

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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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 Pike Music Charts

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

2019 Edition

Amoroso

(12 Pivas)

Guglielmo Ebreo da Pesaro, c. 1475 (PnA)

Arranged by Monica Cellio

Edited by Al Cofrin

A: Pivas

Sopr
Alto/
Tenor
Bass

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 written for Alto, Tenor, and Bass voices, and piano accompaniment. It is in G major (one sharp) and 3/4 time. The piece is titled "Intro, (A BB CC DD E) x 2". The score is divided into four systems of staves. The first system includes a boxed "A" chord symbol. The second system includes boxed "C" and "D" chord symbols. The third system includes boxed "D" and "E" chord symbols. The piece concludes with a "D.S. x 2" instruction.

ARBEAU: BRANSLES DE BASE ET RÉGIONAUX

Basic and Regional

Thoinot Arbeau,
Orchésographie, 1589

Double

1 G5

Sopr/
Alto

Simple

9 G5

Sopr/
Alto

Gay

15 G5

Sopr/
Alto

Burgundian (Burgingne)

19 G5

Sopr

Poictou

23 G5

Sopr/
Alto

Edited by Al Cofrin

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**

Sopr/
Alto

56 **D** **Am**

8

Arbeau Bransles Morguez

Mimed Bransles

Thoinot Arbeau,
Orchésographie, 1589

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)

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 (marked '1') and a second ending (marked '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. The piece concludes with a double bar line and repeat dots.

ARBEAU BRANSLES COUPPÉS

Thoinot Arbeau,
Orchésographie, 1589

Mixed Bransles

Cassandre

F5

Sopr

6

Dm

Pinagay

G5

Sopr/
Alto

12

17

Charlotte

G5

Alto

22

27

31

War (Guerre)

G5

Sopr

36

42

47

D

G

Arbeau Bransles Coupés
Mixed Bransles

Aridan

52 **G5**
Sopr
57
62

Candlestick (Torche)

67 **Gm F Gm D Gm**
Sopr
72 **F Gm D Gm C D Gm 4 x's**

Montarde

77 **D5**
Sopr
83 **G5 G5** x's (the number of dance pairs)

Haut

89 **F5**
Sopr/
Alto

Hay

93 **C Gm F C**
Sopr/
Alto
100 **F C C F**
107 **Bb F C F C**

Ballo del Fiore

Michael Praetorius,
Terpsichore, 1612

(set to the Praetorius: Bransle de la Torche)

Edited by Al Cofrin

(AABB) x nn (forever)

1 **A**

Am G Am E Am G

Sopr

Alto

Tenor

Tenor

Bass

7 **B**

Am E A C Bm Am

12

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

Edited by Albert Cofrin

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Belfiore

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:

Sopr

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

Sopr

Alto

Tenor

A: Quadrenaria

3x

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

B

C

D

Musical notation for sections B, C, and D, Soprano, Alto, and Tenor parts, measures 9-13. The key signature is one sharp (F#) and the time signature is common time (C). Section B is marked with a repeat sign. Section C has a double bar line. Section D is marked with a repeat sign.

E

3x

Musical notation for section E, Soprano, Alto, and Tenor parts, measures 14-21. The key signature is one sharp (F#) and the time signature is 2/4. The section is marked with a repeat sign and '3x'.

F

G

D.S. x 3

Musical notation for sections F and G, Soprano, Alto, and Tenor parts, measures 22-30. The key signature is one sharp (F#) and the time signature is 2/4. Section F is marked with a repeat sign. Section G is marked with a repeat sign. The section ends with 'D.S. x 3'.

Bella Gioiosa

Fabritio Caroso, Il Ballarino, 1581

(Cascarda for three)

Setting by Al Cofrin

(AA, BBB) x 7

or (AABBB), (AA) x 9

A:Spezzato

1

Sopr

Alto

Tenor

Bass

Chords: G, C, G

5

Chords: D, G, C, G, D

9

B

3x's

Bizzarria d'Amore

Cesare Negri,
Le Grazie d'Amore, 1602

Balletto for two couples in a diamond

Arranged by Monique Rio
Edited by Al Cofrin

(AA BB CC) x 6

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

Sopr 1
Sopr 2/
Alto
Alto/
Tenor
Bass

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

Sopr 1
Sopr 2/
Alto
Alto/
Tenor
Bass

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

Sopr 1
Sopr 2/
Alto
Alto/
Tenor
Bass

Black Alman-Am (shawms)

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford
Edited by Al Cofrin

(AA BB CC DD E) x nn

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

Alto

Tenor

Bass

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

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

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

Black Alman-Dm

Melody from R.C.M Ms. 1119

(Inns of Court)

Arranged by 15
Dave Lankford
Edited by Al Cofrin

(AA BB CC DD E) x nn

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

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

Sopr
Alto
Bass

Blank Page

Black Nag

John Playford,
The Dancing Master, 1670
3rd Edition

Longways for three couples

Arranged by
Jay Ter Louw
Edited by Al Cofrin

(AA BB) x 3

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

6 **B** Em Am

11 Em Am E Am D.C. x 3

La Caccia d'Amore

Questa dolce sirena

Giovanni Giacomo Gastoldi,
Balletti a cinque voci, 1591

(AA BB) x nn

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

Sopr 1

Sopr 2

Alto

Tenor

Bass

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

Sopr 1

Sopr 2

Alto

Tenor

Bass

Edited by Aaron Elkiss

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

La Cassia d'Amore

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

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

Canarie

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

Sopr 1

Sopr 2

Alto/
Tenor

Bass

4 C D C G C Am D

7 G Em C D D G

Setting by Albert Cofrin

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

Canarie

10 Am D Em C D

Musical score for measures 10-12. The key signature is D major (two sharps). The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 10 starts with a circled '10' and the chord 'Am'. Measure 11 has the chord 'D'. Measure 12 has the chords 'Em', 'C', and 'D'. The music consists of quarter and eighth notes with stems up, and some dotted notes.

13 D C D G C D

Musical score for measures 13-15. The key signature is D major (two sharps). The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Measure 13 starts with a circled '13' and the chord 'D'. Measure 14 has the chord 'C'. Measure 15 has the chords 'D', 'G', 'C', and 'D'. The music consists of quarter and eighth notes with stems up, and some dotted notes.

La Castellana

Setting by
Al Cofrin

(AABBCC) x 3

1 **A** Am G C Dm G

Alto

Tenor

Bass

8 C 1 2 **B** G Am

C

1

2

B

G

Am

16 F E5 1 2 C **C** 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

23

G

(#) F

E5

F

Dm

Esus4

(#) A

1 C

2 A

D.C. x 3

Chestnut

Longways for three couples

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

Arranged by Dave Lankford, 2000
Edited by Al Cofrin

(AA BB) x 3

A

1 Am E Am Dm E

Sopr
Tenor
Bass

B

5 C G C G C

Sopr
Tenor
Bass

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

Sopr
Tenor
Bass

Chiara Stella

Fabritio Caroso,
Il Ballarino, 1581

Cascarda

Arranged by
Dennis Sherman
Edited by Al Cofrin

(A BB) x 4

1 **A**

E Am C G C Am E

Sopr

Tenor

Bass

11 Am E Am C G C

21 Am E Am E D E Am E D

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

Cleves

Melody from
Brussels MS 9085, 15th C.

Arranged by
Al Cofrin

A

Sopr

Bass

B

8

Sopr

Bass

C

15

Sopr

Bass

D

22

Sopr

Bass

E

F, G

29

Sopr

Bass

36

1 2

Sopr

Bass

Contentezza d'Amore

(from the Nobilita di dame: Caroso, 1600)

Transcribed by
Al Cofrin

Ax5, B, Cx3

A

1

Sopr

Alto/
Tenor

Bass

7

13

18

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

Sciolta

23 C F C 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

Balleto

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

Arranged by Monique Rio
 Edited by Al Cofrin

The musical score is arranged in three systems, each with three staves (Soprano, Alto, Bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 1, 7, 14, and 21 are indicated at the start of their respective systems. Chord symbols are placed above the Soprano staff. A box labeled 'A' is placed above the first measure, and a box labeled 'B' is placed above the 10th measure. A '3x's' symbol is placed above the 10th measure in the Soprano staff, indicating a triple repeat. The score ends with a double bar line and repeat dots in the final measure of the third system.

System 1 (Measures 1-6):
 Chords: A, G, D, G, C, D, G, D

System 2 (Measures 7-13):
 Chords: G, C, D, G, 3x's B, G, C

System 3 (Measures 14-20):
 Chords: G, C, G, G, C, G

System 4 (Measures 21-27):
 Chords: F, D, G, C, D, Em, C, D, G, 3x's

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

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

40 G C G G C G

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

Courante (CLXXXIII)

from Terpsichore, 1612

Setting By Al Cofrin

A G C D C D

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**

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 (F#) 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 arranged in three systems, each with three staves (Soprano, Tenor, Bass). The time signature is 6/4. The first system (measures 1-5) is marked with a box 'A' and includes chords Dm (with a sharp sign), 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, ending with a double bar line and 'D.C. x 3'. The Soprano part has a sharp sign in measure 11. The Tenor and Bass parts have repeat signs at the end of measures 10 and 15.

Earl of Essex Measure

R.C.M Ms. 1119

(Inns of Court)

Arranged by
Dave Lankford, 2007
Edited by Al Cofrin

(AAB) as many times as desired

The musical score is arranged for Soprano, Alto, and Bass voices. It is in the key of D major (one sharp) and 3/4 time. The piece consists of three main sections: Section A (measures 1-7), Section B (measures 15-20), and a final section (measures 21-24). Section A is marked with a circled '1' and a box 'A'. Section B is marked with a box 'B'. The final section is marked with a circled '21' and 'D.C. x n'. Chord markings G, C, and D are placed above the Soprano staff. The Alto and Bass staves have an '8' below the first staff of each system, indicating an octave shift. The score includes repeat signs and first/second endings at the end of Section A.

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

Detailed description of the musical score: The score is for a square dance in 6/4 time, consisting of three 8-measure phrases (A, B, and A). Each phrase is repeated three times. The key signature has one flat (B-flat). The first phrase (A) starts with a box labeled 'A' and includes chords Dm, A, Dm, C, G, and C. The second phrase (B) starts with a box labeled 'B' and includes chords C, Am, F, and C. The third phrase (A) starts with a box labeled 'A' and includes chords G, C, Dm, C, and A. The score includes vocal lines for Soprano, Alto, and Bass, with a piano accompaniment. The first and second endings of the final phrase are marked with '1' and '2' above the staff, and the second ending is followed by '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, Ill 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

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Galliard: Frogge

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

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

A

F Dm B \flat C F Gm C

Sopr
Alto
Alto/
Tenor
Bass

F Dm B \flat C F F C F

B

B \flat F Gm D G

F Dm B \flat C F C F

Galliard: Mille Ducas

Susato (c. 1551)

Setting by
Al Cofrin

A

Gm F Gm Am Dm Gm F Gm D G5

Sopr

Alto

Alto/
Tenor

Bass

B

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

C

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

Galliard XV: Le Tout

43

Tylman Susato,
Danserye, 1551

Edited by Al Cofrin

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

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

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

GATHERING PEASCODS

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

Round for as many as will

Arranged by
Al Cofrin

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

16 G C G C G D ¹G ²G D.C. x 3

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 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

Detailed description: This block contains the musical notation for section A. It features four staves: Soprano, Alto, Alto/Tenor, and Bass. The music is in 4/4 time with a key signature of one flat (B-flat). The first measure is marked with a circled '1'. Above the staves, the chord progression is indicated as Gm, F, Gm, and D5. The notation includes quarter and eighth notes, rests, and repeat signs at the end of the section.

5 **B**

Bb F Gm Dm Gm D.C. x 11

Detailed description: This block contains the musical notation for section B. It features four staves: Soprano, Alto, Alto/Tenor, and Bass. The music is in 4/4 time with a key signature of one flat (B-flat). The first measure is marked with a circled '5'. Above the staves, the chord progression is indicated as Bb, F, Gm, Dm, Gm, and D.C. x 11. The notation includes quarter and eighth notes, rests, and repeat signs at the end of the section.

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

7 G D

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

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

Grengynger de doubus

(Gresley Manuscript-Fallows Dance #13)

Music by Al Cofrin

(AA, A', BB) x n

A: Pivas
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 Cello
Setting by Al Cofrin

(AA BB) x 3

1 **A**

D G A D G G A

Sopr

Alto/
Tenor

Bass

5 D G A D G G D

9 **B** D

D.C. x 3

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

For two couples facing

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

Arranged by
Drea Leed, 1999
Edited by Al Cofrin

(AA BB) x 3

1 **A** Gm F D Gm D

Sopr
Alto
Bass

6 **B** F Gm D

11 F Gm 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

Sopr

Alto

Tenor

G D G D G

B

5

G D Em D G A D

C Intro:

9

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

Horse's Bransle

Arranged by Kathy Van Stone
Edited by Al Cofrin

(A B C) x nm

The musical score is arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 1, 7, 13, and 19 are indicated at the start of each system. Chord diagrams are placed above the staves at the beginning of measures.

System 1 (Measures 1-6): Chords: G, C, D, G, C, D, G, C, D. Measure 1 is marked with a box 'A'.

System 2 (Measures 7-12): Chords: G, D, G, G, F, C, G, F, D, D. Measure 7 is marked with a box 'B'.

System 3 (Measures 13-18): Chords: G, F, C, G, F, D, G, Gm, Dm. Measure 13 is marked with a box 'C'.

System 4 (Measures 19-24): Chords: Dm, Bb, Dm, F, Gm, Dm, Dm, Cm, D, G.

Hyde Park

Square for four couples

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

Arranged by Kathy Van Stone
Setting by Al Cofrin

(AABB) x 3

A

1 G D G C D G

Sopr

Alto

Bass

B

5 D G D G

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

If all the World were Paper

55

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

Square for four couples

Arr. Monica Cellio
Seeting by Al Cofrin

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

or A x 12

The musical score is for a square dance in 6/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The piece is divided into two systems. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. Above the staves, chords are indicated: A, F, C, G in the first system; F, Dm, G, Dm, C, 12 x's in the second system. The notation includes various note values, rests, and a repeat sign at the end of the second system.

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

Lauro (23 bars)

A-dorain

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

Fancy Realiz.

Alto

Simple Realiz.

Alto

Orig. Tenor

Bass

3

6

9

Musical score system 12-14. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 3/8. Measure 12 starts with a circled '12'. Measure 13 contains a triplet of eighth notes in the treble staff, marked with a '3'. Measure 14 continues the melodic line in the treble staff.

Musical score system 15-17. The system consists of three staves: Treble, Middle, and Bass. Measure 15 starts with a circled '15'. Measure 16 features a triplet of eighth notes in the treble staff, marked with a '3'. Measure 17 continues the melodic line in the treble staff.

Musical score system 18-20. The system consists of three staves: Treble, Middle, and Bass. Measure 18 starts with a circled '18'. Measure 19 contains a triplet of eighth notes in the treble staff, marked with a '3'. Measure 20 continues the melodic line in the treble staff.

Musical score system 21-23. The system consists of three staves: Treble, Middle, and Bass. Measure 21 starts with a circled '21'. Measure 22 continues the melodic line in the treble staff. Measure 23 concludes the system with a double bar line.

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

1 **A** D C D 1 D 2 D

Sopr

Alto

Tenor

Bass

6 **B** G C D 1 D 2 D D.C. x 8

Ly Bens Distonys

Arranged by David Yardley

(ABBC) x n

The musical score is arranged in five systems, each containing a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into sections A, B, and C, which are repeated multiple times.

- System 1:** Soprano part starting at measure 1. Section A (measures 1-8), Section B (measures 9-16), and Section C (measures 17-24).
- System 2:** Soprano and Tenor/Bass parts starting at measure 17. Section A (measures 17-24), Section B (measures 25-32), and Section C (measures 33-40).
- System 3:** Soprano, Alto/Tenor, and Tenor/Bass parts starting at measure 25. Section C (measures 25-32), Section B (measures 33-40), and Section A (measures 41-48).
- System 4:** Soprano, Alto/Tenor, and Tenor/Bass parts starting at measure 33. Section A (measures 33-40), Section B (measures 41-48), and Section C (measures 49-56).
- System 5:** Soprano, Alto/Tenor, and Tenor/Bass parts starting at measure 41. Section C (measures 41-48), Section B (measures 49-56), and Section A (measures 57-64).

Madam Sosilia's Alman

(Inns of Court)

(AA BB) x nn

Music by Joseph Casazza
Edited by Al Cofrin

1 **A**

G D G D G

Sopr
Alto
Tenor
Bass

6 **B**

G Am D C A D G Am D

Sopr
Alto
Tenor
Bass

12

C A D G Am C D G

Sopr
Alto
Tenor
Bass

Maraviglia d'Amore

Fabrito Caroso,
III ballarina (1581)

Setting by Al Cofrin
Based upon lute tab

(A BB CC) x 4

A: Spezzato

Chord symbols for the first system: G D C F C D

Chord symbols for the second system: D F C D C D G

Measures: 1-5 (first system), 6-9 (second system)

Maravilgia 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

Soprano
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 piece is in common time (C) and consists of three systems of music.

System 1 (Measures 1-6): Chords are A, C, G, C, Am, D, G, C, Am, G, Am. Measure 1 is circled with the letter 'A' in a box.

System 2 (Measures 7-11): Chords are D, G, B, C, G, Dm. Measure 7 is circled with the number '7'. Measure 10 contains a repeat sign.

System 3 (Measures 12-15): Chords are G, Am, G, C, C, G, C, C. Measure 12 is circled with the number '12'. Measure 15 contains a repeat sign with first and second endings.

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

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

1 A G C D G

5 B D G D G

9 D G C G

13

17 D D

21 E C D G D.C. x n

Anthony Holborne,
The Ciththarn Schoole, 1597
(Simplified)

Old Alman

(Inns of Court)

Arranged by Paul Butler
Edited by Al Cofrin

(AA BB) x nn

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

Sopr

Alto/
Tenor

Bass

5 **B** Am C Am D G

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

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

Old Mole

Longways for three couples

Setting by
Steven Hendricks,

(AB) x 11

A: 1651 version

1

G C D G C D G C

Sopr

Alto

Tenor

Bass

B: 1652 version

6

D G C D G G C D Em

11

Em C D G D G Am D

D.C. x 11

Parson's Farewell

for two couples facing

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

arr, Drea Lead, 1999
Edited by Al Cofrin

A (ABB) x 3

1 Am G F Em C Am G

Sopr

Alto

Bass

7 F Em **B** C

12 G Am E Am D.C. x 3

PAVENNE 13

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

Edited by
Al Cofrin

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

Sopr

Alto 1

Alto 2/
Ten

Bass

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

C D G **D** 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

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Davane: Earle of Salisbury

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

Setting by
Al Cofrin

A Gm D C D G Gm Eb F Dm

Sopr

Alto

Tenor

Bass

Eb Cm 1 D 2 D **B** Bb Cm F Bb Bb Eb F

Bb Gm D Gm D Dsus4 1 G 2 G D.C.

Pavan: Mille Ducas

Tielman Susato (c. 1551)

Setting by Al Cofrin

A

Alto

Ten 1

Ten 2

Bass

B

C

The image displays a musical score for a four-part setting of 'Pavan: Mille Ducas'. The score is organized into three distinct sections, labeled A, B, and C. Section A consists of four measures, with the Alto part starting on a G4 and moving stepwise up to a B4, while the Tenors and Bass parts provide harmonic support with various rhythmic patterns. Section B is a 16-measure passage where the parts develop more complex textures, including some chromaticism and syncopation. Section C is a 16-measure section that concludes with a repeat sign, indicating a double bar. The notation uses a common time signature (C) and a key signature of one flat (Bb). The instruments are labeled as Alto, Ten 1, Ten 2, and Bass, and the score is presented in a standard staff format with clefs and notes.

Edited Albert Cofrin

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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

Edited Albert Cofrin

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

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.

The image shows a musical score for a soprano part. It consists of six staves of music. The first staff is labeled 'Sopr' and contains a box with the letter 'A', the text 'F5', and '3x's'. The second staff is labeled 'A'' in a box. The third staff is labeled 'B' in a box. The fourth staff is labeled 'C' in a box. The fifth staff is labeled 'C'' in a box. The sixth staff is labeled 'D.C.' at the end. The music is written in treble clef with a 6/8 time signature. The notes are mostly quarter and eighth notes, with some rests and a final double bar line with repeat dots.

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 staff features eighth and quarter notes, with a key signature change to one sharp (F#) in measure 20. The accompaniment in the alto and bass staves consists of eighth and quarter notes.

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. The treble staff has a key signature change to two sharps (F# and C#) in measure 26. The accompaniment continues with eighth and quarter 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. The treble staff has a key signature change to one sharp (F#) in measure 32. The accompaniment continues with eighth and quarter notes.

36

Musical notation for measures 36-40. The system consists of three staves: Treble, Alto, and Bass. Measure 36 continues the melody. The treble staff has a key signature change to two sharps (F# and C#) in measure 37. The accompaniment continues with eighth and quarter notes. The system ends with a double bar line.

Picking of Sticks

John Playford,
The Englis 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

Pivas:

Cantiga de Santa Maria no.119

Alphonso X, 13th c.

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

(AA BB BA) x nn

Alto

1 A A5 G5

5 A5

9 B A5

13

17 A G5

21 A5

Edited by Albert Cofrin

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

Sopr

Alto

Alto/
Tenor

Bass

7

Gsus C D G

12

Em Am D Am Asus D C G

©Joseph Casazza

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Quadran Pavane

18 G Em D Gsus C Am

23 Gsus C D G Am D

28 Em C D G C D G

Blank Page

Queen's Alman

William Byrd
(c. 1540 - 1623)

(Inns of Court)

Arranged by Robert Smith
Edited by Al Cofrin

(AA BB) x nn

1 **A**

Gm D Cm D Gm

5 **B**

Bb Gm Am A D

9

Gm G C F Bb C Gm D G5

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

Giovanni Ambrosio (Guglielmo Ebreo da Pesaro)

Realization and
Arrangement by
Al Cofrin

(AA BB CC DD) x n

1 **A** *Bassa danza*
G D Am G D

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

Detailed description of the musical score: The score is for a piece titled 'Rostiboli Gioioso'. It is divided into three systems. The first system, labeled 'Salterello', starts at measure 19 and ends at measure 22. It is in the key of C major (one sharp) and 6/8 time. The chord progression is G, Am, G, D. The second system starts at measure 23 and ends at measure 26. The chord progression is G, Am, G, Dsus4, G. The third system, labeled 'Piva', starts at measure 27 and ends at measure 30. It is in the key of D major (two sharps) and 12/8 time. The chord progression is D, G, D. Each system consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music is written in a rhythmic, dance-like style with eighth and sixteenth notes.

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

B

C

D

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

13 C C Gm F Dm B \flat F G ¹ C ² C

13

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

Musical notation for section A, measures 1-5. Four staves: Soprano, Alto, Tenor, Bass. Chords: Dm, Am, G.

6 **B** Dm

Musical notation for section B, measures 6-10. Four staves: Soprano, Alto, Tenor, Bass. Chord: Dm.

11 G F C Dm G F Dm Em D5

Musical notation for section C, measures 11-15. Four staves: Soprano, Alto, Tenor, Bass. Chords: 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 written for Soprano, Alto, Tenor, and Bass voices in 6/4 time. It consists of three systems of staves. The first system, labeled 'A', contains four measures with chord markings D, G, C, and G above the staves. The second system, labeled 'B', contains four measures with chord markings G, D, D, G, and A above the staves. The third system contains four measures with chord markings G, D, C, D, A, and D above the staves, followed by the instruction '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.

LO SPAGNOLETTO

Cesare Negri,
Le Grazie 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

Blank Page

Tinternell

(Dallis Lute book, Pg 223)

Transcribed by Lisa Koch
Setting by Al Cofrin

(AA B CC) x nn

A Dm A Dm C Dm A Gm Asus4 D

Alto

Tenor

Bass

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

10 **C** Dm C Dm Gm A Dm E° A D

The musical score is presented in three systems, each with three staves (Alto, Tenor, Bass) and a set of chords above. The first system (labeled 'A') contains measures 1-4. The second system (labeled 'B') contains measures 5-8. The third system (labeled 'C') contains measures 9-12. The Alto staff uses a treble clef, the Tenor staff uses a treble clef with a one-line shift, and the Bass staff uses a bass clef. The time signature is common time (C). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and repeat signs.

Trenchmore

Longways for as many as will

Transcribed by
Al Cofrin

Repeat till your fingers bleed

Chords: D G D

Sopr 1
Sopr 2
Tenor
Bass

Chords: F D D G D

6

Chords: G D F D G

11

Chords: D F D D G

16

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 **B** Gm D G 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, ending with a double bar line and the instruction 'D.C. x 3' and '3x's'. 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

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

Vita di Cholino

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

for three dancers

Arranged by Monica Cellio
Edited by Al Cofrin

A x 5

A

1 C F C

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 BB) or (AAA BBBB)

A: Quadernaria

1 Am Em Am Em Am

Sopr

Alto 1

Alto 2/
Tenor

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

B: Piva

9 Am Em Am G Am G Am

Volte (CCX)

Michael Praetorius

(AABBCC) x nn

from Terpsichore, 1612

Setting by

Al Cofrin

G C D G D G

Sopr

Alto 1

Alto 2

Tenor

Bass

G D G

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

Washerwomen's Bransle

Pierre Phalese
Leviorum Carminum, 1571

(Bransle des Lavandieres)

(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 G D.C. x nn

Edited by Albert Cofrin

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

Whirligig

Longways for three couples

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

Arranged by
David Lankford
Edited by Al Cofrin

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

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

Sopr
Tenor
Bass

5 **B** Am D G D

8

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

8

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