

Dance Instructions for Twelfth Night 2018: An Italian Masked Ball

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All starred dances are linked to live music. Just go to the instructions and click on the title of the dance.

Introduction

Dance Steps

Set 1

*Black Alman – Inns of Court
*Salterello La Regina – SCA Heritage
LyBens Distony – Gresley Manuscript c. 1500
*Gathering Peascods – English Country Dance (ECD), 1651
*Heralds in Love – SCA Heritage (ECD style)

Set 2

*Madam Sosila's Alman – Inns of Court
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*Black Nag – ECD, 1665
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*Petit Rose – 15th Century Italian
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Set 4

*Contrappasso in Due – 16th Century Italian
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*Bransle Montarde – Arbeau, 1589
*Maid Peeped Out At The Window – ECD, 1651
Dargason – ECD, 1651

Introduction

Attached you will find instructions for all of the dances we will be dancing at the Masked Ball. These instructions have been modified as necessary to match those in the Northshield Dance Seminar Dance Book (NDS Dance Book) and its sibling publication, the Terpsichore in the Tower Dance Book. They have also been modified so that you can see how the steps match with the music. In addition, live music has been found online for sixteen of the twenty dances. The title of each dance is linked to the appropriate music.

Also attached you will find sheet music for each dance. When possible, the live music matches the sheet music.

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DANCE STEPS NEEDED FOR TWELFTH NIGHT MASKED BALL

These descriptions are mostly from the NDS Dance Book, with slight modifications.

Unless otherwise indicated:

A single is a step & close.

[step, together]

A double is 3 steps & close.

[step, step, step, together]

Steps: Almans

Alman Single - step & pause, with non-leading foot raised.

[step, lift]

Alman Double - 3 steps & pause, with non-leading foot raised.

[step, step, step, lift]

Steps: English Country Dance

Setting – Set left: Left sideways single; Set right: Right sideways single.

Siding – Side right: Face partner, left forward double until right shoulders are next to each other, right backward double to places.

Side left: Still facing partner, right forward double until left shoulders are next to each other, left backward double to places.

Arming – Arm right: Face partner, join right forearms and make a complete circle to original places.

Arm left: Face partner, join left forearms and make a complete circle to original places.

Improper set -- Lords on right side of set, Ladies on left side of set.

Steps: 15th Century Italian Dance

Doppio (Double) - 3 steps.

Piva - 3 steps, the 2nd cutting under first (i.e., place it under heel)

Movimento (Movi) - Rise on both toes, directing attention at partner.

Riveranza (Riv) - Kneel on knee given or use the 16th century reverence described below.

Ripresa (Rip) - Step to side, cut (put other foot under first), step to first side again.

Saltarello (Salt) - 3 steps & hop. Put hop where pause is in doppio.

Sempio (Single) – Step forward on foot given, on first beat. Half bar.

Volta tonda (VT) full turn.

Steps: 16th Century Italian Dance

Continenza (Con) – A step to the side & close. Sink down on the ball of the foot as you step to the side, & rise up as you close with the other foot.

Doppio (Double) – three steps, styling varies from dance to dance.

Passo (Single) – step lightly & carry through (do not close).

Riveranza (Riv) (Lords) – move L foot forward, sweep L foot back, shift weight onto back leg with knee bent, straighten back leg back gracefully into standing position. Ladies may also do this or just do a plie [bend and straighten their knees.]

Ripresa (Rip) - step sideways over onto the toe & lower to floor with weight on other foot.

BLACK ALMAN**A Dance of the Inns of Court****The Eighth Old Measure****For as many couples as will in a line****Part A.****Partners face forward, holding inner hands.**

Left forward alman double, Right forward alman double;
Left forward alman double; Right forward alman double

16 beats

16 beats

Part B.**Face your partner**

Left backward alman double (Away from partner) 4 beats
Right forward alman double (Toward partner) 4 beats

Face your own left.

Left forward alman double (Away from partner) 4 beats

Turn around and face your own right.

Right forward alman double (Toward partner) 4 beats

Part C. Face your partner.**Section I. Lords only**

Set: Left sideways alman single; Right sideways alman single;
Turn single over the left shoulder, using a left forward alman double

4 beats

4 beats

Section II. Ladies only

Set: Left sideways alman single; Right sideways alman single;
Turn single over the left shoulder, using a left forward alman double

4 beats

4 beats

Part D. Still facing your partner, join both hands.

Left forward alman double around to the left, changing places 4 beats

Four slides (up the hall, to the lord's right) 4 beats

Left forward alman double around to the left, back to original places 4 beats

Four slides (down the hall, to the lord's right) 4 beats

Part E. Still facing your partner, drop hands.

Left backward alman double (Away from partner) 4 beats

Right forward alman double (Toward partner) 4 beats

Repeat the whole dance, with the ladies going first in Part C. and the lords going second.

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SALTARELLO LA REGINA

(Couples)

(SCA Choreography)

Original article on the dance

Steps: Single – Step on one foot, hop & land on that same foot.

Double – Take 3 steps, hop & land on the third foot.

A1

Verse One

Inside single; Outside single

Chorus

Inside double; Outside single away from your partner

Inside single toward your partner; Outside double backward

A2

Verse Two

Repeat Verse One

Repeat Chorus

B1

Verse Three

Lord turns under Lady's arm in 2 inside singles; Lady the same under Lord 's arm.

Repeat Chorus

B2

Verse Four

Repeat Verse Three, Lady turning first.

Repeat Chorus

C1

Verse Five

Lord circles around Lady in 4 singles.

Repeat Chorus

C2

Verse Six

Repeat Verse 5, Lady circling around Lord in 4 singles.

Repeat Chorus

D1

Verse Seven

The couple joins both hands & turns in a clockwise circle in 6 singles.

Repeat Chorus

D2

Verse Eight

Repeat Verse Seven, circling in the opposite direction.

Repeat Chorus

From the NDS Dance Book, modified slightly

LY BENS DISTONYS

(Couples)

Gresley Manuscript, circa 1500

Note: Use the shortened form roadmap on the attached sheet music.

A

Inside Single, Outside Single; Double

B

Lord Double forward & turn to face as Lady Double back

Double into each other's original place (facing forward)

Lady Double forward & turn to face as Lord Double back

Double to own original place (facing forward)

C

(together) Single forward, Single back; turn single

From the NDS Dance Book, modified slightly

GATHERING PEASCODS

Playford (1651)

A circle dance for as many couples as will

Note: Playford does say that this dance is for as many couples as will.

However, if more than 4-7 couples (8-14 people) make up a circle; you will find the B sections very difficult to do!

Verse One

A1

All do eight sliding steps sideways to the left (clockwise).

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

A2

All do eight sliding steps sideways to the right (counterclockwise).

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

B1

Lords do a left forward single into the circle and join hands.

2 beats

Lords do 9 sliding steps sideways to the left (clockwise) and return to original places.

10 beats

B2

Ladies do a left forward single into the circle and join hands.

2 beats

Ladies do 9 sliding steps sideways to the left (clockwise) and return to original places.

10 beats

Chorus One

C1

Lords do a left double forward & meet in the center of the circle, clapping hands on last beat. **Do not** join hands.

4 beats

Ladies do a left double forward & meet in the center of the circle, clapping hands on last beat. **Do not** join hands.

4 beats

At the same time, Lords do a right double backward and return to their original places.

Lords do a left double forward & meet in the center of the circle & **don't** clap hands. **Do not** join hands.

4 beats

At the same time, Ladies do a right double backward & return to their original places.

Lords use a right backward double to return to their places, turning single as they go.

4 beats

C2

Repeat C1, with Ladies going first.

16 beats

Verse Two

A1

Partners side right.

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

A2

Partners side left.

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

B1

Ladies do a left forward single into the circle and join hands.

2 beats

Ladies do 9 sideways sliding steps to the left (clockwise) and return to their original places.

10 beats

B2

Lords do a left forward single into the circle and join hands.

2 beats

Lords do 9 sideways sliding steps to the left (clockwise) and return to their original places.

10 beats

Chorus Two

C1 & C2

Repeat CHORUS ONE, with Ladies going first.

32 beats

Verse Three

A1

Partners arm right.

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

A2

Partners arm left.

8 beats

Each person turns single over the left shoulder, using a left double.

4 beats

B1

Lords do a left forward single into the circle and join hands.

2 beats

Lords do 9 sliding steps sideways to the left (clockwise) and return to their original places.

10 beats

B2

Ladies do a left forward single into the circle.

2 beats

Ladies do 9 sliding steps sideways to the left (clockwise) and return to their original places.

10 beats

Chorus Three

C1 & C2

Repeat CHORUS ONE, with Lords going first.

32 beats

HERALDS IN LOVE

(4 couples in a line)

(SCA Choreography; ECD style)

Original article on the dance

Verse One

Forward & back a double; set & turn single; Repeat all of that.

Chorus One

Lord 1 & Lady 2 switch w/ R hands, as Lord 3 & Lady 4 do the same

Lord 1 & Lady 4 switch w/ L hands; Ladies 2 & 4 switch w/right hands as Lord 1 & Lord 3 do the same.

Continue until all are back in their original places.

(In improper sets, this chorus is all Lords.)

Verse Two

Side R; Set & turn single; Side L; Set & turn single

Chorus Two

Lord 2 & Lady 3 switch w/R hands; Lord 2 & 4 switch w/ L hands as

Ladies 3 & 1 do the same; Lady 1 & Lord 4 switch w/ R hands.

Continue until all are back to place.

(In improper sets, this chorus is all Ladies.)

Verse Three

Arm R; Set & turn single; Arm L; Set & turn single.

Chorus Three

Do **Chorus One** & **Chorus Two** together.

(In improper sets, Lords will always be exchanging places with Lords, & Ladies with Ladies.)

From NDS Dance Book, slightly modified

MADAM SOSILIA'S ALMAN

For as many couples as will, in a line

Section A1

Left forward alman single	2 beats
Right forward alman single	2 beats
Left forward alman double	4 beats
Right backward alman single	2 beats

Section A2

Repeat **Section A1** 10 beats

Face your partner.

Section B1

Set left and right (Left sideways alman single; Right sideways alman single)	4 beats
Reverence left (slow)	4 beats

Partners trade places, passing with the singles & turning to face with the double.

Left forward alman single	2 beats
Right forward alman single	2 beats
Left forward alman double	4 beats

Facing partner

Reverence right (fast)	2 beats
Left forward alman single	2 beats
Right forward alman single	2 beats
Embrace your partner	2 beats

Section B2

Repeat **Section B1** to return to original places. 16 beats

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PETIT VRIENS

Note: "Pive" is the plural of "Piva".

(Set of 3 people: A, B, C)

Ambrosio (Guglielmo) (1475)

A1 & A2

All: 16 Pive

B1

A: 4 Pive

B2

B: 4 Pive to join A

B3

C: 4 Pive to join A & B

C1

A: Doppio L; B: Doppio L

C2

C: Doppio L; A: Riverenza to B

D1

B: Riverenza to A

D2

C: Riverenza to B

D3

B: Riverenza to C

All do a quick Riverenza

E

All: Doppio L backwards, fanning out; Doppio R forward back to place

All: Ripresa L; Ripresa R; Full turn, using a Doppio L and going counterclockwise

From the NDS Dance Book, slightly modified

ARMYNN DE TRIBUS

(Set of 3 people: A, B, C)

Note: "Pive" is the plural form of "piva".

Gresley Manuscript, c. 1500**A1, A2, A3**

8 pive or "fast doubles" forward in file.

B1

C doubles back

B2

B doubles back

B3

A doubles back

C1

A movimenti and B turns 1/2 way round with a double.

C2

B movimenti and C turns 1/2 way round with a double.

C3

C movimenti and A turns 1/2 way round with a double.

D1

C makes 2 doubles forward, then B makes 2 doubles forward (facing "down the hall")

D2

A does a single forward, a single back, and turns with a double.

E

All brawl left and right.

FAll do a $\frac{1}{2}$ hey, inverting the set.Start of $\frac{1}{2}$ hey: ABC. End of $\frac{1}{2}$ hey: CBA.**2 doubles each**A & B take right hands making an arch and doing a $\frac{1}{4}$ turn so that C can pass underneath.

A & B continue to turn until A is again at the top of the set & B is in the middle.

C passes under the arch with a double and does a $\frac{1}{2}$ turn with a double to face up the hall in the last position again.[Reconstruction](#) by Emma Dansmeyla & Martin Bildner of the Ontario Renaissance Dance Guild

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Verse OneA1.

Partners join inside hands & do a left forward double
With hands still joined, partners do a right backward double.

4 beats
4 beatsA2.Repeat A1.

8 beats

Chorus One: Face your partner & join both hands acrossB1.

First couple slides four times to the lord's left (the lady's right)
Second couple slides four times to the lord's left
Third couple slides four times to the lord's left
All turn single over the right shoulder

4 beats
4 beats
4 beats
4 beatsB-2

Third couple slides 4 times to the lord's right (the lady's left)
Second couple slides 4 times to the lord's right
First couple slides 4 times to the lord's right
All turn single over the right shoulder

4 beats
4 beats
4 beats
4 beats**Verse Two****Face your partner**A1.

Partners side right

8 beats

A2.

Partners side left

8 beats

Chorus Two**When changing places in B1. & B2., always pass right shoulders & use four right sliding steps**B1.

First lord changes places with third lady
First lady changes places with third lord
Second lord changes places with second lady
All turn single over the right shoulder

4 beats
4 beats
4 beats
4 beatsB2.

First lord changes places with third lady
First lady changes places with third lord
Second lord changes places with second lady
All turn single over the right shoulder

4 beats
4 beats
4 beats
4 beats**Verse Three**A1.

Partners arm right

8 beats

A2.

Partners arm left

8 beats

Chorus ThreeB1.

Lords only do the single hey

16 beats

B2.

Ladies only do the single hey

16 beats

THE RETURN OF SPRING Original article on the dance

(3 couples in a line)

(SCA Choreography; ECD Style)

Verse 1

A1

Forward & back a double, set & turn

A2

Forward & back a double, set & turn

Chorus

B1

Couple 1 take R hands & switch; Lady 1 & Lord 2 switch w/ L hands as Lord 1 & Lady 2 switch;
Couple 1 turn as Couple 2 switch

B2

Couple 1 take R hands & switch; Lady 1 & Lady 3 switch w/L hands while Lord 1 & Lord 3 switch,
Couple 1 turn as Couple 3 switch

Verse 2

A1

Side R, Set & turn

A2

Side L; Set & turn

Repeat Chorus

B1 and B2

Verse 3

A1

Arm R, Set & turn

A2

Arm L; Set & turn

Repeat Chorus

B1 and B2

From the NDS Dance Book, slightly modified

PETIT ROSE

(Couples)

Domenico 1450

A1, A2, B1, B2**Partners hold hands and move throughout the hall**16 Pive [*“pive” is plural of “piva”*]

32 beats

Partners drop hands and faceC

Lord movimento

2 beats

Lady movimento

2 beats

Lord full turn with a doppio (Counterclockwise)

4 beats

Lady movimento

2 beats

Lord movimento

2 beats

Lady full turn with a doppio (Counterclockwise)

4 beats

Partners hold hands and move throughout the hallD

Doppio L forward, Sempio Right and Sempio Left backwards

8 beats

Doppio R forward, Sempio Left and Sempio Right backwards

8 beats

Doppio L forward, Sempio Right and Sempio Left backwards

8 beats

E.

Drop hands and Saltarelli Left away from partner

4 beats

Saltarelli Right back to partner and rejoin hands

4 beats

Lead on movimento alternates between Lord and Lady on subsequent repeats.

From the NDS Dance Book, slightly modified to match sheet musicOFFICIAL BRANSLEFor as many couples as will, in a circle Thoinot Arbeau, Orchesography, 1589A1.

Left double sideways

4 beats

Right double sideways

4 beats

A2.Repeat A1.B1.

Six left singles sideways

12 beats

Each lady steps in front of the lord on her left and places her hands on his shoulders. As she jumps straight up, the lord puts his hands on her waist and guides her so that she lands on his left.

4 beats

B2.Repeat B1.

Note: Sometimes the musicians only play Section B once. Check with them first to decide which!

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PRENES EN GRES DE DOUBUS**(Couples)****Gresley Manuscript, c. 1500**A

Trace forward 6 singles, turn the other person about and forward 6 singles again.

B

After the trace, perform a racki together and turn.

C

Then face to face, 6 singles either contrary to the other

D

3 retretts back.

E1

Then a flowerdelice of both at once.

Then change places and turn face to face.

E2

Then a flowerdelice and come together.

Step Descriptions (from the NDS Dance Book):

Retrett: Step backward & close

Raki: Step diagonally forward, with a sweeping motion

Flowrdelice: 3 kicks

From [Dances from Gresley](#)**SELLINGER'S ROUND****A circle dance for as many couples as will****Playford (1670)****Verse One: Couples join hands in a big circle.**A1

All do 8 sliding steps to the left (clockwise). 8 beats

A2

All do 8 sliding steps to the right (counterclockwise). 8 beats

Chorus: Drop hands and stay in the big circle.B1

Ladies do a left double into the circle and clap while the lords do a left double out of the circle. 4 beats

Ladies do a right double out of the circle while the lords do a right double into the circle to rejoin partners. 4 beats

Partners set to each other, using a left sideways single and a right sideways single. 4 beats

All turn single over the left shoulder, using a left double. 4 beats

B2

Lords do a left double into the circle and clap while the ladies do a left double out of the circle. 4 beats

Lords do a right double out of the circle while the ladies do a right double into the circle to rejoin partners. 4 beats

Partners set to each other, using a left sideways single and a right sideways single. 4 beats

All turn single over the left shoulder, using a left double. 4 beats

Verse Two: Couples join hands in a big circle again for the "Beerhall Run".A1

All do a left double forward (into circle), whooping. 4 beats

All do a right double backward (out of circle). 4 beats

A2

All do a left double forward (into circle), whooping. 4 beats

All do a right double backward (out of circle). 4 beats

Repeat Chorus**Verse Three: Couples face each other.**A1

Partners side right. 8 beats

A2

Partners side left. 8 beats

Repeat Chorus**Verse Four: Couples face each other.**A1

Partners arm right. 8 beats

A2

Partners arm left. 8 beats

Repeat Chorus

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KOROBUSHKA

19th Century (?) Russian (?) Folk Dance

(Couples facing counterclockwise around a circle, Lord on the inside, Lady on the outside)

How to hold hands: Use the promenade hold. Join left hands, in front of the Lord. The Lord puts his right arm across the back of the Lady's shoulders and then they join right hands.

Each part of the attached sheet music gives enough music for one repetition of the entire dance.

Warning: the musicians will often gradually play faster and faster.

PART ONE

Step RR; Step LL; Step R L; Face partner. Measures 1-4

PART TWO

Spin away & clap; Spin back & clap (join right hands). Measures 5 & 6

Come together & apart; switch sides. Measures 7 & 8

PART THREE

Repeat **PART TWO** to return to original positions. Measures 9-12

From the Terpsichore in the Tower Dance Book, slightly modified

CONTRAPASSO IN DUE

(Couples)

Caroso (1581)

Note: Use the second roadmap (IB C. for 2) on the attached sheet music.

Verse 1

A1

Riverenza; Continenza L&R

A2

Passo L&R, Doppio L; Passo R&L backwards, Ripresa R&R

A3

Passo L&R, Doppio L; Passo R&L backwards, Ripresa R&R

Verse 2

B1

R hands w/partner & circle clockwise using Passo L&R, Doppio L; L hands w/partner & circle counterclockwise using Passo R&L, Doppio R

C1

Individual figure 8: Circle L using Doppio L&R; Circle R using Doppio L&R

Verse 3

B2

R arms w/partner & circle clockwise using Passo L&R, Doppio L; L arms w/partner & circle counterclockwise with Passo R&L, Doppio R

C2

Individual figure 8: Circle L using Doppio L&R; Circle R using Doppio L&R

Verse 4

B3

Both hands w/partner & circle clockwise using Passo L&R, Doppio L; Both hands w/partner & circle counterclockwise with Passo R&L, Doppio R

C2

Ladies figure 8 as in Verses 2 & 3 while Lords flank, using Doppio L&R backwards and Doppio L&R forwards.

Verse 5

A1 & A2

Take hands w/partner & 8 Doppios throughout the hall, starting with L.

Verse 6

B1

Face partner and Riverenza; Continenza L & R.

C1

All figure 8 as before.

Verse 7

B2

Face partner: Lords backwards, Ladies up: Passo L & R, Doppio L

Ladies backwards, Lords up: Passo L & R, Doppio L

C2

All figure 8 as before.

Verse 8

B3

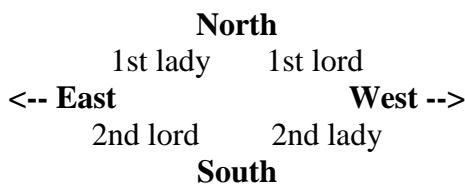
Face partner: Lords Riverenza, Ladies Riverenza;

C3

Ladies figure 8 as in Verses 2 & 3 while Lords flank, using Doppio L&R backwards and Doppio L&R forwards.

All Riverenza

From the NDS Dance Book, slightly modified

**Verse 1: Couples join inner hands.**

<u>A1</u>	Couples face each other and do a left forward double. Do a right backward double to your original places.	4 beats 4 beats
<u>A2</u>	Repeat <u>A1</u> .	8 beats

Chorus: Partners drop hands.

<u>B1</u>	Partners face each other, set left and set right. All turn single, over the left shoulder, using a left double. Repeat <u>B1</u> .	4 beats 4 beats 8 beats
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C1: Partners hold inner hands except during the turns single.

<u>C1</u>	1st lord turns away from the set & leads his partner towards the north wall, using a left forward double; while the 2nd lord turns away from the set & leads his partner towards the south wall, using a left forward double.	4 beats
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<u>C1</u>	Couples turn & face into the set & do a right forward double to their original places. All drop hands and turn single, over the left shoulder.	4 beats 4 beats
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C2: Partners hold inner hands except during the turns single.

<u>C2</u>	1st lord turns away from the set & leads the 2nd lady (corner) towards the east wall, using a right forward double; while the 2nd lord turns away from the set & leads the 1 st lady (corner) towards the west wall, using a left forward double.	4 beats
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<u>C2</u>	Couples turn & face into the set & do a right forward double to their original places. All drop hands and turn single, over the left shoulder.	4 beats 4 beats
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Verse 2: Partners don't join hands.

<u>A1</u>	Measures 1-4	Partners side right.	8 beats
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<u>A2</u>	Measures 5-8	Partners side left.	8 beats
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Repeat Chorus**Verse 3**

<u>A1</u>	Measures 1-4	Partners arm right.	8 beats
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<u>A2</u>	Measures 5-8	Partners arm left.	8 beats
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Repeat Chorus

MONTARDE BRANSLE

Thoinot Arbeau, Orchesography, 1589

In Northshield, generally done in a line of 4 people, side by side

A.	
Left double sideways	4 beats

First repetition of the dance

The line simply does these doubles, moving through the hall, led by the leader: the first dancer in line.

Subsequent repetitions of the dance

The leader of the line makes a hay during these doubles. To make the hay, the leader twines through the line as the others keep moving, raising their joined hands to make arches. First, the leader passes in front of the second dancer, then behind the third, and, next, in front of the fourth. Finally, the leader stands at the fourth dancer's right and they join hands. The second dancer is now the leader.

Note: the musicians may play Section A once or twice. Check with them first to decide which!

B.	
Left kick (low)	1 beat
Right kick (low)	1 beat
Left kick (low)	1 beat
Right kick (low)	1 beat

During the kicks, the leader does a turn single. Then, the second dancer does a turn single, and so on until each dancer in the line has done a turn single.

Note: the two bars of this section must be played once for each dancer in the line.

For instance, if there are 4 people in the line, Section B must be played 4 times.

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MAID PEEPED OUT AT THE WINDOW

4 couples in a line (longways set)

Playford (1651)

Verse One: Partners face up and join inner hands.

A

Left forward double, right backward double,
left forward double, right backward double. 16 beats

Chorus One: Partners drop hands.

B1

First couple casts off and leads the rest of the line down to the bottom of the set. 8 beats
Partners face; set left and right; turn single. 8 beats

B2

First couple casts off and leads the rest of the line back up to their original places. 8 beats
Partners face; set left and right; turn single 8 beats

Verse Two: Partners don't join hands.

A

Partners face and side right. 8 beats
Partners face and side left. 8 beats

Chorus Two

B1

All do four slides across at a left diagonal. 4 beats
Do a forward double into your partner's place. 4 beats
Partners face and set left and right; turn single. 8 beats

B2

All do four slides back at a left diagonal. 4 beats
Do a forward double into your partner's place. 4 beats
Partners face and set left and right; turn single 8 beats

Verse Three

A

Partners arm right 8 beats
Partners arm left. 8 beats

Chorus Three

B1

First and third lords push second and fourth ladies out, around and across into the lords' places; 8 beats
while the second and fourth lords do the same with the first and third ladies.

Partners face; Set left and right; turn single. 8 beats

B2--Repeat B1 to return to places.

First and third lords push second and fourth ladies out, around and across into the lords' places; 8 beats
while the second and fourth lords do the same with the first and third ladies.

Partners face; Set left and right; turn single. 8 beats

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DARGASON or SEDANY**Playford (1651)****Line (longways set) for as many as will****Setup of line: 4th lord 3rd lord 2nd lord 1st lord 1st lady 2nd lady 3rd lady 4th lady**

First lord and first lady side right; then set and turn into each other's places.
Continue siding, etc., with new partners down and then up the set and stop when all
have returned to original places.

Measures 1-8
Measures 1-8
(Repeated as needed)

First lord and first lady arm right; then set and turn into each other's places.
Continue arming, etc., with new partners down and then up the set and stop when all
have returned to original places.

Measures 1-8
Measures 1-8
(Repeated as needed)

First lord and first lady join right hands across, change places, give left hands to the
next, and continue through the set, doing a grand right and left until all have returned
to original places.

Measures 1-8
(Repeated as needed)

From NDS Dance Book, slightly modified

Roadmap
AABBC_nDDE
as many times as
(usually 2 or 4 times)

Black Alman

Inns of Court
16th & 17th c. England
2007 by Dave Lankford)

A

d min. g min. F g min. (g 7) Bb D D

B

F g min. d min. F g min. D D d min. a min. d min.

C

d min D A D d min. F Bb C G C G

D

E Bb C g min. Bb C G

Saltarello "La Regina"

[Roadmap](#)

AA BB CC DD

(melody: *Saltarello*, anonymous, c.1400)

original choreography
by Geffrei Louarn
de Kaermeriade (1990)

arranged by Dafydd Arth
(2006 by Dave Lankford)

Section A of the musical score for Saltarello "La Regina". The score is in 8/8 time and consists of three staves: Treble, Bass, and Bass (continuing from the previous staff). The melody is primarily in the Treble staff, with harmonic support from the Bass staves. The melody begins with a series of eighth-note pairs (A, C, G, C, F, C) followed by a series of sixteenth-note pairs. The section ends with a measure of eighth notes (a min.) and a repeat sign.

Section B of the musical score for Saltarello "La Regina". The score continues in 8/8 time. The melody is now primarily in the Bass staff, with harmonic support from the Treble staff. The melody begins with a series of eighth-note pairs (2, a min., G, C) followed by a series of sixteenth-note pairs. The section ends with a measure of eighth notes (F) and a repeat sign.

Section C of the musical score for Saltarello "La Regina". The score continues in 8/8 time. The melody is primarily in the Treble staff, with harmonic support from the Bass staves. The melody begins with a series of eighth-note pairs (C, d min., C) followed by a series of sixteenth-note pairs. The section ends with a measure of eighth notes (a min.) and a repeat sign.

Saltarello "La Regina"

a min.

G C

C

F

G C

p. 2 of 2

C d min. C

a min.

a min.

G C

D C

d min. C

F

G

C

a min. F

C d min. C

a min.

a min.

G

C

Ly Bens Distonyſ/Lebens Disinens/Lubens Discuneus

Roadmap

AAA BB C

(from Gresley ms.)

(shortened
form: ABC)

(arr. 2007 by Dave Lankford)

The musical score consists of three staves, labeled A, B, and C, arranged vertically. Each staff is in 8/8 time. Staff A (top) and Staff B (middle) begin with a treble clef, while Staff C (bottom) begins with a bass clef. The music is divided into three sections: A (three times), B, and C. Section A is indicated by a bracket and the text "A (three times)". Section B is indicated by a vertical bar and the letter B. Section C is indicated by the letter C. The music features a variety of note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. The score is composed of three staves, labeled A, B, and C, arranged vertically. Each staff is in 8/8 time. Staff A (top) and Staff B (middle) begin with a treble clef, while Staff C (bottom) begins with a bass clef. The music is divided into three sections: A (three times), B, and C. Section A is indicated by a bracket and the text "A (three times)". Section B is indicated by a vertical bar and the letter B. Section C is indicated by the letter C. The music features a variety of note values including eighth and sixteenth notes, with some notes having stems pointing up and others down.

Musical arrangement *Ly Bens Distonyſ* by M. David Lankford, licensed under Creative Commons license (CC-BY)

Roadmap
(AA BB CC) x3

Gathering Peascods

Playford, *The English Dancing Master*, 1651
arr. Dafydd Arth
(2000 by Dave Lankford)

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into four sections labeled A, B, C, and D.

- Staff A:** The first section starts with a treble clef, followed by a bass clef, and then a bass clef. It features a repeating pattern of eighth and sixteenth notes. The section ends with a repeat sign and the labels "1. G" and "2. G".
- Staff B:** The second section starts with a treble clef, followed by a bass clef. It features a repeating pattern of eighth and sixteenth notes. The section ends with a repeat sign and the labels "1. D" and "2. D".
- Staff C:** The third section starts with a treble clef, followed by a bass clef. It features a repeating pattern of eighth and sixteenth notes. The section ends with a repeat sign and the labels "1. C" and "2. C".
- Staff D:** The fourth section starts with a treble clef, followed by a bass clef. It features a repeating pattern of eighth and sixteenth notes. The section ends with a repeat sign and the labels "1. G" and "2. G".

Heralds in Love

Longways for 4 couples, 2nd and 4th couples improper

Heather Rose Jones, 1990

arr. Paul Butler

AB x 3

12/8 time signature throughout.

Section A: Key changes: C, Am, G, G⁷. Measures 1-12.

Section B: Key changes: C, Am, G, C, Em, F, Em, F, G. Measures 13-24.

Section C: Key changes: C, F, C, G, C. Measures 25-36.

Roadmap
(AA BB) as desired

dance: *Inns of Court*
16th & 17th c. England

Madam Sosilia

(Madam Sosilia's Alman)

music: original composition
by Giuseppe Casazza
(1991 by Joseph Casazza)

arr. for Musica Subterranea
by Dafydd Arth
(2005 by Dave Lankford)

The musical score for *Madam Sosilia* is arranged for four voices (Soprano, Alto, Tenor, Bass) and consists of three systems of music. The vocal parts are distributed across three staves, labeled A, B, and C. Staff A (Treble clef) contains the soprano and alto parts. Staff B (Soprano clef) contains the soprano and alto parts. Staff C (Bass clef) contains the tenor and bass parts. The music is in common time with a key signature of one sharp. The vocal parts are primarily composed of eighth and sixteenth notes, with occasional quarter notes. The harmonic progression is indicated by changes in the bass line and the introduction of new melodic lines in each system.

Original musical composition *Madam Sosilia* by Joseph Casazza.
Arranged by M. David Lankford. Licensed under Creative Commons license (CC BY)

Roadmap
AA BBB CCC DDD E

Petit Riens

ballo francesce, choreographer unknown
as related by Giovanni Ambrosio (15th c.)
arr. Dafydd Arth
(1999 by Dave Lankford)

The musical score consists of three staves of music in G major, 2/4 time. The first staff (treble clef) starts with a section labeled 'A (2x)' followed by measures for G, C, D, and G. The second staff (treble clef) follows a similar pattern. The third staff (bass clef) provides harmonic support. The second section, labeled 'B (3x)', begins with a treble clef staff showing measures for C, G, C, and G. The bass staff continues to provide harmonic support. The music is divided into sections AA, BBB, CCC, DDD, and E based on the roadmap.

C (3x) G D G
D (3x) G

E C
G
C G

G D G
D G

Armynn

Kent arr. Bayley

A

Musical score for section A. The score consists of three staves. The top staff is in treble clef, 6/8 time, and has a tempo of 120 BPM. The middle staff is in treble clef, 6/8 time, and has a tempo of 100 BPM. The bottom staff is in bass clef, 6/8 time, and has a tempo of 100 BPM. The section ends with a repeat sign and a double bar line, followed by a section labeled B.

B

x3

x3

C

x3

D

Musical score for section C. The score consists of three staves. The top staff is in treble clef, 6/8 time, and has a tempo of 120 BPM. The middle staff is in treble clef, 6/8 time, and has a tempo of 100 BPM. The bottom staff is in bass clef, 6/8 time, and has a tempo of 100 BPM. The section ends with a repeat sign and a double bar line, followed by a section labeled D.

E

Musical score for section E. The score consists of three staves. The top staff is in treble clef, 6/8 time, and has a tempo of 120 BPM. The middle staff is in treble clef, 6/8 time, and has a tempo of 100 BPM. The bottom staff is in bass clef, 6/8 time, and has a tempo of 100 BPM. The section ends with a repeat sign and a double bar line, followed by a section labeled F.

F

Musical score for section F. The score consists of three staves. The top staff is in treble clef, 6/8 time, and has a tempo of 120 BPM. The middle staff is in treble clef, 6/8 time, and has a tempo of 100 BPM. The bottom staff is in bass clef, 6/8 time, and has a tempo of 100 BPM. The section ends with a repeat sign and a double bar line, followed by a section labeled G.

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Roadmap

(AA BB) x3 (or x6 or x9)

Black Nag

Playford, *The English
Dancing Master*, 1665

arr. Musica Subterranea
(1999, rev. 2000)

The image shows a musical score for piano, featuring two staves. The top staff is in e minor (B) and the bottom staff is in a minor. The music consists of two measures of music, with a repeat sign and a bass clef on the first measure, and a treble clef on the second measure. The notes are primarily eighth notes, with some sixteenth notes and quarter notes.

Music score for the first section of 'The Star-Spangled Banner'. The score is in common time and consists of two staves. The top staff is for the soprano and alto voices, and the bottom staff is for the bass and tenor voices. The key signature changes throughout the section: it starts in e minor, then moves to G major, then to a minor, then back to e minor, then to a minor, and finally to a minor. The vocal parts are primarily in eighth-note patterns, with some sixteenth-note figures in the bass/tenor part. The score is divided into measures by vertical bar lines.

Return of Spring

melody (c) 1988, arr (c) 1993 Monica Cellio

A

1. **2.** **B**

(3)

Petit Rose

dance: Domenico (15th c Italian)

Roadmap

AA BB CC DDD E

music: original composition by

Dafydd Arth (2013 by Dave Lankford)

The musical score for *Petit Rose* is composed of three staves of music. The top staff begins with an optional intro (dashed line) followed by measures A (G major), B (A minor), C (G major), D (G major), and E (G major). The middle staff begins with section B (A minor), followed by sections C (G major), D (G major), and E (G major). The bottom staff begins with section D (G major), followed by sections C (G major), D (G major), and E (G major). The score includes various dynamics and performance instructions, such as 'play 3x' for section D. The music is written in common time, with some sections in 6/8 time. The staves are separated by vertical bar lines, and the sections are labeled with letters A through E above the staff.

Original composition and arrangement *Petit Rose* by M. David Lankford,
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Roadmap

AA B for single-toss
AA BB for double toss
as many times as desired

Official Bransle

arr. Drea di' Pellegrini
(1999 by Drea Leed)

1 A C F G C

5 B C G C G

9 F G C F G C

Prenes on Gre

Gresley Dance Collection c1500

$\text{♩} = 55$

A



(3) B



Set and turn single

C



Six singles

(2) D



3 retrets (3 singles & pause?)

E



Flowrdilice

(8)



Roadmap
(AA BB) x 4

Sellenger's Round

Playford, *The English Dancing Master*, 1670
(music substitution by Cecil Sharp)

arr. Dafydd Arth
(2003 by Dave Lankford)

The musical score for *Sellenger's Round* consists of three staves of music. Staff A (top) starts in G major, then changes to C major, then to d minor, then back to G major, then to C major, and finally to C major. Staff B (middle) starts in G major, then changes to d minor, then back to G major. Staff C (bottom) starts in C major, then changes to G major, then to d minor, then to G major, then to F major, then to D major, then to G major, and finally to G major. The music is arranged in two parts, 1. and 2., separated by vertical bar lines. The notation includes various note values (eighth, sixteenth, etc.) and rests.

Roadmap

I II III IV
I II III IV Coda

Korabuskha

Russian Traditional
arr. Dafydd Arth
(1999 by Dave Lankford)

Music score for *Korabuskha* arranged for three voices (Soprano, Alto, Bass) in common time. The score is divided into four systems by vertical bar lines. Each system contains a vocal line for each voice part. The vocal parts are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The music consists of eighth and sixteenth note patterns, with some sustained notes and rests. The score includes dynamic markings (E, a min., d min., E, II, a min., d min., E, a min.) and a section separator (double bar line). The vocal parts are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The music consists of eighth and sixteenth note patterns, with some sustained notes and rests.

E a min. E a min. d min. a min.

E a min. d min. a min. E a min.

E a min. E a min. d min. a min.

E a min. d min. a min. or C a min. E7 a min.

D.C. al coda

D.C. al coda

D.C. al coda

Roadmaps

Chigi C.: (A)x2 (BC)x3 (A)x2 (BC)x3
IB C. for 2: (A)x3 (BC)x3 (A)x2 (BC)x3
IB C. Nuovo: (A)x3 (BC)x3 (A)x3 (BC)x3

Contrappasso

(Contrappasso in Due)
(Contrappasso Nuovo)

Caroso, *Il Ballarino*, 1581
arranged by Dafydd Arth
(2016 by Dave Lankford)

A (2x or 3x)

F C F Bb C F C F Bb C F

B (3x)

F Bb F Bb F Bb F Bb F Bb F

C

F Bb F Eb Bb C F Bb C F

Roadmap

(AA BB CC) x3
or (AA B CC) x3

Rufty Tufty

Playford, *The English Dancing Master*, 1651

arr. Drea di' Pellegrini
(1999 by Drea Leed)

A

G C D G G

C F C G G

G C G G

1. 2.

1. 2.

1. 2.

B

C F C G G

G C G G

G C G G

1. 2.

1. 2.

1. 2.

C

C F C G G

G C G G

G C G G

1. 2.

1. 2.

1. 2.

Roadmap

(AA or A, then B x number of dancers)

the above repeated number of times

equal to number of dancers plus one

Example for 4 dancers: (AA BBBB) x 5

Montarde

Arbeau, *Orchesographie*, 1589

arr. Dafydd Arth

(2000 by Dave Lankford)

A g min. F g min.

d min. F g min.

F d min.

Three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The first measure contains two parts: the top part has a 'g min.' key signature and the bottom part has an 'F' key signature. The second measure contains two parts: the top part has a 'd min.' key signature and the bottom part has an 'F' key signature. The third measure contains one part with an 'F' key signature.

g min. F g min.

d min. F g min.

d min.

C g min. F g min. F

Three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The first measure contains two parts: the top part has a 'C' key signature and the bottom part has a 'g min.' key signature. The second measure contains two parts: the top part has a 'g min.' key signature and the bottom part has a 'd min.' key signature. The third measure contains one part with a 'g min.' key signature.

(Repeat as many times as there are dancers in each line, most often 4)-----

B

C

g min. d min. g min.

F

g min.

Three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The first measure contains two parts: the top part has a 'C' key signature and the bottom part has a 'g min.' key signature. The second measure contains two parts: the top part has a 'g min.' key signature and the bottom part has a 'd min.' key signature. The third measure contains one part with a 'g min.' key signature.

Roadmap

Maid Peeped Out the Window

(Playford titles: The Maid peep't out at the window, or the Frier in the Well)

Playford, *The English
Dancing Master*, 1651

arr. Dafydd Arth
(2003 by Dave Lankford)

The image displays three staves of musical notation, labeled A, B, and C, arranged vertically. Staff A (top) consists of three staves: Treble, Bass, and Alto. Staff B (middle) consists of three staves: Treble, Bass, and Alto. Staff C (bottom) consists of three staves: Treble, Bass, and Alto. The notation is in 6/8 time. Staff A and B begin with a measure of eighth notes. Staff A then continues with sixteenth-note patterns. Staff B continues with eighth-note patterns. Staff C begins with eighth-note patterns. Staff A concludes with a measure of eighth notes. Staff B concludes with a measure of eighth notes. Staff C concludes with a measure of eighth notes. The notation is in 6/8 time.

Dargason, or Sedany

For as many as will

John Playford, *The English Dancing Master*, 1651

arr. Robert Smith

1

G

Am

5

G

Am