

The Pennsic Pipe 51

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

2024 Edition



Compiled by Albert Cofrin
And edited by Steve Hendricks
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): aekiss@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 general editing.



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



Note from the Editors

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

<http://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

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

Happy Playing, and yay, Dancing!

The Pennsic Pile Editors

Table of Contents (by genre)

Basse Danse

Cleves	31
Lauro	66-67

15th Century Italian Dances

Amoroso	04-05
Anello	07
Belfiore	15
Chirintana	29
Gelosia	50
Petite Rose	95
Petit Vriens	96-97
Rostiboli Gioioso	104-105
Vida di Culin	120-121
Voltate in Ça Rosina	123

Gresley Manuscript

Grene Gynger	54-55
Ly Bens Distonys	71
New Yer	81
Rawty	103

Inns of Court

Black Alman	18-19
Earl of Essex Measure	40
Lorayne Alman	68
Madam Sosilia's Alman	72
New Alman	78
Old Alman	84
Quadran Pavane	100-101
Queen's Alman	102
Tinternell	115
Turkelone	118

16th Century Italian

Alta Regina	03
Ballo del Fiore	14
Bella Gioiosa	16
Bizzarria d' Amore	17
Caccia d' Amore	22-23
Castellana	26
Chiara Stella	28
Contentezza d' Amore	32-33
Contrapasso	34-35
Fedelta	42
Fiamma d' Amore	43
Gracca Amorosa	53
Maraviglia d' Amore	74-75
Passo E Mezzo	88-89
Spagnoletto (Negri)	112
Villanella	122

Arbeau's Orchesographie

Bransles Basic/Regional Suite

Double	08
Simple	08
Gay	08
Burgundian	08
Poictou	08
Scottish (1&2)	09
Triory de Bretagne	09
Maltese	09

Bransles Mimed Suite

Washerwoman	10
Pease	10
Hermites	10
Clog	10
Horses	11
Official	11

Bransles Mixed Suite

Cassandre	12
Pinagay	12
Charlotte	12
War	12
Aridan	13
Candlestick (Torche)	13
Montarde	13
Haut	13
Hay	13
Horses Bransle	62
Washerwomen's Bransle	125

Improvised Dances

Canarie	24-25
Courant CLXXXIII	36-37
Galliard: A Lieta Vita	45
Galliard: Frogge	46
Galliard: Mille Ducas	47
Galliard: Tout	48
Pavane: 13-Attaingnant	90
Pavane: Belle Qui	91
Pavane: Earle of Salisbury	92
Pavane: Mille Ducas	93
Pavane: Spaigne	94
Piva: "Cantiga 119"	99
Saltarello 3	108
Saltarello (Ballo Anglese)	109
Volte CCX	124

English Country Dances

Black Nag	20
Boatman	21
Chestnut	27
Cuckolds All A Row	38
Dargason	39
Faine I Would	41
Fine Companion	44
Gathering Peascods	49
Glory of the West	51
Goddesses	52
Grimstock	57
Half Hannikin	58-59
Hearts' Ease	60
Hit and Miss	61
Hyde Park	63
If All the World Were Paper	64
Jenny Pluck Pears	65
Lord of Carnarvan's Jegg	69
Lull Me Beyond Thee	70
Mage On a Cree	73
Merry Merry Milkmaids	76-77
New Bo Peep	79
Newcastle	80
Nonesuch	82-83
Old Mole	85
Parson's Farewell	87
Picking of Sticks	98
Rawty	103
Rufty Tufty	106
Saint Martins	107
Scotch Cap	110
Sellenger's Round (Sharp Version)	111
Stingo	113
Trenchmore	116-117
Upon a Summer's Day	119
Whirligig	126
Woodycock	127

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

2024 Edition

Blank Page

Fabritio Caroso,
Il Ballarino, 1581

Alta Regina

Transcribed by
Ysabel da Costa
Setting by Al Cofrin

(A,B) x 6

The musical score is arranged in four systems, each with four staves: Soprano, Alto, Alto/Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 1, 9, and 17 are indicated at the start of their respective systems. Chord markings are placed above the staves: 'A', 'D', 'F', 'G', 'D' in the first system; 'C', 'G', 'D', 'G' in the second system; and 'C', 'G', 'D', 'C', 'G' in the third system. The score concludes with repeat signs at the end of the final system.

Permission granted for use with attribution. (CC BY 4.0)

Giovanni Ambrosio,
De pratica seu arte de trupudii,
Oarus, B.N. fibds Uta. 476

Amoroso - 476

(12 Pivas)

Arranged by Steve Hendricks
Setting by Al Cofrin

(AAA,BB,CC,DD) x 2

A: Pivas

1 **Dm** **C** **Am** **Dm** **C** **Dm** **B** **Dm** 3x's

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

12 **D** **Dm** **C** **Dm** **C** **Dm** **C** **C** **Dm**

18 **Am** **Dm** **Am** **Dm** **Dm**

Permission granted for use with attribution (CC BY 4.0).

Amoroso - NY

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

Arranged by Steve Hendricks
Setting by Al Cofrin

(8 Pivas)

(AA,BB,CC,DD) x 2

A: Pivas

1 **Dm** **C** **Am** **Dm** **C** **Dm** **B** **Dm** **2x's**

Sopr
Alto/
Tenor
Bass

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

12 **D** **Dm** **C** **Dm** **C** **Dm** **C** **C** **Dm**

18 **Am** **Dm** **Am** **1 Dm** **2 Dm**

Permission granted for use with attribution (CC BY 4.0).

Blank Page

Domenico da Piacenze
(1455)

Anello

(in G)

Setting by
Al Cofrin

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

Intro:

Alto

Tenor

Bass

A G G D G G G D G

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

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

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

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

(#)

Burgundian (Bourgoigne)

19 **G5**

Sopr

Poictou

23 **G5**

Sopr/
Alto

(#)

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

Arbeau Bransles Basic and Regional

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** (b)

Sopr/
Alto

56 **D5** (b) (b) (b) **Am**

8

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

Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

Edited by
Al Cofrin

Washerwoman (Lavandieres)

1 **G5**

Sopr/
Alto

7

1

2

Pease (Pois)

13 **G5**

Sopr/
Alto

17

1

Hermites

21 **G5**

Sopr

25

1

Clog (Sabots)

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

Sopr/
Alto

33 **G**

1

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

Arbeau Bransles Morguez

Mimed Bransles

Horses (Chevaux)

Soprano part for "Horses (Chevaux)". The music is in C major, 2/4 time, and consists of three systems of staves. The first system starts at measure 36 and includes a first ending (1) and a second ending (2). The second system starts at measure 42 and also includes first and second endings. The third system starts at measure 48 and includes first and second endings. A "G5" chord marking is present above the first measure of the first system. A sharp sign (#) is placed above the notes in the first ending of the first system, the first ending of the second system, and the second ending of the third system.

Official

Soprano part for "Official". The music is in G major, 2/4 time, and consists of three systems of staves. The first system starts at measure 53 and includes a "G5" chord marking above the first measure. The second system starts at measure 57, and the third system starts at measure 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

D

Sopr

36

42

47

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

Arbeau Bransles Coupés Mixed Bransles

Aridan

Sopr

52 G C G D G D G

57 D G D G G C G

62 C G C G D G D G C D G

Candlestick (Torche)

Sopr

67 Gm F Gm D Gm

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

Montarde

Sopr

77 D5

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

Haut

Sopr/
Alto

89 F5

Hay

Sopr/
Alto

93 C Gm F C

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

(AA, BB) x nn (forever)

1 **A**

Am G Am E Am G

Sopr

Alto

Tenor

Tenor

Bass

7 **B**

Am E A C Bm Am

12 **D.C. x nn**

E C G Am E A

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

Belfiore

Arranged by
Al Cofrin
2023

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

Intro:

Sopr

A: Quaternaria

1

5

10

18

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

Setting by Al Cofrin

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

A: Spezzato

1 G C G

Sopr

Alto

Tenor

Bass

5 D G C G D

9 G G D G

D.C. x 7
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 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

Permission granted for use with attribution (CC BY 4.0)

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

The musical score is arranged for Alto, Tenor, and Bass voices. It is in 6/4 time and consists of five sections labeled A through E, each with a repeat sign. The chord markings above the staves are as follows:

- Section A (Measures 1-5):** Am, G, Am, Dm, Dm, A5
- Section B (Measures 6-10):** C, Dm, Am, C, Dm, Am, C, Am
- Section D (Measures 13-17):** Em, Am, A, E, A5, Am, C
- Section E (Measures 19-23):** Dm, Em, D5, Dm, Em, D5, Dm, D.C. x nn, Em, D

Permission granted for use with attribution (CC BY 3.0).

Black Alman-Dm

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

Arranged by
Dave Lankford
Edited by Al Cofrin

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

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

Permission granted for use with attribution (CC BY 3.0).

Black Nag

John Playford,
The Dancing Master, 1670
3rd Edition

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA, BB) x 3

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

6 **B** Em Am

11 Em Am E Am D.C. x 3

Permission granted for use with attribution. (CC BY 4.0)

Boatman

(AA, BB) x 3

A

Sopr
Alto
Tenr
Bass

5

C C C C Gsus C

B

9

C G Am Dm Am G

13

C C C C Gsus C

D.C. x 3

La Caccia d'Amore

(Questa dolce sirena)

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

Setting by Aaron Elkiss

(AA,BB) x nn

1 A Dm C Dm C

Sopr 1
Sopr 2
Alto
Tenor
Bass

6 G Am E C G E Am

Sopr 1
Sopr 2
Alto
Tenor
Bass

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

La Caccia d'Amore

10 **B** **G** **D** **F** **G** **C**

15 **G** **Am** **E** **C** **G** **E** **A**

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

Canarie

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

Sopr 1
Sopr 2
Alto/
Tenor
Bass

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

C
D
C
G
C
Am
D

7 G Em C D D G

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. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is D major (two sharps). The time signature is 4/4. The chords are Am, D, Em, C, and D. The melody in the Treble 1 staff consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

13 D C D G C D

Musical score for measures 13-15. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is D major (two sharps). The time signature is 4/4. The chords are D, C, D, G, C, and D. The melody in the Treble 1 staff consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

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

La Castellana

Adapted by
Steve Hendricks

(AA, BB, CC) x 3

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

10 **B** G Am E

19 **C** G Am Bm D E D E A *D.C. x 3*

Courtesy of Steve Hendricks made available under a Creative Commons - Attribution license

Chestnut

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

Arranged by
Steve Hendricks

(AA, BB) x 3

A

1 Am E Am G C

Sopr
Alto
Tenr
Bass

B

5 C G C G C

Sopr
Alto
Tenr
Bass

9 C G E Am Dm E A *D.C. x 3*

Sopr
Alto
Tenr
Bass

Permission granted for use with attribution (CC BY 3.0).

Chiara Stella

(AA,B,CC) x 4

1 **A**

E Am C G C

Sopr

Tenor

Bass

8 G Am E 1 Am 2 Am **B**

15 E D E Am E D E

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

Chirintana

Melody and arrangement
by Al Cofrin
for Ebreo Dance

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

A: Quadernaria

Em D D Em Em D D B Em

Sopr

Alto

7 B Em Em Am Em Em Em Am B Em

Rhythm Interlude (PIVA)

13 E (Open)

C: Pivas till you puke

17 Em Am Em B Em Em Am Em B Em

25 D Em D Em Em B Em

D.S. al Fine

Fine

Blank Page

Cleves

Arranged by
Al Cofrin

(A,B,CC,D,EE,F,G) x 2

The musical score is arranged in two systems, each with a Soprano and Bass staff. The key signature is G minor (one flat) and the time signature is 6/8. The score is divided into measures, with some measures containing repeat signs. Chords are indicated by letters in boxes above the staff, often followed by a chord quality (e.g., D5).

System 1:

- Measures 1-4: Chords A, D5, C5, D5.
- Measures 5-8: Chords C5, D5, B, D5, C5, D5.
- Measures 9-11: Chords C5, D5, C, D5.
- Measures 12-15: Chords D, D5, C5, D5, C5, D5.
- Measures 16-18: Chords E, D5, F, G, D5.

System 2:

- Measures 19-20: Chords C5, D5.
- Measures 21-22: Chords C5, D5.
- Measures 23-24: Chords C5, D5.

Contentezza d'Amore

Ax5,B,Cx3

A

Sopr
Alto/
Tenor
Bass

6

G G F

11

Bb G F Dm G C

16

*C C Dm G C C

* Measure 16 is added to match the choreography for both Il Ballarino and Nobileta manuscripts

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Contentezza d'Amore

21

F B \flat C F

1-4 F 5 F ,

B: Sciolta

26

F Gm Dsus4

33

G F Gm C G C

42

C G C F C F 3x's Rev.

Contrapasso

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

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

14 G C G G C G

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

Contrapasso

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

Sopr
Alto
Tenor
Bass

Am D C D G

B D G A D

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

Courante (CLXXXIII)

G C Am D G

A5 Bm C

D G D G

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

Cuckolds all a Row

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

Arr. David Yardley
Edited by Al Cofrin

A (AA,BB) x 3

Alto
Tenor
Bass

1 2

B

6

10

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

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

Dargason, or Sedany

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

Arranged by Robert Smith
Edited by Al Cofrin

A x infinity

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

Sopr
Alto
Tenor
Bass

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

Sopr
Alto
Tenor
Bass

© Robert Smith, SCA Alaric MacConnal
Permission granted for use with attribution (CC BY-SA 4.0)

Earl of Essex Measure

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AA,B) as many times as desired

The musical score is arranged for Soprano, Alto, and Bass voices. It is in the key of D major (one sharp) and 3/4 time. The score is divided into sections A and B. Section A starts at measure 1 and ends at measure 7. Section B starts at measure 15 and ends at measure 20. Chord markings (G, C, D) are placed above the staves to indicate the harmonic structure. The score concludes with a double bar line and the instruction 'D.C. x n' above the final measure (measure 20).

Faine I Would

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

Arr, by Kathy Van Stone
Edited by Al Cofrin

(AA, BB) x 3

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

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

© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted for use with attribution. (CC BY 4.0).

Fedelta

Fabritio Caroso,
Il Ballarino, 1581

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

(AA, BB) x 3

A G C G D

Sopr
Alto
Bass

8 G G C G D

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

©Albert Cofrin, Permission granted for use with attribution. (CC BY 4.0)

Fiamma d'Amore

Setting by Al Cofrin
Transcribed from
original lute score

(AA,B,C,D) x 4

A: Spezzato

Musical score for section A: Spezzato, measures 1-9. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Soprano, Alto, and Bass. The Soprano line has a melodic line with eighth and quarter notes. The Alto and Bass lines provide harmonic support with quarter and half notes. Chord symbols C, D, G, C, B, and E are placed above the Soprano staff.

Musical score for section B, measures 10-18. The score continues with the same three staves. Chord symbols C, D, G, Am, D, G, and C are placed above the Soprano staff.

Musical score for section C: Passi, measures 19-26. The score continues with the same three staves. Chord symbols D, G, Em, B, and E are placed above the Soprano staff. The time signature changes to 2/4 at the end of the section.

C: Passi

D: Spezzato

D.C. x 4

Musical score for section D: Spezzato, measures 27-34. The score continues with the same three staves. Chord symbols C, G, C, G, Em, B, and E are placed above the Soprano staff. The time signature changes to 3/4 at the beginning of the section.

The Fine Companion

(Gm)

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

Arranged by Paul Butler
Edited by Al Cofrin

(AA, BB) x 3

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

Sopr
Alto
Tenor
Bass

7 Dm Gm Dm Gm **B** Dm

Sopr
Alto
Tenor
Bass

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

Sopr
Alto
Tenor
Bass

© Paul Butler, SCA Arden of Icombe
Permission granted to use this work for any purpose with attribution.

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

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,

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

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

9 F Dm B \flat C F F C F

17 **B** B \flat F Gm D G

25 F Dm B \flat C F C F

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

Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

A Gm F Gm Am Dm Gm F Gm D G5

Musical score for section A, featuring Soprano, Alto, Alto/Tenor, and Bass staves. The key signature is one flat (B-flat major/F minor) and the time signature is 6/4. The score includes chord symbols: Gm, F, Gm, Am, Dm, Gm, F, Gm, D, G5.

B F Gm Gm Dm Gm F Bb F Gm D5

Musical score for section B, featuring Soprano, Alto, Alto/Tenor, and Bass staves. The key signature is one flat (B-flat major/F minor) and the time signature is 6/4. The score includes chord symbols: F, Gm, Gm, Dm, Gm, F, Bb, F, Gm, D5.

C Dm Eb C Bb C Bb F Gm D G5

Musical score for section C, featuring Soprano, Alto, Alto/Tenor, and Bass staves. The key signature is one flat (B-flat major/F minor) and the time signature is 6/4. The score includes chord symbols: Dm, Eb, C, Bb, C, Bb, F, Gm, D, G5.

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

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

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

Gathering Peascods

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

Arranged by
Al Cofrin
Edited by
Steve Hendrickson

Intro, (AA, BB, CC) x 3

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

9 Em A D Em A ¹D ²D **C** G C

Intro

16 G C G C G D ¹G ²G D.C. x 3

© Albert Cofrin, Permission granted for use with attribution (CC BY 3.0)

Domenico da Piacenza, c.
1425-1450 (PnD)
Paris, Bibliothèque Nationale Ital. 972

Gelosia

(A-dorian)

Setting by
Al Cofrin

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 D Em

D Am G Am **E** Am

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

Glory of the West

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

Arranged by David Yardley
Edited by Steve Hendricks

(AA,B) x 3

A

1 Em D G D G D Em

B

5 Em Bm Em D D Em D

10 Em D Em D Em D G D Em

D.C. x 3

© David Yardley, Permission granted for use with attribution (CC BY-SA 4.0)

Goddesses

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

Arranged by
Kathy Van Stone
Edited by Al Cofrin

(AA,BB) x 11

1 **A** Gm F Gm D5

Sopr

Alto

Alto/
Tenor

Bass

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

Permission granted for use with attribution. (CC BY 4.0).

Gracca Amorosa

(A,B) x 5

1 **A** G D

Sopr
Alto
Bass

7 Am G D

13 **B** C D G F G D G

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

(Gresley Manuscript-
Fallows Dance #13)

Grene Gynger (28 bars)

(Tune based upon English Dance,
13th c. Bodleian Library, Douce 139)

Music arranged by Al Cofrin
Reconstructed by
R. Schweitzer and
S. Scroggie

(A, B, C DD, E) x nn

A: Pivas

Sopr

1 **G**

5

9 **B**

13 **C**

17 **D**

1 2

22 **E**

D.C. x n

Grene Gynger (32 bars)

(Gresley Manuscript-
Fallows Dance #13)

Music by Al Cofrin
Choreography
reconstructed by
Barbara Webb

(AA, A', BB) x nn

A: Pivas
E5

Sopr

1

5

A'

9

13

B

17

D.C. x n

Blank Page

Grimstock

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

Arr. by Monica Cellio
Edited by S. Hendricks

(AA, BB) x 3

1 A

D G A D G G A

5 D G A D G G D

9 B D

D.C. x 3

Permission granted for use with attribution (CC BY 4.0).

Half Hannikin

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

Arranged by
Steven Hendricks

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

The musical score is arranged for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 6/4 time. The score is divided into two systems. The first system starts at measure 1, marked with a box containing the letter 'A'. Above the Soprano staff, guitar chords are indicated: G, G, D, G, D, G. The second system starts at measure 5, with guitar chords: G, D, G, Am, G, D, D, G. The Soprano part features a melodic line with eighth and quarter notes, while the other parts provide harmonic support with sustained notes and simple rhythmic patterns.

Permission granted to copy within the SCA.

Intro

9

B

G C G D G C D G G Am

Musical notation for measures 9-13. The score consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: G, C, G, D, G, C, D, G, G, Am.

14

G Am ¹G Am D G ²G Am D G

Musical notation for measures 14-17. The score consists of four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: G, Am, G, Am, D, G, G, Am, D, G. There are first and second endings indicated by '1' and '2' above the staff.

Hearts Ease

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

Arranged by
Drea Leed, 1999
Edited by S. Hendricks

(AA, BB) x 3

1 **A** Gm F D Am Gm D

Sopr

Alto

Bass

6 **B** F Gm D

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

The musical score is written for Soprano, Alto, and Bass voices. It consists of three systems of music, each with three staves. The first system (measures 1-5) is labeled 'A' and has a chord progression of Gm, F, D, Am, Gm, D. The second system (measures 6-10) is labeled 'B' and has a chord progression of F, Gm, D. The third system (measures 11-15) has a chord progression of F, Gm, Eb, Am, D, Gm, and ends with a double bar line and a repeat sign labeled 'D.C. x 3'. The key signature has one flat (Bb) and the time signature is 6/8.

Permission granted for use with attribution (CC BY 3.0).

Hit and Miss

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

Arranged by
Al Cofrin
Edited by
Steve Hendricks

Intro, (AA, BB, CC) x 3

A

1

G D G D G

Sopr

Alto

Tenor

B

5

G D Em D G A D

C Intro: *D.C. x 3*

9

G D C G Am D C D G

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Horse's Bransle

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(A,B,C) x nn

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

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

The musical score is arranged for Soprano, Alto, Tenor, and Bass voices, with piano accompaniment. It is in 4/4 time and consists of three systems. The first system (measures 1-6) is in G major and marked 'A'. The second system (measures 7-12) is in F major and marked 'B'. The third system (measures 13-18) is in F major and marked 'C'. The fourth system (measures 19-24) is in D minor and does not have a section letter. The piano accompaniment consists of four staves: two treble clefs and two bass clefs.

Hyde Park

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

Arranged by Kathy Van Stone
Edited by Steve Hendricks

(AA, BB) x 3

A

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

© Kathy Van Stone, SCA Elsbeth Anne Roth
Permission granted for use with attribution. (CC BY 4.0).

If all the World were Paper

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

Arr. Monica Cellio
Edited by S. Hendricks

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

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)

Jenny Pluck Pears

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

Arranged by Dave Lankford
Edited by Al Cofrin

(AA,B) x 6

A

1 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

Permission granted for use with attribution (CC BY 3.0).

Lauro (46 bars)

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

Tenor: Re di Spagna,
Vatican, Cap. 283

A-dorian

Twice Through

System 1: Chords: E5, E5, A5. Labels: Fancy Realiz., Orig. Tenor.

System 2: Chords: A5, E, A5, Am, D.

System 3: Chords: C, E5, F, E5, E.

System 4: Chords: A5, D, Am, D.

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Lauro - A (46 bars)

12 F Em Am D

15 F Dm F E5 E A5 E5

18 Bm E5 E5 B E5 Am Dm

21 C E A5 E A5

Lorayne Alman

(AA, BB) x nn

1 **A**

G Dm F C G

Sopr

Alto

Alto/
Tenor

Bass

5 **B**

G D G D

Sopr

Alto

Alto/
Tenor

Bass

9

G D G D G

Sopr

Alto

Alto/
Tenor

Bass

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

Lord of Carnarvan's Jegg

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

Setting by Al Cofrin
Edited by S. Hendricks

(AA, BB) x 8

The musical score is presented in 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 two main sections, A and B, each with two endings.

Section A: Starts at measure 1. Chord markings are D, C, D, D, D. It features a first ending (1) and a second ending (2).

Section B: Starts at measure 6. Chord markings are G, C, D, D, D. It features a first ending (1) and a second ending (2) that concludes with a double bar line and the instruction "D.C. x 8".

© Albert Cofrin
Permission granted to copy within the SCA.

Lull Me Beyond Thee

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

Setting by
Steve Hendricks

(AA, BB) x 3

A

Am Dm E Am E A

Musical notation for section A, measures 1-4. The key signature has one sharp (F#). The time signature is 6/4. The notation includes a treble clef, a soprano staff, two middle staves (with an 8 below the first), and a bass clef. The melody is in the soprano staff, and the accompaniment is in the other three staves. The chords are indicated above the staff: Am, Dm, E, Am, E, A.

B

Am Dm C G C G C G

Musical notation for section B, measures 5-8. The key signature has one sharp (F#). The time signature is 6/4. The notation includes a treble clef, a soprano staff, two middle staves (with an 8 below the first), and a bass clef. The melody is in the soprano staff, and the accompaniment is in the other three staves. The chords are indicated above the staff: Am, Dm, C, G, C, G, C, G.

10

C G Am E Am E A

Musical notation for section B, measures 9-12. The key signature has one sharp (F#). The time signature is 6/4. The notation includes a treble clef, a soprano staff, two middle staves (with an 8 below the first), and a bass clef. The melody is in the soprano staff, and the accompaniment is in the other three staves. The chords are indicated above the staff: C, G, Am, E, Am, E, A.

Permission granted for use with attribution (CC BY 3.0).

Ly Bens Distonys

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

The musical score is arranged in four systems. Each system contains vocal and piano parts. The key signature is one sharp (F#) and the time signature is 6/8. Section A is marked with a box 'A', section B with 'B', and section C with 'C'. The score includes first and second endings for each section. The first system (measures 1-8) features Soprano and Tenor/Bass parts. The second system (measures 9-16) features Soprano and Tenor/Bass parts. The third system (measures 17-24) features Soprano and Tenor/Bass parts. The fourth system (measures 25-32) features Soprano and Tenor/Bass parts. The fifth system (measures 33-40) features Soprano, Alto/Tenor, and Tenor/Bass parts. The sixth system (measures 41-48) features Soprano, Alto/Tenor, and Tenor/Bass parts.

Madam Sosilia's Alman

Music by Joseph Casazza

Edited by Al Cofrin

(AA, BB) x nn

1 **A**

G D G D G

6 **B**

G Am D C A D G Am D

12

C A D G Am C D G

Permission granted for non-commercial use with attribution. (CC BY-NC 3.0)

Mage on a Cree

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

Arranged by David Yardley
Edited by Steve Hendricks

14x's

1

Sopr

Alto

Bass

Dm F C C Dm

7

F Dm A Dm F

12

14 x's

C Dm Am G A A Dm

Permission granted for use with attribution (CC BY 3.0).

Maraviglia d'Amore

Fabritio Caroso,
Il Ballarino (1581)

Setting by Al Cofrin
Based upon lute
tabulature

(A, BB, CC) x 4

A: Spezzato

1 G D C F C D

Sopr

Alto

Alto/
Tenor

Bass

6 D F C D C D G

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

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

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Merry Merry Milkmaids

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

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA, BB) x 3

The musical score is arranged for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of G major (one sharp) and 6/4 time. The piece consists of three systems of music, each with four staves. Measure numbers 1, 6, and 10 are indicated at the start of each system. Chord markings are placed above the staves: 'A' at measure 1, 'G' at measure 2, 'C' at measure 3 of the first system; 'C', 'D', 'G', 'D', 'G' at measures 6, 7, 8, 9, 10 of the second system; and 'G', 'C', 'Am', 'G' at measures 10, 11, 12, 13 of the third system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line at the end of the third system.

Permission granted for use with attribution. (CC BY 4.0)

Merry Merry Milkmaids

15

Em Am D G Em D

Musical score for measures 15-18. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The notes are as follows:

Measure	Chord	Treble 1	Treble 2	Treble 3	Bass
15	Em	G4, A4, B4, G4	F#4, G4, A4, B4	F#4, G4, A4, B4	G3, A3, B3, G3
16	Am	A4, B4, C5, B4	F#4, G4, A4, B4	F#4, G4, A4, B4	A3, B3, C4, A3
17	D	B4, C5, D5, C5	F#4, G4, A4, B4	F#4, G4, A4, B4	D3, E3, F#3, D3
18	G	C5, B4, A4, G4	F#4, G4, A4, B4	F#4, G4, A4, B4	G3, A3, B3, G3

19

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

Musical score for measures 19-21. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The notes are as follows:

Measure	Chord	Treble 1	Treble 2	Treble 3	Bass
19	C	C4, D4, E4, C4	F#4, G4, A4, B4	F#4, G4, A4, B4	C3, D3, E3, C3
20	Am	A4, B4, C5, B4	F#4, G4, A4, B4	F#4, G4, A4, B4	A3, B3, C4, A3
21	D	B4, C5, D5, C5	F#4, G4, A4, B4	F#4, G4, A4, B4	D3, E3, F#3, D3

Measures 22-24 are a repeat of measure 21, indicated by the 'D.C. x 3' marking.

New Alman

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

Arranged by Robert Smith
Edited by Al Cofrin

(A, BB) x nn

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

7 D G **B** C G Dm

12 G Am G C C G 1 C 2 C

New Bo Peep

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

Arranged by Monica Cello
Edited by Al Cofrin

(AA, BB) x 3

1 **A** D Em D Em A D **B** G

Sopr
Alto
Tenor
Bass

8 D G D D A

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

© Monica Cello, SCA Sheerah bat Shlomo
Permission granted for use with attribution (CC BY 4.0).

Newcastle (G)

(AA, BB) x 3

1 **A** G C

6 G C G D G

10 **B** G Am G Am

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

New Yer

Gresley Manuscript, c. 1500
Reconstruction by Sarah Scroggie

Music by
Richard Schweitzer
Setting by Al Cofrin

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

Sopr

The musical score is written for Soprano in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece consists of six staves of music. Chord symbols are placed above the notes: A (measures 1-2), G (measures 3-4), C (measure 5), D (measures 6-7), G (measures 8-9), B (measures 10-11), D (measures 12-13), G (measures 14-15), C (measures 16-17), D (measures 18-19), E (measures 20-21), C (measures 22-23), D (measures 24-25), G (measures 26-27), and D.C. x n (measures 28-29). The notation includes quarter notes, eighth notes, and dotted half notes.

Nonesuch

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

The French Report, or A la mode de France

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

4 couples = (A,B) x 15

A

Am

Soprano: Me have of late been in Eng - land Vere me have seen much
Alto: Me have of late been in Eng - land Vere me have seen much
Tenor: Me have of late been in Eng - land Vere me have seen much
Bass: Me have of late been in Eng - land Vere me have seen much

4
Soprano: sport, De rais - ing of de Par - lia - ment Have
Alto: sport, De rais - ing of de Par - lia - ment Have
Tenor: sport, De rais - ing of de Par - lia - ment Have
Bass: sport, De rais - ing of de Par - lia - ment Have

B G

7
Soprano: quite pull'd down de Court, De King and Queen dey
Alto: quite pull'd down de Court, De King and Queen dey
Tenor: quite pull'd down de Court, De King and Queen dey
Bass: quite pull'd down de Court, De King and Queen dey

Permission granted for use with attribution (CC BY 3.0).

Nonesuch

10 Am G Am

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

13 G Am G Am **15x's**

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

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

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

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

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

Old Alman

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

Arranged by Paul Butler
Edited by Steve Hendricks

(AA, BB) x nn

1 **A** Am G Em D E Am

Sopr

Alto/
Tenor

Bass

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

Sopr

Alto/
Tenor

Bass

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

Sopr

Alto/
Tenor

Bass

Permission granted to use this work for any purpose with attribution.

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

Old Mole

Setting by
Steven Hendricks,

(A,B) x 11

A: 1651 version

Musical score for the 1651 version of 'Old Mole'. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The score begins at measure 1. Above the staves, the following chords are indicated: G, C, D, G, C, D, G, C. The Soprano part starts with a quarter note G, followed by quarter notes A, B, and C. The Alto part starts with a half note G, followed by quarter notes A, B, and C. The Tenor part starts with a quarter note G, followed by quarter notes A, B, and C. The Bass part starts with a half note G, followed by quarter notes A, B, and C.

B: 1652 version

Musical score for the 1652 version of 'Old Mole'. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The score begins at measure 6. Above the staves, the following chords are indicated: D, G, C, D, G, G, C, D, Em. The Soprano part starts with a quarter note D, followed by quarter notes E, F#, and G. The Alto part starts with a half note D, followed by quarter notes E, F#, and G. The Tenor part starts with a quarter note D, followed by quarter notes E, F#, and G. The Bass part starts with a half note D, followed by quarter notes E, F#, and G.

Musical score for the D.C. x 11 section of 'Old Mole'. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The score begins at measure 11. Above the staves, the following chords are indicated: Em, C, D, G, D, G, Am, D, D.C. x 11, G. The Soprano part starts with a quarter note G, followed by quarter notes A, B, and C. The Alto part starts with a half note G, followed by quarter notes A, B, and C. The Tenor part starts with a quarter note G, followed by quarter notes A, B, and C. The Bass part starts with a half note G, followed by quarter notes A, B, and C.

© Steve Hendricks, Permission granted to use this work for any purpose with attribution.

Blank Page

Parson's Farewell

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (A, BB) x 3

1 Am G F Em C Am G C

Sopr

Alto

Bass

7 F Em **B** C

12 G Am E Am D.C. x 3

The musical score is written for Soprano, Alto, and Bass voices. It consists of three systems of music. The first system, labeled 'A', contains measures 1 through 6. The second system, labeled 'B', contains measures 7 through 10. The third system contains measures 12 through 15. Chord progressions are indicated above the staves. The piece concludes with a double bar line and a repeat sign, labeled 'D.C. x 3'.

© Drea Leed, SCA Drea di' Pellegrini
Permission granted for use with attribution (CC BY 3.0).

Passo e mezzo/Dolce Amorofo Foco

F. Caroso
Nobilta di Dame and Il Ballarino

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

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

The musical score is presented in two systems. The first system covers measures 1 through 4. It features four staves: Soprano (Sopr), Tenor (Ten), Bass 1 (Bas 1), and Bass 2 (Bas 2). The Soprano and Tenor parts are in treble clef, while the Bass parts are in bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The first measure is marked with a '1' above the Soprano staff. The first two measures are labeled with the chord 'Dm', and the last two measures are labeled with the chord 'C'. The Soprano part consists of eighth-note runs. The Tenor part has a dotted quarter note followed by eighth notes. The Bass 1 part has a half note followed by eighth notes. The Bass 2 part is a single half note. The second system covers measures 5 through 8. It features the same four staves. The first measure is marked with a '5' above the Soprano staff. The first two measures are labeled with the chord 'Dm', and the last two measures are labeled with the chord 'A'. The Soprano part continues with eighth-note runs. The Tenor part has a dotted quarter note followed by eighth notes. The Bass 1 part has a half note followed by eighth notes. The Bass 2 part is a single half note.

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Passo e mezzo/Dolce Amoroso Foco

9 F C

Musical score for measures 9-12. The score is in 3/4 time and features a melody in the treble clef, a piano accompaniment in the right hand (treble clef), and a bass line in the left hand (bass clef). The key signature has one flat (B-flat). Chords F and C are indicated above the first two measures. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and moving lines. The bass line is mostly whole notes.

Intro:

13 Dm A D D D.C.

Musical score for the Intro, measures 13-16. The score is in 3/4 time and features a melody in the treble clef, a piano accompaniment in the right hand (treble clef), and a bass line in the left hand (bass clef). The key signature has one flat (B-flat). Chords Dm, A, D, D, and D.C. are indicated above the measures. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and moving lines. The bass line is mostly whole notes.

Pavanne 13

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

Edited by
Al Cofrin

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

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

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

The musical score is presented in four systems, each with four staves: Soprano (Sopr), Alto 1, Alto 2/Tenor (Alto 2/ 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 starting with a measure number (1, 8, 14) and a boxed letter (A, B, D) indicating a section or phrase. Chord annotations are placed above the staves. The first system (measures 1-7) includes chords G, G, D, C, Em, D, G, and B. The second system (measures 8-13) includes chords C, G, Dm, D, G, C, G, D, and G. The third system (measures 14-19) includes chords C, D, G, D, D, G, D, Am, C, D, and G. The score uses various note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

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

Pavane: Belle qui tiens ma vie

Arbeau, Orchésographie, 1589

Setting by Al Cofrin

A

1 **Gm D Gm F B♭ C B♭ Cm7 F B♭**

Sopr
Alto

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

Tenor
Bass

9 **Gm D Gm F B♭ C B♭ Cm7 F B♭**

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

B

17 **B♭ F Dm Gm Cm D B♭ C Gm Dsus G**

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

25 **Gm F Dm Gm Cm D B♭ C Gm Dsus G5**

Viens tôt me se - cou - rir, ou me - fau - dra mou - rir.
Car tes per - fec - ti - ons chan - 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
Steve Hendricks

The musical score is presented in three systems. The first system (measures 1-6) features vocal parts and piano accompaniment. Chord markings above the vocal staves are: Am, E, D, G#dim, A, Am, Em. A section label 'A' is placed above the first measure. The second system (measures 7-12) continues the vocal and piano parts. Chord markings are: F, E, E, B, Am, Dm, G, C, F, Dm, G. A section label 'B' is placed above the fifth measure. The third system (measures 13-18) concludes the piece. Chord markings are: C, Am, E, Am, E, E, Am, E, A, A, D.C. Section labels '1 A' and '2 A' are placed above the 15th and 17th measures, respectively. The piano accompaniment consists of four staves (Soprano, Alto, Tenor, Bass) in a four-part setting.

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

Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

The musical score is presented in four systems, each with four staves: Alto, Ten 1, Ten 2, and Bass. The music is in common time (C) and features a variety of chordal accompaniment. Section A (measures 1-5) includes chords Dm, Am, Dm, Em, C, Dm, A, Dm, and Am. Section B (measures 6-11) includes chords Dm, Em, C, Dm, A, D5, C, Dm, Bb, A, C, and F. Section C (measures 12-15) includes chords C, Dm, Am, Am, Bb, Gm, Am, F, G, Am, Bb, F, C, Dm, A, and D5. The score uses a mix of treble and bass clefs and includes repeat signs at the end of the piece.

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

Pavane de Spaigne

Francisque Caroubel
Praetorius: Terpsichore, (1612)

Setting by Al Cofrin

1 Am E B E A Am G D

6 G D G C G Am

11 D G Am E Am E A D E E A

The musical score is presented in a standard format with five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a keyboard accompaniment staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each starting with a measure number (1, 6, 11) and a set of chords above the vocal staves. The first system (measures 1-5) has chords Am, E, B E, A, Am, G, D. The second system (measures 6-10) has chords G, D, G, C, G, Am. The third system (measures 11-15) has chords D, G, Am, E, Am, E, A, D, E, E, A. The vocal parts are written in treble clef, and the keyboard part is in bass clef. The score concludes with a double bar line and repeat dots.

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

Petite Rose

Domenico da Piacenza
1450

(in F Lydian)

Music By
Al Cofrin

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

Sopr

A F5 3x's

A'

B

C

C'

D.C.

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Petit Vriens

Guglielmo Ebreo da Pesaro,
c. 1475 (PnA)

Arranged by Steve Hendricks
Setting by Al Cofrin

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

The musical score is presented in three systems, each with four staves: Soprano, Alto, Tenor, and Bass. The piano accompaniment is shown in a grand staff (treble and bass clefs). The key signature changes from G major to F major at the beginning of the second system, and back to G major at the beginning of the third system. Section labels A, B, and C are placed above the first staff of each system. Measure numbers 1, 6, and 12 are indicated at the start of their respective systems. The score includes various musical notations such as notes, rests, and bar lines.

Steve Hendricks, Permission granted for use with attribution (CC BY 4.0).

Petit Vriens

19 G C G C G Dm G G Dm G

25 G Dm G D G D G G D G

31 G D G E F F G G

36 C G G Dm G G D G

Picking of Sticks

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

Arranged by Robert Smith, 1997
Edited by Steve Hendricks

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

A: Lavena (1910 setting)

Musical score for 'A: Lavena (1910 setting)'. The score is in 6/4 time and consists of three systems. The first system (measures 1-5) features Soprano, Tenor, and Bass staves with lyrics 'Dm A Dm Dm A Dm'. The second system (measures 6-10) features a grand staff with lyrics 'Gm F C F Gm A D 17 x's'. The piece concludes with a double bar line and repeat dots.

B: Picking of Sticks (1st edition)

Musical score for 'B: Picking of Sticks (1st edition)'. The score is in 6/4 time and consists of two systems. The first system (measures 10-14) features a grand staff with lyrics 'D C D'. The second system (measures 15-19) features a grand staff with lyrics 'C D 17 x's'. The piece concludes with a double bar line and repeat dots.

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

Alphonso X, 13th c.

Piva:

(Cantiga de Santa Maria no.119)

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

(AA, BB) x nn

1 A A5 G5

Alto

5 A5

9 B A5

13

The musical score is written for Alto in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff starts at measure 1 and ends at measure 8. Above the first staff, there is a boxed letter 'A' and the chord 'A5' below it, and 'G5' further to the right. The second staff starts at measure 5 and ends at measure 8, with 'A5' written above it. The third staff starts at measure 9 and ends at measure 12, with a boxed letter 'B' and 'A5' above it. The fourth staff starts at measure 13 and ends at measure 16. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

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

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

Soprano
Alto
Alto/Tenor
Bass

7

Gsus C D G

Soprano
Alto
Alto/Tenor
Bass

12

Em Am D Am Asus D C G

Soprano
Alto
Alto/Tenor
Bass

Quadran Pavane

18 **G** **Em** **D** **Gsus** **C** **Am**

23 **Gsus** **C** **D** **G** **Am** **D**

28 **Em** **C** **D** **G** **C** **D** **G**

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

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

Rawty de Doubus

Gresley manuscript, 15c.
Reconstruction by Sarah Scroggie

Melody by Richard Schweitzer
Arrangement by Al Cofrin

(AA,B,C) x n

A

1 C F G C G Dm C G C

B

7 G Dm C G C G Dm C Dm

C

14 C G Dm G G Dm G C F G C *D.C. x n*

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

Rostiboli Gioioso

Giovanni Ambrosio
(Guglielmo Ebreo da Pesaro)

(in G)
(Original Tenor)

Realization and
Arrangement by
Al Cofrin

(AA,BB,CC,DD) x n

A: Bassadanza

Musical notation for measures 1-5. Chords: G, D, Am, G, D. Includes Soprano, Alto/Tenor, and Bass staves. A pickup note is marked with an asterisk in the Alto/Tenor staff at measure 1.

Musical notation for measures 6-11. Chords: G, Em, C, G, Dsus4, G, G. Includes Soprano, Alto/Tenor, and Bass staves. Pickup notes are marked with asterisks in the Alto/Tenor staff at measures 10 and 11.

Musical notation for measures 12-15. Chords: D, C, G, D. Includes Soprano, Alto/Tenor, and Bass staves.

Musical notation for measures 16-19. Chords: D, G, Dsus4, G. Includes Soprano, Alto/Tenor, and Bass staves.

* Pickup notes are not in original but are added for smoother transitions

Rostiboli Gioioso (G)

C: Saltarelli

20 G Am G D

Musical notation for measures 20-23. The piece is in C major and 3/8 time. Measure 20 starts with a repeat sign. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3. Chords G, Am, G, and D are indicated above the staff.

24 G Am G Dsus4 G

Musical notation for measures 24-27. The melody in the treble clef continues with quarter notes G4, A4, B4, and C5. The bass line continues with quarter notes G2, A2, B2, and C3. Chords G, Am, G, Dsus4, and G are indicated above the staff. The piece ends with a double bar line and repeat dots.

D: Piva

28 D G D

Musical notation for measures 28-30. The piece is in D major and 12/8 time. Measure 28 starts with a repeat sign. The melody in the treble clef consists of quarter notes D4, E4, F#4, and G4. The bass line consists of quarter notes D2, E2, F#2, and G2. Chords D, G, and D are indicated above the staff.

31 D G Dsus4 G

Musical notation for measures 31-34. The melody in the treble clef continues with quarter notes D4, E4, F#4, and G4. The bass line continues with quarter notes D2, E2, F#2, and G2. Chords D, G, Dsus4, and G are indicated above the staff. The piece ends with a double bar line and repeat dots.

Rufty Tufty

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

Arranged by Dera Leed, 1999
Edited by Al Cofrin

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

A

Sopr
Alto
Bass

Chords: G, D, Am, D, G, G

B

5

Chords: C, Dm, C, G, C

1x's
or 2x's

C

10

Chords: C, F, C, Dm, C, G, C

D.C x 3

© Drea Leed, SCA Drea di' Pellegrini
Permission granted for use with attribution (CC BY 3.0).

Saint Martins

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

Arranged by
Steve Hendricks

(AA, BB) x 3

1 **A** Am G C G Am D E G Dm F

8 Am E 1 A 2 A B Em Em C G

14 C G F Em Dm Am E 1 A 2 A D.C. x 3

© Steven Hendricks, SCA Samuel Piper, Permission granted to copy within the SCA.

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

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

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

Alto 1
Alto 2
Tenor
Bass

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

Alto 1
Alto 2
Tenor
Bass

Scotch Cap

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

Arranged by Jay Ter Louw
Edited by Steve Hendricks

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

1 **A** Dm Am G

6 **B** Dm

11 G F C Dm G Dm C D5

© Jay Ter Louw, SCA Octavio de Flores
Permission granted for use with attribution. (CC BY 4.0)

Sellinger's Round

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

Arranged by
David Yardley
Edited by Al Cofrin

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

A

1 G C Dm G C

5 G C Dm G C

B

9 C G D Bm

Intro

13 C G Dm G F D 1 G 2 G D.C. x 4

Lo Spagnoletto

Cesare Negri,
Le Gratie d'Amore,
1602

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 G

11

F Gm D G D.C. x 7

Permission granted for use with attribution (CC BY 3.0).

Stingo

A (AA, BB) x 3

1 Em D Em Em

Sopr
Alto
Tenor
Bass

B

5 G D Em D

Sopr
Alto
Tenor
Bass

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

Sopr
Alto
Tenor
Bass

Blank Page

Tinternell

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA,B,CC) x nn

A Dm A Dm C Dm A Gm Asus4 D

Alto

Tenor

Bass

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

10 **C** Dm C Dm Gm A Dm E° A D

The musical score is written for three voices: Alto, Tenor, and Bass. It is in 3/4 time and consists of three systems of music, each with a key signature of one sharp (F#) and a common time signature (C). The first system, labeled 'A', contains four measures of music. The second system, labeled 'B', contains four measures. The third system, labeled 'C', contains four measures. Each system includes a treble clef staff (Alto or Tenor), a bass clef staff (Bass), and a set of guitar chords written above the staff. Repeat signs with first and second endings are used throughout the piece.

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

Trenchmore

Thomas Ravenscroft,
Deuteromelia, 1609, no.20

Transcribed by
Al Cofrin

Repeat till your fingers bleed

Chords: D G D

Chords: F D D G D

Chords: G D F D G

Chords: D F D D G

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

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

Arranged by Monique Rio
Edited by S. Hendricks

(AA, BB, CC, D) x 4

The musical score for 'Turkelone' is presented in a four-part setting (Soprano, Alto, Tenor, Bass) in 6/4 time. The key signature has one flat (B-flat). The score is divided into four sections, each marked with a letter in a box: A, B, C, and D. Section A (measures 1-4) features chords D, Gm, Bb, F, and Bb. Section B (measures 5-8) features chords Gm, D, G, Gm, D, Gm, and D. Section C (measures 9-12) features chords Gm, Dm, Bb, Gm, D, and G. Section D (measures 13-16) features chords C, F, C, and D, followed by a 'D.C. x 4' instruction. The Soprano part is written in a treble clef with a sharp sign on the first line, while the other parts are in their standard clefs. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Upon a Summer's Day

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 consists of three systems of staves, each with three parts. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into three sections: Section A (measures 1-6), Section B (measures 7-12), and Section C (measures 13-18). Section A is marked with a box 'A' and includes chords Dm, F, and C. Section B is marked with a box 'B' and includes chords Am, Dm, Am, C, Dm, and Am. Section C includes chords Dm, F, C, Am, Dm, Am, C, and Dm. The score includes repeat signs and a double bar line. The final measure of Section C is marked 'D.C. x 3' and '3x's', indicating a double bar line and three repeats.

Courtesy of Albert Cofrin made available under a Creative Commons - Attribution license

La Vida di Culin (Cholino)

Modified setting
for choreography by
Al Cofrin

A (A,B) x 2, A

C F C F

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

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

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

Ten 2

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

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

le—sue-go, o-o-o-o, o-o-o-o, o-o-o-o.

le—sue-go, o-o-o-o, o-o-o-o, o-o-o-o.

B 16 Dm G Dm

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

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

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

Permission granted for use with attribution (CC BY 4.0).

La Vida di Culin (Cholino)

D.C. (3x) al fine

22

G Dm G Dm G D G

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

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

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

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

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

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

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

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

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

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

F. Caroso,
Il Ballarino f42v

La Villanella Balletto

Transcribed
from lute tab
by Al Cofrin

(AA, BB) x 6

1 A G Am G D C

Soprano
Alto
Tenor
Bass

7 B D G 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

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

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

8

B: Piva

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

12

© Monica Cellio, SCA She'erah bat Shlomo
Permission granted for use with attribution (CC BY 4.0).

Michael Praetorius

Volte (CCX)

from Terpsichore, 1612

Setting by
Al Cofrin

G C D G D G

Sopr
Alto 1
Alto 2
Tenor
Bass

Detailed description: This system contains the first four measures of the piece. The Soprano part features a melodic line with eighth-note runs in measures 1 and 3. The Alto 1 and Alto 2 parts provide harmonic support with sustained notes and some eighth-note patterns. The Tenor part has a similar eighth-note pattern in measures 1 and 3. The Bass part provides a steady accompaniment with quarter notes. Chord symbols G, C D G, D, and G are placed above the staves.

G D G

Detailed description: This system contains measures 5 through 8. The Soprano part continues its melodic line. The Alto 1 and Alto 2 parts maintain their harmonic support. The Tenor part has a similar eighth-note pattern in measures 5 and 7. The Bass part provides a steady accompaniment. Chord symbols G, D, and G are placed above the staves.

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

Detailed description: This system contains measures 9 through 12. The Soprano part features a melodic line with eighth-note runs in measures 9 and 11. The Alto 1 and Alto 2 parts provide harmonic support. The Tenor part has a similar eighth-note pattern in measures 9 and 11. The Bass part provides a steady accompaniment. Chord symbols G, D, C, Am, D, G, D, G, D, G, and D.C. are placed above the staves.

Permission granted for use with attribution (CC BY 4.0).

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

Sopr
Alto
Tenor
Bass

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

Sopr
Alto
Tenor
Bass

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

Whirligig

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

Arranged by
David Lankford
Edited by S. Hendricks

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

1 **A** G D G D G D 2 x's

Sopr
Tenor
Bass

5 **B** Am D G D

Sopr
Tenor
Bass

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

Sopr
Tenor
Bass

Permission granted for use with attribution. (CC BY 4.0)

Woodycock

Woodycock: (A,B) x 8

Whirligig: (A,BB) x 10

1 **A** Dm Am Dm Am

5 Dm Am Dm Am

9 **B** F Gm Dm Am Dm

13 F Gm Dm Am Dm

Table of Contents (by name)

Alta Regina	03	Lord of Carnarvan's Jegg	69
Amoroso	04-05	Lull Me Beyond Thee	70
Anello	07	Ly Bens Distonys	71
Arbeau Bransles Basic/Regional	08-09	Madam Sosilia's Alman	72
Arbeau Bransles Mimed	10-11	Mage on a Cree	73
Arbeau Bransles Mixed	12-13	Maraviglia d'Amore	74-75
Ballo del Fiore	14	Merry Merry Milkmaids	76-77
Belfiore	15	New Alman	78
Bella Gioiosa	16	New Bo Beep	79
Bizzarria d'Amore	17	Newcastle	80
Black Alman	18-19	New Yer	81
Black Nag	20	Nonesuch	82-83
Boatman	21	Old Alman	84
Caccia d'Amore	22-23	Old Mole	85
Canarie	24-25	Parson's Farewell	87
Castellana	26	Passo e mezzo/Dolce Amoroso Foco	88-89
Chestnut	27	Pavane: 13-Attaignant	90
Chiara Stella	28	Pavane: Belle Qui	91
Chirintana	29	Pavane: Earle of Salisbury	92
Cleves	31	Pavane: Mille Ducas	93
Contentezza d'Amore	32-33	Pavane: Spaigne	94
Contrapasso	34-35	Petite Rose	95
Courant CLXXXIII	36-37	Petit Vriens	96-97
Cuckolds All A Row	38	Picking of Sticks	98
Dargason	39	Piva: "Cantiga 119"	99
Earl of Essex Measure	40	Quadran Pavane	100-101
Faine I Would	41	Queen's Alman	102
Fedelta	42	Rawty	103
Fiamma d'Amore	43	Rostiboli Gioioso	104-105
Fine Companion	44	Rufty Tufty	106
Galliard: A Lieta Vita	45	Saint Martins	107
Galliard: Frogge	46	Saltarello 3	108
Galliard: Mille Ducas	47	Salterello: Ballo Anglese	109
Galliard: Tout	48	Scotch Cap	110
Gathering Peascods	49	Sellenger's Round (Sharp)	111
Gelosia	50	Spagnoletto	112
Glory of the West	51	Stingo	113
Goddesses	52	Tinternell	115
Gracca Amorosa	53	Trenchmore	116-117
Grene Gynger	54-55	Turkelone	118
Grimstock	57	Upon a Summer's Day	119
Half Hannikin	58-59	Vida di Culin	120-121
Hearts' Ease	60	Villanella	122
Hit and Miss	61	Voltate in Ça Rosina	123
Horses Bransle	62	Volte CCX	124
Hyde Park	63	Washerwomen's Bransle	125
If All the World Were Paper	64	Whirligig	126
Jenny Pluck Pears	65	Woodycock	127
Lauro	66-67		
Lorayne Alman	68		