

# The Pennsic Pipe

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

2019 Edition



Edited by Albert Cofrin  
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And thanks to Jamie Hargrove for some last-minute edits



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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](mailto:acofrin@gmail.com)

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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# The Pennsic Pile Music Charts

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

2019 Edition

# Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

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

1

Sopr

Alto/  
Tenor

Bass

D5 G5 D5 3x's D5

**B**

6

C G A5 C D5 A5 Em

**D**

11

Am Dm Em Dm

**E**

17

Em Dm Am Dm Em D5

# Anello

Domenico da Piacenze (1455)

Setting by Al Cofrin

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

**Intro:**

**Intro:**

Alto      **A** G D G D 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

Setting by  
Al Cofrin

Thoinot Arbeau,  
Orchésographie, 1589

## Double G5

1

Sopr/ Alto

5

( $\sharp$ )

## Simple G5

9

Sopr/ Alto

12

( $\sharp$ )

## Gay

15

G5

Sopr/ Alto

## Burgundian (Burgingne)

19

G5

Sopr

## Poictou

23

G5

Sopr/ Alto

### Scottish 1 (Ecosse)

29                   **G5**

Alto

### Scottish 2 (Ecosse)

37                   **G5**

Alto

### Triory de Bretagne

45                   **G5**

Sopr/  
Alto

### Maltese (Malte)

52                   **Am**

Sopr/  
Alto

# Arbeau Bransles Morguez Mimed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

Edited by  
Al Cofrin

## Washerwoman (Lavandieres)

Sopr/ Alto      G5

## Pease (Pois)

Sopr/ Alto      G5

## Hermites

Sopr      G5

## Clog (Sabots)

Sopr/ Alto      C      G      C

Arbeau Bransles Morguez  
Mimed Bransles

7

**Horses (Chevaux)**

G5

Sopr

This musical score consists of three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G5). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff features a two-measure pattern followed by a repeat sign with endings: ending 1 continues the pattern, while ending 2 introduces a new melodic line.

**Official**

G5

Sopr

This musical score consists of three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G5). The second staff begins at measure 57, and the third staff begins at measure 61. The music features eighth-note patterns and sixteenth-note figures, with some notes grouped by vertical bars.

# Arbeau Bransles Couppés

## Mixed Bransles

# Thoinot Arbeau, Orchésographie, 1589

Edited by  
Al Cofrin

# Cassandre

F5

Musical score for soprano and basso continuo. The soprano part (top) starts with a treble clef, common time, and a key signature of one sharp. It consists of two staves of music. The first staff ends with a double bar line and a repeat sign, leading to a section in D major (Dm). The second staff continues in D major. The basso continuo part (bottom) is also in common time and uses a bass clef. It consists of two staves of music, starting in G major and transitioning to D major at the same point as the soprano.

Pinagay

G5

Sopr/  
Alto

## Charlotte

G5

22 G<sub>3</sub>

Alto

27

31

# War (Guerre)

G5

Soprano vocal line:

36 G3 B  
Soprano vocal line:  
42 G  
47

Arbeau Bransles Couppés  
Mixed Bransles

9

**Aridan**

**G5**

Sopr

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

**Candlestick (Torche)**

**Gm F Gm D Gm**

Sopr

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

**Montarde**

**D5**

Sopr

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

**Haut**

**F5**

Sopr/  
Alto

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

**Hay**

**C Gm F C**

Sopr/  
Alto

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

# Ballo del Fiore

Michael Praetorius,  
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by  
Al Cofrin

**(AABB) x nn (forever)**

1

Sopr

Alto

Tenor

Tenor

Bass

A

Am

G

Am

E

Am

G

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:**

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

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

# Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

**A: Spezzato**

1                    G                    C                    G

5                    D                    G                    C                    G                    D

9                    G                    B                    G                    D                    G                    3x's

# Bizzarria d'Amore

Balletto for two couples in a diamond

Cesare Negri,  
Le Gratie d'Amore, 1602

(AA BB CC) x 6

Arranged by Monique Rio  
Edited by Al Cofrin

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

**System 1 (Measures 1-6):**

- Rehearsal Number:** 1
- Key Signatures:** F# (Soprano 1), D (Soprano 2/Alto, Alto/Tenor), C (Bass)
- Chords:** A, G, C, G, D, G, D, E<sub>m</sub>

**System 7 (Measures 7-12):**

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

**System 14 (Measures 13-18):**

- Rehearsal Number:** 14
- Key Signatures:** F# (Soprano 1), D (Soprano 2/Alto, Alto/Tenor), C (Bass)
- Chords:** A<sub>5</sub>, C, D, B<sub>m</sub>, D, G, D.C. x 6

**Performance Instructions:**

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

# Black Alman-Am (shawms)

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by  
Dave Lankford  
Edited by Al Cofrin

(AA BB CC DD E) x nn

**Section A:** Measures 1-5. Key changes: Am, G, Am, Dm, Dm, A5.

**Section B:** Measures 6-12. Key changes: C, Dm, Am, C, Dm, A, Am.

**Section C:** Measures 13-18. Key changes: Em, Am, A, E, A, D, Am, C.

**Section D:** Measures 19-24. Key changes: 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

1      A      Dm      C      Dm      Gm      Gm      D5

Sopr      6/4

Alto      6/4

Bass      6/4

6      B      F      Gm      Dm      F      Gm      D      C      Dm

13     Am      Dm      D      A      D      D      Dm      F

19     Gm      Am      G5      E      Gm      Am      G5      Gm      Am      G

Blank Page

John Playford,  
The Dancing Master, 1670  
3rd Edition

# Black Nag

Longways for three couples

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Sopr

Alto/  
Tenor

Tenor

Bass

6

**B**

Em

Am

11

Em

Am

E

Am

D.C. x 3

# La Caccia d'Amore

*Questa dolce sirena*

Giovanni Giacomo Gastoldi,  
Balletti a cinque voci, 1591

(AA BB) x nn

1

A Dm G C Dm G C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6

G Am E C G E Am

## La Caccia d'Amore

10

B G A D F G C

This section of the musical score consists of five staves of music. The first staff begins with a treble clef, the second with an alto clef, the third with a tenor clef, the fourth with a bass clef, and the fifth with an bass clef. Measure 10 starts with a note on the first staff, followed by a note on the second, a note on the third, a note on the fourth, and a note on the fifth. Measure 11 follows a similar pattern. Measures 12 and 13 continue this sequence. Measure 14 concludes the section with notes on all five staves.

15 G Am E C G E A

This section of the musical score consists of five staves of music. The first staff begins with a treble clef, the second with an alto clef, the third with a tenor clef, the fourth with a bass clef, and the fifth with an bass clef. Measure 15 starts with a note on the first staff, followed by a note on the second, a note on the third, a note on the fourth, and a note on the fifth. Measure 16 follows a similar pattern. Measures 17 and 18 continue this sequence. Measure 19 concludes the section with notes on all five staves.

## Canarie

1      A      G      C      D      B      G

Sopr 1

Sopr 2

Alto/  
Tenor

Bass

4      C      D      C      G      Am      D

C      G      C      Am      D

7      G      Em      C      D      D      G

G      Em      C      D      D      G

## Canarie

Musical score for "Canarie" featuring two staves of music. The top staff begins at measure 10 in A major (Am) and ends at measure 12 in D major (D). The bottom staff begins at measure 13 in D major (D) and ends at measure 15 in C major (C). The lyrics are written above the notes.

10 Am D Em C D

D C D G C D

Caroso,  
Il Ballarino, 16th c.

# La Castellana

Setting by  
Al Cofrin

(AABBCC) x 3

Alto      Tenor      Bass

1      A      Am      G      C      Dm      G

8      C      1      2      B      G      Am

16      F      E5      1      2      C      C      G      Am

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

# Chestnut

## Longways for three couples

23

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

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(AA BB) x 3

**A**

1 Am E Am Dm E

Soprano

Tenor

Bass

**B**

5 C G C G C

**D.C. x 3**

9 C G Am E Am

Fabritio Caroso,  
Il Ballarino, 1581

# Chiara Stella

## Cascarda

Arranged by  
Dennis Sherman  
Edited by Al Cofrin

(A BB) x 4

1

**A**

Sopr

Tenor

Bass

11

**Am**      **E**      **Am**      **C**      **G**      **C**

21

**Am**      **E**      **Am**      **E**      **D**      **E**      **Am**      **E**      **D**

31

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

# Cleves

Melody from  
Brussels MS 9085, 15th C.

Arranged by  
Al Cofrin

**A**

Sopr      Bass

**B**

**C**

**D**

**E**

**F, G**

**19**

1            2

# Contentezza d'Amore

Ax5, B, Cx3

(from the Nobilta di dame: Caroso, 1600)

Transcribed by  
Al Cofrin

**A**

Sopr

Alto/  
Tenor

Bass

1      F      B<sub>b</sub>      F      G      F

7      G      D      G      F      C      F      B<sub>b</sub>      F

13     G      F      G      C      Dm    C

18     F      G      C      F      G      C      Dm    C      F      B<sub>b</sub>

Contentezza d'Amore

27

*Sciolta*

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

# Contrappasso

## Balletto

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

Arranged by Monique Rio  
 Edited by Al Cofrin

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

Arranged by Monique Rio  
 Edited by Al Cofrin

## Contrappasso

29

27      A      G      D      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**

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

# Cuckolds all a Row

for two couples facing

Arr. David Yardley  
Edited by Al Cofrin

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

(AABB) x 3

**A**

Alto      Tenor      Bass

**B**      C      G      D      G      G

6

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

10

# Dargason, or Sedany

For as many as will

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

Arranged by Robert Smith  
Edited by Al Cofrin

A x nn (forever)

1

Soprano: A D Bm D Em A7

Alto:

Tenor:

Bass:

5

D Bm D Em A D.C. x nn

# Dull Sir John

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

## Square for four couples

Arranged by  
Dave Lankford, 2016  
Setting by Al Cofrin

(AABB) x 3

# Earl of Essex Measure

35

R.C.M Ms. 1119

(Inns of Court)

Arranged by  
Dave Lankford, 2007  
Edited by Al Cofrin

(AAB) as many times as desired

**A**

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

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

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

**B**

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

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

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

**21**

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

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

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

**A** Dm A Dm C G C

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

Fabritio Caroso,  
Il Ballarino, 1581

# Fedelta

(based upon lute transcription)

Setting by  
Al Cofrin

[(AA BB) x 3] x nn

**A**

Sopr  
Alto  
Bass

8

**D G C G D**

15

**G B C D G D.C. x 3**

# Fiamma d'Amore

(Caroso, Il Ballarino, 16th c.)

(AA BCD) x 4

Setting by Al Cofrin  
Transcribed from  
original lute score

**A: Spezzato**

Soprano: Treble clef, 3/4 time, one sharp. Alto: Treble clef, 3/4 time, one sharp. Bass: Bass clef, 3/4 time, one sharp.

1 C D G C B E

10 C D G Am D G C

19 D G Em B E

**C: Passi**
**D: Spezzato**

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

# The Fine Companion

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

Square for four couples

Arranged by Paul Butler  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Soprano  
Alto  
Tenor  
Bass

Gm Dm Gm B♭ Gm Dm F

7

**B**

Dm Gm Dm Gm Dm

13

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

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

# Galliard

Giovanni Giacomo Gastoldi  
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

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<sup>b</sup>      C      F      Gm      C

F      Dm      B<sup>b</sup>      C      F      F      C      F

**B**

B<sup>b</sup>      F      Gm      D      G

F      Dm      B<sup>b</sup>      C      F      C      F

## Galliard: Mille Ducas

Susato (c. 1551)

Setting by  
Al Cofrin

**A**

Soprano  
Alto  
Alto/Tenor  
Bass

**B**

**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

**A**

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

Sopr Alto Tenor Bass

**B**

6 D G D G D G D F G D

**C**

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

Sopr Alto Tenor Bass

# Gathering Peascods

Round for as many as will

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

Arranged by  
Al Cofrin

**Intro, (AA BB CC) x 3**

**A**

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

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

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

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

**B**

Soprano: D

Alto: D

Tenor: D

Bass: D

**C**

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

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

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

# Gelosia

(A-dorian)

45  
Setting by  
Al Cofrin

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

**Intro:**

Alto

Alto

Tenor

Bass

8      **A** Am

1-3    G Em Am

4       G A5

8      **B** Am

C       G Am G

12     **D** Am G Am **E** Am

17     **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

**A**

1 Gm F Gm D5

Sopr      Alto      Alto/Tenor      Bass

**B**

5 B♭ F Gm Dm Gm D.C. x 11

# Gracca Amorosa

## Cascarda

Fabritio Caroso,  
Il Ballarino, 1581

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(A B) x 5

1 A G

D

Soprano

Alto

Bass

7 G

D

13 B C D G F G D G

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

# Grengynger de doubus

(Gresley Manuscript-Fallows Dance #13)

Music by Al Cofrin

**(AA, A', BB) x nn**

**A: Pivas**

Sopr      1      E5

5

9

13

17

D.C. x n

# Grimstock

Longways for 3 couples

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

Arr. by Monica Cellio  
 Setting by Al Cofrin

**(AA BB) x 3**

1

A

Sopr

Alto/  
Tenor

Bass

5

9

B

D.C. x 3

# Half Hannikin

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

Longways for as many as will

Arranged by  
Steven Hendricks

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

1

**A**

Soprano

Alto

Tenor

Bass

5

**B**

**Intro**

# Hearts Ease

For two couples facing

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

Arranged by  
Drea Leed, 1999  
Edited by Al Cofrin

**(AA BB) x 3**

1      **A**      Gm      F      D      Gm      D

6      **B**      F      Gm      D

11     F      Gm      E♭      Am      D      Gm      D.C. x 3

# Hit and Miss

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

Arranged by  
Al Cofrin

## Intro, (AA BB CC) x 3

**A**

Soprano (Sopr), Alto, Tenor

1 G D G D G

**B**

5 G D Em D G A D

**C Intro:**

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

# Horse's Bransle

Arranged by Kathy Van Stone  
Edited by Al Cofrin

(A B C) x nn

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

Sopr      Alto      Tenor      Bass

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

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

19      Dm B<sup>b</sup> Dm F Gm Dm Dm Cm D G

# Hyde Park

Square for four couples

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

Arranged by Kathy Van Stone  
Setting by Al Cofrin

(AABB) x 3

**A**

1 G D G C D G

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

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

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

**B**

5 D G D G

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

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

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

**C**

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

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

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

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

# If all the World were Paper

55

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

Square for four couples

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

Arr. Monica Cellio  
Setting by Al Cofrin

or A x 12

Soprano  
Alto  
Tenor  
Bass

1 A F C G

6 F Dm G Dm C 12 x's

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

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

Play AA

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

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

Play AA

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

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

Play A, sing verse 1 (end)

Blank Page

# Jenny Pluck Pears

57

## Round for three couples

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

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 6

A

1 Am G Am Em Am G Am Em

Sopr Alto Bass

5 C G Am Em D Em 1 Am 2 Am

B

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

# Lauro (46 bars)

Tenor: Re di Spagna,  
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz.

Alto

Orig. Tenor      E5                      B5                      A5

Tenor

3

E5      /D    C    Bm    E    A5                      C    D

6

C    E5    G    F    E5    E

9

A5    D    C    D

## Lauro

12

Am Em C A5 D

15

C Dm E5 E A5 E5

18

D E5 E5 B E5 Dm

21

C Bm A5 Bm E A5

## Lorayne Alman

(Inns of Court)

Setting by  
Aaron Elkiss

(AABB) x nn

**A**

Soprano  
Alto  
Alto/Tenor  
Bass

**B**

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

# Lord of Carnarvan's Jegg

61

## Longways for four couples

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

Setting by Al Cofrin

(AABB) x 8

Musical score for the first section (AABB) x 8. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The melody is divided into measures labeled A, B, C, and D. Measure A starts with a half note followed by eighth notes. Measure B starts with a half note followed by eighth notes. Measure C starts with a half note followed by eighth notes. Measure D starts with a half note followed by eighth notes. The section concludes with a repeat sign and two endings.

Musical score for the second section starting at measure 6. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The melody is divided into measures labeled B, G, C, and D. Measure B starts with a half note followed by eighth notes. Measure G starts with a half note followed by eighth notes. Measure C starts with a half note followed by eighth notes. Measure D starts with a half note followed by eighth notes. The section concludes with a repeat sign and two endings.

## Ly Bens Distonyx

Arranged by  
David Yardley

(ABBC) x n

Soprano part:

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

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

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

Instrumentation: The score includes two staves per system. The top staff is soprano, and the bottom staff is either alto/tenor or tenor/bass. The vocal parts sing in a repeating pattern of measures A, B, and C. Measures A and B are eight measures long, and measure C is four measures long. The vocal parts are separated by a vertical bar line at the end of each C section.

# Madam Sosilia's Alman

63

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza  
Edited by Al Cofrin

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

**Section A:** Measures 1-5. The vocal parts play eighth-note patterns. The bass staff has a bass clef, while the other three staves have soprano clefs. Measure 1 starts with a forte dynamic. Measures 2-5 show a repeating pattern of eighth-note pairs followed by quarter notes.

**Section B:** Measures 6-11. The vocal parts continue with eighth-note patterns. Measure 6 starts with a forte dynamic. Measures 7-11 show a repeating pattern of eighth-note pairs followed by quarter notes.

**Section C:** Measures 12-16. The vocal parts continue with eighth-note patterns. Measure 12 starts with a forte dynamic. Measures 13-16 show a repeating pattern of eighth-note pairs followed by quarter notes.

# Maraviglia d'Amore

Fabritio Caroso,  
Il Ballarino (1581)

(A BB CC) x 4

Setting by Al Cofrin  
Based upon lute  
tabulature

**A: Spezzato**

Sopr

Alto

Alto/  
Tenor

Bass

6

D F C D C D G

## Maraviglia D'Amore

**B**

10 G G Am D 1 G 2 G

**C**

15 D C G D \* 1 G 2 G D.C. x 4

\* Possible note correction from original lute tabulature

# Merry Merry Milkmaids

Longways for four couples

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

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

**(AA BB) x 3**

1

**A**

Sopr      G

Alto

Tenor

Bass

C

6

C      D      G      D      G

10

**B**      G

C      Am      G

## Merry Merry Milkmaids

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

The first staff begins at measure 15. The chords are E<sub>m</sub>, A<sub>m</sub>, D, G, E<sub>m</sub>, and D. The lyrics are:

E<sub>m</sub> Am D G Em D

The second staff begins at measure 19. The chords are C, A<sub>m</sub>, D, G, D, and G. The lyrics are:

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

# My Lady Cullen

Longways for as many as will

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

Arr. by Dave Lankford, 2003  
Edited by Al Cofrin

(AABB) x 4

**A**

Sopr

1 Am G E Am G Am

Alto/Ten

Bass

**B**

5 C G Am Em Dm E Am

D.C. x 4

C G Am Em Dm E Am

# New Alman

69

Bernard Schmid (c. 1577)

(Inns of Court)

Arranged by Robert Smith  
Edited by Al Cofrin

(A BB) x nn

The musical score consists of three systems of four-part music (Soprano, Alto, Tenor, Bass) in common time. The score is arranged in three systems, each starting with a different section (A, B, or C). Measure numbers 1, 7, and 12 are indicated at the beginning of their respective systems. The music includes various note values (eighth, sixteenth, thirty-second) and rests.

**System 1 (Measures 1-6):**

- Section A:** Measures 1-2. Key signature: Common (no sharps or flats). Chords: A, C, G, C, Am, D, G.
- Section B:** Measures 3-4. Key signature: Common (no sharps or flats). Chords: C, Am, G, Am.
- Section C:** Measures 5-6. Key signature: Common (no sharps or flats). Chords: G, Am, C, Am.

**System 2 (Measures 7-12):**

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

**System 3 (Measures 12-18):**

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

# New Bo Peep

Longways for as many as will

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA BB) x 3

1      A      D      Em      D      Em      A      D      B      G

Sopr      Alto      Tenor      Bass

8      D      G      D      D      A

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

# Newcastle

71

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

## Square for four couples

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 3

1 A F B $\flat$

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

6 F B $\flat$  F C F

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

10 B F Gm F B $\flat$

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

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

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

# New Yer

For three

Gresley Manuscript, c. 1500

Music by  
Richard Schweitzer

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

1      **A**      G      C      D      G

Sopr      5      **B**      D      G      D      G

9      D      G      **C**      G

13

17      **D**      D

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

# Old Alman

Anthony Holborne,  
The Cittharn Schoole, 1597  
(Simplified)

(Inns of Court)

Arranged by Paul Butler  
Edited by Al Cofrin

**(AA BB) x nn**

1

**A**

Sopr

Alto/  
Tenor

Bass

5

**B**

Sopr

Alto/  
Tenor

Bass

9

Sopr

Alto/  
Tenor

Bass

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

# Old Mole

Longways for three couples

Setting by  
Steven Hendricks,

(AB) x 11

A: 1651 version

1      G      C      D      G      C      D      G      C

Sopr    Alto    Tenor    Bass

B: 1652 version

6      D      G      C      D      G      G      C      D      Em

D.C. x 11

11     Em     C     D     G     D     G Am     D

# Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999  
Edited by Al Cofrin

**A** (ABB) x 3

Sopr

Alto

Bass

1 Am G F Em C Am G

7 F Em B C

12 G Am E Am D.C. x 3

# Pavenne 13

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

Edited by  
Al Cofrin

**A**

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

Alto 1: G G D C Em D G

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

Bass: G G D C Em D G

**B**

G

**C**

C G D<sub>m</sub> D G G D G

**D**

C D G D G D Am C D G

# Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

**A**

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

1. Bel le qui tiens ma vi - e cap - ti - ve dans tes yeux,  
 2. Pour - quoi fuis tu, mig - nar - de, si je suis près de toi,  
 5. Ap - pro - che done ma bel - le, ap - pro che toi mon bien,

Tenor Bass

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

Qui m'a la - me ra - vi - e d'un sou - ris - gra - ei - eux,  
 Quand tee yeux je re - gar - de je me perde de - dans moi,  
 Ne me sois plus re - bel - le puis - que mon coeur est tien,

**B**

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

Viens tôt me se - cou - rir, ou me fau - dra mou - rir,  
 Car tes per fec - ti - ons ehan - gent mes ac - ti - ons,  
 Pour mon mal ap - pai - er don - ne moi un bai - er,

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

Viens tôt me se - cou - rir, ou me fau - dra mou - rir.  
 Car tes per fec - ti - ons ehan - gent mes ac - ti - ons.  
 Pour mon mal ap - pai - er don - ne moi un bai - er.

# Pavane: Earle of Salisbury

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

## Setting by Al Cofrin

**A** Gm D C D G Gm E $\flat$  F Dm

Sopr Alto Tenor Bass

E $\flat$  Cm 1 D 2 D B B $\flat$  Cm F B $\flat$  B $\flat$  E $\flat$  F

B $\flat$  Gm D Gm D Dsus4 1 G 2 G D.C.

# Pavan: Mille Ducas

79

Tielman Susato (c. 1551)

Setting by Al Cofrin

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

- System A:** The Alto part starts with a continuous eighth-note pattern. The Tenor 1 part has a eighth-note pattern followed by a sixteenth-note pattern. The Tenor 2 part has a eighth-note pattern followed by a sixteenth-note pattern. The Bass part has a eighth-note pattern followed by a sixteenth-note pattern.
- System B:** The Alto part has a eighth-note pattern followed by a sixteenth-note pattern. The Tenor 1 part has a eighth-note pattern followed by a sixteenth-note pattern. The Tenor 2 part has a eighth-note pattern followed by a sixteenth-note pattern. The Bass part has a eighth-note pattern followed by a sixteenth-note pattern.
- System C:** The Alto part has a eighth-note pattern followed by a sixteenth-note pattern. The Tenor 1 part has a eighth-note pattern followed by a sixteenth-note pattern. The Tenor 2 part has a eighth-note pattern followed by a sixteenth-note pattern. The Bass part has a eighth-note pattern followed by a sixteenth-note pattern.

# Pavane de Spaigne

Francisque Caroubel  
Praetorius: Terpischore, (1612)

Setting by Al Cofrin

1 Am E B E A Am G D

Sopr Alto Ten 1 Ten 2 Bass

6 G D G C G Am

D G Am E Am E A D E A

# Petite Rose

81

(Domenico da Piacenza 1450)

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

# Music By Al Cofrin

Sopr

A F5 3x's

The musical score consists of five staves of soprano vocal music. The first staff is labeled 'Sopr' and has a box labeled 'A' above it. The second staff has a box labeled 'A''. The third staff has a box labeled 'B'. The fourth staff has a box labeled 'C'. The fifth staff has a box labeled 'C''. Each staff begins with a treble clef and a 'G' time signature. The music consists of eighth and sixteenth note patterns. The first staff (A) ends with a forte dynamic 'F5' and three endings, indicated by '3x's'. The endings follow the same pattern as the first staff but with different note heads. The final staff (C') ends with a repeat sign and the instruction 'D.C.'.

# Petit Vriens

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

for three

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA B C D E) x nn

**A** G5

Sopr

Alto

Tenor

6 **B**

12

19

C

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

25

D

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

31

E

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

36

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

# Picking of Sticks

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

## Longways for three couples

Arranged by Robert Smith, 1997  
Edited by Al Cofrin

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

## A: Picking of Sticks

1

Sopr      G      F      G

Alto

Tenor

8

6

F      G      17 x's

## B: Lavena (1910 setting)

10 Dm A Dm Dm A Dm

15 Gm F C F Gm A5 D5 17 x's

# Piva:

## Cantiga de Santa Maria no.119

Alphonso X, 13th c.

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

**(AA BB A) x nn**

Alto

1      A      A5

5      A5

9      B      A5

13

17      A      G5

21      A5

# Quadran Pavane

Melody from R.C.m Ms. 1119

(Inns of Court)

Arranged by  
Joseph Casazza 1990  
Edited by Al Cofrin

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

**System 1:** Measures 1-6. The lyrics are: G, Em, D, Gsus, C, Am. The Alto/Tenor part has a 8/8 time signature.

**System 2:** Measures 7-12. The lyrics are: Gsus, C, D, G. The Alto/Tenor part has a 8/8 time signature.

**System 3:** Measures 12-17. The lyrics are: Em, Am, D, Am, Asus, D, C, G. The Alto/Tenor part has a 8/8 time signature.

## Quadran Pavane

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

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William Byrd  
(c. 1540 - 1623)

# Queen's Alman

(Inns of Court)

89

Arranged by Robert Smith  
Edited by Al Cofrin

(AA BB) x nn

A

1

Sopr      Alto      Tenor      Bass

Gm      D      Cm      D      Gm

B

5

Sopr      Alto      Tenor      Bass

B<sup>b</sup>      Gm      Am      A      D

9

Gm      G      C      F      B<sup>b</sup>      C      Gm      D      G5

Sopr      Alto      Tenor      Bass

## 90 Rostiboli Gioioso (Original Tenor line) in G

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro)

Realization and  
Arrangement by  
Al Cofrin

(AA BB CC DD) x n

**A** *Bassa danza*

Sopr

Alto/  
Tenor

Bass

G

Em C G Dsus4 G

B

D

C G D

D

G Dsus4 G

## Rostiboli Gioioso

**C** *Salterello*

19 G Am G D

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

23 12/8

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

27 12/8

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

30 12/8

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

# Rufty Tufty

For two couples facing

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

Arranged by Dera Leed, 1999  
Edited by Al Cofrin

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

**A**

Soprano

Alto

Bass

Am      D

**B**

5

C

1      2

G      C      G      C

**C**

11

C

D.C x 3

G      C

# Saint Martins

93

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

for two couples facing

Arranged by  
Steve Hendricks

(AABB) x 3

Musical score for the first section (measures 1-7) featuring four voices: Soprano, Alto, Tenor, and Bass. The key signature is common time, and the music is in A major. The vocal parts are arranged in a layered style, with the Soprano and Alto voices on top and the Tenor and Bass voices below. The melody consists of eighth-note patterns, and the lyrics are not explicitly written but follow the (AABB) x 3 structure.

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

Musical score for the third section (measures 14-18). The key signature changes to D major. The vocal parts continue their layered arrangement. The melody includes eighth-note patterns and some sixteenth-note figures. The lyrics are not explicitly written but follow the established structure. The section concludes with a repeat sign and the instruction "D.C. x 3".

# Saltarello 3

14th c. Italian: British Library,  
Additional 29987

Setting by Al Cofrin  
1997

Sopr      A      G(open)

6      1.      2.

11      B

17      1.      2.

23      C

29      1.      2.

35      D

40

45      1.      2.

# Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

The musical score is composed of four staves: Alto 1 (soprano), Alto 2 (mezzo-soprano), Tenor (tenor), and Bass (bass). The music is set in common time (indicated by a '4' below the clef) and features eighth-note patterns.

**Section A:** Measures 1-6. Harmonic progression: A (C, Gm, B♭) - C (Gm) - C (Gm) - F (Dm).

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

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

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

# Scotch Cap

Line of three couples

Arranged by Jay Ter Louw  
Edited by Al Cofrin

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

1      A      Dm      Am      G

Sopr      Alto      Tenor      Bass

6      B      Dm

11     G      F      C      Dm      G      F      Dm      Em      D5

# Sellenger's Round

(Round for as many as will)

from the Dancing Master,  
Edition 3B., 1657

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

Setting by  
Steven Hendricks

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

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

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

Cesare Negri,  
Le Gratie d'Amore,  
1602

# Lo Spagnoletto

Balletto for two couples in a diamond

arr. Dave Lankford  
Edited by Al Cofrin

(AA BB CC) x 7

The musical score consists of three systems of music, each with three staves: Soprano, Alto, and Tenor. The key signature changes throughout the score.

**System 1 (Measures 1-5):**

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

**System 2 (Measures 6-10):**

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

**System 3 (Measures 11-15):**

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

**D.C. x 7 (Dance Coda, 7 times):** The score ends with a repeat sign and the instruction "D.C. x 7".

# Stingo

99

## Longways for three couples

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

Arranged by Dave Lankford, 1999  
Edited by Al Cofrin

(AA BB) x 3

A

Musical score for section A. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody is divided into measures labeled 1, D, Em, and 1 Em G. Measure 1 starts with a half note followed by eighth notes. Measures D and Em follow with similar patterns. The final measure, 1 Em G, includes a repeat sign and a first ending (1) followed by a second ending (2). The second ending continues the melody.

B

Musical score for section B. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The melody begins with a half note followed by eighth notes. The pattern repeats across the staves. Measure numbers 6, G, D, Em, D, and G are indicated above the staves.

11

Musical score for section 11. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The melody begins with a half note followed by eighth notes. The pattern repeats across the staves. Measure numbers 11, D, Em, and D are indicated above the staves. The section concludes with a repeat sign, a first ending (1 Em), a second ending (2 Em), and a repeat of the section (D.C. x 3).

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# Tinternell

101

(Dallis Lute book, Pg. 223)

Transcribed by Lisa Koch  
Setting by Al Cofrin

(AA B CC) x nn

Alto      Tenor      Bass

1      **A** Dm A Dm C Dm A Gm Asus4 D

5      **B** F C Dm A C Dm A

10     **C** Dm C Dm Gm A Dm E<sup>o</sup> A D

# Trenchmore

Longways for as many as will

Transcribed by  
Al Cofrin

Repeat till your fingers bleed

D G D

F D D G D

G D F D G

D F D G

Trenchmore  
**Tomorrow the fox will come to towne**

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

Willoughby Lute Book,  
c.1585

# Turkelone

(Inns of Court)

Arranged by Monique Rio  
Edited by Al Cofrin

(AA BB CC D) x 4

(AA BB CC D) x 4

**A**

1 Soprano: D Gm B♭ F B♭  
Alto: D Gm B♭ F B♭  
Tenor: D Gm B♭ F B♭  
Bass: D Gm B♭ F B♭

5 Gm D G B Gm D Gm D

9 C Gm Dm 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** Dm F C

Soprano Alto Bass

Am Dm Am C Dm **B** Am

D.C. x 3 3x's

# La Villanella Balletto

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

Transcribed from lute tab  
 by Al Cofrin

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

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

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

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

# Vita di Cholino

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

for three dancers

Arranged by Monica Cellio  
Edited by Al Cofrin

A x 5

**A**

Sopr  
Alto/Tenor  
Bass

**F C Dm C G C**

**G C 1-4 Dm G 5 C G C**

# Voltate in Ça Rosina

## Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

Arranged by  
Monica Cellio  
Edited by Al Cofrin

(AAA BBBB)

## A: Quadernaria

1 Am Em Am Em Am

Soprano: Treble clef, C key signature. Notes: B, A, G, F# (eighth-note pattern), E, D, C, B (eighth-note pattern), A, G, F#, E (eighth-note pattern), D, C, B, A (eighth-note pattern).

Alto 1: Treble clef, C key signature. Notes: B, A, G, F# (eighth-note pattern), E, D, C, B (eighth-note pattern), A, G, F#, E (eighth-note pattern), D, C, B, A (eighth-note pattern).

Alto 2/Tenor: Treble clef, C key signature. Notes: B, A, G, F# (sustained note), E, D, C, B (sustained note), A, G, F# (sustained note), D, C, B, A (sustained note).

Bass: Bass clef, C key signature. Notes: B, A, G, F# (sustained note), E, D, C, B (sustained note), A, G, F# (sustained note), D, C, B, A (sustained note).

A musical score for three staves. The top staff starts with a G chord (three eighth notes on the first, third, and fifth strings). The middle staff starts with an Am chord (notes on the second, third, and fourth strings). The bottom staff starts with a G chord (note on the third string). This pattern repeats with an Am chord, then a G chord, then a G chord. After the third G chord, there is a repeat sign with three 'x's above it, indicating the section should be played three times. The time signature changes to 7/4 after the repeat sign.

## B: Piva

9

B. Trava

Am Em Am G Am G Am 4x's

Michael Praetorius  
(AABBCC) x nn

# Volte (CCX)

from Terpsichore, 1612

Setting by  
Al Cofrin

G                            C D G                            D                            G

G                            D                            G

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

# Washerwomen's Bransle

Pierre Phalese  
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by  
Al Cofrin

(AA BB C) x nn

1

**A**

Sopr

Alto

Tenor

Bass

G<sub>m</sub>      D      B<sub>b</sub>      F      C<sub>m</sub>      F      D      G<sub>m</sub>

5

**B**

**C**

G<sub>m</sub>      D      G<sub>m</sub>      D      G<sub>m</sub>      F

10

D.C. x nn

G<sub>m</sub>      D<sub>m</sub>      G<sub>m</sub>      D      G<sub>m</sub>      F      D      G

# Whirligig

## Longways for three couples

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

Arranged by  
David Lankford  
Edited by Al Cofrin

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

1

**A**

Sopr

Tenor

Bass

5

**B**

Am D G D

9

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

G 9 x's

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