



ENGLISH MINSTRELSIE

A Monument of English Song.



Edited by

S. Baring-Gouldma



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Vol 1



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ENGLISH · MINSTRELSIE

English Minstrelsie

A National Monument of English Song

COLLATED AND EDITED, WITH NOTES AND
HISTORICAL INTRODUCTIONS, BY

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IN EIGHT VOLUMES

VOLUME THE FIRST



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Dedicated

By Gracious Permission

to

Her Majesty the Queen

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MINSTRELS. From Laurceston Parish Church (1521).

AN HISTORICAL SKETCH OF ENGLISH NATIONAL SONG

Self-depreciation among the English—In music dates from the reign of Charles I.—England at the close of the Middle Ages the most musical country in Europe—Part-singing began in England—Chaucer's testimony to the knowledge of music in England—Notices from the Romances of Chivalry—Songs adapted to several sorts of instruments—Three-part songs—Music in the Elizabethan Age—In that of the Restoration—Ballad-singing in the country—The Minstrels—The Crussol Company—Decline of the Minstrels—Itinerant Ballad-Singers—Minstrels put down by Act of Parliament—Character of melodies depends on the instrument to which accompanied—The Harp in England—The Bagpipe—Pipe and Tabour—The Hornpipe—The Lute—The Thrums—Fiddle and Crowd—Country Dances based on Ballad airs—Change that took place in the character of music—Scientific Music—The discovery of time in music—Fugue-writing—Contempt for melody among the scientific writers—They compose on popular themes and invent nothing—The Madrigal—The people retained their love of melody—The Restoration marked the end of the old formal scientific school and the restoration of melody—Influence of Lulli—Operatic music—Purcell—The Opera in England—Introduction of the Italian Opera into England—The revolt of English taste—The "Beggars' Opera"—Imitations—Arne—The Public Gardens—Engraved music—English music acquired much from contact with Italian music—Abandonment of the ancient modes—The authentic and plagal modes—The modern scale—The old modes still in use among the English peasantry—Handel's influence confined to oratorio—Arne possessed more in secular music—Haydn the founder of modern music—Mozart of the modern opera—English music had its tradition broken—Ballad operas of Arnold, Dibdin, Storace, Shield—Bishop—The singers Clifton, Hudson, Blewitt, and Horn—Moore's songs—Negro melodies—Song-books—D'Urfey—List of song-books—Preservation of early airs—In hymnody—The aim of the collection of "English Minstrelsie"—The charm of genuine English music.



It is one of the most characteristic features of the English people that they are ready to disparage whatever is of home growth, and to welcome what is foreign. I do not suppose that this feature is a very genuine one, but is acquired; it is an affectation that dates from the period when it was considered proper for a gentleman to make the grand tour. He returned from the Continent to turn up his nose at his old English manor-house, and to call in Italian architects to tear it down and substitute for it a Florentine pallazo. At the same time he professed to despise the music of Old England. Nothing would please his foppish ears save the compositions of the Italian musicians.

The preference accorded to foreign music began in the latter part of the reign of Charles I. It was commented on by Henry Lawes in 1653: "Wise men have observed our generation so giddy that whatsoever is native, be it never so excellent, must lose its taste, because they have lost theirs. . . . This present generation is so sated with what's native, that nothing takes their ear but what's sung in a language which, commonly, they understand as little as they do the music." And he goes on to relate how he took "an index of old Italian songs, and this, which read together made a strange medley of nonsense, he set to a varied air, and gave out that it came from Italy, whereby it passed for a rare Italian song."

Matthew Lock, also, to whom we owe the incomparable music to Macbeth, says, in 1656: "For those mountebanks of wit who think it necessary to disparage all they meet with of their own countrymen, I shall make bold to tell them, that I never yet saw any foreign instrumental composition (a few French corants excepted) worthy an Englishman's transcribing."

In Charles II.'s reign this disparagement of what was native grown, and exaltation of what was French or Italian, grew into a prevailing fashion; and the introduction of foreign singers, fiddlers, and dancers, tended largely to throw English artists as well as composers into the shade. When the leaders of fashion affected to despise English music, all the servile crew of imitators followed suit, and in 1782 Dr. Burney, who should have known better, and, indeed, did know better, was not ashamed to say of English music: "It is related that the Turks have a limited number of tunes, and the vocal music of our own country seems long to have been equally circumscribed; for till the last century, it seems as if the number of our secular and popular melodies did not greatly exceed that of the Turks," and, in a note, he adds that the tunes of the Turks were in all twenty-four.¹

Actually England had, at the close of the Middle Ages, the character of being the very home and well-spring of music; and harmony in singing was customary in Britain long before it was so on the Continent. At the close of the seventeenth century, Giraldus Cambrensis, archdeacon, and afterwards Bishop of St. David's, gave the following testimony to the manner of singing of the Welsh and the inhabitants of the North of England: "The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts. So that, when a company of singers meets to sing, as is usual in this country, as many different parts are heard as there are singers. . . . In the Northern parts of Britain beyond the Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tune and voice; the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing."

From this description of Giraldus, it is not difficult to understand that the Welsh employed a vocal harmony in many parts, led thereto by the harp, whereas in Northumbria the ballads were accompanied by a bass or drone, imitated from the bagpipe.

In 1159, when Thomas à Becket conducted the negotiations for the marriage of that arch-scoundrel, Henry Courtmantel, with the daughter of Louis VII., and went to Paris as Chancellor of the English monarch, he was "preceded by two hundred and fifty boys on foot, in groups of six, ten, or more together, singing English songs, according to the custom of their country."²

We have but to look in Chaucer's "Canterbury Tales" to see how that the knowledge of music, and the love of song, pervaded all classes. Of the Squire he says that—

"Syngynge he was, or flewtynge (fluting) al the day."

And that—

"He cowde songes wel make and endite."

Mr. Chappell well sums up what we learn from Chaucer relative to the musical knowledge of his day.

"We learn," he says, "from the preceding quotations, that country squires in the fourteenth century could pass the day in singing or playing the flute; that the most attractive accomplishment in a young lady was to be able to sing well, and that it afforded the best chance of her obtaining an eligible husband; also that the cultivation of music extended to every class. The miller, of whose education Pierce Plowman speaks so slightly, could play upon the bagpipe; and the apprentice both on the ribble and gittern."³

The knights as they rode to tourney or on an embassy sang ballads. So, in the Romance of Florence of Rome—

"Thorow the towne the knyghtes sange,
And ever ther bryght brydyls range,
Making swete mynstralcy."

It was indeed part of the training of a perfect knight to be a musician. In the Romance of Sir Degreveant, in the Thornton collection, published by the Camden Society, we are told of the hero—

"He was ffayre mane and ffree,
And gretlech yaff (gave) him to gle,
To harp and to sautr ,
And geterne ffull gay,
Well to play on a rote,
Of Lewtyng, welle y wote,
And syngyng many suet not (sweet note),
He bare the pryse aye."

¹ "Hist. of Music," ii. 553.

² Fitz-Stephen, *Vita S. Thom  Cant.*

³ "Popular Music of the Olden Time," 1st ed., p. 35.

Here, then, the same man is master of five instruments—harp, psaltery, cithern, rote, and lute—besides being able to sing; no doubt he sang and accompanied himself on one of these stringed instruments.

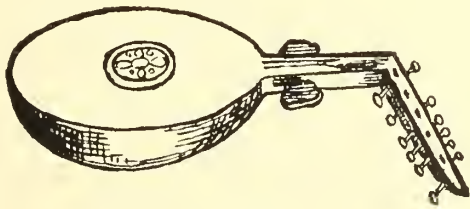
No banquet was complete without music. So, in the Romance of Octavian—

“Ther myghth men here menstralcy,
Trompys, taborus, and cornettys crye,
Roowte, gyterne, lute, and sawtrye,
Fydelys, and othyr mo.”

It was a token of the direst distress, when no music was heard at a meal. In Florence of Rome, the Emperor says, when girt in by his foes, and hopeless of rescue—

“Of mynstralcy we kepe none,
We have no space to spare;
Nodeor harpe, fedyll, nor geest.”

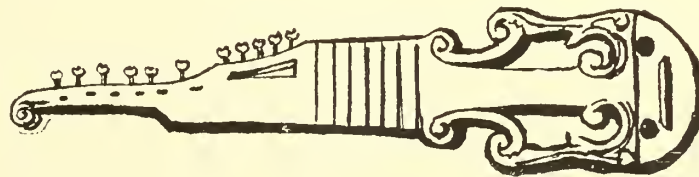
The “gest” is the long ballad of heroic deeds that was sung to the accompaniment of the harp. Perhaps the absence of fiddle, as well as of harp, denoted that in the palace there was neither “carping” (singing) nor dancing.



A LUTE.



A SORDINE. *Museum, Bologna.*



PSALTERY. *Museum, Bologna.*

There were, in fact, songs adapted to the several instruments by which they were accompanied, that is to say, the character of the melody was such as suited various kinds of accompaniments.

Thus Wace, in his account of the coronation feast of King Arthur, is careful not only to enumerate the various musical instruments that were played thereat, but also the kinds of songs that were sung with them. I will give the translation of the Norman French.

“Many *jonglers* were there at the court, singers, and rhymers; many songs might you hear, Rote-songs, and vocal-songs; fiddlers’ lays and notes; lays for fiddles, lays for rotes; lays for harps, lays for pipes (*fietalx*); lyres and panpipes (*chalemealx*); symphonies, psalteries, monochords, cymbals, chorus. There were enough of conjurers (*tregetours*), of male and female performers; some told tales and fables.”

Erasmus, speaking of the English, in the reign of Henry VIII., said that they challenged the prerogative of having the handsomest women, of keeping the best table, and of being the most accomplished in music of any people. When Thomas Cromwell, Earl of Essex, went to Rome in 1510, he gave a three-part English song before Pope Julius II., to the surprise and delight of the Pontiff, to whom part-singing was a novelty.

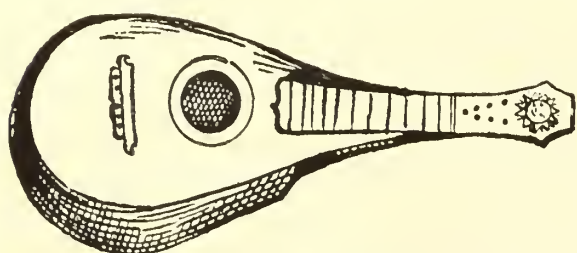
These three part-songs were called “Freemen’s” songs, and we happily have Ravenscroft’s collections of some that were sung in the court of Henry VIII. in those most precious and interesting volumes, “Pammelia,” 1609, “Deuteromelia,” 1609, and “Melismata,” 1611. “Ravenscroft may perhaps be described as our first musical antiquary . . . his first publications, undertaken in 1609, when he was but seventeen years old, were an attempt to preserve popular music of the earlier part of the preceding century from the final oblivion which seemed to threaten it. We must be

grateful, though we may wish he had done more to rescue it from the corruption into which it had fallen, and must often suspect that he is unwittingly misleading us."¹

In the reign of Elizabeth, music was in universal estimation. "Not only was it a necessary qualification for ladies and gentlemen, but even the city of London advertised the musical abilities of boys educated in Bridewell and Christ's Hospital, as a mode of recommending them as servants, apprentices, or husbandmen. In Delaney's 'History of the Gentle Craft,' 1598, one who tried to pass as a shoemaker was detected as an impostor, because he could neither 'sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme.' Tinkers sang catches; milkmaids sang ballads; cadgers whistled; each trade, and even the beggars, had their special songs; the bass-viol hung in the drawing-room for the amusement of waiting visitors; and the lute, cittern, and virginals, for the amusement of waiting customers, were the necessary furniture of a barber's shop. They had music at dinner; music at supper; music at weddings; music at funerals; music at night; music at dawn; music at work; and music at play."²

If we stride on to the end of the seventeenth century, we find that notwithstanding the terrible extinguisher of the Puritan domination, music was as dear to English hearts, and as generally cultivated, as three hundred years before.

Pepys' Diary gives evidence to this. His household included a maid to wait upon his wife, and a boy to attend upon himself. In the course of his diary four maids are mentioned, and all possessed of some skill in music. Of the first he says (Nov. 17, 1662): "After dinner, talking with my wife, and making Mrs. Gosnell sing. . . . I am mightily pleased with her humour and singing." And on Dec. 5: "She sings exceedingly well." Within a few months, Gosnell was succeeded by Mary Ashwell, who could play on the "harpsichon," and he bought a Verginal book, from which she might play. Of a third servant, Mercer, he writes on Sept. 9, 1664: "After dinner, my wife and Mercer, Tom



A LUTE. *In the author's possession.*

(the boy) and I, sat till eleven at night, singing and fiddling, and a great joy it is to see me master of so much pleasure in my house. The girl (Mercer) plays pretty well upon the harpsichon, but only ordinary tunes, but hath a good hand, sings a little, but hath a good voyce and eare. My boy, a brave boy, sings finely, and is the most pleasant boy at present, while his ignorant boy's tricks last, that ever I saw." Mercer left; then, in October 1666, Pepys writes: "My wife came home and hath brought her newe girle I helped her to. . . . Her voice, for want of use, is so furred that it does not at present please me; but her manner of

singing is such, that I shall, I think, take great pleasure in it."

On Dec. 26, 1668, Pepys writes: "After supper I made the boy play upon his lute."

In the country, music was as dearly loved as in towns.

Dorothy Osborne, in one of her charming letters to Sir William Temple, writes, in 1653: "The heat of the day is spent in reading or working, and about six or seven o'clock I walk out into a common that lies hard by the house, where a great many young wenches kecp sheep and cows, and sit in the shade singing of ballads. I go to them and compare their voices and beauties to some ancient shepherdesses that I have read of, and find a vast difference there; but trust me, I think these are as innocent as those could be. I talk to them, and find they want nothing to make them the happiest people in the world but the knowledge that they are so."

Oh! that Dorothy had but taken down these ballads and their accompanying melodies!

In Sir Thomas Overbury's "Character of a Milkmaid" he says: "She dares go alone, and enfold her sheep in the night, and fears no manner of ill, because she means none; yet, to say truth, she is never alone, she is still accompanied with old songs, honest thoughts, and prayers, but short ones."

We must now turn from consideration of English love of music to the history of secular music, specially of song.

A word or two must needs be said relative to the minstrels, the so to speak musical college of the Middle Ages. With them probably originated most of the ballad airs. But they were players on many instruments; some formed a local guild, and sat in the rood-loft of the screen dividing the chancel from the nave of the church, and accompanied divine worship with their instrumental music. Such minstrels are represented at the east end of Launceston parish church, carved in granite. At Beverley minster also the minstrels are represented.

There is a curious story characteristic of the Middle Ages told of the illustrious family of Crussol, that obtained the Dukedom of Uzès. There were, in the early part of the thirteenth century, three brothers living on a little estate in a ruinous castle at Uzès, near Nîmes. They were all three unmarried and in very pinched circumstances. So one day

¹ H. Ellis Wooldridge, *Int. to Chappel*, 2nd ed., *op. cit.*

² *Op. cit.*, new ed., p. 59.

the eldest, Ebles, said to his brothers that it was a shabby life for three gentlemen thus to live, or stagnate, in their poverty. Let them all three leave the crumbling walls and leaky roof of Uzès, and seek their fortune in the courts of princes. His advice was relished, and they invited their cousin Elias, great in broad comedy, to travel with them. Now Guy, the youngest of the brothers, and Ebles the eldest, had a pretty gift at poetry, and the second brother, Pierre, had a pleasant pipe, so they agreed that Ebles and Guy should write songs and ballads, and that Pierre should sing them, whilst they would twang the *rote* in accompaniment. The profits of the little company were to be equally divided among them. The brothers and cousin had great success with their songs wherever they went, and realised a capital wherewith they were able to restore the fortunes of the family, which after that looked up in the world, and became one of the most powerful in the south.

Minstrels wandered about the country. In the Romance of Sir Cleges, such are shown travelling to the court of Uthyr Pendragon at Cardiff. Sir Cleges—

“ — as he walkyd upp and doun
Sore syghthyng, he heard a soun
Of dyvers mynstrelsee ;
Of trompes, pypes, and claraneris,
Of harpis, luttis, and getarnys,
Of sotile, and sawtrè ;
Many carellys, and gret daunsyng ;
On every syde he hard syngyng,
In every place trewly.”

The minstrels fell out of favour in the reign of Henry VIII., and still more so in that of Elizabeth. Puttenham in his “Arte of English Poesie,” 1589, speaks of “ballads and small popular musickes sung by canto-banqui upon benches and barrels’ heads, where they have none other audiences than boyes or cuntrye fellows that pass by them in the streete, or else by blind harpers, or such like tavern minstrels that give you a fit of mirth for a groat, and their matter being for the most part stories of old time, as the tale of Sir Topas, Bevis of Southampton, Guy of Warwick, Adam Bell, and Clym of the Clough, and such other old romances or historical rhymes, made purposely for the recreation of the common people at Christmas dinners and bridales, and in taverns and such other places of base resort.”

In 1593 an Act was passed putting down minstrels, and it was ordered that any one caught wandering from place to place, with minstrelsy as his profession, was to be treated as a rogue and a vagabond.

The itinerant ballad-singer was indeed degenerate, if we may judge by W. Browne, who thus speaks of him in his “Britannia’s Pastorals” in 1616—

“ As ballad-mongers on a market day,
Taking their stands, one (with as harsh a noise
As ever cart-wheele made) squeales the sad choice
Of Tom the Miller with the Golden Thumb.

Half-part he chants, and will not sing it out.”



From a Broadside.

The third Parliament of Cromwell again smote the minstrels, not now for travelling about, but for frequenting taverns. It was enacted that any minstrel or ballad-singer caught singing or making music in an ale-house, or was found to have solicited any one to hear him sing and play, was to be taken before the first magistrate, whipped, and imprisoned. In 1642 it was gravely proposed in Parliament, seeing the popularity of ballads and of carols, that the great deeds of Oliver Cromwell should be put into rhyme, and set to be sung at Christmas, in lieu of the carols in honour of Christ’s Nativity, so dear to the hearts of the English people. The proposal was not favoured, and nothing came of it. On Dec. 13, 1648, there was a Provost-Marshall appointed, “with powers to seize upon all ballad-singers, and to suppress stage-plays.”

But the Rebellion struck and injured not merely the ballad-minstrels, it affected all instrumentalists attached to theatres and churches, and led to a great migration of our musicians to the Continent.

The character of English, and, indeed, of all early melodies depends very much on the instrument to which they were sung. There were harp and lute accompaniments to ballads, and many a ballad air seems to call out for the stringed instrument to fill up the background. In "Songs of the West," I have given one or two of these traditional harp airs; all the Welsh melodies proclaim that they were composed to be chanted by a minstrel who was attended by a harpist. So do many of those in the West of England. "The Three Sisters," given by Gilbert in his "Cornish Carols," is distinctly a harp air. The harp was played in England in the seventeenth century. M. Jorevin de Rochefort, who printed his travels in England in 1672, says: "The harp was then the most esteemed of musical instruments by the English." Carew, in his Survey of Cornwall, 1607, speaking of Tregarriek, then the residence of Mr. Buller, the sheriff, tells how that the house had belonged to the Wideslades, who had been dispossessed because of their adherence to the Roman



From a Broadside.



From a Broadside.

Catholic religion, and the "son then led a walking life, with his harp, to gentlemen's houses, where-through, and by his other active qualities, he was entitled Sir Tristram; neither wanted he (as some say) a *belle Isound*, the more aptly to resemble his pattern."

In the "Pleasant, plain, and pithy Pathway leading to a virtuous life," written about 1550, the author says:—

"Very lusty I was, and pleasant withall
To sing, dance, and play at the ball. . . .
And besides all this, I could then finely play
On the harp, much better than now far away,
By which my minstrelsy and my fair speech and sport,
All the maids in the parish to me did resort."

In Laneham's Letter, descriptive of the revelries at Kenilworth in 1575, he describes the minstrel with his harp, who sang a gest of King Arthur.

We are accustomed, nowadays, to associate the bagpipe with Scotland alone, but the bagpipe was of universal occurrence in Europe, and Scotland is merely the last refuge to which it has retired. Not only do a large number of airs show that they were composed to the drone of the bagpipe, but we have positive evidence that this instrument was in use, by its representation in carving of wood and stone. At Aruns, in the Pyrenees, is a white marble font on which



COUNTRY DANCE. *From a Font, Aruns.*

is represented a country dance, and a piper—looking for all the world as if kilted—is performing on what is now considered to be the peculiar instrument of the Highlands of Scotland.

At Altarnun, in Cornwall, a carved oak bench end, of about 1525, represents a bagpipe player with his dog, whilst a fiddler is sculptured on another. Among the minstrels carved on the outside of Launceston church is one with a

bagpipe; and in Sutton Place, near Guildford, the old seat of the Westerns, is a quarry in the hall whereon is figured a goose playing a bagpipe. This is of the date 1520, and gives indication that the bagpipe was falling into ridicule. An old sow playing on this instrument to the delectation of its piglings, is a not infrequent subject on Perpendicular bosses to vaulting-ribs.

For dances, tabor and pipe were favourite instruments; and there are tunes that imply such an accompaniment. I have given one in "The Garland of Country Song." The custom was, in England, for dancers to sing a ballad, and the different turns of the tune, or recurrence of the burden, marked the different movements in the dance. To this day, ballet signifies a dance, and ballad a song—the names bear trace of the early union between singing and dancing.



BENCHEND. *Altarnun.*



STAINED GLASS. *Sutton Place.*



CORNISH PIPER.
*Knife handle found near Lostwithiel,
17th century.*

Tabor and pipe were in use in villages, and probably formed all the instrumental music for the out-of-door dances, from May to Michaelmas. Misson, who travelled in England in the reign of James II. and William III., describes the dances of milkmaids to the bagpipes.

In an old song picked up in the West of England, these were the music of the haysel dance, together with the viol-di-gamba.

"The pipe and tabor both shall play,
The viols loudly ring,
From morn till eve each summer day,
As we go hay-making."

In Drayton's "Poly-olbion," 1613, a list is given of the musical instruments in common use in England. After mentioning viol, viol-di-gamba, cithern, pandore, theorbo, gittern and kit "the wandering fiddler's echo," cornet, fife, hautboi, sackbut, recorder, flute, shalm, cornamuse, he adds—

"Some blew the Bag-pipe up, that plays the Country-Round,
The Tabor and the Pipe some take delight to sound."

Even so late as Dibdin's time these two instruments seem to have been in use in country places.

The hornpipe was in use from a much earlier age than is usually imagined. We are so accustomed to associate it with nautical airs, and so disposed to believe that most, if not all, these latter belong to the Dibdin period, that it is with

some surprise that we read of the hornpipe in Carew's "Survey of Cornwall," as having been much in use in that part of England in the reign of Henry VIII. But, indeed, the hornpipe figures in sculpture of a much earlier age. It was a pipe of hollow wood, with holes for the fingers at intervals, and with a horn mouthpiece, and a horn ring at the larger end.

Chaucer mentions it as a Cornish instrument—

"Controve he would, and foule faile,
With Hornpipes of Cornwale."

In the sixteenth and seventeenth centuries, the counties most famous for the hornpipe were Derbyshire, Nottinghamshire, and Lancashire. A common broadside ballad illustration of this period represents a female ballad-singer attended by a man who plays on the hornpipe.



HORNPIPE. *From a Garland.*



BALLAD-SINGER, AND HORNPIPE. *From a Broadside.*

There can be little mistake as to which tunes belong to this instrument. That, for instance, to which the "Furry dance" is performed annually at Helstone, in Cornwall, is a hornpipe.

The lute much resembled a guitar, but was a nobler instrument. The "Merry Monarch" was a great admirer of the instrument, and it was a favourite with all lovers in the Stuart age. Yet Dr. Burney, in his "History of Music" (iii. p. 143), says: "The lute, of which hardly the sound or shape is known at present, was during the last two centuries the favourite chamber instrument of every nation in Europe." It was driven out by the spinet and harpsichord, which afforded an easy path to those musical ends which had previously been reached through the lute, only after much difficulty and labour.



LUTE. *From the Museum, Bologna.*

One of our early English poets, Sir Thomas Wyatt (1503–1542), has left us some charming verses under the title, "The Lover's Lute cannot be blamed though it sing of his Lady's unkindness." The first lines run:—

"Blame not my Lute ! for he must sound
Of this or that as liketh me ;
For lack of Wit the Lute is bound
To give such Tunes as pleaseth me ;
Though my Songs be somewhat strange,
And speak such Words as touch my Change,
Blame not my Lute !"

Thomas Mace, in his "Musick's Monument" (1676), gives instructions how to preserve a lute in order. "Know," says it, "that an old lute is better than a new one . . . you shall do well, even when you lay it by in the day-time, to put it into a bed that is constantly used, between the rug and the blanket ; but never between the sheets, because they may be moist . . . only no person must be so inconsiderate as to tumble down upon the bed whilst the lute is there, for I have known several good lutes spoilt with such a trick."

Formerly, in Devonshire, every farm-house had an instrument called the thrums, hung in the common hall; it consisted of a board with fret and strings, and was taken in the evening by one of the farmer's sons or daughters, or by one of the farm labourers, and he or she struck chords on it whilst singing a ballad.

In English country places, a groat for "a fit of mirth" was long the fee of the itinerant musician; and every villager, male or female, gave twopence for a dance on the green.

The fiddle is an instrument of English origin, it is the Anglo-Saxon *fithele*. It had in earliest times four strings only, and the neck was far shorter than at present. Another name for the fiddle is a *crowd*. In one of the sculptures on the outside of St. John's Church, Cirencester, is a player on a fiddle with a neck of well-proportioned length. The date of this carving is between 1504 and 1522, but from a representation of a "crowder" on a bench end at Altarnun Church, Cornwall, of much the same date, we see that the fiddle neck was also still sometimes quite short. This is the "kit," or fiddle used for dances.

The fiddle supplanted tabor and pipe in last century, for dance music; and the sole representative of the ancient minstrel was the village fiddler.

The fiddle exercised great influence in the alteration and corruption of dance and ballad tunes, owing to the facility with which the instrument lent itself to the multiplication of notes, and to runs. Moreover, the fiddle banished the ballad as a song accompaniment to a dance. Nevertheless, as a very aged fiddler told me that, in his early days, the lads and maids always sang whilst dancing to his music. Nearly all our oldest country dances are named after the ballads to which they were sung.



From a Broadside Ballad.



A CROWDER.
From Benchend, Altarnun.

Sir Thomas Elyot, in his "Governor," 1531, after describing the ancient modes of dancing, says: "And as for the special names (of the dances), they were taken, as they be now, either of the names of the first inventors, or of the measure and number they do contain; or, of the *first words of the ditty which the song comprehendeth, whereof the dance was made.*"

I annex a list of the dances given by Playford in the first edition (1651) of his English Dancing-master; the names tell their own tale:—

1. Upon a summer's day. (*)
2. Blew Cap. (*)
3. The Night piece, or, The Shaking of the Sheets. (*)
4. The Boate-man, a Bagpipe tune, with drone.
5. The Beggar boy. (*)
6. The Parson's Farewell.
7. Bobbing Joe (Joan?) "My dog and I" is sung to this.
8. The New Exchange.
9. The Wish.
10. Stingo, or, Oyle of Barley. (*)
11. The Whirligig.
12. Picking of Sticks.
13. The Old Mole.
14. Grimstock.
15. Woodcock.
16. Greenwood. This is "Shall I go walk the Woods so wild?" (*)
17. A Saraband.
18. Hit and Misse.
19. Confesse, or, The Court Lady. (*)
20. A Health to Betty.
21. Mage on a Tree.
22. Millison's (Millicent's) Jegge.
23. The Spanish Jeepsie (Gipsy). This is "Come follow, follow me." (*)
24. Lady Spillor.
25. Kemp's Jegg (called after Nine Days' Wonder Kemp.)
26. If all the world were paper. (*)
27. The Chirping of the Larke. This is Robin Hood and Guy of Gisborne. (*)
28. Adson's Saraband.
29. None such, or, A la mōde de France. (*)
30. The merry, merry Milkmaids. (*)
31. Daphne. "When Daphe did from Phœbus fly." (*)
32. Mill-field (*)
33. The fine Companion.
34. Cast a bell.
35. Shellamefago.
36. The Rose is red, and the Rose is white.
37. The Spanyard.
38. Have at thy coat, old Woman. (*)
39. To Drive the Cold Winter away, or, The Gun. (*)
40. Pepper's Black.
41. The Maid Peep't out at the Window, or, The Friar in the Well. (*)
42. Halfe Hanniken.
43. Once I loved a maiden faire. (*)
44. Faine I would, or, "The King's Complaint." (*)
45. The Irish Lady, or, Annisseed water Robin.
46. My Lady Cullen.
47. The Bath.
48. Jog on my Honey.
49. Goddesses. "I would I were in my own country." (*)
50. The Health, or, The Merry Weasel. (*)

- | | |
|--|--|
| 51. Heart's Ease. | 73. Dull Sir John. |
| 52. Jack Pudding. | 74. Saturday Night and Sunday Morning. |
| 53. Prince Rupert's March. | 75. New Boe Peep. (*) |
| 54. Dissembling Love, or, The Lost Heart. | 76. Hockley in the Hole. |
| 55. Argeers. | 77. The Chestnut. |
| 56. Jack-a-Lent. | 78. Stanes Morris. |
| 57. Maiden Lane. (*) | 79. Paul's Wharfe. |
| 58. The Chirping of the Nightingale. | 80. Tom Tinker's my true Love. (*) |
| 59. A Soldier's Life. (*) | 81. Kettle Drum, or, He that hath a good Wife. |
| 60. Sweet Masters. | 82. Hide Parke. |
| 61. Cuckolds all a row, also the Cavalier's song, "Hey boys up we go." (*) | 83. Mundesse. |
| 62. Petticoat Wag. | 84. Ladye lye neare me. (*) |
| 63. Paul's Steeple or, "I am the Duke of Norfolk." (*) | 85. Lull me beyond thee. (*) |
| 64. Ruffy Tufty. | 86. Jenny pluck Pears. |
| 65. All in a garden green. (*) | 87. The Glory of the West. (*) |
| 66. Dargesson, or Sedanny, "The Hawthorn Tree." (*) | 88. Gathering Peaseods. |
| 67. Aye Me! | 89. Scotch Cap. |
| 68. The Punk's Delight. | 90. New new Nothing. |
| 69. The Milkmaydes Bobb. | 91. Step Stately. |
| 70. An old Man is a Bedfull of bones. (*) | 92. Shepherd's Holyday, or Labour in Vaine. |
| 71. Cheerily and Merrily. | 93. Graies Inn Maske. |
| 72. The Country Coll. | 94. The Slip. |
| | 95. The tender Gentlewoman, or, The Hemp-dressers. |

I have marked with an asterisk those country dances of which the ballad words remain. There are several of the others to which later words have been set, that have displaced the original words.

I give this list at some length as showing how that collections of dance tunes have been the means of preserving to us a large number of ballad airs. But there were many other airs that would not lend themselves to dances. Very happily the ballad operas have been the means of saving these.

We must now consider an immense change which came over music in Europe, and a divorce which was effected between the music of the cultured and that of the people. This was produced by the introduction of *Time* as an element essential to music. In mediæval music there was no time, every note was lengthened or shortened according to the syllables to which it was attached. Song was the musical rendering of words. To the present day, Gregorian music is unbarred, whether for psalm or for hymn. We have but to look at a Gregorian hymn-melody as given, say, in Helmore's "Hymnal Noted," and the same as chopped up and put into strict modern tune in "Hymns Ancient and Modern," to see the difference. One of these magnificent old airs is like Pegasus in plough-harness when reduced to modern time in the latter Collection, where it is hardly recognisable in its degradation. All ballad airs were the same. But time of some kind was necessary in dancing, that was obvious, and the dance taught the musician what otherwise he might never have learned,—the use of *time*.

Having made this discovery, he found that it led to the most surprising results. He could write part-music without keeping each part exactly together, or counter-point, proper—point against point, or one note under another.

The musicians having discovered what could be done with part-singing if all performers kept time—a great discovery, with immense possibilities not for the voice only, but for instruments as well—at once began to abuse the knowledge they had acquired.

I must, however, note here the remarkable tenacity with which old English peasant singers cling to the natural system, and reject the artificial. They now sing strictly according to the sense of their words, and entirely ignore *time*, so that in taking down one of their airs it is often not possible to say in what time it is, whether in common or in triple measure.

So on the boards, a professional artist when he comes to sing a ballad, breaks through the bars, and follows the rhythm, regardless of time, and the accompanist has to attend to him. Unless they do this, ballad-singing is mechanical and devoid of attraction. It will charm nobody, and never provoke an encore.

The old minstrel airs were accompanied by stringed instruments, such as the crowd, which was flat bridged, so that when the bow was drawn across it, a succession of chords was the result. It had six strings, but of these two were drones, or *bourdons*, whose pitch was only altered when tuned; but the other four admitted of every variety of intonation possible without "shifting" the hand. There were other instruments, such as the psaltery, played without a bow, with the fingers, which we may say with certainty were so played to form an accompaniment in chords to the voice. The ballad air owed its charm to the melody, it could be sung without accompaniment or sung with it.

But when in the sixteenth century the science of part-singing began to be understood, then the musical composers,

in their delight at having this new field for their ingenuity open to them, turned away with scorn from the ballad air, and indeed from melody altogether, and endeavoured to compose pieces exhibiting the utmost possible ingenuity of structure on scientific principles wholly independent of air, and in supreme indifference whether or not the compositions were pleasing and taking to the ear. Tallis, as is well known, produced a *tour de force* in writing a song of forty parts. The first subject is begun in G by the first mezzo soprano; the second medius in like manner beginning in G, is answered by the first tenor in the octave below, and that by the first counter-tenor in D, the fifth above; then the first bass has the subject in D, the eighth below the counter-tenor; and thus the forty real parts are severally introduced in the course of thirty-nine bars, when the whole phalanx is employed at once during six bars more; after which, a new subject is led off by the lowest bass, and pursued by the other parts, severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous specimen of human labour and wrongheaded ingenuity is carried on in alternate flight, pursuit, attack, and choral union to the end, when it is concluded by twelve bars of universal chorus, in fortifold harmony. It was thought equally ingenious to take three or four independent airs—folk-airs as often as not—and work them together in and out into a structure that was ingenious and showed the skill of the composer, but could give pleasure to nobody. To such an extent was this the fashion, that among the Italian composers, when writing Masses, they took a wicked delight in weaving in the most inappropriate airs and sometimes those associated with obscene words into the sacred service, retaining the Latin words of *Gloria*, *Benedictus*, or *Agnus Dei*, for the tenor alone, and allowing the other parts to be sung to the original indecent Italian ballad words. Musical art was mechanical; there was no reason whatever why a man with a mathematical head should not compose a masterpiece, when he had grasped the fundamental laws of counterpoint, even though he could not tell by ear one tune from another.

One of the results of this fashion was that the musicians of the period were paralysed in all that concerned melody. There is hardly an instance to be discovered among their works of a composition built on an original theme, they felt about and laid hold of such airs, and scraps of airs, as were already to hand, and built these into their fabrics. This period produced one thing that was worth preservation—the madrigal, which sprang into life in England and in Italy simultaneously, and lasted from 1530 to 1630.

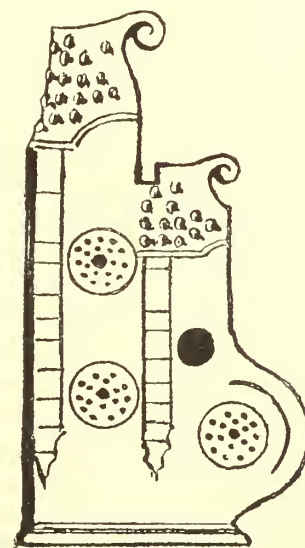
Meanwhile, in spite of the scorn poured on them by the scientific musician, the ballad-singers with their fresh delicious folk-airs—fresh yet old, but old assuming fresh characters—held the ear of the people, and for a dance, the exigencies of the case demanded a currant melody with a rhythmic time and harmonic base. In the tapestried galleries, in the panelled halls of the manor houses, the gentles and ladies in lace and velvet laboured at contrapuntal pieces, and believed that they had derived some pleasure from having been able to execute difficult passages; but on the village green, in the ale-house, the country people held tenaciously to the traditions of pure melody.

Then came the Civil War and the domination of the Puritans, when the scientific musicians were scattered everywhere. The people did not miss them, they had never cared for their motetts and madrigals; and if the minstrel and the fiddler were suppressed by Act of Parliament, no Act of Parliament could restrain the mother from singing to her babe, the milkmaid from warbling under the cow, the old ballads they loved so well to the dear old tunes that they had themselves learned in infancy.

At the Restoration, such musicians as were still alive were drawn from their retreats, and placed in positions where they might train up a new generation, and carry on the old traditions of English music. But they found themselves in a new world, not one that would longer tolerate their tediousness, and listen to their consequential affectation. The new world would have no more of this; it must have song—pure melody—and the orchestra was becoming a power which these relics of the age of motette and madrigal did not understand. They sneered at Charles II. with his “four and twenty fiddlers all of a row,” but the fiddlers carried the day. The old masters of music, Child, Christopher Gibbons, and Low had to retire, and a new generation took their places, who had been taught at the feet of Lulli in Paris.

Pelham Humphrey was sent by Charles II. to be instructed by Lulli, and Humphrey was the master of Purcell.

Elaborate counterpoint, with all the intricacy of fugue, was just endurable in ecclesiastical music, but was insupport-



PSALTERY. *Museum, Bologna.*

able in opera, and the opera now rose to be a dominating power in altering and moulding the character of music, and the nursery of the opera was Italy. But even there at first the composers followed a line that was not frankly popular. They elaborated the recitative, the *aria* was an after product. It was not so in Paris. Lulli had more sense, he had his finger on the pulse of the French people, and he cared nothing for his art save how it could make that pulse throb and leap as he listed. The people had no desire to have the "Prose" of the sanctuary transferred to the boards.

It was the same in England. There it was long before recitative in English found admission. Melody the English ear would have, and therefore melody had to be provided.

Intricate and scientifically constructed music may be interesting, as a puzzle of any sort interests, but it cannot please. It is a manifestation of the composer's skill, not of his genius. Any one properly trained, and with a mathematical head, could write a fugue, but only a musically-gifted soul can evolve an air. Elaborate contrapuntal music resembles verses in which there is strict accuracy in the metre, and in the rhyme, but that is all. A pure melody is like a poetic thought, the spirit of life which alone can animate the dry bones of theoretical music. Kelly, in his *Reminiscences*, says: "I may safely aver, from my own knowledge, that I have met with ninety-nine good theorists to one melodist; nature makes one, study the other. Two of the greatest theorists that I ever met with were, Padre Martini of Bologna, and Sala, Master of the Conservatorio, Naples; yet neither of these ever produced a remarkable melody that I recollect; I mean, not such an one as our justly celebrated composer, Dr. Arne, used to say, 'would grind about the streets upon an organ.'"

Haydn said of melody, "It is the air which is the charm of music, and it is that which is most difficult to produce. Patience and study are sufficient for the composition of agreeable sounds, but the invention of a fine melody is the work of genius; the truth is, a fine air needs neither ornament nor accessories in order to please,—would you know whether it really be fine, sing it without accompaniments." The opinion of Mozart was the same. Kelly records a conversation he had with him on the subject. "Melody is the essence of music," said Mozart, "*I* compare a good melody to a fine racer, and counterpointists to hack post-horses."

The first great composer of the new school was Purcell, a musical genius of the highest order; and he exhibited his genius by the creation of splendid melodies. Unhappily in many instances he yielded to the corrupt taste of the times, in sacrificing melody to supposed exigencies of the text.

Purcell died young, in 1695, but for some years after his death his compositions were the chief music heard in England. He may be looked upon as the father of our national music apart from the ballad. In compositions for the theatre, though the colouring and effects of an orchestra were then but little known, yet he employed more than his predecessors, and gave to the voice a melody more interesting than had been allowed by the scholarly numskulls of the past in this country, even, perhaps, in Italy, and he became the darling and delight of the nation. The only man at all on his level in Europe at the time was Corelli, but none of his music was printed and circulated till 1710, so that Purcell had no better Italian instrumental music to imitate than that of Bassini, Torelli, and others inferior to them. Yet his orchestration excels all these in fancy, modulation, and delicacy.

The first opera ever produced in England was written by Sir William Davenant, Shakespeare's godson, who liked to have it thought that he was his son. This was "The Siege of Rhodes," given in 1650, the music to which was composed by Lawes, Cook, and Matthew Lock.

Shakespeare had introduced songs into his plays, and other dramatists did the same,—Ben Jonson, Beaumont and Fletcher, Middleton, Dekker, and Webster; and these plays were the parents of the ballad-opera.

In "The Bloody Brother," 1640, there is not only a concerted drinking-song, but a scene, the song of the Woman of the Cellar, the Butler, the Cook, and the Pantler, intermixed with chorus; it is, moreover, from this same play that the exquisite song "Take, oh! take these lips away," is derived.

Now the opera as understood at first in England was no more than an increase in the number of songs and choruses introduced. Hitherto the songs had been written to well-known airs, only exceptionally had they fresh music composed for them. But now that the opera became manageable, with the knowledge of orchestration generally prevalent in Italy, France, Germany, and England, some of our composers began to write for the stage. Thus Matthew Lock produced his marvellous *Macbeth* music. Purcell wrote "The Prophetess," 1690, "King Arthur" in 1691, "The Faery Queen" in 1692, "Bonduca" in 1695; "The Northern Lass" was not produced till after his death in 1706.

As affecting English song I have to mention the opera in this article; but with the origin and history of the English opera, I shall deal at length and in detail in my second essay.

It seemed as though we were at the cradle of a national operatic school. But now appeared on the scene a rival candidate for favours, which unhappily succeeded in displacing and killing the English opera.

In 1707, the Italian opera of "Arsinoë" was performed in London, and met with vast success. This led to the translation into English of a number of Italian operas, and their performance.

"The next step," says Addison, in the *Spectator*, March 21, 1710-11, "was the introduction of Italian actors into our opera, who sung their parts in their own language at the same time that our countrymen performed theirs in our native tongue. The king or hero of the play generally spoke in Italian, and his slaves answered him in English: the lover frequently made his court, and gained the heart of his princess, in a language which she did not understand. . . . This was the state of the English stage for about three years. At length the audience grew tired of understanding half the opera, and therefore, to ease themselves entirely of the fatigue of thinking, have so ordered it at present that the whole opera is performed in an unknown tongue."

The influx of Italian music for a while paralysed the English composers. Even Addison did not venture to say boldly that our native music was the best. "I would allow the Italian opera," he said, "to lend our English musick as much as may grace and soften it, but never entirely to annihilate and destroy it."

For some time no music that was not Italian was considered tolerable, and Italian singers were the rage. Margareta de l'Espin made ten thousand pounds on the boards.

Pope sneered at the false admiration for the foreign music affected by the leaders of fashion. He calls the Italian opera—

"A Harlot form, soft sliding by,
With mincing step, small voice, and languid eye :
Foreign her air, her robe's discordant pride,
In patch-work fluttering, and her head aside :
By singing Peers up-held on either hand,
She tripp'd and laugh'd, too pretty much to stand ;
Cast on the prostrate Nine a scornful look,
Then thus in quaint Recitativo spoke :
 O cara ! cara ! silence all that train :
Joy to great Chaos ! let Division reign :
Chromatic tortures soon shall drive them hence,
Break all their nerves, and fritter all their sense :
One trill shall harmonise joy, grief, and rage,
Wake the dull Church, and lull the ranting Stage,
To the same notes thy sons shall hum, or snore,
And all thy yawning daughters cry, *Encore !*"
(*Dunciad*, iv.).

Now ensued one of the most extraordinary revulsions of fashion conceivable, the like of which is unique in the annals of music.

We have seen how that English melody had dethroned and driven into oblivion the old school of formal scientists. It now rose up again in revolt—this time against foreign music. The Italian opera was in full swing, and had silenced the English muse, when, in 1727, Gay wrote "The Beggar's Opera," of which all the songs but two or three were set to folk melodies, born in England. He offered it to Cibber at Drury Lane, and it was rejected by him with contempt. It was accepted by Rich, the manager of the theatre in Lincoln's Inn Fields, and produced on the 29th January 1727-8. The success of the piece was considered doubtful for the greatest part of the first act, and was not quite determined till Polly Peachum sang her pathetic appeal to her parents—

"O ponder well, be not severe
To save a wretched wife,
For on the rope that hangs my dear
Depends poor Polly's life,"

and this, to the air of "The Babes in the Wood," familiar to the entire audience from their nurseries. The effect was magical. The audience broke into a roar of applause, and the success of the play was established. The plot of the piece is of the poorest, but people were refreshed, and rejoiced again to hear the old familiar notes of the English muse. The author, according to Mace, got the entire receipts of four nights, amounting in the aggregate to

£693, 13s. 6d., whereas Rich, the manager, after the piece had been performed thirty-six times, had pocketed nearly £4000. It was well said that this play had made Rich *gay*, and Gay *rich*. But it had a further effect, it drew away



THE BEGGAR'S OPERA. *After Hogarth.*

the audience from the Italian opera, and, as the wags said, had made that indeed what the other was in name, the Beggar's opera.

"The Beggar's Opera" contains sixty-nine airs, of which I give a list :—

- | | |
|---|---|
| 1. An old woman clothed in Gray. | 23. All in a misty Morning. |
| 2. The bonny gray-eyed Morn. | 24. When once I lay. |
| 3. Cold and raw. | 25. When first I lay siege to my Chloris. |
| 4. Why is your faithful Slave disdained? | 26. Courtiers! Courtiers! think it no Harm. |
| 5. Of all the simple things. (The Mouse-trap.) | 27. A lovely Lass to a Friar came. |
| 6. What shall I do to shew. | 28. 'Twas when the Sea was roaring, &c. |
| 7. Oh, London is a fine town. | 29. The Sun had loos'd his weary Team, &c. |
| 8. Grim King of the Ghosts. | 30. How happy are we. |
| 9. Jenny, where hast thou been? | 31. Of noble race was Shenkin. |
| 10. Thomas, I can not. | 32. (Old air, the title forgotten by Gay.) |
| 11. A Soldier and a Sailor. | 33. London Ladies. |
| 12. Now ponder well, ye parents dear. | 34. All in the Downs. |
| 13. Le printemps. (French air.) | 35. Have you heard of a frolicsome Ditty? |
| 14. Pretty Parrot. | 36. Irish Trot. |
| 15. Pray, fair one, be kind. | 37. (Old air, the name of which Gay had forgotten.) |
| 16. Over the Hills and far away. | 38. Gossip Joan. |
| 17. Gin thou wert mine ain thing. | 39. Irish Howl. |
| 18. O the Broom. | 40. The Lass of Patie's Mill. |
| 19. Fill every glass. | 41. If Love's a sweet Passion. |
| 20. March in Rinaldo. | 42. South Sea Ballad. |
| 21. Would you have a young Virgin. (Poor Robin's maggot.) | 43. Packington's Pound. |
| 22. Cotillon. | 44. Lillibullero. |
| | 45. Down in the North Country. |

46. A Shepherd kept Sheep.
47. One Evening passing lost my Way.
48. Now, Roger, I'll tell thee.
49. O Betsy Bell.
50. Would Fate to me.
51. Come sweet Lass.
52. The Last Time I went o'er the Moor.
53. Tom Tinker's my true Love.
54. I am a poor Shepherd undone.
55. Ianthe the lovely.
56. A Cobbler there was.
57. Bonny Dundee.

58. Happy Groves.
59. Sally in our Alley.
60. Britons strike home.
61. Chevy Chase.
62. Old Sir Simon the King.
63. Joy to Great Cæsar.
64. There was an old woman.
65. Did you ever hear of a gallant soldier.
66. Why are thine Eyes still glancing.
67. Green Sleeves.
68. All you that must take a leap.
69. Lumps of Pudding.

Gay was not himself anything of a musician. He had his head full of old songs and their airs, and he set to the latter songs suitable to his characters and the dialogue, then got a German named Pepusch to note them down for him,



VAUXHALL. From the Headpiece of an Engraved Song.

and write a simple orchestral accompaniment, and an overture. Owing to the success of the opera Pepusch republished all the airs arranged as catches, under the title of "The Agreeable Choice."

The enormous success of "The Beggar's Opera" encouraged others to follow in the same track. Indeed Gay himself repeated the same course in "Polly" and in "Achilles."

Over forty ballad operas appeared, and as most of these were published along with the music, they furnish us with a treasury of the folk-airs of the English people. In "The Beggar's Opera" were 69; in "The Generous Freemason"

were 63; in "Achilles," 54; in "The Jovial Crew," 53; in "Momus turned Fabulist" there were 69, and there were 68 in "The Fashionable Lady."¹

The immense success of "The Beggar's Opera" and its imitations served a purpose for which we cannot but be grateful, in addition to the debt we owe them of preserving for us a host of old English folk-airs. The English musicians were now encouraged to try their hands on original ballad operas; and we see many of these appear after the public taste for "The Beggar's Opera" had ceased.

The great Arne rose on the horizon, a man who followed the best traditions of good English music, who attempted to pick up the thread dropped by Purcell, and inaugurate English opera in contradistinction to the ballad opera, that is to say, an opera with musical recitatives, *aria parlante* as well as *aria cantabile*, and *scenas*. But the fashionables who patronised the theatre were not disposed to favour the undertaking, and Arne was obliged to fall back again on ballad operas. Then we have Arnold, Attwood, Storace, Shield, Kelly, Dibdin; and we reach another mighty name, that of Bishop. Next to whom comes Balfe, and then till the present no toleration of anything English, only Italian and German operas, and French light comic operas.

That which produced quite as much influence on the popular taste as the opera were the performances at Cupar's Gardens, Vauxhall, Ranelagh, Mary-le-bon—an influence quite as great, though not as debasing, as our modern music halls. The singers at the Gardens, male and female, became popular, and their songs were engraved in copperplate on half-sheets and circulated throughout England, or were collected into volumes, such as Worgan's "Agreeable Choice," or "Clio and Euterpe," and "Calliope."

Leveridge was a bass singer at the theatre in Lincoln's Inn Fields, but in 1726 he opened a coffee-house in Tavistock Street, Covent Garden, and published a collection of his songs in two pocket volumes, neatly engraved. To him English minstrelsy is indebted for the setting of Gay's "Black-Eyed Susan," and "The Roast Beef of Old England."

Worgan supplied Vauxhall with songs from 1753 to 1761, and after a break of connection, again from 1770 to 1774. His first book of Vauxhall songs was published in 1753. It is somewhat singular that one whose music was vastly popular should have left no song that has maintained a hold on the popular taste. Arne, Boyce, Greene, Carey, Festing, Gaillard, all wrote for the Gardens, where sang Mrs. Braccgirdle, Mrs. Clive, Miss Weichsell—afterwards Mrs. Billington—and Miss Stevenson, and among men, Beard, Lowe, Wilder. I shall have something to say of these singers in my Third Essay on the Gardens and Concert Halls.

The first engraving of music on metal plates was practised in England before any other country, and as early as the reign of James I. The two first music engravers were William and Robert Hole. After 1690 engraved half-sheets of music with songs became very common. Among the encomiastic verses on Dr. Blow, prefixed to his *Amphion Anglicus* in 1700, the poet says—

"Long have we been with balladry oppress'd,
Good sense lampoon'd, and harmony burlesqu'd:
Whole reams of Single Songs became our curse,
With bases wondrous lewed, and trebles worse.
But still the luscious lore goes glibly down,
And still the *double entendre* takes the town.
They print the names of those who set and wrote 'em,
With Lords at top and blockheads at the bottom."

It need hardly be said that these half-sheets of music are now highly valued, and are of great interest to the musical antiquary.

A great change had passed over English music. The influence of the Italian opera had not been unfelt, and had lightened it, and had made the composers think more of melody than of counterpoint. Charles II. had treated English music somewhat contemptuously. He cared not for very elaborate compositions, and liked only such music as he could beat time to.

The virginals, the spinet, and the harpsichord had displaced the lute, and songs were now written to the new instruments. Moreover English singers had acquired vocal gymnastics from the Italians, and the new songs were

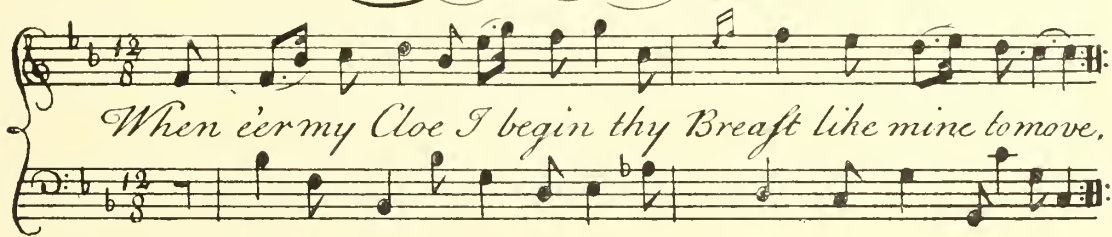
¹ The following is an approximate list of the ballad operas:—1727, *The Beggar's Opera*; 1728, *Polly*, *The Quaker's Opera*, *Penelope*, *The Village Opera*, *Love in a Riddle*; 1729, *Flora*, or *Hob in the Well*, *The Patron*, *Southwark Fair*, *The Cobbler's Opera*, *The Country Wedding*, *The Lover's Opera*, *The Wedding*, *The Beggar's Wedding*, *Damon and Phillida*, *Love and Revenge*; 1730, *Robin Hood*, *The Bayes' Opera*; 1731, *The Grub Street Opera*, *Silvia*, *The Generous Freemason*, *The Devil to pay*, *The Merry Cobbler*, *The Highland Fair*; 1732, *The Humours of the Court*, *The Disappointment*, *The Footman*, *The Court Legacy*, *The Female Parson*, *The Jovial Crew*; 1733, *Achilles*, *The Fanciful Queen*, *The Stage Mutineers*, *The Mad Captain*, *The Boarding School*, *The Livery Rake*, *The Devil of a Duke*, *The Mock Doctor*, *Lord Blunder's Confession*, *The Opera of Operas*; 1734, *Don Quixote in England*, *The Chambermaid*, *The Lottery*, *The Old Man taught Wisdom*; 1735, *The Honest Yorkshireman*, *The Intriguing Chambermaid*; 1736 (none); 1737, *The Rape of Helen*; 1739, *Margery*, *Roger and Joan*. The exact date cannot be fixed of *The Sturdy Beggars*, and *Cure for a Cold*. Some were printed, but never performed. Some were printed without the music, but with the names of the airs to which the songs were to be sung.

overladen with runs, trills, twirls, and divisions, that obscured the underlying melody, as a broidery of glass beads or spangles over silk brocade.

But the most significant change of all was that of abandonment of the old Gregorian modes for the modern mode. If we take a volume of D'Urfey's "Pills to Purge Melancholy," or even the "Beggar's Opera," we shall find how



To Chloe.



FOR THE FLUTE.



PORTION OF A HALF-SHEET SONG. Circ. 1740.

unlike much of the music there is to anything which pleases nowadays. The English ear has lost the faculty of enjoying a minor air, has come to regard such as dolorous, yet it was in such modes and in minor keys that many of the old dance tunes were set, and the most boisterous Bacchanalian songs were sung.

Our faculty of appreciation has become narrowed. It may come that we shall in time extend our sympathy, and come to delight in melodies in other keys than those to which we will now tolerate all music.

Let us see in what this immense change consists.

In modern music we have two *scales* only, the major and the minor. By scale is meant the regular order in which successive sounds follow each other, ascending or descending. To these sounds we give the name of notes, and any note from which we commence our scale is said to be the key-note of the scale. In modern music, from whichever note we commence our scale the sounds must always follow in the same order, that is to say, with the semitones invariably in the same places, *i.e.*, falling between the 3rd and 4th sounds, or else, between the 2nd and 3rd; or to put the case in another form, there are only two sounds in a "natural" scale that we allow as key-notes, the first sound C, and the sixth A, and when a scale is constructed on the latter of these, then the notes of the scale have to be modified in two places to satisfy the modern ear.



THOMAS D'URFEY.



Now it is obvious that we may begin our scale anywhere in the octave, and by so doing vary the position of the semitone.

In the ancient scales, neither flats nor sharps had any existence, so that they could not thus modify a scale, and that on A would run thus—



- In the scale of C, the half-tones occur between the 3rd and 4th notes, and between the 7th and 8th.
- In the scale of D, between the 2nd and 3rd, and the 6th and 7th.
- In the scale of F, between the 4th and 5th, and the 7th and 8th.
- In the scale of G, between the 3rd and 4th, and the 6th and 7th.
- In the scale of A, between the 2nd and 3rd, and the 5th and 6th.

The key of B was never used.¹

These scales were distinguished by the name of some Grecian province—

The scale of D was called the Dorian mode.			
„	E	„	Phrygian mode.
„	F	„	Lydian mode.
„	G	„	Myxolydian mode.
„	A	„	Æolian mode.
„	C	„	Ionian mode.

But it will be seen that in the Dorian and Æolian modes, the position of the semitones is the same, between the 3rd and 4th notes; and likewise with the Myxolydian and Ionian. Rejecting, then, the Æolian and Ionian as repetitions of two former scales, we have left four scales. But to this four scales four more were added, each of which commenced at the *fourth* note of the original scale. These new scales were termed *plagal*, and the original scales *authentic*. These were also distinguished as Hypo-Dorian, Hypo-Phrygian, &c.

The modern scale (the Ionian) was of course one among these, but melodies were by no means confined to it. In ecclesiastical music it was studiously avoided. Zarlino, a theorist of the sixteenth century, speaks of it as "well adapted for dances; the greater number of these we hear now in Italy are set in this mode, whence it has come that some call it in our days '*Il modo lascivo*.'"

Nevertheless, he admits that some of the church composers of more recent times had used it. But this perhaps was due to their having taken a loose song as the theme for the mass or hymn which they composed on it. In the Madrigalian era, 1530–1630, the old modes were almost wholly employed. In church music, Adrian Batten, organist

¹ The original scales consisted of five notes, not eight, as with us. "An instrument of ten strings," such as David speaks of, was one with two complete scales.

of St. Paul's Cathedral, who died 1640-50, was the last writer who employed them. He wrote anthems and a service in the Dorian mode. He was expelled his office at the Rebellion, in 1637. When Charles II. came to the throne, and insisted on having his French fiddlers in church, there was no more question of ecclesiastical modes. The fashion was set the other way, and not only on the stage, but in the stalls of the cathedral, *il m do lascivo* reigned supreme. The old scales took refuge in the songs of the people, where they remain embedded to the present day, which songs, when exhumed by enthusiasts, polished and made presentable, are found to be gems. The last musician in England who made a stand for the modes and advocated their use, was Dr. Pepusch, in a treatise published in 1746.

Attached to the French expedition to Egypt in 1799 were several savants, whose function it was to record observations on the antiquities, natural history, &c., of the Nile Basin. Among these was a M. Villoteau, a musician, who was deputed to collect information relative to Oriental music. On reaching Cairo, he placed himself under an Arabian music-master, whose lessons consisted in teaching his pupil to sing certain airs by ear and from memory. M. Villoteau set to work to write out these melodies, and observing, as he wrote, that the intonation of the Arab singer was occasionally false, he took care to allow for his supposed inaccuracies, and to put on paper not exactly what he heard, but what he *supposed* his master desired to sing, but failed through inaccuracy of his organ. This operation ended, M. Villoteau proceeded to test practically the accuracy of his work, but the Arab stopped him in the middle of the first phrase, telling his pupil that he was singing out of tune. Then the Arab produced a lute of native fecture, the fingerboard divided by frets according to the rules of the Arabian scale. The mystery was explained in a moment. An inspection of the instrument showed M. Villoteau that the very elements of the music with which he was familiar, and those of the music with which he desired to make acquaintance, were absolutely different. The intervals of the two scales were dissimilar, and the education of the European musician made it difficult for him to seize and appreciate Arabian melody and to execute it.

Precisely the same thing happens when we come to collect the folk-music of the English peasantry. They sing in the old modes that were abandoned in the reign of Charles II. What we are inclined to do is to alter what is sung when noting the tunes down, but if we do this we make a great mistake, we lose completely the character of their traditional music. Many a time have I been checked and corrected by an aged singer, as was M. Villoteau, when I have played on the piano, or sung after him one of the ballad airs he has taught me, because I have put my semitone in the wrong place. This was at first, ten years ago. Now I am wiser, I *expect* to find a song in a church mode, and am no more puzzled when I do, and inclined to believe that the singer is wrong.

If we look at Playford's "Dancing Master," D'Urfey's "Pills," or Gay's "The Beggar's Opera," we shall find that the popular music of the English people was composed in the old modes, and to this day, our country singers prefer an air in a Dorian or Myxolydian mode to any modern one in the commonly received mode. We consider an air in one of the Gregorian modes to be melancholy, but not so the singers. There is an old hedger who is a dear friend of mine—he can neither read nor write—and he says to me, "Now I'll sing you a pretty little tune as lively as you ever heard," and he will strike up something in the Hypo-Myxolydian scale.

The change that came over English music at the close of the seventeenth century was due to the narrowing of our ground, and to the abandonment of all other scales save *il modo lascivo*, and that was due to Charles II. and his French fiddlers and Italian singers.

One great musical name must not pass unmentioned in our review of English music, but it is that of a great man who really influenced English song very slightly. This was Handel. He left his indelible impress on sacred music; on English song, almost none at all. He composed, in secular music, for the cultured, and not for the popular taste. The style of his operatic music was Italian, and not at all to the popular liking; and, indeed, the whole system of the Italian opera was artificial and ephemeral. Some few of his songs have become standard among us, as "Love in thine Eyes sits Playing," and "Ruddier than the Cherry." Look at Arne. His melody is fresh and enduring to the present day, because thoroughly popular. "Blow, blow, thou Winter Wind," "Where the Bee Sucks," "Under the Greenwood Tree," "Rule Britannia." These are the songs that have carried on the traditions of really good English music.

Haydn was the father of modern music. His "My Mother bids me Bind my Hair" is essentially modern music. He is the father of the modern symphony, the modern quartette, and the modern orchestration. The father of the modern opera is Mozart. His contemporary was Cimarosa, whose masterpiece "Il Matrimonio" was brought out in 1792. It suffices to compare this with "La Nozze di Figaro" to see the difference between the old style and the new.

To return from these names to English opera is to come down with a run. There is a reason for this. English music

had its tradition broken, its composers dispersed, and when music began to lift up its head among us once more, it was systematically despised and made a mock of. Something was done by Arnold, Dibdin, Storace, Shield, but the really great name at the head of the century is that of Bishop, who has enriched English song with imperishable melodies. But Bishop did absolutely nothing to found English opera. All he did was to set gems of song on fustian dialogue. But we have had others, in addition to the composers for the theatre, who have contributed to the song of England—Clifton, Hudson, Blewitt—but they did nothing to improve the quality of our music. They mostly picked up folk-airs, altered them, modernised their key, and set them to vulgar ditties. I will conclude this notice of modern English music with the words of my friend and fellow-worker, the Rev. H. Fleetwood Sheppard:—

“After 1810, Bishop took and kept the lead, and did much for English song. His round, ‘When the Wind blows then the Mill goes,’ in ‘The Miller and his Men,’ is always popular now, and his name is inseparably connected with English music. Moore’s songs, Irish chiefly,¹ filled up a void. Then came Knight with ‘She wore a Wreath of Roses,’ &c., whose songs were all the rage, and Crouch with ‘Kathleen Mavourneen,’ &c. The nigger melodies followed the Emancipation in 1833; then came Christy Minstrels, and after that the Deluge, Long to *rain* over us.”

With regard to the songs of the end of the last and the beginning of this century, more shall be said in the notes on the songs that will be given in the collection.

There is one very important point that must be noticed here, as having had much to do with the history of



JOHN PLAYFORD.

English song. In no theatre except the two patent houses, Drury Lane and Covent Garden, was it lawful for actors to perform a drama. In others only burlettas and farces were legal. To evade the law, the performers were obliged to introduce songs, whether appropriate to the play or not. In some cases a piano was tinkled during the dialogue, so that the piece might escape condemnation in the Chancellor’s Court, by being described as a musical performance. But this necessity to evade the law provoked musical invention, and brought into notice and popularity a number of songs that might otherwise have never been composed.

But we must retrace our steps somewhat, and with Tom d’Urfey consider the beginning of English song-books. Tom was a native of Exeter, of French extraction, who came to town, and became a favourite of Charles II. Not only did he produce operas into which he worked folk-songs, but he brought out “Pills to Purge Melancholy,” a collection of songs, to a large extent original, mostly set to old English folk-airs. D’Urfey had a knack of writing with spirit, unhappily his was an uncleanly muse, and his six volumes (1719) are full of filth of the most disgusting character, of filth unredeemed by genuine humour. His dirt overflowed into subsequent collections, as “The Convivial Songster,” 1782. The same publisher (J. Fielding), however, produced a companion volume, “The Vocal Enchantress,” which is clear of this nastiness.

To D’Urfey, or rather to John Playford, the music publisher, who worked with him, are due the preservation of a host of old English song tunes, which otherwise would have been entirely lost.

The following list of song-books with music that have been printed will be found useful. It is by no means exhaustive, and it does not include glee, madrigal, and catch books, but it does include some books of dance and virginal music where old song melodies are preserved:—

¹ Moore was by no means scrupulous whence he took the tunes for his “Irish melodies.” A large percentage are demonstrably English, and some that were genuinely Irish he altered arbitrarily to please his taste, and give them a new sentimental character.

- WHYTHORNE (T.), Songs of three, fower, and five voices, 1571.
 BYRDE (WILLIAM), Songs of sundrie Nations, 1589.
 DOWLAND (J.), Songs or Ayres of four Parts. First Book, 1595; second Book, 1600.
 HOLBORNE (ANTHONY), Citharn Schoole, 1597.
 MORLEY (T.), The first Book of Consort Lessons, 1599.
 „ „ of Ayres and Select Songs, 1600.
 PILKINGTON (FR.), The first Book of Songs and Ayres, 1605.
 ROBINSON'S School of Musicke, 1603.
 „ New Citharn Lessons, 1609.
 FORD (I.), Musicke of Sundrie Kindes, 1607.
 JONES (ROBT.), A Musical Dreame, 1609.
 RAVENSCROFT (T.), Pammelia, 1609.
 „ Deuteromelia, 1609.
 „ Melismata, 1611.
 WILSON (J.), Cheerful Ayres or ballads, 1609.
 CORKINE (WM.), Ayres to sing and play to the lute and basse viol, 1st book 1610; 2nd book 1612.
 COPRANO (JOHN), Songs of Mourning (on the death of Prince Henry), 1613.
 WILSON (JOHN), Select Ayres and Dialogues, 1653.
 LAWES (HENRY), Ayres and Dialogues, 1653-8.
 „ Court Ayres, 1655; reprinted 1662.
 „ The Treasury of Musick, 1669.
 GAMBLE (JOHN), Ayres and Dialogues, 1656.
 PLAYFORD (JOHN), An Antidote against Melancholy, 1661.
 „ The Musical Companion, 1667-73.
 „ Introduction to Musick, 1664.
 Musick's Delight on the Cithren, 1666.
 Musick's Recreation on the Lyra Viol, 1652.
 Musick's Recreation on the Viol-Lyra-Way, 1661.
 FORBES: Songs and Fancies, 1666.
 Choice Songs and Ayres, 1673.
 Choice Ayres, Songs, and Dialogues, 1676-84.
 BOWMAN (HENRY), Songs for one, two, and three voyces, 1679.
 The Musical Companion, 1667.
 Comes Amoris, or the Companion of Love, *n.d.*, but. *circ.* 1680.
 BANISTER (JOHN), and LOW (THOMAS), New ayres and dialogues, 1678.
 Apollo's Banquet, 1669, reprinted 1690, again 1693.
 A choice Collection of 180 Loyal Songs, 1685.
 D'URFEY (T.), Choice Songs, 1684.
 The Theatre of Music, 1685-87; 1693-5.
 The Banquet of Musick, a collection of the newest and best songs sung at Court, 1688-92.
 GREETING (THOMAS), The Pleasant Companion, 1688.
 Deliciæ Musicæ, a Collection of the newest and best songs, 1695-6.
 [CARR (R.)], The Delightful Companion, 1686.
 Musick's Handmaid, 1689.
 Mercurius Musicus, 1699-1701.
 KING (ROBERT), Songs for one, two, and three voices, *circ.* 1700.
 ABELL (JOHN), A collection of songs in several languages, 1701.
 ECCLES (JOHN), The songs and symphonies performed before her Majestie, 1703.
 „ General Collection of Songs, *circ.* 1704.
 PURCELL (HENRY), Orpheus Britannicus, 2 vols., all compositions of Purcell, 1697-1702.
 „ Songs in "Don Quixote," 1694.
 „ "The Indian Queen," 1695.
 The Monthly Mask, 1704 (continued to about 1722).
 RICHARDSON (V.), A collection of songs, 1706.
 RAYMONDEN (L.), A New Book of Songs, *circ.* 1710.
 The Merry Musician, in 3 vols., 1716, in 4 vols., 1730.
 D'URFEY, Pills to purge Melancholy, 1st vol. 1700; in 2 vols., 1707; in 6 vols., 1719.
 VANBRUGHE (GEORGE), Mirth and Harmony, *circ.* 1720.
 The Pocket Companion, *circ.* 1725.
 The Opera Miscellany, *circ.* 1725.

- LEVERIDGE (RICHARD). Collection of Songs, 1727.
 The Musical Miscellany, in 6 vols., 1729-30.
 The Excellent Choice, a collection of Popular airs, set by Dr. Pepusch, *circa* 1728.
 The British Musical Miscellany, in 6 vols., 1730.
 The Vocal Miscellany, in 2 vols., 1734-8.
 The Musical Entertainment, 1737.
 British Melody, or, The Musical Magazine, *circa* 1738.
 Calliope, or English Harmony, in 2 vols., copperplate engravings above each song, 1739-50.
 The Delightful Pocket Companion, *circa* 1740.
 The Musical Century, one hundred English Ballads, words and music by H. Carey, 2 vols., 1737-40.
 Universal Harmony, with engraved head-pieces, 1745. This is a reproduction of an earlier work entitled "The English Orpheus." At the top of a few pages the older title is still legible, not having been properly erased.
 Thesaurus Musicus, 2 vols., 1746. This is quite a distinct work from one of the same name published in 1693-6, in 5 books.
 The Lyre, 1746.
 Amarylhis, 1746; a second ed., in 2 vols., with engraved head-pieces, *circa* 1756.
 The Bulfinch, 1746.
 HOLCOMBE (H.). The Musical Medley, or a collection of English Songs, *n.d.*, but 1748.
 An Antidote against Melancholy, 1749.
 Social Harmony, 1750.
 The Vocal Enchantress, 1750.
 The Spinnet, 1750.
 The Merry Companion, 1750.
 Apollo's Cabinet, 2 vols., 1757.
 Clio and Euterpe, in 3 vols., the first edition in 2 vols., 1758; that in 3, 1762. This, like Calliope, has engraved head-pieces.

After this date the number of published song-books with music becomes very great. Such then is an approximate list of the books of English songs that have issued from the press up to 1757. To these must be added the Ballad operas, of which a list has been given before, and the collections of Country Dances, of which a good list will be found in Mr. Kidson's "Country Dances," 1891. There are other sources, such as collections of Psalm and Hymn tunes. The Puritans would not let the devil have the best airs, and so appropriated them to sacred words. It was so with the Calvinists in Holland, and the Huguenots in France.

In the British Museum is a copy of "Psalmes or songs of Sion, turned into the language, and set to the tunes of a strange land, by W(illiam) S(latyer)," 1642. But, indeed, before that, a Dutch psalter printed at Antwerp, by Symon Lock, in 1540, contains little else but ballad and dance tunes; "Accursed be that False Old Man," "Upon the Bridge at Avignon," "Venus, Juno, Pallas," "The Nightingale, she sings a Song," "Le Berger et la Bergère sont à l'ombre d'un Buisson," were some of these. Few combinations could be more irreverent than the words of Psalm xxv., "*Dominus illuminatio mea*," with the tune of "I knew a damsel amorous." The French psalters by Marot and Beza sinned quite as deeply in this respect; Psalm xxxviii. was sung to a jig, and Psalm xxxv. to a dance of Poitou.

Probably much the same thing exists in conventicles to the present day. An old singer said once to me, "If I go to chapel, I hear funny songs there. The words be gude enough, but the tunes—hang me, when I hears them, I wants to put the old words to 'em. But they always ties up the tails of these tunes in a fashion I don't like." What he meant was that the profane air was given a conventional hymn-like end that made it fit to be sung in public worship.

The collection of songs now presented to the public must not be taken to be more than a sample of what English Minstrelsy has been from the Tudor age to the end of the first half of the present century. It differs somewhat from other collections, having an independent aim in this, that it does not confine itself exclusively to published songs, by well-known composers.

The highest honour is due to the late Mr. William Chappell for his labours in the field of old English Music, of which "The Popular Music of Olden Time," 1855, is a *monumentum aere perennius*. But this work took little account of the living traditional song of the people, and the Editor of the new edition (1894) has excluded from the work all the traditional airs not found in print. Consequently this work is a monument erected over the

corpses of dead melodies, which indeed it enshrines and preserves. It in no way represents the living music of the English people.

Mr. Hatton, in his "Songs of England," derives exclusively from printed sources, and only 46 of the 200 melodies are not by well-known composers.

As a National Monument of English Song, it seems only just that the music of all classes should be included in this work, that it should not confine itself to such songs as have been written for the harpsichord and the piano, by skilled musicians, but should include also the lark and thrush and blackbird song of the ploughman, the thrasher, and the milkmaid; that it should give songs as dear to their hearts as are "Cherry Ripe," "The Wolf," and "Love's Ritornella" to the gentlemen and ladies in the drawing-room.

The special charm of Scottish Minstrelsy consists in its being so entirely natural. The great bulk of English printed Minstrelsy was composed by accomplished musicians to words often having no relation to real life, and describe the amours of Corydons and Pastorellas in an ideal and fantastical world such as never existed.

The charm of the old and beautiful music has in many cases saved from death songs that express unreal sentiment, and they are loved and admired much as we love and admire old Chelsea china shepherds and shepherdesses; and as being really quaint and artistic, they deserve preservation, they are a part of our heritage, and they tell of a past stage of fashion that was as picturesquely absurd as that of the wig and the patch.

But let also the English folk-music be taken up into association with this, and the simplicity, the genuineness of the one gives an agreeable contrast to the affectation of the other. The English labourer is now an important factor in politics; that he has been a factor in English music has not been recognised as it ought. Of the freshness and sweetness of our English folk-airs one cannot speak too highly, and the time has now come when the music of the ploughboy demands to be recognised as an integral portion of our "English Minstrelsy," just as his opinion demands a hearing in all that concerns our commonwealth. Of English folk-song I shall treat in my Fourth Essay.

To my mind, the genuine English music of the last three hundred years has a charm possessed by none other. It appeals to my heart as does nothing French, German, and Italian. I do not suppose that I am a phenomenon on that account, but I believe that I have the audacity to say what thousands feel, but are afraid to admit.

One evening Mme. Malibran was in society where the conversation turned on the respective merits of the music of all nations. No one present would say a good word for that which was English. Some loudly declared that there was not one sound melody that was entirely and originally of English creation. Malibran rose in the midst of the discussion and offered to sing a new Spanish ballad, just introduced by Don Chocarrera. She commenced—the greatest attention prevailed; she touched the notes lightly, introduced variations, and sang, *adagio*—

" Maria trayga un caldero
De aqua, Llama levante
Maria pon tu caldero
Ayamos nuestro te."

She finished amidst immense applause, and an outcry that here was a case in point—a graceful, original air beyond the possibility of English musical conception. Malibran smiled, played the air again *presto*, to the original English words "Polly put the kettle on." Then—"Gentlemen," she said, "you have, even in your nurseries, charming airs, but because they are your own, you despise them."

On the healthy, unsophisticated nature, an English air has precisely the charm it ought. It has sprung out of the English heart, and it appeals to the English heart, only we are taught by a detestable fashion to steel ourselves against what is native in music. Let me tell one more anecdote, and I will hasten to a conclusion.

When Captain Montague was cruising off Brighton, Madame Catalani was invited to a brilliant *fête* on board his frigate. The captain went in his launch on shore, manned by over twenty men, to escort her on board. As the boat was cutting through the waves, Catalani unasked, and unexpectedly, burst forth in the song, "Rule Britannia." Had a voice from the deep spoken, the effect could not have been more instantaneous and thrilling.

The sailors' eyes kindled, their pulses leaped, the flush came into their cheeks, and as her glorious voice rang out the well-known loved strain, some of the men burst into tears.

"Madame," said Captain Montague, "the effect that this grand old English air has on these brave men, when sung by the finest voice in the world, is greater than the excitement I have seen in many a victorious battle I have been in."

There is a merit, doubtless, in being so wide hearted as to love all that is good and beautiful wheresoever it may be found, but surely it is narrowness of the most perverted description to be catholic to all but what is national, and one's own. What Henry Lawes said in 1653 is true still, and for the same reason precisely: "Whatsoever is native, be it ever so excellent, must lose its taste—to Englishmen, *because they have lost theirs.*"

S. B. G.

LEW TRENCHARD, NORTH DEVON,
February 1895.

* * * The initials, H. F. S., F. W. B., and W. H. H., placed in brackets at the head of each song refer to the name of the arranger—H. FLEETWOOD SHEPPARD, F. W. BUSSELL, and W. H. HOPKINSON, respectively; for the selection of songs the Editor is responsible.



WAITS. *From a Broadside.*

NOTES TO SONGS

VOL. I.

God Save Our Gracious Queen (p. 2).—The National Anthem dates from about 1742, when it appeared in a collection of part songs, entitled, “*Harmonia Anglicana*,” to which Purcell, Blow, Handel, Green, and other famous musicians of the time, contributed. The book was published by John Simpson, near the Royal Exchange.

Before the discovery of this version, which was made by Mr. William Chappell, the earliest known was that printed in *The Gentleman's Magazine*, for October 1745, which consists of the three stanzas which are still usually sung, and commences, “God save great George our King.” At the same date, 1745, it was published on half-sheet broadside, as, “A Loyal Song. Sung at both Theatres. For Two Voices.” Of this a copy is on the next page.

The date of this sheet is fixed by verse 4, that runs thus—

“O grant that Marshal Wade,
May by Thy mighty Aid
Victory bring,
May he sedition hush,
And like a Torrent Rush
Rebellious Scots to crush,
God save the King.”

The verse relative to Wade fixes the date to a nicety. Prince Charles Edward had begun his march into England on October 31, 1745. Carlisle was entered on the 17th November. On the 20th the insurgents proceeded in two separate bands, which united at Preston. Marshal Wade was marching against him through Yorkshire. The Duke of Cumberland lay at Lichfield. The Chevalier, however, advanced as far as Derby, which he entered on December 5th, and London was in a panic. Almost certainly the version of “God save King George,” which was sung in the London theatres as a duet, took this form in October, 1745. The hymn acquired immense popularity, evoked great enthusiasm, and became a great song of the Whigs.

The tune, as has been pointed out by Mr. Chappell, consists of two strains, of which the first has six measures, in groups of two, and the second eight, also in groups of two; and as this is a form of tune special to the galliard, a lively dance in triple time, it almost certainly leads to the conclusion that the hymn was composed to an already familiar galliard.

Now there was such a galliard, a composition of Dr. John Bull, transcribed in 1622, but not in the modern key of A major. The MS. containing this galliard belonged to Dr. Pepusch, and it is not improbable that Henry Carey, a contributor to the “*Harmonia Anglicana*,” may have borrowed the book, and have altered the tune of Dr. Bull into the modern form it now wears. Carey never, himself, laid claim to have been the author of the National Anthem, but that claim was made for him by his son. Dr. Harrington, in a letter to the younger Carey, said, “Mr. Smith has often told me that your father came to him with the words and music, desiring him to correct the bass, which was not proper; and, at your father's request, Mr. Smith wrote another bass in correct harmony.” This Mr. Smith was John Christopher Smith, the amanuensis of Handel.

Richard Clark, deputy-organist at Westminster Abbey, and then at the Chapels Royal, published in 1814 a volume of glees, madrigals, and catches, with a preface, in which is given an account of the National Anthem, and an attempt was made by him to prove that it

was a composition by Carey. As his statements were contradicted, Clark set himself to find out fresh evidence, and after eight years research he proved, by a strong chain of circumstantial evidence, that the National Anthem was written by Ben Jonson, the music by Dr. Bull, and that it was first sung at Merchant Tailors' Hall, on July 7, 1607, by the gentlemen and children of His Majesty's Chapel Royal, when King James I. was present at a dinner given by that Company on his escape from the Gunpowder Plot. The words, “Frustrate their knavish tricks,” applied very appropriately to the vile Popish intrigue. This curious account was published in 1821. After this work was before the public, Clark produced three tunes from MS. collections, and showed how that the identical melody of “God save the King” existed in the reign of Charles I., and was composed by Bull.

Unhappily, Clark did not treat his authorities quite legitimately. He added sharps to notes in the MSS. of Bull's music, so as to make the resemblance close where it did not exist as the air stood. Mr. Chappell says, “When Clark played the ‘ayre’ to me, with the book before him, I thought it to be the original of the National Anthem; but, afterwards, taking the MS. into my own hands, I was convinced that it had been tampered with, and the resemblance strengthened, the sharps being in ink of a much darker colour than other parts. The additions are very perceptible, in spite of Clark's having covered the face of that portion with varnish. In its original state the ‘ayre’ commenced with these notes—



The *g* being natural, the resemblance to ‘God save the King’ does not strike the ear, but by making the *g* sharp, and changing the whole from an old scale, without sharps or flats, into the modern scale A major (three sharps), the tune becomes *essentially* like ‘God save the King.’” * At the same time, it is possible that all that Clark did was to ink over some of the incidentals which were in faded ink, for it is obvious that *some* must have occurred in the original galliard. For the whole story and sifting of the evidence I must refer to Mr. Wooldridge's new edition of Chappell's immortal work.

My own view of the case is that Bull's galliard is really the foundation of the National Anthem, and that the air got modified into the modern scale in the mouths of the people, who were getting unused to the old modes, and had a fancy for the new system. Then Carey shaped it, with the assistance of Smith, into the form by which it has been since generally known. See what is said on “Pastime with Good Company.” The tune has also been attributed to Lully (*d.* 1687), and it has been pretended, nay asserted, that Handel brought it to England from France. It has been adapted to various German and other songs, as “*Schalle der Freiheits-Sänge*,” which was written by Follen, and published at Jena in 1819. But the very first words adapted to this air in any foreign language were written by a Dane in 1790, and the Prussian hymn, “*Heil dir im Sieger Kranz*,” is much later than this (see extract from *Berliner Musik-Zeitung*, in *The Musical World* for February 29, 1868).

A curious story is told in the *Memoirs of Raymond*, the Drury Lane prompter, connected with “God save the King.”

* The original MS. has disappeared, and cannot be traced.

At Weymouth, King George III. was caught by the rain whilst passing the theatre, and for shelter he entered, went into the Royal

box, and seating himself in his own chair, fell into a comfortable doze. Elliston, the actor, who was also manager, went into the

A Loyal Song. Sung at both Theatres. for two Voices.

God save Great *George* our King, Long live our noble King, God save the King.

God save Great *George* our King, Long live our noble King, God save the King.

Send him Vic-tor-ious, happy and Glo-ri-ous, Long to reign

Send him Vic-tor-ious, happy and Glo-ri-ous, Long to reign

o-ver us, God save the King.

o-ver us, God save the King.

2

O Lord our God arise,
Scatter his Enemies,
And make them fall:
Confound their Politicks,
Frustrate their Knave's Tricks,
On him our Hopes we fix,
God save us all.

3

Thy Choicest gifts in Store
On GEORGE be pleas'd to pour
Long may he reign
May he defend our Laws
And ever give us Cause
With Heart and Voice to Sing
God save the King.

4

O grant that Marshal WADE
May by thy mighty Aid
Victory bring
May he Sedition hush
And like a Torrent Rush
Rebellious Scots to crush
God save the King.

For the
FLUTE

God save the King.

theatre, and seeing a man asleep in the Royal box, entered it with the intention of kicking him out. However, he recognised the king. The theatre had to be got ready for an approaching repre-

sentation. What was to be done? Elliston hit on the following expedient: taking up a violin from the orchestra, he stepped into the pit, and placing himself just beneath his exalted guest, struck

up the National Anthem. The royal sleeper unclosed his eyes, started up, and staring at the comedian exclaimed, "Hey! hey! what, what? Oh, I see, Elliston—ha, ha!—rain came on, took a nap. What's o'clock?" "Six o'clock, your Majesty." "Six o'clock! oh—ah! send to Her Majesty—tell her to bring my best wig. Don't keep the people waiting. Light up; I'll stay."

When Catalani had to sing "God save the King," being ignorant of English she had to acquire the words phonetically. Here is the copy of a verse on a card from which she learned the Anthem:—

Oh Lord avar God,
Arais schaetar
Is enemis, and
Mece them fol.
Confond tear
Politekse, frosstre
Their nevis trix,
On George avar hopes
We fix. God save the Kin.

Pastime With Good Company (p. 4).—This song is given as a curiosity. It was composed by Henry VIII., both words and music, and is found in a MS. that contains several other compositions of the monarch, now in the British Museum.

In Wedderburn's "Complaynt of Scotland," 1549, there is mention of this song. "Now I will rehearse some of the sweet songs that I heard among them (the shepherds) as after follows, in the first *Pastance with Good Company*."

Pasqualigo, Venetian ambassador at the English Court, wrote of Henry: "He speaks French, English, and Latin, and a little Italian, plays well on the lute and virginals, sings from book at sight, draws the bow with greater strength than any man in England, and jousts marvellously." The titles of some of Henry's other songs are:—"Adeu, madam et ma mastres," "Alas what shall I do for love?" "O my hart and O my hart!" "Alac, alac, what shall I do?" "Grene groweth the holy." "It is to me a ryght gret joy."

In the original MS. the accidentals do not occur, but must be added, and were expected to be used.

Mr. Hullah, in one of his lectures on "The Third or Transition Period of Musical History," says, "Little reliance is to be placed on the accidentals found in early manuscript music, often inserted, as they evidently are, by a later hand. In some cases, no doubt, such insertion is the verification of a tradition, but in others it is simply the record of individual fancy." This applies to the copy of Bull's galliard that Clark produced as the original of "God save the King." He may not have added the sharps. Bull may have omitted to write them in, trusting to musicians understanding what was required. In "Pastime with Good Company," and the rest of the early music of the period of Henry VIII., they are omitted, and this is puzzling to those inexperienced in the reading of early musical notation.

There were certain rules of *Musica ficta*, which was a term used to express certain notes which, it was assumed, were chromatically raised or lowered a semitone in actual performance, but of which alteration no indication was given in the written parts. "These alterations," says the Editor to "Songs and Madrigals of the 15th Century," "said to have been made by singers and intended and sanctioned (though not indicated) by composers, may have come into use for the two reasons of harmonic propriety and of melodious smoothness.

"Without these additional but unwritten inflections, (1) certain dissonant harmonic combinations (or *chords*, as we should now call them) would have been called into existence, which the system of tuning then in vogue would have rendered more or less offensive to the ear; and (2) many passages of melody would have presented here and there rough edges and sharp corners, ungrateful alike to

both singer and listener. It is, of course, very doubtful whether these accidentals were required or not; many musicians of the present day, who are skilled in reading old music, think that there was no fixed practice for their use. Our ears have grown so accustomed to modern tonalities, that it is exceedingly difficult for us to realise the old tonal feeling which possessed those who sang and wrote four centuries ago." * Another feature of the compositions of this period is that the air is to be looked for in the tenor. The faux Bourdons, so generally used in French churches, perpetuate the usage of the 16th century. There is an extremely curious and interesting book of songs belonging to the 15th and 16th centuries, that has been recently found in the library of the Escorial, written for the Duke of Alva; all are in four parts, and in nearly all, if not every one, the melody is in the tenor. "Pastime with Good Company" has been very happily arranged for the madrigal volumes recently issued by the "Early English Music Society." It has also been set by Mr. Wooldridge for the new edition of Chappell's work.

When once I Was a Shepherd Boy (p. 6).—This is a favourite folk-song throughout England. It is sung in Yorkshire and in Cornwall. Mr. Kidson, in his "Traditional Tunes," 1891, gives two airs to which he has heard it in the North of England, one of which is almost identical with that which is used in the West of England. The song is sometimes called "Little Fan;" at others, "Down in our Village." Its popularity is well attested by the way in which the words have been issued by nearly all the broadside publishers of the first half of the present century. I sent it to Messrs. Parlane, of Paisley, and they have issued it as a four-part song in their "National Choir." That this is a published song, probably a Vauxhall one, I have little doubt; but as yet I have not been able to find it.

Charming Phillis (p. 8).—This graceful little song is found in engraved copperplate, circ. 1732; also the air, without words, in Thompson's "Tutor for the Viol," circ. 1786; and in "The Compleat Tutor for the Hautboy," about 1750. In my childhood I remember this air very well, with the first verse as having been sung to me either by an aunt or by my nurse. The air was well engrained in my memory before I chanced on it in print. The title of the song in copperplate is "The Passionate Lover," and it runs in seven stanzas of four lines. The second portion seems to have been added later. The additional verse in the copperplate is—

"Send an arrow, pierce her through;
Oh, kind Cupid, see my grief;
Make her kinder, let me find her
Warm'd with love to give relief."

As Dolly sat Milking her Cow (p. 11).—A folk-song of the period of the middle or end of last century, but is almost certainly originally a Vauxhall or Ranelagh song. The words occur in "The Tomtit," Aldermay Churchyard, circ. 1780. In broadside the song appears under the title of "Bonny Hodge."

It was taken down from the singing of a farmer's two daughters, sisters, who sang it as a duet, as such it has accordingly been arranged.

The Vicar of Bray (p. 14).—Simon Aleyn, Canon of Windsor, was Vicar of Bray, in Berkshire, from 1540 to 1588. "He was a Papist under the reign of Henry VIII., and a Protestant under Edward VI.; he was a Papist again under Mary, and once more became a Protestant in the reign of Elizabeth. When

* "Songs and Madrigals of the 15th Century." Printed for the Plain Song and Mediæval Music Society, 1891.

this scandal to the gown was reproached for his versatility of religious creeds, and taxed for being a turncoat and an inconstant changeling," as Fuller says, "he replied, 'Not so neither; for if I changed my religion, I am sure I kept true to my principle; which is, to live and die the Vicar of Bray.'"

In a sermon preached before the Lord Mayor and Aldermen of London, in 1682, by John Evans, occurs an allusion to this notorious man. After describing a Moderate man as being, in fact, a man without definite convictions, the preacher says, "And if this be Moderation, the old Vicar of Bray was the most Moderate man that ever breathed."

Nichols, in his "Select Poems," says that the song of the Vicar of Bray "was written by a soldier in Colonel Fuller's troop of dragoons, in the reign of George I."

The air is far older than the words, and belonged originally to another song, "The Country Garden." This tune occurs in several Ballad Operas. The new song of "The Vicar of Bray" so completely displaced the old one of "The Country Garden," that the words of the latter have been completely lost.

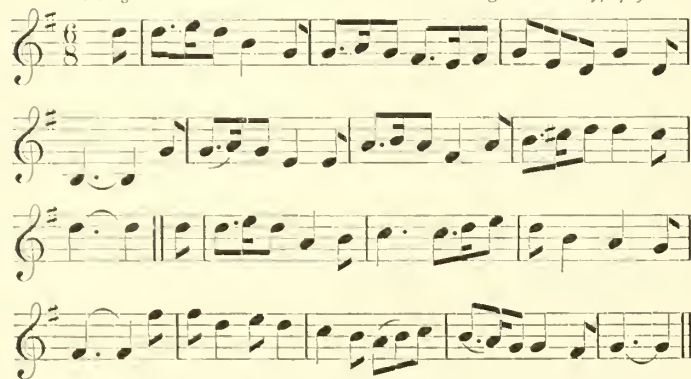
In some copies, the tune is printed in $\frac{3}{4}$ time, which entirely alters its character, and makes of it a plaintive and gracefully flowing melody, and this, I venture to believe, was its original form.

Come Lassies and Lads (p. 18).—This delicious old song is one of the few in D'Urfey's "Pills to Purge Melancholy," which is not defiled by some coarseness.

The earliest copy known is found in the *Westminster Drollery*, part ii., 1672, and is entitled "The Rural Dance about the May-Pole: the Tune, the first Figure-Dance at Mr. Young's Ball, in May '71." In "Pills to Purge Melancholy," 1719, vol. iii., it is given with the music; but the air has been considerably altered in course of time.

The Original Air.

"Pills to Purge Melancholy," 1719."



Come if you Dare (p. 20).—A song in H. Purcell's *Masque of King Arthur*, the words of which were by Dryden. It appeared in 1691. The play was a sequel to the *Albion and Albanus* of the same author, and was written for the sake of the music and machinery, but has some dramatic merit. Henry Purcell was born in 1658, and died 1695, at the early age of thirty-seven. Many of Purcell's detached songs were published after his death in "Orpheus Britannicus: a Collection of Ayres, composed for the Theatre, and on other Occasions, by the late Mr. Henry Purcell. London, printed for Frances Purcell, executrix of the Author, 1697." The second edition appeared in 1706, and contains 33 airs not in the first edition. "Come if you dare" is not included in this collection.

Garrick revived *King Arthur* in 1770, and it was performed with some success at Drury Lane, when some additional songs were introduced.

Amo, Amas (p. 24).—This song was written by John O'Keefe, born 1746 in Dublin, for the Musical Farce, "The Agreeable Surprise," which was performed at the Haymarket in 1781. The music was arranged by Dr. Arnold. "The Agreeable Surprise" is formed on the pattern of the Ballad Operas that preceded it, the airs taken from every quarter, and "Amo, Amas" is headed, "The Frog and the Mouse." It is, in fact, an adaptation of this very ancient melody. "The Frog and the Mouse" was one of those songs which Wedderburn, in his "Complaint of Scotland," 1549, says was sung by shepherds in his time. It appears as a dance tune in "Walsh's Dances," for 1713; and, as the familiar Nursery Song, "The Carrion Crow," is still in use. The tune of "Little Bingo" is a modification of the same. Indeed it is curious to observe how this standard old English melody has formed the ground for a vast number of variations and adaptations. In its first form we have it in "Melismata," 1611.



Then as a Country Dance—

From "Thompson's Pocket Companion for the German Flute, 1797."



The very fine melody used by D'Urfey for his song, "Lord Frog and Lady Mouse," in "Pills to Purge Melancholy," 1719, vol. i., is quite distinct. This occurs in the Ballad Opera of "Achilles," 1733, to which is set the song, "Oh, then it seems you want a Wife."

O'Keefe's "Amo, Amas" has been a favourite with all school-boys.

"Amo, Amas" got into "The Vocal Enchanter," 1782, and other song books, soon after the appearance of "The Agreeable Surprise."

Giles Scroggins (p. 26).—This humorous song was composed by William Reeve, organist of Totnes in 1781, and of St. Martin, Ludgate, in 1792. He was the author of a good many comic songs, and of pantomimes. "Giles Scroggins" has maintained its popularity to this day.

The air was not by Reeve, but was an old dance tune, accommodated by Reeve to the words he wrote. The same air, in Somersetshire form, will be found as "The Barley Straw" in our "Songs of the West." Reeve published his version in 1830. In the same year Rich employed the same air for Hunneman's "Old King Cole." The melody is quite out of character with the period and the other compositions of Reeve, and belongs to the 17th or early part of the 18th century.

Here's to the Maiden of Blushing Fifteen (p. 28).—The song was written by R. Brinsley Sheridan, and adapted by him or Linley to an old English melody, for his play of "The

School for Scandal," 1777. The second part of the air is the Country Dance, "Half Hannikin," given in the "Dancing Master" of 1650, and in subsequent editions. This was one of the dances performed at Whitehall at Christmas 1622. Sir H. Herbert, in his Office-book of Revels, says: "The Prince did lead the measures with the French Ambassador's wife," and "the masquers, with the ladies, did daunce two country dances, namely, *The Soldier's Marche*, and *Haff Hannikin*."

The tune is not claimed by either Sheridan or Linley, and when published is usually signified to be "an old English air." It is so in "Lydian Leaves," vol. i., no date, but about 1820.

Take a Bumper and Try (p. 30).—Often known by its initial line, "The women all tell me I'm false to my lass." It appears on copperplate engraved half-sheets between 1740 and 1750. The words are to be found in "The Bulfinch," 1746; "The Wreath," second ed., 1753; also in "The Convivial Songster," 1782. It does not occur in "The Musical Miscellany," 1729-30, nor in "The Hive," 1724-32, which it would inevitably have done had the song been then in existence. Its date may, therefore, be fixed at about 1740. John Parry took the song in hand, and added the roystering chorus that now gives the song its title; this was about 1835. It was again recast by Thomas Mitchell in 1850, and cut down to five verses. In the original it consists of double that number.

Where the Bee Sucks (p. 33).—The song of Ariel in *The Tempest*, wedded by Dr. Arne to equally immortal music. Thomas Augustine Arne was the son of an upholsterer in King Street, Covent Garden. His first serious attempt was in setting the music to Addison's *Rosamund*, in 1702. Then he wrote the music to Fielding's *Tom Thumb*, 1731. In 1738 his reputation as a lyric composer was established by his admirable setting of Milton's *Comus*. The melody of Arne at this time, and of his Vauxhall songs afterwards, forms an era in English music. He died in 1778. England must ever regard him as one of her most original and delightful musical composers.

Cherry Ripe (p. 36).—The words by R. Herrick, and the delightful air by C. E. Horn. Robert Herrick was vicar of Dean Prior in Devon. There he was buried in the churchyard in 1674. He was expelled from his living during the Protectorate; but lived to be reinstated under the Act of Uniformity. His poems contain many hits at his parishioners, whose manners, he says, "were rockie as their ways;" but they are full of the wild flowers—the daffodils and primroses—which abound in the orchards and steep hedgerows of Dean. Charles Edward Horn, the composer, was born in 1786, and was the son of Carl Frederick Horn, a German musician, who settled in London in 1782. Charles Edward produced a number of operas, none of which have lived. "Cherry Ripe" first appeared, set by Horn, in 1825.

I Went to the Fair (p. 40).—One of the songs that was sung by Madam Vestris. It was composed by John Whittaker.

Marigold Lane (p. 42).—A folk-air unhappily associated with objectionable words. It is one of two or three melodies employed to the same disagreeable ballad. I have therefore rewritten the song, as the tune has a certain pleasantness and pathos in it that deserve association with something better.

It is somewhat remarkable that so little attempt has been made in England to rescue fine old melodies from being lost through objectionable association. Any one who knows the originals of some of Allan Ramsay's, Burns's, Allan Cunningham's songs, set to traditional melodies, will see that they achieved a noble work

in redeeming these excellent tunes from unworthy associations. I do not claim much merit for the air here given, but it is perhaps worthy of my words—which is not saying much. Anyhow it ought not to be allowed to be wholly lost.

Listen to the Voice of Love (p. 44).—The music to this favourite song is the composition of James Hook, born at Norwich in 1746. Hook was engaged as organist, first at Mary-le-bone Gardens, and then at Vauxhall, and this latter situation he held for from forty to fifty years. He composed a number of operatic pieces, none of which have lived. He was father of the Rev. Dr. Hook, prebendary of Winchester, and grandfather of Dr. Hook, the Vicar of Leeds and Dean of Chichester.

Down among the Dead Men (p. 46).—This very popular song is found first on half-sheet copperplate, as "A Health to the Memory of Queen Anne," to the tune of *Down among the Dead Men*. Swift quotes this song *à propos* of the defunct Whig "Examiner" (1710). See Johnson's Lives "Addison" (S. Johnson's Works, edit. 1792; vol. x., p. 96).

The tune is found in the third volume of "The Dancing Master," published by Pearson and Young 1728, and in Walsh's "Dancing Master," the third vol., circ. 1730.

A Damsel possessed of Great Beauty (p. 48).—The air to this song is known to the peasantry of all England. In the original it accompanies words of which the first verse runs as follows:—

"A damsel possessed of great beauty,
She stood at her own father's gate;
The gallant huzzars were on duty,
To view them this maiden did wait.
Their horses were cap'ring and prancing,
Their accoutrements shone as a star;
From the plains they were nearer advancing,
She espied her own gallant huzzar."

This is, however, too long and uninteresting a ballad to be here given. It has been printed from a stall copy by Dr. W. A. Barrett, in his "English Folk Songs," No. 13. It is issued in broadside by Fortey, Such, &c., and is generally entitled, "Young Edward, the Gallant Hussar." The air, which has a striking character, has been adapted to a goodly number of modern comic songs. Fresh words have been written to this air, retaining of the original only the initial line.

The Bailiff's Daughter of Islington (p. 50).—This ancient ballad is found in the Roxburgh, Pepys, and Douce Collections. It was formerly sung to the tune of "I have a Good Mother at Home." It is given as "The Bailey's Daughter of Islington" in the ballad-opera of "The Jovial Crew," 1731. We give only a portion of the original ballad. The air seems to have originally belonged to another ballad, entitled "The Jolly Pindar."

From "The Jovial Crew."



This is a noble melody, and whether the traditional tune be a corruption of this, or a distinct air, and if so, what is its origin, is difficult to say.

The Friar of Orders Grey (p. 52).—The words of this song, that has maintained its hold on the popular taste, were

by John O'Keefe, and the music by William Reeve, of whom a short notice has already been given.

Sweet Nelly, my Heart's Delight (p. 56).—A song that was vastly popular at the beginning of the 18th century, and was entitled, "The Farmer's Son." It is found in "The Merry Musician; or, A Cure for the Spleen," 1716, and in Watt's *Musical Miscellany*, i. 130 (1729), and in Walsh's *British Musical Miscellany*, 1730. The air was introduced into several Ballad Operas, as "The Lover's Opera," and "The Footman." It occurs also in engraved half-sheet songs. In the "Pepys' Collection of Broad-sides," v. 216, is one of Charles II.'s reign, "The Conquer'd Lady; or, The Country Wooing between Robin, the Rich Farmer's Son, and Madam Nelly, a Nobleman's Daughter, &c. Tune of *The Milking Pail*." It begins—

"Young Nelly, my heart's delight."

In the original there are six stanzas. The girl answers Robin in two and a half.

It may be observed that the melody at "For love I profess, I can do no less, you have my favour won," is identical with that in the second line of "Come, Lasses and Lads."

The Farmer's Boy (p. 58).—One of the most popular and widely-known folk-songs in England. It would be hard to find an old labourer who has not heard it. It is still printed by Messrs. Howard, Great Marlborough Street, and by Mr. W. Paxton, 19, Oxford Street, London. Mr. Kidson gives four versions as acquired in Yorkshire.

The words were printed by Bell in his "Songs of the English Peasantry." He says, "The date of the composition may probably be referred to the commencement of the last century." An interesting circumstance may be mentioned in connection with this song. Not then knowing the traditional air, Mr. Sheppard set it to one of his own, and very delightful it was. Some twelve years ago, I sang this at a village concert, when an old labourer stood up, and saying to those near him, "He's got the words right, but the tune be all wrong—I b'ain't going to listen to old songs spoiled wi' new-fangled moosic," he left the room. This was what first drew my attention to the fact that there was extant, among our peasantry, a body of folk-melody that had never been collected.

The Wolf (p. 61).—A composition by William Shield. The words by O'Keefe. Shield was a native of Newcastle-upon-Tyne. He became musical director of Covent Garden Theatre at the close of last century. He composed a number of operas, which are dead without hope of resurrection, but several of his songs, such as "The Thorn," "The Heaving of the Lead," and "Old Towler," have retained their hold on the popular fancy. "The Wolf" has succeeded mainly because it is an easy and effective exercise for a bass voice, rather than for any musical merit in itself. For the sake of its bravura it is especially dear to amateur bass singers. This song was introduced into the ballad-opera of "The Castle of Andalusia" (published in 1798).

The Northern Lass (p. 66).—There are several songs that go by this name; one that begins "There was a lass of Cumberland," which is coarse; another of one Betty Maddox of Doncaster; and a third the tune to which was composed by William Fisher of Hereford, and this appears in the first vol. of "Calliope, or British Harmony," 1739, p. 81. "The Northern Lass" was a comedy by Richard Brome, acted in 1632. It was revived in 1684; new songs were added to it by Daniel Purcell, brother of the more famous Henry Purcell, who contributed several airs to

D'Urfey's "Pills to Purge Melancholy," but, as has been remarked of his melodies, "These have in general but little to recommend them, and their author is at this day better known for his puns, with which the old jest-books abound, than for his musical compositions."

Daniel Purcell's music to "The Northern Lass" was published in 1706. We give the song and air by Fisher; which became very popular, and appears as a copperplate half-sheet, with head-piece, which is reproduced on p. xxxi., and in another earlier half-sheet ballad with music without engraved headpiece. The song was first printed in 1730, under the title "Come, come, take your glass."

I've been Roaming (p. 68).—The words are variously attributed to George Soame, and to Darley, who was also on the staff of the *Athenaeum*, in which the verses first appeared. The music is by C. E. Horn. Miss Paton, when in her prime, was wont to make one of her greatest effects in this ballad.

Rubin's Rural Cot (p. 73).—A song noted from the singing of an old mason in Devonshire. I took down only one verse and a part of the second from the old ballad-singer; he had forgotten the rest of the words, and I have therefore completed the song to the best of my ability. The original is probably to be found somewhere in the compositions of the first half of last century, but I have not been fortunate enough to light on it. The air is pleasing and characteristic of the period, and quite unlike the genuine folk airs of the English peasants. It is remarkable as an instance of the traditional precision of our peasant singers. The old horrible twirls and flourishes that disfigure an otherwise good melody, have been retained and handed down exactly for a century and a half. Mr. Bussell has been reluctant to excise them.

Galloping Dreary-dun (p. 76).—A song from "The Castle of Andalusia," a comic opera arranged by Dr. Arnold. The words by O'Keefe. It was acted at Covent Garden in 1782, and was an alteration from "The Banditti," an earlier play by the same author, that had not been successful. Mrs. Inchbald says of O'Keefe, "A reader must be acquainted with O'Keefe on the stage, to admire him in the closet. Yet he is entitled to more praise, in being the original author of a certain species of drama, made up of whim and frolic, than numberless retailers of wit and sentiment, with whom that class of readers are charmed, who are not in the habit of detecting plagiarism." The structure of this sentence is awkward, and the meaning not very clear. What Mrs. Inchbald probably meant was that O'Keefe introduced the comic opera of a new type to that of the "Beggar's Opera" and its imitations. And this is true; O'Keefe did this, and he gave us comic operas without grossness, and with good fun. The arrangement of "The Castle of Andalusia," by Dr. Arnold, followed the tradition of "The Beggar's Opera," the airs were nearly all borrowed. Some are by Handel, others by Vento, Giordani, Bertini, Giardini, Dr. Arne, and Carolan, the Irish bard. But "Galloping Dreary-dun," Dr. Arnold developed out of the same tune that Linley employed for "Here's to the Maiden." The accompaniment he provided is of the most meagre description.

The song got into *The Vocal Enchantress* the same year that the opera was performed, and before the music was published.

Should he Upbraid (p. 78).—This favourite piece is by Sir H. Bishop. The words by Shakespeare, and occurs in "The Two Gentlemen of Verona."

The Garden Gate (p. 84).—A song, the words of which were by W. Upton, and the music by W. T. Parke.

Bell included this song in his "Songs and Ballads of the English



The Northern Lass.

Set by M^r. Fisher

Come take your glass if Northern Lass so prettily Advis'd I drank her health & really

was agreeably surpriz'd her shape so neat her voice so sweet her Air and Mein so

free the siren charm'd me from my meat but take your drink said she.

2

*If from the north such beauty comes
Flow is it that I feel
Within my breast that glowing heat
No tongue can ere reveal
Tho cold and raw the north wind blows
All summer's on her breast
Her skin was like the driven snow
But sun-shine all the rest*

3

*Her heart may southern climates melt
Tho' frozen now it seems
That joy with pain be equal felt
And ballanc'd in extremes.
Then like our genial wine she'll charm
With love my panting breast
Me, like our sun her heart shall warm
- Be - Ice to all the rest*

Peasantry," not knowing its origin. He says of it: "One of the most pleasing ditties. The air is very beautiful. We first heard it sung in Malham dale, Yorkshire, by Willy Bolton, an old Dales' minstrel, who accompanied himself on the union-pipes."

The song was published in 1809. Mr. Bell heard it sung in Yorkshire, somewhere about 1856-60; so that the song took half a century to be, so to speak, naturalised among the Yorkshire peasantry. I have myself heard it sung by a little blacksmith who goes by the nickname of "Ginger Jack," and from whom I have taken down a great many songs, new and old. Mr. Sheppard also noted it down from a crippled stone-breaker, whose memory was richly furnished with old songs. Alas! the dear old man, for whom I had a particular regard, is dead. He was found stiff in a ditch one bitter winter night.

That the song became popular is shown by its having descended to the condition of broadside. As such it was issued by Catnach, Pitts, Fortey, Such, &c. Moreover, an "Answer to his Garden Gate," that is to say, a sequel, was published by the broadside ballad printers.

When that I Was a Little Tiny Boy (p. 86).—

A song from *Twelfth Night*, where it is the Fool's song, sung on the stage as an epilogue. Its use there is due solely to theatrical tradition, and probably it was an old song in Shakespeare's time.

A song of the same description, and with the same burden, is sung by the Fool in *King Lear*, act iii. scene 2.

"He that has and a little tiny wit,
With heigh-ho! the wind and the rain,
Must make content with his fortunes fit,
For the rain it raineth every day."

The tune is traditional. Linley wrote a fresh air to the song, but this has not displaced the ancient melody.

The Flying Dutchman (p. 88).—

A fine composition by the younger Parry, John Orlando, son of the "elder" Parry. The words are by R. Ryan, and the song was published in 1848.

Rocked in the Cradle of the Deep (p. 92).—

The words of this fine song were by Mrs. Willard, and the music by Joseph Philip Knight. It was composed by him about 1840, while in America. He died 1st June 1887. Emma Willard (1787-1870), who wrote the words, was an American, the daughter of Samuel Hart, and married Dr. John Willard in 1809. She wrote for and promoted the higher education of women, and was head of the Troy seminary. Her schoolbooks were at one time much used.

I'm Afloat, I'm Afloat (p. 94).—

One of the numerous catchy airs produced by Henry Russell, who was born in 1813. The words by Eliza Cook, born 1818; the song appeared in 1843, and found its way to every music hall, and then to the barrel organs, and was sung and ground to death. This has been the fate of Russell's airs—they have no great merit in them, but are catchy.

Simon the Cellarer (p. 97).—

A song of Joseph L. Hatton, who did so much for old English songs, rescuing them from the rubbish to which they had been linked by J. Oxenford and Dr. Mackay, or restoring the old words to their proper place, and giving them tasteful and suitable accompaniments. The words of this song are by W. H. Bellamy. It was published in 1847.

We Met, 'twas in a Crowd (p. 100).—Thomas H. Bayley has enriched English minstrelsy with several songs that have stood. Of these, "I'd be a Butterfly" is perhaps the best known. Bayley was born in 1797, and died 1831. The song, "We met, 'twas in a Crowd," appeared about 1828.

Poor Jack (p. 102).—Charles Dibdin was the most prolific of all song-writers. His compositions were very unequal. In the summer of 1788, having fallen out with the managers of the theatres in London, Dibdin resolved on going to India, where his brother had lately died, leaving, it was supposed, considerable property, especially a sum of £3500 due to him from the Nabob of Arcot. The vessel in which Dibdin sailed was driven by stress of weather into Torbay, where he abandoned his intention, and returned to London. Instead of applying to the theatres for an engagement, he determined, in his own words, "to put himself forward, and try his chance once more with the public." He wrote an entertainment entitled, "The Whim of the Moment," consisting of recitations and songs. Dibdin sat at a harpsichord and accompanied his own songs, but did not dress in character. "The Whim of the Moment" was produced in October 1788, and performed at intervals till the following April. Poor Dibdin was, however, arrested almost immediately for debt, and was lodged in King's Bench prison throughout this period, so that he could only give his entertainment during Term times, under permission from the Court. "The Whim of the Moment" was a failure in a pecuniary sense; nevertheless, Dibdin saw that his entertainment gave great pleasure to those who attended, and he was encouraged to pursue the same line. This he did, and for about twenty years, generally from October to April, he gave performances, and for these composed eighteen original entertainments.

"Poor Jack" was the most successful piece in "The Whim of the Moment."

The Monks of Old (p. 106).—By Stephen Glover, in 1842, and is perhaps the best of the compositions of this popular composer, though not one that has most taken with the vulgar, probably for that very reason. The words were by William Jones.

The Spider and the Fly (p. 108).—A song by the popular song-writer Thomas Hudson, and was published by Williams of Paternoster Row, in 1853, with accompaniments and symphonies by W. Wilson; and again without name of composer in 1855. It was also arranged by E. J. Loder in 1861. The air is probably an old nursery jingling melody, as it was the way with Hudson to write his songs to familiar old airs. Glover's "Jeanette and Jeanot" is based on the same strain. This was a song much sung by Henry Russell.

In the Bay of Biscay (p. 111).—John Davy, the author of this imperishable song, was a native of Devonshire. Before he was six years old, a blacksmith, into whose house he was wont to run, missed between twenty and thirty horseshoes. Diligent search was made for them, but to no purpose. Not long afterwards the smith heard some musical sounds, which seemed to issue from the upper part of the house, and stealing upstairs, discovered little Davy in the attic. The boy had hung eight horse-shoes so as to form an octave, and was striking them with a small hammer, in imitation of Credition chimes. When aged about twelve, he was articled to Jackson, the organist of Exeter Cathedral. He composed some dramatic pieces for the theatre at Sadler's Wells, and wrote the music to some operas that have not lived. He died in 1824. "In the Bay of Biscay" first appeared, in the ballad-opera of "Spanish Dollars," in 1805. The words by A. Cherry.

GOD SAVE THE QUEEN.

(W. H. H.)

TREBLE.

ALTO.

TENOR.
8^{ve} lower.

BASS.

Piano.*

The first system of the musical score is for the vocal quartet and piano accompaniment. It consists of five staves. The vocal staves (Treble, Alto, Tenor, and Bass) are in 3/4 time and G major. The piano accompaniment is in 3/4 time and G major. The lyrics for the first system are: "God save our Gra-cious Queen; Long live our no-ble Queen:".

The second system of the musical score continues the vocal quartet and piano accompaniment. It consists of five staves. The vocal staves (Treble, Alto, Tenor, and Bass) are in 3/4 time and G major. The piano accompaniment is in 3/4 time and G major. The lyrics for the second system are: "God save the Queen. Send her vic-to-ri-ous, Hap-py and".

* For Solo or Quartett play the accompaniment *p* for Chorus play *f* with Bass in Octaves.

glo - ri - ous: Long to reign o - ver us; God save the Queen.

glo - ri - ous: Long to reign o - ver us; God save the Queen.

glo - ri - ous: Long to reign o - ver us; God save the Queen.

glo - ri - ous: Long to reign o - ver us; God save the Queen.

2

O Lord our God arise,
 Scatter her enemies
 And make them fall.
 Confound their politics:
 Frustrate their knavish tricks:
 On Thee our hopes we fix:
 God save the Queen.

3

Thy choicest gifts in store,
 On her be pleased to pour,
 Long may she reign!
 May she defend our laws,
 And ever give us cause
 To sing with heart and voice
 God save the Queen.

PASTIME WITH GOOD COMPANY.

King Henry VIII.

(W. H. H.)

Quickly.

Voice.

Piano.

mf

Key Bb. $\text{||} \text{1}_1 \text{ :- } \text{1}_1 \text{ | d :- } \text{d} \text{ | t}_1 \text{ , d : t}_1 \text{ . 1}_1 \text{ | se}_1 \text{ : . t}_1 \text{ | d :- } \text{d} \text{ | t}_1 \text{ :- } \text{1}_1 \text{ | se}_1 \text{ . 1}_1 \text{ :- } \text{se}_1 \text{ | 1}_1 \text{ :- } \text{||}$

Lah is G. Pas - time with good com - pa - ny I love and shall un - til I die;
Youth must have some dal - li - ance, Of good or ill some pas - - tance;

$\text{||} \text{d :- } \text{d} \text{ | d :- } \text{d} \text{ | t}_1 \text{ , d : t}_1 \text{ . 1}_1 \text{ | se}_1 \text{ : . t}_1 \text{ | d :- } \text{d} \text{ | t}_1 \text{ , d : t}_1 \text{ . 1}_1 \text{ | s}_1 \text{ . 1}_1 \text{ :- } \text{s}_1 \text{ | 1}_1 \text{ :- } \text{||}$

Grudge who will but none de - ny, So God be pleased thus live will I.
Com - pa - ny, me - thinks, is best All thoughts and fan - cies to di - gest.

For my pas - tance, Hunt,
For id - le - ness Is

sing and dance, My heart..... is set: All good - ly sport Is
chief mis - tress Of vi - ces all: Then who can say But

ad lib.
my com - fort; Who shall me..... let.
mirth and play Is best of..... all.
colla voce

3

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.

WHEN ONCE I WAS A SHEPHERD BOY.

Folk song. (F. W. B.)

Piano.

marcato

Key G.

poco rall.

: .s. s. .d :m .,d t. r :f .,r d .d :m .,d }
When once I was a shep-herd boy, For - get it I shall
'Twas on the green, where they all danc'd, I first be-held my

t. r - : .m, r d .l. :l. .,s. d .m :s .,m l .f :r .,t. r .d : .,s. }
nev-er My sim - ple songs I sang with joy, In rust-ic strains so elev-er When
Fan-ny. She look'd so nice, as she ad-vanc'd, None half so well, not a - ny; Now

s. .d :m .,d t. r :f .r d .d :m .d m .r : .m, r }
work was done, all clean and neat, From sow - ing, plough and til - lage, I
when, next morn, my work be - gan, At sow - ing, plough and til - lage, I

CHORUS.

d .l, :l, .,s, t, r :f .,m l .l ,f :r .,t, r .d : .l, |
 went where lads and lass-es meet, Down down in our vil-lage, When
 thought of none but lit-tle Fan, Down down in our vil-lage, Now

s, d :m :-d t, r :f :-r d .m :s :-d t, r : : .m, r d .l, :l, :s, s, |
 work was done, all clean and neat From sowing, plough and tillage I went where lads and
 when next morn, my work be-gan At sowing plough and tillage I thought of none but

d .m :s :-m l .l ,f :r :-t, r .d : : |
 lasses meet, Down down in our..... village.
 lit-tle Fan, Down down in our..... village.

3

My dad and mam cry, "Fie! for shame!"
 Then laugh and joke and jeer me;
 Think I'm too young, and much to blame
 And want from Fan to tear me;
 But lads and lasses, dad and mam,
 And sowing, plough and tillage,
 I'll give up all for little Fan,
 Down, down in our village.

CHORUS. I'll give up all, &c.

4

But I don't mean to leave my home,
 For Fanny yet to marry;
 Till money we've both saved a sum,
 We are resolved to tarry;
 But then the village bells shall ring,
 No sowing, plough and tillage,
 Then Fan shall dance, and I will sing,
 Down, down in our village.

CHORUS. Then Fan shall dance, &c.

CHARMING PHYLLIS.

Old English Air. (H. F. S.)

Smoothly and with expression. ♩ = 112.

Piano.

The first system of the piano accompaniment is in G major (one sharp) and 3/4 time. It consists of two staves. The right hand plays a melody of eighth notes, mostly beamed in pairs, with some slurs. The left hand plays a simple harmonic accompaniment with quarter and eighth notes. The tempo is marked as 112 beats per minute.

The second system includes a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "Key d :— :r m .f :s :— f :m :r m .f :s :— { G. Charm - ing Phyl - lis, fair as lil - ies,". The piano accompaniment continues with the same harmonic pattern. The tempo is marked as *a tempo*. The piano part is marked *P a tempo*.

The third system includes a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "f :m :r m .r :d .r m .f s :f :m r :— :— { But her will..... is to..... dis - dain." The piano accompaniment continues with the same harmonic pattern. The tempo is marked as *a tempo*.

s :— :l f .m :r :— f :— :s m .r :d :—
 This dear crea - ture's beau - teous fea - tures

s :— :d :m l :— :r :f m .r :— :— .d d :— :
 Give..... me plea - sure mix'd..... with pain;

p rall.

a tempo cres. l :— :s s .m :f :— s :— :f f .r :m :—
 Lips like cher - ries, Black as ber - ries

dim.

cres. a tempo

dim.

cres. m :— :l r :m :f m :r .d :t .l m :— :—
 Are the eyes of Phyl - lis fair;

cres.

s : l f . m : r f : s m . r : d :
Slen - der waist - ed, snow - white breast - ed

s : d : m l : r : f m : r : d d : :
None with Phyl - lis can..... com - pare.

2

Breath like roses June discloses,
Sweet as posies, fragrant smell;
Brisk and airy like a fairy,
Charms that Nature doth excel.
Ever pleasing, never teasing,
Yet she's freezing cold as snow,
To her lover, who to move her
Melting language does bestow.

3

Lovely jewel, be not cruel,
Quench my fuel, see me burn,
See me languish, ease my anguish,
Turn, O! lovely charmer turn.
Grant your favour, and I ever
Will endeavour to adore;
I'll caress thee, and will bless thee
With true love for evermore.

AS DOLLY SAT MILKING.

11

DUET.

Folk song. (F. W. B.)

Piano.

Piano accompaniment for the first system, featuring a treble and bass staff in B-flat major, 2/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment.

TREBLE.

Key B b.

CONTRALTO.

Vocal staves for the first system. The Treble staff has a key signature change to B-flat major. The Contralto staff follows. The piano accompaniment continues in the bottom staves.

As Dol - ly sat milk - ing her cow, Young
Says Hodge, "This is wond'rous and strange, That

s₁ d : s₁ . m₁ | f₁ . m₁ : r₁ . d₁ s₁ : — | : s₁ }

As Dol - ly sat milk - ing her cow, Young
Says Hodge, "This is wond'rous and strange, That

p

Vocal staves for the second system. The piano accompaniment continues in the bottom staves.

Hodge he by chance came that way, For
Dol - ly my love should re - fuse, You would

l₁ . s₁ : f₁ . m₁ | f₁ . s₁ : l₁ . f₁ | m₁ . r₁ : — | : s₁ s₁ : l₁ . t₁ | s₁ : l₁ . t₁ | d : — | : l₁ }

Hodge he by chance came that way, He left both his cart and his plough For
Dol - ly my love should re - fuse, If you through the round world should range You would

tr *p*

poco rall.

r : m . d t, : l . . . s, s, : — | : : : : :
 man beau-ty's charms must o - bey
 find it the gen' - ral use

poco rall.

s, . f e m, . l, s, : f e . . . s, s, : — | : : : : s, r : r . m f : m . r
 man beau-ty's charms must o - bey Young Hodge he jump t o - ver the
 find it the gen' - ral use The mon-arch that sits on his *tr*

colla voce *f*

Let me die, but fair maid you're so pret-ty, I
 He kis - ses the Queen, if she's pret-ty, "That's

stile, Let me die, but fair maid you're so pret-ty, I
 throne He kis - ses the Queen, if she's pret-ty, "That's

d t, : l . s, f . m, : r, . d, s, : s, ., s, | s, : m, ., m, f . s, : l, . t, | d :
 must have a kiss, sure I must and I will; But the maid - en replied
 true, but your rule, sau-ey Hodge I don't own, Till you're mas - ter, she said

d t, : l . s, f . m, : r, . d, s, : s, ., s, | s, : : : : d . d
 must have a kiss, sure I must and I will; I'll not
 true, but your rule, sau-ey Hodge I don't own, I'll not

pp *tr*

I'll not let ye, I'll not let ye, But the maid-en replied, I'll not
 I'll not let ye, I'll not let ye, Tillyou're mas-ter'she said, I'll not

let ye. let ye. let ye. let ye. let ye. let ye.

3

The cow, who perceived in a trice
 That Dolly neglected her call,
 And attended to Cupid's advice,
 Kicked over the milkpail and all,
 "If these be your tricks," Hodge he cries
 "I'll away to my kindlier Betty."
 "Let the cow go!" says Dolly, and then, with fond sighs,
 "Come back bonny Hodge, and I'll let ye!
 I will let ye! I will let ye!
 Come back bonny Hodge, and I'll let ye!"

4

Young Hodge he returnèd in haste,
 And kissed the fair maid with a smile.
 She answered, "no time let us waste,
 But away to the church, o'er yon stile."
 So the parson this couple did join;
 And now this young Dolly so pretty,
 Says no more to young Hodge, with a flout and a frown
 When he asks for a kiss, "I'll not let ye!
 I'll not let ye! I'll not let ye!
 When he asks for a kiss, I'll not let ye!"

THE VICAR OF BRAY

Old English air. 17th Cent.
(W. H. H.)

Con spirito.

Piano.

The piano introduction is in D major, common time, and consists of 16 measures. It features a melody in the right hand and a supporting bass line in the left hand. The first measure is marked with a forte (*f*) dynamic.

The first system of the song includes a vocal line and a piano accompaniment. The vocal line is in D major, common time, and consists of 16 measures. The piano accompaniment is in D major, common time, and consists of 16 measures. The first measure of the vocal line is marked with a mezzo-forte (*mf*) dynamic.

Key D. { :s d' :t .l | s :l f :s | m :f s :d | f :m }

1. In good King Char - les's gold - en days, When loy - al - ty no
2. When roy - al James ob - tain'd the crown, And Pop - 'ry came in
3. When Wil - liam was our King de - clar'd, To ease a na - tion's

The second system of the song includes a vocal line and a piano accompaniment. The vocal line is in D major, common time, and consists of 16 measures. The piano accompaniment is in D major, common time, and consists of 16 measures. The first measure of the vocal line is marked with a piano (*p*) dynamic.

{ r :— | d :s d' :t .l | s :l f :s | m :f s :d | f :m }

harm meant, A zea - lous High Church - man was I, And so I got pre -
fa - shion, The pe - nal laws I hoot - ed down, And read the De - clar -
griev - ance, With this new wind a - bout I steer'd, And swore to him al -

r :— *l* :s *d* :l *l* t :s *d* :t .l *l* t :s *d* :t .d' *l* r' :d' .t }

fer - ment; To teach my flock I nev - er miss'd, Kings were by God ap -
a - tion; The Church of Rome I found would fit Full well my con - sti -
le - giance; Old prin - ci - ples I did re - voke, Set con - science at a

mf

CHO.

l :— *l* s :s *d* :t .l *l* s :l *f* :s *l* m :f *s* :d *l* f :m *r* :— *l* d :s }

point - ed, And damn'd are those that do re-sist, Or touch the Lord's a - noint - ed.
tu - tion; And had be - come a Jes - uit But for the Re - vo - lu - tion. And
dis - tance; Pas - sive o - be - dience was a joke, A jest was non - re - sist - ance,

f

RUS.

d :t .l *l* t :s *d* :t .l *l* t :s *d* :t .d' *l* r' :d' .t *l* :— *l* s :s *d* :t .l *l* s :l }

this is law, I will maintain, Un - til my dy - ing day, Sir, That what - so - ev - er

ad lib.

f :s *l* m :f *s* :d .d *l* f .f :m *r* :— *l* d :

king may reign, Still I'll be the Vi - car of Bray, Sir.

colla voce

{ :s | d' :t .l | s :l | f :s | m :f | s :d | f :m }
 4. When gra - cious Anne be - came our Queen, The Church of Eng - land's
 5. When George in pud - ding - time came o'er, And mo - d'rate men look'd
 6. Th'il - lus - trious house of Han - o - ver, And Pro - tes - tant sue -

mf

{ r :— | d :s | d' :t .l | s :l | f :s | m :f | s :d | f :m }
 glo - ry, An - o - ther face of things was seen, And I be - came a
 big, Sir, I turn'd a cat - in - pan once more, And so be - came a
 ces - sion, To these I do al - le - giance swear, While they can keep pos -

p

{ r :— | d :s | d' :l | t :s | d' :t .l | t :s }
 To - ry, Oc - ca - sion - al Con - for - mists base, I
 Whig, Sir; And thus pre - fer - ment I pro - cur'd, From
 ses - sion; For in my faith and loy - al - ty I

mf

d' :t .d' |r' :d' .t | l :— |s :s | d' :t .l |s :l
 damn'd their mo - de - ra - tion, And thought the Church in
 our new faith's de - fen - der, And al - most ev' - ry
 nev - er more will fal - ter, And George my law - ful

CHORUS.

f :s |m :f | s :d |f :m | r :— |d :s | d' :t .l |t :s
 dan - ger was, By such pre - va - ri - ca - tion.
 day ab - jur'd The Pope and the Pre - ten - der. And this is law, I
 King shall be, Un - til the times do al - ter.

d' :t .l |t :s | d' :t .d' |r' :d' .t | l :— |s :s | d' :t .l |s :l
 will maintain, Un - til my dy - ing day, Sir, That what - so - ev - er

ad lib.

f :s |m :f | s :d .d |f .f :m | r :— |d :
 King may reign, Still I'll be the Vi - car of Bray, Sir.

colla voce

COME, LASSES AND LADS.

1671 (W. H. H.)

Joyously.

Piano.

Key C. } :d | d:-r | d:-d | r:-d | t | l:-s | s | s:-l | s | s:-m }

Come, lass-es and lads, get leave of your dads, And a-way to the May-pole
You're out, says Dick, not I, says Nick, 'Twas the fid-dler play'd it

fp stacc.

cres.

s:-:-:-:-m | m:-l | l:-se | l | m:-l | l:-l | t | d:-t | l | t:-se | l:-:-:-:-s }

hie, For ev'-ry fair has a sweet-heart there, And the fid-dler's standing by, For
wrong, 'Tis true, says Hugh, and so says Sue, And so says ev'-ry one; The

sf

cres. *cres.* *f*

s:-l | s | d:-t | l:-:-:-:-l | l:-t | l | r:-d | t:-:-:-:-r | m:-d | r:-t }

Wil-ly shall dance with Jane, And John-ny has got his Joan, To trip it, trip it,
fid-dler then be-gan To play the tune a-gain, And ev'-ry girl did

cres. *f*

p *f* *p*

d'-.t l | s:-:m | s:-.l :t | d'-.:m | r:-:-:-:- d' m:-:d' | r:-:t | d'-.t :l | s:-:m
trip it, trip it, Trip it up and down; To trip it, trip it, trip it, trip it,
trip it, trip it, Trip it to the men; And ev'ry girl did trip it, trip it,

p *f* *p*

cres.

f:-.s :l | s:-:t | d'-.:-:-:- ||
Trip it up and down.
Trip it to the men.

cres. *p* *f* *p*

3

Then after an hour they went to a bow'r,
And play'd for ale and cakes,
And kisses too,—until they were due,
The lasses held the stakes.
The girls did then begin
To quarrel with the men,
And bade them take their kisses back,
And give them their own again.

4

Now there they did stay, the whole of the day,
And tired the fiddler quite
With dancing and play, without any pay,
From morning until night.
They told the fiddler then
They'd pay him for his play,
And each a twopence, twopence, twopence,
Gave him, and went away.

5

Good-night, says Harry, good night, says Mary,
Good-night, says Poll to John;
Good-night, says Sue to her sweetheart Hugh,
Good-night, says ev'ry one.
Some did walk and some did run,
Some loiter'd on the way,
And bound themselves by kisses twelve,
To meet the next holiday.

COME, IF YOU DARE.

H. PURCELL. (W. H. H.)

Vivace.

Piano.

f *p* *f* *p* *cres.* *f* *p* *pp* *f*

Key B \flat || m :- r : d s :- m d : r :- m :- : m :- r : d s :- m d : r :- m :- m }

"Come if you dare" our trum-pets sound "Come if you dare" the foes re-bound. "We
Faint-ing, the Sax-ons quit the ground Trum-pets lan-guish in the sound. They

|| r . m : r . m : r . m r :- m : r s . r : s . r : s . r t₁ :- d : r t₁ :- l . s s :- :- }

come, we come, we come, we come," says the dou-ble, dou-ble, dou-ble beat of the thun-d'ring drum.
fly, they fly, they fly, they fly the battle's won, the bat-tle's won thebold Bri-tons cry.

Chorus.

m :r :d s :m d :r :m m :r :d
 s :f :m s :s l :t :d d :f :m

"Come if you dare" our trum-pets sound, "Come if you
 Faint - ing, the Sax - ons quit the ground Trum - pets

d :d :d r :d m :s s :d d :d :d
 d :d :d t :d l :s d :d d :d :d

f p

s :m d :r m :m r .m :r .m :r .m
 s :s l :t :d d :d t .d :t .d :t .d

dare" the foes re - bound; We come, we come, we come, we
 lan - guish in the sound. They fly, they fly, they fly, they

r :d m :s s :s s .s :s .s :s .s
 t :d l :s d :d s :s s :s s :s

f

r :m :r .r s .r :s .r :s .r t :d :r t :l :s s :
 t .l :t .l :t .fe s .t :s t :s l s :fe s s :fe s s :

come..... says the dou - ble, dou - ble, dou - ble beat of the thun - d'ring drum.
 fly..... the the bat - tle's won, the bat - tle's won, the bold Bri - tons cry.

r :r :r .r r .r :r r :d t :
 s .fe :s .fe :s l t .s :t .s :t .fe s :l t t .d :r :s :

Now they charge on a - main! now they ral - ly a -
 Now the vic - to - ry's won, to the plun - der we

gain! The Gods from a - bove the mad la - bour be -
 run. Then home to our lass - es like for - tu - nate

hold, And pi - ty man - kind that will per - ish for
 tra - ders, Tri - um-phiant with spoils of the van - quish'd in -

gold. And pi - ty man - kind that will per - ish for gold.
 va - ders. Tri - um-phiant with spoils of the van-quish'd in - va - ders.

Chorus.

Now they charge on a - main, now they ral - ly a - gain, The Gods from a -
Now the vic - to - ry's won, to the plun - der we run, Then home to our

bove the mad la - bour be - hold, And pi - ty man - kind that will
lass - es like for - tu - nate traders Tri - um - phant with spoils of the

per - ish for gold, And pi - ty man - kind that will per - ish for gold.
vanquish'd in - vaders, Tri - um - phant with spoils of the vanquish'd in - vaders.

AMO AMAS.

Old English Air. (H. F. S.)

Jovially, but not too fast.

Piano.

Key G. { :s₁ | d :d | s₁ :s₁ | l₁ .s₁ :l₁ .t₁ | s₁ :s₁ .s₁ }

A - mo a - mas, I love a..... lass, As a

d :s₁ | d .t₁ :d .r | m :— | r :s₁ | d :d | s₁ :s₁ .s₁ }

ce - dar tall and slen - der; Sweet cow slip's grace is her

l₁ .s₁ :l₁ .t₁ | s₁ :s₁ | d :s₁ .s₁ | d .t₁ :d .r | m r :— | d :—

no - mi - na - tive case, And she's of the fe - mi - nine gen - der.

Ho - rum, Co - rum, sunt di - vo - rum, Ha - rum, Sea - rum, di - vo;

Rag-tag, mer-ry der-ry per-ri-wig and hat band, Hic hoc ho-rum ge-ne-ti-vo.

Repeat in Chorus.

2

Can I decline a nymph divine,
 Whose voice as a flute is dulcis,
 Her oculos bright, her manus white
 And soft, when I tacts, her pulse is.
CHORUS. Horum, Corum, etc.

3

O how bella my puella,
 I'll kiss sæcula sæculorum,
 If I have luck, Sir, she's my uxor,
 O dies benedictorum.
CHORUS. Horum, Corum, etc.

GILES SCROGGINS.

Old air adapted by Reeve.


(F. W. B.)

Voice. 

Piano. 

Key C. Lah is A. 

Giles Serog-gins court-ed Mol-ly Brown Fol-lol-de-
But seis-sors cut as well as knives Fol-lol-de-



rol de-rol-de-ra. The fair-est wench in all the town Fol-de-rol - de fol-de-
rol de-rol-de-ra. And quite un-cer-tain is our lives Fol-de-rol - de fol-de-

rol. She bought a ring with po - sy true, If you loves me as
rol. The day they were to have been wed, Fate's seis - sors cut poor

poco rall.

I loves you No knife shall cut our loves in two. Fol - lol-de-rol de-rid-dle - de!
Giles's thread, So they could not be mar-ri - ed Fol - lol-de-rol de-rid-dle - de!

3

Poor Mary laid her down to weep,
Fol-lol-de-rol de-rol de-ra.
And cried herself quite fast asleep;
Fol-de-rol-de fol-de-rol.
When, standing all by the bed post,
A figure tall her sight engross'd;
And cried, "I be poor Scroggin's ghost!"
Fol-lol-de-rol-de rid-dle-de.

4

The ghost it said all solemnly
Fol-lol-de-rol de-rol de-ra.
"O Molly, you must go with I!
Fol-de-rol-de fol-de-rol.
Come, come before the morning beam."
"I won't," she cried, and gave a scream:
Then woke and found she'd dream'd a dream.
All about, Fol-lol-de-rol-de rid-dle-de.
(spoken)

HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN.

Words by R. B. SHERIDAN.

Old English air adapted.

(W. H. H.)

Allegretto.

Piano.

p scherzoso

crs.



Key D. || d :-r :d | d' :-t :d' | l :-s :l | s :-:- | d :-r :d | d' :-t :d' | l :-:- | s :-:- }

Here's to the maid - en of bash - ful fif - teen, Here's to the wi - dow of fif - ty;
Here's to the char - mer whose dim - ples we prize, Now to the maid who has none, Sir;

|| d :-r :d | d' :-t :d' | l :-s :l | s :-m | f :-s :f | m :-f :m | r :-ld :-:- }

Here's to the flaunt - ing ex - tra - vagant quean, And here's to the house - wife that's thrif - ty.
Here's to the girl with a pair of blue eyes, And here's to the nymph with but one, Sir.

pp

p

Let the toast pass, drink to the lass; I war-rant she'll prove an ex-cuse for the glass.

CHORUS.

ff

ff

Let the toast pass, drink to the lass; I war-rant she'll prove an ex-cuse for the glass.

f

f

3

Here's to the maid with a bosom of snow,
 Now to her that's as brown as a berry;
 Here's to the wife with a face full of woe!
 And now to the damsel that's merry.
 Let the toast pass, drink to the lass;
 I warrant she'll prove an excuse for the glass.
CHORUS. Let the toast pass, etc.

4

Let her be clumsy or let her be slim,
 Young or ancient, I care not a feather;
 Fill up your glasses — nay, fill to the brim,
 And let us e'en toast them together.
 Let the toast pass, drink to the lass;
 I warrant she'll prove an excuse for the glass.
CHORUS. Let the toast pass, etc.

TAKE A BUMPER AND TRY.

Old English Air. (H. F. S.)

Piano. *Boldly.*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Key :s d :m :r d :m f :s l s :s f m :r d
 C. The wo - men all tell I'm false to my lass, De - sert - ed my

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part begins with a *mf* (mezzo-forte) dynamic. The lyrics are: "The women all tell I'm false to my lass, Deserted my".

r :r d t :t l s :s d :r m d :s m
 Clo - e and stuck to my glass. But though I have left her, the

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Close and stuck to my glass. But though I have left her, the".

cres. *dim.*
 f :s l s :r r r d t d :t l s :l fe s :
 truth I'll de - clare, I be - lieve she was good, and I'm sure she was fair.

The third system concludes the piece. It includes dynamic markings for *cres.* (crescendo) and *dim.* (decrescendo). The lyrics are: "truth I'll declare, I believe she was good, and I'm sure she was fair."

p

Yes, Clo - e has dim - ples and

cres. *f*

smiles, I must own But though she can smile yet in truth she can

f

frown, But tell me ye lov-ers of li - quor di - vine Did you e'er see a

ad lib.

frown in a bum - per of wine? O wine, migh - ty wine! O

wine, mighty wine! In wine, mighty wine many

com-forts I spy; If you doubt what I say take a bum-per and try.

2

Her lilies and roses were just in their prime,
 Yet lilies and roses are conquer'd by time;
 But in wine from its age such a benefit flows
 That we like it the better, the older it grows.
 Let murders, and battles, and history prove
 The mischiefs that wait upon rivals in love;
 In drinking, thank heaven, no rival contends,
 For the more we love liquor, the more we are friends.
 O wine, mighty wine! etc.

3

She too might have poison'd the joy of my life,
 With nurses, and babies, with squalling and strife,
 But wine neither nurses nor babies can bring,
 And a jolly big bottle's a mighty good thing.
 Perhaps, like her sex, ever false to their word,
 She'd left me, to get an estate, or a lord;
 But my bumper, regardless of title and pelf,
 By me will it stand, when I can't stand myself.
 O wine, mighty wine! etc.

WHERE THE BEE SUCKS.

33

(Ariel's song in "The Tempest.")

D^r ARNE. (W. H. H.)

Allegro.

Piano.

Key F. } m : - f s : l r : s m : - m : f {
Where the bee sucks there luck I; In a

s : m : l f : r : s m : - m : - f e s : t l d : l t l : - r m : - d {
cow-slip's bell I lie: There I couch when owls do cry, when owls do

r : - t l d : l t l : - s t l d : d l s : f e m r : f e s l t l s f e {
cry, when owls do cry. On a bat's back do I fly,.....

m . s . l . t . d . t . l . s f e : s . t . s s . s . s . t . s s . t . s l . s . f e . m
 do I fly, Af - ter sun - set, mer - ri - ly, mer - ri - ly, Af - ter

r : s d . m : s . f e s : — : : s . m : s f . r : f l . m . d : m
 sun - set mer - ri - ly. Mer - ri - ly, mer - ri - ly shall I live

r : — s : m . s f . r : — f l . m . d . m r : — s . m : d
 now, Un - der the blos - som that hangs on the bough, Mer - ri - ly,

l . f : r s . m : d f : — l . m : m . f s . s : . l r : s . f
 mer - ri - ly shall I live now, Un - der the blos - som that hangs on the

bough, Un - der the blos - som that hangs on the bough, Mer - ri - ly,

pp

mer - ri - ly shall I live now, Un - der the blos - som that hangs on the

bough, Mer - ri - ly, mer - ri - ly shall I live now, Un - der the blos - som that hangs on the

bough, Un - der the blos - som that hangs on the bough.

f rall.

f colla voce

CHERRY RIPE.

Words by R. HERRICK.

CHARLES E. HORN.

(W. H. H.)

Andantino.

Piano.

p

f

Key E \flat || m . s : s l . s : s s : . d' r' | d' : t d' : - t l' l : s }
 Cher - ry ripe, cher - ry ripe, ripe, I cry;..... Full and fair ones,

p sempre staccato

f . s , f : m f , m | r : s m . s : s l . s : s d' : m' r' | d' r' d' : t }
 come and buy;..... Cher - ry ripe, cher - ry ripe, ripe, I cry;.....

Full and fair ones, come and buy.

f

If so be you ask me where They do grow, I answer there,

p

Where the sun - beams sweet - ly smile, There's the land, or

cres. *dim.* *cres.*

ad lib.

Cher - ry Isle, There's the land, or Cher - ry Isle.

dim. *colla voce*

a tempo

Cher-ry ripe, cher-ry ripe, ripe, I cry: Full and fair ones,

come and buy, Cher-ry ripe, cher-ry ripe, ripe, I cry; Full and fair ones,

come and buy. Where the sun - beams sweet - ly smile,

There's the land, or Cher - ry Isle; There plan - ta - tions

ful - ly show, All the year where cher - ries grow,

All the year where cher - ries grow. Cher - ry ripe, cher - ry ripe,

dim. *pp*

ripe, I..... cry;..... Full and fair ones, come and buy,

mf *riten.*

rall. Full and fair ones, come and buy.....

cres. colla voce *f*

I WENT TO THE FAIR.

Composed by J. WHITAKER.

(H. F. S.)

In moderate time.

Piano.

rall.

Tempo.

Key

C.

I found she was false, tho' she pro-mis'd me fair-ly, Sing, hey down ho down

der - ry down dee; And I bought a gay rib - bon as red as a cher - ry For the
der - ry down dee; But wo - men, I find, are like wea - ther - cocks, rare - ly They're

der - ry down dee; But wo - men, I find, are like wea - ther-cocks, rare-ly They're

girl I lov'd best, and who vowed to love me. I re - turn'd from the fair gai - ly
fix'd to one point, so co - quet - tish they be. My true lov - er's knot, now a -

fix'd to one point, so co - quet - tish they be. My true lov - er's knot, now a -

cres.

dim.

cres.

dim.

t :s :l t :s :s d :t :l l t :d t :s :l t :s :l s
 whist-ling and sing-ing, My true lov-er's knot I in tri-umph was bring-ing; O it
 way I am fling-ing, I've done with the sex, will live sin-gle and sing-ing; O it

s :l :s s :m :d l :d :l s :m :s s :d m :d
 was not for me that I heard the bells ring-ing, Sing, hey down ho down
 was not for me that I heard the bells ring-ing, Sing, hey down ho down

P leggiero

t :d :r r :l :s s :l :s s :m :d l :d :l s :m :s
 der-ry down dee; O it was not for me that I heard the bells ring-ing, Sing,
 der-ry down dee; O it was not for me that I heard the bells ring-ing, Sing,

rall. *a tempo*

s :d m :d r :d r :d
 hey down ho down der-ry down dee.
 hey down ho down der-ry down dee.

MARIGOLD LANE.

Folk Air. (F. W. B.)

With animation.

Piano.

Key C. ♯ : : s : l : t r : d : l d : t : l }
A - school - ing I went as a boy to a

rall.

|| s : — : d d : l : f s : d : m m : — r : t d : — : m m }
dame; She taught me my lessons, she was not to blame, If I

|| m : f : s l : — : l l t : — s : l s : — : s s m : d : s }
lit - tle or nought Could re - tain what she taught, 'Twas I sat be - side

poco rallent.

colla voce

arpegg.

a tempo *CHORUS.*

Jane, out of Ma - ri - gold Lane. O Jane, when a - gain Shall I
 see you, sweet Jane? Now am I on the deep, Far from Ma - ri - gold Lane.

arpegg. *a tempo* *D. S.*

2

I carried her satchel each morning to school,
 O she was a scholar, but I was a fool;
 She help'd me to spell,
 And to cypher as well,
 When I said, pri' thee Jane, out of Marigold Lane!
 O Jane, when again, etc.

3

When I had a slate and a copy to write,
 If Jane were not by me, then sad was my plight,
 Writing J. N. E. Jane,
 Then those letters again,
 And just nothing but _Jane, out of Marigold Lane.
 O Jane, when again, etc.

1

So wretched a scholar, I ran off to sea,
 And have not seen England for years ten and three.
 But never my heart
 Lets the image depart,
 Of that dear little Jane, out of Marigold Lane.
 O Jane, when again, etc.

5

But when I return to old England at last,
 With gold in my pocket, my voyages past,
 Then I'll say, Pretty wench,
 Shall we sit on one bench?
 And to lessons again _ now in Honeymoon Lane?
 O Jane, when again, etc.

LISTEN TO THE VOICE OF LOVE.

HOOK. (W. H. H.)

Andantino.

Piano.

The piano introduction consists of two systems of music. The first system is marked *p* (piano) and the second system is marked *mf* (mezzo-forte). Both systems are in the key of D major (two sharps) and 2/4 time. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggiated figures.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The piano part is marked *pp* (pianissimo). The lyrics are: "O list-en, list-en to the voice of love, He calls my".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Daph - ne to the grove, The prim - rose sweet be - decks the".

field, The tune - ful birds in - vite to rove, To soft - er

joys let splen - dour yield, O listen, listen to..... the voice of

love.

2

Where flowers their blooming sweets exhale,
 My Daphne let us fondly stray,
 Where whisp'ring love breathes forth his tale,
 And shepherds sing their artless lay,
 O listen, listen to the voice of love,
 He calls my Daphne to the grove.

3

Come share with me the sweets of spring
 And leave the town's tumultuous noise;
 The happy swains all cheerful sing,
 And echo still repeats their joys:
 Then listen, listen to the voice of love,
 He calls my Daphne to the grove.

DOWN AMONG THE DEAD MEN.

Old English Air. (H. F. S.)

With spirit.

Piano.

The piano introduction is in E-flat major (three flats) and common time (C). It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a piano (p) dynamic and a final chord.

Tempo I.

Key Eb. :m .,m | l :l .se | :m .,m {
Lah is C. Here's a health to the Queen and a

The first system of the vocal melody and piano accompaniment. The vocal line starts with a whole rest followed by a half note G4, then a quarter note A4, and a half note Bb4. The piano accompaniment is in E-flat major and common time, starting with a forte (f) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a dim. rall. marking.

The second system of the vocal melody and piano accompaniment. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the same pattern. The system concludes with a dim. rall. marking.

The third system of the vocal melody and piano accompaniment. The vocal line continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with the same pattern. The system concludes with a dim. rall. marking.

health de - ny, Down a mong the dead men, down a mong the dead men.

Down, down, down, down, Down a-mong the dead men let him lie.

2

Let charming beauty's health go round,
 In whom celestial joys are found;
 And may confusion still pursue
 The senseless woman-hating crew;
 And they that women's health deny,
 Down among the dead men let them lie.

3

May love and wine their rites maintain,
 And their united pleasures reign!
 While Bacchus' treasure crowns the board,
 We'll sing the joys that both afford!
 And they that won't with us comply,
 Down among the dead men let them lie.

A DAMSEL POSSESSED OF GREAT BEAUTY.

Folk air. (F. W. B.)

Voice.

Piano.

Key F. { s d m d r m f l : - : s : - : s d m d r f : - m d : - : - : - : s }

A dam-sel pos-sess'd of great beau - ty But pos-sess-ed of noth-ing be - side..... I

{ d m d r m f l : - : s : - : s d m d r f : - m d : - : - : - : s }

think I would tar - ry a twelve - month Be - fore that I made her my bride..... For a

s :m :s |d' :t :l | l :— :— |s :— :f |m :f :s |l :f :r
dam - sel pos - sess'd of great beau - ty, With - out a - ny sense in her

d :— :— |t, :— :s, | d :m :d |r :m :f | l :— :— |s :— :s, |
head..... Is naught but a beau - ti - ful dol - ly, And a

s :f :s |f :r :t, | d :— :— :— :— ||
dol - ly that asks to be fed.

2

A damsel possessed of great beauty,
And another possessed of great wealth;
I think I would quickly discover,
The which I would put on the shelf.
For contentment, and comfort and pleasure,
Are bred of a plentiful dower.
But beauty, and nothing but beauty,
It fadeth from hour to hour.

3

A damsel possessed of great beauty,
Without virtue and prudence combined,
Is about the most risky possession,
And brittle, a mortal may find.
But with honour and virtue united
On that man may safely rely.
For such has the choicest of beauties,
With such I will live and will die.

THE BAILIFF'S DAUGHTER OF ISLINGTON.

17th Cent. (W. H. H.)

Voice. *Andante con moto.*

Piano. *mf* *dim.*

Key E. *s f m* : - r l d : *s f m* , f r : *m* l d : *m f* s s : s s l d' : d' }

There was a youth, and a well - be - lov - ed youth, And he was a squire's
And as she went a - long the high road, The wea - ther be - ing hot and

s : - : *f m* l : - t l d' t l s , s : f m : d d m : r d r l d : t }

son; He lov'd the bai - liff's daugh - ter dear, That liv'd in Is - ling -
dry; She sat her down up - on a greenbank, And her true love came rid - ing

ton. But when his friends did un - der - stand His
by. She start - ed up with a col - our so red, Catch - ing

fond and fool - ish mind; They sent him up to fair London, An ap -
hold of his bri - dle - rein; One pen - ny, one pen - ny, kind sir, she said, Will

pren - tice for to bind.....
ease me of much pain.....

3

Before I give you a penny, sweetheart,
Pray tell me where you were born;
At Islington, kind sir, she said,
Where I have had many a scorn.
I prithee, sweetheart, tell to me,
O tell me if you know
The bailiff's daughter of Islington!
She is dead, sir, long ago.

4

If she is dead, then take my horse,
My saddle and bridle also,
For I will to some far country,
Where no man shall me know.
O stay, O stay, thou goodly youth
She standeth by thy side!
She is here, alive, she is not dead,
And ready to be thy bride!

I AM A FRIAR OF ORDERS GREY.

Words by JOHN O'KEEFE.

REEVE. (W. H. H.)

Con spirito.

Piano.

Key D. { s d' :—:d' | d' :t :d' | r' :—:s | d' :—:s | d' :t :l | s :f :m }

I am a fri - ar of or - ders grey, And down the val - ley I
Af - ter sup - per, of heav'n I dream, But that is fat pul - lets and

{ r :—:d | t, :—:r | s :—:l | s :s :—:l :s | s :l :t | d' :—:d' :t }

take my way, I pull not black - ber - ry, haw, nor hip, Good
clout - ed cream; My - self by de - ni - al I mor - ti - fy, With a

A.t.

store of ve-ni-son fills my scrip; My long bead-roll I
good dain-ty bit of war-den pie; I'm cloth'd in sack-cloth

mer-ri-ly chant, Where-ev-er I go no mon-ey I want, Where-
for my sin, With old sack wine I'm lind with-in, With

D.f.

ev-er I go no mon-ey I want. And
old sack wine I'm lind with-in. A

why I'm so plump, the rea-son I'll tell Who leads a good life is
chirp-ing cup is my ma-tin song, And the ves-per bell is my

ad lib.

mf sure to live well, Who leads a good life is sure to live
bowl, ding, dong, And the ves - per bell is my bowl, ding,

colla voce

well..... What ba - ron or squire, or knight of the shire, Lives
dong.....

mf

f half so well as a ho - ly friar? Lives half so well,

mf

half so well, Lives half so well as a ho - ly friar,.....

mf

The musical score for 'The Rose Tree' is presented on two systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The lyrics 'as a ho - - - - - ly' are written below the notes. The second system continues the melody with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The lyrics 'as a ho - - - - - ly' are written below the notes. The piano accompaniment is in the left hand, starting with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3. The piano part is marked with a 'p' (piano) dynamic. The score is set against a background of stylized trees and a landscape.

[illegible]

ad lib.

r' :-: -t :-: s | d' :-: -l :-: f | s :-: -s' :-: - | d :-: - | :-: ||

Lives half so well as a ho - ly friar?.....

colla voce

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The voice part is on a single staff at the top, featuring a melody with a final triplet of eighth notes. The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, including a triplet, and features dynamic markings "cres." and "f". The left hand plays a bass line with eighth and sixteenth notes, including a triplet, and features a key signature change to two sharps (F# and C#) indicated by a double sharp sign.

SWEET NELLY, MY HEART'S DELIGHT.

Old English Air. (H. F. S.)

With spirit.

Piano.

The musical score is written for piano and voice. The piano part is in G major, 6/8 time, and consists of two systems of staves. The vocal part is in the same key and time, with lyrics written below the notes. The score includes dynamic markings such as *mf* and *f*. The lyrics are as follows:

Key G. { s₁ d : r : d m : f s : : : l }

Sweet Nel - ly, my heart's de - light, Be -

s : f : m r : s : d l₁ : : : : s₁ d : t₁ : l₁ r : : r m : r : d l f : : m }

lov-ing and do not slight The prof-fer I make for mo-des-ty's sake, I

r : m : d l d : : t₁ d : : : : s₁ d : r : d l d : : d r : m : r l r : : r }

hon-our your beau - ty bright. For love I pro-fess I can do no less, You

m :fe :s |s :-:fe s :-: -:-:s s :f :m |r :m :f m :s :d |l, :-:s |
 have my fav - our won:..... And since I see your mo - des - ty, I

d :t, :l, |r :-:r m :r :d |f :-:m r :m :d |d :-:t, d :-: -:-: ||
 pray you a - gree And fan - cy me, Though I'm but a far - mer's son.

2

My father has riches in store,
 Two hundred a year, and more;
 Besides sheep and cows,
 Carts, harrows and ploughs:
 His age is above three score;
 And when he does die,
 Then, merrily I
 Shall have what he has won;
 Both land and kine,
 All shall be thine,
 If thou'lt incline
 And wilt be mine,
 And marry a farmer's son.

3

Dear Nelly, believe me, now,
 I solemnly swear and vow,
 No lords in their lives
 Take pleasure in wives,
 Like we that do drive the plough:
 Whatever we gain
 With labour and pain,
 We don't into riot run,
 As courtiers do;
 And never I know
 A London beau
 That could outdo
 A country farmer's son.

THE FARMER'S BOY.

Folk Song. (H. F. S.)

With spirit. ♩ = 132.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of chords and a melodic line. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

Key C. } s d' : - r' | d' : s m : s | d' : t t }

The sun had set be - hind the hill A -
"My fa - ther's dead, my mother's left With five

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues the accompaniment from the introduction. The lyrics are written below the vocal staff.

|| l : s | f : m m : - r : s d' : - r' | m' : d' t . l : t . d' | r' : d' . d' }

cross yon drea - ry moor, Wea - ry and lame a boy there came Up
chil - dren large and small, And what is worst for mo - ther still, I'm the

The second system continues the song with a vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are written below the vocal staff.

|| t : s | t . l : s . f e s : - | : s r' . . . r' : r' | r' : d' r' : m' | f' : m' . r' }

to a far - mer's door; "Can you tell me if any there be Who
big - gest of them all; Tho' lit - tle I am, I'll la - bour hard, If

The third system concludes the song with a vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are written below the vocal staff.

d' :s | m :d | s :— l | s :f :m :r | d :r :m :f | s :s | l :l | s :s }
 will give me em - ploy..... To plough and sow and reap and mow, And
 I can get em - ploy..... To plough and sow and reap and mow, And

d' :d' | r' :r' | m' :— r' | d' .t :l :s | l :f' | m' .r' :d' .t | d' :— |
 be a far - mer's boy,..... and be a far - mer's boy?
 be a far - mer's boy,..... and be a far - mer's boy.

3

“And if that you no boy do want,
 One favour I’ve to ask,
 If you’ll shelter me till break of day,
 From this cold winter’s blast;
 At the break of day I will haste away,
 Else-where to seek employ,
 To plough and sow, and reap and mow,
 And be a farmer’s boy.”

CHORUS. To plough and sow, &c.

4

“Come try the lad,” the mistress said,
 Let him no longer seek;
 “Yes, father, do,” the daughter cried,
 While the tears roll’d down her cheek:
 “He’d work if he could, ’tis hard to want food,
 And wander for employ,
 Don’t send him away, but let him stay,
 And be a farmer’s boy.”

CHORUS. To plough and sow, &c.

5

The farmer’s boy grew up a man,
 And the good old couple died,
 They left the lad the farm they had,
 And the daughter for his bride:
 Now the lad which was and the farm now has,
 Often smiles and thinks with joy,
 Of that lucky day, when he came that way,
 To be a farmer’s boy.

CHORUS. To plough and sow, &c.

Chorus.*SOPRANO.*

To plough and sow and reap and mow, And

ALTO.

To plough and sow and reap and mow, And

TENOR.

To plough and sow and reap and mow, And

BASS.

To plough and sow and reap and mow, And

be a far - mer's boy,..... and be a far - mer's boy.

be a far - mer's boy, and be a far - mer's boy.

be a far - mer's boy, and be a far - mer's boy.

be a far - mer's boy,..... and be a far - mer's boy.

THE WOLF.

SHIELD. (W. H. H.)

Andante.

Piano.

Piano introduction in E-flat major, 6/4 time. The music is marked *p* (piano) and *dim.* (diminuendo). It features a melody in the right hand and a bass line in the left hand, both with a slow, flowing character.

Key E flat. At the peace-ful midnight hour Ev - 'ry sense and ev - 'ry pow'r, Fet - ter'd lies in

The vocal line is in E-flat major, 6/4 time. The piano accompaniment continues the melody from the introduction, with the right hand playing a series of chords and the left hand providing a steady bass line.

do - ny sleep, Then our care - ful watch we keep, Then our care - ful watch we keep.

The vocal line continues with the same melody. The piano accompaniment features a *ritard.* (ritardando) marking and a *colla voce* (colla voce) marking, indicating a change in tempo and dynamics.

Andante con moto.

While the wolf in night-ly prowls, Bays the moon with hideous howl,.....

The vocal line continues with the same melody. The piano accompaniment features a *p* (piano) marking and a *colla voce* (colla voce) marking, indicating a change in tempo and dynamics.

..... s f m r d d d t a l l :— l s f e m l r r
While the wolf in night-ly prowl, Bays the moon with,

r d t :— t l s e f e m :— m m r d : d t d l r d r t
hid-eous howl, While the wolf in night-ly prowl, Bays.....

cres.

Allegro.
m r m d f m f r s e f e s e m l l f r m l l : d : d s : s d' :— d'
the moon with hid-eous howl. Gates are barr'd, a vain re-

colla voce *mf*

t s : t :— t d' : d s :— f m : d : d d :
sist-ance, Fe-males shriek but no as-sist-ance; Silence

sf

The musical score for 'The Prisoner's Song' is presented on two systems. The first system features a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: 'bars soon fly a - sun - der, Locks, bolts, and bars soon'. The second system continues the melody and includes a piano accompaniment in both treble and bass staves. The piano part consists of a rhythmic pattern of eighth and sixteenth notes in the bass staff and chords in the treble staff. The lyrics 'bars soon fly a - sun - der, Locks, bolts, and bars soon' are repeated under the piano accompaniment.

d :— :d t₁ :t₁ d „m s :s :m „d s₁ :s₁ :d „m s :s :m „d }
 fly a - sun - der, Then to ri - fle, rob, and plun - der, Then to ri - fle, rob, and

Locks, bolts, and bars soon fly a - sun - der, Then to

ri - fle,

rob, and plun-der, to ri - fle, rob, and plun-der, to ri - fle, rob, and

colla voce

plun-der.

f

THE NORTHERN LASS.

Old English Air. (H. F. S.)

Not too fast.

Piano.

The piano introduction consists of two staves. The right hand plays a melody in D major (two sharps) and common time, starting with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand plays a bass line with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The introduction is 8 measures long.

The first line of piano accompaniment is 8 measures long. It continues the melody and bass line from the introduction. The right hand has a series of eighth and sixteenth notes, while the left hand has a steady quarter-note bass line.

Key D. || d :m d s :s d ,r' :m' r' d' t l :s l t :d' l - s ,m - r, d - {

Come take your glass, the nor - - thern lass So pret - ti - ly ad -

The second line of piano accompaniment is 8 measures long. It continues the melody and bass line. The right hand has a series of eighth and sixteenth notes, while the left hand has a steady quarter-note bass line.

|| l :d d :d' l :s f l :s f m :s l t :d' l - {

vised; I drank her health and real - ly was A - gree - a -

The third line of piano accompaniment is 8 measures long. It continues the melody and bass line. The right hand has a series of eighth and sixteenth notes, while the left hand has a steady quarter-note bass line.

s, m - r, d d : r t, : r s : f m, r, m d s d : t l . se : l t d : t
 bly sur - prised. Her shape so neat, her voice so sweet, Her air and mien so
 free, The sy - ren charm'd me from my meat, But take your drink, said she.

2

If from the North such beauty came,
 How is it that I feel
 Within my breast that glowing flame,
 No tongue can e'er reveal?
 Though cold and raw the north-wind blow
 All summer's in her breast,
 Her skin is like the driven snow,
 But sunshine all the rest.

3

Her heart may southern climates melt,
 Though frozen now it seems;
 That joy with pain be equal felt,
 And balanced in extremes.
 Then, like our genial wine, she'll charm
 With love my panting breast,
 Me, like our sun, her heart shall warm,
 Be ice to all the rest.

I'VE BEEN ROAMING.

CAVATINA.

Words by GEORGE SOANE.

C. E. HORN. (W. H. H.)

Andante con anima.

Piano.

p *f* *cres.* *mf* *pp* *ff*

Key D: d' .t d' .s , :f .m | r .d :d' .t d' .s :f .m | m .r :f .m }
 I've been roam-ing, I've been roam-ing, Where the mea - dow dew is sweet, And I'm

l .s :d' .t | t .l :l .s s .f :f .m | m .r :d' .t }
 com - ing, And I'm com - ing, With its pearls up - on my feet, I've been

p

d .s , :f .m | r .d :d' .t | d' .s :f .m | s' f :f .m
 roam-ing, I've been roam-ing, Where the mea-dow dew is sweet, And I'm

mf

l .s :t .d' | r' ,s : :f .m | m ,r :d .t, | d :
 com-ing, and I'm com-ing, With its pearls up-on my feet.

A.f.

p

m :l, ,s, | s, .d :d .t, | t, .l, :r ,d
 I've been roaming, I've been roaming, O'er the

p

t, .s, :s ,f | f m :r .d | t, .d :m .d | l, ,r - :m .f
 rose and li-ly fair, And I'm com-ing, and I'm com-ing, With their

f. D.

blos - soms in my hair; I've been roam - ing, I've been roam - ing, Where the

mea - dow dew is sweet, And I'm com - ing, and I'm com - ing, With its

pearls up - on my feet. I've been

roam - ing, I've been roam - ing, Where the hon - ey - sue - kle creeps, And I'm

ad lib. *a tempo*

com - ing, and I'm com - ing, With its kiss - es on my lips; I've been

colla voce *p a tempo*

roam - ing, I've been roam - ing, Where the mea - dow dew is sweet, And I'm

p

com - ing, and I'm com - ing, With its pearls up - on my feet; I've been

roam - ing, I've been roam - ing, O - ver hill and o - ver plain, And I'm

d .t .l .s d .s :l .f m ,s .- :f .r d :m .f
com - ing, and I'm com - ing, To my bow - er back a - gain, O - ver

s .ta :l .s f :f .s l .d .t .l se :se .l
hill and o - ver plain, To my bow - er back a - gain, And I'm

ad lib.
t ,r .- d .t r' ,d .t .l s ,m .- :f .r d :t .l s ,m .- :f .r m' .d :t .l
coming, and I'm com - ing, To my bower back a - gain, To my how - er back a - gain, To my
colla voce

s .t .l :s f m ,r d :
how - er back a - gain.
a tempo *f*

LUBIN'S RURAL COT.

Folk song. (F. W. B.)

Piano.



Key A. } : : s m : s m : d t d t l t : d l s : s f }

1. Re - turn - ing home a - cross the fields From
3. He bade me sit be - side the fire To

 The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The melody includes a five-measure rest at the beginning. The piano accompaniment consists of chords and moving lines in both hands.

m : d t l : r d : t : s m : s m : d t d t l t : d l s : s f }

mar - ket 'to - ther day,..... A sud - den storm of wind and rain O'er -
dry my drag - gled gown,..... Then look'd at me and draw - ing nigher Up -

colla voce

 The second system continues the vocal melody and piano accompaniment. It includes the instruction "colla voce" at the end of the system.

m : r d l : r d t r : d : m r d : s m : m r d : s m : s }

took me on my way. Then nim - bly as I tripp'd a - long To
on his knee knelt down. "Will you con - sent sweet maid, he cried, To

cres. *f*

 The third system concludes the song. It includes the markings "cres." (crescendo) and "f" (forte) at the end. The piano accompaniment features a trill and a final chord.

74

ad lib.

colla voce

f :s l :s :f m r :— :s f m f m r m m f d :— t t l :d l s :— s

find some friend-lier spot, I from the rain a shelter found, In
share my hum-ble lot. Re-turn my love, and mis-tress be, Of

s : t | r : s | f : — | m : s f | m : r f | m : r | d : t | d : t : r d l | s : f |
 Lu - bin's ru - ral cot, I from the rain a shel - ter found, In
 Lu - bin's ru - ral cot, Re - turn my love, and mis - tress be, Of

tr
colla voce

m. s. : d. s. l. r. t. s. d : : : : : : :
 Lu - bin's ru - ral cot.
 Lu - bin's ru - ral cot."

tr *5* *3* *tr* *dolce*

2. The rain swept fierce - ly o'er..... the plain, I saw the light'ning glare,..... But

4. And now when - e'er the rain..... comes down, I think up - on that day,..... A

colla voce

Lu - bin brought forth rain - bow stands in cakes and milk, And of - fer'd hum - ble fare. It ev - ry cloud And na - ture springs more gay. I

d seem'd to me the sun with - in Did shine, with - out when not, So gave con - sent, a wife an I, Re - pent it I do not, That

home - ly, hap - py, bright ap - pear'd Young Lu - bin's ru - ral cot, So I..... took shel - ter from the rain In Lu - bin's ru - ral cot, That

home - ly, hap - py, bright ap - pear'd Young Lu - bin's ru - ral cot, I..... took shel - ter from the rain In Lu - bin's ru - ral cot.

GALLOPING DREARY DUN.

Composed by Dr. ARNOLD.

(H. F. S.)

Moderate time.

Voice.

Key Eb. { :d | d :-r :d | m :-m | }
A mas-ter I have and

Piano.

I am his man, Gal - lop-ing drea - ry dun; A mas - ter I have and

I am his man, Gal - lop-ing drea - ry dun; A mas - ter I have and

I am his man, And he'll get a wife as fast as he can, With his hai - ly, gai - ly,

ad lib.

The musical score is written for voice and piano. The key signature is E-flat major (three flats: Bb, Eb, Ab). The time signature is 6/8. The tempo is marked 'Moderate time.' The score is divided into four systems. The first system shows the beginning of the piece with a key signature change from E-flat major to D-flat major (two flats: Bb, Eb). The second and third systems contain the main melody with lyrics. The fourth system continues the melody and includes the instruction 'ad lib.' (ad libitum) above the staff. The piano part provides a rhythmic accompaniment with chords and single notes. Dynamics include 'p' (piano) and 'f' (forte).

accel. *cres.*

gam - bo - rai - ly; Gigg - ling, snigg - ling, gal - lop - ing, gal - lo - way,

p rall. *p dim. e rall.*

drag - gletail drea - ry dun.

2

I saddled his steed so fine and so gay,
 Galloping dreary dun;
 I mounted my mule, and we both rode away,
 With our haily, gaily, etc.

4

We met with a friar, and ask'd him the way,
 Galloping dreary dun;
 By my troth, says the friar, you've both gone astray,
 With your haily, gaily, etc.

3

We canter'd along until it grew dark,
 Galloping dreary dun;
 The nightingale sang instead of the lark,
 With her haily, gaily, etc.

5

Our journey, I fear, will do us no good,
 Galloping dreary dun;
 We wander alone, like the babes in the wood,
 With our haily, gaily, etc.

6

I heard a shot fir'd, and I'll take a peep,
 Galloping dreary dun;
 But now I think better, I'd better go sleep,
 With my haily, gaily, etc.

SHOULD HE UPBRAID.

Words by SHAKSPEARE.

Sir H. R. BISHOP.

Moderato ma brillante.

Piano.

p

ff

p

tr

cres. *mf* *f* *cres.* *ff*

Key G. $\text{m} : - \text{m} \text{r}, \text{d}, \text{r}, \text{m} \mid \text{d} : - \mid : \text{d} \mid \text{r} : \text{r} \text{r} : \text{r} \mid \text{r} : - \text{f} : \mid \text{f} : - \text{m}, \text{r} : \text{m}, \text{f} \mid \text{m} : \text{r} \mid - : - \{$

Should he up - braid I'll own that he pre - vail,..... And sing as sweet-ly

pp stacc.

r : - m f : s l d : - t : m : - ^m r , d r , m d : - d r r r r r r : f :
 as the night - in - gale;..... Say that he frown, I'll say his looks I view,.....

f : - s l l s f m s f m r d : - ^m r : d : - s : - l s f m d t l s f m r
 As morn-ing ro - ses new-ly tipp'd with dew, As morning ro - - ses

cres. *pp*

d : - m r d : - : : : : s f , s m , f r : d s : - :
 tipp'd with dew. Say that..... he frown,.....

mf *cres.* *f* *pp stacc.* *f*

: : : : s f s f m f m r : d s : - d : - r m l t d r m f s
 I'll say his looks I view As morn-ing ro - -

p

l f r d t d r m f s i t d m f s i l s f s m f m
 - ses tipp'd with dew,..... As..... ro - ses tipp'd with dew,.....

r d s t d r m f s i t d s f m m r d
 tipp'd with dew, As morn - - ing ro-ses tipp'd with dew.

ff f f

d t d r d e r m f s m d m s d t d t
 Say he be mute, I'll an-swer with a smile, And dance, and play, and

D.t. Lah is B.

wink-led care be - guile, And dance, and play,..... dance..... and play, and

wink - - - led care..... be - guile.

ff

f. G.

Should he up - braid I'll own that he pre - vail, And sing as sweetly

p e sempre stacc.

un poco ritard. *a tempo*

as the nightin - gale; Say that he frown, I'll say his looks I view, As morning

colla voce

l s f m s f m r d : - m r : d : - : m : r : m f : - : m f : m f f e s : - : s
ro - ses newly tipp'd with dew, Say he be mute, I'll answer with a smile, And

cres. *mf p* *pp*

s , l : s , f m : d d : l f : r r , m r , d t : l s : - : s , l : s , f e s : d m : - : s
dance,..... and play,..... and dance,..... and play, dance,..... and play,

d , r d , t d m s : - : s d : t l : s s f : - : s m f m r : d d t : - : t d , r d , t d :
dance,..... and play, And wrinkled care be - guile, and care..... be - guile, I'll dance,.....

ad lib. *mf pp* *colla voce* *mf* *sf* *sf* *pp*

r , m r , d e r : m , f m , r m : f , s f , m f : s , l s , f e s : s d : s f m m : r : d d : - : s
play,..... dance,..... play,..... dance,..... and play, and wrinkled care, be - guile,....

cres. *f* *p* *mf* *f*

s l s f s f m d d l f f r m r d r d t l s : - : - s , l : s , f e s : d m : - : -
 dance,..... and play,.... I'll dance,..... and play, dance,..... and play,

pp

ad lib.
 d , r : d , t l d : m s : - : - s d : - t l : s s f : - : - f m : f m r : d d t l : - : t l
 dance,..... and play, and wrink-led care be - guile, and care..... be - guile, I'll

mf pp colla voce *cres.* *f* *f*

ad lib.
 d , r : d , t l d : r , m r , d e r : m , f : m , r m : f , s : f , m f : s , l : s , f e s : s d : s f : m
 dance,..... play,..... dance,..... play,..... dance,..... and play and wrinkled

pp *cres.* *colla voce*

tr
 m : - r : d d : - : - :
 care be - guile.

ff *f* *f* *f*

THE GARDEN GATE.

Words by UPTON.

Music by W. T. PARKE. (W. H. H.)

Piano. *Andantino.* *p*

Key G. { .s₁ | d .s₁ :m .,d }

The day was clos'd, the

{ s .m :d .,d f ,r .- :t₁ .r d :- .s₁ d .s₁ :m .d }

moon shone bright, The vil-lage clock struck eight,..... When Lu - cy hast - en'd

{ s .,m :d .m f ,r :t₁ r d : .s s .m :m f s ,l }

with de - light, To ope the gar - den gate: But sure as if to

drive her mad The gate was there but not the lad! Which made poor Lu-ey griev-ing cry, Was

ad lib.

ev - er maid so us'd as I?"

colla voce

2

She pac'd the garden here and there,
 The village clock struck nine;
 When Lucy cried in wild despair,
 "He sha' n't, he sha' n't be mine!
 Last night he vowed the garden gate
 Should find him there this eve at eight;
 But this I'll let the creature see,
 He ne'er shall make a fool of me."

3

She ceas'd - a voice her ear alarms,
 The village clock struck ten:
 When William caught her in his arms,
 And ne'er to part again.
 He shewed the ring, to wed next day,
 He'd been to buy, a long, long way;
 How then could Lucy cruel prove
 To one that did so fondly love?

WHEN THAT I WAS A LITTLE TINY BOY.

(From Shakespeare's "Twelfth Night".)

Old English Air.

(W. H. H.)

Voice. *Moderato.*

Piano. *mf*

Key B flat. *p*

Lah is G.

When that I was a lit - tle ti - ny boy, With a
But when I came to man's es - tate, With a

heigh! ho! the wind and the rain, A fool - ish thing was
heigh! ho! the wind and the rain, 'Gainst thieves and knaves men

cres.

m *r* *d* *t* *l* *se* *se* *l* *t* *d* *r* *m* *r* *d* *t* *l* *d* *r*
 but a toy, For the rain it rain - eth ev' - ry day, With a
 shut their gate, For the rain it rain - eth ev' - ry day, With a

m *d* *d* *r* *m* *r* *d* *t* *se* *se* *l* *t* *d* *r*
 heigh! ho! the wind and the rain, For the rain it rain - eth
 heigh! ho! the wind and the rain, For the rain it rain - eth

m *r* *d* *t* *l*
 ev' - ry day.
 ev' - ry day.

mf

THE FLYING DUTCHMAN.

Words by RICHARD RYAN.

JOHN PARRY Junr

Con Spirito.

Voice.

Piano.

ff

cres.

mf

Il basso ben marcato

The piano accompaniment for the first system features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The music is in 2/4 time and A major. Dynamics include *ff* (fortissimo) and *cres.* (crescendo). The tempo is marked *Con Spirito*.

The second system includes the vocal melody and piano accompaniment. The vocal line is in A major, 2/4 time, with lyrics: "Key A. 'Twas on a ve - ry storm - y day, far south - ward of the Cape, When 'Take in your flow - ing can - vas, lads' our watch - ful mas - ter cried, - To". The piano accompaniment continues with a *f* (forte) dynamic.

from a huge nor'-west-er we had just made our es-cape: Like an
us and our ship's com-pa-ny great per-il doth be-tide. The

in-fant in its cra-dle each breeze was hush'd to sleep, And
bil-lows crest-ing white with foam all an-gry do ap-pear, The

pp
legato

Mod.

peace-ful-ly we sail'd a-long the ho-som of the deep: And
wind springs up a hur-ri-cane, now Van-der-deck-en's near! The

p

peace-ful-ly we sail'd a-long the ho-som of the deep,
windsprings up a hur-ri-cane, now Van-der-deck-en's near!

p
pp

cres. *f*

At length the helms-man gave a shout of ter - ror and of fear, As
He comes, the Fly - ing Dutchman comes, light o'er the lof - ty spray — Pre -

pp *p* *f*

if he just had gazed up - on some sud - den dan - ger near. We
ced - ed by the temp - est dire, he makes for Ta - ble Bay! With

f *ff*

f animato

look'd all round the o - cean and just up - on our lea We
bird - like speed he's borne be - fore the wild and howl - ing blast; But

f

saw the Fly - ing Dutch - man come bound - ing thro' the sea, We
ere he can cast an - chor there, the Bay, a - las! is past; But

colla voce

1. „d :t, .s | m .d :f, .f | s, .d :s, „s, | d, :—
 saw the Fly - ing Dutch - man come bound - ing thro' the sea.
 ere he can cast an - chor there, the bay a - las! is past.

ff *f*

trem.

3

He scuds along too rapidly to mark his eagle flight.
 And lightning-like the Dutchman's helm is full soon out of sight.
p The crews of ships far distant now shudder at the breeze
cres. That bears dread Vanderdecken in fury o'er the seas.
p slower Then mourn the Flying Dutchman for terrible his doom,
f quicker The ocean round the stormy Cape, it is his living tomb!
 There Vanderdecken beats about for ever, night and day,
 And tries in vain to keep his vow by entering the bay. —

ROCKED IN THE CRADLE OF THE DEEP.

Words by Mrs. WILLARD.

Music by J. P. KNIGHT.
(W. H. H.)

Piano. *Andante.*

p sempre legato *cres.* *sf* *dim.*

Key Ab. *p*

S

s : s : s : f : s : d : r m : — m : re m s : — f : m : r }
 Rock'd in the cra - dle of the deep I lay me down..... in peace to
 And such the trust that still were mine, Though storm-y winds..... sweep o'er the

d : — : s : s : — s : fe : s : d : r m : — re : m : fe }
 sleep; Se - cure I rest up - on the wave..... For thou, O
 brine; Or though the tem-pest's fier - y breath..... Rous'd me from

cres.

s : fe m | t : — d : — t : m : — : m m : — m | re m : f m }
 Lord, hast pow - er to save. I know thou wilt not slight my
 sleep to wreck and death! In o - cean cave, still safe with

p

call, For Thou dost note the spar - rows fall }
Thee, The germ of im - mor - ral - i - ty. } And

calm and peace-ful is my sleep,..... Rock'd in the cra- dle of the

deep So calm and peace-ful shall I sleep,..... Rock'd in the cra-dle of the

colla voce

deep.

cres. sf dim.

I'M AFLOAT.

Words by ELIZA COOK.

HENRY RUSSELL.

Con Spirito.

(W. H. H.)

Piano.

Key F.

I'm a - float, I'm a - float on the star - light - ed sea, Give the
We have left the dull earth we're a - lone on the sea, Let the

"Sea - bird" her can - vas, and let her run free. I'm a - float, I'm a -
bum - pers go round, boys, and drink to the free. Let the bright wine be

float, I am king of my crew. Up, up with the red flag and
pour - ing as fast as the tide. Here's a health to the "Sea - bird" our

l :s :t, d :m ,m m f m l m m r m r s :s ,s
 down with the blue. The wind may get up and the thun-ders may crash; The
 beau - ti - ful bride. There's a sail on our lee, quick all hands to the chase; She may

cres.

s :fe :m r :s :s s :fe :m r :r ,r
 dark clouds may ga - ther, the light - nings may flash. But the
 run, but we'll see who'll be first in the race. We are

r :d :d d :d :m m r r r :r ,r r :t, r
 wings of the "Sea - bird" will fly o'er the wave, While the bil - low may
 gain - ing, ha! ha! give the "Sea - bird" her way, And we'll stand on yon

s :t, ,d r f m r s :s ,s s :m ,m ,m m : f ,m
 boil, and the Storm Spir - it rave; We have guns we have shot, we have
 deck ere the break of the day. Hur - rah, boys. Hur - rah, we have

f

r : l : t : d : d : d : d : t : l : s : d : r : m : f : : m :
 cut - lass and dirk: We have hearts and we've hands for the dead - liest of
 fought, we have won: We have work'd neath the moon, now we'll rest in the

r : s : s : s : : m : m : m : r : d : r : m : r : d : : d : d : d :
 work, Up! up! with the red flag a - bove the white foam, I'm a -
 sun. Here's a health to our bark and the star - light - ed foam, The

d : t : d : l : : l : l : l : s : f : m : : m : m : m : d : t : d : d :
 float, I'm a - float and the Rov - er's at home, I'm a - float, I'm a -
 red flag is up and the Rov - er's at home, The red flag is

ad lib.
 l : : l : l : l : s : t : d : : :
 float and the Rov - er's at home.
 up and the Rov - er's at home.

SIMON THE CELLARER.

Words by W. H. BELLAMY.

Music by J. L. HATTON.

Piano. *Allegretto.* *p*

p

Key E flat

s d' : - t : l s . m : - f s : d : r m : - s . s d' : t : l m : m : fe

Old Si - mon the Cel - lar - er keeps a large store, Of Malm - sey and Mal - voi -
 Dame Mar - ge - ry sits in her own still room, And a ma - tron sage is

s : - : - : s l : - se : l r' : - de' : r' s : - fe : s d' : - : s . s

sie..... And Cy - prus, and who can say how ma - ny more! For a
 she..... From thence oft at Cur - few is waft - ed a fume; She

s : - f : m f : f : f f : - : m : - m r : s : l t : d : l

cha - ry old soul is he..... A cha - ry old soul is

says it is Rose - ma - rie,..... She says it is Rose - ma -

s : - : - : - : s s : l t : d : m : s l : s : f e l s : - : s : s

he..... Of Sack and Ca - na - ry he nev - er doth fail, And

rie..... But there's a small cup-board be - hind the back stair, And the

t : s : s d : s : s f : m : f m : - m m : m : m f : m : m

all the year round there is brew-ing of ale, Yet he nev - er ail - eth he

maids say they of - ten see Mar - ge - ry there; Now Mar - ge - ry says that she

ad lib.

leggiere

colla voce

sosten.

m : m : m l : - : l l : - s e l l f : m : r d : r t : l i : - s

quaint - ly doth say, While he keeps to his so - ber six flag - ons a day: But

grows ve - ry old And must take a some-thing to keep out the cold! But

a tempo

p

d : m l : r s : d l f : r m : f s l t : d m : r d : s
 ho! ho! ho! his nose doth shew How oft the black Jack to his lips doth go, But
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go, But

d : m l : r s : d l f : r m : f s l t : d m : r d : s
 ho! ho! ho! his nose doth shew How oft the black Jack to his lips doth go.
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go.

f

3

Old Simon reclines in his highback'd chair,
 And talks about taking a wife;
 And Margery often is heard to declare
 She ought to be settled in life,
 She ought to be settled in life;
 But Margery has (so the maids say) a tongue,
 And she's not very handsome, and not very young:
 So somehow it ends with a shake of the head,
 And Simon he brews him a tankard instead.
 While ho! ho! ho! He will chuckle and crow,
 What! marry old Margery? no, no, no!
 While ho! ho! ho! He will chuckle and crow,
 What! marry old Margery? no, no, no!

WE MET.

Words and Music by T. H. BAYLEY.
(W. H. H.)

Piano. *Andante.* *p*

Key G. *§*

We met—'twas in a crowd— And I thought he would shun me: He
And once a-gain we met, And a fair girl was near him: He

r—s; t; r f : r f l : s f f : m : s; m :—s; d m

came— I could not breathe, For his eye was up - on me: He spoke, his words were
smild and whis-per'd low As I once used to hear him; She leant up-on his

m : :s; d m f : m m r : s; r :—s; t; r f :—m r

cold, And his smile was un - al - ter'd: I knew how much he felt, For his
arm,— Once it was mine, and mine on - ly— I wept, for I de - serv'd To feel

s, :l, :t, r :d :d m :-f :s l s :-f :m r m :-r :d t, }
 deep ton'd voice fal-ter'd: I wore my brid-al robe, And I ri-val'd its
 wretch-ed and lone-ly: And she will be his bride! At the al-tar he'll

d :l, :m m :-f :s ^{tu} l s :-f :f m m :-r :d t, d :l, :s, }
 white-ness! Bright gems were in my hair, How I hat-ed their brightness! He
 give her The love that was too pure, For a heart-less de-ceiver: The

m :-s, :d m m : :s, :d m :f :m m :r :s, r :-s, :r f }
 call'd me by my name As the bride of an-o-ther, Oh! thou hast been the
 world may think me gay, For my feel-ings I smo-ther, Oh! thou hast been the

ad lib.
 l s :f m r d s, :l, :t, r :d : :
 cause of this an-guish, my mo-ther!
 cause of this an-guish, my mo-ther!
colla voce

POOR JACK.

C. DIBDIN (W. H. H.)

Voice. With spirit.



Piano. *f*

Key G. { s. s. | d :d :d | m :m :m | r :- .r :r | f :- .f .f }

Go pat - ter to lub - bers and swabs, do ye see, A - bout
 Why I heard the good chap - lain pa - la - ver one day, A - bout

mf

The musical score is written on two systems. The first system features a vocal melody on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in a stylized font with musical notation symbols above certain words: 's :l :m | f :r :t, | d :— : | : :s, s, | d :d :d | m :m :m'. The lyrics are: 'dan - ger and fear and the like, A tight wat - ter boat and good souls, hea - ven's mer - cy and such, And, my tim - bers! what lin - go he'd'. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of quarter and eighth notes. The second system continues the vocal melody and piano accompaniment. The vocal melody ends with a double bar line. The piano accompaniment continues with a similar pattern of eighth and quarter notes.

r : s : t | r : - : s₁ .l₁ | t₁ : t₁ : t₁ | d : l₁ : fe₁ | s₁ : - : - : : s₁ .l₁ }
 sea-room give me, And it ain't to a lit-tle I'll strike..... Tho' the
 coil and be-lay- Why 'twas just all as one as high Dutch;..... But he

cres.

t₁ : r : s₁ | l : s : f | m : m : f | s : - : s.....s }
 temp-est top-gal-lant mast smack-smooth should smite, And
 said how a spar-row can't foun-der d'ye see, With-out

p

f : m : r | d : t₁ : l₁ | s₁ : - : | : f₁.....f₁ | m₁ : s₁ : d | m : f : r }
 shiv-er each splint-er of wood, And shiv-er each splint-er of
 or-ders that come down be-low, With-out or-ders that come down be-

d : - : - : t : : d .r | m : m : m | m : m : r | d : m : l | m : - : r }
 wood,..... Clear the wreck, stow the yards, and bouse ev'-ry-thing tight, And
 low,..... And man-y fine things that prov'd clear-ly to me, That

mf

d : m : l | r : t : se | l : - : - : l : l | l : - s : f | f : m : f }
 un - der reef'd fore-sail we'll scud. A - - vast! now don't think me a
 Pro - vi - dence takes us in tow: For, says he, do you mind me, let

s : l : f | s : m : d | l : r : de | r : f : r }
 milk - sop so soft, To be tak - en with trif - les a -
 storms e'er so oft, Take the top - light of sai - lers a -

d : - : t | - : s | s | d : t | l | l : - s | s | m : r : d | t | - : f }
 back:..... For they say there's a Pro - vi - dence sits up a - loft, They
 back:..... There's a sweet lit - tle cher - ub sits perch - ed a - loft, A

l : s : f | m : - : f : s | l : t : d | s : - : m : d }
 say there's a Pro - vi - dence sits up a - loft To keep
 sweet lit - tle cher - ub sits perch - ed a - loft

watch o'er the life of poor Jack.

cres. *f*

3

I said to our Poll — for d'ye see she would cry —
 When last we weighed anchor for sea,
 What argufies snivelling and piping your eye?
 Why what a damn'd fool you must be!
 Can't you see the world's wide and there's room for us all,
 Both for seamen and lubbers ashore?
 And if to Old Davy I go, my friend Poll,
 You never will hear of me more.
 What then? All's a hazard: Come don't be so soft:
 Perhaps I may laughing come back:
 For, d'ye see, there's a cherub sits smiling aloft,
 To keep watch for the life of poor Jack.

4

D'ye mind me, a sailor should be every inch
 All as one as a piece of the ship,
 And with her brave the world, not offering to flinch,
 From the moment the anchor's a — trip.
 As for me, in all weathers, all times, sides and ends,
 Nought's a trouble from duty that springs,
 For my heart is my Poll's, and my rhino's my friends.
 And as for my life, 'tis my king's.
 E'en when my time comes, ne'er believe me so soft,
 As for grief to be taken aback,
 For the same little cherub that sits up aloft
 Will look out a good berth for poor Jack!

THE MONKS OF OLD.

Words by WILLIAM JONES.

STEPHEN GLOVER.

Boldly and jovially

(W. H. H.)

Piano.

The musical score is written for piano and voice. The piano part is in 6/8 time, featuring a lively, rhythmic accompaniment with many beamed eighth and sixteenth notes. The vocal melody is written on a single staff with a treble clef. The lyrics are written below the vocal staff, with some words in italics. The score is divided into four systems, each with a piano accompaniment and a vocal melody. The first system includes a key signature change to C major, indicated by a 'C' and a double bar line. The second system includes a section marked 'And' with a repeat sign. The third and fourth systems continue the vocal melody and piano accompaniment.

Key C. { :s d' :-t :d' | m :-f s l :-l r' :-m :f }

And Ma - ny have told of the monks of old, What a then they would jest at the love con-fess'd By

{ s :-l :f | m :-r d :-l : : m m r :-s l :s :l t :-l t d' :-l }

saint - ly race they were; But 'tis more true that a mer - ri - er crew Could
ma - ny an art - less maid, And what hopes and fears they had breath'd in their ears Of

{ s :-fe :s | t :-l s :-l : t :d' r' :-r' | s :-l t }

scarcely be found else - where! For they sung and laugh'd, and the
those that had sought their aid! And they sung and laugh'd, and the

rich wine quaff'd, And liv'd on the dain - ti - est cheer! For they
rich wine quaff'd, As they told of the tricks they had play'd: And they

laugh'd ha! ha! And they quaff'd ha! ha! And liv'd on the dain - ti - est
laugh'd ha! ha! And they quaff'd ha! ha! As they told of the tricks they had

cheer!
play'd.

3

And the abbot meek, with his form so sleek,
Was the heartiest of them all:
And would take his place with a smiling face,
When refection bell would call:
Then they sung and laugh'd and the rich wine quaff'd,
Till they shook the olden wall!
And they laugh'd, ha! ha! and they quaff'd, ha! ha!
Till they shook the olden wall.

4

Then say what you will, we'll drink to them still,
For a jovial band they were;
And 'tis most true that a merrier crew
Could not be found elsewhere;
For they sung and laugh'd and the rich wine quaff'd,
And lived on the daintiest cheer.
For they laugh'd, ha! ha! and they quaff'd, ha! ha!
And lived on the daintiest cheer!

THE SPIDER AND THE FLY.

(W. H. H.)

Allegretto moderato.

Piano.

Key D. { .m ,f | s .s :s .s }

"Will you walk in - to my
"Will you grant me one sweet

s .s :s .s l .d' :t .l s .s s .f :f .f
par - lour?" said the spi - der to the fly, 'Tis the pret - tiest lit - tle
kiss?" said the spi - der to the fly, "To taste your charm - ing

f .m :m .s s .fe :f .r d : m .f s .s :s .s
par - lour that ev - er you did spy; You've on - ly got to
lips, I've a cur - i - os - i - ty." Said the fly, "If once your

s s :s s l d t l s :— s
pop your head just in - side of the door, You'll
lips did meet, a wa - ger I would lay, Of

s f :f f f m :m s s fe :f r d :—
see so ma - ny cu - rious thing you nev - er saw be - fore.
ten to one, you would not af - ter let them come a - way.

Chorus on next page.

3

"What very handsome wings you've got," said the spider to the fly,

"If I had such a pair, I'm sure, I in the air would fly!

'Tis useless all my wishing, and only idle talk:

You can fly up in the air so high while I'm obliged to walk."

REFRAIN: — "Will you, will you."

4

"For the last time now I ask you, will you walk in, pretty fly?"

"No, if I do, may I be shot, I'm off, so now good bye."

Then up he springs, but both his wings were in the web caught fast—

The spider laugh'd, "Ha! ha! my boy, I've caught you safe at last."

REFRAIN: — "Will you, will you."

5

Now all young men take warning by this foolish little fly:

Pleasure is the spider that to catch you fast will try:

And although you may be thinking that advice is quite a bore,

You're lost if you stand parleying outside of pleasure's door.

REFRAIN: — "Will you, will you."

Will you, will you, will you, will you,

p *mf* *p*

walk in, pret - ty fly?

mf

Will you, will you, will you, will you walk in, pret - ty fly?

p *cres.* *colla voce* *mf*

THE BAY OF BISCAY.

Words by ANDREW CHERRY.

J. DAVY.
(W. H. H.)

Moderato.

Piano.

The musical score is written for piano and voice. The piano part is in 2/4 time, key of B-flat major, and marked 'Moderato'. It begins with a forte (f) dynamic and includes a crescendo (cres.) marking. The vocal part is in the same key and time, with lyrics written below the notes. The lyrics are divided into four systems, each corresponding to a system of piano accompaniment. The first system of lyrics is: 'Loud roar'd the dread-ful thun - der, The Now dash'd up - on the bil - low, Her'. The second system is: 'rain a de - luge show'rs. The clouds were rent a - sun - der, By op' - ning tim - bers creak. Each fears a wa - t'ry pil - low, None'. The third system is: 'light-ning's vi - vid pow'rs. The night was drear and dark, Our stop the dread-ful leak. To cling to slip - p'ry shrouds, Each'. The fourth system is: 'light-ning's vi - vid pow'rs. The night was drear and dark, Our stop the dread-ful leak. To cling to slip - p'ry shrouds, Each'. The piano part includes various musical notations such as notes, rests, and dynamic markings (f, p, cres.).

Key Bb. { .s₁ s₁ .d :d .m d :l₁ .t₁ ,d }

Loud roar'd the dread-ful thun - der, The
Now dash'd up - on the bil - low, Her

{ r ,m :r ,d .t₁ ,l₁ s₁ : m₁ ,f s₁ .d :d .m d :l₁ .t₁ ,d }

rain a de - luge show'rs. The clouds were rent a - sun - der, By
op' - ning tim - bers creak. Each fears a wa - t'ry pil - low, None

{ r ,m :r ,d .t₁ ,l₁ s₁ : .d ,t₁ l₁ .s₁ :f₁ .m₁ r₁ : .l₁ }

light-ning's vi - vid pow'rs. The night was drear and dark, Our
stop the dread-ful leak. To cling to slip - p'ry shrouds, Each

p
 r , m : f , m . r , d d . t : s , l , t d : l , t , d r : d , r . m , f
 poor de - vot - ed bark, Till next day, there she lay, In the
 breath-less sea - man crowds, As she lay, till next day, In the

s , f . m , f : m . r d :
 Bay of Bis-cay, O!
 Bay of Bis-cay, O!

3

At length the wish'd for morrow,
 Broke thro' the hazy sky,
 Absorb'd in silent sorrow,
 Each heav'd a bitter sigh.
 The dismal wreck to view,
 Struck horror in the crew,
 As she lay, all that day,
 In the Bay of Biscay, O!

4

Her yielding timbers sever,
 Her pitchy seams are rent,
 When Heav'n all bounteous ever,
 Its boundless mercy sent.
 A sail in sight appears,
 We hail it with three cheers,
 Now we sail, with the gale,
 From the Bay of Biscay, O!



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