

The Pennsic Pise 50

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

2023 Edition



Compiled by Albert Cofrin
And edited by Steve Hendricks
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And thanks to Jamie Hargrove for general editing.



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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

And special thanks to Steve Hendricks for being my personal 16th c counterpoint guru and catching mistakes that I totally missed in the editing of all these arrangements.

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

2023 Edition

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Fabritio Caroso,
Il Ballarino, 1581

Alta Regina

Transcribed by
Ysabel da Costa
Setting by Al Cofrin

(A,B) x 6

1 A D F G D

Sopr Alto Alto/Ten Bass

9 C G D G

B C G D C G

17

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Guglielmo Ebreo,
De pratica seu arte de trupudii,
NY, folio 72-254

Amoroso (8 or 12 Pivas)

Arranged by Steve Hendricks
Setting by Al Cofrin

(AA,BB,CC,DD) x 2
or (AAA,BB,CC,DD) x 2

A: Pivas

1 Dm C Am Dm C Dm 2x's or 3x's B

Soprano: Treble clef, key signature of one sharp (F#), common time.

Alto/Tenor: Treble clef, key signature of one sharp (F#), common time.

Bass: Bass clef, key signature of one sharp (F#), common time.

Measure 6: Am C Dm Am C Am

Measure 12: 1 Dm C Dm C Dm C C Dm

Measure 18: Am Dm 1 Dm 2 Dm

Section A: Pivas (Measures 1-5)

Section B: (Measures 6-10)

Section C: (Measures 11-15)

Section D: (Measures 16-20)

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Domenico da Piacenze
(1455)

Anello

(in G)

Setting by
Al Cofrin

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

Intro:

The musical score consists of four staves representing different voices: Alto, Alto, Tenor, and Bass. The music is in common time and uses a key signature of one sharp (F#). The score is divided into sections labeled A, B, C, D, and E, separated by vertical bar lines. The vocal parts are primarily composed of eighth and sixteenth notes. The bass part includes some sustained notes and a rhythmic pattern of eighth and sixteenth notes. The tenor part features a sustained note followed by a series of eighth notes. The alto parts provide harmonic support with various patterns of eighth and sixteenth notes. The bass part provides a steady harmonic foundation with sustained notes and rhythmic patterns. The score concludes with a repeat sign and the instruction "D.S. x 2".

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Arbeau: Bransles de Base et Régionaux Basic and Regional

Setting by
Al Cofrin

Thoinot Arbeau,
Orchésographie, 1589

Double G5

1

Sopr/ Alto

This musical section shows two staves of music for soprano and alto voices. The key signature is one flat, indicating B-flat major. The time signature is common time (indicated by 'C'). The music consists of eighth-note patterns. Measure 1 starts with a quarter note followed by a eighth-note pair. Measures 2-5 show a repeating pattern of eighth notes.

5

(\sharp)

Simple G5

9

Sopr/ Alto

This section continues the soprano and alto parts from the previous section. The key signature changes to one sharp, indicating E major. The time signature remains common time. The music consists of eighth-note patterns.

12

(\sharp)

Gay

15

G5

Sopr/ Alto

This section continues the soprano and alto parts. The key signature changes to one sharp, indicating E major. The time signature changes to 6/4. The music consists of eighth-note patterns.

Burgundian (Bourgoigne)

19

G5

Sopr

This section continues the soprano part. The key signature changes to one sharp, indicating E major. The time signature changes to 6/4. The music consists of eighth-note patterns.

Poictou

23

G5

Sopr/ Alto

This section continues the soprano and alto parts. The key signature changes to one sharp, indicating E major. The time signature changes to 3/4. The music consists of eighth-note patterns.

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Arbeau Bransles
Basic and Regional

Scottish 1 (Ecosse)

29 **G5**

Alto

This musical score shows two staves of music for the Alto voice. The first staff begins at measure 29 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 33 with a treble clef, a key signature of one flat, and a common time signature. Measure 29 consists of eighth notes. Measures 30-32 show a repeating pattern of eighth notes. Measure 33 starts with a repeat sign. Measures 34-36 show a repeating pattern of eighth notes. Measure 37 starts with a repeat sign. Measures 38-40 show a repeating pattern of eighth notes. Measure 41 starts with a repeat sign. Measures 42-44 show a repeating pattern of eighth notes.

Scottish 2 (Ecosse)

37 **G5**

Alto

This musical score shows two staves of music for the Alto voice. The first staff begins at measure 37 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 41 with a treble clef, a key signature of one flat, and a common time signature. Measure 37 consists of eighth notes. Measures 38-40 show a repeating pattern of eighth notes. Measure 41 starts with a repeat sign. Measures 42-44 show a repeating pattern of eighth notes. Measure 45 starts with a repeat sign. Measures 46-48 show a repeating pattern of eighth notes. Measure 49 starts with a repeat sign. Measures 50-52 show a repeating pattern of eighth notes.

Triory de Bretagne

45 **G5**

Sopr/
Alto

This musical score shows two staves of music for the Soprano/Alto voices. The first staff begins at measure 45 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 49 with a treble clef, a key signature of one flat, and a common time signature. Measure 45 consists of eighth notes. Measures 46-48 show a repeating pattern of eighth notes. Measure 49 starts with a repeat sign. Measures 50-52 show a repeating pattern of eighth notes. Measure 53 starts with a repeat sign. Measures 54-56 show a repeating pattern of eighth notes.

Maltese (Malte)

52 **Am**

Sopr/
Alto

This musical score shows two staves of music for the Soprano/Alto voices. The first staff begins at measure 52 with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins at measure 56 with a treble clef, a key signature of one sharp, and a common time signature. Measure 52 consists of eighth notes. Measures 53-55 show a repeating pattern of eighth notes. Measure 56 starts with a repeat sign. Measures 57-59 show a repeating pattern of eighth notes. Measure 60 starts with a repeat sign. Measures 61-63 show a repeating pattern of eighth notes.

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Arbeau Bransles Morguez Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Washerwoman (Lavandieres)

Sopr/ Alto G5

Pease (Pois)

Sopr/ Alto G5

Hermites

Sopr G5

Clog (Sabots)

Sopr/ Alto C G C

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Arbeau Bransles Morguez
Mimed Bransles

Horses (Chevaux)

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G major). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff is divided into two sections by vertical bar lines, each section containing a measure labeled '1' and a measure labeled '2'. The notes are primarily eighth and sixteenth notes, with some quarter notes. Sharp symbols are placed above specific notes in the '2' sections of each staff.

Official

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G major). The second staff begins at measure 57, and the third staff begins at measure 61. The notation includes eighth and sixteenth notes, with some quarter notes. Measures 53 and 57 feature sustained notes. Measures 57 and 61 feature sixteenth-note patterns. Measure 61 concludes with a double bar line and repeat dots, indicating a repeat of the section.

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Arbeau Bransles Couppés

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Cassandre

F5

Sopr

6

Dm

Pinagay

G5

Sopr/
Alto

12

17

Charlotte

G5

Alto

22

27

31

War (Guerre)

G5

Sopr

36

42

47

D

G

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

Arbeau Bransles Couppés
Mixed Bransles

Aridan

52 **G5**

Sopr 

57

62



Candlestick (Torche)

67 **Gm** **F** **Gm** **D** **Gm**

Sopr 

72 **F** **Gm** **D** **Gm** **C** **D** **Gm** **4 x's**

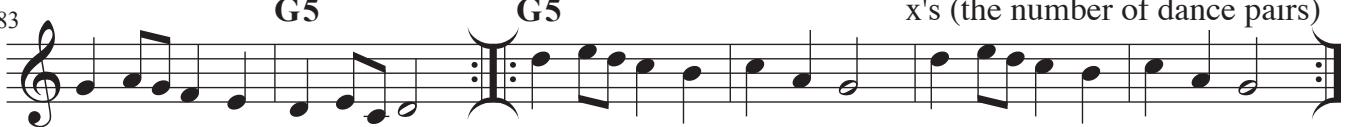


Montarde

77 **D5**

Sopr 

83 **G5** **G5** x's (the number of dance pairs)



Haut

89 **F5**

Sopr/Alto 

93 **C** **Gm** **F** **C**

Sopr/Alto 

100 **F** **C** **C** **F**



107 **B♭** **F** **C** **F** **C**



Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by
Al Cofrin

(AA,BB) x nn (forever)

1 **A** Am G Am E Am G

Sopr Alto Tenor Tenor Bass

7 Am E A **B** C Bm Am

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

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

Belfiore

Arranged by
Al Cofrin
2023

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

Intro:

1 Sopr

5 Sopr Alto Tenor

9 B C D

14 E 3x

22 F (a little slower) G a tempo D.S. x 3

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Bella Gioiosa

Fabritio Caroso, II Ballarino, 1581

Setting by Al Cofrin

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

A: Spezzato

1 G C G

Sopr Alto Tenor Bass

5 D G C G D

D.C. x 7

9 G B G D G 3x's

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Bizzarria d'Amore

Arranged by Monique Rio
Edited by Al Cofrin

(AA,BB,CC) x 6

1 A G C G 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

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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

1 **A** Am G Am Dm Dm A5

Alto Tenor Bass

6 **B** C Dm Am C Dm Am **C** Am

13 Em Am A E A5 **D** Am C

19 Dm Em D5 **E** Dm Em D5 Dm Em D **D.C. x nn**

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Black Alman-Dm

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 five staves of music for three voices: Soprano, Alto, and Bass. The music is in 6/4 time and uses a bass clef for all voices. The score is divided into five sections, each starting with a boxed letter:

- Section A:** The first section starts at measure 1. It includes chords Dm, C, Dm, Gm, Gm, and D5.
- Section B:** The second section starts at measure 6. It includes chords F, Gm, Dm, F, Gm, Dm, and Dm.
- Section C:** The third section starts at measure 13. It includes chords Am, Dm, D, A, D, Dm, and F.
- Section D:** The fourth section starts at measure 19. It includes chords Gm, Am, G5, Gm, Am, G5, Gm, Am, and G.
- Section E:** The fifth section follows Section D, continuing the sequence of chords.

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Black Nag

John Playford,
The Dancing Master, 1670
3rd Edition

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA,BB) x 3

1

A

Sopr

Alto/
Tenor

Tenor

Bass

B

6

Em Am

Sopr

Alto/
Tenor

Tenor

Bass

11 Em

Am E Am D.C. x 3

Sopr

Alto/
Tenor

Tenor

Bass

Boatman

(AA,BB) x 3

A

Sopr Alto Tenor Bass

C C C G G

5

C C C C Gsus C

B

9

C G Am Dm Am G

13

C C C C Gsus C D.C. x 3

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La Caccia d'Amore

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(Questa dolce sirena)

Setting by Aaron Elkiss

(AA,BB) x nn

1 A Dm C Dm C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6 G Am E C G E Am

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La Caccia d'Amore

10 **B** G D F G C

15 G Am E C G E A

The musical score consists of two staves of music. The top staff begins at measure 10 with a key signature of one sharp (B major). The lyrics "B G D F G C" are written above the staff. The bottom staff begins at measure 15 with a key signature of no sharps or flats (G major). The lyrics "G Am E C G E A" are written above the staff. Both staves use a treble clef and a common time signature. The music is composed of eighth and sixteenth notes.

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Michael Praetorius,
Terpsichore, 1612

Canarie

Setting by Al Cofrin

1 A G C D B G

Sopr 1

Sopr 2

Alto/
Tenor

Bass

4 C D C Am D

7 G Em C D D G

Sopr 1

Sopr 2

Alto/Tenor

Bass

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Canarie

10 Am D Em C D

13 **D** C D G C D

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Caroso,
Il Ballarino, 16th c.

La Castellana

Setting by
Al Cofrin

(AA,BB,CC) 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

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Chestnut

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

Arranged by
Steve Hendricks

(AA,BB) x 3

A

1

Sopr Alto Tenr Bass

Am E Am G C

This section consists of four measures. The first measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The second measure starts in E, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The third measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The fourth measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs.

B

5

Sopr Alto Tenr Bass

C G C G C

This section consists of four measures. The first measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The second measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The third measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The fourth measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs.

9

Sopr Alto Tenr Bass

C G E Am Dm E A

D.C. x 3

This section consists of four measures. The first measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The second measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The third measure starts in E, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. The fourth measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has eighth-note pairs. The tenor has eighth-note pairs. The bass has eighth-note pairs. This section ends with a repeat sign and three endings.

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Fabritio Caroso,
Il Ballarino, 1581

Chiara Stella

Transcribed by
Dennis Sherman
Edited by Al Cofrin

(AA,B,CC) x 4

1 A E Am C G C
Sopr |
Tenor |
Bass |
8 G Am E 1 Am 2 Am B
15 E D E Am E D E
23 C G C G Am E Am D.C. x 4

Chirintana

Melody and arrangement
by Al Cofrin
for Ebreo Dance

AA,BB, interlude,
(CC,DD) x forever or until the most
intoxicated dancer falls off the dance floor

A: Quadernaria

Soprano: E m D D E m E m D D B E m

Alto: E m D D E m E m D D B E m

Rhythm Interlude (PIVA)

13 **E(Open)**



C: Pivas till you puke

Soprano: E m A m E m B E m E m A m E m B E m

Alto: E m A m E m B E m E m A m E m B E m

D

E m

D

E m

D.S. al Fine

Soprano: E m B E m

Alto: E m B E m

Fine

Blank Page

Melody from
Brussels MS 9085, 15th C.
(A,B,CC,D,EE,F,G) x 2

Cleves

Arranged by
Al Cofrin

Sopr

Bass

A D5

C5

D5

C5 D5

B D5

C5

D5

C5 D5

C5

D5

D

D5

C5

D5

C5 D5

E

D5

F, G

D5

19 C5

D5

1 C5 D5

2 C5 D5

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Il Ballarino:
Caroso, 1581

Contentezza d'Amore

Transcribed by
Al Cofrin
Edited by
Steve Hendricks

Ax5,B,Cx3

A

Sopr Alto/Tenor Bass

1 Ax5,B,Cx3

2 A

3 F

4 B_b

5 G

6 F

7 G

8 G

9 F

10 B_b

11 G

12 F

13 Dm

14 G

15 C

16 *C

17 C

18 Dm

19 G

20 C

21 C

22 F

23 B_b

* Measure 17 is added to match the choreography for both Il Ballarino and Nobilta manuscripts

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Contentezza d'Amore

23 C F 1-4 F 5 F **B** *Sciolta* F

29 Gm Dsus4 G F

37 Gm C G C **C** C

45 G C F C F 3x's

Fabritio Caroso,
Nobiltà di Dame, 1600

Contrappasso

Arranged by Monique Rio
Edited by Al Cofrin

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

The musical score consists of four systems of three staves each, representing Soprano (treble clef), Alto (alto clef), and Bass (bass clef). The key signature is one sharp (F#). The time signature is 3/4.

System 1: Measures 1-6. Features melodic patterns for all three voices. Measure 1 starts with a bass note followed by a bass休符 (double bar line). Measures 2-6 show various patterns of eighth and sixteenth notes. Boxed labels indicate harmonic progressions: 'A' over the first measure, 'G D G' over measures 2-3, 'C D G' over measures 4-5, and 'D' over measure 6.

System 2: Measures 7-13. Continues the melodic patterns. Boxed labels indicate harmonic progressions: 'G C D G' over measures 7-8, '3x's' over measure 9, 'B' over measure 10, 'G' over measure 11, and 'C' over measure 12.

System 3: Measures 14-20. Continues the melodic patterns. Boxed labels indicate harmonic progressions: 'G' over measure 14, 'C' over measure 15, 'G' over measure 16, 'G' over measure 17, 'C' over measure 18, and 'G' over measure 19.

System 4: Measures 21-27. Continues the melodic patterns. Boxed labels indicate harmonic progressions: 'F D' over measures 21-22, 'G' over measure 23, 'C D E^m C' over measures 24-25, 'D' over measure 26, 'G' over measure 27, and '3x's' over measure 28.

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Contrappasso

27 A G D G 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

The musical score consists of three staves of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 6/4 time and major key signature. The vocal parts are arranged in a four-line staff system. The first staff begins with a measure labeled 'A' in a box, followed by 'G'. The second staff begins with 'C' and 'D'. The third staff begins with 'C' and 'D'. The fourth staff begins with 'Am', followed by 'D', 'C', 'D', and 'G'. The vocal parts sing homophony throughout the piece.

Edited by Al Cofrin

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Courante (CLXXXIII)

The musical score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first staff begins with a G, followed by C, Am, D, and G. The second staff begins with A5, followed by Bm, and C. The third staff begins with D, followed by G, D, and G. The notation includes various note values such as eighth and sixteenth notes, and rests.

Edited by Al Cofrin
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Cuckolds all a Row

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

Arr. David Yardley
 Edited by Al Cofrin

A (AA,BB) x 3

B

6 C G D G G

10 C G D G D G D.C. x 3

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Dargason, or Sedany

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

Arranged by Robert Smith
Edited by Al Cofrin

A x infinity

Soprano
Alto
Tenor
Bass

1 A Bm D Em

5 D Bm D Em A D.C. x nn

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Earl of Essex Measure

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AA,B) as many times as desired

1 **A**

Sopr G C D G

Alto G C D G

Bass G C D G

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

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

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

D.C. x n

Faine I Would

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

Arr, by Kathy Van Stone
 Edited by Al Cofrin

(AA,BB) x 3

1

Sopr

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

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Fedelta

Fabritio Caroso,
Il Ballarino, 1581

Setting by Al Cofrin
Based upon lute transcription
Edited by S. Hendricks

(AA,BB) x 3

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by '3' over '4'). The vocal parts are arranged in three staves. The first staff (Soprano) starts with a note labeled 'A'. The second staff (Alto) starts with a note labeled 'G'. The third staff (Bass) starts with a note labeled 'G'. The vocal parts sing in a repeating pattern of two measures (AA) followed by two measures (BB), repeated three times.

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by '3' over '4'). The vocal parts sing in a repeating pattern of two measures (G G) followed by two measures (C G), followed by one measure (D).

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by '3' over '4'). The vocal parts sing in a repeating pattern of two measures (G) followed by a repeat sign (double bar line with dots) and a section labeled 'B'. The section 'B' consists of two measures (C D). This is followed by one measure (G) and then a repeat sign (double bar line with dots). The section 'D.C.' (Da Capo) is indicated, followed by three measures (x 3).

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Caroso, Il Ballarino,
16th c.

Fiamma d'Amore

Setting by Al Cofrin
Transcribed from
original lute score

(AA,B,C,D) x 4

A: Spezzato

Soprano
Alto
Bass

1 C D G C B E

B

10 C D G Am D G C

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

(Gm)

Arranged by Paul Butler
Edited by Al Cofrin

(AA,BB) x 3

Musical score for the first section (A) of "The Fine Companion". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (F#), and the time signature is common time (indicated by a '6'). The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of chords: Gm, Dm, Gm, B♭, Gm, Dm, F. The bass staff includes a 'G' below the staff line.

Musical score for the second section (B) of "The Fine Companion". The score continues with the same four staves and key signature. The melody follows a similar pattern of chords: Dm, Gm, Dm, Gm, Dm. A vertical bar line with a double bar symbol separates section A from section B. The bass staff includes a 'G' below the staff line.

Musical score for the final section (D.C. x 3) of "The Fine Companion". The score continues with the same four staves and key signature. The melody follows a similar pattern of chords: Gm, F, Dm, Gm, Dm, Gm. A repeat sign with a 'D.C.' (Da Capo) instruction is placed above the staff, followed by three dots indicating the section is to be repeated three times. The bass staff includes a 'G' below the staff line.

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Galliard

Giovanni Giacomo Gastoldi
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

A

Sopr 1 G C G G C G G D G G C

Sopr 2

Alto

Tenor

Bass

B

6 C G C G C G C C G D G C D G

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,

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Galliard: Frogge

Morley's 1st booke of Consort Lessons,
1599 & 1611
John Dowland (1563-1626)

Arranged by
Thomas Morley (1557-1603)
Edited by Al Cofrin

1 A F Dm B[♭] C F Gm C

Sopr Alto Alto/Tenor Bass

9 F Dm B[♭] C F F C F

17 B[♭] F Gm D G

25 F Dm B[♭] C F C F

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Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

The musical score consists of three systems of music, labeled A, B, and C, for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time (indicated by a 'C' with a '4'). The vocal parts are arranged in a vertical stack, with Soprano at the top, followed by Alto, Alto/Tenor, and Bass at the bottom.

System A: The vocal parts enter sequentially. The Soprano begins with a dotted half note, followed by the Alto, Alto/Tenor, and Bass. The vocal parts play eighth-note patterns. Chords are labeled above the staff: Gm, F, Gm, Am, Dm, Gm, F, Gm, D, G5.

System B: The vocal parts enter sequentially. The Soprano begins with a dotted half note, followed by the Alto, Alto/Tenor, and Bass. The vocal parts play eighth-note patterns. Chords are labeled above the staff: F, Gm, Gm, Dm, Gm, F, B♭, F, Gm, D5.

System C: The vocal parts enter sequentially. The Soprano begins with a dotted half note, followed by the Alto, Alto/Tenor, and Bass. The vocal parts play eighth-note patterns. Chords are labeled above the staff: Dm, E♭, C, B♭, C, B♭, F, Gm, D, G5.

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Galliard XV: Le Tout

Tylman Susato,
Danserye, 1551

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 6/4 time and has a key signature of one sharp. The vocal parts are arranged from top to bottom: Soprano (G clef), Alto (C clef), Tenor (F clef), and Bass (Bass clef). The score is divided into three systems, each starting with a measure number (1, 6, 11) and a letter (A, B, C) in a box.

System A (Measures 1-5):

- Measure 1: Soprano: D G D; Alto: D G D; Tenor: G D; Bass: G D Dm F G D
- Measure 2: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 3: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 4: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 5: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

System B (Measures 6-10):

- Measure 6: Soprano: D G D; Alto: G D G D; Tenor: G D G D; Bass: F G D
- Measure 7: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 8: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 9: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 10: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

System C (Measures 11-15):

- Measure 11: Soprano: Am E Am; Alto: D G D G; Tenor: C Dm C Dm; Bass: Am Dm A D
- Measure 12: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 13: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 14: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 15: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

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Gathering Peascods

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

Arranged by
Al Cofrin
Edited by
Steve Hendrickson

Intro, (AA,BB,CC) x 3

The musical score consists of three sections labeled A, B, and C, each with a different harmonic progression and instrumentation.

- Section A:** The first section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "Gathering Peascods". The section ends with a repeat sign and a double bar line.
- Section B:** The second section begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It continues with the same four staves. The lyrics are: "D".
- Section C:** The third section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "Em A D Em A". The section then transitions to a new section starting at measure 16.
- Reprise (Measure 16):** The reprise begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "Intro G C G C G D". The section then repeats with the lyrics: "1 G 2 G D.C. x 3".

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

Gelosia

(A-dorian)

Setting by
Al Cofrin

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

Intro

The musical score consists of five staves of music for four voices: Alto, Tenor, Bass, and two Alto parts. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4.

Section A: Key Am. Measures 1-3: G, Em, Am. Measure 4: G, A5.

Section B: Key Am. Measures 6-10: Am, G, Am, Am.

Section C: Key D. Measures 11-14: D, Em.

Section D: Key Am. Measures 15-18: Am, G, Am, Am.

Section E: Key Am. Measures 19-22: Am, G, Am, Am.

Section F: Key G. Measures 23-26: G, Am, Em, G, Am, Em, G, Am.

D.S. x 3: Returns to the beginning of section F.

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Glory of the West

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

Arranged by David Yardley
Edited by Steve Hendricks

(AA,B) x 3

A

1 E_m D G D G D E_m

B

5 E_m B_m E_m D D E_m D

D.C. x 3

10 E_m D E_m D E_m D G D E_m

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Goddesses

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

Arranged by
Kathy Van Stone
Edited by Al Cofrin

(AA,BB) x 11

1 A

Sopr Gm F Gm D5

5 B

B♭ F Gm Dm Gm D.C. x 11

The musical score for "Goddesses" consists of two sections, A and B, for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time and uses a key signature of one flat. Section A begins with a forte dynamic and features a repeating pattern of chords (Gm, F, Gm, D5) over five measures. Section B follows, starting in B-flat major and featuring a repeating pattern of chords (B-flat, F, Gm, Dm, Gm) over five measures. Both sections end with a repeat sign and lead back to the beginning of section A. The vocal parts are written on four staves, with the Soprano at the top and the Bass at the bottom.

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Fabritio Caroso,
Il Ballarino, 1581

Gracca Amorosa

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

(A,B) x 5

The musical score consists of four systems of music for three voices: Soprano, Alto, and Bass. The music is in 6/4 time and major key signature.

System 1: Measures 1-6. The vocal parts are labeled A and G. The Soprano and Alto sing eighth-note patterns, while the Bass provides harmonic support. Measure 6 ends with a repeat sign and a D above the staff.

System 2: Measures 7-12. The vocal parts are labeled Am and G. The Soprano and Alto sing eighth-note patterns, while the Bass provides harmonic support. Measure 12 ends with a repeat sign and a D above the staff.

System 3: Measures 13-18. The vocal parts are labeled B, C, D, G, F, G, D, and G. The Soprano and Alto sing eighth-note patterns, while the Bass provides harmonic support. Measure 18 ends with a repeat sign and a D.C. (Da Capo) instruction.

System 4: Measures 19-24. The vocal parts are labeled C, D, G, F, G, D, G, and D.C. x 5. The Soprano and Alto sing eighth-note patterns, while the Bass provides harmonic support. The section concludes with a final D.C. instruction.

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Grene Gynger

(Gresley Manuscript-
Fallows Dance #13)

Music by Al Cofrin

(AA, A', BB) x nn

A: Pivas

Sopr 1 E5

5

A'

9

B

13

17

D.C. x n

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Grimstock

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

Arr. by Monica Cellio
Edited by S. Hendricks

(AA,BB) x 3

1 **A** D G A D G G A

Sopr $\text{G} \# \#$ 6/4

Alto/Tenor $\text{G} \# \#$ 6/4

Bass $\text{G} \# \#$ 6/4

5 D G A D G G D

Sopr $\text{G} \# \#$ 6/4

Alto/Tenor $\text{G} \# \#$ 6/4

Bass $\text{G} \# \#$ 6/4

9 **B** D

10 D.C. x 3

Sopr $\text{G} \# \#$ 6/4

Alto/Tenor $\text{G} \# \#$ 6/4

Bass $\text{G} \# \#$ 6/4

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

Half Hannikin

Arranged by
Steven Hendricks

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

1 A G G D G D G

Sopr Alto Tenor Bass

5 G D G Am G D D G

9 B G C G D G C D G *Intro* G Am

14 G Am ¹G Am D G ²G Am D G

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Hearts Ease

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

Arranged by
Drea Leed, 1999
Edited by S. Hendricks

(AA,BB) x 3

1 A Gm F D Am Gm D

Sopr |

Alto |

Bass |

6 B F Gm D

F Gm E♭ Am D Gm D.C. x 3

11

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Hit and Miss

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

Arranged by
Al Cofrin
Edited by
Steve Hendricks

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

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Horse's Bransle

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(A,B,C) x nn

1 A G C D G C D G C D

Sopr 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^b Dm F Gm Dm Dm Cm D G

Hyde Park

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

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(AA,BB) x 3

A

Musical score for section A (AA) in G major, 6/4 time. It consists of three staves: Soprano, Alto, and Bass. The Soprano staff starts with a dotted half note followed by eighth notes. The Alto staff has sustained notes. The Bass staff has sustained notes. Measures 1 through 4 are shown.

B

Musical score for section B (BB) in G major, 6/4 time. It consists of three staves: Soprano, Alto, and Bass. The Soprano staff has eighth-note patterns. The Alto staff has sustained notes. The Bass staff has sustained notes. Measures 5 through 8 are shown.

D. C. x 3

Musical score for section D.C. (D.C. x 3) in G major, 6/4 time. It consists of three staves: Soprano, Alto, and Bass. The Soprano staff has eighth-note patterns. The Alto staff has sustained notes. The Bass staff has sustained notes. Measures 9 through 12 are shown.

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If all the World were Paper

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

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

Arr. Monica Cellio
Edited by S. Hendricks

or A x 12

The musical score consists of four staves (Soprano, Alto, Tenor, Bass) in common time. The key signature changes throughout the piece. Measure 1 starts in A major (indicated by a box around 'A'). Measures 2-4 start in F major. Measures 5-7 start in C major. Measures 8-10 start in G major. Measures 11-12 start in Dm major. Measures 13-18 start in C major. Measures 19-24 start in 12 x's (repeated notes). Measure numbers 1 and 6 are indicated at the beginning of each section.

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?

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?

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

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?

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?

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)

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Blank Page

Jenny Pluck Pears

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

Arranged by Dave Lankford
Edited by Al Cofrin

(AA,B) x 6

A

1

Sopr

Alto

Bass

5

C G Am Em D Em 1 Am 2 Am

10

D.C. x 6

B

Am G Am Em Am

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Lauro (46 bars)

Tenor: Re di Spagna,
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz. E5 E5 A5

Sopr
Alto
Tenor

A5 E A5 Am D

C E5 F E5 E

A5 D Am D

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Lauro -A, 46 bars)

12 F 3 Em 3 D

15 F Dm E5 E A5 E5

18 Bm 3 E5 E5 B E5 Dm

21 C E A5 E A5

The musical score consists of four staves of music. Staff 1 (treble clef) starts with a measure of F, followed by a rest, then a measure of Em (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) starts with a measure of D, followed by a rest. Staff 1 (treble clef) has a rest. Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of F, followed by a rest, then a measure of Dm (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of E5, followed by a rest, then a measure of E (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of A5, followed by a rest, then a measure of E5 (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of Bm, followed by a rest, then a measure of E5 (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of E5, followed by a rest, then a measure of B (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of E5, followed by a rest, then a measure of Dm (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of C, followed by a rest, then a measure of E (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Staff 1 (treble clef) starts with a measure of A5, followed by a rest, then a measure of E (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Pierre Phalese (1571)
(Inns of Court)

Lorayne Alman

Setting by
Aaron Elkiss

(AA,BB) x nn

A

Sopr Alto Alto/Tenor Bass

1 G Dm F C G

B

5 G D G D

9 G D G D G

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Lord of Carnarvan's Jegg

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

Setting by Al Cofrin
Edited by S. Hendricks

(AA,BB) x 8

1 2

Sopr A D C D

Alto

Tenor

Bass

1 D D

2 D D

6 2

B G C D

1 D D

D.C. x 8

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Lull Me Beyond Thee

The English Dancing Master,
1651, John Playford (1623-1686)
1st Edition

Setting by
Steve Hendricks

(AA, BB) x 3

A

Musical score for section A, featuring four staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the second staff uses a bass clef with an 8th note indicator, and the third and fourth staves also use bass clefs with 8th note indicators. The music consists of two measures of Am, followed by Dm, E, Am, E, and A. The notes are primarily eighth notes.

B

Musical score for section B, featuring four staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the second staff uses a bass clef with an 8th note indicator, and the third and fourth staves also use bass clefs with 8th note indicators. The music consists of eight measures of chords: Am, Dm, C, G, C, G, C, and G. The notes are primarily eighth notes.

Continuation of the musical score, starting at measure 10. It features four staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the second staff uses a bass clef with an 8th note indicator, and the third and fourth staves also use bass clefs with 8th note indicators. The music consists of six measures of chords: C, G, Am, E, Am, E, and A. The notes are primarily eighth notes.

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Ly Bens Distonyx

Arranged by
David Yardley
Edited by S. Hendricks

(A,BB,C) x n or (A,B,C) x n

The musical score consists of five systems of music, each containing three staves. The voices are Soprano (top), Alto/Tenor (middle), and Tenor/Bass (bottom). The key signature is consistently two sharps throughout the piece. Measure numbers are placed at the beginning of each system: 1, 9, 17, 25, 33, and 41. The music is organized into three distinct sections, labeled A, B, and C, which are indicated by boxes positioned above the staves. In section A, the Soprano staff has a continuous eighth-note pattern. In section B, the Tenor/Bass staff features a continuous eighth-note pattern. In section C, both the Soprano and Tenor/Bass staves have continuous eighth-note patterns. The Alto/Tenor staff follows a different rhythmic pattern in each section, providing harmonic support.

Inns of Court

Madam Sosilia's Alman

(AA,BB) x nn

Music by Joseph Casazza
Edited by Al Cofrin

The musical score consists of three sections labeled A, B, and C, each with four staves (Soprano, Alto, Tenor, Bass) in common time and G major (indicated by a sharp sign). The vocal parts are written in black ink on five-line staves.

Section A: Measures 1-5. The vocal parts play eighth-note patterns. The bass staff has a bass clef, while the other three staves have soprano clefs. Measure 1 starts with a forte dynamic. Measures 2-5 show a repeating pattern of eighth-note chords.

Section B: Measures 6-11. The vocal parts continue with eighth-note patterns. Measure 6 starts with a forte dynamic. Measures 7-11 show a repeating pattern of eighth-note chords.

Section C: Measures 12-16. The vocal parts continue with eighth-note patterns. Measure 12 starts with a forte dynamic. Measures 13-16 show a repeating pattern of eighth-note chords.

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Mage on a Cree

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

Arranged by David Yardley
Edited by Steve Hendricks

14x's

1 **Dm** **F** **C** **C** **Dm**

Sopr **3**

Alto **3**

Bass **3**

7 **F** **Dm** **A** **Dm** **F**

12 **C** **Dm** **Am** **G** **A** **A** **Dm** **14 x's**

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Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A,BB,CC) x 4

A: Spezzato

Musical score for section A: Spezzato, measures 1-5. The score consists of four staves: Soprano, Alto, Alto/Tenor, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). Measure 1 starts with G, D, C, F, C, D. Measures 2-5 continue the pattern (BB, CC, BB, CC, BB, CC).

Musical score for section A: Spezzato, measures 6-10. The score continues with the same four staves and key signature. Measure 6 starts with D, F, C, D, C, D, G. Measures 7-10 continue the pattern (BB, CC, BB, CC, BB, CC).

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Maraviglia D'Amore

The musical score consists of two staves of tablature, each with four lines representing the strings of a lute or guitar. The first staff begins at measure 10, marked with a box containing the letter B. The second staff begins at measure 15, marked with a box containing the letter C. Both staves are in common time and G major (indicated by a treble clef and a sharp sign). The music includes chords and specific note heads. Measure 10 starts with a G chord. Measures 11 and 12 also start with G chords. Measure 13 starts with an Am chord. Measure 14 starts with a D chord. Measures 15 and 16 start with a D chord. Measures 17 and 18 start with a G chord. Measures 19 and 20 start with a G chord. Measures 21 and 22 start with a G chord. Measures 23 and 24 start with a G chord. Measures 25 and 26 start with a G chord. Measures 27 and 28 start with a G chord. Measures 29 and 30 start with a G chord. Measures 31 and 32 start with a G chord. Measures 33 and 34 start with a G chord. Measures 35 and 36 start with a G chord. Measures 37 and 38 start with a G chord. Measures 39 and 40 start with a G chord. Measures 41 and 42 start with a G chord. Measures 43 and 44 start with a G chord. Measures 45 and 46 start with a G chord. Measures 47 and 48 start with a G chord. Measures 49 and 50 start with a G chord. Measures 51 and 52 start with a G chord. Measures 53 and 54 start with a G chord. Measures 55 and 56 start with a G chord. Measures 57 and 58 start with a G chord. Measures 59 and 60 start with a G chord. Measures 61 and 62 start with a G chord. Measures 63 and 64 start with a G chord. Measures 65 and 66 start with a G chord. Measures 67 and 68 start with a G chord. Measures 69 and 70 start with a G chord. Measures 71 and 72 start with a G chord. Measures 73 and 74 start with a G chord. Measures 75 and 76 start with a G chord. Measures 77 and 78 start with a G chord. Measures 79 and 80 start with a G chord. Measures 81 and 82 start with a G chord. Measures 83 and 84 start with a G chord. Measures 85 and 86 start with a G chord. Measures 87 and 88 start with a G chord. Measures 89 and 90 start with a G chord. Measures 91 and 92 start with a G chord. Measures 93 and 94 start with a G chord. Measures 95 and 96 start with a G chord. Measures 97 and 98 start with a G chord. Measures 99 and 100 start with a G chord. Measures 101 and 102 start with a G chord. Measures 103 and 104 start with a G chord. Measures 105 and 106 start with a G chord. Measures 107 and 108 start with a G chord. Measures 109 and 110 start with a G chord. Measures 111 and 112 start with a G chord. Measures 113 and 114 start with a G chord. Measures 115 and 116 start with a G chord. Measures 117 and 118 start with a G chord. Measures 119 and 120 start with a G chord. Measures 121 and 122 start with a G chord. Measures 123 and 124 start with a G chord. Measures 125 and 126 start with a G chord. Measures 127 and 128 start with a G chord. Measures 129 and 130 start with a G chord. Measures 131 and 132 start with a G chord. Measures 133 and 134 start with a G chord. Measures 135 and 136 start with a G chord. Measures 137 and 138 start with a G chord. Measures 139 and 140 start with a G chord. Measures 141 and 142 start with a G chord. Measures 143 and 144 start with a G chord. Measures 145 and 146 start with a G chord. Measures 147 and 148 start with a G chord. Measures 149 and 150 start with a G chord. Measures 151 and 152 start with a G chord. Measures 153 and 154 start with a G chord. Measures 155 and 156 start with a G chord. Measures 157 and 158 start with a G chord. Measures 159 and 160 start with a G chord. Measures 161 and 162 start with a G chord. Measures 163 and 164 start with a G chord. Measures 165 and 166 start with a G chord. Measures 167 and 168 start with a G chord. Measures 169 and 170 start with a G chord. Measures 171 and 172 start with a G chord. Measures 173 and 174 start with a G chord. Measures 175 and 176 start with a G chord. Measures 177 and 178 start with a G chord. Measures 179 and 180 start with a G chord. Measures 181 and 182 start with a G chord. Measures 183 and 184 start with a G chord. Measures 185 and 186 start with a G chord. Measures 187 and 188 start with a G chord. Measures 189 and 190 start with a G chord. Measures 191 and 192 start with a G chord. Measures 193 and 194 start with a G chord. Measures 195 and 196 start with a G chord. Measures 197 and 198 start with a G chord. Measures 199 and 200 start with a G chord.

* Possible note correction from original lute tabulature

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Merry Merry Milkmaids

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

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA,BB) x 3

A G C

Soprano Alto Tenor Bass

C D G D G

B G C Am G

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Merry Merry Milkmaids

15 Em Am D G Em D

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

The musical score consists of two staves of music. The top staff begins at measure 15 in E major (two sharps) and continues through measure 19. The bottom staff begins at measure 19 in C major (one sharp). Both staves feature four voices: soprano, alto, tenor, and bass. Chords are indicated above the staves: Em, Am, D, G, Em, D in the first section; and C, Am, D, G, D, G in the second section. The lyrics "Merry Merry Milkmaids" are repeated three times, corresponding to the three endings of the section. Measure numbers 15 and 19 are indicated on the left side of each staff.

New Alman

Bernard Schmid (c. 1577)
(Inns of Court)

Arranged by Robert Smith
Edited by Al Cofrin

(A,BB) x nn

1 **A** C G C Am D G C Am G Am

Sopr *c*

Alto *c*

Tenor *c*

Bass *c*

7 **D** G **B** C G **Dm**

12 **G** Am G C C G **C** **C**

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New Bo Peep

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

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 A D D.C. x 3

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

Newcastle

Arranged by Dave Lankford
Edited by Al Cofrin

(AA,BB) x 3

The musical score consists of four systems of music for three voices: Soprano, Alto, and Tenor. The music is in common time.

System 1 (Measures 1-5): The vocal parts are labeled A. The Soprano part starts on C, the Alto on C, and the Tenor on C. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from common time to F major at measure 5.

System 2 (Measures 6-10): The vocal parts are labeled B. The Soprano part starts on F, the Alto on F, and the Tenor on F. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from F major to G minor at measure 10.

System 3 (Measures 11-15): The vocal parts are labeled D.C. x 3. The Soprano part starts on F, the Alto on F, and the Tenor on F. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from G minor to C major at measure 15.

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New Yer

Gresley Manuscript, c. 1500

Music by
Richard Schweitzer

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

Sopr

1 A G C D G

5 B D G D G

9 D G C G

13

17 D

21 E C D G D.C. x n

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Anonymous lyrics c.1644?
from *Rump: Or an Exact
Collection...*, 1662

Nonesuch

The French Report, or A la mode de France

tune is "Nonesuch" from
The English Dancing Master,
1651, John Playford (1623-1686)
1st Edition
Setting by Steve Hendricks

4 couples = (A,B) x 15

A

Am

Soprano (Sopr): Treble clef, key signature of one sharp (F#).
Alto: Treble clef.
Tenor: Bass clef, key signature of one sharp (F#).
Bass: Bass clef, key signature of one sharp (F#).

Me have of late been in Eng - land Vere me have seen much

4

sport, De rais - ing of de Par - lia - ment Have

B G

7

quite pull'd down de Court, De King and Queen dey

Nonesuch

10 Am G Am
se - pa - rate And rule in ig - nor - an - ce, Pray

13 G Am G Am
judge, ye gen - tle - men, if dis Be à la mode de Fran - ce.

15x's

2.) A vise man dere is like a ship
Dat strike upon de shelves,
Dey prison all, behead and vip
All viser dan demselves;
Dey send out men to fetch deyr king,
Who may come home, perchance:
O fy, fy, fy it is be gar,
Not à la mode de France.

3.) Dey raise deyr Valiant Prentices,
To guard deyr Cause with Clubs,
Dey root deyr Bishops out of doors,
And Preash demselves in Tubs,
De Cobler and de Tinker too,
Dey will in time advance,
Pox take dem all, it is (Mort Dieu)
Not a la mode de France.

4.) Instead of bowing to deyr King,
Dey vex him with Epistles,
Dey furnish all deyr Souldiers out
With Bodkins, Spoons, and Whistles,
Dey bring deyr Gold and Silver in,
De Brownists to advance,
But if dey be cheat of it all,
'Tiz a la mode de France.

5.) But if when all deyr wealth is gone,
Dey turn unto deyr King,
Dey will make all amends again,
Den merrily we will sing,
VIVE LE ROY, VIVE LE ROY,
Vee'le Sing, Carouse and Dance,
De English men have done fort Bon,
And a la mode de France.

Old Alman

Anthony Holborne,
The Citharn Schoole, 1597
(Simplified)
(Inns of Court)

Arranged by Paul Butler
Edited by Steve Hendricks

(AA,BB) x nn

Musical score for the first section (A) of the piece "Old Alman". The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature is one sharp (F#). The melody starts with a half note followed by an eighth note, then a quarter note, and another half note. This pattern repeats. The bass staff provides harmonic support with sustained notes. The section ends with a repeat sign.

Musical score for the second section (B) of the piece "Old Alman". The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature changes to two sharps (G#). The melody continues with a similar pattern of eighth and quarter notes. The bass staff provides harmonic support. The section ends with a repeat sign.

Musical score for the final section (D.C.) of the piece "Old Alman". The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature changes back to one sharp (F#). The melody follows the established pattern of eighth and quarter notes. The bass staff provides harmonic support. The section ends with a repeat sign.

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

Old Mole

Setting by
Steven Hendricks,

(A,B) x 11

A: 1651 version

Soprano
Alto
Tenor
Bass

1 G C D G C D G C

B: 1652 version

6 D G C D G G C D Em

11 Em C D G D G Am D D.C. x 11 G

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Blank Page

Parson's Farewell

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (A,BB) x 3

Sopr
Alto
Bass

1 A^m G F Em C Am G C

7 F Em B C

12 G Am E Am D.C. x 3 (G)

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Passo e mezzo/Dolce Amoroso Foco

F. Caroso
Nobilta di Dame and Il Ballarino

Setting by Al Cofrin
Transcribed from original lute part
Edited by Steve Hendricks

Passo e Mezzo = Intro, 11x's
Dolce Amoroso Foco = Intro, 5x's

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 1-4. The score consists of four staves: Soprano (G clef), Tenor (G clef), Bass 1 (Bass clef), and Bass 2 (Bass clef). The key signature changes from Dm to C. The bass 1 staff is labeled "Ground". Measure 1 starts with a common time signature. Measure 2 begins with a dotted half note followed by a common time signature. Measure 3 begins with a common time signature. Measure 4 begins with a common time signature.

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 5-8. The score consists of four staves: Soprano (G clef), Tenor (G clef), Bass 1 (Bass clef), and Bass 2 (Bass clef). The key signature changes from Dm to A. Measure 5 starts with a common time signature. Measure 6 begins with a common time signature. Measure 7 begins with a common time signature. Measure 8 begins with a common time signature.

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Passo e mezzo/Dolce Amoroso Foco

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 9-10. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 9 starts with a forte dynamic. The Treble and Alto staves play eighth-note patterns, while the Bass and Double Bass provide harmonic support. Measure 10 begins with a piano dynamic, continuing the melodic line from measure 9.

Intro:

Musical score for the Intro section of Passo e mezzo/Dolce Amoroso Foco, measures 13-14. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 13 starts with a forte dynamic. The Treble and Alto staves play eighth-note patterns, while the Bass and Double Bass provide harmonic support. Measure 14 begins with a piano dynamic, continuing the melodic line from measure 13. The section concludes with a repeat sign and the instruction *D.C.* (Da Capo).

Pavenne 13

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

Edited by
Al Cofrin

The musical score consists of three systems of music, each with four staves: Soprano, Alto 1, Alto 2/Tenor, and Bass. The music is in common time and uses a key signature of one sharp.

- System A:** Measures 1-7. The vocal parts sing chords (e.g., G, Em, D, G) in eighth-note patterns. The bass staff has a basso continuo line.
- System B:** Measures 8-13. The vocal parts continue their eighth-note patterns. The bass staff has a basso continuo line.
- System C:** Measures 14-19. The vocal parts sing chords (e.g., C, D, G, Am, C) in eighth-note patterns. The bass staff has a basso continuo line.

Section markers (A, B, C, D) are placed above the vocal staves in boxes. Measure numbers (1, 8, 14) are placed to the left of the staves.

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Pavane: Belle qui tiens ma vie

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

Tenor Bass

B

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

Edited Albert Cofrin
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Pavane: Earle of Salisbury

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

Setting by
Steve Hendricks

The musical score consists of three staves of music for four voices: Soprano, Alto, Tenor, and Bass. The music is divided into sections labeled A, B, and C, with specific chords indicated above the notes. The Soprano staff uses a treble clef, the Alto staff an alto clef, the Tenor staff a tenor clef, and the Bass staff a bass clef. Measure numbers 1, 7, and 13 are indicated at the beginning of their respective staves.

Section A: Measures 1-6. Chords: Am, E, D, G \sharp dim, A, Am, Em. The Tenor and Bass parts play eighth-note patterns.

Section B: Measures 7-12. Chords: F, 1 E, 2 E, Am, Dm, G, C, F, Dm, G. The Tenor and Bass parts play eighth-note patterns.

Section C: Measures 13-18. Chords: C, Am, E, Am, E, E, Am, E, 1 A, 2 A, D.C. The Tenor and Bass parts play eighth-note patterns.

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Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

The musical score for "Pavan: Mille Ducas" is presented in four staves: Alto, Tenor 1, Tenor 2, and Bass. The music is divided into three sections, each marked with a letter above the staff.

Section A (Measures 1-5):

- Key signatures: Dm, Am, Dm, Em, C, Dm, A, Dm, Am.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

Section B (Measures 6-11):

- Key signatures: Dm, Em, C, Dm, A, D5, C, Dm, B♭, A, C, F.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

Section C (Measures 12-17):

- Key signatures: C, Dm, Am, Am, B♭, Gm, Am, F, G, Am, B♭, F, C, Dm, A, D5.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

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Pavane de Spaigne

Francisque Caroubel
Praetorius: Terpischoore, (1612)

Setting by Al Cofrin

1 Am E B E A Am G D

Sopr Alto Ten 1 Ten 2 Bass

6 G D G C G Am

11 D G Am E Am E A D E A

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Petite Rose

Domenico da Piacenza
1450

(in F Lydian)

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

Music By
Al Cofrin

A

F5

Sopr

3x's

A'

B

C

C'

D.C.

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Petit Vriens

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by Monica Cellio
Edited by Steve Hendricks

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

The musical score consists of three staves representing Soprano, Alto, and Tenor voices. The key signature is G5 (one sharp). The music is divided into two main sections, A and B, indicated by boxes at the top of each section.

Section A: Measures 1-5. The vocal parts are primarily composed of eighth-note patterns. The Soprano staff begins with a sixteenth-note pattern. The Alto staff has a eighth-note pattern. The Tenor staff has a eighth-note pattern.

Section B: Measures 6-11. The vocal parts continue with eighth-note patterns. The Soprano staff has a eighth-note pattern. The Alto staff has a eighth-note pattern. The Tenor staff has a eighth-note pattern.

Section C: Measures 12-17. The vocal parts continue with eighth-note patterns. The Soprano staff has a eighth-note pattern. The Alto staff has a eighth-note pattern. The Tenor staff has a eighth-note pattern.

Petit Vriens

19

C



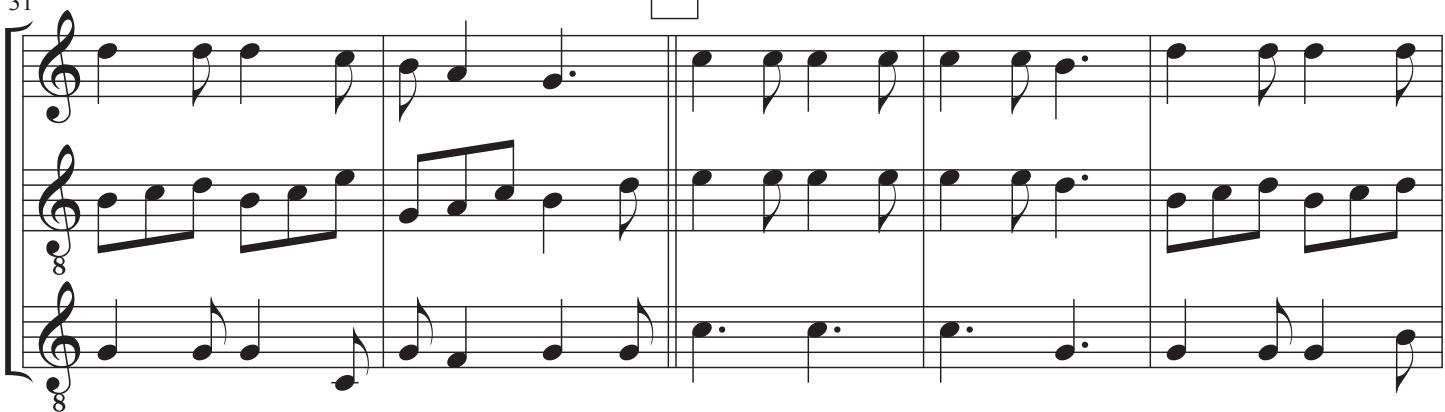
25

D



31

E



36



Picking of Sticks

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

Arranged by Robert Smith, 1997
Edited by Steve Hendricks

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

A: Lavena (1910 setting)

1 Dm A Dm Dm A Dm

6 Gm F C F Gm A D 17 x's

B: Picking of Sticks (1st edition)

10 D C D

15 C D 17 x's

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Alphonso X, 13th c.

Piva:

(Cantiga de Santa Maria no.119)

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

(AA,BB) x nn

1 **A** A5 G5

Alto

5 A5

9 **B** A5

13

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Quadran Pavane

Melody from R.C.m Ms. 1119
(Inns of Court)

Arranged by
Joseph Casazza 1990
Edited by Al Cofrin

The musical score for "Quadran Pavane" is arranged 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 score is divided into three systems of music.

System 1: Measures 1-6. The lyrics are: G, Em, D, Gsus, C, Am. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

System 2: Measures 7-12. The lyrics are: Gsus, C, D, G. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

System 3: Measures 12-17. The lyrics are: Em, Am, D, Am, Asus, D, C, G. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

Quadran Pavane

18 G E_m D Gsus C Am

This section of the music begins at measure 18. The first three staves play eighth-note patterns in G major. The bass staff provides harmonic support. Measures 19-21 continue this pattern. At measure 22, the key changes to E minor (Gsus), indicated by the label "Gs us". Measures 23-25 return to G major. Measure 26 starts in A minor (Am) and ends in D major.

23 Gsus C D G Am D

This section begins at measure 23. The first three staves play eighth-note patterns in G major. Measure 24 starts in E minor (Gsus). Measures 25-27 return to G major. Measure 28 starts in A minor (Am) and ends in D major.

28 Em C D G C D G

This section begins at measure 28. The first three staves play eighth-note patterns in G major. Measure 29 starts in E minor (Gsus). Measures 30-31 return to G major. Measure 32 starts in A minor (Am) and ends in D major.

Queen's Alman

William Byrd
(c. 1540 - 1623)
(Inns of Court)

Arranged by Robert Smith
Edited by Al Cofrin

(AA,BB) x nn

The musical score consists of three systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in G minor throughout.

System A: Measures 1-4. Key signature: G minor. Chords: Gm, D, Cm, D, Gm. The vocal parts are as follows:

- Soprano: Gm, D, Cm, D, Gm
- Alto: Gm, D, Cm, D, Gm
- Tenor: Gm, D, Cm, D, Gm
- Bass: Gm, D, Cm, D, Gm

System B: Measures 5-8. Key signature: B♭ minor. Chords: B♭, Gm, Am, A, D. The vocal parts are as follows:

- Soprano: B♭, Gm, Am, A, D
- Alto: B♭, Gm, Am, A, D
- Tenor: B♭, Gm, Am, A, D
- Bass: B♭, Gm, Am, A, D

System C: Measures 9-12. Key signature: G minor. Chords: Gm, G, C, F, B♭, C, Gm, D, G5. The vocal parts are as follows:

- Soprano: Gm, G, C, F, B♭, C, Gm, D, G5
- Alto: Gm, G, C, F, B♭, C, Gm, D, G5
- Tenor: Gm, G, C, F, B♭, C, Gm, D, G5
- Bass: Gm, G, C, F, B♭, C, Gm, D, G5

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Rawty de Doubus

Gresley manuscript, 15c.

Melody by Richard Schweitzer
Arrangement by Al Cofrin

(AA,B,C) x n

A

1 C F G C G Dm C G C

B

7 G Dm C G C G Dm C Dm

C

14 C G Dm G G Dm G C F G C D.C. x n

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Rostiboli Gioioso

Giovanni Ambrosio
(Guglielmo Ebreo da Pesaro)

(in G)

Realization and
Arrangement by
Al Cofrin

(AA,BB,CC,DD) x n

A: Bassadanza

Sopr
Alto/
Tenor
Bass

G D Am G D

6 G Em C G Dsus4 1 G 2 G

12 B D C G D

16 D G Dsus4 G G G

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Rostiboli Gioioso

C: Saltarelli

20 G Am G D

24 G Am G Dsus4 G

D: Piva

28 D G D

31 D G Dsus4 G

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Rufty Tufty

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

B

5
Soprano
Alto
Bass

C

11
Soprano
Alto
Bass

D.C x 3

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Saint Martins

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

Arranged by
Steve Hendricks

(AA,BB) x 3

1

A

Soprano: Am, G, C, G, Am, D, E, G, Dm, F

Alto: G, C, G, Am, D, E, G, Dm, F

Tenor: G, C, G, Am, D, E, G, Dm, F

Bass: G, C, G, Am, D, E, G, Dm, F

8

Am, E

1 A

2 A

B

Em, Em, C, G

Soprano: Am, E, 1 A, 2 A, B, Em, Em, C, G

Alto: Am, E, 1 A, 2 A, B, Em, Em, C, G

Tenor: Am, E, 1 A, 2 A, B, Em, Em, C, G

Bass: Am, E, 1 A, 2 A, B, Em, Em, C, G

14

C, G, F, Em, Dm, Am, E

1 A

2 A

D.C. x 3

Soprano: C, G, F, Em, Dm, Am, E, 1 A, 2 A, D.C. x 3

Alto: C, G, F, Em, Dm, Am, E, 1 A, 2 A, D.C. x 3

Tenor: C, G, F, Em, Dm, Am, E, 1 A, 2 A, D.C. x 3

Bass: C, G, F, Em, Dm, Am, E, 1 A, 2 A, D.C. x 3

Saltarello 3

14th c. Italian: British Library,
Additional 29987

Setting by Al Cofrin
1997

Sopr

A G(open)

6 1. 2.

11 B

17 1. 2.

23 C

29 1. 2.

35 D

40

45 1. 2.

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Saltarello: Ballo Anglese

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

Setting by Al Cofrin

The musical score consists of three systems of four staves each. The top system starts at measure 1, the middle at measure 7, and the bottom at measure 13. The staves are labeled Alto 1, Alto 2, Tenor, and Bass from top to bottom. The music is in common time (indicated by a '4' below the clef). The key signature changes are indicated by boxes labeled A, B, and C.

- System 1 (Measures 1-6):** Key signature changes at measure 1: A (C, Gm, B \flat), C (Gm, C), C (Gm, F, Dm).
- System 2 (Measures 7-12):** Key signature changes at measure 7: B \flat (F, G), 1 C (C), 2 C (Gm, B \flat , C), G (Gm, B \flat).
- System 3 (Measures 13-18):** Key signature changes at measure 13: C (C, Gm, F, Dm), B \flat (F, G), 1 C (C), 2 C (Gm, B \flat).

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Scotch Cap

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

Arranged by Jay Ter Louw
Edited by Steve Hendricks

(AA,BB) x 3 or (AA,BB) x 5
or (AA,BBBBBB), (AA,BB) x 2

1 A Dm Am G

Sopr Alto Tenor Bass

6 Dm

11 G F C Dm G Dm C D5

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Sellenger's Round

from the Dancing Master,
Edition 3B., 1657

Setting by
Steven Hendricks
Edited by Al Cofrin

(AA,BB) x 3 (3rd edition)
or (AA,BB) x 4 (4th edition)*

A

Sopr
Alto
Tenor
Bass

B

6

11

D.C. x 3 or 4

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

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Sellinger's Round

Sharp:

The English Country Dance
(Vol. 3), 1912
(William Byrd, c 1540-1623,
Fitzwilliam Virginal Book)

Arranged by
David Yardley
Edited by Al Cofrin

Intro, (A,BB) x 4, Rev.

A

Tenor 1

Tenor 2

Bass

1 G C Dm G C

5 G C Dm G C

B

9 C G D Bm

Intro

13 C G Dm G F D

1 G

2 G D.C. x 4

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Lo Spagnoletto

Cesare Negri,
Le Gratie d'Amore,
1602

arr. Dave Lankford
Edited by Al Cofrin

(AA,BB,CC) x 7

1 Gm F B_b F B_b

Sopr Alto Tenor

6 F D Gm D G

11 F Gm D G D.C. x 7

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

Stingo

Arranged by Dave Lankford, 1999
Edited by Al Cofrin

(AA,BB) x 3

A

1 Em D Em Em

Sopr
Alto
Tenor
Bass

B

5 G D Em D

Sopr
Alto
Tenor
Bass

9 G D Em D Em D.C. x 3

Sopr
Alto
Tenor
Bass

Blank Page

Tinternell

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA,B,CC) x nn

A Dm A Dm C Dm A Gm Asus4 D

Alto

Tenor

Bass

5

10

15

B F C Dm A C Dm A

C Dm C Dm Gm A Dm E° A D

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Trenchmore

Thomas Ravenscroft,
Deuteromelia, 1609, no.20

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

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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.

Willoughby Lute Book,
c.1585
(Inns of Court)

Turkelone

Arranged by Monique Rio
Edited by S. Hendricks

(AA,BB,CC,D) x 4

1 A D Gm B^b F B^b

Sopr Alto Tenor Bass

5 Gm D G B^b Gm D Gm D

9 C Gm Dm B^b Gm D G

13 D C F C D D.C. x 4

Upon a Summer's Day

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

Arranged by
Al Cofrin

(AA,BBB) x 3

1

A **Dm**

Sopr

Alto

Bass

7

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

13

Dm F C Am Dm Am C Dm **D.C. x 3**
3x's

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La Vida di Culin (Cholino)

Modified setting
for choreography by
Al Cofrin

A (A,B) x 2, A

Soprano: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na

Alto: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na

Tenor 1: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na

Tenor 2: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na

8 C Dm C C G C C G C C Dm G

le sue - go, o - o - o - o. o - o - o - o, o - o - o - o. *Fine*

le sue - go, o - o - o - o, o - o - o - o, o - o - o - o.

le sue - go, o - o - o - o, o - o - o - o, o - o - o - o.

8

B 16 Dm G Dm

Hor - a mo - re Gui - lle - min Gui - lie - min le pres l'a - ffan la sel - va la ran - da la ran dan

8 Hor a mo - re Gui - lle - min Gui - lie - min le pres l'a - ffan la sel - va la ran - da la ran dan

8 Hor - a mo - re Gui - lle - min Gui - lie - min le pres l'a - ffan la sel - va la ran - da la ran dan

8

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La Vida di Culin (Cholino)

D.C. (3x) al fine

22

G Dm G Dm G D G

duf tat - ta-ra ra-ra - ri ra - ri ra - ri dan duf!

duf tat-ta-ta-ra ra-ra - ri ra - ri ra - ri dan duf!

duf tat-ta-ta-ra ra-ra - ri ra - ri ra - ri dan duf!

duf tat - ta-ra ra-ra - ri ra - ri ra - ri dan duf!

La vida de Culin
no dura quattro iorn
chi nante se governa
so gentil compagnot ho, ho, ho...
Hora, more Guiglielmin,
Guiglielmin le pres l'affan
la selva la randa la ran dan duf
tattara rarari rarì rari dan duf!

Andava a la taverna
con grande devozion
no porta né danare
né borsa né pignon ho, ho, ho...
Hora, more Guiglielmin,
Guiglielmin le pres l'affan
la selva la randa la ran dan duf
tattara rarari rarì rari dan duf!

La vida de Culin
no dura quattro iorn
chi nante se governa
so gentil compagnot ho, ho, ho...

The life of Culin
will not last four days
if he doesn't govern
after his gentle companion, ho, ho, ho...
Now, deadly, Guiglielmin,
Guiglielmin he doth fears,
In the woods, on the sail, the ran dan boom
tattara rarari rarì rari dan duf!

He frequented the tavern
with the grandest of devotion,
but took not he of money
or purse or anything, ho, ho, ho...
Now, deadly, Guiglielmin,
Guiglielmin he doth fears,
In the woods, on the sail, the ran dan boom
tattara rarari rarì rari dan duf!

The life of Culin
will not last four days
if he doesn't govern
after his gentle companion, ho, ho, ho...

F. Caroso,
Il Ballarino f42v

La Villanella Balletto

Transcribed
from lute tab
by Al Cofrin

(AA,BB) x 6

The musical score consists of three staves of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and major key signature. The vocal parts are arranged in a four-line staff system. Measure 1 starts with a bass note followed by a soprano note. Measures 2-6 show a repeating pattern of two measures (A and B). Measure 7 begins a new section. Measure 13 concludes the piece with a repeat sign and a dynamic instruction.

1 A G Am G D C

7 D G G F C F

13 F G 1 D G 2 D G D.C. x 6

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Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by
Monica Cellio
Edited by Al Cofrin

(AAA,BBBB)

A: Quadernaria

Musical score for A: Quadernaria. The score consists of four staves. The top three staves are labeled Soprano, Alto 1, and Alto 2/Tenor. The fourth staff is labeled Tenor. The music is in common time (indicated by a 'C'). The key signature changes throughout the piece. The vocal parts sing in a polyphonic style, with some parts providing harmonic support while others sing melodic lines. The vocal parts are primarily composed of eighth and sixteenth notes.

Continuation of the musical score for A: Quadernaria. The score continues with four staves. The key signature changes again. The vocal parts continue their polyphonic performance, maintaining the eighth and sixteenth note patterns established in the previous section. The vocal parts are primarily composed of eighth and sixteenth notes.

B: Piva

Musical score for B: Piva. The score consists of four staves. The top three staves are labeled Soprano, Alto 1, and Alto 2/Tenor. The fourth staff is labeled Tenor. The music is in common time (indicated by a 'C'). The key signature changes again. The vocal parts sing in a polyphonic style, with some parts providing harmonic support while others sing melodic lines. The vocal parts are primarily composed of eighth and sixteenth notes.

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Michael Praetorius

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

Music for five voices: Soprano, Alto 1, Alto 2, Tenor, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The vocal parts are arranged in two staves: the top three voices (Soprano, Alto 1, Alto 2) share a staff, and the Tenor and Bass are on another. The vocal parts are mostly homophony, with some rhythmic variation. The vocal parts are mostly homophony, with some rhythmic variation.

Continuation of the musical score for the five voices. The key signature remains one sharp (F#). The vocal parts continue their rhythmic patterns, with the Tenor and Bass providing harmonic support to the upper voices.

Continuation of the musical score for the five voices. The vocal parts continue their rhythmic patterns, with the Tenor and Bass providing harmonic support to the upper voices. The vocal parts continue their rhythmic patterns, with the Tenor and Bass providing harmonic support to the upper voices.

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Washerwomen's Bransle

Pierre Phalese
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by
Al Cofrin

(AA,BB,C) x nn

Musical score for the first section (A) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat. The melody is divided into measures 1 through 4. Measure 1 starts with a forte dynamic. Measures 2 and 3 continue the melody. Measure 4 concludes with a forte dynamic. The vocal parts are labeled with Roman numerals above them.

1 A Gm D B \flat F Cm F D Gm

Musical score for the second section (B) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to no sharps or flats. The melody continues from where section A left off, with measures 5 through 8. The vocal parts are labeled with Roman numerals above them.

5 B Gm D C Gm D Gm F

Musical score for the third section (C) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp. The melody continues from where section B left off, with measures 9 through 12. The vocal parts are labeled with Roman numerals above them.

10 Gm Dm Gm D Gm F D G

D.C. x nn

Edited by Albert Cofrin
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Whirligig

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

Arranged by
David Lankford
Edited by S. Hendricks

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

1

A

Sopr

Tenor

Bass

G D G D G D 2 x's

5

B

Am D G D

Am D G D

9

Am D C D G C D D.C. x 3 G 9 x's

Am D C D G C D D.C. x 3 G 9 x's

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