

The Pennsic Pise 51

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

2024 Edition



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



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Note from the Editors

Greetings to all those inspired to play music for dancing! The Pile has a bit of a new look and revised purpose this year. The Pile still includes music for the dances most commonly taught and danced at Pennsic for the last 10 years. A comprehensive companion “fake-book” for Renaissance and early English Country dance will also be available to cover what is not in this collection. We hope this reduces the need to update and re-print the Pile each year while still providing a broadly useful resource for dance in the SCA. Also, all the arrangements from previous editions of the Pile are still available online to print individually at:

<http://stcpress.org/dance>

The major difference this year is that the tunes have been cleaned up for 15th century through 17th century counterpoint practices, and some keys and parts have been altered or edited to make it more recorder friendly with regard to voicing. The individual parts have clearer identification of which recorders are to be used for optimum voicing. We have also made every effort to ensure that every arrangement in the Pile is freely usable under a Creative Commons license or compatible terms. Thanks to all our arrangers who have agreed to provide their arrangements under Creative Common licenses!

Most tunes are marked with a suggested roadmap or number of repeats. However, and we cannot stress this enough: Reconstructions and preferences vary. Always consult with the dance lead for desired tempo, roadmap, and number of repeats.

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

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

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

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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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The Pennsic Pile Music Charts

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

2024 Edition

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Fabritio Caroso, Il Ballarino, 1581

Alta Regina

Transcribed by
Ysabel da Costa
Setting by Al Cofrin

(A,B) x 6

1 A D F G D

Sopr Alto Alto/Ten Bass

9 C G D G

B C G D C G

17

Amoroso - 476

Giovanni Ambrosio,
De pratica seu arte de trupudii,
Oarus, B.N. fibds Uta. 476

(12 Pivas)

Arranged by Steve Hendricks
 Setting by Al Cofrin

(AAA,BB,CC,DD) x 2

A: Pivas

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

Sopr Alto/Tenor Bass

6 Am C Dm Am C Am C Am

12 1 Dm C Dm C Dm C C Dm

18 Am Dm Am 1 Dm 2 Dm

Sopr Alto/Tenor Bass

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Amoroso - NY

(8 Pivas)

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

Arranged by Steve Hendricks
 Setting by Al Cofrin

(AA,BB,CC,DD) x 2

A: Pivas

1 Dm C Am Dm C Dm 2x's Dm

Sopr Alto/ Tenor Bass

6 Am C Dm Am C Am

12 1 2 Dm C Dm C Dm C C Dm

18 Am Dm Am 1 Dm 2 Dm

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Domenico da Piacenze
(1455)

Anello

(in G)

Setting by
Al Cofrin

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

Intro:

The musical score consists of four staves: Alto, Tenor, Bass, and Alto. The music is in common time, with a key signature of one sharp (F#). The score includes sections labeled A, B, C, D, and E, separated by repeat signs. The vocal parts are as follows:

- Alto 1 (Top Staff):** Starts with a single note, followed by a series of eighth notes. Labels include 'A' (boxed), 'G', 'G', 'D', 'G', 'G', 'G', 'D', 'G'. It also contains a section starting with 'B' (boxed), 'G', followed by 'Am' and 'G'.
- Alto 2 (Second Staff):** Starts with a single note, followed by a series of eighth notes. Labels include 'G', 'G', 'D', 'G', 'G', 'G', 'G'.
- Tenor (Third Staff):** Starts with a single note, followed by a series of eighth notes. Labels include 'G', 'G', 'D', 'G', 'G', 'G', 'G'.
- Bass (Bottom Staff):** Starts with a single note, followed by a series of eighth notes. Labels include 'G', 'G', 'D', 'G', 'G', 'G', 'G'.

At the end of section D, there is a repeat sign with 'D.S.' above it, followed by 'x 2'.

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Arbeau: Bransles de Base et Régionaux Basic and Regional

Setting by
Al Cofrin

Thoinot Arbeau,
Orchésographie, 1589

Double G5

1

Sopr/ Alto

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

5

(\sharp)

Simple G5

9

Sopr/ Alto

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

12

(\sharp)

Gay

15

G5

Sopr/ Alto

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

Burgundian (Bourgoigne)

19

G5

Sopr

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

Poictou

23

G5

Sopr/ Alto

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

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Arbeau Bransles
Basic and Regional

Scottish 1 (Ecosse)

29 **G5**

Alto

This musical score shows two staves of music for the Alto voice. The first staff begins at measure 29 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 33 with a treble clef, a key signature of one flat, and a common time signature. Measure 29 consists of eighth notes. Measures 30-32 show a repeating pattern of eighth notes. Measure 33 starts with a repeat sign and a measure of eighth notes. Measure 34 begins with a vertical bar line and a repeat sign, followed by a measure of eighth notes. Measure 35 ends with a vertical bar line and a repeat sign, followed by a measure of eighth notes.

Scottish 2 (Ecosse)

37 **G5**

Alto

This musical score shows two staves of music for the Alto voice. The first staff begins at measure 37 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 41 with a treble clef, a key signature of one flat, and a common time signature. Measure 37 consists of eighth notes. Measures 38-40 show a repeating pattern of eighth notes. Measure 41 starts with a repeat sign and a measure of eighth notes. Measure 42 begins with a vertical bar line and a repeat sign, followed by a measure of eighth notes. Measure 43 ends with a vertical bar line and a repeat sign, followed by a measure of eighth notes.

Triory de Bretagne

45 **G5**

Sopr/
Alto

This musical score shows two staves of music for the Soprano/Alto voices. The first staff begins at measure 45 with a treble clef, a key signature of one flat, and a common time signature. The second staff begins at measure 45 with a treble clef, a key signature of one flat, and a common time signature. Both staves consist of eighth notes throughout the measures shown.

Maltese (Malte)

52 **Am**

Sopr/
Alto

This musical score shows two staves of music for the Soprano/Alto voices. The first staff begins at measure 52 with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins at measure 56 with a treble clef, a key signature of one sharp, and a common time signature. Measure 52 consists of eighth notes. Measures 53-55 show a repeating pattern of eighth notes. Measure 56 starts with a repeat sign and a measure of eighth notes. Measure 57 begins with a vertical bar line and a repeat sign, followed by a measure of eighth notes. Measure 58 ends with a vertical bar line and a repeat sign, followed by a measure of eighth notes.

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Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Washerwoman (Lavandieres)

1 G5

Sopr/
Alto

7

1 2

Pease (Pois)

Musical score for Soprano/Alto part, measures 13-17. The key signature changes from G major (no sharps or flats) to F major (one sharp) at measure 13. Measure 13 starts with a half note, followed by eighth notes. Measure 14 starts with a half note, followed by eighth notes. Measure 15 starts with a half note, followed by eighth notes. Measure 16 starts with a half note, followed by eighth notes. Measure 17 starts with a half note, followed by eighth notes.

Hermites

Musical score for soprano and basso continuo parts. The soprano part (top) starts at measure 21 in G major (indicated by 'G5') and continues through measure 28. The basso continuo part (bottom) begins at measure 25. Both parts use a treble clef and a common time signature. The soprano part consists of eighth-note patterns, while the basso continuo part consists of quarter notes and half notes.

Clog (Sabots)

Musical score for soprano/alto voice, measures 29-33. The vocal line consists of eighth-note patterns. Measure 29 starts with a C major chord. Measure 30 begins with a G major chord. Measure 31 continues the eighth-note pattern. Measure 32 begins with a C major chord. Measure 33 begins with a G major chord.

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Arbeau Bransles Morguez
Mimed Bransles

Horses (Chevaux)

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G5). The second staff begins at measure 42. The third staff begins at measure 48. Each staff features a repeating pattern of eighth and sixteenth notes, with a fermata over the last note of each measure. Measure numbers 36, 42, and 48 are indicated above the staves. Measure endings are marked with '1' and '2' in boxes above the staves.

Official

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G5). The second staff begins at measure 57. The third staff begins at measure 61. The music features a mix of eighth and sixteenth notes, with some eighth-note pairs beamed together. Measures 53 and 61 begin with a single eighth note followed by a series of eighth and sixteenth notes. Measures 57 and 61 feature sixteenth-note patterns. Measure numbers 53, 57, and 61 are indicated above the staves.

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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 starts with a treble clef, common time, and a key signature of one sharp. The basso continuo part starts with a bass clef, common time, and a key signature of one sharp. The soprano part has a vocal line with eighth and sixteenth notes. The basso continuo part has a bass line with eighth and sixteenth notes, and a harmonic indicator showing a change from G major to D minor (Dm). The page number 6 is indicated at the beginning of the basso continuo staff.

Pinagay

G5

The image shows two staves of musical notation for soprano/alto. The top staff begins at measure 12 with a treble clef, common time, and a key signature of one sharp. The bottom staff begins at measure 17 with a treble clef, common time, and a key signature of one sharp. Both staves feature eighth-note patterns with various rests and dynamic markings like crescendos and decrescendos.

Charlotte

G5

Musical score for Alto part, measures 22-31. The score consists of three staves. Measure 22 starts with a half note followed by eighth notes. Measure 23 begins with a quarter note. Measure 24 starts with a half note followed by eighth notes. Measure 25 begins with a quarter note. Measure 26 starts with a half note followed by eighth notes. Measure 27 begins with a quarter note. Measure 28 starts with a half note followed by eighth notes. Measure 29 begins with a quarter note. Measure 30 starts with a half note followed by eighth notes. Measure 31 begins with a quarter note.

War (Guerre)

G5

Soprano vocal line with three staves:

- Staff 1 (Measures 36-38): Treble clef, key signature of two sharps. The vocal line consists of eighth-note patterns.
- Staff 2 (Measures 42-44): Treble clef, key signature of one sharp. The vocal line begins with eighth-note pairs followed by sixteenth-note patterns.
- Staff 3 (Measures 47-49): Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns.

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Arbeau Bransles Couppés
Mixed Bransles

Aridan

Sopr

Candlestick (Torche)

Sopr

Montarde

Sopr

x's (the number of dance pairs)

Haut

Sopr/
Alto

Hay

Sopr/
Alto

Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by
Al Cofrin

(AA,BB) x nn (forever)

The musical score consists of three sections labeled A, B, and C, each with five staves. The staves are labeled Sopr, Alto, Tenor, Tenor, and Bass. The key signature changes between sections: section A starts in A major (one sharp), section B starts in E major (no sharps or flats), and section C starts in G major (no sharps or flats). The bassoon part is present in section A and absent in sections B and C.

Section A (Measures 1-6): The bassoon part (labeled 'Bass' on the staff) begins at measure 1 with a single note. The vocal parts (Soprano, Alto, Tenor, Tenor) enter at measure 1 with a repeating pattern of eighth and sixteenth notes. The bassoon part resumes at measure 6.

Section B (Measures 7-11): The bassoon part is absent. The vocal parts continue their eighth and sixteenth note pattern. Measures 7-11 are followed by a repeat sign with a bracket, indicating the section ends and repeats.

Section C (Measures 12-16): The bassoon part returns. The vocal parts continue their eighth and sixteenth note pattern. Measures 12-16 are followed by a repeat sign with a bracket, indicating the section ends and repeats.

D.C. x nn: The instruction "D.C. x nn" appears above the staff in section C, indicating that the music should repeat from the beginning of section C.

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Belfiore

Arranged by
Al Cofrin
2023

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

Intro:



§ A: Quadernaria

1

Sopr

Alto

Tenor

G

3x

5

B G

C G

D G

E

G F G F G 3x

F (a little slower) G G a tempo F G F G D.S.

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

Setting by Al Cofrin

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

Bizzarria d'Amore

Cesare Negri,
Le Gratie d'Amore, 1602

Balletto for two couples in a diamond

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC) x 6

1 A G C G G D Em

Sopr 1

Sopr 2/ Alto

Alto/ Tenor

Bass 8

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

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

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Black Alman-Am (shawms)

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

Arranged by
Dave Lankford
Edited by Al Cofrin

(AA,BB,CC,DD,E) x nn

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

Alto Tenor Bass

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

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

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

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Black Alman-Dm

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

Arranged by
Dave Lankford
Edited by Al Cofrin

(AA,BB,CC,DD,E) x nn

The musical score consists of five staves of music for three voices: Soprano, Alto, and Bass. The music is in 6/4 time. The voices are arranged vertically, with Soprano at the top, Alto in the middle, and Bass at the bottom. The music is divided into five sections, each labeled with a letter in a box above the staff:

- Section A:** The first staff begins with a measure of Dm, followed by C, Dm, Gm, Gm, and D5.
- Section B:** The second staff begins with F, followed by Gm, Dm, F, Gm, Dm, and ends with Dm.
- Section C:** The third staff begins with Dm.
- Section D:** The fourth staff begins with Am, followed by Dm, D, A, D, Dm, and ends with F.
- Section E:** The fifth staff begins with Gm, followed by Am, G5, Gm, Am, G5, Gm, Am, and ends with G.

Measure numbers are indicated at the beginning of each section: 1, 6, 13, and 19.

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Black Nag

John Playford,
The Dancing Master, 1670
3rd Edition

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA,BB) x 3

1

A

Sopr

Alto/
Tenor

Tenor

Bass

B

6

Em Am

11 Em Am E Am D.C. x 3

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Boatman

(AA,BB) x 3

A

Sopr Alto Tenor Bass

C C C G G

5

C C C C Gsus C

B

9

C G Am Dm Am G

13

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

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La Caccia d'Amore

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(Questa dolce sirena)

Setting by Aaron Elkiss

(AA,BB) x nn

1 A Dm C Dm C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6 G Am E C G E Am

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La Caccia d'Amore

10 **B** G D F G C

15 G Am E C G E A

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

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Michael Praetorius,
Terpsichore, 1612

Canarie

Setting by Al Cofrin

1 A G C D B G

Sopr 1

Sopr 2

Alto/
Tenor

Bass

4 C D C Am D

7 G Em C D D G

Setting by Albert Cofrin
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Canarie

10 Am D Em C D

13 D C D G C D

Setting by Albert Cofrin
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Caroso,
Il Ballarino, 16th c.

La Castellana

Adapted by
Steve Hendricks

(AA,BB,CC) x 3

1 **A** Am G Dm C G C

Sopr Alto Tenor Bass

10 **B** G Am E

19 **C** G Am Bm D E D E A **D.C. x 3**

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Chestnut

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

Arranged by
Steve Hendricks

(AA,BB) x 3

A

1

Sopr Alto Tenr Bass

Am E Am G C

This section consists of four measures. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature changes from Am to E to Am to G to C. Measures 1-2: Soprano has a dotted quarter note followed by eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes. Measures 3-4: Soprano has eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes.

B

5

C G C G C

This section consists of four measures. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature changes from C to G to C to G to C. Measures 5-6: Soprano has eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes. Measures 7-8: Soprano has eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes.

9 C G E Am Dm E A D.C. x 3

This section consists of four measures. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature changes from C to G to E to Am to Dm to E to A. Measures 9-10: Soprano has eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes. Measures 11-12: Soprano has eighth notes. Alto has eighth notes. Tenor has eighth notes. Bass has eighth notes.

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Fabritio Caroso,
Il Ballarino, 1581

Chiara Stella

Transcribed by
Dennis Sherman
Edited by Al Cofrin

(AA,B,CC) x 4

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

Chirintana

Melody and arrangement
by Al Cofrin
for Ebreo Dance

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

A: Quadernaria

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

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

Rhythm Interlude (PIVA)

13 **E(Open)**



C: Pivas till you puke

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

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

D

E m

D

E m

D.S. al Fine

E m B E m

Fine

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

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

Blank Page

Melody from
Brussels MS 9085, 15th C.

Cleves

**Arranged by
Al Cofrin**

(A,B,CC,D,EE,F,G) x 2

1 A D5 C5 D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

5 B D5 C5 D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

9 C D5 C5 D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

12 D D5 C5 D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

16 E D5 F, G D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

19 C5 D5 C5 D5

Soprano: $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \\ \text{C} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \end{array}$

Il Ballarino:
Caroso, 1581

Contentezza d'Amore

Transcribed from
Il Ballarino lead line
by Al Cofrin
Edited by
Steve Hendricks

Ax5,B,Cx3

A

Sopr Alto/Tenor Bass

6 G G F

11 B_b G F Dm G C

16 *C C Dm G C C

* Measure 16 is added to match the choreography for both Il Ballarino and Nobilta manuscripts

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Contentezza d'Amore

21 F B \flat C F 1-4 F 5 F ,

B: Sciolta

26 F Gm Dsus4

33 G F Gm C G C

42 C C G C F C F 3x's Rev.

Fabritio Caroso,
Nobiltà di Dame, 1600

Contrapasso

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

1

A

Sopr G D G C D G D

7

G C D G 3x's **B** G C

14

G C G G C G

21

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

Contrappasso

27 A G D G C D G D

33 G C D G 2x's B G C

40 G C G G C G

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

Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A
G
C D
C D

Am D
C D G

B D
G A D

Edited by Al Cofrin
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Courante (CLXXXIII)

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

Edited by Al Cofrin

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Cuckolds all a Row

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

Arr. David Yardley
Edited by Al Cofrin

(AA,BB) x 3

A

Alto Tenor Bass

1 D Am D 1 G 2 G

B C G D G G

6

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

10

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Dargason, or Sedany

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

Arranged by Robert Smith
Edited by Al Cofrin

A x infinity

Soprano
Alto
Tenor
Bass

1 A Bm D Em

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

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Earl of Essex Measure

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AA,B) as many times as desired

1 **A**

Sopr G C D G

Alto G C D G

Bass G C D G

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

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

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

D.C. x n

Faine I Would

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

Arr, by Kathy Van Stone
 Edited by Al Cofrin

(AA,BB) x 3

1

Sopr

Alto

Bass

5

C F C

1 F 2 F

10

B C Am F C

15

G C Dm C A

1 D5 2 D5 D.C. x 3

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Fabritio Caroso,
Il Ballarino, 1581

Fedelta

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

(AA,BB) x 3

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The vocal parts are labeled A, G, C, G, and D above the staves. The Soprano part starts with a quarter note followed by eighth notes. The Alto part follows with eighth notes. The Bass part enters with a quarter note. The section ends with a half note.

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The vocal parts are labeled G, G, C, G, and D above the staves. The Soprano part starts with a half note followed by eighth notes. The Alto part follows with eighth notes. The Bass part enters with a quarter note. The section ends with a half note.

Musical score for three voices: Soprano, Alto, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The vocal parts are labeled G, B, C, D, and G above the staves. The Soprano part starts with a half note followed by eighth notes. The Alto part follows with eighth notes. The Bass part enters with a quarter note. The section ends with a half note. A repeat sign with a 'B' above it is positioned between measures 15 and 16. The section concludes with a double bar line and the instruction 'D.C. x 3'.

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Caroso, Il Ballarino,
16th c.

Fiamma d'Amore

Setting by Al Cofrin
Transcribed from
original lute score

(AA,B,C,D) x 4

A: Spezzato

1

Soprano: Treble clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, C, B, E.

Alto: Treble clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, C, B, E.

Bass: Bass clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, C, B, E.

10

Soprano: Treble clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, Am, D, G, C.

Alto: Treble clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, Am, D, G, C.

Bass: Bass clef, 3/4 time, key signature 1 sharp. Notes: C, D, G, Am, D, G, C.

19

Soprano: Treble clef, 3/4 time, key signature 1 sharp. Notes: D, G, Em, B, E.

Alto: Treble clef, 3/4 time, key signature 1 sharp. Notes: D, G, Em, B, E.

Bass: Bass clef, 3/4 time, key signature 1 sharp. Notes: D, G, Em, B, E.

27

C: Passi

Soprano: Treble clef, 2/4 time, key signature 1 sharp. Notes: C, G, C, G.

Alto: Treble clef, 2/4 time, key signature 1 sharp. Notes: C, G, C, G.

Bass: Bass clef, 2/4 time, key signature 1 sharp. Notes: C, G, C, G.

D: Spezzato

Soprano: Treble clef, 3/4 time, key signature 1 sharp. Notes: Em, B, E.

Alto: Treble clef, 3/4 time, key signature 1 sharp. Notes: Em, B, E.

Bass: Bass clef, 3/4 time, key signature 1 sharp. Notes: Em, B, E.

D.C. x 4

The Fine Companion

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

(Gm)

Arranged by Paul Butler
Edited by Al Cofrin

(AA,BB) x 3

Musical score for the first section (A) of "The Fine Companion". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (F#), and the time signature is common time (indicated by a '6'). The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a change in rhythm and dynamics. Measures 8-9 conclude the section. The vocal parts sing in unison.

Musical score for the second section (B) of "The Fine Companion". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to no sharps or flats (C major). The time signature remains common time. The melody continues from the previous section. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7-8 show a change in rhythm and dynamics. Measures 9-10 conclude the section. The vocal parts sing in unison.

Musical score for the final section (D.C. x 3) of "The Fine Companion". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp (G major). The time signature remains common time. The melody continues from the previous section. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-7 show a change in rhythm and dynamics. Measures 8-9 conclude the section. The vocal parts sing in unison.

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Galliard

Giovanni Giacomo Gastoldi
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

A

Sopr 1 G C G G C G G D G

Sopr 2

Alto

Tenor

Bass

B

G C

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

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

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

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

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

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Galliard: Frogge

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

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

A

1 F Dm B \flat C F Gm C

Sopr Alto Alto/Tenor Bass

9 F Dm B \flat C F F C F

17 B \flat F Gm D G

25 F Dm B \flat C F C F

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Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

The musical score consists of three staves, labeled A, B, and C, each representing a section of the galliard. The voices are Soprano, Alto, Alto/Tenor, and Bass. The music is in common time (indicated by a '4' below the clef). Harmonic analysis is provided above each staff.

Staff A: Key signature: one flat (B-flat). Chords: Gm, F, Gm, Am, Dm, Gm, F, Gm, D, G5.

Staff B: Key signature: one flat (B-flat). Chords: F, Gm, Gm, Dm, Gm, F, B \flat , F, Gm, D5.

Staff C: Key signature: one flat (B-flat). Chords: Dm, E \flat , C, B \flat , C, B \flat , F, Gm, D, G5.

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Galliard XV: Le Tout

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

The musical score consists of three systems of four-part music:

- System A:** Starts at measure 1. The soprano part begins with a grace note followed by D G D. The alto part has a sustained note G. The tenor part has a sustained note D. The bass part has a sustained note G. Measures 2-3 continue with similar patterns.
- System B:** Starts at measure 6. The soprano part has a sustained note D. The alto part has a sustained note G. The tenor part has a sustained note D. The bass part has a sustained note G. Measures 7-8 continue with similar patterns.
- System C:** Starts at measure 11. The soprano part begins with Am E Am. The alto part has a sustained note D. The tenor part has a sustained note G. The bass part has a sustained note C. Measures 12-13 continue with similar patterns.

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Gathering Peascods

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

Arranged by
Al Cofrin
Edited by
Steve Hendrickson

Intro, (AA,BB,CC) x 3

The musical score consists of three sections: A, B, and C.

- Section A:** The first section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "Gathering Peascods". The section ends with a repeat sign and a double bar line.
- Section B:** The second section begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It continues with the same four staves. The lyrics are: "D".
- Section C:** The third section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "Em A D Em A". The section ends with a repeat sign and a double bar line.
- Intro:** The fourth section, labeled "Intro", starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features four staves: Soprano, Alto, Tenor, and Bass. The melody is primarily in the soprano and alto voices. The lyrics are: "G C G C G D". The section ends with a repeat sign and a double bar line.
- Final Measure:** The final measure shows a return to the first section (A) with the lyrics "Gathering Peascods".

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Domenico da Piacenza, c.
1425-1450 (PnD)
Paris, Bibliothèque Nationale Ital. 972

Gelosia

(A-dorian)

Setting by
Al Cofrin

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

Intro

Alto

A Am

B Am

C D Em

D Am G Am

E Am

F G Am Em G Am D.S. x 3

Glory of the West

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

Arranged by David Yardley
Edited by Steve Hendricks

(AA,B) x 3

A

1 E_m D G D G D E_m

B

5 E_m B_m E_m D D E_m D

D.C. x 3

10 E_m D E_m D E_m D G D E_m

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Goddesses

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

Arranged by
Kathy Van Stone
Edited by Al Cofrin

(AA,BB) x 11

1 A

Sopr Gm F Gm D5

5 B

B♭ F Gm Dm Gm D.C. x 11

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Fabritio Caroso,
Il Ballarino, 1581

Gracca Amorosa

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

(A,B) x 5

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

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

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

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

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

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(Gresley Manuscript-
Fallows Dance #13)

Grene Gynger (28 bars)

(Tune based upon English Dance,
13th c. Bodleian Library, Douce 139)

Music arranged by Al Cofrin
Reconstructed by
R. Schweitzer and
S. Scroggie

(A, B, C DD, E) x nn

A: Pivas

Sopr **G**

D.C. x n

Grene Gynger (32 bars)

(Gresley Manuscript-
Fallows Dance #13)

Music by Al Cofrin
Choreography
reconstructed by
Barbara Webb

(AA, A', BB) x nn

A: Pivas

Sopr E5

5 A'

9

13 B

17 D.C. x n

The musical score for "Grene Gynger" is presented in five staves, each representing a single line of soprano vocal music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by the number '1'). The vocal line starts with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes. Measure 5 begins with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes. Measure 9 begins with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes. Measure 13 begins with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes. Measure 17 begins with a quarter note followed by an eighth note, then continues with a series of eighth notes and sixteenth notes. The vocal line consists primarily of eighth and sixteenth notes, with occasional quarter notes. The music is divided into sections labeled 'A: Pivas' (measures 1-8), 'A'' (measures 5-8), 'B' (measures 13-16), and 'D.C. x n' (measures 17-20). The score is set against a background of vertical bar lines and measure numbers.

Blank Page

Grimstock

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

Arr. by Monica Cellio
Edited by S. Hendricks

(AA,BB) x 3

Musical score for the first section (A) of the song 'Grimstock'. The score consists of three staves: Soprano (treble clef), Alto/Tenor (middle C clef), and Bass (bass clef). The key signature is two sharps (F major). The time signature is common time (indicated by a '4'). The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 1 starts with a half note D. Measures 2-4 follow the pattern (D, G, A, D, G, G, A). A small square box labeled 'A' is positioned above the first measure. The vocal parts continue this pattern for three cycles.

Continuation of the musical score for section A. The vocal parts continue the melodic line established in the first section. The key signature remains two sharps (F major). The time signature is common time. The vocal parts sing in unison, continuing the (D, G, A, D, G, G, A) pattern for three cycles.

Final section (B) and repeat of section A. The vocal parts begin a new section, indicated by a small square box labeled 'B' above the first measure. The key signature changes to one sharp (G major). The time signature is common time. The vocal parts sing a continuous eighth-note pattern. The section concludes with a repeat sign and the instruction 'D.C. x 3' (Da Capo, three times), which directs the performers to return to the beginning of section A and play it again.

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Half Hannikin

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

Arranged by
Steven Hendricks

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

1 A G D G D G

Sopr Alto Tenor Bass

5 G D G Am G D D G

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Intro

9

B G C G D G C D G G Am

14

G Am 1 G Am D G 2 G Am D G

Hearts Ease

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

Arranged by
Drea Leed, 1999
Edited by S. Hendricks

(AA,BB) x 3

1 A Gm F D Am Gm D

Sopr Alto Bass

6 B F Gm D

11 F Gm E♭ Am D Gm D.C. x 3

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Hit and Miss

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

Arranged by
Al Cofrin
Edited by
Steve Hendricks

Intro, (AA,BB,CC) x 3

A

1 G D G D G

Sopr Alto Tenor

B

5 G D Em D G A D

C Intro:

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

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Horse's Bransle

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(A,B,C) x nn

1 A G C D G C D G C D

Sopr Alto Tenor Bass

7 G D G B G F C G F D D

13 G F C G F D G C Gm Dm

19 Dm B^b Dm F Gm Dm Dm Cm D G

Hyde Park

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

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(AA,BB) x 3

A

Sopr

Alto

Bass

1 G D G C D G

B

5 D G D G

D. C. x 3

9 D C D G D G

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If all the World were Paper

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

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

Arr. Monica Cellio
Edited by S. Hendricks

or A x 12

The musical score consists of four staves (Soprano, Alto, Tenor, Bass) in common time. The key signature changes throughout the piece. Measure 1 starts in A major (A), followed by F major (F), C major (C), and G major (G). Measures 6 starts in F major (F), followed by D minor (Dm), G major (G), D minor (Dm), C major (C), and ends with a repeat sign and 12 measures of '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?

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

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

Play AA

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

Play AA

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

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

Play A, sing verse 1 (end)

Jenny Pluck Pears

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

Arranged by Dave Lankford
Edited by Al Cofrin

(AA,B) x 6

A

Sopr

Alto

Bass

5

C G Am Em D Em 1 Am 2 Am

10

D.C. x 6

B

Am G Am Em Am

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Lauro (46 bars)

Tenor: Re di Spagna,
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz. E5 E5 A5

Orig. Tenor

3 A5 E A5 Am D

6 C E5 F E5 E

9 A5 D Am D

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Lauro - A (46 bars)

12 F Em Am D

15 F Dm F E5 E A5 E5

18 Bm E5 E5 B E5 Am Dm

21 C E A5 E A5

Pierre Phalese (1571)
(Inns of Court)

Lorayne Alman

Setting by
Aaron Elkiss

(AA,BB) x nn

A

Soprano: Treble clef, 2 sharps (G major), common time.

Alto: Treble clef, 2 sharps (G major), common time.

Alto/Tenor: Treble clef, 2 sharps (G major), common time.

Bass: Bass clef, 2 sharps (G major), common time.

1 G Dm F C G

5 G D G D

9 G D G D G

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Lord of Carnarvan's Jegg

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

Setting by Al Cofrin
Edited by S. Hendricks

(AA,BB) x 8

1 2

Sopr D D

Alto D D

Tenor C D

Bass D D

6 2

Sopr G D

Alto G D

Tenor C D

Bass D D

D.C. x 8

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Lull Me Beyond Thee

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

Setting by
Steve Hendricks

(AA, BB) x 3

A

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

B

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

Musical score for section C, featuring four staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the second staff uses a bass clef with an 8th note indicator, and the third and fourth staves also use a bass clef. The chords indicated are C, G, Am, E, Am, E, and A. The music consists of eighth-note patterns.

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Ly Bens Distonyx

Arranged by
David Yardley
Edited by S. Hendricks

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

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

Soprano (Sopr)

17

25

33

41

Alto/Tenor (Alto/Tenor)

Tenor/Bass (Tenor/Bass)

Inns of Court

Madam Sosilia's Alman

(AA,BB) x nn

Music by Joseph Casazza
Edited by Al Cofrin

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

Section A: Measures 1-5. The vocal parts play eighth-note patterns. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measures 3-5 continue the eighth-note patterns.

Section B: Measures 6-11. The vocal parts play eighth-note patterns. Measure 6 starts with a forte dynamic. Measures 7-11 continue the eighth-note patterns.

Section C: Measures 12-16. The vocal parts play eighth-note patterns. Measure 12 starts with a forte dynamic. Measures 13-16 continue the eighth-note patterns.

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Mage on a Cree

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

Arranged by David Yardley
Edited by Steve Hendricks

14x's

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

Sopr *Alto* *Bass*

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

Sopr *Alto* *Bass*

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

Sopr *Alto* *Bass*

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Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A,BB,CC) x 4

A: Spezzato

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

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

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Maraviglia D'Amore

10 B
G G Am D 1 G 2 G
15 C D C G D * 1 G 2 G D.C. x 4

* Possible note correction from original lute tabulature

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Merry Merry Milkmaids

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

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA,BB) x 3

A G C

Soprano Alto Tenor Bass

C D G D G

B G C Am G

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Merry Merry Milkmaids

15 Em Am D G Em D

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

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

New Alman

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

Arranged by Robert Smith
Edited by Al Cofrin

(A,BB) x nn

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

Sopr *C*

Alto *C*

Tenor *C*

Bass *C*

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

12 **G** Am G C C G **1** C **2** C

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New Bo Peep

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

Arranged by Monica Cellio
Edited by Al Cofrin

(AA,BB) x 3

1 A D Em D Em A D B G

Sopr Alto Tenor Bass

8 D G D D A

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

© Monica Cellio, SCA Sheerah bat Shlomo
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John Playford,
The English Dancing Master
1st Edition (1651)

Newcastle (G)

Arranged by Dave Lankford
Edited by Al Cofrin

(AA,BB) x 3

1 A G C

Sopr Alto Tenor

6 G C G D G

B G Am G Am

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

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New Yer

Gresley Manuscript, c. 1500
Reconstruction by Sarah Scroggie

Music by
Richard Schweitzer
Setting by Al Cofrin

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

The musical score consists of six staves of music for soprano voice. The key signature is one sharp (G major). The time signature is 6/8. The vocal line follows a repeating pattern of measures, each containing notes corresponding to the letters A through E. The letters are boxed and placed above the staff at specific measure numbers: A at measure 1, B at measure 5, C at measure 9, D at measure 13, and E at measure 21. The vocal line ends with a repeat sign and the instruction "D.C. x n". The lyrics are represented by the letters A through E.

Sopr

1 A G C D G

5 B D G D G

9 D G C C G

13 C G C G

17 D D

21 E C D G D.C. x n

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

Nonesuch

The French Report, or A la mode de France

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

4 couples = (A,B) x 15

A

Am

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

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

4

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

B G

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

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82

Nonesuch

10 Am G Am

13 G Am G Am 15x's

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

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

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

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

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

Old Alman

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

Arranged by Paul Butler
Edited by Steve Hendricks

(AA,BB) x nn

1 A Am G Em D E Am

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

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

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

This section contains four measures labeled A. The vocal parts sing Am, G, Em, D, E, and Am respectively. The bass part provides harmonic support.

5 Am C G Am D G

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

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

This section contains four measures labeled B. The vocal parts sing Am, C, G, and Am. The bass part provides harmonic support.

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

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

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

This section begins at measure 9. The vocal parts sing C, Am, G, Em, D, E, and Am. The bass part provides harmonic support. The section concludes with a repeat sign and the instruction "D.C. x nn", indicating a return to the beginning of the section.

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

Old Mole

Setting by
Steven Hendricks,

(A,B) x 11

A: 1651 version

Soprano
Alto
Tenor
Bass

1 G C D G C D G C

B: 1652 version

6 D G C D G G C D Em

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

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Blank Page

Parson's Farewell

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (A,BB) x 3

Sopr
Alto
Bass

1 A^m G F Em C Am G C

7 F Em B C

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

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Passo e mezzo/Dolce Amoroso Foco

F. Caroso
Nobilta di Dame and Il Ballarino

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

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

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 1-4. The score consists of four staves: Soprano (G clef), Tenor (G clef), Bass 1 (Bass clef), and Bass 2 (Bass clef). The key signature changes from Dm to C. The vocal parts sing eighth-note patterns, while the bass parts provide harmonic support. The bass 1 part is labeled "Ground". Measure 1 starts with a forte dynamic. Measures 2-4 show a more melodic line for the vocal parts.

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 5-8. The vocal parts continue their eighth-note patterns. The bass parts provide harmonic support. The key signature changes to A major starting in measure 6. Measures 5-6 show a melodic line for the vocal parts. Measures 7-8 show a more rhythmic pattern.

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Passo e mezzo/Dolce Amoroso Foco

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

Intro:

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

Pavenne 13

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

Edited by
Al Cofrin

1 A G G D C Em D G B G

Sopr C C C C C C C C

Alto 1 C C C C C C C C

Alto 2/ Tenor C C C C C C C C

Bass C C C C C C C C

8 C G Dm D G C G D G

Sopr C G Dm D G C G D G

Alto 1 C G Dm D G C G D G

Alto 2/ Tenor C G Dm D G C G D G

Bass C G Dm D G C G D G

14 C D G D G D Am C D G

Sopr C D G D G D Am C D G

Alto 1 C D G D G D Am C D G

Alto 2/ Tenor C D G D G D Am C D G

Bass C D G D G D Am C D G

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Pavane: Belle qui tiens ma vie

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

Tenor Bass

B

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

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

Pavane: Earle of Salisbury

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

Setting by
Steve Hendricks

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

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

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

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

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Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

A

1 Dm Am Dm Em C Dm A Dm Am

B

6 Dm Em C Dm A D5 C Dm B♭ A C F

C

12 C Dm Am Am B♭ Gm Am F G Am B♭ F C Dm A D5

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Pavane de Spaigne

Francisque Caroubel
Praetorius: Terpischoore, (1612)

Setting by Al Cofrin

1 Am E B E A Am G D

Sopr Alto Ten 1 Ten 2 Bass

6 G D G C G Am

11 D G Am E Am E A D E A

Bass

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Petite Rose

Domenico da Piacenza
1450

(in F Lydian)

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

Music By
Al Cofrin

The musical score consists of five staves of music for soprano voice, arranged vertically. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The vocal line starts with a half note followed by a quarter note, then continues with a series of eighth notes. Above the staff, there is a box containing the letter 'A' and the instruction 'F5'. The second staff begins with a treble clef and a common time signature. It contains a series of eighth notes. Above the staff, there is a box containing the letter 'A''. The third staff begins with a treble clef and a common time signature. It contains a series of eighth notes. Above the staff, there is a box containing the letter 'B'. The fourth staff begins with a treble clef and a common time signature. It contains a series of eighth notes. Above the staff, there is a box containing the letter 'C'. The fifth staff begins with a treble clef and a common time signature. It contains a series of eighth notes. Above the staff, there is a box containing the letter 'C''. The vocal line concludes with a repeat sign and the instruction 'D.C.' (Da Capo) at the end of the fifth staff.

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Petit Vriens

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by Steve Hendricks
Setting by Al Cofrin

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

1

A G F G C G G

Sopr Alto Tenor Bass

6

F G D G **B** F F G G

12

C G F F G G C G F F G

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19 G C G [C] G Dm G G Dm G

25 G Dm G [D] G D G G D G

31 G D G [E] F F G G

36 C G G Dm G G D G

Picking of Sticks

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

Arranged by Robert Smith, 1997
Edited by Steve Hendricks

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

A: Lavena (1910 setting)

1 Dm A Dm Dm A Dm

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

B: Picking of Sticks (1st edition)

10 D C D

15 C D 17 x's

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Alphonso X, 13th c.

Piva:

(Cantiga de Santa Maria no.119)

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

(AA,BB) x nn

1 **A** A5 G5

Alto

5 A5

9 **B** A5

13

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Quadran Pavane

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

Arranged by
Joseph Casazza 1990
Edited by Al Cofrin

1 G E_m D Gsus C Am

Sopr Alto Alto/Tenor Bass

This section contains four staves for Soprano, Alto, Alto/Tenor, and Bass voices. The key signature is one sharp (F#). Measure 1 starts with a half note G in soprano, followed by eighth-note pairs in alto, tenor, and bass. Measures 2-6 continue this pattern with different note heads and rests, ending with a half note Am in bass.

7 Gsus C D G

Sopr Alto Alto/Tenor Bass

This section contains four staves for Soprano, Alto, Alto/Tenor, and Bass voices. The key signature is one sharp (F#). Measures 7-11 feature eighth-note patterns in soprano and alto, with bass providing harmonic support. Measures 10-11 show a transition with eighth-note pairs in soprano and alto.

12 Em Am D Am Asus D C G

Sopr Alto Alto/Tenor Bass

This section contains four staves for Soprano, Alto, Alto/Tenor, and Bass voices. The key signature changes to no sharps or flats. Measures 12-13 show eighth-note pairs in soprano and alto. Measures 14-15 show eighth-note pairs in soprano and alto, with bass notes in measure 15. Measures 16 shows eighth-note pairs in soprano and alto.

Quadran Pavane

18 G E_m D Gsus C Am

This section of the musical score shows measures 18 through 22. The key signature changes from G major to E minor (Gsus) at measure 22. The music consists of four staves, each with a treble clef and a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The instrumentation is likely a four-part ensemble.

23 Gsus C D G Am D

This section of the musical score shows measures 23 through 27. The key signature changes from G major to E minor (Gsus) at measure 27. The music consists of four staves, each with a treble clef and a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The instrumentation is likely a four-part ensemble.

28 Em C D G C D G

This section of the musical score shows measures 28 through 32. The key signature changes from G major to E minor (Gsus) at measure 32. The music consists of four staves, each with a treble clef and a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. The instrumentation is likely a four-part ensemble.

Queen's Alman

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

Arranged by Robert Smith
Edited by Al Cofrin

(AA,BB) x nn

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

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

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

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

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

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

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

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Rawty de Doubus

Gresley manuscript, 15c.
Reconstruction by Sarah Scroggie

Melody by Richard Schweitzer
Arrangement by Al Cofrin

(AA,B,C) x n

The musical score consists of three staves of music for three voices, labeled A, B, and C. The music is in common time (indicated by a 'C' at the beginning of each staff). The notes are primarily eighth notes, with some sixteenth-note patterns. The melody is divided into sections labeled A, B, and C, which are repeated multiple times. The vocal parts are separated by vertical bar lines.

Staff A: The melody begins with a half note C, followed by an eighth note F, a quarter note G, an eighth note C, a quarter note G, a half note Dm, a half note C, a quarter note G, and a half note C. This pattern repeats.

Staff B: The melody begins with a half note G, followed by an eighth note Dm, a quarter note C, a quarter note G, a quarter note C, a quarter note G, a half note Dm, a half note C, and a half note Dm. This pattern repeats.

Staff C: The melody begins with a half note C, followed by a half note G, an eighth note Dm, a quarter note G, a quarter note G, a half note Dm, a half note G, a half note C, a half note F, a half note G, and a half note C. This pattern repeats.

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Rostiboli Gioioso

Giovanni Ambrosio

(Guglielmo Ebreo da Pesaro)

(in G)
(Original Tenor)

Realization and

Arrangement by
Al Cofrin

(AA,BB,CC,DD) x n

A: Bassadanza

* Pickup notes are not in original but are added for smoother transitions

Rostiboli Gioioso (G)

C: Saltarelli

20 G Am G D

24 G Am G Dsus4 G

D: Piva

28 D G D

31 D G Dsus4 G

Rufty Tufty

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

Arranged by Dera Leed, 1999
Edited by Al Cofrin

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

A

Soprano
Alto
Bass

B

5

1x's
or 2x's

Soprano
Alto
Bass

C

10

D.C x 3

Soprano
Alto
Bass

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Saint Martins

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

Arranged by
Steve Hendricks

(AA,BB) x 3

1

A

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

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

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

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

8

Am E

1 A | **2 A** | **B** Em | Em | C G

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

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

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

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

14

C G F Em Dm Am E

1 A | **2 A** D.C. x 3

Soprano: C, G, F, Em, Dm, Am, E, 1 A, 2 A

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

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

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

Saltarello 3

14th c. Italian: British Library,
Additional 29987

Setting by Al Cofrin
1997

Sopr

A G(open)

6 1. 2.

11 B

17 1. 2.

23 C

29 1. 2.

35 D

40

45 1. 2.

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Saltarello: Ballo Anglese

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

Setting by Al Cofrin

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

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

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Scotch Cap

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

Arranged by Jay Ter Louw
Edited by Steve Hendricks

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

1 **A** Dm Am G

Sopr Alto Tenor Bass

6 **B** Dm

11 **C** Dm G Dm C D5

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Sellinger's Round

Sharp:

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

Arranged by
David Yardley
Edited by Al Cofrin

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

A

Tenor 1 Tenor 2 Bass

1 G C Dm G C

B

9 C G D Bm

Intro

13 C G Dm G F D

1 G 2 G D.C. x 4

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Lo Spagnoletto

Cesare Negri,
Le Gratie d'Amore,
1602

arr. Dave Lankford
Edited by Al Cofrin

(AA,BB,CC) x 7

The musical score consists of three staves representing Soprano, Alto, and Tenor voices. The music is in common time. The vocal parts are written in soprano, alto, and tenor clefs. Key changes are indicated above the staff at measure 1, 6, and 11. The vocal parts sing homophony, primarily using eighth and sixteenth notes. The score includes repeat signs and endings, with a repeat sign at measure 6 and a double bar line with repeat dots at measure 11, followed by a section labeled "D.C. x 7". Measure numbers 1, 6, and 11 are explicitly marked above the staff.

1 Gm F B \flat F B \flat

6 F D Gm D G

11 F Gm D G D.C. x 7

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

Stingo

Arranged by Dave Lankford, 1999
Edited by Al Cofrin

(AA,BB) x 3

A

1 Em D Em Em

Sopr Alto Tenor Bass

B

5 G D Em D

Sopr Alto Tenor Bass

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

Sopr Alto Tenor Bass

Blank Page

Tinternell

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA,B,CC) x nn

A Dm A Dm C Dm A Gm Asus4 D

Alto

Tenor

Bass

5

10

15

B F C Dm A C Dm A

C Dm C Dm Gm A Dm E° A D

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Trenchmore

Thomas Ravenscroft,
Deuteromelia, 1609, no.20

Transcribed by
Al Cofrin

Repeat till your fingers bleed

Musical score for the first system of Trenchmore, featuring four voices: Sopr 1, Sopr 2, Tenor, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The vocal parts are arranged in a standard four-line staff format. The music consists of a series of eighth and sixteenth note patterns.

Musical score for the second system of Trenchmore, continuing from the first system. The key signature changes to two sharps (G major). The time signature remains common time. The vocal parts are arranged in a standard four-line staff format. The music includes a repeat sign and a section labeled '6'.

Musical score for the third system of Trenchmore, continuing from the second system. The key signature changes to one sharp (F#). The time signature remains common time. The vocal parts are arranged in a standard four-line staff format. The music includes a repeat sign and a section labeled '11'.

Musical score for the fourth system of Trenchmore, continuing from the third system. The key signature changes to two sharps (G major). The time signature remains common time. The vocal parts are arranged in a standard four-line staff format. The music includes a section labeled '16'.

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Trenchmore
Tomorrow the fox will come to towne

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

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

Turkelone

Arranged by Monique Rio
Edited by S. Hendricks

(AA,BB,CC,D) x 4

1 A D Gm B^b F B^b

Sopr Alto Tenor Bass

5 Gm D G B^b Gm D Gm D

9 C Gm Dm B^b Gm D G

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

Upon a Summer's Day

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

Arranged by
Al Cofrin

(AA,BBB) x 3

A

Soprano: Treble clef, 6/8 time. Notes: Dm, F, C.

Alto: Treble clef, 6/8 time. Notes: Am, Dm, Am, C, Dm.

Bass: Bass clef, 6/8 time. Notes: Am, Dm, Am, C, Dm.

B

Soprano: Treble clef, 6/8 time. Notes: Am, Dm, Am, C, Dm.

Alto: Treble clef, 6/8 time. Notes: Am, Dm, Am, C, Dm.

Bass: Bass clef, 6/8 time. Notes: Am, Dm, Am, C, Dm.

C

Soprano: Treble clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

Alto: Treble clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

Bass: Bass clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

D.C. x 3

Soprano: Treble clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

Alto: Treble clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

Bass: Bass clef, 6/8 time. Notes: Dm, F, C, Am, Dm, Am, C, Dm.

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Montecassino,
Biblioteca dell'Abbazia,
Ms 871, 15th c

La Vida di Culin (Cholino)

Modified setting for choreography by Al Cofrin

(A,B) x 2, A

A

Soprano: C F C F
Alto: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na
Tenor 1: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na
Tenor 2: La vi - da de cu - lin, no du-ra pas tot iors. Com mant i si go - ver - na

B

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

The musical score consists of two parts, A and B. Part A is a four-part setting for Soprano, Alto, Tenor 1, and Tenor 2. The vocal parts are in 2/4 time with a treble clef. The lyrics are in Spanish. The chords are indicated above the staff: C, F, C, F for the first section, and Dm, G, Dm, G for the second section. The score ends with a 'Fine'. Part B is a single-line melody for a soprano or similar voice. It starts in 16/8 time with a treble clef, then changes to 8/8 time. The lyrics are in French. The chords are indicated above the staff: Dm, G, Dm.

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La Vida di Culin (Cholino)

D.C. (3x) al fine

22

G Dm G Dm G D G

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

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

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

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

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

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

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

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

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

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

La Villanella Balletto

Transcribed
from lute tab
by Al Cofrin

(AA,BB) x 6

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 uses a major key signature of one sharp. The vocal parts are written on five-line staves. Measure 1 starts with a bass note followed by a soprano note. Measures 2-6 show a repeating pattern of two measures (A and B). Measure 7 begins a new section. Measure 13 concludes the piece with a repeat sign and the instruction "D.C. x 6". The vocal parts are labeled on the left side of each system.

1 A G Am G D C

7 D G G F C F

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

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Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by
Monica Cellio
Edited by Al Cofrin

(AAA,BBBB)

A: Quadernaria

Musical score for A: Quadernaria. The score consists of four staves. The top three staves are soprano, alto 1, and alto 2. The bottom staff is tenor. The key signature changes from Am to Em to Am to Em to Am. The time signature is common time throughout. The vocal parts sing in a repeating AAA, BBBB pattern.

1 Am Em Am Em Am

Musical score continuation for A: Quadernaria. The score consists of four staves. The top three staves are soprano, alto 1, and alto 2. The bottom staff is tenor. The key signature changes from G to Am to G to Am to G to Am. The time signature changes from common time to 3x's. The vocal parts sing in a repeating Am, G, Am, G, Am, 3x's pattern.

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

B: Piva

Musical score for B: Piva. The score consists of four staves. The top three staves are soprano, alto 1, and alto 2. The bottom staff is tenor. The key signature changes from Am to Em to Am to G to Am. The time signature changes from 2/4 to 4x's. The vocal parts sing in a repeating Am, G, Am, G, Am, 4x's pattern.

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

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Michael Praetorius

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

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

Continuation of the musical score for the five voices. The key signature remains one sharp (F#). The time signature changes to common time (indicated by a '4'). The vocal parts continue their homophony with rhythmic variety.

Continuation of the musical score for the five voices. The key signature changes to no sharps or flats (C major). The time signature changes to common time (indicated by a '4'). The vocal parts continue their homophony with rhythmic variety. The vocal parts continue their homophony with rhythmic variety.

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Washerwomen's Bransle

Pierre Phalese
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by
Al Cofrin

(AA,BB,C) x nn

Musical score for the first section (A) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat. The melody is divided into measures 1 through 4. Measure 1 starts with a bass note Gm followed by a soprano line. Measures 2 and 3 continue the soprano line. Measure 4 concludes with a bass note Gm.

Musical score for the second section (B) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to no sharps or flats. The melody continues from where section A left off, with the soprano taking the lead role.

Musical score for the third section (C) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp. The melody continues from where section B left off, with the soprano taking the lead role.

D.C. x nn

Edited by Albert Cofrin
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Whirligig

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

Arranged by
David Lankford
Edited by S. Hendricks

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

1

A

Sopr G D G D G D 2 x's

1 G D G D G D 2 x's

5

B

Am D G D

5 Am D G D

9

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

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

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Playford, English Dancing Master
1651, 1st ed.

Woodycock

Arranged by
Steve Hendricks
Edited by Al Cofrin

Woodycock: (A,B) x 8
Whirligig: (A,BB) x 10

The musical score consists of four systems of music, each with four staves. The first system (measures 1-4) starts with section A in Dm, followed by Am, Dm, and Am. The second system (measures 5-8) continues the pattern with Dm, Am, Dm, and Am. The third system (measures 9-12) starts with section B in F, followed by Gm, Dm, Am, and Dm. The fourth system (measures 13-16) continues with F, Gm, Dm, Am, and Dm. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective systems. The music is written in common time (indicated by a '4' below the staff) and uses quarter notes and eighth notes.

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