



FOLK-SONGS  
OF ENGLAND

EDITED BY  
CECIL J. SHARP.

BOOK IV.

FOLK-SONGS  
FROM  
VARIOUS COUNTIES

COLLECTED BY  
CECIL J. SHARP.

LONDON  
*Novello & Co., Ltd.*

# FOLK-SONGS OF ENGLAND

EDITED BY CECIL J. SHARP.

BOOK I.

## FOLK-SONGS FROM DORSET

COLLECTED BY  
H. E. D. HAMMOND.

WITH PIANOFORTE ACCOMPANIMENT BY  
CECIL J. SHARP.

CONTENTS :

1. THE SHEEPSTEALER.
2. ROBIN HOOD AND THE BISHOP OF HEREFORD.
3. THE JOLLY PLOUGHBOY.
4. AS I WALKED OUT ONE MAY MORNING.
5. THE SPRIG OF THYME.
6. HIGH GERMANY.
7. BETTY AND HER DUCKS.
8. POOR SALLY SITS A-WEEPING.
9. NANCY OF LONDON.
10. IT'S OF A SAILOR BOLD.
11. THE CUCKOO.
12. THE RAMBLING COMBER.
13. FAIR SUSAN.
14. FAIR MARGARET AND SWEET WILLIAM.
15. THE TURTLE-DOVE.
16. LADY MAISRY.

PRICE TWO SHILLINGS AND SIXPENCE.

BOOK II.

## FOLK-SONGS FROM THE EASTERN COUNTIES

COLLECTED, AND SET WITH AN ACCOMPANIMENT, BY  
R. VAUGHAN WILLIAMS.

CONTENTS :

SONGS FROM ESSEX.

1. BUSHES AND BRIARS.
2. TARRY TROUSERS.
3. A BOLD YOUNG FARMER.
4. THE LOST LADY FOUND.
5. AS I WALKED OUT.
6. THE LARK IN THE MORNING.

SONGS FROM NORFOLK.

7. ON BOARD A NINETY-EIGHT.
8. THE CAPTAIN'S APPRENTICE.
9. WARD, THE PIRATE.
10. THE SAUCY BOLD ROBBER.
11. THE BOLD *PRINCESS ROYAL*.
12. THE LINCOLNSHIRE FARMER.
13. THE SHEFFIELD APPRENTICE.

SONGS FROM CAMBRIDGESHIRE.

14. GEORDIE.
15. HARRY, THE TAILOR.

PRICE THREE SHILLINGS.

BOOK III.

## FOLK-SONGS FROM HAMPSHIRE

COLLECTED BY  
GEORGE B. GARDINER.

WITH PIANOFORTE ACCOMPANIMENT BY GUSTAV VON HOLST.

CONTENTS :

1. ABROAD AS I WAS WALKING.
2. LORD DUNWATERS.
3. THE IRISH GIRL.
4. YOUNG REILLY.
5. THE NEW-MOWN HAY.
6. THE WILLOW TREE.
7. BEAUTIFUL NANCY.
8. SING IVY.
9. JOHN BARLEYCORN.
10. BEDLAM CITY.
11. THE SCOLDING WIFE.
12. THE SQUIRE AND THE THRESHER.
13. THE HAPPY STRANGER.
14. YOUNG EDWIN IN THE LOWLAND LOW.
15. YONDER SITS A FAIR YOUNG DAMSEL.
16. OUR SHIP SHE LIES IN HARBOUR.

PRICE THREE SHILLINGS.

BOOK IV.

## FOLK-SONGS FROM VARIOUS COUNTIES

COLLECTED, AND SET WITH AN ACCOMPANIMENT, BY

CECIL J. SHARP.

CONTENTS :

1. BOLD NELSON'S PRAISE (Worcestershire).
2. MY BOY WILLIE (Worcestershire).
3. DRINK OLD ENGLAND DRY (Worcestershire).
4. LAWYER LEE (Warwickshire).
5. THE MARE AND THE FOAL (Warwickshire).
6. POOR OLD HORSE (Warwickshire).
7. THE LITTLE DUNCE (Oxfordshire).
8. THE DROWNED SAILOR (Oxfordshire).
9. MY BONNY BOY (Gloucestershire).
10. A WOMAN'S WORK IS NEVER DONE (Berkshire).
11. JACK, THE JOLLY TAR (Devonshire).
12. FALSE LANKIN (Cambridgeshire).

PRICE TWO SHILLINGS AND SIXPENCE.

BOOK V.

## FOLK-SONGS FROM SUSSEX

COLLECTED BY

W. PERCY MERRICK.

WITH PIANOFORTE ACCOMPANIMENT BY  
R. VAUGHAN WILLIAMS AND ALBERT ROBINS.

CONTENTS :

1. BOLD GENERAL WOLFE.
2. LOW DOWN IN THE BROOM.
3. THE THRESHERMAN AND THE SQUIRE.
4. THE PRETTY PLOUGHBOY.
5. O WHO'S THAT THAT RAPS AT THE WINDOW.
6. HOW COLD THE WIND DOTH BLOW (or The Unquiet Grave).
7. CAPTAIN GRANT.
8. FAREWELL, LADS.
9. COME, ALL YOU WORTHY CHRISTIANS.
10. THE TURKISH LADY.
11. THE SEEDS OF LOVE.
12. THE MAID OF ISLINGTON.
13. HERE'S ADIEU TO ALL JUDGES AND JURIES.
14. LOVELY JOAN.
15. THE ISLE OF FRANCE.

PRICE THREE SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.



FOLK-SONGS  
OF ENGLAND

EDITED BY  
CECIL J. SHARP.  
BOOK IV.

FOLK-SONGS  
from  
VARIOUS COUNTIES

COLLECTED AND ARRANGED WITH  
PIANOFORTE ACCOMPANIMENT BY

Cecil J. Sharp.

PRICE  
TWO SHILLINGS AND SIXPENCE.  
NET.

LONDON  
*Novello & Co., Ltd.*

# FOLK-SONGS OF ENGLAND

EDITED BY CECIL J. SHARP.

BOOK I.

## FOLK-SONGS FROM DORSET

COLLECTED BY  
H. E. D. HAMMOND.

WITH PIANOFORTE ACCOMPANIMENT BY  
CECIL J. SHARP.

CONTENTS :

1. THE SHEEPSTEALER.
2. ROBIN HOOD AND THE BISHOP OF HEREFORD.
3. THE JOLLY PLOUGHBOY.
4. AS I WALKED OUT ONE MAY MORNING.
5. THE SPRIG OF THYME.
6. HIGH GERMANY.
7. BETTY AND HER DUCKS.
8. POOR SALLY SITS A-WEEPING.
9. NANCY OF LONDON.
10. IT'S OF A SAILOR BOLD.
11. THE CUCKOO.
12. THE RAMBLING COMBER.
13. FAIR SUSAN.
14. FAIR MARGARET AND SWEET WILLIAM.
15. THE TURTLE-DOVE.
16. LADY MAISRY.

PRICE TWO SHILLINGS AND SIXPENCE.

BOOK II.

## FOLK-SONGS FROM THE EASTERN COUNTIES

COLLECTED, AND SET WITH AN ACCOMPANIMENT, BY  
R. VAUGHAN WILLIAMS.

CONTENTS :

SONGS FROM ESSEX.

1. BUSHES AND BRIARS.
2. TARRY TROUSERS.
3. A BOLD YOUNG FARMER.
4. THE LOST LADY FOUND.
5. AS I WALKED OUT.
6. THE LARK IN THE MORNING.

SONGS FROM NORFOLK.

7. ON BOARD A NINETY-EIGHT.
8. THE CAPTAIN'S APPRENTICE.
9. WARD, THE PIRATE.
10. THE SAUCY BOLD ROBBER.
11. THE BOLD *PRINCESS ROYAL*.
12. THE LINCOLNSHIRE FARMER.
13. THE SHEFFIELD APPRENTICE.

SONGS FROM CAMBRIDGESHIRE.

14. GEORDIE.
15. HARRY, THE TAILOR.

PRICE THREE SHILLINGS.

BOOK III.

## FOLK-SONGS FROM HAMPSHIRE

COLLECTED BY  
GEORGE B. GARDINER.

WITH PIANOFORTE ACCOMPANIMENT BY GUSTAV VON HOLST.

CONTENTS :

1. ABROAD AS I WAS WALKING.
2. LORD DUNWATERS.
3. THE IRISH GIRL.
4. YOUNG REILLY.
5. THE NEW-MOWN HAY.
6. THE WILLOW TREE.
7. BEAUTIFUL NANCY.
8. SING IVY.
9. JOHN BARLEYCORN.
10. BEDLAM CITY.
11. THE SCOLDING WIFE.
12. THE SQUIRE AND THE THRESHER.
13. THE HAPPY STRANGER.
14. YOUNG EDWIN IN THE LOWLAND LOW.
15. YONDER SITS A FAIR YOUNG DAMSEL.
16. OUR SHIP SHE LIES IN HARBOUR.

PRICE THREE SHILLINGS.

BOOK IV.

## FOLK-SONGS FROM VARIOUS COUNTIES

COLLECTED, AND SET WITH AN ACCOMPANIMENT, BY

CECIL J. SHARP.

CONTENTS :

1. BOLD NELSON'S PRAISE (Worcestershire).
2. MY BOY WILLIE (Worcestershire).
3. DRINK OLD ENGLAND DRY (Worcestershire).
4. LAWYER LEE (Warwickshire).
5. THE MARE AND THE FOAL (Warwickshire).
6. POOR OLD HORSE (Warwickshire).
7. THE LITTLE DUNCE (Oxfordshire).
8. THE DROWNED SAILOR (Oxfordshire).
9. MY BONNY BOY (Gloucestershire).
10. A WOMAN'S WORK IS NEVER DONE (Berkshire).
11. JACK, THE JOLLY TAR (Devonshire).
12. FALSE LANKIN (Cambridgeshire).

PRICE TWO SHILLINGS AND SIXPENCE.

BOOK V.

## FOLK-SONGS FROM SUSSEX

COLLECTED BY  
W. PERCY MERRICK.

WITH PIANOFORTE ACCOMPANIMENT BY  
R. VAUGHAN WILLIAMS AND ALBERT ROBINS.

CONTENTS :

1. BOLD GENERAL WOLFE.
2. LOW DOWN IN THE BROOM.
3. THE THRESHERMAN AND THE SQUIRE.
4. THE PRETTY PLOUGHBOY.
5. O WHO'S THAT THAT RAPS AT THE WINDOW.
6. HOW COLD THE WIND DOTH BLOW (or The Unquiet Grave).
7. CAPTAIN GRANT.
8. FAREWELL, LADS.
9. COME, ALL YOU WORTHY CHRISTIANS.
10. THE TURKISH LADY.
11. THE SEEDS OF LOVE.
12. THE MAID OF ISLINGTON.
13. HERE'S ADIEU TO ALL JUDGES AND JURIES.
14. LOVELY JOAN.
15. THE ISLE OF FRANCE.

PRICE THREE SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.



FOLK-SONGS  
OF ENGLAND

EDITED BY  
CECIL J. SHARP.  
BOOK IV.

FOLK-SONGS  
from  
VARIOUS COUNTIES

COLLECTED AND ARRANGED WITH  
PIANOFORTE ACCOMPANIMENT BY

Cecil J. Sharp.

PRICE  
TWO SHILLINGS AND SIXPENCE.  
NET.

LONDON  
*Novello & Co., Ltd.*



TO  
ALICE B. GOMME.

# GENERAL PREFACE TO THE FOLK-SONG SERIES.

---

A LARGE number of traditional songs have recently been recovered in England. Moreover, we believe them to be veritable folk-songs, *i.e.*, songs which have been created or evolved by the common people. Taken in this sense, the folk-song must be definitely distinguished from the composition of the cultivated musician. It is the invention not of the individual, but of the community. Living only in the memories and on the lips of the singers, its existence has always been conditioned by its popularity, and by the accuracy with which it has reflected the ideals and taste of the common people. Consequently, the folk-song is stamped with the hall-mark of corporate approbation, and is the faithful expression in musical idiom of the qualities and characteristics of the nation to which it owes its origin.

In its folk-music every nation possesses a musical heritage of priceless worth, which for many reasons it should cherish and preserve. The educational uses to which the folk-song may advantageously be put are many and obvious. It should be remembered, too, that folk-music is the germ of art-music. Style in all the arts—music, literature, poetry, painting, or sculpture—ultimately becomes national; indeed, it would be difficult to cite a single instance of a distinctive school of music in Europe which has not been founded upon a basis of folk-song. In the recovery, therefore, and dissemination of our own country's folk-music, the solution of the problem of a characteristic and national school of English music may possibly be found.

In past centuries the collectors of English folk-songs were accustomed to edit and alter their folk-tunes before publishing them. In thus attempting to transmute folk-music into art-music they committed what most musicians would now agree was a fatal blunder. It is, therefore, scarcely necessary to state that the tunes contained in the present volume have not been editorially "improved" in any way, and that no melody will find a place in this series except in the precise form in which it was noted down by a competent musician from the lips of some folk-singer.

The words, which form an integral part of the folk-song, should, strictly speaking, be treated with the same respect and be presented as accurately as the melody. Unfortunately, this is not always practicable. Owing to various causes—*e.g.*, the dissemination among the country singers of corrupt and doggerel broadside-versions of their songs; lapses of memory on the part of the folk-singers themselves; the varying



#### PREFACE.

lengths of the corresponding lines of different verses of the same song ; and the somewhat free and unconventional treatment of the themes of many of the ballads—the words of folk-songs can now rarely be printed without some emendation.

If, however, English folk-song is to be made popular, the words must be published in a singable form. Our guiding principle has been, therefore, to alter those phrases only to which objection might reasonably be made. No vocalist would sing words that are pointless, or ungrammatical. Nor could he, even if he would, sing accurately in dialect. Happily, however, dialect is not an essential of the folk-song. Every folk-singer uses his own native language, and consequently the words of the folk-song will be sung in as many different dialects as the districts in which each individual song is found.

The words, therefore, of many of the songs in this collection have been altered. Gaps have been filled up, verses omitted or softened, rhymes reconciled, redundant syllables pruned, bad grammar and dialect translated into King's English. On the other hand, archaic words and expressions have, of course, been retained.

It should perhaps be stated that the publishers intend to include in the present series the folk-songs of Ireland, Wales, and Scotland, as well as those of England.

CECIL J. SHARP.



# CONTENTS.

---

## WORCESTERSHIRE.

| No. |                       | PAGE. |
|-----|-----------------------|-------|
| 1.  | Bold Nelson's Praise  | 2     |
| 2.  | My Boy Willie ...     | 6     |
| 3.  | Drink Old England dry | 9     |

## WARWICKSHIRE.

|    |                           |        |
|----|---------------------------|--------|
| 4. | Lawyer Lee                | ... 11 |
| 5. | The Mare and the Foal ... | 14     |
| 6. | Poor Old Horse ...        | 16     |

## OXFORDSHIRE.

|    |                    |        |
|----|--------------------|--------|
| 7. | The Little Dunee   | 18     |
| 8. | The Drowned Sailor | ... 22 |

## GLOUCESTERSHIRE.

|    |                  |        |
|----|------------------|--------|
| 9. | My Bonny Boy ... | ... 25 |
|----|------------------|--------|

## BERKSHIRE.

|     |                              |            |
|-----|------------------------------|------------|
| 10. | A Woman's work is never done | ... ... 30 |
|-----|------------------------------|------------|

## DEVONSHIRE.

|     |                      |            |
|-----|----------------------|------------|
| 11. | Jack the Jolly Tar O | ... ... 34 |
|-----|----------------------|------------|

## CAMBRIDGESHIRE.

|     |              |    |
|-----|--------------|----|
| 12. | False Lamkin | 38 |
|-----|--------------|----|





## BOLD NELSON'S PRAISE.

(WORCESTERSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegretto maestoso.*

(1) Bold Nel-son's praise I'm go-ing to sing,  
Buo-na - parte he threat - ened war, A

(Not for-getting our glo-rious King), He al-ways did good ti-dings bring, For  
man who feared not wound nor scar, But still he lost at Tra-fal - gar Where

he was a bold com - man - der. There was Syd-ney Smith and Dun-can, too, Lord  
Bri - tain was vic - tor - ious. Lord Nel-son's ac - tions made him quake, And

Howe and all the glo-rious crew; They were the men that were true blue.  
 all French powers he made to shake; He said his King he'd ne'er for-sake.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes dynamic markings of *mf*, *cresc.*, and *f*.

Full of care, Yet I swear None with Nel-son could com-pare, Not  
 These last words Thus he spake: Stand true, my lads, like hearts of oak, And the

The second system continues the vocal line and piano accompaniment. The piano part features a *mf* dynamic marking.

e - ven Al - ex - an - der. (2) Bold (3) Lord  
 bat-tle shall be glo-rious.

The third system includes first and second endings for both the vocal line and piano accompaniment. The piano part has dynamic markings of *ff* and *p*.

Nel-son bold, though threat-ened wide, And ma-ny a time he had been tried, He

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *p*, *sfz*, and *mf*.

fought like a he - ro till he died A - mid the bat-tle go - ry. But the

*f*  
*marcato*

day was won, their line was broke, While all a-round was lost in smoke, And

*sfz*  
*vall*

Nel-son he got his death stroke. That's the man For old Eng-land! He

*mf*

faced his foe with his sword in hand, And he lived and he died in his glo - ry.

*cresc.*  
*f*  
*ff colla voce*  
*sfz*



## BOLD NELSON'S PRAISE.

---

1. Bold Nelson's praise I'm going to sing,  
 (Not forgetting our glorious King),  
 He always did good tidings bring,  
 For he was a bold commander.  
 There was Sydney Smith and Duncan, too,  
 Lord Howe and all the glorious crew;  
 They were the men that were true blue.  
     Full of care,  
     Yet I swear  
 None with Nelson could compare,  
 Not even Alexander.
  
2. Bold Buonaparte he threatened war,  
 A man who feared not wound nor scar,  
 But still he lost at Trafalgar  
 Where Britain was victorious.  
 Lord Nelson's actions made him quake,  
 And all French powers he made to shake;  
 He said his King he'd ne'er forsake.  
     These last words  
     Thus he spake:  
 Stand true, my lads, like hearts of oak,  
 And the battle shall be glorious.
  
3. Lord Nelson bold, though threatened wide,  
 And many a time he had been tried,  
 He fought like a hero till he died  
 Amid the battle gory.  
 But the day was won, their line was broke,  
 While all around was lost in smoke,  
 And Nelson he got his death stroke.  
     That's the man  
     For old England!  
 He faced his foe with his sword in hand,  
 And he lived and he died in his glory.

# MY BOY WILLIE.

(WORCESTERSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegro moderato.*

(1) O where have you been  
can she knit and

all the day, My boy Wil-lie? O where have you been all the day?  
can she spin, My boy Wil-lie? O can she knit and can she spin?

Wil-lie, won't you tell me now? I've been all the day Court-ing of a  
Wil-lie, won't you tell me now? She can knit and she can spin, And she can do 'most

la-dy gay; But she is too young To be ta-ken from her mam-my.—  
a-ny-thing; But she is too young To be ta-ken from her mam-my.—

(2) O can she brew and can she bake, My boy Wil-lie? O  
(4) O how old is she now, My boy Wil-lie? O

can she brew and can she bake? Wil-lie, won't you tell me now? She can brew and  
how old is she now? Wil-lie, won't you tell me now? Twice six,

she can bake, And she can make a wed-ding cake; But she is too young To be  
twice seven, Twice twen-ty and e-leven; But she is too young To be

The image shows a musical score for the song 'My Boy Willie'. It consists of two systems of music. The first system is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are 'ta-ken from her mam-my.—' and '(3) O'. The second system is a piano accompaniment in treble and bass clefs, also in one sharp. It features a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings like 'mf' and 'f', and articulation marks like 'v'. Both systems have first and second endings indicated by '1.' and '2.' above the staff lines.

## MY BOY WILLIE.

1. O where have you been all the day,  
My boy Willie?  
O where have you been all the day?  
Willie, won't you tell me now?  
I've been all the day  
Courting of a lady gay;  
But she is too young  
To be taken from her mammy.
2. O can she brew and can she bake,  
My boy Willie?  
O can she brew and can she bake?  
Willie, won't you tell me now?  
She can brew and she can bake,  
And she can make a wedding cake;  
But she is too young  
To be taken from her mammy.

3. O can she knit and can she spin,  
My boy Willie?  
O can she knit and can she spin?  
Willie, won't you tell me now?  
She can knit and she can spin,  
And she can do 'most anything;  
But she is too young  
To be taken from her mammy.
4. O how old is she now,  
My boy Willie?  
O how old is she now?  
Willie, won't you tell me now?  
Twice six, twice seven,  
Twice twenty and eleven;  
But she is too young  
To be taken from her mammy.

# DRINK OLD ENGLAND DRY.

(WORCESTERSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegro maestoso.*



(1) Come, come, my brave boys, as I told you be-fore, Come,

*f* *mf*

come, my brave boys, for we won't give it o'er, The\_ Russians they are coming, and we'll

*cresc.* *f*

fight un-til we die \_\_\_ Be - fore they shall come and drink old Eng-land dry.

*mf* *cresc.*

The image shows a musical score for the song 'Drink Old England Dry'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Dry, my boys; dry, my boys; Dry, my brave boys, dry, — Be - fore they shall'. The piano accompaniment begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The second system continues the vocal line with 'come and drink old Eng-land dry. (2) Then'. The piano accompaniment includes markings for *colla voce*, *ff*, *f*, and *sfz*. Both systems feature a 'Last Verse.' section indicated by a box above the staff.

## DRINK OLD ENGLAND DRY.

1. Come, come, my brave boys, as I told you before,  
Come, come, my brave boys, for we won't give it o'er,  
The Russians they are coming, and we'll fight until we die  
Before they shall come and drink old England dry.  
Dry, my boys; dry, my boys;  
Dry, my brave boys, dry,  
Before they shall come and drink old England dry.
2. Then up spoke Lord Raglan, of honour and renown,  
He swore he would be true to his country and crown.  
With broadsword and cutlasses we will fight until we die  
Before they shall come and drink old England dry.  
Dry, my boys; etc. etc.
3. Supposing we should meet with the Russians on our way,  
Ten thousand to one we should show them English play.  
With broadsword and cutlasses we will fight until we die  
Before they shall come and drink old England dry.  
Dry, my boys; etc. etc.

## LAWYER LEE.

(WARWICKSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegretto grazioso.*

§

(1) When law - yer Lee went out one day, Went  
hold up your a-pron, my fair pret - ty maid, I'll

*mf*

out to take his plea - sure, He met a fair dam - sel all on the high - way, A  
fill it full of trea - sure; If you will walk with me one day I'll

*f*

charm - ing young la - dy for e - ver. \_\_\_\_\_ (2) Where are you go - ing to,  
make you a la - dy for e - ver. \_\_\_\_\_ (5) If I were to walk with

*mf*

*p*

my pret-ty maid, Where are you go-ing so ear - ly? I'm go - ing down by the  
you one day, And you were to go and wed me, O up to Lon - don

*cresc.* *f*

*marcato*

green bush way, My fa-ther is mowing the bar - ley. — (3) Shall I go with you my  
I must go And pass for a law - yer's la - dy. — (6) I'd ra - ther be a

*mf* *cresc.* *sfz* *f* *sfz*

fair pretty maid, Shall I go with you so ear - ly? O No, kind Sir, it never will do, My  
poor man's wife, And sit at my wheel a - spin-ning, Than I would be a law - yer's wife-They

*sfz* *sfz* *mf* *f* *sfz* *sfz*



1. *dal*  $\text{\textcircled{S}}$  2.

father he would be an - gry — (4) Then wo - men. —  
are the worst of

1. 2.

*dim.* *cresc.* *f sfz*

## LAWYER LEE.

1. When lawyer Lee went out one day,  
Went out to take his pleasure,  
He met a fair damsel all on the highway,  
A charming young lady for ever.
2. Where are you going to, my pretty maid,  
Where are you going so early?  
I'm going down by the green bush way,  
My father is mowing the barley.
3. Shall I go with you my fair pretty maid,  
Shall I go with you so early?  
O No, kind Sir, it never will do,  
My father he would be angry.
4. Then hold up your apron, my fair pretty maid,  
I'll fill it full of treasure;  
If you will walk with me one day  
I'll make you a lady for ever.
5. If I were to walk with you one day,  
And you were to go and wed me,  
O up to London I must go  
And pass for a lawyer's lady.
6. I'd rather be a poor man's wife,  
And sit at my wheel a-spinning,  
Than I would be a lawyer's wife —  
They are the worst of women.

## THE MARE AND THE FOAL.

(WARWICKSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegretto.*

Come lis-ten a-while, and a sto-ry you'll hear; It is  
 of a fine foal and a beau-ti-ful mare. The clerk of the par-ish, you  
 all know full well, He goes for to ring the eight o'clock bell. Der-ry  
 down, der-ry down, — der-ry down, der-ry down, — Der-ry,

*f* *p* *mf* *cresc. sfz*

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics "der-ry down, dee. —" and "Now as". The piano accompaniment features chords and a bass line. The score is divided into two main sections: "6 times." and "Last time." The piano part includes dynamic markings such as *sfz*, *f*, and *fz*. The piece concludes with a *Fine.* marking.

## THE MARE AND THE FOAL.

1. Come listen awhile, and a story you'll hear;  
It is of a fine foal and a beautiful mare.  
The clerk of the parish, you all know full well,  
He goes for to ring the eight o'clock bell.  
Derry down, derry down, derry down, derry down,  
Derry, derry down, dee.
2. As he was a-musing all over his pot,  
One of the church doors he forgot for to shut;  
The mare and the foal, they went in full speed,  
And in the church books they began for to read.  
Derry down, etc. etc.
3. The mare says to the foal: Let us go back again,  
For there's nobody here for to say the Amen.  
O no, says the foal, I pray you keep on,  
For when it is wanted I'll say the Amen.  
Derry down, etc. etc.
4. Let us pray for the blacksmith, all over the way,  
For 'tis he that has shod me this many long day;  
Let us pray, then, that he may have iron and coal  
And plenty of money – Amen, says the foal.  
Derry down, etc. etc.
5. Let us pray for the cobblers in cold frosty weather,  
When it freezes their wax, and they can't sew their leather,  
Let us pray, then, that they may have silver and gold,  
And a good fire to warm 'em – Amen, says the foal.  
Derry down, etc. etc.
6. Let us pray for the tailors, for they do not half mend;  
They will steal folks's clothes for to sell 'em again;  
Let us wish them all dead (and the Lord have their souls!)  
And their heads in the hog tub – Amen, says the foal.  
Derry down, etc. etc.
7. Let us pray for the brewers, and it is very loth,  
If you call for a quart they'll bring you half froth;  
Let us wish in their barrel there may be a large hole,  
With a spout in our mouths – Amen, says the foal.  
Derry down, etc. etc.

# POOR OLD HORSE.

(WARWICKSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegretto.*

(1) My cloth-ing was once of a lin-sey-wool-sey

*p*

fine,— My mane it was long and my bo-dy it did shine; But now I'm getting

*cresc.* *mf* *mf*

old and go-ing to de - cay,— My master frowns up - on me, and thus they all do

*cresc.* *f* *dim.*

The image shows a musical score for the song 'Poor Old Horse'. It consists of three staves: a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics 'say: — Poor old horse! (2) My'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano dynamic marking (*p*). Both the vocal and piano parts include a 'Last time.' section at the end of the piece.

## POOR OLD HORSE.

1. My clothing was once of a linsey-woolsey fine,  
My mane it was long and my body it did shine;  
But now I'm getting old and going to decay,  
My master frowns upon me, and thus they all do say:  
    Poor old horse!
2. My living was once on the best of corn and hay  
As ever grew in England, and that they all do say;  
But now there's no such comfort that I can find at all,  
I'm forced to nab the short grass that grows against the wall.  
    Poor old horse!
3. My lodging was once in a stable so warm  
To keep my tender limbs and my body from all harm;  
But now in open fields I am forc-ed for to go  
To face cold windy weather, likewise sharp frost and snow.  
    Poor old horse!
4. "He's lame and he's lazy, he eats my corn and hay,  
He eats my corn and hay, and he spoileth all my straw;  
Besides he is not fit within my shafts to draw,  
So whip him, stick him, shoot him, and a-hunting let him go!"  
    Poor old horse!
5. My hide unto the huntsman so freely I would give,  
My body to the fox dogs – I'd rather die than live,  
Although these gallant limbs they have run so many miles  
O'er hedges, ditches, bramble bed, likewise o'er gates and stiles.  
    Poor old horse!

# THE LITTLE DUNEE.

( OXFORDSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegretto.*

§

(1) On the twenty-fourth of August last A horse race at New-

-mar - ket was; And many fine gen-tle-men there did re-sort, All for to see the

live-ly sport. With my right fal le-ro, Little fol lid-dle-i - day. — (2) O

there was a gen - tle - man of fame, Charles Anson Esquire, and that was his name, And

he had a kinsman who kept a mare Called Lit-tle Dunee,with her two cropped ears.With my

*cresc.* *f*

right fal le-ro, Liddle fol liddle-i - day. — (3) He went to his kinsman and

*p* *f* *mf*

thus he did say: I've matched my mare to run this day, I've matched my mare to

*p*

run this day A-gainst Mis-ter Ol-i-ver's live-ly bay. With my right fal le-ro,

*p*

Lid-dle fol lid-dle-i - day. — (4) For fif-ty! for fif-ty! the

lit-tle boy cries, I'm a-fraid the Dune she will lose the prize. O\_ No! said his un-cle, I'm

sure she will beat; A guinea to a shilling a gainst the first heat. With my right fal le-ro,

Liddle fol liddle-i - day. — Then the way —

*f* *sfz* *ff* *sfz*

*Fine.*



## THE LITTLE DUNEE.

---

1. On the twenty-fourth of August last  
 A horse race at Newmarket was;  
 And many fine gentlemen there did resort,  
 All for to see the lively sport.  
     With my right fal lero,  
     Liddle fol liddle-i-day.
2. O there was a gentleman of fame,  
 Charles Anson Esquire, and that was his name,  
 And he had a kinsman who kept a mare  
 Called little Dunee, with her two cropped ears.  
     With my right etc. etc.
3. He went to his kinsman and thus he did say:  
 I've matched my mare to run this day,  
 I've matched my mare to run this day  
 Against Mr. Oliver's lively bay.  
     With my right etc. etc.
4. For fifty! for fifty! the little boy cries,  
 I'm afraid the Dunee she will lose the prize.  
 O No! said his uncle, I'm sure she will beat;  
 A guinea to a shilling against the first heat.  
     With my right etc. etc.
5. Then the trumpet did sound and the drum it did beat.  
 Said the boy to his uncle: I'll lose the first heat.  
 You know very well the good trim of your mare,  
 You may lose the first heat, my boy, if you dare!  
     With my right etc. etc.
6. Then the gentlemen they rode round the course,  
 A-betting their money on every horse:  
 I'll lay you a wager of eight to five  
 That the little Dunee she won't win the prize.  
     With my right etc. etc.
7. What's that? what's that? the little boy cries,  
 Who says that my mare she will lose the prize?  
 Here's a hundred bright guineas my uncle left me,  
 I'll venture them all on my little Dunee.  
     With my right fal lero,  
     Liddle fol liddle-i-day.
8. The jockeys were weighed, likewise their whips,  
 And then the bold riders began for to strip;  
 And the little Dunee, I heard them say,  
 Carried twelve pounds more than the lively bay.  
     With my right etc. etc.
9. The first five miles that she did run  
 The lively bay she flew so strong,  
 And whipping and slashing all over the plain,  
 She left the Dun mare away behind.  
     With my right etc. etc.
10. Then the little boy he smacked his whip,  
 Which made little Dun to jump and skip;  
 And as they came galloping over the moor,  
 The little Dunee popped in before.  
     With my right etc. etc.
11. Then the gentlemen they rode round the course,  
 Saying one to the other: Our money is lost!  
 Which made every one of them stamp and swear:  
 The Devil take you and your little Dun mare!  
     With my right etc. etc.
12. Now that, little Dunee, you have won the race,  
 I shall not stop very long in this place;  
 You've won me more money this very day  
 Than my master can count or can carry away.  
     With my right etc. etc.

## THE DROWNED SAILOR.

(OXFORDSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Andante semplice.*

(1) As a la - dy was  
(2) She put her arms

walk - ing down by the sea side, A poor drown - ed sai - lor she  
round him, she called him her dear, She wept, and she kissed him ten

there chanced to spy. When that she first saw the sai - lor it put her to a  
thou - sand times o'er, Cry - ing: Now I am con - tent - ed to die by your

*p e legato* *cresc.* *f* *mf*

*dim.* *p* *mf* *p.*

stand, For she knew 'twas her lov - er by the mark on his  
side, As she clasped his cold neck and, heart - bro - ken, she

*cresc.* *f* *dim.*

1. *Dal S* 2.  
hand. died. (3) In Ro - bin Hood's church-yard this

1. 2.  
*p* *p* *mf* *p*

cou - ple was laid And a stone for re - membrance was laid on her

*mf* *p*

grave, Saying: My joys are all end - ed, my pleasures are fled; I will

*mf* *cresc.*

sleep here for e - ver; the grave is my bed.

*f* *p* *morendo* *pp*

## THE DROWNED SAILOR.

---

1. As a lady was walking down by the sea side,  
A poor drowned sailor she there chanced to spy.  
When that she first saw the sailor it put her to a stand,  
For she knew 'twas her lover by the mark on his hand.
  
2. She put her arms round him, she called him her dear,  
She wept, and she kissed him ten thousand times o'er,  
Crying: Now I am contented to die by your side,  
As she clasped his cold neck and, heart-broken, she died.
  
3. In Robin Hood's churchyard this couple was laid,  
And a stone for remembrance was laid on her grave,  
Saying: My joys are all ended, my pleasures are fled;  
I will sleep here for ever; the grave is my bed.

## MY BONNY BOY.

(GLOUCESTERSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Andante con moto.*

(1) O once I was court - ed by a

bon - ny, bonny boy, — I loved him I vow and pro - test; I

loved him so well, and so ve - ry well That I — built him a

13587

Copyright, 1912, by Novello &amp; Company, Limited.

E

bower in my breast, ——— That I built him a bower in my

*decresc.* *p* *cresc.* *mf*

breast. (2) Now up the green meadows and a - down the steep

*cresc.* *p* *placidamente* *cresc.*

val-leys, Like one that was trou-bled in mind, I hul-load and I

*p e legato*

whooped and played on my lute, But no bon-ny, bonny boy could I

*cresc.* *decresc.*

find, ————— But no bon-ny, bonny boy could I find.

*decresc.* *colla voce* *p* *legato e*

(3) I sat my self down on a green — mossy bank, Where the

*tranquillo* *p*

sun it shone won - der - ful warm; And who did I spy but my

*cresc.* *mf*

own bon-ny boy, Fast locked in an - o - ther girl's arms, —————

*con passione* *cresc.*

Fast locked in an - o - ther girl's arms. (4) Now the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment starts with a forte (*f*) dynamic, marked with an 8-measure rest, and includes dynamic markings for *decresc.*, *sfz*, and *p*.

girl that's the joy — of my bon - ny, bon-ny boy, — I am

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the bass clef and chords in the treble clef, with a *p* dynamic marking.

sure she is ne - ver to blame; Though ma - ny a night she has

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking.

robbed me of my rest, Yet she ne - ver shall do it a -

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a *f* (forte) dynamic marking and a *decresc.* (decrescendo) marking.



The image shows a musical score for the song 'My Bonny Boy'. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'gain, \_\_\_\_\_ Yet she ne-ver shall do it a - gain.' The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *f colla voce* (forte with voice), and *mf* (mezzo-forte). The second system continues the piano accompaniment with dynamics *p*, *morendo* (diminuendo), and *pp* (pianissimo).

## MY BONNY BOY.

1. O once I was courted by a bonny, bonny boy,  
I loved him I vow and protest;  
I loved him so well, and so very well  
That I built him a bower in my breast.
2. Now up the green meadows and a-down the steep valleys,  
Like one that was troubled in mind,  
I hulload and I whooped and played on my lute,  
But no bonny, bonny boy could I find.
3. I sat myself down on a green, mossy bank,  
Where the sun it shone wonderful warm;  
And who did I spy but my own bonny boy,  
Fast locked in another girl's arms?
4. Now the girl that's the joy of my bonny, bonny boy,  
I am sure she is never to blame;  
Though many a night she has robbed me of my rest,  
Yet she never shall do it again.

## A WOMAN'S WORK IS NEVER DONE.

(BERKSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Moderato.*

(1) Come all who roam, both  
six o'clock each

*f* *sfz* *sfz* *p*

old and young, and list-en to my song, I'll tell you of a circumstance, that  
morn - ing off to your work you go; At eight I rise to light the fire and the

*p.* *cresc.* *mf*

will not keep you long; I saw a man the o-ther day as savage as a  
bel-lows for to blow; I have to set the tea things and get the ket-tle

*sfz* *mf*

Turk, And he was grumbling at his wife and said she did no work. } So  
 boiled; Be - sides, you know, I have to wash and dress the youngest child. }

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

*Meno mosso.* *Tempo I?*

men, if you would happy be, don't grumble at your wife so; For no man can i -

*colla voce* **p** *cresc.* **f**

-magine what a wo-man has to do.

**mf** **sfz** **sfz**

(2) He said: You la - zy huz - zy! in - deed you must con -  
 (4) I have to shake and make the bed, and sweep the room al -

**p e legato**

-fess; For I'm a-tired of keep-ing you in all your i - dle - ness. The  
so; I have to knit, I have to spin, I have to sit and sew; Be -

wo - man she made an - swer: I work as hard as you, And I will just run  
- sides, and this you well do know, I al - ways make a rule To wash and dress the

*cresc.* *mf*

*Meno mosso.*

through the list what a wo - man has to do. So men, if you would happy be, don't  
lit - tle ones and\_ send them off to school. So men, if you would happy be, don't

*P*

*Tempo 1<sup>o</sup>*

grumble at your wife so; For no man can i - magine what a\_ wo - man has to  
grumble at your wife so; But think of your poor mo - ther, how she put up with

*f* *dim.*

do.  
you.

(3) At

*f sfz*

*P.*

## A WOMAN'S WORK IS NEVER DONE.

1. Come all who roam, both old and young, and listen to my song,  
I'll tell you of a circumstance, that will not keep you long;  
I saw a man the other day, as savage as a Turk,  
And he was grumbling at his wife and said she did no work.  
So men, if you would happy be, don't grumble at your wife so;  
For no man can imagine what a woman has to do.
2. He said: You lazy huzzy! indeed you must confess;  
For I'm a-tired of keeping you in all your idleness.  
The woman she made answer: I work as hard as you,  
And I will just run through the list what a woman has to do.  
So men, if you would happy be, don't grumble at your wife so;  
For no man can imagine what a woman has to do.
3. At six o'clock each morning off to your work you go;  
At eight I rise to light the fire and the bellows for to blow;  
I have to set the tea things and get the kettle boiled;  
Besides, you know, I have to wash and dress the youngest child.  
So men, if you would happy be, don't grumble at your wife so;  
For no man can imagine what a woman has to do.
4. I have to shake and make the bed, and sweep the room also,  
I have to knit, I have to spin, I have to sit and sew;  
Besides, and this you well do know, I always make a rule  
To wash and dress the little ones and send them off to school.  
So men, if you would happy be, don't grumble at your wife so;  
But think of your poor mother, how she put up with you.

# JACK THE JOLLY TAR O.

(DEVONSHIRE.)

Collected and arranged by Cecil J. Sharp.

*Allegro ma non troppo.*

(1) O—  
(5) Blame

I am Jack and a jol-ly tar O, And just re-turned from the  
me! said Jack if I don't ven-ture To touch the string hang - ing

sea so far O; Yes! I am Jack, and a jol - ly tar And just returned from the  
from her window. So Jack he went and touched the string, And she came down and

sea so far. } Fal la la doo, fal lal le-ro, Right fal la la doo.  
let him in. }

(2) As I was walk-ing through Lon-don ci - ty, I\_\_ found my - self all \_\_  
 (6) O then said she: How\_\_ came you here O? I\_\_ fear you've robbed me \_\_

in great pi - ty; And I heard them say as I pass - ed by: Poor Jack all in the  
 of my Squire O. No, No, said Jack, I\_\_ touched the string, And you came down and

streets must lie. } Fal la la doo, fal lal le-ro, Right fal la la doo.  
 let me in. }

(3) The Squire he court - ed\_\_ for his fancy A\_\_ merchant's daugh-ter, whose  
 (7) While it is so, it\_\_ makes no matter, For Jack's the lad I will

name was Nancy; And I heard them agree, as I passed that way, To meet a-gain with-  
fol - low af-ter; For I love Jack as I love my life, And I in-tend to

*mf* *p e legato*

-out de - lay. } Fal la la doo, fal lal le-ro, Right fal la la doo.  
be Jack's wife. }

*f* *sfz* *sfz* *sfz* *sfz* *f*

(4) O tie a string un - to your finger, And let it hang down from  
(8) The Squire cried all in a passion: O\_ curse the wo - men through-

*dim.* *mf*

out your win-dow; Then I will come and touch the string, And you come down and  
-out the na-tion! For there is not one that will prove true- And if there is 'tis

*mf*



let me in. } Fal la la doo, fal lal le-ro, Right fal la la doo. doo.  
ve-ry few. }

*f sfz sfz sfz sfz f ff*

*Fine.*

## JACK THE JOLLY TAR O.

1. O I am Jack and a jolly tar O,  
And just returned from the sea so far O;  
Yes! I am Jack, and a jolly tar  
And just returned from the sea so far.  
Fal la la doo, fal lal lero,  
Right fal la la doo.
2. As I was walking through London city,  
I found myself all in great pity;  
And I heard them say as I passed by:  
Poor Jack all in the streets must lie.  
Fal la la doo, etc. etc.
3. The Squire he courted for his fancy  
A merchant's daughter, whose name was Nancy;  
And I heard them agree, as I passed that way,  
To meet again without delay.  
Fal la la doo, etc. etc.
4. O tie a string unto your finger,  
And let it hang down from out your window;  
Then I will come and touch the string,  
And you come down and let me in.  
Fal la la doo, etc. etc.
5. Blame me! said Jack if I don't venture  
To touch the string hanging from her window.  
So Jack he went and touched the string,  
And she came down and let him in.  
Fal la la doo, fal lal lero,  
Right fal la la doo.
6. O then said she: How came you here O?  
I fear you've robbed me of my Squire O.  
No, No, said Jack, I touched the string,  
And you came down and let me in.  
Fal la la doo, etc. etc.
7. While it is so, it makes no matter,  
For Jack's the lad I will follow after;  
For I love Jack as I love my life,  
And I intend to be Jack's wife.  
Fal la la doo, etc. etc.
8. The Squire cried all in a passion:  
O curse the women throughout the nation!  
For there is not one that will prove true –  
And if there is, 'tis very few.  
Fal la la doo, etc. etc.

# FALSE LAMKIN.

(CAMBRIDGESHIRE.)

Collected and arranged by Cecil J. Sharp.

*Moderato.*

(1) The Lord said to the La-dy, Be-fore he went

out: Be-ware of false Lam-kin, He's a-walk-ing a-bout. (2) What care

I for false Lam-kin Or a-ny of his kin? When the doors are all-

bolt-ed And the win-dows close pinned. (3) At the back kitchen\_ win-dow False

Lam-kin crept in; And he pricked one of the el-der babes With a bright sil-ver

*dim.* *legato* *p* *mf*

pin. (4) O Nursemaid! O Nursemaid! How sound you do sleep; Can't you

*dim.* *p legato* *sfz*

hear one of those el-der babes A try-ing to weep? (5) How fall. (13) False

1st & 2nd time. 3rd time.  
1st & 2nd time. 3rd time.

*sfz* *f* *mf*

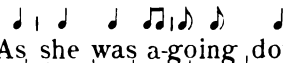
Lam-kin shall be hung On the gal-lows so high; While his bones shall be-

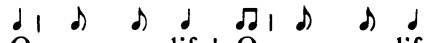


*sfz* *sfz*

burn - ed In the fire— close by.

*sfz* *dim.* *p* *decresc.* *pp*

## FALSE LAMKIN.

1. The Lord said to the Lady,  
Before he went out:  
Beware of false Lamkin,  
He's a-walking about.
2. What care I for false Lamkin  
Or any of his kin?  
When the doors are all bolted  
And the windows close pinned.
3. At the back kitchen window  
False Lamkin crept in;  
And he pricked one of the elder babes  
With a bright silver pin.
4. O Nursemaid! O Nursemaid!  
How sound you do sleep;  
Can't you hear one of those elder babes  
A-trying to weep?
5. How durst I go down  
In the dead of the night?  
Where there's no fire a-kindled,  
No candle alight.
6.  As she was a-going down,  
And thinking no harm,  
False Lamkin he caught her  
Right tight in his arm.

7.  O spare my life! O spare my life!  
My life that's so sweet;  
You shall have as many bright guineas  
As stones in the street.
8.  O spare my life! O spare my life!  
Till one of the clock;  
You shall have my daughter Betsy,  
She's the flower of the flock.
9. Fetch me your daughter Betsy,  
She will do me some good;  
She will hold the silver basin  
To catch her own heart's blood.
10.  Pretty Betsy, being up  
At the window so high,  
Saw her own dearest father  
Come a-riding close by.
11. Dear father! dear father!  
O blame not of me;  
For it was false Lamkin  
Murdered baby and she.
12. Here's blood in the kitchen,  
Here's blood in the hall,  
Here's blood in the parlour,  
Where the Lady did fall.

13. False Lamkin shall be hung  
On the gallows so high;  
While his bones shall be burn-ed  
In the fire close by.

# NOVELLO'S VOCAL ALBUMS.

|  | s. | d. |  | s. | d. |
|--|----|----|--|----|----|
| <b>Arne, Thomas A.</b> —Twenty Songs ... ..  | 1  | 6  | <b>Hill, Lady Arthur.</b> —Holiday Songs ... ..            | 2  | 6  |
| <b>Austin, E.</b> —Songs from the Highway (Bk. 1)  | 2  | 0  | — Twilight Songs for little children ... ..                | 2  | 0  |
| <b>Bach, J. S.</b> —Twenty Sacred Songs ... ..   | 1  | 6  | <b>Hodgkinson, N.</b> —Six Little Songs (Contralto) ... .. | 2  | 0  |
| <b>Beethoven.</b> —*Twenty-six Songs (Vol. I.) ... ..  | 1  | 6  | <b>Hook, James.</b> —Twenty Songs ... ..                   | 1  | 6  |
| —*Seventeen Songs (Vol. II.) ... ..  | 1  | 6  | <b>King, H. J.</b> —Album of Songs ... ..                  | 3  | 6  |
| —*Twenty-two Songs (Vol. III.) ... ..  | 1  | 6  | <b>King, Oliver.</b> —Six Songs (Baritone) ... ..          | 2  | 6  |
| <b>Bell, W. H.</b> —A Set of Six Love Lyrics, for<br>Contralto or Baritone ... ..                                      | 3  | 0  | <b>Liszt.</b> —Twenty Songs ... ..                         | 1  | 6  |
| <b>Bendl, Karel.</b> —*Gipsy Songs. First Series ... ..  | 2  | 6  | <b>Loder, E. J.</b> —Twenty-one Songs ... ..               | 2  | 0  |
| — Ditto. Second Series. (English and Bohemian)   | 2  | 6  | <b>MacCunn, H.</b> —Cycle of Six Love Lyrics ... ..        | 2  | 6  |
| —*Twelve Songs ("Loving Hearts") ... ..  | 2  | 6  | <b>Mackenzie, A. C.</b> —Eighteen Songs. 3 Books, each     | 2  | 6  |
| —*Twelve Songs. Set 2. (Stimmungsbilder) ... ..  | 2  | 6  | — Eighteen Songs. One Vol. ... ..                          | 7  | 6  |
| <b>Bennett, Geo. J.</b> —Ten Songs (Robert Burns) ... ..   | 2  | 6  | — Spring Songs ... ..                                      | 2  | 6  |
| — Twelve Songs (Shelley and Rossetti) ... ..   | 2  | 6  | <b>Mariani.</b> —Twenty-two Songs (Italian) ... ..         | 2  | 6  |
| <b>Bennett, S.</b> —*Twelve Songs (Cloth, gilt, 2s. 6d.) ...   | 1  | 0  | <b>Mendelssohn.</b> —Songs. Folio. ... ..                  | 21 | 0  |
| <b>Berlioz.</b> —Summer Nights (English and French) ...  | 1  | 6  | —*Songs, complete. 8vo edition ... ..                      | 4  | 0  |
| <b>Bishop, Sir Henry R.</b> —Twenty Songs ... ..   | 1  | 6  | — Ditto ... ..   | 6  | 0  |
| <b>Blumenthal, J.</b> —*Two Books of Song (Op. 101):<br>Vol. I. In the Shadow. Vol. II. In the<br>Sunshine ... .. each | 4  | 0  | —*Songs. (Deep Voice) ... ..                               | 4  | 0  |
| — Ditto ... ..   | 6  | 0  | — Ditto. Ditto ... ..                                      | 6  | 0  |
| <b>Boyle, G. F.</b> —Six Songs for Soprano (Op. 31) ... ..   | 2  | 6  | —† Solo music in "Elijah" (Sop. Con. & Tenor) ea.          | 1  | 6  |
| <b>Brahms, J.</b> —Twenty-two Songs ... ..   | 1  | 6  | —† Ditto (Bass) ... ..                                     | 2  | 6  |
| —*Selected Songs, High or low voice. 8 Books, ea.  | 3  | 0  | <b>Moore.</b> —Irish Melodies ... ..                       | 2  | 6  |
| —*Six Songs, Op. 3 (Soprano or Tenor) ... ..   | 2  | 0  | — Irish Melodies ... ..                                    | 4  | 0  |
| —† Six Songs, Op. 6 (Soprano or Tenor) ... ..  | 2  | 0  | — Irish Melodies. (Folio) ... ..                           | 21 | 0  |
| —*Eight Songs, Op. 14, Book 1, Nos. 1 to 4 ... ..  | 2  | 0  | <b>Mozart.</b> —*Nineteen Songs ... ..                     | 1  | 6  |
| —*Eight Songs, Op. 14, Book 2, Nos. 5 to 8 ... ..  | 2  | 0  | —† Songs in "Le Nozze di Figaro." 4 Books, ea.             | 2  | 0  |
| —*Five Songs, Op. 19 (Soprano or Tenor) ... ..   | 2  | 0  | —† The Songs in "Don Giovanni." 4 Books, each              | 2  | 0  |
| —*Nine Songs, Op. 32, Nos. 1 to 4 ... ..   | 2  | 0  | <b>Newmarch, Rosa.</b> —Six Russian Songs (Selected)       | 2  | 0  |
| —*Nine Songs, Op. 32, Nos. 5 to 9 ... ..   | 2  | 0  | <b>Parry, C. H. H.</b> —English Lyrics (in 9 sets) each    | 2  | 6  |
| —*Four Songs, Op. 46 (Soprano or Tenor) ... ..   | 2  | 0  | <b>Purcell, Henry.</b> —Twelve Songs ... ..                | 2  | 6  |
| —*Five Songs, Op. 47 " " ... ..  | 2  | 0  | <b>Randegger.</b> — Sacred Songs for Little Singers        | 2  | 6  |
| —*Seven Songs, Op. 48 " " ... ..   | 2  | 0  | — (Illustrated) ... ..                                     | 5  | 0  |
| —*Five Songs, Op. 49 " " ... ..  | 2  | 0  | <b>Rubinstein, A.</b> —Twenty-five Songs... ..             | 1  | 6  |
| <b>Bright, Dora.</b> —Twelve Songs ... ..  | 2  | 6  | <b>Schlesinger, S. B.</b> —*Reed songs. Op. 32 ... ..      | 3  | 0  |
| <b>Capel, J. M.</b> —Just before bedtime (Six Little Songs<br>for good Children) ... ..                                | 2  | 6  | <b>Schubert.</b> —Twenty Songs (Mezzo-Sop.) ... ..         | 1  | 6  |
| <b>Cobb, G. F.</b> —Three Sacred Songs. Folio ... ..   | 4  | 0  | — Twenty Songs (Contralto) ... ..                          | 1  | 6  |
| — Songs for Little People (24), Books 1-2, ea.   | 2  | 6  | — Twenty Songs (Sop. or Tenor)... ..                       | 1  | 6  |
| <b>Dannreuther, E.</b> —Six Songs (D. G. Rossetti) ... ..  | 2  | 6  | —*† Schwanengesang (Swan Songs) ... ..                     | 1  | 6  |
| — Five Songs (W. Morris)... ..   | 2  | 6  | —*† Die Schöne Müllerin (Fair Maid of the Mill)            | 1  | 6  |
| <b>Davis, E. H.</b> —Five Songs of Childhood ... ..  | 2  | 0  | —*Winterreise (The Winter Journey), Op. 89 ... ..          | 1  | 6  |
| <b>Dibdin, Charles.</b> —Twenty-one Songs ... ..   | 1  | 6  | <b>Schumann.</b> —*Songs. (Folio) ... ..                   | 10 | 6  |
| <b>Dvorák, A.</b> —*Sixteen Songs (Op. 2, 5, 17 and 31)  | 2  | 6  | —*Myrthen (Twenty-six Songs), Op. 25 ... ..                | 1  | 6  |
| —*Eight Love Songs ... ..  | 3  | 0  | —*Liederkreis (Twelve Songs), Op. 39 ... ..                | 1  | 0  |
| <b>Elliott, J. W.</b> —National Nursery Songs (sixty-five<br>Illustrations) Cloth, gilt                                | 7  | 6  | —*Vocal Album (cloth, gilt, 4s. 6d.) ... ..                | 2  | 6  |
| <b>Folk-songs of England.</b> —Book 1. Dorsetshire ... ..  | 2  | 6  | —*Woman's Love and Life (Eight Songs), Op. 42              | 1  | 0  |
| — Book 2. Eastern Counties ... ..  | 3  | 0  | —*Twelve Songs (Op. 35) ... ..                             | 1  | 0  |
| — Book 3. Hampshire ... ..   | 3  | 0  | —*A Poet's Love. Sixteen Songs (Op. 48) ... ..             | 1  | 6  |
| — Book 4. Folk-songs from various Counties... ..   | 2  | 6  | † Six Sacred Songs for Soprano. (Sets 1 and 2), each       | 2  | 0  |
| — Book 5. Sussex... ..   | 3  | 0  | — Ditto for Contralto. (Sets 1 and 2) ,,                   | 2  | 0  |
| <b>Franz, R.</b> —Thirty Songs ... ..  | 1  | 6  | — Ditto for Tenor. (Sets 1 and 2) ,,                       | 2  | 0  |
| —*Fourteen Songs (Robert Burns) ... ..   | 2  | 6  | — Ditto for Bass. (Sets 1 and 2) ,,                        | 2  | 0  |
| <b>Goetz, Hermann.</b> —*Eighteen Songs (Op. 4, 12, 19)  | 2  | 6  | <b>Stainer, J.</b> —*Seven Songs ... ..                    | 1  | 0  |
| <b>Gregory, E. C.</b> —Six Vocal Sketches ... ..   | 1  | 6  | — Six Italian Songs. (Mezzo-Soprano) ... ..                | 2  | 6  |
| <b>Handel.</b> —† Twelve Songs for Soprano ... ..  | 2  | 0  | — Two Italian Songs. (Violin Obbligato) ... ..             | 2  | 0  |
| —† Twelve Songs for Contralto ... ..   | 2  | 0  | <b>Stanford, C. Y.</b> —Irish Songs and Ballads ... ..     | 4  | 0  |
| —† Twelve Songs for Tenor ... ..   | 2  | 0  | <b>Tschaikowsky.</b> —Twenty-four Songs ... ..             | 2  | 6  |
| —† Twelve Songs for Baritone or Bass ... ..  | 2  | 0  | <b>Umlauf, P.</b> —*Four Songs (Op. 37) ... ..             | 2  | 0  |
| <b>Hatton, J. L.</b> —Songs for Sailors ... ..   | 2  | 6  | <b>Wagner, R.</b> —*† Five Songs. Soprano or Tenor ... ..  | 2  | 0  |
| <b>Haydn.</b> —Ten Canzonets ... ..  | 1  | 6  | <b>Various Composers.</b> —                                | 2  | 6  |
| <b>Haynes, Battison.</b> —Elizabethan Lyrics ... ..  | 2  | 6  | Songs from Shakespeare. Edited by J. F. Bridge             | 2  | 6  |
|  |    |    | English Folk-Songs ... ..                                  | 2  | 6  |
|  |    |    | Old Ireland (Irish Melodies) ... ..                        | 2  | 6  |
|  |    |    | The Sunlight of Song. Forty-six Illustrations              | 5  | 0  |
|  |    |    | Cloth, gilt  | 5  | 0  |
|  |    |    | Paper boards   | 3  | 6  |

\* These Songs have German and English Words.

† These Albums are Edited by Alberto Randegger.

# NOVELLO'S NEW AND POPULAR SONGS

PUBLISHED IN KEYS TO SUIT THE VOICES SPECIFIED BELOW.

*PRICE TWO SHILLINGS EACH, NET.*

|   |  |
|---|--|
| <p>PLEADING.<br/>By Sir EDWARD ELGAR.<br/>Suitable for All Voices.<br/>Sung by Mr. KENNERLEY RUMFORD.</p>                 | <p>SONS OF THE SEA.<br/>By COLERIDGE-TAYLOR.<br/>Suitable for Baritones or Basses.<br/>Sung by Mr. EDMUND BURKE.</p>   |
| <p>OH, SOFT WAS THE SONG.<br/>By Sir EDWARD ELGAR.<br/>Suitable for Mezzo-Sopranos.<br/>Sung by Miss MURIEL FOSTER.</p>   | <p>ELEANORE.<br/>By COLERIDGE-TAYLOR.<br/>Suitable for Tenors or Baritones.<br/>Sung by Mr. JOHN COATES.</p>   |
| <p>TO WELCOME YOU.<br/>By A. GORING-THOMAS.<br/>Suitable for Sopranos or Contraltos.<br/>Sung by Madame ADA FORREST.</p>  | <p>ROLLING DOWN TO RIO.<br/>By EDWARD GERMAN.<br/>Suitable for Baritones or Basses.<br/>Sung by Mr. KENNERLEY RUMFORD.</p>   |
| <p>IT WAS A LOVER AND HIS LASS.<br/>By FREDERIC AUSTIN.<br/>Suitable for All Voices.<br/>Sung by Miss PERCEVAL ALLEN.</p> | <p>REMEMBRANCE AND REGRET.<br/>By ERNEST NEWTON.<br/>Suitable for All Voices.<br/>Sung by Miss VIOLET LUDLOW.</p>  |
| <p>YOUR DEAR HEART.<br/>By WILTON KING.<br/>Suitable for All Voices.<br/>Sung by Mr. CHARLES COPLAND.</p>                 | <p>LOVE IS FOR EVER.<br/>By ERNEST NEWTON.<br/>Suitable for All Voices.<br/>Sung by Mr. HAIGH JACKSON.</p>   |
| <p>MY HEART A-DREAM.<br/>By A. W. KETËLBEY.<br/>Suitable for All Voices.<br/>Sung by Mr. HARRY THORNTON.</p>              | <p>ZUMMERZETZHIRE. (Old Song.)<br/>Arranged by ERNEST NEWTON.<br/>Suitable for Baritones or Basses.<br/>Sung by Mr. CHARLES TREE,<br/>Mr. ALEXANDER TUCKER and Mr. WATKIN MILLS.</p> |
| <p>SONGS OF FRIENDSHIP.<br/>By REGINALD SOMERVILLE.<br/>Suitable for All Voices.</p>                                      | <p>THE OULD PLAID SHAWL.<br/>By BATTISON HAYNES.<br/>Suitable for All Voices.</p>  |
| <p>TWO SONGS. By NOEL JOHNSON.<br/>(a) "TAKE THOU THIS ROSE."<br/>(b) "AFFINITY."<br/>Suitable for All Voices.</p>        | <p>THE SONGSTERS' AWAKENING.<br/>(Waltz Song.) By PERCY E. FLETCHER.<br/>Suitable for Sopranos.<br/>Sung by Miss VIOLET LUDLOW.</p>  |
| <p>DOWN CHELSEA WAY.<br/>By HENRY COATES.<br/>Suitable for Baritones or Basses.<br/>Sung by Mr. ROBERT RADFORD.</p>       | <p>LEAD, KINDLY LIGHT.<br/>By PUGHE-EVANS.<br/>Suitable for All Voices.<br/>Sung by Mr. HAIGH JACKSON.</p>   |

LONDON: NOVELLO AND COMPANY, LIMITED.