

SONGS FROM SHAKESPEARE'S PLAYS AND POPULAR SONGS OF SHAKESPEARE'S TIME SUNG BY TOM KINES

Accompanied by Ewen McCuaig, harpsichord, Joan Steele, recorder, Joyce Sands, cello

FOLKWAYS RECORDS FW 8767



Music 201

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1740
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S698
1961

MUSIC LP

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- Band 2: WHEN THAT I WAS A TINY LITTLE BOY (Twelfth Night)
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DESCRIPTIVE NOTES ARE INSIDE POCKET

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SONGS FROM SHAKESPEARE'S PLAYS AND POPULAR SONGS OF SHAKESPEARE'S TIME

COVER DESIGN BY RONALD CLYNE

POPULAR SONGS OF SHAKESPEARE'S TIME



sung by Tom Kines

With Accompaniments by

EWEN McCUAIG - Harpsichord,

JOAN STEELE - Recorder

and JOYCE SANDS - Cello

SIDE I

1. Peg o' Ramsay "Twelfth Night"
2. When that I was a tiny little boy "Twelfth Night"
3. Heart's ease "Romeo & Juliet"
4. Willow, willow "Othello"
5. Heigh-ho for a husband "Much Ado about nothing"
6. Caleno custore me "Henry V"
7. Light o' love "Two Gentlemen of Verona" & "Much Ado"
8. Greensleeves "Merry wives of Windsor"
9. O mistress mine "Twelfth Night"
10. It was a lover and his lass "As you like it"

SIDE II

1. The Agincourt Song
2. Ah, the syghes that come fro' the heart
3. The cobbler's jig
4. Pastime with good company
5. The Spanish lady
6. High Barbaree
7. The three ravens
8. All in a garden green

NOTES ON THE SONGS

INTRODUCTION:

These songs are, as stated, the "popular" songs of Elizabethan times. Shakespeare was a popular playwright and used songs or references to songs that were sufficiently well known for anyone in the audience to catch his meaning.

It can therefore be assumed that most of the songs had been in circulation for some little time, since modern mass-communication media were not available to spread them rapidly throughout the land and publishing was still in its infancy.

The songs therefore had to be learned mainly by oral transmission or from "broad-sides", the printed song-sheets sold in the streets. This could have had the effect of extending both the time required for a song to become popular and thereafter, the length of time it remained in popular favor.

Fortunately, famous musicians of the day had no hesitation in arranging the tunes for the lute, harpsichord or virginals and their "lute-books" etc. have been preserved in museums and libraries. We are therefore able to establish the period in which they were sung and the nature of the songs themselves.

These are not folk songs in the sense that this term is most often used although in many cases the author and composer remain anonymous. They were the popular songs of the court and the stage, the sophisticated city dweller and musician. They were used and reused, arranged and re-arranged.

Some eventually passed into the folk stream, but a printed copy could almost always be found to offset the variation and ripening that usually takes place in the folk process.

Anyone wishing to pursue this matter further may consult William Chappell's Popular Music of the Olden Times and, if he can find a copy, John Murray Gibbon's "Melody and the Lyric".

As to the presentation of the songs in this album, let me say before any critic quarrels with our approach, that we have made no attempt to retain a pure musical style consistent with the period. Accepting them as popular songs, we have tried to do them in the spirit which we believe must illuminate any song which survives many years of popularity.

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However, I was fortunate in having as associates, three musicians who are extremely conscious of the style of early music, having performed it for many years.

My own accompaniments on the lute are perhaps least consistent in approaching the composed settings of the lutenist song writers. However, we intend taking care of them in another album. In the meantime, I take full responsibility for any musical anomalies. They are committed neither deliberately nor unconsciously. I just happen to do them that way and I hope you enjoy them for their own sake.

Tom Kines.

SIDE I, Band 1: PEG O' RAMSAY

Shakespeare has Sir Toby Belch refer to this song in "Twelfth Night" Act 2. The verses from Wit and Mirth (1719) exactly fit the tune in Dr. Bull's manuscript book and the less vulgar ones have been used here. The tune ending with the sub dominant chord gives the effect of a round so that the song may continue interminably like many country dance tunes.

PEG O' RAMSAY

Bonny Peggy Ramsay that any man may see;
And bonny was her face with a fair freckled eye;
Neat is her body made and she hath good skill,
And round are her bonny arms that work well at the mill.

CHORUS:

With a hey tro-lo-del, hey tro-lo-del, hey-tro-lo-del-lill

Bonny Peggy Ramsay that works well at the mill.

Some call her Peggy and some call her Jean,
And some call her midsummer but they are all mista'en,

O Peggy is a bonny lass and works well at the mill
For she will be quite occupied while others they lie still!

(CHORUS)

Up goes the hopper and in goes the corn
The wheel it goes about and the stones begin to turn.
The meal falls in the meal-trough and quickly does it fill,

For Peggy is a bonny lass and works well at the mill.

(CHORUS)

SIDE I, Band 2: WHEN THAT I WAS A LITTLE TINY BOY

This song is in the epilogue of Twelfth Night and the tune is believed by most authorities to be the traditional one to which it was sung in Shakespeare's day.

WHEN THAT I WAS A LITTLE TINY BOY

When that I was a little tiny boy,
With a heigh! ho! the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth ev-ry day,
With a heigh! ho! the wind and the rain,
For the rain it raineth ev-ry day.

But when I came to man's estate,
With a heigh! ho! the wind and the rain,
'Gainst thieves and knaves men shut their gate,
For the rain it raineth ev'ry day.

CHORUS:

With a heigh ho the wind and the rain,
For the rain it raineth ev-ry day.

But when I came, alas! to wive,
With a heigh! ho! the wind and the rain,
By swaggering never could I thrive,
For the rain it raineth ev'ry day.

CHORUS:

With a heigh! ho! the wind and the rain,
For the rain it raineth ev-ry day.

A great while ago the world begun,
With a heigh-ho! the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

SIDE I, Band 3: HEART'S EASE

This tune is mentioned in "Romeo and Juliet" Act IV Scene V but is much older than the words because the second act of an older play - "Misogunus" by Thomas Rychardes contains the song with the direction that it be sung to the tune "Hearts' Ease". It was found in a sixteenth century manuscript volume of lute music at Cambridge Library.

HEART'S EASE

Sing care away with sport and play,
For pastime is our pleasure;
If well we fare, for nought we care,
In mirth consists our treasure.
Let stupidis lurk and drudges work,
We do defy their slav'ry;
He is a fool that goes to school,
All we delight in brav'ry.

What doth avail far hence to sail,
And lead our life in toiling?
Or to what end should we here spend
Our days in irksome moiling?
It is the best to live at rest,
And tak't as God doth send it,
To haunt each wake and mirth to make,
And with good fellows spend it.

The merry man with cup and can
Lives longer than doth twenty;
The miser's wealth doth hurt his health,
Examples we have plenty.
With Bess and Nell we love to dwell
In kissing and in talking:
But whoop ho holly, with trolly lolly!
To them we'll now be walking.

SIDE I, Band 4: WILLOW WILLOW

Perhaps the most famous and certainly one of the most beautiful songs used in Shakespeare's plays, Willow Willow occurs in Othello Act IV Scene III where it is sung by Desdemona prior to her death at the hands of Othello. The earliest copy of the music is in a lute book dated 1583 in the Library of Trinity College Dublin.

O WILLOW, WILLOW

A poor soul sat sighing by a sycamore tree,
Sing willow willow, willow,
With his hand in his bosom and his head upon his knee.

Oh! willow, willow, willow, willow,
Oh! willow, willow, willow, willow my garland shall be.

Sing oh! the green willow willow willow willow
Ah, me! the green willow my garland must be.

He sigh'd in his singing and made a great moan,
Sing willow, willow, willow, I am dead to all
pleasure, my true
Love she is gone.
Oh! willow, willow, willow, willow,
Oh! willow, willow willow willow my garland shall be
Sing oh! the green willow,
Willow, willow, willow,
Ah, me! the green willow my garland must be.

SIDE I, Band 5: HEIGH HO FOR A HUSBAND

Mentioned twice in "Much ado about Nothing" Act III Scenes I and IV, the words are in the Pepsyan Collection and in "Wit and Mirth". The tune is in John Gamble's Manuscript Common Place Book.

HEIGH-HO! FOR A HUSBAND

There was a maid the other day
Sigh-ed sore "God wot".
And she said, "All wives might have their way,
But maidens they might not."

Full eighteen years have pass'd, she said,
 Since I, poor soul, was born,
 And if I chance to die a maid,
 Appolo is forsworn.

Heigh-ho for a husband,
 Heigh-ho for a husband,
 Still this was her song.
 "I will have a husband, have a husband,
 Be he old or young."

An ancient suitor to her came.
 His beard was almost grey;
 Tho' he was old and she was young,
 She would no longer stay.
 But to her mother went this maid,
 And told her by and by,
 That she a husband needs must have
 And this was still her cry:

(CHORUS)

"A wedded life, ah! quell-a-day,
 It is a hapless lot!
 Young maids may marry, be they gay,
 Young wives, alas, may not!
 A twelve-month is too long to bear
 This sorry yoke," she said,
 "Since wives they may not have their will,
 'Tis best to die a maid!"

Heigh-ho! with a husband, Heigh-ho! with a husband,
 What a life lead I!
 Out upon a husband, such a husband,
 Fie, fie, fie, Oh! fie!"

SIDE I, Band 6: CALINO CUSTOREME

This is the tune alluded to by Shakespeare in Henry V (Act IV Scene 4). It is to be found in the Fitz-William Virginal Book. In "A Handful of Pleasant Delites" 1584, the words "Caleno Custoreme" are interpolated as a refrain between every two lines of the poem, "When as I view..." They seem to be a perversion of the Irish "Caillin oge a stuir me" or young girl, my treasure.

CALENO CUSTORE ME

When as I view your comely grace,
 Caleno custore me.
 Your golden hairs, your angel face,
 Caleno custore me.

Then how dare I with boldened face,
 Caleno custore me;
 Presume to crave or wish your grace,
 Caleno custore me.

Long life and virtue you possess,
 Caleno custore me;
 To match those gifts of worthiness,
 Caleno custore me.

SIDE I, Band 7: LIGHT OF LOVE

The words used here are attributed to Leonard Gybon and were first printed in 1570 but may have been a reworking of a well known song as the tune is believed to be much older. Shakespeare refers to it in two plays-- "Two Gentlemen of Verona" - Act I Scene II and in "Much ado about Nothing" - Act III Scene IV.

LIGHT O' LOVE

By force I am fixed my fancy to write,
 Ingratitude willeth me not to refrain;
 Then blame me not, ladies, although I indite
 What lightly love now amongst you doth reign.
 Your traces in places, with outward allurements,
 Doth move my endeavour to be the more plain;
 Your nicings and ticings, with sundry procurements,
 To publish yon lightie love doth me constrain.

Deceit is not dainty, it comes at each dish;
 And fraud goes a-fishing with friendly looks;
 Though friendship is spoil-ed, the silly poor fish

That hover and shiver upon your false hooks;
 With bait you lay wait to catch here and catch there
 Which causes poor fishes their freedom to lose.
 Then lout ye and flout ye whereby doth appear
 Your lightie love ladies, still cloak-ed with gloss.

SIDE I, Band 8: GREENSLEEVES

This song is undoubtedly the most popular song of the period surviving to the present day. Shakespeare mentioned it twice in "Merry Wives" Act II Scene I and in Act V Scene V. The tune is in W. Ballet's Lute Book but the ballad is noted in the Stationers' Register for September 1580.

GREENSLEEVES

Alas, my love, you do me wrong
 To cast me off discourteously,
 And I have loved you so long,
 Delighting in your company.

CHORUS:
 Greensleeves was all my joy,
 Greensleeves was my delight;
 Greensleeves was my heart of gold,
 And who but my Lady Greensleeves.

I have been ready at your hand
 To grant whatever you would crave;
 I have both wagged life and land,
 Your love and good will for to have.

(CHORUS)

Thou couldst desire no earthly thing,
 But still thou hadst it readily;
 Thy music still to play and sing
 And yet thou wouldst not love me.

(CHORUS)

Well, I will pray to God on high
 That thou constancy mayest see,
 And that yet once before I die,
 Thou wilt vouchsafe to love me.

(CHORUS)

SIDE I, Band 9: O MISTRESS MINE

Sung by the clown in "Twelfth Night" Act II Scene III the tune was arranged by William Byrd for Queen Elizabeth's Virginal Book of 1611.

O MISTRESS MINE

O mistress mine, where are you roaming?
 O mistress mine, where are you roaming?
 O, stay and hear; your true love's coming,
 That can sing both high and low:
 Trip no further, pretty sweetening; journeys end in
 lovers' meeting,
 Ev'ry wise man's son doth know.

What is love? tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come kiss me, sweet and twenty,
 Youth's a stuff will not endure.

SIDE I, Band 10: IT WAS A LOVER AND HIS LASS

Sung by two pages in the play "As You Like It" Act V Scene III it was composed by Thomas Morley and is really a duet. In one of the verses, we have given Morleys' second part to the recorder.

IT WAS A LOVER AND HIS LASS

It was a lover and his lass,
 With a hey and a ho and a hey nonnino,
 And a hey nonne nonino,
 That o'er the green cornfield did pass,
 In spring time, in spring time, in spring time,
 The only pretty ring time,

When birds do sing,
Hey ding a ding a ding,
Hey ding a ding a ding,
Hey ding a ding a ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey and a ho and a hey nonnino,
And a hey nonne ninino,
How that life was but a flower
In spring time, etc.

Between the acres of the rye,
With a hey, and a ho and a hey nonnino,
And a hey nonne ninino,
These pretty country folks would lie,
In spring time, etc.

And therefore take the present time,
With a hey, and a ho and a hey nonnino,
And a hey nonne ninino,
For love is crowned with the prime,
In spring time, in spring time, in spring time,
The only pretty ring time,
When birds do sing,
Hey ding a ding a ding,
Hey ding a ding a ding,
Hey ding a ding a ding,
Sweet lovers love the spring.

SIDE I, Band 1: THE AGINCOURT SONG

An early example (probably 15th century) of a popular song praising a great English victory. It is early enough that part of the lyric or refrain is in Latin. The whole song with the tune to which it was sung may be found in Percy's Reliques Book IV, where it was copied from a manuscript in the Pepys collection.

THE AGINCOURT SONG

Our King went forth to Normandy,
With grace and might of chivalry;
The God for him wrought marv'lously,
Where-fore England may call and cry.

CHORUS:
Deo gratias Deo gratias,
Anglia red de provictoria

Now gracious God he save our king,
His people and all his well willing,
Give him good life and good ending,
That we with mirth may safely sing,

(CHORUS)

SIDE I, Band 2: AH! THE SYGHES THAT COME FRO' MY HEART

Oft to me with her goodly face,
She was wont to cast an eye;
And now absence to me in place!
Alas! for woe I die, I die.

I was wont her to behold,
And take in armes twain;
And now with syghes manifold,
Farewell my joy and welcome pain!

Ah! me think that should I yet,
As would to God that I might;
There would no joys compare with it
Unto my heart, to make it light.

Ah! the syghes that come fro' my heart, they grieve me
They grieve me passing sore;
Syth I must fro' my love depart,
Fare well my joye for ever more.

SIDE I, Band 3: COLD'S THE WIND AND WET'S THE RAIN (The Cobbler's Jig)

Convivial song to the tune designated in the "Dancing

Master" as "The Cobbler's Jig". Although the text used here makes no reference whatever to the cobbler, it might safely be assumed that he enjoyed a bowl as much as the butcher, the baker or the candlestick maker.

THE COBBLER'S JIG

Cold's the wind and wet's the rain;
St. Hugh be our good speed!
Ill is the weather that bringeth no gain,
Nor helps good hearts in need.

CHORUS:
Hey down-a-down, hey down-a-down,
Hey derry, derry, down-a-down;
Ho! well done, to me let come,
Ring compass, gentle joy.

Troll the bowl, the nut-brown bowl,
And here, kind mate, to thee!
Let's sing a dirge for Saint Hugh's soul,
And drown it merrily.

Hey down, etc.

SIDE II, Band 4: PASTIME WITH GOOD COMPANY

Chappell claims the words and tune to be the work of King Henry VIII. They were found at the British Museum in a manuscript of the early part of the 16th century. While the tune does not seem to be too characteristic of that period, the verses seem quite consistent with what we know of Henry's philosophy.

PASTIME WITH GOOD COMPANY

Pastime with good company
I love, and shall until I die;
Grudge who will, but none deny,
So God be pleas'd, this life will I
For my pastance,
Hunt, sing and dance;
My heart is set,
All goodly sport,
To my comfort,
Who shall me let?

Youth will needs have dalliance,
Of good or ill some pastance;
Company me thinketh the best
All thoughts and Fantasies to digest.
For idleness
Is chief mistress
Of vices all;
Then who can say
But pass the day
Is best of all?

Company with honesty
Is virtue; and vice to flee.
Company is good or ill,
But every man hath his free will.
The best I sue,
The worst eschew;
My mind shall be
Virtue to use,
Vice to refuse,
I shall use me.

SIDE II, Band 5: THE SPANISH LADY

Not to be confused with the Irish folk song of the same name nor the sea-shanty "Spanish Ladies", but all of them probably have their origin in the contact of British soldiers and sailors with the ladies of Spain during the expeditions against the Spaniards in the latter part of Queen Elizabeth's reign. The Englishman in the song has been variously identified as being Sir Richard Levison, Sir John Bolle and a gentleman of the Popham family. Anyway, the sixteen verse ballad of which we have used only four verses, is reproduced in Percy's Reliques where it was copied from an ancient black-letter copy. The tune is in the Skene manuscript which is dated about 1615.

THE SPANISH LADY

Will you hear a Spanish Lady
How she wooed an Englishman?
Garments gay and rich as maybe,
Deck'd with jewels she had on.
Of a comely countenance and grace was she,
And by birth and parentage of high degree.

But at last there came commandment
For to set the ladies free,
With their jewels still adorn-ed,
None to do them injury.
Then said this lady mild, "Full woe is me,
O, let me sustain this kind captivity."

Courteous lady, leave this fancy,
Here comes all that breeds the strife,
I in England have already
A sweet woman to my wife.
I'll not falsify my vow for gold and gain,
Nor for all the fairest dames that live in Spain.

Then commend me to thy lady,
Bear to her this chain of gold,
And these bracelets for a token,
Grieving that I was so bold.
See, my jewels in like sort take thou with thee,
They are fitting for thy wife, but not for me.

SIDE II, Band 6: HIGH BARBAREE

Cecil Sharp claims this is an old broadside sea song probably written in the latter part of the sixteenth century. He also points out that it was quoted in a play "The Two Noble Kinsmen" written by John Fletcher and William Shakespeare.

THE COAST OF HIGH BARBARY

Look ahead, look astern, look the weather and the lee.

Blow high! blow low! and so sailed we
I see a wreck to windward and a lofty ship to lee
A sailing down all on the coasts of High Barbary.

O are you a pirate or man o'war, cried we?
Blow high! blow low! and so sailed we
O no! I'm not a pirate, but a man o'war, cried he,
A sailing down all on the coasts of High Barbary.

Then back up your topsails and heave your vessel to,
Blow high! blow low! and so sailed we.
For we have got some letters to be carried home by you.
A-sailing down all on the coasts of High Barbary.

We'll be back up our topsails and heave our vessel to;
Blow high! blow low! and so sailed we.
But only in some harbour and along the side of you.
A-sailing down all on the coasts of High Barbary.

For broadside, for broadside, they fought all on the main;
Blow high! blow low! and so sailed we.
Until at last the frigate shot the pirate's mast away.
A-sailing down all on the coasts of High Barbary.

For quarters! for quarters! the saucy pirate cried.
Blow high! blow low! and so sailed we.
The quarters that we showed them was to sink them in the tide.
A-sailing down all on the coasts of High Barbary.

With cutlass and gun O we fought for hours three;
Blow high! blow low! and so sailed we.
The ship it was their coffin, and their grave it was the sea.
A-sailing down all on the coasts of High Barbary.

But O! it was a cruel sight, and grieved us full sore,
Blow high! blow low! and so sailed we.
To see them all a-drowning as they tried to swim to shore.
A-sailing down all on the coasts of High Barbary.

SIDE II, Band 7: THE THREE RAVENS

From Thomas Ravenscroft's famous collection of popular songs titled "Melismata" dated 1611. The songs in this book were generally considered to be much older. Versions of a song about three crows are still current among folk singers to-day.

THE THREE RAVENS

There were three ravens sat on a tree,
Down a down hey down a down,
There were three ravens sat on a tree
With a down.
There were three ravens sat on a tree,
They were as black as they might be,
With a down, derry derry derry down, down.

The one of them said to his mate,
"Where shall we our breakfast take?"

"Down in yonder greene field
There lies a knight slain under his shield."

"His hounds they lie down at his feet,
So well they can their master keep."

"His hawks they fly so eagerly,
There's now fowle dare come him nigh".

Down there comes a fallow doe,
As great with young as she might go.

She lift up his bloody head,
And kissed his wounds that were so red.

She got him up upon her back,
And carried him to an earthen lake.

She buried him before the prime,
She was dead herself ere evensong time.

God send every gentleman
Such hawks, such hounds and such a leman.
With a down, derry derry derry down, down.

SIDE II, Band 8: ALL IN A GARDEN GREEN

This song has an opening line common to many songs of the period, but the poem is married by Chappell to a popular Country Dance tune called "Gathering Peascods" which is noted in William Ballet's Lute book of 1594.

ALL IN A GARDEN GREEN

All in a garden green
Two lovers sat at ease,
As they could scarce be seen among,
Among the leafy trees,
They long had lov'd y-fere.
And no longer than truly
In that time of the year,
Cometh twixt May and July.

Quoth he, "Most lovely maid,
My troth shall aye endure,
And be not thou afraid
But rest thee still secure
That I will love thee long
As life in me shall last
Now I am young and strong,
And when my youth is past.

She listed to his song,
And heard it with a smile,
And innocent as she was young
She dreamed not of guile.
No guile he meant, I ween,
For he was true as steel,
As was thereafter seen
When she made him her weal.