

The Pennsic Pipe

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

2019 C-Clef Edition



Edited by Albert Cofrin
acofrin@gmail.com

Copyright Notice

The editors have made every effort to ensure that the contents of this book may be freely duplicated and performed. Most of the music contained in this publication is subject to copyright protection, noted on each piece. Thanks to all the arrangers who have given permission for their settings to be freely used.

All arrangements are now provided under a Creative Commons license or compatible terms. The licenses are briefly outlined below; see creativecommons.org for more information.

CC BY: You may duplicate, modify, perform, and record the work, including for commercial purposes, so long as the original author is attributed.

CC BY-SA: You may duplicate, modify, perform, and record the work, including for commercial purposes, so long as the original author is attributed; additionally, all derivative works must be shared under the same terms as the original.

CC BY-NC: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially.

CC BY-NC-SA: You may duplicate, modify, perform, and record the work, but you must attribute the original author and the work may not be used commercially; additionally, all derivative works must be shared under the same terms as the original.

Contact information for the arrangers is provided below:

Russell Almond (Mustapha al-Muhaddith): almond@acm.org

Paul Butler (Arden of Icombe): pbutler@crab.rutgers.edu

Joseph Casazza (Giuseppe Casazza): jacasazza@juno.com

Monica Cellio (She'erah bat Shlomo): cellio@pobox.com

Al Cofrin (Albrecht (Avatar) Catsprey): avatar1@flash.net

Aaron Elkiss (Aaron Drummond): aelkiss@gmail.com

Dave Lankford (Dafydd Arth): davebearin@yahoo.com

Monique Rio (Jadwiga Krzyzanowska): niquerio@gmail.com

Richard Schweitzer (Martin Bildner): martin.bildner@sympatico.ca

Dennis Sherman (Robyyan Torr d'Elandris): rtesca-robyyan@yahoo.com

Robert Smith (Alaric McConnell): alaric@pobox.com

Jay Ter Louw (Octavio de Flores): octaviodeflores@earthlink.net

Kathy Van Stone (Elsbeth AnneRoth): elsbeth@pobox.com

David Yardley (Geoffrey of Exeter): d.g.yardley.03@cantab.net , www.davidyardleymusic.com

Steven Hendricks (Samuel Piper): steven@thehendricks.net

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://stcpres.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 Commons licenses!

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

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

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

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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

Table of Contents (by genre)

Basse Dance

Cleves	25
Lauro.....	58

15th Century Italian Dances

Amoroso	02
Anello	03
Belfiore	11
Gelosia	45
Petite Rose	81
Petit Vriens	82
Rostiboli Gioioso	90
Vita di Cholino	107
Voltate in Ça Rosina	108

Greslev Manuscript

Grene Gynger	48
Ly Bens Distonys	62
New Yer	72

Inns of Court

Black Alman	14
Earl of Essex Measure	35
Lorayne Alman	60
Madam Sosilia’s Alman	63
New Alman	69
Old Alman	73
Quadran Pavane	86
Queen’s Alman	89
Tinternell	101
Turkelone	104

16th Century Italian

Ballo del Fiore	10
Bella Gioiosa	12
Bizzarria d’Amore	13
Caccia d’Amore	18
Castellana.....	22
Chiara Stella	24
Contentezza d’Amore.....	26
Contrapasso	28
Fedelta	37
Fiamma d’Amore.....	38
Gracca Amorosa	47
Maraviglia d’Amore.....	64
Spagnoletto (Negri).....	98
Villanella.....	106

Arbeau’s Orchesographie

Bransles Basic/Regional Suite

Double.....	04
Simple.....	04
Gay.....	04
Burgundian.....	04
Poictou.....	04
Scottish (1&2).....	05
Triory de Bretagne.....	05
Maltese.....	05

Bransles Mimed Suite

Washerwoman	06
Pease.....	06
Hermites.....	06
Clog.....	06
Horses	07
Official.....	07

Bransles Mixed Suite

Cassandre.....	08
Pinagay.....	08
Charlotte.....	08
War.....	08
Aridan.....	09
Candlestick (Torche).....	09
Montarde.....	09
Haut.....	09
Hay.....	09
Horses Bransle	53
Washerwomen’s Bransle.....	110

Improvised Dances

Canarie	20
Courant CLXXXIII.....	30
Galliard: A Lieta Vita	40
Galliard: Frogge	41
Galliard: Mille Ducas	42
Galliard: Tout.....	43
Pavane: 13-Attaignant.....	76
Pavane: Belle Qui.....	77
Pavane: Earle of Salisbury	78
Pavane: Mille Ducas.....	79
Pavane: Spaigne.....	80
Piva: “Cantiga 119”	85
Saltarello 3	94
Saltarello (Ballo Anglese)	95
Volte CCX.....	109

English Country Dances

Black Nag	17
Chestnut	23
Cuckolds All A Row	32
Dargason	33
Dull Sir John	34
Faine I Would	36
Fine Companion	39
Gathering Peascods	44
Goddesses	46
Grimstock	49
Half Hannakin.....	50
Hearts’ Ease	51
Hit and Miss.....	52
Hyde Park	54
If All the World Were Paper	55
Jenny Pluck Pears	57
Lord of Carnarvan’s Jegg	61
Merry Merry Milkmaids	66
My Lady Cullen	68
New Bo Peep.....	70
Newcastle	71
Old Mole	74
Parson’s Farewell	75
Picking of Sticks	84
Rufty Tufty	92
Saint Martins.....	93
Scotch Cap	96
Sellenger’s Round	97
Stingo	99
Trenchmore	102
Upon a Summer’s Day	105
Whirligig	111

The Pennsic Pile Music Charts

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

2019 (C-Clef) Edition

Amoroso

(12 Pivas)

Arranged by Monica Cellio
Edited by Al Cofrin

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

A: Pivas

1 D5 G5 D5 3x's B D5

Musical notation for measures 1-5. Soprano, Alto/Tenor, and Bass staves. Chords: D5, G5, D5, 3x's B, D5.

6 C G A5 C D5 A5 Em

Musical notation for measures 6-10. Soprano, Alto/Tenor, and Bass staves. Chords: C, G, A5, C, D5, A5, Em.

11 Am D Dm Em Dm

Musical notation for measures 11-16. Soprano, Alto/Tenor, and Bass staves. Chords: Am, D, Dm, Em, Dm.

17 Em Dm Am Dm Em D5

Musical notation for measures 17-21. Soprano, Alto/Tenor, and Bass staves. Chords: Em, Dm, Am, Dm, Em, D5.

Anello

Setting by Al Cofrin

Domenico da Piacenze (1455)

Intro, (A BB CC DD E) x 2

Intro:

The musical score is arranged for Alto, Tenor, and Bass voices, with guitar chords and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems, each with a guitar chord chart above the vocal staves. The first system includes a repeat sign and a box labeled 'A'. The second system includes boxes labeled 'C' and 'D'. The third system includes boxes labeled 'D' and 'E'. The fourth system includes a box labeled 'D'. The fifth system includes a box labeled 'E' and the instruction 'D.S. x 2'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line.

Chord Chart:

System 1: A, G, D, G, D, G, G, D, G, D, G

System 2: G, D, G, D, G, G, D, G, G

System 3: G, Am, G, D, G, C, G, D, G

System 4: D, G, Em, D, Em, D, E, G

System 5: D.S. x 2

Arbeau: Bransles de Base et Régionaux

Basic and Regional

Thoinot Arbeau,
Orchésographie, 1589

Setting by
Al Cofrin

Double

1 G5

Sopr/
Alto

5

Simple

9 G5

Sopr/
Alto

12

Gay

15 G5

Sopr/
Alto

Burgundian (Burgingne)

19 G5

Sopr

Poictou

23 G5

Sopr/
Alto

Arbeau Bransles Basic and Regional

Scottish 1 (Ecosse)

29 G5

Alto

33

1 2 (#)

Detailed description: This block contains the musical notation for the first system of 'Scottish 1 (Ecosse)'. It is written for an Alto voice in G major (one sharp) and 2/4 time. The first line starts at measure 29 and ends at measure 32. The second line starts at measure 33 and ends at measure 36. A first ending bracket covers measures 33-34, and a second ending bracket covers measures 35-36. A repeat sign is placed at the end of the first ending. A sharp sign (#) is placed above the final note of the second ending.

Scottish 2 (Ecosse)

37 G5

Alto

41

1 2 (#)

Detailed description: This block contains the musical notation for the second system of 'Scottish 2 (Ecosse)'. It is written for an Alto voice in G major (one sharp) and 2/4 time. The first line starts at measure 37 and ends at measure 40. The second line starts at measure 41 and ends at measure 44. A first ending bracket covers measures 37-40, and a second ending bracket covers measures 41-44. A repeat sign is placed at the end of the first ending. A sharp sign (#) is placed above the final note of the second ending.

Triory de Bretagne

45 G5

Sopr/
Alto

Detailed description: This block contains the musical notation for the 'Triory de Bretagne' piece. It is written for Soprano/Alto voice in G major (one sharp) and 2/4 time. The notation spans from measure 45 to measure 51. The melody consists of eighth and quarter notes.

Maltese (Malte)

52 Am

Sopr/
Alto

56 D Am

Detailed description: This block contains the musical notation for the 'Maltese (Malte)' piece. It is written for Soprano/Alto voice in A minor (no sharps or flats) and 2/4 time. The notation spans from measure 52 to measure 56. Chord symbols are placed above the notes: Am (measures 52-53), G (measure 54), Am (measures 55-56), and D (measure 56). The melody features eighth and quarter notes.

Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Washerwoman (Lavandieres)

1 **G5**

Sopr/
Alto

7

Pease (Pois)

13 **G5**

Sopr/
Alto

17

Hermites

21 **G5**

Sopr

25

Clog (Sabots)

29 **C** **G** **C**

Sopr/
Alto

33 **G**

Arbeau Bransles Morguez
Mimed Bransles

Horses (Chevaux)

36 **G5**

Sopr

42

48

Official

53 **G5**

Sopr

57

61

Arbeau Bransles Couppés

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589Edited by
Al Cofrin**Cassandre**

F5

Sopr

6

Dm

Detailed description: This system contains two staves of music. The top staff is for Soprano and the bottom for Bass. Both are in 3/4 time. The key signature has one flat (B-flat). The music consists of quarter and eighth notes. A repeat sign is present at the end of the first staff. The second staff begins with a measure number '6' and ends with a 'Dm' chord marking.

Pinagay

G5

Sopr/
Alto

12

17

Detailed description: This system contains two staves of music. The top staff is for Soprano/Alto and the bottom for Bass. Both are in 3/4 time. The key signature has one flat (B-flat). The music consists of quarter and eighth notes. The second staff begins with a measure number '12' and contains two sharp signs (#) above notes. The system ends with a double bar line.

Charlotte

G5

Alto

22

27

31

Detailed description: This system contains three staves of music. The top staff is for Alto and the bottom two for Bass. All are in 3/4 time. The key signature has one flat (B-flat). The music consists of quarter and eighth notes. The second staff begins with a measure number '22' and the third with '27'. The system ends with a double bar line.

War (Guerre)

G5

Sopr

36

42

47

D

G

Detailed description: This system contains three staves of music. The top staff is for Soprano and the bottom two for Bass. All are in 3/4 time. The key signature has one sharp (F-sharp). The music consists of quarter and eighth notes. The second staff begins with a measure number '36' and the third with '42'. Chord markings 'D' and 'G' are present above notes. The system ends with a double bar line.

Arbeau Bransles Coupés Mixed Bransles

Aridan

52 **G5**

Sopr

57

62

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 **Bb F C F C**

Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by
Al Cofrin

(AABB) x nn (forever)

① **A** Am G Am E Am G

Sopr

Alto

Tenor

Tenor

Bass

⑦ Am E A **B** C Bm Am

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:

1

Soprano part of the Intro, measures 1-4. The key signature has one sharp (F#) and the time signature is common time (C). The melody consists of quarter and eighth notes.

5

A: Quadrenaria 3x

Section A: Quadrenaria, measures 5-8. It features three vocal parts: Soprano, Alto, and Tenor. The key signature has one sharp (F#) and the time signature is common time (C). The section is marked with a repeat sign and '3x'.

9

B **C** **D**

Sections B, C, and D, measures 9-13. Section B (measures 9-11) has a key signature of one sharp (F#) and a common time signature (C). Section C (measures 11-12) has a key signature of one sharp (F#) and a 3/4 time signature. Section D (measures 12-13) has a key signature of one sharp (F#) and a common time signature (C).

14

E 3x

Section E, measures 14-21. It features three vocal parts: Soprano, Alto, and Tenor. The key signature has one sharp (F#) and the time signature is 2/4. The section is marked with a repeat sign and '3x'.

22

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

Sections F and G, measures 22-30. Section F (measures 22-24) has a key signature of one sharp (F#) and a common time signature (C), and is marked '(a little slower)'. Section G (measures 24-30) has a key signature of one sharp (F#) and a 2/4 time signature, and is marked '*a tempo*'. The section ends with a double bar line and 'D.S. x 3'.

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

A:Spezzato

1

Sopr

Alto

Tenor

Bass

5

9

B

3x's

Bizzarria d'Amore

Cesare Negri,
Le Gratie d'Amore, 1602

Balletto for two couples in a diamond

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC) x 6

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

Sopr 1

Sopr 2/
Alto

Alto/
Tenor

Bass

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

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

Black Alman-Am (shawms)

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford
Edited by Al Cofrin

(AA BB CC DD E) x nn

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

Alto

Tenor

Bass

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

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

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

Black Alman-Dm

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by 15
Dave Lankford
Edited by Al Cofrin

(AA BB CC DD E) x nn

1 **A** Dm C Dm Gm Gm D5

Sopr
Alto
Bass

6 **B** F Gm Dm F Gm D **C** Dm

Sopr
Alto
Bass

13 Am Dm D A D **D** Dm F

Sopr
Alto
Bass

19 Gm Am G5 **E** Gm Am G5 Gm Am G

Sopr
Alto
Bass

Blank Page

Black Nag

John Playford,
The Dancing Master, 1670
3rd Edition

Longways for three couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1 **A** Am Em Am G Am G Am

Sopr
Alto/
Tenor
Tenor
Bass

6 **B** Em Am

11 Em Am E Am D.C. x 3

Detailed description of the musical score: The score is for a longways dance in 3/4 time. It consists of three systems of music. The first system (measures 1-5) is marked 'A' and features a Soprano line with eighth and quarter notes, and three lower parts (Alto/Tenor, Tenor, Bass) with quarter and half notes. Chords are indicated above the staff: Am, Em, Am, G, Am, G, Am. The second system (measures 6-10) is marked 'B' and continues the melody and accompaniment. Chords are Em and Am. The third system (measures 11-14) includes a double bar line with 'D.C. x 3' at the end, indicating a double bar line and repeat. Chords are Em, Am, E, Am.

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

15 G Am E C G E A

Canarie

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

Sopr 1

Sopr 2

Alto/
Tenor

Bass

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

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

10 Am D Em C D

Musical score for measures 10-12. It features four staves in 3/4 time with a key signature of one sharp (F#). The chords are Am, D, Em, C, and D. The notation includes quarter notes, eighth notes, and dotted notes across all staves.

13 D C D G C D

Musical score for measures 13-15. It features four staves in 3/4 time with a key signature of one sharp (F#). The chords are D, C, D, G, C, and D. The notation includes quarter notes, eighth notes, and dotted notes across all staves.

La Castellana

Setting by
Al Cofrin

(AABBCC) x 3

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

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

Sopr
Tenor
Bass

B

5 C G C G C

Sopr
Tenor
Bass

D.C. x 3

9 C G Am E Am

Sopr
Tenor
Bass

Chiara Stella

Fabritio Caroso,
Il Ballarino, 1581

Cascarda

Arranged by
Dennis Sherman
Edited by Al Cofrin

(A BB) x 4

1 **A** E Am C G C Am E

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

The musical score is arranged for Soprano and Bass voices. It begins with a key signature of one flat (B-flat) and a 6/4 time signature. The score is divided into seven sections, each marked with a letter in a box:

- Section A:** Measures 1-7. The Soprano part features a melodic line with eighth and quarter notes, while the Bass part provides a simple accompaniment of half notes.
- Section B:** Measures 8-14. The Soprano part continues with a similar melodic pattern, and the Bass part remains accompanimental.
- Section C:** Measures 15-21. This section includes a repeat sign at the beginning and end. The Soprano part has a more active melodic line, and the Bass part continues with half notes.
- Section D:** Measures 22-28. The Soprano part continues with eighth and quarter notes, and the Bass part provides accompaniment.
- Section E:** Measures 29-35. This section also includes a repeat sign. The Soprano part has a melodic line with some rests, and the Bass part continues with half notes.
- Section F, G:** Measures 36-42. This section includes a repeat sign and a first ending (marked '1') that leads to a second ending (marked '2'). The Soprano part has a melodic line, and the Bass part provides accompaniment.

Contentezza d'Amore

(from the Nobilita di dame: Caroso, 1600)

Transcribed by
Al Cofrin

Ax5, B, Cx3

A

1

Sopr

Alto/
Tenor

Bass

7

13

18

Chord symbols: F, B \flat , F, G, F, G, D, G, F, C, F, B \flat , F, G, F, G, C, Dm, C, F, G, C, Dm, C, F, B \flat

Sciolta

23 C F C F⁴ 5F B F Gm F

29 Gm D Gm Dsus4 G F

37 Gm D Gm C G C C C

45 G C F C F 3x's

Contrapasso

Balleto

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

Arranged by Monique Rio
Edited by Al Cofrin

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

Sopr
Alto
Bass

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

14 G C G G C G

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

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

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

40 G C G G C G

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

Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A G C D C D

G C Am D G

A5 Bm C

D G D G

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

1 **D** **Am** **D** **1 G** **2 G**

Alto

Tenor

Bass

6 **B** **C** **G** **D** **G** **G**

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

Dargason, or Sedany

For as many as will

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

Arranged by Robert Smith
Edited by Al Cofrin

A x nn (forever)

① **A** **D** **Bm** **D** **Em** **A7**

Sopr

Alto

Tenor

Bass

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

Dull Sir John

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

Square for four couples

Arranged by
 Dave Lankford, 2016
 Setting by Al Cofrin

(AABB) x 3

1 **A** Dm C F F

Sopr

Tenor

Bass

6 C Am C F **B** F

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

Earl of Essex Measure

R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AAB) as many times as desired

The musical score is arranged for Soprano, Alto, and Bass voices. It consists of three systems of music, each with three staves. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 1, 8, 15, and 21 are indicated in circles. Chord markings (G, C, D) are placed above the staves. The first system (measures 1-7) is labeled 'A'. The second system (measures 8-14) is labeled 'B'. The third system (measures 15-21) is labeled 'B'. The final measure (21) is marked 'D.C. x n'. The score includes various musical notations such as notes, rests, and bar lines.

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

A Dm A Dm C G C

1

Sopr

Alto

Bass

5

C F C

1 F 2 F

B C Am F C

10

G C Dm C A

15

1 D5 2 D5 D.C. x 3

Fedelta

Fabritio Caroso,
Il Ballarino, 1581

(based upon lute transcription)

Setting by
Al Cofrin

[(AA BB) x 3] x nn

A G C G

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.)

Setting by Al Cofrin
Transcribed from
original lute score

(AA BCD) x 4

A: Spezzato

1

C D G C B E

Sopr

Alto

Bass

10

B C D G Am D G C

19

D G Em B E

C: Passi

D: Spezzato

27

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

The Fine Companion

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

Square for four couples

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x 3

The musical score is arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one flat (Bb) and the time signature is 6/4. Measure numbers 1, 7, and 13 are circled at the beginning of their respective systems. Chord progressions are indicated above the staves.

System 1 (Measures 1-6): Chords: A, Gm, Dm, Gm, Bb, Gm, Dm, F.

System 2 (Measures 7-12): Chords: Dm, Gm, Dm, Gm, B, Dm.

System 3 (Measures 13-18): Chords: Gm, F, Dm, Gm, Dm, Gm, D.C. x 3.

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

F Dm B \flat C F Gm C

Sopr

Alto

Alto/
Tenor

Bass

F Dm B \flat C F F C F

B

B \flat F Gm D G

F Dm B \flat C F C F

Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

A Gm F Gm Am Dm Gm F Gm D G5

Sopr

Alto

Alto/
Tenor

Bass

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

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

Galliard XV: Le Tout

43

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

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

Sopr
Alto
Tenor
Bass

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

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

The image displays a musical score for a four-part vocal or instrumental setting of 'Galliard XV: Le Tout'. The score is organized into three systems, each corresponding to a different section of the piece, labeled A, B, and C. Each system includes four staves: Soprano (Sopr), Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 6/4. Chord annotations are placed above the staves to indicate the harmonic structure. Section A (measures 1-5) features a melodic line in the Soprano part and a rhythmic accompaniment in the other parts. Section B (measures 6-10) continues the melodic and harmonic development. Section C (measures 11-15) concludes the piece with a final cadence. The notation includes various note values, rests, and repeat signs.

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

1 **A** G C D Am D G **B** D

Sopr
Alto
Tenor
Bass

9 Em A D Em A ¹D ²D **C** G C

16 G C G C G D ¹G ²G D.C. x 3

Gelosia

Setting by
Al Cofrin

(A-dorian)

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

Intro:

Alto

Alto

Tenor

Bass

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** Gm F Gm D5

Sopr

Alto

Alto/
Tenor

Bass

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

Gracca Amorosa

Fabritio Caroso,
Il Ballarino, 1581

Arranged by
Dave Lankford, 2000
Edited by Al Cofrin

Cascarda

(A B) x 5

1 **A** G D

Sopr
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 n

A: Pivas

1 E5

Sopr

5 **A'**

9

13 **B**

17 *D.C. x n*

Grimstock

Longways for 3 couples

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

Arr. by Monica Cellio
Setting by Al Cofrin

(AA BB) x 3

1 A

D G A D G G A

5 D G A D G G D

9 B D D.C. x 3

Half Hannikin

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

Longways for as many as will

Arranged by
Steven Hendricks

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

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

5 **B** G C G D G C D G

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

Hearts Ease

51

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

For two couples facing

Arranged by
Drea Leed, 1999
Edited by Al Cofrin

(AA BB) x 3

1 **A** Gm F D Gm D

Sopr

Alto

Bass

6 **B** F Gm D

11 F Gm Eb Am D Gm D.C. x 3

Hit and Miss

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

A

1 **G D G D G**

Sopr

Alto

Tenor

B

5 **G D Em D G A D**

C **Intro:** **D.C. x 3**

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

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

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 \flat 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

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

If all the World were Paper

55

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

Square for four couples

Arr. Monica Cellio
Setting by Al Cofrin

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

or A x 12

The musical score is for a square dance in 3/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The score is divided into two systems. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. Chord symbols are placed above the vocal staves: F, C, G, F, Dm, G, Dm, C. A '12 x's' symbol is placed above the final measure of the second system. The Soprano part has a box around the letter 'A' in measure 1. The Bass part has a box around the number '6' in measure 6.

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

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

Round for three couples

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

Detailed description of the musical score: The score is for a round for three couples, in 6/4 time and G major. It consists of three staves: Soprano, Alto, and Bass. The key signature has one sharp (F#). The piece is divided into two main sections, A and B. Section A starts at measure 1 and ends at measure 8. The Soprano part has a melody of quarter notes and eighth notes. The Alto and Bass parts provide accompaniment with half notes and quarter notes. Section B starts at measure 5 and ends at measure 10. It features a similar melodic and accompaniment structure. The piece concludes with a double bar line and the instruction 'D.C. x 6', indicating a double bar line and repeat for six measures.

Lauro (23 bars)

A-dorian

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

Fancy Realiz.

Alto

Simple Realiz.

Alto

Orig. Tenor

Bass

3

6

9

Lauro

12

3 3

15

18

3 3

21

Lorayne Alman

(Inns of Court)

Setting by
Aaron Elkiss

(AABB) x nn

1 **A**

G Dm F C G

5 **B**

G D G D

9 G D G D G

Lord of Carnarvan's Jegg

Longways for four couples

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

Setting by Al Cofrin

(AABB) x 8

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and common time (C). The piece is in a 32-measure format, divided into two 16-measure sections, A and B. Section A (measures 1-16) is marked with a box 'A' and a measure rest '1'. It features a sequence of chords: D (measures 1-4), C (measures 5-8), D (measures 9-12), and a final D (measures 13-16). Section B (measures 17-32) is marked with a box 'B' and a measure rest '6'. It features a sequence of chords: G (measures 17-20), C (measures 21-24), D (measures 25-28), and a final D (measures 29-32). Both sections include first and second endings. The first ending (marked '1') leads back to the beginning of the section, and the second ending (marked '2') leads to a double bar line. The piece concludes with a 'D.C. x 8' instruction, indicating a double bar line followed by eight measures of the first ending.

Ly Bens Distonys

Arranged by
David Yardley

(ABBC) x n

1 A B

Sopr

9 C

17 A B

Sopr

Tenor/
Bass

25 C

33 A B

Sopr

Alto/
Tenor

Tenor/
Bass

41 C

Madam Sosilia's Alman

(Inns of Court)

Music by Joseph Casazza

Edited by Al Cofrin

(AA BB) x nn

1 **A** G D G D G

Sopr

Alto

Tenor

Bass

6 **B** G Am D C A D G Am D

12 C A D G Am C D G

The musical score is written for Soprano, Alto, Tenor, and Bass voices. It is in the key of G major (one sharp) and common time (C). The piece is divided into three systems of four staves each. The first system, labeled 'A', contains measures 1 through 5. The second system, labeled 'B', contains measures 6 through 11. The third system contains measures 12 through 15. Chord annotations are placed above the vocal staves: G, D, G, D, G in system A; G, Am, D, C, A, D, G, Am, D in system B; and C, A, D, G, Am, C, D, G in system C. The score includes a repeat sign at the end of each system.

Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A BB CC) x 4

A: Spezzato

G D C F C D

Sopr

Alto

Alto/
Tenor

Bass

6 D F C D C D G

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 tablature

Merry Merry Milkmaids

Longways for four couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1 **A** G C

Musical score for measures 1-5. Soprano, Alto, Tenor, and Bass staves. Chords G and C are indicated above the staff.

6 C D G D G

Musical score for measures 6-9. Soprano, Alto, Tenor, and Bass staves. Chords C, D, G, D, G are indicated above the staff.

10 **B** G C Am G

Musical score for measures 10-13. Soprano, Alto, Tenor, and Bass staves. Chords G, C, Am, G are indicated above the staff.

Merry Merry Milkmaids

15 Em Am D G Em D

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

My Lady Cullen

Longways for as many as will

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

Arr. by Dave Lankford, 2003
Edited by Al Cofrin

(AABB) x 4

A

1 Am G E Am G Am

Sopr

Alto/
Ten

Bass

B D.C. x 4

5 C G Am Em Dm E Am

Sopr

Alto/
Ten

Bass

New Alman

Bernard Schmid (c. 1577)

(Inns of Court)

Arranged by Robert Smith

Edited by Al Cofrin

(A BB) x nn

The musical score is arranged for Soprano, Alto, Tenor, and Bass voices. It features guitar chords and measure numbers 1, 7, and 12. The score is divided into three systems, each with four staves. The first system (measures 1-6) has chords: A, C, G, C, Am, D, G, C, Am, G, Am. The second system (measures 7-11) has chords: D, G, B, C, G, Dm. The third system (measures 12-15) has chords: G, Am, G, C, C, G, C, C. The score includes a repeat sign at measure 11 and a double bar line at measure 15.

New Bo Peep

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

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

Musical notation for measures 1-7. Soprano, Alto, Tenor, and Bass staves. Chords: D, Em, D, Em, A, D, B, G.

8 D G D D A

Musical notation for measures 8-12. Soprano, Alto, Tenor, and Bass staves. Chords: D, G, D, D, A.

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

Musical notation for measures 13-16. Soprano, Alto, Tenor, and Bass staves. Chords: D, A, Bm, D, G, A, D. Ends with a double bar line and repeat sign.

Newcastle

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

Square for four couples

Arranged by Dave Lankford
Edited by Al Cofrin

(AA BB) x 3

1 **A** F B \flat

6 F B \flat F C F

10 **B** F Gm F B \flat

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

New Yer

For three

Gresley Manuscript, c. 1500

Music by
Richard Schweitzer

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

Sopr

1 **A** G C D G

5 **B** D G D G

9 D G **C** G

13

17 **D** D

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

Anthony Holborne,
The Ciththarn Schoole, 1597
(Simplified)

Old Alman

(Inns of Court)

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x nn

1 **A**

Am G Em D E Am

Sopr

Alto/
Tenor

Bass

5 **B**

Am C Am D G

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

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

Old Mole

Longways for three couples

Setting by
Steven Hendricks,

(AB) x 11

A: 1651 version

1

G C D G C D G C

Sopr

Alto

Tenor

Bass

B: 1652 version

6

D G C D G G C D Em

11

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

Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (ABB) x 3

1 Am G F Em C Am G

Sopr

Alto

Bass

7 F Em **B** C

12 G Am E Am D.C. x 3

Pavanne 13

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

Edited by
Al Cofrin

A G G D C *Em* D G **B** G

Sopr

Alto 1

Alto 2/
Tenor

Bass

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

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

Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A Gm D Gm F B \flat C B \flat Cm7 F B \flat

1

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

Gm D Gm F B \flat C B \flat Cm7 F B \flat

9

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 B \flat F Dm Gm Cm D B \flat C Gm Dsus G

17

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,

Gm F Dm Gm Cm D B \flat C Gm Dsus G5

25

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

Edited Albert Cofrin

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

Pavane: Earle of Salisbury

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

Setting by
Al Cofrin

The musical score is arranged for four voices (Soprano, Alto, Tenor, Bass) and guitar. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into three systems, each with a key signature change indicated by a box around the letter A, B, or C.

System 1 (Key signature: B-flat major/D minor):

- Chords: Gm, D, C, D, G, Gm Eb, F, Dm
- Measures: 1-8

System 2 (Key signature: B-flat major/D minor):

- Chords: Eb, Cm, 1 D, 2 D, B, Bb, Cm, F, Bb, Bb, Eb, F
- Measures: 9-16

System 3 (Key signature: B-flat major/D minor):

- Chords: Bb, Gm, D, Gm, D, Dsus4, 1 G, 2 G D.C.
- Measures: 17-24

Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

A

Alto
Ten 1
Ten 2
Bass

B

C

The image displays a musical score for a four-part setting of 'Pavan: Mille Ducas'. It is divided into three sections labeled A, B, and C. Section A consists of four staves: Alto, Ten 1, Ten 2, and Bass. Section B also consists of four staves. Section C consists of four staves and includes repeat signs. The music is written in a 3/4 time signature with a key signature of one sharp (F#).

Pavane de Spaigne

Francisque Caroubel
Praetorius: Terpsichore, (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

Petite Rose

(Domenico da Piacenza 1450)

Music By
Al Cofrin

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

A **F5** 3x's

Sopr



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

1 A G5

Sopr

Alto

Tenor

6 B

12

C

19

Musical notation for measures 19-24. The score consists of three staves in 3/4 time. The first staff (treble clef) contains the melody, featuring eighth and quarter notes with a key signature of one sharp (F#). The second and third staves (bass clefs) provide harmonic accompaniment with eighth and quarter notes.

D

25

Musical notation for measures 25-30. The score consists of three staves in 3/4 time. The first staff (treble clef) contains the melody, featuring eighth and quarter notes with a key signature of one sharp (F#). The second and third staves (bass clefs) provide harmonic accompaniment with eighth and quarter notes.

E

31

Musical notation for measures 31-35. The score consists of three staves in 3/4 time. The first staff (treble clef) contains the melody, featuring eighth and quarter notes with a key signature of one sharp (F#). The second and third staves (bass clefs) provide harmonic accompaniment with eighth and quarter notes.

36

Musical notation for measures 36-40. The score consists of three staves in 3/4 time. The first staff (treble clef) contains the melody, featuring eighth and quarter notes with a key signature of one sharp (F#). The second and third staves (bass clefs) provide harmonic accompaniment with eighth and quarter notes. The piece concludes with a double bar line at the end of measure 40.

Picking of Sticks

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

Longways for three couples

Arranged by Robert Smith, 1997
Edited by Al Cofrin

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

A: Picking of Sticks

1 **G** **F** **G**

Sopr

Alto

Tenor

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

1 A A5 G5

Alto

5 A5

9 B A5

13

17 A G5

21 A5

Quadran Pavane

Melody from R.C.m Ms. 1119

(Inns of Court)

Arranged by
Joseph Casazza 1990
Edited by Al Cofrin

1 G Em D Gsus C Am

Sopr

Alto

Alto/
Tenor

Bass

7 Gsus C D G

12 Em Am D Am Asus D C G

The musical score is arranged in four parts: Soprano, Alto, Alto/Tenor, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into three systems, each with a measure number (1, 7, 12) and a set of chord annotations above the staves. The first system (measures 1-6) has chords G, Em, D, Gsus, C, and Am. The second system (measures 7-11) has chords Gsus, C, D, and G. The third system (measures 12-16) has chords Em, Am, D, Am, Asus, D, C, and G. The Soprano part features a melodic line with eighth and quarter notes, while the other parts provide harmonic support with various note values and rests.

Quadran Pavane

18 G Em D Gsus C Am

23 Gsus C D G Am D

28 Em C D G C D G

Blank Page

Queen's Alman

William Byrd
(c. 1540 - 1623)

(Inns of Court)

Arranged by Robert Smith
Edited by Al Cofrin

(AA BB) x nn

1 **A** Gm D Cm D Gm

Sopr

Alto

Tenor

Bass

5 **B** B \flat Gm Am A D

9 Gm G C F B \flat C Gm D G5

The musical score is arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The first system (measures 1-4) is marked with a box 'A' and chord progressions Gm, D, Cm, D, Gm. The second system (measures 5-8) is marked with a box 'B' and chord progressions B \flat , Gm, Am, A, D. The third system (measures 9-12) has chord progressions Gm, G, C, F, B \flat , C, Gm, D, G5. The score includes various musical notations such as notes, rests, and accidentals.

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*

1 **G** **D** **Am** **G** **D**

Sopr

Alto/
Tenor

Bass

6 **G** **Em** **C** **G** **Dsus4** **G**

11 **B** **D** **C** **G** **D**

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

Rostiboli Gioioso

C *Salterello*

19 **G** **Am** **G** **D**

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

D *Piva*

27 **D** **G** **D**

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

The image displays a musical score for the piece 'Rostiboli Gioioso'. It is organized into four systems, each with three staves (treble, bass, and a lower bass staff). The music is in 12/8 time and G major. The first system, labeled 'Salterello', begins at measure 19 with a 'C' box and chords G, Am, G, and D. The second system starts at measure 23 with chords G, Am, G, Dsus4, and G. The third system, labeled 'Piva', starts at measure 27 with a 'D' box and chords D, G, and D. The fourth system starts at measure 30 with chords D, G, Dsus4, and G. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs.

Rufty Tufty

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

For two couples facing

Arranged by Dera Leed, 1999
Edited by Al Cofrin

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

A G Am D ¹G ²G

Musical notation for section A, measures 1-4. Soprano, Alto, and Bass staves. Chords G, Am, D, 1G, 2G.

B C ¹G C ²G C

5

Musical notation for section B, measures 5-8. Soprano, Alto, and Bass staves. Chords C, 1G C, 2G C.

C C G D C x 3

11

Musical notation for section C, measures 11-14. Soprano, Alto, and Bass staves. Chords C, G D C x 3.

Saint Martins

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

for two couples facing

Arranged by
Steve Hendricks

(AABB) x 3

1 **A** Gm F B \flat F Gm C D F Cm E \flat

8 Gm D ¹G ²G **B** Dm Dm B \flat F

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

Saltarello 3

14th c. Italian: British Library,
Additional 29987

Setting by Al Cofrin
1997

A G(open)

Sopr

6

11 **B**

17

23 **C**

29

35 **D**

40

45

Saltarello: Ballo Anglese

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

Setting by Al Cofrin

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

Alto 1

Alto 2

Tenor

Bass

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

13 C C Gm F Dm B \flat F G ¹C ²C

Detailed description: This is a musical score for a four-part vocal setting of the Saltarello 'Ballo Anglese'. The score is written for Alto 1, Alto 2, Tenor, and Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The score is divided into three systems. The first system (measures 1-6) is marked with a box 'A' and includes chord annotations: C, Gm, B-flat, C, Gm, C, C, Gm, F, Dm. The second system (measures 7-12) is marked with a box 'B' and includes chord annotations: B-flat, F, G, C (first ending), C (second ending), Gm, B-flat, C, Gm, B-flat. The third system (measures 13-18) includes chord annotations: C, C, Gm, F, Dm, B-flat, F, G, C (first ending), C (second ending). The score uses various note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Scotch Cap

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

Line of three couples

Arranged by Jay Ter Louw
Edited by Al Cofrin

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

1 **A** Dm Am G

6 **B** Dm

11 G F C Dm G F Dm Em D5

Sellenger's Round

from the Dancing Master,
Edition 3B., 1657

(Round for as many as will)

Setting by
Steven Hendricks

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

The musical score is arranged in four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into three systems, each containing four measures. The first system is labeled 'A' and has chord markings D, G, C, G above the measures. The second system is labeled 'B' and has chord markings G, D, D, G, A above the measures. The third system has chord markings G, D, C, D, A, D above the measures and is followed by the instruction 'D.C. x 3 or 4'. The Soprano part begins with a repeat sign at the end of the first measure of each system. The Alto, Tenor, and Bass parts have various rhythmic patterns and rests throughout the piece.

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

© Steve Hendricks

Permission granted for use with attribution (CC BY-SA 4.0)

Lo Spagnoletto

Cesare Negri,
Le Gratie d'Amore,
1602

Balletto for two couples in a diamond

arr. Dave Lankford
Edited by Al Cofrin

(AA BB CC) x 7

1 **Gm F B \flat F B \flat**

Sopr

Alto

Tenor

6 **F D Gm D G5**

11 **F Gm D Gm D.C. x 7**

Stingo

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

Longways for three couples

Arranged by Dave Lankford, 1999
Edited by Al Cofrin

(AA BB) x 3

A

1 Em D Em 1 Em G 2 Em G

Sopr

Alto

Tenor

Bass

B

6 G D Em D G

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

Blank Page

Tinternell

(Dallis Lute book, Pg. 223)

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 **B** F C Dm A C Dm A

10 **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

Sopr 1

Sopr 2

Tenor

Bass

6 F D D G D

11 G D F D G

16 D F D D G

Trenchmore
Tomorrow the fox will come to towne

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

Turkelone

(Inns of Court)

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC D) x 4

1 **A** D Gm B \flat F B \flat

Sopr

Alto

Tenor

Bass

5 Gm D G **B** Gm D Gm D

9 **C** Gm Dm B \flat Gm D G

13 **D** C F C D D.C. x 4

Detailed description: This is a musical score for a four-part vocal setting of 'Turkelone'. The score is in 6/4 time and consists of four systems of staves. The first system (measures 1-4) is marked 'A' and includes chords D, Gm, B-flat, F, and B-flat. The second system (measures 5-8) is marked 'B' and includes chords Gm, D, G, Gm, D, Gm, and D. The third system (measures 9-12) is marked 'C' and includes chords Gm, Dm, B-flat, Gm, D, and G. The fourth system (measures 13-16) is marked 'D' and includes chords C, F, C, and D, ending with a 'D.C. x 4' instruction. The Soprano part is in the treble clef, while the Alto, Tenor, and Bass parts are in the bass clef. The key signature has one flat (B-flat major or D minor).

Upon a Summer's Day

105

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

Arranged by
Al Cofrin

(AA BBB) x 3

The musical score is arranged for Soprano, Alto, and Bass voices. It is in 3/8 time and consists of three systems of music. The first system (measures 1-6) is labeled 'A' and includes chord markings Dm, F, and C. The second system (measures 7-12) is labeled 'B' and includes chord markings Am, Dm, Am, C, Dm, and Am. The third system (measures 13-18) includes chord markings Dm, F, C, Dm, Am, C, and Dm, and is marked 'D.C. x 3' and '3x's'. The score uses a treble clef for the Soprano part and bass clefs for the Alto and Bass parts. The key signature has one flat (B-flat).

La Villanella Balletto

F. Caroso, Il Ballarino f42v

Transcribed from lute tab
by Al Cofrin

(AABB) x 6

1 A G Am G D C

Soprano
Alto
Tenor
Bass

7 D G B G F C F

Soprano
Alto
Tenor
Bass

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

Soprano
Alto
Tenor
Bass

Edited by Al Cofrin

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

Vita di Cholino

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

for three dancers

Arranged by Monica Cellio
Edited by Al Cofrin

A x 5

A

1 C F C

6 F C Dm C G C

12 G C 1-4 Dm G 5 C G C

Voltate in Ça Rosina

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by
Monica Cellio
Edited by Al Coffrin

(AAA BB) or (AAA BBBB)

A: Quadernaria

1 Am Em Am Em Am

Sopr

Alto 1

Alto 2/
Tenor

5 G Am G Am G Am G Am 3X's

B: Piva

9 Am Em Am G Am G Am

Sopr

Alto 1

Alto 2/
Tenor

Volte (CCX)

Michael Praetorius

(AABBCC) x nn

from Terpsichore, 1612

Setting by
Al Cofrin

G C D G D G

Soprano
Alto 1
Alto 2
Tenor
Bass

G D G

G D C Am 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** Gm D B \flat F Cm F D Gm

Soprano
Alto
Tenor
Bass

5 **B** Gm D **C** Gm D Gm F

D.C. x nn

10 Gm Dm Gm D Gm F D G

Whirligig

Longways for three couples

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

Arranged by
David Lankford
Edited by Al Cofrin

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

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

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

Table of Contents (by name)

Amoroso	02	Lauro.....	58
Anello	03	Lorayne Alman	60
Arbeau Bransles Basic/Regional.....	04	Lord of Carnarvan's Jegg	61
Arbeau Bransles Mimed	06	Ly Bens Distonys	62
Arbeau Bransles Mixed	08	Madam Sosilia's Alman	63
Ballo del Fiore.....	10	Maraviglia d'Amore.....	64
Belfiore	11	Merry Merry Milkmaids	66
Bella Gioiosa	12	My Lady Cullen	68
Bizzarria d'Amore	13	New Alman	69
Black Alman	14	New Bo Beep.....	70
Black Nag	17	Newcastle	71
Caccia d'Amore	18	New Yer	72
Canarie	20	Old Alman	73
Castellana.....	22	Old Mole	74
Chestnut	23	Parson's Farewell	75
Chiara Stella	24	Pavane: 13-Attaignant.....	76
Cleves	25	Pavane: Belle Qui.....	77
Contentezza d'Amore.....	26	Pavane: Earle of Salisbury	78
Contrapasso	29	Pavane: Mille Ducas.....	79
Courant CLXXXIII.....	30	Pavane: Spaigne.....	80
Cuckolds All A Row	32	Petite Rose	81
Dargason	33	Petit Vriens	82
Dull Sir John	34	Picking of Sticks	84
Earl of Essex Measure	35	Piva: "Cantiga 119"	85
Faine I Would	36	Quadran Pavane	86
Fedelta	37	Queen's Alman	89
Fiamma d'Amore.....	38	Rostiboli Gioioso	90
Fine Companion	39	Rufty Tufty	92
Galliard: A Lieta Vita	40	Saint Martins.....	93
Galliard: Frogge	41	Saltarello 3	94
Galliard: Mille Ducas	42	Salterello: Ballo Anglese.....	95
Galliard: Tout.....	43	Scotch Cap	96
Gathering Peascods	44	Sellenger's Round	97
Gelosia	45	Spagnoletto.....	98
Goddesses	46	Stingo	99
Gracca Amorosa	47	Tinternell	101
GreneGynger	48	Trenchmore	102
Grimstock	49	Turkelone	104
Half Hannikin.....	50	Upon a Summer's Day	105
Hearts' Ease	51	Villanella.....	106
Hit and Miss.....	52	Vita di Cholino	107
Horses Bransle	53	Voltate in Ça Rosina	108
Hyde Park	54	Volte CCX.....	109
If All the World Were Paper	55	Washerwomen's Bransle.....	110
Jenny Pluck Pears	57	Whirligig	111