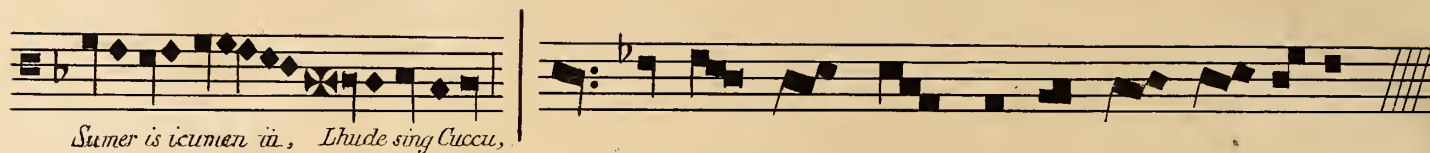


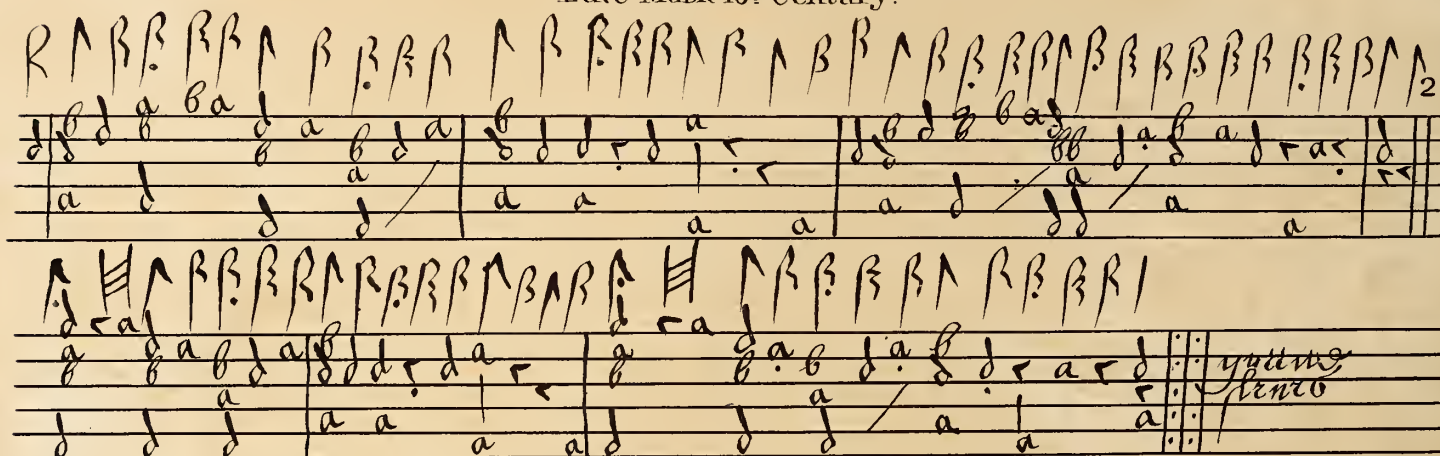
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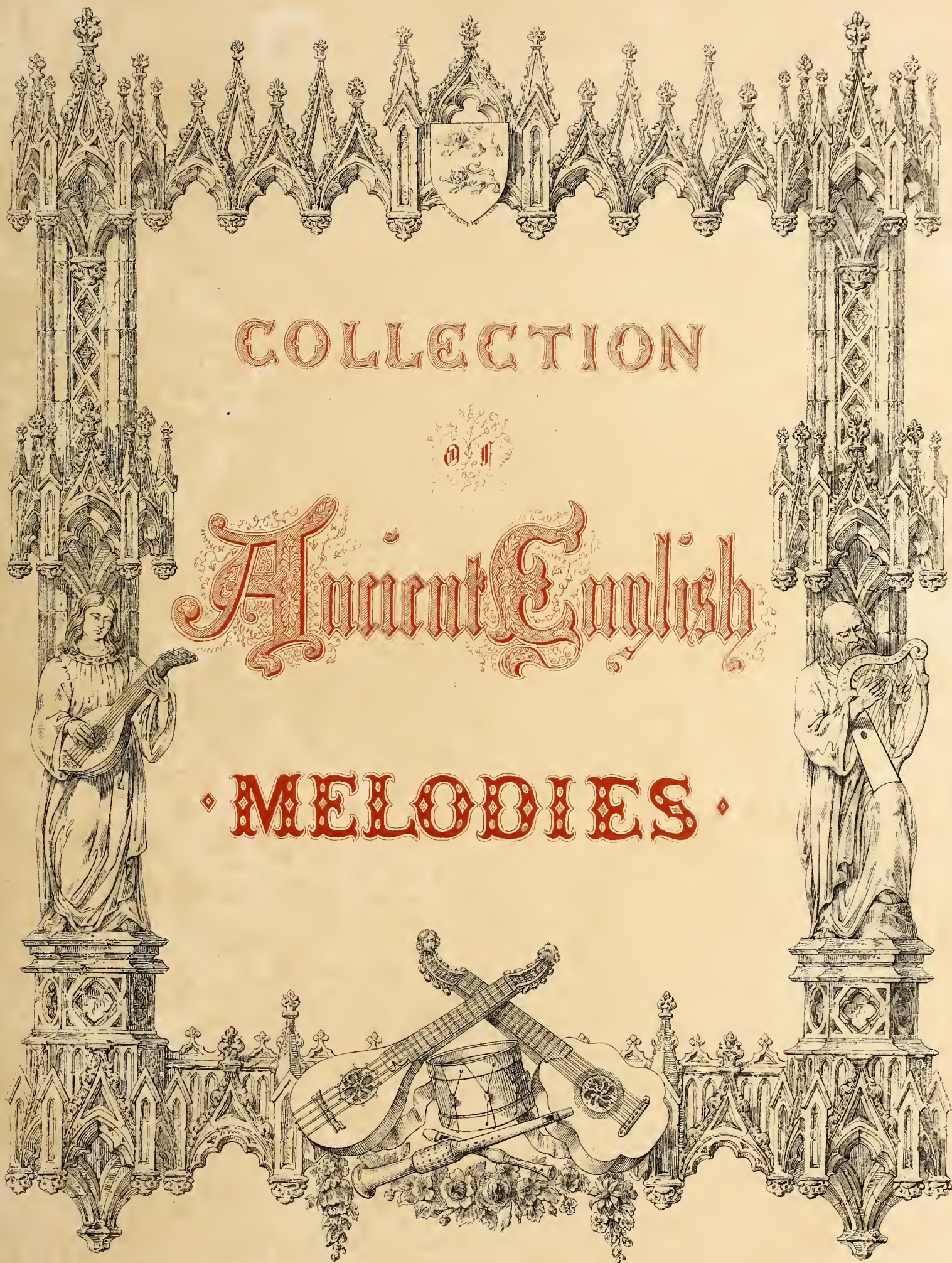
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EDITED BY W. CHAPPELL.

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234 Come, come away . . .	178	110	154 Fly, merry news, among the crews	117	75
210 Come, cut again, the game's not done	159	101	2 Flying Fame . . .	21	1
163 Come, haste to the wedding . .	129	81	233 For bonny sweet Robin is all	176	110
134 Come hither, attend to my ditty	111	66	155 Forth from my dark and dismal cell	118	75
104 Come, jolly Bacchus . . .	96, 195	51	62 Fortune my foe . . .	63, 191	33, 34
104 Come, let us drink a health . .	195	51	58 Freemason's Song . . .	60, 191	31
58 Come, let us prepare . . .	60, 191	31	55 Friar and the Nun . . .	191, 171, 176	46
145 Come, listen awhile . . .	114	71	55 Friar Fox-taile . . .	191, 171	46
180 Come, live with me . . .	138	89	90 Friar in the Well (The) . . .	89, 194	46
Come o'er the bourn, Bessy, to me	186		82 Fair Maid of Islington (The)	192	42
106 Come, open the door, sweet Betty	96, 168, 195	52	38 bis Friar of Orders Gray (The) .	51	19
101 Come, shepherds, deck your heads	95	51	104 Frisky Jenny, or the Tenth of June	195	51
80 Come, sweet lass . . .	75	42	99 Frog Galliard (The) . . .	94, 194	50
150 Come you not from Newcastle	115	73	145 From hunger and cold who liveth		
Complain, my lute, complain . . .	137		more free . . .	114	71
122 Concinamus, o Sodales . . .	105	60	19 From merciless invaders . . .	43, 188	10, 117
206 Cornish May Song . . .	154	99	32 From Oberon in Fairy Land	48	17
93 Country Bumpkin (The) . . .	92	47	19 From our base invaders . . .	43, 188	
177 Country Courtship . . .	136	87	35 Galliard . . .	50	18
82 Country Farmer's Campaign (The)	192	42	99 — (Frog Galliard) . . .	94, 194	50
25 Country Garden (The) . . .	45	13	17, 17 bis Garland (The) . . .	41	9
61 Countryman's Delight . . .	62	33	130 Garter (The) . . .	109	
191 Crafty Cracks of East Smithfield	144	93	111 Gathering Peascods . . .	98	55
Crimson Velvet . . .	139		175 Gee ho, Dobbin . . .	136	87
92 Cuckolds all a row . . .	33, 91	47			
239 Cushion Dance (The) . . .	182	112			

208	Gentle herdsman, tell to me	158	100
212	George Ridler's Oven	162	102
139	Gillian of Croydon	112	68
17	Gipsy's Round (The)	188	9
134	Give ear to a frolicsome ditty	111, 197	66
169, 170	Give me my yellow hose again	132	84
64	Give that wreath to me	64	35
211	Glory of the West (The)	160	101
1, 2	God prosper long our noble king	21, 28	1
194	God rest you merry, Gentlemen	146	95
195	— ditto (another tune)	146	95
88	God save the King	83, 193	45
x → 197	Go from my window	150	96
198	— Ditto (another tune)	150	96
179	Golden days of good Queen Bess	137	88
201	Good morrow, gossip Joan	151	97
40	Good morrow, it is St. Valentine's Day	52, 190	20
214	Gossips (The)	163	103
1	Grave Digger's Song, in "Hamlet"	21	1
155	Gray's Inn Mask	118	75
151	Green Gown (The)	116, 117	73
11	Green Sleeves	38, 130, 187	6
80	Greenwich Park	75	42
116	Greenwood	195	57
	Gregory Walker	173	
87	Grim King of the Ghosts	81	44
49	Guy Fawkes	56	26
6	Halfe Hannikin	34	3
62, 188	Hanging Tunes	63, 141	33, 92
142	Hang Sorrow	112	70
73	Hathersage Cocking (The)	72	39
134	Have you heard of a frolicsome ditty	111, 197	66
178	Heart's-ease	137	88
205	Helstone Forey (The)	154	99
158	Hemp Dresser (The)	125	78
2	Henry the Fifth at the Battle of Agincourt	21	1
157	— ditto (another tune)	123	78
152	Here comes my Lord Mayor	117	74
162	Here's a health to all honest men	128	80
222	Here's a health to great Eugene	167	106
220	Here's a health to jolly Bacchus	166	105
56	Here's a health to the king	60	30
20	Here's a health unto his Majesty	43	11
7	Here's to the maiden	34	4
3, 4	Hey boys, up go we	33	2
9	Hey derry down	37, 187	5
	Hey ding a ding	188	
206	Hey down a down	156	99
	Hey, jolly Jenkin	131	
232	Hey, my kitten, my kitten	176	110
5	Hey then, up go we	33	2
118	Highland Laddie (The)	100, 195	58
	Hit or misse	180	
91	Ho! broder Teague	89	47
209	Hombey (or Holmby) House	159, 197	100
181	Hornpipe (The College)	140	89
8, 8 bis	Hosier's Ghost	35	5
202	House out of doors (The)	153	98
8, 8 bis	How happy are young lovers	35	5
134	How happy could I be with either	111, 197	66
217	How now, shepherd, what means that	163	104
111	How pleasant is it	98	55
38, 39	How should I your true love know	51	19, 20
30	How stands the glass around	48	16
6	Huff Hammukin	34,	3
	Hunting a' the Cheviot	23	

151	Hunting the Hare	116, 117	73
	Huntis of Chevet	22	
196	Hunt is up (The)	147	96
116	Huntsman (The)	195	57
86	I am a jolly huntsman	80	44
220	I am the Duke of Norfolk	166	105
	I cannot eat but lyttel meate	20, 137, 188	
120	I had a pretty girl	100	58
112	I love a sailor bold	98	55
131	I love sixpence	197	65
182	I prithee, love turn to me	140	90
49	I sing a dolefull tragedy	56	26
145	I sing of no heretic Turk	114	71
25	I sing the British seaman's praise	46	13
210	{ I tell thee Dick where I have been }	159	101
	{ I tell thee Jack		
18	If a man should be drunk to-night	41	9, 10
	If all the world and Love were young	139	
103	If I had wit for to indite	96	51
180	If Rosamond that was so fair	138	89
15	If the heart of a man be deprest	40	8
175	If you want a young man	136	87
234	Illustrious George shall come	178	110
34	I'm like a skiff on ocean toss'd	50	18
172	I'm lonesome since I cross'd the hills	135	85
191	I'm plundered of all my gold	144	93
180	Imprisonment of Queen Elinor	139	89
18	In a humour I was of late	42	9, 10
47	In Georgy's Days	55	25
25	In good King Charles' golden days	45	13, 14
	In good Queen Bess's golden days	137	
206	In Nottingham there lives	156	99
145	In praise of a dairy I purpose to sing	114	71
242	In Scarlet town where I was born	183	114
177	In Taunton Dean	136	87
32	In the gallant month of June	189	17
121	Ise go with thee, my sweet Peggy	101	59
169	It was a country lad	132	84
38 bis	It was a Friar of orders gray	51	19
164	It was a lover and his lass	129	81
181	Jack's the lad	140	89
12	Jamaica	39, 187	6
180	Jane Shore	138, 139	89
11	Jew's Corant (The)	187	6
167	Joan's ale is new	131, 197	83
36	Joan's placket is torn	50, 190	18
239	Joan Sanderson	182	112
237	Jog on, jog on, the foot-path way	181	112
235	John, come kiss me now	179	111
28	John Dory	47, 160, 189, 194	15
66	Jolly Bacchanal (The)	64	36
134	Jolly Gentleman's Frolic (The)	197	66
	Jolly Joiner (The)	131	
23	Jolly Miller (The)	43	12
12	Jolly Tradesman (The)	187	6
78	Jovial Beggars (The)	75	41
86	— (another tune)	80	44
236	Jovial Crew (The)	180	111
167	Jovial Tinker (The)	131, 197	83
62	Judgment of God shewed upon Dr. John Faustus	63	33, 34
79	Keel row (The)	75	41
148	Kind Husband and Imperious Wife	115	72
2	King Alfred and the Shepherd's Wife	21	1
234	King enjoys his own again (The)	177	110
9	King George he was born	187	5

- | | | | |
|---|----------|--------|--|
| King Henry and a Bishop | 36 | | |
| 157 King Henry the Fifth at the Battle
of Agincourt | 123 | 78 | |
| 2 — Ditto (another tune) | 21 | 1 | |
| 130 King James' March | 109 | 64 | |
| 9 King John and the Abbot | 137, 187 | 5 | |
| 2 King Lear and his Three Daughters | 21 | 1 | |
| 156 King Olfrey and the Abbot | 36, 122 | 77 | |
| 160 King's Maggot (The) | 128 | 79 | |
| 190 Knight and Shepherd's Daughter | 143 | 93 | |
| 5 Know then, my brethren | 34 | 3 | |
| 171 Lamentation from Rome | 134 | 85 | |
| Lamentation of Shore's Wife (The) | 149 | | |
| 43 Leather Bottel (The) | 53 | 21 | |
| 218 Let others sing of flames | 164 | 104 | |
| 66 Let's tope and be merry | 64 | 36 | |
| 174 Liberty Hall | 136 | 86 | |
| 180 Life and Death of the great Duke
of Buckingham | 139 | 89 | |
| 84 Light o' love | 78, 192 | 43 | |
| 91 Lillibulero | 89, 194 | 47 | |
| 60 Lincolnshire Poacher (The) | 62 | 32 | |
| Listen, fair ladies | 149 | | |
| 121 Little Barley-corn (The) | 104 | 59 | |
| 169, 170 Little Peg of Ramsey | 132 | 84 | |
| 158 London Gentlewoman (The) | 125 | 78 | |
| 54, 55 London Prentice (The) | 58 | 29 | |
| 183 Lord Thomas and Fair Ellinor | 141 | 91 | |
| 162 Love and Innocence | 128 | 80 | |
| 224 Love will find out the way | 167 | 107 | |
| 62 Lover's Complaint | 63 | 33, 34 | |
| 226 Lulle me beyond thee | 168 | 107 | |
| 232 Mad Moll | 176 | 110 | |
| 161 Mad Robin | 128 | 80 | |
| 155 Mad Tom | 118, 197 | 75 | |
| 59, 59 bis Maiden fresh as a rose | 61 | 31, 32 | |
| 139 Mall Peatly | 112, 197 | 68 | |
| 183 Malt's come down | 140 | 90 | |
| 155 Man in the Moon (The) | 118 | 75 | |
| 159 Man of Kent (The) | 126 | 78 | |
| 37 March | 50, 190 | 19 | |
| 117 Marriage, or The Mouse Trap | 100 | 58 | |
| 75 May Day | 73 | 40 | |
| 128 May Fair | 109 | 63 | |
| 169, 170 Merry Jest of John Tomson | 132 | 84 | |
| 213 Merry Milkmaids (The) | 162 | 102 | |
| 42 Merry Milkmaids in green (The) | 53 | 21 | |
| 32 Merry Pranks of Rob. Goodfellow | 48 | 17 | |
| 169 Ditto (another tune) | 132 | 84 | |
| 151 Minuet | 116 | 73 | |
| 67 Mitter Rant (The) | 65 | 36 | |
| 139 Moll Peatly | 112 | 68 | |
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70, and 107 | | | |
| 119 Mouse Trap (The) | 100 | 58 | |
| 162 My days have been so wondrous | 128 | 80 | |
| 133 My fancie did I fire | 110 | 66 | |
| 12 My father was born before me | 187 | 6 | |
| My heart is full of woe | 137 | | |
| 135 My husband's a journey | 111 | 66 | |
| 223 My little pretty one | 167 | 106 | |
| 46 My lodging it is on the cold ground | 54 | 23, 24 | |
| 182 Ditto (another tune) | 140 | 90 | |
| 145 My masters and friends | 113 | 71 | |
| 98 Nancy Dawson | 94 | 49 | |
| 157 Near Woodstock Town | 123 | 78 | |
| 170 New Buckingham Ballad | 132 | 84 | |
| 1 New Rogero | 21 | 1 | |
| 155 New Tom a Bedlam | 121 | 75 | |
| 65 New Wells | 64, 192 | 36 | |
| 160 New York | 128 | 79 | |
| 150 Newcastle | 115 | 73 | |
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| 185 Nobe's Maggot | 141 | 91 | |
| 1 Norfolk Gentleman's last Will | 21, 31 | 1 | |
| 145 North Country Mayor (The) | 114 | 71 | |
| 99 Now, oh! now, I need must part | 94 | 50 | |
| 3 Now, now the Tories shall go down | 33 | 2 | |
| 1 Now ponder well, you parents dear | 21, 31 | 1 | |
| 150 O come you from Newcastle | 115 | 73 | |
| 131 O dear twelve pence | 109, 197 | 65 | |
| 202 O foolish Britannicks | 153 | 98 | |
| 128 O Jenny, Jenny | 109 | 63 | |
| 169 O London is a fine town | 131 | 84 | |
| 179 O Miss Bailey | 137 | 88 | |
| 241 O mistress mine | 182 | 113 | |
| 243 O mother a hoop | 183 | 114 | |
| O Nanny, wilt thou gang wi' me | 101 | | |
| 128 O Polly, you might have toyed | 109 | 63 | |
| 1 O ponder well | 21 | 1 | |
| 71 O some they will talk of brave
Robin Hood | 67 | 38 | |
| 95 O take me to your arms | 194 | 48 | |
| 95 O this willow tree | 93, 194 | 48 | |
| 60 O well do I remember | 62 | 32 | |
| 108 O we sailed to Virginia | 96 | 53 | |
| 227 O what a plague is love | 168 | 108 | |
| 105 Of all comforts I miscarried | 96 | 52 | |
| 124, 125 Of all the girls that are so smart | 107 | 61, 62 | |
| 12 Of all the recreations | 187 | 6 | |
| 119 Of all the simple things we do | 100 | 58 | |
| 159 Of all the world's enjoyments | 126 | 78 | |
| 54, 55 Of a worthy London Prentice | 58 | 29 | |
| 115 Oft have I ridden upon my grey nag | 100, 136 | 56 | |
| 85 Oh! the roast beef of old England | 78 | 43 | |
| 121 Oil of barley | 101, 195 | 59, 60 | |
| Old Allmayne (The) | 130 | | |
| 119 Old Hob | 100 | 58 | |
| 174 Old Homer, but with him | 136 | 86 | |
| 16 Old King Cole | 40 | 8 | |
| 139 Old Marinett (The) | 112, 197 | 68 | |
| 186 Old Nobb's Jigg | 141 | 91 | |
| 18, 18 bis Old Sir Simon the King | 41, 188 | 9 | |
| 91 Old woman, whither so high | 194, 89 | 47 | |
| 34 One evening having lost my way | 50 | 18 | |
| 144 One long Whitsun holiday | 113 | 70 | |
| 8 On some rock by seas surrounded | 35 | 5 | |
| 182 On the cold ground | 140 | 90 | |
| 173 On yonder high mountain | 136 | 86 | |
| 99 On yonder hill there springs | 195 | 50 | |
| 224 Over the mountains | 167 | 107 | |
| 157 Oxfordshire Tragedy (The) | 123 | 78 | |
| 121 Oyle of Barley | 101, 195 | 59, 60 | |
| 145 Packington's Pound | 113 | 71 | |
| 145 Paggington's Pound | 113 | 71 | |
| 144 Parson among the Peas (The) | 113 | 70 | |
| 78 Parthenia | 75, 192 | 41 | |
| 35 Pavan and Galliard | 50 | 18 | |
| 229 Paul's Alley | 169 | 109 | |
| 220 Paul's Steeple | 165 | 105 | |
| 199 Paul's Wharf | 151 | 97 | |
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Pepper is black | 130, 131 | 84 | |

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227 Phillida flouts me	168	108	12 Slow men of London	187	6
60 Poacher's Song	62	32	204 So farewell to you, ye Spanish ladies	154	98
15 Poor Robin	40	8	27 Somersetshire Tune	47	14
98 Portsmouth	94	49	126 — Ditto	108	62
62 Preaching Tune (Fortune my Foe)	191	33	240 — Ditto	182	113
10 Pretty Polly Oliver	38	6	52 Some talk of Alexander	57	28
54 Pride's Fall	191	29	12 Sometimes I am a tapster	187	6
113 Prince Rupert's Mareh	99	56	151 Songs of Shepherds in rustical, &c.	116	73
12 Prodigal's Resolution (The)	187	6	24, 24 bis Spanish Lady (The)	44, 188	13, 117
Quadrant Pavan	109		86 Stag Chace (The)	80	44
Queen's Allmaine (The)	130		230 Staines Morris Danee	170	109
Queen's Majestie's New Hunt	148, 149		147 Still I live in sorrow	115	72
138 Queen's Jigg (The)	111	68	121 Stingo, or Oyle of Barley	195, 101	59, 60
58 Queen's Progress to the Bath	191	31	8 bis Storm (The)	35	5
197 Quo is at my window	150	96	335 Stow the Friar	180	11
134 Rant (The)	197	66	1, 2 Strange and true news	21	1
134 Ranting Rambler (The)	197	66	Sumer is ieuemen in	17, 190	
81 Red Bull (The)	76, 192	42	Sweet Annie frae the seabeacheame	101	
89 Remember, O thou man	89	46	35 Sweet Margaret	50	18
85 Roast Beef of Old England	78	43	81 Sweet Naney, I do love thee dear.	76	42
169 Robin Goodfellow	132	84	> 74 Sweet Nelly, my heart's delight	73	39
32 — Ditto (another song)	48	17	200 Take a bumper and try	151	97
71 Robin Hood and the Bishop of Hereford	67, 192	38	104 Tenth of June (The)	195	51
72 Robin Hood, Robin Hood, said little John	72	38	22 The budgeon it is a fine trade	43	12
205 Robin Hood and little John	154	99	169 The eommon cries of London town	132	84
— and the Bishop			158 The de'il's awa' wi' the exeiseman	125	78
— and the Beggar			141 The dusky night rides down the sky	112	69
— and the Four Beggars	156	99	The fairest nymph	139	
— and the Stranger			192 The first Nowell	144	94
— and the Tanner			158 The first time at the looking-glass	125	78
Robin Hood's Chase			172 The girl I left behind me	134	85
45 Roger of Coverley	54, 190	23	196 The hunt is up	147	96
Rogero	130, 180		234 The king shall enjoy his own again	177	110
1 Ditto (The new)	21	1	118 The Lowland Lads	100	58
29 Rogue's Mareh (The)	47	15	90 The maid peep'd out of the window	89, 194	46
152 { Room for Cuckolds	117	75	155 The man in the moon drinks claret	118	75
{ Room for Gentlemen			The Perséowt of Northombarlande	25	
171 Row well, ye mariners	134	85	77 The Spring's a coming	74	41
245 Rule Britannia	184	116	212 The stones that built George Ridler's oven	162	102
100 Rummer (The)	95	50	158 The sun had loos'd his weary team	125	78
202 Rump (Parliament) roughly handled	152	98	202 The Westminster Rump	153	98
Sheale (Richard), the Minstrel	18, 22, 187		200 The women all tell me I'm false	151	97
8, 8 bis Sailor's Complaint (The)	35	7, 8	73 Then great Bill Brown	72	39
202 Saint George for England	153	98	159 Then who a jolly fisherman	126	78
124, 125 Sally in our alley	107, 196	61, 62	12 There dwelt a widow in this town	187	6
114 Sedany (The)	99	57	121 There's a lusty liquor which	196	59, 60
82 Sellenger's Round	76, 192	42	183 There's never a maid	140	90
202 Session of Poets (The)	152	98	220 There was a jolly blade	166	105
156 Shaking of the Sheet (The)	121	77	23 There was a jolly miller	43	12
116 Shall I go walk the woods so wild	100, 114, 195	57	167 There was a jovial tinker	131, 197	83
Shall I lie beyond thee	168		86 There was a jovial beggar	80	44
190 Shepherd's Daughter (The)	143	92	158 There was a London gentlewoman	126	78
99 Shepherd's Delight (The)	195	50	244 There was a maid	184	115
95 She that long true love profess'd	93, 194	48	90 There was an old woman	194	47
13 Since first I saw your face	39, 188	7	120 There was a pretty lass	100	59
234 Since Hanover is eome	178	110	190 There was a Shepherd's daughter	143	93
122 Sing a sweet melodious measure	106	60	215 There was a youth	163	103
178 Sing eare away with sport and play	137	88	216 — Ditto (another tune)	163	103
53 Sir Edward Nowell's Delight	58	28	153 There were three ravens	117	74
96 Sir Eglamore, that valiant knight	93, 194	48	129 Thomas, I cannot	109	64
Sir John Barleycorn	102, 168, 190		176 Though you by eonstraint	136	87
28 Sir John got him an ambling nag	47	15	206 Three merry men we be	156	99
2 Sir Launeelot du Lake	21	1	Three merry wives	127	
			153 Three Ravens (The)	117	74
			33 Times may mend (The)	50	17
			Tinkers (Musical)	174	

62	Titus Andronicus' Complaint	63	33	When as the Duke of Normandy	126	
218	To all you ladies now at land	164	104	245	When Britain first at heaven's	184
123	To drive the cold winter away	107	61	136	When Daphne did from Phœbus	111
179	To my muse give attention	138	88	2	When flying fame	21
73	Tol de rol de riddle lol de ra	72	39	159	When Harold was invaded	126
155	Tom a Bedlam	118	75	169, 170	When I was a bachelor	132
	Tom a Lincoln	127		60	When I was bound apprentice	62
225	Tom Nokes' Jigg	168	107	36	When I followed a lass	50
	Tom Tiler	131		85	When mighty roast beef	78
166	Tom Tinker's my true love	130	82	186	When once Master Love	141
129	Tom Trusty	109	64	206	When Phœbus had melted	156
40	To-morrow, it is St. Valentine's	52	20	58	When quite a young spark	60
222	Toothless Bride (The)	166	106	132	When that I was a little tiny boy	109
47	Touch the thing	55	25	168	When the hills and lofty mountains	131
238	Trenchmore	181	112	234	When the King enjoys his own	177
203	Trip and go	153	98	94	When the rosy morn appearing	92
59, 59 bis	Trip to Mary-le-bone	61	31, 32	11	Which nobody can deny	38
99	True love's knot unty'd	195	50	166	Which way shall I turn me	130
165	Turkeylony	130	82	202	Whig's Disappointment (The)	153
	Turn again, Whittington	173		166	Whilom I was	130
112	'Twas down in Cupid's garden	98	55		Whittington's Bells	173
43	'Twas God above that made	53	21	174	Who'er's been in London	136
236	Twenty-ninth of May (The)	180	111		Who list to lead a soldier's life	141
140	Twitcher (The)	112, 197	68	30, 31	Why, soldiers, why	48
				12	Widow Brown (The)	187
167	Under and over	131, 197	83	128	Willoughby Whim (The)	109
61	Under the greenwood tree	62	33	95	Willow Tree (The)	194, 93
	Under the willow tree	194		217	Ditto	217
17, 17 bis	Upon a summer's day	41, 188	9	24, 226	Will you hear a Spanish lady	44
17	Upon a summer's time	188	9	149	Wilson's Tunc	115, 197
154	Up, tayles, all	117	75	149	Wilson's Wild (or Wile)	59
				55	Wiltshire Wedding (The)	169
25, 26	Vicar of Bray (The)	45	13, 14	228	Wimbledon House	160
	Vicar of St. Fools (The)	121			Winchester Wedding (The)	149
232	Virgin Queen (The)	176	110	196	With hunts up	197, 115
				149	With sobbing sighs	115, 197
207	Walsingham	139, 157	100	149	Wolsey's Wild	40
171	Warning to London	134	85	15	Would you have a young virgin	97
212	Wassailing Bowl (The)	160	101	109	Ye good fellows all	63, 191
169	Watton Town's End	132	84	62	Ye noble minds	176
244	Watkin's Ale	170, 171, 184	115	232	Yellow Stockings	51
243	What a fine thing have I scen	183	114	38	You'll think ere many days ensue	144
234	What Booker doth prognosticate	177	110	191	You, Master Colours, pray draw	153
32	What doth ail my love so sadly	190	17	202	You pitiful rhymers	153
127	What, if a day or a month	108, 139	63	202	You saw eleven members	74
243	What woman could do	183	114	76	Young virgins love pleasure	40
2	When Arthur first in Court began	21	1			

ANCIENT ENGLISH TUNES.

1

Slow.

c.

1.

Slow and Plaintively.

W.

Bis. 1. *p* God prosper long our no-ble King Our lives and safe-tyes all; A

woeful hun-ting once there did In *sf* Chevy-Chace be-fall.

Moderate Time.

cres:

deces:

W.

2. God pros-per long our no-ble King Our lives and safe-tyes all; A

woe-ful hun-ting once there did In Chevy Chace be-fall....

Allegro Moderato.

3. *c.*

Now now the To...ries all shall stoop Re...li...gion and the

Laws... And Whigs in Common Wealth get up To tap the good old Cause....

Tan...ti...vy Boys shall all go down With haugh...ty Mo...nar...chy..... The

lea...thern Cap shall brave the throne Then hey boys up go we!.....

Andante Amoroso.

4. *or*

or

w.

cres:

Moderate Time.

3

5. Know then my Brethren Heav'n is cleare And all the clouds are

Firmly.
 gone. The Righteous now shall flourish And good Days are

coming on. Come then my Brethren and be glad

And eke rejoyce with me. Lawne Sleeves and Rochets.

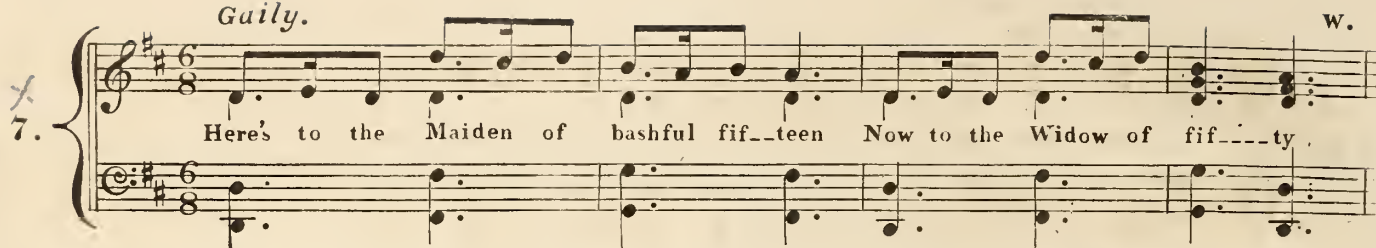
shall go downe *f* And hey then up go we. *ff*

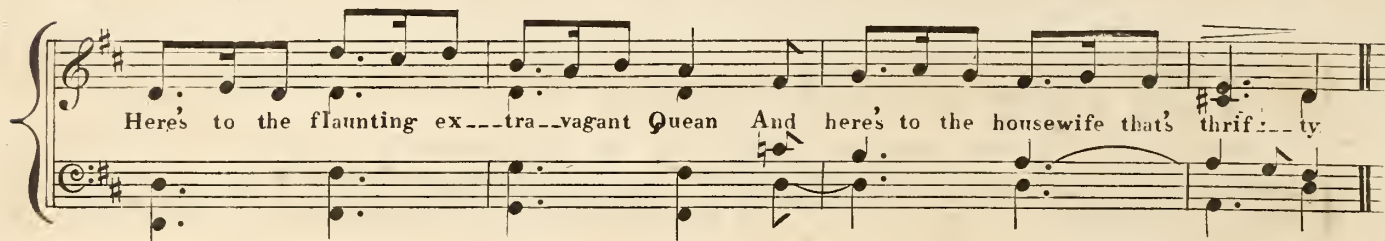
Gaily.
6. M.

M.

Gaily.

W.

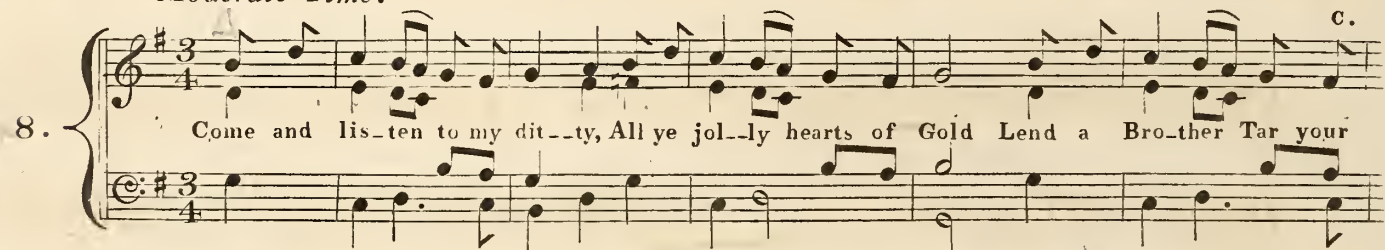
7. 

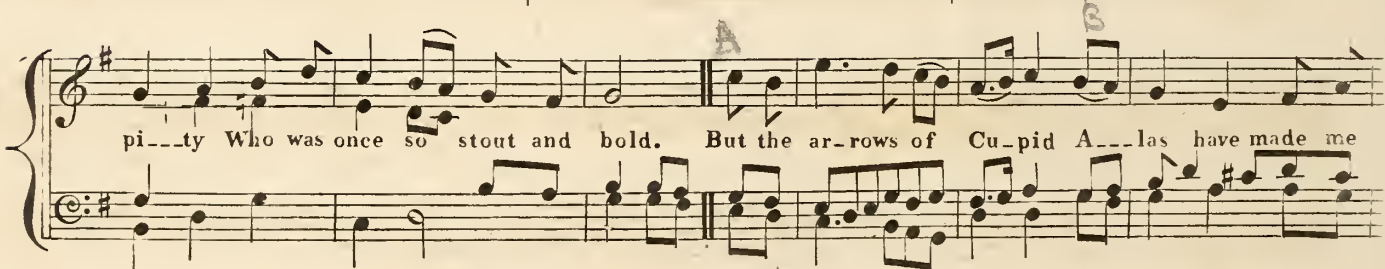


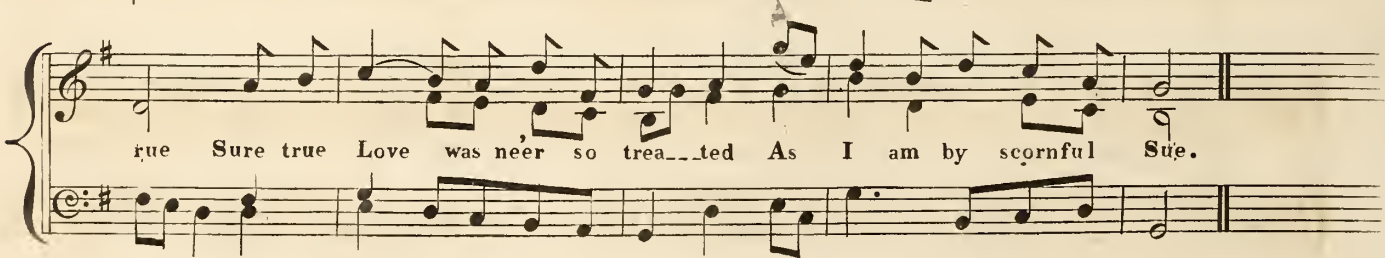
Repeat with Chorus. forte.



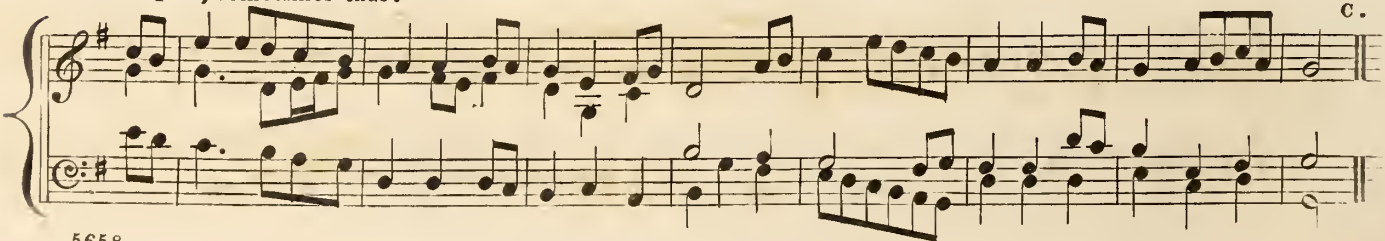
Moderate Time.

8. 





2nd Part, sometimes thus.



Moderate Time.

w. 5

8.
Bis.

Cease rude Bo---reas blustering rai--ler List ye Land-men all to me, Messmates

hear - a brother Sailor, Sing the dangers of the Sea. From stormy Billows first in mo-tion When the

dis-tant Whirlwinds rise, To the Tem-pest troubled O-cean Where the Seas *f* contend with Skies..

Bring down

Moderato.

c.

9.

An an--cient story I'll tell you a--non Of a no--ta--ble Prince that was

cal--led King John And he rul'd o--ver En--gland with Maine and with Might For

he did great wrong and main--tain'd lit-tle right Der--ry down down Hey der--ry down.

Another Version.

c.

9.
Bis.

Andante Grazioso.

Bass by J. Calkin.

10. Fair He---be I left with a cau---tious de---sign To es---cape from her

Charms and to drown Love in Wine; I try'd it, but found, when I

cres: came to de---part The Wine in my Head, but still Love in my Heart.

All^o Moderato.

11.

Smoothly and Slow.

12.

Slow and Tenderly.

7

13.

In Marching Style.

W.

14.

Allegro.

c.

15.

* As usually sung.

In Moderate Time, with Spirit.

W.

16.

Old King Cole was a merry old soul And a merry old soul was he And he

call'd for his Pipe, And he call'd for his Bowl, And he call'd for his fid_dlers three....

Ev'ry Fid_dler had a fine fiddle, A very fine fiddle had he. Then

two tweedle dee tweedle dee went the fiddler And so mer_ry we'll all be.....

f

cres:

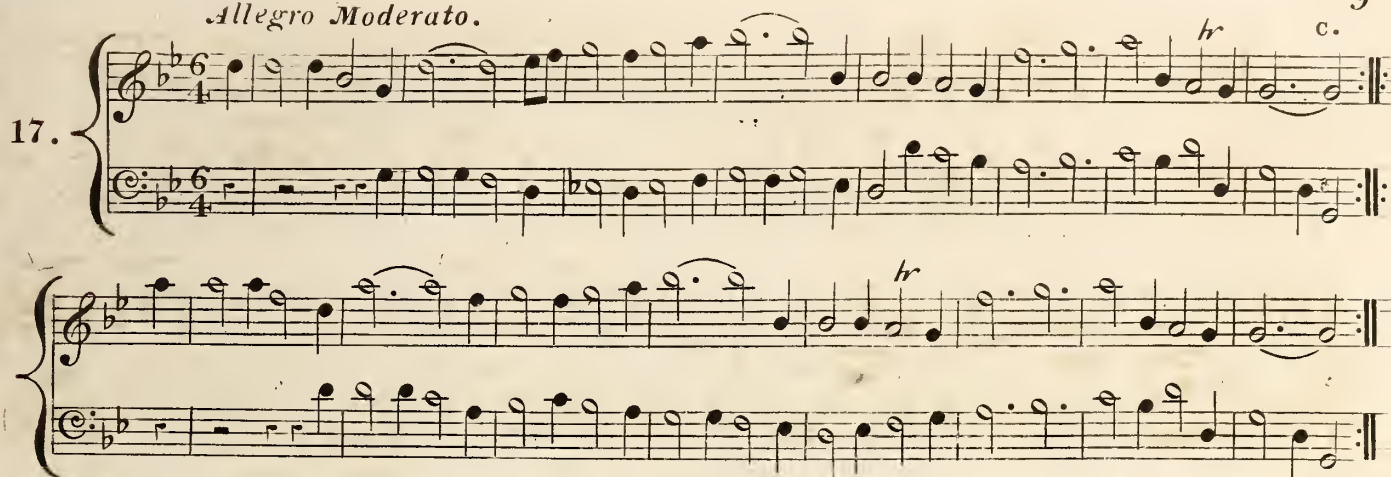
This sheet is intended to replace the
corresponding pages in the Music of
the First Part.



Allegro Moderato.

9

17.



Slow.

w.

17. Bis.

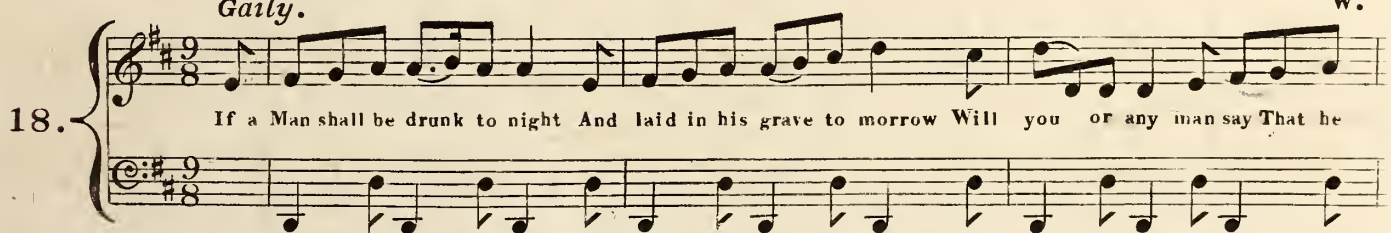


Gaily.

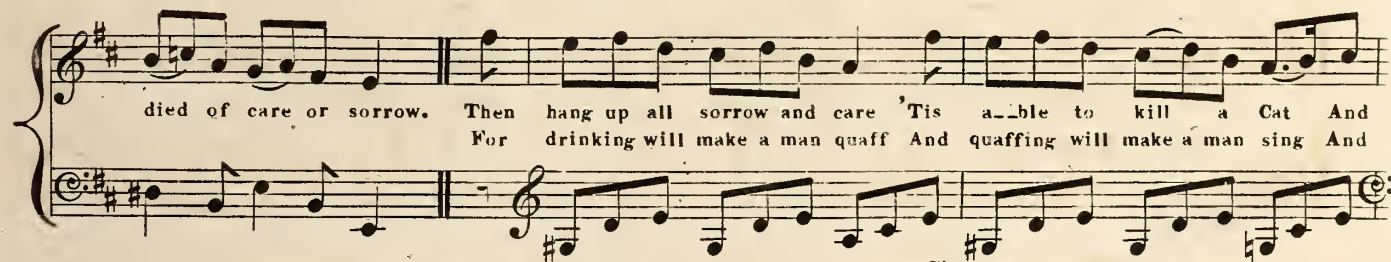
w.

18.

If a Man shall be drunk to night And laid in his grave to morrow Will you or any man say That he



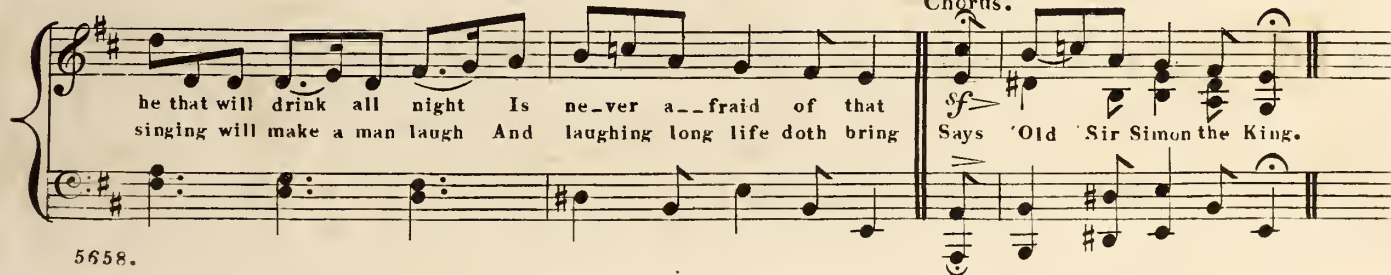
died of care or sorrow. Then hang up all sorrow and care 'Tis a_able to kill a Cat And
For drinking will make a man quaff And quaffing will make a man sing And



Chorus.

he that will drink all night Is ne-ver a_fraid of that
singing will make a man laugh And laughing long life doth bring

Says 'Old Sir Simon the King.



Gaily.

C.

18.

Bis.

If a Man shall be drunk to night And laid in his grave to morrow Will you or any man say That he

died of care or sorrow. Then hang up all sorrow and care 'Tis a__ble to kill a Cat And
For drinking will make a man quaff And quaffing will make a man sing And

he that will drink all night Is never a__fraid of that
singing will make a man laugh And laughing long life doth bring.

Slow.

19.

From mer__ci__lesse In__va__ders, From wick__ed mens' de__

-vice O God a__rise and helpe us To quele* our E__ne__

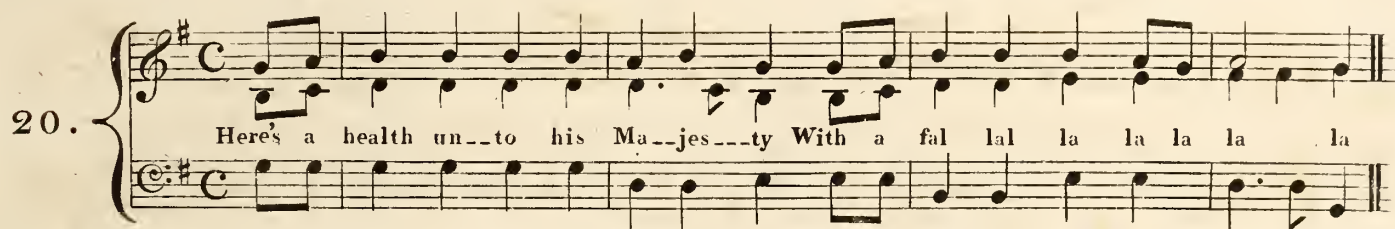
Full.

-mies, To quele our E__ne__mies.

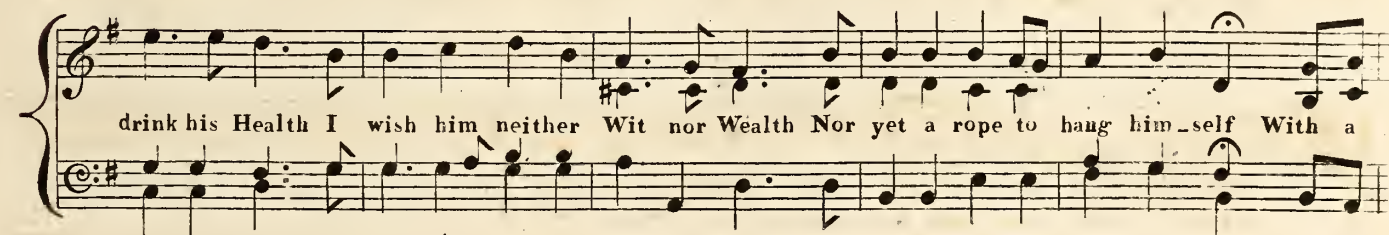
From
mercyless
invaders
wicked men's
de-

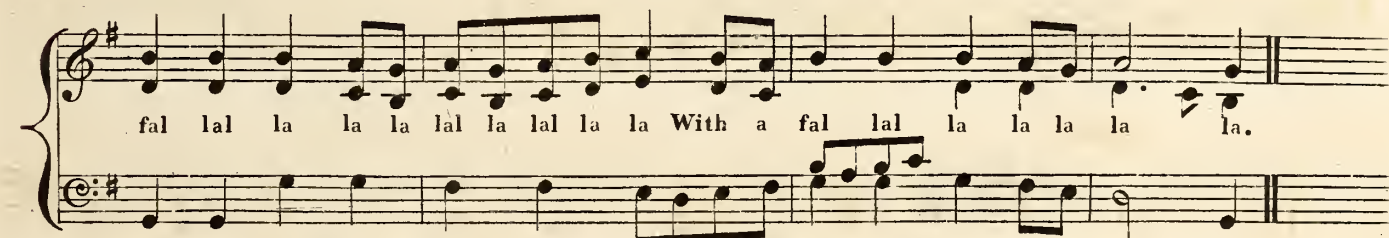
All^o. Moderato.

11

20. 

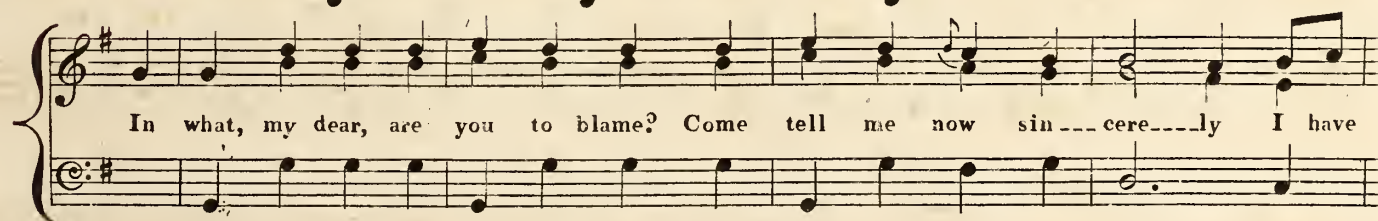


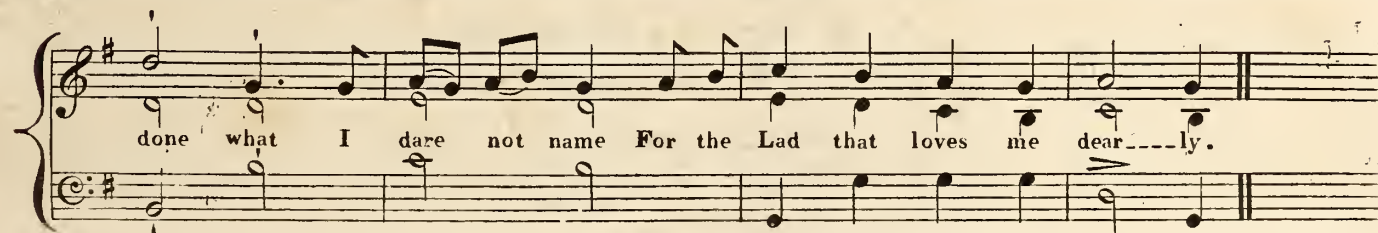




All^o. Moderato.

X 21. 





Gaily.

W.

22.

All^o. Moderato.

C.

23.

There was a jol_____ly Mil_____ler once, Liv'd on the Ri_____ver

Dee.... He work'd and sung from Morn till Night No Lark more blithe than he.....

And this the bur_____then of his Song, For e_____ver us'd to be..... I

care for no__bo__dy no not I, If no__bo__dy cares for me.....

Allegro Moderato.

9

17.

hr c.

Slow.

w.

17.
Bis.

p w.

f p

Gaily.

w.

18.

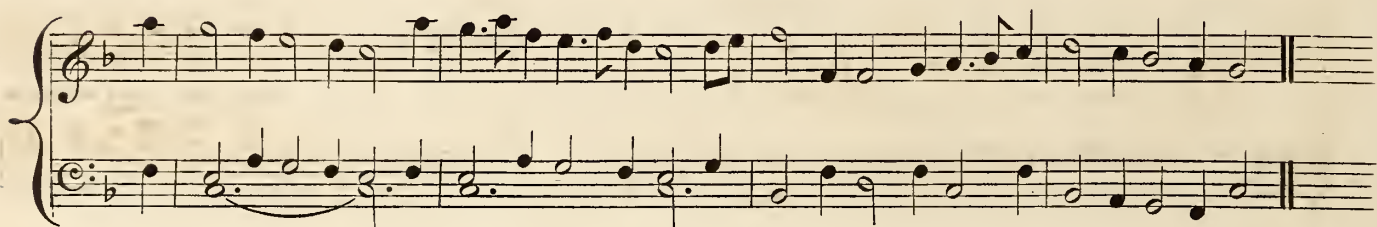
w.

w.

w.

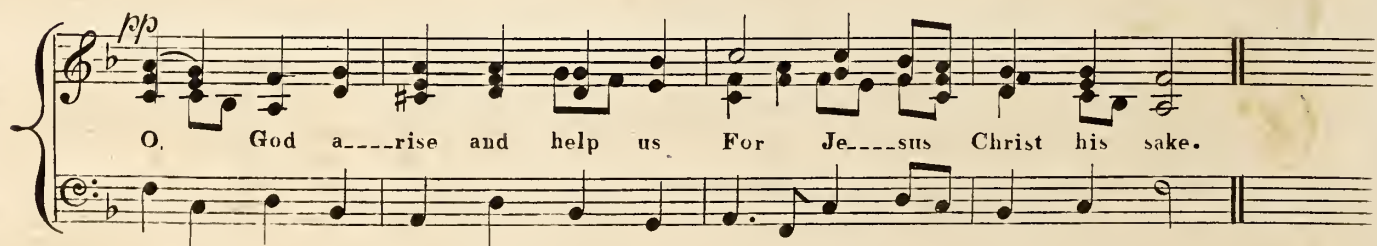
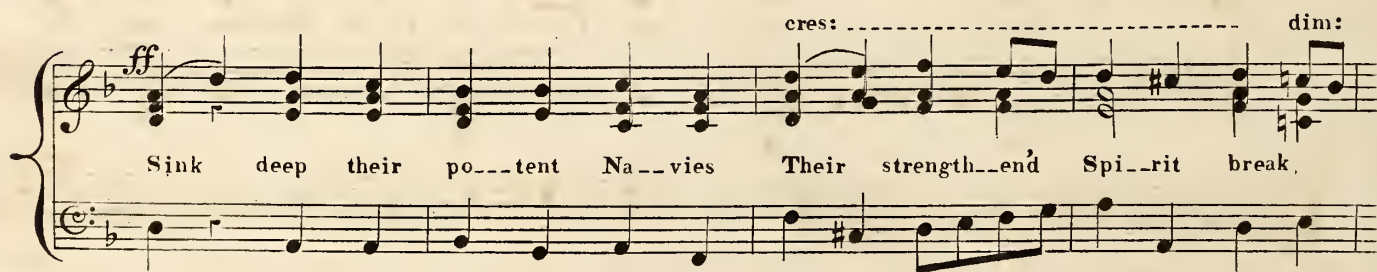
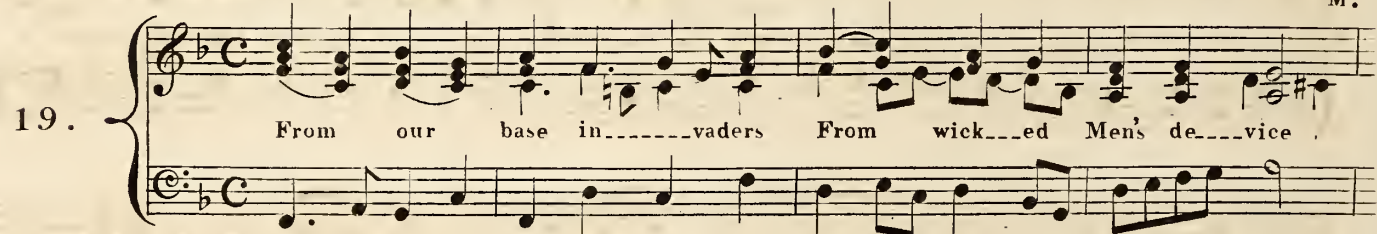
Gaily.

C.

18.
Bis.*Andante.*

M.

19.



Gaily.

W.

22.

All^o Moderato.

C.

23.

There was a jol.....ly Mil.....ler once, Liv'd on the Ri....ver

Dee.... He work'd and sung from Morn till Night No Lark more blithe than he.....

And this the bur....then of his Song, For e....ver us'd to be..... I

care for no__bo__dy no not I, If no__bo__dy cares for me.....

Gracefully.

24.

Will you hear a Spa_nish La_ddy How she wooed an English Man!

Garments gay and rich as may be Deck'd with jew_els she had on. Of a comely counte-

-nance and grace was she; And by birth and paren_tage of high de_gree.

Pomposo.

25.

In, good King Charleses golden days When Loyal_ty no harm meant, A zealous high-church

Man was I And so I got pre_ferment. To teach my Flock I ne_ver miss'd Kings were by God ap-

-poin_ted And damn'd are those that do re_sist Or touch the Lord's a_nnoin_ted. And this is Law, I

will maintain Un_til my dy_ing day Sir That what_so_ever Kings shall reign I'll be the Vicar of Bray Sir.

Rather Slow.

26. 





X 26. 



Cheerfully.

27. 



28. *Lively.* 15
w.

As it fell on a Ho...ly-Day And up...on a ho...ly

cres:

tide a John Do...ry bought him an am...bling Nag To Pa...ris for to

ride a To Pa...ris for to ride a Up...on a ho...ly-tide

29. *The Rogues' March.* w.

30. *Andante.* w.

f How stands the Glass a---round? *p* For shame you take no care my Boys How

stands the Glass a---round Let Mirth and Wine a---bound *f* The Trum--pets.

sounds The Co--lours they are fly---ing Boys, To fight, kill or wound. *p* May

rall: *A tempo.*

we still be found *f* Con--tent with our hard Fate my Boys, on the cold, cold Ground.

31. *Andante.* w.

f *p* *f*

p

Moderato.

W.

32.

From O--be--ron in fai---ry land, The King of Ghosts and sha--dows there,

Mad Ro-bin I at his com--mand Am sent to view the night sports here;

What re--vel rout is kept a---bout In ev'---ry cor---ner where I go,

I will o'er see and mer---ry be And make good sport with ho! ho! ho!

Rather Slow.

W.

33.

Allegro.

W.

34.

One Ev'ning having lost my way By chance I came in--to a wood Sol had been ve--ry

hot that day I under a Co--vert stood. Long time I had not tar--ried there Be--

fore I heard a ruffling noise A Female Voice said "stay my dear" The Man cried "Zoons not I"...

Slowly and Gracefully.

End of Slow Part.

M.

Da Capo.

35.

N.B. Play each strain twice.

Lively.

In Moderate Time.

36.

slow and Solemn.

37. *p*

p/p
Drum.

Andante.

38. *c.*

You'll think ere ma--ny days en--sue This Sentence not se--vere I hang your

Husband Child, 'tis true But with him hang your Care. Twang lang dil--lo dee.

Andante.

38. *w.*
Bis.

And how should I your true Love know From ma--ny a--no--ther one O

by his cockle Hat, and Staff And by his Sandal Shoon.

*Mournfully.*Bass by D^r. Arnold.

39.

How should I your true Love know From a no ther

one By his coc--kle Hat and Staff And his San-----dal Shoon.

They bore him bare----fa'ed on his Bier, And on his Grave rain'd many a tear.

Gaily.

40.

Good Mor--row 'tis S! Valen--tine's Day All in the Morning be-

-time.... And I a Maid at your win--dow To be your Va--len--time....

Mournfully.

41.

And will he not come a--gain, And will he not come a--gain No, no

no he is dead Gone to his Death bed And he ne--ver will come a--gain....

41.
Bis.

And will he not come a---gain.... And will he not come a---gain.... No

no he's dead Gone to his death-bed And he ne-ver will come a---gain.

Allegro.

42.

c.

tr

tr

Cheerfully.

43.

w.
'Twas God a---bove that made all things The Heavns the earth and.

all there-in The Ships that on the Sea do swim To keep foes out, that none come in; And

let them all do what they can 'Tis for the use and praise of Man And I

wish his Soul in Heav'n may dwell That first found out the Leather Bot---tell.

Allegro Moderato.

44. C.

All^o. Moderato.

23

45.



Rather Slow and Gracefully.

Bass by Burrows.

46.



My Lodging it is on the cold ground And oh! ve-ry hard is my
fare..... But that which troubles me most is The un-kindness of my dear.....
Then turn to me my dear... Love And prethee Love turn to me..... For
thou art the Man that a-lone... canst Pro-cure my Li-ber-ty.....

Andante Largo.

46.

Bis:

My Lodging is on the cold Ground And

ve...ry hard is my Fare, But that which grieves me more Love Is the coldness of my

Sy: Dear..... Yet still he cry'd turn Love

I pray thee Love turn to me, For thou art the on--ly Girl Love That

Sy: is a--dored by me.

Gaily.

25

47.

In Georgy's days when Wars a-larms from shore to shore were ban--died And Nelson like his
Country fought her Battles single han--ded, My Eyes a British Sailor then (May-hap you'll call to
mind Sir) Look'd like a jol--ly Li--on bold With such a tail be--hind, Sir. Oh long shall poor Old
England that un-lucky day be--wail Sir That turn'd her Tars to Croppies and left Jack without his Tail Sir.

In Moderate Time.

W.

48.

5658.

49. W.

once blew up the House of Lords The King and all his Mi_nisters That is, he would have

blown 'em up, And folks wont soon for_get him: His will was good to do the deed, That

is if they'd ha let him. tow row row tol de ri_dy rol de ri_dy tow row row.

Slow.

50. C.

When black ey'd Su_san came on board Oh!where shall I my true Love find Tell me ye jo_vial

Sai_lors tell me true If my sweet William, if my sweet William sails a_mong your Crew.

Slow.

W.

50.
Bis.

All in the Downs the Fleet was moord The Streamers wa_ving in the Wind When

black ey'd Su_san came on board, Oh! where shall I my true Love find?

Quicker.

Time as at first.

Tell me ye jo_vial Sai_lors tell me true, If my sweet William, If my sweet William sails a-mong your Crew.

Slow.

W.

51.

Blow thy Horne, Hun_ter! Blow thy Horne on hye In yon_der Wood ther

lyeth a do In fayth she woll not dye Then Blow thy Horne, Hun_ter, Then

Blow thy Horne, Hun_ter, Then blow thy Horne! jol_...ly Hun_...ter.

March Time.

Bass from Moscheles.

52. Some talk of Alex-an-der And some of Hercu-les, Of Hector and Ly-

san-der And such great names as these. But of all the Worlds brave He-roes There's
or

Repeat dal Seg: in Chorus. none that can com-pare With a tow row row row row row To the British Gre-na-diers.

March

Bass by Warren.

53.

March.

W.

54.

Of a wor--thy Lon--don Pren--tice My pur--pose is to speak And

tell his brave ad--ven--tures Done for his Country's sake: Seek all the World a---bout And

you shall hard--ly find A Man in valour to exceed A Prentice' gallant Mind.

Moderato.

W.

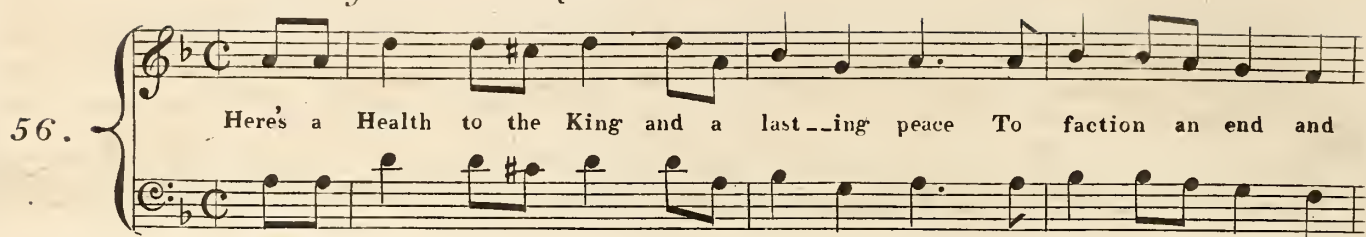
55.

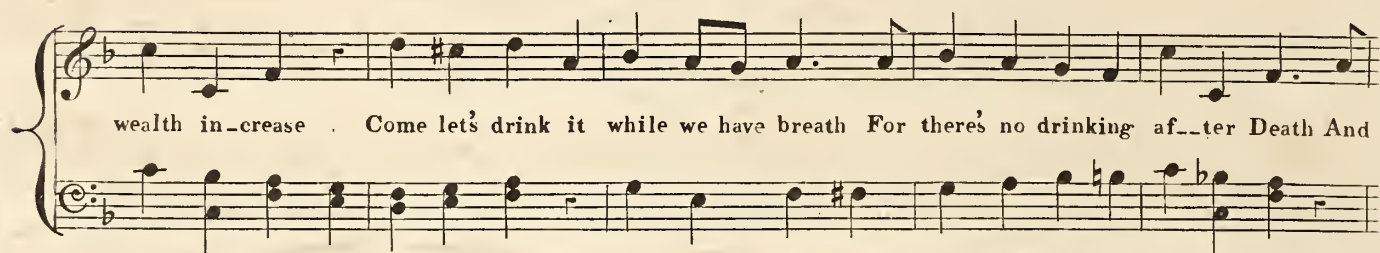
Of a wor--thy Lon--don Pren--tice My pur--pose is to speak And

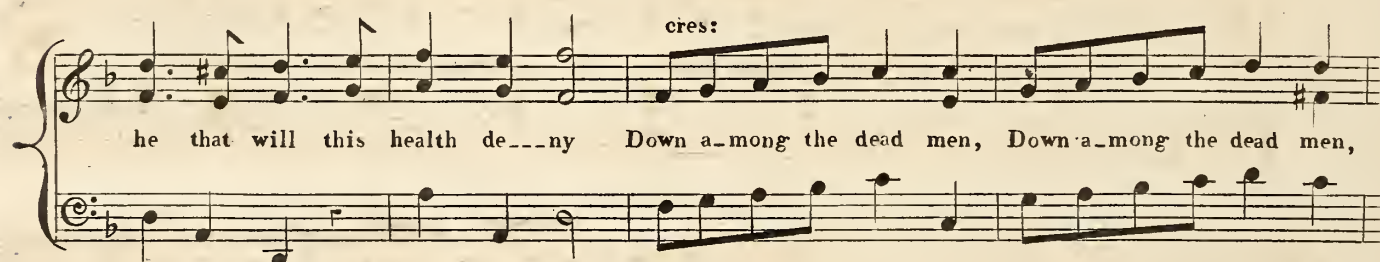
tell his brave ad--ventures Done for his Country's sake: Seek all the World a---bout And

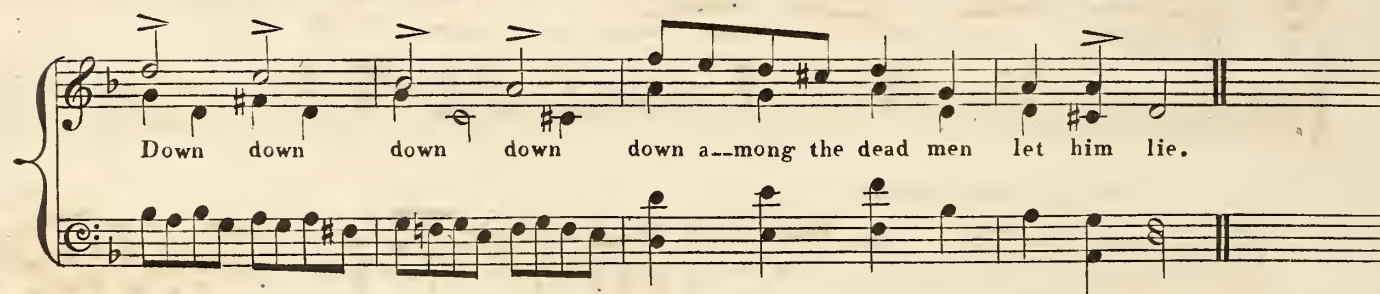
you shall hard--ly find A Man in va--lour to exceed A Prentice' gallant Mind.

Boldly and rather Quick.

56.  Here's a Health to the King and a last-ing peace To faction an end and

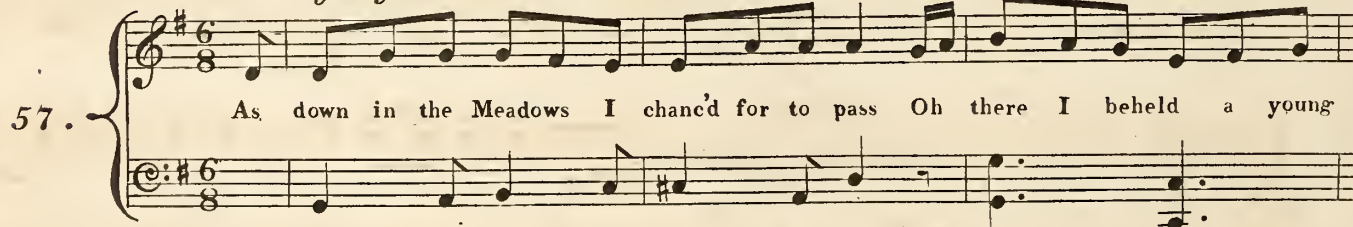
 wealth in-crease Come let's drink it while we have breath For there's no drinking af-ter Death And

 he that will this health de---ny Down a-mong the dead men, Down a-mong the dead men, *cres:*

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

Gracefully and Slow.

W.

57.  As down in the Meadows I chanc'd for to pass Oh there I beheld a young

 beautiful Lass Her Age I am sure it was scarcely fifteen And she on her head wore a garland of green

Her Lips were like Rubies and as for her eyes They sparkled like Diamonds or stars in the Skies And

then Oh her Voice it was charming and clear As sad-ly she sung for the Loss of her dear.

Cheerfully.

58. Come let us pre-pare We brothers that are As-ssembled on mer-ry oc-casion Let's

W.

drink laugh and sing Our Wine has a spring Health to an ac-cep-ted Ma-son....

Boldly and marked.

59.

W.

f *Risoluto.*

mf

Moderato.

c.

59.
Bis:

Jovially.

w.

60.

When I was bound ap--pren-tice In fair Lincoln---shire Full well I serv'd my

Ma--ster For more than Se-ven Year 'Till I took up to poach-ing As you shall quickly

hear Oh! 'tis my de-light on a shining night In the season of the Year.

Smoothly and Rather Slow.

61.

Under the Greenwood Tree Who loves to lie with me.... And tune his mer-ry

Fine.

note Un-----to the sweet bird's throat. Come hither, come hither, come hi-----ther

D.C.

Here he shall see No e---nemy, No e---ne-my But win-ter and rough wea-ther.

Boldly.

62.

Ye no--ble minds, and famous martiall wights, That in de-

-fence of na--tive country fights, Give eare to me, that ten yeeres fought for

Rome. Yet reapt dis--grace at my re--turn--ing home.

Boldly.

M.

62.

Bis.

Sym:

*ff**p**Boldly.*

M.

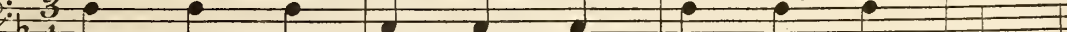
62.

Ter.

f

In Moderate Time.

C.

63. 

Slow.

[illegible]

Moderate Time.

S.

64. *Bis.*

A musical score for a piano piece. The title '64. Bis.' is on the left. The music is in 2/4 time, indicated by the '2' over the '4' in the key signature. The key signature has one flat (B-flat). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are some accidentals, including a sharp sign on the upper staff. The piece ends with a double bar line.

A musical score for a piano piece. It features two staves, treble and bass, with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

slowly.

S.

65.

Very Quick.

S.

66.

Let's tope and be mer-ry, be jol-ly and cherry, Since here is good Wine, good

Wine. Let's laugh at the fools that live by dull Rules, And at us good fellows re-

Chorus.

-pine..... And at us good fellows re--pine.

Boldly and Quick.

W.

67.

Moderately fast and in a Jovial style.

Bass by Warren.

37

68.

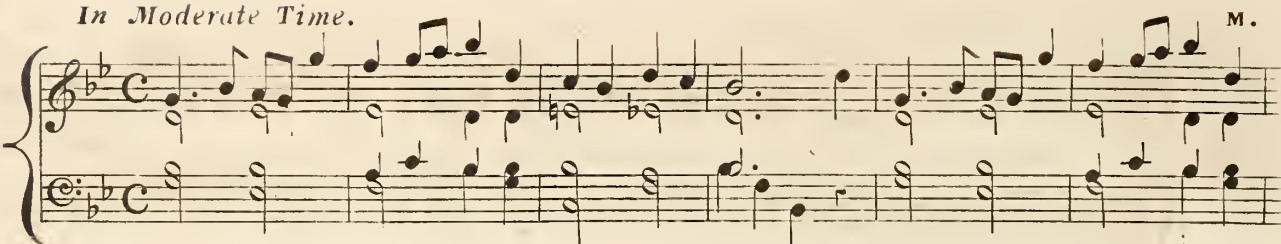
Slower.

* In each succeeding Verse, the Words increase in Number at this Bar which is therefore repeated as often as requisite, (or the Words spoken) always beginning with nipperkin pipperkin &c.

Rather Slow.

69.

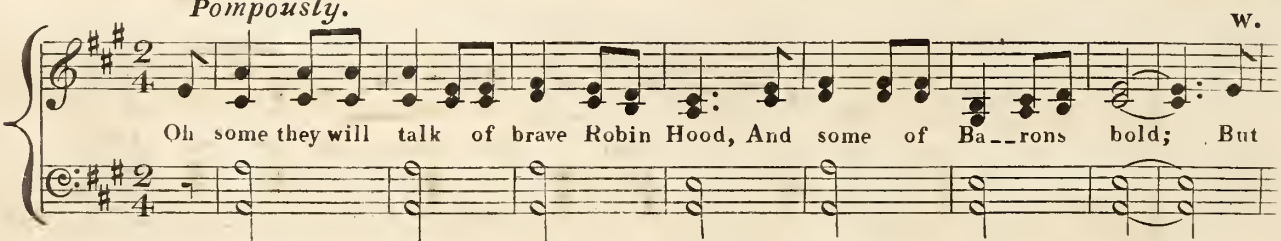
5658. * This Air has frequently been printed to *half* a Verse of the Poetry by singing the 2 first Lines 3 times over thus entirely excluding the latter half, for which injudicious curtailment it is difficult to assign a reason.

70.  M.





Pompously.

71.  W.

Oh some they will talk of brave Robin Hood, And some of Ba--rons bold; But

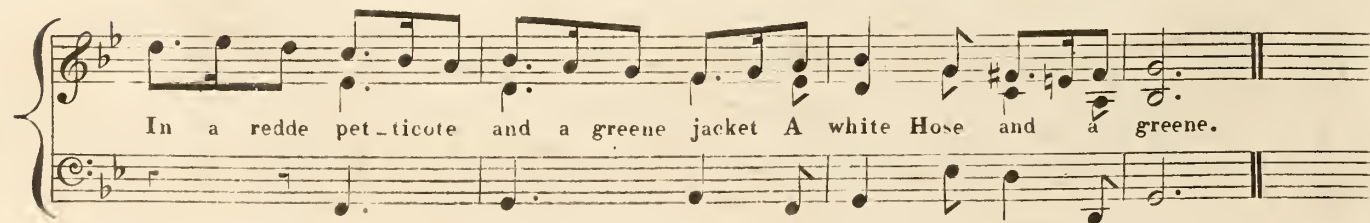


I'll tell ye how he serv'd the Bi--shop of Hereford, And Robb'd him of his Gold.

Gaily.

72.  M.

Robin Hood, Robin Hood said little John Come dance be--fore the Queene



In a redde pet-ticote and a greene jacket A white Hose and a greene.

In Moderate Time

M. 39

73.

Then great Bill Brown came swagg'ring down I'll hold you a Gui---nea
to a Crown That let the black Cock have fair play And he'll drive the Sod of the

Chorus.

bon--ny gray Singing tol de rol de riddle lol de ra Tol lol de riddle lol de ra.

Gracefully.

W.

74.

Sweet Nelly my heart's de---light.... Be loving and do not slight.... The
proffer I make for modesty's sake; I honour your beauty bright. For love I profess I
can do no less, Thou hast my fa-vour won;... And since I see your mo--des--ty I
pray you a--gree and fan--cy me Though I'm but a Farmer's Son.....

40

Very Quick.

W.

75.

Musical notation for measures 75-76, Very Quick tempo. The music is in 6/8 time with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand.

Musical notation for measures 77-78, Very Quick tempo. The music is in 6/8 time with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand.

Gracefully.

S.

76.

Musical notation for measures 79-80, Gracefully tempo. The music is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

Young Virgins love pleasure As Mi-sers do treasure, And both a-like 'stu-dy To

Musical notation for measures 81-82, Gracefully tempo. The music is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

heighten the Measure; Their Hearts they will ri-ffle For ev'-ry new tri-ble, And

Musical notation for measures 83-84, Gracefully tempo. The music is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

when in their teens Fall in love for a Song. But soon as they mar-ry And

Musical notation for measures 85-86, Gracefully tempo. The music is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

find things mis-car-ry: Oh how they sigh That they were not more wa-ry, In-

Musical notation for measures 87-88, Gracefully tempo. The music is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is in the right hand, and the accompaniment is in the left hand.

-stead of soft wooing They run to their ru-in And all their lives af-ter Drag sorrow a-long.

Gaily.

W.

77.

The Springs' a coming and Nature's a blooming Each a-morous Lover does vigour re-cover The

Birds are singing and Flowers are springing Here's toys to be raffled for Who makes one?

Slow.

C.

78.

Gaily but not too fast.

W.

79.

As I went up Sandgate, up Sandgate, up Sand-gate, As I went up

Sandgate I heard a Lassie sing O weel may the Keel row, the Keel row, the

Keel row, O weel may the Keel row that my Laddies in.

Merrily.

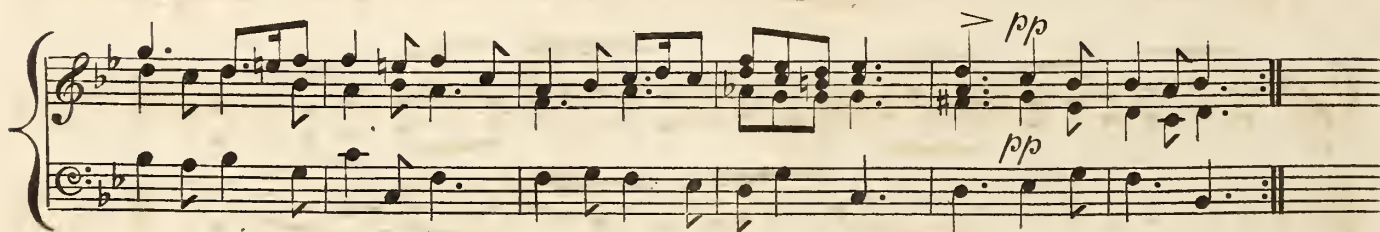
c.

80.

*Very Slow.*

c.

81.

*In Moderate Time.*

82.

*Fine.**D.C. al Segno.*

43

Slowly.

83. *w.*

Ear-ly one Morning, just as the Sun was rising I heard a Maid sing in the val-ley be-

-low Oh! don't de-ceive me Oh never leave me How could you use a poor Maiden so.

Very Slowly and with expression.

84. *c.*

Pompously.

85. *c.*

When mighty Roast Beef was the Englishman's Food, It en-nobled our Hearts, and en-

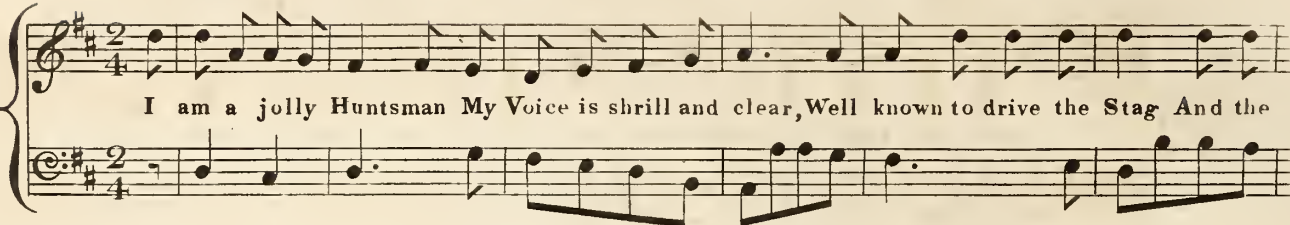
-riched our Blood; Our Soldiers were brave, and our Courtiers were good.

Chorus.

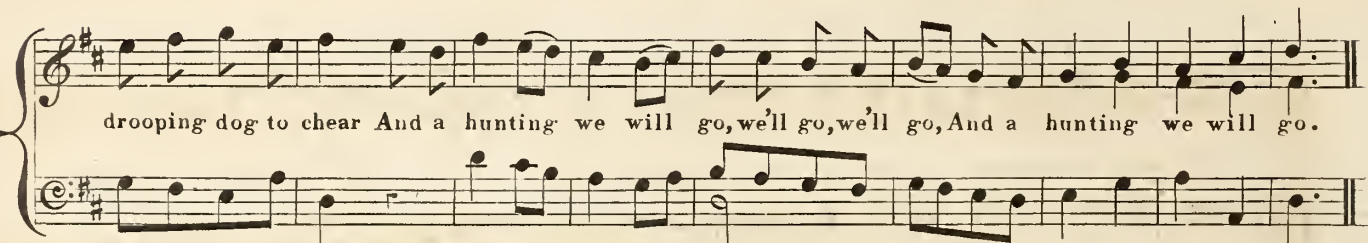
Oh the Roast Beef of old En-gland, And Oh for old England's Roast Beef.

In Moderate Time.

w.

86. 

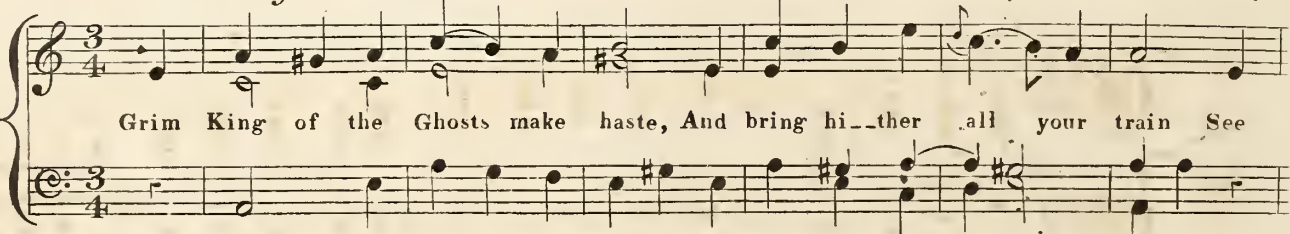
I am a jolly Huntsman My Voice is shrill and clear, Well known to drive the Stag And the



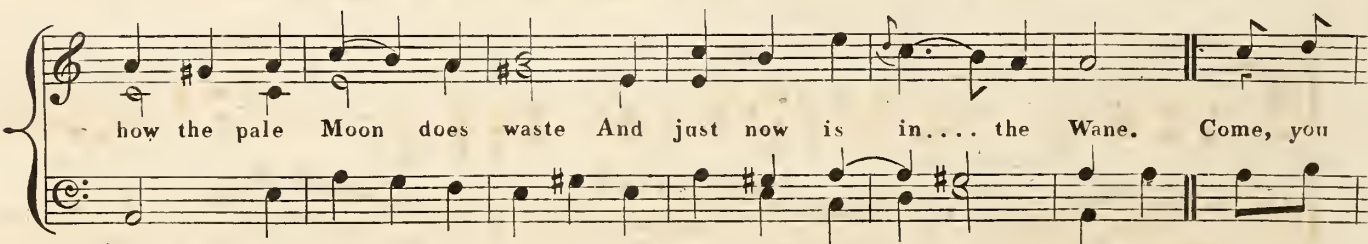
drooping dog to chear And a hunting we will go, we'll go, we'll go, And a hunting we will go.

Pensively.

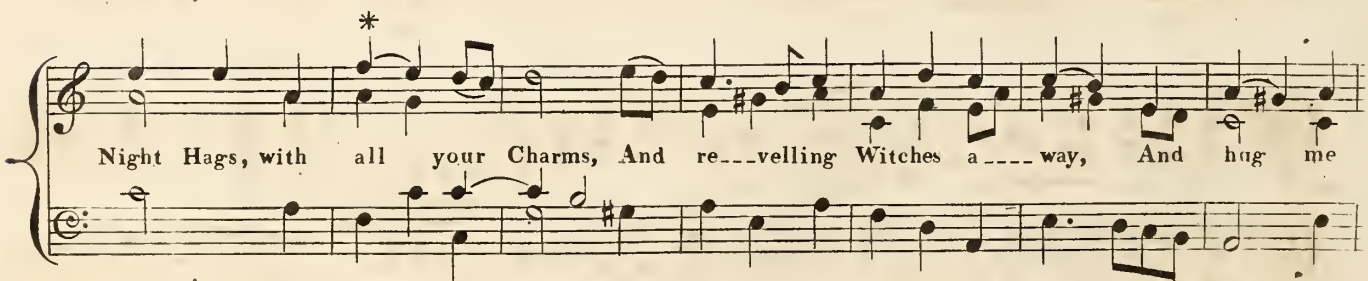
c.

87. 

Grim King of the Ghosts make haste, And bring hi--ther all your train See



how the pale Moon does waste And just now is in.... the Wane. Come, you



Night Hags, with all your Charms, And re--velling Witches a--- way, And hug me

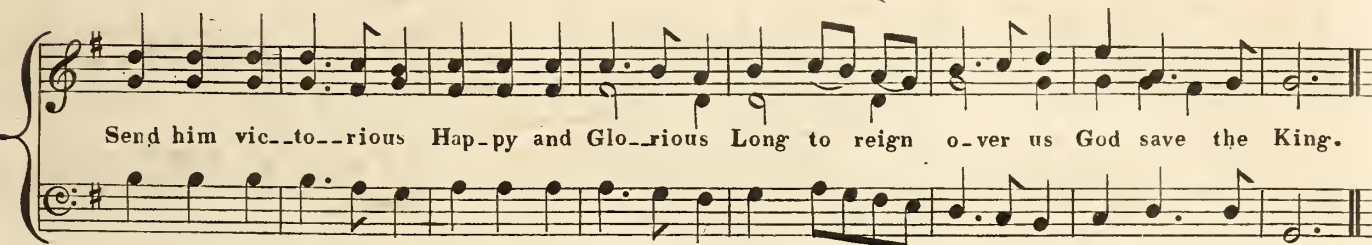


close in your Arms, To you my re--spects I'll pay.

Slow. c.

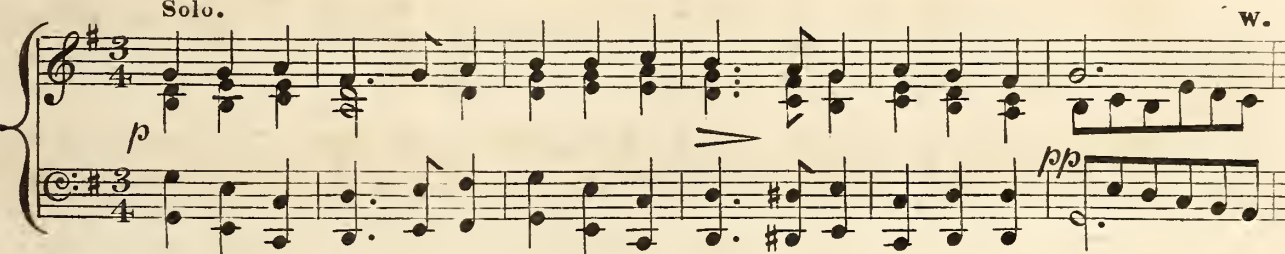
88. 

God save great George our King God save our No ble King God save the King.



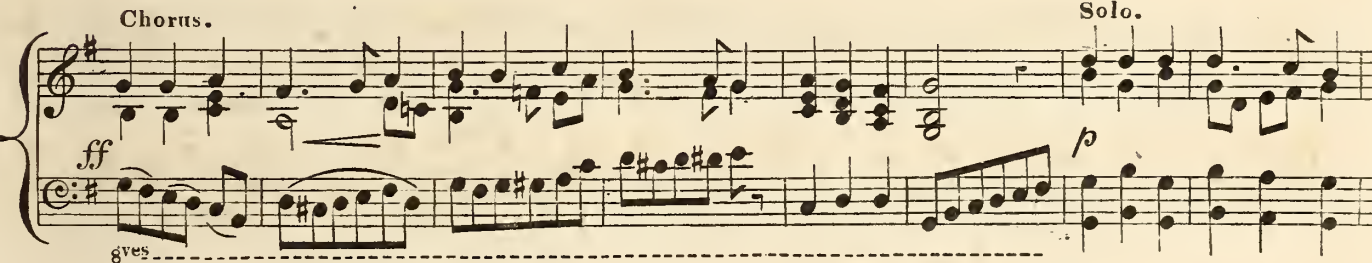
Send him vic-to-rious Hap-py and Glo-rious Long to reign o-ver us God save the King.

Solo. W.

88. 

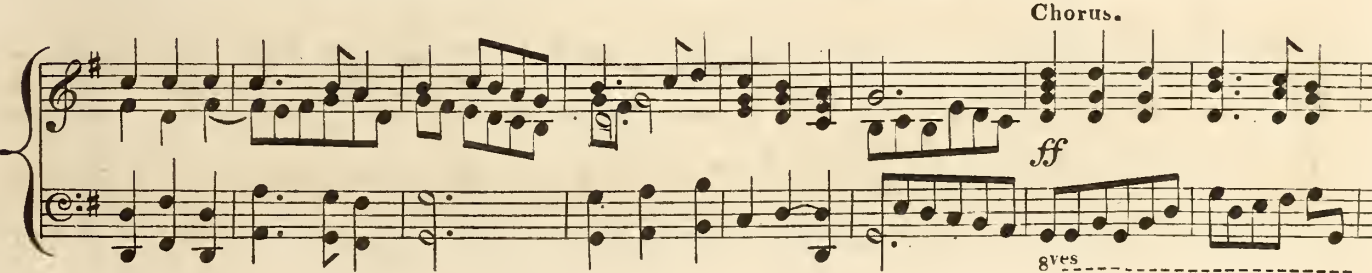
Bis. *p* *pp*

Chorus. Solo.



ff *p* *pp*

Chorus.



ff *pp*



* sometimes thus.

Slow.

89. *Re--mem--ber O! thou Man O! thou Man O! thou Man Re--mem--ber*

O! thou Man thy time is spent Re--mem--ber O! thou Man, how thou art

dead and gone And I did what I can therefore re--pent. * ** or thus.*

Gracefully.

90. *p f* *w.*

cres: ff pp *f* *Risoluto.*

pp

Gaily.

91.

Ho! broder Teague, dost hear de de_cree? Lilli bur-le-ro, bullen a-la. M.

Dat we shall have a new depu-tie, Lilli bur-le-ro, bullen a-la. Le-ro le-ro Lilli bur-le-ro

Le-ro le-ro lilli bur-le-ro Le-ro le-ro lilli bur-le-ro lilli bur-le-ro bullen a-la.

Allegro.

92.

C.

Quick.

93.

C.

Quick.

93.

Bis.

W.

Moderato.

W.

94.

Care, thou Canker of our Joys Now thy Tyrant reign is o'er, Fill the mer-ry

Bowl my Boys Join in Bac--cha--na--lian Roar. *f* Seize the Villain plunge him in

See the hated miscreant dies Mirth and all thy train come in Ba-nish sorrow tears and sighs.

In Moderate Time, and with simplicity.

M.

95.

She that long true love pro-fest She hath robb'd my Heart of rest For She a new love

loves not mee Which makes me wear the Wil-low Tree.... Which makes me wear the Willow Tree.

Gaily.

W.

96.

Sir Eg--la--more that va--liant Knight Fa, La, Lanky down dilly, He

took up his Sword and he went to fight, Fa, la lanky down dilly And as he rode o'er Hill and Dale, All

armed with a Coat of Mail, Fa la la la la Lanky down dilly....

In Moderate Time and with Expression.

97.

s.

Quick.

98.

w.

50

Very smoothly and sustained.

M.

99.

Now, o now I needs must part, Parting though I ab_scent mourn, Ab sence can no

joy im-part Joy once fled can-not re_turn. While I live I needs must love,

Love lives not when life is gone, Now at least des_pair doth prove, Love divided loveth none.

Boldly.

W.

100.

Moderate.

M.

101.

Boldly.

W.

102.

Come Shepherds No more For sake And make And

mourn As never For Shepherd

Sadly.

W.

103.

Iff I had wytt fore to in-dyte Off my La-dy bothe fayre and free Off hir goodness then

wolde I write Shall no man know hir Name for me. Shall no man know hir Name for me.

Jolly.

W.

104.

Come jolly Bacchus, God of Wine Crown this Night with plea--sure, Let none at cares of

Life re-pine To de-stry our plea-sure: Fill up the migh-ty sparkling Bowl That ev'-ry true and

loy-al Soul, May drink and sing with-out con-troul To sup-port our plea--sure.

Boldly and marked.

105. *f* Of all com---forts I mis---car---ried When I play'd the fool and Married. *p* *W.*

Mournfully.

106. *W.*

rall: *A tempo.*

Quick.

107. *M.*

Admiral
Beaton

53

Slow.

108.

Oh we sail'd to Vir--gi--nia And thence to Fay--al Where we

water'd our Shipping And so then weigh'd all; Full in view on the Seas Boys, Seven

sail we did es---py! O we manned our Cap-stan And weighd spee-di-----ly.

Allegro Moderato.

109.

Ye, good Fellows all who love to be told Where there's Claret good Store. At-

-tend to the call Of one who's ne'er frighted, but greatly deligh-ted With Six Bottles more. Be

sure you dont pass, the good House Money-glass Which the jolly red God so pe--culiar-ly owns 'Twill

well suit your Humour For pray what would you more Than Mirth with good Claret And Bumpers, Squire Jones

In Moderate Time and with Spirit.

W.

109.

Bis.

Ye good Fellows all, who love to be told Where there's Claret good Store. At-
 tend to the call Of one who's ne'er frightened, but greatly de-lighted With Six Bottles more. Be
 sure you dont pass, the good House Money-glass Which the jol-ly red God so pe-ccu-liar-ly owns 'Twill
 well suit your Humour For pray what would you more Than mirth with good Claret And Bumpers, Squire Jones!

In Moderate Time and marked.

M.

110.

f *p* *f* *p*

111.

Andante.

w. 55

Piano accompaniment for measure 111. The music is in G major (one sharp) and common time (C). It consists of a treble staff and a bass staff. The treble staff begins with a forte (f) dynamic and a half note chord. The bass staff begins with a half note chord. The music continues with various chords and single notes, including a piano (pp) section in the middle. The measure ends with a forte (f) dynamic and a half note chord.

112.

Andante.

w.

Vocal melody and piano accompaniment for measure 112. The music is in G major (one sharp) and common time (C). The vocal line is written in a single staff, and the piano accompaniment is in a grand staff (treble and bass). The lyrics are: 'Twas down in Cupid's Garden For pleasure I did go... To, see the fairest flowers That in that garden grow The first it was the Jesamine The lily white pink and rose... And surely they're the fairest flowers That in that garden grows, That in that garden grows.

Boldly.

c.

113.

Musical score for piece 113, 'Boldly.' The piece is in common time (C) and consists of three systems of two staves each. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The first system ends with a double bar line. The second system begins with a repeat sign. The third system ends with a double bar line.

Lively.

M.

114.

Musical score for piece 114, 'Lively.' The piece is in 6/8 time and consists of three systems of two staves each. The key signature has one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The first system ends with a double bar line. The second system begins with a repeat sign. The third system ends with a double bar line.

Gaily.

W.

115.

Musical score for piece 115, 'Gaily.' The piece is in 6/8 time and consists of one system of two staves. The key signature has one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the melody.

Oft have I ridden up on my gray Nag, And with his Cut Tayle he

plaid the Wag, And down he fell vp.. on his cragge, Fa la re la, la ri dan di----no.

In Moderate Time.

116. *M.*

Shall I go walk the woods so wild, Wan-dering wandering here and there,

As I was once full sore be-guiled A--las for Love I die with woe.

In Moderate Time.

117. *M.*

f

p

cres: *f*

Alla Siciliana.

c.

118.

The Lowland Lads think they are fine But O they're vain and L...dly gaudy How

much un--like that grace--ful mien And Man--ly looks of my High--land Laddie.

O my bonny High--land Laddie, My hands--some smi--ling High--land Laddie, May

Heav'n still guard and love re--ward The Low--land Lass and her Highland Laddie.

Allegro Moderato.

c.

119.

Of all the sim-ple things we do To rub o-ver a whim-si-cal Life.... There's

no one fol--ly is so true As that ve--ry bad bar--gain, a Wife.....

We're just like a Mouse in a trap.... Or a Fox that is caught in a Gin..... In

vain we fret and try to escape And re-gret the sad hour we came in.....

In Moderate Time.

x 120.

p *f*

M.

In Moderate Time.

x 121.

C.

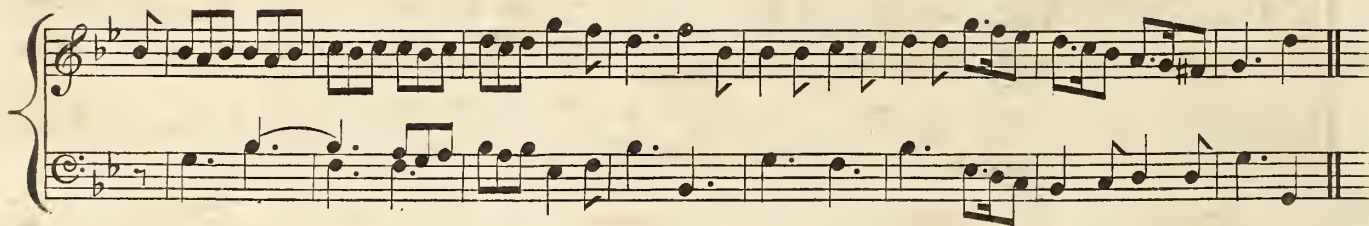
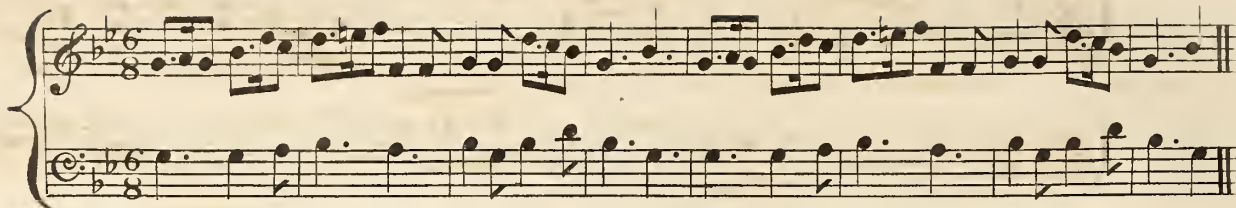
Come and do not musing stand If thou the truth dis-cern, But take a full cup

In Moderate Time.

c.

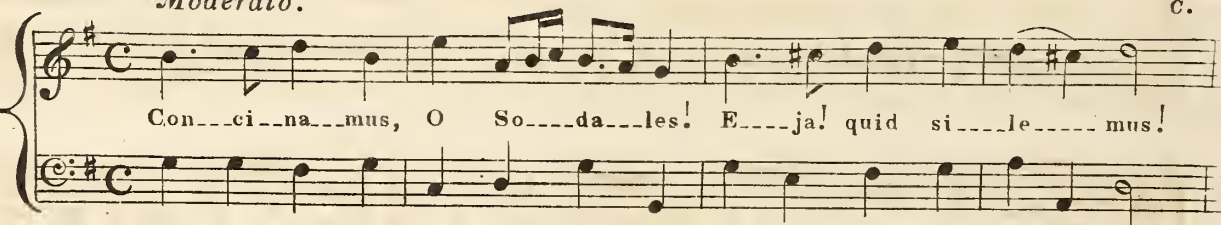
121.

Bis.

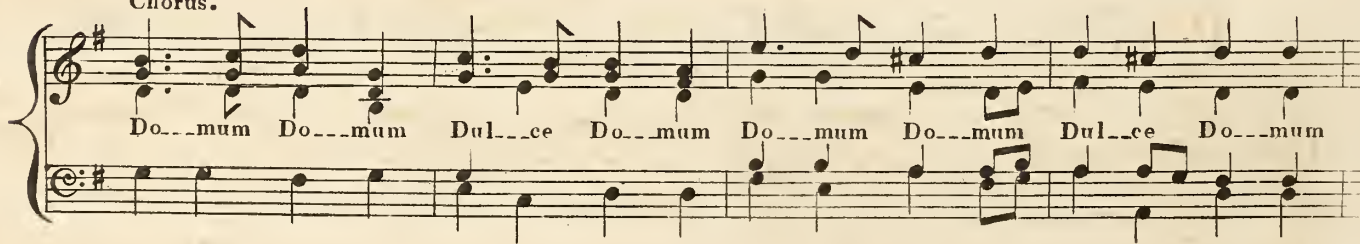
*Moderato.*

c.

122.

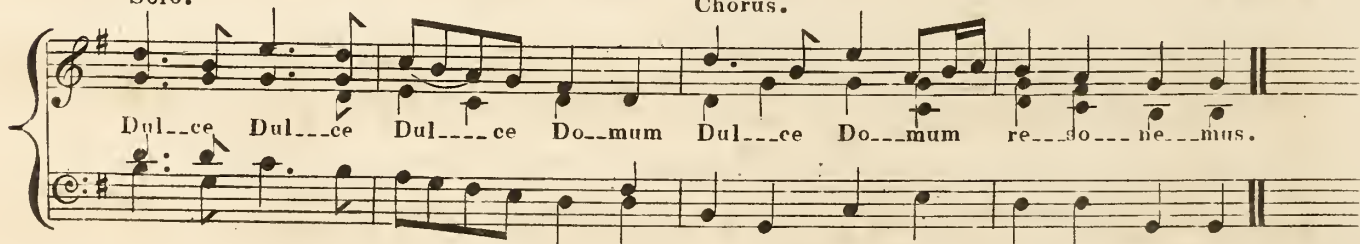


Chorus.



Solo.

Chorus.



Boldly.

123.

All hail to the days That merit more praise Than all the rest of the Year.... And

welcome long Nights that bring us de-lights As well for the Poor as the Peer..... Good

fortune at-tend each merry Man's Friend That doth but the best he may;... For-getting old wrong with

cup or a song To drive the cold Winter a--way. To drive the cold Winter a--way.

Slow and with expression.

124.

Of all the Girls that are so smart, There's none like pret-ty Sally, She is the dar-ling

of my heart, And lives in our.... Alley. There is no La-dy in the Land Is half so sweet... as.

Sally She is the dar-ling of my heart And lives in our.... Alley.

With Expression.

M.

125.

Of all the Girls... that are so smart, There's none like prettiness

Sally, She is the darling of my heart... And lives in our Alley

There is no Lady in the Land... Is half so sweet as

Sally, She is the darling of my heart And lives in our Alley

In Moderate Time.

M.

x 126.

Sally, She is the darling of my heart

Slow.

M

X 127.

What if a Day or a Month or a Yeare Crown thy de-light with a
Can--not a chance of a Night or an Houre Crosse thy de-sires with as

thousand sweet contentings, A thou-sand sweet con--ten--tings. For--tune, ho--nor,
ma--ny sad tor-mentings, As ma--ny sad tor--men--tings. Wan--ton pleasure

Beau--ty youth Are but blos--soms dy-----ing. All our ioyes
doa--ting Love Are but sha--dows fly-----ing None have pow'r

are but ioyes I--dle thoughts de--cei--uing.
of an Houre In their liues be--rea--uing.

Slow.

C

128.

Moderato.

c.

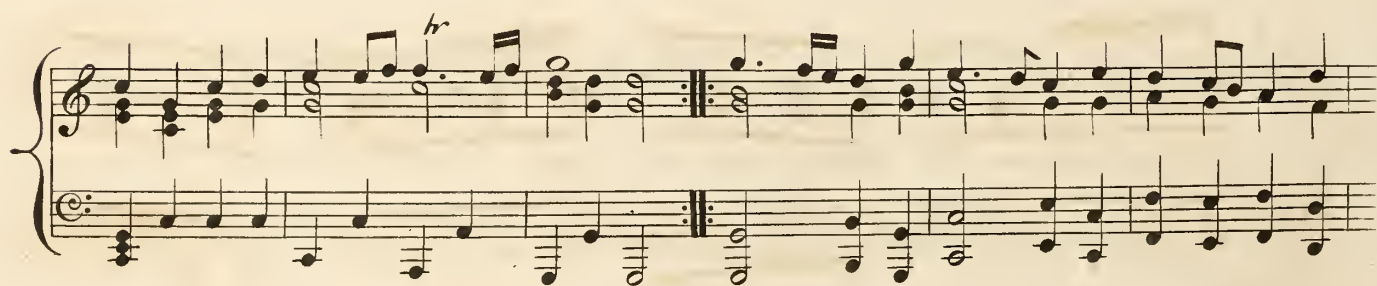
x

129.

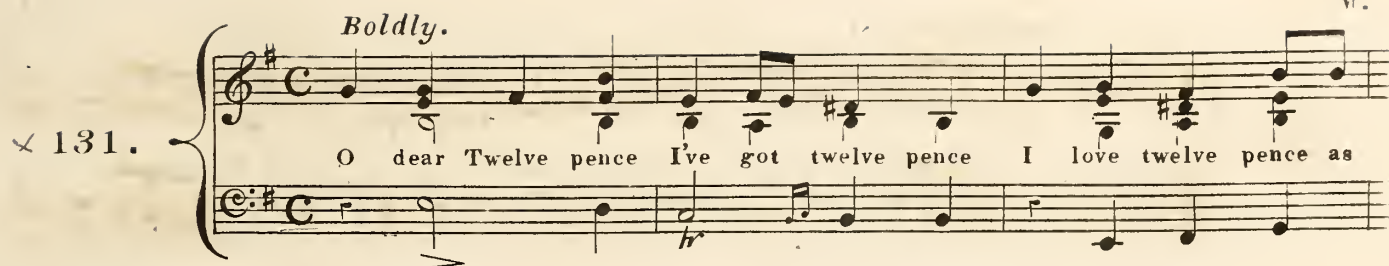
*Maestoso.*

c.

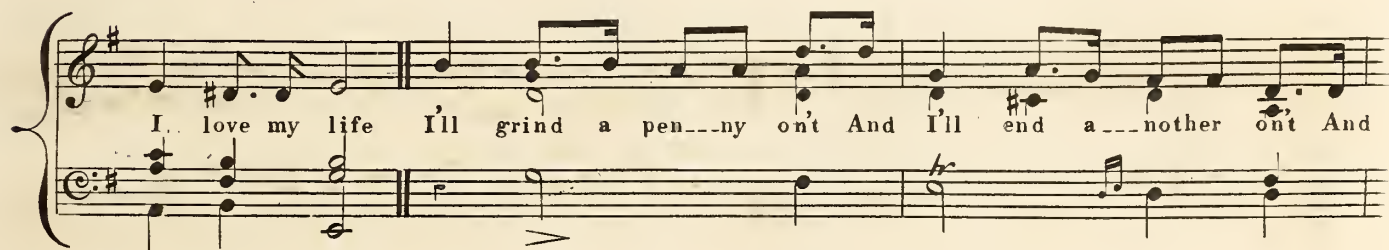
130.



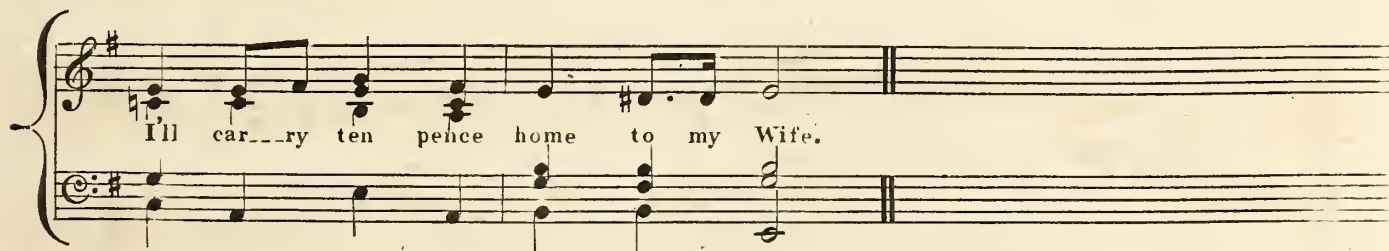
131. *Boldly.*



O dear Twelve pence I've got twelve pence I love twelve pence as

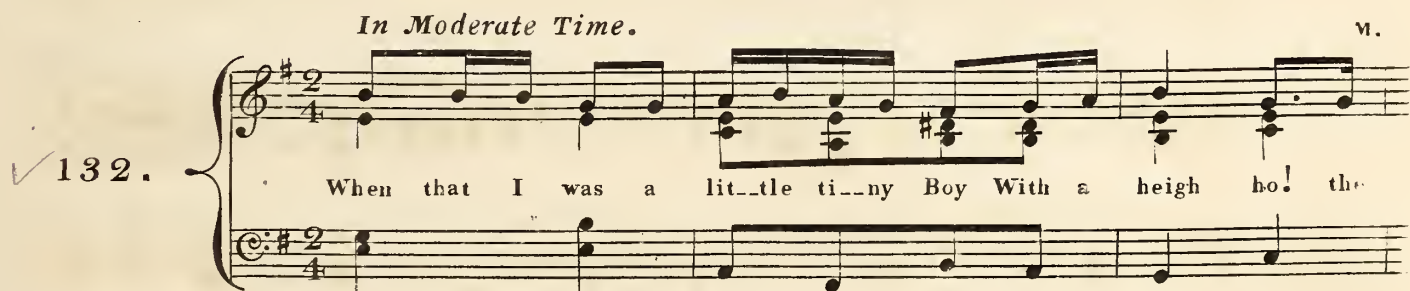


I love my life I'll grind a pen-ny ont And I'll end a-nother ont And

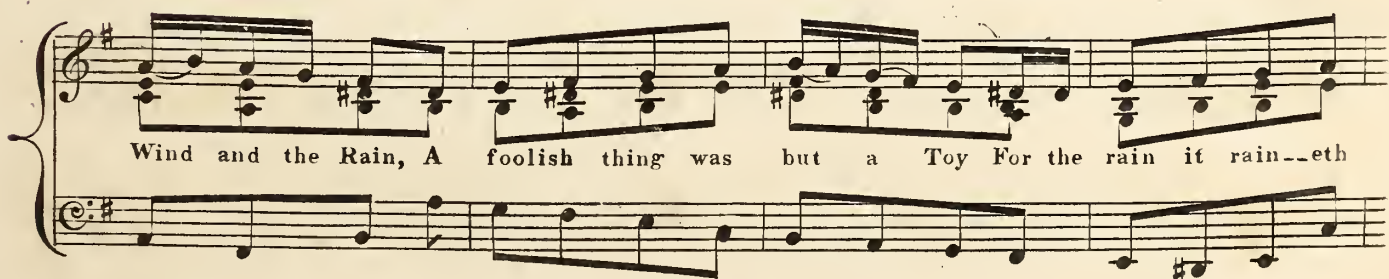


I'll car-ry ten pence home to my Wife.

132. *In Moderate Time.*



When that I was a lit-tle ti-ny Boy With a heigh ho! the



Wind and the Rain, A foolish thing was but a Toy For the rain it rain-eth



ev'-ry Day With a heigh ho The Wind and the Rain And the rain it raineth ev'-ry Day.

Andante.

w.

133.

Musical score for exercise 133, marked *Andante.* The piece is in C major, common time (C), and consists of two systems of grand staves. The first system begins with a treble clef and a common time signature. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic and harmonic development, ending with a double bar line. The tempo is indicated as *Andante.* and the key signature is one flat (Bb).

134.

Allegro.

c.

Musical score for exercise 134, marked *Allegro.* The piece is in C major, common time (C), and consists of two systems of grand staves. The melody in the right hand is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The left hand provides a steady accompaniment of eighth notes. The tempo is indicated as *Allegro.* and the key signature is one flat (Bb).

135.

Allegro.

c.

Musical score for exercise 135, marked *Allegro.* The piece is in C major, common time (C), and consists of two systems of grand staves. The melody in the right hand features a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The left hand provides a steady accompaniment of eighth notes. The tempo is indicated as *Allegro.* and the key signature is one flat (Bb).

136. *Flowing.* 67 M.

1st time. *2nd time.*

137. *Boldly.* W.

Be-gone dull care!... I prithee be-gone from me... Be-gone dull

care You and I shall never a-gree Long time thou hast been tarry-ing here, And

fain thou would'st me kill... But i' faith dull care Thou never shalt have thy will.

Boldly.

M.

138.

Moderato.

C.

139.

In Moderate Time.

W.

140.

Adamses x
1844
P. 100

Gaily.

69

w.

141.

Gaily.

w.

141.

Bis.

142. *Moderato.* c.

143. *Slow.* c.

144. *Vivace.* w.

In Moderate Time.

W.

145.

Slow.

C.

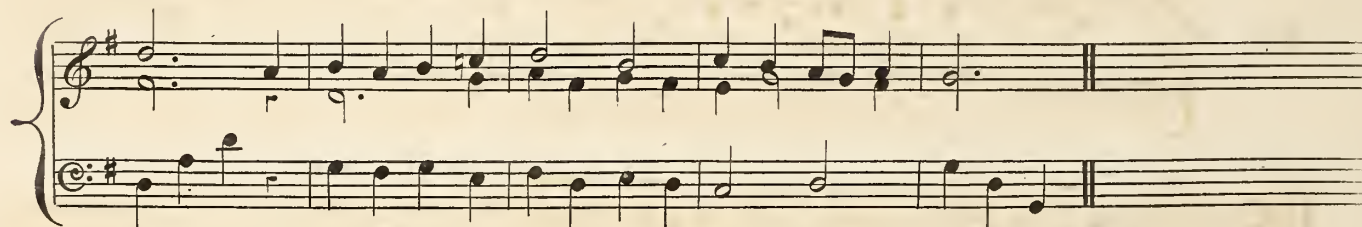
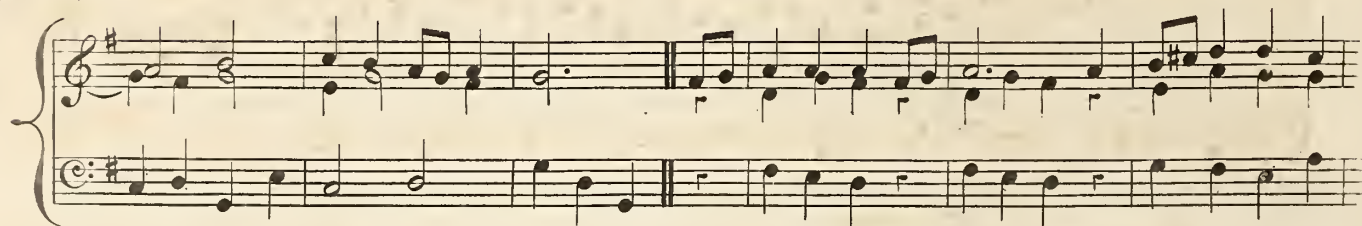
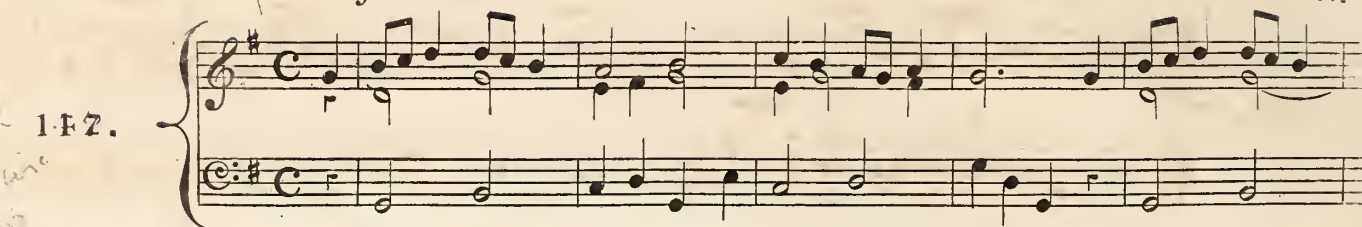
× 146.

Majestic.

M.

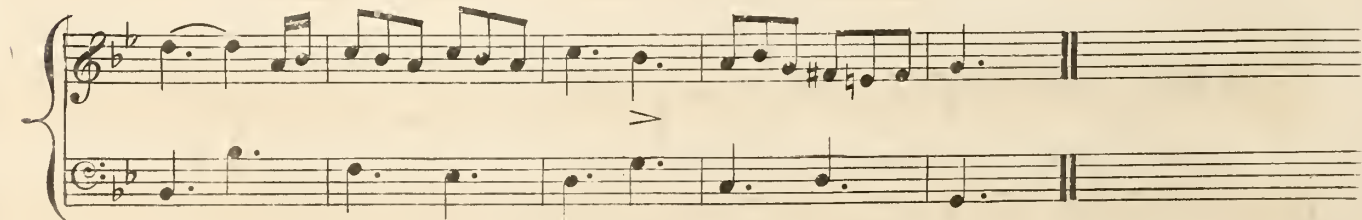
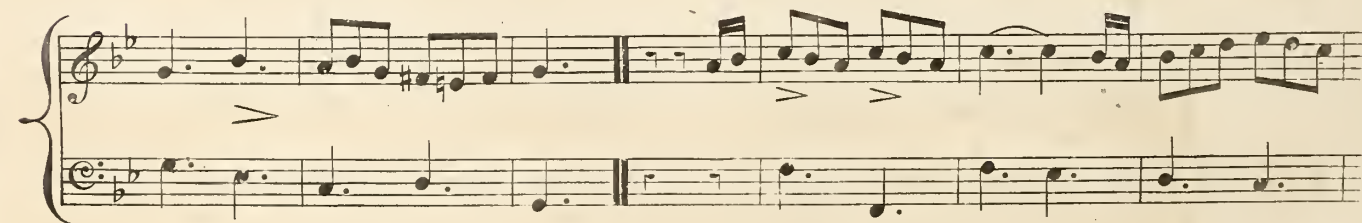
1-F-7.

5th time
in 50000
Rude 1626

*Allegro Moderato.*

C.

14-8.



Quick.

149.

Musical score for piece 149, 'Quick.' The score is in 6/8 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with a brace. The second system also has a treble and bass staff with a brace. The music is written in a simple, rhythmic style.

With Expression.

150.

Musical score for piece 150, 'With Expression.' The score is in common time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with a brace. The second system also has a treble and bass staff with a brace. The music is written in a simple, rhythmic style.

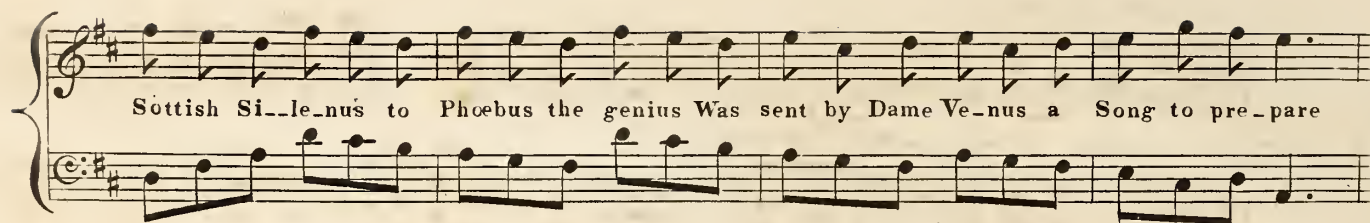
O Come you from New-cas-tle, Come you not there a-way? O met you not my
true love Ryding on a bon-ny bay? Why should not I love my Love Why should not my Love love
me? *

Quick.

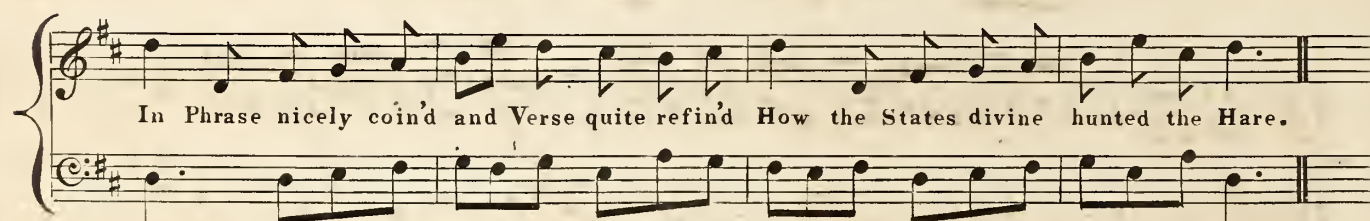
151.

Musical score for piece 151, 'Quick.' The score is in 6/8 time, key of D major. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with a brace. The second system also has a treble and bass staff with a brace. The music is written in a simple, rhythmic style.

Songs of Shepherds in rus-tical roundelays Form'd in fancy and whistled on Reeds
Sung to solace young Nymphs up-on Ho-lidays Are too un-wor-thy for won-der-ful Deeds.



Sottish Si-le-nus to Phoebus the genius Was sent by Dame Ve-nus a Song to pre-pare



In Phrase nicely coin'd and Verse quite refin'd How the States divine hunted the Hare.

Lively.

152.

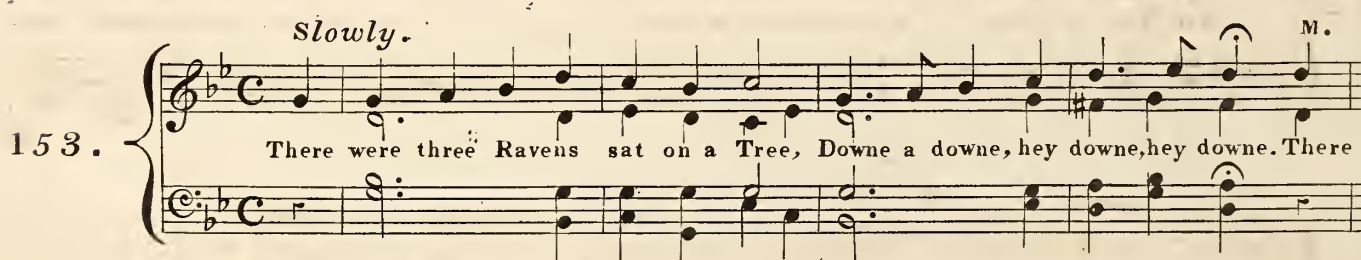


M.

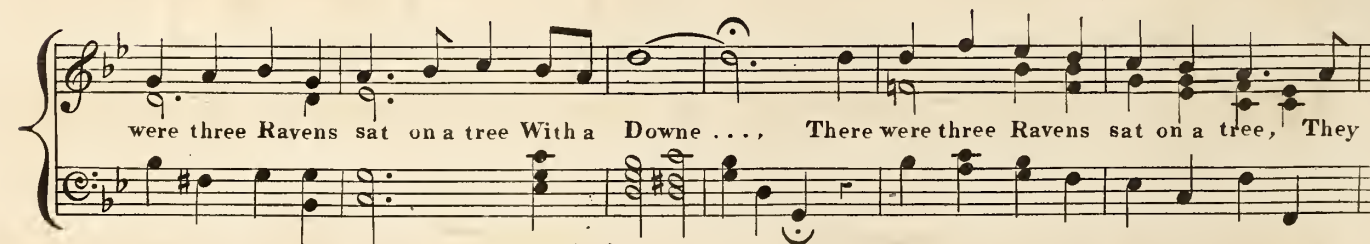


Slowly.

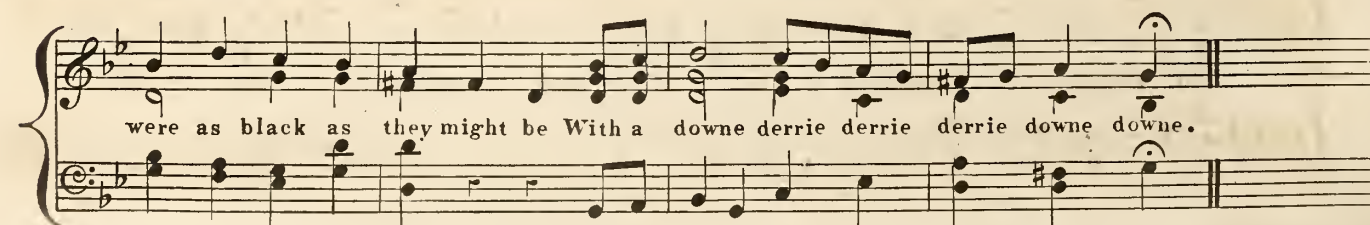
153.



There were three Ravens sat on a Tree, Downe a downe, hey downe, hey downe. There



were three Ravens sat on a tree With a Downe . . . , There were three Ravens sat on a tree, They



were as black as they might be With a downe derrie derrie derrie downe downe.

With Spirit.

M.

154.

Fly merrie newes a-mong the Crews

Up Tayles all.

Majestic.

M.

155.

Forth from my dark and dis-mal cell, Or from the dark a-bysse of hell,

Mad Tom is come to view the world a-gain, To see if he can cure his dis-temper'd brain.

Fears and cares op-press my soul, Hark! how the an-gry fu-ries howl,

Plu-to laughs, and Proserpine is glad, To see poor an-gry Tom of Bed-lam mad.

Quicker.

Thro' the world I wan--der night and day, To find my straggling sen--ses,

In an an-gry mood I met old Time, With his Pen--ta--teuch of ten--ses, When

me he spies a---way he flies, For time will stay for no man; In vain with cries, I

Very Slow.

rend the skies For pi--ty is not common. Cold and com--fort--less I be,

Quick.

help, help, O help, or else I die. Hark I hear A--pol--lo's team, The Carman 'gins to

whistle, Chaste Di--a--na lends her bow, And the Boar be-gins to bristle. Come

Moderate.

Vul--can with tools and with tackles,... To knock off my trou-blesome shakles.... Bid

Charles make rea--dy his wain, To bring me my sen-ses a--gain.

Moderate Time.

M.

156.

Can you dance the Shaking of the Sheet A dance that all at last must do, Can you

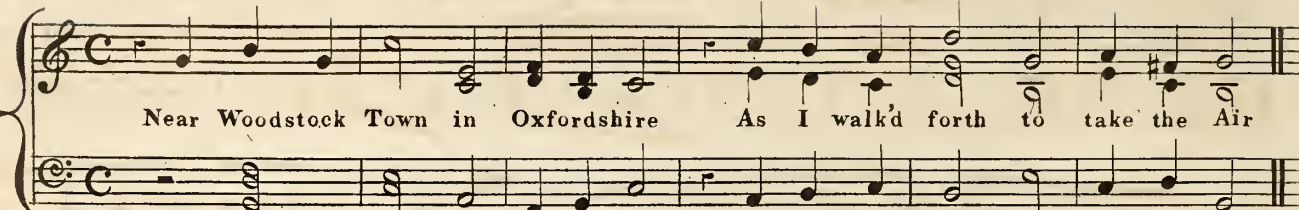
trim it up with dain--ty sweets And ev'--ry thing that 'longs there--to? Make

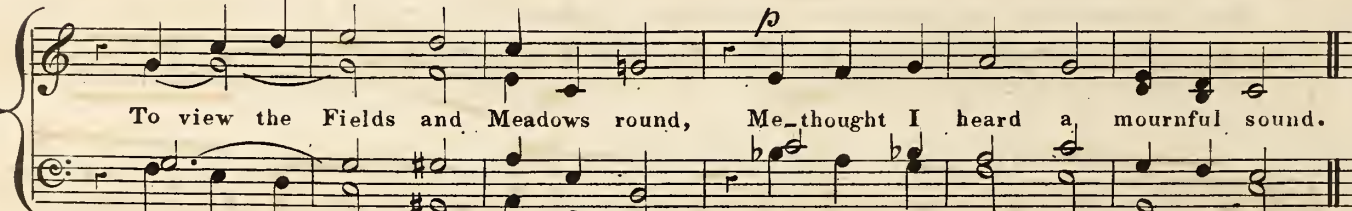
rea--dy then your Wind-ing Sheet, And see how ye can be--stir your feet For

Death is the Man that all must meet, For Death is the Man that all must meet.

Rather Slow.

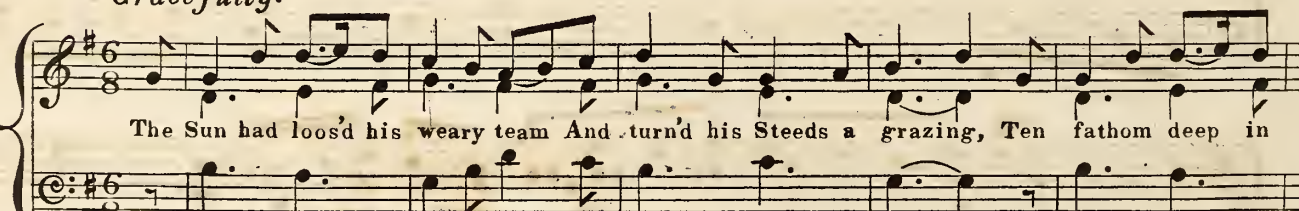
W.

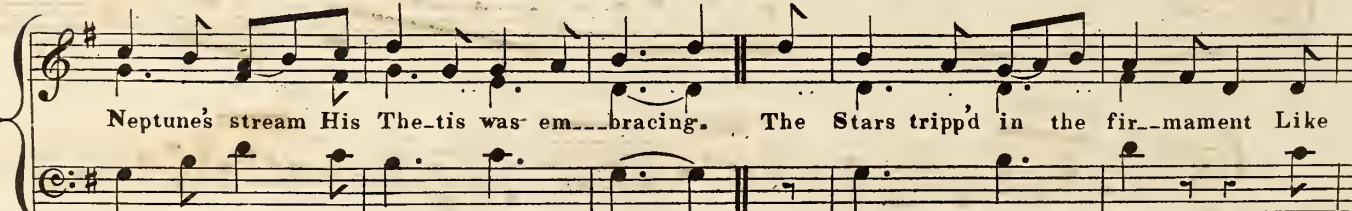
157. 
 Near Woodstock Town in Oxfordshire As I walk'd forth to take the Air

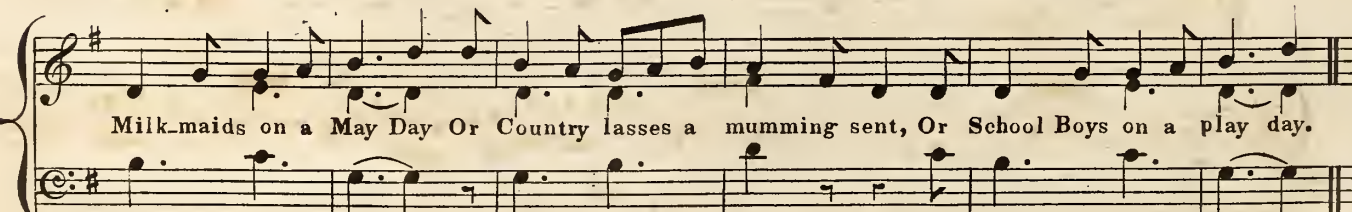

 To view the Fields and Meadows round, Me thought I heard a mournful sound.

Gracefully.

M.

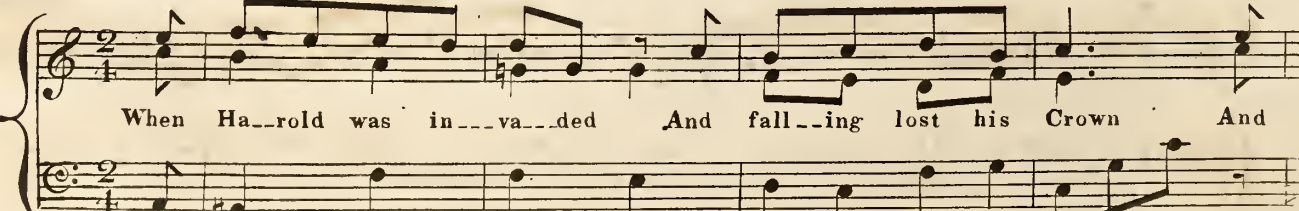
158. 
 The Sun had loos'd his weary team And turn'd his Steeds a grazing, Ten fathom deep in


 Neptune's stream His The-tis was em-bracing. The Stars tripp'd in the fir-ment Like


 Milk-maids on a May Day Or Country lasses a mumming sent, Or School Boys on a play day.

Boldly.

M.

159. 
 When Ha-rol'd was in-va-aded And fall-ing lost his Crown And

Nor-man William wa-ded Through gore to pull him down While Counties round with

fear profound To mend their sad con-dition And lands to save base homage gave Bold

Kent made no sub-mission. Then sing in praise of the Men of Kent So loy-al brave and

free Of Britons race if one sur-pass A Man of Kent is he.

Quick.
160. *p* c.

f

Moderate Time.

M.

161.

Gaily.

M.

162.

Ev'ry Man take his Glass in his hand..... And drink a health to our

King.... Many Years may he rule o'er this Land... May his Laurels for ever fresh spring... Let

wrangling and jangling straightway cease Let ev'ry Man strive for his Country's peace, Neither

To-ry nor Whig with their parties look big Here's a Health to all honest Men....

Lively.

163.

Come haste to the Wedding ye Friends and ye Neighbours, The Lovers their bliss can no

longer de_lay, For_get all your sorrows your care and your Labours, And let ev'_ry heart beat with

rapture to day, Ye vo__taries all At_tend to my call Come re_vel in pleasures that

Chorus.

never can cloy. Come see ru_ral Fe_li_ci_ty Which Love and in_nocence e_ver en_joy.

Lively.

164.

It was a lo_ver and his Lasse With a hey, with a ho, with a hey non ne

no, And a hey.....no nee no, ni, no. That o'er the greene corne field did passe In

Spring tyme, in Spring tyme, in Spring tyme, the on-ly prettie ring tyme, When Birds doo sing, Hey
ding a ding a ding, Hey ding a ding a ding, Hey ding a ding a ding, Suiet Lo-vers love the Spring.

Lively. M.

165. *p* *mf* *p*

Moderate Time. C.

166. Tom Tin-ker's my true Love and I am his dear, And I will go

with him his bud-get to bear. This way that way which e-_-ver you

will, I'm sure I say no-_-thing that you can take ill.

Boldly.

M.

167.

There was a jovial tin-ker Who was a good Ale drin-ker He ne-ver was a shrinker Be-

-lieve me this is true. And he came from the Wild of Kent When all his Money was gone & spent Which made him look like a

Jack a-lent And Joans' Ale is new.... And Joans' Ale is new Boys And Joans' Ale is new.

With Expression.

M.

168.

Cease your funning, Force or cunning Ne-ver shall my heart trepan: All these sallies

Are but malice To se-duce my con-stant man. 'Tis most cer-tain, By their flirting,

Women oft have en-vy shown, Pleas'd to ruin Others wooing; Never happy in their own.

Moderate Time.

C.

169.

O Lon-don is a fine Town, And a gal-lant Ci-ty 'Tis

govern'd by the scarlet Gown Come lis-ten to my dit-ty This Ci-ty has a Mayor And this

Mayor is a Lord He go-ver-neth the Ci-ti-zens All by his own ac-cord.

Moderate Time.

M.

170.

When I was a Bach-e-lor I liv'd a mer-ry life, But

now I am a married Man And troubled with a wife I can-not do as I have done Be-

cause I live in fear If I go but to Is-ling-ton My Wife is watch-ing there.

Moderate Time.

M.

171.

Moderate Time.

M.

172.

I'm lonesome since I cross'd the Hill, And o'er the Moor and Val-ley Such heavy thoughts my

mind do fill Since part-ing with my Sal-ly. I seek no more the fine or gay, For

each does but re-mind me How swift the hours did pass a-way With the Girl I've left be-hind me.

Slow.

M.

173.

Boldly.

M.

174.
Old Homer, but with him what have we to do? What are Grecians or Trojans to me or to you, Such

Heathenish Heroes no more I'll invoke, Choice Spirits assist me, at...tend, hearts of oak!

down a down a down, down a down down derry, down a down down derry, down a down down.

175. *Moderate time* M.

176. *Slow.* M.

177. *Very Quick.* M.

Slow. M.

178. Singe care a way with sport and playe Pas_time is all our pleasure Yf

well, we fare, For nought we care In mearth con_sists our trea_sure. Let

lur_ges lurke and druges worke, We do de_fie their slave_rye: He

is but a foole that goes to schole, All we de_light in braverie.

Moderate Time. M.

179. To my Muse give at_ten_tion, and deem it not a mys_te_ry We jum_ble to--

gether Music Po_e_try and His_to_ry, The Times to dis__play in the days of Queen

Bess, Sir, Whose name and whose mem'ry Pos-te-ri-ty may bless, Sir, O the gold-en

Days of good Queen Bess Sir! merry be the me-mo-ry of good Queen Bess Sir.

Rather Slow.

M.

180.

Come live with me and be my love And we will all the pleasures prove That

val-lies groves or hills and fields, And all the steepy moun-tain yields.

Very Quick.

M.

181.

182. *Slow.* M.

My Lodging it is on the cold ground, And ve...ry hard is my

Fare.... But that which troubles me most is The un---kind---ness of my

dear. Yet still I cry, O turn Love, And prethee Love turn to me, For

thou art the Man that I long for And a---lack what re---me---dy!

183. *Moderate Time.* M.

There's never a Maide in all this Towne But well she knows that

Mault's come downe, Mault's come down, Mault's come down, From an old Angell to a french crown.

Rather Slow.

M.

184.

Lord Thomas he was a bold Fo-res-ter And a Chaser of the King's deere... Faire

El-li-nor was a fine woman And Lord Tho-mas he lov'd her deare...

Quick and marked.

C.

185.

Boldly and Quick.

M.

186.

Slowly.

B.

187.

Slow.

M.

188.

Fair La---dy lay those cost---ly robes a---side No

lon---ger must you glo---ry in your pride Take leave of ev---ry

carnal vain de--light I'm come to summon you a--way this night.

Slow.

C.

189.

*Rather Slow.*

C.

190.

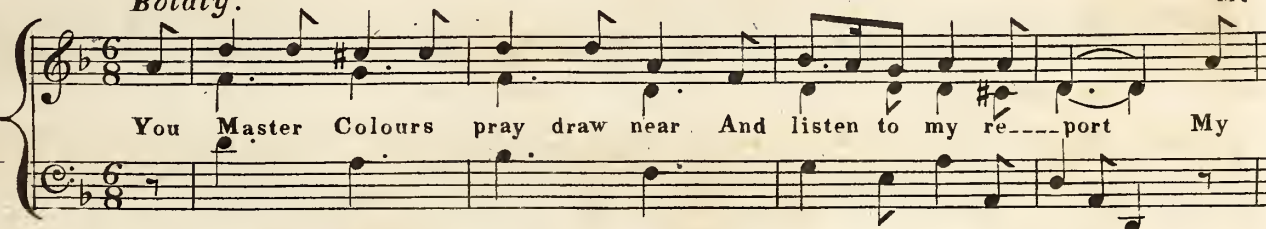


waye; And there by chance a knight she met Which cau-sed her to staye.

Boldly.

M.

191.



grief is great for lo of late A Lady I chanc'd to court.... I'll

tell you how it came to pass, This sorrowful sto-ry's thus... Of

Guineas' bright a glorious sight I had in a Cat-skin purse.

Slow. M.

192. The first Now-ell That the Angels did say Was to certain poor Shepherds in fields as they

lay. In fields where they lay keeping their sheep On a cold winter's night that was so deep Now--

ell Now-ell Now-ell Now-ell... Born is the King of Is-ra-el.

Slow. M.

193. A Virgin most pure as the prophets do tell Hath brought forth a

Chorus. Re-joice and be mer-ry Let
Babe as it hath her be-fell To be our Re-deem-er from

sor-row a-side Christ Je-sus our Saviour was born on this tide.
Death Hell and sin Which A-dam's trans-gression hath wrapt us all in.

Rather Slow.

M.

194.

God rest you mer-ry Gen-tle-men Let no-thing you dis-may.

Chorus.

For Je-sus Christ our Sa-vi-our Was born on Christ-mas day.
To save us all from Satan's power When we were gone a-stray. Oh ti-dings

Oh ti-dings of comfort and of joy For Jesus Christ our Sa-viour Was born on Christmas day.

Moderate time.

M.

195.

God rest you merry Gentlemen Let nothing you dis-may. For Je-sus Christ our

Sa-viour Was born on Christmas day To save us all from Sa-tan's power when

we were gone a-stray For Je-sus Christ our Saviour Was born on Christmas Day.

Vivace.

196. *M.*

The Hunt is up the Hunt is up And now it is al-most day

And he that's at home In bed with his Wife 'Tis time to get him a-way.

Allegretto.

→ ~~197.~~ *M.*

Goe from my win-dow Love, go, Goe from my win-dow my deare The

wind and the rain Will drive you back a-gain You can-not be lodg-ed here.

Allegretto.

198. *M.*

Go from my win-dow my Love my Dove, Go from my win-dow my dear For the

wind is in the west, And the Cuckoo's in his nest And you cant have a lodging here.

Moderate Time.

199.

Quick.

M.

200.

The Women all tell me I'm false to my Lass That I quit my poor Chloe and stick to my Glass

But to you men of Reason My Reason's I'll own And if you dont like them Why let them alone.

Lively.

C.

201.

Good morrow Gossip Joan where have you been a walking I have for you at

ho ----- me A budget full of talk-----ing Gos-sip Joan.

202. Cook Lorrel would needs have the Devil his Guest, And bid him once into the Peak to Dinner; Where

never the Fiend had such a feast, Pro_vided him at the charge of a Sinner.

Lively.

M.

203. Trip and go heave and hoe Up and down to and fro From the Town

To the Grove Two and two Let us rove, A may-ing a play-ing Love hath no gain--

say-ing So trip and go trip and go Merri_ly trip and go.

Slow.

M.

204. So Farewell to you ye fine Spanish Ladies So farewell to you ye Ladies of

Spain, For we've receiv'd orders to sail for Old England And perhaps we may never come back here a gain.

Moderate Time.

M.

205. *Ro--bin Hood and lit--tle John, They both are gone to Fair O; And*

we will .. to the green--wood go, To see what they do there-- O; And

for to chase the Buck and Doe, To chase the Buck and Doe, O And

Repeat in Chorus 2^d Time.

for to chase the Buck and Doe With Ha--lan to sing merry-- O.

Boldly.

M.

206. *When Phoebus had melted the sickles of Ice With a Hey down down on a down And*

likewise the Mountains of snow.... Bold Robin Hood he would ramble a way To frolick abroad with his bow.

Boldly. 1st time. 2nd time. W.

207. Britons, strike home! re-venge, re-venge, your Coun--try's wrongs! wrongs!

Fight! fight and re-cord! fight! fight and re-cord your-selves in Dru-id's songs! fight!

fight and re--cord! fight! fight and re--cord! re-cord your-selves in Druid's songs!

Slow. M.

208 As I went to Wal--sing--ham To the shrine with speede

Met I with a jol-ly pal--ner Clad in a Pil--grime's weede.

Very Quick. C.

209.

Expressive.

M.

210.

I tell thee Dick where I have been Where I the ra--rest things have

seen, Oh! things beyond com-pare Such sights a--gain cannot be found In a-ny

place on En-GLISH ground Be it at wake or Fair.

Quick.

M.

211

Moderate Time.

M.

212.

Was-sail, wassail all o-ver the town Our Bread it is white and our Ale it is brown Our

Bowl is made of the Mapling tree So here my good fellow I'll drink to thee.

Lively.

C.

213.

mf

tr

Boldly.

M.

214.

Musical score for piece 214, 'Boldly.' The score is written for piano in G major (one sharp) and 6/8 time. It consists of two systems of grand staves. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

Rather Slow.

M.

215.

Musical score for piece 215, 'Rather Slow.' The score is written for piano in B-flat major (two flats) and common time (C). It consists of two systems of grand staves. The first system has a treble staff with a melody and a bass staff with a simple harmonic accompaniment. The lyrics 'There was a youthe and a well - belo'd' youthe And he was a Squi - er's' are written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line. The lyrics 'Son He lov-ed the Bayliffe's Daughter deare That liv-ed in Is-ling-ton.' are written below the treble staff.

Rather Slow.

M.

216.

Musical score for piece 216, 'Rather Slow.' The score is written for piano in B-flat major (two flats) and common time (C). It consists of two systems of grand staves. The first system has a treble staff with a melody and a bass staff with a simple harmonic accompaniment. The lyrics 'There was a youthe and a well beloved youth And he was a Squire's' are written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line. The lyrics 'Son And he lov'd the Bailiff's Daughter dear That lived in Is-ling-ton.' are written below the treble staff.

Moderate time.

M.

217.

How now Shepherd what means that Why wearst thou wil-low in thy Hat?

Are thy scarfs of red and yellow Turn'd to branches of green willow? They are chang'd and so am I

Sorrows live when joys do die It is Phyllis on-ly she That makes me wear the wil-low tree.

Lively.

M.

218.

To all you Ladies now on Land We men at Sea in-dite, But

first would have you un-der-stand How hard it is to write: The Muses now and

Nep-tune too we must implore to write to you fal la fal la la fal la la la la la.

Boldly.

M.

219.

Boldly.

C.

220.

I am the Duke of Northfolk Newly come to Suffolk Say shall I be at---

tend^{ed} Or no, no, no? Good Duke be not of^{end}ed And you shall be at---

tend^{ed} And you shall be at^{end}ed now now now.

Majestic.

M.

221. Fair Ro-sa-lind in wo-ful wise Six hearts has bound in thrall As yet the un-de-

-termind lies, Which she her spouse shall call..... Which she her spouse shall call.

Bold.

M.

222.

Slow.

M.

223. My ly-tell pre-ty one my pre-tie ho-ni one hee is a joy-lie one

and gen-tle as can.... bee. With a beck hee comst a-non With a wincke hee

will bee gon No doubt he is a-lone Of all that e-ver I see.

Lively.

M.

224. Over the mountains and over the waves Under the fountains and under the caves Under

floods that are deepest that Neptune o_bey Under rocks that are steepest Love will find out the way.

*Lively.*Wⁿ

225. Fine.

D.C.

Slow.

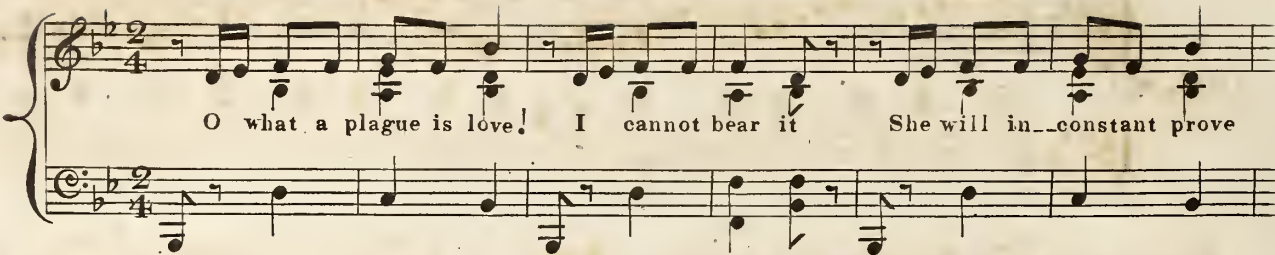
M.

226.

cres: *f* *pp*

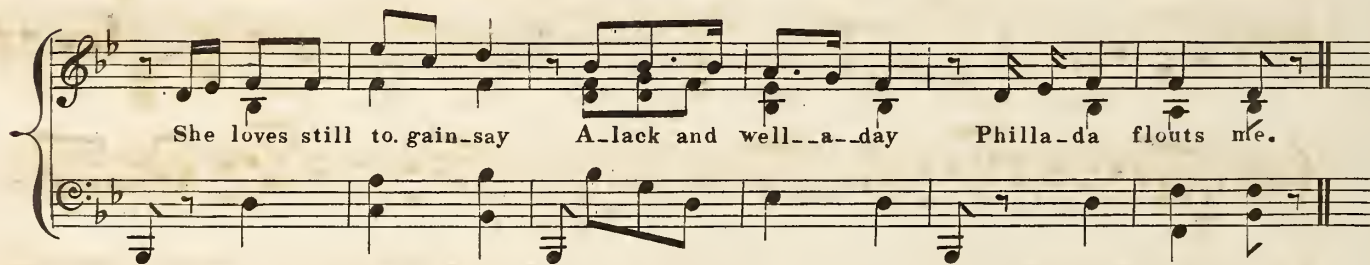
In Moderate Time.

M.

227.  O what a plague is love! I cannot bear it She will in--constant prove

 I greatly fear it It so tor--ments my mind That my heart fail--eth

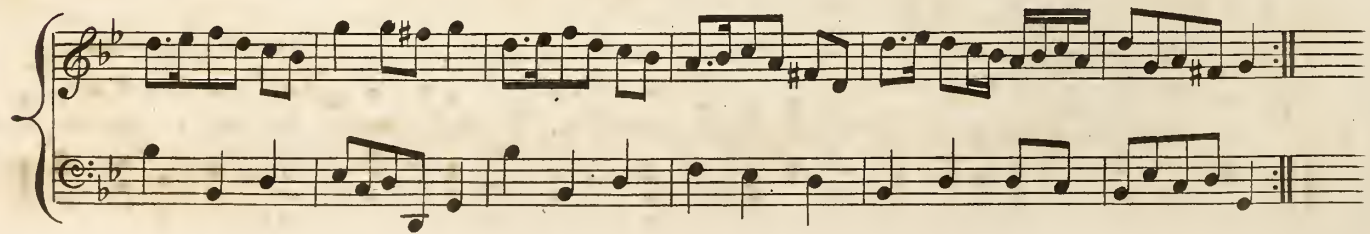
 She wavers with the wind As a ship sail--eth Please her the best I may

 She loves still to gain--say A--lack and well--a--day Philla--da flouts me.

In Moderate Time

C.

228. 

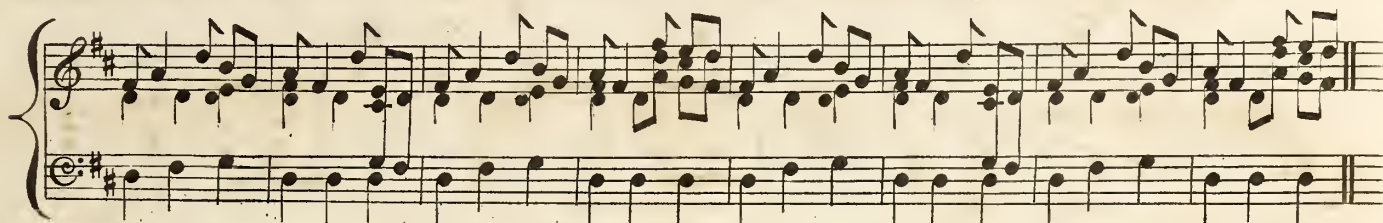


In Moderate Time.

109

M.

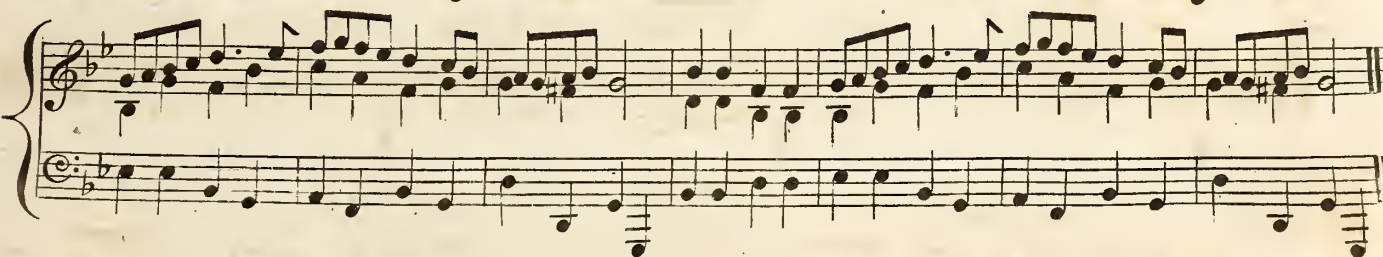
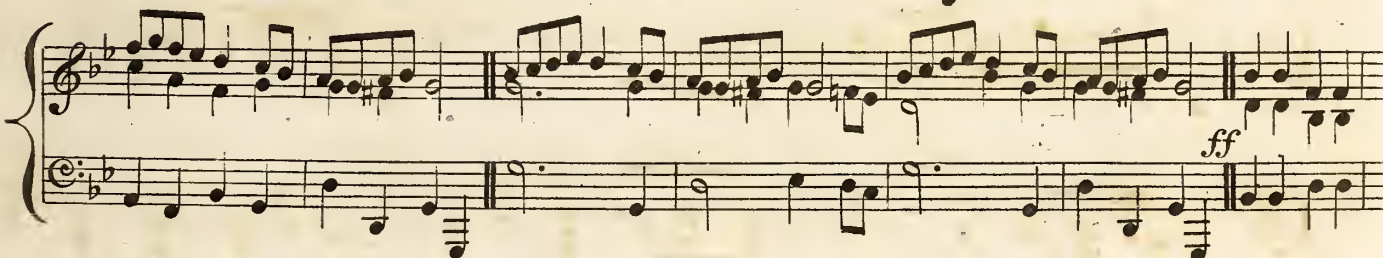
229.



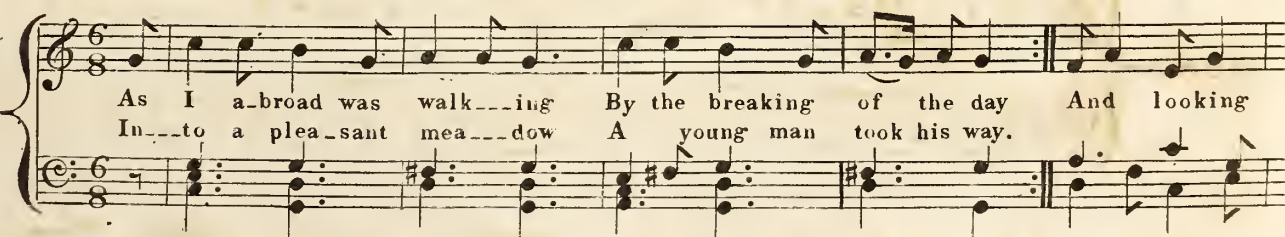
Quick.

M.

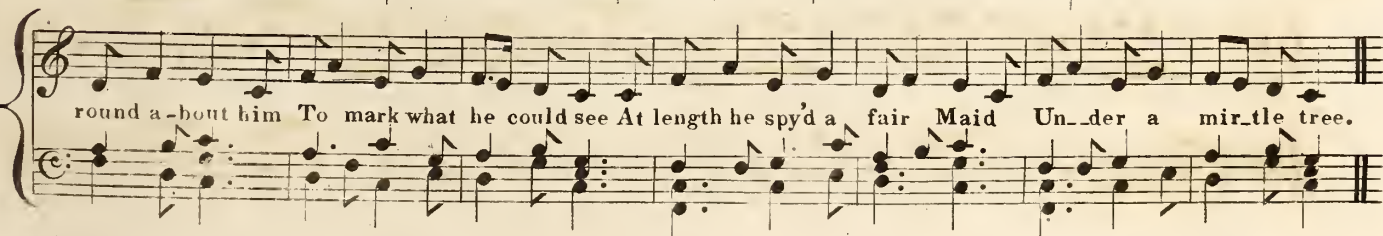
230.



231.



As I a-broad was walk---ing By the breaking of the day And looking
In---to a plea-sant mea---dow A young man took his way.



round a-bout him To mark what he could see At length he spy'd a fair Maid Un-der a mir-tle tree.

232. *Quick.* M.

Musical score for piece 232, 'Quick.' The piece is in 9/8 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The piece ends with a double bar line and repeat dots.

Continuation of the musical score for piece 232. The melody continues in the treble clef, and the bass line continues in the bass clef. The piece ends with a double bar line and repeat dots, marked 'D.C.' (Da Capo).

233. *Moderate Time.* M.

For bon-ny sweet Robin is all my joy

Musical score for piece 233, 'Moderate Time.' The piece is in 6/8 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'For bon-ny sweet Robin is all my joy'. The piece ends with a double bar line and repeat dots.

Continuation of the musical score for piece 233. The melody continues in the treble clef, and the bass line continues in the bass clef. The piece ends with a double bar line and repeat dots.

234. *Jovially.* M.

What Booker doth prog-nos-ti-cate con-cerning Kings or Kingdoms fate I

Musical score for piece 234, 'Jovially.' The piece is in common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'What Booker doth prog-nos-ti-cate con-cerning Kings or Kingdoms fate I'. The piece ends with a double bar line and repeat dots.

think my-self to be as wise As he who gaz-eth on the Skyes. My

Continuation of the musical score for piece 234. The melody continues in the treble clef, and the bass line continues in the bass clef. The piece ends with a double bar line and repeat dots.

Skill goes be-yond the depth of a Pond, or Ri--vers in the great-est rain Where-

-by I can tell, all things will be well When the King en--joys his own a--gain.

Moderate Time.

M.

235.

Boldly.

M.

236.

Moderate Time.

237. *M.*

Jog on, jog on the foot-path way, And mer-ri-ly hent the stile a A

mer-ry heart goes all the day, Your sad tires in a Mile a.

238. *Lively* *C.*

p *f* *p* *f*

p *f* *p* *f*

239. *In Moderate Time.* *M.*

*

Lively.

M.

240.

Musical score for piece 240, 'Lively.' The score is in 6/8 time and consists of three systems of piano accompaniment. The first system is marked 'M.'. The music is written for piano with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Lively.'.

Expressive.

241.

Musical score for piece 241, 'Expressive.' The score is in 3/2 time and consists of five systems of piano accompaniment. The music is written for piano with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Expressive.'.

O Mistress mine, Where are you roaming? O Mistress mine,
Where are you roaming? O stay and hear Your true love coming, That can sing
both high and low: Trip no fur-ther pret-ty sweet-ing, Jour-neys' end
in Lovers meeting, E-very Mo-ther's Son.... doth know.

Slow.

242. *M.*

In Scarlet town where I was borne There was a faire Maid dwellin Made

ev'ry Youth, crye, wel-a-waye! Her Name was Bar...bara Allen.

Moderate Time.

243. *M.*

What a fine thing have I seen to day. O Mother a hoop!

I must have one, you can not say nay; O Mother a hoop!... For

husbands are gotten this way to be sure Men's Eyes, and Men's Hearts they so

neatly allure.... O Mother a Hoop, a Hoop. O Mother a Hoop.

Moderate Time.

4
2/4.

There was a Maid this o--ther day, And she would needs go forth to play, And

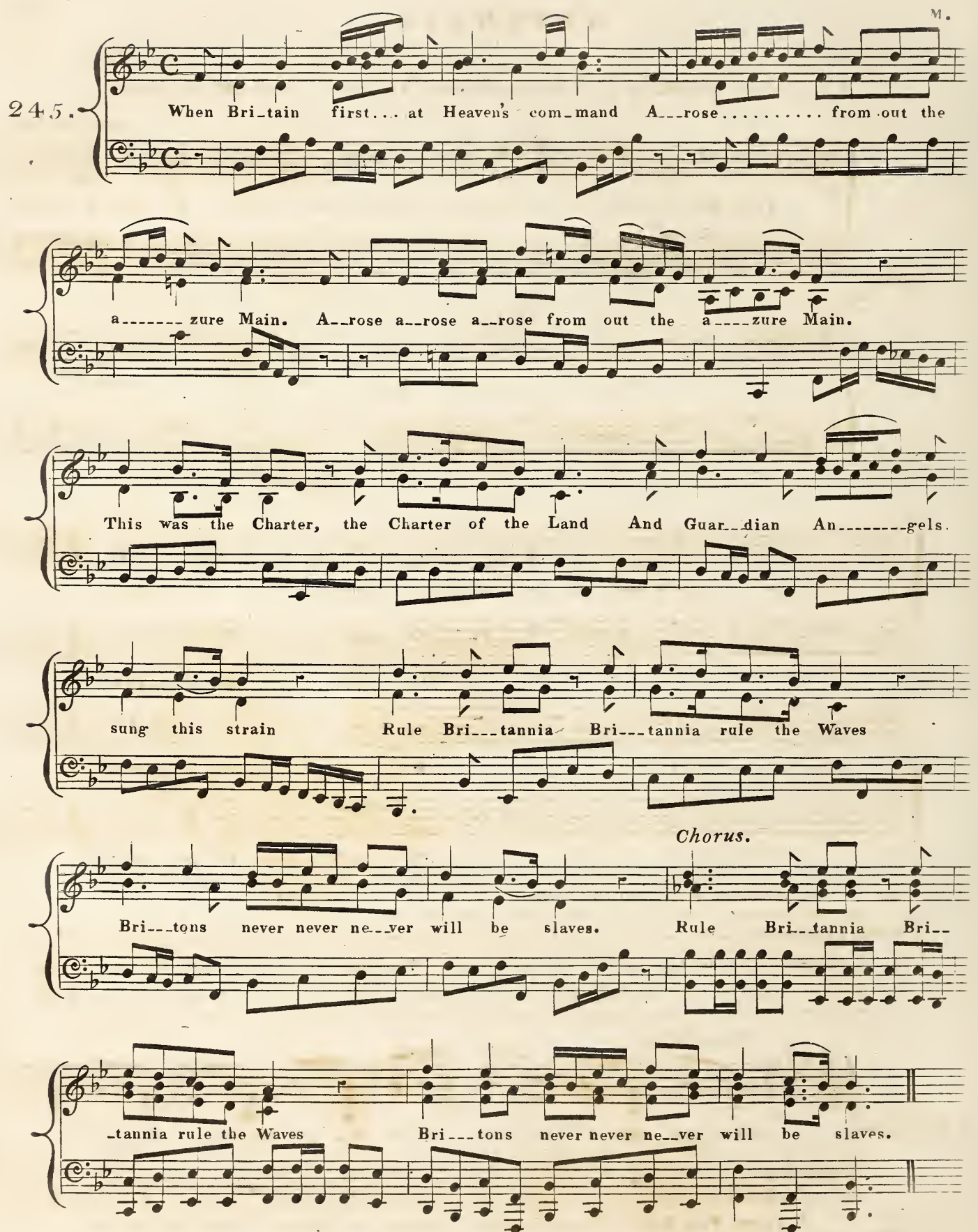
as she walk'd she sithd and said I am afraid to die a Mayd. With that be-hard a lad,

What talke this Mai--den had Where--of he was full glad And did not spare,

To say faire Mayde I pray Whi--ther goe you to play: Good Sir then did she say,

What do you care? For I will without faile May--den give you Wat--kins Ale.

Wat--kins Ale good Sir quoth she What is that I pray you tel me.

245. 

When Bri-tain first... at Heaven's com-mand A--rose..... from out the

a-----zure Main. A--rose a--rose a--rose from out the a-----zure Main.

This was the Charter, the Charter of the Land And Guar-dian An-----gels.

sung this strain Rule Bri--tannia Bri--tannia rule the Waves

Chorus.

Bri--tons never never ne--ver will be slaves. Rule Bri--tannia Bri--

tannia rule the Waves Bri--tons never never ne--ver will be slaves.

A Hymne to be sung by all Englande Women, Youthes Clarkes and Souldiers.

made by J.S.

19. Bis.

From mer_cie_lesse In_vad_ers, from wicked mens' de_vice, O God a_rise and

Ky_r_ry_e E_lei_son Chris

All

helpe us to quele our E_ne_mies, To quele oure E_ne_mies!

To quele oure E_ne_mies!

E_lei_son!

To quele oure E_ne_mies!

N.B. No Sharp marked in the original but necessary.

The last two bars of the Tenor are obliterated in the Original.

NOTE. I take it for granted that the discant of this Hymn is intended to be sung by the "Women;" the Counter-Tenor by the "Youthes" (in the Original it is in the Mezzo Soprano Clef ) the Tenor by the "Clarkes" and the Bass by the "Souldiers;"— The word "all," over the 3rd bar from the end, seems to justify an idea that the Hymn might have been designed for a Semi-Chorus up to that word and that there a Full Chorus concluded it.

24. Bis.

Gracefully.

Will you hear a Spa_nish La_dy How she wooed an En_glish man

* Altered from Triple to Common time on the Authority of the Skene M.S. but retaining the 5658. Melody of the printed Copies.

Garments gay and rich as may be Deckd with Jewels she had on. Of a comely
countenance and grace was she; And by birth and Parentage of high degree.

TRANSLATION OF THE SPECIMENS OF MUSICAL NOTATION.

See Frontispiece.

A. D. 1250 or earlier. (See Harl. Mss. N^o 978.)

Su-mer is i cu-men in..... Lhu-de sing Cuc-cu.

Dance Tune about 1300. (See Tune 44. P. 22.)

⊕ Green Sleeves. — From William Ballet's Lute Book. M.S. (See P. 187.)

The Hunt is up. — From "Musicks Delight on the Cithren" 1666.

* Probably this ought to be D.

Parthenia. — From a Flageolet Book. 1682.

5658. * The time of this Note is doubtful in the M.S.

⊖ The first Part of this Copy of Green Sleeves might be barred in 12/8 time. The first Note of the 3rd Bar evidently belonging to the 2nd. But the 2nd part of the tune is undoubtedly out of measure in the M.S.

