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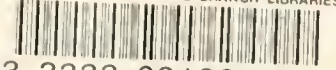
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Old English Melodies.

WORDS AND MUSIC

ARRANGED BY

H. Lane Wilson.

PRICE FOUR SHILLINGS.

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295, REGENT STREET, LONDON, W.,
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

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NEW YORK

Boosey & Co.

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THE SLIGHTED SWAIN

CHLOE proves false, but still she is charming ;
Nature, like beauty, her temper has made
Subject to change : o'er each heart she will range
Always the fairest, ever the rarest,
Always the fairest in beauty arrayed.

Banish my senses, but let her not slight me,
Love ne'er was made to inherit disdain ;
Love is a bubble that gives mankind trouble
Ever alluring, seldom enduring,
Chloe, who flouts me, I sigh for in vain.

THE SLIGHTED SWAIN.

Tempo di Minuetto.

Voice.

Piano.

The first system of music features a piano accompaniment in the lower staves and a voice line in the upper staff. The piano part begins with a *mf* dynamic and includes markings for *Red.* (Reduction) under the first and second measures. The voice line is marked *gracefully* and contains a long note in the first measure.

The second system continues the piano accompaniment. It features a *f* dynamic marking in the first measure, followed by *rit.* (ritardando) and *a tempo* markings in the later measures.

The third system includes the voice line with the lyrics: "Chlo - e proves false, — but still she is charm - ing;". The piano accompaniment has *mf* and *p* dynamic markings. A *tr* (trill) is indicated above the final note of the voice line.

The fourth system continues the voice line with the lyrics: "Na - ture. like beau - ty, — her — tem - per — has — made". The piano accompaniment provides harmonic support for the final phrase.

Sub - ject to change: o'er each heart she will

poco rall range. *inf a tempo* Al - ways the fair - est,

colla voce *p a tempo*

ev - er the rar - est, Al - ways the

fair - est in beau - ty ar - rayed.

colla voce *a tempo*

f *rit.*

Ban - ish my sen - ses, but let her not

f *p*

a tempo *mf* *p*

slight me, Love ne'er was made to in -

- her - it dis - dain; Love is a bub - ble that

p

Red. *Red.*

rit *mf a tempo*

gives man - kind trou - ble, Ev - er al - lur - ing,

rit *mf a tempo*

rit. *rit.*

pp *cresc*

sel - dom en - dur - ing, Chlo - e who flouts me - I

pp *f* *dim*

rall. *pp* *f a tempo*

sigh for in vain, Chlo - e who flouts me - I

rall *pp* *f a tempo* *dim* *colla voce*

rit. *

br

sigh for in vain.

rit. * *rit.* *

THE PRETTY CREATURE.

Oh! the pretty, pretty creature!
When I next do meet her,
 No more like a clown
 Will I face her frown,
But gallantly will I treat her.
Oh! the pretty, pretty creature.

But then her wicked, charming eyes,
When she looks up, show kind surprise:
I, like an awkward, foolish clown,
When she looks up must needs look down.

Oh! the pretty, pretty creature! &c.

Despair gives courage oft to men,
And if she smile, why then, why then,—

Oh! the pretty, pretty creature! &c.

THE PRETTY CREATURE.

(STEPHEN STORACE.)

Allegro vivace.

Voice.

Piano.

Oh! the

pret - ty, pret - ty crea - ture! When I next do meet her,

No more like a clown Will I face her frown, But

1

mf

rall.

mf a tempo

2

gal - lant - ly will I treat her, — But gal - lant - ly

will I treat her — Oh! the pret - ty, pret - ty, pret - ty,

pp parlando

pret - ty, pret - ty crea - ture. Oh! the pret - ty, pret - ty,

rall *p a tempo*

colla voce *pp a tempo*

pret - ty, pret - ty crea - ture

But

then her wick.ed, charm.ing eyes. When 'she looks up,— show

mf

kind sur. rise; I, like an awk. ward, fool. ish clown,

sf

I, like an awk. ward, fool. ish clown, When she looks up,— must

rit *rall.*
colla voce *rall.*

needs look down. On! the pret. ty, pret. ty

mf a tempo *p* *mf a tempo*

crea. ture. When I next do meet her, No

more like a clown Will I face her frown, But gal.lant.ly will I treat her,

But gal.lant.ly will I treat her. Oh! the pret.ty,

pp fur.lando
pp a tempo

pret.ty, pret.ty, pret.ty pret.ty crea.ture, Oh! he pret.ty, pret.ty,

rall *p a tempo*
colla voce *pp a tempo*

pret.ty, pret.ty crea.ture

ff *s*

Des. pair gives cour. age oft to

men, And if she smile, why then, why then,— And if she smile, why

accel then, why then, why then, why then, why then,— *a tempo* Oh, the pret. ty, pret. ty

p accel *mf a tempo*

crea. ture! — When I next do meet her, No

more like a clown Will I face her frown. But gal-lant-ly

will I treat her, But gal-lant-ly will I

treat her Oh! the pret-ty, pret-ty, pret-ty, pret-ty, pret-ty

pp parlando

rall crea-ture, Oh! the pret-ty, pret-ty, pret-ty, pret-ty

colla voce *ff* *animato* *f animato*

crea-ture *Presto*

MARY OF ALLENDALE.

Oh! have you seen the blushing rose,
The violet sweet, or lily pale?
Fairer than any flower that blows
Is Mary Gray of Allendale.

'Twas underneath yon hawthorn shade
That first I told the tender tale;
But now low lies the lovely maid,
Sweet Mary Gray of Allendale.

Bleak blows the wind, keen beats the rain
Upon my cottage in the vale;
Long shall I mourn, a lonely swain,
For Mary Gray of Allendale.

MARY OF ALLENDALE.

(HOOK)

Andante con espressione.

Voice.

Piano.

mf Oh! have you

mf

seen the blushing—rose— The violet

sweet, or li - ly pale? Fair - er than

a ny— flow'r — that blows — is Ma ry Gray.

collu voce

Ma ry. is Ma ry Gray of

p *cresc* *senza rull* *pp*

Al len dale.

mf *a tempo*

I was un der neath yon haw thorn shade that first I

pp *cresc*

two Pedals

told the ten - der - tale, But now — low

pp

rall

pp

con. sed.

lies — the love - ly maid. Sweet Ma - ry

colla voce

Gray. Ma - ry. Sweet Ma - ry Gray of

Al - len - dale.

f

f

accel a poco

Bleak blows the wind, — and keen — beats the

accel a poco

rain — Up — on — my — cot — tage

rall.

in — the — vale; Long shall I mourn, a

colla voce *rall. molto*

lone — ly swain, — For Ma — ry Gray, My Mh —

ry Sweet Ma — ry Gray of Al — len — dale.

pp

WHEN DULL CARE

THIS great world is a trouble
Where all must their fortunes bear;
Make the most of the bubble,
You'll have but neighbour's fare.
Let not jealousy tease ye,
Think of nought but will please ye,
What's gone, 'tis but in vain
To wish for back again.

When dull care does attack you,
Drinking will those clouds repel;
Four good bottles will make you
Happy,—they rarely fail,
If a fifth should be wanted,
Ask the gods, 'twill be granted;
Then you'll easily obtain
A remedy for your pain.

WHEN DULL CARE.

(RICHARD LEVERIDGE)

Pomposo.

Voice.

Piano.

f

ff

p a tempo

f

mf

This great world is a trou - ble Where all must their

Detailed description of the musical score: The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is 'Pomposo'. The voice part begins with a whole note rest. The piano accompaniment starts with a series of chords and arpeggiated figures. Dynamic markings include 'f' (forte) and 'ff' (fortissimo) in the piano part. A section of the piano part is marked 'p a tempo' (piano, at tempo). The lyrics are: 'This great world is a trou - ble Where all must their'. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, marked with 'mf' (mezzo-forte).

for - tunes bear; Make the most of the bub - ble, You'll

have but - neigh - bour's fare. Let not

colla voce *a tempo* *mf*

jea - lou - sy tease ye. Think of nought but will please ye.

p

What's gone, 'tis but in vain To wish for back a -

cresc *colla voce*

- gain.

a tempo

Musical score for the first system, featuring piano accompaniment with dynamic markings 'V' and 'ff'.

Musical score for the second system, featuring piano accompaniment with dynamic markings 'rit.', 'ten.', 'p', and 'a tempo'.

When dull care does at - tack you, Drink - ing will those

clouds re - pel, Four good bot - tles will make you

Hap - py - they rare - ly fail; If a

fifth should be want - ed, Ask the gods, 'twill be grant - ed;

Then you'll ea - si - ly ob - tain A re - me - dy - for your

pain If a fifth should be want - ed,

Ask the gods, 'twill be grant - ed; Then you'll

ea - si - ly ob - tain A re - me - dy - for your pain.

colla voce

A PASTORAL.

Flocks are sporting, doves are courting,
Warbling thrushes sweetly sing,
 Ah! Ah!
 Joy and pleasure without measure
Heralds in the lovely spring.
 La la la la.

Gentle zephyr, silent glades,
Purling streams and cooling shades,
 Senses charming, pain disarming,
Love each tender heart invades.
 Dancing, singing, piping, springing,
With our mirth the valleys ring.
 Ah! Ah! &c.

A PASTORAL.

(CAREY)

Gaily.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Gaily.' The piano part features a prominent melody in the right hand with a forte (*ff*) dynamic, while the left hand provides a simple harmonic accompaniment. The lyrics are: 'Flocks are sport - - ing, doves are court - - ing, Warb - ling thrush - es sweet - ly'. The score is divided into four systems, each containing a voice line and a piano grand staff.

Flocks are sport - - ing, doves are
 court - - ing, Warb - ling thrush - es sweet - ly

sing. Ah!

Ah!

Joy and pleasure without

measures herald in the lovely spring.

Her_alds in _____ the love - ly spring. La la la la

la _____ la _____ la _____ La la la la

la _____ la _____ la _____ La la la la la la la _____

— La la la la la la la _____ la la la la la La la - la la

la la la la la la la la la

Adagio

+ *Slower.*
p
Gentle zephyr,

p meno mosso
2do.

silent glades, Purling streams and cooling

2do.

shades, Sen - ses charm - ing, pain dis - - arm - - ing,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'shades', followed by a quarter note 'Sen - ses', and then a phrase of eighth notes 'charm - ing, pain dis - - arm - - ing,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Love each ten - der heart in - vades.

The second system continues the musical piece. The vocal line has a half note 'Love each ten - der heart' followed by a half note 'in - vades.'. The piano accompaniment includes dynamic markings of *pp* (pianissimo) in both the right and left hands.

Danc - ing, sing - - ing, pip - ing,

The third system features a key signature change to one sharp (F#) and a time signature change to 3/4. The vocal line starts with a half note 'Danc - ing,' followed by quarter notes 'sing - - ing, pip - ing,'. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte).

spring - ing, With our mirth the val - leys ring,

The fourth system continues in the 3/4 time signature and one sharp key signature. The vocal line has a half note 'spring - ing, With our mirth the val - leys ring,'. The piano accompaniment features a dynamic marking of *mf* and includes a melodic flourish in the right hand.

Ah!

Ah! Joy and

plea - sure with - out mea - sure Her - alds

in the love - ly spring, Her - alds in the

love - ly spring. La la la la la

colla voce *mf a tempo* *mf*

la la La la la la

pp

ppp

la la La la la la la la la

La la la la la la La la la la

accel.

accel.

La ah!

tr.

sf

f *al tempo*

pp

pp

FALSE PHILLIS.

EXACT to appointment I went to the grove
To meet my fair Phillis, and tell tales of love ;
But judge of my anguish, my rage and despair,
When I found on arrival no Phillis was there.

I waited awhile, which increased but my rage,—
With lovers you know ev'ry moment's an age,—
I sighed and I cried, and I looked far and near,
But in vain was my looking—no Phillis was there !

To wait any longer I thought was in vain,
So I trudged o'er the fields to my cottage again ;
When oh ! to my grief, in a grove that was near,
I beheld the false Phillis with Damon was there.

I glowed with resentment, and proudly passed by,
When, sweet as the morning, young Kate caught my eye :
I told her my story—*she* banished my care :
Bade me go to the grove—she would surely be there.

FALSE PHILLIS.

Gracefully

Voice.

Piano.

Ex - act to ap - point - ment I went to the

grove, To meet my fair Phil - lis, and tell tales of love, ———

But judge of my anguish, my

tr

rage and despair, When I found on arrival no

ten

colla voce

Phil . lis was there.

mf

I wait . ed a . . . while, which in . . .

p

crea ed but my rage,— With lov . . ers— you—

know ev' . ry— mo . ments an age,—

I sighed and I cried, and I

looked far and near, But in vain was my look . ing— no

Phil - lis was there!

a tempo

To wait a - ny long - er I

mf

thought was in vain, So I trudged o'er the fields to my

cot - tage a gain; When

ten f deciso

Oh! to my grief, in a grove that was near, I be

colla voce

held the false Phil - lis with Da - mon was there.

mf

ff

I

glowed with re - sent - ment, and proud - ly passed by, When.

pp

poco rall

sweet as the morn - ing, young Kate caught my

pp *colla voce*

mf

eye; I told her my

a tempo *p*

pp *a tempo*

sto - ry, she ban - ished my care;— Bade me go to the

colla voce *a tempo* *p*

f ten *accel*

grove, he would sure - ly be there.

f *accel* *f*

RALPH'S RAMBLE TO LONDON.

I AM a poor innocent clown,
And lately I rambled to town,
For I've heard the folks say
'Twas a place fine and gay,
And I wanted to view it, I own.

I went to a place called the play,
Where I thought I should see something gay,
But they murdered a king,
Which I thought a strange thing,
Yet the people went laughing away I

The finest of all the gay sights
Was a place with a number of lights,
Where they fiddle and sing
Like the birds in the spring,
And harmony pleasure invites.

The lights are all stuck in the trees,
And the folks buzz about like the bees ;
While down in the shade
The mill and cascade
Is sweetly adapted to please.

I wish from my heart, I must own,
We had such a place at *our* town ;
Or else at the *fair*,
That it could be brought there,
It would pay well for bringing it down.

RALPH'S RAMBLE TO LONDON.

Gaily.

Voice.

Piano.

ff

p

am a poor in . no . cent clown, — And late . ly I ram . bled to

town. — For I've heard the folks say 'Twas a place fine and gay. And I

want . ed to view it, I own. — For I've heard the folks say 'Twas a

place fine and gay. And I want . ed to view it I

own. —

went to a place called the play. — Where I thought I should see something

gay. ——— But they murdered a king,— Which I thought a strange thing, Yet the

colla voce *rall*

peo - ple went laugh - ing a - way! ——— But they

pp

mur - dered a king,— Which I thought a strange thing, Yet the

rall. *a tempo*

f *colla voce*

peo . ple went laugh . ing a . way! ———

pp *ff*

The

finest of all the gay sights — Was a place with a number of

lights. — Where they fiddle and sing Like the birds in the spring. And

meno

colla voce

har . mo . ny plea . sure in . vites — Where they fiddle and sing Like the

mf a tempo

birds in the spring And — har . mo . ny plea . sure in .

vites — The

lights are all stuck in the trees. And the folks buzz a-bout like the

p sostenuto

bees: While down in the shade The mill and cas-cade is

pp *pp*

colla voce

sweet-ly a-dapt-ed to please; While down in the shade The—

pp

mill and cas-cade is— sweet-ly a-dapt-ed to please.

colla voce *f* *a tempo*

pp

wish from my heart, I must own, ——— We had such a place at *our*

town — Or — else at the fair, That it could be brought there, It would

f *ten* *a tempo*

f *rall* *colla voce*

pay well for bring - ing it down; — Or — else at the fair, That it

parlando *ff*

p a tempo *ff*

could be brought there, It would pay well for bring - ing it

animato *animato*

down.

f *presto*

MY LOVELY CELIA.

My lovely Celia, heav'nly fair
As lilies sweet, as soft as air ;
No more then torment me, but be kind,
And with thy love ease my troubled mind

O, let me gaze on your bright eyes,
Where melting beams so oft arise ;
My heart is enchanted with thy charms,
O, take me, dying, to your arms.

MY LOVELY CELIA.

(GEORGE MONRO.)

With expression.

Voice

My

mf

love ly— Ce - lia, heav'n - ly— fair, As li - - lies

sweet, as soft — as air; No more then tor - ment me,

pp *cresc.*

pp

but — be kind, And with — thy love ease my trou - - bled

rit

colla voce

f a poco accel

mand U let me

a tempo

mf

gaze — on your — bright eyes, Where melt — ing beams so

oft — a — rise: My heart's en — charmed with — thy

mf *pp* *rall al fine* *p*

charms O, take — me dy — ing — to — your arms, —

rall *pp* *colla voce* *a tempo*

AH! WILLOW

To the brook and the willow that heard him complain,
Ah! willow, willow!
Poor Colin went weeping and told them his pain,
Ah! willow, willow!

"Dear stream, if you chance by her pillow to creep,
Ah! willow, willow!
Perhaps your soft murmurs may lull her to sleep,
Ah! willow, willow!"

AH! WILLOW.

Lento.

Voice.

con dolore

mf

mf

To the brook and the wil - low - that -

mf

Ped. Ped.

heard him com - plain, Ah! wil - low, wil - low! Poor

Col - in went - weep - ing and told them his - pain; Ah!

wil low wil low! Ah! wil low wil

p

colla voce

low!

a tempo

"Dear stream, if you

pp

dolcissimo

chance by her pil low to creep, Ah!

wil - low, wil - low! Per - haps your soft —

pp molto sostenuto

mur - murs may lull her to — sleep, Ah! —

f

wil - low, wil - low! Ah! — wil - low, wil -

ppp

dim. *ppp* *colla voce*

- low!"

a tempo

perendosi *ppp*

THE BEGGAR'S SONG.

How jolly are we beggars
Who never toil for treasure;
We know no care but how to share
Each day of joy and pleasure:

 Come away, come away,
 Let no dismal care be found;
 Mirth and joy never cloy
 While the sparkling wit goes round

A fig for gaudy fashions!
No wealth of clothes oppresses;
No patch or paint our beauties taint,
We value not our dresses.

 Come away, come away, &c.

We know no shame or trouble,
The beggars' law befriends us,
We all agree in liberty,
And poverty defends us.

 Come away, come away, &c.

THE BEGGAR'S SONG.

(RICHARD LEVERIDGE.)

Gaily.

Voice.

Piano.

How jol - ly are we beg - gars Who

nev - er toil for treasure; We know no care but how to share Each

day of joy and pleasure Come a way come a way.

ff

con. Ted.

Let no dismal care be found: Mirth and joy never dry

While the sparkling wit goes round

ff *allegro*

A fig for gawdy

fancy dress No wealth of clothes oppress No patch or paint our

beau-ties taint, We va-lue not our dress-es. Come a-way.

con Ped.

come a-way, Let no dis-mal care be found: Mirth and joy

ne-ver cloy While the spark-ling wit goes round.

ff a tempo

We—

know no shame or trou-ble, The beg-gars' law be-friends us: We

all agree in liberty. And poverty defends us. Come a way.

come a way. Let no dismal care be found. Mirth and joy never cloy.

While the sparkling wit goes round. Come a way, come a way.

Let no dismal care be found; Mirth and joy never cloy.

While the sparkling wit goes round.

THE TINKER'S SONG.

A TINKER I am, my name's Natty Dan,
From morn till night I trudge it ;
So low is my fate, my pers'nal estate
Lies all within this budget.

Work for the tinkers, ho ! good wives,
For they are lads of mettle ;
'Twere well if you could mend your lives
As I can mend a kettle.

The man of war, the man at the bar,
Physicians, priests and thinkers,
That rove up and down great London town,—
What are they all but tinkers ?

Work for the tinkers, ho ! &c.

Those among the great, who tinker the State,
And badger the minority,—
Pray what's the end of their work my friend,
But to rivet a good majority ?

Work for the tinkers, ho ! &c.

This mends his name, that cobbles his fame,
That tinkers his reputation ;
And thus had I time, I could prove in my rhyme
Jolly tinkers of all the nation.

Work for the tinkers, ho ! &c.

This song is published separately with three verses more.

THE TINKER'S SONG.

(DIBDIN.)

Pomposo.

Voice.

The first system of music features a Voice line on a single staff and a Piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a forte (*ff*) dynamic and includes various articulations such as accents and slurs.

The second system continues the musical notation. The voice line has a rest followed by a few notes. The piano accompaniment continues with complex rhythmic patterns and dynamic markings.

The third system contains the first line of lyrics. The voice line is written in a single staff, and the piano accompaniment is on two staves. The lyrics are: "Tin-ker I am, my name's Nat.ty Dan, From morn till night I trudge it; So (2.) man of war, the man of the bar, Phy-si.cians,priests and think.ers, That".

The fourth system contains the second line of lyrics. The voice line is written in a single staff, and the piano accompaniment is on two staves. The lyrics are: "low is my fate, My pers.nal es.tate Lies all with-in this budget. rove up and down Great Lon.don town,— What are they all but tin.kers?".

Work for the tinkers, ho' good wives, For they are lads of mettle; 'Twere
 Work for the tinkers, ho' good wives, For they are lads of mettle; 'Twere

well if you could mend your lives As I can mend a ket-tle 'Twere
 well if you could mend your lives As I can mend a ket-tle 'Twere

well if you could mend your lives As I can mend a ket-tle.
 well if you could mend your lives As I can mend a ket-tle.

2. The 3. Those a
 4. This

Ad. * *Ad.* *Ad.*

- mong the great who tin - ker the state, And bad - ger the miu
mends his name, that cob - les his fame, That tin kers his re - pu -

- or - i - ty, Pray what's the end of their work my friend, But to rivet a good ma -
- ta - tion, And thus had I time, I could prove in my rhyme Jolly tinkers of all the

colla voce *colla voce*

- jor - i - ty? Work for the tin - kers, ho! good wives, For
na - tion. Work for the tin - kers, ho! good wives, For

f *a tempo* *f*

they are lads of met - tle, 'Twerewell if you could mend your lives As
they are lads of met - tle, 'Twerewell if you could mend your lives As

3rd Verse

I can mend a ket-tle. 'Twere well if you could mend your lives As
 I can mend a ket-tle. 'Twere

I can mend a ket-tle.

4th Verse

well if you could mend your lives As

rall.
 I can mend a ket-tle.

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THE SWEET LITTLE GIRL THAT I LOVE

My friends all declare that my time is mis-spent
While in rural retirement I rove ;
I ask no more wealth than Dame Fortune has sent,
But the sweet little girl that I love.

The rose on her cheek's my delight,
She's soft as the down on the dove,
No lily was ever so white
As the sweet little girl that I love.

Tho' humble my cot, still content gilds the scene,
For my fair one delights in the grove ;
And a palace I'd quit for a dance on the green
With the sweet little girl that I love.

The rose on her cheek's my delight,
She's soft as the down on the dove,
No lily was ever so white
As the sweet little girl that I love.

THE SWEET LITTLE GIRL THAT I LOVE.

(HOOK.)

Andante Siciliano.

Voice.

Piano.

mf

Two Pedals

My friends all de . clare that my time is mis . pent While in
Tho' hum . ble my cot, still con . tent gilds the scene, For my

ru . ral re . tirement I rove; I ask no more wealth than Dame
fair one delights in the grove, And a pal . ace I'd quit for a

For . tune has sent, But the sweet lit . tle girl that I love, The
dance on the green With the sweet lit . tle girl that I love, The }

cresc

sweet lit tle girl that I love. — The rose on her cheeks my de .

cresc

light. — She's soft as the down, as the down on the dove, No

pp

pp

cresc

li . ly was e . ver so white. — As the sweet lit tle girl that I

cresc

1.

love — sweet lit tle girl I love. —

pp

pp

pp

A SAILOR LOVED A LASS.

A SAILOR loved a lass,
And she was fair and kind,
But ah! it came to pass
He went, she stayed behind!
Ever to be true-hearted
A thousand times they swore;
They wept, they kissed and parted,
As many have done before.

Ah! poor unhappy maiden,—
She yielded to despair,
But, nothing her grief assuaging,
She raved and tore her hair!
At length worn out with sorrow,
Unable to bear her pain,—
She weds another to-morrow.
As many will do again!

A SAILOR LOVED A LASS.

(STEPHEN STORAGE.)

Gaily.

Voice.

Piano.

con Fed.

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part begins with a forte (*ff*) dynamic and includes various musical notations such as accents, slurs, and ties. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piano part concludes with a *con Fed.* marking.

The second system continues the musical score. The vocal line includes the lyrics: "sai - lor loved a lass, _____ And she was fair and". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system ends with a *f* dynamic marking and a fermata over the final note.

The third system continues the musical score. The vocal line includes the lyrics: "kind, But ah! it came to pass _____ He...". The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a *p* dynamic marking and a fermata over the final note.

went, she stayed behind! Ever to be true -

colla voce *a tempo* *mf*

- heart ed A thou sand times they swore, They

pp

went, they kissed, and part ed, As ma ny have done be -

colla voce *a tempo*

fore! But ah! it came to

p *con fido*

pass — He went, She stayed be - hind!

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked with a 'pass' dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

E - ver to be true - heart - ed A thousand times they swore, They

colla voce

pp

The second system continues the musical piece. The vocal line features a long, expressive note at the end of the phrase, marked with a 'pp' dynamic. The piano accompaniment includes a section marked 'colla voce' (with the voice), where the piano part is played in a more vocal, sustained manner. The system concludes with a double bar line and an asterisk.

a tempo

wept, they kissed, and part - ed, — As ma - ny have done be -

pp

a tempo sostenuto

pp

Red.

The third system begins with the tempo marking 'a tempo'. The vocal line continues with the lyrics 'wept, they kissed, and part - ed, — As ma - ny have done be -'. The piano accompaniment is marked 'a tempo sostenuto' and 'pp'. The system ends with two instances of the word 'Red.' (likely a rehearsal mark) and a double bar line.

fore! — They wept, they kissed, and part - ed, As

rall.

The fourth system continues the vocal line with the lyrics 'fore! — They wept, they kissed, and part - ed, As'. The piano accompaniment includes a section marked 'rall.' (rallentando), indicating a slowing down of the tempo. The system concludes with a double bar line.

a tempo

ma ny have done — bo fore!

a tempo

Ad.

P

Ah!

poor un . hap - py mai - den. She yield ed to des - pair. — But.

P

con Ad.

noth . ing her grief as . suag . ing, She raved and tore her hair! — At

ff

p

length . worn out with sor . row, Un . a . ble to bear her pain. — She

rall

pp

rall

pp

ten a tempo
 weds a - no - ther to - mor - row, As ma - ny will do a -
colla voce a tempo

a tempo
 - gain She weds a - no - ther to - mor - row, As ma - ny will do a -
mf a tempo
Red.

ten
 - gain! She weds a - no - ther to - mor - row, As
Red.

ma - ny will do a - gain! As
a tempo ff molto accel. rall
Red. Red.

ma - ny will do a - gain!
ff pizz.
Red.

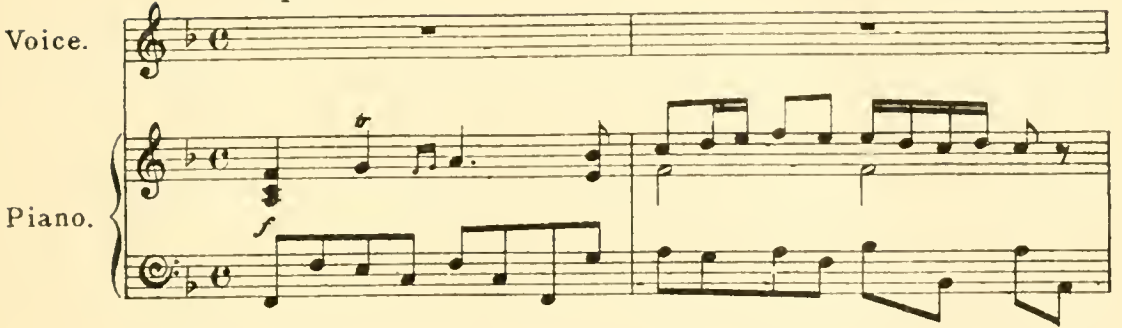
SHEPHERD! THY Demeanour VARY

SHEPHERD! thy demeanour vary,
Dance and sing, be light and airy.
Would you win me, you must woo
As a lover brave and true.
Hums and ha's, dull looks and sighing,
And such simple methods trying,
Never will this heart subdue,
I must catch the flame from you.
Fa la la.

SHEPHERD! THY DEMEANOUR VARY.

(THOMAS BROWN.)

Con spirito.

Voice. 



f *tr*
Shep. herd! thy de - mean - our va - - ry, Dance and sing, be
mf 

light and airy Dance

and sing, Dance, be

light and airy.

Would you win me, you must woo

As a lover brave and true.

Would you win me, you must woo

p
con Ped.

As a lover brave and true.

rall *tr*
a tempo
colla voce *f*

Slower. parlando

Hums and ha's, dull looks and sighing.

p *sostenuto*

con Ped. *ten* *a tempo* *tr* *f*

And such simple methods trying. Never will this

rall. *a tempo*

heart subdue. I must catch the flame from you, Must

catch _____ the flame _____ from you.

Fa la la, Fa la la la la la la _____ Fa la la, Fa la la la la la la

Fa la la, Fa la la la la la la, fa la la la.

Shep herd' thy do mea nour va ry, Dance and sing, be

Piccino



light and ai - ry, Dance

8

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "light and ai - ry, Dance". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A fermata is placed over the eighth measure of the piano part.



and sing, Dance, Be

8

This system contains the second two staves of music. The vocal line continues with "and sing, Dance, Be". The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the eighth measure of the piano part.



light and ai - ry, Dance Be

This system contains the third two staves of music. The vocal line continues with "light and ai - ry, Dance Be". The piano accompaniment features a more complex rhythmic pattern with some rests. A fermata is placed over the eighth measure of the piano part.



light and ai - ry.

colla voce *Presto.*

This system contains the final two staves of music. The vocal line ends with "light and ai - ry." The piano accompaniment concludes with a series of chords and a final cadence. The tempo marking "Presto." is placed above the piano part, and "colla voce" is placed below it.

WHILE THE FOAMING BILLOWS ROLL

"COME, come, my jolly lads, the wind's abaft,
Brisk gales our sails shall crowd ;
Come, come, my jolly lads, now haul the boat,"
The bo's'un pipes aloud.
The ship's unmoor'd, all hands on board,
The rising gale fills every sail,
The ship's well mann'd and stored,—
Then bring the flowing bowl !
Fond hopes arise, the girls we prize
Shall bless each jovial soul ;
The can boys bring, we'll laugh and sing,
While the foaming billows roll.

Tho' to the Spanish coast we're bound to steer,
We'll still our rights maintain ;
Then bear a hand, be steady, boys,
Soon we'll see Old England once again.
From shore to shore, while cannons roar,
Our tars shall show the haughty foe
Britannia rules the main.
Then bring the flowing bowl !
Fond hopes arise, the girls we prize
Shall bless each jovial soul ;
The can boys bring, we'll laugh and sing,
While the foaming billows roll.

WHILE THE FOAMING BILLOWS ROLL.

(LINLEY.)

Boldly.

Voice.

Piano.

ff *ral*

"Come, come, my jol-ly lads, the wind's a-baft, Brisk

gales our sails shall crowd; Come, come, my jol-ly lads, now

haul the boat, The bo'-sun pipes a-loud. The

ships un . moord, all hands on board The ris . ing gale fills

ev . ry sail, The ships well maund and stored,— Then

rall *f tempo*

colla voce

bring the flow . ing bowl! Fond hopes a . rise the girls we prize Shall

mf

tempo

bless each jo . vial soul; The can boys bring, we'll

colla voce

laugh and sing While the foam . ing bil . lows roll

ff rall

ff rall

s *rall.* *a tempo*

Tho' to the Spanish coast we're bound to steer, We'll still our rights main.

mf

tain, Then bear a hand, be steady, boys, Soon we'll see Old

Eng-land once a gain. From shore to shore, while

cresc. *f* *cresc.* *f*

can-nons roar, Our tars shall show the haugh-ty foe Brit.

ff



PHILLIS HAS SUCH CHARMING GRACES.

PHILLIS has such charming graces,
Beauty triumphs in her eye ;
If not for me her caresses,
I must love her though I die.

Phillis has such charming graces,
For her smile I pine and sigh.

Lovely Phillis, thou fair destroyer,
Ease my troubled love-sick mind,
Smile upon a hopeless lover,
Cease to charm, or else be kind.

Phillis has such charming graces,
I must love her though I die.

PHILLIS HAS SUCH CHARMING GRACES.

(ANTHONY YOUNG)

Gracefully.

Voice.

Piano.

con Ped.

Phil . lis - has - such

charm - ing - gra - ces, Beau - ty tri - umphs in - her

eye; If - not for me - not for me her ca - res - es, I - must

love her though I — die. Phil - lis has — such

a tempo

a tempo

molto sostenuto

Red. *Red.*

charm - ing gra - ces, For her smile I pine and —

Red. *Red.*

sigh.

a tempo

Red.

Love - ly Phil - lis, thou fair - des

accel a poco

accel a poco

Red. *Red.*

trou - er, Ease my trou - bled love - sick

mind. Smile up on a hope less

lov er, Cease to charm, or else be

Tempo I.

kind. Phil lis has such charm ing

gra ces, I must love her though I die.

f rall al fine I must love her though I die.

colta voce

THE HAPPY LOVER.

How blest is a lover
Whose torments are over,
His fears and his pain ;
When Chloe gaily smiling,
His anguish beguiling,
Repents her disdain.

Transported with pleasure,
I gaze on my treasure,
And gladden my sight ;
When she gaily smiling,
My anguish beguiling,
Augments my delight.

THE HAPPY LOVER.

Tenderly.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/style marking is "Tenderly." The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction marked "mf" and "con Ped." (con Pedal). The second system contains the first line of lyrics: "How blest is a". The third system contains the second line of lyrics: "lover Whose torments are over, His fears and his". The fourth system contains the third line of lyrics: "pain, His fears and his pain; When Chloe gai-ly". The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. Dynamic markings include "mf" (mezzo-forte), "cresc." (crescendo), and "pp" (pianissimo). The score concludes with a final cadence in the piano part.

How blest is a
 lover Whose torments are over, His fears and his
 pain, His fears and his pain; When Chloe gai-ly

accel a poco

smil . ing. His an - guish be - guil

colla voce *accel a poco*

cresc *ten*

ing be - guil *rall* ing. Re

cresc molto *f* *colla voce*

pents her dis - dain.

p a tempo

cresc *senza rall*

poco accel

Trans - por - ted with plea - sure, 1

gaze on my trea - sure And glad - den my sight, And

glad - den my sight; When she gai - ly

smil - ing. My an - guish be - guil *a tempo, accel. a poco*

ing, be - guil - ing, Aug -

ments my de - light.

THE FORSAKEN MAID.

CATTIA, in the shade reclining,
Cried, "Alas! how hard my lot!
Sure 'tis almost past declining,
That I thus should be forgot.
Cohn fondly sighs for Kitty
Chloe is young Damon's flame!
Kissing, courting, all so pretty,—
I'm neglected—what a shame!"

"I must own that Kitty fair is,
Ruby lips and sparkling eyes;
Look at me, you'll think that there is
Charm that might a heart surprise;
Artful Chloe, each beguiling,
Beauty has not more than me!
Though, to all she's always smiling,
I can smile as well as she!"

Youthful Strephon, overhearing,
Was resolved to take her part;
To the fair one soon appearing,
Kindly soothed her aching heart.
Canna sits no longer wailing;
Free'd from sorrow and despair,
Strephon's world were so beguiling,
She's the blithest of the fair.

THE FORSAKEN MAID.

(THOMAS SMART.)

Brightly.

Voice.

Piano.

Cæ - lia, in the shade — re - clin - ing,
 "I must own that Kit - ty fair is,

rall.

Cried "A - las! how hard my lot! Sure 'tis al - most past de - clin - ing,
 Ru - by lips, and sparkling eyes! Look at me, you'll think that there is

That I thus should be forgot,
 Charm that might a heart surprise;

Co. in fondly sighs for Kit ty; Chlo e is young Damon's flame!
 Art-ful Chlo.e. each be gull ing. Beau ty has not more than me!

kissing, court ing, all so pret ty, - I'm neglect ed - what a shame!
 Tho' to all she's al ways smil ing, I can smile as well as she!"

rall *a tempo*

p *rall* *a tempo*

Pedal

D C al

Youth - ful Stre - phon, o - ver - hearing, Was re - solved to take her part:

To the fair one soon ap - pear - ing. Kind - ly - sooth'd her ach - ing heart.

Cæ - lia sits no long - er wail - ing.

Freed from sor - row and des - pair, Stre - phon's words were so be - guil - ing.

f a tempo
She's the blith - est of the fair.

THE SAILOR'S LIFE.

A SAILOR'S life's the life I trow,
He works now late now early ;
Now up, now down, now to and fro :
What then ? he takes it cheery.

When perils gather round,
All sense of danger's drowned,
We despise it to a man ;
We sing a little, and laugh a little,
And work a little, and play a little,
And fiddle a little, and foot it a little,
As bravely as we can.

If howling winds and roaring seas
Give proof of coming danger,
We view the storm, but rest at ease,
For fear's to Jack a stranger.

When perils gather round, &c.

But think not that our life is hard,
Though storms at sea ill-treat us,
For coming home's a sweet reward,
When wives and sweethearts greet us.

When perils gather round, &c.

THE SAILOR'S LIFE.

Cheerfully.

Voice.

1. A
2. If

sail - or's life's the life I trow; He works now late now ear - ly; Now
how - ling winds and roar - ing seas Give proof of com - ing dan - ger. We

up, now down, now to and fro: What then? he takes it cheer - ly. When
view the storm, but rest at ease, For fear's to Jack a stran - ger. When

colla voce

f rall

pe-ri-ils ga-ther round. All sense of dan-gers drowned. We des-
 pe-ri-ils ga-ther round. All sense of dan-gers drowned. We des-

f rall

a tempo

rise it to a man; We sing a lit-tle, and laugh a lit-tle, And
 rise it to a man; We sing a lit-tle, and laugh a lit-tle, And

colla voce *a tempo*

work a lit-tle, and play a lit-tle, And fid-dle a lit-tle, and

1.

foot it a lit-tle, As brave-ly as we can We

2.

can.

ff

3. But think not that our

life is hard, Though storms at sea ill - treat us; For

com - ing home's a sweet re - ward, When wives and sweethearts greet us, When

ten.

colla voce

pe . rils ga . ther round All sense of dan . ger's drowned. We des .

f *rall*

- pise it to a man. We sing a lit . tle, and laugh a lit . tle, And

colla voce *a tempo*

work a lit . tle, and play a lit . tle. And fid . dle a lit . tle, and

foot it a lit . tle. As brave . ly as we can, We sing a lit . tle and

laugh a lit - tle, And work a lit - tle, and play a lit - tle, And

fid - dle a lit - tle, and foot it a lit - tle, As brave - ly as__ we

can, As brave - ly as__ we can, As brave - ly as we

len. 7

colla voce ff

can. _____

ff a tempo

ff ff

THE PLAGUE OF LOVE.

Yes, I'm in 'love, I feel it now,
And Calia has undone me;
And yet, I swear, I can't tell how
The pleasing plague stole on me!

Her voice, her smile, might give th' alarm,
Tis both perhaps has won me!
And yet, I swear, I can't tell how
The pleasing plague stole on me.

THE PLAGUE OF LOVE.

(By ARNE.)

Con espressione.

Voice.

Piano.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are written below the vocal line.

System 1: The piano accompaniment begins with a *p* (piano) dynamic. The vocal line has a rest for the first two measures.

System 2: The piano accompaniment includes markings for *rall.* (ritardando), *m. d.* (mezzo-forte), and *p*. The lyrics are: "Yes, I'm in love, I".

System 3: The piano accompaniment includes markings for *poco accel.* (poco accelerando). The lyrics are: "feel it— now, And Cæ - lia has un - done me; And Ca - lia — has un - done — me; And yet, — I swear, I".

pp *fmo*
cant tell— how The pleas— ing plague stole on me! And

accel. *molto rall*
yet,— I swear, I cant tell how— The pleas— ing— plague stole

on me.—

mf
m d *m d* Her voice her smile might give— the alarm 'Tis

both per - haps has won me, Tis both per - haps has

won — me, And yet, — I swear, I can't tell — how The

pleas - ing plague stole on me; And yet, I — swear, — I

can't tell how — The pleas - ing — plague stole on me.

COME, LET'S BE MERRY.

COME, let's be merry, let's be airy,
 'Tis a folly to be sad ;
 For since the world's gone mad,
Why alone should we be wise,
And like dull fools gaze on other men's joys ?

Let not to-morrow bring you sorrow
 While the stream of life flows on ;
 But when the cheerful day is gone,
Still endeavour that the next
Shall be as gay and as little perplexed.

If you have leisure, follow pleasure,
 Let not an hour of joy pass by ;
 For, as the fleeting moments fly,
Time it will your youth decay ;
Then try to live and enjoy while you may.

COME LET'S BE MERRY.

Gaily.

Voice.

Piano.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is marked with dynamics such as *ff*, *rall*, and *mf*. The lyrics are: "Come, let's be mer - ry, let's be ai - ry, 'Tis a fol - ly to be sad; Come, let's be mer - ry, let's be ai - ry, 'Tis a fol - ly to be sad."

System 1: The piano accompaniment begins with a forte (*ff*) dynamic. The vocal line is mostly rests.

System 2: The vocal line enters with the lyrics "Come, let's be mer - ry, let's be ai - ry,". The piano accompaniment features a *rall* (rhythm) marking and a *rit* (ritardando) marking. Dynamics include *f* and *mf*.

System 3: The vocal line continues with "'Tis a fol - ly to be sad; Come, let's be mer - ry,". The piano accompaniment has a *mf* dynamic.

System 4: The vocal line concludes with "let's be ai - ry, 'Tis a fol - ly to be sad." The piano accompaniment ends with a final cadence.

For, since the world's gone mad mad mad. Why a

lone should we be wise, And like dull fools.

p
rit
pp

and like dull fools, like dull fools, gaze on

senza rall

oth . er men's joys?

colla voce
a tempo

rall

mf

Let not to mor - row bring you sor - row

While the stream of life flows on; Let not the

mor - row bring you sor - row While the stream of

mf

life flows on; But when the cheer - ful day is

sonore

gone. Still en - dea - your that the next

f

rit

shall be as gay. ——— shall be as gay.

be as gay and as lit-tle re-joiced.

f *rit. dim.* *ff a tempo*

If you have let sure, fol- low

f *p*

plea- sure. Let not an hour of joy pass by.

If you have lei - sure, fol - low plea - sure, Let not an

hour - of joy pass by; For, as the fleet - ing

mo - ments fly, Time it will your youth de -

cay; - Then try to live. Then try to live.

Then try to live and en - joy while you may.

rall al fine

ff colla voce

ELIZABETHAN LOVE-SONGS.

EDITED AND ARRANGED, WITH PIANOFORTE ACCOMPANIMENTS COMPOSED,
OR ADAPTED FROM THE LUTE TABLATURE, BY

FREDERICK KEEL.

WORDS BY

WORDS BY

As Flora slept	<i>John Hilton</i>	On a time	<i>John Atty</i>
A shepherd in a shade	<i>John Dowland</i>	Phyllis was a faire maide	<i>Giles Earle's MS.</i>
Come again	<i>John Dowland</i>	Shaded with olive trees	<i>Thomas Graves</i>
Come Phillis... ..	<i>Thomas Ford</i>	Shall I come, sweet Love, to thee?	<i>Thomas Campion</i>
Deare if you change... ..	<i>John Dowland</i>	Sleepe, sleepe	<i>Giles Earle's MS</i>
Deare, though your mind	<i>William Corkine</i>	Sweet Cupid, ripen her desire	<i>William Corkine</i>
Diaphenia	<i>Francis Pilkington</i>	Sweet Kate	<i>Robert Jones</i>
Fain would I change that note	<i>Thomas Hume</i>	Sweet nymph, come to thy lover	<i>Thomas Morley</i>
Faire, sweet, cruell	<i>Thomas Ford</i>	There is a garden in her face	<i>Thomas Campion</i>
Fine knacks for ladies	<i>John Dowland</i>	Underneath a cypress tree	<i>Francis Pilkington</i>
Flow not so fast, ye fountaines	<i>John Dowland</i>	What if I seek for love	<i>Robert Jones</i>
Go to bed, sweet Muse	<i>Robert Jones</i>	When Laura smiles	<i>Philip Rosseter</i>
Here she her sacred bower adornes	<i>Thomas Campion</i>	When lo! by breake of morning Why dost thou turn away?... ..	<i>Thomas Morley</i> <i>Giles Earle's MS.</i>
If I urge my kind desires	<i>Philip Rosseter</i>	Woeful heart with grief oppressed	<i>John Dowland</i>
If she forsake me	<i>Philip Rosseter</i>		

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COLLECTED AND EDITED, WITH ANNOTATIONS AND PIANOFORTE ACCOMPANIMENTS, BY

LUCY E. BROADWOOD.

Abdication (Boney's)	<i>Sussex</i>	Little Lowland Maid (The)	<i>Surrey</i>
Age of Man (The)	<i>Do.</i>	Lost Lady found (The)	<i>Lincolnshire</i>
Banstead Downs	<i>Do.</i>	Merchant's Daughter (The)	<i>Sussex</i>
Bedfordshire May-Day Carol	<i>Bedfordshire</i>	Moon shines bright (The) (Christmas Carol)	<i>Sussex and Surrey</i>
Bella's Mountains	<i>Sussex</i>	New Irish Girl (The)	<i>Surrey</i>
Bold Pedlar and Robin Hood (The)	<i>Do.</i>	Oh, the Trees are getting high	<i>Do.</i>
Boney's Lamentation	<i>Do.</i>	Oh, Yarmouth is a pretty Town	<i>Sussex</i>
Brisk young Lad, he courted me (A)	<i>North Lincolnshire</i>	Our Ship she lies in Harbour	<i>Surrey</i>
Brisk young lively Lad (The)	<i>Surrey</i>	Poor murdered Woman (The)	<i>Do.</i>
Bristol Town	<i>Sussex</i>	Rich Nobleman and his Daughter (The)	<i>Do.</i>
Cold blows the Wind	<i>North Devonshire</i>	Rosetta and her gay Plough- boy	<i>Sussex</i>
Constant Farmer's Son (The)	<i>Sussex</i>	Salt Seas	<i>Do.</i>
Death and the Lady	<i>Do.</i>	Some Rival has stolen my true Love away	<i>Surrey</i>
Died of Love	<i>North Lincolnshire</i>	Sussex Mummers' Christmas Carol (The)	<i>Sussex</i>
Duke of Marlborough (The)... ..	<i>Sussex</i>	Three Butchers (The)	<i>Do.</i>
Gallant Poachera (The)	<i>Do.</i>	Through Moorfields	<i>Do.</i>
Georgie	<i>Do.</i>	Travel the Country round	<i>Do.</i>
Gibson, Wilson, and Johnson	<i>Do.</i>	Two affectionate Lovers (The)	<i>Do.</i>
Hampshire Mummers' Christ- mas Carol	<i>Hampshire</i>	Unquiet Grave (The)	<i>Surrey</i>
Henry Martin	<i>Sussex</i>	<i>Do.</i>	<i>North Devonshire</i>
How cold the Winds do blow	<i>Surrey</i>	Valiant Lady (The)	<i>Surrey</i>
I must live all alone	<i>Sussex</i>	Van Diemen's Land	<i>Sussex</i>
Irish Girl (The)	<i>Surrey</i>	Wealthy Farmer's Son (The)	<i>Do.</i>
King Henry, my Son	<i>Cumberland</i>	Young Servant Man (The)	<i>Do.</i>
King Pharaoh (Gypsy Christ- mas Carol)	<i>Sussex and Surrey</i>		

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