

# Belle Qui Tiens Ma Vie

From *Orchesographie*, 1588/89

## Pavane

Instrumental Version  
for Choral Ball

Alto Instruments

Thoinot Arbeau (1520-1595)  
Descant by Steven Hendricks  
SCA Samuel Piper  
Transcribed by Jo-Ann Sheffer  
SCA Siri Toivosdottér

♩ = 50

Battement du Tambour

The score is written for Alto Instruments and consists of a Descant section followed by three systems of music. The Descant section is marked with a '4' above the staff, indicating a 4-measure phrase. The first system of music starts at measure 7 and ends at measure 11. The second system starts at measure 12 and ends at measure 15. The third system starts at measure 16 and ends at measure 19. The score includes a drum part (Battement du Tambour) at the top, a Descant section, and four staves of music. Chord annotations are provided for the Descant and the first system of music. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

Chord annotations for the first system (measures 7-11):  
Gm D Gm F B B C B E F B Gm D Gm F B

Chord annotations for the second system (measures 12-15):  
B C B E F B B F Dm Gm Cm D B C Gm

Chord annotations for the third system (measures 16-19):  
D(sus4) G B F Dm Gm Cm D B C Gm D(sus4) G

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## Pavane

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 Descant by Steven Hendricks  
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♩ = 50

Battement du Tambour

Descant

Chords: Gm D Gm F Bb Bb C Bb Eb F Bb Gm D Gm F Bb

1. Bel - le qui tiens ma vi - e Cap - ti - ve dans tes yeux, Qui m'as l'â - me ra - vi -  
 2. Por - quoi fuis tu, mig - nar - de, si je suis près de toi, Quand tes yeux je re - gar -  
 3. Tes - beau-tés et ta gra - ce, Et tes di - vins pro - pos Ont é - chauff - fé la gla -

8

Chords: Bb C Bb Eb F Bb Bb F Dm Gm Cm D Bb C Gm

e, D'un sou - ris gra - ci - eux, Viens tôt me se - cour - ir, Ou me\_ fau -  
 de, je me perds de - dans moi, Car tes per - fec - ti - ons, Chan - gent\_ mes  
 ce Qui me ge - lait les os, Et ont rem - pli mon coeur D'une a - mour -

12

Chords: D(sus4) G Bb F Dm Gm Cm D Bb C Gm D(sus4) G

dra mour - ir. Viens tôt me se - cour - ir, Ou me\_ fau - dra mour - ir.  
 ac - ti - ons. Car tes per - fec - ti - ons, Chan - gent\_ mes ac - ti - ons.  
 euse ar - deur. Et ont rem - pli mon coeur D'une a - mour - euse ar - deur.

16

dra mour - ir. Viens tôt me se - cour - ir, Oh me fau - dra mour - ir.  
 ac - ti - ons. Car tes per - fec - ti - ons, Chan - gent mes ac - ti - ons.  
 euse ar - deur. Et ont rem - pli mon coeur D'une a - mour - euse ar - deur.

When dancing the Pavane, traditionally three verses (1, 2, and 5) are sung.

© SCA Siri Toivosdottir 2016

# Belle Qui Tiens Ma Vie Parane

Battement du Tambour

Verses 4-7 Page 2

17

Descant

4  
Gm D Gm F Bb Bb C Bb Eb F Bb Gm D Gm F Bb

4.Mon à - me vou - lait ê - tre Li - bre de pas - si - on, Mais l'a - mour s'est fait maî -  
 5.Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien, Ne me sois plus re - bel -  
 6.Je meurs, mon An - ge - let - te, Je meurs et te bai - sant, Ta bou - che tant dou - cet -  
 7.Plu - tôt on ver - ra l'on - de, Con - tre - mont re - cu - ler, Et plu - tôt 'loeil du mon -

23

8  
Bb C Bb Eb F Bb Bb F Dm Gm Cm D Bb C Gm

tre De mes af - fec - ti - ons, Et a mis sous sa loi Et mon coeur  
 le puis - que mon coeur est tien, Pour mon mal ap - pai - ser, don - ne moi  
 te, Va mon bien rav - is - sant, A ce coup mes e - sprits, Sont tous d'a -  
 de Ces - se - ra de brû - ler, Que l'a - mour qui m'é - point, Dé - crios - se

28

**INTRO**

12 16  
D(sus4) G Bb F Dm Gm Cm D Bb C Gm D(sus4) G

et ma foi. Et a mis sous sa loi Et mon coeur et ma foi.  
 un bai - ser. Pour mon mal ap - pai - ser, don - ne moi un bai - ser.  
 mour é - pris. A ce coup mes e - sprits, Sont tous d'a - mour é - pris.  
 d'un seul point. Que l'a - mour qui m'é - point, Dé - crois - se d'un seul point.

# Belle Qui Tiens Ma Vie

From *Orchesographie*, 1588/89

Thoinot Arbeau (1520-1595)  
Descant by Steven Hendricks  
© Siri Samuel Piper  
Transcribed by Jo-Ann Sheffer  
© Siri Toivosdottir

## Pavane

♩ = 50

Battéant du tambour

Instrumental Version for Choral Ball

The score is written for a descant and piano accompaniment. It consists of three systems of music, each with a descant line and a piano accompaniment section. The descant line is in G minor and 4/4 time, with a tempo of ♩ = 50. The piano accompaniment is in G minor and 4/4 time, with a key signature of two flats (Bb and Eb). The score is divided into measures by bar lines, with some measures containing repeat signs. The piano accompaniment is written for four staves: Treble Clef, Bass Clef, and two intermediate staves. The descant line is written for a single staff. The piano accompaniment includes chord symbols above the notes. The descant line includes measure numbers 4, 7, 8, 12, and 16.

Descant

Gm D Gm F Bb Bb C Bb Eb F Bb Gm D Gm F Bb

7 8

Bb C Bb Eb F Bb Bb F Dm Gm Cm D Bb C Gm

12 16

D(sus4) G Bb F Dm Gm Cm D Bb C Gm D(sus4) G

# Belle Qui Tiens Ma Vie

from *Orchesographie*, 1588/89

## Galliard

Instrumental Version  
for Choral Ball  
Alto Instruments

Thoinot Arbeau (1520-c.1595)  
Instrumental Arrangement and Descant  
by Steven Hendricks  
©CJ Samuel Piper  
Transcribed by Jo-Ann Sheffer  
©CJ Siri Toivosdottir

Play three times for Dance

$\text{♩} = 70$

Descant

The first system of the musical score consists of five staves. The top staff is a treble clef with a descant line. The second staff is a grand staff (treble and bass clefs) with a descant line. The third, fourth, and fifth staves are grand staves for alto instruments. The key signature is one flat (Bb) and the time signature is 6/4. The music is in a 6/4 time signature. The descant line for the first system contains the following chords: Gm, D, Gm, F, Bb, Bb, C, Bb, Eb, F, Bb, Gm, D.

The second system of the musical score consists of five staves. The top staff is a treble clef with a descant line. The second staff is a grand staff (treble and bass clefs) with a descant line. The third, fourth, and fifth staves are grand staves for alto instruments. The key signature is one flat (Bb) and the time signature is 6/4. The descant line for the second system contains the following chords: Gm, F, Bb, Bb, C, Bb, Eb, F, Bb, Bb, F, Dm, Gm, Cm, D, Bb, C, Gm.

The third system of the musical score consists of five staves. The top staff is a treble clef with a descant line. The second staff is a grand staff (treble and bass clefs) with a descant line. The third, fourth, and fifth staves are grand staves for alto instruments. The key signature is one flat (Bb) and the time signature is 6/4. The descant line for the third system contains the following chords: D(sus4), G, Bb, F, Dm, Gm, Cm, D, Bb, C, Gm, D(sus4), G.

# Belle Qui Tiens Ma Vie

## Galliard

from *Orchesographie*, 1588/89

Instrumental Version  
for Choral Ball

Thoinot Arbeau (1520-c.1595)  
Instrumental arrangement and Descant by Steven Hendricks  
SCA Samuel Piper  
Choral Arrangement SCA Marie LeNglois  
Transcribed Jo-Ann Sheffer  
SCA Siri Toivosdottir

♩ = 70

Descant

Gm D Gm F B B C B E F B Gm D

1. Bel - le qui tiens ma vi - e cap - ti - ve dans tes yeux, Qui m'as l'â -  
2. Por - quoi fuis tu, mig - nar - de, Si je suis près de toi, Quand tes yeux  
3. Tes beau - tés et ta gra - ce Et tes di - vins pro - pos Ont é - chauff -

1. Bel - le qui tiens ma vi - e cap - ti - ve dans tes yeux, Qui m'as l'â -  
2. Por - quoi fuis tu, mig - nar - de, Si je suis près de toi, Quand tes yeux  
3. Tes beau - tés et ta gra - ce Et tes di - vins pro - pos Ont é - chauff -

6

Gm F Bb Bb C Bb Eb F Bb Bb F Dm Gm Cm D Bb C Gm

me ra - vi - e d'un sou - ris gra - ci - eux, Viens tôt me se - cou - rir, Ou me fau -  
je re - gar - de, Je me perds de - dans moi, Car tes per - fec - ti - ons, Change - ment mes  
fé la gla - ce Qui me ge - lait les os, Et ont rem - pli mon coeur D'une a - mour -

me ra - vi - e d'un sou - ris gra - ci - eux, Viens tôt me se - cou - rir, Oh me fau -  
je re - gar - de, Je me perds de - dans moi, Car tes per - fec - ti - ons, Change - ment mes  
fé la gla - ce Qui me ge - lait les os, Et ont rem - pli mon coeur D'une a - mour -

12

D(sus4) G Bb F Dm Gm Cm D Bb C Gm D(sus4) G

dra mou - rir. Viens tôt me se - cou - rir, Ou me fau - dra mou - rir.  
ac - ti - ons. Car tes per - fec - ti - ons, Change - ment mes ac - ti - ons.  
cause ar - deur. Et ont rem - pli mon coeur D'une a - mour - euse ar - deur.

dra mou - rir. Viens tôt me se - cou - rir, Oh me fau - dra mou - rir.  
ac - ti - ons. Car tes per - fec - ti - ons, Change - ment mes ac - ti - ons.  
euse ar - deur. Et ont rem - pli mon coeur D'une a - mour - euse ar - deur.

When dancing the Galliard, traditionally three verses (1, 2, and 5) are sung.

SCA Siri Toivosdottir 2016

# Belle Qui Tiens Ma Vie Galliard

Verses 4-7 Page 2

17

Descant

Gm D Gm F B♭ B♭ C B♭ E♭ F B♭ Gm D

4.Mon à - me vou - lait ê - tre Li - bre de pas - si - on, Mais, l'a - mour  
 5.Ap - pro - che donc ma bel - le ap - pro - che toi mon bien, Ne me sois  
 6.Je meurs mon An - ge - let - te je meurs en te bais - ant, Ta bou - che  
 7.Plu - tôt on ver - ra l'on - de con - tre - mont re - cu - ler, Et plu - tôt

4.Mon à - me vou - lait ê - tre Li - bre de pas - si - on, Mais, l'a - mour  
 5.Ap - pro - che donc ma bel - le ap - pro - che toi mon bien, Ne me sois  
 6.Je meurs mon An - ge - let - te je meurs en te bais - ant, Ta bou - che  
 7.Plu - tôt on ver - ra l'on - de con - tre - mont re - cu - ler, Et plu - tôt

22

Gm F B♭ B♭ C B♭ E♭ F B♭ B♭ F Dm Gm Cm D B♭ C Gm

s'est fait mai - tre, De mes af - fec - ti - ons, Et a mis sous sa loi Et mon coeur  
 plus re - bel - le puis-que mon coeur est tien, Pour mon mal ap - pai - ser don - ne moi  
 tant dou - cet - te va mon bien ra - vis - sant; A ce coup mes es - prits, Sont tous a -  
 l'oeil du mon - de, Ces - se - ra de brû - ler, Que l'a - mour qui m'é - point Dé - crois - se

s'est fait mai - tre, De mes af - fec - ti - ons, Et a mis sous sa loi Et mon coeur  
 plus re - bel - le puis-que mon coeur est tien, Pour mon mal ap - pai - ser don - ne moi  
 tant dou - cet - te va mon bien ra - vis - sant; A ce coup mes es - prits, Sont tous a -  
 l'oeil du mon - de, Ces - se - ra de brû - ler, Que l'a - mour qui m'é - point Dé - crois - se

## INTRO

28

D(sus4) G B♭ F Dm Gm Cm D B♭ C G D(sus4) G

et ma foi. Et a mis sous sa loi Et mon coeur et ma foi.  
 un bai - ser. Pour mon mal ap - pai - ser, Don - ne moi un bai - ser.  
 mour es - pris. A ce coup mes es - prits, Sont tous d'a - mour es - pris.  
 d'un seul point. Que l'a - mour qui m'é - point Dé - crois - se d'un seul point.

et ma foi. Et a mis sous sa loi Et mon coeur et ma foi.  
 un bai - ser. Pour mon mal ap - pai - ser, Don - ne moi un bai - ser.  
 mour es - pris. A ce coup mes es - prits, Sont tous d'a - mour es - pris.  
 d'un seul point. Que l'a - mour qui m'é - point Dé - crois - se d'un seul point.

# Belle Qui Tiens Ma Vie

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Thoinot Arbeau (1520-1595)  
Descant by Steven Hendricks  
© Siri Samuel Piper  
Transcribed by Jo-Ann Sheffer  
© Siri Toivosdottir

## Pavane

♩ = 50

Battemant du tambour

Instrumental Version for Choral Ball

Descant

The score is written for a descant and piano accompaniment. It consists of three systems of music. The first system (measures 1-6) includes a descant line with a 4-measure rest and a piano accompaniment with chords Gm, D, Gm, F, Bb, Bb, C, Bb, Eb, F, Bb, Gm, D, Gm, F, Bb. The second system (measures 7-11) includes a descant line with an 8-measure rest and a piano accompaniment with chords Bb, C, Bb, Eb, F, Bb, Bb, F, Dm, Gm, Cm, D, Bb, C, Gm. The third system (measures 12-16) includes a descant line with rests at measures 12, 14, and 16, and a piano accompaniment with chords D(sus4), G, Bb, F, Dm, Gm, Cm, D, Bb, C, Gm, D(sus4), G.



# Heart's Ease

Anon., from *Misogonus II*, ii, c. 1560  
Playford, *The English Dancing Master*, 1651

## Cast Care Away

Instrumental Version  
for Choral Ball

Arrangement by Steven Hendricks

SCA Samuel Piper


Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter


♩. = 100

Dance is AA BB x3

Alto Instruments

**A** 

Gm F Cm/Eb D Gm D/F# Gm Cm/Eb D Gm/D D Gm

**B** 

F F Gm D/F# Gm Cm D F Bb/F F Gm Dm Gm/D

**INTRO**

rit. . . . .

1. D Cm/Eb D G Gm 2. D Cm/Eb D G **D.S.** Last D Cm/Eb D G

# Heart's Ease

Anon., from *Misogonus II, ii*, c. 1560  
Playford, *The English Dancing Master*, 1651

## Cast Care Away

Arrangement by Steven Hendricks  
SCTA Samuel Piper  
Transcribed by Jo-Ann Sheffer  
SCTA Siri Toivosdottir

Instrumental Version  
for Choral Ball

$\text{♩} = 100$  Dance is AA BB x3


**A** 

Gm F Cm/Eb D Gm D/F# Gm Cm/Eb D Gm/D D Gm



**B** **INTRO**

6 F F Gm D/F# Gm Cm D F Bb/F F Gm Dm Gm/D



rit. . . . .

1. 12 D Cm/Eb D G Gm D Cm/Eb D G D.S. Last D Cm/Eb D G



# Heart's Ease

## Cast Care Away

Anon., from *Misogonus II*, ii, c. 1560  
Playford, *The English Dancing Master*, 1651

Arrangement by Stevør Hendricks  
©CÅ Samuël Piper  
Transcribed by Jo-Ann Sheffer  
©CÅ Siri Toivosdottør

♩. = 100

Dance is AA BB x3

**A**

Gm F Cm/Eb D Gm D/F# Gm Cm/Eb D Gm/D

1. Cast care a - way with sport and play; Pas - time is all our plea - sure. If  
2. What doth it a - vail far hence to sail, And lead our life in toil - ing? Or  
3. No - thing is worse, than a full purse, To nig - gards\* and to pinch - ers, They  
4. 'Tis'a beast - ly thing, to lie mus - ing, With pen - sive - ness and sor - row. For  
5. In cards and dice, our com - fort lies, In sport - ing and in danc - ing. Our

The first system of music consists of four staves: a vocal line in treble clef with lyrics, a treble accompaniment line, a bass accompaniment line, and a double bass line. The key signature has one flat (Bb) and the time signature is 6/4. The music is marked with a tempo of 100 and a dance structure of AA BB x3. The first section, labeled 'A', spans the first four measures of the system.

5 Gm F Cm/Eb D Gm D/F# Gm Cm/Eb D Gm

well we fare, for naught we care; In mirth con - sists our trea - sure. Let  
to what end, should we here spend, Our lives in irk - some moil - ing? It  
al - ways spare, and live in care, There's no man loves such flinch - ers. The  
who can tell, that he shall swell Live here un - til the mor - row? We  
minds to please, and live at ease, And some - times to use pranc - ing. With

The second system of music continues the piece, starting at measure 5. It follows the same four-staff format as the first system, with lyrics and accompaniment. The key signature and time signature remain the same. The music is marked with a tempo of 100 and a dance structure of AA BB x3. The second section, labeled 'B', spans the last four measures of the system.

\*Niggards = Misers, or those who hoard money

# Heart's Ease

Cast Care Away

**B**

Page 2

9 F F Gm D/F# Gm Cm

snud - ges lurk, and drud - ges work; We do de - fy their  
is the best, to live at rest, And take't as God doth  
mer - ry man, with cup and can, Lives long - er than doth  
will there - fore, for - ev - er - more, While this our life is  
Bess and Nell, we love to dwell, In kiss - ing and in

## INTRO

12 D F Bb/F F Gm Dm Gm/D

slav - 'ry. He is but a fool, that goes to school; All  
send it; To haunt each wake, and mirth to make, And  
twen - ty. The mi - ser's wealth, doth hurt his health; Ex -  
last - ing, Eat, drink, and sleep, and le - mans keep; It's  
\*\*hak - ing. But whoop ho hol - ly with trol - ly lol - ly, To

1, 2, 3, (4)

*Last  
rit.*

15 D Cm/Eb D G Gm D Cm/Eb D G G

we de - light in brave - ry. Let  
with good fel - lows spend it. It  
am - ples we have plen - ty. The am - ples we have plen - ty.  
pop - er - y to use fast - ing. We pop - er - ry to use fast - ing.  
them we'll now be walk - ing. With them we'll now be walk - ing.

\*\*haking - loitering in a convivial manner

# Upon a Summer's Day

## Upon a Summer's Time

Playford, *The English Dancing Master*, 1651  
Pepys, Roxburghe *RBI*, 80

Instrumental Version  
for Choral Ball  
For Alto Instruments

Setting by Steven Hendricks,  
SCA Samuel Piper  
Transcribed and arranged for Choral Ball  
Jo-Ann Sheffer,  
SCA Siri Toivosdottir

**A**

Dance is AA BBB x 3

Dm Dm Dm F F C Dm

**B**

6 Am Dm A 1. D 2. D Am Am Am

**INTRO**

12 Dm Am F F Am Dm C Dm A 1. 2. D Am D 3. D

# Upon a Summer's Day

## Upon a Summer's Time

Playford, *The English Dancing Master*, 1651  
Pepys, Roxburghe *RBI*, 80

Instrumental Version  
for Choral Ball

Setting by Steven Hendricks,  
SCA Samuel Piper  
Transcribed and arranged for Choral Ball  
Jo-Ann Sheffer,  
SCA Siri Toivosdottir

**A** Dance is AA BBB x 3

Dm Dm Dm F F C Dm

6 Am Dm A **B** 1. D 2. D Am Am Am

Am Dm A **B** 1. D 2. D Am Am Am

**INTRO** 12 Dm Am F F Am Dm C Dm A 1.2. D Am 3. D

**INTRO** 12 Dm Am F F Am Dm C Dm A 1.2. D Am 3. D

# Upon a Summer's Day

## Upon a Summer's Time

Playford, *The English Dancing Master*, 1651

Pepys, Roxburghe *RBI*, 80

Setting by Steven Hendricks,

SCA Samuel Piper

Transcribed and arranged for Choral Ball

Jo-Ann Sheffer,

SCA Siri Toivosdottir

Dance is AA BBB x 3

**A** ♩. = 112

Dm Dm Dm F F C Dm

1. Up - on a Summ-er's time in the mid - dle of the morne, A bon - ny Lasse I  
2. The cow - slip there she cropt, the Daf - fo - dill and Da - zie The Prim - rose look't so  
3. Then did I help to plucke of ev' - ry flow'r that grew; No herbe nor flow'r I

**A**

6 Am Dm A D Dm Dm Dm

spide, the fair - est ere was born; Fast by a stand - ing poole with - in a med - dow  
trim, she scorn - ed to be la - zie: And ev - er as she did these pret - ty po - sies  
mist, but on - ly Thyme and Rue. Both she and I tooke paines to ga - ther flo - wers

**INTRO**

12 F F C Dm Am Dm A D

greene, She laide her - selfe to coole, not think - ing to be seene.  
pull, She rose and fetcht a sigh, and wisht her a - pron full.  
store, Un - til this maid - en said, "Kinde Sir, I'll have no more."

# Upon a Summer's Day

## Upon a Summer's Time

Page 2

**B**

Am Am Am Dm Am F F Am Dm

She gath - ered love - ly flow'rs and spent her time in sport, As if to Cu - pid's  
I, hear - ing of her wish, made bold to step un - to her, Think - ing her love to  
Yet still my lov - ing heart did prof - fer more to pull; "No, Sir," quoth she, "I'll

**B**

22 C Dm A D Am Am A

bow'rs she dai - ly did re - sort. The fields af - ford con - tent un -  
winne, I thus be - gan to wooe her. "Faire maide, be not so coy, to  
part, be - cause mine a - pron's full. So Sir, I'll take my leave, 'til

27 Dm Am F F Am Dm Am Dm A D

to this maid - en kinde, Much time and paines she spent to sat - is - fie her minde.  
kisse thee I am bent. "O, fie," she cride, "a - way!" yet, smil - ing, gave con - sent.  
next we meet a - gaine." Re - wards me with a kisse, and thanks me for my paine.

For Choral Ball, Instrumentalists play an extra B section, singers Tacet



# Upon a Summer's Day

## Upon a Summer's Time

Page 3

**B**

Instrumental "B" section for Choral Ball

Musical notation for the first system of the instrumental "B" section, measures 1-4. The notation is arranged in four staves (treble and bass clefs). Chord symbols are placed above the staves: Am, Am, Dm, and F.

Musical notation for the second system of the instrumental "B" section, measures 37-40. The notation is arranged in four staves (treble and bass clefs). Chord symbols are placed above the staves: F, Am, Dm, C, Dm, A, and D. The system concludes with a double bar line.

# Files à Marier

## English Version for Choral Ball

Gilès Binchois (ca. 1400-1460)  
Trans. and Arr. Carol Ann Perry Lagemann  
(SCA Mistress Kasha Alekszeva)

♩ = 120

**A** Dance is AAB x 2

Choir Women

Friend, if mar - - ried you get, mar - - ried you

Solo

Girls rea - dy to be wed, To mar - ry don't a - gree,  
If you don't know a - head What kind of man is he,

Solo

Girls rea - dy to be wed, To mar - ry don't a -  
If you don't know a - head What kind of man is

Solo

Girls rea - dy to be wed, To wed don't a - gree  
If you don't know a - head, Kind of man is he,

Choir Men

Friend, if mar - - ried you get, mar - - ried you

5

get, That choice you will re - gret. 1. And 2.

To mar-ry don't a - gree, To mar-ry don't a - gree, To mar-ry don't a - gree.  
What kind of man is he, What kind of man is he, What kind of man is he:

gree,  
he, To mar-ry don't a - gree, To mar-ry don't a - gree.  
What kind of man is he, What kind of man is he, What kind of man is he:

— To wed don't a - gree.  
— Kind of man is he:

get, That choice you will re - gret. And

# Files à Marier

Page 2

**B**

10

when? And when? A year  
For if he jea-lous be, he jea-lous be, Then nei-ther he nor  
For if he jea-lous be, he jea-lous be, Then nei-ther he nor  
For if he jea-lous be, he jea-lous be, Then nei-  
when? And when? A year

15

or less from then. And when? And  
you, Then nei-ther he nor you, nor you A life of joy will see,  
you, Then nei-ther he nor you, Then nei-ther he nor you A life of joy will  
ther he nor you A life of joy will see, of joy will  
or less from then. And when? And

## INTRO

20

when? A year or less from then.  
of joy will see A life of joy will see, will see.  
*Final time: So stop and think it, think it through!*  
see, of joy will see, of joy will see, A life of joy will see, will see.  
*Final time: So stop and think it, think it through!*  
see, A life stop of joy think will see.  
*Final time: So stop and think it, think it through!*  
when? A year or less from then.

# Files à Marier

Instrumental Version  
for Choral Ball

For Alto Instruments

Gilès Binchois (ca. 1400-1460)  
Trans. and Arr. Carol Ann Perry Lagemann  
(SCA Mistress Kasha Alekszova)

Dance is AAB x 2

♩ = 120

A

Melody

The first system of the musical score consists of four staves. The top two staves are for alto instruments, and the bottom two are for a basso continuo. The music is in 3/4 time and begins with a repeat sign. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

The second system of the musical score continues from the first system, starting at measure 5. It features a first ending (1.) and a second ending (2.) in the upper staves. The music concludes with a double bar line and repeat dots.

# Files à Marier

Page 2

**B**

10

Musical score for measures 10-14. The score is written for four staves in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) contains the melody, starting with a quarter note G4, followed by eighth notes A4-B4, a quarter rest, and a quarter note C5. The second staff (treble clef) provides harmonic support with eighth notes. The third staff (bass clef) features a melodic line with a long slur over measures 11 and 12. The fourth staff (bass clef) provides a bass line with long slurs.

15

Musical score for measures 15-19. The score continues with the same instrumentation and key signature. The first staff (treble clef) has a melodic line with a quarter note G4, eighth notes A4-B4, and a quarter note C5. The second staff (treble clef) continues with eighth notes. The third staff (bass clef) has a melodic line with a long slur over measures 16 and 17. The fourth staff (bass clef) continues with a bass line and long slurs.

**INTRO**

20

Musical score for measures 20-24, labeled as the 'INTRO'. The score continues with the same instrumentation and key signature. The first staff (treble clef) has a melodic line starting with a quarter rest, followed by eighth notes G4-A4, a quarter note B4, and a quarter note C5. The second staff (treble clef) continues with eighth notes. The third staff (bass clef) has a melodic line with a long slur over measures 21 and 22. The fourth staff (bass clef) continues with a bass line and long slurs.

# Files à Marier

Instrumental Version  
for Choral Ball

Gilès Binehois (ca. 1400-1460)  
Trans. and Arr. Carol Ann Perry Lagemann  
(ՏՀԴ Mistress Kasha Alekszeva)

♩ = 120

Dance is AAB x 2

A

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are also in treble clef. The fourth and fifth staves are in bass clef. The music is in 3/4 time. The first staff begins with a repeat sign and contains a melody of quarter and eighth notes. The second and third staves provide accompaniment with eighth-note patterns. The fourth staff features a bass line with quarter notes and a long note with a slur. The fifth staff has a simple bass line with quarter notes.

The second system of the musical score consists of five staves. It begins with a measure rest followed by a measure with a fermata. The first staff has a treble clef and a key signature of one flat. It features a melody with a slur over the first two measures and a first ending bracket labeled '1.' and '2.'. The second staff has a treble clef and a key signature of one flat, with a melody of eighth notes. The third staff has a treble clef and a key signature of one flat, with a melody of eighth notes. The fourth staff has a bass clef and a key signature of one flat, with a bass line featuring a slur over the first two measures. The fifth staff has a bass clef and a key signature of one flat, with a bass line featuring a slur over the first two measures. The system concludes with a double bar line and repeat signs.

# Filles à Marier

Page 2

**B**

10

Musical score for measures 10-14. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). Measure 10 features a melodic line in the first treble staff with a slur over two notes. The second treble staff has a rhythmic accompaniment. The first bass staff has a melodic line with a slur. The second bass staff has a bass line with a slur.

15

Musical score for measures 15-19. The score continues with five staves. Measure 15 has a melodic line in the first treble staff with a slur. The second treble staff has a rhythmic accompaniment. The first bass staff has a melodic line with a slur. The second bass staff has a bass line with a slur.

**INTRO**

20

Musical score for measures 20-24, labeled as the 'INTRO'. The score continues with five staves. Measure 20 has a melodic line in the first treble staff with a slur. The second treble staff has a rhythmic accompaniment. The first bass staff has a melodic line with a slur. The second bass staff has a bass line with a slur.

# Goddesses

Giles Farnaby  
*Fitzwilliams Virginal Book, 1609*

Quodlings Deligte  
The Northern Lassies Lamentation  
Oak and Ash  
Unhappy Maid's Misfortune

Inspired by the version of  
Kathy Van Stone  
SCA Elsbeth Anne Roth  
Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdotter

Instrumental Version for Choral Ball  
For Alto Instruments

**A** ♩ = 95 **Dance is A(A) BB x 11**

Musical score for section A, measures 1-4. The score is written for four alto instruments (two treble clefs and two bass clefs) in common time. The tempo is marked as ♩ = 95. The key signature is one flat (B-flat). The section is titled "Dance is A(A) BB x 11". The chords indicated above the staves are Am, G, Am, and E.

**A**

Musical score for section A, measures 5-8. The score continues from the previous system. The chords indicated above the staves are Am, G, Am, and E.

**B** **INTRO**

Musical score for section B, measures 9-12. The section is titled "INTRO". The score is written for four alto instruments. The chords indicated above the staves are C, G, Am, Em, Am, and Am. The first ending (1.) and second ending (2.) are marked with brackets. The second ending is followed by the instruction "Da Capo".



# Goddesses

Giles Farnaby  
*Fitzwilliams Virginal Book, 1609*

Quodlings Deligte  
The Northern Lassies Lamentation  
Oak and Ash  
Unhappy Maid's Misfortune

Inspired by the version of  
Kathy Van Stone  
SCA Elsbeth Anne Roth  
Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdotter

Instrumental Version for Choral Ball

**A** ♩ = 95 **Dance is A(A) BB x 11**

Musical notation for section A, measures 1-4. The score is in treble clef with a common time signature. The tempo is marked as ♩ = 95. The key signature has one flat (B-flat). The piece is in 11/8 time. The notation consists of four staves: two treble clefs and two bass clefs. Chord symbols are placed above the notes: Am, G, Am, E.

**A**

Musical notation for section A, measures 5-8. The notation continues from the previous system. Chord symbols are placed above the notes: Am, G, Am, E.

**B** **INTRO**

Musical notation for section B, measures 9-12. The notation begins with a repeat sign. Chord symbols are placed above the notes: C, G, Am, Em, Am, Am. The first ending is marked with '1.' and the second ending with '2. Da Capo'. The piece concludes with a double bar line.

# Goddesses

Quodlings Deligte  
 The Northern Lassies Lamentation  
 Oak and Ash

Inspired by the version of Kathy Van Stone  
 SCA Elisabeth Anne Roth  
 Choral Arrangement by Jo-Ann Sheffer  
 SCA Siri Toivosdottir

**A** ♩ = 95 Dance is A(A)BB x 11\*  
 Am G

1.A North Coun - try Lass up to Lon - don did pass, Al -  
 2.Fain would I be in the North Coun - try, Where the  
 3.Since that I came forth of the plea - sant North, There's  
 4.I like not the Court nor the Ci - ty re - sort, Since there

3 Am E

though with her na - ture it did not a - gree, Which  
 ladds and the lass - es are mak - ing of hay, There  
 no - thing de - light - ful I see doth a - bound, They  
 is no fan - cy for such maids as me, Their

**A** 5 Am G

made her re - pent and so of - ten la - ment, Still  
 should I see what is plea - sant to me, A mis -  
 ne - ver can be half so mer - ry as we, When  
 pomp and their pride I can ne - ver a - bide Be -

\*Instrumentalists may read from the Pennsic Pile, version by Kathy Stone, SCA Elisabeth Anne Roth

\*Vocalists should omit verse 8 when singing for a Dance.

# Goddesses

Verses 1-5 Page 2

7 Am E

wish - ing a - gain in the North for to be. O the  
chief light on them hath in - tic'd me a - way.  
we are a - dan - cing of Sel - lin - ger's Round.  
cause with my hu - mour it doth not a - gree.

wish - ing a - gain in the North for to be. O the  
chief light on them hath in - tic'd me a - way.  
we are a - dan - cing of Sel - lin - ger's Round.  
cause with my hu - mour it doth not a - gree.

## B INTRO

9 C G

Oak and Ash and the bon - ny I - vy Tree, Doth  
Oak and Ash and the bon - ny I - vy Tree, Doth

11 Am Em 1. Am 2. Am

flour - ish at home in my own Coun - try. O the own Coun - try.  
flour - ish at home in my own Coun - try. O the own Coun - try.

# Goddesses

Verses 5-8 Page 3

**A**

Am G

5. How oft have I been on the West - mor - land Green Where the  
 6. A - Milk - ing to go, all the Maids on a row, It was  
 7. When I had the heart from my friends to de - part I \_\_\_\_\_  
 8. The ewes and the Lambs with the Kidds and their Damms To \_\_\_\_\_

[Omit for Dance]

16 Am E

young men and Maid - ens re - sort for to play, Where  
 a fine \_\_\_\_\_ sight and \_\_\_\_\_ plea - sant to see, But  
 thought I should be a \_\_\_\_\_ La - dy at last, But  
 see in the Coun - try how fine - ly they play, The

**A**

18 Am G

we, with de - light, from \_\_\_\_\_ mor - ning til night, Could \_\_\_\_\_  
 here in the Ci - ty they are void of \_\_\_\_\_ pi - ty There is  
 now I do find \_\_\_\_\_ that it trou - bles my mind \_\_\_\_\_ Be -  
 Bells they do ring \_\_\_\_\_ and the Birds they do sing \_\_\_\_\_ And the

# Goddesses

Verses 5-8 Page 4

20 Am E

feast it and fro - llick on each Ho - li - day, O the  
no in - joy - ment of Li - ber - ty, O the  
cause that my joyes and my plea - sure is past, O the  
fields and the gar - dens so plea - sant and gay.

8 feast it and fro - llick on each Ho - li - day. O the  
no in - joy - ment of Li - ber - ty, O the  
cause that my joyes and my plea - sure is past., O the  
fields and the gar - dens so plea - sant and gay.

## B

22 C G

(5&6) Oak and Ash and the bon - ny I - vy Tree, They \_\_\_\_  
(7&8) Oak and Ash and the bon - ny I - vy Tree Doth \_\_\_\_

8 (5&6) Oak and Ash and the bon - ny I - vy Tree, They  
(7&8) Oak and Ash and the bon - ny I - vy Tree, Doth

24 Am Em 1. Am 2. Am

flour - ish most brave - ly in our Coun - try. O the own Coun - try.  
flour - ish at home in my own Coun - try. O the own Coun - try.

8 flour - ish most brave - ly in our Coun - try. O the own Coun - try.  
flour - ish at home in my own Coun - try. O the own Coun - try.

# Goddesses

Verses 9-12 Page 5

**A**

Am G

9.At Wakes and at Fairs Be - ing void of all cares, we there  
 10.Yet still I per - ceive I a hus - band might have If I  
 11.A Maid - en I am and a Maid I'll re - main Un - til  
 12.Then fare - well my Dad - dy and fare - well my Mam - my Un - til

29 Am E

with our Lo - vers did use for to dance, Then  
 to the Ci - ty my mind could but frame, But  
 my own Coun - try a - gain I do see, For  
 I do see you, I no - thing but morn, Re -

**A**

31 Am G

hard hap had I my ill for - tune to try, And so  
 I'll have a Lad that is North - Coun - try bred, Or else  
 here in this place I shall ne'er see the face Of  
 mem - b'ring my Bro - thers, my Sis - ters and o - thers, In

# Goddesses

Verses 9-12 Page 6

33 Am

up to Lon - don my steps to ad - vance, O the  
I'll not mar - ry in the mind that I am,  
him that's a - lot - ted my Love hope for to be,  
less than a year I hope to re - turn, Then the

**B**

35 C

(9to11)Oak and Ash and the bon - ny I - vy Tree, Doth  
12.Oak and Ash and the bon - ny I - vy Tree, I shall

37 Am

flour - ish at home in my own Coun - try. O the own Coun - try.  
see them at home in my own Coun - try. Then the own Coun - try.

# Goddesses

Inspired by the version of Kathy Van Stone

Quodlings Deligte  
The Northern Lassies Lamentation  
Oak and Ash

SCA Elsbeth Anne Roth  
Choral Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A** ♩ = 95 Dance is A(A)BB x 11\*

Unhappy Maid's Misfortune

Am G Am E

1. A North Coun-try Lass up to Lon-don did pass, Al-though with her na-ture it did not a-gree, Which  
2. Fain would I be in the North Coun-try, Where the ladds and the lass-es are mak-ing of hay, There  
3. Since that I came forth of the plea-sant North, There's no-thing de-light-ful I see doth a-bound, They  
4. I like not the Court nor the Ci-ty re-sort, Since there is no fan-cy for such maids as me, Their

**A** 5 Am G Am E

made her re-pent and so of-ten la-ment, Still wish-ing a-gain in the North for to be. O the  
should I see what is plea-sant to me, A mis-chief light on them hath in-tic'd me a-way.  
ne-ver can be half so mer-ry as we, When we are a-dan-cing of Sel-lin-ger's Round.  
pomp and their pride I can ne-ver a-bide Be-cause with my hu-mour it doth not a-gree.

**B** **INTRO** 9 C G Am Em 1. Am 2. Am

Oak and Ash and the bon-ny I-vy Tree, Doth flour-ish at home in my own Coun-try. O the own Coun-try.

\*Instrumentalists may read from the Pennsic Pile, version by Kathy Stone, SCA Elsbeth Anne Roth

\*Vocalists should omit verse 8 when singing for a Dance.



# Goddesses

Verses 5-8 Page 2

**A**

Am G Am E

5. How oft have I been on the West - mor - land Green Where the young men and Maid - ens re - sort for to play, Where  
 6. A - Milk - ing to go, all the Maids on a row, It was a fine - sight and - plea - sant to see, But  
 7. When I had the heart from my friends to de - part, I - thought I should be a - La - dy at last, But  
 8. The ewes and the Lambs with the Kidds and their Damms To - see in the Coun - try how fine - ly they play, The  
 [Omit for Dance]

5. How oft have I been on the West - mor - land Green Where the young men and Mai - dens re - sort for to play, Where  
 6. A - Milk - ing to go, all the Maids on a row, It was a fine - sight and - plea - sant to see, But  
 7. When I had the heart from my friends to de - part, I - thought I should be a - La - dy at last, But  
 8. The ewes and the Lambs with the Kidds and their Damms To - see in the Coun - try how fine - ly they play, The  
 [Omit for Dance]

**A**

18 Am G Am E

we, with de - light, from - mor - ning til night, Could feast it and fro - llick on each Ho - li - day, O the  
 here in the Ci - ty they are void of - pi - ty There is no in - joy - ment of Li - ber - ty, O the  
 now I do find - that it trou - bles my mind - Be - cause that my joyes and my plea - sure is past, O the  
 Bells they do ring - and the Birds they do sing - And the fields and the gar - dens so plea - sant and gay.

we, with de - light, from - mor - ning til - night - Could feast it and fro - llick on each Ho - li - day. O the  
 here in the Ci - ty they are void of - pi - ty There is no in - joy - ment of Li - ber - ty, O the  
 now I do find - that it trou - bles my mind - Be - cause that my joyes and my plea - sure is past., O the  
 Bells they do ring - and the Birds they do sing - And the fields and the gar - dens so plea - sant and gay.

**B**

22 C G Am Em 1. Am 2. Am

(5&6) Oak and Ash and the bon - ny I - vy Tree, They flour - ish most brave - ly in our Coun - try. O the own Coun - try.  
 (7&8) Oak and Ash and the bon - ny I - vy Tree Doth flour - ish at home in my own Coun - try. O the own Coun - try.

(5&6) Oak and Ash and the bon - ny I - vy Tree, They flour - ish most brave - ly in our Coun - try. O the own Coun - try.  
 (7&8) Oak and Ash and the bon - ny I - vy Tree, Doth flour - ish at home in my own Coun - try. O the own Coun - try.

# Goddesses

Verses 9-12 Page 3

**A**

Am G Am E

9. At Wakes and at Fairs Be - ing void of all cares, we there with our Lo - vers did use for to dance, Then  
 10. Yet still I per - ceive I a hus - band might have If I to the Ci - ty my mind could but frame, But  
 11. A Maid - en I am and a Maid I'll re - main Un - til my own Coun - try a - gain I do see, For  
 12. Then fare - well my Dad - dy and fare - well my Mam - my Un - til I do see you, I no - thing but morn, Re -

**A**

31 Am G Am E

hard hap had I my ill for - tune to try, And so up to Lon - don my steps to ad - vance, O the  
 I'll have a Lad that is North - Coun - try bred, Or else I'll not mar - ry in the mind that I am,  
 here in this place I shall ne'er see the face Of him that's a - lot - ted my Love for to be,  
 mem - b'ring my Bro - thers, my Sis - ters and o - thers, In less than a year I hope to re - turn, Then the

**B**

35 C G Am Em 1. Am 2. Am

(9to11) Oak and Ash and the bon - ny I - vy Tree, Doth flour - ish at home in my own Coun - try. O the own Coun - try.  
 12. Oak and Ash and the bon - ny I - vy Tree, I shall see them at home in my own Coun - try. Then the own Coun - try.

(9to11) Oak and Ash and the bon - ny I - vy Tree, Doth flour - ish at home in my own Coun - try. O the own Coun - try.  
 12. Oak and Ash and the bon - ny I - vy Tree, I shall see them at home in my own Coun - try. Then the own Coun - try.

# CUCKOLDS ALL A ROW

## The Cruell Shrow

Arthur Halliard, *Roxburghe Collection*  
Playford, *The English Dancing Master*, 1651

Arranged by Steven Hendricks  
SCA Samuel Piper  
Choral Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdotter

**A**

Dance is ABB x 3

♩. = 100

1. Come Bat - chel - ers and Mar - ried men, and list - en to my song: And  
2. Some - time I go i'the mor - ning, a - bout my day - ly worke. My  
3. Shee ne - ver linnes\* her baul - ing, her tongue it is so loud, But

5

I will shew you plain - ly then the in - ju - ry and wrong  
wife she will be snort - ing and in her bed she'll lurke  
al - wayes she'll be rail - ing, and will not be con - trolled:

# CUCKOLDS ALL A ROW

## The Cruell Shrow

Page 2

9 **B** **INTRO**

That con - stant - ly I do sus - taine by the un - hap - py life, The  
Un - til the Chimes doe goe at Eight then she'll be - gin to wake; Her  
For shee the Brich - es still will weare, al - though it breeds my strife, If

That con - stant - ly I do sus - taine by the un - hap - py life The  
Un - til the Chimes doe goe at Eight then she'll be - gin to wake; Her  
For shee the Brich - es still will weare, al - though it breeds my strife, If

14

which does put me to great paine by my un - qui - et wife.  
morn - ings draught well - spiced straight to cleare her eyes she'll take.  
I were now a Bat - che - lor I'd ne - ver have a wife.

which does put me to great paine by my un - qui - et wife.  
morn - ings draught well - spiced straight to cleare her eyes she'll take.  
I were now a Bat - che - lor I'd ne - ver have a wife.

Repeat B for dancing, sing the same text on the repeat, or Choir Tacet

# Cuckolds All a Row

## The Cruell Shrow

Arthur Halliard, *Roxburghe Collection*  
Playford, *The English Dancing Master*, 1651

Instrumental Version  
for Choral Ball

Arranged by Stevyn Hendricks  
SCA Samuel Piper  
Choral Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdotter

Alto Instruments

Dance is ABB x 3

**A** ♩. = 100

1 2 3 4 5 6

**B**

7 8 9 10 11

**INTRO**

12 13 14 15 16

# Cuckolds All a Row

## The Cruell Shrow

Arthur Halliarg, *Roxburghe Collection*  
Playford, *The English Dancing Master*, 1651

Instrumental Version  
for Choral Ball

Arranged by Steven Hendricks  
SCA Samuel Piper  
Choral Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdottar

**A**

$\text{♩} = 100$

Dance is ABB x 3

Musical notation for section A, measures 1-6. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the notes: G, C/E G C/G G, F G C G G, C/E G C/G G.

**B**

Musical notation for section B, measures 7-11. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the notes: F G C F F C C G G C/E C F G. A repeat sign is present at the beginning of measure 8.

**INTRO**

Musical notation for the Intro, measures 12-15. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols are placed above the notes: C F C G C C/E F G C. A repeat sign is present at the end of measure 15.

# Queen's Almain

John Barker 1568/9

## Queens Almayne

William Byrd,  
*Fitzwilliam Virginal Book II, 217*  
Musical Setting by Steven Hendricks,  
©Siri Samuel Piper  
Choral Arrangement by Jo-Ann Sheffer,  
©Siri Siri Toivosdottir

Dance is AA BB x 4

Instrumental Version  
For Choral Ball  
For Alto Instruments

**A**  $\text{♩} = 70$

**B**

7

**INTRO**

10

1. Gm 2. G **D.C.**

# Queen's Almain

John Barker 1568/9

## Queens Almayne

William Byrd,  
*Fitzwilliam Virginal Book II*, 217  
Musical Setting by Steffen Hendricks,  
© Siri Toivosdottir  
Choral Arrangement by Jo-Ann Sheffer,  
© Siri Toivosdottir

Instrumental Version  
For Choral Ball

Dance is AA BB x 4

**A** ♩ = 70

Gm D Cm D 1. G 2. Gm Bb F

7 Bb Gm D

### INTRO

10 Gm C F Bb C D(sus4) D 1. Gm 2. G D.C.



# Queen's Almain

John Barker 1568/9

## Queens Almayne

William Byrd,  
*Fitzwilliam Virginal Book II, 217*  
Musical Setting by Stevyn Hendricks,  
SCA Samuyl Piper  
Choral Arrangement by Jo-Ann Sheffer,  
SCA Siri Toivosdottir

Dance is AA BB x 4

Choir Tacet on Repeat of B

**A**  $\text{♩} = 70$

Gm D Cm D 1. G 2. Gm Bb F **B**

1. An Em-per - or Vas - - pa - - sian\* Some tyme in Rome  
2. With - in two years that he did rayne He put the Jewes to  
3. His Son Ti - tus hav - ing no dread His ar - my o - ver  
4. Be - fore Tit - us, Vas - pa - sian's Son Un - to this war - res

7 Bb Gm D

there was Through whom much do - lours then be - gan Of  
my - ckill payne With fy'r and sword both take and slayne, His  
Ju - dae spread The peo - ple to the Ci - tie fled, Ho -  
did go Was af - ter Christes' as - cen - sion, Long

### INTRO

**D.C. Last**

10 Gm C F Bb C D(sus4) D Gm G

mor - tal wars a - las.  
pow - er brought so to passe,  
ping to have re - dresse.  
for - ty yeares and two.

\*Pronounced "Vas-pa-zhian"

# The Friar and the Nun

Playford, *The English Dancing Master*, 1651

## The Wiltshire Wedding

Inspired by the setting of  
Stevezn Hendricks, ©C/A Samuel Piper  
Arranged by Jo-Ann Sheffer,  
©C/A Siri Toivosdottir

Roxburghe, Pepys Collection

Instrumental Version  
for Choral Ball

For Alto Instruments

♩ = 115

Dance is 13 X for 3 couples  
19 X for 4 couples

Musical notation for measures 1-4. The score is in 3/4 time and features four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols C, F, G, and Am are placed above the notes. Measure 1 has two C chords. Measure 2 has an F chord. Measure 3 has G and Am chords. Measure 4 has G and F chords. A dashed line indicates a slur over the notes in measure 3.

Musical notation for measures 5-8. The score continues with four staves. Chord symbols C, Am, G, and Gm are placed above the notes. Measure 5 has C and Am chords. Measure 6 has a G chord. Measure 7 has a Gm chord. Measure 8 has a G chord. A dashed line indicates a slur over the notes in measure 7.

Musical notation for measures 9-12. The score continues with four staves. Chord symbols F, C, F, G, Am, C, F, and G are placed above the notes. Measure 9 has an F chord. Measure 10 has C and F chords. Measure 11 has G and Am chords. Measure 12 has C, F, and G chords. A box labeled "INTRO" is placed above the notes in measure 12. A dashed line indicates a slur over the notes in measure 9.

Musical notation for measures 13-16. The score continues with four staves. Chord symbols F, C, F, G, Am, G, Am, G, and C are placed above the notes. Measure 13 has an F chord. Measure 14 has C and F chords. Measure 15 has G and Am chords. Measure 16 has G, Am, G, and C chords. A double bar line with repeat dots is at the end of measure 16.

# The Friar and the Nun

Playford, *The English Dancing Master*, 1651

Roxburghe, Pepys Collection

## The Wiltshire Wedding

Instrumental Version  
for Choral Ball

Inspired by the Setting of  
Steven Hendricks, SCA Samuel Piper

Arranged by Jo-Ann Sheffer,

SCA Siri Toivosdottir

♩ = 115

Dance is 13 X for 3 couples  
19 X for 4 couples

Chord progression: C, C, F, G, Am, G, F

Four staves of musical notation (treble and bass clefs) for measures 1-4. The melody is in the first treble staff, with accompaniment in the second treble, third treble, and bass staves.

Chord progression: C, Am, G, Gm

Four staves of musical notation for measures 5-8. The melody continues in the first treble staff.

Chord progression: F, C, F, G, Am, C, F, G, Gm

Four staves of musical notation for measures 9-12. A box labeled "INTRO" is positioned above the final measure (measure 12).

Chord progression: F, C, F, G, Am, G, Am, G, C

Four staves of musical notation for measures 13-16. The piece concludes with a double bar line and repeat dots in the final measure.

# The Friar and the Nun

Inspired by the setting of  
 Steven Hendricks, ©Cñ Samuel Piper  
 Choral Ball arrangement by Jo-Ann Sheffer,  
 ©Cñ Siri Toivosdotter

## The Wiltshire Wedding

Dance is 13 verses for 3 couples,  
 19 X for 4 couples\*

♩ = 115

C C F G Am G F

1. All in a mist - y morn - ning, cloud - y was the weath - er, I  
 2. The Rus - tick was a Thresh - er and on the way he hy'd: And  
 3. I went a lit - tle fur - ther and there I met a Maid, Was  
 4. This Maid her name was Dol - ly, cloath'd in a Gown of gray; I  
 5. Then hav - ing time and lea - sure, I spent a va - cant hour; Tel -

5 C Am G Gm

meet - ing with an Old Man, was cloath - ed all in leath - er: With  
 with a Leath - er Bot - tle, fast buck - led by his side: And  
 go - ing then a - Milk - ing, a - Milk - ing Sir, she said: Then  
 be - ing some - thing jol - ly, per - swad - ed her to stay: Then  
 ling of all my Trea - sure, whilst sit - ting in the Bow - er; With

9 F C F G Am C F G Gm

**INTRO**

ne'er a shirt un - to his back, but Wool un - to th Skin; With  
 with a Cap of Wool - len, which cov - er'd Cheek and Chin,  
 I be - gan to Com - ple - ment, and she be - gan to Sing;  
 straight I fell to Court - ing her in hopes her love to win;  
 ma - ny kind Em - brac - es I stroak'd her doub - le Chin;

13 F C F G Am G Am G C

how d'you do and how d'you do and how d'you do a - gen?

# The Friar and the Nun

Verses 6-10 Page 2

## The Wiltshire Wedding

C C F G Am G F

6.I told her I would Mar - ry, and she should be my Bride;\_ And  
 7.Did you not know my Fa - ther the Dam - sel then re - plied;\_ His  
 8.Kind Sir, I have a Mo - ther, be - sides a Fa - ther still;\_ Those  
 9.Now there we left the Milk - pail, and to her Moth - er went;\_ And  
 \*10.My Hus - band is a Thresh - er, who is her Fath - er dear;\_ He'll

22 C Am G Gm

long we would not tar - ry, with twen - ty things be - side;\_ I'll  
 Jer - kin was of Leath - er, a Bot - tle by his side;\_ Yes,  
 friends a - bove all o - ther you must ask their good will;\_ For  
 when I was come thi - ther, I ask - ing her con - sent;\_ And  
 give her with his Bles - sing, kind Sir, you need not fear;\_ He

26 F C F G Am C F G Gm

Plow and Sow and Reap and Mow, while thou shalt sit and Spin, With  
 I did meet him trudg - ing as fast as he could win;  
 if I be un - ti - full, to them it is a Sin;  
 doft my Hat and made a Leg, for why, she was with - in;  
 is of such good Na - ture that he would nev - er lin,

30 F C F G Am G Am G C

how d'you do and how d'you do and how d'you do a - gen?

# The Friar and the Nun

## The Wiltshire Wedding

C C F G Am G F

11. For by your Court - eous car - riage, you seem an hon - est Man, — You  
 12. Her Dad came home full wear - y, a - las! he could not choose; Her  
 13. Her Par - ents be - ing wil - ling, all par - ties was a - greed, — Her  
 14. In pleas - ant Rec - re - a - tion they pass'd a - way the Night, — And  
 15. Then lus - ty Ralph and Ro - bin, with man - y Dam - sels gay, — Did

C Am G Gm

may have her in Mar - riage, my Hus - band he a - non — Will  
 Moth - er be - ing Mer - ry, she told him all the News: — Then  
 por - tion thir - ty Shil - ling, then Mar - ry'd then with speed: — Then  
 like - wise by re - la - tion, with her he takes de - light — To  
 ride on Roane and Dob - bin, to Cel - e - brate the day: — When

F C F G Am C F G Gm

bid you ver - y wel - come, though he be poor and thin, With  
 he was might - y jo - vial too, his Son did soon be - gin,  
 Will the Pi - per he did play while o - thers Dance and Sing,  
 walk a - broad on Hol - i - days, to vis - it kiff and kin,  
 be - ing met to - geth - er, their Caps they off did fling,

F C F G Am G Am G C

how d'you do and how d'you do and how d'you do a - gen?

# La Vida de Culin

*Cancionero Musical de Montecassino*  
(Naples 1480s)

For the Dance  
Vita Di Cholino

Instrumental Version  
for Choral Ball

For Alto Instruments

Arrangement by  
Carol Anne Perry Lagemann  
SCA Mistress Kasha Alekszeva  
Instrumental transcription by  
Jo-Ann Sheffer  
SCA Siri Toivosdotter

$\text{♩} = 200$

**A** Dance is ABABA

Musical notation for the first system (measures 1-6). The score is in 3/4 time and consists of four staves. Chord symbols are placed above the notes: C, F, F, C, C, G, F.

Musical notation for the second system (measures 7-14). The score is in 3/4 time and consists of four staves. Chord symbols are placed above the notes: C, Dm, C, C, G, C, C, G, C, C, B°/D, G/D.

**B**

Musical notation for the third system (measures 15-22). The score is in 3/4 time and consists of four staves. Chord symbols are placed above the notes: Dm, Dm, Dm, Dm, G/D, Dm, Dm.

# La Vida de Culin

21 Dm G Dm G Dm G Dm G

1.

29 G C F F C C G F

**A**

**A**

**INTRO**

36 C Dm C C G C C G C C G C

**INTRO**



# La Vida de Culin

*Cancionero Musical de Montecassino*  
(Naples 1480s)

For the Dance  
Vita Di Cholino

Arrangement by  
Carol Anne Perry Lagemann  
ՏՀԴ Mistress Kasha Alekszeva  
Instrumental transcription by  
Jo-Ann Sheffer  
ՏՀԴ Siri Toivosdotter

Instrumental Version  
for Choral Ball

$\text{♩} = 200$  **A**

Dance is ABABA

Musical notation for the first system (measures 1-6) in 4/2 time. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the staves: C, F, F, C, C, G, F. The music features a mix of eighth and quarter notes with rests.

Musical notation for the second system (measures 7-14) in 4/2 time. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the staves: C, Dm, C, C, G, C, C, G, C, C, B<sup>o</sup>/D, G/D. The music continues with eighth and quarter notes.

**B**

Musical notation for the third system (measures 15-22) in 4/2 time. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Chord symbols are placed above the staves: Dm, Dm, Dm, Dm, G/D, Dm, Dm. The music continues with eighth and quarter notes.

# La Vida de Culin

21 Dm G Dm G Dm G Dm G

1.

29 G C F F C C G F

**A**

2.

**INTRO**

36 C Dm C C G C C G C C G C

INTRO

# La Vida de Culin

For the Dance *Vita Di Cholino*

Translation by  
Carol Anne Perry Lagemann  
ՏՀԴ Միստրշես Կաշա Ղևկսզըզա  
Transcribed by Jo-Ann Sheffer  
ՏՀԴ Տիրի Թուվոսդոտթըր

**A**

Dance is ABABA

♩ = 200

C F F C

1. The life of poor Culin May quick - ly reach an end If  
(3. The) ta - vern heard his laugh - ter And saw him o - ver - spend, But

5 C G F C Dm C

he does not look af - ter His ea - sy - go - ing friend. Ho,  
he would not steal mo - ney Or a - ny - one of - fend. Ho,

9 C G C C G C C B°/D G

ho ho ho! Ho ho ho ho! Ho ho ho ho!  
ho ho ho! Ho ho ho ho! Ho ho ho ho!

# La Vida de Culin

Vita Di Cholino

Page 2

**B**

15 Dm Dm Dm Dm G

2.Now of, now of Gu - gliel - min Gu - gliel - min he lives in dread.  
4.Drink - ing wine and be - ing fun - ny, That's the kind of life he led,

2.Now of, now of Gu - gliel - min Gu - gliel - min he lives in dread.  
4.Drink - ing wine and be - ing fun - ny, That's the kind of life he led,

2.Now of, now of Gu - gliel - min Gu - gliel - min he lives in dread.  
4.Drink - ing wine and be - ing fun - ny, That's the kind of life he led,

2.Now of, now of Gu - gliel - min Gu - gliel - min he lives in dread.  
4.Drink - ing wine and be - ing fun - ny, That's the kind of life he led,

19 Dm Dm Dm G/B

The for - est, the main - sail, the bam bam boom, ta ta - ta - ra - rah ree.\_\_\_\_  
Gu - gliel - mi - ce, oh, mak - ing mer - ry, oh, oh, mak - ing mer - ry oh!\_\_\_\_

The for - est, the main - sail, the bam bam boom, Ta - ta - ra ta - ta - ra - rah ree.\_\_\_\_  
Gu - gliel - mi - ce, oh, mak - ing mer - ry, oh, Gu - gliel - min mak - ing mer - ry oh!\_\_\_\_

The for - est, the main - sail, the bam bam boom, Ta - ta - ra ta - ta - ra - rah ree.\_\_\_\_  
Gu - gliel - mi - ce, oh, mak - ing mer - ry, oh, Gu - gliel - min mak - ing mer - ry oh!\_\_\_\_

The for - est, the main - sail the bam bam boom, Ta - ta - ra ta - ta - ra - rah ree!\_\_\_\_  
Gu - gliel - mi - ce, oh, mak - ing mer - ry, oh, Gu - gliel - min mak - ing mer - ry oh!\_\_\_\_

23 Dm G Dm G Dm 1. G 2. G

Rah ree, Rah ree, Rah ree! 3.The ry! 5.The  
Mak - ing mer - ry, mer - ry, mer - ry

Rah ree, Rah ree, Rah ree! 3.The ry! 5.The  
Mak - ing mer - ry, mer - ry, mer - ry

Rah ree, Rah ree, Rah ree! 3.The ry! 5.The  
Mak - ing mer - ry, mer - ry, mer - ry

Rah ree, Rah ree, Rah ree! 3.The ry! 5.The  
Mak - ing mer - ry, mer - ry, mer - ry

# La Vida de Culin

Vita Di Cholino

Page 3

**A**

30 C F F C

life of poor Culin May quick - ly reach an end If  
life of poor Culin May quick - ly reach an end, If  
life of poor Culin May quick - ly reach an end, If  
life of poor Culin May quick - ly reach an end, If

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. Chords C, F, and C are indicated above the first three staves.

34 C G F C Dm C

he does not look af - ter his ea - sy - goi - ing friend Ho,  
he does not look af - ter his ea - sy - go - ing friend. Ho,  
he does not look af - ter his ea - sy - go - ing friend. Ho,  
he does not look af - ter his ea - sy - go - ing friend. Ho,

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. Chords C, G, F, C, Dm, and C are indicated above the first three staves.

## INTRO

rit. . . . .

38 C G C C G C C G G

ho ho ho! Ho ho ho! ho! Ho ho ho ho!  
ho ho ho! Ho ho ho ho! Ho ho ho ho!  
ho ho ho! Ho ho ho ho! Ho ho ho ho!  
ho ho ho! Ho ho ho ho! Ho ho ho ho!

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. Chords C, G, C, C, G, C, C, G, and G are indicated above the first three staves.

# Chestnut, or Dove's Figary/Vagary

The Batchelor's Choice

Music Arr. Steven Hendricks

John Playford, *The English Dancing Master*  
1651

or

A Young-man's Resolution

SCA Samuel Piper

Text Arr. Marie L'Englios

Trans. & Choral arr. Jo-Ann Sheffer

SCA Siri Toivosdottir

**A**

♩ = 94

Dance is ABB x 3\*

Am Dm Am E Am E Am G C

1. Fie up - on this pal - try cu - pid, he hath shot me with his shaft,  
 2. **I am link - ed in his fet - ters, and en - tan - gled in his Sins,**  
 3. Love - sick cer - tain - ly I'm ta - ken, yet I love but on - ly one.  
 4. **Help me Cu - pid with thy pow - er, for to bend her to my bow,**  
 5. Oh, how hap - py is that lo - ver, which en - joys his dear - est friend,

5 Am Dm Am E Am E Am G C

That my sens - es are grown stu - pid, sure I want both strength and craft,  
**now I learn to write love let - ters, I am apt to Ven - ial Sins,**  
 I of love should be for - sa - ken, if that she from me were flown,  
**thou canst tame her in one hour, that it must and shall be so;**  
 Cu - pid must both strike and move her, else my hope is to no end,

\*For Choral Ball, select three verses to sing, else place an instrumental interlude between verses 3 and 4 for two dances.

# Chestnut, or Dove's Figary/Vagary

Page 2

**B**

9 C G C Am Dm G C

to re - sist him Sa - turn miss'd him else he would have spoil'd his dart:  
**kiss - ing court ing caus - es sport - ing, for to act a jo - vial part:**  
 Lov - ers plen - ty I know twen - ty that do like me well in part:  
**I'll go tho - row pain and sor - row, cher - ry sea - son, time and tide:**  
 ma - ri - tal bliss - es is in kiss - es, sure they'll cure me of all smart:

**INTRO**

13 C G Am Dm E A

but I fan - cy love - ly Nan - cy, and she a - lone en - joys my heart.  
**but I fan - cy love - ly Nan - cy, and she a - lone en - joys my heart.**  
 but I fan - cy love - ly Nan - cy, and she a - lone en - joys my heart.  
**but I'll gain her and ob - tain her for to be my wed - ded bride.**  
 for I fan - cy love - ly Nan - cy, and she a - lone en - joys my heart.

Sing the same text for Repeat  
or Tacet

# Chestnut, or Dove's Figary/Vagary

John Playford, *The English Dancing Master*  
1651

The Bachelor's Choice  
or  
A Young-man's Resolution  
Instrumental Version for Choral Ball  
For Alto Instruments

Inspired by the Arr. of Steven Hendricks  
©C A Samuel Piper  
Arranged by Jo-Ann Sheffer  
©C A Siri Toivosdottir

**A** ♩ = 94

Dance is ABB x 3

Am Dm Am E Am E Am G C

5 Am Dm Am E Am E Am G C

**B**

9 C G C Am Dm G C

**INTRO**

13 C G Am Dm E A



# Chestnut, or Dove's Figary/Vagary

John Playford, *The English Dancing Master*  
1651

The Bachelor's Choice  
or  
A Young-man's Resolution

Inspired by the Arr. of Steven Hendricks  
©C A Samuel Piper  
Arranged by Jo-Ann Sheffer  
©C A Siri Toivosdottir

**A** ♩ = 94

Dance is ABB x 3

Instrumental Version for Choral Ball

Am Dm Am E Am E Am G C

5 Am Dm Am E Am E Am G C

**B**  
9 C G C Am Dm G C

## INTRO

13 C G Am Dm E A

# NEWCASTLE

## The Contented Coukould

Magdalene College, *Pepys collection*, 1.408-409, 1620?  
Playford, *The English Dancing Master*, 1651

Instrumental Version  
for Choral Ball  
For Alto Instruments

Inspired by Arrangement of Stevgen Hendrieks  
©Cŕŕ Samuel Piper  
Trans. by Jo-ŕnn Sheffer  
©Cŕŕ Siri Toivosdottŕ

Dance is AA BB x 3

**A**  $\text{♩} = 100$  G D G G C G D G C

*Instrumental Descant*

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

14 G Am **INTRO** C G D 1. G C 2. G C Last G

# NEWCASTLE

## The Contented Coukould

Magdalene College, *Pepys collection*, 1.408-409, 1620?  
Playford, *The English Dancing Master*, 1651

Inspired by Arrangement of Stevyn Hendrieks  
©Cŕ Samuel Piper  
Trans. by Jo-Ann Sheffer  
©Cŕ Siri Toivosdottir

Instrumental Version  
for Choral Ball

Dance is AA BB x 3

**A**

$\text{♩} = 100$

Instrumental Descant

Chords: G D G G C G D G C

**B**

**INTRO**

Chords: G D G G C G Am C Am G D C D

Chords: G Am C G D G C G C G

# NEWCASTLE

## The Contented Coukould

Magdalene College, *Peepys collection*, 1.408-409, 1620?  
Playford, *The English Dancing Master*, 1651

Inspir'd by Arrangement of Stev'n Hendricks  
©Cŕŕ Samuel Piper  
Trans. by Jo-Ann Sheffer  
©Cŕŕ Siri Toivosdott'r

**A**  $\text{♩} = 100$  Dance is AA BB x 3

G D G G C

*Instrumental Descant*

1. Come hi - ther thou sea - man brave, Sir what do you re - quire I  
2. (And) meet-est thou not my true Love by the way as you came How  
3. (She hath) fal - si - fied her word and left me heere a - lone And

1. Come hi - ther thou sea - man brave, Sir what do you re - quire I  
2. (And) meet-est thou not my true Love by the way as you came How  
3. (She hath) fal - si - fied her word and left me heere a - lone And

5 G D G C 1. G 2. G C

pri - thee tell me if thou can, the thing that I de - sire. Come sire. See - est  
should I know your true Love, that have met ma - ny'a one. And one. She is  
see - est thou not my true Love then go through New-Cas - tle Towne. She hath Towne. She hath

pri - thee tell me if thou can, the thing that I de - sire. Come sire. See - est  
should I know your true Love, that have met ma - ny'a one. And one. She is  
see - est thou not my true Love then go through New - Cas - tle Towne. She hath Towne. She hath

# NEWCASTLE

## The Contented Coukould

Page 2

**B**

10 G Am C Am G D C D G

thou not my true Love, seest not my Lo-ver go downe, And seest thou not my true  
ney-ther white nor black but as the hea-vens faire, her lookes are ve-ry  
left me heere a-lone a-lone heere as you see, And see-est thou not my true

thou not my true Love seest not my Lo-ver go downe And seest thou not my true  
ney-ther white nor black but as the hea-vens faire, her lookes are ve-ry  
left me heere a-lone a-lone heere as you see, And see-est thou not my true

### INTRO

15 Am C G D 1. G C 2. G C Last G

Lo-ver then come through New-Cas-tle Towne See-est Towne 2.And  
beau-ti-ful, none may with her com-pare She is pare. 3.She hath  
Lo-ver then since she hath for-sa-ken me. She hath me.

Lo-ver then come through New-Cas-tle Towne See-est Towne 2.And  
beau-ti-ful, none may with her com-pare She is pare 3.She hath  
Lo-ver then, since she hath for-sa-ken me. She hath me.

# A Lieta Vita

L'Inmorato

Giovanni Giacomo Gastoldi  
(1556-1622)

Dance is 4 times through

Instrumental Version  
for Choral Ball

Transcribed by Jo-Ann Sheffer  
© Siri Toivosdottir

♩. = 70

Chord progression for the first system: G C G G C G G Am G D G

The first system consists of five staves of music in 3/4 time. The melody is written on the top staff, and the accompaniment is spread across the four lower staves. The piece begins with a treble clef and a key signature of one sharp (F#).

Chord progression for the second system: G F B°/D C C F G C G C G C Dm/F G

The second system continues the piece with five staves of music. The melody and accompaniment maintain the same rhythmic and harmonic structure as the first system.

## INTRO

Chord progression for the intro: C C/E F G D G C D

The intro section starts at measure 16 and consists of five staves of music. It features a treble clef and a key signature of one sharp. The melody is on the top staff, and the accompaniment is on the four lower staves. The piece concludes with a first ending (1. G) and a second ending (2. G).

# A Lieta Vita

L'Inmorato

Giovanni Giacomo Gastoldi

(1556-1622)

Instrumental Version  
for Choral Ball

Transcribed by Jo-Ann Sheffer

© Siri Toivosdottir

Dance is 4 times through

♩. = 70

G C G G C G G Am G D G

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The subsequent staves are in alto, tenor, and bass clefs. The music is written in a simple, rhythmic style with quarter and eighth notes. The key signature is one flat (F major/D minor).

9 G F B<sup>o</sup>/D C C F G C G C G C Dm/F G

The second system of the musical score consists of five staves, continuing from the first system. It features the same five-staff arrangement and musical notation style.

## INTRO

16 C C/E F G D G C D 1. G 2. G

The third system of the musical score consists of five staves. It begins with an 'INTRO' section starting at measure 16. The notation includes first and second endings for the final measure of the intro, marked with '1.' and '2.' above the notes.

# A Lieta Vita

Giovanni Giacomo Gastoldi

(1556-1622)

Transcribed by Jo-Ann Sheffer

© Siri Toivosdottir

L'Inmorato

♩. = 70 Dance is 4 times through

G C G G C G G Am G D G

1. A lie - ta vi - ta A morc' in - vi - ta, Fa la la la la la la la;  
2. Hor lie - ta hor - mai, Scac cian do'i gua - i Fa la la la la la la la;

1. A lie - ta vi - ta A morc' in - vi - ta, Fa la la la la la la la la;  
2. Hor lie - ta hor - mai, Scac cian do'i gua - i, Fa la la la la la la la la;

1. A lie - ta vi - ta A morc' in - vi - ta, Fa la la la la la la la la;  
2. Hor lie - ta hor - mai, Scac cian do'i gua - i, Fa la la la la la la la la;

1. A lie - ta vi - ta A morc' in - vi - ta, Fa la la la la la la la la;  
2. Hor lie - ta hor - mai, Scac cian do'i gua - i, Fa la la la la la la la la;

G F B°/D C C F G C G C G C Dm/F G

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra'il co - re A'un tal Si -  
Quan - to ci res - ta, Vi - va - mo'in fes - ta, E diam l'ho - no - re a'un tal Si -

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra'il co - re A'un tal Si -  
Quan - to ci res - ta, Vi - va - mo'in fes - ta, E diam l'ho - no - re a'un tal Si -

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra'il co - re A'un tal Si -  
Quan - to ci - res - ta, Vi - va - mo'in fes - ta, E diam l'ho - no - re a'un tal Si -

Chi gio - ir bra - ma, Se di - cor a - ma Do - ne - ra'il co - re A'un tal Si -  
Quan - to ci - res - ta, Vi - va - mo'in fes - ta, E diam l'ho - no - re a'un tal Si -

## INTRO

16 C C/E F G D G C D 1. G 2. G

gno - re, Fa la la la la la la la la, la.  
gno - re, Fa la la la la la la la la, la.  
gno - re, Fa la la la la la la la la, la.  
gno - re, Fa la la la la la la la la, la.  
gno - re, Fa la la la la la la la la, la.



# A Lieta Vita

L'Inmorato

Page 2

22 G C G G C G G Am G D G

3. Chi'a lui non cre - de Pri - vo'e di fe - de, Fa la la la la la la la;  
4. Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la la la la la la;

3. Chi'a lui non cre - de Pri - vo'e di fe - de, Fa la la la la la la la;  
4. Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la la la la la la;

3. Chi'a lui non cre - de Pri - vo'e di fe - de, Fa la la la la la la la;  
4. Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la la la la la la;

3. Chi'a lui non cre - de Pri - vo'e di fe - de, Fa la la la la la la la;  
4. Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la la la la la la;

30 G F B°/D C C F G C G C G C Dm/F G

Ond - e'ha - ver mer - ta Con - tra se'a - per - ta L'ir - a'e'l fu - to - re D'un tal Si -  
Ve - lo - ci ha l'ai E fo - co'e Stra - li, Dun - que s'a - do - re Un tal Si -

Ond - e'ha - ver mer - ta Con - tra se'a - per - ta L'ir - a'e'l fu - to - re D'un tal Si -  
Ve - lo - ci ha l'ai E fo - co'e Stra - li, Dun - que s'a - do - re Un tal Si -

Ond - e'ha - ver mer - ta Con - tra se'a - per - ta L'ir - a'e'l fu - to - re D'un tal Si -  
Ve - lo - ci ha l'ai E fo - co'e Stra - li, Dun - que s'a - do - re Un tal Si -

Ond - e'ha - ver mer - ta Con - tra se'a - per - ta L'ir - a'e'l fu - to - re D'un tal Si -  
Ve - lo - ci ha l'ai E fo - co'e Stra - li, Dun - que s'a - do - re Un tal Si -

37 C C/E F G D G C D 1. G 2. G

gno - re, Fa la la la la la la la, la.

gno - re, Fa la la la la la la la, la.

gno - re, Fa la la la la la la la, la.

gno - re, Fa la la la la la la la, la.

gno - re, Fa la la la la la la la, la.

# SELLENGER'S ROUND

Pepys Catalog III: 259

## The Beginning of the World or The Country Man's Delight

William Byrd  
Fitzwilliam Virginal Book  
Arranged by Robert Smith  
SCA Alarie MacConnell  
Trans. Jo-Ann Sheffer  
SCA Siri Toivosdotter

Dance is ABB x 4

Instrumental Version for Choral Ball

For Alto Instruments

**A**  $\text{♩} = 100$

**B** **INTRO**

5

**11** **1.** **2.**

# SELLENGER'S ROUND

Pepys Catalog III: 259

## The Beginning of the World or The Country Man's Delight

William Byrd  
Fitzwilliam Virginal Book  
Arranged by Robert Smith  
SCA Alarie MacConnell  
Trans. Jo-Ann Sheffer  
SCA Siri Toivosdotter

Dance is ABB x 4

Instrumental Version for Choral Ball

**A** ♩ = 100

G C C Dm G C

1.

2.

**B**

5 C C G G D G

**INTRO**

11 C G F G F C D 1. G 2. G

# SELLENGER'S ROUND

Pepys Catalog III: 259

## The Beginning of the World or The Country Man's Delight

William Byrd  
Fitzwilliam Virginal Book  
Arranged by Robert Smith  
SCA Marie MacConnell  
Trans. Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A** ♩. = 100

G C C Dm G C

1. In Sum - mer time when Flow'rs do spring and birds sit on a tree; Let  
2. O'er hills and dales, and Whit - sun - Ales, we dance a mer - ry fit; When  
3. No time is spent with more con - tent, in Ci - ty, Court, or Camp; We  
4. On Meads and Lawns we trip like Fauns, like Fil - lies, Kids, and Lambs; We

8

1. In Sum - mer time when Flow'rs do spring and birds sit on a tree; Let  
2. O'er hills and dales, and Whit - sun - Ales, we dance a mer - ry fit; When  
3. No time is spent with more con - tent, in Ci - ty, Court, or Camp; We  
4. On Meads and Lawns we trip like Fauns, like Fil - lies, Kids, and Lambs; We

Detailed description: This block contains the first system of the musical score. It features a treble clef, a 6/4 time signature, and a tempo marking of quarter note = 100. The key signature has one sharp (F#). The score is arranged for a single melodic line with a basso continuo line below. The lyrics are provided in two versions: a standard version and a simplified version starting at measure 8. Chord symbols G, C, C, Dm, G, and C are placed above the staff. The lyrics describe a scene of summer and dancing.

5 G C C Dm G C

Lords and Knights say what they will, There's none so Mer - ry as we;  
Su - san sweet with John doth meet, She gives him hit for hit;  
fear no Co - vent Gar - den Gout, nor Pick - a - dil - ly Cramp;  
have no twinge to make us cringe or crin - kle in the Hams;

8

Lords and Knights say what they will, There's none so Mer - ry as we;  
Su - san sweet with John doth meet, She gives him hit for hit;  
fear no Co - vent Gar - den Gout, nor Pick - a - dil - ly Cramp;  
have no twinge to make us cringe or crin - kle in the Hams;

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features the same musical notation as the first system. The lyrics continue the scene, mentioning 'Lords and Knights' and 'Susan'. The simplified version starts at measure 8. Chord symbols G, C, C, Dm, G, and C are placed above the staff. The lyrics describe a scene of summer and dancing.

# SELLENGER'S ROUND

The Beginning of the World or The Country Man's Delight

Page 2

**B**

**INTRO**

C G G D G

There's Will and Moll, here's Harry and Doll, with Bri - an and bon - ny Bet - ty, Oh  
 From Head to Foot, she holds him to't and jumps as high as he; O  
 From Scur - vy we are al - ways free, and ev - er - more shall be; So  
 When some di - sease doth on us seize, with one con - sent go we; To

8

There's Will and Moll, here's Harry and Doll, with Brian and Bon - ny Bet - ty, Oh  
 From head to foot, she holds him to't, and jumps as high as he, O  
 From Scur - vy we are al - ways free, and ev - er - more shall be; So  
 When some di - sease doth on us seize, with one con - sent go we; To

14 C G F G F C D 1. G 2. G

how they did jerk it, ca - per and ferk it, Un - der the Green - wood tree. There's tree.  
 how they do spring it, flounce it and fling it, Un - der the Green - wood tree. From tree.  
 long as we Whisk it, Frig it and frisk it, Un - der the Green - wood tree. From tree.  
 jig it and jerk it, ca - per and ferk it, Un - der the Green - wood tree. When tree.

how they did jerk it, ca - per and ferk it, Un - der the Green - wood tree. There's tree.  
 how they do spring it, flounce it and fling it, Un - der the Green - wood tree. From tree.  
 long as we Whisk it, Frig it and frisk it, Un - der the Green - wood tree. From tree.  
 jig it and jerk it, ca - per and ferk it, Un - der the Green - wood tree. When tree.

Repeat text on repeat of music

# Black Alman

Instrumental Version  
For Choral Ball

From The Inns of Court, c. 1550  
Huntington Library, Britwell 188326

Arr. Robert Stockton, SCA Robin the Just  
Transcribed by Jo-Ann Sheffer  
SCA Siri Toivosdotter

## A Dance is AA BB CC DD E x 2

$\text{♩} = 90$

1. Dm 2. Dm

## B

1. Dm 2. Dm

The arranger prefers the written notation be used over guitar chords when possible.

# Black Alman

Page 2

**C**

11 Dm C B $\flat$  Am Gm Am Bm D C D A D

**D**

15 Dm C B $\flat$  C F Gm 1. F C 2. F C

**E**

**INTRO**

*Da Capo*

20 Gm F C Gm C D G

# Black Alman

Instrumental Version  
For Choral Ball  
For Alto Instruments

From The Inns of Court, c. 1550  
Huntington Library, Britwell 188326

Arr. Robert Stockton, SCA Robin the Just  
Transcribed by Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A**

Dance is AA BB CC DD E x 2

$\text{♩} = 90$

**B**

The arranger prefers the written notation be used over guitar chords when possible.



# Black Alman

Page 2

**C**

11 Dm C B $\flat$  Am Gm Am Bm D C D A D

**D**

15 Dm C B $\flat$  C F Gm 1. F C 2. F C

**E**

20 Gm F C Gm C D G

**INTRO** *Da Capo*

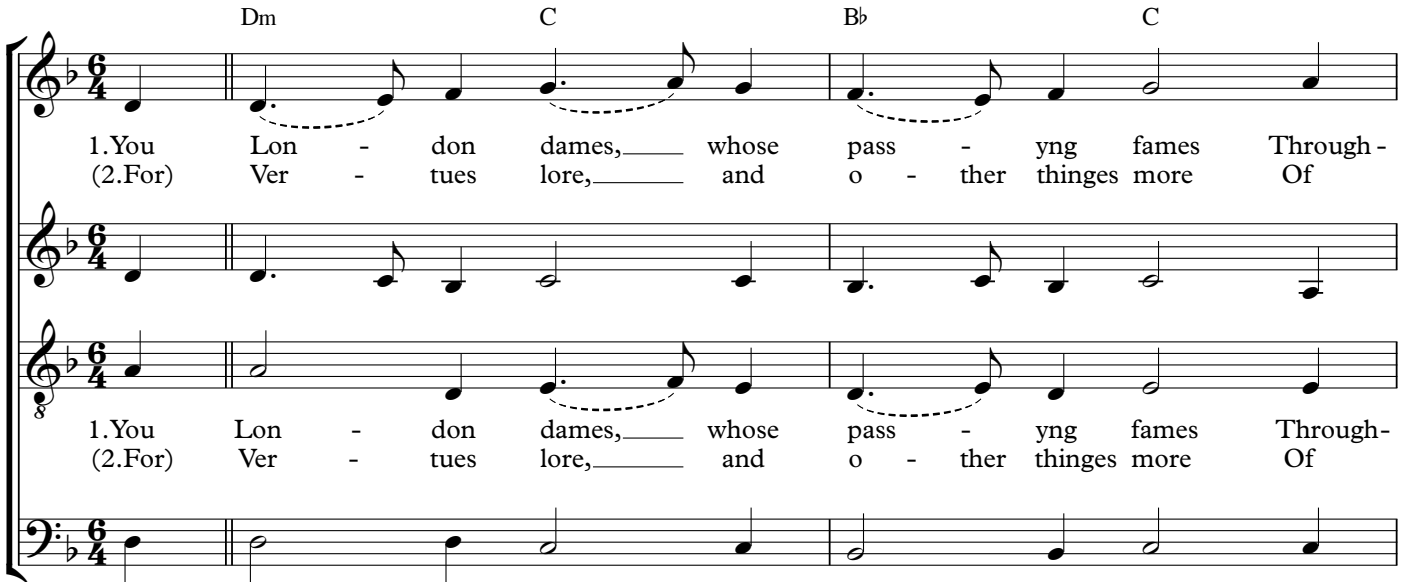
# Black Alman

A Proper new balade expressyng the fames,  
Concerning a warning to al London dames

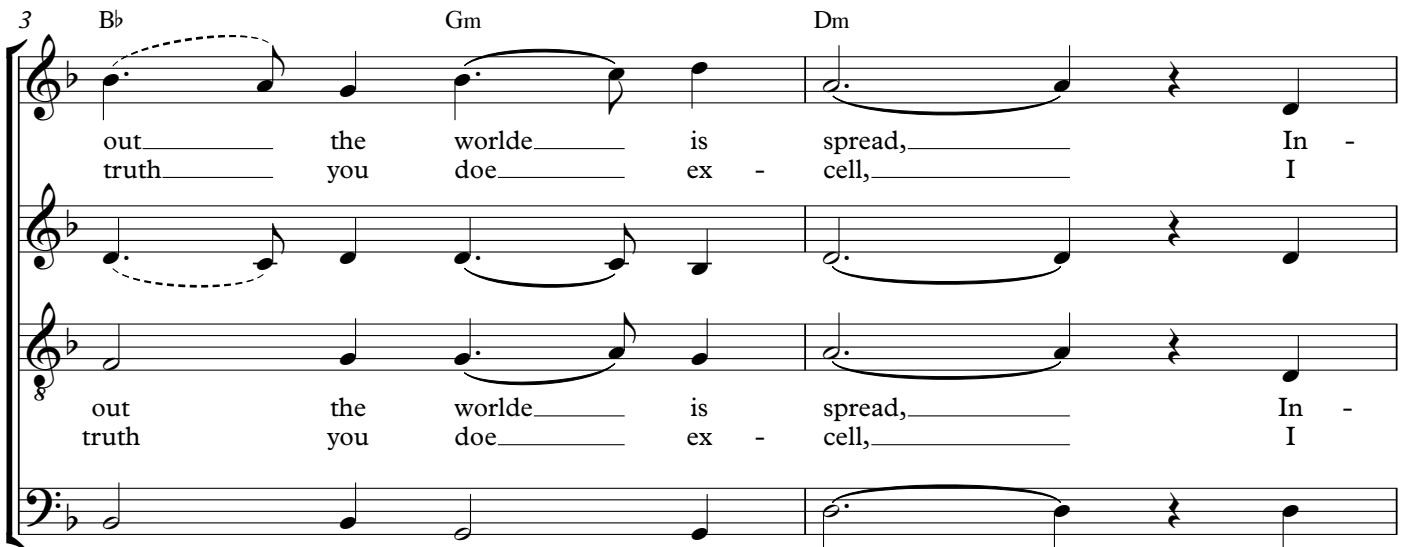
From *The Inns of Court*, c.1550  
Huntington Library, Britwell 188326

Arr. Robert Stockton, SCA Robin the Just  
Choral Arrangement Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A** ♩. = 90  **Dance is AA BB CC DD E x 2**



Musical score for the first system of "Black Alman". It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (Bb) and the time signature is 6/4. The tempo is marked as ♩. = 90. The score includes lyrics for two versions: "1. You Lon - don dames, whose pass - yng fames Through - (2.For) Ver - tues lore, and o - ther things more Of". Above the vocal staves, the chord progression is indicated as Dm, C, Bb, C. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand.



Musical score for the second system of "Black Alman". It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (Bb) and the time signature is 6/4. The score includes lyrics: "out the worlde is spread, In - truth you doe ex - cell, I". Above the vocal staves, the chord progression is indicated as Bb, Gm, Dm. The piano accompaniment continues with a simple harmonic line in the right hand and a bass line in the left hand.

# Black Alman

Page 2

2

**A**

5 Dm C B $\flat$  C

- to the skye, as - cend - ing hye, To  
may well gesse, for come - ly - nesse Of

to the skye, as - cend - ing hye To  
may well gesse, for come - ly - nesse Of

7 B $\flat$  Gm Dm

ev - - ry place is fled: For  
all, you beare the bell: As

ev - - ry place is fled: For  
all, you beare the bell: As

# Black Alman

9 **B** F Gm Am Dm

tho - row each land and place, For  
trim in your a - rraye As

tho - row each land and place, For  
trim in your a - rraye As

11 C Gm 1. Dm 2. Dm

beau - ties kyn - dly grace: For grace: You  
be the flo - wers in Maye: As Maye: With

beau - ties kyn - dly grace: For grace: You  
be the flo - wers in Maye: As Maye: With

# Black Alman

Page 4

C

14

Dm C B $\flat$  Am Gm Am

are re - nowned o - ver all, you  
ros - et hew so brave - ly dight, As

are re - known - ed so o - ver all, you  
ros - et hew so brave - ly dight, As

16

Bm D C D 1. A D

have the praise and e - ver shall. You  
twink - ling starres that shy - neth by night. With

have the praise and e - ver shall. You  
twink - ling starres that shy - neth by night. With

# Black Alman

Page 5

**D**

18 <sup>2.</sup> A D Dm C B $\flat$  C F

e - ver shall. What wight on earth that can be - hold More  
shy - neth by night. For cour - te - sye in e - v'ry parte, Not

e - ver shall. What wight on earth that can be - hold, More  
shy - neth by night. For cour - te - sye in e - v'ry parte, Not

21 Gm F C

dear - er and fay - rer dames than you. There -  
ma - ny or a - ny re - sem - ble you can. In

dear - er and fay - rer dames than you. There  
ma - ny or a - ny re - sem - ble you can. In

**D**

23 Dm C B $\flat$  C F

fore la - to ex - tol Na - you I tures may came - be ly bolde, Your  
la - dy Na - tures came - ly arte, So

fore la - to ex - tol Na - you I tures may came - be ly bolde, Your  
la - dy Na - tures came - ly arte, So

# Black Alman

Page 6

25 Gm F C

pa - ces and gra - ces so gay to view, your  
grave - ly and brave - ly to e - v'ry man, so

**E**

**INTRO**

27 Gm F C

pa - ces and grac - es so gay to view, your  
grave - ly and brave - ly to e - v'ry man, so

29 Gm 1. C D G **D.S.** 2. C D G

pa - ces and gra - ces so gay to view. 2. For e - v'ry man.  
grave - ly and brave - ly to

# Black Alman

A Proper new balade expressing the fames,  
Concerning a warning to al London dames

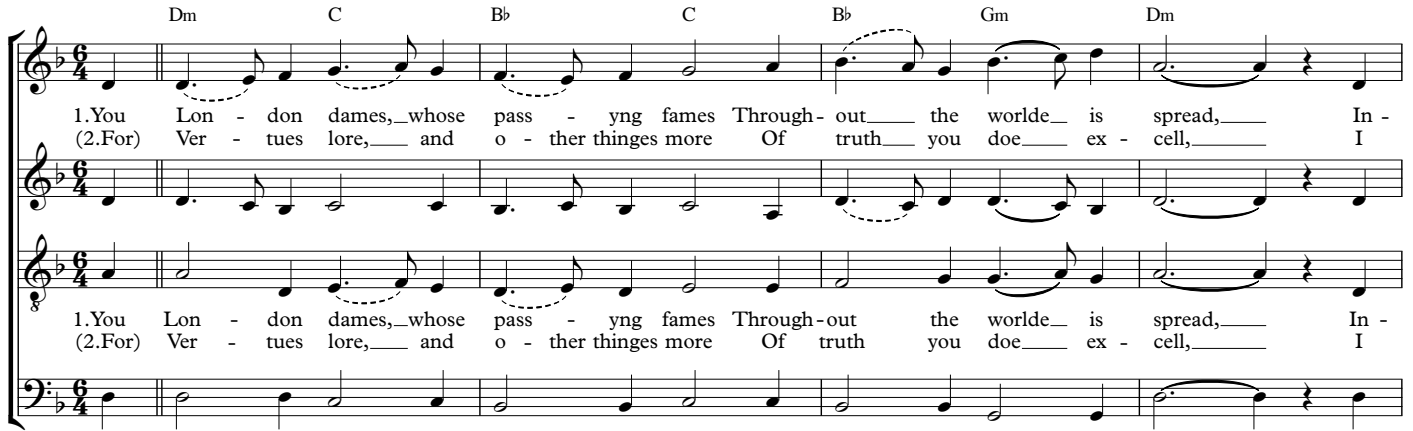
From The Inns of Court, c. 1550  
Huntington Library, Britwell 188326

Arr. Robert Stockton, ©/ Robin the Just  
Choral Arrangement Jo-Ann Sheffer  
©/ Siri Toivosdottir

**A** ♩. = 90  Dance is AA BB CC DD E x 2

1. You Lon - don dames, whose pass - yng fames Through - out the worlde is spread, In -  
(2. For) Ver - tues lore, and o - ther thinges more Of truth you doe ex - cell, I

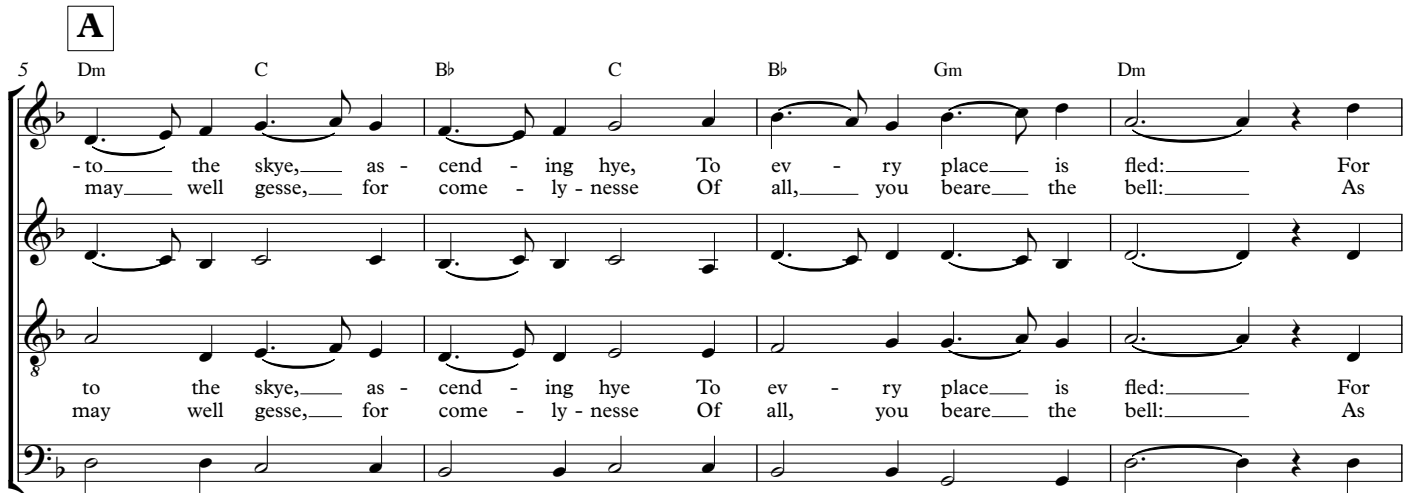
1. You Lon - don dames, whose pass - yng fames Through - out the worlde is spread, In -  
(2. For) Ver - tues lore, and o - ther thinges more Of truth you doe ex - cell, I



**A**

5 - to the skye, as - cend - ing hye, To ev - ry place is fled: For  
may well gesse, for come - ly - nesse Of all, you beare the bell: As

to the skye, as - cend - ing hye To ev - ry place is fled: For  
may well gesse, for come - ly - nesse Of all, you beare the bell: As

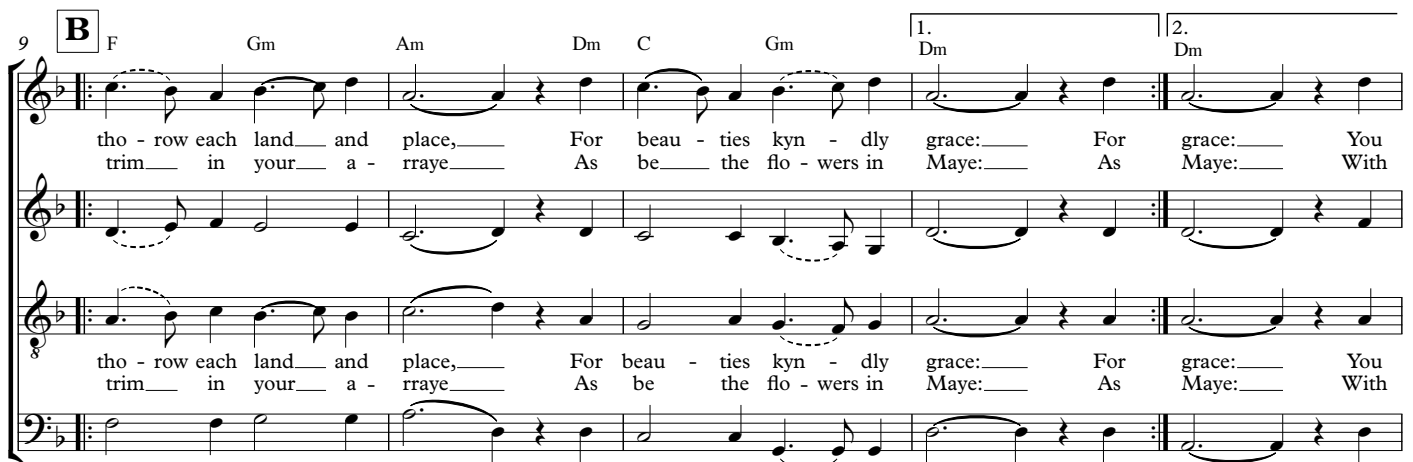


**B**

9 F Gm Am Dm C Gm 1. Dm 2. Dm

tho - row each land and place, For beau - ties kyn - dly grace: For grace: You  
trim in your a - rraye As be the flo - wers in Maye: As Maye: With

tho - row each land and place, For beau - ties kyn - dly grace: For grace: You  
trim in your a - rraye As be the flo - wers in Maye: As Maye: With



The arranger prefers the written notation be used over guitar chords when possible.

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14 Dm C Bb Am Gm Am Bm D C D 1. A D

are re-nowned o-ver all, you have the praise and e-ver shall. You  
ros-et hew so brave-ly dight, As twink-ling starres that shy-neth by night. With

18 2. A D Dm C Bb C Dm F Gm F C

e-ver shall. What wight on earth that can be-hold More dear-er and fay-rer dames than you. There  
shy-neth by night. For cour-te-sye in e-v'ry parte, Not ma-ny or a-ny re-sem-ble you can. In

23 Dm C Bb C F Gm F C

fore to ex-tol you I may be bolde, Your pa-ces and gra-ces so gay to view, your  
la-dy Na-tures came-ly arte, So grave-ly and brave-ly to e-v'ry man, so

27 Gm F C Gm 1. C D G D.S. 2. C D G

pa-ces and grac-es so gay to view, your pa-ces and gra-ces so gay to view. 2.For  
grave-ly and brave-ly to e-v'ry man, so grave-ly and brave-ly to e-v'ry man.

# Up Tails All

A Psalm sung by the People  
before Bone-fires,  
made in and about the  
City of London

Transcribed from unknown source by  
Jo-Ann Sheffer  
SCA Siri Toivosdotter  
Introduction/Interlude by  
Stevyn Hendricks  
SCA Samuel Piper

Alexander Brome  
(1620-1666)  
Playford, *The English  
Dancing Master*, 1651

Instrumental Version  
for Choral Ball  
Alto Instruments

## Introduction/Interlude with Descant

Dance is many times through  
29x for 4 couples\*

**INTRO**

♩ = 100

Chord progression for the first system: G, Am, D, G/B, Em, D, C

The first system of the musical score consists of five staves. The top staff is labeled 'Descant' and the second staff is labeled 'Melody'. The music is in 3/4 time with a tempo of 100. The key signature has one sharp (F#). The chord progression is G, Am, D, G/B, Em, D, C. The descant staff features a series of eighth notes, while the melody staff features a series of quarter notes. The bass line consists of a simple harmonic accompaniment.

Chord progression for the second system: 5 G, Em/G, Am/C, D, G/B, G, 1. G, 2. G

The second system of the musical score consists of five staves. The music continues from the first system. The chord progression is 5 G, Em/G, Am/C, D, G/B, G, 1. G, 2. G. The descant staff features a series of eighth notes, while the melody staff features a series of quarter notes. The bass line consists of a simple harmonic accompaniment.

# Up Tails All

Instrumental Version page 2

**\*29x for 4 couples  
38x for 5 couples  
add 9 more for each  
additional couple**

For 4 couples:  
Play 2 Int., 8 Verses  
Play 1 Int., 8 Verses  
Play 1 Int., 8 Verses  
Play 1 Int.

For 5 couples:  
Play 2 Int.  
4 Verses, 2 Int.,  
Repeat this 4-2 pattern  
5 more times.

## Music for Verses

Musical notation for the first system of the verse. It consists of four staves: two treble clefs and two bass clefs. The first staff has chord symbols G, C, Am, G, G, Am(add4), and C above it. The music is in 3/4 time and consists of a series of eighth and quarter notes.

Musical notation for the second system of the verse. It consists of four staves: two treble clefs and two bass clefs. The first staff has chord symbols D, G, C, Am, G/B, G/B, D/A, 1. G, and 2. G above it. The music is in 3/4 time and includes repeat signs at the end of the system.

# Up Tails All

Alexander Brome  
(1620-1666)  
Playford, *The English  
Dancing Master*, 1651

A Psalm sung by the People  
before Bone-fires,  
made in and about the  
City of London

Instrumental Version  
for Choral Ball

Transcribed from unknown source by  
Jo-Ann Sheffer  
©CÅ Siri Toivosdotter  
Introduction/Interlude by  
Stevyn Hendricks  
©CÅ Samuel Piper

## Introduction/Interlude with Descant

Dance is many times through  
29x for 4 couples\*

**INTRO**

♩ = 100

G Am D G/B Em D C

Descant

Melody

5 G Em/G Am/C D G/B G 1. G 2. G

# Up Tails All

Instrumental Version page 2

**\*29x for 4 couples  
38x for 5 couples  
add 9 more for each  
additional couple**

**For 4 couples:  
Play 2 Int., 8 Verses  
Play 1 Int., 8 Verses  
Play 1 Int., 8 Verses  
Play 1 Int.**

**For 5 couples:  
Play 2 Int.  
4 Verses, 2 Int.,  
Repeat this 4-2 pattern  
5 more times.**

## Music for Verses

Chord symbols: G C Am G G Am<sup>(add4)</sup> C

23 Chord symbols: D G C Am G/B G/B D/A 1. G 2. G

# Up Tails All

Alexander Brome  
(1620-1666)  
Playford, *The English  
Dancing Master*,  
1651

A Psalm sung by the People  
before Bone-fires,  
made in and about the  
City of London

Transcribed from  
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Introduction/Interlude by  
Steven Hendricks  
SCA Samuel Piper

Dance is many times through  
29 for 4 couples\*

♩ = 100

G C Am G G Am G C

1. Come let's take the Rump And wash it at the Pump For  
Nay if it hang an Arse, We'll pluck it down the staves, And  
2. Let the De - vil be the cook, And the roast o - ver look, And  
For that may be born, (if he take it not in scorn, To

5 D G C Am G/B G/B D/A G G

1-3 4

'tis now in a shit - ten case.  
roast it at Hell for its grease.  
lick his own fin - gers a - pace;  
lick such a pri - vy place.)

\*29x for 4 couples  
38x for 5 couples  
add 9 more for each  
additional couple

For 4 couples: Play 2 Interludes,  
Sing 2 p./4v., Play 1 Interlude,  
Sing 2 p./4v., Play 1 Interlude,  
Sing 2 p./4v., Play 1 Interlude.

For 5 couples: Play 2 Interludes,  
Sing 1 p./2v., Play 2 Interludes,  
continue this pattern with each page.

# Up Tails All

Page 2 Verses 3-4

G C Am G G Am G C

3. Though we are be - reft Of our Armes, Splits are left. Where -  
 We'll prick it at the Tayl, And blast it with a Flayl, Till  
 4. It hath long lain in brine, Made by the Peo - ple's eyne, So  
 We'll draw it round a - bout With Welsh Pars - ley, and no doubt, It will

14 D D<sup>5</sup>/B G C Am G/B C<sup>maj9</sup>(omit5) G/B D/A G G

1-3 4

on the Rump we will roast;  
 it stink like a Cole - burnt Toast;  
 'tis salt through un - sav' - ry meat;  
 choak Plu - to's great dog to eat.

“Rump” refers to a British Parliament collective which remains after a Parliament is dismissed. These lyrics refer to the First Rump parliament of 1649 which imposed the tax increase of £90,000 per month through the Assessment Act.

# Up Tails All

Page 3 Verses 5-6

G C Am G G Am G C

5. We will not be mockt, This Rump hath been dockt, And  
 To fear it is good, Or else all the blood In the  
 6. Then down in your ire, With this Rump to the fire, Get  
 If Pa - per be lackt, The As - sess - ment Act You may

23 D D<sup>5</sup>/B G C Am G/B Cmaj<sup>9</sup>(omits5) G/B D/A G G

1-3 4

if our skill doth not fail;  
 Bo - dy it will leak out at the Tail.  
 Har - ring - ton's Ro - ta to turn it.  
 stick up - on it lest ye burn it.



# Up Tails All

Page 4 Verses 7-8

G C Am G G Am G C

7. But see there are my Mas - ters, It ris - es up in blis - ters, And looks  
Like a roast - ing Pig's ear; It sings, do you hear? 'Tis e -

8. Lay Trench - ers and Cloth, And a - way bring the Broth\* Did the  
But hold by your leave Nap - kins we must have To

40 D D<sup>5</sup>/B G C Am G/B C<sup>maj9</sup>(omit5) G/B D/A G G

1-3 4

ve - ry big on the mat - ter;  
nough, come quick - ly to the Plat - ter.  
De - vil o'th' Fag - end\*\* make none;  
wipe our mouths when we have none; done.

\*Broth: word used to rhyme with Cloth, original is "Erot"

\*\*Fag-end: last and worst part of anything

# Up Tails All

Page 5 Verses 9-10

G C Am G G Am G C

9. Come La - dies pray where? Will you none of our Chear? Are  
 Pray what is the rea - son? Are Rumps out of Sea - son But  
 10. Come we'll fall on Pray cut me a Bone. The  
 Faugh!\* come let us bury't To the hole we must carry't This

D D<sup>5</sup>/B G C Am G/B C<sup>maj9</sup>(omit5) G/B D/A G G

1-3 4

ye of such a squeam - ish na - ture?  
 'tis an a - buse to the Crea - ture.  
 Meat may be health - full and sound;  
 Rump it stinks a - bove the ground.

\*Faugh: Pr. "Faw," an expression of disgust

# Up Tails All

Page 6 Verses 11-12

G C Am G G Am G C

11. This Fire we'll stile The Fu - ner - al pile, The  
 The Vane shall be the Scull Of some Tray - ter - ous Fool, And the  
 12. "Un - der - neath the Stones A Rump - Cor - por - ate's bones, Are  
 And we do im - plore ye, Let them rest, for the more ye Do

D D<sup>5</sup>/B G C Am G/B C<sup>maj</sup><sup>9</sup>(omit5) G/B D/A G G

1-3 4

Grave shall be un - der the Gal - lows;  
 Ep - i - taph shall be as fol - lows:  
 laid full low in a sink,  
 stir them the more they will stink.

# Up Tails All

This section arranged by  
Steven Hendricks  
SCA Samuel Piper

## Introduction/Interlude

**INTRO**

Chords: G Am D G/B Em D C

*Descant*

*Melody*

Chords: G Em/G Am/C D G/B G G G

*Final*

# Cantiga de Santa Maria 119

Como somos per consello do demo perdudos

Instrumental Version  
for Choral Ball

Alfonso el Sabio (Alfonso X),  
King of Castille and Leon (1221-1284)  
Trans. Carol Anne Perry Lagemann  
(©C/1 Mistrzss Kasha Alekszeva)

♩. = 100

## INTRO

Percussion

Perc. 9

Perc. 13

Perc. 17

Perc. 25

# Cantiga de Santa Maria 119

Como somos per consello do demo perdudos

Instrumental Version  
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♩ = 100

## INTRO

Percussion

6/8

D/A D/A C/G

Perc. 9

D/A

*Fine*

Perc. 13

C/G D/A

Perc. 17

C/G D/A C/G

Perc. 25

D/A

# Cantiga de Santa Maria 119

## Como somos per consello do demo perdudos

How Holy Mary took a judge from the devils who were carrying him away and returned him to his house, and told him to confess, for he was to die the next day (Trans. Kathleen Kulp-Hill, "Songs for Holy Mary of Alfonso X, the Wise")

Alfonso el Sabio (Alfonso X),  
King of Castille and Leon (1221-1284)  
Trans. Carol Anne Perry Lagemann  
(SCA Mistress Kasha Alekszeva)

♩. = 100

### INTRO

Percussion

D/A D/A C/G

Just like we are by the De-vil lost be-yond re-trie-val

Perc.

*Fine*

That's the way that by the Vir-gin we are saved from e-vil.

Perc.

1. Lis - ten to this tale and learn a les - son you can car - ry:  
\*2. Grab - bing him, they took him out of town and held him o - ver  
3. Boil - ing like a caul - dron were the slim - y depths be - low him,  
4. When the dev - ils heard these words, they fled in fear and mad - ness,

\*Verse 2 is originally Verse 7;  
Verse 3 is Verse 8,  
Verse 4 is Verse 9 of 14 Verses.

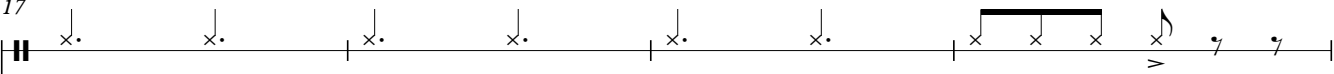
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Arranged for Choral Ball by  
SCA THe Siri Toivosdotter 2018


# Cantiga de Santa Maria 119

Page 2

17

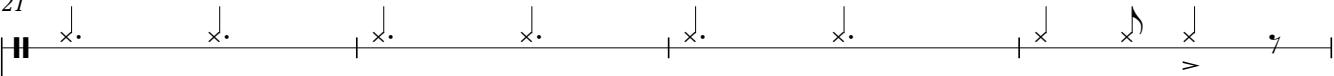
Perc. 


  
It's a - bout a mi - ra - cle per - formed by Ho - ly Ma - ry  
An e - nor - mous pit, mul - ber - ry black and green as clo - ver,  
And the judge was ter - ri - fied; he knew that they would throw him.  
Leav - ing out poor judge to face the Ho - ly Vir - gin's sad - ness.




C/G D/A

21

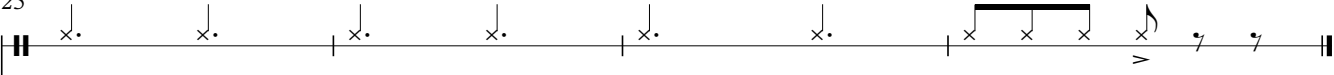
Perc. 


  
For a judge in Spain who fell in - to the hands\_ of dev - ils\_\_\_\_  
And they tried to throw him in a - long with o - ther vic - tims\_\_\_\_  
Then the Ho - ly Vir - gin en - ter'd just as he\_ was pray - ing\_\_\_\_  
But she spoke so gent - ly and she did not let\_ him lan - guish,\_\_\_\_

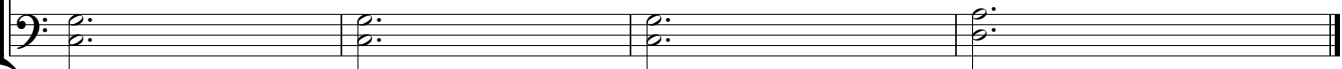


C/G

25

Perc. 

  
And was ta - ken to be tor - tured in their god - less re - vels.  
Whom they'd cap - tur'd re - cent - ly ac - cord - ing\_ to their dic - tum.  
"Do not touch him with your fil - thy tal - ons!"\_ she was say - ing.  
For she does not wish to see her ser - vants\_ live in an - guish.



D/A

*D.C. al Fine*



# Hyde Park

## In Praise of London

Richard Crimsal, 1632? Pepys Collection,  
Magdalene College, 1.188-189, and  
Playford, The English Dancing Master, 1651

Arranged by Steven Hendricks  
SCA Samuel Piper  
Choral Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdotter

**A**

♩. = 90

**Dance is AA BB x 3**

C C G

1. All You that de - light in Past - time and Pleas - ure, now  
2. And yet there is ma - ny a Coun - ter - ey Far - mer per -  
3. You see how the chief - test are thi - ther re - sort - ing, and

4 C G C

list to my Dit - ty where - in I will show; In  
haps in ob - jec - tion this Pro - verb may say, The  
chief - ly are there in the cold Win - ter time: The

# Hyde Park

Page 2

A

6 C C G

Lon - don they'll say there is good store of treas - ure, and  
Coun - ter - ey fruits they doe helpe to a - dore her, and  
Ci - ty in Win - ter is bet - ter for sport - ing, than

Lon - don they'll say there is good store of trea - sure, and  
Coun - ter - ey fruits they doe helpe to a - dore her, and  
Ci - ty in Win - ter is bet - ter for sport - ing, than

8 C G C

for cer - taine there is ma - ny doth know,  
make her seeme like to the flo - wers of May:  
'tis in the Coun - try in the Sum - mer prime: The

for cer - taine there is ma - ny to show,  
make her seem like to the flo - wers of May:  
'tis in the Coun - try in the Sum - mer prime: The

# Hyde Park

Page 3

**B**

10 G G

Great store of sil - ver and gold you may see, with  
True is the Coun - try Lon - don doth feed, with  
Lords and the Knights and the La - dies so gay may

8  
Great store of sil - ver and gold you may see, with  
True is the Coun - try Lon - don doth feed, with  
Lords and the Knights and the La - dies so gay may

12 C C

all things else pleas - ing as e - ver can be  
such Com - mod - i - ties as there doth need: But  
there take their plea - sure and go to a Play,

8  
all things else pleas - ing as e - ver can be  
such Com - mod - i - ties as there doth need: But  
there take their plea - sure and go to a Play,

# Hyde Park

Page 4

INTRO

14 Dm G

There are fine shows and glis - ter - ing sights Then  
as for re - nowne true hon - our fights So  
Plea - sure it flows there day and night Then

There are fine shows and glis - ter - ing sight Then  
as for re - nowne true hon - our fights So  
Plea - sure it flows there day and night Then

16 C G C

come to the Ci - ty for your de - lights.  
Lon - don Towne is the chiefe for de - lights.  
come to the Ci - ty for your de - lights.

come to the Ci - ty for your de - lights.  
Lon - don Towne is the chiefe for de - lights.  
come to the Ci - ty for your de - lights.

Repeat text, or Tacet, on the repeat of each section at thy will

# Hyde Park

## In Praise of London

Richard Crimsal, 1632? Pepys Collection,  
Magdalene College, 1188-189, and  
Playford, The English Dancing Master, 1651

Instrumental Version  
for Choral Ball

Inspired by the Arrangement of  
Steven Hendricks,  
SCA Samuel Piper  
Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A** ♩. = 90 Dance is AA BB x 3

Chord symbols: C C G C G C

Chord symbols: G G C C

Chord symbols: Dm G C G C

# Hyde Park

## In Praise of London

Richard Crimals, 1632? Pepys Collection,  
Magdalene College, 1188-189, and  
Playford, The English Dancing Master, 1651

Instrumental Version  
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Inspired by the Arrangement of  
Steven Hendricks,  
SCA Samuel Piper  
Arrangement by Jo-Ann Sheffer  
SCA Siri Toivosdottir

**A** ♩. = 90 Dance is AA BB x 3

Musical notation for section A, measures 1-5. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols C, G, and C are placed above the notes in measures 1, 2, 3, 4, and 5. The notation includes repeat signs at the beginning and end of the section.

Musical notation for section B, measures 6-9. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols G and C are placed above the notes in measures 6, 7, 8, and 9. The notation includes repeat signs at the beginning and end of the section.

Musical notation for the Intro, measures 10-13. The score is in 6/4 time and consists of four staves: Treble, Alto, Tenor, and Bass. Chord symbols Dm, G, and C are placed above the notes in measures 10, 11, 12, and 13. The notation includes repeat signs at the beginning and end of the section.

# Glory of the West

The Fame, Wit, and glory of the West,  
Here in this Song shall fully be exprest

Playford, *The English Dancing*  
Master, 1651

Instrumental Version  
for Choral Ball

Inspired by the arr. by P. Butler  
Arr. Jo-Ann Sheffer  
SCA Siri Toivosdottter

**A** Dance is AAB x 3

♩ = 100

3 Em D 1. Bm Em 2. Bm Em

6 B G Bm D

First published in Cavalier and Puritan: Ballads and Broadsides, 1640-1660. Hyder E. Rollins dated as 1649.

# Glory of the West

9

Bm/D C Bm G

12

Bm G D Em D

## INTRO

15

Bm Em Em D Bm Em

★

\*These two measures added to the dance to accommodate the text. Dancers should perform a "set and turn."



# Glory of the West

The Fame, Wit, and glory of the West,  
Here in this Song shall fully be exprest

Playford, *The English Dancing*  
Master, 1651

Instrumental Version  
for Choral Ball

Inspired by the arr. by P. Butler  
Arr. Jo-Ann Sheffer  
SCA Siri Toivosdottter

**A** Dance is AAB x 3

♩ = 100

Em D

3 Em D 1. Bm Em 2. Bm Em

**B**

6 G G Bm D

First published in Cavalier and Puritan: Ballads and Broad-sides, 1640-1660. Hyder E. Rollins dated as 1649.

# Glory of the West

9 Bm/D C Bm G

Musical notation for measures 9-11. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff: Bm/D, C, Bm, and G.

12 Bm G D Em D

Musical notation for measures 12-14. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff: Bm, G, D, Em, and D.

## INTRO

15 Bm Em Em D Bm Em

Musical notation for measures 15-17. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Alto, Tenor, and Bass. Chords are indicated above the staff: Bm, Em, Em, D, Bm, and Em. A star symbol (★) is placed above the second measure of the first staff, indicating a specific instruction for dancers.

\*These two measures added to the dance to accomodate the text. Dancers should perform a "set and turn."

# Glory of the West

The Fame, Wit, and glory of the West,  
Here in this Song shall fully be exprest

Playford, The English Dancing  
Master, 1651  
Attr. Richard Burton, 1649

Inspired by the arr. by P. Butler  
Arr. Jo-Ann Sheffer  
SCA Siri Toivosdotter

Dance is AAB x 3

♩ = 100 **A**

Em D

1. A Faire and com - ly crea - ture as ere was fram'd by na - ture,  
2. (Per) - haps you may ad - mire and have a great de - sire, To  
3. (So) rare she was and wit - ty they call'd her Fa - mous Bet - ty;  
4. ("My) vir - gin's life I'll keep," quoth she, "un - til such time that man I see which

3 Em D Bm Em

Lived in the west and the glo - ry of the same; Her  
know why she was call'd the glo - ry of the west; Then  
Not far from Bris - tow this gal - lant spark did live; Her  
I can af - fect and chose him for my mate; When

# Glory of the West

Verses 1-4, page 2

**A**

5 Em D

mai - den life and car - riage, Un - til her day of mar - riage;—  
give but time and lei - sure, And to ful - fill your plea - sure; her  
Fa - ther was a Ca - va - lier, And lost his life in ser - vice there her  
that gal - lant once I find, That to vir - tues is in - clin'd, and

7 Em D Bm Em

I of it needs must write un - to her last - ing fame. Most  
ver - tues here shall ful - ly be ex - prest, She was  
mo - ther was grown poor, and no por - tion could her give. Which  
I can but fan - cy him, I care not for es - tate. If a

# Glory of the West

Verses 1-4, page 3

**B**

9

G

G

gal - lants did ad - mire her beau - ty with de - sire To en -  
pro - per tall and com - ly, no parts a - bout her home - ly, She  
made those gal - lants think that she would soon yield up her hon - es - ty,  
roy - all heart he bear, and can love a Cav - a - lier; That

11

Bm

D

Bm/D

joy her com - pa - ny and her ver - tues for to try; But  
had no row - ling eye, nor ne - ver used un - ci - vi - li - ty, But  
Quoth they, "We'll ven - ture, her roy - all fort to en - ter," But  
same pro - mise must he make, for my no - ble fa - ther's sake, Which

13

C

Bm

G

a - las poore fools, their la - bour was in vain, the  
a - mor - eus sweet and love - ly pierc - ing sight, her  
all their time they spent, a - las it was in vain, the  
lost his life and for - tunes in the field, and

# Glory of the West

Verses 1-4, page 4

15 Bm G D

glo - ry of the west they ne - ver yet could stain Your  
 cheeks and her lips was pure red and white, Her  
 glo - ry of the west, they ne - ver yet could stain, Quoth  
 to no o - ther side my maid - en - head I'll yield, If

17 Em D Bm Em

cour - ting and your com - pli - ments she'd say, is  
 o - ther parts can bet - ter be ex - rest, by  
 she you are de - ceiv'd 'tis not my pov - er - ty shall  
 that he be a Cav - a - lier, though he be ne'er so poor, I'll

★ 1-3

19 Em D Bm Em

not the way to win me I long - er meant to stay. 2.Per -  
 him that now en - joys the Glo - ry of the West. 3.So  
 ev - er make me yield to your un - ci - vi - li - ty. 4."My  
 love him, I'll serve him, and ho - nour him the more." 5.Give

\*These two measures added to the dance to accomodate the text. Dancers should perform a "set and turn."

# Glory of the West

Verses 5-9, page 5

A

Em

D

Em

D

Bm

Em

# Glory of the West

Verses 5-9 page 6

**A**

Em

D

u - sur - er that liv'd hard by, left his son when he did dye, Great  
is a com - ly youth, and young, And knows well how to use his tongue, and  
fa - ther be - ing of his life be - reft, Great means be - hind him he hath left, and  
when he did per - ceive and see, He slipt no op - por - tu - ni - ty, but  
sure a fool he needs must be, When once he did the Mis - tresse see; to

The first system of the musical score consists of a vocal line and three accompaniment lines (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal line. The accompaniment lines are in the same key signature and feature a simple harmonic accompaniment.

Em

D

Bm

Em

sums of mo ney with goods and lands be - hind. That  
he will ob - tain her for me I do know." So  
now this young - ster in - joy - eth all the same; Which  
cou - zen - ed his co - zen as af - ter - wards did prove; "Sweet  
mar - ry with her maid as af - ter comes to passe. Quoth

The second system of the musical score continues the vocal line and accompaniment. The key signature remains one sharp (F#). The vocal line includes a fermata over the word "me". The lyrics are written below the vocal line. The accompaniment lines continue with the same harmonic accompaniment.



# Glory of the West

Verse 5-9, page 7

**B**

G G

young - ster hear - ing of this girl — vow'd if ei - ther gold or pearle  
forth he set this young - ster brave with mo - ney and what else he'd have, —  
on — you he will be - stow if you — please it shall be so." "Sir  
heart," quoth he, "I'm poor in - deed, which made me fear - ful to pro - ceed; But  
she un - to this pro - di - gall, "Now you — have ob - tain - ed all, —

Bm D Bm/D

would this dam - sel's fa - vour win, then he — weigh'd it not a pinne. "Hang  
For to try his ut - most skill, to ob - tain this maid's good will; "Spare  
you have spoke e - nough," quoth she, "He's but a foole I plain - ly see, Do  
what I want in wealth, faire maid, shall be in love and ser - vice paid." "Speak  
By your kins - man's meanes," quoth she, "Pray sweet — heart, — tell to me, What

C Bm G

mo - ney," quoth — he, "My — Gold I will let flye. My —  
not," — quoth — he, "'tis no mat - ter what you spend. Do the  
you pre - sent his per - son, and let him keep his Gold. Now you  
no more," quoth — she, "few — words I like the best. If you  
you — will be - stow up - on him for his pain, my —

# Glory of the West

Verses 5-9, page 8

Bm G D

fa - ther, he is dead, I have e - nough lye by. A con -  
 best you can and be faith - full to your friend." "That I  
 have your an - swer, that Rid - dle pray un - fold." "Your  
 can love a Cav - a - lier, no more shall be ex - prest." "Sweete  
 maid he would mar - ry if a por - tion he could gaine." He

Em D Bm Em

ceit I have now comes in - to my breast, which I  
 will," sayes he, "but mark now the lest," he  
 Rid - dle, faire Mis - tris, I quick - ly un - der - stand. My  
 soule," saith he, "'tis known both farre and neer, I  
 hear - ing of her words, drew forth a purse of Gold. and said,

★ 4-8

Em D Bm Em

hope shall ob - tain the Glo - ry of the West." 6."A  
 cou - zen'd his kins - man of the Glo - ry of the West. 7.When  
 per - son and my ser - vice shall be at your com - mand." 8.This  
 have lost all I had, for be - ing a Cav - a - lier." 9.These  
 "Sweet heart, con - tent him as long as it will hold." 10."Five

\*These two measures added to the dance to accomodate the text. Dancers should perform a "set and turn."

# Glory of the West

Verses 10-14, page 9

A

Em D

(10)hun - dred pound is in't," says he, "the rest I free - ly give to thee, A  
(11)veils be - fore their fac - es had, so ea - ger was this sim - ple lad; In  
(12)from the Church a - way they went, this clown at first was well con - tent;\_\_\_\_  
(13)gal - lants went to meet\_\_\_\_ her, and kind - ly they did greet\_\_\_\_ her; But  
(14)Song a warn - ing well may be, to young men when they do it see If

Em D Bm Em

Ring\_\_\_\_ like - wise\_\_\_\_ he\_\_\_\_ bought her, and a fanne.\_\_\_\_ "One  
all\_\_\_\_ the\_\_\_\_ haste\_\_\_\_ he\_\_\_\_ mar - ry'd needs must be;\_\_\_\_ Which  
Think - ing he had mar - ried with the Glo - ry of the West\_\_\_\_ So  
think - ing to sa - lute\_\_\_\_ the\_\_\_\_ Glo - ry of the West.\_\_\_\_ They were  
once they goe a - woo - ing not to trust\_\_\_\_ a - no - ther. If

# Glory of the West

Verses 10-14, page 10

**A**

Em D

thing of you," quoth she, "I crave, Our love's so se - cret I would have; I  
be - ing done his kins - man led, His Mis - tresse and un - to him said, this  
home - wards then he went a - pace, He ne - ver look't u - pon her face, but  
struck with ad - mir - a - tion to see such al - ter - a - tion; but  
maids if they this Song will learn, Good from bad they may dis - cern, And

Em D Bm Em

would not have it blaz'd a - broad a - bout the land." So  
Maid you must give me which he did free. His  
took her for her Mis - tresse, she was brave - ly drest. His  
pluck - ing off their veils, they soon per - ceiv'd the jest. This  
this girl's be - hav - iour they may choose a - bove all o - ther. This

# Glory of the West

Verses 10-14, page 11

**B**

G G

for that time he went a - way, un - til th'ap - point - ed mar - riage day; —  
Gold be free - ly gave a - way — and his Mis - tresse too I say, But  
kins - man and his prit - ty mate, went smil - ing af - ter in con - seit. —  
young - ster when he did be - hold, he'd lost his Mis - tresse and his Gold; "Faith  
cou - ple lives most brave they say, In Bris - tow at this pre - sent day; —

Bm D Bm/D

Where in pri - vate they did meet, — At a church in Bris - tow Street; And  
yet he had e - nough be - side, his Ring, his gown, like - wise a bride; It  
Think - ing what the foole would say, — when their veils were tooke a - way, 'Tis  
I — might a looke," quoth he, "be - fore that I had leapt so free; But  
E - ver since they did a - gree, — both in peace and u - ni - ty; She

C Bm G

there — his — kins - man serv'd him like a clown. The —  
was — too — much — for — such a foole as he, for to  
no — mat - ter what he said, they had his mon - ey got. The —  
now — the — pro - verb — you may plain - ly see, —  
ne - ver yet would give — him — cause — of — strife, I —

# Glory of the West

Verses 10-14, page 12

Bm G D

Mis - tress wore the maid's clothes, the maid her own, The  
 main - tain a kins - man his lu - ter for to be; The  
 maid and the gown, it seems fell to his lot; I  
 Mar - riage and hang - ing goes by des - ti - ny; Thus  
 do wish that ev' - ry man could say so by his wife; Young

Em D Bm Em

Mis - tress had her Maiden brave - ly dressed, This  
 clown got the Bride that was so brave - ly dressed, but his  
 ne'er be - fore did hear of such a pre - ty jest, as  
 un - to you I free - ly have ex - prest, The  
 men and maids, this Song was made for you, so the

★ 8-13

Em D Bm Em

foole he did take her for the Glo - ry of the West. 11.They  
 kins - man bore a - way the Glo - ry of the West. 12.So  
 here was brought a - bout by the Glo - ry of the West. 13.Brave  
 wit and be - hav - ior of the Glo - ry of the West. 14.This  
 Glo - ry of the West now bids you all "A - dieu."

\*These two measures added to the dance to accomodate the text. Dancers should perform a "set and turn."

# If All the World Were Paper

Playford, *The English Dancing Master*, 1651

Instrumental Version  
for Choral Ball  
For Alto Instruments

Page 1 Arr. Monica Cellio  
סְפִי שְׁהֶ'רַח בַּת שְׁלֹמֹה  
Page 2 Arr. Al Cofrin  
סְפִי אַבְטָר אֶפְרַיִם וְצִפּוֹרָה  
Jo-Ann Sheffer  
סְפִי סִירִי טוֹיְוֹסְדוֹטְטֶר

Dance is 12 sections:  
Play Page 1, AAB x 2 then  
Page 2, CCD x 2

**A** ♩ = 120

Musical score for section A, measures 1-4. It features four staves (treble, two alto, and bass clefs) in 3/4 time. Chords F, C, Am, and G are indicated above the first staff. A box labeled "INTRO" is at the end of the first staff.

Musical score for section B, measures 5-8. It features four staves in 3/4 time. Chords F, Dm, G, C, and G are indicated above the first staff. A box labeled "B" is at the end of the first staff.

Musical score for section C, measures 11-14. It features four staves in 3/4 time. Chords G, C, C, F, G(sus2), G, G, and C are indicated above the first staff.

# If All the World Were Paper

Page 2

C

Musical score for measures 1-20. The score is in 6/4 time and consists of four staves. The first staff is the vocal line, with lyrics "If all the world were paper" written below it. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. Chord symbols F, C, and Em are placed above the first staff. The music features a mix of quarter and eighth notes, with some measures containing rests.

D

21

Musical score for measures 21-26. The score is in 6/4 time and consists of four staves. The first staff is the vocal line, with lyrics "Dancers sing this Descant" written below it. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. Chord symbols F, Dm, G, C, and Dm are placed above the first staff. The music features a mix of quarter and eighth notes, with some measures containing rests.

27

Musical score for measures 27-32. The score is in 6/4 time and consists of four staves. The first staff is the vocal line, with lyrics "If all the world were paper" written below it. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. Chord symbols Am, Em, F, Dm, G, G(sus4), and C are placed above the first staff. The music features a mix of quarter and eighth notes, with some measures containing rests.



# If All the World Were Paper

Playford, *The English Dancing Master*, 1651

Instrumental Version  
for Choral Ball

Page 1 Arr. Monica Cellio  
סְרָא שְׁה'רַח בַּת שְׁלֹמֹה  
Page 2 Arr. Al Cofrin  
סְרָא אִבְרָהָם וְצִפּוֹרָה  
Jo-Ann Sheffer  
סְרָא סִירִי טוֹיְוֹסדוֹטְטֶר

Dance is 12 sections:  
Play Page 1, AAB x 2 then  
Page 2, CCD x 2

**A** ♩ = 120

Musical notation for section A, measures 1-4. The score is in 4/4 time with a tempo of 120. It features four staves: Treble, Alto, and two Bass staves. Chords are indicated above the Treble staff: F, C, Am, G. A box labeled "INTRO" is placed above the final measure.

Musical notation for section B, measures 5-8. The score continues with four staves. Chords are indicated above the Treble staff: F, Dm, G, C, G. A box labeled "B" is placed above the fifth measure.

Musical notation for section C, measures 11-14. The score continues with four staves. Chords are indicated above the Treble staff: G, C, C, F, G(sus2), G, G, C.

# If All the World Were Paper

Page 2

**C**

Musical notation for measures 1-20. The piece is in 6/4 time. Chords F, C, and Em are indicated above the staff.

**D**

21

Musical notation for measures 21-26. Measure 21 is a whole rest. A descant section follows with the instruction "Dancers sing this Descant". Chords F, Dm, G, C, and Dm are indicated above the staff.

27

Musical notation for measures 27-32. Chords Am, Em, F, Dm, G, G(sus4), and C are indicated above the staff.

# If All the World Were Paper

Playford, *The English Dancing Master*, 1651

Page 1 Arr. Monica Cellio

סגא She'erah Bat Shlomo

Page 2 Arr. Al Cofrin

סגא Avatar of Catsprey and

Jo-Ann Sheffer

סגא Siri Toivosdotter

Dance is 12 sections:

For Choral Ball,

AAB x 2, CCD x 2

♩. = 120

**A**

F C Am G **INTRO**

1.If all the world were pa - per, And all the sea were ink, If  
 2.If all the world were sand - O, Oh then what should we lack - O, If  
 3.If all our ves - sels ran - Ah, If none but had a crack - Ah, If  
 4.If all the world were men, And men lived all in trench - es, And

5 F Dm G C **B** G

all the trees were bread and cheese, What would we do for drink? (2)  
 as they say there were no clay, How should we take To - bac - co?(B)  
 Span - ish apes ate all the grapes, How should we do for sack - Ah?(4)  
 there were none but we a - lone, How should we do for wench - es?(B)

10 G C C G F G(sus2) G G C

# If All the World Were Paper

Page 2

**C** F C Em

5.If fri - ars had no bald pates, Nor nuns had no dark cloi - sters, If  
6.If there had been no pro - jects, Nor none that did great wrongs, If  
7.If all things were e - ter - nal, And no - thing their end bring - ing, If  
8.If all the world were pa - per And all the sea were ink, If

## D

21

Dancers sing If ev' - ry bot - tle  
last verse:

F Dm G C Dm

all the seas were beans and peas, How should we do for Oy - sters?(6)  
fid - dlers shall turn play - ers all, How should we do for songs? (D)  
this should be, then how should we Here make an end of sing - ing?(8)  
all the trees were bread and cheese, What would we do for drink?\_\_\_\_\_

26

leak - ed and none had but a crack,\_\_\_ If Spa - nish apes ate all the grapes, What would we do for sack?

Am Em F Dm G G(sus4) C

leak - ed and none had but a crack,\_\_\_ If Spa - nish apes ate all the grapes, What would we do for sack?

# Trenchmore

*Tomorrow the Fox Will Come to Towne*

from *Deuteromelia*, 1609

Thomas Ravenscroft (c.1582-1653)

Arranged by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Shaffer

SCA Siri Toivosdottir

Dance is AB x many!  
Couples Longways  
for as many as will  
Alternate Vocal and Instrumental verses

♩. = 115

**A**

D G D G D G D G G C G

1. To - mor-row the Fox will come to towne Keep, keep, keep, keep, keep To -  
2. Heel\* steale the Cock out from his flock Heel  
3. Heel steale the Hen out of the pen Heel  
4. Heel steale the Duck out of the brook Heel  
5. Heel steale the Lamb e'en from his dam Heel

**INTRO**

5 D G D G F G D G D Em Am D G

mor-row the Fox will come to towne O keep you all well there  
steale the Cock out from his flock  
steale the Hen out of the pen  
steale the Duck out of the brook  
steale the Lamb e'en from his dam

The tune dates to the mid-sixteenth century.

\*Heel = He'll or He will

SCA Siri Toivosdottir 2016

# Trenchmore

*Tomorrow the Fox Will Come to Towne*

**B**

Page 2

9 D G D G D G G G C G D G D G

I must de-sire you neigh-bors all, to hal-low the fox out of the hall And cry as loud as

15 F G D G G

you can call \*\*Whoop, whoop, whoop, whoop, whoop And

18 D G D G F G D G D Em Am D G

cry as loud as you can call, O\_ keep you all well there

\*\*Substitute a hooting "Whoop" if desired, imitating sounds of hunters and/or horns.

# Trenchmore

*Tomorrow the Fox Will Come to Towne*

Thomas Ravenscroft (c.1582-1653)

Arranged by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

from *Deuteromelia*, 1609

Instrumental Version for Choral Ball  
For Alto Instruments

$\text{♩} = 115$

Dance is AB x many!  
Couples Longways  
for as many as will  
Alternate Vocal and Instrumental verses

INTRO

A

D G D G D G D G G C G D G D G F G D G

B

7 D Em Am D G D G D G D G G G C G D G D G

15 F G D G G D G D G F G D G D Em Am D G

# Trenchmore

from *Deuteromelia*, 1609

*Tomorrow the Fox Will Come to Towne*

Thomas Ravenscroft (c.1582-1653)

Arranged by Stevzn Hendriks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdottir

Instrumental Version for Choral Ball

Dance is AB x many!  
Couples Longways  
for as many as will  
Alternate Vocal and Instrumental verses

♩ = 115

**A**

**INTRO**

D G D G D G D G G C G D G D G F G D G

Musical score for section A, measures 1-6. The score is written for four staves (treble, alto, tenor, and bass clefs) in G major and 6/4 time. The melody is primarily in the treble clef. Chords are indicated above the notes: D, G D, G D, G D, G, G C G, D, G D, G F, G D, G.

**B**

7 D Em Am D G D G D G D G G G C G D G D G

Musical score for section B, measures 7-14. The score continues from section A. Chords are indicated above the notes: D, Em Am D, G, D, G D, G D, G G, G C G, D, G D, G.

15 F G D G G D G D G F G D G D Em Am D G

Musical score for section C, measures 15-18. The score concludes with a double bar line. Chords are indicated above the notes: F, G, D, G, G, D, G, D, G, F, G, D, G, D, Em, Am, D, G.