

Pennsic War XLVI and  
KWDMS XII edition

# *The Pennsic Pile*



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## Note from the Editors

Greetings to all those inspired to play music for dancing! We hope you continue to find the Pennsic Pile a useful resource. We have made every effort to include as many dances as possible that are being taught or danced this summer at Known World Dance 12 and at Pennsic 46.

Changes for this year's edition include tunes for many new dances: additional Gresley dances, Beggar Boy, Florido Giglio, The Health, Ingrata, and Spanish Pavane. A few dances have returned from earlier editions: All in a Garden Green, Broome, Il Conto dell'Orco, and Figlia Guielmina.

We also replaced many arrangements with new Creative Commons-licensed arrangements: Belfiore, Bella Gioiosa, Black Alman, Contrapasso, Danse de Cleves, Fiamma d'Amore, Jenny Pluck Pears, Montarde Bransle, Rostiboli Gioioso, and Lo Spagnoletto. Thanks especially to our arrangers Al Cofrin (Avatar / Albrecht of Catsprey), Dave Lankford (Dafydd Arth), and Monique Rio (Jadwiga Krzyzanowska) for these arrangements.

We transposed many of the Gresley tunes to avoid drones on C or F and prefer drones on D and G, since many string players find that significantly more convenient.

We removed a few tunes for dances not being taught or danced at Pennsic or Known World Dance this year as well as some rarely-used tunes for improvised dances: Saltarello I, several courantes, Confesse, Earl of Salisbury, Fine Companion, Greenwood, and Millison's Jig. We also removed the full arrangement of War Bransle, since we rarely dance that particular bransle outside of a bransle suite.

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 $\sharp$ /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](mailto:pile@thedancingmaster.net).

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors  
31st of May, A.S. LII

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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

The musical score for 'Alenchon' is presented in two staves. The upper staff is in treble clef, and the lower staff is in bass clef, labeled 'Basse Danse Tenor'. The music is in 4/4 time and begins with a key signature of one sharp (F#). The score is divided into six systems, each starting with a measure number: 1, 6, 11, 16, 21, and 26. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the sixth system.



# 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. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a repeat sign. The bottom staff is labeled 'Basse Danse Tenor (?)' and contains a simple bass line with dotted half notes.

The second system of musical notation continues the piece. It features three staves with the same clefs and key signature as the first system. The music continues with various rhythmic patterns and melodic lines.

The third system of musical notation continues the piece. It features three staves with the same clefs and key signature as the first system. The music continues with various rhythmic patterns and melodic lines.

The fourth system of musical notation continues the piece. It features three staves with the same clefs and key signature as the first system. The music continues with various rhythmic patterns and melodic lines.

The fifth system of musical notation concludes the piece. It features three staves with the same clefs and key signature as the first system. The music ends with a double bar line and repeat dots.

# Amours

Paul Butler

Musical notation for the first system of 'Amours'. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music begins with a repeat sign. The label 'Basse Danse Tenor (?)' is written above the bottom staff.

Musical notation for the second system of 'Amours'. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The system begins with a measure number '5' above the first staff.

Musical notation for the third system of 'Amours'. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The system begins with a measure number '10' above the first staff.

Musical notation for the fourth system of 'Amours'. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The system begins with a measure number '15' above the first staff. The system concludes with a double bar line and repeat dots.

# Danse de Cleves

Brussels MS 9085, 15th C.

arr. Al Cofrin

**A** Melody

**B**

**C**

**D**

**E** **F**

1 2

# Cupido

Tenor: Canzon di Pifari, Cornazano, c. 1465

arr. Jay Ter Louw

Musical notation for measures 1-4. The score consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature, and two piano accompaniment staves (treble and bass clefs) with the same key signature and time signature. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a simple harmonic structure with half notes and quarter notes.

Musical notation for measures 5-8. The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent with the previous system, providing a steady harmonic foundation.

Musical notation for measures 9-12. The vocal line shows more rhythmic complexity with eighth notes and quarter notes. The piano accompaniment continues with half and quarter notes.

Musical notation for measures 13-16. The vocal line features a mix of eighth and quarter notes. The piano accompaniment maintains the same harmonic pattern.

Musical notation for measures 17-20. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a sustained chord in the final measure.

### Falla con misuras (La Spagna)

Ebreo

Musical notation for measures 1-5. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef and is labeled "Basse Danse Tenor".

Musical notation for measures 6-11. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 12-18. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 19-24. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 25-30. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 31-35. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 36-40. The upper staff continues the melody, and the lower staff continues the bass line.

Musical notation for measures 41-45. The upper staff features triplets and a key signature change to one sharp (F#). The lower staff continues the bass line.

# Lauro

Paul Butler

Two times through

Musical notation for the first system of 'Lauro'. It consists of four staves: a vocal line in treble clef with lyrics, and three accompaniment staves (piano, tenor, and bass) in 6/4 time. The piano part has a key signature of one flat (Bb). Chords are indicated above the vocal line: Am, C, G, C, G. The tenor part is labeled 'Basse Danse Tenor (?)' and has an 8-measure rest at the beginning. The bass part has an 8-measure rest at the beginning.

Musical notation for the second system of 'Lauro', starting at measure 5. It consists of four staves. Chords are indicated above the vocal line: Am, G, C, Dm. The tenor part has an 8-measure rest at the beginning.

Musical notation for the third system of 'Lauro', starting at measure 9. It consists of four staves. Chords are indicated above the vocal line: Bb, Am, G, Dm, G. The tenor part has an 8-measure rest at the beginning.

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 with a 4/4 time signature. The middle staff is also in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature and contains the text "Basse Danse Tenor (?)". The music begins with a repeat sign and a first ending bracket.

The second system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues from the first system.

The third system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues from the second system.

The fourth system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues from the third system.

The fifth system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues from the fourth system.



20

Musical notation for measures 20-23. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a simple bass line with whole notes. A small '8' is written below the bottom staff.

24

Musical notation for measures 24-27. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a simple bass line with whole notes. A small '8' is written below the bottom staff.

28

Musical notation for measures 28-31. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a simple bass line with whole notes. A small '8' is written below the bottom staff.

32

Musical notation for measures 32-36. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a bass clef and contains a simple bass line with whole notes. A small '8' is written below the bottom staff.

37

Musical notation for measures 37-40. The system consists of three staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes, ending with a double bar line. The middle staff has a treble clef and contains a similar melodic line, ending with a double bar line. The bottom staff has a bass clef and contains a simple bass line with whole notes, ending with a double bar line. A small '8' is written below the bottom staff.

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## Chapter 2

# 15th Century Italian Dances

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

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

The various tempi are transcribed as:

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

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

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

## Amoroso

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: D/A

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

6 **C**

11 **D**

17

# Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

**A** Quadernaria; Melody (3)

5

8

12

# Belfiore

for three

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

arr. Al Cofrin

Intro: A; One dance: AAA B C D EEE F G. Play: 3 dances.

Drone: G/D

**A** Quadernaria; Melody (3)

**B** **C**

**D** **E** Piva

(3) **F**

**G**

## Belreguardo

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

transcr. Monica Cellio, arr. Dave Lankford

AA B CC D, once or twice

Note: this music can be used for a 16-bar A section or a 12-bar version, since various reconstructions of the dance may call for either. If a 12-bar version is desired, play A, take the first ending, then immediately play the second ending instead of repeating.

**A** Saltarello; Melody

**B** Bassadanza

Melody

**C** Melody

**D**

Melody

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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

**A** Quadernaria **B**

**C** Piva



# Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

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

Drone: F/C

**A** Saltarello

Melody

**B** Bassadanza

**C** Piva

**D** Quadernaria

The score consists of four dance sections, each with a unique key signature and time signature. Section A (Saltarello) is in 6/8 time with a key signature of one flat. Section B (Bassadanza) is in 6/4 time with a key signature of one flat. Section C (Piva) is in 2/4 time with a key signature of one flat. Section D (Quadernaria) is in 2/4 time with a key signature of one flat. The score is written for three staves: treble clef (top), alto clef (middle), and bass clef (bottom). Rehearsal marks 1-3 and 4 are present in the first section. A measure rest is used in the third section. The piece concludes with a double bar line and repeat sign.

# Figlia di Guielmina

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

arr. Al Cofrin

Intro: A; AABCDE x 2

Drone: D/A

**A** Quadernaria

Melody

5 **B** Bassadanza **C**

9

13

16 **D** Quadrenaria

20 **E** Piva

25

# 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

**C** Bassadanza

Melody

**D** Piva; Melody

# Ingrata

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

arr. Monica Cellio

Play once through

Drone: ???

**A** Saltarello; Melody

**B** Quadernaria

**C** Saltarello

**D** Bassadanza

Melody

**E**

22

26

**F** Piva; Melody **G**

32

# Jupiter

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

arr. Monica Cellio

AA BB CCC DD E

Drone: C/G

The musical score is presented in four systems, each consisting of three staves. The first system (measures 1-5) features section 'A' (Quaternaria) in common time (C) and section 'Bassadanza' in 6/4 time. The second system (measures 6-10) is section 'B'. The third system (measures 11-16) includes section 'C' (Piva) in 6/8 time, a triplet '(3)', and section 'D' (Saltarello) in 6/8 time. The fourth system (measures 17-20) includes section 'Bassadanza' in 6/4 time and section 'E'. A drone of C/G is indicated at the beginning.



# Leoncello

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

arr. Monica Cellio

Ax5 BB CC D E F  
Drone: F/C

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

7 **D** Bassadanza

12 **E**

17 **F** Quadernaria

# Marchesana

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

arr. Monica Cellio

Drone: F/C

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

**C** Bassadanza

Melody

**D** Quadernaria; Melody

# Mercantia

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

arr. Monica Cellio

Drone: F/C

**A** Saltarello; Melody

**B** Quadernaria **C** Bassadanza

Melody

**D**

1.

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

Melody

2.

**H** **J** Bassadanza

Melody

## 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

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## Petite Rose

### Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

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# Pizocara

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

arr. Monica Cellio

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 bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (3) indicates the number of times the first ending is repeated.
- Section B:** Treble clef, 6/8 time signature. It begins with a treble clef and a bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (4) indicates the number of times the first ending is repeated.
- Section C (Bassadanza):** Treble clef, 6/4 time signature. It begins with a treble clef and a bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (3) indicates the number of times the first ending is repeated.
- Section D:** Treble clef, 6/8 time signature. It begins with a treble clef and a bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (3) indicates the number of times the first ending is repeated.
- Section E (Saltarello):** Treble clef, 6/8 time signature. It begins with a treble clef and a bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (3) indicates the number of times the first ending is repeated.
- Section F (Piva):** Treble clef, 6/8 time signature. It begins with a treble clef and a bass clef. The melody is in the treble clef. It features a repeat sign with a first ending and a second ending. A circled number (3) indicates the number of times the first ending is repeated.

# Prexonera

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

transcr. Monica Cellio, arr. Dave Lankford

(AA BB CC D) x 1 or 2; optional ending E

Drone: C/G

**A** Bassadanza **B**

**C** Quadernaria

**D** Saltarello

**E** Optional ending - Bassadanza

# Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Al Cofrin

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

**A** Bassadanza

F F C

Melody

4 Gm F C F

7 F Dm Bb F C<sup>sus4</sup>

**B**

10 F C C Bb F



14 C C C F C<sup>sus4</sup>

18 F C F Salterello Gm F C

23 F Gm F C<sup>sus4</sup> F D C Piva

28 F C C F C<sup>sus4</sup> F

# Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

**A** Piva; Melody **B**

Musical notation for section A (Piva; Melody) and section B. Section A is in 6/8 time and section B is in 3/4 time. The notation is for three staves: Treble, Alto, and Bass.

**C** Quadernaria

Musical notation for section C (Quadernaria) in 6/8 time, consisting of three staves: Treble, Alto, and Bass.

**D** Saltarello

Musical notation for section D (Saltarello) in 6/4 time, consisting of three staves: Treble, Alto, and Bass.

**E** Bassadanza

Melody

Musical notation for section E (Bassadanza) in 6/4 time, consisting of three staves: Treble, Alto, and Bass. The bottom staff is labeled 'Melody'.

21

Musical score for measures 21-24. It consists of three staves: a treble clef staff with a melody, a middle treble clef staff with accompaniment, and a bass clef staff with accompaniment. The key signature has one flat (Bb) and the time signature is 6/8. The music concludes with a double bar line and repeat dots.

25 **F** Piva; Melody

Musical score for measures 25-30. It consists of three staves: a treble clef staff with a melody, a middle treble clef staff with accompaniment, and a bass clef staff with accompaniment. The key signature has one flat (Bb) and the time signature is 6/8. A box containing the letter 'F' is placed above the first measure of the melody. The music concludes with a double bar line and repeat dots.

31

Musical score for measures 31-36. It consists of three staves: a treble clef staff with a melody, a middle treble clef staff with accompaniment, and a bass clef staff with accompaniment. The key signature has one flat (Bb) and the time signature is 6/8. The music concludes with a double bar line and repeat dots.

# Tesara

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

arr. Monica Cellio

**A** Saltarello; Melody **B** Piva

9

17 **C** (4)

25 (4)

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

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

50 **H** (4)

# Vercepe

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

arr. Monica Cellio

Play once through

Drone: D/A

**A** Saltarello; Melody

**B** Bassadanza

**C** Quadernaria **D** Saltarello

No repeat! **E** Bassadanza

**F** Quadernaria

# Vita di Cholino

*for a lord between 2 ladies*

arr. Monica Cellio

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

C F C F C Dm

Melody

The musical score is written for three staves: Treble, Alto, and Bass clefs. The time signature is common time (C). The piece consists of two systems of music. The first system has 8 measures. The second system starts at measure 8 and ends with a double bar line. Above the first system, the chords C, F, C, F, C, and Dm are indicated. Above the second system, the chords C, G, C, G, C, Dm, G, C, G, and C are indicated. The melody line features a mix of eighth and quarter notes, with some rests. The accompaniment consists of chords in the bass and treble clefs. A first ending bracket labeled '1-4' and a second ending bracket labeled '5' are present in the second system.

C G C G C Dm G C G C

1-4 5

## Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

**A** Quadernaria; Melody

**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, with 8 of those having both music and the dance steps. We have re-used other music from the manuscript for some of the dances missing music and have included newly-composed music by Master Martin Bildner for the remainder. Reconstructions vary, so always check the music with the dance master!

The dances are primarily transcribed in a lively 6/8 time; a tempo of dotted quarter = 115-120 should work well.

# Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

**A** Drone: G/D **B**

7 **C** **D**

13 **E**

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# Ly Bens Distonys

arr. Kathy Van Stone

Gresley Manuscript, c. 1500

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

### Aras *for two*

Richard Schweitzer

ABBCCDEF

Drone: G/D

### Armyn *for three*

Richard Schweitzer

AA BBB CCC DDD E FFF G

Drone: D/A

### Bugill *for three*

Richard Schweitzer

AAA BBB CDEE

Drone G/D

### Damesyn *for three*

Gresley Manuscript, c. 1500

Music for This enderis day

AAA B CC D

Drone: D/A

### Eglamour *for three*

Gresley Manuscript, c. 1500

AAA BBB CCC DDD

Drone: D/A

### Egle *for three*

Richard Schweitzer

AA B C DD E

Drone: G/D

### Esperans *for three*

Gresley Manuscript, c. 1500

AAA BBB C

Drone: D/A

Musical notation for 'Esperans' in 6/8 time. The piece consists of three staves. The first staff contains the main melody with a boxed 'A' above the first measure. The second staff contains two triplet sections, each marked with '(3)' and boxed letters 'B' and 'C' respectively. The third staff continues the melody. The key signature has one sharp (F#).

### Mowbray *for three*

Richard Schweitzer

AA BCDE

Drone: G/D

Musical notation for 'Mowbray' in 6/8 time. The piece consists of two staves. The first staff contains the main melody with boxed letters 'A', 'B', and 'C' above measures 1, 5, and 9 respectively. The second staff contains the continuation of the melody with boxed letters 'D' and 'E' above measures 11 and 15 respectively. The key signature has one sharp (F#).

### New Yer *for three*

Richard Schweitzer

One dance: AA BBB CCC DDD E

Drone G/D

Musical notation for 'New Yer' in 6/8 time. The piece consists of two staves. The first staff contains the main melody with boxed letters 'A', '(2) B', and '(3)' above measures 1, 5, and 9 respectively. The second staff contains the continuation of the melody with boxed letters '(3) C', '(3) D', and '(3) E' above measures 11, 15, and 19 respectively. The key signature has one sharp (F#).

## Newcastell

*for two*

Gresley Manuscript, c. 1500

AA B C DD EE F

Drone: G/D

## Northumberland

*for three*

Gresley Manuscript, c. 1500

AAA B CCC D EE F

Drone: G/D

## Oringe

*for three*

Richard Schweitzer

AA BBB CCC D E

Drone: G/D

### Petagay *for three*

Gresley Manuscript, c. 1500

Music for La Duches

A BBB C D

Drone: A/E

Musical score for Petagay for three. It consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a common time signature 'c'. The second staff starts with a measure rest, followed by a double bar line, then a treble clef, a key signature of one flat, and a time signature of 6/8. The third staff continues the melody. Chord boxes labeled A, B, C, and D are placed above the notes. A triplet of eighth notes is marked with '(3)' above the second staff.

### Prenes a Gard *for three*

Gresley Manuscript, c. 1500

Drone: G/D

Musical score for Prenes a Gard for three. It consists of two staves of music in 6/8 time with a key signature of one sharp. The first staff starts with a treble clef and a key signature of one sharp. The second staff continues the melody. Chord boxes labeled A, B, C, D, E, and F are placed above the notes. A triplet of eighth notes is marked with '(3)' above the second staff.

### Prenes in Gre *for two*

Gresley Manuscript, c. 1500

Drone: D/A

Musical score for Prenes in Gre for two. It consists of three staves of music in 6/8 time with a key signature of one sharp. The first staff starts with a treble clef and a key signature of one sharp. The second and third staves continue the melody. Chord boxes labeled A, B, C, D, and E are placed above the notes. A triplet of eighth notes is marked with '(3)' above the first staff.



# Princitore

*for two*

Gresley Manuscript, c. 1500

Music for Bayons

AAA BBB CCC

Drone G/D

# Rawty

*for two*

Richard Schweitzer

AABC

Drone G/D

# Roye

*for three*

Richard Schweitzer

AA BBB CCCC DDD

Drone: G/D

## Sofferance

*for two*

Richard Schweitzer

AAA BB CC DD EE

Drone: G/D

Musical score for Sofferance, for two. The score is in G major and 6/8 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is marked with a boxed 'A'. The melody continues through several measures, ending with a double bar line and repeat sign. The second measure of the second staff is marked with a boxed 'C'. The melody continues, with a boxed 'D' above the fourth measure and a boxed 'E' above the eighth measure. The piece concludes with a final measure marked with a boxed 'B' and a '(3)' above it, indicating a triplet.

## Talbott

*for two*

Gresley Manuscript, c. 1500

Drone: G/D

Musical score for Talbott, for two. The score is in G major and 6/8 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is marked with a boxed 'A'. The melody continues through several measures, ending with a double bar line and repeat sign. The second measure of the second staff is marked with a boxed 'C'. The melody continues, with a boxed 'B' above the eighth measure and a '(3)' above it, indicating a triplet. The third staff begins at measure 9, marked with a boxed 'C'. The melody continues through several measures, ending with a double bar line and repeat sign. The fourth staff begins at measure 18, marked with a boxed 'C'. The melody continues through several measures, ending with a double bar line and repeat sign.

## Tamrett

*for two*

Richard Schweitzer

Drone: G/D

Musical score for Tamrett, for two. The score is in G major and 6/8 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is marked with a boxed 'A'. The melody continues through several measures, ending with a double bar line and repeat sign. The second measure of the second staff is marked with a boxed 'C'. The melody continues, with a boxed 'D' above the eighth measure and a boxed 'B' above the twelfth measure. The piece concludes with a final measure marked with a boxed 'B' and a '(3)' above it, indicating a triplet.

## Temperans *for three*

Gresley Manuscript, c. 1500

AAA BCDE

Drone: D/A

Musical score for 'Temperans' for three voices. The score is written in G major and 6/8 time. It consists of three staves of music. The first staff begins with a boxed 'A' and ends with a double bar line and '(3)'. The second staff begins with a boxed 'B' and ends with a boxed 'C'. The third staff begins with a boxed 'D' and ends with a boxed 'E'.

## Whatsoever Ye Wyll *for two*

Richard Schweitzer

Drone: G/D

Musical score for 'Whatsoever Ye Wyll' for two voices. The score is written in G major and 6/8 time. It consists of three staves of music. The first staff begins with a boxed 'A'. The second staff begins with a boxed 'B' and ends with a boxed 'C'. The third staff begins with a boxed 'D'.

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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.

Chords: G Am G Em D C G<sup>sus4</sup> C G<sup>sus4</sup> C G D Am D

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

Chords: G C G Em D C G<sup>sus4</sup> C G<sup>sus4</sup> C G D Am D

Chords: G D C D G D<sup>sus4</sup> 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 D Gm D Gm D

**C** Gm Dm B $\flat$  F Gm D G

**D** C C F C D

# The Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Steven Hendricks

AAB x 2

The musical score is arranged in three systems, each with four staves (treble, two middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 6/4. The first system (measures 1-4) is marked with a boxed 'A' and contains guitar chords G, G, C, C, D, C, G, G, C, G. The second system (measures 5-8) is marked with a boxed 'B' and contains guitar chords D, G, D, G, C, D, G, C. The third system (measures 9-12) contains guitar chords D, G, C, D, G, D, C, G, D, G. Each system includes a repeat sign at the end of the first staff.



# Tinternell

Dallis Lute Book, c.1583

arr. Joseph Casazza

A BB C AAA BB C

The musical score for 'Tinternell' is presented in 2/4 time and consists of two systems of four staves each. The first system is marked with a boxed 'A' and includes the following chord annotations: Dm, A<sup>5</sup>, Dm, C, Dm, A, Gm, A<sup>5</sup>, and D. The second system is marked with boxed 'B' and 'C' and includes the following chord annotations: F, C, Dm, A, A, Dm, C, Dm, Gm, Em, A, Dm, Em, A, D, and D. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs with first and second endings.

# 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

8

# 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'. Chord symbols are placed above the staves to indicate the harmonic structure.

**System A:** Chords are Gm, D, Cm, D, Gm, Bb, Bb.

**System B:** Chords are Gm, D, Gm, C, F, Bb, C, D<sup>sus4</sup>, G.

# 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<sup>sus4</sup> D

Chords: G D Am G D C G C D A<sup>sus4</sup> 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. Dave Lankford

**A**  
 Dm Gm F Gm B $\flat$  D D

**B**  
 F Gm Dm F Gm D D

**C**  
 Dm Am Dm Dm D A D

**D**  
 Dm F B $\flat$  C G C G

**E**  
 B $\flat$  C Gm B $\flat$  C G

# Lorayne Alman

Pierre Phalse (1571)

The musical score is presented in two systems, each consisting of four staves. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the first staff, a sequence of guitar chords is provided: G, Dm, F, G, C, Dm, G, C, G, and D. Section markers 'A' and 'B' are placed above the first and eighth measures of the first staff, respectively. The second system begins with a measure number '7' above the first staff and continues with the same four-staff arrangement, concluding with a double bar line and repeat dots. The notation includes various note values such as quarter, eighth, and half notes, as well as rests.

# New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

The musical score is arranged in three systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piece is in a 4/4 meter and follows an ABB form.

**System 1 (Measures 1-6):** Labeled with a boxed 'A'. Chords above the staff are: C, G, C, G, Am, C, G, D, G, C, Dm, Am, G, Am, D. The melody in the treble clef starts with a quarter rest, followed by quarter notes G, A, B, and a quarter rest. The bass line consists of quarter notes G, A, B, and a quarter rest.

**System 2 (Measures 7-11):** Labeled with a boxed 'B'. Chords above the staff are: D, G, Dm, C, G, G, Dm, C. The melody in the treble clef starts with a quarter rest, followed by quarter notes D, E, F#, and a quarter rest. The bass line consists of quarter notes D, E, F#, and a quarter rest.

**System 3 (Measures 12-15):** Chords above the staff are: G, Am, Am, G, C, Dm, C, G, C, Dm, C. The melody in the treble clef starts with a quarter rest, followed by quarter notes G, A, B, and a quarter rest. The bass line consists of quarter notes G, A, B, and a quarter rest. The piece concludes with a double bar line and repeat signs.

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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 Contrapasso, use a tempo of dotted half = 50-55. For Villanella, always check with the dance master: it is sometimes danced (at the same speed) to the music played slowly for 3 repeats and sometimes to the music played twice as fast for 6 repeats.

# Allegrezza d'Amore

## Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Monique Rio

**A**

C B $\flat$  C Am G Am

**B**

G Am G Am G C G D G C

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

# Alta Regina

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

For Alta Regina: AB x 6

For Squilina: A x 21

**A** C C F E $\flat$  E $\flat$  E $\flat$  F C C

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

**B** B $\flat$  B $\flat$  F F C Dm B $\flat$  C F F

# Bella Gioiosa

## Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Al Cofrin

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

**A**

**B**

(3)

# Bizzarria d'Amore

*Balletto for two couples in a diamond*

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

arr. Monique Rio

AA BB CC x 6

**A** F B $\flat$  F C F C F

6 C F C<sup>sus4</sup> C F **B** Gm F C B $\flat$  F G D<sup>sus4</sup> D

12 **C** G C C Am B $\flat$  C 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 G minor (one flat) and common time (C). It features five staves: four treble clefs and one bass clef. The notes are primarily quarter and eighth notes. Above the first staff, the following chords are indicated: 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. Above the first staff, the following chords are indicated: A, F, C, Dm, A<sup>sus4</sup>, A, D, Dm, C, G, Am, D, G, F. Measure 6 begins with a repeat sign. Measure 10 ends with a double bar line and repeat dots.

Third system of musical notation (measures 11-15). The score continues with five staves. Above the first staff, the following chords are indicated: Bb, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D. Measure 11 begins with a repeat sign. Measure 15 ends with a double bar line and repeat dots.

# Candida Luna

*Cascarda*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AA BB CC x 3

**A**

C G Em F C G F G C

**B**

C G C F Dm C Dm Bb

17

C G Am G F G C

**C**

Bb Am G F G C

# La Castellana

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCC x 3

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

**B** C C C C Dm C Dm G A A

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



# Chiara Stella

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

Musical notation for measures 1-12. Chords: A, Dm, F, C, F, Dm, A, Dm.

Measures 1-12 of the piece. The music is in 3/4 time and B-flat major. The first system consists of three staves: treble, alto, and bass. The melody is in the treble clef. Chords are indicated above the staff: A (measures 1-2), Dm (3-4), F (5-6), C (7-8), F (9-10), Dm (11-12), A (13-14), and Dm (15-16).

Musical notation for measures 13-23. Chords: A, Dm, F, C, F, Dm, A, Dm.

Measures 13-23 of the piece. The music continues in the same key and time signature. Chords are indicated above the staff: A (measures 13-14), Dm (15-16), F (17-18), C (19-20), F (21-22), Dm (23-24), A (25-26), and Dm (27-28).

Musical notation for measures 24-32. Chords: A, G, A, Dm, A, G, A.

Measures 24-32 of the piece. Chords are indicated above the staff: A (measures 24-25), G (26-27), A (28-29), Dm (30-31), A (32-33), G (34-35), and A (36-37).

Musical notation for measures 33-42. Chords: F, C, F, C, Dm, A, Dm.

Measures 33-42 of the piece. Chords are indicated above the staff: F (measures 33-34), C (35-36), F (37-38), C (39-40), Dm (41-42), A (43-44), and Dm (45-46). The piece ends with a double bar line.

# Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

**A** F C Dm A F C

7 G A<sup>sus4</sup> D G A<sup>sus4</sup> D G A<sup>sus4</sup> D

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

25 G A<sup>sus4</sup> D D G A<sup>sus4</sup> D D G A<sup>sus4</sup> D D

# Contrapasso

## Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Monique Rio

for Contrapasso in Due & in Ruota: AAA BBB AA BBB

for Contra Passo (Chigi): AA BBB AA BBB

for Contrapasso Nuovo: AAA BBB AAA BBB

The musical score is presented in three systems, each with three staves (treble, alto, and bass). The key signature is one flat (Bb) and the time signature is 3/4. Chord annotations are placed above the treble staff.

**System 1 (Measures 1-6):** Chords: F, C<sup>sus4</sup>, F, Bb, C, F, F, C, F. Section marker **A** is at the beginning.

**System 2 (Measures 7-12):** Chords: Bb, Dm, C, F, F, Bb, Bb, F. Section marker **B** is at the beginning of measure 8. Repeat signs are present at the end of measures 8, 9, and 10.

**System 3 (Measures 13-18):** Chords: F, Bb, Bb, F, F, Bb, F.

**System 4 (Measures 19-24):** Chords: Eb, Dm, C, F, Bb, C, Dm, Bb, C<sup>sus4</sup>, C, F. Section marker **19** is at the beginning.

# Il Conto Dell'Orco

*Balletto*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

AAAA BBBB CCC

C F C C F C C F G C G C

1-3 4

C F C C F C C F G C G C

1-3 4

C F C C F C C F G C G C C

1-2 3

# Fedelta

*Cascarda*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

Musical notation for the first system (measures 1-8). The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff includes a boxed letter 'A' above the first measure. Chord symbols are placed above the staff: D, D, G, D, A, A, D.

Musical notation for the second system (measures 9-16). The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff includes a boxed letter 'A' above the first measure. Chord symbols are placed above the staff: D, G, D, A, D, A, D.

Musical notation for the third system (measures 17-24). The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff includes a boxed letter 'B' above the first measure. Chord symbols are placed above the staff: G, D, A, D, G, D, A<sup>sus4</sup>, A, D.

# Contentezza d'Amore

*Balletto*

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

trans. Robert Smith

Ax5 B Cx3

**A**

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

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a common time signature 'C'. A box labeled 'A' is above the first measure. Chords are indicated above the staff: F, Gm, F, B-flat, F, Gm, F, Gm, F. The notation includes a repeat sign with first and second endings. The bass line starts with a bass clef and a common time signature 'C'.

7

G D G F C F Gm F G F

Musical notation for measures 7-13. Chords are indicated above the staff: G, D, G, F, C, F, Gm, F, G, F. The notation continues with a repeat sign and first/second endings. The bass line continues with a bass clef and common time signature 'C'.

14

G C Dm C F G C G C Dm C

Musical notation for measures 14-20. Chords are indicated above the staff: G, C, Dm, C, F, G, C, G, C, Dm, C. The notation continues with a repeat sign and first/second endings. The bass line continues with a bass clef and common time signature 'C'.

21

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

29

Gm D G F Gm F Gm D Gm C

40

G<sup>sus4</sup> C **C** C Dm C G G C F Gm F C F F

# Fiamma d'Amore

*Cascarda*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Al Cofrin

AA B x 4

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

**B** Dm C F F Gm C F F

17 Dm C F F B $\flat$  A D D

25 B $\flat$  F B $\flat$  F F C 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

# Florido Giglio

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABBCDD AABBCDDx2 AABBCDD

First system of the musical score, measures 1-10. It features four staves: Treble 1, Treble 2, Alto, and Bass. Chord symbols G, F, G, D, G, and F are placed above the first staff. The music is in 3/4 time and includes repeat signs.

Second system of the musical score, measures 11-21. It features four staves: Treble 1, Treble 2, Alto, and Bass. Chord symbols F, G, D, G, C, D, G, and C are placed above the first staff. The music continues with repeat signs.

Third system of the musical score, measures 22-31. It features four staves: Treble 1, Treble 2, Alto, and Bass. Chord symbols D, G, D, D, G, D, and G are placed above the first staff. The music concludes with repeat signs.

# Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

**A** G<sup>5</sup> Gm D A G<sup>5</sup> Gm D D

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

17 F Bb F Gm C F C D<sup>sus4</sup> 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, or Ax10 Bx2 C Bx4 C B

**A**

G D C

**B**

D<sup>sus4</sup> G G G Am G Am D

1-9. 10.

Em C D C D G G C

1-2. 3.

**C**

C G Em F G C D<sup>sus4</sup> G To Bx2(4) C B

The musical score is arranged in three systems, each with three staves (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 a 3/4 time signature change and a first ending (measures 1-9) and a second ending (measure 10). Section C (measures 17-28) features a 3/2 time signature change and a first ending (measures 1-2) and a second ending (measure 3). The final system (measures 29-32) concludes with a 'To Bx2(4) C B' instruction.

# Giunto m'ha Amore

*Cascarda*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

AABBx5

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

**B** Dm C F Gm F

Dm Am Dm Dm Dm

1. 2.

# Gloria d'Amore

## Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

Play five times

Chords: Gm, D, Bb, F, Bb, F

The first system of music consists of three 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 melody with eighth and quarter notes. The middle staff is in treble clef with an 8va marking, containing a harmonic accompaniment of quarter and eighth notes. The bottom staff is in bass clef, containing a bass line of quarter notes. Chord symbols Gm, D, Bb, F, Bb, and F are placed above the top staff.

Chords: Bb, Gm, D, G, Gm, Gm, D

The second system of music consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves continue the harmonic and bass accompaniment. Chord symbols Bb, Gm, D, G, Gm, Gm, and D are placed above the top staff. The system begins with a measure number '10'.

Chords: F, Bb, Gm, D, G

The third system of music consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. Chord symbols F, Bb, Gm, D, and G are placed above the top staff. The system begins with a measure number '19' and ends with a double bar line and repeat dots.

# 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

# Lucretia

Nathan Kronenfeld for dance by Giovannino

AABCC

**A**

8

**B**

8

**C**

8



# 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

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# Ombrosa Valle

*Balletto*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AB x 7

The musical score is presented in three systems, each with a treble and bass staff. Chords are indicated above the treble staff. The first system (measures 1-7) is marked with a box 'A' and contains the following chords: C, Dm, C, C, G, Am, G, G, G, F, B $\flat$ , C, Dm, G. The second system (measures 8-14) is marked with a box 'B' and contains: C, C, Dm, C, C, G, Am, G, F, B $\flat$ , G, C, B $\flat$ , Dm. The third system (measures 15-21) contains: C, G, C, F, F, G, C, B $\flat$ , Dm, C, G, C, C. The final two measures of the third system are marked '1-6.' and '7.' and include repeat signs. Measure numbers 8 and 15 are indicated at the start of their respective systems.

# 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 <sup>8</sup> **Gm**

20 <sup>8</sup> **F Gm F Dm Gm**

26 <sup>8</sup> **D D G Am D G G D G**

# Rose e Viole

attrib. Antonio Casteliono, 1536

arr. Paul Butler

AABB

Musical notation for the first system (measures 1-8). The key signature is one flat (B-flat), and the time signature is 3/4. The system includes a treble clef, a bass clef, and a grand staff. Chord symbols are placed above the staff: **A** (measures 1-2), **F** (measure 3), **Dm** (measures 4-5), **C** (measures 6-7), **G** (measure 8), **Am** (measures 9-10), and **Em** (measures 11-12). A first ending bracket labeled **A** spans measures 1-2.

Musical notation for the second system (measures 9-16). Chord symbols are placed above the staff: **F** (measures 9-10), **Dm** (measures 11-12), **C** (measures 13-14), **G** (measures 15-16), **Am** (measures 17-18), and **C** (measures 19-20).

Musical notation for the third system (measures 17-24). Chord symbols are placed above the staff: **F** (measures 17-18), **Dm** (measures 19-20), **C** (measures 21-22), **G** (measures 23-24), **Am** (measures 25-26), and **Em** (measures 27-28).

Musical notation for the fourth system (measures 25-32). Chord symbols are placed above the staff: **F** (measures 25-26), **Dm** (measures 27-28), **C** (measures 29-30), **G** (measures 31-32), **Am** (measures 33-34), and **C** (measures 35-36). The system concludes with a double bar line and repeat dots.

**B** F Dm C G Am Em

41 F Dm C G Am C

49 F Dm G Em Am G Am C

57 F Dm G Em Am Dm C C

# Spagnoletta

Fabritio Caroso, *Il Ballarino*, 1581

arr. David Yardley

5 times through (6 for Spagnoletta Nuova)

The musical score is arranged in three systems, each with a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 3/4. The score includes guitar chords and section markers A, B, and C.

**System 1 (Measures 1-8):** Chords: Gm, F, Bb, Bb, F, Bb, D. Section marker **A** is above the first measure.

**System 2 (Measures 9-17):** Chords: Gm, F, Bb, Bb, F, Bb, Bb. Section marker **B** is above the final measure.

**System 3 (Measures 18-27):** Chords: Gm, F, Gm, D, Gm, C, Bb, Gm, F. Section marker **C** is above the 19th measure.

**System 4 (Measures 28-37):** Chords: Gm, D, Gm, D, C, D, Gm, D, C, D, G. Section marker **C** is above the 28th measure.

**System 5 (Measures 38-45):** Chords: D, Gm, D, C, D, Gm, D, C, D, G. Section marker **C** is above the 38th measure.



# Lo Spagnoletto

## *Balletto for two couples in a diamond*

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

arr. Dave Lankford

AABBCC x 7

**A**

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

**B**

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

**C**

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

# Villanella

*Balletto*

Fabritio Caroso, *Il Ballarino*, 1581

arr. Kathy Van Stone

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

The musical score is presented in two systems, each containing four staves. The first system is labeled 'A' and the second 'B'. The key signature is one sharp (F#) and the time signature is 3/4. Chords are indicated above the first staff of each system.

**System A:** Chords are G, G, Am, G, D, C, D, G. The first staff contains a melody with eighth and quarter notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic accompaniment with quarter and eighth notes.

**System B:** Chords are G, F, F, C, F, F, G, D, G. The first staff continues the melody. The second staff has a more active line with eighth notes. The third and fourth staves provide harmonic accompaniment.

## 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 83 – the dance is closely related to the Italian Ballo del Fiore.

Arbeau also includes instructions for the pavane and galliard, music for which appears in the Improvised Dances section.

## Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battant du tambour

**Battant 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<sup>sus4</sup> 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<sup>sus4</sup> 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.

# Les Bouffons

Jean d'Estreés, *Tiers Livre de Danseries*, 1559

Musical notation system 1 (measures 1-4). Chords: F, Dm, Eb, F, Am.

Musical notation system 2 (measures 5-8). Chords: F, Dm, Eb, F, Eb, F, C<sup>sus4</sup>, C, F.

Musical notation system 3 (measures 9-12). Measure 9 starts with a repeat sign.

Musical notation system 4 (measures 13-16). Measure 13 starts with a repeat sign.

# Jouissance vous donneray

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

AA BB CC; retour: BB C A

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

5 F B $\flat$  C F Gm A D

**B** Dm Am Dm E A Am D E A

Musical score for measures 13-17. The score is written for guitar and includes four staves: Treble Clef (top), Treble Clef (middle), Treble Clef (bottom), and Bass Clef (bottom). The key signature has one flat (Bb). Measure 13 starts with a C major chord. The guitar chords for measures 13-17 are: Dm, Am, Dm, F, F, Bb, C, F, F, Bb, C, D, Gm, A, D. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and half notes, with some measures featuring beamed eighth notes. The score concludes with a double bar line and repeat dots.

## Bransles Coupés

*Mixed Bransles*

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: A/D

② *Air du branle **Pinagay.***

Drone: G/D

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

Drone: G/D

9

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

Drone: G/D

9

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

Drone: G/D

8



## Bransles de Base et Régionaux

### *Basic and Regional Bransles*

Thoinot Arbeau, *Orchésographie*, 1589

⑥ *Air du branle **Double**.*

Drone: G/D

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

Drone: G/D

⑧ *Air du branle **Gay**.*

Drone: G/D

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

Drone: G/D

⑩ *Air du branle de **Poictou**.*

Drone: G/D

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

Drone: G/D

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

Drone: G/D

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

Drone: G/D

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

Drone: C/G

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## Bransles Morguez

### Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D

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 **Chevaux.** (Horses)*

Drone: G/D

⑳ *Air du branle de l' **Official.***

Drone: C/G

## Bransle des Chevaux (Horse's Bransle)

Thoinot Arbeau, *Orchésographie*, 1589

arr. Steven Hendricks

**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

The musical score is arranged in four systems, each with four staves. The first two staves of each system are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). Chord diagrams are placed above the first staff of each system. The notes are primarily quarter and eighth notes, with some rests and accidentals.

**System 1 (Measures 1-4):** Chords: Gm, C, Gm, Gm, D, Gm, Dm, C, Gm, Gm.

**System 2 (Measures 5-8):** Chords: D, Gm, C, B-flat, C, C, G, C, F, C.

**System 3 (Measures 9-12):** Chords: Gm, C, Gm, D, Cm, D, Gm, D, Cm, D, Gm.

# Bransle de la Montarde

*for sets of 4 (or more)*

Thoinot Arbeau, *Orchésographie*, 1589

Arr. Al Cofrin

AA Bx(number of dancers per set)

**A**  $D^5$

**B**  $G^5$   $G^5$

Repeat once per dancer in each set

# Bransle Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score is arranged in four staves. The first system (measures 1-6) features the following chords: C, G, C, F, G<sup>sus4</sup>, C, C, and B $\flat$ . The second system (measures 7-12) features the following chords: Am, G, F, G, C, G<sup>sus4</sup>, and C. The score includes a repeat sign with first and second endings in both systems. The key signature is one flat (B $\flat$ ), and the time signature is common time (C).

# Bransle sont des Pois

## Pease Bransle

Adrian Le Roy, *Breve et facile instruction* 1565

arr. Steven Hendricks

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and quarter notes, and rests. Above the staff are the following chords: G, G, C, D, G, G, G, C, D, G. The second and third staves are in treble clef with a common time signature (C), containing accompaniment for the right hand. The fourth staff is in bass clef with a common time signature (C), containing accompaniment for the left hand.

The second system of music consists of four staves, starting at measure 9. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and quarter notes, and rests. Above the 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 second and third staves are in treble clef with a common time signature (C), containing accompaniment for the right hand. The fourth staff is in bass clef with a common time signature (C), containing accompaniment for the left hand. The system concludes with a double bar line and repeat dots.



# 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<sup>sus4</sup> 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<sup>sus4</sup> G

10

# Pavane de Spaigne (XXX)

## For Pavaniglia (Caroso) and Spanish Pavane (Arbeau)

Michael Praetorius, *Terpsichore*, 1612

Chord symbols: Dm A Dm A G A Dm Em A Dm Em Dm G F Dm

Chord symbols: C Am F Dm

Chord symbols: G A G A Dm G A D A Dm Gm A D

## Chapter 7

# Improvised Dances

Improvised dances such as the pavane and galliard 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 Tylman Susato's *Danserye* of 1551 and Praetorius' *Terpsichore* of 1612. We have also included the tunes traditionally used at Pennsic for some early Italian improvised dances, the Piva and the Saltarello.

The Canarie is transcribed in 6/4. For the Canarie, use a tempo of approximately dotted half = 70.

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

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

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

## Cantiga 119

Alfonso X- 13th Century Spanish

arr. Jay Ter Louw

**A**

**B**

9

# Saltarello II (Prendente in Gyro)

Anonymous (14th C. Italian)

ABC ABD ABD ABC B Coda

Musical staff A: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with a repeat sign and a box labeled 'A' above the first measure. The melody consists of quarter and eighth notes.

Musical staff B: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with a measure number '7' and a first ending bracket labeled '1.' above the staff. The staff ends with a second ending bracket labeled '2.' above the staff. A box labeled 'B' is placed above the final measure of the first ending.

Musical staff C: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with a box labeled 'C' above the first measure. The melody consists of quarter and eighth notes.

Musical staff D: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with a box labeled 'D' above the first measure. The melody consists of quarter and eighth notes, ending with a repeat sign.

Musical staff Coda: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with the word 'Coda' above the first measure. The melody consists of quarter and eighth notes, ending with a fermata over the final note.

## 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

The musical score for 'La Canarie' is presented in four systems, each with four staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score includes guitar chord annotations above the first staff of each system. The first system (measures 1-4) has chords G, C, G D G, and G. The second system (measures 5-8) has chords G, C, G, Am, G D G, G, Em, G, C, G D G. The third system (measures 9-12) has chords D, G, Am G D G, D, Em, Bm, C, G D G. The fourth system (measures 13-16) has chords C, G C, G C, G D, D, G, C, G D. The score concludes with a double bar line and repeat dots at the end of the fourth system.

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## 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.*

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.*

# Pavane

*La dona*

Tylman Susato, *Danserye*, 1551

Chord symbols for the first system: G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B $\flat$  #

Chord symbols for the second system: A # Dm C F F Dm F Gm C<sup>sus4</sup> F F C B $\flat$  F C

Chord symbols for the third system: Dm Am Gm F Am Dm C F Em Am G C Gm C D<sup>5</sup> A<sup>sus4</sup> # 1. 2. D D

# Galliard

*La dona*

Tylman Susato, *Danserye*, 1551

**System 1:** Dm Dm Gm Am C F C Gm Dm Em Dm A#

**System 2:** Dm C F C F C Dm C F

**System 3:** Dm C Dm G Dm Am F Gm A# D

# Pavane

*Mille ducas*

Tylman Susato, *Danserye*, 1551

The musical score is presented in four systems, each with four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The middle two staves are for the left and right hands of a lute or guitar, indicated by the '8' on the staff lines. Chord annotations are placed above the treble clef staff.

**System 1 (Measures 1-5):**  
 Chords: Dm, C, Am, Dm, B $\flat$ , Em, Am, Am, C, Dm, Am, Dm, Gm, Am, Dm, Am

**System 2 (Measures 6-11):**  
 Chords: Dm, B $\flat$ , Em, Am, Am, C, Dm, Em, A, D<sup>5</sup>, C, Dm, F, B $\flat$ , A, C, F

**System 3 (Measures 12-15):**  
 Chords: C, Dm, A<sup>5</sup>, Am, B $\flat$ , G, Am, F, G, Am, B $\flat$ , Dm, F, C, Dm, A<sup>sus4</sup>, D<sup>5</sup>

The score concludes with a double bar line and repeat dots at the end of the fourth system.

# Galliarde

*Mille ducas*

Tylman Susato, *Danserye*, 1551

**Dm C Am Dm B $\flat$  Em Am Am Em Dm F C Dm A D<sup>5</sup>**

**C Em Dm Dm C Dm A Dm C F C Dm A<sup>5</sup>**

**Am F B $\flat$  G Am F G F G F C Dm A<sup>sus4</sup> D<sup>5</sup>**

# Galliard

*The New-Yeere's Gift*

Anthony Holborne, 1599

G D<sup>sus4</sup> D G Em D<sup>sus4</sup> D G C G C F Dm A<sup>sus4</sup> A D

5 D A D Em D G D<sup>sus4</sup> D G C Dm C Am Bm Am E A

9 Am D G Em D A<sup>sus4</sup> A D G Em F Dm C G C Am

Musical score for measures 9-12. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has one sharp (F#). The time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. Chord symbols are placed above the vocal line.

13 D G C Am G D<sup>sus4</sup> D G Am C D<sup>sus4</sup> D G

Musical score for measures 13-16. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has one sharp (F#). The time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. Chord symbols are placed above the vocal line.

# Galliard

*Can she excuse*

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

arr. Steven Hendricks

Gm B $\flat$  B $\flat$  F Gm D Dm Gm Cm F B $\flat$  E $\flat$  C Gm D

8 G Dm B $\flat$  Gm D Gm C F B $\flat$  E $\flat$  D Dm Gm Cm F

14 B $\flat$  Cm D E $\flat$  D B $\flat$  B $\flat$  C

20 C D D G C D G



### Galliard XV: Le tout

Tylman Susato, *Danserye*, 1551

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

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

Chord symbols: Dm A Dm G C G C F Dm G F Gm F Gm D<sup>sus4</sup> D G

# La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

The musical score is arranged in four systems, each containing four staves (treble and bass clefs). Chord symbols are placed above the first staff of each system. The first system has chords G, G D Em D, G D Em D, and C D G. The second system has chords G, G D Em D, G D Em D, and C D G. The third system has chords G, G C C D G, G, and C D G. The fourth system has chords G, G C C D G, G, and 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 G C D C

**D** Am D G D G G

## Chapter 8

# English Country Dances

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

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

## Adson's Saraband

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

Play 12 times through

Chord progression for the first system (measures 1-4): C, G, C, G, G, C, Am, C, Am, Em

Chord progression for the second system (measures 5-8): F, G, C, G, C, G, C, G, C, G, G, C

Chord progression for the third system (measures 9-12): Am, C, Am, Em, F, G, C, Dm, Am, C

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# All in a Garden Green

*Longways for Three Couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AA BB x 3

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 1-6) is marked with a box 'A' and includes chords G, C, D, C, and G. The second system (measures 7-12) is marked with a box 'B' and includes chords C, D, G, G, C, Em, Am, and C. The third system (measures 13-18) includes chords G, Am, G, Em, C, D, and G. The score concludes with a double bar line and repeat dots.

## 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. The first system (measures 1-6) is marked 'A' and contains the following chord symbols: C, G, G, C, C, G. The second system (measures 7-11) is marked 'B' and contains the following chord symbols: F, G, C, G, G, G. The third system (measures 12-15) contains the following chord symbols: G, C, F, C, G, F, G, C. The score includes a repeat sign in the second system and a final double bar line at the end of the third system.

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# The Beggar Boy

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

**A** Dm Am Dm F C F Gm Am

**B** Dm Am Dm Am F C F C

F C Dm Am F Dm F C F Gm Am

# 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<sup>sus4</sup> C **B** C G C G Am Em Am C

11 Dm Am G C C C G C G<sup>sus4</sup> C

# Broome: The bonny bonny Broome

## *Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Play 6 times

Chord progression for the first system: A A D D G A D

Chord progression for the second system: D Em A A D

Chord progression for the third system: D G A D D Em A

# Chestnut, or Dove's Figary

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

The musical score is arranged in two systems, each with four staves (treble and bass clefs). The first system begins with a boxed 'A' and contains the first 6 measures. The second system begins with a boxed 'B' and contains measures 7 through 12. The score includes various musical notations such as notes, rests, and repeat signs. Chord symbols are placed above the staves: Am, Dm, Am, E, Am, E, Am, G, C, C, G, C, Am, Dm, E, A.

# 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 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 begins with a G major chord (G) and contains a melody of eighth and quarter notes. The second staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature, providing a harmonic accompaniment. The third staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature, also providing a harmonic accompaniment. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 6/4 time signature, providing a bass line. A chord change to Am is indicated above the second measure of the top staff.

The second system of musical notation consists of four staves, continuing from the first system. It begins with a 5-measure rest on the top staff, followed by a G major chord (G). The melody continues with eighth and quarter notes. The harmonic accompaniment on the other three staves continues. A chord change to Am is indicated above the second measure of the top staff. The system concludes with a double bar line.

# 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

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

11 C F D<sup>sus4</sup> G C F C F A Dm A<sup>sus4</sup> 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

Musical notation for section A, measures 1-6. Treble, alto, and bass staves with chords and notes.

**B** F Bb F Dm Bb

Musical notation for section B, measures 7-11. Treble, alto, and bass staves with chords and notes.

**12** F C Dm C Dm Gm Dm Gm D G

Musical notation for section C, measures 12-16. Treble, alto, and bass staves with chords and notes.

# 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<sup>sus4</sup> G G

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

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

# Glory of the West

*for two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3 or AAB x 3

**A** Dm C Am Dm C Am Dm

**B** F F C Am C Bb C

10 Am Dm Am Dm C Dm C Am Dm

# Goddesses

## *Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

**A** Am G Am E

**B** C G Am Em Am

# Grimstock

*Longways for 3 couples*

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

**A**

Musical notation for section A, measures 1-4. Four staves (treble and bass clefs) in G major, 6/4 time. Chords G, C, D, G, C, C, D are indicated above the notes.

5

Musical notation for section A, measures 5-8. Four staves (treble and bass clefs) in G major, 6/4 time. Chords G, C, D, G, C, C, D, G are indicated above the notes.

**B**

9

Musical notation for section B, measures 9-12. Four staves (treble and bass clefs) in G major, 6/4 time. Chords G, G are indicated above the notes.

# Half Hannikin

*Longways for as many as will*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

The first system of music consists of four staves. The top staff is the melody line, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. Above the first four measures are the chord letters G, C, G, D, G, G. Above the last two measures are D, G. The second staff is the right-hand accompaniment, the third staff is the left-hand accompaniment, and the fourth staff is the bass line. The piece concludes with a double bar line and repeat dots.

The second system of music begins with a measure rest (5) and continues with four staves. The top staff has chord letters G, C, G, D, G, G, C, G, D, G above it. The notation follows the same four-staff format as the first system, ending with a double bar line and repeat dots.

The third system of music begins with a measure rest (9) and continues with four staves. The top staff has chord letters G, C, G, D, G, G, C, G, D, G above it. The notation follows the same four-staff format as the previous systems, ending with a double bar line and repeat dots.

# The Health

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

(AA BB)x3, or AA BB AA BB AA BA, or Ax12

6

11

# 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 1. Dm 2.

**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 musical score is arranged in three systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 6/4. The first system (measures 1-4) is marked with a boxed 'A' above the first measure. Chord markings 'D', 'A', 'D', 'G', 'A', and 'D' are placed above the treble staff at measures 1, 2, 3, 4, 5, and 6 respectively. The second system (measures 5-8) is marked with a boxed 'B' above the first measure. Chord markings 'A', 'A', 'D', 'A', and 'D' are placed above the treble staff at measures 5, 6, 7, 8, and 9 respectively. The third system (measures 9-12) is marked with a boxed '9' above the first measure. Chord markings 'A', 'G', 'A', 'D', and 'D' are placed above the treble staff at measures 9, 10, 11, 12, and 13 respectively. Each system concludes with a double bar line and repeat dots.

# If all the World were Paper

*Square for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score is arranged for four staves. The first system (measures 1-5) is marked with a boxed 'A' and includes chords F, C, Am, G, and F. The second system (measures 6-10) is marked with a boxed 'B' and includes chords Dm, G, C, and G. The third system (measures 11-15) includes chords C, F, G<sup>sus2</sup>, G, G, and C. The piece concludes with a double bar line and repeat dots.

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<sup>sus4</sup> B E

**B** G D Am Em G Em B<sup>sus4</sup> B E

# Jack Pudding

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

The musical score is written in 6/8 time and consists of two systems of four staves each. The first system is marked with a boxed 'A' and the second with a boxed 'B'. Chords are indicated above the notes. The first system includes chords: Am, Em, Am, G, C, Em, Am (1. and 2. endings), Am, C, Dm. The second system includes chords: C, G, Am, Em, C, G, Em, E, C, Am, G, Am (1. and 2. endings), Am. The score features repeat signs and first/second ending brackets.

# Jenny Pluck Pears

*Round for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AAB x 6

Musical notation for the first system (measures 1-4). It consists of three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 6/8. Chords are indicated above the staff: Am, G, Am, Em, Am, G, Am, Em.

Musical notation for the second system (measures 5-8). It consists of three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 6/8. Chords are indicated above the staff: C, G, Am, Em, D, Em, Am, Am. The system ends with a double bar line and a 3/4 time signature. There are first and second endings indicated by '1.' and '2.' above the final notes.

Musical notation for the third system (measures 9-12). It consists of three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. Chords are indicated above the staff: Am, Intro, Em, Am. The system ends with a double bar line.

# 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<sup>sus4</sup>      C                      C<sup>sus4</sup>      C

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

# Lull Me Beyond Thee

*Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

The musical score is written in 6/8 time and consists of three systems of four staves each. The first system (measures 1-5) is marked with a boxed 'A'. The second system (measures 6-10) is marked with a boxed 'B'. The third system (measures 11-15) concludes the piece with a double bar line. Chords are indicated above the first staff of each system.

**System 1 (Measures 1-5):** Chords: Am Am, Dm E Am, E A Am.

**System 2 (Measures 6-10):** Chords: Dm E Am, E A, Am Am Dm C G.

**System 3 (Measures 11-15):** Chords: 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** G G D G G D G G D G

**B** Am Am E Am Am Dm E

**C** 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 arranged in two systems, each with four staves (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 6/4. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Chord symbols are placed above the notes: Gm, Gm, F, F, Gm, Bb, Gm, D, Gm in the first system; and Gm, F, F, Gm, C, D, G in the second system. The score includes repeat signs and a final double bar line.

# Merry Merry Milkmaids

*Longways for four couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

1 **A**

6 **B**

11

16

# 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<sup>sus4</sup> D

**B** F C F Gm A D

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 boxed 'A' and includes guitar chords G, Am, G, Am, D, G, and a boxed 'B' above measure 5. The second system (measures 6-10) is marked with G, C, G, G, and D above the staves. The third system (measures 11-15) is marked with G, D, Em, C, G, C, D, and G above the staves. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. Bar lines and repeat signs are used to structure the piece.

# 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

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

Chord symbols for the first system: C, Am, Dm, G, C, Am, G, C, Am

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

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

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# 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

Chord symbols: F, C

Chord symbols: Dm, Gm, A, Gm, A, F, Gm, Dm, A, D

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**

# Row Well Ye Mariners

*Longways for as many as will*

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score is arranged for guitar and consists of four staves. The first system (measures 1-6) features a melody in the treble clef with guitar chords D, C, G, D, G, D indicated above. The second system (measures 7-13) continues the melody with chords C, G, D, G, G, D, G, D, G, D, G, D, G, D. The third system (measures 14-20) concludes with chords D, G, G, D, D, G, G, D, G, D, D, G. The score includes repeat signs at the end of each system and a final double bar line with repeat dots.

# 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

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

**C** G C G G C G G C G D<sup>sus4</sup> G

# Saint Martins

*for two couples facing*

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

Am Am G C G C D E Em G

F Am E A Am A Em Am Em

C G C G F Em Dm Am E A A

## Scotch Cap

*Line of three couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

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

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

# Sellinger's Round

*Round for as many as will*

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

**A** G C C Dm G C C

**B** C G G D G

C G F G F C D G G

# Step Stately

Longways for 3, 5, 7 or 9 couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

**A** F C Gm F Gm C C F F

**B** C F C Bb Bb F C Bb F F

5

F C Gm F Gm C C F F

A variation

Melody

9

C F C Bb Bb F C Bb F F

13



# Stingo

## Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

For Stingo: ABB x 3

For Juice of Barley: ABB until told to stop

Chord symbols: Dm, C, Dm, Dm, Dm, C

Measure 7: Dm, Dm, F, C, Dm

Measure 12: F, C, F, C, Dm, C, Dm

# Trenchmore

to Tomorrow the fox will come to towne

*Longways for as many as will*

Thomas Ravenscroft, *Deuteromelia*, 1609

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

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

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

# Upon a Summer's Day

*Longways for three couples*

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

The musical score is 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 6/8. 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 is marked with a box 'A' and includes chords Gm, Dm, Gm, D<sup>sus4</sup>, Bb, and Dm. Section B is marked with a box 'B' and includes chords Bb, Gm, Dm, Gm, and Dm. The final section includes chords Gm, Bb, Dm, Bb, D<sup>sus4</sup>, Dm, and Gm, and ends with a repeat sign and a circled '3'.

# Woodycock

## Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

The musical score for "Woodycock" is presented in three systems, each with four staves (treble, two tenors, and bass). The key signature is one flat (Bb) and the time signature is 6/8. The first system (measures 1-5) is marked with a boxed 'A' and features chords Dm, Am, Dm, Am, and Dm. The second system (measures 6-10) is marked with a boxed 'B' and features chords Am, Dm, Am, F, and Gm. The third system (measures 11-15) features chords Dm, Am, Dm, F, Gm, Dm, and Dm. The score includes various musical notations such as notes, rests, and repeat signs.

# Whirlygig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

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