

Pennsic War XLIII

The Pennsic Pile



Edited by

Margaret Raynsford

Aaron Drummond

Contact: pile@thedancingmaster.net

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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): aekiss@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

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Chapter 1

Basse Danse

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

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

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

La Allemande

Paul Butler

The first system of musical notation for 'La Allemande' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major and 6/4 time. The music begins with a repeat sign. The bottom staff is labeled 'Basse Danse Tenor (?)' and contains a single bass note (B-flat) with an 8-measure rest.

The second system of musical notation continues the piece. It consists of three staves in the same key and time signature as the first system. The bottom staff continues with a single bass note (B-flat) and an 8-measure rest.

The third system of musical notation continues the piece. It consists of three staves in the same key and time signature. The bottom staff continues with a single bass note (B-flat) and an 8-measure rest.

The fourth system of musical notation continues the piece. It consists of three staves in the same key and time signature. The bottom staff continues with a single bass note (B-flat) and an 8-measure rest.

The fifth system of musical notation concludes the piece. It consists of three staves in the same key and time signature. The bottom staff continues with a single bass note (B-flat) and an 8-measure rest. The system ends with a double bar line.

Amours

Paul Butler

Musical notation for measures 1-4. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music begins with a repeat sign. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with whole notes.

Basse Danse Tenor (?)

Musical notation for measures 5-8. The score continues with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music continues with a melodic line in the first staff and a bass line in the third staff. A sharp sign appears in the second staff in measure 7.

Musical notation for measures 9-12. The score continues with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music continues with a melodic line in the first staff and a bass line in the third staff.

Musical notation for measures 13-16. The score continues with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music concludes with a double bar line and repeat dots in the first two staves.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

B

C

D

15 **E**

19 **F**

23 **G**

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Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

The musical score is arranged in a system of three staves. The top staff is for the Tenor voice, the middle staff is for the right hand of the piano, and the bottom staff is for the left hand. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into measures by bar lines, with measure numbers 4, 8, 12, 16, and 20 indicated at the beginning of their respective systems. The piece concludes with a double bar line at the end of the 20th measure.

Lauro

Paul Butler

Two times through

Musical notation for the first system of 'Lauro'. It consists of four staves. The top staff is the vocal line in 6/4 time, with lyrics 'Am C G' above it. The second staff is the piano accompaniment in treble clef. The third staff is labeled 'Basse Danse Tenor (?)' and is in treble clef. The fourth staff is the piano accompaniment in bass clef.

Musical notation for the second system of 'Lauro'. It consists of four staves. The top staff is the vocal line in 6/4 time, with lyrics 'C G Am G C' above it. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef.

Musical notation for the third system of 'Lauro'. It consists of four staves. The top staff is the vocal line in 6/4 time, with lyrics 'Dm Bb Am G' above it. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef.

12

Dm G Dm Dm

16

Bb G Bb Dm

20

C Am G C G C

Le Petit Rouen

Paul Butler

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music begins with a repeat sign. The first staff contains a melody of eighth and quarter notes. The second staff contains a similar melody, often in parallel motion with the first. The third staff, labeled "Basse Danse Tenor (?)", contains a simple bass line of half notes.

The second system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues from the first system. The first staff has a measure rest for the first measure, indicated by a '4' above the staff. The melody continues with eighth and quarter notes. The second staff continues with a similar melody. The third staff continues with a simple bass line of half notes.

The third system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues from the second system. The first staff has a measure rest for the first measure, indicated by an '8' above the staff. The melody continues with eighth and quarter notes. The second staff continues with a similar melody. The third staff continues with a simple bass line of half notes.

The fourth system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues from the third system. The first staff has a measure rest for the first measure, indicated by a '12' above the staff. The melody continues with eighth and quarter notes. The second staff continues with a similar melody. The third staff continues with a simple bass line of half notes.

The fifth system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues from the fourth system. The first staff has a measure rest for the first measure, indicated by a '16' above the staff. The melody continues with eighth and quarter notes. The second staff continues with a similar melody. The third staff continues with a simple bass line of half notes.

20

Musical notation for measures 20-23. The system consists of three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a melody with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with whole notes.

24

Musical notation for measures 24-27. The system consists of three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a melody with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with whole notes.

28

Musical notation for measures 28-31. The system consists of three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a melody with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with whole notes.

32

Musical notation for measures 32-36. The system consists of three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a melody with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with whole notes.

37

Musical notation for measures 37-40. The system consists of three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a melody with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with whole notes. The system ends with a double bar line and repeat dots.

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Chapter 2

15th Century Italian Dances

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

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

The various tempi are transcribed as:

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

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

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

Amoroso

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: D/A

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

6 **C**

11 **D**

17

Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A Quadernaria; Melody (3)

B

C **D**

E

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Belfiore

for three

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

arr. Monica Cellio

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

Drone: G/D

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

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

11 **F**

Chirintana

T'Andernaken / Laet Ons Mit Hartzen

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

AABB; repeat C until done

Drone: D/A

A Quadernaria **B**

C Piva

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Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

One dance: AAAA BBB CC D. Play: two dances

Drone: F/C

A Saltarello

B Bassadanza

C Piva

D Quadernaria

(3)

Figlia di Guielmina

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

arr. Al Cofrin

AABCDE x 2
Drone: D/A

A **Quadernaria**

B **Bassadanza** **C**

9

D **Quadrenaria**

13

17

E
21 Piva

26

Gelosia

Longways for 3 couples

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

arr. Monica Cellio

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

Drone: G/D

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

C **D**

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

9

2/4

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

Drone: G/D

A Quadernaria; Melody

C Bassadanza

Melody

D Piva; Melody

Leoncello

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

arr. Monica Cello

Ax5 BB CC D E F

Drone: F/C

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

D Bassadanza

E

F Quadernaria

Marchesana

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

arr. Monica Cello

Drone: F/C

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

C Bassadanza
Melody

D Quadernaria; Melody

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Mercantia

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

arr. Monica Cello

Drone: F/C

A Saltarello; Melody

B Quadernaria **C** Bassadanza

D

E Melody **F** **G** Quadernaria

H **J** Bassadanza

Petit Riens

for three

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

7 **B**

14

21

28

Musical score for measures 28-34. The score consists of three staves: a treble clef staff at the top, a middle staff with a treble clef and an 8 below it, and a bass clef staff at the bottom with an 8 below it. The music is written in a common time signature. Measures 28-34 contain various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some rests and accidentals.

35

Musical score for measures 35-41. The score consists of three staves: a treble clef staff at the top, a middle staff with a treble clef and an 8 below it, and a bass clef staff at the bottom with an 8 below it. The music continues from the previous system. Measures 35-41 include a key signature change to one sharp (F#) in measure 37, indicated by a sharp sign on the F line of the treble clef staff. The music concludes with a double bar line and repeat dots in measure 41.

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Pizocara

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

arr. Monica Cellio

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

Melody

8 **D** (3)

14 **E** Saltarello

22 **F** Piva (3)

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Aaron Pavao

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

A Bassadanza; Melody

Intro

6

11 **B**

15

Detailed description: The score is written for four staves. The first system (measures 1-5) includes an 'Intro' section (measures 1-2) and the start of section 'A' (measures 3-5). Section 'A' is marked 'Bassadanza; Melody'. The second system (measures 6-10) continues section 'A'. The third system (measures 11-14) begins section 'B'. The fourth system (measures 15-18) continues section 'B'. The score uses a 6/8 time signature and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

19 C Salterello

25 D Piva

32

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody **B**

C Quadernaria

D Saltarello

E Bassadanza

Melody

21

Musical score for measures 21-24. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music features a melody in the top staff and accompaniment in the lower staves. The piece concludes with a double bar line and repeat dots.

F Piva; Melody

25

Musical score for measures 25-30. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The middle and bottom staves are in bass clef with a key signature of one flat (Bb) and a 6/8 time signature. The music features a melody in the top staff and accompaniment in the lower staves. The piece concludes with a double bar line.

31

Musical score for measures 31-35. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music features a melody in the top staff and accompaniment in the lower staves. The piece concludes with a double bar line.

Tesara

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

arr. Monica Cellio

Drone: G/D

A Saltarello; Melody **B** Piva

9

17 **C** (4)

25 (4)

The musical score consists of three systems, each with three staves. The first system starts at measure 34 and includes a key signature change to one sharp (F#) indicated by a 'D' in a box. It features the titles 'Saltarello' and 'Piva' with a key signature change to two sharps (F# and C#) indicated by an 'E' in a box. The second system starts at measure 42 and includes a key signature change to two sharps (F# and C#) indicated by an 'F' in a box, followed by a '(4)' indicating a four-measure rest, and then a key signature change to one sharp (F#) indicated by a 'G' in a box, with the title 'Saltarello'. The third system starts at measure 50 and includes a key signature change to one sharp (F#) indicated by an 'H' in a box, followed by a '(4)' indicating a four-measure rest.

Verçepe

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

arr. Monica Cello

Play once through

Drone: D/A

A Saltarello; Melody

B Bassadanza

C Quadernaria **D** Saltarello

E Bassadanza **Saltarello**

F Quadernaria

Vita di Cholino

for a lord between 2 ladies

arr. Monica Cellio

One dance: 5 times through. Play: two dances. modified by V. Stephens from "La Vida de Culin"

C F C F C Dm

Melody

The musical score is written for piano and features three staves: a treble clef staff for the melody, a middle treble clef staff for the right hand accompaniment, and a bass clef staff for the left hand accompaniment. The key signature is one flat (F major/D minor) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 7. The second system, starting at measure 8, contains measures 8 through 14. Measure 14 includes first and second endings. The first ending consists of two measures, and the second ending consists of one measure. The piece concludes with a double bar line at the end of measure 14.

C G C G C Dm G C G C

1-4 5

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

A Quadernaria; Melody

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

Chapter 3

Dances from the Gresley Manuscript

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

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

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

The musical score is written for three staves in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. A drone accompaniment of G/D is indicated at the beginning of section A. The score is divided into five sections, each with a repeat sign and a double bar line at the end. Section A (measures 1-6) includes a first ending. Section B (measures 7-12) includes a first ending. Section C (measures 13-18) includes a first ending. Section D (measures 19-24) includes a first ending. Section E (measures 25-30) includes a first ending. Measure numbers 7, 13, and 19 are marked at the start of their respective sections.

Ly Bens Distonys

Gresley Manuscript, c. 1500

arr. Kathy Van Stone

ABBC or ABC

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

Repeat B for 'long' version

C G D C D G D C G

New Yer *for Three*

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone G/D

The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a drone chord of G/D. The first measure is marked with a box containing the letter 'A'. The melody consists of eighth and quarter notes. A repeat sign with a first ending bracket is placed over the final two measures of the first staff, which are marked with a box containing the letter 'B' and a '(2)' above it. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a measure marked with a box containing the letter 'C'. The melody continues with eighth and quarter notes. A repeat sign with a first ending bracket is placed over the final two measures of the second staff, which are marked with a box containing the letter 'D' and a '(3)' above it. Another repeat sign with a first ending bracket is placed over the final two measures of the second staff, which are marked with a box containing the letter 'E' and a '(3)' above it. The piece concludes with a double bar line.

Oringe

for Three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCC D E

Drone: F/C

The musical score is written on a single treble clef staff in 6/8 time with a key signature of one flat (Bb). It consists of five sections labeled A through E, each enclosed in a box. Section A (measures 1-8) begins with a drone chord of F/C. Section B (measures 9-16) starts with a repeat sign. Section C (measures 17-18) features a triplet of eighth notes. Section D (measures 19-22) also features a triplet of eighth notes. Section E (measures 23-26) concludes the piece with a repeat sign. The melody is a simple, folk-like tune.

Rawty

for Two

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

The musical score is written on three staves in 6/8 time with a key signature of one flat (Bb). The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It contains the first section, labeled 'A' in a box, with the instruction 'Drone F/C' written above it. The melody consists of eighth and quarter notes. The second staff starts at measure 8 and continues the melody. The third staff starts at measure 15 and contains the final section, labeled 'C' in a box. The piece concludes with a double bar line.

Roye

for Three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCCC DDD

Drone: F/C

The musical score is written on two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a melody with a drone accompaniment. The melody is divided into sections labeled A, B, C, and D. Section A is the first measure, B is the second measure, C is the third measure, and D is the fourth measure. The melody ends with a double bar line and repeat dots. The second staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It contains a melody with a drone accompaniment. The melody is divided into sections labeled C, D, and C. Section C is the first measure, D is the second measure, and C is the third measure. The melody ends with a double bar line and repeat dots. The number 7 is written above the first measure of the second staff.

Talbott

Gresley Manuscript, c. 1500

Drone: F/C

Intro? **A**

9 (3) **B** **C**

19

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.

Chords: G Am G Em D C G^{sus4} C G^{sus4} C G D Am D

Chords: G G Em Am D Am D A D Am D G

Chords: G C G Em D C G^{sus4} C G^{sus4} C G D Am D

Chords: G D C D G D^{sus4} G C D G G

Turkelone

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

A

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

B

Gm D G Gm D Gm D

C

Gm Dm B \flat F Gm D G

D

C C F C D

The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

A

B

Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

A

Dm A⁵ Dm C Dm A Gm A⁵ D

B

C

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

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

A

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

Chords for Section B: Gm, B \flat , F, Gm, B \flat , C, F, B \flat , Gm, Dm, F, C, D, Gm

Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score is written for four staves (treble and bass clefs) in G minor, 3/4 time. It is divided into two systems, each with four staves. The first system is labeled 'A' and the second 'B'. Chord symbols are provided above the staves.

System A:

- Staff 1: Gm, D, Cm, D, Gm, B \flat , B \flat

System B:

- Staff 1: Gm, D, Gm, C, F, B \flat , C, D^{sus4}, G

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Madam Sosilia's Alman

Joseph Casazza

AABB x2

Chords: G Am G D G Am D G D C G D G

Chords: G D Am G D C G C D A^{sus4} D

6

Chords: G D Am G D C G C D A^{sus4} D

10

Chords: G D Am C G D C G D G G

14

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

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

B
 F Gm Am Dm C Gm Dm Dm

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

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

15

E
Gm F C Gm C D G

20

Lorayne Alman

Pierre Phalese (1571)

A G Dm F G C Dm G C **B** G D

7 G D G D G C D G

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

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

B D G Dm C G G Dm C

G Am Am G C Dm C G C Dm C

1. 2.

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Chapter 5

16th Century Italian Dances

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

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

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

A few exceptions: Passo e Mezzo is written with doubled note values in cut time, so use a tempo of whole note = 100-110. There are also a few dances we have transcribed in 3/4 that are not *cascarda*, such as Contrapasso and Villanella. For these use a tempo approximately half that of the *cascarda*, about dotted half = 50-55. (However, just to be confusing, sometimes Villanella is played like a *cascarda*, so check with the dance master!)

Allegrezza d'Amore

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

A
C B \flat C Am G 1. 2. Am

B
G Am G Am G C G D G C

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

Alta Regina

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

A

C C F E \flat E \flat E \flat F C C

9 C C F B \flat B \flat F C F F

B

17 B \flat B \flat F F C Dm B \flat C F F

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

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

The musical score is written for three voices and a bass line in 3/4 time, key of G major. It is divided into three systems of four staves each. The first system (measures 1-8) is marked with a box 'A' and contains chord symbols G, C, G, and D. The second system (measures 9-16) is marked with a box 'B' and contains chord symbols G, C, G, D, G. The third system (measures 17-24) is marked with a box 'C' and contains chord symbols G, D, G, G, D, G. Each system begins with a repeat sign and ends with a fermata. The bass line is written in the bass clef, while the other three staves are in the treble clef.

Bizzarria d'Amore

Balletto for two couples in a diamond

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

arr. Dave Svoboda

AA BB CC x 6

The musical score is arranged in three systems, each with four staves (two treble and two bass). The key signature has one flat (Bb) and the time signature is common time (C).
System 1 (Measures 1-6): Section A. Chord markings: F, F, Gm, F, C, F, F, C, C.
System 2 (Measures 7-13): Section B. Chord markings: C, F, C, F, F, Gm, Am, Gm, Gm, F, Gm.
System 3 (Measures 14-20): Section C. Chord markings: Gm, C, C, F, Am, C, F, F.
 The score includes first and second endings for measures 10-11 and 18-19. Measure numbers 7 and 14 are indicated at the start of their respective systems.

La Caccia d'Amore

Questa dolce sirena

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

First system of musical notation (measures 1-5). The score is in 3/4 time with a key signature of one flat (B-flat). It features five staves: four treble clefs and one bass clef. Chord symbols are placed above the first staff: F, Gm, F, Bb, C, F, Gm, F, Bb, C, F, C, Dm.

Second system of musical notation (measures 6-10). The score continues with five staves. Chord symbols are placed above the first staff: A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F. Measure 6 is marked with a '6' and measure 8 with an '8'.

Third system of musical notation (measures 11-15). The score continues with five staves. Chord symbols are placed above the first staff: Bb, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D. Measure 11 is marked with an '11' and measure 13 with an '8'.

Candida Luna

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

A C G Em F C G F G C

B C G C F Dm C Dm Bb

17 C G Am G F G C

C Bb Am G F G C

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCC x 3

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

B C C C C Dm C Dm G A A

C C C Dm Em A Dm G A D D D D

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

A A Dm F C F Dm A Dm

13 A Dm F C F Dm A Dm

24 A G A Dm A G A

B F C F C Dm A Dm

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Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

A F C Dm A F C

7 G A^{sus4} D G A^{sus4} D G A^{sus4} D

B 13 F F C C Dm Dm A A F G C C

25 G A^{sus4} D D G A^{sus4} D D G A^{sus4} D D

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

F Gm F B \flat F Gm F Gm F

G D G F C F Gm F G F

14

G C Dm C F G C G C Dm C

21

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

29

Gm D G F Gm F Gm D Gm C

40

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

Il Conto Dell'Orco

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

(AABB)x2 Cx2 or 3

A C F C C F C C F G C

B C F C C F C C F G C Repeat AAB B!

C C F C C F C C F G C

Contrapasso Nuovo

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Kathy Van Stone

AAA BBB AA BBB (for Contrapasso in Due)

A

F C F B \flat C F C F

B

B \flat C F F F B \flat C

1-2 3

13

F F B \flat C F F B \flat

20

Cm Dm C F B \flat C Dm C F F

1-2 3

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A

D D G D A A D

9 D G D A D A D

B

17 G D A D G D A^{sus4} A D

Fiamma d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Katrina Hunt

AA B x 4

First system of musical notation (measures 1-11). The score is in 3/4 time and B-flat major. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: B \flat , C, F, B \flat , A, D, B \flat , C, F.

Second system of musical notation (measures 12-24). The score continues in 3/4 time and B-flat major. Chords are indicated above the staff: Gm, C, F, B \flat , C, F, B \flat , A, D.

Third system of musical notation (measures 25-36). The score continues in 3/4 time and B-flat major. Chords are indicated above the staff: B \flat , C, F, B \flat , C, F, B \flat , A, D. The system concludes with a double bar line.

Ballo del Fiore

Bransle de la Torche

Michael Praetorius, *Terpsichore*, 1612

Intro: A; one dance = (AB)x4

A

Dm C Dm A Dm C Am

B

Dm A D F Em Dm

A

F C Dm A D

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

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

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

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

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B

A

Chords: G, D, C

B

Chords: D^{sus4}, G, G, G, G, Am, G, Am, D

Rehearsal marks: 1-9, 10

C

Chords: Em, C, D, C, D, G, G, G

Rehearsal marks: 1-2, 3

To Bx2 C B

Chords: C, G, Em, F, G, C, D^{sus4}, G

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

A

13

B

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

A

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

11 **B**

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

23 **C**

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

1. 2. 1. 2.

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

A

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

B

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

C G C F F G C B \flat Dm C G C C

1-6. 7.

Passo e Mezzo

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

for Passo e Mezzo: 11 times through

for Dolce Amorofo Fuoco: 5 times through

for Ardente Sola: 7 times through

8 **Gm** **F**
Optional Descant

Melody

8 **Gm** **D**

14

Gm

20

F F Gm F Dm Gm

26

D D G Am D G G D G

Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

A

First system of musical notation (measures 1-8). The piece is in 3/4 time. The first staff is the treble clef, and the fourth staff is the bass clef. Chords are indicated above the staff: F, Dm, C, G, Am, Em.

Second system of musical notation (measures 9-16). The piece is in 3/4 time. The first staff is the treble clef, and the fourth staff is the bass clef. Chords are indicated above the staff: F, Dm, C, G, Am, C.

Third system of musical notation (measures 17-24). The piece is in 3/4 time. The first staff is the treble clef, and the fourth staff is the bass clef. Chords are indicated above the staff: F, Dm, C, G, Am, Em.

Fourth system of musical notation (measures 25-32). The piece is in 3/4 time. The first staff is the treble clef, and the fourth staff is the bass clef. Chords are indicated above the staff: F, Dm, C, G, Am, C.

B F Dm C G Am Em

41 F Dm C G Am C

49 F Dm G Em Am G Am C

57 F Dm G Em Am Dm C C

Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

arr. David Yardley

5 times through (6 for Spagnoletta Nuova)

A

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

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

20 Gm D Gm C B \flat Gm F Gm

C

30 D Gm D C D Gm D C D

39 Gm D C D Gm D C D G

The musical score is written for three staves (treble, alto, and bass clefs) in a 3/4 time signature. It consists of five systems of three staves each. The first system is marked with a boxed 'A' and contains measures 1-9. The second system is marked with a boxed 'B' and contains measures 10-19. The third system contains measures 20-29. The fourth system is marked with a boxed 'C' and contains measures 30-39. The fifth system contains measures 40-48. Chord progressions are indicated above the first staff of each system. Measure numbers 10, 20, 30, and 39 are placed at the beginning of their respective systems. The score concludes with a double bar line and repeat dots.

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Katrina Hunt

AABBCC x 7

A

Section A (Measures 1-5):

- Measure 1: Gm
- Measure 2: F
- Measure 3: B \flat
- Measure 4: F
- Measure 5: B \flat

B

Section B (Measures 6-10):

- Measure 6: F
- Measure 7: C
- Measure 8: D
- Measure 9: Gm
- Measure 10: D
- Measure 11: G⁵

C

Section C (Measures 12-16):

- Measure 12: F
- Measure 13: F
- Measure 14: Gm
- Measure 15: D
- Measure 16: G⁵

Villanella

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

A

G G Am G D C D G

B

9 G F F C F F G D G

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.

Jouissance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC

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

5 F B \flat C F Gm A D

B Dm Am Dm E A Am D E A

9

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

17 F B \flat C F Gm A D

Bransles Coupés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: A/D

② Air du branle **Pinagay**.

Drone: G/D

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

Drone: G/D

9

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

Drone: G/D

9

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

Drone: G/D

8

Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ Air du branle **Double**.

Drone: G/D



⑦ Air du branle **Simple**. (Single)

Drone: G/D



⑧ Air du branle **Gay**.

Drone: G/D



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

Drone: G/D



⑩ Air du branle de **Poictou**.

Drone: G/D



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

Drone: G/D



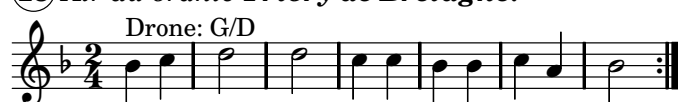
⑫ Air du **second** branle d' **Escosse**. (Scottish 2)

Drone: G/D



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

Drone: G/D



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

Drone: C/G



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Bransles Morguez

Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D

8

Detailed description: This block contains the musical notation for the 15th piece, 'Air du branle des Lavandieres'. It is written in a single system on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of G/D is indicated above the staff. The piece ends with a double bar line and repeat dots. A measure number '8' is placed at the beginning of the second line of music.

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

Drone: G/D

Detailed description: This block contains the musical notation for the 16th piece, 'Air du branle appelé des Pois'. It is written in a single system on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of G/D is indicated above the staff. The piece ends with a double bar line and repeat dots. A flat symbol (b) is placed above the second measure of the first line.

⑰ *Air du branle des Hermites.*

Drone: G/D

Detailed description: This block contains the musical notation for the 17th piece, 'Air du branle des Hermites'. It is written in a single system on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of G/D is indicated above the staff. The piece ends with a double bar line and repeat dots.

⑱ *Air du branle des Sabots.* (Clog)

Drone: C/G

Detailed description: This block contains the musical notation for the 18th piece, 'Air du branle des Sabots'. It is written in a single system on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of C/G is indicated above the staff. The piece ends with a double bar line and repeat dots. A 3/2 time signature change is indicated at the end of the piece.

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

Drone: G/D

9

17

Detailed description: This block contains the musical notation for the 19th piece, 'Air du branle des Chevaux'. It is written in two systems on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of G/D is indicated above the staff. The piece ends with a double bar line and repeat dots. Measure numbers '9' and '17' are placed at the beginning of the second and third lines of music, respectively. A sharp symbol (#) is placed above the second measure of the first line.

⑳ *Air du branle de l' Official.*

Drone: C/G

7

Detailed description: This block contains the musical notation for the 20th piece, 'Air du branle de l' Official'. It is written in two systems on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and eighth notes. A drone chord of C/G is indicated above the staff. The piece ends with a double bar line and repeat dots. A measure number '7' is placed at the beginning of the second line of music.

Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

A

B

C

7

13

19

Dm D Gm D Dm Cm G

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

Chord progression for the first system (measures 1-6): Gm C, Gm Gm, D Gm, Dm C, Gm Gm.

Chord progression for the second system (measures 7-13): D Gm, C, D C, C G, C F, C.

Chord progression for the third system (measures 14-20): Gm C, Gm D, Cm D, Gm D, Cm D, Gm.

Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571

Arr. Emma Badowski

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

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

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

Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

Chord symbols for the first system: C, G, C, F, G^{sus4}, C, C, B \flat

Chord symbols for the second system: Am, G, F, G, C, G^{sus4}, C

Bransle des Lavandieres

Washerwoman's Bransle

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

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

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

Chord progression: Gm D Gm Gm D Gm F F Gm D^{sus4} G

Chapter 7

Improvised Dances

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

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

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

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

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

Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

Musical score for section A, measures 1-8. It consists of four staves: Treble, Alto, Tenor, and Bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The music features a mix of eighth and quarter notes with some rests.

B

9

Musical score for section B, measures 9-16. It consists of four staves: Treble, Alto, Tenor, and Bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The music continues with eighth and quarter notes.

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The piece is divided into five systems, each representing a different section of the dance as indicated by the ABC notation above.

- Section A:** The first system, starting with a repeat sign and a first ending bracket labeled '1'. It contains 6 measures.
- Section B:** The second system, starting with a measure rest (7) and a second ending bracket labeled '2'. It contains 6 measures.
- Section C:** The third system, containing 8 measures.
- Section D:** The fourth system, starting with a repeat sign and a fermata over the final note. It contains 12 measures.
- Coda:** The fifth system, starting with the word 'Coda' above the first measure. It contains 4 measures and ends with a double bar line.

Saltarello la Regina

Anonymous (15th C. Italian)

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

Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



La Canarie

Michael Praetorius, *Terpsichore*, 1612

Chord progression: G C G D G G C G D G

Chord progression: G C G Am G D G G Em G C G D G

Chord progression: D G Am G D G D Em Bm C G D G

Chord progression: C G C G C G D D G C G D

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

8

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

6

G Dm C Dm C G C G Em F C G C **B**

11

G G C D G C

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 Bb F

25

Bb F Bb 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

A

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

B

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

11

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

Galliard

A Lieta Vita

Giovanni Giacomo Gastoldi (c. 1554 - 1609)

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

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

1. A lieta vita amor c'in vita

Fa la la la la la fa la la la.

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

Fa la la la la la fa la la la.

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

Fa la, &c.

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

Fa la, &c.

2. Hor lieta homai scacciando i guai

Fa la, &c.

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

Fa la, &c.

4. Ne fuggir giova ch'ogni ognun trova:

Fa la, &c.

Veloci ha l'ali e foco e strali.

Dunque s'adore un tal Signore.

Fa la, &c.

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battemant du tambour

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

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

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

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

Galliard

Can she excuse

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

arr. Steven Hendricks

Chord symbols for the first system: Gm, Bb, Bb, F, Gm, D, Dm, Gm, Cm, F, Bb, Eb, C, Gm, D

Chord symbols for the second system: G, Dm, Bb, Gm, D, Gm, C, F, Bb, Eb, D, Dm, Gm, Cm, F

Chord symbols for the third system: Bb, Cm, D, Eb, D, Bb, Bb, C

Chord symbols for the fourth system: C, D, D, G, C, D, G

Pavane

La dona

Tylman Susato, *Danserye*, 1551

Chord symbols for the first system (measures 1-7):

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

Chord symbols for the second system (measures 8-14):

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

Chord symbols for the third system (measures 15-21):

Dm Am Gm F Am Dm C F Em Am G C Gm C D⁵ A^{sus4} # 1. 2. #

Galliard

La dona

Tylman Susato, *Danserye*, 1551

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

Dm C F C F C Dm C F

Dm C Dm G Dm Am F Gm A # D

Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

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

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

B G Em F Dm E E C Dm G C

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

Galliard

Earl of Salisbury

William Byrd (c. 1540 - 1623)

arr. Steven Hendricks

A

B

11

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The Frog Galliard

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

arr. Steven Hendricks

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

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

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

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

Pavane

Mille ducas

Tylman Susato, *Danserye*, 1551

Chords: Dm C Am Dm B \flat Em Am Am C Dm Am Dm Gm Am Dm Am Dm B \flat Em Am

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

Chords: C Dm A⁵ Am B \flat G Am F G Am B \flat Dm F C Dm A^{sus4} D⁵

Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

Dm C Am Dm B \flat Em Am Am Em Dm F C Dm A D⁵

5 C Em Dm Dm C Dm A Dm C F C Dm A⁵

9 Am F B \flat G Am F G F G F C Dm A^{sus4} D⁵

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Monsieur's Almain

William Byrd

arr. Steven Hendricks

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

The first system of the musical score consists of five staves. The top staff is the treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the staff are the following chords: G, C, D, Am, G, Am, G, G, Am, G. The second staff is the alto clef. The third staff is the tenor clef. The fourth staff is the bass clef. The fifth staff is the bass clef. The music is in a 16th-century style with a mix of eighth and sixteenth notes.

The second system of the musical score consists of five staves. Above the first staff are the following chords: D, G, C, G, G, G, D, G. The system includes repeat signs (double bar lines with dots) in the first, second, and third staves. The music continues with similar rhythmic patterns and melodic lines.

The third system of the musical score consists of five staves. Above the first staff are the following chords: Am, E, A, G, C, D, G, C, D, D, G. The system includes repeat signs (double bar lines with dots) in the first, second, and third staves. The music concludes with a final cadence.

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Chord symbols for the first system:

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

Chord symbols for the second system:

D A D Em D G D^{sus4} D G C Dm C Am Bm Am E A

5

9

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

13

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

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

Musical notation system 1 (measures 1-4). Chords: G, G D Em D, G D Em D, C D G.

Musical notation system 2 (measures 5-8). Chords: G, G D Em D, G D Em D, C D G, G, G, C.

Musical notation system 3 (measures 9-12). Chords: C D G, G, C D G, G, G, C.

Musical notation system 4 (measures 13-16). Chords: C D G, G, C D G, G.

18

Chords: G, D, Em, D, G, Em, D, Em, C, D, G, G

22

Chords: G, Em, D, G, Em, D, Em, Am, D, G, G, G, C

26

Chords: A, D, G, G, G, C, C, D, G, G

30

Chords: Am, D, G, G, D, G, C, Am, D, G, G

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A

G G C D G G D G

B **C**

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

D

Am D G D G D G G

Chapter 8

English Country Dances

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

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

Adson's Saraband

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

Play 12 times through

Chord progression for the first system (measures 1-5): C, G, C, G, G, C, Am, C, Am, Em.

Chord progression for the second system (measures 6-11): F, G, C, G, C, G, C, G, C, G, G, C.

Chord progression for the third system (measures 12-16): Am, C, Am, Em, F, G, C, Dm, Am, C.

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

AA BB x 3

A

Musical notation for section A, measures 1-6. Chords: F, C, Dm, Bb, C, Bb, F.

B

Musical notation for section B, measures 7-12. Chords: Bb, Gm, F, C, Bb, Dm, Gm.

13

Musical notation for section C, measures 13-18. Chords: F, Gm, Am, Bb, C, F.

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

A

B

Black Nag

Longways for three couples

John Playford, *The Dancing Master*, 1670

arr. Jay Ter Louw

AA BB x 3

A

Am Em Am G Am G Am

B

Em Em Am Am

Em Em Am E Am Am

1. 2.

The musical score is arranged in three systems, each with four staves (two treble clefs and two bass clefs). The first system (labeled 'A') contains four measures of music with chord annotations: Am, Em, Am, G, Am, G, Am. The second system (labeled 'B') contains four measures with chord annotations: Em, Em, Am, Am. The third system contains four measures with chord annotations: Em, Em, Am, E, Am, Am. The final measure of the third system includes first and second endings, indicated by '1.' and '2.' above the staff. The piece concludes with a double bar line and repeat dots.

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A

B

11

Chestnut, or Dove's Figary

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

The musical score is arranged for four staves (treble and bass clefs). It consists of two systems of four staves each. The first system is labeled 'A' and the second system is labeled 'B'. The key signature is one sharp (F#) and the time signature is 4/4. The score includes guitar chords and repeat signs.

System A:

- Staff 1: Chords: Am, Dm Am, E, Am, E, Am, G, C, C, G
- Staff 2: Treble clef, 8va
- Staff 3: Treble clef, 8va
- Staff 4: Bass clef

System B:

- Staff 1: Chords: C, Am Dm, G, C, C, G, Am, Dm, E, A
- Staff 2: Treble clef, 8va
- Staff 3: Treble clef, 8va
- Staff 4: Bass clef

Chirping of the Nightingale

Round for as Many as Will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A

C F G C G C F C

B

5 C F C C C F C C

B

9 C F G C F C F C C G C C

Confess (his tune)

Two Lords and Four Ladies

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

A

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

B

Gm Dm Gm A Am Dm Am Gm F C F

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

The musical score is written for guitar and consists of three systems of four staves each. The first system (measures 1-6) is marked with a box 'A' and contains the following chords: Dm, A, Dm, Gm, Dm, Gm, Dm, Gm, A, Dm, A, Dm, Gm, Dm. The second system (measures 7-11) is marked with a box 'B' and contains: Gm, Dm, Gm, A, Am, Dm, Am, Gm, F, C, F. The third system (measures 12-15) contains: F, C^{sus4}, F, F, C, F, Gm, Dm, Gm, F, Dm, A, Dm, A, D. The key signature has one flat (B-flat), and the time signature is 6/4. The piece concludes with a double bar line and repeat dots.

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

A D Em D G Am D G G

B

10

Hit or Miss (Daphne)

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

The musical score is arranged in three systems, each with four staves (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The score includes the following chord annotations and structural markers:

- System 1 (Measures 1-8):** Chords: **A** (measures 1-2), **Dm** (measures 3-4), **A** (measure 5), **Dm** (measures 6-7), **F** (measure 8). A first ending bracket covers measures 9-10, and a second ending bracket covers measures 11-12.
- System 2 (Measures 13-20):** Chords: **Dm** (measures 13-14), **C** (measures 15-16), **Bb** (measures 17-18), **A** (measures 19-20). A third ending bracket covers measures 21-22.
- System 3 (Measures 23-30):** Chords: **F** (measures 23-24), **C** (measures 25-26), **Dm** (measures 27-28), **F** (measures 29-30), **Gm** (measures 31-32), **C** (measures 33-34), **Dm** (measures 35-36).

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It begins with a G major chord (G) and contains a melody of eighth notes. The second staff is also in treble clef with a key signature of one sharp and a 6/4 time signature, featuring a melody of eighth notes. The third staff is in treble clef with a key signature of one sharp and a 6/4 time signature, containing a bass line of eighth notes. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature, containing a bass line of eighth notes. A chord change to Am is indicated above the second measure of the top staff.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp and a 6/4 time signature, starting with a measure number '5' above the first note. It begins with a G major chord (G) and contains a melody of eighth notes. The second staff is also in treble clef with a key signature of one sharp and a 6/4 time signature, featuring a melody of eighth notes. The third staff is in treble clef with a key signature of one sharp and a 6/4 time signature, containing a bass line of eighth notes. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature, containing a bass line of eighth notes. A chord change to Am is indicated above the second measure of the top staff.

Dull Sir John

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

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

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

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

Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 3

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The first system (measures 1-6) is marked with a boxed 'A' and includes chords: Gm, D, Gm, F, C, F, F, C, Dm, F, Gm. The second system (measures 7-11) is marked with a boxed 'B' and includes chords: F, Bb, F, Dm, Bb. The third system (measures 12-16) includes chords: F, C, Dm, C, Dm, Gm, Dm, Gm, D, G. The score concludes with a double bar line and repeat dots.

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

A

Dm Am Dm F Dm Am C

B

Am Dm Am Dm Am Am

11 Dm Dm C Am Dm Am Dm

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB CC x 3

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

B

8 **C** D G D G D G D G D G A D D G

15 C G C G C G G D G G

Glory of the West

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

A

Dm C Am Dm C Am Dm

B

F F C Am C B \flat C

10

Am Dm Am Dm C Dm C Am Dm

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

A

Am G Am E

B

5 C G Am Em Am

Detailed description: The score is for a longways dance. It is in C major and 4/4 time. The first system, labeled 'A', contains four staves of music. The top staff has a treble clef and a common time signature. The second and third staves have a treble clef and an 8va marking. The bottom staff has a bass clef. Chords Am, G, Am, and E are written above the first four measures. The second system, labeled 'B', also contains four staves. The top staff has a treble clef and a common time signature. The second and third staves have a treble clef and an 8va marking. The bottom staff has a bass clef. Chords C, G, Am, Em, and Am are written above the first five measures. A measure rest '5' is placed at the beginning of the second system. Both systems end with repeat signs.

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

A

B

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Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Chord progression: G C G D G G D G

The first system consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with eighth and quarter notes. The second staff is a treble clef with a similar melody. The third staff is a treble clef with a bass line of quarter notes. The fourth staff is a bass clef with a bass line of quarter notes. Chord letters G, C, G, D, G, G, D, G are placed above the first staff.

Chord progression: G C G D G G C G D G

The second system consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with eighth and quarter notes. The second staff is a treble clef with a similar melody. The third staff is a treble clef with a bass line of quarter notes. The fourth staff is a bass clef with a bass line of quarter notes. Chord letters G, C, G, D, G, G, C, G, D, G are placed above the first staff.

Chord progression: G C G D G G C G D G

The third system consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with eighth and quarter notes. The second staff is a treble clef with a similar melody. The third staff is a treble clef with a bass line of quarter notes. The fourth staff is a bass clef with a bass line of quarter notes. Chord letters G, C, G, D, G, G, C, G, D, G are placed above the first staff.

Heart's Ease

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

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

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

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

A

B

A

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cello

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?,

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

A

Am G Am Em F G Am Em C G

6

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

11

Am G Am G Am G Am D Em G Am

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

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

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

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

A

Am Am Dm E Am E A Am

B

Dm E Am E A Am Am Dm C G

C G C G C G Am E Am E A

Maiden Lane

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABBCC x 3

A

Musical notation for section A, measures 1-4. Chords: G, G D G, G D G, G D G.

B

Musical notation for section B, measures 5-8. Chords: Am, Am E Am, Am, Dm E.

C

Musical notation for section C, measures 9-12. Chords: G, G, G D, G D G.

Mage on a Cree

Round for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

14 or 12 times through

The musical score is written in 6/4 time and consists of two systems of four staves each. The first system includes guitar chords: Gm, Gm, F, F, Gm, Bb, Gm, D, Gm. The second system includes guitar chords: Gm, F, F, Gm, C, D, G. The score is in the key of B-flat major (two flats) and features a variety of rhythmic patterns including dotted rhythms and eighth notes.

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

Chord symbols for the first system (measures 1-5): G, G, G, G, C, C.

Chord symbols for the second system (measures 6-10): D, G, D, G, G, G.

Chord symbols for the third system (measures 11-15): C, G, Em, G, C, D, G.

Chord symbols for the fourth system (measures 16-20): Am, D, C, Am, D, G, D, G, G.

Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains the first four measures of the piece, with chord markings G, C, G, C, G, C, G, and C above the notes. The second and third staves are in treble clef, and the fourth staff is in bass clef. All staves end with a double bar line and repeat dots.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains measures 5 through 8, with chord markings C, G, G, C, C, and C above the notes. The second and third staves are in treble clef, and the fourth staff is in bass clef. All staves end with a double bar line and repeat dots.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains measures 9 through 12, with chord markings Bb, Bb, G, C, G, C, G, and C above the notes. The second and third staves are in treble clef, and the fourth staff is in bass clef. All staves end with a double bar line and repeat dots.

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 4 = one progression

A

Dm Gm A Dm A^{sus4} D

B

F C F Gm A D

9

Alternate harmony parts

13

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score is arranged in a four-staff system. The top staff is in treble clef, and the bottom staff is in bass clef. The two middle staves are also in treble clef. The music is in 4/4 time. The score is divided into three systems, each containing four staves. The first system starts with a boxed 'A' and ends with a boxed 'B'. The second system starts with a '6' and ends with a '5'. The third system starts with an '11' and ends with a '10'. Chords are indicated by letters above the staff: G, Am, D, C, and Em. The piece concludes with a double bar line and repeat dots.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

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

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

9 times through (or sometimes 11 or 15)

Am Am Am Em Am Am Am Am

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

11 G Am Em G Am E Am Em G Am

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The time signature is 4/4. Chord symbols are placed above the first staff of each system.

System 1 (Measures 1-5): Chords: C, Am, Dm, G, C, Am, G, C, Am.

System 2 (Measures 6-10): Chords: G, Am, G, C, C, Am, G.

System 3 (Measures 11-15): Chords: C, F, G, Em, Am, G, C, F, G, C.

Parson's Farewell

for two couples facing

Bouree XXXII à 4

Michael Praetorius, *Terpsichore*, 1612

AABB x 3

The musical score is presented in three systems, each with four staves (treble and bass clefs). The first system (measures 1-5) is marked with a box 'A' and contains two first endings. The second system (measures 6-10) is marked with a box 'B'. The third system (measures 11-15) contains two second endings. Chord symbols are placed above the staves: Dm, C, Dm, B \flat , A, Dm, A, F in the first system; F, C in the second system; Dm, Gm, A, Gm, A, F, Gm, Dm, A, D in the third system.

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

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Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A Lavena

Dm A Dm Dm A Dm A Gm

5 Gm Dm C Dm Gm Dm A D

B Picking of Sticks - Note Key Change!

G G F F G

13 G F F G

Rufty Tufty

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABCC x 3

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

1. 2.

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

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

Saint Martins

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Am Am G C G C D E Em G

F Am E A Am A Em Am Em

6

C G C G F Em Dm Am E A A

12

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)

A Dm Dm Am G G **B** Dm

6 Dm Dm Dm G Dm C Dm Em Dm Em Dm

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

A G C C Dm G C C

B C G G D G

C G F G F C D G G

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Musical notation for the first system (measures 1-6). The piece is in 4/4 time with a key signature of one flat (Bb). The first system consists of four staves (Treble, Alto, Tenor, Bass). Chord symbols are placed above the notes: Dm, C, Dm, Dm, Dm, C.

Musical notation for the second system (measures 7-11). The piece is in 4/4 time with a key signature of one flat (Bb). The second system consists of four staves (Treble, Alto, Tenor, Bass). Chord symbols are placed above the notes: Dm, Dm, F, C, Dm.

Musical notation for the third system (measures 12-16). The piece is in 4/4 time with a key signature of one flat (Bb). The third system consists of four staves (Treble, Alto, Tenor, Bass). Chord symbols are placed above the notes: F, C, F, C, Dm, C, Dm.

Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

The musical score is written in G major (one sharp) and 6/4 time. It consists of three systems of four staves each. The first system (measures 1-6) has guitar chords: G, D, G, D, G, D, G, D, G, G, C, G, D, G, D, G, F, G, D, G. The second system (measures 7-13) has guitar chords: D, Em, Am, D, G, D, G, D, G, D, G, G, G, C, G, D, G, D, G. The third system (measures 14-19) has guitar chords: F, G, D, G, G, D, G, D, G, F, G, D, G, D, Em, Am, D, G. The score includes a treble clef with a sharp sign, a bass clef with a sharp sign, and a common time signature 'C'.

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Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

A Gm Dm Gm D^{sus4} B \flat Dm

6 B \flat Gm Dm Gm **B** Dm

11 Gm B \flat Dm B \flat D^{sus4} Dm Gm (3)

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

A

6

B

11

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

A

Section A (Measures 1-4):

- Staff 1 (Treble): C, C, G, C, G, C, G
- Staff 2 (Alto):
- Staff 3 (Tenor):
- Staff 4 (Bass):

B

Section B (Measures 5-8):

- Staff 1 (Treble): Dm, G, C, C, G
- Staff 2 (Alto):
- Staff 3 (Tenor):
- Staff 4 (Bass):

C

Section C (Measures 9-12):

- Staff 1 (Treble): Dm, G, C, C, F, G, C
- Staff 2 (Alto):
- Staff 3 (Tenor):
- Staff 4 (Bass):

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