

The Pile

*of arranged music for Renaissance and early English Country dancing
for use at Pennsic and other such events in the Society for Creative Anachronism*

July 2018 Edition



Edited by Aaron Drummond

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Note from the Editors

Greetings to all those inspired to play music for dancing! The Pile has a bit of a new look and revised purpose this year. While substantially smaller, the Pile still includes music for the dances most commonly taught and danced at Pennsic. A comprehensive companion “fakebook” for Renaissance and early English Country dance will also be available. We hope this reduces the need to update and re-print the Pile each year while still providing a broadly useful resource for dance in the SCA. Also, all the arrangements from previous editions of the Pile are still available online to print individually at <http://stcpress.org/dance>

We have also made every effort to ensure that every arrangement in the Pile is freely usable under a Creative Commons license or compatible terms. Thanks to all our arrangers who have agreed to provide their arrangements under Creative Commons licenses!

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.

As always, if you have any comments, suggestions, or notice any mistakes, we welcome your feedback to pile@thedancingmaster.net.

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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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.

Edited by Aaron Elkiss

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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 **(3)** **B**

6 **C**

11 **D**

17

Anello

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

arr. Monica Cello

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, 2018

Intro, (AAA B C D EEE F G) x 3

Drone: G/D

Intro

5 **A** Quadernaria (3)

9 **B** **C** **D**

14 **E** (3)

22 **F** **G** D.S. x 3

Bella Gioiosa

Cascarda for three

Fabritio Caroso, *Il Ballarino*, 1581

arr. Al Cofrin

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

A

B

(3)

Belle qui tiens ma vie

Thoinot Arbeau, *Orchésographie*, 1589

Battemant du tambour

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

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

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

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

Edited by Aaron Elkiss

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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

The musical score is arranged in four systems, each with four staves (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into three sections: A, B, and C. Section A (measures 1-5) features a melody in the first staff with chords F, Bb, F, C, F, C, F. Section B (measures 6-11) includes a repeat sign and chords C, F, C^{sus4}, C, F, Gm, F, C, Bb, F, G, D^{sus4}, D. Section C (measures 12-17) also includes a repeat sign and chords G, C, C, Am, Bb, C, F. The score concludes with a final double bar line.

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

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. Dave Lankford, 2003

AABB x 3

The musical score is written in 6/8 time and consists of two systems, A and B, each repeated three times. System A (measures 1-8) features a treble clef staff with a melody of eighth and quarter notes, an alto clef staff with a similar melody, and a bass clef staff with a simple accompaniment. System B (measures 9-16) follows a similar structure but includes a repeat sign at the beginning of the treble clef staff. Chord symbols C, F, and G are indicated above the treble clef staff in both systems.

Bransles Coupés

Mixed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: A/D

② Air du branle **Pinagay**.

Drone: G/D

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

Drone: G/D

9

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

Drone: G/D

9

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

Drone: G/D

8

Bransles de Base et Régionaux

Basic and Regional Bransles

Thoinot Arbeau, *Orchésographie*, 1589

⑥ Air du branle **Double**.

Drone: G/D

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

Drone: G/D

⑧ Air du branle **Gay**.

Drone: G/D

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

Drone: G/D

⑩ Air du branle de **Poictou**.

Drone: G/D

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

Drone: G/D

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

Drone: G/D

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

Drone: G/D

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

Drone: C/G

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Bransles Morguez

Mimed Bransles

Thoinot Arbeau, *Orchésographie*, 1589

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

Drone: G/D

8

Detailed description: This block contains the musical notation for the 15th piece, 'Air du branle des Lavandieres'. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is spread across two staves. The first staff begins with a drone chord of G/D. The melody consists of quarter and eighth notes, with repeat signs and first/second endings. The second staff starts at measure 8 and continues the melody.

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 features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is on a single staff. It begins with a drone chord of G/D. The melody is composed of quarter and eighth notes, including a B-flat note. It includes repeat signs and first/second endings.

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 features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is on a single staff. It begins with a drone chord of G/D. The melody consists of quarter and eighth notes, with repeat signs and first/second endings.

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 features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is on a single staff. It begins with a drone chord of C/G. The melody consists of quarter and eighth notes, with a 3/2 time signature change in the final measure. It includes repeat signs and first/second endings.

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 features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is spread across three staves. It begins with a drone chord of G/D. The melody consists of quarter and eighth notes, with sharp signs above certain notes. It includes repeat signs and first/second endings. The second staff starts at measure 9 and the third at measure 17.

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 features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation is spread across two staves. It begins with a drone chord of C/G. The melody consists of quarter and eighth notes, with repeat signs and first/second endings. The second staff starts at measure 7.

Edited by Aaron Elkiss

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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 4/4 time with a key signature of one flat (Bb). The notation includes five staves: four treble clefs and one bass clef. Chord symbols are placed above the first staff: F, Gm, F, Bb, C, F, Gm, F, Bb, C, F, C, Dm.

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

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

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La Canarie

Michael Praetorius, *Terpsichore*, 1612

First system of musical notation for 'La Canarie'. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 6/4. Chord symbols G, C, G, D, G, G, C, G, D, G are placed above the first staff. The music features a mix of eighth and quarter notes with repeat signs.

Second system of musical notation, starting at measure 5. Chord symbols G, C, G, Am, G, D, G, G, Em, G, C, G, D, G are placed above the first staff. The notation continues with various rhythmic patterns and repeat signs.

Third system of musical notation, starting at measure 9. Chord symbols D, G, Am, G, D, G, D, Em, Bm, C, G, D, G are placed above the first staff. The piece continues with its characteristic 6/4 time signature and rhythmic motifs.

Fourth system of musical notation, starting at measure 13. Chord symbols C, G, C, G, C, G, D, D, G, C, G, D are placed above the first staff. The final system concludes the piece with a double bar line and repeat dots.

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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

16 B \flat C G Am G F G C

C B \flat Am G F G C

Cantiga 119

For improvised piva and saltarelli

Alfonso X- 13th Century Spanish

Drone: A



Edited by Aaron Elkiss

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Casuelle la Nouvelle

La Spagna

arr. Al Cofrin

adapted from Heinrich Isaac setting

The first system of music consists of three staves. The top staff is in treble clef with a soprano clef (C1) and a key signature of one flat (Bb). The middle staff is in bass clef with a bass clef (C2). The bottom staff is a single-line staff with a 6/4 time signature. The music begins with a half note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, 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21

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

25

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

30

Musical notation for measures 30-33. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

34

Musical notation for measures 34-37. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

38

Musical notation for measures 38-41. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

42

Musical notation for measures 42-45. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a '8' below it. The key signature has one flat (B-flat). The bass staff contains whole notes. The treble staff contains eighth notes and quarter notes.

Chestnut

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

AA BB x 3

The musical score is arranged in three systems, each with three staves (treble, treble, and bass clefs). The first system (measures 1-4) is marked with a box 'A' and includes chords Am, E, Am, Dm, and E. The second system (measures 5-8) is marked with a box 'B' and includes chords Am, G, Am, C, G, and Am. The third system (measures 9-12) includes chords Am, G, Am, Em, and Am. The piece is in 3/4 time and features a mix of eighth and quarter notes with some rests.

Chiara Stella

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dennis Sherman

ABB x 4

A A Dm F C F Dm A Dm

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with eighth and quarter notes. The middle and bottom staves are in bass clef and provide a harmonic accompaniment with quarter and half notes. Chord symbols are placed above the top staff.

13 A Dm F C F Dm A Dm

The second system of music continues the piece from measure 13. It follows the same three-staff format as the first system, with a melodic line on top and accompaniment below. Chord symbols are placed above the top staff.

24 A G A Dm A G A

The third system of music continues from measure 24. The melodic line in the top staff features some chromatic movement. Chord symbols are placed above the top staff.

B F C F C Dm A Dm

The fourth system of music begins with a double bar line and a repeat sign, indicating the start of section B at measure 33. It follows the same three-staff format. Chord symbols are placed above the top staff.

Chirintana

Al Cofrin

AABB; repeat CCDD until done

for dance by Ebreo

Drone: E/B

A Quadernaria

B

C Rhythm Interlude - Pivas

D Pivas ad nauseum

D D.S.

Danse de Cleves

Brussels MS 9085, 15th C.

arr. Al Cofrin

The musical score is written in 6/4 time with a key signature of one flat (Bb). It consists of six systems of staves, each with a treble and bass clef. Section markers A through F are placed above the treble staves. Section A is labeled 'Melody'. The score includes repeat signs and first/second endings at the end.

A Melody

B

C

D

E **F**

1. 2.

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 with a key signature of one flat (Bb). It consists of three systems of music, each with a treble and bass staff. Chord symbols are placed above the treble staff. Measure numbers 7, 13, and 19 are indicated at the start of their respective systems.

System 1 (Measures 1-6): Treble staff starts with a boxed 'A'. Chords: F, C^{sus4}, F, Bb, C, F, F, C, F.

System 2 (Measures 7-12): Treble staff starts with a boxed 'B'. Chords: Bb, Dm, C, F, F, Bb, Bb, F. Measure 12 ends with a double bar line and repeat dots.

System 3 (Measures 13-18): Treble staff starts with a boxed '13'. Chords: F, Bb, Bb, F, F, Bb, F.

System 4 (Measures 19-24): Treble staff starts with a boxed '19'. Chords: Eb, Dm, C, F, Bb, C, Dm, Bb, C^{sus4}, C, F. Measure 24 ends with a double bar line and repeat dots.

Cuckolds all a Row

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. David Yardley

ABB x 3

A D Em D G Am D G G

B C G D G Am D G

C G D G Am D G

Pavane

La dona

Tylman Susato, *Danserye*, 1551

Chord symbols for the first system (measures 1-8): G G Dm Gm Am Dm Am Dm C F C Dm C Dm Gm F C Dm B \flat #

Chord symbols for the second system (measures 9-14): A # Dm C F F Dm F Gm C^{sus4} F F C B \flat F C

Chord symbols for the third system (measures 15-18): Dm Am Gm F Am Dm C F Em Am G C Gm C D⁵ A^{sus4} # D 1. 2.

Edited by Aaron Elkiss

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Galliard

La dona

Tylman Susato, *Danserye*, 1551

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

Dm C F C F C Dm C F

Dm C Dm G Dm Am F Gm A # D

Edited by Aaron Elkiss

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Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

The first system of the musical score consists of four staves. The top staff is in treble clef with a G-clef and a sharp sign for the key signature. The second and third staves are in alto clef with an 8-clef. The bottom staff is in bass clef with an F-clef and a sharp sign. The time signature is 6/4. The music begins with a G chord, followed by a series of eighth and quarter notes. A chord change to Am occurs in the second measure of the first staff.

The second system of the musical score consists of four staves, starting with a measure number '5' in the top left corner. The notation is identical to the first system, including the G and Am chords and the 6/4 time signature.

Dull Sir John

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2016

AABB x 3

A Gm F B \flat

5 B \flat Dm F Dm F B \flat

B 9 B \flat Dm C F

13 Gm Am B \flat F Dm Gm

Earl of Essex Measure

Melody from R.C.M. Ms. 1119

arr. Dave Lankford, 2007

AAB, as many times as desired

A

7

B

15

21

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Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 3

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

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

B F Bb F Dm Bb

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

12 F C Dm C Dm Gm Dm Gm D G

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

Fedelta

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Aaron Elkiss

AAB x 3

Chord symbols for the first system (measures 1-8): A, D, D, G, D, A, A, D

Chord symbols for the second system (measures 9-16): D, G, D, A, D, A, D

Chord symbols for the third system (measures 17-24): G, D, A, D, G, D, A^{sus4}, A, D

The Fine Companion

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 3

Musical notation for the first system (measures 1-5). Chords: **A**, Dm, Am, Dm, F, Dm, Am, C.

Musical notation for the second system (measures 6-10). Chords: Am, Dm, Am, Dm, **B**, Am, Am.

Musical notation for the third system (measures 11-15). Chords: Dm, Dm C, Am, Dm, Am, Dm.

Ballo del Fiore

Bransle de la Torche

Michael Praetorius, *Terpsichore*, 1612

Intro: A; one dance = (AB)x4

A Dm C Dm A Dm C Am

B Dm A D F Em Dm

A F C Dm A D

Edited by Aaron Elkiss

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Gathering Peascods

Round for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

AA BB CC x 3

A G D C D G G

B D D G A D D

C G C G C

G C Am G D G G

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Gelosia

Longways for 3 couples

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

arr. Monica Cellio

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

Drone: G/D

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

C **D**

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

Goddesses

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AA BB x 11

Musical notation for section A, measures 1-4. The notation is in treble clef with a common time signature. The melody is written on a single staff. Chords are indicated above the staff: Am, G, Am, E. The piece ends with a double bar line and repeat dots.

Musical notation for section B, measures 5-8. The notation is in treble clef with a common time signature. The melody is written on a single staff. Chords are indicated above the staff: C, G, Am, Em, Am. The piece ends with a double bar line and repeat dots.

Gracca Amorosa

Cascarda

Fabritio Caroso, *Il Ballarino*, 1581

arr. Dave Lankford, 2000

Play five times

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature has one flat (Bb) and the time signature is 6/8. Chord markings are placed above the treble staff in each system.

System 1 (Measures 1-7): Chords: F, C, Gm.

System 2 (Measures 8-14): Chords: F, C, Bb, C, F, Eb.

System 3 (Measures 15-21): Chords: F, C, F, Bb, C, F, Eb, F, C, F.

Greene Gynger

arr. Dennis R. Sherman

Richard Schweitzer

One dance: AABCCDDE

The musical score is written for three staves in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into five sections: A, B, C, D, and E. Section A (measures 1-6) includes the instruction "Drone: G/D". Section B (measures 7-12) contains two measures of rests. Section C (measures 13-18) contains two measures of rests. Section D (measures 19-24) contains two measures of rests. Section E (measures 25-30) contains two measures of rests. The score concludes with a double bar line at the end of measure 30.

Grimstock

Longways for 3 couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score is written for four staves (treble and bass clefs) in a 6/4 time signature with a key signature of one sharp (F#). It is divided into three systems, each containing four staves. The first system is labeled 'A' and the second 'B'. The third system is a repeat of the second system. Chord symbols G, C, and D are placed above the first staff of each system. The score includes various note values, rests, and repeat signs.

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Hearts Ease

For two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

AABB x 3

The musical score is written in 6/8 time and consists of three systems of staves. Each system includes a treble clef staff, a middle staff with a treble clef and an 8va marking, and a bass clef staff. The key signature is one sharp (F#). The first system is labeled 'A' and contains four measures with chords Am, E, Am, and E. The second system starts at measure 5 and contains four measures with chords G, Am, and E. The third system is labeled 'B' and contains four measures with chords G, Am, E, and Am. The score concludes with a double bar line and repeat dots.

Hit or Miss (to the tune of Daphne)

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AA BB C x 3

A Dm A Dm F C Dm 1. Dm 2.

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

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

Horse's Bransle

Thoinot Arbeau, *Orchésographie*, 1589

arr. Kathy Van Stone

derived from Alemande "Le Pied de Cheval", Dublin Virginal Book, c.1570

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

Musical notation for measures 1-6, featuring a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The melody is primarily quarter and eighth notes, while the bass line consists of mostly quarter notes.

Chords: G C D G G F C G F G D C D

Musical notation for measures 7-12, continuing the melody and bass line. Measure 7 begins with a double bar line. The key signature remains one sharp.

Chords: G F C G F C D G Gm Bb Eb Dm

Musical notation for measures 13-18. Measure 13 begins with a double bar line. The key signature changes to one flat (F) starting in measure 14.

Chords: Dm C Bb Gm Dm Gm F Gm Gm Bb Eb Dm Dm C Dm Cm D^{sus4} D G

Musical notation for measures 19-24. Measure 19 begins with a double bar line. The key signature remains one flat. The piece concludes with a final double bar line in measure 24.

Hyde Park

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Kathy Van Stone

AABB x 3

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is D major (two sharps) and the time signature is 6/4. The piece is in a square dance form, AABBAABB x 3.

System 1 (Measures 1-4): Labeled 'A'. Chord markings above the staff are D, D, A, D, G, A, D. The melody in the treble clef consists of eighth notes and quarter notes. The bass clef provides a simple harmonic accompaniment.

System 2 (Measures 5-8): Labeled 'B'. Chord markings above the staff are A, A, D, A, D. The melody continues with eighth and quarter notes. The bass clef accompaniment remains consistent.

System 3 (Measures 9-12): Labeled 'A'. Chord markings above the staff are A, G, A, D, D. The melody concludes with a final cadence. The bass clef accompaniment ends with a double bar line.

If all the World were Paper

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AA BB x 3

The musical score is arranged for four staves (treble and bass clefs) in 6/4 time. It consists of three systems of music. The first system (measures 1-5) is marked with a box 'A' and includes chords F, C, Am, G, and F. The second system (measures 6-10) is marked with a box 'B' and includes chords Dm, G, C, and G. The third system (measures 11-15) includes chords C, F, G^{sus2}, G, G, and C. The score includes various musical notations such as notes, rests, and repeat signs.

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

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

Jenny Pluck Pears

Round for three couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford

AAB x 6

A Am G Am Em Am G Am Em

C G Am Em D Em Am Am

5

1. 2.

10 **B** Am Intro Em Am

Lorayne Alman

Pierre Phalèse (1571)

A G Dm F G C Dm G C

B G D G D

9 G D G C D G

Edited by Aaron Elkiss

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Lord of Carnarvan's Jegg

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2000

Play 8 times

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (F major/D minor) and the time signature is common time (C). The score includes chord markings (G, F, C) above the notes. The first system covers measures 1-5, the second system covers measures 6-10, and the third system covers measures 11-15. The piece concludes with a double bar line at the end of the 15th measure.

Ly Bens Distonys

arr. Kathy Van Stone

Gresley Manuscript, c. 1500

ABBC or ABC

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

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

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

Madam Sosilia's Alman

Joseph Casazza

AABB x2

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

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

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

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

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Merry Merry Milkmaids

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

AABB x 3

The musical score is arranged 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 is divided into sections A and B. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 6 and ends at measure 10. Section C starts at measure 11 and ends at measure 15. Section D starts at measure 16 and ends at measure 20. The score includes various musical notations such as notes, rests, and chords. The chords are labeled with letters: G, C, D, Em, Am, and G. The score is arranged in a standard four-staff format, with the first two staves in treble clef and the last two in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into sections A and B. Section A starts at measure 1 and ends at measure 8. Section B starts at measure 6 and ends at measure 10. Section C starts at measure 11 and ends at measure 15. Section D starts at measure 16 and ends at measure 20. The score includes various musical notations such as notes, rests, and chords. The chords are labeled with letters: G, C, D, Em, Am, and G.

Pavane

Mille ducas

Tylman Susato, *Danserye*, 1551

The musical score is presented in four systems, each with four staves (treble, two middle, and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). Chord symbols are placed above the first staff of each system. The piece consists of 15 measures.

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

System 2 (Measures 6-11): Chords: Dm, B \flat , Em, Am, Am, C, Dm, Em, A, D⁵, C, Dm, F, B \flat , A, C, F.

System 3 (Measures 12-15): Chords: C, Dm, A⁵, Am, B \flat , G, Am, F, G, Am, B \flat , Dm, F, C, Dm, A^{sus4}, D⁵.

Edited by Aaron Elkiss

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Galliarde

Mille ducas

Tylman Susato, *Danserye*, 1551

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

C Em Dm Dm C Dm A Dm C F C Dm A⁵

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

Edited by Aaron Elkiss

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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

My Lady Cullen

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 2003

Once through dance = 4x; play as desired, any multiple of 4

The musical score is presented in three systems, each containing three staves. The first system starts at measure 1. The second system begins at measure 6, indicated by a '6' above the first staff. The third system begins at measure 12, indicated by a '12' above the first staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the third system.

New Alman

Bernard Schmid (c. 1577)

arr. Robert Smith

ABB

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

B D G Dm C G G Dm C

G Am Am G C Dm C G C Dm C

1. 2.

The New Bo Peep

Longways for as many as will

John Playford, *The English Dancing Master*, 1651

arr. Monica Cellio

AABB x 3

The musical score is written in 6/4 time and consists of three systems of four staves each (treble, alto, tenor, and bass clefs). The first system (measures 1-5) is marked with a box 'A' and includes chords G, Am, G, Am, D, G, B, and C. The second system (measures 6-10) is marked with a box 'B' and includes chords G, C, G, G, and D. The third system (measures 11-15) includes chords G, D, Em, C, G, C, D, and G. The score features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. Repeat signs with first and second endings are used to indicate the A and B sections.

New Yer

for three

Richard Schweitzer

One dance: AA BBB CCC DDD E
Drone G/D

The musical notation is written on two staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes five sections labeled A through E, each with a repeat sign and a count in parentheses:

- Section A:** Starts at measure 1, contains 8 measures, and ends with a repeat sign.
- Section B:** Starts at measure 9, contains 4 measures, and ends with a repeat sign and a count of (2).
- Section C:** Starts at measure 13, contains 4 measures, and ends with a repeat sign and a count of (3).
- Section D:** Starts at measure 17, contains 4 measures, and ends with a repeat sign and a count of (3).
- Section E:** Starts at measure 21, contains 4 measures, and ends with a repeat sign and a count of (3).

The notation is written on two staves. The first staff contains measures 1 through 12, and the second staff contains measures 13 through 24. A measure number '7' is written at the beginning of the second staff.

Newcastle

Square for four couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 1997

AA BB x 3

A

Musical notation for section A, measures 1-4. Treble clef, key of D major, common time. Chords G and C are indicated above the staff.

5

Musical notation for section A, measures 5-8. Treble clef, key of D major, common time. Chords G, C, G, D, G are indicated above the staff.

B

Musical notation for section B, measures 9-12. Treble clef, key of D major, common time. Chords C, G, C, G, C are indicated above the staff.

13

Musical notation for section B, measures 13-16. Treble clef, key of D major, common time. Chords G, Am, C, Am, D, G are indicated above the staff.

Nonesuch

Longways for four couples

John Playford, *The English Dancing Master*, 1651

arr. Paul Butler

AABB x 9 (or sometimes 11 or 15)

with changes by Aaron Elkiss, 2018

A

Am

1

B

5 2

Em Am Em Am

Bransle de l'Official

Thoinot Arbeau, *Orchésographie*, 1589

arr. Russell G. Almond

The musical score is presented in three systems, each with four staves. The first system (measures 1-4) features chords C, G, C, F, G^{sus4}, and C. The second system (measures 5-8) features chords C, B \flat , Am, and G. The third system (measures 9-12) features chords F, G, C, G^{sus4}, and C. The score includes treble and bass clefs, a key signature of one flat (B \flat), and various musical notations such as notes, rests, and repeat signs.

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

Old Mole

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

11 times through

The musical score is presented in three systems, each with a treble and bass staff. Chord markings are placed above the treble staff of each system. 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 concludes with a double bar line at the end of the third system.

Petit Riens

for three

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

One dance: AAB; play 3 dances

Drone: G/D

A Piva; Melody

7 **B**

14

21

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Musical score for measures 28-35. The score consists of three staves. The first staff starts at measure 28. The second staff starts at measure 35. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

Petite Rose Spingardo

Joan Ambrosio Dalza, adapted by Monique Rio

AABBCCDDEEF

Musical score for 'Petite Rose Spingardo'. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It includes the following elements:

- Measure 1:** Chord **A** (G⁵ Piva), followed by notes G, A, B, A, G, F#.
- Measure 2:** Chord **F** (F⁵), followed by notes F, G, A, B, A, G.
- Measure 3:** Chord **G** (G⁵), followed by notes G, A, B, A, G, F#.
- Measure 4:** Chord **B**, followed by notes B, C, D, B, A, G. This measure includes a first ending (1.) and a second ending (2.).
- Measure 5:** Chord **C** (G⁵), followed by notes C, D, E, C, B, A.
- Measure 6:** Chord **D** (D⁵), followed by notes D, E, F, D, C, B.
- Measure 7:** Chord **E** (D⁵), followed by notes E, F, G, E, D, C.
- Measure 8:** Chord **F** (C⁵), followed by notes F, G, A, F, E, D.
- Measure 9:** Chord **C** (D⁵), followed by notes C, D, E, C, B, A.
- Measure 10:** Chord **D** (D⁵), followed by notes D, E, F, D, C, B.
- Measure 11:** Chord **E** (E⁵), followed by notes E, F, G, E, D, C.
- Measure 12:** Chord **F** (C⁵), followed by notes F, G, A, F, E, D.
- Measure 13:** Chord **G** (G⁵), followed by notes G, A, B, G, F, E.

Parson's Farewell

for two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

with changes by Aaron Elkiss, 2018

A Am G F Em Am

6 G F Em C

12 G G Am E Am 1. 2.

Picking of Sticks

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith, 1997

Note Roadmap: Ax7 Bx3 Ax7

with changes by Aaron Drummond, 2018

A Dm A Dm Dm A Dm
Lavena

5 Gm Dm C Dm Gm A D

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

13 G F F G

Quadran Pavane

Melody from R.C.M. Ms. 1119

arr. Joseph Casazza, 1990

Play once through.

G C G Em D C G^{sus4} G C G^{sus4} G C G D Am D
 9 G G Em Am D Am Em G D A D Am D G
 17 G C G Em D C G^{sus4} G C G^{sus4} G C G D Am D
 25 G D C G D C D G D^{sus4} D G C D G G

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Queen's Alman

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AABB x2

The musical score is arranged in four systems, each with four staves (two treble and two bass clefs). The key signature is one flat (B-flat major/D minor). The first system is labeled 'A' and contains measures 1-4 with chords Gm, D, Cm, D, and Gm. The second system is labeled 'B' and contains measures 5-8 with chords Bb, Bb, Gm, and D. The third system contains measures 9-12 with chords Gm, C, F, Bb, C, D^{sus4}, and G. The score includes various musical notations such as eighth notes, quarter notes, and rests, with repeat signs at the end of each system.

Rostiboli Gioioso

Guglielmo Ebreo da Pesaro, 1463 (PnG)

arr. Al Cofrin

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

A Bassa danza

F **C**

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

7 **Dm** **B \flat** **F** **C^{sus4}** **F**

B **C** **B \flat** **F** **C**

The musical score is written in 6/4 time and consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system (measures 1-3) is marked 'A' and 'Bassa danza', with chords F and C. The second system (measures 4-6) has chords Gm, F, C, and F. The third system (measures 7-9) has chords Dm, B \flat , F, C^{sus4}, and F. The fourth system (measures 10-12) is marked 'B' and has chords C, B \flat , F, and C. The piece concludes with a double bar line at the end of measure 12.

15

Chords: C, F, C^{sus4}, F

Measures 15-18: A musical system with three staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The time signature is 6/8. The music consists of a melody in the treble clef and accompaniment in the alto and bass clefs. The system ends with a double bar line and repeat dots.

19

Chords: C, F, Gm, F, C

Salterello

Measures 19-22: A musical system with three staves. The key signature has one flat. The time signature is 6/8. The melody in the treble clef is labeled "Salterello". The system ends with a double bar line and repeat dots.

23

Chords: F, Gm, F, C^{sus4}, F

Measures 23-26: A musical system with three staves. The key signature has one flat. The time signature is 12/8. The system ends with a double bar line and repeat dots.

27

Chords: D, C, F, C

Piva

Measures 27-30: A musical system with three staves. The key signature has one flat. The time signature is 12/8. The melody in the treble clef is labeled "Piva". The system ends with a double bar line and repeat dots.

31

Chords: C, F, C^{sus4}, F

Measures 31-34: A musical system with three staves. The key signature has one flat. The time signature is 12/8. The system ends with a double bar line and repeat dots.

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 systems, each containing four staves (treble, two alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The piece is in G major and consists of three main sections: AA, BB, and a final x3 section. Chord symbols are placed above the first staff of each system. The notation includes eighth and sixteenth notes, rests, and repeat signs. The first system (measures 1-6) has chord symbols D, C, G, D, G, D. The second system (measures 7-13) has chord symbols C, G, D, G, G, D, G, D, G, D, G, D, G, D. The third system (measures 14-20) has chord symbols D, G, G, D, D, G, G, D, G, D, D, G. The piece concludes with a double bar line and repeat dots.

Rufty Tufty

For two couples facing

John Playford, *The English Dancing Master*, 1651

arr. Drea Leed, 1999

AA BB CC x 3 or AA B CC x 3

The musical score is presented in three systems, each with a treble and bass staff. The first system (measures 1-5) is marked with a box 'A' and includes chord markings G, C, D, G, and G. It features a first ending (1) and a second ending (2). The second system (measures 6-10) is marked with a box 'B' and includes chord markings C, F, C, G, C, G, and C. It also features a first ending (1) and a second ending (2). The third system (measures 11-15) is marked with a box 'C' and includes chord markings C, F, C, C, F, C, C, G, and C. The score is in common time (C) and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Saltarello la Regina

Anonymous (15th C. Italian)

Drone: G/D

Verse 1,2

6

Verse 3,4

11

17

Verse 5,6

23

29

Verse 7,8

35

42

Edited by Aaron Elkiss

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Scotch Cap

Line of three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

A Dm Dm Am G G

B Dm Dm Dm Dm

9 G Dm C Dm Em Dm Em Dm

Sellinger's Round

Round for as many as will

William Byrd (c. 1540 - 1623)

arr. Robert Smith

AA BB x 4

A G C C Dm G C 1. C 2.

B C G G D G

C G F G F C D G 1. G 2.

Stingo

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Dave Lankford, 1999

AA BB x 3

The first system of musical notation consists of four staves (treble, alto, tenor, and bass clefs) in 3/4 time. The key signature has one flat (B-flat). The first staff has a treble clef and contains the melody with chords Am, G, Am, and a first/second ending. The second staff has an alto clef. The third staff has a tenor clef. The fourth staff has a bass clef. The piece ends with a double bar line and repeat signs.

The second system of musical notation consists of four staves (treble, alto, tenor, and bass clefs) in 3/4 time. The key signature has one flat (B-flat). The first staff has a treble clef and contains the melody with chords C, G, Am, and G. The second staff has an alto clef. The third staff has a tenor clef. The fourth staff has a bass clef. The piece ends with a double bar line and repeat signs.

The third system of musical notation consists of four staves (treble, alto, tenor, and bass clefs) in 3/4 time. The key signature has one flat (B-flat). The first staff has a treble clef and contains the melody with chords C, G, Am, G, Am, and Am, and a first/second ending. The second staff has an alto clef. The third staff has a tenor clef. The fourth staff has a bass clef. The piece ends with a double bar line and repeat signs.

Tinternell

Dallis Lute Book, c.1583

Transcribed by Lisa Koch

A BB C AAA BB C

Setting by Al Cofrin

A Dm A Dm C Dm A A^{sus4} D **B** F C Dm

C A Dm C Dm Gm A Dm Em A⁷ D

A Dm A Dm C Dm A A^{sus4} D **B** (3) F C Dm

C A Dm C Dm Gm A Dm Em A⁷ D

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

Edited by Aaron Elkiss

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Trenchmore

to Tomorrow the fox will come to towne

Longways for as many as will

Thomas Ravenscroft, *Deuteromelia*, 1609

The musical score is written in G major (one sharp) and 6/4 time. It consists of four systems of four staves each. The first system (measures 1-6) has chords: G D G D G D G D G G C G D G D G F G D G. The second system (measures 7-13) has chords: D Em Am D G D G D G D G G G C G D G D G. The third system (measures 14-19) has chords: F G D G G D G D G F G D G D Em Am D G. The piece concludes with a repeat sign at the end of the fourth system.

Edited by Aaron Elkiss

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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 Gm D

C Gm Dm B \flat F Gm D G

D C C F C D

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 written for four staves in 6/4 time, with a key signature of one flat (Bb). The piece is in the form AABBB x 3. The first system (measures 1-5) is marked with a box 'A' and includes chords Gm, Dm, Gm, D^{sus4}, Bb, and Dm. The second system (measures 6-10) is marked with a box 'B' and includes chords Bb, Gm, Dm, Gm, and Dm. The third system (measures 11-15) includes chords Gm, Bb, Dm, Bb, D^{sus4}, Dm, and Gm. Each system concludes with a double bar line and repeat dots. The piece ends with a final measure marked with a circled '3'.

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 guitar and includes a melody line and two accompaniment lines (treble and bass clef). The key signature is one flat (F major/D minor) and the time signature is common time (C). The score is divided into two systems. The first system contains the first 8 measures, with a repeat sign at the beginning. The second system contains the next 8 measures, also with a repeat sign at the beginning. Chord diagrams are provided above the staff for each measure. The final measure of the second system includes first and second endings, indicated by '1-4.' and '5.' above the staff.

C G C G C Dm G C G C

1-4. 5.

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

arr. Monica Cellio

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

Drone: A/E

A Quadernaria; Melody

5 (3)

B Piva (4 or 2)

9 (4 or 2)

Bransle des Lavandieres

Washerwomens' Bransle

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

System 1 (Measures 1-4): Gm D B \flat F Cm F Gm D^{sus4} G

System 2 (Measures 5-8): Gm Dm F Gm D G Gm D Gm F F C

System 3 (Measures 9-12): Gm D Gm Gm D Gm F F Gm D^{sus4} G

Edited by Aaron Elkiss

This work is in the public domain and may be used for any purpose.

Woodycock

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Jay Ter Louw

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

A Dm Am Dm Am Dm

B Am Dm Am F Gm

11 Dm Am Dm F Gm Dm Dm

Whirligig

Longways for three couples

John Playford, *The English Dancing Master*, 1651

arr. Aaron Elkiss

based on arrangement by Dave Lankford

A C C G C G C G

B Dm G C G

G F G C F G C

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