

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 C-Clef 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 (C-Clef) Edition

Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

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

A: Pivas

Soprano, Alto/Tenor, Bass parts shown.

Chords indicated above the staff:

- Measure 1: D5, G5, D5
- Measure 5: 3x's (Bass part)
- Measure 6: C, G, A5
- Measure 11: Am
- Measure 12: Dm
- Measure 13: Em
- Measure 14: Dm
- Measure 17: Em
- Measure 18: Dm
- Measure 19: Am
- Measure 20: Dm
- Measure 21: Em
- Measure 22: D5

Anello

Domenico da Piacenze (1455)

Setting by Al Cofrin

Intro, (A BB CC DD E) x 2

Intro:

Alto **A** G D G D G G D G D G

Alto

Tenor

Bass

 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

Thoinot Arbeau,
Orchésographie, 1589

Setting by
Al Cofrin

Double G5

1

Sopr/
Alto

5

Simple

9 G5

Sopr/
Alto

12

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

G Am

Sopr/
Alto

56 D

Am

Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Washerwoman (Lavandieres)

1 G5

Sopr/ Alto

Pease (Pois)

13 G5

Sopr/ Alto

Hermites

21 G5

Sopr

Clog (Sabots)

29 C G C

Sopr/ Alto

Arbeau Bransles Morguez

7

Mimed Bransles

Horses (Chevaux)

G5

36

Sopr

42

48

Official

G5

53

Sopr

57

61

Arbeau Bransles Couppés

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Cassandre

F5

Sopr

6 Dm

Pinagay

G5

Sopr/
Alto

17

Charlotte

G5

Alto

27

31

War (Guerre)

G5

Sopr

36 D

42 G

47

Arbeau Bransles Couppés
Mixed Bransles

9

Aridan

52 **G5**

Sopr 

57

Sopr 

62

Sopr 

Candlestick (Torche)

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

Sopr 

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

Sopr 

Montarde

77 **D5**

Sopr 

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

Sopr 

Haut

89 **F5**

Sopr/Alto 

Hay

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

Sopr/Alto 

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

Sopr 

107 **B♭** **F** **C** **F** **C**

Sopr 

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

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

Belfiore

11

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

For three

Arranged by
Al Cofrin
2018

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

Intro:

1

Soprano

5

A: Quadrenaria

3x

Soprano

Alto

Tenor

9

B

C

D

14

E

3x

22

F (a little slower)

G *a tempo*

D.S. x 3

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

Cesare Negri,
Le Gratie d'Amore, 1602

Bizzarria d'Amore

Balletto for two couples in a diamond

(AA BB CC) x 6

Arranged by Monique Rio
Edited by Al Cofrin

1 **A** G C G D G D Em

Sopr 1

Sopr 2/
Alto

Alto/
Tenor

Bass

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

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

Black Alman-Am (shawms)

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford
Edited by Al Cofrin

(AA BB CC DD E) x nn

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

Alto |
Bass 6/4 |
Tenor 6/4 |
Bass 6/4 |

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

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

19 Dm Em D5 **E** Dm Em D5 Dm Em D

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

The musical score consists of four staves of music for three voices: Soprano, Alto, and Bass. The music is in common time (indicated by a 'C' with a '4'). The vocal parts are separated by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The lyrics are enclosed in boxes labeled A, B, C, D, and E.

Staff 1 (Measures 1-5): Chords: A, Dm, C, Dm, Gm, Gm, D5. The lyrics are enclosed in a box labeled 'A'.

Staff 2 (Measures 6-10): Chords: F, Gm, Dm, F, Gm, D. The lyrics are enclosed in a box labeled 'B'. The lyrics 'C' are enclosed in a box labeled 'C'.

Staff 3 (Measures 11-15): Chords: D, Am, Dm. The lyrics are enclosed in a box labeled 'D'.

Staff 4 (Measures 16-20): Chords: Dm, F. The lyrics are enclosed in a box labeled 'E'.

Staff 5 (Measures 21-25): Chords: Gm, Am, G5, Gm, Am, G5, Gm, Am, G. The lyrics are enclosed in a box labeled 'E'.

Blank Page

Black Nag

Longways for three couples

John Playford,
The Dancing Master, 1670
3rd Edition

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1 A Am Em Am G Am G Am

6 Em Am

11 Em Am E Am D.C. x 3

La Caccia d'Amore

Questa dolce sirena

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(AA BB) x nn

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

6 G Am E C G E Am

La Caccia d'Amore

10 **B** G A D F G C

15 G Am E C G E A

Canarie

1 A G C D B G

Sopr 1

Sopr 2

Alto/Tenor

Bass

4 C D C G C Am D

G Em C D D G

Canarie

Musical score for "Canarie" in 12 measures. The score consists of four staves, each with a bass clef and a key signature of one sharp (F#). Measure 10 starts with Am, followed by D, Em, C, and D. Measure 13 starts with D, followed by C, D, G, C, and D.

Measure 10: Am, D, Em, C, D

Measure 13: 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 G Am

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

Chestnut

Longways for three couples

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

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

(AA BB) x 3

A

1 Am E Am Dm E

5 C G C G C

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

Fabritio Caroso,
Il Ballarino, 1581

Chiara Stella

Cascarda

Arranged by
Dennis Sherman
Edited by Al Cofrin

(A BB) x 4

1 A E Am C G C Am E

11 Am E Am C G C

21 Am E Am E D E Am E D

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

Cleves

25

Melody from
Brussels MS 9085, 15th C.

Arranged by
Al Cofrin

The musical score consists of six staves of music for two voices: Soprano (top) and Bass (bottom). The music is in common time (indicated by a '4'). The vocal parts are written in bass clef. The score is divided into six sections, each starting with a different letter in a box:

- A:** The first section starts with a bass note followed by a series of eighth notes. The bass part continues with sustained notes.
- B:** The second section begins at measure 8. The bass part has a sustained note followed by eighth notes.
- C:** The third section begins at measure 15. It features a melodic line in the soprano part with eighth and sixteenth notes, accompanied by sustained notes in the bass part.
- D:** The fourth section begins at measure 22. The soprano part has a melodic line with eighth and sixteenth notes, while the bass part provides harmonic support.
- E:** The fifth section begins at measure 29. The soprano part has a melodic line with eighth and sixteenth notes, and the bass part provides harmonic support.
- F, G:** The sixth section begins at measure 36. The soprano part has a melodic line with eighth and sixteenth notes, and the bass part provides harmonic support. This section is divided into measures 1 and 2 by a vertical bar line.

Contentezza d'Amore

Ax5, B, Cx3

(from the Nobilta di dame: Caroso, 1600)

Transcribed by
Al Cofrin

A

Sopr

Alto/Tenor

Bass

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

23 C F C **F⁴** **⁵F** **B** *Sciolta* F Gm F

29 Gm D Gm Dsus4 G F

37 Gm D Gm C G C **C** C

45 G C F C F 3x's

The musical score consists of three staves of music for a three-part vocal arrangement. The top staff starts with a C chord, followed by an F chord, then a C major chord. The key changes to F major at measure 23, indicated by a box around the letter 'B' and the words 'Sciolta'. The middle staff begins with a G minor chord, followed by a D chord, then a G minor chord. The key changes to F major at measure 29, indicated by a box around the letter 'C'. The bottom staff begins with a G minor chord, followed by a D chord, then a G minor chord. The key changes to F major at measure 37, indicated by a box around the letter 'C'. The music continues with a C major chord, followed by an F chord, then a C major chord. The final section starts with a G chord, followed by a C chord, then an F chord, repeated three times, indicated by '3x's'.

Contrappasso

Balletto

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

Arranged by Monique Rio
 Edited by Al Cofrin

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

1 A G D G C D G D

Sopr Alto Bass

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

29

27 A G D C D G D

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

40 G C G G C G

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

Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A

Sopr Alto Tenor Bass

B

Sopr Alto Tenor Bass

Edited by Al Cofrin

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

A musical score for a three-part basso continuo instrument, likely harpsichord or cello. The score consists of four staves, each with a bass clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Above the first measure, the letters G, C, Am, D, and G are written, corresponding to the notes A, C, F# (A major), D, and G respectively. Below the third measure, the letters A5, Bm, and C are written, corresponding to the notes E, B (B minor), and C respectively. Below the fifth measure, the letters D, G, D, and G are written, corresponding to the notes F, C, F, and C respectively. The music features various note heads (solid black, open, and diagonal) and rests, with some notes having stems pointing up and others down.

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

Alto

Tenor

Bass

A

D

Am D

¹G ²G

B C G D G G

C G D G G D.C. x 3

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 A D Bm D Em A7

Soprano:

Alto:

Tenor:

Bass:

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

Soprano:

Alto:

Tenor:

Bass:

Dull Sir John

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

Square for four couples

Arranged by
Dave Lankford, 2016
Setting by Al Cofrin

(AABB) x 3

Earl of Essex Measure

35

R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AAB) as many times as desired

1 A

Sopr Alto Bass

8 G C D G 1 2

15 C D G C D G

21 C D G D G D.C. x n

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: **A** Dm A Dm C G C

Alto: **C** F C

Bass: **C**

5

1 F 2 F

10

B C Am F C

15

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

Fabritio Caroso,
Il Ballarino, 1581

Fedelta

(based upon lute transcription)

Setting by
Al Cofrin

[(AA BB) x 3] x nn

Sopr

Alto

Bass

8

15

D

G

C

G

D

G

C

D

G

D.C. x 3

B

Fiamma d'Amore

(Caroso, Il Ballarino, 16th c.)

(AA BCD) x 4

Setting by Al Cofrin
Transcribed from
original lute score

A: Spezzato

1 C D G C B E

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

Alto: $\begin{array}{c} \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{B} \\ \text{E} \end{array}$

Bass: $\begin{array}{c} \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{B} \\ \text{E} \end{array}$

10 B C D G Am D G C

Soprano: $\begin{array}{c} \text{B} \\ \text{C} \\ \text{D} \\ \text{G} \\ \text{Am} \\ \text{D} \\ \text{G} \\ \text{C} \end{array}$

Alto: $\begin{array}{c} \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{D} \end{array}$

Bass: $\begin{array}{c} \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{D} \\ \text{G} \\ \text{C} \\ \text{D} \end{array}$

19 D G Em B E

Soprano: $\begin{array}{c} \text{D} \\ \text{G} \\ \text{Em} \\ \text{B} \\ \text{E} \end{array}$

Alto: $\begin{array}{c} \text{D} \\ \text{G} \\ \text{Em} \\ \text{B} \\ \text{E} \end{array}$

Bass: $\begin{array}{c} \text{D} \\ \text{G} \\ \text{Em} \\ \text{B} \\ \text{E} \end{array}$

C: Passi

D: Spezzato

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

Soprano: $\begin{array}{c} \text{C} \\ \text{G} \\ \text{C} \\ \text{G} \\ \text{Em} \\ \text{B} \\ \text{E} \\ \text{D.C. x 4} \end{array}$

Alto: $\begin{array}{c} \text{G} \\ \text{C} \\ \text{G} \\ \text{C} \\ \text{B} \\ \text{E} \\ \text{D.C. x 4} \end{array}$

Bass: $\begin{array}{c} \text{G} \\ \text{C} \\ \text{G} \\ \text{C} \\ \text{E} \\ \text{D.C. x 4} \end{array}$

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 G_m D_m G_m B_b G_m D_m F

7 D_m G_m D_m G_m B D_m

13 G_m F D_m G_m D_m G_m 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 \flat C F Gm C

B

B \flat F Gm D G

Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

A

Sopr Gm F Gm Am Dm Gm F Gm D G5

Alto

Alto/Tenor

Bass

B

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

C

Dm E \flat C B \flat C B \flat F Gm D G5

Galliard XV: Le Tout

43

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

1 **A** D G D G D G D Dm F G D

Sopr **Bass Clef** **Common Time** **One Sharp**

Alto

Tenor

Bass

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

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

Gathering Peascods

Round for as many as will

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

A

Soprano: 1 G C D Am D G

Alto: 1 G C D Am D G

Tenor: 1 G C D Am D G

Bass: 1 G C D Am D G

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

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

Gelosia

(A-dorian)

Setting by
Al Cofrin

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

Intro:

Alto Alto Tenor Bass

1 3 4

8

12

17

D.S. x 3

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** Gm F Gm D5

5 **B** B \flat F Gm Dm Gm D.C. x 11

Gracca Amorosa

Cascarda

Fabritio Caroso,
Il Ballarino, 1581

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

(A B) x 5

1 A G

Soprano
Alto
Bass

D

7 G D

B C D G F G D G

13 C D G F G D G D.C. x 5

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

Grengynger de doubus

(Gresley Manuscript-Fallows Dance #13)

Music by Al Cofrin

(AA, A', BB) x n

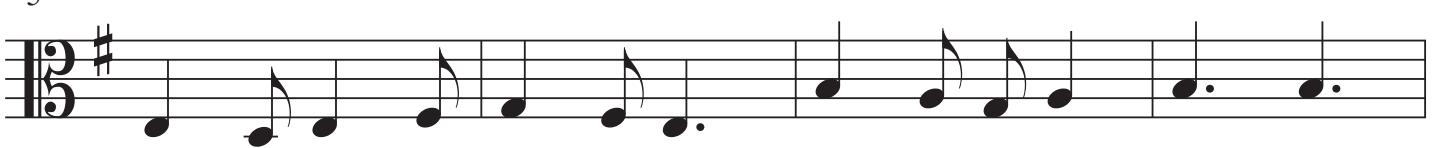
A: Pivas

1 E5

Sopr   



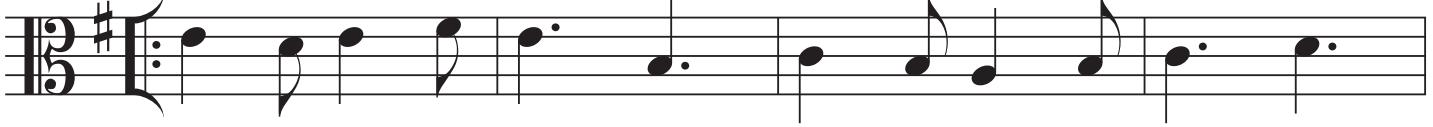
5 A'



9



13 B



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

1 **A**

5 D G A D G G D

9 **B** D D.C. x 3

Half Hannikin

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

Longways for as many as will

Arranged by
Steven Hendricks

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

1

A

Sopr

Alto

Tenor

Bass

5

B

Intro

Hearts Ease

For two couples facing

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

Arranged by
Drea Leed, 1999
Edited by Al Cofrin

(AA BB) x 3

1

A Gm F D Gm D

Sopr

Alto

Bass

6

B F Gm D

11

F Gm E♭ A♭ 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

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♭ 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

B

5

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

Arr. Monica Cellio
Setting by Al Cofrin

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

or A x 12

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)

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

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Tenor: Re di Spagna,
Vatican, Cap. 283

Lauro (23 bars)

A-dorian

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

Fancy Realiz.

Alto Fancy Realiz.

Alto Simple Realiz.

Bass Orig. Tenor

3

6

9

Lauro

A musical score for three bass staves, numbered 12 through 21. The music is in common time and consists of eighth and sixteenth note patterns. Measure 12 starts with a bass note followed by eighth notes. Measures 13 and 14 show eighth-note patterns with some sixteenth-note grace-like figures. Measures 15 through 18 feature more complex eighth-note patterns with various note heads and stems. Measures 19 through 21 continue the eighth-note patterns, with measure 21 concluding with a final bass note.

Lorayne Alman

(Inns of Court)

Setting by
Aaron Elkiss

(AABB) x nn

1 **A**

Sopr **G** **Dm** **F** **C** **G**

Alto

Alto/Tenor

Bass

5 **G** **D** **G** **D**

9 **G** **D** **G** **D** **G**

Lord of Carnarvan's Jegg

61

Longways for four couples

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

Setting by Al Cofrin

(AABB) x 8

1 2

Sopr Alto Tenor Bass

A

B

G

C

D

1 2

D

D

D.C. x 8

6

Ly Bens Distonyys

Arranged by
David Yardley

(ABBC) x n

1 A B

Sopr 9 C

17 A B

Sopr 25 C

Tenor/
Bass

33 A B

Sopr 41 C

Alto/
Tenor

Tenor/
Bass

Madam Sosilia's Alman

63

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza
Edited by Al Cofrin

1 A

Sopr G D G D G

Alto

Tenor

Bass

6 B G Am D C A D G Am D

12 C A D G Am C D G

Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A BB CC) x 4

A: Spezzato

Sopr

Alto

Alto/Tenor

Bass

G D

C

F C

D

6 D F C D C D G

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

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1

A

Sopr

Alto

Tenor

Bass

C

6

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

C

D

G

D

G

10

B **G**

C **Am** **G**

B

G

C

Am

G

Merry Merry Milkmaids

15 Em Am D G Em D

19 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

1 Am G E Am G Am

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

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

Sopr Alto Tenor Bass

7 D G B C G Dm

12 G Am G C C G 1C 2C

New Bo Peep

Longways for as many as will

Arranged by Monica Cellio
Edited by Al Cofrin

(AA BB) x 3

1 **A** D Em D Em A D **B** G

Sopr Alto Tenor Bass

8 D G D D A

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

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

Newcastle

Square for four couples

Arranged by Dave Lankford
Edited by Al Cofrin

(AA BB) x 3

1 A F B \flat

6 F B \flat F C F

10 B F Gm F B \flat

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

New Yer

For three

Gresley Manuscript, c. 1500

Music by
Richard Schweitzer

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

Sopr

1 **A** G.

C D G

5 **B** D G D G

9 D G **C** G

13

17 **D** D

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

Anthony Holborne,
The Cittharn Schoole, 1597
(Simplified)

Old Alman

(Inns of Court)

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x nn

1 **A** Am G Em D E Am

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

Sopr Alto Tenor Bass

B: 1652 version

Sopr Alto Tenor Bass

6 D G C D G G C D Em

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

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

7 F Em B C

12 G Am E Am D.C. x 3

Pavenne 13

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

Edited by
Al Cofrin

A

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

Alto 1

Alto 2/
Tenor

Bass

C

C G Dm D G **C** G D G

D

C D G **D** D G D Am C D G

Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

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,

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,

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,

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.

Edited Albert Cofrin

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Pavane: Earle of Salisbury

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

Setting by
Al Cofrin

The musical score is a setting of William Byrd's "Pavane: Earle of Salisbury" from the collection "Parthenia". The score is for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The key signatures and time signature change throughout the piece, indicated by boxes above the staff. The vocal parts are mostly homophony, with some harmonic interest provided by the basso continuo line.

Key Signatures:

- Section A: G major (Gm), D major (D), C major (C), D major (D), G major (G), G major (Gm), E♭ major (E♭), F major (F), D major (Dm).
- Section B: E♭ minor (E♭), C major (Cm), D major (D), D major (D), B minor (B), B♭ minor (B♭), C major (Cm), F major (F), B♭ minor (B♭), B♭ minor (B♭), E♭ minor (E♭), F major (F).
- Section C: B♭ minor (B♭), G major (Gm), D major (D), G major (Gm), D major (D), Dsus4, G major (G), G major (G), D.C. (Da Capo).

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, Tenor 1, Tenor 2, and Bass. The music is in common time (indicated by a 'C'). The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are present at the beginning of each system.

A

B

C

Pavane de Spaigne

Francisque Caroubel

Praetorius: Terpischore, (1612)

Setting by Al Cofrin

1 Am E B E A Am G D

6 G D G C G Am

11 D G Am E Am E A D E A

Petite Rose

(Domenico da Piacenza 1450)

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

Music By
Al Cofrin

Sopr

A F5 3x's

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

1 A G5

6 B

12

19

C

Musical score for Petit Vriens, system 19. The score consists of three staves, each with a bass clef and a common time signature. The top staff features eighth-note patterns. The middle staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. The measure number 19 is at the beginning of the system.

25

D

Musical score for Petit Vriens, system 25. The score consists of three staves. The top staff has eighth-note patterns. The middle staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. The measure number 25 is at the beginning of the system.

31

E

Musical score for Petit Vriens, system 31. The score consists of three staves. The top staff has eighth-note patterns. The middle staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. The measure number 31 is at the beginning of the system.

36

Musical score for Petit Vriens, system 36. The score consists of three staves. The top staff has eighth-note patterns. The middle staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. The measure number 36 is at the beginning of the system.

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

B: Lavena (1910 setting)

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

1 **A** A5 G5

5 A5

9 **B** A5

13

17 **A** G5

21 A5

Quadran Pavane

Melody from R.C.m Ms. 1119

(Inns of Court)

Arranged by
Joseph Casazza 1990
Edited by Al Cofrin

The musical score consists of three staves of music for four voices: Soprano, Alto, Alto/Tenor, and Bass. The key signature is one sharp (#), indicating G major.

Measure 1: G major chord (G, B, D). Soprano has eighth-note pairs. Alto has quarter notes. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 7: Gsus (G, B, D, E) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 12: Am (A, C, E) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 13: D major chord (D, F#, A) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 14: Am (A, C, E) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 15: Asus (A, C, E, G) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 16: D major chord (D, F#, A) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 17: C major chord (C, E, G) chord. Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Measure 18: G major chord (G, B, D). Soprano has eighth-note pairs. Alto has eighth-note pairs. Alto/Tenor has eighth-note pairs. Bass has quarter notes.

Quadrano Pavane

18 G Em D Gsus C Am

23 Gsus C D G Am D

28 Em C D G C D G

Blank Page

William Byrd
(c. 1540 - 1623)

Queen's Alman

(Inns of Court)

Arranged by Robert Smith
Edited by Al Cofrin

(AA BB) x nn

1 A

Sopr Gm D Cm D Gm

5 B B♭

Sopr Gm Am A D

9 Gm G C F 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

Bassa danza

A

Sopr Alto/Tenor Bass

1 A G D Am G D

6 G Em C G Dsus4 G

11 B D C G D

15 D G Dsus4 G

Rostiboli Gioioso

C *Salterello*

19 C G Am G D

23 G Am G Dsus4 G

27 D Piva D G D

30 D G Dsus4 G

Rufty Tufty

For two couples facing

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

Arranged by Dera Leed, 1999
Edited by Al Cofrin

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

A G

Soprano Alto Bass

5

11

12

B C

1G C 2G C

G DC x 3

Saint Martins

93

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

for two couples facing

Arranged by
Steve Hendricks

(AABB) x 3

1 A G_m F B_b F G_m C D F C_m E_b

Sopr Alto Tenor Bass

8 G_m D ¹G ²G B D_m D_m B_b F

14 B_b F E_b D_m C_m G_m D ¹G ²G 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 1. 2.

17 1. 2.

23 1. 2.

29 1. 2.

35 1. 2.

40 1. 2.

45 1. 2.

Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

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

Alto 1

Alto 2

Tenor

Bass

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

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

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

Scotch Cap

Line of three couples

Arranged by Jay Ter Louw
Edited by Al Cofrin

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

1 A Dm Am G

Sopr Alto Tenor Bass

6 B Dm

11 G F C Dm G F Dm Em D5

Sellenger's Round

(Round for as many as will)

from the Dancing Master,
Edition 3B., 1657

Setting by
Steven Hendricks

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

A

Soprano, Alto, Tenor, Bass staves in common time, one sharp key signature.

B

Measures 6-10. Bass staff lyrics:

G	D	D	G	A
---	---	---	---	---

C

Measures 11-15. Bass staff lyrics:

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

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

Cesare Negri,
Le 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

1 G_m F B_b F B_b

Sopr

Alto

Tenor

6 F D G_m D G5

11 F G_m D G_m D.C. x 7

Stingo

99

Longways for three couples

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

Arranged by Dave Lankford, 1999
Edited by Al Cofrin

(AA BB) x 3

A

Sopr Alto Tenor Bass

1 Em D Em 1 Em G 2 Em G

B

6 G D Em D G

D Em D 1 Em 2 Em D.C. x 3

11 D Em D 1 Em 2 Em D.C. x 3

Blank Page

Tinternell

101

(Dallis Lute book, Pg. 223)

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA B CC) x nn

Alto

Tenor

Bass

5

10

A Dm A Dm C Dm A Gm Asus4 D

B F C Dm A C Dm A

C Dm C Dm Gm A Dm E° A D

Trenchmore

Thomas Ravenscroft,
Deuteromelia, 1609, no.20

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 (AA BB CC D) x 4

Soprano: 1 D Gm Bb F Bb

Alto: D Gm Bb F Bb

Tenor: D Gm Bb F Bb

Bass: D Gm Bb F Bb

5 Gm D G B Gm D Gm D

9 C Gm Dm Bb 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

Sopr

Alto

Bass

A **Dm**

F

C

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

1 **A**

Sopr G

Alto

Tenor

Bass

Am

G

D

C

7 **B**

D G G F C F

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

Vita di Cholino

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

for three dancers

Arranged by Monica Cellio
Edited by Al Cofrin

A x 5

1

Soprano (Sopr), Alto/Tenor (Alto/Tenor), Bass (Bass)

6

12

Key signatures: C major (measures 1-5), F major (measures 6-11), Dm (measure 12), G major (measures 1-5), C major (measures 6-11), G major (measure 12).

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

1 Am Em Am Em Am

Sopr Alto 1 Alto 2/
Tenor

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

B: Piva

9 Am Em Am G Am G Am

Michael Praetorius

(AABBCC) x nn

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

G C 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 |
Alto |
Tenor |
Bass |

5 B G_m D C G_m D G_m F

Sopr |
Alto |
Tenor |
Bass |

10 G_m D_m G_m D G_m F | D G

Sopr |
Alto |
Tenor |
Bass |

D.C. x nn

Whirligig

Longways for three couples

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

Arranged by
David Lankford
Edited by Al Cofrin

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

1 A G D G D G D

Sopr |
1 A G D G D G D

Tenor |
1 A G D G D G D

Bass |
1 A G D G D G D

5 B Am D G D

Sopr |
5 B Am D G D

Tenor |
5 B Am D G D

Bass |
5 B Am D G D

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

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

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

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

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