



THE BALTIMORE CONSORT

A detailed reproduction of Pieter Bruegel the Elder's painting "The Food of Love". The scene is set in a rustic, 16th-century interior. A group of people are gathered around a table covered with a white cloth. A man on the left plays a lute while holding a glass. A woman next to him reads a book. In the center, a woman is preparing food. To the right, a man plays a flute. In the foreground, a young girl in a yellow dress is pouring from a pitcher into a cup held by another child. A dog is visible on the left, and a large orange pitcher sits on the floor in the bottom right. The background shows a wooden cabinet with various household items and a vase of flowers.

THE FOOD OF LOVE

Songs, Dances, and Fancies for Shakespeare

As You Like It

- | | | |
|---------------------------------------|--|------|
| 1) The Buffens (<i>Les Buffons</i>) | Jean d'Estrée <i>Tiers livre de danseries</i> , 1559 | 2:56 |
| 2) Kemp's Jig | anon., Matthew Holmes MSS, ca.1588-97 | 1:15 |
| 3) It Was a Lover and his Lasse | Thomas Morley, <i>First Booke of Ayres</i> , 1600 | 3:05 |

Twelfth Night

- | | | |
|------------------------|---|------|
| 4) O Mistresse Mine | Thomas Morley, <i>Consort Lessons</i> , 1599 | 2:07 |
| 5) Peg-a-Ramsey | anon., <i>Ballet Lute Book</i> , ca. 1600 | 0:52 |
| 6) Farewell, Dear Love | Robert Jones, <i>First Book of Songs</i> , 1600 | 2:21 |

Romeo and Juliet

- | | | |
|------------------------------------|--|------|
| 7) When Griping Grief | Richard Edwards, 1525–1566 | 3:05 |
| 8) My Lady Carey's Dompe | anon., ca. 1525 | 2:56 |
| 9) Complain My Lute | anon., broadside ballad, 16 th c. | 6:18 |
| 10) Heart's Ease (The Honiesuckle) | Anthony Holborne, <i>Pavans, Galliards, and Almains....</i> 1599 | 2:57 |

Henry IV, Part II & A Winter's Tale

- | | | |
|----------------------------------|--|------|
| 11) The Queen's Goodnight | Thomas Robinson, <i>Schoole Of Musicke</i> , 1603 | 1:08 |
| 12) Fancy | John Dowland, 1563–1626 | 2:19 |
| 13) The Carman's Whistle | anon., broadside ballad, 16 th c. | 5:24 |
| 14) Cuckolds All a-Row | Playford, <i>The English Dancing Master</i> , 1651 | 0:32 |
| 15) Whoope, Do Me No Harm/Jog On | anon., late 16 th c. | 2:18 |

Hamlet

- | | | |
|---|--|------|
| 16) The King of Denmark, his Galliard | John Dowland | 1:52 |
| 17) Tarleton's Riserrrectione (plucked strings) | John Dowland | 2:36 |
| 18) Gravedigger's Song ("In youth when I did love") /
Tarleton's Riserrrectione (bagpipes) | anon., late 16 th c. | |
| 19) Bonny Sweet Robin | John Dowland | 2:37 |
| 20) Tarleton's Jig | anon., Matthew Holmes MSS, ca. 1588–97 | 2:27 |
| | John Dowland (?) | 2:15 |

The Tempest

- | | | |
|-------------------------|-------------------------------|------|
| 21) Greensleeves | anon., 16 th c. | 1:11 |
| 22) Greensleeves | John Johnson, ca. 1545–1594 | 1:18 |
| 23) Where the Bee Sucks | Robert Johnson, ca. 1583–1634 | 0:55 |
| 24) Full Fathom Five | Robert Johnson | 1:49 |

Merry Wives of Windsor & Othello

- | | | |
|--------------------|--|------|
| 25) Fortune My Foe | anon., <i>The Dallis Lute Book</i> , 1585 | 2:23 |
| 26) Willow Song | anon., <i>The Lodge Lute Book</i> , ca. 1559 | 3:24 |

Midsummer Night's Dream

- | | | |
|--|--|------|
| 27) Fairie Rownde | Holborne, <i>Pavans, Galliards, and Almains....</i> 1599 | 1:27 |
| 28) The Mad Merry Pranks of Robin Goodfellow | The Roxburghe Ballads, Ben Jonson, 1623 | 4:04 |

total time 68:04

The Baltimore Consort

Mary Anne Ballard

treble and bass viols

Mark Cudek

cittern, bass viol

Larry Lipkis

bass viol, recorders, crumhorn, gemshorn

Ronn McFarlane

lute

Mindy Rosenfeld

flutes, fifes, bagpipes, crumhorn

Danielle Svonavec

soprano

The Food of Love:

Songs, Dances, and Fancies for Shakespeare

Founded in 1980 to perform the instrumental music of Shakespeare's time, **The Baltimore Consort** has explored early English, Scottish, and French popular music, focusing on the relationship between folk and courtly art song, and dance. Their interest in early music of English/Scottish heritage has also led them to delve into the rich trove of traditional music preserved in North America. Seventeen recordings on the Dorian and Sono Luminus labels have earned them recognition as Top Classical-Crossover Artist of the Year (Billboard), as well as rave reviews elsewhere. Besides touring in the U.S. (all but two states) and abroad (Austria, Canada, Germany, The Netherlands, and Scotland), they often perform on such syndicated radio broadcasts as St. Paul Sunday, Performance Today, Harmonia and the CBC's OnStage. They have also enjoyed many teaching residencies at K-12 schools, as well as at the Madison Early Music Festival, and other university engagements.

baltimoreconsort.com

Our instruments

The Fairy Queen and her maides daunced about the garden, singing a Song of six parts, with the musick of an exquisite consort; wherein was the lute, bandora, base-violl, citterne, treble viol and flute.

—from *The Honourable Entertainment at Elvetham*, anon., 1591

The “exquisite consort” that entertained Queen Elizabeth upon her visit to the Earl of Hertford in September 1591 was, in respect to the specific instruments employed, the exact equivalent of the Baltimore Consort. Referred to in modern times as a “mixed” or “broken” consort, this band enjoyed popularity in the Elizabethan and early Jacobean periods. Combining the sultry viols, the ethereal flute, the ‘sprightly and cheerful’ cittern, and the ‘noble’ lute, the ensemble is capable of many moods, from the joyful to the melancholy. In addition to the viols, flute, cittern, and lute we will provide additional instrumental color by including bagpipes, recorders, fifes, crumhorns, and gemshorn.

Like the plays for which it often provided accompaniment, Elizabethan consort music, “reflected the remarkable synthesis of popular taste and humanist eloquence which gave vitality to the

Shakespearean theatre” in appealing “to every level of spectator, from the simplest groundling who could hum along with his favorite ballad tune to the most sophisticated gallant who could take delight in the rich harmony and embroidery surrounding the melody” (from Sydney Beck’s introduction to his edition of Morley’s *Consort Lessons*).

The music in Shakespeare’s plays

There are hundreds of references to music in the works of Shakespeare. Shakespeare’s music can be placed into three general categories:

Incidental Music: The individual titles of incidental music in Shakespeare’s works are never named but the directions “music here,” “music begins,” “music for dancing,” etc. are provided.

Literary References: Shakespeare refers to the music, music theory, and instruments of the time within the text of his works. A humorous example is found in the names of the musicians Peter confronts in *Romeo and Juliet*: Hugh *Rebec*, Simon *Catling* and James *Soundpost*.

Songs: Specific songs are included for performance in the text of Shakespeare’s plays. Shakespeare authored the lyrics to some of

these songs but also incorporated popular songs known to his contemporary audiences. The plays did not include notation of the tunes of these songs. However, we are certain that Robert Johnson's settings for "Full Fathom Five" and "Where the Bee Sucks" are the same as when originally performed in *The Tempest*. Johnson is well documented as Shakespeare's composer. For the other songs on the recording we are using the earliest surviving versions – both published and from manuscript – which are contemporary with Shakespeare's productions. These include, "It Was a Lover and his Lasse," "Farewell, Dear Love," "When Gripping Grief," "Gravedigger's Song," and "Willow Song."

As You Like It

The Buffens (= clowns) is the English title for "Les Bouffons," a French dance that crossed the channel into England. The tune is not referenced in the play, but we've programmed it here as a tribute to the two prominent comedians of the era represented in this program – Richard Tarleton (d. 1588) and Shakespeare's own Will Kemp.

Will Kemp (or Kempe) was one of the great clowns in Shakespeare's troupe and played Touchstone in *As you Like It*. He is also famous for his "Nine Day Wonder," in which he danced all

the way from London to Norwich, a distance of about one hundred miles. **Kemp's Jig** may have been written to commemorate that spectacle, which drew multitudes of spectators.

In Act V, Touchstone requests that two pages sing a love song as he prepares to woo Audrey, a country wench. The pages respond with one of the most beloved songs from the entire Shakespeare canon, **It Was a Lover and his Lasse**, after which Touchstone promptly berates them for their unmusical rendition. This is one of only a few songs from the plays that survive in their original settings.

Twelfth Night

Our music in this set comes chiefly from Act II, iii, in which the well-oiled Sir Toby Belch and Sir Andrew Aguecheek conspire with Feste the Clown and Maria to humiliate Olivia's officious steward Malvolio. Andrew, despite the late hour, calls on Feste to sing a love song, **O Mistress Mine**. Our version is not the song itself, but rather the beautiful consort setting by Thomas Morley. A few lines later, Sir Toby Belch remarks, "*My lady's a Catayan, we are politicians. Malvolio's a Peg-a-Ramsey, and three merry men be we.*" (A Peg-a-Ramsey is a term of contempt, taken from a character in a folk ballad.) Shortly thereafter, Malvolio enters and peremptorily requests that Sir Toby lower his voice and behave properly. Toby

responds by loudly singing **Farewell, Dear Love**, alternating verses with Feste.

Romeo and Juliet

The scene between the Capulet's servant Peter and the musicians following Juliet's feigned death in Act IV creates an odd moment of comic relief. Peter sings, "*When Griping Grief the heart doth wound, And doleful dumps the mind express, Then music with her silver sound....*" Shakespeare actually lifted this beautiful stanza from Richard Edwards' *The Paradyse of Dayntey Devices*, and Edward's song **When Griping Grief** is among the most poignant in all of Shakespeare.

A "dompe" (or dump) is by definition, doleful. It is a melancholy, mournful air and often contains a gently rocking two-chord accompaniment that invites solace and quiet contemplation. **My Lady Carey's Dompe** is among the most famous in this genre.

When Peter first hears the news of Juliet's supposed death, he calls for the musicians to play **Heart's Ease** because "*my heart is full of woe.*" The ballad **Complain My Lute**, sung to the tune of Heart's Ease, contains that line at the end of the first verse. But there is a second, more cheerful, tune with the name "Heart's Ease." This version, also known as **The Honiesuckle**, exists as an almain, a stately dance in duple meter, by Anthony Holborne.

Henry IV, part 2 and Winter's Tale

A single line by the loveable rogue Falstaff in Act III of *Henry IV, part 2* provides us with the first two pieces of our set: "*....the whores called him mandrake: he came ever in the rearward of the fashion, and sung those tunes to the overscutched housewives that he heard the carmen whistle, and swore they were his fancies or his good-nights.*" Our **Fancy**, for solo lute, is by John Dowland, arguably the greatest composer of the Elizabethan era, and certainly the most important and influential composer of lute music in history. For a "goodnight," which is a tribute piece on one's passing, we arranged the lute duet by Thomas Robinson, **The Queen's Goodnight**, from his *Schoole of Musick*, 1603.

In the quote above, Falstaff references the ballad **The Carman's Whistle**, one of the countless "euphemism" broadsides in which a canny young lad seduces an innocent maid, to her distinct pleasure, as is evidenced by her final verse, "*Let other maids say what they will/The truth of all is so/The bonny Carman's whistle/Shell for my money go.*"

We follow with a piece of incidental music, an arrangement for cittern solo of John Playford's country dance **Cuckolds All a-Row** and a medley of two tunes from Act IV of *Winter's Tale*.

The first, **Whoope, Do Me No Harm** is a lusty song quoted by a servant, and the second, **Jog On**, a cheery ditty sung by the rogue Autolycus to close the third scene: “*Jog on, jog on, the footpath way/And merrily hent the style-a/A merry heart goes all the day/Your sad tires in a mile-a.*”

Hamlet

“**The Most High and Mightie Christianus the Fourth King of Denmark, his Galliard**” is the full title of Dowland’s tribute to his employer. The piece was published in *Varietie of Lute Lessons* by his son Robert Dowland, in 1610, and makes a perfect introduction to this set. Our arrangement is based on the five-part version in the 1604 publication *Lachrymae*. Though not a “musical” play Hamlet nonetheless does have tunes sung by Ophelia as she lapses into madness (e.g. *Bonny Sweet Robin*) and the wonderful **Gravedigger’s Song**. The other pieces in this set, two versions of Dowland’s **Tarleton’s Riserrectione** and **Tarleton’s Jig** (or “Willy” in a source for lute solo) reference the afore-mentioned Richard Tarleton, and Shakespeare may even have memorialized him in the play with the nickname “Yorick.”

The Tempest

The Tempest is one of Shakespeare’s late plays and possibly the last he wrote alone. Robert Johnson was Shakespeare’s collaborator, or composer-in-residence in the King’s Men and contributed two songs to the play. **Where the Bee Sucks** (Act V, scene i) is sung by the invisible fairy, Ariel, to entertain Prospero while he is dressing. **Full Fathom Five** (Act I, scene ii) is also sung by Ariel to lure Ferdinand, the Prince of Naples, to Prospero and his daughter Miranda. We include, as incidental music to this set, two settings of **Greensleeves**, including an arrangement of John Johnson’s lute duet (John was the father of Robert Johnson). Greensleeves was actually mentioned by Falstaff in *Merry Wives of Windsor* (II, i) as he bellows: “*Let the sky rain potatoes; let it thunder to the tune of Greensleeves!*” Our two versions feature the gemshorn and plucked strings respectively.

Merry Wives of Windsor & Othello

When Falstaff remarks in Act III of *Merry Wives of Windsor*, “*I see what thou wert, if Fortune thy foe, were not Nature thy friend,*” he is referring to the very popular ballad **Fortune My Foe**, which was arranged by many Elizabethan composers, including John Dowland and Thomas Morley. The tune itself was a popular choice

to be sung to prisoners as they were led to their executions, hence the mournful quality to our rendition. **Willow Song** (“Willow, Willow”), perhaps Shakespeare’s most heartbreakingly poignant song, is sung by Desdemona to her maid Emilia shortly before her death at the hands of Othello. The original tune predates the play; it comes from the Lodge Lute Book, ca. 1559.

A Midsummer Night’s Dream

We end our program tonight in the magical realm of spirits and fairies that Shakespeare conjures up for us in *Midsummer Night’s Dream*. Holborne’s **Fairie Rownde** is one of many sprightly dances by Elizabethan composers that evokes the enchantment of the supernatural world.

Robin Goodfellow is “the shrewd and knavish sprite” who also goes by the name of Puck. In **The Mad Merry Pranks of Robin Goodfellow**, we meet this old familiar mischievous sprite, who plays tricks on unsuspecting mortals for the sheer pleasure of the sport. Our text comes from a seventeenth-century broadside, to a tune widely known as “Robin Goodfellow.”

—Mark Cudek and Larry Lipkis



Mary Anne Ballard

treble and bass viols

researches many of the Baltimore Consort's programs. She also plays with Galileo's Daughters (a multi-media ensemble drawing together the music of Galileo's time with narration and video projections of the heavens), Mr. Jefferson's Musicians (for which she was invited to create a program for "Soundscapes of Jefferson's America" at Monticello), the Oberlin Consort of Viols, and Fleur de Lys, a baroque ensemble in Northern Indiana. Formerly, she directed or coached early music at the Peabody Conservatory, Princeton University, and the University of Pennsylvania, where she founded the Collegium Musicum and produced medieval music drama. She is now on the faculty of Oberlin's summer Baroque Performance Institute. A resident of Indiana and New York City, she music-directed the twelfth-century *Play of Daniel* for the 50th anniversary of the historic first performance in modern times at The Cloisters Museum in New York.

Mark Cudek

cittern, bass viol

is Chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University and Artistic Director of

the Indianapolis Early Music Festival. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to Early Music Education. Mark has taken Peabody ensembles to Rome, Italy; Taiwan, including the National Recital Hall; Tokyo, Japan; and twice to the Conciertos de la Villa de Santo Domingo Festival in the Dominican Republic. He is a former member of Hesperus and has toured and recorded with Apollo's Fire. In his youth, he worked as a café guitarist in the Virgin Islands. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2019 was promoted to full Professor.

Larry Lipkis

bass viol, recorder, crumhorn, gemshorn

is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem PA. He has also served as Director of Pinewoods Early Music Week, and is a longtime Music Director for the Pennsylvania Shakespeare Festival. His cello concerto, *Scaramouche*, appears on the Koch label, and his bass trombone concerto, *Harlequin*, was premiered by the Los Angeles Philharmonic to rave reviews. The trilogy was completed when

his bassoon concerto *Pierrot* was performed by the Houston Symphony. His two chamber operas *Peronelle* and *Simonetta* are based on the lives and loves of two medieval/Renaissance artistic luminaries—Guillaume de Machaut and Sandro Botticelli. Larry is also the Composition Competition Coordinator for the Allentown Symphony Orchestra, and directed the orchestra's "Enigma Variations" project in 2017 and in the following year, "Pictures at an Exhibition 2018." Larry often lectures on the topic of Bach and Rhetoric, speaking during recent summers at an NEH institute in Leipzig.

Ronn McFarlane

lute

has released over forty CDs on Dorian and Sono Luminus, including solo collections, lute songs, lute duets, music for flute & lute, Elizabethan lute music and poetry, the complete lute music of Vivaldi, and Baltimore Consort albums. In the tradition of the lutenist/composers of past centuries, Ronn has composed new music for the lute. These original compositions are the focus of his solo CD, *Indigo Road*, which received a GRAMMY Award Nomination in 2009. Other recent CD releases, *One Morning* and *Barley Moon*, feature "Ayreheart," a new ensemble brought together to perform Ronn's music. *Nine Notes that Shook the*

World highlights duets with Mindy Rosenfeld, flute, harp, and bagpipes. Ronn's newest solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the seventeenth and eighteenth centuries.

Mindy Rosenfeld

flutes, fifes, bagpipes, crumhorn

is a member of San Francisco's Philharmonia Baroque Orchestra, with whom she has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie and Trevor Pinnock; recorded extensively; and appeared in Lincoln Center's Mostly Mozart Festival, the Berkeley Early Music Festival, BBC Proms (Royal Albert Hall), Concertgebouw (Amsterdam) and both Carnegie and Disney Halls. Principal Flutist with the Mendocino Music Festival Orchestra, as a guest artist Mindy has performed with American Bach Soloists, Musica Angelica, San Diego Bach Collegium, Catacoustic Consort, Apollo's Fire, Portland Baroque Orchestra and Opera Lafayette, among others. With an MM in Modern and Baroque Flute Performance from San Francisco Conservatory and a BM in Flute Performance from the Peabody Conservatory, Mindy divides her time between performing and teaching, and a crazy amount of driving to and from her coastal Northern California home.

Danielle Svonavec

soprano

is a graduate of the University of Notre Dame (BS in Mathematics, 1999, and MM in Voice, 2003). While still a student, she stepped in on short notice as soloist for the Baltimore Consort's nine-concert 1999 Christmas tour. Since then she has toured with the Consort and appeared with the Smithsonian Chamber Players, Pomerium, the South Bend Chamber Orchestra, and the South Bend Symphony. The mother of three teen-age girls, she leads a busy life, currently serving as the Cantor at the Basilica of the Sacred Heart at Notre Dame, and teaching Middle School music at the Trinity School Greenlawn in South Bend, where she is also Dean of Girls. Danielle lives with her family on a farm near Goshen, Indiana, and is frequently called on as a soloist in northern Indiana, performing virtuosic cantatas and arias with the baroque ensemble, Fleur de Lys in South Bend, and solos with local choruses performing works by Handel and Haydn.



It Was a Lover and his Lasse

It was a lover and his lass,
With a hey, with a ho, and a hey nonino,
That o'er the green corn field did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In springtime, etc.

Then pretty lovers take the time,
With a hey, with a ho, and a hey nonino,
For love is crownèd with the prime
In springtime, etc.

Farewell, Dear Love

Farewell, dear love, since thou wilt needs be gone,
Mine eyes do show my life is almost done.
Nay, I will never die so long as I can spy.
There be many moe,
Though that she do go,
There be many moe, I fear not,
Why then let her go, I care not.

Farewell, farewell, since this I find is true,
I will not spend more time in wooing you.
But I shall seek elsewhere if I may find love there.
Shall I bid her go? What and if I do,
Shall I bid her go and spare not,
Oh, no no no no no, I dare not!

When Griping Grief

When griping grief the heart doth wound
And doleful dumps the mind oppress,
Then music with her silver sound
With speedy help doth lend redress
Of troubled mind, for ev'ry sore,
Sweet music hath a salve therefore.

In joy it makes our mirth abound,
In grief it cheers our heavy sprites,
The careful head relief hath found,
By music's pleasant sweet delights;
Our senses, what should say more,
Are subject unto Music's lore.

The gods by music have their play,
The troubled soul therein doth joy;
For as the Roman poets say,
In seas whom pirates would destroy,
A dolphin saved from death most sharp,
Arion playing on his harp.

A heavenly gift, that turns the mind,
Like as the stern doth rule the ship,
Music whom the gods assigned,
To comfort man whom cares would nip,
Since thou both man and beast doth move,
What wise man then will thee reprove

Complain My Lute

Complain my lute, complain on him
That stays so long away,
He promis'd to be here ere this,
But still unkind doth stay:
But now the proverb true I find,
Once out of sight, then out of mind
Hey ho! My heart is full of woe!

Peace, lyre, peace! It is not so,
He will by and by be here;
For every one that is in love
Thinks every hour a year.
Hark! Hark! Methinks I hear one knock;
Run quickly then, and turn thy lock,
Then farewell all my care and woe!

Come, gallant, now! Come loiterer!
For I must chide with thee;
But yet I will forgive thee once:
Come sit thee down by me.
Fair lady, rest yourself content;
I will endure your punishment,
And then we shall be friends again.

For every hour that I have stay'd
So long from thee away,
A thousand kisses shall I give;
Receive thee, ready pay.
And if we chance to count amiss,
Again we'll reckon every kiss;
For he is blest that's punish'd so.

And if those thousand kisses then
We chance to count aright,
We shall not need to count again
Till we in bed do light;
And then be sure that thou shalt have
Thy reckoning just as thou shalt crave;
So shall we still agree as one.

And thus, they spent the silent night
In sweet delightful sport,
Till Phoebus, with his beams so bright,
From out the fiery port
Did blush to see the sweet content
In sable night so vainly spent
Betwixt these lovers two.

And then this gallant did persuade
That he might now be gone,
Sweetheart, quoth he, I am afraid
That I have stay'd too long.
And wilt thou then be gone? Quoth she,
And wilt no longer stay with me?
Then welcome all my care and woe.

And then she took her lute in hand,
And thus began to play;
Her heart was faint, she could not stand,
But on her bed she lay:
And art thou gone, my love? Quoth she,
Complain my lute, complain with me,
Until that he doth come again.

The Carman's Whistle

As I abroad was walking
By the breaking of the day,
Into a pleasant meadow
A young man took his way;
And looking round about him,
To mark what he could see,
At length he spied a fair maiden
Under a myrtle tree.

So comely was her countenance,
And winning was her air,
As tho' the goddess Venus
Herself she had been there;
And many a smirking smile she gave
Amongst the leaves so green,
Altho' she was perceived
She thought she was not seen.

At length she changed her countenance
And sang a mournful song,
Lamenting her misfortune
But she stay'd a maid so long;
'Sure young men are hardhearted
and know not what they do,
Or else they want for compliments
Fair maidens for to woo.'

Why should young virgins pine away
And lose their chiefest prime,
And all for want of sweethearts
To cheer us up in time?
The young man heard her ditty
And could no longer stay,
But straight unto the damsel
With speed he did away.

When he had played unto her
One merry note or two,
Then she was so rejoiced
She knew not what to do;
'Oh, God have mercy, Carman,
Thou art a lively lad;
Thou hast as rare a whistle
As ever a Carman had!

Now if my mother chide me,
For staying here so long;
What if she doth, I care not
For this shall be my song.
Pray mother be contented,
Break not my heart in twain,
Although I have been ill a while
I now am well again.

Now fare thee well, brave Carman,
I wish thee well to fare,
For thou didst use me kindly
As I can well declare:
Let other Maids say what they will,
The truth of all is so,
The bonny Carman's whistle
Shall for my money go.

Gravedigger's Song

In youth when I did love,
Methought was very sweet
As time requires for my beehovee,
Methinks they are not meet.

But age with his stealing steps
Hath clawed me in his clutch
And hath shipped me into the land,
As if I had never been such.

A pickax and a spade,
For and a shrouding sheet,
O a pit of Clay for to be made,
For such a guest is meet.

Where the Bee Sucks

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly.
After summer merrily.
Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.

Full Fathom Five

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them—Ding-dong, bell.

Willow Song

The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow,
With his hand in his bosom and his head upon his knee.
O willow, willow, willow, willow,
O willow, willow, willow, willow shall be my garland.
Sing all a green willow, willow willow, willow,
Ay, me, sing green willow must be my garland.

He sighed in his singing and made a great moan.
Sing willow, willow, willow.
"I am dead to all pleasure—my true love, she is gone."
O willow, willow, willow...

"Take this for my farewell and latest adieu,
Sing willow, willow, willow.
Write this on my tombstone—that in love I was true."
O willow, willow, willow...

The Mad Merry Pranks of Robin Goodfellow

From Oberon in fairy land, the King of ghosts and goblins there,
Mad Robin I at his command am sent to view the night-sports here:
What revel rout is here about in any corner where I go;
I'll over see and merry be, and make good sport with ho, ho, ho!

As swift as lightning I can fly amidst the aery welkin soon,
and in a minute's space discry what things are done below the moon.
There's neither hag nor ghost shall wag in any corner where I go,
but Robin I, their feats will spy, and make good sport with ho, ho, ho!

Sometimes you find me like a man, sometimes a hawk, sometimes a hound,
when to a horse I turn me can to trip and trot about you round.
But if you stride my back to ride as swift as ayre away I go,
O'er hedges and lands, o'er pools and ponds, I run out laughing ho, ho, ho!

When lads and lasses merry be, with possets and with banquets fine,
unknown to all the company I eat their cakes and drink their wine.
And to make sport I fart and snort and all the candles out I blow;
the maids I kiss, they cry, "Who's this?" I answer laughing ho, ho, ho!

Since haybred Merlin's time have I, continued night sports to and fro,
that for my pranks men call me by the name of Robin Goodfellow.
Fiends, ghosts and sprites, that haunt the nights, the hags and goblins do me
know, and beldams old my tales have told, sing "Vale, vale!" ho, ho, ho

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