

Pennsic War XLVI and
KWDMS XII edition

The Pennsic Pile



Edited by

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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.

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 with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef and is labeled 'Basse Danse Tenor'. The score is divided into six systems, each starting with a measure number: 1, 6, 11, 16, 21, and 26. The melody in the upper staff consists of eighth and quarter notes, often beamed together. The bass line in the lower staff is primarily composed of half notes and whole notes, providing a steady accompaniment. 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 measures 1-4. The score is in 6/4 time with a key signature of one flat (Bb). It features three staves: a treble staff with a melodic line, a middle treble staff with a similar melodic line, and a bass staff with a simple harmonic accompaniment. A rehearsal mark is present at the beginning of the piece. The text "Basse Danse Tenor (?)" is written above the bass staff.

Musical notation for measures 5-8. The notation continues from the previous system, showing the progression of the melody and accompaniment. A measure rest is indicated at the start of measure 5.

Musical notation for measures 9-12. The notation continues from the previous system, showing the progression of the melody and accompaniment.

Musical notation for measures 13-16. The notation continues from the previous system, showing the progression of the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. Al Cofrin

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of six systems, each with a treble and bass staff. Section A (Measures 1-6) is labeled 'A Melody'. Section B (Measures 7-13) starts at measure 7. Section C (Measures 14-20) starts at measure 14 and includes a repeat sign. Section D (Measures 21-27) starts at measure 21. Section E (Measures 28-34) starts at measure 28 and includes a repeat sign. Section F (Measures 35-41) starts at measure 35 and includes a first ending (1) and a second ending (2) marked above the treble staff.

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 and two piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. 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 accompaniment.

Musical notation for measures 9-12. The vocal line features a more active melodic line with eighth and quarter notes. The piano accompaniment continues with half and quarter notes.

Musical notation for measures 13-16. The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent with the previous systems.

Musical notation for measures 17-20. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a final chord. The piece concludes with a double bar line.

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 treble clef staff with a melody and four chords (Am, C, G, C, G) above it; a treble clef staff with a bass line; a treble clef staff with a bass line labeled 'Basse Danse Tenor (?)' and an octave sign (8); and a bass clef staff with a bass line. The time signature is 6/4.

Musical notation for the second system of 'Lauro', starting at measure 5. It consists of four staves: a treble clef staff with a melody and four chords (Am, G, C, Dm) above it; a treble clef staff with a bass line; a treble clef staff with a bass line labeled 'Basse Danse Tenor (?)' and an octave sign (8); and a bass clef staff with a bass line. The time signature is 6/4.

Musical notation for the third system of 'Lauro', starting at measure 9. It consists of four staves: a treble clef staff with a melody and five chords (Bb, Am, G, Dm, G) above it; a treble clef staff with a bass line; a treble clef staff with a bass line labeled 'Basse Danse Tenor (?)' and an octave sign (8); and a bass clef staff with a bass line. The time signature is 6/4.

14

Dm Dm B \flat G B \flat

8

19

Dm C Am G C G C

8

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. The music begins with a repeat sign. The first staff contains a melody of eighth and quarter notes. The second staff contains a similar melody. The third staff contains a bass line with a few notes, including a double bass note marked with an '8'.

Basse Danse Tenor (?)

The second system of music consists of three staves. The top staff continues the melody from the first system. The middle staff continues the melody. The bottom staff continues the bass line with a few notes, including a double bass note marked with an '8'.

The third system of music consists of three staves. The top staff continues the melody. The middle staff continues the melody. The bottom staff continues the bass line with a few notes, including a double bass note marked with an '8'.

The fourth system of music consists of three staves. The top staff continues the melody. The middle staff continues the melody. The bottom staff continues the bass line with a few notes, including a double bass note marked with an '8'.

The fifth system of music consists of three staves. The top staff continues the melody. The middle staff continues the melody. The bottom staff continues the bass line with a few notes, including a double bass note marked with an '8'.

20

Measures 20-23 of a musical score. The system consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with dotted half notes. A brace on the left side of the staves is labeled with the number 8.

24

Measures 24-27 of a musical score. The system consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with dotted half notes. A brace on the left side of the staves is labeled with the number 8.

28

Measures 28-31 of a musical score. The system consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with dotted half notes. A brace on the left side of the staves is labeled with the number 8.

32

Measures 32-36 of a musical score. The system consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with dotted half notes. A brace on the left side of the staves is labeled with the number 8.

37

Measures 37-40 of a musical score. The system consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with dotted half notes. A brace on the left side of the staves is labeled with the number 8. The system concludes with a double bar line and repeat dots.

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Chapter 2

15th Century Italian Dances

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

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

The various tempi are transcribed as:

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

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

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

Amoroso

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: D/A

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

C

D

6

11

17

Anello

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

arr. Monica Cellio

One dance: once through. Play: two dances.

Drone: F/C

A *Quaternaria; Melody* (3)

B

C **D**

E

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

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Colonesse

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

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

Drone: F/C

A Saltarello

Melody

B Bassadanza

C Piva

D Quadernaria

The score consists of four systems of three staves each. The first system (measures 1-8) is for 'Saltarello' in 6/8 time, with first and second endings. The second system (measures 6-8) is for 'Bassadanza' in 6/4 time. The third system (measures 9-11) is for 'Piva' in 2/4 time, with a third ending. The fourth system (measures 12-14) is for 'Quadernaria' in 2/4 time.

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

B

C Bassadanza

Melody

D

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

A Quaternaria Bassadanza

Melody

B

C Piva (3) **D** Saltarello

E Bassadanza

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**

D Bassadanza

E

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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Musical score for measures 28-35. The score consists of three staves of music in treble clef. The key signature has one sharp (F#). Measure 28 starts with a treble clef and a common time signature. The music is written in a style typical of a piano accompaniment for a song.

Petite Rose

Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

Musical score for 'Petite Rose' with chord diagrams and section markers. The score is in treble clef with a key signature of one sharp (F#) and a common time signature. It includes the following sections and chords:

- Section A:** Chords G⁵ and F⁵. Includes the word "Piva".
- Section B:** Chords F⁵ and G⁵. Includes first and second endings.
- Section C:** Chords G⁵ and D⁵.
- Section D:** Chords G⁵ and D⁵.
- Section E:** Chords D⁵ and C⁵.
- Section F:** Chords D⁵, C⁵, D⁵, E⁵, C⁵, D⁵, and G⁵.

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Pizocara

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

arr. Monica Cellio

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

Melody

D (3)

E Saltarello

F Piva (3)

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

Melody

4 **Gm** **F** **C** **F**

7 **F** **Dm** **Bb** **F** **C^{sus4}**

B

10 **F** **C** **C** **Bb** **F**

Detailed description of the musical score: The score is for a piece in 6/4 time, one key signature below (B-flat major). It consists of a melody line and a piano accompaniment. The melody line starts with a boxed 'A' and the word 'Bassadanza'. The piano accompaniment has a 'Melody' label above the first staff. The score is divided into four systems. The first system (measures 1-3) has chords F, F, and C. The second system (measures 4-6) has chords Gm, F, C, and F. The third system (measures 7-9) has chords F, Dm, Bb, F, and C^{sus4}. The fourth system (measures 10-12) has a boxed 'B' above measure 10, and chords F, C, C, Bb, and F. There are repeat signs (double bar lines with dots) at the end of measures 9 and 11.

14 C C C F C^{sus4}

18 F C F Salterello Gm F C

23 F Gm F C^{sus4} F D C Piva

28 F C C F C^{sus4} F

Spero

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Monica Cellio

AABBCDEF X2

Drone: F/C

A Piva; Melody **B**

C Quadernaria

D Saltarello

E Bassadanza

Melody

21

Musical score for measures 21-24. It consists of three staves: a treble clef staff with a melody, a middle treble clef staff with accompaniment, and a bass clef staff with accompaniment. The key signature has one flat (B-flat), 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 (B-flat), 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 (B-flat), 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 includes a repeat sign at the beginning and end, and a first ending bracket labeled '1-4' and a second ending bracket labeled '5'. The bass line features a steady accompaniment of eighth notes.

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

A Quadernaria; Melody

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

Chapter 3

Dances from the Gresley Manuscript

The Gresley manuscript dates to the late 15th or early 16th century and was re-discovered in Derbyshire, England. It contains choreography for 26 dances and music for 13, 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**

C **D**

E

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Ly Bens Distonys

arr. Kathy Van Stone

Gresley Manuscript, c. 1500

ABBC or ABC

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of three systems of music, each with a treble clef staff and two bass clef staves. The first system (measures 1-6) is marked with a boxed 'A' and contains the following chords: G, D, C, D, G, D, C, G, G, D, C, D. The second system (measures 7-12) is marked with a boxed 'B' and contains the following chords: G, D, C, D, G, D, C, D, C, G. A note above the final measure of system 2 reads 'Repeat B for 'long' version'. The third system (measures 13-18) is marked with a boxed 'C' and contains the following chords: G, D, C, D, G, D, C, G. Measure numbers 1, 7, and 13 are indicated at the start of their respective systems.

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 begins with a boxed 'A' above the first measure. The second staff has a measure rest at the beginning, followed by a triplet of eighth notes marked with '(3)' and a boxed 'B', then a triplet of eighth notes marked with '(3)' and a boxed 'C'. The third staff begins with a measure rest, followed by a series of eighth notes and quarter notes.

Mowbray *for three*

Richard Schweitzer

AA BCDE

Drone: G/D

Musical notation for 'Mowbray' in 6/8 time with a key signature of one sharp (F#). The piece consists of two staves. The first staff has boxed letters 'A', 'B', and 'C' above measures 1, 5, and 9 respectively. The second staff has boxed letters 'D' and 'E' above measures 10 and 14 respectively. The notation includes quarter notes, eighth notes, and a triplet of eighth notes.

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 with a key signature of one sharp (F#). The piece consists of two staves. The first staff has boxed letters 'A', '(2) B', and '(3)' above measures 1, 5, and 9 respectively. The second staff has boxed letters 'C', '(3) D', and '(3) E' above measures 7, 11, and 15 respectively. The notation includes quarter notes, eighth notes, and triplet markings.

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

Prenes a Gard *for three*

Gresley Manuscript, c. 1500

Drone: G/D

Prenes in Gre *for two*

Gresley Manuscript, c. 1500

Drone: D/A

Princitore

for two

Gresley Manuscript, c. 1500

Music for Bayons

AAA BBB CCC

Drone G/D

Musical notation for 'Princitore' for two parts. It consists of two staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a boxed 'A' and ends with a double bar line and a boxed 'B' preceded by '(3)'. The second staff begins with a boxed 'C' preceded by '(3)' and ends with a double bar line and a boxed 'C' preceded by '(3)'. There are repeat signs at the end of the first and second phrases.

Rawty

for two

Richard Schweitzer

AABC

Drone G/D

Musical notation for 'Rawty' for two parts. It consists of three staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a boxed 'A' and ends with a double bar line and a boxed 'B'. The second staff begins with a boxed 'C' preceded by '(3)' and ends with a double bar line. The third staff begins with a boxed 'C' preceded by '(3)' and ends with a double bar line. There are repeat signs at the end of the first and second phrases.

Roye

for three

Richard Schweitzer

AA BBB CCCC DDD

Drone: G/D

Musical notation for 'Roye' for three parts. It consists of two staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a boxed 'A' and ends with a double bar line and a boxed 'B' preceded by '(3)'. The second staff begins with a boxed 'C' preceded by '(3)', followed by a boxed 'D' preceded by '(4)', and ends with a double bar line and a boxed 'D' preceded by '(3)'. There are repeat signs at the end of the first and second phrases.

Sofferance

for two

Richard Schweitzer

AAA BB CC DD EE

Drone: G/D

Musical notation for Sofferance, for two. The piece 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. It contains measures 1 through 6. Measure 1 is marked with a box labeled 'A'. Measure 6 ends with a double bar line and repeat dots. Measure 7 is marked with a box labeled 'B' and a '(3)' above it, indicating a triplet. The second staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures 7 through 12. Measure 7 is marked with a box labeled 'C'. Measure 10 is marked with a box labeled 'D'. Measure 12 is marked with a box labeled 'E'. The piece ends with a double bar line and repeat dots.

Talbott

for two

Gresley Manuscript, c. 1500

Drone: G/D

Musical notation for Talbott, for two. The piece 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, and a 6/8 time signature. It contains measures 1 through 8. Measure 1 is marked with a box labeled 'A'. Measure 8 ends with a double bar line and repeat dots. Measure 9 is marked with a box labeled 'B' and a '(3)' above it, indicating a triplet. The second staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures 9 through 17. Measure 9 is marked with a box labeled 'C'. The third staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures 18 through 24. Measure 18 is marked with a box labeled 'C'. The piece ends with a double bar line and repeat dots.

Tamrett

for two

Richard Schweitzer

Drone: G/D

Musical notation for Tamrett, for two. The piece 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, and a 6/8 time signature. It contains measures 1 through 8. Measure 1 is marked with a box labeled 'A'. Measure 8 ends with a double bar line and repeat dots. Measure 9 is marked with a box labeled 'B'. The second staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains measures 9 through 16. Measure 9 is marked with a box labeled 'C'. Measure 12 is marked with a box labeled 'D'. The piece ends with a double bar line and repeat dots.

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 (measures 1-6) is labeled 'A' and ends with a repeat sign and '(3)'. The second staff (measures 7-12) is labeled 'B' and 'C'. The third staff (measures 13-18) is labeled 'D' and '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 (measures 1-6) is labeled 'A'. The second staff (measures 7-12) is labeled 'B' and 'C'. The third staff (measures 13-18) is labeled '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.

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

9 G G Em Am D Am D A D Am D G

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

25 G D C D G D^{sus4} G C D G G

Turkelone

Willoughby Lute Book, c.1585

arr. Monique Rio

AA BB CC D x 4

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

B Gm D G 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 guitar chords: Dm, A⁵, Dm, C, Dm, A, Gm, A⁵, and D. The second system is marked with boxed 'B' and 'C' and includes the following chords: F, C, Dm, A, A, Dm, C, Dm, Gm, Em, A, Dm, Em, A, D, and D. The notation includes eighth and quarter 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

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^{sus4}, G.

Madam Sosilia's Alman

Joseph Casazza

AABB x2

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

The first system consists of four staves: Treble, Alto, Tenor, and Bass. The melody is in the Treble clef, and the accompaniment is in the Alto, Tenor, and Bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The system ends with a double bar line and repeat dots.

Chord progression: G D Am G D C G C D A^{sus4} D

The second system starts at measure 6. It consists of four staves. The melody continues in the Treble clef, and the accompaniment is in the Alto, Tenor, and Bass clefs. The system ends with a double bar line and repeat dots.

Chord progression: G D Am G D C G C D A^{sus4} D

The third system starts at measure 10. It consists of four staves. The melody continues in the Treble clef, and the accompaniment is in the Alto, Tenor, and Bass clefs. The system ends with a double bar line and repeat dots.

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

The fourth system starts at measure 14. It consists of four staves. The melody continues in the Treble clef, and the accompaniment is in the Alto, Tenor, and Bass clefs. The system ends with a double bar line and repeat dots.

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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 for "Lorayne Alman" is presented in two systems, each consisting of four staves. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a boxed section marker 'A' above the first staff. The guitar chords for this system are: G, Dm, F, G, C, Dm, G, C, B, G, and D. The second system begins with a boxed section marker 'B' above the first staff. The guitar chords for this system are: G, D, G, D, G, C, D, and G. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

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 the key of G major.

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 features eighth and quarter notes with some rests.

System 2 (Measures 7-11): Labeled with a boxed 'B'. Chords above the staff are: D, G, Dm, C, G, G, Dm, C. This system includes a repeat sign (double bar line with two dots) at the beginning of the second measure.

System 3 (Measures 12-15): Chords above the staff are: G, Am, Am, G, C, Dm, C, G, C, Dm, C. The final measure has two endings: '1.' and '2.'.

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Chapter 5

16th Century Italian Dances

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

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

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

A few exceptions: Passo e Mezzo is written with doubled note values in cut time, so use a tempo of whole note = 100-110. There are also a few dances we have transcribed in 3/4 that are not *cascarda* such as Contrapasso and Villanella. For 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

7

14

B

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^{sus4} C F **B** Gm F C B \flat F G D^{sus4} 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 music consists of a vocal line and four instrumental parts. Chord symbols are placed above the vocal line: F, Gm, F, Bb, C, F, Gm, F, Bb, C, F, C, Dm.

Second system of musical notation (measures 6-10). The score continues with five staves. Chord symbols above the vocal line are: A, F, C, Dm, A^{sus4}, A, D, Dm, C, G, Am, D, G, F. Measure 6 is marked with a '6' at the beginning of the staff. The system concludes with double bar lines and repeat dots.

Third system of musical notation (measures 11-15). The score continues with five staves. Chord symbols above the vocal line are: Bb, F, Gm, C, F, C, Dm, A, F, C, D, Gm, A, D. Measure 11 is marked with an '11' at the beginning of the staff. The system concludes with double bar lines 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

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

13 A Dm F C F Dm A Dm

24 A G A Dm A G A

33 **B** F C F C Dm A Dm

Chiaranzana

Fabritio Caroso, *Il Ballarino*, 1581

arr. Emma Badowski

A F C Dm A F C

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

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

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

Contrapasso

Balletto

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. 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 written in 3/4 time and B-flat major. It consists of three systems of music, each with three staves (treble, alto, and bass). The first system (measures 1-6) is marked with a box 'A' and includes chords: F, C^{sus4}, F, B \flat , C, F, F, C, F. The second system (measures 7-12) is marked with a box 'B' and includes chords: B \flat , Dm, C, F, F, B \flat , B \flat , F. The third system (measures 13-18) includes chords: F, B \flat , B \flat , F, F, B \flat , F. The fourth system (measures 19-24) includes chords: E \flat , Dm, C, F, B \flat , C, Dm, B \flat , C^{sus4}, C, F. The score concludes with a double bar line and repeat dots.

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 notation includes a treble clef, a bass clef, and a grand staff. Chord symbols are placed above the staff: **A** (measures 1-2), **D** (measures 3-4), **D** (measures 5-6), **G** (measures 7-8), **D** (measures 9-10), **A** (measures 11-12), **A** (measures 13-14), and **D** (measures 15-16). The first measure of each system is boxed with a letter 'A'.

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 notation includes a treble clef, a bass clef, and a grand staff. Chord symbols are placed above the staff: **D** (measures 9-10), **G** (measures 11-12), **D** (measures 13-14), **A** (measures 15-16), **D** (measures 17-18), **A** (measures 19-20), and **D** (measures 21-22). The first measure of each system is boxed with a letter 'A'.

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 notation includes a treble clef, a bass clef, and a grand staff. Chord symbols are placed above the staff: **G** (measures 17-18), **D** (measures 19-20), **A** (measures 21-22), **D** (measures 23-24), **G** (measures 25-26), **D** (measures 27-28), **A^{sus4}** (measures 29-30), **A** (measures 31-32), and **D** (measures 33-34). The first measure of each system is boxed with a letter 'B'.

Contentezza d'Amore

Balletto

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

trans. Robert Smith

Ax5 B Cx3

A

F Gm F B \flat F Gm F Gm F

7 G D G F C F Gm F G F

14 G C Dm C F G C G C Dm C

21

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

29

Gm D G F Gm F Gm D Gm C

40

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

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

Fulgente Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AABB x4

A G⁵ Gm D A G⁵ Gm D D

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

17 F B \flat F Gm C F C D^{sus4} D G G

Furioso all'Italiana

Balletto for three couples

Fabritio Caroso, *Nobiltà di Dame*, 1600

arr. Al Cofrin

Ax10 Bx3 C Bx2 C B, or Ax10 Bx2 C Bx4 C B

A

G D C

B

D^{sus4} 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^{sus4} G To Bx2(4) C B

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, B \flat , F, B \flat , F

Chords: B \flat , Gm, D, G, Gm, Gm, D

10

Chords: F, B \flat , Gm, D, G

19

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

Chord symbols for Section A: C, Dm, C, C, G, Am, G, G, G, F, B \flat , C, Dm, G

Chord symbols for Section B: C, C, Dm, C, C, G, Am, G, F, B \flat , G, C, B \flat , Dm

Chord symbols for Section 15: C, G, C, F, F, G, C, B \flat , Dm, C, G, C (1-6), C (7)

Passo e Mezzo

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford

for Passo e Mezzo: 11 times through

for Dolce Amorofo Fuoco: 5 times through

for Ardente Sola: 7 times through

Gm **F**

Optional Descant

Melody

Gm **D**

14 ⁸ **Gm**

20 ⁸ **F Gm F Dm Gm**

26 ⁸ **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 (F major/D minor) 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** (measure 6), **G** (measure 7), **Am** (measures 8-9), and **Em** (measures 10-11). Measure numbers 1 through 8 are indicated at the beginning of the system.

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** (measure 13), **G** (measure 14), **Am** (measures 15-16), and **C** (measures 17-18). Measure numbers 9 through 16 are indicated at the beginning of the system.

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** (measure 21), **G** (measure 22), **Am** (measures 23-24), and **Em** (measures 25-26). Measure numbers 17 through 24 are indicated at the beginning of the system.

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** (measure 29), **G** (measure 30), **Am** (measures 31-32), and **C** (measures 33-34). Measure numbers 25 through 32 are indicated at the beginning of the system.

8

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 three staves (treble, alto, and bass clefs). The key signature is one flat (Bb) and the time signature is 3/4. The score includes the following sections and chord progressions:

- Section A (Measures 1-8):** Chords: Gm, F, Bb, Bb, F, Bb, D.
- Section B (Measures 9-17):** Chords: Gm, F, Bb, Bb, F, Bb, Bb.
- Section C (Measures 18-27):** Chords: Gm, F, Gm, D, Gm, C, Bb, Gm, F.
- Section D (Measures 28-37):** Chords: Gm, D, Gm, D, C, D, Gm, D, C.
- Section E (Measures 38-46):** Chords: D, Gm, D, C, D, Gm, D, C, D, G.

Lo Spagnoletto

Balletto for two couples in a diamond

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

arr. Dave Lankford

AABBCC x 7

A

Gm F B \flat F B \flat

B

F C D Gm D Gm

C

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 melodic line. The second staff has a more active accompaniment with eighth notes. The third and fourth staves continue the 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^{sus4} G

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

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

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

Les Bouffons

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

Musical notation for measures 1-4. The score is in G minor (one flat) and common time (C). It features four staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), and Bass. Chord symbols are placed above the first staff: F (measures 1-2), Dm (measure 3), Eb (measure 4), F (measures 5-6), and Am (measures 7-8).

Musical notation for measures 5-8. The score continues with four staves. Chord symbols are placed above the first staff: F (measures 5-6), Dm (measure 7), Eb (measure 8), F (measures 9-10), Eb (measure 11), F (measures 12-13), C^{sus4} (measure 14), C (measures 15-16), and F (measures 17-18). Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

Musical notation for measures 9-12. The score continues with four staves. This system contains no chord symbols.

Musical notation for measures 13-16. The score continues with four staves. This system contains no chord symbols.

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

9

Musical score for measures 13-17. The score is written for four staves: Treble (top), Treble (middle), Treble (bottom), and Bass (bottom). The key signature has one flat (Bb). Measure 13 is marked with a 'C' in a box. Chords are indicated above the staves: Dm, Am, Dm, F, F, Bb, C, F. Measure 17 is marked with a '17' in a box. Chords are indicated above the staves: F, Bb, C, F, Gm, A, D. The score includes melodic lines in the treble and bass staves and harmonic accompaniment in the middle treble and bass staves.

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

8

Detailed description: This block contains the musical notation for the 15th piece, 'Air du branle des Lavandieres'. It is written in G major, 4/4 time, with a drone accompaniment of G/D. The melody consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts on G4 and moves through a series of quarter and eighth notes, including a repeat sign with first and second endings. The second staff begins with a measure rest and continues the melody. The piece concludes with a double bar line.

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

Drone: G/D

Detailed description: This block contains the musical notation for the 16th piece, 'Air du branle appelé des Pois'. It is written in G major, 4/4 time, with a drone accompaniment of G/D. The melody is on a single staff with a treble clef and a key signature of one flat. It features a series of quarter and eighth notes, with a flat sign (B-flat) appearing above a note. The piece ends with a double bar line.

⑰ *Air du branle des **Hermites.***

Drone: G/D

Detailed description: This block contains the musical notation for the 17th piece, 'Air du branle des Hermites'. It is written in G major, 4/4 time, with a drone accompaniment of G/D. The melody is on a single staff with a treble clef and a key signature of one flat. It consists of a continuous line of quarter and eighth notes. The piece concludes with a double bar line.

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

Drone: C/G

Detailed description: This block contains the musical notation for the 18th piece, 'Air du branle des Sabots'. It is written in G major, 4/4 time, with a drone accompaniment of C/G. The melody is on a single staff with a treble clef and a key signature of one flat. It features a series of quarter and eighth notes, with a 3/2 time signature change at the end. The piece ends with a double bar line.

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

Drone: G/D

9

17

Detailed description: This block contains the musical notation for the 19th piece, 'Air du branle des Chevaux'. It is written in G major, 4/4 time, with a drone accompaniment of G/D. The melody is on a single staff with a treble clef and a key signature of one flat. It consists of a continuous line of quarter and eighth notes, with sharp signs (F#) appearing above several notes. The piece concludes with a double bar line.

⑳ *Air du branle de l' **Official.***

Drone: C/G

7

Detailed description: This block contains the musical notation for the 20th piece, 'Air du branle de l' Official'. It is written in G major, 4/4 time, with a drone accompaniment of C/G. The melody is on a single staff with a treble clef and a key signature of one flat. It features a series of quarter and eighth notes, with a 7-measure rest at the beginning. The piece concludes with a double bar line.

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

19 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). The music consists of eighth and quarter notes, with some rests. Chord diagrams are placed above the first staff of each system. The first system has chords: Gm, C, Gm, Gm, D, Gm, Dm, C, Gm, Gm. The second system has chords: D, Gm, C, B-flat, C, C, G, C, F, C. The third system has chords: Gm, C, Gm, D, Cm, D, Gm, D, Cm, D, Gm. The piece concludes with a double bar line at the end of the fourth system.

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 contains measures 1 through 6. The second system contains measures 7 through 12. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various chords and melodic lines for each staff.

Chords for System 1: C, G, C, F, G^{sus4}, C, C, B \flat

Chords for System 2: Am, G, F, G, C, G^{sus4}, 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 ends with a double bar line and repeat dots.

Bransle des Lavandieres

Washerwoman's Bransle

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

Musical notation for the first system (measures 1-4). The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the first staff: Gm, D, B \flat , F, Cm, F, Gm, D^{sus4}, G. The piece concludes with a double bar line and repeat dots.

Musical notation for the second system (measures 5-8). The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the first staff: Gm, Dm, F, Gm, D, G, Gm, D, Gm, F, F, C. The piece concludes with a double bar line and repeat dots.

Musical notation for the third system (measures 9-12). The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the first staff: Gm, D, Gm, Gm, D, Gm, F, F, Gm, D^{sus4}, G. The piece concludes with a double bar line and repeat dots.

Pavane de Spaigne (XXX) For Pavaniglia (Caroso) and Spanish Pavane (Arbeau)

Michael Praetorius, *Terpsichore*, 1612

Musical score for measures 1-5. The score is in common time (C) and features four staves: two treble clefs and two bass clefs. Chord symbols are placed above the first staff: Dm, A, Dm, A, G, A, Dm, Em, A, Dm, Em, Dm, G, F, Dm.

Musical score for measures 6-10. The score continues with four staves. Chord symbols are placed above the first staff: C, Am, F, Dm.

Musical score for measures 11-15. The score continues with four staves. Chord symbols are placed above the first staff: 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

Musical score for section A, consisting of four staves (Treble, Alto, Tenor, Bass clefs) in 6/8 time, key of F#.

B

9

Musical score for section B, consisting of four staves (Treble, Alto, Tenor, Bass clefs) in 6/8 time, key of F#. Measure rest 9 is indicated at the start.

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 double bar line and a repeat sign. The first measure is marked with a box containing the letter 'A'. 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 marked '7'. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. A box containing the letter 'B' is placed above the staff. The melody includes quarter, eighth, and sixteenth notes.

Musical staff C: Treble clef, key signature of one sharp (F#), common time signature. The staff begins with a box containing the letter 'C'. 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 containing the letter 'D'. The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

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

Saltarello la Regina

Anonymous (15th C. Italian)

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

Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



Drone: G/D



La Canarie

Michael Praetorius, *Terpsichore*, 1612

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, G, C, G, D, 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)

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

Chords for the second system: C F G C G C G C Dm G C C F G D G C D G

1. A lieta vita amor c'in vita
Fa la la la la 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

System 1: G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B \flat #

System 2: A # Dm C F F Dm F Gm C^{sus4} F F C B \flat F C

System 3: Dm Am Gm F Am Dm C F Em Am G C Gm C D⁵ A^{sus4} # 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

Chord progression for the first system (measures 1-5): Dm C Am Dm B \flat Em Am Am C Dm Am Dm Gm Am Dm Am

Chord progression for the second system (measures 6-11): Dm B \flat Em Am Am C Dm Em A D⁵ C Dm F B \flat A C F

Chord progression for the third system (measures 12-15): C Dm A⁵ Am B \flat G Am F G Am B \flat Dm F C Dm A^{sus4} D⁵

Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

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

5 C Em Dm Dm C Dm A Dm C F C Dm A⁵

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

Galliard

The New-Yeere's Gift

Anthony Holborne, 1599

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

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

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

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

La Volta

William Byrd (c. 1540 - 1623)

arr. Robert Smith

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

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

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

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

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

21 **G** **G Em D** **G Em D** **Em Am D G**

25 **G** **G C A D G** **G** **G C C D G**

29 **G** **Am D G** **G D G C Am D G G**

Volte (CCX)

Michael Praetorius, *Terpsichore*, 1612

A G G C D G G D G

B G D G G G D G G G D G G D G 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 1-5): C, G, C, G, G, C, Am, C, Am, Em

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

Chord progression for the third system (measures 12-17): Am, C, Am, Em, F, G, C, Dm, Am, C

All in a Garden Green

Longways for Three Couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AA BB x 3

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C).
System 1 (Measures 1-6): Labeled 'A'. Chords: G, C, D, C, G.
System 2 (Measures 7-12): Labeled 'B'. Chords: C, D, G, G, C, Em, Am, C. A double bar line with repeat dots is at the start of measure 8.
System 3 (Measures 13-18): Chords: G, Am, G, Em, C, D, G. A double bar line with repeat dots is at the end of measure 18.

Argeers

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB x 3

The musical score for "Argeers" is presented in three systems, each with four staves (two treble and two bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system (measures 1-6) is marked with a boxed 'A' and contains the chords C, G, G, C, C, G. The second system (measures 7-11) is marked with a boxed 'B' and contains the chords F, G, C, G, G, G. The third system (measures 12-15) contains the chords G, C, F, C, G, F, G, C. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs.

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

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

Broome: The bonny bonny Broome

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Play 6 times

Musical notation for measures 1-5. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). Chord markings above the staff are: A, A, D, D, G, A, D.

Musical notation for measures 6-10. The score continues in the same key and time signature. Chord markings above the staff are: D, Em, A, A, D.

Musical notation for measures 11-15. The score concludes in the same key and time signature. Chord markings above the staff are: 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 four staves: Treble 1, Treble 2, Treble 3, and Bass. It is in 3/4 time and G major. The piece is divided into two main sections, A and B, each with a repeat sign. Section A starts at measure 1 and ends at measure 6. Section B starts at measure 7 and ends at measure 12. Chord symbols are placed above the notes: 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

B 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 contains a melody with a G chord above the first measure and an Am chord above the second measure. The second staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The third staff is in tenor clef with a key signature of one sharp and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. The music is written in a style typical of early 17th-century dance music.

The second system of musical notation consists of four staves, continuing from the first system. It begins with a measure number '5' above the first staff. The top staff is in treble clef with a key signature of one sharp and a 6/4 time signature, featuring a G chord above the first measure and an Am chord above the second measure. The second staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The third staff is in tenor clef with a key signature of one sharp and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. 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

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

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

Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 3

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

7 **B** F Bb F Dm Bb

12 F C Dm C Dm Gm Dm Gm D G

Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB CC x 3

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

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 B \flat C

10 Am Dm Am Dm C Dm C Am Dm

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

The musical score is written for four staves in 4/4 time. It consists of two main sections, A and B, each repeated 11 times. Section A starts with a treble clef and a key signature of one flat (B-flat major). The first staff of section A has chord markings: Am, G, Am, and E. Section B starts with a treble clef and a key signature of one flat. The first staff of section B has chord markings: C, G, Am, Em, and Am. The score includes repeat signs at the end of each section and a measure rest of 5 measures at the beginning of section B.

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

G C G D G G D G

5 G C G D G G C G D G

9 G C G D G G C G D G

The Health

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

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

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

The musical score is arranged in three systems, each with four staves (two treble clefs and two bass clefs). The key signature has one flat (Bb) and the time signature is 6/4. Chord markings are placed above the notes: Dm, A, Dm, F, C, Dm (1), Dm (2) in the first system; Dm, C, Bb, A, F, C, F, C in the second system; and F, C, Dm, C, Bb, Dm, F, Gm, C, Dm in the third system. The piece is divided into sections A, B, and C, with section C being repeated three times.

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

Musical notation for the first system (measures 1-4). The key signature is one sharp (F#) and the time signature is 6/4. The first staff (treble clef) contains the melody with notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords are indicated above: A (measures 1-2), D (measures 3-4), A (measure 5), D (measure 6), G (measure 7), A (measure 8), D (measure 9). The second staff (treble clef) contains a bass line with notes: D4, D4, D4, D4, D4, D4, D4, D4, D4. The third staff (bass clef) contains a bass line with notes: D3, D3, D3, D3, D3, D3, D3, D3, D3.

Musical notation for the second system (measures 5-8). The key signature is one sharp (F#) and the time signature is 6/4. The first staff (treble clef) contains the melody with notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords are indicated above: A (measures 5-6), A (measures 7-8), D (measures 9-10), A (measures 11-12), D (measures 13-14). The second staff (treble clef) contains a bass line with notes: D4, D4, D4, D4, D4, D4, D4, D4, D4. The third staff (bass clef) contains a bass line with notes: D3, D3, D3, D3, D3, D3, D3, D3, D3.

Musical notation for the third system (measures 9-12). The key signature is one sharp (F#) and the time signature is 6/4. The first staff (treble clef) contains the melody with notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords are indicated above: A (measures 9-10), G (measures 11-12), A (measures 13-14), D (measures 15-16), D (measures 17-18). The second staff (treble clef) contains a bass line with notes: D4, D4, D4, D4, D4, D4, D4, D4, D4. The third staff (bass clef) contains a bass line with notes: D3, D3, D3, D3, D3, D3, D3, D3, D3.

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 written in 6/8 time and consists of four staves. It is divided into three sections: Section A (measures 1-5), Section B (measures 6-10), and a final section (measures 11-15). Section B is marked with a repeat sign and a '3' indicating it repeats three times. Chords are indicated above the notes: F, C, Am, G, F in section A; Dm, G, C, B, G in section B; and C, F, G^{sus2}, G, G, C in the final section.

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

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

Jack a Lent

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABB x 6

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

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

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 box 'A' at the beginning. The second system is marked with a box 'B' at the beginning. The score includes various guitar chords and repeat signs with first and second endings.

System 1 (Measures 1-6):

- Measures 1-2: Chords Am, Em, Am
- Measures 3-4: Chords G, C, Em
- Measures 5-6: Chords Am, Am (with first and second endings), C, Dm

System 2 (Measures 7-12):

- Measures 7-8: Chords C, G
- Measures 9-10: Chords Am, Em, C
- Measures 11-12: Chords G, Em, E, C, Am, G (with first and second endings), Am, Am

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AAB x 6

Section A (Measures 1-8):

Chords: Am G Am Em Am G Am Em

Section A (Measures 5-8):

Chords: C G Am Em D Em Am Am

Section B (Measures 10-13):

Chords: Am Intro Em Am

Lord of Carnarvan's Jig

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

8 times through

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

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

Lull Me Beyond Thee

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

A BB x 3

The musical score is written in 4/4 time and consists of four staves. 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. Chords are indicated above the notes.

Section A (Measures 1-5): Am Am Dm E Am E A Am

Section B (Measures 6-10): Dm E Am E A Am Am Dm C G

Final Section (Measures 11-15): 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^{sus4} D

B

5 F C F Gm A D

9 Alternate harmony parts

13

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score is arranged in four systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into two main sections, A and B, each repeated three times. Section A begins at measure 1 and ends at measure 5, marked with a double bar line and repeat dots. Section B begins at measure 6 and ends at measure 10, also marked with a double bar line and repeat dots. Chord symbols are placed above the treble clef staves: G, Am, G, Am, D, G, C for the first system; G, C, G, G, D for the second system; and G, D, Em, C, G, C, D, G for the third system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AA BB x 3

A G D G G C G D G C

Optional Descant

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

13 C D G Am C G D G

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

9 times through (or sometimes 11 or 15)

Am Am Am Em Am Am Am Am

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

11 G Am Em G Am E Am Em G Am

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

The musical score is written in 4/4 time and consists of three systems of three staves each. The first system (measures 1-5) has chords: C, Am, Dm, G, C, Am, G, C, Am. The second system (measures 6-10) has chords: G, Am, G, C, C, Am, G. The third system (measures 11-15) has chords: C, F, G, Em, Am, G, C, F, G, C. The piece ends with a double bar line.

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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

Section markers: **A**, **B**

Measure numbers: 1, 2, 6, 11

First ending markers: 1., 2.

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

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Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

Note Roadmap: Ax7 Bx3 Ax7

A Lavena **Dm** **A** **Dm** **Dm** **A** **Dm** **A** **Gm**

5 **Gm** **Dm** **C** **Dm** **Gm** **Dm** **A** **D**

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

13 **G** **F** **F** **G**

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 in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems, each containing four staves. Chords are indicated by letters D, C, and G above the notes. The first system (measures 1-6) has chords D, C, G, D, G, D. The second system (measures 7-13) has chords C, G, D, G, G, D, G, D, G, D, G, D, G, D. The third system (measures 14-20) has chords D, G, G, D, D, G, G, D, G, D, D, G. The score includes repeat signs at the end of each system.

Rufty Tufty

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Steven Hendricks

AABCC x 3

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

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

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

14

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)

The musical score is written in 6/4 time and consists of two systems of four staves each. The first system (measures 1-5) features a boxed 'A' section (measures 1-4) and a boxed 'B' section (measure 5). The second system (measures 6-11) continues the piece. Chord symbols are provided above the first staff: Dm, Dm, Am, G, G, Dm, Dm, Dm, Dm, G, Dm, C, Dm, Em, Dm, Em, Dm.

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Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

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

F C Gm F Gm C C F F

A variation

Melody

C F C Bb Bb F C Bb F F

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

The musical score is arranged in four systems, each with four staves. The first system (measures 1-6) has chord markings Dm, C, Dm, Dm, Dm, and C above the first staff. The second system (measures 7-11) has chord markings Dm, Dm, F, C, and Dm above the first staff. The third system (measures 12-15) has chord markings F, C, F, C, Dm, C, and Dm above the first staff. The score includes repeat signs and a double bar line at the end of the piece.

Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

The musical score is arranged in four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The piece consists of 16 measures, divided into three systems of four measures each. Chords are indicated above the Treble 1 staff.

System 1 (Measures 1-4): Chords: G, D, G, D, G, D, G, D, G, G, C, G, D, G, D, G, F, G, D, G.

System 2 (Measures 5-8): Chords: D, Em, Am, D, G, D, G, D, G, D, G, G, G, C, G, D, G, D, G.

System 3 (Measures 9-12): Chords: F, G, D, G, G, D, G, D, G, F, G, D, G, D, Em, Am, D, G.

System 4 (Measures 13-16): Chords: (None explicitly labeled, but the melody continues from the previous system).

Upon a Summer's Day

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABBB x 3

The musical score is arranged in four systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is one flat (Bb) and the time signature is 6/4. The score is divided into three sections: Section A (measures 1-5), Section B (measures 6-10), and a final section (measures 11-15). Section A and Section B are repeated three times each. Chord symbols are placed above the staves: Gm, Dm, Gm, D^{sus4}, Bb, Dm in Section A; Bb, Gm, Dm, Gm, Dm in Section B; and Gm, Bb, Dm, Bb, D^{sus4}, Dm, Gm in the final section. Section B and the final section end with a double bar line and repeat dots. The final section ends with a circled number 3, indicating a triple repeat.

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

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

The musical score for "Woodycock" is presented in three systems, each with four staves (treble and bass clefs). The key signature is one flat (B-flat), 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, 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 notes: C, G, Dm, F, and C.

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