

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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And thanks to Jamie Hargrove for some last-minute edits



This introduction to the Pile is licensed as **CC0**.



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

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 D5 A5 Em

C

11

Am Dm Em Dm

D

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 Alto Tenor Bass

G D G D G G D G D G

G D G D G G D G G

G D G D G 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

Setting by
Al Cofrin

Thoinot Arbeau,
Orchésographie, 1589

Double G5

1

Sopr/ Alto

5

(\sharp)

Simple G5

9

Sopr/ Alto

12

(\sharp)

Gay

15

G5

Sopr/ Alto

Burgundian (Burgingne)

19

G5

Sopr

Poictou

23

G5

Sopr/ Alto

Scottish 1 (Ecosse)

29 **G5**

Alto

Scottish 2 (Ecosse)

37 **G5**

Alto

Triory de Bretagne

45 **G5**

Sopr/
Alto

Maltese (Malte)

52 **Am**

Sopr/
Alto

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

Arbeau Bransles Morguez
Mimed Bransles

7

Horses (Chevaux)

G5

Sopr

This 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 (G5). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff features a two-measure section labeled '1' followed by a two-measure section labeled '2'. The vocal line consists primarily of eighth notes and sixteenth notes.

Official

G5

Sopr

This 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 (G5). The second staff begins at measure 57, and the third staff begins at measure 61. The vocal line features eighth notes, sixteenth notes, and quarter notes, with some eighth-note pairs connected by horizontal dashes.

Arbeau Bransles Couppés

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Cassandre

F5

Musical score for soprano and basso continuo. The soprano part (top) starts with a treble clef, common time, and a key signature of one sharp. It consists of two staves of music. The first staff ends with a double bar line and a repeat sign, leading to a section in D major (Dm). The second staff continues in D major. The basso continuo part (bottom) is also in common time and uses a bass clef. It provides harmonic support with sustained notes and bassline patterns.

Pinagay

G5

Musical score for soprano/alto part, measures 12-17. The score consists of two staves. The top staff starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The bottom staff starts with a treble clef, a common time signature, and a key signature of one sharp (F#). Measure 12 begins with a half note followed by eighth notes. Measure 13 continues with eighth notes. Measure 14 features a sixteenth-note pattern. Measure 15 includes a fermata over the first note. Measure 16 consists of eighth notes. Measure 17 begins with a sixteenth-note pattern. Measures 18 and 19 continue with eighth notes. Measure 20 concludes with a sixteenth-note pattern.

Charlotte

G5

22 G3

Alto

22 G3

27

31

War (Guerre)

G5

Soprano vocal line:

36 G G B

42 G

47

Arbeau Bransles Couppés
Mixed Bransles

9

Aridan

G5

Sopr

This musical score for 'Aridan' consists of three staves of music for soprano voice. The first staff begins at measure 52 with a treble clef, a key signature of one sharp, and common time. The second staff begins at measure 57 with a treble clef, a key signature of one sharp, and common time. The third staff begins at measure 62 with a treble clef, a key signature of one sharp, and common time. The vocal line features eighth-note patterns and occasional rests.

Candlestick (Torche)

Gm F Gm D Gm

Sopr

This musical score for 'Candlestick (Torche)' shows a soprano vocal line over a harmonic progression. The progression is indicated above the staff: Gm, F, Gm, D, Gm. The vocal line consists of eighth notes and sixteenth-note patterns.

Montarde

D5

Sopr

This musical score for 'Montarde' shows a soprano vocal line in D5 key. The vocal line consists of eighth notes and sixteenth-note patterns. A dynamic marking 'x's (the number of dance pairs)' is placed above the staff at measure 83.

Haut

F5

Sopr/
Alto

This musical score for 'Haut' shows a soprano/alto vocal line in F5 key. The vocal line consists of eighth notes and sixteenth-note patterns.

Hay

C Gm F C

Sopr/
Alto

This musical score for 'Hay' shows a soprano/alto vocal line over a harmonic progression. The progression is indicated above the staff: C, Gm, F, C. The vocal line consists of eighth notes and sixteenth-note patterns.

F C C F

Sopr/
Alto

This continuation of the musical score for 'Hay' shows a soprano/alto vocal line over a harmonic progression. The progression is indicated above the staff: F, C, C, F. The vocal line consists of eighth notes and sixteenth-note patterns.

B♭ F C F C

Sopr/
Alto

This final part of the musical score for 'Hay' shows a soprano/alto vocal line over a harmonic progression. The progression is indicated above the staff: B♭, F, C, F, C. The vocal line consists of eighth notes and sixteenth-note patterns.

Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by
Al Cofrin

(AABB) x nn (forever)

1

Sopr

Alto

Tenor

Tenor

Bass

A

Am

G

Am

E

Am

G

7

Am

E

A

B

C

Am

Bm

Am

12

E

C

G

Am

E

A

D.C. x nn

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 eight staves of music for three voices: Soprano, Alto, and Tenor. The key signature is one sharp (F#). The time signature varies throughout the piece.

- Intro:** Staves 1-4. The Soprano has a steady eighth-note pattern. The Alto and Tenor provide harmonic support.
- A: Quadrenaria** (indicated by a box): Staves 5-8. The Alto and Tenor play eighth-note patterns. The Soprano rests. The section ends with a repeat sign and continues with a 3x repeat of the section.
- B:** Staves 9-12. The Tenor has a continuous eighth-note pattern. The Alto and Soprano provide harmonic support.
- C:** Staves 13-16. The Alto has a continuous eighth-note pattern. The Tenor and Soprano provide harmonic support.
- D:** Staves 17-20. The Tenor has a continuous eighth-note pattern. The Alto and Soprano provide harmonic support.
- E:** Staves 21-24. The Alto has a continuous eighth-note pattern. The Tenor and Soprano provide harmonic support.
- F (a little slower):** Staves 25-28. The Tenor has a continuous eighth-note pattern. The Alto and Soprano provide harmonic support.
- G a tempo:** Staves 29-32. The Alto has a continuous eighth-note pattern. The Tenor and Soprano provide harmonic support.
- D.S. x 3:** The piece concludes with a repeat of the section from E.

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

A: Spezzato

1 G C G

5 D G C G D

9 G B G D G 3x's

Bizzarria d'Amore

Balletto for two couples in a diamond

Cesare Negri,
Le Gratie d'Amore, 1602

(AA BB CC) x 6

Arranged by Monique Rio
Edited by Al Cofrin

The musical score consists of three systems of music for four voices: Soprano 1, Soprano 2/Alto, Alto/Tenor, and Bass. The music is in common time with a key signature of one sharp (F#). The vocal parts are arranged in a diamond formation.

System 1 (Measures 1-6):

- Rehearsal Number:** 1
- Chorus Pattern:** (AA BB CC) x 6
- Voices:** Soprano 1, Soprano 2/Alto, Alto/Tenor, Bass
- Key Signatures:** F# major (Soprano 1), D major (Soprano 2/Alto, Alto/Tenor), C major (Bass)
- Chords:** A, G, C, G, D, G, D, E_m

System 7 (Measures 7-12):

- Rehearsal Number:** 7
- Chorus Pattern:** (D G D G B A_m G D C G E)
- Voices:** Soprano 1, Soprano 2/Alto, Alto/Tenor, Bass
- Key Signatures:** F# major (Soprano 1), D major (Soprano 2/Alto, Alto/Tenor), C major (Bass)
- Chords:** D, G, D, G, B, A_m, G, D, C, G, E

System 14 (Measures 14-19):

- Rehearsal Number:** 14
- Chorus Pattern:** (A5 C D B_m D G D.C. x 6)
- Voices:** Soprano 1, Soprano 2/Alto, Alto/Tenor, Bass
- Key Signatures:** F# major (Soprano 1), D major (Soprano 2/Alto, Alto/Tenor), C major (Bass)
- Chords:** A₅, C, D, B_m, D, G

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**

Alto Tenor Bass

6 **B**

6 **C**

13 **D**

19 **E**

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 Alto Bass

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

1 A Am Em Am G Am G Am

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 Caccia d'Amore

10

B G A D F G C

This musical score consists of five staves of music. The first staff begins with a treble clef, the second with an alto clef, the third with a tenor clef, the fourth with a bass clef, and the fifth with an bass clef. Measure 10 starts with a note on the first staff, followed by notes on the second, third, and fourth staves. Measure 11 continues with notes on all staves. Measure 12 adds a note on the fifth staff. Measure 13 continues with notes on all staves. Measure 14 concludes with notes on all staves. The vocal parts are labeled with letters above the staff: B, G, A, D, F, G, C.

15 G Am E C G E A

This musical score consists of five staves of music. The first staff begins with a treble clef, the second with an alto clef, the third with a tenor clef, the fourth with a bass clef, and the fifth with an bass clef. Measure 15 starts with a note on the first staff, followed by notes on the second, third, and fourth staves. Measure 16 continues with notes on all staves. Measure 17 adds a note on the fifth staff. Measure 18 continues with notes on all staves. Measure 19 concludes with notes on all staves. The vocal parts are labeled with letters above the staff: 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

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,
Il Ballarino, 16th c.

La Castellana

Setting by
Al Cofrin

(AABBCC) x 3

Alto Tenor Bass

1 A Am G C Dm G

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

Longways for three couples

23

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

Soprano

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**

Cleves

Melody from
Brussels MS 9085, 15th C.

Arranged by
Al Cofrin

A

Sopr Bass

B

C

D

E

F, G

19

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_b F G F

7 G D G F C F B_b F

13 G F G C Dm C

18 F G C F G C Dm C F B_b

Contentezza d'Amore

27

Sciolta

23 C F C ¹⁻⁴ F ⁵ 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' starting with a B major chord. Staff 2 starts with a G major minor chord, followed by a D major chord, another G major minor chord, then a Dsus4 chord, a G major chord, and an F major chord. Staff 3 starts with a G major minor chord, followed by a D major chord, another G major minor chord, then a C major chord, a G major chord, another C major chord, and a final C major chord. Staff 4 starts with a G major chord, followed by a C major chord, an F major chord, another C major chord, an F major chord, and ends with three 'x'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

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

Contrappasso

29

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 E_m 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

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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

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

Soprano: Treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes: D, E, F# (Dm), G, A (A), B, C, D, E, F# (G), G, A, B, C.

Alto: Treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes: D, E, F# (Dm), G, A (A), B, C, D, E, F# (G), G, A, B, C.

Bass: Bass clef, 4/4 time, key signature of A major (no sharps or flats). Notes: D, E, F# (Dm), G, A (A), B, C, D, E, F# (G), G, A, B, C.

5

1: Treble clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

2: Bass clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

10

B: Treble clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

C: Bass clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

15

G: Treble clef, 4/4 time, key signature of G major (one sharp). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

C: Bass clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

Dm: Treble clef, 4/4 time, key signature of D major (one sharp). Notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C.

C: Bass clef, 4/4 time, key signature of C major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

A: Treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C.

1: D5: Treble clef, 4/4 time, key signature of D major (one sharp). Notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C.

2: D5: Bass clef, 4/4 time, key signature of D major (one sharp). Notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C.

D.C. x 3: Da Capo, three times.

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, Il 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

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^b C F Gm C

F Dm B^b C F F C F

B

F Dm B^b C F Gm D G

F Dm B^b 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

43

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

A

1 D G D G D G D Dm F G D

Sopr Alto Tenor Bass

B

6 D G D G D G D F G D

C

11 Am E Am D G D G C Dm C Dm Am Dm A D

The musical score consists of four staves representing Soprano, Alto, Tenor, and Bass voices. The key signature is one sharp (G major). The time signature is 6/4. The music is divided into three systems, each starting with a repeat sign and a bass clef. System A begins at measure 1, System B at measure 6, and System C at measure 11. Chords are indicated above the staff for each measure. The vocal parts are written in a standard musical notation with note heads and stems.

Gathering Peascods

Round for as many as will

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

A

Soprano: 1 G C D Am D G

Alto:

Tenor:

Bass:

B

D

C

9 Em A D Em A 1 D 2 D G C

16 G C G C G D 1 G 2 G D.C. x 3

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

Gelosia

(A-dorian)

45
Setting by
Al Cofrin

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

Intro:

The musical score consists of six staves of music for four voices: Alto, Tenor, Bass, and Alto (the basso continuo part). The music is in common time, with a key signature of one sharp (F#). The score is divided into sections labeled A through F, each with a specific harmonic progression and melodic line. The vocal parts are primarily in eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and eighth-note chords.

Section A: Measures 1-7. Key changes from Am to G, Em, and Am. The Alto 1 staff has a melodic line starting with eighth-note pairs (A, B), (C, D), (E, F), (G, A), (B, C), (D, E), (F, G). The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

Section B: Measures 8-11. Key changes from Am to G, Am, and G. The Alto 1 staff continues its eighth-note pattern. The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

Section C: Measures 12-15. Key changes from Am to G, Am, and G. The Alto 1 staff continues its eighth-note pattern. The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

Section D: Measures 16-19. Key changes from Am to G, Am, and Am. The Alto 1 staff continues its eighth-note pattern. The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

Section E: Measures 20-23. Key changes from Am to G, Am, and Em. The Alto 1 staff continues its eighth-note pattern. The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

Section F: Measures 24-27. Key changes from G to Am, Em, G, Am, Em, G, Am. The Alto 1 staff continues its eighth-note pattern. The Alto 2 staff has a steady eighth-note pattern. The Tenor and Bass staves provide harmonic support.

D.S. x 3 (D.S. da Capo) is indicated at the end of section F.

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

1

A

Soprano
Alto
Alto/Tenor
Bass

Gm F Gm D5

5

B

Soprano
Alto
Alto/Tenor
Bass

B^b 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

Soprano Alto Bass

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 nn

A: Pivas

Sopr 1 E5

5

9

13

17

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

5

9

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

Soprano

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

6 **B** F Gm D

11 F Gm E♭ Am D Gm D.C. x 3

Hit and Miss

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

A

Soprano (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) 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

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 G D G C D G

Soprano: Treble clef, 6/4 time, key signature 1 sharp. Notes: G, D, G, C, D, G.

Alto: Treble clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

Bass: Bass clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

B

5 D G D G

Soprano: Treble clef, 6/4 time, key signature 1 sharp. Notes: D, G, D, G.

Alto: Treble clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

Bass: Bass clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

C

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

Soprano: Treble clef, 6/4 time, key signature 1 sharp. Notes: D, C, D, G, D, G.

Alto: Treble clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

Bass: Bass clef, 6/4 time, key signature 1 sharp. Notes: Open, Open, Open, Open, Open, Open.

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
Setting by Al Cofrin

or A x 12

Soprano
Alto
Tenor
Bass

1 A F C G

6 F Dm G Dm C 12 x's

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

Lauro (46 bars)

Tenor: Re di Spagna,
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz.

Alto: Treble clef, key signature of one sharp (F#), time signature 6/8. The part consists of eighth-note patterns. Measures 1-2: E5. Measure 3: B5. Measures 4-5: A5.

Tenor: Bass clef, key signature of one sharp (F#), time signature 6/8. The part consists of quarter notes. Measures 1-2: Orig. Tenor. Measures 3-5: E5, B5, A5.

Alto: Treble clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: E5, /D. Measures 3-4: C, Bm. Measures 5-6: E, A5. Measures 7-8: C, D.

Tenor: Bass clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: E5. Measures 3-4: /D, C. Measures 5-6: Bm, E. Measures 7-8: A5. Measures 9-10: C, D.

Alto: Treble clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: C, E5. Measures 3-4: G, F. Measures 5-6: E5, E.

Tenor: Bass clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: C. Measures 3-4: E5. Measures 5-6: G, F. Measures 7-8: E5, E.

Alto: Treble clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: A5. Measures 3-4: D, C. Measures 5-6: D.

Tenor: Bass clef, key signature of one sharp (F#), time signature 6/8. Measures 1-2: A5. Measures 3-4: D. Measures 5-6: C. Measures 7-8: D.

Lauro

12

Am Em C A5 D

15

C Dm E5 E A5 E5

18

D E5 E5 B E5 Dm

21

C Bm A5 Bm E A5

Lorayne Alman

(Inns of Court)

Setting by
Aaron Elkiss

(AABB) x nn

A

Soprano
Alto
Alto/Tenor
Bass

B

G **D** **G** **D** **G**

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 1-8: Soprano part (G clef, 8/8 time) consists of a repeating pattern of eighth and sixteenth notes. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-8 show variations of eighth and sixteenth-note patterns. Measure 9 begins a new section (C).

Measures 17-25: Soprano part continues the eighth and sixteenth-note pattern. Tenor/Bass part (F clef, 8/8 time) enters at measure 17, providing harmonic support. Measure 25 ends with a repeat sign.

Measures 33-41: Soprano part continues the pattern. Alto/Tenor part (C clef, 8/8 time) and Tenor/Bass part (F clef, 8/8 time) enter at measure 33, providing harmonic support. Measure 41 ends with a repeat sign.

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 sections labeled A, B, and C, each with four staves (Soprano, Alto, Tenor, Bass) in common time and G major (one sharp). 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 pairs followed by quarter notes.

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 pairs followed by quarter notes.

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 pairs followed by quarter notes.

Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(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

Maraviglia 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 G C

Soprano
Alto
Tenor
Bass

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. The chords are E_m, A_m, D, G, E_m, and D. The lyrics are:

E_m Am D G Em D

The second staff begins at measure 19. The chords are C, A_m, D, G, D, and G. The lyrics are:

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

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 (no sharps or flats).
- Section B:** Measures 3-4. Key signature: Common (no sharps or flats).
- Section C:** Measures 5-6. Key signature: Common (no sharps or flats).

System 2 (Measures 7-12):

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

System 3 (Measures 12-18):

- Section G:** Measures 12-13. Key signature: Common (no sharps or flats).
- Section Am:** Measures 14-15. Key signature: Common (no sharps or flats).
- Section G:** Measures 16-17. Key signature: Common (no sharps or flats).
- Section C:** Measures 18-19. Key signature: Common (no sharps or flats).
- Section G:** Measures 20-21. Key signature: Common (no sharps or flats).
- Section 1 C:** Measures 22-23. Key signature: Common (no sharps or flats).
- Section 2 C:** Measures 24-25. Key signature: Common (no sharps or flats).

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

Newcastle

71

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

Square for four couples

Arranged by Dave Lankford
Edited by Al Cofrin

(AA BB) x 3

1 A F B \flat

Soprano: C, D, E, F, G, A, B, C
Alto: C, D, E, F, G, A, B, C
Tenor: C, D, E, F, G, A, B, C

6 F B \flat F C F

Soprano: D, E, F, G, A, B, C, D
Alto: D, E, F, G, A, B, C, D
Tenor: C, D, E, F, G, A, B, C

10 B F Gm F B \flat

Soprano: D, E, F, G, A, B, C, D
Alto: D, E, F, G, A, B, C, D
Tenor: C, D, E, F, G, A, B, C

15 F Gm B \flat Gm C F D.C. x 3

Soprano: D, E, F, G, A, B, C, D
Alto: D, E, F, G, A, B, C, D
Tenor: C, D, E, F, G, A, B, C

New Yer

For three

Gresley Manuscript, c. 1500

Music by
Richard Schweitzer

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

1 **A** G C D G

Sopr 5 **B** D G D G

9 D G **C** G

13

17 **D** D

21 **E** C D G D.C. x n

Old Alman

Anthony Holborne,
The Cittharn Schoole, 1597
(Simplified)

(Inns of Court)

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x nn

1

A

Sopr

Alto/
Tenor

Bass

5

B

Sopr

Alto/
Tenor

Bass

9

Sopr

Alto/
Tenor

Bass

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

1 G C D G C D G C

Sopr Alto Tenor Bass

B: 1652 version

6 D G C D G G C D Em

Sopr Alto Tenor Bass

11 Em C D G D G Am D

D.C. x 11

Sopr Alto Tenor Bass

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

Soprano (Sopr): G G D C Em D G

Alto 1: G G D C Em D G

Alto 2/Tenor: G G D C Em D G

Bass: G G D C Em D G

B

G

C

C G D_m 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

The musical score consists of three systems of music.

System 1: Four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is one flat. The melody begins with a bass note followed by a soprano entry. The vocal parts are labeled with Roman numerals above them. The lyrics are in French.

System 2: A single melodic line in common time. The key signature changes between one flat and one sharp. The melody is divided into measures labeled 1 and 2, separated by a double bar line. The lyrics are in French.

System 3: A single melodic line in common time. The key signature changes between one flat and one sharp. The melody is divided into measures labeled 1 and 2, separated by a double bar line. The lyrics are in French.

Chord progressions are indicated above the staves:

- System 1:** A: Gm, D, C, D, G, Gm, E♭, F, Dm
- System 2:** Eb, Cm, 1 D, 2 D, B, B♭, Cm, F, B♭, B♭, E♭, F
- System 3:** B♭, Gm, D, Gm, D, Dsus4, 1 G, 2 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, labeled A, B, and C. The parts are Alto, Ten 1, Ten 2, and Bass. The music is written in common time with a key signature of one sharp. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

System A: This system begins with a treble clef for Alto, followed by a bass clef for Ten 1, another bass clef for Ten 2, and a bass clef for Bass. The music consists of eight measures. The Alto part has a continuous eighth-note pattern. The Ten 1 and Ten 2 parts provide harmonic support. The Bass part has a steady eighth-note pulse.

System B: This system continues the four-part texture. The Alto part features a more complex eighth-note pattern. The Ten 1 and Ten 2 parts continue their harmonic function. The Bass part maintains its eighth-note pulse.

System C: This system concludes the piece. The Alto part has a sustained eighth-note tone. The Ten 1 and Ten 2 parts provide harmonic support. The Bass part has a sustained eighth-note tone.

Pavane de Spaigne

Francisque Caroubel Praetorius: Terpischore, (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

D G Am E Am E A D E A

Petite Rose

81

(Domenico da Piacenza 1450)

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

Music By Al Cofrin

Sopr

A F5 3x's

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

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

Longways for three couples

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

Sopr G F G

Alto

Tenor

8

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

Piva:

Cantiga de Santa Maria no.119

Alphonso X, 13th c.

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

(AA BB A) x nn

Alto

1 A A5

5 A5

9 B A5

13

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 systems 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 arranged in a four-line staff system, with the soprano at the top and the bass at the bottom.

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

Musical score for Quadran Pavane, featuring three staves of music. The score consists of three systems of music, each with four measures. The first system starts at measure 18 with a key signature of one sharp (F#). The second system starts at measure 23 with a key signature of one sharp (F#). The third system starts at measure 28 with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Chords are indicated above the staff in each measure. The first system includes measures 18 through 21, with chords G, Em, D, Gsus, C, and Am. The second system includes measures 23 through 26, with chords Gsus, C, D, G, Am, and D. The third system includes measures 28 through 31, with chords Em, C, D, G, C, D, and G.

Blank Page

William Byrd
(c. 1540 - 1623)

Queen's Alman

(Inns of Court)

89

Arranged by Robert Smith
Edited by Al Cofrin

(AA BB) x nn

A

1

Sopr Alto Tenor Bass

Gm D Cm D Gm

B

5

Sopr Alto Tenor Bass

B^b Gm Am A D

9

Gm G C F B^b C Gm D G5



90 Rostiboli Gioioso (Original Tenor line) in G

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro)

Realization and
Arrangement by
Al Cofrin

(AA BB CC DD) x n

A *Bassa danza*

Sopr
Alto/
Tenor
Bass

G Em C G Dsus4 G

B D C G D

D G Dsus4 G

Rostiboli Gioioso

C *Salterello*

19 G Am G D

G Am **G** **Dsus4** **G**

27 **D** *Piva* D G D

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

Musical score for the first section (measures 1-7) featuring four voices: Soprano, Alto, Tenor, and Bass. The key signature is common time, and the music is in A major. The vocal parts are arranged in a layered style, with the Soprano and Alto voices on top and the Tenor and Bass voices below. The melody consists of eighth and sixteenth note patterns. Measure 1 starts with a forte dynamic. Measure 2 features a melodic line in the Alto and Tenor voices. Measures 3-4 show a more complex harmonic progression with changes in chords like Gm, F, B♭, and C. Measures 5-7 continue the melodic line, with the Bass voice providing harmonic support.

Musical score for the second section (measures 8-13). The key signature changes to D major (one sharp). The vocal parts continue their respective melodic lines. Measure 8 begins with a forte dynamic. Measures 9-10 show a transition through various chords including G, G major, B minor, and D minor. Measures 11-12 continue the melodic line, with the Bass voice providing harmonic support. Measure 13 concludes the section.

Musical score for the final section (measures 14-18). The key signature changes to E major (two sharps). The vocal parts continue their respective melodic lines. Measure 14 begins with a forte dynamic. Measures 15-16 show a transition through various chords including B minor, F, E major, D minor, C minor, G major, and D. Measures 17-18 conclude the section with a repeat sign and a three-fold repeat of the previous section.

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.

Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

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

Alto 1

Alto 2

Tenor

Bass

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

Sellenger's Round

(Round for as many as will)

from the Dancing Master,
Edition 3B., 1657

(AABB) x 3 (3rd edition)
or (AABB) x 4 (4th edition)*

Setting by
Steven Hendricks

The musical score consists of three sections labeled A, B, and C, each with four staves (Soprano, Alto, Tenor, Bass) in common time with a key signature of one sharp (F#). The vocal parts are written in black notation on five-line staves.

- Section A:** The first section starts with a soprano vocal line. The lyrics are: "A D G C G". The bass staff has a continuous eighth-note bass line.
- Section B:** The second section starts with a soprano vocal line. The lyrics are: "G D D G A". The bass staff has a continuous eighth-note bass line.
- Section C:** The third section starts with a soprano vocal line. The lyrics are: "G D C D A D". This section concludes with a repeat sign and the instruction "D.C. x 3 or 4", indicating that it should be repeated three or four times.

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

Cesare Negri,
Le Gratie d'Amore,
1602

Lo Spagnoletto

Balletto for two couples in a diamond

arr. Dave Lankford
Edited by Al Cofrin

(AA BB CC) x 7

The musical score consists of three systems of music, each with three staves: Soprano, Alto, and Tenor. The key signature is mostly F major (one flat), with some changes in system 6 and 11.

System 1: Key signature: F major (one flat). Measures 1-5. Chords: Gm, F, B♭, F, B♭. The Soprano staff has a treble clef with a sharp sign, while the Alto and Tenor staves have a treble clef with a flat sign.

System 6: Key signature: F major (one flat). Measures 6-10. Chords: F, D, Gm, D, G5. The Soprano staff has a treble clef with a sharp sign, while the Alto and Tenor staves have a treble clef with a flat sign.

System 11: Key signature: F major (one flat). Measures 11-15. Chords: F, Gm, D, Gm. The Soprano staff has a treble clef with a sharp sign, while the Alto and Tenor staves have a treble clef with a flat sign. The section concludes with a repeat sign and the instruction "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).

Blank Page

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.

Willoughby Lute Book,
c.1585

Turkelone

(Inns of Court)

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC D) x 4

(AA BB CC D) x 4

A

Sopr Alto Tenor Bass

D Gm B \flat F B \flat

Gm D G **B** Gm D Gm D

C Gm Dm B \flat Gm D G

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

A Dm F C

Soprano Alto Bass

Am Dm Am C Dm **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

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 labeled 'A'. Measures 2 through 6 show a repeating pattern of two measures (AABB). Measures 7 through 12 show another repeating pattern (AABB). Measures 13 through 18 show a final repeating pattern (AABB). The vocal parts are mostly in eighth notes, with some sixteenth-note patterns in the bass line.

Measure 1: Bass (B), Soprano (A), Alto (G), Tenor (Am), Bass (G)

Measure 2: Bass (D), Soprano (C), Alto (B), Tenor (A), Bass (D)

Measure 3: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 4: Bass (F), Soprano (G), Alto (E), Tenor (C), Bass (F)

Measure 5: Bass (D), Soprano (A), Alto (G), Tenor (Am), Bass (G)

Measure 6: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 7: Bass (D), Soprano (F), Alto (G), Tenor (Am), Bass (G)

Measure 8: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 9: Bass (F), Soprano (G), Alto (E), Tenor (C), Bass (F)

Measure 10: Bass (D), Soprano (A), Alto (G), Tenor (Am), Bass (G)

Measure 11: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 12: Bass (F), Soprano (G), Alto (E), Tenor (C), Bass (F)

Measure 13: Bass (D), Soprano (F), Alto (G), Tenor (Am), Bass (G)

Measure 14: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 15: Bass (F), Soprano (G), Alto (E), Tenor (C), Bass (F)

Measure 16: Bass (D), Soprano (A), Alto (G), Tenor (Am), Bass (G)

Measure 17: Bass (C), Soprano (E), Alto (D), Tenor (B), Bass (C)

Measure 18: Bass (F), Soprano (G), Alto (E), Tenor (C), Bass (F)

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 BBBB)

A: Quadernaria

1 Am Em Am Em Am

Sopr G clef Am Em Am Em Am

Alto 1 G clef Am Em Am Em Am

Alto 2/ Tenor G clef Am Em Am Em Am

8

5 G Am G Am G Am G Am 3x's

Treble G clef Am Em Am G Am Em G Am 3x's

Alto G clef Am Em Am G Am Em G Am 3x's

Bass G clef Am Em Am G Am Em G Am 3x's

B: Piva

9 Am Em Am G Am G Am 4x's

Treble G clef Am Em Am G Am Em G Am 4x's

Alto G clef Am Em Am G Am Em G Am 4x's

Bass G clef Am Em Am G Am Em G Am 4x's

Michael Praetorius
(AABBCC) x nn

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

G C D G D G

G D G

G D C A m D G D G D G D.C.

Washerwomen's Bransle

Pierre Phalese
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by
Al Cofrin

(AA BB C) x nn

1 **A** G_m D B_b F C_m F D G_m

Sopr Alto Tenor Bass

5 **B** G_m D **C** G_m D G_m F

10 G_m D_m G_m D G_m F D G

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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