

Andreas Stenberg

Women; Lovers, Highway robbers and Warriors

five songs for womens choir SSA or SSAA

*Women; Lovers,
Highway robbers
and Warriors*

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SSA or SSAA

arranged by Andreas Stenberg

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No. 1. Lilies and roses

Little Jessey, the Poor Flower Maid

from John Playford: The English Dancing master (the 1728 edition)

Lyrics: The London singer's magazine; 1835. (Petit repri added by arr.)
form: AABC(BC)C (When danced one BC is to be left out.)

arr. Andreas Stenberg

A

1. I am poor lit-tle Jes - sey, I come here to show To dear
My bas - ket of flo - wers so love - ly and gay, So

B

char - ming la-dies and gent - le-men too, I've pinks all so bloom-ing, I've
buy my sweet posies, oh, buy them I pray; (Oh, my fat - her he died ma - ny

C

li - lies so faire, I've blue bells so pret-ty your choice to share,
long years a - go When I was too lit - tle the sad loss to know,

Petit Repris:

I've ros - es and tu - lips, and vi - o-lets sweet, I've
And my dear - est mot - her on a sick bed is laid, Oh,
I've ros - es and li - lies as I've said. Oh,

11

gat - her'd them love - ly from na - tures re - treat.
 buy them of Jes - sey, the poor flo - wer maid.)
 buy them of Jes - sey, the poor flo - wer maid.]

2.

I've wandered from cottage to cottage around,
 But few to assist me in truth I have found,
 Yet my dear little brothers and sisters at home,
 So hungry and sorrowing Wait my return.
 I heed not the jeer nor the jest of the rude,
 I proceed on my way for my purpose is good,
 And I know that my mother is breathing a prayer
 To Heaven, to take me beneath its good care.
 (Oh, proud shall I be when I see home again,
 To gladden her heart, and to soften her pain,
 Assisted by you, all her sad wants to aid,
 Pleas buy them of Jessey the poor flower maid.)
 [I've roses ...]

The Lyrics require an extra repeat of the second part (parts B & C) When sung to dancing the words in parenthesis are to be left unsung.

No. 2. When Jemmy First began to love

from: Songs Compleat, Pleasant and Divertive; ... VOL. V. 1719

SSA - choir

arr. Andreas Stenberg

SI/SII

1. When Jem-my first be - gan to love, He was the fi - nest
2. For e - ver when he speake of Love, He wou'd his Eyes de -

A

Swain; That e - ver yet a Flock had drove, Or Danc'd u - pon the
cline; Each, sigh he gave, a Heart wou'd move, Good fith, and why not

8

Plain: Twas then that I, woe's me poor heart, my Freedom threw a - way; And
mine: He'd press my Hand, and Kiss it oft, His si-lence spoke his Flame; And

13

1. 2.

fin-ding sweets in eve - ry part, I could not say him nay. Twas nay.
whilst he trea-ted me thus soft, I wish'd him more to blame. He'd blame.

The musical score is written for SSA-choir. It features two vocal parts, SI/SII and A, and a basso continuo line. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two lines of the lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines, with a repeat sign and two endings. The lyrics are written below the vocal staves, and the basso continuo line is written below the lyrics.

3.

Sometimes to feed my Flock with his,
Jemmy wou'd me invite ;
Where he the finest Songs would Sing,
Me only to Delight :
Then all his Graces he display'd,
Which were enough I trow ;
To conquer any Princely Maid,
So did he me I trow.

4.


But now for Jemmy I must Mourn,
He to the Wars must go ;
His Sheephook to a Sword must turn,
Alack what shall I do ?
His Bagpipes into Warlike sounds,
Must now converted be ;
His Garlands into fearful Wounds,
Oh ! what becomes of me ?

No. 3. The Lass of Lynn's sorrowfull Lamentation

from: Songs Compleat, Pleasant and Divertive; ... VOL. V. 1719


arr. Andreas Stenberg

S I/II

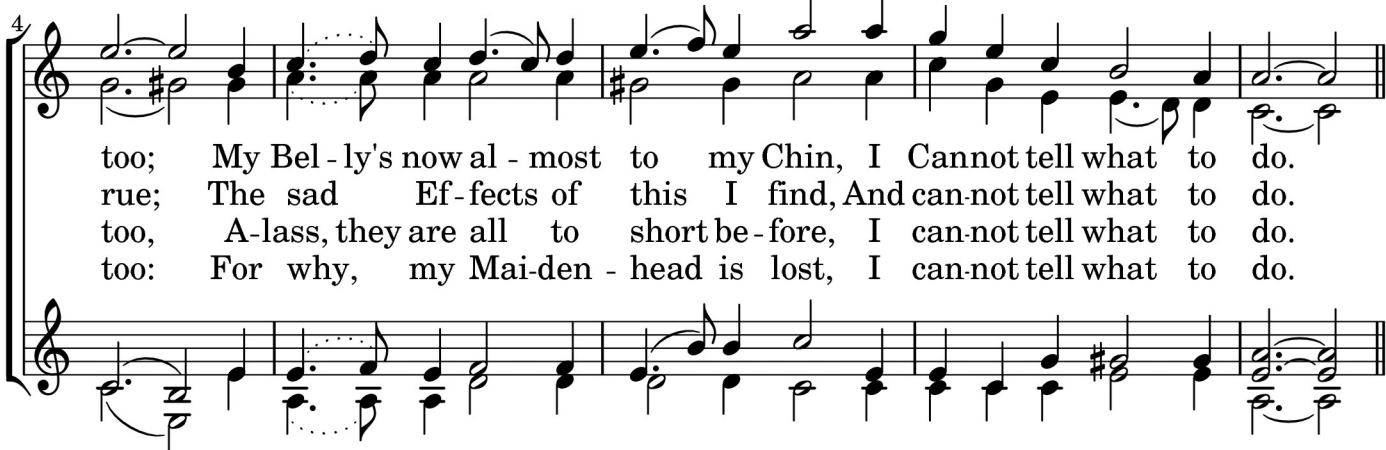


1. I am a Young Lass of Lynn, Who of - ten said thank you
2. My be - ing so free and kind, Does make my Heart to
3. My Pet - ti - coats which I wore, And like-wise my A - prons
4. Was e - ver young Maid so crost, As I who thank'd him

A I/II



4



too; My Bel - ly's now al - most to my Chin, I Cannot tell what to do.
rue; The sad Ef - fects of this I find, And can-not tell what to do.
too, A-lass, they are all to short be - fore, I can-not tell what to do.
too: For why, my Mai - den - head is lost, I can-not tell what to do.

5. In Sorrowful sort I cry'd,
And may now for ever rue;
The Pain lies in my Back and Side,
I cannot tell what to do.

6. Alass I was kind and mild,
But now the same I rue;
Having no Father for my Child,
I cannot, &c.

7. I took but a Touch in jest,
Belive me this is true;
Yet I have proved, I protest,
And cannot, &c.

8. He crav'd my Viginity,
And gave me his own in lieu;
In this I find I was too kind,
And cannot, &c.

9. Each Damsel will me degrade,
And so will the young men too;
I'm neither Widow, Wife, nor Maid,
I cannot, &c.

10. A Cradle I must provide,
A Chair and Posset too;
Nay, likewise twenty Things beside,
I cannot, &c.

11. When I was a Maiden fair,
Such Sorrows I newer knew;
But now my Heart is full of Care,
I cannot, &c.

12. Oh what will become of me,
My Belly's as big as two;
'tis wit a Two- legg'd Tympany,
I cannot tell what to do.

13. You Lasses that hear my Moan,
If you will your Joys renew;
Besure, while Married, lye alone,
Or else you at lenght may rue.

14. I came of as good a Race,
As most is in Lynn's fair Town;
And cost a great deal bringing up,
But a little Thing laid me down.

No. 4. The Sorrowfull Complaint of Susan Higges,
a lusty Countrey Wench, dwelling in Risborrow in Buckinghamshire, who for
twenty yeeres, most gallantly mantained herselfes by robberies on the high-way
side, and such practises. And lastly how she was executed at Brickhill, at the
[Assises], for a murther by her Committed upon Messeldon Heath.

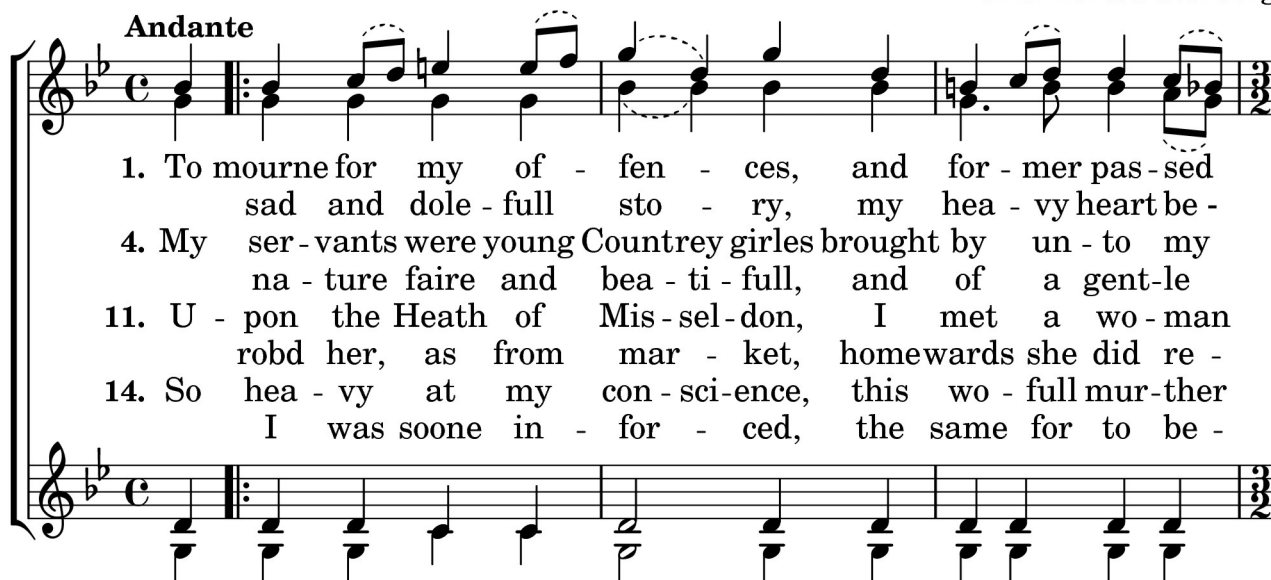
To the tune of Lusty Gallant

SSAA - choir

Trad.

arr. Andreas Stenberg

Andante



1. To mourne for my of - fen - ces, and for - mer pas - sed
sad and dole - full sto - ry, my hea - vy heart be -
4. My ser - vants were young Countrey girles brought by un - to my
na - ture faire and bea - ti - full, and of a gent - le
11. U - pon the Heath of Mis - sel - don, I met a wo - man
robd her, as from mar - ket, homewards she did re -
14. So hea - vy at my con - sci - ence, this wo - full mur - ther
I was soone in - for - ced, the same for to be -



sinnes, This Most Wic - ked - ly I
mind, By gins: lew - der Wo - man
there, And kinde: Who with their sweet in -
-
lay, That paire: Which wo - man cald me
ware, And to my ser - vants
blood can ne - ver

Five Broadside-ballad songs from different 18-19th century sources. The central persons in the lyrics is are Women. Settings are for women's choir wary from not so difficult to more demanding.

Viisi arkkiveisutyypistä englannin kielistä laulua jotka kertovat naishahmoista. Sovitukset naistenkuorolle joidenka vaativuus vaihtelee ei kovin vaikeasta vaativampaan.

Fem visor av skillingtrycks typ hämtade ur olika 1700 -1800 tals källor. Texternas central gestalter är alla kvinnor. Sättningarna för damkör varierar i svårighetsgrad från relativt enkla till mera krävande.

