

Belle Qui Tiens Ma Vie

From *Orchesographie*, 1588/89

Pavane

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

$\text{J} = 50$

Battement du Tambour

Instrumental Version
for Choral Ball

Alto Instruments

The musical score consists of three staves of music for alto instruments. The top staff is labeled "Alto Instruments". The first measure (measures 1-6) shows a "Battement du Tambour" pattern on the first staff, followed by a descant line on the second staff. The second staff has lyrics in Gm, D, Gm, F, B, B, C, B, E, F, B, Gm, D, Gm, F, B. The third staff is mostly blank. Measures 7-11 show a continuation of the descant line on the second staff, with lyrics in B, C, B, E, F, B, B, F, Dm, Gm, Cm, D, B, C, Gm. Measures 12-16 show a continuation of the descant line on the second staff, with lyrics in D(sus4), G, B, F, Dm, Gm, Cm, D, B, C, Gm, D(sus4), G.

Belle Qui Tiens Ma Vie

From *Orchesographie*, 1588/89

Pavane

$\text{♩} = 50$

Thoinot Arbeau (1520-1595)

Descendant by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

Battement du Tambour

The musical score consists of five staves of music. The first staff is for the Bassoon (Descant), starting with a Gm chord. The second staff is for the Violin (Gm), the third for the Viola (D), the fourth for the Cello (Gm), and the fifth for the Double Bass (Bb). The music is in common time, with a tempo of $\text{♩} = 50$. The lyrics are in French, with three stanzas provided for each section. The music includes various note heads (circles, crosses, etc.) and rests. Chords are indicated below the staves: 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 lâ - 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 - chauf - fé la gla -

1.Bel - le qui tiens ma vi - e Cap - ti - ve dans tes yeux, Qui m'as lâ - 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 - chauf - fé la gla -

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 -

e, D'un sou - ris gra - ci - eux, Viens tôt me se - cour - ir, Oh 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 - li mon coeur D'une a - mour -

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.

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 - li mon coeur D'une a - mour - euse ar - deur.

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

SCA Siri Toivosdotter 2016

Belle Qui Tiens Ma Vie Pavane

Battement du Tambour

Verses 4-7 Page 2

17

4

Descant

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

4.Mon âme vou-lait être 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-spirits, Sont tous d'a-
de Ces-se-ra de brû-ler, Que l'a-mour qui m'é-point, Dé crois-se

8

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-spirits, Sont tous d'a-
de Ces-se-ra de brû-ler, Que l'a-mour qui m'é-point, Dé crois-se

28

12

INTRO

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-spirits, 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.

8

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-spirits, 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

Pavane

$\text{J} = 50$

Battement du tambour

Instrumental Version for Choral Ball

Thoinot Arbeau (1520-1595)

Descendant by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

The musical score consists of three staves of music. The top staff is a rhythmic pattern for the "Battement du tambour". The middle staff is for Descant, and the bottom staff is for Bass. The music is in common time, with measures numbered 1 through 16. The lyrics are provided below the staff for each measure. Measure 1: Gm. Measure 2: D. Measure 3: Gm F B♭. Measure 4: B♭. Measure 5: C B♭ E♭ F B♭. Measure 6: Gm. Measure 7: D Gm F B♭. Measure 8: B♭. Measure 9: C B♭ E♭ F B♭. Measure 10: B♭. Measure 11: F Dm Gm Cm D. Measure 12: B♭. Measure 13: C Gm D(sus4). Measure 14: G. Measure 15: D(sus4) G. Measure 16: G.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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

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

Belle Qui Tiens Ma Vie

from *Orchesographie*, 1588/89

Galliard

Instrumental Version
for Choral Ball
Alto Instruments

Play three times for Dance

$\text{J.} = 70$

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

Descant

6

12

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 Hendriks

SCA Samuel Piper

Choral Arrangement SCA Marie L'Englois

Transcribed Jo-Ann Sheffer

SCA Siri Toivosdotter

$\text{♩} = 70$

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 lâ -
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 - chauf -

8 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 - ent mes
fé la gla - ce Qui me ge - lait les os, Et ont rem - pli mon coeur D'une a - mour -

8 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 - danc 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 -

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 - ent 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 - danc 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
drea 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.
eause ar - deur. Et ont rem - pli mon coeur D'une a - mour - euse ar - deur.

drea 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.
eause 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 Toivosdotter 2016

Belle Qui Tiens Ma Vie Galliard

Verses 4-7 Page 2

17

Descant

4.Mon à - me vou - lait è - 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 suis
 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 è - 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 suis
 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

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

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.

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From *Orchesographie*, 1588/89

Pavane

$\text{J} = 50$

Battement du tambour

Instrumental Version for Choral Ball

Thoinot Arbeau (1520-1595)

Descendant by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

The musical score consists of four staves of music. The top staff is for the Descant (treble clef), the second staff is for the Treble (G-clef), the third is for the Alto (C-clef), and the bottom is for the Bass (F-clef). The music is in common time. The score includes lyrics in French below the notes. Measure numbers 1 through 16 are indicated above the staves.

Measure 1: Descant: Gm D Gm F Bb Bb C Bb Eb F Bb Gm D Gm F Bb . Treble: G A B C D E F G A B C D E F G . Alto: G A B C D E F G A B C D E F G . Bass: G A B C D E F G A B C D E F G .

Measure 7: Descant: Bb C Bb Eb F Bb Bb F Dm Gm Cm D Bb C Gm . Treble: G A B C D E F G A B C D E F G . Alto: G A B C D E F G A B C D E F G . Bass: G A B C D E F G A B C D E F G .

Measure 12: Descant: $\text{D}(\text{sus4})$ G Bb F Dm Gm Cm D Bb C Gm $\text{D}(\text{sus4})$ G . Treble: G A B C D E F G A B C D E F G . Alto: G A B C D E F G A B C D E F G . Bass: G A B C D E F G A B C D E F 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/E♭ D Gm D/F♯ Gm Cm/E♭ D. 1. Gm/D D. 2. Gm

B

6

F Gm D/F♯ Gm Cm D. F B♭/F F Gm Dm Gm/D

INTRO

rit.

1. 12 D Cm/E♭ D G Gm 2. D Cm/E♭ D G Gm D.S. Last D Cm/E♭ D 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

$\text{J.} = 100$

Dance is AA BB x3

A

Gm F Cm/E♭ D Gm D/F♯ Gm Cm/E♭ D Gm/D D Gm

INTRO

6 F F Gm D/F♯ Gm Cm D F B♭/F F Gm Dm Gm/D

rit.

12 D Cm/E♭ D G Gm D Cm/E♭ D G Gm D Cm/E♭ D G

Heart's Ease

Cast Care Away

Anon., from *Misogonus II, ii*, c. 1560

Playford, *The English Dancing Master*, 1651

Arrangement by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

$\text{♩} = 100$

Dance is AA BB x3

A

Gm F Cm/E♭ D Gm D/F♯ Gm Cm/E♭ 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

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

*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

12 D INTRO F B♭/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/E♭ D G Gm D Cm/E♭ 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 Toivosdotter

Dance is AA BBB x 3

A

Dm Dm Dm F F C Dm

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

INTRO

12 Dm Am F | F Am Dm C | Dm A | 1.2. D Am D | 3. D Am 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 Toivosdotter

Dance is AA BBB x 3

A

Dm Dm Dm F F C Dm

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

Am Dm A | 1. D | 2. D Am Am Am

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

Dm Am F | INTRO | F Am Dm C Dm A | 1.2. D | 3. Am D

Upon a Summer's Day

Upon a Summer's Time

Playford, *The English Dancing Master*, 1651

Pepys, Roxburghe RBI, 80

Dance is AA BBB x 3

Setting by Steven Hendricks,
SCA Samuel Piper

Transcribed and arranged for Choral Ball
Jo-Ann Sheffer,
SCA Siri Toivossdotter

A ♩. = 112

6 Am Dm A D Dm Dm Dm

A

INTRO

12 F F C Dm Am Dm A D

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, "Tll

B

22 C Dm A D Am Am A

bow'r's 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 cri'd, "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 score for the Instrumental "B" section. The score consists of four staves of music. The first staff starts with Am, followed by a measure of Am with a bracket, Dm, and F. The second staff starts with Am, followed by a measure of Am with a bracket, Dm, and F. The third staff starts with Am, followed by a measure of Am with a bracket, Dm, and F. The fourth staff starts with Am, followed by a measure of Am with a bracket, Dm, and F.

37 F Am Dm C Dm A D

Musical score for the Choral Ball section starting at measure 37. The score consists of four staves of music. The first staff starts with F, followed by Am, Dm, C, Dm, A, and D. The second staff starts with F, followed by Am, Dm, C, Dm, A, and D. The third staff starts with F, followed by Am, Dm, C, Dm, A, and D. The fourth staff starts with F, followed by Am, Dm, C, Dm, A, and D.

Files à Marier

English Version
for Choral Ball

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

♩ = 120

Dance is AAB x 2

A

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. 2.

And

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

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

get, That choice you will re - gret. And

Files à Marier

Page 2

10 **B**

when? _____ And when? _____ A year
 For if he jealous be, he jealous be, Then nei-ther he nor
 For if he jealous be, he jealous be, Then nei-ther he nor
 For if he jealous be, he jealous be, Then nei-ther he nor
 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

20

INTRO

when? _____ A year or less from then.
 of joy will see A life of joy will see, 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 and joy think will it 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

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

Dance is AAB x 2

♩ = 120

A

Musical score for the first section (A) of 'Files à Marier'. The score consists of four staves, each in common time (indicated by a 'C') and in G minor (indicated by a 'G' with a sharp sign). The first three staves are identical, showing a continuous pattern of eighth-note pairs followed by quarter notes. The fourth staff, labeled 'Melody', begins with a bass clef and shows a more melodic line with eighth-note pairs and quarter notes. The section ends with a repeat sign and a double bar line.

Musical score for the second section (B) of 'Files à Marier'. The score consists of four staves, each in common time (indicated by a 'C') and in G minor (indicated by a 'G' with a sharp sign). The first two staves show a rhythmic pattern of eighth-note pairs followed by quarter notes. The third staff begins with a bass clef and shows a melodic line with eighth-note pairs and quarter notes. The fourth staff continues the melodic line from the third staff. The section ends with a repeat sign and a double bar line.

Files à Marier

Page 2

10

B

Measures 10-14: The score consists of four bass staves. The top two staves play eighth-note patterns. The bottom two staves play sustained notes with occasional eighth-note grace notes. Measure 14 ends with a fermata over the first staff.

15

Measures 15-19: The score consists of four bass staves. The top two staves play eighth-note patterns. The bottom two staves play sustained notes with occasional eighth-note grace notes. Measure 19 ends with a fermata over the first staff.

INTRO

20

INTRO: The score consists of four bass staves. The top two staves play eighth-note patterns. The bottom two staves play sustained notes with occasional eighth-note grace notes. The section ends with a fermata over the first staff.

Files à Marier

Instrumental Version
for Choral Ball

Gilcs Binchois (ca. 1400-1460)

Trans. and Arr. Carol Ann Perry Lagemann
(SCA Mistress Kasha Alekseeva)

♩ = 120

Dance is AAB x 2

A

Musical score for section A, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music is in common time. The first staff begins with a half note followed by a quarter note. The second staff starts with a half note followed by eighth-note pairs. The third staff starts with a half note followed by eighth-note pairs. The fourth staff starts with a half note followed by eighth-note pairs. The fifth staff starts with a half note followed by eighth-note pairs.

Musical score for section B, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music is in common time. The first staff begins with a half note followed by a quarter note. The second staff starts with a half note followed by eighth-note pairs. The third staff starts with a half note followed by eighth-note pairs. The fourth staff starts with a half note followed by eighth-note pairs. The fifth staff starts with a half note followed by eighth-note pairs.

Files à Marier

Page 2

B

Musical score for section B, measures 10-14. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 10 starts with a sustained note in the Treble staff, followed by eighth-note patterns in the Alto and Bass staves. Measure 11 features eighth-note patterns in all staves. Measure 12 continues with eighth-note patterns. Measure 13 includes a dynamic crescendo indicated by a large 'f' above the Bass staff. Measure 14 concludes with sustained notes in the Treble and Bass staves.

Musical score for section B, measures 15-19. The score continues with four staves. Measure 15 shows eighth-note patterns in the Treble and Alto staves. Measure 16 introduces sixteenth-note patterns in the Bass staff. Measure 17 features eighth-note patterns. Measure 18 includes a dynamic crescendo indicated by a large 'f' above the Bass staff. Measure 19 concludes with sustained notes in the Treble and Bass staves.

INTRO

Musical score for the INTRO section, measures 20-24. The score consists of four staves. Measure 20 starts with a sustained note in the Treble staff, followed by eighth-note patterns in the Alto and Bass staves. Measure 21 features eighth-note patterns. Measure 22 includes sixteenth-note patterns in the Bass staff. Measure 23 features eighth-note patterns. Measure 24 concludes with sustained notes in the Treble and Bass staves.

Goddesses

Giles Farnaby
Fitzwilliams Virginal Book, 1609

Quodlings Delight
The Northern Lassies Lamentation
Oak and Ash
Unhappy Maid's Misfortune
Instrumental Version for Choral Ball
For Alto Instruments

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

A

Dance is A(A) BB x 11

$\text{J} = 95$

The musical score for section A consists of four staves of music for alto instruments. The key signature is A minor (Am), and the time signature is common time (C). The music is divided into measures by vertical bar lines. The first measure starts with Am. The second measure starts with G. The third measure starts with Am. The fourth measure starts with E. The music is composed of eighth and sixteenth notes.

A

5 Am

G

Am

E

The continuation of the musical score for section A consists of four staves of music for alto instruments. The key signature is A minor (Am), and the time signature is common time (C). The music is divided into measures by vertical bar lines. The first measure starts with Am. The second measure starts with G. The third measure starts with Am. The fourth measure starts with E. The music is composed of eighth and sixteenth notes.

B

INTRO

9 C

G

Am

Em

1.

Am

Da Capo

The musical score for section B, Intro, consists of four staves of music for alto instruments. The key signature is C major (C), and the time signature is common time (C). The music is divided into measures by vertical bar lines. The first measure starts with C. The second measure starts with G. The third measure starts with Am. The fourth measure starts with Em. The fifth measure starts with Am. The sixth measure starts with Am. The music is composed of eighth and sixteenth notes.

Goddesses

Giles Farnaby
Fitzwilliams Virginal Book, 1609

Quodlings Delight
The Northern Lassies Lamentation
Oak and Ash
Unhappy Maid's Misfortune
Instrumental Version for Choral Ball

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

A

Dance is A(A) BB x 11

$\text{J} = 95$

Musical score for section A. The score consists of four staves of music. The first staff is in treble clef, G major, common time. The second staff is in alto clef, common time. The third staff is in tenor clef, common time. The fourth staff is in bass clef, common time. The music features a repeating pattern of chords Am, G, Am, E.

A

5 Am

G

Am

E

Musical score for section A continuation. The score consists of four staves of music, continuing the pattern from the previous section. The first staff is in treble clef, G major, common time. The second staff is in alto clef, common time. The third staff is in tenor clef, common time. The fourth staff is in bass clef, common time. The music features a repeating pattern of chords Am, G, Am, E.

B

INTRO

9

C

G

Am

Em

1.

Am

Da Capo

Musical score for section B intro. The score consists of four staves of music. The first staff is in treble clef, C major, common time. The second staff is in alto clef, common time. The third staff is in tenor clef, common time. The fourth staff is in bass clef, common time. The music features a repeating pattern of chords C, G, Am, Em, Am, followed by a repeat sign and the instruction "Da Capo".

Giles Farnaby
Fitzwilliams Virginal Book, 1609

Goddesses

Quodlings Deligte
The Northern Lassies Lamentation
Oak and Ash

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

A $\text{J} = 95$ Dance is A(A)BB x 11*

Am Unhappy Maid's Misfortune G

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

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

8 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 -

8 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 Elsbeth Anne Roth

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

Goddesses

Verses 1-5 Page 2

7 Am

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.

8

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

Oak and Ash and the bonny I - vy Tree, Doth

8

Oak and Ash and the bonny 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.

8

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

Goddesses

A

Am

Verses 5-8 Page 3

G

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

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
 [Omit for Dance]

Goddesses

Verses 5-8 Page 4

20 Am

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 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
(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.

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

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 -

8 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 ne'er Coun - try bred, Or else
 here in this place shall Sis - ters see the face Of
 mem - b'ring my Bro - thers, my____ Sis - and o - others, In

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

Goddesses

Verses 9-12 Page 6

33 Am

E

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 to be,
less than a year I hope to re - turn, Then the

B

35 C

G

(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

(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

Em

1.

2.

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.

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.

Giles Farnaby
Fitzwilliams Virginal Book, 1609

Goddesses

Quodlings Deligte
The Northern Lassies Lamentation
Oak and Ash

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

A

$\text{d} = 95$ Dance is A(A)BB x 11*

Am

Unhappy Maid's Misfortune

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

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.

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.

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

A

B

Goddesses

Verses 9-12 Page 3

A

A

B

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 Toivossdotter

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 linnen* her baul - ing, her tongue it is so loud, But

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 linnen* her baul - ing, her tongue it is so loud, But

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:

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

8

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.

8

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
Alto Instruments

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

Dance is ABB x 3

A

Instrumental Version for Choral Ball Alto Instruments

B

Instrumental Version for Choral Ball Alto Instruments

INTRO

Instrumental Version for Choral Ball Alto Instruments

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 Toivosdotter

Dance is ABB x 3

A $\text{J.} = 100$

Musical score for section A. The music is in common time (indicated by a 'C'). The melody consists of four staves: Treble, Alto, Bass, and Bassoon. The notes are primarily quarter notes and eighth notes. The lyrics are indicated above the staff:

G C/E G C/G G F G C G G C/E G C/G G

B

Musical score for section B. The music is in common time (indicated by a 'C'). The melody consists of four staves: Treble, Alto, Bass, and Bassoon. The notes are primarily quarter notes and eighth notes. The lyrics are indicated above the staff:

F G C F F C C G G C/E C F G

INTRO

Musical score for the Intro. The music is in common time (indicated by a 'C'). The melody consists of four staves: Treble, Alto, Bass, and Bassoon. The notes are primarily quarter notes and eighth notes. The lyrics are indicated above the staff:

12 C F C G C C/E F G C

Queen's Almain

Queens Almayne

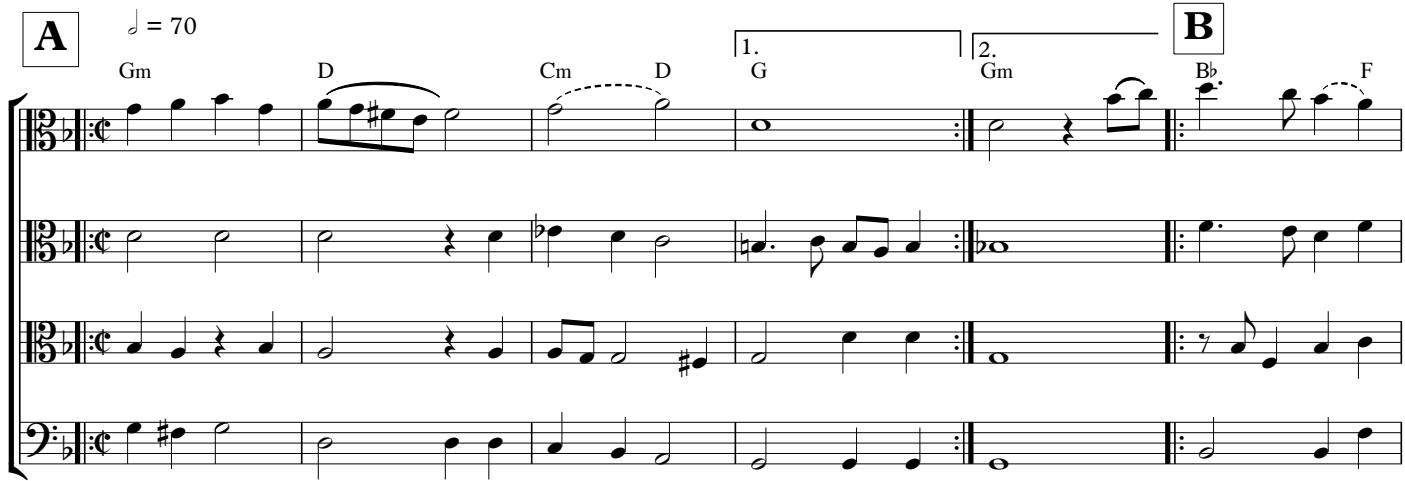
John Barker 1568/9

Dance is AA BB x 4

Instrumental Version
For Choral Ball
For Alto Instruments

William Byrd,
Fitzwilliam Virginal Book II, 217
Musical Setting by Steven Hendricks,
SCA Samuel Piper
Choral Arrangement by Jo-Ann Scheffer,
SCA Siri Toivosdotter

A $\text{♩} = 70$



B

7



INTRO

10



D(sus4) D 1. Gm | 2. G D.C.

Queen's Almain

Queens Almayne

John Barker 1568/9

Instrumental Version
For Choral Ball

Dance is AA BB x 4

William Byrd,

Fitzwilliam Virginal Book II, 217

Musical Setting by Steven Hendricks,

SCA Samuel Piper

Choral Arrangement by Jo-Ann Scheffer,

SCA Siri Toivossdotter

A $\text{♩} = 70$

Gm D Cm D | 1. Gm | 2. Gm B♭ F

7 B♭ Gm D

B♭ Gm D

INTRO

10 Gm C F B♭ C D(sus4) D | 1. Gm | 2. G D.C.

10 Gm C F B♭ C D(sus4) D | 1. Gm | 2. G D.C.

Queen's Almain

Queens Almayne

John Barker 1568/9

William Byrd,

Fitzwilliam Virginal Book II, 217

Musical Setting by Steven Hendricks,

SCA Samuel Piper

Choral Arrangement by Jo-Ann Sheffer,

SCA Siri Toivosdotter

Dance is AA BB x 4

Choir Tacet on Repeat of B

A ♩ = 70

Gm D Cm D 1. G 2. Gm B♭ F

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 B♭ Gm D

there was Through whom much do - lers 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

10 Gm C F B♭ 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.

The Friar and the Nun

Playford, *The English Dancing Master*, 1651

Roxburghe, Pepys Collection

$\text{J} = 115$

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

The Wiltshire Wedding

Instrumental Version
for Choral Ball

For Alto Instruments

Inspired by the Setting of
Steven Hendricks, SCA Samuel Piper
Arranged by Jo-Ann Sheffer,
SCA Siri Toivosdotter

The Friar and the Nun

Playford, *The English Dancing Master*, 1651

Roxburghe, Pepys Collection

$\text{♩} = 115$

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

The Wiltshire Wedding

Instrumental Version
for Choral Ball

Inspired by the Setting of
Steven Hendricks, SCA Samuel Piper
Arranged by Jo-Anne Sheffer,
SCA Siri Toivosdotter

INTRO

Playford, *The English Dancing Master*, 1651
Roxburghe, Pepys Collection

The Friar and the Nun

Inspired by the Setting of
Steven Hendricks, SCA Samuel Piper
Choral Ball arrangement by Jo-Ann Sheffer,
SCA Siri Toivosdotter

$\text{J} = 115$

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

1. All in a misty 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
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 C
how d'you do and how d'you do and how d'you do a - gen?
how d'you do and how d'you do and how d'you do a - gen?

Magdalene College Pepys Ballad 4.107 1685-88
Roxburghe RB VII, 205
English Broadside Ballad Archive, EBBA 21771

*For 3 couples, omit verses 10 and 15 For 4 couples, Tacet 1x, Sing p.1, Tacet,
Repeat for each page. Song increases by 6 verses for each additional couple.

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;— Hell

This section of the musical score consists of four staves of music. The first staff starts in C major and ends in F major. The second staff starts in C major and ends in F major. The third staff starts in F major and ends in G major. The fourth staff starts in G major and ends in Am major. The lyrics are written below the staves, corresponding to the chords above them.

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

This section of the musical score consists of four staves of music. The first staff starts in C major and ends in G major. The second staff starts in Am major and ends in G major. The third staff starts in G major and ends in G major. The fourth staff starts in G major and ends in G major. The lyrics are written below the staves, corresponding to the chords above them.

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 - du - 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,

This section of the musical score consists of four staves of music. The first staff starts in F major and ends in C major. The second staff starts in C major and ends in F major. The third staff starts in F major and ends in G major. The fourth staff starts in G major and ends in G major. The lyrics are written below the staves, corresponding to the chords above them.

30 F C F G Am G C

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

This section of the musical score consists of four staves of music. The first staff starts in F major and ends in C major. The second staff starts in C major and ends in F major. The third staff starts in F major and ends in G major. The fourth staff starts in G major and ends in C major. The lyrics are written below the staves, corresponding to the chords above them.

The Friar and the Nun
The Wiltshire Wedding

Verses 11-15 Page 3

C C F G Am G F

11. For by your Court - eous car - rriage, 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 - others 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 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
Carole Anne Perry Lagemann
SCA Mistress Kasha Alekszeva
Instrumental transcription by
Jo-Ann Shaffer
SCA Siri Toivosdotter

A

Dance is ABABA

$\text{J} = 200$

The musical score for section A consists of four staves of music for alto instruments. The time signature is $2\frac{4}{2}$. The key signature changes at measure 7. The notes are primarily quarter notes and eighth notes. The vocal parts are labeled with letters C, F, and G above the staff.

7 C Dm C C G C C G C C B°/D G/D

The musical score for section A continues with four staves of music for alto instruments. The time signature is $2\frac{4}{2}$. The key signature changes at measure 7. The notes are primarily quarter notes and eighth notes. The vocal parts are labeled with letters C, G, and D above the staff.

B

15 Dm Dm Dm Dm G/D Dm Dm

The musical score for section B consists of four staves of music for alto instruments. The time signature is $2\frac{4}{2}$. The key signature changes at measure 15. The notes are primarily quarter notes and eighth notes. The vocal parts are labeled with letters Dm, G/D, and Dm above the staff.

La Vida de Culin

21 Dm G Dm G Dm G Dm G Dm G

1.

2. A

29 G C F F C C G F

INTRO

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

La Vida de Culin

Cancionero Musical de Montecassino
(Naples 1480s)

For the Dance
Vita Di Cholino

Instrumental Version
for Choral Ball

Arrangement by
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Jo-Ann Shaffer
SCA Siri Toivosdotter

♩ = 200

A

Dance is ABABA

4/2 time signature. Four staves of music. The first staff starts with a C. The second staff starts with an F. The third staff starts with an F. The fourth staff starts with a C.

7 C Dm C C G C C G C C B°/D G/D

4/2 time signature. Four staves of music. The first staff starts with a C. The second staff starts with a Dm. The third staff starts with a C. The fourth staff starts with a C.

B

15 Dm Dm Dm Dm G/D Dm Dm

4/2 time signature. Four staves of music. The first staff starts with a Dm. The second staff starts with a Dm. The third staff starts with a Dm. The fourth staff starts with a Dm.

La Vida de Culin

21 Dm G Dm G Dm G Dm G

1.

Detailed description: This block contains four staves of musical notation. The top staff uses a treble clef, the second a bass clef, the third an alto clef, and the bottom a tenor clef. The music is in common time. Chords are indicated above the staff: Dm, G, Dm, G, Dm, G, Dm, G. The notation includes various note heads (circles, squares, triangles) and rests. Measure 21 starts with a Dm chord. Measures 22-28 show a repeating pattern of G, Dm, G, Dm chords. Measure 28 ends with a G chord, followed by a measure separator line and the number '1.' in a box.

29 G C F F C C G F

2.

A

Detailed description: This block contains four staves of musical notation. The top staff uses a treble clef, the second a bass clef, the third an alto clef, and the bottom a tenor clef. The music is in common time. Chords are indicated above the staff: G, C, F, F, C, C, G, F. The notation includes various note heads and rests. Measure 29 starts with a G chord. Measures 30-36 show a repeating pattern of C, F, F, C, C chords. Measure 36 ends with a G chord, followed by a measure separator line and the letter 'A' in a box.

INTRO

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

Detailed description: This block contains four staves of musical notation. The top staff uses a treble clef, the second a bass clef, the third an alto clef, and the bottom a tenor clef. The music is in common time. Chords are indicated above the staff: C, Dm, C, C, G, C, C, G, C, C, G, C. The notation includes various note heads and rests. Measure 36 starts with a C chord. Measures 37-43 show a repeating pattern of C, Dm, C, C, G, C, C, G, C chords. Measure 43 ends with a C chord, followed by a measure separator line and the word 'INTRO' in a box.

La Vida de Culin

For the Dance *Vita Di Cholino*

Translation by
Carol Anne Perry Lagemann
SCA Mistress Kasha Alekseeva
Transcribed by Jo-Ann Sheffer
SCA Siri Toivosdotter

A

Dance is ABABA

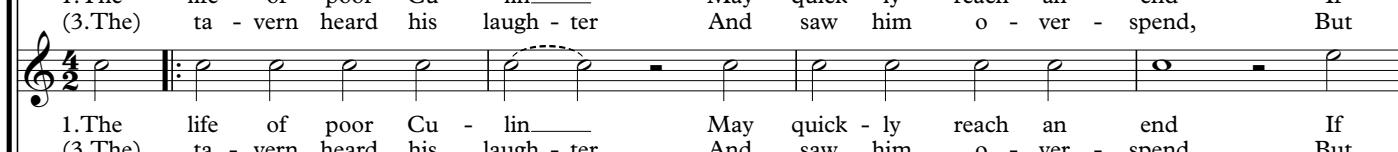
♩ = 200

C

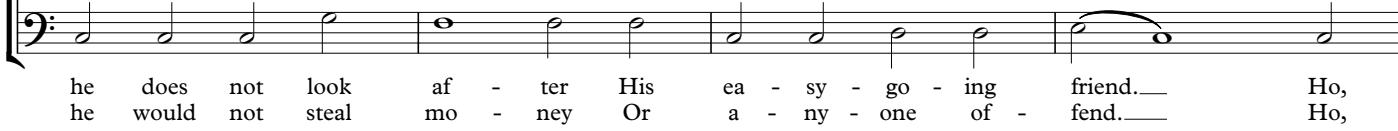
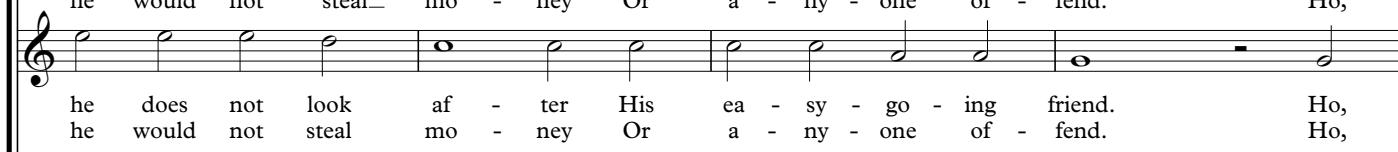
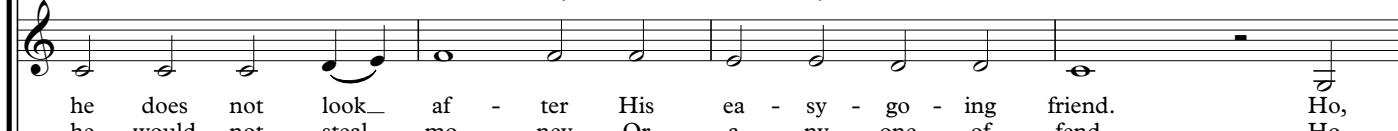
F

F

C



5 C G F C Dm C



9 C G C C G C C B°/D G



La Vida de Culin

Vita Di Cholino

Page 2

15 Dm Dm Dm Dm G

2.Now of, now of Gu - giel - min_____, Gu - giel - 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 - giel - min_____, Gu - giel - 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 - giel - min_____, Gu - giel - 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 - giel - 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 - giel - mi - ce, oh, mak-ing mer - ry, oh, Gu-giel-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 - giel - mi - ce, oh, mak-ing mer - ry, oh, Gu-giel-min mak-ing mer - ry oh!

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

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

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

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

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

La Vida de Culin

Vita Di Cholino

Page 3

30 C F F C

life of poor Cu - lin.
May quick - ly reach an end, If
May quick - ly reach an end, If
May quick - ly reach an end, If
May quick - ly reach an end, If

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,

INTRO

rit.

38 C G C C G C C G G

ho ho ho!
Ho ho ho!

Chestnut, or Dove's Figary/Vagary

The Bachelor'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 Toivossdotter

A

$\text{J} = 94$

Dance is ABB x 3*

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,

8 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,

8 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,

Chestnut, or Dove's Figary/Vagary

B

Page 2

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:

8 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.

8 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

A

Dance is ABB x 3

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

SCA Samuel Piper

Arranged by Jo-Ann Sheffer
SCA Siri Toivosdotter

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

SCA Samuel Piper

Arranged by Jo-Ann Sheffer

SCA Siri Toivossdotter

A ♩ = 94

Dance is ABB x 3

Instrumental Version for Choral Ball

5

B

9

INTRO

13

NEWCASTLE

The Contented Coukould

Magdalene College, *Pepys collection*, 1408-409, 1620?
Playford, *The English Dancing Master*, 1651

Instrumental Version
for Choral Ball
For Alto Instruments

Inspired by Arrangement of Steven Hendricks
SCA Samuel Piper
Trans. by Jo-Ann Sheffer
SCA Siri Toivosdotter

A $\text{♩} = 100$

Dance is AA BB x 3

Instrumental Descant

B

14

INTRO

NEWCASTLE

The Contented Coukould

Magdalene College, *Pepys collection*, 1408-409, 1620?

Playford, *The English Dancing Master*, 1651

Instrumental Version
for Choral Ball

Inspired by Arrangement of Steven Hendricks
SCA Samuel Piper
Trans. by Jo-Ann Sheffer
SCA Siri Toivosdotter

A

Dance is AA BB x 3

$\text{♩} = 100$



B

INTRO



NEWCASTLE

The Contented Coukould

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

Inspired by Arrangement of Steven Hendricks
SCA Samuel Piper
Trans. by Jo-Ann Sheffer
SCA Siri Toivosdotter

A

Dance is AA BB x 3

$\text{J} = 100$



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 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 looks 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 looks are ve - ry
 left me heere a lone a lone heere as you see, And see - est thou not my true

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

INTRO

Lo-ver then come through New-Cas-tle Towne See-est Towne 2.And
 beau-ti-full, 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-full, 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

Dance is 4 times through

Instrumental Version
for Choral Ball

Giovanni Giacomo Gastoldi
(1556-1622)

Transcribed by Jo-Ann Sheffer
SCA Siri Toivossdotter

$\text{J.} = 70$

The musical score consists of five staves of music for three voices. The tempo is indicated as $\text{J.} = 70$. The first section, labeled "Dance is 4 times through", contains four identical measures of music. The second section, labeled "INTRO", contains five measures. The third section begins with measure 9, containing four identical measures. The fourth section concludes with two endings: ending 1 leads to a final section, while ending 2 concludes the piece.

Measure 1: G, C, G, G, C, G, G, Am, G, D, G

Measure 2: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 3: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 4: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 5: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 6: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 7: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 8: G, F, B°/D, C, C, F, G, C, G, C, G, C, Dm/F, G

Measure 9: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 10: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 11: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 12: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 13: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 14: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 15: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 16: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 17: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 18: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 19: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 20: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 21: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 22: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 23: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 24: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 25: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 26: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 27: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 28: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 29: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 30: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 31: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 32: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 33: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 34: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 35: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 36: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 37: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 38: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 39: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 40: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 41: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 42: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 43: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 44: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 45: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 46: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 47: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 48: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 49: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 50: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 51: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 52: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 53: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 54: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 55: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 56: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 57: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 58: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 59: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 60: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 61: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 62: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 63: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 64: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 65: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 66: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 67: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 68: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 69: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 70: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 71: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 72: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 73: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 74: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 75: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 76: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 77: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 78: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 79: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 80: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 81: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 82: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 83: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 84: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 85: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 86: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 87: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 88: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 89: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 90: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 91: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 92: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 93: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 94: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 95: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 96: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 97: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 98: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 99: C, C/E, F, G, D, G, C, D, G, G, G, G

Measure 100: C, C/E, F, G, D, G, C, D, G, G, G, G

A Lieta Vita

L'Inmorato

Dance is 4 times through

$\text{J.} = 70$

Instrumental Version
for Choral Ball

Giovanni Giacomo Gastoldi
(1556-1622)

Transcribed by Jo-Ann Sheffer
SCA Siri Toivosdotter

Instrumental Version for Choral Ball

Chorus: G C G G C G G Am G D G

9 G F B°/D C C F G C G C G C Dm/F G

INTRO

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

A Lieta Vita

Giovanni Giacomo Gastoldi

(1556-1622)

Transcribed by Jo-Ann Sheffer

SCA Siri Toivosdotter

♩ = 70 Dance is 4 times through

L'Inmorato

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; la la;
 2.Hor lie - ta hor - mai, Scac cian do'i gua - i Fa la 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 la;
 2.Hor lie - ta hor - mai, Scac cian do'i gua - i Fa la 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 la;
 2.Hor lie - ta hor - mai, Scac cian do'i gua - i Fa la 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 la;
 2.Hoe lie - ta hor - mai, Scac cian do'i gua - i Fa la la la la la la la; la la;

9 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 -

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; la la;
 4.Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la 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; la la;
 4.Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la 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; la la;
 4.Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la 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; la la;
 4.Ne fu - gir gio - va Ch'e giog non tro - va, Fa la la 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 -

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 G 1. G 2. G

gno - re, Fa la la.

gno - re, Fa la la.

gno - re, Fa la la.

gno - re, Fa la la.

gno - re, Fa la la.

SELLINGER'S ROUND

Pepys Catalog III: 259

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

Dance is ABB x 4

Instrumental Version for Choral Ball

For Alto Instruments

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

A $\text{d.} = 100$

B

INTRO

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

SELLINGER'S ROUND

Pepys Catalog III: 259

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

Dance is ABB x 4

Instrumental Version for Choral Ball

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

A $\text{♩} = 100$

1.

B

INTRO

1. G 2. G

11 C G F G F C D

SELLINGER'S ROUND

Pepys Catalog III: 259

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

Dance is ABB x 4

William Byrd

Fitzwilliam Virginal Book

Arranged by Robert Smith

SCA Alarie MacConnell

Trans. Jo-Ann Sheffer

SCA Siri Toivosdotter

A

$\text{J.} = 100$

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



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;



SELLINGER'S ROUND

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

Page 2

B

INTRO

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

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', 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 fork 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.
 jigg it and jerk it, ca - per and fork it, Un-der the Green-wood tree. When tree.

8 how they did jerk it, ca - per and fork 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.
 jigg it and jerk it, ca - per and fork 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

$\text{J.} = 90$

Dm C B_b C B_b Gm 1. Dm 2. Dm

B

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

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

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

SCA Siri Toivosdotter 2015

Black Alman

Page 2

C

11 Dm C B_b Am Gm Am Bm D C D A D

D

15 Dm C B_b 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 Toivosdotter

A

Dance is AA BB CC DD E x 2

$\text{J.} = 90$

Dm

C

B \flat

C

B \flat

Gm

1.
Dm

2.
Dm

The musical score for section A consists of four staves of music in common time. The key signature is one flat. The music is divided into two parts, 1. and 2., each starting with a Dm chord. The vocal parts are in soprano range, and the bass part is in bass range. The lyrics "Dance is AA BB CC DD E x 2" are written above the staff.

B

6

F

Gm

Am

Dm

C

Gm

1.
Dm

2.
Dm

The musical score for section B consists of four staves of music in common time. The key signature is one flat. The music is divided into two parts, 1. and 2., each starting with a Dm chord. The vocal parts are in soprano range, and the bass part is in bass range. The lyrics "Dance is AA BB CC DD E x 2" are written above the staff.

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

SCA Siri Toivosdotter 2015

Black Alman

Page 2

C

11 Dm C B♭ Am Gm Am Bm D C D A D

Musical score for section C, measures 11 through 14. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature changes from D minor (Dm) to C major (C), then to B♭ major (B♭), then to A major (Am), then to G minor (Gm), then to A major (Am), then to B minor (Bm), then to D major (D), then to C major (C), then to D major (D). The vocal line includes several grace notes and eighth-note patterns.

D

15 Dm C B♭ C F Gm 1. F C 2. F C

Musical score for section D, measures 15 through 18. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature changes from D minor (Dm) to C major (C), then to B♭ major (B♭), then to C major (C), then to F major (F), then to G minor (Gm). The vocal line features eighth-note patterns and some sustained notes. Measure 18 ends with a repeat sign and two endings: the first ending goes to F major (F) and the second ending goes to C major (C).

E

INTRO

Da Capo

20 Gm F C Gm C D G

Musical score for section E, measures 20 through 23. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature changes from G minor (Gm) to F major (F), then to C major (C), then to G minor (Gm). The vocal line consists of eighth-note patterns. Measure 23 ends with a final cadence to C major (C), D major (D), and G major (G).

Black Alman

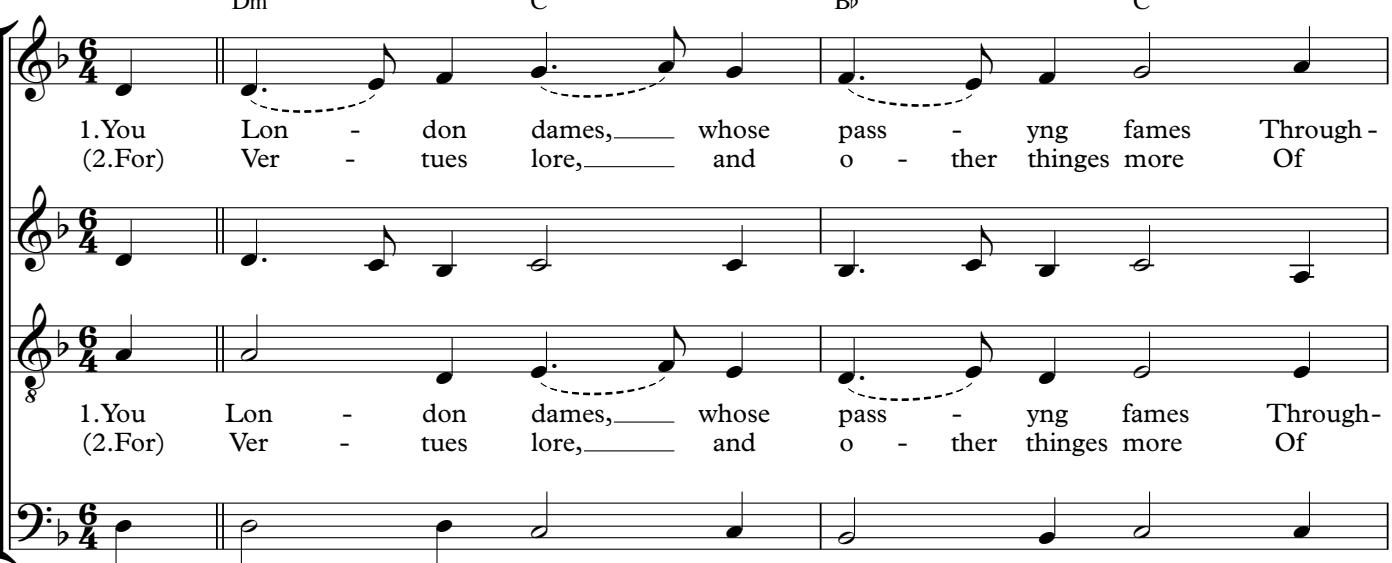
A Proper new balade expressyng the fames,
Concerning a warning to al London dames

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 Toivosdotter

A $\text{♩} = 90$ 

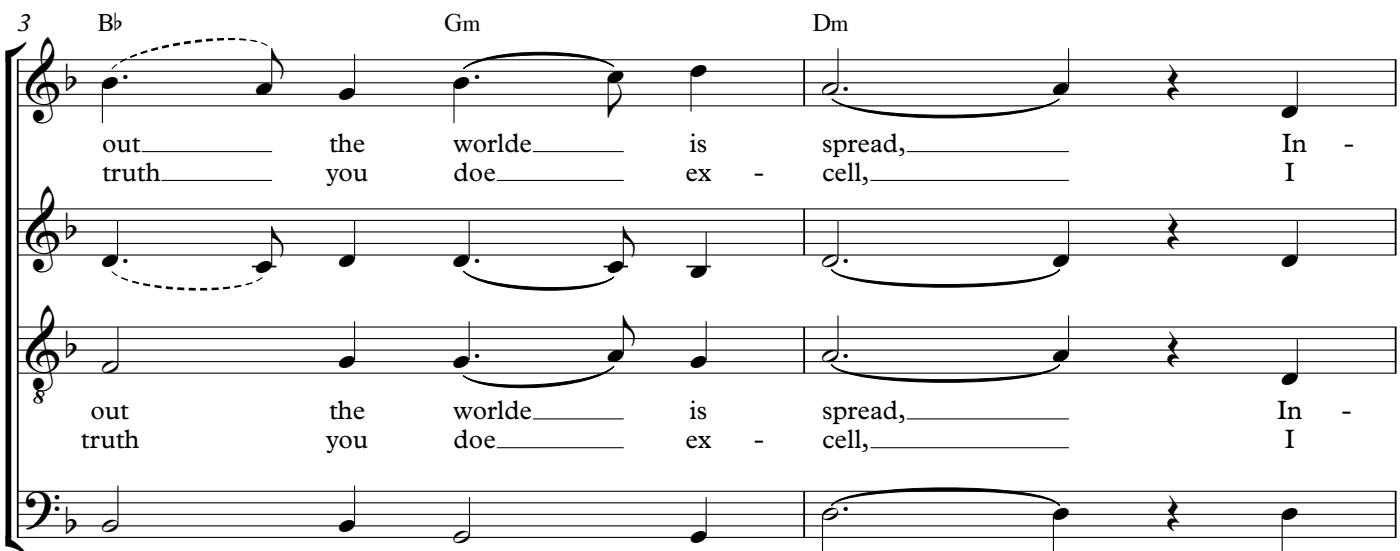
Dance is AA BB CC DD E x 2



1. You Lon - don dames, whose pass yng fames Through -
(2. For) Ver - tues lore, and o - ther things more Of

1. You Lon - don dames, whose pass yng fames Through -
(2. For) Ver - tues lore, and o - ther things more Of

3 Bb Gm Dm



out the worlde is spread, In -
truth you doe ex - cell, I

8 out the worlde is spread, In -
truth you doe ex - cell, I

Black Alman

Page 2

2

A

5 Dm C B_b C

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

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

7 B_b

Gm

Dm

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

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

Black Alman

Page 3

3

9 **B** F Gm Am Dm

tho - row each in land_____ and a place,_____ For As
trim_____ in your_____ a - rraye_____ As

8 **B** F Gm Am Dm

tho - row each in land_____ and a place,_____ For As
trim_____ in your_____ a - rraye_____ As

9 **B** F Gm Am Dm

tho - row each in land_____ and a place,_____ For As
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

8 C Gm 1. Dm 2. Dm

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

9 C Gm 1. Dm 2. Dm

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 Bb Am Gm Am

are ros - re - knowned hew so o brave - ver ly all, you As

8

16 Bm D C D A 1. D

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

8

Black Alman

Page 5

18 2. A D Dm C B_b C F

This section contains three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics for two lines of the song. The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff continues the melody. Chords listed above the staff are D, Dm, C, B_b, C, and 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

This section contains three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes lyrics for two lines of the song. The second staff begins with a bass clef and a key signature of one flat (B-flat). The third staff continues the melody. Chords listed above the staff are Gm, F, and C.

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

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

D

23 Dm C B_b C F

This section contains three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes lyrics for two lines of the song. The second staff begins with a bass clef and a key signature of one flat (B-flat). The third staff continues the melody. Chords listed above the staff are Dm, C, B_b, C, and F.

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

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

Black Alman

Page 6

25 Gm F C

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

E

INTRO

27 Gm F C

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

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

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, SC&A Robin the Just
Choral Arrangement Jo-Ann Sheffer
SC&A Siri Toivosdotter

A $\text{♩} = 90$

Dance is AA BB CC DD E x 2

Dm C B_b C B_b Gm Dm

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 Dm C B_b C B_b Gm Dm

- 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

Black Alman page 2

C

14 Dm C B_b Am Gm Am Bm D C D A D

are re - known - ed 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

8 are re - known - ed 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

D

18 2. A D Dm C B_b C 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 - vry parte, Not ma - ny or a - ny re - sem - ble you can. In

8 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 - vry parte, Not ma - ny or a - ny re - sem - ble you can. In

D

23 Dm C B_b 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 - vry man, so

8 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 - vry man, so

E

INTRO

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

pa - ces and graces so gay to view, your pa - ces and graces so gay to view. 2. For
grave - ly and brave - ly to e - vry man, so grave - ly and brave - ly to e - vry man.

8 pa - ces and graces so gay to view, your pa - ces and graces so gay to view. 2. For
grave - ly and brave - ly to e - vry man, so grave - ly and brave - ly to e - vry man.

Up Tails All

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

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

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

Instrumental Version
for Choral Ball
Alto Instruments

Introduction/Interlude
with Descant

Dance is many times through
29x for 4 couples*

INTRO

D = 100

INTRO

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

Up Tails All

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
SCA Siri Toivosdotter
Introduction/Interlude by
Steven Hendricks
SCA Samuel Piper

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

Introduction/Interlude
with Descant

Dance is many times through
29x for 4 couples*

INTRO

$\text{♩} = 100$

G

Am

D

G/B

Em

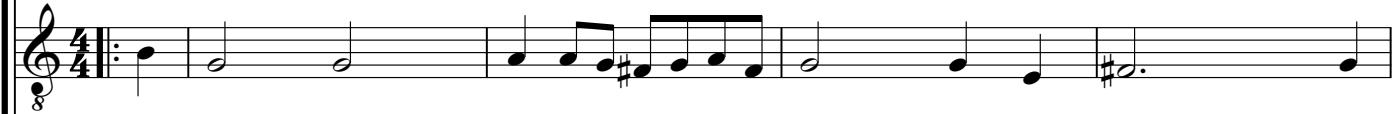
D

C

Descant



Melody



5

G

Em/G Am/C

D

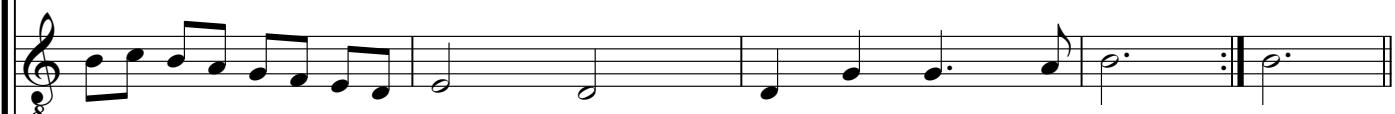
G/B

G

1.
G

2.
G

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

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The lyrics are:

G C Am G G Am^(add4) C

The music consists of four measures of melody per part, followed by a repeat sign and four more measures.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in 2/4 time. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The lyrics are:

23 D G C Am G/B G/B D/A 1. G 2. G

The music consists of four measures of melody per part, followed by a repeat sign and four more measures.

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

$\text{J} = 100$

Dance is many times through
29 for 4 couples*

1. Come let's take the Rump
Nay if it hang an Arse,
2. Let the De - vil be the cook,
For that may be born,

And wash it at the Pump
We'll pluck it down the stares,
And the roast o - ver look,
(if he take it not in scorn,

For And And To

1. G C Am G G Am G C
2. G Am G C

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

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

1-3 | 4

*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

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

14 D D⁵/B G C Am G/B C^{maj9}(omits) G/B D/A G G
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

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 D⁵/B G C Am G/B C^{maj9(omits)} G/B D/A G G

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.

1-3 | 4

Up Tails All

Page 4 Verses 7-8

G C Am G G Am G C

7. But see there are my Masters, It rises 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 D⁵/B G C Am G/B C^{maj9(omits5)} 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 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

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

ye of such a squeam - ish na - ture?
'tis an - 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

11. This Fire we'll stile
The Vane shall be the Scull
12. "Un - der - neath the Stones
And we do im - plore

The Fu - ner - al pile, The
Of some Tray - ter - ous Fool, And the
A Rump - Cor - por - ate's bones, Are
ye, Let them rest, for the more ye Do

D D⁵/B G C Am G/B C^{maj9(omits)} G/B D/A G G

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

Introduction/Interlude

This section arranged by
Steven Hendricks
SCA Samuel Piper

INTRO

Descant

Melody

Final

G Em/G Am/C D G/B G G G G

G

Cantiga de Santa María 119

Como somos per consello do demo perdudos

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

♩ = 100

[INTRO]

Percussion

Fine

9

Perc.

13

Perc.

17

Perc.

25

Perc.

Cantiga de Santa María 119

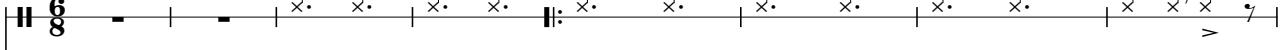
Como somos per consello do demo perdudos

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

$J = 100$

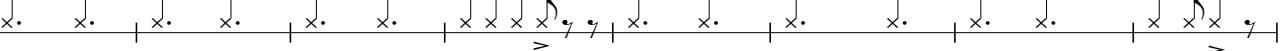
[INTRO]

Percussion

1  D/A  C/G

9  **Fine** D/A

13  C/G D/A

17  C/G D/A C/G

25  D/A



Cantiga de Santa María 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 fo Holy Mary of Alfonso X, the Wise")

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

$\text{♩} = 100$

INTRO

Percussion

D/A D/A C/G

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

Fine

Perc.

9

D/A

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

Perc.

13

C/G D/A

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 Thib Siri Toivosdotter 2018

Cantiga de Santa María 119

Page 2

17

Perc.

C/G D/A

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.

21

Perc.

C/G

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,

D.C. al Fine

25

Perc.

D/A

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 - vant's live in an - guish.

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

Dance is AA BB x 3

A

♩ = 90

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

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

2:6

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

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 G

Lon - don they'll say there is good store of treas - 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

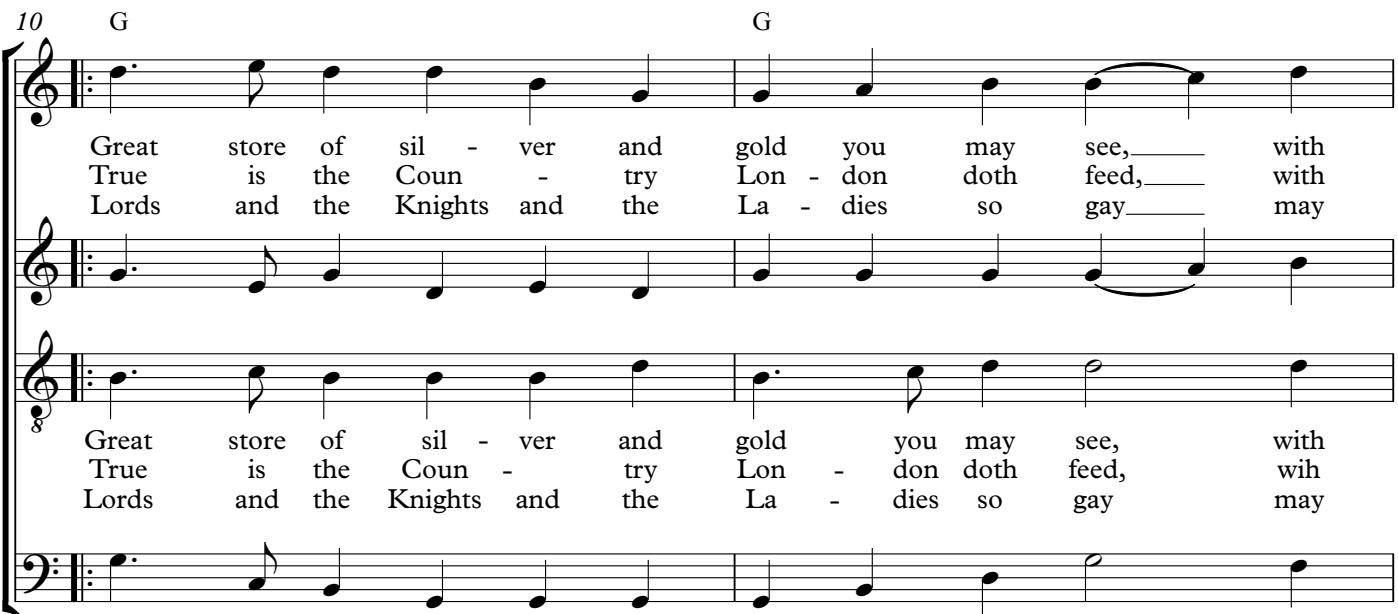
B

10 G

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



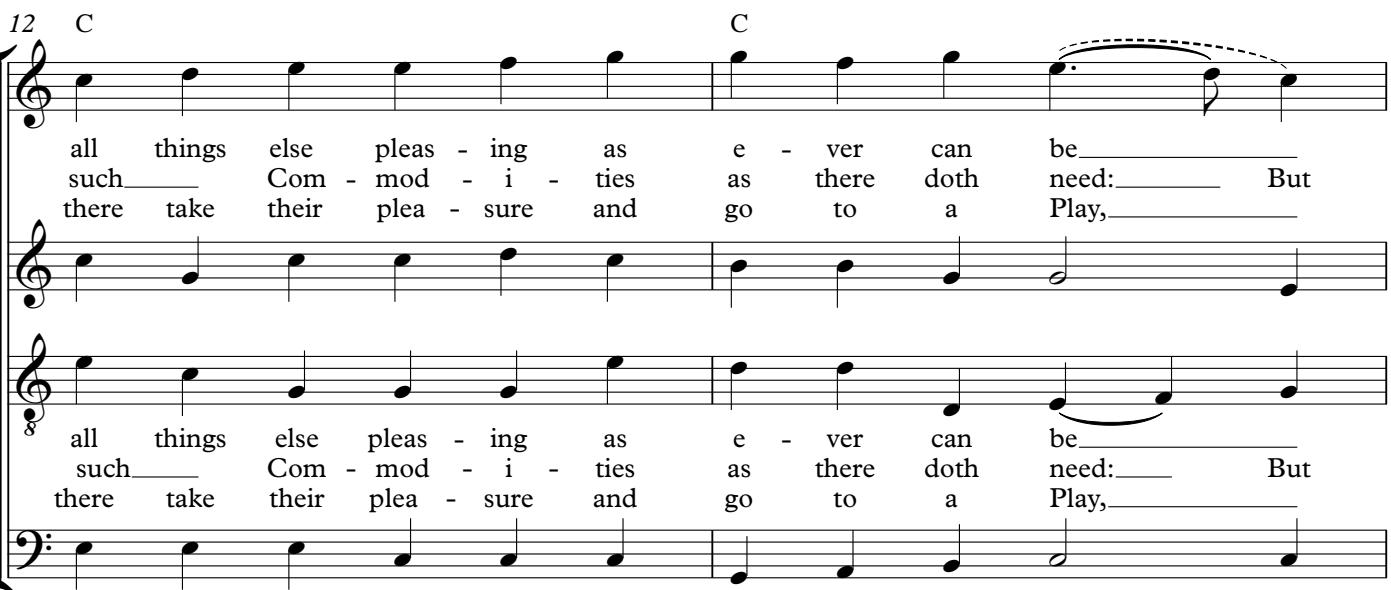
12 C

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

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a bass F sharp, and the bottom staff a bass clef. The key signature is D major (no sharps or flats). The time signature is common time (indicated by 'C'). The lyrics are: "There are fine showes and glis - ter - ing sights Then as for re - nowne true hon - day our fights So Plea - sure it flowes there and night Then". The melody includes several eighth-note patterns and some sixteenth-note figures. A 'G' is written above the middle staff.

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

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

16 C

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a bass F sharp, and the bottom staff a bass clef. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The lyrics are: "come to the Ci - ty for chiefe your de - lights. Lon - don Towne is the Ci - ty for for your de - lights. come to the Ci - ty for chiefe your de - lights. Lon - don Towne is the Ci - ty for for your de - lights. come to the Ci - ty for chiefe your de - lights. Lon - don Towne is the Ci - ty for for your de - lights.". The melody includes eighth-note patterns and some sixteenth-note figures. A 'G' is written above the middle staff.

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

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

Hyde Park

In Praise of London

Richard Crimstal, 1632? Pepys Collection,
Magdalene College, 1.188-189, 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 Toivosdotter

A

$\text{J.} = 90$ Dance is AA BB x 3

Three staves of music in common time (indicated by the '3' over '4'). The first staff starts with a C. The second staff starts with a G. The third staff starts with a C. The music consists of eighth and sixteenth note patterns.

B

6 G

G

C

C

Four staves of music in common time (indicated by the '3' over '4'). The first staff starts with a G. The second staff starts with a G. The third staff starts with a C. The fourth staff starts with a C. The music consists of eighth and sixteenth note patterns.

INTRO

10 Dm

G

C

G

C

Four staves of music in common time (indicated by the '3' over '4'). The first staff starts with a Dm. The second staff starts with a G. The third staff starts with a C. The fourth staff starts with a G. The music consists of eighth and sixteenth note patterns.

Hyde Park

In Praise of London

Richard Crimuald, 1632? Pepys Collection,
Magdalene College, 1.188-189, 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 Toivosdotter

A

♩ = 90 Dance is AA BB x 3

The musical score for section A consists of four staves of music in common time. The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes. The melody is simple, consisting of two main melodic lines that repeat in a AA BB x 3 pattern. The lyrics are indicated above the notes: C, C, G, C, G, C.

B

The musical score for section B consists of four staves of music in common time. The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes. The melody is more complex than in section A, featuring a single melodic line. The lyrics are indicated above the notes: G, G, C, C.

INTRO

The musical score for the Intro consists of four staves of music in common time. The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily quarter notes and eighth notes. The melody is a single melodic line. The lyrics are indicated above the notes: Dm, G, C, G, C.

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 Toivosdotter

Dance is AAB x 3

A

$\text{♩} = 100$

Em D

3 Em D Bm Em Bm Em

1. 2.

B

6 G G Bm D

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

SCA Siri Toivosdotter 2017

Glory of the West

Musical score for measures 9-11 of "Glory of the West". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). Measure 9 starts with a Bm/D chord, followed by a C chord, a Bm chord, and a G chord. Measures 10 and 11 continue the melodic line with various chords and rhythmic patterns.

Musical score for measures 12-14 of "Glory of the West". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). Measure 12 starts with a Bm chord, followed by a G chord, a D chord, an Em chord, and a D chord. Measures 13 and 14 continue the melodic line with various chords and rhythmic patterns.

INTRO

Musical score for the Intro of "Glory of the West". The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The intro begins with a Bm chord, followed by an Em chord, an Em chord, a D chord, a Bm chord, and an Em chord. A star symbol with a bracket indicates a repeat sign or a section to be played twice. The score continues with three more staves of music.

*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

Instrumental Version
for Choral Ball

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

Dance is AAB x 3

A

$\text{♩} = 100$

Em D

This section consists of four staves of music in common time with a key signature of one sharp. The first staff starts with a single note followed by a series of eighth notes. The second staff begins with a quarter note. The third staff starts with a single note followed by a single eighth note. The fourth staff begins with a single note followed by a series of eighth notes.

3 Em D Bm Em 1. Bm Em 2.

This section continues the musical pattern from section A. It includes a repeat sign and two endings. Ending 1 follows the sequence: Em, D, Bm, Em. Ending 2 follows the sequence: Bm, Em. The music concludes with a final Em chord.

B

6 G G Bm D

This section begins at measure 6. It features a melodic line with eighth-note patterns and some sixteenth-note grace notes. The music ends with a final D chord.

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

SCA Siri Toivossdotter 2017

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 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 express

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

$\text{♩} = 100$

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.
I can but fan - cy him, I care not for es - tate. Which If a

Glory of the West

Verses 1-4, page 3

B

9 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

G

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

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp (F#). Measures 15 and 16 are shown, with measure 15 ending on a D chord and measure 16 on an Em chord.

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

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp (F#). Measures 17 and 18 are shown, with measure 17 ending on a Bm chord and measure 18 on an Em chord.

★ 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

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp (F#). Measures 19 and 20 are shown, with measure 19 ending on an Em chord and measure 20 on a D chord.

*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

(5)ear and lis - ten to my song, and I shall tell you ere be long, How
(6)kins - man poor I have," quoth he, "shall make up this same match for me, And
(7)first he came un - to this Maid, with cour - teous words he to her said, "Faire
(8)gal - lant dam - sell faire and bright, in whom so ma - ny took de - light; With
(9)lov - ers being u - ni - ted, his kins - man was in - vi - ted_____

The musical score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is A major (no sharps or flats). The time signature is common time. The lyrics for this section are provided above the staff.

Em

D

Bm

Em

she____ hath ob - tain'd a____ hus - band to her mind. A
a____ hun - dred pounds on____ him I will be - stow. He
dam - sell, I must court you in my kins - man's name; His
this pro - di - gal's kins - man was tak - en so in love, Which
O - ver to her house, and he thought to get the lasse, But

The musical score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is A major (no sharps or flats). The time signature is common time. The lyrics for this section are provided below the staff.

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

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

Glory of the West

B

G

Verse 5-9, page 7

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.
you____ will be - stow up - on him for his pain, If you my____

Glory of the West

Verses 5-9, page 8

Bm G D

fa - ther, he is dead, I have e - nough lye by.
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

The musical score consists of three staves. The top staff is in G major (two sharps) and includes lyrics for verses 10-14. The middle staff is in G major and the bottom staff is in C major (one sharp). The lyrics are written below the notes.

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

The musical score consists of three staves. The top staff is in G major (two sharps) and includes lyrics for the final section. The middle staff is in G major and the bottom staff is in C major (one sharp). The lyrics are written below the notes.

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

The musical score for section A consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time and key of E major (indicated by a sharp sign). The vocal parts are in Em and D chords. The lyrics are written below the notes.

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

The musical score for the continuation of section A consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time and key of E major (indicated by a sharp sign). The vocal parts are in Em, D, Bm, and Em chords. The lyrics are written below the notes.

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 Maid - en 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

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

Page 1 Arr. Monica Cellio
SCA She'erah Bat Shlomo
Page 2 Arr. Al Cofrin
SCA Avatar of Catsprey and
Jo-Ann Sheffer
SCA Siri Toivosdotter

A

$\text{d} = 120$

Musical score for section A, page 1. The score consists of four staves of music. The first staff is in 2/4 time, F major, with notes F, G, A, B, C. The second staff is in 3/4 time, C major, with notes C, D, E, F, G. The third staff is in 3/4 time, Am major, with notes A, B, C, D, E. The fourth staff is in 2/4 time, G major, with notes G, A, B, C, D. The section ends with a repeat sign and a key change to G major.

INTRO

Musical score for section B, page 1. The score consists of four staves of music. The first staff starts with F major, followed by Dm major, G major, C major, and then changes to G major. The second staff continues in G major. The third staff starts in G major and changes to C major. The fourth staff starts in C major and changes to G major.

Musical score for section C, page 2. The score consists of four staves of music. The first staff starts in G major, followed by C major, C major, F major, G (sus2) major, G major, G major, and C major. The second staff continues in G major. The third staff starts in G major and changes to C major. The fourth staff starts in C major and changes to G major.

If All the World Were Paper

Page 2

C

D

21

Dancers sing this Descant

27

Music by Al Cofrin, SCA Avatar of Catsprey
Early Period and Popular Dance Music, 4th ed., 1996

Tenor Line by Jo-Ann Sheffer, SCA Siri Toivosdotter

If All the World Were Paper

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Play Page 1, AAB x 2 then
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SCA Avatar of Catsprey and
Jo-Ann Sheffer
SCA Siri Toivosdotter

A

$\text{♩} = 120$

INTRO

5

B

11

If All the World Were Paper

Page 2

C

F C Em

The musical score for section C consists of four staves of music in common time (indicated by a 'C'). The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The key signature changes from F major to C major to E minor. The music features various note values including quarter notes, eighth notes, and sixteenth notes.

D

21

Dancers sing this Descant

F Dm G C Dm

The musical score for section D starts at measure 21. It consists of four staves of music in common time. The first staff uses a treble clef, the second an alto clef, the third a bass clef, and the fourth a bass clef. The key signature changes from F major to D minor to G major to C major to D minor. The music includes a descant line, indicated by the text "Dancers sing this Descant" above the staff. Measures 21 through 26 are shown.

27

Am Em F Dm G G(SUS4) C

The musical score for section D continues from measure 27. It consists of four staves of music in common time. The first staff uses a treble clef, the second an alto clef, the third a bass clef, and the fourth a bass clef. The key signature changes from A minor to E minor to F major to D minor to G major to G sus 4 to C major. Measures 27 through 32 are shown.

If All the World Were Paper

Playford, *The English Dancing Master*, 1651

Dance is 12 sections:
For Choral Ball,
AAB x 2, CCD x 2

♩ = 120

Page 1 Arr. Monica Cellio
SCA She'erah Bat Shlomo
Page 2 Arr. Al Cofrin
SCA Avatar of Catsprey and
Jo-Ann Sheffer
SCA Siri Toivosdotter

A

F C Am G

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

INTRO

5 F Dm G C 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)

B

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

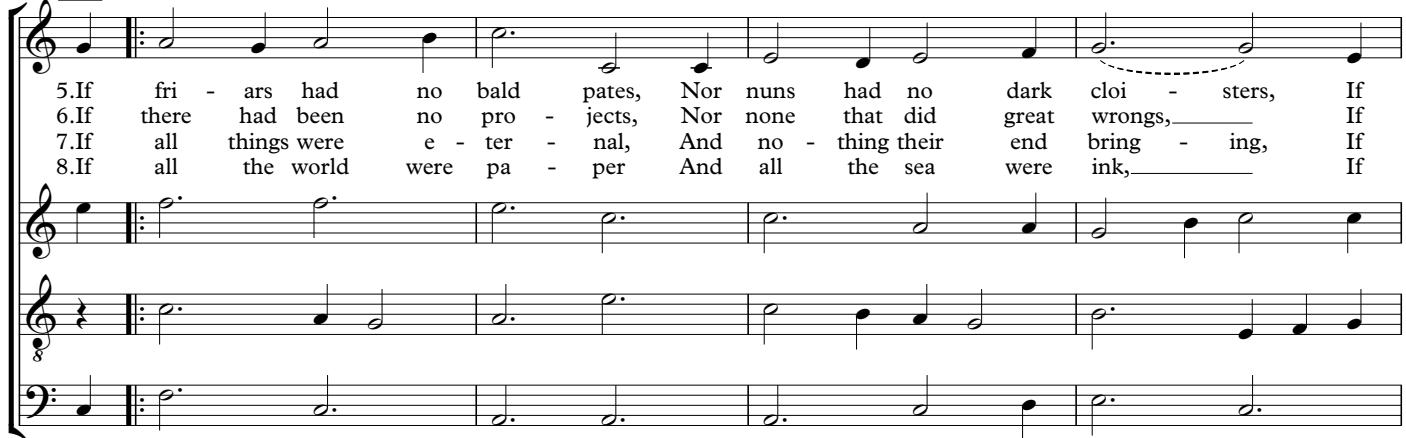
If All the World Were Paper

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



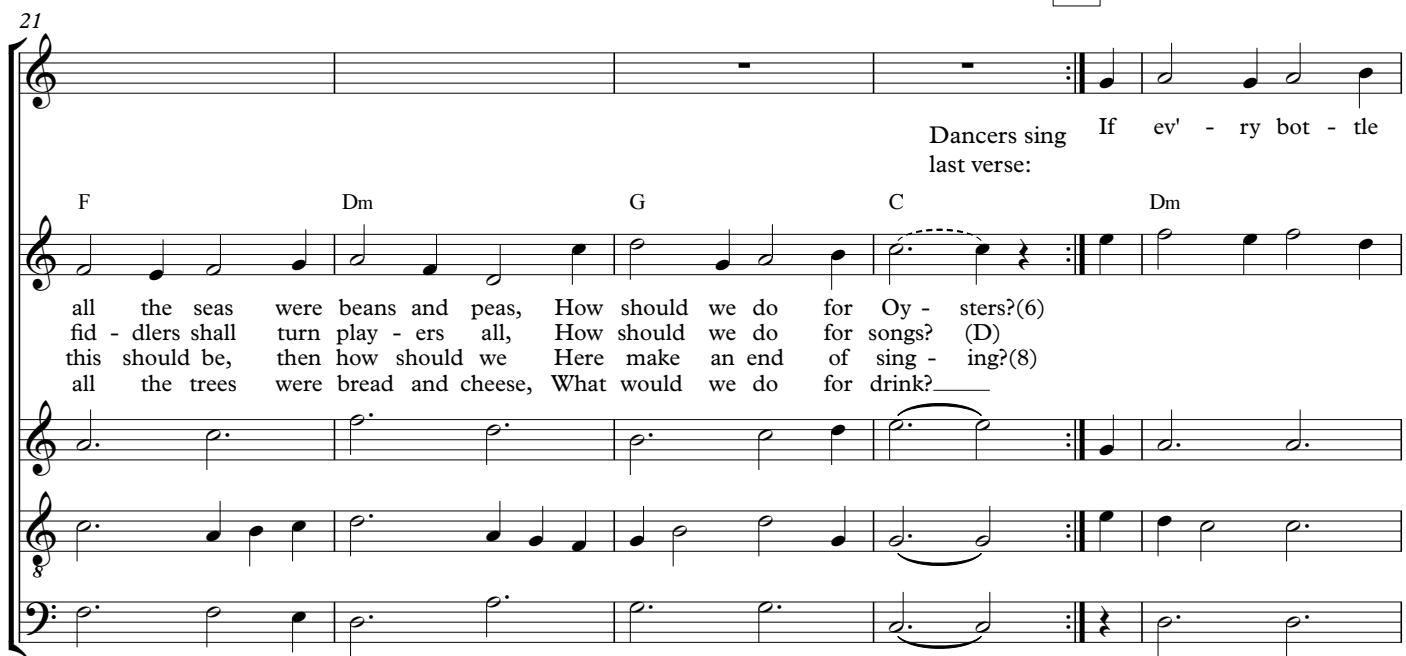
D

21

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

F Dm G C Dm

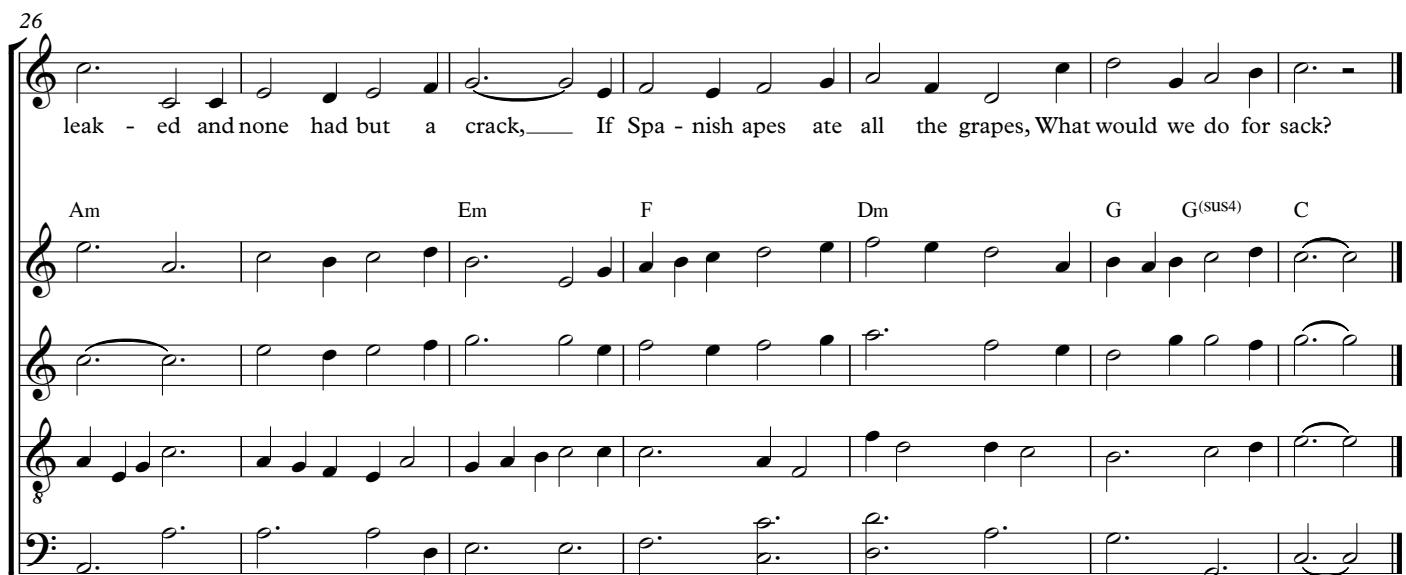
all the seas were beans and peas, How should we do for Oy - sters?(6)
fid - dlers shall turn play - ers all, How should we do for songs? (D)
this should be, then how should we Here make an end of sing - ing?(8)
all the trees were bread and cheese, What would we do for drink?



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



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 Sheffer

SCA Siri Toivosdotter

♩ = 115

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

A

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 = Hell or He will

SCA Siri Toivosdotter 2016

Trenchmore

Tomorrow the Fox Will Come to Towne

Page 2

B

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.

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♩ = 115

Dance is AB x many!

Couples Longways
for as many as will

Alternate Vocal and Instrumental verses

[INTRO]

A

Music score for section A, featuring four staves of music for alto instruments. The key signature is F major (one sharp). The time signature is common time. The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 6 are present above the staves.

B

Music score for section B, featuring four staves of music for alto instruments. The key signature changes to D major (no sharps or flats). The time signature is common time. The music consists of eighth and sixteenth note patterns. Measure numbers 7 through 12 are present above the staves.

Music score for section C, featuring four staves of music for alto instruments. The key signature changes to G major (one sharp). The time signature is common time. The music consists of eighth and sixteenth note patterns. Measure numbers 13 through 18 are present above the staves.

Trenchmore

from *Deuteromelia*, 1609

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SCA Siri Toivossdotter

♩ = 115

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

INTRO

A

Musical score for section A in 6/4 time. The score consists of four staves. The top staff has a treble clef, the second has an alto clef, the third has a bass clef, and the bottom has a bass clef. The music is in G major (indicated by a sharp sign). The notes are mostly eighth notes. The lyrics are indicated above the staff: D G D G D G G C G D G D G F G D G.

B

Musical score for section B in 6/4 time. The score consists of four staves. The top staff has a treble clef, the second has an alto clef, the third has a bass clef, and the bottom has a bass clef. The music is in G major (indicated by a sharp sign). The notes are mostly eighth notes. The lyrics are indicated above the staff: 7 D Em Am D G D G D G G G C G D G D G.

Musical score for section B continuation in 6/4 time. The score consists of four staves. The top staff has a treble clef, the second has an alto clef, the third has a bass clef, and the bottom has a bass clef. The music is in G major (indicated by a sharp sign). The notes are mostly eighth notes. The lyrics are indicated above the staff: 15 F G D G G D G F G D G D Em Am D G.