Pennsic War XLIV

The Pennsic Pile

Edited by

Margaret Raynsford
Aaron Drummond

Contact: pile@thedancingmaster.net

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Note from the Editors

Welcome to Pennsic 44! 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 28 through Saturday, August 1 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:

Saturday, August 1, 9am–11am: Children's Ball
Sunday August 2, 8 pm: Beginners' Ball *in the Great Hall*
Monday, August 3, 9 pm: Southern Elegance
Tuesday, August 4, 9PM: Northern Revelry
Wednesday, August 5, 9 pm: Fête of Fortune
Thursday, August 6, 12 pm: English Ball

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

Changes for this year's edition include music for more basses dances, new music for Petite Rose, more music for improvised dances, several period arrangements of bransles, and corrections for a variety of errors.

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
20th of June, A.S. L

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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.

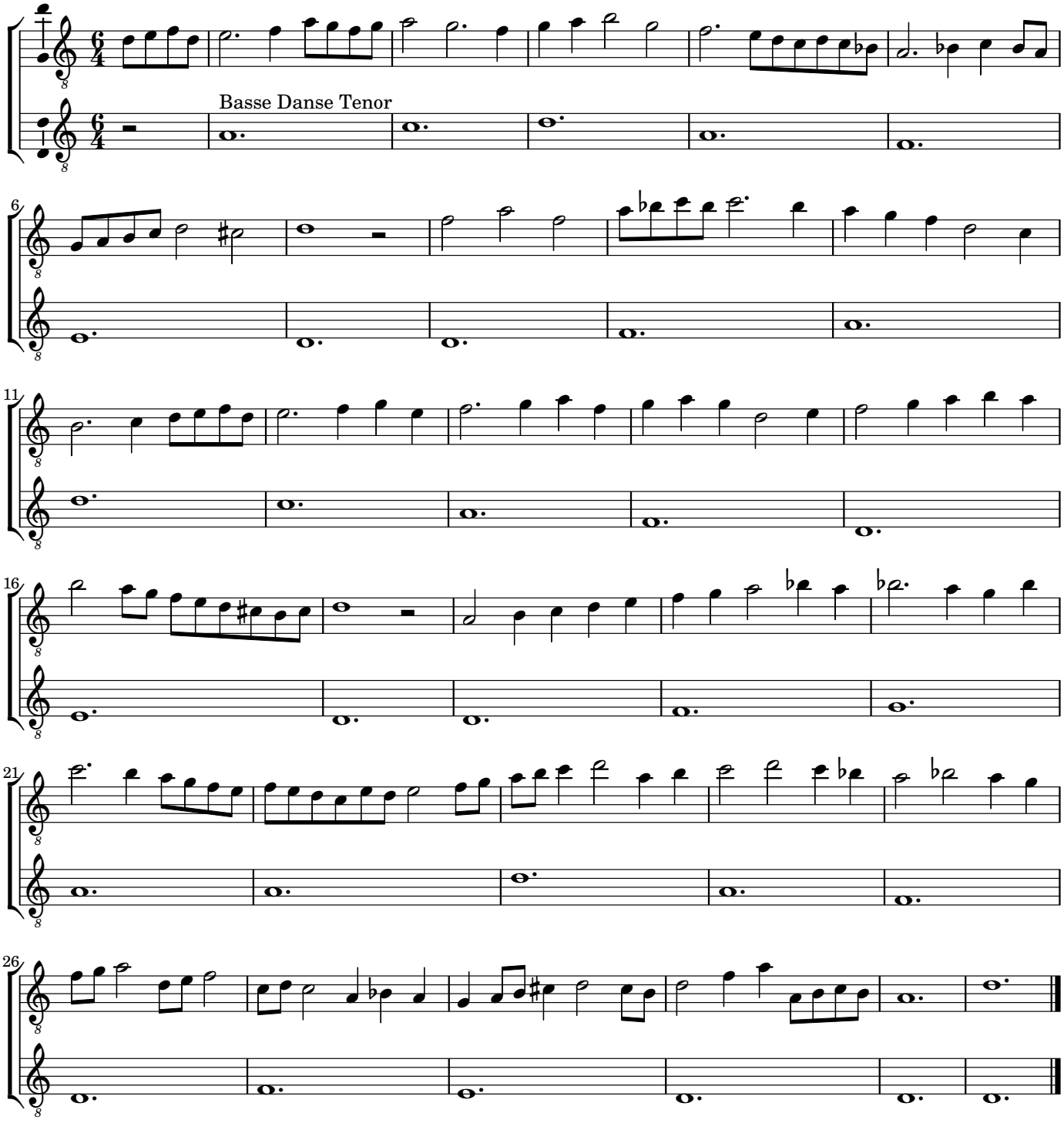
In the Pennsic Pile, the tenor / cantus firmus is marked for each dance. Be sure that this is the most prominent line as the dancers are dancing to it rather than the improvised melody. The exception is Danse de Cleves: in this dance the given melody appears in the source, so emphasize this line as well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

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

Alenchon

Brussells MS #21, arr. Russell Almond

Basse Danse Tenor



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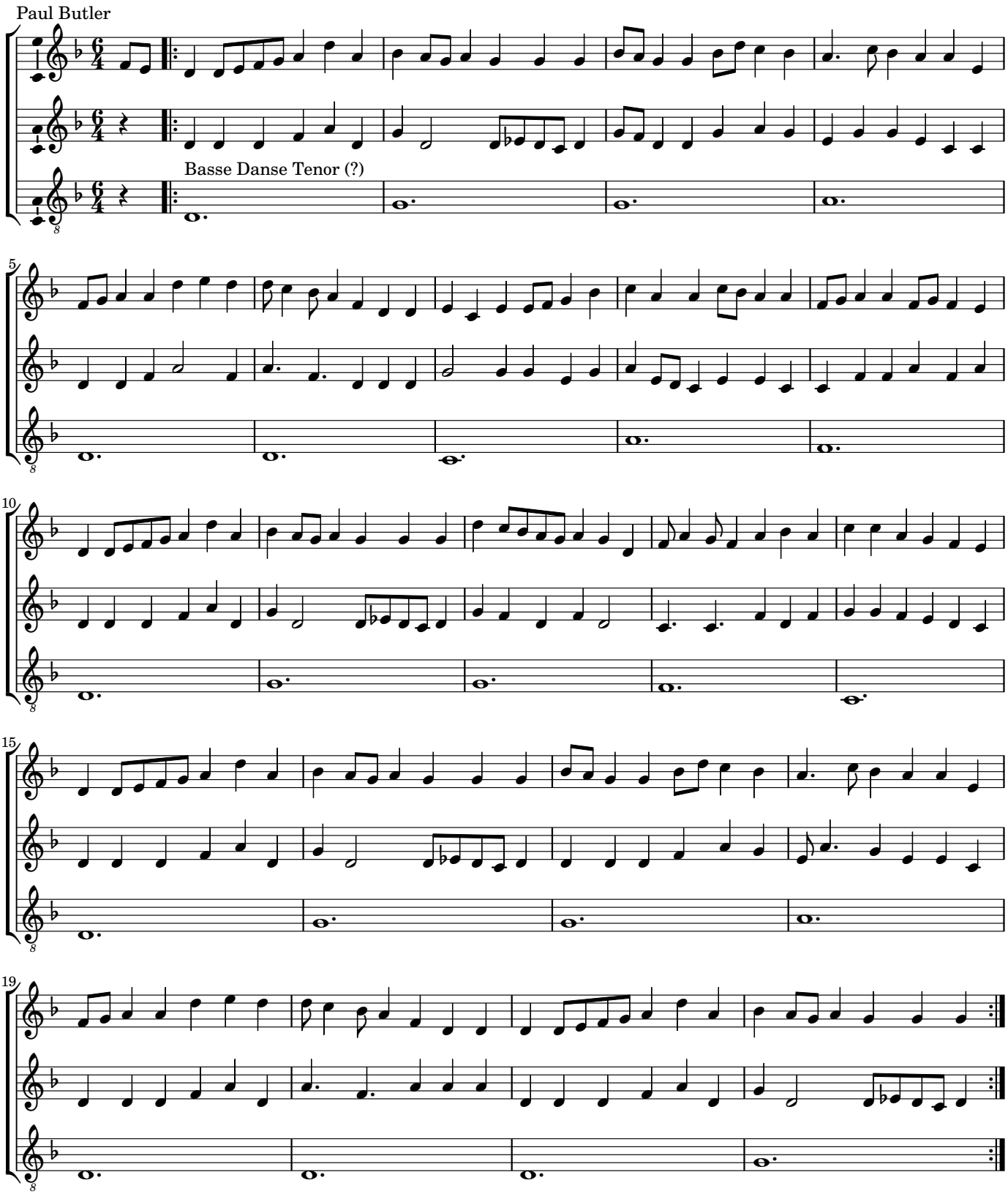
La Allemande

Paul Butler

Basse Danse Tenor (?)



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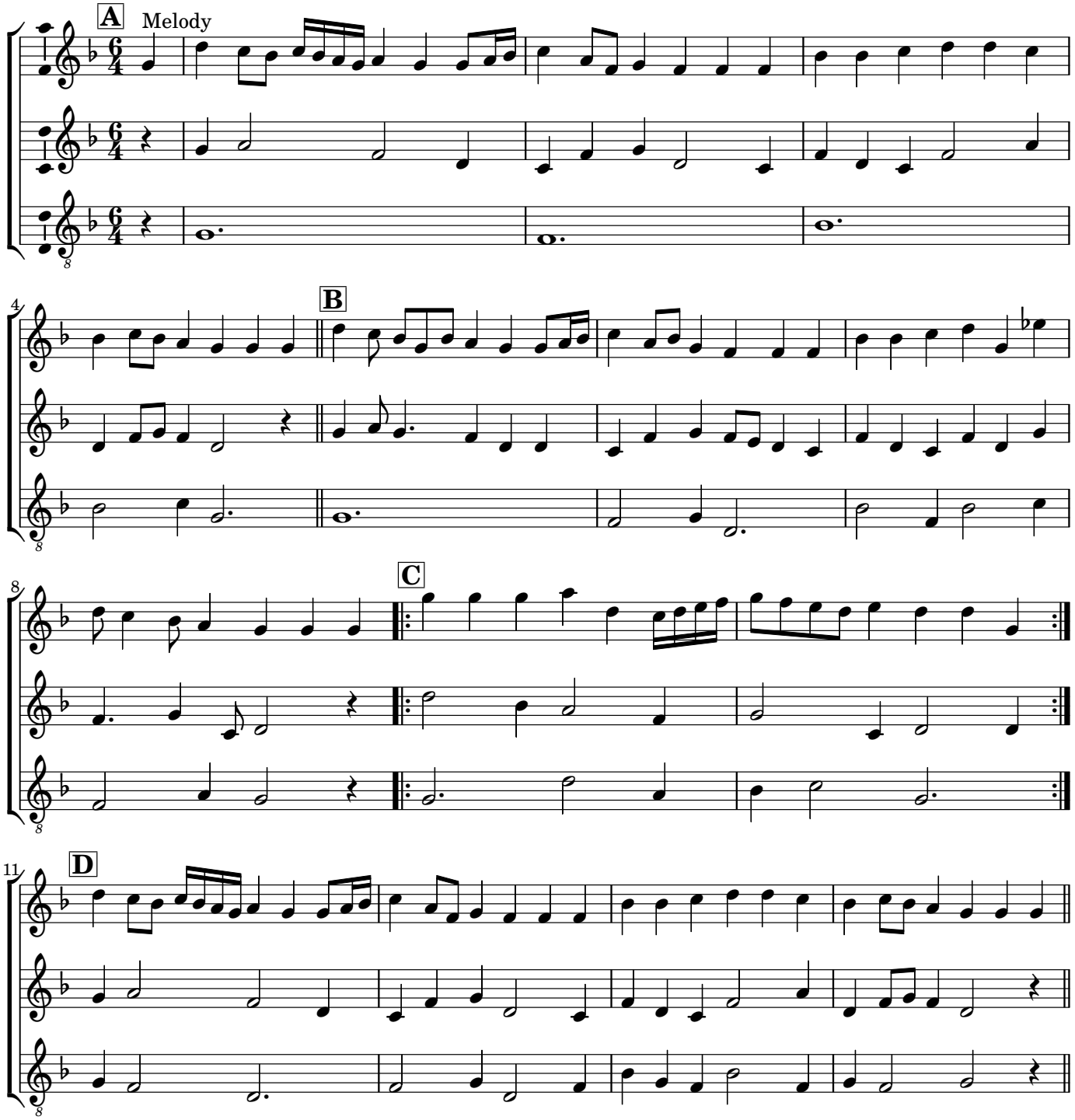
Danse de Cleves

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



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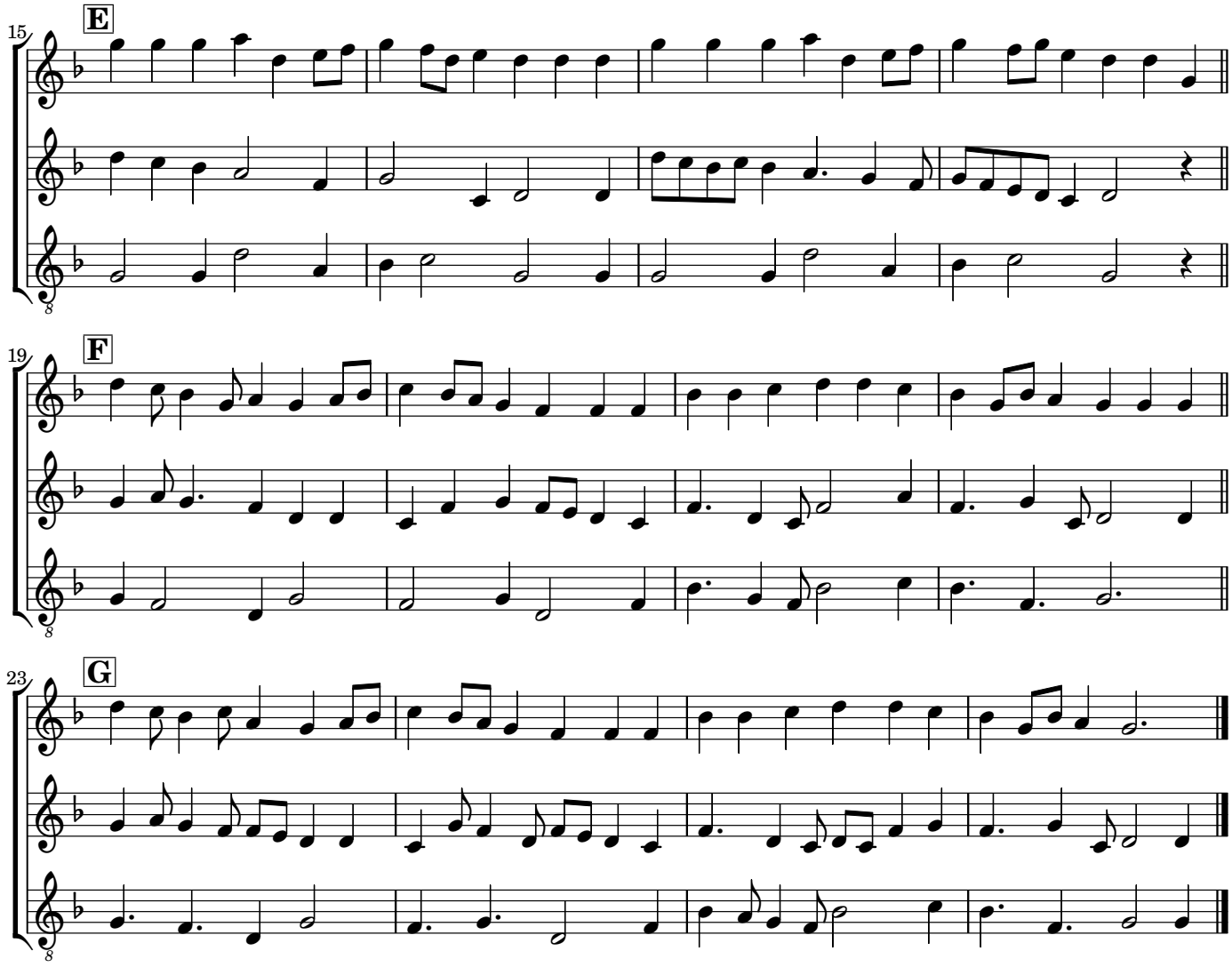

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Amours

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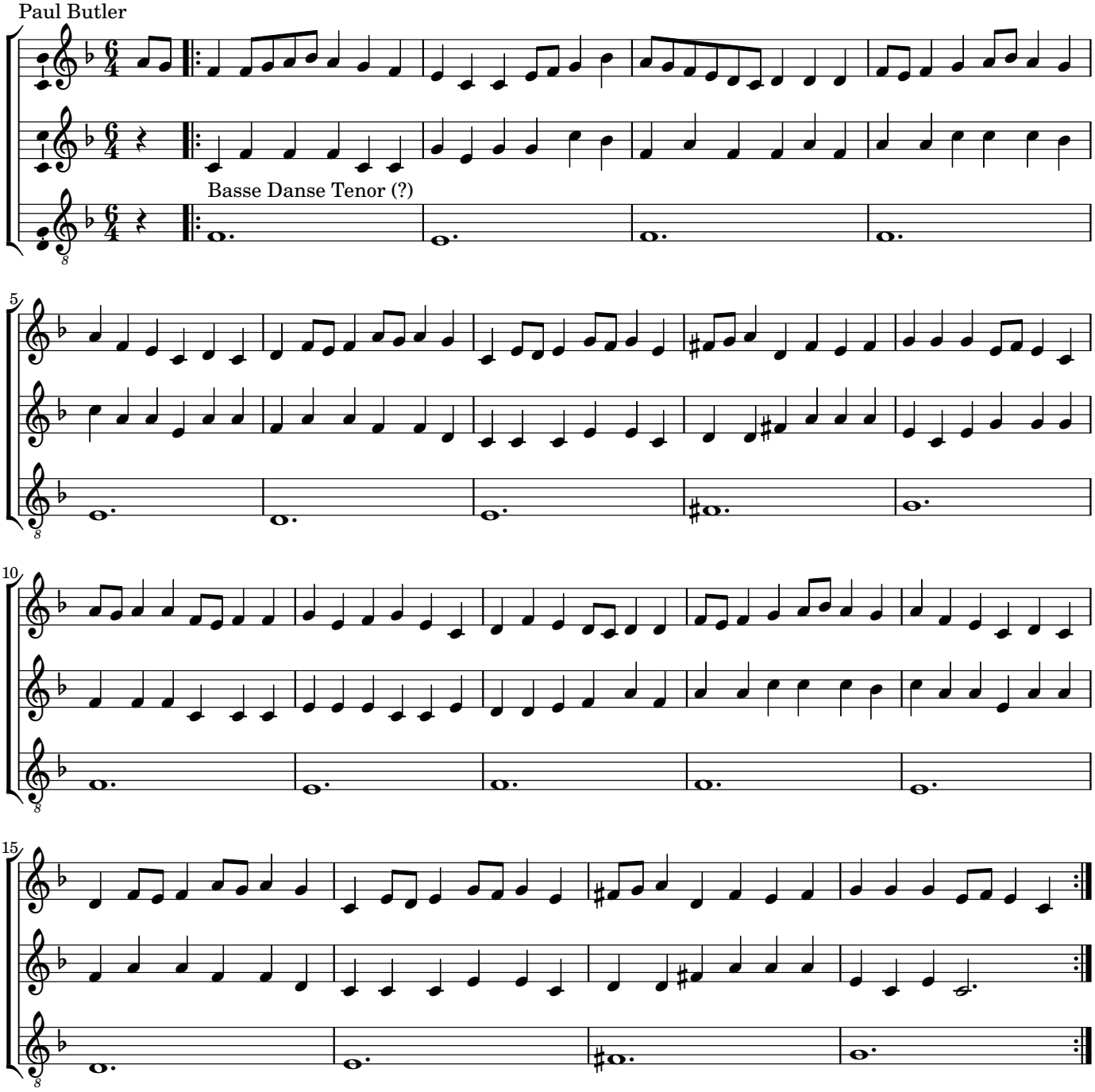
Basse Danse Tenor (?)



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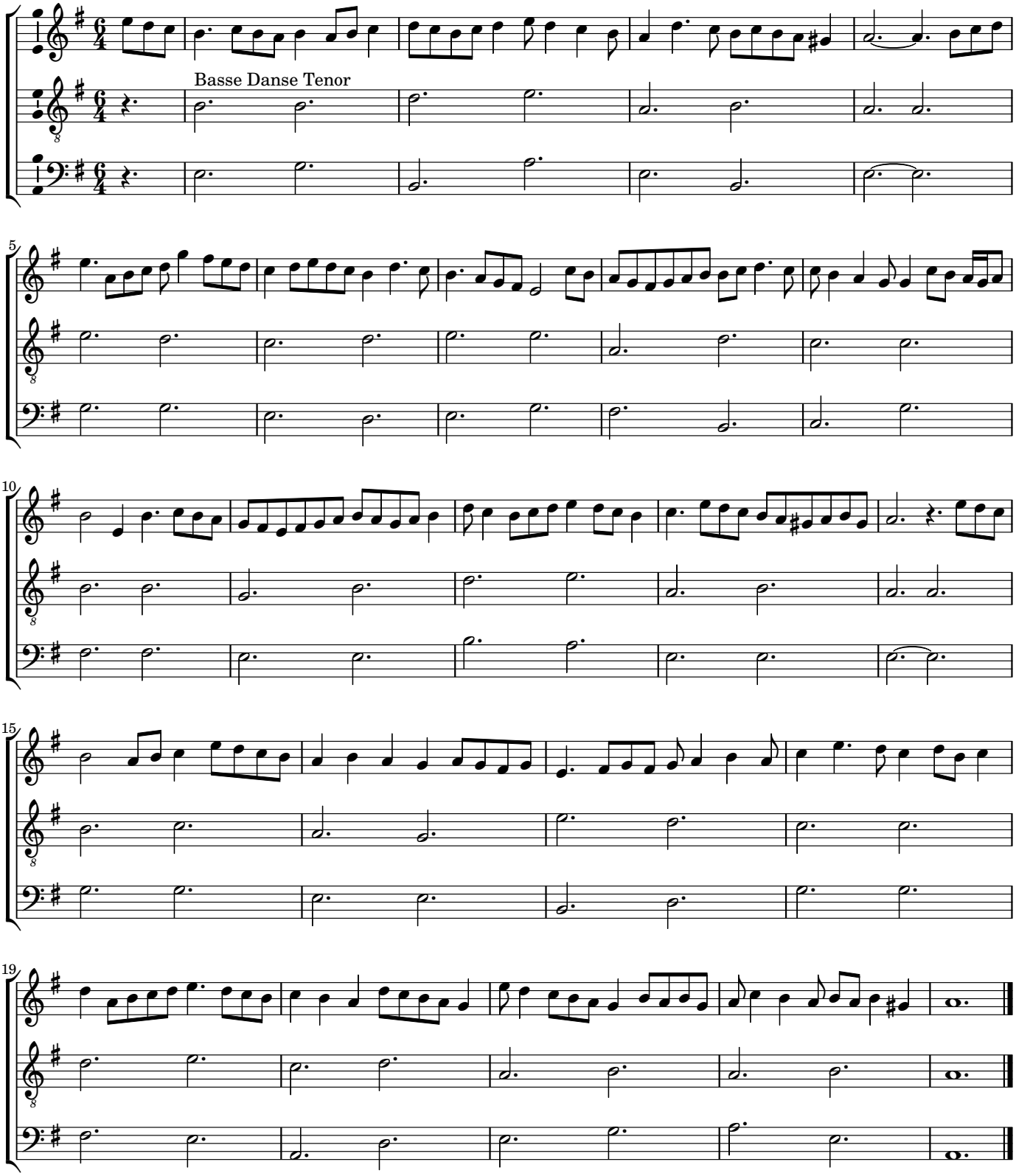
Cupido

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



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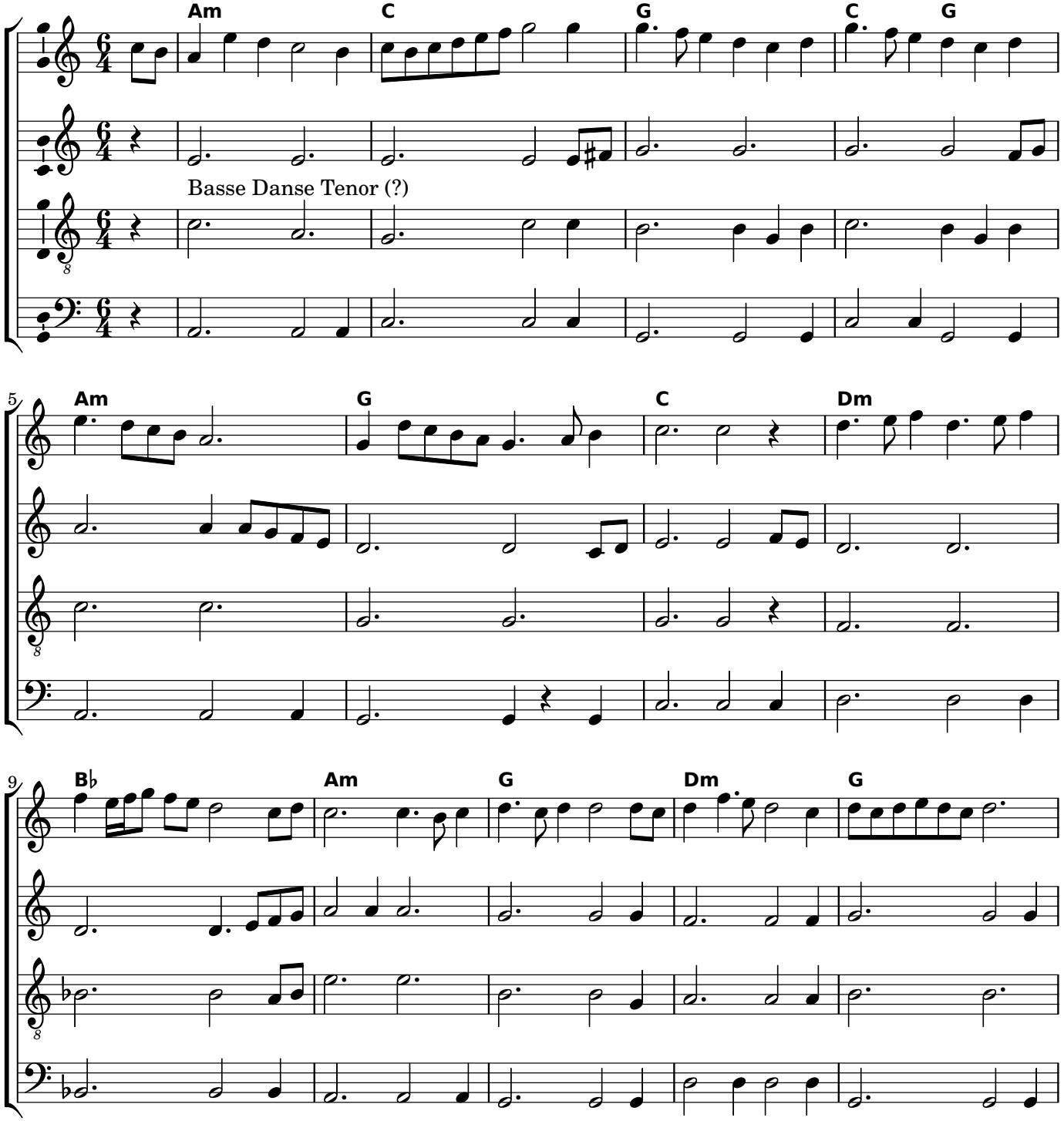
Lauro

Paul Butler

Two times through



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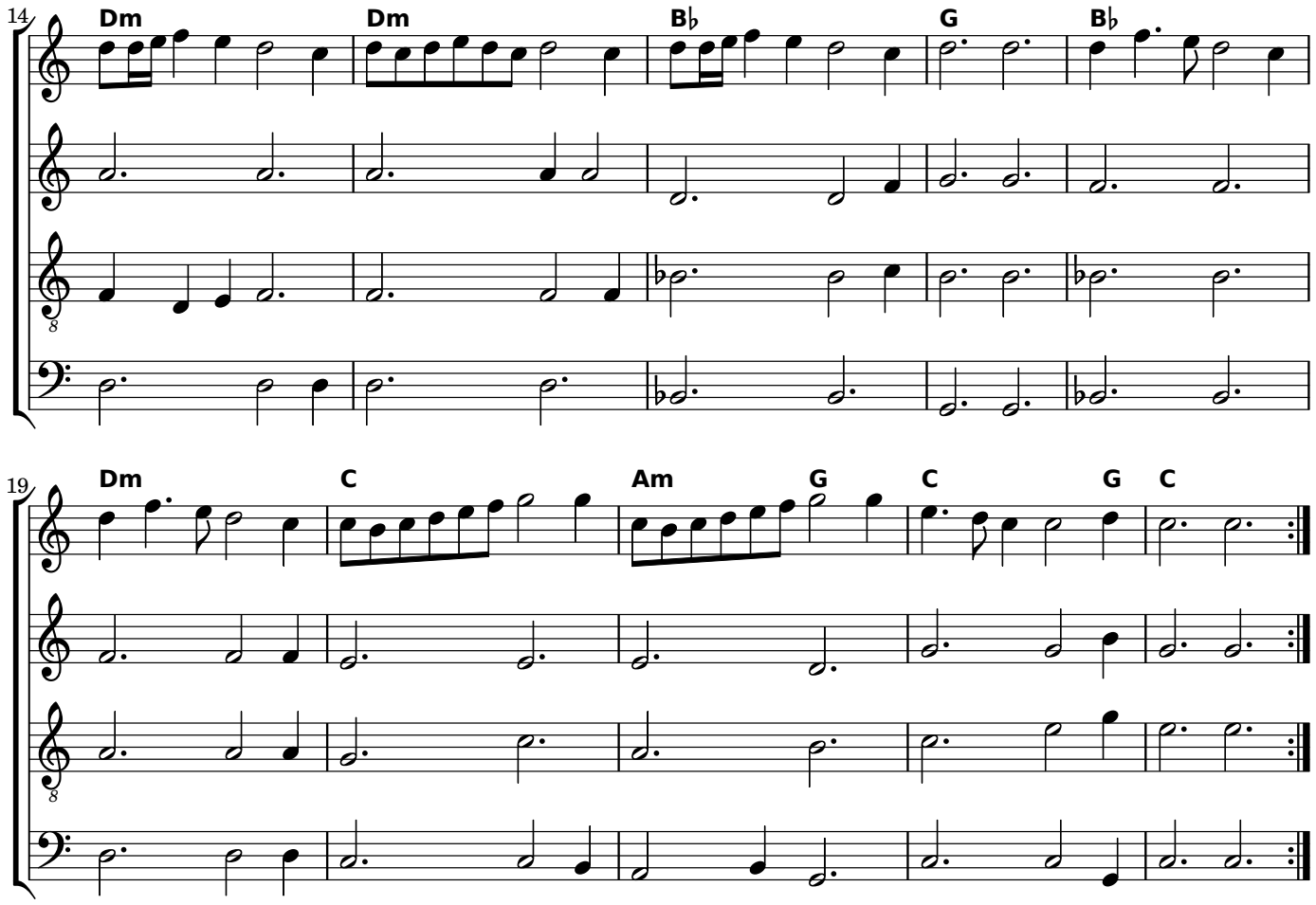

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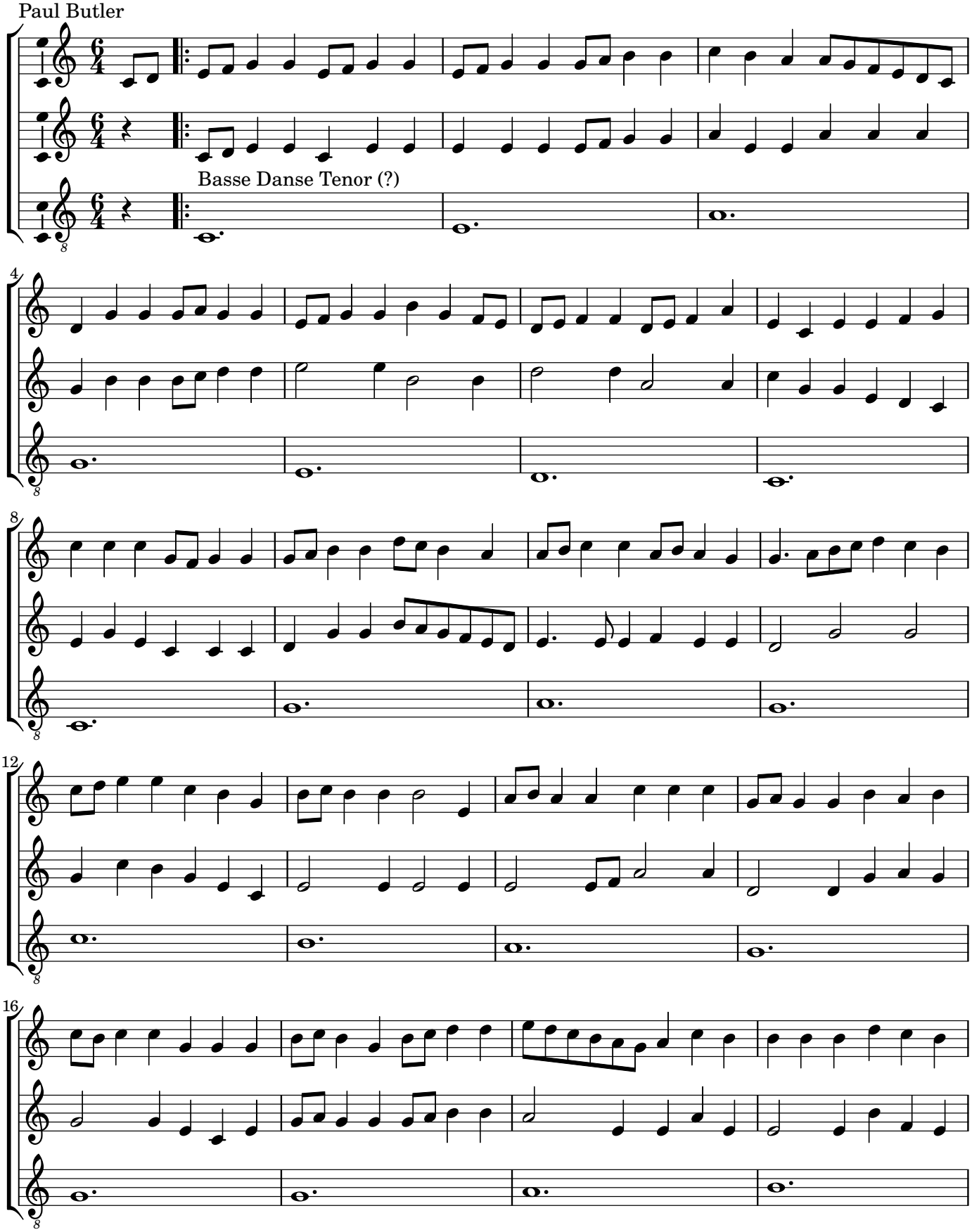
Le Petit Rouen

Paul Butler



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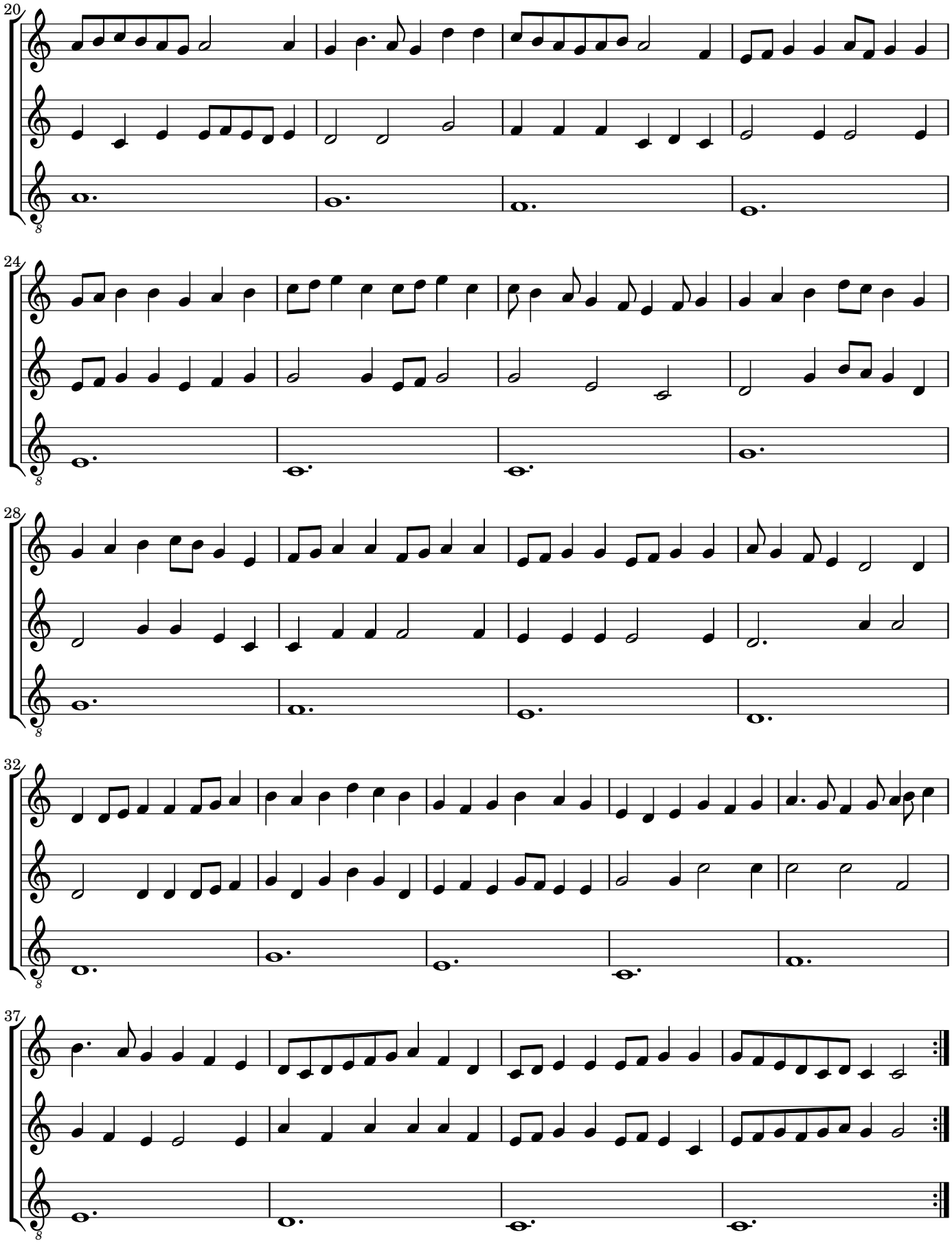

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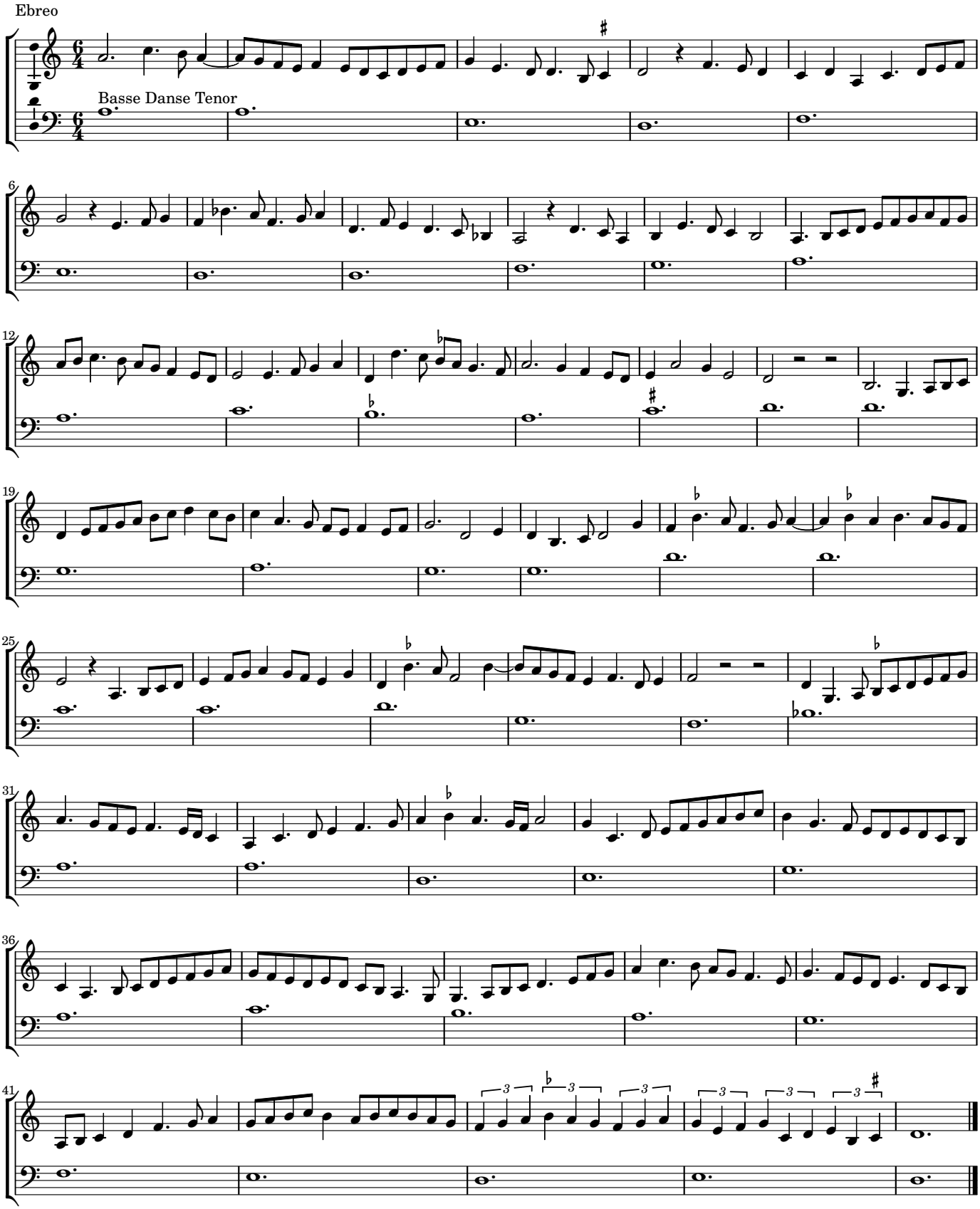
Falla con misuras (La Spagna)

Ebreo

Basse Danse Tenor



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

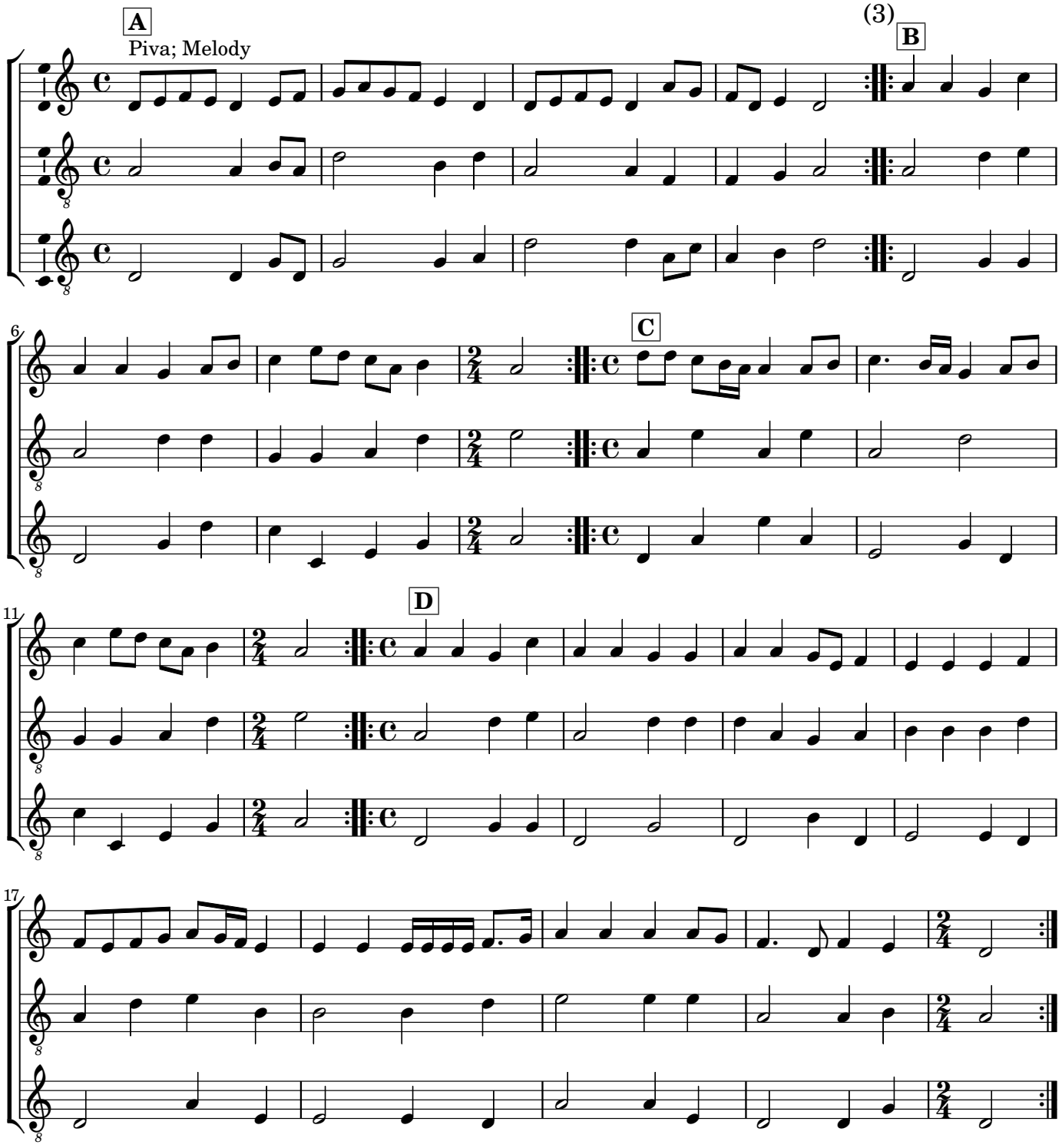
As a rough guide for tempo, keeping a constant tempo of approximately quarter note = 120 (or dotted quarter = 120 for 6/8 piva sections) regardless of the various tempi should work for many of the dances.

(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



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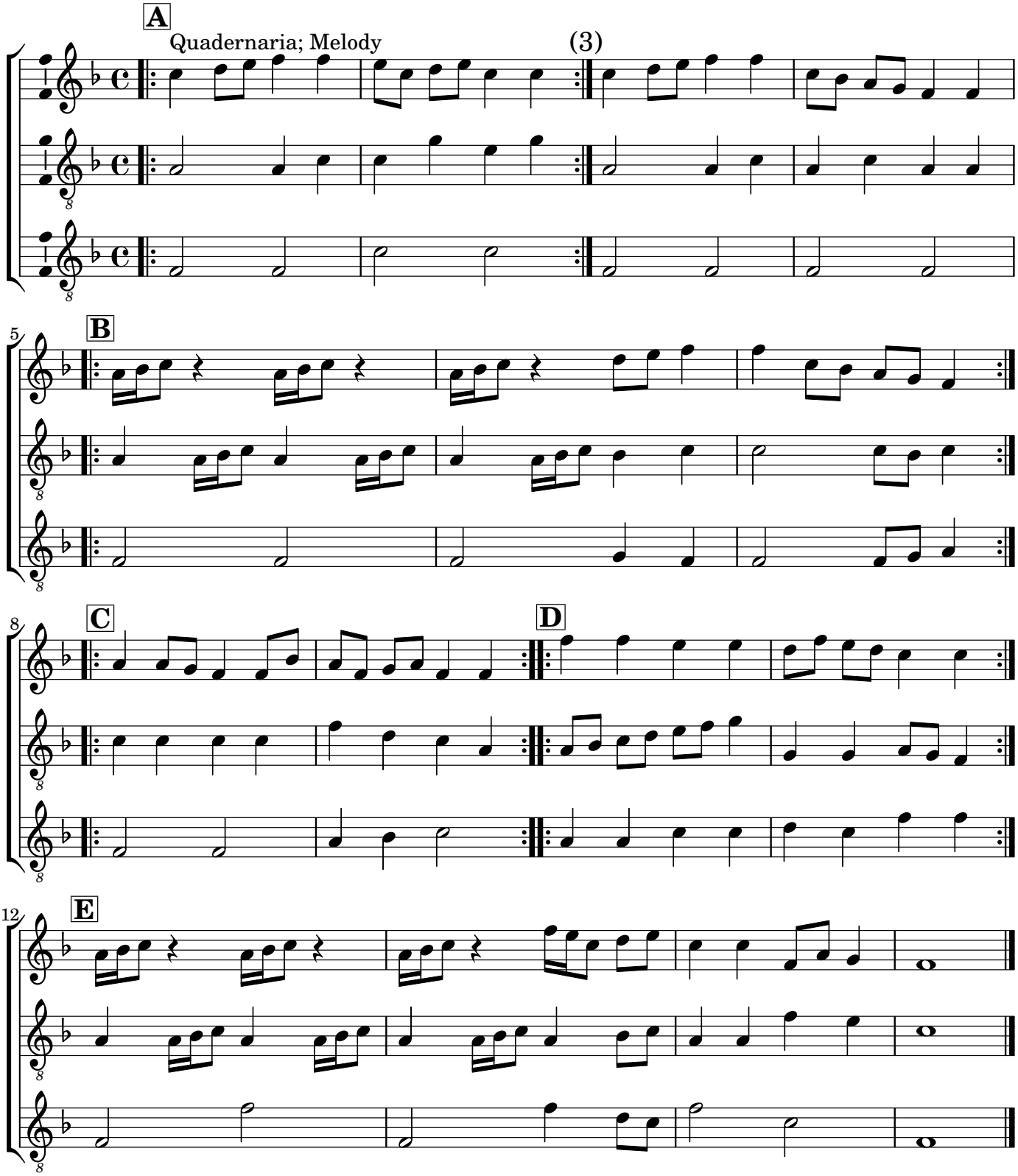
Anello

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

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



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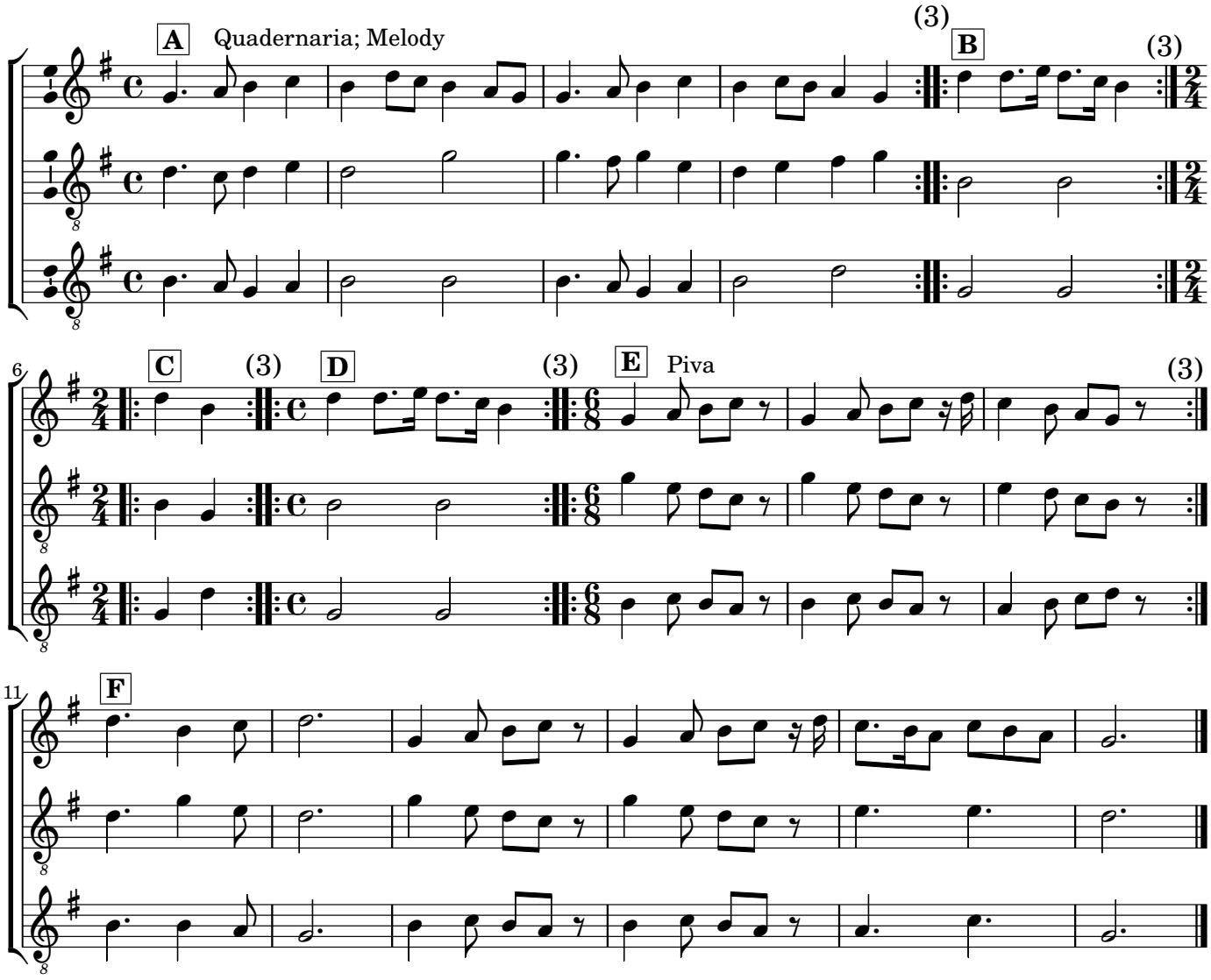
Belfiore

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



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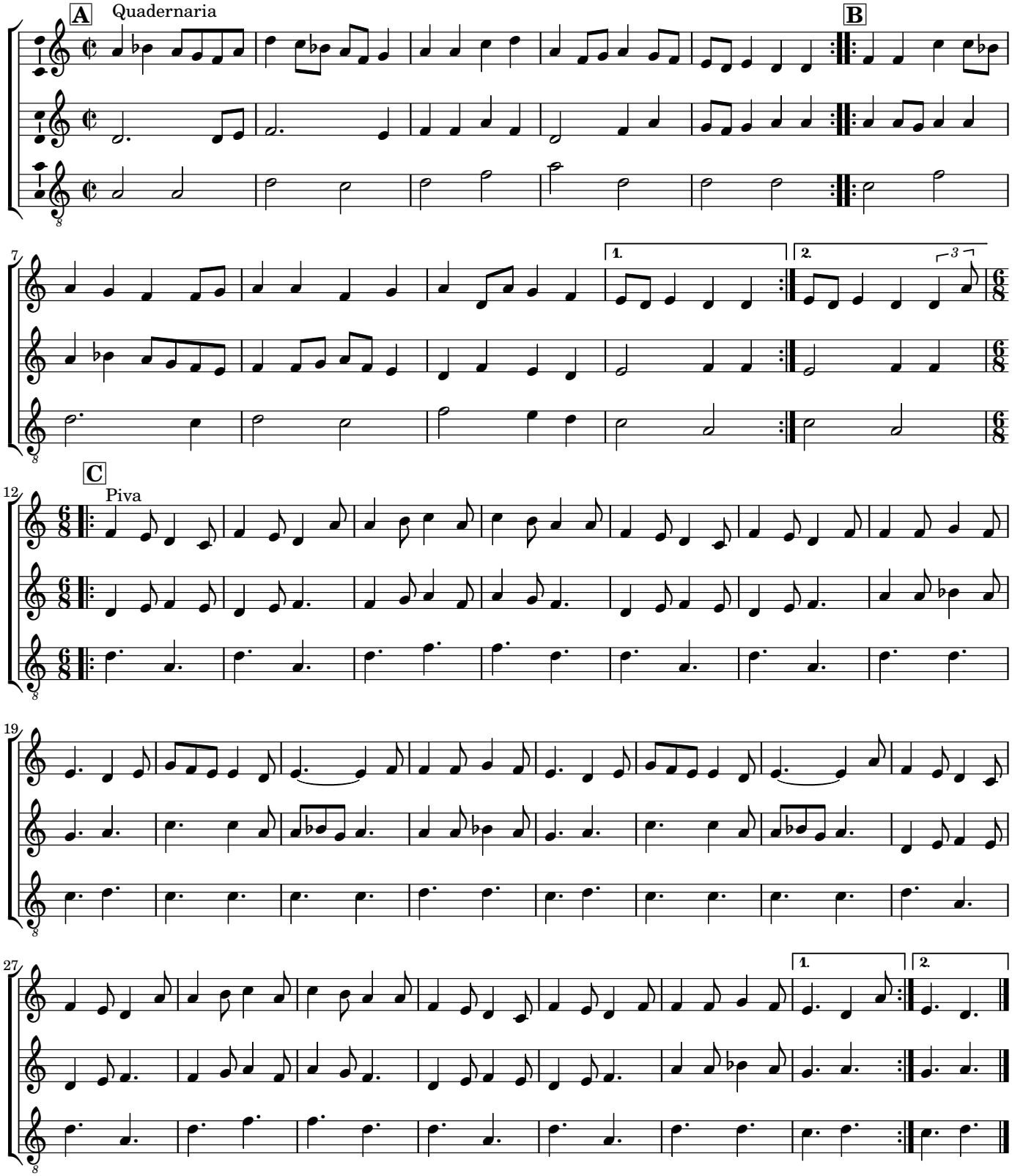
Chirintana

T'Andernaken / Laet Ons Mit Hartzen

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

AABB; repeat C until done
Drone: D/A



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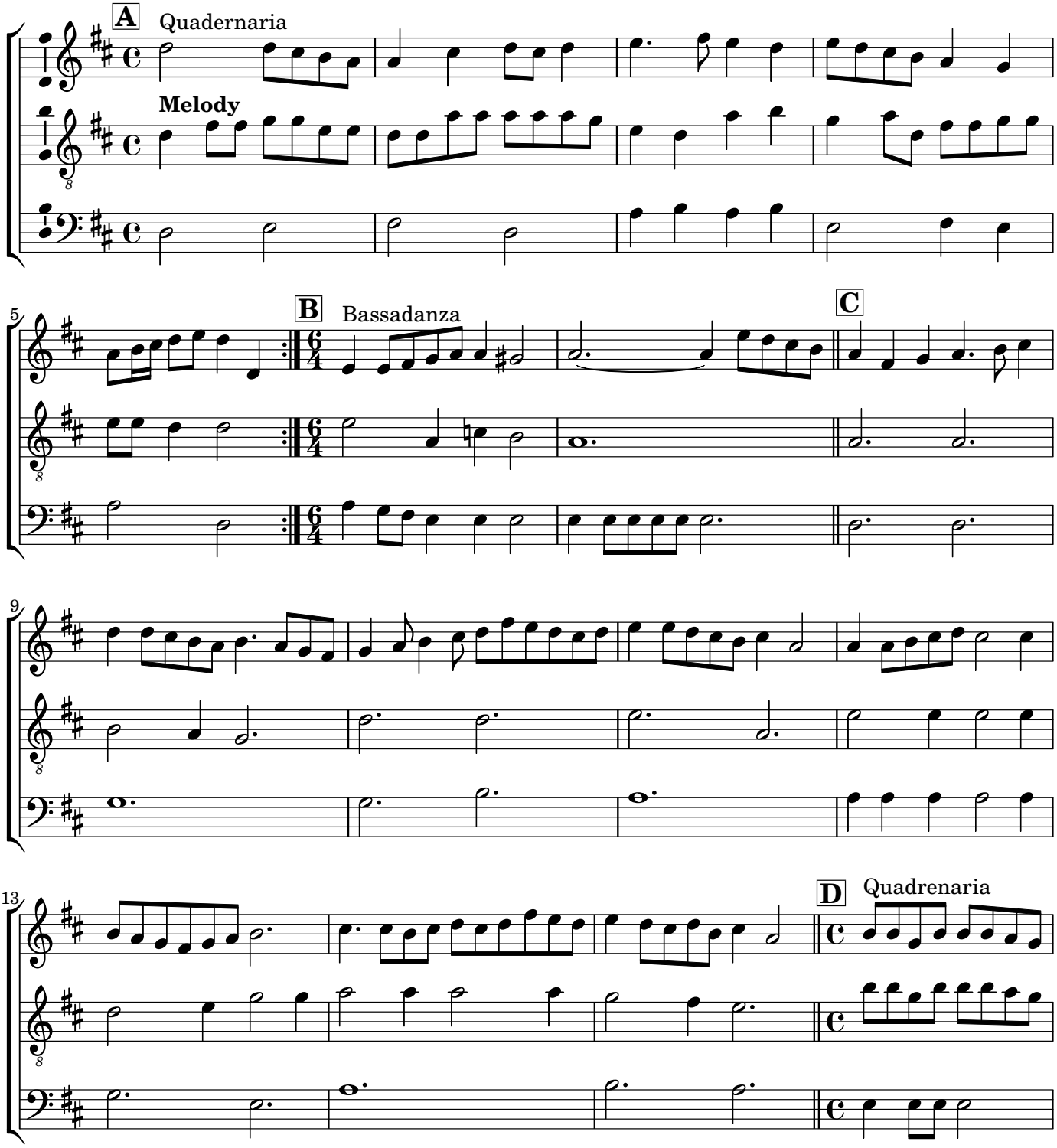
Figlia di Guielmina

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

AABCDE x 2
Drone: D/A



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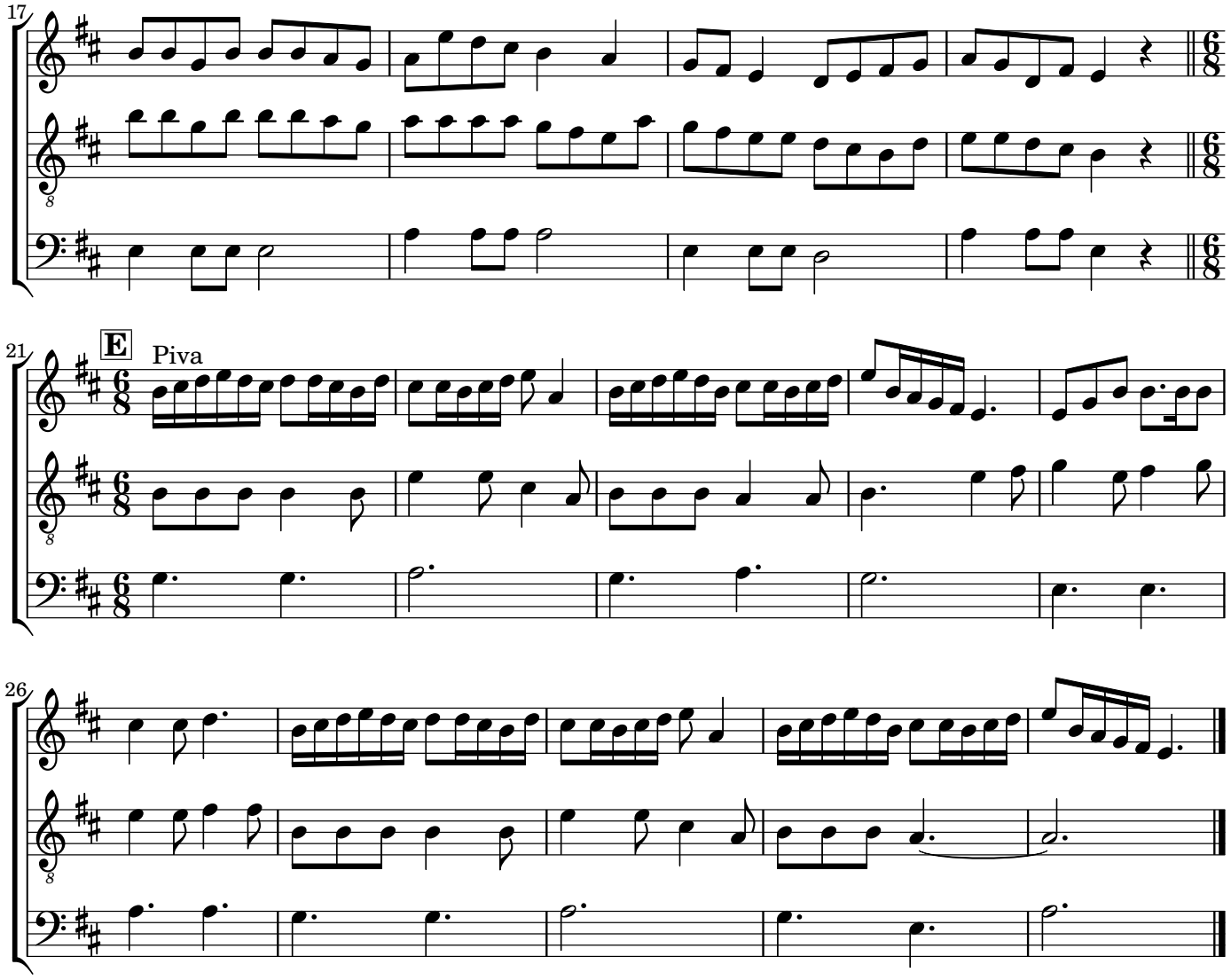

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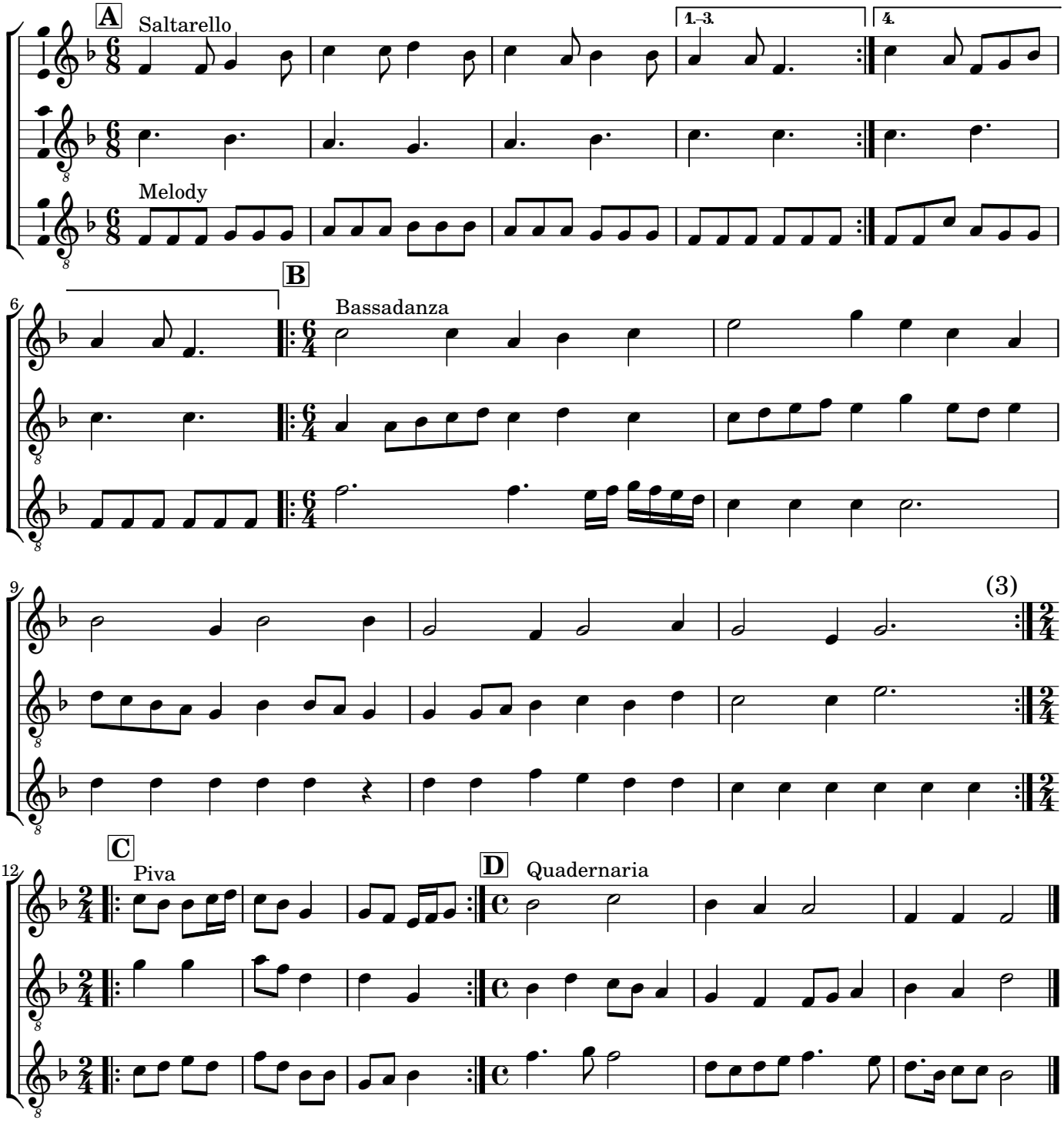
Colonesse

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

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



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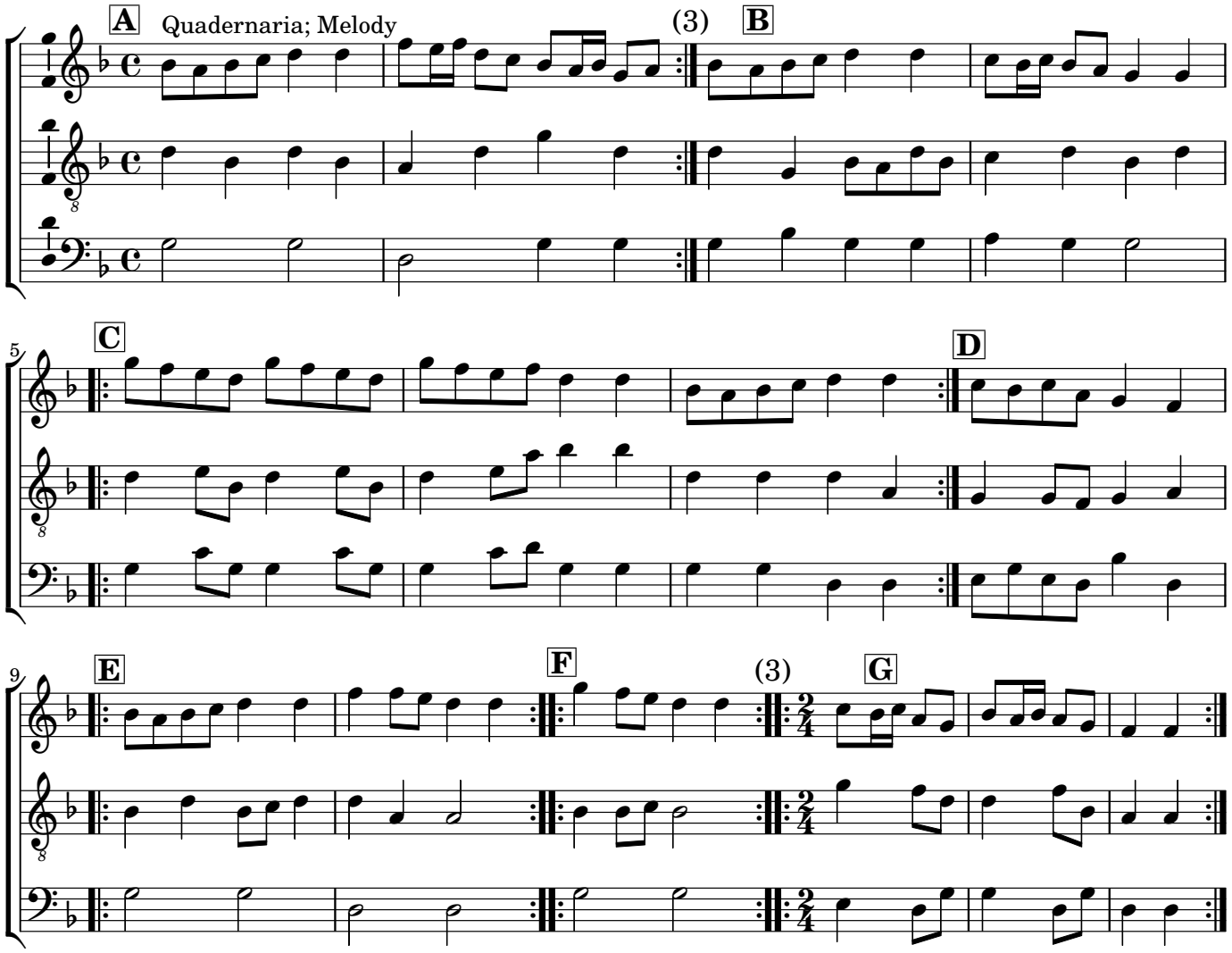
Gelosia

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



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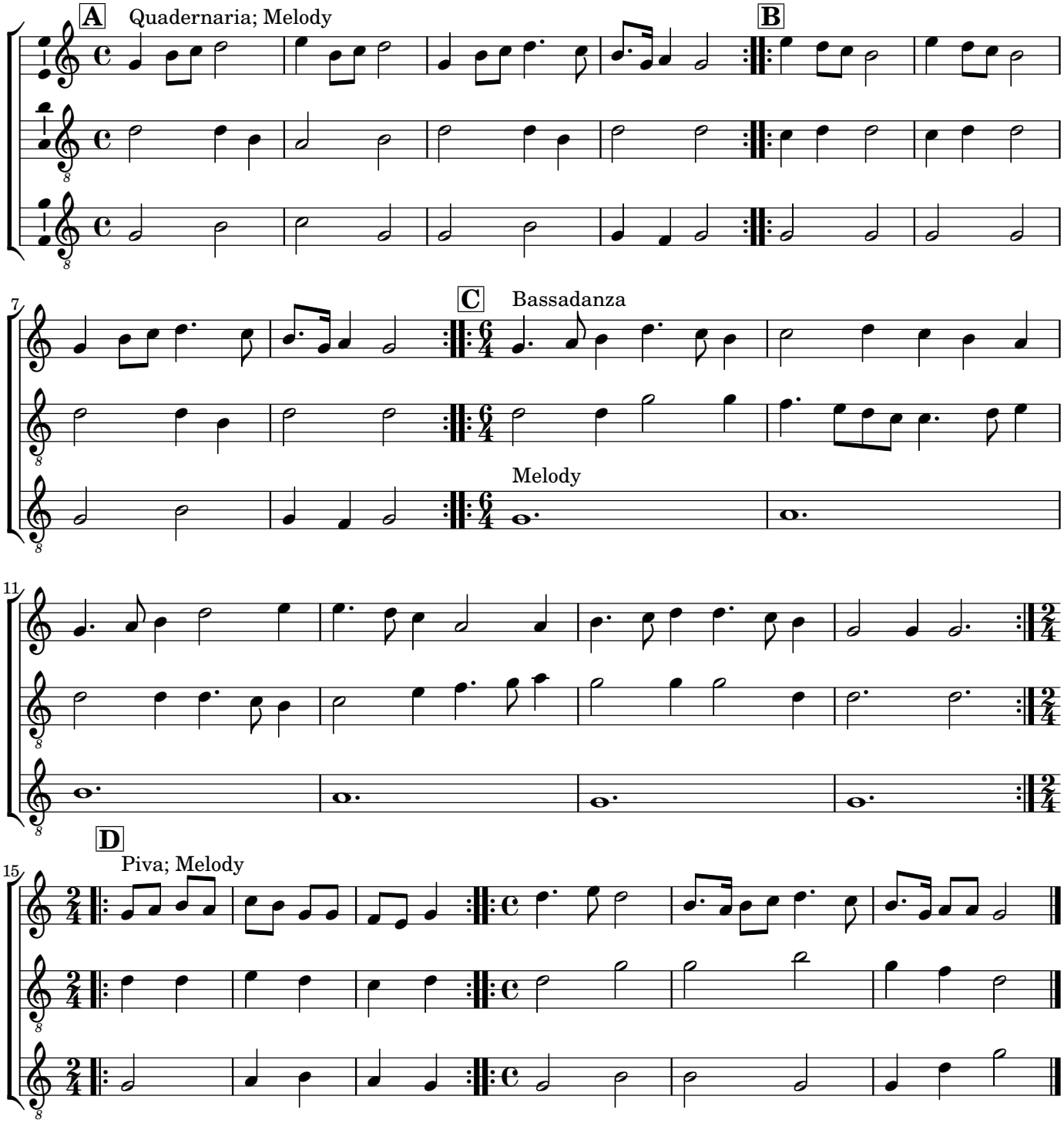
Gratiosa

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

Drone: G/D



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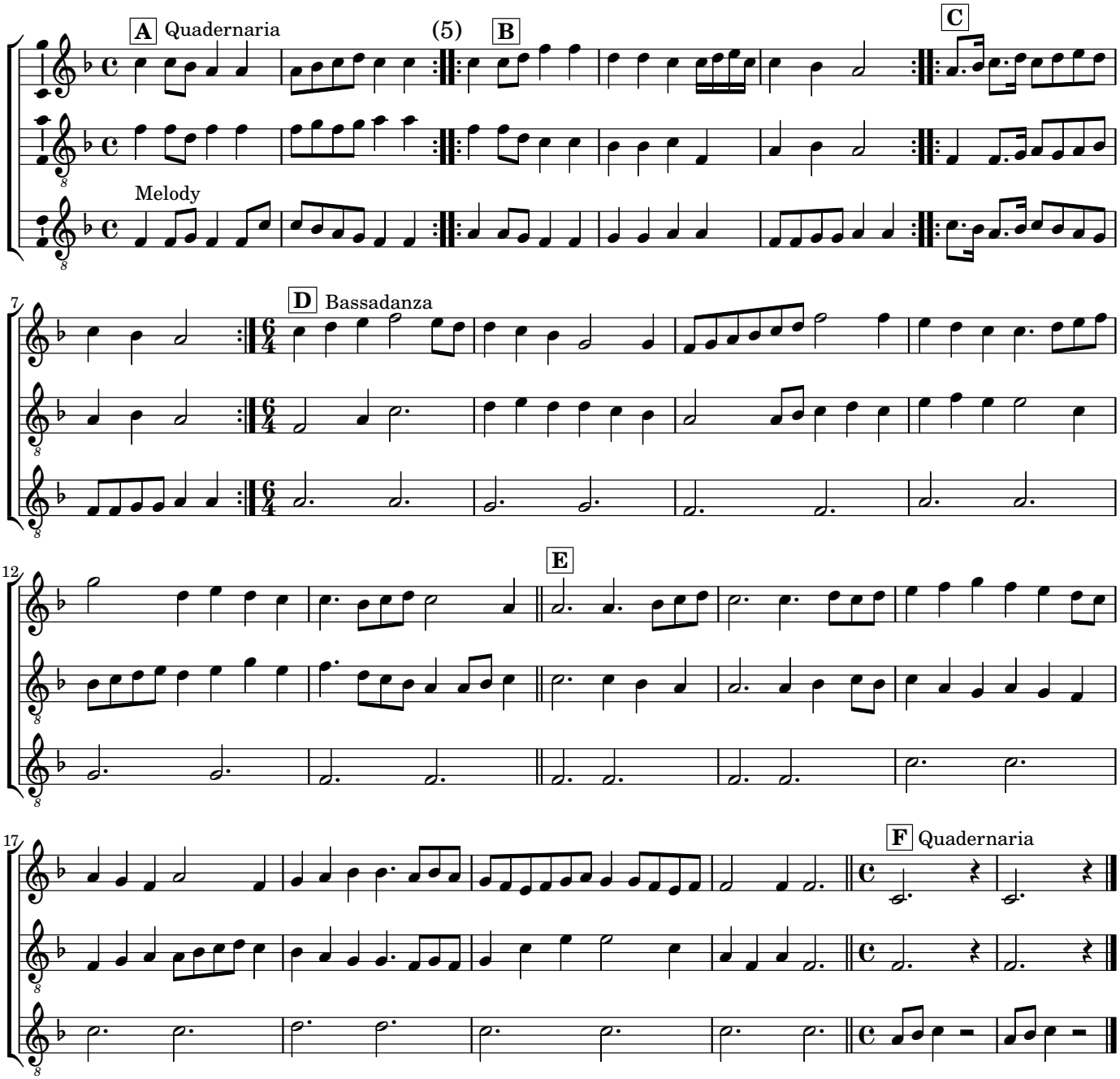
Leoncello

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

Ax5 BB CC D E F
Drone: F/C



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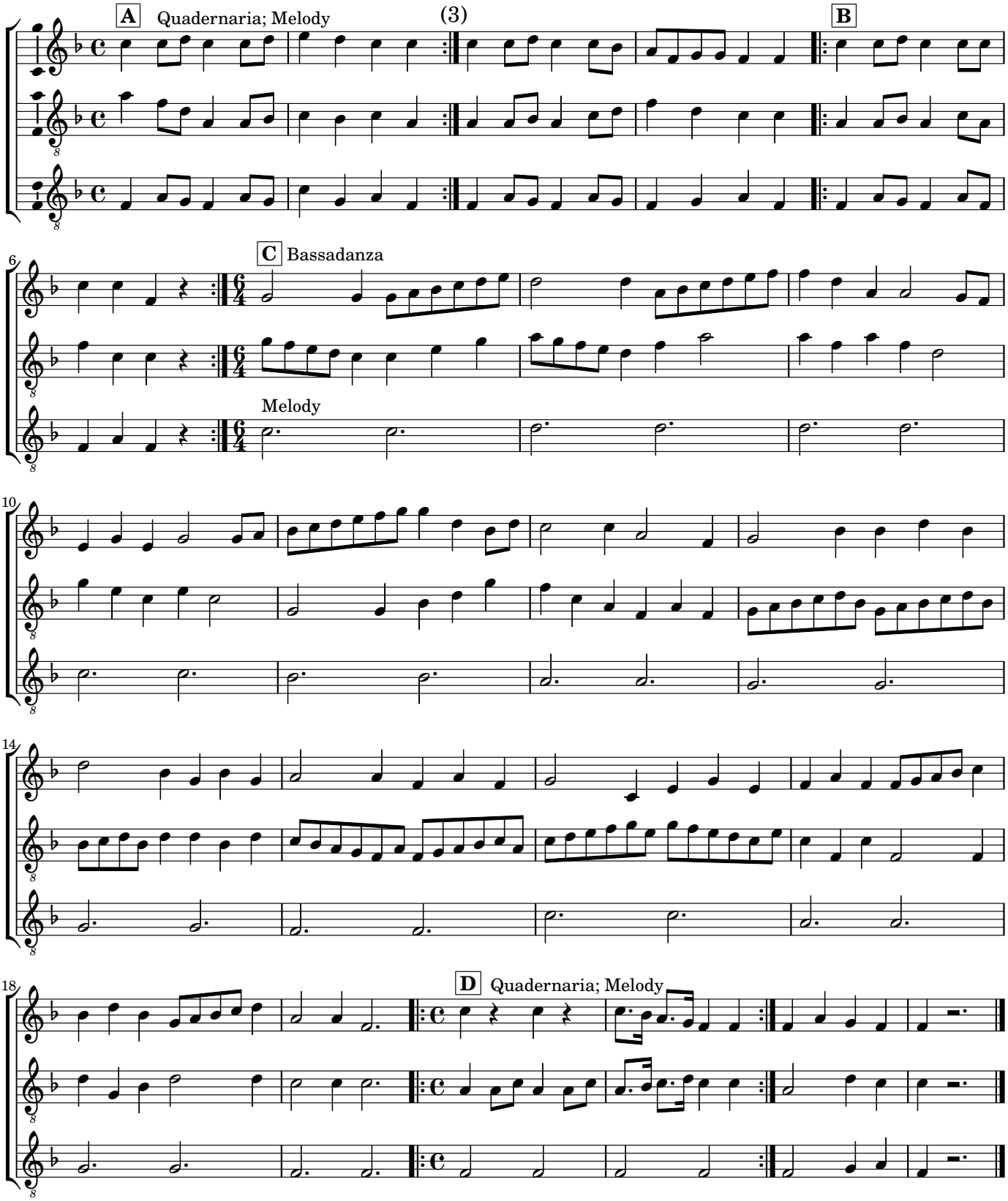
Marchesana

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

Drone: F/C



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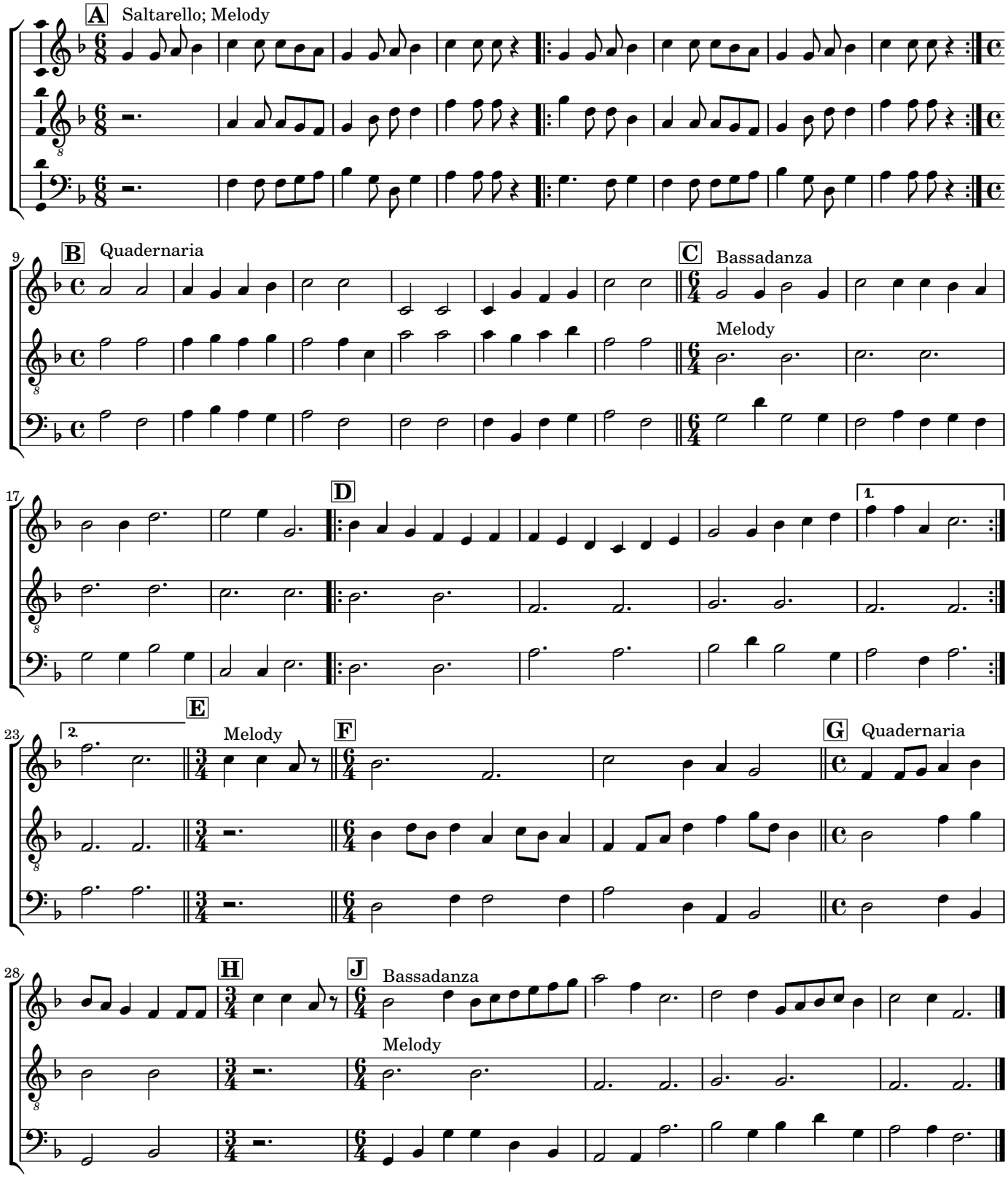
Mercantia

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

Drone: F/C



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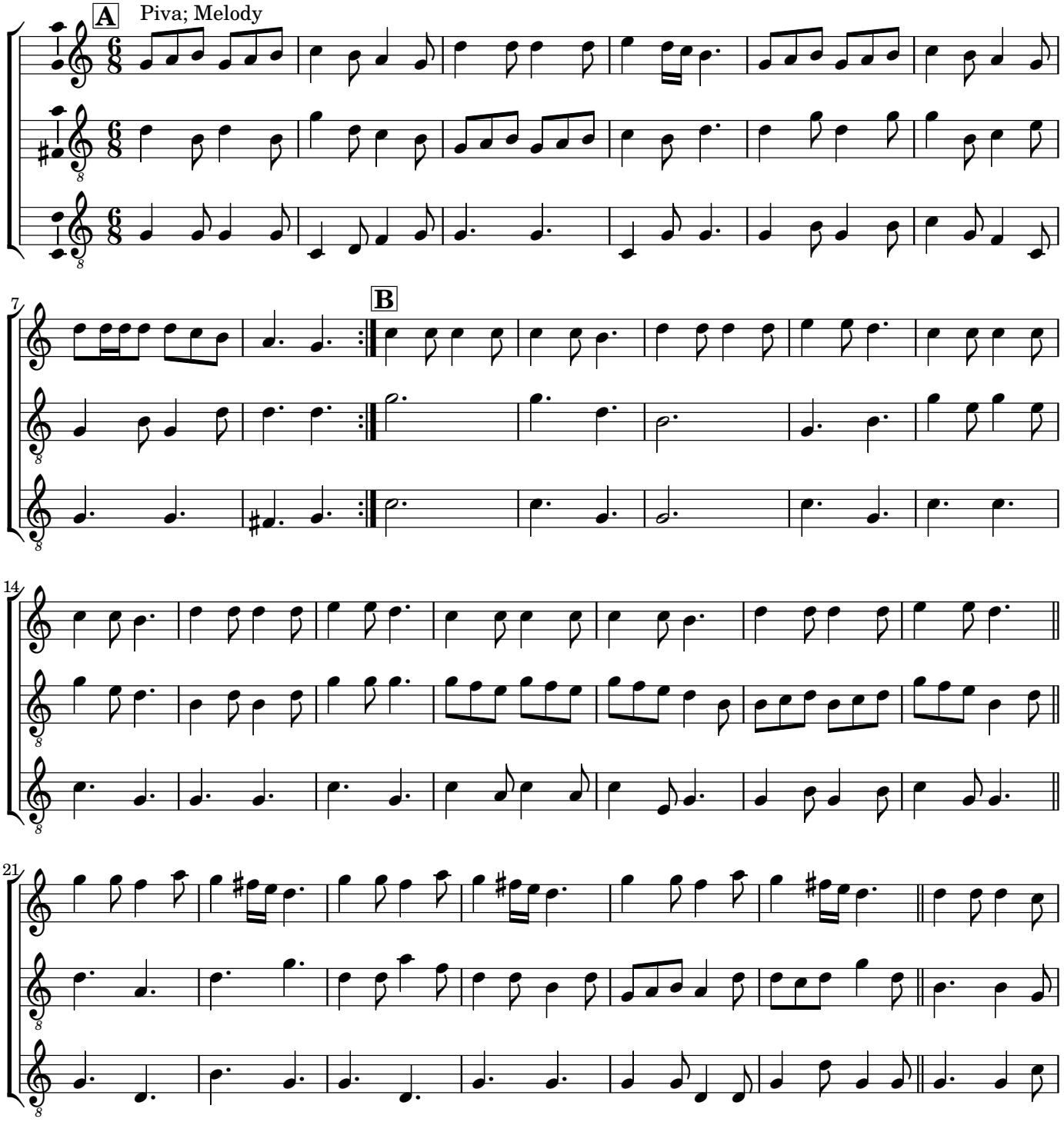
Petit Riens

for three

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

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



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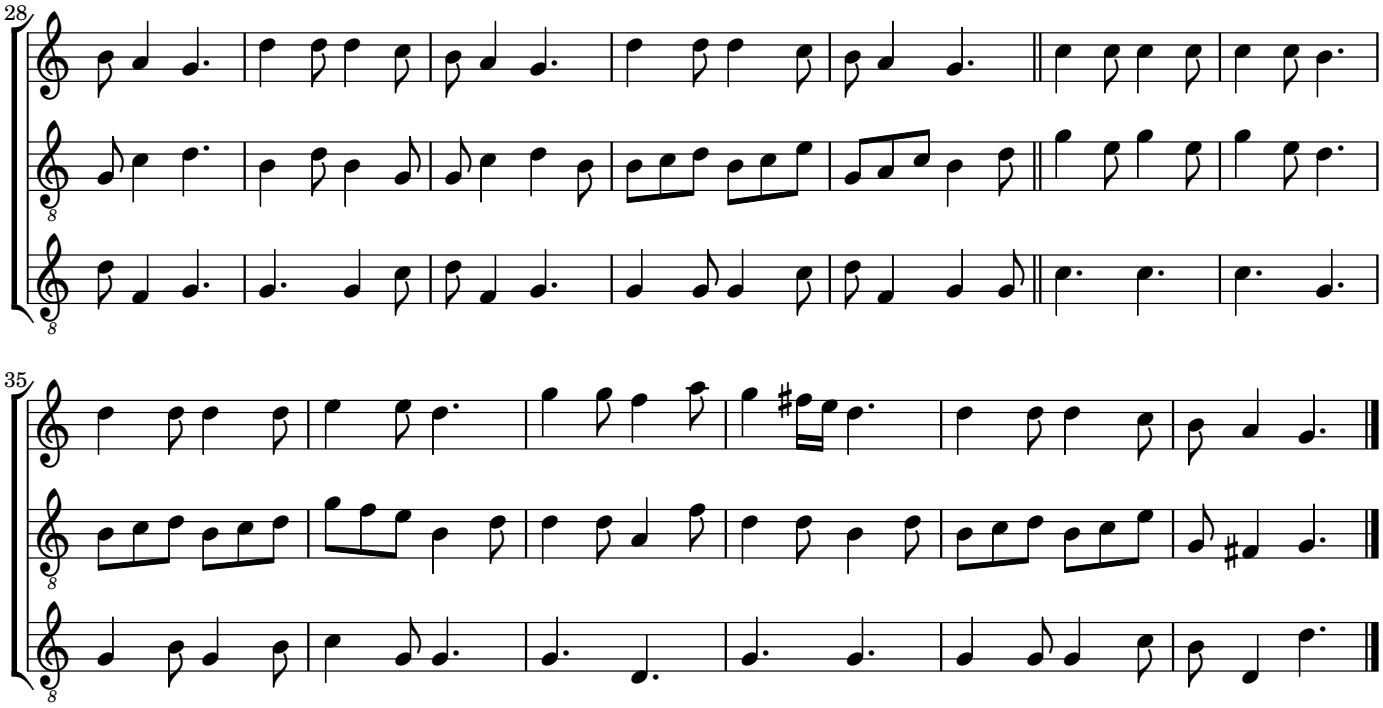

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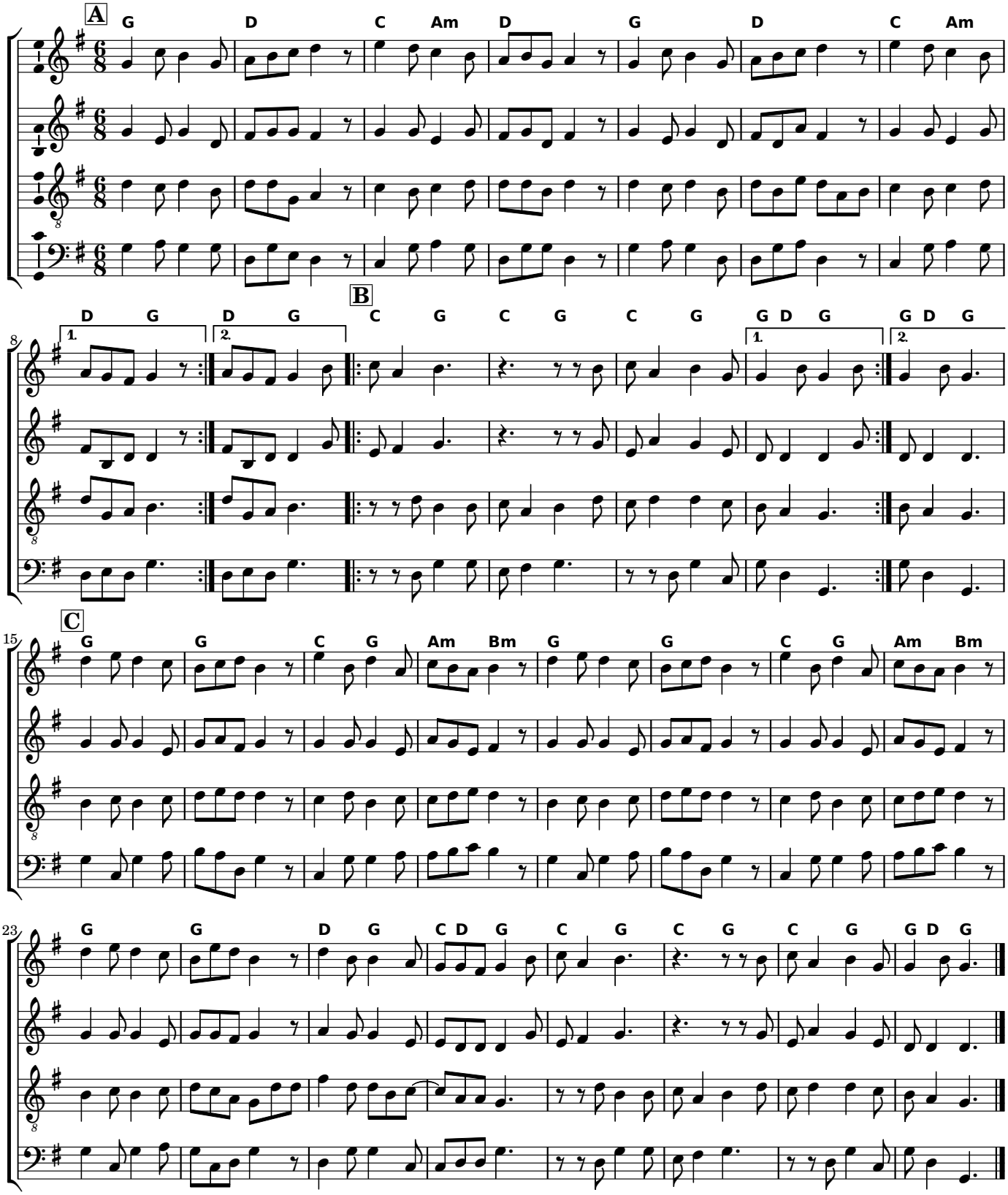
Petite Rose

Bacco, Bacco

Francesco Corteccia, adapted by Emma Badowski

AABBC x 4



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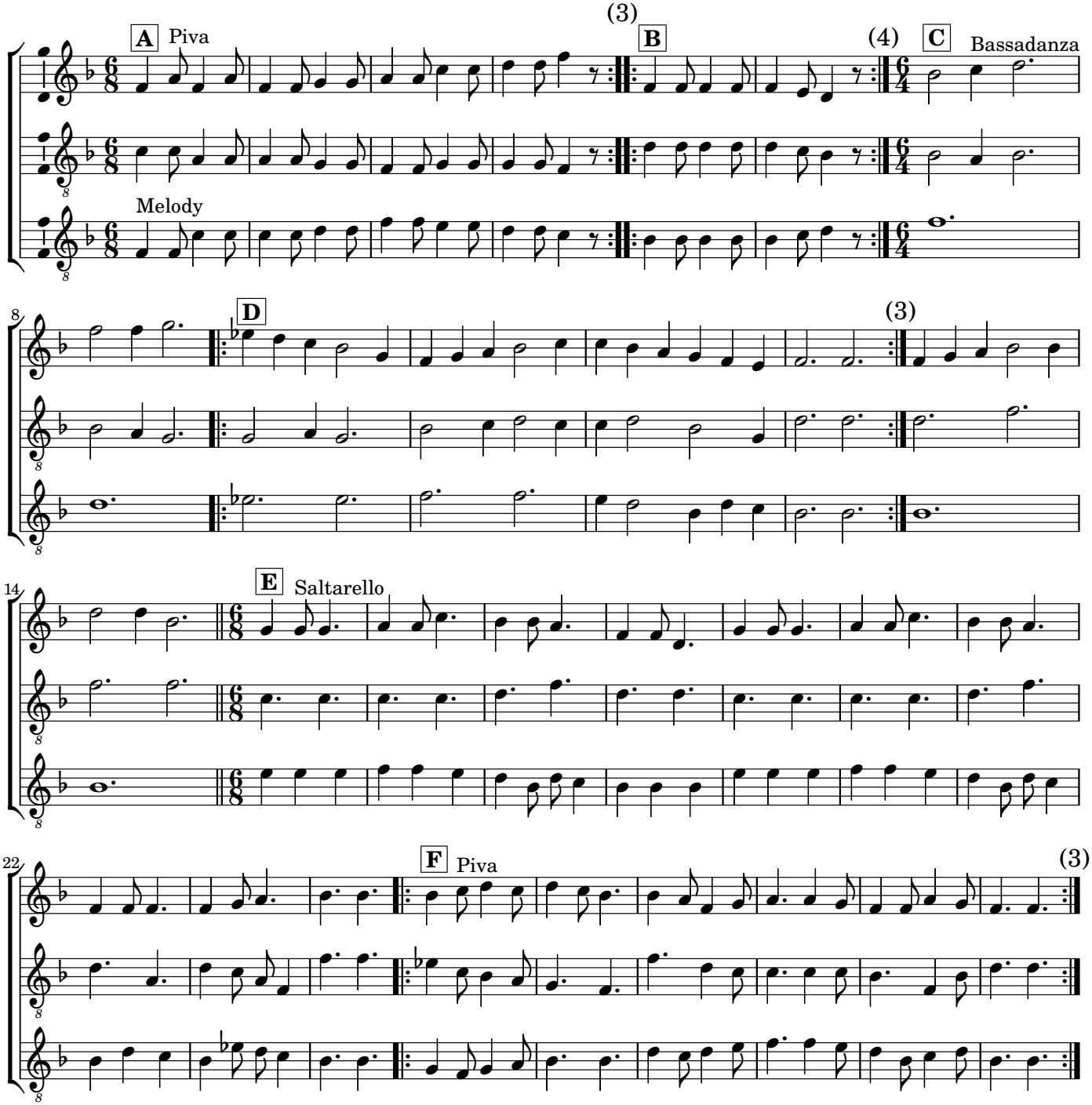
Pizocara

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



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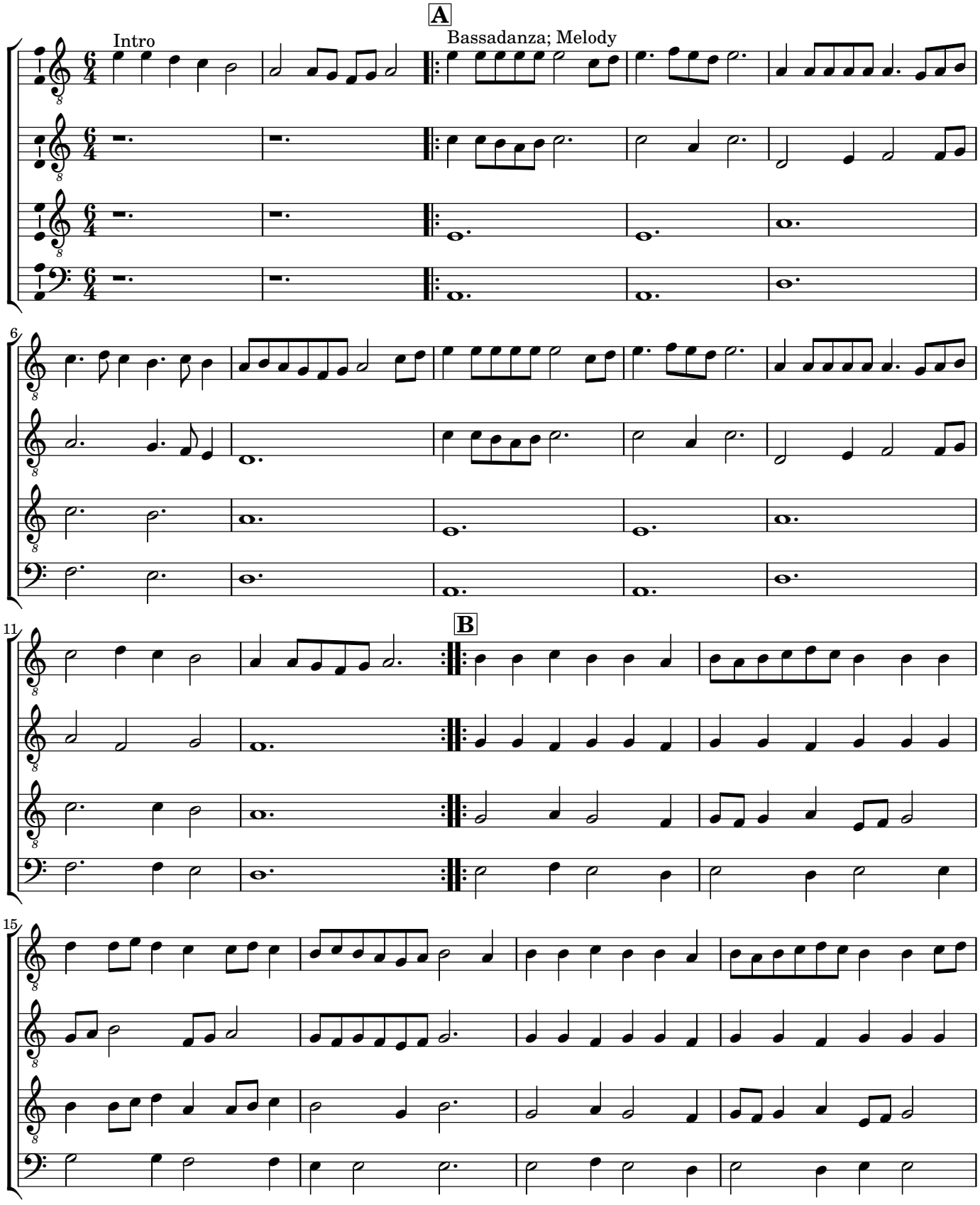
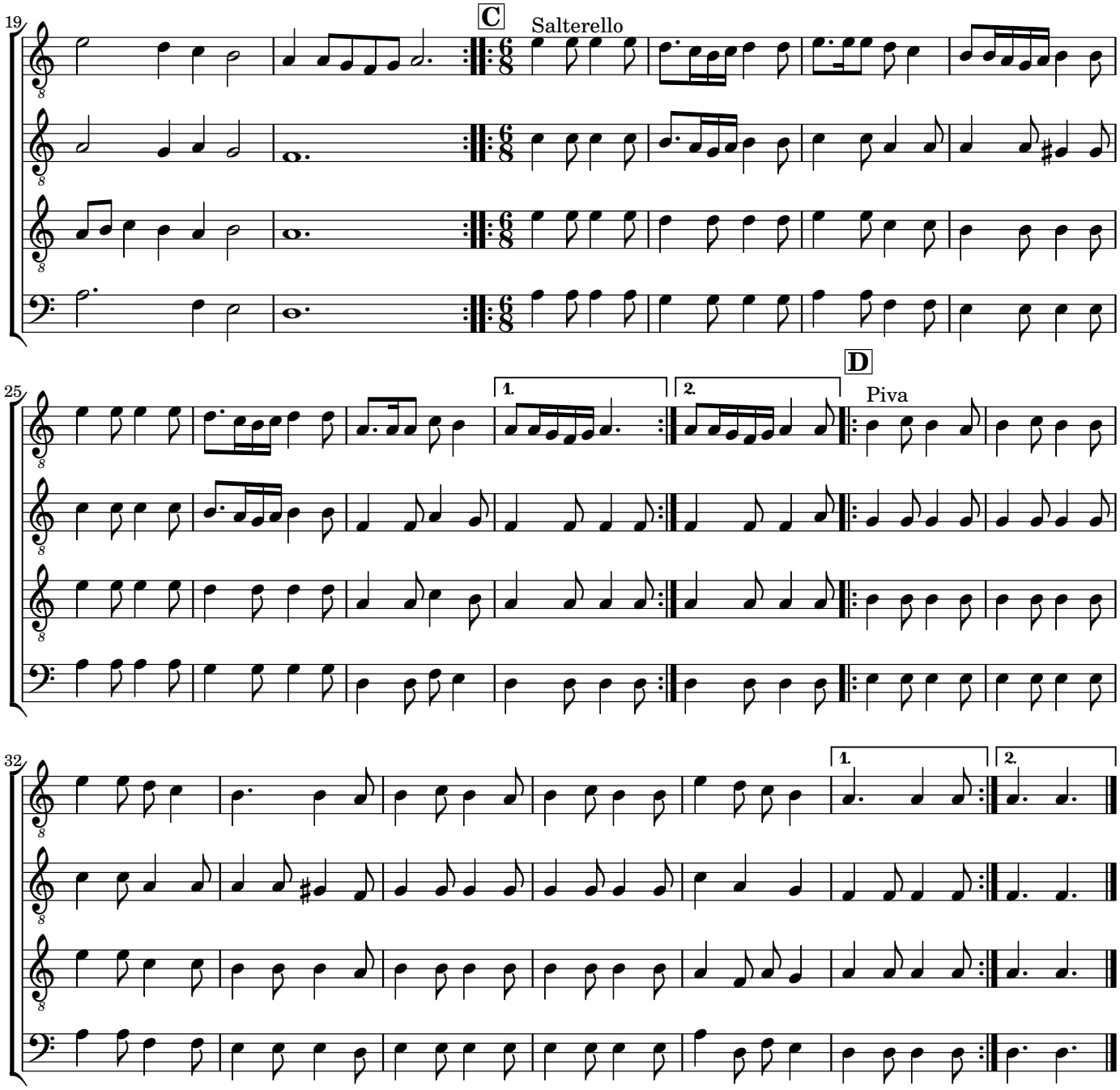
Rostiboli Gioioso

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

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



© Aaron Pavao, SCA John Chandler



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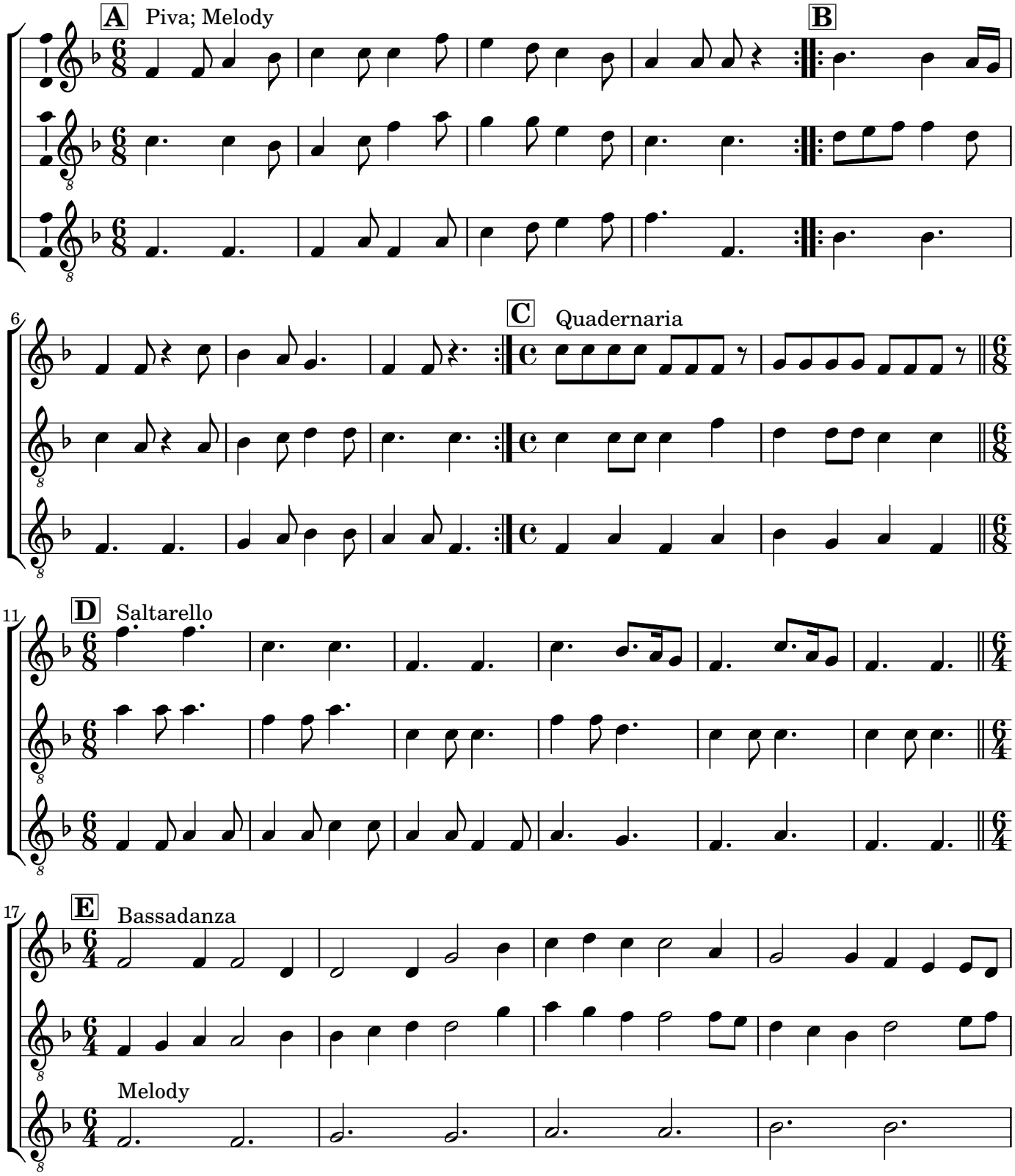
Spero

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

AABBCDEF X2
Drone: F/C



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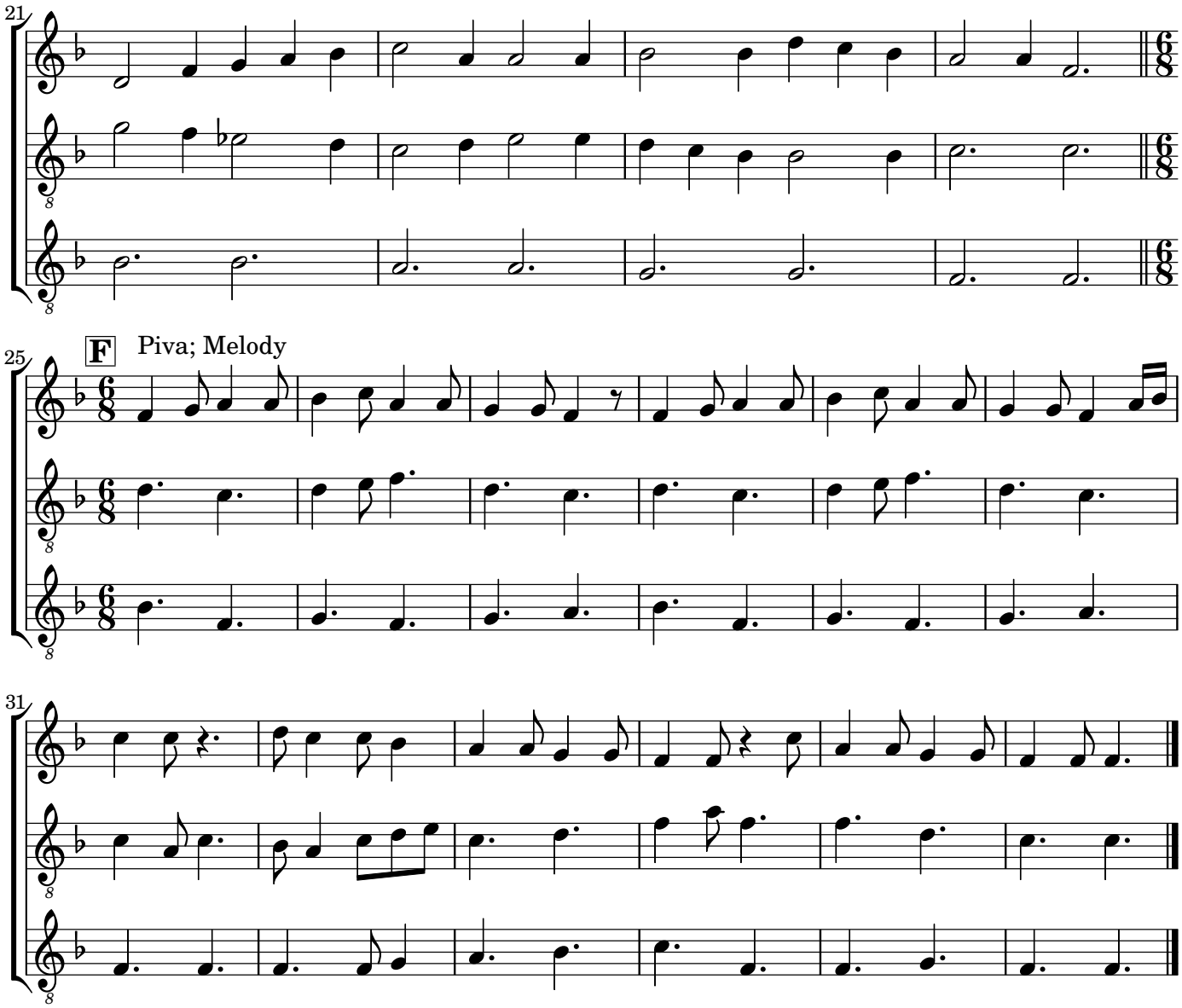

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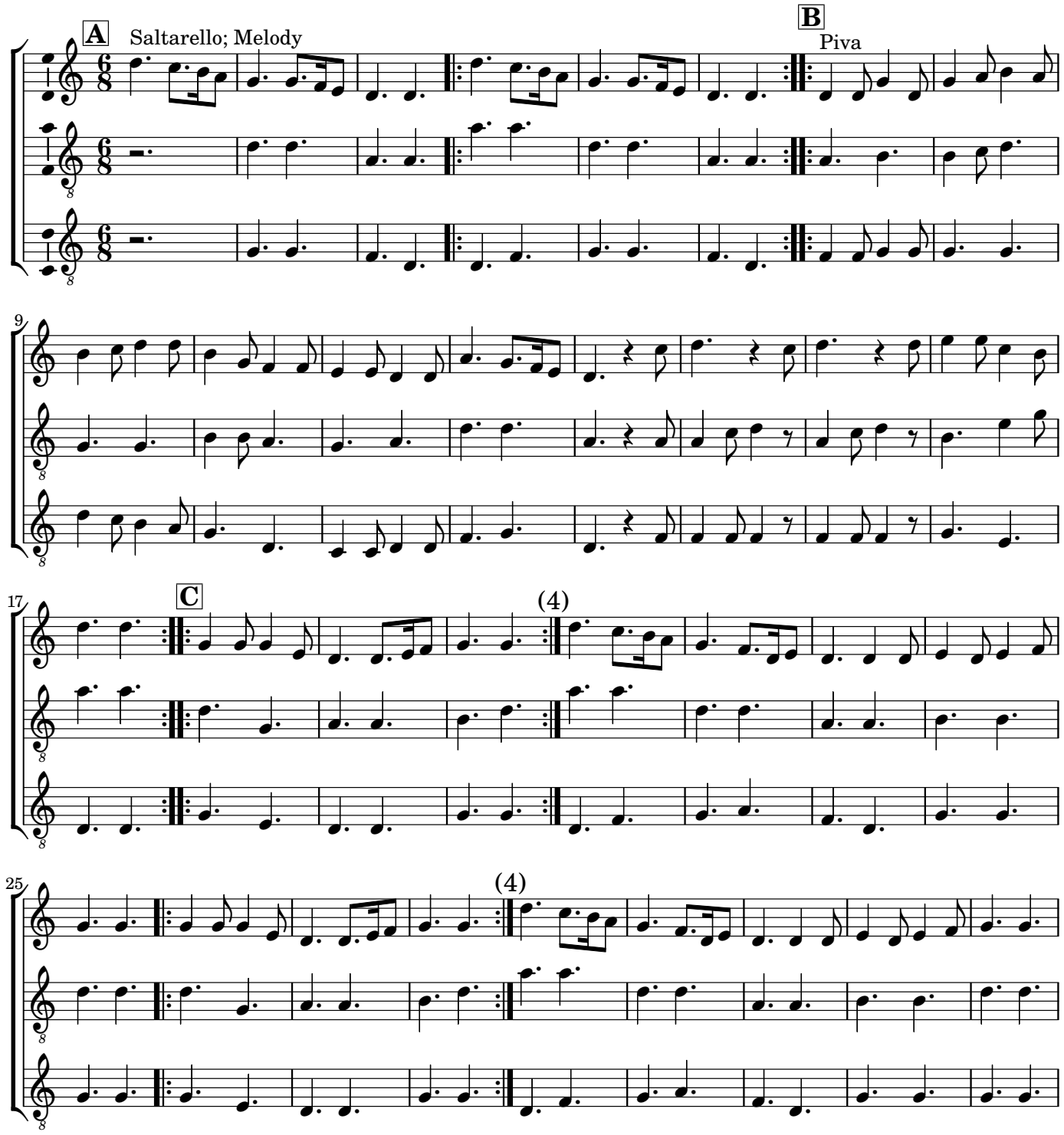
Tesara

Domenico da Piacenza, c. 1425-1450 (PnD) arr. Monica Cellio
Drone: G/D



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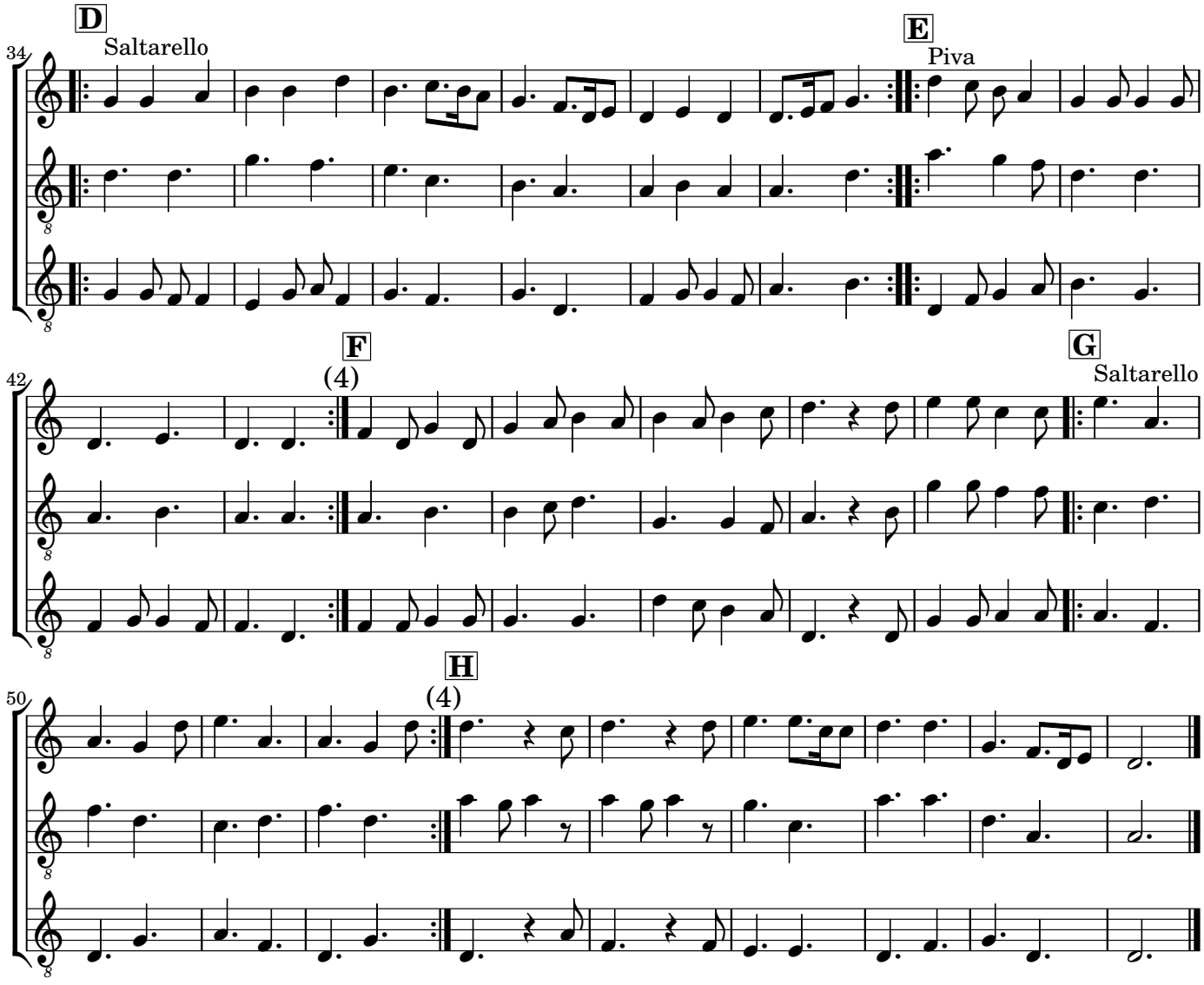

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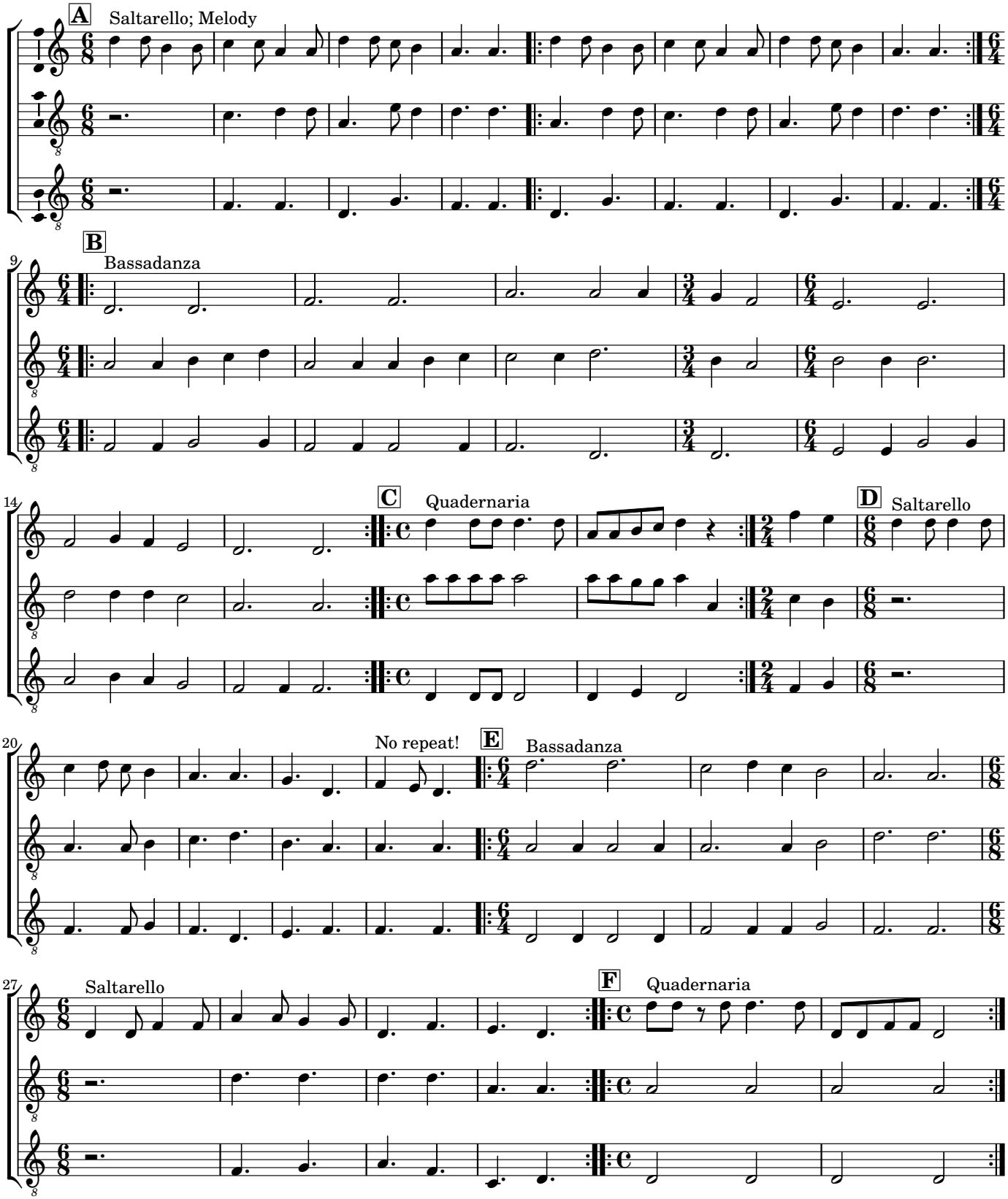
Verçepe

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

Play once through
Drone: D/A



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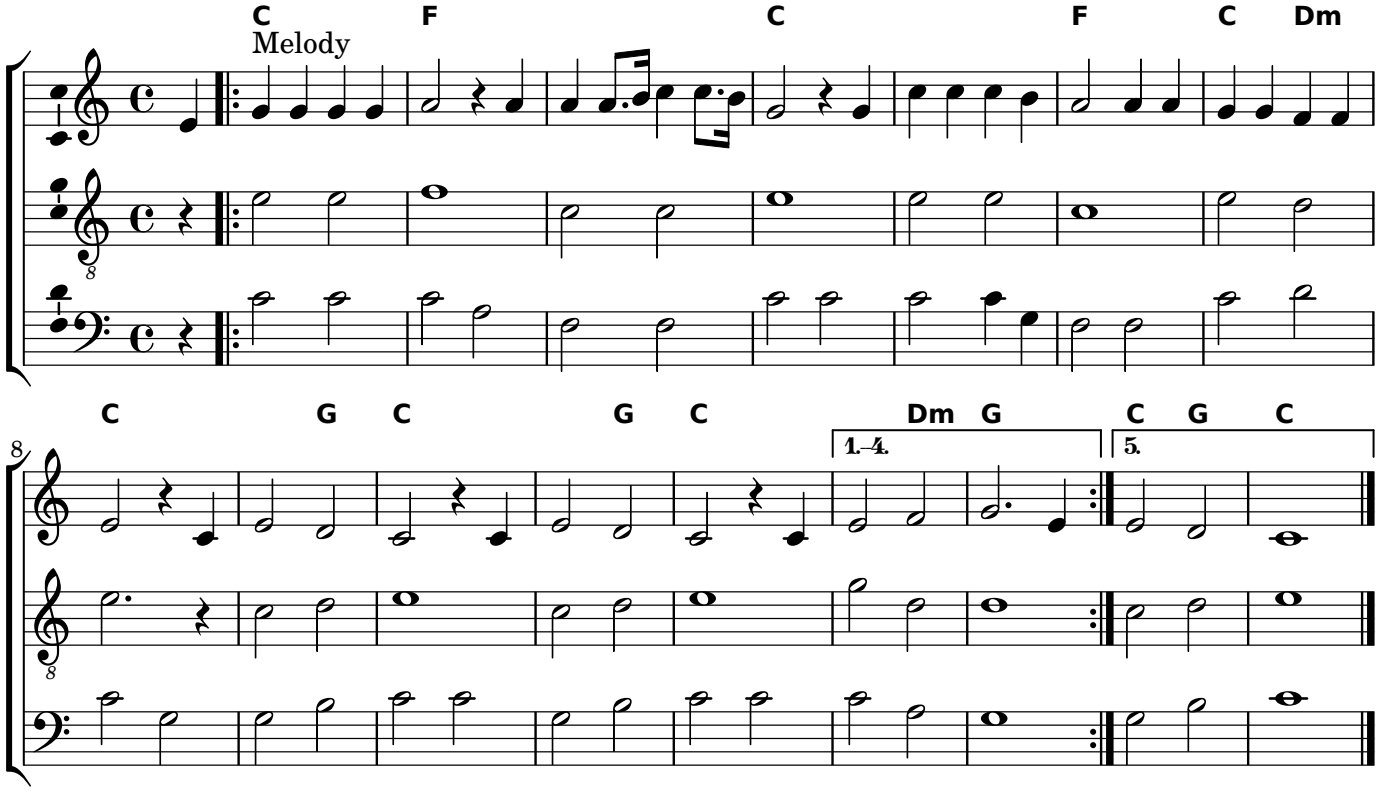
Vita di Cholino

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"



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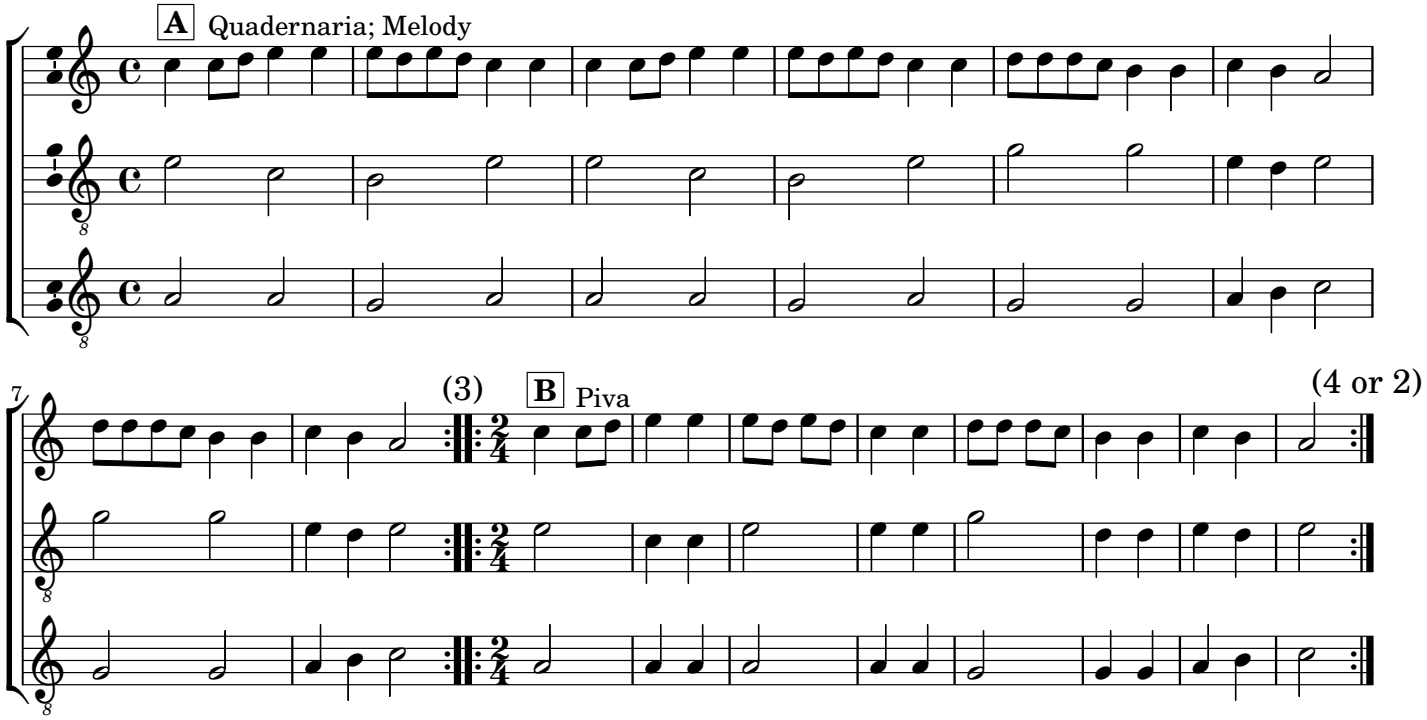
Voltate in Ça Rosina

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

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



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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.

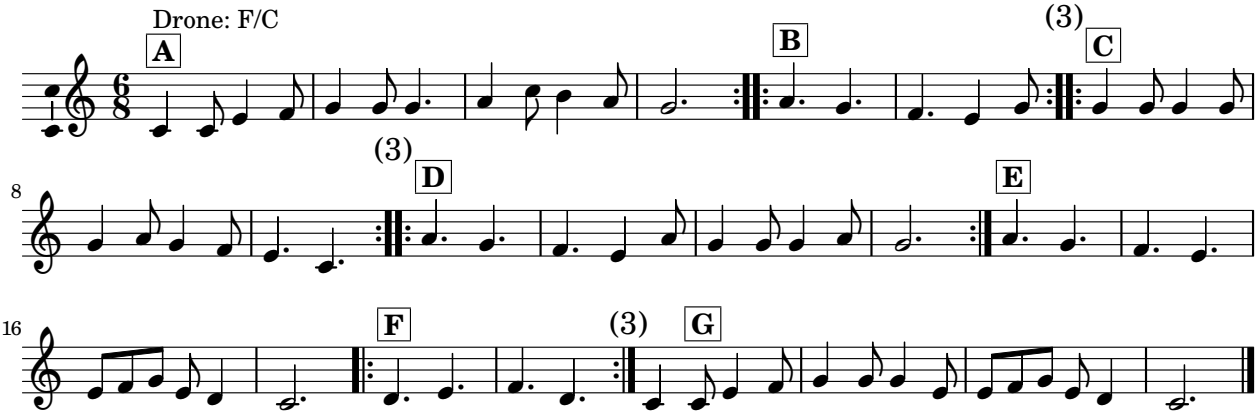
Armyn

for three

Richard Schweitzer, CC BY-NC-SA 3.0

AA BBB CCC DDD E FFF G

Drone: F/C



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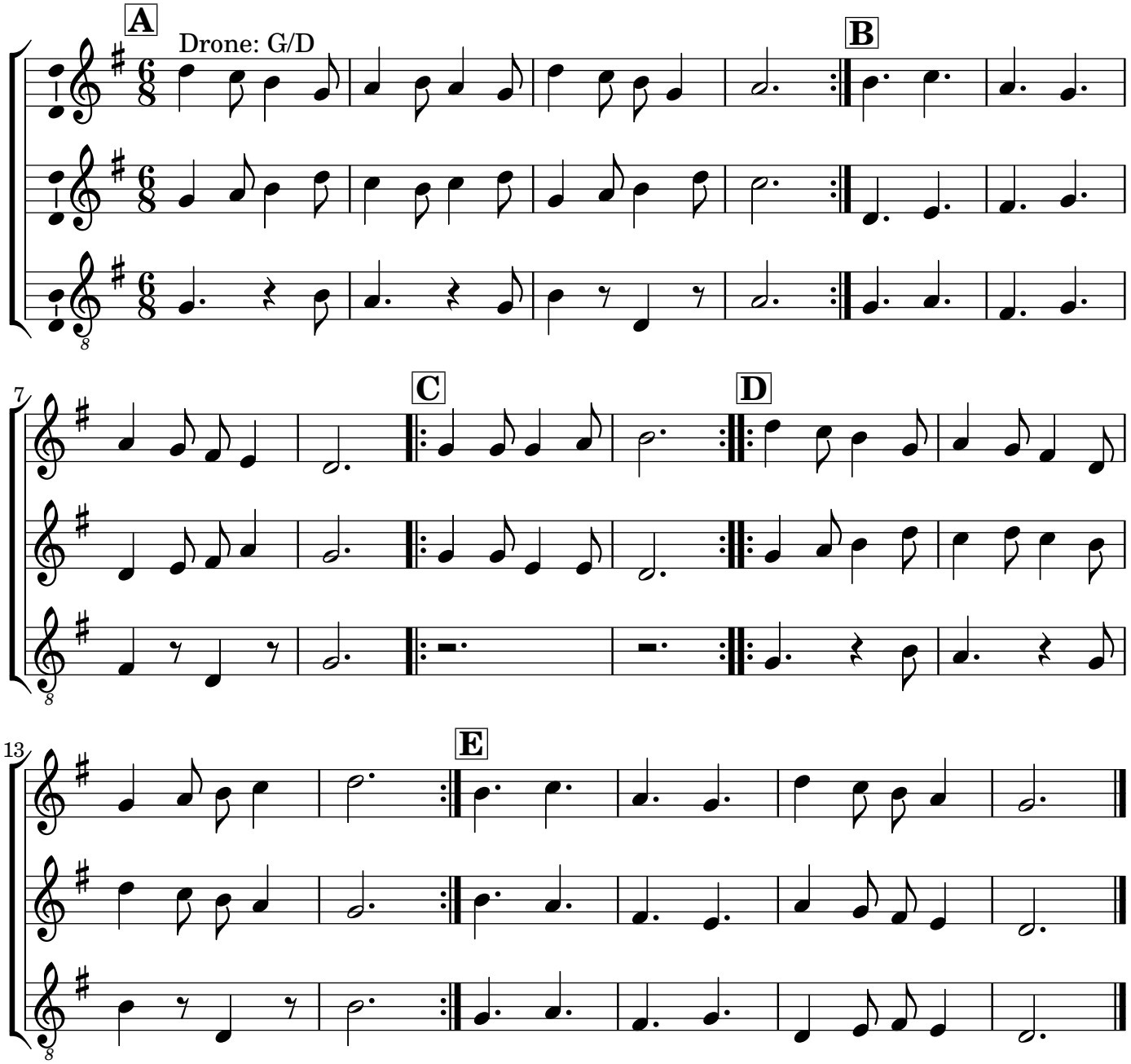
Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE



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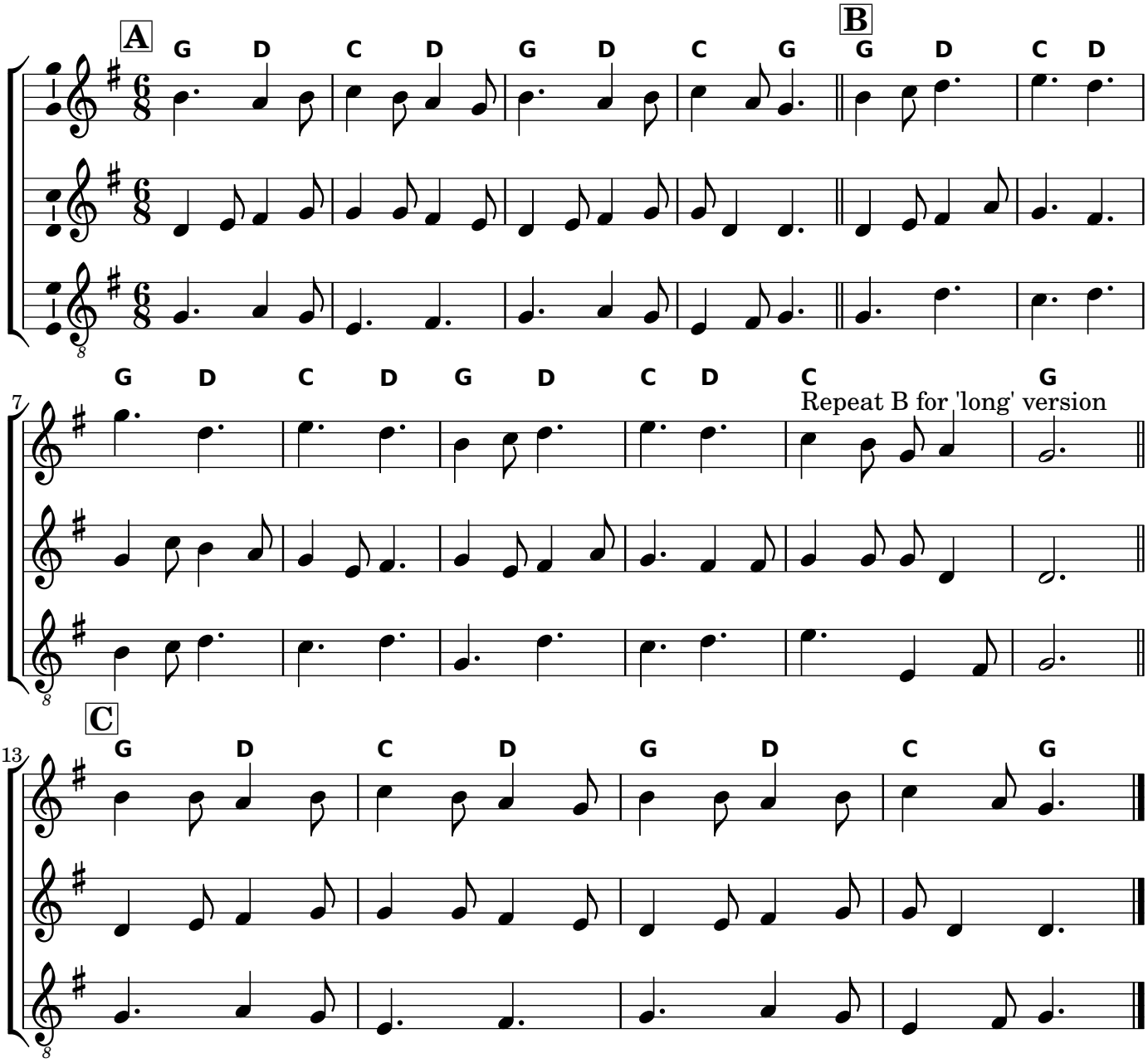
Ly Bens Distonys

Gresley Manuscript, c. 1500 arr. Kathy Van Stone

ABBC or ABC



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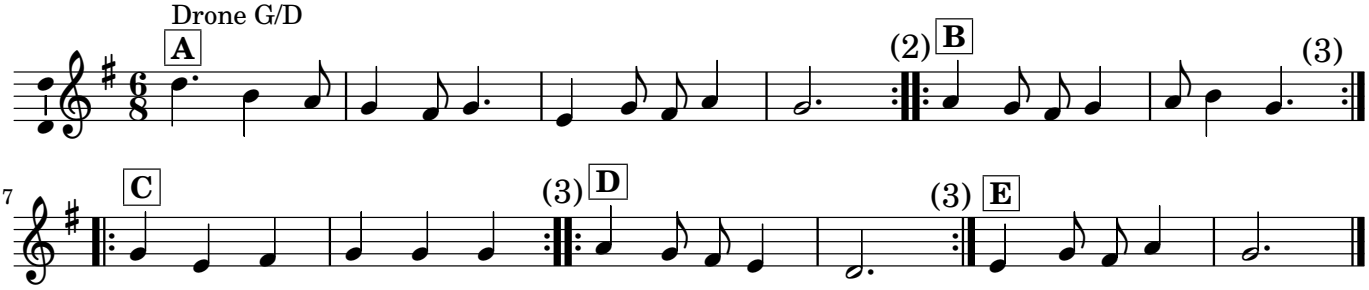
New Yer

for Three

Richard Schweitzer

One dance: AA BBB CCC DDD E



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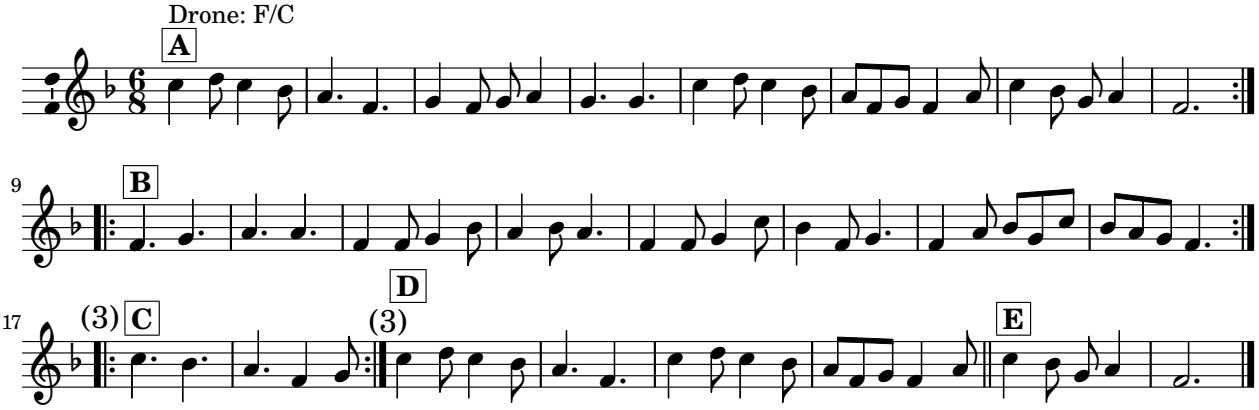
Oringe

for Three

Gresley Manuscript, c. 1500 Richard Schweitzer

AA BBB CCC D E

Drone: F/C



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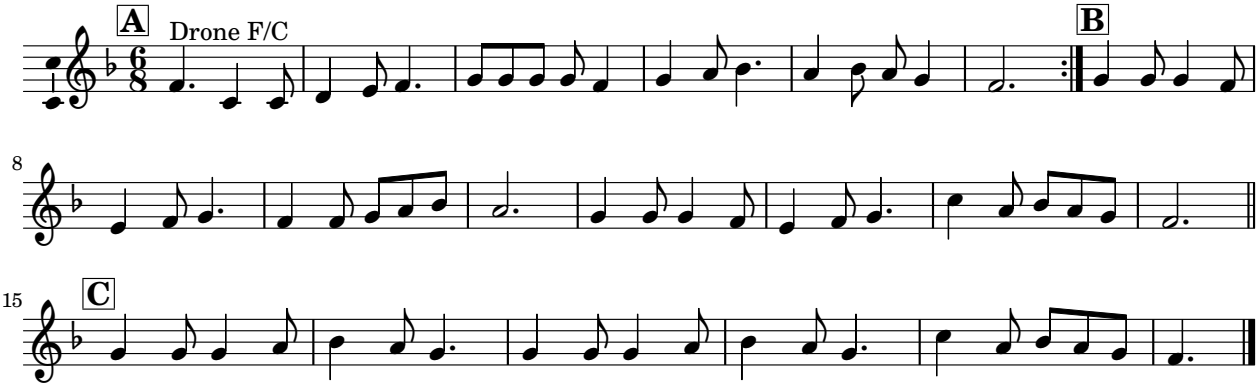
Rawty

for Two

Gresley Manuscript, c. 1500 Richard Schweitzer

AABC



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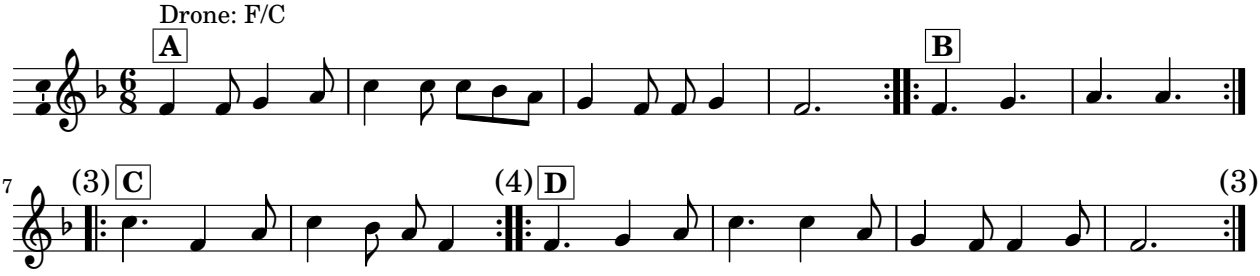
Roye

for Three

Gresley Manuscript, c. 1500 Richard Schweitzer

AA BBB CCCC DDD

Drone: F/C



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Chapter 4

Dances from the Inns of Court

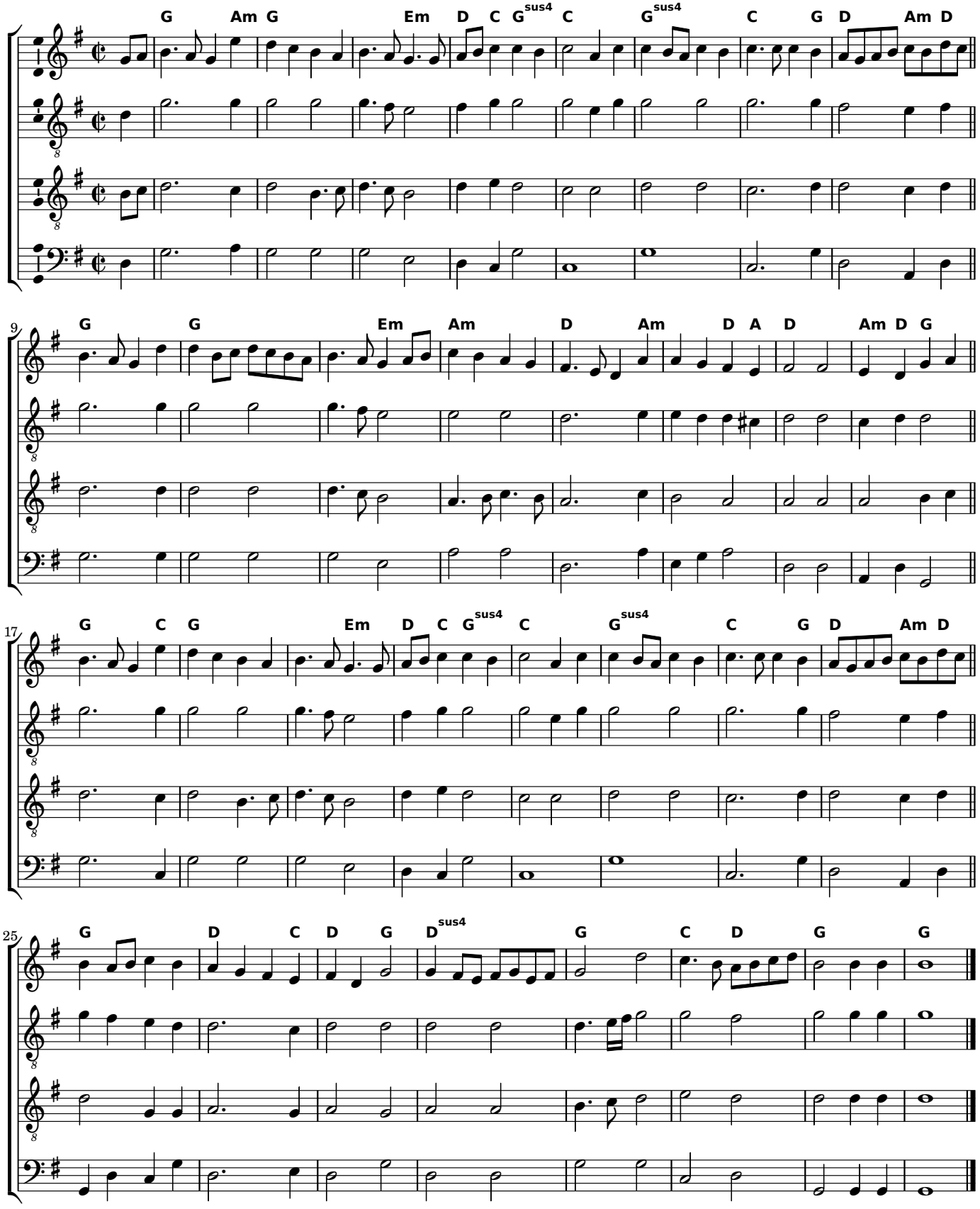
The dances in this section are from the Inns of Court: professional associations for English barristers dating to the 15th century. There are several known manuscripts dating from the mid-16th to mid-17th century informally describing these dances, eight of which are believed to have been performed in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

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

Quadran Pavane

Melody from R.C.M. Ms. 1119 arr. Kristina Pereyra

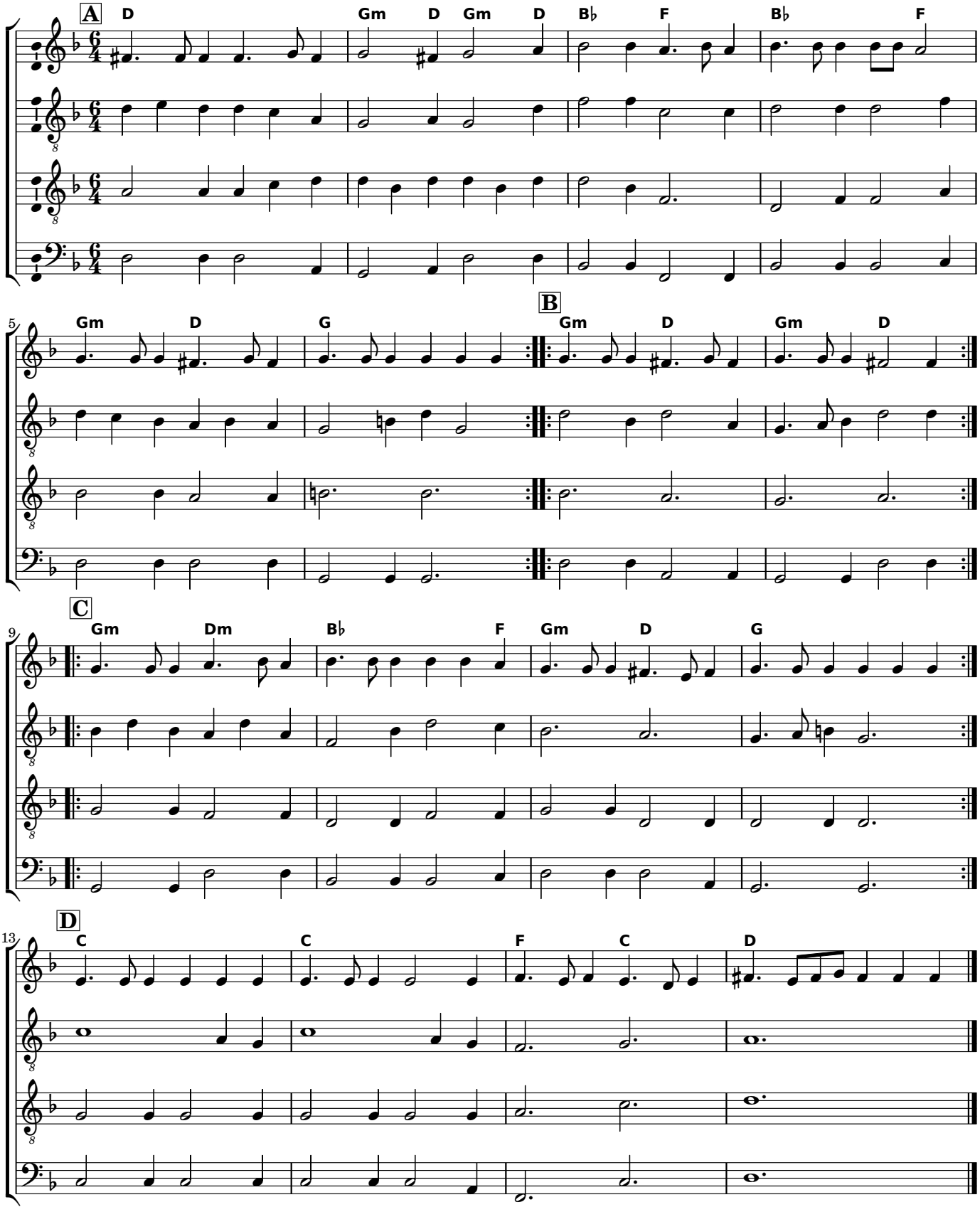
Play once through.



Turkelone

Willoughby Lute Book, c.1585 arr. Monique Rio

AA BB CC D x 4

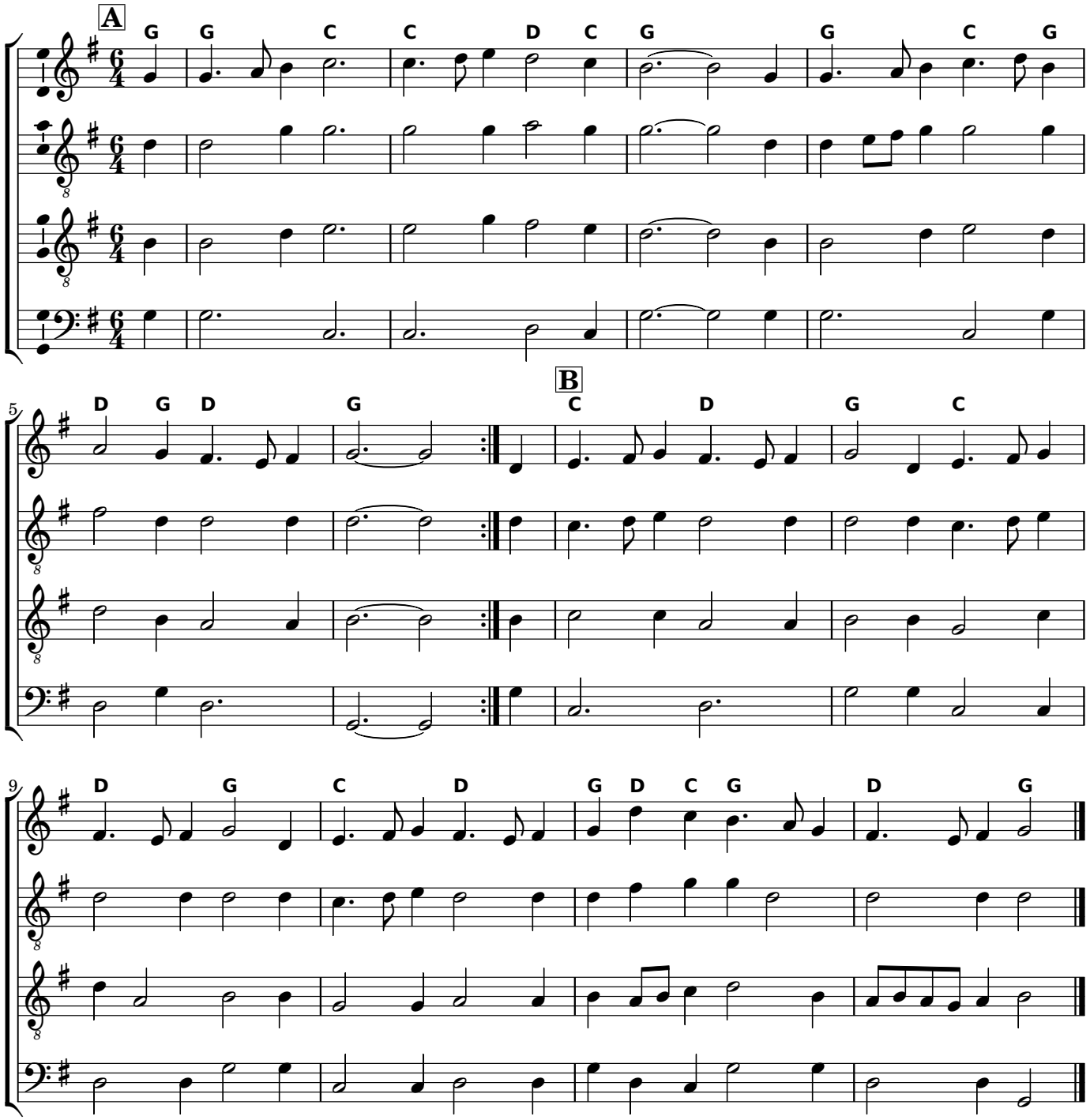


© Monique Rio, SCA Jadwiga Krzyzanowska

The Earl of Essex Measure

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

AAB x 2



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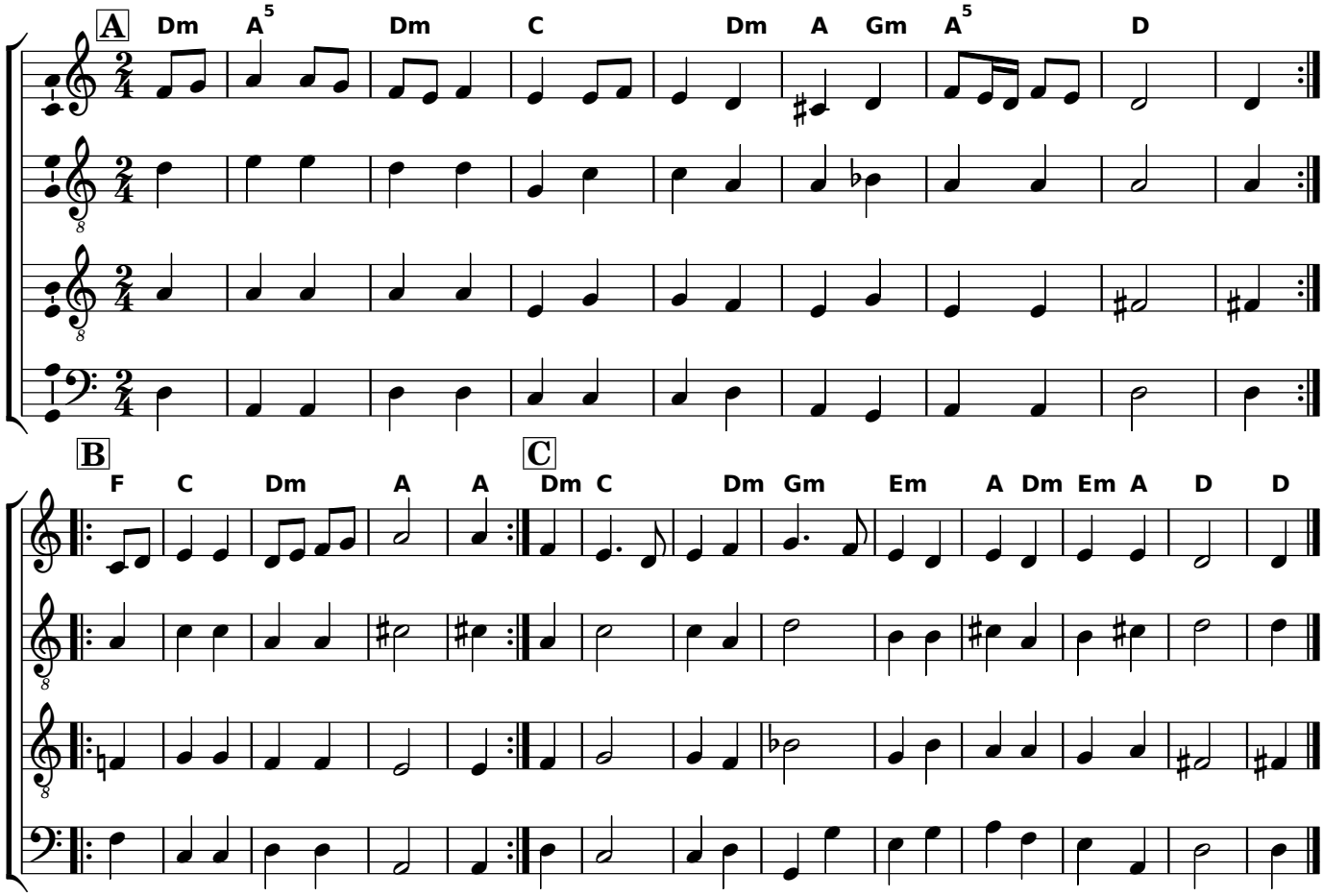
Tinternell

Dallis Lute Book, c.1583 arr. Joseph Casazza

A BB C AAA BB C



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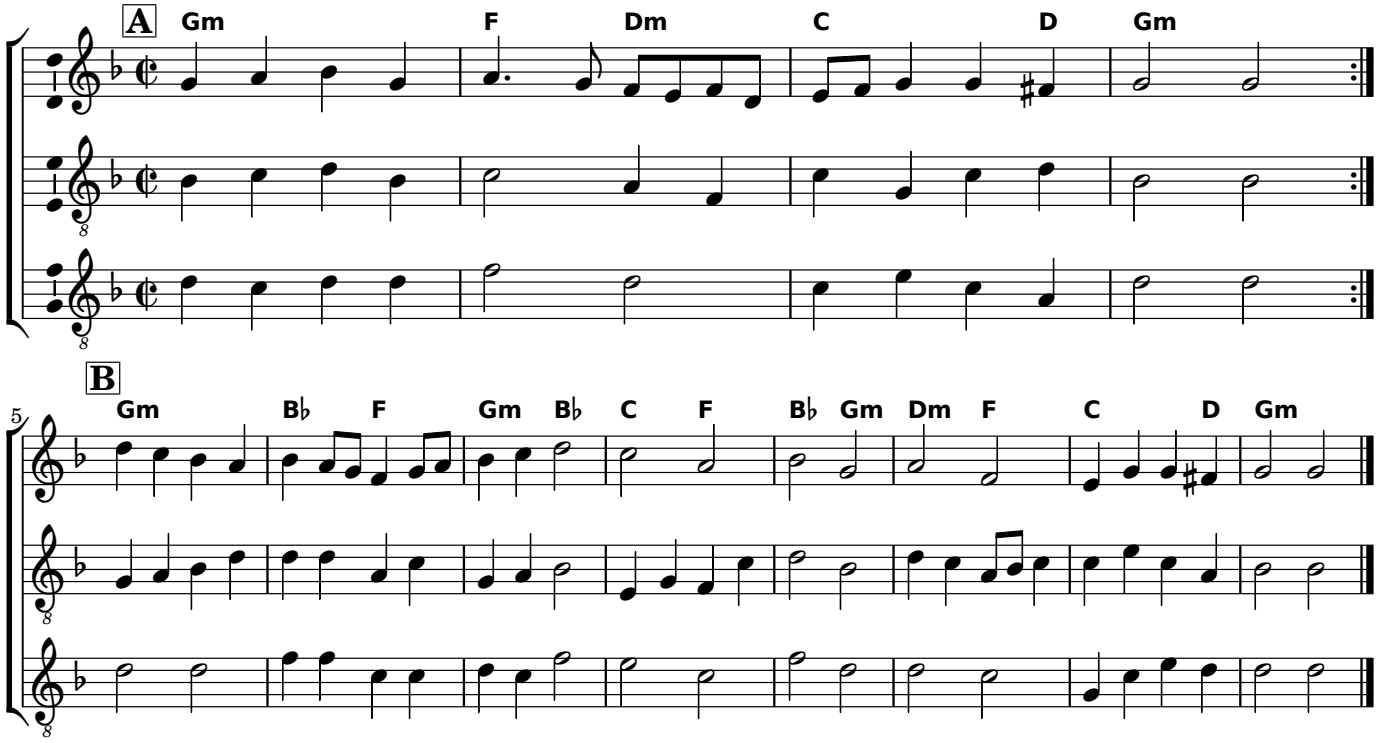
Old Alman

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

AAB x2



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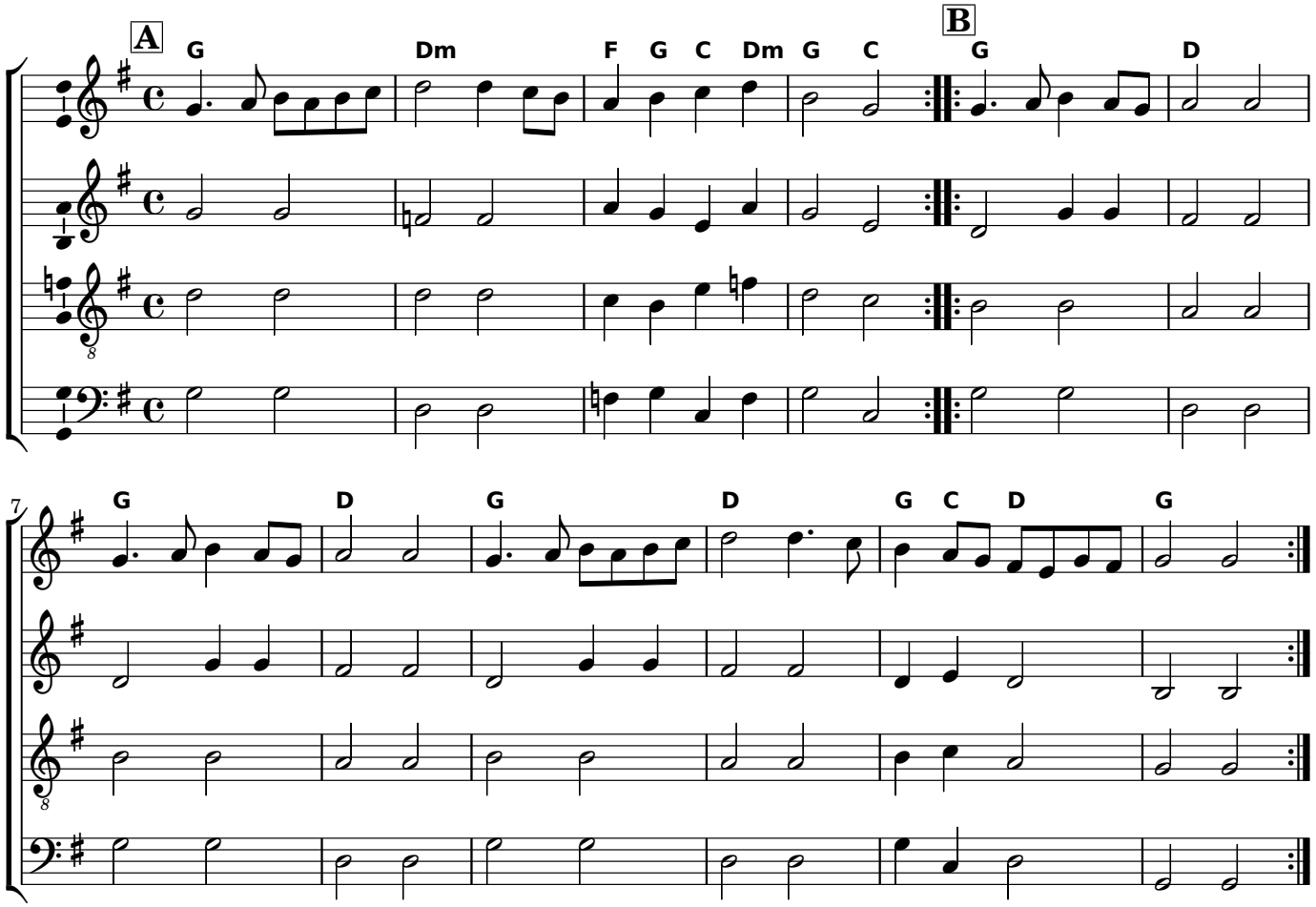
Lorayne Alman

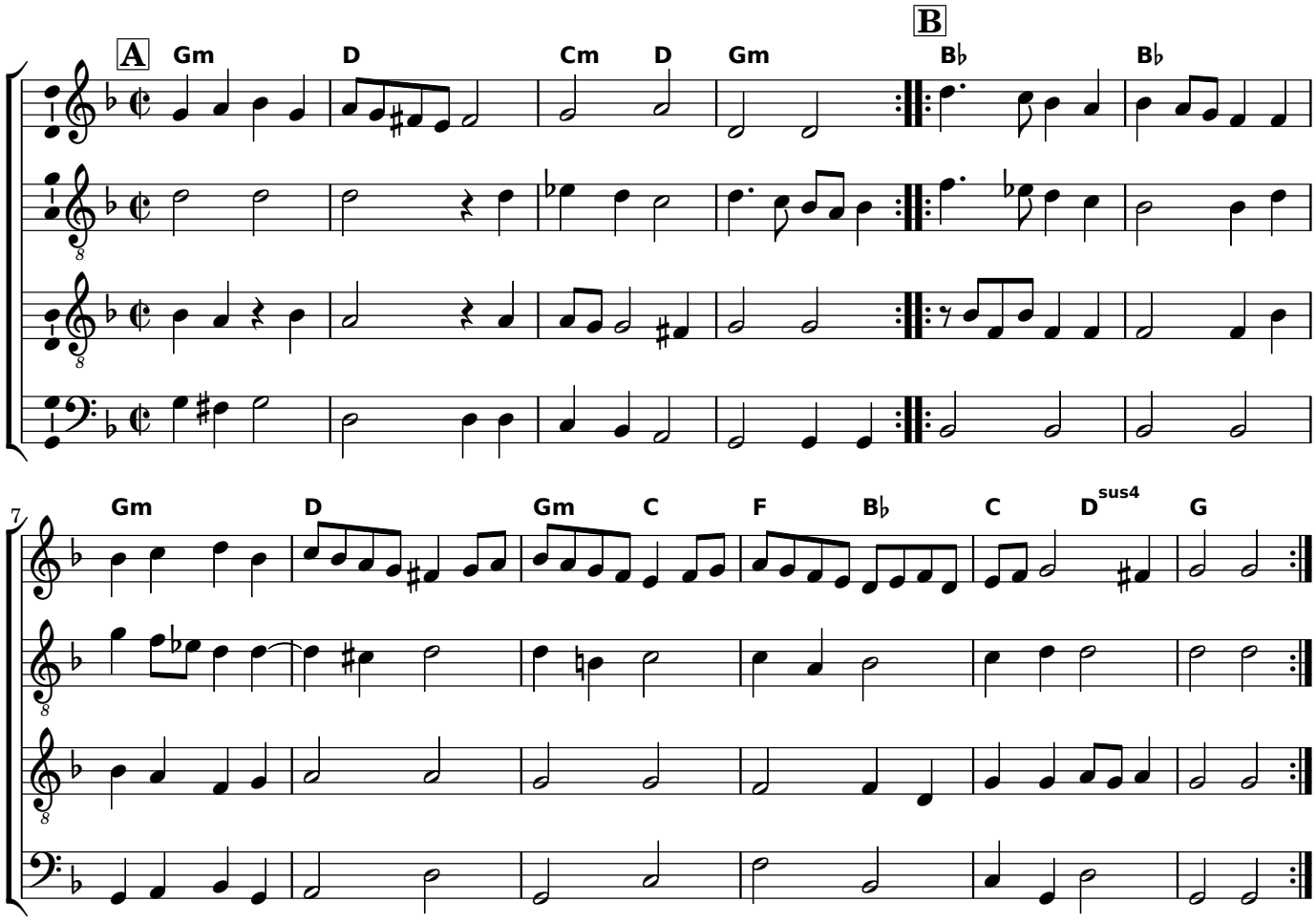
Pierre Phalese (1571)



Queen's Alman

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

AABB x2



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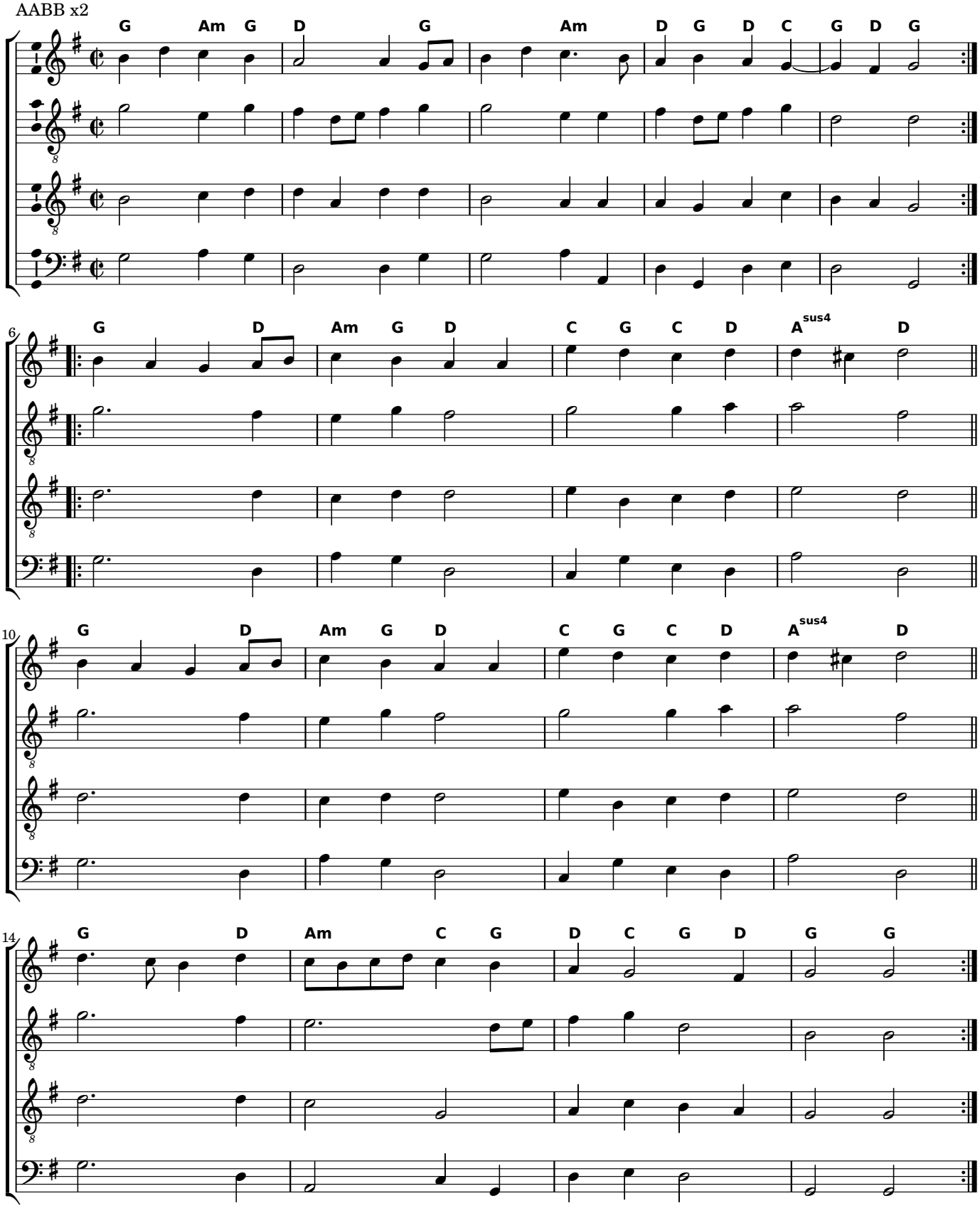
Madam Sosilia's Alman

Joseph Casazza

AABB x2



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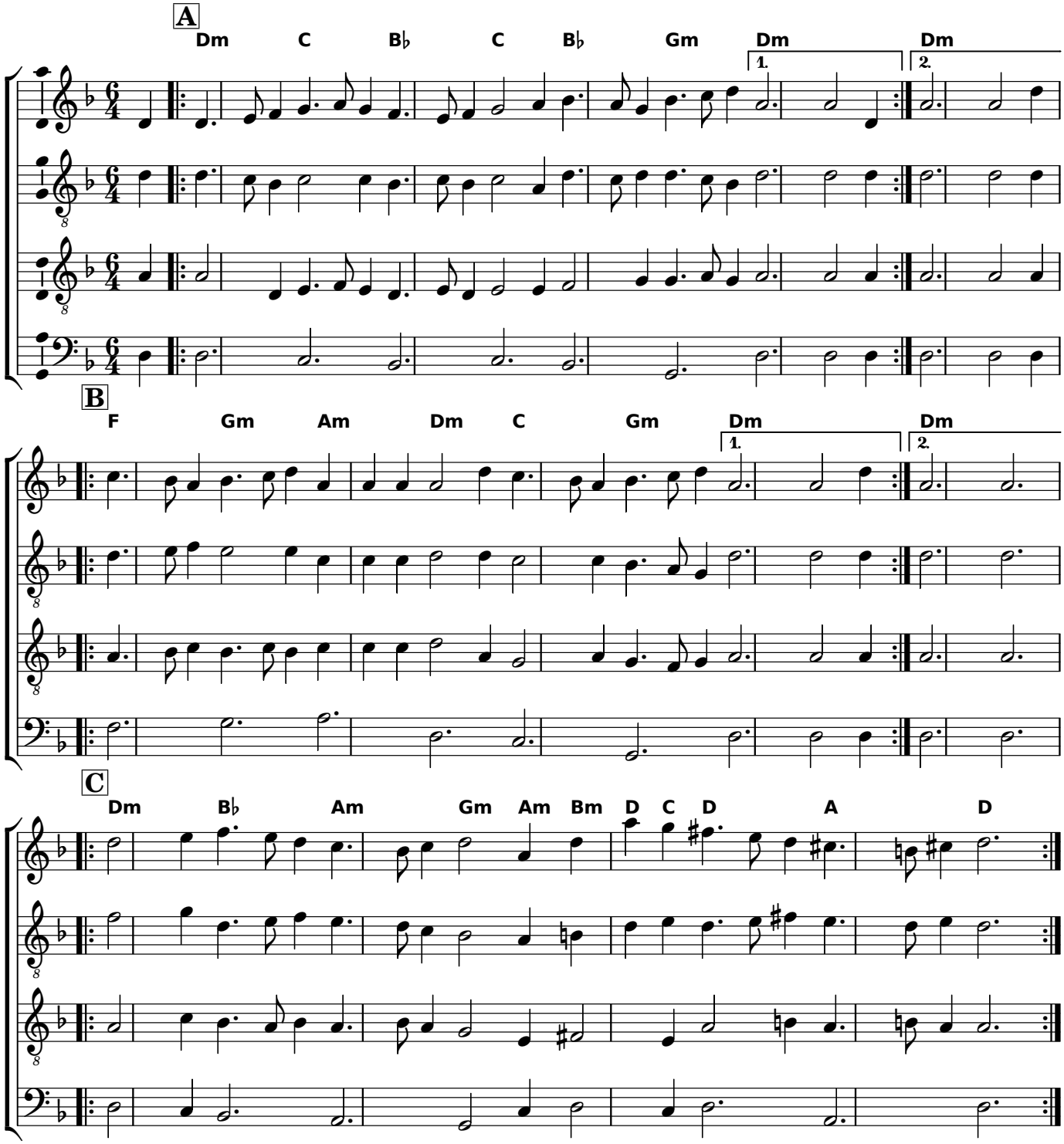
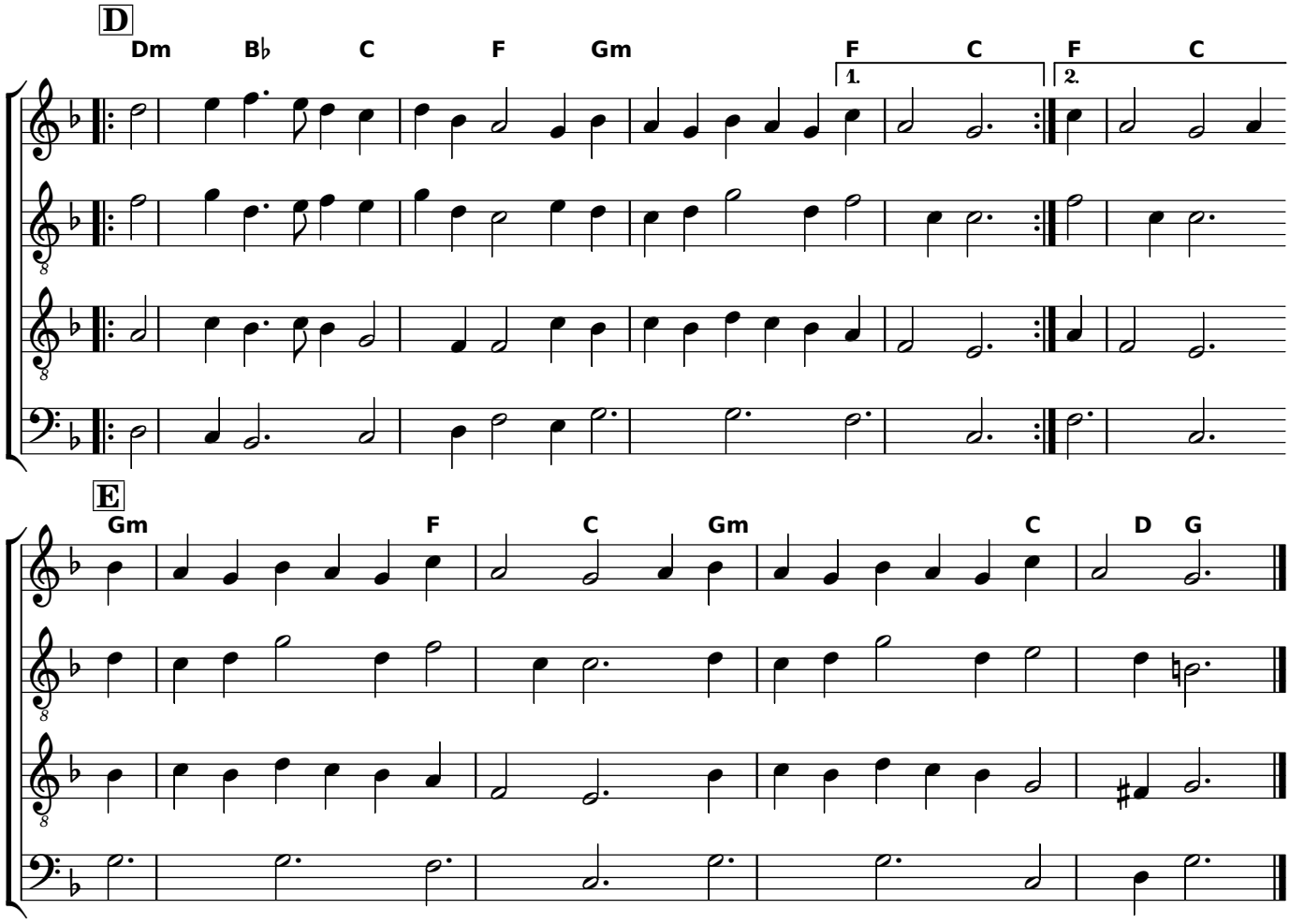
Black Alman

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



© Robert Stockton, SCA Robin the Just



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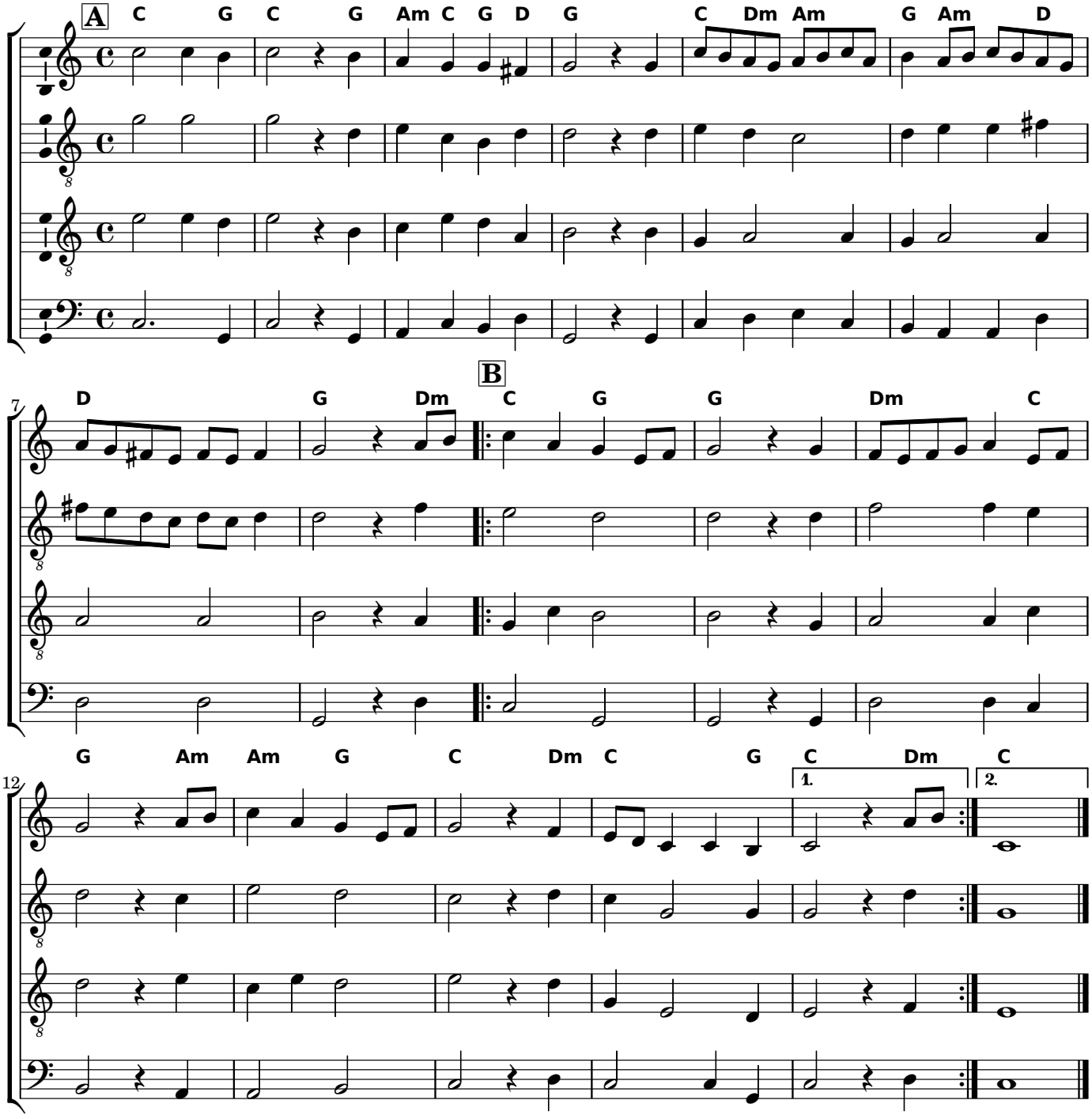
New Alman

Bernard Schmid (c. 1577) arr. Robert Smith

ABB



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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.

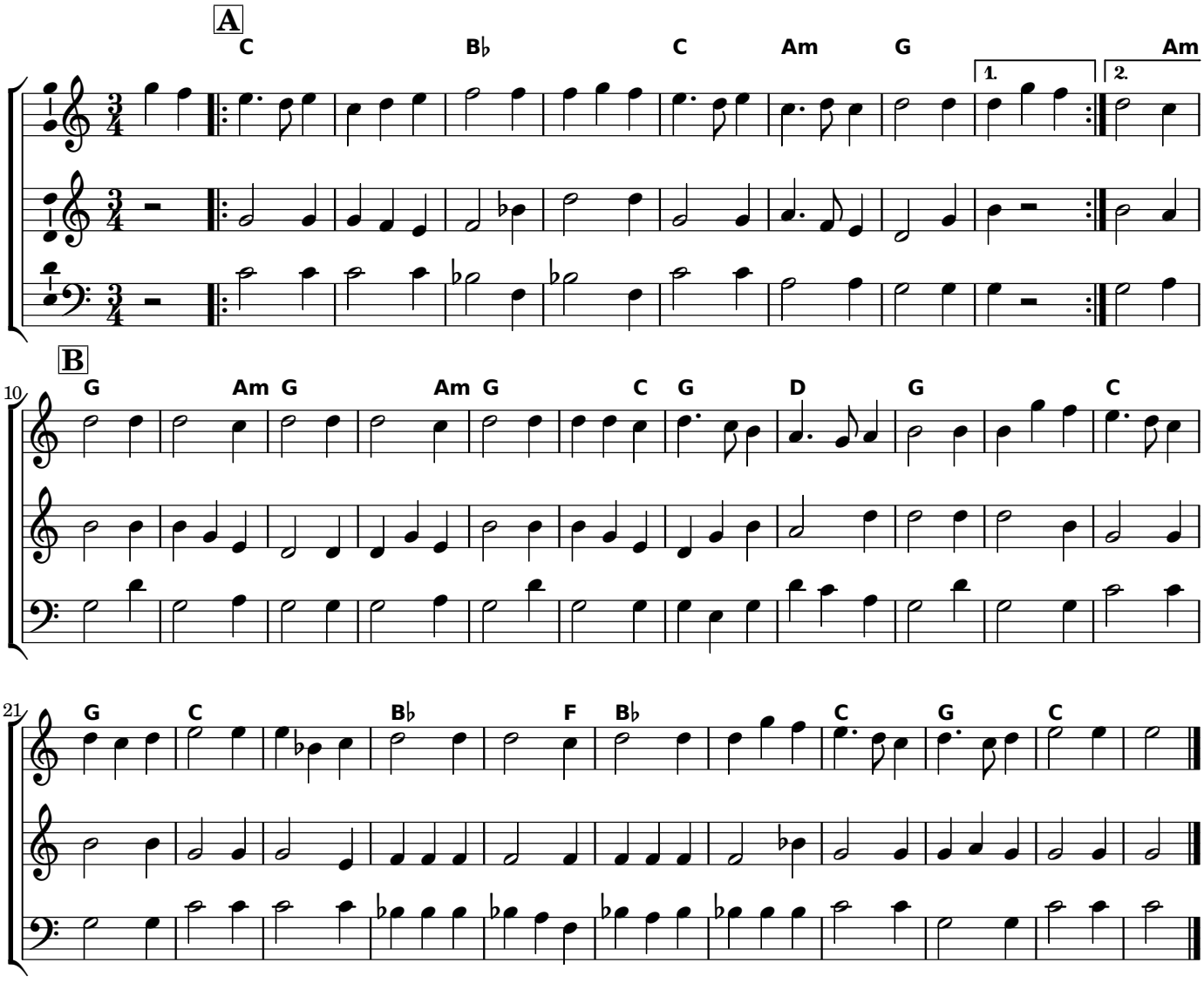
The other dances (mostly *balletti*) in common time such as Bizzarria and Lo Spagnoletto should work well with a tempo of half note = 100-110. Some of these dances shift to 3/4 time partway through; let dotted half note in the 3/4 section = half note in the common time section.

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



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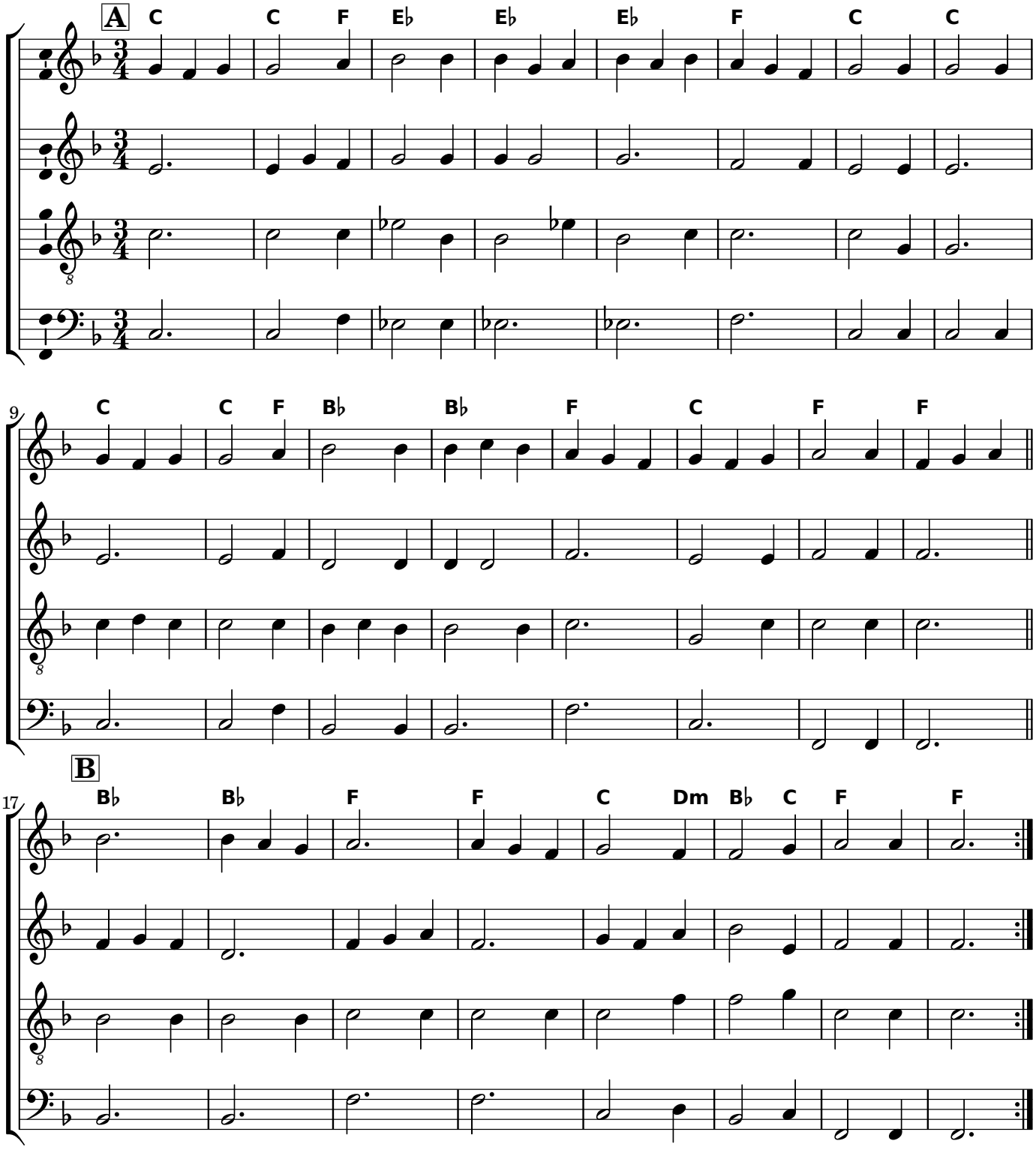
Alta Regina

Cascarda

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

For Alta Regina: AB x 6

For Squilina: A x 21



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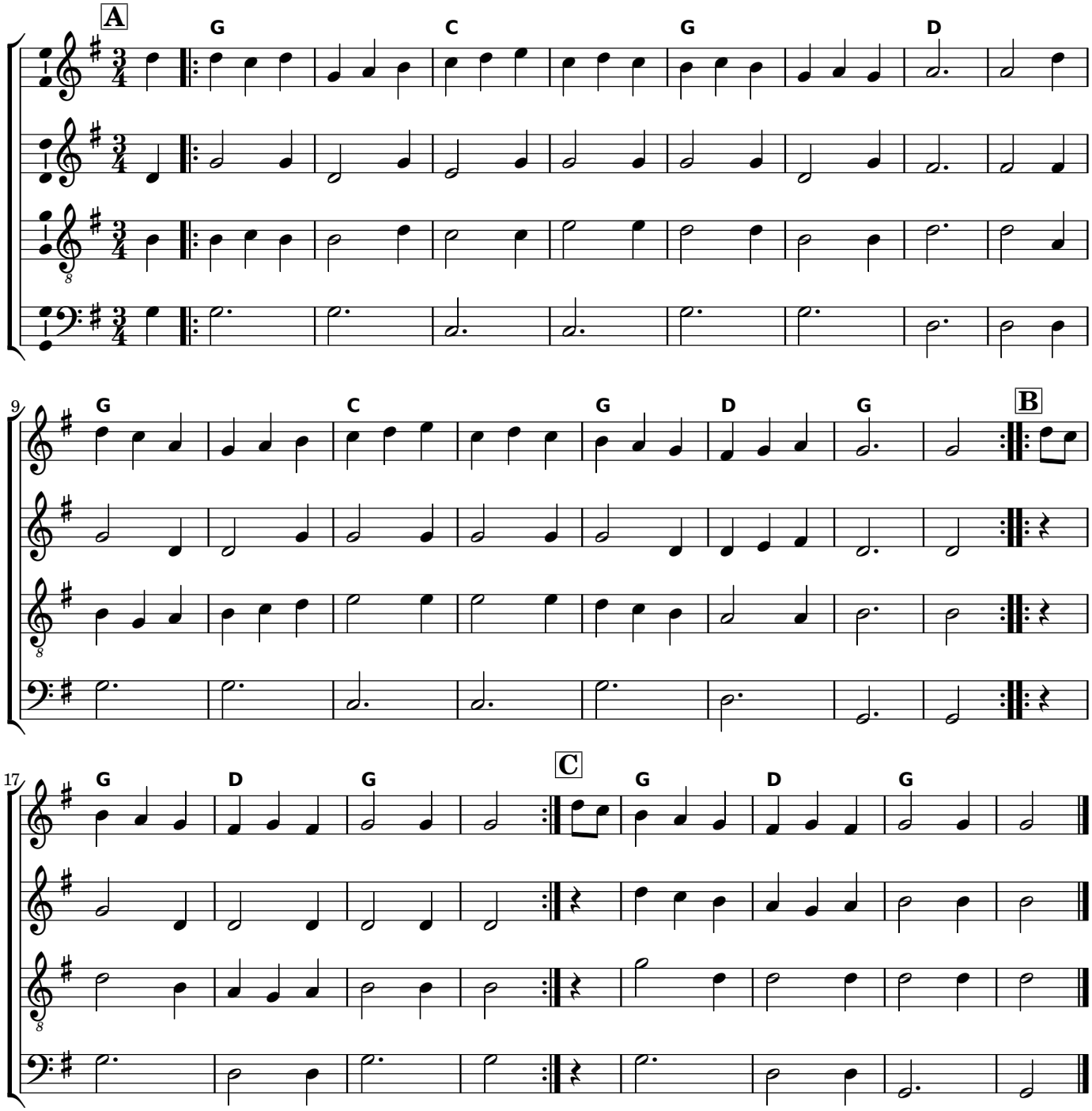
Bella Gioiosa

Cascarda for three

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

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



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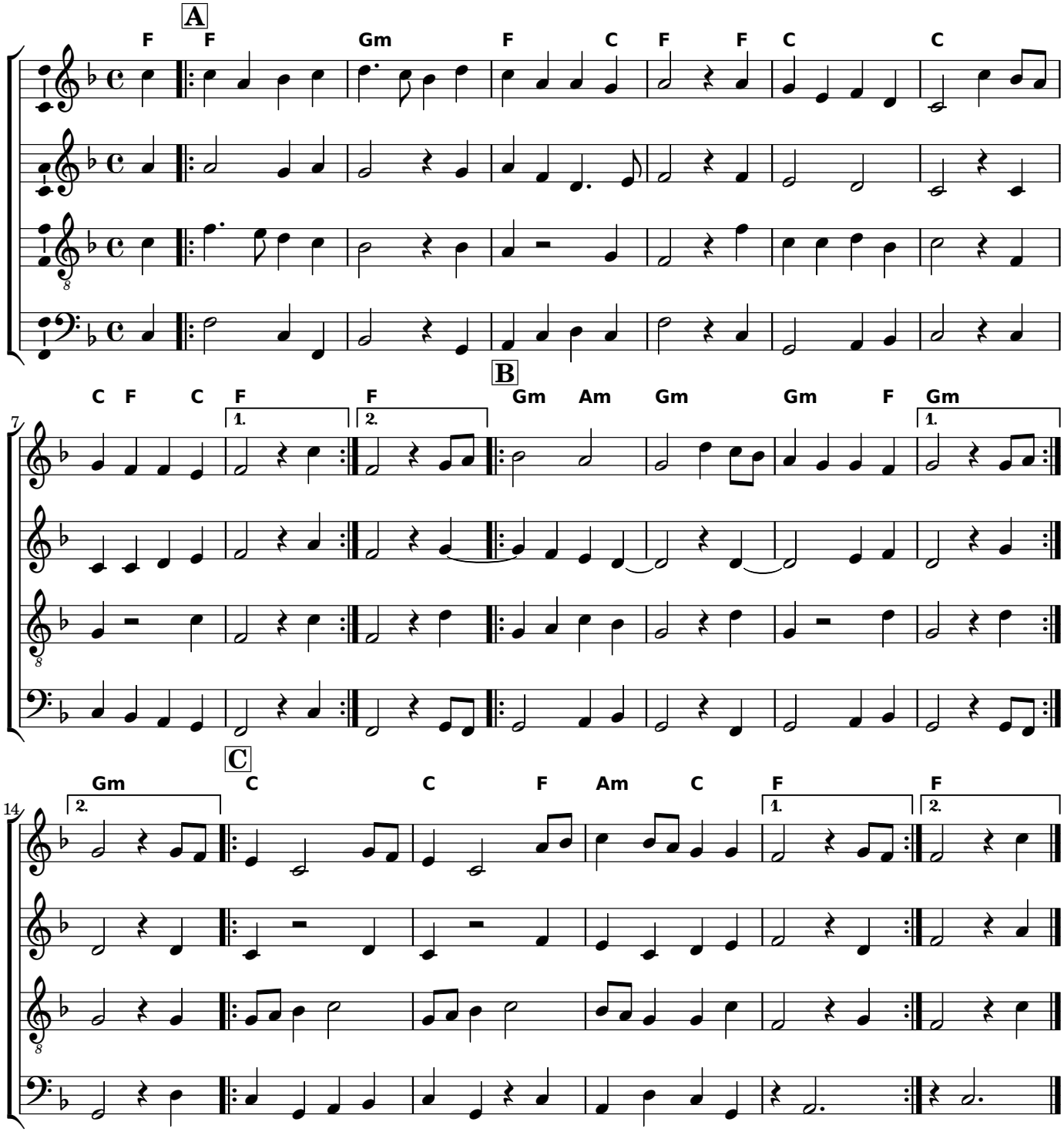
Bizzarria d'Amore

Balletto for two couples in a diamond

Cesare Negri, *Le Grazie d'Amore,* 1602 arr. Dave Svoboda

AA BB CC x 6



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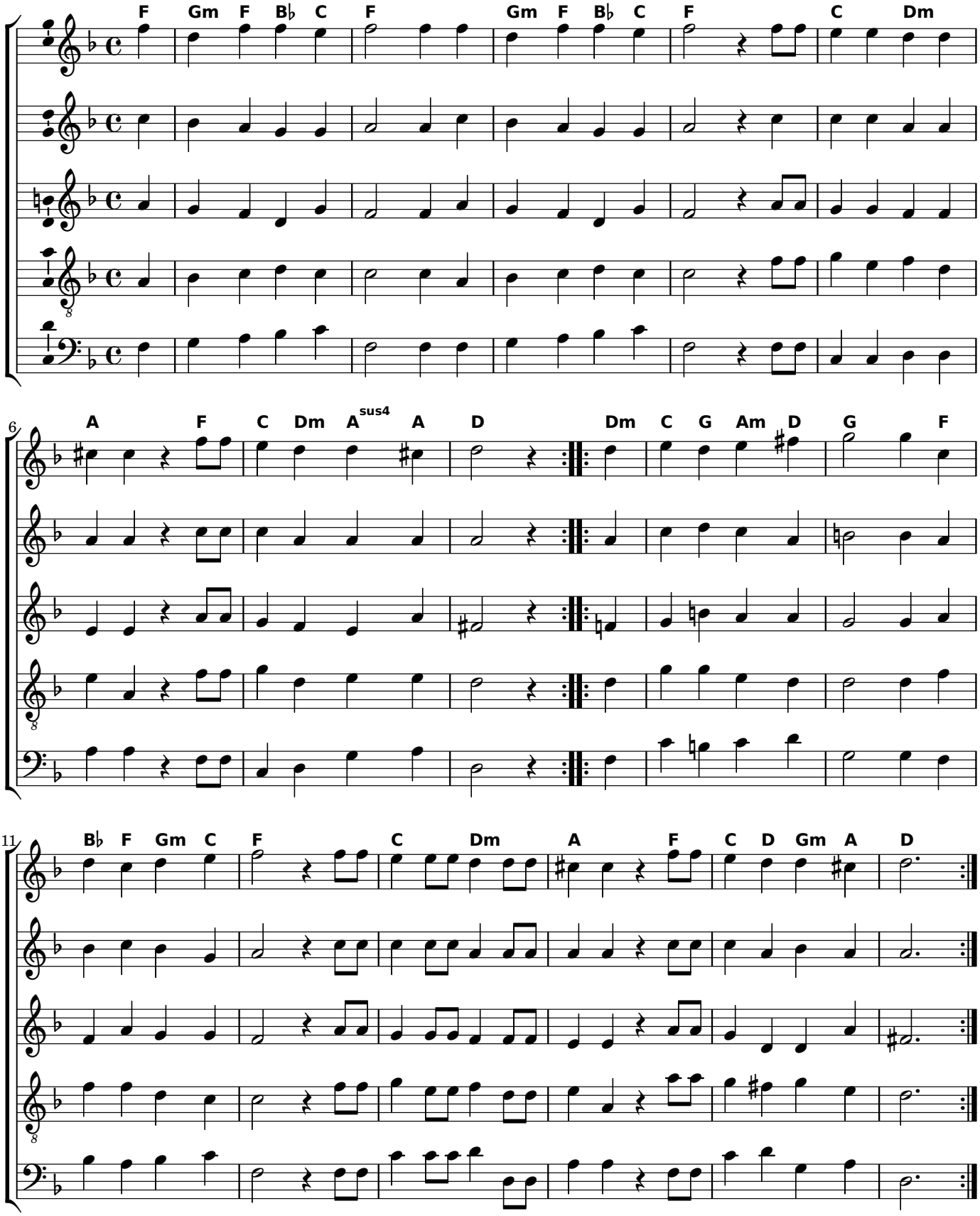
La Caccia d'Amore

Questa dolce sirena

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

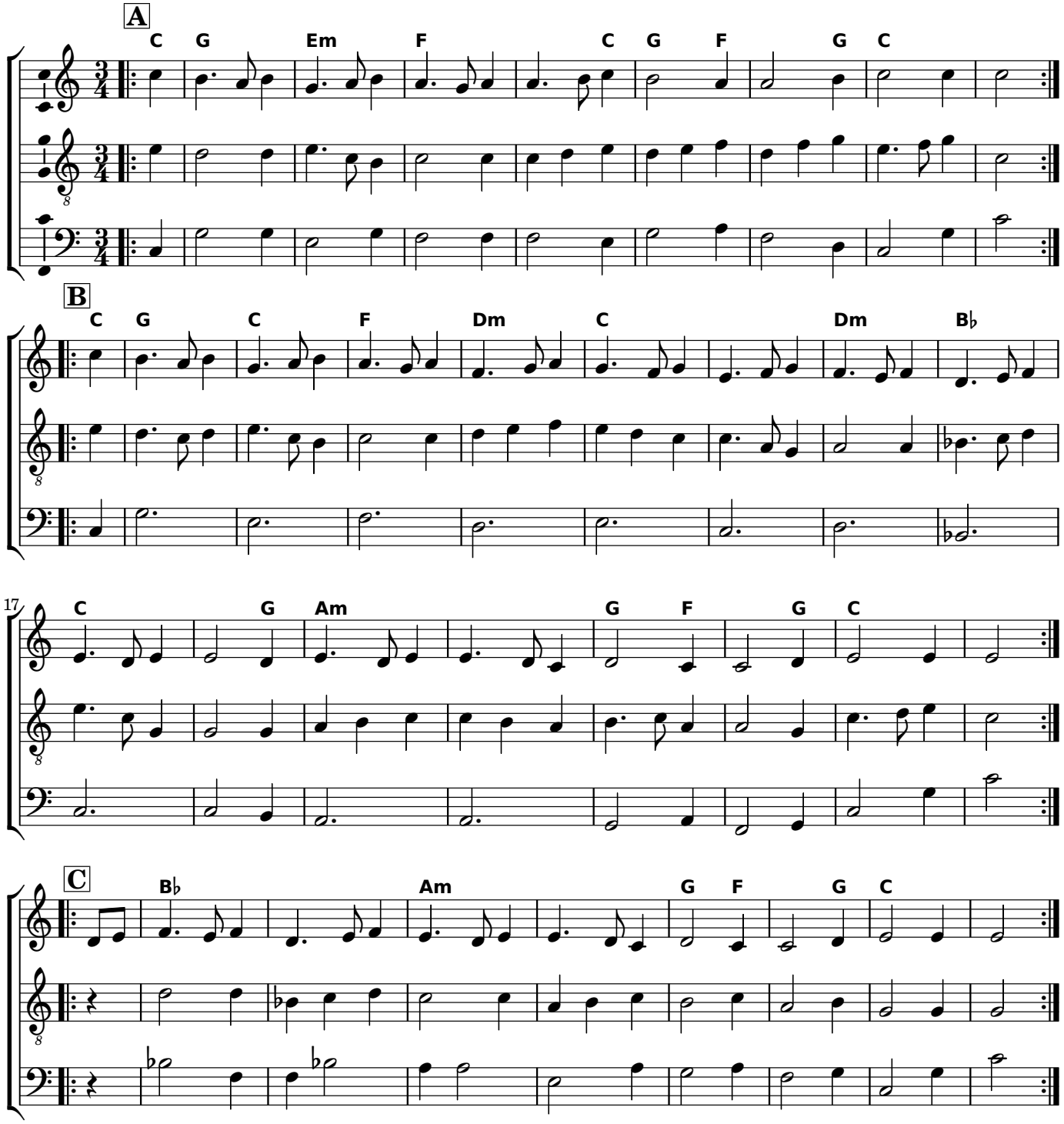


Candida Luna

Cascarda

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

AA BB CC x 3



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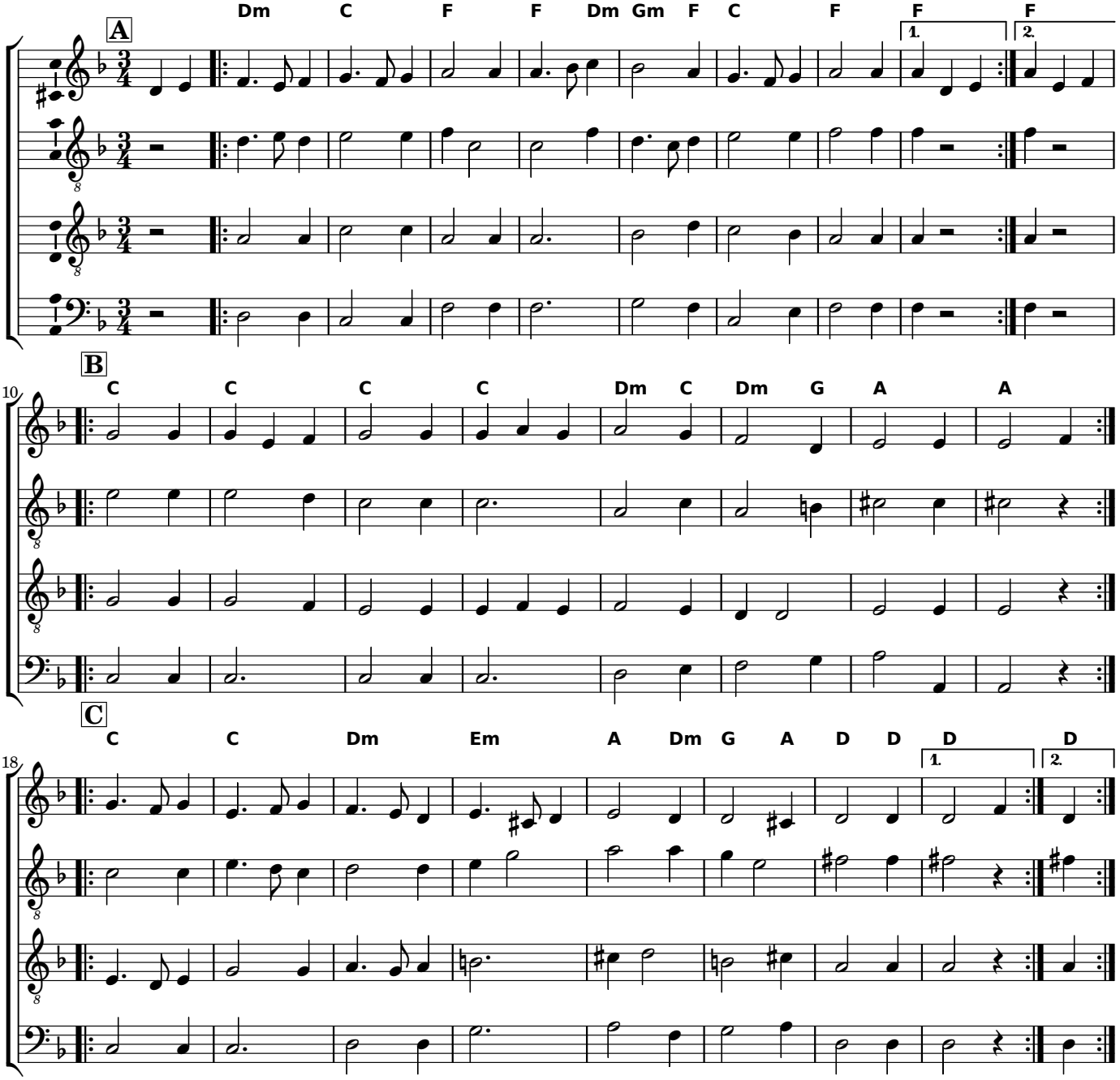
La Castellana

Cascarda

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

AABBCC x 3



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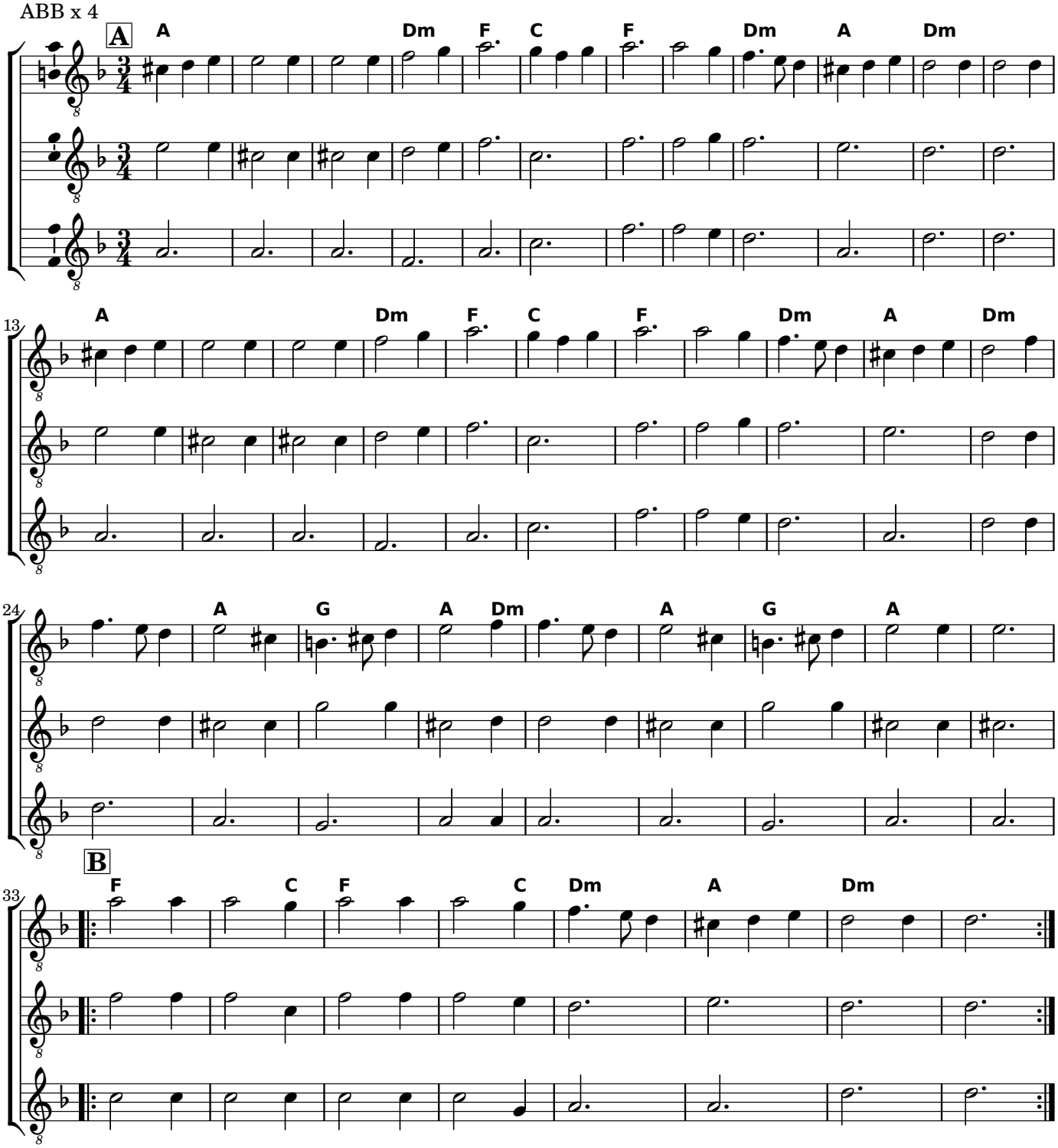
Chiara Stella

Cascarda

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

ABB x 4



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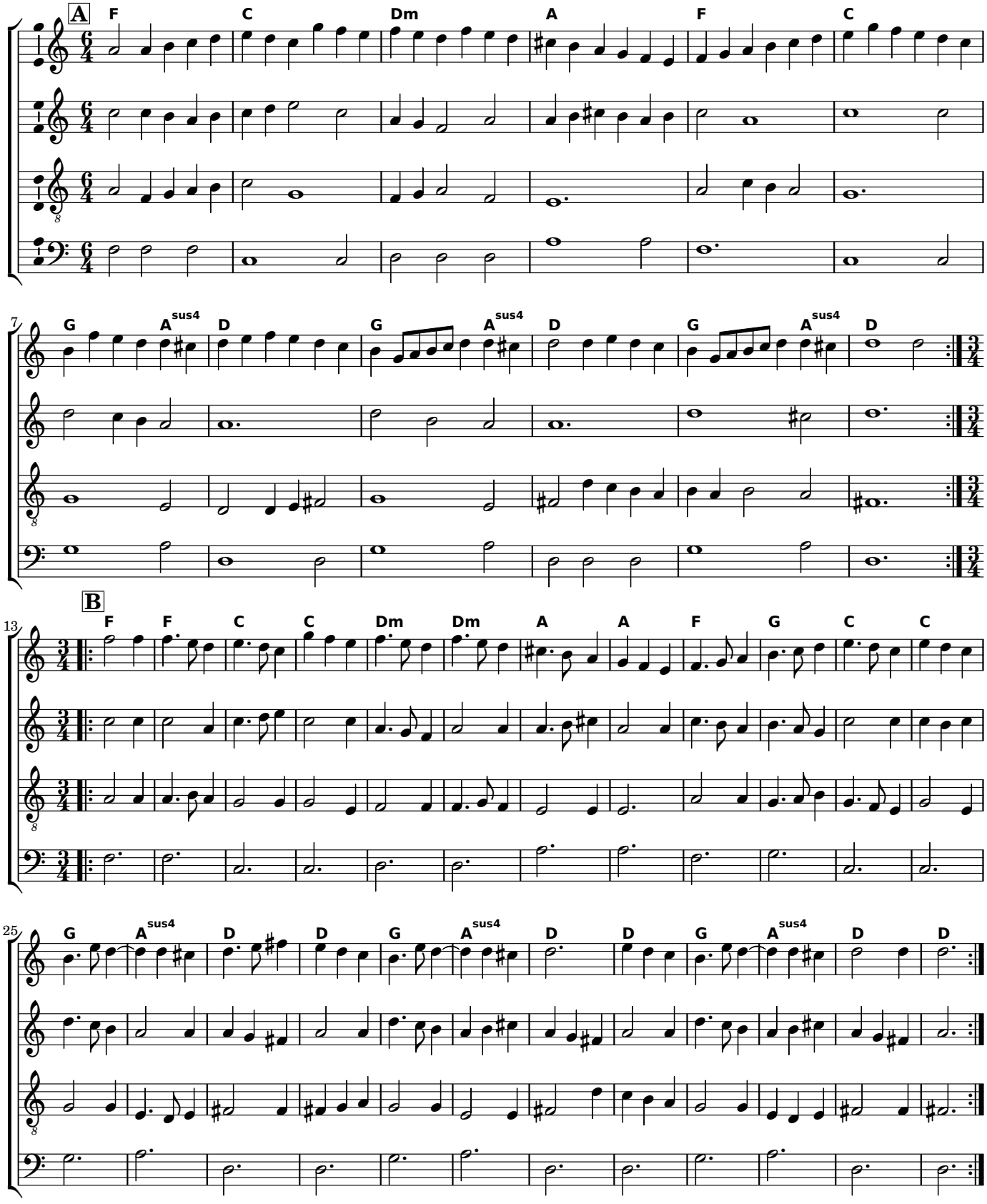
Chiaranzana

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



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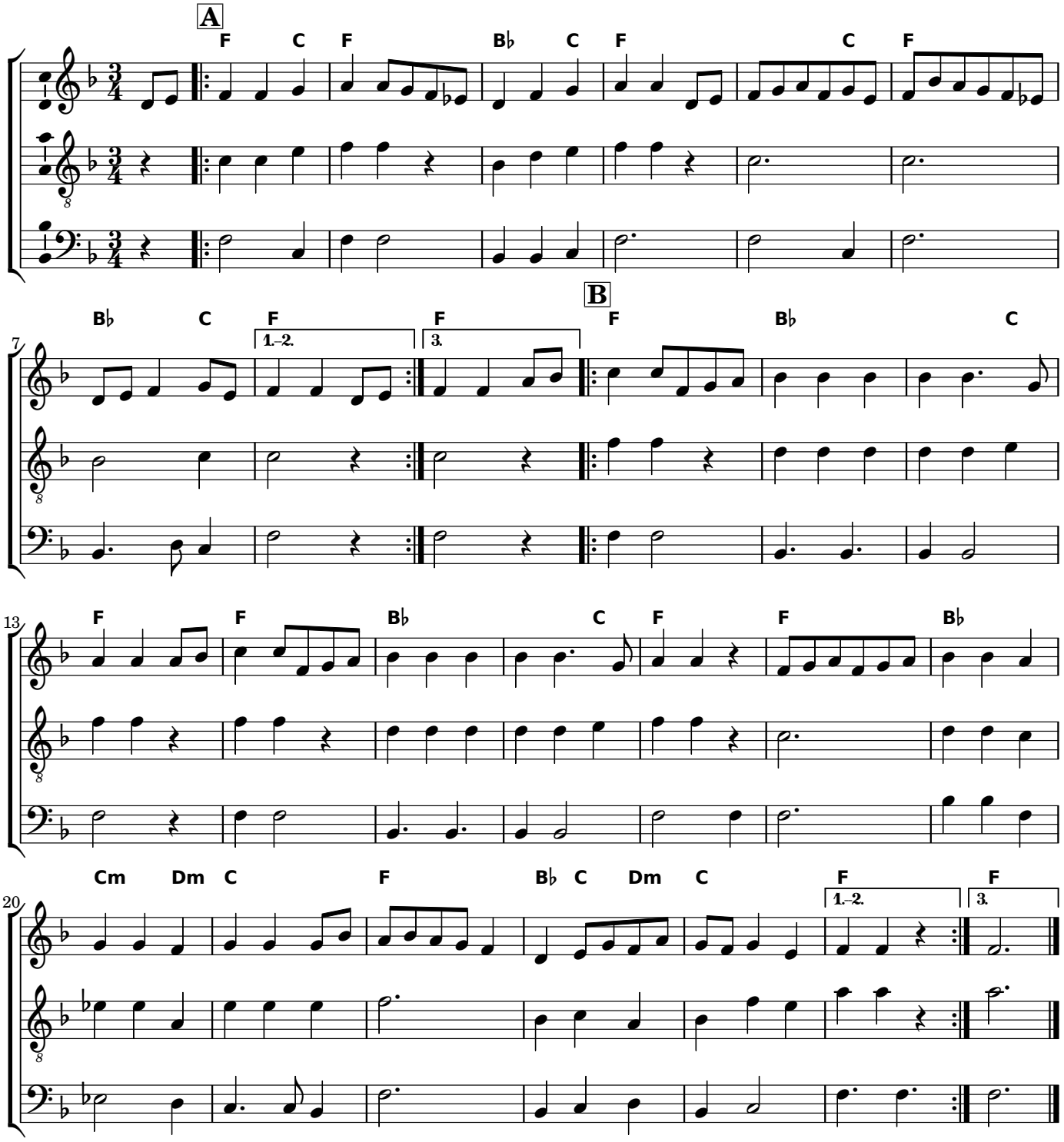
Contrapasso

Balletto

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

AAA BBB AA BBB (for Contrapasso in Due)



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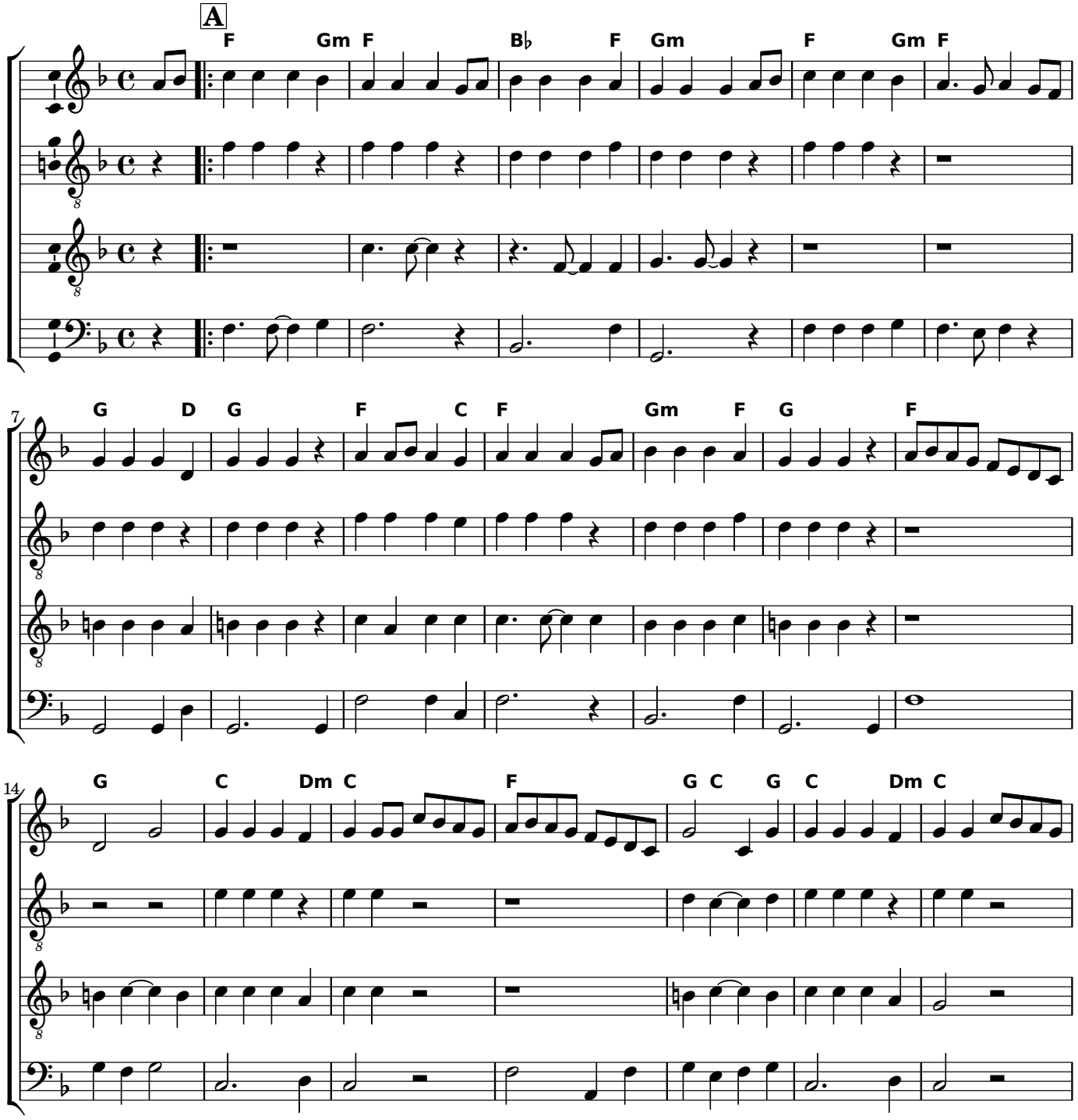
Contentezza d'Amore

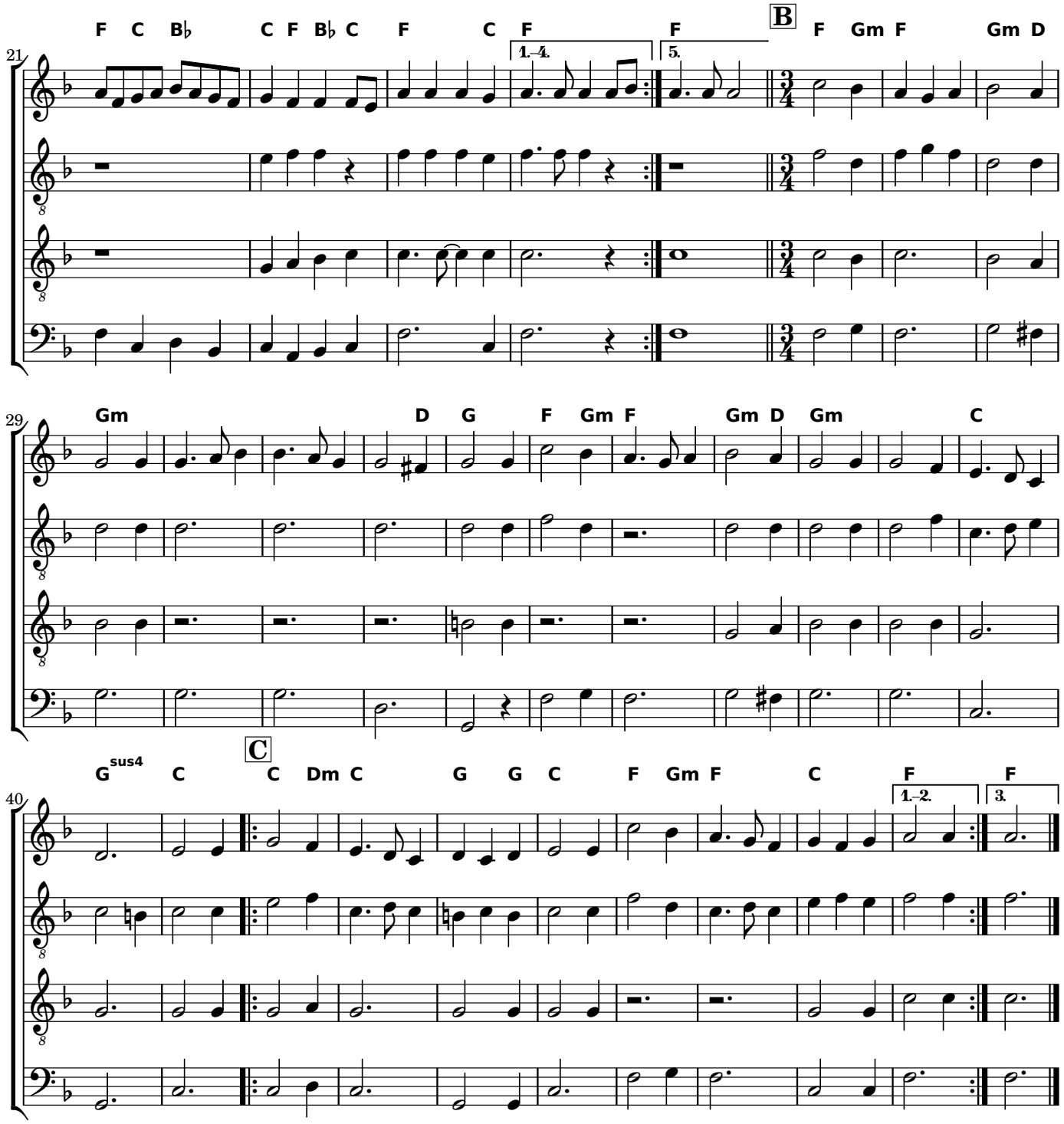
Balletto

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

Ax5 B Cx3



© Robert Smith, SCA Alaric MacConnal



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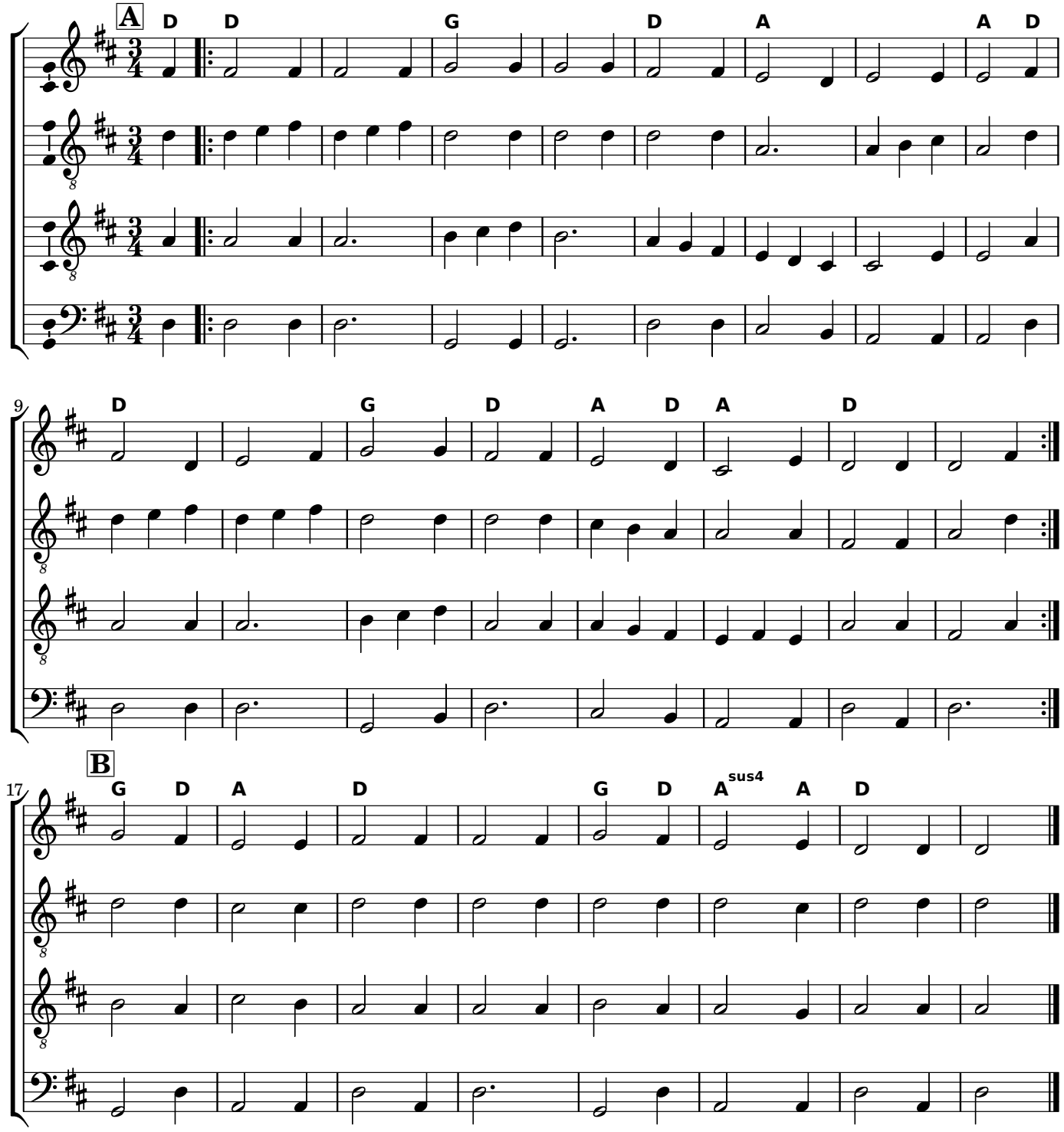
Fedelta

Cascarda

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

AAB x 3



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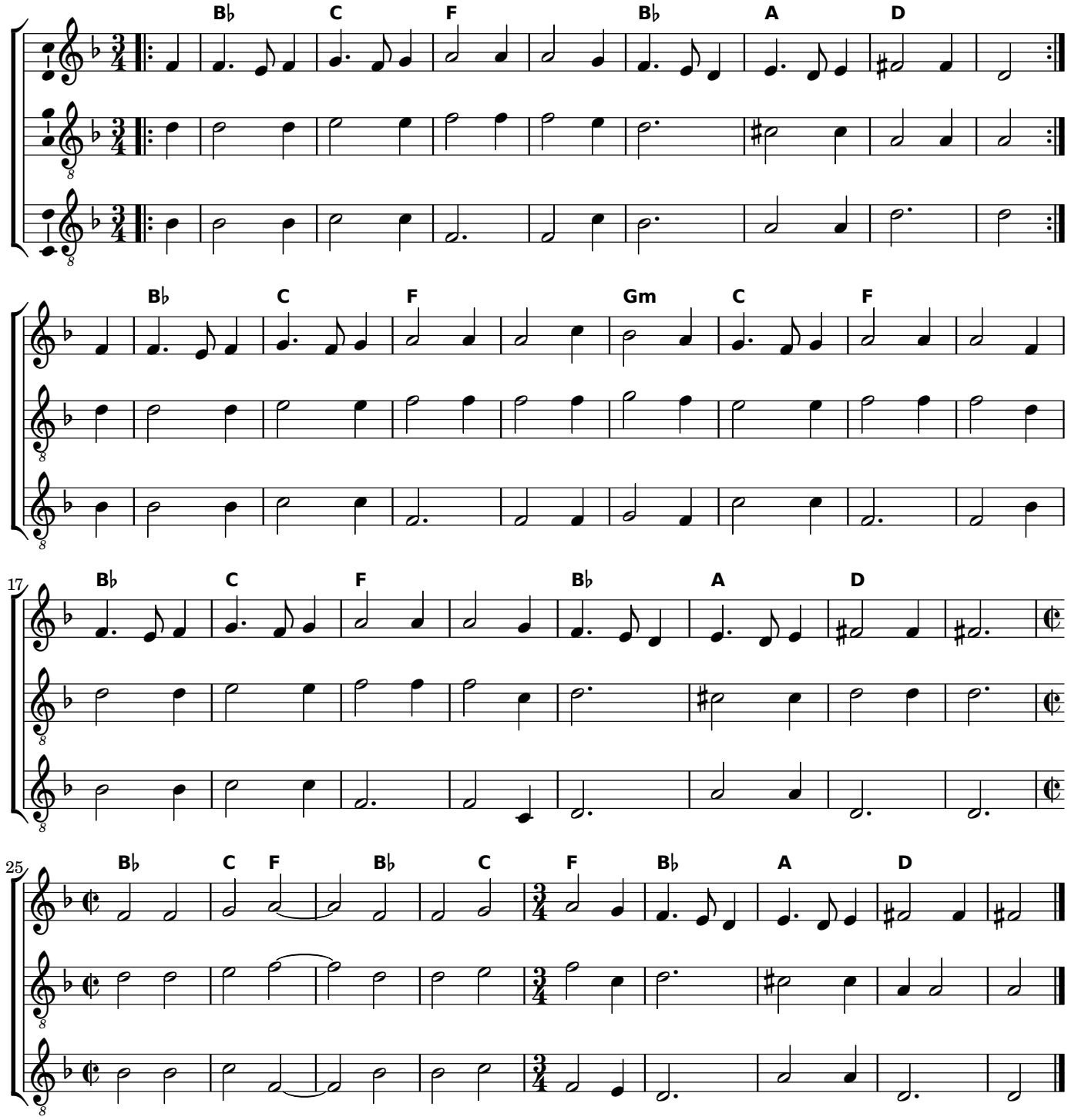
Fiamma d'Amore

Cascarda

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

AA B x 4



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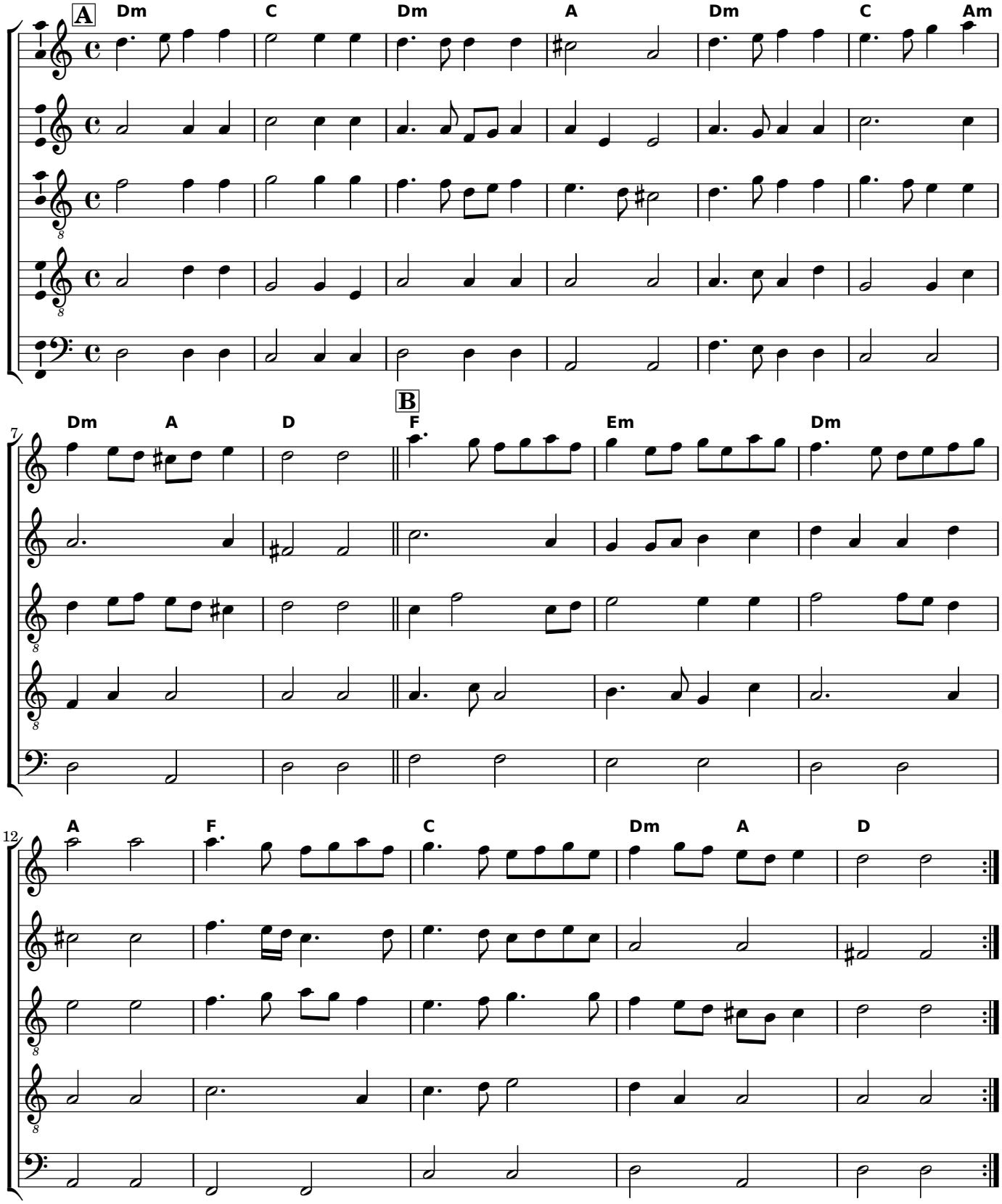
Ballo del Fiore

Bransle de la Torche

Michael Praetorius, *Terpsichore,* 1612

Intro: A; one dance = (AB)x4

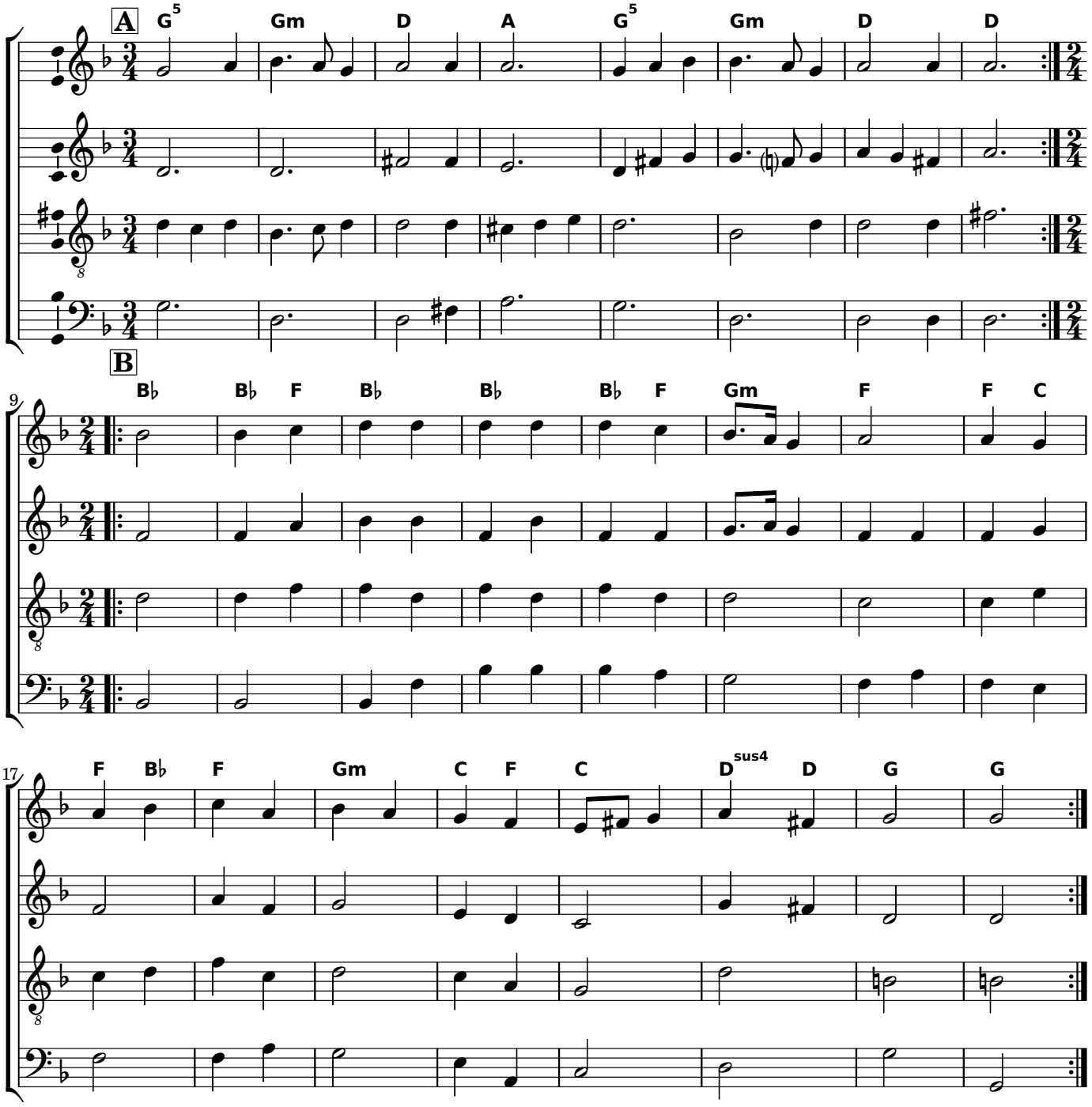


Fulgente Stella

Cascarda

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

AABB x4



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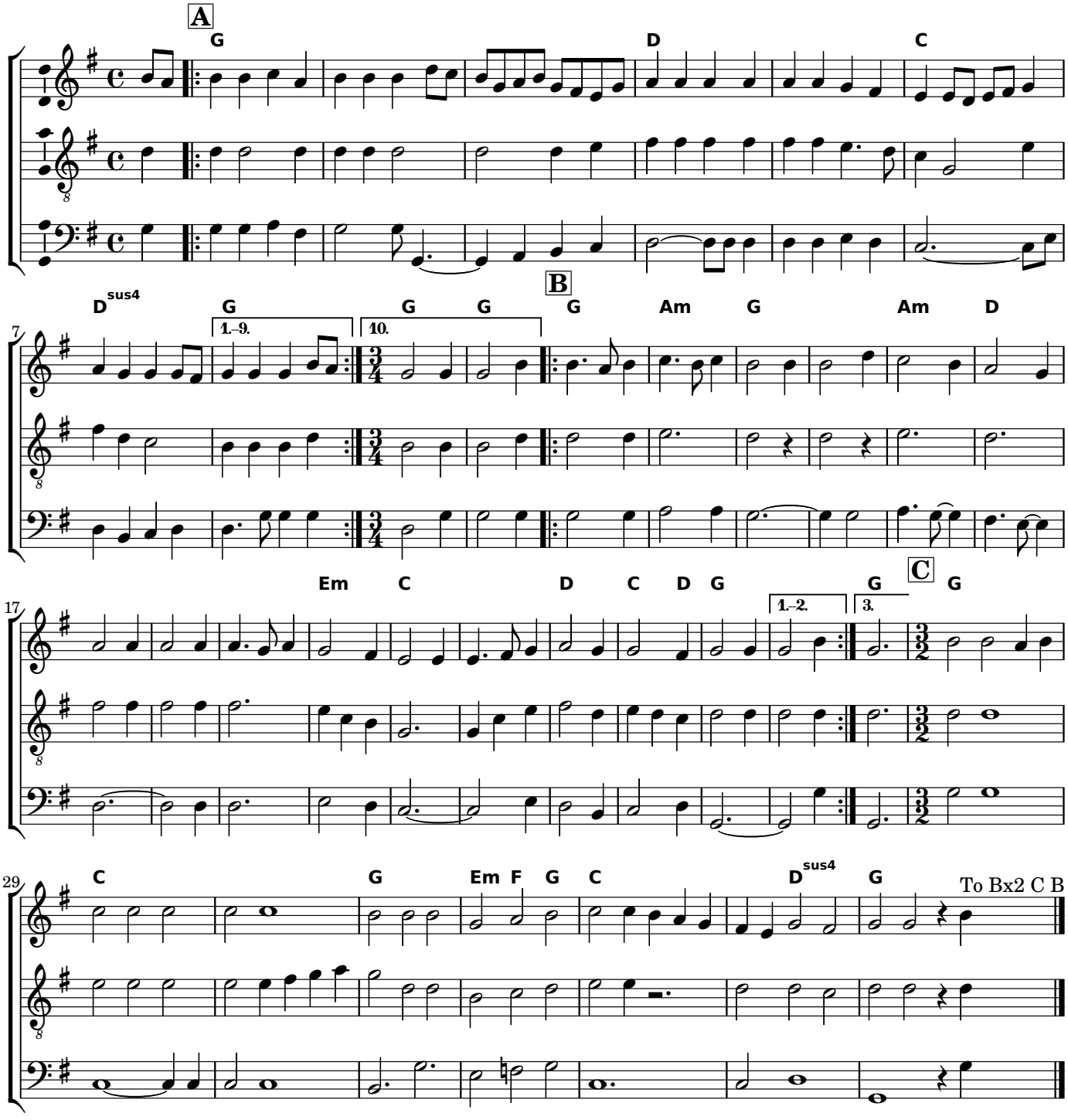
Furioso all'Italiana

Balletto for three couples

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

Ax10 Bx3 C Bx2 C B



© Al Cofrin, SCA Avatar
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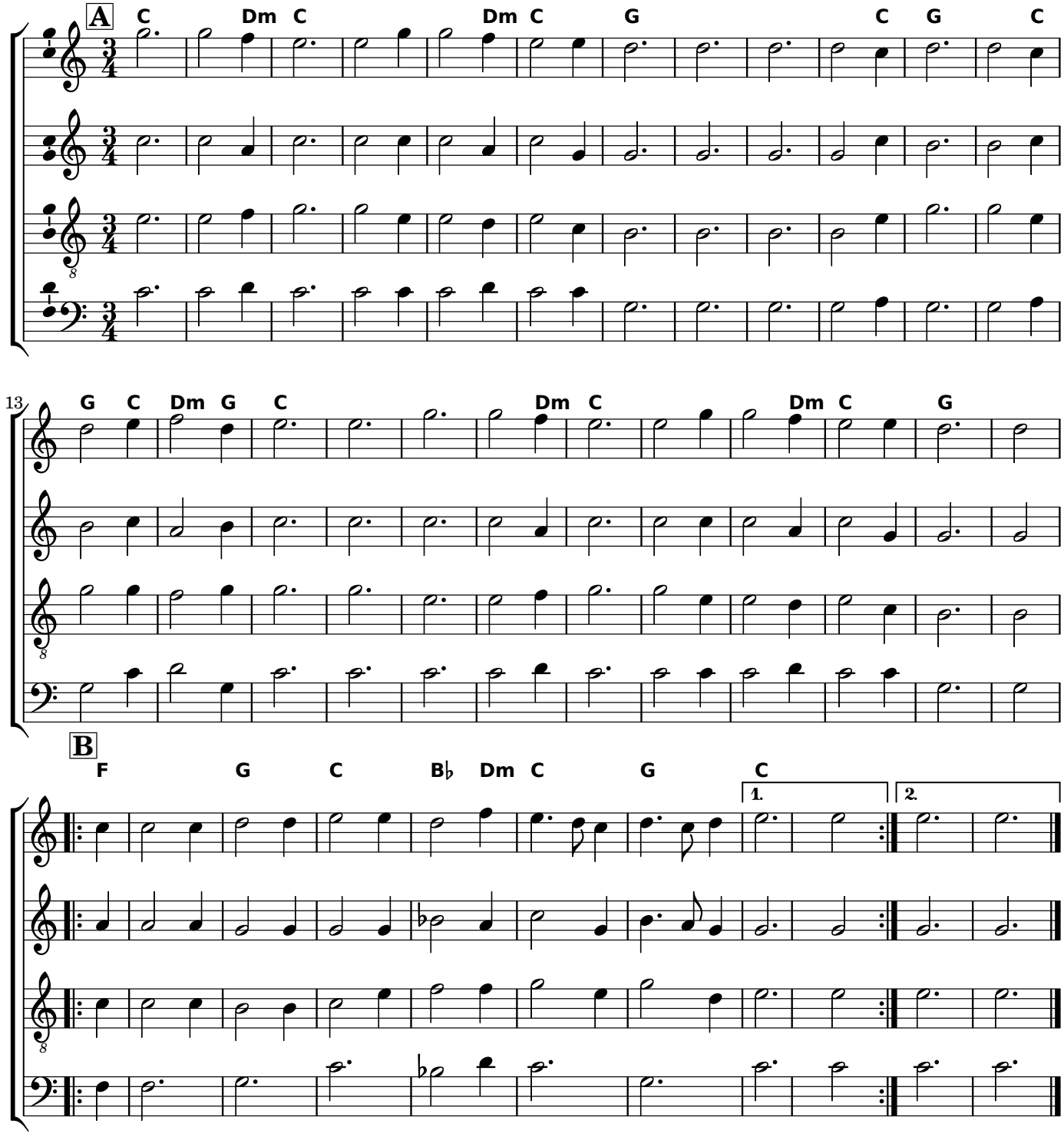
Gracca Amorosa

Cascarda

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

ABB x 5



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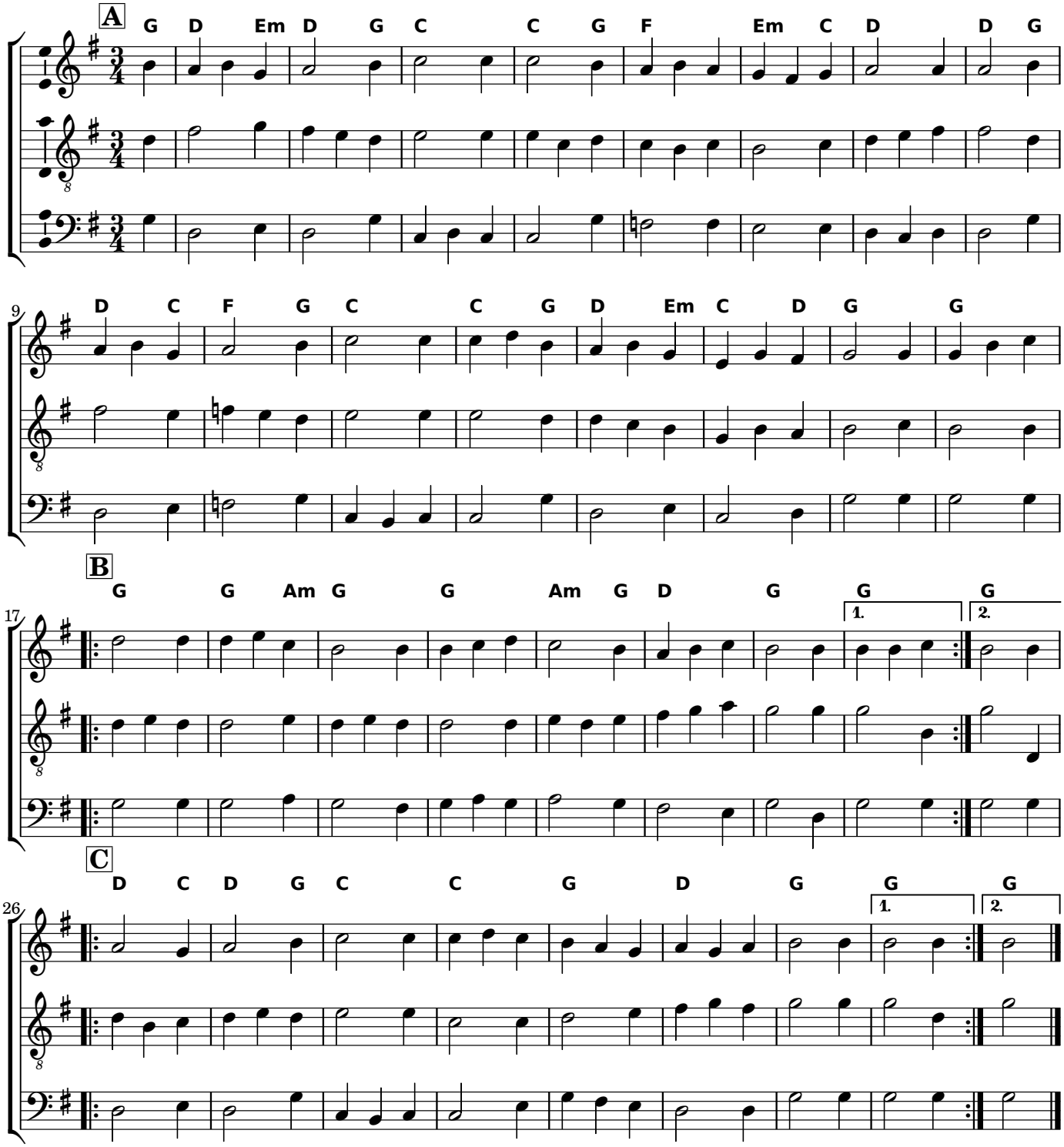
Maraviglia d'Amore

Cascarda

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

ABBCC x 4



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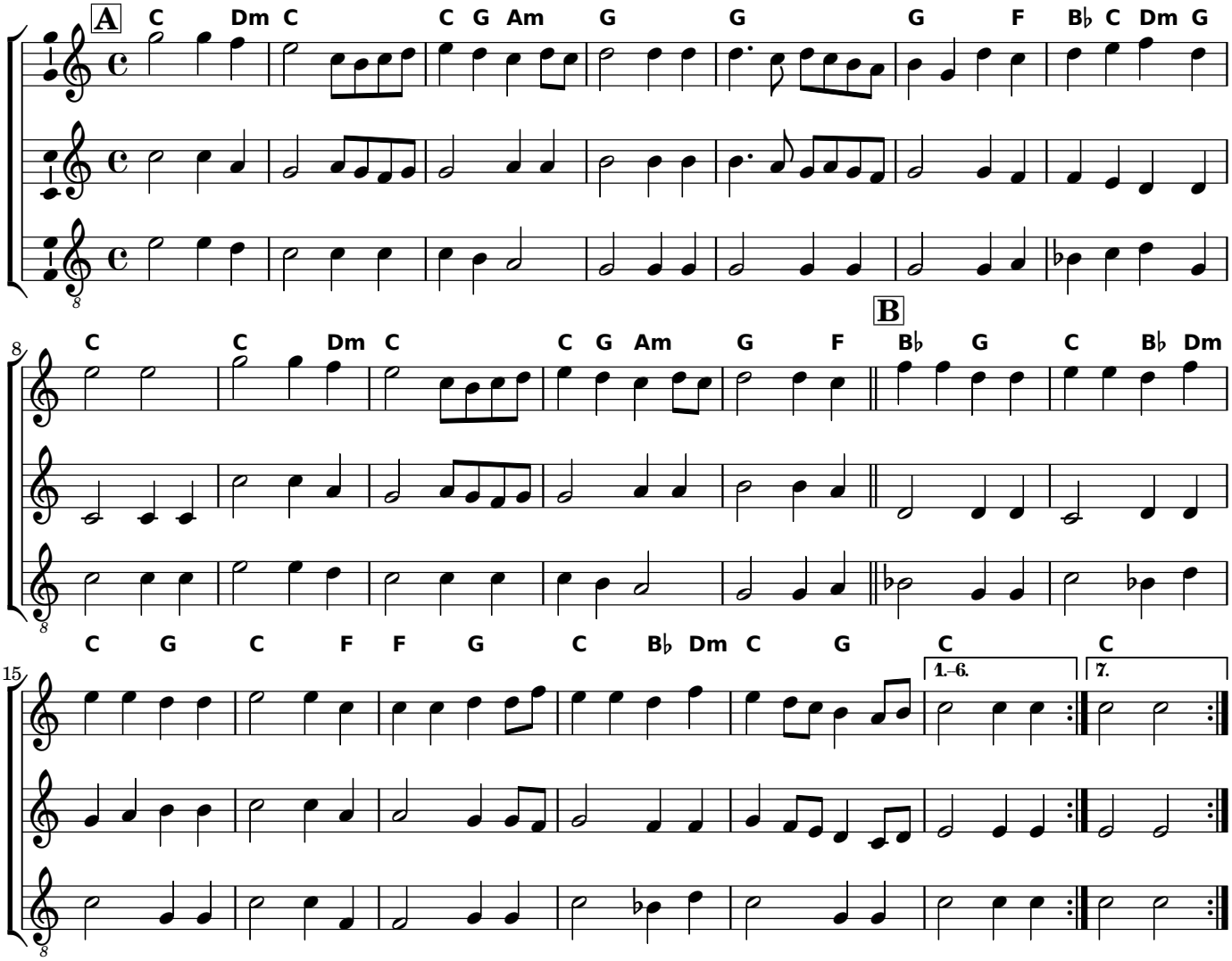
Ombrosa Valle

Balletto

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

AB x 7



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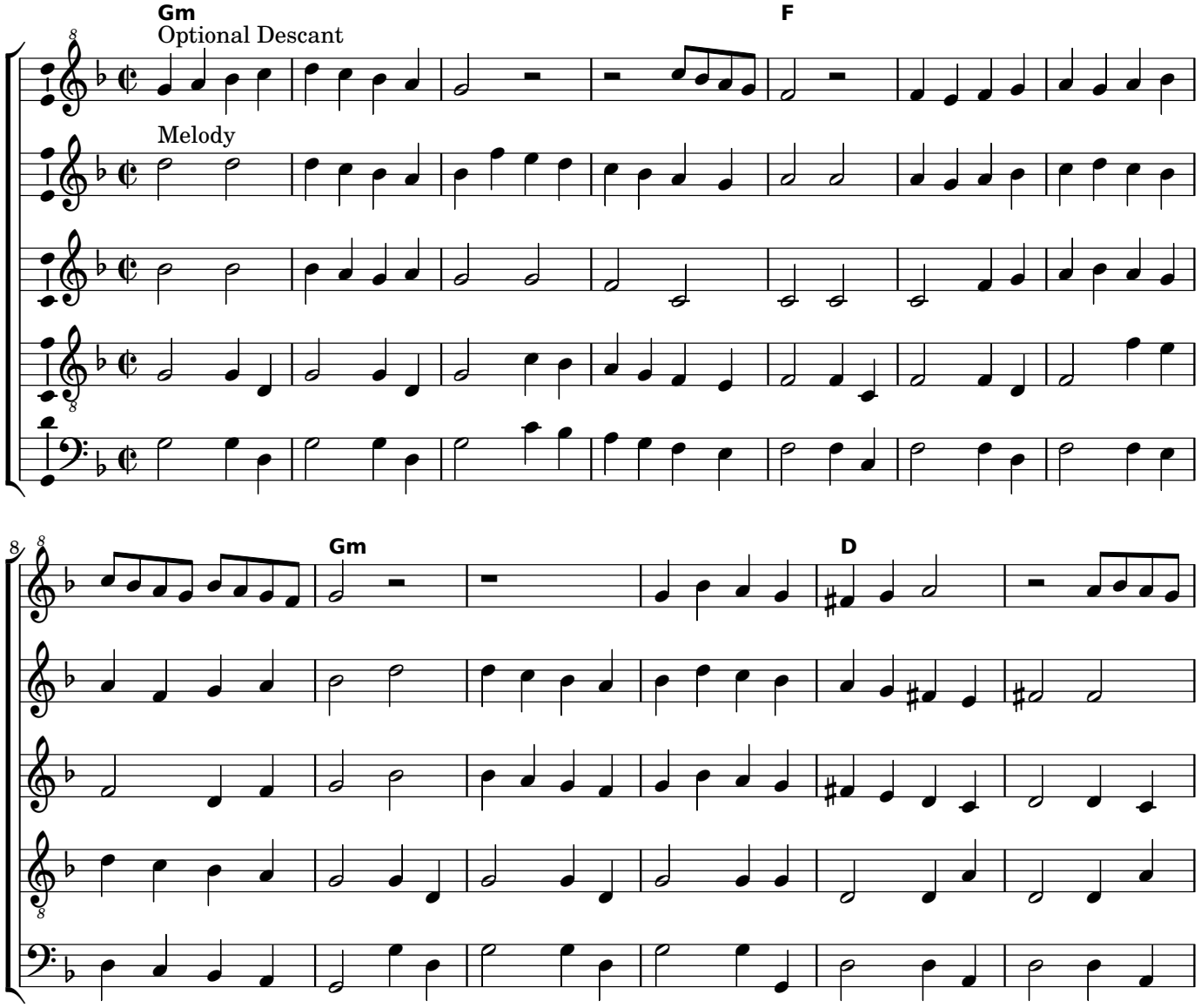
Passo e Mezzo

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

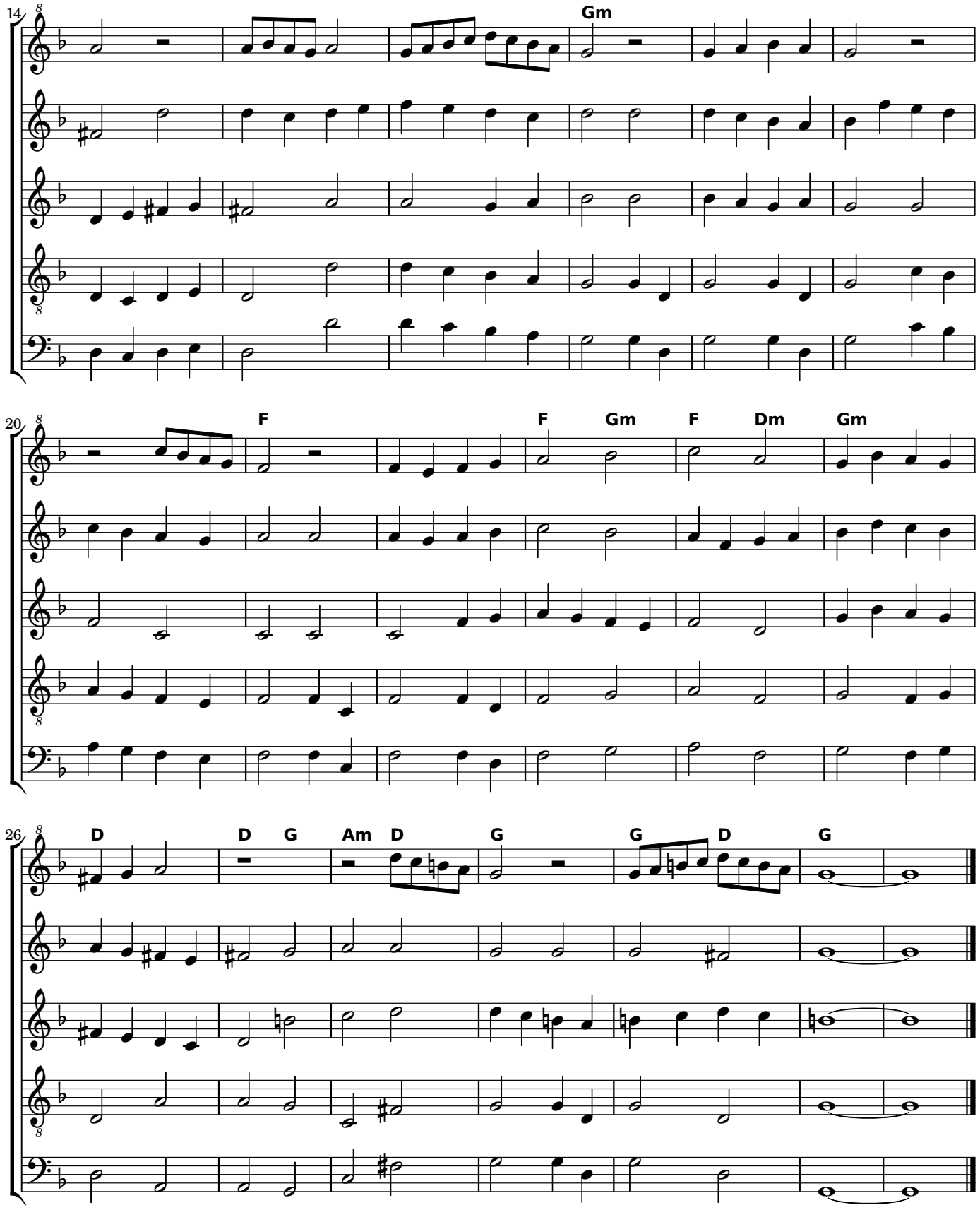
for Passo e Mezzo: 11 times through

for Dolce Amoroso Fuoco: 5 times through

for Ardente Sola: 7 times through



© Dave Lankford, SCA Dafydd Arth



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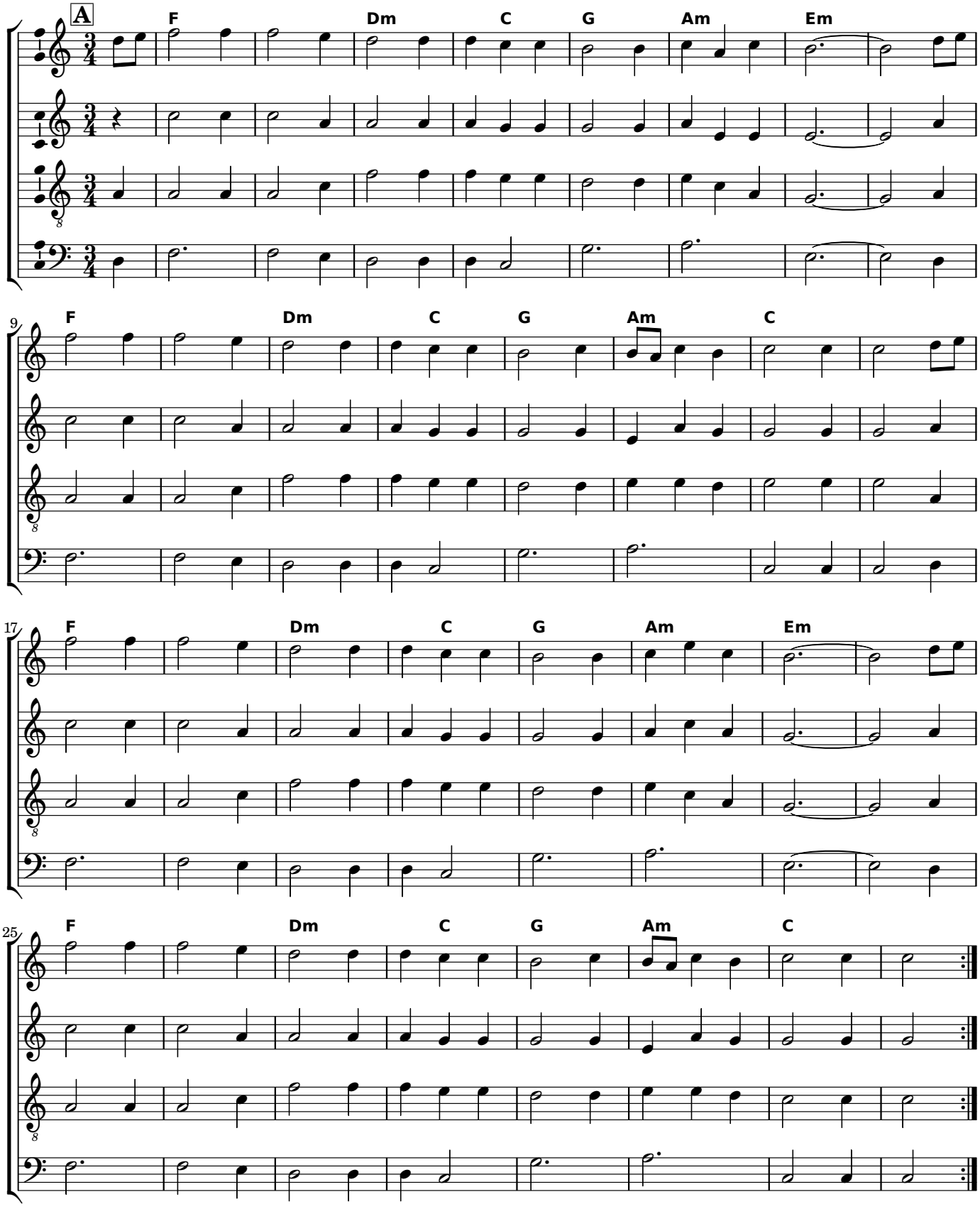
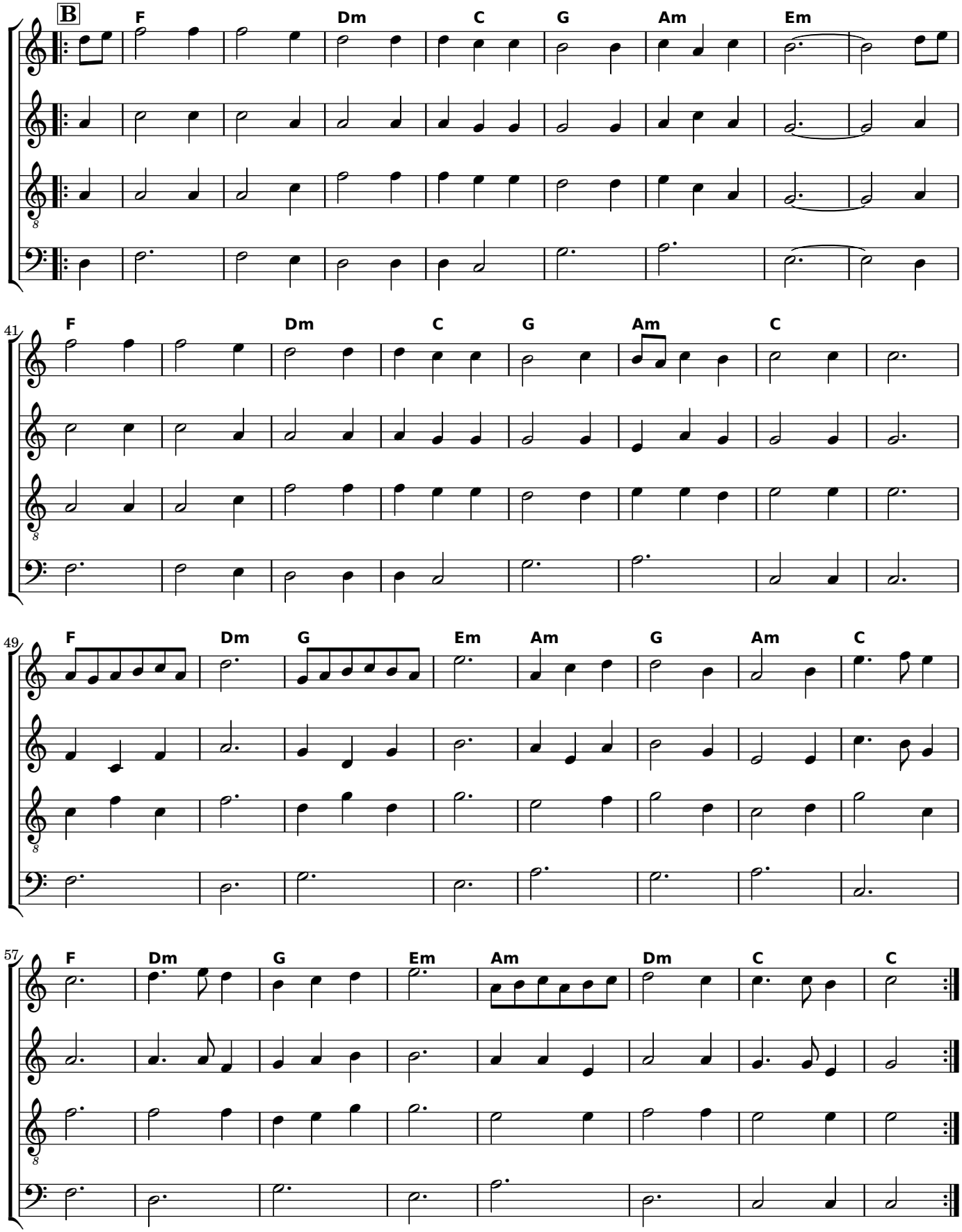
Rose e Viole

attrib. Antonio Casteliono, 1536 arr. Paul Butler

AABB



© Paul Butler, SCA Arden of Icombe



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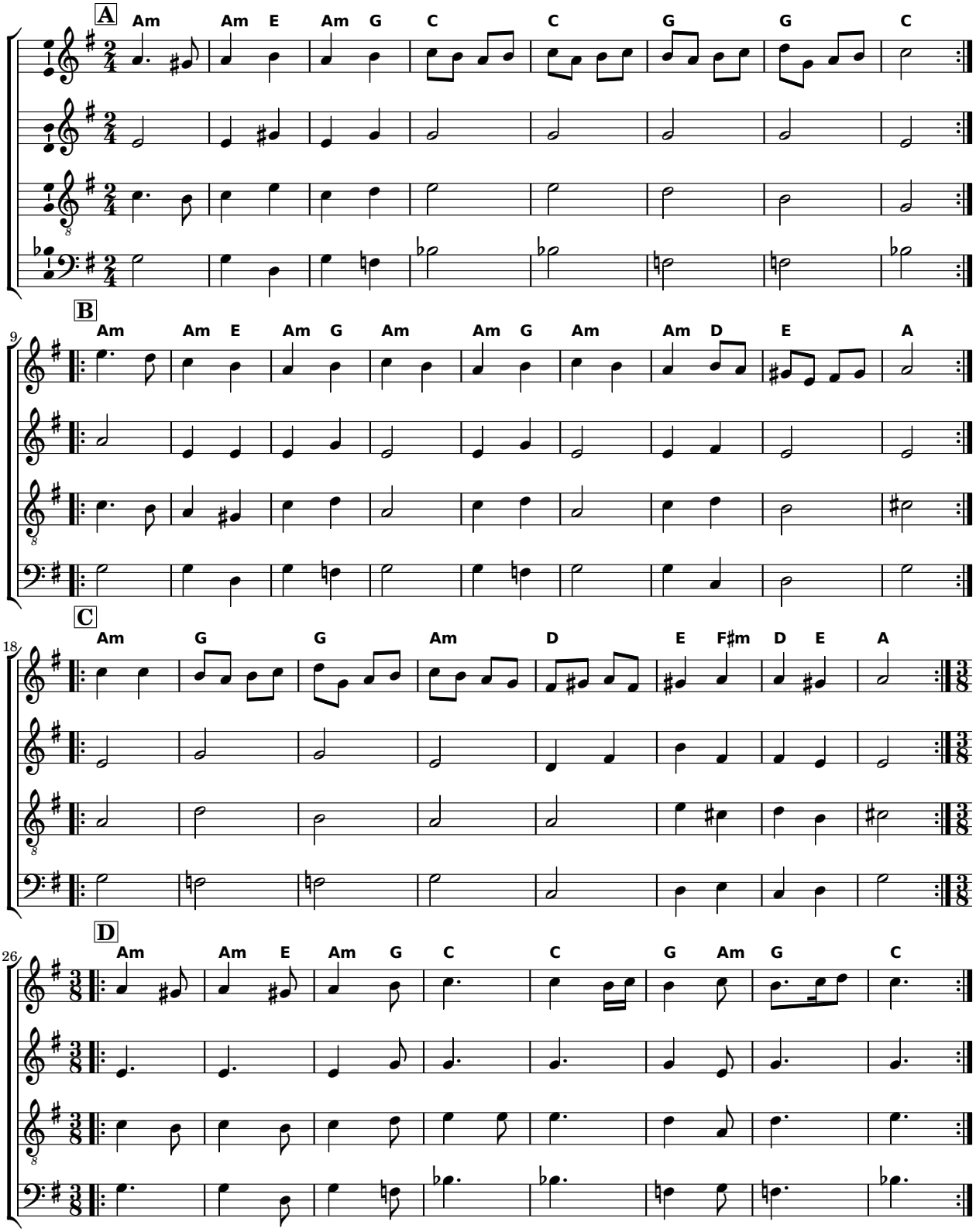
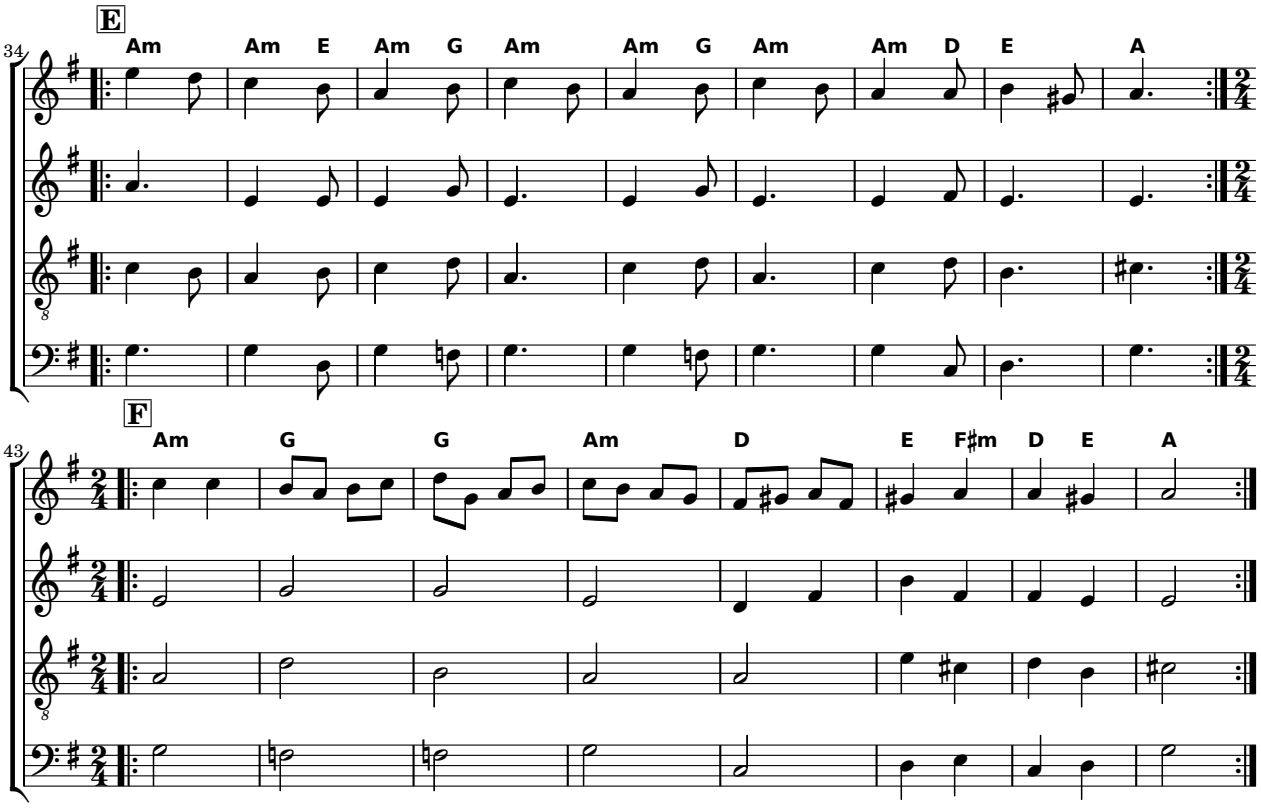
Rustica Amorosa

Arr. Emma Badowski

Fabritio Caroso, *Il Ballarino,* 1581



© Emma Badowski, SCA Margaret Raynsford



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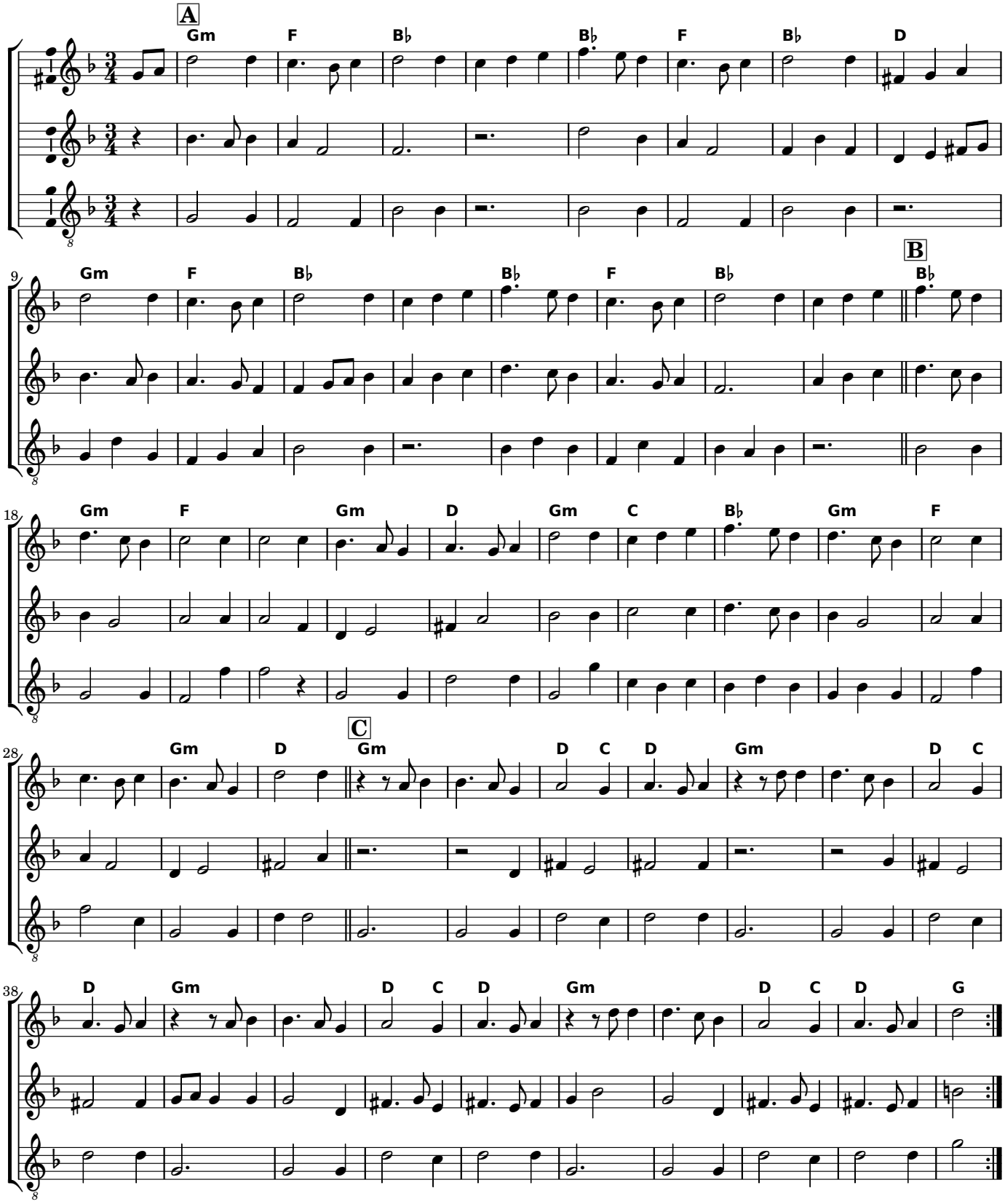
Spagnoletta

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

5 times through (6 for Spagnoletta Nuova)



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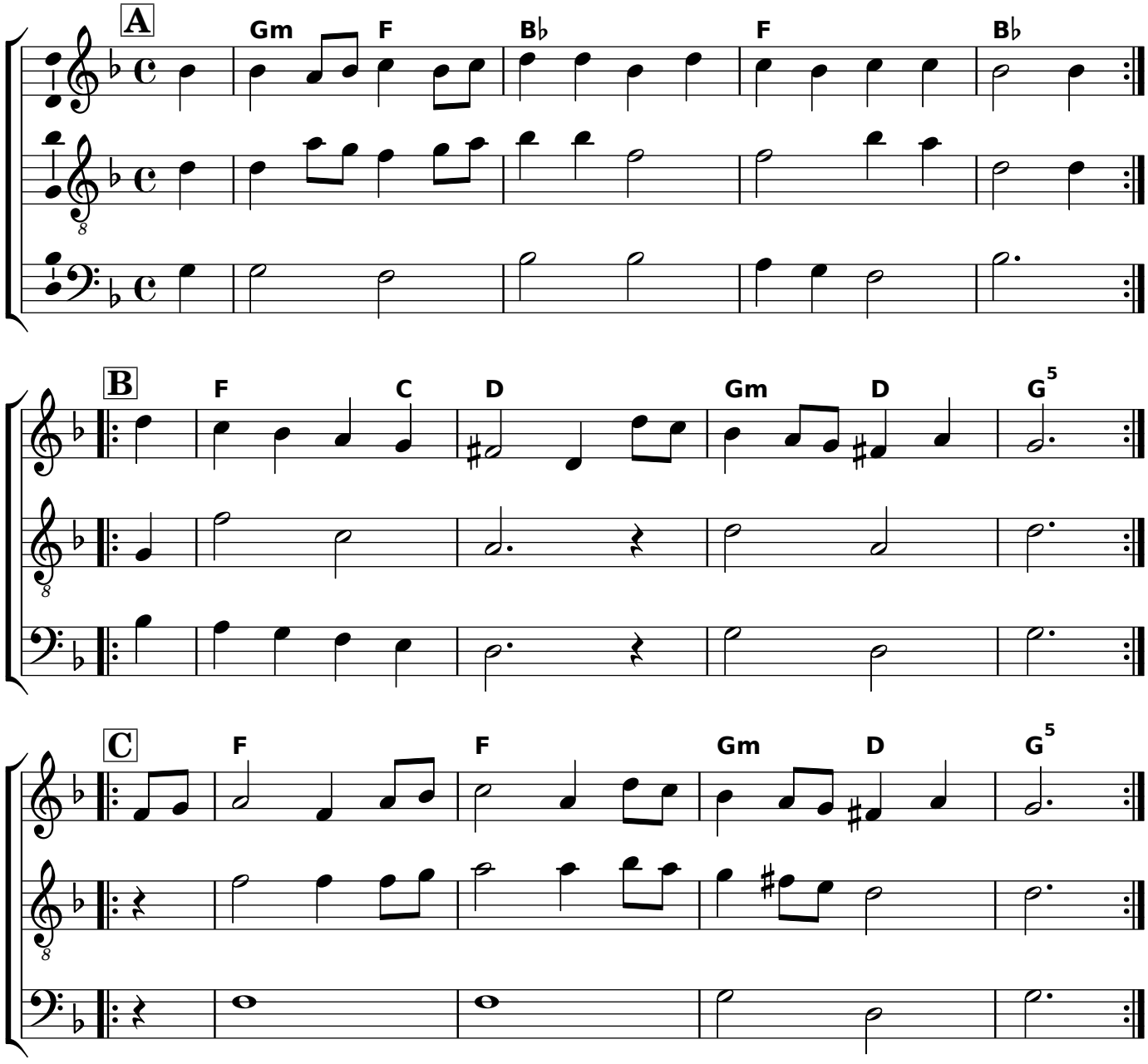
Lo Spagnoletto

Balletto for two couples in a diamond

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

AABBCC x 7



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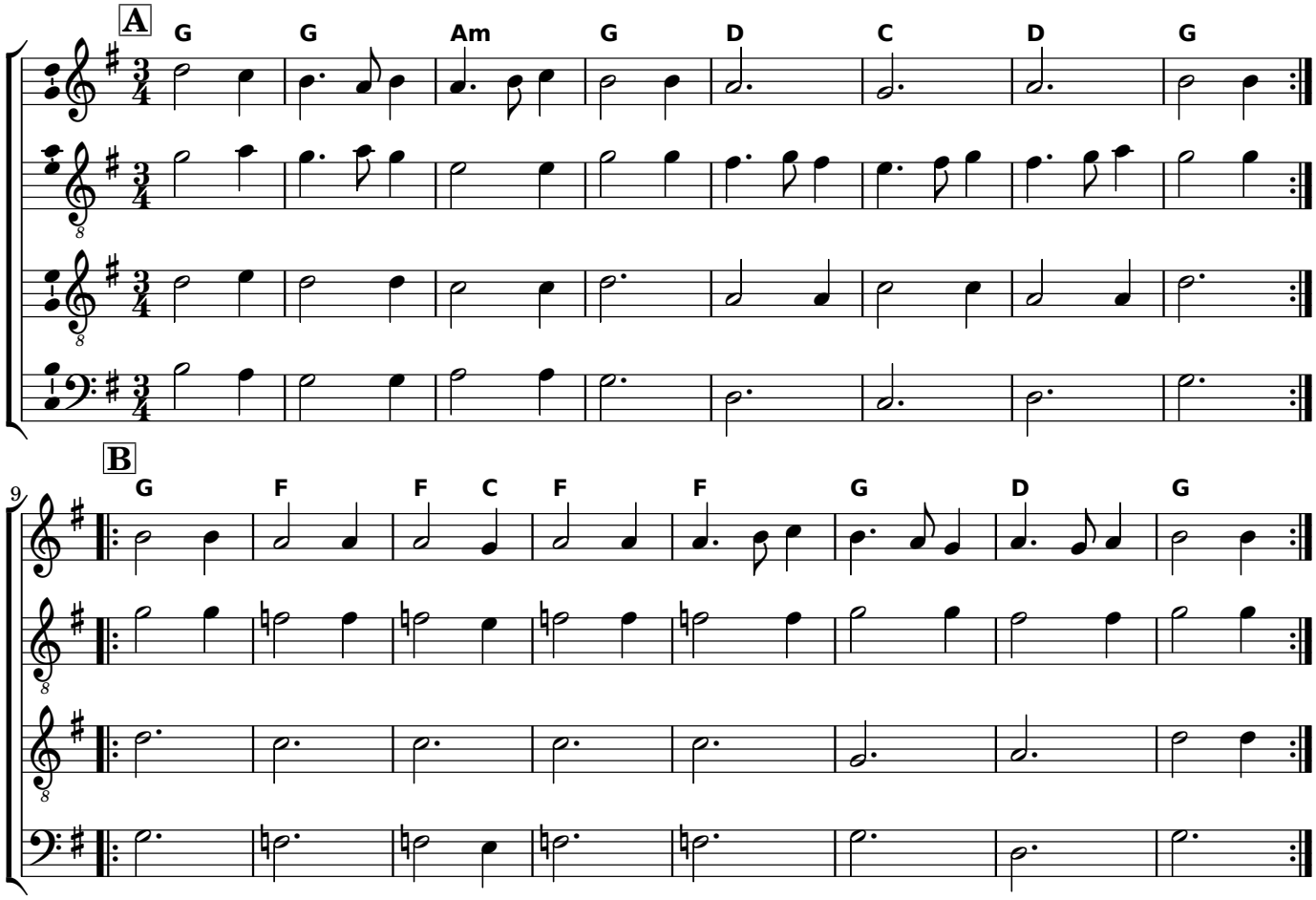
Villanella

Balletto

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

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



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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.

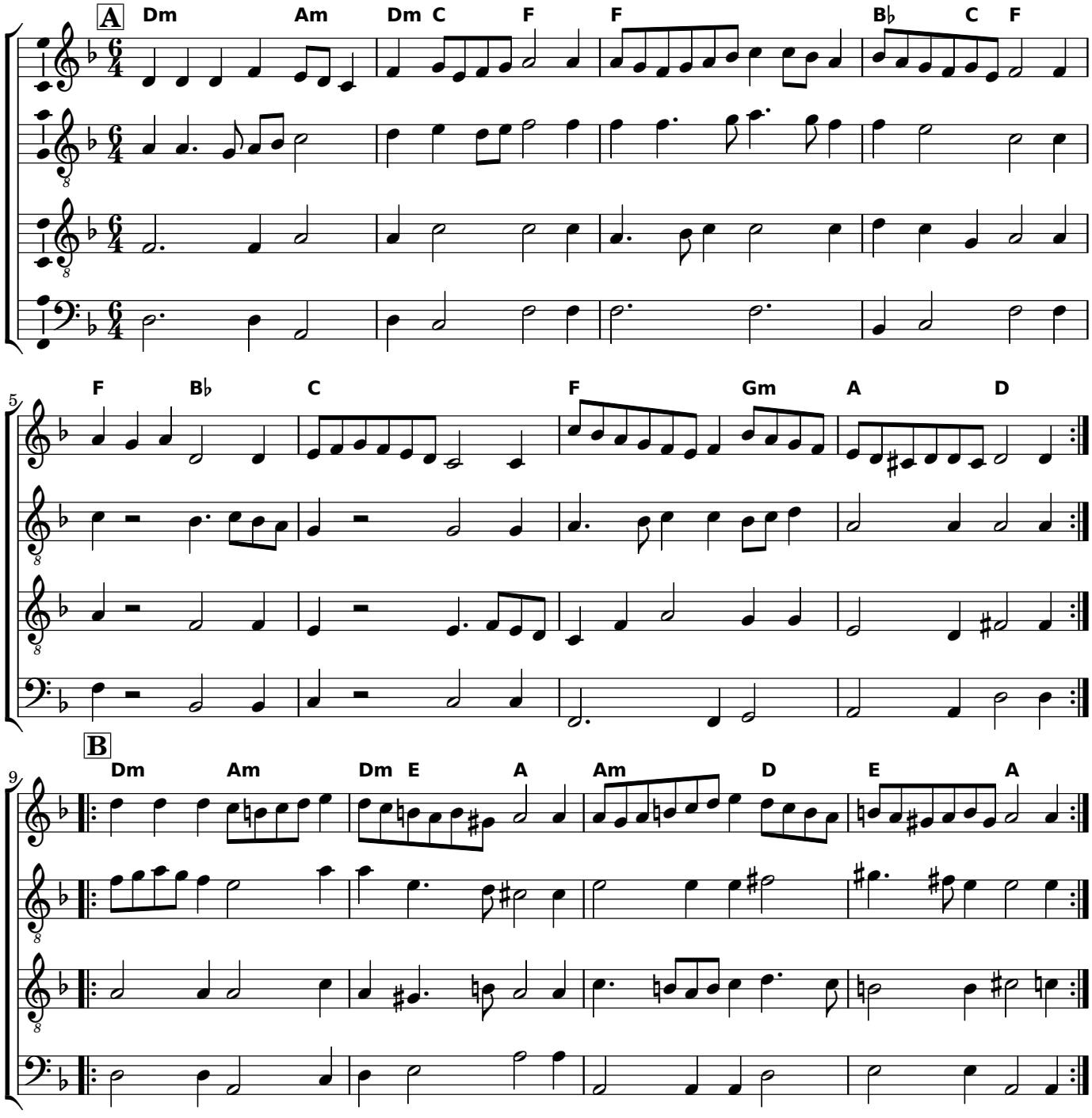
Many of the bransles are included as single melody lines with suggested drones to facilitate on-the-fly creation of bransle suites: just have the leader call out which number to play next! We have also included 4-part settings for some of the bransles which are likely to be done on their own, including a wonderful period setting of Washerwoman's Bransle. For Bransle de la Torche, see the Praetorius setting on page 74 – 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



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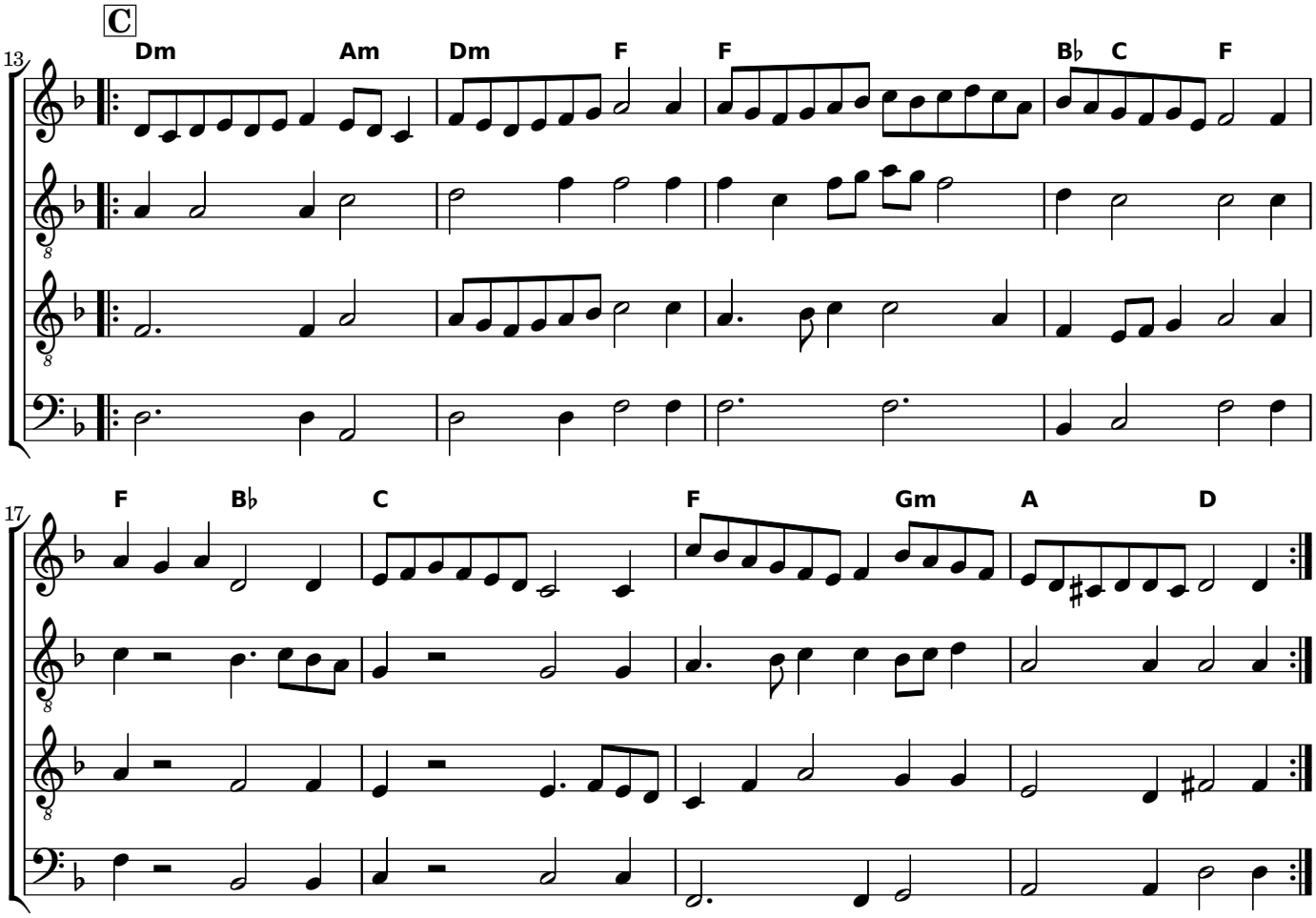

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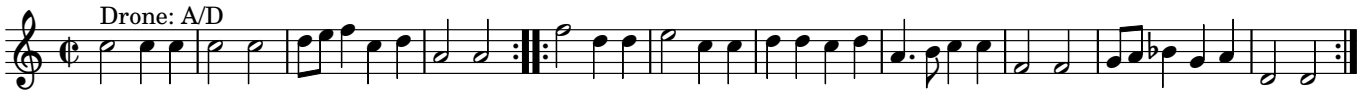
Bransles Couppés

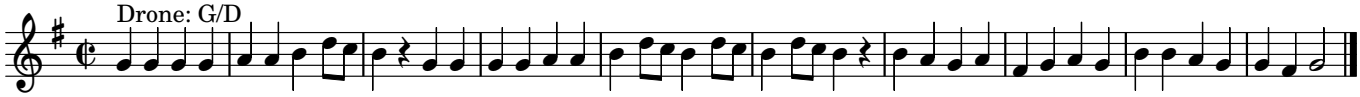
Mixed Bransles

Thoinot Arbeau, *Orchésographie,* 1589

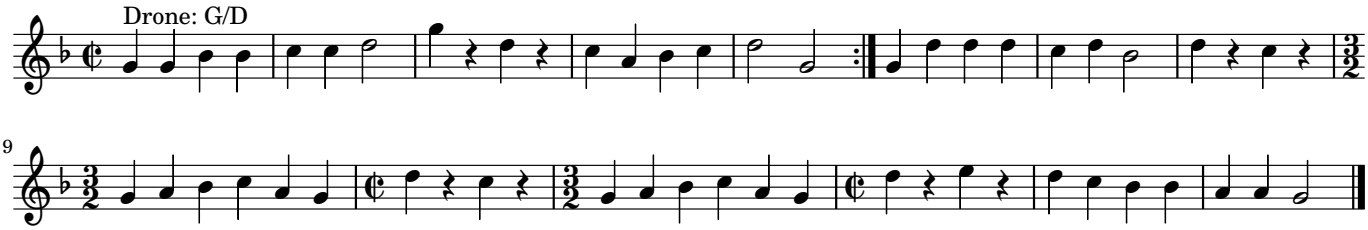
① *Air du branle couppé nommé* ***Cassandre.***



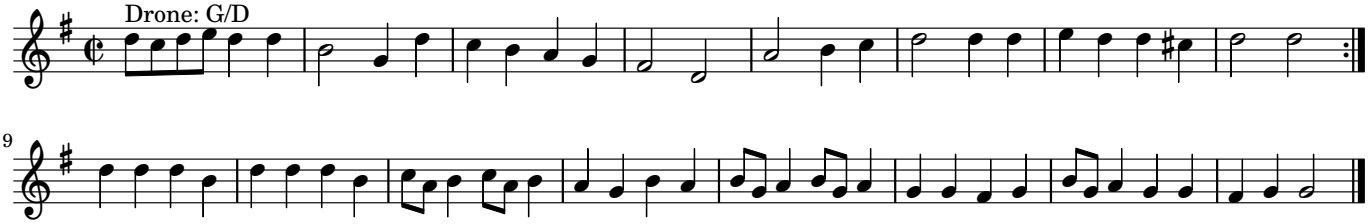
② *Air du branle* ***Pinagay.***



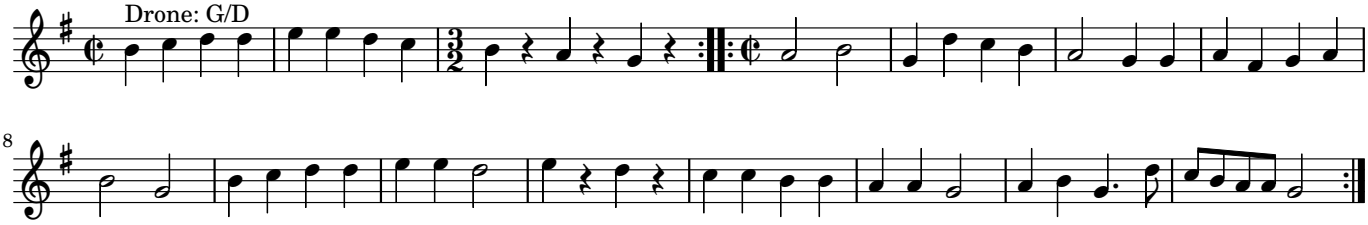
③ *Air du branle couppé appellé* ***Charlotte.***



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



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

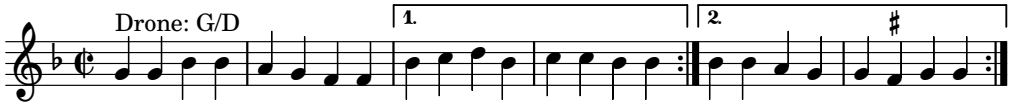


Bransles de Base et Régionaux

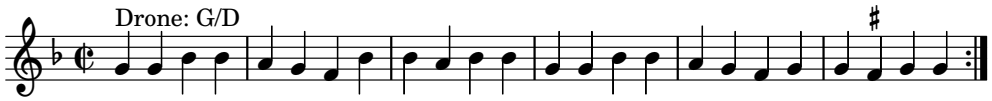
Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie,* 1589

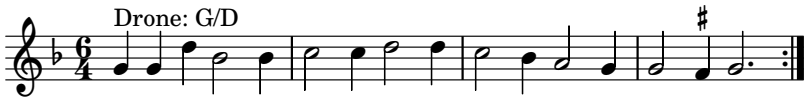
⑥ *Air du branle* ***Double.***



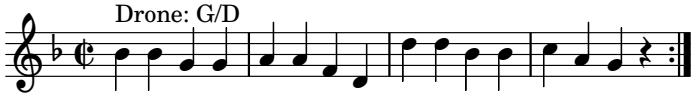
⑦ *Air du branle* ***Simple.*** *(Single)*



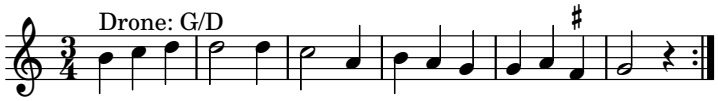
⑧ *Air du branle* ***Gay.***



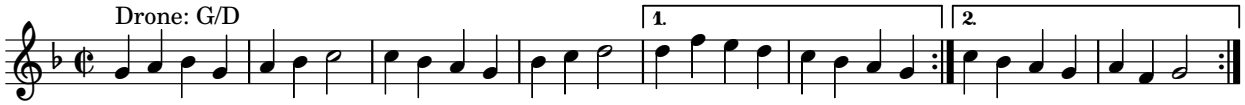
⑨ *Air du branle de* ***Burgoigne.*** *(Burgundian)*



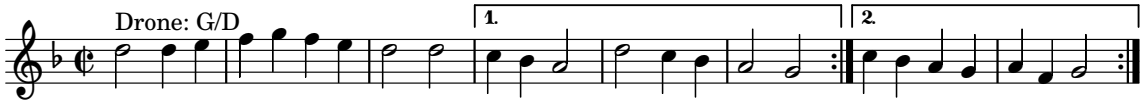
⑩ *Air du branle de* ***Poictou.***



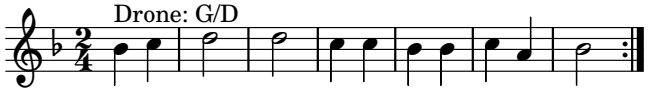
⑪ *Air du* ***premier*** *branle d' Escosse.* *(Scottish 1)*



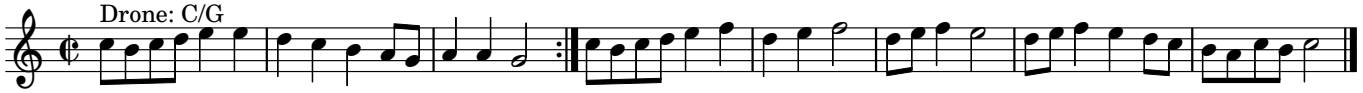
⑫ *Air du* ***second*** *branle d' Escosse.* *(Scottish 2)*



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



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



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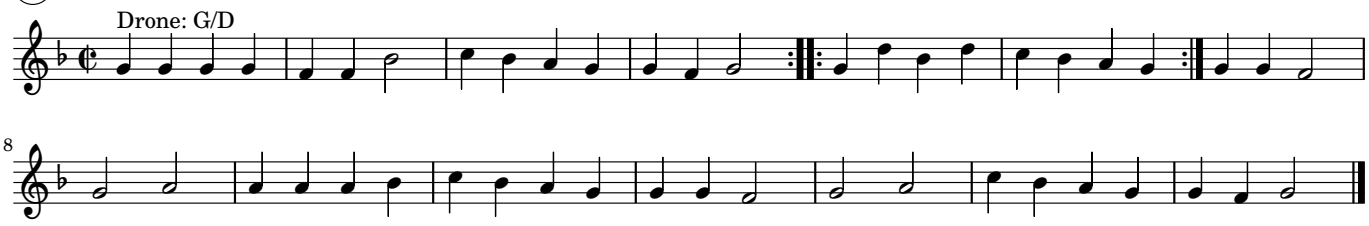
Bransles Morguez

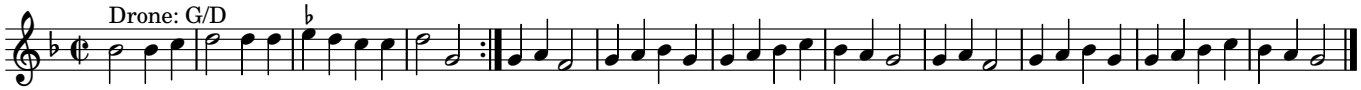
Mimed Bransles

Thoinot Arbeau, *Orchésographie,* 1589

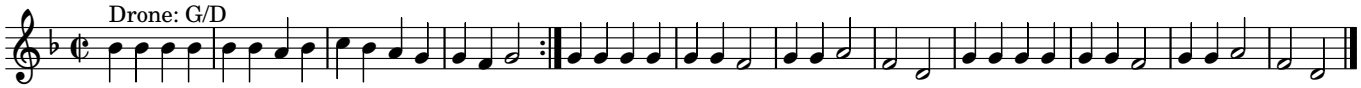
⑮ *Air du branle des* ***Lavandieres.*** *(Washerwomen's)*



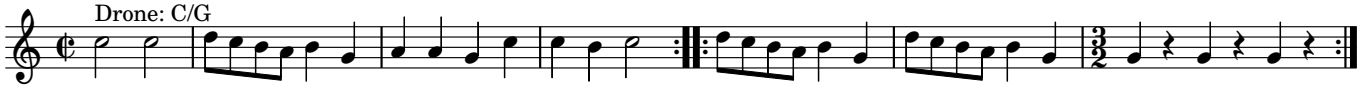
⑯ *Air du branle appellé des* ***Pois.*** *(Pease)*



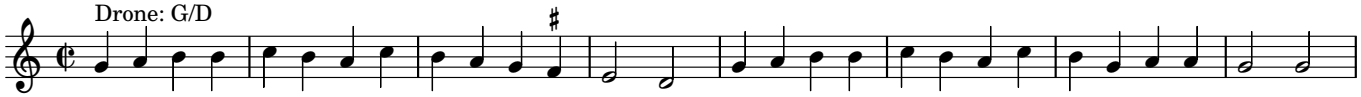
⑰ *Air du branle des* ***Hermites.***

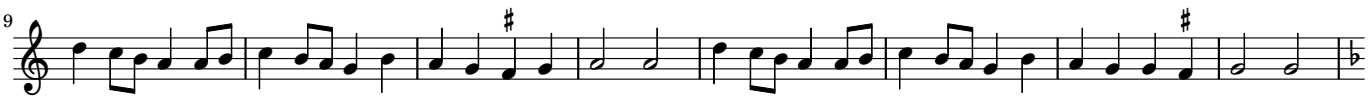


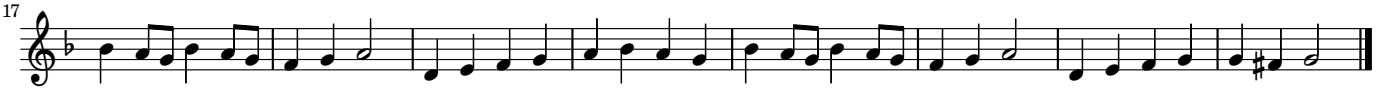
⑱ *Air du branle des* ***Sabots.*** *(Clog)*



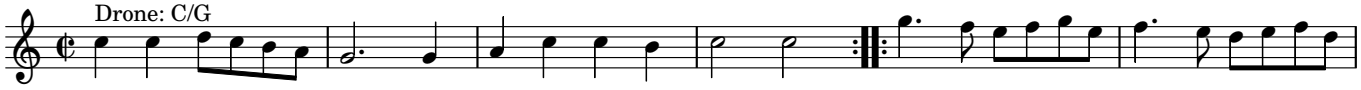
⑲ *Air du branle des* ***Chevaulx.*** *(Horses)*

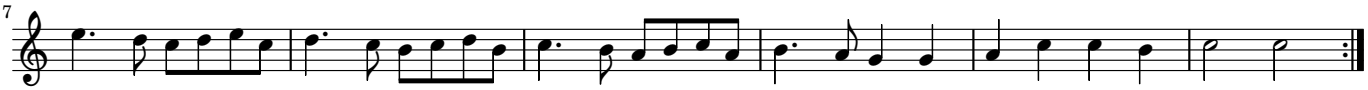






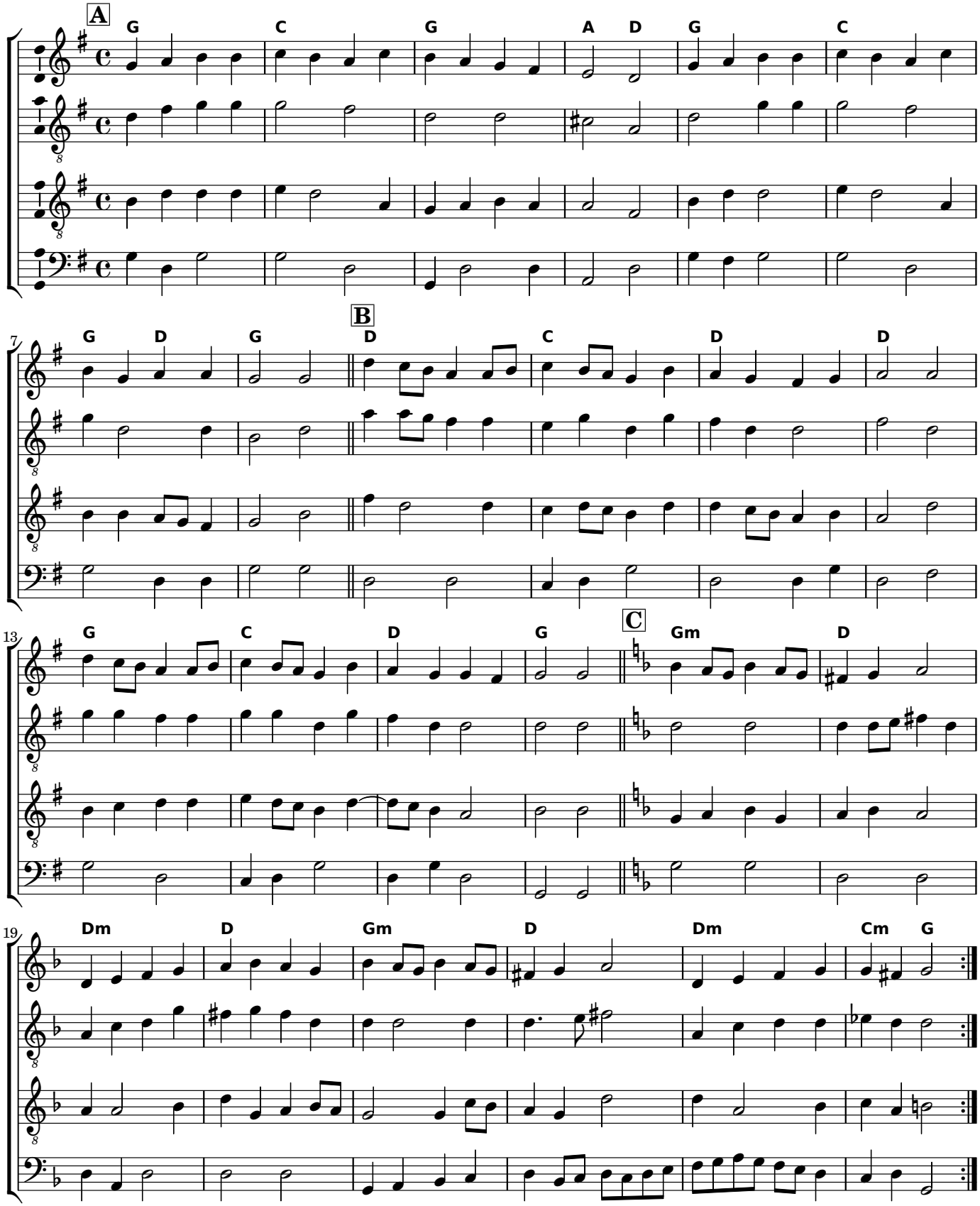
⑳ *Air du branle de l'* ***Official.***





Bransle des Chevaulx (Horse's Bransle)

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



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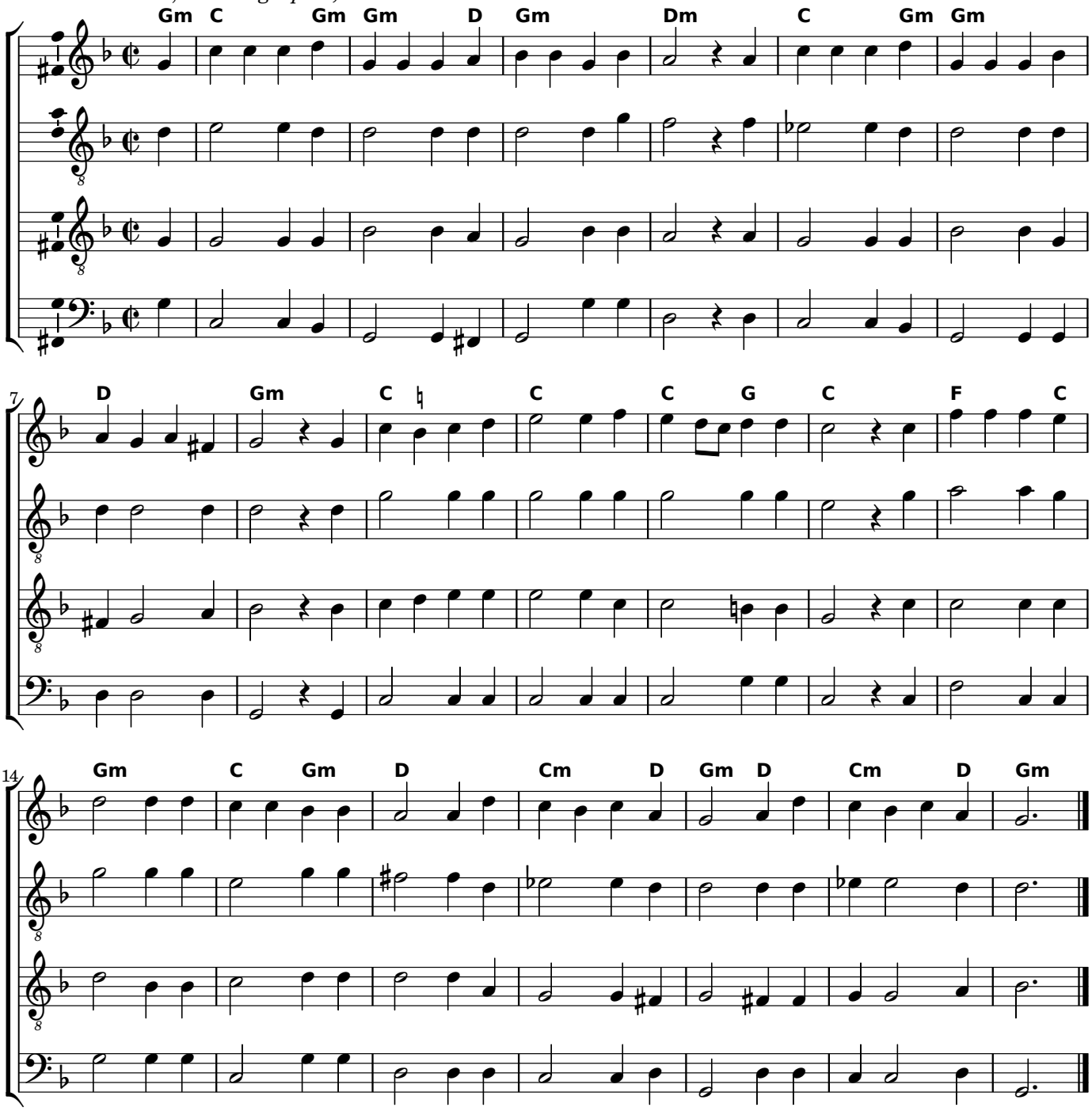
Bransle de la Haye

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



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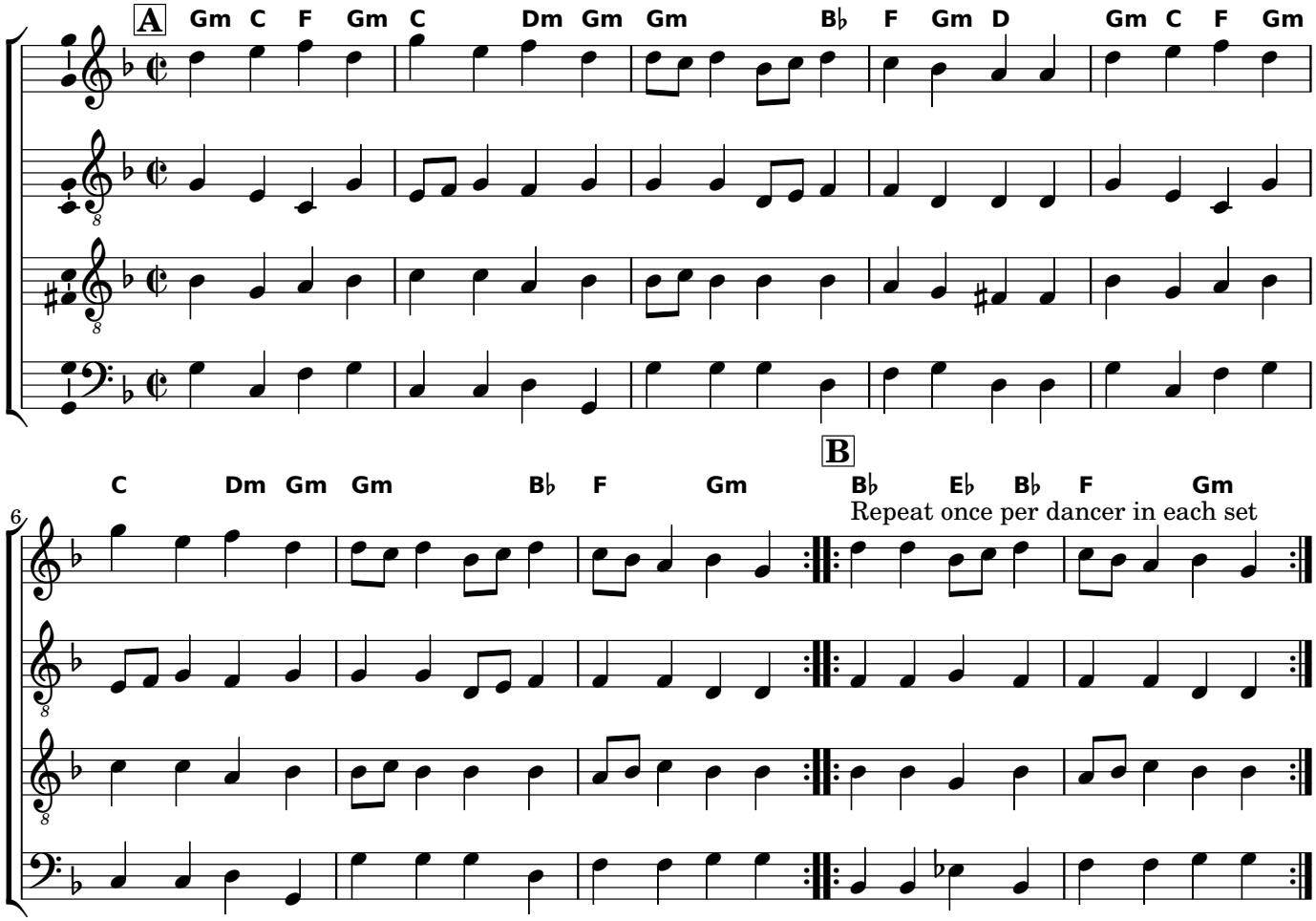
Bransle de la Montarde

for sets of 4 (or more)

Pierre Phalese, 1571 Arr. Emma Badowski

AA Bx(number of dancers per set)



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

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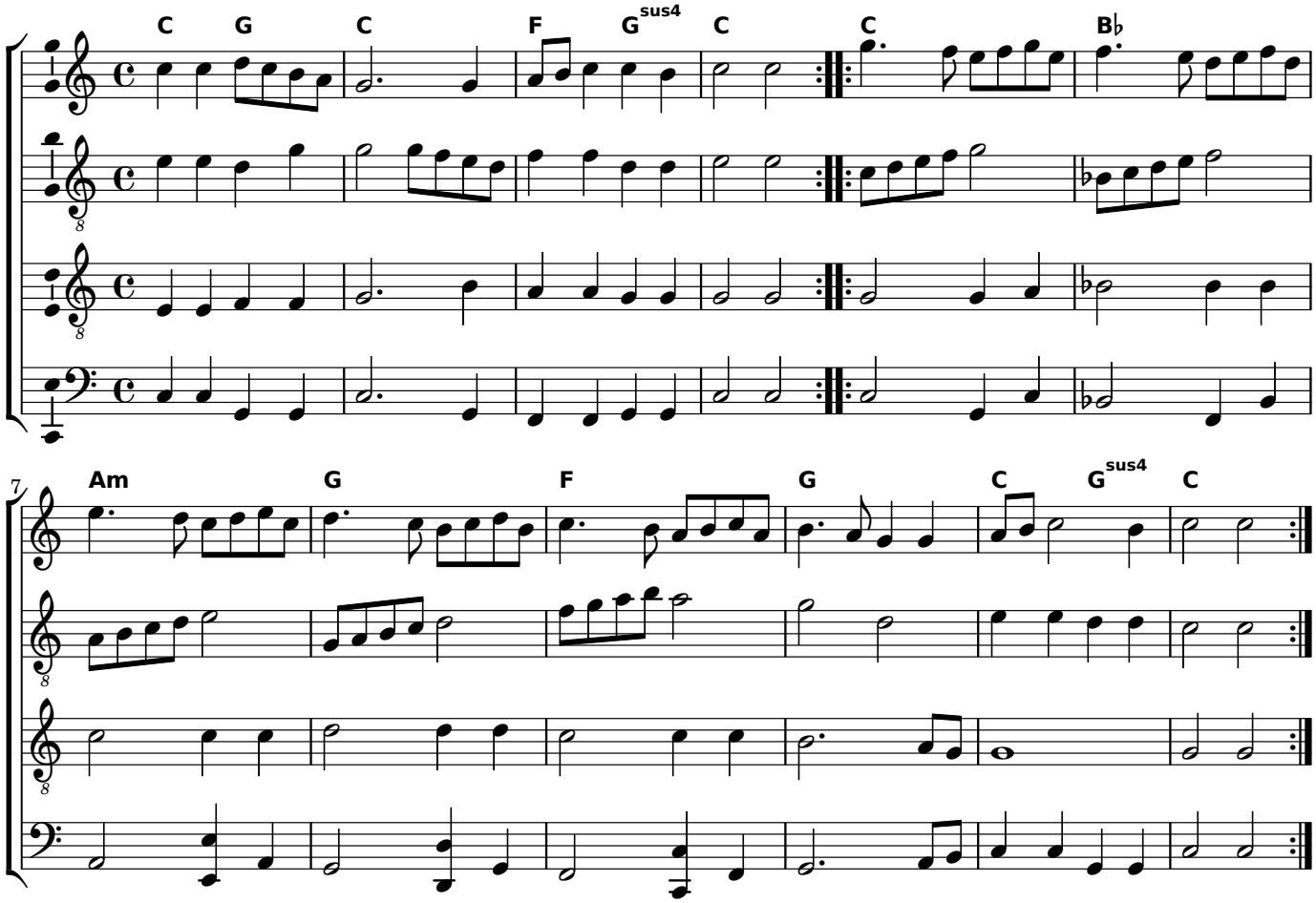
Bransle Official

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



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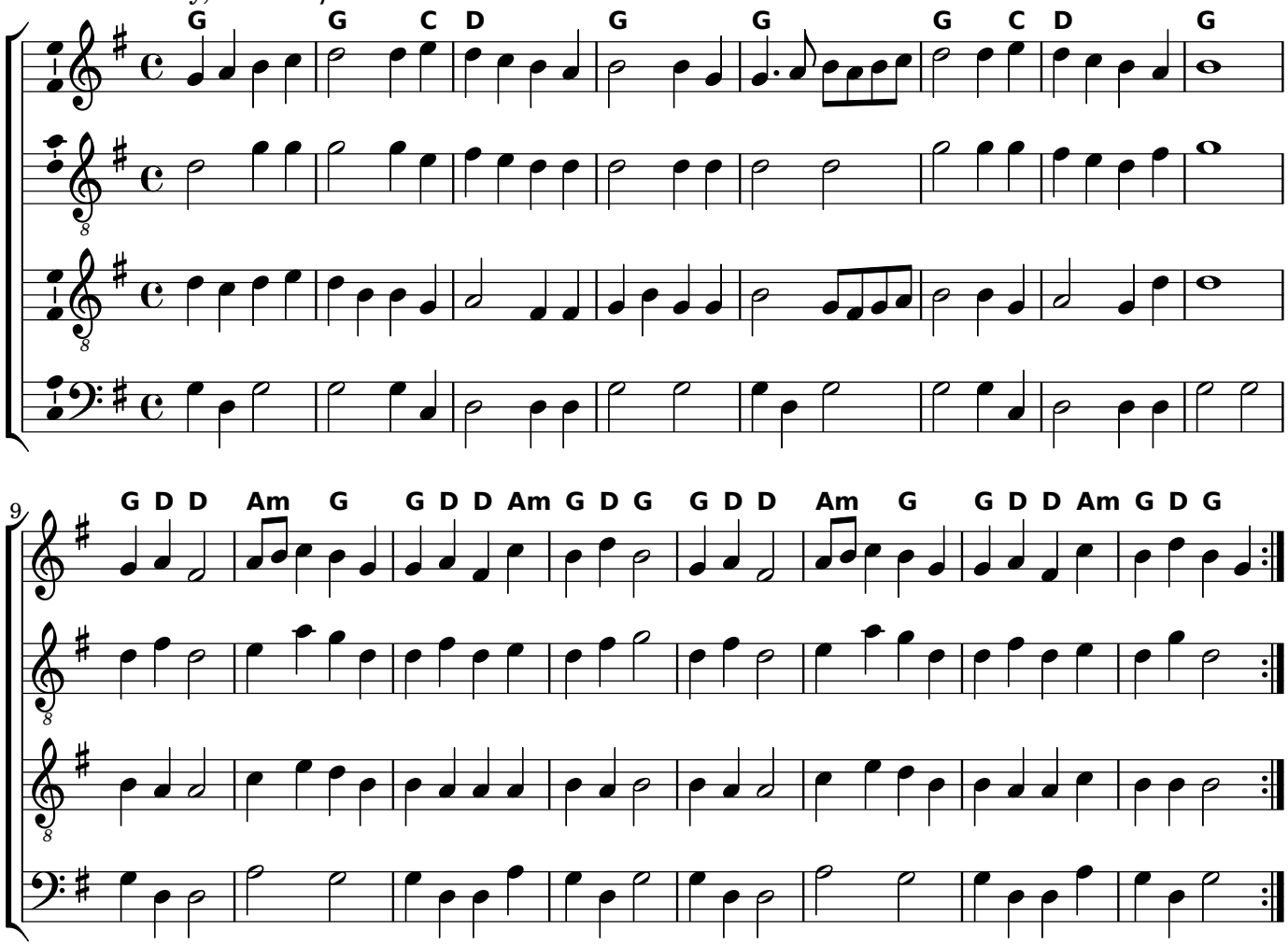
Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565 arr. Steven Hendricks



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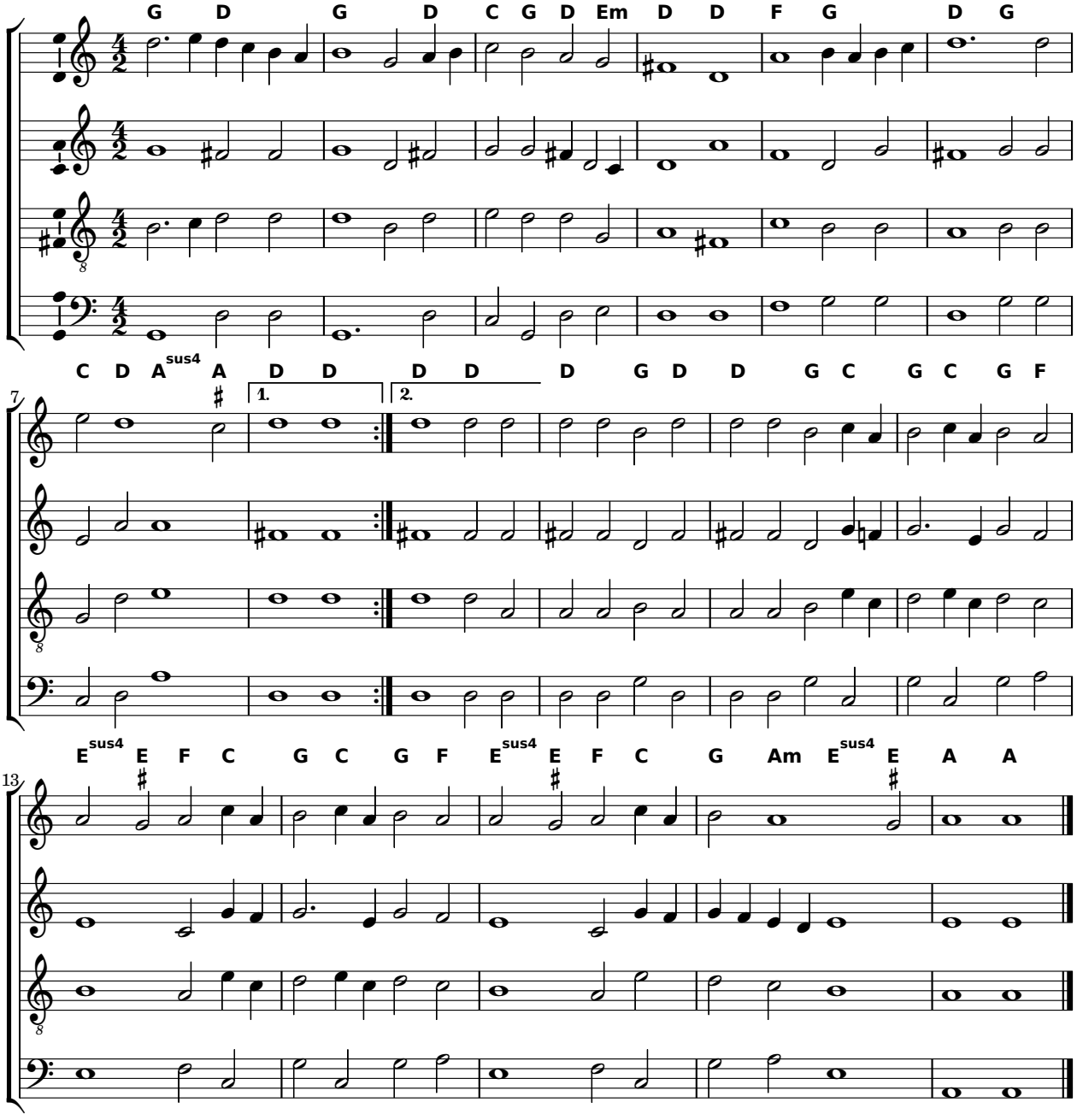
Premier Bransle de la Guerre

Pierre Phalese (1571) arr. Emma Badowski



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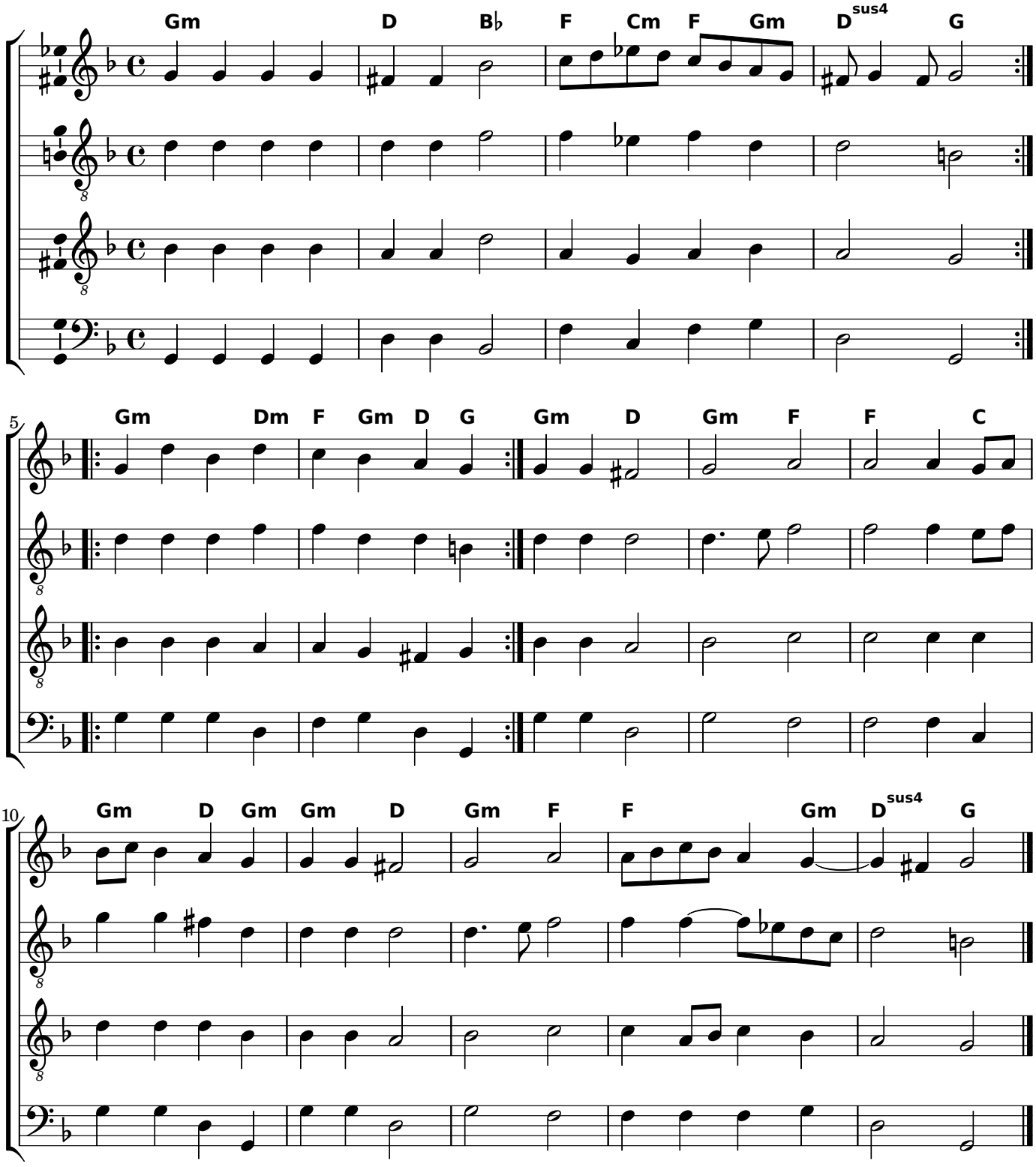
Bransle des Lavandieres

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.

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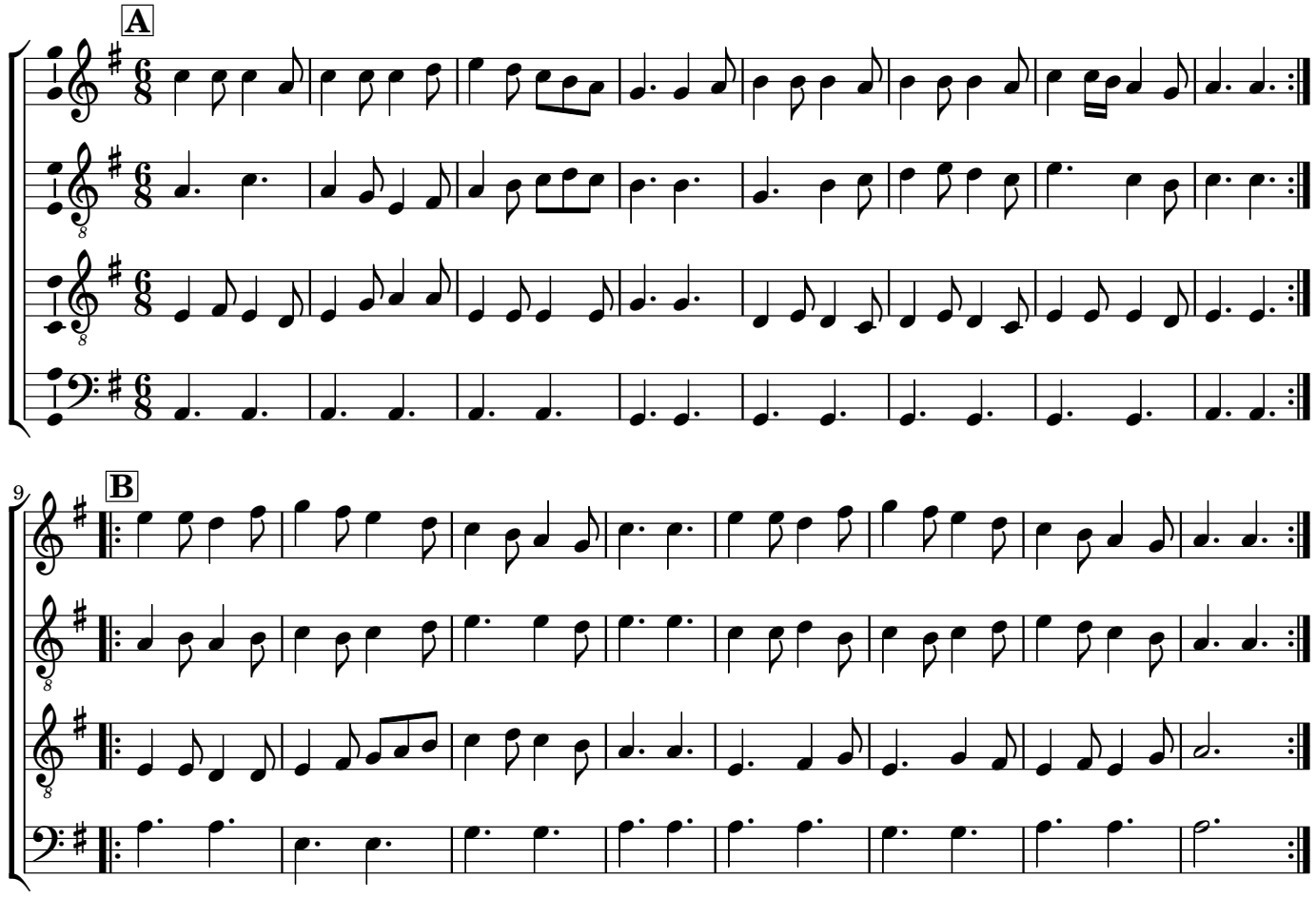
Cantiga 119

Alfonso X- 13th Century Spanish arr. Jay Ter Louw



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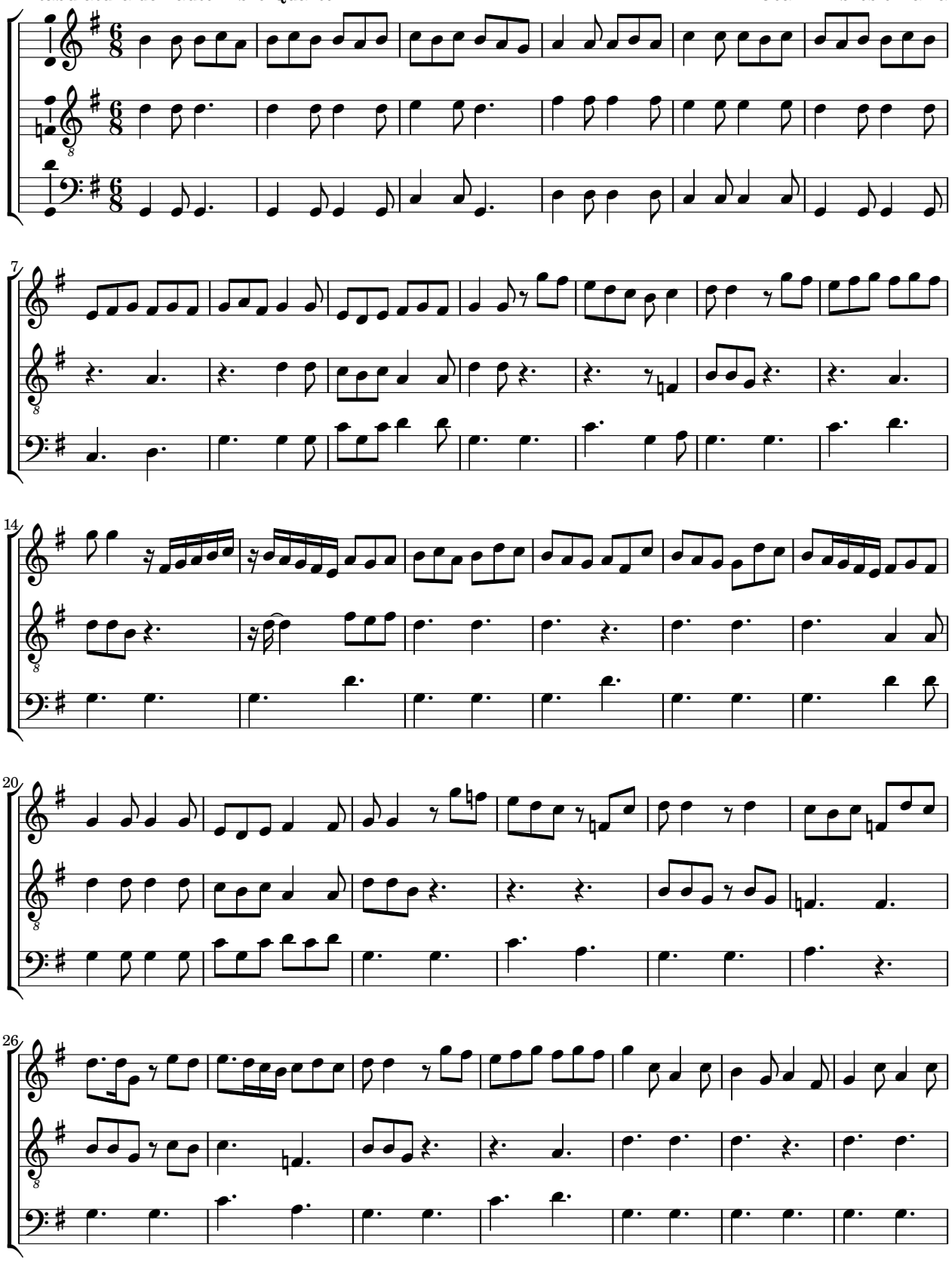
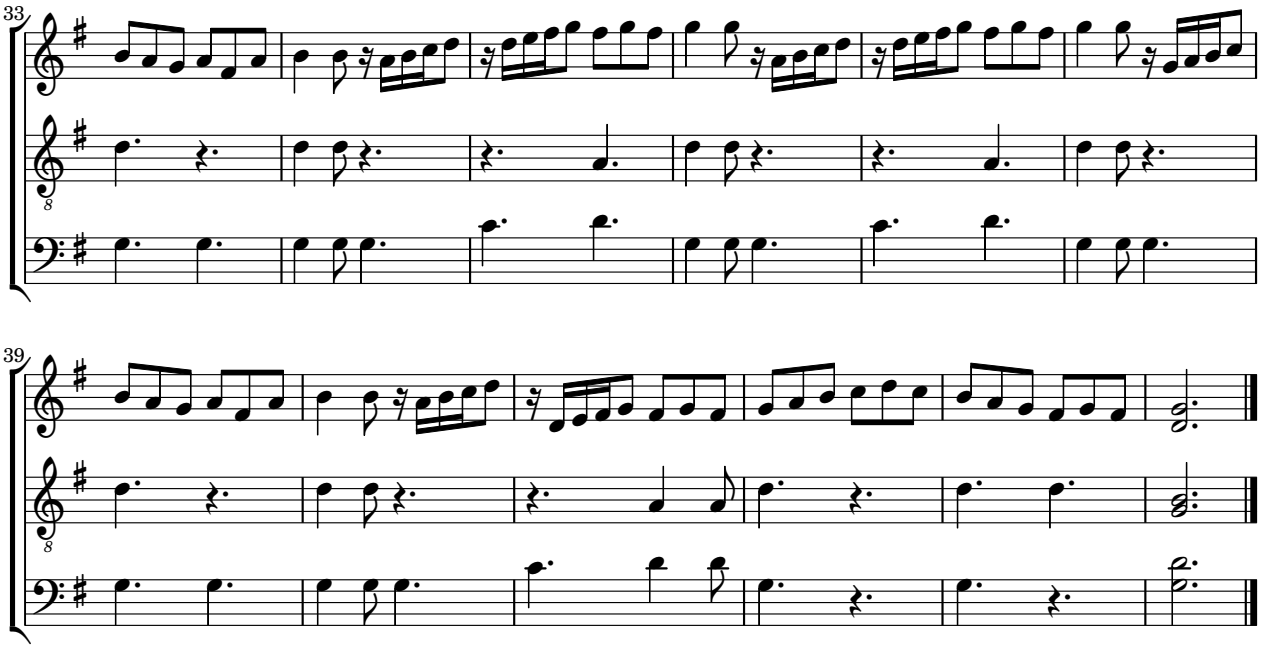
Piva alla venetiana

Intabulatura de Lauto Libro Quarto — Joan Ambrosio Dalza




33

39

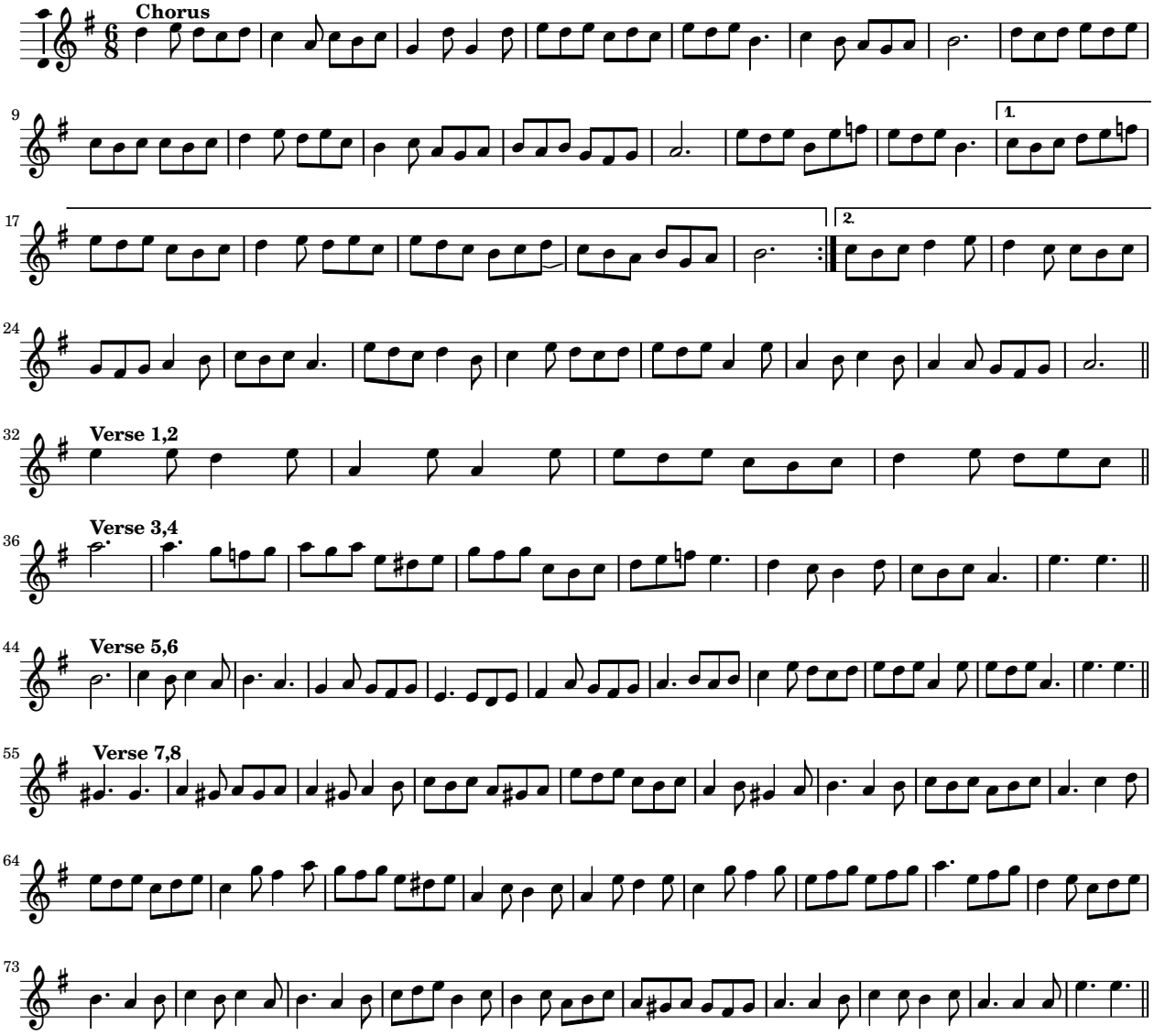
Saltarello

for couples

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

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

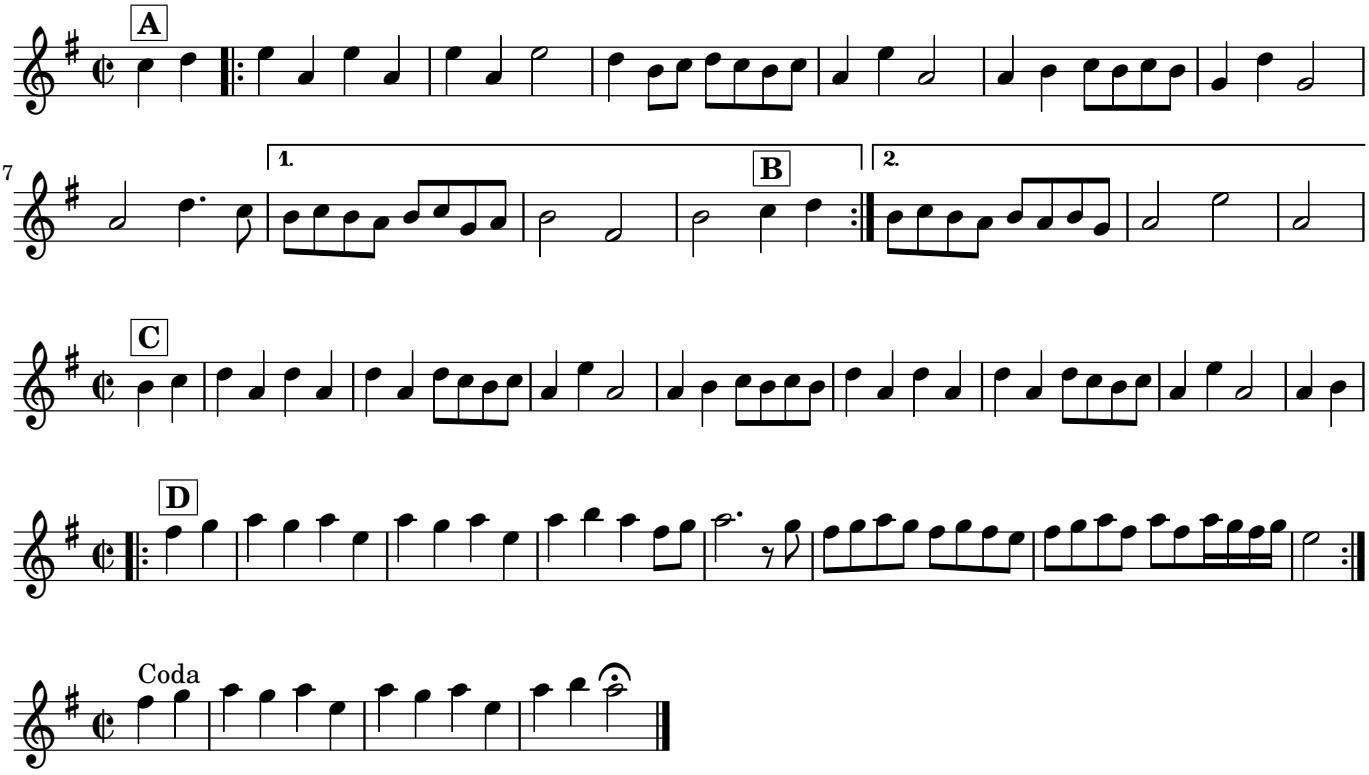
Drone A/E



Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

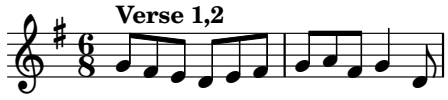


Saltarello la Regina

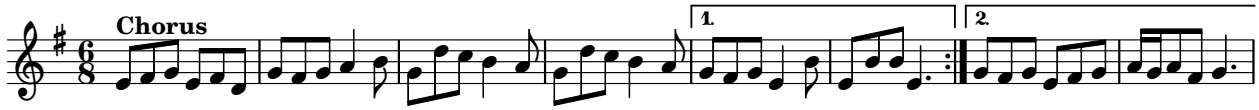
Anonymous (15th C. Italian)

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

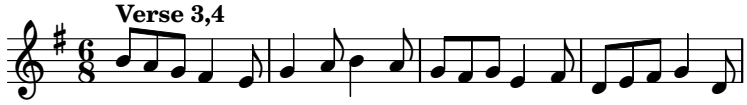
Drone: G/D



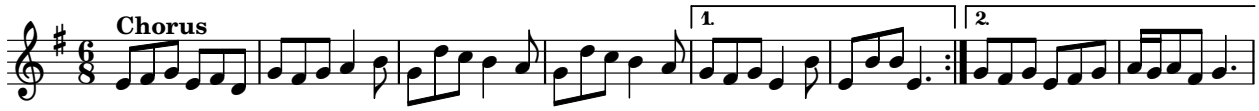
Drone: G/D



Drone: G/D



Drone: G/D



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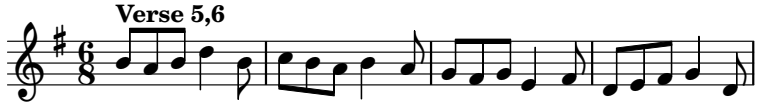

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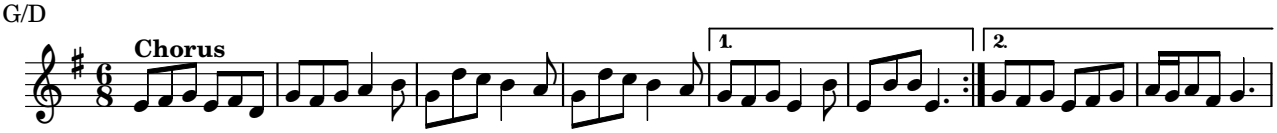
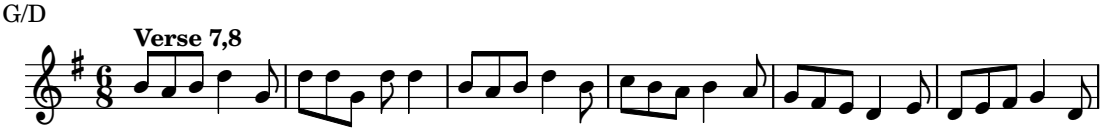
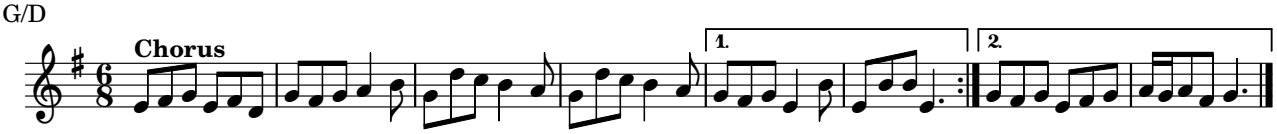


Drone: G/D

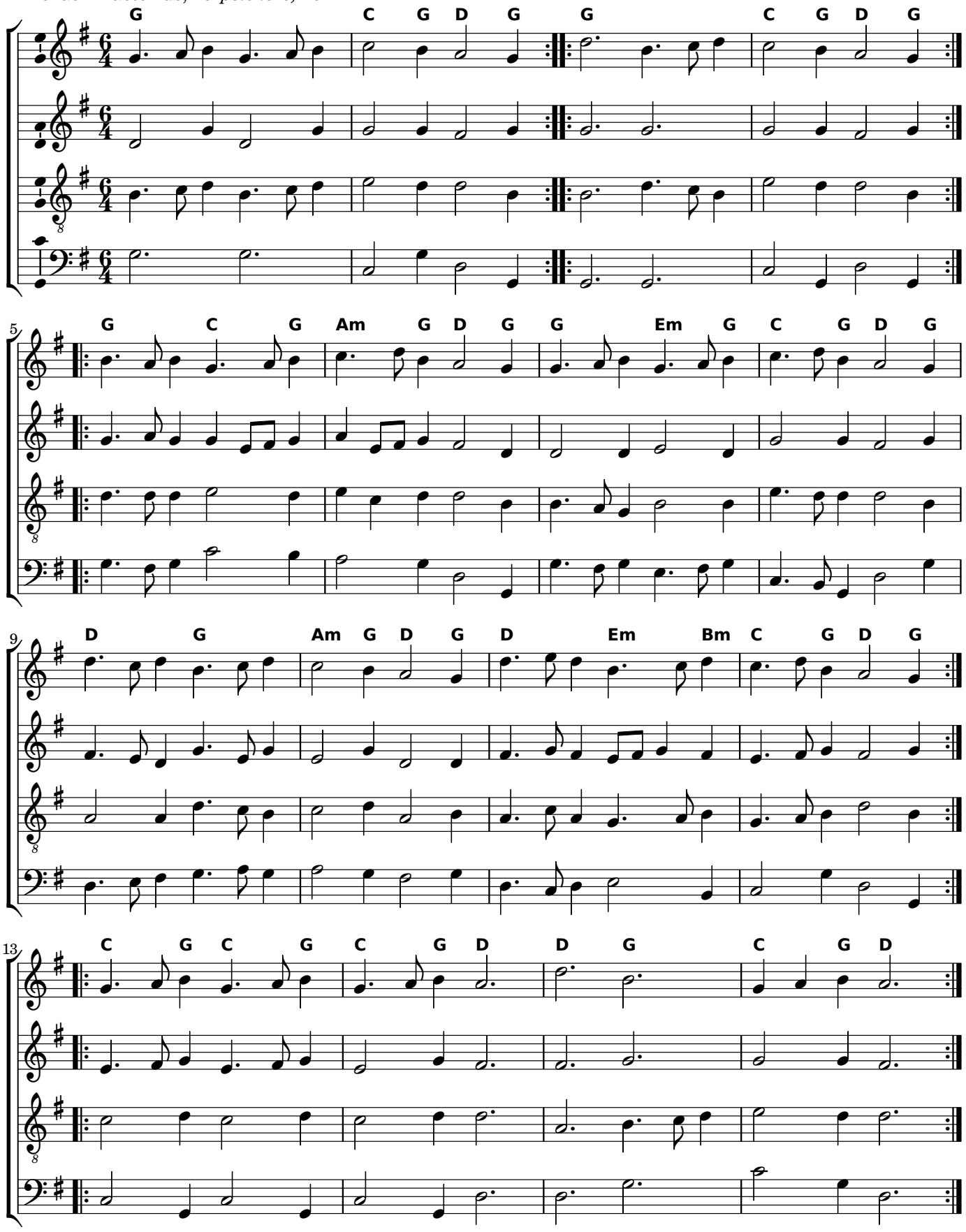


Drone: G/D



La Canarie

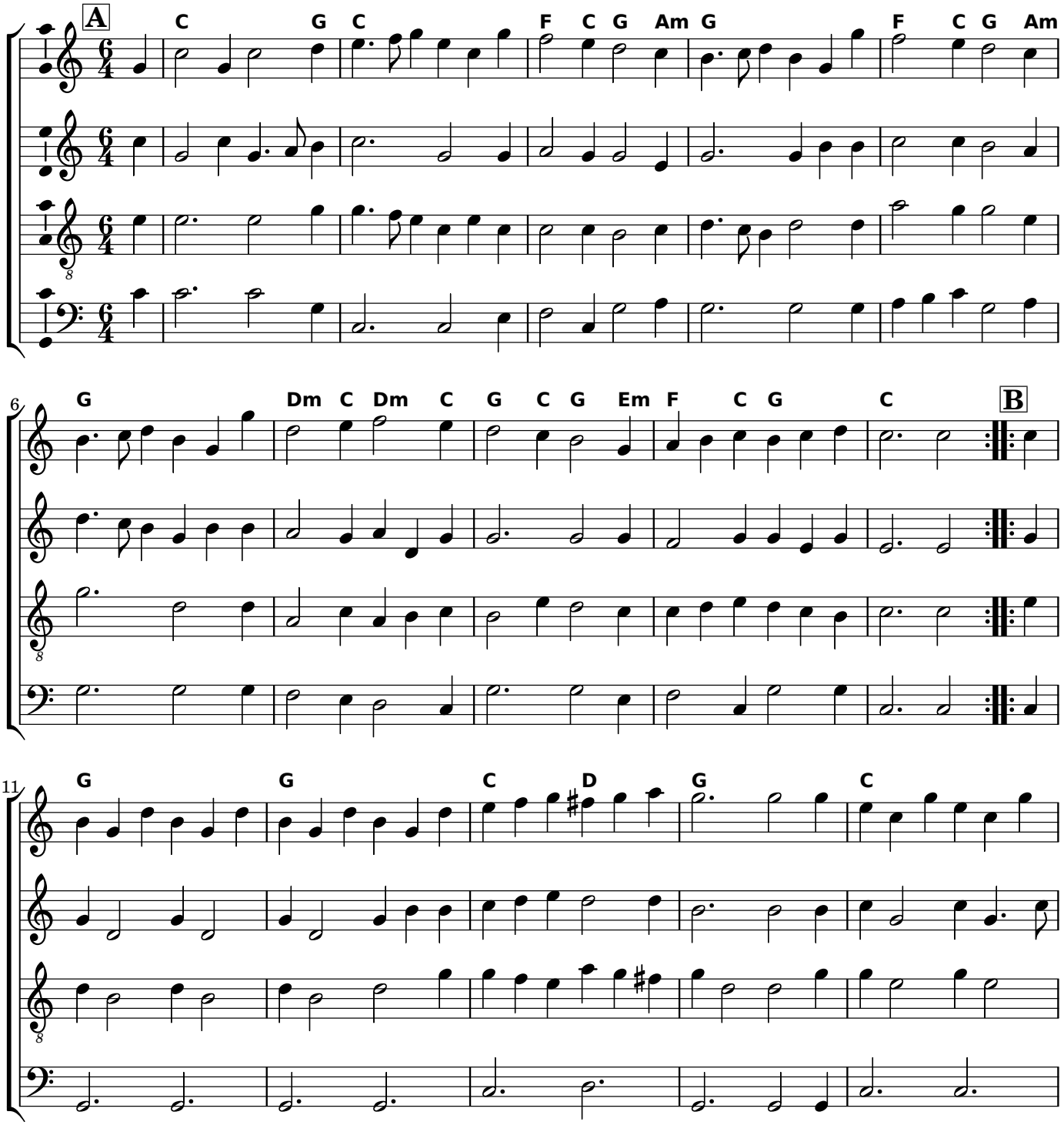
Michael Praetorius, *Terpsichore,* 1612

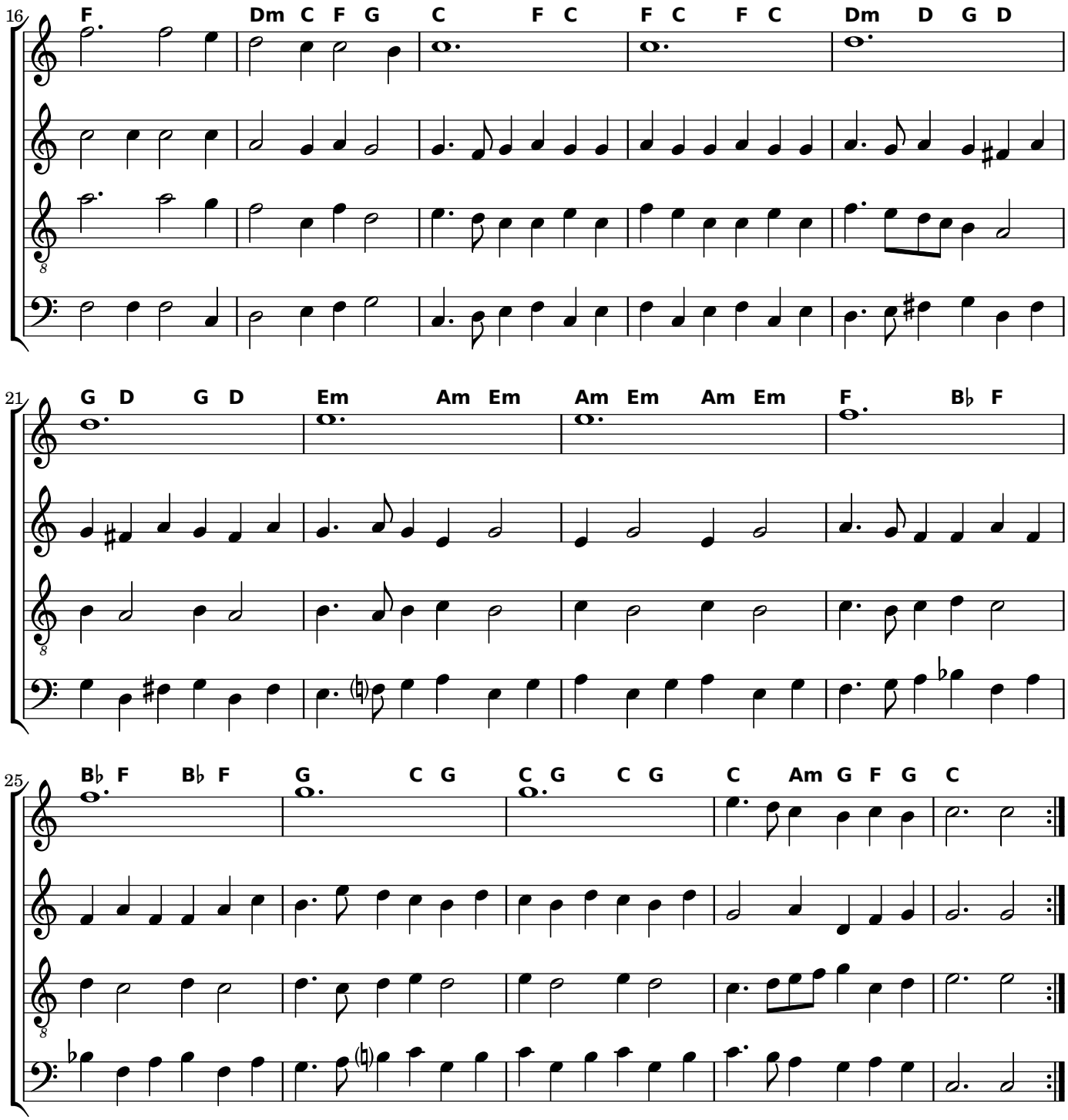


Courante CLXXXIII à 4

Entree Courante

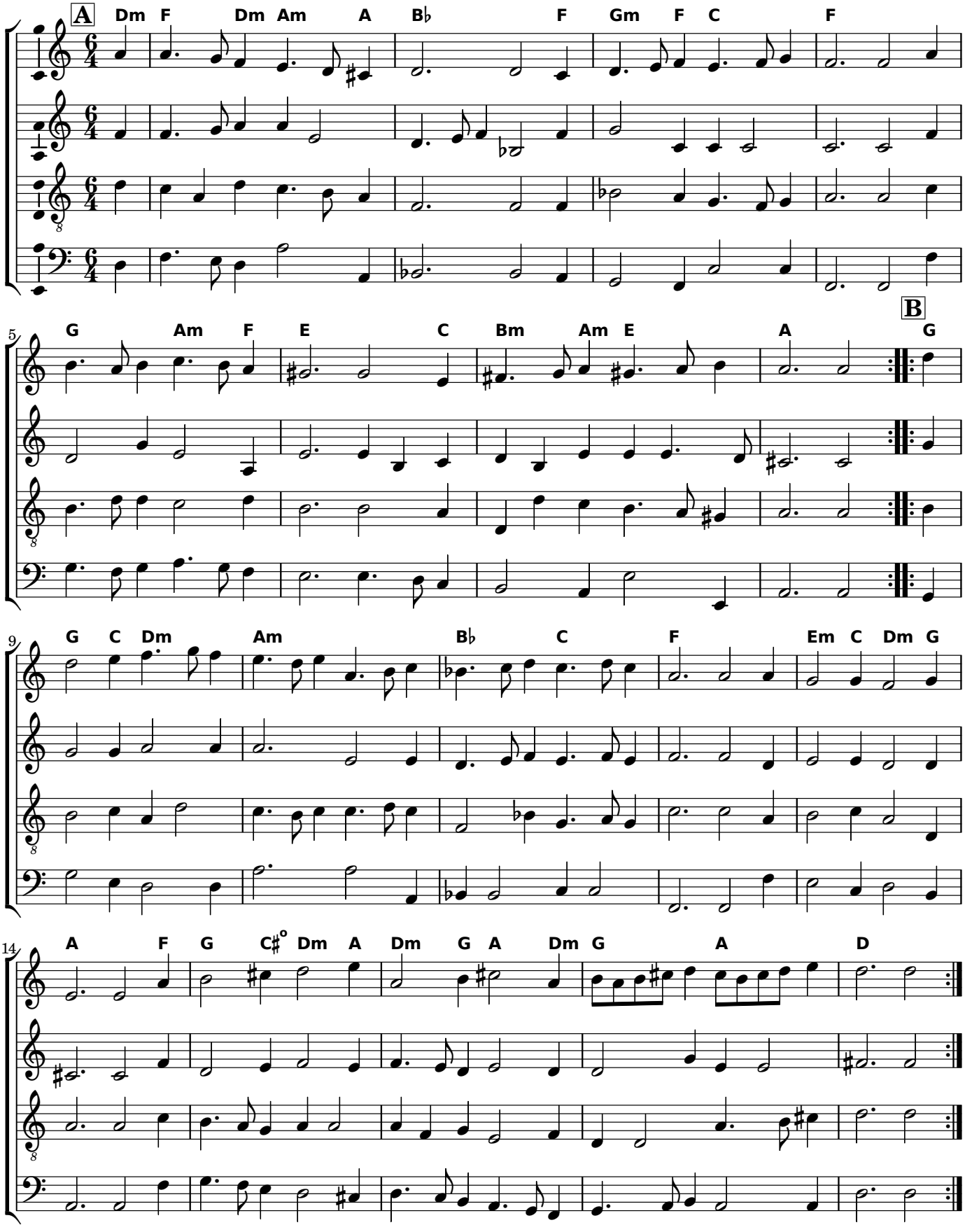
Michael Praetorius, *Terpsichore,* 1612




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 CXVII à 4

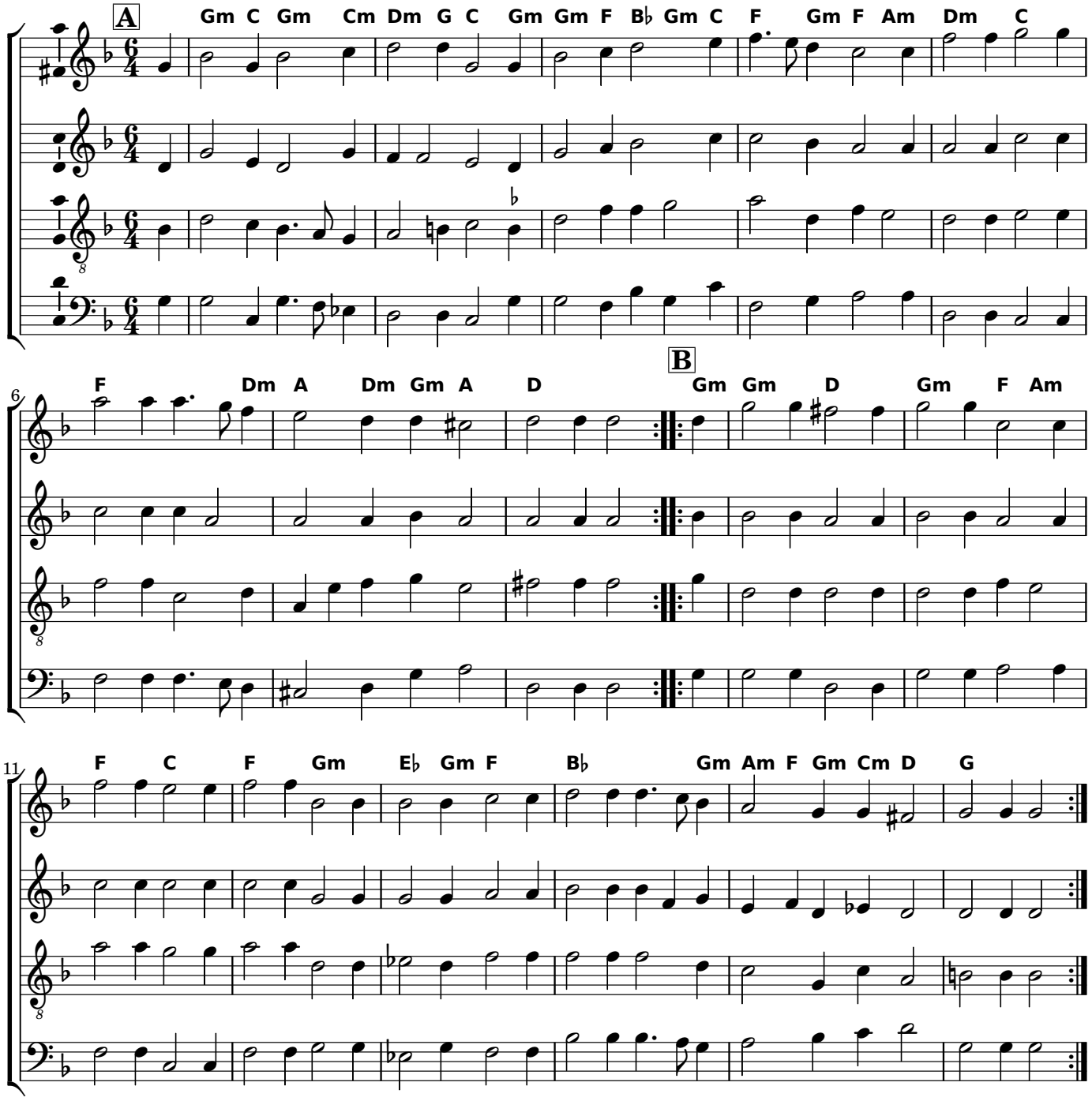
Michael Praetorius, *Terpsichore,* 1612



Courante CXLII à 4

So ben mi ch'ha bon tempo

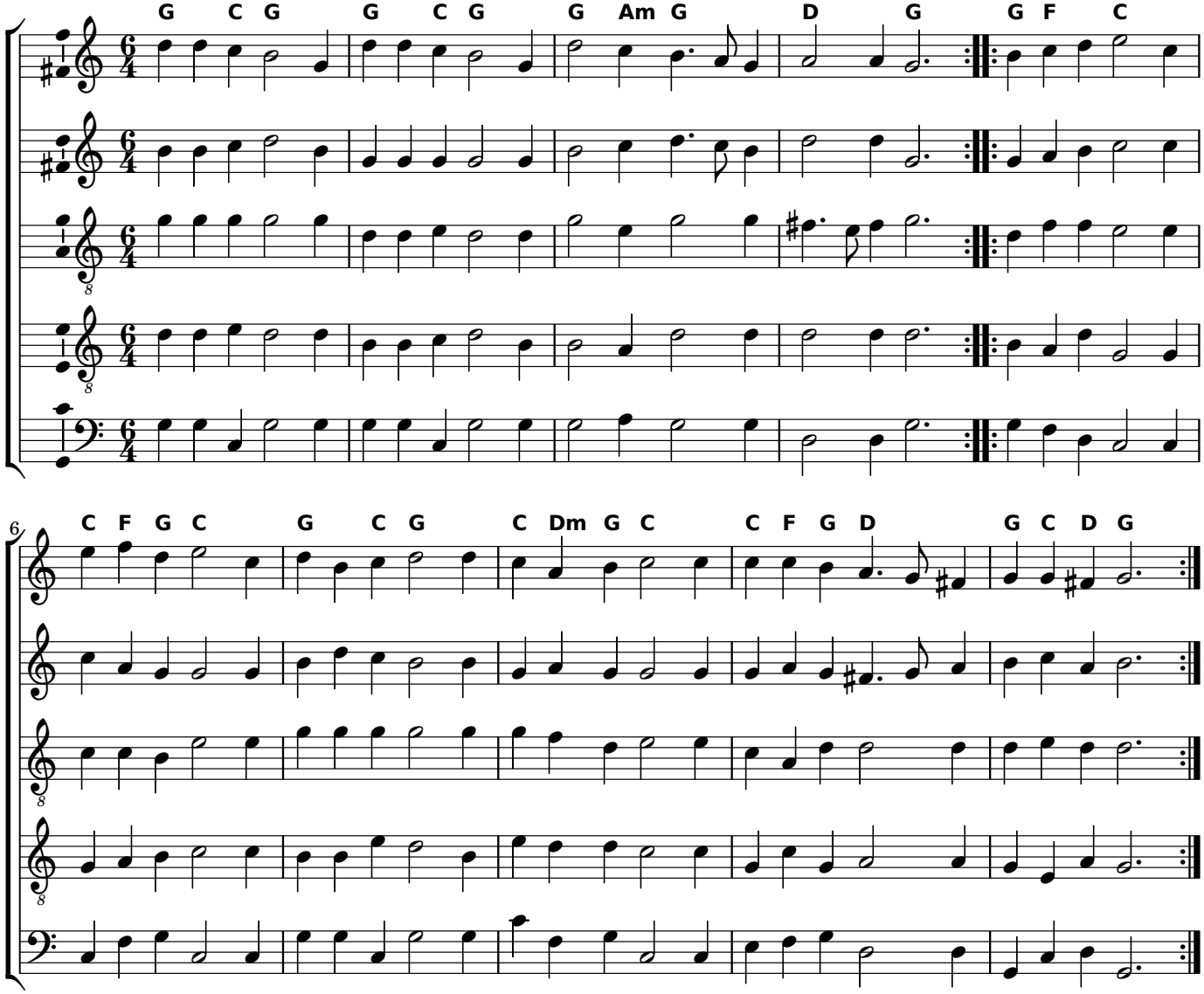
Michael Praetorius, *Terpsichore,* 1612



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.

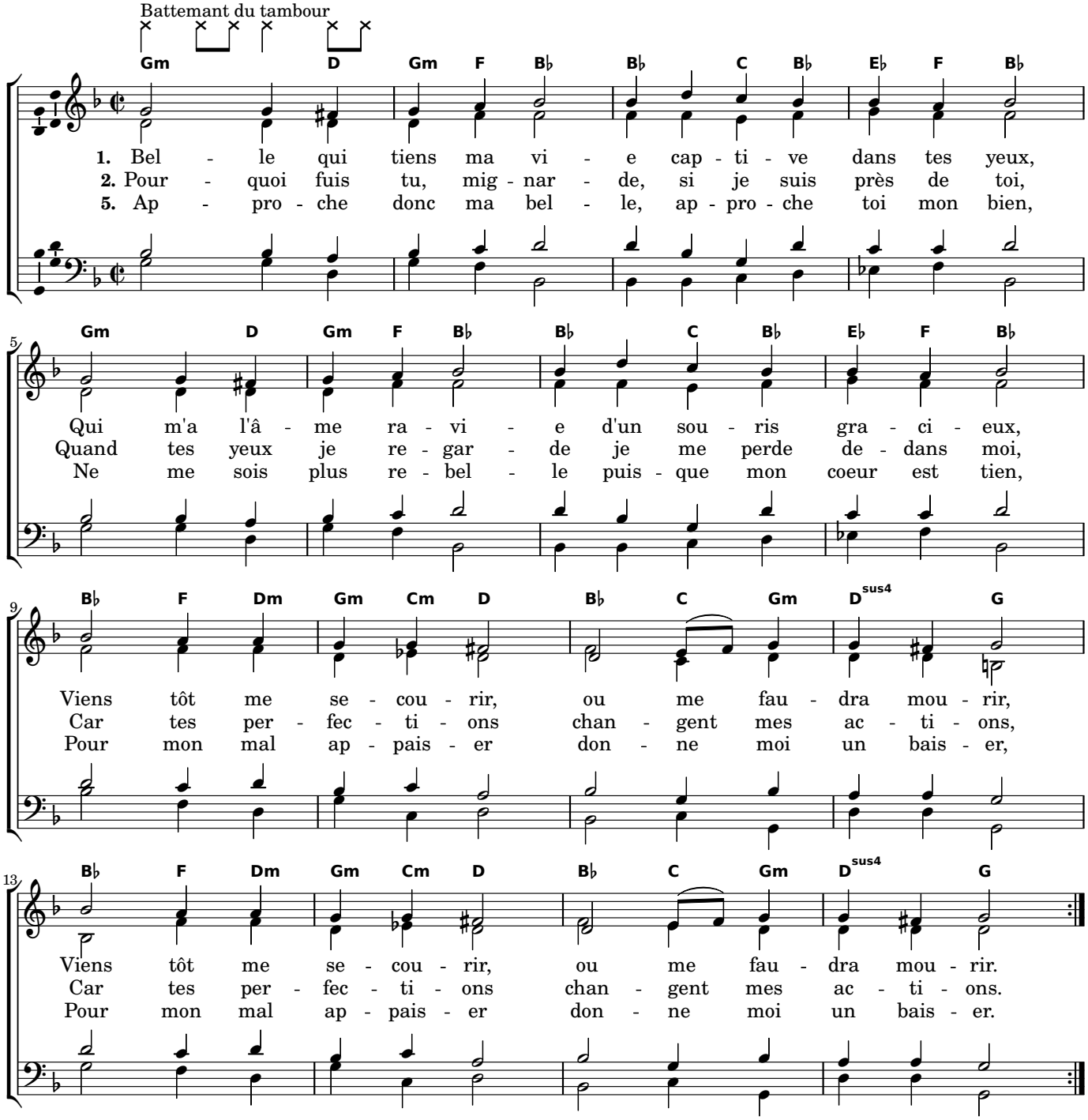
3. Chi a lui non crede privo è di fede.
Fa la, &c.
Onde haver merta Contra se aperta
L'ira e'l furore d'un tal Signore.
Fa la, &c.

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

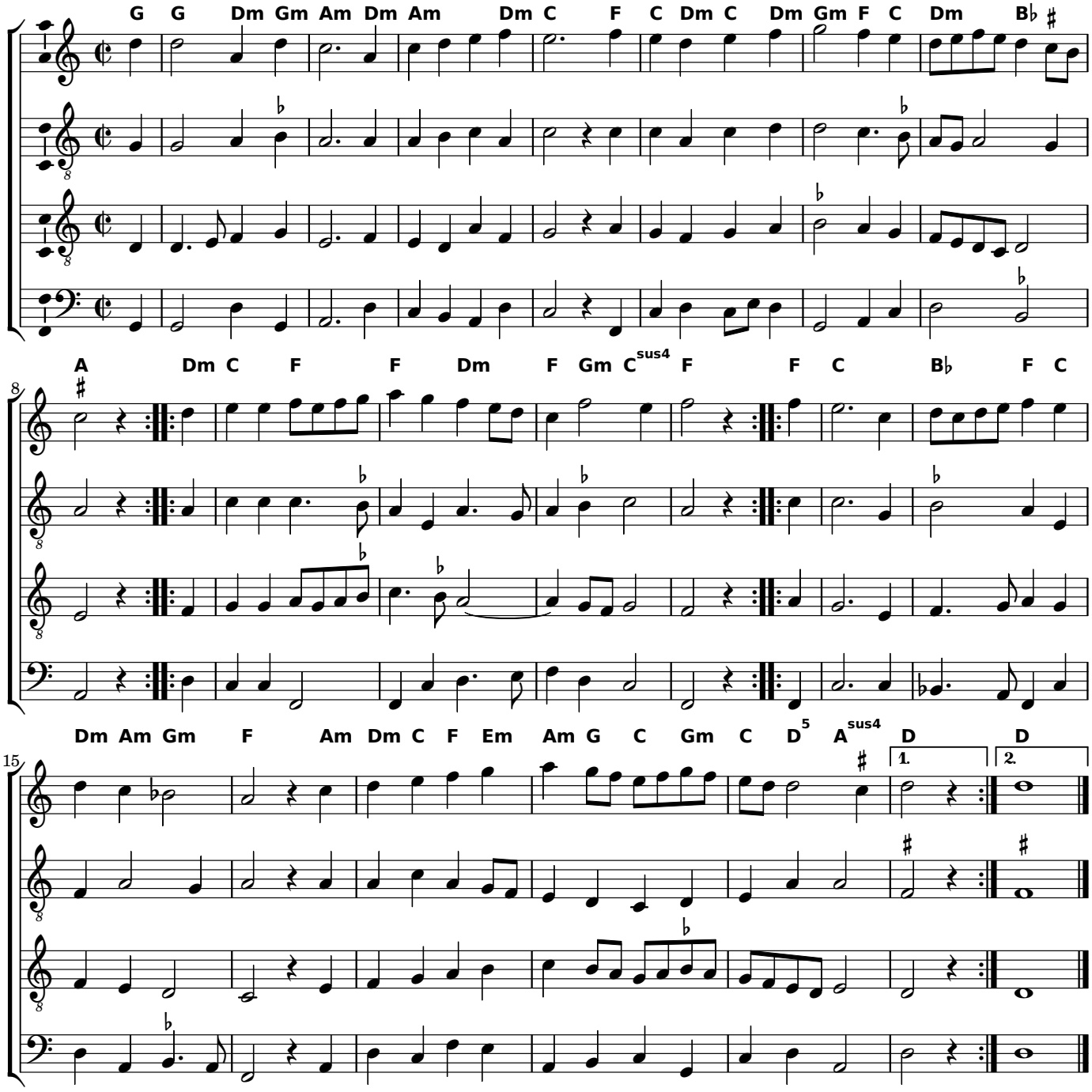
Battemant du tambour



Pavane

La dona

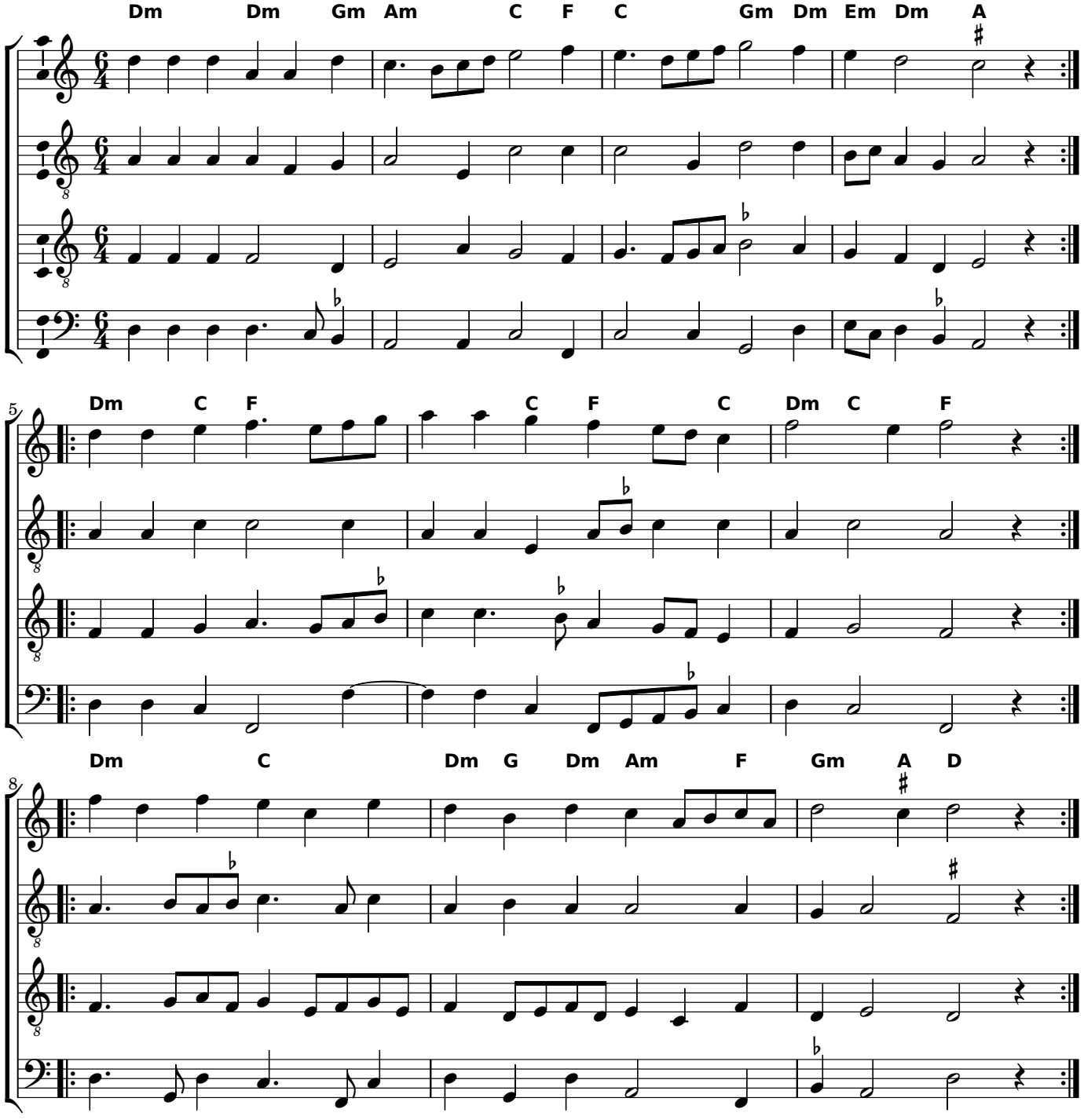
Tylman Susato, *Danserye,* 1551



Galliard

La dona

Tylman Susato, *Danserye,* 1551



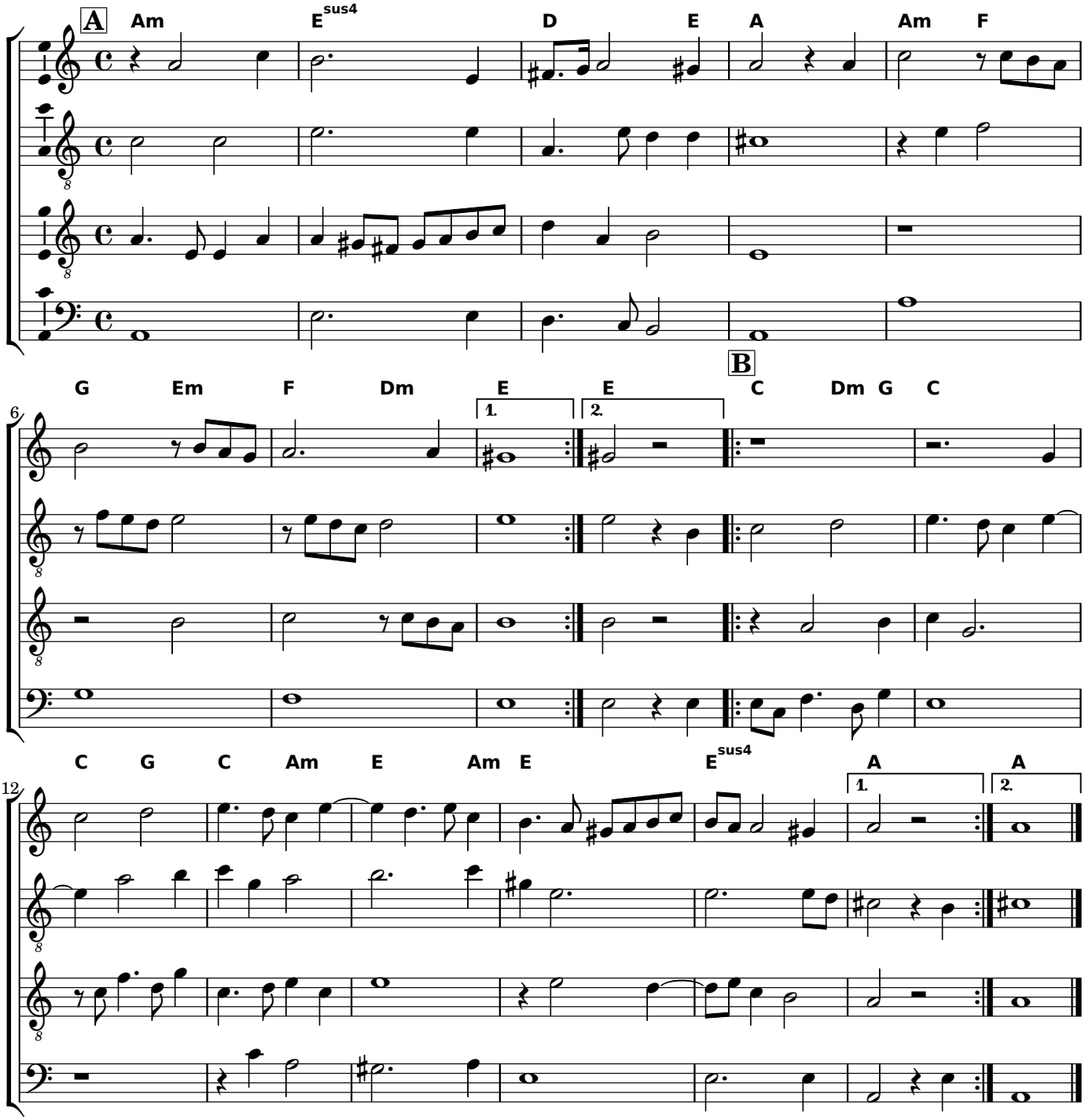
Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

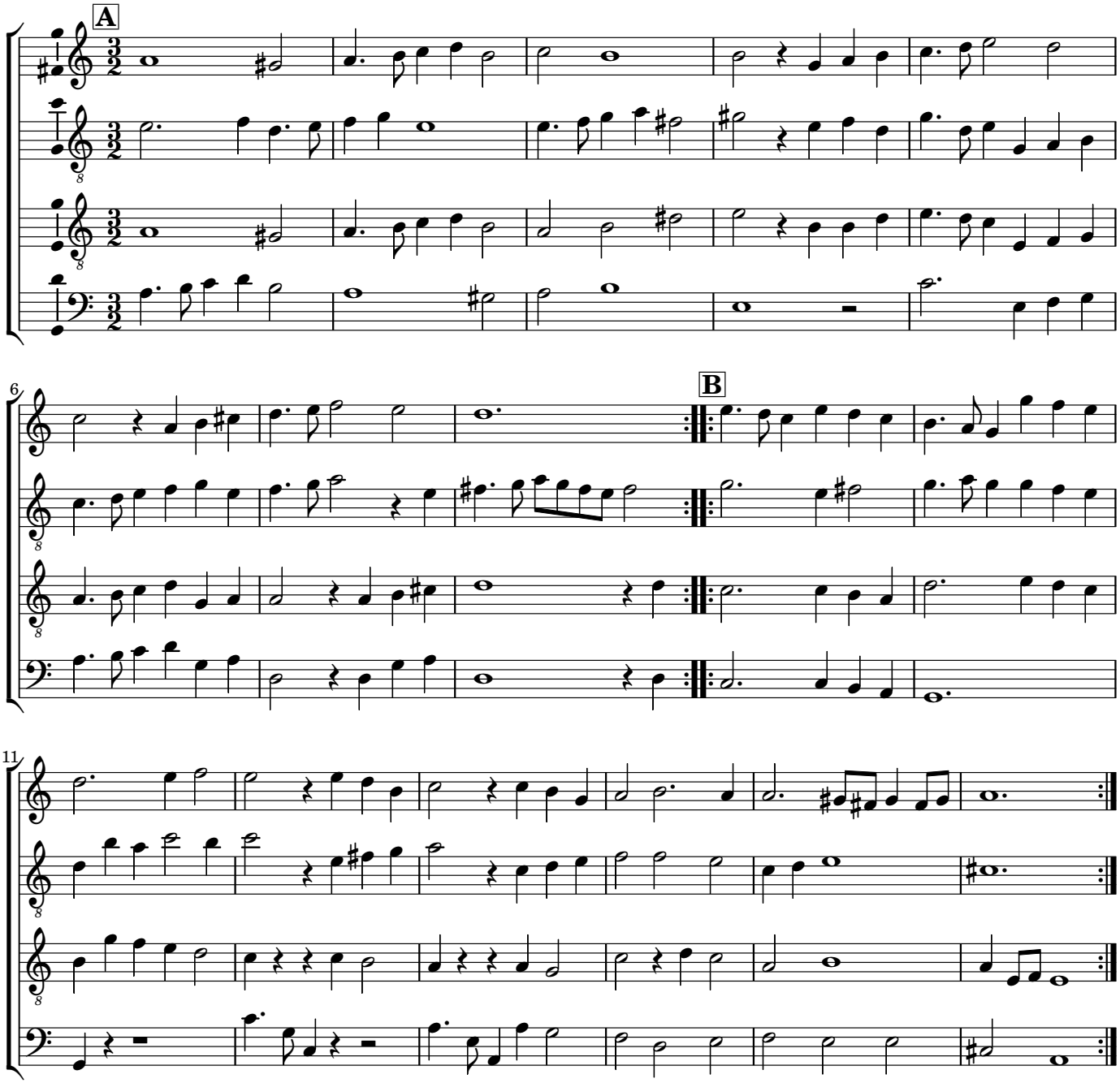
Arr. Aaron Elkiss based on anthem “Lord, make me to know”



Galliard

Earl of Salisbury

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



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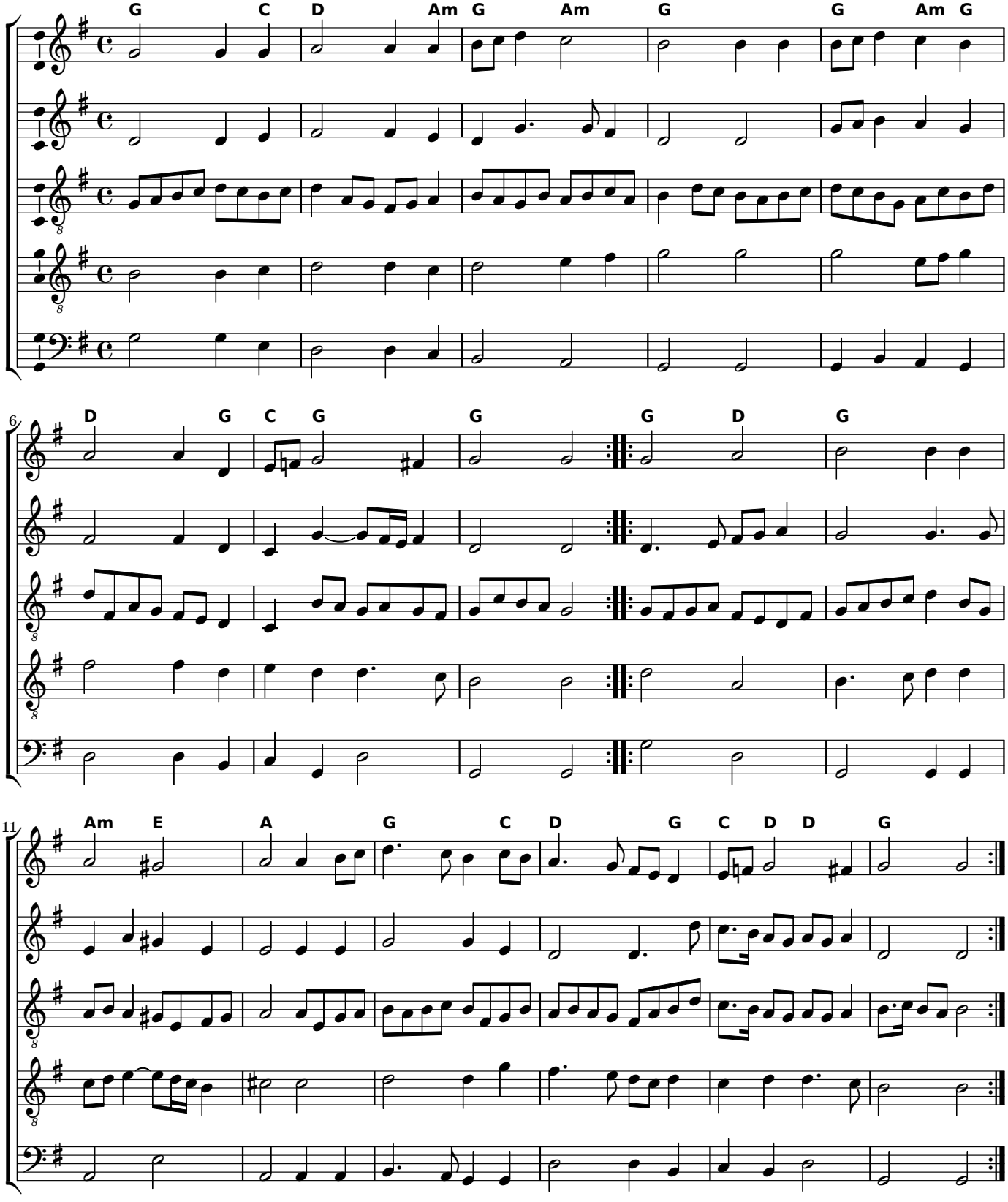
Monsieur's Almain

William Byrd arr. Steven Hendricks

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



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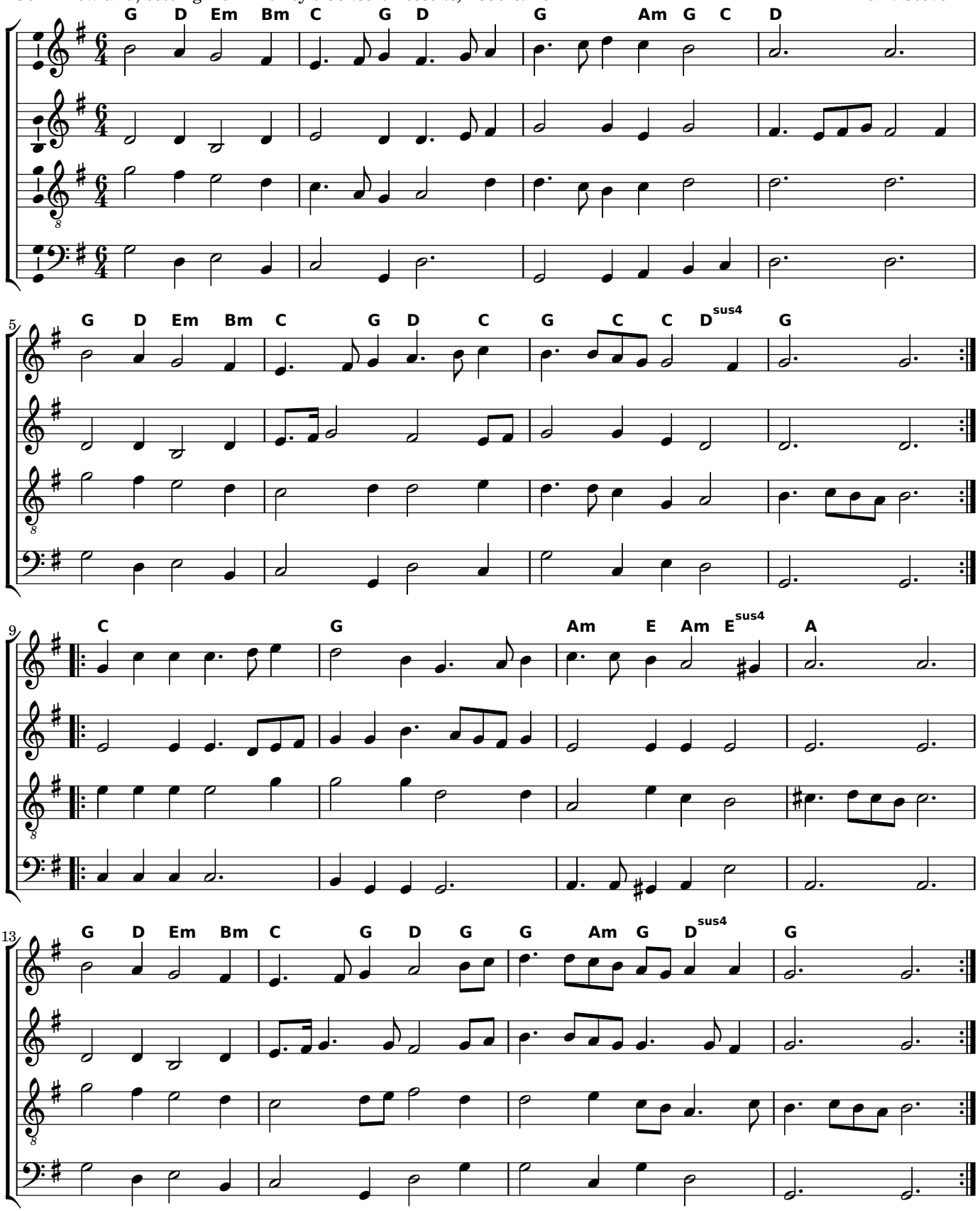
The Frog Galliard

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



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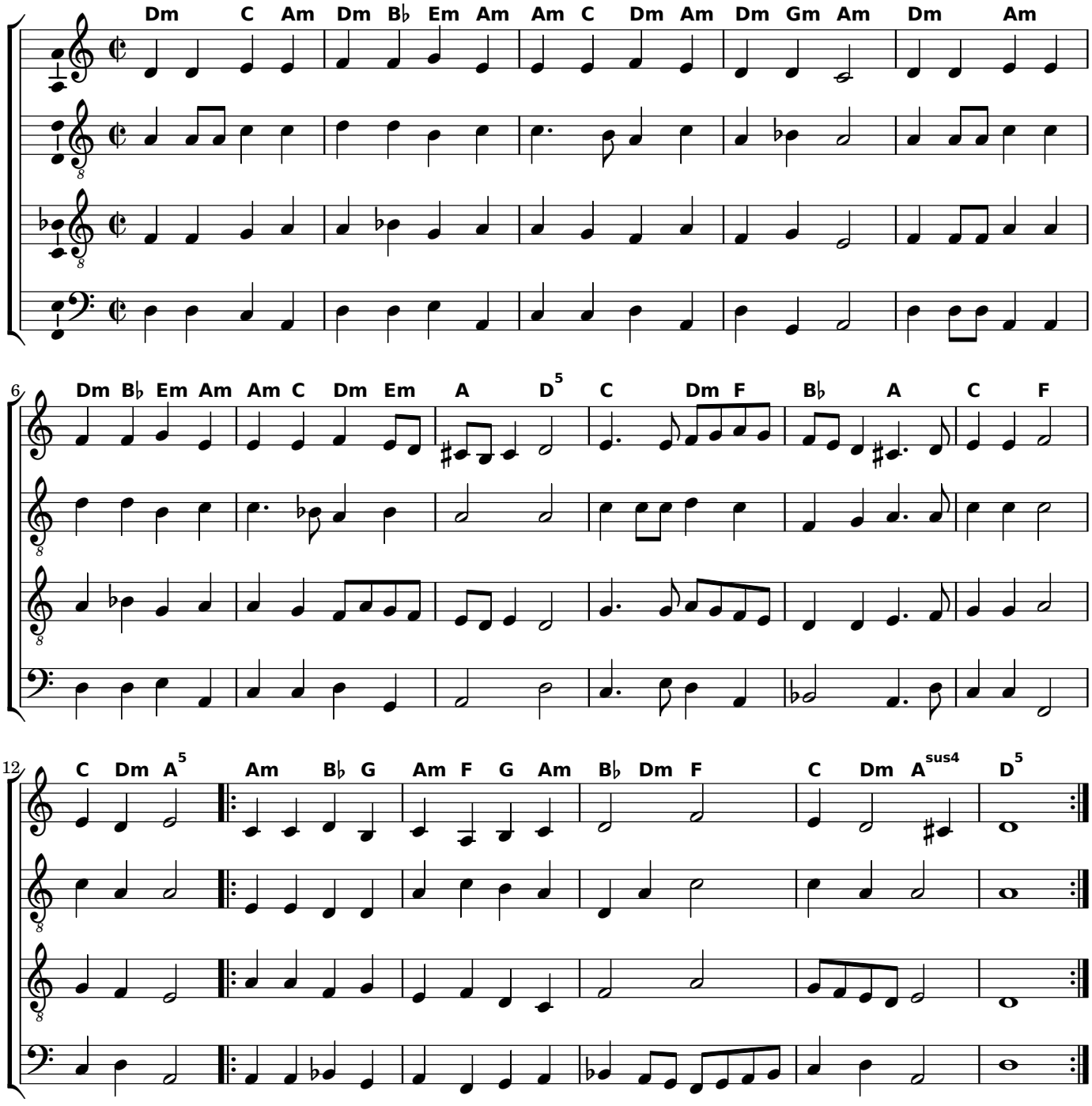
Pavane

Mille ducas

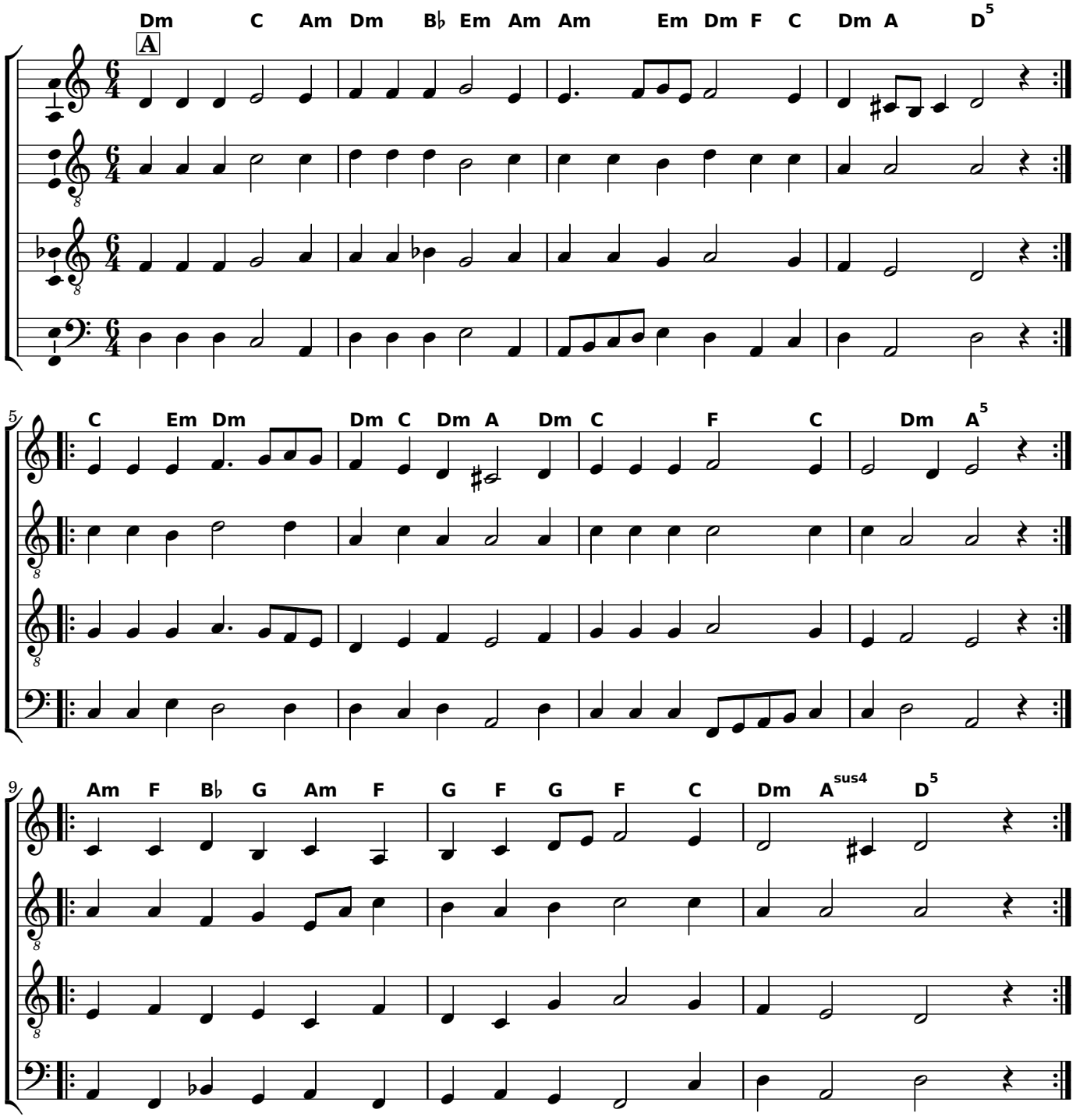
Tylman Susato, *Danserye,* 1551



Galliarde

Mille ducas

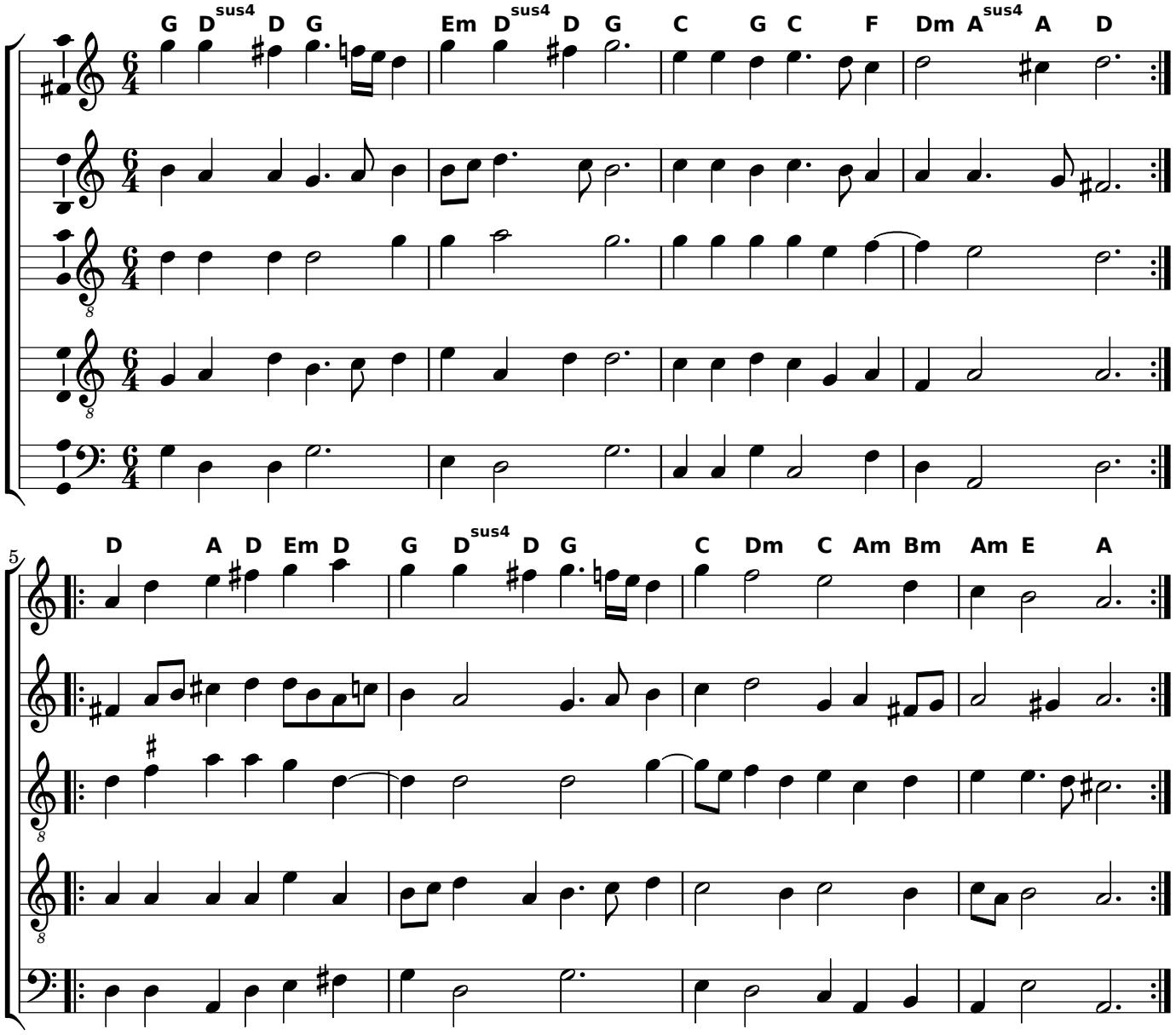
Tylman Susato, *Danserye,* 1551

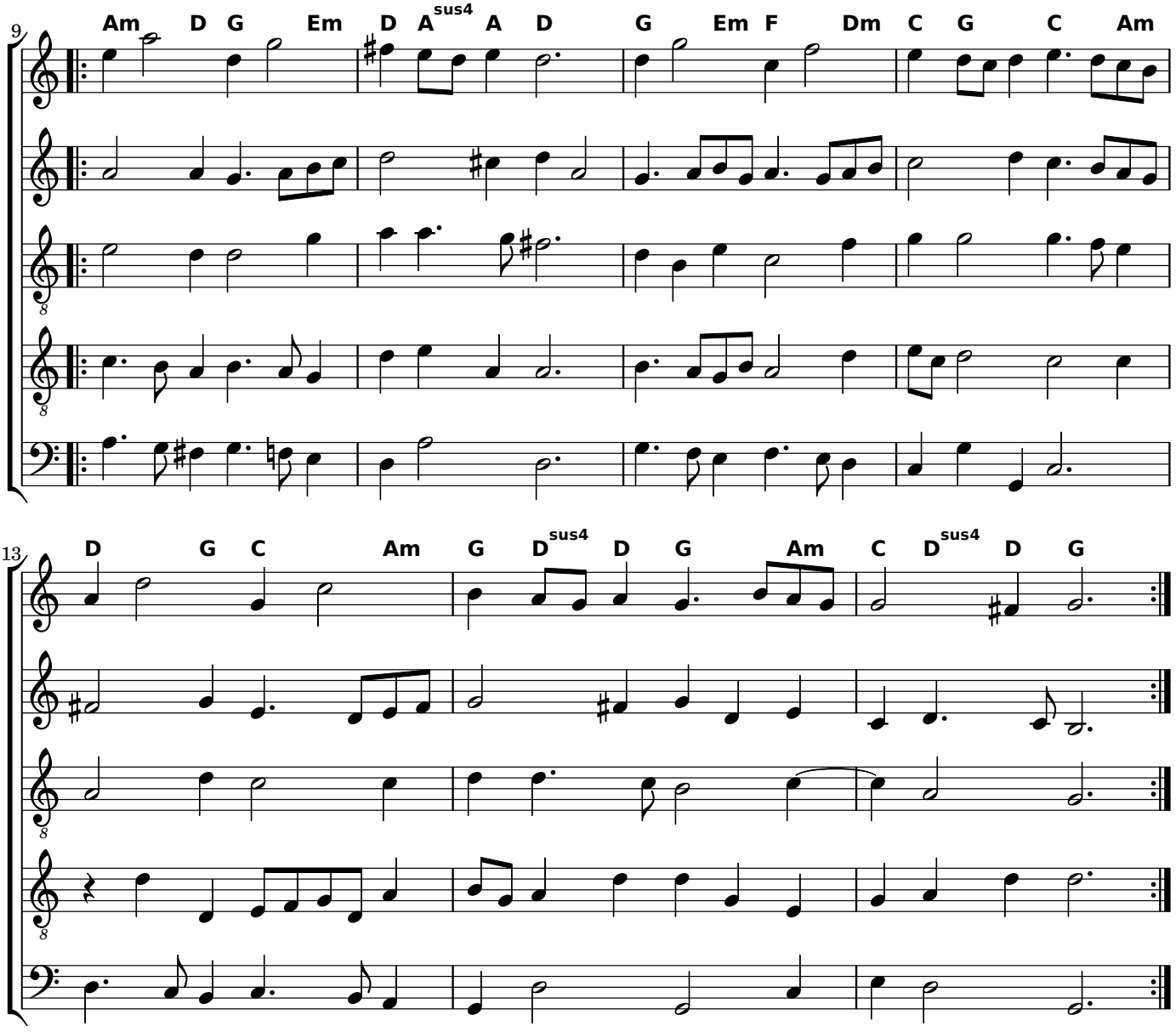


Galliard

The New-Yeere's Gift

Anthony Holborne, 1599





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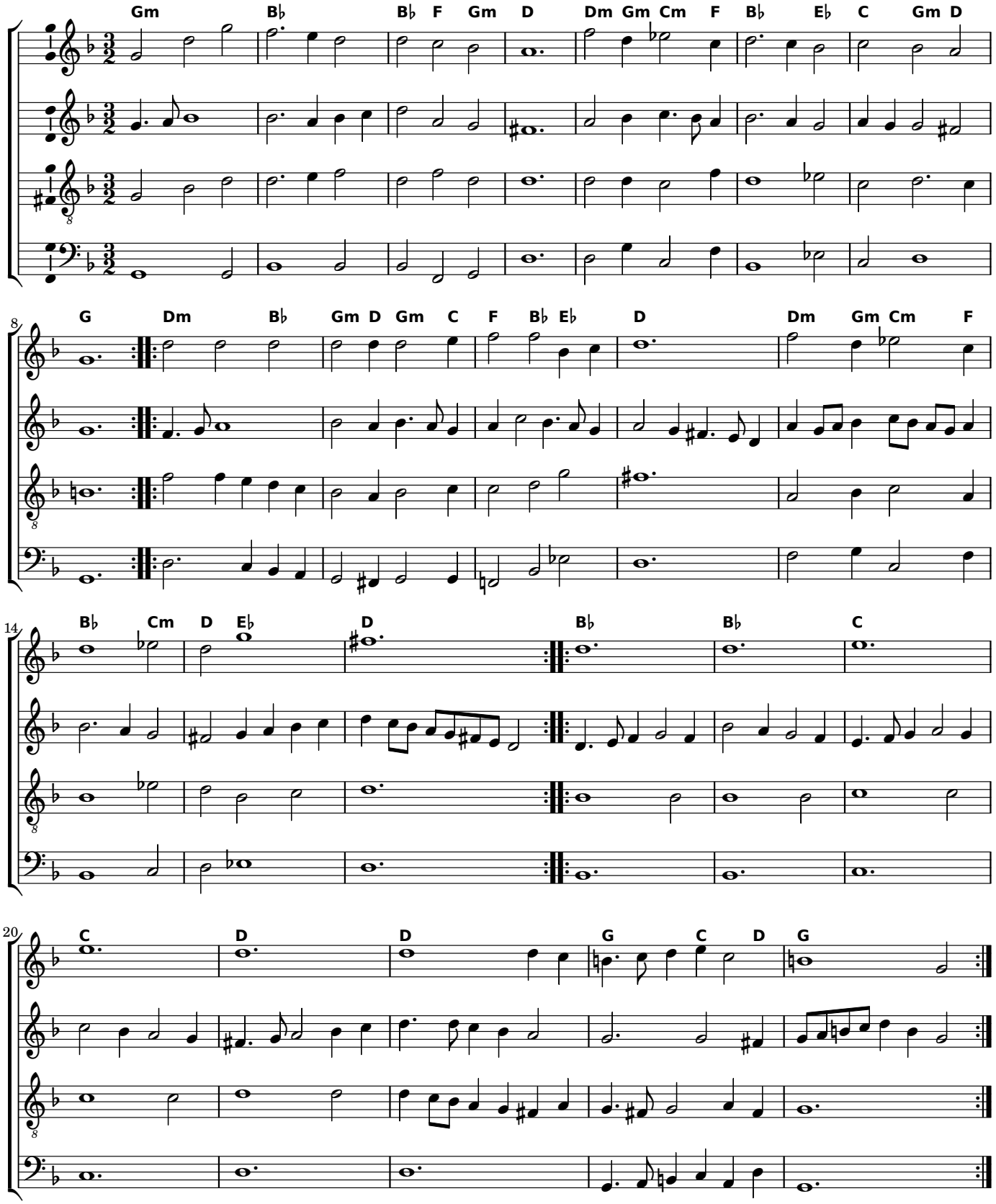
Galliard

Can she excuse

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



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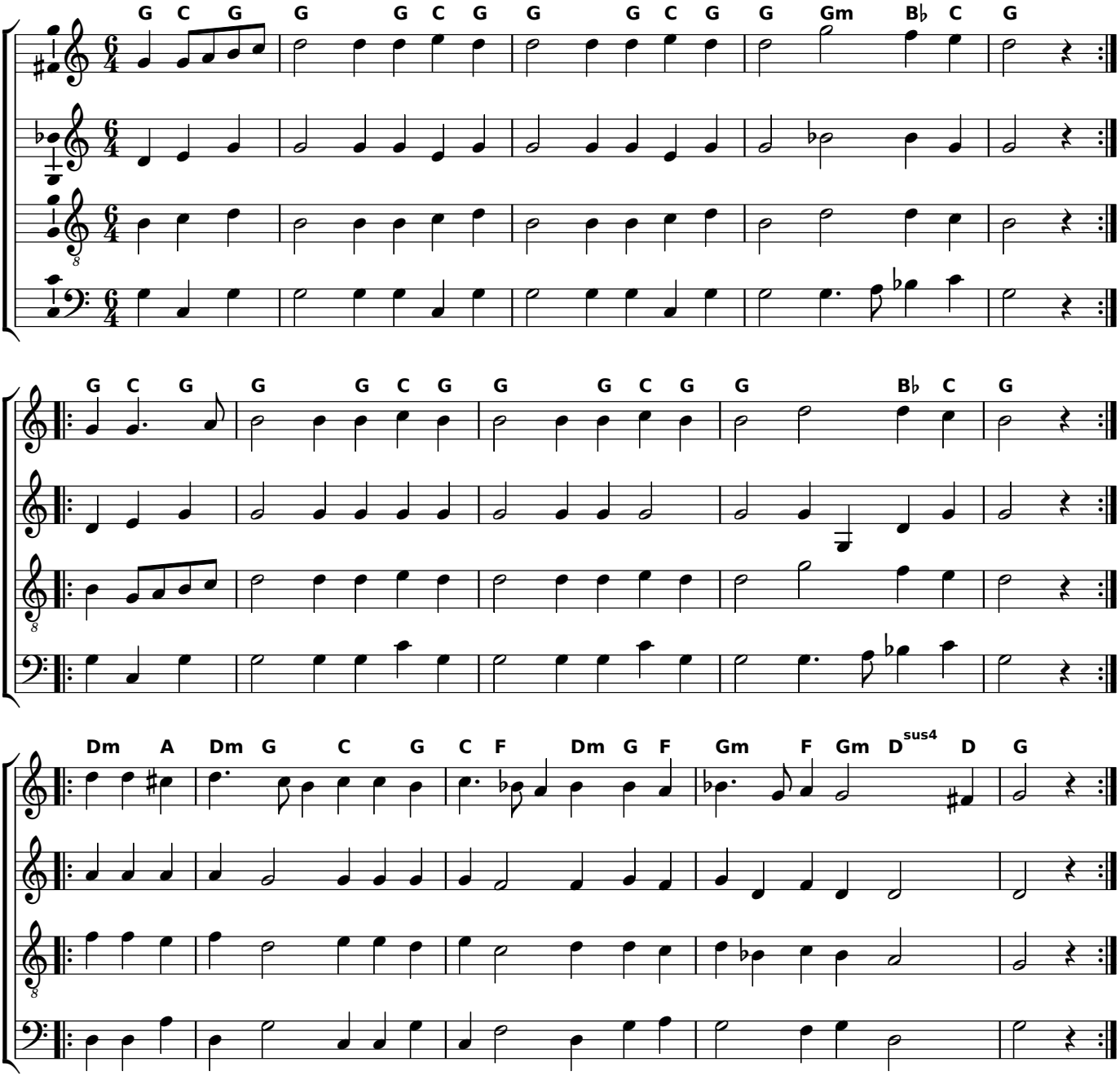
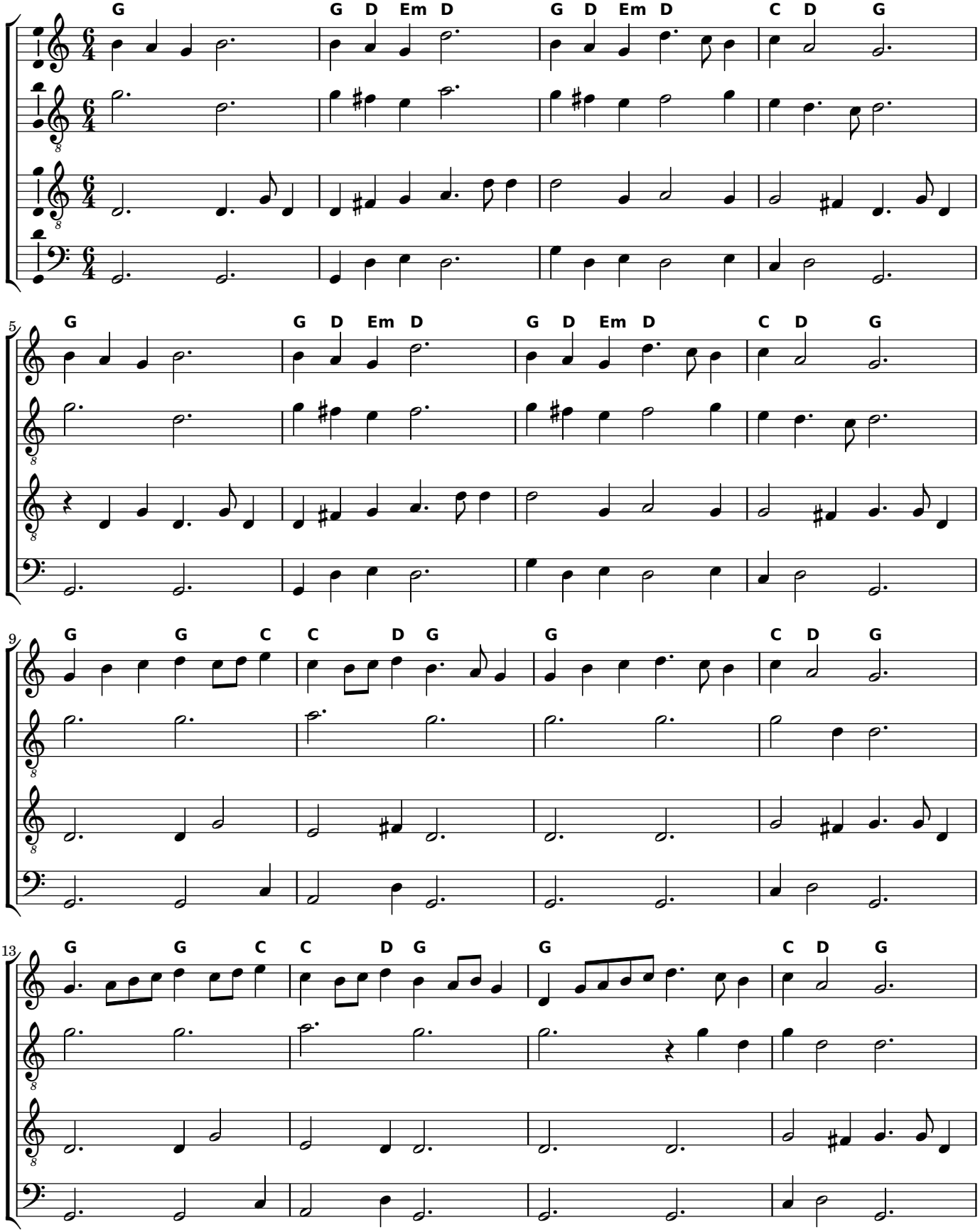
Galliard XV: Le tout

Tylman Susato, *Danserye,* 1551



La Volta

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



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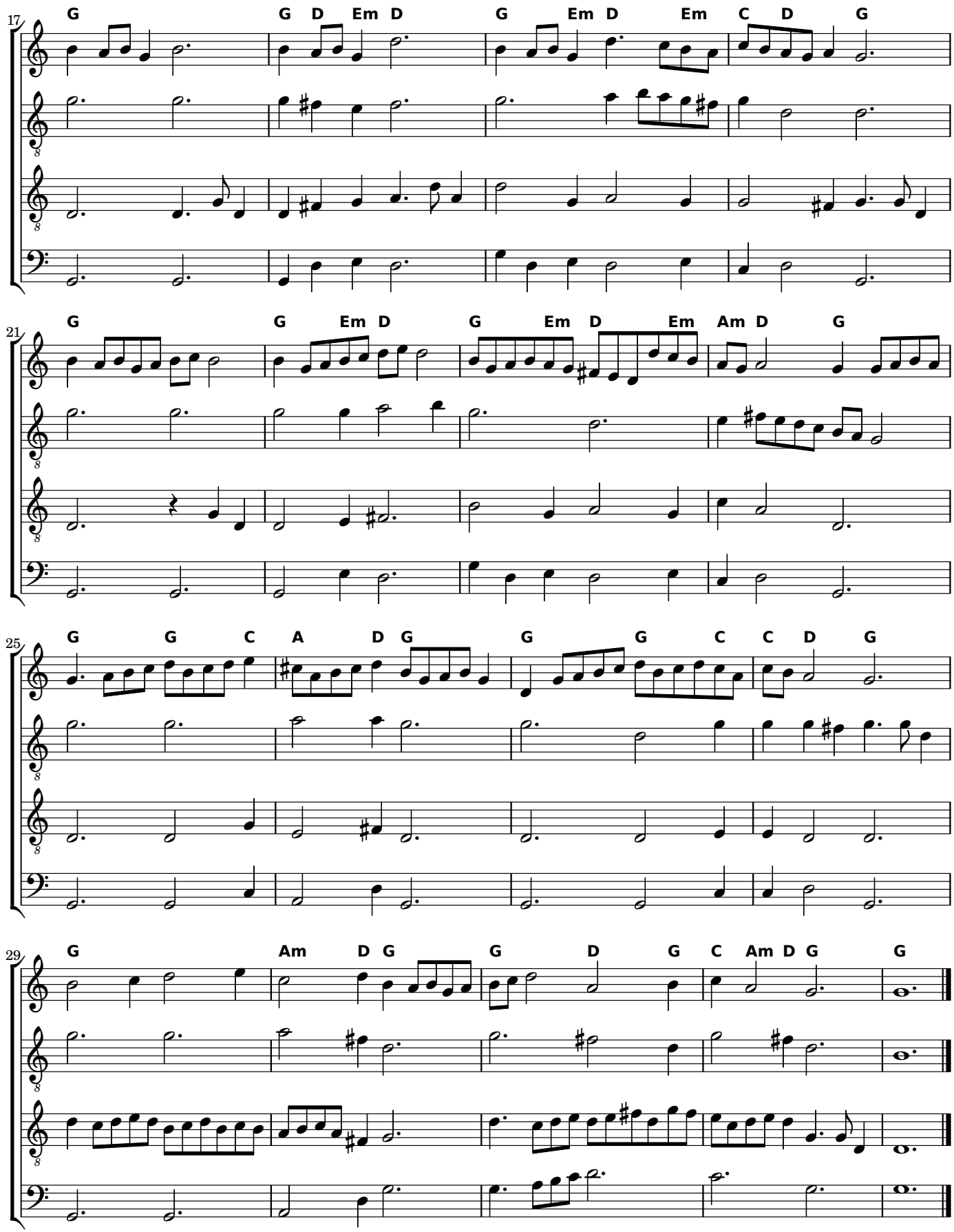

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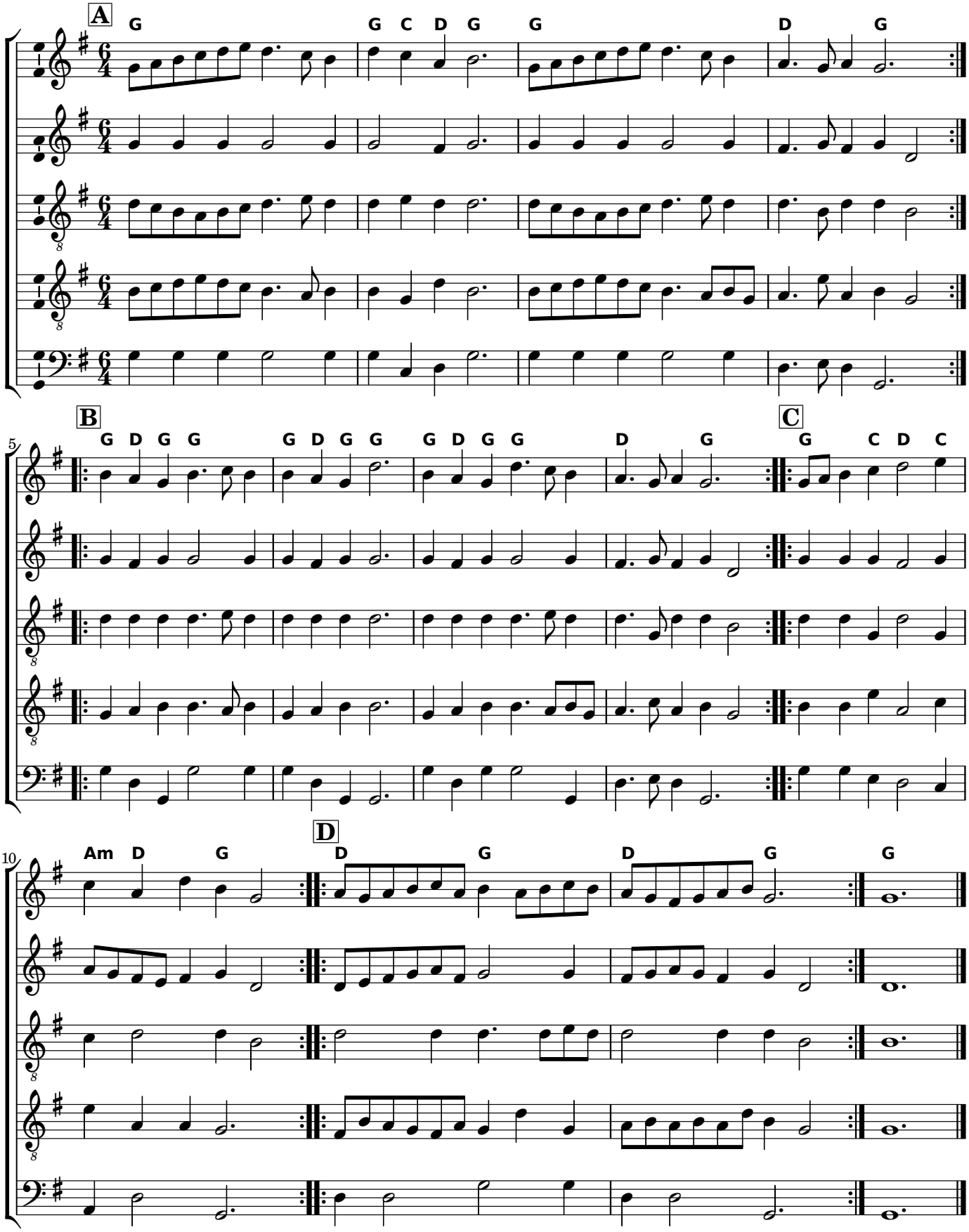
Volte (CCX)

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.

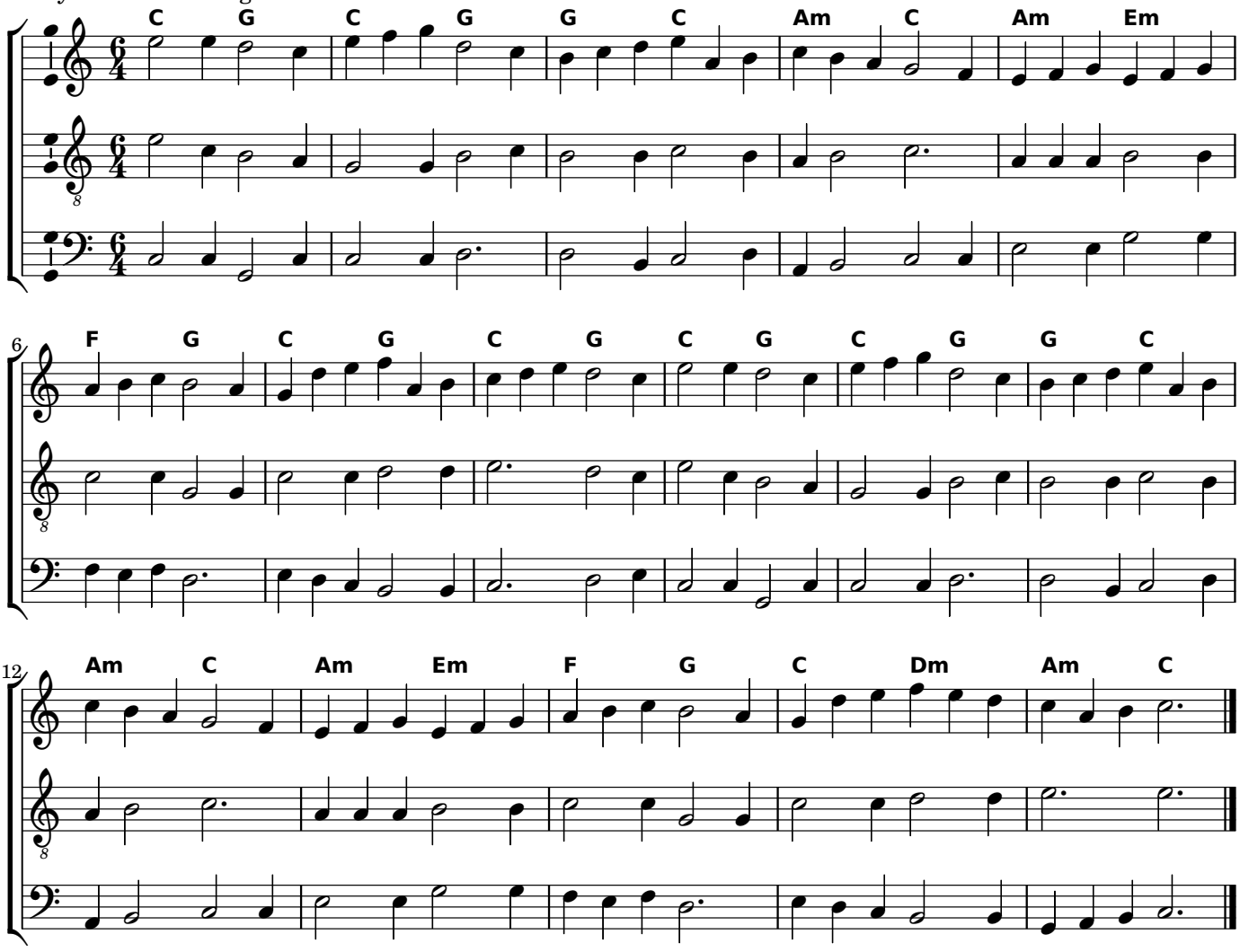
The dances are generally transcribed in either cut time or in 6/4. For cut time use a tempo of approximately half note = 115 or for 6/4, dotted half = 115. Some dances such as Chestnut are often danced slower, so be sure to check with the dancing master just in case.

Adson's Saraband

Longways for three couples

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

Play 12 times through



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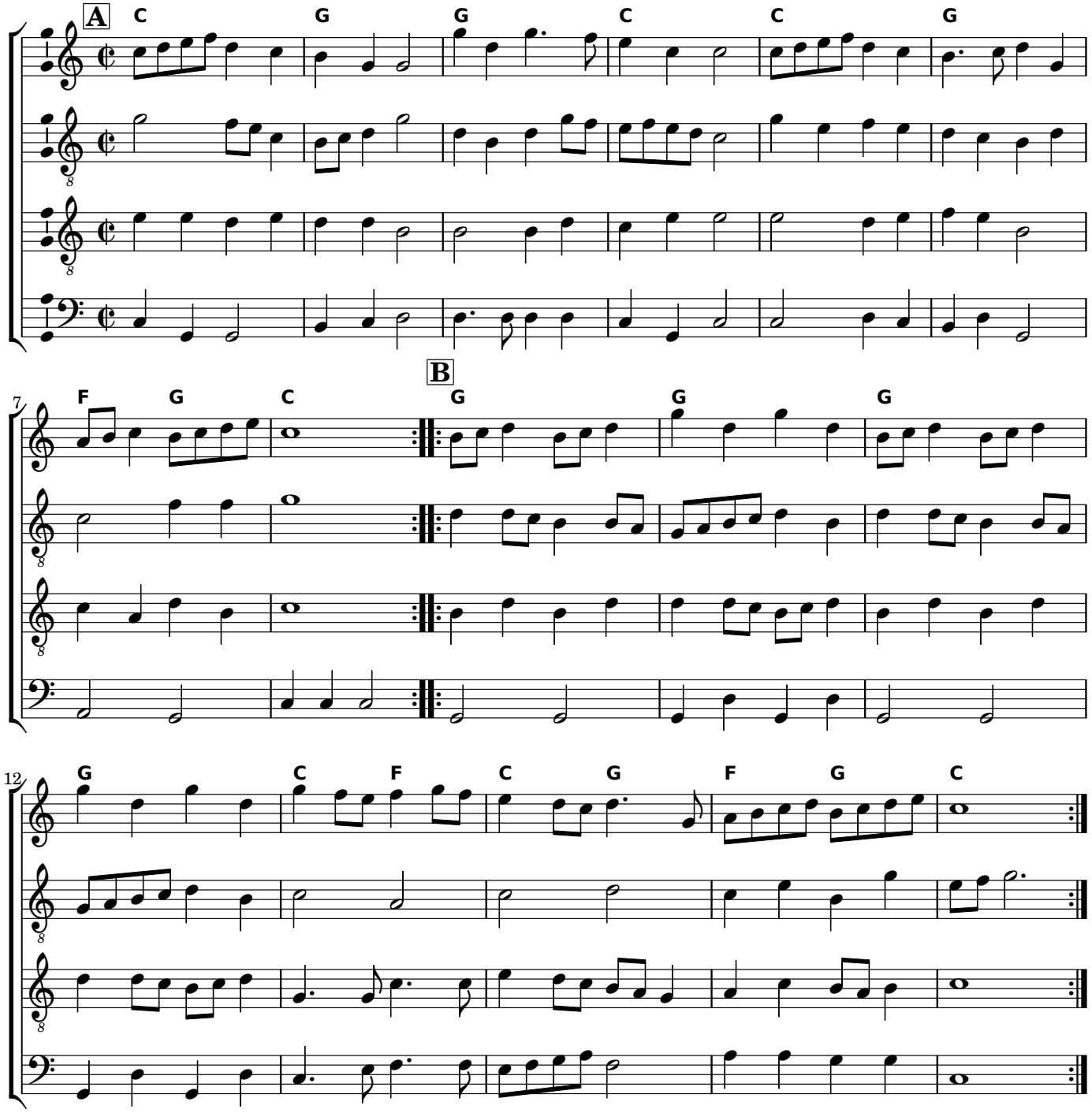
Argeers

for two couples facing

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

AA BB x 3



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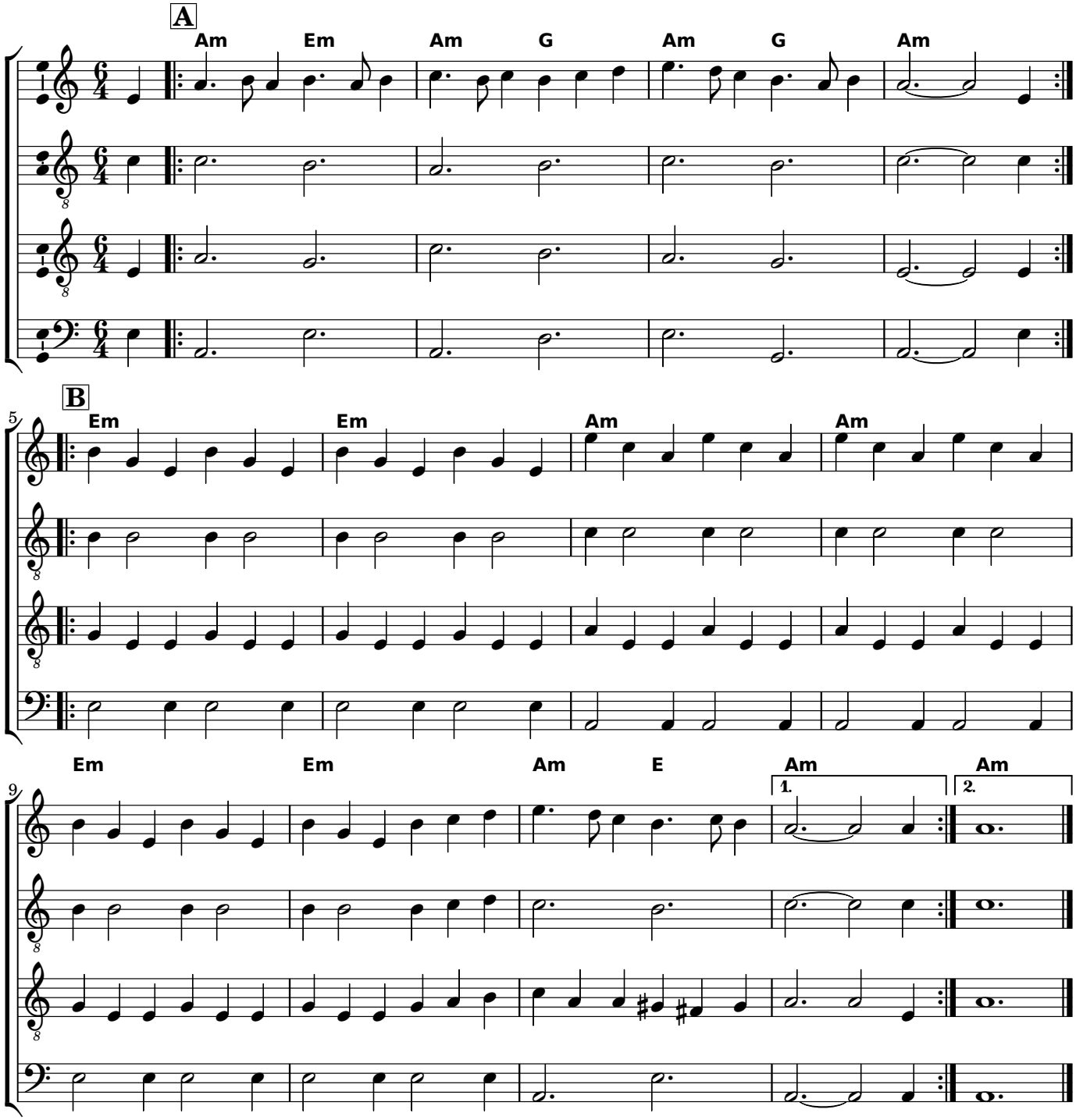
Black Nag

Longways for three couples

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

AA BB x 3



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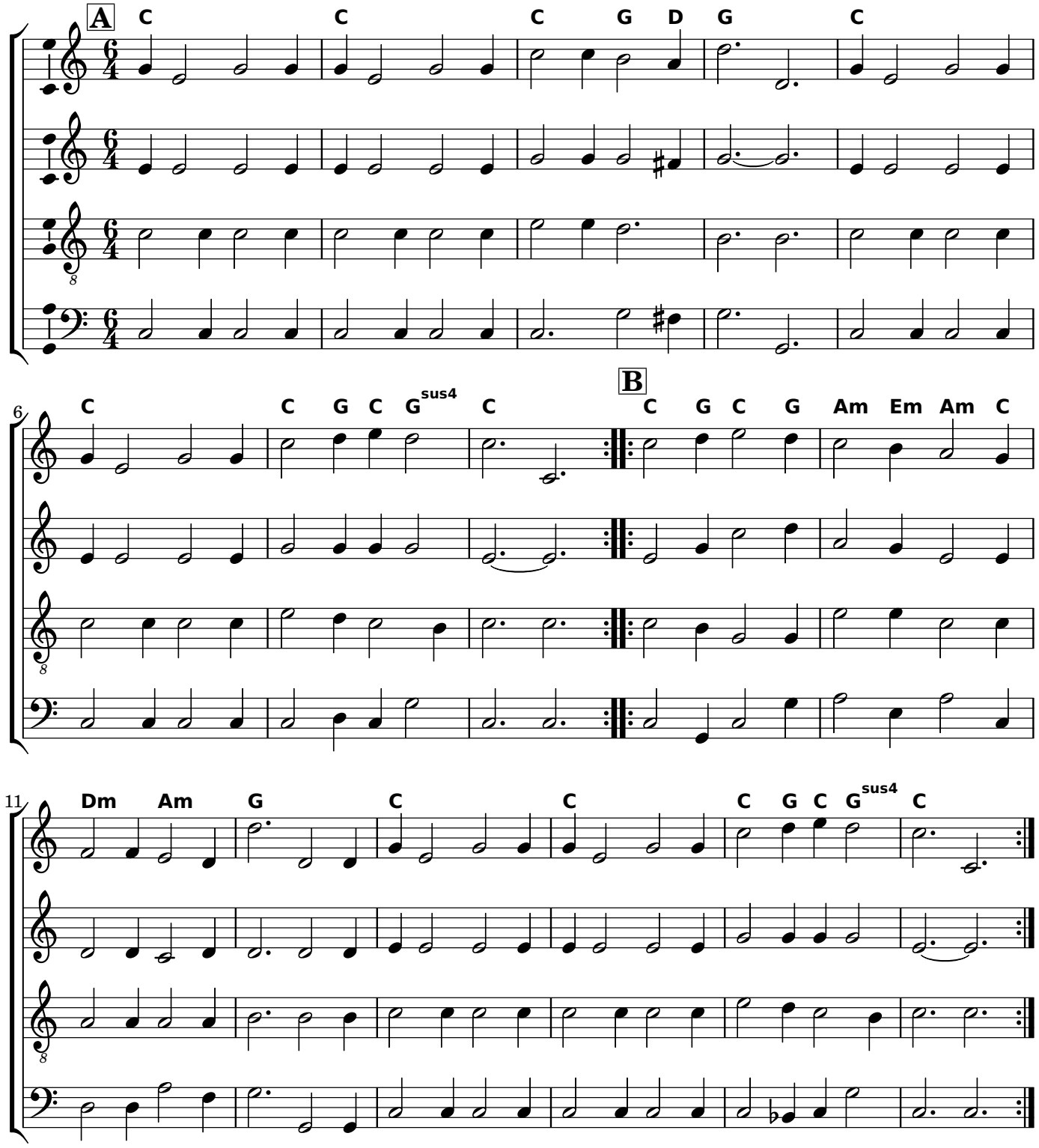
Boatman

Longways for three couples

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

AABB x 3



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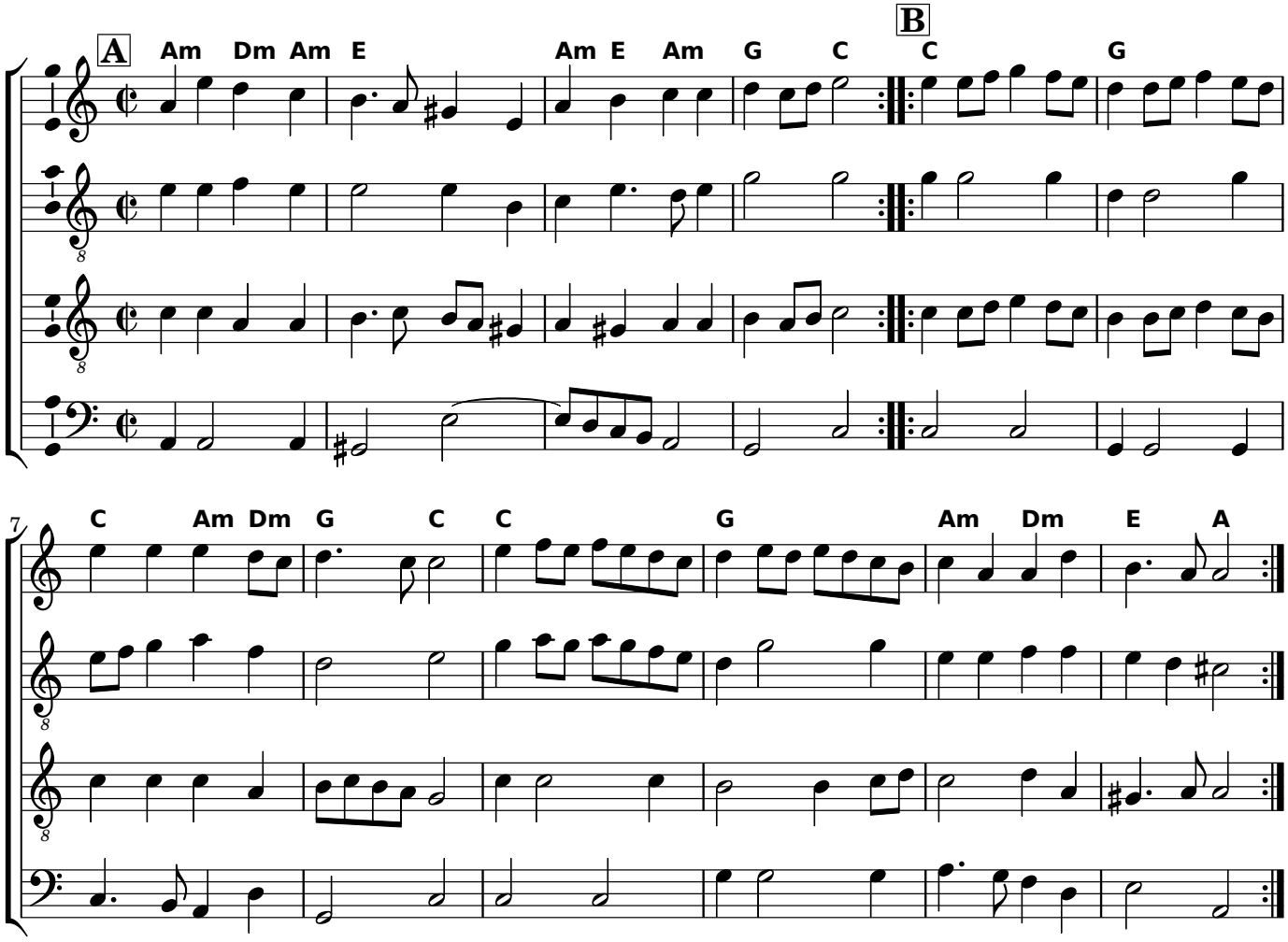
Chestnut, or Dove's Figary

Longways for three couples

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

AA BB x 3



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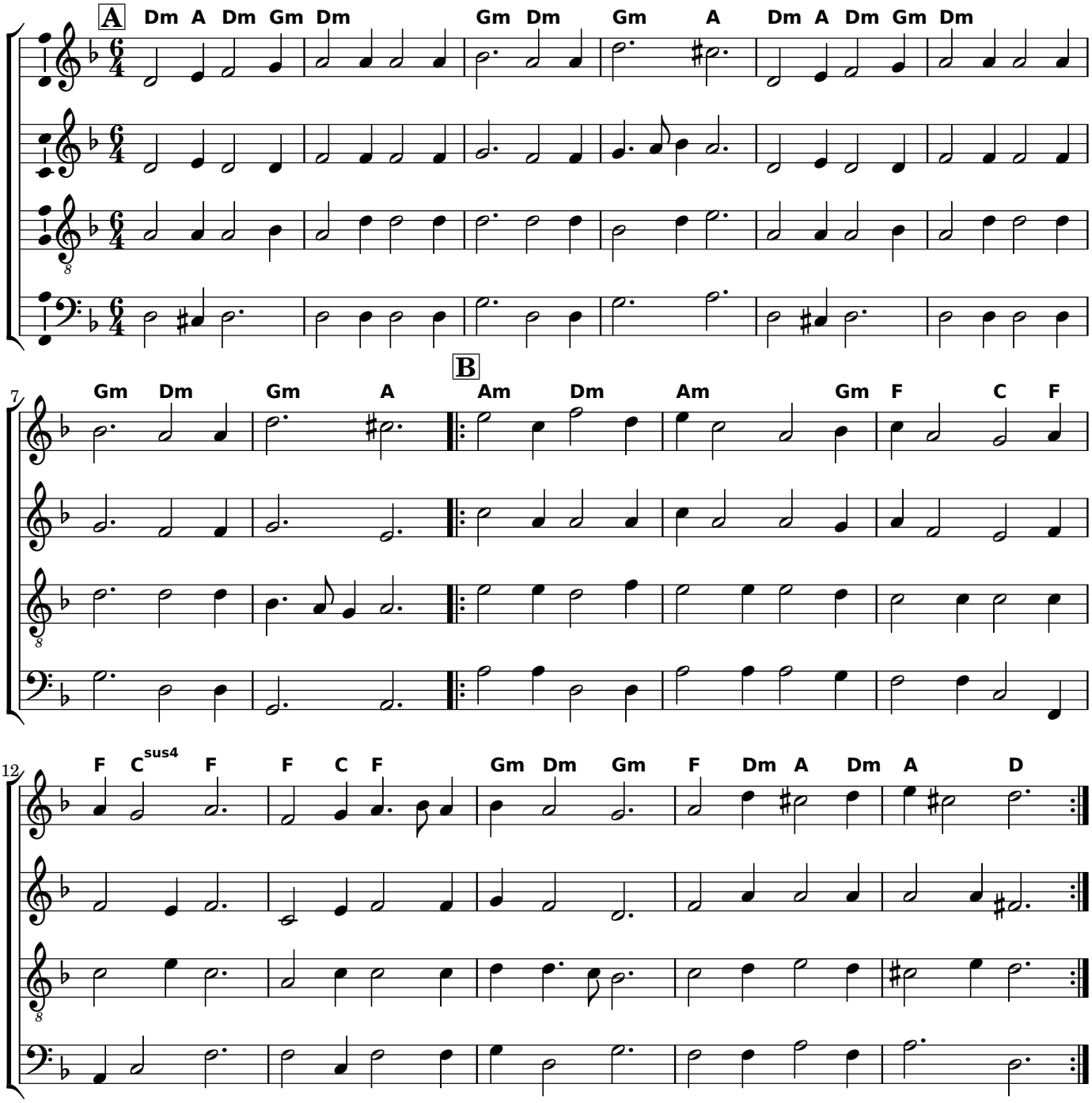
Confess (his tune)

Two Lords and Four Ladies

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

ABB



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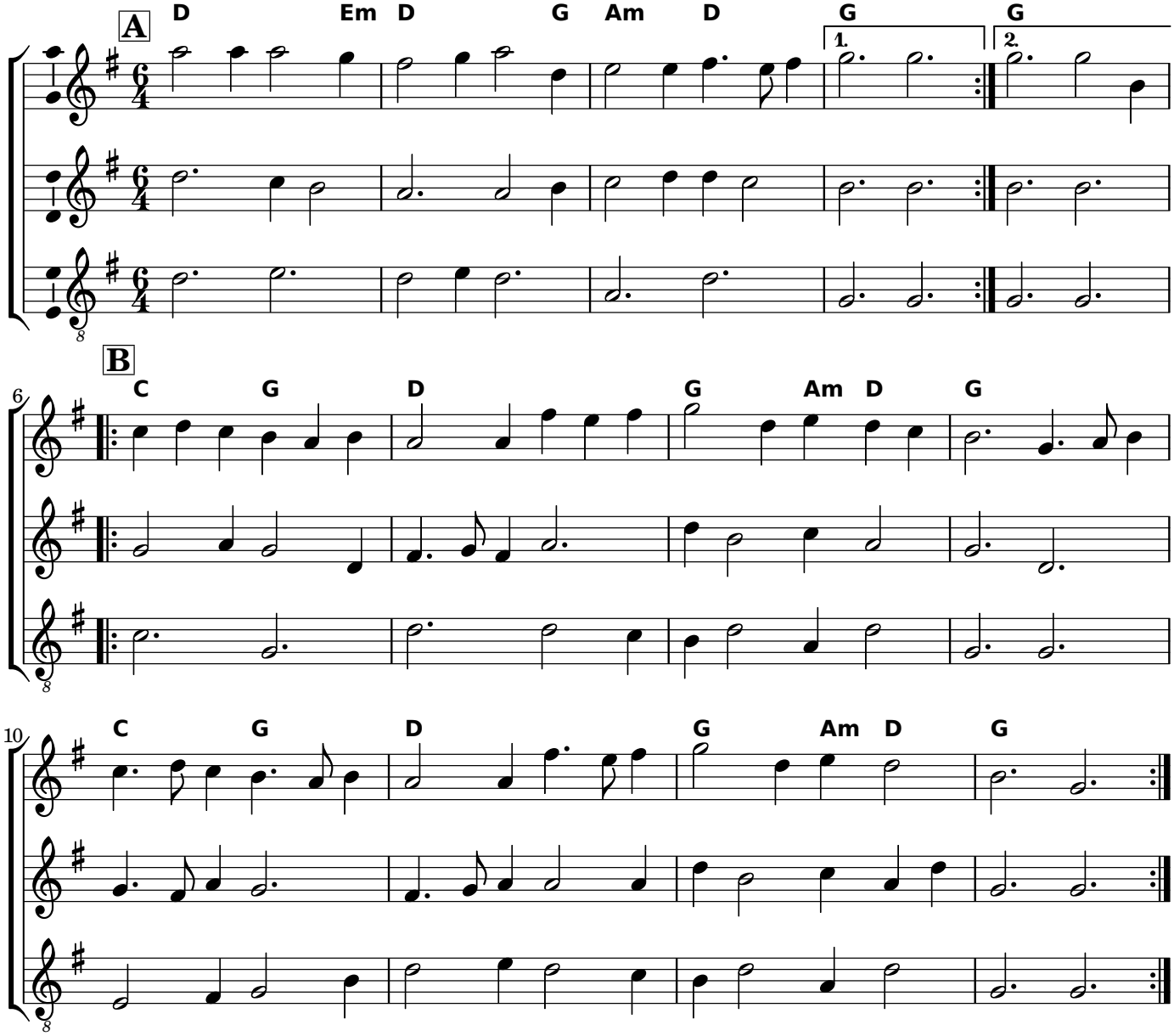
Cuckolds all a Row

for two couples facing

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

ABB x 3



© David Yardley, SCA Geoffrey of Exeter
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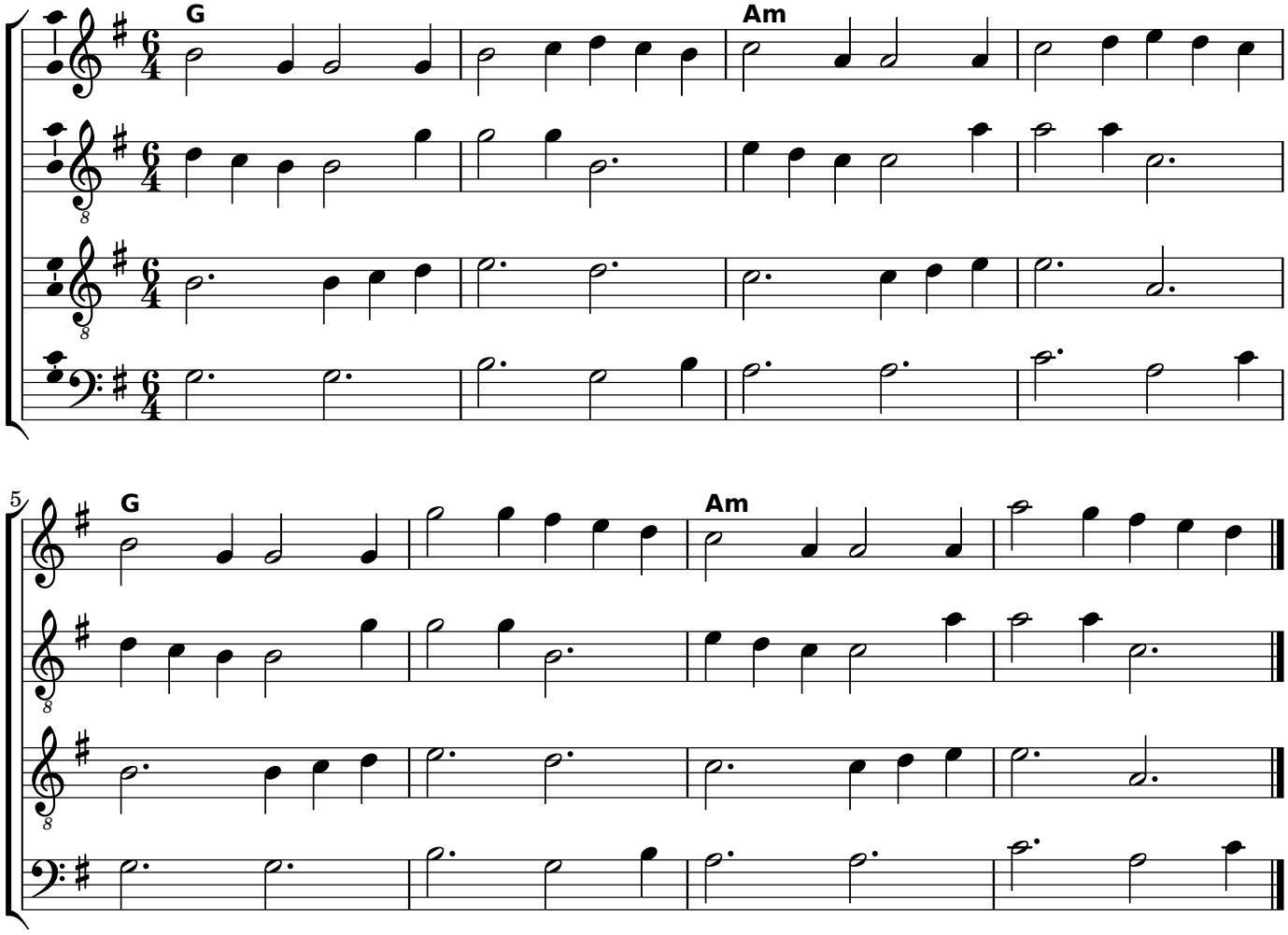
Dargason, or Sedany

For as many as will

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



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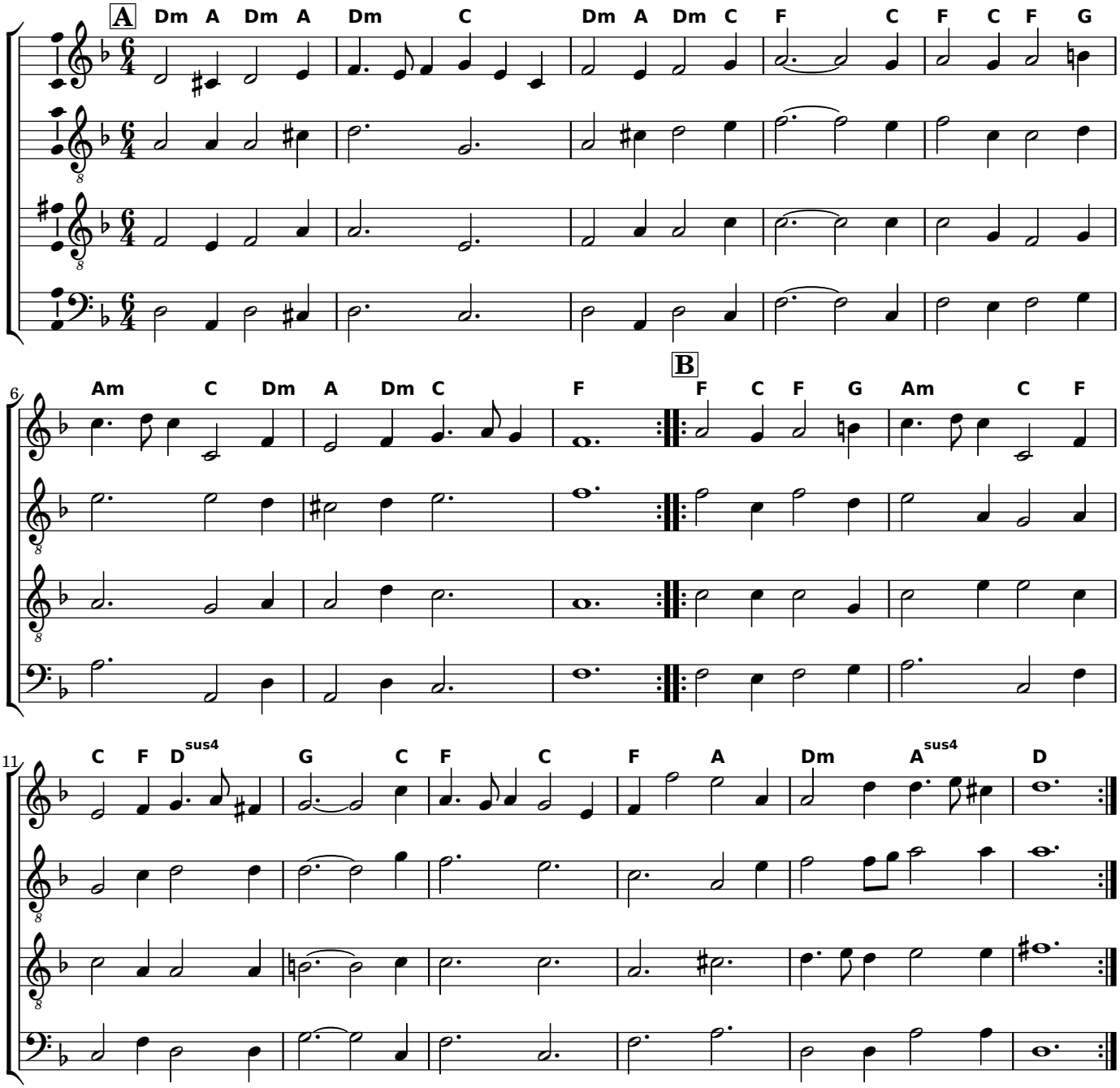
Dull Sir John

Square for four couples

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

AABB x 3



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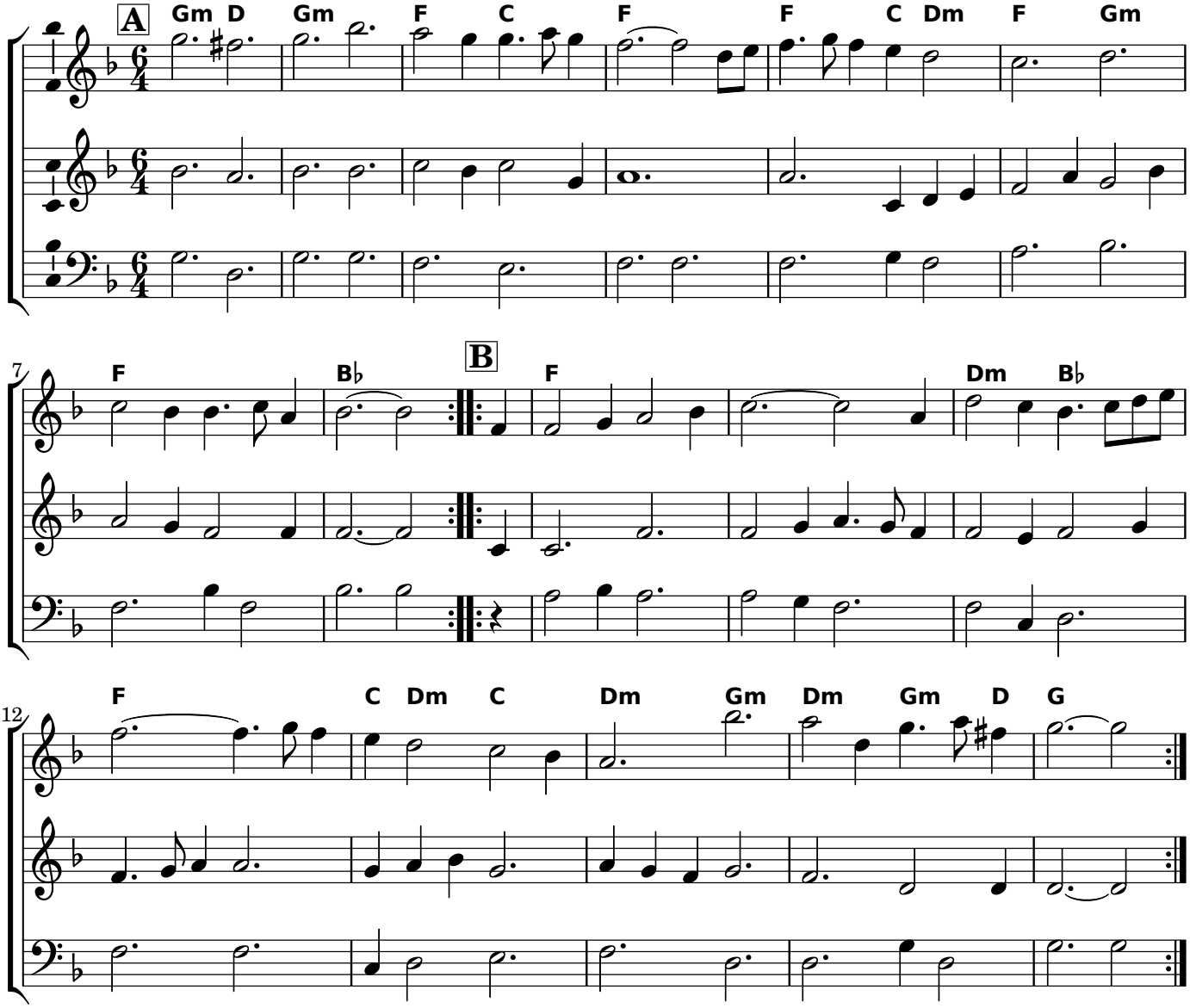
Faine I Would

Square for four couples

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

AA BB x 3



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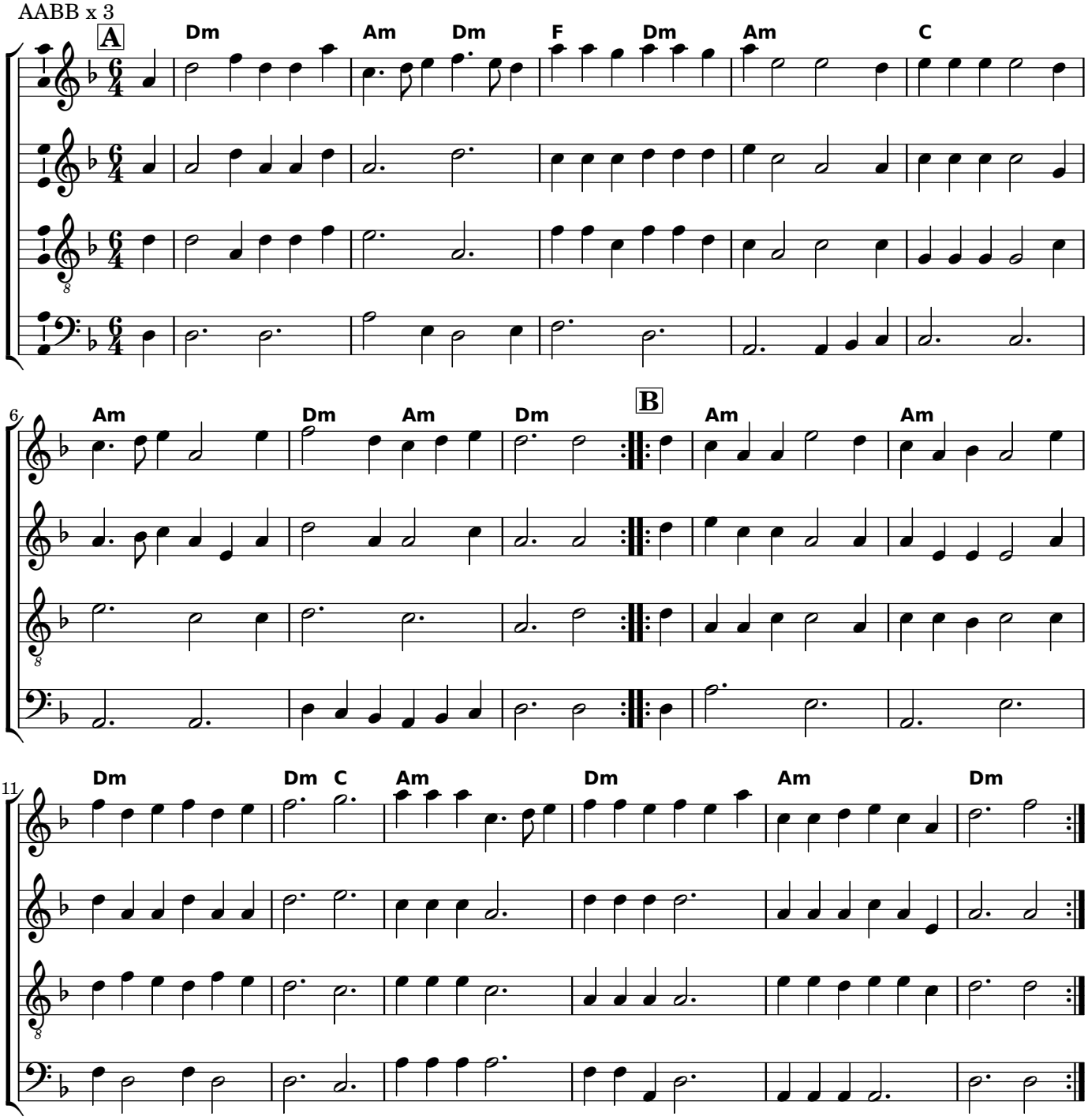
The Fine Companion

Square for four couples

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

AABB x 3



© Paul Butler, SCA Arden of Icombe
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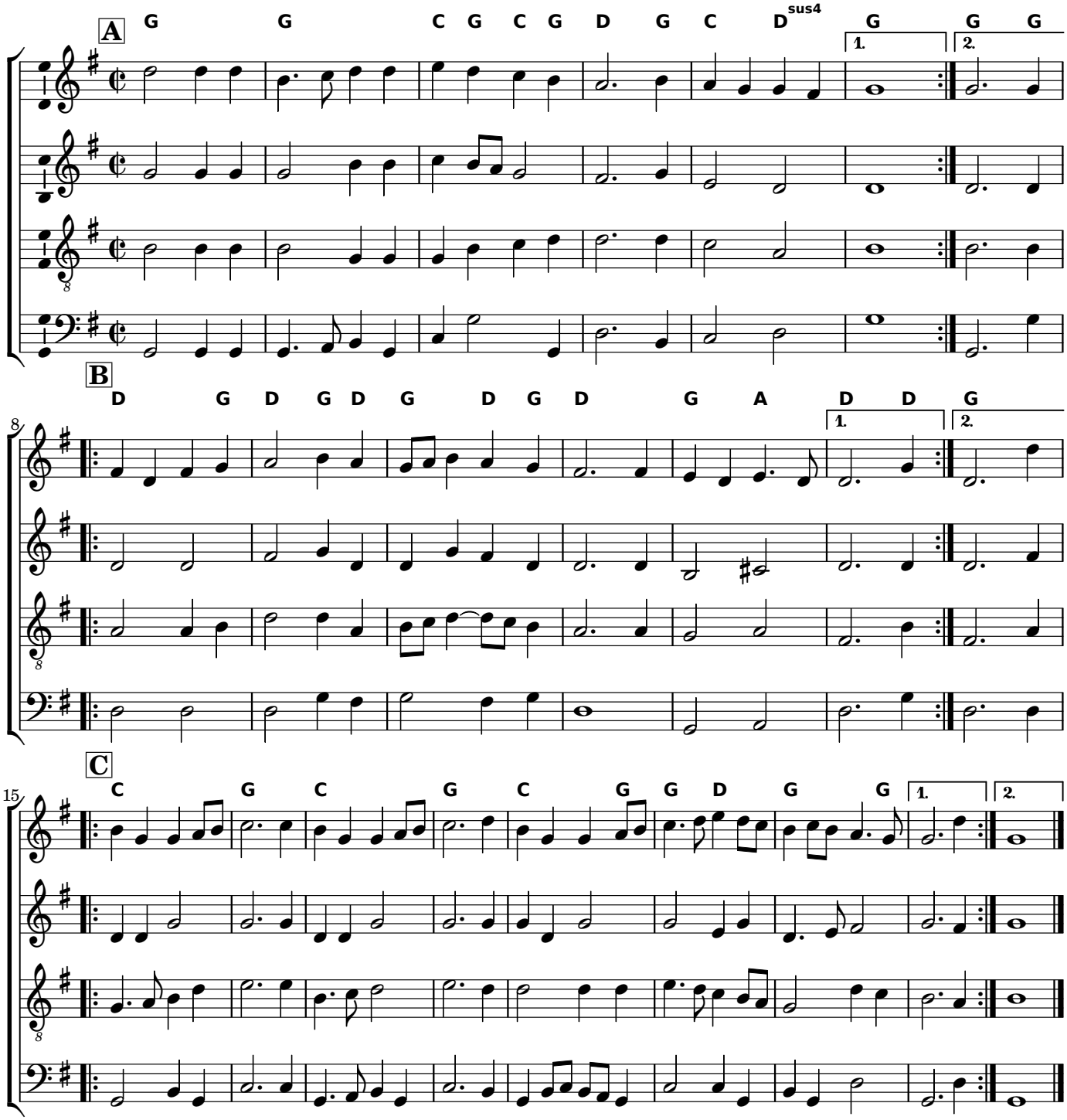
Gathering Peascods

Round for as many as will

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

AA BB CC x 3



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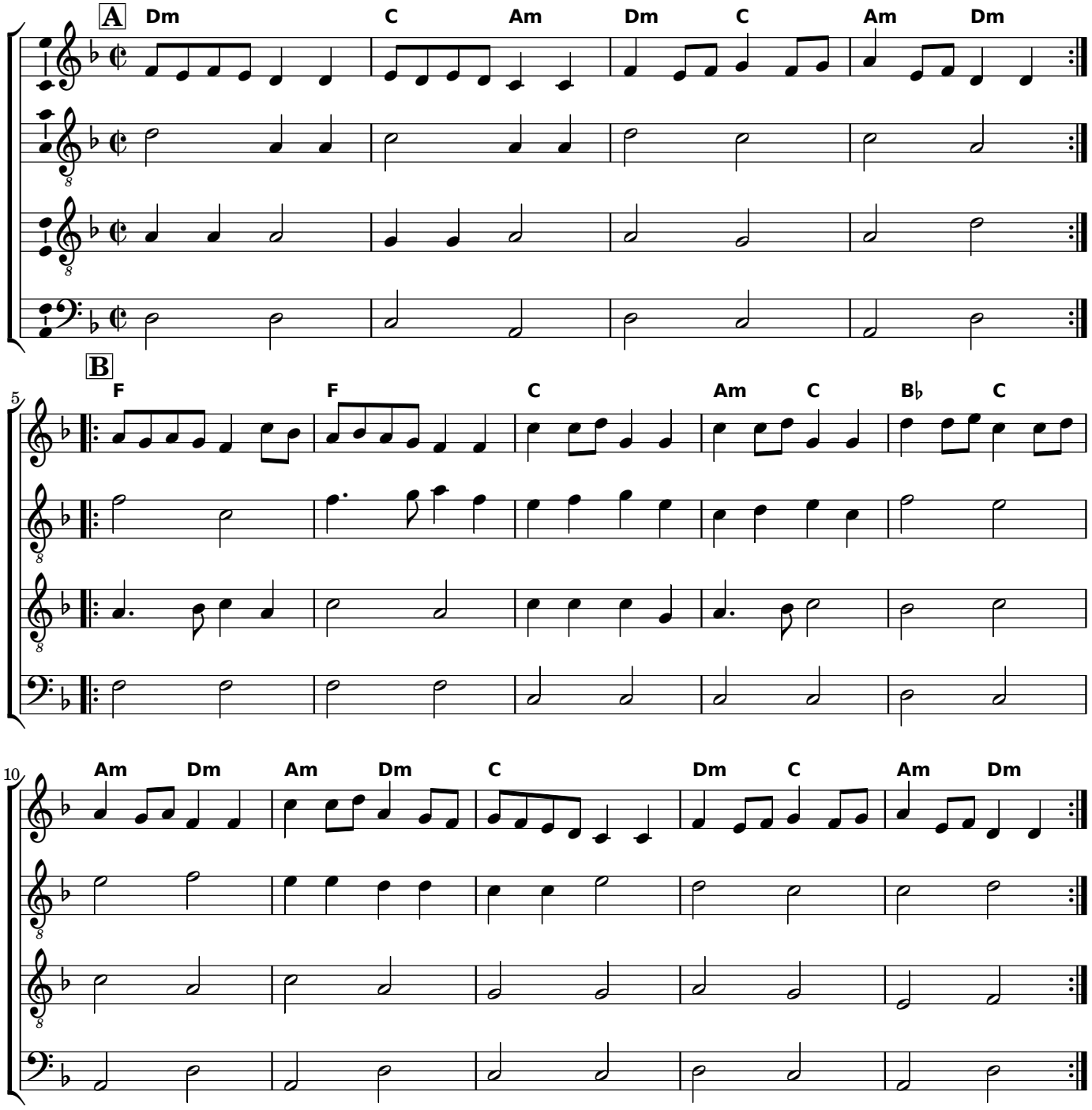
Glory of the West

for two couples facing

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

AABB x 3 or AAB x 3



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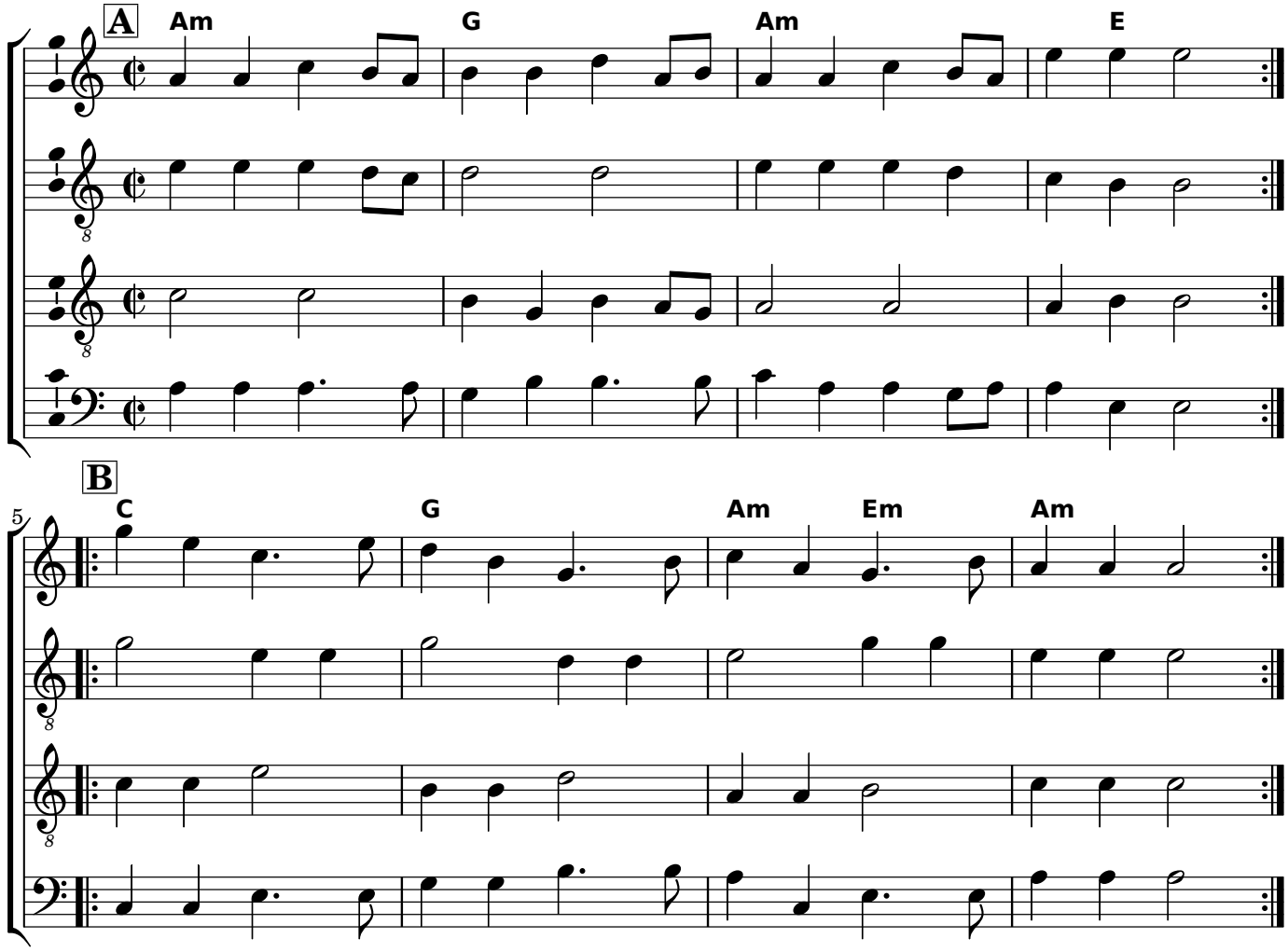
Goddesses

Longways for four couples

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

AA BB x 11



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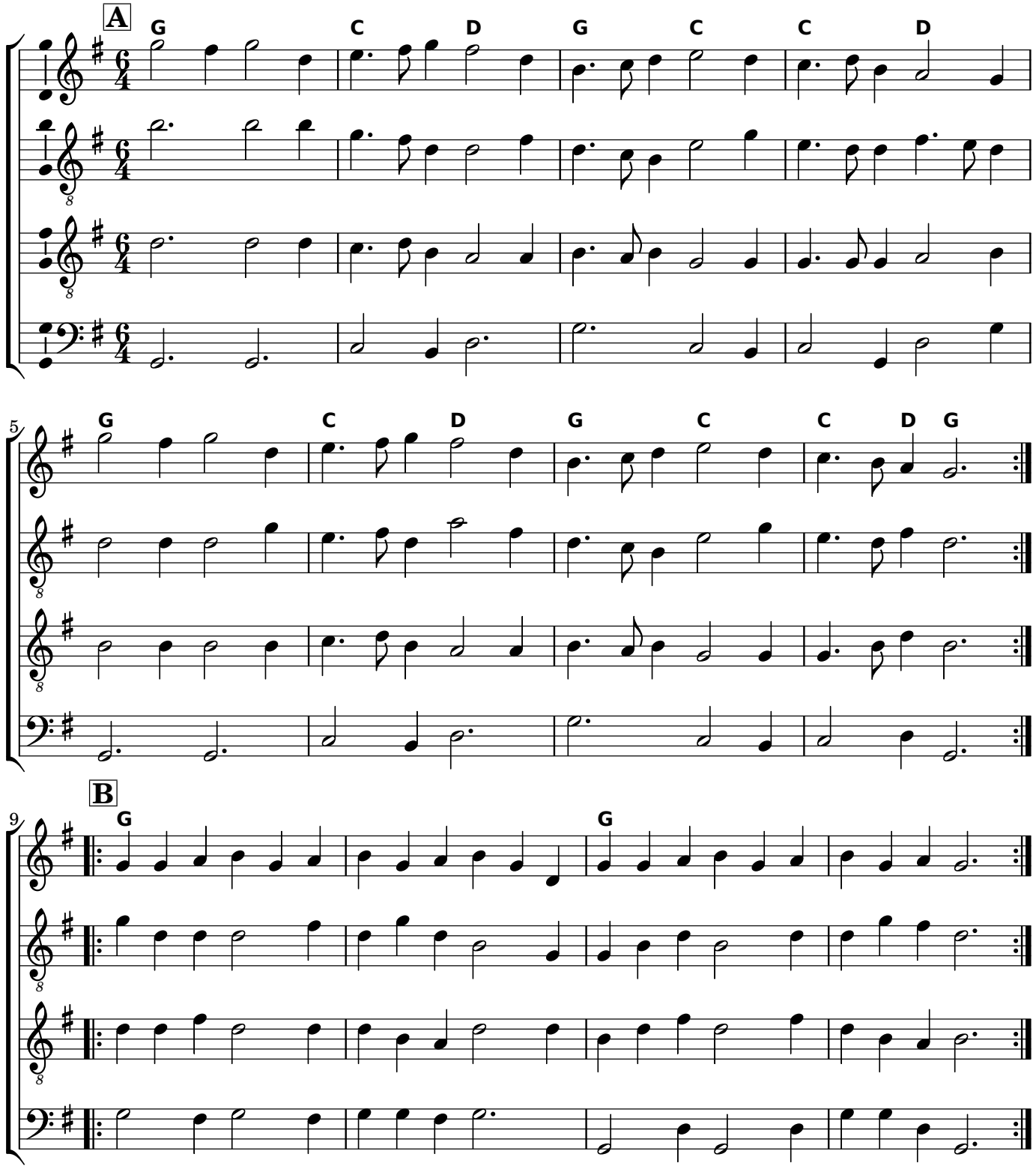
Grimstock

Longways for 3 couples

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

AA BB x 3



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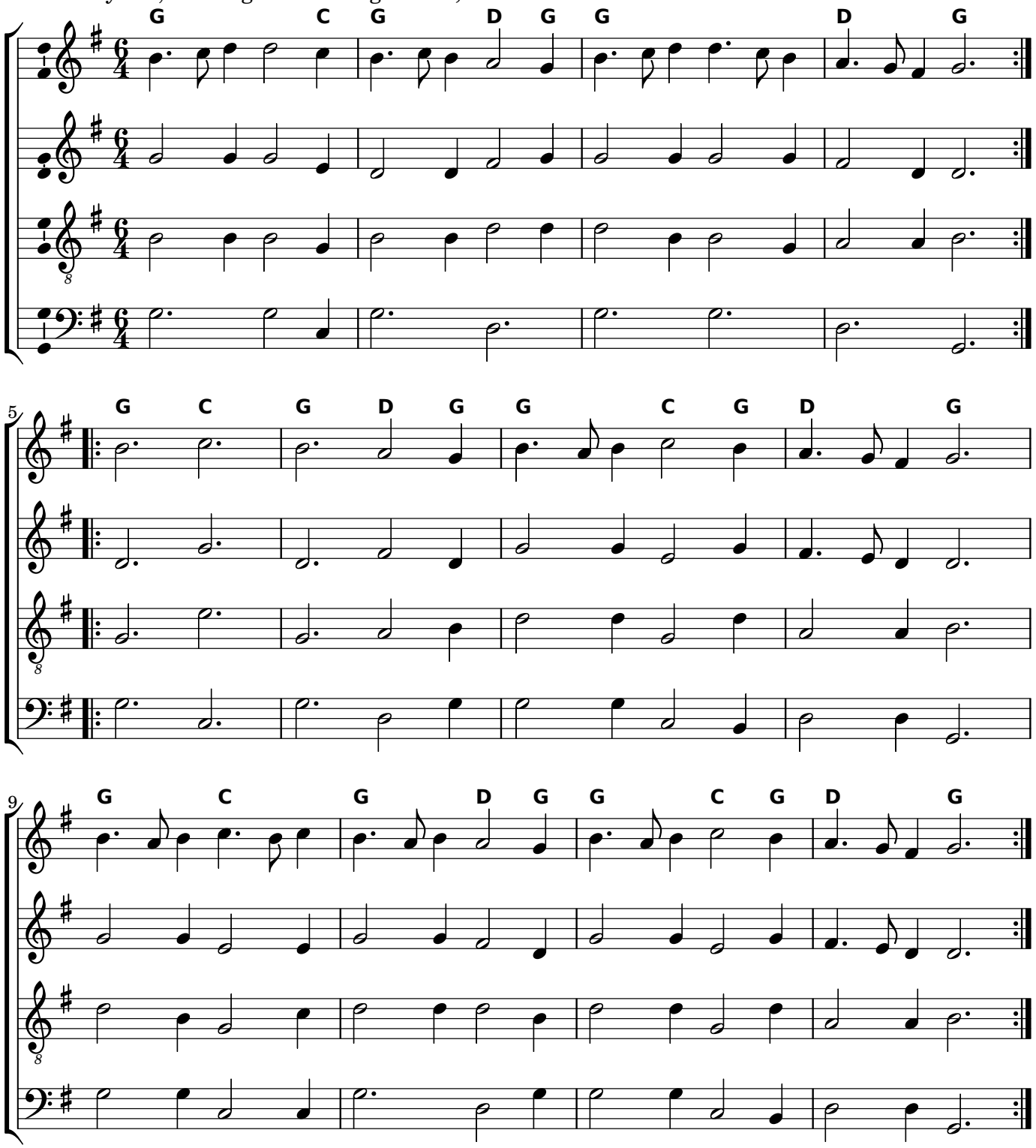
Half Hannikin

Longways for as many as will

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



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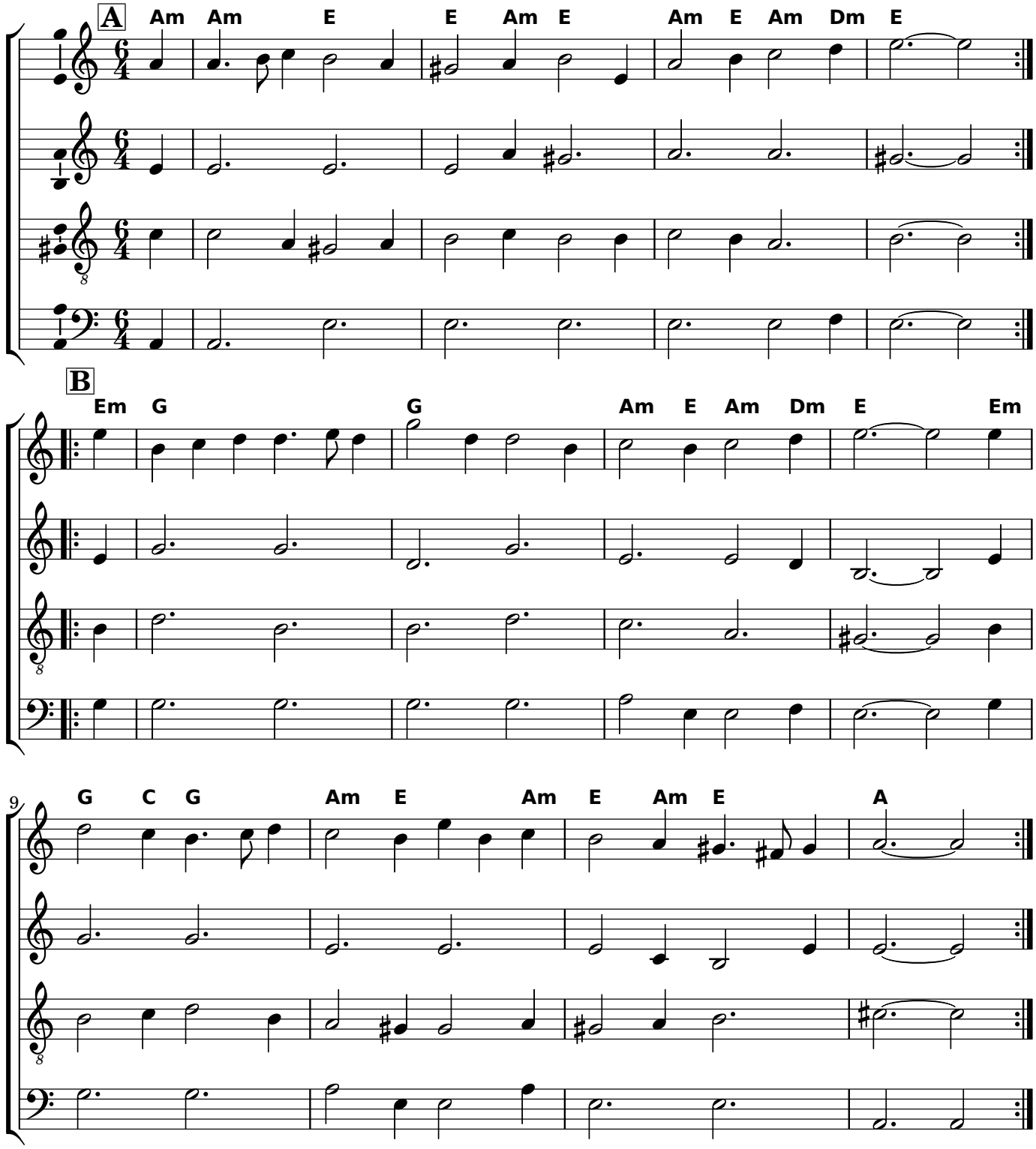
Heart's Ease

for two couples facing

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

AABB x 3



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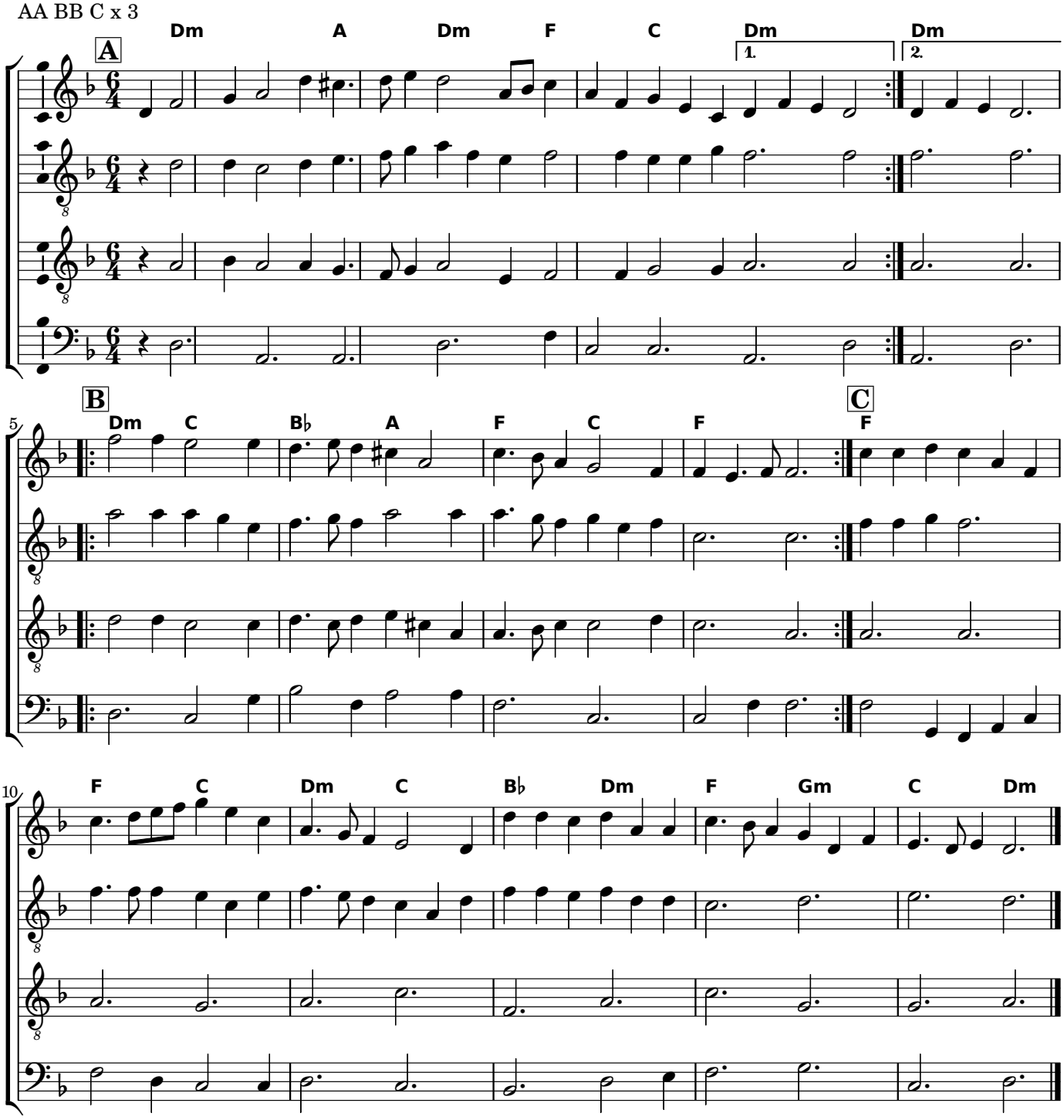
Hit or Miss (to the tune of Daphne)

for two couples facing

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

AA BB C x 3



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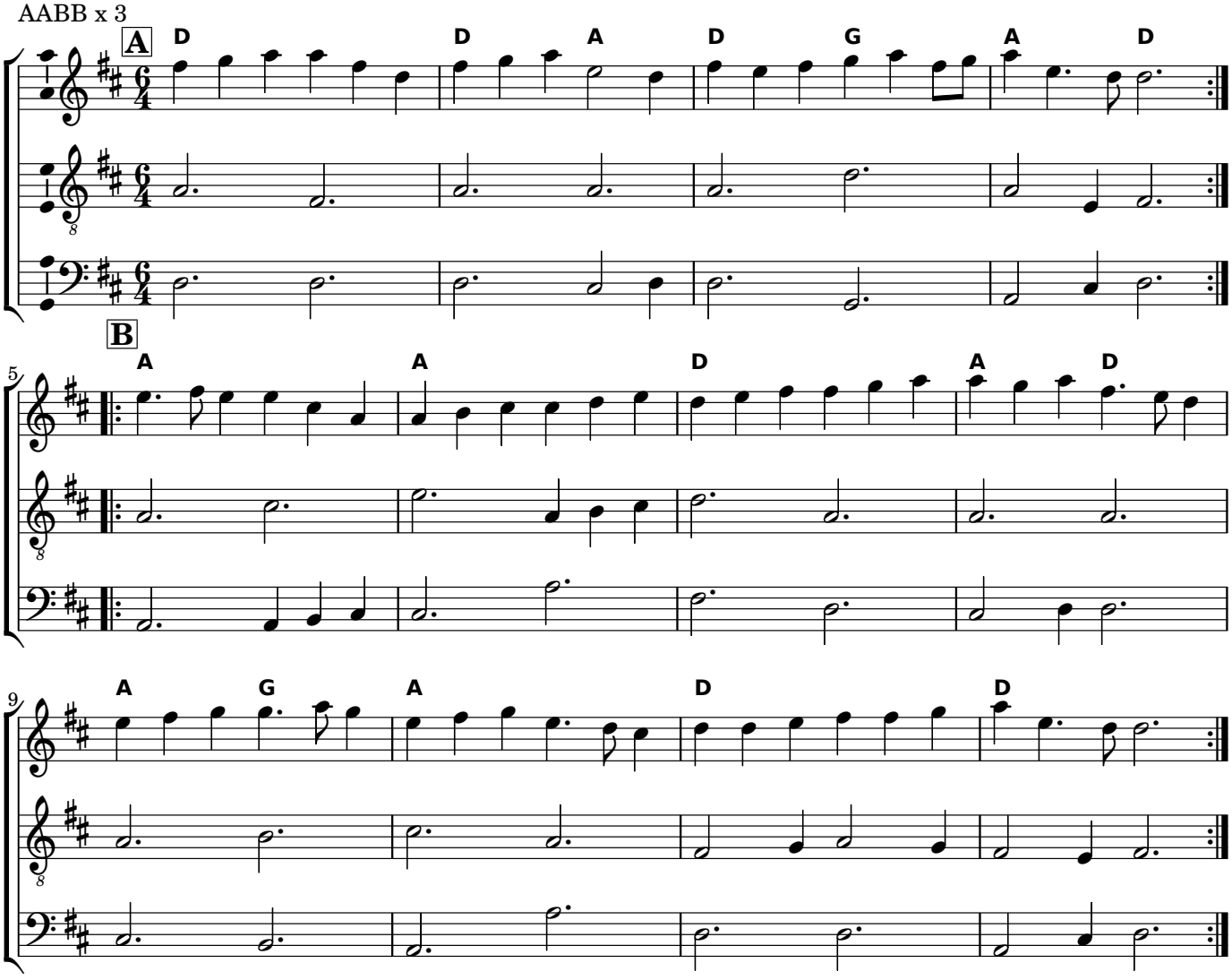
Hyde Park

Square for four couples

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

AABB x 3



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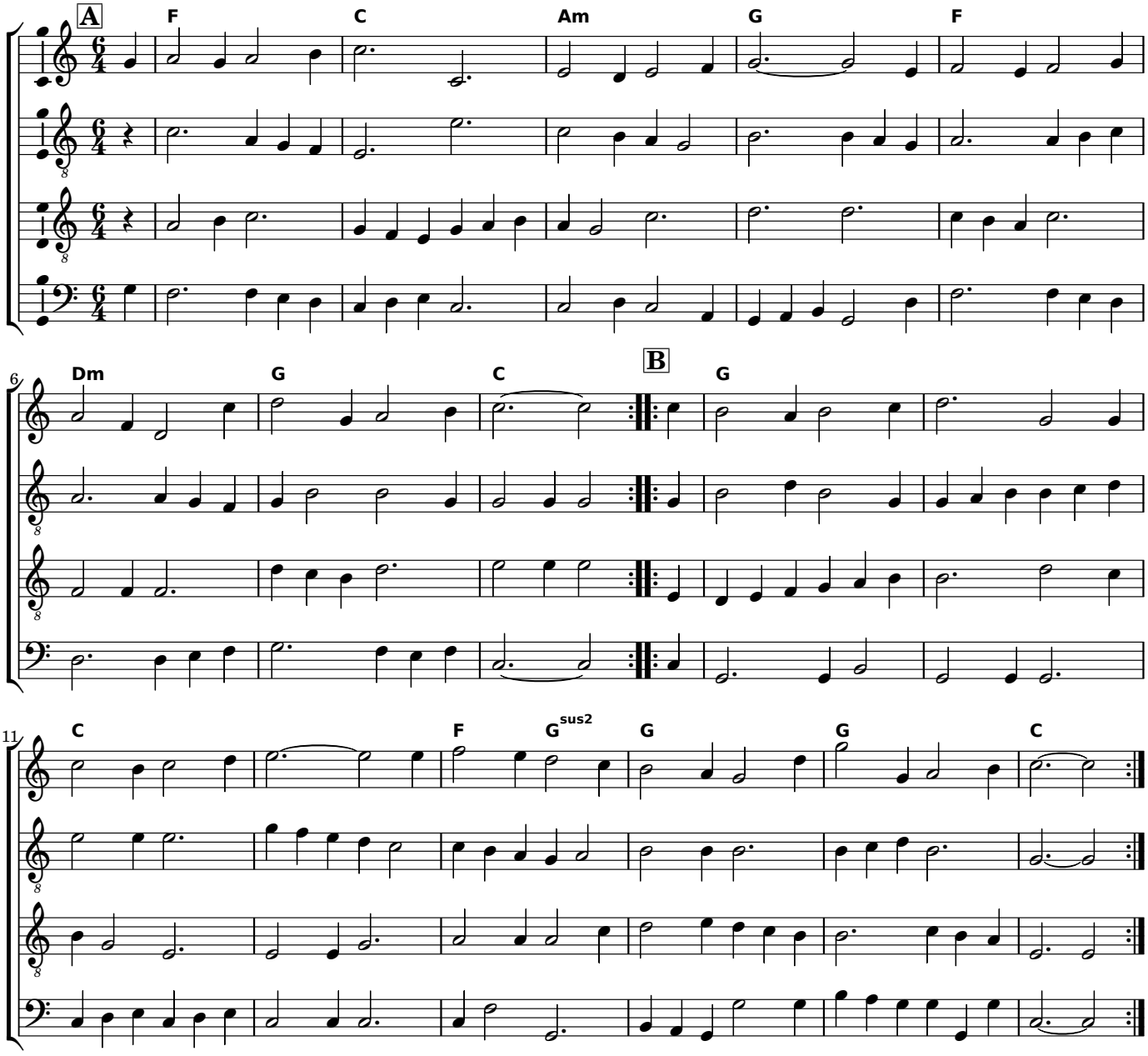
If all the World were Paper

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?,

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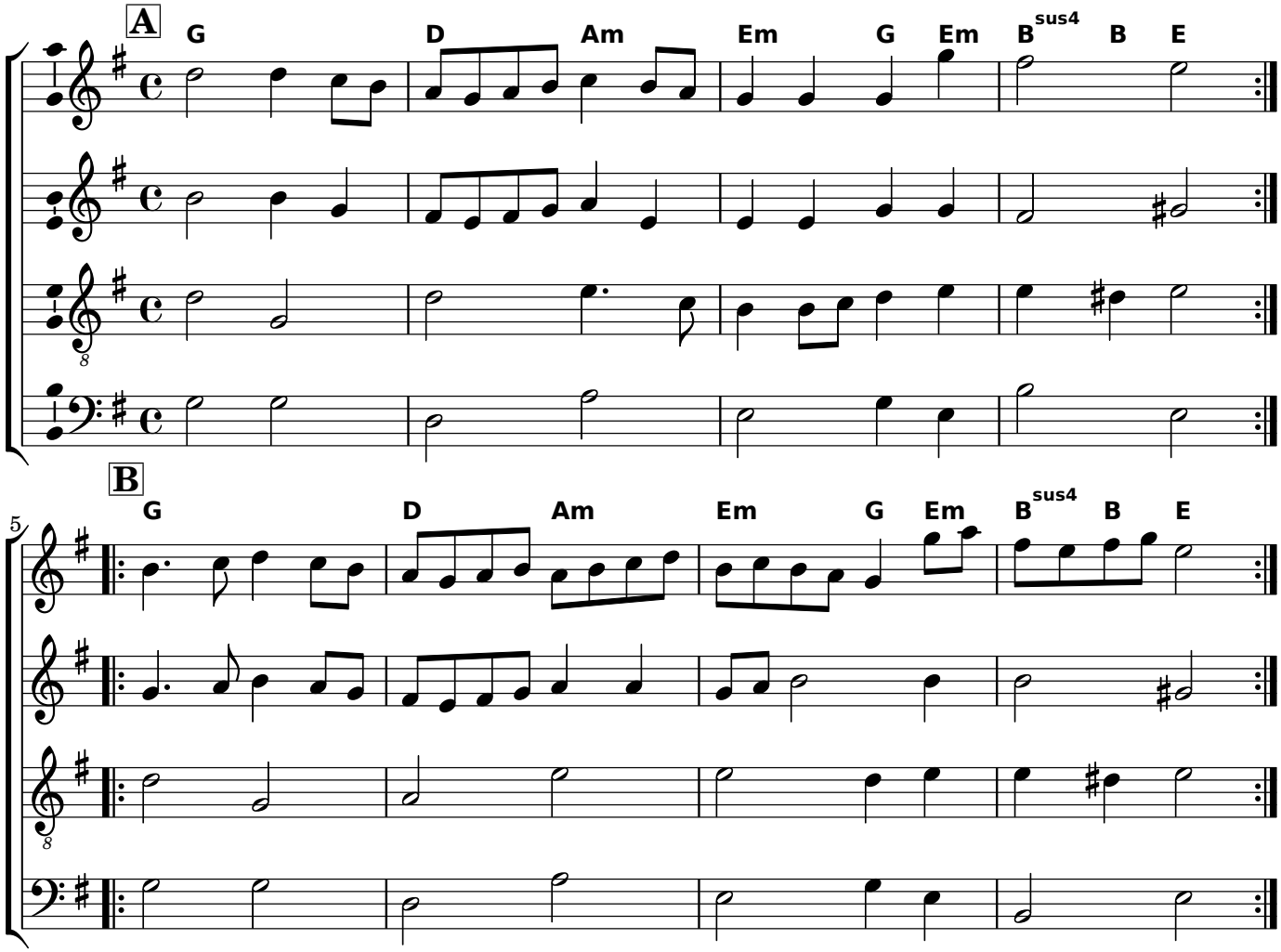
Jack a Lent

Longways for three couples

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

AABB x 6



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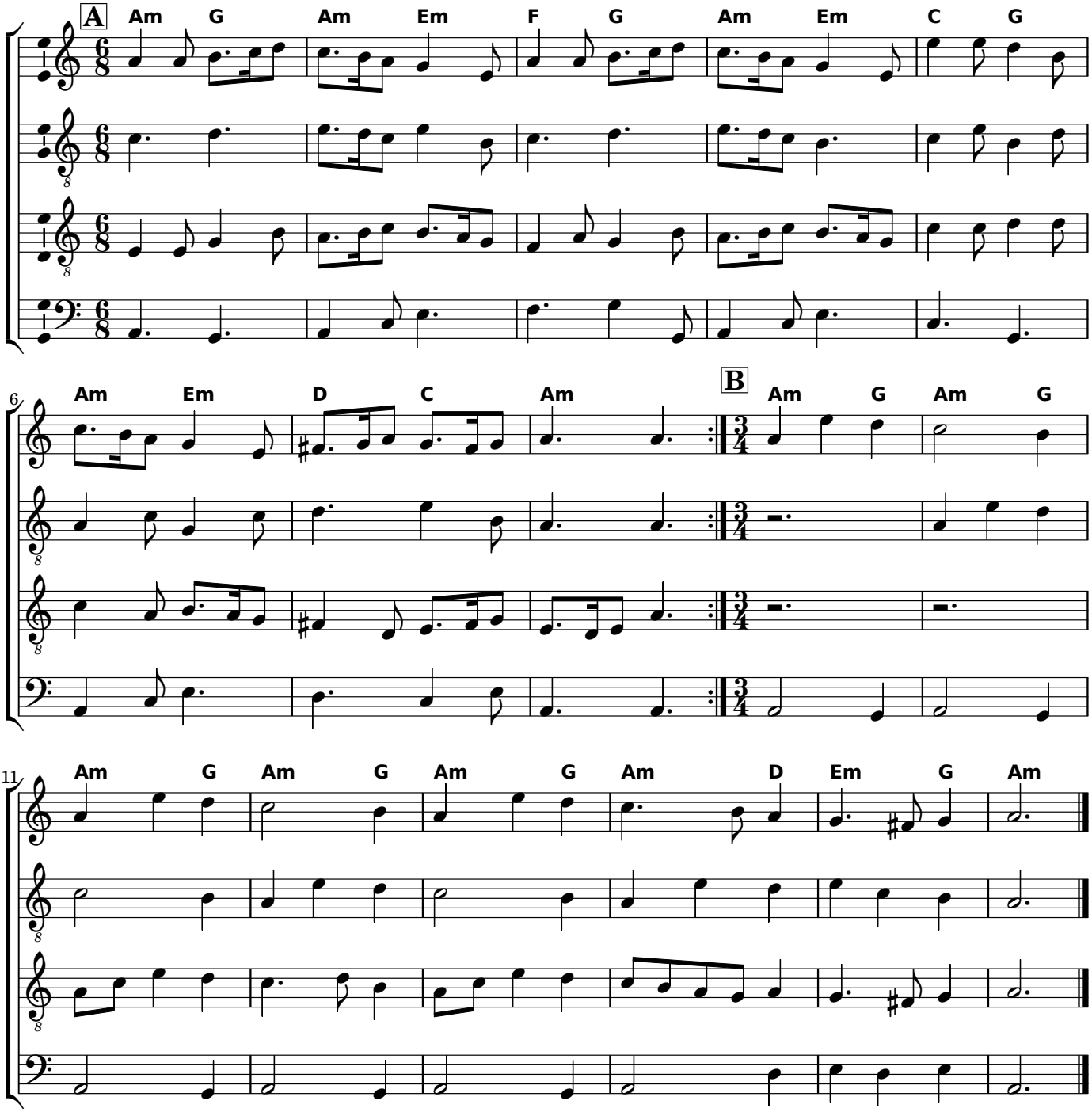
Jenny Pluck Pears

Round for three couples

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

AAB x 6



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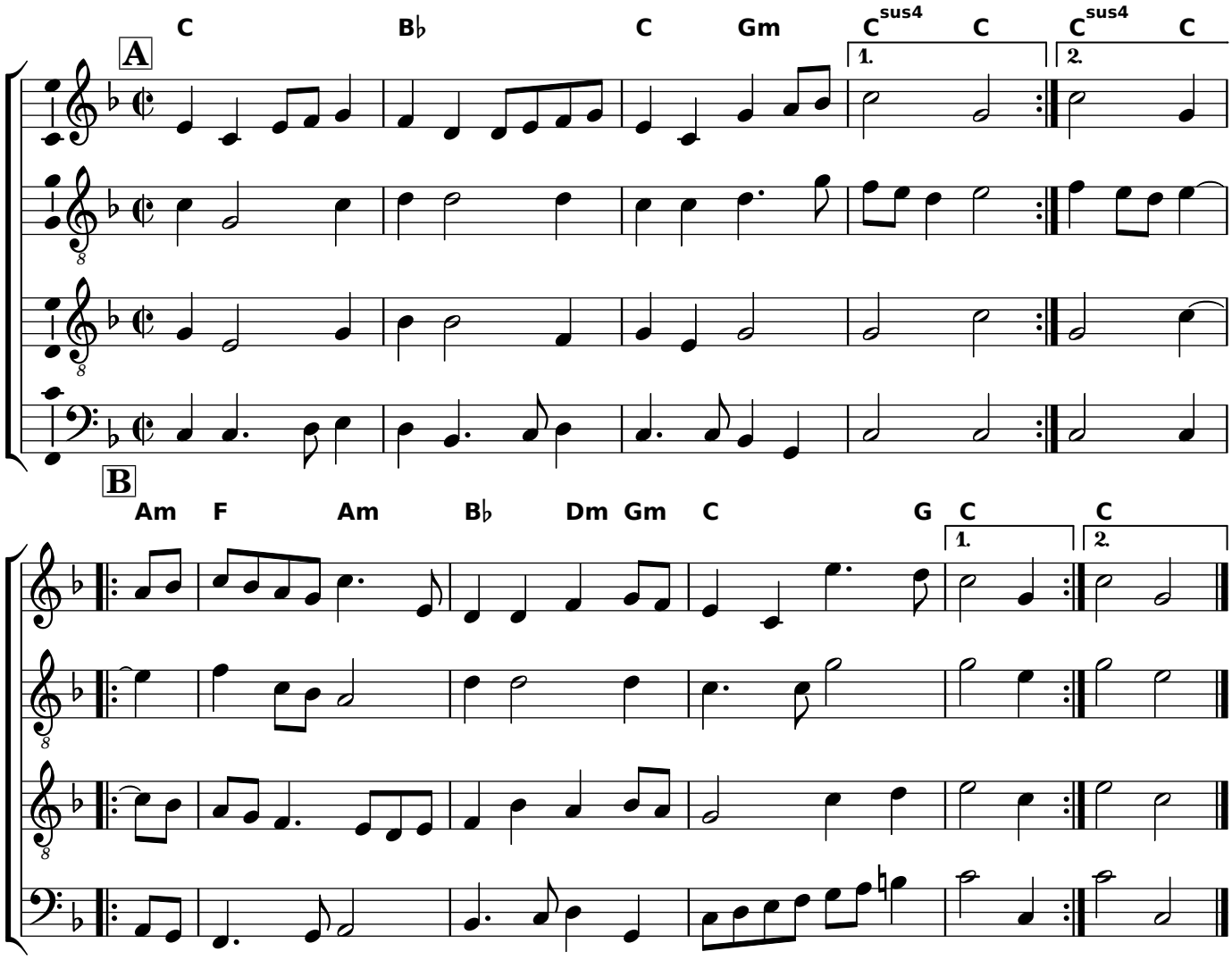
Lord of Carnarvan's Jig

Longways for four couples

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

8 times through



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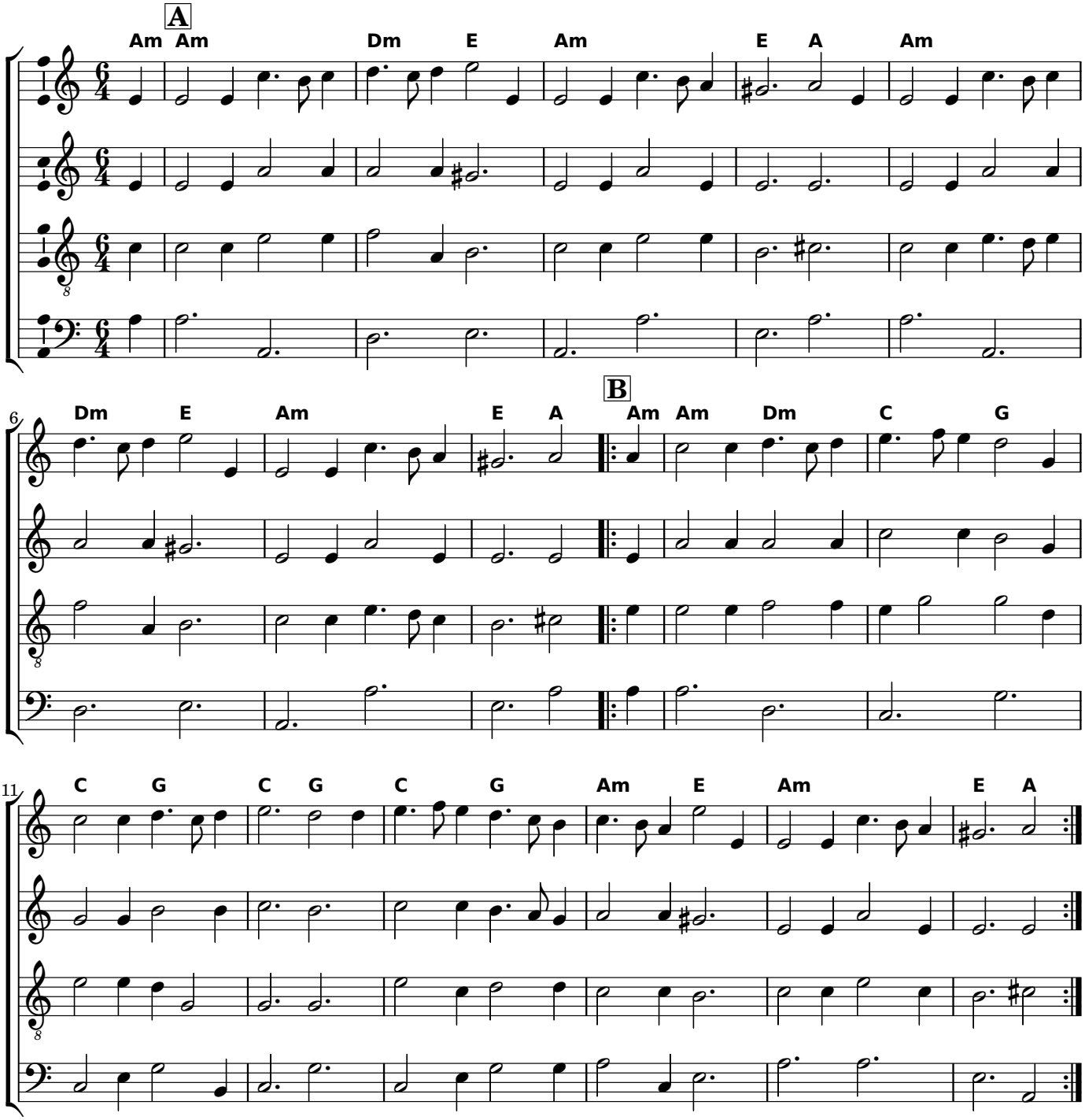
Lull Me Beyond Thee

Longways for four couples

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

A BB x 3



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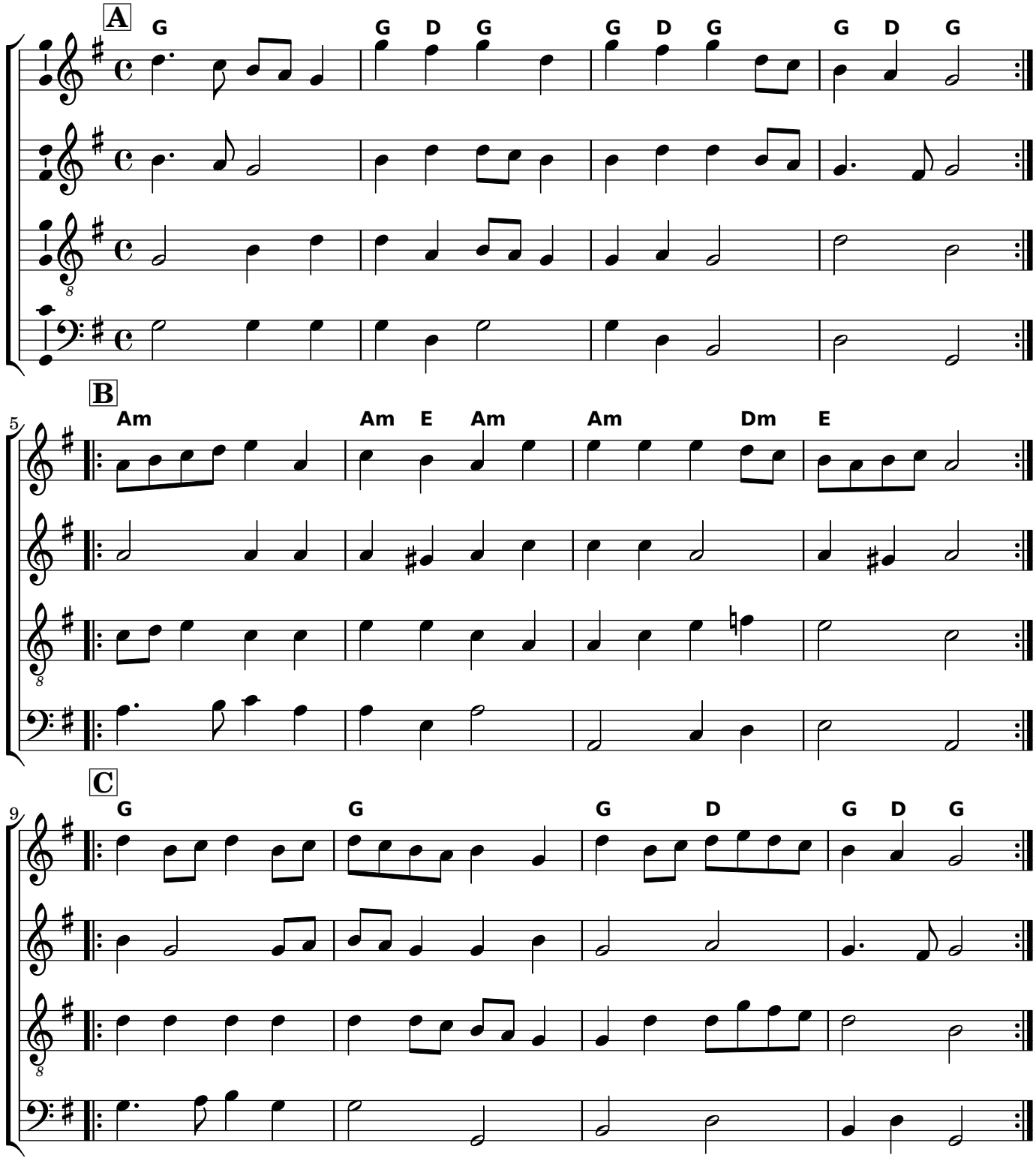
Maiden Lane

Longways for three couples

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

AABBCC x 3



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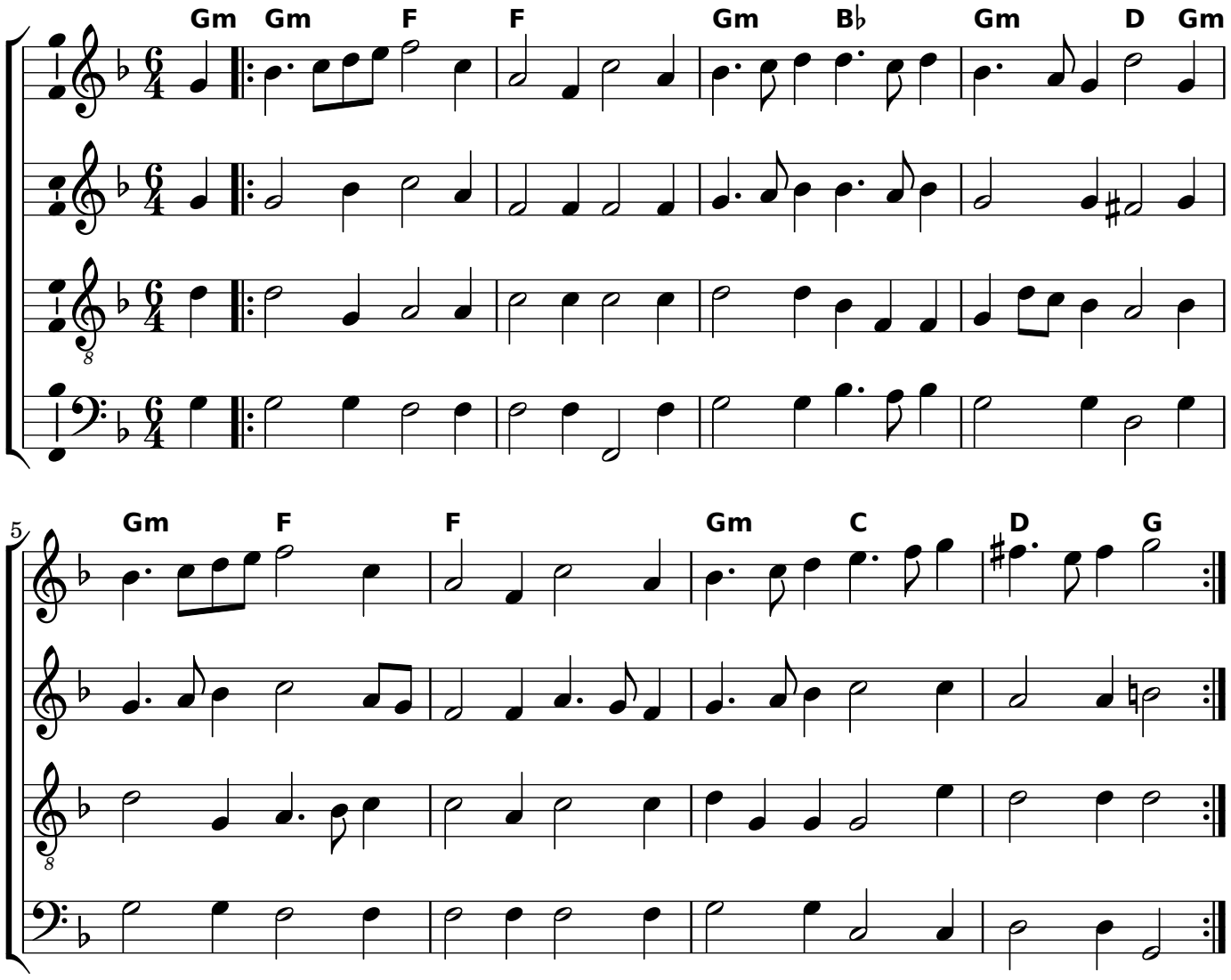
Mage on a Cree

Round for four couples

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

14 or 12 times through



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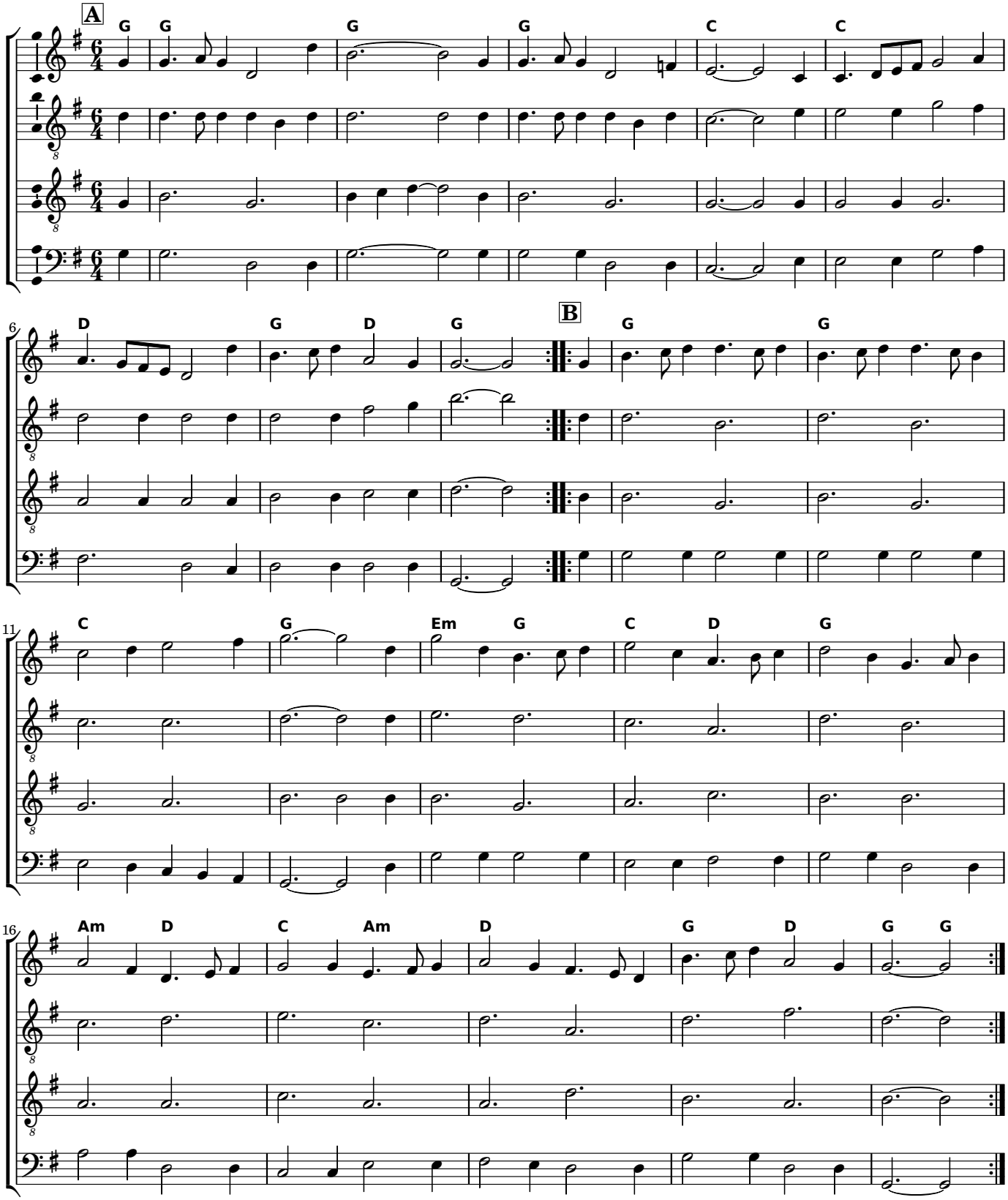
Merry Merry Milkmaids

Longways for four couples

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

AABB x 3



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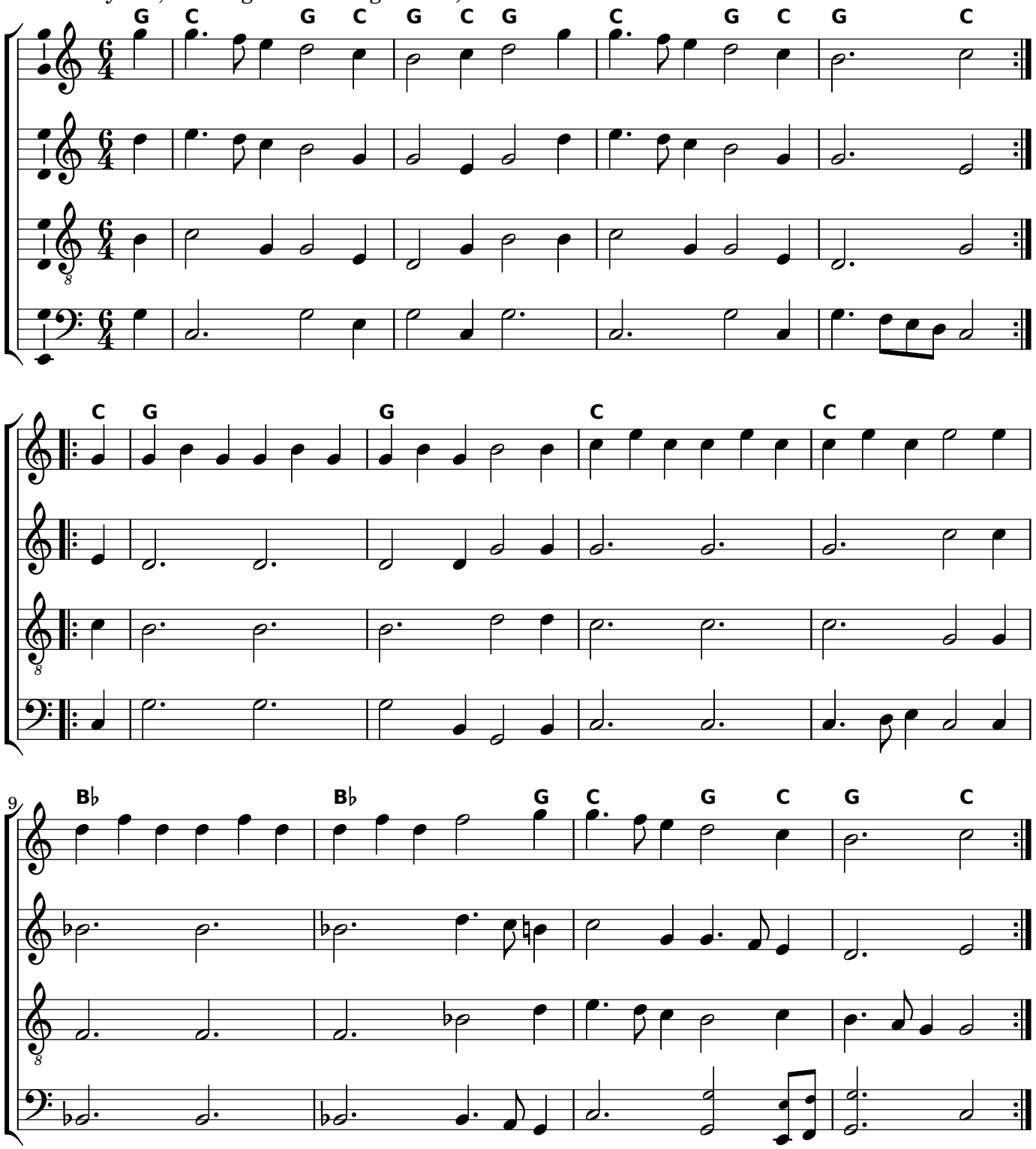
Millison's Jig

Longways for three couples

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



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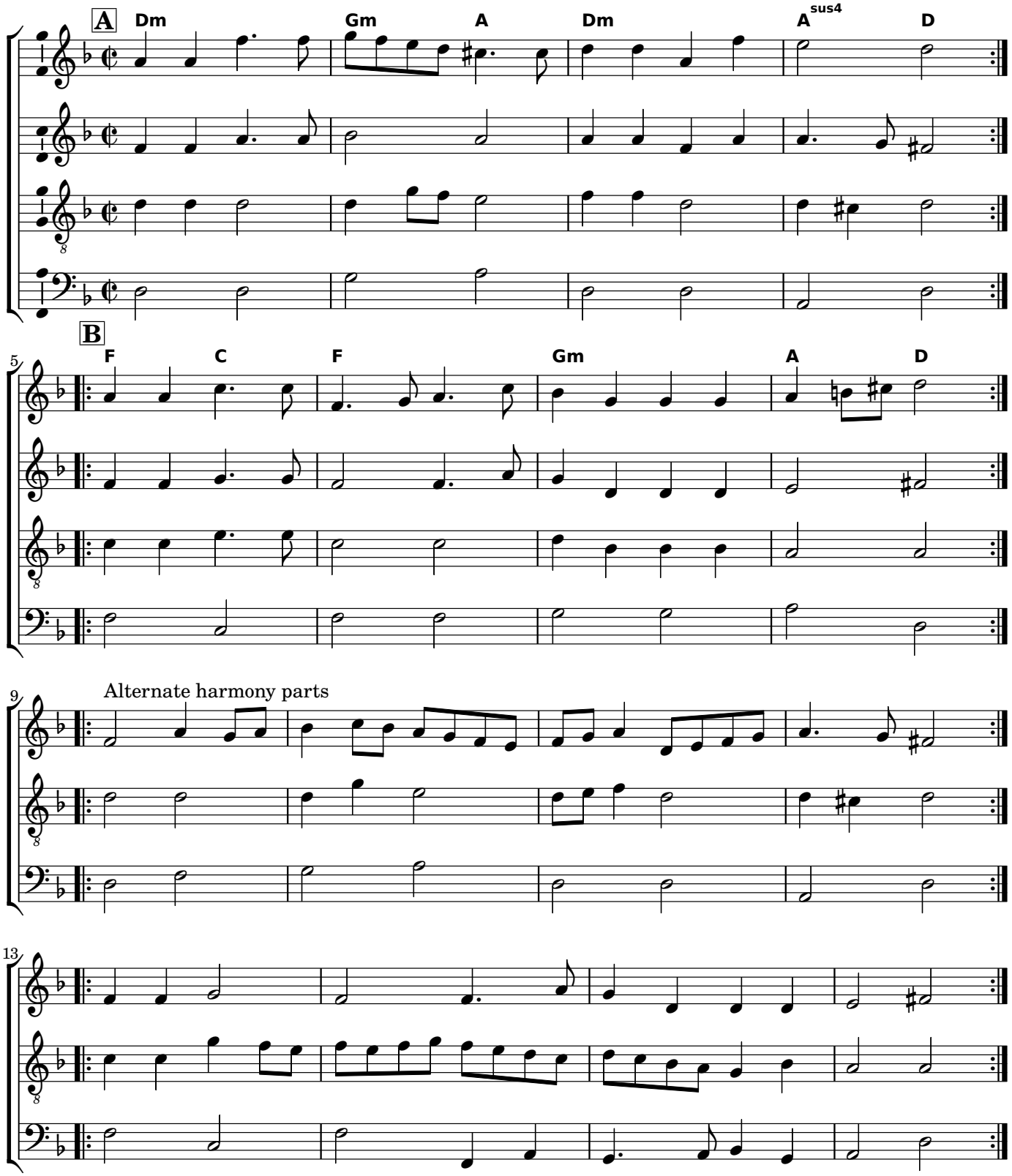
My Lady Cullen

Longways for as many as will

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

AABB x 4 = one progression



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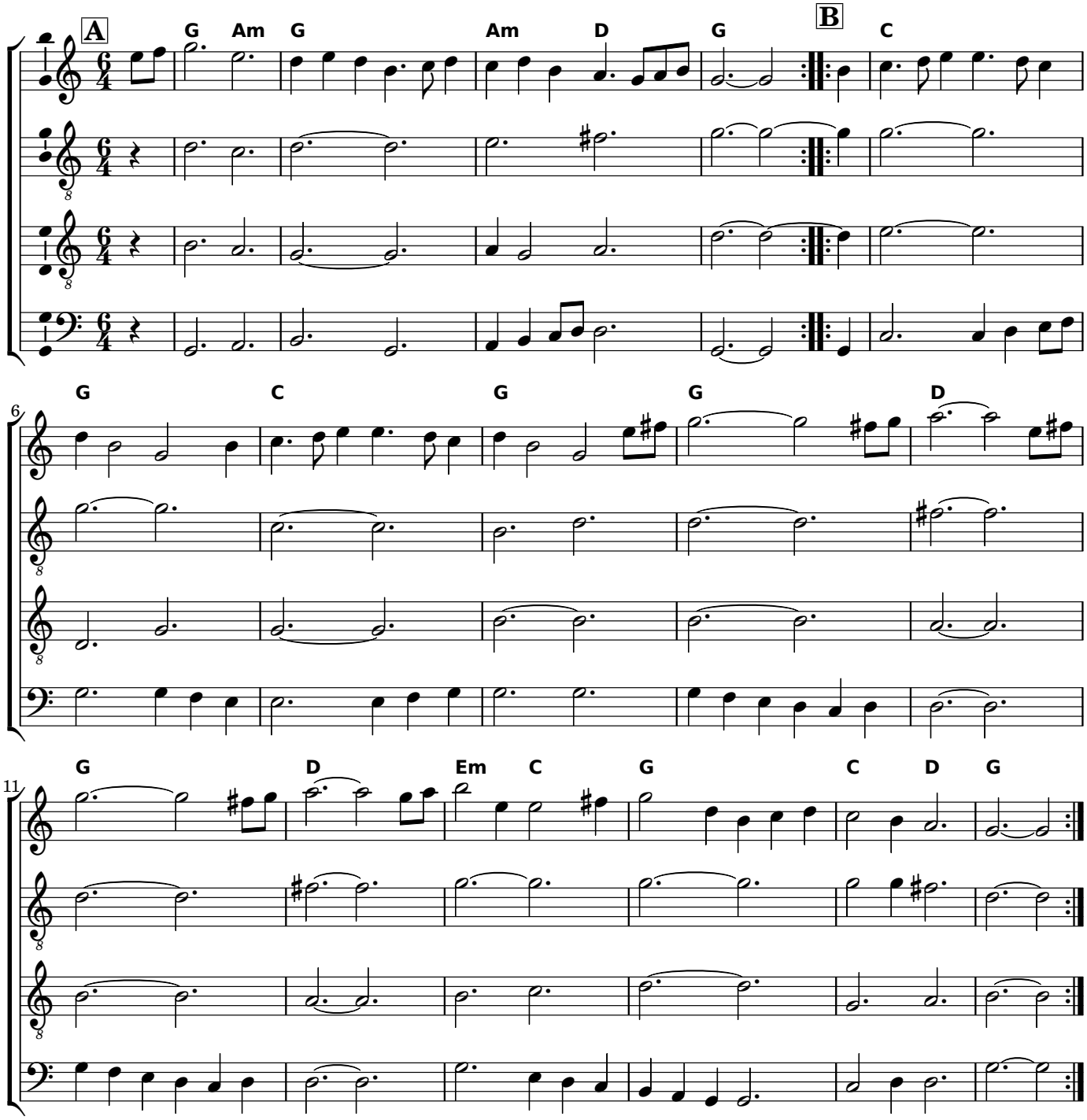
The New Bo Peep

Longways for as many as will

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

AABB x 3



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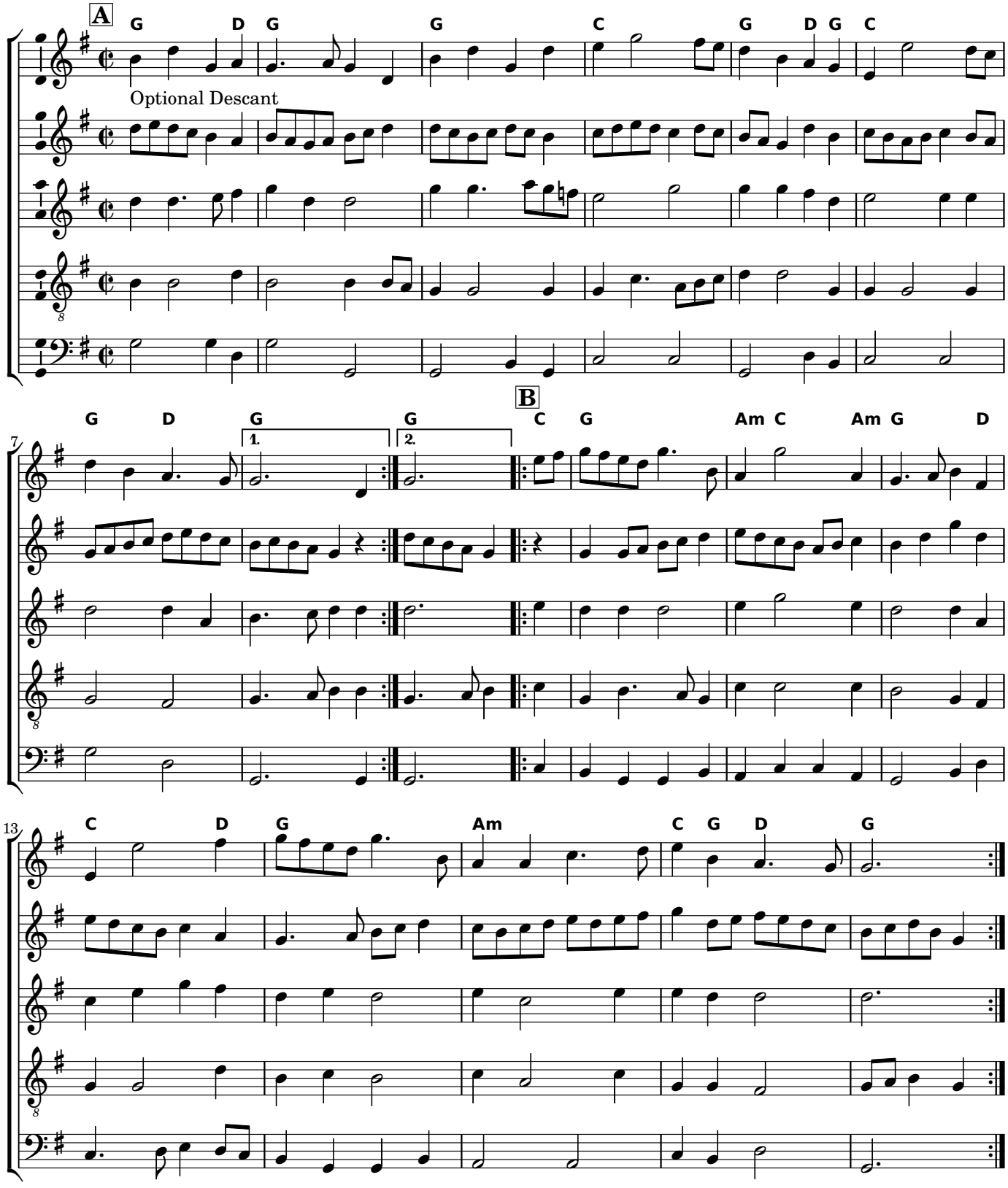
Newcastle

Square for four couples

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

AA BB x 3



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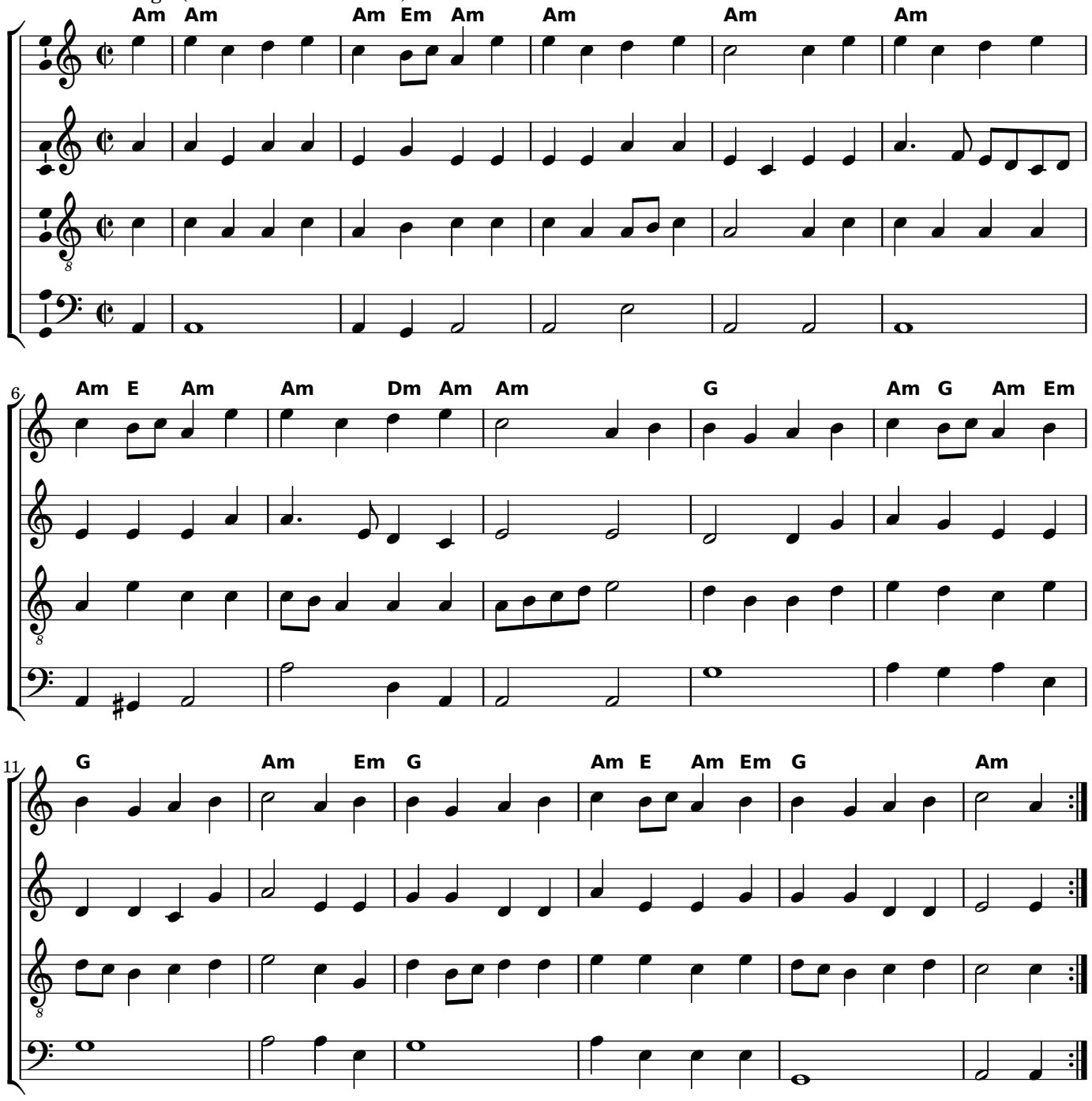
Nonesuch

Longways for four couples

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

9 times through (or sometimes 11 or 15)



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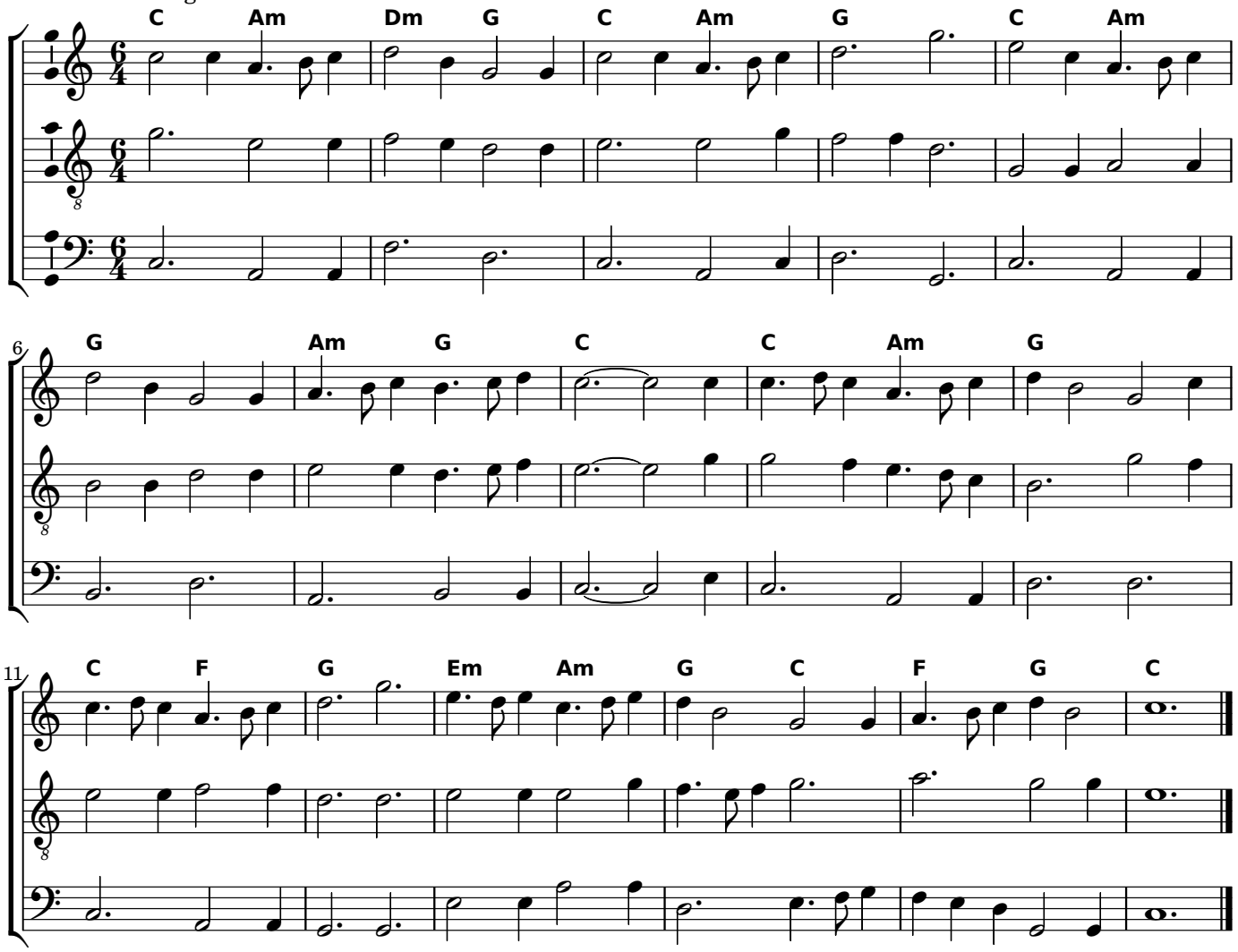
Old Mole

Longways for three couples

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

11 times through



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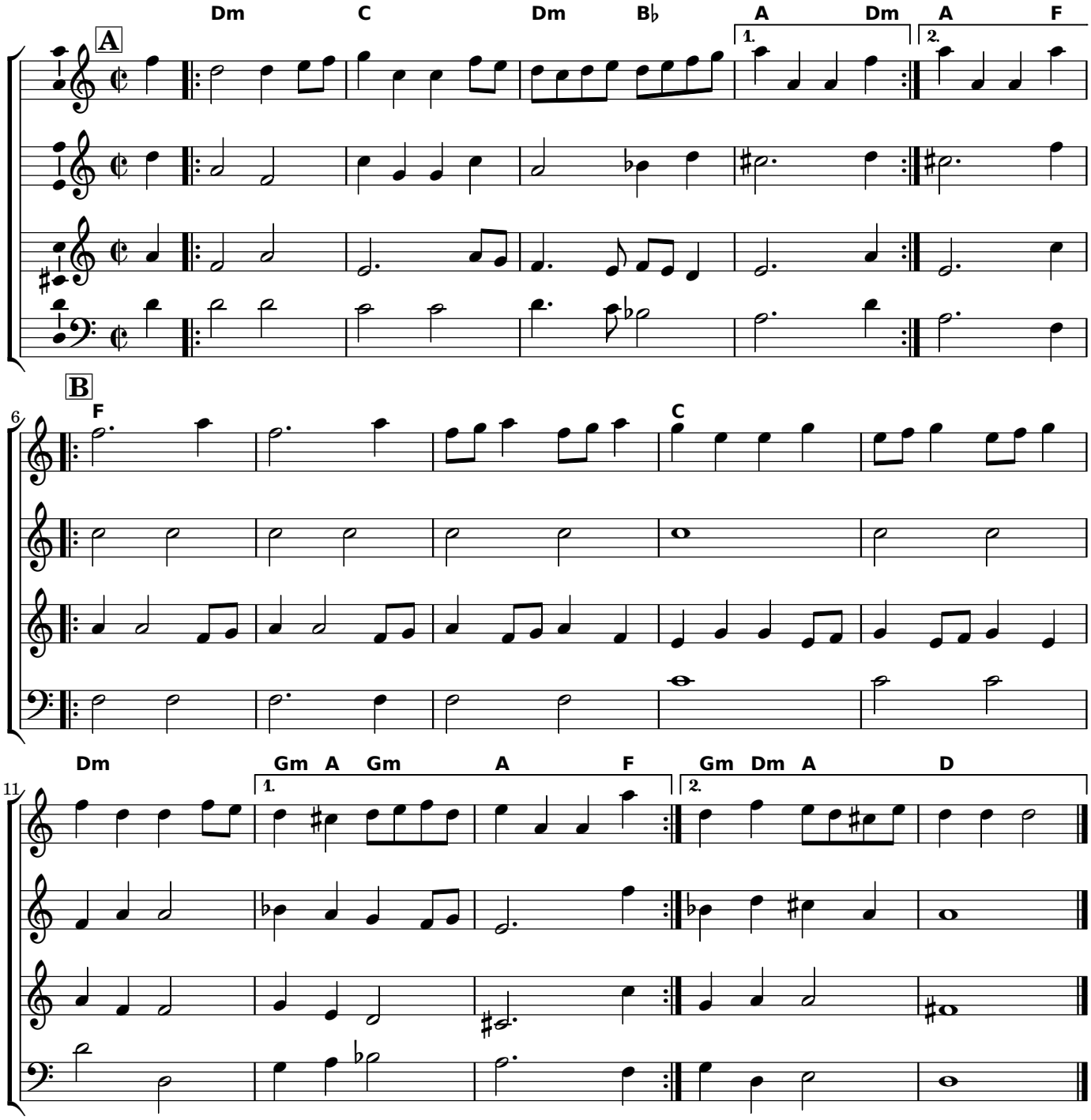
Parson's Farewell

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.

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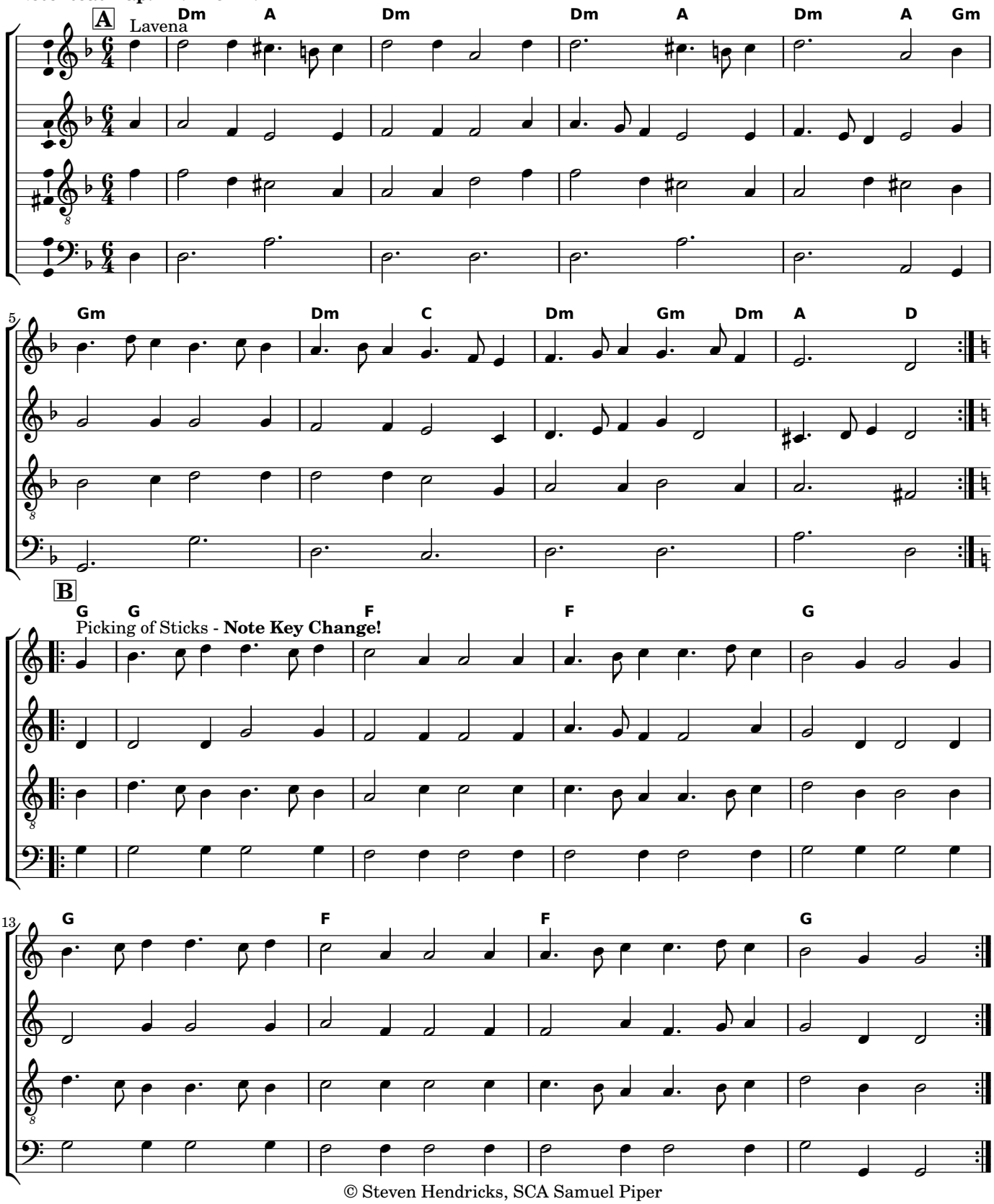
Picking of Sticks

Longways for three couples

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

Note Roadmap: Ax7 Bx3 Ax7



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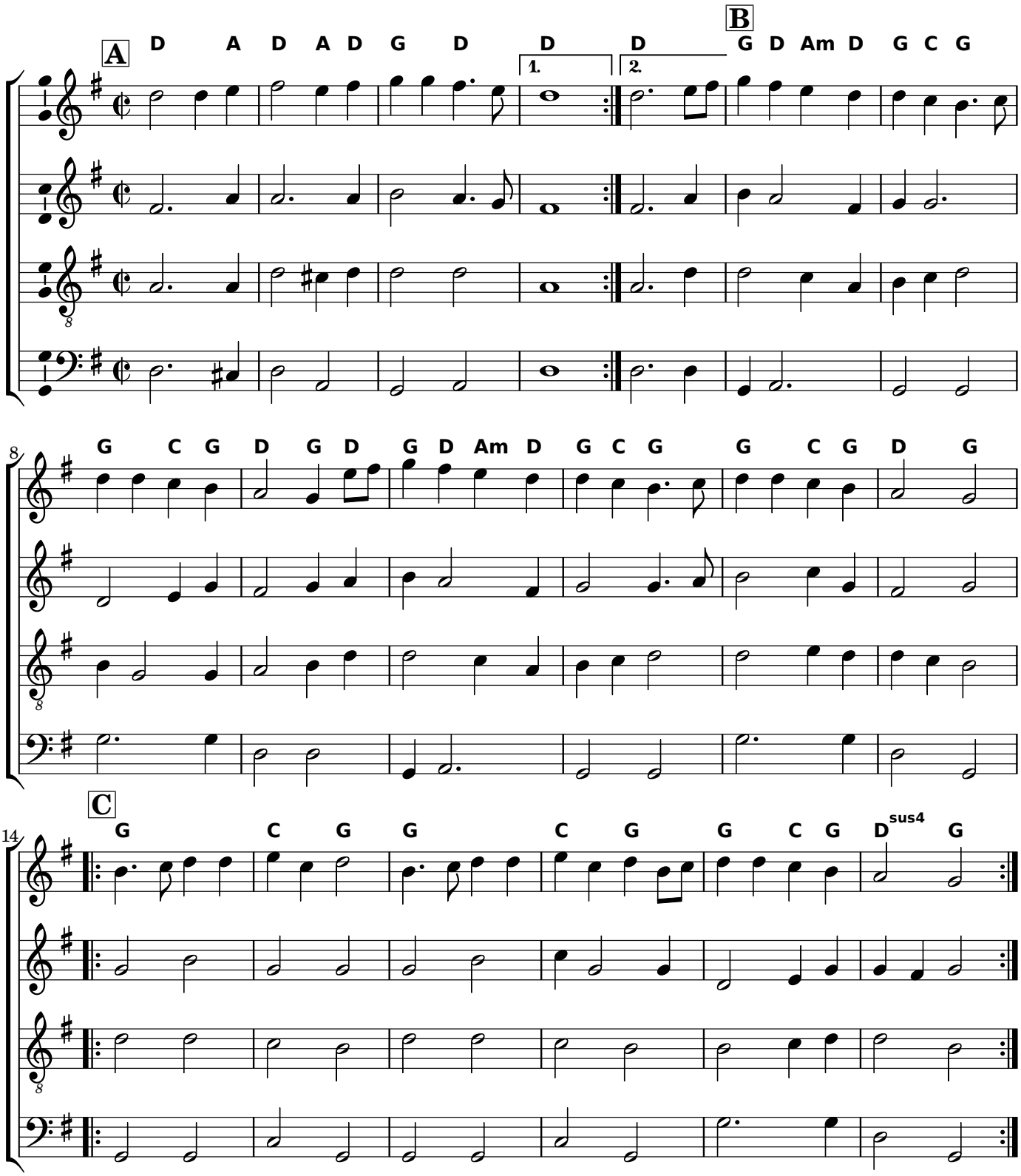
Rufty Tufty

for two couples facing

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

AABCC x 3



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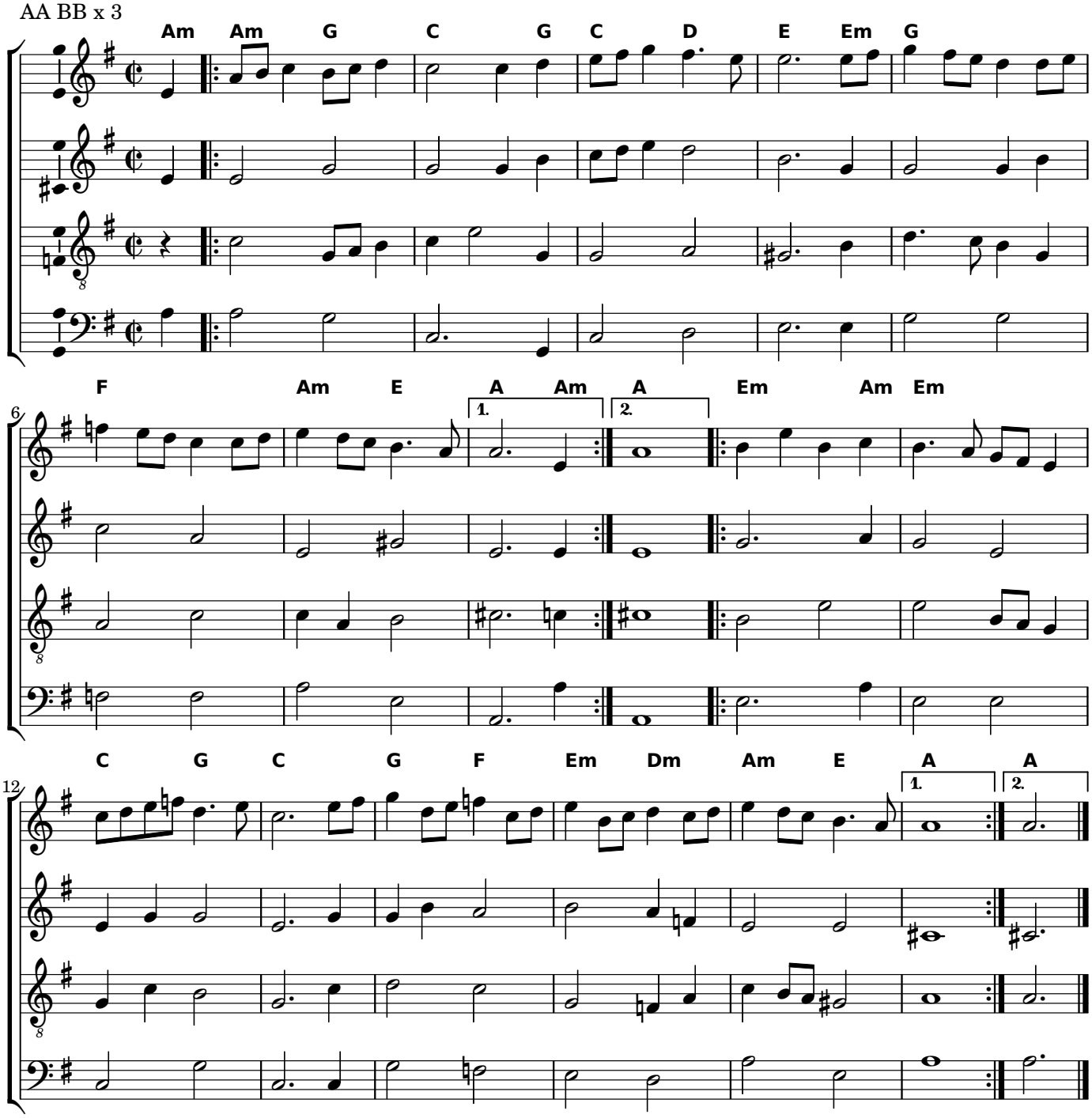
Saint Martins

for two couples facing

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

AA BB x 3



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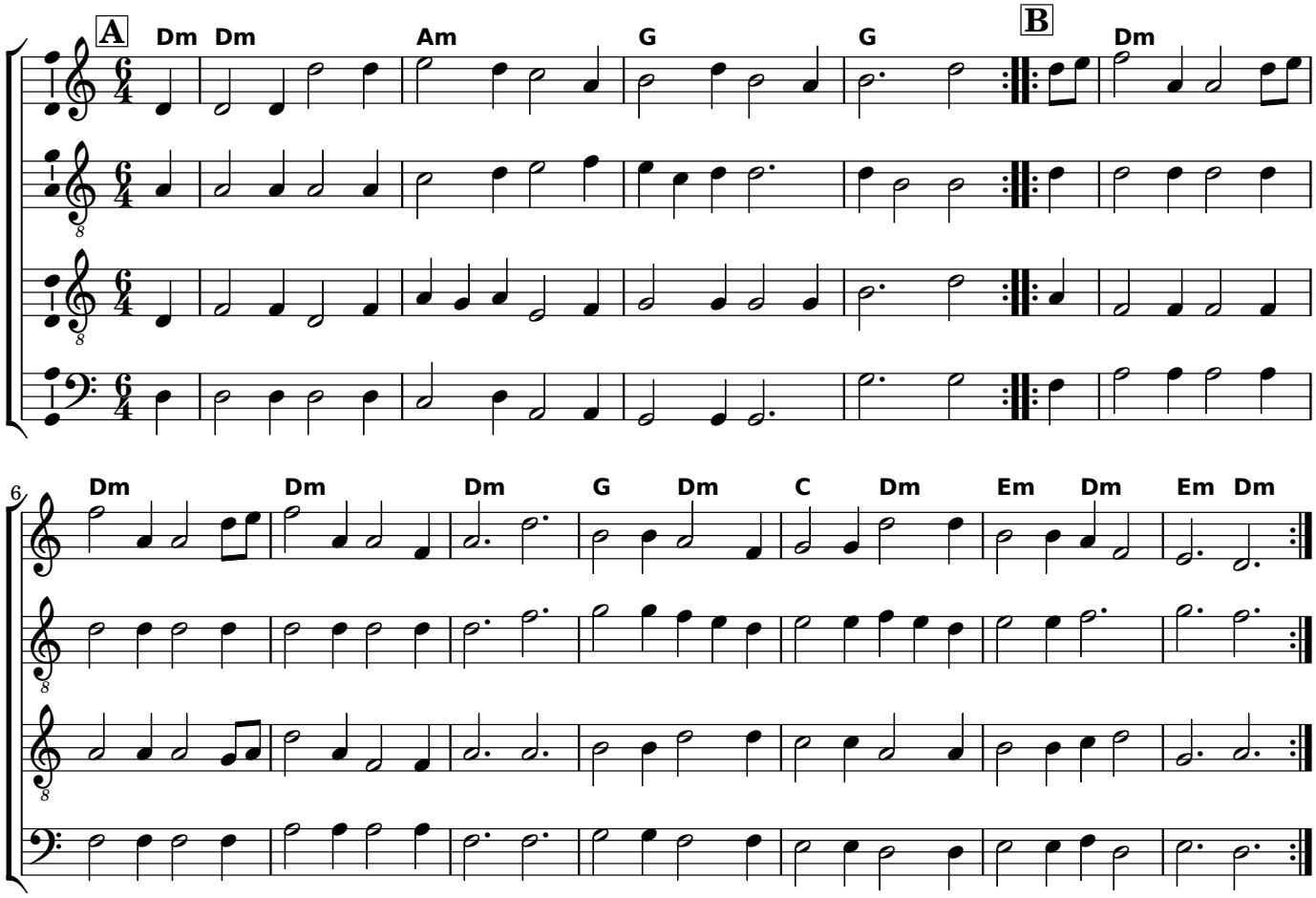
Scotch Cap

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)



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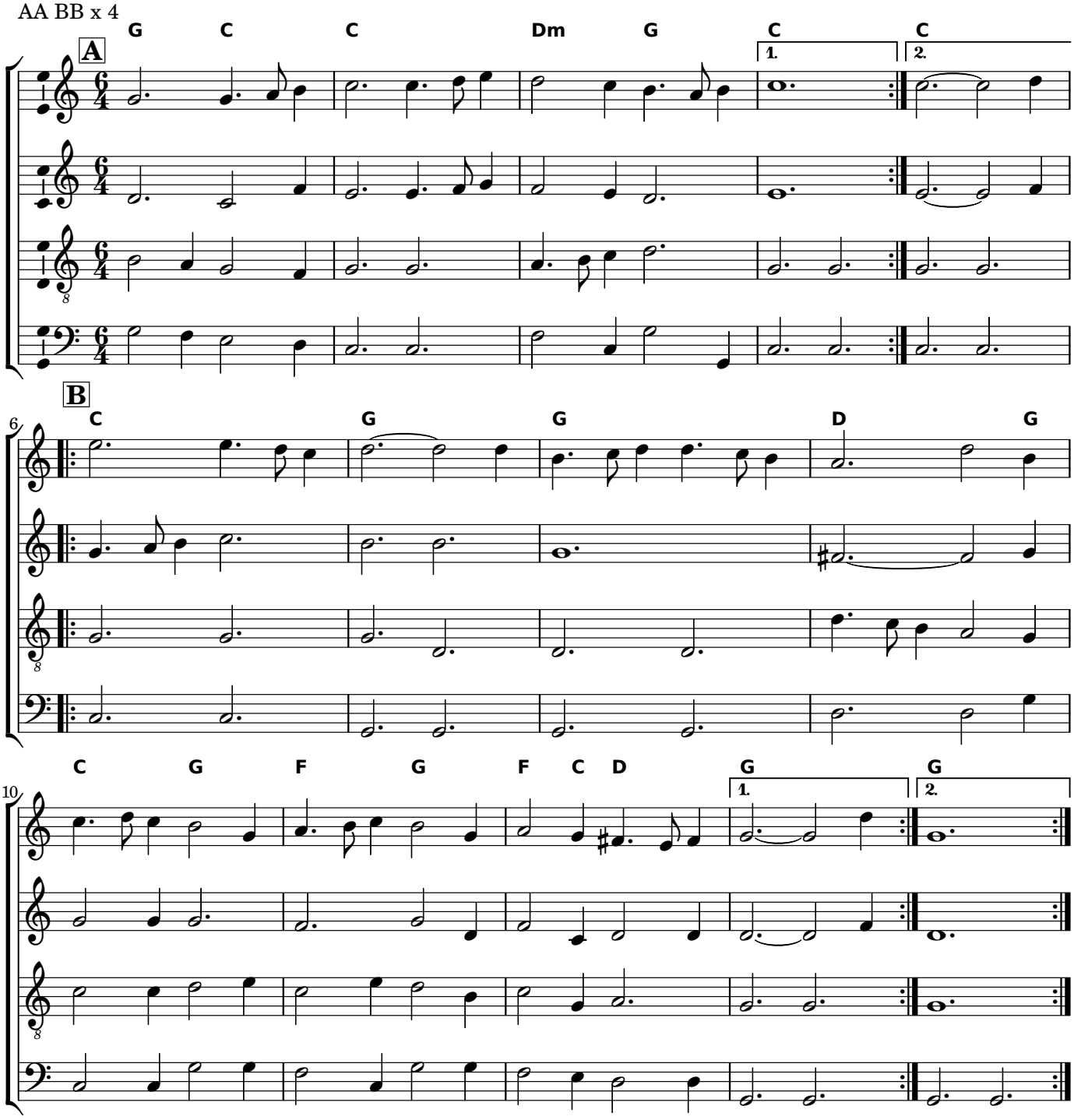
Sellinger's Round

Round for as many as will

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

AA BB x 4



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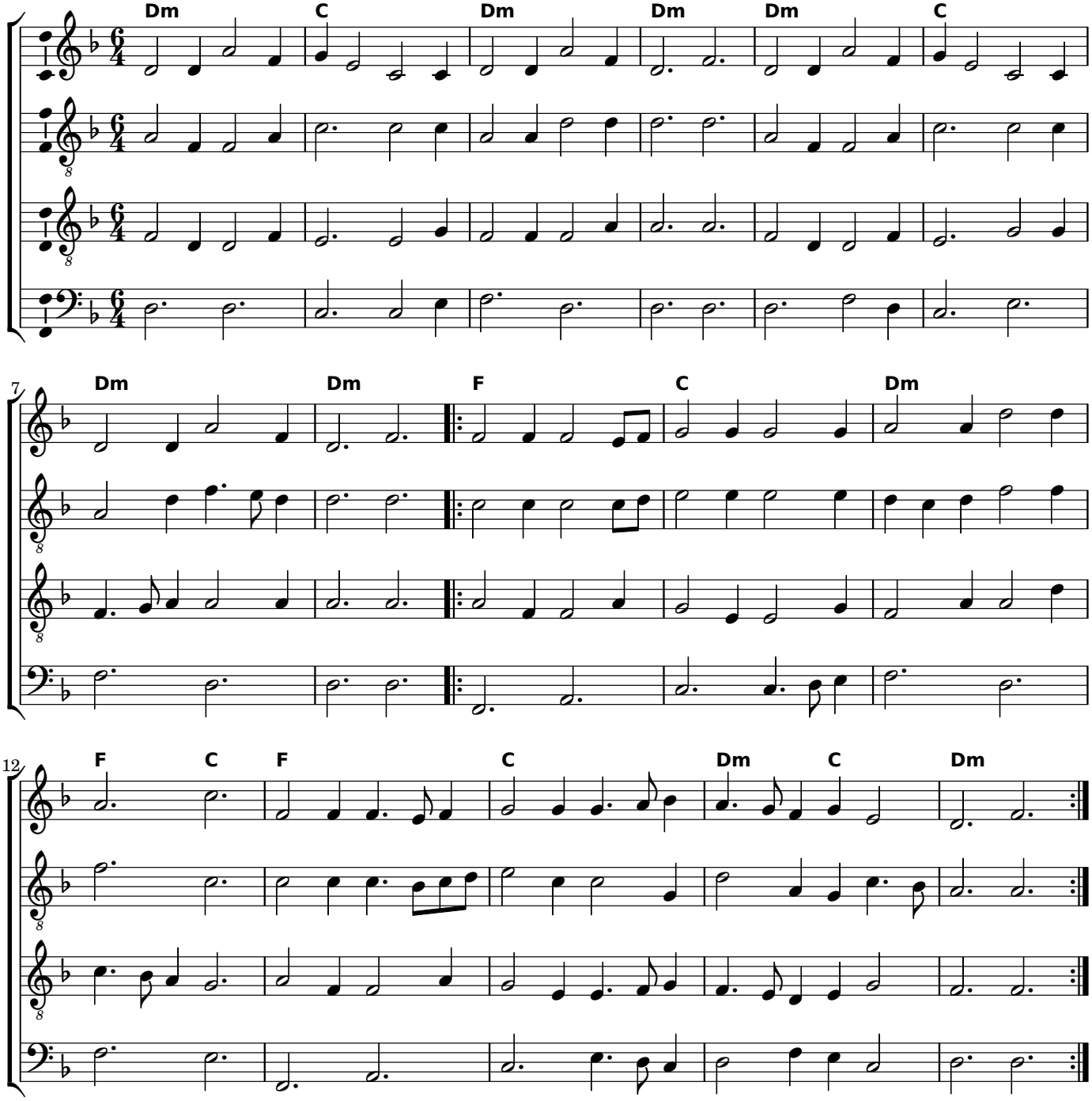
Stingo

Longways for three couples

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

For Stingo: AA BB x 3

For Juice of Barley: AA BB until told to stop



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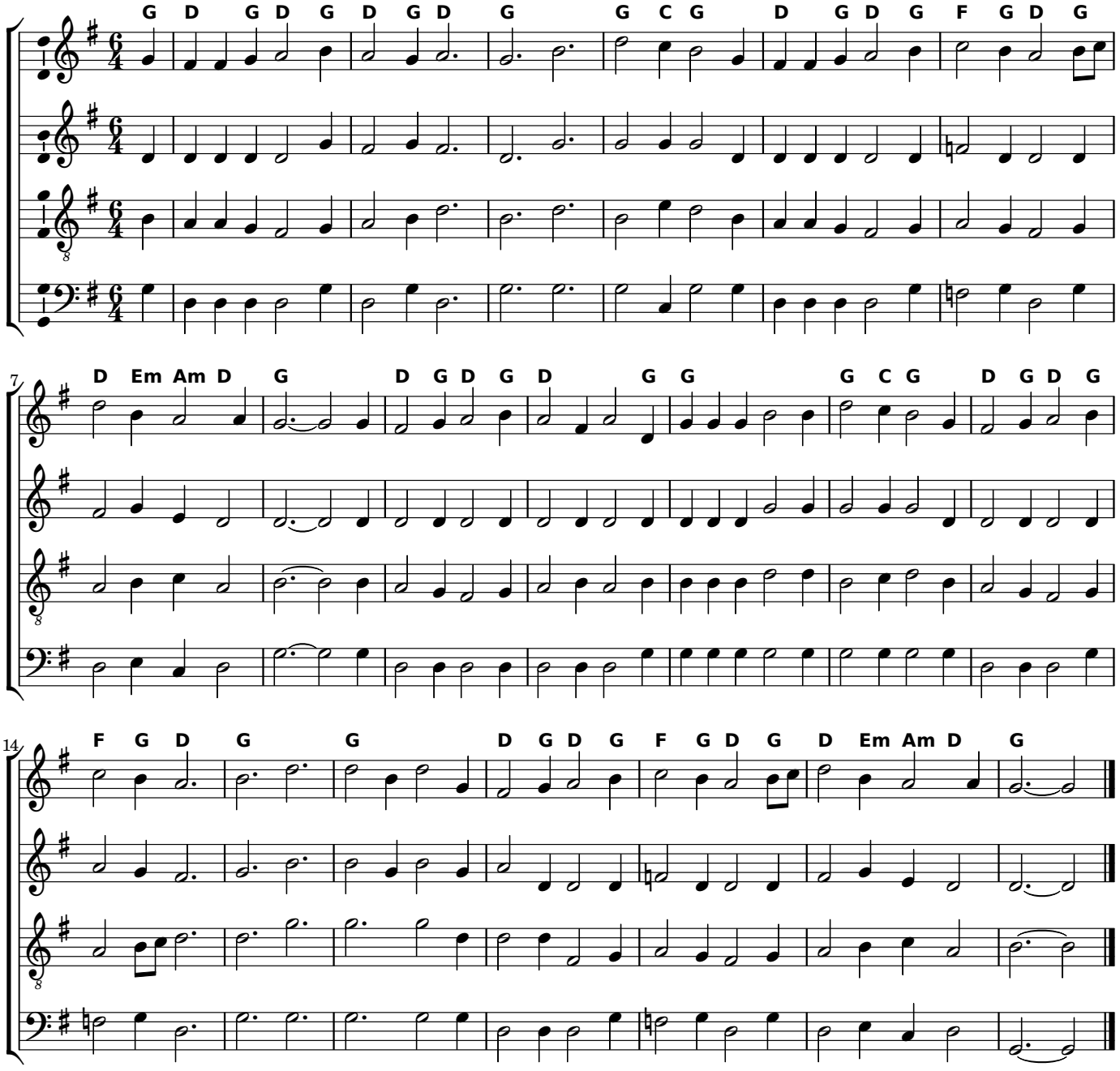
Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia,* 1609

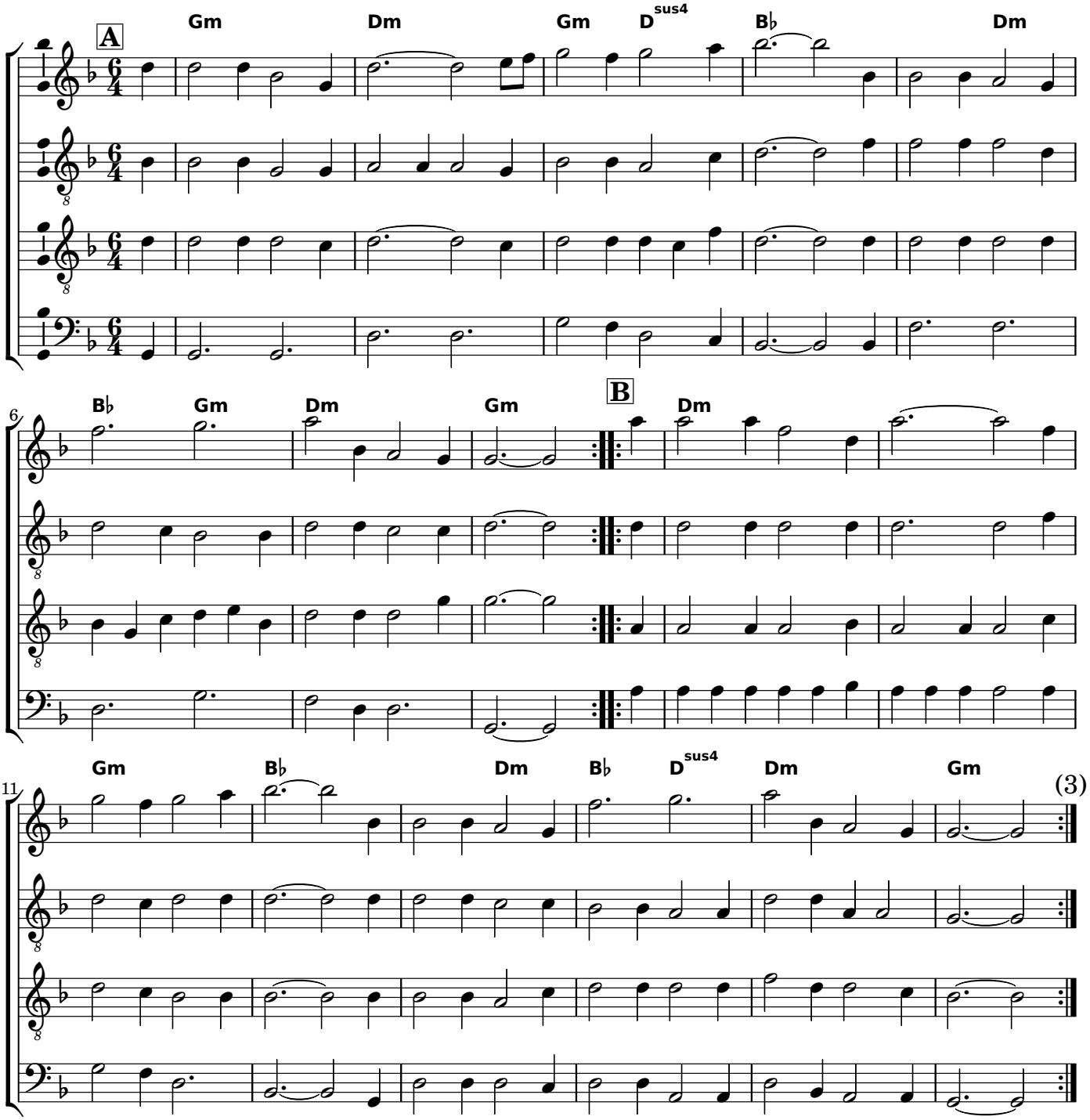


Upon a Summer's Day

Longways for three couples

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

AABBB x 3



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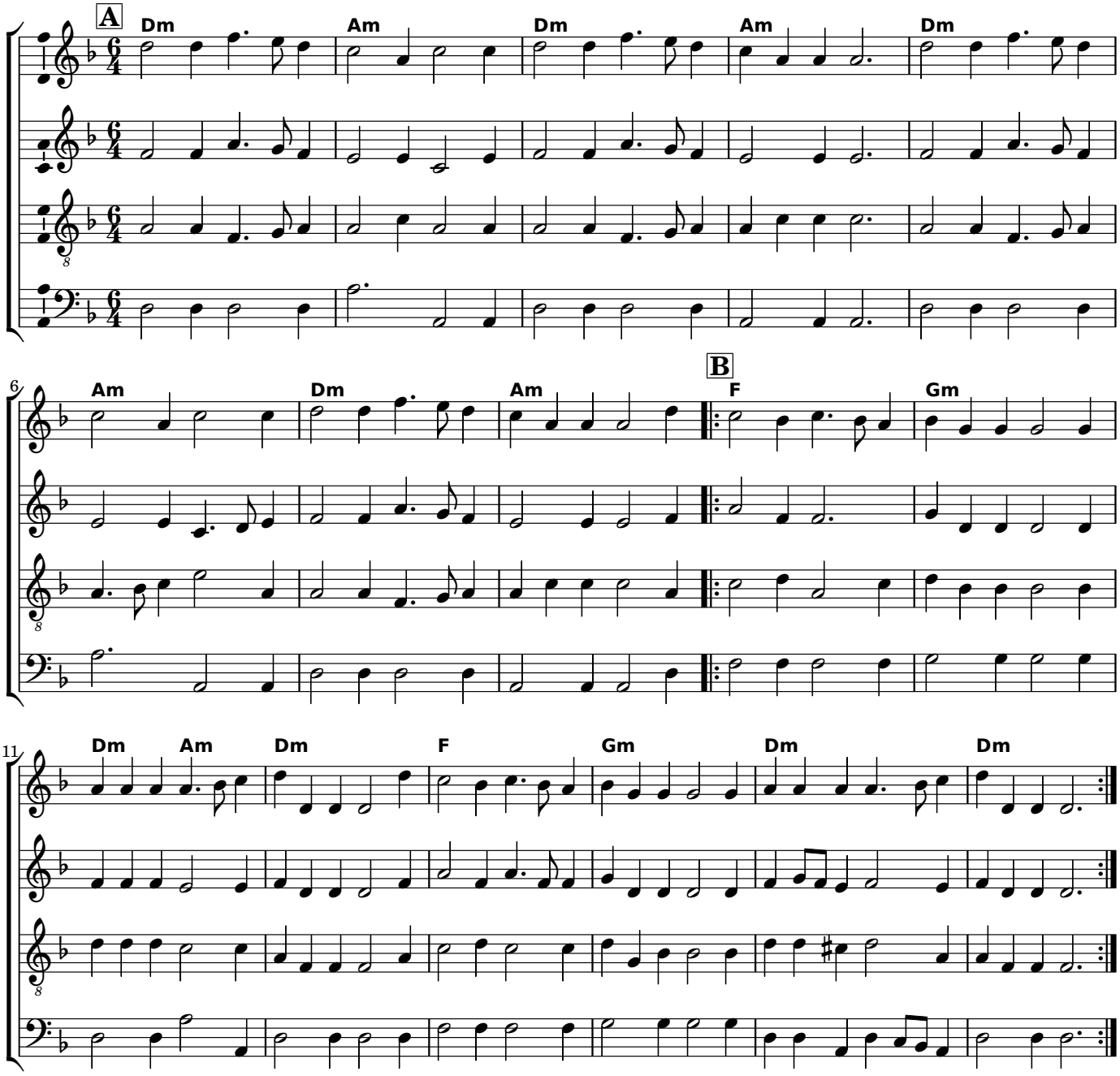
Woodycock

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



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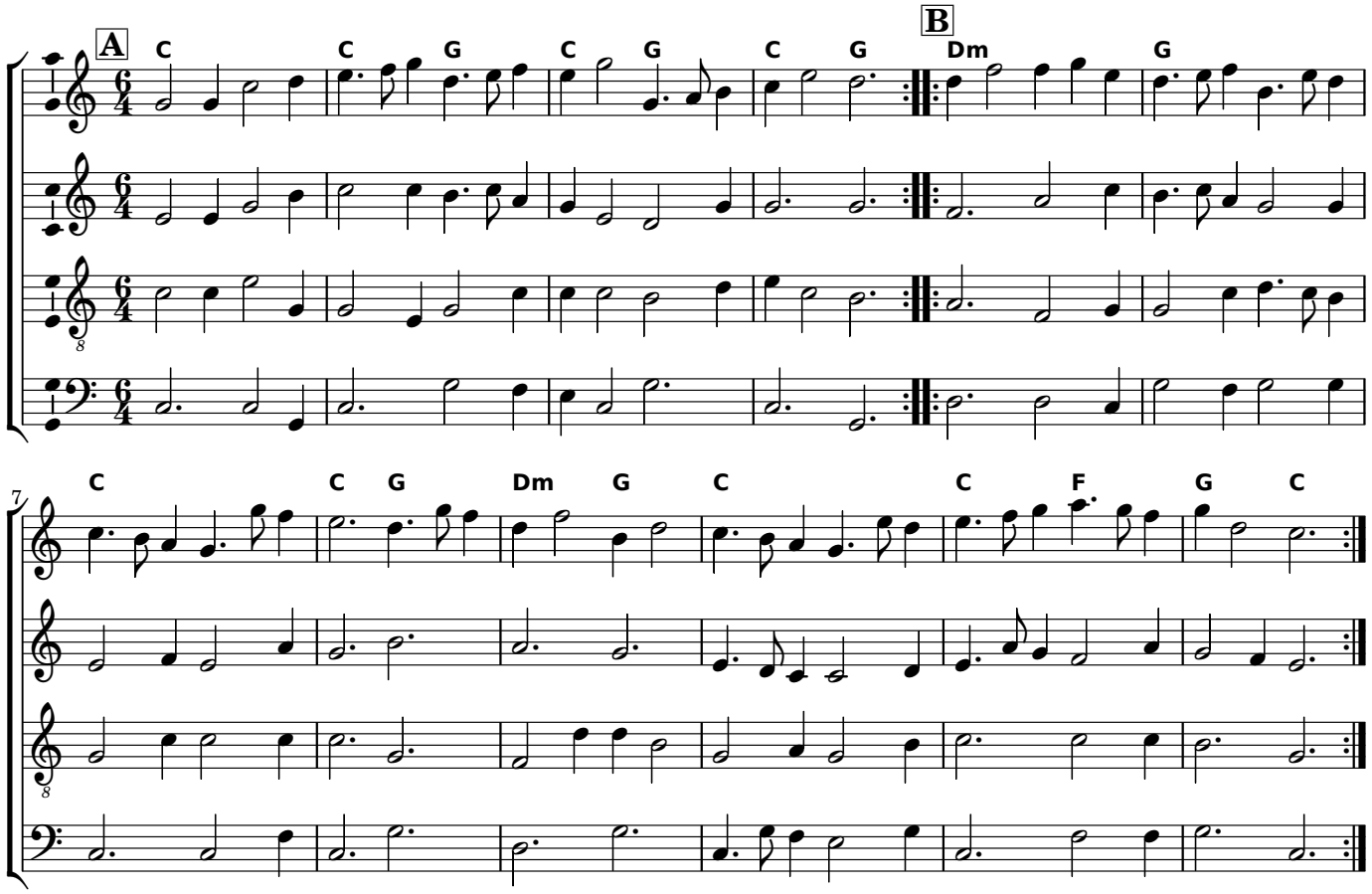
Whirlygig

Longways for three couples

John Playford, *The English Dancing Master,* 1651



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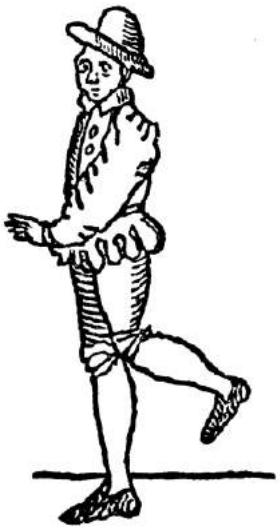
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