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Belle Qui Tiens Ma Vie

From *Orchesographie*, 1588/89

Pavane

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

♩ = 50

Battement du Tambour

Descant

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

8

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

12

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

16

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

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

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Galliard

Giovanni Giacomo Gastoldi
(c. 1554 - 1609)

A lieta Vita

Setting by Al Cofrin

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

Sopr 1
Sopr 2
Alto
Tenor
Bass

6 C G C G C G C C G D G C D G

1. A lieta vita amor c'in vita
Fa la la la la la fa la la la.
Chi gior brama se di cor ama
donerá il core a un tal signore.
Fa la la la la la fa la la la.

2. Hor lieta homai scacciando i guai
Fa la,

Quanto ci resta viviamo in festa
e diam l'honore a un tal signore.
Fa la,

3. Chi a lui non crede privo è di fede.
Fa la,

Onde haver merta Contra se aperta
L'ira e'l furore d'un tal Signore.
Fa la,

4. Ne fuggir giova ch'ogli ognun trova:
Fa la,

Veloci ha l'ali e foco e strali.
Dunque s'adore un tal Signore.
Fa la,

Edited by Albert Cofrin

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Black Alman

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

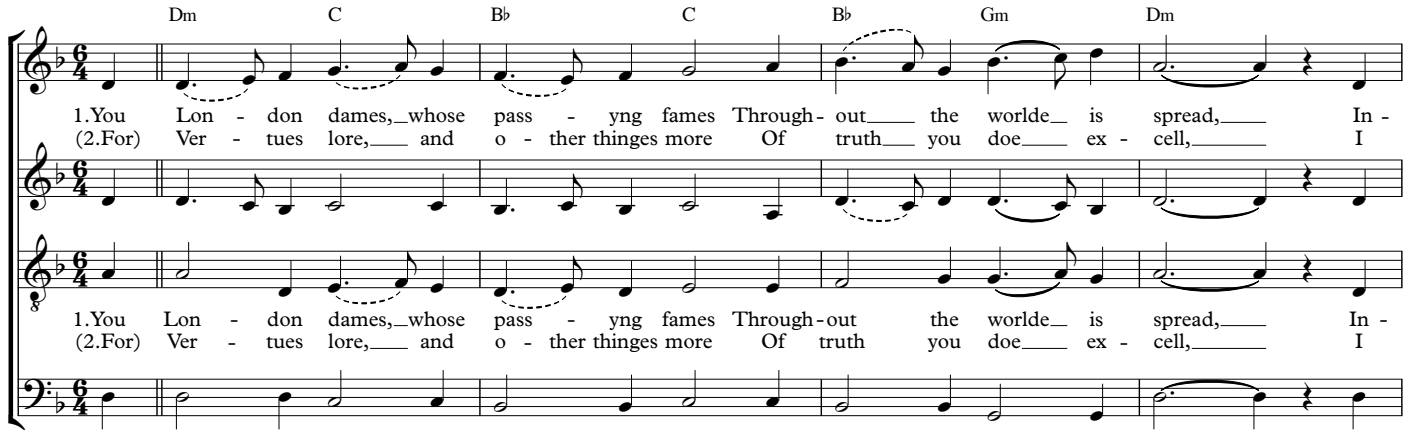
From The Inns of Court, c. 1550
Huntington Library, Britwell 188326

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

A ♩. = 90  Dance is AA BB CC DD E x 2

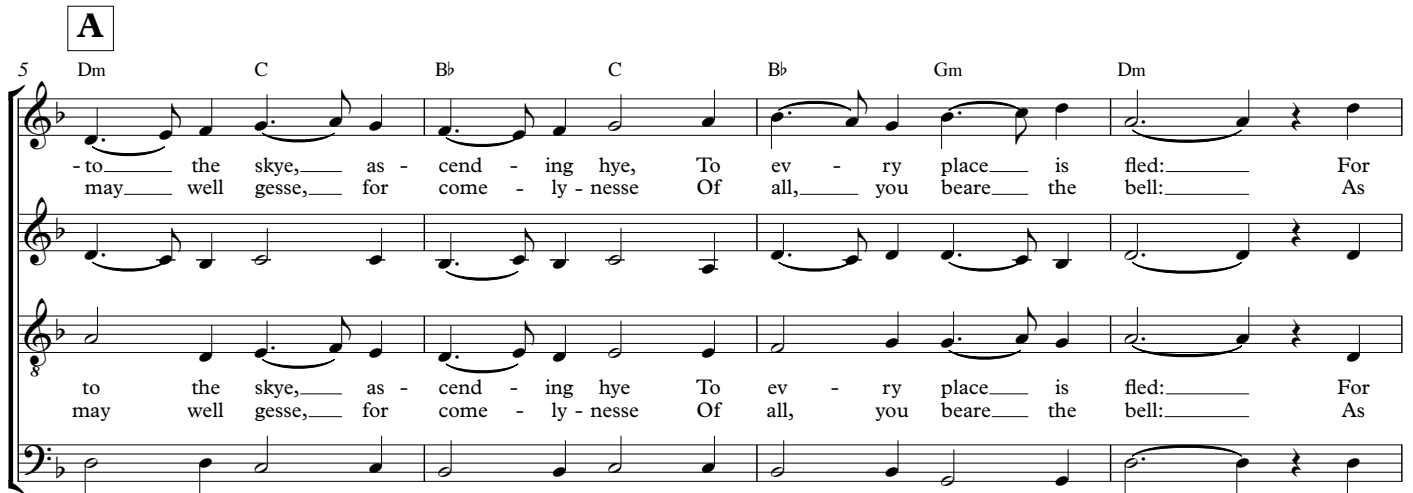
1. You Lon - don dames, whose pass - yng fames Through - out the worlde is spread, In -
(2. For) Ver - tues lore, and o - ther thinges more Of truth you doe ex - cell, I

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



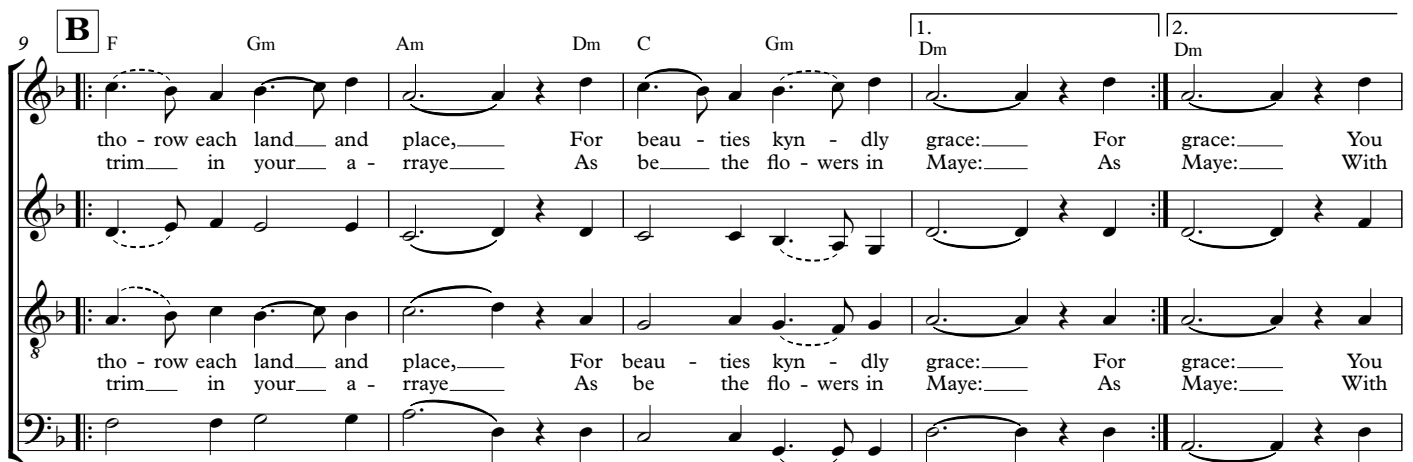
5 - to the skye, as - cend - ing hye, To ev - ry place is fled: For
may well gesse, for come - ly - nesse Of all, you beare the bell: As

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



9 **B** F Gm Am Dm C Gm 1. Dm 2. Dm
tho - row each land and place, For beau - ties kyn - dly grace: For grace: You
trim in your a - rraye As be the flo - wers in Maye: As Maye: With

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



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

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

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

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

18 2. A D Dm C Bb 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-v'ry parte, Not ma-ny or a-ny re-sem-ble you can. In

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

23 Dm C Bb C F Gm F C

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

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

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

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

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

Chestnut, or Dove's Figary/Vagary

The Batchelor's Choice

Music Arr. Steven Hendricks

John Playford, *The English Dancing Master*
1651

or

A Young-man's Resolution

SCA Samuel Piper

Text Arr. Marie L'Englios

Trans. & Choral arr. Jo-Ann Sheffer

SCA Siri Toivosdottir

A

♩ = 94

Dance is ABB x 3*

Am Dm Am E Am E Am G C

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

5 Am Dm Am E Am E Am G C

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

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

Chestnut, or Dove's Figary/Vagary

Page 2

B

9 C G C Am Dm G C

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

INTRO

13 C G Am Dm E A

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

Sing the same text for Repeat
or Tacet

Heart's Ease

Cast Care Away

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

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

♩. = 100

Dance is AA BB x3

A

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

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

The first system of the musical score consists of four staves: a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, a piano accompaniment in alto clef (marked with an 8), and a bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music is in common time (♩. = 100). The first system covers measures 1 through 4.

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

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

The second system of the musical score continues from the first system, covering measures 5 through 8. It features the same four-staff layout: vocal line with lyrics, piano accompaniment in treble clef, piano accompaniment in alto clef (marked with an 8), and bass line in bass clef. The key signature and time signature remain the same.

*Niggards = Misers, or those who hoard money

Heart's Ease

Cast Care Away

B

Page 2

9 F F Gm D/F# Gm Cm

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

INTRO

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

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

1, 2, 3, (4)

*Last
rit.*

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

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

**haking - loitering in a convivial manner

If All the World Were Paper

Playford, *The English Dancing Master*, 1651

Page 1 Arr. Monica Cellio

סְרָא שְׁה'עֵרָה בַּת שְׁלֹמֹה

Page 2 Arr. Al Cofrin

סְרָא אַבְטָר אֶפְרַיִם וְצִפּוֹרָה

Jo-Ann Sheffer

סְרָא סִירִי טוֹיְוֹסְדוֹטְטֶר

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

♩. = 120

A

F C Am G **INTRO**

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

5 F Dm G C **B** G

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

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

If All the World Were Paper

Page 2

C F C Em

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

D

21

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

F Dm G C Dm

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

26

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

Am Em F Dm G G(sus4) C

NEWCASTLE

The Contented Coukould

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

Inspir'd by Arrangement of Steven Hendricks
©Cŕ Samuel Piper
Trans. by Jo-Ann Sheffer
©Cŕ Siri Toivosdottir

A Dance is AA BB x 3
♩ = 100

G D G G C

Instrumental Descant

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

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

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

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

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

NEWCASTLE

The Contented Coukould

Page 2

B

10 G Am C Am G D C D G

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

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

INTRO

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

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

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

Trenchmore

Tomorrow the Fox Will Come to Towne

from *Deuteromelia*, 1609

Thomas Ravenscroft (c.1582-1653)

Arranged by Steven Hendricks

SCA Samuel Piper

Transcribed by Jo-Ann Shaffer

SCA Siri Toivosdottir

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

♩. = 115

A

D G D G D G D G G C G

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

INTRO

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

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

The tune dates to the mid-sixteenth century.

*Heel = He'll or He will

SCA Siri Toivosdottir 2016

Trenchmore

Tomorrow the Fox Will Come to Towne

B

Page 2

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

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

15 F G D G G

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

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

cry as loud as you can call, O_ keep you all well there

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

Upon a Summer's Day

Upon a Summer's Time

Playford, *The English Dancing Master*, 1651

Pepys, Roxburghe *RBI*, 80

Setting by Steven Hendricks,

SCA Samuel Piper

Transcribed and arranged for Choral Ball

Jo-Ann Sheffer,

SCA Siri Toivosdottir

Dance is AA BBB x 3

A ♩. = 112

Dm Dm Dm F F C Dm

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

A

6 Am Dm A D Dm Dm Dm

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

INTRO

12 F F C Dm Am Dm A D

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

Upon a Summer's Day

Upon a Summer's Time

Page 2

B

Am Am Am Dm Am F F Am Dm

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

B

22 C Dm A D Am Am A

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

27 Dm Am F F Am Dm Am Dm A D

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

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

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