

MUSIC - UNIVERSITY OF TORONTO



3 1761 04075 6595











(12)

394c

OLD ENGLISH POPULAR MUSIC.

---

VOL. I.





**S**umer is i tamen in. Thude sing cucu. Swyef sed and blowef  
 Perspice xpicola. que dignacio. celicus agrico—

med and springf pe vde nu. Sing cucu. Towe bletef after  
 la pro uital vicio. fili o — non partent exposu—

lomb. Thouy after calue cu. Bulluc stertep. bucke uertep  
 it. mortis exicio — Qui captiuos semiuuos

quarte sing cucu. Cucu cucu. Wel singef pu cucu. ne sibil  
 a supplicio — Vite. donat. et secum. coronat. in ce

**H**anc rotam cantare possunt quatuor socij. a paucis  
 ribus autem qm a tribus ut saltem duobus no debet  
 dici. pter eos qui dicunt pedem. Cantat autē sic. Facen  
 talz. ceteris unū inchoat cū his q tenet pedem. Et cū uenit  
 ad pnam notam post cruce. inchoat alius. Et sic de ceteris  
 singliū repauescit ad pausaciones septaste  
 finalibz. spacio unius longe note.

pu nauer nu.  
 u so u o

**S**ing cucu nu. Sing cucu. faciens pausacionem in fine.

**P**er  
 Sing cucu. Sing cucu nu. hoc dicit ali. pausans in medio. Et in  
 fine. Et inmediate repetit principū.



From Harl. MSS. 978. Facsimile.

See also  
 James  
 Hamilton

# OLD ENGLISH POPULAR MUSIC

BY

*WILLIAM CHAPPELL, F.S.A.*

A NEW EDITION

WITH A PREFACE AND NOTES, AND THE EARLIER  
EXAMPLES ENTIRELY REVISED

BY

*H. ELLIS WOOLDRIDGE*

## VOL. I.

LONDON

*CHAPPELL & CO. AND MACMILLAN & CO.*

NEW YORK

*NOVELLO, EWER & CO.*

---

1893

ML  
3652  
C46  
1893  
v.1

LONDON :  
HENDERSON AND SPALDING, LIMITED, PRINTERS,  
3 AND 5, MARYLEBONE LANE, LONDON, W.



928407

## EDITOR'S PREFACE.

---

THE beginnings of this book were in the year 1836 or 1837, when the author first issued proposals for the publication to subscribers of a collection of old English popular tunes, with information respecting the songs formerly sung to them, and other related matters of interest, the whole to be contained in three parts.

The first part appeared in 1838; and in 1840 the work, complete according to the original scheme, was brought together in two volumes folio, (one containing the tunes, and the other the literary matter,) with the following title:—

“A Collection of National English Airs, consisting of Ancient Song, Ballad, & Dance Tunes, interspersed with remarks and anecdote, and preceded by an Essay on English Minstrelsy. The airs harmonized, for the Pianoforte, by W. Crotch, Mus. Doc., G. A. Macfarren, and T. Augustine Wade. Edited by W. Chappell. London: published by Chappell, (Music-seller to Her Majesty,) 50, New Bond Street, and Simpkin, Marshall & Co., Stationers' Hall Court.”

The volume containing the literary matter bears the date of the commencement of the publication, 1838, and the volume of tunes that of its termination, 1840.

In closing his remarks upon the tunes in this collection, (which it should be mentioned was the first of its kind,) the author intimates that he had accumulated, while it was in progress, much new material which the limit of three parts laid down in his original scheme would not allow him to include; and this he promises to publish, if it should be wished for, at some future time. The success of the book encouraged him to proceed, and in 1855 the publication of the new work,

which took the form of a considerable expansion of the old one, was begun, again to subscribers and in parts, with the following title:—

“Popular Music of the Olden Time ; a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the airs from writers of the sixteenth and seventeenth centuries. Also a short account of the Minstrels. By W. Chappell, F.S.A. The whole of the airs harmonized by G. A. Macfarren. London : Cramer, Beale and Chappell, 201 Regent Street.”

The publication in this form was complete in seventeen parts, and the work was issued to the public in 1859, in two volumes, super-royal 8vo. Part of this edition bears a new title:—

“The Ballad Literature and Popular Music of the Olden Time : a History of the Ancient Songs, Ballads, and of the Dance Tunes of England, with numerous anecdotes and entire ballads. Also a short account of the Minstrels. By W. Chappell, F.S.A. The whole of the airs harmonized by G. A. Macfarren. London : Chappell and Co, 50 New Bond Street, W.”

In the interval between 1840 and 1855 the author had applied himself, as these titles show, to the work of extracting from the general literature of the sixteenth and seventeenth centuries all the references he could find to the contemporary ballads and their tunes, and had also obtained access to the larger collections—Roxburghe, Pepys, &c.—of the black-letter broadsides. The new work, therefore, in which appeared many complete ballads till then unpublished, was now not only a repertory of English popular music, but also a continuation of the literary works of Percy and Ritson, though of necessity dealing only with those ballads for which tunes could be found. The copiousness and accuracy of the literary portion of the work have often been commended, and with regard to the tunes, a careful examination of all the known sources shows that the author had allowed few of any great value properly belonging to his subject to escape him.

---

THE basis of the present edition was a copy of the work of 1855, annotated and interleaved by the author, and containing all the information he had collected since that publication. The annotations

consisted chiefly of references to duplicate copies of ballads in collections other than those already quoted, and notices of ballads not previously known to have been sung to the tune treated of; the papers interleaved were mainly additional extracts from the contemporary literature, and ballads generally complete. Most of the marginal annotations and the additional literary references have been incorporated in the new text, but I have omitted the complete ballads, only retaining a stanza or two where it was necessary to quote them at all.

In deciding to allow myself this liberty, which I have also taken in dealing with the complete ballads of the former edition, I was partly influenced by a consideration of the space at my disposal, but more by the fact that the greater part of the matter here omitted has since 1855 been printed, much of it under the care of our author himself, in *The Roxburghe Ballads* and other similar publications, which carry on in a systematic manner the work begun by Percy and Ritson. Readers who are not specially interested in this form of literature will, I believe, be content with what is here given, while those who are may be supposed to possess the publications in which the ballads are contained entire.

Indeed, the appearance of these publications since the former edition of this work was printed has created a new situation, enabling an editor now to concentrate attention upon that which is after all the most important element of the work, the music. The author's discovery of this was the original cause of the undertaking; it forms the centre round which the somewhat varied structure has grouped itself, and constitutes its chief and most beautiful and most enduring feature. For while it has never at any time been seriously pretended that the ballads, considered as poetry, could be said to attain even to the lowest standard required by the art, and such interest as they may now excite remains purely antiquarian, the tunes have always been recognized as admirable. Not only were they at their first appearance often adopted by the greatest musicians as themes for composition, but in our own day, since their revival by the author, they have been unmistakably accepted as a living portion of English music, and the best of them will probably never again be lost or forgotten. ✓

Especial care, therefore, has been bestowed upon the preparation of the music for the present edition. All the known sources have been carefully examined, and the different versions of each tune compared, and always the oldest, and when two or more were of equal authority, what seemed the best, version has been adopted. This rule has been rigidly adhered to. Moreover, no note has been altered; and where a possible

chromatic sign has been suggested it is printed above, not beside, the note affected.

---

IN comparing the present edition with the former it will be found that while many of the tunes are identical, in many a change more or less considerable has taken place. In some cases this change is due only to my adoption of an earlier version, and does not affect the character of the melody; in others, however, it is fundamental, and is caused by the removal from the signature of a sharp or flat, not to be found in the original, which had been added in the former edition. The effect of this added sign was always to transform an ecclesiastical mode into a major or minor key.

This observation at once raises the question of the relations existing, in early times, between the ecclesiastical or skilled music, and the popular practice; and it may be well to speak of it here, before proceeding further.

The notion most prevalent with respect to this subject, at the time when the former edition of this work was in preparation, was very much as follows: Assuming that all skilled musicians, before the madrigalists, were either ecclesiastics, or employed by ecclesiastics as chanters and organists, it was supposed that the church, by jealously maintaining certain crabbed formulæ, relics of the dark ages, called tones or modes, and permitting no deviation from them in sacred music, had ignorantly hindered the natural development of the art; that the people, whose instinctive perceptions were uncorrupted, had already in very early times provided the true basis for this development, by the evolution, in their own rude practice, of the modern minor and major scales; that their system was therefore at first opposed to that of the skilled musicians, and that it was not until after the Reformation that the union of musical skill with popular feeling, which has created modern music, was possible. As a consequence of this, it was assumed that if popular music sometimes appears to be written in an ecclesiastical mode, it can only be by reason of the omission of sharps and flats intended by the composer, which should be supplied. And this accounts for the added signs in the former edition; for that the prevalent opinion had been to some extent accepted by our author is evident from the text of the work, in which he gives expression to it; but our information has so much increased in the years that have since elapsed, that had he lived to prepare the present edition, there can be no doubt he would not still have maintained it. Many of my readers, however, will I believe

confess that it is by no means extinct even now;<sup>1</sup> and for this reason, as well as to justify what I have done, a short account of our present knowledge upon the subject would seem to be desirable.

And first, with regard to the scales themselves, it is to be remarked that the four ecclesiastical authentic scales, D—d, E—e, F—f, G—g, and the 'popular' diatonic minor and major scales, A—a and C—c, correspond exactly, in the arrangement of their intervals, to those six scales or species of the Greek diatonic genus which have their finals upon the same notes.<sup>2</sup> Their common origin therefore is apparent, as co-equal parts of the system current throughout the western world in the early centuries of our era; and their separation into two hostile groups, sharply divided by irreconcilable differences, which is the appearance they present to the modern eye, is probably entirely owing to the modern point of view; since there is no evidence that before the seventeenth century any such complete separation ever took place. It is true,—taking first the old ecclesiastical use of them,—that S. Ambrose, or whoever gave the first rule, omitted the scales of A and C, though he allowed all the others, except B—b, which has always, from its false fifth, been considered practically non-existent; and that S. Gregory, when he established the famous eight ecclesiastical tones, or modes, did not admit them, contenting himself with allowing the plagal forms of the four already chosen. But that their omission from the Church rule did not mean exclusion from the Church use, is plain from the existence of the Tonus Peregrinus and other religious compositions of quite early date, which were made in those scales and included in the Roman ritual notwithstanding.

Certainly, it is difficult to imagine any good reason for the apparent silence of the early Church authorities upon this subject, unless we suppose that the scales of A and C had formerly been associated with

<sup>1</sup> In the most recent History of Music on a large scale, (by Emil Naumann), the following passage respecting the songs of the Troubadours will be found at p. 235 of the English translation:—"It becomes clear, on a study of these songs, that the people, whether high or low, composed their melodies unrestrained by any theoretical law, our *present diatonic scale* appearing to have been the basis on which they *intuitively* built their lays. Thus, it is self-evident that the chansons of the Troubadours and the songs of the Minnesingers were the *precursors of the great change* which took place in the middle of the seventeenth century, when art-music seceded from the

hitherto-used Church modes, to adopt the system of scales and keys now in common use." The italics are mine.

<sup>2</sup> The only important known difference between the ancient and modern rendering of the scales lies in the intonation of the intervals, which has been gradually modified to suit the necessities of harmony; a part of music entirely, or almost entirely, unknown to the ancients. See the article *Scale*, by W. Pole, Mus. Doc., F.R.S., in the *Dictionary of Music*. The exact differences were given in figures in a paper read by the late Mr. Ellis, F.R.S., to the Society of Arts, and published in their Journals for March 27 and October 30, 1885.

popular secular practice in ways which rendered them somewhat less suitable than the others for Church use; for, in truth, offering as they do the most direct means of expression for the natural unintellectual feelings of mankind, and conveying so easily all shades of them, from the deepest grief to the most unbridled mirth and jollity, these must always have been favourites with the people.

No documents, however, remain to give us any information with respect to the popular practice at this period, nor during many centuries after; so that it is not until we come to the songs of the Troubadours and Minnesingers, (which begin to make their appearance in the latter half of the twelfth century,) that we can hazard a definite conjecture with respect to the popular use of the scales contained in the ancient system. And though, looking at the only versions of these songs which have been as yet offered as translations of their old notation, we cannot say we know the melodies, we may admit that their scales are very much what we should expect to find, and that while A and C predominate, the others are not neglected.

The appearance, about the same date, of the earliest specimens of part-writing enables us also to form some idea of the relations existing at this time between the skilled and popular music, and they are found to have been very close and intimate. The valuable MS. in the library of the Medical Faculty of Montpellier, which was brought to light by M. de Coussemaker, and described with many examples in *L'Art Harmonique au XII<sup>e</sup> et XIII<sup>e</sup> siècles*, contains a large number of works by masters of the great school of Paris—the first parent of counterpoint—which make this clear. The simplest proof they afford is perhaps to be found in the fact that Motetts and Chansons, for instance, are frequently brought together in the same piece; the sacred and secular parts being sung simultaneously.<sup>1</sup> And we know that this device, which we see here beginning with the first attempts to put real parts together, continued in common use in the Church until its unseemliness was recognized in the sixteenth century.

The scales of A and C are to be found in the Montpellier MS. in a fair proportion of cases; and, not to weary the reader with further examples, it may be said once for all that from this time forward, notwithstanding individual denunciation of the "modus

<sup>1</sup> In a Motett by Pérotin, organist of Notre Dame, the tenor sings "Beata viscera," &c., while the upper voice has a secular song, "L'estat du monde et la vie." There are also two ascribed to "L'auteur du Traité de déchant vulgaire," in one of which, while the

tenor sings "In omni fratre tuo," &c., the upper voice has "Mout me fu griés li départir"; and in the other "Gaude chorus omnium," &c., is accompanied by "Povre secors ai encore recovré."

lascivus," no reluctance to make use of either of them is shown by the church composers.

Of the specimens of the popular music of our own country contained in the present work, the now famous Round or Canon *Sumer is icumen in*, which stands first, was almost certainly thrown into its present form by an ecclesiastic;<sup>1</sup> and it should also be mentioned that it was originally fitted with a little Latin hymn, in addition to the secular song, from which we may presume its use both in and out of church. The *Song of Agincourt* was certainly made either by an ecclesiastic or a church musician; and several others in the early portion of the work are known to have been either made or set by members of the Royal Chapel. The *Nowell* again has two sets of words, one sacred and the other secular. Lastly, the second tune for *The Westron Wynde* formed the subject of masses by eminent composers as late even as Queen Mary's time; and was not merely adopted as a theme for the opening phrases of the different portions, but sung continuously throughout, sometimes by one voice and sometimes by another, so that the whole mass from beginning to end is nothing but descant upon it.

With regard to the scales used in our popular music, the following table, accounting for all the tunes in the present work which appeared while the ecclesiastical scales, or modes, were in use, gives the result of analysis:

ECCLESIASTICAL SCALE OF D.	1st or Dorian Mode ... .. } 18 (Original and transposed positions.)	63
	2nd or Hypodorian Mode ... .. } 26 (Transposed position.)	
ECCLESIASTICAL SCALE OF G.	7th or Mixolydian Mode ... .. } 19... (Original position.)	
"POPULAR" SCALE OF A.	Called in the 16th century the 9th } or Æolian Mode ... .. } 12 (Original and transposed positions.)	
"POPULAR" SCALE OF C.	Called in the 16th century the 13th } or Ionian Mode ... .. } 43... (Original and transposed positions.)	55

<sup>1</sup> Naumann suggests Walter Odyngton, called also Walter of Evesham, who is known to have been a disciple of the school of Paris,

where alone so much skill could at that time have been acquired.

As a matter of fact, the ecclesiastical modes were freely used in England in the composition of all kinds of secular music until about the second decade of the seventeenth century. The popular treatment of them differed in no essential respect from the ecclesiastical; and the nameless authors of the ballad tunes, for anything their work shews to the contrary, might well have been the very men whom we know and honour as composers for the church. Even in such a matter as the choice of scales to write in, there is no difference; the modes most used and those most neglected being in both kinds of music the same.<sup>1</sup>

---

THE earlier sources from which the tunes in the present work have been taken are of two kinds,—musical commonplace books in which the possessors have noted down at random all sorts of little pieces that have pleased them, and systematic collections of vocal music in parts in some of which a popular tune has been taken as the subject. The British Museum MS. Reg. Append. 58 is a good specimen of the first kind, and Addl. MSS. 31,922 and 31,390 are the finest examples of the second. These last have been described, the former by our author in *Archæologia*, vol. xli., 1867, pp. 371-386, and the latter at p. 155 of the first volume of the present work, and it seems unnecessary to add anything here.

A more detailed account, however, must be given of the principal collections of Lute and Virginal Music, containing popular tunes, which began to be made towards the close of the sixteenth century, and which are by far the most valuable sources we possess.

1. The Fitzwilliam Virginal Book. This is the MS. now in the Fitzwilliam Museum at Cambridge, which has hitherto been known as Queen Elizabeth's Virginal Book. Our author in the former edition of this work had already shewn that this MS. was in no way connected with Queen Elizabeth, since it contains compositions dated, in the same handwriting as the rest of the book, 1603, 1605, and 1612. And further proof has lately been supplied by Mr. W. B. Squire in his article "Virginal Music" in *The Dictionary of Music*, where he points out that a piece by Dr. Bull, contained in the MS., is now known to have been composed in 1621. The reader may be referred to Mr. Squire's article for a complete account of the MS., and all that can be said about its origin, and for a list of its contents.

---

<sup>1</sup> With one necessary exception. The third mode, known as the Phrygian, much used by church composers in both its authentic and

plagal forms, not being very suitable for unaccompanied melody was never used for ballad or dance tunes

2. The large collection of MS. Lute Music in the University Library in Cambridge, presented by George I. This collection formed a part of the library of Bishop John Moore (Norwich, 1691; Ely, 1707), which was bought after his death in 1714 by the King. Its previous history is unknown.

3. A MS. of Lute Music (*circ.* 1600), bearing the name of William Ballet as owner, preserved in the library of Trinity College, Dublin.

4. A MS. of Lute Music (*circ.* 1600), bearing the name of Dorothy Welde as owner, now in the possession of the Rev. the Lord Forrester, to whom my best thanks are due for permission to give extracts from it.<sup>1</sup>

5. "A new Booke of Tabliture, containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowledge, to guide and dispose thy hand to play on sundry instruments, as the *Lute*, *Orpharion*, and *Bandora*: Together with divers new Lessons to each of these Instruments . . . collected together out of the best Authors professing the practise of these Instruments. Printed at London for William Barley, and are to be sold at his shop in Gracious Street. 1596."

6. "The Schoole of Musicke: wherein is taught the perfect method, of the fingering of the Lute, Pandora, Orpharion, and Viol de Gamba; with most infallible generall rules, both easie and delightfull. Also a method, how you may be your owne instructor for Pricksong, by the help of your *Lute*, without any other teacher: with lessons of all sorts, for your further and better instruction. Newly composed by Thomas Robinson, Lutenist. London, Printed by Tho. Este, for Simon Waterson, dwelling at the signe of the Crowne in Paules Church-yard. 1603."

I have given the titles of these last two works at length as the shortest way of describing them. Having done so, it is sufficient to say that the following are of the same kind:—

7. Anthony Holborne's *Citharn Schoole*, 1597.

8. Robinson's *New Citharen Lessons*, 1609.

9. W. Corkine's *First Book of Ayres* (Lute), 1610.

10. W. Corkine's *Second Book of Ayres* (Lute), 1612.

I spoke above of these collections as the most valuable sources we possess, and my reason was their date. It is clear from the references to the popular music in contemporary literature that during the latter half of the sixteenth century there was an enormous increase in the

---

<sup>1</sup> I have also to thank Mr. G. E. P. Arkwright for the loan of his careful and accurate transcripts from these four MSS., a kindness by which my labours were much shortened.

number of ballad and dance tunes, and we know from the tunes themselves that they reached their highest point of excellence about the year 1600. The compositions in these collections were all made between 1590 and 1630, and it is owing to the constant adoption by their authors of the current popular tunes, as subjects, that we are able to say that the greater part of the genuine ballad and dance music which remains to us belongs to the period during which it was undoubtedly at its best. Moreover, the versions, being contemporary, are uncorrupted. We have but to compare one of them with the same tune, or any other of like date, as it appears in Playford's *Dancing Master* for instance, only sixty years later, in order to understand the extent of our debt, in this respect, to the Elizabethan instrumentalists.

In the compositions for the Lute and Virginals of which popular tunes were made the subjects, two principal forms may be distinguished,—the *Air and Variations*, and the *Fantasia*; and these, in their main outlines, are common to the writings for both instruments. The *Air and Variations* is treated in two ways: either the composition begins with a complete statement of the tune, (sometimes quite plain, and sometimes slightly ornamented with unessential notes,) which is followed by a number of more or less elaborate variations; or each strain of the tune is varied, once or twice, after the statement, and before proceeding to the statement of the next strain. Almost all the tunes in the following work which have been taken from the Lute and Virginal books were found in one or other of these subdivisions of the *Air and Variation* form. The remainder exist in the shape of a plain statement only, a form too short to constitute a piece, but which may have served as the subject of extemporaneous treatment. The *Fantasia* is generally useless for our present purpose, since it omits the statement of the tune, and indeed it is often difficult to see what relation its long quick-running phrases in short notes can bear to any tune at all; but in cases where the tune appears to have been distorted by the process known to the old composers for voices as *breaking*, (which was often applied to the ecclesiastical plain-song when it formed one of several parts, and for which a kind of rule existed,) it is sometimes possible to form an idea of the melody upon which the *Fantasia* was constructed; but it must be confessed that the result can never be accepted as quite trustworthy.

The value of the collection contained in the works of Thomas Ravenscroft, next to be mentioned, though not so great as that of the lute and virginal books, and of a different kind, is nevertheless considerable. Ravenscroft may perhaps be described as our first musical antiquary.

Frequent attendance at the Gresham lectures, and a devout perusal of Morley's great work on practical music, seem to have inspired him with a sincere belief in the superiority of the older style as compared with that which was in his time just beginning to make its appearance; and his first publications, undertaken in 1609, when he was but seventeen years old, were an attempt to preserve the popular music of the earlier part of the preceding century from the final oblivion which seemed to threaten it. We must be grateful, though we may wish he had done more to rescue it from the corruption into which it had fallen, and must often suspect that he is unwittingly misleading us. He gives none of that information, with respect to his material and his treatment of it, which is nowadays considered indispensable in a work of this kind, and an editor whose business it is to follow him is left very much in the dark about many things it is important he should know; but upon the whole it may be said that if he is in some cases evidently, and in many probably, much at fault, in others internal evidence shows his version to be genuine. Where I have found good reason to think him wrong I have said so, but in doubtful cases I have given his version, (which is often the only one to be had,) without special comment, for what it may be worth.

His first three publications, the only ones from which tunes have been taken for this work, are as follows:—

1. "Pammelia. Musick's Miscellanie or Mixed Varietie of Pleasant Roundelayes, and Delightfull Catches, of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one . . . . 1609."

2. "Deuteromelia, or the Second Part of Musick's Melodie, or melodious musicke of Pleasant Roundelaies; K[ing] H[enry's] mirth, or Freemens Songs, and such delightfull catches . . . . 1609."

3. "Melismata. Musicall Phansies. Fitting the Court citie and country Humours. To 2, 3, 4, and 5 Voyces . . . . 1611."

While Ravenscroft was occupied with the songs of a former generation, the contemporary music, both vocal and instrumental, was extending its popularity beyond our own shores, and had already established itself in the Netherlands. The ballad tunes were there fitted with Dutch words and printed, with the English name at the head, in most of the miscellaneous collections of songs which appeared in Holland between 1620 and 1650.

The chief interest of these collections, for us, lies in the fact that they contain not only the tunes most used in England, but also a certain number of others, (*e.g.*, *I have waked the winter's nights*, and the first

tune for *Come, shepherds, deck your heads*.) which are not to be found in our own books, and are, moreover, slightly different in style from anything we possess. The general correctness of the Dutch versions, however, which is evident when comparison is possible, quite justifies us in accepting these, at any rate for the present.

The principal Dutch collections containing English tunes are *Friesche Lust-Hof*, by J. Starter, Amsterdam, 1625, &c.; *Neder-Landtsche Gedenck-Clanck*, by Adrian Valerius, Haerlem, 1626, &c.; *Le Secret des Muses*, by Nicolas Vallet, Amsterdam, 1618 and 1619 (Lute).

A MSS. song book, dated 1626, and bearing the name of Giles Earle as owner, (B.M. Addl. MSS. 24,665,) has enabled me to give for the first time the long-lost original tune of *Dulcina*, and has afforded material for comparison in many other cases.

Another collection which has proved exceedingly useful, chiefly for the purpose of comparison, is "Songs and Fancies, to Three, Four, or Five Parts. Both apt for Voices and Viols. . . . Aberdene, printed by John Forbes." Nothing but the Cantus part of this work remains, and of that nothing earlier than the second edition, 1666.

The last source to be mentioned here,—for later ones are noticed at the beginning of the second volume,—is Playford's *Dancing Master*. This great collection of unaccompanied tunes first appeared during the Commonwealth, in 1650, and was continued almost yearly through numerous editions, the most important of which were carefully described by our author in a note to the former edition of this work, here given below.<sup>1</sup>

The versions of old tunes contained in *The Dancing Master* are sometimes good, though more often corrupt; but the work may of course be relied upon for a true account of the contemporary melodies. These, though they reveal very plainly the great changes which were at this

<sup>1</sup> The first edition of this collection is entitled "The English Dancing Master: or Plaine and easie rules for the dancing of Country Dances, with the tune to each dance (104 pages of music). Printed by Thomas Harper, and are to be sold by John Playford, at his shop in the Inner Temple, neere the Church doore." The date is 1651, but it was entered at Stationers' Hall on 7th Nov., 1650. This edition is on larger paper than any of the subsequent. The next is "The Dancing Master, . . . with the tune to each dance, to be play'd on the treble Violin: the second edition, enlarged and corrected from many grosse errors which were in the former edition." This was

"Printed for John Playford," in 1652 (112 pages of music). The two next editions, those of 1657 and 1665, each contain 132 country dances, and are counted by Playford as one edition. To both were added "the tunes of the most usual French dances, and also other new and pleasant English tunes for the treble Violin." That of 1665 was "Printed by W. G., and sold by J. Playford and Z. Watkins, at their shop in the Temple." It has 88 tunes for the violin at the end. (The tunes for the violin were afterwards printed separately as *Apollo's Banquet*, and are not included in any other edition of *The Dancing Master*.) The date of the fourth edition is 1670 (155 pages of

time taking place in music, and the subsidence of the sixteenth century energy, display also the rise of a new character of great beauty; and it may be said that this collection, by its preservation of such tunes as *Gathering Peascods* and *The Beggar Boy*, for instance, has established a claim to be considered by musicians as something more than merely one of the most voluminous sources we possess.

THE only other matter about which anything need be said here is the accompaniment of the tunes. The alterations in many of the signatures which were necessary in order to restore their original form, also rendered many of the settings made by the late Sir G. Macfarren for the former work no longer applicable; and it became my duty to decide upon some method of dealing with these cases. At the outset, two alternatives naturally presented themselves: either to provide new settings, in harmony of the same modern character as before; or to give the whole of the earlier tunes without accompaniment of any kind. Upon consideration, however, neither of these alternatives seemed possible. All melody, to modern ears, implies some sort of harmony; that is to say, the impression made upon the hearer's musical sense is complicated by a reminiscence of the sounds by which, in his experience, such a passage has been most commonly supported; and since the systems of harmony proper to each of the two well-defined periods of musical history differ widely, it follows that to present old melody without accompaniment is to expose it to the risk of being misunderstood by the modern hearer, and that to accompany it with modern harmonies is actually to change its character.

The course most in accordance with my own wishes would have been to adopt the contemporary settings, whenever and wherever they

---

music). Fifth edition, 1675, and 160 pages of music. (The contents of the sixth edition are ascertained to be almost identical with the fifth, by the new tunes added to the seventh being marked with \*, but I have not seen a copy. From advertisements in Playford's other publications, it appears to have been printed in 1680.) The seventh edition bears date 1686 (208 pages), but to this "an additional sheet," containing 32 tunes, was first added, then "a new additional sheet" of 12 pages, and lastly "a new edition" of 6 more. The eighth edition was "Printed by E. Jones for H. Play-

ford," and great changes made in the airs. It has 220 pages,—date, 1690. The ninth edition, 196 pages,—date, 1695. "The second part of the Dancing Master," 24 pages,—date, 1696. The tenth edition, 215 pages,—date, 1698; also the second edition of the second part, ending on p. 48 (irregularly paged), 1698. The eleventh is the first edition in the new tied note, 312 pages,—date, 1701. The twelfth edition goes back to the old note, 354 pages,—date, 1703. The later editions are well known, but the above are scarce.

could be found, for voices, lute, or virginals ; but since the traditions of this work require a pianoforte rendering, that course also was impossible. Vocal settings, which demand a separate chord for every note of the tune, were often too heavy in character for the piano. In the lute settings, on the other hand, the harmony, owing to conditions inevitable from the nature of the instrument, was too bare and scattered, as the one example I have given (*The Frog Galliard*) will, I think, show. With regard to the music for the virginals—a keyed instrument—the case was somewhat different, and I have, fortunately, been able to give as many as fourteen settings from this source. I should have inserted many more were it not that most of them are so elaborate, so florid and intricate in the inner parts, that they could only be performed by players of great experience. Even those which seemed simple enough for the purposes of this work may not perhaps always be considered very suitable for the pianoforte ; the often wide distance between the tune and its accompaniment, and the complete filling up of chords in the bass, will probably not prove so agreeable upon the resonant modern instrument as upon the old one with its thinner quality of sound. But these defects, if they be so considered, I must beg the reader to tolerate, and, if possible, to accustom his ear to, on account of the extreme value of these compositions, not only as examples of the great English school of writing for keyed instruments from which all others have sprung, but also, and more to our present purpose, as showing in perfection the kind of harmony upon which the old tunes rested in the mind of a contemporary hearer.

For the remainder of the tunes earlier than 1650 I have myself made, as well as I could, settings in four-part harmony, in which both the restrictions observed and the allowances taken are according to the practice of English musicians of the latter half of the sixteenth century. If it be objected that the use of this kind of harmony for the tunes which date from before 1550 is inconsistent with the principle, laid down above, upon which modern harmony was excluded from settings of modal tunes, I can only say that though the principle is sound there must be limits to its application. As we ascend to the beginnings of the art we come to a time when harmony was so undeveloped as to be useless ; and there is no choice but either to leave the tunes of this early date unaccompanied, or to explain them by the harmony at which we may be sure the rude efforts of the time were aiming, because we know that they ultimately attained to it. For a like reason the accompaniments of the former work in modern harmony have been preserved in the

present edition for all the tunes which date from 1650 onwards. Sir George Macfarren's harmony may be more advanced than anything the composers of that time could have imagined, but it represents the goal towards which they were unconsciously striving.

Sir George Macfarren's accompaniments are distinguished in the present edition by the initial M at the head; the settings from the Virginal books bear the names of their composers in full; mine are marked with a star.

LONDON,

*January, 1893.*



# TABLE OF TUNES

CONTAINED IN THE  
FIRST VOLUME.

The Tunes marked with a dagger are new in this Edition.

## SONGS AND BALLADS.

### THE EARLIER POPULAR MUSIC.

	PAGE		PAGE
Sumer is icumen in .. ..	10	Blow thy horn, hunter .. ..	39
The Song of Agincourt .. ..	25	Pastime with good Company .. ..	42
Nowell, Nowell .. ..	30	†Whereto should I express .. ..	45
Ah! the Sighs .. ..	35	By a bank as I lay .. ..	46
Western Wind i. .. ..	37	†I have been a foster .. ..	50
†" ii. .. ..	38	I loathe that I did love .. ..	52
†Cull to me the Rushes Green .. ..	38	Now Robin, lend to me thy bow .. ..	53

### THE EARLIER BALLADS.

Walsingham .. ..	69	O Death, rock me asleep .. ..	111
My little pretty one .. ..	71	It was a lover and his lass .. ..	114
†How can the tree .. ..	72	With my flock as walked I.. ..	116
Sick, sick .. ..	73	Walking in a country town .. ..	117
†" ii. .. ..	74	The woods so wild .. ..	119
There were three Ravens .. ..	75	†Come o'er the bourne, Bessy .. ..	121
Fortune .. ..	76	Come live with me, and be my love	123
All in a garden green i. .. ..	79	The noble Shirve .. ..	126
†" ii. .. ..	81	Row well, ye mariners .. ..	127
Light o' love .. ..	82	Since first I saw your face .. ..	129
†Calino casturame .. ..	84	†Well-a-day .. ..	130
The hunt is up .. ..	86	†Essex's last good night .. ..	132
John Dory .. ..	93	We be soldiers three .. ..	133
Whoop, do me no harm, good man	96	We be three poor mariners .. ..	134
†Heart's-ease i. .. ..	97	Yonder comes a courteous Knight	136
" ii. .. ..	98	Who liveth so merry .. ..	137
What if a day .. ..	100	I have house and land in Kent .. ..	138
Loth to depart i. .. ..	102	Martin said to his man .. ..	140
†" ii. .. ..	102	Of all the birds .. ..	141
†O Mistress mine i. .. ..	103	The wedding of the frog and mouse	142
" ii. .. ..	105	The Cramp .. ..	143
Willow, willow .. ..	106	Remember, O thou man .. ..	144



## TABLE OF TUNES.

xxiii

	PAGE		PAGE
John, come kiss me now .. ..	268	† Quodling's Delight .. ..	276
Barley Break .. ..	270	The chirping of the lark .. ..	277
† Wanton Season .. ..	272	Mall Peatley .. ..	278
Robin Hood .. ..	273	The Cobbler's Jig .. ..	279
The Frog Galliard .. ..	274		

## EARLIER SEVENTEENTH-CENTURY DANCE TUNES.

Old Simon the king .. ..	280	Under and over .. ..	304
Paul's steeple, or I am the Duke of Norfolk .. ..	282	Cuckolds all a row .. ..	306
The friar and the nun .. ..	286	The beggar boy .. ..	307
Joan Sanderson, or the Cushion Dance .. ..	287	Boatman .. ..	308
The shepherd's daughter .. ..	289	Trip and go .. ..	309
Pepper's black .. ..	290	Tom Tinker .. ..	310
The merry, merry milkmaids .. ..	290	Have at thy coat old woman, or Stand thy ground old Harry .. ..	311
Millfield .. ..	293	Bobbing Joe .. ..	312
Fain I would .. ..	293	The Health .. ..	313
† Parthenia .. ..	295	† Hyde Park .. ..	314
The maid peeped out at the window, or the Friar in the well .. ..	296	Room for company .. ..	316
The London gentlewoman, or the Hemp-dresser .. ..	297	Prince Rupert's March .. ..	317
Stingo, or the Oil of Barley, or Cold and Raw .. ..	298	Upon a summer's day .. ..	318
Gathering peascods .. ..	301	Lady lie near me .. ..	319
Half Hannikin .. ..	302	A health to Betty .. ..	320
Who list to lead a soldier's life .. ..	303	Lull me beyond thee .. ..	320
		Nonesuch, or À la mode de France .. ..	322
		The Glory of the North .. ..	323
		The Glory of the West .. ..	323



# SONGS AND BALLADS.

---

## PART I.

### THE EARLIER POPULAR MUSIC.

THE beginning of all popular art-practice is obscure, and the popular use of music in England affords no exception to the rule. What was the first nature of that music, what changes it may have undergone in the earlier periods of this country's history, to what modifications it submitted later as a consequence of the establishment of a learned music at its side, we cannot so much as guess. At first, for proof even of its continued existence, often, for many years together, we have to be content with the allusions of chroniclers to the persons whose profession it was to make and sing it ; and if we define popular music strictly, as music made among the people and for the people, it is not until we come to speak of the sixteenth century that it will be possible to present a perfect specimen. As early as the thirteenth century compositions are to be found of which we may say that their popular origin or popular use is probable, but backward from thence there is nothing even of that kind, and we find ourselves in the darkness and uncertainty of which we spoke at the outset.

But that even in the very earliest times the inhabitants of this country were acquainted with music of some sort is a fact established by the testimony of the first accounts of them which we possess. The works of those classical historians and geographers who have touched, in their descriptions, upon the manners and customs of our British and Teutonic ancestors all bear witness to the great importance, in this country and in Germany, of the narrative song, and to the immense power and influence exercised through this means by the Bards, men whose only duty was to celebrate the praises of the national heroes in verses which they sang to their harps. From other sources we learn that for the same reason not less reverence was paid by our Scandinavian

forefathers to their Scalds, who, performing amongst them the same office as the Bards for the Celtic races, were treated as sacred persons, whose inspiration was directly derived from Odin, the father of the Gods.

If we seek for some notion of the productions upon which this power and influence were based, we may perhaps find in the fragments of old Celtic, Teutonic, and Scandinavian poetry which have been preserved some clue to the general drift and style of expression of the Bardic verses, but there is nothing in existence which can give us any idea either of the music that accompanied them, or of that in which the people themselves joined their voices upon occasion.<sup>1</sup>

The source of their power being to be found as much in the warlike instincts of the Northern nations as in their love of poetry and music, these interpreters of the popular spirit maintained their influence and dignity through all the sanguinary wars and successive waves of Saxon and Danish invasion to which this country was subjected (which, so far as they were concerned, had no other effect but to add to their number), and continued in it even under the rule of the early Anglo-Saxon kings. But upon the advent of Christianity in these islands a great change took place in their condition. The missionaries brought with them the Latin language, and the Roman ritual and music; and these at once taking the highest place, and becoming the basis of serious and methodical instruction, the authority of the Bards and Scalds soon dwindled; their profession became by degrees definitely secular, and, losing their old names, they came to be known as Gleemen, or Harpers.<sup>2</sup> But that their position, though deprived of its glory, was still important is sufficiently proved by the stories related in the early chronicles—those of Ingulphus, William of Malmesbury, &c.—stories which, though themselves probably fabulous, could not have existed at all had not the Harper been accustomed to

<sup>1</sup> The vague and mysterious description of the German battle-song to be found in Tacitus affords us no help in this direction, but we may gather from it that the song could not have been regarded as music from the Roman point of view. The passage is in the Description of Germany, i., and is as follows:—"They go singing to the wars. And have certain verses, by singing of which . . . they encourage their people, and by the same song foretell the fortune of the future battle: for they both strike a fear into others, and are themselves stricken with fear, according to the

measure and tune of the battle: seeming rather an harmony of valour than voices; and do affect principally a certain roughness of the voice, and a broken confused murmur, by putting their targets before their mouths, to the end their voice by the reverberation might sound bigger and fuller." (Trans. Savile.)—Ed.

<sup>2</sup> Geoffrey of Monmouth says that they were called in Latin *Joculatores*. See also the Doomsday Book; Gloucestershire, fol. 162, col. i.—"Berdic, Jocularor Regis, habet iii villas," &c.

receive the highest consideration from all classes of people;<sup>1</sup> a consideration apparently not at all diminished by the assumption, on the part of the better educated classes, of a share in the practice of music, both vocal and instrumental.<sup>2</sup>

<sup>1</sup> The story of Baldulph, for instance. Colgrin, son of that Ella who was elected king or leader of the Saxons, in the room of Hengist, was shut up in York, and closely besieged by Arthur and his Britons. Baldulph, brother of Colgrin, seeking to gain access to him, and to apprise him of a reinforcement which was coming from Germany, had no other way to accomplish his design but by assuming the character of a Harper. He therefore shaved his head and beard, and, dressing himself in the habit of that profession, took his harp in his hand. In this disguise he walked up and down the trenches unsuspected, playing all the while upon his instrument. By little and little he advanced near to the walls of the city, and, making himself known to the sentinels, was in the night drawn up by a rope.

The story of Alfred in the Danish camp is well known, and there is another which relates that, about sixty years after, a Danish king made use of the same disguise to explore the camp of our king Athelstan. With his harp in his hand, and dressed like a Harper, Aulaff, king of the Danes, went among the Saxon tents; and, taking his stand by the king's pavilion, began to play, and was immediately admitted. There he entertained Athelstan and his lords with his singing and his music, and was at length dismissed with an honourable reward, though his songs might have disclosed the fact that he was a Dane. Athelstan was saved from the consequences of this stratagem by a soldier, who had observed Aulaff bury the money which had been given him, either from some scruple of honour or superstitious feeling.

We may also judge of the Anglo-Saxon love for song from the course pursued by St. Aldhelme, Abbot of Malmesbury, who died in 709. Being desirous of instructing his semi-barbarous countrymen, he was in the duly habit of taking his station on the bridges and high roads, as if a Gleeman by profession, enticing the passers by to listen to him, and then intermixing more serious subjects with his ballads.—*Gul. Malms. de Pontificalibus*, Lib. 5.

<sup>2</sup> The musical instruments principally in use among the Anglo-Saxons were the Harp, the Psaltry, the Fidele, and a sort of Horn called in Saxon "Pip" or Pipe. The Fidele (from which our word fiddle is derived) was a sort of viol, played on by a bow. The Psaltry, or Sawtrie, was strung with wire. The Harp, however, was the national instrument. In the Anglo-Saxon Poem of Beowulf it is repeatedly mentioned:—"There was the noise of the harp, the clear song of the poet."—"There was song and sound altogether, before Healfdene's Chieftains; the wood of joy (harp) was touched, the song was often sung."—"The beast of war (warrior) touched the joy of the harp, the wood of pleasure," &c. That it was also the favourite musical instrument of the Britons and other Northern nations in the middle ages, is evident from their laws, and various passages in their history. By the laws of Wales (*Leges Wallicæ*), a harp was one of the three things that were necessary to constitute a gentleman, or a freeman; and none could pretend to that character who had not one of these favourite instruments, or could not play upon it. To prevent slaves from pretending to be gentlemen, it was expressly forbidden to teach, or to permit, them to play upon the harp; and none but the king, the king's musicians, and gentlemen were allowed to have harps in their possession. A gentleman's harp was not liable to be seized for debt; because the want of it would have degraded him from his rank, and reduced him to that of a slave. Representations of Anglo-Saxon harps and pipes will be found in Harl. MSS. 603, which also contains a Rote, in shape like the lyre of Apollo, but with more strings, and having a concave back. It agrees with that which Augustine describes as carried in the hand of the player, which had a shell or concave piece of wood on it, that caused the strings to resound, and is much more elegant in shape than those in Sir John Hawkins's History, copied from Kircher's *Murgia*. A representation of the Fidele will be found in the Cotton Collection, Tiberius, c. vi., and in Strutt's *Sports and Pastimes*. Both the manuscripts cited are of the tenth century.

The materials are wanting which might enable us to form an idea of the popular music brought into England by the Normans, but, whatever it may have been, it seems to have made no impression upon the Anglo-Saxon inhabitants of this country, who continued to support their compatriot Harpers with an enthusiasm and emulation that served to maintain and encourage them and their productions for a considerable period after the invasion. That they remained devoted to their own tongue, notwithstanding the opposition of their conquerors, is sufficiently plain.

“Of this,” says Percy, “we have proof positive in the old metrical romance of Horn-Child, which, although from the mention of Sarazens, &c., it must have been written at least after the first crusade in 1096, yet, from its Anglo-Saxon language, or idiom, can scarcely be dated later than within a century after the Conquest. This, as appears from its very exordium, was intended to be sung to a popular audience, whether it was composed by or for a Gleeman, or Minstrel. But it carries all the internal marks of being the work of such a composer. It appears of *genuine English* growth; for, after a careful examination, I cannot discover any allusion to French or Norman customs, manners, composition, or phraseology: no quotation, ‘as the romance sayeth’: not a name or local reference which was likely to occur to a French rimeur. The proper names are all of Northern extraction. Child-Horn is the son of Allof (*i.e.*, Olaf or Olave), King of Sudenne (I suppose Sweden), by his queen Godylde, or Godylt. Athulf and Fykenyld are the names of subjects. Eylmer, or Aylmere, is king of Westnesse (a part of Ireland); Rymenyld is his daughter; as Erminyld is of another king, Thurstan; whose sons are Athyld and Beryld. Athelbrus is steward of king Aylmer, &c., &c. All these savour only of a Northern origin, and the whole piece is exactly such a performance as one would expect from a Gleeman or Minstrel of the north of England, who had derived his art and his ideas from his Scaldic predecessors there.”

Although Ritson disputed the English origin of this romance, Sir Frederick Madden, in a note to the last edition of Warton's English Poetry, has proved Percy to be right, and that the French Romance, Dan Horn (on the same subject as Child-Horn), is a translation from the English. In the Prologue to another Romance, King Atla, it is expressly stated that the stories of Aelof (Allof), Tristan and others had been translated into French from the English.

After the Conquest, the first event at all related to music that we find any notice of is the founding of the Priory and Hospital of St. Bartholo-

mew,<sup>1</sup> in Smithfield, by Royer, or Raherus, the King's Minstrel, in the third year of King Henry I., A.D. 1102. And here it should be noticed that this name of Minstrel, from the French Menetrier or Menestrel, was brought to us by the Normans, and that it was henceforward in common use together with the old name of Harper. The name of Gleeman was soon quite forgotten.

In the reign of King Henry II., Galfrid or Jeffrey, a Harper, received in 1180 an annuity from the Abbey of Hyde, near Winchester; and, as every Harper was expected to sing,<sup>2</sup> we cannot doubt that this reward was bestowed for his music and his songs, which, as Percy says, if they were for the solace of the monks there, we may conclude would be in the English language. The more rigid monks, however, both here and abroad, were greatly offended at the honours and rewards lavished on Minstrels. John of Salisbury, who lived in this reign, thus declaims against the extravagant favour shown to them: "For you do not, like the fools of this age, pour out rewards to Minstrels (*Histriones et Mimos.*<sup>3</sup>) and monsters of that sort, for the ransom of your fame, and the enlargement of your name."—(*Epist.* 247.)

But the songs of Minstrels accompanied upon their harps were no longer the only musical diversions of the people of this country; we now begin to discover in the narratives of several contemporary historians of this period mention of songs sung by the people themselves, frequently in parts.

About 1159, when Thomas à Becket conducted the negotiations for the marriage of Henry II.'s eldest son with the daughter of Louis VII., and went to Paris, with a great retinue, as chancellor of the English monarch, we are told that he entered the French towns, "preceded by two hundred and fifty boys on foot, in groups of six,

<sup>1</sup> Vide the *Monasticon*, tom. ii. pp. 166-67, for a curious history of this priory and its founder. Also *Stowe's Survey*. In the *Pleasant History of Thomas of Reading*, 4to. 1662, he is likewise mentioned. His monument, in good preservation, may yet be seen in the parish church of St. Bartholomew, in Smithfield, London.

<sup>2</sup> So in Horn-Child, K. Allof orders his steward, Athelbrus, to "teche him of harpe and song." And Chaucer, in his description of the Limitour or Mendicant Friar, speaks of harping as inseparable from singing—"in his harping, when that he had sung." Also in

1481, see Lord Howard's agreement with William Wastell, Harper of London, to teach a boy named Colet "to harp and to sing."

<sup>3</sup> *Histrion*, *Mimus*, *Joculator*, and *Ministrallus* are all nearly equivalent terms for Minstrels in Mediæval Latin. "*Incepit more Histrionico fabulas dicere, et plerumque cantare.*" "*Super quo Histriones cantabant, sicut modo cantatur de Rolando et Oliverio.*" "*Dat sex Mimis Domini Clynton, cantantibus, citharasantibus, ludentibus,*" &c. 4 s. Geoffrey of Monmouth uses *Joculator* as equivalent to *Citharista*, in one place, and to *Cantor* in another. See Notes to Percy's Essay.

ten, or more together, singing English songs, according to the custom of their country."<sup>1</sup>

And about 1185, Gerald Barry, or Giraldus Cambrensis, arch-deacon of St. David's,<sup>2</sup> gave the following description of the peculiar manner of singing of the Welsh, and the inhabitants of the North of England: "The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts. So that when a company of singers meets to sing, as is usual in this country, as many different parts are heard as there are singers, who all finally unite in consonance and organic melody, under the softness of B flat. In the northern parts of Britain, beyond the Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone and voice, the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing. This they do, not so much by art, as by a habit peculiar to themselves, which long practice has rendered almost natural, and this method of singing has taken such deep root among this people, that hardly any melody is accustomed to be uttered simply, or otherwise than in many parts by the former, and in two parts by the latter. And what is more astonishing, their children, as soon as they begin to sing, adopt the same manner. But as not all the English, but only those of the North sing in this manner, I believe they had this art at first, like their language, from the Danes and Norwegians, who were more frequently accustomed to occupy, as well as longer to retain, possession of those parts of the island."<sup>3</sup> The

<sup>1</sup> "In ingressu Gallicanarum villarum et castrorum, primi veniebant garciones pedites quasi ducenti quinquaginta, gregatim euntes sex vel deni, vel plures simul, aliquid lingua sua pro more patriæ suæ cantantes."—*Stephanides, Vita S. Thomæ Cantuar.*, pp. 20, 21.

<sup>2</sup> For an interesting account of Giraldus see *Gerald the Welshman*, by H. Owen, B.C.L., London, Whiting, 1889.

<sup>3</sup> "In musico modulamine non uniformiter ut alibi, sed multipliciter multisque modis et modulis cantilenas emittunt, adeò ut in turba canentium, sicut huic genti mos est, quot videas capita tot audias carmina discriminaque vocum varia, in unam denique sub B mollis dulcedine blanda consonantiam et organicam convenientia melodiam. In borealibus quoque majoris Britanniae partibus trans Humbrum, Eboracique finibus Anglorum populi qui partes illas inhabitant simili canendo symphonica utuntur harmonia: binis tamen solummodo

tonorum differentiis et vocum modulando varietatibus, una inferius submurmurante altera verò supernè demulcente pariter et delectante. Nec arte tantum sed usu longævo et quasi in naturam mora diutina jam converso, hæc vel illa sibi gens hanc specialitatem comparavit. Qui adeò apud utramque invaluit et altas jam radices posuit, ut nihil hic simpliciter, ubi multipliciter ut apud priores, vel saltem dupliciter ut apud sequentes, mellitè proferri consueverit. Pueris etiam (quòd magis admirandum) et serè infantibus (cum primum à fletibus in cantus erumpunt) eandem modulationem observantibus. Angli verò quoniam non generaliter omnes sed boreales solum hujusmodi vocum utuntur modulationibus, credo quòd a Dacis et Norwagiensibus qui partes illas insulæ frequentius occupare ac diutiùs obtinere solebant, sicut loquendi affinitatem, sic canendi proprietatem contraxerunt."—*Cambrie Descriptio*, cap. xiii.

character and attainments of Giraldus were such that this passage, though not a little surprising, may be taken as perfectly good evidence that in Wales they made descant to their tunes, in the same way that singers did to the plain song or Canto fermo of the Church at the same period; as also that singing in two parts was common in the North of England, and that children tried to imitate it.<sup>1</sup>

In the reign of Richard I. (1189) minstrelsy flourished with peculiar splendour. The king's romantic temper, and moreover his own proficiency in the art, made him the patron not only of chivalry, but also of those who celebrated its exploits. His release from the castle of Durrenstein, on the Danube, by the stratagem and fidelity of his Minstrel Blondel, is a story so well known that it is needless to repeat it here.<sup>2</sup>

Another circumstance which proves how easily Minstrels could always gain admittance even into enemies' camps and prisons occurred in this reign. The young heiress of D'Evreux, Earl of Salisbury, was carried abroad, and secreted by her French relations in Normandy. To discover the place of her concealment, a knight of the Talbot family spent two years in exploring that province, at first under the disguise of a pilgrim; but having found where she was confined, in order to gain admittance he assumed the dress and character of a Harper, and, being a person exceedingly skilled in 'the Gestes of the Ancients,'—so they called the romances and stories which were the delight of that age,—he was gladly received into the family, whence he took an opportunity to carry off the lady.—(*Percy*.)

In the reign of king John (1212) the English Minstrels did good service to Ranulph, or Randal, Earl of Chester. He, being besieged in his Castle of Rothelan (or Rhuydland), sent for help to De Lacy, Constable of Chester, who with the assistance of the Minstrels of all sorts then met at Chester fair assembled such a vast number of people (whom he sent forth under the conduct of a gallant youth, named Dutton, his steward and son-in-law), that the Welsh, supposing them to be a

<sup>1</sup> As for the reflections of Giraldus upon the origin of this method, it is far more probable that the people of Northumberland had it from the monks of Weremouth (who were among the first in this country to receive instruction in music from Rome, and at this time had been already for four centuries in possession of the art,) than from the Danes and Norwegians, who cannot, upon any known evidence whatever, be credited with a knowledge of descant.

The difference which the historian observed between this rude performance and the music made upon strict rules of art, would naturally arise under the circumstances, and would become more apparent from the fact that their descant was applied, not to ecclesiastical melodies, but to some of their popular songs.—Ed.

<sup>2</sup> See *Wright's Biograph. Brit., Anglo-Norman Period*, p. 325.

regular body of armed and disciplined soldiers instantly raised the siege and retired. For this deed of service to Ranulph, both De Lacy and Dutton had, by respective charters, patronage and authority over the Minstrels and others, who, under the descendants of Dutton, enjoyed certain privileges and protection for many ages. Even so late as the reign of Elizabeth, when this profession had fallen into such discredit that it was considered in law a nuisance, the Minstrels under this jurisdiction are expressly excepted out of all Acts of Parliament made for their suppression, and have continued to be so excepted ever since.<sup>1</sup>

We have innumerable particulars, collected by Warton and others, of the good cheer and great rewards given to the Minstrels in many of the convents. But one instance, quoted from Wood's *Hist. Antiq. Ox.*, vol. i. p. 67, during the reign of King Henry III. (sub. an. 1224), deserves particular mention. Two itinerant priests, on the supposition of their being Minstrels, gained admittance to a grange belonging to the Benedictines of Abingdon. But the prior, and others of the brethren, who had hoped to have been entertained by their diverting arts, when they found them to be only two indigent ecclesiastics, and were consequently disappointed of their mirth, beat them, and turned them out of the monastery.

In the same reign (1252) we find mention of one Master Richard, the king's Harper, and of a royal donation to him of forty shillings and a pipe of wine, and a pipe of wine to Beatrice, his wife. Percy remarks that the title of Magister, or Master, given to this Minstrel, deserves notice, and shows his respectable situation

The learned and pious Grosteste, bishop of Lincoln, who died in 1253, is said, in some verses of Robert de Brunne,<sup>2</sup> who flourished about the beginning of the next century, to have been very fond of the songs and music of the Minstrels. The bishop had written a poem in the Romance language, called *Manuel Peche*, the translation of which into English, Robert de Brunne commenced in 1302, with a design, as he tells us himself, that it should be sung to the harp at public entertainments.

For lowde [unlearned] men I undertoke  
In Englysshe tunge to make thys boke,  
For my ben of swyche manere

That talys and rymys wyl blithly here,  
Yn gamys and festys, and at the ale  
Love men to listene trotevale [triviality].

<sup>1</sup> See the statute of Eliz. anno. 39. cap. iv. entitled an Act for Punishment of Rogues, Vagabonds, &c. ; also a renewal of the same clauses in the last Act on this subject, passed in the reign of George III. The ceremonies attend-

ing the exercise of this jurisdiction are described by Dugdale (*Bar i.*, p. 101), and from him, by Percy.

<sup>2</sup> Robert Mannyng, prior of Brunne, or Bourne, in Lincolnshire.

The earliest, and in some respects the most interesting, example which it is possible to give of the kind of music treated of in the present work—the now famous Rota, or endless canon, *Sumer is icumen in*—occurs in this reign; the year of its production being, according to the best authorities, 1240. Sir John Hawkins was the first to draw attention to this composition, which he printed in score in his History of Music; but with respect to its date his judgment was obstructed by an erroneous belief that counterpoint, otherwise than perfectly plain, was unknown till the sixteenth century. The opinion of Dr. Burney, who also printed the canon in score, was evidently affected by that of his predecessor, though he betrays a certain distrust of it. He first presents the work as a specimen of the harmony in our country “about the fourteenth or fifteenth century,” while on the same page he tells us that the notes of the MS. resemble those of Walter Odington’s Treatise<sup>1</sup> (1230), and seem to be of the thirteenth or fourteenth century, and he can hardly imagine the canon much more modern. Then he is “sometimes inclined to imagine” it to have been the production of the Northumbrians (who, as we have already seen, used a kind of natural symphonious harmony), but with additional parts, and a second drone-base of later times. And again, in reviewing “the most ancient musical tract that has been preserved in our vernacular tongue” (by Lyonel Power), he says that the rule prohibiting parallel fifths and octaves seems to have been so little known or regarded by the composer of the canon, *Sumer is icumen in*, as to excite a suspicion that it is “much more ancient than has been imagined.” Ritson referred it to as early a period (at least) as 1250, judging from the MS. only, for he was no musician; and his opinion is supported by all the more modern palæographical experts, who definitely assign it, as was said above, to the year 1240.

[*Sumer is icumen in* fully deserves all the attention it has received, for it is certainly the most remarkable ancient musical composition in existence. It contains the earliest canon, and the earliest persistently repeated bass, as yet discovered; nor until its date was fixed was there any suspicion that more than three parts together had ever been hazarded by any composer of this period.

The sweet and pastoral character of the melody, in perfect accordance with the sentiment of the words, is indicative of a popular origin;

<sup>1</sup> Walter Odington’s Treatise is fully described in Burney’s History of Music, vol. ii., p. 155, *et seq.* Burney considers it the most

complete of all the early treatises, whether written here or abroad.

while the strictness of the canon combined with so harmonious a result (which could not possibly have been developed by extempore descant) reveals the hand of a scholastic musician. It is possible, therefore, that we have in *Sumer is icumen in* an example of the kind of popular part-singing described by Giraldus, regulated by some one in possession of the most advanced musical knowledge of his time.<sup>1</sup> The MS. in which it is found is in the handwriting of one John Fornsete, a monk of Reading, and from the condition of the page devoted to this composition, which bears traces of many erasures and alterations, we may perhaps infer that he was, if not its author, at least the fashioner of its present shape.—ED.]

## SUMER IS ICUMEN IN.

B.M., Harl. MSS. 978.

The musical score is written in 3/8 time with a key signature of one flat (B-flat). It consists of two staves, each with a vocal line and a lute line. The vocal lines are in treble clef, and the lute lines are in bass clef. The lyrics are as follows:

Su - mer is i - cu - men in, . . . Lhude sing Cuc - cu ;  
 Su - mer is i - cu - men in, . . .  
 Sing Cuc - cu nu, . . . Sing Cuc - cu,  
 Sing cu - cu, Sing cu - cu nu, . . .

<sup>1</sup> Burney has an interesting passage bearing on this point. He says: "It is a matter of surprise that so little plain counterpoint is to be found, and of this little, none correct, previous to attempts at imitation, fugue, and canon; contrivances to which there was a very early tendency, in all probability, during times of extempore descant, before there was any such thing as written harmony: for we find in the most ancient music in parts that

has come down to us, that fugue and canon had made considerable progress at the time it was composed. The song, or round, 'Sumer is icumen in,' is a very early proof of the cultivation of this art." He then proceeds to show how, according to Martini, from the constant habit of descanting in successive intervals, new melodies would be formed in harmony with the original, and imitations would naturally arise.

Grow - eth sed, and blow - eth med Andspringthe w[o]de nu  
 Lhude sing Cuc - cu, Grow - eth sed, and blow - eth med And  
 Su - mer is i - cu - men in, . . . Lhude sing Cuc - cu,  
 Su - mer is i - cu - men in, . . .  
 Sing Cuc - cu nu, . . . Sing Cuc - cu.  
 Sing Cuc - cu, Sing Cuc - cu nu, . . .

Sing Cuc - cu. Awe blet - eth af - ter lomb, Lhouth  
 springth the w[o]de nu: Sing Cuc - cu.  
 Grow - eth sed, and blow - eth med Andspringth the w[o]de nu:  
 Lhude sing Cuc - cu, Grow - eth sed, and blow - eth med And  
 Sing Cuc - cu nu . . . Sing Cuc - cu.  
 Sing Cuc - cu. Sing Cuc - cu nu . . .

af - ter calve cu ; Bul - luc ster - teth, bucke ver - teth

Awe blet - eth af - ter lomb, Lhouth af - ter calve cu :

Sing Cuc - cu. Awe blet - eth af - ter lomb, Lhouth

springth the w[o]de nu : Sing cuc - cu.

Sing Cuc - cu nu, Sing Cuc - cu.

Sing Cuc - cu, Sing Cuc - cu nu,

Mu - rie sing Cuc - cu. Cuc - cu, Cuc - cu. . .

Bul - luc ster - teth, bucke ver - teth, Mu - rie sing Cuc - cu,

af - ter calve cu : Bul - luc ster - teth, bucke ver - teth

Awe ble - teth af - ter lomb, Lhouth af - ter calve cu ;

Sing Cuc - cu nu . . Sing Cuc - cu.

Sing Cuc - cu. Sing Cuc - cu nu . .

Wel singes thu Cuc - cu Ne swik thu nav - er nu.

Cuc - cu, Cuc - cu, Wel Singes thu Cuc - cu.

Mu - rie, sing Cuc - cu, Cuc - - - - cu.

Bul - luc ster - teth, bucke ver - teth Mu - rie sing Cuc - cu.

Sing Cuc - cu nu, . . Sing Cuc - cu.

Sing Cuc - cu, Sing Cuc - cu.

## ORIGINAL WORDS.

Sumer is icumen<sup>1</sup> in,  
 Lhude<sup>2</sup> sing Cuccu,  
 Groweth sed, and bloweth med  
 And springth the wde nu,  
 Sing Cuccu.

Awe bleteth after lomb  
 Lhouth after calve cu ;  
 Bulluc sterteth, bucke verteth,<sup>3</sup>  
 Murie sing Cuccu,  
 Cuccu, Cuccu.  
 Wel singes thu Cuccu  
 Ne swik thu naver nu.

## WORDS MODERNIZED.

Summer is come in,  
 Loud sing, Cuckoo !  
 Groweth seed, and bloweth mead  
 And spring'th the wood now,  
 Sing Cuckoo.

Ewe bleateth after lamb,  
 Loweth after calf [the] cow ;  
 Bullock starteth, buck verteth  
 Merry sing, Cuckoo,  
 Cuckoo, Cuckoo !  
 Well sing'st thou, Cuckoo,  
 Nor cease thou never now.

[From the versions of the Rota hitherto printed in score it appears that there is a difference of opinion as to the correct translation of the original notes in certain passages. These are the three conjunct lozenge notes, the first having an oblique tail, which occur (see bar 4 above) upon the word "in"; the two notes in ligature (bar 4) upon

<sup>1</sup> "Icumen" come (from the Saxon verb *cuman*, to come); so in Robert of Gloucester, "ipaied" for paid.

<sup>2</sup> Lhude, wde, awe, and calve, are all to be pronounced as of two syllables.

<sup>3</sup> Frequents the green fern.

the word "nu" in the *Pes*; the two also in ligature (bar 40) upon the last syllable of "cuccu"; and the square note (followed by a lozenge) upon the same syllable at its next occurrence (bar 44). Hawkins and Burney in the last century, followed later by the German historians, and in the present day by Mr. Rockstro (see his valuable article in Grove's Dictionary of Music, vol iii. p. 766), translated the three lozenge notes (bar 4) thus:

and the ligatures, and the square note followed by a lozenge, by a semibreve followed by a minim. The learned Cousse-maker, in his

version published in *L'Art Harmonique au XII<sup>e</sup> et XIII<sup>e</sup> Siècles*, 1865, translates the three lozenge notes in the following manner:



and the other passages by a minim followed by a semibreve. He had not seen the original MS., but as his version did not make its appearance until ten years after the publication of the coloured fac-simile in the former edition of this work, it is not probable that his translation has suffered on that account. Cousse-maker was followed by Sir Frederick Ouseley (in his chapters on English Music supplementary to Emil Naumann's History, published without date by Cassell about three years ago) on all points except as regards the three lozenge notes, which Ouseley represents by two crotchets followed by a semibreve;<sup>1</sup> I cannot pretend to decide which is the more correct,

<sup>1</sup> This little figure, which has given rise to so much difference of opinion, was known to the contemporary writers on the *cantus mensurabilis* as *tripunctum plicatum*, but it is not often described in their works, as there were at least three other ways of expressing the same division of time, which were more in favour. It is, however, given by the composer and theorist known under the pseudonym of "Aristotle," whose treatise belongs to this period, with the following instruction:—" *Due prime semibreuiabuntur; ultima profert unum tempus, si brevis sequatur; si autem longa, tunc duo tempora donat.*" The *tempus* was a breve. Now, allowing for the reduction of the notes in translation to one-fourth of their original value, Sir F. Ouseley's rendering is in accordance with this rule, and would seem to settle the question. But Cousse-maker had neither overlooked nor forgotten the passage from "Aristotle." He had already, in his *Harmonie du Moyen Age*, given the rule as the one proper to be applied under the circumstances, and had shown the

orthodox translation in modern notes; and in *L'Art Harmonique*, &c., in his remarks upon the Rota, when he comes to speak of the three lozenge notes, he actually refers to the passage: "'Aristotle,' he says, has explained this figure," or words to that effect. And yet he translates it, as we see, with a kind of *appoggiatura*, and gives no reason. The rule for the *plica* (which is here represented by the oblique tail) is that when it is affixed to a long or breve, it is always to be taken to mean an unwritten grace note, about which many instructions are given; but I have met with no rule which says that when affixed to a semibreve it may turn, as here, a written note into a grace note. But Cousse-maker's great experience in all that relates to the notation and descent of this period entitles every translation of his to respect, and more especially a translation made so late as 1865; and it is more likely that he had discovered some practical rule which we do not know of, than that he should unreasonably contradict information of his own giving.—Ed.

but have adopted Sir F. Ouseley's rendering of the passage for this work, as being less embarrassing to the general musical reader.

To this reign also belongs in all probability, though possibly to the early years of the following one, the interesting composition discovered among the Douce MSS. in the Bodleian Library (apparently a dance tune), of which a small portion was printed by J. Stafford Smith in his *Musica Antiqua*. It need only be referred to here, as a full account of it is given on page 215 of this volume, where it will be found printed entire.—ED.]

We are indebted to the domestic business papers of Edward I. for a number of valuable documents (Royal Wardrobe Accounts, &c.<sup>1</sup>), which throw considerable light upon the condition of the professional musicians at the end of the thirteenth century. It would appear that they were now a recognized body, of respectable status, organized in much the same way as the heralds, and rewarded for their services, especially upon great occasions, upon an extremely liberal scale. Such, at all events, are the conclusions which it would seem natural to draw from the following particulars.

In the Wardrobe Book, 18, Edward I.,<sup>2</sup> are the accounts of expenses connected with the marriage of Queen Eleanor's daughter Joan, surnamed of Acre, to the Earl of Gloucester, in May, 1290, and of Margaret, her fifth daughter, to John, son of the Duke of Brabant, in the following July. Both ceremonies were conducted with much splendour, and a multitude of minstrels flocked from all parts to Westminster. To the first came, among others, King Grey of England, King Caupenny from Scotland, and Poveret, minstrel of the Mareschal of Champagne: the second drew together as many as 426 minstrels, as well English as others, amongst whom Walter de Storton, the king's harper, distributed a hundred pounds, or about 1,500*l.* in modern value, the gift of the bridegroom. But the rewards were not always in money, for in 1291, in the accounts of the executors of Queen Eleanor, there is an entry of a payment of 39*s.* for a cup purchased, to be given to one of the king's minstrels.

Another document in the same collection contains the names of those who attended the *cour plenière* held by King Edward at the Feast of Whitsuntide, 1306, preparatory to the expedition to Scotland to avenge

<sup>1</sup> Introduction to Manners and Household Expenses of England in the 13th and 15th Centuries, illustrated by original records. 4*to*.

London. Printed for the Roxburghe Club, 1841.

<sup>2</sup> Rot. Miscell. in Turr. Lond. No. 56.

the murder of John Comyn, and the revolt of the Scotch. On this occasion there were present six kings of the minstrels, five of whom, viz., Le Roy de Champaigne, Le Roy Capenny, Le Roy Boiescuc, Le Roy Marchis, and Le Roy Robert, received each five marks, or 3*l.* 6*s.* 8*d.*, about 50*l.* of our money; the sixth, Le Roy Druet, received only three marks. Le Roy de Champaigne was probably Poveret, the minstrel of the Mareschal of Champaigne, of 1290; Le Roy Capenny, "King Caupenny from Scotland," and Le Roy Robert, whom we know to have been the English king of the minstrels by other payments made to him by the Crown (see Anstis' Register of the Order of the Garter, vol. ii. p. 300), was probably the "King Grey of England" of the former date. Among the proper names we find, Northfolke, Carletone, Ricard de Haleford, Adam de Werintone (Warrington?), Adam de Grimmeshaw, Merlin, Lambyn, Clay, Fairfax, Hanecocke de Blithe, Richard Wheatacre, Robert de Colecestria, John de Salopia, and Robert de Scardeburghe, &c. The harpers (who are in the majority where the particular branch of minstrelsy is specified), are generally mentioned only by their Christian names, as Laurence, Mathew, Richard, John, Robert, and Geoffrey, but there are also Richard de Leylonde, William de Grimesar, William de Duffelde, John de Trenham, &c., as well as Adekyn, harper to the Prince, who was probably a Welsh bard; others are distinguished as the harpers of the Bishop of Durham, Abbot of Abyngdon, Earls of Warrenne, Gloucester, &c.; one is Guillaume sans manière; another, Reginald le menteur; a third is called Makejoye; and a fourth, Perle in the eghe. Besides these were the nameless rank and file, described as *menestrous de la commune*. The total sum expended was about 200*l.*, which, according to the usual estimate, would be equal to about 3,000*l.* of our money.

The minstrels seem, as was said above, to have been in many respects upon the same footing as the heralds; and the King of the Heralds, like the King at Arms, was both here and on the Continent an usual officer in the courts of princes. Heralds seem even to have been included with minstrels in the preceding account, for Carletone, who occupies a fair position among them, receiving 1*l.* as a payment, and 5*s.* as a gratuity, is in the latter case described as Carleton "Haralde."

In the reign of Edward II., besides other grants to "King Robert," before mentioned, there is one in the sixteenth year of his reign to William de Morlee, "The king's minstrel, styled *Roy de North*," of houses that had belonged to John le Boteler, called Roy Brunhau. So, among heralds, *Norroy* was usually styled *Roy d'Armes de North* (Anstis, ii.

300), and the Kings at Arms in general were originally called Reges Heraldorum, as these were Reges Minstrallorum.<sup>1</sup>—*Percy's Essay*.

The proverbially lengthy pedigrees of the Welsh were registered by their bards, who were also heralds.<sup>2</sup>

Such extensive privileges were claimed by the travelling musicians, and by dissolute persons assuming their character, that their behaviour became a matter of public grievance, and a royal decree was issued in 1315 to regulate it, of which the following is an extract:—

“Edward by the grace of God, &c. to sheriffes, &c. greetyng, Forasmuch as . . . many idle persons, under colour of Mynstrelsie, and going in messages, and other faigned business, have ben and yet be receaved in other mens houses to meate and drynke, and be not therwith contented yf they be not largely consydered with gyftes of the lordes of the houses: &c. . . . We wyllyng to restrayne suche outrageous enterprises and idleness, &c. have ordeyned . . . that to the houses of prelates, earles, and barons, none resort to meate and drynke, unlesse he be a Mynstrel, and of these Minstrels that there come none except it be three or four Minstrels of honour at the most in one day, unlesse he be desired of the lorde of the house. And to the houses of meaner men that none come unlesse he be desired, and that such as shall come so, holde themselves contented with meate and drynke, and with such curtesie as the maister of the house wyl shewe unto them of his owne good wyll, without their askyng of any thyng. And yf any

<sup>1</sup> Heralds and minstrels seem to have been on nearly the same footing abroad. For instance, Froissart tells us “The same day th’ Erle of Foix gave to *Heraudes* and *Minstrelles* the somme of fyve hundred frankes; and gave to the Duke of Tourayn’s Minstrelles gowns of Cloth of Gold, furred with Ermyns, valued at two hundred frankes.”—*Chronicle Ed.* 1525, book iii. ch. xxxi.

<sup>2</sup> “The Welshman’s pedigree was his title-deed, by which he claimed his birthright in the country. Every one was obliged to shew his descent through nine generations, in order to be acknowledged a free native, and by which right he claimed his portion of land in the community. Among a people where surnames were not in use, and where the right of property depended on descent, an attention to pedigree was indispensable. Hence arose the second order of Bards, who were the *Arwyddveirdd*, or Bard-Heralds, whose duty it was to register arms and pedigrees, as well as undertake the embassies

of state. The *Arwyddvardd*, in early Cambrian history, was an officer of national appointment, who, at a later period, was succeeded by the *Prydydd*, or Poet. One of these was to attend at the birth, marriage, and death of any man of high descent, and to enter the facts in his genealogy. The *Marwnad*, or Elegy, composed at the decease of such a person, was required to contain truly and at length his genealogy and descent; and to commemorate the survivor, wife or husband, with her or his descent and progeny. The particulars were registered in the books of the *Arwyddvardd*, and a true copy therefrom delivered to the heir, to be placed among the authentic documents of the family. The Bard’s fee, or recompense, was a stipend out of every plough land in the district; and he made a triennial Bardic circuit to correct and arrange genealogical entries.”—*Extracted from Meyrick’s Introduction to his edition of Lewis Durm’s Heraldic Visitations of Wales*, 2 vols., 4to. Llandovery, 1846.

one do agaynst this Ordinaunce, at the firste tyme he to lose his *Minstrelsie*, and at the second tyme to forswear his craft, and never to be received for a Minstrel in any house. . . . Geven at Langley the vi. day of August, in the ix yere of our reigne.”—*Hearne’s Append. ad Leland Collect.*, vol. vi. p. 36.

Stowe, in his Survey of London, in an estimate of the annual expenses of the Earl of Lancaster about this time, mentions a large disbursement for the liveries of the minstrels, and this seems to be the first allusion to anything in their dress, distinctive of special patronage. That they received vast quantities of money and costly habiliments from the nobles, we learn from many authorities; and in a poem on the times of Edward II., knights are recommended to adhere to their proper costume lest they be mistaken for minstrels.<sup>1</sup>

“Knytes schuld weare clothes  
I-schape in dewe manere,  
As his order wold aske,  
As wel as schuld a frere :  
Now thei beth [are] disgyssed,  
So diverselych i-digt [bedight],

That no man may knowe  
A mynstrel from a knygt  
Well ny :  
So is mekenes falt adown  
And pride aryse an hyc.”

*Percy Soc., No. 82, p. 23.*

That minstrels, even when not under special patronage, were usually known by their dress, is shown by the following anecdote, which is related by Stowe:—“When Edward II. this year (1316) solemnized the feast of Pentecost, and sat at table in the great hall of Westminster, attended by the peers of the realm, a certain woman, dressed *in the habit of a Minstrel, riding on a great horse, trapped in the Minstrel*

<sup>1</sup> In a MS. of the thirteenth century, in the library of the Arsenal, at Paris, is a little picture representing a reception of the minstrel Adenès li Rois by Queen Mary of France, which gives a very striking idea not only of the dress of this class of people, but also of the extraordinary degree of familiarity to which the most favoured of them were admitted by persons of exalted rank. The queen reclines upon a couch, a princess sits beside her, and a prince kneels at her feet. In the middle of the composition is the minstrel, a most elegant person, kneeling upon a cushion. His instrument (apparently a small kind of lute) has been taken charge of by the prince, and he is leaning, much at ease, against the queen’s couch, with his left arm thrown across her knees. In this picturesque attitude he seems to be carrying on a discussion with the prince and princess, while the queen, who is smelling at a rose, apparently awaits the

favourable moment for giving her decision upon the point in question. The dress of the minstrel is a loose surcoat reaching to mid-leg, with a small hood, exactly similar to that worn by the prince. The dresses of the queen and princess are parti-coloured, and embroidered with heraldic lilies and leopards; the minstrel’s surcoat also bears a large heraldic device, which appears to contain the leopard, but not the lilies. This little picture has been copied in Naumann’s *History of Music*, and in the same work will be found another of similar date, from a MS. in the Manesse Collection at Paris, which represents Heinrich von Meissen, the last of the Minnesingers. He wears a more ample gown than the French minstrel, a garment not unlike the English peer’s robe, with an ermine tippet, but which bears, as the other does, an heraldic device, in this case chevrons.—ED.

*fashion*, entered the hall, and going round the several tables, acting the part of a Minstrel, at length mounted the steps to the royal table, on which she deposited a letter. Having done this, she turned her horse, and, saluting all the company, she departed." The subject of this letter was a remonstrance to the king on the favours heaped by him on his minions to the neglect of his faithful servants. The door-keepers being called, and threatened for admitting such a woman, readily replied, "that it never was the custom of the king's palace to deny admission to Minstrels, especially on such high solemnities and feast days."

A striking representation of the dress and accoutrements of professional musicians is to be seen upon the capital of a column in St. Mary's Church, Beverley, which bears the inscription, "Thys pillor made the meynstyrlys." Five men are there shown, four in short coats, reaching to the knee, and one with an overcoat, all having chains round their necks and tolerably large purses. The building is assigned to the reign of Henry VI., 1422 to 1460, when minstrelsy had greatly declined, and the group cannot therefore be considered as representing minstrels in the height of their prosperity. They are probably only instrumental performers (with the exception, perhaps, of the lute player); but as one holds a pipe and tabor, used only for rustic dances, another a crowd or treble viol, a third what appears to be a bass flute, and a fourth either a treble flute or perhaps that kind of hautboy called a wayght, or wait, and as there is no harper among them, I do not suppose any to have been of that class called minstrels of honour, who rode on horseback, with their servants to attend them, and who could enter freely into a king's palace. This distinction among minstrels is frequently mentioned in the old romances; as, for instance, in the romance of Launfel, where we are told, "They had menstralles of moche honours," and also that they had "Fydeleris, sytolyls (citolers), and trompoteres."

The latest account of the recognized minstrel's dress is contained in Laneham's letter from Kenilworth (1575), where the "Squire minstrel, of Middlesex, who travelled the country this summer season, unto worshipful men's houses," is described as a harper with a long gown of Kendal green, gathered at the neck with a narrow gorget, and fastened before with a white clasp; his gown having long sleeves down to mid-leg, but slit from the shoulders to the hand, and lined with white. His harp was to be "in good grace dependent before him," and his "wrest," or tuning-key, "tied to a green lace, and hanging by." He wore a red Cadiz girdle, and the corner of his handkerchief, edged with blue lace,

hung from his bosom. Under the gorget of his gown hung a chain, "resplendent upon his breast, of the ancient arms of Islington." [This account, though written in the reign of Queen Elizabeth, describes the costume of a much earlier one, apparently that of Edward IV., and would seem to point to the conclusion that the minstrel's dress, like most of the official dresses in this country and abroad, after following contemporary fashion for many years, at last for some reason or other ceased to move with the times, and remained afterwards practically unaltered.—ED.]

In the poetry of this period we begin now to find many references to the harpers and minstrels. In the *Life of Alexander*, by Adam Davy, or Davie, of Stratford-le-Bow, who flourished about 1312, we have several passages like this :—

"Mery it is in halle to here the harpe,  
The mynstrall synge, the jogelour carpe" (recite).

And again :— "Mery is the twynkelyng of the harpour."

In *Piers Plowman*, the author's subject—a satire on the vices of the age, but particularly on the corruptions of the clergy and the absurdities of superstition—does not lead him to say much of music, but he speaks of ignorance of the art as a just subject of reproach.

"They kenen [know] no more mynstralcy, ne musik, men to gladde,  
Than Mundy the muller [miller], of *multa fecit Deus!*"

He says, however, of himself, in allusion to the minstrels :—

"Ich can nat tabre, ne trompe, ne telle faire gestes,  
Ne fithelyn, at festes, ne harpen :  
Japen ne jagelyn, ne gentilliche pipe ;  
Nother sailen [leap or dance], ne sautrien, ne singe with the giterne."

He also describes his Friar as much better acquainted with the "*Rimes of Robinhode* and of *Randal, erle of Chester*," than with his Paternoster.

In the "House of Fame" (Urry's Edit., line 127 to 136) Chaucer says :—

<p>"That madin loude Minstralsies In Cornmuse [bagpipe] and eke in <i>Shalmies</i>.<sup>1</sup> And in many an othir pipe, That craftely began to pipe Bothe in <i>Douced</i> and eke in <i>Rede</i>,</p>	<p>That bin at feastes with the brede [bread]: And many a <i>Floite</i> and litlyng <i>Horne</i> And <i>Pipes made of grene corne</i>. As have these little Herdegroomes That kepin Beastes [keep oxen] in the broomes.</p>
---	---

<sup>1</sup> A very early drawing of the shalm, or shawm, is in one of the illustrations to a copy of Froissart, in the Brit. Mus.—*Royal MSS.* 18, E. Another in Commenius' *Visible*

*World*, translated by Hoole, 1650, from which it is copied into Cavendish's *Life of Wolsey*, edited by Singer, vol. i. p. 114, Ed. 1825. The modern clarinet is an improvement upon



Of the Nun, a prioress (line 122 to 126), he says :—

“*Ful wel sche sang the servise devyne,  
Entuned in hire nose ful seemly.*”

The Monk, a jolly fellow, and great sportsman, seems to have had a passion for no music but that of hounds, and the bells on his horse's bridle (line 169 to 171) :—

“And whan he rood [rode], men might his bridel heere  
Gyngle in a whistlyng wynd so cleere,  
And eke as lowde as doth the chapel belle.”

Of his Mendicant Friar, whose study was only to please (lines 235 to 270), he says :—

“And certayn he hadde a mery note ;  
*Wel couthe he synge and playe on a rote* [hurdy-gurdy]. . . .  
Somewhat he lippede [lisped] for wantounesse,  
To make his Englissch swete upon his tunge ;  
*And in his harpyne, whan that he had sunge,*  
His eyghen twynkeled in his hed aright,  
As don the sterrès in the frosty night.”

Of the Miller (line 564 to 568), he says :—

“Wel cowde he stele corn, and tollen thries [take toll thrice] ;  
And yet he had a thombe of gold,<sup>1</sup> pardé,  
A whight cote and blewe hood wered he ;  
*A baggepipe cowde he blowe and sowne* [sound],  
And therewithal he brought us out of towne.”<sup>2</sup>

Of the Pardoner (line 674 to 676) :—

“*Ful lowde he sang, ‘Come hider, love, to me,’*  
This Sompnour bar[e] to him a *stif burdoun*,<sup>3</sup>  
Was never trompe of half so gret a soun.”

Of the poor scholar, Nicholas (line 3213 to 3219) .—

“And al above ther lay a gay *sawtrye* [psaltry],  
On which he made, a-nightes, melodye

<sup>1</sup> Tyrwhitt says there is an old proverb—“Every *honest* miller has a thumb of gold.” Perhaps it means that nevertheless he was as honest as his brethren. There are many early songs on thievish millers and bakers.

<sup>2</sup> A curious reason for the use of the bagpipe in pilgrimages will be found in *State Trials*—Trial of William Thorpe. Henry IV., an. 8, shortly after Chaucer's death : “I say to thee that it is right well done, that Filgremys have with them both Syngers, and also Pipers, that whan one of them, that goeth barfote, striketh his too upon a stone, and hurteth hym sore, and maketh hym to blede ; it is well done

that he or his felow begyn than a Songe, or else take out of his bosome a *Baggepype* for to drive away with soche myrthe the hurte of his felow.”

<sup>3</sup> This Sompnour (Sumner or Summoner to the Ecclesiastical Courts, now called Apparitor) supported him by singing the *burden*, or *bass*, to his song in a deep loud voice. *Burdoun* is the French for *Drone* ; and *Foot*, *Under-song*, and *Burden* mean the same thing, although *Burden* was afterwards used in the sense of any line often recurring in a song, as will be seen hereafter.

So swetely, that al the chambur rang :  
 And *Angelus ad Virginem* he sang.  
 And after that he sang *The Kynge's Note*;  
 Ful often blessed was his mery throte."

Of the Carpenter's Wife (lines 3257, 58):—

"But of her song, it was as lowde and yerne [brisk]  
 As eny swalwe [swallow] chiteryng on a berne" (barn).

Of the Parish Clerk, Absolon (lines 3328 to 3335):—

"A mery child he was, so God me save,  
 Wel wuthe he lete blood, and clippe and shave,  
 And make a chartre of lond and acquitaunce.  
 In twenty manners he coude skip and daunce,  
 After the schole of Oxenforde tho,  
 And with his legges cast'en to and fro ;  
 And *pleyen songes on a small Rubible*<sup>1</sup> [Rebec]  
*Ther-to he sang som tyme a lowde quynnyble* ;<sup>2</sup>  
 And as wel coude he *pleye on a giterne* :  
 In al the toun nas [nor was] brewhous ne tavern  
 That he ne visited with his solas" (solace).

He serenades the Carpenter's Wife, and we have part of his song  
 (lines 3352 to 3364):—

"The moone at night ful cleer and brighte schoon,  
 And Absolon his giterne hath i-take,  
 For paramours he seyde he wolde awake. . . .  
 He syngeth in hys voys gentil and smal—  
 'Now, deere lady, if thi wille be,  
 I pray you that ye wol rewe [have compassion] on me.'  
 Full wel acordyng to his gyternyng,  
 This carpenter awook, and herde him syng."

Of the Apprentice in the Cook's Tale, who plays both on the ribible  
 and gitterne:—

'At every brideale wold he syng and hoppe ;  
 He loved bet the tavernne than the schoppe.  
 For whan ther eny rydyng was in Cheepe,  
 Out of the schoppe thider wolde he lepe,  
 And tyl he hadde al that sight i-seyn  
 And daunced wel, he nold not come ageyn ;  
 And gadned him a meyne of his sort,  
 To hoppe and syng, and make such disporte. . . .  
 His maister schal it in his schoppe abyge,  
 Al have he no part of the mynstralcyce,  
 For thefte and ryot be convertible,  
 Al can *they* play on *giterne and rubible*.

<sup>1</sup> Ribible was a small fiddle with two strings a fifth apart. (See De Coussemaker's *Scriptores*, p. 152.)

<sup>2</sup> To sing a "quinible" means to sing beginning and ending on the fifteenth above a

plain-song, and to sing a "quatrible" to begin and end on the twelfth above the plain-song. The latter term is used by Cornish in his "Treatise between Trowthe and Enformacion," 1528.

In the fourth year of king Richard II. (1381), John of Gaunt erected at Tutbury, in Staffordshire, a *Court of Minstrels* similar to that annually kept at Chester; and which, like a court-leet, or court-baron, had a legal jurisdiction, with full power to receive suit and service from the men of this profession within five neighbouring counties, to determine their controversies and enact laws; also to apprehend and arrest such of them as should refuse to appear at the said court, annually held on the 16th of August. For this they had a charter, by which they were empowered to appoint a King of the Minstrels, with four officers to preside over them. They were every year elected with great ceremony; the whole form of which, as observed in 1680, is described by Dr. Plot in his *History of Staffordshire*. That the barbarous diversion of bull-running was no part of the original institution is fully proved by Rev. Dr. Pegge, in *Archæologia*, vol. ii. No. xiii. p. 86.

At the coronation of Henry V., which took place in Westminster Hall (1413), we are told by Thomas de Elmham, that "the number of harpers was exceedingly great; and that the sweet strings of their harps soothed the souls of the guests by their soft melody." He also speaks of the dulcet sounds of the united music of other instruments, in which no discord interrupted the harmony, as "inviting the royal banqueters to the full enjoyment of the festival" (*Vit. et Gest.*, Henr. V., c. 12, p. 23). When Henry was preparing for his great voyage to France in 1415, an express order was given for his minstrels to attend him (*Rymer*, ix., p. 255.) Monstrelet speaks of the English camp resounding with the national music the day preceding the battle of Agincourt, but this must have been before the king "gave the order for silence, which was afterwards strictly observed."

When he entered the City of London in triumph after the battle, the gates and streets were hung with tapestry representing the histories of ancient heroes; and boys with pleasing voices were placed in artificial turrets, singing verses in his praise. But Henry ordered this part of the pageantry to cease, and commanded that for the future no "ditties should be made and sung by Minstrels<sup>1</sup> or others," in praise of the victory, as his; "for that he would whollie have the praise and thankes altogether given to God."

---

<sup>1</sup> Hollinshed, quoting from Thomas de Elmham, whose words are, "Quod cantus de suo triumpho fieri, seu per *Citharistas* vel alios

quoscunque cantari penitus prohibebat." It will be observed that Hollinshed translates *Citharistas* (literally harpers), minstrels.

Nevertheless, among many others, a minstrel-piece soon appeared on the *Seyge of Harflett* (Harfleur) and the *Battayle of Agynkourte*, of which Warton has printed some portions.

[But the most famous celebration of that victory is the song beginning *Deo gratias*<sup>1</sup> which was printed in the last century by Dr. Percy, Dr. Burney, and J. Stafford Smith, from a MS. at that time preserved in the Pepysian Collection in the library of Magdalen College, Cambridge. That MS., however (as has been shown by Mr. Fuller Maitland in his recent publication of the vellum roll in the library of Trinity College), was an incomplete transcript from one in the Bodleian Library in Oxford, in which the melody stands as in the following setting :—

## THE SONG OF AGINCOURT.

Bodl. Lib. MSS. Selden, B. 26; MS. in Trin. Coll. Camb.

[\*] De - o gra - ci - as . . . an - - gli - a, red -

[Moderate.]

de pro vic - to - - ri - a. Owre kynge went

<sup>1</sup> It will be observed that this song conforms to the king's injunctions.

forth to nor - man - dy, With grace and myght of

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a lute accompaniment in bass clef. The melody begins with a half note 'F' (Forth), followed by quarter notes 'to', 'nor - man - dy,'. The accompaniment features a rhythmic pattern of eighth and sixteenth notes.

chy - val - ry: Ther god for him . . wrought mer - vel - us -

The second system continues the piece. The vocal line has a half note rest followed by quarter notes 'Ther god for him . . wrought mer - vel - us -'. The lute accompaniment continues with its characteristic rhythmic pattern.

- ly. Wher - fore eng - londe may calle and cry De -

The third system shows the vocal line with a half note rest followed by quarter notes 'ly. Wher - fore eng - londe may calle and cry De -'. The lute accompaniment remains consistent.

o gra - - ci - as. De - o gra -

The fourth system begins with the vocal line having a half note rest followed by quarter notes 'o gra - - ci - as. De - o gra -'. A double bar line is present. Below the lute staff, the word 'CHORUS.' is written.

ci - as an - - gli - - a red -

The fifth system continues the chorus. The vocal line has a half note rest followed by quarter notes 'ci - as an - - gli - - a red -'. The lute accompaniment continues with its rhythmic pattern.

- de pro vic - to - - - ri - - a.



He sette a sege the sothe for to say,  
to harflu toune with ryal aray :  
that toune he wan and made afray,  
that fraunce shal rywe tyl domesday.

Deo gracias.

Than went owre Kynge with alle his oste,  
thorwe fraunce for all the frenshe  
boste :

he spared no drede of lest ne moste,  
tyl he come to agincourt coste.

Deo gracias.

Than forsoth that knyght comely,  
in agincourt feld he faught manly :

thorw grace of god most myghty,  
he had bothe the felde and the victory.

Deo gracias.

Ther dukys and erlys, lorde and barone,  
were take and slayne, and that wel sone :  
and summe were ladde into Lundone,  
with ioye and merthe and grete renone.

Deo gracias.

Now gracious god he save owre Kynge,  
his peple and alle his wel wyllynge :  
gef hym gode lyfe and gode endynge,  
that we with merth mowe savely synge,

Deo gracias

The original descant is here shown below exactly as it stands in the MS., except that bars have been added, the clefs modernized, the notes reduced to half their original length, and the abbreviated words printed in full.



De - o gra - ci - as an - gli - - a red -



- de pro vic - - to - - - ri - a.

Owre kyng went forth to nor - man - dy, with grace and

myght of chy - val - ry: ther god for hym wrought

mer - vel - ous - ly, wher - fore eng - londe may

calle and cry De - - - o gra - - - ci - as.

## CHORUS.

De - o gra - ci - as an - gli - - -

The image shows a musical score for three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The melody consists of quarter and eighth notes. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The melody consists of quarter and eighth notes. The lyrics 'a red - de pro vic - to - - ri - - a.' are written below the third staff. There are several annotations: a sharp sign (#) above the first measure of the top staff, a flat sign (b) below the second and fourth measures of the top staff, a flat sign (b) below the second measure of the middle staff, a flat sign (b) below the fourth measure of the middle staff, and a flat sign (b) below the fourth measure of the bottom staff. A bracket with a '1' above it spans the fifth and sixth measures of the top staff.

Whether in this song of Agincourt we have another example of a popular melody embellished and added to by a scholastic composer, it is impossible to say, though it will hardly escape remark that the portion of the composition set to English words forms by itself a tune in four sections, with a regular ending upon the final of the mode (Mode 1) in which it is written. Be that, however, as it may, its popular subject and the stirring character of the tune seem to suggest a popular use, and justify its appearance in the present work.—ED.]

Although Henry had forbidden the minstrels to celebrate his victory, the order evidently did not proceed from any disregard for the professors of music or of song, for at the Feast of Pentecost, which he celebrated in 1416, having the Emperor and the Duke of Holland as his guests, he ordered rich gowns for sixteen of his minstrels. And having before his death orally granted an annuity of a hundred shillings to each of his minstrels, the grant was confirmed in the first year of his son, Henry VI. (A.D. 1423), and payment ordered out of the Exchequer.

In that age, as in more enlightened times, the people loved better to be amused than instructed, and the minstrels were often more amply paid than the clergy. In the year 1430, during the reign of Henry VI., at the annual feast of the fraternity of the Holie Crosse, at Abingdon, twelve priests each received four pence for singing a dirge, while the same number of minstrels were rewarded with two shillings and four pence each, besides diet and horse-meat. In the year 1441 eight priests were hired from Coventry, to assist in celebrating a yearly obit in the church of the neighbouring priory of Maxtoke; as were six minstrels (*Mimi*) belonging to the family of Lord Clinton, who lived in the adjoining castle of Maxtoke, to sing, harp, and play in the hall of the monastery during the extraordinary refection allowed to the monks on that anniversary. Two shillings were given to the priests, and four to

<sup>1</sup> These two notes are A B in the original.

the minstrels; and the latter are said to have supped in *camera picta*, or the painted chamber of the convent, with the sub-prior, on which occasion the chamberlain furnished eight massive tapers of wax (Warton, vol. ii. p. 309). However, on this occasion, the priests seem to have been better paid than usual, for in the same year (1441) the prior gave no more than sixpence to a preaching friar.<sup>1</sup>

To the reign of Henry VI. belongs, in all probability, the following tune:—

### NOWELL, NOWELL.

Bodleian Library, MSS. Eng. Poet. ei.<sup>2</sup>

[\*]

Now - ell now - ell now - ell . . . now - ell, this is the sa - lu - ta - cy - on

of the angell ga - bry - ell. Tyd-yngs treu ther be cum neu sent frome the

<sup>1</sup> As late as in the early part of the reign of Elizabeth we find an entry in the books of the Stationers' Company (1560) of a similar character: "Item, payd to the preacher, 6s. 2d. Item, payd to the minstrell, 12s.;" so that even in the decline of minstrelsy the scale of remuneration was relatively the same.

<sup>2</sup> The songs in this MS. have been published by the Percy Society (Songs and Carols, 73), edited by Mr. T. Wright. A proportion of its contents consists of carols and hymns.

Another class, in which the MS. is, for its date, peculiarly rich, consists of drinking songs; and it also contains a number of satirical songs upon women. The larger number of the songs, including some of the most interesting and curious, appear to be unique, and the others are in general much better and more complete copies than those previously known (viz. in MS. Sloane, No. 2593, Brit. Mus.). [There is only one other tune in this MS.: a hymn for S. John's Day.—ED.]

try - ny - te, Be ga - bry - ell to na - zar - eth ce - ty' of ga - li - le.

A clen may - dyn and pure vir - gyn thorow her hu - my - ly - te,

hath con - cey - vyd the per - son se - cund in . . de - i - te.

[It is much to be regretted that the notes given in the MS. could not here be made to exhibit a triple measure throughout. Alteration, however, was out of the question. I was not at liberty to assume that such considerable deviations from the measure of the commencement, occurring in the same portion of each stanza, were due to error on the part of the scribe. The original is, of course, without bars; and signs of time and prolation are not to be looked for at this early date.—ED.]

The song, "Bryng us home good ale, sir," in Harl. MSS. 541, which has been printed by Ritson in his *Ancient Songs*, is also given in the Bodleian MS., to be sung to the same tune. It begins:—

"Bryng us in good ale and bryng us in good ale,  
for [our] blyssid lady sak bryng us in good ale.  
Bryng us in no befe for ther is many bonys,  
but bryng us in good ale for that goth downe at onys,  
and bryng us in good ale."

In the following reign considerable progress was made in the organization of the popular musicians. In 1469, on a complaint that persons had collected money in different parts of the kingdom by assuming the title and livery of the king's minstrels, Edward IV. granted to Walter Halliday, Marshal, and to seven others whom he names, a charter of incorporation. They were to be governed by the marshal, appointed for life, and two wardens to be chosen annually, who were authorised to admit members, to examine the pretensions of all who exercised the minstrel profession, and to regulate, govern, and punish them (those of Chester excepted) throughout the realm. "This," says Percy, "seems to have some resemblance to the Earl Marshal's court among the heralds, and is another proof of the great affinity and resemblance which the minstrels bore to the College of Arms." Walter Halliday, above mentioned, had been retained in the service of the two preceding monarchs, and Edward had granted him an annuity of ten marks for life in 1464. The King gave to several others also annuities to the same amount (6 Parl. Rolls, p. 89); and, besides their regular pay, with clothing, and lodging for themselves and their horses, they had two servants to carry their instruments, four gallons of ale per night, wax candles, and other indulgences. The charter is printed in Rymer, xi. 642, by Sir J. Hawkins, vol. iv. p. 366, and Burney, vol. ii. p. 429. All the minstrels have English names.

Music seems to have formed an important part of Court ceremonial in this reign. When the queen went to Westminster Abbey to be churched (1466), she was preceded by troops of choristers, chanting hymns, and attended by bands of musicians and trumpeters, and forty-two royal singers. After the banquet and state ball, a state concert was given, at which the Bohemian ambassadors were present, and in their opinion as well as that of Tetzal, the German who accompanied them, no better singers could be found in the whole world<sup>1</sup> than those of the English king. These ambassadors travelled through France, Belgium, Spain, Portugal, Italy, and parts of Germany, as well as

---

<sup>1</sup> Tetzal says, "Nach dem Tantz do muosten des Kunigs Cantores kumen und muosten singen . . . ich mein das, in der Welt, nit besser Cantores sein." — *Des böhmischen Herrn Leo's von Rozmital Ritter,—Hof und Pilger—Reise*, 1465-1467, &c., 8vo, Stuttgart, 1844, p. 157.

Again Tetzal says, "Do hörten wir das aller

kostlichst Korgesang, das alls gesatz was, das lieblich zu hören was."—*Ib.* p. 158.

Leo von Rozmital, brother of the Queen of Bohemia, says, "Musicos nullo uspiam in loco jucundiores et suaviores audivimus, quam ibi: eorum chorus sexaginta, circiter cantoribus constat."—*Ib.* p. 42.

England, and had, therefore, the widest field for comparison with the singers of other countries.

At this time every great family had its establishment of musicians, and among them the harper held a prominent position. Some who were less wealthy retained a harper only, as did many bishops and abbots. In Sir John Howard's expenses (1464) there is an entry of a payment as a new year's gift to Lady Howard's grandmother's harper, "that dwellyth in Chestre." When he became Lord Howard he retained in his service Nicholas Stapylton, William Lyndsey, and "little Richard," as singers, besides "Thomas, the harperd" (whom he provided with a "lyard," or grey "gown"), and children of the chapel, who were successively four, five, and six in number at different dates. Mr. Payne Collier, who edited his Household Book from 1481 to 1485 for the Roxburghe Club, remarks on "the great varieties of entries in connection with music and musical performers," as forming "a prominent feature" of the book. "Not only were the musicians attached to noblemen or to private individuals liberally rewarded, but also those who were attached to particular towns, and who seem to have been generally required to perform before Lord Howard on his various journeys."

Little occurs about music and ballads during the short reigns of Edward V. and Richard III.

Richard was very liberal to his musicians, giving annuities to some and gratuities to others. (See Harl. MS., No. 433.) But his chief anxiety seems to have been to increase the already splendid choral establishment of the Chapel Royal. For that purpose he empowered John Melynek, one of the gentlemen of the chapel, "to take and seize for the king" not only children, but also "all such singing men expert in the science of music, as he could find and think able to do the king's service, within all places of the realm, as well cathedral churches, colleges, chapels, houses of religion, and all other franchised or exempt places, or elsewhere" (Harl. MS., 433, p. 189).

In the privy purse expenses of Henry VII., from the seventh to the twentieth year of his reign, there are many payments relating to music from which the following are selected :—

1492. Feb. 4th,	To the childe that playeth on the records [recorder]	£1	0	0	
April 6th,	To Gwyllim for flotes [flutes] with a case -	-	3	10	0
May 8th,	For making a case for the kinge's suerde, and a case for James Hide's harp -	-	1	0	8
July 8th,	To the maydens of Lambeth for a May -	-	0	10	0
August 1st,	At Canterbury, To the children, for singing in the gardyn -	-	0	3	4

1493.	Jan. 1st,	To the Queresters [choristers] at Paule's and St. Steven - - - - -	£0	13	4
	Jan. 6th,	To Newark [William Newark, the composer] for making a song - - - - -	-	1	0 0
1494.	Jan. 2nd,	For playing of the Mourice [Morris] Daunce -	2	0	0
	Nov. 29th,	To Burton, for making a Masse - - - - -	1	0	0
	„	To my Lorde Prince's Luter, in rewarde - - -	1	0	0
1495.	Aug. 2nd,	To the women that songe before the king and the quene, in rewarde - - - - -	0	6	8
	Nov. 2nd,	To a woman that singeth with a fidell - - -	0	2	0
	Nov. 27th,	To Hampton of Wourcestre, for making of Balades, in rewarde - - - - -	1	0	0
1496.	Aug. 17th,	To the quene's fideler, in rewarde - - - - -	1	6	8
1499.	June 6th,	To the May-game at Greenwich - - - - -	0	4	0
1501.	Sept. 30th,	To theym that daunced the mer' [morris] daunce -	1	6	8
	Dec. 4th,	To the Princesse stryng mynstrels at Westminster	2	0	0
1502.	Feb. 4th,	To one Lewes, for a morris daunce - - - - -	1	13	4
	Dec. 25th,	To W. Cornyshe [of the chapel] for setting a carol	13	4	
1504.	March 6th,	To John Sudborough, for a songe - - - - -	1	0	0

There is also a great variety of payments to the musicians of different towns, as the "Waytes" of Dover, Canterbury, Dartford, Coventry, and Northampton; the minstrels of Sandwich, the shawms of Maidstone; to bagpipers, the king's piper (repeatedly), the piper at Huntingdon, &c.; to harpers, some of whom were Welsh. And there are also several entries "To a Walsheman for a ryme"; liberal presents to the poets, of his mother (the Countess of Richmond), of the prince, and of the king; to "the rymer of Scotland," who was in all probability the Scotch poet, William Dunbar, who celebrated the nuptials of James IV. and the princess Margaret in his "Thistle and the Rose," and to an Italian poet. All these may be seen in *Excerpta Historica* (8vo, 1833).

[Hitherto it will have been remarked that although references of a general character to the popular musical diversions have abounded, few particulars have been found, and still fewer examples. But the reign of Henry VIII. opens up to us several sources rich in compositions of a secular nature, which, if not popular in the sense defined at the beginning of this work, were in all probability intended for a large section of the public, including all those who were able to sing or play in anything like a regular manner. They are for the most part the work of skilled composers, with sufficient learning to enable them to write in several at least of the ecclesiastical scales. Some of them are found in a single voice part only, while others occur as the subject of descant in parts; most are anonymous, but there are a few which bear the names

of composers. As most of the latter sort, however, are in parts, we cannot decide whether the subject was made for the composition, or only adopted. A few examples follow.—ED.]

## AH! THE SIGHS.

B.M. MSS. Reg. Appendix 58; Addl. MSS. 31,922.

[\*]

A the syghes that come fro my herte, they greve me pass - yng

[Slow.]

sore. . . Syth I must fro my loye de - part

ffare - well my joye fore ev - er - more.

Oft to me wyth hur goodly face,  
she was wont to cast an eye :  
and now absence to me in place,  
alas for woo I dye I dye.

I was wont hur to be holde,  
and takyn in armys twayne :

and now wyth syghes many folde,  
fare well my joye and welcome payne.

A my thinke that I se hur yett,  
as wolde to gode that I myght :  
there myght no joyes compare wyth hyt  
unto my hart to make hyt lyght.

[The above version of the tune is taken from the Appendix to the King's MSS., where it appears without accompaniment of any kind. A slightly different contemporary version is to be found in Addl. MSS. 31,922, where it is set in three parts by W. Cornyshe, junr. His work is (in modern clefs, &c.) as follows :—

[Treble.]

[Tune. Counter Tenor.] (b) pass- yng

A the syghs yt cu fro my hart, They greve me pass- yng

[Tenor.] pass- yng

(#) (b) (b) (b) (b)

sore . . .

sore . . . Sens ye must neds fro me de - part,

(#) (b) (b)

sore . . .

(#)

fare - well my joy for ev - er . . . more. . . .

for ev - er . . . more. . . .

## WESTERN WIND.

## I.

B.M., MSS. Reg. Appendix 58; *Musica Antiqua*, from a MS. in the possession of J. Stafford Smith.

[\*] West - ron wynde when wyll . . . thow . . . blow : the smalle rain

downe can . . . rayne. [Oh] if my love were in my

armys : [or] I in my bed a - gayne. . . .

[This tune has been printed, from the British Museum MS., in Ritson's *Ancient Songs*. No more words are given either in the original or by Stafford Smith, and no other copies are known.

Another tune with the same name will be found in B.M. Addl. MSS. 17,802-5, where it appears as the subject of three Masses, by Taverner, Tye, and Shephard. It may have been originally set to the same words as the above, but in that case the last two lines must have been repeated. It is as follows :—

## II.

[\*] (#)

[Fast.]

(#)

(#) (#)

ED.]

## CULL TO ME THE RUSHES GREEN.

B.M., MSS. Reg. Appendix 58.

[\*] Colle to me the rys - shes grene . . . Colle to me [the

[Fast.]

rush . . . es green] a. Colle to me the rys - shes

grene . . . . Colle to me [*the rush - es green*] a.

For my pastyme upon a day,  
I walkyde alone ryght secretly :  
in a mornyng of lusty May,  
me to rejoyce I did aplye.

Colle to me, &c.

Wythout that thus she of hur grace,  
to pety she wyll somewhat revert :  
I have most cause to say alas,  
for hyt ys she that hath my hart.

Colle to me, &c.

Wher I saw one in gret dystresse,  
complaynyng him thus pytuously :  
alas, he sayde for my mastres  
I well perseyve that I shall dye.

Colle to me, &c.

Soo to contynew whyle my lyff endur,  
though I fore hur sholde suffre dethe :  
she hath my hart wythowt recure,  
and ever shall duryng my brethe.

Colle to me, &c.

[This tune also has been printed in Ritson's *Ancient Songs*; and that author quotes from Wedderburn's *Complaynt of Scotland* [Paris, 1549] the statement that "Cou thou me the raschis grene" was one of the popular songs at the time that book was written.—ED.]

## BLOW THY HORN, HUNTER.

B.M., Addl. MSS. 31,922 ; MSS. Reg. Appendix 58.

[\*]

Blow thy horne hun - ter, & blow thy horne on hye : ther

is a do in yon-der wode, in faith she woll not dy : now

blow thy horne hun - ter, and blow thy horne, jol - y hun - - - ter.

Sore this dere stryky n is,  
and yet she bled no whytt :  
she lay so fayre I cowde not mys,  
lord I was glad of it.

[Now blow, &c.]

As I stod under a bank,  
the dere shoffe on the mede :

I stroke her so that downe she sanke,  
but yet she was not dede.

[Now blow, &c.]

Ther she gothe se ye nott,  
how she gothe over the playne :  
and if ye lust to have a shott,  
I warrant her barrayne.

[Now blow, &c.]

[The words are from Additional MSS. 31,922, where the song is arranged for three voices by Wm. Cornysse, junr.,<sup>1</sup> as follows :—

[TREBLE.]

—ED.]

<sup>1</sup> This MS. contains in all eleven songs by Cornysse.—ED.

Henry VIII. was not only a great patron of music, but also a composer ; and, according to Lord Herbert of Cherbury, who wrote his life, made two complete services, which were often sung in his chapel. Hollinshed, in speaking of the removal of the court to Windsor, when Henry was beginning his progress, tells us that he "exercised himselfe dailie in shooting, singing, dansing, wressling, casting of the barre, plaieing at the recorders, flute, virginals, in setting of songs, and making of ballades." All accounts agree in describing him as an amiable and accomplished prince in the early part of his reign ; and the character given of him to the Doge of Venice, by his three ambassadors at the English court, could scarcely be expressed in more favourable terms. In their joint despatch of May 3rd, 1515, they say : " He is so gifted and adorned with mental accomplishments of every sort, that we believe him to have few equals in the world. He speaks English, French, and Latin ; understands Italian well ; plays almost on every instrument, and composes fairly ; is prudent and sage, and free from every vice."

In the letter of Sagudino (Secretary to the Embassy), written to Alvise Foscari, at this same date, he says : " He is courageous, an excellent musician, plays the virginals well, is learned for his age and station, and has many other endowments and good parts." On the 1st of May, 1515, after the celebration of May day at Greenwich, the ambassadors dined at the palace, and after dinner were taken into certain chambers containing a number of organs, virginals (*clavicimbani*), flutes, and other instruments ; and the court having heard from the ambassadors that Sagudino was possessed of some skill in music, he was asked to play, which he did for a long while, both on the virginals and organ, and says that he bore himself bravely, and was listened to with great attention. The king, he was told, would certainly wish to hear him, for he himself practised on these instruments day and night.

Pasqualigo, the ambassador-extraordinary, gives a similar account at the same time. Of Henry he says : " He speaks French, English, and Latin, and a little Italian, plays well on the lute and virginals, sings from book at sight, draws the bow with greater strength than any man in England, and jousts marvellously."<sup>1</sup>

<sup>1</sup> Of the chapel service, Pasqualigo says, " We attended High Mass, which was chaunted by the Bishop of Durham with a superb and noble descant choir" (*Capella di Discanto*) ; and Sagudino says, " High Mass was chaunted, and it was sung by his Majesty's

choristers, whose voices are really rather divine than human ; they did not sing, but rejoiced (*non cantavano, ma jubilavano*) ; and as for the deep bass voices, I don't think they have their equals in the world." (Vol. i. p. 77).

[Although Henry, in the course of his education, which was intended to prepare him for the church, might be supposed to have learned only the ecclesiastical manner of composition, his extant work shows a preference for song writing; and it even happens that the only remaining authentic piece that is written in ecclesiastical form is set to love passages from the Song of Solomon:—*Quam pulchra es et quam decora, carissima in deliciis. Statura tua assimilata est palmæ, et ubera tua botris. . . . Caput tuum ut Carmelus. . . . collum tuum sicut turris eburnea. . . . Veni, dilecte mi, egrediamur in agrum; videamus si flores fructus parturiunt, si floruerunt mala punica. Ibi dabo tibi ubera mea.* This is a motett for three voices, printed by Sir John Hawkins from a MS. in the handwriting of John Baldwyn (a singing man of Windsor, *circ.* 1600), which bears the name Henricus Octavus at the beginning, and “quod Henricus Octavus” at the end of the cantus part. The rest of his authentic compositions (which, so far as they have been as yet discovered, are all contained in the same MS. as the song by Cornysse just given above) are frankly amorous or jovial. I give their titles:—

Pastyme with good companye.	Grene growith the holy.
Adew madam et ma mastres.	Wherto shuld I expresse.
Helas madam cel que je metant.	Departure is my chief payne.
[j'aime tant.]	It is to me a ryght gret joy.
Alas what shall I do for love.	Withowt discorde and bothe acorde.
O my hart and O my hart.	Who so that wyll for grace sew.
The time of youth is to be spent.	Lusti yough shuld us ensue.
Alac alac what shall I do.	

The MS. contains also five other songs which are probably by the king, and a few compositions in parts, but without words, to which his name is affixed, and which are probably intended for sol-faing by voices; a common practice, for which music was often provided. Two of the songs (one of which I have not thought it necessary to arrange) here follow.—ED.]

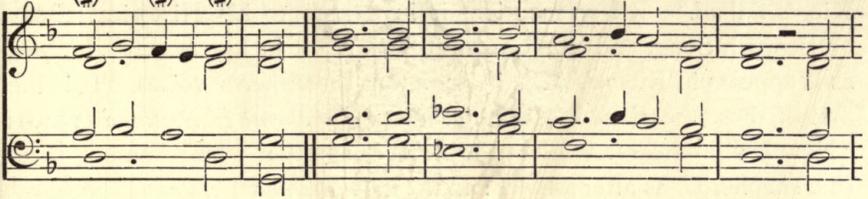
#### PASTIME WITH GOOD COMPANY.

B.M. Addl. MSS. 31,922; Addl. MSS. 5,665; MSS. Reg. Appendix 58.

[\*] Pas - tyme with good com - pa - nye, I love & shall un -

The image shows the beginning of a musical score for 'Pastime with Good Company'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of the early 16th century, with block notes and stems. The first few measures show a simple harmonic progression. A bracket labeled '[Fast.]' is placed under the first few notes of the bottom staff, indicating the tempo.

- tyll . . . I dye : Gruche who lust but none . . . de - nye, so  
 (#) (#) (#)



God be ple - syd thus leve . . . wyll I. For  
 (#) (#) (#)



my pas - tance, hunt syng & dance, my hart . . is sett : all



good - ly sport, for my com - fort, who schall me . . . . . let.  
 (#) (#)



Youthe must have sum daliance,  
 off good or yll sum pastance :  
 Company me thynkes then best,  
 all thoughts and fansys to dejest :  
 ffor idillnes,  
 is chef mastres  
 of vices all :  
 Then who can say  
 but myrth and play  
 is best of all.

Company with honeste,  
 is vertu vices to ffle :  
 Company is good & ill,  
 but evry man hath hys fre wyll :  
 the best ensew,  
 the worst eschew,  
 my mynde schalbe :  
 Vertu to use,  
 vice to refuse,  
 thus schall I use me.

The words and music of this song are also preserved in a manuscript of the time of Henry VIII., formerly in Ritson's possession, and now in

the British Museum (Add. MSS. 5665), in which it is entitled "The King's Ballad." Ritson mentions it in a note to his Historical Essay on Scottish Song, and Stafford Smith printed it in his *Musica Antiqua*, as it appears in Ritson's MS., in score for three men's voices. It is the first of those mentioned in Wedderburn's *Complaynt of Scotland* (1549): "Now I will rehearse some of the sweet songs that I heard among them (the shepherds) as after follows: in the first *Pastance with good Company*," &c. The copy in MSS. Reg. App. 58, is in the lute tablature, and this may be considered as another proof of its popularity.

Bishop Latimer, in his Second Sermon preached before King Edward VI., alluded to it twice: "Yet a king may take his pastime in hawking or hunting, or such like pleasures. But he must use them for recreation, when he is weary of weighty affairs, that he may return to them the more lusty; and this is called *Pastime with good Company*." And further on, "So your Grace must learn how to do of Salomon. Ye must take your petition [to God]; now study, now pray—they must be yoked together. And this is called *Pastime with good Company*."

[The above arrangement contains in substance most of the king's counterpoint; but an inner part has been added to fill up the harmony which is often rather bare. Consecutive fifths also, which were not considered faults at the date when the king learned music, have been removed from all the cadences.

As specimens of Henry VIII.'s workmanship were, until the opening of this MS. to the public, thought to be extremely rare, and scarcely any have been printed, the song is here given below as it stands in the original; modern clefs only being substituted for their ancient equivalents, and marks of repetition being printed instead of an actual repetition of the first section.

## THE KYNGE H. viij.

[ALTO.]

1. Pas - tyme with good com - pa - nye, I love &  
 [TENOR.] 2. Gruche who lust but none de - nye, so God be

[BASS.]

(#) (#) *2nd time.*

shall un - tyll . . . I dye: I. For my pas - tance hunt  
ple - syd thus leve . . . wyll I.

(b) (b)

syng & dance my hart . . . is sett, all good - ly

(#) (#)

sport for my com - fort, who schall me . . . let.

—ED.]

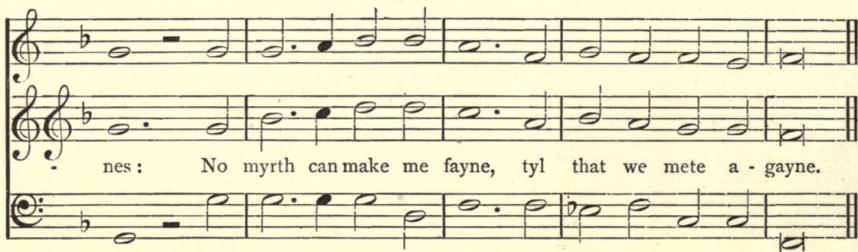
## WHERE TO SHOULD I EXPRESS.

B.M., Addl. MSS. 31,922.

THE KYNGE H. viij.

(#) (#)

Wher - to shuld I ex - presse: my in - ward he - vy -



nes: No myrth can make me fayne, tyl that we mete a - gayne.

Do way dere hart not so,  
let no thought now dysmaye:  
thow ye now parte me fro,  
we shall mete when we may.

When I remembyr me,  
of your most gentyll mynde:  
it may in no wyse agre,  
that I shuld be unkynde.

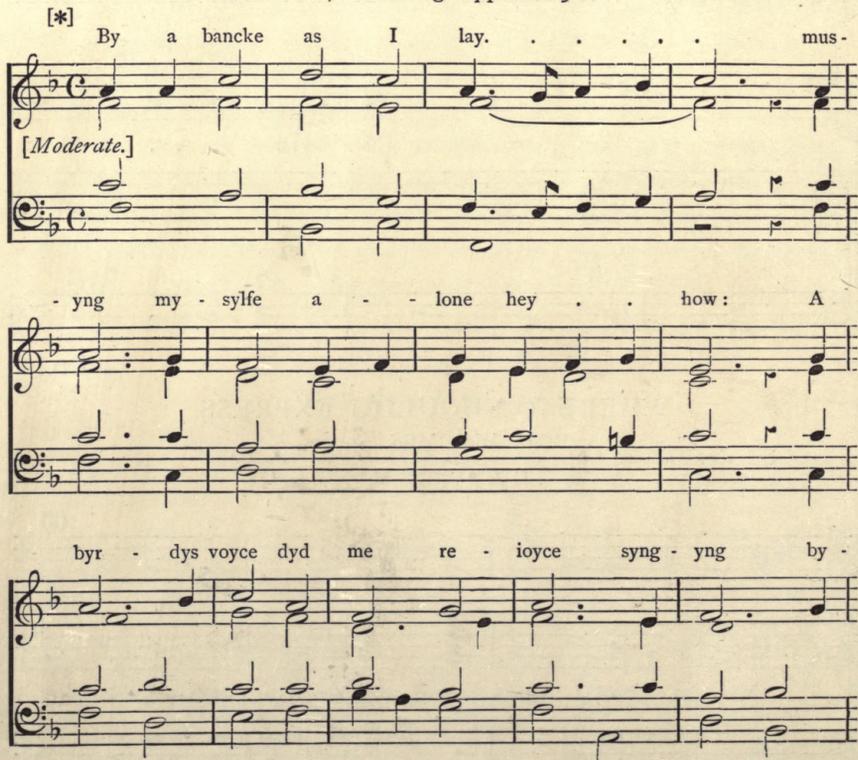
The daise delectable,  
the violett wan and blo:  
ye are not varyable,  
I love you & no mo.

I make you fast and sure,  
it is to me gret payne:  
thus longe to endure,  
tyll that we mete agayne.

### BY A BANK AS I LAY.

B.M., MSS. Reg. Appendix 58.

[\*] By a bancke as I lay. . . . mus -



[Moderate.]

- yng my - sylfe a - - lone hey . . how: A

byr - dys voyce dyd me re - ioyce syng - yng by -

- fore . . . the day. And my thought in hire . . .

lay, she sayd wyn - ter was past hey . . .

how : Dan dy ry cum dan dy - ry cum dy - ry

cum dy - ry cum dy - ry cum dy - ry cum dan.

The master of musyke, the lusty nyghtyngale, hey how : full meryly & secretly  
She syngythe in the thyke : and under hur brest a pricke, to kepe hur fro sleepe.

Hey how. Dan, &c.

Awake there for young men, all ye that lovers be, hey how. Thus monyth of may soo  
fresh soo gay,

So fayre be felde on ffen, hath ffloryshe ylke a den : grete joy hyt ys to see.

Hey how. Dan, &c.

This song is mentioned in the Life of Sir Peter Carew, by John Vowell, alias Hoker, of Exeter (*Archæologia*, vol. xxviii.):—"From this time he continued for the most part in the court, spending his time in all courtly exercises, to his great praise and commendation, and

especially to the good liking of the king (Henry VIII.), who had a great pleasure in him, as well for his sundry noble qualities, as also for his singing. For the king himself being much delighted to sing, and Sir Peter Carew having a pleasant voice, the king would often use him to sing with him certain songs they call Freeman Songs,<sup>1</sup> as namely, 'By the bancke as I lay,' and 'As I walked the wode so wylde,' &c.

In Laneham's letter from Kenilworth, 1565, "By a bank as I lay" is included in the "Bunch of ballads and songs, all ancient," which were then in the possession of Captain Cox, the Mason of Coventry. And in Wager's interlude, *The longer thou livest the more fool thou art*, 1568, Moros sings the two following lines:—

"By a bank as I lay, *I lay*,  
*Musing on things past*, heigh ho!"

[A few words are necessary with regard to the version of the tune here given. As it stands in the MS.—a single voice part (tenor)<sup>2</sup>—it is a very good example of what was called in the sixteenth century a broken plainsong; that is to say, a melody which for descanting purposes has been distorted from its original shape, sometimes by alteration in the value of its notes, sometimes by the insertion of foreign matter, and sometimes by a union of both methods. It is however generally possible (in the case of a metrical original, almost always) with a little patience, and the help of certain indications which are seldom absent, to reconstruct the melody; and this is what I have endeavoured to do in the present instance. The composition in the MS. begins with the first section of the tune, as shewn above; then there is a long interpolated passage (probably descant to the other parts, as they enter one by one, each singing the subject), after which there is very little interpolation but considerable alteration in the value of notes, and so to the end. The whole is rather too long for insertion here, but the reference to the MS. given above will enable the reader, if so inclined, to examine for himself

<sup>1</sup> When Thomas Cromwell, afterwards Earl of Essex, went to Rome, in 1510, to obtain from Pope Julius II. the renewal of the "greater and lesser pardon" for the town of Boston, "observing his time, as the Pope was newly come from hunting into his pavilion, he, with his companions, approached with his English presents, brought in with a *three-man's song* (as we call it) in the English tongue, and all after the English fashion" (*Foxe*). The care-

less pronunciation of the common people turned Three-man's song into Freeman's song, and the terms were used indifferently.

<sup>2</sup> A large portion of the contents of this MS. (Reg. Append. 58) consists either of tunes written in the tenor clef which may have been parts, or of tenor parts which may contain tunes. When a composition was made upon a tune, the subject is almost always to be found in the tenor.

Another version of the tune was printed in the reign of James I. by Ravenscroft, in his collection called *Deuteromelia* (1609), under the heading of "Freemen's Songs to three voices":—

By a bancke as I lay, . . . mus- ing on a thing that was  
 past and gone, hey how; In the merry month of May, O somewhat be -  
 - fore the day, Me-thought I heard at the last. . . . O the gen - tle

O the gentle Nightingale,  
 the Lady and mistres of all Musicke,  
 She sits downe ever in the dale,  
 singing with her notes small,  
 Quavering them wonderfull thicke.

O for Joy my spirits were quicke,  
 to heare the sweet Birde how merely she  
 And said, good Lord defend [could sing,  
 England with thy most holy hand,  
 And save noble *James* our King.

It is impossible, comparing these two versions (even if the comparison be confined to the words), to feel any confidence in Ravenscroft's so-called *Freemen's Songs*.<sup>1</sup> And though some of them will better bear scrutiny than this example can be said to do, I have felt obliged to omit them here (which, had they been more trustworthy, would have been their proper place), and to insert most of them later under Ravenscroft's own date.—ED.]

<sup>1</sup> The first section of Ravenscroft's alto part to this tune is almost note for note the same as the first section of the tune itself in the MS. version. It is very possible that if the tune had often been set, and often "broken" (for each musician would break it differently), considerable doubt might exist in Ravenscroft's time as to what it ought really to be. He may not have had access to any MS. so old as the one quoted above, and he may have been misled by melodious "breaking" passages and by corrupt versions of the words; it is even conceivable that he may have mistaken descanting passages in other parts for portions of the tune itself.

It should also be remembered that in 1609, when he undertook to reproduce the old *Freemen's Songs*, Ravenscroft was only seventeen years old, and that in matters which already in his time pertained to scholarship he had presumably something yet to learn. I am aware that this estimate of his age makes the year of his birth 1592, instead of 1582, the date which has hitherto been accepted. But I rely upon a statement, published by Ravenscroft himself, which is contained in the heading to some commendatory verses by one R. LL., prefixed to the *Briefe Discourse*, which appeared in 1614.—"De ingenuo juvene, T. R. (annos 22 nato)," &c.—ED.

I HAVE BEEN A FOSTER.<sup>1</sup>

B.M. Addl. MSS. 31,922 ; *Musica Antiqua*, from a MS. in the possession of J. Stafford Smith.

[\*] I have bene a fos - ter, long and ma - ny a day :

Fos - ter wyl I be no more, no long - er shote I may.

Yet have I bene a fos - - - - - ter.

[I give here one more example of a tune extracted from a broken plainsong; and as the composition which contains it is complete, and moreover of moderate length, I have given that also below. It is from Addl. MSS. 31,922, and is by Dr. Cooper, a leading musician during the reign of Henry VII. and the early years of his successor. The reader will observe that the breaking consists almost entirely (if my notion of the probable tune be accepted) of alteration in the value of notes; interpolation occurring only at the end of the second and third sections. These endings, as I have given them above, are the two forms of the final cadence which were, perhaps, most commonly in use in the early

<sup>1</sup> Forester.

part of Henry VIII.'s reign, and they seem to be indicated by the plainsong.

Stafford Smith was unfortunate in respect to this tune. The long and unintelligible composition which he printed, from his MS., in *Musica Antiqua* is more probably an elaborate descant than a plain-song. It opens with the same notes as Dr. Cooper's alto part.

Dr. Cooper's setting, in modern clefs, &c., here follows:—

[ALTO.] (♯)

[Tune, TENOR.]

I have bene a fos - - ter, long . . and ma-ny a day :

[BASS.]

(♭)

(♭)

Fos - - ter wyl I be no more . . . no long-er shote . .

(♭)

. . . I . . may. Yet have . . . I bene a fos . . . . . ter.

ED.]

## I LOATHE THAT I DID LOVE.

Lord Surrey's *Songs and Sonnets*, edited by Dr. Nott, 1814.<sup>1</sup>

[\*] I lothethat I did love, in youthe that I thoughte sweete :

*Slow.*

As tyme re-quires for my bee - hove, me - thincke it is not meete.

The song will be found among the ballads that illustrate Shakespeare, in Percy's *Reliques of Ancient Poetry*.

Three stanzas are sung by the grave-digger in *Hamlet*; but they are much corrupted, and in all probability designedly, to suit the character of an illiterate clown. On the stage the grave-digger now sings them to the tune of the "Children in the Wood."

In the *Gorgeous Gallery of Gallant Inventions*, 1578, is a ballad in which "the lover complaineth of his lady's inconstancy; to the tune of 'I lothe that I did love.'"

[In the British Museum, Additional MSS. 4,900, is another setting of this song, not much later in date than the one given above; but it is more scholastic, and evidently a piece of chamber music.—ED.]

<sup>1</sup> On the margin of a copy of the Earl of Surrey's poems, in the possession of Sir W. W. Wynne, some of the little airs to which his favourite songs were sung are written in characters of the times. Dr. Nott printed them from that copy. [I have not been able

to meet with this work. The tune, as I have given it above, is taken from a copy of the one printed by Dr. Nott, in the handwriting of Dr. Crotch, which I found among the author's papers.]—ED.

## NOW, ROBIN, LEND TO ME THY BOW.

*Pammelia*, 1609.(Canon.)<sup>1</sup>

The musical score consists of four staves of music in a single system. The first staff begins with a treble clef and a common time signature (C). The melody is written on a five-line staff. Below the first staff, the lyrics are: "Now Rob-in lend . . . . to me thy bow,". The second staff continues the melody, with lyrics: "Sweet Rob - in lend to me thy bow,". The third staff continues the melody, with lyrics: "For I must now a hunt - ing with my la - dy goe,". The fourth staff concludes the melody, with lyrics: "With my sweet la - - dy goe.".

And whither will thy lady goe ?

Sweet Wilkin, tell it unto mee ;  
 And thou shalt have my hawke, my hound,  
 and eke my bow,  
 To wait on thy lady.

My lady will to Uppingham,  
 To Uppingham forsooth will shee ;  
 And I my selfe appointed for to be the  
 man  
 To wait on my lady.

Adieu, good Wilkin, all beshrewe,  
 Thy hunting nothing pleaseth mee ;

But yet beware thy babling hounds stray  
not abroad

For angring of thy lady.

My hounds shall be led in line  
 So well I can assure it thee ;  
 Unlesse by straine of view some pursue I  
 may finde,  
 To please my sweet lady.

With that the lady shee came in,  
 And wild them all for to agree ;  
 For honest hunting never was accounted  
 sinne.

Nor never shall for mee.

[This canon is the only known old form of the tune. It evidently, from the contexture of the harmony, belongs to Henry VIII.'s reign; and the original, if this be not the original, would of course be older still. It seems, however, to be still in use as a song in some parts of the country, and a version (closely resembling the above, but in a modern key) was noted down for the author by a friend in Leicestershire, while the former edition of this work was in preparation.—ED.]

Among the burdens sung by Moros in Wager's interlude, before mentioned, is the following :—

“ Robin, lende me thy bowe, thy bowe,  
 Robin, the bow, *Robin, lend to me thy bow-a.*”

<sup>1</sup> The words are given from Ritson's *Ancient Songs*. I have been unable to trace them further, as that author's reference is incorrect. —ED.

## PART II.

## THE EARLIER BALLADS.

BEFORE the Reformation the hearing of narratives in rhyme, the longer the better,<sup>1</sup> was, as we have seen, a favourite diversion of all classes of society in this country; but the spread of education among those who could afford it, together with the austerity of manners affected by the adherents of the new doctrines, brought about a reaction against these unprofitable amusements in the minds of the better classes. Ballads,<sup>2</sup> as these compositions now came to be called, were even to a great extent proscribed, and those who made and sang them were prosecuted without mercy if anything of the nature of political or religious satire could be extracted from the narrative.<sup>3</sup> The ~~persecution~~ began with a proclamation in 1533, to suppress "fond [foolish] books, ballads, rhimes, and other lewd treatises in the English tongue"; and in 1537 a man of the name of John Hagon was arrested for singing a political ballad to the tune of "The Hunt is up." In 1543 an Act was passed entitled "An Act for the advancement of true religion, and for the abolishment of the contrary" (Anno 34-35, c. i.), and recites that "froward and malicious minds, intending to subvert the true exposition of Scripture, have taken upon them, by printed ballads, rhymes, &c., subtilly and craftily to instruct his highness' people, and specially the youth of this his realm, untruly. For reformation whereof, his majesty

<sup>1</sup> Chaucer's "Troilus and Cresseide," though almost as long as the Æneid, was to be "redde, or else songe," and Warton has printed a portion of the Life of St. Swithin from a manuscript, with points and accents inserted, both over the words and dividing the line, evidently for the purposes of singing or recitation.

<sup>2</sup> Probably the earliest mention of the name is to be found in a description of the coronation banquet of Henry VI. (1429), where among the devices were, in the first course, a "sotiltie" (subtlety) of St. Edward and St. Lewis, in coat armour, holding between them a figure like King Henry, similarly armed, and standing *with a ballad under his feet*. In the second, a device of the Emperor Sigismund

and King Henry V., arrayed in mantles of garter, and a figure like Henry VI. kneeling before them with *a ballad against the Lollards*; and in the third, one of our Lady, sitting with her child in her lap, and holding a crown in her hand, St. George and St. Denis kneeling on either side, presenting to her King Henry *with a ballad in his hand*.

<sup>3</sup> Henry VIII. had given all possible encouragement to ballads and songs in the early part of his reign, both in public and private,—and in proof of their having been used on public occasions, I may mention the coronation of Anne Boleyn, when a choir of men and boys stood on the leads of St. Martin's Church, and sang new ballads in praise of her majesty.

considereth it most requisite to purge his realm of all such books, ballads, rhymes, and songs, as be pestiferous and noisome. Therefore, if any printer shall print, give, or deliver any such, he shall suffer for the first time imprisonment for three months, and forfeit for every copy 10*l.*, and for the second time, forfeit all his goods and his body be committed to perpetual prison." Although the Act only expresses "all such books, ballads, rhymes, and songs as be pestiferous and noisome," there is a list of exceptions to it, and no ballads of any description are excepted. "Provided, also, that all books printed before the year 1540, entituled Statutes, Chronicles, Canterbury Tales, Chaucer's books, Gower's books, and stories of men's lives, shall not be comprehended in the prohibition of this Act."

"Ballads," says Mr. Collier, "seem to have multiplied after Edward VI. came to the throne; no new proclamation was issued, nor statute passed on the subject, while Edward continued to reign; but in less than a month after Mary became queen, she published an edict against 'books, ballads, rhymes, and treatises,' which she complained had been 'set out by printers and stationers, of an evil zeal for lucre, and covetous of vile gain.' There is little doubt, from the few pieces remaining, that it was, in a considerable degree, effectual for the end in view."

The persecution ceased with the accession of Elizabeth, but the educated classes did not again bestow their patronage upon this kind of amusement, and henceforward the ballad became the exclusive property of the lower orders of the people, both song and tune being in future provided for them by persons little if at all removed in social position from themselves.

Some idea of the number of ballads that were printed in the early part of the reign of Elizabeth may be formed from the fact that seven hundred and ninety-six ballads, left for entry at Stationers' Hall, remained at the end of the year 1560 in the cupboard of the Council Chamber of the Company to be transferred to the new Wardens, and only forty-four books.<sup>1</sup> As to the latter part of her reign, see Bishop Hall, 1597:—

"Some drunken rhymer thinks his time well spent  
If he can live to see his name in print;  
Who, when he once is fleshed to the press,  
And sees his handsell have such fair success,  
*Sung to the wheel, and sung unto the pail,*<sup>2</sup>  
He sends forth *thraves*<sup>3</sup> of ballads to the sale."

<sup>1</sup> See *Collier's Extracts from the Registers of the Stationers' Company*, vol. i. p. 28.

<sup>2</sup> "Sung to the wheel," *i.e.*, to the spinning wheel; and "sung to the pail," sung by milkmaids, of whose love of ballads further proofs will be adduced.

<sup>3</sup> "Thrave" signifies a number of sheaves of corn set up together; metaphorically, an indefinite number of anything.—*Nares' Glossary*.

And to the same purport, in *Martin Mar-sixtus*, 1592: "I lothe to speak it, every red-nosed rhymester is an author; every drunken man's dream is a book; and he, whose talent of little wit is hardly worth a farthing, yet layeth about him so outrageously as if all Helicon had run through his pen: in a word, scarce a cat can look out of a gutter, but out starts a halfpenny chronicler, and presently a proper new ballet of a strange sight is indited."

Henry Chettle, in his pamphlet entitled *Kind Hart's Dream*, 1592, speaks of idle youths singing and selling ballads in every corner of cities and market towns, and especially at fairs, markets, and such like public meetings. Contrasting that time with the simplicity of former days, he says, "What hath there not, contrary to order, been printed? Now ballads are abusively chanted in every street; and from London this evil has overspread Essex and the adjoining counties. There is many a tradesman of a worshipful trade, yet no stationer, who after a little bringing up apprentices to singing brokery, takes into his shop some fresh men, and trusts his servants of two months' standing with a dozen groatsworth of ballads. In which, if they prove thrifty, he makes them pretty chapmen, able to spread more pamphlets by the state forbidden than all the booksellers in London." He particularly mentions the sons of one Barnes, "most frequenting Bishop's Stortford, the one with a squeaking treble, the other with an ale-blown base," as bragging that they earned "twenty shillings a day; whilst others, horse and man, the man with many a hard meal, and the horse pinched for want of provender, have together hardly taken ten shillings in a week."

In a pamphlet intended to ridicule the follies of the times, printed in 1591, the writer says, that if men that are studious would "read that which is good, a poor man may be able"—not to obtain bread the cheaper, but as the most desirable of all results, he would be able "to buy three ballets for a halfpenny."<sup>1</sup>

"And tell prose writers, stories are so stale,  
That penny ballads make a better sale."

*Pasquill's Madness*, 1600.

The words of the ballads were written by such men as Elderton, "with his ale-crammed nose," and Thomas Deloney, "the balleting silk-weaver of Norwich." The former is thus described in a MS. of the time of James I., formerly in the possession of Mr. Payne Collier:—

"Will. Elderton's red nose is famous everywhere,  
And many a ballet shows it cost him very dear ;

---

<sup>1</sup> *Fearfull and lamentable effects of two dangerous Comets that shall appeare, &c.*, 4to, 1591.

In ale, and toast, and spice, he spent good store of coin,  
 You need not ask *him* twice to take a cup of wine.  
 But though his nose was red, his hand was very white,  
 In work it never sped, nor took in it delight ;  
 No marvel therefore 'tis, that white should be his hand  
 That ballets writ a score, as you well understand."

Nashe, in *Have with you to Saffron Walden*, says of Deloney, "He hath rhyme enough for all miracles, and wit to make a *Garland of Good Will*, &c., but whereas his muse, from the first peeping forth, hath stood at livery at an ale-house wisp, never exceeding a penny a quart, day or night—and this dear year, together with the silencing of his looms, scarce that—he is constrained to betake himself to carded ale" (*i.e.*, ale mixed with small beer), "whence it proceedeth that since Candlemas, or his jigg of *John for the King*, not one merry ditty will come from him ; nothing but *The Thunderbolt against Swearers, Repent, England, Repent*, and the *Strange Judgments of God*."

Such, then, were the men who were to replace the minstrels ; but from several sources we learn that the old race was not yet quite extinct.

And first, "A Dialogue between Custom and Verity, concerning the use and abuse of dauncinge and minstralsye," published by Thomas Lovell in 1581. Verity says :—

"But this do minstrels clean forget :  
 Some godly songs they have,  
 Some wicked ballads and unmeet,  
 As companies do crave.  
 For filthies they have filthy songs ;  
 For 'some' lascivious rhymes ;  
 For honest, good ; for sober, grave  
 Songs ; so they watch their times.

Among the lovers of the truth,  
 Ditties of truth they sing ;  
 Among the papists, such as of  
 Their godless legends spring. . . . .  
*The minstrels do, with instruments,*  
*With songs, or else with jest,*  
*Maintain themselves; but, as they use, [act]*  
 Of these naught is the best."

*Collier's Extracts Reg. Stat. Comp.*, vol. ii., pp. 144, 145.

Also Carew, in his *Survey of Cornwall*, 1602, speaking of Tregarrick, then the residence of Mr. Buller, the sheriff, says, "It was sometime the Wideslades' inheritance, until the father's rebellion forfeited it," and the "son then led a walking life with his harp, to gentlemen's houses, where-through, and by his other active qualities, he was entitled Sir Tristram ; neither wanted he (as some say) a '*belle Isound*,' the more aptly to resemble his pattern."

So in the "Pleasant, plain, and pithy pathway, leading to a virtuous and honest life" (about 1550),

"Very lusty I was, and pleasant withall,  
 To sing, dance, and play at the ball . . . .  
 And besides all this, I could then finely play  
 On the harp much better than now far away,  
 By which my minstrelsy and my fair speech and sport,  
 All the maids in the parish to me did resort."

As minstrelsy declined, the harp became the common resource of the blind, and towards the end of the reign of Elizabeth, harpers were proverbially blind:—

“If thou’lt not have her look’d on by thy guests,  
Bid none but harpers henceforth to thy feasts.”

*Guilpin’s Skialetheia*, 1598.

There are many ballads about blind harpers, and many tricks were played upon them, such as a rogue engaging a harper to perform at a tavern, and stealing the plate “while the unseeing harper plays on.” As to the other street and tavern musicians, Gosson tells us, in his *Short Apologie of the Schoole of Abuse*, 1586, that “London is so full of unprofitable pipers and fiddlers, that a man can no sooner enter a tavern, than two or three cast (*i.e.*, companies) of them hang at his heels, to give him a dance before he departs”; but they sang ballads and catches as well as played dances. They also played at dinner,

“Not a dish removed  
But to the music, nor a drop of wine  
Mixt with the water, without harmony.”

“Thou need no more send for a fidler to a feast (says Lyly), than a beggar to a fair.”

In the thirty-ninth year of Elizabeth, an act was passed by which “Minstrels, wandering abroad” were held to be “rogues, vagabonds, and sturdy beggars,” and were to be punished as such. This act seems to have extinguished the profession of the Minstrels, who so long had basked in the sunshine of prosperity. The name, however, remained, and was applied to itinerant harpers, fiddlers, and other strolling musicians, who are thus described by Puttenham, in his *Arte of English Poesie*, printed in 1589. Speaking of their music, he says, “The over busy and too speedy return of one manner of tune, doth too much annoy, and, as it were, glut the ear, unless it be in small and popular musicks sung by these *Cantabanqui* upon benches and barrels’ heads, where they have none other audience than boys or country fellows that pass by them in the street; or else by blind harpers, or such like tavern minstrels, that give a fit of mirth for a groat; and their matter being for the most part stories of old time, as the Tale of Sir Topas, Bevis of Southampton, Guy of Warwick, Adam Bell and Clym of the Clough, and such other old romances or historical rhimes, made purposely for the recreation of the common people at Christmas dinners and bride-ales, and in taverns and alehouses, and such other places of base resort. Also they” [these

short tunes] "be used in Carols and Rounds, and such like light and lascivious poems, which are commonly more commodiously uttered by these buffons, or vices in plays, than by any other person."

If we seek for the reason of so remarkable an outburst of activity as has been described, it will probably be found in the fact that music in the latter half of the sixteenth century was the predominant art, and that no subject during this period, perhaps not even excepting religion, so much occupied men's minds.

During the long reign of Elizabeth, music seems to have been in universal cultivation, as well as in universal esteem. Not only was it a necessary qualification for ladies and gentlemen, but even the city of London advertised the musical abilities of boys educated in Bridewell and Christ's Hospital, as a mode of recommending them as servants, apprentices, or husbandmen.<sup>1</sup> In Deloney's *History of the gentle Craft*, 1598, one who tried to pass for a shoemaker was detected as an imposter, because he could neither "sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme." Tinkers sang catches; milkmaids sang ballads; carters whistled; each trade, and even the beggars, had their special songs; the base-viol hung in the drawing room for the amusement of waiting visitors; and the lute, cittern, and virginals, for the amusement of waiting customers, were the necessary furniture of the barber's shop. They had music at dinner; music at supper; music at weddings; music at funerals; music at night; music at dawn; music at work; and music at play.

He who felt not, in some degree, its soothing influences, was viewed as a morose, unsocial being, whose converse ought to be shunned and regarded with suspicion and distrust.

<sup>1</sup> "That the preachers be moved at the sermons at the Crosse" [St. Paul's Cross] "and other convenient times, and that all other good notorious meanes be used, to require both citizens, artificers, and other, and also all farmers and other for husbandry, and gentlemen and other for their kitchens and other services, to take servants and children both out of Bridewell and Christ's Hospital at their pleasures, . . . with further declaration that many of them be of toward qualities in readyng, wryting, grammer, and *musike*." This is the 66th and last of the "Orders appointed to be executed in the cittie of London, for setting rog[u]es and idle persons to worke, and for releefe of the poore." "At London, printed by Hugh Singleton, dwelling

in Smith Fielde, at the signe of the Golden Tunne;" reprinted in *The British Bibliographer*. Edward VI. granted the charters of incorporation for Bridewell and Christ's Hospital, a few days before his death. Bridewell is a foundation of a mixed and singular nature, partaking of the hospital, prison, and workhouse. Youths were sent to the Hospital as apprentices to manufacturers, who resided there; and on leaving, received a donation of 10*l.*, and their freedom of the city. Pepys, in his Diary, 5th October, 1664, says, "To new Bridewell, and there I did with great pleasure see the many pretty works, and the little children employed, every one to do something which was a very fine sight, and worthy encouragement."

“The man that hath no music in himself,  
 Nor is not mov'd with concord of sweet sounds,  
 Is fit for treasons, stratagems, and spoils ;  
 The motions of his spirit are as dull as night,  
 And his affections dark as Erebus :  
 Let no such man be trusted.”

*Merchant of Venice*, act v., sc. 1.

Henry Peacham in the *Compleat Gentleman*, 1622, says, “I dare not pass so rash a censure of these” (who love not music) “as Pindar doth ; or the Italian, having fitted a proverb to the same effect, *Whom God loves not, that man loves not music ;*” he adds, “but I am verily persuaded that they are by nature very ill disposed, and of such a brutish stupidity that scarce any thing else that is good and savoureth of virtue is to be found in them.” Tusser, in his “Points of Huswifry united to the comfort of Husbandry,” 1570, recommends the country huswife to select servants that sing at their work, as being usually the most pains-taking, and the best. He says :

“Such servants are oftenest painfull and good,  
 That sing in their labour, as birds in the wood.”

With respect to the universal practice of the art, we have the testimony of Morley, who in his *Introduction to Practical Musick*, 1597, written in dialogue, introduces the pupil thus : “But supper being ended, and music books, according to custom, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing ; but when, after many excuses, I protested unfeignedly that *I could not*, every one began to wonder ; yea, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance, I go now to seek out mine old friend, Master Gnorimus, to make myself his scholar.”

Laneham, to whom we are indebted for the description of the pageants at Kenilworth in 1575, thus describes his own evening amusements. “Sometimes I foot it with dancing ; now with my gittern, and else with my cittern, then at the virginals (ye know nothing comes amiss to me) : then carol I up a song withal ; that by and by they come flocking about me like bees to honey ; and ever they cry, ‘Another, good Laneham, another.’” He who thus speaks of his playing upon three instruments and singing, had been promoted from a situation in the royal stables, through the favour of the Earl of Leicester, to the duty of keeping eaves-droppers from the council-chamber door.

Dekker, in *The Gull's Horn-book*, tells us that the usual routine of a young gentlewoman's education was “to read and write ; to play upon the virginals, lute, and cittern ; and to read prick-song (*i.e.*, music written

or pricked down) *at first sight.*" Whenever a lady was highly commended by a writer of that age, her skill in music was sure to be included; as—

"Her own tongue speaks all tongues, and her own hand  
Can teach all strings to speak in their best grace."

*Heywood's "A Woman kill'd with Kindness."*

"Observe," says Lazarillo, who is instructing the ladies how to render themselves most attractive, "it shall be your first and finest praise to sing the note of every new fashion at first sight.—(*Middleton's Blurt, Master Constable*, 1602.) Gosson, in his *Schoole of Abuse*, 1579, alluding to the custom of serenading, recommends young ladies to be careful not to "flee to inchaunting," and says, "if assaulted with music in the night, close up your eyes, stop your ears, tie up your tongues; when they speak, answer them not; when they halloo, stoop not; when they sigh, laugh at them; when they sue, scorn them." He admits that "these are hard lessons," but advises them "nevertheless to drink up the potion, though it like not [please not] your taste." In those days, however, the "serenate, which the starv'd lover sings to his proud fair," was not quite so customary in England as the Morning song or *Hunt's-up*; such as—

"Fain would I wake you, sweet, but fear  
I should invite you to worse cheer; . . .  
I'd wish my life no better play,  
Your dream by night, your thought by day:  
Wake, gently wake,  
Part softly from your dreams!  
The Morning flies  
To your fair eyes,  
To guide her special beams."

As to the custom of having a base-viol (or viol da gamba) hanging up in drawing rooms for visitors to play on, one quotation from Ben Jonson may suffice: "In making love to her, never fear to be out, for . . . a base viol shall hang o' the wall, of purpose, shall put you in presently."—(*Gifford's Edit.*, vol. ii., p. 162.) If more to the same purport be required, many similar allusions will be found in the same volume. (See pages 125, 126, 127, and 472, and Gifford's Notes.)

The base-viol was also played upon by ladies (at least during the following reign), although thought by some "an unmannerly instrument for a woman." The mode in which some ladies passed their time is described in the following lines, and perhaps, even in the present day, instances not wholly unlike might be found.

"This is all that women do,  
Sit and answer them that woo;  
Deck themselves in new attire,  
To entangle fresh desire;  
After dinner sing and play,  
Or dancing, pass the time away."

The musical instruments principally in use in barbers' shops during the sixteenth and seventeenth centuries were the cittern the gittern, the lute, and the virginals. Of these the cittern was the most common, perhaps because most easily played. It was in shape somewhat like the English guitar of the last century, but had only four double strings of wire, *i.e.*, two to each note.<sup>1</sup> These were tuned to the notes *g*, *b*, *d*, and *e* of the present treble staff, or to corresponding intervals; for no rules are given concerning the pitch of these instruments, unless they were to be used in concert. The instructions for tuning are generally to draw up the treble string as high as possible, without breaking it, and to tune the others from that. A particular feature of the cittern was the carved head, which is frequently alluded to by the old writers.<sup>2</sup> Playford in his "*Musick's Delight on the Cithern* restored and refined to a more easie and pleasant manner of playing than formerly," 1666, speaks of having revived the instrument, and restored it to what it was in the reign of Queen Mary, and his tuning agrees with that in Anthony Holborne's *Cittharn Schoole*, 1597, and in Thomas Robinson's *New Citharen Lessons*, 1609. The peculiarity of the cittern, or cithren, was that the third string was tuned lower than the fourth, so that if the first or highest string were tuned to *e*, the third would be the *g* below, and the fourth the intermediate *b*. The cittern appears to have been an instrument of English invention.<sup>3</sup>

Of the gittern or gitterne, I can say but little, not having seen any instruction book for the instrument. Ritson says it differed chiefly from the cittern in being strung with gut instead of wire; and, from the various allusions to it, I have no doubt of his correctness. Perhaps, also, it was somewhat less in size. In the catalogue of musical instruments left in the charge of Philip van Wilder, at the death of Henry VIII., we find "four Gitterons, which are called Spanish vialles."

<sup>1</sup> Sir John Hawkins, in his *History of Music*, vol. ii., p. 602, 8vo., copies the *Cistrum* from Mersenne, as the *Cittern*, but it has six strings, and therefore more closely resembles the English guitar.

<sup>2</sup> In *Love's Labour Lost*, act v., sc. 2, Boyet compares Holofernes' countenance to that of a cittern head. In Forde's *Lovers' Melancholy*, act ii., sc. 1, "Barbers shall wear thee on their citterns;" and in Fletcher's *Love's Cure*, "You cittern head! you ill-countenanaced cur!" &c., &c.

<sup>3</sup> The word *Cetera*, as employed by Galilei (father of the great astronomer, Galileo Galilei),

I assume to mean Cittern, because the word *Liuto*, for Lute, was in common use. He says, "Fu la *Cetera* usata prima tra gli Inglesi che da altre nazioni, nella quale Isola si lavoravano già in eccellenza; quantunque hoggi le più riputate da loro siano quelle che si lavorano in Brescia; con tutto questo è adoperata ed apprezzata da nobili, e fu così detta dagli autori di essa, per forse resuscitare l'antica Cithara; ma la differenza che sia tra la nostra e quella, si è possuto benissimo conoscere da quello che se n'è di sopra detto."—*Dialogo di Vincenzo Galilei, nobile Fiorentino*, fol. 1581, p. 147.

As Galilei says, in 1581, that "Viols are little used in Spain, and that they do not make them,"<sup>1</sup> I assume Spanish viol to mean the guitarra, or guitar. The gittern is ranked with string instruments in the following extract from the old play of *Lingua*, written in this reign:—

"'Tis true the finding of a dead horse-head  
Was the first invention of *string* instruments,  
Whence rose the *Gitterne, Viol, and the Lute*;  
Though others think the Lute was first devis'd  
In imitation of a tortoise back,  
Whose sinews, parched by Apollo's beams,  
Echo'd about the concave of the shell:  
And seeing the shortest and smallest gave shrillest sound,  
They found out *Frets*, whose sweet diversity  
(Well touched by the skilful learned fingers)  
Raiseth so strange a multitude of *Chords*;  
Which, their opinion many do confirm,  
Because *Testudo* signifies a Lute."

*Dodsley's Old Plays*, vol. v., p. 198.

Coles, in his Dictionary, describes gittern as a *small* sort of cittern, and Playford printed *Cithren and Gittern Lessons, with plain and easie Instructions for Beginners thereon*, together in one book, in 1659. Ritson may have gained his information from this book, as he mentions it in the second edition of his *Ancient Songs*, but I have not succeeded in finding a copy.

The lute was once the most popular instrument in Europe, although now rarely to be seen, except represented in old pictures. It has been superseded by the guitar, but for what reason it is difficult to say, unless from the greater convenience of the bent sides of the guitar for holding the instrument, when touching the higher notes of the finger-board. The tone of the lute is decidedly superior to the guitar, the instrument being larger, and having a convex back, somewhat like the vertical section of a gourd, or more nearly resembling that of a pear. As it was used chiefly for accompanying the voice, there were only eight frets, or divisions of the finger-board, and these frets (so called from fretting, or stopping the strings) were made by tying pieces of cord, dipped in glue, tightly round the neck of the lute, at intervals of a semitone. It had virtually six strings, because, although the number was eleven or twelve, five, at least, were doubled, the first, or treble, being sometimes a single string.<sup>2</sup> The head, in which the pegs to turn

<sup>1</sup> "La viola da gamba, e da braccio, nella Spagna non se ne fanno, e poco vi si usano."—*Dialogo della Musica*, fol. 1581, p. 147.

<sup>2</sup> I speak only of the usual English lute.

There were lutes of various sizes, from the mandura, or mandore, to the theorbo, and arch-lute; some with less, and others with more strings.

the strings were inserted, receded almost at a right angle. The most usual mode of tuning it was as follows: assuming *c* in the third space of the treble clef to be the pitch of the first string (*i.e.*, *cc*), the base, or sixth string would be *C*; the tenor, or fifth, *F*; the counter-tenor, or fourth, *b* flat; the great mean, or third, *d*; the small mean, or second, *g*; and the minikin, or treble, *cc*.

Lute strings<sup>1</sup> were a usual present to ladies as new-year's gifts. From Nichol's *Progresses* we learn that queen Elizabeth received a box of lute-strings, as a new year's gift, from Innocent Corry, and at the same time, a box of lute-strings and a glass of sweet water from Ambrose Lupo. When young men in want of money went to usurers, it was their common practice to lend it in the shape of goods which could only be re-sold at a great loss; and lute strings were then as commonly the medium employed as bad wine is now. In Lodge's *Looking Glasse for London and Englande*, 1594, the usurer being very urgent for the repayment of his loan, is thus answered, "I pray you, Sir, consider that my loss was great by the commodity I took up; you know, Sir, I borrowed of you forty pounds, whereof I had ten pounds in money, and thirty pounds in lute-strings, which, when I came to sell again, I could get but five pounds for them, so had I, Sir, but fifteen pounds for my forty." So in Dekker's *A Night's Conjuring*, the spendthrift, speaking of his father, says, "He cozen'd young gentlemen of their land, only for me, had acres mortgaged to him by wiseacres for three hundred pounds, paid in hobby-horses, dogs, bells, and lute-strings, which, if they had been sold by the drum, or at an out-rop (auction), with the cry of 'No man better?' would never have yielded £50." Nash alludes twice to the custom. In *Will Summer's Last Will and Testament*, he says, "I know one that ran in debt, in the space of four or five years, above fourteen thousand pounds in lute-strings and grey paper;" and in *Christ's Tears over Jerusalem*, 1593: "In the first instance, spendthrifts and prodigals obtain what they desire, but at the second time of their coming, it is doubtful

<sup>1</sup> Mace, in his *Musick's Monument*, 1678, speaking of lute-strings, says, "Chuse your trebles, seconds, and thirds, and some of your small octaves, especially the sixth, out of your *Minikins*; the fourth and fifth, and most of your octaves, of *Venice Catlins*; your *Pistoys* or *Lyons* only for the great bases." In the list of Custom-House duties printed in 1545, the import duty on "lute-strings called

*Mynikins*" was 22*d.* the gross, but as no other lute-strings are named, I assume that only the smallest were then occasionally imported. Minikin is one of the many words, derived from music or musical instruments, which have puzzled the commentators on the old dramatists. The first string of a violin was also called a minikin.

to say whether they shall have money or no: the world grows hard, and we are all mortal: let them make him any assurance before a judge, and they shall have some hundred pounds (per consequence) in silks and velvets. The third time, if they come, they have baser commodities. The fourth time, lute-strings and grey paper; and then, I pray you pardon me, I am not for you: pay me what you owe me, and you shall have anything."—(Dodsley, v. ix. p. 22.)

The virginals (probably so called because chiefly played upon by young girls), resembled in shape the "square" pianoforte of the present day, as the harpsichord did the "grand." The sound of the pianoforte is produced by a hammer *striking* the strings, but when the keys of the virginals or harpsichord were pressed, the "jacks," (slender pieces of wood, armed at the upper ends with quills) were raised to the strings, and acted as *plectra*, impinging against, or twitching them. These *jacks* were the constant subject of simile and pun; for instance, in a play of Dekker's, where Matheo complains that his wife is never at home, Orlando says, "No, for she's like a pair of virginals, always with *jacks* at her tail."—(Dodsley's *Old Plays*, vol. iii. p. 398). And in Middleton's *Father Hubbard's Tales*, describing Charity as frozen, he says, "Her teeth chattered in her head, and leaped up and down like virginal jacks."

One branch of the barber's occupation in former days was to draw teeth, to bind up wounds, and to let blood. The parti-coloured pole, which was exhibited at the doorway, painted after the fashion of a bandage, was his sign, and the teeth he had drawn were suspended at the windows, tied upon lute strings. The lute, the cittern, and the gittern hung from the walls, and the virginals stood in the corner of his shop. "If idle," says the author of *The Trimming of Thomas Nashe*, "barbers pass their time in life-delighting musique," (1597). The barber in Lyly's *Midas* (1592), says to his apprentice, "Thou knowest I have taught thee the knocking of the hands,<sup>1</sup> like the tuning of a cittern," and Truewit, in Ben Jonson's *Silent Woman*, wishes the barber "may draw his own teeth, and add them to the lute-string." In the same play, Morose, who had married the barber's daughter, thinking her faithless, exclaims "That cursed barber! I have married his *cittern*, that is common to all men." One of the commentators not understanding this, altered it to "I have married his *cistern*," &c.

---

<sup>1</sup> The knocking of the hands was a peculiar crack with the fingers, by knocking them together, which every barber was expected to make while shaving a customer.

Dekker also speaks of "a barber's cittern for every serving-man to play upon."

One of the *Merrie conceited jests of George Peele* is the stealing of a barber's lute, and in *Lord Falkland's Wedding Night*, we read, "He has travelled and speaks languages, as a barber's boy plays o' th' gittern." Ben Jonson says,<sup>1</sup> "I can compare him to nothing more happily than a barber's virginals; for every man may *play* upon him," and in *The Staple of News*, "My barber Tom, one Christmas, got into a Masque at court, by his wit and the good means of his cittern, holding up thus for one of the music." To the latter passage Gifford adds another in a note. "For you know, says Tom Brown, that a cittern is as natural to a barber, as milk to a calf, or dancing bears to a bagpiper."

As to the music they played, we may assume it to have been, generally, the common tunes of the day, and such as would be familiar to all. Morley, in his *Introduction to Music*, tells us that the tune called the *Quadrant Pavan*, was called *Gregory Walker*, "because it walketh 'mongst barbers and fiddlers more common than any other," and says in derision, "Nay, you sing you know not what; it should seem you came lately from a barber's shop, where you had *Gregory Walker*, or a Coranto, played in the new proportions by them lately found out." Notwithstanding this, we find the *Quadran Pavan* (so called, I suppose, because it was a pavan for four to dance) was one of the tunes made use of in the Fitzwilliam Virginal Book; and Morley himself arranged it for instruments, in his *Consort Lessons*.

Part-Singing, and especially the singing Rounds, or Roundelays, and Catches, was general throughout England during the sixteenth and seventeenth centuries. In the Moralities and the earliest plays, when part-music was sung instead of old ballads, it was generally in Canon, for although neither Round, Catch, nor Canon be specified, we commonly find some direction from one of the *dramatis personæ* to the others to sing *after* him.<sup>2</sup> Thus, in the old Morality called *New Custome* (Dodsley, vol. i.), Avarice says:—

"But, Sirs, because we have tarried so long,

If you be good fellows, let us depart with a song."

<sup>1</sup> *Every Man in his Humour*. Act iii., sc. 2.

<sup>2</sup> Catch, Round or Roundelay, and Canon in unison, are, in music, nearly the same thing. In all, the harmony is to be sung by several persons; and is so contrived, that, though each sings precisely the same notes as his fellows, yet, by beginning at stated periods of time from each other, there results a harmony

of as many parts as there are singers. The Catch theoretically differs only in that the words of one part are made to answer, or *catch* the other; as, "Ah! how, Sophia," sung like "a house o' fire," "Burney's History," like "burn his history," &c. This catch of words was not always observed in practice.

To which Cruelty answers :—

“ I am pleased, and therefore let every man  
Follow after in order as well as he can.”

And in John Heywood's *The Four P's*, one of our earliest plays, the Apothecary, having first asked the Pedler whether he can sing at sight, says, “ Who that lyste *sing after me.*” In neither case are the words of the Round given.

Tinkers, tailors, blacksmiths, servants, clowns, and others, are so constantly mentioned as singing music in parts, and by so many writers, as to leave no doubt of the ability of at least many among them to do so.

Perhaps the form of Catch, or Round, was more generally in favour, because, as each would sing the same notes, there would be but one part to remember, and the tune would guide those who learnt by ear.

We find Roundelays generally termed “ merry,” and cheerfulness was the common attribute of country songs.

In Peele's *Arraignment of Paris*, 1584 :—

“ Some Rounds, or merry Roundelays,—we sing no other songs ;  
Your *melancholic notes not to our country mirth belongs.*”

And in his *King Edward I.*, the Friar says :—

“ And let our lips and voices meet in a merry country song.”

In Shakespeare's *A Winter's Tale*, when Autolycus says that the song is a merry one, and that “ there's scarce a maid westward but she sings it,” Mopsa answers, “ We can both sing it : if thou wilt bear a part, thou shalt hear—'tis in three parts.”

Tradesmen and artificers had evidently not retrograded in their love of music since the time of Chaucer, whose admirable descriptions have been before quoted. Occleve, a somewhat later poet, has also remarked the different result, in this respect, produced by the labour of the hand and of the head. He says :—

“ These artificers see I, day by day,  
In the hottest of all their business,  
Talken and sing, and make game and play,  
And forth their labour passeth with gladness ;  
But we labour in travailous stillness ;  
We stoop and stare upon the sheep-skin,  
And keep most our song and our words in.”

And from the numerous later allusions to their singing in parts, I have selected the following. Peele, in his *Old Wive's Tale*, 1595, says, “ This *smith* leads a life as merry as a king. Sirrah Frolic, I am sure you are not without some Round or other ; no doubt but Clunch (the smith) can bear his part ;” which he accordingly does. In *Damon and Pithias*,

1571, Grimme the *collier* sings "a bussing base," and Jack and Will, two of his fellows, "quiddell upon it," that is, they sing the tune and words of the song whilst he buzzes the burden or under-song. In Ben Jonson's *Silent Woman*, we find, "We got this cold sitting up late and singing Catches with *cloth-workers*." In Shakespeare's *Twelfth Night*, Sir Toby says, "Shall we raise the night-owl in a Catch that will draw three souls out of one *weaver*?" and, in the same play, Malvolio says, "Do you make an ale-house of my lady's house that ye squeak out your *cozier's Catches*, without any mitigation or remorse of voice?" Dr. Johnson says *cozier* means a *tailor*, from "coudre," to sew; but Nares quotes four authorities to prove it to mean a *cobbler*. In Beaumont and Fletcher's *Coxcomb* we find—

"Where were *the Watch* the while? Good sober gentlemen,  
They were, like careful members of the city,  
Drawing in diligent ale, and singing Catches."

In *A Declaration of egregious Impostures*, 1604, by Samuel Harsnet (afterwards Archbishop of York), he speaks of "the master setter of Catches, or Rounds, used to be sung by *tinkers* as they sit by the fire, with a pot of good ale between their legs."

Sometimes the names of these Catches are given, as, for instance, "Three blue beans in a blue bladder, rattle, bladder, rattle," mentioned in Peele's *Old Wive's Tale*, in Ben Jonson's *Bartholomew Fair*, and in Dekker's *Old Fortunatus*; or "Whoop, Barnaby," which is also frequently named. But whoever will read the words of those in *Pammelia*, *Deuteromelia*, Hilton's *Catch that catch can*, or Playford's *Musical Companion*, will not doubt that many of the *Catches* were intended for the ale-house and its frequenters; but not so generally, the Rounds or Roundelays. Singing in parts was, by no means, confined to the meridian of London; Carew, in his *Survey of Cornwall*, 1602, says the same of Cornishmen:—"The Cornishmen have guary miracles [miracle plays] and *three-men's songs*, cunningly contrived for the ditty, and pleasantly for the note."

The song and ballad tunes belonging to this period here follow, arranged as nearly in chronological order as the circumstances will allow.

WALSINGHAM.<sup>1</sup>

The Fitzwilliam Virginal Book ; Lady Neville's Virginal Book ; Dorothy Welde's Lute Book ; Barley's *New Book of Tabliture*, 1596 ; Holborne's *Cittharn Schoole*, 1597, &c. M.M.B.

As I went to Wal - sing - ham, To the shrine with speed,

Met I with a jol - ly pal - - mer, In a pil - grim's weed.

[The penultimate bar of the melody is not written otherwise than as I have given it in any old version that I have seen, whether set for lute, virginals, or cithern. I do not think it is possible to say with certainty whether this sudden appearance of the major third in a minor scale ought to be considered as belonging to the original form of the tune, or as the invention of one of the composers of the settings in which the tune is now only to be found. In the concerted vocal music of this period any such method of closing is I believe unknown. Indeed, the sixteenth century composers, when writing in scales in which the third and seventh were by nature minor, were accustomed rather to insist upon those notes in approaching a conclusion, in order

<sup>1</sup> Although the earliest versions now to be found date from the end of the 16th century, we may naturally suppose that both ballad and tune were originally composed before 1538, the year in which the Priory of Walsingham was dissolved.

Pilgrimages to this once famous shrine commenced in or before the reign of Henry III., who was there in 1241. Edward I. was at Walsingham in 1280, and again in 1296 ; and Edward II. in 1315. The author of *The Vision of Piers Ploughman* says—

“ Hieremytes on a hepe, with hooked staves,  
Wenten to Walsyngham, and her [their]  
wenches after.”

Henry VII. having kept his Christmas of 1486-7 at Norwich, “from thence went in manner of pilgrimage to Walsingham, where

he visited Our Lady's Church, famous for miracles ; and made his prayers and vows for help and deliverance.” And in the following summer, after the battle of Stoke, “he sent his banner to be offered to Our Lady of Walsingham, where before he made his vows.”

“Erasmus has given a very exact and humorous description of the superstitions practised there in his time. See his account of the *Virgo Parathalassia*, in his colloquy, intitled *Peregrinatio Religionis ergo*. He tells us, the rich offerings in silver, gold, and precious stones, that were shewn him, were incredible ; there being scarce a person of any note in England but what some time or other paid a visit, or sent a present, to Our Lady of Walsingham. At the dissolution of the monasteries in 1538, this splendid image, with another

that the more genial and cheering sounds of the major seventh and third, which were necessary to the cadence and final chord, might by contrast fall with greater effect upon the ear. But in virginal and lute music the major third does sometimes appear, before the close, in scales to which it is by nature a stranger. In Byrd's arrangement of *All in a garden green*, in the Fitzwilliam Virginal Book, for instance, in two of the variations it appears in the bar before the cadence; but in an upper part, not in that which takes the tune. In Farnaby's setting of *Loth to depart*, in the same collection, a passage containing the major third, before the close, has been substituted for the proper ending of the tune; and in the present work, in *Crimson Velvet*, (see p. 166) it will be found in the melody itself, in the same situation as in *Walsingham*, and with the authority of all the old versions. Its appearance in the accompaniments of other tunes would seem to favour the supposition that in *Walsingham* and *Crimson Velvet*, where it occurs in the tune itself, it may also be the invention of an arranger. But it would be extremely difficult to account, on that hypothesis, for the fact that it is found in *all* the versions, apparently without exception, of these two tunes; not only because the device itself is extremely rare, but also because in this branch of composition, in which the subject was common property, originality of treatment was the first condition of success.—ED.]

The words are the first stanza of a ballad in the Pepysian Collection, which is probably referred to by Nashe in *Have with you to Saffron Walden*.

The tune is frequently mentioned by writers of the sixteenth and seventeenth centuries, and from several of these references we find that it was commonly taught to singing birds. In Fletcher's *Honest Man's Fortune*, one of the servants says:—"When he brings in a prize, unlesse

from Ipswich, was carried to Chelsea, and there burnt in the presence of commissioners; who, we trust, did not burn the jewels and the finery."—*Percy's Reliques*.

In *The Weakest goes to the Wall*, 1600, the scene being laid in Burgundy, the following lines are given:—

"King Richard's gone to Walsingham, to the  
Holy Land,  
To kill Turk and Saracen, that the truth do  
withstand;  
Christ his cross be his good speed, Christ his  
foes to quell,  
Send him help in time of need, and to come  
home well."

In the Bodleian Library is a small quarto volume, apparently in the handwriting of Philip, Earl of Arundel (eldest son of the Duke of Norfolk, who suffered in Elizabeth's time), containing *A Lament for Walsingham*. It is in the ballad style, and the two last stanzas are as follows:—

"Weep, weep, O Walsingham!  
Whose days are nights;  
Blessings turn'd to blasphemies—  
Holy deeds to despites.  
Sin is where Our Lady sat,  
Heaven turned is to hell;  
Satan sits where Our Lord did sway:  
Walsingham, Oli, farewell!"

it be Cockles, or Callis sand to scoure with, I'le renounce my five mark a year, and all the hidden art I have in carving, to teach young Birds to whistle *Walsingham*." And in Dryden's *Limberham* :—

"Aldo.—And her Father, the famous Cobler, *who taught Walsingham* to the Blackbirds."

Also in *Don Quixote*, translated by J. Phillips, 1687, p. 278 :—"An infinite number of little birds, with painted wings of various colours, hopping from branch to branch, all naturally singing *Walsingham*, and whistling *John, come kiss me now*."

One of the *Psalmes and Songs of Sion, turned into the language, and set to the tunes of a strange land*, 1642, is to the tune of *Walsingham* ; and Osborne, in his *Traditional Memoirs on the Reigns of Elizabeth and James*, 1653, speaking of the Earl of Salisbury, says :—

"Many a hornpipe he tuned to his Phillis,  
And sweetly sung *Walsingham* to's Amaryllis."

Two of the ballads made to be sung to it are reprinted in Percy's *Reliques of Ancient Poetry* ; the one beginning, "Gentle herdsman, tell to me" ; the other "As ye came from the Holy Land." The last will also be found in Deloney's *Garland of Goodwill*, reprinted by the Percy Society.

A verse of "As you came from *Walsingham*" is quoted in *The Knight of the Burning Pestle*, and in *Hans Beerpot, his invisible Comedy*, 4to, 1618.

### MY LITTLE PRETTY ONE.

B.M. Addl. MSS., 4,900.

[\*] My ly - tell pre - ty one, my pre - tie bo - ni one, She is a joy - lie one

& gen - tle as . . can . . be : With a beck she comse a-non, with a wincke she

wil be gon, No doubt she is a-lone of all that ev - er I see.

### HOW CAN THE TREE.

W. Barley's *New Booke of Tabliture*, 1596; Univ. Lib. Camb. Lute MSS., Dd. iv. 23;  
Giles Earle's *Songbook*, 1626, B.M. Addl. MSS., 24,665.

[\*]

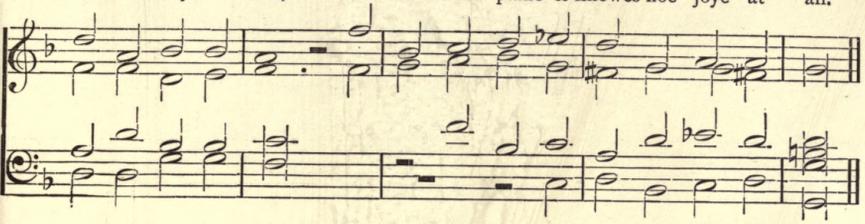
How can the tree but waste and wi - ther a - way,

that hath not some-time com- fort of the sunne: How can the

flower but fade and soon de cay, that al - ways is with

darke cloudes o - ver - runne. Is this a life? Nay,

death I may it call, that feelles each paine & knowes noe joye at all.



What foodles beast can live long in good plight?  
 or what's the life, where sences there be none?  
 Or what availeth eyes without their sight?  
 or else a tongue to him that is alone?  
 Is this, &c.

Whereto serve eares if that there be noe sound?  
 or such a head where noe devise doth growe,  
 But all of plaints, since sorrowe is the ground  
 whereby the heart doth pine in deadlie woe?  
 Is this, &c.

[In Deloney's *Strange Histories*, the seventh canto of a long ballad upon the life and death of King Edward II. is directed to be sung to the tune of "How can the tree."—ED.]

## SICK, SICK.

## I.

Univ. Lib. Camb. Lute MSS., Dd. iv. 23; Anthony Holborne's *Cittharn Schoole*, 1597.



## II.

Dorothy Welde's Lute Book.

[\*]

[Moderate.]

In the British Museum (Cotton MSS., Vespasian A 25) is a ballad in a handwriting of about the last quarter of the sixteenth century, which may perhaps be the original to which these tunes belong. It begins as follows:—

“ It befell at martynmas  
when wether waxed colde,  
captaine care said to his men,  
we muste go take a holde.

Syck, sicke and totowe sick  
and sicke and like to die,  
the sikkest nyghte that ever I  
abode,  
god lord have mercy on me.

Haille master and wether you will  
and wether ye like it best,  
to the castle of crecynbroghe,  
and there we will take our reste.

Syck, sicke, &c.

I know wher is a gay castle  
is build of lyme and stone,  
within is a gay ladie,  
her lord is ryd from hom.

Syck, sicke, &c.”

The whole has been printed by Ritson in his *Ancient Songs*, with an account of the historical fact upon which it is founded, and which occurred in 1571. It is a gloomy story of the massacre of a lady and her children and household, in all thirty-seven persons, by the Captain Care, or Ker, named in the first stanza.

In *Much Ado about Nothing*, Hero says, “Why, how now! do you speak in the *sick tune*?” and Beatrice answers, “I am out of all other tune, methinks.” In Nashe’s *Summer’s Last Will and Testament*,

Harvest says, "My mates and fellows, sing no more *Merry, merry*, but weep out a lamentable *Hooky, hooky*, and let your sickles cry—

Sick, sick, and very sick,  
And sick and for the time ;  
For Harvest, your master, is  
Abus'd without reason or rhyme."

On 24th March, 1578, Richard Jones had licensed to him "a ballad intituled *Sick, sick, &c.*," and on the following 19th June, "A new songe, intituled—

*Sick, sick in grave I would I were,*  
For grief to see this wicked world, that will not mend, I fear."

This was probably a moralization of the former.

In the *Harleian Miscellany*, 4to, 10,272, is "A new ballad, declaring the dangerous shooting of the gun at the court (1578), to the tune of *Sicke and sicke.*"

### THERE WERE THREE RAVENS.

*Melismata*, 1611. <sup>1</sup>

[\*]

There were three Ravens sat on a tree, Downe, a downe, hay

downe, hay downe, There were three Ravens sat on a tree, with a

<sup>1</sup> Ritson, in his *Ancient Songs*, remarks: "It will be obvious that this ballad is much older, not only than the date of that book, but than most of the other pieces contained in it." It is nevertheless still so popular in some

parts of the country that I have been favoured with a variety of copies of it, written down from memory; and all differing in some respects, both as to words and tune, but with sufficient resemblance to prove a similar origin.

downe ; . . . There were three Ravens sat on a tree, they were as



blacker as they might be, with a downe, der-rie, der-rie, der-rie, downe, downe,



The one of them said to his mate,  
Where shall we our breakefast take?

She lift up his bloody hed,  
And kist his wounds that were so red.

Downe in yonder greene field,  
There lies a knight slain under his shield.

She got him up upon her backe,  
And carried him to earthen lake.

His hounds they lie downe at his feete,  
So well they their master keepe.

She buried him before the prime,  
She was dead herself ere even-song  
time.

His haukes they fie so eagerly,  
There's no fowle dare him come nie.

God send every gentleman  
Such haukes, such hounds, and such a  
leman.

Downe there comes a fallow doe,  
As great with yong as she might goe.

### FORTUNE.

The Fitzwilliam Virginal Book ; W. Corkine's Instruction Book for the Lute, 1610 ; Dorothy Welde's Lute Book ; William Ballet's Lute Book ; Dallis' Pupil's Lute Book ; University Lib. Camb. Lute MSS. ; *Secret des Muses*, 1615 ; *Bellerophon*, 1622 ; *Nederlandsche Gedenck-clanck*, 1626 ; *Stichtelycke Rymen*, 1652.

[\*]

For - tune my foe, why dost thou frown on me? And will thy



fav - our nev - er bet - ter be? Wilt thou I say for



ev - er breed my pain, And wilt thou not re - store my joyes a - gain?



A ballad "Of one complaining of the mutability of Fortune" was licensed to John Charlewood to print in 1565-6.—(See Collier's *Ex. Reg. Stat. Comp.*, p. 139). A black-letter copy of "A sweet sonnet, wherein the lover exclaimeth against Fortune for the loss of his ladyes favour, almost past hope to get again, and in the end receives a comfortable answer, and attains his desire, as may here appear: to the tune of *Fortune my Foe*," is in the Bagford Collection (643 m., British Museum), but it is probably not the original ballad. Since, however, nothing earlier appears with this title, the first stanza is given above with the tune. Another copy is in the Roxburghe Collection (B.M.), vol. iii. 192.

"Fortune my Foe" is alluded to by Shakespeare in *The Merry Wives of Windsor*, act ii., sc. 3; and the old ballad of "Titus Andronicus," upon which the play of the same name, ascribed to Shakespeare, was founded, was sung to the tune. A copy of that ballad is in the Roxburghe Collection, i. 392, and is reprinted in Percy's *Reliques*.

Ben Jonson alludes to "Fortune my Foe" in *The Case is Altered*, and in his masque, *The Gipsies Metamorphosed*; Beaumont and Fletcher, in *The Custom of the Country*, *The Knight of the Burning Pestle*, and *The Wildgoose Chase*; Lilly gives the first verse in his *Maydes Metamorphosis*, 1600; Chettle mentions the tune in *Kind-Hart's Dreame*, 1592; Burton, in his *Anatomy of Melancholy*, 1621; Shirley, in *The Grateful Servant*, 1630; Brome, in his *Antipodes*, 1638. See also Lodge's *Rosalind*, 1590; *Lingua*, 1607; *Every Woman in her Humour*, 1609; *The Widow's Tears*,

1612; Henry Hutton's *Follie's Anatomie*, 1619; *The Two Merry Milkmaids*, 1620; *Vox Borealis*, 1641; *The Rump, or Mirror of the Times*, 1660; *Tom's Essence*, 1677, &c. In Forbes' *Songs and Fancies*, 1682, is a parody on "Fortune my Foe," beginning, "Satan my foe, full of iniquity," with which the tune is there printed.

One reason for the great popularity of this air is that the metrical lamentations of extraordinary criminals were usually chanted to it. Rowley alludes to this in his *Noble Soldier*, 1634:—

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

And in "The Penitent Traytor: the humble petition of a Devonshire gentleman, who was condemned for treason, and executed for the same, anno 1641," in *Loyal Songs written against the Rump Parliament*, ed. 1662, p. 53, the last verse but two runs thus:—

"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."

Indeed, its mournful character was so thoroughly established that none but the most lugubrious matter seems ever to have been sung to it. Deloney's ballad, "The Death of King John" (in his *Strange Histories*, 1607), and "The most cruel murder of Edward V., and his brother the Duke of York, in the Tower, by their uncle, the Duke of Gloucester" (reprinted in Evans' *Old Ballads*, iii. 13, ed. 1810), are to this tune; as are also those in the first volume of the Roxburghe Collection, at pages 136, 182, 376, 392, 486, 487, 488, and 490; all of which are either narratives of grievous misfortune, or histories of murder and last dying speeches. Besides these, there are many others all of the same character, but too numerous to mention.

Two, however, require notice, because the tune is often referred to under their names—*Dr. Faustus* and *Aim not too high*. The first, according to the title of the ballad, is "The Judgment of God shewed upon Dr. John Faustus: tune, *Fortune my Foe*." A copy is in the Bagford Collection. It is illustrated by two woodcuts at the top: one representing Dr. Faustus signing the contract with the devil; the other showing him standing in a magic circle, with a wand in his left hand, and a sword with flame running up it in his right: a little devil is seated on his right arm. Richard Jones had a licence to print the ballad "of the life and death of Dr. Faustus, the great cungerer," on the 28th Feb., 1588-9

In the Roxburghe Collection, i. 434, is "Youth's warning piece," &c., "to the tune of *Dr. Faustus*"; printed for A. K., 1636. And in Dr. Wild's *Iter Boreale*, 1671, "The recantation of a penitent Proteus," &c., to the tune of *Dr. Faustus*.

The other name is derived from—

"An excellent song, wherein you shall finde  
Great consolation for a troubled minde,"

to the tune of *Fortune my Foe*, commencing thus:—

"*Ayme not too hie* in things above thy reach ;  
Be not too foolish in thine owne conceit ;  
As thou hast wit and worldly wealth at will,  
So give Him thanks that shall encrease it still," &c.

This ballad is also in the Roxburghe Collection, i. 106, printed by the "Assignes of Thomas Symcocke"; and, in the same, others to the tune of *Aim not too high* will be found, viz., in vol. i., at pages 70, 78, 82, 106, 132, and 482; in vol. ii., at pages 128, 130, 189, 202, 283, 482, and 562, &c.

In the Douce Collection there is a ballad of "The manner of the King's" (Charles the First's) "Trial at Westminster Hall," &c.: "the tune is *Aim not too high*."

## ALL IN A GARDEN GREEN.

### I.

William Ballet's Lute Book, Trin. Coll. Dublin; *Dancing Master*, 1650, &c.

[\*] All in a gar - den green, two lo - vers sat at ease: [with -

- drawn where] they could scarce be seen, a - mong the leaf - y trees.

They long had loved y - fere, and no long - er than tru - ly :



in that time . . . of the year . . . in that time . . .



of the year com'th 'twixt May and Ju - ly.



Quoth he, " Most lovely maid,  
My troth shall aye endure ;  
And be not thou afraid,  
But rest thee still secure,

That I will love thee long  
As life in me shall last ;  
Now I am strong and young,  
And when my youth is past," &c.

[The above words were taken from "a MS. in the possession of the late Mr. Payne Collier" ; but as there are in all thirteen stanzas, and as each repetition of the tune requires two, it may be doubted whether they were not intended for some other melody, perhaps for the one given on the opposite page.—ED.]

In *A Handefull of Pleasant Delites*, 1584, there is "An excellent Song of an outcast Lover, to All in a Garden green," containing 24 stanzas, which begins thus :—

" My fancie did I fire,  
in faithful forme and frame :  
In hope ther shuld no blustering blast,  
have power to move the same.

And as the gods do know,  
and world can witnesse beare :  
I never served other saint,  
nor Idoll other where "

## II.

The Fitzwilliam Virginal Book.<sup>1</sup>

WILLIAM BYRD.

The musical score is presented in four systems, each with a treble and bass staff. The first system is marked "[Fast.]". The music is in 6/4 time. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system introduces a key signature change to one flat (B-flat) in the bass staff. The third and fourth systems continue the piece, ending with a double bar line.

[This tune would seem to require either a repetition of two lines of the words already given, or a new stanza of six.—ED.]

<sup>1</sup> The setting by Byrd here given contains (bars 10 and 11) examples of the introduction of a major third in a minor scale, before the close, referred to in a note upon *Walsingham*

at page 70. The closes, at end of bars 7 and 11 and beginning of bars 8 and 12, are probably deliberate alterations of the old tune.



## A VERY PROPER DITTIE :

To the Tune of "Lightie Love."

[*Leave Lightie love, Ladies, for feare of yll name,  
And true love embrace ye, to purchase your Fame.*]

(1)

By force I am fixed my fancie to write,  
Ingratitude willeth mee not to refraine :  
Then blame mee not, Ladies, although I indite  
What lighty love now amongst you doth raigne.  
Your traces in places, with outward allurements,  
Dothe moove my endeavour to be the more playne :  
Your nicyns and tycings, with sundrie procurements,  
To publish your lightie love doth mee constraine.

\* \* \* \* \*

(4)

I speake not for spite, ne do I disdayne  
Your beautie, fayre ladies, in any respect :  
But one's ingratitude doth mee constrayne,  
As childe hurt with fire, the same to neglect ;  
For proving in lovyng, I finde by good triall,  
When beautie had brought mee unto her becke,  
She staying, not waying, but made a deniall,  
And shewyng her lightie love, gave mee the checke.

(5)

Thus fraude for friendship did lodge in her breast ;  
Suche are most women, that, when they espie  
Their lovers inflamed with sorowes opprest,  
They stande then with Cupid against their replie ;  
They taunte and they vaunte ; they smile when they wew  
How Cupid had caught them under his trayne ;  
But warned, discerned the prooffe is most true  
That lightie love, Ladies, amongst you doth reigne."

\* \* \* \* \*

(12)

To trust women's wordes in any respect,  
The danger by mee right well it is seene,  
And love and his lawes who would not neglect,  
The tryall wherof most peryllous beene ?  
Pretendyng the endyng if I have offended,  
I crave of you, Ladies, an answere againe ;  
Amende, and what's said shall soone be amended,  
If case that your lightie love no longer do rayne.

Shakespeare alludes twice to the tune: in *The Two Gentlemen of Verona*, act i., sc. 2, and in *Much Ado about Nothing*, act iii., sc. 4 ; it is quoted also by Fletcher in the *Two Noble Kinsmen*.

In *A Gorgeous Gallery of Gallant Inventions*, 1578, is a ballad, to the tune of *Attend thee, go play thee*,<sup>1</sup> which begins with the line, "Not *Light o' Love*, lady." "The Banishment of Lord Maltravers and Sir Thomas Gurney," in Deloney's *Strange Histories, &c.*, 1607, and "A song of the wooing of Queen Catherine by Owen Tudor, a young gentleman of Wales," are both to the tune of *Light o' Love*.—(See *Old Ballads*, 1727, iii. 32; or Evans, ii. 356.)

### CALINO CASTURAME, OR COLLEEN OGE ASTORE.

The Fitzwilliam Virginal Book; Univ. Lib. Camb. Lute MSS. Dd. iv. 23.;  
Wm. Ballet's Lute Book.

"To Calen o Custure me, sung at everie line's end."

[\*] When as I view . your com-lygrace, Ca - le - no . . Cus - tu - re me : Your

gol - den haire, your an - gel's face. . . Cale - - no . . Cus - tu . . re - me.

Your azured veines much like the skies,  
Your silver teeth, your christall eies.  
Your corall lips, your crimson cheekes,  
That Gods and men both love and leekes.

Whose fame by pen for to describe,  
doth passe ech wight that is alive;  
Then how dare I with boldened face,  
presume to crave or wish your grace.

And thus amazed as I stand,  
not feeling sense nor moving hand,

My soule with silence moving sense,  
doth wish of God with reverence,  
Long life and vertue you possesse,  
to match those gifts of worthinesse;  
And love, and pitie may be spide,  
to be your chief and onely guide.

<sup>1</sup> "Attend thee, go play thee," is a song in *A Handefull of Pleasant Delites*, 1584, and is also the tune of one sung by Wantonness in

the interlude of *The Marriage of Wit and Wisdom*. See Shakespeare Society's Reprint, p. 20.



## THE HUNT IS UP.

Jane Pickering's Lute Book, 1615, B.M. Eg. MSS., 2,046; University Lib. Camb. Lute MSS., Dd. iv. 23; the Fitzwilliam Virginal Book; Lady Neville's Virginal Book; *Musick's Delight on the Cithern*, 1666; in Anthony Holborne's *Cithern Schoole* (1597), and Sir John Hawkins' transcripts, under the name of "Pescod time;" and in the Leyden Lute MS., under the name of "Soet Olivier."

[\*] The hunt is up, the hunt is up, and it is well nigh day: . . . And

Harry our King is gone hunt-ing to bring his deer to bay.

The east is bright with morning light,  
And darkness it is fled,  
And the merie horne wakes up the morne  
To leave his idle bed.

The sunne is glad to see us clad  
All in our lustie greene,  
And smiles in the skye as he riseth h̄ye,  
To see and to be seene.

The horses snort to be at the sport,  
The dogges are running free,  
The woddess rejoyce at the mery noise  
Of hey tantara tee ree !

Awake, all men, I say agen,  
Be mery as you maye,  
For Harry our Kinge is gone hunting,  
To bring his deere to baye.

[I have not been able to find any early copy of the tune; and, considering the sometimes wide differences between the various versions which were current after the year 1600, I fear it cannot be assumed with any certainty that the specimen given above (which is from Jane Pickering's Lute Book) perfectly represents it. It seems to have been almost, if not quite, the most popular of the old ballad tunes, and popularity would be almost sure to bring about alterations in a tune in which the greater part of each section lies upon one harmony.]

The composition with this name (and which also reappears as *Pescod time*) in the Fitzwilliam Virginal Book does not contain the tune. It is a kind of fantasia made upon it, as also is another composition in the same book called *The King's Hunt*. This was a common practice with composers for the virginals and lute when they were dealing with tunes which had a wide popularity.—ED.]

This tune was in vogue at least as early as 1537, when information was sent to the Council against one John Hogon, who had offended against the proclamation of 1533, by singing a political song to it, "with a crowd or a fyddyll."—(Collier's *Shakespeare*, i. p. cclxxxviii.)

The original ballad was probably the one alluded to by Puttenham, in speaking of "one Gray" (the William Gray, perhaps, who wrote a ballad on the downfall of Thomas, Lord Cromwell, in 1540, to which there are several rejoinders in the Library of the Society of Antiquaries), where he says, "What good estimation did he grow unto with the same King Henry, and afterwards with the Duke of Somerset, Protectour, for making certaine merry ballades, whereof one chiefly was, *The hunte is up, the hunte is up*." It is not impossible that the words given above with the tune (and which were taken from a MS. in the possession of Mr. Collier), may to some extent represent those of Gray's ballad. They were apparently of the same date, from the mention of the King's name, and the measure is the same as Hogon's parody. Later, in 1565, William Pickering paid 4*d.* for a licence to print "a ballett intituled *The Hunte ys up*," &c.—(See *Registers of Stationers' Company*, p. 129.)

Ritson, in his "Ancient Songs," quotes a verse of another song in the same measure, and therefore probably sung to the same tune, which may also be found in *Merry Drollery Complete*, 1661, and in the *New Academy of Complements*, 1649 and 1713.

Any song intended to arouse in the morning—even a love-song—was formerly called a *hunt's-up*. Shakespeare so employs it in *Romeo and Juliet* (act iii., sc. 5); and the name was of course derived from a tune or song employed by early hunters. Butler, in his *Principles of Musik*, 1636, defines a *hunt's-up* as "morning music"; and Cotgrave defines "Resveil" as a *hunt's-up*, or morning song for a new-married wife. In Barnfield's *Affectionate Shepherd*, 1594:—

" And every morn by dawning of the day,  
When Phœbus riseth with a blushing face,  
Silvanus chapel clerks shall chaunt a lay,  
And play thee *hunt's-up* in thy resting place.  
My cot thy chamber, my bosom thy bed,  
Shall be appointed for thy sleepy head."

Again, in *Wit's Bedlam*, 1617 :—

“Maurus, last morne, at's mistress' window plaid  
An hunt's-up on his lute,” &c.

In Fletcher's *Monsieur Thomas* (act iii., sc. 2) :—

“Now if my man be trusty,  
My spiteful dame, I'll pipe you such a Hunt's-up  
Shall make you dance.”

And in *The Four Prentices of London* (Dodsley, vi. p. 415) :—

“I love no chamber-musick, but a drum  
To give an hunt's-up.”

The religious parody of *The Hunt is up*, which was written by John Thorne, has been printed by Mr. Halliwell, at the end of the moral play of *Wit and Science*, together with other curious songs from the same manuscript (Addl. MSS., No. 15,233, Brit. Mus.). There are seventeen verses ; the first is as follows :—

“The hunt ys up, the hunt ys up,  
Loe ! it is allmost daye ;  
For Christ our Kyng is cum a huntyng,  
And browght his deare to stayer,” &c. ;

but a more lively performance is contained in “Ane compendious booke of Godly and Spirituall Songs . . . with sundrie . . . ballates changed out of prophaine Sanges,” &c., printed by Andro Hart in Edinburgh in 1621. The writer is very bitter against the Pope, who, he says, never ceased, “under dispence, to get our pence,” and who sold “remission of sins in auld sheep skins” ; and compares him to the fox of the hunt. The original edition of that book was printed in 1590.

A tune called *The Queene's Majesties new Hunt is up*, is mentioned in Anthony Munday's *Banquet of Daintye Conceits*, 1588, and the song he gives to be sung to it, headed “Women are strongest, but truth overcometh all things,” is in the same measure as the old *Hunt is up*. The tune, which is here given, is evidently only a variant of the other :—

W. Barley's *New Book of Tabliture*, 1596 ; Robinson's *New Citharen Lessons*, 1609.



In 1584 (Aug. 6th), a licence was granted to R. Jones for a ballad of “O sweete Olyver, Leave me not behind the” ; and Prof. Land found in

the Leyden Lute Book<sup>1</sup> a version of *The Hunt is up* (but in quadruple measure), there called *Soet Olivier*. From this we may suppose that the ballad, part of which is sung by Touchstone in Shakespeare's *As you like it*, was given to this tune, and that the tune was sometimes known by its name.

## PEASCOD TIME.

By the end of the sixteenth century the tune had become known also by the name of *Pescod time* (peas-cod time, when the field-peas are gathered), from a ballad sung to it, of which the words may be found in *England's Helicon*, 1600 (or reprint of 1812, p. 206), and in Evans' *Old Ballads*. The first stanza is as follows:—

“ In Peas-cod time when hound to horn  
Gives ear till buck be killed ;  
And little lads with pipes of corn  
Sit keeping beasts afield.”

Under this title it was appropriated to two very important and popular ballads—*The Lady's Fall* and *Chevy Chase*.

The “*Lamentable Ballad of the Lady's Fall*, to the tune of *In Pescod time*” will be found in the Douce, Pepys, and Bagford Collections, and has been reprinted by Percy and Ritson. It commences thus:—

“ Mark well my heavy dolefull tale,  
You loyal lovers all ;  
And heedfully bear in your breast  
A gallant lady's fall.”

Owing to its great popularity, *The Lady's Fall* next gave its name to the tune, and among the many ballads directed to be sung to it under this name are *The Bride's Burial*, and *The Lady Isabella's Tragedy*, both in Percy's *Reliques: The Life and Death of Queen Elizabeth*, in *The Crown Garland of Golden Roses*, 1612 (p. 39 of the reprint), and in Evans' *Old Ballads*, iii. 171: *The Wandering Jew, or the Shoemaker of Jerusalem, who lived when our Saviour Christ was crucified, and appointed to live until His coming again*; two copies in the British Museum, and one in Mr. Halliwell's Collection; also reprinted by Washborne. This last has the burden, “Repent, therefore, O England,” and is, perhaps, the ballad by Deloney to which Nashe refers in *Have with you to Saffron-Walden*. *The Cruel Black*, (Evans' *Old Ballads*, iii. 232,) was also to be sung to it; and in a collection printed in 1642, a copy of which is in

<sup>1</sup> A Dutch collection of songs and dances, set for the lute, made in the early part of the seventeenth century.—(See “*Tijdschrift der*

*Vereeniging voor Noord-Nederlands Muziek-gischirdens.*”)

Wood's Library, Oxford, is "A Carol for Twelfth Day, to the tune of *The Lady's Fall*," which begins :—

"Mark well my heavy doleful tale,  
For Twelfth Day now is come,  
And now I must no longer stay,  
And say no word but mum."

There is also to this tune, *A Warning for Maidens, or Young Bateman*, in the Roxburghe Collection, i. 501. It begins "You dainty dames so finely framed." And *You dainty dames* is sometimes quoted as a tune ; also *Bateman*, as in a ballad entitled "*A Warning for Married Women*, to a West-country tune called *The Fair Maid of Bristol, or Bateman, or John True*."—(Roxburghe, i. 502.)

To this last ballad there are two references in "*Round about our Coal Fire, or Christmas Entertainments*" (4th edit., 1734). "The forsaking of their first true love may bring the ballad of *Bateman* before them, where they may plainly see in the picture that the devil flies away with such false wretches" (p. 50). "There is a melancholy narrative in the ballad of *Bateman*, expressing the horrible circumstances of a lady being carried away by the ghost of her true love, who had hanged himself for her inconstancy. Read the ballad and tremble !" (p. 52.)

#### CHEVY CHASE.

Much has been written on the subject of *Chevy Chase*, which all the earlier printed copies direct to be sung to the tune of *Pescod time* ; but as both the ballads are printed in Percy's *Reliques of Ancient Poetry* (and in many other Collections), it may be sufficient here to refer the reader to that work, and to *The British Bibliographer* (iv. 97). The latter contains an account of Richard Sheal, the minstrel to whom we are indebted for the preservation of the more ancient ballad, and of his productions. The manuscript containing them is in the Ashmolean Library, Oxford (No. 48, 4to).

The ballad of *Chevy Chase*, in Latin rhymes, by Henry Bold, will be found in Dryden's *Miscellany Poems*, ii. 288. The translation was made at the request of Dr. Compton, Bishop of London.

Bishop Corbet, in his *Journey into Fraunce*, speaks of having sung *Chevy Chase* in his youth ; the antiquated beau in Davenant's play of *The Wits* also prides himself on being able to sing it ; and in *Wit's Interpreter*, 1617, a man, enumerating the good qualities of his wife, cites, after the beauties of her mind and her patience, "her curious voice, wherewith she useth to sing *Chevy Chase*." From these, and many similar

allusions, it is evident that it was much sung in the seventeenth century, despite its length.

To the tune of *Chevy Chase* were to be sung "The King and the Bishop" (Roxburghe, iii. 170); "Strange and true newes of an Ocean of Flies dropping out a cloud, upon the town of Bodnam in Cornwall," 1647 (see King's Pamphlets, B.M., vol. v., and Wright's *Political Ballads*; and "The Fire on London Bridge," which is to be found in *Merry Drollery complete*, 1670, *Pills to purge Melancholy*, ii. 6, 1707, and Rimbault's *Little Book of Songs and Ballads*, 12mo, 1851). Dr. Rimbault quotes other copies of the ballad, and especially one in the Pepys Collection (ii. 146), where *The Lady's Fall* is given as the name of the tune.

Early in the eighteenth century, in D'Urfey's *Pills to purge Melancholy*, 1707, in *The Beggars' Opera*, 1728, *Trick for Trick*, 1735, and in other ballad operas, appeared a tune with the name of *Chevy Chase*, which is as follows:—



But this tune was already popular under the name of *When Flying Fame* (from a ballad still undiscovered), to which were directed to be sung, amongst others:—

"A lamentable song of the Death of King Lear and his three Daughters: to the tune of *When Flying Fame*."—(See Percy's *Reliques*, series i., book 2.)

"A mournfull dittie on the Death of Faire Rosamond: tune of *Flying Fame*": beginning, "When as King Henry rul'd this land"; and quoted in Rowley's *A Match at Midnight*.—(See *Strange Histories*, 1607; *The Garland of Goodwill*; and Percy, series ii., book 2.)

"King Alfred and the Shepherd's Wife: to the tune of *Flying Fame*."—(See *Old Ballads*, 1727, i. 43; *Pills to purge Melancholy*, 1719, v. 289; and Evans' *Old Ballads*, 1810, ii. 11.)

"The Union of the Red Rose and the White, by a marriage between King Henry VII. and Elizabeth Plantagenet, daughter of Edward IV.: to the tune of *When Flying Fame*."—(See *Crown Garland*, 1612, and Evans, iii. 35.)

"The Battle of Agincourt, between the Englishmen and the French-

men : tune, *Flying Fame* ;” commencing, “ A council grave our King did hold.”—(See *Crown Garland*, 1659, and Evans, ii. 351.)

“ The noble acts of Arthur of the Round Table, and of Sir Launcelot du Lake : tune of *Flying Fame*.”—(See *The Garland of Goodwill*, 1678, and Percy, series i., book 2.) The first line of this ballad (“ When Arthur first in court began”) is sung by Falstaff in Part II. of Shakespeare’s *King Henry IV.*; also in Marston’s *The Malcontent*, 1604, and in Beaumont and Fletcher’s *The Little French Lawyer*.

Another tune to the last of these ballads was found by Dr. Rimbault, written upon the fly-leaf of a book of lessons for the virginals.



While D’Urfey and the compilers of the ballad operas were giving the tune of *When Flying Fame* as proper to *Chevy Chase*, the broadsides of that ballad, which were then printed with music, gave another tune, more generally known as *The Two Children in the Wood* :—



and which appears in *The Beggars’ Opera*, *The Jovial Crew*, *The Lottery*, and *An Old Man taught Wisdom* (all ballad operas), under that name, or rather as *Now ponder well*, which are the first words of the *Children* ballad. The original ballad of *The Two Children in the Wood* is probably the one entered upon the Stationers’ Registers, Oct. 15th, 1595, by Thomas Millington, “ The Norfolk Gentleman, his last Will and Testament, and howe he commytted the keeping of his children to his owne brother, whoe delte moste wickedly with them, and howe God plagued him for it.” This entry agrees, almost verbatim, with the title of the ballad in the Pepys Collection (i. 518), but which is of later date. Copies will also be found in the Roxburghe (i. 284) and other Collections ; in *Old Ballads*, 1726, i. 222 ; and in Percy’s *Reliques*, series iii., book ii. The copy in the Pepys Collection directs it to be sung to the tune of *Rogero*.

JOHN DORY.<sup>1</sup>

[There is unfortunately no known version of this famous old tune earlier than 1600, about which date there were current two, both of which have come down to us. They bear certain marks of antiquity, but as they are thrown into round or canon form, and moreover differ from each other, we cannot be sure that either composer has given the tune as he received it.

The first is the version of Ravenscroft<sup>2</sup> (given as a canon for three voices in *Deuteromelia*, 1609), which, stripped of repetitions and obviously extraneous matter, seems to be as follows:—

As it fell on a ho - ly day & up - on a ho - ly  
 tide a ; John Do - ry bought him an am - bling nag to  
 Pa - ris for to ride a ; to Pa - ris for to ride a.

And when *John Dory* to Paris was come,  
 a little before the gate a ;

*John Dory* was fitted, the porter was witted,  
 to let him in in thereat a.

The first man that *John Dory* did meet,  
 was good *King John* of France a :

*John Dory* could well of his courtesie,  
 but fell down in a trance a.

A pardon, a pardon, my liege and my king,  
 for my merie men and me a :

And all the Churles in merie England  
 I'll bring them bound to thee a.

And *Nicholl* was then a Cornish man,  
 a little beside Bohyde a ;

And he mande forth a good blacke Barke,  
 with fiftie good oares on a side a.

Run up, my boy, into the maine top,  
 and looke what thou canst spie a ;  
 Who, ho ; who, ho ; a goodly ship I do see,  
 I trow it be *John Dory* a.

They hoist their sailes, both top and top,  
 the meisseine and all was tried a,  
 And every man stood to his lot,  
 whatever should betide a.

The roring Cannons then were plide,  
 and dub a dub went the drum a ;  
 The braying Trumpets lowde they cride,  
 to courage both all and some a.

The grapling hooks were brought at length,  
 the browne bill and the sword a :  
*John Dory* at length, for all his strength,  
 was clapt fast under board a.

<sup>1</sup> Carew, in his *Survey of Cornwall*, 1602, p. 135, says, "The prowess of one Nicholas, son to a widow near Foy, is descanted upon in an *old three-man's song*, namely, how he fought bravely at sea, with one John Dory (a Genowey, as I conjecture), set forth by John, the French King, and after much blood shed on both sides, took and slew him," &c. The

only King John of France died a prisoner in England, in 1364.

<sup>2</sup> Among the author's papers connected with this work I found a note upon this version, "1609, but copied a Henry VIII. MS." Unfortunately no reference was given, and I have been unable to trace it.—ED.

The other is contained in a round for four voices, printed by J. Stafford Smith in *Musica Antiqua*. Ritson, who also gives it in his *English Songs*, says, "Set, four parts in one, by Mr. Walker, before the year 1600"; Stafford Smith ascribes it to "Weelkes, 1609"; but neither say where it is to be found. The words are those of the well-known song introduced into *Gammer Gurton's Needle*, 1575,<sup>1</sup> where it is directed to be sung to the tune of *John Dory* :—

(Canon.)

I can - not eat but lyt - tyl meat,  
 my sto - mack ys not good :  
 But sure I think that I can drynke,  
 with any that were a hode.

This perfect little composition clearly belongs to the best Elizabethan time, and it is difficult to believe that it can contain intact a tune so early in style as the original *John Dory* must have been. Ravenscroft's ruder version is certainly nearer to the original, if, indeed, it be not the original itself.

The still later version which is to be found in Playford's *Musical Companion*, 1686, and in *Pills to purge Melancholy*, vol. i. 1698, seems to be a combination of the two given above :—

<sup>1</sup> In early dramas it was the custom to sing old songs, or to play old tunes, both at the commencement and at the end of the acts. For instance, in *Summer's Last Will and Testament*, which was performed in 1593, the direction to the actors in the Prologue is to begin the play with "a fit of mirth and an old song:" and at the end of the comedy, *Ram Alley*, "strike up music; let's have an old song." In Peele's *Arraignement of Paris*, Venus "singeth an old song, called *The Wooing of Colman*." In Marston's *Antonio and*

*Mellida*, Feliche sings "the old ballad, *And was not good king Solomon*." To these instances many others might be added; indeed, in the very play (*Gammer Gurton*) in which the words above referred to in the text are found, at the end of the second act Diccon says :—

"In the mean time, fellows, pipe up your fiddles, I say take them  
 And let your friends have such mirth as ye can make them."

To

Pa - ris for to ride a, & up - on a ho - ly tide. —ÉD.]

Bishop Corbet thus mentions *John Dory*, with others, in his *Journey into Fraunce* :—

“But woe is me ! the guard, those men of warre,  
Who but two weapons use, beef and the barre,  
Begun to gripe me, knowing not the truth,  
That I had sung *John Dory* in my youth ;  
Or that I knew the day when I could chaunt  
*Chevy* and *Arthur* or *The Siege of Gaunt*.”

Bishop Earle, in his “Character of a Poor Fiddler,” says, “Hunger is the greatest pains he takes, except a broken head sometimes, and labouring *John Dory*.” In Fletcher’s comedy, *The Chances*, Antonio, a humorous old man, receives a wound, which he will only suffer to be dressed on condition that the song of *John Dory* be sung the while, and he gives 10s. to the singers. It is again mentioned by Fletcher in *The Knight of the Burning Pestle* ; by Brathwayte in *Drunken Barnaby’s Journal* ; in *Vox Borealis, or the Northern Discoverie*, 1641 ; in some verses on the Duke of Buckingham, 1628 :—

“Then Viscount Slego telleth a long storie  
Of the supplies, as if he sung *John Dory*” ;

and twice by Gayton, in his *Pleasant Notes upon Don Quixote*, 1654.

A parody was made upon it by Sir John Mennis, on the occasion of Sir John Suckling’s troop of horse, which he raised for Charles I., running away in the Civil War, and it was much sung by the Parliamentarians at the time. It will be found in *Wit Restored*, 1658, entitled “Upon Sir John Suckling’s most warlike preparation for the Scottish War,” and begins :—

“Sir John got him an ambling nag.”

In the epilogue to a farce called the *Empress of Morocco*, 1674, intended to ridicule a tragedy of the same name by Elk. Settle, and Sir W. Davenant’s alteration of *Macbeth* (which had been lately revived with the addition of music by Mathew Locke), “the most renowned and melodious song of

*John Dory* was to be heard in the air, sung in parts by spirits, to raise the expectation and charm the audience with thoughts sublime and worthy of the heroic scene which follows." It is quoted in *Folly in Print*, 1667; in *Merry Drollery complete*, 1670; and in many songs. Dryden refers to it, as one of the most hackneyed in his time, in one of his lampoons:—

"But Sunderland, Godolphin, Lory,  
These will appear such chits in story,  
'Twill turn all politics to jest,  
To be repeated, like *John Dory*,  
When fiddlers sing at feasts."

### WHOOOP, DO ME NO HARM, GOOD MAN.

The *First Book of Ayres*, by W. Corkine (1610); B.M. Addl. MSS., 30,486.

[\*]

[Fast.]

[Whoop, do me no harm . . good man.]

This is twice alluded to by Shakespeare, in act iv., sc. 3, of *A Winter's Tale*; and by Ford, in act iii., sc. 3 of *The Fancies Chaste and Noble*, where Secco, applying it to Morosa, sings, "Whoop! do me no harm, good woman."

In the *Famous History of Friar Bacon* there is a ballad to the tune of "O do me no harme, good man." In the Pepys Collection, i. 152, is "The golden age, or an age of plain dealing: to a pleasant new court tune, or *Whoope, doe me no harme, good man*"; and at p. 156, "The honest age," &c., "to the tune of *The golden age*." At p. 384, "The wiving age, to the tune of *The golden age*." At p. 400, "The Cooper of Norfolk, to the tune of *The wiving age*." At p. 248, "A merry ballad of a rich maid that had eighteen severall suitors of severall countries: otherwise called The scornfull maid. To the tune of *Hoop, doe me no harme, good man*." These ballads were printed by J[ohn] T[rundle] or Henry Gosson.

In the second part of *Westminster Drollery*, 1672, is a ballad "Of Johnny and Jinny," which seems to have been intended for the tune. It commences:—

"The sweet pretty Jinny sate on a hill,  
Where Johnny the swain her see,  
He tun'd his quill, and sung to her still,  
*Whoop, Jinny, come down to me.*"

## HEART'S EASE.

## I.

Univ. Lib. Camb. Lute MSS., Dd. ii. 11.

[\*]

[Fast.]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a bracketed asterisk [\*] and a bracketed tempo marking [Fast.]. The lower staff is in bass clef with the same key signature and time signature. The music is written in a lute style, featuring chords and single notes.

The second system of musical notation continues the piece on two staves, maintaining the same key signature and time signature as the first system. It concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The second system of music continues the piece with two staves in the same key signature and time signature. The melody in the upper staff continues with similar rhythmic patterns, while the bass line provides harmonic support.

The third system of music concludes the first section of the piece. It features two staves with the same key signature and time signature. The piece ends with a double bar line and repeat dots.

## II.

*The Dancing Master, 1650, &c.*

[\*]

The second section of music begins with two staves. The key signature changes to one flat (Bb) and the time signature changes to 6/4. The upper staff starts with a half note followed by quarter notes, while the lower staff has a more complex rhythmic pattern.

The second system of the second section continues with two staves in the same key signature and time signature. The melody in the upper staff is characterized by dotted rhythms and rests, while the bass line has a steady eighth-note accompaniment.



No words have as yet been identified with the first of the above tunes. A song in the unpublished interlude of *Misogonus*<sup>1</sup> (about 1560), which is directed to be sung to the tune of *Heart's ease*, was probably intended for the second. The first two stanzas are as follows:—

Singe care away, with sport and playe,  
 Pastime is all our pleasure ;  
 Yf well we fare, for nought we care,  
 In mearth consists our treasure.  
 Let lungis (lankies) lurke, and druges work,  
 We doe defie their slaverye ;  
 He is but a foole, that goes to schole,  
 All we delight in braverye.

What doth't availle farr hence to saile,  
 And lead our life in toylinge ;  
 Or to what end shoulde we here spende  
 Our dayes in urksome moylinge.  
 It is the best to live at rest  
 And tak't as God doth send it ;  
 To haunt ech wake and mirth to make,  
 And with good fellowes spend it.

Shakespeare mentions *Heart's ease* in *Romeo and Juliet*, act iv., sc. 5:—

*Peter.*—"Musicians, O musicians, *Heart's-ease*, *heart's-ease*: O an you will have me live, play *Heart's-ease*.

*1st Mus.*—Why *Heart's-ease*?

*Peter.*—O musicians, because my heart itself plays *My heart is full of woe*:<sup>2</sup> O play me some merry dump,<sup>3</sup> to comfort me."

<sup>1</sup> See *The History of the English Dramatic Poetry to the time of Shakespeare*, by J. Payne Collier, London, 1831, vol. ii., p. 470.

<sup>2</sup> This is the burden of "A pleasant new Ballad of two Lovers: to a pleasant new tune"; beginning—

Complain my lute, complain on him  
 That stays so long away ;

He promised to be here ere this,  
 But still unkind doth stay.  
 But now the proverb true I find,  
 Once out of sight then out of mind.  
 Hey, ho ! *my heart is full of woe*, &c.

It has been reprinted by Mr. Andrew Barton, in the first volume of the Shakespeare Society's Papers, 1844.

<sup>3</sup> A dump was a slow dance.

## WHAT IF A DAY.

Univ. Lib. Camb. Lute MSS., Dd. iv. 23; Robinson's *Citharen Lessons*, 1609; Giles Earle's *Song Book*, 1626, B.M., Addl. MSS. 24,665; *Friesche Lust-Hof*, 1634; Camphuysen's *Stichtelycke Rymen*, 1647; Skene MS.; Forbes' *Songs and Fancies*, 1666; Sir John Hawkins' Transcripts, &c.

[\*]

2. Cannot the chance of a night or an houre, crosse thee againe wth as ma - ny sad tor -  
 1. What if a day or a moneth or a year, crowne thy delights wth a thousand wish'd con -

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The tempo is marked [Moderate.] The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat).

- ment - ings. | 4. Wanton pleasures, do-tinge love, are but sha-dowes fly - inge : |  
 - tent - ings. | 3. Fortune honoure, beautie youth, are but blos-soms dye - inge : |

Musical notation for the second system, continuing the melody and bass line from the first system. It includes repeat signs and a double bar line at the end.

6. None have power of an houre, in their lives be - reav - inge.  
 5. All our joyes are but toyes, i - dle thoughts de ceav - inge.

Musical notation for the third system, concluding the piece with a final cadence. It includes repeat signs and a double bar line at the end.

Th' earth's but a point to the world, and a man  
 is but a point to the earth's compared center :  
 Shall then a point of a point be soe vaine,  
 as to triumph in a sillie pointes adventure ?  
 All is hazard that wee have,  
 there is nothing bidinge ;  
 Daies of pleasure are like streames,  
 through faire meadowes glidinge.  
 All our joyes, &c.

[These two stanzas are taken from Giles Earle's Song Book. They are also to be found in two other contemporary MSS. in the British Museum; one of which (Addl., 6,704), a Commonplace-book made by Richard Wigley, gives an additional stanza;<sup>1</sup> and the other, (Lansdowne, 241,) the diary of John Sanderson from 1560 to 1610, (where the poem occurs upon the same leaf as a record of 1592), is remarkable from the fact that the first line there reads—

“What yf a daye or a night or an houre,”

which is the title of the tune in the Cambridge Lute Books, and is also the beginning of a fifteenth century song in Ryman's Collection in the Cambridge University Library, where the two first lines read—

“What yf a daye, or nyghte, or howre,  
Crowne my desyres wythe every delyghte?”<sup>2</sup>

—ED.]

The first appearance of the song in print would seem to have been at Edinburgh, in 1603, by way of finale to a play called *Philotus*. It was afterwards printed as a broadside (Roxburghe Collection, i. 116 and ii. 182,) and again in *The Golden Garland of Princely Delights*, 3rd edit., 1620; and in both these later versions it appears with three additional stanzas.

<sup>1</sup> This stanza is perfectly irrelevant, but as it has never been printed I give it here:—

“Goe sillie note to the eares of my deare,  
make thy selfe bleste, in her sweetest passions  
languishe;  
Laye thee to sleepe in the bedde of her harte,  
geve her deliighte though thy selfe be madde  
with anguishe.  
Then where thou arte think on me,  
that from thee ame vanish'd;  
Saye once I had bine content,  
thoughe that now ame banish'd.  
Yet when streames backe shall runne,  
and tymes passed shall renewe;  
I shall seaze her to love,  
and in lovinge to be trewe.” —ED.

<sup>2</sup> These facts, and also the great superiority of the older first line, point to a possible evolution from the earlier song; but there are two contemporary ascriptions of the poem to a

particular author. In *Logonomia Anglica*, by Alexander Gil, 1619, it is thus referred to:—  
“Ut in illo perbello cantico Tho. Campiani, cujus mensuram, ut rectius agnoscas, exhibeo cum notis.” And in *An Houres Recreation in Musicke*, by Richard Allison, 1606, where it is set to other music, in parts, “Thomas Campion, M.D.,” is printed at the end. Mr. A. H. Bullen, relying upon these two authorities, has included Allison's version in his recently published edition of Campion's poetical works, and has also printed the three later additional stanzas in a note. It should be mentioned that in all versions, except that of Giles Earle, the second stanza, instead of repeating the conclusion of the first, continues:

“Weale and woe, Tyme doth goe,  
tyme is never turning;  
Secret fates guide our states,  
both in mirthe and mourninge.”

—ED.

## LOTH TO DEPART.

## I.

Univ. Lib. Camb. Lute MSS., Dd. ii. 11 ; the Fitzwilliam Virginal Book.

[\*]

The first system of musical notation for 'Loth to Depart' consists of two staves. The upper staff is in treble clef with a 6/4 time signature and a key signature of two flats (B-flat and E-flat). It features a complex texture with multiple voices and rests. The lower staff is in bass clef with the same 6/4 time signature and key signature, providing a bass line for the piece.

[Moderate.]

The second system of musical notation continues the piece from the first system. It maintains the same two-staff structure with treble and bass clefs, 6/4 time signature, and two-flat key signature. The notation includes various rhythmic values and rests, typical of early lute or virginal music.

The words proper to this tune have not been discovered, but those of the following example might be sung to it:—

## II.

*Deuteromelia, 1609.*

[Canon.]

The first line of the canon is written on a single bass clef staff in 3/2 time with a two-flat key signature. It begins with a treble clef and contains the first line of the lyrics.

Sing with thy mouth sing with . . thy heart,

The second line of the canon continues the melody on the bass clef staff, with a fermata over the final note. A dynamic marking '(p)' is placed above the staff.

like faith - full friends sing loath to de - part :

The third line of the canon continues the melody on the bass clef staff, with a fermata over the final note.

Though friends to - ge - ther may not al - wayes re - maine, yet

The fourth line of the canon continues the melody on the bass clef staff, with a fermata over the final note.

loath to de - part sing once a - gaine.

A *Loth to depart* was the common term for a song sung or a tune played on taking leave of friends. So in a *Discourse on Marine Affairs* (Harl.

MSS., No. 1,341) we find: "Being again returned into his barge, after that the trumpets have sounded a *Loathe to departe*, and the barge is fallen off a fit and fair birth and distance from the ship-side, he is to be saluted with so many guns, for an adieu, as the ship is able to give, provided that they be always of an odd number."—(Quoted in a note to Teonge's Diary, p. 5.) In Tarlton's *News out of Purgatory* (about 1589): "And so, with a *Loath to depart*, they took their leaves"; and in the old play of *Damon and Pithias*, when Damon takes leave, saying, "Loth am I to depart," he adds, "O Music, sound my doleful plaints when I am gone away," and the regals play "a mourning song."

In Beaumont and Fletcher's *Wit at several Weapons*, act ii., sc. 2, Pompey makes his exit singing *Loath to depart*. In Middleton's *The Old Law*, act iv., sc. 1, "The old woman is *loath to depart*; she never sung other tune in her life." In the ballad of *Arthur of Bradley*, which exists in black-letter, and in the *Antidote to Melancholy*, 1661, are the following lines:—

"Then Will and his sweetheart  
Did call for *Loth to depart*."

There is mention of it also in Chapman's *Widow's Tears*, 1612; *Vox Borealis*, 1641; and many others.

## O MISTRESS MINE.

### I.

*The First Booke of Consort Lessons*, edited by T. Morley, 1599.

[\*] O Mis - tris mine where are you roming? O Mis - tris mine where

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/2 time signature. The lower staff is in bass clef with a 6/2 time signature. The music is a consort setting, featuring a melody in the upper voice and a supporting bass line. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece concludes with a double bar line.

. . . are you roming? O Mis - tris mine where are you roming

The second system of musical notation continues the piece. It features the same two-staff structure as the first system. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece concludes with a double bar line.

O stay and heare, your . . true loves com - ing that . . . can sing both

high and low. Trip . . no fur - ther . . . pret - tie sweeting ;

Jour - neys end in . . . lov - ers meet - ing, e - -

. . . very wise mans sonne doth know.

What is love? 'tis not hereafter ;  
 Present mirth hath present laughter :  
 What's to come is still unsure.  
 In delay there lies no plentie,  
 Then come kisse me, sweet and twentie :  
 Youth's a stuffe will not endure.

The words are from Shakespeare's *Twelfth Night* (folio edit., 1623), act ii, sc. 3.

The *Consort Lessons* being for instruments, the book does not contain words, but the double bars and marks of repetition in the upper part (which is all that remains of the work) sufficiently indicate the disposition of the song.—ED.

## II.

The Fitzwilliam Virginal Book.

[\*]

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/2 and the key signature has one flat (B-flat). The music is written in a lute tablature style, with notes often beamed together in groups of three.

The second system continues the piece with two staves. It features similar rhythmic patterns and chordal textures as the first system, with some melodic movement in the upper voice.

The third system shows further development of the piece, with more complex rhythmic figures and sustained chords in the bass line.

The fourth system concludes the piece with a double bar line. It features a final cadence with sustained chords in the bass and a melodic line in the treble.

This version cannot be adapted to the song, one section of the tune (contained in bars 5 and 6) having been omitted in the repetition.

Neither version perhaps quite represents the original, if the original was a ballad tune; but Morley's is, in all probability, the earlier of the two.—ED.

## WILLOW WILLOW.

B.M. Addl. MSS. 15,117 (*circ.* 1600).

[\*] The poore soule sate sigh - inge by a Sik - a - more tree, Singe

[Moderate.]

The first system of musical notation for the song 'Willow Willow'. It consists of a vocal line in the treble clef and a lute accompaniment in the bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lute accompaniment starts with a whole rest, followed by a series of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

wil - lo wil - lo wil - lo: with his hand in his bos - om &amp; his

The second system of musical notation. The vocal line continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lute accompaniment continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

heade up - on his knee, O wil - lo wil - lo wil - lo wil - lo, O

The third system of musical notation. The vocal line continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lute accompaniment continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

wil - lo wil - lo wil - lo wil - lo, Shal be my gare - land. Singe

The fourth system of musical notation. The vocal line continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lute accompaniment continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

all a greene wil - lo, wil - lo wil - lo wil - lo: Aye

The fifth system of musical notation. The vocal line continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lute accompaniment continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

me the greene wil - lo must be my gare - land.

The image shows a musical score for a ballad. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written above the treble staff, with some words like 'me', 'the greene', 'wil - lo', 'must', 'be', 'my gare - land.' aligned with the notes. The music features a mix of chords and single notes, with some rests. The piece ends with a double bar line.

He syght in his singinge, and made a great moane, Sing, &c. ;  
I am deade to all pleasure, my trewe love she is gone, &c.

The mute bird sate by hym was made tame by his moanes, Sing, &c. ;  
the trewe teares fell from hym would have melted the stones, &c.

Come, all you forsaken, and mourne you with mee, Sing, &c. ;  
who speakes of a false love, mynes falsler than shee, &c.

Let love no more boast her, in pallas nor bower, Sing, &c. ;  
it budds, but it blasteth, ere it be a flower, &c.

Thowe fair and more false, I dye with thy wounde, Sing, &c. ;  
thowe hast lost the truest lover that goes upon the ground, &c.

Let nobody chyde her, her scornes I approve, Sing, &c. ;  
she was borne to be false, and I to dye for love, &c.

Take this for my farewell and latest adiewe, Sing, &c. ;  
write this on my tombe, that in love I was trewe, &c.

These are the words given with the music. They differ from the version in Percy's *Reliques of Ancient Poetry*; and Shakespeare, in making use of them in the fourth act of *Othello*, has made changes which were necessary to suit them to a female character.

Another song with the burden—

“Willow, willow, willow ; sing all of green willow ;  
Sing all of green willow, shall be my garland,”

will be found in *A Gorgeous Gallery of Gallant Inventions* (1578). It commences thus :—

“My love, what misliking in me do you find,  
Sing all of green willow ;  
That on such a sudden you alter your mind ?  
Sing willow, willow, willow.  
What cause doth compel you so fickle to be,  
Willow, willow, willow, willow ;  
In heart which you plighted most loyal to me ?  
Willow, willow, willow, willow.”—*Heliconia*, i. 32.

In Fletcher's *The Two Noble Kinsmen*, when the Jailer's daughter went mad for love, “she sung nothing but *Willow, willow, willow*” (act iv., sc 1). Also in Middleton's *Blurt Master Constable* :—

“Shall Camillo then sing willow, willow, willow.”—Dyce, vol. i., p. 234.

[After the Restoration the words, somewhat altered, were again set by Pelham Humfrey. His song, with his own bass, is here given from Stafford Smith's *Musica Antiqua* :—

[\*]

A youngman sat sigh- ing by a sy - camore tree, Sing wil- low wil- low : with his

[Moderate.]

hand in his bo- som his head on his knee, O wil - low wil- low, O

Soft.

wil - low wil - low

He sighed and sobbed and

Symphony.

af - ter eachgroane, I'm dead to all joys since my true love is gone : O

wil - low wil - low, O wil- low wil - low.

Come all ye for - sa - ken and mourn now with me, Who

Musical notation for the first line of the song. The treble staff contains the melody with lyrics 'Come all ye for - sa - ken and mourn now with me, Who'. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

speaks of a false love mine's fals - er than she: O

Musical notation for the second line of the song. The treble staff contains the melody with lyrics 'speaks of a false love mine's fals - er than she: O'. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

wil - low wil - low, O wil - low wil - low.

Musical notation for the third line of the song. The treble staff contains the melody with lyrics 'wil - low wil - low, O wil - low wil - low.'. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

This song is written in a form much in vogue in Italy about the middle of the seventeenth century, which consists in setting a different tune to each stanza, and connecting them by a short phrase in the nature of a refrain, in this case an actual refrain. This form had already travelled to Paris, whence in all probability Humfrey brought it. The song must have become popular, for in Dr. Rimbault's *Musical Illustrations of Bishop Percy's Reliques*, 1850, that author gives a tune to the song of *Willow willow*, which he found attached to a parody published soon after the Restoration, "A poor soule sat sighing near a gingerbread stall," and which is nothing but a very inferior version of Humfrey's tune. This parody, with the tune, afterwards appeared in *Playford's Pleasant Musical Companion*, 1686.

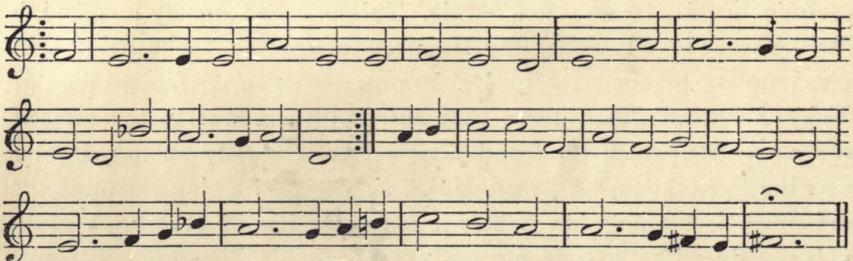
The original song, extended to 23 stanzas and adopting many of Humfrey's alterations, was also published as a broadside, and is to be found in the Roxburghe collection, i. 54.—ED.]

## ALL A GREEN WILLOW.

[In Thomas Dallis' Pupil's Lute Book (dated 1585) in the Library of Trin. Coll., Dublin, is a tune called *All a greane willowe*; and in the British Museum, Addl. MSS. 15,233, is a song with the same title, the composition of John Heywood, of which a few stanzas are here given. The whole has been printed by the Shakespeare Society, with others from the same MS.

- (1) "Alas by what mene may I make ye to know,  
the unkyndnes for kyndnes that to me doth growe :  
that wone who most kynd love on me shoold bestow,  
most unkynd unkyndnes to me she doth show :  
for all a grene wyllow is my garland.
- (3) "She sayde she dyd love me & woold love me still,  
she sware above all men I had her good wyll :  
she sayde and she sware she woold my will fulfill,  
the promise all good, the performance all yll :  
for all, &c.
- (7) "Cowlde I forget thee as thou canst forget me,  
that were my sownde fawlte which cannot nor shalbe :  
thowghe thou lyke the soryng hawke evry way fle,  
I wylbe the turtle most stedfast [still] to the :  
& paciently were this grene wyllow garland.
- (8) "All ye that have had love & have my lyke wrong,  
my lyke truthe and paciens plante still you among :  
when femynyne fancis for new love do long,  
old love cannot howld them, new love is so strong :  
for all, &c."

The tune, which was perhaps intended for these words, is as follows :—



The two concluding bars were probably different in the tune from these of the lute setting. It was no uncommon practice among lutenists and writers for the virginals to depart from the original towards the close, and, relying on their hearers' acquaintance with the tune, to substitute some other portion of the final cadence for the usual one.—ED.]

## O DEATH, ROCK ME ASLEEP.

B.M. Addl. MSS., 15,117 (*circ.* 1600).

[Moderate.]

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 3/2 time, with a key signature of one flat and a time signature of 3/2. The middle and bottom staves are piano accompaniment. The piano part begins with a series of chords in the right hand and a bass line in the left hand. The tempo marking "[Moderate.]" is placed below the piano part.

O Deathe, O death rock me a - sleepe bring me

The second system continues the musical score. The vocal line begins with the lyrics "O Deathe, O death rock me a - sleepe bring me". The piano accompaniment continues with similar harmonic patterns.

to qui-et rest let passe my wea-rye gilt - les

The third system continues the musical score. The vocal line begins with the lyrics "to qui-et rest let passe my wea-rye gilt - les". The piano accompaniment continues with similar harmonic patterns.

ghost out of my care - full brest.

The fourth system concludes the musical score. The vocal line begins with the lyrics "ghost out of my care - full brest." The piano accompaniment continues with similar harmonic patterns.

Tole on thou passe- ingbell                      ringe out . . my dole - fullknell,

Lett thy sound my deathē                      tell,                      let thye sound my deathē

. . tell,                      for I must dye                      there is no re - me -

dye.                      Dye :                      for nowe I dye,                      for

nowe I dye, I dye, I dye, I dye, I dye, I dye.

## II.

My paynes who can expres,  
 Alas they are so stronge ;  
 My dolor will not suffer strength  
 My lyfe for to prolonge.  
 Toll on, &c.

## III.

Alone in prison stronge,  
 I wayle my destenye ;  
 Wo worth this cruel hap that I  
 Should taste this miserye.  
 Toll on, &c.

## IV.

Farewell my pleasures past,  
 Welcum my present payne,  
 I fele my tormentos so increse  
 That lyfe cannot remayne.  
 Cease now the passing bell,  
 Rong is my doleful knell,  
 For the sound my deth doth tell ;  
 Deth doth draw nye,  
 Sound my end dolefully,  
 For now I dye.

[The accompaniment here given is little more than a translation of that written in tablature for the lute under the song in the MS. quoted at the head. A few chords have been filled up, where they were disagreeably bare in the original, but in form and substance the composition is given practically as found. I draw special attention to this fact, because the song affords the earliest example, so far as I know, of an independent accompaniment<sup>1</sup>; which, moreover, in this case is an accompaniment in the most modern sense of the word, the knell supplying a kind of comment throughout.—ED.]

<sup>1</sup> By an independent accompaniment I mean an accompaniment which has a character and purpose of its own, apart from its office. The sixteenth-century accompaniment was chiefly upon the lute, and was written in perfectly plain chords, in which the notes of the melody were omitted. Taken separately it would be quite without meaning. So also would be the vocal or instrumental descant of compositions such as that in which the tune of *Browning* (p. 154) was found in the British Museum MSS., where the tune is constantly shifted from part to part,

while the others accompany. Nor are any independent parts to be found in that other curious class of compositions which made its appearance at the close of the century and continued during the first quarter of the next, where the pieces are to all appearance madrigals or anthems, except that some of the parts are without words, and were played upon instruments. There all the parts are of equal interest, and not less dependent upon each other than in the case of the ordinary madrigal or anthem.—ED.

## IT WAS A LOVER AND HIS LASS.

*The First Booke of Ayres or Little Short Songs; to sing and play to the Lute, with the Base Viole. By Thomas Morley. 1600.*

[\*]

It was a lov - er and his lasse, With a haye with a hoe and a

[Fast.]

haye non - ie no, and a haye . . . non - ie non - ie no. That

o're the green corne fields did passe, in spring - time in spring - time in

spring - time, the on - ly pret - tie ring time, when birds do sing hay

ding a ding a ding, hay ding a ding a ding, hay ding a ding a ding, sweete

lov - ers love the springe, in spring time, in spring

time, the on - - ly pret - tie ring time, when

birds do sing hay ding a ding a ding, hay ding a ding a ding, hay

ding a ding a ding, sweete lov - ers love the springe.

Betweene the Akers of the rie,  
 With a hay, &c.  
 These prettie Countrie fooles would lie,  
 In spring time, &c.  
 This Carrel they began that houre,  
 With a hay, &c.

How that life was but a flower,  
 In spring time, &c.  
 Then prettie lovers take the time,  
 With a hay, &c.  
 For love is crowned with the prime,  
 In spring time, &c.

This song is in the comedy of *As you like it*.

## WITH MY FLOCK AS WALKED I.

*Musica Antiqua*, from a MS. now in the B.M. (Addl. MSS. 29,481). Also in Eliz. Rogers' Virginal Book, B.M. Addl. MSS., 10,337, (there called "The Faithful Brothers.")

[\*] 2. late a dam - sell past me by, with an in - tente to move her }  
1. With my flocke as walked I, the plaines and mount - aines o - ver : }

I stept in her waie, shee stept a - wrie, but ohe I shall ev - er love her.

Such a face shee had for to invite any man for to love her,  
but her coy behaviour taught that it was but in vaine to move her ;  
for diverse soe this dame had wrought that thaeie them selves might move her.

Phebus for hir favour spent his heire hir faire browes to cover,  
Venus cheeks and lipes weare sent that Cupid and Marse might move hir ;  
but Juno alone hir nothing lent, lest Jove him selfe should love hir.

Though shee be soe pure and chast that no body can disprove hir,  
soe demure and straightlie cast that no body darse to move hir ;  
yet is shee so fresh and sweetlie faire that I shall alwaies love hir.

Lett her knowe though faire shee be that ther is a power above hir,  
thousand more inamored shalbe though litle it will move hir ;  
shee still doth vow virginitie when all the world doth love hir.

This song is evidently in allusion to Queen Elizabeth, and in the usual complimentary style to her beauty, to her vow of virginity, &c.

The following is the version called *The Faithful Brothers* :—

In the *Dancing Master* of 1665 the tune appears in print for the first time, but altered, and with the name of *Northern Nancy*. The version there given is as follows:—



The ballad of *Northern Nancy* is not known, but in the Roxburghe Collection, i. 252, is one entitled “The Map of Mock-Begger Hall, with his scituation in the spacious countrey called ANYWHERE. To the tune of *Is it not your Northern Nanny*; or *Sweet is the lass that loves me*.” And in the same collection, ii. 390, is another, called *The Ruined Lover*, &c., “to the tune of *Mock-Begger’s Hall stands empty*.” Both these ballads are suitable to the tune last given.

*Northern Nancy* is one of the tunes called for by “the hob-nailed fellows” in *The Second Tale of a Tub*, 8vo, 1715.

### WALKING IN A COUNTRY TOWN.

Robinson's *Schoole of Musicke*, 1603.

[\*]

Walk - ing in a mea - dow greene, for re - cre - a - tion sake : To

Musical notation for the first part of the song "Walking in a Country Town". It consists of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The melody is written in a simple, folk-like style with a repeat sign at the end of each staff. The tempo marking "[Fast.]" is placed below the first staff.

drive a - way some sad . . . thoughtes that sorro - full did mee make :

Musical notation for the second part of the song "Walking in a Country Town". It consists of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The melody is written in a simple, folk-like style with a repeat sign at the end of each staff.

I spyed two love - ly lov - ers, did heare each o - ther's woe : To

poynt a place of meet - ing, up - on the me - dow bro[w.]

Saying come my lovely sweeting,  
 com sit thee downe by mee ;  
 It is a merry meeting,  
 if wee two can agree.  
 If we two can agree,  
 to this I thee do wo[o]e ;  
 That thou shouldst onely meete me,  
 uppon the meddow browe.

In the Roxburghe Collection, i. 412, is a ballad beginning "Walking in a meadow green," and, from the similarity of the lines, and the measure of the verse so exactly suiting the air, I suppose it to be intended for this tune. The first two stanzas are here printed with the music.

The last line of the verse is "Upon the meadow brow," and *The meadow brow* is often quoted as a tune. So in the Roxburghe Collection, i. 92, or Collier's Roxburghe Ballads, p. 1, is "Death's Dance" (beginning, "If Death would come and shew his face"), "to be sung to a pleasant new tune called *O no, no, no, not yet*, or *The meadow brow*." And Bishop Corbet's song, "Farewell, rewards and fairies," is "to be sung or whistled to the tune *The meddow brow* by the learned ; by the unlearned, to the tune of *Fortune*."<sup>1</sup>—(Percy, series iii. book 2.)

<sup>1</sup> This is not conceivable, the measure of the two tunes being entirely different. The Bishop, however, who seems to have been seldom serious, may have intended this for a stroke of

humour, in allusion to the great popularity of *Fortune* among the lowest and most ignorant kind of people.—Ed.

## THE WOODS SO WILD.

The Fitzwilliam Virginal Book ; Lady Neville's Virginal Book ; B.M. Addl. MSS., 30,485 and 31,403 ; *Pammelia*, 1609 ; William Ballet's Lute Book, Trin. Coll., Dublin ; *The Dancing Master*, 1650, &c.

WILLIAM BYRD.

Another ending :—

ORLANDO GIBBONS.

Another setting, with a different ending :—

WILLIAM BYRD.



[This tune is mentioned, together with *By a bank as I lay*, in the passage from a *Life of Sir Peter Carew* already given at p. 47 of the present volume. Nothing is known of the words, except the few fragments which have been pieced together by Ravenscroft in his version, given in *Pammelia*, and which, as they do not make any sort of sense, I have not thought it worth while to print. Ravenscroft's tune is identical with the first of the examples given above; but in the later version, given in the *Dancing Master*, the B is made flat throughout, thus changing the mode of the original, the Mixolydian, into the Dorian transposed.<sup>1</sup> The name, too, has been altered in the *Dancing Master*; the tune is there called *Greenwood*, and in the later editions *Greenwood, or the Huntsman*. Ed.]

<sup>1</sup> In Byrd's first setting, the B♭ given at the signature is only intended for the convenience of the lower parts. It does not really alter the

mode, as he corrects it by a natural in the tune, throughout. Gibbons, in his setting, has done the same thing.

## COME O'ER THE BOURNE, BESSY.

Univ. Lib. Camb. Lute MSS., Dd. xiii. 11 (there called "Over the broome, Bessy");  
Dorothy Welde's Lute Book (there called "Browne Bessé, sweet Bessé, come over  
to me").

[\*]

[Moderate.]

[This version is from the Cambridge Lute MSS. ; that contained in Dorothy Welde's book is rather different, and more elaborately treated, but the resemblances are sufficient to prove a common origin. As the words of the original song have not yet been discovered, a few stanzas are here given from a ballad in the library of the Society of Antiquaries, by William Birche (also printed in Harl. Misc., x. 260 ; ed. Park), called *A Songe betwene the Quene's Majestie and Englande*, which was no doubt intended to be sung to the tune, and which begins as follows :—

"E. Come over the born Bessy,  
Come over the born Bessy,  
Sweete Bessy come over to me ;  
And I shall the take,  
And my dere lady make,  
Before all other that ever I see

"B. Mythinke I hear a voice,  
At whom I do rejoyce,  
And answer the now I shall ;  
Tel me, I say, [away,  
What art thou that biddes me come  
And so earnestly doost me call ?

"E. I am thy lover faire  
Hath chose the to mine heir,  
And my name is mery Englande ;  
Therefore come away,  
And make no more delay,  
Swete Bessie, give me thy hande.

"B. Here is my hande,  
My dere lover Englande.  
I am thine with both mind and hart ;  
For ever to endure,  
Thou maiest be sure,  
Untill death us two do depart."

But the original song must be much older ; for in the British Museum (Addl. MSS., 5,665) is a composition for three voices, certainly not later than 1530, which begins with the first phrase of the tune (as given in Dorothy Welde's book), and refers, in the words also, to something earlier still :—

"Com oer the burne besse,  
thou lytyll prety besse,  
com oer the burne besse to me

The burne is the worlde blynde,  
& besse is mankynde,  
so propyr I can none fynde as she.  
she daunces and lepyys,  
& Crist stondes & clepyys,  
com oer the burne besse to me.

This is evidently one of the moralising imitations of something already well known which were so common in the sixteenth century.

Another reason for assigning the original song to the early years of this century is to be found in the character of the melody itself. No melody in the Mixolydian mode which begins, like this and the one immediately preceding, as if in the scale of F, is at all likely to have been composed later than the first quarter of the century. After that date the mode was treated more and more like the key of G major : the F# was more often introduced into the harmony, and the chords of F and B $\flat$  were entirely eliminated.

There is a reference to the song in *King Lear*, act iii., sc. 6 :—

"Wantest thou eyes at trial, Madam ?  
Come o'er the bourn, Bessy, to me."

## COME LIVE WITH ME, AND BE MY LOVE.

*The Second Booke of Ayres, &c., by W. Corkine, 1612 ; also in Steevens' Shakespeare, from a MS. belonging to Sir John Hawkins.*

[\*]

Come live with me and be my love, and we will

[Moderate.]

all the pleasures prove, that hills and val - - leys

dale and field, and all the crag - gy moun-tains yeeld.<sup>1</sup>

And we will sit upon the rockes,  
Seeing the Shepherds feede their flockes  
By shallow rivers, to whose fals  
Melodious birds sing madrigals.

*By shallow rivers to whose fals, &c.*

And I will make thee beds of roses  
And a thousand fragrant poses ;  
A cap of flowers and a kirtle  
Imbrodred all with leaves of mirtle.

*A cap of flowers and a kirtle, &c.*

<sup>1</sup> The first stanza of the original broadside is so rough and unsuitable to the tune that it was thought better to substitute the more usual version. In the original it is as follows :—

“ Live with me, and be my Love,  
And we will all the pleasures prove

That vallies, groves, hills, and fields,  
Woods, or steepy mountaines yeelds :  
*That vallies, groves, hills, and fields,  
Woods, or steepy mountaines yeeldes.”*

A gowne made of the finest wooll,  
Which from our pretty lambs we pull :  
Faire lined slippers for the cold,  
With buckles of the purest gold.

*Faire lined slippers for the cold, &c.*

Thy silver dishes, fil'd with meate  
As precious as the gods doe eate,  
Shall on an ivory table be  
Prepar'd each day for thee and me.

*Shall on an ivory table be, &c.*

The Shepheard swaines shall dance and sing  
For thy delight each faire morning,  
If these delights thy minde might move,  
To live with me, and be my love.

*If these delights, &c.*

The words are from the ballad version in the Roxburghe Collection, which, with the exception of the fifth stanza, is practically the same as the one more usually given from *England's Helicon*, 1600.<sup>1</sup>

In act iii., sc. 1, of *The Merry Wives of Windsor*, 1602, Sir Hugh Evans sings the following lines, which form part of the song :—

“To shallow rivers, to whose falls  
Melodious birds sing madrigals ;  
There will we make our beds of roses,  
And a thousand fragrant posies.”

The song is alluded to in the following passage from Walton's *Angler*, 1653 :—“It was a handsome milkmaid, that had not attained so much age and wisdom as to load her mind with any fears of many things that will never be, as too many men often do ; but she cast away all care, and sung like a nightingale : her voice was good, and the ditty fitted for it : it was that smooth song which was made by Kit Marlow,<sup>2</sup> now at least fifty years ago.”

In Marlow's tragedy, *The Jew of Malta*, written in or before 1591, he introduces the first lines of the song in the following manner :—

“Thou, in whose groves, by Dis above,  
Shall live with me, and be my love.”

*In Choice, Chance, and Change ; or, Conceits in their Colours*, 4to, 1606,

<sup>1</sup> *England's Helicon* contains also “The Nymph's Reply to the Shepheard,” beginning—

“If all the world and love were young,  
And truth in every shepherd's tongue ;”

which is there subscribed “Ignoto,” but which Walton attributes to Sir Walter Raleigh, “in his younger days” ; and “another of the

same nature made since,” commencing—

“Come live with me, and be my deere,  
And we will revel all the yeere,”

with the same subscription.

<sup>2</sup> See Mr. A. H. Bullen's edition of Marlowe's Works (Nimmo, 1885), vol. iii., p. 283.

Tidero, being invited to live with his friend, replies, "Why, how now? do you take me for a woman, that you come upon me with a ballad of *Come live with me, and be my love?*"

Nicholas Breton, in his *Poste with a Packet of Mad Letters*, 4to, 1637, says:—"You shall hear the old song that you were wont to like well of, sung by the black brows with the cherry cheek, under the side of the pied cow, *Come live with me, and be my love*, you know the rest."

Sir Harris Nicholas, in his edition of Walton's *Angler*, quotes a song in imitation of *Come live with me*, by Herrick, commencing—

"Live, live with me, and thou shalt see;"

and Steevens remarks that the ballad appears to have furnished Milton with the hint for the last lines of *L'Allegro* and *Il Penseroso*.

Another imitation is Dr. Donne's song, entitled "The Bait," beginning—

"Come live with me, and be my love,  
And we will some new pleasures prove,  
Of golden sands and crystal brooks,  
With silken lines and silver hooks," &c.

From the following passage in *The World's Folly*, 1609, it appears that there may have been an older tune:—"But there sat he, hanging his head, lifting up the eyes, and with a deep sigh, singing the ballad of *Come live with me, and be my love*, to the tune of *Adew, my deere*."

In Deloncy's *Strange Histories*, 1607, is the ballad of "The Imprisonment of Queen Eleanor," &c., to the tune of *Come live with me, and be my love*, which has six lines in each stanza; and "The woefull Lamentation of Jane Shore," beginning, "If Rosamond that was so fair" (copies of which are in the Pepys, Bagford, and Roxburghe Collections), "to the tune of *Live with me*, which has four lines and a burden of two—

"Then maids and wives in time amend,  
For love and beauty will have end."

In *Westminster Drollery*, 1671 and 1674, is a parody on *Come live with me*, to the tune of *My freedom is all my joy*. That also has six lines, and the last is repeated.

Other ballads, like "A most sorrowful song, setting forth the miserable end of Banister, who betrayed the Duke of Buckingham, his lord and master: to the tune of *Live with me*; and the Life and Death of the great Duke of Buckingham, who came to an untimely end for consenting to the depositing of two gallant young princes," &c., have, like *Come live with me*, only four lines in each stanza.—(See *Crown Garland of Golden Roses*, 1612; and Evans' *Old Ballads*, iii. 18 and 23.)

THE NOBLE SHIRVE.<sup>1</sup>

MS. of Virginal Music in the possession of Dr. Rimbault.

[\*]

[Moderate.]

The musical score is presented in four systems, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 6/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. The first system begins with a treble clef and a bass clef, both with a 6/4 time signature. The second system continues the piece, and the third and fourth systems complete the melody and accompaniment. The piece concludes with a double bar line.

Although the MS. from which this tune is taken (once the property of Mr. Windsor, of Bath) is of the seventeenth, the tunes are generally traceable to the sixteenth century, and perhaps the latest are of the reign of James I. The words of the song or ballad are not known.

<sup>1</sup> "Shirve" is a very old form of "Shire-reeve," or Sheriff, which seems to have quite disappeared in the seventeenth century. Its

use here creates a strong probability in favour of the antiquity of the original.

## ROW WELL, YE MARINERS.

Robinson's *Schoole of Musick*, 1603; *The Dancing Master*, all editions; *Pills to purge Melancholy*, 1707, to a song called "John and Joan."

[\*]

[Moderate.]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It begins with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a repeat sign after the first two measures. The lower staff continues the accompaniment with similar rhythmic patterns.

The third system continues the piece. The upper staff features a melodic line with a repeat sign after the first two measures. The lower staff continues the accompaniment with similar rhythmic patterns.

The fourth system continues the piece. The upper staff features a melodic line with a repeat sign after the first two measures. The lower staff continues the accompaniment with similar rhythmic patterns.

The fifth system concludes the piece. The upper staff features a melodic line with a repeat sign after the first two measures. The lower staff continues the accompaniment with similar rhythmic patterns.

From the Registers of the Stationers' Company, we find that in 1565-6 William Pickering had a licence to print a ballad entitled, "Row well, ye mariners," and in the following year, "Row well, ye mariners, moralized." In 1566-7 John Aldee had a licence to print "Stand fast, ye mariners," which was, in all probability, another moralization; and in the following year two others: the one, "Row well, ye mariners, moralized, with the story of Jonas," the other, "Row well, Christ's mariners." In 1567-8 Alexander Lacy took a licence to print "Row well, God's mariners," and in 1569-70 John Sampson to print "Row well, ye mariners, for those that look big." These numerous entries sufficiently prove the popularity of the original, and I regret not having succeeded in finding a copy of any of these ballads.

Three others, to the tune of *Row well, ye mariners*, have been reprinted by Mr. Payne Collier, in his *Old Ballads*, for the Percy Society. The first (dated 1570)—

"A lamentation from Rome, how the Pope doth bewail  
That the rebels in England cannot prevail."

The second, "The end and confession of John Felton, who suffred in Paules Churcheyarde, in London, the 8th August [1570], for high treason." Felton placed the Bull of Pope Pius V., excommunicating Elizabeth, on the gate of the palace of the Bishop of London, and was hung on a gallows set up expressly before that spot. The third, "A warning to London by the fall of Antwerp."

In *A Handefull of Pleasant Delites*, 1584, there is "A proper sonet, wherein the lover dolefully sheweth his grief to his love and requireth pity," which is also to the tune of *Row well, ye mariners*.

[The ballads above mentioned by no means exhaust the list of compositions made for this tune, but I have seen none which seemed at all in keeping with its peculiar character. The original words, could they be recovered, would no doubt be perfectly satisfactory; but failing these, I have thought it better to print the tune alone.—ED.]

## SINCE FIRST I SAW YOUR FACE.

Thomas Ford's *Musicke of Sundrie Kindes*, 1607.

[\*]

2. If now I be disdained I wish my heart had nev - er known you, )  
 i. Since first I saw your face I resolved to hon - our and re - nown you : )

What, I that loved and you that liked shall we be - gin to wran - gle?

No, no, no, my heart is fast, and can - not dis - en - tan - gle.

If I admire or praise you too much,  
 That fault you may forgive me ;  
 Or if my hands had stray'd to touch,  
 Then justly might you leave me.  
 I ask'd you leave, you bade me love,  
 Is't now a time to chide me ?  
 No, no, no, I'll love you still,  
 What fortune e'er betide me.

The sun, whose beams most glorious are,  
 Rejecteth no beholder ;  
 And your sweet beauty, past compare,  
 Made my poor eyes the bolder.  
 When beauty moves, and wit delights,  
 And signs of kindness bind me,  
 There, O there, where'er I go,  
 I'll leave my heart behind me.

This song will be found also in *The Golden Garland of Princely Delight*. In the edition of 1620 it is called "Love's Constasy."

## WELL-A-DAY.

Sir John Hawkins' Transcripts of Virginal Music.

[\*]  
Sweet England's pride is gone, well - a-day, well - a-day ; which makes her

[*Slow.*]

sigh and grone, ever - more still. He did her fame advance in Ireland,

Spain and France ; and now by dismall chance is . . from us tane.

He was a vertuous Peere, well-a-day, well-a-day ;  
and was esteemed deare, evermore still.  
He allwayes helpt the poore, which makes them sigh ful sore ;  
his death they do deplore, in every place.

Brave honour grac'd him still, gallantly, gallantly ;  
he nere did deed of ill, well it is knowne.  
But Envy, that foule fiend, whose malice nere did end,  
hath brought true vertues friend unto his thrall.

The original ballad of "Well-a-day" is not known, nor any copy of "The Second Well-a-day," which Mr. Wally had a licence to print in 1556-7, nor yet of a "New Well-a-day," entered by Thomas Colwell in 1569-70. But copies exist of other ballads intended to be sung to the tune; one, for instance, of "A lamentable dittie composed upon the death of *Robert Lord Devereux*, late Earle of Essex, who was beheaded in the Tower of London, upon Ash Wednesday, in the morning, 1600. To the tune of *Well-a-day*. Imprinted at London for Margaret Allde, &c. 1603." This has been reprinted in Payne Collier's *Old Ballads*, and by Evans, and there are also copies in the Roxburghe and Bagford Collections. It is from this ballad that the three stanzas printed with the tune are taken.

Other ballads to this tune are—

"Sir Walter Rauleigh his Lamentation," &c., "to the tune of *Well-a-day*."—(Pepys Collection, i. 111, B.L.)

"The arraignment of the Devil for stealing away President Bradshaw. Tune, *Well-a-day, well-a-day*."—(King's Pamphlets, vol. 15, or Wright's *Political Ballads*, 139.)

"The Princely Song of the Six Queens that were married to Henry the 8th, King of England." The tune is *Well-a-day*.—(See *Crown Garland of Golden Roses*, 1659.)

In *The World's Folly* (B.L.) a widow "would sing *The Lamentation of a Sinner*, to the tune of *Well-a-daye*."

There was perhaps an older tune and song of *Well-a-day*, or *Well-away*, now lost; for Chaucer, in the "Wife of Bath's Tale," makes her say, speaking in the prologue of her husbands, "they songen *Weylaway*." And in the "Shipman's Tale," "For I may synge allas and waylaway that I was born." So in the "Owl and the Nightingale," one of the earliest English poems, the owl says to the nightingale—

"Thu singest a night, and noight a dai,  
And all thi song is wail awai."

In *The Chronicles of England*, printed by Caxton in 1482, in the description of the siege of Harfleur, occurs the following passage:—"And there he played at the tenys with his harde gonne stones, and they that were within the tounne whan they sholde playe, theyr songe was wel awaye."

In the sixteenth century we find a similar passage in Nicholas Breton's *Farewell to Town*:—

"I must, ah me! wretch, as I may,  
Go sing the song of *Welaway*."

## ESSEX'S LAST GOOD-NIGHT.

Eliz. Rogers' Virginal Book, B.M. Addl. MSS., 10,337 ; Univ. Lib. Camb. Lute MSS., Dd. vi. 48.

[\*] All you that cry O hone O hone, comenowand sing O Lord with me :

For whyour Jewellis from us gone, the va - liant Knight of Chi - val - ry.

Of rich and poore beloved was he,  
in time an honorable knight :  
When by our lawes condemned was he,  
and lately tooke his last good-night, &c.

This ballad is in the Pepys Collection, i. 106 ; and Roxburghe, i. 101 and 185. In the Pepys Collection it is called "A lamentable new ballad upon the Earl of Essex his death ; to the tune of *The King's Last Good-night*." In the Roxburghe, i. 101, to the tune of *Essex's Last Good-night*. It is printed in Evans' *Old Ballads*, iii. 167 (1810) ; but, as usual, without the name of the tune.

Among the ballads sung to this tune are "The story of Ill May-day, &c., and how Queen Catherine begged the lives of 2,000 London apprentices." Tune, *Essex's Good-night*.—(*Crown Garland of Golden Roses*, or Evans, iii. 76.)

"The doleful death of Queen Jane, wife of Henry VIII.," &c. "Tune, *The Lamentation of the Lord of Essex*."—(*Crown Garland*, or Evans, iii. 92.)

A carol, to the tune of *Essex's Last Good-night*, dated 1661.—(Wright's Carols.)—

"All you that in this house be here,  
Remember Christ that for us died ;  
And spend away with modest cheer,  
In loving sort this Christmas-tide," &c.

## WE BE SOLDIERS THREE.

Freemen's Songs to Three Voices, *Deuteromelia*, 1609; *Pills to purge Melancholy*, 1698.

[\*] We be soul-diers three, *Par-don-a moy . . je vous an pree*,<sup>1</sup>

Late-lycome forth of the low coun-try with nev-er a pen-ny of mon-y.<sup>2</sup>

Here good fellow, I drinke to thee,  
*Pardona moy je vous an pree*;  
To all good fellowes wherever they be,  
With never a penny of mony.

And he that will not pledge me this,  
*Pardona moy je vous an pree*,  
Paves for the shot what ever it is,  
With never a penny of mony.

Charge it againe boy, charge it againe,  
*Pardona moy je vous an pree*;  
As long as there is any inck in thy pen,  
With never a penny of mony.

<sup>1</sup> "These *pardonnez-moys* who stand so much on the new form."—(*Romeo and Juliet*, act ii, sc. 4.) Dr. Johnson in a note says:—"Pardonnez moi" became the language of doubt or hesitation among men of the sword, when the point of honour was grown so delicate

that no other mode of contradiction would be endured."

<sup>2</sup> In the original, the words "Fa la la lantido dilly" are printed over the last line of the stanza; but whether this piece of nonsense is alternative or supplementary, there is nothing to indicate.—ED.

## WE BE THREE POOR MARINERS.

Freemen's Songs of Three Voices, *Deuteromelia*, 1609.

[\*]

We be three poore Mar - i - ners, new - ly come from the

[Moderate.]

seas, Wee spend our lives in jeo - par - dy . . whiles

o - thers live at ease. Shall we go daunce the round theround theround, and

(#)

shall we goe daunce the round theround theround? And he that is a

bul - ly boy, come pledge me on the ground theground theground.



We care not for those martial men  
that do our states disdaine ;  
But we care for those Marchant men  
who do our states maintaine.  
To them we daunce this round, this round, this round,  
to them we daunce this round :  
And he that is a bully boy,  
come pledge me on the ground.

This tune also appears in the Skene MS. (the probable date of which is late in the seventeenth century), but as a dance tune, with the title, "*Brangill (Branle) of Poictu.*"

The name *Branle*, in English *Braule*, was applied to a numerous class of dances ; including all those, for instance, in which, as in the Cotillon, the dancers follow a leader. It is mentioned by Shakespeare, Ben Jonson, Massinger, and other contemporary writers, and was still in vogue at Court in the reign of Charles II. The typical branle is thus described in the *Dictionnaire de Danse* (par Ch. Compan), Paris, 8vo, 1787:—"Branle est un danse par où commencent tous les Bals, où plusieurs personnes dansent en Rond, en se tenant par la main et se donnant un *branle* continuel et concerté, avec des pas convenables, selon la différence des airs qu'on joue alors. Les Branles consistent en trois pas et un pied-joint, qui se font en quatre mesures, ou coups d'archet, qu'on disoit autrefois *battement de tambourin*. Quand ils sont répétés deux fois, ce sont des *Branles doubles* ; au commencement on danse des *Branles simples*, et puis le *Branle gui*, par deux mesures ternaires, et il est ainsi appellé parce qu'on a toujours un pied en l'air." Thoinot Arbeau gives "*Les Branles du Poictu*, qui se dansent par mesure ternaire, en allant toujours à gauche," also "*Branles d'Ecosse et de Bretagne*: on appelle ceux-ci le Triory." He also tells us that "*Les danses aux chansons* sont des espèces de Branles."

Here we have it clearly laid down that the *Branle de Poictu* is in triple time, and so by Morley, in his *Introduction*, 1597 ; therefore the name of *Branle de Poictu* is improperly given to "We be three poor Mariners," in the Skene MS., unless it be in the sense of "une danse à chanson."

## YONDER COMES A COURTEOUS KNIGHT.

Freemen's Songs to Four Voices, *Deuteromelia*, 1609; *Pills to purge Melancholy*, vol. i., 1698.

[\*]

Yon - der comes a cour - teous knight, . . Lus - te - ly rak - ing

o - ver the lay: He was well ware of a . . bon - ny lasse, as

she came wan - dring o - ver the way. Then she sang downe a downe,

hey downe der-ry, . . Then she sang downe a downe, hay downe der - ry.

Jove you speed, fayre lady, he said,  
 Among the leaves that be so greene :  
 If I were a king and wore a crowne,  
 Full soone, fayre lady, shouldst thou be a queen.  
 Then she sang Downe a downe, hay downe derry.

This ballad, of which there are in all ten stanzas, has been printed by Ritson in his *Ancient Songs*.

## WHO LIVETH SO MERRY.

Freemen's Songs to Four Voices, *Deuteromelia*, 1609; *Pills to purge Melancholy*,  
vol. i., 1698, &c.

[\*]

2. And ev - er she sing - eth, as I . . can guesse, Will you  
1. Who liv - eth so mer - ry in all . . this land, As

buy a - ny sand, a - ny sand, . . Mis - tris.  
doth the poore wid - dow that sell - eth the sand ?

The broom-man maketh his living most sweet,  
with carrying of broomes from street to street.

*Chorus*—Who would desire a pleasanter thing  
than all the day long to doe nothing but sing ?

The Chimney-sweeper all the long day,  
he singeth and sweepeth the soote away ;

*Chorus*—Yet when he comes home, although he be weary,  
with his sweet wife he maketh full merry.

The cobbler he sits cobbling till noone,  
and cobbleth his shoes till they be done ;

*Chorus*—Yet doth he not feare, and so doth say,  
for he knows that his worke will soone decay.

\* \* \* \* \*

Who liveth so merry, and maketh such sport,  
as those that be of the poorest sort ?

*Chorus*—The poorest sort, wheresoever they be,  
they gather together by one, two, and three.

And every man will spend his penny,  
What makes such a shot among a great many. } *bis.*

In the first year of the Registers of the Stationers' Company (1557-8), there is an entry of a licence to Mr. John Wallye and Mrs. Toye to print a "Ballette" called

"Who lyve so mery and make such sporte,  
As thay that be of the poorest sorte?"

These lines will be found in the last verse of the song, and were probably printed at the head of it as the title. Barnefield probably alludes to it in the following passage from *The Shepherd's Content*, 1594:—

"Thus doth he frolic it each day by day,  
And when night comes, draws homeward to his cot,  
Singing a jig or merry roundelay.  
For who sings commonly so merry a note,  
As he that cannot chop or change a groat."

### I HAVE HOUSE AND LAND IN KENT.

*Melismata*, 1611.

[\*] I havehouse and land in Kent, and if you'lllove me love me now.

[*Fast.*]

I have house and land in Kent, and if you'lllove me love me now.

Twopencehalf-pen-ny is my rent, I cannotcome ev-'ry day to woo.

## CHORUS.

Twopencehalf-penny is his rent, he cannot come ev - 'ry day to woo.



Ich am my vather's eldest zonne,  
My mouther eke doth love me well ;  
For ich can bravely clout my shoone,  
And ich full well can ring a bell.

*Chorus.*—

For he can bravely clout his shoone,  
And he full well can ring a bell.

My vather he gave me a hogge,  
My mouther she gave me a zow ;  
I have a godvather dwells there by,  
And he on me bestowed a plow.

*Chorus.*—

He has a godvather stands thereby,  
And he on him bestowed a plow.

One time I gave thee a paper of pins,  
Anoder time a taudry lace ;  
And if thou wilt not grant me love,  
In truth ich die bevore thy vace.

*Chorus.*—

And if thou wilt not grant his love,  
In truth he'll die bevore thy vace.

Ich have beene twice our Whitson lord,  
Ich have had ladies many vare ;  
And eke thou hast my heart in hold,  
And in my mind zeemes passing rare.

*Chorus.*—

And eke thou hast his heart in hold,  
And in his mind zeemes passing rare.

Ich will put on my best white slopp,  
And ich will wear my jellow hose,  
And on my head a good gray hat,  
And in't ich stick a lovely rose.

*Chorus.*—

And on his head a good gray hat,  
And in't he'll stick a lovely rose.

Wherefore cease off, make no delay,  
And if you'll love me, love me now ;  
Or else ich zeek zome oder where,  
For I cannot come every day to woo.

*Chorus.*—

Or else he'll zeek zome oder where,  
For he cannot come every day to woo.

The copy of this song in the Pepys Collection (iii. 134) consists of fourteen stanzas.

Puttenham, in his *Art of English Poesie*, quotes a song "in our interlude called *The Wooer*, where the country clown came and wooed a young maid of the city, and being aggrieved to come so oft and not have his answer, said to the old nurse very impatiently :—

*Wooer.* 'Iche pray you, good mother, tell our young dame,  
Whence I am come, and what is my name ;  
I cannot come a-wooing every day.

(*Quoth the Nurse.*) They be *lubbers*, not *lovers*, that so use to say.'

## MARTIN SAID TO HIS MAN.

Freemen's Songs to Three Voices, *Deuteromelia*, 1609; The Fitzwilliam Virginal Book.

[\*] Mar - tin said to his man, fie man fie : O Mar - tin said

to his man, who's the foole now? Mar - tin said to his man,

fill thou the cup and I the can : Thou hast well drun-ken man, who's the foole now?

I see a man in the Moone,  
Fie, man, fie :  
I see a man in the moone,  
Who's the foole now ?  
I see a man in the moone,  
Clowting of St. *Peter's* shoone,  
Thou hast well, &c.  
I see a hare chase a hound,  
Fie, man, fie :  
I see a hare chase a hound,  
Who's the foole now ?  
I see a hare chase a hound,  
Twenty mile above the ground,  
Thou hast well, &c.

I see a goose ring a hog,  
Fie, man, fie :  
I see a goose ring a hog,  
Who's the foole now ?  
I see a goose ring a hog,  
And a snayle that did bite a dog,  
Thou hast well, &c.  
I see a mouse catch the cat,  
Fie, man, fie :  
I see a mouse catch the cat,  
Who's the foole now ?  
I see a mouse catch the cat,  
And the cheese to eat the rat,  
Thou hast well, &c.

This song, which is thought to be a satire upon the relaters of marvellous tales, was entered on the books of the Stationers' Company as a ballad in 1588, when Thomas Orwyn had a licence to print it. It is alluded to in Dekker's comedy, *Old Fortunatus*, and in Dryden's *Sir Martin Mar-all, or the Feign'd Innocence*, 1668, act. iv.

## OF ALL THE BIRDS.

Freemen's Songs to Three Voices, *Deuteromelia*, 1609.<sup>1</sup>

[\*]

2. For all the day long she sits in a tree, and when the night comes a -  
 1. Of all the Birds that ev - er I see, the Owle is the fay - rest in

- way flies she. (TENOR.) (TREBLE.) (TENOR.) (TREBLE.)  
 her de - gree : Te whit, te whow, to whom drinks thou? sir

(ALL.)  
 knave to thou, this song is well sung, I make you a vow, and

he is a knave that drink-eth now. Nose, nose, nose, nose, and

<sup>1</sup> The tune here given is the tenor in Ravenscroft's setting; from which also are taken the indications, Tenor, Treble, &c.—ED.

who gave { thee that } jol - ly red nose (TENOR.)  
 mee this } Sin - a - mont & Gin - ger

(ALL.)  
 Nut - megs and Cloves, and that gave { thee thy } jol - ly red nose.  
 mee my }

The last section of the above song is to be found among the many snatches and fragments of old ballads in *The Knight of the Burning Pestle*, sung by Old Merrythought.

### THE WEDDING OF THE FROG AND MOUSE.

*Melismata*, 1611.

M.M.B.

It was a frog in the well, Hum - ble - dum Hum - ble - dum

& the merry mouse in the mill Twee - dle twee-dle twi - no.

The frogge would a-wooing ride,  
Humble-dum, humble-dum ;  
Sword and buckler by his side,  
Tweedle, tweedle, twino.

When upon his high horse set,  
Humble-dum, &c.  
His boots they shone as black as jet,  
Tweedle, &c.

When he came to the merry mill pin,  
Lady Mouse beene you within ?

Then came out the dusty mouse :  
I am lady of this house.

Hast thou any mind of me?  
I have e'en great mind of thee.

Who shall this marriage make ?  
Our Lord, which is the rat.

What shall we have to our supper ?  
Three beans in a pound of butter.

But, when supper they were at,  
The frog, the mouse, and e'en the rat,

Then came in Gib, our cat,  
And caught the mouse e'en by the back.

Then did they separate :  
The frog leapt on the floor so flat ;

Then came in Dick, our Drake,  
And drew the frog e'en to the lake ;

The rat he ran up the wall,  
"And so the Company parted all."

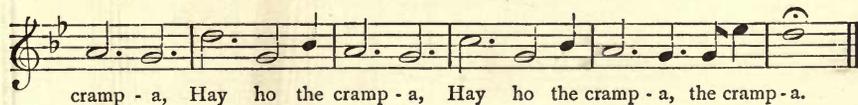
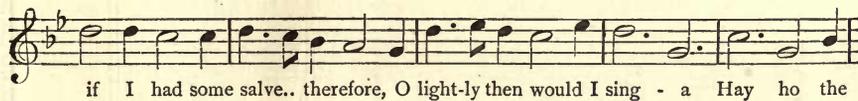
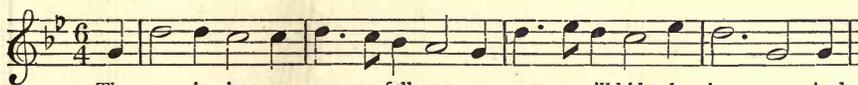
In Wedderburn's *Complaint of Scotland*, 1549, one of the songs sung by the shepherds is *The frog cam to the myl dur* (mill door). In 1580 a ballad of "A most strange Wedding of the Frog and the Mouse," probably the same as the above, was licensed to Edward White, at Stationers' Hall. It is the progenitor of several others ; one beginning—

"There was a frog lived in a well,  
And a farce mouse in a mill" ;

another, "A frog he would a-wooing go" ; a third in *Pills to purge Melancholy*, &c., &c.

### THE CRAMP.

[The only known version of this tune is to be found in *Pammelia*, 1609 ; but as it is there arranged with two other country dances (*Robin Hood*, *Robin Hood, said Little John*, and *Now foot it as I do, Tomboy Tom*), to be sung all three together, it is not very trustworthy.—ED.]



In the Ashmolean Library, in the same manuscript volume with *Chery Chace* (No. 48), is a ballad by Elderton, describing the articles sold in the market in time of Lent. In 1570 William Pickering had a licence to print a ballad entitled *Lenten Stuff*, which was, in all probability, the same. Elderton's ballad is called—

“A new ballad, entitled *Lenten Stuff*,  
For a little money ye may have enough”;

to the tune of *The Cramp*; but it was evidently intended for a version different from the one given above.

“Lenton stufte ys cum to the towne,  
The alewhyfe weeke cums quicklye :  
You know well inow that ye now must kneele downe,  
Cum on take ashes trykly.  
That nither was good fleshe nor fyshe,  
But dip with Judas in the dyshe,  
And keepe a rowte not worthe a ryshe.  
Herrynge, herrynge whyte and red,  
Seeke owt suche as be rotten ;  
Though sum be hanged & sum be dede,  
And sum be yet forgotten.”

It is not noticed by Ritson in his list of Elderton's ballads, *Bibl. Poet.* p. 195-8; but Mr. Halliwell has printed it in the volume containing *The Marriage of Wit and Wisdom* for the Shakespeare Society.

## REMEMBER, O THOU MAN.

Ravenscroft's *Melismata*, 1611; Forbes' *Songs and Fancies*, 1666, &c.

THOMAS RAVENSCROFT.

Re-mem-ber O thou man, O thou man, O thou man : Re-mem-ber

[Moderate.]

O thou man thy time is spent. Re-mem-ber O thou man, How thou art

dead and gone : and I did what I can, there - fore re - pent.



Remember Adam's fall, O thou man, &c.,  
Remember Adam's fall, from heaven to  
hell ; [condemned all  
Remember Adam's fall, how we were  
In hell perpetual there for to dwell.

Remember God's goodness, O thou man,  
&c., [mise made ;  
Remember God's goodness and his pro-  
Remember God's goodness, how he sent  
his Son, doubtless  
Our sins for to redress ;—Be not afraid.

The angels all did sing, O thou man, &c. ;  
The angels all did sing upon the shep-  
herds' hill ;  
The angels all did sing praises to our  
heavenly King, [will.  
And peace to man living, with a good

The shepherds amazed were, O thou man,  
&c., [angels sing ;  
The shepherds amazed were, to hear the  
The shepherds amazed were, how it should  
come to pass, [King.  
That Christ, our Messiah, should be our

To Bethlem they did go, O thou man, &c.,  
To Bethlem they did go, the shepherds  
three ;

To Bethlem they did go, to see wh'er it  
were so or no, [man free.  
Whether Christ were born or no, to set

As the angels before did say, O thou man,  
&c., [to pass ;  
As the angels before did say, so it came  
As the angels before did say, they found a  
babe where it lay, [was.  
In a manger, wrapt in hay, so poor he

In Bethlem he was born, O thou man, &c.,  
In Bethlem he was born for mankind's  
sake ;

In Bethlem he was born for us that were  
forlorn, [to take.  
And therefore took no scorn our flesh

Give thanks to God always, O thou man,  
&c., [joyfully ;  
Give thanks to God with heart most  
Give thanks to God alway, for this our  
happy day—  
Let all men sing and say, Holy, holy.

This carol, which appeared first in the division of *Melismata* devoted to "Country Humours," was soon after paraphrased in "Ane compendious booke of Godly and Spirituall Songs...with sundrie...ballates chainged out of prophaine Songes," &c., printed by Andro Hart, in Edinburgh, in 1621.

"Remember, man, remember, man,  
That I thy saull from Sathan wan,

And hes done for thé that I can :  
Thow art full deir to me," &c.

—*Scottish Poems of the Sixteenth Century*, ii. 188, 1801.

From *Melismata* the carol was copied into Forbes' *Songs and Fancies*, and taught in the Music School at Aberdeen.

It has sometimes been supposed that this tune afforded materials to the composer of *God save the King*.

## GO FROM MY WINDOW.

The Fitzwilliam Virginal Book; Univ. Lib. Camb. Lute MSS., Dd. iii. 18; B.M. Addl. MSS., 31,392, and Eg. MSS., 2,046 (Jane Pickering's Lute Book); Barley's *New Book of Tabliture*, 1596; Morley's *First Booke of Consort Lessons*, 1599; Robinson's *Schoole of Musick*, 1603; *Dancing Master*, 1650-86, much altered, and named "The New Exchange, or Durham Stable."

[\*]



On the 4th March, 1587-8, John Wolfe had a licence to print a ballad called "Goe from the window," which may be the original; but no copies of it are known to exist. Nash, in his controversial tracts with Harvey, 1599, mentions a song, "Go from my garden, go." In Beaumont and Fletcher's *Knight of the Burning Pestle*, Old Merrythought sings—

"Go from my window, love, go;  
Go from my window, my dear;  
The wind and the rain  
Will drive you back again:  
You cannot be lodged here.

Begone, begone, my juggy, my puggy,  
Begone, my love, my dear;  
The weather is warm,  
'Twill do thee no harm:  
Thou canst not be lodged here."

In Fletcher's *Monsieur Thomas* we find—

“Come up to my window, love, come, come, come,  
Come to my window, my dear ;  
The wind nor the rain  
Shall trouble thee again :  
But thou shalt be lodged here.”

It is again quoted by Fletcher in *The Woman's Prize ; or, The Tamer tamed*, act i., sc. 3 ; by Middleton, in *Blurt Master Constable* ; and by Otway in *The Soldier's Fortune*, where only the first line is printed, with an “&c.,” indicating that the song was too well known to require more.

It is one of the ballads that were parodied in “Ane compendious booke of Godly and Spirituall Songs . . . with sundrie of other ballates, chainged out of prophaine Songes, for avoiding of Sinne and Harlotrie” ; printed in Edinburgh in 1590 and 1621. There are twenty-two stanzas in the Godly Song ; the following are the two first :—

“Quho is at my windo ? quho, quho ?  
Go from my windo ; go, go.  
Quho callis thair, sa lyke a strangair ?  
Go from my windo, go.

Lord, I am heir, ane wretchit mortall,  
That for thy mercy dois cry and call  
Unto the, my Lord celestiall.  
Se quho is at my windo, quho ?”

At the end of Heywood's *The Rape of Lucrece* a song is printed, beginning—

“Begone, begone, my Willie, my Billie,  
Begone, begone, my deere ;  
The weather is warme, 'twill doe thee no harme,  
Thou canst not be lodged here” ;—

which is also in *Wit and Drollery, Jovial Poems*, 1661, p. 25.

In *Pills to purge Melancholy*, 1707, vol. ii. 44, or 1719, vol. iv. 44, is another version of that song, beginning, “Arise, arise, my juggy, my puggy” ; but in both editions it is printed to the tune of “Good morrow, 'tis St. Valentine's day,” and not to the original music.

THE SHEPHERD'S JOY,  
OR  
BARA FOSTUS DREAM.

With the first title in Forbes' *Songs and Fancies*, 1666; The Advocates' Lib. MS.; *Airs and Sonnets*, MS., Trin. Coll., Dublin. With the second in the Fitzwilliam Virginal Book; Rossiter's *Consort Lessons*, 1609; and, with the addition of another title—"Phœbus is langh over de Zee"—in *Friesche Lust-Hof*, 1621; *Nederlandsche Gedenck-clanck*, 1626; and *Stichtelycke Rymen*, 1647.

[\*]

2. Love's warresmake the sweet-est . . . peace, hearts u - nit - ing  
1. Come sweet love, let sor - row . . . cease, Ban - ish frownes leave

[Moderate.]

by con - ten - tion : 4. Af - ter sor - row soone comes joy,  
off dis - cen - tion : 3. Sun - shine fol - lows af - ter raine;

Try me, prove me, trust me, love me, This will cure an - noy.  
Sorrowes ceas - ing, this is pleas - ing, All proves faire a - gaine.

Winter hides his frosty face,  
Blushing now to be more viewed ;  
Spring return'd with pleasant grace,  
*Floraes* treasures are renewed :

Lambes rejoyce to see the spring,  
Skipping, leaping, sporting, playing,  
Birds for joy do sing.

So let the spring of joy renue,  
Laughing, colling, kissing, playing,  
And give love his due.

See those bright sunnes of thine eyes,  
Clouded now with black disdainig ;  
Shall such stormy tempests rise,  
To set love's faire dayes a raining :

All are glad the skies being cleare,  
Lightly joying, sporting, toying,  
With their lovely cheare :

But as sad to see a shower,  
Sadly drooping, lowring, powting,  
Turning sweet to sower.

Then sweet love disperse this cloude  
That obscures, this scornfull coying :  
When each creature sings aloude,  
Filling hearts with over joying.

As every bird doth choose her make,  
Gently billing, she is willing

Her true love to take :

With such words let us contend,  
[*Laughing, colling, kissing, playing*]  
So our strife shall end.

## UP, TAILS ALL.

The Fitzwilliam Virginal Book ; *Dancing Master*, 1650.



This song, of which the original words are not known, is alluded to in Sharpham's *Fleire*, 1610 :—"She every day sings *John for the King*, and at *Up, tails all* she's perfect." Also in Ben Jonson's *Every man out of his humour* ; in Beaumont and Fletcher's *Coxcomb* ; in Herrick's *Hesperides* ; Vanbrugh's *Provoked Wife*, &c.

There are several political songs of the Cavaliers to this air—in the King's Pamphlets (Brit. Mus.) ; in the Collection of Songs written against the Rump Parliament ; in *Rats rhimed to Death*, 1660 ; and one in *Merry Drollery complete*, 1670 ; but none of them are suitable for republication. In both the editions of *Pills to purge Melancholy*, 1707 and 1719, the song of *Up, tails all*, beginning, "Fly, merry news," is printed by mistake with the title and tune of *The Friar and the Nun*.

## DAPHNE.

The Fitzwilliam Virginal Book; *Nederlandsche Gedenck-clanck*, 1626; *Friesche Lust-Hof*, 1621, Forbes' *Songs and Fancies*, 1666, &c.

[\*]

2 Her silk - en Scarfe scarce shaddowed her eyes, The God cried, O  
1. When *Daph - ne* from faire *Phæ - bus* did flie, the West winde most

pi - tie, and held her in chace. | 4. Lion nor Ty - ger doth thee  
sweet - ly did blow in her face. | 3. Stay Nymph, Stay Nymph, cries A -

fol - low, Turne thy faire eyes and look . . this way. }  
- *pol - lo*, Tar - ry and turn thee, sweet . . Nymph stay. }

5. O turne . . O pret - tie sweet, And let our red lips meet: Pit - tie, O

*Daph - ne*, pit - tie, O pit - ty me, Pit-tie, O *Daph - ne*, pit - tie me.



The words are from the original ballad in the Roxburghe Collection (B.M.), vol. i., 388. They are also to be found in Deloney's *Royal Garland of Love and Delight*, edition of 1674; and in Giles Earle's Song-book, 1626 (B.M. Addl. MSS., 24,665).

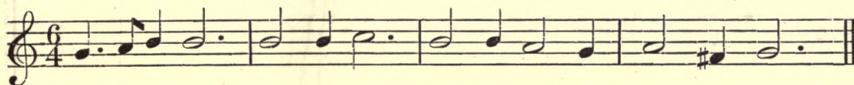
## MALT'S COME DOWN.

The Fitzwilliam Virginal Book; Rounds and Catches for Three Voices,  
*Deuteromelia*, 1609.

WILLIAM BYRD.



This is the plain statement of the tune given by Byrd in the Fitzwilliam Virginal Book, before proceeding to adorn it with nine variations. Ravenscroft's version and the words he employs are as follows:—



1. Mault's come downe, mault's come downe, from an old Angell  
to a French crown.
2. There's never a maide in all this towne but well she knowes  
that mault's come downe.
3. The greatest drunkards in this towne are very glad  
that mault's come downe.

Ravenscroft's two other parts (one preceding the tune, and the other following in the Round) are evidently added merely as harmony, and contain nothing that could suggest the rest of the melody, if any more ever existed.—ED.

LORD WILLOUGHBY, OR LORD WILLOUGHBY'S MARCH,  
OR LORD WILLOUGHBY'S WELCOME HOME.

The Fitzwilliam Virginal Book (there called "Rowland"); Jane Pickering's Lute Book, B.M. Eg. MSS., 2,046, under the third title, also in Lady Neville's Virginal Book, and in Robinson's *Schoole of Musick*, 1603; *Nederlandtsche Gedenck-clanck*, 1633 (there called "Soet Robbert," and "Soet, soet Robbertchen").

WILLIAM BYRD.

The musical score is written for a lute or virginal. It consists of three systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a tempo marking "[Moderate.]". The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides harmonic support with block chords and moving lines.

The ballad of *Lord Willoughby*, to be sung to the above tune, is in the Roxburghe Collection. It begins as follows:—

"The fifteenth Day of *July*,  
with glistering Spear and Shield,  
A famous Fight in *Flanders*,  
was foughten in the field ;  
The most courageous Officers,  
was *English* Captains three ;  
But the bravest man in Battel  
was brave *Lord Willoughby*."

The next was Captain Norris  
a valiant Man was he ;  
The other Captain Turner,  
that from field would never flee ;  
With fifteen hundred fighting Men,  
alas, there was no more,  
They fought with forty thousand then,  
upon the bloody Shore."

MY ROBIN IS TO THE GREENWOOD GONE;  
OR,  
BONNY SWEET ROBIN.

The Fitzwilliam Virginal Book; B.M. Addl. MSS., 23,623 (a collection of virginal music by Dr. John Bull, dated 1629); Jane Pickering's Lute Book, B.M. Eg. MSS., 2,046; William Ballet's Lute Book, twice; Anthony Holborne's *Cittharn Schoole*, 1597; Robinson's *Schoole of Musicke*, 1603, &c.

[\*]

My Rob - in is to the green - wood gone,

[For bon - ny sweet Rob - in is all . . . my joy.]

The latter of the two versions given in William Ballet's Lute Book is headed "Robin Hood is to the greenwood gone"; it is possible, therefore, that the original ballad was a song of Robin Hood. Nothing more is known of the words, unless the line sung by Ophelia in *Hamlet*,—

"For bonny sweet Robin is all my joy,"

should be part of them, which, indeed, seems very probable.

The ballad is referred to in Fletcher's *Two Noble Kinsmen*, where the jailor's mad daughter says, "I can sing twenty more . . . I can sing *The Broom* and *Bonny Robin*."

There is also an allusion to it in a letter from Sir Walter Raleigh to the Earl of Leicester in 1586, quoted by Motley in his *History of the Netherlands* (vol. i., p. 459):—"The Queen is in very good terms with you now, and, thanks be to God, will be pacified, and you are again her Sweet Robin."

A ballad of "A dolefull adieu to the last Erle of Darby, to the tune of *Bonny sweet Robin*," was entered at Stationers' Hall to John Danter on the 26th April, 1593; and in *The Crown Garland of Golden Roses* is "A courtly new ballad of the princely wooing of the fair Maid of London by King Edward," beginning—

"Fair angel of England, thy beauty most bright";

as well as "The fair Maid of London's Answer," to the same tune. The two last were also printed in black-letter by Henry Gosson, and are reprinted in Evans' *Old Ballads*, iii. 8.

In "Good and true, fresh and new Christmas Carols," B.L., 1642, there is a "Carol for St. Stephen's day: tune of *Bonny sweet Robin*," beginning—

"Come, mad boys, be glad, boys, for Christmas is here,  
And we shall be feasted with jolly good cheer," &c.

"Tyths of Ballads, or a newe Medley," beginning, "*Robin is to the grene gone*, As I went to Walsingham," &c., was entered in the Stationers' Registers, Sept. 3rd, 1604, to Symon Stafford.

### THE LEAVES BE GREEN, OR BROWNING.

The Fitzwilliam Virginal Book; Univ. Lib. Camb. Lute MSS., Dd. iii. 18;  
B.M. Addl. MSS., 31,390; *Deuteromelia*, 1609.

[\*] The leaves be greene, the nuts . . . be browne, They



[Fast.]

hang . . . so high they will not . . . come down.



*The Leaves be greene* is the name given to this little tune in the Virginal Book; in the Cambridge MSS. it is called *The Nutts be browne*, and in the British Museum MSS., Addl., 31,390,<sup>1</sup> and 32,461, the name is *Browninge*. The few words given above with the tune are from the MS. last mentioned, and I know of no others except those given by Ravenscroft, whose version (in *Deuteromelia*) is as follows:—

[Canon.]

Brown - ing Ma - dame, Brown - ing Ma - dame, So  
 The fayr - est flower in gar - den greene Is  
 And with all . . . oth - ers com - pare she can, There -  
 mer - ri - ly we sing Brown - ing Ma - dame,  
 in my love's breast full come - ly seene,  
 fore now let us sing Brown - ing Ma - dame.

As to what is meant by *Browning*, or *Browning Madame*, I cannot offer any conjecture.—ED.

<sup>1</sup> This is a large folio MS. of the latter half of the 16th century, entitled "In nomines and other solfainge songs," &c. It contains a great number of compositions, without words; and the parts are so arranged that the singers, sitting round a table, might all sing from the same book. There are three settings of the

above tune, in all of which some one or other of the voices is continually singing the melody, while the others descant upon it. In two of the settings, those by Stoninges and Woodcocke, the tune is called "Browninge my dere"; in the third, by Byrd, it is called "The leaves be greene."

## IN SAD AND ASHY WEEDS.

Sir J. Hawkins' Transcripts of Virginal Music.

[\*]

2. My Oates and yel - low reeds, I now to Jeat and E - bon turne.  
 1. In sad and ash - y weeds, I sigh I pine I grieve I mourne :

[Moderate.]

3. My ur - ged eyes like win - ter skies my fur - rowed cheekes ore-flow,

All heavenknowes why men mourne as I, and who can blame my woe.

In sable robes of night,  
 My daies of joy appareld be,  
 My sorrowes see no light,  
 my light through sorrowes nothing see,  
 For now my Sunne  
 His date hath run,  
 and from his Sphere doth goe,  
 To endlesse bed  
 of Folded Lead  
 and who can blame my woe ?

My flockes I now forsake,  
 That silly sheepe my griefes may know,  
 and Lillies loath to take  
 that since his fall presum'd to grow :  
 I envy aire,  
 Because it dare  
 still breathe, and he not so :  
 Hate earth that doth  
 Intombe his youth,  
 and who can blame my woe ?

The words are from the original ballad, printed in *The Crowne Garland of Golden Roses*, edition of 1631, and entitled "The good Shepherd's Sorrow for the death of his beloved Sonne. To an excellent new tune."

## DAPHNE AND CORYDON.

Jane Pickering's Lute Book; the Fitzwilliam Virginal Book (there called *Tell me, Daphne*); a MS. of Virginal Music formerly belonging to Dr. Rimbault (there called *Go no more a-rushing*).

[\*] (WILLY.)

*How now shepard what meanes that, whie werste willowe in thine hatt?*

[Fast.]

*are thi scarffs of red and yellow changd to . . branches of greene willow?*

(CUDDY.)

*Thaie are changd and soe ame I, sorrow liues but joiies doe die :*

*'tis my Phill'tis on - lie she, makes me weare this willow tree.*

[The words of *Daphne and Corydon*, or *Tell me, Daphne*, are not known, but the tune is obviously intended for a dialogue; and since its structure so closely resembles that of the following tune I have printed them together, and would suggest that the same words may serve for both.—ED.]

## WILLY AND CUDDY.

B.M. Addl. MSS., 29,481. MS., 1639, in the Advocate's Library, Edinburgh; the Skene MS.; Forbes' *Songs and Fancies*, 1666, &c.

[\*] [WILLY.]

How now shep-ard what meanesthat, whiewerste wil-lowe in thine hatt,

are thi scarffs of red and yel-low changd to branch-es of greene wil-low,

[CUDDY.]

Thaie are changd and soe ame I, sor-row lives but joies doe die:

tis my Phill 'tis on-lie she, makes me wearethis wil-low tree.

WILLY.

What that Phill that lov'd the longe,  
is it shee hath done the wronge ;  
Shee that lov'd thee longe and beste,  
is her love now turn'd to jest.

CUDDY.

She that lov'd me longe and beste,  
bidde me set my hart at rest ;  
She a new love loves not me,  
make me weare this willow tree.

WILLY.

Come then shepard let us joine,  
for thy hap is like to mine ;  
for even shee I thought most true,  
now hath chang'd me for a new.

CUDDY.

Herdman if thi hap be soe,  
thou art partner of my woe ;  
thine ill hap doth myne appease,  
companie dothe sorrow ease.

WILLY.

Shepard be advise by me,  
cast of greeffe and willow tree ;  
for thi greeffe breeds her content,  
she is plesd if thou lamente.

CUDDY.

Herdman ile be rul'd by thee,  
there lie greeffe and willow tree ;  
& henceforth ile doe as thay,  
love a new love everie daye.

In *The Golden Garland of Princely Delights*, 3rd edit., 1620, this song is entitled "The Shepherd's Dialogue of Love between Willy and Cuddy : To the tune of *Maying-time*." It is also in Dryden's *Miscellany Poems*, vi. 337, and in Percy's *Reliques of Ancient Poetry*. Percy entitles it "The Willow Tree : a Pastoral Dialogue."

## HANSKIN, OR JOG ON, OR EIGHTY-EIGHT.

With the first title in the Fitzwilliam Virginal Book ; with the second in the *Dancing Master*, 1650, &c. ; with the third in *Pills to purge Melancholy*, 1707, &c.

[\*]

Jog on, jog on, the foot . . pathway, and mer - ri - ly hent the stile a : Your

mer - ry heart goes all . . . the day, your sad . . tires in . . . a mile a.

Cast care away, let sorrow cease,  
A fig for melancholy ;  
Let's laugh and sing, or, if you please,  
We'll frolic with sweet Dolly.

Your paltry money-bags of gold,  
What need have we to stare for ;  
When little or nothing soon is told,  
And we have the less to care for.

The words—of which the first stanza is sung by Autolykus in *A Winter's Tale*, act iv., sc. 2—are here given from *The Antidote against Melancholy*, 1661, no earlier copy of the last two stanzas being known. The words of *Hanskin*, if any existed, are not known at all.

In the *Westminster Drollery*, 3rd edit., 1672, is "An old song on the Spanish Armado," beginning, "Some years of late, in eighty-eight"; and in MSS. Harl., 791, fol. 59, and in *Merry Drollery complete*, 1661, a different version of the same, commencing, "In eighty-eight, ere I was born." Both have been reprinted for the Percy Society in Halliwell's *Naval Ballads of England*. The former is also in *Pills to purge Melancholy*, 1707, ii. 37, and 1719, iv. 37; or Ritson's *Ancient Songs*, 1790, p. 271.

In the Collection of Ballads in the Cheetham Library, Manchester, fol. 30, is "The Catholick Ballad, or an Invitation to Popery, upon considerable grounds and reasons, to the tune of *Eighty-eight*."<sup>1</sup> It is in black-letter, with a bad copy of the tune, and another (No. 1,103), dated 1674. It will also be found in the Roxburghe Collection, and in *Pills to purge Melancholy*, 1707, ii. 32, or 1719, iv. 32. This song attained some popularity, because others are found to the tune of *The Catholic Ballad*.

## DULCINA.

## I.

Giles Earle's Song Book, 1626, B.M. Addl. MSS., 24,665.

[\*]

As att noone Dul - ci - na rest - ed, in a sweete and sha - die bowe,

[Moderate.]

Came a shep - pard and re - quest - ed in her lap to sleepe an hour.

<sup>1</sup> Written by Walter Pope, M.A., F.R.S., and Fellow of Wadham College, and printed 1678.

But from her looke, a wound he tooke, soe deepe that for a . . farther boone



The Nimphehee pray'd, whereto she say'd, for - goe mee nowe, come . to mee soone.



But in vaine shee did conjure him, for to leave her presence soe,  
 Having a thousand meanes t' allure him, & but one to lett him goe.  
 Where lipps delighte & eyes invite, & cheeks as fresh as rose in June  
 Persuade to staie, what bootes to saye, forgoe me nowe, come to mee soone.

There is a reference to this song in Walton's *Angler*, where the Milkwoman says—"What song was it, I pray you? Was it 'Come, Shepherds, deck your heads,' or 'As at noon Dulcina rested'?" &c.

The earliest mention of it is in the registers of the Stationers' Company, where, under the date of May 22nd, 1615, there is a record of its transfer from one printer to another.

Many ballads were sung to the tune; among them one in the Roxburghe Collection, i. 80, "made upon the posie of a ring, being 'I fancie none but thee alone,' sent as a new year's gift by a lover to his sweetheart." It begins:

"Thou that art so sweet a creature, that above all earthly joy,  
 I thee deeme for thy rare feature, kill me not by seeming coy.  
 Nor be thou mute, when this my suite, into thy eares by love is blowne;  
 But say by me, as I by thee, I fancie none but thee alone."

There are six stanzas. The maiden follows, at the same length, and begins thus:—

"Deare, I have received thy token, and with it thy faithful love;  
 Prithee let no more be spoken, I to thee will constant prove.  
 Do not despaire, nor live in care, for her who vowes to be thy owne;  
 Though I seem strange, I will not change, I fancie none but thee alone."

*Dulcina* was one of the tunes adopted in "Psalmes and Songs of Sion; turned into the language and set to the tunes of a strange land," 1642.

[The famous song, "The Mad-merry Pranks of Robbin Goodfellow," was, at its first appearance and for many years afterwards, sung to the above tune; but after the Restoration a new one appeared (though still with the old name), which was better suited to the words, and has always since been associated with them.—ED.]

## II.

*Pills to purge Melancholy, Vol. vi., 1720.*

[\*] From *O-be-ron* in *Fai-ry Land*, the king of Ghosts and shad-owes there;

[Fast.]

Mad *Rob-bin* I at his com-mand, am sent to view the night-sports here.

What revell rout is kept a-bout, in ev-ery cor-ner where I goe;

I will ore see, and mer-ry be, And make good sport with ho ho ho.

More swift than lightning can I fly,  
and round about this ayrie welkinsoone;  
And in a minutes space descry  
each thing that's done beneath the  
Moone.

There's not a Hag,  
nor Ghost shall wag,  
Nor cry Goblin where I do goe ;  
But *Robin* I  
their feats will spy,  
And feare them home with ho ho ho.

\* \* \* \* \*  
From Hag-bred *Merlin's* time have I  
thus nightly reveld to and fro ;  
And for my pranks men call me by  
the name of *Robin Goodfellow*.

Fiends, Ghosts and Sprites,  
that haunt the nights,  
The Hags and Goblins doe me know ;  
And beldames old  
my feats have told,  
So *vale, vale*, ho ho ho.

The ballads afterwards composed to be sung to the tune (now *Robin Goodfellow*) were, as might be supposed from the character of the melody, chiefly humorous or jovial. Such, for instance, were "The Downfall of Dancing ; or, The Overthrow of Three Fiddlers and Three Bagpipers," &c., in the Douce and Pepys Collections, and a seventeenth-century drinking song, "Some say drinking does disguise men," printed in *Tivall Poetry*, 4to, 1813.

## ROSAMOND

Univ. Lib. Camb. Lute MSS., Dd. ix. 33.

[\*] Sweet youth - fulcharming la - dies fair, framed in the pu - rest mould : With

ro - sy cheeks and silk - en hair, which shine like threads of gold.

Soft tears of pi - ty here be - stow, on the un - hap - py fate : Of



Ro - sa - mond who long a - go, proved most un - for - tu - nate.



[This ballad, which is exceedingly long (containing twenty-six stanzas of eight lines), is to be found in Evans' Collection, 1784, vol. i., p. 58. I give three more stanzas, describing Rosamond's death.

Alas ! it was no small surprise  
To Rosamond the fair ;  
When death appear'd before her eyes,  
No faithful friend was there,  
Who could stand up in her defence,  
To put the potion by ;  
So by the hands of violence,  
Compell'd she was to die.

O most renowned, gracious queen,  
Compassion take of me ;  
I wish that I had never seen  
Such royal dignity.  
Betray'd I was, and by degrees  
A sad consent I gave ;  
And now upon my bended knees,  
I do your pardon crave.

I will not pardon you, she cry'd,  
So take this fatal cup :  
And you may well be satisfy'd,  
I'll see you drink it up.  
Then with her fair and milk-white hand  
The fatal cup she took ;  
Which, being drank, she could not stand,  
But soon the world forsook.

The version of the tune given above is from the Cambridge Lute MSS. ; but it must be mentioned that the melody is there so disguised with ornament as to be hardly distinguishable. It was necessary, however, that an attempt to recover it should be made, as the MSS. (written probably between 1600 and 1620) are of so much earlier date than the first edition of the *Dancing Master* (1650), from which the tune given in the former edition of this work was taken. It seems clear that

the lute version does *not* contain the *Dancing Master* tune, and I believe the tune as I have given it is what the lutenist meant to express; but the difficulties of the case were so considerable that my reading can only be offered subject to all reserve.

*The Dancing Master* tune here follows below, with Sir George Macfarren's accompaniment from the former edition.—ED.]

*The Dancing Master*, 1650, &c., there called "Confesse," and in later editions  
"Confesse, or the Court Lady."

M.

Sweet, youth-ful, charm-ing la - dies fair, Fram'd of the pu - rest mould, With

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a melody with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with dotted rhythms.

ro - sy cheeks and silk - en hair; Which shine like threads of gold; Soft

The second system of musical notation continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

tears of pi - ty here be - stow, On the un - hap - py fate Of

The third system of musical notation continues the melody and accompaniment. The key signature changes to two flats (Bb, Eb) and the time signature remains 6/8.

Ro - sa - mond, who long a - go, Proved most un - for - tu - nate.

The fourth system of musical notation concludes the piece. It maintains the two-flat key signature and 6/8 time signature, ending with a final cadence.

## SHEPHERD, SAW THOU NOT, OR CRIMSON VELVET.

*Friesche Lust-Hof, 1621 ; Forbes' Songs and Fancies, 1666.*

[\*]

2. She is gone this way, to Di - an - aes foun - tain, And hath  
 I. Shep - herd saw thou not, my fair love - ly Phy - lis, Walk - ing

[Moderate.]

left me woun - ded With her high dis - dain. | 4. Love is  
 on you moun - tain, Or on yon - der plain. | 3. Ay, she

full of fears, love is full of cares : Love with - out this  
 is so fair, and with - out com - pare : Sor - row comes to

can - not be. | 6. Pray to Cu - pid's mo - ther, For I  
 sit with me. | 5. Thus my pas - sions pain me, And my

know none o - ther, That can ease me of my smart.  
love hath slain me, Gen - tle Shep - herd play a part.



Thus I do despair, love her I shall never,  
If she be so coy, lost is all my love :  
But she is so fair, I will love her ever,  
All my pain is joy, which for her I prove.  
If I should her love, and she should deny,  
Heavy heart with me would break :  
Though against my will, tongue thou must  
be still  
For she will not hear thee speak :

Then with kisses move her,  
They shall shew I love her ;  
I. lovely Love, be thou my guide :  
But I'll sore complain me,  
She will still disdain me ;  
Beauty is so full of pride.

The words given above are printed with the tune in Forbes' *Songs and Fancies* ; in *Friesche Lust-Hof* it is called " 'Twas a youthful Knight, which loved a galjant Lady," which is the first line of the ballad of "Constance of Cleveland : to the tune of *Crimson Velvet*." This ballad is in the Roxburghe Collection, iii. 94, and in the Pepys Collection, i. 138, and i. 476. It was registered in 1603.

The ballad referred to as *Crimson Velvet* is also known as *In the days of old*, which is its first line. It relates the history of a princess forsaking her rank to marry a forester, whom she keeps for a time in ignorance of her former position. The forester, discovering the truth after many years, reveals their situation to the king in the following manner. He places himself and his family in the king's way ; his wife being dressed in a costume suitable to her birth, his children in garments of which the right side was of cloth of gold and the left of woollen, himself in grey.

"The children there did stand,  
As their mother willed,  
Where the royal king  
Must of force come by.

Their mother richly clad  
In fair *Crimson Velvet*,  
Their father all in gray,  
Most comely to the eye."

There are copies of this ballad in the Roxburghe, Bagford, and Pepys Collections, and it was reprinted in *The Garland of Good-will*. It is also to be found in Percy's *Reliques*.

Among the ballads sung to the tune are—

“The lamentable complaint of Queen Mary, for the unkind departure of King Philip, in whose absence she fell sick and died ;” beginning—

“Mary doth complain,  
Ladies, be you moved  
With my lamentations  
And my bitter groans,” &c.

A copy of this is in *The Crown Garland of Golden Roses* (reprint of edition of 1659, p. 69).

“Rochelle, her yielding to the obedience of the French King, on the 28th October, 1628, after a long siege by land and sea, in great penury and want. To the tune of *In the days of old.*” It begins, “You that true Christians be.” There is a copy in the Pepys Collection, i. 96, signed M. Parker.

## COME, SHEPHERDS, DECK YOUR HEADS.

### I.

*Frische Lust-Hof*, 1621 ; *Nederlandsche Gedenck-Clanck*, 1625.

[\*] Come shep-herds deck your heads no more with bays but wil-lows, For-

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the first measure of the upper staff. The word "[Fast.]" is written below the first measure of the lower staff.

- sake your down - y - beds And make the downs your pil - lows : And

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody continues with quarter notes D5, E5, and F#5. The bass line continues with quarter notes D2, E2, and F#2. The system ends with a double bar line.

mourn with me since crossed As ne - ver yet was no man, For

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody continues with quarter notes G5, A5, and B5. The bass line continues with quarter notes G2, A2, and B2. The system ends with a double bar line.

shep - herd ne - ver lost - - - so plain a deal - ing woman.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, with a key signature of one flat (B-flat) and a common time signature. The lyrics are written above the notes. The lower staff is a lute accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

## II.

*Bellerophon, of Lust tot Wyshey, Amsterdam, 1622 ; Gesangh der Zeeden, Amsterdam, 1662.*

The second system of music is marked "[Fast.]" and consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a lute accompaniment in bass clef. The key signature is one flat and the time signature is common time.

The third system of music consists of two staves, continuing the vocal and lute parts from the previous system.

The fourth system of music consists of two staves, continuing the vocal and lute parts.

The fifth system of music consists of two staves, continuing the vocal and lute parts.

This is another of the songs mentioned by Isaak Walton,—“Was it ‘Come, shepherds, deck your heads’?” &c.

The words will be found in the Pepys Collection, i. 366, entitled “The Shepherd’s Lamentation: to the tune of *The plaine-dealing Woman*.” On the other half of the sheet is “The second part of *The plaine-dealing Woman*,” beginning—

“Ye Sylvan Nymphs, come skip it,” &c.

Imprinted at London for J. W. Sir Harris Nicolas prints the song, *Come, shepherds*, in his edition of Walton’s *Angler*, from a MS. formerly in the possession of Mr. Heber. A third copy will be found in MSS. Ashmole, No. 38, art. 164.

### THE FAIREST NYMPH THE VALLEYS.

*Friesche Lust-Hof*, 1634; Sir J. Hawkins’ transcripts; *Urania*, Amsterdam, 1663, (there called “Gravesande”).

[\*]

2. On whom they oft have tend-ed, and car-old o’re the plaines: And  
1. The fair-est Nymph the val-lies, or moun-taines ev-er bred: The

for her sake sweet round-e-layes did make, ad-mir’d of ru-rall swaines. }  
shep-heard’s joy soe beau-ti-ful and coy, faire Phil-li-da is dead. }

But cruell fates the gra-ces en-vy-ing, of this bloom-ing

rose nowe read - y to dis - close: With a frost un-time - ly,



Nip'd this bud un-kind - ly and soe a - way her glori - e goes.



\* \* \* \*  
 Diana was chief mourner  
 at theis sad obsequies,  
 who with her trayne,  
 went tripping o're the plaine,  
 singing doleful elegies.  
 Menalchas and Amintas,  
 with many shepheards moe,  
 whoe did desire  
 unto her love t' aspire,  
 in sable sad did goe.  
 Flora, the goddesse that us'd to beautifie  
 Phillis daintie bowers  
 with sweete and fragrant flowers,  
 now her brave adorninge,  
 and her flowers mourninge,  
 teares thereon in vaine shee showers.

Venus alone triumphed  
 to see this dismal day,  
 as in dispaire  
 that Phillida the faire  
 her lawes would not obey.  
 The blinded god his arrowes  
 & shaftes in vaine had spent;  
 her heart alas!  
 impenetrable was,  
 nor would to love assent.  
 At which affronts, Cytherea repining,  
 caused death with his dart  
 to peirce her tender heart:  
 but her noble spirit  
 doth those joyes inherit  
 Which never more shall depart.

The words here given are from Giles Earle's Song-book, but a copy of the ballad will be found in the Roxburghe Collection, i. 330, entitled "The Obsequy of Faire Phillida; with the Shepherds' and Nymphs' Lamentation for the losse. *To a new Court tune.*" The tune is one of those directed to be sung to the "Psalmes or Songs of Zion," &c., by Slatyer, 1642.

## WHEN PHŒBUS ADDRESS'T.

*Frische Lust-Hof (Boertigheden)*, 1634, there called "O doe not, doe not kil me yet."

[\*]

2. And *Cynthia* a-greed, in her glittering weed, Her light in his stead to be - stow. . . .  
 1. When *Phœbus* address't his course to the West, To take up his rest be - low ; . . .

I walking a - lone, at - ten - ded by none, I sud - den - ly heard one cry, "O

do not, do not kill me yet, For I am not pre - pa - red to die."

The above words are from *Merry Drollery Complete*, 1661.

In the Pepys Collection, i. 186, and Roxburghe, i. 24, is a ballad entitled "A Pleasant Countrey New Ditty : merrily shewing how to drive the cold winter away. To the tune of *When Phœbus did rest*," which begins as follows :—

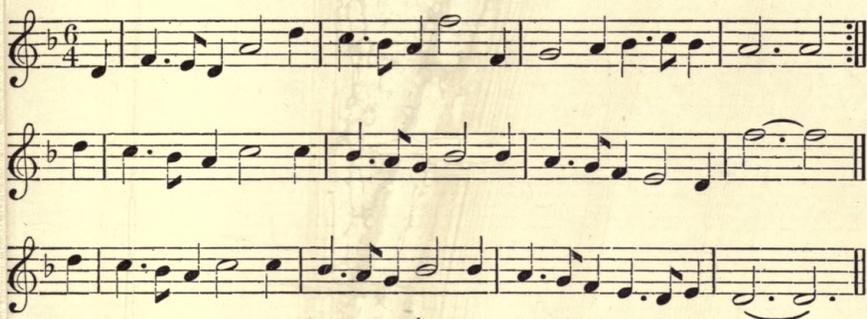
"All hayle to the dayes  
 That merite more praise  
 Than all the rest of the yeare :  
 And welcome the nights  
 That double delights,  
 As well the poore as the Peere :

"Good fortune attend  
 Each merry man's friend,  
 That doth but the best that he may :  
 Forgetting old wrongs  
 With Carrols and songs,  
 To drive the cold winter away.

“ Let misery packe,  
 With a whip at his backe,  
 To the deep *Tantalian* flood :  
 In the *Lethe* profound  
 Let envy be drown'd  
 That pines at another man's good.

“ Let sorrowes expence  
 Be banded from hence,  
 All payments of grieffe delay :  
 And wholly consort  
 With mirth and with sport,  
*To drive the cold winter away.*”

In *The Dancing Master* of 1650 appears for the first time a tune called *Drive the cold winter away*, which, it may be supposed, had by this time superseded the older one.



This tune is in every edition of *The Dancing Master*; in *Musick's Delight on the Cithren*, 1666; and in Walsh's *Dancing Master*; also in both editions of *Pills to purge Melancholy*, with an abbreviated copy of the words.

In the Roxburghe Collection, i. 518, is a ballad entitled “ Hang pinching; or, The good fellow's observation 'mongst a jovial crew, of them that hate finching, but are always true blue. To the tune of *Drive the cold winter away*”; commencing—

“ All you that lay claim to a good fellow's name,  
 And yet do not prove yourselves so,” &c.

It is subscribed W. B., and printed for Thomas Lambert,<sup>1</sup> at the sign of the Horse Shoe, in Smithfield.

In the Pepys Collection, i. 362, is another black-letter ballad, entitled “ The father hath beguill'd the son : Or a wonderful tragedy which lately befell in Wiltshire, as many men know full well : to the tune of *Drive the cold winter away*”; beginning—

<sup>1</sup> Lambert was a printer of the reigns of James and Charles I.

“I often have known, and experience hath shown,  
That a spokesman hath wooed for himself,” &c.

Other ballads to the tune will be found in the Roxburghe Collection, i. 150 and 160, &c.; in the King's Pamphlets, and in the Collection of Songs against the Rump Parliament; in Wright's *Political Songs*; in *Mock Songs*, 1675; in Evans' Collection, i. 349, &c.

### I HAVE WAKED THE WINTER'S NIGHTS.

*Friesche Lust-Hof, 1634.*

[\*]

[Moderate.]

[No song with this title has yet been discovered.—Ed.]

## TOM A BEDLAM.

MS. of Virginal Music in the possession of Dr. Rimbault; *Musick's Delight on the Cithren*, 1666, &c.

[\*] 2. That of your five sound sen-ses, you ne-ver be for-sa-ken: Nor  
I. From the hagg and hun-grie Gob-lin, that in-to raggs would rend yee: And the

[Moderate.]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef. The music is in a moderate tempo and features a mix of single notes and chords.

wan-der from your selves with Tom a-broad to begg your ba-con. }  
spirit that stands by the na-ked man in the booke of moones de-fend yee. }

The second system of music continues the piece with two staves in the same key and time signature as the first. It includes a repeat sign at the end of the system.

While I doe sing a-ny foode a-ny feed-ing, feed-inge, drinke or

The third system of music continues with two staves. It begins with a rest in the upper staff for the first measure, corresponding to the text above.

cloth-ing: Come dame or maid, be not afraid poore Tom will in-jure no-thing.

The fourth system of music concludes the piece with two staves. It features a final cadence with a double bar line and repeat dots.

Of thirty bare years have I twice twenty bin enraged,  
And of forty bin three tymes fiteene in durance soundlie caged:  
On the lordlie lofts of Bedlam, with stubble softe and dainty,  
Brave bracelets strong, sweet whips ding dong, and wholesome hunger plenty.  
And now I sing any foode, any feedinge, feedinge, drinke or clothing:  
Come dame or maid, be not afraid, poore Tom will injure nothing.

The above words are taken from Giles Earle's Song-book, 1626 (B.M. Addl. MSS., 24,665); but they have been printed in *Le Prince d'Amour*, 1660, where will also be found another song, with the same name<sup>1</sup> and in the same measure, which begins, "From the top of high Caucasus, to Paul's Wharf near the Tower"; and Bishop Corbet's *Distracted Puritan*—"Am I mad, most noble Festus?"—which is directed to be sung to this tune.

In the Roxburghe Collection, i. 42, there is a song on the tricks and disguises of beggars, entitled "The Cunning Northerne Begger:—

'Who all the bystanders doth earnestly pray,  
To bestow a penny upon him to-day:'

to the tune of *Tom of Bedlam*." The first stanza is as follows:

"I am a lusty begger,  
And live by others giving;  
I scorn to worke,  
But by the highway lurke,  
And beg to get my living.  
I'll i' th' wind and weather,  
And weare all ragged garments!

Yet, though I'm bare,  
I'm free from care,  
A fig for high preferments. [*good sir.*  
*But still will I cry, 'Good, your worship,*  
*Bestow one poor denier, sir;*  
*Which, when I've got,*  
*At the pipe and the pot,*  
*I soon will it cashier, sir.'*"

This copy of the ballad was printed "at London" for F. Coules, and may be dated as of the reign of James or Charles I.

<sup>1</sup> Bishop Percy has remarked that "the English have more songs on the subject of madness, than any of their neighbours." For this the following reason has been assigned by Mr. Payne Collier, in a note to Dodsley's Collection of Old Plays, ii. 4:—

"After the dissolution of the religious houses where the poor of every denomination were provided for, there was for many years no settled or fixed provision made to supply the want of that care which those bodies appear always to have taken of their distressed brethren. In consequence of this neglect, the idle and dissolute were suffered to wander about the country, assuming such characters as they imagined were most likely to ensure success to their frauds, and security from detection. Among other disguises, many affected madness, and were distinguished by the name of *Bedlam Beggars*. These are mentioned by Edgar, in *King Lear*:—

The country gives me proof and precedent,  
Of *Bedlam* beggars, who, with roaring voices,  
Stick in their numb'd and mortify'd bare arms  
Pins, wooden pricks, nails, sprigs of rosemary;

And, with this horrible object, from low farms,  
Poor pelting villages, sheep-cotes, and mills,  
Sometime with lunatic bans, sometime with  
prayer,  
Inforce their charity.'

In Dekker's *Bellman of London*, 1616, all the different species of beggars are enumerated. Amongst the rest are mentioned *Tom of Bedlam's* band of mad caps, otherwise called Poor Tom's flock of wild geese (whom here thou seest by his black and blue naked arms to be a man beaten to the world), and those wild geese, or hair-brains, are called Abraham men. An Abraham man is afterwards described in this manner: 'Of all the mad rascals (that are of this wing) the *Abraham man* is the most fantastick. The fellow (quoth this old Lady of the Lake unto me) that sate half naked (at table to-day) from the girdle upward, is the best *Abraham man* that ever came to my house, and the noblest villain: he swears he hath been in *Bedlam*, and will talk frantickly of purpose: you see pins stuck in sundry places of his naked flesh, especially in his arms, which pain he gladly puts himself to (being, indeed,

In *Wit and Drollery*, 1656 (p. 126), there is another *Tom of Bedlam*, beginning—

“Forth from the Elysian fields, a place of restless souls,  
Mad Maudlin is come to seek her naked Tom,  
Hell’s fury she controls,” &c.

This is printed in an altered form, and with an imperfect copy of the tune, in *Pills to purge Melancholy*, ii. 192 (1700 and 1707), under the title of “Mad Maudlin to find out Tom of Bedlam.”

“To find my Tom of Bedlam, ten thousand years I’ll travel ;  
Mad Maudlin goes, with dirty toes, to save her shoes from gravel.  
*Yet will I sing, Bonny boys, bonny mad boys, Bedlam boys are bonny ;  
They still go bare, and live by the air, and want no drink nor money.”*

The tune is again printed in *Pills to purge Melancholy*, iii. 13 (1707), to a song “On Dr. G[ill?], formerly master of St. Paul’s School,” commencing—

“In Paul’s Churchyard in London,  
There dwells a noble firker,  
Take heed, you that pass,  
Lest you taste of his lash,  
For I have found him a jerker :

*Still doth he cry, take him up, take him up, sir,  
Untruss with expedition ;  
O the birchen tool  
Which he winds in the school  
Frights worse than the Inquisition.”*

In *Loyal Songs written against the Rump Parliament*, 1731, ii. 272, we have “The cock-crowing at the approach of a Free Parliament ; or—

Good news in a ballat	A country wit made it,
More sweet to your pallat	Who ne’er got the trade yet,
Than fig, raisin, or stewed prune is :	And <i>Mad Tom of Bedlam</i> the tune is.”

Among the King’s Pamphlets in the British Museum there are two songs to this tune. The first (by a loyal Cavalier) is “Mad Tom a

no torment at all, his skin is either so dead with some foul disease, or so hardened with weather, only to make you believe he is out of his wits): he calls himself by the name of *Poor Tom*, and coming near any body, cries out, *Poor Tom* is a cold. Of these *Abraham men*, some be exceeding merry, and do nothing but sing songs, fashioned out of their own brains;

some will dance; others will do nothing but either laugh or weep; others are dogged, and are sullen both in look and speech, that, spying but a small company in a house, they boldly and bluntly enter, compelling the servants through fear to give them what they demand, which is commonly *Bacon*, or something that will yield ready money.”

Bedlam's desires of Peace: Or his Benedicities for distracted England's Restauration to her wits again. By a constant though unjust sufferer (now in prison) for His Majesties just Regality and his Country's Liberty. S.F.W.B." (Sir Francis Wortley, Bart.). This is in the sixth vol. of folio broadsides, and dated June 27th, 1648.

<p>"Poor Tom hath been imprison'd, With strange oppressions vexed; He dares boldly say, they try'd each way Wherewith Job was perplexed.</p>	<p>Yet still he cries for the King, for the good Tom loves brave confessors; [King; But he curses those that dare their King depose, Committees and oppressors," &amp;c.</p>
--	--

This has been reprinted in Wright's *Political Ballads* for the Percy Society, p. 102; and in the same volume, p. 183, is another, taken from the fifteenth vol. of broadsides, entitled "A New Ballade, to an old tune—*Tom of Bedlam*," dated January 17th, 1659, and commencing, "Make room for an honest red-coat." This is also to be found in *Rats rhimed to Death*, 1660.

Besides these, we have, in *Wit and Drollery*, 1682, p. 184, *Loving Mad Tom*, commencing, "I'll bark against the dog-star"; *The Blind Beggar*, beginning, "I am a rogue, and a stout one," in the same collection, ed. 1782, p. 74; *The Oakerman*, beginning, "The star that shines by daylight" (*Westminster Drollery*, Part ii., 1671); "Tobacco's a musician and in a pipe delighteth" (*Nicholls' Progresses*, or *Rimbault's Little Book of Songs and Ballads*, p. 175); "All in the Land of Essex" (Sir John Denman's *Poems*, 1671); and *The Zealous Puritan*—"My brethren all attend" (*Loyal Songs*, vol. i., p. 4).

This tune had several other names, two of which were *Fly Brass* and *The Jovial Tinker*. In the Pepys' Collection, i. 460, is "A pleasant new songe of a joviall Tinker, to a pleasant new tune called *Fly Brasse*." It is in ten-line stanzas, and commences, "There was a joviall tinker." In the same volume, and immediately preceding it, is "The famous Rat-Ketcher, with his travels into France, and his return to London: To the tune of *The Joviall Tinker*." It commences, "There was a rare rat-catcher." Both were "imprinted by John Trundle," and the latter when he lived "at the signe of the Nobody in Barbican."

The song of *Tom of Bedlam* is alluded to in Ben Jonson's *The Devil is an Ass*, 1616, act v., sc. 2. When Pug wishes to be thought mad, he says, "Your best song's Thom o' Bct'lem."

GRAY'S INN MASQUE, OR MAD TOM, OR NEW MAD  
TOM OF BEDLAM.

*The Dancing Master*, 1650, &c.; B.M. Addl. MSS., 10,444; Playford's *Antidote against Melancholy*, 1669, and *Choice Ayres*, 1675; *Penelope* (Ballad Opera), 1720; *The Bay's Opera*, 1730.

[\*]

2. Feare and dispaire do pur-sue my soule, hark how the an-gry fu-ries howle,  
1. From forth my sad and darkesome sell, from the deepe a-biss of hell, Mad

[*Slow.*]

Pluto doth laugh and Pros-er-pi-na is glad, to se poor naked Tom of Bed-lam madd }  
Tom is come to view the world againe, to se if he cann ease his distempared braine }

Through the woods I wan-der night and day, to find my strag-ling sen-ses:

[*Fast.*]

In an angrie moode I met olde Time, with a whip for myne of-fen-ces.

When he mee spies, a - way he flyes, for Time will stay for no man; With

hid-deous cries. I rende the skies, how pit - ty is not com - mon.

Cold and . . comfort-less I doe . . . lie: Helpe O . . . helpe or

el: I . . . dye. Now harke I heare A - pol - loes teame, the

car - man begins to whis - tle: Chaste Di - a - na bends her bow, the

Boare be - gines to bris - tle. Come Vul - kin with tooles and with tac - kles, and

knocke of my trou - blesome shack - les; Bid Charles make red - dy his

waine, to . . . fetch my five sen - ses a - gaine.

[This tune, as its first name implies, was used to accompany a suite of dances in a Masque ;<sup>1</sup> but whether it was originally composed for that purpose, or as a song, we have no means of knowing at present.

Although there is no earlier version of the tune than that of *The Dancing Master* of 1650, both tune and words must be considerably older ; since one of the ballads, directed to be sung to the tune of *Mad Tom*, and which is in the same measure as the song given above, adds to the direction—"as it was lately sung at the Curtain, Holywell" ; and

<sup>1</sup> It was formerly the custom of gentlemen of the Inns of Court to hold revels four times a year, and to represent masques and plays in their own halls, or elsewhere. A curious letter on the subject of a masque, which for some unexplained reason did not take place, may be seen in Collier's *History of Early Dramatic Poetry and Annals of the Stage*, vol. i., p. 268. It is addressed to Lord Purghey by

"Mr. Francis Bacon" (afterwards Lord Bacon), who in 1588 discharged the office of Reader of Gray's Inn. Many curious particulars of their masques may be found in the same work, and some in Sir J. Hawkins' *History of Music*. For the Christmas revels of the Bar, see Mr. Payne Collier's note to Dodsley's *Old Plays*, vol. vii., p. 311.

the Curtain Theatre would appear to have been already in disuse in 1625. Mr. Collier, in a note to Heber's catalogue, even gives the date of one of the performances of the tune at that theatre as "about 1610."

These facts add considerably to the difficulty of deciding upon a proper version. For while the earliest printed copy, that of 1650, and the British Museum MS., which is of about the same date, both give the tune in the scale of D, with an open signature, and with no chromatic alteration of notes—although some accidentals are clearly necessary,—in the second edition of *The Dancing Master*, printed in 1652, it appears with many more chromatic signs than are at all likely to have been found in a composition made before 1610. Moreover, chromatic signs have been added in the British Museum MS. by a later hand, and not always to the same notes as in *The Dancing Master*. The uncertain and transitional condition of seventeenth century music, however, was a sufficient reason, in my opinion, for not attempting a restoration of the original form of tune; and I have therefore combined the suggestions of the MS. and the printed version of *The Dancing Master* of 1652 in what seemed the most reasonable manner.<sup>1</sup>—ED.]

The authorship of the music of this song has been ascribed sometimes to Henry Lawes, and sometimes to Purcell. Walsh included it in a collection of "Mr. Henry Purcell's Favourite Songs, out of his most celebrated *Orpheus Britannicus*, and the rest of his works"; but it is *not* contained in the *Orpheus Britannicus* (which was published by Purcell's widow), and the music may still be seen as *printed* eight years before Purcell's birth. The suggestion of Lawes is due to Hawkins, who, in a note upon a passage already given from Walton's *Angler*, quotes *Choice Ayres*, 1675, and Playford's *Antidote against Melancholy*, 1669. Lawes, however, is not said to be the author in either of these books, nor does the song occur in any printed collection of his works.

The words given above with the tune are from a small collection of songs, forming part of Harl. MSS. 7,332, and made by one Feargod Barbon, or Barebone, whose handwriting is of the character of the early years of this century.

<sup>1</sup> The directions *Slow* and *Fast*, which, I believe, are not generally to be found in modern versions, are in accordance with the signs of time existing in all the old copies. There, at the places which I have marked *Fast*, the sign **♩** occurs; and this in sixteenth century music was the most usual sign of diminution during

the progress of a composition. Its technical name was "the retorted mood," and it is defined by Morley (*Introduction to Practicall Musick*) as "a Moode of imperfect time set backward, signifying that the Notes before which it is set must be sung as fast againe as they were before."—ED.

## TROY TOWN.

*Cheerful Ayres or Ballads, first composed for a single voice, and since set for three voices. By John Wilson, Dr. in Musick, Professor of the same in the University of Oxford. Oxford, 1660. Playford's Musical Companion, 1673; Pills to purge Melancholy, iii. 15, 1707, and iv. 266, 1729; &c.*

[\*]

When Troy town for ten years wars, with - stood the Greeks in man - ful wise ;

Yet did their foes in - crease so fast, that to re - sist none could suf - fice.

Waste lie those walls that were so good, and corn now grows where Troy town stood.

[This can hardly be the original tune, since Wilson, its composer, was not born till 1594, and the ballad, under the name of *The Wandering Prince of Troy*, was entered in the Stationers' Register in 1603.

In Forbes' *Songs and Fancies*, 1666 (a collection which has supplied many tunes to this work, most of which are considerably older than the publication itself), is a song, beginning "When as the Greeks did enter-prise," upon the subject of the Trojan War; and as the tune is more ancient in character than Wilson's, and the measure similar to that of the ballad of *Troy Town*, I think it not impossible that it may be the original, and on that ground give it here. It is as follows:—

## WHEN AS THE GREEKS DID ENTERPRISE.

Forbes' *Songs and Fancies*, 1666.

[\*]

[Moderate.]

2nd time.

ED.]

There are two copies of "*The Wandering Prince of Troy, to the tune of Queen Dido*," in the Pepys Collection (i. 84 and 548). Of these copies the first, being printed by John Wright, is probably not of earlier date than 1620; and the second, by Clarke, Thackeray, and Passinger, after 1660.

The ballad has been reprinted in Percy's *Reliques of Ancient Poetry*, iii. 192, 1765; and in Ritson's *Ancient Songs*, ii. 141, 1829. Its extensive popularity will be best shown by the following quotations:—"You ale-knights, you that devour the marrow of the malt, and drink whole ale-tubs into consumptions; that sing *Queen Dido* over a cup, and tell strange news over an ale-pot," &c.—(*The Penniless Parliament of Threadbare Poets*, 1608. Percy Soc. reprint, p. 44). Fletcher mentions it:—

"These are your eyes!  
Where were they, Clora, when you fell in love  
With the old footman for singing *Queen Dido*?"  
*The Captain*, act. iii. sc., 3.

He mentions it once more in act i. sc. 2 of *Bonduca*, where Petillius says of Junius that he is "in love, indeed in love, most lamentably loving, —to the tune of *Queen Dido*." At a later date Sir Robert Howard says: "In my younger time I have been delighted with a ballad for its sake; and 'twas ten to one but my muse and I had so set up first: nay, I had almost thought that *Queen Dido*, sung that way, was some ornament to the pen of Virgil. I was then a trifler with the lute and fiddle, and perhaps, being musical, might have been willing that *words* should have their tones, unisons, concords, and diapasons, in order to a poetical gamuth."—(*Poems and Essays*, 8vo, 1673.)

A great number of ballads were sung to the tune, either under the name of *Queen Dido* or of *Troy Town*. Of these I will only cite the following:—

"The most excellent History of the Duchess of Suffolk's Calamity. To the tune of *Queen Dido*;" commencing—

"When God had taken for our sin  
That prudent prince, King Edward, away."

Contained in *Strange Histories, or Songes and Sonets*, &c., 1607; in *The Crown Garland of Golden Roses*, 1659; in the Pepys Collection, i. 544; and reprinted in Evans' *Old Ballads*, iii. 135.

"Of the Inconveniencies by Marriage. To the tune of *When Troy Towne*;" beginning—

"Fond, wanton youth makes love a god."

Contained in *The Golden Garland of Princely Delights*, third edition, 1620; also set to music by Robert Jones, and printed in his *First Booke of Ayres*, folio, 1601.

"The lamentable song of the Lord Wigmore, Governor of Warwick Castle, and the Fayre Maid of Dunsmoore," &c.; beginning—

"In Warwickshire there stands a downe,  
And Dunsmoore-heath it hath to name;"

which, in *The Crown Garland of Golden Roses*, 1612, is to the tune of *Diana [and her darlings dear]*; but in the copy in the Bagford Collection is to the tune of *Troy Town*.—(Reprinted by Evans, iii. 226.)

"The Spanish Tragedy: containing the lamentable murder of Horatio and Belimperia; with the pitiful death of old Hieronimo. To the tune of *Queen Dido*;" beginning—

"You that have lost your former joys."

Printed at the end of the play of *The Spanish Tragedy*, in Dodsley's *Old Plays*, iii. 203, 1825; and by Evans, iii. 288.

A Looking-glass for Ladies ; or a Mirror for Married Women. Tune, *Queen Dido*, or *Troy Town* ;” commencing—

“When Greeks and Trojans fell at strife.”

Reprinted by Percy, under the name of *Constant Penelope*, from a copy in the Pepys Collection.

“The Pattern of True Love ; or Bowes’ Tragedy,” written in 1717, and printed in Ritson’s *Yorkshire Garland*.

### THE SPANISH GIPSY.

*The Dancing Master*, 1650, &c. ; *Musick’s Delight on the Cithren*, 1666 ; *The Musical Miscellany*, 1729 ; Walsh’s *Dancing Master*, with the name of “Fairy Queen” ; in the Ballad Operas, *The Bay’s Opera*, 1730, and *The Fashionable Lady*, 1730, it is called  
“Come, follow, follow me.”

[\*]

In the play of *The Spanish Gipsie*, by Middleton and Rowley, there is a song in the same measure as this tune, sung by the gipsies before giving an exhibition of their various arts, which runs thus :—

Come, follow your Leader, follow,  
Our convoy be *Mars* and *Apollo*;  
The Van comes brave up here,  
As hotly comes the Reare.

*Omnes.*—Our knackers<sup>1</sup> are the Fifes and  
Drums,

Sa, sa, the Gipsies' Army comes.

Horsemen, we need not feare,  
There's none but footmen here ;  
The Horse sure charge without,  
Or if they wheele about,—

*Omnes.*—Our knackers are the shot that  
fie,

Pit-a-pat ratling in the sky.

\* \* \* \* \*

Arme, arme, what Bands are those?  
They cannot be sure our foes ;  
Weele not draw up our force,  
Nor muster any Horse.

*Omnes.*— For since they pleas'd to view our  
sight,

Let's this way, this way, give delight.

A Councill of War let's call,  
Looke either to stand or fall ;  
If our weake Army stands,  
Thank all these noble hands,

*Omnes.*—Whose gates of Love being open  
throwne,

We enter, and then the Towne's our  
owne.

From this song, no doubt, the tune took its first name ; but it became eventually better known as *Fairy Queen*, and *Come, follow, follow me*, titles which were derived from a little work called “ A Description of the King and Queene of Fayries, their habit, fare, abode, pompe, and state : being very delightful to the sense, and full of mirth. London : printed for Richard Harper, and are to be sold at his shop at the Hospitall Gate, 1635.” The first song in this tract begins—

“ Come, follow, follow me ;  
Ye fairy elves that be,  
Which circle on the green,  
Come follow Mab your queen.  
Hand in hand let's dance around,  
For this place is fairy ground ”

It was “ to be sung like to the *Spanish Gipsie*,” and will be found printed entire in Percy's *Reliques* and Ritson's *English Songs*.

In the Roxburghe Collection, i. 544, is a black-letter ballad entitled “ The brave English Jipsie : to the tune of *The Spanish Jipsie*. Printed for John Trundle,” &c. It consists of eighteen stanzas, and begins—

“ Come, follow, follow all,  
'Tis English Jipsies' call.”

And in the same volume, p. 408, one by M[artin] P[arker], called “ The Three Merry Cobblers,” beginning as follows :—

“ Come, follow, follow me,  
To the ale-house we'll march all three,  
Leave awl, last, thread, and leather,  
And let's go all together.  
Our trade excels most trades i' the land,  
For we are still on the mending hand.”

<sup>1</sup> Castanets.

## NEWCASTLE.

*The Dancing Master, 1650, &c.*

[\*] Came you not from New - castle, came you not there a - way . . . . O

Musical notation for the first system, featuring a treble and bass clef in C major, 3/4 time. The tempo is marked *[Moderate.]*. The melody is in the treble clef, and the bass line is in the bass clef.

met you not my true love, Rid-ing on a bon - ny bay. Why

Musical notation for the second system, continuing the melody and bass line from the first system. It ends with a double bar line and a repeat sign.

should not I love my love, why should not my love love me. . . . Why

Musical notation for the third system, continuing the melody and bass line. It ends with a double bar line.

should not I love my . . . love [*since love to all is free.*]

Musical notation for the fourth system, continuing the melody and bass line. It ends with a double bar line.

I have land at Newcastle,  
 will buy both hose and shoone ;  
 And I have land at Durham,  
 will feitch my hart to boorne.  
 And why should I not love my love,  
 why should not my love love me ;  
 Why should not I love my love  
 [*Since love to all is free.*]

These words are from Dr. Percy's folio MS., p. 95 ; but the last line of each stanza there reads—"Gallant hound sedelee." The line which has been printed instead of this is from a song "sung to a Northern tune of *Cam'st thou not from Newcastle?*" by one of the characters in "The Famous Historie of Fryer Bacon," &c., a little black-letter volume, printed without date, but issued, Mr. Payne Collier thought, about 1580. The first verse is as follows:—

"To couple is a custome  
All things thereto agree ;  
Why should not I then love,  
Since love to all is free."

## LOVE WILL FIND OUT THE WAY.

Forbes' *Songs and Fancies*, 1666 ; *Musick's Recreation on the Lyra-Viol*, 1652 ;  
*Musick's Delight on the Cithren*, 1666 ; &c.

[\*]

O - ver the mountains and un - der, the caves, o - ver the fountains and

[Fast.]

un - der the waves : Un - der wa - ters that are deep - est which Nep -

- tune still o - bey, o - ver rocks that are the steepest Love will find out his way.

*   *   *   *   *	*   *   *   *   *
Many do loose him by proving unkind ; Or some may suppose him, poor heart, to be blind :	There is no striving to cross his intent, There is no contriving his plots to prevent ; For if once the message greet him
But if ne're so close ye wall him, Do the best that ye may ;	That his true love doth stay, Though demons come and meet him,
Blind Love, if ye do call him, He will grope out his way.	He will go on his way.

The words are taken from those printed with the tune in Forbes.

The title of the ballad, as printed by Coules (about 1625), is "Truth's Integrity ; or, A curious Northern ditty, called *Love will find out the way*: to a pleasant new tune." A later copy in the Douce Collection, p. 232, is entitled "A curious Northern ditty, called *Love will find out the way*."

In the Roxburghe Collection, ii. 436, is a black-letter ballad of "Stephen and Cloris ; or, The coy Shepherd and the kind Shepherdess : to a new play-house tune, or *Love will find out the way*."

Another black-letter ballad, to the tune of *Love will find out the way*, is entitled, "The Countryman's new Care away" ; commencing—

"If there were employments For men, as have been ; And drums, pikes, and muskets, I' the field to be seen ;	And every worthy soldier Had truly his pay ; Then might they be bolder To sing Care away."
--	---

### I'LL NEVER LOVE THEE MORE.

Gamble's MS.,<sup>1</sup> dated 1659, in the possession of Dr. Rimbault.

[\*]

My dear and on - ly love take heed, how thou thy - self ex - pose . .

<sup>1</sup> This is a manuscript volume of songs and ballads, with music, in the hand-writing of John Gamble, the composer. Gamble published some of his own works in 1657 and 1659, but this seems to have been his commonplace book. It contains the songs Dr. Wilson

composed for Brome's play, *The Northern Lass*, and many compositions of H. and W. Lawes, as well as common songs and ballads. The last are usually noted down without bases ; and in some instances the space intended for the tune is unfilled.

By let - ting long - ing lo - vers feed up - on such looks as those. . .



I'll mar - ble wall thee round a - bout, and build with - out a door: . .



But if thy heart do once break out, I'll ne - ver love thee more. .



\* \* \* \* \*

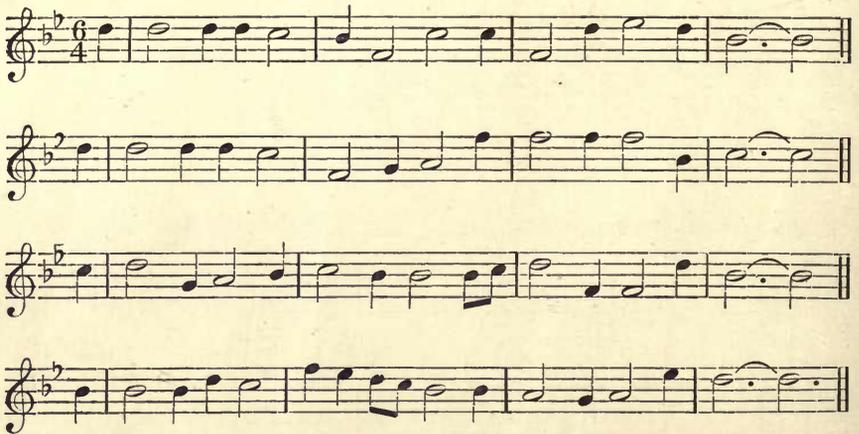
Let not their oaths, by volleys shot,  
 Make any breach at all,  
 Nor smoothness of their language plot  
 A way to scale the wall;  
 No balls of wild-fire-love consume  
 The shrine which I adore;  
 For, if such smoke about it fume,  
 I'll never love thee more.

Then if by fraud or by consent,  
 To ruin thou shouldst come,  
 I'll sound no trumpet as of wont,  
 Nor march by beat of drum;  
 But fold my arms, like ensigns, up,  
 Thy falsehood to deplore,  
 And, after such a bitter cup,  
 I'll never love thee more.

A copy of the ballad, consisting of four verses in the first, and five in the second part, is contained in the Douce Collection, p. 102, entitled "*Ile never love thee more: Being the Forsaken Lover's Farewell to his Fickle Mistress. To a rare Northern tune, or Ile never love thee more.*" It commences, "My dear and only joy, take heed"; and the second

part, "Ile lock myself within a cell." Having been "Printed for W. Whitwood, at the Golden Lyon in Duck Lane," this copy may be dated about 1670. It is also in the list of those printed by W. Thackeray at the same period. The words will also be found in the first and second editions of *Wit and Drollery*, 1656 and 1661 (there entitled "A Song"), and in *Pills to purge Melancholy*, 1700, 1707, and 1719. The tune was first added to *The Dancing Master* in 1686, and is contained in every subsequent edition, in a form more appropriate to dancing than the earlier copy.

[The words were also printed in *Pills to purge Melancholy*, edition of 1709, with a different tune, which is as follows:—



ED.]

In the Pepys Collection, i. 256, is "The Faythfull Lover's Resolution; being forsaken of a coy and faythless dame. To the tune of *My dear and only love, take heed*"; commencing, "Though booteles I must needs complain." "Printed at London for P. Birch."

In the same volume, i. 280, is a ballad "to the tune of *O no, no, no, not yet*; or, *Ile never love thee more*"; commencing, "A young man and a lasse of late." "Printed at London for J[ohn] T[rundle]."

At p. 378—"Anything for a Quiet Life; or, The Married Man's bondage," &c. "To the tune of *O no, no, no, not yet*; or, *Ile never love thee more*." "Printed at London by G. P."

And at p. 394—"Tis not Otherwise; or, The Praise of a Married Life. To the tune of *Ile never love thee more*"; commencing, "A young man lately did complaine." "Printed at London by G. B."

The above quotations tend to prove the tune, in its original form, to be of the time of James I. Philip Birch, the publisher of the first ballad, had a "shop at the Guyldhall" in 1618, where he published "Sir Walter Rauleigh his Lamentation." John Trundle, the publisher of the second, was dead in 1628; the ballads were then printed by "M. T., widdow." Trundle is mentioned as a ballad-printer in Ben Jonson's *Every Man in his Humour*, 1598.

In the Roxburghe Collection, ii. 574, is "A proper new ballad, being the regrave [regret] of a true Lover for his Mistris unkindness. To a new tune, *Ile ever love thee more.*" The rude orthography of this seems to mark it as an early ballad; but, unfortunately, the printer's name is cut away. It commences thus:—

"I wish I were those gloves, dear heart,      Then should no sorrow, grief, or smart,  
Which could thy hands inshrine;                      Molest this heart of mine, &c."

and consists of twenty-one stanzas of eight lines; thirteen in the first part, and eight in the second.

In the same collection, and in Mr. Payne Collier's *Roxburghe Ballads*, p. 227, is "The Tragedy of Hero and Leander. To a *pleasant new tune, or I will never love thee more.*" The last was "Printed for R. Burton, at the Horse-shoe in West-Smithfield, neer the Hospital-gate"; and the copy would, therefore, date in the reign of Charles I., or during the Commonwealth.

James Graham, Marquis of Montrose, also wrote "Lines" to this tune, retaining a part of the first line, and the burden of each verse, "*I'll never love thee more.*" It is "An Address to his Mistress," and commences—

"My dear and only love, *I pray*  
This noble world of thee," &c.

Like "My dear and only love, *take heed,*" it consists of five stanzas; and must have been written after the establishment of the Committees and the Synod of Divines at Westminster (1643), because he refers to both in the song.

Watson, in his *Collection of Scotch Poems*, part iii., 1711, printed one of the extended versions of "My dear and only love, *take heed,*" as a "second part" to the Marquis of Montrose's song. This is obviously a mistake: we have seen that the ballad was printed in the early years of the century, and the Marquis of Montrose was not born till 1612. The error has been reproduced in *Memoirs of Montrose*, Edinburgh, 1819.

It was, no doubt, the Marquis of Montrose's song that made the tune

popular in Scotland. It is found, under the name of *Montrose Lys*, in a late manuscript of lra-viol music recently in the possession of Mr. A. Blaikie. The tune has, therefore, been included in collections of Scottish music; but "My dear and only love, *take heed*" continued to be the popular song in England, and from that it derives its name. In English ballads it is called "A rare Northern tune,"<sup>1</sup> and I have never yet found that term applied to a Scotch air.

Some of the ballads are of a later date than the Marquis of Montrose's song, such as "Teach me, Belissa, what to do: to the tune of *My dear and only love, take heed*," in *Folly in print*, 1667; "A Dialogue between Tom and Dick," in *Rats rhimed to Death*, 1660; "The Swimming Lady," in the Bagford, others in Roxburghe and Pepys Collections; but I have already cited enough to prove that it was a very popular air, and popular before the Marquis of Montrose's song can have been written.

### NOW THE SPRING IS COME.

Gamble's MS. ; Elizabeth Rogers' Virginal Book. B.M. Addl. MSS., 10,337.

[\*]

2. While the flowers spring, and birds do sing, their sweet tunes, their sweet tunes, their sweet  
1. Now the spring is come, turne to thy love, to thy love, to thy love, to thy



<sup>1</sup> In ballad-phrase, the terms "Northern" and "North-country" were often applied to places within a hundred miles of London. Percy describes the old ballad of *Chevy Chase* as written in "the coarsest and broadest Northern dialect," although Richard Sheale, the author of that version, was a minstrel residing in Tamworth, and in the service of the Earl of Derby. Puttenham thus notices the difference of speech prevailing in his time beyond the Trent:—"Our [writer] therefore at these days shall not follow Piers Plowman, nor Gower, nor Lydgate, nor yet Chaucer, for their language is now out of use with us: neither shall he take the terms of North-men, such as they use in daily talke (whether they be noble men

or gentlemen, or of their best clarkes, all is a matter), nor in effect any speach used beyond the river of Trent: though no man can deny but theirs is the purer English Saxon at this day, yet it is not so courtly nor so current as our Southerne English is, nor more is the far Western man's speach: ye shall therefore take the usuall speach of the Court, and that of London and the shires lying about London, within sixty miles, and not much above."—(*Arte of English Poesie*.) Many of the characters in plays of the seventeenth century, such as Brome's *Northern Lass*, speak in a dialect which might often pass for Scotch with those who are unacquainted with the language of the time.

tunes and doe not stay. } Where I will fill thy lap full of flowres, and cover thee with  
 love and make no de - lay.



sha - dy bowres, come a - way, . . . come a - way, . . . come a - way and doe not stay.



\* \* \* \* \*  
*Flora* here hath made a bed  
 for my Love, for my Love, for my Love,  
 With roses red.  
*Phæbus* beames to stay are bent  
 for to yeeld, for to yeeld, for to yeeld  
 my Love content.  
 And the pleasant Eglantine  
 Made with a thousand flowers fine :  
 come away, come away, come away,  
 and doe not stay.

Harke how the Nightingale sweetly doth sing  
 for my Love, for my Love, for my Love,  
 the Lambes do play.  
*Pan*, to please my Love, the Rocks makes  
 to ring, [pipe,  
 and doth pipe, and doth pipe, and doth  
 a roundelay.  
 See the pleasant russy Brookes,  
 And every Flower for my Love looks :  
 come away, come away, come away,  
 and doe not stay.

\* \* \* \* \* \* \* \* \* \*

Fairest fayre, now turne to thy Love,  
 to thy Love, to thy Love, to thy Love  
 that loves thee best.  
 Sweet, let pittie move, grant love for love,  
 like the Dove, like the Dove, like the Dove,  
 for ever rest.  
 Crowne thy delights with hopefull joyes ;  
 Thy love revives, thy hate destroys :  
 come away, come away, come away  
 and doe not stay.

These words are from the ballad in the Roxburghe Collection, i. 200. In the same collection, i. 48, is another ballad, entitled "Christmas' Lamentation for the losse of his acquaintance ; showing how he is forst to leave the Country, and come to London. To the tune of *Now the Spring is come.*"

## GATHER YE ROSEBUDS.

Playford's *Ayres and Dialogues*, 1659, and *Introduction to Music*, 1660; *Musick's Delight on the Cithren*, 1666; *Musical Companion*, 1667.

[\*]

Ga - ther ye rose - buds while ye may, Old Time is still a fly - ing :

And this same flower that smiles to - day, To - mor - row will be dy - ing.

The glorious Lamp of Heaven, the Sun,  
The higher he's a-getting,  
The sooner will his race be run,  
And nearer he's to setting.  
That age is best which is the first,  
When youth and blood are warmer ;

But being spent, the worse and worst  
Times still succeed the former.  
Then be not coy, but use your time,  
And, while ye may, go marry ;  
For having once but lost your prime,  
You may for ever tarry.

[This tune, which is by William Lawes, is here given with the original bass, from the earliest printed copy.—ED.]

The words are by Herrick, and were printed in his *Hesperides*, with the title, "To the Virgins, to make much of Time." The song soon became popular in ballad-form, and is in the list of those printed by W. Thackeray, at the Angel in Duck Lane, as well as in *Merry Drollery Complete*, 1670. It has been reprinted (from a defective copy) in Evans' *Old Ballads*, iii. 287, 1810.

## THREE MERRY MEN.

[John Playford's M.S. Commonplace Book, in the possession of the Hon. G. O'Callaghan.

[\*]

Three merry men, and three merry men, and three mer-ry men be we :

I in the wood, and thou on the ground, And Jack sleeps in the tree.

The words are from Peele's *The Old Wives' Tale*, 1595, where it is sung instead of the song proposed, *O man in desperation*.

In Fletcher's *The Bloody Brother*, three men who are about to be hanged join in a chorus of—

“ Three merry boys, and three merry boys,  
And three merry boys are we,  
As ever did sing in a hempen string,  
Under the gallow tree.”

The song is also quoted in *Twelfth Night*; in *Westward Hoe*, by Dekker and Webster, 1607; and in *Ram Alley*, 1611.

There is a later song of “ Three merry boys ” :—

“ The wise men were but seven,  
nor more shall be for me ;  
The muses were but nine,  
the worthies three times three ;  
And three merry boys, and three merry boys,  
And three merry boys are we.”

This was set as a Round for three voices by William Lawes. It was exceedingly popular, and is to be found in all the contemporary Catch books.

## THE HUNTER IN HIS CAREER, OR BASSE'S CAREER.

The Gordon Lute Book (Straloch MS.), 1627.

[\*]

2. - fore the creak of the crow, and the break of the day in the wel-kin  
 1. Long ere the morn ex - pects the re - turn, of A - pol - lo from the o - cean

[Fast.]

seen :  
 qucen : Be - } Mount - ed he'd halloo, and cheer - ful - ly follow, to the

chase with his bu - gle . . clear, Echo doth he make, and the

moun - tains shake, with the thun - der of his ca - - reer.

Now bonny bay  
 In his foine waxeth gray ;  
 Dapple-grey waxeth bay in his blood ;  
 White-Lily stops  
 With the scent in her chaps,  
 And Black-Lady makes it good.  
 Poor silly Wat,  
 In this wretched state,  
 Forgets these delights for to hear ;  
 Nimbly she bounds  
 From the cry of the hounds,  
 And the music of their career.

Hills, with the heat  
 Of the gallopers' sweat  
 Reviving their frozen tops,  
 [And] the dale's purple flowers  
 That droop from the showers  
 That down from the rowels drops.

Swains their repast,  
 And strangers their haste  
 Neglect, when the horns they do hear ;  
 To see a fleet  
 Pack of hounds in a sheet,  
 And the hunter in his career.

Thus he careers,  
 Over heaths, over meres,  
 Over deeps, over downs, over clay ;  
 Till he hath won  
 The noon from the morn,  
 And the evening from the day.  
 His sport then he ends,  
 And joyfully wends  
 Home again to his cottage, where  
 Frankly he feasts  
 Himself and his guests,  
 And carouses in his career.

This is one of the songs alluded to in Walton's *Angler*, where *Piscator* says :—" I'll promise you I'll sing a song that was lately made at my request by Mr. William Basse, one that made the choice songs of 'The Hunter in his Career,' and 'Tom of Bedlam,' and many others of note."

A copy of the song is in the Pepys Collection, i. 452, entitled "Maister Basse his Careere ; or, The New Hunting of the Hare. To a new court tune." Printed for E[liz.] A[lld]. On the same sheet is "The Faulconer's Hunting. To the tune of *Basse his careere*." The words are also in *Wit and Drollery, Jovial Poems*, 1682, p. 64, and in *Old Ballads*, 2nd edit., 1738, iii. 196.

Among other ballads sung to the tune are "Wit's never good till 'tis bought," in Mr. Collier's *Roxburghe Ballads*, p. 264 ; and "The Hasty Bridegroom," &c., to the tune of *Bass his career*, or *Bow-bells*, *Rox.* ii. 208, and *Pepys* iv. 95.

In *Wit and Drollery*, &c., 1682, the song is followed by another called "The Hunt," evidently intended for this tune, which begins :—

"Clear is the air, and the morning is fair,  
 Fellow huntsmen, come wind your horn ;  
 Fresh is the earth, and sweet is the breath,  
 That melteth the rime from the thorn," &c.

## I LIVE NOT WHERE I LOVE.

Forbes' *Songs and Fancies*, 1666.

[\*]  
 2. From my love my life was wrest-ed, to a world of hea - vi - ness }  
 1. With my love my life was nest - ed, in the sun of hap - pi - ness }

[Moderate.]

O let love my life re - move, sith I live not where I love.

Where the truth once was, and is not,  
 Shadows are but vanities  
 Shewing want, that help they cannot,  
 Are but slaves of miseries.  
 Painted meat no hunger feeds,  
 Dying life each death exceeds.

O, true Love, since thou hast left me,  
 Mortal life is tedious ;  
 Death it is to live without thee,  
 Death of all most odious.  
 Turn again and take me with thee,  
 Let me die, or live you with me.

This song is also in the Percy folio MS., ii. 325, but no printed copy in ballad form is known. It must, however, have been popular, at least for a time ; for in the Roxburghe Collection, i. 68, is a ballad entitled "The Constant Lover :

' Who his affection will not move,  
 Though he live not where he love' ;

which begins thus :—

"You loyal lovers that are distant  
 From your sweethearts many a mile,  
 Pray come help me at this instant  
 In mirth to spend away the while,

In singing sweetly and completely  
 In commendation of my love ;  
 Resolving ever to part never,  
 Though I live not where I love."

This is directed to be sung "to a Northern tune, called *Shall the absence of my Mistress*," which may be another name for the tune given above, from some other ballad written to it. Ballads to the tune under one or other of these names will be found in the Roxburghe Collection, i. 320, and iii. 182 ; and in the Pepys Collection, iv. 40.

## ONCE I LOVED A MAIDEN FAIR.

*The Dancing Master*, 1650-98 ; *Playford's Introduction to Musick*, 1664 ; *Musick's Delight on the Cithren*, 1666 ; *Apollo's Banquet*, 1670, &c.

[\*]

2. She was young and a - mong crea - tures of temp - ta - tion :  
1. Once I loved a mai - den faire, . . . but she did de - ceive me :

Who will say but mai - dens may kisse for re - cre - a - - tion.  
She with Ve - nus might com - paire, . . . in my mind be - leeve me.

\* \* \* \* \*

Three times I made it knowne,  
to the congregation ;  
That the church had her owne,  
as priest had made relation.

Married we straight must be,  
although we go a begging :  
But now by love 'tis like to prove  
a very hopefull wedding.

The words are from the ballad in the Roxburghe Collection, i. 350 ; printed for the assigns of Thomas Symcock.

The first song in Patrick Carey's *Trivial Poems*, written in 1651 ("Fair one! if thus kind you be"), is to the tune *Once I lov'd a Maiden fair*. It is also alluded to in *The Fool turn'd Critic*, 1678—"We have now such tunes, such lamentable tunes, that would make me forswear all music. *Maiden Fair* and *The King's Delight* are incomparable to some of these we have now."

[I have no clue to the version printed in the former edition of this work. Whatever it may be, it is certainly later than the seventeenth century, since the tune as it stands in *The Dancing Master* of 1698 is exactly the same as in the edition of 1650, from which the version given above is taken.—ED.]

## SHALL I WASTING IN DESPAIR.

MS. in the Advocates' Library, Edinburgh.

[\*]

Shall I wast-ing in des-pair, die be-cause a wo-man's fair?

[Moderate.]

Shall my cheeks look pale with care, be-cause an-o-ther's ro-sy are?

Be she fair-er than the day, or the flow-rie meads of May;

Yet if she be not such to me, what care I how fair she be.

Shall my foolish heart be pin'd,  
 'Cause I see a woman kind?  
 Or a well-disposed nature,  
 Joined with a lovely feature?  
 Be she kind, or meeker than  
 Turtle-dove or pelican;  
 If she be not so to me,  
 What care I how kind she be.

\* \* \* \* \*  
 Great, or good, or kind, or fair,  
 I will ne'er the more despair:  
 If she love me, this believe,  
 I will die ere she shall grieve.  
 If she slight me when I woo,  
 I can slight and let her go:  
 If she be not fit for me,  
 What care I for whom she be.

Shall a woman's virtues move  
 Me to perish for her love?  
 Or her merits value known,  
 Make me quite forget mine own?  
 Be she with that goodness blest,  
 Which may gain her name of Best;  
 If she be not such to me,  
 What care I how good she be.

A copy of this song is in the Pepys Collection, i. 230, entitled "A new song of a young man's opinion of the difference between good and bad women. *To a pleasant new tune*" (Printed at London for W. I.). It is also in the second part of *The Golden Garland of Princely Delights*, 3rd edit., 1620, entitled "The Shepherd's Resolution. To the tune of *The Young Man's Opinion*." As the name of the tune is here derived from the title of the ballad, it must have been printed in ballad form before 1620, when it was published among *The Workes of Master George Wither*.

The first line of the copy in the Pepys Collection (unlike that in *The Golden Garland*) is "Shall I *wrestling* in despaire." In the same volume are the following:—

Page 200.—"The unfortunate Gallant gull'd at London. To the tune of *Shall I wrastle in despair*" (Printed for T. L.); beginning—

"From Cornwall Mount to London Fair."

Page 316.—"This maid would give tenne shillings for a kisse. To the tune of *Shall I wrassele in despair*" (Printed at London by I. White); beginning—

"You young men all, take pity on me."

Page 236.—"Jone is as good as my lady. To the tune of *What care I how fair she be?*" (Printed at London for A. M[ilbourn]) beginning—

"Shall I here rehearse the story."

## HEY, THEN UP GO WE.

*Musica Antiqua*, from a MS. formerly in the possession of Dr. Boyce.

[\*]

Know this my breth - ren Heaven is clear, and all the clouds are gone :

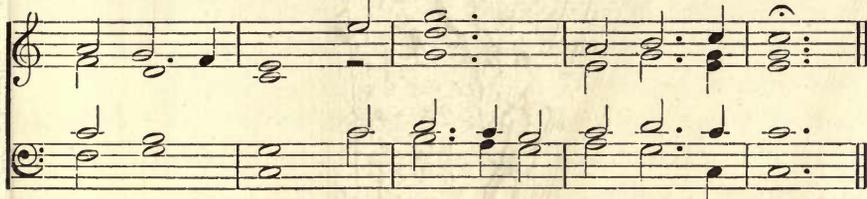
[Moderate.]

The righ-teous man shall flour - ish now, good days are

co - ming on. Then come my breth - ren . . and be glad,

and eke re - - joice with me : Lawn sleeves and Roch - ets

shall go . . . down, and hey then up go we.



This is the first stanza of a song by Francis Quarles, of which copies will be found in MS. Ashmole, 36 and 37, folio 96; in *Loyal Songs written against the Rump Parliament*, i. 14; in Ellis's *Specimens*; and with the tune in *Musica Antiqua*.

Some differences will be found in the various copies; for instance, Quarles' line, "Then *Barrow* shall be sainted," is, in *Musica Antiqua*, "Then *Burton* shall be sainted," and in *Loyal Songs*, "Then *Burges*," &c. In the last, there are two additional stanzas, and the tune is changed. In Ashmole's manuscript, the song is entitled "The Triumph of the Roundheads; or, The Rejoicing of the Saints."

Another tune for the song is the following, which is printed with a ballad entitled "A Pleasant New Song of 82. To an old tune of 41," in the volume of broadsides called *Caricatures and Ballads* in the British Museum (C. 20, f. 6):—



Other versions more or less resembling this will be found in *The Dancing Master* of 1686, and in every subsequent edition; in 180 *Loyal Songs*, 1685 and 1694; in *Pills to purge Melancholy*, ii. 286 (1719); and in the following ballad operas:—*Beggars' Opera*, 1728; *The Patron*, 1729; *The Lover's Opera*, 1729; *Quaker's Opera*, 1728; *Silvia*, 1731; *The*

*Devil to pay*, 1731; and *Love and Revenge*, N.D. In some copies it is in common time, in others in  $\frac{6}{4}$  or  $\frac{3}{8}$ .

Two other names for the tune are *The clean contrary way*, and *The good old cause*.

In *A Choice Collection of 120 Loyal Songs, &c.*, 12mo, 1684, is "An excellent new Hymn, exalting the Mobile to Loyalty," &c., "To the tune of *Forty-one*"; commencing—

<p>"Let us advance <i>the good old cause</i>, Fear not Tantivitiers, Whose threat'nings are as senseless as Our jealousies and fears.</p>	<p>'Tis we must perfect this great work, And all the Tories slay, And make the King a glorious Saint— <i>The clean contrary way.</i>"</p>
---	---

This is a mere alteration of a song by Alexander Brome, entitled "The Saint's Encouragement; written in 1643," and printed in his *Songs and other Poems*, 12mo, 1644 (p. 164). It commences thus—

<p>"Fight on, brave soldiers, for the cause, Fear not the Cavaliers; Their threat'nings are as senseless as Our jealousies and fears.</p>	<p>'Tis you must perfect this brave work, And all malignants slay, You must bring back the King again— <i>The clean contrary way.</i>"</p>
---	--

In the collection of *Loyal Songs written against the Rump Parliament*, instead of "The Saint's Encouragement," &c., Brome's song is headed "On Colonel Venne's Encouragement to his Soldiers: A Song" (i. 104, edit. 1731).

*The clean contrary way* is a very old,<sup>1</sup> and was a very popular burden to songs. Some of the songs, however, like that on the Duke of Buckingham, reprinted by Mr. Fairholt for the Percy Society (No. 90, p. 10), are in another metre, and were therefore written to other tunes.

It appears, from some lines in *Choyce Poems, &c., by the wits of both Universities* (printed for Henry Brome, 1661), that some ballad-singers had been committed to prison, and threatened to be whipped through the town, for singing one of these songs.

"The fiddlers must be whipt, the people say,  
Because they sung *The clean contrary way*;" &c.

<sup>1</sup> *The clean contrary way*, as a burden, may be traced, in Latin, to the fifteenth century, if not earlier, as, for instance, in a highly popular song—

"Of all creatures women be best,  
*Cujus contrarium verum est.*"

Copies of that are contained in the Minstrels'

Book, reprinted by Mr. Wright for the Percy Society (*Songs and Carols*, p. 88), and in a Collection of Romances, Songs, Carols, &c., in the handwriting of Richard Hill, merchant, of London, from 1483 to 1535, now in the Library of Balliol College, Oxford (No. 105, p. 250.)

One of the songs was remembered in Walpole's time, for in a letter to Sir Horace Mann, dated October 1, 1742, he says, "As to German news, it is all so simple that I am peevish: the raising of the siege of Prague, and Prince Charles and Maréchal Maillebois playing at Hunt the Squirrel, have disgusted me from enquiry about the war. The Earl laughs in his great chair, and sings a bit of an old ballad:—

'They both did fight, they both did beat,  
They both did run away;  
They both did strive again to meet—  
*The clean contrary way.'*"

*Walpole's Letters*, 1840, i. 231.

Among the numerous songs and ballads to this air the following may be named:—

1. "A Health to the Royal Family; or, The Tories' Delight: To the tune of *Hey, boys, up go we*" (Pepys Coll., ii. 217); commencing—

<p>"Come, give's a brimmer, fill it up, 'Tis to great Charles our King, And merrily let it go round, Whilst we rejoice and sing.</p>	<p>Let rebels plot, 'tis all in vain, They plot themselves but woe, Come, loyal lads, unto the Queen, And briskly let it go."</p>
--	---

2. A satirical song by Lord Rochester (Harl. MSS., 6913, p. 267)—

<p>"Send forth, dear Julian, all thy books Of scandal, large and wide, That ev'ry knave that in 'em looks May see himself describ'd.</p>	<p>Let all the ladies read their own, The men their failings see, From <i>Nell</i> to him that treads the throne Then <i>Hey, boys, up go we</i>.</p>
--	---

3. "The Popish Tory's Confession; or, An Answer to the Whig's Exaltation," &c. "A pleasant new song to the tune of *Hey, boys, up go we*" (Douce Coll., 182); beginning—

<p>"Down with the Whigs, we'll now grow wise, Let's cry out, 'Pull them down,' By that we'll rout the <i>Good old cause</i>, And mount one of our own.</p>	<p>We'll make the Roundheads stoop to us, For we their betters be, We'll pull down all their pride with speed, Such Tories now are we."</p>
--	---

This is on Papists calling themselves Tories (printed by J. Wright, J. Clarke, W. Thackeray, T. Passinger, and M. Coles, B.L., *temp.* Charles II.); and is preceded by eleven long lines, of which the following six contain the usual derivation of "Tory"—

"No honest man, who king and state does love,  
Will of a name so odious approve,  
Which *from the worst of Irish thieves* at first  
Had its beginning, and with blood was nurst.  
Which shows it is of a right Popish breed,  
As in their own confession you may read."

4 and 5. The last line just quoted perhaps alludes to "The Tories' Confession ; or, A merry song in Answer to the Whig's Exaltation. To the tune of *Forty-one*." A copy of this (London, T. H., 1682) is in Mr. Halliwell's Collection, Cheetham Library (No. 3010), as well as "A new ballad from Whig-land," to the same air (No. 1045).

6. "The City's thanks to Southwarke for giving the army entrance" (Sept. 1, 1647)—

"We thank you more than we can say,  
But 'tis *the cleane contrary way*."

This is among the King's Pamphlets, and reprinted in Wright's *Political Ballads*, Percy Soc., No. 90, p. 70.

7. "The Thames uncas'd ; or, The Waterman's Song upon the Thaw. To the tune of *Hey, boys, up go we*" ; commencing—

"Come, ye merry men all, of Waterman's Hall."

See *Old Ballads illustrating the Great Frost of 1683-4*, Percy Soc., No. 42, p. 30.

8. "Advice to Batchelors ; or, The Married Man's Lamentation." Commencing—

"You batchelors that single are,  
May lead a happy life."

9. "The Good Fellow's Consideration ; or, The Bad Husband's Amendment," &c.—

"Lately written by Thomas Lanfiere,  
Of Watchat town in Somersetshire."

(Roxburghe Coll., ii. 195. "Printed for P. Brooksby.")

10. "The Good Fellow's Frolic ; or, Kent Street Club. To the tune of *Hey, boys, up go we* ; *Seaman's Mournful Bride* ; or, *The fair one let me in* ; beginning—

'Here's a crew of jovial blades  
That lov'd the nut-brown ale.'—(Rox. Coll., ii. 198.)

11. "All is Ours and our Husband's ; or, The Country Hostess's Vindication. To the tune of *The Carman's Whistle* ; or, *Heigh, boys, up go we*."—(Roxburghe Coll., ii. 8.)

12 and 13. "A Farewell to Gravesend," and "The Merry Boys of Christmas ; or, The Milkmaid's New Year's Gift."—(Roxburghe, vol. iv.)

It would be no difficult task to add fifty more to the above list, but it is already sufficiently lengthy.

## VIVE LE ROY.

B.M. Addl. MSS., 11,608 ; *Musick's Recreation on the Viol, Lyra-way, 1661* ;  
*Musick's Delight on the Cithren, 1666.*

[\*]

What though the Zea - lots pull down the Pre - lates, Push at the

[Moderate.]

Pul - pit and kicke at the Crowne : Shall not the Round - head

first be con - found - ed ; Sa, sa, sa, sa, Boyes ; Ha, ha, ha,

ha, Boyes ; Then wee le re - turn . . . . with Tri - umph and Joy.

Shall we not never, once more endeavour,  
 Strive to [re]purchase our Royall Renowne ?  
 Then wee'le be merry, drinke white wine and sherrie,  
 Then we will sing, Boyes, God bless our Kinge, Boyes,  
 Cast up our capps and crie Vive le Roy.

These are the words given with the music in the British Museum MS., where the tune is set in three parts. Another copy of the words is in *Loyal Songs*, 1732, i. 102; also in the "*Rump*" *Songs*, 1662, i. 145.

The song is frequently alluded to, as in the ballad entitled "A la Mode: The Cities profound policie in delivering themselves, their cittie, their works, and ammunition, unto the protection of the Armie" (August 27, 1647), King's Pamphlets, vol. v., folio; and Wright's *Political Ballads*, p. 64—

"And now the Royalists will sing  
Aloud *Vive le Roy*;

The Commons will embrace their King  
With an unwonted joy."

And in "He that is a clear Cavalier," the first stanza ends—

'Freeborn in liberty we'll ever be,  
Sing *Vive le Roy*."

Again, in *A Joco-serious Discourse*, by George Stuart, 1686, a welcome to James II.,—"the harmonious spheres sound *Vive le Roy*" (p. 3).

Among Mr. Halliwell's Collection of Ballads is "England's Honour and London's Glory, with the manner of proclaiming Charles the Second King of England, this eighth of May, 1660, by the Honourable the two Houses of Parliament, Lord Generall Monk, the Lord Mayor, Aldermen, and Common Counsell of the City. The tune is *Vive le Roy*." London, printed for William Gilbertson. It begins—

"Come lither, friends, and listen unto me,  
And hear what shall now related be ;"

and the burden is—

"Then let us sing, boyes, God save the King, boyes,  
Drink a good health, and sing *Vive le Roy*."

### WHEN THE KING ENJOYS HIS OWN AGAIN.

*Musick's Recreation on the Lyra-Viol*, 1652; *Musick's Delight on the Cithren*, 1666; Elizabeth Rogers' Virginal Book; &c.

[\*]

2. I think my-self to be as wise as he that most looks in the skies.  
1. What Book-er<sup>1</sup> can prog-nos-ti-cate, or speak of our kingdom's pre-sent state :

My skill goes beyond the depths of the Pond,<sup>1</sup> or Ri - ver in the great - est rain ;



By the which I can tell that all things will be well, when the King comes home in peace a - gain.



There is no Asstrologer, then say I,  
can search more deep in this than I ;  
To give you a reason from the stars,  
what causeth peace, or civill Wars.  
The man in the Moon may wear out his  
shoone,  
in running after Charles his Wain ;  
But all to no end, for the times they will  
mend,  
when the King comes home in peace  
again.

Though for a time you may see White-  
Hall,  
with cob-webs hanging over the wal,  
In stead of silk, and silver brave  
as formerly it used to have ;  
(And) in every Roome, the sweet perfume,  
delightful for that Princely Traine ;  
The which you shall see, when the time it  
shall be,  
That the King comes home in peace again.

\* \* \* \* \*

Till then upon Ararat's-hill,  
my hope shall cast her Anchor still ;  
Until I see some peaceful Dove<sup>1</sup>  
bring home the branch which I do love.  
Still will I wait till the waters abate,  
which most disturb my troubled brain ;  
For I'le never rejoyes till I hear that voice,  
That the King comes home in peace again

[These words are taken from the broadside in the Roxburghe Collection, without woodcut or printer's name, which is probably one of the copies that circulated in secret during the Commonwealth. It has

<sup>1</sup> Booker, Pond, and Dove were all astrologers and almanack-makers. Booker held the appointment of Licencer of Almanacks to the Parliament. Ritson copies his notes about Booker and others from a small pamphlet

printed in 1711, entitled "The ballad of *The King shall enjoy his own again*, with a learned comment thereupon ;" but the account there given of Booker does not agree with that of William Lilly, quoted in a note to Dodsley's

“God save the King, Amen,” printed in large letters at the foot, and is headed, “The King enjoys his own again. To be joyfully sung with its own proper tune.”

The version of the tune here given is the earlier one, as it was sung during the Commonwealth; the one more generally known dates from after the Restoration.—ED.]

The words are ascertained to be Martin Parker's, by the following extract from *The Gossips' Feast; or, Morall Tales*, 1647:—“The gossips were well pleased with the contents of this ancient ballad, and Gammer Gowty-legs replied, ‘By my faith, Martin Parker never got a fairer brat: no, not when he penn'd that sweet ballad, *When the King injoyes his own again.*’”

The words of *When the King enjoys his own again* are in the Rox-burgh Collection of Ballads, iii. 256; in Mr. Payne Collier's Collection; in *The Loyal Garland, containing Choice Songs and Sonnets of our late Revolution*, London, 1671, and fifth edition, 1686 (reprinted by the Percy Society); in *A Collection of Loyal Songs*, 1750; in Ritson's *Ancient Songs*, &c.

Among the almost numberless songs and ballads that were sung to the tune, I will only cite the following:—

1. “The World turn'd upside down,” 1646. King's Pamphlets, No. 4, folio.
2. “A new ballad called A Review of the Rebellion, in three parts. To the tune of *When the King enjoys his rights againe*,” dated June 15, 1647. See King's Pamphlets, vol. 5, folio; and Wright's *Political Ballads*, p. 13.

*Old Plays*, vol. xi., p. 469. Booker is mentioned by Killigrew, in *The Parson's Wedding*, act i., sc. 2; by Pepys, in his *Diary*, Feb. 3, 1666-7; by Cleveland, in his *Dialogue between Two Zealots*; and by Butler, in *Hudibras*. One of his almanacks for 1661 was sold in Skegg's sale. Pond's almanack is mentioned in Middleton's play, *No wit, no help like a woman's*; and the Rev. A. Dyce, in a note upon the passage, quotes the title of one by Pond for the year 1607.

In the portion of the ballad not quoted here Dade and Hammond, two other almanack-makers, are mentioned. An almanack for the year 1636, “by William Dade, gent., London, printed by M. Dawson, for the Company of Stationers.” was once in my possession. Ac-

ording to the pamphlet which Ritson quotes, Dade was “a good innocent fiddle-string maker, who, being told by a neighbouring teacher that their music was in the stars, set himself at work to find out their habitations, that he might be instrument-maker to them; and having, with much ado, got knowledge of their place of abode, was judged by the Round-heads fit for their purpose, and had a pension assigned him to make the *stars* speak their meaning, and justify the villainies they were putting in practice.” Hammond's almanack was called “bloody,” because he always noted in his chronological table the date when such and such a Royalist was executed, by way of reproach.

3. "The last news from France; being a true relation of the escape of the King of Scots from Worcester to London, and from London to France; who was conveyed away by a young gentleman in woman's apparel; the King of Scots attending on this supposed gentlewoman in manner of a serving-man. The tune is *When the King enjoys,*" &c. Printed by W. Thackeray, T. Passenger, and W. Whitwood. Roxburghe Collection, iii. 54.

4. "The Glory of these Nations; or King and People's Happiness: Being a brief relation of King Charles's royall progresse from Dover to London, how the Lord Generall and the Lord Mayor, with all the nobility and gentry of the land, brought him thorow the famous city of London to his Pallace at Westminster, the 29 of May last, being his Majesties birth-day, to the great comfort of his loyall subjects. The tune is *When the King enjoys his own again.*" This is one of six ballads of the time of Charles II. found in the lining of an old trunk, and now in the British Museum. Also reprinted in Wright's *Political Ballads*, p. 223.

5. "A Countrey Song, intituled The Restoration, May, 1661. King's Pamphlets, vol. xx., folio; and Wright's *Political Ballads*, p. 265.

6. "The Jubilee; or, The Coronation Day," from Thomas Jordan's *Royal Arbor of Loyal Poesie*, 12mo, 1664. As this consists of only two stanzas, and as the copy of the book (which was in the possession of Mr. Payne Collier) is probably unique, they are here subjoined:—

"Let every man with tongue and pen  
Rejoice that Charles is come agen,  
To gain his sceptre and his throne,  
And give to every man his own :  
    Let all men that be  
    Together agree,  
And freely now express their joy :  
    Let your sweetest voices bring  
    Pleasant songs unto the King,  
To crown his Coronation day.

All that do tread on English earth  
Shall live in freedom, peace, and mirth;  
The golden times are come that we  
Did one day think we ne'er should see;  
    Protector and Rump  
    Did put us in a dump,  
When they their colours did display ;  
    But the time is come about,  
    We are in, and they are out,  
By King Charles his Coronation day.

7. "The Loyal Subject's Exultation for the Coronation of King Charles the Second." Printed for F. Grove, Snow Hill.

8. "Monarchy triumphant; or, The fatal fall of Rebels," from 120 *Loyal Songs*, 1684; or 180 *Loyal Songs*, 1685 and 1694.

In Dr. Dibdin's *Decameron*, vol. iii., a song called "The King enjoys his right," is stated to be in the folio MS. which belonged to Dr. Percy.

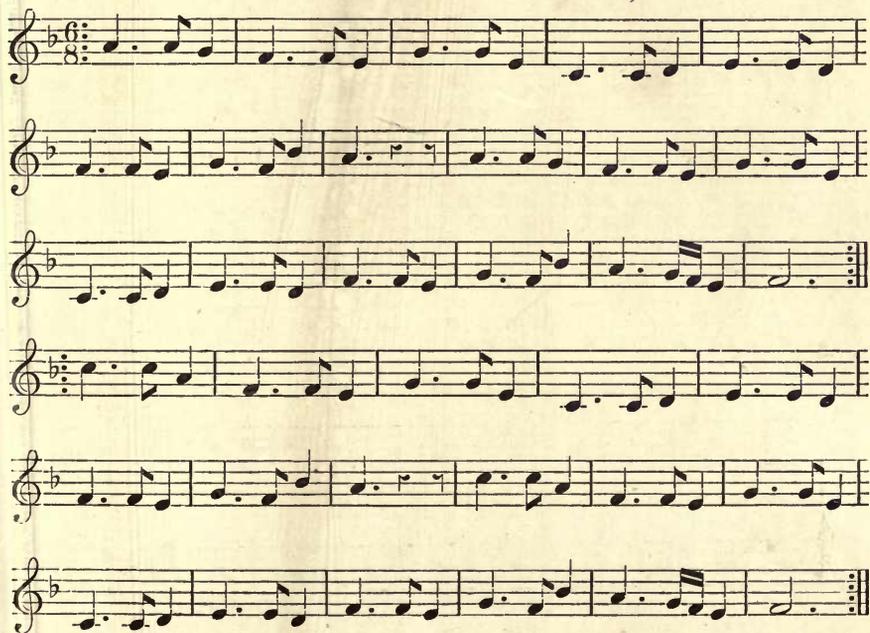


## DANCE TUNES.

---

[The leaf of parchment upon which the original of the following tune is written forms the cover to a MS. collection of statutes of Edward I., now in the Bodleian Library, in Oxford. The notation of the tune is of exactly the same character as that employed in *Sumer is icumen in*, except that the ligatures are much more numerous and elaborate, in accordance with the more intricate figures of melody they express. Upon the same leaf are two songs, one English, the other French, in the same notation, and the words in a handwriting which experts assign to the year 1260, or thereabouts.<sup>1</sup>

Bodl. Lib. MSS. Douce, 139.



<sup>1</sup> My best thanks are due to Mr. Nicholson, Bodley's Librarian, for much kind help with regard to this MS.

The image displays a page of musical notation for dance tunes, consisting of 12 staves of music. The notation is written in a single system, featuring treble clefs and a key signature of one flat (B-flat). The music includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and discoloration.



Attention seems to have been first drawn to this tune by Stafford Smith, who published in *Musica Antiqua* a translation of a small portion of it, as he conceived it, which was adopted by Dr. Crotch, and was also printed in the former edition of this work. But in his time the thirteenth-century notation was not so well understood as it now is, or might be; for, thanks to the late M. de Coussemaker, the contemporary treatises, containing clear instructions for the notation of musical sounds and all combinations of them, have within the last thirty years been printed, and their contents reduced to system. The chief difficulty in an age when measurable music was only beginning to be devised, and when as yet neither the dot nor any equivalent for the time-signature had been invented, was to express intelligibly the exact duration of sounds. It is upon this point that the treatises are most particular, and, for us, give most light; and it is in regard to this only that the translation shewn above, which I have made in accordance with their rules, will be found to differ from the one hitherto accepted.—ED.]

#### EARLIER SIXTEENTH-CENTURY DANCE TUNES.

[Much of the dance music of this period is not properly related to our subject. The exotic Pavans and Galliards of Henry VIII.'s time, with their stately measures and courtly titles, are in no sense popular music, and have nothing in common with a tune like the preceding, which is evidently a genuine country dance. But in the little volume in the King's MSS. in the British Museum, from which some of the songs of this period were taken, three or four dances of a popular character are to be found, portions of which are here given below.

#### A HORNEPYPE.

B.M. MSS., Reg. Appendix 58.

HUGH ASTON.



The image shows two systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords. The second system continues the melody and accompaniment, ending with repeat signs and '&c.' in both staves.

This is a composition by Hugh Aston, a musician of Henry VIII's time, of whom nothing is known at present beyond what has been preserved of his music, all of which, except this piece, would appear to be for the Church. The "Hornepype" is exceedingly long, the portion given above being not quite a fourth of the whole. The form is obviously popular, and the composition is interesting from its points of resemblance to the preceding tune. The same constant introduction of fresh figures of melody may be observed in both, and a similar treatment of the final note at the end of a period.

### THE CROOKE.

B.M. MSS., Reg. Appendix 58.

The image shows two systems of musical notation for 'The Crooke'. Each system consists of a treble clef staff and a bass clef staff. The first system is marked '[Air.]' and the second system is marked '[Moderate.]'. Both systems show a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The notation includes various note values and rests, with repeat signs at the end of each system.

[Variations.]

The chief interest of this little piece (which I have given with its original rude accompaniment) lies perhaps in the fact that it shows the musical form known as "Air and Variations" at the earliest stage of its existence. The air is probably a dance tune, though of a somewhat more sober cast than the preceding one.

The popular dance tunes, though generally cheerful, and often merry, were sometimes grave, and the two which follow bear a name that has passed into a proverb of melancholy. The Dump is commonly described as a "slow dance," but nothing exact seems to be known about it. From these two specimens, which are from the same MS. as the above, it will, however, appear that more than one kind of dance must have been classed under the name, since one of the tunes is in duple, and the other partly in triple measure. The first is called in the MS., *Power manes doumpe*; it is in lute tablature, and there is practically no accompaniment. The MS. is not free from error, but I believe the tune should stand as follows:—

LUTE.

The second is *My Lady Carey's Dompè*, here given with the original accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a repeat sign and contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff features a melody with some rests and a final cadence marked with a double bar line and repeat dots. The lower staff continues the accompaniment, ending with a final bass note.

The third system shows a more active melody in the upper staff, including sixteenth-note passages. The lower staff maintains the steady eighth-note accompaniment.

The fourth system concludes the piece. The upper staff ends with a sharp sign (F#) and the notation '&c.'. The lower staff also ends with '&c.'.

After the repetition the composition becomes florid.—ED.]

## LATER SIXTEENTH-CENTURY DANCE TUNES.

[Under this heading are included several tunes which are known to have been in existence in the earlier half of the century, but which were excluded from the preceding division because no contemporary copies were to be had; the rule adopted in the present edition of this work being that tunes should be considered as belonging rather to the date under which they are first to be found than to that at which they may have been first composed. I have not, however, thought it necessary to apply this rule with absolute strictness in cases where the signs of corruption were not very apparent; so that tunes of quite early origin of which copies cannot be discovered till the beginning of the seventeenth century will sometimes be found in the division which we are now entering upon. I cannot assume, with regard to such tunes, that they exhibit their original form; but they still retain enough antiquity of style to separate them from the compositions among which they make their first appearance.

Also, among the tunes which follow, which are almost all genuine Country Dance tunes,<sup>1</sup> will be found the airs of one or two Pavans and Galliards which would seem, from their frequent occurrence in the contemporary Lute and Virginal books, to have become popular favourites. But there is no reason to suppose that these Court dances were ever adopted by the people at large; the probability is that their tunes were only made use of to accompany the popular figures, to which they were not unsuitable, the strains usually containing the necessary eight bars.—ED.]

<sup>1</sup> [In the former edition of this work (but in another place), and among the author's papers connected with it, are some remarks upon this name, which may perhaps be most conveniently introduced here.—ED.]

The late John Wilson Croker, in his *Memoirs of the Embassy of Marshal de Bassompierre to the Court of England in 1626*, says, in a note: "Our Country Dances are a corruption in name, and a simplification in figure, of the French Contredanse." Mr. De Quincey, in his *Life and Manners*, and the late Dr. Busby, in his *Dictionary of Music*, tell us the same; and De Quincey's derivation is quoted in Archbishop Trench's *English Past and Present*.

The name is found in Morley's *Introduction*, 1597, at p. 181, where, after describing the *Branle* (see p. 135), he continues: "Like to this (but more light) be the *voltes* and *courantes*, which, being both of a measure, are notwithstanding danced after sundrie fashions; the *volte* rising and leaping, the *courante* travising and running; in which measure also our country dance is made, though it be danced after another forme then any of the former."

On the other hand, the French Contredanse (known in England by the name of Quadrille) cannot be traced to an earlier period than the beginning of the eighteenth century. It is not described by Thoinot Arbeau, or any of the French writers on dancing, till we come to

## TRENCHMORE.

*Deuteromelia*, 1609 (twice); B.M. Eg. MSS., 2,046; Univ. Lib. Camb. Lute MSS., Dd. iii. 18; Dorothy Welde's Lute Book; *The Dancing Master*, 1652, &c.

[The origin of this tune must be dated at least as early as Henry VIII's time, since it is included by Ravenscroft in "King Henry's Mirth and Freemen's Songs," in *Deuteromelia*, 1609, where he presents it under two forms. No reference to it under the name of *Trenchmore* is to be found before the middle of the sixteenth century, and it remains uncertain whether it was first composed as a song or dance tune; but as its earliest appearance in any intelligible form is in Ravenscroft's publication, his song versions are here taken first in order.

## I.

[\*] To-morrow the fox will come to town, . . . Keep keep keep . . . keep : to -

[Fast.]

- morrow the fox will come to town, O keep you all well there. . .

I must de-sire you neighbours all, to hallo the fox out of the hall : and

Bonnet, who, in his *Histoire de la Danse* (Paris, 1724), p. 135, says: "L'usage des contre-danses nous vient d'un maître à danser d'Angleterre, arrivé en France il y a douze ou quinze ans." This seems conclusive, as far as

the dance is concerned. With regard to the name, M. Framery, in his article on Music in the *Encyclopédie Méthodique*, 1791, says: "Ce mot [contre-danse] parait venir d'Anglois, *country* danse, danse de campagne."

cry as loud as you can call, Whoop whoop whoop . . . whoop : and

cry as loud as you can call, O keep you all well there. . .

He'll steal the cock out from his flock,  
Keep, keep, keep, keep ;  
He'll steal the cock e'en from his flock,  
O keep you all well there.

I must desire you, &c.  
He'll steal the hen out of the pen,  
Keep, keep, &c. ;  
He'll steal the hen out of the pen,  
O keep you all well there.

I must desire you, &c.

He'll steal the duck out of the brook,  
Keep, keep, &c. ;  
He'll steal the duck out of the brook,  
O keep you all well there.

I must desire you, &c.  
He'll steal the lamb e'en from his dam,  
Keep, keep, &c. ;  
He'll steal the lamb e'en from his dam,  
O keep you all well there.

I must desire you, &c.

## II.

Wil - ly pre - the goe to bed for thou wilt have a drow - sie head.

To - mor - row we must a hun - ting, and be - times be

stir - ring, with a hey trol - ly lo - ly lo - ly lo - ty lo - ly

lo - ly lo - ly, hey tro - lo lo - lo lo - ly lo.

But it is as a dance tune that it was most popular and famous, and in that form it was taken, about 1600, as the subject of several elaborate fantasias for the lute. These, however, are of little use for our present purpose, for though they have been carefully examined, no trustworthy version can be extracted from them. John Johnson's composition, for instance, in the Cambridge MSS. and in Dorothy Welde's Lute Book, begins thus :—



many dancers, capering a morisco [morris-dance], or *Trenchmore* of forty miles long, to the tune of 'Dusty, my dear,' 'Dirty, come thou to me,' 'Dun out of the mire,' or 'I wail in woe and plunge in pain': all these dances have no other music." Deloney, in his *History of the Gentle Craft*, 1598, says: "like one dancing the *Trenchmore*, he stamp'd up and down the yard, holding his hips in his hands."

Burton alludes to it in his *Anatomy of Melancholy*, 1621:—"Be we young or old, though our teeth shake in our heads like Virginal Jacks, or stand parallel asunder like the arches of a bridge,—there is no remedy: we must dance *Trenchmore* over tables, chairs, and stools."

Selden also, in his *Table Talk*:—"The court of England is much alter'd. At a solemn dancing, first you had the grave measures, then the corantoes and the galliards, and this kept up with ceremony; and *at length* to *Trenchmore* and the *Cushion Dance*: then all the company dances, lord and groom, lady and kitchen maid, no distinction. So in our court in Queen Elizabeth's time, *gravity and state were kept up*. In King James's time things were pretty well, but in King Charles's time there has been *nothing but* *Trenchmore* and the *Cushion Dance*, omnium gatherum, tolly polly, hoite come toite."

Holinshed mentions it in his description of Ireland, c. 2:—"And trulie they [suit] a divine as well as for an ass to twang *Quipassa* on a harpe or gitterne, or for an ape to friske *Trenchmoore* in a paire of buskins and a doublet."

In Weelkes' *Ayres or Phantasticke Sprites*, 1608 (see Fairholt on Tobacco, p. 74)—

"Fill the pipe once more,  
My braines daunce *Trenchmore*," &c.

*Trenchmore* is mentioned also in Stephen Gosson's *Schoole of Abuse*, 1579; in Heywood's *A Woman kill'd with Kindness*, 1600; in Chapman's *Wit of a Woman*, 1604; in Barry's *Ram Alley*, 1611; in Beaumont and Fletcher's *Island Princess*. In the comedy of *The Rehearsal*, 1672, the earth, sun, and moon are made to dance the *Hey* to the tune of *Trenchmore*.

Several political songs were sung to it, one of which is in the collection of "Poems on Affairs of State, from 1640 to 1704." In the Roxburghe Collection of Ballads is one called "The West-country Jigg, or a *Trenchmore Galliard*"—

"Four-and-twenty lasses went over *Trenchmore Lee*."

## THE SHAKING OF THE SHEETS.

William Ballet's Lute Book, Trin. Coll., Dublin; Hawkins' *History of Music*,  
Appendix 13.

[\*]

[Moderate.]

This is the other of the two "very old country dances" given by Sir John Hawkins, as mentioned under the preceding tune; and there is the same uncertainty in this case as in that of *Trenchmore* whether the original was a ballad or dance tune. There is, however, an early ballad, "The dolefull dance and song of Death: intituled Dance after my pipe," which was evidently intended to be sung to it, and which begins with a reference to it as a dance tune:—

"Can you dance the *Shaking of the Sheets*,  
a dance that every one must do:  
Can you trim it up with dainty sweets,  
and everything that 'longs thereto?  
Make ready then your winding sheet,  
And see how ye can bestir your feet,  
For Death is the man that all must meet."

This ballad is to be found in the Roxburghe Collection, i. 499; in



## DARGISON.

University Lib. Camb. Lute MSS., Dd. 13, 11.

[\*]

[Fast.]

In a MS. in the British Museum—Cotton Lib. (Vespasian A 25)—there is “A mery ballet of the hathorne tre . . . to be songe after Donkin Dargeson,” which has been printed by Ritson in his *Ancient Songs and Ballads*. It begins—

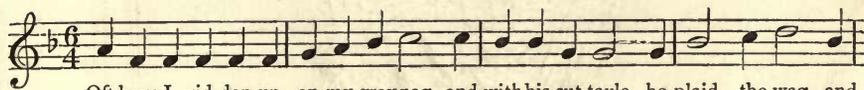
“It was a maide of my countre,  
As she came by a hathorne-tre,” &c.

In Ben Jonson’s *Tale of a Tub* we find, “But if you get the lass from *Dargison*, what will you do with her?” And Gifford, in a note upon this passage, says, “In some childish book of knight-errantry, which I formerly read, but which I cannot now recall to mind, there is a dwarf of this name (*Dargison*), who accompanies a lady of great beauty and virtue, through many perilous adventures, as her guard and guide.” In the *Isle of Gulls*, played by the children of the Revels, in the Black Fryars, 1606, may be found the following scrap, possibly of the original ballad :—

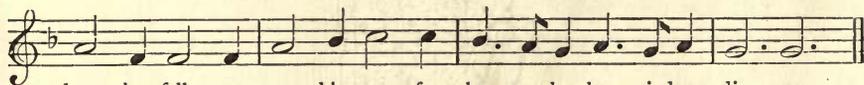
“An ambling nag, and a-down, a-down,  
We have borne her away to *Dargison*.”

In the Douce Collection of Ballads (fol. 207), Bodleian Library, as well as in the Pepysian, is a song called “The Shropshire Wakes, or hey for Christmas, &c., to the tune of *Dargason*.”

In Ravenscroft’s *Pammelia*, 1609, the three tunes, “Shall I go walk,” “Heave and ho, rumbelow,” and “Oft have I ridden upon my Grey Nag,” are arranged to be sung together. The last is a version of *Dargison* altered, and is as follows :—



Oft have I rid-den up - on my gray nag, and with his cut taylor he plaid the wag, and



down he fell up - on his cragge, fa la re la, la ri dan di - no.

No more words are given.

In *The Dancing Master*, 1650, is another altered version of the tune:—



It is here called “Dargason, or Sedany.” The tune was still further altered and enlarged in later editions of *The Dancing Master*.

### ROGERO.<sup>1</sup>

Univ. Lib. Camb. Lute MSS., Dd. iv. 23, &c. ; William Ballet's Lute Book ; and T. Dallis' Pupil's Lute Book, 1583, Trin. Coll., Dublin.

[\*]



[Moderate.]



<sup>1</sup> *Rogero* seems to have been a proverbial name for a young gallant. In Henry Parrot's *Laquei ridiculosi, or Springes for Woodcocks*, 1613:—

“When young *Rogero* goes to see a play,  
His pleasure is, you place him on the stage,” &c.  
Collier's “*Bibliog. Account.*,” 2,

*Rogero* is mentioned as a dance tune in Stephen Gosson's *School of Abuse*, 1579; in Heywood's *A Woman kill'd with Kindness* (acted before 1604); and in Nashe's *Have with you to Saffron-Walden*, 1596; also by Dekker, in *The Shoemaker's Holiday*, &c.

Many ballads were sung to the tune of *Rogero*. In the first volume of the Roxburghe Collection, for instance, there are at least four; others in the Pepysian Collection; in *The Crown Garland of Golden Roses*, 1612; in Deloney's *Strange Histories*, 1607; in Percy's *Reliques of Ancient Poetry*; and in Evans' *Old Ballads*. It is sometimes referred to under the name of "Arise and awake," from a ballad in the Roxburghe Collection which begins with those words, entitled—

"A godly and Christian A B C,  
Shewing the duty of every degree,"

to the tune of *Rogero*. This may perhaps be identical with the one mentioned by Mr. Payne Collier in his extracts from the Stationers' Registers—"a Ballet called *Arise and wake*" (1557), though the copy in the Roxburghe Collection is of later date. In the same year, 1557, there is an entry of "A Ballett of the A.B.C. of a Priest, called Hugh Stourmy," and another of "The aged man's A.B.C."

### LA VOLTA.

Univ. Lib. Camb. Lute MSS., Dd. iii. 18; Sir John Hawkins' transcripts; a transcript by Dr. Rimbault from MS. virginal music in the possession of T. Birch, Esq., of Repton.

[\*]

[Moderate.]



This dance tune, *anglice* "The French Volta, or the French *Levalto*, or *Revolto*," was appropriated to several ballads, notably to *King Henry II. and the Miller of Mansfield*, of which there are copies in the Roxburgh Collection (i. 178 and 228), in the Bagford (p. 25), and in the Pepys. It is also in *Old Ballads*, 1727, vol. i., p. 53; and in Percy's *Reliques*, series 3, book 2. The first stanza is—

"Henry, our royal King, would ride a hunting,  
To the green forest so pleasant and fair;  
To see the harts skipping, and dainty does tripping,  
Unto merry Sherwood his nobles repair.  
Hawk and hound were unbound, all things prepared,  
For the same, in the same, with good regard."

[Dr. Rimbault's transcript (given as the tune in the former edition of this work) is as follows:—

[*The French Levalto.*]



The version in Sir John Hawkins' transcripts, where it is called *The Revolto*, is practically the same as this.<sup>1</sup>—ED.]

<sup>1</sup> It is remarkable that these last two versions do not agree with the description of *La Volta* given by Sir John Davies in his *Orchestra*, a poem upon dancing, printed in Elizabeth's reign:—

"Yet is there one, the most delightful kind,  
A lofty jumping, or a leaping round,  
Where arm in arm two dancers are entwin'd,  
And whirl themselves with strict embrace-  
ments bound.

And still their feet an *anapest* do sound:  
An *anapest* is all their music's song,  
Whose first two feet are short, and third is  
long."

This extract I found among the author's papers, together with a note to the effect that in the face of this description it was impossible to maintain that *Levalto* and *La Volta* were the same. But I have since found at Cambridge the tune printed above at the head, which does to some extent agree with Sir John Davies' account, and is also evidently an earlier version of *Levalto*; so that we may perhaps conclude either that the anapestic character was gradually eliminated from the tune to suit the ballads to which it was sung, or even that the figure of the dance itself underwent some modification.—ED.

## PRETTY NANCY.

Univ. Lib. Camb. Lute MSS., Dd. iv. 23 ; *Dancing Master*, 4th ed.

[\*]  
[Fast.]

The name here given is the one under which the tune was found in the Cambridge Lute MSS.; but in *The Dancing Master* it appears as *Put on thy smock on Monday*, under which name also it is mentioned as a country dance tune in Heywood's *Woman kill'd with Kindness*, act i., sc. 2 ; and alluded to in Fletcher's *Love's Cure*, act ii., sc. 2.

## LUSTY GALLANT.

William Ballet's Lute Book, Trin. Coll., Dublin.

[\*]  
[Moderate.]

Nicholas Breton mentions *Old Lusty Gallant* as a dance tune in his *Works of a Young Wit*, 1577:—

. . . . . "by chance,  
Our banquet done, we had our music by,  
And then, you know, the youth must needs go dance,  
First galliards—then larousse, and heidegy—  
*Old Lusty Gallant*—*All flowers of the broom*;  
And then a hall, for dancers must have room";

and Nashe, in his *Terrors of the Night*, 1594, says, "After all they danced *Lusty Gallant* and a drunken Danish levalto or two."

I have not found any song called *Lusty Gallant*: perhaps it is referred to in Massinger's play, *The Picture*, where Ferdinand says:—

. . . . . "is your Theorbo  
Turn'd to a distaff, Signior, and your voice,  
With which you chanted *Room for a lusty Gallant*,  
Tuned to the note of *Lachrymæ*?"

In *The Gorgeous Gallery of Gallant Inventions*, 1578, there is a "proper dittie," to the tune of *Lusty Gallant*; and Pepys mentions a song with the burden of "St. George for England," to the tune of *List, lusty gallants*.

There is a song to the tune of *Lusty Gallant* in *A Handfull of Pleasant Delites*; and although that volume is not known to have been printed before 1584, it seems to have been entered at Stationers' Hall as early as 1565-6. It begins as follows:—

"Twentie jorneyes would I make,  
and twentie waies would hie me,  
To make adventure for her sake,  
to set some matter by me.  
But I would faine have a pretie thing,  
to give unto my Ladie:  
I name no thing, nor I mean no thing,  
but as pretie a thing as may bee.

This must have been written, and have attained popularity, either in or before the year 1566, because in 1566-7 a moralization, called *Fain would I have a godly thing to shew unto my lady*, was entered, and in MSS. Ashmole<sup>1</sup> 48, fol. 120, is a ballad of *Troilus and Creseida*, beginning—

"When Troilus dwelt in Troy town,  
A man of noble fame-a"—

to the tune of *Fain would I find some pretty thing*, &c., so that, from the popularity of the ballad, the tune had become known by its name also.

<sup>1</sup> Mr. W. H. Black, in his Catalogue of the Ashmolean MSS., describes this volume as written in the middle of the sixteenth century"—(it is the manuscript which contains *Chevy*

*Chace*). Mr. Halliwell has printed the ballad of *Troilus and Creseida*, in the volume containing *The Marriage of Wit and Wisdom*, for the Shakespeare Society.

The popularity of the tune may be estimated not only from the many ballads written to it (and they are too numerous to mention), but also from the fact that Holinshed, in his *Chronicles of England*, i. 290, speaks of *lusty gallant* as a newly devised colour: "I might here name a sort of hues devised for the nonce, wherewith to please fantastical heads." Among these are "pease-porridge-tawney, popinjay-blue, *lusty-gallant*, the devil in the hedge, and such like."

Elderton wrote "a proper new balad in praise of my Ladie Marques, whose death is bewailed," to the tune of *New Lusty Gallant*. A copy of that ballad was in the possession of Mr. George Daniel, of Canonbury, but the tune (unknown) must have been different from the one given above, as the stanza contained seven lines, thus:—

<p>"Ladies, I thinke you marvell that I writ no mery report to you : And what is the cause I court it not So merye as I was wont to dooe ?</p>	<p>Alas ! I let you understand It is no newes for me to show The fairest flower of my garland."</p>
--	---

### ALL FLOWERS OF THE BROOM.

William Ballet's Lute Book (there called *All floures in broome*).<sup>1</sup>

[\*]

[Fast.]

<sup>1</sup> Ballet directs every section of the tune to be played *three* times. This may perhaps have been rendered necessary by the dance figure, but a better idea of the melody will be

obtained by playing it without repeats, and substituting the plain chord, which I have printed in brackets at the end of the first and third sections, for the final bar of the original.—ED.



This is mentioned as a dance tune by Nicholas Breton, in the passage quoted under the previous tune, from his *Works of a Young Wit*, 1577; and by Nashe, in *Have with you to Saffron-Walden*, 1596.

## TURKEYLONY.

William Ballet's Lute Book, Trin. Coll., Dublin.





The figure of the dance called *Turkeylony* is described with others in a manuscript in the Bodleian Library (MS. Rawl. Poet. 108), which was written about 1570. Stephen Gosson, in his *Schoole of Abuse, containing a pleasant Invective against Poets, Pipers, Players, Jesters, &c.*, 1579, alludes to the tune as one of the most popular in his day: "Terpander neither piped *Rogero*, nor *Turkeloney*, when he ended the brabbles at Lacedemon, but, putting them in mind of Lycurgus' laws, taught them to tread a better measure," &c.

*Turkeylony* is also mentioned, as a dance tune, in Nashe's *Have with you to Saffron-Walden*, in the passage referred to under the preceding tune, thus:—"Dick Harvey . . . having preacht and beat downe three pulpits in inveighing against dauncing, one Sunday evening, when his wench or friskin was footing it aloft on the greene, with foote out and foote in, and as busie as might be at *Rogero*, *Baselino*, *Turkelony*, *All the flowers of the broom*, *Pepper is black*, *Greene Sleeves*, *Peggy Ramsey*, came sneaking behind a tree, and lookt on," &c.

## GREEN SLEEVES.

William Ballet's Lute Book ; Sir John Hawkins' transcripts.

[\*]  
[Fast.]

Alas my love ye do me wrong,  
to cast me off discourteously :  
And I have loved you so long,  
delighting in your companie.

Greensleeves was all my joy,  
Greensleeves was my delight :  
Greensleeves was my heart of gold,  
and who but Ladie Greensleeves.

The earliest mention of the ballad of *Green Sleeves* in the Registers of the Stationers' Company is in September, 1580, when Richard Jones had licensed to him "A new Northern Dittye of the *Lady Greene Sleeves*." The date of the entry, however, is not always the date of the ballad; and this had evidently attained some popularity before that time, because on the same day Edward White had a license to print, "A ballad, being the *Ladie Greene Sleeves Answer* to Donkyn his frende." "A new courtly sonet of the *Lady Greensleeves*, to the new

tune of Greensleves," was brought out in *A Handefull of Pleasant Delites*, 1584 (by the same Richard Jones), from which the words given above have been taken. There are eighteen stanzas in all.

Within twelve days of the first entry of *Green Sleeves* it was converted to a pious use, and we have "*Greene Sleeves* moralised to the Scripture, declaring the manifold benefites and blessings of God bestowed on sinful man"; and on the fifteenth day Edward White had "tollerated unto him by Mr. Watkins, a ballad intituled *Greene Sleeves* and Countenance, in Countenance is *Greene Sleeves*."

Great, therefore, was the popularity of the ballad immediately after its publication, and this may be attributed rather to the merry swing of the tune, than to the words, which are neither remarkable for novelty of subject, nor for its treatment.

An attempt was speedily made to improve upon them, or to supply others of more attractive character, for in December of the same year Jones, the original publisher, had "tolerated to him A merry newe Northern Songe of *Greene Sleeves*," beginning, *The bonniest lass in all the land*. This was perhaps the ballad that excited William Elderton to write his "Reprehension against *Greene Sleeves*" in the following February, for there appears nothing in the existing older songs to have caused it. The seventh entry within the year was on the 24th of August, 1581, when Edward White had licensed "a ballad intituled—

"Greene Sleeves is worne awaie,  
Yellow Sleeves come to decaie.  
Blacke Sleeves I holde in despite,  
But White Sleeves is my delight."

Shakespeare, in *The Merry Wives of Windsor*, twice makes mention of the tune :—

*Falstaff*.—"Let the sky rain potatoes ! let it thunder to the tune of *Green Sleeves*, hail kissing comfits, and snow eringoes, let there come a tempest of provocation, I will shelter me here."—Act v., sc. 5.

*Mrs. Ford*.—"I shall think the worse of fat men, as long as I have an eye to make difference of men's liking. And yet he would not swear ; praised women's modesty ; and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words : but they do no more adhere and keep pace together, than the Hundredth Psalm to the tune of *Green Sleeves*."—Act ii., sc. 1.

Also Beaumont and Fletcher, in *The Loyal Subject* :—"And set our credits to the tune of *Greene Sleeves*."

Nashe, speaking of Barnes' *Divine Centurie of Sonets*, says they are "such another device as the goodly ballet of John Careless, or the song of *Green Sleeves* Moralized." Fletcher says : "And, by my Lady *Green-sleeves*, am I grown so tame after all my triumphs?" and Dr. Rainoldes,

in his *Overthrow of Stage Plays*, 1599, refers to one "William, Bishop of Ely, who, to save his honour and wealth, became a *Green Sleeves*, going in woman's raiment from Dover Castle to the sea-side," &c.

In Mr. Payne Collier's Collection, and in that of the Society of Antiquaries, are copies of "A Warning to false Traitors, by example of fourteen; whereof six were executed in divers places neere about London, and two near Braintford, the 28th day of August, 1588; also at Tyborne were executed the 30th day six; viz., five men and one woman: to the tune of *Green Sleeves*." It begins:—

"You traitors all that do devise	Consider what the end will be
To hurt our Queen in treacherous wise,	Of traitors all in their degree :
And in your hearts do still surmise	Hanging is still their destiny
Which way to hurt our England ;	That trouble the peace of England."

Elderton's ballad, *The King of Scots and Andrew Brown*, was to be sung to the tune of *Mill-field*, or else to *Green Sleeves*, but the measure suits the former better than the latter. However, his "New Yorkshire Song," intituled—

"Yorke, Yorke, for my monie,  
Of all the cities that ever I see,  
For merry pastime and companie,  
Except the cittie of London ;"

which is dated "from Yorke, by W. E., and imprinted at London by Richard Jones," in 1584, is so suitable to *Green Sleeves*, that, although no tune is mentioned on the title, I feel but little doubt of its having been intended for that air. It was written during the height of its popularity, and not long after his own "Reprehension."

Copies will be found in the Roxburghe Collection, i. 1, and Evans' *Old Ballads*, i. 20. It begins, "As I come thorow the North countrey," and is referred to in Heywood's *King Edward IV.*, 1600: "If it be Edward, I can sing, *York, York for my money*." Also in Richard Brome's comedy of the *Northern Lasse*: "I have a great many Southerne songs already; but Northern ayres nip it dead: *York, York, for my money*." Another ballad sung to the tune of *Green Sleeves* was the *Lord of Lorne and the False Steward*, entered on October 6, 1580. Copies are in the Pepys Collection (i. 494), and the Roxburghe (i. 222).

During the Civil Wars it became one of the party tunes of the Cavaliers, and in the "Collection of Loyal Songs written against the Rump Parliament" there are no less than fourteen to be sung to it. It was also sung to a ballad of *The Blacksmith* beginning—

"Of all the trades that ever I see,  
There is none with the blacksmith's compared may be,  
For with so many several tools works he,  
*Which nobody can deny*."

This last line began to be a favourite ending for songs to the tune, and continued to be so till quite within recent memory. *Green Sleeves*, now sometimes called *The Blacksmith*, was also the tune appointed for the *The Brewer*, or *Old Noll the Brewer of Huntingdon*, to be found in *The Antidote to Melancholy*, 1661, and in *Wit and Drollery*, 1661. In a volume of ballads in the King's Library, British Museum, there is one called *The City of London's New Litany*, to the tune of *The Blacksmith*; and Pepys, in his diary, 22nd April, 1660, says that after playing at nine-pins, "my lord fell to singing a song upon the Rump, to the tune of *The Blacksmith*."

Considering that there appears to have been no break in the course of its popularity, it is hard to account for its omission from the earlier editions of the *Dancing Master*. Its first appearance there is in 1686, under the name of *Green Sleeves and Pudding Pies*; and the changes wrought in it by time and constant use may be perceived from the following copy:—



*Green Sleeves and Pudding Pies* was one of the songs contained in *Sportive Wit, or the Muses' Merriment*, &c., 1656. But of a later song, which would appear to be the cause of another change of name in the latest editions of the *Dancing Master*,—*Green sleeves and yellow lace*,—nothing is known. In the Ballad Opera of *Silvia, or The County Burial*, 1731, the tune appears under the name of *At Rome there is a terrible rout*, which was a song of James II.'s reign, on the birth of the prince afterwards known as the Old Pretender:—"Father Peter's Policy discovered; or the Prince of Wales proved a Popish Perkin." London, printed for R. M.

## STAINES MORRIS.

William Ballet's Lute Book ; *Dancing Master*, 1650-51 (much altered).

[\*]

The musical score for 'Staines Morris' is presented in three systems. Each system consists of a treble staff and a bass staff. The first system begins with a treble staff containing a series of chords and a melodic line, followed by a bass staff with a simple accompaniment. A tempo marking '[Fast.]' is placed below the first system. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in both staves. The key signature is one sharp (F#) and the time signature is 6/4.

The Morris-dance was sometimes performed by itself, but was much more frequently joined to processions and pageants, especially to those for the celebration of May-day and the games of Robin Hood. The appointed festival, instituted in honour of Robin Hood, was usually solemnized on the first and succeeding days of May, and owed its original establishment to the cultivation and improvement of the manly exercise of archery, which was not, in former times, practised merely for the sake of amusement.

The Morris-dance, when performed on May-day, and *not* connected with the games of Robin Hood, usually consisted of the Lady of the May, the fool or jester, a piper, and two, four, or more, Morris-dancers. But, on other occasions, the hobby-horse, and sometimes a dragon, with Robin Hood, Maid Marian, Friar Tuck, Little John, and other characters supposed to have been the companions of that famous outlaw, were added to the dance. Maid Marian was sometimes represented by a smooth-faced youth dressed in a female garb ; Friar Tuck, Robin Hood's chaplain, by a man of portly form in the habit of a Franciscan friar ;

the hobby-horse was a pasteboard resemblance of the head and tail of a horse, on a wicker frame, and attached to the body of a man, who, with feet concealed by a foot-cloth hanging to the ground, was to imitate the ambling, the prancing, and the curvetting of the horse; the dragon (constructed of the same materials) was made to hiss, yell, and shake his wings, and was frequently attacked by the man on the hobby-horse, who then personated St. George.

The garments of the Morris-dancers were adorned with bells, which were not placed there merely for the sake of ornament, but sounded as they danced. These, worn round the elbows and knees, were of unequal sizes, and differently denominated; as the fore bell, the second bell, the treble, the mean or counter-tenor, the tenor, the great bell or bass, and sometimes double bells were worn.<sup>1</sup> The principal dancer in the Morris was more superbly habited than his companions; as appears from a passage in *The Blind Beggar of Bethnal Green* (dramatized from the ballad of the same name), by John Day, 1659: "He wants no clothes, for he hath a cloak laid on with gold lace, and an embroidered jerkin; and thus he is marching hither like the foreman of a Morris."

In *The Vow-breaker, or Fair Maid of Clifton*, by William Sampson, 1636, we find: "Have I not practised my reins, my careers, my prankers, my ambles, my false trots, my smooth ambles, and Canterbury paces—and shall the mayor put me besides the hobby-horse? I have borrowed the fore-horse bells, his plumes, and braveries; nay, I have had the mane new shorn and frizzled. Am I not going to buy ribbons and toys of sweet Ursula for the Marian—and shall I not play the hobby-horse? Provide thou the dragon, and let me alone for the hobby-horse." And afterwards: "Alas, sir! I come only to borrow a few ribbands, bracelets, ear-rings, wire-tiers, and silk girdles, and handkerchers, for a Morris and a show before the queen; I come to furnish the hobby-horse."

There is a curious account of twelve persons of the average age of a hundred years dancing the Morris, in an old book, called "Old Meg of Herefordshire for a Mayd Marian, and Hereford towne for a Morris-dance; or twelve Morris-dancers in Herefordshire of 1,200 years old,"<sup>2</sup> 4to, 1609. It is dedicated to the renowned old Hall, taborer of Herefordshire, and to "his most invincible weather-beaten nut-brown tabor,

<sup>1</sup> For the bells of the Morris, see Ford's play *The Witch of Edmonton*, act ii., sc. 1.

<sup>2</sup> Brand in his *Popular Antiquities*, vol. ii., p. 208, 1813, gives an account of a May-game, or Morris-dance, by eight persons in Herefordshire, whose ages, computed together,

amounted to 800 years; probably the same as mentioned by Lord Bacon, as happening "a few years since in the county of Hereford."—(See *History, Natural and Experimental, of Life and Death*, 1638.)

which hath made bachelors and lasses dance round about the May-pole three-score summers, one after another in order, and is not yet worm-eaten." The author continues: "The People of Herefordshire are beholding to thee; thou givest the men light hearts by thy pipe, and the women light heeles by thy tabor. O wonderful piper! O admirable tabor-man!" . . . "The wood of this olde Hall's tabor should have been made a paille to carrie water in at the beginning of King Edward the Sixt's reigne; but Hall (being wise, because hee was even then reasonably well stricken in years) saved it from going to the water, and converted it in these days to a tabor."

Hall, who had then "stood, like an oak, in all storms, for ninety-seven winters," is recommended to "imitate that Bohemian Zisca, who at his death gave his soldiers a strict command to flay his skin off, and cover a drum with it, that alive and dead he might sound like a terror in the ears of his enemies: so thou, sweet Hereford Hall, bequeath in thy last will, thy vellum spotted skin to cover tabors; at the sound of which to set all the shires a-dancing."<sup>1</sup> Hall and the Morris are again referred to, by Nashe, in the play of *Summer's Last Will and Testament*, 1600:—

*VER goes in and fetcheth out the Hobby-horse and the Morris-dance, who dance about.*

*Ver.*—About, about! lively put your horse to it; rein him harder; jerk him with your wand. Sit fast, sit fast, man! Fool, hold up your ladle<sup>2</sup> there!

*Will Summer.*—O brave Hall! O well said, butcher! Now for the credit of Worcestershire. The finest set of Morris-dancers that is between this and Streatham. Marry, methinks there is one of them danceth like a clothier's horse, with a wool-pack upon his back. You, friend, with the hobby-horse, go not too fast, for fear of wearing out my lord's tile-stones with your hob-nails.

*Ver.*—So, so, so; trot the ring twice over, and away.

The celebration of May-day may be traced as far back as Chaucer who, in the conclusion of his *Court of Love*, has thus described it:—

"And furth goith all the courte both most and leste  
To feche the floures fressh and braunch and blome;  
And namly hawthorn brought both page and grome,  
With fressh garlantis partie blewe and white,  
And hem rejoysen in here grete delite.

Eke eche at other threwe the floures brighte,  
The prymerose, the violet, and the gold," &c.

<sup>1</sup> The author elsewhere in his work mentions the various parts of the kingdom in which special excellences in dancing were to be found. "The court of kings is for stately *measures*; the city for light heels and nimble footing; Western men for gambols; Middlesex men for tricks above ground; Essex men for the *Hey*; Lancashire for *Hornpipes*; Worcestershire for bagpipes; but Herefordshire for a Morris-dance, puts down not only all Kent, but very

near (if one had line enough to measure it) three quarters of Christendom. Never had Saint Sepulchre's a truer ring of bells; never did any silk-weaver keep braver time; never could Beverley Fair give money to a more sound taborer; nor ever had Robin Hood a more deft Maid Marian."

<sup>2</sup> The ladle is still used by the sweeps on May-day.

"I find," says Stow, describing a later period, "that in the month of May the citizens of London, of all estates, lightly in every parish, or sometimes two or three parishes joining together, had their several *Mayings*, and did fetch in May-poles, with divers *warlike shews*, with good *archers*, *Morris-dancers*, and other devices for pastime all the day long : and towards the evening they had stage-plays and bonfires in the streets. . . . These great Mayings and May-games, made by the governors and masters of this city, with the triumphant setting up of the great shaft [a principal May-pole in Cornhill, before the parish church of St. Andrew, which, from the pole being higher than the steeple itself, was, and still is, called St. Andrew Undershaft], by means of an insurrection of youths against aliens on May-day, 1517,<sup>1</sup> the ninth of Henry the Eighth, have not been so freely used as afore."—(*Survey of London*, 1598, p 72.)

Bourne, in his *Antiquitates Vulgares*, says: "On the Calends, or first day of May, commonly called May-day, the juvenile part of both sexes were wont to rise a little before midnight and walk to some neighbouring wood, accompanied with music, and the blowing of horns, where they brake down branches from the trees, and adorn them with nosegays and crowns of flowers. When this is done, they return with their booty homewards, about the rising of the sun, and make their doors and windows to triumph in the flowery spoil. The after part of the day is chiefly spent in dancing round a tall pole they call a May-pole ; which being placed in a convenient part of the village, stands there, as it were consecrated to the goddess of flowers, without the least violence offered it in the whole circle of the year." Borlase, in his *Natural History of Cornwall*, tells us: "An ancient custom, still retained by the Cornish, is that of decking their doors and porches, on the first of May, with green sycamore and hawthorn boughs, and of planting trees, or rather stumps of trees, before their houses : and on May-eve, they from towns make excursions into the country, and having cut down a tall elm, brought it into town, fitted a straight and taper pole to the end of it, and painted the same, erect it in the most public places, and on holidays and festivals adorn it with flower garlands, or insigms and streamers."

Philip Stubbes, the puritan, thus describes "the order of their May-games" in Elizabeth's reign. "Against May, Whitsuntide, or some other time of the year, every parish, town, and village, assemble

<sup>1</sup> The "Story of Ill May-day, in the time of Henry the Eight, and why it is so called ; and how Queen Catherine begged the lives of two thousand London apprentices," is the subject

of an old ballad in Johnson's *Crown Garland of Golden Roses*, and has been reprinted in Evans' *Old Ballads*, vol. iii, p. 76, edition of 1810.

themselves together, both men, women, and children; and either all together, or dividing themselves into companies, they go, some to the woods and groves, some to the hills and mountains, some to one place, some to another, and in the morning they return, bringing with them birch boughs and branches of trees, to deck their assemblies withal. . . . But their chiefest jewel they bring from thence is their May-pole, which they bring home with great veneration, as thus: they have twenty or forty yoke of oxen, every ox having a sweet nosegay of flowers tied to the tip of his horns; and these oxen draw home this May-pole (this stinking idol rather), which is covered all over with flowers and herbs, bound round about with strings, from the top to the bottom, and sometimes painted with variable colours, with two or three hundred men, women, and children, following it with great devotion. And this being reared up, with handkerchiefs and flags streaming on the top, they strew the ground about, bind green boughs about it, set up summer halls, bowers, and arbours, hard by it; and then fall they to banquet and feast, to leap and dance about it, as the heathen people did at the dedication of their idols, whereof this is a perfect pattern, or rather the thing itself."—(*Anatomie of Abuses*, reprint of 1585 edit., p. 171.)

Browne, also, has given a similar description of the May-day rites in his *Britannia's Pastorals*, book ii., song 4:—

"As I have seen the Lady of the May  
 Sit in an arbour, . . . .  
 Built by a May-pole, where the jocund swains  
 Dance with the maidens to the bagpipe's strains,  
 When envious night commands them to be gone,  
 Call for the merry youngsters one by one,  
 And, for their well performance, [then] dispose  
 To this a garland interwove with rose;  
 To that a carved hook, or well-wrought scrip;  
 Gracing another with her cherry lip:  
 To one her garter; to another, then,  
 A handkerchief, cast o'er and o'er again;  
 And none returneth empty, that hath spent  
 His pains to fill their rural merriment."

Full particulars of the Morris-dance and May-games may be found by referring to Strutt's *Sports and Pastimes*; to Ritson's *Robin Hood*; to an account of a painted window, appended to part ii. of *Henry IV.*, in Steevens' *Shakespeare*, the xv. vol. edition; to Gifford's *Ben Jonson*, vol. i. pp. 50, 51, 52, vol. iv. p. 405, and vol. vii. p. 397; to *The British Bibliographer*, vol. iv. p. 326; Brand's *Popular Antiquities*; Douce's *Illustrations of Shakespeare*; and Dr. Drake's *Shakespeare and his Times*, vol. i., &c., &c.

## PEG-A RAMSEY.

William Ballet's Lute Book ; Univ. Lib. Camb. Lute MSS.

[\*]



In *Twelfth Night*, act ii., sc. 3, Sir Toby says, "Malvolio's a *Peg-a Ramsey*," and a version of the above is given by Sir John Hawkins (see Steevens' edition of Shakespeare) as the tune intended. He says, "Peggy Ramsey is the name of some old song"; but, as usual, does not cite his authority. It is mentioned as a dance tune by Nashe, and in *The Shepherd's Holiday*—

"Bounce it, Mall, I hope thou will,  
For I know that thou has skill;  
And I am sure thou there shall find  
Measures store to please thy mind.  
Roundelays—Irish hayes;  
Cogs and Rongs, and *Peggie Ramsy*;

Spaniletto—The Venetto;  
*John come kiss me*—Wilson's Fancy.  
But of all there's none so sprightly  
To my ear, as *Touch me lightly*."  
—*Wit's Recreations*, 1640.

"Little Pegge of Ramsie" is one of the tunes in a manuscript by Dr. Bull, which formed a part of Dr. Pepusch's, and afterwards of Dr. Kitchener's, library. Ramsey, in Huntingdonshire, was formerly an important town, and called "Ramsey the rich," before the destruction of its abbey.

Burton, in his *Anatomy of Melancholy*, says: "So long as we are wooers, we may kiss at our pleasure, nothing is so sweet, we are in heaven as we think; but when we are once tied, and have lost our liberty, marriage is an hell. '*Give me my yellow hose again*'; a mouse in a trap lives as merrily."

"Give me my yellow hose" is the burden of a ballad called—

"A merry jest of John Tomson, and Jackaman his wife,  
Whose jealousy was justly the cause of all their strife";

to the tune of *Pegge of Ramsey*; beginning thus:—

"When I was a bachelor  
I led a merry life,  
But now I am a married man  
And troubled with a wife,

"I cannot do as I have done,  
Because I live in fear ;  
If I go but to Islington,  
My wife is watching there.

"Give me my yellow hose again,  
Give me my yellow hose,  
For now my wife she watcheth me ;  
See yonder where she goes."

It has been reprinted in Evans' *Old Ballads*, i. 187 (1810). See also *London is a fine town*, later on, for a song to that tune, called "Bonny Peggy Ramsey."

## CANST THOU NOT HIT IT ?

William Ballet's Lute Book, Trin. Coll., Dublin.

[\*]

[Fast.]

*Canst thou not hit it?* is alluded to in the old ballad of *Arthur a Bradley*, and mentioned as a dance tune in the play of *Wily Beguiled*, written in the reign of Elizabeth. In 1579 "a ballat intituled *There is better game if you could hit it,*" was licensed to Hughe Jaxon.

In *Love's Labour Lost*, act iv., sc. 1, Rosaline and Boyet sing the following lines, which are probably an imitation of some part of the original song :—

R.—Thou canst not hit it, hit it, hit it ; Thou canst not hit it, my good man.  
B.—An I cannot, cannot, cannot ; An I cannot, another can.

## WIGMORE'S GALLIARD.

William Ballet's Lute Book, Trin. Coll., Dublin.

[\*]

The first system of musical notation for 'Wigmore's Galliard' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of chords and single notes. A tempo marking '[Fast.]' is placed between the two staves.

The second system of musical notation continues the piece. The upper staff in treble clef shows a half note G4, quarter notes A4, B4, and C5, followed by a half note D5, and then a series of chords and single notes. The lower staff in bass clef shows a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, and then a series of chords and single notes. The system concludes with a double bar line.

The third system of musical notation continues the piece. The upper staff in treble clef shows a half note G4, quarter notes A4, B4, and C5, followed by a half note D5, and then a series of chords and single notes. The lower staff in bass clef shows a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, and then a series of chords and single notes. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The upper staff in treble clef shows a half note G4, quarter notes A4, B4, and C5, followed by a half note D5, and then a series of chords and single notes. The lower staff in bass clef shows a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, and then a series of chords and single notes. The system concludes with a double bar line.

In Middleton's *Your Five Gallants*, Jack says: "This will make my master leap out of the bed for joy, and dance *Wigmore's Galliard* about his chamber!" Among many ballads to the tune are "A most excellent new Dittie, wherein is shewed the wise sayings and wise sentences of Solomon, wherein each estate is taught his dutie, with singular counsell to his comfort and consolation" (a copy in the Collection of the late Mr. W. H. Miller, from Heber's Library). "A most famous Dittie of the joyful receiving of the Queen's most excellent

Majestie by the worthie citizens of London, the 12th day of November, 1584, at her Grace's coming to St. James'" (a copy in the Collection of Mr. George Daniel). In the Pepys Collection, i. 455, is "A most excellent Ditty called Collin's Conceit," beginning—

"Conceits of sundry sorts there are."

Others are in the second volume of the Pepys Collection ; in the Rox-burgh, 1,484, &c. ; in Anthony Munday's *Banquet of Daintie Conceits* ; in Deloney's *Strange Histories*, 1607, &c.

### THE SPANISH PAVAN.

The Fitzwilliam Virginal Book ; William Ballet's Lute Book ; Dorothy Welde's Lute Book ; Univ. Lib. Camb. Lute MSS., Dd. iii. 18 ; Sir J. Hawkins' transcripts of Virginal Music ; B.M. Addl. MSS., 31,392, &c.

[\*]

[Moderate.]



## THE CARMAN'S WHISTLE.

The Fitzwilliam Virginal Book; Jane Pickering's Lute Book,  
B.M. Eg. MSS. 2,046; &c.

WILLIAM BYRD.

[Moderate.]

The ballad, which is not suitable for publication in this work, is mentioned in a letter, bearing the signature of T. N., addressed to his good friend A[nthony] M[unday], prefixed to the latter's translation of *Gerileon of England*, part ii., 4to, 1592; and by Henry Chettle in his *Kind-hart's Dreame*, printed in the same year.

The carmen of the sixteenth and seventeenth centuries appear to have been singularly famous for their musical abilities; but especially for whistling their tunes. Falstaff's description of Justice Shallow is, that "he came ever in the rear-ward of the fashion," and "sang the tunes he heard the carmen whistle, and sware they were his Fancies, or his Good-nights."<sup>1</sup>—(*Henry IV.*, part ii., act 3.) In Ben Jonson's *Bartholomew Fair*, Waspe says: "I dare not let him walk alone, for fear of

<sup>1</sup> Good-nights are "Last dying speeches" made into ballads.—(See Essex's *Last Good-night*.)

learning vile tunes, which he will sing at supper, and in the sermon times! If he meet but a carman in the street, and I find him not talk to keep him off him, he will whistle him all his tunes over at night, in his sleep.”—(Act i., sc. 1.) In the tract called “The World runnes on Wheelles,”<sup>1</sup> by Taylor, the Water-poet, he says: “If the carman’s horse be melancholy or dull with hard and heavy labour, then will he, like a kind piper, whistle him a fit of mirth to any tune, from above Eela to below Gammoth; <sup>2</sup> of which generosity and courtesy your *coachman* is altogether ignorant, for he never whistles, but all his music is to rap out an oath.” And again he says: “The word *carmen*, as I find it in the [Latin] dictionary, doth signify a verse, or a song; and betwixt *carmen* and *carman*, there is some good correspondence, for versing, singing, and whistling, are all three musical.” Burton, in his *Anatomy of Melancholy*, says: “A carman’s whistle, or a boy singing some ballad early in the street, many times alters, revives, recreates a restless patient that cannot sleep”; and again: “As *carmen*, boys, and prentices, when a new song is published with us, go singing that new tune still in the streets.” Henry Chettle, in his *Kind-hart’s Dreame*, says: “It would be thought the carman, that was wont to whistle to his beasts a comfortable note, might as well continue his old course, whereby his sound served for a musical harmony in God’s ear, as now to follow profane jiggging vanity.” In *The Pleasant Historie of the two Angrie Women of Abington*, 4to, 1599, Mall Barnes asks: “But are ye cunning in the carman’s lash, and can ye whistle well?” In *The Hog hath lost its Pearl*, Haddit, the poet, tells the player shortly to expect “a notable piece of matter; such a jig, whose tune, with the natural whistle of a carman, shall be more ravishing to the ears of shopkeepers than a whole concert of barbers at midnight.”—(Dodsley’s *Old Plays*, vol. vi.) So in Lyly’s *Midas*: “A carter with his whistle and his whip, in *true* ears, moves as much as Phœbus with his fiery chariot and winged horses.” In Heywood’s *A Woman kill’d with Kindness* there is a stage direction:—“Exeunt except Wendall and Jenkin; *the carters whistling*.”

<sup>1</sup> Taylor’s tract was written against coaches, which injured his trade as a waterman. He says: “In the year 1564, one William Boonen, a Dutchman, brought first the use of coaches hither, and the said Boonen was Queen Elizabeth’s first coachman, for indeed a coach was a strange monster in those days, and the sight of them put both horse and man into amazement. Some said it was a great crab-shell, brought out of China, and some imagined it to be one

of the Pagan temples, in which the cannibals adored the devil.” He argues that the cart-horse is a more learned beast than a coach-horse, “for scarce any coach-horse in the world doth know any letter in the book; when as every cart-horse doth know the letter *G* most understandingly.”

<sup>2</sup> Gamut, then the lowest note of the scale, as E la was the highest.

## THE GIPSIES' ROUND.

The Fitzwilliam Virginal Book.

WILLIAM BYRD.

[Fast.]

The musical score for "The Gipsies' Round" by William Byrd is presented in five systems, each consisting of two staves (treble and bass clef). The time signature is 6/4. The piece is marked "[Fast.]" and features a complex, rhythmic melody with frequent sixteenth and thirty-second notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the fifth system.

By *Round* is here meant a country dance. Country dances were formerly danced quite as much in rounds as in parallel lines; and in the reign of Elizabeth were in favour at court as well as at the Maypole. In the Talbot Papers, Herald's College, is a letter from the Earl of Worcester to the Earl of Shrewsbury, dated Sept. 19, 1602, in which he says: "We are frolic here in court; much dancing in the privy chamber of country dances before the Queen's Majesty, who is much pleased therewith."

Whenever gipsies are introduced in old plays, we find some allusions to their singing, dancing, or music, and generally a variety of songs to be sung by them. In Middleton's *Spanish Gipsy*, Roderigo, being invited to turn gipsy, says:—

"I can neither dance, nor sing; but if my pen  
From my invention can strike music tunes,  
My head and brains are yours."

In other words, "I think I can invent tunes, and therefore have one qualification for a gipsy, although I cannot dance or sing."

SELLENGER'S ROUND,  
OR  
THE BEGINNING OF THE WORLD.

The Fitzwilliam Virginal Book; Lady Neville's Virginal Book; William Ballet's Lute Book; *Music's Handmaid*, 1678, &c.

WILLIAM BYRD.



In *Bacchus' Bountie* (4to, 1593), we find this passage: "While thus they tippled, the fiddler he fiddled, and the pots danced for joy the old hop-about commonly called *Sellingar's Round*." In Middleton's *Father Hubbard's Tales* (1604): "Do but imagine now what a sad Christmas we all kept in the country, without either carols, wassail bowls, *dancing of Sellingar's Round in moonshine nights about Maypoles*, shoeing the mare, hoodman blind, hot cockles, or any of our Christmas gambols, —no, not so much as choosing king and queen on Twelfth Night!" In Heywood's *Fair Maid of the West*, part ii.: "They have so tired me with their moriscoes [Morris-dances], and I have so tickled them with our country dances, *Sellingar's Round* and *Tom Tiler*." In Shirley's *Lady of Pleasure*, Lady Bornwell says that, "to hear a fellow make himself merry and his horse with whistling *Sellingar's Round*, and to observe with what solemnity they keep their wakes, moriscoes, and Whitsun-ales, are the only amusements of the country." And in Morley's *Plaine and Easie Introduction to Practicall Musicke*, 1597, one of the pupils, ridiculing the exercise written by his friend, says: "I promise you (brother) you are much beholding to *Sellingar's Round* for that beginning of yours." The remark is not without reason, for the first four bars are identical with the tune.

The popularity of the tune was so great that it would be impossible to mention all the references to it in old writers. It must be sufficient to say that it is mentioned three or four times by Heywood; also by Ben Jonson, by Taylor the Water-poet, by Fletcher, Sir Wm. Davenant,

Shirley, Cleveland (1640), Marmion (1641), Brome, Farquhar, Wycherley; by the author of *The Return from Parnassus*, and by many others.

A late reference to it is to be found in Oldham's third satire upon the Jesuits (vol. i. of his Works, p. 48, edit. of 1732), as follows:—

“’Twas found a good and gainful art of old  
 (And much it did our Church's Pow'r uphold)  
 To feign Hobgoblins, Elves, or walking Sprites,  
 And Fairies dancing *Salenger o' nights*.”

There is a woodcut of a number of young men and women dancing *Sellenger's Round*, with hands joined, round a Maypole, on the title-page of a black letter garland called *The new Crown Garland of Princely Pastime and Mirth*, printed by J. Back, on London Bridge. In the centre are two musicians, the one playing the fiddle, the other the pipe, with the inscription, “Hey for Sellinger's Round!” above them.

“The Fair Maid of Islington, or the London Vintner over-reached,” in the Bagford Collection; “Robin's Courtship,” in *Wit Restored*, 1658, and a ballad upon Queen Elizabeth, in *Choice Drollery*, were sung to this tune. And in the British Museum, Bib. Reg., 12, B. 1, is a song to the “tune of *Sallinger's Round*,” which begins—

“There was a mad lad had an acre of ground,  
 And he sold it for five pound:  
 He went to the tavern and drank it all out  
 Unless it were one half-crown.”

A curious reason for the second name to this tune is given in the comedy of *Lingua*, 1607. “*Anamnestes*.—By the same token the first tune the planets played; I remember Venus, the treble, ran sweet division upon Saturn, the base. The first tune they played was *Sellinger's Round*, in memory whereof, ever since, it hath been called *The Beginning of the World*.” On this, *Common Sense* asks: “How comes it we hear it not now?” and *Memory*, another of the characters, says: “Our ears are so well acquainted with the sound, that we never mark it.”

It is mentioned as *The Beginning of the World* by Deloney in his history of Jack of Newbury; and in the Pepys Collection, vol. iv., p. 15, is a ballad of the “Merry wooing of Robin and Joan, the West Country Lovers, to the tune of *The Beginning of the World*, or *Sellinger's Round*, or *Great Boobé*. This is also in the Roxburghe Collection.

PACKINGTON'S POUND.<sup>1</sup>

The Fitzwilliam Virginal Book ; Univ. Lib. Camb. Lute MSS., Nn. vi. 36 ; Barley's *New Book of Tabliture*, 1596 ; *Friesche Lust-Hof*, 1621 ; *Select Ayres*, 1659 ; *A Choice Collection of 180 Loyal Songs*, 1685 ; Playford's *Pleasant Musical Companion*, book ii., 2nd edit., 1687 ; *The Beggars' Opera*, 1728, &c.

[\*]

The musical score for "Packington's Pound" is presented in two systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system consists of two measures. The second system consists of two measures, with the first measure containing a repeat sign. The third system consists of two measures, with the first measure containing a repeat sign. The fourth system consists of two measures, with the first measure containing a repeat sign. The notation includes various note values, rests, and repeat signs.

<sup>1</sup> This tune probably took its name from Sir John Packington, commonly called "lusty Packington," the same who wagered that he would swim from the Bridge at Westminster, *i.e.*, Whitehall Stairs, to that at Greenwich, for the sum of £3,000. "But the good

Queen, who had particular tenderness for handsome fellows, would not permit Sir John to run the hazard of the trial." His portrait is still preserved at Westwood, the ancient seat of the family.

The songs written to the tune are too many for enumeration. Besides the song in Ben Jonson's comedy of *Bartholomew Fair* commencing "My masters and friends, and good people, draw near," and those in the various Collections of Ballads in the British Museum, in D'Urfey's *Pills*, and in the *Pill to purge State Melancholy*, 1716,—in one Collection alone, *The Choice Collection of 180 Loyal Songs*, there are no fewer than thirteen. The following are curious :—

No. 1.—A popular Beggars' Song, by which the tune is often named, commencing :—

"From hunger and cold who liveth more free?  
Or who is so richly clothed as we."—*Select Ayres*, 1659.

No. 2.—"Blanket Fair, or the History of Temple Street. Being a relation of the merry pranks plaid on the River Thames during the great Frost :"—

"Come, listen awhile, though the weather be cold."

No. 3.—"The North Country Mayor," dated 1697, from a manuscript volume of Songs by Wilmot, Earl of Rochester, and others, in the Harleian Library :—

"I sing of no heretic Turk, or of Tartar,  
But of a suffering Mayor who may pass for a Martyr ;  
For a story so tragick was never yet told  
By Fox or by Stowe, those authors so old ;  
How a vile Lansprasad  
Did a Mayor bastinado,  
And played him a trick worse than any Strappado :  
O Mayor, Mayor, better ne'er have transub'd, [turned Papist]  
Than thus to be toss'd in a blanket and drubb'd," &c.

Elderton's ballad, called "News from Northumberland," a copy of which is in the Library of the Society of Antiquaries, was probably written to this tune ; and the ballad which Shakespeare is said to have written on Sir Thomas Lucy was evidently also intended for it.—(See Dyce's *Shakespeare*, vol. i., p. xxii.)

Instances of the use of the tune at later dates than any I have cited will be found among the jingles of Sir Charles Hanbury Williams, such as his election-squib upon Bubb Doddington, "A grub upon Bubb," beginning :—

"When the Knights of the Bath by King George were created " ;

also *The Convivial Songster*, 1782. It is there printed to a song commencing :—

"Ye maidens and wives, and young widows, rejoice."



NANCY ; OR, SIR EDWARD NOEL'S DELIGHT ;  
OR,  
ALL YOU THAT LOVE GOOD FELLOWS.

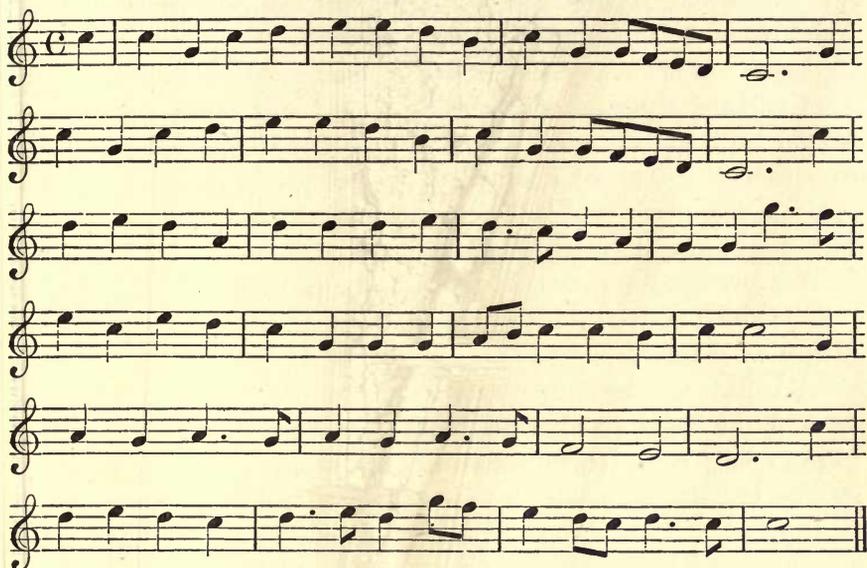
With the first title in the Fitzwilliam Virginal Book ; with the second in Dorothy Welde's Lute Book ; *Bellerophon* (Amsterdam, 1622) ; *Friesche Lust-Hof*, 1634 (altered) ; and in *Pills to purge Melancholy*, again altered, and set to the ballad of *The London Prentice*, which is directed in old copies to be sung to the tune of *All you that love good fellows*.

THOMAS MORLEY.

[Moderate.]

The song or ballad of *Nancy*, if any such existed, has not as yet been found.

The version of the tune given in the Dutch song-books as *Sir Edward Nouwel's Delight* is as follows :—



The tune in *Pills to purge Melancholy* and in *The Devil to pay*, 1731, where it is called *The London Prentice*, consists of sixteen bars only.



The ballad of "The Honour of a London Prentice: being an account of his matchless manhood, and brave adventures done in Turkey, and by what means he married the king's daughter," is evidently a production of the reign of Elizabeth. The apprentice maintains her to be "the phoenix of the world," "the pearl of princely majesty," &c., against "a score of Turkish Knights," whom he overthrows at tilt.

The ballad is printed in Ritson's *English Songs* (among the Ancient

Ballads), and in Evans' *Old Ballads*, vol. iii., 178. Copies will also be found in the Bagford, Roxburghe (iii. 747), and other Collections. It was "to be sung to the tune of *All you that love good fellows*"; under which name the air is most frequently mentioned.<sup>1</sup>

I have not found any song or ballad commencing "All you that *love* good fellows," although so frequently quoted as a tune; but there are several "All you that *are*," and "All you that *be* good fellows," which, from similarity of metre, I assume to be intended for the same air.

In a chap-book called "The arrainging and indicting of Sir John Barleycorn, knight; newly composed by a well-wisher to Sir John, and all that love him," are two songs, "All you that are good fellows," and "All you that *be* good fellows," "to the tune of *Sir John Barleycorn*, or *Jack of all trades*."

A ballad "to the tune of *All you that love good fellows*" is to be found in the Bagford and in the Pepys Collections (ii. 66). It is entitled "Pride's fall: or a warning for all English women by the example of a strange monster born late in Germany, by a merchant's proud wife of Geneva."<sup>2</sup>

One of the ballads, to the tune of "The worthy London prentice," relates to a very old superstition. It is entitled the "True relation of Susan Higgess, dwelling in Risborow, a towne in Buckinghamshire, and how she lived twenty years by robbing on the high wayes, yet unsuspected of all that knew her; till at last coming to Messeldon, and there robbing and murdering a woman, which woman knew her, and standing by her while she gave three groanes, *she spat three drops of blood in her face, which never could be washt out*, by which she was knowne, and executed for the aforesaid murder, at the assises in Lent at Brickhill." A copy is in the Roxburghe Collection, i. 424; also in Evans' *Old Ballads*, i. 203 (1810).

The famous tune of the *British Grenadiers* is evidently derived from the above.

<sup>1</sup> There are other ballads about London apprentices; one of "The honors achieved in Fraunce and Spayne by four prentises of London," was entered to John Danter in 1592. "Well, my dear countrymen, *What-d'ye-lacks*" (as apprentices were frequently called, from their usual mode of inviting custom), "I'll have you chronicled, and all to be praised, and sung in sonnets, and bawled in new brave ballads, that all tongues shall troul you *in secula seculorum*."—(*Beaumont and Fletcher's "Philaster."*)

<sup>2</sup> Bishop Earle, in his *Microcosmography*, 1628, in giving the character of a Pot-poet, says: "His frequentest works go out in single sheets, and are chanted from market to market to a vile tune, and a worse throat; whilst the poor country wench melts, like her butter, to hear them. And these are the stories of some men of Tyburn, or A strange monster out of Germany."

## WATKIN'S ALE.

The Fitzwilliam Virginal Book ; Dorothy Welde's Lute Book.

[\*]

[Moderate.]

The musical score for "Watkin's Ale" is presented in three systems. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 6/4. The tempo is marked as [Moderate.]. The first system begins with a treble staff containing a series of chords and a bass staff with a simple melodic line. The second system continues the piece with more complex chordal textures in the treble and a more active bass line. The third system concludes the piece with a final cadence in both staves.

*Watkin's Ale* is referred to in a letter prefixed to Anthony Mundy's translation of *Gerileon in England*, part ii., 1592, and in Henry Chettle's pamphlet, *Kind-hart's Dreame*, printed in the same year. A ballad entitled "A Ditty delightful of Mother Watkin's Ale" was in the Collection of Mr. George Daniel, of Canonbury; and another, beginning "As Watkin walked by the way," is in the Rawlinson MSS., Poet 185; but neither are suitable for publication.

PAUL'S WHARF.<sup>1</sup>

The Fitzwilliam Virginal Book ; The Dancing Master, 1650-1, &amp;c.

GILES BARNABY.

The first system of musical notation for 'Paul's Wharf' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 6/4 time. The tempo marking '[Moderate.]' is written below the first few notes of the top staff. The music begins with a half note D4 in the treble and a half note G3 in the bass, followed by a series of eighth and quarter notes.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the treble clef continues with eighth and quarter notes, while the bass clef provides a steady accompaniment with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The third system of musical notation is marked '(The Repeat.)' above the first staff. It consists of two staves. The treble clef staff contains a more active melody with many eighth notes, while the bass clef staff continues with a steady accompaniment. The system ends with a double bar line and repeat dots.

The fourth system of musical notation is the final system on the page. It consists of two staves. The treble clef staff has a melody of quarter and eighth notes, and the bass clef staff has a steady accompaniment. The system concludes with a double bar line and repeat dots.

<sup>1</sup> Paul's Wharf was, and still is, one of the public places for taking water, near St. Paul's Cathedral. In "The Prices of Fares and Passages to be paid to Watermen," printed by John Cawood (n.d.), is the following:

"Item, that no Whyry manne, with a pare of ores, take for his fare from Pawles Wharfe, Queen hithe, Parishe Garden, or the blacke Fryers to Westminster, or White hall, or lyke distance to and fro, above iijd."



## WOLSEY'S WILD.

The Fitzwilliam Virginal Book ; William Ballet's Lute Book (there called "Wilson's Wile") ; *Musick's Delight on the Cithren*, 1666 (there called "Wilson's Wild").

[\*]





## JOHN, COME KISS ME NOW.

The Fitzwilliam Virginal Book; Robinson's *New Citharen Lessons*, 1609; *Airs and Sonnets*, MS. Trin. Coll., Dublin; B.M. Addl. MSS., 29,996; Playford's *Introduction; Musick's Delight on the Cithren*, 1666; *Apollo's Banquet for the Treble Violin; Pills to purge Melancholy*, &c. (In all, except the four first mentioned, the tune is made twice as long as the original by the addition of a second part.)

WILLIAM BYRD.



Nothing remains of the song originally sung to this tune except the first stanza :—

“ Jon come kisse me now now, Jon come kisse me now,  
Jon come kisse me by and by, and make no more adow.”

This is to be found in the Dublin MS., where it is followed by thirteen stanzas in the Scottish dialect, headed “ His answer to yt, sam toone.”

*John, come kiss me now* is one of the songs parodied in Andro Hart's *Compendium of Godly Songs*, before mentioned.

From the allusions to the tune by old writers it would seem to have been more in use as a dance than as a song. Thus, in Heywood's *A Woman kill'd with Kindness*, 1600 :—

*Jack Slime*.—I come to dance, not to quarrel : come what shall it be? *Rogero?*  
*Jenkin*.—*Rogero*, no ; we will dance *The Beginning of the World*.  
*Sisly*.—I love no dance so well as *John, come kiss me now*.

In *'Tis merry when Gossips meet*, 1609 :—

*Widow*.—No musique in the evening did we lacke ;  
Such dauncing, coussen, you would hardly thinke it ;  
Whole pottles of the daintiest burned sack,  
'Twould do a wench good at the heart to drink it.  
Such store of tickling galliards, I do vow ;  
Not an old daunce, but *John, come kisse me now*.

In a song in *Westminster Drollery*, 1671 and 1674, beginning, “ My name is honest Harry ” :—

“ The fiders shall attend us,  
And first play, *John, come kisse me* ;  
And when that we have danc'd a round,  
They shall play, *Hit or misse me*.”<sup>1</sup>

In Burton's *Anatomy of Melancholy*, 1621 : “ Yea, many times this *love* will make old men and women, that have more toes than teeth, dance *John, come kiss me now*.” It is also mentioned in *The Scourge of Folly*, 8vo (n.d.) ; in Brathwayte's *Shepherd's Tales*, 1623 ; in *Tom Tiler and his Wife*, 1661 ; in Henry Bold's *Songs and Poems*, 1685 ; and in Sir W. Davenant's *Love and Honour*.

<sup>1</sup> *Hit or miss* is a tune in *The Dancing Master* of 1650, and later editions. It is referred to by Whitlock, in his *Zootamia, or Present Manners of the English*, 12mo, 1654,

where he speaks of one whose practice in physic is “ nothing more than the country dance called *Hit or misse*.”

## BARLEY BREAK.

Lady Neville's Virginal Book.

[\*]  
[Moderate.]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It begins with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), followed by a series of chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some moving lines.

The second system continues the piece. The upper staff features a melodic line with a repeat sign at the end, indicating a 6-measure phrase. The lower staff provides a steady accompaniment with chords and a walking bass line.

The third system shows a change in the upper staff's melody, with a more active line. The lower staff continues with a consistent accompaniment pattern.

The fourth system features a more complex melodic line in the upper staff, with many beamed notes. The lower staff accompaniment remains consistent.

The fifth system continues the melodic development in the upper staff. The lower staff accompaniment provides a solid harmonic foundation.

The sixth and final system on the page shows the concluding melodic phrase in the upper staff. The lower staff accompaniment ends with a final chord.

Gifford has given the following description of the sport called Barley-break, in a note upon Massinger's *Virgin Martyr*, act v., sc. 1: "Barley-break was played by six people (three of each sex), who were coupled by lot. A piece of ground was then chosen and divided into three compartments, of which the middle one was called Hell. It was the object of the couple condemned to this division to catch the others, who advanced from the two extremities; in which case a change of situation took place, and hell was filled by the couple who were excluded by pre-occupation from the other places: in this 'catching' however, there was some difficulty, as, by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found themselves hard pressed. When all had been taken in turn, the last couple was said *to be in hell*, and the game ended." In this description, Gifford does not in any way allude to it as a dance, but Littleton explains *Chorus circularis*, "barley-brake, when they dance, taking their hands round." See Payne Collier's note on Dodsley's *Old Plays*, vol. iii., p. 316. Strutt, in his *Sports and Pastimes*, quotes only two lines from Sidney, which he takes from Johnson's Dictionary:—

"By neighbours prais'd, she went abroad thereby,  
At barley-brake her sweet swift feet to try."

In the Roxburghe Collection, vol. i., 344, is a ballad called "The Praise of our Country Barley-brake," or—

"Cupid's advisement for young men to take  
Up this loving old sport, called Barley-brake."

"To the tune of *When this old cap was new*." It commences thus:—

"Both young men, maids, and lads,  
Of what state or degree,  
Whether south, east, or west,  
Or of the north country;  
I wish you all good health,  
That in this summer weather  
Your sweethearts and yourselves  
Play at barley-break together," &c.

Allusions to *Barley-break* occur repeatedly in our old writers. Mr. M. Mason quotes a description of the pastime with allegorical personages, from Sir John Suckling:—

"Love, Reason, Hate, did once bespeak  
Three mates to play at Barley-break;  
Love Folly took, and Reason Fancy;  
And Hate consorts with Pride; *so dance they*," &c.

## WANTON SEASON.

B.M. Addl. MSS., 30,486 ; Univ. Lib. Camb. Lute MSS., Dd. ix. 33.

The musical score for "Wanton Season" is presented in three systems. Each system contains a treble clef staff and a bass clef staff. The first system begins with a tempo marking "[Fast.]". The music is written in G major (one sharp) and 2/4 time. The melody in the treble staff is primarily composed of eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, including some triplets. The piece concludes with a double bar line and repeat dots.

[This is a variant of *Mall Sims* (p. 261). The setting here printed is from the British Museum MS., which unfortunately does not give the names of the composers ; and as the tune does not occur in any other known virginal book, I cannot identify the author of this excellent little piece of work. In the Cambridge MS. it is set for the lute by Anthony Holborne.—ED.]

## ROBIN HOOD.

Univ. Lib. Camb. Lute MSS., Dd. ix. 33.

[\*]

[Fast.]

The first system of musical notation for 'Robin Hood' consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 6/4 time and D minor. The music is marked with a bracketed asterisk [\*] and the tempo marking [Fast.]. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the 6/4 time signature and D minor key. The notation includes a repeat sign at the end of the system.

[Ravenscroft (in *Pammelia*, 1609) gives a version of this tune which has been already referred to at p. 143 of the present volume :—

Ro - bin Hood, Ro - bin Hood, said lit - tle John, Come

The first line of the Ravenscroft version shows a single staff in treble clef, 6/4 time, D minor. The melody is simple and consists of eighth and quarter notes.

dance be - fore the Queen a : In a redde Pet - ti - cote

The second line continues the melody on a single staff. It includes a fermata over the first measure of the second phrase and a dynamic marking 'p' (piano) above the second measure.

and a greene Jack - et, a white hose and . . a greene a

The third line concludes the Ravenscroft version on a single staff, ending with a double bar line.

This would seem to be an earlier form ; but it must not be forgotten that in *Pammelia* the tune is one of three which have been arranged to be sung together, and that it may have been altered in the process.—ED.]

## THE FROG GALLIARD.

Camb. Univ. Lib. Lute MSS., Dd. ii. 11. Morley's *Consort Lessons*, 1597; Robinson's *New Citharen Lessons*, 1609; *Nederlandsche Gedenck-Clanck*, 1626; *Stichtelycke Rymen*, 1647, &c.

LUTE.

The first system of musical notation for 'The Frog Galliard' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 3/2 time. The tempo marking '[Fast.]' is placed above the first measure of the upper staff. The music begins with a series of chords and single notes, characteristic of a lute setting.

The second system of musical notation continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The notation includes various rhythmic values and rests, maintaining the 3/2 time signature.

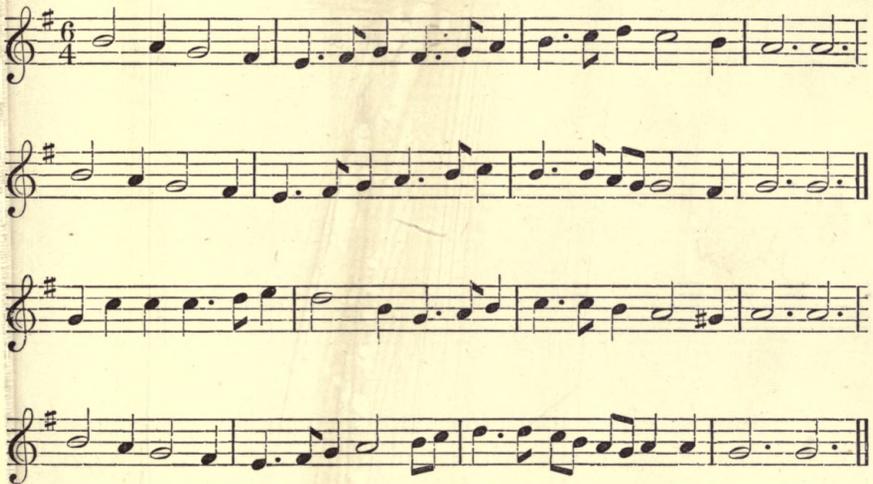
The third system of musical notation shows further development of the melody and bass line. The piece includes a repeat sign (double bar line with two dots) at the end of the system, indicating a section to be repeated.

The fourth system of musical notation continues the composition. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The notation includes various rhythmic values and rests, maintaining the 3/2 time signature.

The fifth and final system of musical notation concludes the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The notation includes various rhythmic values and rests, maintaining the 3/2 time signature.



[This tune is so well known in the vocal form in which it appears in Dowland's *First Book of Songs*, 1597, with the words beginning "Now, O now, I needs must part," that I have thought it might be well to give here a translation of the composition in the Cambridge Lute MSS. in which in all probability it made its earlier appearance, and which is moreover an excellent specimen of the simple manner of writing for the lute ; but as the essential notes may not always disentangle themselves easily from the merely ornamental ones, I also give the tune as it appears in Morley's *Consort Lessons*, where it is quite plain :—



ED.]

Several ballads were directed to be sung to the tune ; but though in these directions it is always called *The Frog Galliard*, the measure of the ballad is generally more suitable to the form of *Now, O now*. For instance, "The Shepherd's Delight," a ballad in the Roxburghe Collection, i. 388, where the first stanza begins as follows :—

"On yonder hill there springs a flower,  
Fair befall those dainty sweets ;  
And by that flower there stands a bower,  
Where all the heavenly muses meet," &c.

And another, in the Pepys Collection, vol. iv., p. 44, "The True Love's-knot Untyed : being the right path to advise princely virgins how to behave themselves, by the example of the renowned Princess, the Lady Arabella, and the second son to the Lord Seymore, late Earl of Hertford" ; commencing—

"As I to Ireland did pass,  
I saw a ship at anchor lay,  
Another ship likewise there was,  
Which from fair England took her way."

### QUODLING'S DELIGHT.

The Fitzwilliam Virginal Book ; Sir John Hawkins' transcripts ; *Dancing Master*, 1650, &c., there called "Goddesses."

[\*]

[Fast.]

[*The Dancing Master* tune, *Goddesses*, is practically the same as this. The beautiful version transcribed by Sir John Hawkins, which was given in the former edition of this work, and which has become so well known under the name of *I would I were in my own country*, or *The Oak and the Ash*, must probably be ascribed to the eighteenth century, since the tune of *Goddesses* was continued in *The Dancing Master* as late as 1701.—ED.]

A black-letter copy of the ballad, *I would I were in my own country*, is in the Roxburghe Collection, ii. 367, entitled "The Northern Lasse's Lamentation ; or, The Unhappy Maid's Misfortune" ; and prefaced by the following lines :—

Since she did from her friends depart,  
No earthly thing can cheer her heart ;  
But still she doth her case lament,

Being always fill'd with discontent ;  
Resolving to do nought but mourn,  
Till to the North she doth return.

To the tune, *I would I were in my own country.*" Printed for P. Brooksby at the Golden Ball, in West Smithfield; and reprinted in Evans' *Old Ballads*, i. 115 (1810).

The following were sung to the same tune :—

Pepys Collection, i. 266. "Newes from Tower Hill; or—

"A gentle warning to Peg and Kate  
To walk no more abroad so late."

To the tune of *The North-country Lasse*; subscribed M[artin] P[arker]. London, printed for E. B. Begins "A pretty jest I'll tell."

Douce Collection, p. 135. "The Lancashire Lovers; or, The Merry Wooing of Thomas and Betty," &c. To the tune of *Love's Tide*;<sup>1</sup> or, *At home would I be in my own country.*" This, which is black-letter, printed by Wright, Clarke, Thackeray, and Passinger (early Charles II.), has also the burden—

"The oak, and the ash, and the ivy tree,  
Flourish bravely at home in my own country."

### THE CHIRPING OF THE LARK.

*Nederlandsche Gedenck-Clanck*, 1628; *Dancing Master*, 1650, &c.; Playford's *Introduction*.

[\*]

<sup>1</sup> A ballad entitled *Love's Tide; or, A Farewell to Folly*, was entered at Stationers' Hall to Francis Grove on February 9th, 1648.

## MALL. PEATLY.

*Bellerophon, of Lust tot Wyshed*, Amsterdam, 1622 ; *The Dancing Master*, 1665, &c.;  
*Apollo's Banquet*, &c.

M.

[Fast.]

D'Urfey wrote a song to this tune entitled *Gillian of Croydon* (see *Pills to purge Melancholy*, ii. 46), and it is to be found under that name in some of the ballad-operas, such as *The Fashionable Lady*, or *Harlequin's Opera*, 1730; *Sylvia*, or *The Country Burial*, 1731; *The Jealous Clown*, 1730, &c. There are also several songs to it in the *Collection of State Songs sung at the Mug-houses in London and Westminster*, 1716. In *Apollo's Banquet* and *The Dancing Master* of 1665 the tune is entitled *The Old Marinett*, or *Mall Peatly*; in Gay's *Achilles*, *Moll Peatly*.





There is a copy of what was probably the original ballad in Bishop Percy's folio MS., p. 519. It will be found printed in the appendix to Messrs. Hales and Furnivall's edition of the MS., London, 1867-8, 3 vols. The ballad is mentioned, among others, by Laneham in a letter from Kenilworth, 1575 (already more than once referred to in this work), where he quotes it as *Hey ding a ding*, which is the burden of the song in Percy's MS. It is clear from this early reference that there can be nothing in Hawkins' conjecture (Hist. Mus., Appendix), that one Simon Wadloe, landlord of the Devil Tavern in the days when the Apollo Club met there, and whom Ben Jonson called "the King of Skyнкers" (drawers of ale), was the Simon of the ballad.

The tune was in great favour at, and after, the Restoration. Many of the songs of the Cavaliers were sung to it; many by Martin Parker, and other ballad-writers of the reigns of James and Charles; several by Wilmott, Earl of Rochester; and others of still later date.

A setting of the tune was included in "A Choice Collection of Lessons, being excellently sett to the Harpsichord by the two great masters, Dr. John Blow, and the late Mr. Henry Purcell," printed by Henry Playford in 1705; and thirty years later we find that Fielding, in his novel of *Tom Jones*, makes it Squire Western's favourite tune.

I have found the air commonly quoted under five other names, viz., as *Ragged and torn, and true*; as *The Golden Age*; as *I'll ne'er be drunk again*; as *When this old cap was new*; and as *Round about our coal-fire*. The first is from the ballad called "Ragged and torn, and true; or, The Poor Man's Resolution: to the tune of *Old Simon the King*" (see Roxburghe Collection, i. 352; or Payne Collier's Roxburghe Ballads, p. 26); it begins as follows:—

I am a poore man, God knowes,  
and all my neighbours can tell;  
I want both money and clothes,  
and yet I live wondrous well:  
I have a contented mind,  
and a heart to beare out all;  
Though Fortune (being unkind)  
hath given me substance small.  
Then hang up sorrow and care,  
it never shall make me rue;  
What though my backe goes bare,  
*I'me ragged, and torne, and true.*

I scorne to live by the shift,  
or by any sinister dealing;  
Ile flatter no man for a gift,  
nor will I get money by stealing.  
Ile be no Knight of the Post,  
to sell my soule for a bribe;  
Though all my fortunes be crost,  
yet I scorne the Cheater's tribe.  
Then hang up sorrow and care,  
it never shall make me rue; [bare,  
What though my cloake be thread-  
*I'me ragged, and torne, and true.*

The second name is taken from "The Newmarket Song, to the tune

of *Old Simon the King*”; beginning with the line, “The Golden Age is come.” See 180 *Loyal Songs*, 4th edition, 1694, p. 152.

The third from a song called “The Reformed Drinker”; the burden of which is, “And ne’er be drunk again.” See *Pills to purge Melancholy*, ii. 47, 1707, or iv. 47, 1719; also Ritson’s *English Songs*, ii. 59, 1813.

The fourth from one entitled “Time’s Alteration” :—

“The old man’s rehearsal what brave things he knew,  
A great while ago, when this old cap was new ;

to the tune of *Ile nere be drunke againe.*” Pepys Collection, i. 160 ; or Evans’ *Old Ballads*, iii. 262.

The fifth is the name commonly given to it in collections of country dances printed during the last century.

Farquhar’s song in the *Beaux’s Stratagem*, beginning—

“A trifling song you shall hear,  
Begun with a trifle and ended ;  
All trifling people draw near,  
And I shall be nobly attended,”

was written to this tune, and is printed to it in *The Musical Companion*, or *Lady’s Magazine*, 8vo, 1771

## PAUL’S STEEPLE, OR I AM THE DUKE OF NORFOLK.

*The Dancing Master*, 1650-95 ; Playford’s *Division Violin*, 1685.

[\*]

[Moderate.]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style characteristic of 17th-century dance tunes. The tempo marking "[Moderate.]" is placed below the first staff.

The second system of musical notation continues the piece on two staves, maintaining the same key signature and time signature as the first system. The notation is consistent with the first system, showing a continuation of the rhythmic melody and accompaniment.



The steeple of Old St. Paul's was set on fire by lightning and burnt down on the 4th June, 1561; and within seven days a ballad of "The true report of the burning of the steeple and church of Paul's, in London," was entered, and afterwards printed by William Seres, "at the west-ende of Pawles church, at the sygne of the Hedghogge." Mr. Payne Collier has printed a ballad, written on the occasion of the fire, in his *Extracts from the Registers of the Stationers' Company*, vol. i., p. 40, which seems to have been intended for the tune. The first verse is as follows:—

"Lament each one the blazing fire,  
That down from heaven came,  
And burnt S. Powles his lofty spire  
With lightning's furious flame.  
Lament, I say,  
Both night and day,  
Sith London's sins did cause the same."

The original ballad of *The Duke of Norfolk* is not known, but there is a reference to it in Fletcher's *Monsieur Thomas*, where, in act iii., sc. 3, the fiddler says he can sing it.

In the Pepysian Collection, vol. i., 146, and Roxburghe Collection, vol. i., 180, is a black-letter ballad, called "A Lanthorne for Landlords," to the tune of *The Duke of Norfolk*, the initial lines of which are—

"With sobbing grief my heart will break  
Asunder in my breast," &c.

In *The Loyal Garland*, 1686, and in the Roxburghe Collection, vol. ii., 188 (or Collier's Roxburghe Ballads, p. 312), *God speed the plough, and*

*bless the corn-mow*, &c., to the tune of *I am the Duke of Norfolk*, beginning—

“My noble friends, give ear,  
If mirth you love to hear,” &c.

In the *Collection of Poems on Affairs of State*, vol. iii., 70, is “A new ballad to an old tune, called *I am the Duke of Norfolk*.” It is a satire on Charles II., and begins thus :—

“I am a senseless thing, with a hey, with a hey ;  
Men call me king, with a ho ;  
To my luxury and ease,  
They brought me o'er the seas,  
With a hey nonny, nonny, nonny no.”

In Shadwell's *Epsom Wells*, 1673, act iii., sc. 1, we find, “Could I not play *I am the Duke of Norfolk*, *Green Sleeves*, and the fourth Psalm, upon the virginals?” and in Wycherley's *Gentleman Dancing Master*, Ger. says, “Sing him *Arthur of Bradley*, or *I am the Duke of Norfolk*.”

A curious custom still remains, or did within recent memory, in parts of Suffolk, at the harvest suppers, to sing a song, beginning—

“I am the Duke of Norfolk,  
Newly come to Suffolk,” &c.—

one of the company being crowned with a pillow or cushion, and another presenting to him a jug of ale, kneeling. [See *Suffolk Garland*, 1818, p. 402.] The editor of the *Suffolk Garland* says that “this custom has most probably some allusion to the homage formerly paid to the Lords of Norfolk, the possessors of immense domains in the county.” To “serve the Duke of Norfolk” seems to have been equivalent to making merry, as in the following speech of *Mine host*, at the end of the play of *The Merry Devil of Edmonton*, 1617 :—

“Why, Sir John, send for Spendle's noise<sup>1</sup> presently ;  
Ha ! ere't be night, I'll serve the good Duke of Norfolk.”

To which Sir John rejoins :—

“Grass and hay ! mine host, let's live till we die,  
And be merry ; and there's an end.”

—Dodsley's *Old Plays*, vol. v., 271.

Dr. Letherland, in a note which Steevens has printed on *King Henry IV.*, Part I., act ii., sc. 4 (where Falstaff says, “This chair shall be my state, this dagger my sceptre, and *this cushion my crown*”), observes that the country people in Warwickshire also use a cushion for a crown at their harvest-home diversions.

<sup>1</sup> Spendle's band, or company of musicians.

The Suffolk drinking custom (in which he who is crowned with the pillow is to take the ale, to raise it to his lips, and to drink it off without spilling it, or allowing the cushion to fall) was not the only one connected with this tune. In the first volume of *Wit and Mirth; or, Pills to purge Melancholy*, 1698 and 1707, and the third volume, 1719, is a song called *Bacchus' Health*, "to be sung by all the company together, with directions to be observed." They are as follows: "First man stands up, with a glass in his hand, and sings—

" Here's a health to jolly Bacchus, (*sung three times*)

I-ho, I-ho, I-ho ;

For he doth make us merry, (*three times*)

I-ho, I-ho, I-ho.

\*Come sit ye down together, (*three times*)

(At this star all bow to each other, and sit down.)

I-ho, I-ho, I-ho ;

And bring † more liquor hither, (*three times*)

(At this dagger all the company beckon to the drawer.)

I-ho, I-ho, I-ho.

It goes into \* the cranium, (*three times*)

(At this star the first man drinks his glass, while the others sing and point at him.)

I-ho, I-ho, I-ho ;

And † thou'rt a boon companion, (*three times*)

(At this dagger all sit down, each clapping the next man on the shoulder.)

I-ho, I-ho, I-ho."

Every line of the above is to be sung three times, except "I-ho, I-ho, I-ho." Then the second man takes his glass, and sings ; and so round.

About 1728, after the success of *The Beggars' Opera*, a great number of other ballad operas were printed. In *The Cobblers' Opera* and some others this tune is called *I am the Duke of Norfolk* ; but in *The Jovial Crew*, *The Livery Rake*, and *The Lover his own Rival*, it is called *There was a bonny blade*. It derived this name from a song which may be found in *Pills to purge Melancholy*, from 1698 to 1719, and in the Roxburghe Collection, ii., p. 112, which begins—

" There was a bonny blade

Had married a country maid,

And safely conducted her home, home, home ;

She was neat in every part.

And she pleased him to the heart,

But ah ! and alas ! she was dumb, dumb, dumb."

From the last line of the verses of this song, the tune also became known as "Alack! and alas! she was dumb," or "Dumb, dumb, dumb."

## THE FRIAR AND THE NUN.

*The Dancing Master*, 1650, &c. ; *Musick's Delight on the Cithren*, 1666 ; *Pills to purge Melancholy*; the Ballad Operas.

[\*]



In Henry Chettle's *Kind-hart's Dreame*, 1592, two lines are quoted from the ballad of "The Friar and the Nun"; and there is an allusion to it in Archbishop Udal's translation of the *Apophthegmes* of Erasmus, 1542: "Even as is now used to syng songes of the *Frere and the Nunne*, with other semblable merie jestes at weddynges and other feastynges." Henry Carey wrote a song to the tune in his *Honest Yorkshireman*,

1735, and there are three, or more, in *Pills to purge Melancholy*. In vol. ii. of some editions, and vol. iv. of others, the title and tune of "The Friar and the Nun" are printed by mistake with the song of "Fly, merry news," which has no reference to them. The ballad of "The London Prentice" was occasionally sung to it, and in some of the ballad operas the tune bears that name. In *The Plot*, 1735, it is called "The Merry Songster."

Henry Carey's song is called "The Old One Outwitted," and begins—

"There was a certain usurer,  
He had a pretty niece," &c.

In *The Beggars' Opera*, the name of "All in a misty morning" is given to the tune, from the first line of a song called "The Wiltshire Wedding," which will be found in *Pills to purge Melancholy*, iv. 148, or ii. 148.

### JOAN SANDERSON, OR THE CUSHION DANCE.

*The Dancing Master*, 1686, &c.; *Grove's Dictionary of Music*, vol. 1, p. 424.

[\*]

The musical score is written for two staves per system. The first system begins with a treble clef and a bass clef, both in 3/4 time. The key signature has one flat. The first system includes a tempo marking "[Slow.]" and a time signature change to 6/4, followed by a tempo marking "[Fast.]" and a return to 3/4 time. The second and third systems continue the melody and bass line.

In *The Dancing Master* the figure is thus described :—

“This dance is begun by a single person (either man or woman), who, taking a cushion in hand, dances about the room, and at the end of the tune stops and sings, ‘This dance it will no further go.’ The musician answers, ‘I pray you, good Sir, why say you so?’—*Man*. ‘Because Joan Sanderson will not come too.’—*Musician*. ‘She must come too, and she shall come too, and she must come whether she will or no.’ Then he lays down the cushion before the woman, on which she kneels, and he kisses her, singing, ‘Welcome, Joan Sanderson, welcome, welcome.’ Then she rises, takes up the cushion, and both dance, singing, ‘Prinkum-prankum is a fine dance, and shall we go dance it once again, once again, and once again, and shall we go dance it once again?’ Then, making a stop, the *woman* sings as before, ‘This dance it will no further go.’—*Musician*. ‘I pray you, madam, why say you so?’ *Woman*. ‘Because John Sanderson will not come too.’ *Musician*. ‘He must come too, and he shall come too, and he must come whether he will or no.’ And so she lays down the cushion before a man, who, kneeling upon it, salutes her, she singing, ‘Welcome, John Sanderson, welcome, welcome.’ Then he taking up the cushion, they take hands, and dance round, singing as before. And thus they do till the whole company are taken into the ring; and if there is company enough, make a little ring in its middle, and within that ring set a chair, and lay the cushion in it, and the first man set in it. Then the cushion is laid before the first man, the woman singing, ‘This dance it will no further go’; and as before, only instead of ‘Come too,’ they sing ‘Go fro’; and instead of ‘Welcome, John Sanderson,’ they sing ‘Farewell, John Sanderson, farewell, farewell’; and so they go out, one by one, as they came in. NOTE.—The women are kissed by all the men in the ring at their coming and going out, and likewise the men by all the women.”

The dance was already the subject of allusions in the literature of Queen Elizabeth’s time. In Lilly’s *Euphues*, 1580, Lucilla says: “Trulie, Euphues, you have *mist the cushion*, for I was neither angry with your long absence, neither am I well pleased at your presence.” It is one of the dances which the country people call for in Heywood’s *A Woman kill’d with Kindness*. In the *Apophthegms of King James, the Earl of Worcester, &c.*, 1658, a wedding entertainment is spoken of: and, “when the mask was ended, and time had brought in the supper, *the cushion led the dance* out of the parlour into the hall.” Selden, speaking of *Trenchmore* and the *Cushion Dance*, says: “Then all the company dances, lord and groom, lady and kitchen-maid, no distinction.” (See *ante*, p. 227.)

A political parody is to be found in *Poems on Affairs of State from 1640 to 1704*, called “The Cushion Dance at Whitehall, by way of Masquerade. To the tune of *Joan Sanderson*.”

*Enter Godfrey Aldworth, followed by the King and Duke.*

*King.* The trick of trimming is a fine trick,  
And shall we go try it once again?

*Duke.* The plot it will no further go.

*King.* I pray thee, wise brother, why say you so? &c.

## THE SHEPHERD'S DAUGHTER.

*The Dancing Master*, 1652, &c. ; in the Ballad Operas, with the name of "Parson and Dorothy."

[\*]

[Moderate.]

The original ballad is not known, but Percy says it "was popular in the time of Queen Elizabeth, being usually printed with her picture before it, as Hearne informs us in his preface to *Gul. Neubrig. Hist. Oxon.*, vol. i., 70."

Four lines are quoted in Fletcher's comedy, *The Pilgrim*, act iv., sc. 2 : "He called down his merry men all," &c. ; and in *The Knight of the Burning Pestle* : "He set her on a milk-white steed," &c.

In the Roxburghe Collection, ii. 30, and in the Douce Collection, is a ballad entitled "The beautiful Shepherdess of Arcadia, a new Pastoral Song of a courteous young Knight and a supposed Shepherd's Daughter of Arcadia in Peloponnesus. To the tune of *The Shepherd's Daughter*." This has a burden which is not provided for in the tune.



Maudlin, the milkmaid, in Walton's *Angler*, sings portions of two ballads (by Martin Parker, a well-known ballad-writer of the latter part of the reign of James I., and during that of Charles and the Protectorate), and both might be sung to this tune. The first is—

“The Milkmaid's Life; or—

“A pretty new ditty, composed and pen'd  
The praise of the milking paille to defend :

to a curious new tune, called *The Milkmaid's Dumps*.—(Roxburghe Collection, i. 244, or Collier's *Roxburghe Ballads*, 243.)

The two first stanzas are as follows :—

“ You Rural goddesses,  
that woods and fields possesse  
Assist me with your skill,  
That may direct my quill,  
more jocundly to expresse  
The mirth and delight,  
Both morning and night,  
on mountaine or in dale ;  
Of them who chuse this trade to use,  
And through cold dewes, doe never refuse  
to carry the milking payle.

“ The bravest Lasses gay  
live not so merry as they ;  
In honest civill sort  
They make each other sport,  
as they trudge on their way.  
Come faire or foule weather,  
They're fearful of neither,  
their courages never quail ;  
In wet and dry, though winds be hye,  
And darke's the sky, they nere deny  
to carry the milking payle.”

[The tune would appear, from its character, to be older than Martin Parker's date, and if so, could not be the “curious new tune, called *The Milkmaid's Dumps*.” Moreover, it does not exactly fit the words. It makes a repetition of the last line necessary, and an extension of the syllables falling upon bars 6 and 18 over three-fourths of the bar, while the melody proceeds on its way ; both very unusual in ballad tunes. It is probably a country dance tune of about 1600, or rather earlier.<sup>1</sup>—ED.]

The second ballad quoted by Maudlin is entitled “Keep a good tongue in your head ; or—

‘ Here's a good woman, in every respect,  
But only her tongue breeds all her defect’

to the tune of *The Milkmaids*,” &c.—(Roxburghe Collection, i. 510, or Collier's *Roxburghe Ballads*, 237.) The tune is sometimes called by its name, as in “Hold your hands, honest men : to the tune of *Keepe a good tongue*,” &c.—(Roxburghe, i. 514.) A song by D'Urfey, entitled “The Bonny Milkmaid,” was also written to the tune, but had afterwards music composed to it for his play of *Don Quixote*, and is so printed in both editions of *Pills to purge Melancholy*, and in *The Merry Musician ; or, A Cure for the Spleen*, ii. 116. It is a rifacimento of Martin Parker's song printed above.

<sup>1</sup> There is another version of the ballad in the Roxburghe Collection (ii. 230), entitled “The innocent Country Maid's Delight ; or, A Description of the Lives of the Lasses of London : set to an excellent Country Dance.”

It commences with the lines quoted by the milkmaid, from a stanza not printed above :—

“ Some lasses are nice and strange  
That keep shop in the Exchange.”

## MILLFIELD.

*The Dancing Master*, 1650-1658.

[\*]

[Moderate.]

The musical score for 'MILLFIELD' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff, both in 6/4 time and one sharp (F#). The treble staff begins with a melodic line of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and moving lines. The second system continues the piece, showing the melodic line reaching a final cadence with a fermata over the final note.

In the library of the Society of Antiquaries, and printed in *Harl. Misc.*, ed. Park, vol. x., p. 266, is "A new Ballad, declaring the great Treason conspired against the young King of Scots, and how one Andrew Browne, an Englishman, which was the King's Chamberlaine, prevented the same. To the tune of *Milfield* or els to *Greenesleaves*." This was licensed in 1581.

## FAIN I WOULD.

*The Dancing Master*, 1650, &c. ; Elizabeth Rogers' Virginal Book, there called "The King's Complaint."

[\*]

[Moderate.]

[Turn over.]

The musical score for 'FAIN I WOULD' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff, both in 6/4 time and one sharp (F#). The treble staff features a melodic line with some chromaticism and a fermata over the final note. The bass staff provides a steady accompaniment. The second system continues the piece, showing the melodic line with a fermata and the instruction "[Turn over.]" written below the staff.



One of the ballads among the King's Pamphlets, which bears the date of the 23rd April, 1649, is "A Coffin for King Charles : A Crown for Cromwell : A Pit for the People" ; and the direction is that "you may sing this to the tune of *Fain I would*." (Vol. viii., folio, and reprinted in Wright's *Political Ballads*, 8vo, p. 117). It consists of fifteen stanzas, of which three are subjoined :—

CROMWELL ON THE THRONE.

So so, the deed is done,  
The Royal head is severed ;  
As I meant when I first begun,  
And strongly have endeavoured.  
Now Charles the First is tumbled down,  
The Second I don't fear ;  
I grasp the sceptre, wear the crown,  
Nor for Jehovah care.

KING CHARLES IN HIS COFFIN.

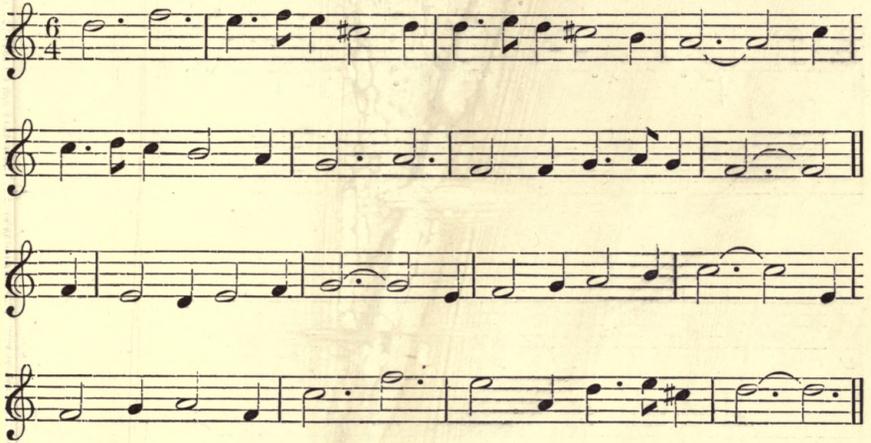
Think'st thou, base slave, though in my  
grave,  
Like other men I lie ?  
My sparkling fame and royal name  
Can, as thou wishest, die ?  
Know, caitiff, in my son I live  
(The Black Prince call'd by some),  
And he shall ample vengeance give  
On those that did me doom.

THE PEOPLE IN THE PIT.

Suppress'd, depress'd, involv'd in woes,  
Great Charles, thy people be,  
Basely deceiv'd with specious shows  
By those that murder'd thee.  
We are enslaved to tyrants' hests,  
Who have our freedom won :  
Our fainting hope now only rests  
On thy succeeding son, &c.

In Rawlinson, p. 36, will be found—"The Matchless Shepherd, overmatcht by his Mistress ; or, The Solid Shepherd's Satyrical Song against his Schismatical Mistress : to the tune of *Fain would I, if I could, or O brave House,*" &c. ; begins—"Fain I would if I might."

[This tune, like the preceding one, is much older than the books in which we find it. This is sufficiently proved by the very wide difference between the version given above, which is that of *The Dancing Master*, and that contained in Elizabeth Rogers' MS., of about the same date, where it stands thus :—



In all probability it was originally a dance tune, to which was adapted the ballad, now lost, of "Fain I would." After 1670, another song or ballad, also lost, called "Parthenia," seems to have been sung to it, since that name is given, as well as the older one, in the later editions of *The Dancing Master*. "Parthenia" had originally a tune of its own, which is to be found in *Musick's Delight on the Cithren*, 1666, and is as follows :—

## PARTHENIA.



THE MAID PEEPED OUT AT THE WINDOW  
OR  
THE FRIAR IN THE WELL.

*The Dancing Master, 1650, &c.*

[\*] b

[Fast.]

b

#

A ballad with the second title is in Bagford's Collection, and in the Roxburghe, ii. 172, Pepys, iii. 145, and Douce, 87; also in *Wit and Mirth, &c.*, 1682; *Pills to purge Melancholy*, editions of 1707 and 1719, and in many other publications; but it cannot be the original, as it does not contain the line which gives the tune its first title. The story on which it is founded is a very common one, and is contained in some form or other in most old French and Italian collections of facetious tales. It was referred to by Skelton in *Colyn Cloute* :—

“ But when the freare fell in the well,  
He could not syng himselfe therout,  
But by the helpe of Christyan Clout.”

—*Dyce*, vol. i., 345.

In Anthony Munday's *Downfall of Robert, Earl of Huntingdon* (written in 1597), where Little John expresses his doubts of the success of the play; saying—

“Methinks I see no jests of Robin Hood;  
No merry Morrices of Friar Tuck;  
No pleasant skipplings up and down the wood;  
No hunting songs,” &c.

The Friar answers that “merry jests” have been shown before, such as—

“How the Friar fell into the well,  
For love of Jenny, that fair, bonny belle,” &c.

[The versions of this and the two following tunes, given in the former edition of this work, were all in the key of G major. The tunes, however, appeared in 1650 exactly as I have printed them, and continued unchanged in the subsequent editions of *The Dancing Master* to the end of the century. The third may even be found, practically unaltered, in the appendix to Hawkins' *History of Music*, published in 1777. All three tunes probably belong to the sixteenth century.—ED.]

### THE LONDON GENTLEWOMAN, OR THE HEMP-DRESSER.

*The Dancing Master*, 1650, &c.

[\*]

[Fast.]

The song from which this tune takes its name is to be found in a collection of translated ballads, &c., called “Latine Songs, with their English,” by Henry Bold, 1685. It begins:—

“There was a London gentlewoman,  
that loved a country man-a:  
And she did desire his company,  
a little now and then-a.  
This man he was a hemp-dresser,” &c.

One of D'Urfey's songs, commencing "The sun had loos'd his weary team," was written to this air. It is printed, with music, in his third *Collection of New Songs*, folio, 1685; in Playford's third book of *Choice Ayres and Songs*; and in vol. i. of all the editions of *Pills to purge Melancholy*. In the first it is entitled "A new song set to a pretty country dance, called *The Hemp-dresser*"; in the second it has the further prefix of "The Winchester Christening: The Sequel of the Winchester Wedding. A new song," &c.

In *The Beggars' Opera*, 1726; *The Court Legacy*, 1733; *The Sturdy Beggars*, 1733; and *The Rival Milliners*, 1737, the tune is named "The sun had loos'd his weary team," from D'Urfey's song. In other ballad-operas, such as *Penelope*, 1728; and *Love and Revenge, or The Vintner outwitted*, n.d., it takes the name of one beginning "Jones stoop'd down." Burns also wrote a song to it—"The Deil's awa' wi' the Exciseman"; and G. A. Stevens another, entitled "Nunc est bibendum," beginning—

"Now we're free from College Rules,  
From commonplace book reason."

—See Dale's *English Songs*, book xxiii.

In the *History of Robert Powel, the Puppet-Showman*, 8vo, 1715, *The Hemp-dresser* is mentioned among the favourite tunes called for by the company.

### STINGO, OR THE OIL OF BARLEY, OR COLD AND RAW.

*The Dancing Master*, 1650, &c.

[\*]

[Fast.]

The musical score consists of two systems of two staves each. The first system is marked with a treble clef and a bass clef, both with a 6/4 time signature. The key signature has one flat (B-flat). The first system includes a tempo marking "[Fast.]" above the bass staff. The second system continues the piece with the same notation and clefs.



The song, "A Cup of Old Stingo" is contained in *Merry Drollery Complete*, 1661 and 1670, and, if it be the original song, must be of a date from thirty to forty (and perhaps more) years earlier than the book. The first stanza is as follows:—

"There's a lusty liquor which  
good fellows use to take-a ;  
It is distilled with Nard most rich,  
And water of the lake-a.

"Of hop a little quantity,  
And Barm to it they bring too ;  
Being barrell'd up, they call't a cup  
of dainty good old stingo."

In the Roxburghe Collection, i. 214, there is a black-letter ballad "to the tune of *Stingo*," which was evidently written in the reign of Charles I., as it contains allusions to "the King's great porter," "Bankes' Horse," &c. It is entitled "The Little Barley-corn :—

"Come, and doe not musing stand,  
if thou the truth discern :  
But take a full cup in thy hand,  
and thus begin to learne.  
Not of the earth, nor of the ayre,  
at evening or at morne ;  
But, joviall boyes, your Christmas keep  
with the little Barly-Corne.

"It is the cunningst Alchymist,  
that ere was in the land :  
Twill change your mettle when it list,  
in turning of a hand.  
Your blushing gold to silver wan,  
Your silver into brasse :  
Twill turne a Taylor to a man,  
and a man into an asse," &c.

In the editions of *The Dancing Master* which were printed *after* 1690, the name is changed from *Stingo*, or *The Oyle of Barley*, to *Cold and Raw*. This new title was derived from a (so-called) "New Scotch Song," written by D'Urfey, which first appeared in the second book of *Comes Amoris*, or *The Companion of Love*, printed by John Carr in 1688 ; the air was a little altered for the words.

In Anthony à Wood's collection of broadsides (Ashmolean Library, Oxford) there are two ballads with music, bearing the date of December, 1688, and printed to this tune. The first is "The Irish Lasse's Letter ; or her earnest request to Teague, her dear joy : *to an excellent new tune.*" The second is the famous song of *Lilliburlero*.

In the Douce Collection is a ballad called "The lusty Friar of Flanders : to the tune of *Cold and Raw.*"

Horace Walpole mentions it under the same name in a letter to Richard West, Esq., dated from Florence (Feb. 27, 1740), where, in speaking of the Carnival, he says, "The Italians are fond to a degree of our Country Dances.<sup>1</sup> *Cold and Raw* they only know by the tune; *Blowzybella* is almost Italian, and *Butter'd Peas* is *Pizelli al buro*." Another name for the tune was *The Mother beguiles the Daughter*, and many ballads will be found directed to be sung to it under this name in the Roxburghe Collection. Among these one, "The Country Lasse," is noticeable from the fact that the old tune ceased to be sung to it about 1720, and gave place to another, which is as follows :—



This is the tune to which, with slight alteration, *Sally in our Alley* is now sung. The tune which Henry Carey, the author of that song, composed for it will be given in its proper place in the second volume of the present work. Carey's tune is the *Sally in our Alley* of the ballad-operas printed between 1728 and 1760; but from the latter period its popularity seems to have waned, and, at length, it was entirely superseded by the ballad-tune given above, which is to be found in *The Merry Musician; or, A Cure for the Spleen*, iii. 9.<sup>2</sup> In *The Devil to pay*, 8vo, 1731, Carey's tune is printed at p. 35, as *Charming Sally*, and the one given above as *What tho' I am a Country Lass*, at p. 50.

The first stanza of the ballad, printed about 1620, is here given :—

"Although I am a Country Lasse,  
a loftie mind I beare-a ;  
I thinke myselfe as good as those  
That gay apparell weare-a.

"My coate is made of homely Gray,  
yet is my skin as softe-a,  
As those that with the chieftest Wines  
do bathe their bodies oft-a.

<sup>1</sup> This agrees with what I have been told about the book entitled *The Dancing Master* (the early editions of which are extremely scarce in England), viz., that it is very well known to the dealers in Italy, and that it may be procured there with comparatively little trouble.

<sup>2</sup> The first volume of *The Merry Musician* is dated 1716; but the second, third, and fourth, being engraved, not set up in type like the first, bear no dates.

## GATHERING PEASCODS.

*The Dancing Master, 1650.*

[\*]  
[Moderate.]

The musical score is written in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system includes the tempo marking "[Moderate.]" and a repeat sign at the end. The second system also has a repeat sign. The third system ends with a double bar line. The fourth and fifth systems also end with double bar lines. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

No trace of the words to this tune can be discovered, although its title would appear to suggest a song. It will be observed that the first four bars are identical with the opening of *All in a garden green*.

## HALF HANNIKIN.

*The Dancing Master, 1650, &c.*

The musical score for "Half Hannikin" is presented in four systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/4. The first system is marked with an asterisk [\*] and the tempo marking [Fast.]. The melody in the treble part consists of eighth and sixteenth notes, while the bass part provides a steady accompaniment. The piece ends with a double bar line.

By an extract from Sir H. Herbert's office-book of revels and plays performed at Whitehall at Christmas, 1622-3, quoted by Mr. Collier, in his *Annals of the Stage*, we find that on Sunday, 19th January, 1623, after the performance of Ben Jonson's masque, *Time Vindicated*, "The Prince did lead the measures with the French Ambassador's wife," and "the measures, braules, corantos, and galliards, being ended, the masquers, with the ladies, did daunce two countrey dances, namely, *The Soldier's Marche* and *Huff Hamukin*."

## WHO LIST TO LEAD A SOLDIER'S LIFE.

*The Dancing Master, 1650, &c.*

[\*]

[*Fast.*]

In *The Golden Garland of Princely Delights*, edition of 1620, are two ballads to be sung to this tune :—

“A Song of an English Knight, that married the Royal Princess, Lady Mary, sister to Henry VIII., which Knight was afterwards made Duke of Suffolk ;” beginning—

“Eighth Henry ruling in this land,  
He had a sister fair.”

“A Song of the Life and Death of King Richard III., who, after many murders by him committed, &c., was slain at the Battle of Bosworth by Henry VII., King of England ;” beginning—

“In England once there reigned a king,  
A tyrant fierce and fell.”

In the Pepys Collection, vol. i., p. 100, is a black-letter ballad of “The joyful peace concluded between the King of Denmark and the King of Sweden, by the means of our most worthy sovereign James,” &c., to the tune of *Who list to lead a soldier's life* ; dated 1613.

A song, “Who list to have a lubberly load,” which occurs in *The Miseries of Inforced Marriage* (Dodsley's *Old Plays*, vol. v.), was perhaps a parody on “Who list to lead a soldier's life,” the words of which I have not been able to find.

There were perhaps two tunes of this name, because some of the ballads could not conveniently be sung to this air. In Peele's *Edward I.*, 1593, we find: "Enter a harper and sing, to the tune of *Who list to lead a soldier's life*, the following:—

"Go to, go to, you Britons all,  
And play the men both great and small," &c.

and in Deloney's *Strange Histories*, 1607—

"When Isabell, fair England's queen,  
In woeful wars had victorious been," &c.

These would give three syllables for the long note at the end of the section, a rather unusual arrangement.

### UNDER AND OVER.

*The Dancing Master*, 1650, &c. ; Mr. Windsor's MS. of Virginal Music, there called  
"A Man had Three Sons."

[\*]

[Fast.]

The musical score consists of three systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 6/4. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat dots. The third system concludes the piece with a final cadence in both staves.



The ballad of *Under and over* is in the Pepys Collection, i. 264, B.L., as "A new little Northern Song, called—

"Under and over, over and under,  
Or a pretty new jest and yet no wonder ;  
Or a maiden mistaken, as many now be,  
View well this glass, and you may plainly see.

"to a pretty new Northern tune."

In the same volume are the following : "Rocke the babie, Joane : to the tune of *Under and over*," p. 396 ; beginning—

'A young man in our parish,  
His wife was somewhat currish," &c.

And at p. 404, another, commencing—

"There was a country gallant,  
That wasted had his talent," &c

In the Roxburghe, iii. 176, "Rock the cradle, John—

'Let no man at this strange story wonder,  
It goes to the tune of *Over and under*.'"

And in the same Collection, and also in Collier's *Roxburghe Ballads*, p. 281, "The Times' Abuses : to the tune of *Over and under* ; commencing—

'Attend, my masters, and give ear,' &c.

It would appear that the tune was known also by another name. There is a ballad in the Douce Collection with the following lengthy title : "Joan's ale is new ; or, A new merry medley, shewing the power, the strength, the operation, and the virtue that remains in good ale, which is accounted the mother-drink of England. To a pleasant new Northern tune." And the pleasant new Northern tune was no doubt the one given above, since it appears (altered to the key of D major, and with the repetition in the second half, instead of in the first) in *Pills to purge Melancholy* as *Joan's ale is new*.

There was also an earlier ballad called "Jone's ale is newe," which was entered at Stationers' Hall in 1594 ; but this was probably sung to some other tune, now lost.

## CUCKOLDS ALL A ROW.

*The Dancing Master, 1650, &c.*

[\*]

This tune is mentioned in the old song, "O London is a fine town." The date of its origin is not known, but it was used as a party tune by the Cavaliers, who sang the songs of "Hey, boys, up go we," and "London's true character" to it. The latter, abusing the Londoners for taking part against the King, and commencing "You coward-hearted citizens," is contained in *Rats rhimed to Death; or, The Rump Parliament hanged in the Shambles, 1660*; and in both editions of *Loyal Songs written against the Rump Parliament*.

There is also a ballad directed to be sung to it in the Roxburghe Collection, i. 28, called "The Cruel Shrew; or, The Patient Man's Woe." Reprinted in Evans' *Old Ballads*, i. 170.

## THE BEGGAR BOY.

*The Dancing Master, 1650.*

[\*]

[*Slow.*]

In the Roxburghe Collection, i. 542, is a ballad called "The Begger-Boy of the North," which begins as follows:—

From ancient pedigree by due descent  
I well can derive my generation ;  
Throughout all Christendome, and also  
Kent,  
my calling is knowne both in Terme and  
Vacation.

My parents old taught me to be bold,  
I'll never be daunted whatever is spoken,  
Where I come my custome I hold,  
and cry, Good your worship, bestow one  
token.

\* \* \* \* \*

My Father, my Mother, my Gransire and  
Grannum,  
my Uncles, my Aunts, and all my kin-  
dred,

Did maund for Loure, casum and pannum ;  
then wherefore should I from the Trade  
be hindred.

Cat will to kind, the Proverbe doth say,  
'tis pity old customes should be broken ;  
Still as I wander along on the way,  
I'll cry, Good your worship, bestow one  
token.

The following ballads were also sung to the tune :—

Roxburghe Collection, i. 528—"Trial brings Truth to light ; or—

'The proof of a pudding is all in the eating ;  
A dainty new ditty of many things treating :'

"to the tune of *The Begger Boy*," by Martin Parker ; and beginning—

'The world hath allurements and flattering shows,  
To purchase her lovers' good estimation ;  
Her tricks and devices he's wise that well knows—  
The earn'd in this science are taught by probation," &c.

In the Roxburghe, i. 450, and Pepys, i. 306—"The Witty Western Lasse," &c., "to a new tune called *The Begger Boy*:" subscribed Robert Guy. This begins, "Sweet Lucina, lend me thy ayde" ; and in the Pepys Collection, i. 310, there is a ballad to the tune of *Lucina*, entitled "A most pleasant Dialogue, or a merry greeting between two Lovers."

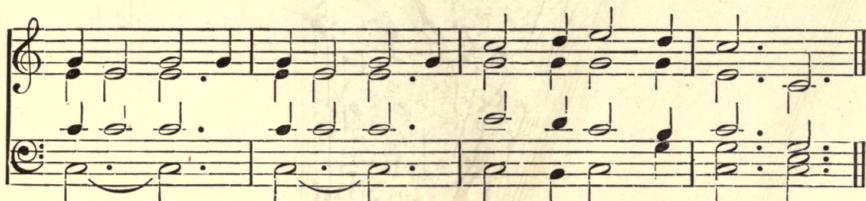
### BOATMAN.

*The Dancing Master*, 1650, &c. ; *Musick's Recreation on the Vio., Lyra-way*, 1661.

[\*]

[Moderate.]

The musical score is written in 6/4 time and consists of three systems. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a treble staff containing a series of chords and a bass staff with a similar accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in both staves. The tempo marking "[Moderate.]" is placed between the first and second systems.



## TRIP AND GO.

*Musick's Delight on the Cithren, 1666.*



Nashe, in his Introductory Epistle to the surreptitious edition of Sidney's *Astrophel and Stella*, 4to, 1591, says: "Indeede, to say the truth, my stile is somewhat heavie gated, and cannot daunce *Trip and goe* so lively, with 'Oh my love, ah my love, all my love gone, as other shepherds that have beene Fooles in the morris, time out of minde."

*Trip and go* seems to have become a proverbial expression. In Gosson's *Schoole of Abuse*, 1579: "*Trip and go*, for I dare not tarry." In *The Two Angrie Women of Abington*, 1599: "Nay, then, *trip and go*." In Ben Jonson's *Case is altered*: "O delicate *trip and go*." And in Shakespeare's *Love's Labour's Lost*: "*Trip and go*, my sweet."

## TOM TINKER.

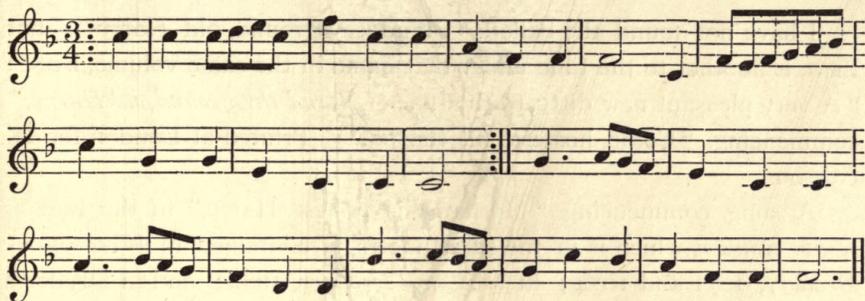
*The Dancing Master*, 1650-98.

[\*]

[Fast.]

In a black-letter tract called *The World's Folly*, which was reprinted by Sir Egerton Brydges in the *British Bibliographer*, there is mention of a ballad called "Whilom I was," which was sung to the tune of *Tom Tinker*.

At the beginning of the eighteenth century this tune seems to have given place to another of the same name, which is printed in *Pills to purge Melancholy*, vi. 265, to a song beginning "Tom Tinker's my true love," and which is as follows:—



This was afterwards sung in *The Beggars' Opera*, to "Which way shall I turn me?"

HAVE AT THY COAT OLD WOMAN, OR STAND THY  
GROUND OLD HARRY.

*The Dancing Master*, 1650, &c. ; *Musick's Delight on the Cithren*, 1666.

[\*]

The first system is marked with a bracketed asterisk [\*] and the tempo marking [Fast.]. It consists of a treble staff and a bass staff. The second system continues the piece with the same two-staff format. The music is in 3/4 time with a key signature of one flat.

A copy of the ballad from which it derives the above name is in the Pepys Collection, i. 284. It is—

"A merry new song of a rich widow's wooing,  
Who married a young man to her own undoing,"

"to the tune of *Stand thy ground, old Harry*;" with a refrain of "Have at thy coat, old woman," &c.

I have not found the ballad, "Stand thy ground, old Harry"; but there is another to the tune under that name in the same volume, i. 282: "A very pleasant new ditty, to the tune of *Stand thy ground, old Harry*;" commencing, "Come, hostess, fill the pot." Printed at London for H. Gosson.

A song commencing "My name is honest Harry," to the tune of *Robin Rowser*, which is in the same metre, is contained in *Westminster Drollery*, 1671 and 1674; in *Wit and Drollery*, 1682; and in Dryden's *Miscellany Poems*, iv. 119.

Whitlock, in his *Zootomia; or, Observations on the Present Manners of the English*, 12mo, 1654, p. 45, commences his character of a female quack with the line, "And *have at thy coat, old woman*." In *Vox Borealis*, 4to, 1641, we find: "But all this sport was little to the court-ladies, who began to be very melancholy for lack of company, till at last some young gentlemen revived an old game, called *Have at thy coat, old woman*."

### BOBBING JOE.

*The Dancing Master*, 1650, &c.; *Musick's Delight on the Cithren*, 1666, &c.

[\*]



This tune is sometimes entitled *Bobbing Joane*, as in *Polly*, 1729; in *The Bay's Opera*, 1730; *The Mad House*, 1737; *A Cure for a Scold*, &c., 1738.

*New Bob-in-Jo* is mentioned as a tune in No. 38 of *Mercurius Democritus; or, A True and Perfect Nocturnall*, December, 1652. (See King's Pamphlets, Brit. Mus.) Many songs and ballads were sung to it after the Restoration.



## HYDE PARK.

*The Dancing Master, 1650, &c.*

[\*]

[Moderate.]

The original ballad to this tune is probably that in the Pepys Collection, i. 197, entitled "The Defence of Hide Parke from some aspersion cast upon her, tending to her great dishonour: To a curious new Court tune." It is in ten-line stanzas, and commences, "When glistening, Phœbus." "Printed at London for H[enry] G[osson]." There is also at i. 188, "The Praise of London; or, A delicate new Ditty, which doth invite you to faire London City. To the tune of *the second part of Hide Parke.*"

In *Westminster Drollery*, 1671, there is another song called "*Hide Park: the tune, Honour invites you to delights—Come to the Court, and be all made Knights.*" A copy of this song will be found in *Addit.*

MSS., Brit. Mus., No. 5,832, fol. 205, entitled "Verses upon the Order for making Knights of such persons who had £40 per annum, in King James the First's time."

In the Roxburghe Collection, i. 290, is a ballad, "to the tune of *Hide Park*," beginning—

Alas, I am in love,  
and cannot speake it ;  
My mind I dare not move  
nor nere can break it.  
She doth so farre excel  
all and each other,  
My mind I cannot tell,  
when we are togethër.  
But Ile take heart to me,  
I will reveale it ;  
Ile try her constancy,  
Ile not conceale it.

But alas, but alas,  
I doe consider,  
I cannot break my mind,  
when we are together.  
The more I strive to hide,  
the more it flameth ;  
These pains I cannot bide,  
my wits it lameth.  
And if it hidden be,  
will burn for ever,  
Unlesse I speake my mind,  
when we are together.

I think 'twere good I tride,  
and went to prove her ;  
And lay all feare aside,  
stoutly to move her.  
But when I am going to  
speake,  
my tongue doth quiver,  
And will not breake my  
minde,  
when we are together.

There is another tune which takes the same name, but from a ballad printed in the reign of Charles II., called "News from Hide Park." This has a burden of "Tantara, rara, tantivee," and the tune is sometimes also called by that name ; but it is directed to be sung to the tune of *The Crost Couple*. This is therefore the earliest title of the tune, which is as follows :—



The ballad of "The Crost Couple ; to a new Northern tune much in fashion," is in the Roxburghe Collection, ii. 94. The ballad of "News from Hide Park," which is in the same volume, will also be found in *Pills to purge Melancholy*, ii. 138. It consists of a supposed conversation overheard between the Duchess of Portsmouth and Nell Gwyn, and begins—

"One evening a little before it was dark,  
Sing tantara, rara, tantivee," &c.

## ROOM FOR COMPANY.

*Musick's Recreation on the Lyra-Viol, 1652.*

[\*]

[Moderate.]

The musical score is written in 6/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a treble and bass staff. The first system begins with a treble clef and a bass clef. The tempo is marked "[Moderate.]" and there is a repeat sign at the end of each system. The notation includes various note values, rests, and repeat signs.

The ballad of *Room for Company* is in the Pepys Collection, i. 168, entitled "Room for Company, here comes good fellowes. *To a pleasant new tune.*" Imprinted at London for E. W. This was perhaps Edward White, a ballad-printer of Elizabeth's reign, and of the earliest part of that of James I.

In *Pills to purge Melancholy*, vi. 136, there is a song about the twelve great Companies of the City of London, printed to this tune, and commencing—

"Room for gentlemen, here comes my Lord Mayor."

In the Roxburghe Collection, i. 538, is "The Fetching Home of May; To the tune of *Room for Company.*" Printed for J. Wright, jun., dwelling at the upper end of the Old Bailey (about 1663). It is also contained in the *Antidote to Melancholy*, 1661; and in *Pills to purge Melancholy*, ii. 26 (1707), or iv. 26 (1719).

A later version of the tune was known as *Hunting the Hare*, from a ballad printed by Thackeray in the early part of the reign of Charles II., which begins—

“Songs of shepherds, and rustical roundelays,” &c.—

and which may be found in *Westminster Drollery*, part ii. (1672) ; in *Wit and Drollery*, 1682 ; in the *Collection of Old Ballads*, 8vo, 1727 ; in *Miscellany Poems*, edited by Dryden, iii. 309 (1716) ; in Ritson's, Dale's, and other Collections of English Songs. The later tune is as follows :—



### PRINCE RUPERT'S MARCH.

*Bellerophon (Gesangh der Zeeden)*, 1648 ; *The Dancing Master*, 1650.

[\*]



## UPON A SUMMER'S DAY.

*The Dancing Master*, 1650, &c.; in later editions (1670-90) it is called "The Garland"; *Musick's Delight on the Cithren*, 1666.

[\*]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music is in G major. The first measure of the upper staff contains a whole note chord (G4, B4, D5) followed by a half note (G4), a quarter note (A4), and a quarter note (B4). The lower staff begins with a bass clef, a 6/4 time signature, and a common time signature. It starts with a whole note chord (G2, B1, D2) followed by a half note (G2), a quarter note (A2), and a quarter note (B2). A tempo marking "[Fast.]" is placed above the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The upper staff has a whole note chord (G4, B4, D5) followed by a half note (G4), a quarter note (A4), and a quarter note (B4). The lower staff has a whole note chord (G2, B1, D2) followed by a half note (G2), a quarter note (A2), and a quarter note (B2).

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The upper staff has a whole note chord (G4, B4, D5) followed by a half note (G4), a quarter note (A4), and a quarter note (B4). The lower staff has a whole note chord (G2, B1, D2) followed by a half note (G2), a quarter note (A2), and a quarter note (B2).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The upper staff has a whole note chord (G4, B4, D5) followed by a half note (G4), a quarter note (A4), and a quarter note (B4). The lower staff has a whole note chord (G2, B1, D2) followed by a half note (G2), a quarter note (A2), and a quarter note (B2).

The song "Upon a Summer's-day" is in *Merry Drollery Complete*, 1661, p. 148. Its later name, "The Garland," refers, in all probability, to a ballad in the Roxburghe Collection, i. 22, or Pepysian, i. 300; which

is reprinted in Evans' *Old Ballads*, iv. 345 (1810), beginning, "Upon a Summer's time." In the Pepys Collection, vol. i., is a "Discourse between a Soldier and his Love, to the tune of *Upon a Summer time*," which begins, "My dearest love, adieu." And at p. 182 of the same volume is a ballad to the tune of *Upon a Summer tide*. It begins, "I travell'd far to find."

In the Roxburghe Collection, vol. i. 526, "The good fellow's advice," &c., is to the tune of *Upon a Summer time*, and at p. 384 of the same volume another called "Seldom cleanly."

## LADY, LIE NEAR ME.

*The Dancing Master*, 1650.

[\*]

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system is marked "[Fast.]". The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and repeat dots.

The original song to this tune is not known ; but in the Pepys Collection, iii. 59, and Douce, 119, there is a ballad of *Laddy, lie near me*, "to the tune of *Lady, lie near me*, or *Green Garter*."

In Ritson's *North Country Chorister* there is another ballad called "Laddy, lie near me" (beginning "As I walked over hills, dales, and high mountains"); and in 1793 Mr. George Thomson gave Burns a tune of that name to write words to, which is now included in *Scotch Collections*. It differs wholly from this.

## A HEALTH TO BETTY.

*The Dancing Master*, 1650, &c. ; *Musick's Delight on the Cithren*, 1666, &c.

M.

Two systems of musical notation for the dance tune "A Health to Betty". The first system consists of a treble clef staff and a bass clef staff, both in 6/8 time and one flat. The treble staff begins with a [Fast.] marking. The second system continues the melody and accompaniment, ending with repeat signs.

D'Urfey prints "The Female Quarrel ; or, A Lampoon upon Phillida and Chloris, to the tune of a country dance, call'd *A Health to Betty*." (*Pills*, ii. 110, 1719.)

In the Pepys Collection, i. 274, is a ballad—"Four-pence-half-penny-farthing ; or, A woman will have the oddes ;" signed M[artin] P[arker]. "Printed at London for C. W. To the tune of *Bessy Bell* [*she doth excell*], or *A Health to Betty*."

## LULL ME BEYOND THERE.

*The Dancing Master*, 1650-90.

Two systems of musical notation for the dance tune "Lull Me Beyond There". The first system consists of a treble clef staff and a bass clef staff, both in 6/4 time and one flat. The treble staff begins with a [\*] marking and a [Fast.] marking. The second system continues the melody and accompaniment, ending with repeat signs.



This would appear to have been known at first only as "a new Northern tune," and afterwards to have taken its name from a ballad, which is to be found in the Pepys Collection, i. 372, entitled "The Northern Turtle, wailing his unhappy fate in being deprived of his sweet mate: to a new Northern tune. The same ballad is in the Roxburghe Collection, i. 319, as the second part to one entitled "The Paire of Northerne Turtles :

"Whose love was firm till cruel death  
Depriv'd them both of life and breath."

That is also to "a new Northern tune," and printed "for F. Coules, dwelling in the Old Baily." Coules printed about 1620 to 1628.

The following ballads are also to the tune :—

Pepys, i. 390 :—

"A constant wife, a kind wife,  
Which gives content unto a man's life."

to the tune of *Lie lulling beyond thee*. Printed for F. C[oules]. It begins—

"Young men and maids, do lend me your aids."

Pepys, i., and Roxburghe, i. 156—"The Honest Wooer,

"His mind expressing, in plain and few terms,  
By which to his mistris his love he confirms :"

to the tune of *Lulling beyond her*, begins—

"Fairest mistris, cease your moane,	I will not compliment with oaths,
Spoil not your eyes with weeping,	Nor speak you fair to prove you ;
For certainly if one be gone,	But save your eyes, and mend your clothes,
You may have another sweeting.	For it is I that love you."

Roxburghe, i. 416—"The Two Fervent Lovers," &c., "to the tune of *The Two Loving Sisters, or Lulling beyond thee*." Signed L. P.

Pepys, i. 427—

"A pleasant new ballad to sing both even and morn,  
Of the bloody murder of Sir John Barley-Corne.

To the tune of *Shall I lie beyond thee.*" Printed at London for H[enry] G[osson]. It commences thus:—

“As I went through the North country,  
I heard a merry greeting,” &c.

This excellent ballad has been reprinted by Evans (*Old Ballads*, iv. 214, ed. 1810), from a copy in the Roxburghe Collection, i. 43, “printed for John Wright.”

### NONESUCH, OR À LA MODE DE FRANCE.

*The Dancing Master*, 1650, &c.

[\*]

[Moderate.]

2nd time.

2nd time.

Under its second name this tune is to be found also in *Musick's Recreation on the Lyra-Viol*, *Musick's Delight on the Cithren*, &c., and sometimes in a major key. This name is probably derived from a song, quoted by Marchamont Needham, in *A Short History of the English Rebellion*, 1661, of which it was the burden; thus—

“Never such rebels have been seen,	Then let us what our labours gain
As since we led this dance;	Enjoy and bless our chance;
So may we feast let prince and queen	Like kings let's domineer and reign
Beg à la mode de France.	Thus à la mode de France.”

In the *Second Tale of a Tub*, 1715, it is one of the tunes called for by the company; and there is a song to it, called “The French Report,” in the “*Rump*” Songs, 1662, and in the *Collection of Loyal Songs*, 1731, i. 25.

## THE GLORY OF THE NORTH.

*Musick's Recreation on the Lyra-Viol, 1652 ; Musick's Delight on the Cithren, 1666 ;  
Elizabeth Rogers' Virginal Book ; Hawkins' Transcripts, &c.*

M.

[Fast.]

## THE GLORY OF THE WEST.

*The Dancing Master, 1650-86 ; Musick's Delight on the Cithren, 1666 ; Musick's  
Handmaid, 1678.*

M.

[Moderate.]



Other names for this tune were *Shall I, mother, shall I?* (written under the notes in a copy of *The Dancing Master* formerly belonging to the author of this work), and *The Prince of Orange's Delight* (Thompson's *Loyal Songs*, 1694). The "Glory of the West" seems to have been a not uncommon title for loyal ballads of that part of the country, but they were written without reference to this tune.

END OF THE FIRST VOLUME.

INDEX OF TUNES.



# INDEX OF TUNES.

---

	PAGE
Agincourt, Song of ... ..	25
Aim not too high ... ..	78
A Health to Betty ... ..	320
Ah the sighs ... ..	35
Alack and alas, she was dumb ... ..	285
À la mode de France ... ..	322
All a green willow ... ..	110
All Flowers of the broom ... ..	236
All in a Garden green ... ..	79
All in a misty morning ... ..	287
All you that love good fellows ... ..	262
Basse's Career ... ..	198
Bara Fostus Dream ... ..	148
Barley-Break ... ..	270
Beggar Boy, The ... ..	307
Beginning of the World, The ... ..	256
Blow thy horn, hunter ... ..	39
Boatman ... ..	308
Bobbing Joe .. ..	312
Bonny sweet Robin ... ..	153
Bring us in good ale... ..	31
Browning ... ..	154
By a bank as I lay ... ..	46
Calino Casturame ... ..	84
Canst thou not hit it? ... ..	249
Carman's Whistle, The ... ..	253
Chevy Chase ... ..	90
Chirping of the Lark, The ... ..	277

	PAGE
Cobbler's Jig, The ... ..	279
Cold and raw ... ..	298
Come, follow, follow me ... ..	186
Come live with me and be my love ... ..	123
Come o'er the bourne, Bessy ... ..	121
Come, shepherds, deck your heads... ..	168
Confess, or The Court Lady ... ..	165
Country Lass, The ... ..	300
Cramp, The ... ..	143
Crimson Velvet... ..	166
Crook, The ... ..	220
Crost Couple, The ... ..	315
Cuckolds all a row ... ..	306
Cull to me the rushes green ... ..	38
Cushion Dance, The ... ..	287
Dance tune, 1260 ... ..	215
Daphne ... ..	156
Daphne and Corydon... ..	157
Dargison ... ..	230
Deo gratias ... ..	25
Drive the cold winter away... ..	173
Dulcina ... ..	160
Eighty-eight ... ..	159
Essex's Last Good-night ... ..	132
Fain I would ... ..	293
Fain would I have a pretty thing... ..	235
Faithful Brothers, The ... ..	116
Flying Fame ... ..	91
Fortune ... ..	76
Forty-one ... ..	206
French Levalto, The ... ..	233
Friar and the Nun, The ... ..	286
Friar in the well, The ... ..	296
Frog Galliard, The ... ..	274

INDEX OF TUNES.

	PAGE
Gather ye Rosebuds ... ..	329
Gathering Peascods ... ..	196
Gipsies' Round, The ... ..	301
Glory of the North, The ... ..	255
Glory of the West, The ... ..	323
Goddesses ... ..	323
Go from my window ... ..	276
Gray's Inn Masque ... ..	146
Green Sleeves ... ..	179
Half Hannikin ... ..	239
Hanskin ... ..	302
Have at thy coat, old woman ... ..	159
Health, The ... ..	311
Heart's-ease ... ..	313
Hemp-dresser, The ... ..	97
Hey, then up go we ... ..	297
Hornpipe, A ... ..	204
How can the tree ... ..	218
Hyde Park ... ..	72
I am the Duke of Norfolk ... ..	314
I cannot eat but little meat ... ..	282
I have been a Foster... ..	94
I have house and land in Kent ... ..	50
I have waked the winter's nights ... ..	138
I live not where I love ... ..	174
I'll never love thee more ... ..	200
I loathe that I did love ... ..	190
In sad and ashy weeds ... ..	52
Irish Dumpe, The ... ..	156
Irish Ho-hoane, The ... ..	85
It was a lover and his lass ... ..	85
I would I were in my own country ... ..	114
Joan Sanderson ... ..	276
John, come kiss me now ... ..	287
	268

	PAGE
John Dory ... ..	93
Jog on ... ..	159
Keep a good tongue in your head ... ..	292
King's Ballad, The ... ..	44
King's Complaint, The ... ..	293
Lady, lie near me ... ..	319
Lady's Fall The ... ..	89
La Volta ... ..	232
Light o' Love ... ..	82
London Gentlewoman, The ... ..	297
Lord Willoughby ... ..	152
Loth to depart... ..	102
Love will find out the way ... ..	189
Lull me beyond thee... ..	320
Lusty Gallant ... ..	234
Mad Tom ... ..	179
Maiden Fair ... ..	201
Mall Peatly ... ..	278
Mall Sims ... ..	261
Malt's come down ... ..	151
Martin said to his man ... ..	140
Merry Merry Milkmaids, The ... ..	290
Millfield ... ..	293
My dear and only love take heed ... ..	192
My Lady Carey's Dump ... ..	222
My little pretty One ... ..	71
My Robin is to the greenwood gone ... ..	153
Nancy ... ..	262
Newcastle ... ..	188
New Mad Tom a Bedlam ... ..	179
Noble acts of Arthur, The ... ..	92
Noble Shirve, The ... ..	126
Nonesuch ... ..	322

INDEX OF TUNES.

	331
	PAGE
North Country Lass, The ... ..	276
Nowell, Nowell... ..	30
Now, oh now, I needs must part ... ..	275
Now, Robin, lend to me thy bow ... ..	53
Now the Spring is come ... ..	194
O Death, rock me asleep ... ..	111
O do not, do not, kill me yet ... ..	173
Of all the birds ... ..	141
Oft have I ridden upon my grey nag ... ..	231
Oil of Barley, The ... ..	298
Old Simon the King... ..	280
O Mistress mine ... ..	103
Once I loved a maiden fair ... ..	201
Packington's Pound ... ..	259
Parson and Dorothy ... ..	289
Parthenia ... ..	295
Pastime with good company ... ..	42
Paul's Steeple ... ..	282
Paul's Wharf ... ..	266
Pavane d'Espagne ... ..	252
Peascod time ... ..	89
Peg-a-Ramsey ... ..	248
Pepper's black ... ..	290
Poor Man's Dump ... ..	221
Pretty Nancy ... ..	234
Prince Rupert's March ... ..	317
Put on thy smock on Monday ... ..	234
Queen Dido ... ..	184
Quodling's Delight ... ..	276
Ragged and torn and true ... ..	281
Remember, O thou man ... ..	144
Robin Goodfellow ... ..	162

	PAGE
Robin Hood ... ..	273
Rogero ... ..	231
Room for Company ... ..	316
Rosamond ... ..	163
Rowland ... ..	152
Row well, ye mariners ... ..	127
Sellenger's Round ... ..	256
Shaking of the Sheets, The ... ..	228
Shall I go walk the woods so wild ... ..	119
Shall I wasting in despair ... ..	202
Shepherd, saw thou not ... ..	166
Shepherd's Daughter, The ... ..	289
Shepherd's Joy, The ... ..	148
Sick, sick ... ..	73
Since first I saw your face ... ..	129
Spanish Gipsy, The ... ..	186
Spanish Pavan, The ... ..	251
Staines Morris ... ..	243
Stingo ... ..	298
Sumer is icumen in ... ..	10
Tell me, Daphne ... ..	157
The clean contrary way ... ..	206
The Deil's awa' wi' the exciseman ... ..	298
The good old Cause ... ..	206
The fairest nymph the vallies ... ..	170
The hunt is up ... ..	86
The hunter in his career ... ..	198
The leaves be green ... ..	154
The maid peeped out at the window ... ..	296
The mother beguiles the daughter ... ..	300
The oak and the ash... ..	276
There were three Ravens ... ..	75

INDEX OF TUNES.

333

PAGE

Three Merry Men ... ..	197
Tom-a-Bedlam ... ..	175
Tom Tinker ... ..	310
Trenchmore ... ..	224
Trip and go ... ..	309
Troy Town ... ..	183
Turkeloney ... ..	237
Two Children in the Wood, The ... ..	92
'Twas a youthful Knight ... ..	167
Under and over ... ..	304
Upon a Summer's day ... ..	318
Up tails all ... ..	149
Vive le Roy ... ..	209
Walking in a country town ... ..	117
Walsingham ... ..	69
Wanton Season ... ..	272
Watkin's Ale ... ..	265
We be soldiers three ... ..	133
We be three poor mariners ... ..	134
Wedding of the Frog and Mouse, The ... ..	142
Well-a-day ... ..	130
Western Wind ... ..	37
What care I how fair she be ... ..	203
What if a day ... ..	100
When as the Greeks did enterprise... ..	184
When Phœbus addrest ... ..	172
When the King enjoys his own again ... ..	210
When this old cap was new... ..	281
Whereto should I express ... ..	45
Who list to lead a soldier's life ... ..	303
Who liveth so merry ... ..	137

	PAGE
Whoop, do me no harm, good man... ..	96
Wigmore's Galliard ... ..	250
Willow willow ... ..	106
Willy and Cuddy ... ..	158
Willy, prithee go to bed ... ..	225
Wilson's Wile ... ..	267
With my flock as walked I ... ..	110
Wolsey's Wild ... ..	267
Woods so wild, The ... ..	119
 Yonder comes a courteous Knight ... ..	 136









BINDING SECT. MAY 15 1974

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

ML  
3652  
C46  
1893  
v.1

Chappell, William  
Old English popular music  
A new ed. with a preface and  
notes, and the earlier examples  
entirely rev.

Music

