

Pennsic War XLIV

The Pennsic Pile



Edited by

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Aaron Drummond

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

Alenchon

Brussels MS #21, arr. Russell Almond

Musical notation for measures 1-5. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef and labeled "Basse Danse Tenor". The key signature has one flat (B-flat). The melody in the top staff consists of eighth and quarter notes. The bass line in the bottom staff consists of half notes.

Musical notation for measures 6-10. The top staff continues the melody with a sharp sign above the second measure. The bottom staff continues the bass line with half notes.

Musical notation for measures 11-15. The top staff continues the melody. The bottom staff continues the bass line with half notes.

Musical notation for measures 16-20. The top staff continues the melody with a sharp sign above the second measure and flat signs above the eighth and ninth measures. The bottom staff continues the bass line with half notes.

Musical notation for measures 21-25. The top staff continues the melody with flat signs above the eighth, ninth, and tenth measures. The bottom staff continues the bass line with half notes.

Musical notation for measures 26-30. The top staff continues the melody with a sharp sign above the second measure. The bottom staff continues the bass line with half notes. The piece ends with a double bar line.

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 three staves are in a key signature of one flat (Bb) and a 4/4 time signature. 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 with some rests. The third staff contains a bass line of half notes, with the text 'Basse Danse Tenor (?)' written above it.

The second system of musical notation continues the piece from measure 5. It features three staves in the same key and time signature as the first system. The top two staves continue the melodic lines, while the bottom staff continues the bass line with half notes.

The third system of musical notation continues the piece from measure 10. It features three staves in the same key and time signature. The top two staves continue the melodic lines, while the bottom staff continues the bass line with half notes.

The fourth system of musical notation continues the piece from measure 15. It features three staves in the same key and time signature. The top two staves continue the melodic lines, while the bottom staff continues the bass line with half notes.

The fifth system of musical notation concludes the piece from measure 19. It features three staves in the same key and time signature. The top two staves continue the melodic lines, while the bottom staff continues the bass line with half notes. The system ends with a double bar line and repeat dots.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. David Yardley

A Melody

8

B

8

C

8

D

8

15 **E**

19 **F**

23 **G**

Amours

Paul Butler

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 6/4 time and B-flat major. The top two staves contain a melody with a repeat sign at the beginning. The bottom staff contains a bass line with the label "Basse Danse Tenor (?)".

The second system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 6/4 time and B-flat major. The top two staves continue the melody from the first system. The bottom staff continues the bass line.

The third system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 6/4 time and B-flat major. The top two staves continue the melody from the first system. The bottom staff continues the bass line.

The fourth system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 6/4 time and B-flat major. The top two staves continue the melody from the first system. The bottom staff continues the bass line. The system ends with a double bar line and repeat dots.

Lauro

Paul Butler

Two times through

Musical notation for the first system (measures 1-4). The system includes a vocal line with lyrics "Two times through" and guitar chords: Am, C, G, C, G. The accompaniment consists of a piano part and a bass line.

Musical notation for the second system (measures 5-8). The system includes a vocal line with guitar chords: Am, G, C, Dm. The accompaniment consists of a piano part and a bass line.

Musical notation for the third system (measures 9-12). The system includes a vocal line with guitar chords: Bb, Am, G, Dm, G. The accompaniment consists of a piano part and a bass line.

14

Dm Dm B \flat G B \flat

19

Dm C Am G C G C

Le Petit Rouen

Paul Butler

The first system of music consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. 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. The third staff contains a bass line with a few notes, including a whole note and a half note.

Basse Danse Tenor (?)

The second system of music consists of three staves. The top staff continues the melody from the first system. The middle staff continues with a similar melodic line. The bottom staff continues with a bass line, featuring a whole note and a half note.

The third system of music consists of three staves. The top staff continues the melody. The middle staff continues with a similar melodic line. The bottom staff continues with a bass line, featuring a whole note and a half note.

The fourth system of music consists of three staves. The top staff continues the melody. The middle staff continues with a similar melodic line. The bottom staff continues with a bass line, featuring a whole note and a half note.

The fifth system of music consists of three staves. The top staff continues the melody. The middle staff continues with a similar melodic line. The bottom staff continues with a bass line, featuring a whole note and a half note.

20

8

24

8

28

8

32

8

37

8

Falla con misuras (La Spagna)

Ebreo

Musical notation system 1: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef and a key signature of one sharp (F#). Bass staff contains the piano accompaniment starting with a bass clef. The label "Basse Danse Tenor" is written above the bass staff.

Musical notation system 2: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 3: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 4: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 5: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 6: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 7: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef.

Musical notation system 8: Treble and bass staves. Treble staff contains the vocal line starting with a treble clef. Bass staff contains the piano accompaniment starting with a bass clef. The system concludes with a double bar line. The vocal line features several triplet markings (indicated by a '3' over the notes) and a final sharp sign (#).

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

The musical score is arranged in four systems, each with three staves. The first system is labeled 'A' and 'Piva; Melody'. The second system is labeled 'C'. The third system is labeled 'D'. The fourth system is labeled '17'. The score includes various musical notations such as treble clefs, common time signatures, and rhythmic values.

Anello

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

arr. Monica Cello

One dance: once through. Play: two dances.

Drone: F/C

A Quadernaria; Melody (3)

5 **B**

8 **C** **D**

12 **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 **B** (3)

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

F

Chirintana

T'Andernaken / Laet Ons Mit Hartzzen

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

AABB; repeat C until done

Drone: D/A

A Quadernaria **B**

C Piva

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

21 **E** Piva

26

Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

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

Drone: F/C

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat).

- System 1 (Measures 1-5):** Labeled 'Saltarello'. The first staff has a box 'A' above measure 1. The second staff has a box '1-3' above measures 4-5. The third staff has a box '4' above measure 5. A 'Melody' label is placed above the first staff in measure 1.
- System 2 (Measures 6-8):** Labeled 'Bassadanza'. Measure 6 has a box 'B' above it. The time signature changes to 6/4 at the start of measure 6.
- System 3 (Measures 9-11):** Measure 9 has a box 'C' above it. Measure 11 has a box 'D' above it. The time signature changes to 2/4 at the start of measure 9. A '(3)' is written above the end of measure 11.
- System 4 (Measures 12-14):** Labeled 'Piva' and 'Quadernaria'. Measure 12 has a box 'C' above it. Measure 13 has a box 'D' above it. The time signature changes to 2/4 at the start of measure 12.

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**

Gratiosa

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

Drone: G/D

A Quadernaria; Melody

B

C Bassadanza

Melody

D

D Piva; Melody

Leoncello

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

arr. Monica Cellio

Ax5 BB CC D E F

Drone: F/C

The musical score is arranged in three systems, each with three staves. The first system (measures 1-6) includes sections A (Quaternaria), B, and C. Section A is marked with a box 'A' and the title 'Quaternaria'. Section B is marked with a box 'B' and '(5)'. Section C is marked with a box 'C'. The second system (measures 7-11) includes section D (Bassadanza), marked with a box 'D' and the title 'Bassadanza'. The third system (measures 12-16) includes section E, marked with a box 'E'. The fourth system (measures 17-20) includes section F (Quaternaria), marked with a box 'F' and the title 'Quaternaria'. A 'Melody' line is indicated on the first staff of the first system. The score uses a key signature of one flat (Bb) and a common time signature (C). Section D changes to a 6/4 time signature. Section F changes to common time (C). The instruments are indicated by the staff numbers 8 and 9.

Marchesana

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

arr. Monica Cellio

Drone: F/C

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

C Bassadanza

Melody

D Quadernaria; Melody

Mercantia

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

arr. Monica Cellio

Drone: F/C

A Saltarello; Melody

B Quadernaria **C** Bassadanza

D

E **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

Musical score for measures 28-35. The score is written for three staves (treble, alto, and bass clefs) and consists of two systems. The first system covers measures 28-34, and the second system covers measures 35-41. The music is in a common time signature and features a mix of eighth and quarter notes, with some rests and accidentals (sharps) present. The notation includes stems, beams, and various note heads.

Petite Rose

Bacco, Bacco

Francesco Cortecchia, adapted by Emma Badowski

AABBC x 4

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Pizocara

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

arr. Monica Cello

The musical score for "Pizocara" is arranged in six sections, each with its own key signature and time signature:

- Section A (Piva):** Treble clef, 6/8 time signature. It begins with a treble clef and a 6/8 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.
- Section B:** Treble clef, 6/8 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.
- Section C (Bassadanza):** Bass clef, 4/4 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.
- Section D:** Treble clef, 6/8 time signature. It begins with a treble clef and a 6/8 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.
- Section E (Saltarello):** Treble clef, 6/8 time signature. It begins with a treble clef and a 6/8 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.
- Section F (Piva):** Treble clef, 6/8 time signature. It begins with a treble clef and a 6/8 time signature. It contains two measures of music, followed by a repeat sign with a first ending bracket and a second ending bracket. The first ending is marked with a circled '3' and the second ending with a circled '4'.

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Aaron Pavao

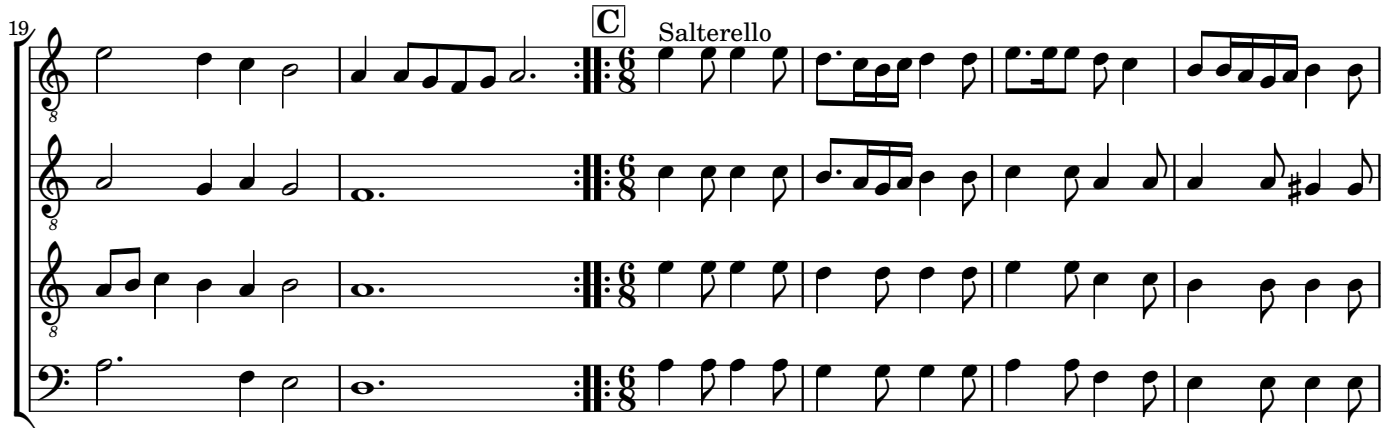
One dance: AA BB CC DD. Play: two dances.

A
Bassadanza; Melody

11 **B**

15

19 **C** Salterello



25 **D** Piva



32



Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody **B**

C Quadernaria

D Saltarello

E Bassadanza

Melody

21

Musical score for measures 21-24. It consists of three staves: a treble clef staff, a bass clef staff with an 8va marking, and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff and accompaniment in the two lower staves.

25 **F** Piva; Melody

Musical score for measures 25-30. It consists of three staves: a treble clef staff, a bass clef staff with an 8va marking, and a bass clef staff. The key signature has one flat (B-flat). A box with the letter 'F' is placed above the first measure of the treble staff. The music features a melody in the treble staff and accompaniment in the two lower staves.

31

Musical score for measures 31-34. It consists of three staves: a treble clef staff, a bass clef staff with an 8va marking, and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff and accompaniment in the two lower staves.

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 image displays a musical score for three systems, each consisting of three staves. The first system begins at measure 34 and includes two chord changes: **D** (Saltarello) and **E** (Piva). The second system starts at measure 42 and features chords **F** (with a (4) measure rest), **G** (Saltarello), and **H** (with a (4) measure rest). The third system begins at measure 50 and contains chord **H** (with a (4) measure rest). The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs.

Verçepe

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

arr. Monica Cellio

Play once through

Drone: D/A

A Saltarello; Melody

B Bassadanza

C Quadernaria **D** Saltarello

No repeat! **E** Bassadanza

F Quadernaria

Saltarello

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

C G C G C Dm G C G C

8

1-4. 5.

Detailed description: This is a musical score for a dance. It consists of two systems of three staves each (treble, alto, and bass clefs). The first system starts with a key signature of one flat (F major/D minor) and a common time signature. The melody is written in the treble clef. Above the first staff, the chords C, F, C, F, C, and Dm are indicated. The word 'Melody' is written above the first few notes. The second system continues the piece, with a measure rest at the beginning. Above the first staff, the chords C, G, C, G, C, Dm, G, C, G, and C are indicated. A measure rest is also present at the beginning of the second system. The piece concludes with a double bar line. The number '8' is written at the start of the second system. The first ending is marked '1-4.' and the second ending is marked '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

B Piva (3) (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.

Armyn for three

Richard Schweitzer, CC BY-NC-SA 3.0

AA BBB CCC DDD E FFF G

Drone: F/C

The musical score is written in 6/8 time and consists of three staves. A drone of F/C is indicated at the beginning. The melody is composed of eighth and quarter notes, with repeat signs and triplets. Chords are indicated by letters in boxes above the notes.

Staff 1 (Measures 1-7):
 Measure 1: Chord A
 Measure 2: Chord A
 Measure 3: Chord A
 Measure 4: Chord A
 Measure 5: Chord A
 Measure 6: Chord B
 Measure 7: Chord C (triplet)

Staff 2 (Measures 8-15):
 Measure 8: Chord D (triplet)
 Measure 9: Chord D
 Measure 10: Chord D
 Measure 11: Chord D
 Measure 12: Chord D
 Measure 13: Chord E
 Measure 14: Chord E
 Measure 15: Chord E

Staff 3 (Measures 16-23):
 Measure 16: Chord F
 Measure 17: Chord F
 Measure 18: Chord F
 Measure 19: Chord F
 Measure 20: Chord G (triplet)
 Measure 21: Chord G
 Measure 22: Chord G
 Measure 23: Chord G

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

The musical score for "Greene Gynger" is presented in three systems, each consisting of three staves. The key signature is one sharp (F#) and the time signature is 6/8. The first system (measures 1-6) is marked with a box 'A' and includes the instruction "Drone: G/D". The second system (measures 7-12) contains sections marked with boxes 'C' and 'D'. The third system (measures 13-18) is marked with a box 'E'. The score uses various rhythmic values including eighth notes, quarter notes, and dotted notes, with repeat signs and first/second endings indicated by double bar lines and dots.

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

7 G D C D G D C D C Repeat B for 'long' version G

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 is presented on two staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various note values (quarter, eighth, and dotted notes) and rests. Section A is marked with a box 'A' above the first measure. Section B is marked with a box 'B' above the second measure of the first staff, with a '(2)' above it. Section C is marked with a box 'C' above the first measure of the second staff. Section D is marked with a box 'D' above the second measure of the second staff, with a '(3)' above it. Section E is marked with a box 'E' above the third measure of the second staff, with a '(3)' above it. The notation concludes with double bar lines and repeat signs at the end of each section.

Oringe for Three

Gresley Manuscript, c. 1500

Richard Schweitzer

AA BBB CCC D E

Drone: F/C

The musical score is written in 6/8 time and consists of five sections labeled A, B, C, D, and E. Section A (measures 1-8) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 6/8. It contains a sequence of eighth and quarter notes. Section B (measures 9-16) starts with a repeat sign and contains a sequence of eighth and quarter notes. Section C (measures 17-18) begins with a repeat sign, a triplet of eighth notes, and a quarter note. Section D (measures 19-20) starts with a repeat sign, a triplet of eighth notes, and a quarter note. Section E (measures 21-24) begins with a repeat sign and contains a sequence of eighth and quarter notes. The score concludes with a double bar line.

Rawty

for Two

Gresley Manuscript, c. 1500

Richard Schweitzer

AABC

The musical score is written in 8/8 time and consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. It features a drone accompaniment of F and C notes. Section A is marked with a box 'A' and contains the first seven measures. Section B is marked with a box 'B' and contains the final two measures of the first system. The second system begins at measure 8 and contains measures 8 through 14. The third system begins at measure 15 and contains measures 15 through 21. Section C is marked with a box 'C' and contains the first five measures of the third system. The score concludes with a double bar line at the end of measure 21.

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 and a key signature of one flat (Bb). It contains a sequence of notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A box labeled 'A' is placed above the first measure. A double bar line with repeat dots follows. The second staff begins with a box labeled 'B' above the first measure, followed by notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A second double bar line with repeat dots follows. The third staff starts with a measure number '7' and a box labeled '(3) C' above the first measure, followed by notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A double bar line with repeat dots follows. The fourth staff starts with a box labeled '(4) D' above the first measure, followed by notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A double bar line with repeat dots follows. The fifth staff starts with a box labeled '(3)' above the first measure, followed by notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A final double bar line with repeat dots concludes the piece.

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.

Musical notation system 1 (measures 1-8). Chords: G, Am G, Em, D, C, G^{sus4}, C, G^{sus4}, C, G, D, Am D.

Musical notation system 2 (measures 9-16). Chords: G, G, Em, Am, D, Am, D, A, D, Am, D, G.

Musical notation system 3 (measures 17-24). Chords: G, C, G, Em, D, C, G^{sus4}, C, G^{sus4}, C, G, D, Am D.

Musical notation system 4 (measures 25-32). 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

9

Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

A Dm A⁵ Dm C Dm A Gm A⁵ D

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

Old Alman

Anthony Holborne, *The Cittharn Schoole*, 1597

arr. Paul Butler

AAB x2

A Gm F Dm C D Gm

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

5

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

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 (one flat) and 3/4 time. It is divided into two systems, each with four staves. The first system is marked with a boxed 'A' and the second with a boxed 'B'. Chords are indicated above the staves: Gm, D, Cm, D, Gm, Bb, Bb in the first system; Gm, D, Gm, C, F, Bb, C, D^{sus4}, G in the second system. The score includes repeat signs and a 7-measure rest in the second system.

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

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

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

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Black Alman

Melody from R.C.M Ms. 1119

arr. Robert Stockton

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

B
 F Gm Am Dm C Gm Dm Dm

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

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

E
Gm F C Gm 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

12 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 Am

B
10 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

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a sequence of notes corresponding to the chord symbols C, C, F, E-flat, E-flat, E-flat, F, C, C. The second and third staves are in treble clef, and the fourth staff is in bass clef. The music is a simple, rhythmic melody.

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

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a sequence of notes corresponding to the chord symbols C, C, F, B-flat, B-flat, F, C, F, F. The second and third staves are in treble clef, and the fourth staff is in bass clef. The music continues the simple, rhythmic melody.

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

The third system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a sequence of notes corresponding to the chord symbols B-flat, B-flat, F, F, C, Dm, B-flat, C, F, F. The second and third staves are in treble clef, and the fourth staff is in bass clef. The music concludes with a double bar line and repeat dots.

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

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

A

9

B

17

C

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 four systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three sections: A, B, and C. Section A (measures 1-8) features a melody in the first staff with accompaniment in the other three. Section B (measures 9-16) includes first and second endings for the first staff. Section C (measures 17-24) also includes first and second endings for the first staff. Chord symbols are placed above the first staff in each system: F, Gm, C, F, C, Gm, Am, F, C, Gm, Am, C, F, Am, C, F, F.

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 5/4 time with a key signature of one flat (B-flat). The notation includes 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' at the beginning of the first staff.

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' at the beginning of the first staff.

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 B \flat

17

C G Am G F G C

C

B \flat Am G F G C

La Castellana

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCC x 3

A Dm C F F Dm Gm F C F F

B C C C C Dm C Dm G A A

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

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

Musical notation for measures 1-12. The score is in 3/4 time with a key signature of one flat (B-flat). It features a treble and bass staff with a grand staff bracket. Chord symbols are placed above the treble staff: A (measures 1-2), Dm (3), F (4), C (5), F (6), Dm (7), A (8), and Dm (9-12). Measure numbers 1, 5, and 9 are indicated on the left.

Musical notation for measures 13-23. Chord symbols are: A (13-14), Dm (15), F (16), C (17), F (18), Dm (19), A (20), and Dm (21-23). Measure numbers 13, 17, and 21 are indicated on the left.

Musical notation for measures 24-32. Chord symbols are: A (24), G (25), A (26), Dm (27), A (28), G (29), and A (30-32). Measure numbers 24, 28, and 30 are indicated on the left.

Musical notation for measures 33-40. Chord symbols are: F (33), C (34), F (35), C (36), Dm (37), A (38), and Dm (39-40). Measure numbers 33, 37, and 39 are indicated on the left. The section ends with double bar lines and repeat dots.

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

Contrapasso

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 1-2 F 3 F B \flat C

13 F F B \flat C F F B \flat

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

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

7

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 **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

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

A D D G D A A D

The first system of music consists of four staves (treble and bass clefs) in a 3/4 time signature with a key signature of two sharps (F# and C#). The melody is written in the upper treble staff, and the accompaniment is split between the two lower staves. The system begins with a repeat sign and a first ending bracket. Chord symbols are placed above the melody line: A, D, D, G, D, A, A, D.

9 D G D A D A D

The second system of music continues the piece from measure 9. It features the same four-staff arrangement. The melody line includes a repeat sign and a first ending bracket. Chord symbols are placed above the melody line: D, G, D, A, D, A, D.

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

The third system of music begins at measure 17. It continues with the four-staff arrangement. The melody line includes a repeat sign and a first ending bracket. Chord symbols are placed above the melody line: 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

Chords: B \flat C F B \flat A D

Chords: B \flat C F Gm C F

17 Chords: B \flat C F B \flat A D

25 Chords: B \flat C F B \flat C F B \flat A D

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

12 A F C Dm A D

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

A G⁵ Gm D A G⁵ Gm D D

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

17 F B \flat 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 **G** **D** **C**

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

Em **C** **D** **C** **D** **G** **G** **C** **G**

C **G** **Em** **F** **G** **C** **D^{sus4}** **G** **To Bx2 C B**

1. 9. 10. 1. 2. 3.

7 8 17 29

Detailed description: This is a musical score for a three-part setting of 'Furioso all'Italiana'. It consists of four systems of three staves each (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into sections A, B, and C. Section A (measures 1-6) features a melody in the treble clef with accompaniment in the other two. Section B (measures 7-16) includes first and second endings. Section C (measures 17-28) features a more complex rhythmic pattern with triplets. The final system (measures 29-36) concludes with a key change to B major and a final cadence. Chord symbols are placed above the treble staff, and measure numbers are indicated at the start of each system.

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Steven Hendricks

ABB x 5

A C Dm C Dm C G C G C

13 G C Dm G C Dm C Dm C G

B F G C B \flat Dm C G C

1 2

Maraviglia d'Amore

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

ABBCC x 4

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

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

B G G Am G G Am G D G G G

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

Ombrosa Valle

Balletto

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score is arranged in three systems, each with a treble and bass staff. Chords are indicated above the treble staff. The key signature has one flat (Bb), and the time signature is common time (C). The piece is in a 3/4 or 4/4 meter.

System 1 (Measures 1-7): Chords: C, Dm, C, C, G, Am, G, G, G, F, Bb, C, Dm, G. Section A is marked with a box around the first measure.

System 2 (Measures 8-14): Chords: C, C, Dm, C, C, G, Am, G, F, Bb, G, C, Bb, Dm. Section B is marked with a box around the 11th measure.

System 3 (Measures 15-21): Chords: C, G, C, F, F, G, C, Bb, Dm, C, G, C, C. The final two measures are marked with first and second endings (1-6 and 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

Gm **F**

Optional Descant

Melody

Gm **D**

14

8

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

8

A F Dm C G Am Em

9 F Dm C G Am C

17 F Dm C G Am Em

25 F Dm C G Am C

B F Dm C G Am Em

System 1: Measures 1-8. Treble clef, key signature of one flat. Chords: F, Dm, C, G, Am, Em. Includes a repeat sign at the beginning.

41 F Dm C G Am C

System 2: Measures 9-16. Treble clef, key signature of one flat. Chords: F, Dm, C, G, Am, C.

49 F Dm G Em Am G Am C

System 3: Measures 17-24. Treble clef, key signature of one flat. Chords: F, Dm, G, Em, Am, G, Am, C.

57 F Dm G Em Am Dm C C

System 4: Measures 25-32. Treble clef, key signature of one flat. Chords: F, Dm, G, Em, Am, Dm, C, C. Ends with a double bar line.

Rustica Amorosa

Arr. Emma Badowski

Fabritio Caroso, *Il Ballarino*, 1581

A Am Am E Am G C C G G C

B Am Am E Am G Am Am G Am Am D E A

C Am G G Am D E F#m D E A

D Am Am E Am G C C G Am G C

34 **E** Am Am E Am G Am Am G Am Am D E A

43 **F** Am G G Am D E F#m D E A

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

9 **B**

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

18 Gm F Gm D Gm C B \flat Gm F

28 **C**

Gm D Gm D C D Gm D C

38 D Gm D C D Gm D C D G

The musical score is written for guitar in 3/4 time, featuring a key signature of one flat (B-flat). It consists of three systems of music, each with a treble, middle, and bass staff. The first system (measures 1-8) is marked with a boxed 'A' and includes chords Gm, F, B-flat, B-flat, F, B-flat, and D. The second system (measures 9-17) is marked with a boxed 'B' and includes chords Gm, F, B-flat, B-flat, F, B-flat, and B-flat. The third system (measures 18-27) includes chords Gm, F, Gm, D, Gm, C, B-flat, Gm, and F. The fourth system (measures 28-37) is marked with a boxed 'C' and includes chords Gm, D, Gm, D, C, D, Gm, D, C. The fifth system (measures 38-45) includes chords D, Gm, D, C, D, Gm, D, C, D, and G. 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

Musical notation for section A, measures 1-5. The key signature has one flat (Bb). The time signature is common time (C). The notation includes a treble clef with a soprano line and a bass clef with an alto line. Chords are indicated above the staff: Gm, F, Bb, F, Bb. The piece ends with a double bar line and repeat dots.

B

Musical notation for section B, measures 6-10. The key signature has one flat (Bb). The time signature is common time (C). The notation includes a treble clef with a soprano line and a bass clef with an alto line. Chords are indicated above the staff: F, C, D, Gm, D, G⁵. The piece ends with a double bar line and repeat dots.

C

Musical notation for section C, measures 11-15. The key signature has one flat (Bb). The time signature is common time (C). The notation includes a treble clef with a soprano line and a bass clef with an alto line. Chords are indicated above the staff: F, F, Gm, D, G⁵. The piece ends with a double bar line and repeat dots.

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 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 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.

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 9 Dm Am Dm E A Am D E A

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

17 F B \flat C F Gm A D

Bransles Coupés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

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 **Burgoigne**. (Burgundian)*

Drone: G/D

⑩ *Air du branle de **Poictou**.*

Drone: G/D

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

Drone: G/D

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

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

Drone: G/D

⑰ *Air du branle des **Hermites.***

Drone: G/D

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

Drone: C/G

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

Drone: G/D

⑳ *Air du branle de l' **Official.***

Drone: C/G

Bransle des Chevalx (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

A G C G A D G C

B G D G D C D D

C G C D G Gm D

Dm D Gm D Dm Cm G

Bransle de la Haye

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

Guitar Chord Chart:

- System 1 (Measures 1-8): Gm C Gm Gm D Gm Dm C Gm Gm
- System 2 (Measures 9-16): D Gm C C C G C F C
- System 3 (Measures 17-24): 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

AA Bx(number of dancers per set)

The musical score consists of four staves. The first staff is the melody line with treble clef and a key signature of one flat (Bb). Above the first staff are chord symbols: **A** Gm C F Gm C Dm Gm Gm Bb F Gm D Gm C F Gm. The second staff is a treble clef accompaniment line. The third staff is a treble clef accompaniment line with a sharp sign above the first measure. The fourth staff is a bass clef accompaniment line. Section **A** spans measures 1-8. Section **B** starts at measure 6 and includes the instruction "Repeat once per dancer in each set". Above the first staff of section B are chord symbols: C Dm Gm Gm Bb F Gm Bb Eb Bb 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

The musical score is arranged in two systems, each with four staves. The first system (measures 1-6) features the following chord annotations: C, G, C, F, G^{sus4}, C, C, and B^b. The second system (measures 7-12) features: Am, G, F, G, C, G^{sus4}, and C. The notation includes treble and bass clefs, a common time signature (C), and repeat signs with first and second endings. The piece is in a 4/4 time signature.

Bransle sont des Pois

Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

The first system of the musical score consists of four staves. The top staff is the melody line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). Above the staff are the following chords: G, G, C D, G, G, G, C D, G. The second and third staves are for the right hand in treble clef, and the fourth staff is for the left hand in bass clef. The music is in a simple, rhythmic style characteristic of a bransle.

The second system of the musical score continues from the first system, starting at measure 9. It also consists of four staves. Above the top staff are the following chords: G D D, Am, G, G D D, Am G D G, G D D, Am, G, G D D, Am G D G. The notation includes repeat signs at the end of the system, indicating the end of the piece.

Premier Bransle de la Guerre

Pierre Phalese (1571)

arr. Emma Badowski

The musical score is written in 2/4 time and consists of four staves. The first system (measures 1-6) has chords: G, D, G, D, C, G, D, Em, D, D, F, G, D, G. The second system (measures 7-12) includes a first ending (1.) and second ending (2.) with chords: C, D, A^{sus4}, A[#], D, D, D, D, D, G, D, D, G, C, G, C, G, F. The third system (measures 13-18) has chords: E^{sus4}, E[#], F, C, G, C, G, F, E^{sus4}, E[#], F, C, G, Am, E^{sus4}, E[#], A, A.

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

5

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

10

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.

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Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

A

B

9

Piva alla venetiana

Intabulatura de Lauto Libro Quarto

Joan Ambrosio Dalza

Measures 1-6 of the piece. The score is in treble, alto, and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of eighth and sixteenth notes.

Measures 7-13. Measure 7 is marked with a '7' above the staff. The music continues with similar rhythmic patterns, including some rests and sixteenth-note runs.

Measures 14-19. Measure 14 is marked with a '14' above the staff. This section includes more complex sixteenth-note passages in the upper staves.

Measures 20-25. Measure 20 is marked with a '20' above the staff. The music features a variety of rhythmic values and rests.

Measures 26-32. Measure 26 is marked with a '26' above the staff. The piece concludes with a final cadence in the bass line.

33

Musical score for measures 33-38. The system consists of three staves: Treble, Middle (marked with an 8), and Bass. The key signature is one sharp (F#). The melody in the Treble staff features eighth-note patterns and triplet-like figures. The Middle and Bass staves provide harmonic support with dotted rhythms and eighth-note accompaniment.

39

Musical score for measures 39-44. The system consists of three staves: Treble, Middle (marked with an 8), and Bass. The key signature is one sharp (F#). The melody in the Treble staff continues with eighth-note patterns and concludes with a double bar line. The Middle and Bass staves provide harmonic support, ending with a final chord in the Treble and Middle staves.

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

Chorus

9

17

24

32 **Verse 1,2**

36 **Verse 3,4**

44 **Verse 5,6**

55 **Verse 7,8**

64

73

Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff begins with a boxed letter 'A' above the first measure. The second staff starts with a measure number '7' and contains two first endings, each marked with a boxed letter 'B' above the staff. The third staff begins with a boxed letter 'C' above the first measure. The fourth staff begins with a boxed letter 'D' above the first measure. The fifth staff is labeled 'Coda' above the first measure and ends with a fermata over the final note. The piece concludes 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

Musical notation for measures 1-4. The score is in G major and 4/4 time. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols G, C, G, D, G, G, C, G, D, G are placed above the first staff. The music consists of quarter and eighth notes with repeat signs at the end of each measure.

Musical notation for measures 5-8. The score continues with four staves. Chord symbols G, C, G, Am, G, D, G, G, Em, G, C, G, D, G are placed above the first staff. The notation includes quarter, eighth, and sixteenth notes with repeat signs.

Musical notation for measures 9-12. The score continues with four staves. Chord symbols D, G, Am, G, D, G, D, Em, Bm, C, G, D, G are placed above the first staff. The notation includes quarter, eighth, and sixteenth notes with repeat signs.

Musical notation for measures 13-16. The score continues with four staves. Chord symbols C, G, C, G, C, G, D, D, G, C, G, D are placed above the first staff. The notation includes quarter, eighth, and sixteenth notes with repeat signs.

Courante CLXXXIII à 4

Entree Courante

Michael Praetorius, *Terpsichore*, 1612

Chords: A C G C F C G Am G F C G Am

Musical score for measures 1-5. The score is in 4/4 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 1 starts with a boxed 'A' above the first staff. The notes are: Treble 1 (A4, B4, C5), Treble 2 (G4, A4, B4), Treble 3 (C5, B4, A4), and Bass (F3, G3, A3). The piece is in a major key with a 4/4 time signature.

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

Musical score for measures 6-10. Measure 6 starts with a boxed '6' above the first staff. Measure 10 ends with a boxed 'B' above the first staff. The notes are: Treble 1 (B4, C5, D5), Treble 2 (A4, B4, C5), Treble 3 (D5, C5, B4), and Bass (G3, A3, B3). The piece is in a major key with a 4/4 time signature.

Chords: G G C D G C

Musical score for measures 11-15. Measure 11 starts with a boxed '11' above the first staff. The notes are: Treble 1 (G4, A4, B4), Treble 2 (F4, G4, A4), Treble 3 (B4, A4, G4), and Bass (E3, F3, G3). The piece is in a major key with a 4/4 time signature.

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 CXVII à 4

Michael Praetorius, *Terpsichore*, 1612

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

5 G Am F E C Bm Am E A **B** G

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

14 A F G C \sharp ° Dm A Dm G A Dm G A D

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)

Chords for the first system: G C G, G C G, G Am G, D G, G F C

Chords 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 fa la la la.

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

Fa la la la la fa la la la.

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

Fa la, &c.

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

Fa la, &c.

2. Hor lieta homai scacciando i guai

Fa la, &c.

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

Fa la, &c.

4. Ne fuggir giova ch'ogli ognun trova:

Fa la, &c.

Veloci ha l'ali e foco e strali.

Dunque s'adore un tal Signore.

Fa la, &c.

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battemant du tambour

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

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,

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

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,

B \flat **F** **Dm** **Gm** **Cm** **D** **B \flat** **C** **Gm** **D^{sus4}** **G**

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,

B \flat **F** **Dm** **Gm** **Cm** **D** **B \flat** **C** **Gm** **D^{sus4}** **G**

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.

Pavane

La dona

Tylman Susato, *Danserye*, 1551

System 1 (Measures 1-8):
 Chords: G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B \flat #
 Measure 8 starts with a repeat sign.

System 2 (Measures 9-14):
 Chords: A # Dm C F F Dm F Gm C^{sus4} F F C B \flat F C
 Measure 9 starts with a repeat sign.

System 3 (Measures 15-18):
 Chords: Dm Am Gm F Am Dm C F Em Am G C Gm C D⁵ A^{sus4} # D D
 Measure 15 starts with a repeat sign. Measure 18 ends with a double bar line.

Galliard

La dona

Tylman Susato, *Danserye*, 1551

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

5 Dm C F C F C Dm C F

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

Pavane

Earl of Salisbury

William Byrd (c. 1540 - 1623)

AABB x 2

Arr. Aaron 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

The musical score is presented in three systems, each containing four staves. The first system is marked with a box containing the letter 'A'. The second system is marked with a box containing the letter 'B'. The music is written in treble and bass clefs with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and repeat signs.

Monsieur's Almain

William Byrd

arr. Steven Hendricks

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

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

Measures 6-10. Chords: D G C G G G D G

Measures 11-15. Chords: Am E A G C D G C D D G

The Frog Galliard

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

arr. Steven Hendri

The musical score is arranged in four systems, each containing four staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. Chord symbols are placed above the first staff of each system:

- System 1: G D Em Bm C G D G Am G C D
- System 2: G D Em Bm C G D C G C C D^{sus4} G
- System 3: C G Am E Am E^{sus4} A
- System 4: G D Em Bm C G D G G Am G D^{sus4} G

Pavane

Mille ducas

Tyلمان Susato, *Danserye*, 1551

Chord symbols for measures 1-5: Dm C Am Dm B \flat Em Am Am C Dm Am Dm Gm Am Dm Am

Chord symbols for measures 6-11: Dm B \flat Em Am Am C Dm Em A D⁵ C Dm F B \flat A C F

Chord symbols for measures 12-15: 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

1

C Em Dm Dm C Dm A Dm C F C Dm A⁵

5

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

9

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

Chord symbols for the first system: G, D^{sus4}, D, G, Em, D^{sus4}, D, G, C, G, C, F, Dm, A^{sus4}, A, D.

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

9

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

13

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

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

Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

Chord progression: G C G G G C G G Gm B \flat C G

Chord progression: G C G G G C G G G C G G B \flat C G

Chord progression: Dm A Dm G C G C F Dm G F Gm F Gm D^{sus4} D G

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

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

5 Chords: G G D Em D G D Em D C D G

9 Chords: G G C C D G G C D G

13 Chords: G G C C D G G C D G

17

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

21

G G Em D G Em D Em Am D G

25

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

29

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

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A G G C D G G D G

B G D G G G D G G G D G G D G **C** 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 symbols for the first system: C, G, C, G, G, C, Am, C, Am, Em

Chord symbols for the second system: F, G, C, G, C, G, C, G, C, G, G, C

Chord symbols for the third system: Am, C, Am, Em, F, G, C, Dm, Am, C

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

The musical score is arranged in three systems, each with four staves (treble, alto, tenor, and bass). The first system (measures 1-6) is marked with a box 'A' and a repeat sign. The second system (measures 7-11) is marked with a box 'B' and a repeat sign. The third system (measures 12-15) is the final system. Chord symbols C, G, and F are placed above the first staff of each system. The notation includes treble and bass clefs, eighth and sixteenth notes, and rests.

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.

Boatman

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 3

A C C C G D G C

6 C C G C G^{sus4} C **B** C G C G Am Em Am C

11 Dm Am G C C C G C G^{sus4} C

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 in two systems, each with four staves (treble, alto, tenor, and bass clefs). The first system begins with a boxed 'A' above the first staff, followed by the chord sequence: Am Dm Am E. The second system begins with a boxed 'B' above the first staff, followed by the chord sequence: Am E Am G C. The score includes various musical notations such as notes, rests, and repeat signs. The piece concludes with a final chord sequence: C Am Dm G C C G Am Dm E A.

Confess (his tune) *Two Lords and Four Ladies*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

ABB

The musical score is arranged in four staves. The first system (measures 1-6) is marked with a boxed 'A' and includes the following chord annotations: Dm A Dm Gm Dm, Gm Dm Gm A, Dm A Dm Gm Dm. The second system (measures 7-11) is marked with a boxed 'B' and includes: Gm Dm Gm A, Am Dm Am, Gm F C F. The third system (measures 12-15) includes: F C^{sus4} F F C F, Gm Dm Gm F Dm A Dm A D. The score concludes with double bar lines and repeat dots at the end of each system.

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 C G D G Am D G

10 C G D G Am D G

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It features a melody with eighth and quarter notes, starting on G4. Above the first measure is a 'G' chord symbol, and above the second measure is an 'Am' chord symbol. The second staff is in treble clef with a 6/4 time signature, containing a bass line with eighth and quarter notes. The third staff is in treble clef with a 6/4 time signature, containing a bass line with eighth and quarter notes. The fourth staff is in bass clef with a 6/4 time signature, containing a bass line with eighth and quarter notes.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It features a melody with eighth and quarter notes, starting on G4. Above the first measure is a 'G' chord symbol, and above the second measure is an 'Am' chord symbol. The second staff is in treble clef with a 6/4 time signature, containing a bass line with eighth and quarter notes. The third staff is in treble clef with a 6/4 time signature, containing a bass line with eighth and quarter notes. The fourth staff is in bass clef with a 6/4 time signature, containing a bass line with eighth and quarter notes. A measure rest '5' is placed above the first staff at the beginning of the system.

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

6 Am C Dm A Dm C F **B** 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

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

7 **B** F Bb F Dm Bb

12 F C Dm C Dm Gm Dm Gm D G

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

6 Am Dm Am Dm **B** 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 D G D G D G D G D G A D D G

C 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

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 C G Am Em Am

5

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cello

AA BB x 3

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 is labeled 'A' and contains measures 1-4. The second system is labeled '5' and contains measures 5-8. The third system is labeled 'B' and contains measures 9-12. Chord symbols G, C, and D are placed above the notes in the first two systems. The piece concludes with a double bar line and repeat dots.

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Half Hannikin

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The first system of musical notation consists of four staves. The top staff is the melody line in treble clef, featuring a key signature of one sharp (F#) and a 6/4 time signature. Above the staff are the following chord symbols: G, C, G, D, G, G, D, G. The second and third staves are for the right hand of a piano accompaniment, and the fourth staff is for the left hand. The piece concludes with a double bar line and repeat dots.

The second system of musical notation consists of four staves. Above the top staff are the following chord symbols: G, C, G, D, G, G, C, G, D, G. The notation continues with the melody and accompaniment from the first system, ending with a double bar line and repeat dots.

The third system of musical notation consists of four staves. Above the top staff are the following chord symbols: G, C, G, D, G, G, C, G, D, G. The notation continues with the melody and accompaniment from the previous systems, ending with a double bar line and repeat dots.

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 G Am E Am Dm E Em

9 G C G Am E Am E Am E A

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

A Dm A Dm F C Dm Dm

B Dm C Bb A F C F **C** F

C F C Dm C Bb Dm F Gm C Dm

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

The first system of music consists of three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#) and the time signature is 6/4. The melody in the Treble clef starts with a boxed 'A' above the first measure. Chord symbols are placed above the staff: D, D, A, D, G, A, D. The Alto and Bass clefs provide harmonic accompaniment with dotted half notes and quarter notes.

The second system of music starts at measure 5. It features a boxed 'B' above the first measure. Chord symbols are placed above the staff: A, A, D, A, D. The notation continues with the same three-staff format as the first system.

The third system of music starts at measure 9. Chord symbols are placed above the staff: A, G, A, D, D. The notation continues with the same three-staff format as the previous systems.

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?,

Jack a Lent

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 6

A G D Am Em G Em B^{sus4} B E

B G D Am Em G Em B^{sus4} B E

5

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Stockton

AAB x 6

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

11

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 for four staves (treble and bass clefs) in 6/4 time. It consists of two systems of four staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Chord symbols are placed above the first staff of each system. The key signature has one flat (Bb).

System 1 (Measures 1-4):

- Measure 1: Gm
- Measure 2: Gm
- Measure 3: F
- Measure 4: F

System 2 (Measures 5-8):

- Measure 5: Gm
- Measure 6: Bb
- Measure 7: Gm
- Measure 8: D Gm

Chord symbols for the second system are: Gm, F, F, Gm, C, D, G.

Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

A

B

C

D

Millison's Jig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Chord symbols: G C G C G C G C

Chord symbols: C G G C C

Chord symbols: B \flat B \flat G C G C G C

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

5 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 written in 6/4 time and consists of three systems of four staves each. The first system (measures 1-5) is marked with a box 'A' and includes chords G, Am, G, Am, D, G, and a box 'B' above measure 5. The second system (measures 6-10) includes chords G, C, G, G, and D. The third system (measures 11-15) includes chords G, D, Em, C, G, C, D, and G. Each system concludes with a double bar line and repeat dots. The notation includes various note values, rests, and phrasing slurs.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

A G D G G C G D G C

Optional Descant

B G D G G C G Am C Am G D

1. 2.

13 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

C Am Dm G C Am G C Am

6 G Am G C C Am G

11 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

Chord symbols: Dm, C, Dm, B \flat , A, Dm, A, F

Section A: 1., 2.

Section B: F, C

Section 11: Dm, Gm, A, Gm, A, F, Gm, Dm, A, D

Section 11: 1., 2.

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 **G** **G** **F** **G**
Picking of Sticks - Note Key Change!

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

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

6 F Am E A Am A Em Am Em

12 C G C G F Em Dm Am E A A

Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

The musical score is written in 6/4 time and consists of two systems of four staves each. The first system is marked with a box 'A' and contains the following chord markings: Dm, Dm, Am, G, G, B, Dm. The second system is marked with a box '6' and contains the following chord markings: Dm, Dm, Dm, G, Dm, C, Dm, Em, Dm, Em, Dm. The score includes repeat signs and a final double bar line with repeat dots.

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 F G F C D G G

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

Musical notation for the first system (measures 1-6). The music is in 6/4 time with a key signature of one flat. The first staff contains the melody with chord symbols **Dm**, **C**, **Dm**, **Dm**, **Dm**, and **C** above it. The second and third staves are treble clefs, and the fourth is a bass clef.

Musical notation for the second system (measures 7-11). The music continues in 6/4 time with a key signature of one flat. The first staff contains the melody with chord symbols **Dm**, **Dm**, **F**, **C**, and **Dm** above it. The second and third staves are treble clefs, and the fourth is a bass clef.

Musical notation for the third system (measures 12-16). The music concludes in 6/4 time with a key signature of one flat. The first staff contains the melody with chord symbols **F**, **C**, **F**, **C**, **Dm**, **C**, and **Dm** above it. The second and third staves are treble clefs, and the fourth is a bass clef.

Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

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

Musical notation for measures 1-6. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the Treble 1 staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the Bass staff is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

7 D Em Am D G D G D G D G G G C G D G D G

Musical notation for measures 7-13. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the Treble 1 staff is: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The bass line in the Bass staff is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

14 F G D G G D G D G F G D G D Em Am D G

Musical notation for measures 14-18. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the Treble 1 staff is: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the Bass staff is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

The musical score is arranged in four systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is one flat (Bb) and the time signature is 6/4. The score is divided into three sections: Section A (measures 1-5), Section B (measures 6-10), and a final section (measures 11-15). Section A and Section B are repeated three times each. Chord symbols are placed above the staves: Gm, Dm, Gm, D^{sus4}, Bb, Dm in Section A; Bb, Gm, Dm, Gm, B, Dm in Section B; and Gm, Bb, Dm, Bb, D^{sus4}, Dm, Gm in the final section. Measure numbers 1, 6, and 11 are indicated at the start of their respective systems. A circled '3' at the end of the final system indicates a triple repeat.

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 Dm Am Dm Am Dm

B Am Dm Am F Gm

11 Dm Am Dm F Gm Dm Dm

Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

The musical score is written in 6/4 time and consists of two systems of four staves each. The first system is marked 'A' and the second system is marked 'B'. Chord symbols are placed above the notes: C, G, Dm, F, and G.

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