

The Pennsic Pipe

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

2019 Edition C-Clef



Edited by Albert Cofrin
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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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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The Pennsic Pile Music Charts (C-Clef)

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

2019 Edition

Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

Arranged by Monica Celllio
 Edited by Al Cofrin

A: Pivas

Sopr
Alto/
Tenor
Bass

(1) D5 G5 D5 3x's

(6) C G A5 C

B

(6) C D5 A5 Em

D

(11) Am Dm Em Dm

17

Em Dm Am Dm Em D5

Anello

Domenico da Piacenze (1455)

Setting by Al Cofrin

Intro, (A BB CC DD E) x 2

Intro:

Alto **Intro:**

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

Tenor

Bass

G D G D G G D G G

Am G D G C G D G

D G D Em D Em D E G D.S. x 2

ARBEAU: BRANSLES DE BASE ET RÉGIONAUX

Basic and Regional

Thoinot Arbeau,
Orchésographie, 1589

Double G5

1

Sopr/ Alto

5

(\sharp)

Simple G5

9

Sopr/ Alto

12

(\sharp)

Gay G5

15

Sopr/ Alto

Burgundian (Burgingne)

19

G5

Sopr

Poictou

23 G5

Sopr/ Alto

Edited by Al Cofrin

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

Arbeau Bransles
Basic and Regional

5

Scottish 1 (Ecosse)

29 G5

Alto

Musical score for Alto voice. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal part begins with a series of eighth notes and sixteenth notes. Measure 33 starts with a repeat sign and two endings. Ending 1 continues with eighth notes and sixteenth notes. Ending 2 begins with a sharp sign (F#) and continues with eighth notes and sixteenth notes.

Scottish 2 (Ecosse)

37 G5

Alto

Musical score for Alto voice. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal part begins with a series of eighth notes and sixteenth notes. Measure 41 starts with a repeat sign and two endings. Ending 1 continues with eighth notes and sixteenth notes. Ending 2 begins with a sharp sign (F#) and continues with eighth notes and sixteenth notes.

Triory de Bretagne

45 G5

Sopr/
Alto

Musical score for Soprano/Alto voices. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal part begins with a series of eighth notes and sixteenth notes.

Maltese (Malte)

52 Am

G Am

Sopr/
Alto

Musical score for Soprano/Alto voices. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The vocal part begins with a series of eighth notes and sixteenth notes. The section ends with a repeat sign and a new section starting at measure 56.

56 D

Am

Continuation of the musical score for Soprano/Alto voices. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The vocal part continues with a series of eighth notes and sixteenth notes.

Edited by Al Cofrin

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Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Washerwoman (Lavandieres)

1 G5

Sopr/ Alto

7

1 2

Pease (Pois)

13 G5

Sopr/ Alto

17

Hermites

21 G5

Sopr

25

Clog (Sabots)

29 C G C

Sopr/ Alto

33

Arbeau Bransles Morguez

7

Mimed Bransles

Horses (Chevaux)

G5

36

Sopr

This musical score shows three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G major). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff consists of two measures, each ending with a vertical bar line and a repeat sign. The vocal line is primarily composed of eighth notes and sixteenth notes.

42

48

Official

G5

53

Sopr

This musical score shows three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G major). The second staff begins at measure 57, and the third staff begins at measure 61. The vocal line features sustained notes and eighth-note patterns.

57

61

ARBEAU BRANSLES COUPPÉS

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Cassandre

F5

Sopr

6

Dm

Pinagay

G5

Sopr/
Alto

12

17

Charlotte

G5

Alto

22

27

31

War (Guerre)

G5

Sopr

36

42

47

D

G

Arbeau Bransles Couppés
Mixed Bransles

9

Aridan

52 **G5**

Sopr 

57

Sopr 

62

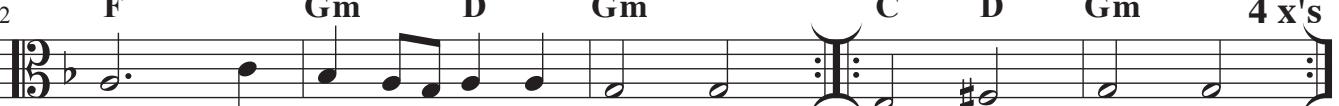
Sopr 

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

Sopr Alto Tenor Tenor Bass

7 B

12

D.C. x nn

Edited by Albert Cofrin

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

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:

Measures 1-4: Soprano part. Key signature changes from A major (no sharps or flats) to B major (one sharp). Time signature is common time (indicated by 'C'). Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth notes and sixteenth-note pairs.

Measures 5-8: Three voices: Soprano, Alto, and Tenor. Key signature changes to C major (no sharps or flats). Time signature is common time. Measure 5 starts with a dotted half note followed by eighth notes. Measures 6-8 show a repeating pattern of eighth notes and sixteenth-note pairs.

Measures 9-12: Three voices: Soprano, Alto, and Tenor. Key signature changes to B major (one sharp). Measures 9-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 11-12 also include a change in time signature to 3/4.

Measures 14-17: Three voices: Soprano, Alto, and Tenor. Key signature changes to C major (no sharps or flats). Measures 14-15 show eighth-note patterns. Measures 16-17 show sixteenth-note patterns.

Measures 22-25: Three voices: Soprano, Alto, and Tenor. Key signature changes to B major (one sharp). Measures 22-23 show eighth-note patterns. Measures 24-25 show sixteenth-note patterns. Measures 24-25 also include a change in time signature to 3/4.

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

A: Spezzato

1 G C G

Sopr Alto Tenor Bass

5 D G C G D

9 G B G D G 3x's

Bizzarria d'Amore

Cesare Negri,
Le Grazie d'Amore, 1602

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

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'). The vocal parts are separated by vertical bar lines. The first staff begins with a measure labeled 'A' containing chords Dm, C, Dm, Gm, Gm, and D5. The second staff begins with a measure labeled 'B' containing chords F, Gm, Dm, F, Gm, and D. The third staff begins with a measure labeled 'D' containing chords Am, Dm, D, A, D, and Dm. The fourth staff begins with a measure labeled 'E' containing chords Gm, Am, G5, Gm, Am, G5, Gm, Am, and G.

Blank Page

John Playford,
The Dancing Master, 1670
3rd Edition

Black Nag

Longways for three couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

A

1 Am Em Am G Am G Am

B

6 Em Am

11 Em Am E Am D.C. x 3

La Caccia d'Amore

Questa dolce sirena

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(AA BB) x nn

1 A Dm G C Dm G C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6 G Am E C G E Am

Sopr 1

Sopr 2

Alto

Tenor

Bass

La Cassia d'Amore

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

15 G Am E C G E A

The musical score consists of two staves of music for a bassoon or similar instrument. The top staff begins at measure 10 with a bass clef, a common time signature, and a key signature of one sharp (F#). The lyrics 'B' (in a box), 'G', 'A', 'D', 'F', 'G', and 'C' are placed above the notes. The bottom staff begins at measure 15 with a bass clef, a common time signature, and a key signature of one sharp (F#). The lyrics 'G', 'Am', 'E', 'C', 'G', 'E', and 'A' are placed above the notes. The music features eighth-note patterns and rests.

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

Sopr

Tenor

Bass

1 A

5 B

9

D.C. x 3

Am E Am Dm E

C G C G C

C G Am E Am

Fabritio Caroso,
Il Ballarino, 1581

Chiara Stella

Cascarda

Arranged by
Dennis Sherman
Edited by Al Cofrin

(A BB) x 4

1 A 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

Melody from
Brussels MS 9085, 15th C.

Cleves

Arranged by
Al Cofrin

A

Sopr

Bass

B

8

C

15

D

22

E

29

F, G

36

1 2

Contentezza d'Amore

Ax5, B, Cx3

(from the Nobilta di dame: Caroso, 1600)

Transcribed by
Al Cofrin

A

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

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

The musical score consists of four systems of three staves each. The top staff of each system is the bass staff, indicated by a large bass clef and a 'B' below it. The middle staff is the tenor staff, indicated by a smaller bass clef and a 'T' below it. The bottom staff is the alto staff, indicated by a soprano clef and an 'A' below it. The music is in 12/8 time. The key signature is one sharp. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Chords are labeled above the staff. Measure numbers 27, 33, 40, and 47 are indicated at the beginning of each system. Measure 30 is labeled '2x's' and measure 49 is labeled '3x's'. Measure 36 is labeled 'B'.

Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A

Sopr
Alto
Tenor
Bass

Am D C D G

B

D G A D

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

Sopr Alto Tenor Bass

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

Sopr 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

1 A F

Sopr Dm C F

Tenor (♯)

Bass

6 C Am C F F

11 Am G C Dm Em F C Am Dm D.C. 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 G C D G

Alto G C D G

Bass G C D G

8 1 2

15 B 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

A

Sopr

Alto

Bass

8

15

D C G D C G D

G B C D G D.C. x 3

Fiamma d'Amore

(Caroso, Ill Ballarino, 16th c.)

(AA BCD) x 4

Setting by Al Cofrin
Transcribed from
original lute score

A: Spezzato

1

Sopr Alto Bass

C D G C B E

10

B C D G Am D G C

19

D G Em B E

C: Passi**D: Spezzato**

27

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

The Fine Companion

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

Square for four couples

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x 3

1 A G_m D_m G_m B_{flat} 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

Bass

F Dm B \flat C F F C F

B

B \flat F Gm D G

F Dm B \flat C F C F

Edited Albert Cofrin

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

Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

A

Soprano
Alto
Alto/Tenor
Bass

B

C

Dm Eb C Bb C Bb F Gm D G5

Galliard XV: Le Tout

43

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

The musical score consists of four staves, one for each voice: Soprano, Alto, Tenor, and Bass. The music is in common time and uses a key signature of one sharp. The score is divided into three sections, each starting with a circled Roman numeral and a letter in a box:

- Section A (Measure 1):** The bass staff begins with a bass clef, a sharp sign, and a '4' indicating common time. The soprano, alto, and tenor staves begin with a bass clef and a '6' indicating common time. The vocal parts play eighth-note patterns. The bass staff has a bass clef and a '6'.
- Section B (Measure 6):** The bass staff begins with a bass clef and a '6'. The soprano, alto, and tenor staves begin with a bass clef and a '6'. The vocal parts play eighth-note patterns. The bass staff has a bass clef and a '6'.
- Section C (Measure 11):** The bass staff begins with a bass clef and a '6'. The soprano, alto, and tenor staves begin with a bass clef and a '6'. The vocal parts play eighth-note patterns. The bass staff has a bass clef and a '6'.

The vocal parts sing the following notes:

- Section A:** Soprano: D G D; Alto: G D G D Dm F G D; Tenor: D G D; Bass: D G D G D Dm F G D.
- Section B:** Soprano: D G D G D G D; Alto: F G D; Tenor: D G D G D; Bass: D G D G D G D.
- Section C:** Soprano: Am E Am D G D G C Dm C Dm Am Dm A; Alto: D G D G D G D G D; Tenor: D G D G D G D G D; Bass: D G D G D G D G D.

GATHERING PEASCODS

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

Round for as many as will

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

Intro, (AA BB CC) x 3

Soprano, Alto, Tenor, Bass

1 A G C D Am D G B D

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

A 8 12 17

B 1-3 4

C G Am G

D Am G Am Am

E Am

F G Am Em G Am Em G Am

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

Sopr Gm F Gm D5

Alto

Alto/Tenor

Bass

5 B^b

F Gm Dm Gm D.C. x 11

Gracca Amorosa

Cascarda

Fabritio Caroso,
Il Ballarino, 1581

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

(A B) x 5

1 A G

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

9

B

13

D.C. x n

17

GRIMSTOCK

LONGWAYS FOR 3 COUPLES

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

Arr. by Monica Cellio
 Setting by Al Cofrin

(AA BB) x 3

A

(1)

Soprano: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{A}$

Alto/Tenor: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{A}$

Bass: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{A}$

(5)

Soprano: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{D}$

Alto/Tenor: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{D}$

Bass: $\text{D} \quad \text{G} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{G} \quad \text{D}$

B

(9)

D.C. x 3

Half Hannikin

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

Longways for as many as will

Arranged by
Steven Hendricks

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

1 A G G D G D G

Sopr |
Alto |
Tenor |
Bass |

5 B G C G D G C D G

|
|
|
|

Intro G C G D G C D G

|
|
|
|

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 Eb Am D Gm D.C. x 3

Hit and Miss

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

A

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*

Horse's Bransle

Arranged by Kathy Van Stone
Edited by Al Cofrin

(A B C) x nn

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

Sopr Alto Tenor Bass

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

13 G F C G F D G **C** Gm Dm

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

Hyde Park

Square for four couples

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

Arranged by Kathy Van Stone
 Setting by Al Cofrin

(AABB) x 3

A

1

Sopr

Alto

Bass

B

5

D

G

D G

9

D C D G

D C x 3

If all the World were Paper

55

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

Square for four couples

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

Arr. Monica Cellio
Seeting by Al Cofrin

or A x 12

1 A F C G

Sopr Alto Tenor Bass

6 F Dm G Dm C 12 x's

**1.) If all the world were paper
and all the seas were inke;
If all the trees were bread and cheese
How should we do for drinke?**

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

Play AA

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

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

Play AA

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

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

Play A, sing verse 1 (end)

Blank Page

Jenny Pluck Pears

57

Round for three couples

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

Arranged by Dave Lankford
Edited by Al Cofrin

(AA BB) x 6

A

1 Am G Am Em Am G Am Em

Sopr Alto Bass

5 C G Am Em D Em 1 Am 2 Am

B

10 Am G Am Em Am D.C. x 6

D.C. x 6

Tenor: Re di Spagn,
Vatican, Cap. 283

Lauro (23 bars)

A-dorain

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

Fancy Realiz.

Alto Fancy Realiz.

Alto Simple Realiz.

Bass Orig. Tenor

(3)

(6)

(9)

Lauro

12

15

18

21

Lorayne Alman

(Inns of Court)

Setting by
Aaron Elkiss

(AABB) x nn

A

Soprano
Alto
Alto/Tenor
Bass

B

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

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 Distonyx

Arranged by
David Yardley

(ABBC) x n

1 A B

9 C

17 A B

Tenor/
Bass

25 C

33 A B

Alto/
Tenor

Tenor/
Bass

41 C

Madam Sosilia's Alman

63

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza
Edited by Al Cofrin

1 A G D G D G

Sopr Alto Tenor Bass

6 B G Am D C A D G Am D

C A D G Am C D G

Maraviglia d'Amore

Fabrito Caroso,
Ill ballarina (1581)

Setting by Al Cofrin
Based upon lute tab

(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

Maravilgia D'Amore

10 **B**



10 **B**

G G Am D

15 **C**

D C G D *

1 **G**

2 **G**

D.C. x 4

* Possible note correction from original lute tabulature

Merry Merry Milkmaids

Longways for four couples

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

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1

A

Sopr

Alto

Tenor

Bass

C

6

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

B

G

C **Am** **G**

10

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[♭]

Sopr Alto Tenor

6 F B[♭] F C F

10 B F Gm F B[♭]

15 F Gm B[♭] 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

Soprano line (Measures 1-4):

- Measure 1: A (boxed), G.
- Measure 2: C, D, G.
- Measure 3: C, D, G.
- Measure 4: C, D, G.

Alto/Bass line (Measures 5-8):

- Measure 5: B (boxed), D, G, D, G.
- Measure 6: B, D, G, D, G.
- Measure 7: B, D, G, D, G.
- Measure 8: B, D, G, D, G.

Alto/Bass line (Measures 9-12):

- Measure 9: D, G, C (boxed), G.
- Measure 10: D, G, C, G.
- Measure 11: D, G, C, G.
- Measure 12: D, G, C, G.

Bass line (Measures 13-16):

- Measure 13: D, D, D, D, D, D, D, D.
- Measure 14: D, D, D, D, D, D, D, D.
- Measure 15: D, D, D, D, D, D, D, D.
- Measure 16: D, D, D, D, D, D, D, D.

Bass line (Measures 17-20):

- Measure 17: D, D, D, D, D, D, D, D.
- Measure 18: D, D, D, D, D, D, D, D.
- Measure 19: D, D, D, D, D, D, D, D.
- Measure 20: D, D, D, D, D, D, D, D.

Bass line (Measures 21-24):

- Measure 21: E (boxed), C, D, G, D.C. x n.
- Measure 22: E, C, D, G, D.C. x n.
- Measure 23: E, C, D, G, D.C. x n.
- Measure 24: 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

Sopr

Alto/
Tenor

Bass

5

B

Am C Am D G

9

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

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

Old Mole

Longways for three couples

Setting by
Steven Hendricks,

(AB) x 11

A: 1651 version

1

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

Alto: G C D G C D G C

Tenor: G C D G C D G C

Bass: G C D G C D G C

Measure 1: Soprano: G, C, D, G, C, D, G, C. Alto: G, C, D, G, C, D, G, C. Tenor: G, C, D, G, C, D, G, C. Bass: G, C, D, G, C, D, G, C.

B: 1652 version

6

D G C D G G C D Em

Measure 6: D, G, C, D, G, G, C, D, Em. Alto: G, C, D, G, C, D, G, C, D. Tenor: G, C, D, G, C, D, G, C, D. Bass: G, C, D, G, C, D, G, C, D.

11

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

Measure 11: Em, C, D, G, D, G, Am, D. Alto: C, D, G, D, G, Am, D, D. Tenor: D, G, D, G, Am, D, D. Bass: G, Am, D, D, D, D.

Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (ABB) x 3

1 Am G F Em C Am G

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 G G D C E_m D G **B** G

Soprano: G major, 12/8 time.

Alto 1: G major, 12/8 time.

Alto 2/Tenor: G major, 12/8 time.

Bass: G major, 12/8 time.

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

Soprano: G major, 12/8 time.

Alto 1: G major, 12/8 time.

Alto 2/Tenor: G major, 12/8 time.

Bass: G major, 12/8 time.

D C D G D G D A_m C D G

Soprano: G major, 12/8 time.

Alto 1: G major, 12/8 time.

Alto 2/Tenor: G major, 12/8 time.

Bass: G major, 12/8 time.

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 the Pavane by William Byrd. It features four voices: Soprano, Alto, Tenor, and Bass. The music is divided into sections labeled with letters and Roman numerals. The lyrics are placed in boxes above the staves. The bass staff uses a specific note head shape where the stem extends to the right.

Section A:

- Soprano: Gm, D, Gm, E♭, F, Dm
- Alto: C, o, o, o, o, o
- Tenor: C, o, o, o, o, o
- Bass: C, o, o, o, o, o

Section B:

- Soprano: E♭, Cm, 1 D, 2 D, B, B♭, Cm, F, B♭, B♭, E♭, F
- Alto: o, o
- Tenor: o, o
- Bass: o, o

Section C:

- Soprano: B♭, Gm, D, Gm, D, Dsus4, 1 G, 2 G, D.C.
- Alto: o, o, o, o, o, o, o, o, o, o
- Tenor: o, o, o, o, o, o, o, o, o, o
- Bass: o, o, o, o, o, o, o, o, o, o

Pavan: Mille Ducas

79

Tielman Susato (c. 1551)

Setting by Al Cofrin

A

Bass

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*

B

C

C'

D.C.

Petit Vriens

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

for three

Arranged by Monica Cellio
Edited by Al Cofrin

(AA B C D E) x nn

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.

25

D

Musical score for Petit Vriens, system 25. 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.

31

E

Musical score for Petit Vriens, system 31. 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.

36

Musical score for Petit Vriens, system 36. 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.

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)

Pivas:

Cantiga de Santa Maria no.119

Alphonso X, 13th c.

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

(AA BB BA) x nn

Alto

1 A A5

5 A5

9 B A5

13 A5

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

1

Sopr

Alto

Alto/Tenor

Bass

G
Em
D
Gsus
C
Am

7

Gsus
C
D
G

(12)

Em Am
D Am Asus D
C G

Quadran Pavane

The musical score consists of three staves of bassoon music. The first staff begins at measure 18 with a key signature of one sharp (F#). The second staff begins at measure 23 with a key signature of one sharp (F#). The third staff begins at measure 28 with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Above each measure, the harmonic progression is indicated by Roman numerals: G, Em, D, Gsus, C, Am; Gsus, C, D, G, Am, D; 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)

(AA BB CC DD) x n

Realization and
Arrangement by
Al Cofrin

Bassa danza

A

B

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

Rostiboli Gioioso

C *Salterello*

(19) G Am G D

G Am G Dsus4 G

(23) G Am G Dsus4 G

D *Piva* D G D

(27) D G D G

D G Dsus4 G

(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 Gm F B^{flat} F Gm C D F Cm E^{flat}

Sopr |

Alto |

Tenor |

Bass |

8 Gm D ¹G ²G B Dm Dm B^{flat} F

Sopr |

Alto |

Tenor |

Bass |

14 B^{flat} F E^{flat} Dm Cm Gm D ¹G ²G D.C. x 3

Sopr |

Alto |

Tenor |

Bass |

Saltarello 3

14th c. Italian: British Library,
Additional 29987

Setting by Al Cofrin
1997

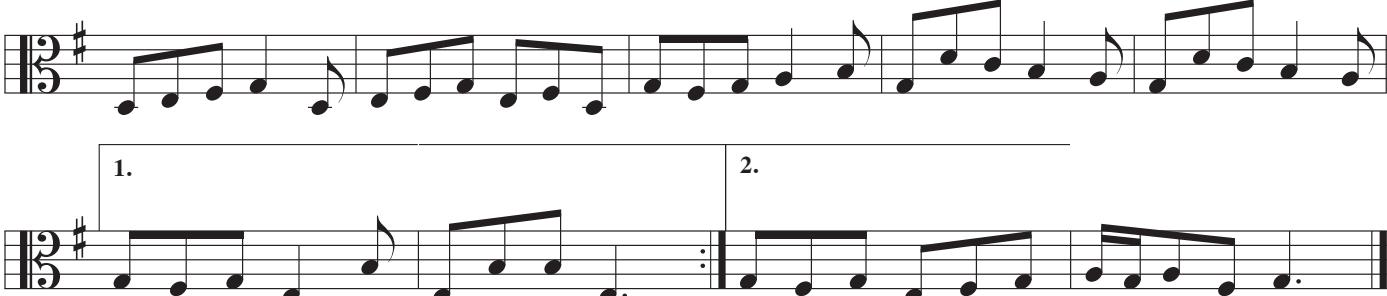
A G(open)

Sopr 

B

C

D



Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

Alto 1 Alto 2 Tenor Bass

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

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

SELLINGER'S ROUND

(Round for as many as will)

from the Dancing Master,
Edition 3B., 1657

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

Setting by
Steven Hendricks

A

Sopr
Alto
Tenor
Bass

B

6

11

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 Grazie d'Amore,
1602

LO SPAGNOLETTTO

BALLETTO FOR TWO COUPLES IN A DIAMOND

arr. Dave Lankford
Edited by Al Cofrin

(AA BB CC) x 7

1

Soprano

Alto

Tenor

6

Bass

Alto

Tenor

11

Bass

Alto

Tenor

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

1 Em D Em 1 Em G 2 Em G

Soprano Alto Tenor Bass

B

6 G D Em D G

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

B

C

Trenchmore

Longways for as many as will

Transcribed by
Al Cofrin

Repeat till your fingers bleed

The musical score is organized into four systems, each starting with a repeat sign and ending with a final cadence. The parts are:

- Sopr 1:** Top staff, soprano voice.
- Sopr 2:** Second staff from top, soprano voice.
- Tenor:** Third staff from top, tenor voice.
- Bass:** Bottom staff, bass voice.

System 1 (Measures 1-5):

- Key:** D major (one sharp)
- Time Signature:** Common time (indicated by a 'C')
- Notes:** The music features eighth and sixteenth notes. Measures 1-4 consist of a steady eighth-note pattern. Measure 5 begins with a sixteenth note followed by eighth-note pairs.

System 2 (Measures 6-10):

- Key:** D major (one sharp)
- Time Signature:** Common time
- Notes:** Measures 6-8 continue the eighth-note pattern. Measure 9 starts with a sixteenth note followed by eighth-note pairs. Measure 10 concludes with a final cadence.

System 3 (Measures 11-15):

- Key:** G major (no sharps or flats)
- Time Signature:** Common time
- Notes:** Measures 11-14 continue the eighth-note pattern. Measure 15 concludes with a final cadence.

System 4 (Measures 16-20):

- Key:** D major (one sharp)
- Time Signature:** Common time
- Notes:** Measures 16-19 continue the eighth-note pattern. Measure 20 concludes with a final cadence.

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

Sopr

Alto

Tenor

Bass

1 (A) D Gm B \flat F B \flat

5 (B) Gm D G Gm D Gm D

9 (C) Gm Dm B \flat Gm D G

13 (D) C F C D D.C. x 4

Upon a Summer's Day

105

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

Arranged by
Al Cofrin

(AA BBB) x 3

A Dm F C

Soprano Alto Bass

Am Dm Am C Dm **B** Am

D.C. x 3

Dm F C Dm Am C Dm 3x's

La Villanella Balletto

F. Caroso, Il Ballarino f42v
(AABB) 6x's

Transcribed from lute tab
by Al Cofrin

The musical score consists of three systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and uses a major key signature.

System 1: Labeled 'A'. The vocal parts begin with quarter notes. The Soprano part has a melodic line: G, Am, G, D, C. The Alto part has a melodic line: G, D, G, D, C. The Tenor part has a melodic line: G, D, G, D, C. The Bass part has a melodic line: D, G, D, G, C.

System 2: Labeled 'B'. The vocal parts continue with quarter notes. The Soprano part has a melodic line: D, G, G, F, C, F. The Alto part has a melodic line: D, G, G, F, C, F. The Tenor part has a melodic line: D, G, G, F, C, F. The Bass part has a melodic line: G, D, G, D, C, F.

System 3: Labeled '13'. The vocal parts continue with quarter notes. The Soprano part has a melodic line: F, G, D, G, D, G. The Alto part has a melodic line: F, G, D, G, D, G. The Tenor part has a melodic line: F, G, D, G, D, G. The Bass part has a melodic line: G, D, G, D, C, G. This section concludes with a repeat sign and the instruction "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

A

1

Sopr

Alto/Tenor

Bass

6

12

G C

1-4 Dm G.

5 C G C

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by
Monica Cellio
Edited by Al Cofrin

(AAA BB) or (AAA BBBB)

A: Quadernaria

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 G

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

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

The musical score consists of three systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in common time and uses a treble clef. The key signature is B-flat major throughout.

System 1: The first system starts with a repeat sign and a circled '1'. It features a melodic line for each voice. The soprano has a continuous eighth-note pattern. The alto, tenor, and bass provide harmonic support. Measure numbers A, D, F, and Gm are placed above the staff. The section ends with a repeat sign and a circled '2'.

System 2: The second system begins with a circled '5'. It continues the melodic line for all voices. Measure numbers B, Gm, D, C, Gm, D, Gm, and F are placed above the staff. The section ends with a repeat sign and a circled '3'.

System 3: The third system starts with a circled '10'. It concludes the piece with a final section labeled "D.C. x nn". Measure numbers Gm, Dm, Gm, D, Gm, F, D, and G are placed above the staff.

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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