

Blow, blow thou winter wind.

From Shakespeare's *As you like it*. 8

Dr. ARNE (1710-1778).

VOICE.

*In moderate time.*1. Blow, blow thou win - ter wind, Thou
2. Freeze, freeze thou bit - ter sky, Thou

PIANC.

*p**p*1. art not so un - kind, Thou art not so un - kind as man's in - gra - - ti - tude; Thy
2. dost not bite so nigh, Thou dost not bite so nigh as ben - e - fits . . . for - got; Tho'*dim.**cresc.*1. tooth is not so keen, . . . be - cause thou art not seen, Thy tooth is not so keen, . . . be -
2. thou the wa - ters warp, . . . thy sting is not so sharp, Thy sting is not so sharp, . . . as*cresc.*1. cause thou art not seen, Al - though thy breath be rude, al - though thy breath be rude, . . . al -
2. friend re - mem - ber'd not, Thy sting is not so sharp as friend re - mem - ber'd not, . . . as*p*

1st time.

Dal 8

Last time.

1. though thy breath be rude.
2. friend re - mem - ber'd not.

Dal 8

*cresc.**mp**p*

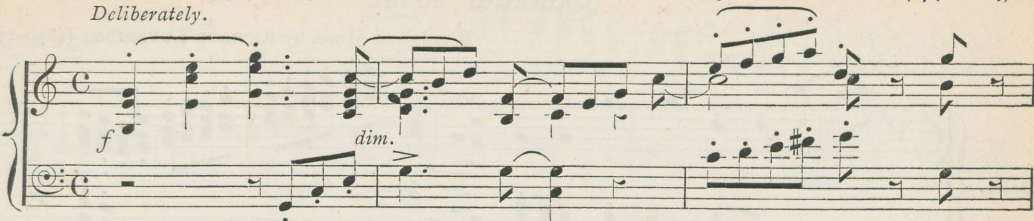
The Thorn.

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JOHN O' KEEFE (1747-1833).
Deliberately.

Air by WILLIAM SHIELD (1748-1829).

PIANO.



1. From the white blossom'd sloe my dear Chlo - e re-quest-ed, A sprig her fair breast to a -
2. When I show'd her the ring, and im-plor'd her to mar-ry, She blush'd like the dawn-ing of



1. dorn;
2. morn:

No! by Heav'n's! I exclaim'd, may I per-ish if ev - er I plant in that bo-som a
"I'll con-sent," she re-plied, "if you'll pro-mise . that no jea-lous riv-al shall laugh me to



1. thorn:
2. scorn:"

No! by Heav'n's! I ex-claim'd, may I per-ish if . . ev - er I
"I'll con-sent," she re-plied, "if you'll pro - mise that no jea-lous



Dal g .

1. plant in that bo - som a . . thorn.
2. ri - val shall laugh me to . . scorn."



Dal g .

The original copy ascribes the verses to Burns, an obvious error, since corrected.

Good Advice.

(DRINKING SONG).

Words and Music by RICHARD LEVERIDGE (1670-1758).

Lively.

PIANO.

1. Leave off this fool - ish prat - ing, Talk no more of Whig and To - ry But

mp R.H.

1. fill your glass, Round let it pass, The bot - tle stands be - fore you.

(CHORUS, *ad lib.*)

1. Fill it up to . . the top, Let the night with love be crown'd,

f

1. Drink a bout, See it out, Love and friend - ship still go round.

f

The full title is "Good advice, a song set and sung by Mr. Leveridge at the new playhouse." Music and words are copied from an old volume of half-sheet songs (Folio H. 1601) in the British Museum.

Piano introduction for 'Good Advice'. The music is in 2/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. A *p cresc.* marking is present in the middle of the introduction.

Vocal and piano accompaniment for the first verse. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *mf* and *p*. A *Ped.* marking is at the end of the first system, followed by an asterisk.

2. If drink - ing be a bles - sing, This night de - vote to plea - sure, Let
3. If an - y is so jea - lous To be a par - ty min - ion, Let him

Vocal and piano accompaniment for the second verse. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *mf* and *p*. A *Ped.* marking is at the end of the first system, followed by an asterisk.

2. world - ly cares, And state af - fairs, Be thought on at more lei - sure.
3. drink like me, We'll soon a - gree, And be of one o - pin - ion.

(CHORUS, *ad lib.*)
Chorus introduction and first line of the chorus. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *f*. A *Ped.* marking is at the end of the first system, followed by an asterisk.

2. & 3. Fill it up to . . the top, Let the night with mirth be crown'd,

Second line of the chorus. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *f*. A *Ped.* marking is at the end of the first system, followed by an asterisk.

2. & 3. Drink a bout, See it out, Love and friend - ship still go round.

If Phillis denies me relief.

MATTHEW HUSSEY.

In leisurely time.

PIANO. *mf*

Ped. *

8.

1. If Phil - lis de - nies me re -
2. The spark - ling cham-pagne shall re -

dim. *p*

1. lief, If she's an - gry I'll seek it in wine; Though she
2. move All the cares my dull grief has in store; For my

dim.

1. laughs at my am - or - ous grief, At my mirth . . why should she re -
2. rea - son I lost when I lov'd, And by think - ing what can I

p

1. pine, At my mirth . . why should she re - pine.
2. more, And by think - ing what can I more.

dim. *mf*

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, ending with a trill marked *Dal. S.*. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* and *dim.*

3. Would Phil - lis but pi - ty my pain, And my

The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *dim.* and *p*.

3. faith - ful - ness now would ap - prove; The sweet juice of the grape I'd dis -

The piano accompaniment continues with a similar texture. Dynamics include *p* and *Ped.*. An asterisk (*) is placed at the end of the system.

3. dain, And de - vote all my life to my love, And de -

The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *p* and *Ped.*

3. vote all my life . . to my love.

The piano accompaniment concludes with a final chord. Dynamics include *dim.* and *mp rall.*. A fermata is placed over the final chord in the right hand.

We be three poor Mariners.

From the Freeman's Songs in *Deuteromelia* (1609).

Moderately quick.

PIANO.

mp

S.

1. We be three poor ma - ri - ners New - ly come from the
2. We des - pise those mar - tial men That do our states dis -

p S.

1. seas; We spend our lives in jeo - - par - dy, While
2. dain; But we care for those mer - - chant - men, Which

1. o - thers live in ease. Shall we go dance the
2. do our states main - tain. To them we . . dance the

1. round, the round, the round, And shall we go dance the round, the round, the round, And
2. round, the round, the round, To them we dance the round, the round, the round, And

1. & 2. he that is a bul - - ly boy, Come pledge me on . . the

1. & 2. ground.

ground - a ground - a ground.

The last bar of the melody is generally given thus :—

ground - a ground - a ground.

In the original, referred to, the word "ground" is *not* repeated, and is in accordance with the above text.

Home, sweet home!

Words by JOHN HOWARD PAYNE (1792-1852).

Air by Sir HENRY BISHOP (1786-1855).

Slowly.

PIANO. *mp* *p* *cresc.*

The piano introduction is in 2/4 time, marked 'Slowly'. It begins with a mezzo-piano (*mp*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics shift to piano (*p*) and then crescendo (*cresc.*) towards the end of the section.

1. 'Mid plea - sures and pa - la - ces
2. An ex - - ile from home, splen - dour

The first line of the song features a vocal melody with two verses. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. The dynamics are marked *p* (piano).

1. though . . we may roam— Be it ev - - er so hum - - ble there's
2. daz - - zles in vain, Oh, give . . me my low - - ly thatch'd

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 'Ped.' (pedal) instruction and an asterisk (*) marking a specific point in the accompaniment.

1. no . . . place like home! A charm . . from the skies seems to
2. cot - - tage a - gain! The birds . . sing - ing gai - - ly that

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a final flourish in the right hand and a sustained bass line.

The famous air of "Home, sweet home!" appears for the first time in Bishop's opera, "Clari, or the Maid of Milan," which was produced at Covent Garden Theatre, May 8, 1823. In the score the melody is superscribed "Sicilian Air." It may, or may not be by Bishop.

1. hal - - low us there, Which seek . . . through the world, is not
 2. came . . . at my call, Give me them . . with the peace of mind . .

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line has two parts: a first part (1.) and a second part (2.). The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note pattern.

espress.

1. met with else - where. Home! Home, . . sweet, sweet
 2. dear - er than all. Home! Home, . . sweet, sweet

cresc.

Ped. * Ped. *

The second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has two parts (1. and 2.). The piano accompaniment includes a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note pattern. The system is marked with *espress.* and *cresc.* and includes a pedal point marked with 'Ped.' and asterisks.

Largo.

1. home! There's no . . . place like home! . . . there's no . . place like . . .
 2. home! There's no . . . place like home! . . . there's no . . place like . . .

tr

Largo.

Ped. *

The third system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has two parts (1. and 2.). The piano accompaniment includes a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note pattern. The system is marked with *Largo.* and includes a trill marked with 'tr' and a pedal point marked with 'Ped.' and an asterisk.

Dal S.

1. home.
 2. home.

Tempo. *Dal S.*

mp

The fourth system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has two parts (1. and 2.). The piano accompaniment includes a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note pattern. The system is marked with *Dal S.* and *Tempo.* and includes a piano marking marked with 'mp'.

Rule Britannia.

Words by JAMES THOMSON (1700-1748).

Melody by Dr. ARNE (1710-1778).

Bold and vigorous.

PIANO. *mf*

1. When Bri - tain first, . . . at Heav'n's com-mand, A -
 2. The na - tions not . . . so blest as thee, Must
 3. Still more ma - jes - tic shalt thou rise, More
 4. Thee, haugh - ty ty - - rants ne'er shall tame, All

1. rose from out the a - - zure main, A - rose, a - rose, a - rose from out the
 2. in their turn to ty - - rants fall; Must in . . their turn . . . to
 3. dread ful from each for - eign stroke More dread - ful . . from . . each
 4. their at-tempts to bend . . thee down, All their at - - tempts . . to

1. a - zure main, This was the char-ter, the char-ter of the land, And guar - dian
 2. ty - rants fall; While thou shalt flourish, great and free, The dread and
 3. for - eign stroke; As the loud blast that tears the skies, Serves but to
 4. bend thee down, Will but a - rouse thy gen - er - ous flame; But work their

1. an - gels sung this strain: Rule Bri - tan-nia, Bri - tan-nia rule the
 2. en - vy of them all. Rule Bri - tan-nia, Bri - tan-nia rule the
 3. root . . thy na - tive oak. Rule Bri - tan-nia, Bri - tan-nia rule the
 4. woe, . . and thy re - nown. Rule Bri - tan-nia, Bri - tan-nia rule the

"Rule Britannia" was first performed at Cliefden House, Maidenhead (the residence of Frederick, Prince of Wales), August 1, 1740, in commemoration of the accession of George I. Originally part of a Masque, Arne recast it in the form of an opera which was produced at Drury Lane in 1745.

1. waves, Bri - tons nev-er, nev-er, nev - er will be . . . slaves.
 2. waves, Bri - tons nev-er, nev-er, nev - er will be . . . slaves.
 3. waves, Bri - tons nev-er, nev-er, nev - er will be . . . slaves.
 4. waves, Bri - tons nev-er, nev-er, nev - er will be . . . slaves.

CHORUS.

Rule Bri - tan - nia, Bri - tan - nia rule the waves;

Bri - tons nev - - - er will be slaves!

Dal. S. *f*

5. To thee belongs the rural reign;
 Thy cities shall with commerce shine;
 All thine shall be the subject main,
 And every shore it circles, thine.
 Rule Britannia, &c.

6. The Muses, still with freedom found,
 Shall to thy happy court repair;
 Blest Isle! with matchless beauty crowned,
 And manly hearts, to guard the fair.
 Rule Britannia, &c.

Silly heart forbear.

NICHOLAS LANEIR (circa 1589-1665).

Expressively.

PIANO.

mf

p

Ped. *

 The piano introduction is in G major, 4/4 time. The right hand features a series of chords and eighth-note patterns, marked 'Expressively.' and 'mf'. The left hand provides a steady bass line with eighth notes, marked 'p'. A pedal point is indicated at the end of the first measure.

1. Sil - ly heart for - bear, Those are mur - d'ring eyes In whose flames I . .
 2. Greed - y eyes take heed, Those are scorch - ing beams, Caus - ing hearts to . .

p

 The first system shows the vocal melody in G major, 4/4 time. The piano accompaniment continues with a steady eighth-note bass line, marked 'p'.

1. swear Cu - pid lurk - - ing lies. See his qui - ver,
 2. bleed And eyes brin - y streams. Love lies watch - ing

Ped. * Ped. * Ped. * Ped. * Ped. *

 The second system continues the vocal melody and piano accompaniment. The piano part includes several pedal points marked with asterisks.

1. See his bow, too; See his dart, fly O fly, thou fool - ish heart.
 2. With his bow bent, And his dart, where to wound both eyes and heart.

cresc.

cresc. *fp* *cresc.*

Ped. * Ped. * Ped. *

 The third system concludes the piece. The vocal melody features a crescendo. The piano accompaniment includes a fortissimo (fp) section and further crescendos. Pedal points are marked with asterisks.

Copied from the rare Guise MSS., in the British Museum. Nicholas Laneir, like Coperario, enjoyed the patronage of Queen Elizabeth and of James I. Laneir wrote music for the masques of Ben Johnson, being associated on one occasion with Coperario in a masque by Campion (1614).

First system of the musical score. The treble staff contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Performance markings include *dim.* (diminuendo), *p* (piano), and *Dal 'S.* (Da Capo). Pedal points are indicated with *Ped.* and an asterisk *** below the bass staff.

Second system of the musical score. The vocal line begins with the lyrics "3. Think and gaze your fill, Fool-ish heart and eyes; Since you love your". The piano accompaniment continues with chords and moving lines. Performance markings include *p* (piano) and *Ped. (sostenuto.)* below the bass staff.

Third system of the musical score. The vocal line continues with the lyrics "3. ill, And your good des - pise. Cu - pid's shoot-ings,". The piano accompaniment continues with chords and moving lines. Performance markings include *p* (piano) and an asterisk *** below the bass staff.

Fourth system of the musical score. The vocal line continues with the lyrics "3. Cu-pid's dart-ings, And his brand, Mortal pow'r can - not with - stand." The piano accompaniment continues with chords and moving lines. Performance markings include *p sf* (piano fortissimo), *Ped.*, and an asterisk *** below the bass staff.

Fifth system of the musical score. The piano accompaniment continues with chords and moving lines. Performance markings include *dim. rall.* (diminuendo, rallentando) below the bass staff.

There was a jolly Miller once.

Jovially. Air: *The Budgeon it is a delicate Trade.*

PIANO. *mf* *p cresc.*

1. There was a jol - - ly
2. I love my mill, she
3. When Spring be - gins its
4. Thus like the Mil - - ler

1. Mil - - ler once Liv'd on the riv - - er Dee; He
2. is to me, Like par - - ent, child, and wife; I
3. mer - ry ca - reer, Oh! how his heart grows gay! No
4. bold and free, Let us re - joice and sing; The

1. work'd and sung from morn till night, No lark more blithe than
2. would not change my sta - tion for An - o - - ther one in
3. Sum - mer drought a - larms his fears, Nor Win - ter's sad de -
4. days of youth are made for glee, And time is on the

The air known as *The Budgeon it is a delicate trade* is from *The Triumph of Wit*, and is also to be found in a collection of songs "in the canting dialect" (1725). The "budge," it appears, is a thief, who steals cloaks and clothes in the dark. The words, adapted to this air—There was a Jolly Miller, are contained in *Love in a Village* (1762), and are, perhaps, by Bickerstaffe, who quoted the first stanza. *The Yorkshire Musical Miscellany* (1800), from which the two last stanzas are drawn, gives a more ornate version of the same melody.

1. he: And this the bur - then of his song For
 2. life: Then push, the push, the bowl my boys, And
 3. cay: No fore - sight mars the Mil - ler's joy, Who's
 4. wing: This song shall pass from me to thee, A -

mf

Ped. * Ped. * Ped. *

1. ev - er used to be, I care for no - bo - dy,
 2. pass it round to me, The lon - ger we do sit
 3. wont to sing and say, Let o - thers toil . . . from
 4. long this jov - ial ring, Let heart and voice . . . and

Ped. * Ped. * Ped. *

Dal G.

1. no, not I! If no - bo - dy cares for me.
 2. here and drink, The mer - ri - er we shall be.
 3. year to year, I live . . from day to day.
 4. all a - gree to say . . "Long live the King!"

f *Dal G.*

p

The Roast Beef of Old England.

Words and Music by RICHARD LEVERIDGE (1670-1758).

With broad humour.

PIANO. *f* *p*

Ped. * Ped. *

1. When migh - ty roast beef was the Eng - lish - man's food, It en -
 2. But since we have learnt from ef - fem - in - ate France, To
 3. Our fa - thers of old were ro - bust, stout, and strong, And

mf

Ped. * Ped. * Ped. * Ped. *

1. no - bled our hearts, and en - rich - ed our blood, Our sol - diers were brave and our
 2. eat of their rag - outs, as well as to dance, We're fed up with no - thing but
 3. kept o - pen house with good cheer all day long, Which made their plump ten - ants re -

Ped. * PeP. * Ped. *

1. cour-tiers were good, Oh! the roast beef of old Eng - land! And oh! for old Eng-land's roast
 2. vain com-plais-ance, Oh! the roast beef of old Eng - land! And oh! for old Eng-land's roast
 3. joice in the song, Oh! the roast beef of old Eng - land! And oh! for old Eng-land's roast

Dal *S.*

1. beef.
 2. beef.
 3. beef.

f *p*

Dal *S.*

Ped. * Ped. *

Leveridge's famous air occurs in Walsh's "British Musical Miscellany" (vol. iii., 1734). Fielding has two stanzas, very similar to those given above, in his Comedy of "Don Quixote in England" (1733).

Gather ye rosebuds while ye may.

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ROBERT HERRICK (1591-1634).

WILLIAM LAWES (1590-1645).

In moderate time.

PIANO.

p
Ped. *

a tempo
1. Ga - ther ye rose - buds while ye may, Old
2. The glo - rious lamp of heav'n, the sun, The
3. That age is best which is the first, When
4. Then be not coy, but use your time, And,

p rall. *a tempo*
Ped. * Ped. *

1. Time is still a - fly - ing; And this same flow'r that smiles to - day, To -
2. high - er he's a - get - ting. The soon - er will his race be run, And
3. youth and blood are warm - er; But be - ing spent, the worse, and worst Times
4. while ye may, go mar - ry; For hav - ing once but lost your prime, You

Ped. Ped. * Ped. * Ped. * Ped. *

1. mor - row will be dy - ing.
2. near - er he's to set - ting.
3. still suc - ceed the form - er.
4. may for ev - er tar - ry.

Ped. *

Dal S. p rall. dim.
Ped.

The air is copied from Playford's "Select Muscull Ayres" (1652) where it is harmonized in three parts, with the original key as G Herrick's words are in the *Hesperides* (1648).

Green Sleeves.

(OH! COULD WE DO WITH THIS WORLD OF OURS).

Words by TOM MOORE (1779-1852).

Tune from the "Beggars' Opera" (1728).

Not to be hurried.

PIANO. *p* *mp*

The piano introduction consists of two systems of music. The first system has a treble staff with a whole rest followed by a half note G4, and a bass staff with a half note G2, a half note F#2, and a half note E2. The second system continues the bass line with a half note D2, a half note C#2, and a half note B1. Pedal marks (Ped.) and asterisks (*) are placed under the bass staff. The tempo/mood is marked *p* and *mp*.

The first system of the song features a treble staff with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a repeat sign and a first ending bracket. The lyrics are: 1. Oh! could we do with this world of ours, As 2. Like those gay flies that wing thro' air, And 3. While ev - 'ry joy that glads our sphere Hath. The piano accompaniment is in the bass staff, with a key signature of one sharp and a 6/8 time signature. It includes a repeat sign and a first ending bracket. The dynamics are marked *pp*.

The second system of the song continues the melody and accompaniment. The lyrics are: 1. thou dost with thy gar - den bow'rs; Re - ject the weeds and keep the flow'rs, What a 2. in them - selves a lus - tre bear, A stock of light still rea - dy there, When- 3. still some sha - dow hov - 'ring near, In this new world of ours, my dear! Such. The piano accompaniment continues in the bass staff.

The air of this famous Elizabethan ditty is taken from the "Beggars' Opera," a version which may be found in "The Dancing Master" (1686). Many a merry ballad and humorous verse has been sung to the tune "Green sleeves," which is also known as "Which nobody can deny" and "Christmas comes but once a year." Shakespeare mentions the ballad twice in the "Merry wives of Windsor." The record of the "Stationers' Company" shows that it was registered in 1590. Moore's witty verse has been preferred to the old version, the first stanza of which is as follows:—

"Alas my love you do me wrong,
To cast me off discourteously,
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight,
Greensleeves was my heart of gold,
And who but my lady Greensleeves.

1. hea - ven on earth we'd make it! So bright a dwell - ing should
 2. ev - er they wish to use it; So in this world I'd
 3. sha - dows will all be o - mit - ted: Un - less they're like . . . that

mp
 Ped. *

1. be . . our own, So war - rant - ed free . . from sigh . . or frown, That
 2. make . for thee, Our hearts should all . . like fire - flies be, And the
 3. grace - ful one, Which, when thou'rt danc - ing in . . the sun, Still

cres.
 Ped. * Ped. * Ped. *

1. an - gels soon should be com - ing down, By the week, or month to take it!
 2. flash of wit . . and po - es - y Break forth when-e'er we choose it!
 3. near thee, leaves a charm up - on . . Each spot where it has flit - ted.

p *dim.*
 Ped. *

mf *p*

Dal. S.

Fortune my foe.

Mournfully, but not slow.

Air from the Fitzwilliam Virginal Book.

PIANO.

The piano introduction is in G minor, 3/4 time. It begins with a treble clef and a key signature of two flats. The melody starts with a half note G, followed by a quarter note A, then a half note B, and continues with a series of eighth and quarter notes. The bass line consists of a single half note G. Dynamics include *p* (piano) and *pp* (pianissimo).

The piano introduction continues with a treble clef and a key signature of two flats. The melody features a half note G, followed by a quarter note A, then a half note B, and continues with a series of eighth and quarter notes. The bass line consists of a single half note G. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). The piece ends with a double bar line and a repeat sign. A *Ped.* (pedal) instruction is given below the bass line, and an asterisk (*) is placed at the end of the staff.

Firmly.

The first system of the song is in G minor, 3/4 time. The melody starts with a half note G, followed by a quarter note A, then a half note B, and continues with a series of eighth and quarter notes. The bass line consists of a single half note G. Dynamics include *f* (forte) and *mf* (mezzo-forte).

1. For - - tune my foe, why dost thou frown on me? . .
 2. For - - tune hath wrought me grief and great an - noy; . .

The second system of the song is in G minor, 3/4 time. The melody starts with a half note G, followed by a quarter note A, then a half note B, and continues with a series of eighth and quarter notes. The bass line consists of a single half note G. Dynamics include *f* (forte) and *mf* (mezzo-forte).

1. And . . will thy fa - - - vours nev - er great - er be?
 2. For - - tune hath false - - - ly stol'n my love a - way,

"Fortune my foe" can be traced to the year 1565, when a ballad "Of one complaining of the mutability of Fortune" was registered at the "Stationers' Company." Another old ballad "Titus Andronicus" (the foundation of the so-called Shakespearean play) given in Percy's *Reliques*, was sung to the same air, which finally became known as the "Hanging Tune." For two centuries this was chanted on all occasions when an extraordinary criminal or treasonable person was about to be put to death. In Rowley's *Noble Soldier*, 1634, are the following lines:—

"The King! shall I be bitter against the King?
 I shall have scurvy ballads made of me,
 Sung to the hanging tune!"

and in "The Penitent Traitor" (1641), these:—

"How could I bless thee, couldst thou take away
 My life and infamy both in one day?
 But this in ballads will survive I know,
 Sung to that preaching tune, *Fortune my foe.*"

1. Wilt thou, I say, for ev - er bring me
2. My love and joy, whose sight er did make me

f

Ped. * Ped. *

1. pain! And wilt thou ne'er res -
2. glad; Great - - er mis - for - - - tune

p

1. tore my joys a - - gain?
2. man ney - er yet has had.

dim. *p*

pp

dim. *Dal S. pp* *smorz.*

My little pretty one.

16th Century.

Cheerfully.

PIANO. *mp*

Ped. * Ped. * Ped. *

Ped. * Ped. *

1. My lit - tle pret - - ty one, My pret - ty
2. Sweet if thou on - - ly be True, as am

Ped. *

1. ho - - ney one, She is a joy - - ous one, And gen - tle
2. I to thee, I'll have none o - - ther she, This I most

Ped.

This graceful little air is copied from a manuscript (Additional MSS. 4,900, Fol. 59) in the British Museum, where it is entitled *My littl prettie one.* A part for the Lute is also given. The folio is of the Sixteenth century, and includes compositions by John Heywood, John Taverner, John Shepherd, Robert Johnson and Thomas Tallis.

1. as . . . can be. With a beck she comes a - non,
2. tru - - - ly vow. From those a - zure eyes of thine,

1. With a wink she will be gone, No doubt she is a - lone
2. Sun - ny beams do daz - - zle mine, Ten - der and true they shine:

Ped.

1. Of all that ev - er I see.
2. Dear one! ah! come to me now.

Ped. * Ped. *

dim.

Ped.

Dal S.

Who liveth so merry in all this land.

From *Deuteromelia* (1609).

VOICE.

Not too quickly.

PIANO.

mf

Ped. (The 8ves ad lib). * Ped. * Ped.

1. Who liv - eth so mer - ry in all . . this
 2. The broom-man he ma-keth his liv - ing
 3. The chim - ney - sweep - er all the long

CHORUS.

1. land, As doth the poor wi - dow that sell - eth the sand? And ev - er she sing-eth as
 2. sweet, With car - rying of brooms from street to street; And who would de - sire a
 3. day, He sing - eth and sweep-eth the soot . . a - way: Yet when he comes home, tho' he

f

1. I can guess, "Will you buy a - ny sand, a - ny sand, . . Mis-tress?"
 2. pleas-an-ter thing Than all the day long do-ing no-thing but sing?
 3. be wea - ry, With his sweet wife he mak-eth him - self full mer-ry.

mp

Ped. * Ped. * Ped. *

cresc. *dim.* Dal *S.*

4. The cobbler he sits cobbling till noon,
 And cobbleth his shoes till they be done:
 CHO.—Yet doth he not fear, and so doth say,
 For he knows his work will soon decay.

5. The merchant-man doth sail on the seas,
 And lie on the ship-board with little ease:
 CHO.—Always in doubt the rock is near,
 How can he be merry and make good cheer?

6. Who liveth so merry and maketh such sport,
 As those that be of the poorer sort?
 CHO.—The poorest sort, wherever they be,
 They gather together by one, two, and three.

7. And every man will spend his penny,
 What makes such a shot among a great many:
 CHO.—And every man will spend his penny,
 What makes such a shot among a great many.

This tune is taken from *Deuteromelia* (Freemen's Songs), 1609. In the Stationers' Company there is record of such a song being entered 1557. It is also contained in *Wit and Mirth* (vol. i., 1698).

My mind to me a kingdom is.

145

Sir EDWARD DYER.

VOICE.

In leisurely time.

1. My mind to me a
2. No Prince - ly pomp, no
3. Con - tent I live with

PIANO.

mp

p

Ped. * Ped. *

1. king - dom is, Such . per - fect joys there - in I find; That
2. weal - thy store, No force to win the vic - to - ry; No
3. this my stay, I wish no more than may suf - fice; I

Ped.

* Ped.

*

1. it ex - cels all . . o - ther bliss, The world af - fords or . .
2. cun - ning wit to . . salve a . . sore, No shape to feed a . .
3. press to bear no . . might - y . . sway, Look, what I want, my . .

Ped.

*

Ped.

*

Ped.

*

1. grows by . . kind: Though much I want that most would have, Yet
2. lov - ing, . . eye: To none of these am I in thrall, For
3. mind sup - plies: Thus do I tri - umph like a King, Con -

Ped.

*

Ped.

*

Dal S.

1. still my mind for - bids to crave.
2. why, my mind to me is all.
3. tent with that my mind doth bring.

Dal S.

dim.

mp

The air quoted is from *Wit and Mirth* (vol. iv., p. 88, 1719). It was included by Ritson in his *English Songs* (1788). There is a widely different setting of the same words, by Byrde, in the *Psalms, Sonnets, and Songs of Sadness and Pietie* (1588), which is quoted by Burney in the third volume of his *History* (p. 97). The opening bars are given in our Appendix.

A merry ballad of the Hawthorn tree.

(IT WAS A MAID OF MY COUNTRY).

Words from Ritson's "Ancient Songs."

Tune "Dargason."

Lively.

PIANO. *mf*

rall.

dim.

tempo.

1. It was a maid of my coun-try, As she came by a haw-thorn tree, As
2. Though man-y one take flow'rs from me, And many a branch out of my tree; I

tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. full of flow'rs as might be seen, She mar-vell'd at the tree so green; At last she ask-ed
2. have such store they'll not be seen, For more and more my twigs grow green, But if they chance to

f *mp* *p*

Ped. *

1. of the tree, How came this fresh-ness un-to thee, And ev-ry branch so fair and clean? I
2. cut thee down, And take thy branch-es to the town? Then they will nev-er more be seen To

Ped. * Ped. * Ped. *

rall.

1. mar-vel that you grow so green.
2. grow a-gain so fresh and green.

colla voce. *tempo.* *f dim.*

The air *Dargason* is one of those contained in Dowland's MSS., in the Cambridge Public Library. Ritson copied the words (sometimes attributed to George Peele) from the Cotton Library (Press Mark "Vespasian A, XXV.").

tempo.

1. The tree made an - swer by and by, I've
2. Though that you do, it is no boot, Al -

rall.

tempo. pp

Ped. * (Simile).

1. cause to grow tri - umphant - ly, The sweet - est dew that e'er was seen, Doth fall on me to
2. though they cut me to the root, Next year a - gain I will be seen To bud my branch-es

Ped. *

1. keep me green. Yea, quoth the maid, but when you grow You stand at hand at ev - 'ry blow, Of
2. fresh and green. And you, fair maid, can - not do so; For when your beau - ty once does go, Then

p

Ped. * (Simile).

rall.

1. ev - 'ry man for to be seen, I mar - vel that you grow so green.
2. will it nev - er more be seen, As I with branch-es can grow green.

p *rall.* *mf*

tempo *f dim.* *Dal. S.* *rall.*

Now, O now, I needs must part.

(THE FROG GALLIARD).

Air from Dowland's "First Book of Songs" (1597).

VOICE.

1. Now, O now, I needs must part,
2. Dear, when I from thee am gone,

In leisurely time.

PIANO.

p

Ped. * Ped. *

1. Part - ing though I ab - sent mourn, Ab - sence can no joy im -
2. Gone are all my joys at once! I lov'd thee, and thee a -

1. part, Joy once fled ne'er can re - turn. While I live I
2. lone, In whose love I joy - ed once. While I live I

Ped. * Ped. * Ped. * *p*

1. needs must love, Love lives not when life is gone. Now, at
2. needs must love, Love lives not when life is gone. Now, at

Ped. * Ped. * Ped. *

John Dowland (1562-1626) the celebrated lute player is referred to in the well-known lines:—

"If music and sweet poetry agree

Dowland to thee is dear whose heavenly touch
Upon the lute doth ravish human sense."(From a sonnet, in the *Passionate Pilgrim*, attributed to Shakespeare but first printed under Richard Barnefield's name.)In the *Lute MSS.* the tune is described as "The Frog Galliard." Galliard means brisk and gay, and was applied to an old dance of cheerful character. It is remarkable that Dowland, who is said to have been a friend of Shakespeare, is one of the few Elizabethan Composers, who have produced a popular ballad.

1. last, des - pair doth prove Love di - vid - ed loves none.
 2. last, des - pair doth prove Love di - vid - ed loves none.

Ped. * Ped. *

1. Sad des - pair doth drive me hence, Un - kind - ness that des - pair sends,
 2. And al - though your sight I leave, Sight where - in my joys do lie,

mf

Ped. * Ped. Ped.

1. If that part - ing be of - fence, It is she
 2. Till that death do sense be - reave, Ne'er shall af -

p *dim.*

1. which then of - fends.
 2. fec - tion die.

rall.

pp *mp cresc.*

p *pp* *Dal. 8.*

Ped. *