

# The Pennsic Pise 50

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

2023 Edition



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



This introduction to the Pile is licensed as **CC0**.



## Note from the Editors

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

<http://stcpress.org/dance>

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

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

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

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

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

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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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# The Pennsic Pile Music Charts

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

2023 Edition

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Fabritio Caroso,  
Il Ballarino, 1581

# Alta Regina

Transcribed by  
Ysabel da Costa  
Setting by Al Cofrin

(A,B) x 6

The musical score for "Alta Regina" is presented in three sections: A, B, and a repeat of A. The score is written for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in 3/4 time and uses a key signature of one sharp. The notation consists of eighth and sixteenth notes. Measure numbers 1, 9, and 17 are marked. The vocal parts are as follows:

- Soprano:** The soprano part begins with a melodic line consisting of eighth and sixteenth notes. It features a prominent eighth-note pulse at the start of each measure.
- Alto:** The alto part follows a similar pattern to the soprano, maintaining harmonic support through its sustained notes and rhythmic patterns.
- Alto/Tenor:** The alto/tenor part provides harmonic depth, often featuring sustained notes or eighth-note patterns that align with the harmonic needs of the piece.
- Bass:** The bass part serves as the harmonic foundation, providing deep sustained notes and supporting the overall harmonic structure.

**Section A:** Measures 1-8. The section begins with a forte dynamic. The soprano and alto sing eighth-note patterns, while the bass and alto/tenor provide harmonic support. The section concludes with a repeat sign and the letter "B" in a box, indicating a return to a previous section.

**Section B:** Measures 9-16. This section continues the rhythmic and harmonic patterns established in section A, maintaining the 3/4 time and one-sharp key signature.

**Repeat of Section A:** Measures 17-24. The music returns to the A section's rhythmic and harmonic patterns, concluding with a final repeat sign and a double bar line.

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

# Amoroso (8 or 12 Pivas)

Arranged by Steve Hendricks  
Setting by Al Cofrin

(AA,BB,CC,DD) x 2  
or (AAA,BB,CC,DD) x 2

**A: Pivas**

1      Dm      C      Am      Dm      C      Dm      Dm

Sopr      Alto/Tenor      Bass

2x's or 3x's      B

6      Am      C      Dm      Am      C      Am

12      1      2      D      Dm      C      Dm      C      Dm      C      C      Dm

18      Am      Dm      Am      1 Dm      2 Dm

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Domenico da Piacenze  
(1455)

# Anello

(in G)

Setting by  
Al Cofrin

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

**Intro:**

The musical score consists of four staves representing different voices: Alto, Alto, Tenor, and Bass. The music is in common time and uses a key signature of one sharp (F#). The score is divided into sections labeled A, B, C, D, and E, separated by vertical bar lines. The vocal parts are primarily composed of eighth and sixteenth notes. The bass part includes some sustained notes and a rhythmic pattern of eighth and sixteenth notes.

**Section A:** The first section starts with the Alto and Bass voices. The Alto sings a continuous eighth-note pattern, and the Bass provides harmonic support with sustained notes and eighth-note patterns. The section ends with a repeat sign and a section label.

**Section B:** This section begins with a rhythmic pattern involving sixteenth-note pairs. It transitions to a section where the Alto and Bass sing eighth-note patterns. The section ends with a repeat sign and a section label.

**Section C:** The Alto and Bass continue their eighth-note patterns. The section ends with a repeat sign and a section label.

**Section D:** The Alto and Bass sing eighth-note patterns. The section ends with a repeat sign and a section label.

**Section E:** The Alto and Bass sing eighth-note patterns. The section ends with a repeat sign and a section label.

**Final Section:** The music returns to the beginning of the section, indicated by 'D.S.' (Da Segno), and repeats the section twice ('x 2'). The final section concludes with a section label.

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# Arbeau: Bransles de Base et Régionaux Basic and Regional

Setting by  
Al Cofrin

Thoinot Arbeau,  
Orchésographie, 1589

## Double G5

1

Sopr/ Alto

This musical section shows two staves of music for soprano and alto voices. The key signature is one flat, and the time signature is common time. The music consists of eighth-note patterns. Measure 1 starts with a quarter note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a half note, followed by eighth notes.

5

( $\sharp$ )

## Simple G5

9

Sopr/ Alto

This section continues the soprano and alto parts from the previous section. The key signature changes to one sharp at measure 12. The music maintains the eighth-note patterns established earlier.

12

( $\sharp$ )

## Gay

15

G5

Sopr/ Alto

This section introduces a new piece, "Gay," in G5. The key signature is one flat. The music features eighth-note patterns with some sixteenth-note grace notes. The key signature changes to one sharp at measure 19.

## Burgundian (Bourgoigne)

19

G5

Sopr

This section continues the soprano part for the "Burgundian (Bourgoigne)" piece. The key signature is one flat. The music consists of eighth-note patterns.

## Poictou

23

G5

Sopr/ Alto

This section continues the soprano and alto parts for the "Poictou" piece. The key signature is one flat. The music consists of eighth-note patterns.

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Arbeau Bransles  
Basic and Regional

**Scottish 1 (Ecosse)**

29                   **G5**

Alto

This musical score for the Alto voice starts at measure 29 in G5. The melody consists of eighth and sixteenth notes. Measure 33 begins with a repeat sign, followed by two endings. Ending 1 continues the melody. Ending 2 starts with a sharp sign (F#) and continues. The score ends with a final sharp sign (G#).

**Scottish 2 (Ecosse)**

37                   **G5**

Alto

This musical score for the Alto voice starts at measure 37 in G5. The melody consists of eighth and sixteenth notes. Measure 41 begins with a repeat sign, followed by two endings. Ending 1 continues the melody. Ending 2 starts with a sharp sign (F#) and continues. The score ends with a final sharp sign (G#).

**Triory de Bretagne**

45                   **G5**

Sopr/  
Alto

This musical score for the Soprano/Alto voices starts at measure 45 in G5. The melody consists of eighth and sixteenth notes. The score ends with a final sharp sign (G#).

**Maltese (Malte)**

52                   **Am**

Sopr/  
Alto

This musical score for the Soprano/Alto voices starts at measure 52 in Am. The melody consists of eighth and sixteenth notes. Measure 56 begins with a repeat sign, followed by two endings. Ending 1 continues the melody. Ending 2 starts with a sharp sign (D) and continues. The score ends with a final sharp sign (G#).

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# Arbeau Bransles Morguez Mimed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

Edited by  
Al Cofrin

## Washerwoman (Lavandieres)

Sopr/ Alto      G5

The musical score for "Washerwoman (Lavandieres)" consists of two staves. The top staff starts at measure 1 with a treble clef, a key signature of one flat, and a common time signature. The bottom staff starts at measure 7 with a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and includes a repeat sign with endings labeled '1' and '2'. Measure numbers 1 and 7 are indicated above the staves.

## Pease (Pois)

Sopr/ Alto      G5

The musical score for "Pease (Pois)" consists of two staves. The top staff starts at measure 13 with a treble clef, a key signature of one flat, and a common time signature. The bottom staff starts at measure 17 with a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and includes a repeat sign with endings labeled '1' and '2'. Measure numbers 13 and 17 are indicated above the staves.

## Hermites

Sopr      G5

The musical score for "Hermites" consists of two staves. The top staff starts at measure 21 with a treble clef, a key signature of one flat, and a common time signature. The bottom staff starts at measure 25 with a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and includes a repeat sign with endings labeled '1' and '2'. Measure numbers 21 and 25 are indicated above the staves.

## Clog (Sabots)

Sopr/ Alto      C      G      C

The musical score for "Clog (Sabots)" consists of two staves. The top staff starts at measure 29 with a treble clef, a key signature of one flat, and a common time signature. The bottom staff starts at measure 33 with a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and includes a repeat sign with endings labeled '1' and '2'. Measure numbers 29 and 33 are indicated above the staves.

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Arbeau Bransles Morguez  
Mimed Bransles

**Horses (Chevaux)**

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G major). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff is divided into two sections by vertical bar lines, each section containing a measure labeled '1' and a measure labeled '2'. The notes are primarily eighth and sixteenth notes, with some quarter notes. Sharp symbols are placed above specific notes in the '2' sections of each staff.

**Official**

G5

Sopr

The musical score consists of three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G major). The second staff begins at measure 57, and the third staff begins at measure 61. The notation includes eighth and sixteenth notes, with some quarter notes. Measures 53 and 57 feature sustained notes. Measures 57 and 61 feature sixteenth-note patterns.

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# Arbeau Bransles Couppés

## Mixed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

Edited by  
Al Cofrin

### Cassandre

F5

Sopr

A musical score for 'Cassandre' in common time. The key signature is F major (no sharps or flats). The vocal line consists of eighth and sixteenth notes. Measure 6 starts with a change in key signature to D major, indicated by a double bar line and a Dm chord symbol.

### Pinagay

G5

Sopr/  
Alto

A musical score for 'Pinagay' in common time. The key signature is G major. The vocal line consists of eighth and sixteenth notes. Measure 17 contains two sharp signs above the staff, indicating a temporary change in key signature.

### Charlotte

G5

Alto

A musical score for 'Charlotte' in common time. The key signature is G major. The vocal line consists of eighth and sixteenth notes. Measures 27 and 31 show changes in time signature between common time and 3/2 time.

### War (Guerre)

G5

Sopr

A musical score for 'War (Guerre)' in common time. The key signature is G major. The vocal line consists of eighth and sixteenth notes. Measure 42 contains a change in key signature to D major, indicated by a double bar line and a D chord symbol.

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Arbeau Bransles Couppés  
Mixed Bransles

**Aridan**

52                              G5

Sopr

**Candlestick (Torche)**

67                              Gm                              F                              Gm                              D                              Gm

Sopr

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

**Montarde**

77                              D5

Sopr

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

**Haut**

89                              F5

Sopr/Alto

**Hay**

93                              C                              Gm                              F                              C

Sopr/Alto

100                              F                              C                              C                              F

107                              B♭                              F                              C                              F                              C

# Ballo del Fiore

Michael Praetorius,  
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by  
Al Cofrin

(AA,BB) x nn (forever)

1 A Am G Am E Am G

7 Am E A B C Bm Am

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

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

# Belfiore

Arranged by  
Al Cofrin  
2023

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

## Intro:

1 Sopr

5 Sopr Alto Tenor

9 B C D

14 E 3x

22 F (a little slower) G a tempo D.S. x 3

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# Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

Setting by Al Cofrin

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

A: Spezzato

1 G C G

5 D G C G D

9 G B G D G D.C. x 7 3x's

# Bizzarria d'Amore

Arranged by Monique Rio  
Edited by Al Cofrin

(AA,BB,CC) x 6

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 as follows:

- Soprano 1:** The top voice, primarily singing in the soprano range.
- Soprano 2/Alto:** The second voice from the top, which can also sing alto.
- Alto/Tenor:** The third voice from the top, which can also sing tenor.
- Bass:** The bottom voice, singing in the bass range.

The score includes lyrics in square boxes above the staff, indicating the progression of the melody through different sections (A, B, C, D, E). The first system starts with section A, followed by section G. The second system starts with section D, followed by section G, section B (indicated by a repeat sign), section Am, section G, section D, section C, section G, and section E. The third system starts with section A5, followed by section C, section D, section Bm, section D, section G, and then repeats section D.C. six times.

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# Black Alman-Am (shawms)

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

Arranged by  
Dave Lankford  
Edited by Al Cofrin

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

1      **A**

Alto    Am    G    Am    Dm    Dm    A5

Tenor

Bass

6      **B**

C    Dm    Am    C    Dm    Am    **C**    Am

13     **D**

Em    Am    A    E    A5    Am    C

19     **E**

Dm    Em    D5    Dm    Em    D5    Dm    Em    D

**D.C. x nn**

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# Black Alman-Dm

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

Arranged by  
Dave Lankford  
Edited by Al Cofrin

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

The musical score consists of five staves of music for three voices: Soprano, Alto, and Bass. The music is in 6/4 time. The vocal parts are arranged as follows:

- Staff 1 (Measures 1-5):** Soprano, Alto, Bass.
- Staff 2 (Measures 6-12):** Soprano, Alto, Bass.
- Staff 3 (Measures 13-18):** Soprano, Alto, Bass.
- Staff 4 (Measures 19-24):** Soprano, Alto, Bass.

Key signatures and chords indicated in the music:

- Staff 1:** Dm, C, Dm, Gm, Gm, D5
- Staff 2:** F, Gm, Dm, F, Gm, Dm, Dm
- Staff 3:** Am, Dm, D, A, D, Dm, F
- Staff 4:** Gm, Am, G5, Gm, Am, G5, Gm, Am, G

Measure numbers and section labels:

- 1 (A)
- 6 (B)
- 13 (C)
- 19 (D)
- 24 (E)

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# Black Nag

John Playford,  
The Dancing Master, 1670  
3rd Edition

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA,BB) x 3

1

A

Sopr

Alto/  
Tenor

Tenor

Bass

B

6

Em Am

Sopr

Alto/  
Tenor

Tenor

Bass

11 Em

Am E Am D.C. x 3

Sopr

Alto/  
Tenor

Tenor

Bass

# Boatman

(AA,BB) x 3

A

Sopr      Alto      Tenor      Bass

C            C            C            G            G

5

C            C            C            C    Gsus    C

B

9

C            G Am            Dm            Am            G

13

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

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# La Caccia d'Amore

Giovanni Giacomo Gastoldi,  
Balletti a cinque voci, 1591

(Questa dolce sirena)

Setting by Aaron Elkiss

(AA,BB) x nn

Musical score for the first section of *La Caccia d'Amore*. The score consists of five staves: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The key signature is common time (indicated by 'C'). The melody is divided into measures 1 through 5. Measure 1 starts with a forte dynamic. Measures 2 and 3 feature a repeating pattern of eighth notes. Measures 4 and 5 conclude with a forte dynamic. The vocal parts are labeled with their respective names: Sopr 1, Sopr 2, Alto, Tenor, and Bass. Measure 1 begins with a forte dynamic. Measures 2 and 3 feature a repeating pattern of eighth notes. Measures 4 and 5 conclude with a forte dynamic.

Musical score for the second section of *La Caccia d'Amore*. The score consists of five staves: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The key signature changes to G major (indicated by 'G'). The melody is divided into measures 6 through 10. Measures 6 and 7 feature a repeating pattern of eighth notes. Measures 8 and 9 conclude with a forte dynamic. The vocal parts are labeled with their respective names: Sopr 1, Sopr 2, Alto, Tenor, and Bass. Measure 6 begins with a forte dynamic. Measures 7 and 8 feature a repeating pattern of eighth notes. Measures 9 and 10 conclude with a forte dynamic.

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# La Caccia d'Amore

10      **B**      G      D      F      G      C

15      G      Am      E      C      G      E      A

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

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Michael Praetorius,  
Terpsichore, 1612

# Canarie

Setting by Al Cofrin

1 A G C D B G

Sopr 1

Sopr 2

Alto/Tenor

Bass

4 C D C Am D

7 G Em C D D G

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

# Canarie

Musical score for 'Canarie' in 2 parts. The score consists of two staves, one for soprano and one for basso. The key signature is A major (two sharps). The vocal parts are homophony.

The vocal parts are homophony.

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

Measure 13: D, C, D, G, C, D

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

# La Castellana

Setting by  
Al Cofrin

(AA,BB,CC) x 3

1      A      Am      G      C      Dm      G

Alto      Tenor      Bass

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

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# Chestnut

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

Arranged by  
Steve Hendricks

(AA,BB) x 3

A

1

Sopr      Alto      Tenr      Bass

Am                    E                    Am                    G                    C

This section consists of four measures. The first measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The second measure starts in E, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The third measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The fourth measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note.

B

5

Sopr      Alto      Tenr      Bass

C                    G                    C                    G                    C

This section consists of four measures. The first measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The second measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The third measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The fourth measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note.

9

Sopr      Alto      Tenr      Bass

C                    G                    E                    Am                    Dm                    E                    A

D.C. x 3

This section consists of four measures. The first measure starts in C, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The second measure starts in G, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The third measure starts in E, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The fourth measure starts in Am, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The fifth measure starts in Dm, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The sixth measure starts in E, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note. The seventh measure starts in A, with the soprano having a eighth-note followed by a sixteenth-note pattern. The alto has a eighth-note followed by a quarter-note. The tenor has a eighth-note followed by a sixteenth-note pattern. The bass has a eighth-note followed by a quarter-note.

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Fabritio Caroso,  
Il Ballarino, 1581

# Chiara Stella

Transcribed by  
Dennis Sherman  
Edited by Al Cofrin

(AA,B,CC) x 4

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

# Chirintana

**Melody and arrangement**  
by Al Cofrin  
for Ebreo Dance

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

**A: Quadernaria**

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

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

*Rhythm Interlude (PIVA)*

13      **E(Open)**



**C: Pivas till you puke**

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

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

**D**

25      **E m**

**D**

**E m**

*D.S. al Fine*

Soprano: E m B E m

Alto: E m B E m

*Fine*

Blank Page

Melody from  
Brussels MS 9085, 15th C.  
(A,B,CC,D,EE,F,G) x 2

# Cleves

Arranged by  
Al Cofrin

Soprano: Treble clef, 2/2 time, 1 flat.

Bass: Bass clef, 2/2 time, 1 flat.

Chord labels: A D5, C5, D5, C5 D5, B D5, C D5, D5, C5, D5, E D5, F, G D5, C5, D5, C5, D5, C5 D5.

Measure numbers: 1, 5, 9, 12, 16, 19, 20.

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Il Ballarino:  
Caroso, 1581

# Contentezza d'Amore

Transcribed by  
Al Cofrin  
Edited by  
Steve Hendricks

Ax5,B,Cx3

**A**

Sopr      Alto/Tenor      Bass

F      B<sub>b</sub>      G      F

G      G      F      B<sub>b</sub>

G      Dm      G      C      \*C

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

\* Measure 17 is added to match the choreography for both Il Ballarino and Nobilta manuscripts

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# Contentezza d'Amore

23 C F 1-4 F 5 F **B** *Sciolta* F

29 Gm Dsus4 G F

37 Gm C G C **C** C

45 G C F C F 3x's

Fabritio Caroso,  
Nobiltà di Dame, 1600

# Contrappasso

Arranged by Monique Rio  
Edited by Al Cofrin

for Contrappasso in Due & in Ruota: AAA,BBB,AA,BBB

for Contra Passo (Chigi): AA,BBB,AA,BBB

for Contrappasso Nuovo: AAA,BBB,AAA,BBB

1 A G D G C D G D

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

14 G C G G C G

21 F D G C D E<sup>m</sup> C D G 3x's

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## Contrappasso

27

**A**

33

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

40

**G C G G C G**

47

**F D G C D E<sub>m</sub> C D G 3x's**

# Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A  
G  
C D  
C D

Am D  
C D G

B D  
G A D

Edited by Al Cofrin  
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Courante (CLXXXIII)

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

Edited by Al Cofrin  
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# Cuckolds all a Row

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

Arr. David Yardley  
Edited by Al Cofrin

**A** (AA,BB) x 3

Alto Tenor Bass

1 D Am D 1 G 2 G

B C G D G G

6

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

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# Dargason, or Sedany

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

Arranged by Robert Smith  
Edited by Al Cofrin

A x infinity

Soprano  
Alto  
Tenor  
Bass

1      A      Bm      D      Em

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

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# Earl of Essex Measure

Arranged by  
Dave Lankford, 2007  
Edited by Al Cofrin

(AA,B) as many times as desired

1                                  A

Sopr                              G                              C                              D                              G

Alto                              G                              C                              D                              G

Bass                              G                              C                              D                              G

8                                  G                              C                              D                              G

15                                C                              D                              G                              C                              D                              G

21                                C                              D                              G                              D                              G

D.C. x n  
G

# Faine I Would

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

Arr, by Kathy Van Stone  
 Edited by Al Cofrin

(AA,BB) x 3

1

Sopr

Alto

Bass

5

C F C

1 F 2 F

10

B C Am F C

15

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

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# Fedelta

Fabritio Caroso,  
Il Ballarino, 1581

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

(AA,BB) x 3

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

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

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

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Caroso, Il Ballarino,  
16th c.

# Fiamma d'Amore

Setting by Al Cofrin  
Transcribed from  
original lute score

(AA,B,C,D) x 4

**A: Spezzato**

1

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

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

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

10

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

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

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

19

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

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

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

27

**C: Passi**

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

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

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

**D: Spezzato**

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

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

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

**D.C. x 4**

# The Fine Companion

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

(Gm)

Arranged by Paul Butler  
Edited by Al Cofrin

(AA,BB) x 3

Musical score for the first section (A) of "The Fine Companion". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (F#), and the time signature is common time (indicated by a '6'). The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 1 starts with a forte dynamic. Measures 2-3 show a melodic line moving through Gm, Dm, Gm, B♭, Gm, Dm, and F. The bass staff provides harmonic support with sustained notes.

Musical score for the second section (B) of "The Fine Companion". The score continues with the same four staves and key signature. The melody follows a similar pattern of measures, starting with a forte dynamic. Measures 7-8 show a melodic line moving through Dm, Gm, Dm, Gm, and concluding with a forte dynamic. The bass staff provides harmonic support.

Musical score for the final section (D.C. x 3) of "The Fine Companion". The score continues with the same four staves and key signature. The melody follows a similar pattern of measures, starting with a forte dynamic. Measures 13-14 show a melodic line moving through Gm, F, Dm, Gm, Dm, and concluding with a forte dynamic. The bass staff provides harmonic support.

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# Galliard

Giovanni Giacomo Gastoldi  
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

**A**

Sopr 1      G C G      G C G      G      D G      G C

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, .....

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# Galliard: Frogge

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

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

A

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

Sopr Alto Alto/Tenor Bass

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

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

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

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# Galliard: Mille Ducas

Susato (c. 1551)

Setting by  
Al Cofrin

The musical score consists of three systems of music, labeled A, B, and C, each with four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time (indicated by a '4' below the clef). The vocal parts are written on five-line staves. Above each staff, the harmonic progression is indicated by Roman numerals and Roman numerals with accidentals.

**System A:** Harmonic progression: Gm, F, Gm, Am, Dm, Gm, F, Gm, D, G5.

**System B:** Harmonic progression: F, Gm, Gm, Dm, Gm, F, B♭, F, Gm, D5.

**System C:** Harmonic progression: Dm, E♭, C, B♭, C, B♭, F, Gm, D, G5.

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# Galliard XV: Le Tout

Tylman Susato,  
Danserye, 1551

Edited by Al Cofrin

The musical score consists of three systems of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 6/4 time and has a key signature of one sharp. The vocal parts are arranged from top to bottom: Soprano (G clef), Alto (C clef), Tenor (F clef), and Bass (Bass clef). The score is divided into three systems, each starting with a measure number (1, 6, 11) and a letter (A, B, C) in a box.

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

- Measure 1: Soprano: D G D; Alto: D G D; Tenor: G D; Bass: G D Dm F G D
- Measure 2: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 3: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 4: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 5: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

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

- Measure 6: Soprano: D G D; Alto: G D G D; Tenor: G D G D; Bass: F G D
- Measure 7: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 8: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 9: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 10: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

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

- Measure 11: Soprano: Am E Am; Alto: D G D G; Tenor: C Dm C Dm; Bass: Am Dm A D
- Measure 12: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 13: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 14: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D
- Measure 15: Soprano: G D G D; Alto: G D G D; Tenor: G D G D; Bass: G D G D

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# Gathering Peascods

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

Arranged by  
Al Cofrin  
Edited by  
Steve Hendrickson

Intro, (AA,BB,CC) x 3

The musical score consists of three sections labeled A, B, and C, each with a different harmonic progression. The lyrics are provided for the first section.

**Section A:**

- Measure 1: G, C, D, Am, D, G
- Measure 9: Em, A, D
- Measure 16: G, C, G, C, G, D

**Section B:**

- Measure 1: D

**Section C:**

- Measure 1: D
- Measure 2: D
- Measure 9: G, C

**Intro:**

- Measure 16: G, C, G, C, G, D
- Measure 17: <sup>1</sup>G, <sup>2</sup>G, D.C. x 3

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

# Gelosia

(A-dorian)

Setting by  
Al Cofrin

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

*Intro*

The musical score consists of five staves of music for four voices: Alto, Tenor, Bass, and two Alto parts. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4.

**Section A:** The first section starts with a single Alto part. It is followed by a section for three Altos (labeled A) in A minor. This is followed by a section for four voices (labeled 1-3) in G major, E minor, and A minor. Finally, it concludes with a section for four voices (labeled 4) in G major and A5.

**Section B:** The second section starts with a section for three Altos (labeled B) in A minor. This is followed by a section for four voices (labeled C) in D major and E minor.

**Section D:** The third section starts with a section for three Altos (labeled D) in A minor. This is followed by a section for four voices (labeled E) in G major and A minor.

**Section F:** The final section starts with a section for four voices (labeled F) in G major, A minor, E minor, G major, A minor, E minor, G major, A minor. It concludes with a repeat sign and the instruction "D.S. x 3".

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# Glory of the West

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

Arranged by David Yardley  
Edited by Steve Hendricks

(AA,B) x 3

**A**

1 E<sub>m</sub> D G D G D E<sub>m</sub>

**B**

5 E<sub>m</sub> B<sub>m</sub> E<sub>m</sub> D D E<sub>m</sub> D

**D.C. x 3**

10 E<sub>m</sub> D E<sub>m</sub> D E<sub>m</sub> D G D E<sub>m</sub>

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# Goddesses

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

Arranged by  
Kathy Van Stone  
Edited by Al Cofrin

(AA,BB) x 11

1      A

Sopr      Gm      F      Gm      D5

5      B

Bb      F      Gm      Dm      Gm      D.C. x 11

The musical score for "Goddesses" consists of two sections, A and B, for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time and uses a key signature of one flat. Section A begins with a forte dynamic and features a repeating pattern of chords (Gm, F, Gm, D5) over five measures. Section B follows, starting in B-flat major and featuring a repeating pattern of chords (Bb, F, Gm, Dm, Gm) over five measures. Both sections end with a repeat sign and lead back to the beginning of section A, which is repeated eleven times. The vocal parts are written on four staves, with the Soprano and Alto/Tenor parts sharing a single staff.

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Fabritio Caroso,  
Il Ballarino, 1581

# Gracca Amorosa

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(A,B) x 5

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

**System 1:** Measures 1-6. The vocal parts are labeled A and G. The bass part has a prominent eighth-note pattern.

**System 2:** Measures 7-12. The vocal parts are labeled Am and G. The bass part continues its eighth-note pattern.

**System 3:** Measures 13-18. The vocal parts are labeled B, C, D, G, F, G, D, and G. The bass part shows more harmonic complexity with some chromatic notes.

**System 4:** Measures 19-24. The vocal parts are labeled C, D, G, F, G, D, G, and D.C. x 5. The bass part maintains its eighth-note pattern throughout.

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# Grene Gynger

(Gresley Manuscript-  
Fallows Dance #13)

Music by Al Cofrin

(AA, A', BB) x nn

A: Pivas

Sopr      1      E5

5

A'

9

B

13

17

D.C. x n

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# Grimstock

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

Arr. by Monica Cellio  
Edited by S. Hendricks

(AA,BB) x 3

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

Sopr      Alto/Tenor      Bass

5      D      G      A      D      G      G      D

9      **B**      D      D.C. x 3

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

# Half Hannikin

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      G      D      G      Am      G      D      D      G

9      B      G      C      G      D      G      C      D      G      *Intro*      G      Am

14     G      Am      <sup>1</sup>G      Am      D      G      <sup>2</sup>G      Am      D      G

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# Hearts Ease

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

Arranged by  
Drea Leed, 1999  
Edited by S. Hendricks

(AA,BB) x 3

The musical score consists of three systems of music. System 1 (measures 1-5) starts with a piano introduction followed by three staves of vocal and piano music. The vocal parts are labeled Sopr, Alto, and Bass. The piano part is in the bass clef. The vocal parts sing a repeating pattern (AA, BB) x 3. The piano part has a sustained bass note throughout. System 2 (measures 6-10) begins with a piano introduction followed by three staves of vocal and piano music. The vocal parts sing a repeating pattern (AA, BB) x 3. The piano part has a sustained bass note throughout. System 3 (measures 11-15) begins with a piano introduction followed by three staves of vocal and piano music. The vocal parts sing a repeating pattern (AA, BB) x 3. The piano part has a sustained bass note throughout. The vocal parts sing a repeating pattern (AA, BB) x 3.

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# Hit and Miss

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

Arranged by  
Al Cofrin  
Edited by  
Steve Hendricks

Intro, (AA,BB,CC) x 3

**A**

1      G      D      G      D      G

Sopr      Alto      Tenor

**B**

5      G      D      Em      D      G      A      D

**C Intro:**

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

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# Horse's Bransle

Arranged by Kathy Van Stone  
Edited by Steve Hendricks

(A,B,C) x nn

1      A      G      C      D      G      C      D      G      C      D  
Sopr      |  
Alto      |  
Tenor      |  
Bass      |

7      G      D      G      B      G      F      C      G      F      D      D  
Sopr      |  
Alto      |  
Tenor      |  
Bass      |

13     G      F      C      G      F      D      G      C      Gm      Dm  
Sopr      |  
Alto      |  
Tenor      |  
Bass      |

19     Dm      B<sup>b</sup>      Dm      F      Gm      Dm      Dm      Cm      D      G  
Sopr      |  
Alto      |  
Tenor      |  
Bass      |

# Hyde Park

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

Arranged by Kathy Van Stone  
Edited by Steve Hendricks

(AA,BB) x 3

A

Sopr

Alto

Bass

1 G D G C D G

B

5 D G D G

D. C. x 3

9 D C D G D G

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# If all the World were Paper

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

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

Arr. Monica Cellio  
Edited by S. Hendricks

**or A x 12**

The musical score consists of four staves (Soprano, Alto, Tenor, Bass) in common time. The key signature changes throughout the piece. Measure 1 starts in A major (A), followed by F major (F), C major (C), and G major (G). Measures 6 starts in F major (F), followed by D minor (Dm), G major (G), D minor (Dm), C major (C), and ends with 12 measures of 'x's. The vocal parts are primarily composed of eighth and sixteenth notes.

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

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

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

Play AA

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

Play AA

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

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

Play A, sing verse 1 (end)

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# Jenny Pluck Pears

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

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA,B) x 6

A

1

Sopr

Alto

Bass

5

C G Am Em D Em 1 Am 2 Am

10

D.C. x 6

B

Am G Am Em Am

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# Lauro (46 bars)

Tenor: Re di Spagna,  
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz. E5      E5      A5

3      A5      E      A5      Am      D

6      C      E5      F      E5      E

9      A5      D      Am      D

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Lauro -A, 46 bars)

12 F 3 Em 3 D

15 F Dm E5 E A5 E5

18 Bm 3 E5 E5 B E5 Dm

21 C E A5 E A5

The musical score consists of four staves of music. Staff 1 (treble clef) starts with a measure of F, followed by a rest, then a measure of Em (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) starts with a measure of D, followed by a rest. Staff 1 (treble clef) has a rest. Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest. Staff 1 (treble clef) starts with a measure of F, followed by a measure of Dm, then a measure of E5, then a measure of E, then a measure of A5, and finally a measure of E5. Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest. Staff 1 (treble clef) starts with a measure of Bm, followed by a measure of Em (three measures total). Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest. Staff 1 (treble clef) starts with a measure of E5, followed by a measure of B, then a measure of E5, then a measure of Dm. Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest. Staff 1 (treble clef) starts with a measure of C, followed by a measure of E, then a measure of A5, then a measure of E, and finally a measure of A5. Staff 2 (treble clef) has a rest. Staff 3 (bass clef) has a rest. Staff 4 (bass clef) has a rest.

Pierre Phalese (1571)  
(Inns of Court)

# Lorayne Alman

Setting by  
Aaron Elkiss

(AA,BB) x nn

A

Sopr      Alto      Alto/Tenor      Bass

1      G      Dm      F      C      G

B

5      G      D      G      D

9      G      D      G      D      G

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# Lord of Carnarvan's Jegg

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

Setting by Al Cofrin  
Edited by S. Hendricks

(AA,BB) x 8

The musical score consists of two systems of music for four voices: Soprano, 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 Tenor and Bass. The music is divided into measures by vertical bar lines. The first system, labeled 'A', contains measures 1 through 5. The second system, labeled 'B', contains measures 6 through 10. The vocal parts sing in a call-and-response style, with the Soprano and Alto parts often singing together. Measure 1 starts with 'D'. Measures 2 and 3 start with 'C'. Measures 4 and 5 start with 'D'. Measures 6 through 9 start with 'G'. Measure 10 starts with 'D'. The score concludes with a repeat sign and the instruction 'D.C. x 8'.

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# Lull Me Beyond Thee

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

Setting by  
Steve Hendricks

(AA, BB) x 3

A

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

B

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

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

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## Ly Bens Distonyx

Arranged by  
David Yardley  
Edited by S. Hendricks

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

The musical score consists of five systems of music, each containing three staves. The voices are Soprano (top), Alto/Tenor (middle), and Tenor/Bass (bottom). The key signature is consistently two sharps throughout the piece. Measure numbers are placed at the beginning of each system: 1, 9, 17, 25, 33, and 41. The music is organized into three distinct sections, labeled A, B, and C, which are indicated by boxes positioned above the staves. In section A, the Soprano staff has a continuous eighth-note pattern. In section B, the Tenor/Bass staff features a continuous eighth-note pattern. In section C, both the Soprano and Tenor/Bass staves have continuous eighth-note patterns. The Alto/Tenor staff follows a similar pattern to the Tenor/Bass staff in section C. The time signature varies between common time (indicated by '8') and 6/8 time, particularly in sections B and C.

Inns of Court

# Madam Sosilia's Alman

(AA,BB) x nn

Music by Joseph Casazza  
Edited by Al Cofrin

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

**Section A:** Measures 1-5. The vocal parts play eighth-note patterns. 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 chords.

**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 chords.

**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 chords.

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# Mage on a Cree

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

Arranged by David Yardley  
Edited by Steve Hendricks

14x's

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

*Sopr*      *Alto*      *Bass*

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

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

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# Maraviglia d'Amore

Fabritio Caroso,  
Il Ballarino (1581)

Setting by Al Cofrin  
Based upon lute  
tabulature

(A,BB,CC) x 4

## A: Spezzato

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

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

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# Maraviglia D'Amore

10                    B

G                    G                    Am                    D

1                    G                    2                    G

15                    C

D                    C                    G                    D                    \*

1                    G                    2                    G                    D.C. x 4

\* Possible note correction from original lute tabulature

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# Merry Merry Milkmaids

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

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA,BB) x 3

A G C

Soprano Alto Tenor Bass

C D G D G

B G C Am G

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# Merry Merry Milkmaids

15      Em      Am      D      G      Em      D

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

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

# New Alman

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

Arranged by Robert Smith  
Edited by Al Cofrin

(A,BB) x nn

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

Sopr      Alto      Tenor      Bass

7      D      G      B      C      G      Dm

12      G      Am      G      C      C      G      1 C      2 C

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# New Bo Peep

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

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA,BB) x 3

1      A      D      Em      D      Em      A      D      B      G

Sopr      Alto      Tenor      Bass

8      D      G      D      D      A

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

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

# Newcastle

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA,BB) x 3

The musical score consists of four systems of music for three voices: Soprano, Alto, and Tenor. The music is in common time.

**System 1 (Measures 1-5):** The vocal parts are labeled A. The Soprano part starts on C, the Alto on C, and the Tenor on C. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from common time to F major at measure 5.

**System 2 (Measures 6-10):** The vocal parts are labeled B. The Soprano part starts on F, the Alto on F, and the Tenor on F. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from F major to G minor at measure 10.

**System 3 (Measures 11-15):** The vocal parts are labeled D.C. x 3. The Soprano part starts on F, the Alto on F, and the Tenor on F. The music includes quarter notes, eighth notes, and sixteenth notes. The key signature changes from G minor to C major at measure 15.

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# New Yer

Gresley Manuscript, c. 1500

Music by  
Richard Schweitzer

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

Sopr

1      A      G      C      D      G

5      B      D      G      D      G

9      D      G      C      G

13

17      D

21      E      C      D      G      D.C. x n

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

# Nonesuch

*The French Report, or A la mode de France*

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

4 couples = (A,B) x 15

A

Am

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

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

4

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

B G

7

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

Nonesuch

10 Am G Am  
se - pa - rate And rule in ig - nor - an - ce, Pray

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

**15x's**

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

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

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

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

# Old Alman

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

Arranged by Paul Butler  
Edited by Steve Hendricks

(AA,BB) x nn

Musical score for the first section (A) of Old Alman. The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature is one sharp (F#). The melody starts with a half note A, followed by a quarter note Am, a half note G, a quarter note Em, a half note D, a quarter note E, and a half note Am. The bass staff provides harmonic support with sustained notes.

Musical score for the second section (B) of Old Alman. The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature is one sharp (F#). The melody starts with a half note Am, followed by a half note C, a half note G, a half note Am, a half note D, and a half note G. The bass staff provides harmonic support with sustained notes.

Musical score for the final section (D.C.) of Old Alman. The score consists of three staves: Soprano, Alto/Tenor, and Bass. The key signature is one sharp (F#). The melody starts with a half note C, followed by a half note Am, a half note G, a half note Em, a half note D, a half note E, and a half note Am. The bass staff provides harmonic support with sustained notes.

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

# Old Mole

Setting by  
Steven Hendricks,

(A,B) x 11

A: 1651 version

Soprano  
Alto  
Tenor  
Bass

1      G      C      D      G      C      D      G      C

B: 1652 version

6      D      G      C      D      G      G      C      D      Em

D.C. x 11

11      Em      C      D      G      D      G Am      D

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# Parson's Farewell

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

arr, Drea Lead, 1999  
Edited by Al Cofrin

**A** (A,BB) x 3

Sopr  
Alto  
Bass

1 A<sup>m</sup> G F Em C Am G C

7 F Em B C

12 G Am E Am D.C. x 3

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# Passo e mezzo/Dolce Amoroso Foco

F. Caroso  
Nobilta di Dame and Il Ballarino

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

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

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 1-4. The score consists of four staves: Soprano (G clef), Tenor (G clef), Bass 1 (Bass clef), and Bass 2 (Bass clef). The key signature changes from Dm to C. The bass 1 staff is labeled "Ground". Measure 1 starts with a common time signature. Measure 2 begins with a dotted half note followed by a common time signature. Measure 3 begins with a common time signature. Measure 4 begins with a common time signature.

Musical score for Passo e mezzo/Dolce Amoroso Foco, measures 5-8. The score consists of four staves: Soprano (G clef), Tenor (G clef), Bass 1 (Bass clef), and Bass 2 (Bass clef). The key signature changes from Dm to A. Measure 5 starts with a common time signature. Measure 6 begins with a common time signature. Measure 7 begins with a common time signature. Measure 8 begins with a common time signature.

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## Passo e mezzo/Dolce Amoroso Foco

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

**Intro:**

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

# Pavenne 13

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

Edited by  
Al Cofrin

1      A      G    G    D      C    Em    D    G      B      G

Sopr      |  
Alto 1      |  
Alto 2/  
Tenor      |  
Bass      |

8      C      G    Dm    D    G      C      G      D    G

14     C      D    G      D      G    D    Am    C      D    G

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# Pavane: Belle qui tiens ma vie

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

**A**

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

Tenor Bass

**B**

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

Edited Albert Cofrin  
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# Pavane: Earle of Salisbury

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

Setting by  
Steve Hendricks

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

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

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

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

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# Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

The musical score for "Pavan: Mille Ducas" is presented in four staves: Alto, Tenor 1, Tenor 2, and Bass. The music is divided into three sections, each marked with a letter above the staff.

**Section A (Measures 1-5):**

- Key signatures: Dm, Am, Dm, Em, C, Dm, A, Dm, Am.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

**Section B (Measures 6-11):**

- Key signatures: Dm, Em, C, Dm, A, D5, C, Dm, B♭, A, C, F.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

**Section C (Measures 12-17):**

- Key signatures: C, Dm, Am, Am, B♭, Gm, Am, F, G, Am, B♭, F, C, Dm, A, D5.
- Instrumentation: Alto, Tenor 1, Tenor 2, Bass.

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# 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

11                  D    G    Am    E    Am    E              A    D    E              A

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# Petite Rose

Domenico da Piacenza  
1450

(in F Lydian)

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

Music By  
Al Cofrin

The musical score consists of five staves of music for soprano voice, arranged vertically. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a box labeled 'A' above the first note and 'F5' above the second note. The second staff begins with a box labeled 'A''. The third staff begins with a box labeled 'B'. The fourth staff begins with a box labeled 'C'. The fifth staff begins with a box labeled 'C''. The score concludes with a repeat sign and the instruction 'D.C.' (Da Capo) at the end of the fifth staff.

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# Petit Vriens

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

Arranged by Monica Cellio  
Edited by Steve Hendricks

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

The musical score consists of three staves representing Soprano, Alto, and Tenor voices. The key signature is G major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal parts are arranged in a three-part setting. The score is divided into sections labeled A and B.

**Section A:** Measures 1-5. The vocal parts are as follows:

- Soprano:** Starts with eighth-note pairs (G, A), followed by eighth-note pairs (B, C), eighth-note pairs (D, E), and eighth-note pairs (G, A).
- Alto:** Starts with eighth-note pairs (B, C), followed by eighth-note pairs (D, E), eighth-note pairs (G, A), and eighth-note pairs (B, C).
- Tenor:** Starts with eighth-note pairs (D, E), followed by eighth-note pairs (G, A), eighth-note pairs (B, C), and eighth-note pairs (D, E).

**Section B:** Measures 6-11. The vocal parts are as follows:

- Soprano:** Starts with eighth-note pairs (G, A), followed by eighth-note pairs (B, C), eighth-note pairs (D, E), and eighth-note pairs (G, A).
- Alto:** Starts with eighth-note pairs (B, C), followed by eighth-note pairs (D, E), eighth-note pairs (G, A), and eighth-note pairs (B, C).
- Tenor:** Starts with eighth-note pairs (D, E), followed by eighth-note pairs (G, A), eighth-note pairs (B, C), and eighth-note pairs (D, E).

**Section C:** Measures 12-17. The vocal parts are as follows:

- Soprano:** Starts with eighth-note pairs (G, A), followed by eighth-note pairs (B, C), eighth-note pairs (D, E), and eighth-note pairs (G, A).
- Alto:** Starts with eighth-note pairs (B, C), followed by eighth-note pairs (D, E), eighth-note pairs (G, A), and eighth-note pairs (B, C).
- Tenor:** Starts with eighth-note pairs (D, E), followed by eighth-note pairs (G, A), eighth-note pairs (B, C), and eighth-note pairs (D, E).

Petit Vriens

19

C



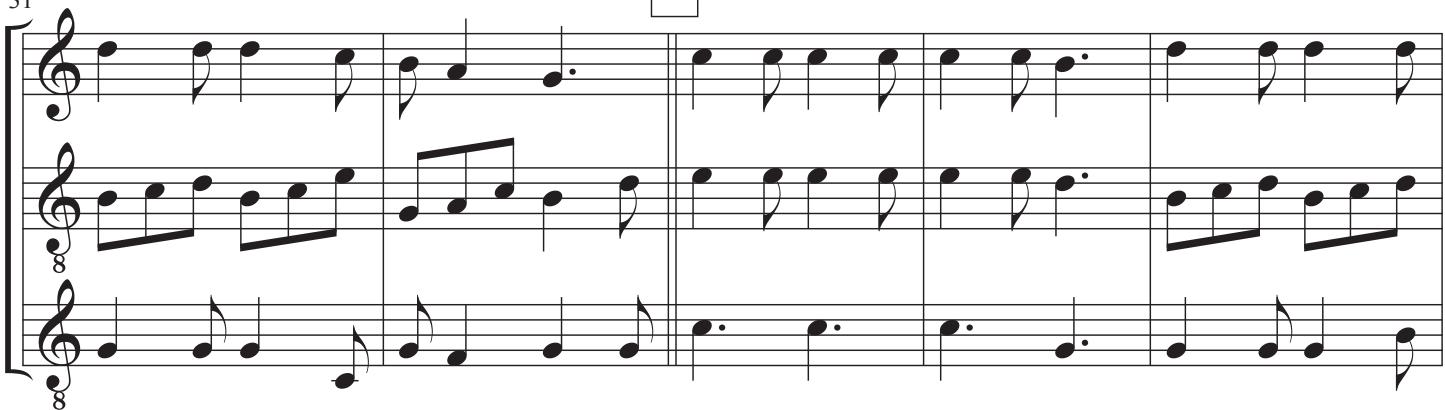
25

D



31

E



36



# Picking of Sticks

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

Arranged by Robert Smith, 1997  
Edited by Steve Hendricks

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

## A: Lavena (1910 setting)

1      Dm      A      Dm      Dm      A      Dm

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

## B: Picking of Sticks (1st edition)

10      D      C      D

15      C      D 17 x's

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Alphonso X, 13th c.

# Piva:

(Cantiga de Santa Maria no.119)

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

(AA,BB) x nn

1      **A**      A5      G5

Alto

5      A5

9      **B**      A5

13

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# Quadran Pavane

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

Arranged by  
Joseph Casazza 1990  
Edited by Al Cofrin

The musical score for "Quadran Pavane" is arranged 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 written on five-line staves. The lyrics are placed above the notes in a bold, sans-serif font.

**Measure 1:** G, Em, D, Gsus, C, Am

**Measure 7:** Gsus, C, D, G

**Measure 12:** Em, Am, D, Am, Asus, D, C, G

Quadran Pavane

18 G E<sub>m</sub> D Gsus C Am

This section of the musical score shows measures 18 through 22. The key signature changes from G major to E minor (Gsus) at measure 22. The music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature appears to be common time. The notation includes eighth and sixteenth notes, with some sixteenth-note patterns grouped together by vertical bar lines.

23 Gsus C D G Am D

This section of the musical score shows measures 23 through 27. The key signature changes from G major to E minor (Gsus) at measure 27. The music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature appears to be common time. The notation includes eighth and sixteenth notes, with some sixteenth-note patterns grouped together by vertical bar lines.

28 Em C D G C D G

This section of the musical score shows measures 28 through 32. The key signature changes from G major to E minor (Gsus) at measure 32. The music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature appears to be common time. The notation includes eighth and sixteenth notes, with some sixteenth-note patterns grouped together by vertical bar lines.

# Queen's Alman

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

Arranged by Robert Smith  
Edited by Al Cofrin

(AA,BB) x nn

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

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

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

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

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

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

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

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# Rawty de Doubus

Gresley manuscript, 15c.

Melody by Richard Schweitzer  
Arrangement by Al Cofrin

(AA,B,C) x n

The musical score consists of three staves of music in common time (indicated by the '8' below the staff). The first staff (measures 1-6) starts with a bass note, followed by a melody in the soprano range. The second staff (measures 7-12) continues the melody. The third staff (measures 13-18) concludes the section with a final cadence. Measure numbers 1, 7, and 14 are indicated at the beginning of each staff. The lyrics are grouped into three sections: A, B, and C. Section A (measures 1-6) consists of the sequence (AA,B,C) repeated 'x n' times. Section B (measures 7-12) consists of the sequence (Dm,C,G,C,G,Dm,C,Dm). Section C (measures 13-18) consists of the sequence (C,G,Dm,G,G,Dm,G,C,F,G,C). The score ends with a repeat sign and the instruction 'D.C. x n'.

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# Rostiboli Gioioso

Giovanni Ambrosio

(Guglielmo Ebreo da Pesaro)

(in G)

Realization and

Arrangement by

Al Cofrin

(AA,BB,CC,DD) x n

## A: Bassadanza

Measures 1-5: 6/4 time, key of G. The score consists of three staves: Soprano (treble clef), Alto/Tenor (alto clef), and Bass (bass clef). The vocal parts sing in a homophony style. The lyrics are (AA,BB,CC,DD) x n.

Measures 6-10: 6/4 time, key of G. The score continues with the same three staves. The lyrics are (AA,BB,CC,DD) x n.

Measures 11-15: 6/4 time, key of D. The score continues with the same three staves. The lyrics are (AA,BB,CC,DD) x n.

Measures 16-20: 6/4 time, key of G. The score continues with the same three staves. The lyrics are (AA,BB,CC,DD) x n.

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# Rostiboli Gioioso

## C: Saltarelli

20 G Am G D

24 G Am G Dsus4 G

## D: Piva

28 D G D

31 D G Dsus4 G

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# Rufty Tufty

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

**B**

5  
C Dm C

1  
G C 2  
G C

**C**

11  
C F C Dm C G

D.C x 3  
C C

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# Saint Martins

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

Arranged by  
Steve Hendricks

(AA,BB) x 3

1

**A**

Soprano

Alto

Tenor

Bass

8

Am E

**1 A** | **2 A** | **B**

Em

C G

14

C G F Em Dm Am E

**1 A** | **2 A** **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.

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# Saltarello: Ballo Anglese

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

Setting by Al Cofrin

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

- System 1 (Measures 1-6):** Key signature changes at measure 1 (A), measure 3 (B), and measure 6 (C). The vocal parts sing eighth-note patterns, while the bass provides harmonic support.
- System 2 (Measures 7-12):** Key signature changes at measure 7 (B), measure 9 (C), and measure 11 (B). The vocal parts continue their eighth-note patterns, and the bass maintains the harmonic foundation.
- System 3 (Measures 13-18):** Key signature changes at measure 13 (C), measure 15 (G), and measure 17 (C). The vocal parts continue their eighth-note patterns, and the bass maintains the harmonic foundation.

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# Scotch Cap

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

Arranged by Jay Ter Louw  
Edited by Steve Hendricks

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

1      A      Dm      Am      G

Sopr      Alto      Tenor      Bass

6      Dm

11     G      F      C      Dm      G      Dm      C      D5

© Jay Ter Louw, SCA Octavio de Flores  
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# Sellenger's Round

from the Dancing Master,  
Edition 3B., 1657

Setting by  
Steven Hendricks  
Edited by Al Cofrin

(AA,BB) x 3 (3rd edition)  
or (AA,BB) x 4 (4th edition)\*

A

Soprano  
Alto  
Tenor  
Bass

B

6

11

D.C. x 3 or 4

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

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# Sellinger's Round

Sharp:

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

Arranged by  
David Yardley  
Edited by Al Cofrin

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

**A**

Tenor 1

Tenor 2

Bass

1 G C Dm G C

5 G C Dm G C

**B**

9 C G D Bm

**Intro**

13 C G Dm G F D

1 G

2 G D.C. x 4

Arr. Copyright © 2022 by David Yardley, Free use for non-profit purposes

# Lo Spagnoletto

Cesare Negri,  
Le Gratie d'Amore,  
1602

arr. Dave Lankford  
Edited by Al Cofrin

(AA,BB,CC) x 7

The musical score consists of three staves representing Soprano, Alto, and Tenor voices. The music is divided into four systems. System 1 (measures 1-5) starts in G minor (Gm), moves to F major (F), then B-flat major (B♭), back to F major (F), and finally B-flat major (B♭). System 2 (measures 6-10) starts in F major (F), moves to D major (D), then G minor (Gm), back to D major (D), and finally G major (G). System 3 (measures 11-15) starts in F major (F), moves to G minor (Gm), then D major (D), back to G major (G), and concludes with a repeat sign and the instruction "D.C. x 7". The vocal parts are written in common time, with specific note heads and stems indicating pitch and rhythm.

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

# Stingo

Arranged by Dave Lankford, 1999  
Edited by Al Cofrin

(AA,BB) x 3

A

1 Em D Em Em

Sopr  
Alto  
Tenor  
Bass

B

5 G D Em D

Sopr  
Alto  
Tenor  
Bass

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

Sopr  
Alto  
Tenor  
Bass

Blank Page

## Tinternell

Transcribed by Lisa Koch  
Setting by Al Cofrin

(AA,B,CC) x nn

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

Alto

Tenor

Bass

5

10

15

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# Trenchmore

Thomas Ravenscroft,  
Deuteromelia, 1609, no.20

Transcribed by  
Al Cofrin

Repeat till your fingers bleed

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

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

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

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

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

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

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

# Turkelone

Arranged by Monique Rio  
Edited by S. Hendricks

(AA,BB,CC,D) x 4

1      A      D      Gm      B<sup>b</sup>      F      B<sup>b</sup>

Sopr      Alto      Tenor      Bass

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

9      C      Gm      Dm      B<sup>b</sup>      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

1

**A** Dm      **F**      **C**

Sopr      Alto      Bass

7

Am Dm Am C Dm      **B** Am

13

Dm F      C Am Dm Am C Dm      *D.C. x 3*  
*3x's*

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# La Vida di Culin (Cholino)

Modified setting  
for choreography by  
Al Cofrin

**A** (A,B) x 2, A

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

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

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

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

8 C Dm C C G C C G C C Dm G

le sue - go, o - o - o - o. o - o - o - o, o - o - o - o. *Fine*

le sue - go, o - o - o - o, o - o - o - o, o - o - o - o.

le sue - go, o - o - o - o, o - o - o - o, o - o - o - o.

8

**B** 16 Dm G Dm

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

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

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

8

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La Vida di Culin (Cholino)

*D.C. (3x) al fine*

22

G              Dm              G              Dm              G              D              G

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

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

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

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

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

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

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

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

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

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

F. Caroso,  
Il Ballarino f42v

# La Villanella Balletto

Transcribed  
from lute tab  
by Al Cofrin

(AA,BB) x 6

The musical score consists of three staves of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and major key signature. The vocal parts are arranged in a four-line staff system. Measure 1 starts with a bass note followed by a soprano note. Measures 2-6 show a repeating pattern of two measures (A and B). Measure 7 begins a new section. Measure 13 concludes the piece with a repeat sign and a dynamic instruction.

1 A G Am G D C

7 D G G F C F

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

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# Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

Arranged by  
Monica Cellio  
Edited by Al Cofrin

(AAA,BBBB)

## A: Quadernaria

Musical score for A: Quadernaria. The score consists of four staves. The top three staves are labeled Soprano, Alto 1, and Alto 2/Tenor. The fourth staff is labeled Tenor. The music is in common time (indicated by a 'C'). The key signature changes throughout the piece. The vocal parts sing in a polyphonic style, with some parts providing harmonic support while others sing melodic lines. The vocal parts are primarily composed of eighth and sixteenth notes.

Continuation of the musical score for A: Quadernaria. The score continues with four staves. The key signature changes again. The vocal parts continue their polyphonic performance, maintaining the eighth and sixteenth note patterns established in the previous section. The vocal parts are primarily composed of eighth and sixteenth notes.

## B: Piva

Musical score for B: Piva. The score consists of four staves. The top three staves are labeled Soprano, Alto 1, and Alto 2/Tenor. The fourth staff is labeled Tenor. The music is in common time (indicated by a 'C'). The key signature changes again. The vocal parts sing in a polyphonic style, with some parts providing harmonic support while others sing melodic lines. The vocal parts are primarily composed of eighth and sixteenth notes.

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Michael Praetorius

# Volte (CCX)

from Terpsichore, 1612

Setting by  
Al Cofrin

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

Continuation of the musical score for the five voices. The key signature remains one sharp (F#). The time signature changes to 6/8, indicated by a '6' over a '4'. The vocal parts continue their rhythmic patterns, with the bass line providing harmonic support.

Continuation of the musical score for the five voices. The key signature changes to no sharps or flats (C major). The time signature changes to common time (indicated by a '4'). The vocal parts continue their rhythmic patterns, with the bass line providing harmonic support. The vocal parts continue their rhythmic patterns, with the bass line providing harmonic support.

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# Washerwomen's Bransle

Pierre Phalese  
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by  
Al Cofrin

(AA,BB,C) x nn

Musical score for the first section (A) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat. The melody is divided into measures 1 through 4. Measure 1 starts with a forte dynamic. Measures 2 and 3 show a change in harmonic rhythm. Measure 4 concludes with a half note on G. The vocal parts are labeled Sopr, Alto, Tenor, and Bass.

Musical score for the second section (B) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to no sharps or flats. The melody continues from where section A left off, with a different harmonic progression. The vocal parts are labeled Sopr, Alto, Tenor, and Bass.

Musical score for the third section (C) of the Washerwomen's Bransle. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes again. The melody continues from section B. The vocal parts are labeled Sopr, Alto, Tenor, and Bass.

D.C. x nn

Edited by Albert Cofrin

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# Whirligig

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

Arranged by  
David Lankford  
Edited by S. Hendricks

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

1

A

Sopr      G      D      G      D      G      D      2 x's

Bass

5

B

Am      D      G      D

Bass

9

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

G      9 x's

Bass

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