

# Here's to the maiden of bashful fifteen.

Words by SHERIDAN (1751-1816), in the *School for Scandal*.  
Somewhat quickly.

THOMAS LINLEY (1725-1795).

PIANO.

*S. f*

*p*

1. Here's to the maid - en of bash - ful fif - teen ;      Here's to the wi - dow of fif - ty ;  
 2. Here's to the charm - er whose dim - ples we prize,      Now to the maid who has none, sir !  
 3. Here's to the maid with a bo - som of snow,      Now to her brown as a ber - ry ;  
 4. Let her be clum - sy, or let her be slim,      Young or old mat - ters a fea - ther ;

*mp*

1. Here's to the flaunt - ing ex - trav - a - gant quean, And here's to the house - wife that's thrift - y.  
 2. Here's to the girl with a pair of blue eyes, And here's to the nymph with but one, sir !  
 3. Here's to the wife with a face full of woe, And now to the dam - sel that's mer - ry.  
 4. Fill a pint bump - er quite up to the brim, And let us e'en toast them to - ge - ther.

*mf cresc.* CHORUS (4 bars). *Dal' S.*

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

*mf cresc.* *Dal' S.*

Sheridan the author of the above words was son-in-law to Linley. For some years the latter was in partnership with Dr. Arnold and managed the Drury Lane Oratorios. Linley also compiled the music for Sheridan's *Duenna*, which ran for seventy-five nights, an unheard of success in those days. The present Song was written in 1777.

# Take, oh! take those lips away.

The words occur in Beaumont & Fletcher's *Bloody Brother* (Act v., Sc. 2), and the first stanza in Shakespeare's *Measure for measure*.

*Slow & expressive.*

Air by JOHN ERNEST GALLIARD (1687-1749).

PIANO.

*pp* *cresc.*

Ped. \* Ped. \* (*Simile.*)

1. Take, oh! take those lips a -  
2. Wrapp'd in bar - ren drifts of

*dim.* *pp*

Ped. \* Ped. \*

1. way, That so sweet - ly were for - sworn; And those his  
2. snow, Scarce a fa - vour Win - - ter wears, Cold his

*cresc.*

Ped. \*

1. eyes, the break of day, Lights that do mis - lead the  
2. heart, like thine, doth grow, Chill the wel - come that he

*dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Galliard, though not born in England, spent most of his life in this country. He was a great contributor to the *Musical Miscellany* of Watts, whence the air is drawn.

1. morn, But my kiss es and bring a gain,  
 2. bears, Melt, oh! melt, and set me free,

*p* *cresc.*

Ped. \*

1. *f* Seals Bound of in love, though seal'd in vain: But Melt, my  
 2. Bound in i - cy chains by thee: Melt, oh!

*f* *p*

Ped. \* Ped. \* Ped. \*

1. kiss es and bring a - gain, Seals Bound of in love, though  
 2. melt, and set me free, Bound in i - cy

1. seal'd in vain.  
 2. chains by thee.

*Dal' S.*

*p* *pp* *Dal' S.*

*dim.* *rall.*

Ped. \*

# The town gallant.

ROBERT SMITH (*Temp.* Charles II.)

*Quickly. S.*

PIANO. *mf cresc.* *mp*

R.H. L.H. 5

L.H. Ped. (*sostenuto.*) \*

*Commodo.*

1. Let us drink and be
2. Your Chan - cer - y -
3. Then why should we

*dim.* *p*

Ped. \* Ped. \*

1. mer - ry, dance, joke and re - joice, With clar - et and sher - ry The -
2. law - yer by sub - tle - ty thrives, In spin - ning out suits to the
3. tur - moil in cares and in fears, Turn all our tran - quil - i - ty

Ped. \* Ped. \*

(*Simile.*)

1. or - bo† and voice; The change - a - ble world to our
2. length of three lives, Such suits as the cli - ents do
3. to sighs and tears? Let's eat, drink and play till the

*cresc.*

Ped. \*

† Theorbo, a large stringed instrument resembling the Lute.

The above air is credited to Robert Smith on the authority of Playford's *Choice Ayres* (vol. 1, p. 36, 1676), where there are several songs by the same composer. It would seem that the original, or at least, the earlier words were those beginning "As I walk'd in the woods." Durfey prints the tune twice in *Wit and Mirth* (vol. iii., pp. 172 and 175 in the edition of 1719). Both differ considerably. Ritson includes the song, as printed above, in the *Ancient Songs* (1790), and *English Songs* (1783).

1. joy is un - just, All trea - sure's un - cer - tain, then  
 2. wear out as slaves. Whilst plead - er makes con - science a  
 3. world is cor - rupt, 'Tis cer - tain that death does come

1. down with your dust; In fro - lics dis - pose your pounds, shil - lings, and  
 2. cloak for his knaves, He boasts of his sub - tle - ty in pre - sent  
 3. some - what ab - rupt. Let's snatch at our hap - pi - ness, that we from

1. pence; For we shall be no - thing a hun - dred years  
 2. tense; But non est in - ven - tus a hun - dred years  
 3. thence Have no thing to growl at a hun - dred years

1. hence.  
 2. hence.  
 3. hence.

*Dal 8.*

*p cresc.*

Ped. (sostenuto.)

*arpa.*

\* Ped. \*

## As I walked forth.

(A FORSAKEN LOVER'S COMPLAINT.)

Tune by ROBERT JOHNSON (circa 1555-1625).

*In leisurely time.*

PIANO. *p*

1. As I walk'd forth one  
2. Then round the meadows  
3. When she had fill'd her

*mp*

Ped. \*

1. Sum-mer's day To view the meadows sweet and gay,  
2. did she walk, Catch-ing each flow-er by the stalk,  
3. a-pron full, Of such green things . . . as she could cull,

Ped. \* Ped.

1. A plea-sant bow-er I es-pied,  
2. Such flow'rs as in the meadow grew,  
3. The green leaves serv'd her for a bed,

*p*

Robert Johnson's fine air, is copied from Playford's *Airs and Dialogues* (1669). Johnson was a lute-player and retained in the service of Sir Thomas Kytson, of Hengrave Hall, Suffolk. Durfey includes the song in *Wit and Mirth*, iii., 53 (1719).

1. Stand - ing fast by a ri - ver side,  
 2. The dead man's thumb, an herb all blue,  
 3. The flow'rs the pil - low for her head:

*cresc.* *mf cresc.*

1. And there a maid en I heard cry,  
 2. And as she pull'd them, still cried she,  
 3. Then down she lay, ne'er more did speak,

*f* *p*

1. A - las, a - las, there's none e'er lov'd as  
 2. A - las, a - las! none ev - er lov'd like  
 3. A - las, a - las! with love her heart did

*f dim.* *p*

*Dal. S.*

1. I!  
 2. me.  
 3. break.

*mp* *Dal. S.*

Ped. \*

## John Dory.

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

PIANO.

1. As it fell on a ho - ly day, Up - on an ho - ly tide a, John  
 2. And when John Do - ry there was come Be - fore the Pa - ris gate a, With  
 3. The first good man John Do - ry met, It was the King of France a, Who

1. Do - ry bought him an am - bling nag, To Pa - ris for to ride a,  
 2. speed full fast he the por - ter pass'd, And got him in there - at a,  
 3. clapp'd him soon in a deep dun - geon To bide his fur - ther chance a,

1. John . . . . . Do - ry bought him . . an  
 2. John . . . . . Do - ry full fast . . the  
 3. John . . . . . Do - ry was clapp'd in

1. am - bling nag To Par - is for to ride a.  
 2. por - ter pass'd, And got him in there - at a.  
 3. dun - geon deep To bide his fur - ther chance a.

*Dal' S.**Dal' S.*

John Dory is one of the most famous of the old minstrel songs. It appears in various forms; as a round for three voices in Ravenscroft's *Deuteromelia*, 1609 (reproduced in Ritson's *Ancient Songs*, 1790); and as a song in Playford's *Musical Companion*, 1687; Duffey's *Wit and Mirth*, 1707; Hawkins' *History* and Chappell's *Popular Music*. Percy's *Reliques* (bk. 2) contains a humorous pasquil entitled "Sir John Suckling's Campaign" designed to the air of John Dory.

# Phyllida and Corydon.

("IN THE MERRY MONTH OF MAY.")

Words by NICHOLAS BRETON (circa 1545-1626.)

Air by JOHN WILSON (1594-1673.)

*Lively.* *mp* *rall.*

PIANO.

*mp*

1. In the mer - ry month of May, On a morn by break of  
 2. Cor - y - don would kiss her then; Maids, she said, must kiss no  
 3. Thus, with many a pret - ty oath, Yea and nay, and faith and

*tempo.* *S.*

1. day, Forth I walk'd the wood be - side, When as May was in her  
 2. men, Till they did for good and all. Then she made the shep - herd re -  
 3. troth! Such as sil - ly shep - herds use When they will not love

*dim.*

1. pride; There I spied all a - lone, all a - lone, Phil - li - da and Cor - y -  
 2. call All the heav'ns to wit - ness truth; Nev - er lov'd a tru - er  
 3. fuse; Phil - li - da with gar - lands gay There was crown - ed Queen of

*cresc.*

*Dal' S.*

1. don.  
 2. youth.  
 3. May.

*mp* *rall.* *dim.* *Dal' S.*

John Wilson, composer and lute-player (native of Faversham, Kent), was Professor of Music at Oxford 1656-1662, and, after the Restoration, appointed Chamber Musician to Charles II. Rimbault conjectures that this was the "Jack Wilson" known to have sung in Shakespeare's first performances; from the mention in the stage-directions of the 1653 folio. The melody is copied from John Playford's *Select Musickall Ayres*, 1653, where it is given as a three-part song, though Dr. Wilson states (elsewhere) that it was "first composed for one single voice." (See Appendix.)

# When that I was a little tiny boy.

Words from Shakespeare's *Twelfth Night*.

Traditional Air.

VOICE.

- (1).....
- (2).....
- (3).....
- 4. A

PIANO.

*In moderate time.*

*p*

Ped. \*

1. When that I was a lit - tle ti - ny boy, With a heigh! ho! the wind and the rain, A  
 2. But when I came to man's es - tate, With a heigh! ho! the wind and the rain, 'Gainst  
 3. But when I came, a - las! to wive, With a heigh! ho! the wind and the rain, By  
 4. great while a - go the world be - gun, With a heigh! ho! the wind and the rain, But

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

1. fool - ish thing was but a toy, For the rain it rain - eth ev - 'ry day, With a  
 2. thieves and knaves men shut their gate, For the rain it rain - eth ev - 'ry day, With a  
 3. swag - g'ring could I nev - er thrive, For the rain it rain - eth ev - 'ry day, With a  
 4. that's all one, our play is done, And we'll try to please you ev - 'ry day, With a

Ped. \*

1. heigh! ho! the wind and the rain, For the rain it rain - eth ev - 'ry day.  
 2. heigh! ho! the wind and the rain, For the rain it rain - eth ev - 'ry day.  
 3. heigh! ho! the wind and the rain, For the rain it rain - eth ev - 'ry day.  
 4. heigh! ho! the wind and the rain, For the rain it rain - eth ev - 'ry day.

*f cresc.* *p dim.*

*f* *Dal S.*

Ped. \*

Tradition only preserves the air of this song which forms the epilogue to *Twelfth Night*, of which one Stanza is omitted, as is customary. Compare the fool's song in *King Lear* (Act III., Sc. 2).

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

# Barbara Allen.

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Words from Percy's *Reliques*.

Traditional.

VOICE.

PIANO.

*Commodo.*

*mp*

1. In Scar-let Town, where  
2. He turn'd his face un-  
3. When he was dead, and

1. I was born, There was a fair maid dwel-lin', Made ev-'ry youth cry well-a-day! Her  
2. to her strait, With dead-ly sor-row sigh-ing; O love-ly maid, come pi-ty me, I'm  
3. laid in grave Her heart was struck with sor-row, O mo-ther, mo-ther, make my bed, For

1. name was Bar-b'ra Al-len. All in the mer-ry month of May, When green buds they were  
2. on my death-bed ly-ing. If on your death-bed you do lie What needs the tale your  
3. I shall die to-mor-row. Fare-well, she said, ye vir-gins all, And shun the fault I

1. swel-lin', Young Jem-my Grove on his death-bed lay, For love of Bar-b'ra Al-len.  
2. tel-ling? I can-not keep you from your death; Fare-well, said Bar-b'ra Al-len.  
3. fell in: Hence-forth take warn-ing from the fall Of cru-el Bar-b'ra Al-len.

*Dal.*

*mp*

Oliver Goldsmith makes allusion several times to this old Ballad (see his 3rd Essay, etc.), which is given in full in Percy's *Reliques*, together with a Scottish version entitled "Sir John Grehme and Barbara Allan." The air was first printed in Chappell's *Ancient English Melodies*, vol. ii., p. 114 (1838-40).

## Constasy.

Words by the Earl of Rochester.

Air: "My lodging it is on the cold ground."

VOICE.

*Tenderly, with expression.*

1. I can - not change, as  
2. When, kill'd with grief, A -

*mp* *pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. o - thers do, . . . Though you un - just - ly scorn: . . . Since that . . . poor swain who  
2. myn - tas lies; . . . And you to mind shall call . . . . The sighs that now un -

*(simile.)*

1. sighs for you, For you a - lone was born. . . . No, Phil - lis no, your heart to move A  
2. pi - tied rise, The tears that vain - ly fall: . . . That wel - come hour that ends this smart, Will

*cresc.* *mf cresc.*

Ped. \* Ped. \*

1. sur - er way I'll try: . . . And to . . . re - venge my slight - ed love, Will still love on, and  
2. then be - gin your pain; . . . For such a faith - ful ten - der heart Can nev - er break in  
*colla voce.*

Ped. \*

1. die. . . .  
2. vain. . . .

*Dal* *S.*

*Dal* *S.* *rall.*

Ped. \* Ped. \* Ped. \* Ped. \*

This popular air, known as "My lodging it is on the cold ground," is of English origin, and well adapted to Rochester's verse, which is easier and pleasanter to sing than that familiarly associated with this melody. It is also well able to hold its own with Moore's "Believe me, if all those endearing young charms," set to the same tune. The words and music of "My lodging it is on the cold ground," occur in *Vocal music, or the Songster's Companion, 1775*. The older tune to "My lodging," by Matthew Locke, will be found under that heading.

# Lullaby.

Words by J. COBB.  
Somewhat slowly.

Air by STEPHEN STORAGE (1763-1796),  
from the opera *The Pirates*.

PIANO.

*p* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. Peace - ful slum - b'ring on the o - cean, Sea - men fear no dan - ger des -  
2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

*pp*

Ped. \* Ped. \* Ped. \*

1. nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la -  
2. cry; The guile - less heart its boon bes - tow - ing, Soothes them with its lul - la -

Ped. \* Ped. \* Ped. \* Ped. \*

1. by. Lul-la-by, lul-la-by, lul-la-by, lul-la-by, Soothe them with their lul - la -  
2. by. Lul-la-by, lul-la-by, lul-la-by, lul-la-by, Soothe them with its lul - la -

*p* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. by. . . . .  
2. by. . . . .

*pp* *Dal S. cresc.* *pp rall.*

Ped.

Storage, though of Italian parentage, was born and lived mostly in London. His opera, *The Pirates*, from which this little song is drawn, was produced on Nov 20, 1792, and met with success. His early death, at thirty-three, had an appreciable effect in retarding the development of opera.

# Near Woodstock Town.

Air and Words traditional of the 17th Century.

*Deliberately.*

PIANO. *mp*

Ped. | \* Ped. | \*

1. Near Woodstock Town in Ox-ford-shire, As I walk'd forth to take the air, To view the  
 2. A-las! quoth she, my love's un-kind, My sighs and tears he will not mind; But he is  
 3. The la-dy round the mea-dow run, And ga-ther'd flow-ers as they sprung; Of ev-'ry

*p*

1. fields and meadows round, Me-thought I heard a mournful sound. Down by a crys-tal riv-er-  
 2. cru-el un-to me, Which caus-es all my mis-er-ry. My fa-ther is a wor-thy  
 3. sort she there did pull, Un-til she got her a-pron full. The green ground serv-ed as a

*p* *dim.* *p*

Ped. |

1. side, A gal-lant bow-er I es-pied, Where a fair la-dy made great moan, With many a  
 2. knight, My mo-ther is a la-dy bright, And I their on-ly child and heir; Yet love has  
 3. bed, And flow'rs a pil-low for her head, She laid her down, and no-thing spoke, A-las! for

*cresc.*

*Dal*  $\text{\textcircled{S}}$

1. bit-ter sigh and groan.  
 2. brought me to des-pair.  
 3. love her heart was broke.

*p* *Dal*  $\text{\textcircled{S}}$  *rall.*

Ped. | \* Ped. | \*

The tune to the above words occurs in the *Cobbler's Opera* (1729), *The Village Opera* (1729) and *The Country Burial* (1731).

# The Bailiff's Daughter of Islington.

Words from Percy's Reliques.

Traditional Air.

*In moderate time.*

PIANO. *mf.* *cresc.* *dim.*

1. There was a youth, and a well-be-lov-ed youth, And he was a squire's son; He  
 2. And there he toiled for sev-en long years, But nev-er his love did see, Till it  
 3. "Be-fore I give you a pen-ny, sweet-heart, Pray tell me where you were born;" "At  
 4. "If she is dead, then take my horse, My sad-dle and bri-dle al-so, For

*p.*

1. lov'd the bai-liff's daugh-ter dear That lived in Is-ling-ton, But when his friends did  
 2. chanc'd one day that he rode by Where she sate in the shade of a tree. She start-ed up with a  
 3. Is-ling-ton, kind sir," she said, "Where I have had many a scorn." "I pri-thee, sweet-heart,  
 4. I will to some far coun-try, Where no man shall me know." "O stay, O stay, thou

Ped. \* *p.*

1. un-der-stand His fond and fool-ish mind, They sent him up to fair Lon-don, An ap-  
 2. col-lor so red, Catch-ing hold of his bri-dle rein; "One pen-ny, one penny, kind sir," she said, "Will  
 3. tell to me, O tell me if you know The bai-liff's daugh-ter of Is-ling-ton" She is  
 4. good-ly youth, She stand-eth by thy side! She is here, a-live, she is not dead, And

*Dal S.*

1. -prent-ice for to bind.  
 2. ease me of much pain."  
 3. dead, sir, long a-go."  
 4. rea-dy to be thy bride!"

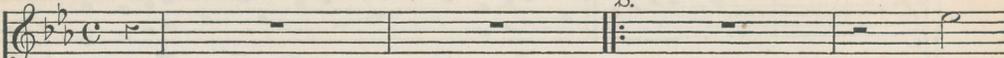
*dim.* *Dal S.* *dim.*

The words are from an ancient black-letter copy in the Pepy's collection. The full title is, "True love required; or the Bailiff's Daughter of Islington." Dr. Percy notes that Islington in Norfolk is probably the place here meant. An older setting is quoted in the Appendix.

# Ye Mariners of England.

Words by THOMAS CAMPBELL (1777-1844.)

Dr. CALLCOTT (1766-1821.)

VOICE. 

1. Ye  
2. The  
3. Bri -  
4. The

PIANO. *Quick & bright.* *mf* 

1. Ma - ri - ners of Eng - land That guard our na - tive seas, Whose flag has brav'd, a  
2. Spi - rits of your Fa - thers Shall start from ev - 'ry wave: For the deck it was their  
3. tan - nia needs no bul - wark, No tow'rs a - long the steep; Her march is o'er the  
4. me - teor flag of Eng - land Shall yet ter - ri - fic burn, Till dan - ger's trou - bled

1. thou - sand years, The bat - tle and the breeze: Your glor - ious standard raise a - gain, To  
2. field of fame, And o - cean was their grave! Where Blake and migh - ty Nel - son fell Your  
3. moun - tain - waves, Her home is on the deep; With thun - ders from her na - tive oak She  
4. night de - part, And the star of peace re - turn: Then, then ye o - cean war - ri - ors! Our

1. match an - o - ther foe; . . . And sweep through the deep, and . . .  
2. man - ly hearts shall glow, . . . As ye sweep through the deep, as ye  
3. quells the floods be - low, . . . As they roar on the shore, as they  
4. song and feast shall flow, . . . To the fame of your name, to the

Campbell's alteration of the old song "You gentlemen of England"—amounting, as in reality it does, to a new poem, has justly been considered the finest Naval Song England has produced. Calcott's melody is taken from his popular glee.

1. sweep through the deep, and . . sweep through the deep, . . . While the  
 2. sweep through the deep, As ye sweep through the deep, . . . While the  
 3. roar on the shore As they roar on the shore, . . . When the  
 4. fame of your name, To the fame of your name, . . . When the

1. storm-y winds do blow : . . While the storm-y winds do blow, . . . While the bat-tle ra-ges  
 2. storm-y winds do blow : . . While the storm-y winds do blow, . . . While the bat-tle ra-ges  
 3. storm-y winds do blow ; . . When the storm-y winds do blow, . . . While the bat-tle ra-ges  
 4. storm has ceas'd to blow : . . When the storm has ceas'd to blow, . . . When the fier-y fight is

*cresc.* *f*

CHORUS.

1. loud and long And the storm-y winds do blow. While the storm-y winds do blow, . . . While the  
 2. loud and long And the storm-y winds do blow. When the storm-y winds do blow, . . . When the  
 3. loud and long And the storm-y winds do blow. When the storm-y winds do blow, . . . When the  
 4. heard no more And the storm has ceased to blow. When the storm has ceased to blow, . . . When the

1. storm-y winds do blow, . . . While the bat-tle ra-ges loud and long, And the storm-y winds do  
 2. storm-y winds do blow, . . . While the bat-tle ra-ges loud and long, And the storm-y winds do  
 3. storm-y winds do blow, . . . While the bat-tle ra-ges loud and long, And the storm-y winds do  
 4. storm has ceased to blow, . . . When the fier-y fight is heard no more And the storm has ceased to

*cresc.*

*Dal S*

1. blow.  
 2. blow.  
 3. blow.  
 4. blow.

*mf* *Dal S*

## Blow thy horn, hunter!

From an early 16th century MS.

*Brightly and fast.*

PIANO. *mf cresc.*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Brightly and fast.' and the dynamics start at 'mf cresc.' and end at 'f'.

*f*

Blow thy horn,

*dim.* *mf*

The first vocal line begins with a rest followed by the lyrics 'Blow thy horn,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' at the start of the vocal line, 'dim.' in the piano accompaniment, and 'mf' at the end.

*mp*

hun - ter, come blow thy horn on high. In yon - der wood there

*p*

The second vocal line contains the lyrics 'hun - ter, come blow thy horn on high. In yon - der wood there'. The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line. Dynamics include 'mp' at the start of the vocal line and 'p' in the piano accompaniment.

*mf*

lieth a doe, In faith she will not die. Come blow thy horn,

*dim.* *mf*

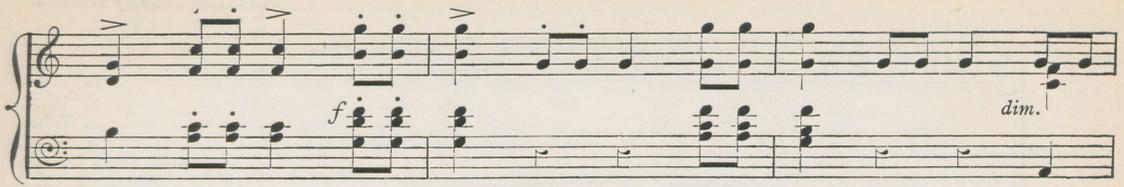
The third vocal line contains the lyrics 'lieth a doe, In faith she will not die. Come blow thy horn,'. The piano accompaniment continues with a melodic line and a bass line. Dynamics include 'mf' at the start of the vocal line, 'dim.' in the piano accompaniment, and 'mf' at the end.

hun - ter, Come blow thy horn, jol - ly hun - - ter!

*mf cresc.*

The final vocal line contains the lyrics 'hun - ter, Come blow thy horn, jol - ly hun - - ter!'. The piano accompaniment concludes with a rhythmic flourish in the right hand and a final chord in the left hand. The dynamics are marked 'mf cresc.'.

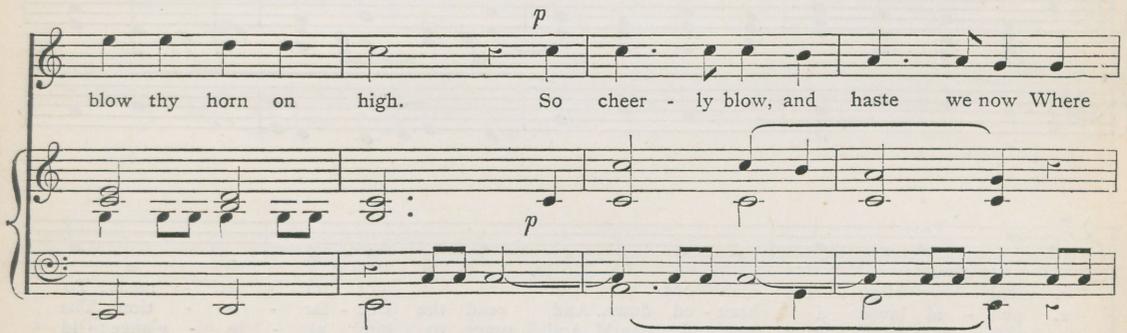
The original MS. (Append. to Royal MSS., 58, fol. 5b, British Museum), is written for three voices, with the melody in the middle part. This is reproduced in our Appendix.



Piano introduction. Treble clef with a series of eighth notes and quarter notes. Bass clef with chords. Dynamics: *f* (forte) and *dim.* (diminuendo).



First vocal entry. Treble clef with lyrics: "Blow thy horn, hun - ter, come". Bass clef accompaniment. Dynamics: *f* (forte) and *mf* (mezzo-forte).



Second vocal entry. Treble clef with lyrics: "blow thy horn on high. So cheer - ly blow, and haste we now Where". Bass clef accompaniment. Dynamics: *p* (piano).



Third vocal entry. Treble clef with lyrics: "yon - der doe doth lie. Come blow thy horn, hun - ter, Come". Bass clef accompaniment. Dynamics: *cresc.* (crescendo).



Fourth vocal entry. Treble clef with lyrics: "blow thy horn, jol - ly hun - - ter." Bass clef accompaniment. Dynamics: *sf* (sforzando) and *f* (forte).

# The Vicar of Bray.

Air: *The Country Garden.*

VOICE.

PIANO.

*Vigorously.*

1. In
2. When
3. When
4. When

1. good King Char - les's gold - en days, When loy - al - ty no harm meant, A  
 2. roy - al James ob - tain'd the crown And Pope - ry came in fash - ion, The  
 3. Wil - liam was our King de - clared, To ease a na - tion's griev - ance, With  
 4. gra - cious Anne be - came our Queen, The Church of Eng - land's glo - ry, An -

1. zeal - ous High - Church - man was I, And so I got pre - fer - ment; To  
 2. pen - al laws I hoot - ed down, And read the Dec - lar - a - tion; The  
 3. this new wind a - bout I steer'd, And swore to him al - le - giance; Old  
 4. o - ther face of things was seen; And I be - came a Tor - y; Oc -

1. teach my flock I nev - er miss'd, Kings were by God ap - point - ed, And  
 2. Church of Rome I found would fit Full well my con - sti - tu - tion, And  
 3. prin - ci - ples I did re - voke, Set con - science at a dis - tance, Pas -  
 4. ca - sion - al Con - form - ists base, I damned their mod - er - a - tion, And

The popular story, into which it is unnecessary to enquire closely, credits Simon Aleyn, a Canon of Windsor, and Vicar of Bray (Berks), with being successively Papist, Protestant and Papist in the reigns of Henry VIII., Edward VI. and Mary, and finally returning to Protestantism, when Elizabeth came to the throne. When taxed with these chameleon performances, he is reported to have said: "Not so neither; for if I changed my religion, I am sure I kept true to my principle; which is, to live and die the Vicar of Bray." The air appears as *The Country Garden*, in several editions of Playford's *Dancing Master*. (See Appendix.)

*f*

1. damn'd are those that dare re - sist, Or touch the Lord's an - noint - ed. And  
 2. had be - come a Je - su - it But for the Rev - o - lu - tion. And  
 3. sive o - be - dience was a joke, A jest was non - re - sis - tance. And  
 4. thought the church in dan - ger was By such pre - var - i - ca - tion. And

*p*

1. this is law I will main - tain, Un - til my dy - ing day, Sir! That  
 2. 3. 4.

*cresc.*

1. what - so - ev - er King may reign, Still I'll be the Vi - car of Bray, Sir!  
 2. 3. 4.

*cresc.* *f*

*Dal S.* *p.*

5.

When George in pudding-time came o'er,  
 And moderate men looked big, Sir!  
 I turned a cat-in-a-pan once more,  
 And so became a Whig, Sir!  
 And thus preferment I procured  
 From our new Faith's defender,  
 And almost every day abjured,  
 The Pope and the Pretender.  
 And this is law, &c.

6.

The illustrious house of Hanover  
 And Protestant succession,  
 To these I do allegiance swear,  
 While they can keep possession;  
 For in my faith and loyalty  
 I never more will falter,  
 And George my lawful King shall be  
 Until the times do alter.  
 And this is law, &c.

# Hearts of Oak.

Words by DAVID GARRICK (1716-1779).

WILLIAM BOYCE (1710-1779).

*Boldly.*

PIANO. *f* *p* *cresc.*

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a forte (*f*) dynamic, moves to piano (*p*), and ends with a crescendo (*cresc.*).

*f*

1. Come cheer up my lads, 'tis to  
2. We ne'er see our foes, but we  
3. They swear they'll in-vade us, these

*tr* *f* *mp*

Ped. \*

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a trill (*tr*) and a forte (*f*) dynamic. The piano part ends with a piano (*mp*) dynamic and a pedal mark (*Ped.*).

1. glo - ry we steer, To add some-thing new to this won - der-ful year, ⊕ To  
2. wish them to stay, They nev - er see us, but they wish us a - way, If they  
3. ter - ri - ble foes, They fright - en our wo - men, our chil - dren, and beaux; But

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a forte (*f*) dynamic and a piano (*mp*) dynamic.

1. hon - our we call you, not press you like slaves, For who are so free as the  
2. run, why, we fol - low, and run them a - shore, And if they won't fight us we  
3. should their flat bot - toms in dark - ness get o'er, Still Bri - tons they'll find to re -

The third system shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a forte (*f*) dynamic and a piano (*mp*) dynamic.

Written in 1759—the more correct title is probably "Heart of Oak," but time has sanctioned the one given above. It was originally sung by Mr. Champnes in *Harlequin's Invasion, a Christmas Gambol*. ⊕ "This wonderful year" had witnessed the Battles of Minden, off Cape Lagos and in Quiberon Bay, and the Siege of Quebec.

1. sons of the waves. Hearts of oak are our ships, jol - ly tars are our men, We  
 2. can - not do more. Hearts of oak are our ships, jol - ly tars are our men. We  
 3. ceive them on shore. Hearts of oak are our ships, jol - ly tars are our men. We

*p* *mf*

*ad lib.* *tempo.*  
 al - ways are rea - dy, Steady, boys, stead-y, We'll fight and we'll con - quer a -

*colla voce.* *tempo.*

gain, and a - gain.

*f* *p Dal S.*

*cresc.* *tr*  
 Ped. \*

## John Peel.

An old Hunting Song.

*Somewhat quickly.*

PIANO. *mf*

Ped. \* Ped. \*

*mf cresc.*

*Commado.*

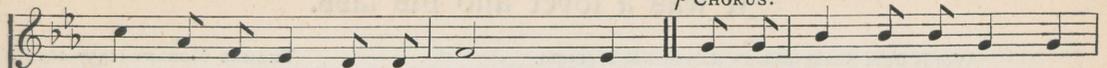
*S. p*

1. D' ye
2. Yes, I
3. Then
4. D' ye

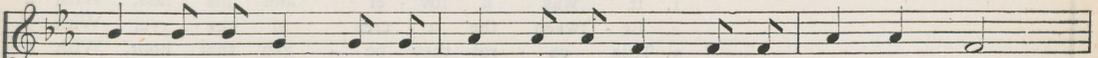
1. ken John Peel with his coat so gay, D' ye ken John Peel at the  
 2. ken John Peel, and Ru - by too, And Ran - ter and Ring - wood,  
 3. here's to John Peel, from my heart and soul, Let's drink to his health, let's  
 4. ken John Peel, with his coat so gay? He liv'd at Trout - beck

1. break o' the day, D' ye ken John Peel when he's far, far a - way With his  
 2. Bell - man and True; From a find to a check, from a check to a view, From a  
 3. fin - ish the bowl; We'll fol - low John Peel through fair and through foul, If we  
 4. once on a day; But now he has gone far a - way, far a - way We shall

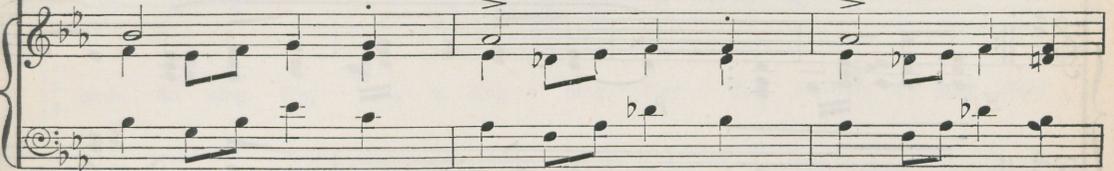
*p* CHORUS.



1. hounds and his horn in the morn - - ing?  
 2. view to a death in the morn - - ing.  
 3. want a good hunt in the morn - - ing.  
 4. ne'er hear his voice in the morn - - ing. } For the sound of his horn brought



me from my bed, And the cry of the hounds which he oft - times led,



Peel's view hal-loo! would a - wak - en the dead, Or the fox from his lair in the morn -



## It was a lover and his lass.

Words from Shakespeare's *As you like it* (1598).

THOMAS MORLEY (1557-1604).

*Expressively.*

PIANO. *mp*

1. It was a lov - er and his lass, With a  
 2. Be - tween the a - cres of the rye, With a  
 3. This ca - rol they be - gan that hour, With a  
 4. And there - fore take the pre - sent time, With a

*p*

1. hey, and a ho, and a hey no - ni - no, And a hey . . . . no - ni no - ni -  
 2. hey, and a ho, and a hey no - ni - no, And a hey . . . . no - ni no - ni -  
 3. hey, and a ho, and a hey no - ni - no, And a hey . . . . no - ni no - ni -  
 4. hey, and a ho, and a hey no - ni - no, And a hey . . . . no - ni no - ni -

1. no, That o'er the green corn - field did pass, In spring time, in  
 2. no, These pret - ty coun - try folks would lie, In spring time, in  
 3. no, How that a life was but a flow'r, In spring time, in  
 4. no, For love is crown - ed with the prime, In spring time, in

*mf cresc.*

The music of this song is in the Advocates Library, Edinburgh (Quarto MS. 1689) but an earlier version exists in Morley's *First book of Ayres or little short songs to sing and play to the Lute with the Base Viole* (1600).

1.  
2. spring - time, in spring - time, The on - ly pret - ty ring time, When  
3.  
4.

1.  
2. birds do sing, Hey ding a ding a ding, Hey ding a ding a ding, Hey  
3.  
4.

1.  
2. ding a ding a ding, Sweet lov - ers love the spring.  
3.  
4.

*dim.*

*Dal. S.*

## Silently, silently.

*In leisurely time and very sustained.†*

S. S. WESLEY (1810-1876).

PIANO.

1. Si - lent - ly, si - lent - ly fades the day's  
 2. Of - ten in sick - ness, and of - ten in  
 3. Oh, bless - ed har - bin - ger— Sleep! of that

1. light; Steal - thi - ly, steal - thi - ly creeps on the Night,  
 2. pain, Work - ing! still work - ing! that o - thers might gain,  
 3. rest, Here - af - ter in hea - ven re - serv'd for the blest;

1. Lay down the ham - mer, and si - lence the mill, Rest for the  
 2. Of - ten in wea - ri - ness, of - ten in grief, Grudge not those  
 3. Where nei - ther la - bour, nor sor - row, nor pain, Shall har - rass those

1. work - ing ones, res - pite for skill: Rest for the work - ing ones,  
 2. wea - ry ones, slum - ber's re - lief: Of - ten in wea - ri - ness,  
 3. wea - ry ones, ev - er a - gain: Where nei - ther la - bour, nor

† An old printed copy gives no direction as to the time: it mentions however, that the song was "sung by Miss Louisa Pyne" whose operatic career covered the years 1842-1868.

*ritard.* *ad lib.*

1. res - pite for skill ; Rest for the work - ing ones, res - pite for  
 2. of - ten in grief ; Grudge not those wea - ry ones, slum - ber's re -  
 3. sor - row, nor pain ; Shall har - rass those wea - ry ones, ev - er a -

*dim.* *pp*

*tempo.* 1st & 2nd times.

1. skill, res - pite for skill ; . . . . . Rest for the  
 2. lief, slum - ber's re - lief ; . . . . . Grudge not those  
 3. gain, ev - er a - gain ; . . . . . (3.) Shall

*p*  
 Ped. \*

*ad lib.*

1. work - ing ones, res - pite for skill.  
 2. wea - ry ones slum - ber's re - lief.  
*tempo.*

*p* *cresc.* *f*

*Dal S.* 3rd time.

3. har - rass those wea - ry ones, ev - er a -

*Dal S.* *pp*

*gain. tempo.*

3. gain. *tempo.*

*cresc.* *f*