

# The Pennsic Pipe

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

2019 Edition



Edited by Albert Cofrin  
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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. The Pile still includes music for the dances most commonly taught and danced at Pennsic for the last 10 years. A comprehensive companion “fake-book” for Renaissance and early English Country dance will also be available to cover what is not in this collection. 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>

The major difference this year is that the tunes have been cleaned up for 15th century through 17th century counterpoint practices, and some keys and parts have been altered or edited to make it more recorder friendly with regard to voicing. The individual parts have clearer identification of which recorders are to be used for optimum voicing. 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 Common 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 lead for desired tempo, roadmap, and number of repeats.

Suggested guitar chords have been added and/or reviewed by the editors on most of the 16th and 17th century tunes. Where for example “Dsus4” is marked, first play a chord (“suspension”) with the notes D/G/A, then resolve to a D major chord D/F#/A. Where for example “D5” is marked, this indicates an open D chord, just D and A.

For the 15th century dances, a chordal accompaniment is generally not well-suited to the character of the music. Instead, most tunes have suggested drones marked.

As always, if you have any comments or suggestions, or if you notice any mistakes, we welcome your feedback to: [acofrin@gmail.com](mailto:acofrin@gmail.com)

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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# The Pennsic Pile Music Charts

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

2019 Edition

# Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

Arranged by Monica Celllio  
Edited by Al Cofrin**A: Pivas**

1

Sopr

Alto/  
Tenor

Bass

D5      G5      D5      3x's D5

**B**

6

C      G      A5      | C      D5      A5      Em

**D**

11

Am      | Dm      Em      Dm

17      Em      Dm      Am      Dm      Em      D5

# Anello

Domenico da Piacenze (1455)

Setting by Al Cofrin

**Intro, (A BB CC DD E) x 2**

**Intro:**

**Intro:**

Alto      C

Alto      A G D G D G D G

Tenor      G D G D G D G

Bass      G D G D G

G D G D G D G G

G D G D G D G G

G Am G D G C G D G

D G Em D Em D E G D S. x 2

# ARBEAU: BRANSLES DE BASE ET RÉGIONAUX

## Basic and Regional

Thoinot Arbeau,  
Orchésographie, 1589

### Double G5

1  
Sopr/ Alto

5

( $\sharp$ )

### Simple G5

9  
Sopr/ Alto

12

( $\sharp$ )

### Gay

15  
Sopr/ Alto

( $\sharp$ )

### Burgundian (Burgingne)

19  
Sopr

### Poictou

23  
Sopr/ Alto

( $\sharp$ )

### Scottish 1 (Ecosse)

29                   **G5**

Alto

33

1                   2                   (♯)

### Scottish 2 (Ecosse)

37                   **G5**

Alto

41

1                   2                   (♯)

### Triory de Bretagne

45                   **G5**

Sopr/  
Alto

### Maltese (Malte)

52                   **Am**

Sopr/  
Alto

56                   **D**

Am

# Arbeau Bransles Morguez

## Mimed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

### Washerwoman (Lavandieres)

Sopr/ Alto      G5

### Pease (Pois)

Sopr/ Alto      G5

### Hermites

Sopr      G5

### Clog (Sabots)

Sopr/ Alto      C      G      C

# Arbeau Bransles Morguez

7

Mimed Bransles

## Horses (Chevaux)

G5

Sopr

The musical score for "Horses (Chevaux)" consists of three staves of music for soprano voice. The key signature is G5 (two sharps). The first staff begins at measure 36. The second staff begins at measure 42. The third staff begins at measure 48. Each staff is divided into two sections by a vertical bar line with the numbers "1" and "2" above it. Measure 36 starts with a dotted half note followed by eighth notes. Measure 42 starts with sixteenth-note pairs. Measure 48 starts with eighth-note pairs. The vocal line continues with eighth and sixteenth-note patterns throughout the measures.

## Official

G5

Sopr

The musical score for "Official" consists of three staves of music for soprano voice. The key signature is G5 (two sharps). The first staff begins at measure 53. The second staff begins at measure 57. The third staff begins at measure 61. The vocal line features eighth and sixteenth-note patterns, with some sustained notes and grace notes indicated by small stems and dots.

# ARBEAU BRANSLES COUPPÉS

Mixed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

## Cassandre

F5

Soprano part for Cassandre. The music is in common time (indicated by 'c'). The key signature changes from F major (F5) to D minor (Dm). Measure numbers 6 and 12 are indicated. The vocal line consists of eighth and sixteenth note patterns.

## Pinagay

G5

Soprano/Alto parts for Pinagay. The music is in common time (indicated by 'c'). The key signature changes from G major (G5) to A major (indicated by a sharp sign). Measure numbers 12 and 17 are indicated. The vocal lines feature eighth and sixteenth note patterns.

## Charlotte

G5

Alto part for Charlotte. The music is in common time (indicated by 'c'). The key signature changes from G major (G5) to C major (indicated by a C). Measure numbers 22, 27, and 31 are indicated. The vocal line consists of eighth and sixteenth note patterns.

## War (Guerre)

G5

Soprano part for War (Guerre). The music is in common time (indicated by 'c'). The key signature changes from G major (G5) to D major (indicated by a D). Measure numbers 36, 42, and 47 are indicated. The vocal line consists of eighth and sixteenth note patterns.

Arbeau Bransles Couppés  
Mixed Bransles

9

**Aridan**

Soprano (Sopr) part:

52 G5: Treble clef, key signature of one sharp (F#). Measures 52-56 show eighth-note patterns. Measure 57 starts with a half note followed by eighth-note pairs. Measure 62 shows eighth-note pairs followed by a sixteenth-note pattern.

**Candlestick (Torche)**

Soprano (Sopr) part:

67 Gm: Treble clef, key signature of one flat (B-flat). Measures 67-71 show eighth-note patterns. Measure 72 starts with a half note followed by eighth-note pairs. Measures 73-76 show eighth-note pairs followed by a sixteenth-note pattern.

**Montarde**

Soprano (Sopr) part:

77 D5: Treble clef, key signature of one sharp (F#). Measures 77-81 show eighth-note patterns. Measure 82 starts with a half note followed by eighth-note pairs. Measures 83-86 show eighth-note pairs followed by a sixteenth-note pattern. The instruction "x's (the number of dance pairs)" is placed above the music.

**Haut**

Soprano/Alto (Sopr/Alto) part:

89 F5: Treble clef, key signature of one flat (B-flat). Measures 89-92 show eighth-note patterns.

**Hay**

Soprano/Alto (Sopr/Alto) part:

93 C Gm F C: Treble clef, key signature of one flat (B-flat). Measures 93-96 show eighth-note patterns. Measure 97 starts with a half note followed by eighth-note pairs. Measures 98-101 show eighth-note pairs followed by a sixteenth-note pattern. Measure 102 starts with a half note followed by eighth-note pairs. Measures 103-106 show eighth-note pairs followed by a sixteenth-note pattern.

# Ballo del Fiore

Michael Praetorius,  
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by Al Cofrin

(AABB) x nn (forever)

1 A Am G Am E Am G

Sopr Alto Tenor Tenor Bass

7 Am E A B C Bm Am

Sopr Alto Tenor Tenor Bass

12 E C G Am E A D.C. x nn

Sopr Alto Tenor Tenor Bass

# Belfiore

11

Domenico da Piacenza, c. 1425-1450 (PnD)  
Paris, B.N., Ital. 972)

For three

Arranged by  
Al Cofrin  
2018

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

**Intro:**

The musical score consists of four systems of three staves each, representing Soprano, Alto, and Tenor voices. The key signature is mostly F major (one sharp). Measure 1 starts with a soprano solo. Measures 2-4 show the alto joining. Measures 5-7 show the tenor joining. From measure 8 onwards, all three voices are present. The score is divided into sections A through G, each repeated three times (3x). The vocal parts are separated by vertical bar lines, and the sections are indicated by boxes above the staff.

**Measures 1-4:** Soprano solo, Alto joins at m. 2, Tenor joins at m. 3.

**Measures 5-7:** Alto solo, Soprano joins at m. 6, Tenor joins at m. 7.

**Measures 8-22:** All three voices (Soprano, Alto, Tenor) are present throughout.

**Sections:**

- A: Quadrenaria** (measures 5-7)
- B** (measures 9-11)
- C** (measures 12-14)
- D** (measures 15-17)
- E** (measures 18-20)
- F** (measures 21-23)
- G** (measures 24-26)

**D.S. x 3** (Measure 27)

# Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

(AA, BBB) x 7  
or (AABB), (AA) x 9

A: Spezzato

1                              G                              C                              G

Sopr                              Alto                              Tenor                              Bass

5                              D                              G                              C                              G                              D

9                              G                              B                              G                              D                              G                              3x's

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# Bizzarria d'Amore

Cesare Negri,  
Le Grazie d'Amore, 1602

Balletto for two couples in a diamond

(AA BB CC) x 6

Arranged by Monique Rio  
Edited by Al Cofrin

1      A      G      C      G      D      G      D      Em

Sopr 1

Sopr 2/  
Alto

Alto/  
Tenor

Bass

7      D      G      D      G      B      Am      G      D      C      G      E

14     A5      C      D      Bm      D      G      D.C. x 6

# Black Alman-Am (shawms)

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by  
Dave Lankford  
Edited by Al Cofrin

(AA BB CC DD E) x nn

The musical score consists of four systems (A, B, C, D) and a final section (E).

- System A:** Key signatures: Am, G, Am, Dm, Dm. Measures 1-5.
- System B:** Key signatures: C, Dm, Am, C, Dm, A. Measures 6-12.
- System C:** Key signature: Am. Measures 13-18.
- System D:** Key signatures: Em, Am, A, E, A. Measures 19-24.
- Final Section (E):** Key signatures: Dm, Em, D5, Dm, Em, D5, Dm, Em, D. Measures 25-30.

The score is for three voices: Alto (treble clef), Tenor (middle C clef), and Bass (bass clef). The music is in common time (indicated by a '6' over a '4'). Measure numbers are indicated at the start of each system and the final section.

# Black Alman-Dm

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by 15  
Dave Lankford  
Edited by Al Cofrin

(AA BB CC DD E) x nn

1      **A**      Dm      C      Dm      Gm      Gm      **D5**

Sopr      6/4      ♭

Alto      6/4      8

Bass      6/4      8

6      **B**      F      Gm      Dm      F      Gm      D      **C**      Dm

13      Am      Dm      **D**      A      D      **D**      Dm      F

19      Gm      Am      G5      **E**      Gm      Am      G5      Gm      Am      G

Blank Page

# Black Nag

## Longways for three couples

John Playford,  
The Dancing Master, 1670  
3rd Edition

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA BB) x 3

**A**

Soprano  
Alto/Tenor  
Tenor  
Bass

**B**

6 Em Am

11 Em Am E Am D.C. x 3

# La Caccia d'Amore

*Questa dolce sirena*

Giovanni Giacomo Gastoldi,  
Balletti a cinque voci, 1591

(AA BB) x nn

1      A      Dm      G      C      Dm      G      C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6      G      Am      E      C      G      E      Am

## La Cassia d'Amore

10

B G A D F G C

15 G Am E C G E A

## Canarie

1      A      G      C      D      B      G

Sopr 1

Sopr 2

Alto/  
Tenor

Bass

4      C      D      C      G      C      Am      D

Sopr 1

Sopr 2

Alto/  
Tenor

Bass

7      G      Em      C      D      D      G

Sopr 1

Sopr 2

Alto/  
Tenor

Bass

## Canarie

Musical score for "Canarie" featuring two staves of music. The top staff begins at measure 10 in A major (Am) and ends at measure 12 in D major (D). The bottom staff begins at measure 13 in D major (D) and ends at measure 15 in C major (C). The lyrics are written above the notes.

10 Am D Em C D

D C D G C D

Caroso,  
III Ballarino, 16th c.

## La Castellana

Setting by  
Al Cofrin

(AABBCC) x 3

1      A      Am      G      C      Dm      G

Alto      Tenor      Bass

8      C      1      2      B      G      Am

16      F      E5      1      2      C      C      G      Am

23      G      F      E5      F      Dm      Esus4      A      1      C      2      A      D.C. x 3

# Chestnut

23

## Longways for three couples

John Playford,  
The English Dancing Master, 1651  
1st edition

Arranged by Dave Lankford, 2000  
Edited by Al Cofrin

(AA BB) x 3

**A**

1 Am E Am Dm E

Sopr Tenor Bass

**B**

5 C G C G C

**D.C. x 3**

9 C G Am E Am

Fabritio Caroso,  
Il Ballarino, 1581

# Chiara Stella

## Cascarda

Arranged by  
Dennis Sherman  
Edited by Al Cofrin

(A BB) x 4

1

**A**

Sopr

Tenor

Bass

11

**Am**      **E**      **Am**      **C**      **G**      **C**

21

**Am**      **E**      **Am**      **E**      **D**      **E**      **Am**      **E**      **D**

31

**E**      **B**      **C**      **G**      **C**      **G**      **Am**      **E**      **Am**      **D.C. x 4**

Melody from  
Brussels MS 9085, 15th C.

# Cleves

Arranged by  
Al Cofrin

**A**

Sopr      Bass

**B**

**C**

**D**

**E**

**F, G**

**H**

1            2

# Contentezza d'Amore

Ax5, B, Cx3

(from the Nobilta di dame: Caroso, 1600)

Transcribed by  
Al Cofrin

**A**

Sopr

Alto/  
Tenor

Bass

1      F      B<sub>b</sub>      F      G      F

7      G      D      G      F      C      F      B<sub>b</sub>      F

13     G      F      G      C      Dm    C

18     F      G      C      F      G      C      Dm    C      F      B<sub>b</sub>

# Contentezza d'Amore

27

**Sciolta**

23 C F C <sup>1-4</sup> F <sup>5</sup> F B F Gm F

29 Gm D Gm Dsus4 G F

37 Gm D Gm C G C C C

45 G C F C F 3x's

The musical score consists of four staves of music. Staff 1 starts with a C major chord, followed by an F major chord, another C major chord, then a 1-4 chord (F major), a 5 chord (F major), and a section labeled 'Sciolta' with chords B, F, Gm, and F. Staff 2 starts with a Gm chord, followed by a D chord, another Gm chord, then a Dsus4 chord, a G chord, and an F chord. Staff 3 starts with a Gm chord, followed by a D chord, another Gm chord, then a C chord, a G chord, another C chord, and a final C chord. Staff 4 starts with a G chord, followed by a C chord, an F chord, another C chord, an F chord, and ends with a repeat sign and three endings (3x's).

# Contrappasso

## Balletto

for Contrappasso in Due & in Ruota: AAA BBB AA BBB  
 for Contra Passo (Chigi): AA BBB AA BBB  
 for Contrappasso Nuovo: AAA BBB AAA BBB

Arranged by Monique Rio  
 Edited by Al Cofrin

The musical score consists of four staves of music for three voices: Soprano, Alto, and Bass. The music is in 3/4 time and uses a key signature of one sharp. The vocal parts are written on treble, alto, and bass clef staves respectively. The score includes dynamic markings such as forte (F), piano (P), and sforzando (sf). The vocal parts are labeled with letters A, B, C, D, and 3x's above them, indicating different sections or variations of the music.

**Staff 1 (Measures 1-6):**

- Soprano:** Starts with a forte dynamic. Measures 1-2: G, D, G. Measures 3-4: C, D, G. Measures 5-6: D.
- Alto:** Measures 1-2: G, D, G. Measures 3-4: C, D, G. Measures 5-6: D.
- Bass:** Measures 1-2: G, D, G. Measures 3-4: C, D, G. Measures 5-6: D.

**Staff 2 (Measures 7-12):**

- Soprano:** Measures 7-8: G, C. Measures 9-10: D, G. Measures 11-12: 3x's (repeated).
- Alto:** Measures 7-8: G, C. Measures 9-10: D, G. Measures 11-12: 3x's (repeated).
- Bass:** Measures 7-8: G, C. Measures 9-10: D, G. Measures 11-12: 3x's (repeated).

**Staff 3 (Measures 13-18):**

- Soprano:** Measures 13-14: G, C. Measures 15-16: G, G. Measures 17-18: C, G.
- Alto:** Measures 13-14: G, C. Measures 15-16: G, G. Measures 17-18: C, G.
- Bass:** Measures 13-14: G, C. Measures 15-16: G, G. Measures 17-18: C, G.

**Staff 4 (Measures 19-24):**

- Soprano:** Measures 19-20: F, D. Measures 21-22: G. Measures 23-24: C, D, Em, C, D, G.
- Alto:** Measures 19-20: F, D. Measures 21-22: G. Measures 23-24: C, D, Em, C, D, G.
- Bass:** Measures 19-20: F, D. Measures 21-22: G. Measures 23-24: C, D, Em, C, D, G.

## Contrappasso

29

27

A

G D C D G D

33

G C D G 2x's B G C

40

G C G G C G

47

F D G C D Em C D G 3x's

**Courante (CLXXXIII)**

from Terpsichore, 1612

Setting By Al Cofrin

A  
G  
C D  
C D

Am D C D G

B D G A D

Edited by Al Cofrin

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

The musical score consists of three staves, each with three voices. The top staff (G, C, Am) starts with a G major chord. The middle staff (D, G, C) starts with a D major chord. The bottom staff (A5, Bm, D) starts with an A5 (A major 5th) chord. The music continues with various chords and note patterns across the three staves.

# Cuckolds all a Row

for two couples facing

Arr. David Yardley  
Edited by Al Cofrin

John Playford, *The English Dancing Master*, 1651  
1st Edition

(AABB) x 3

**A**

Alto      Tenor      Bass

**B**      C      G      D      G      G

6

**C**      G      D      G      G      D.C. x 3

10

# Dargason, or Sedany

For as many as will

John Playford,  
The English Dancing Master, 1651  
1st Edition

Arranged by Robert Smith  
Edited by Al Cofrin

A x nn (forever)

1

Soprano: A D Bm D Em A7

Alto:

Tenor:

Bass:

5

D Bm D Em A D.C. x nn

# Dull Sir John

John Playford,  
*The English Dancing Master*, 1651  
 1st Edition

Square for four couples

Arranged by  
 Dave Lankford, 2016  
 Setting by Al Cofrin

(AABB) x 3

1                      A

Sopr                      Dm (♯)

Tenor                      C

Bass                      F

6                      C

A<sub>m</sub>                      F

C                      B

F

11                      Am

G

C

Dm

Em

F

C

Am

Dm D.C. x 3

# Earl of Essex Measure

35

R.C.M Ms. 1119

(Inns of Court)

Arranged by  
Dave Lankford, 2007  
Edited by Al Cofrin

(AAB) as many times as desired

**A**

Soprano, Alto, Bass staves. Measure 1 starts with a forte dynamic. Measures 2-7 show a repeating pattern of eighth and sixteenth notes.

**B**

Measure 15 starts with a forte dynamic. Measures 16-21 show a repeating pattern of eighth and sixteenth notes.

D.C. x n

Measure 21 ends with a repeat sign and a 'D.C. x n' instruction.

# Faine I Would

Square for four couples

John Playford, *The English Dancing Master*, 1651  
1st Edition

Arr, by Kathy Van Stone  
Edited by Al Cofrin

(AABB) x 3

1

**A** Dm A Dm C G C

Soprano Alto Bass

5

C F C 1 F 2 F

10

B C Am F C

15

G C Dm C A 1 D5 2 D5 D.C. x 3

Fabritio Caroso,  
Il Ballarino, 1581

# Fedelta

(based upon lute transcription)

Setting by  
Al Cofrin

[(AA BB) x 3] x nn

**A**

Sopr  
Alto  
Bass

8

**D G C G D**

15

**G B C D G D.C. x 3**

# Fiamma d'Amore

(Caroso, Ill Ballarino, 16th c.)

(AA BCD) x 4

Setting by Al Cofrin  
Transcribed from  
original lute score

**A: Spezzato**

1

Sopr  
Alto  
Bass

C D G C B E

10

B C D G Am D G C

19

D G Em B E

**C: Passi**
**D: Spezzato**

27

C G C G Em B E D.C. x 4

# The Fine Companion

John Playford,  
The English Dancing Master, 1651  
1st Edition

Square for four couples

Arranged by Paul Butler  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Soprano  
Alto  
Tenor  
Bass

Gm Dm Gm B♭ Gm Dm F

7

**B**

Dm Gm Dm Gm Dm

13

**Gm F Dm Gm Dm Gm D.C. x 3**

Gm F Dm Gm Dm Gm D.C. x 3

# Galliard

Giovanni Giacomo Gastoldi  
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

1. A lieta vita amor c'in vita  
Fa la la la la fa la la la.  
Chi gior brama se di cor ama  
donerá il core a un tal signore.  
Fa la la la la fa la la la.

2. Hor lieta homai scacciando i guai  
Fa la, ....  
Quanto ci resta viviamo in festa  
e diam l'onore a un tal signore.  
Fa la, .....

3. Chi a lui non crede privo è di fede.  
Fa la, .....  
Onde haver merta Contra se aperta  
L'ira e'l furore d'un tal Signore.  
Fa la, .....

4. Ne fuggir giova ch'ogli ognun trova:  
Fa la, .....  
Veloci ha l'ali e foco e strali.  
Dunque s'adore un tal Signore.  
Fa la, .....

# Galliard: Frogge

41

Morley's 1st booke of Consort Lessons,

1599 & 1611

John Dowland (1563-1626)

Arranged by

Thomas Morley (1557-1603)

Edited by Al Cofrin

**A**

Sopr      Alto      Alto/Tenor      Bass

F      Dm      B<sup>b</sup>      C      F      Gm      C

F      Dm      B<sup>b</sup>      C      F      F      C      F

**B**

B<sup>b</sup>      F      Gm      D      G

F      Dm      B<sup>b</sup>      C      F      C      F

*Galliard: Mille Ducas*

Susato (c. 1551)

Setting by  
Al Cofrin

**A**

Sopr      Gm      F      Gm      Am      Dm      Gm      F      Gm      D      G5

Alto

Alto/Tenor

Bass

**B**

F      Gm      Gm      Dm      Gm      F      B $\flat$       F      Gm      D5

**C**

Dm      Eb      C      B $\flat$       C      B $\flat$       F      Gm      D      G5

# Galliard XV: Le Tout

Tylman Susato,  
Danserye, 1551

43

Edited by Al Cofrin

**Section A:** Measures 1-5. Harmonic progression: D, G, D; G, D; G, D, Dm; F, G, D.

**Section B:** Measures 6-10. Harmonic progression: D, G, D; G, D; G, D; F, G, D.

**Section C:** Measures 11-15. Harmonic progression: Am, E, Am; D, G, D, G; C, Dm, C, Dm; Am, Dm, A, D.

# GATHERING PEASCODS

John Playford,  
The English Dancing Master, 1651  
1st Edition

Round for as many as will

Arranged by  
Al Cofrin

**Intro, (AA BB CC) x 3**

The musical score consists of three systems of four-part music (Soprano, Alto, Tenor, Bass) in common time with a key signature of one sharp (F#). The music is divided into sections A, B, and C, each repeated three times.

- Section A:** Measures 1-8. The vocal parts sing in a round. The soprano starts with G, alto with C, tenor with D, and bass with Am. The section ends with a repeat sign and begins again with D.
- Section B:** Measures 9-16. The soprano starts with Em, alto with A, tenor with D, and bass with Em. The section ends with a repeat sign and begins again with D.
- Section C:** Measures 16-23. The soprano starts with G, alto with C, tenor with G, and bass with C. The section ends with a repeat sign and begins again with G.

Measure numbers 1, 9, 16, and 2 are circled. Measure numbers 2, 10, 17, and 24 are enclosed in boxes. Measure numbers 1, 9, 16, and 2 are circled. Measure numbers 2, 10, 17, and 24 are enclosed in boxes.

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

# Gelosia

45

(A-dorian)

Setting by Al Cofrin

Intro, (Ax4 BB C DD E F) x 3

Intro:

The musical score for "Gelosia" is a setting by Al Cofrin. It features four voices: Alto, Tenor, Bass, and Treble. The music is in A-dorian mode (G major). The score is divided into five systems, each starting with a different section of the intro. The sections are labeled A, B, C, D, and E. The key signature changes throughout the piece, indicated by boxes labeled A through F. Measure numbers are shown at the beginning of each system: 8, 12, and 17. The score includes repeat signs and a dynamic marking "D.S. x 3". The vocal parts are written on five-line staves, and the bass part includes a bass clef.

# Goddesses

Longways for four couples

John Playford,  
The English Dancing Master, 1651  
1st Edition

Arranged by Kathy Van Stone  
Edited by Al Cofrin

(AA BB) x 11

**A**

Sopr

Alto

Alto/  
Tenor

Bass

1

Gm      F      Gm      D5

**B**

5

Bb      F      Gm      Dm      Gm      D.C. x 11

# Gracca Amorosa

## Cascarda

Fabritio Caroso,  
Il Ballarino, 1581

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(A B) x 5

1 A G

D

7 G D

13 B C D G F G D G

17 C D G F G D G D.C. x 5

# Grengynger de doubus

(Gresley Manuscript-Fallows Dance #13)

Music by Al Cofrin

(AA, A', BB) x n

**A: Pivas**

Sopr      E5

**A'**

**B**

**D.C. x n**

# GRIMSTOCK

LONGWAYS FOR 3 COUPLES

John Playford,  
*The English Dancing Master*, 1651  
 1st Edition

Arr. by Monica Cellio  
 Setting by Al Cofrin

(AA BB) x 3

**A**

Sopr      Alto/Tenor      Bass

1      D      G      A      D      G      G      A

5      D      G      A      D      G      G      D

9      D      D.C. x 3

# Half Hannikin

John Playford,  
The English Dancing Master  
1st Edition (1651)

Longways for as many as will

Arranged by  
Steven Hendricks

Intro, (AA BB) x nn  
or (AA B) x nn

1

**A**

Sopr

Alto

Tenor

Bass

5

**B**

**Intro**

# Hearts Ease

For two couples facing

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by  
Drea Leed, 1999  
Edited by Al Cofrin

(AA BB) x 3

1

**A** Gm F D Gm D

Sopr

Alto

Bass

6

**B** F Gm D

Sopr

Alto

Bass

11

F Gm E♭ Am D Gm D.C. x 3

Sopr

Alto

Bass

# Hit and Miss

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by  
Al Cofrin

**Intro, (AA BB CC) x 3**

**A**

Sopr      Alto      Tenor

1      G      D      G      D      G

**B**

5      G      D      Em      D      G      A      D

**C Intro:**

9      G      D      C      G      Am      D      C      D      G      *D.C. x 3*

# Horse's Bransle

Arranged by Kathy Van Stone  
Edited by Al Cofrin

(A B C) x nn

1      (A B C) x nn

Sopr      A G      C D G      C D G      C D

Alto

Tenor

Bass

7      G D G      B G F C G F D D

13      G F C G F D G      C Gm Dm

19      Dm B♭ Dm F Gm      Dm Dm Cm D G

# Hyde Park

## Square for four couples

John Playford,  
*The English Dancing Master*, 1651  
 1st Edition

Arranged by Kathy Van Stone  
 Setting by Al Cofrin

(AABB) x 3

A

1

Sopr

Alto

Bass

G D G C D G

B

5

D G D G

D. C. x 3

9

D C D G D G

# If all the World were Paper

55

John Playford,  
The English Dancing Master, 1651  
1st Edition

Square for four couples

Sing verse 1-2, play Ax2  
Sing verse 3-4, play Ax2  
Sing verse 5-6, play Ax1, sing verse 1

Arr. Monica Cellio  
Seeting by Al Cofrin

The musical score is arranged for four voices: Soprano, Alto, Tenor, and Bass. The top staff begins with a boxed 'A' and includes measures 1 through 5, ending with 'G'. The bottom staff begins with 'F' and includes measures 6 through 12, ending with 'C'. The vocal parts are: Soprano, Alto, Tenor, and Bass.

**1.) If all the world were paper  
and all the seas were inke;  
If all the trees were bread and cheese  
How should we do for drinke?**

**2.) If all the World were sand'o,  
Oh then what should we lack'o;  
If as they say there were no clay,  
How should we take Tobacco?**

**Play AA**

**3.) If all the bottles ran'a  
And none had but a crack'a;  
If Spanish apes ate all the grapes  
How should we do for sack'a?**

**4.) If Fryers had no bald pates,  
Nor Nuns had no dark Cloysters,  
If all the Seas were Beans and Pease,  
How should we do for Oysters?**

**Play AA**

**5.) If there had been no projects,  
Nor none that did great wrongs;  
If Fidlers shall turne players all,  
How should we do for songs?**

**6.) If all things were eternall,  
And nothing their end bringing;  
If this should be, then how should we,  
Here make an end of singing?**

**Play A, sing verse 1 (end)**

Blank Page

# Jenny Pluck Pears

57

## Round for three couples

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 6

A

1 Am G Am Em Am G Am Em

Sopr Alto Bass

5 C G Am Em D Em 1 Am 2 Am

B

10 Am G Am Em Am D.C. x 6

© M. David Lankford, SCA Dafydd Arth  
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Tenor: Re di Spagn,  
Vatican, Cap. 283

# Lauro (23 bars)

A-dorain

Ebreo, 15th c.  
(Realization by  
Al Cofrin)

Fancy Realiz.

Simple Realiz.

Orig. Tenor

(3)

(6)

(9)

## Lauro

The musical score consists of four staves of music for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp (F#). Measure 12 starts with eighth-note pairs in the soprano and bass. Measures 13 and 14 show sixteenth-note patterns in the soprano and bass. Measure 15 begins with eighth-note pairs in the soprano and bass. Measures 16 and 17 continue with eighth-note pairs. Measure 18 features sixteenth-note patterns. Measures 19 and 20 conclude with eighth-note pairs. Measure 21 begins with sixteenth-note patterns. Measure 22 ends the section with eighth-note pairs.

## Lorayne Alman

(Inns of Court)

Setting by  
Aaron Elkiss

(AABB) x nn

**A**

Soprano  
Alto  
Alto/Tenor  
Bass

**B**

**9**

Soprano  
Alto  
Alto/Tenor  
Bass

# Lord of Carnarvan's Jegg

61

## Longways for four couples

John Playford,  
The English Dancing Master  
1st Edition (1651)

Setting by Al Cofrin

(AABB) x 8

Musical score for the first section (AABB) x 8. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The melody is divided into measures labeled A, B, C, and D. Measure A starts with a half note followed by eighth notes. Measure B starts with a half note followed by eighth notes. Measure C starts with a half note followed by eighth notes. Measure D starts with a half note followed by eighth notes. The section concludes with a repeat sign and two endings.

Musical score for the second section starting at measure 6. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The melody is divided into measures labeled B, G, C, and D. Measure B starts with a half note followed by eighth notes. Measure G starts with a half note followed by eighth notes. Measure C starts with a half note followed by eighth notes. Measure D starts with a half note followed by eighth notes. The section concludes with a repeat sign and two endings.

## Ly Bens Distonyx

Arranged by  
David Yardley

(ABBC) x n

Soprano part (1-17 measures):

Measures 1-9: Soprano part (Treble clef, G major, common time). The vocal line consists of eighth-note patterns. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-9 show variations of eighth-note patterns. Measure 9 ends with a fermata over the first two notes of the next measure.

Measures 17-25: The vocal line continues with eighth-note patterns. Measure 17 starts with a dotted half note followed by eighth notes. Measures 18-25 show variations of eighth-note patterns. Measure 25 ends with a fermata over the first two notes of the next measure.

Measures 33-41: The vocal line continues with eighth-note patterns. Measure 33 starts with a dotted half note followed by eighth notes. Measures 34-41 show variations of eighth-note patterns. Measure 41 ends with a fermata over the first two notes of the next measure.

# Madam Sosilia's Alman

63

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza  
Edited by Al Cofrin

The musical score consists of three systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are arranged in a treble clef for Soprano and Alto, and a bass clef for Tenor and Bass.

**System A (Measures 1-5):** This section features a single melodic line for all voices. The melody consists of eighth and sixteenth notes, primarily in the soprano range. The bass part provides harmonic support with sustained notes.

**System B (Measures 6-10):** This section introduces harmonic changes. The voices sing different chords at different times, indicated by Roman numerals above the staff. The chords are G, Am, D, C, A, D, G, Am, and D. The bass part continues to provide harmonic support.

**System C (Measures 11-15):** This section continues the melodic line from System A. The harmonic changes are indicated by Roman numerals above the staff: C, A, D, G, Am, C, D, G. The bass part continues to provide harmonic support.

# Maraviglia d'Amore

Fabrito Caroso,  
Ill ballarina (1581)

Setting by Al Cofrin  
Based upon lute tab

(A BB CC) x 4

**A: Spezzato**

Soprano: G D C F C D

Alto: G D C F C D

Alto/Tenor: G D C F C D

Bass: G D C F C D

6 D F C D C D G

Soprano: D F C D C D G

Alto: D F C D C D G

Alto/Tenor: D F C D C D G

Bass: D F C D C D G

## Maravilgia D'Amore

**B**

10 G G Am D 1 G 2 G

**C**

15 D C G D \* 1 G 2 G D.C. x 4

\* Possible note correction from original lute tabulature

# Merry Merry Milkmaids

Longways for four couples

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Sopr

Alto

Tenor

Bass

C

6

**C**

**D**

**G**

**D**

**G**

10

**B**

**G**

**C**

**Am**

**G**

## Merry Merry Milkmaids

Musical score for "Merry Merry Milkmaids". The score consists of two staves of music.

The first staff begins at measure 15, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is divided into measures by vertical bar lines. Above each bar, the corresponding chord is written in capital letters: E<sup>m</sup>, A<sup>m</sup>, D, G, E<sup>m</sup>, and D. The bass line is provided below the treble clef.

The second staff begins at measure 19, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody continues with measures C, A<sup>m</sup>, D, G, D, and G. The bass line is provided below the treble clef.

A repeat sign with a circled "D.C." (Da Capo) is placed above the staff at measure 19, indicating that the music should return to the beginning of the section after the repeat. The instruction "x 3" indicates that the section should be repeated three times.

# My Lady Cullen

Longways for as many as will

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arr. by Dave Lankford, 2003  
Edited by Al Cofrin

(AABB) x 4

**A**

Sopr

1 Am G E Am G Am

Alto/Ten

Bass

**B**

5 C G Am Em Dm E Am

D.C. x 4

C G Am Em Dm E Am

# New Alman

69

Bernard Schmid (c. 1577)

(Inns of Court)

Arranged by Robert Smith  
Edited by Al Cofrin

(A BB) x nn

The musical score consists of three systems of four-part music (Soprano, Alto, Tenor, Bass) in common time. The score is arranged in three systems, each starting with a different section (A, B, or C). Measure numbers 1, 7, and 12 are indicated at the beginning of their respective systems. The music includes various note values (eighth, sixteenth, thirty-second) and rests.

**System 1 (Measures 1-6):**

- Section A:** Measures 1-2. Key signature: Common time (no sharps or flats). Chords: A (1), C, G, C.
- Section B:** Measures 3-4. Key signature: Common time (no sharps or flats). Chords: Am, D, G.
- Section C:** Measures 5-6. Key signature: Common time (no sharps or flats). Chords: C, Am, G, Am.

**System 2 (Measures 7-12):**

- Section D:** Measures 7-8. Key signature: Common time (no sharps or flats). Chords: D, G.
- Section B:** Measures 9-10. Key signature: Common time (no sharps or flats). Chords: B (1), C, G.
- Section Dm:** Measures 11-12. Key signature: Common time (no sharps or flats). Chords: Dm.

**System 3 (Measures 12-18):**

- Section G:** Measures 12-13. Key signature: Common time (no sharps or flats). Chords: G, Am, G.
- Section C:** Measures 14-15. Key signature: Common time (no sharps or flats). Chords: C, C.
- Section G:** Measures 16-17. Key signature: Common time (no sharps or flats). Chords: G.
- Section C:** Measure 18. Key signature: Common time (no sharps or flats). Chord: C.

# New Bo Peep

Longways for as many as will

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA BB) x 3

1      A      D      Em      D      Em      A      D      B      G

Sopr      Alto      Tenor      Bass

8      D      G      D      D      A

13     D      A      Bm      D      G      A      D      D.C. x 3

John Playford,  
The English Dancing Master  
1st Edition (1651)

# Newcastle

Square for four couples

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Soprano

Alto

Tenor

6

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

10

**B**

**F**      **Gm**      **F**      **B**

15

**F**      **Gm**      **B**      **Gm**      **C**      **F**      **D.C. x 3**

# New Yer

For three

Gresley Manuscript, c. 1500

Music by  
Richard Schweitzer

(AA,B,C,D,E) x nn

Soprano part:

- Measure 1: Boxed A (G)
- Measure 5: Boxed B (D)
- Measure 9: Boxed C (G)
- Measure 13: Boxed D (D)
- Measure 17: Boxed D (D)
- Measure 21: Boxed E (C)

Alto part:

- Measure 5: Boxed B (D)
- Measure 9: Boxed C (G)
- Measure 13: Boxed D (D)
- Measure 17: Boxed D (D)

Bass part:

- Measure 9: Boxed C (G)
- Measure 13: Boxed D (D)
- Measure 17: Boxed D (D)
- Measure 21: Boxed E (C)

Anthony Holborne,  
The Cittharn Schoole, 1597  
(Simplified)

# Old Alman

(Inns of Court)

Arranged by Paul Butler  
Edited by Al Cofrin

(AA BB) x nn

**A**

Sopr

Alto/  
Tenor

Bass

**B**

5

Am

C

Am

D

G

9

C

Am

G

Em

D

E

Am

D.C. x nn

John Playford,  
English Dancing Master, 1651  
1st and 2nd Edition

# Old Mole

Longways for three couples

Setting by  
Steven Hendricks,

(AB) x 11

A: 1651 version

Musical score for the 1651 version of Old Mole, featuring four voices: Soprano, Alto, Tenor, and Bass. The music is in common time (indicated by a '4') and G major (indicated by a sharp sign). The vocal parts are arranged in a treble clef for Soprano and Alto, and a bass clef for Tenor and Bass. The lyrics are indicated above the staff.

1                   G      C      D      G      C      D      G      C

Sopr                 Sopr                 Sopr                 Sopr

Alto                 Alto                 Alto                 Alto

Tenor                 Tenor                 Tenor                 Tenor

Bass                 Bass                 Bass                 Bass

B: 1652 version

Musical score for the 1652 version of Old Mole, continuing from measure 6. The vocal parts remain the same: Soprano, Alto, Tenor, and Bass. The music is in common time and G major.

6                   D      G      C      D      G      G      C      D      Em

D.C. x 11

Musical score for the repeat section (D.C.) of Old Mole, starting at measure 11. The vocal parts are Soprano, Alto, Tenor, and Bass. The music is in common time and G major.

11                  Em      C      D      G      D      G      Am      D

# Parson's Farewell

for two couples facing

John Playford,  
The English Dancing Master, 1651  
1st Edition

arr, Drea Lead, 1999  
Edited by Al Cofrin

**A** (ABB) x 3

Sopr

Alto

Bass

1 Am G F Em C Am G

7 F Em B C

12 G Am E Am D.C. x 3

# PAVENNE 13

Neuf Basse Dances..., 1530  
Pierre Attaingnant (fl.1528-1549)

Edited by  
Al Cofrin

**A**

Sopr      G      G      D      C      Em      D      G      **B**      G

Alto 1

Alto 2/Ten

Bass

**C**

C      G      D<sub>m</sub>      D      G      **G**      D      G

**D**

C      D      G      D      G      D      Am      C      D      G

# Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

**A**

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

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 done ma bel - le, ap - pro che toi mon bien,

Tenor Bass

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

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

**B**

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

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

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

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

# Pavane: Earle of Salisbury

Parthenia, 1613,  
William Byrd (c. 1543-1623)

Setting by  
Al Cofrin

**A** Gm D C D G Gm E $\flat$  F Dm

Sopr Alto Tenor Bass

E $\flat$  Cm <sup>1</sup>D <sup>2</sup>D **B** B $\flat$  Cm F B $\flat$  B $\flat$  E $\flat$  F

B $\flat$  Gm D Gm D Dsus4 <sup>1</sup>G <sup>2</sup>G D.C.

# Pavan: Mille Ducas

79

Tielman Susato (c. 1551)

Setting by Al Cofrin

The musical score consists of three systems of four-part music. Each system has four staves: Alto (G clef), Ten 1 (G clef), Ten 2 (G clef), and Bass (F clef). The music is in common time.

- System A:** The Alto part begins with a continuous eighth-note pattern. The Ten 1 part has a eighth-note pattern starting with a quarter note. The Ten 2 part has a eighth-note pattern starting with a quarter note. The Bass part has a eighth-note pattern starting with a quarter note.
- System B:** The Alto part has a eighth-note pattern starting with a quarter note. The Ten 1 part has a eighth-note pattern starting with a quarter note. The Ten 2 part has a eighth-note pattern starting with a quarter note. The Bass part has a eighth-note pattern starting with a quarter note.
- System C:** The Alto part has a eighth-note pattern starting with a quarter note. The Ten 1 part has a eighth-note pattern starting with a quarter note. The Ten 2 part has a eighth-note pattern starting with a quarter note. The Bass part has a eighth-note pattern starting with a quarter note.

# Pavane de Spaigne

Francisque Caroubel

Praetorius: Terpischore, (1612)

Setting by Al Cofrin

The musical score consists of three systems of music, each with five staves. The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The instrumentation includes a harpsichord or organ, as indicated by the bass staff's use of a basso continuo symbol (a bass clef over a horizontal line).

**System 1:**

- Measure 1: Am, E, B, E, A, Am, G, D.

**System 2:**

- Measure 6: G, D, G, C, G, Am.

**System 3:**

- Measure 11: D, G, Am, E, Am, E, A, D, E, A.

# Petite Rose

(Domenico da Piacenza 1450)

(AAA, A', BB, CC, C') x nn

Music By  
Al Cofrin

Sopr

A F5

A'

B

C

C'

D.C.

# Petit Vriens

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

for three

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA B C D E) x nn

**A** G5

Sopr

Alto

Tenor

6 **B**

12

19

C

Musical score for measure 19. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes.

25

D

Musical score for measure 25. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes.

31

E

Musical score for measure 31. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes.

36

Musical score for measure 36. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes.

# Picking of Sticks

Longways for three couples

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by Robert Smith, 1997  
Edited by Al Cofrin

(Ax17) = 1st edition setting  
or (Bx17) = 1915 setting  
or some crazy combination of both like (Ax7, Bx3, Ax7)  
or (AABB) x 4 + A

**A: Picking of Sticks**

1 G F G

6 F G 17 x's

**B: Lavena (1910 setting)**

10 Dm A Dm Dm A Dm

15 Gm F C F Gm A5 D5 17 x's

# Pivas:

## Cantiga de Santa Maria no.119

Alphonso X, 13th c.

Setting by Al Cofrin  
(roadmap modified  
for lots of Pivas)

(AA BB BA) x nn

Alto

1      A      A5

5      A5

9      B      A5

13     A5

17     A      G5

21     A5

# Quadran Pavane

Melody from R.C.m Ms. 1119

(Inns of Court)

Arranged by  
Joseph Casazza 1990  
Edited by Al Cofrin

The musical score consists of three staves of music for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are written in parentheses above the notes, corresponding to the vocal parts. Key changes are indicated above the staff.

**Staff 1:**

- Soprano:** G, Em, D, Gsus, C, Am
- Alto:** Em, D, Gsus, C, Am
- Alto/Tenor:** Em, D, Gsus, C, Am
- Bass:** Em, D, Gsus, C, Am

**Staff 7:**

- Soprano:** Gsus, C, D, G
- Alto:** Gsus, C, D, G
- Alto/Tenor:** Gsus, C, D, G
- Bass:** Gsus, C, D, G

**Staff 12:**

- Soprano:** Em, Am, D, Am, Asus, D, C, G
- Alto:** Em, Am, D, Am, Asus, D, C, G
- Alto/Tenor:** Em, Am, D, Am, Asus, D, C, G
- Bass:** Em, Am, D, Am, Asus, D, C, G

## Quadran Pavane

18 G Em D Gsus C Am

23 Gsus C D G Am D

28 Em C D G C D G

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William Byrd  
(c. 1540 - 1623)

# Queen's Alman

(Inns of Court)

Arranged by Robert Smith  
Edited by Al Cofrin

(AA BB) x nn

A

1

Sopr

Alto

Tenor

Bass

B

5

Gm

Am A D

9

Gm G C F B<sup>flat</sup> C Gm D G5

90 *Rostiboli Gioioso (Original Tenor line) in G*

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro)

(AA BB CC DD) x n

Realization and  
Arrangement by  
Al Cofrin

*Bassa danza*

**A**

**B**

**D**      **Em**      **C**      **G**      **Dsus4**      **G**

**D**      **G**      **Dsus4**      **G**

## Rostiboli Gioioso

**C** *Salterello*

(19) G Am G D

(23) G Am G Dsus4 G

**D** *Piva*

(27) D G D

(30) D G Dsus4 G

# Rufty Tufty

For two couples facing

John Playford  
The English Dancing Master  
1st Edition (1651)

Arranged by Dera Leed, 1999  
Edited by Al Cofrin

(AA BB CC) x 3  
or (AA B CC) x 3

**A**

Soprano

Alto

Bass

Am      D

**B**

5

C

1      2

G      C      G      C

**C**

11

C

D.C x 3

G      C

# Saint Martins

93

John Playford,  
The English Dancing Master, 1651  
1st Edition

for two couples facing

Arranged by  
Steve Hendricks

(AABB) x 3

1

**A** Gm F B $\flat$  F Gm C D F Cm E $\flat$

Sopr Alto Tenor Bass

This section consists of four staves for Soprano, Alto, Tenor, and Bass voices. The music is in common time, key signature is one flat. The vocal parts sing in unison. Measure 1 starts with a forte dynamic. Measures 2-7 show a repeating pattern of chords: Gm, F, B $\flat$ , F, Gm, C, D, F, Cm, E $\flat$ .

8 Gm D 1 G 2 G B Dm Dm B $\flat$  F

This section begins with a forte dynamic. It features a sequence of chords: Gm, D, 1 G, 2 G, B, Dm, Dm, B $\flat$ , F. The bass line provides harmonic support throughout.

14 B $\flat$  F E $\flat$  Dm Cm Gm D 1 G 2 G D.C. x 3

This section concludes with a forte dynamic. It includes a repeat sign and a instruction for the section to repeat twice. The chords for this section are: B $\flat$ , F, E $\flat$ , Dm, Cm, Gm, D, 1 G, 2 G, D.C. x 3.

# Saltarello 3

14th c. Italian: British Library,  
Additional 29987

Setting by Al Cofrin  
1997

Sopr

**A** G(open)

1.

2.

**B**

**C**

**D**

1.

2.

1.

2.

1.

2.

# Saltarello: Ballo Anglese

95

From *Il Primo Libro de Balli*,  
Giorgio Mainerio (1578)

Setting by Al Cofrin

Alto 1      Alto 2      Tenor      Bass

1      A      C      Gm      B $\flat$       C      Gm      C      C      Gm      F      Dm

7      B $\flat$       F      G      1 C      2 C      B      Gm      B $\flat$       C      Gm      B $\flat$

13      C      C      Gm      F      Dm      B $\flat$       F      G      1 C      2 C

John Playford,  
The English Dancing Master, 1651  
1st Edition

# Scotch Cap

Line of three couples

Arranged by Jay Ter Louw  
Edited by Al Cofrin

AABB x 3 or AABB x 5  
or (AABB BBBB), (AABB) x 2

1      A      Dm      Am      G

Sopr      Alto      Tenor      Bass

6      B      Dm

11     G      F      C      Dm      G      F      Dm      Em      D5

# SELLINGER'S ROUND

97

(Round for as many as will)

from the Dancing Master,  
Edition 3B., 1657Setting by  
Steven Hendricks(AABB) x 3 (3rd edition)  
or (AABB) x 4 (4th edition)\*

A

Soprano  
Alto  
Tenor  
Bass

B

6

11

G D C D A D D.C. x 3 or 4

\*For the 4th edition roadmap, the 3rd portion of the music in the manuscript has been omitted.

Cesare Negri,  
Le Grazie d'Amore,  
1602

# LO SPAGNOLETTA

BALLETTO FOR TWO COUPLES IN A DIAMOND

arr. Dave Lankford  
Edited by Al Cofrin

(AA BB CC) x 7

1      G<sub>m</sub>      F      B<sub>b</sub>      F      B<sub>b</sub>

Sopr      Alto      Tenor

6      F      D      G<sub>m</sub>      D      G<sub>5</sub>

11     F      G<sub>m</sub>      D      G<sub>m</sub>      D.C. x 7

# Stingo

99

## Longways for three couples

John Playford,  
The English Dancing Master  
1st Edition (1651)

Arranged by Dave Lankford, 1999  
Edited by Al Cofrin

(AA BB) x 3

A

Musical score for section A. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody is divided into measures 1 through 5. Measure 1 starts with Em, followed by D, Em, and then a repeat sign with two endings: ending 1 continues with Em and G, while ending 2 continues with Em and G. The vocal parts are primarily composed of eighth and sixteenth notes.

B

Musical score for section B, starting at measure 6. The key signature changes to D major (no sharps or flats). The time signature remains common time. The melody continues with a series of eighth and sixteenth note patterns. The vocal parts are primarily composed of eighth and sixteenth notes.

11

Musical score for section C, starting at measure 11. The key signature changes back to G major (one sharp). The time signature remains common time. The melody continues with a series of eighth and sixteenth note patterns. The vocal parts are primarily composed of eighth and sixteenth notes. The section concludes with a repeat sign and a D.C. (Da Capo) instruction, followed by three endings (x 3).

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# Tinternell

101

(Dallis Lute book, Pg 223)

Transcribed by Lisa Koch  
Setting by Al Cofrin

(AA B CC) x nn

Alto

Tenor

Bass

5

10

A

Dm A Dm C Dm A Gm Asus4 D

B

F C Dm A C Dm A

C

Dm C Dm Gm A Dm E° A D

# Trenchmore

Longways for as many as will

Transcribed by  
Al Cofrin

Repeat till your fingers bleed

D G D

F D D G D

G D F D G

D F D G

Trenchmore  
**Tomorrow the fox will come to towne**

1. To-morrow the fox will come to town, keep, keep, keep, keep  
To-morrow the fox will come to town, keep you all well there  
Oh, I must desire you neighbors all to holler the fox out of the hall  
and cry as loud as you can call woop, woop, woop, woop,  
and cry as loud as you can call keep you all well there
2. He'll steal the cock from out its lock, keep, keep, keep, keep  
He'll steal the cock from out its lock, keep you all well there  
Oh, I must desire you neighbors all to holler the fox out of the hall  
and cry as loud as you can call woop, woop, woop, woop,  
and cry as loud as you can call keep you all well there.
3. He'll steal the hen from out its pen, keep, keep, keep, keep  
He'll steal the hen from out its pen, keep you all well there  
Oh, I must desire you neighbors all to holler the fox out of the hall  
and cry as loud as you can call woop, woop, woop, woop,  
and cry as loud as you can call keep you all well there.
4. He'll steal the lamb from out its dam, keep, keep, keep, keep  
He'll steal the lamb from out its dam, keep you all well there  
Oh, I must desire you neighbors all to holler the fox out of the hall  
and cry as loud as you can call woop, woop, woop, woop,  
and cry as loud as you can call keep you all well there.
5. Tomorrow the fox will come to town, keep, keep, keep, keep  
Tomorrow the fox will come to town, keep you all well there  
Oh, I must desire you neighbors all to holler the fox out of the hall  
and cry as loud as you can call woop, woop, woop, woop,  
and cry as loud as you can call keep you all well there.

## Turkelone

(Inns of Court)

Arranged by Monique Rio  
Edited by Al Cofrin

(AA BB CC D) x 4

(1) **A**

Soprano: D Gm B $\flat$  F B $\flat$   
 Alto: D Gm B $\flat$  F B $\flat$   
 Tenor: D Gm B $\flat$  F B $\flat$   
 Bass: D Gm B $\flat$  F B $\flat$

(5) **B**

Gm D G Gm D Gm D

(9) **C**

Gm Dm B $\flat$  Gm D G

(13) **D**

C F C D D.C. x 4

# Upon a Summer's Day

105

John Playford,  
The English Dancing Master, 1651  
1st Edition

Arranged by  
Al Cofrin

(AA BBB) x 3

**A** Dm      **F**      **C**

Sopr      Alto      Bass

**B** Am

D.C. x 3  
3x's

# La Villanella Balletto

F. Caroso, Il Ballarino f42v  
(AABB) x 6

Transcribed from lute tab  
by Al Cofrin

1 A

Sopr Alto Tenor Bass

7 B

D G G F C F

13 F G D G D G D.C. x 6

# Vita di Cholino

Giovannino,  
Il Papa and Giorgio manuscripts, 15th c.

for three dancers

Arranged by Monica Cellio  
Edited by Al Cofrin

A x 5

**A**

Sopr  
Alto/Tenor  
Bass

**F C Dm C G C**

**G C 1-4 Dm G 5 C G C**

# Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

Arranged by  
Monica Cellio  
Edited by Al Cofrin

(AAA BB) or (AAA BBBB)

## A: Quadernaria

Musical score for A: Quadernaria. The score consists of four staves: Soprano, Alto 1, Alto 2/Tenor, and Bass. The key signature changes at measure 1: Am, Em, Am, Em, Am. The bass staff has a 'G' with a circled '8' below it.

Continuation of the musical score for A: Quadernaria. The score consists of three staves: Treble, Alto, and Bass. The key signature changes at measure 5: G, Am, G, Am, G, Am, 3x's. The bass staff has a 'G' with a circled '8' below it. Measures 5 through 8 are shown.

## B: Piva

Musical score for B: Piva. The score consists of three staves: Treble, Alto, and Bass. The key signature changes at measure 9: Am, Em, Am, G, Am. The bass staff has a 'G' with a circled '8' below it. Measures 9 through 12 are shown.

# Michael Praetorius

# Volte (CCX)

from Terpsichore, 1612

# Setting by Al Cofrin

G                    C D G                    D                    G

Sopr

Alto 1

Alto 2

Tenor

Bass

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in G major. The score consists of four measures per system, divided into two systems by a vertical bar line. The vocal parts are arranged in a top-down order from highest to lowest pitch. The bassoon part begins in the fourth measure of the first system. The vocal parts sing eighth-note patterns primarily, while the bassoon part provides harmonic support with sustained notes and eighth-note chords.

Musical score for five staves showing measures 1-10. The staves are arranged vertically. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a soprano clef, and the bottom staff a bass clef. Measure 1: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 2: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 3: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 4: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 5: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 6: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 7: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 8: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 9: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Measure 10: Treble staff has eighth notes G, D, C, A, m, D. Alto staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D. Soprano staff has eighth notes D, G, B, E, G, B. Bass staff has eighth notes G, D, C, A, m, D.

# Washerwomen's Bransle

Pierre Phalese  
Leviorum Carminum, 1571

(Bransle des Lavandieres)

(AA BB C) x nn

1 A G<sub>m</sub> D B<sub>b</sub> F C<sub>m</sub> F D G<sub>m</sub>

Sopr Alto Tenor Bass

5 B G<sub>m</sub> D C G<sub>m</sub> D G<sub>m</sub> F

Sopr Alto Tenor Bass

10 G<sub>m</sub> D<sub>m</sub> G<sub>m</sub> D G<sub>m</sub> F D G

Sopr Alto Tenor Bass

D.C. x nn

# Whirligig

## Longways for three couples

John Playford,  
The English Dancing Master, 1651  
1st Edition

Arranged by  
David Lankford  
Edited by Al Cofrin

(AA, Bx9) x 3  
or (AABB) x 10

1

**A**

Sopr

Tenor

Bass

5

**B**

Am D G D

9

Am D C D G C D D.C. x 3

G 9 x's

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