

SPECMENS OF MUSICAL NOTATION .

A. D. 1250 or earlier.

About 1300 .

Sumer is icumen in, Thude sing Cuccu,

Lute Music 16<sup>th</sup> Century.

pizzicato

Cittern or Cithren Music 17<sup>th</sup> Century:

The Hunt is up.

Flageolet Music 17<sup>th</sup> Century:

Parthenia.

For Explanation of the above see the End of the Volume .



COLLECTION



Ancient English

MELODIES





A COLLECTION  
OF  
NATIONAL ENGLISH AIRS,

CONSISTING OF

**Ancient Song, Ballad, & Dance Tunes,**

INTERSPERSED WITH REMARKS AND ANECDOTE,

AND PRECEDED BY

AN ESSAY ON ENGLISH MINSTRELSY.

THE AIRS HARMONIZED, FOR THE PIANOFORTE, BY

W. CROTCH, Mus. Doc.

G. ALEX. MACFARREN, AND J. AUGUSTINE WADE.

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EDITED BY W. CHAPPELL.

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“ Let us now praise famous men . . . Such as found out musical tunes, and recited verses in writing.”—  
ECCLES. xlv. 1, 5.

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# INDEX.

## Airs mentioned by or illustrating Shakspeare :

No. 1, Gravedigger's Song, in Hamlet.—No. 2, King Lear and his Three Daughters, and "When Arthur first in court began."—No. 11, Green Sleeves.—Nos. 38, 39, How should I your true love know.—No. 40, Good Morrow, it is St. Valentine's day.—Nos. 41 and 41 *bis*, And will he not come again.—No. 233, For bonny sweet Robin is all my joy.—No. 61, Under the Greenwood Tree.—No. 84, Light o' Love.—No. 132, When that I was a little tiny boy.—No. 164, It was a lover and his lass.—Nos. 169 and 170, Peg-a-Ramsey.—No. 206, Three merry men we be.—No. 62, Fortune my foe, and Titus Andronicus' Complaint.—No. 178, Heart's-ease.—No. 180, Come live with me and be my love.—No. 196, The hunt is up.—No. 203, Trip and go.—No. 231, The Carman's Whistle.—No. 237, Jog on, jog on, the footpath-way.—And No. 241, O mistress mine.

N.B.—The first figure column refers to the Numbers of the Tunes, the second to the page of Letterpress, and the third to the page of Music. For facility of reference, each Air is indexed by the Title, by the First Line, and occasionally by the Burden of the Song.

86	A begging we will go . . . . .	80, 193	44	40	Arise, arise, my juggy . . . . .	190	20
9	A cobbler there was . . . . .	37	5	206	Arthur a Bland . . . . .	156	99
121	A cup of old Stingo . . . . .	196	59, 60	32	As at noon Dulcina rested . . . . .	48, 189	17
140	A damsel, I'm told . . . . .	112	68	57	As down in the meadows . . . . .	60	30
58	A free and accepted Mason . . . . .	60	30	231	As I abroad was walking . . . . .	175	109
162	A health to all honest men . . . . .	128	80	79	As I came through Sandgate . . . . .	75	41
86, 141	A hunting we will go . . . . .	80, 112	44, 69	99	As I from Ireland did pass . . . . .	195	50
171	A letter to Rome, to declare to the Pope . . . . .	134	85	90	As I lay musing all alone . . . . .	194, 89	46
21	A lovely lass to a friar came . . . . .	43	11	226	As I went thro' the North Country . . . . .	162	
120	A tenant of my own . . . . .	100	58	208	As I went to Walsingham . . . . .	157	100
202	A Tory came late through West- minster Hall . . . . .	152	98	28	As it fell on a holiday . . . . .	47	15
193	A Virgin most pure . . . . .	146	94	17	As on a summer's day . . . . .	41	9
170	A wondrous tale I will relate . . . . .	132	84	157	As our King lay musing . . . . .	123	78
9	Abbot of Canterbury (The) . . . . .	36	5		As Perkin one morning lay musing . . . . .	38	
29	Abraham Newland . . . . .	47	15	10	As pretty Polly Oliver . . . . .	38	6
	Adew, my deere . . . . .	139		208	As ye came from the Holy Land . . . . .	158	100
108	Admiral Benbow . . . . .	96	53		At setting day . . . . .	101	
8	Admiral Hosier's Ghost . . . . .	35	5		Auld Robin Gray . . . . .	101	
118	Ah sure a pair were never seen . . . . .	100, 195	58		Awake, awake, the day doth break . . . . .	149	
11	Alas! my love, you do me wrong . . . . .	38	6	155	Bacchus, father of drunken nowls . . . . .	118	75
62	All Christian men give ear awhile . . . . .	63	34	215	Bailiff's daughter of Islington(The) . . . . .	163	103
	All flowers in brome . . . . .	176, 130		216	Ditto (another tune) . . . . .		
123	All hail to the days . . . . .	107	61	14	Balance a straw . . . . .	40	7
133	All in a garden green . . . . .	109, 139	66	84	Banishment of Lord Matravers . . . . .	192	43
55	All in a misty morning . . . . .	59, 191	29		Bara Faustus' Dream . . . . .	139	
50	All in the Downs . . . . .	56	26, 27	242	Barbara Allen . . . . .	183	114
	All the flowers of the broom . . . . .	130, 176			Barbers (Music of) . . . . .	173	
54	All you that love good fellows . . . . .	58, 190	29	179	Barbers' News, or Shields in an uproar . . . . .	137	88
179	Ally Croaker . . . . .	137	88	48, 49	Barking Barber (The) . . . . .	56	25, 26
114	An ambling nag, & adowne, adowne . . . . .	195	56	68	Barley Mow (The) . . . . .	65	37
9	An ancient story I'll tell you anon . . . . .	36	5	227	Barnaby doubts me . . . . .	168	108
202	An old man is a bed full of bones . . . . .	152	98		Basilino . . . . .	130	
148	An old woman clothed in gray . . . . .	115	72	77	Bath Medley (The) . . . . .	74	41
222	An old woman, poor and blind . . . . .	167	106		Battle of Otterburn . . . . .	23	
38, 39	And how should I your true love . . . . .	51	19, 20	189	Beggar Boy (The) . . . . .	143	92
68	And we'll drink out of the nipperkin . . . . .	65	37		Beggars' Songs (List of) . . . . .	174	
41	And will he not come again . . . . .	52	20, 21	82	Beginning of the World (The) . . . . .	76, 180, 192	42
12	Anglers' Song . . . . .	187	6	137	Begone, dull care . . . . .	111	67
27	Anonymous . . . . .	47	14	50, 50 <i>bis</i>	Black-eyed Susan . . . . .	56	26, 27
110	Ditto . . . . .	98	54	11	Blacksmith (The) . . . . .	187	6
126	Ditto . . . . .	108	62	145	Blanket Fair . . . . .	114	71
187	Ditto . . . . .	141	92	51	Blow thy horn, hunter . . . . .	57	27
240	Ditto . . . . .	182	113	172	Blyth Camps . . . . .	135	85
202	Apollo concerned to see the trans- gressions . . . . .	152	98	101	Boatman (The) . . . . .	95	50
				219	Bonny Nelly . . . . .	165	105



- |          |  |              |        |            |   |  |         |    |
|----------|--|--------------|--------|------------|---|--|---------|----|
| 169      | Bonny Peggy Ramsey . . .   | 131          | 84     | 134        | Dal derra rara . . .                            | 197                                      | 66      |    |
| 233      | Bonny sweet Robin . . .  | 176          | 110    | 81         | Damsell's Dance . . .                           | 192                                      | 42      |    |
| 159      | Brave Men of Kent (The) . . .                                    | 128          | 78     | 156        | Dance and Song of Death (The) . . .             | 121                                      | 77      |    |
| 52       | British Grenadiers (The) . . .                                   | 57           | 28     | 44         | Dance Tune of the 14th Century . . .            | 53, 190                                  | 22      |    |
| 47       | British Sailor's Lament (The) . . .                              | 55           | 25     | 114        | Dargason . . .                                  | 99, 136, 195                             | 56      |    |
| 207      | Britons, strike home . . .                                       | 157          | 100    | 9          | Death and the Cobbler . . .                     | 187                                      | 5       |    |
| 135      | Buff Coat . . .  | 111          | 66     | 188        | Death and the Lady . . .                        | 141, 197                                 | 92      |    |
| 109      | Bumper Squire Jones . . .  | 97, 195      | 53     | 158        | De'el's awa wi' the Exciseman . . .             | 125                                      | 78      |    |
| 84       | By force I am fixed my fancie . . .                              | 193          | 43     |            | De'el take the wars . . .                       | 101                                      |         |    |
|          | Characteristics of English National Airs . . .                   | 185          |        | 222        | Deptford Plumb Cake (The) . . .                 | 167                                      | 106     |    |
| 150      | Cam'ist thou not from Newcastle . . .                            | 115          | 73     | 9          | Derry down . . .                                | 36                                       | 5       |    |
| 87       | Can love be controlled by advice . . .                           | 82           | 44     | 174        | Ditto (another tune) . . .                      | 136                                      | 86      |    |
| 156      | Can you dance the shaking . . .                                  | 121          | 77     | 87         | Despairing beside a clear stream . . .          | 82                                       | 44      |    |
| 94       | Care! thou canker of our joys . . .                              | 92           | 48     | 32         | Desperate Damsell's Tragedy (The) . . .         | 189                                      | 17      |    |
| 231      | Carman's Whistle . . .   | 170          | 109    | 100        | Devil in the Bush (The) . . .                   | 95                                       | 50      |    |
|          | Carmen (Musical) . . .   | 170          |        | 114        | Donkin Dargeson . . .                           | 99, 195                                  | 56      |    |
| 143      | Catch Club (The) . . .   | 113          | 70     |            | Dowland's Galliard . . .                        | 195                                      |         |    |
|          | Catching of Quails (The) . . .                                   | 121          |        | 56         | Down among the dead men . . .                   | 60                                       | 30      |    |
| 210      | Cavalier's Complaint (The) . . .                                 | 159          | 101    | 12         | Downfall of the Mitre Tavern . . .              | 187                                      | 6       |    |
| 146      | Cavalilly Man . . .  | 114          | 71     |            | Drinking Song (The earliest) . . .              | 20                                       |         |    |
| 8 bis    | Cease, rude Boreas . . .   | 35           | 5      | 69         | Drink to me only with thine eyes . . .          | 65                                       | 37      |    |
| 168      | Cease your funning . . .   | 131          | 83     | 123        | Drive the cold winter away . . .                | 107                                      | 61      |    |
| 168      | Charming Billy . . .   | 131          | 83     | 122        | Dulce Domum . . .                               | 105                                      | 60      |    |
| 1, 2     | Chevy Chace . . .  | 18, 21, 187  | 1      | 32         | Dulcina . . .                                   | 48, 139, 189                             | 17      |    |
| 1        | Children in the Wood (The) . . .                                 | 21, 31, 187  | 1      | 78         | Duke of York's Delight . . .                    | 192                                      | 41      |    |
| 210      | Chil tell thee, Tom . . .  | 159          | 101    |            | Dump . . .                                      | 137                                      |         |    |
| 110      | Chirping of the lark . . .                                       | 98, 195      | 54     | 63         | Dusty Miller (The) . . .                        | 64                                       | 35      |    |
|          | Chopping knives . . .  | 171          |        |            | 83  | Early one morning, just as the sun . . . | 77      | 43 |
|          | Christmas Carols. See Nos. 89, 192, 193, 194, 195, and 212 . . . |              |        | 162        | Ev'ry man take his glass . . .                  | 128                                      | 80      |    |
| 11       | Christmas comes but once a year . . .                            | 38           | 6      | 135        | Excuse me . . .                                 | 111                                      | 66      |    |
| 202      | City's Feast to the Lord Protector . . .                         | 152          | 98     | 202        | Fag-end of a Long Parliament (The) . . .        | 153                                      | 98      |    |
|          | Cobblers (Music of) . . .  | 173          |        | 78         | Fain I would . . .                              | 75                                       | 41      |    |
| 117      | Cobbler (The) . . .  | 100          | 57     | 10         | Fair Hebe I left . . .                          | 38                                       | 6       |    |
| 202      | Cock Lorrel, or Cook Lawrel . . .                                | 152          | 98     | 188        | Fair lady, lay those costly robes aside . . .   | 142, 197                                 | 92      |    |
| 121      | Cold and raw . . .   | 101, 105     | 59, 60 | 221        | Fair Rosalind . . .                             | 166                                      | 106     |    |
| 87       | Colin's Complaint . . .  | 82           | 44     |            | Farewell, dear love . . .                       | 186                                      |         |    |
| 181      | College Hornpipe (The) . . .                                     | 140          | 89     | 64         | Farewell Manchester . . .                       | 64, 191                                  | 35      |    |
|          | Come, all ye young blades . . .                                  | 77           |        | 74         | Farmer's Son (The) . . .                        | 73                                       | 39      |    |
| 121      | Come, and do not musing stand . . .                              | 101          | 59, 60 | 174        | Fat Single Gentleman (The) . . .                | 136                                      | 86      |    |
| 8, 8 bis | Come and listen to my ditty . . .                                | 35           | 4, 5   | 64         | Felton's Gavot . . .                            | 64                                       | 35      |    |
| 92       | Come, bachelors and married men . . .                            | 91           | 47     | 64         | Fill, fill, fill the glass . . .                | 191                                      | 35      |    |
| 234      | Come, come away . . .  | 178          | 110    | 106        | Fly, fly from the place . . .                   | 195                                      | 52      |    |
| 210      | Come, cut again, the game's not done . . .                       | 159          | 101    | 154        | Fly, merry news, among the crews . . .          | 117                                      | 75      |    |
| 163      | Come, haste to the wedding . . .                                 | 129          | 81     | 2          | Flying Fame . . .                               | 21                                       | 1       |    |
| 134      | Come hither, attend to my ditty . . .                            | 111          | 66     | 233        | For bonny sweet Robin is all . . .              | 176                                      | 110     |    |
| 104      | Come, jolly Bacchus . . .  | 96, 195      | 51     | 155        | Forth from my dark and dismal cell . . .        | 118                                      | 75      |    |
| 104      | Come, let us drink a health . . .                                | 195          | 51     | 62         | Fortune my foe . . .                            | 63, 191                                  | 33, 34  |    |
| 58       | Come, let us prepare . . .                                       | 60, 191      | 31     | 58         | Freemason's Song . . .                          | 60, 191                                  | 31      |    |
| 145      | Come, listen awhile . . .  | 114          | 71     | 55         | Friar and the Nun . . .                         | 191, 171, 176                            | 46      |    |
| 180      | Come, live with me . . .   | 138          | 89     | 55         | Friar Fox-taille . . .                          | 191, 171                                 | 46      |    |
|          | Come o'er the bourn, Bessy, to me . . .                          | 186          |        | 90         | Friar in the Well (The) . . .                   | 89, 194                                  | 46      |    |
| 106      | Come, open the door, sweet Betty . . .                           | 96, 168, 195 | 52     | 82         | Fair Maid of Islington (The) . . .              | 192                                      | 42      |    |
| 101      | Come, shepherds, deck your heads . . .                           | 95           | 51     | 38 bis     | Friar of Orders Gray (The) . . .                | 51                                       | 19      |    |
| 80       | Come, sweet lass . . .   | 75           | 42     | 104        | Frisky Jenny, or the Tenth of June . . .        | 195                                      | 51      |    |
| 150      | Come you not from Newcastle . . .                                | 115          | 73     | 99         | Frog Galliard (The) . . .                       | 94, 194                                  | 50      |    |
|          | Complain, my lute, complain . . .                                | 137          |        | 145        | From hunger and cold who liveth 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    |            |   |  |         |    |

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|---|--------------|--------|--|-------------------|--------|
| 208 Gentle herdsman, tell to me . . .                 | 158          | 100    | 151 Hunting the Hare . . .                               | 116, 117          | 73     |
| 212 George Ridler's Oven . . .                        | 162          | 102    | Huntis of Chevet . . .                                   | 22                |        |
| 139 Gillian of Croydon . . .                          | 112          | 68     | 196 Hunt is up (The) . . .                               | 147               | 96     |
| 17 Gipsy's Round (The) . . .                          | 188          | 9      | 116 Huntsman (The) . . .                                 | 195               | 57     |
| 134 Give ear to a frolicsome ditty . . .              | 111, 197     | 66     | 86 I am a jolly huntsman . . .                           | 80                | 44     |
| 169, 170 Give me my yellow hose again . . .           | 132          | 84     | 220 I am the Duke of Norfolk . . .                       | 166               | 105    |
| 64 Give that wreath to me . . .                       | 64           | 35     | I cannot eat but lyttel meate . . .                      | 20, 137, 188      |        |
| 211 Glory of the West (The) . . .                     | 160          | 101    | 120 I had a pretty girl . . .                            | 100               | 58     |
| 1, 2 God prosper long our noble king . . .            | 21, 28       | 1      | 112 I love a sailor bold . . .                           | 98                | 55     |
| 194 God rest you merry, Gentlemen . . .               | 146          | 95     | 131 I love sixpence . . .                                | 197               | 65     |
| 195 — ditto (another tune) . . .                      | 146          | 95     | 182 I prithee, love turn to me . . .                     | 140               | 90     |
| 88 God save the King . . .                            | 83, 193      | 45     | 49 I sing a dolefull tragedy . . .                       | 56                | 26     |
| x → 197 Go from my window . . .                       | 150          | 96     | 145 I sing of no heretic Turk . . .                      | 114               | 71     |
| 198 — Ditto (another tune) . . .                      | 150          | 96     | 25 I sing the British seaman's praise . . .              | 46                | 13     |
| 179 Golden days of good Queen Bess . . .              | 137          | 88     | 210 { I tell thee Dick where I have been } . . .         | 159               | 101    |
| 201 Good morrow, gossip Joan . . .                    | 151          | 97     | { I tell thee Jack . . . } . . .                         |                   |        |
| 40 Good morrow, it is St. Valentine's<br>Day . . .    | 52, 190      | 20     | 18 If a man should be drunk to-night . . .               | 41                | 9, 10  |
| 214 Gossips (The) . . .                               | 163          | 103    | If all the world and Love were young . . .               | 139               |        |
| 1 Grave Digger's Song, in "Hamlet" . . .              | 21           | 1      | 103 If I had wit for to indite . . .                     | 96                | 51     |
| 155 Gray's Inn Mask . . .                             | 118          | 75     | 180 If Rosamond that was so fair . . .                   | 138               | 89     |
| 151 Green Gown (The) . . .                            | 116, 117     | 73     | 15 If the heart of a man be deprest . . .                | 40                | 8      |
| 11 Green Sleeves . . .                                | 38, 130, 187 | 6      | 175 If you want a young man . . .                        | 136               | 87     |
| 80 Greenwich Park . . .                               | 75           | 42     | 234 Illustrious George shall come . . .                  | 178               | 110    |
| 116 Greenwood . . .                                   | 195          | 57     | 34 I'm like a skiff on ocean toss'd . . .                | 50                | 18     |
| Gregory Walker . . .                                  | 173          |        | 172 I'm lonesome since I cross'd the hills . . .         | 135               | 85     |
| 87 Grim King of the Ghosts . . .                      | 81           | 44     | 191 I'm plundered of all my gold . . .                   | 144               | 93     |
| 49 Guy Fawkes . . .                                   | 56           | 26     | 180 Imprisonment of Queen Elinor . . .                   | 139               | 89     |
| 6 Halfe Hannikin . . .                                | 34           | 3      | 18 In a humour I was of late . . .                       | 42                | 9, 10  |
| 62, 188 Hanging Tunes . . .                           | 63, 141      | 33, 92 | 47 In Georgy's Days . . .                                | 55                | 25     |
| 142 Hang Sorrow . . .                                 | 112          | 70     | 25 In good King Charles' golden days . . .               | 45                | 13, 14 |
| 73 Hathersage Cocking (The) . . .                     | 72           | 39     | In good Queen Bess's golden days . . .                   | 137               |        |
| 134 Have you heard of a frolicsome ditty . . .        | 111, 197     | 66     | 206 In Nottingham there lives . . .                      | 156               | 99     |
| 178 Heart's-ease . . .                                | 137          | 88     | 145 In praise of a dairy I purpose to sing . . .         | 114               | 71     |
| 205 Helstone Forey (The) . . .                        | 154          | 99     | 242 In Scarlet town where I was born . . .               | 183               | 114    |
| 158 Hemp Dresser (The) . . .                          | 125          | 78     | 177 In Taunton Dean . . .                                | 136               | 87     |
| 2 Henry the Fifth at the Battle of<br>Agincourt . . . | 21           | 1      | 32 In the gallant month of June . . .                    | 189               | 17     |
| 157 — ditto (another tune) . . .                      | 123          | 78     | 121 Ise go with thee, my sweet Peggy . . .               | 101               | 59     |
| 152 Here comes my Lord Mayor . . .                    | 117          | 74     | 169 It was a country lad . . .                           | 132               | 84     |
| 162 Here's a health to all honest men . . .           | 128          | 80     | 38 bis It was a Friar of orders gray . . .               | 51                | 19     |
| 222 Here's a health to great Eugene . . .             | 167          | 106    | 164 It was a lover and his lass . . .                    | 129               | 81     |
| 220 Here's a health to jolly Bacchus . . .            | 166          | 105    | 181 Jack's the lad . . .                                 | 140               | 89     |
| 56 Here's a health to the king . . .                  | 60           | 30     | 12 Jamaica . . .   | 39, 187           | 6      |
| 20 Here's a health unto his Majesty . . .             | 43           | 11     | 180 Jane Shore . . .                                     | 138, 139          | 89     |
| 7 Here's to the maiden . . .                          | 34           | 4      | 11 Jew's Corant (The) . . .                              | 187               | 6      |
| 3, 4 Hey boys, up go we . . .                         | 33           | 2      | 167 Joan's ale is new . . .                              | 131, 197          | 83     |
| 9 Hey derry down . . .                                | 37, 187      | 5      | 36 Joan's placket is torn . . .                          | 50, 190           | 18     |
| Hey ding a ding . . .                                 | 188          |        | 239 Joan Sanderson . . .                                 | 182               | 112    |
| 206 Hey down a down . . .                             | 156          | 99     | 237 Jog on, jog on, the foot-path way . . .              | 181               | 112    |
| Hey, jolly Jenkin . . .                               | 131          |        | 235 John, come kiss me now . . .                         | 179               | 111    |
| 232 Hey, my kitten, my kitten . . .                   | 176          | 110    | 28 John Dory . . .                                       | 47, 160, 189, 194 | 15     |
| 5 Hey then, up go we . . .                            | 33           | 2      | 66 Jolly Bacchanal (The) . . .                           | 64                | 36     |
| 118 Highland Laddie (The) . . .                       | 100, 195     | 58     | 134 Jolly Gentleman's Frolic (The) . . .                 | 197               | 66     |
| Hit or misse . . .                                    | 180          |        | Jolly Joiner (The) . . .                                 | 131               |        |
| 91 Ho! broder Teague . . .                            | 89           | 47     | 23 Jolly Miller (The) . . .                              | 43                | 12     |
| 209 Hombey (or Holmby) House . . .                    | 159, 197     | 100    | 12 Jolly Tradesman (The) . . .                           | 187               | 6      |
| 181 Hornpipe (The College) . . .                      | 140          | 89     | 78 Jovial Beggars (The) . . .                            | 75                | 41     |
| 8, 8 bis Hosier's Ghost . . .                         | 35           | 5      | 86 — (another tune) . . .                                | 80                | 44     |
| 202 House out of doors (The) . . .                    | 153          | 98     | 236 Jovial Crew (The) . . .                              | 180               | 111    |
| 8, 8 bis How happy are young lovers . . .             | 35           | 5      | 167 Jovial Tinker (The) . . .                            | 131, 197          | 83     |
| 134 How happy could I be with either . . .            | 111, 197     | 66     | 62 Judgment of God shewed upon<br>Dr. John Faustus . . . | 63                | 33, 34 |
| 217 Hownow, shepherd, what means that . . .           | 163          | 104    | 79 Keel row (The) . . .                                  | 75                | 41     |
| 111 How pleasant is it . . .                          | 98           | 55     | 148 Kind Husband and Imperious Wife . . .                | 115               | 72     |
| 38, 39 How should I your true love know . . .         | 51           | 19, 20 | 2 King Alfred and the Shepherd's Wife . . .              | 21                | 1      |
| 30 How stands the glass around . . .                  | 48           | 16     | 234 King enjoys his own again (The) . . .                | 177               | 110    |
| 6 Huff Hammukin . . .                                 | 34,          | 3      | 9 King George he was born . . .                          | 187               | 5      |
| Hunting a' the Cheviot . . .                          | 23           |        |  |                   |        |

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|--|----------|--------|--|--|--|
| King Henry and a Bishop . . . . .                                | 36       |        |  |  |  |
| 157 King Henry the Fifth at the Battle<br>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<br>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     |  |  |  |
| Morris Dances, Nos. 230, 172, 82,<br>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     |  |  |  |
| Nine Muses (The) . . . . .                                       | 130      |        |  |  |  |
| 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<br>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     |  |  |  |
| 169, 170 Peggie Ramsey, or Peg a' Ramsey . . . . .               | 130, 131 | 84     |  |  |  |
| Pepper is black . . . . .  | 130      |        |  |  |  |

Pescod Time . . . . .	148				
227 Phillida flouts me . . . . .	168	108			
60 Poacher's Song . . . . .	62	32			
15 Poor Robin . . . . .	40	8			
98 Portsmouth . . . . .	94	49			
62 Preaching Tune (Fortune my Foe)	191	33			
10 Pretty Polly Oliver . . . . .	38	6			
54 Pride's Fall . . . . .	191	29			
113 Prince Rupert's Mareh . . . . .	99	56			
12 Prodigal's Resolution (The) . . . . .	187	6			
Quadran Pavan . . . . .	109				
Queen's Allmaine (The) . . . . .	130				
Queen's Majestie's New Hunt . . . . .	148, 149				
138 Queen's Jigg (The) . . . . .	111	68			
58 Queen's Progress to the Bath . . . . .	191	31			
197 Quho is at my window . . . . .	150	96			
134 Rant (The) . . . . .	197	66			
134 Ranting Rambler (The) . . . . .	197	66			
81 Red Bull (The) . . . . .	76, 192	42			
89 Remember, O thou man . . . . .	89	46			
85 Roast Beef of Old England . . . . .	78	43			
169 Robin Goodfellow . . . . .	132	84			
32 — Ditto (another song) . . . . .	48	17			
71 Robin Hood and the Bishop of Hereford . . . . .	67, 192	38			
72 Robin Hood, Robin Hood, said little John . . . . .	72	38			
205 Robin Hood and little John . . . . .	154	99			
— and the Bishop . . . . .					
— and the Beggar . . . . .					
— and the Four Beggars . . . . .					
— and the Stranger . . . . .					
— and the Tanner . . . . .					
Robin Hood's Chase . . . . .		156	99		
45 Roger of Coverley . . . . .	54, 190	23			
Rogero . . . . .	130, 180				
1 Ditto (The new) . . . . .	21	1			
29 Rogue's Mareh (The) . . . . .	47	15			
152 { Room for Cuekolds . . . . .		117	75		
{ Room for Gentlemen . . . . .					
171 Row well, ye mariners . . . . .	134	85			
245 Rule Britannia . . . . .	184	116			
100 Rummer (The) . . . . .	95	50			
202 Rump(Parliament) roughly handled	152	98			
Sheale (Richard), the Minstrel . . . . .	18, 22, 187				
8, 8 bis Sailor's Complaint (The) . . . . .	35	7, 8			
202 Saint George for England . . . . .	153	98			
124, 125 Sally in our alley . . . . .	107, 196	61, 62			
114 Sedany (The) . . . . .	99	57			
82 Sellenger's Round . . . . .	76, 192	42			
202 Session of Poets (The) . . . . .	152	98			
156 Shaking of the Sheet (The) . . . . .	121	77			
116 Shall I go walk the woods so wild	100, 114, 195	57			
Shall I lie beyond thee . . . . .	168				
190 Shepherd's Daughter (The) . . . . .	143	92			
99 Shepherd's Delight (The) . . . . .	195	50			
95 She that long true love profess'd . . . . .	93, 194	48			
- 13 Since first I saw your face . . . . .	39, 188	7			
234 Since Hanover is eome . . . . .	178	110			
122 Sing a sweet melodious measure . . . . .	106	60			
178 Sing care away with sport and play	137	88			
53 Sir Edward Nowell's Delight . . . . .	58	28			
96 Sir Eglamore, that valiant knight . . . . .	93, 194	48			
Sir John Barleycorn . . . . .	102, 168, 190				
28 Sir John got him an ambling nag . . . . .	47	15			
2 Sir Launeelot du Lake . . . . .	21	1			
45 Sir Roger de Coverley . . . . .	54	23			
12 Slow men of London . . . . .	187	6			
204 So farewell to you, ye Spanish ladies	154	98			
27 Somersetshire Tune . . . . .	47	14			
126 — Ditto . . . . .	108	62			
240 — Ditto . . . . .	182	113			
52 Some talk of Alexander . . . . .	57	28			
12 Sometimes I am a tapster . . . . .	187	6			
151 Songs of Shepherds in rustical, &c.	116	73			
24, 24 bis Spanish Lady (The) . . . . .	44, 188	13, 117			
86 Stag Chae (The) . . . . .	80	44			
230 Staines Morris Danee . . . . .	170	109			
147 Still I live in sorrow . . . . .	115	72			
121 Stingo, or Oyle of Barley . . . . .	195, 101	59, 60			
8 bis Storm (The) . . . . .	35	5			
335 Stow the Friar . . . . .	180	11			
1, 2 Strange and true news . . . . .	21	1			
Sumer is ieuemen in . . . . .	17, 190				
Sweet Annie frae the seabeach eame	101				
35 Sweet Margaret . . . . .	50	18			
81 Sweet Naney, I do love thee dear . . . . .	76	42			
> 74 Sweet Nelly, my heart's delight . . . . .	73	39			
200 Take a bumper and try . . . . .	151	97			
104 Tenth of June (The) . . . . .	195	51			
22 The budgeon it is a fine trade . . . . .	43	12			
169 The eoumon cries of London town	132	84			
158 The de'il's awa' wi' the exeiseman . . . . .	125	78			
141 The dusky night rides down the sky	112	69			
The fairest nymph . . . . .	139				
192 The first Nowell . . . . .	144	94			
158 The first time at the looking-glass	125	78			
172 The girl I left behind me . . . . .	134	85			
196 The hunt is up . . . . .	147	96			
234 The king shall enjoy his own again	177	110			
118 The Lowland Lads . . . . .	100	58			
90 The maid peep'd out of the window	89, 194	46			
155 The man in the moon drinks claret	118	75			
The Perséowt of Northombarlande	25				
77 The Spring's a coming . . . . .	74	41			
212 The stoncs that built George Rid-ler's oven . . . . .	162	102			
158 The sun had loos'd his weary team	125	78			
202 The Westminster Rump . . . . .	153	98			
200 The women all tell me I'm false . . . . .	151	97			
73 Then great Bill Brown . . . . .	72	39			
159 Then who a jolly fisherman . . . . .	126	78			
12 There dwelt a widow in this town	187	6			
121 There's a lusty liquor which . . . . .	196	59, 60			
183 There's never a maid . . . . .	140	90			
220 There was a jolly blade . . . . .	166	105			
23 There was a jolly miller . . . . .	43	12			
167 There was a jovial tinker . . . . .	131, 197	83			
86 There was a jovial beggar . . . . .	80	44			
158 There was a London gentlewoman	126	78			
244 There was a maid . . . . .	184	115			
90 There was an old woman . . . . .	194	47			
120 There was a pretty lass . . . . .	100	59			
190 There was a Shepherd's daughter	143	93			
215 There was a youth . . . . .	163	103			
216 — Ditto (another tune) . . . . .	163	103			
153 There were three ravens . . . . .	117	74			
129 Thomas, I cannot . . . . .	109	64			
176 Though you by eonstraint . . . . .	136	87			
206 Three merry men we be . . . . .	156	99			
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	116
123	To drive the cold winter away	107	61	136 When Daphne did from Phœbus	111	67
179	To my muse give attention	138	88	2 When flying fame	21	1
73	Tol de rol de riddle lol de ra	72	39	159 When Harold was invaded	126	78
155	Tom a Bedlam	118	75	169, 170 When I was a bachelor	132	84
	Tom a Lincoln	127		60 When I was bound apprentice	62	32
225	Tom Nokes' Jigg	168	107	36 When I followed a lass	50	18
	Tom Tiler	131		85 When mighty roast beef	78	43
166	Tom Tinker's my true love	130	82	186 When once Master Love	141	91
129	Tom Trusty	109	64	206 When Phœbus had melted	156	99
40	To-morrow, it is St. Valentine's	52	20	58 When quite a young spark	60	31
222	Toothless Bride (The)	166	106	132 When that I was a little tiny boy	109	65
47	Touch the thing	55	25	168 When the hills and lofty mountains	131	83
238	Trenchmore	181	112	234 When the King enjoys his own	177	110
203	Trip and go	153	98	94 When the rosy morn appearing	92	48
59, 59 bis	Trip to Mary-le-bone	61	31, 32	11 Which nobody can deny	38	6
99	True love's knot unty'd	195	50	166 Which way shall I turn me	130	82
165	Turkeylony	130	82	202 Whig's Disappointment (The)	153	98
	Turn again, Whittington	173		166 Whilom I was	130	82
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	86
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	16
				12 Widow Brown (The)	187	6
167	Under and over	131, 197	83	128 Willoughby Whim (The)	109	63
61	Under the greenwood tree	62	33	95 Willow Tree (The)	194, 93	48
	Under the willow tree	194		217 Ditto	217	104
17, 17 bis	Upon a summer's day	41, 188	9	24, 226 Will you hear a Spanish lady	44	13, 116
17	Upon a summer's time	188	9	149 { Wilson's Tunc		
154	Up, tayles, all	117	75	149 { Wilson's Wild (or Wile)	115, 197	73
				55 Wiltshire Wedding (The)	59	29
25, 26	Vicar of Bray (The)	45	13, 14	228 Wimbledon House	169	108
	Vicar of St. Fools (The)	121		Winchester Wedding (The)	160	
232	Virgin Queen (The)	176	110	196 With hunts up	149	96
				149 With sobbing sighs	197, 115	73
207	Walsingham	139, 157	100	149 Wolsey's Wild	115, 197	73
171	Warning to London	134	85	15 Would you have a young virgin	40	8
212	Wassailing Bowl (The)	160	101			
169	Watton Town's End	132	84	109 Ye good fellows all	97	53
244	Watkin's Ale	170, 171, 184	115	62 Ye noble minds	63, 191	33
243	What a fine thing have I scen	183	114	232 Yellow Stockings	176	110
234	What Booker doth prognosticate	177	110	38 You'll think ere many days ensue	51	19
32	What doth ail my love so sadly	190	17	191 You, Master Colours, pray draw	144	93
127	What, if a day or a month	108, 139	63	202 You pitiful rhymers	153	98
243	What woman could do	183	114	202 You saw eleven members	153	98
2	When Arthur first in Court began	21	1	76 Young virgins love pleasure	74	40

ANCIENT ENGLISH TUNES.

Slow.

c.

1.

Slow and Plaintively.

w.

1. Bis.

*p* God prosper long our no-ble King Our lives and safe-tyes all; *cres:* 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 Che-vy Chace be-fall. . . .

*dim:*

*Allegro Moderato.*

3.

*Andante Amoroso.*

4.

Moderate Time.

3

5.

*Firmly.*

6. *Gaily.*



*Gaily.* w.

7. Here's to the Maiden of bashful fif--teen Now to the Widow of fif--ty.

Here's to the flaunting ex--tra--vagant Quean And here's to the housewife that's thrif--ty

*Repeat with Chorus. forte.*

*p* Let the toast pass. Drink to the Lass I warrant she'll prove an ex--cuse for the Glass.

*Moderate Time.*

8. Come and lis--ten to my dit--ty, All ye jol--ly hearts of Gold Lend a Bro--ther Tar your

pi--ty Who was once so stout and bold. But the ar--rows of Cu--pid A--las have made me

rue Sure true Love was neer so trea--ted As I am by scornful Sue.

*2nd Part, sometimes thus.* c.

Moderate Time.

w. 5

8.  
Bis.

Cease rude Bo---reas blus'tring 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: *f* *pp*

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

*All<sup>o</sup> Moderato.*

C.<sup>o</sup>

11.

*Smoothly and Slow.*

W.

12.

X

*Slow and Tenderly.*

13.

Since first I saw your face, I resolv'd to honour and re-  
 now you: If now I be disdain'd, I wish my heart had ne- ver  
 known you. What? I that lov'd, and you that lik'd, Shall we be- gin to  
 wra- n- gle? No! no! no! my Heart is fast, And can- not dis- en- tan- gle.

*In Marching Style.*

14.

w.  
 p f

Handwritten notes:  
 Horns  
 Song 1750  
 1677

*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

cres:

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

f

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

twee tweedle dee tweedle dee went the fiddler And so mer...ry we'll all be.....

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

1870  
The following is a list of the names of the  
persons who were present at the meeting  
of the Board of Directors of the  
Company held on the 15th day of  
January 1870.

*Allegro Moderato.*

17.

*Slow.*

17.

Bis.

*Gaily.*

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

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 siŋg And

he that will drink all night Is never a\_\_raid 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.

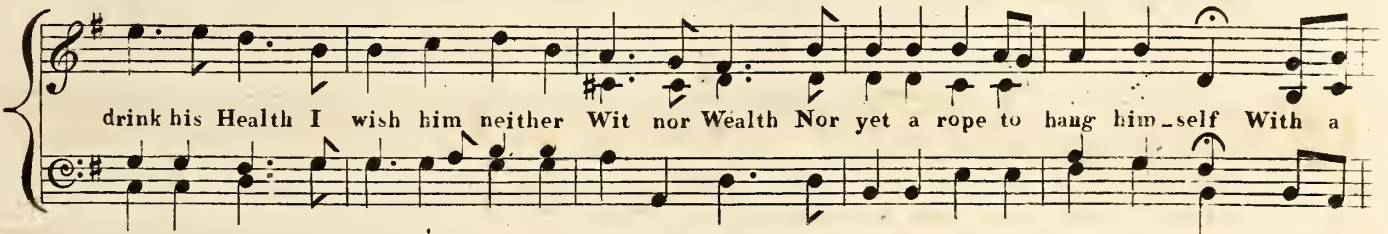
\* to Quail, or crush.

*From  
my own  
Stanza  
by me*

*All<sup>o</sup>. Moderato.*

20. 
 Here's a health un--to his Ma--jes--ty With a fal lal la la la la la la

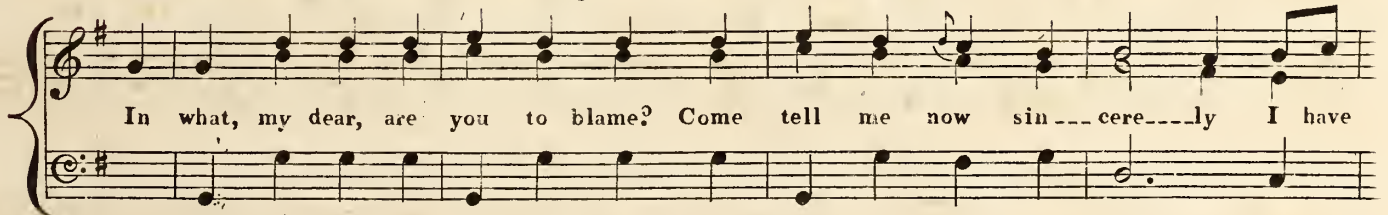

 Con--fusion to his E--nemies With a fal lal la la la la la la And he that will not

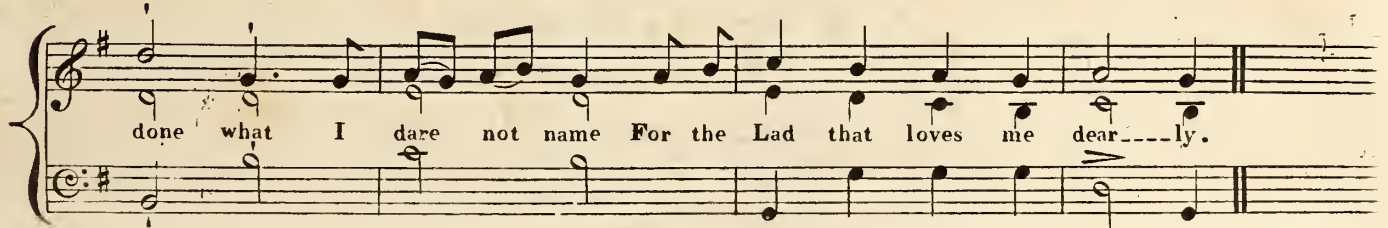

 drink his Health I wish him neither Wit nor Wealth Nor yet a rope to hang him-self With a


 fal lal la la la lal la lal la la la With a fal lal la la la la la la.

*All<sup>o</sup>. Moderato.*

21. 
 A love-ly Lass to a Fri--ar came To con--fess in the Morning ear----ly


 In what, my dear, are you to blame? Come tell me now sin--cere----ly I have


 done what I dare not name For the Lad that loves me dear----ly.

*Gaily.*

W.

22.

*All<sup>o</sup>. 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.*

17.

hr c.

17. Bis.

*Slow.*

w.

f p

18.

*Gaily.*

w.

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. Si-mon the King.

sf

*Gaily.*

c.

18.  
Bis.

Musical notation for the first system of piece 18, featuring a treble and bass clef staff with a 9/4 time signature.

Musical notation for the second system of piece 18, featuring a treble and bass clef staff.

*Andante.*

M.

19.

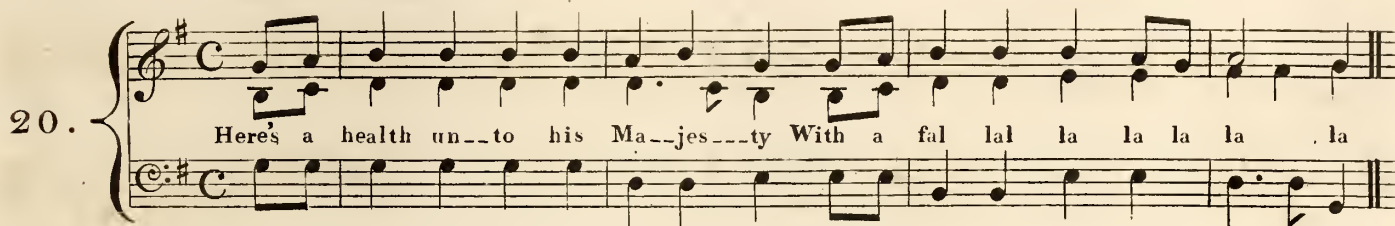
From our base invaders From wicked Men's device

O God arise and aid us And crush our Enemies

Sink deep their potent Navies Their strength and Spirit break

O God arise and help us For Jesus Christ his sake.

*All<sup>o</sup> Moderato.*

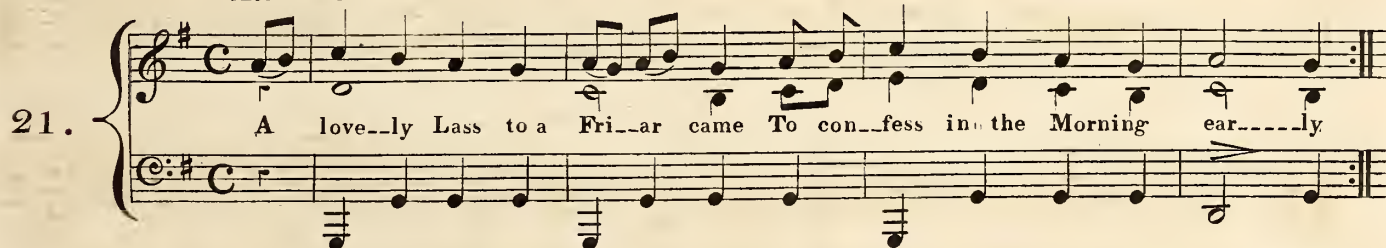
20.   
Here's a health un--to his Ma--jes--ty With a fal lal la la la la la .la

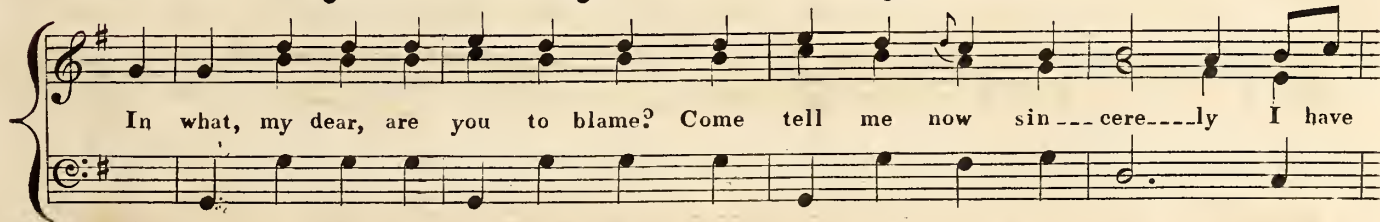
  
Con--fusion to his E--nemies With a fal lal la la la la la And he that will not

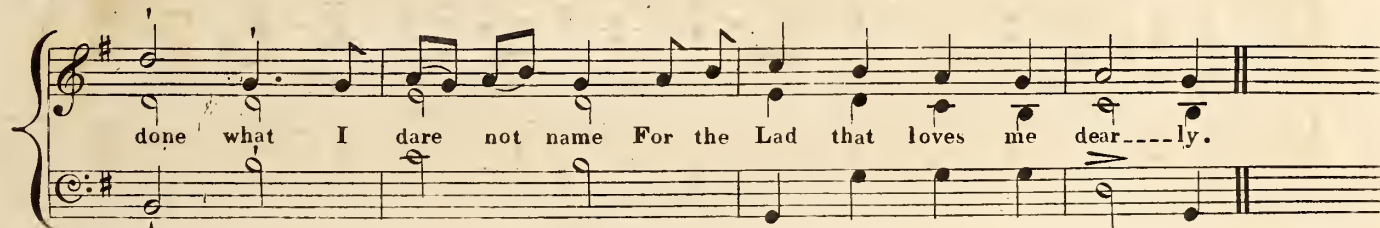
  
drink his Health I wish him neither Wit nor Wealth Nor yet a rope to hang him--self With a

  
fal lal la la la lal la lal la la With a fal lal la la la la la .la.

*All<sup>o</sup> Moderato.*

21.   
A love--ly Lass to a Fri--ar came To con--fess in the Morning ear--...ly

  
In what, my dear, are you to blame? Come tell me now sin--cere--ly I have

  
done what I dare not name For the Lad that loves me dear--ly.

*Gaily.*

w.

22.

*All<sup>o</sup> Moderato.*

c.

23.

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

Dee... He workd 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...dy no not I, If no...dy cares for me.....

*Gracefully.*

X

24.

Will you hear a Spa\_nish La\_d\_y 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.*

W.

X

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 dam'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 King shall reign I'll be the Vicar of Bray Sir.



14

*Rather Slow.*

26.

26. Bis.

*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.

*Andante.*

w.

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

*Andante.*

w.

31. *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.

cres: p

*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*

*pp*

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. Bis.

*w.*

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.*

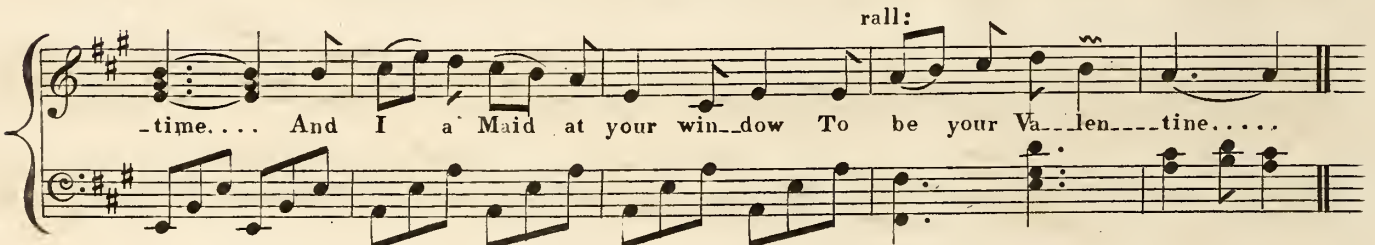
39.  *hr*  
 How should I your true Love know From a no ther

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

  
 They bore him bare----faed on his Bier, And on his Grave raind many a tear.

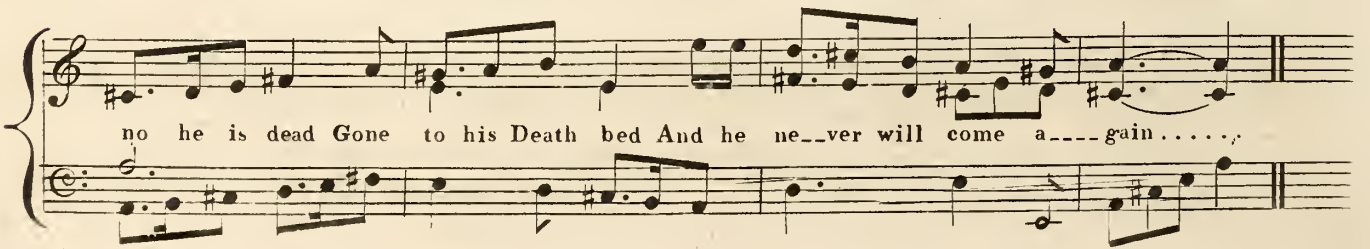
*Gaily.*

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

 *rall:*  
 -time.... And I a Maid at your win--dow To be your Va--len--tine.....

*Mournfully.*

41.  *W.*  
 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.

42. *Allegro.*

43. *Cheerfully.*

'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.

*Allegro Moderato.* c.

Fourth system of the piano introduction.

Fifth system of the piano introduction.

Sixth system of the piano introduction.

All<sup>o</sup>. Moderato.

45.

Rather Slow and Gracefully.

Bass by Burrowes.

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:

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line.

The second system shows the vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "My Lodging is on the cold Ground And".

The third system shows the vocal line and piano accompaniment. The lyrics are: "ve...ry hard is my Fare, But that which grieves me more Love Is the coldness of my".

The fourth system shows the vocal line and piano accompaniment. The lyrics are: "Dear..... Yet still he cry'd turn Love". There are three "Sy:" markings above the vocal line, indicating a *Symploce* (a rhetorical device of repeating the same word at the end of one clause and the beginning of the next).

The fifth system shows the vocal line and piano accompaniment. The lyrics are: "I pray thee Love turn to me, For thou art the on--ly Girl Love That".

The sixth system shows the vocal line and piano accompaniment. The lyrics are: "is a--dored by me." There is a "Sy:" marking above the vocal line.

*Gaily.*

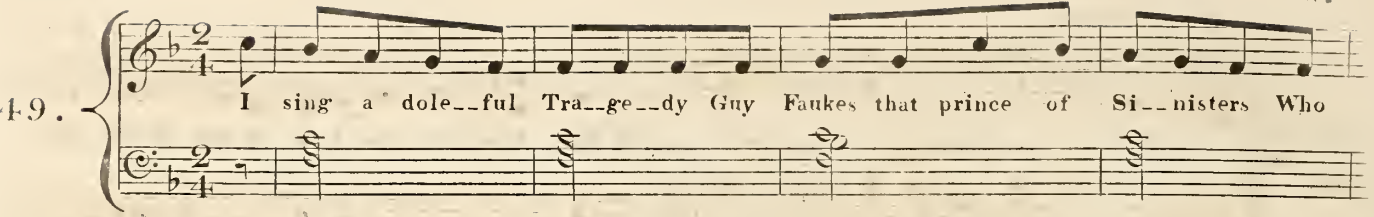
47.

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.

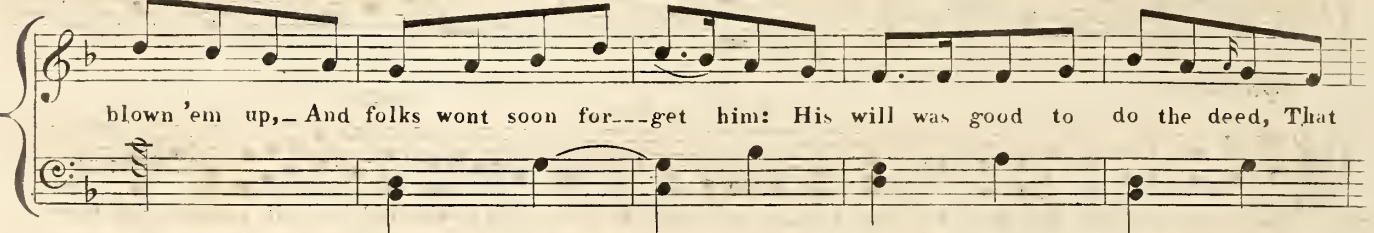
*In Moderate Time.*


48.

England that un-lucky day be--wail Sir That turn'd her Tars to Croppies and left Jack without his Tail Sir.

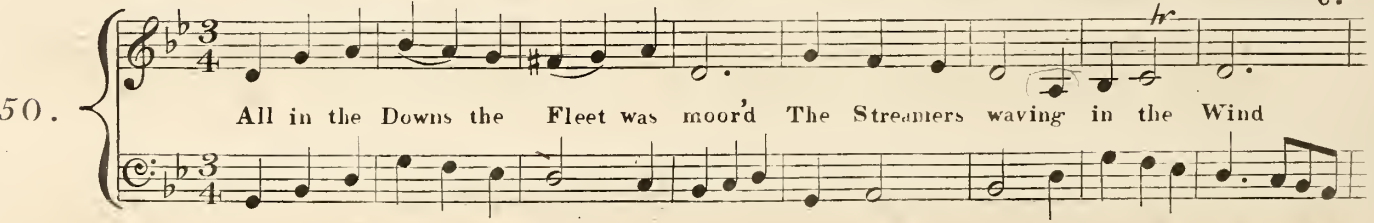
49.  I sing a dole-ful Tra-ge-dy Guy Faukes that prince of Si-nisters Who

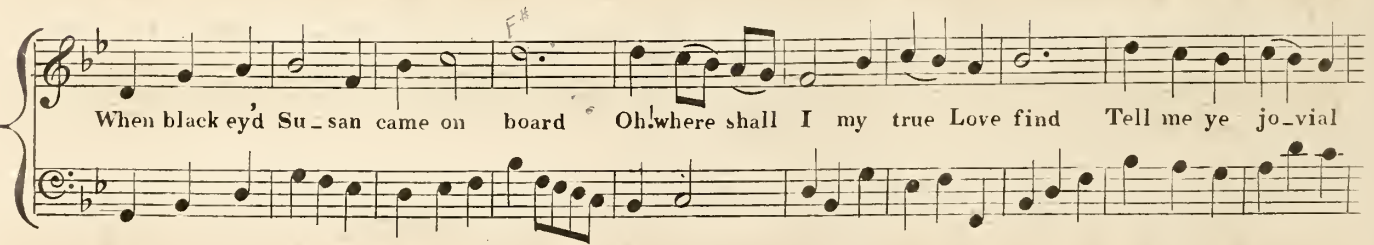
 once blew up the House of Lords The King and all his Mi-nisters That is, he would have

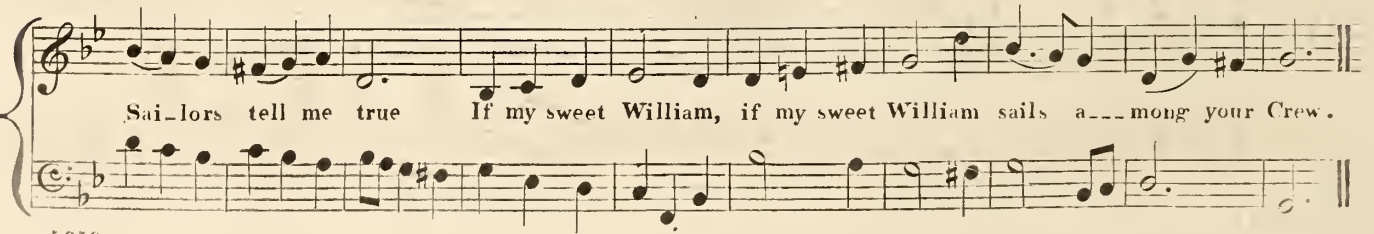
 blown 'em up, - And folks wont soon for-get him: His will was good to do the deed, That

 is if they'd ha let him. tow row row tol de ri-dy rol de ri-dy tow row row.

*Slow.*

x50.  All in the Downs the Fleet was moord The Streamers waving in the Wind

 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.

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.

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.

or

Repeat dal Seg: in Chorus.

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.

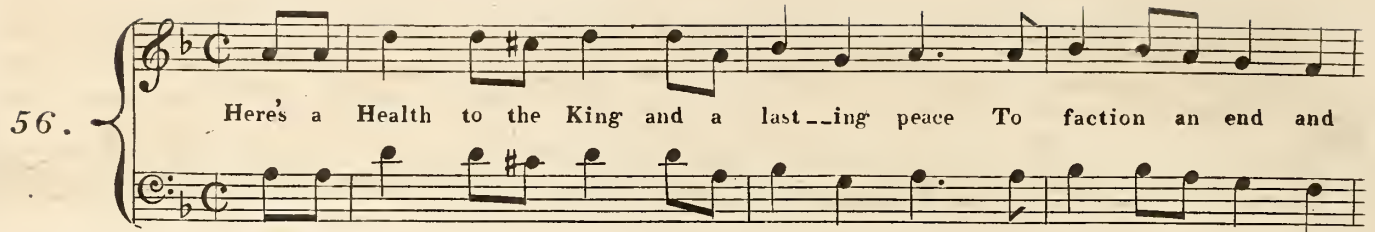
Of a wor--thy Lon--don Pren--tice My pur--pose is to speak And

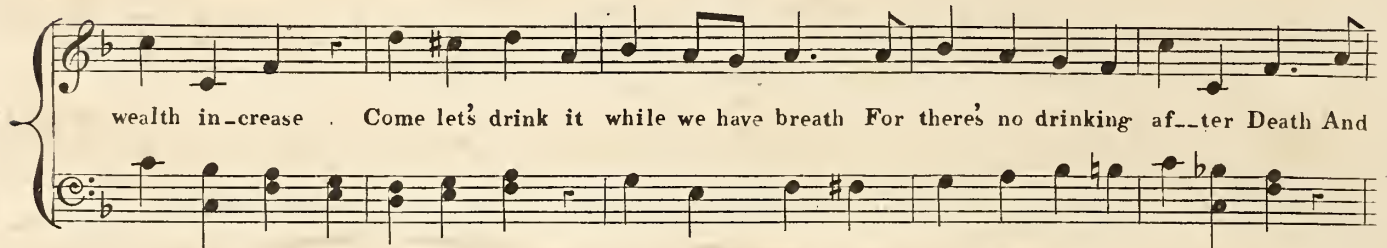
tell his brave ad--ventures Done for his Country's sake: Seek all the World a--bout And

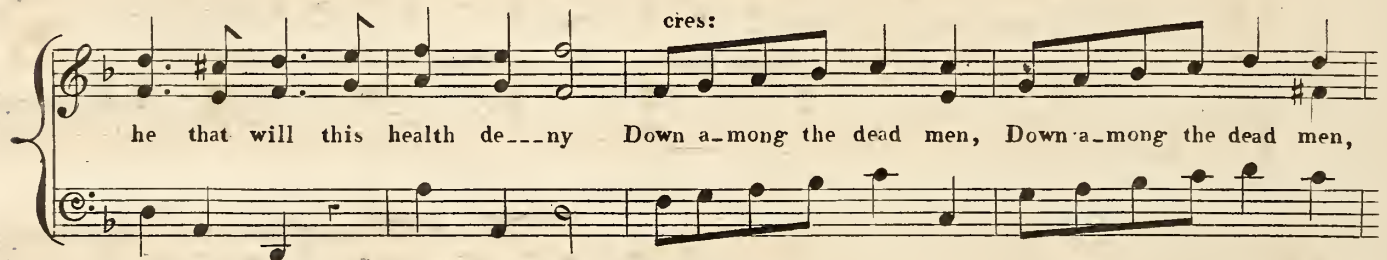
you shall hard--ly find A Man in va--lour to exceed A Prentice' gallant Mind.

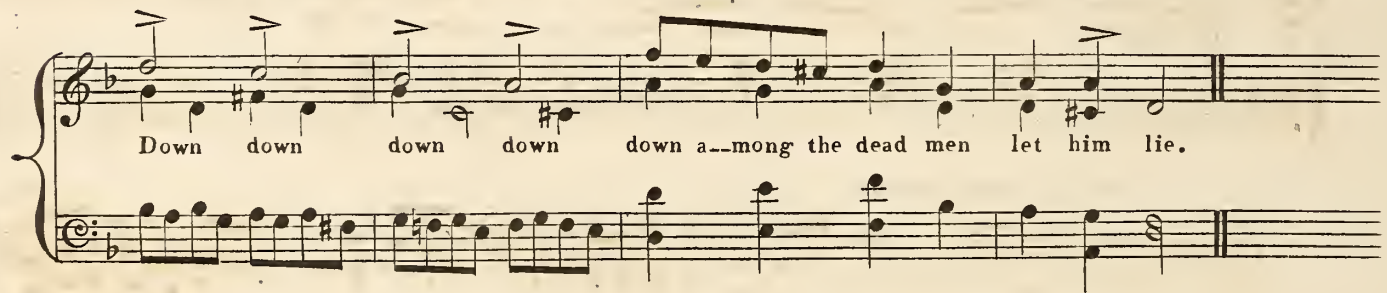


*Boldly and rather Quick.*

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

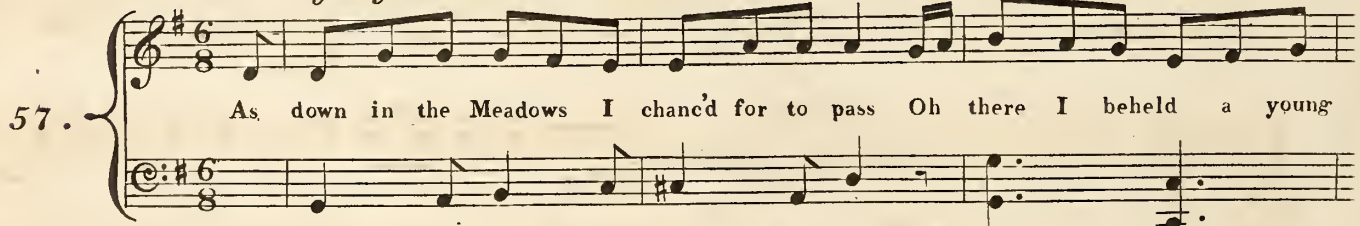
 wealth in-crease . Come let's drink it while we have breath For there's no drinking af-ter Death And


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

 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.

*cres:* *p*

*Cheerfully.* W.

58. Come let us pre\_pare We brothers that are As\_sembled on mer\_ry oc\_casion Let's

drink laugh and sing Our Wine has a spring Health to an ac\_cep\_ted Ma\_son.....

*Boldly and marked.* W.

59.

*f* *Risoluto.*

*mf*

Moderato.

c.

59. *Bis:*

Jovially.

w.

60. *ff*

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

Ped

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 birds' 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:

*Boldly.*

M.

62. Ter.

*In Moderate Time.*

63.

*Slow.*

64.

*Moderate Time.*

64.

Bis.

*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. Chorus in the first time.

\* 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 pippikin &c.

69. Rather Slow. W.

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.

Pompously.

71.

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.

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*

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.*

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.

*Gracefully.*

S.

76.

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

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

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

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

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

*Gaily.*

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.*

78. 

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

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

*Gaily but not too fast.*

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 Laddie's in.

*Merrily.*

c.

80.

Musical score for measures 80-81. The piece is in 2/4 time, key of B-flat major. The tempo is 'Merrily'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is lively and rhythmic. The bass staff provides a steady accompaniment.

Musical score for measures 82-83. The piece continues in 2/4 time, key of B-flat major. The tempo is 'Merrily'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with rhythmic patterns. The bass staff provides a steady accompaniment.

*Very Slow.*

c.

81.

Musical score for measures 84-85. The piece is in 6/8 time, key of B-flat major. The tempo is 'Very Slow'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is slow and features dynamic markings: *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). The bass staff provides a steady accompaniment.

Musical score for measures 86-87. The piece continues in 6/8 time, key of B-flat major. The tempo is 'Very Slow'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features dynamic markings: *pp* (pianissimo) and *p* (piano). The bass staff provides a steady accompaniment.

*In Moderate Time.*

82.

Musical score for measures 88-89. The piece is in 6/8 time, key of B-flat major. The tempo is 'In Moderate Time'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is more rhythmic and features a dynamic marking of *f* (forte). The bass staff provides a steady accompaniment.

*Fine.*

Musical score for measures 90-91. The piece continues in 6/8 time, key of B-flat major. The tempo is 'In Moderate Time'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a dynamic marking of *f* (forte). The bass staff provides a steady accompaniment.

*D.C. al Segno.*

Musical score for measures 92-93. The piece continues in 6/8 time, key of B-flat major. The tempo is 'D.C. al Segno'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a dynamic marking of *f* (forte). The bass staff provides a steady accompaniment.

*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.

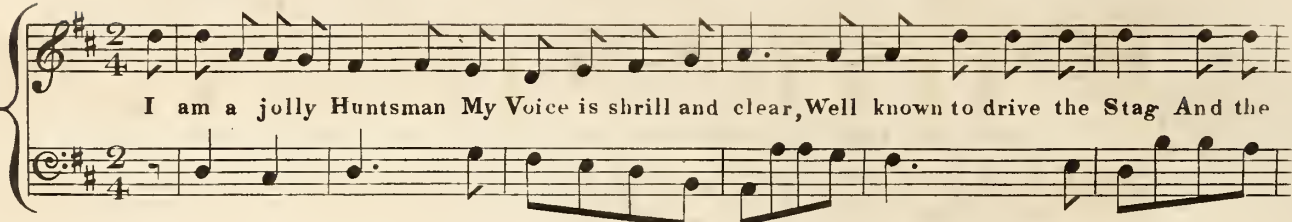
*Chorus.*

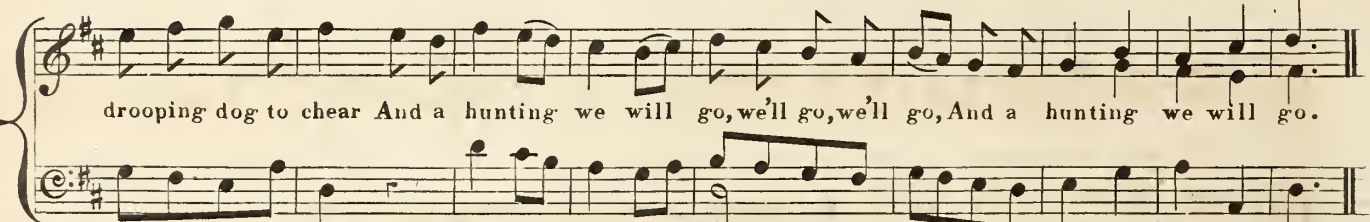
Oh the Roast Beef of old En...gland, And Oh for old England's Roast Beef.

*Hand play*

*In Moderate Time.*

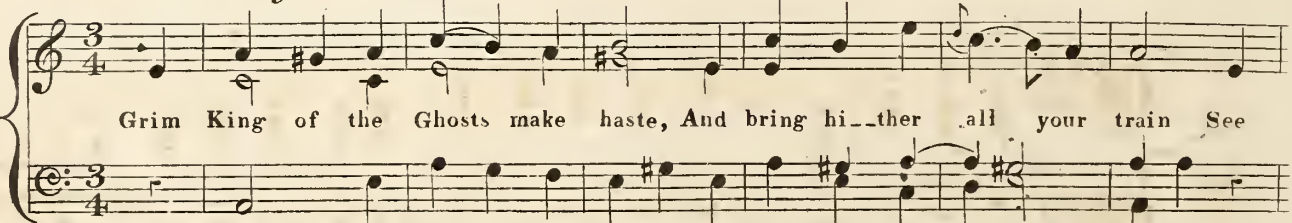
w.

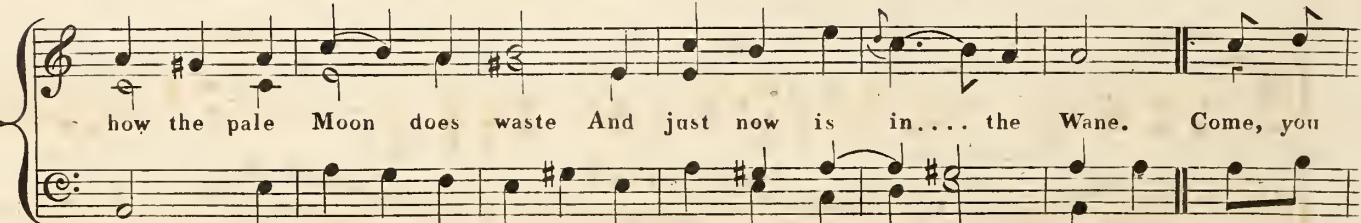
86.  I am a jolly Huntsman My Voice is shrill and clear, Well known to drive the Stag And the


 drooping dog to cheer 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.

88. *Slow.* c.

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

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

88. *Solo.* w.

Bis. *p* *pp*

Chorus. Solo.

*ff* *p*

8ves

Chorus.

*ff*

8ves

\* 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. *M.*

Ho! broder Teague, dost hear de de\_cree? Lilli bur\_le\_...ro, bullen a\_la.

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. *W.*  
Bis.

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 la Lanky down dilly....

*In Moderate Time and with Expression.*

97.

s.

98.

*Quick.*

w.

50

*Very smoothly and sustained.*

M.

99.

Now, o now I needs must part, Parting though I ab\_sent 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.*

102.

W.

Come Shepherds No more For sake And make And

mourn As never For Shepherd

*Sadly.*

103.

W.

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.*

104.

W.

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.*

*Quick.*

107. *M.*

Admiral  
Beaton

108. *Slow.* c.

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.

109. *Allegro Moderato.* c.

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-cu-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 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 frighted, 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-culiarly 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* *f*

*p*

111. *Andante.* w. 5.5

*f* *pp* *f*

112. *Andante.* w.

'Twas down in Cu...pid's Gar...den For plea...sure I did go..... To.

see the fairest flow...ers That in that gar...den grow The first it was the

Jes...sa...mine The lily white pink and rose..... And sure...ly they're the

fairest flowers That in that gar...den grows, That in that gar...den grows.

5658.

*Boldly.*

c.

113.

Musical notation for the first system of piece 113, featuring a treble and bass clef with a common time signature.

Musical notation for the second system of piece 113, featuring a treble and bass clef with a common time signature.

Musical notation for the third system of piece 113, featuring a treble and bass clef with a common time signature.

*Lively.*

M.

114.

Musical notation for the first system of piece 114, featuring a treble and bass clef with a 6/8 time signature.

Musical notation for the second system of piece 114, featuring a treble and bass clef with a 6/8 time signature.

Musical notation for the third system of piece 114, featuring a treble and bass clef with a 6/8 time signature.

*Gaily.*

w.

115.

Musical notation for the first system of piece 115, featuring a treble and bass clef with a 6/8 time signature and lyrics.

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.

*M.*

*In Moderate Time.*

x 121.  
*Oyle of Barley*

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

in thy hand And thus be-gin to learn. Not of the earth, nor of the Air, At Evening or at

Morn, But jovial Boys your Christmass keep With the lit-tle Barley Corn....

*In Moderate Time.*

c.

121.

Bis.

*Moderato.*

c.

122.

Con...ci...na...mus, O So...da...les! E...ja! quid si...le...mus!

No...bile Canti...cum, Dulce melos Do...mum Dul...ce Do...mum re...so...ne...mus

*Chorus.*

Do...mum Do...mum Dul...ce Do...mum Do...mum Do...mum Dul...ce Do...mum

*Solo.*

*Chorus.*

Dul...ce Dul...ce Dul...ce Do...mum Dul...ce Do...mum re...so...ne...mus.

*Boldly.*

*c*

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.

*Chorus.*

*Slow and with expression.*

*M.*

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.

126.

1634

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 Idle thoughts de-cei-ving.  
of an Houre In their liues be-rea-ving.

Slow.

c

128.

*Moderato.*

c.

× 129.

*Maestoso.*

c.

130.

131. *Boldly.*

O dear Twelve pence Ive got twelve pence I love twelve pence as

I love my life Ill grind a penny ont And Ill end another ont And

Ill carry ten pence home to my Wife.

132. *In Moderate Time.*

When that I was a little tiddy Boy With a heigh ho! the

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

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 measures 133-134. The piece is in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked *Andante.* and includes a *w.* (ritardando) marking. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Musical score for measures 135-136. The piece continues in the same 2/4 time signature and key signature. The melody in the treble staff shows some chromatic movement, including a sharp sign (F#) in the second measure of the system. The bass staff continues with a consistent eighth-note accompaniment.

Musical score for measures 137-138. The piece continues in the same 2/4 time signature and key signature. The melody in the treble staff features a series of eighth notes, and the bass staff continues with a consistent eighth-note accompaniment.

*Allegro.*

c.

134 .

Musical score for measures 139-140. The tempo changes to *Allegro.* and includes a *c.* (crescendo) marking. The time signature changes to 9/8. The melody in the treble staff is more active, featuring eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes.

Musical score for measures 141-142. The piece continues in the same 9/8 time signature and key signature. The melody in the treble staff features a series of eighth notes, and the bass staff continues with a consistent eighth-note accompaniment.

*Allegro.*

*tr*

*tr*

c.

135 .

Musical score for measures 143-144. The tempo remains *Allegro.* and includes *tr* (trills) and *c.* (crescendo) markings. The time signature changes to 6/8. The melody in the treble staff is more active, featuring eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes.

Musical score for measures 145-146. The piece continues in the same 6/8 time signature and key signature. The melody in the treble staff features a series of eighth notes, and the bass staff continues with a consistent eighth-note accompaniment.

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.

68

*Boldly.*

M.

138.

Musical score for measures 138-140, marked *Boldly*. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. Measure 138 ends with a double bar line. Measure 139 continues the melody. Measure 140 concludes with a double bar line.

*Moderato.*

C.

139.

Musical score for measures 139-140, marked *Moderato*. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the right hand is more melodic and slower than the previous section. Measure 139 ends with a double bar line. Measure 140 concludes with a double bar line.

*In Moderate Time.*

W.

140.

Musical score for measures 140-141, marked *In Moderate Time*. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. The right hand has a rhythmic melody, while the left hand features a series of chords. Measure 140 ends with a double bar line. Measure 141 concludes with a double bar line.

5658.

*Adamses +  
M. 138  
P. 138*

*Gaily.*

69

141.

w.

The dus-ky Night rides down the Sky And ushers in the Morn.... The

Hounds all join in glorious cry, The Hounds all join in glorious cry, The huntsman winds his

Horn.... The huntsman winds his Horn. Then a hunting we will go, a

hunting we will go, a hunting we will go,.... a hunting we will go....

*Gaily.*

w.

141.

Bis.



142. *Moderato.* c.

143. *Slow.* c.

144. *Vivace.* w.

Two systems of piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system features a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the piece, ending with a double bar line.

145. *In Moderate Time.* W.

Exercise 145, marked "In Moderate Time." It is in 6/8 time and D major. The notation includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A "W." marking is present at the end of the piece.

The first system of exercise 146, showing the treble and bass staves with melodic and harmonic parts.

The second system of exercise 146, continuing the melodic and harmonic lines.

× 146. *Slow.* C.

Exercise 146, marked "Slow." It is in 6/8 time and C major. The notation includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A "C." marking is present at the end of the piece.

The first system of exercise 147, showing the treble and bass staves with melodic and harmonic parts.

Majestic.

M.

147.

*Handwritten:*  
x  
Bell  
in  
Hand 1626

Allegro Moderato.

c.

148.

Quick.

X

149.

With Expression.

150.

Quick.

151.

\* The 2 remaining Lines are deficient in the Manuscript.

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

Musical notation for the first system of piece 154, including treble and bass staves with lyrics.

Up Tayles all.

Musical notation for the second system of piece 154, including treble and bass staves with lyrics.

*Majestic.*

M.

155.

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

Musical notation for the first system of piece 155, including treble and bass staves with lyrics.

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

Musical notation for the second system of piece 155, including treble and bass staves with lyrics.

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

Musical notation for the third system of piece 155, including treble and bass staves with lyrics.

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

Musical notation for the fourth system of piece 155, including treble and bass staves with lyrics.

*Quicker.*

Thro' the world I wan--der night and day, To find my stragging 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.*

Vulcan with tools and with tackles, ... To knock off my troublesome shackles.... Bid

Charles make ready his wain, To bring me my senses again.

*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 dainty sweets And every thing that longs there-to? Make

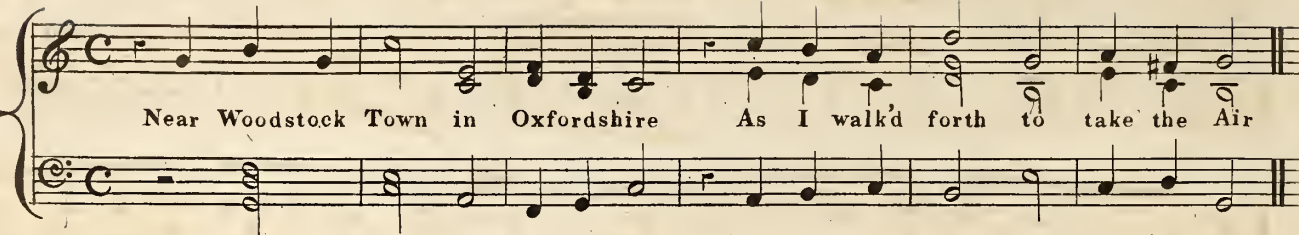
ready then your Winding Sheet, And see how ye can bestir your feet For

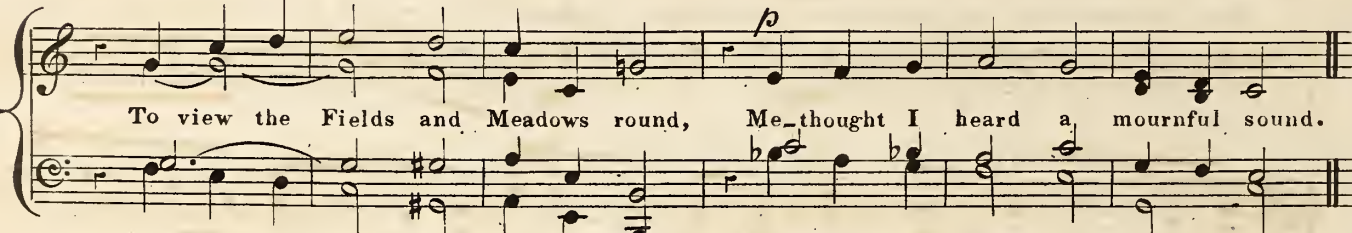
Death is the Man that all must meet, For Death is the Man that all must meet.



*Rather Slow.*

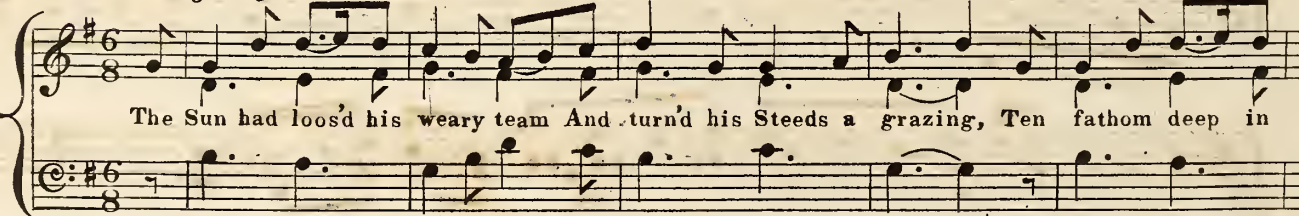
W.

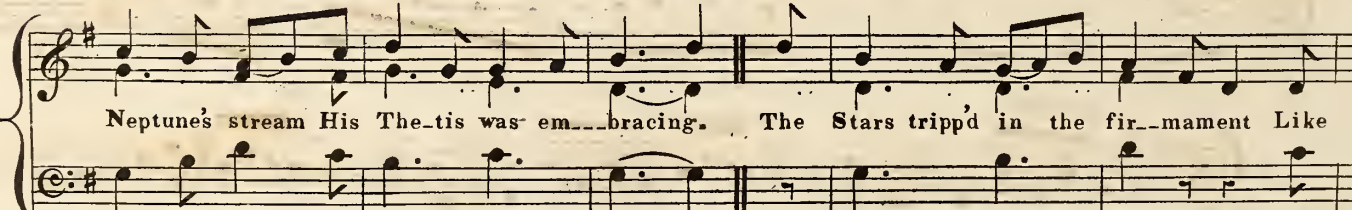
157.  Near Woodstock Town in Oxfordshire As I walk'd forth to take the Air

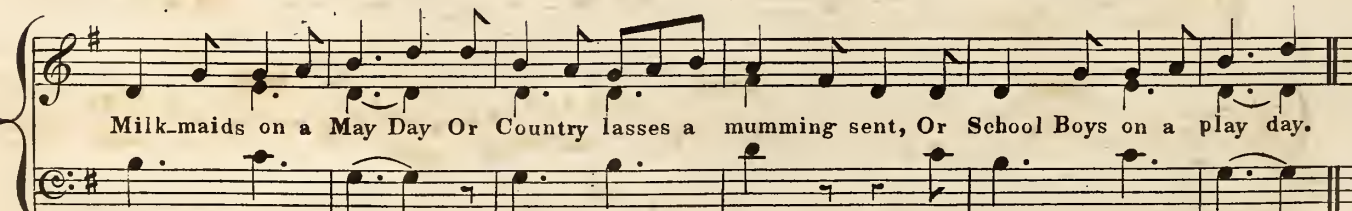
 To view the Fields and Meadows round, Me thought I heard a mournful sound.

*Gracefully.*

M.

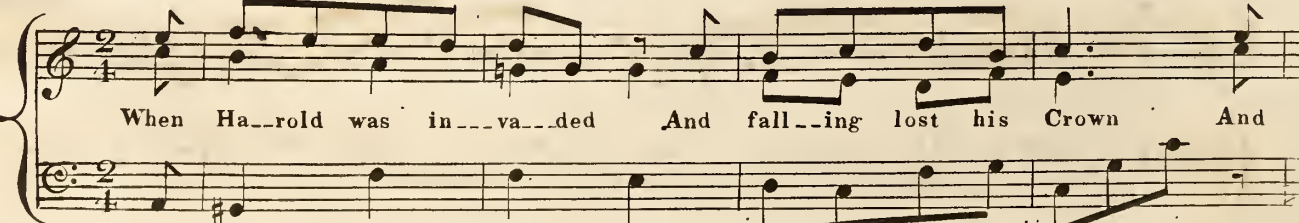
158.  The Sun had loos'd his weary team And turn'd his Steeds a grazing, Ten fathom deep in

 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-rod 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.

160. *Quick.*

*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....

163. *Lively.*

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.

164. *Lively.*

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-lye 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.

165. *Lively.* M.

*p* *mf* *p*

166. *Moderate Time.* C.

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.

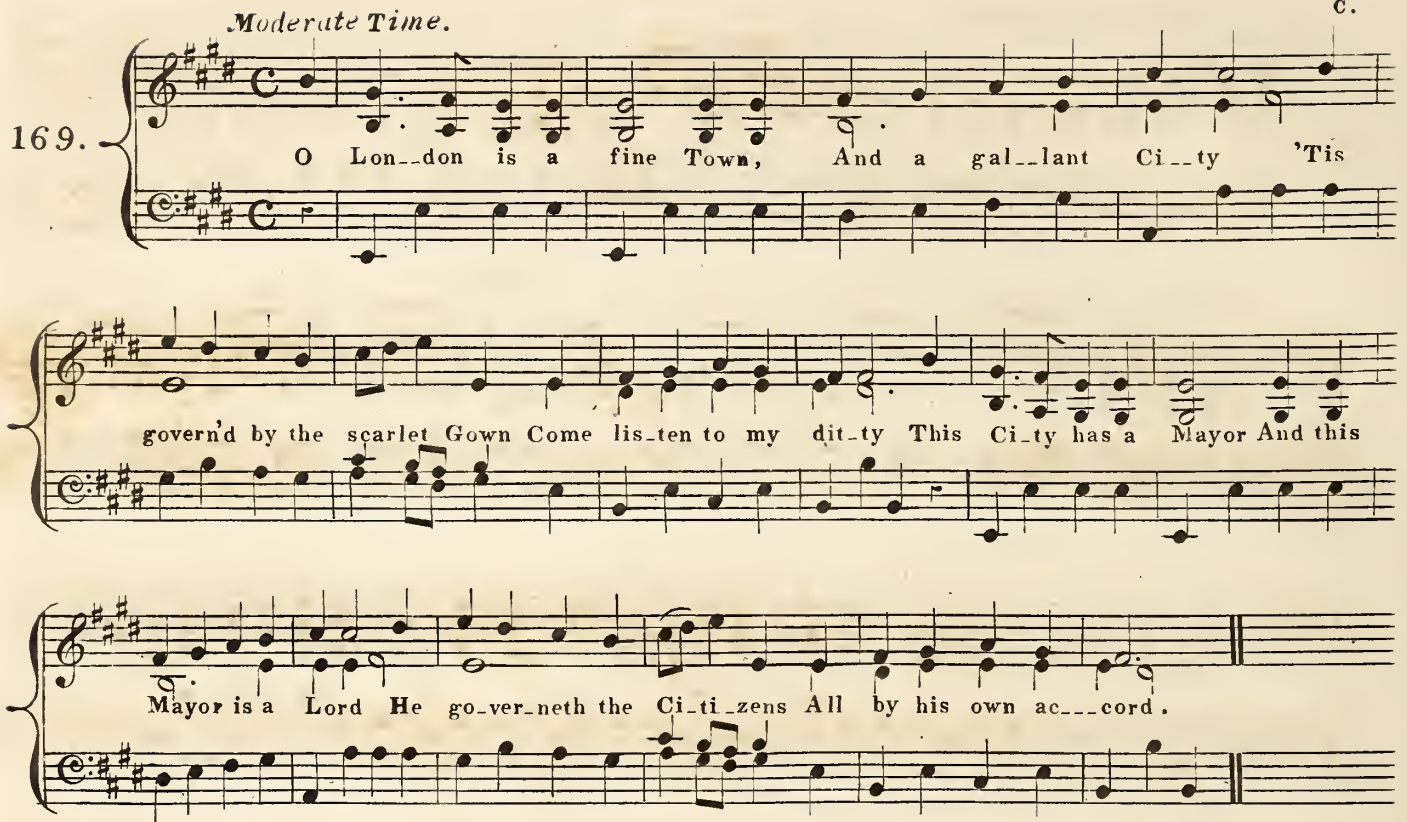
168.

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,

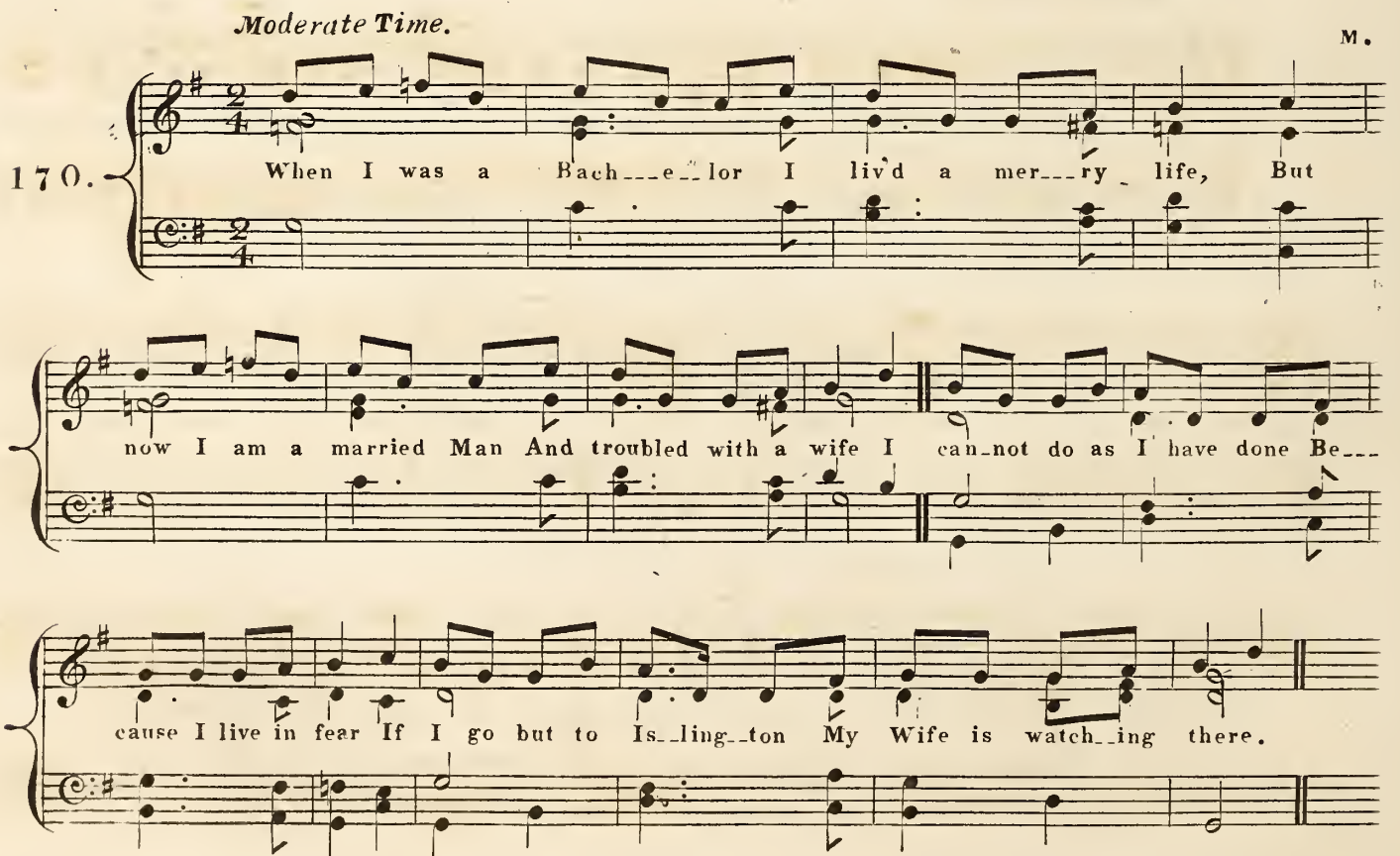
Women oft have en-vy shown, Pleasd to ruin Others wooing; Never happy in their own.

*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, attend, 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. *fine.*

178. *Slow.* M.

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 braverye.

179. *Moderate Time.* M.

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.

190. *Rather Slow.* c.

There was a Shep-herd's daugh-ter Came trip-ping on the

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

191. *Boldly.* M.

You Master Colours pray draw near And listen to my re-port My

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-ow 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.

5658 †The Small Notes may be omitted if the extension be too great for the hand.

*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-vi-our 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-vi-our 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.

M.

*Allegretto.*

→ 197. M.

M.

*Allegretto.*

198. M.

M.

*Moderate Time.*

199.

*Quick.*

M.

200.

The Women all tell me Im 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 .

Moderate Time.

C

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<sup>d</sup> 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.* 1<sup>st</sup> time. 2<sup>nd</sup> 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 rarest things have

seen, Oh! things beyond compare Such sights again cannot be found In any

place on English 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.

*Rather Slow.*

M.

215.

There was a youthe and a well - belo'd' youthe And he was a Squi--er's

Son He lov-ed the Bayliffe's Daughter deare That liv-ed in Is-ling-ton.

*Rather Slow.*

M.

216.

There was a youthe and a well beloved youth And he was a Squire's

Son And he lov'd the Bailiff's Daughter dear That lived in Is-ling-ton.

*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.

*Majestic.*

M.

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

termin'd 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 obey Under rocks that are steepest Love will find out the way.*

*Lively.*

W<sup>n</sup>

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 inconstant prove  
 I greatly fear it It so torments my mind That my heart faileth  
 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.

D.C.

233. *Moderate Time.* M.

For bon-ny sweet Robin is all my joy

234. *Jovially.* M.

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

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

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.

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.

Lively

238.

*p* *f* *p* *f*

In Moderate Time.

239.

*p* *f* *p* *f*

*Lively.*

M.

240.

*Expressive.*

241.

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

*M.*  
 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!

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

*M.*  
 hus...bands are got...ten this way to be sure Men's Eyes, and Men's Hearts they so

*M.*  
 neatly al...lure.... 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.  M.

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



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

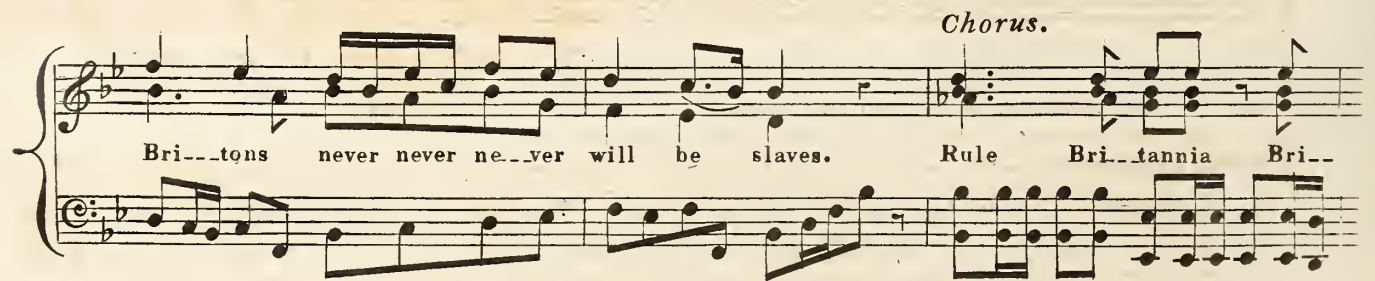


This was the Charter, the Charter of the Land And Guar-dian An-gels.



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

*Chorus.*



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



-tannia rule the Waves Bri-tons never never ne-er 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

N.B. #

Ky\_rye Elei\_son Chris

All

helpe us to quele our E\_ne\_mies, To quele oure E\_ne\_mies!


To quele oure E\_ne\_mies!

te Elei\_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 3<sup>rd</sup> 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<sup>o</sup> 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 3<sup>rd</sup> Bar evidently belonging to the 2<sup>nd</sup> But the 2<sup>nd</sup> part of the tune is undoubtedly out of measure in the M.S.



