

# The Pennsic Pipe

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

2019 Edition



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



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)

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

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# The Pennsic Pile Music Charts

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

2019 Edition

# Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

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

1

Sopr

Alto/  
Tenor

Bass

D5      G5      D5      3x's D5

**B**

6

C      G      A5      D5      A5      Em

**C**

11

Am      Dm      Em      Dm

**D**

17

Em      Dm      Am      Dm      Em      D5

# Anello

Domenico da Piacenze (1455)

Setting by Al Cofrin

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

**Intro:**

Alto      Alto      Tenor      Bass

G      D G      D      G      G      D G      D      G

G      D G      D      G      G      D G      G

G      D G      D      G      G      D G      G

G      Am G      D G      C G      D G

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

# Arbeau: Bransles de Base et Régionaux Basic and Regional

Setting by  
Al Cofrin

Thoinot Arbeau,  
Orchésographie, 1589

## Double G5

1

Sopr/ Alto

5

( $\sharp$ )

## Simple G5

9

Sopr/ Alto

12

( $\sharp$ )

## Gay

15

G5

Sopr/ Alto

## Burgundian (Burgingne)

19

G5

Sopr

## Poictou

23

G5

Sopr/ Alto

### Scottish 1 (Ecosse)

29                   **G5**

Alto

### Scottish 2 (Ecosse)

37                   **G5**

Alto

### Triory de Bretagne

45                   **G5**

Sopr/  
Alto

### Maltese (Malte)

52                   **Am**

Sopr/  
Alto

# Arbeau Bransles Morguez Mimed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

Edited by  
Al Cofrin

## Washerwoman (Lavandieres)

Sopr/ Alto

G5

## Pease (Pois)

Sopr/ Alto

G5

## Hermites

Sopr

G5

## Clog (Sabots)

Sopr/ Alto

C                    G                    C

Arbeau Bransles Morguez  
Mimed Bransles

7

**Horses (Chevaux)**

G5

Sopr

This musical score consists of three staves of music for soprano voice. The first staff begins at measure 36 in common time, with a key signature of one sharp (G5). The second staff begins at measure 42, and the third staff begins at measure 48. Each staff is divided into two measures by a vertical bar line. Measure 1 contains eighth notes and sixteenth notes, while measure 2 contains eighth notes and quarter notes. The vocal line includes several rests and sustained notes.

**Official**

G5

Sopr

This musical score consists of three staves of music for soprano voice. The first staff begins at measure 53 in common time, with a key signature of one sharp (G5). The second staff begins at measure 57, and the third staff begins at measure 61. The vocal line features eighth notes, sixteenth notes, and quarter notes, with some eighth-note pairs grouped together by a bracket. The music includes several rests and sustained notes.

# Arbeau Bransles Couppés

## Mixed Bransles

Thoinot Arbeau,  
Orchésographie, 1589

Edited by  
Al Cofrin

### Cassandre

F5

Sopr

Dm

### Pinagay

G5

Sopr/  
Alto

(#)

(#)

### Charlotte

G5

Alto

8

8

### War (Guerre)

G5

Sopr

D

G

Arbeau Bransles Couppés  
Mixed Bransles

9

**Aridan**

**G5**

Sopr

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

**Candlestick (Torche)**

**Gm F Gm D Gm**

Sopr

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

**Montarde**

**D5**

Sopr

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

**Haut**

**F5**

Sopr/  
Alto

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

**Hay**

**C Gm F C**

Sopr/  
Alto

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

# Ballo del Fiore

Michael Praetorius,  
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by  
Al Cofrin

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

1

Sopr

Alto

Tenor

Tenor

Bass

A

Am

G

Am

E

Am

G

7

Am

E

A

B

C

Bm

Am

Am

E

A

D.C. x nn

12

E

C

G

Am

E

A

D.C. x nn

# Belfiore

11

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

For three

Arranged by  
Al Cofrin  
2018

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

**Intro:**

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

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

# Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

**A: Spezzato**

1                    G                    C                    G

5                    D                    G                    C                    G                    D

9                    G                    B                    G                    D                    G                    3x's

# Bizzarria d'Amore

Balletto for two couples in a diamond

Cesare Negri,  
Le Gratie d'Amore, 1602

(AA BB CC) x 6

Arranged by Monique Rio  
Edited by Al Cofrin

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

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

- Rehearsal Number:** 1
- Chorus Pattern:** (AA BB CC) x 6
- Key Signatures:** A major (Soprano 1), G major (Soprano 2/Alto, Alto/Tenor), D major (Bass)
- Notes:** The vocal parts sing eighth-note patterns. Measure 1 starts with Soprano 1 on A, followed by G, C, G, D, G, D, E minor. Measures 2-6 follow a similar pattern with slight variations in the vocal entries.

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

- Rehearsal Number:** 7
- Chorus Pattern:** (AA BB CC) x 6
- Key Signatures:** D major (Soprano 1), G major (Soprano 2/Alto, Alto/Tenor), D major (Bass)
- Notes:** The vocal parts sing eighth-note patterns. Measure 7 starts with Soprano 1 on D, followed by G, D, G, Am, G, D, C, G, E. Measures 8-12 follow a similar pattern with slight variations in the vocal entries.

**System 3 (Measures 13-18):**

- Rehearsal Number:** 14
- Chorus Pattern:** (AA BB CC) x 6
- Key Signatures:** A major (Soprano 1), D major (Soprano 2/Alto, Alto/Tenor), D major (Bass)
- Notes:** The vocal parts sing eighth-note patterns. Measure 14 starts with Soprano 1 on A5, followed by C, D, Bm, D, G, D.C. x 6. Measures 15-18 follow a similar pattern with slight variations in the vocal entries.

# 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      Tenor      Bass

6      **B**

6      **C**

13     **D**

19     **E**

# Black Alman-Dm

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by 15  
Dave Lankford  
Edited by Al Cofrin

(AA BB CC DD E) x nn

1      A      Dm      C      Dm      Gm      Gm      D5

Sopr      Alto      Bass

6      B      F      Gm      Dm      F      Gm      D      C      Dm

13     Am      Dm      D      A      D      D      Dm      F

19     Gm      Am      G5      E      Gm      Am      G5      Gm      Am      G

Blank Page

# Black Nag

## Longways for three couples

John Playford,  
The Dancing Master, 1670  
3rd Edition

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

(AA BB) x 3

**A**

1      A      Am      Em      Am      G      Am      G      Am

**B**

6      Em      Am

11     Em      Am      E      Am      D.C. x 3

# La Caccia d'Amore

*Questa dolce sirena*

Giovanni Giacomo Gastoldi,  
Balletti a cinque voci, 1591

(AA BB) x nn

1

A Dm G C Dm G C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6

G Am E C G E Am

## La Caccia d'Amore

10

B G A D F G C

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

15 G Am E C G E A

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

## Canarie

1      A      G      C      D      B      G

Sopr 1

Sopr 2

Alto/  
Tenor

Bass

4      C      D      C      G      Am      D

C      G      C      Am      D

7      G      Em      C      D      D      G

G      Em      C      D      D      G

## Canarie

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

10 Am D Em C D

D C D G C D

Caroso,  
Il Ballarino, 16th c.

# La Castellana

Setting by  
Al Cofrin

(AABBCC) x 3

Alto      Tenor      Bass

1      A      Am      G      C      Dm      G

8      C      1      2      B      G      Am

16      F      E5      1      2      C      C      G      Am

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

# Chestnut

## Longways for three couples

23

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

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(AA BB) x 3

**A**

1 Am E Am Dm E

Soprano

Tenor

Bass

**B**

5 C G C G C

**D.C. x 3**

9 C G Am E Am

Fabritio Caroso,  
Il Ballarino, 1581

# Chiara Stella

## Cascarda

Arranged by  
Dennis Sherman  
Edited by Al Cofrin

(A BB) x 4

1

**A**

Sopr

Tenor

Bass

11

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

21

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

31

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

# Cleves

Melody from  
Brussels MS 9085, 15th C.

Arranged by  
Al Cofrin

**A**

Sopr      Bass

**B**

**C**

**D**

**E**

**F, G**

**19**

1            2

# Contentezza d'Amore

Ax5, B, Cx3

(from the Nobilta di dame: Caroso, 1600)

Transcribed by  
Al Cofrin

**A**

Sopr

Alto/  
Tenor

Bass

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

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

13     G      F      G      C      Dm    C

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

Contentezza d'Amore

27

*Sciolta*

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

# Contrappasso

## Balletto

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

Arranged by Monique Rio  
 Edited by Al Cofrin

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

Arranged by Monique Rio  
 Edited by Al Cofrin

## Contrappasso

29

27      A      G      D      G      C      D      G      D

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

40      G      C      G      G      C      G

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

**Courante (CLXXXIII)**

from Terpsichore, 1612

Setting By Al Cofrin

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

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

**B**      **D**      **G**      **A**      **D**

Edited by Al Cofrin

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

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

# Cuckolds all a Row

for two couples facing

Arr. David Yardley  
Edited by Al Cofrin

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

(AABB) x 3

**A**

Alto      Tenor      Bass

**B**      C      G      D      G      G

6

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

10

# Dargason, or Sedany

For as many as will

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

Arranged by Robert Smith  
Edited by Al Cofrin

A x nn (forever)

1

Soprano: A D Bm D Em A7

Alto:

Tenor:

Bass:

5

D Bm D Em A D.C. x nn

# Dull Sir John

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

Square for four couples

Arranged by  
 Dave Lankford, 2016  
 Setting by Al Cofrin

(AABB) x 3

**A**

1    C    F

Sopr    Tenor    Bass

6    C    Am    C    F    F

11   Am    G    C    Dm    Em    F    C    Am    Dm    D.C. x 3

# Earl of Essex Measure

35

R.C.M Ms. 1119

(Inns of Court)

Arranged by  
Dave Lankford, 2007  
Edited by Al Cofrin

(AAB) as many times as desired

**A**

Soprano, Alto, Bass staves. Measure 1 starts with a forte dynamic. Measures 2-7 show a repeating pattern of eighth and sixteenth notes.

**B**

Measure 15 starts with a forte dynamic. Measures 16-21 show a repeating pattern of eighth and sixteenth notes.

D.C. x n

Measure 21 ends with a repeat sign and a 'D.C. x n' instruction.

# Faine I Would

Square for four couples

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

Arr, by Kathy Van Stone  
Edited by Al Cofrin

(AABB) x 3

1 (Measures 1-4)

Soprano: A (boxed), Dm, A, Dm, C, G, C.

Alto: 6/4 time signature, notes: o.., #o., o.., o.., o., o., o..

Bass: 6/4 time signature, notes: o., o., o.., o.., o., o..

2 (Measures 5-8)

Soprano: C, F, C.

Alto: 6/4 time signature, notes: o.., o., o.., o., o., o.., o.., o..

Bass: 6/4 time signature, notes: o., o., o.., o.., o., o.., o., o..

3 (Measures 9-12)

Soprano: 1 F, 2 F.

Alto: 6/4 time signature, notes: o.., o., o.., o., o., o.., o.., o..

Bass: 6/4 time signature, notes: o., o., o.., o.., o., o.., o., o..

4 (Measures 13-16)

Soprano: B, C, Am, F, C.

Alto: 6/4 time signature, notes: :| o., o., o., o., o., o., o., o..

Bass: 6/4 time signature, notes: :| o., o., o., o., o., o., o., o..

5 (Measures 17-20)

Soprano: G, C, Dm, C, A.

Alto: 6/4 time signature, notes: o., o., o.., o., o., o.., o., o..

Bass: 6/4 time signature, notes: o., o., o.., o., o., o.., o., o..

6 (Measures 21-24)

Soprano: 1 D5, 2 D5, D.C. x 3.

Alto: 6/4 time signature, notes: o.., o., o.., o., o., o.., o.., o..

Bass: 6/4 time signature, notes: o., o., o.., o.., o., o.., o., o..

Fabritio Caroso,  
Il Ballarino, 1581

# Fedelta

(based upon lute transcription)

Setting by  
Al Cofrin

[(AA BB) x 3] x nn

**A**

Sopr  
Alto  
Bass

8

**D G C G D**

15

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

# Fiamma d'Amore

(Caroso, Il Ballarino, 16th c.)

(AA BCD) x 4

Setting by Al Cofrin  
Transcribed from  
original lute score

**A: Spezzato**

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

1 C D G C B E

10 C D G Am D G C

19 D G Em B E

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

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

# The Fine Companion

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

Square for four couples

Arranged by Paul Butler  
Edited by Al Cofrin

(AA BB) x 3

1

**A**

Soprano  
Alto  
Tenor  
Bass

Gm Dm Gm B♭ Gm Dm F

7

**B**

Dm Gm Dm Gm Dm

13

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

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

# Galliard

Giovanni Giacomo Gastoldi  
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

**A**

Sopr 1      Sopr 2      Alto      Tenor      Bass

**B**

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

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

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

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

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

# Galliard: Frogge

41

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

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

**A**

Sopr      F      Dm      B<sup>♭</sup>      C      F      Gm      C

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

**B**

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

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

## Galliard: Mille Ducas

Susato (c. 1551)

Setting by  
Al Cofrin

**A**

Soprano  
Alto  
Alto/Tenor  
Bass

**B**

**C**

Soprano  
Alto  
Alto/Tenor  
Bass

# Galliard XV: Le Tout

43

Tylman Susato,  
Danserye, 1551

Edited by Al Cofrin

**A**

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

Sopr Alto Tenor Bass

**B**

6 D G D G D G D F G D

Sopr Alto Tenor Bass

**C**

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

Sopr Alto Tenor Bass

The musical score consists of three systems of four-part music. Each system has four staves: Soprano (treble clef), Alto (alto clef), Tenor (bass clef), and Bass (bass clef). The key signature is one sharp (G major). The time signature is 6/4. The music is divided into three sections: A, B, and C. Section A starts at measure 1 with the soprano playing D, G, D. Section B starts at measure 6 with the soprano playing D, G, D. Section C starts at measure 11 with the soprano playing Am, E, Am. The bassoon part is indicated by a bassoon icon in the first measure of section C.

# Gathering Peascods

Round for as many as will

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

Arranged by  
Al Cofrin

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

**A**

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

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

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

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

**B**

Soprano: D

Alto: D

Tenor: D

Bass: D

**C**

Soprano: Em, A, D, Em, A, 1 D, 2 D, G, C

Alto: Em, A, D, Em, A, 1 D, 2 D, G, C

Tenor: Em, A, D, Em, A, 1 D, 2 D, G, C

Bass: Em, A, D, Em, A, 1 D, 2 D, G, C

**16**

Soprano: G, C, G, C, G, D, 1 G, 2 G, D.C. x 3

Alto: G, C, G, C, G, D, 1 G, 2 G, D.C. x 3

Tenor: G, C, G, C, G, D, 1 G, 2 G, D.C. x 3

Bass: G, C, G, C, G, D, 1 G, 2 G, D.C. x 3

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

# Gelosia

(A-dorian)

45  
Setting by  
Al Cofrin

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

**Intro:**

Alto

Alto

Tenor

Bass

8      **A** Am

1-3    G Em Am

4       G A5

8      **B** Am

C       G Am G

12     **D** Am G Am **E** Am

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

# Goddesses

Longways for four couples

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

Arranged by  
Kathy Van Stone  
Edited by Al Cofrin

**(AA BB) x 11**

1

A

Soprano  
Alto  
Alto/Tenor  
Bass

Gm      F      Gm      D5

5

B

B♭      F      Gm      Dm      Gm      D.C. x 11

# Gracca Amorosa

## Cascarda

Fabritio Caroso,  
Il Ballarino, 1581

Arranged by  
Dave Lankford, 2000  
Edited by Al Cofrin

(A B) x 5

1 A G

D

Soprano

Alto

Bass

7 G D

13 B C D G F G D G

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

# Grengynger de doubus

(Gresley Manuscript-Fallows Dance #13)

Music by Al Cofrin

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

**A: Pivas**

Sopr      1      E5

5

9

13

17

D.C. x n

# Grimstock

Longways for 3 couples

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

Arr. by Monica Cellio  
 Setting by Al Cofrin

**(AA BB) x 3**

**A**

1 D G A D G G A

Sopr

Alto/Tenor

Bass

5 D G A D G G D

9 D C. x 3

# Half Hannikin

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

Longways for as many as will

Arranged by  
Steven Hendricks

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

1      A      G      G      D      G      D      G

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody starts with a half note 'A' in the soprano part, followed by eighth-note patterns in G, G, D, G, D, and G. The alto, tenor, and bass parts provide harmonic support with eighth-note patterns.

5      B      G      C      G      D      G      C      D      G

This section continues the harmonic pattern established in the first section, with the melody moving between G, C, G, D, G, C, D, and G notes across the four voices.

9      *Intro*      G      C      G      D      G      C      D      G

This section concludes the introductory section, maintaining the same harmonic progression of G, C, G, D, G, C, D, and G notes.

# Hearts Ease

For two couples facing

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

Arranged by  
Drea Leed, 1999  
Edited by Al Cofrin

**(AA BB) x 3**

1

**A** Gm F D Gm D

Sopr

Alto

Bass

6

**B** F Gm D

11

F Gm E♭ Am D Gm D.C. x 3

# Hit and Miss

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

Arranged by  
Al Cofrin

## Intro, (AA BB CC) x 3

**A**

Soprano (Sopr), Alto, Tenor

1 G D G D G

**B**

5 G D Em D G A D

**C Intro:**

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

# Horse's Bransle

Arranged by Kathy Van Stone  
Edited by Al Cofrin

(A B C) x nn

1      (A) G      C      D      G      C      D      G      C      D

Sopr      Alto      Tenor      Bass

7      G      D      G      (B) G      F      C      G      F      D      D

13      G      F      C      G      F      D      G      (C) Gm      Dm

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

# Hyde Park

## Square for four couples

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

Arranged by Kathy Van Stone  
 Setting by Al Cofrin

(AABB) x 3

**A**

1 G D G C D G

Sopr Alto Bass

**B**

5 D G D G

Sopr Alto Bass

**C**

9 D C D G D C x 3 G

Sopr Alto Bass

# If all the World were Paper

55

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

Square for four couples

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

Arr. Monica Cellio  
Setting by Al Cofrin

or A x 12

1      A      F      C      G

Sopr      Alto      Tenor      Bass

6      F      Dm      G      Dm      C      12 x's

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

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

Play AA

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

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

Play AA

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

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

Play A, sing verse 1 (end)

Blank Page

# Jenny Pluck Pears

57

## Round for three couples

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

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 6

A

1 Am G Am Em Am G Am Em

Sopr Alto Bass

5 C G Am Em D Em 1 Am 2 Am

B

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

# Lauro (46 bars)

Tenor: Re di Spagna,  
Vatican, Cap. 283

A-dorian

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

Twice Through

Fancy Realiz.

Alto

Orig. Tenor      E5                      B5                      A5

Tenor

3

E5      /D C      Bm      E      A5      C      D

6

C      E5      G      F      E5      E

9

A5      D      C      D

## Lauro

12

Am Em C A5 D

15

C Dm E5 E A5 E5

18

D E5 E5 B E5 Dm

21

C Bm A5 Bm E A5

## Lorayne Alman

(Inns of Court)

Setting by  
Aaron Elkiss

(AABB) x nn

**A**

Soprano  
Alto  
Alto/Tenor  
Bass

**B**

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

# Lord of Carnarvan's Jegg

61

## Longways for four couples

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

Setting by Al Cofrin

(AABB) x 8

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

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

## Ly Bens Distonyx

Arranged by  
David Yardley

(ABBC) x n

Soprano part:

Measures 1-16: Soprano (A), Alto/Tenor/Bass (B). Measures 17-24: Soprano (A), Alto/Tenor/Bass (B). Measures 25-32: Soprano (C), Alto/Tenor/Bass (B). Measures 33-40: Soprano (A), Alto/Tenor/Bass (B). Measures 41-48: Soprano (C), Alto/Tenor/Bass (B).

# Madam Sosilia's Alman

63

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza  
Edited by Al Cofrin

The musical score consists of three sections labeled A, B, and C, each with four staves representing Soprano, Alto, Tenor, and Bass voices. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are primarily composed of eighth and sixteenth notes.

**Section A:** Measures 1-5. The vocal parts play eighth-note patterns. Chords indicated above the staves are G, D, G, D, and G respectively. Measure 1 starts with a forte dynamic.

**Section B:** Measures 6-11. The vocal parts play eighth-note patterns. Chords indicated above the staves are G, Am, D, C, A, D, G, Am, and D. Measure 6 begins with a forte dynamic.

**Section C:** Measures 12-17. The vocal parts play eighth-note patterns. Chords indicated above the staves are C, A, D, G, Am, C, D, and G. Measure 12 begins with a forte dynamic.

# Maraviglia d'Amore

Fabritio Caroso,  
Il Ballarino (1581)

Setting by Al Cofrin  
Based upon lute  
tabulature

(A BB CC) x 4

**A: Spezzato**

Soprano: G D C F C D

Alto: G D C F C D

Alto/Tenor: G D C F C D

Bass: G D C F C D

6 D F C D C D G

## Maraviglia D'Amore

**B**

10 G G Am D 1 G 2 G

**C**

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

\* Possible note correction from original lute tabulature

# Merry Merry Milkmaids

Longways for four couples

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

Arranged by  
Jay Ter Louw  
Edited by Al Cofrin

**(AA BB) x 3**

1

**A**

Sopr      G

Alto

Tenor

Bass

C

6

C      D      G      D      G

10

**B**      G

C      Am      G

## Merry Merry Milkmaids

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

The first staff begins at measure 15, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is divided into six measures by vertical bar lines. The chords indicated above the staff are E<sub>m</sub>, A<sub>m</sub>, D, G, E<sub>m</sub>, and D. The lyrics "Merry Merry Milkmaids" are written below the staff.

The second staff begins at measure 19, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody continues in six measures, with chords C, A<sub>m</sub>, D, G, D, and G indicated above the staff. The lyrics "D.C. x 3" (Da Capo, three times) are written below the staff.

# My Lady Cullen

Longways for as many as will

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

Arr. by Dave Lankford, 2003  
Edited by Al Cofrin

(AABB) x 4

**A**

Sopr

1 Am G E Am G Am

Alto/Ten

Bass

**B**

5 C G Am Em Dm E Am

D.C. x 4

C G Am Em Dm E Am

# New Alman

69

Bernard Schmid (c. 1577)

(Inns of Court)

Arranged by Robert Smith  
Edited by Al Cofrin

(A BB) x nn

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

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

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

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

- Section D:** Measures 7-8. Key signature: Common time (no sharps or flats). Chords: D, G.
- Section B:** Measures 9-10. Key signature: Common time (no sharps or flats). Chords: B (1), C, G.
- Section Dm:** Measures 11-12. Key signature: Common time (no sharps or flats). Chords: Dm.

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

- Section G:** Measures 12-13. Key signature: Common time (no sharps or flats). Chords: G, Am, G.
- Section C:** Measures 14-15. Key signature: Common time (no sharps or flats). Chords: C, C.
- Section G:** Measures 16-17. Key signature: Common time (no sharps or flats). Chords: G.
- Section 1 C:** Measures 18-19. Key signature: Common time (no sharps or flats). Chords: C.
- Section 2 C:** Measures 20-21. Key signature: Common time (no sharps or flats). Chords: C.

# New Bo Peep

Longways for as many as will

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA BB) x 3

1      A      D      Em      D      Em      A      D      B      G

Sopr      Alto      Tenor      Bass

8      D      G      D      D      A

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

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

# Newcastle

Square for four couples

Arranged by Dave Lankford  
Edited by Al Cofrin

(AA BB) x 3

1                              A                              B<sup>b</sup>

Sopr                              Alto                              Tenor

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

10                              F                              Gm                              F                              B<sup>b</sup>

15                              F                              Gm                              B<sup>b</sup>                              Gm                              C                              F                              D.C. x 3

# New Yer

For three

Gresley Manuscript, c. 1500

Music by  
Richard Schweitzer

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

1      **A**      G      C      D      G

Sopr      5      **B**      D      G      D      G

9      D      G      **C**      G

13

17      **D**      D

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

# Old Alman

Anthony Holborne,  
The Cittharn Schoole, 1597  
(Simplified)

(Inns of Court)

Arranged by Paul Butler  
Edited by Al Cofrin

**(AA BB) x nn**

1

**A**

Sopr

Alto/  
Tenor

Bass

5

**B**

Sopr

Alto/  
Tenor

Bass

9

Sopr

Alto/  
Tenor

Bass

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

# Old Mole

Longways for three couples

Setting by  
Steven Hendricks,

(AB) x 11

**A: 1651 version**

Musical score for the 1651 version of "Old Mole". The score consists of four staves: Soprano (treble clef), Alto (C-clef), Tenor (Bass clef), and Bass (Bass clef). The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 1 starts with a G note. Measures 2-5 show a repeating pattern of notes: G, C, D, G, C, D, G, C.

**B: 1652 version**

Musical score for the 1652 version of "Old Mole". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The time signature is common time. The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 6 starts with a D note. Measures 7-10 show a repeating pattern of notes: G, C, D, G, C, D, Em.

D.C. x 11

Musical score for the repeat section (D.C.) of "Old Mole". The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to E minor (no sharps or flats). The time signature is common time. The melody is divided into measures by vertical bar lines. The vocal parts sing in unison. Measure 11 starts with an Em note. Measures 12-15 show a repeating pattern of notes: E minor, C, D, G, D, G, Am, D.

# Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999  
Edited by Al Cofrin

**A** (ABB) x 3

Sopr

Alto

Bass

1 Am G F Em C Am G

7 F Em B C

12 G Am E Am D.C. x 3

# Pavenne 13

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

Edited by  
Al Cofrin

**A**

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

Alto 1: G G D C Em D G

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

Bass: G G D C Em D G

**B**

G

**C**

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

**D**

C D G D G D Am C D G

# Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

**A**

1 Gm D Gm F B♭ C B♭ Cm7 F B♭

Sopr Alto

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

Tenor Bass

9 Gm D Gm F B♭ C B♭ Cm7 F B♭

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

**B**

17 B♭ F Dm Gm Cm D B♭ C Gm Dsus G

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

25 Gm F Dm Gm Cm D B♭ C Gm Dsus G5

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

# Pavane: Earle of Salisbury

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

Setting by  
Al Cofrin

The musical score consists of three systems of music.

**System 1:** Four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is one flat. The melody begins with a bass note followed by a soprano entry. The vocal parts are labeled with Roman numerals above them. The lyrics are in French.

**System 2:** A single melodic line in common time. The key signature changes between one flat and one sharp. The melody is divided into measures labeled 1 and 2. The lyrics are in French.

**System 3:** A single melodic line in common time. The key signature changes between one flat and one sharp. The melody is divided into measures labeled 1 and 2. The lyrics are in French.

Chord progressions are indicated above the staves:

- System 1:** Gm, D, C, D, G, Gm, E♭, F, Dm
- System 2:** Eb, Cm, 1 D, 2 D, B, B♭, Cm, F, B♭, B♭, E♭, F
- System 3:** B♭, Gm, D, Gm, D, Dsus4, 1 G, 2 G, D.C.

# Pavan: Mille Ducas

79

Tielman Susato (c. 1551)

Setting by Al Cofrin

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

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

# Pavane de Spaigne

Francisque Caroubel

Praetorius: Terpischore, (1612)

Setting by Al Cofrin

The musical score consists of three systems of music, each with five staves. The staves are labeled from top to bottom as Sopr, Alto, Ten 1, Ten 2, and Bass. The key signature is A major (no sharps or flats). The time signature is common time.

**System 1:** Measures 1-5. The vocal parts sing a simple melody. The bass staff provides harmonic support. Measure 1 starts with Am, followed by E, B, E, A, Am, G, D. Measures 2-5 continue this pattern.

**System 2:** Measures 6-10. The vocal parts sing a more complex melody. The bass staff continues harmonic support. Measure 6 starts with G, followed by D, G, C, G, Am. Measures 7-10 continue this pattern.

**System 3:** Measures 11-15. The vocal parts sing a final section of the melody. The bass staff continues harmonic support. Measure 11 starts with D, followed by G, Am, E, Am, E, A, D, E, A. Measures 12-15 continue this pattern.

# Petite Rose

(Domenico da Piacenza 1450)

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

Music By  
Al Cofrin

Sopr

A F5

A'

B

C

C'

D.C.

# Petit Vriens

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

for three

Arranged by Monica Cellio  
Edited by Al Cofrin

(AA B C D E) x nn

**A** G5

Sopr

Alto

Tenor

6 **B**

12

19

C

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

25

D

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

31

E

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

36

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

# Picking of Sticks

Longways for three couples

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

Arranged by Robert Smith, 1997  
Edited by Al Cofrin

**(Ax17) = 1st edition setting**

**or (Bx17) = 1915 setting**

**or some crazy combination of both like (Ax7, Bx3, Ax7)**

**or (AABB) x 4 + A**

**A: Picking of Sticks**

1 G F G

6 F G

17 x's

**B: Lavena (1910 setting)**

10 Dm A Dm Dm A Dm

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

# Piva:

## Cantiga de Santa Maria no.119

Alphonso X, 13th c.

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

**(AA BB BA) x nn**

Alto

A5

G5

A5

A5

A5

A5

A5

# Quadran Pavane

Melody from R.C.m Ms. 1119

(Inns of Court)

Arranged by  
Joseph Casazza 1990  
Edited by Al Cofrin

The musical score consists of three systems of music for four voices: Soprano, Alto, Alto/Tenor, and Bass. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are arranged in a four-line staff system, with the soprano at the top and the bass at the bottom.

**System 1:** Measures 1-6. The lyrics are: G, Em, D, Gsus, C, Am. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

**System 2:** Measures 7-12. The lyrics are: Gsus, C, D, G. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

**System 3:** Measures 12-17. The lyrics are: Em, Am, D, Am, Asus, D, C, G. The vocal parts are: Soprano, Alto, Alto/Tenor, Bass.

## Quadran Pavane

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

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William Byrd  
(c. 1540 - 1623)

# Queen's Alman

(Inns of Court)

89

Arranged by Robert Smith  
Edited by Al Cofrin

(AA BB) x nn

A

1

Sopr      Alto      Tenor      Bass

Gm      D      Cm      D      Gm

B

5

Sopr      Alto      Tenor      Bass

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

9

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

Sopr      Alto      Tenor      Bass

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

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro)

Realization and  
Arrangement by  
Al Cofrin

(AA BB CC DD) x n

**A** *Bassa danza*

Sopr

Alto/  
Tenor

Bass

G

Em C G Dsus4 G

B

D

C G D

D

G Dsus4 G

## Rostiboli Gioioso

**C** *Salterello*

19 G Am G D

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

23 12/8

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

27 12/8

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

30 12/8

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

# Rufty Tufty

For two couples facing

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

Arranged by Dera Leed, 1999  
Edited by Al Cofrin

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

**A**

Soprano

Alto

Bass

Am      D

1      2

**B**

5

C

1      2

**C**

11

C

D.C x 3

G      C

# Saint Martins

93

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

for two couples facing

Arranged by  
Steve Hendricks

(AABB) x 3

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

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

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

# Saltarello 3

14th c. Italian: British Library,  
Additional 29987

Setting by Al Cofrin  
1997

Sopr      A      G(open)

6      1.      2.

11      B

17      1.      2.

23      C

29      1.      2.

35      D

40

45      1.      2.

# Saltarello: Ballo Anglese

95

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

Setting by Al Cofrin

The musical score consists of four staves (Alto 1, Alto 2, Tenor, Bass) in common time, with a key signature of one flat. The music is divided into sections A, B, and C, indicated by boxes with letters A, B, and C.

- Section A:** Measures 1-6. Harmonic progression: A (C, Gm, B♭), C, Gm, C, C, Gm, F, Dm.
- Section B:** Measures 7-12. Harmonic progression: B♭, F, G, 1 C, 2 C, B, Gm, B♭, C, Gm, B♭.
- Section C:** Measures 13-18. Harmonic progression: C, C, Gm, F, Dm, B♭, F, G, 1 C, 2 C.

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

# Scotch Cap

Line of three couples

Arranged by Jay Ter Louw  
Edited by Al Cofrin

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

1      A      Dm      Am      G

Sopr      Alto      Tenor      Bass

6      B      Dm

11     G      F      C      Dm      G      F      Dm      Em      D5

# Sellenger's Round

(Round for as many as will)

from the Dancing Master,  
Edition 3B., 1657

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

Setting by  
Steven Hendricks

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

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

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

Cesare Negri,  
Le Gratie d'Amore,  
1602

# Lo Spagnoletto

Balletto for two couples in a diamond

arr. Dave Lankford  
Edited by Al Cofrin

(AA BB CC) x 7

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

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

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

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

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

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

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

**D.C. x 7 (Dance Coda):** The score concludes with a repeat sign and the instruction "D.C. x 7" (Da Capo, 7 times), indicating the section to be repeated 7 times.

# Stingo

99

## Longways for three couples

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

Arranged by Dave Lankford, 1999  
Edited by Al Cofrin

(AA BB) x 3

A

Musical score for section A. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody is divided into measures 1 through 5. Measure 1 starts with Em, followed by D, Em, and then a repeat sign with two endings: ending 1 continues with Em and G, while ending 2 continues with Em and G. The vocal parts are primarily composed of eighth and sixteenth notes.

B

Musical score for section B, starting at measure 6. The key signature changes to D major (no sharps or flats). The time signature remains common time. The melody continues with a series of eighth and sixteenth note patterns. The vocal parts are primarily composed of eighth and sixteenth notes.

11

Musical score for section C, starting at measure 11. The key signature changes back to G major (one sharp). The time signature remains common time. The melody continues with a series of eighth and sixteenth note patterns. The vocal parts are primarily composed of eighth and sixteenth notes. The section concludes with a repeat sign and a D.C. (Da Capo) instruction, followed by three endings (x 3).

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# Tinternell

101

(Dallis Lute book, Pg. 223)

Transcribed by Lisa Koch  
Setting by Al Cofrin

(AA B CC) x nn

Alto

Tenor

Bass

5

10

A

Dm

A

Dm

C

Dm

A

Gm

Asus4

D

B

F

C

Dm

A

C

Dm

A

C

Dm

C

Dm

Gm

A

Dm

E°

A

D

# Trenchmore

Longways for as many as will

Transcribed by  
Al Cofrin

Repeat till your fingers bleed

D G D

F D D G D

G D F D G

D F D G

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

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

## Turkelone

(Inns of Court)

Arranged by Monique Rio  
Edited by Al Cofrin

(AA BB CC D) x 4

**A**

1 Sopr      D      Gm      B $\flat$       F      B $\flat$

Gm

D

G

**B**

Gm

D

Gm

D

5      Gm      D      G      Gm      D      Gm      D

**C**

Gm

Dm

B $\flat$ 

Gm

D

G

9      Gm      Dm      B $\flat$       Gm      D      G

**D**

C

F

C

D

D.C. x 4

13      C      F      C      D      D.C. x 4

# Upon a Summer's Day

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

Arranged by  
Al Cofrin

(AA BBB) x 3

**A** Dm F C

Soprano Alto Bass

Am Dm Am C Dm **B** Am

D.C. x 3 3x's

13 Dm F C Dm Am C Dm

# La Villanella Balletto

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

Transcribed from lute tab  
 by Al Cofrin

1      A      G      Am      G      D      C

Sopr      Alto      Tenor      Bass

7      D      G      G      F      C      F

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

The music is divided into measures by vertical bar lines. Measure numbers 1, 7, and 13 are placed above the first note of their respective measures. Measure 1 starts with a boxed 'A' over the first measure. Measure 7 starts with a boxed 'B' over the first measure. Measure 13 starts with a boxed 'F' over the first measure. Measures 1 through 6 are grouped under the heading '(AABB) x 6'. Measures 7 through 12 are grouped under the heading 'D.C. x 6'.

# Vita di Cholino

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

for three dancers

Arranged by Monica Cellio  
Edited by Al Cofrin

A x 5

**A**

Sopr  
Alto/Tenor  
Bass

**F C Dm C G C**

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

# Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,  
c. 1475 (PnA)

Arranged by  
Monica Cellio  
Edited by Al Cofrin

(AAA BBBB)

## A: Quadernaria

1      Am                    Em                    Am                    Em                    Am

Sopr      G clef      Am      Em      Am      Em      Am

Alto 1    G clef      Am      Em      Am      Em      Am

Alto 2/ Tenor    G clef      Am      Em      Am      Em      Am

8

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

Treble    G clef      Am      Em      Am      G      Am      Em      G      Am      3x's

Alto      G clef      Am      Em      Am      G      Am      Em      G      Am      3x's

Bass      G clef      Am      Em      Am      G      Am      Em      G      Am      3x's

## B: Piva

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

Treble    G clef      Am      Em      Am      G      Am      Em      G      Am      4x's

Alto      G clef      Am      Em      Am      G      Am      Em      G      Am      4x's

Bass      G clef      Am      Em      Am      G      Am      Em      G      Am      4x's

Michael Praetorius  
(AABBCC) x nn

# Volte (CCX)

from Terpsichore, 1612

Setting by  
Al Cofrin

G                            C D G                            D                            G

G                            D                            G

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

# Washerwomen's Bransle

Pierre Phalese  
Leviorum Carminum, 1571

(Bransle des Lavandieres)

Setting by  
Al Cofrin

(AA BB C) x nn

1      **A** G<sub>m</sub>      D      B<sub>b</sub>      F      C<sub>m</sub>      F      D      G<sub>m</sub>

Sopr      **B** C      C      C      C

Alto      C      C      C      C

Tenor      C      C      C      C

Bass      C      C      C      C

5      **B** G<sub>m</sub>      D      **C** G<sub>m</sub>      D      G<sub>m</sub>      F

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

D.C. x nn

# Whirligig

## Longways for three couples

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

Arranged by  
David Lankford  
Edited by Al Cofrin

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

1

**A**

Sopr

Tenor

Bass

5

**B**

Am D G D

9

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

G 9 x's

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