

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:

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 is divided into two sections by vertical bar lines, each section containing a measure labeled '1' and a measure labeled '2'. The vocal line features various note values including eighth and sixteenth notes, often grouped by brackets. Measure 36 starts with an eighth note followed by a series of eighth and sixteenth notes. Measures 42 and 48 begin with eighth-note patterns. Measures 1 and 2 of each section are identical.

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 and sixteenth notes, with some notes beamed together. Measures 53 and 61 start with eighth-note patterns. Measures 57 and 61 feature sixteenth-note patterns. Measures 1 and 2 of each section are identical.

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

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.

Candlestick (Torche)

Gm F Gm D Gm

Sopr

This musical score for 'Candlestick (Torche)' shows soprano vocal parts. The first staff starts at measure 67 with a treble clef, a key signature of one flat, and common time. The second staff starts at measure 72 with a treble clef, a key signature of one flat, and common time. Chords labeled above the staff are Gm, F, Gm, D, Gm, C, D, Gm, and 4 x's.

Montarde

D5

Sopr

This musical score for 'Montarde' shows soprano vocal parts. The first staff starts at measure 77 with a treble clef, a key signature of one flat, and common time. The second staff starts at measure 83 with a treble clef, a key signature of one flat, and common time. A bracket indicates 'x's (the number of dance pairs).

Haut

F5

Sopr/
Alto

This musical score for 'Haut' shows soprano and alto vocal parts. The first staff starts at measure 89 with a treble clef, a key signature of one flat, and common time. The second staff continues from measure 89 with a treble clef, a key signature of one flat, and common time.

Hay

C Gm F C

Sopr/
Alto

This musical score for 'Hay' shows soprano and alto vocal parts. The first staff starts at measure 93 with a treble clef, a key signature of one flat, and common time. The second staff starts at measure 100 with a treble clef, a key signature of one flat, and common time. The third staff starts at measure 107 with a treble clef, a key signature of one flat, and common time.

Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by
Al Cofrin

(AABB) x nn (forever)

1 A Am G Am E Am G

Sopr Alto Tenor Tenor Bass

7 Am E A B C Bm Am

8 9 10 11

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

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

13 14 15 16

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 at 3x speed.
- 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 G.

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 Graties 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
- Key Signatures:** F# (Soprano 1), D (Soprano 2/Alto, Alto/Tenor), C (Bass)
- Chords:** A, G, C, G, D, G, D, E_m

System 7 (Measures 7-12):

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

System 14 (Measures 13-18):

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

Performance Instructions:

- (AA BB CC) x 6
- Arranged by Monique Rio
- Edited by Al Cofrin

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 6 F Gm Dm F Gm D C Dm

Alto 13 Am Dm D A D D Dm F

Bass 19 Gm Am G5 E Gm Am G5 Gm Am G

Blank Page

John Playford,
The Dancing Master, 1670
3rd Edition

Black Nag

Longways for three couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1

A

Sopr

Alto/
Tenor

Tenor

Bass

6

B

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 section contains 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 B note. Measures 11-14 follow a repeating pattern of two measures each: G-A-D-F-G-C. The music consists primarily of eighth and sixteenth notes.

15 G Am E C G E A

This section contains 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 G note. Measures 16-19 follow a repeating pattern of two measures each: Am-E-C-G. Measures 17 and 19 feature sixteenth-note patterns. Measures 18 and 20 conclude with a half note.

Canarie

1 A G C D B G

Sopr 1

Sopr 2

Alto/
Tenor

Bass

4 C D C G 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**

Melody from
Brussels MS 9085, 15th C.

Cleves

Arranged by
Al Cofrin

A

Sopr Bass

B

8

C

15

D

22

E

29

F, G

36

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

The musical score consists of four staves of music. Staff 1 (Treble Clef) starts at measure 23 with chords C, F, C, 1-4 F, 5 F, and a section labeled *Sciolta* with chords B, F, Gm, and F. Staff 2 (Treble Clef) continues the melody. Staff 3 (Bass Clef) provides harmonic support. Staff 4 (Bass Clef) provides harmonic support. Staff 5 (Treble Clef) starts at measure 29 with chords Gm, D, Gm, followed by Dsus4, G, and F. Staff 6 (Treble Clef) continues the melody. Staff 7 (Bass Clef) provides harmonic support. Staff 8 (Bass Clef) provides harmonic support. Staff 9 (Treble Clef) starts at measure 37 with chords Gm, D, Gm, followed by C, G, C, and a section labeled *Sciolta* with chords C and C. Staff 10 (Treble Clef) continues the melody. Staff 11 (Bass Clef) provides harmonic support. Staff 12 (Bass Clef) provides harmonic support. Staff 13 (Treble Clef) starts at measure 45 with chords G, C, F, C, F, and a section labeled *Sciolta* with chords F and 3x's. Staff 14 (Treble Clef) continues the melody. Staff 15 (Bass Clef) provides harmonic support. Staff 16 (Bass Clef) provides harmonic support.

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 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

Sopr Alto Tenor Bass

Am D C D G

B

D G A D

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

Cuckolds all a Row

for two couples facing

Arr. David Yardley
Edited by Al Cofrin

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

(AABB) x 3

A

Alto Tenor Bass

B C G D G G

6

C G D G G D.C. x 3

10

Dargason, or Sedany

For as many as will

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

Arranged by Robert Smith
Edited by Al Cofrin

A x nn (forever)

1

Soprano: A D Bm D Em A7

Alto:

Tenor:

Bass:

5

D Bm D Em A D.C. x nn

Dull Sir John

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

Square for four couples

Arranged by
 Dave Lankford, 2016
 Setting by Al Cofrin

(AABB) x 3

1 **A**

Sopr **Dm** (♯) **C** **F**

Tenor **C** **F**

Bass **F**

6 **B**

Sopr **C** **Am** **C** **F** **F**

Tenor **C** **Am** **C** **F** **F**

Bass **C** **Am** **C** **F** **F**

11 **D.C. x 3**

Sopr **Am** **G** **C** **Dm** **Em** **F** **C** **Am**

Tenor **Am** **G** **C** **Dm** **Em** **F** **C** **Am**

Bass **Am** **G** **C** **Dm** **Em** **F** **C** **Am**

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.

Alto: Treble clef, 4/4 time, key signature of A major.

Bass: Bass clef, 4/4 time, key signature of A major.

5

1: Treble clef, 4/4 time, key signature of C major.

2: Treble clef, 4/4 time, key signature of F major.

10

B: Treble clef, 4/4 time, key signature of C major.

C: Treble clef, 4/4 time, key signature of C major.

15

G: Treble clef, 4/4 time, key signature of G major.

C: Treble clef, 4/4 time, key signature of C major.

Dm: Treble clef, 4/4 time, key signature of D major.

C: Treble clef, 4/4 time, key signature of C major.

A: Treble clef, 4/4 time, key signature of A major.

1: D5: Treble clef, 4/4 time, key signature of D major.

2: D5: Treble clef, 4/4 time, key signature of D major.

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

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

Galliard

Giovanni Giacomo Gastoldi
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

A

Sopr 1 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,

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 F Dm B[♭] C F Gm C

F Dm B[♭] C F F C F

B

B[♭] F Gm D G

F Dm 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_b F Gm D5

C

Dm Eb C B_b C B_b 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

Sopr Alto Tenor Bass

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: G, C, D, Am, D, G

Alto: G, C, D, Am, D, G

Tenor: G, C, D, Am, D, G

Bass: G, C, D, Am, D, G

B

Soprano: D

Alto: D

Tenor: D

Bass: 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: Am (measures 1-2), G (measure 3), Em (measure 4), Am (measure 5), G (measure 6), A5 (measure 7).

Section B: Measures 8-11. Key changes: Am (measures 8-9), G (measure 10), Am (measure 11).

Section C: Measures 12-15. Key changes: Am (measures 12-13), G (measure 14), Am (measure 15).

Section D: Measures 16-19. Key changes: Am (measures 16-17), G (measure 18), Am (measure 19).

Section E: Measures 20-23. Key changes: Am (measures 20-21), G (measure 22), Am (measure 23).

Section F: Measures 24-27. Key changes: G (measures 24-25), Am (measures 26-27).

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

Sopr

Alto

Alto/
Tenor

Bass

G_m F G_m D₅

5

B

B_b F G_m D_m G_m 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

Soprano: Treble clef, 6/4 time, one sharp.

Alto: Treble clef, 6/4 time, one sharp.

Bass: Bass clef, 6/4 time, one sharp.

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

B

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

Sopr

Alto

Bass

G

D

G

C

B

5

D

G

D

G

D. C. x 3

9

D

C

D

G

D

G

If all the World were Paper

55

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

Square for four couples

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

Arr. Monica Cellio
Setting by Al Cofrin

or A x 12

1 A F C G

Sopr Alto Tenor Bass

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

Tenor: Re di Spagna,
Vatican, Cap. 283

Lauro (23 bars)

A-dorian

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

Fancy Realiz.

Simple Realiz.

Orig. Tenor

Bass

3

6

9

Lauro

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one sharp. The score consists of four staves, each with a clef (G, C, F), a tempo marking (♩ = 88), and a dynamic instruction (p). Measure 12 starts with eighth-note pairs in the Soprano and Alto parts. Measures 13 and 14 show sixteenth-note patterns. Measure 15 begins with eighth-note pairs followed by sixteenth-note patterns. Measures 16 and 17 continue with eighth-note pairs and sixteenth-note patterns. Measure 18 features eighth-note pairs and sixteenth-note patterns. Measures 19 and 20 show eighth-note pairs and sixteenth-note patterns. Measure 21 concludes with eighth-note pairs.

Lorayne Alman

(Inns of Court)

Setting by
Aaron Elkiss

(AABB) x nn

A

Soprano
Alto
Alto/Tenor
Bass

B

C

D

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:

Measure 1: Soprano starts with eighth-note pairs. Measure 9: Continues with eighth-note pairs. Measure 17: Starts with eighth-note pairs. Measure 25: Starts with eighth-note pairs. Measure 33: Starts with eighth-note pairs. Measure 41: Starts with eighth-note pairs.

Measures A, B, and C are defined by boxes above the music:

- A:** Measures 1-8, 17-24, 33-40.
- B:** Measures 9-16, 25-32, 41-48.
- C:** Measures 8-16, 24-32.

Instrumental parts (alto/tenor and tenor/bass) are present in the lower staff of the first three systems (measures 1-24). In the last two systems (measures 33-41), the alto/tenor part is absent, leaving only the tenor/bass part in the lower staff.

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 representing Soprano, Alto, Tenor, and Bass voices. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are primarily composed of eighth and sixteenth notes.

Section A: Measures 1-5. The vocal parts play eighth-note patterns. Chords indicated above the staves are G, D, G, D, and G respectively. Measure 1 starts with a forte dynamic.

Section B: Measures 6-11. The vocal parts play eighth-note patterns. Chords indicated above the staves are G, Am, D, C, A, D, G, Am, and D. Measure 6 begins with a forte dynamic.

Section C: Measures 12-17. The vocal parts play eighth-note patterns. Chords indicated above the staves are C, A, D, G, Am, C, D, and G. Measure 12 begins with a forte dynamic.

Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A BB CC) x 4

A: Spezzato

Soprano: Treble clef, 6/4 time, one sharp. Notes: G, D, C, F, C, D.

Alto: Treble clef, 6/4 time, one sharp. Notes: G, D, C, F, C, D.

Alto/Tenor: Treble clef, 6/4 time, one sharp. Notes: G, D, C, F, C, D.

Bass: Bass clef, 6/4 time, one sharp. Notes: G, D, C, F, C, D.

Measure 6: Treble clef, 6/4 time, one sharp. Notes: D, F, C, D, C, D, G.

Alto: Treble clef, 6/4 time, one sharp. Notes: D, F, C, D, C, D, G.

Alto/Tenor: Treble clef, 6/4 time, one sharp. Notes: D, F, C, D, C, D, G.

Bass: Bass clef, 6/4 time, one sharp. Notes: 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

Sopr G

Alto

Tenor

Bass

C

6

C D G D G

10

B G

C Am G

Merry Merry Milkmaids

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

The first staff begins at measure 15. 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

Alto/Ten

Bass

1 Am G E Am G Am

B

5 C G Am Em Dm E Am

D.C. x 4

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

System 2 (Measures 7-12):

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

System 3 (Measures 12-18):

- Section G:** Measures 12-13. Key signature: Common (no sharps or flats). Chords: G, Am, G, C.
- Section C:** Measures 14-15. Key signature: Common (no sharps or flats). Chords: C, C, G.
- Section 1 C:** Measures 16-17. Key signature: Common (no sharps or flats). Chords: C, C.
- Section 2 C:** Measures 18-19. Key signature: Common (no sharps or flats). Chords: C, C.

New Bo Peep

Longways for as many as will

Arranged by Monica Cellio
Edited by Al Cofrin

(AA BB) x 3

1 A D Em D Em A D B G

Sopr Alto Tenor Bass

8 D G D D A

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

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

Newcastle

Square for four couples

Arranged by Dave Lankford
Edited by Al Cofrin

(AA BB) x 3

The musical score for "Newcastle" is arranged for four voices: Soprano, Alto, Tenor, and Bass. The music is organized into sections labeled A, B, and D.C. (Da Capo).

- Section A:** Repeated three times. It starts with a melodic line in F major (Soprano: C, Alto: C, Tenor: C) followed by a section where all voices play eighth-note patterns.
- Section B:** Repeated three times. It features more complex melodic lines and harmonic changes between F major, G minor (Gm), and B-flat major (B♭).
- D.C. (Da Capo):** Repeated three times. It follows the same structure as Section A, starting with a melodic line in F major.

The bass part (Bassoon or Double Bass) provides harmonic support throughout the score. The vocal parts sing in unison, and the bass part provides harmonic support.

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

Am

C

Am

D G

9

C Am G Em D E Am D.C. x nn

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

Old Mole

Longways for three couples

Setting by
Steven Hendricks,

(AB) x 11

A: 1651 version

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

1 G C D G C D G C

B: 1652 version

Musical score for the 1652 version of Old Mole, continuing from measure 6. The vocal parts and key remain the same. The lyrics are indicated above the notes:

6 D G C D G G C D Em

D.C. x 11

Musical score for the repeat section (D.C.) of Old Mole, starting at measure 11. The vocal parts and key remain the same. The lyrics are indicated above the notes:

11 Em C D G D G Am D

Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (ABB) x 3

1 Am G F Em C Am G

Sopr

Alto

Bass

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

C

D

E

Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A

1 Gm D Gm F B \flat C B \flat Cm7 F B \flat

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 \flat C B \flat Cm7 F B \flat

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 \flat F Dm Gm Cm D B \flat 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 \flat 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. 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. The lyrics are in French.

Chord progressions are indicated above the staves:

- System 1:** 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. The parts are labeled on the left: 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. Measure numbers are present at the beginning of each system.

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 part has a eighth-note pattern in the first measure, followed by a sixteenth-note pattern in the second measure. The Ten 2 part has a eighth-note pattern. The Bass part has a eighth-note pattern.

System B: 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 eighth-note pattern. The Ten 1 part has a eighth-note pattern. The Ten 2 part has a eighth-note pattern. The Bass part has a eighth-note pattern.

System C: 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 eighth-note pattern. The Ten 1 part has a eighth-note pattern. The Ten 2 part has a eighth-note pattern. The Bass part has a eighth-note pattern.

Pavane de Spaigne

Francisque Caroubel

Praetorius: Terpischore, (1612)

Setting by Al Cofrin

The musical score consists of three systems of music, each with five staves. The staves are labeled from top to bottom as Sopr, Alto, Ten 1, Ten 2, and Bass. The key signature is A major (no sharps or flats). The time signature is common time.

System 1: Measures 1-5. The vocal parts sing a simple melody. The bass staff provides harmonic support. Measure 1 starts with Am, followed by E, B, E, A, Am, G, D. Measures 2-5 continue this pattern.

System 2: Measures 6-10. The vocal parts sing a more complex melody. The bass staff continues harmonic support. Measure 6 starts with G, followed by D, G, C, G, Am. Measures 7-10 continue this pattern.

System 3: Measures 11-15. The vocal parts sing a final section of the melody. The bass staff continues harmonic support. Measure 11 starts with D, followed by G, Am, E, Am, E, A, D, E, A. Measures 12-15 continue this pattern.

Petite Rose

(Domenico da Piacenza 1450)

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

Music By
Al Cofrin

Sopr

A F5

A'

B

C

C'

D.C.

Petit Vriens

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

for three

Arranged by Monica Cellio
Edited by Al Cofrin

(AA B C D E) x nn

A G5

Sopr

Alto

Tenor

6 **B**

12

19

C

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

25

D

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

31

E

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

36

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

Picking of Sticks

Longways for three couples

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

Arranged by Robert Smith, 1997
Edited by Al Cofrin

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

A: Picking of Sticks

1 G F G
Sopr
Alto
Tenor
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 BA) x nn

Alto

A5

G5

A5

A5

A5

A5

A5

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.

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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**

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

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

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

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

The musical score consists of four systems of three staves each. The first system (measures 19-22) is labeled 'Salterello' and has a key signature of one sharp. It features a mix of eighth and sixteenth-note patterns across the staves. The second system (measures 23-26) transitions to a 'Piva' style with a key signature of no sharps or flats, indicated by a 12/8 time signature. The third system (measures 27-30) returns to a sharp key signature. Measure numbers 19, 23, 27, and 30 are marked above the staves, while measure 26 is implied by the 12/8 time signature. The music is composed of eighth and sixteenth notes, with some grace notes and slurs.

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-note patterns, and the lyrics are not explicitly written but follow the (AABB) x 3 structure.

Musical score for the second section (measures 8-13). The key signature changes to G major. The vocal parts continue their layered arrangement. The melody includes eighth-note patterns and some sixteenth-note figures. The lyrics are not explicitly written but follow the established structure.

Musical score for the third section (measures 14-18). The key signature changes to D major. The vocal parts continue their layered arrangement. The melody includes eighth-note patterns and some sixteenth-note figures. The lyrics are not explicitly written but follow the established structure. The section concludes with a repeat sign and the instruction "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.

Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

The musical score is divided into three main sections:

- Section A:** Measures 1-6. Harmonic progression: A (C, Gm, B♭), C, Gm, C, C, Gm, F, Dm.
- Section B:** Measures 7-12. Harmonic progression: B♭, F, G, 1 C, 2 C, B, Gm, B♭, C, Gm, B♭.
- Section C:** Measures 13-18. Harmonic progression: C, C, Gm, F, Dm, B♭, F, G, 1 C, 2 C.

The score uses four staves: Alto 1 (soprano), Alto 2 (alto), Tenor (tenor), and Bass (bass). The music is in common time (indicated by a '4' below the clef) and uses eighth-note patterns throughout.

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 soprano staff begins with a quarter note 'A'. The alto staff begins with a half note 'D'. The tenor staff begins with a half note 'G'. The bass staff begins with a half note 'C'.

Section B: The second section starts with a soprano vocal line. The lyrics are: "G D D G A". The soprano staff begins with a half note 'G'. The alto staff begins with a half note 'D'. The tenor staff begins with a half note 'D'. The bass staff begins with a half note 'G'.

Section C: The third section starts with a soprano vocal line. The lyrics are: "G D C D A D C.C. x 3 or 4". The soprano staff begins with a half note 'G'. The alto staff begins with a half note 'D'. The tenor staff begins with a half note 'C'. The bass staff begins with a half note 'D'.

*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 changes throughout the score.

System 1 (Measures 1-5):

- Measure 1:** Key signature: B-flat major (two flats). Chords: Gm, F, B-flat, F, B-flat.
- Measure 2:** Key signature: B-flat major (two flats).
- Measure 3:** Key signature: B-flat major (two flats).
- Measure 4:** Key signature: B-flat major (two flats).
- Measure 5:** Key signature: B-flat major (two flats).

System 2 (Measures 6-10):

- Measure 6:** Key signature: B-flat major (two flats). Chords: F, D, Gm, D, G5.
- Measure 7:** Key signature: B-flat major (two flats).
- Measure 8:** Key signature: B-flat major (two flats).
- Measure 9:** Key signature: B-flat major (two flats).
- Measure 10:** Key signature: B-flat major (two flats).

System 3 (Measures 11-15):

- Measure 11:** Key signature: B-flat major (two flats). Chords: F, Gm, D, Gm.
- Measure 12:** Key signature: B-flat major (two flats).
- Measure 13:** Key signature: B-flat major (two flats).
- Measure 14:** Key signature: B-flat major (two flats).
- Measure 15:** Key signature: B-flat major (two flats).

D.C. x 7 (Dance Coda): The score concludes with a repeat sign and the instruction "D.C. x 7" (Da Capo, 7 times), indicating the section to be repeated seven times.

Stingo

99

Longways for three couples

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

Arranged by Dave Lankford, 1999
Edited by Al Cofrin

(AA BB) x 3

A

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

B

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

11

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

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Tinternell

101

(Dallis Lute book, Pg. 223)

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA B CC) x nn

Alto

Tenor

Bass

5

10

A

Dm

A

Dm

C

Dm

A

Gm

Asus4

D

B

F

C

Dm

A

C

Dm

A

C

Dm

C

Dm

Gm

A

Dm

E°

A

D

Trenchmore

Longways for as many as will

Transcribed by
Al Cofrin

Repeat till your fingers bleed

D G D

F D D G D

G D F D G

D F D G

Trenchmore
Tomorrow the fox will come to towne

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

Turkelone

(Inns of Court)

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC D) x 4

1 A D Gm B \flat F B \flat

5 Gm D G B Gm D Gm D

9 C Gm Dm B \flat Gm D G

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

Upon a Summer's Day

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

Dm F C Dm Am C Dm 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 systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and major key signature.

System 1: Measures 1-6. The vocal parts are labeled A, G, Am, G, D, and C. The bass part includes a 1/8 note value.

System 2: Measures 7-12. The vocal parts are labeled D, G, G, F, C, and F. The bass part includes a 1/8 note value.

System 3: Measures 13-18. The vocal parts are labeled F, G, 1 D, G, 2 D, G, and D.C. x 6. The bass part includes a 1/8 note value.

Vita di Cholino

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

for three dancers

Arranged by Monica Cellio
Edited by Al Cofrin

A x 5

A

Sopr
Alto/Tenor
Bass

F C Dm C G C

G C 1-4 Dm G 5 C G C

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by
Monica Cellio
Edited by Al Cofrin

(AAA BB) or (AAA BBBB)

A: Quadernaria

Musical score for A: Quadernaria. The score consists of four staves. The top staff is labeled "Sopr" and has a treble clef. The second staff is labeled "Alto 1" and has a treble clef. The third staff is labeled "Alto 2/Tenor" and has a bass clef. The bottom staff has a bass clef. The music is in common time. The first measure starts with a forte dynamic. The vocal parts sing in a four-part harmonic texture. The vocal parts are: Soprano, Alto 1, Alto 2/Tenor, and Bass. The vocal parts are: Soprano, Alto 1, Alto 2/Tenor, and Bass.

Continuation of the musical score for A: Quadernaria. The score continues with the same four staves and key signature. The vocal parts continue their four-part harmonic texture. The vocal parts are: Soprano, Alto 1, Alto 2/Tenor, and Bass.

B: Piva

Musical score for B: Piva. The score consists of three staves. The top staff has a treble clef and a 2/4 time signature. The middle staff has a bass clef and a 2/4 time signature. The bottom staff has a bass clef and a 2/4 time signature. The vocal parts are: Soprano, Alto 1, and Bass. The vocal parts are: Soprano, Alto 1, and Bass.

Michael Praetorius
(AABBCC) x nn

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

G C D G D G

G D 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 C C B_b C C C C

Alto C C B_b C C C C

Tenor C C B_b C C C C

Bass C C B_b C C C C

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

Sopr C C C C C C C

Alto C C C C C C C

Tenor C C C C C C C

Bass C C C C C C C

10 **D.C.** x nn

G_m D_m G_m D G_m F D G

Sopr C C C C C C C

Alto C C C C C C C

Tenor C C C C C C C

Bass C C C C C C C

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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