

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://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

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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)

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**

6 **C** **G** **A5** **C** **D5** **A5** **Em**

11 **Am** **D** **Dm** **Em** **Dm**

17 **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 in four systems. The first system includes vocal parts for Alto, Tenor, and Bass, and a piano accompaniment. The second system continues the piano accompaniment. The third system features a piano accompaniment with a double bar line and repeat signs. The fourth system concludes the piece with a double bar line and repeat signs, and a final tempo marking.

Chord diagrams are provided for the piano accompaniment:

- A**: G D G D G G D G D G
- C**: G Am G D G G D G
- D**: G Em D Em D E G

Tempo markings: **D.S. x 2**

Arbeau: Bransles de Base et Régionaux

Basic and Regional

Setting by
Al Cofrin

Thoinot Arbeau,
Orchésographie, 1589

Double

1 **G5**

Sopr/
Alto

5

Simple

9 **G5**

Sopr/
Alto

12

Gay

15 **G5**

Sopr/
Alto

18

Burgundian (Burgingne)

19 **G5**

Sopr

22

Poictou

23 **G5**

Sopr/
Alto

26

Scottish 1 (Ecosse)

29 **G5**

Alto

33

8

1 2 (#)

Scottish 2 (Ecosse)

37 **G5**

Alto

41

1 2 (#)

Triory de Bretagne

45 **G5**

Sopr/
Alto

2/4

Maltese (Malte)

52 **Am G Am**

Sopr/
Alto

56 **D Am**

8

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)

Sopr



36 **G5**

42

48

Official

Sopr



53 **G5**

57

61

Arbeau Bransles Couppés

Mixed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Cassandre

F5

Sopr

6 Dm

Pinagay

G5

Sopr/
Alto

12 17 (#)

Charlotte

G5

Alto

22 27 31 (#)

War (Guerre)

G5

Sopr

36 42 G 47 D

Arbeau Bransles Couppés 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

7 **B** Am E A 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

Sopr

5

A: Quadrenaria 3x

Sopr

Alto

Tenor

9

B **C** **D**

Sopr

Alto

Tenor

14

E 3x

Sopr

Alto

Tenor

22

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

Sopr

Alto

Tenor

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

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

A:Spezzato

1 **G** **C** **G**

Sopr

Alto

Tenor

Bass

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

9 **G** **G** **D** **G** **3x's**

B

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

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

Arranged by 15
Dave Lankford
Edited by Al Cofrin

Melody from R.C.M Ms. 1119

(Inns of Court)

(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

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

Sopr
Alto/
Tenor
Bass

11 Em Am E Am D.C. x 3

Sopr
Alto/
Tenor
Bass

La Caccia d'Amore

Questa dolce sirena

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(AA BB) x nn

1 **A** Dm G C Dm G C

Sopr 1

Sopr 2

Alto

Tenor

Bass

6 G Am E C G E Am

Sopr 1

Sopr 2

Alto

Tenor

Bass

La 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

Canarie

10 Am D Em C D

Musical score for measures 10-12. The key signature is two sharps (F# and C#). The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 10 starts with a treble clef and a key signature of two sharps. The notes in measure 10 are: Treble 1 (A4, B4), Treble 2 (A4, B4), Treble 3 (A4, B4), Bass (A3, B3). Measure 11: Treble 1 (B4, C5), Treble 2 (B4, C5), Treble 3 (B4, C5), Bass (B3, C4). Measure 12: Treble 1 (B4, C5), Treble 2 (B4, C5), Treble 3 (B4, C5), Bass (B3, C4). The piece ends with a double bar line and repeat dots.

13 D C D G C D

Musical score for measures 13-15. The key signature is two sharps (F# and C#). The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 13 starts with a treble clef and a key signature of two sharps. The notes in measure 13 are: Treble 1 (D4, E4), Treble 2 (D4, E4), Treble 3 (D4, E4), Bass (D3, E3). Measure 14: Treble 1 (E4, F#4), Treble 2 (E4, F#4), Treble 3 (E4, F#4), Bass (E3, F#3). Measure 15: Treble 1 (F#4, G4), Treble 2 (F#4, G4), Treble 3 (F#4, G4), Bass (F#3, G3). The piece ends with a double bar line and repeat dots.

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

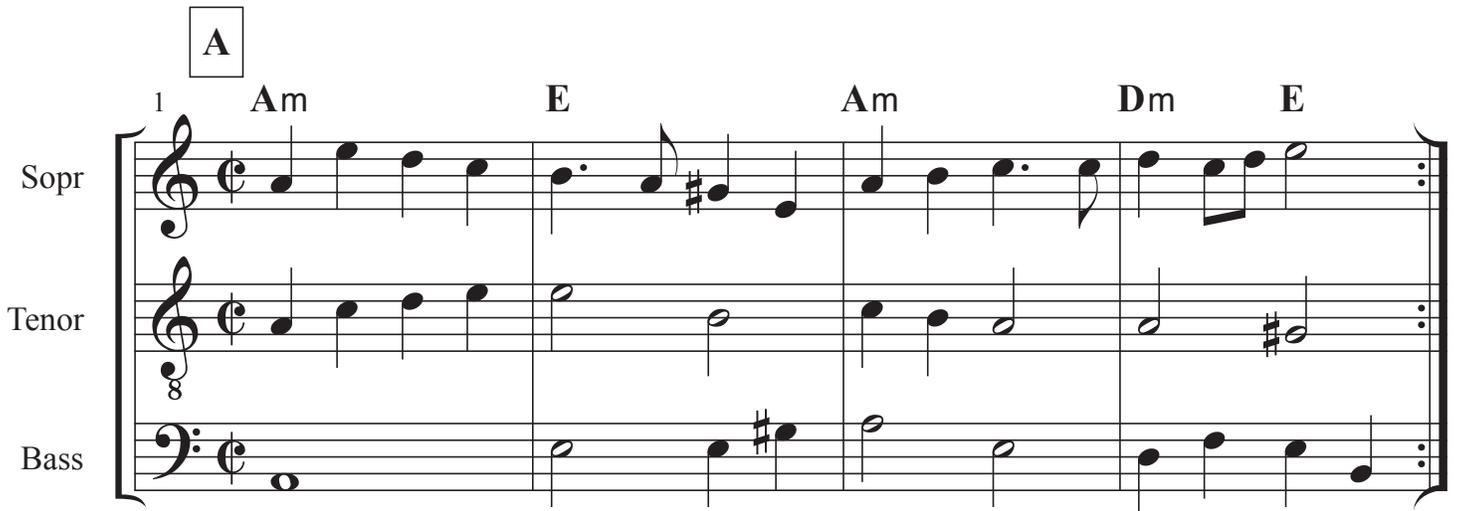
A

1 Am E Am Dm E

Sopr

Tenor

Bass



B

5 C G C G C



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



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 written for Soprano and Bass voices in 3/4 time, with a key signature of one flat (B-flat). The score is divided into seven sections, each with a letter label in a box above the staff:

- Section A:** Measures 1-4. The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part consists of a whole note G3 in the first measure, followed by whole notes F3, E3, and D3 in the subsequent measures.
- Section B:** Measures 5-8. The Soprano part continues with a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2.
- Section C:** Measures 9-11. The Soprano part has a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2. Section C is enclosed in a repeat sign.
- Section D:** Measures 12-15. The Soprano part has a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2.
- Section E:** Measures 16-17. The Soprano part has a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2. Section E is enclosed in a repeat sign.
- Section F, G:** Measures 18-20. The Soprano part has a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2. Section F, G is enclosed in a repeat sign.
- Section 19:** Measures 19-20. The Soprano part has a quarter note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part continues with whole notes C3, B2, A2, and G2. This section is divided into two parts, labeled 1 and 2, with a repeat sign at the end.

Contentezza d'Amore

(from the Nobilita di dame: Caroso, 1600)

Transcribed by
Al Cofrin

Ax5, B, Cx3

A

The musical score is arranged in four systems, each with three staves: Soprano (Sopr), Alto/Tenor (Alto/Tenor), and Bass (Bass). The key signature has one flat (Bb) and the time signature is common time (C). The score includes guitar chords indicated above the staves.

System 1 (Measures 1-6): Chords: F, Bb, F, G, F.

System 2 (Measures 7-12): Chords: G, D, G, F, C, F, Bb, F.

System 3 (Measures 13-17): Chords: G, F, G, C, Dm, C.

System 4 (Measures 18-22): Chords: F, G, C, F, G, C, Dm, C, F, Bb.

Sciolta

23 C F C 1-4 F 5 F 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

Balletto

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

The musical score is arranged in four systems, each with three staves (Soprano, Alto, Bass) and chord symbols above the notes. The key signature is one sharp (F#) and the time signature is 3/4.

- System 1 (Measures 1-6):** Starts with measure 1. Chord symbols: A (measures 1-2), G (3), D (4), G (5), C (6), D (7), G (8), D (9).
- System 2 (Measures 7-13):** Starts with measure 7. Chord symbols: G (7), C (8), D (9), G (10), 3x's (11), B (12), G (13), C (14).
- System 3 (Measures 14-20):** Starts with measure 14. Chord symbols: G (14), C (15), G (16), G (17), C (18), G (19).
- System 4 (Measures 21-27):** Starts with measure 21. Chord symbols: F (21), D (22), G (23), C (24), D (25), Em (26), C (27), D (28), G (29), 3x's (30).

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

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

A (AABB) x 3

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**

Sopr
Alto
Tenor
Bass

Dull Sir John

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

Square for four couples

Arranged by
Dave Lankford, 2016
Setting by Al Cofrin

(AABB) x 3

1 **A** 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

The musical score is written for Soprano, Tenor, and Bass voices in 6/4 time. It consists of three systems of music. The first system (measures 1-5) is marked with a box 'A' and includes chords Dm (#), C, F, and F. The second system (measures 6-10) is marked with a box 'B' and includes chords C, Am, C, F, and F. The third system (measures 11-15) includes chords Am, G, C, Dm, Em, F, C, Am, and Dm, and ends with a double bar line and 'D.C. x 3'. The Soprano part has a sharp sign above the first measure. The Tenor and Bass parts have an 8 below the staff. A repeat sign is present at the end of the piece.

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

1 **A** G C D G

8 G C D G 1 2

15 **B** C D G C D G

21 C D G D G D.C. x n

Faine I Would

Square for four couples

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

Arr, by Kathy Van Stone
Edited by Al Cofrin

(AABB) x 3

1 **A** Dm A Dm C G C

Sopr

Alto

Bass

5 C F C 1 F 2 F

10 **B** C Am F C

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

The musical score is written for Soprano, Alto, and Bass voices in 6/4 time. It consists of three systems of music, each representing a section of the dance. The first system (measures 1-4) is marked 'A' and includes chords Dm, A, Dm, C, G, and C. The second system (measures 5-8) includes chords C, F, C, and F. The third system (measures 10-13) is marked 'B' and includes chords C, Am, F, and C. The final system (measures 15-18) includes chords G, C, Dm, C, A, and D5. The piece concludes with a double bar line and the instruction '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

B

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 Gm Dm Gm B \flat Gm Dm F

7 Dm Gm Dm Gm B Dm

13 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 1 G C G G C G G D G **B** G C

Sopr 1
Sopr 2
Alto
Tenor
Bass

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 la fa la la la.
Chi gior brama se di cor ama
donerá il core a un tal signore.
Fa la 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'honore 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,

Edited by Albert Cofrin

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

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

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

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

Sopr
Alto
Tenor
Bass

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

Sopr
Alto
Tenor
Bass

Gathering Peascods

Round for as many as will

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

Arranged by
Al Cofrin

Intro, (AA BB CC) x 3

1 **A** **B**

G C D Am D G D

9 **C**

Em A D Em A D D G C

16 **1** **2**

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

Gelosia

(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

B Am

C G Am G

D Am G Am

E Am

F G Am Em G Am Em G Am

D.S. x 3

Goddesses

Longways for four couples

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

Arranged by
Kathy Van Stone
Edited by Al Cofrin

(AA BB) x 11

1 **A** 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

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
E5

Sopr

1

5

A'

9

B

13

17

D.C. x n

Grimstock

Longways for 3 couples

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

Arr. by Monica Cellio
Setting by Al Cofrin

(AA BB) x 3

1 A

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

Sopr
Alto
Tenor
Bass

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

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

Hearts Ease

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

The musical score is arranged in four staves: Soprano, Alto, Tenor, and Bass. The piano accompaniment is shown in two systems of two staves each. The key signature changes from G major to F major at measure 7, and to D minor at measure 13. The time signature is 4/4. The score is divided into three systems, each with a section letter (A, B, C) in a box above the first measure of the system. The Soprano part has lyrics: A G C D G C D G C D. The piano accompaniment includes various chords and melodic lines. The score ends with a double bar line at the end of the fourth system.

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 arranged for Soprano, Alto, Tenor, and Bass voices. It begins with a box labeled 'A' above the first measure. The key signature has one flat (B-flat) and the time signature is 6/4. The score consists of two systems of four staves each. The first system covers measures 1 through 5, with a '1' above the first measure. The second system covers measures 6 through 12, with a '6' above the first measure. Chord symbols are placed above the staves: A, F, C, G in the first system; F, Dm, G, Dm, C, 12 x's in the second system. The piece concludes with a double bar line and repeat dots.

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 D.C. x 6 Am

The musical score is written for three voices: Soprano, Alto, and Bass. It is in the key of D major (one sharp) and 6/4 time. The piece is a round for three couples, consisting of two main sections, A and B, each repeated six times. Section A starts at measure 1 and ends at measure 4. Section B starts at measure 5 and ends at measure 10. The score includes chord symbols above the staves and a repeat sign at the end of section B.

Lauro (46 bars)

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

Tenor: Re di Spagna,
Vatican, Cap. 283

A-dorian

Twice Through

Fancy Realiz.

Alto

Tenor

Orig. Tenor

E5 B5 A5

3

E5 /D C Bm E A5 C D

6

C E5 G F E5 E

9

A5 D C D

Musical notation system 1 (measures 12-14). Treble clef, 8/8 time signature, key signature of one sharp (F#). Measure 12 starts with a treble clef and a bass clef. Measure 13 has a '3' above the treble staff. Measure 14 has a '3' above the bass staff. Chords: Am, Em, C, A5, D.

Musical notation system 2 (measures 15-17). Treble clef, 8/8 time signature, key signature of one sharp (F#). Measure 15 starts with a treble clef and a bass clef. Measure 16 has a '3' above the treble staff. Measure 17 has a '3' above the bass staff. Chords: C, Dm, E5, E, A5, E5.

Musical notation system 3 (measures 18-20). Treble clef, 8/8 time signature, key signature of one sharp (F#). Measure 18 starts with a treble clef and a bass clef. Measure 19 has a '3' above the treble staff. Measure 20 has a '3' above the bass staff. Chords: D, E5, E5, B, E5, Dm.

Musical notation system 4 (measures 21-23). Treble clef, 8/8 time signature, key signature of one sharp (F#). Measure 21 starts with a treble clef and a bass clef. Measure 22 has a '3' above the treble staff. Measure 23 has a '3' above the bass staff. Chords: C, Bm, A5, Bm, E, A5.

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 (two sharps) and common time (C). The piece is in a 32-measure format, divided into two main sections, A and B, each repeated twice. Section A (measures 1-8) is marked with a box 'A' and a measure rest '1'. It features a melody in the Soprano part with accompaniment in the other three parts. Chord markings 'D', 'C', and 'D' are placed above the Soprano staff. Section B (measures 9-16) is marked with a box 'B' and a measure rest '6'. It features a more active melody in the Soprano part. Chord markings 'G', 'C', and 'D' are placed above the Soprano staff. Both sections conclude with first and second endings. The first ending (marked '1') leads back to the beginning of the section, and the second ending (marked '2') concludes the section. The piece ends with a double bar line and the instruction 'D.C. x 8'.

Ly Bens Distonys

Arranged by
David Yardley

(ABBC) x n

The musical score is arranged in four systems, each containing a vocal line and a piano accompaniment line. The key signature is G major (one sharp) and the time signature is 6/8. The score is divided into three sections: A, B, and C. Section A is the first 8 measures of each system, Section B is the next 8 measures, and Section C is the final 8 measures. The first system (measures 1-8) features a Soprano line. The second system (measures 9-16) features Soprano and Tenor/Bass lines. The third system (measures 17-24) features Soprano and Tenor/Bass lines. The fourth system (measures 25-32) features Soprano and Tenor/Bass lines. The fifth system (measures 33-40) features Soprano, Alto/Tenor, and Tenor/Bass lines. The sixth system (measures 41-48) features Soprano, Alto/Tenor, and Tenor/Bass lines. The score concludes with a double bar line at the end of the sixth system.

Madam Sosilia's Alman

(Inns of Court)

Music by Joseph Casazza

Edited by Al Cofrin

(AA BB) x nn

The musical score is presented in three systems, each with four staves: Soprano, 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 sections: Section A (measures 1-5), Section B (measures 6-11), and Section C (measures 12-15). Each section begins with a measure rest and a box containing the section letter (A, B, or C). Chord symbols are placed above the guitar staff in each measure. Section A has chords G, D, G, D, G. Section B has chords G, Am, D, C, A, D, G, Am, D. Section C has chords C, A, D, G, Am, C, D, G. The vocal parts consist of quarter and eighth notes, while the guitar accompaniment features a mix of quarter, eighth, and sixteenth notes.

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

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

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

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

Longways for four couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

1 **A** G C

Sopr
Alto
Tenor
Bass

6 C D G D G

10 **B** G C Am G

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

5 C G Am Em Dm E Am

D.C. x 4

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, with guitar accompaniment. 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 starting with a measure number in a circle: 1, 7, and 12. Above the vocal staves, guitar chords are indicated: A, C, G, C, Am, D, G, C, Am, G, Am in the first system; D, G, B, C, G, Dm in the second system; and G, Am, G, C, C, G, C, C in the third system. The first system (measures 1-6) shows the vocal lines and guitar accompaniment. The second system (measures 7-11) includes a repeat sign in measure 8. The third system (measures 12-15) includes a double bar line and a first/second ending structure in measures 14 and 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

Sopr
Alto
Tenor
Bass

8 D G D D A

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

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

Sopr

Alto

Tenor

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

The musical score for the Soprano part of 'New Yer' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece consists of 24 measures, divided into six systems of four measures each. The notes are: 1. G4, 2. A4, 3. B4, 4. G4; 5. G4, 6. A4, 7. B4, 8. G4; 9. G4, 10. A4, 11. B4, 12. G4; 13. G4, 14. A4, 15. B4, 16. G4; 17. G4, 18. A4, 19. B4, 20. G4; 21. G4, 22. A4, 23. B4, 24. G4. Chord boxes are placed above the notes: 'A' above measure 1, 'B' above measure 5, 'D' above measure 9, 'C' above measure 13, 'D' above measure 17, and 'E' above measure 21. Additional chord labels 'G', 'C', 'D', 'G', 'D', 'G', 'G', 'C', 'D', 'G' are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, and 22. The piece ends with a double bar line and repeat dots.

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

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** Am G Em D E Am

Sopr
Alto/
Tenor
Bass

5 **B** Am C Am D G

Sopr
Alto/
Tenor
Bass

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

Sopr
Alto/
Tenor
Bass

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

Old Mole

Longways for three couples

Setting by
Steven Hendricks,

(AB) x 11

A: 1651 version

1

G C D G C D G C

Sopr

Alto

Tenor

Bass

B: 1652 version

6

D G C D G G C D Em

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 Attaignant (fl.1528-1549)

Edited by
Al Cofrin

A **B**

Sopr

Alto 1

Alto 2/
Tenor

Bass

C **C**

D

C G Dm D G C G D G

C D G D G D Am C D G

Edited Albert Cofrin

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

Pavane: Belle qui tiens ma vie

77

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A

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

Sopr
Alto

1. Bel le qui tiens ma vi - e cap - ti - ve dans tes yeux,
 2. Pour - quoi fais 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 \flat C B \flat Cm7 F B \flat**

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 \flat F Dm Gm Cm D B \flat 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 \flat 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.

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

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

Sopr

Alto

Tenor

Bass

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

B \flat Gm D Gm D Dsus4 ¹ G ² G D.C.

Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

The musical score is presented in four staves: Alto, Ten 1, Ten 2, and Bass. It is divided into three sections labeled A, B, and C. Section A (measures 1-8) features a steady eighth-note accompaniment in the lower parts and a more active melody in the upper parts. Section B (measures 9-16) continues the accompaniment while the upper parts play a more complex, rhythmic melody. Section C (measures 17-24) is a repeat of the first section, indicated by a double bar line and repeat signs at the beginning and end of the section.

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

Sopr

A F5 3x's

A'

B

C

C'

D.C.

Detailed description: The image shows a musical score for Soprano voice. It consists of five systems of notation. The first system is labeled 'A' and includes a 'F5' marking and '3x's' indicating a triplet. The second system is labeled 'A''. The third system is labeled 'B'. The fourth system is labeled 'C'. The fifth system is labeled 'C''. The sixth system is labeled 'D.C.' and ends with a double bar line. The notation is in treble clef with a 6/8 time signature.

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, labeled C. The system consists of three staves: Treble, Alto, and Bass. Measure 19 starts with a treble clef and a common time signature. The melody in the treble clef features eighth and quarter notes, with a key signature change to one sharp (F#) in measure 20. The alto and bass clefs provide harmonic support with similar rhythmic patterns.

D

25

Musical notation for measures 25-30, labeled D. The system consists of three staves: Treble, Alto, and Bass. Measure 25 continues the melody from the previous system, maintaining the one-sharp key signature. The notation includes various rhythmic values such as eighth, quarter, and half notes.

E

31

Musical notation for measures 31-35, labeled E. The system consists of three staves: Treble, Alto, and Bass. Measure 31 continues the melody, with a key signature change to two sharps (F# and C#) in measure 32. The notation includes various rhythmic values such as eighth, quarter, and half notes.

36

Musical notation for measures 36-40. The system consists of three staves: Treble, Alto, and Bass. Measure 36 continues the melody, with a key signature change to one sharp (F#) in measure 37. The notation includes various rhythmic values such as eighth, quarter, and half notes. The system concludes with a double bar line in 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 A) x nn

Alto

1 **A** A5 G5

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

Quadran Pavane

18 G Em D Gsus C Am

23 Gsus C D G Am D

28 Em C D G C D G

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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

5 **B**

Bb Gm Am A D

9

Gm G C F Bb C Gm D G5

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

1 **A** *Bassa danza*
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**

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 1 G 2 G

Sopr

Alto

Bass

B

5 C 1 G C 2 G C

C

11 C D.C x 3 G C

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 1 G 2 G **B** Dm Dm B \flat F

14 B \flat F E \flat Dm Cm Gm D 1 G 2 G 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 1 C 2 C **B** Gm B \flat C Gm B \flat

7

1

2

B

13 C C Gm F Dm B \flat F G 1 C 2 C

13

1

2

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 presented in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 6/4. The first system, labeled 'A', contains measures 1-5 with chord markings D, G, C, and G above the staves. The second system, labeled 'B', contains measures 6-10 with chord markings G, D, D, G, and A. The third system, labeled '11', contains measures 11-15 with chord markings G, D, C, D, A, and D. The final measure of the third system is marked 'D.C. x 3 or 4'. The score includes various musical notations such as notes, rests, and repeat signs.

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

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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

B

6 G D Em D G

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

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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

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

Soprano
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

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

Sopr
Alto
Bass

7 Am Dm Am C Dm **B** Am

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

The musical score is arranged in three systems. The first system (measures 1-6) is marked with a box 'A' and includes chords Dm, F, and C. The second system (measures 7-12) includes chords Am, Dm, Am, C, Dm, and a box 'B' above a double bar line. The third system (measures 13-18) includes chords Dm, F, C, Dm, Am, C, and Dm, with a 'D.C. x 3' and '3x's' instruction at the end. The score is for Soprano, Alto, and Bass voices.

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

Sopr
Alto
Tenor
Bass

7 B D G G F C F

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

Edited by Al Cofrin

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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

Sopr

Alto/
Tenor

Bass

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 Cofrin

(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

Sopr

Alto 1

Alto 2/
Tenor

B: Piva

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

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

Soprano
Alto 1
Alto 2
Tenor
Bass

G D C Am D G D G D G D.C.

Soprano
Alto 1
Alto 2
Tenor
Bass

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

Sopr

Alto

Tenor

Bass

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

10 Gm Dm Gm D Gm F D.C. x nn D G

Edited by Albert Cofrin

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