

Good Pennyworths AND The Shakespeare Forum

PRESENT

# True Love Never Did Run Smooth

*Songs From Shakespeare*



Feb. 12–15

Feb. 19–22

Thurs, Fri, Sat @ 8:00pm

Sunday @ 4:00pm

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## A STAGED ENTERTAINMENT OF **SHAKESPEAREAN PROPORTIONS!**

CONCEIVED & DEVELOPED BY *Garald Farnham,*  
*Katherine Harte Doerr & Alane Marco*

SHAKESPEARE SCRIPT BY *Katherine Harte Doerr*

STAGE DIRECTION BY  
*Sybille Bruun-Moss and Tyler Moss*

MUSICAL DIRECTION BY *Garald Farnham*

*Laura Whittenberger* — Soprano I  
*Anna Willson* — Soprano II  
*Alex Lyons* — Tenor, Recorders  
*Garald Farnham* — Baritone, Lutes

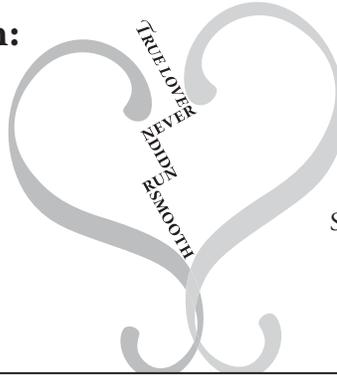
# True Love Never Did Run Smooth:

SONGS FROM SHAKESPEARE

A Staged Concert

FEATURING

**Laura Whittenberger** ♦ Soprano  
**Anna Willson** ♦ Mezzo Soprano  
**Alex Lyons** ♦ Tenor & Recorders  
**Garald Farnham** ♦ Baritone & Lutes



CONCEIVED BY  
**Garald Farnham, Alane Marco  
 and Katherine Harte**

Stage Direction by  
**Sybille Bruun-Moss & Tyler Moss**

SHAKESPEARE TEXT ADAPTATION & SCRIPT BY  
**Katherine Harte**

Choreography by  
**Chaun Youn**

## SCENE ONE: “SWEET AIRS THAT GIVE DELIGHT”

Come unto these yellow sands (*The Tempest*) .....sung by Quartet ..... set to tune by John Dowland (1563–1626)<sup>5</sup>  
 Where the bee sucks (*The Tempest*) ..... Quartet ..... composed by Robert Johnson (ca. 1590–1633)<sup>1,7</sup>  
 Orpheus with his lute made trees (*Henry VIII*) ..... Alex, Quartet..... set to tune by Thomas Campion (1567–1620)<sup>5</sup>  
 Hark! Hark! the lark (*Cymbeline*) ..... Alex ..... composed by Robert Johnson<sup>3</sup>

## SCENE TWO: “THIS SPRING OF LOVE”

When daffodils begin to peer (*The Winter’s Tale*) ..... Quartet ..... set to tune by Thomas Robinson (ca. 1560–after 1609)<sup>5</sup>  
 It was a lover and his lass (*As You Like It*) ..... Laura & Alex ..... composed by Thomas Morley (b. 1557)<sup>1,6</sup>  
 Tell me where is fancy bred (*Merchant of Venice*) ..... Garald & Anna ..... set to tune by Thomas Campion<sup>5,7</sup>  
 Lawn as white as driven snow (*The Winter’s Tale*) ..... Garald..... set to tune by John Wilson (1595–1673)<sup>3</sup>  
 Get ye hence (*The Winter’s Tale*) ..... Alex, Anna, Laura ..... composed by Robert Johnson<sup>3</sup>

## SCENE THREE: “HELL HATH NO FURY”

Tomorrow is Saint Valentine’s Day (*Hamlet*) ..... Laura, Anna, Quartet..... set to traditional tune *Soldier’s Life*<sup>4,7</sup>  
 The poor soul sat sighing (*Othello*) ..... Laura..... Traditional Ballad *The Willow Song*<sup>2</sup>  
 Beatrice’s Speech (*Much Ado*) – Anna ..... Instr: *Passa ‘e’ Mezzo*..... William Ballet’s Lute Book  
 Sigh no more, ladies (*Much Ado About Nothing*) ..... Anna, Quartet..... set to tune by Thomas Ford (d. 1648)<sup>5</sup>  
 Light of love (*Much Ado*) instr. .... Alex, Garald..... Anon. tune from Margaret Board’s Lute Book (ca. 1615–1620)<sup>2</sup>

## SCENE FOUR: “TRUE LOVE NEVER DID RUN SMOOTH”

O mistress mine (*Twelfth Night*) ..... Garald..... composed by Thomas Morley<sup>1</sup>  
 Sonnet 128 – Alex ..... Instr: *Goe from my window*..... version from Folger Library Manuscript  
 Farewell, dear love (*Twelfth Night*) ..... Quartet ..... composed by Robert Jones (d. 1615)<sup>2</sup>  
 Take, o take those lips away (*Measure for Measure*) ..... Alex..... set to tune by John Wilson<sup>3</sup>  
 Blow, blow thou winter wind (*As You Like It*) ..... Anna, Quartet..... set to tune by John Danyel (d. 1625)<sup>5</sup>

## SCENE FIVE: “DOWN! THOU CLIMBING SORROW”

And will he not come again (*Hamlet*) ..... Laura, Quartet ..... variation of tune: *The Merry, Merry Milkmaid*<sup>4</sup>  
 Full fathom five (*The Tempest*) ..... Quartet ..... composed by Robert Johnson<sup>1,7</sup>  
 Fear no more the heat o’the sun (*Cymbeline*) ..... Alex, Laura, Quartet..... set to tune by John Dowland<sup>5</sup>

## SCENE SIX: “THESE BRISK AND GIDDY-PACED TIMES”

Jog on, jog on (*The Winter’s Tale*) ..... Quartet ..... tune: *Hanskin*, variation by John Hilton (1599–1657)<sup>4,7</sup>  
 Three merry men (*Twelfth Night*) ..... Anna, Garald, Alex ..... Traditional Tune<sup>2</sup>  
 Hold thy peace, thou knave (*Twelfth Night*) ..... Quartet ..... attributed to Thomas Ravenscroft (pub. 1609)<sup>2</sup>  
 Under the greenwood tree (*As You Like It*) ..... Quartet ..... set to tune by John Bartlet (fl. 1606–1610)<sup>5</sup>  
 When that I was a little tiny boy (*Twelfth Night*) ..... Quartet ..... set or composed by Joseph Vernon (pub. 1772)<sup>4,7</sup>

Please feel free to laugh, applaud or shout “Huzzah!” after any song you wish. This concert is performed as a piece of musical theater in which one scene flows into the next, often without a break. The sets listed above indicate new chapters of the story rather than formal applause breaks.

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|--|---|
| <p>1. Music composed by contemporaries of Shakespeare specifically for his plays; lyrics written or adapted by Shakespeare (except for songs by Thomas Morley, who is believed to have written all lyrics to his own songs).</p> <p>2. Popular songs of the era known to Shakespeare which he adapted and incorporated into or referred to in his plays.</p> <p>3. Musical settings that probably date from early revivals of the plays.</p> | <p>4. Traditional pairings of text and popular tunes which date back to 18th century revivals of Shakespearean plays. Many, but not all, tunes date back to Shakespeare’s era.</p> <p>5. Shakespeare song texts set by Garald Farnham to Renaissance-era lute songs, ballads and traditional tunes.</p> <p>6. Duet Arrangement by Edward Naylor.</p> <p>7. 4-Part Vocal arrangements by Garald Farnham.</p> |
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◆ ARTIST BIOS ◆

**THE GOOD PENNYWORTHS** is a vocal ensemble with lute accompaniment from NYC. It was founded in 1986 by Garald Farnham to explore the interpretive possibilities of lute and voice, with a special emphasis on repertoire from the Renaissance period. During the past eighteen years, the group has performed and toured exciting programs featuring a combination of quartets, trios, duets and solo songs, performed with dramatic flair.

They are reviving *True Love Never Did Run Smooth: Songs from Shakespeare*, which was first toured to the LSA Lute Festival and the Midwest in June 2010 and then to the Boston Early Music Festival in June 2011. It features a full-length script which was cleverly pieced together into an overall story arc by dramaturge Katherine Harte, Artistic Director of Mortal Folly Theatre, using lines pulled from various Shakespeare plays and sonnets.

In 2008 Good Pennyworths presented and toured *Love! Lust! Longing... Loss*, a romp through the “pop” music of Elizabethan England. After performing on tour for the Lute Society of America, Early Music in Columbus, the Chautauqua Institution, Eastern Carolina University School of Music, Boston Early Music Festival Fringe Series, as well as regularly in New England, the Midwest and the Southeast, they released a full-length studio album of this concert. Other concerts include *A Pennyworth of Christmas*, a selection of holiday songs ranging from Medieval carols and wassail songs to modern favorites given a Renaissance twist; *Love is but a Jest: Songs for Fools and Lovers*, a collection of songs by serious composers on the silly and sublime natures of love, a concert that features music from the Early Renaissance to the 21st century, including the premiere of the ensemble’s first commissioned work, a setting of Isabella Crawford’s 1880 poem, *A Perfect Strain*, for two voices and lute by jazz composer Jordan Clawson; and recently three concerts of Renaissance songs for two voices and lute: *Tudor Tales*, *Cornucopia* and *The Sweets of Love* that have been performed in NYC and on tour.

**Garald Farnham** (*Baritone & Lutes*) is the Founder/Artistic Director of the Good Pennyworths. For the past decade, he has performed his solo entertainment, *Passing By: My Life as a Minstrel*, in over 150 private homes and concert venues throughout the USA plus 25 times in Merry Olde England, Germany and The Netherlands. He studied and performed with Michael Moriarty’s Potter’s Field Players. For 15 years, Garald studied lute with renowned lutenist Patrick O’Brien. He has performed on stage with lute and served as Musical Director for *Twelfth Night* and *The Merchant of Venice* at Pennsylvania Shakespeare Festival, *The Tempest* at North Shore Music Theatre, *The Winter’s Tale* Off-Off-Broadway and *Comedy of Errors* with Shakespeareance. In 2023, Garald acted the role of Autolycus in *The Winter’s Tale* with Lancaster Shakespeare Theatre. He wrote and produced two scripted, staged concerts featuring Shakespeare songs Off-Off-Broadway. For nearly 40 years he has directed Good Pennyworths (formerly Merry Minstrels), performing in every venue imaginable. He currently serves as Treasurer of the Lute Society of America and is a graduate of Capital University’s Conservatory of Music in Columbus, Ohio, and holds a Masters in Music Education from NYU. Garald is grateful to his wife, Nancy D’Antonio, and their daughter, Ariela, for supporting his life long passion.

**THE SHAKESPEARE FORUM – Sybille Bruun-Moss** (*Executive Director*) and **Tyler Moss** (*Artistic Director*) co-founded the forum in 2009. They strive to make a home for actors, directors and lovers of Shakespeare to play, share, develop, and flourish. They believe in reaching out and building community through education, outreach and performance with an emphasis on providing low-cost, high-quality classes, workshops and productions. They are excited to be directing this inaugural production with The Good Pennyworths.

**Sybille Bruun-Moss** (*Stage Director*) is an educator and director, and is committed to bringing arts and arts education to underserved communities and children with special needs. Sybille teaches Shakespeare for Actors, as well as Voice and Speech, and Shakespearean Verse/Text courses. She has directed

numerous productions both in New York and regionally. Highlights include: *The Taming of the Shrew* (Live Theatre Workshop), *The Insatiate Countess* (American Shakespeare Center Staged Reading Series), *Macbeth* (Brachiate Theatre Company), as well as *Hamlet*, *Love’s Labour’s Lost*, *The Merchant of Venice*, *Henry V*, *Titus*, *King Lear* and *Orbello(s)* with The Shakespeare Forum. Sybille remains grateful to the NYC community for their support of The Shakespeare Forum as well as to her husband and children — the loves of her life.

**Tyler Moss** (*Stage Director*) As a teacher, Tyler is committed to the growth of his students, both as performers and people. His acting credits include: *Cyrano de Bergerac*, *Hamlet*, *Henry V*, as well as roles in *A Midsummer Night’s Dream*, *Twelfth Night*, *Much Ado About Nothing*, *Cymbeline*, *Macbeth*, *King Lear*, *The Miser*, *Speed of Darkness*, and *Waiting for Lefty*. In 2010 he won a FringeNYC Excellence in Performance Award for his original portrayal of Jameson Parks in *Terror Superhighway*.

**Alex Lyons** (*Tenor & Recorder*), a Roanoke, Virginia native, currently resides in West New York, New Jersey. Alex received his Master of Fine Arts in Musical Theatre Vocal Pedagogy from Boston Conservatory at Berklee and his Bachelor of Science in Music with an emphasis in clarinet and voice from Radford University. He currently teaches private voice and clarinet lessons in New York City. Some of Alex’s previous roles include Mr. Erlanson in *A Little Night Music*, Milky-White/Steward in *Into the Woods*, Ensemble & u/s Pirelli in *Sweeney Todd*, Marcellus in *The Music Man*, and Amos in *Chicago*. In 2025, Alex released his debut album “Creator” focusing on his experience with money insecurity, unsettled sense of belonging, and gay culture. Alex is a proud alumni of Mu Phi Epsilon. <https://www.alexanderlyonsvoice.com> | Instagram: @alex\_lyons\_voice

**Laura Whittenberger** (*Soprano*) performs in concert and theater productions across the U.S. This season she was a prizewinner in NYC’s 2025 SongSlam competition. Favorite performance credits include originating Saavik in *KHAN!!! The Musical* Off-Broadway, Maria in *The Sound of Music* (FL), Lucy in *Bright Star* (MA, FL), Guenevere in *Camelot* (WA), Mabel in *The Pirates of Penzance* (ME, MD and PA), and Amalia in *She Loves Me* (DE and FL). Favorite concert solos have included Handel’s *Messiah*, Haydn’s *Kleine Orgelmesse*, Mozart’s *Regina Coeli* and Orff’s *Carmina Burana*. She has been nominated for Broadway World regional awards in Boston, Orlando, Philadelphia and Baltimore. Other vocal highlights: An album of Yeats art songs, *Words that Sing in the Night*, and a series of French song recitals with harp as a winner of the Montpelier Arts competition. Laura holds performance degrees from Indiana University and the Peabody Conservatory. More at [www.laurawhittenberger.com](http://www.laurawhittenberger.com).

**Anna Willson** (*Mezzo Soprano*) is a New York City-based vocalist from Yakima, WA. Anna is a staff singer at St. Bartholomew’s church on Park Avenue. She is also a section leader and soloist for Canterbury Choral Society on the Upper East Side. She specializes in early music and is a regular member of the Renaissance group Polyhymnia, and The New York Continuo Collective. She also sings regularly with the Bard Festival Chorus and American Symphony Orchestra. In addition to musical performance, Anna is the general operations manager of Ember Choral Arts, a choral organization that specializes in new works. She is director of operations for PROJECT: ENCORE, a choral nonprofit that promotes the performance of new choral compositions. Anna is the bookkeeper for The Lute Society of America. She maintains a private voice studio, as well as a position with Canary Music in Brooklyn.

**Katherine Harte** (*Shakespeare Text Adaptation/Script and Concert Concept*) holds a BA in Theatre Performance from Western Michigan University and an MFA in Directing from CUNY Brooklyn College. As Founding Artistic Director of Mortal Folly Theatre, she produced and directed many of the

◆ ARTIST BIOS ◆

Bard's works. Over the course of 15 years in New York City, Kate worked as an actor, director, monologue coach, stage combatant, playwright, teaching artist, producer, dramaturg, and theatre technician. Since moving back to Michigan, she has worked with WMU, Kalamazoo College, Great Escape Stage Company, Queer Theatre Kalamazoo, Kalamazoo Civic Theatre, and the Tibbits Opera House. She occasionally comes to blows with people who insist that Kit Marlowe and Francis Bacon did any of the heavy lifting in the Shakespeare canon. *Editor's Note: This show would not exist without Kate.*

**Alane Marco** (*Concert Concept and Development*) is a former singer/actor/arts administrator and jack of many trades. The mezzo of the Pennyworths from 2007–2011, she attended one of Katherine Harte's Mortal Folly Shakespeare Salons, where she saw a series of monologues created by blending lines from different Shakespeare plays to tell a new story. She brought the concept to Garald as a possible format for a new Shakespeare concert. They

immediately got Kate on board and together brainstormed *True Love Never Did Run Smooth* over several months. Alane holds a B.A. in English Lit with a minor in Vocal Performance from Hollins College, an MFA in Theater Management from Yale School of Drama and, most recently, a BFA in Graphic Design from F.I.T. After working as a designer in The New York Times' marketing creative group for six years, she made a pandemic-induced move south to be closer to family. She now conceives, art directs and designs marketing campaigns as the Design Director for Atlanta Ballet. Don't let anyone tell you you can't do it all. You can — eventually.

**Chaеun Youn** (*Stage Manager & Choreographer*) graduated with a B.A. in Film and Screen Studies at Pace University last year. She is a multidisciplinary film maker with a background in dance and choreography, leading and performing in music videos and live showcases in New York and Korea. She was production assistant on the NY Short Film, *Unveiling Shadow*.

◆ NOTES ON THE SONGS ◆

Entire doctoral dissertations have been written on the provenance of the song texts and tunes found in Shakespeare's plays. Debate still rages about which songs contain lyrics actually written by Shakespeare himself. Since none of Shakespeare's plays were ever published with musical notation, it is impossible to know with absolute certainty that even Robert Johnson's tunes were the ones used by Shakespeare's company. Here is what we do know about these songs.

**Come unto these yellow sands** (*The Tempest, I.2, Ariel*) welcomes the audience to a set of magic and music, the sprites dancing in a circle to confound the mortals. The earliest known setting of this text is by John Barister (pub. 1675), written for the Dryden & Davisandt adaptation of *The Tempest*. Garald set the lyric to a 4-part John Dowland song that fits the meter.

**Where the bee sucks** (*The Tempest, V.1, Ariel*) is one of two songs scholars believe to have been composed by Robert Johnson, the composer most closely associated with William Shakespeare, specifically for the original production of *The Tempest*. The play was performed for James I in 1611, when Johnson was active as a court musician. The song survives in various 17th c. MS, and was published in John Wilson's *Cheerfull Ayres or Ballads* (1660).

**Orpheus with his lute** (*Henry VIII, III.1, a musician*) was set by Garald to a Thomas Campion song with four existing vocal parts. The earliest known setting of this text is a 3-part arrangement by Matthew Locke (1663), found in a rare MS for which we could find no facsimile available.

**Hark! Hark! the lark** (*Cymbeline, II.3, a musician*) survives in MS form as a melody with bass line. The MS is anonymous, but attributed to Robert Johnson on stylistic grounds. According to Jeremy Barstow's notes on the Broadside Band's "Songs & Dances of Shakespeare" CD, it probably dates to an early revival.

**When daffodils begin to peer** (*The Winter's Tale, IV.3, Autolycus*) is an autobiographical song, used as a soliloquy in the play to tell Autolycus' back story and set the scene — the advent of spring. A 'doxy' is the vagabond's unmarried female companion. 'Pugging' means thieving or cheating and the theft of the white sheets hanging on the line would provide the wherewithal to purchase a quart of ale. 'Aunt' here means merely a wanton woman, not a bawd or prostitute. No extant music survives, so Garald chose to set the text to an instrumental lute solo by Thomas Robinson which suits the lyrics quite well. He arranged the four vocal parts from Robinson's lute harmony.

**It was a lover and his lass** (*As You Like It, V.3, two Pages*) was published by Thomas Morley in 1600, around the time of the first production of the play. The lyrics are most likely Morley's, not Shakespeare's, and this tune is almost

certainly the one performed in the original production. We are using Edward Naylor's duet vocal arrangement, with lute arrangement reworked from Morley's by Garald Farnham and Patrick O'Brien.

**Tell me where is fancy bred** (*Merchant of Venice, III.2, a musician and "All"*) asks where does love (fancy) come from? Is it emotional ("in the heart") or is it intellectual ("in the head"). The song answers that fancy begins in the eyes — not the heart or the head. However, it also dies there. Fancy can be deceiving, because it is based on outward beauty/appearance, rather than any inner qualities. In the play, the song gives Bassanio clues about which casket to choose (i.e. the plain, lead one). As no extant setting exists, Garald has set it to a lute song in four parts by Thomas Campion.

**Lawn as white as driven snow** (*The Winter's Tale, IV.3, Autolycus*) was published in John Wilson's book, *Cheerfull Ayres or Ballads* (1660), and most people attribute it to him. However, Jeremy Barstow's research suggests that the tune is earlier and may be by Robert Johnson. Since Johnson wrote a tune for 'Get ye hence,' which follows this song in the play, it follows that he probably wrote tunes for all of the songs in *Winter's Tale*.

**Get ye hence** (*The Winter's Tale, IV.3, Autolycus, Dorcas, Mopsa*) Unusual in format, this song sounds more like operatic recitative than art song (though the subject matter is quite funny and undignified). Written by Robert Johnson, most likely for an early revival, the song survives in MS form as a melody with bass line. Patrick O'Brien and Garald Farnham arranged the lute part we are using for this performance.

**Tomorrow is Saint Valentine's Day** (*Hamlet, IV.5, Ophelia*) One of Ophelia's mad songs, the tune *A Soldier's Life* became associated with it through late 18th c. productions at the Drury Lane Theatre, with the pairing later published in Charles Knight's *Pictorial Edition of the Works of Shakespeare* (1838–43). This tune does date to Shakespeare's time.

**The poor soul sat sighing aka The Willow Song** (*Othello, IV.3, Desdemona*) Shakespeare adapted the lyrics of the original ballad for a woman to sing, and broke them up into the dialogue of a scene in Desdemona's bedchamber. Two anonymous tunes for this text are found in MS form from the time period; we are using the more familiar (and to our ears, prettier) tune.

**Sigh no more, ladies** (*Much Ado About Nothing, II.3, Balthazar*) According to Jeremy Barstow, a pairing of text and tune was found in a little-known Christ Church, Oxford MS in a setting for 3 voices by Thomas Ford (later printed in Gibbon), which was probably an adaptation of the original solo song, and used in an early revival of the play. Not having access to this MS, Garald set the lyric to another 4-part song by Thomas Ford.

(Continued on back)

**Light of love** (*Much Ado About Nothing*, III.4, *Margaret, Beatrice*) The title is mentioned by Margaret when she teases Beatrice for pretending to be sick. It is an anonymous tune found in ‘Margaret Board’s Lute Book.’ Margaret Board was the daughter of a wealthy merchant and a student of John Dowland. She collected many lute pieces—now considered masterworks of the Elizabethan and Jacobean eras—in her lute book.

**O mistress mine** (*Twelfth Night*, II.3, *Feste*) begins the revelry that leads to Malvolio’s interference and the consequent conspiracy against him. Text and music were never published together, and both Byrd and Morley (and possibly Campion) wrote settings titled *O mistress mine*, though Morley’s (pub. 1603) predates the play by a year. Several different sets of lyrics exist, also, all beginning with or containing the phrase *O mistress mine*.

**Farewell, dear love** (*Twelfth Night*, II.3, *Toby Belch, Feste*) was quoted, not sung, by Sir Toby and Feste to tease Malvolio, in some of the cleverest banter devised by the Bard. The song pre-existed the play and was already popular. Shakespeare took advantage of the fact that the audience knew the words and would get the references. We have taken the original Robert Jones song and turned it into a little 4-character *opera buffa* about two lovers having a tremendous fight.

**Take, o take those lips away** (*Measure for Measure*, IV.1, *a boy*) The first verse is arguably by Shakespeare, written to advance the plot of the play, while the second verse is from *The Bloody Brother* by Fletcher. This setting was published by John Wilson in *Cheerfull Ayres* (1660). Scholars guess that Wilson wrote it for a revival, as Wilson would have been a mere stripling when the play was first produced, or that it is Wilson’s reworking of an earlier Robert Johnson tune. (John Wilson was Johnson’s successor as resident composer for Shakespeare’s company and likely had access to Johnson’s old manuscripts.)

**Blow, blow thou winter wind** (*As You Like It*, II.7, *Amiens*) John Danyl’s tune was first paired with this text by an English group in the 1950s. Garald used the original Danyl source for the four vocal parts, and Patrick O’Brien contributed to the lute arrangement. The earliest known setting of the text is by Thomas Arne (1710–78) and dates to the 1740s.

**And will he not come again** (*Hamlet*, IV.5, *Ophelia*) Another of Ophelia’s ‘mad songs,’ the tune is a 17th c. variant of ‘The merry, merry milkmaids’ from the Playford book of country dances (1651). The variant is in a minor key, which makes sense given the subject matter of the song. The source for this pairing is again Charles Knight (1838–43), from original Drury Lane Theatre records dating to the late 1700s.

**Full fathom five** (*The Tempest*, I.2, *Ariel*) is another song very likely to have been used in the original production of *The Tempest*. It survives in MS form as a melody and bass line. Garald arranged the 4-part vocals and Patrick O’Brien assisted with the lute arrangement.

**Fear no more the heat o’ the sun** (*Cymbeline*, IV.2, *Guiderius/Arviragus*) No extant music; no suggestion of an older pairing survives. Garald has set the text to a lesser-known 4-part lute song by Dowland which suits the theme and scansion of the lyrics.

**Jog on** (*The Winter’s Tale*, IV.3, *Autolycus*) is set to a variation of the tune known as *Jog on* in John Playford’s book of country dances (1651) or as *Hanskin* in Queen Elizabeth’s Virginal Book. This tune was adapted by John Hilton for the Shakespeare text and it was probably used in a revival. Garald arranged the four vocal parts from the earliest known setting of the tune, a harpsichord solo with no text.

**Three merry men / Hold thy peace** (*Twelfth Night*, II.3, *Aguecheek, Belch, Feste*) were popular silly ‘catches’ of the time. (Elizabethans *loved* double entendres.) Settings of the texts with music exist in MS form for *Three merry men*. *Hold thy peace* was published by Ravenscroft in 1609, but whether he actually wrote the tune is not known.

**Under the greenwood tree** (*As You Like It*, II.5, *Amiens v1&2*) No music survives. Garald paired the lyric with a John Bartlet 4-part song. The earliest known setting is by Thomas Arne in the 1740s.

**When that I was a little tiny boy** (*Twelfth Night*, V.1, *Feste*) The traditional setting which we sing here first appeared in print in 1772 in a book of ‘New Songs’ by little-known composer Joseph Vernon. The book’s title suggests that he wrote the tune, but it is possible he based his setting on an existing tune. There is also a speculative pairing of this text with *Tom Tinker*, a Renaissance tune in *Playford* (1651).

*Notes researched & compiled by Alane Marco. Sources: Jeremy Barstow’s scholarly liner notes for the Broadside Band’s CD ‘Shakespeare Songs and Dances’ on Saydisc Records; ‘Shakespeare’s Songbook’ by Ross W. Duffin; ‘Shakespeare’s Use of Song With the Text of the Principal Songs’ by Richmond Noble, M.A., Lincoln College, Oxford; ‘Oxford Companion to Shakespeare’ by Michael Dobson, Stanley W. Wells; Musiciansinordinary.ca website by Hallie Fishel and John Edwards; Penguin Editions’ Editors’ Notes for various Shakespeare plays.*

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#### CREDITS

Stage Manager	Chaeun Youn
Costumes	Nancy D’Antonio
Graphic Design	Alane Marco

Ten course (small) lute in G made by Michael Schreiner of Toronto in 1999, after an instrument by Marx Unverdorben in the Harvard Collection of Musical Instruments.

Recorders donated by Stephen Starensier.

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*The Good  
Pennyworths*  
*Vocal Quartet & Lute*

Garald Farnham, Founding Artistic Director

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