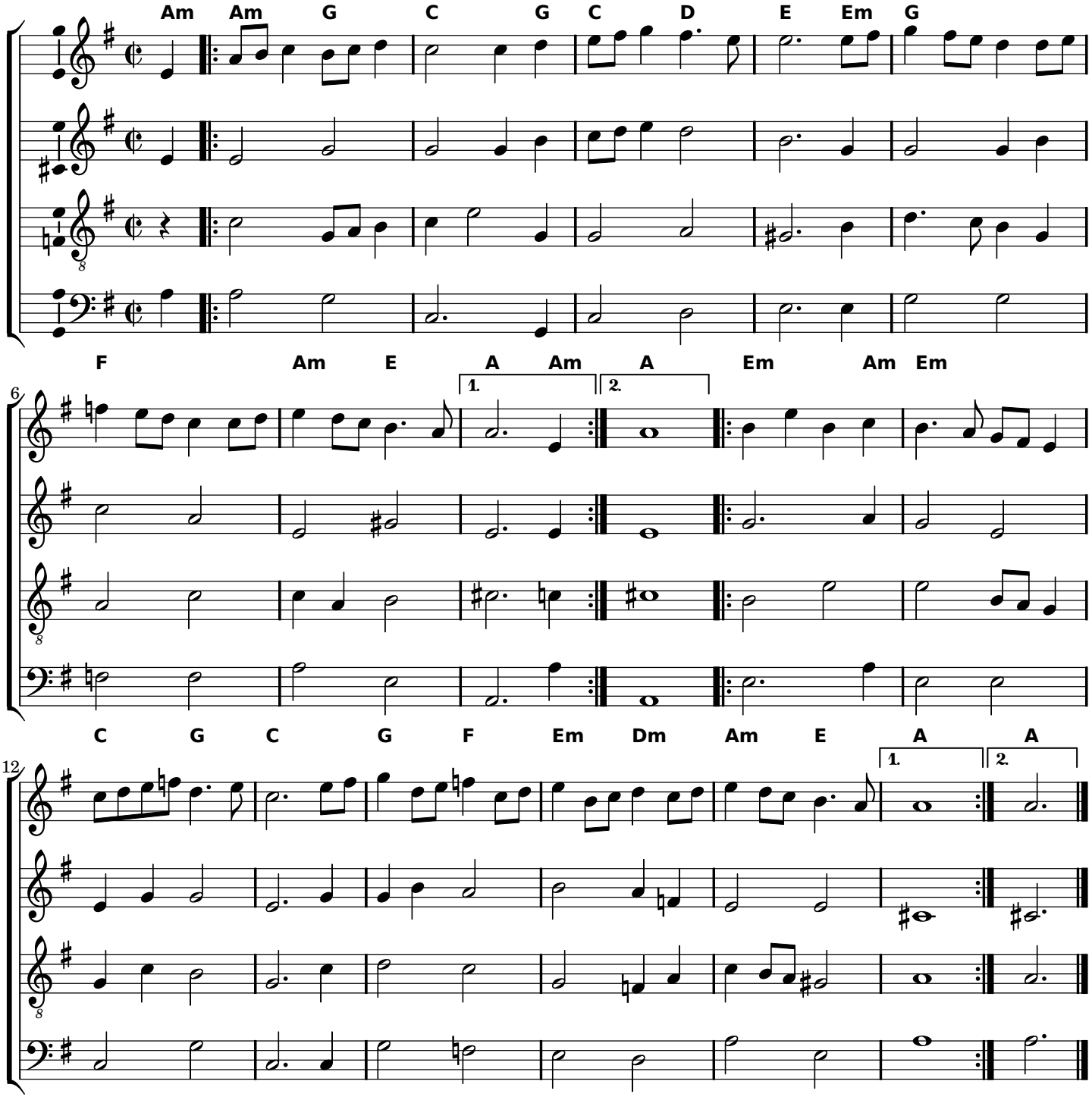
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Saint Martins

for two couples facing

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AA BB x 3



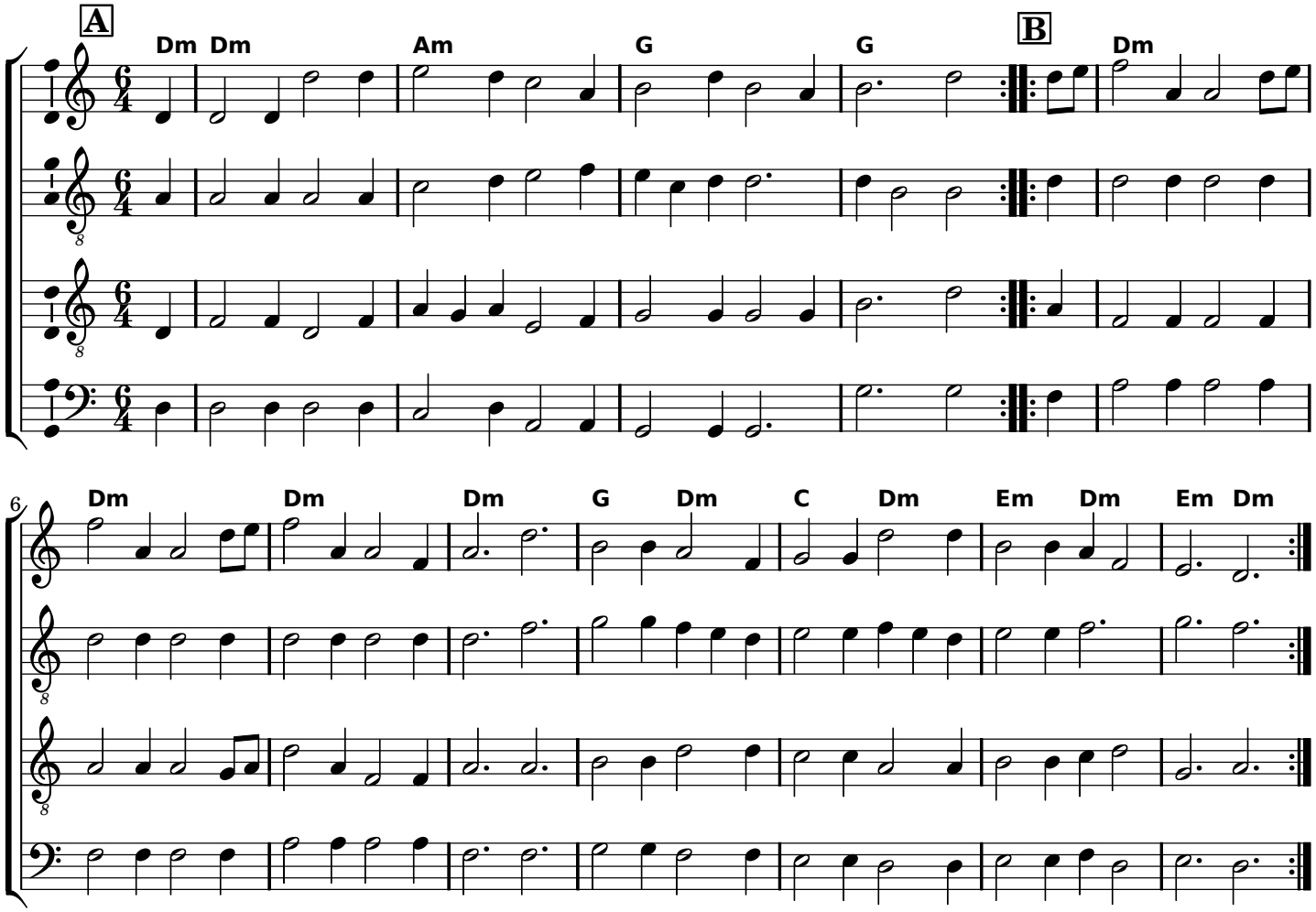
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

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)



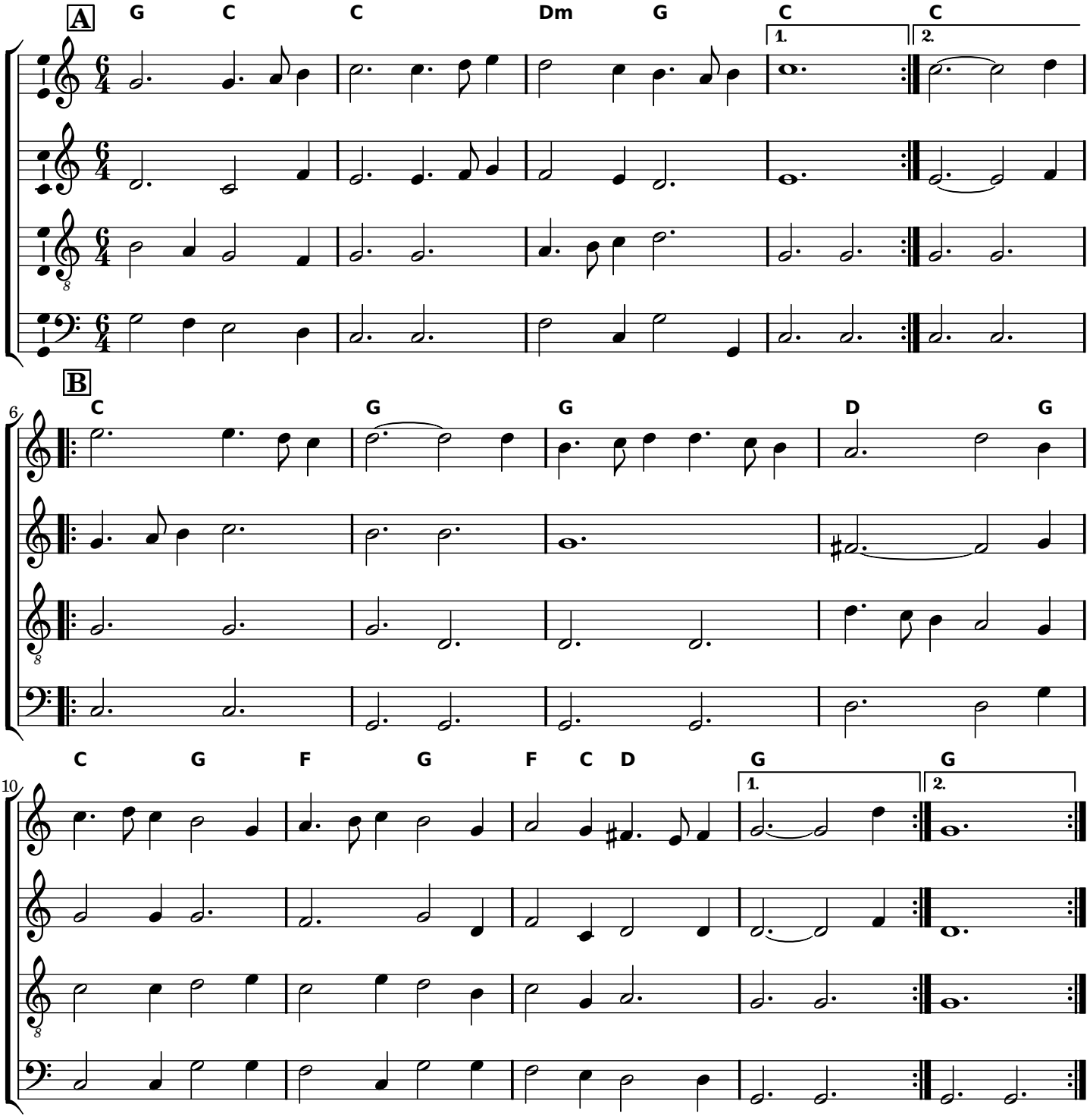
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623) arr. Robert Smith

AA BB x 4



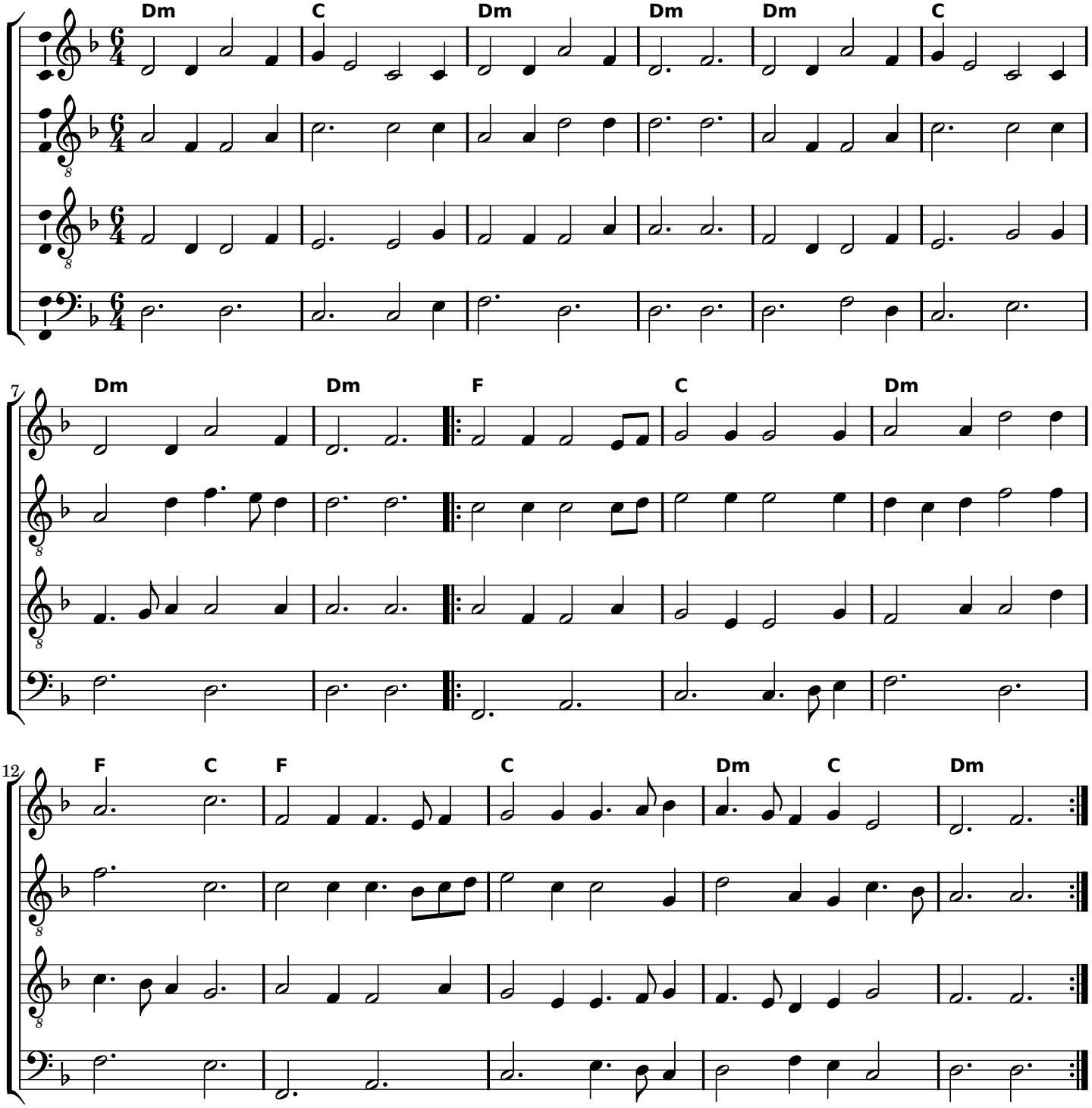
© Robert Smith, SCA Alaric MacConnal
Permission granted to distribute within the SCA without alterations.

Stingo

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Steven Hendricks

AA BB x 3



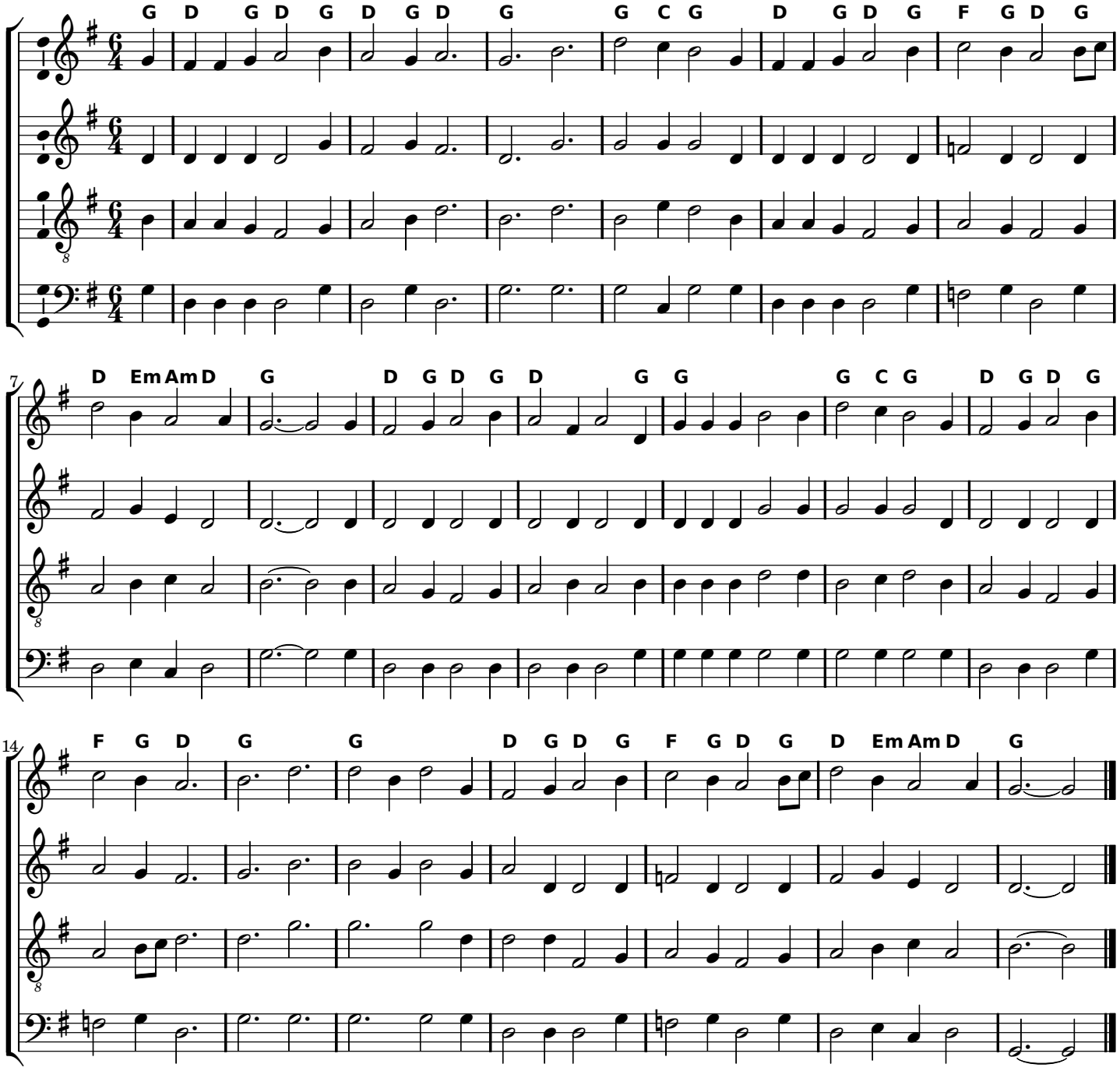
© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia,* 1609



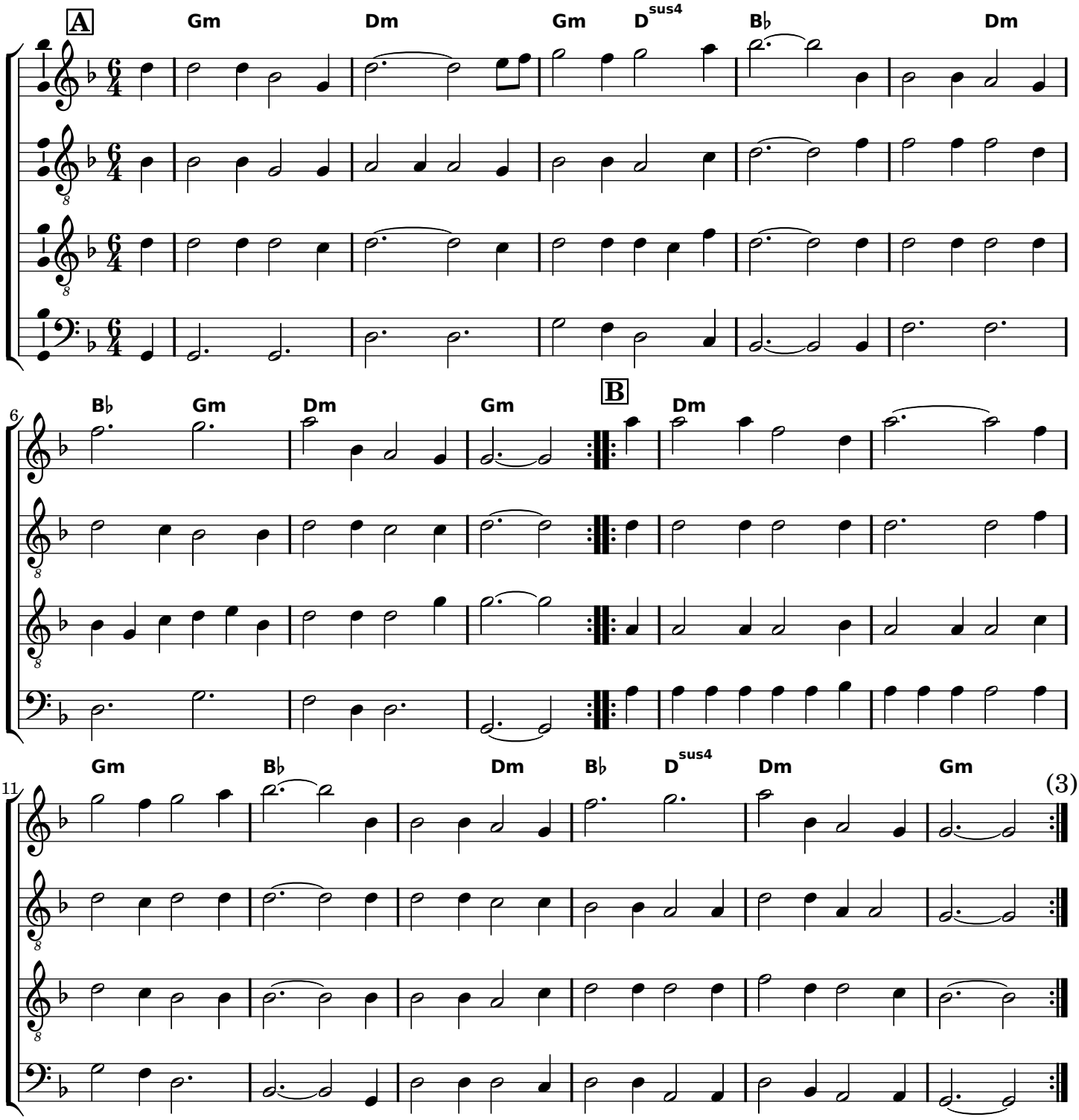
(This page intentionally left blank)

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master,* 1651 arr. Jay Ter Louw

AABBB x 3



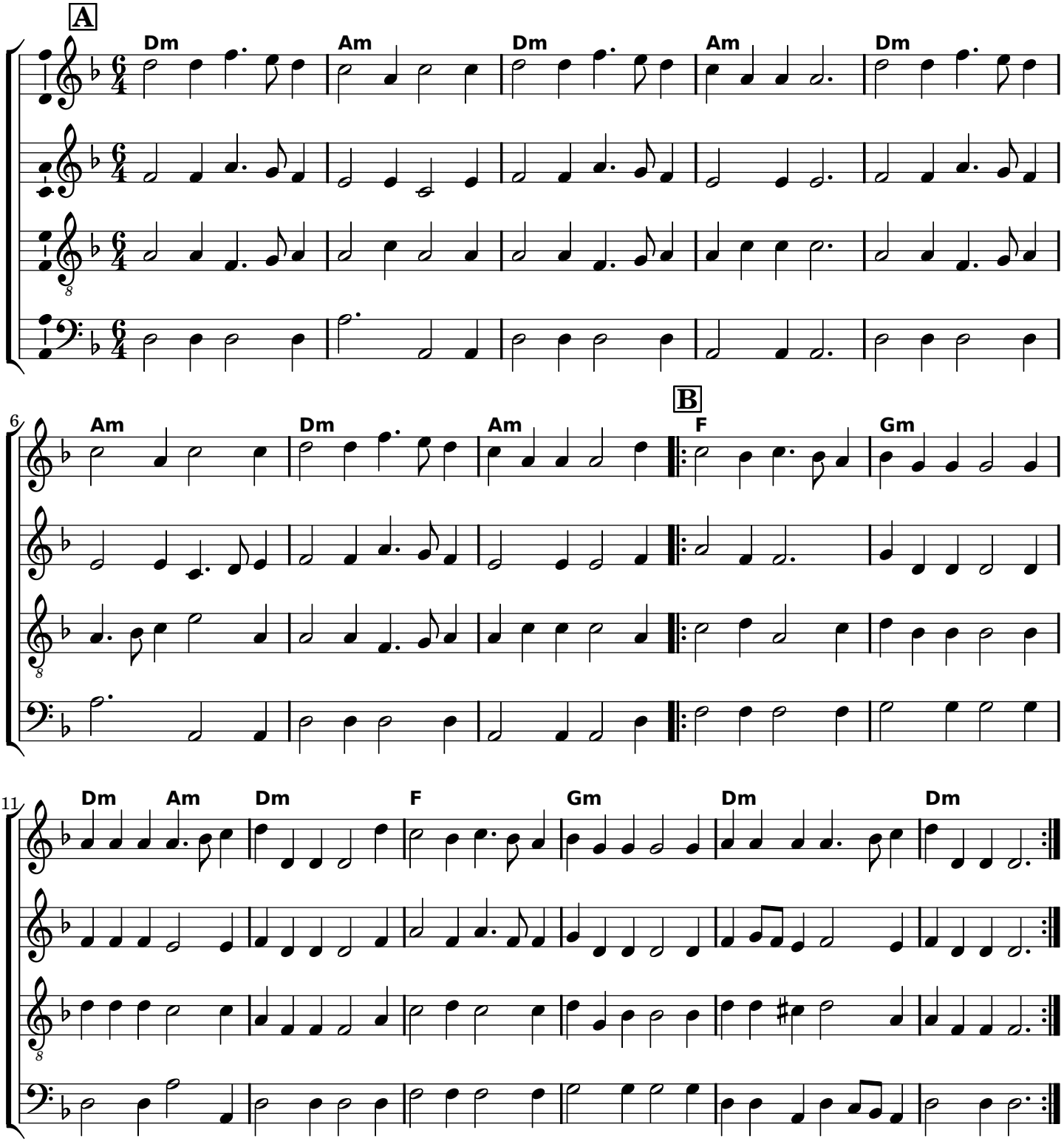
© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

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

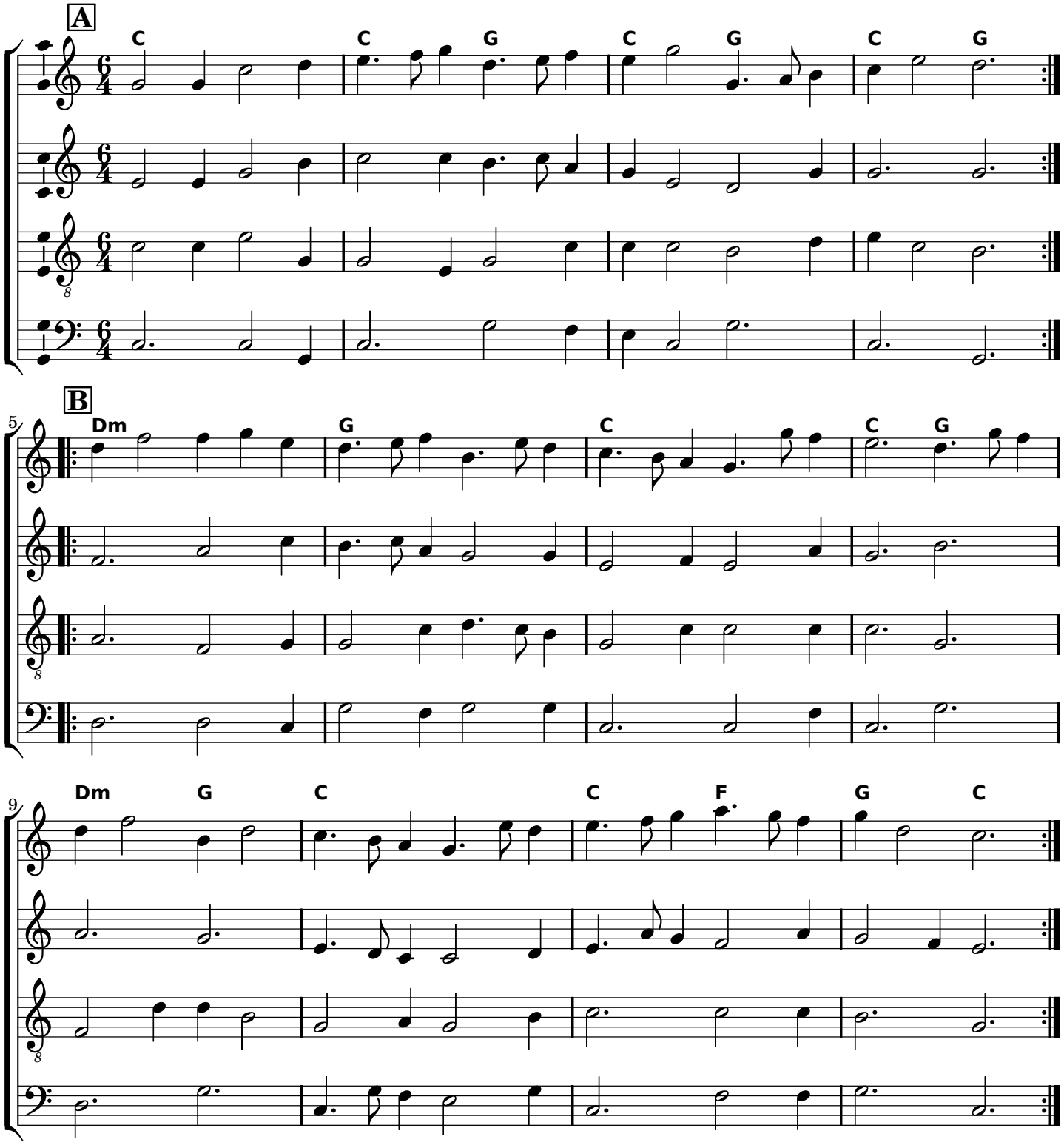


© Jay Ter Louw, SCA Octavio de Flores
May be freely used and distributed within the SCA with this notice.

Whirlygig

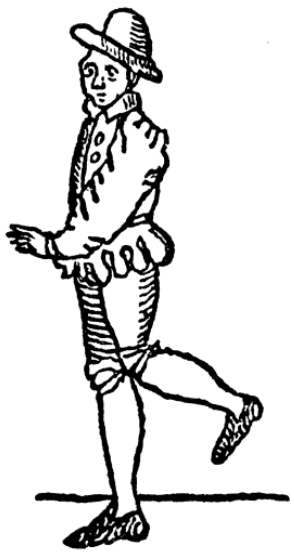
Longways for three couples

John Playford, *The English Dancing Master,* 1651



© Steven Hendricks, SCA Samuel Piper
Permission granted to copy within the SCA.

Index

Adson's Sarabande 132
Alegrezza d'Amore 64
A Lieta Vita (Galliard) 113
Allemande 2
All in a Garden Green 133
Alta Regina 65
Amoroso 14
Amours 3
Anello 15
Ardente Sola – *see Passo e Mezzo* 86
Argeers 134
Ballo del Fiore 80
Belfiore 16
Bella Gioiosa 66
Belle Qui Tiens Ma Vie (Pavane) 114
Bizzarria d'Amore 67
Black Alman 58
Black Nag 135
Boatman 136
Bransle de Chevaulx (Horses') 100
Bransle de la Haye 101
Bransle de la Torche (Praetorius) 80
Bransle de Lavandieres (Washerwomen's) 104
Bransle Montarde 102
Bransle Official 103
Bransles 96
Caccia d'Amore, La 68
Canaries 109
Candida Luna 69
Can She Excuse (Galliard) 115
Cantiga 119 (Piva) 106
Castellana, La 70
Chestnut 137
Chiara Stella 71
Chiaranzana 73
Chirintana 17
Chirping of the Nightingale 138
Cleves, Danse de 4
Colonesse 19
Confesse (his Tune) 139
Contentezza d'Amore 74
Conto dell'Orco, Il 76
Contrapasso 77
Courante CLXXXIII (Entree Courante) 110
Courante CXLII (So ben mi ch'ha bon tempo) ..112
Cuckolds All A Row 140
Cupido 7
Danse de Cleves 4
Daphne 141
Dargason, or Sedany 142
Dolce Amoroso Fuoco – *see Passo e Mezzo* 86
Dove's Figary, or Chestnut 137
Dona, La, Pavane and Galliard 116
Dull Sir John 143
Earl of Essex Measure 52
Earl of Salisbury Pavane and Galliard 118
Entree Courante 110
Faine I Would if I Could 144
Fedelta 78
Fiamma d'Amore 79
Figlia di Guielmina 20
Fine Companion, The 145
Fiore, Ballo del 80
Frog Galliard, The 121
Fulgente Stella 81
Furioso All'Italiana 82
Galliard "A Lieta Vita" 113
Galliard "Can She Excuse" 115
Galliard "Earl of Salisbury" 119
Galliard "Frog" 121
Galliard "La Dona" 117
Galliard "Mille Ducas" 123
Galliard "New Yeere's Gift" 126
Gathering Peascods 146
Gelosia 22
Glory of the West 147
Goddesses 148
Gracca Amorosa 83
Gratiosa 23
Grene Gynger 42
Grimstock 149
Halfe Hannikin 150
Hearts' Ease 151
Hit and Miss (to Daphne) 141
Horses Bransle 100
Hyde Park 152
If All the World Were Paper 153
Inns of Court 50
Jenny Pluck Pears 154
Jouyssance Vous Donneray 94
Lauro 8
Leoncello Vecchio 24
Lorayne Alman 60
Lord of Carnarvan's Jigg 155
Lull Me Beyond Thee 156
Ly Bens Distonys 43
Madam Sosilia Alman 57
Mage on a Cree 158

Maiden Lane 157
Maraviglia d'Amore 84
Marchesana 25
Mercantia 27
Merry Merry Milkmaids 159
Mille Ducas Pavane and Galliard 122
Millison's Jigg 160
Monsieur's Almain 125
Montarde Bransle 102
My Lady Cullen 161
New Alman 61
New Bo Peep, The 162
Newcastle 163
New Yeere's Gift (Galliard) 126
New Yer 44
Nonesuch 164
Official Bransle 103
Old Alman 54
Old Measures Suite 50
Old Mole 165
Ombrosa Valle 85
Oringe 45
Parson's Farewell 166
Passo e Mezzo 86
Pavane and Galliard "Earl of Salisbury" 118
Pavane and Galliard "La Dona" 116
Pavane and Galliard "Mille Ducas" 122
Pavane "Belle Qui Tiens Ma Vie" 114
Petit Riens 28
Petit Rouen, Le 10
Picking of Sticks 167
Piva (Cantiga 119) 106
Pizocara 31
Quadran Pavane 50
Quadran Pavane (Inns of Court) 50
Queen's Alman 55
Rawty 46
Rose e Viole 88
Rostiboli Gioioso 32
Roye 47
Rufty Tufty 168
Saint Martins 169
Saltarello II 107
Saltarello la Regina 108
Scotch Cap 170
Sedany, or Dargason 142
Sellinger's Round 171
Spagnoletta (Caroso) 90
Spagnoletto, Lo (Negri) 91
Spero 34
Squilina – see Alta Regina 65
Stingo 172
Talbott 48
Tesara 36
Tinternell 53
Trenchmore 173
Turkelone 51
Upon a Summer's Day 175
Vercepe 38
Villanella 92
Vita di Cholino 39
Volta, La (Byrd) 128
Voltate in ca Rosina 40
Volte CCX (Praetorius) 130
Washerwoman's Bransle 104
Whirligig 176