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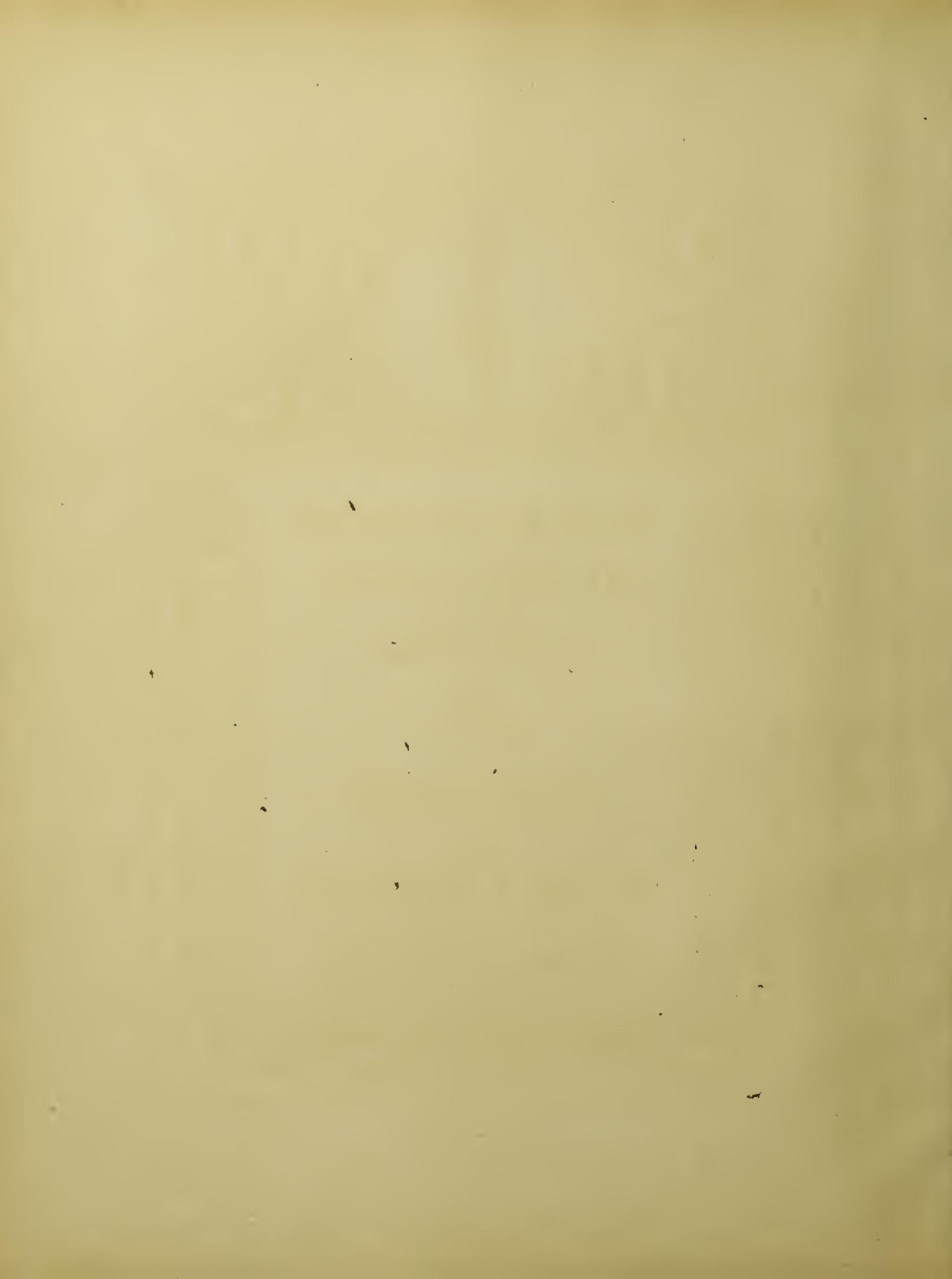
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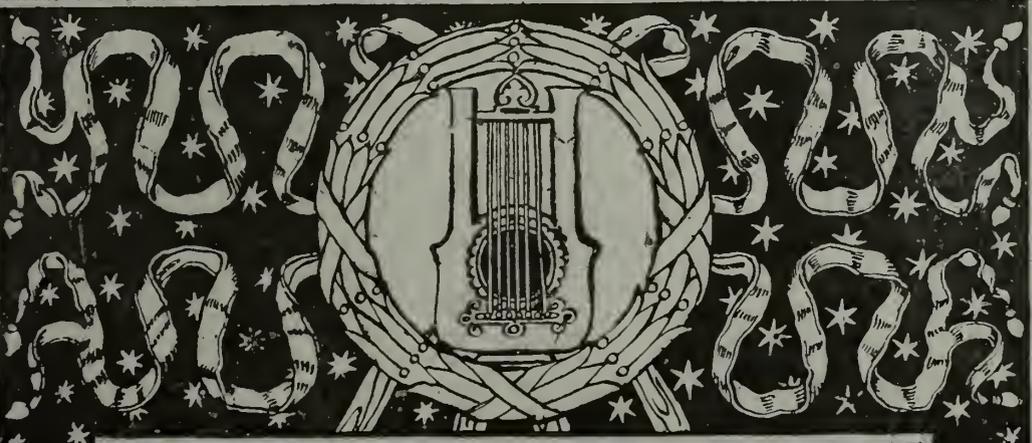
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FOLK-SONGS  
OF ENGLAND

EDITED BY  
CECIL J. SHARP.

BOOK III.

FOLK-SONGS  
FROM  
HAMPSHIRE

COLLECTED BY  
GEORGE B. GARDINER.

LONDON  
*Novello & Co., Ltd.*

Price 3/- net.

# FOLK-SONGS OF ENGLAND

EDITED BY CECIL J. SHARP.

## FOLK-SONGS FROM SOMERSET

COLLECTED AND ARRANGED BY  
CECIL J. SHARP.

PRICE IN STAFF AND TONIC SOL-FA NOTATIONS,  
THREE-HALFPENCE EACH NUMBER.

- Sch. Songs.  
No. SET I.  
950. AS I WALKED THROUGH THE MEADOWS.  
951. I'M SEVENTEEN COME SUNDAY.  
952. THE CRYSTAL SPRING.  
953. MIDSUMMER FAIR.  
954. A FARMER'S SON SO SWEET.  
955. ADMIRAL BENBOW.  
956. BINGO.  
957. THE KEYS OF CANTERBURY.  
958. THE COASTS OF HIGH BARBARY.

*The above nine numbers are also published as Book No. 201 of  
Novello's "School Songs."*

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- No. SET II.  
Sch. Songs.  
959. O WALY, WALY.  
960. THE LOVER'S TASKS.  
961. THE SHEEP SHEARING.  
962. GREEN BROOM.  
963. THE GREENLAND FISHERY.  
964. THE TREE IN THE WOOD.  
965. COME, ALL YOU WORTHY CHRISTIAN MEN.  
966. BRENNAN ON THE MOOR.  
967. OH NO, JOHN.

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Novello's "School Songs."*

PRICE NINEPENCE. VOICE PARTS ONLY, THREEPENCE.

## FOLK-SONGS FROM DORSET

COLLECTED BY

H. E.-D. HAMMOND.

WITH PIANOFORTE ACCOMPANIMENT BY CECIL J. SHARP.

- |                            |                      |                  |                         |
|----------------------------|----------------------|------------------|-------------------------|
| The Sheepstealer.          | Bishop of Herefo. d. | Nancy of London. | It's of a sailor bold.  |
| Robin Hood and the         |                      | The Cuckoo.      | The rambling Comber.    |
| The jolly ploughboy.       |                      | Fair Susan.      | Fair Margaret and Sweet |
| As I walked out one May    | morning.             |                  | William.                |
| The Sprig of Thyme.        |                      | The Turtle-dove. |                         |
| High Germany.              |                      | Lady Maisry.     |                         |
| Betty and her ducks.       |                      |                  |                         |
| Poor Sally sits a-weeping. |                      |                  |                         |

PRICE TWO SHILLINGS AND SIXPENCE NET.

## FOLK-SONG AIRS

COLLECTED IN SOMERSET

ARRANGED FOR THE PIANOFORTE BY CECIL J. SHARP.

- |                                |                            |
|--------------------------------|----------------------------|
| BOOK I.                        | BOOK II.                   |
| William Taylor.                | Tarry Trowers.             |
| The crystal spring.            | Death and the Lady.        |
| O Sally, my dear.              | The seeds of love.         |
| Come, all you worthy Christian | Robin Hood and the Tanner. |
| men.                           | Geordie.                   |
| The foggy Dew.                 | High Germany.              |
| The false Bride.               | Jolly Jack Tar.            |
| The little Cobbler.            | The sweet priméroses.      |

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COLLECTED AND ARRANGED BY

CECIL J. SHARP.

PRICE IN STAFF AND TONIC SOL-FA NOTATIONS,  
THREE-HALFPENCE EACH NUMBER.

- Sch. Songs.  
No. SET III.  
984. DANCE TO YOUR DADDY.  
985. THE FARMYARD.  
986. AS I WAS GOING TO BANBURY.  
987. THREE LITTLE TAILORS.  
988. THE THREE SONS.  
989. THE POOR COUPLE.  
990. THE RED HERRING.  
991. DASHING AWAY WITH THE SMOOTHING IRON.  
992. ONE MAN SHALL MOW MY MEADOW.

*The above nine songs are also published as Book No. 212 of  
Novello's "School Songs."*

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- Sch. Songs.  
No. SET IV.  
993. SWEET WILLIAM.  
994. CHESAPEAKE AND SHANNON.  
995. THE KEEPER.  
996. THE LARK IN THE MORN.  
997. FAREWELL, NANCY.  
998. THE SIGN OF THE BONNY BLUE-BELL.  
999. THE WATCHET SAILOR.  
1000. WASSAIL SONG  
1001. ROBIN HOOD AND THE TANNER.  
1002. HEAVE AWAY, MY JOHNNY.

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## FOLK-SONGS FROM THE EASTERN COUNTIES

COLLECTED AND SET WITH AN ACCOMPANIMENT BY

R. VAUGHAN WILLIAMS.

SONGS FROM ESSEX.

- |                           |                                  |
|---------------------------|----------------------------------|
| Bushes and Briars.        | The lost Lady found.             |
| Tarry Trowers.            | As I walked out.                 |
| A hold young Farmer.      | The Lark in the morning.         |
| On board a Ninety-eight.  | SONGS FROM NORFOLK.              |
| The Captain's Apprentice. | The hold <i>Princess Royal</i> . |
| Ward, the Pirate.         | The Lincolnshire Farmer.         |
| The saucy hold Robber.    | The Sheffield Apprenti.c.        |

SONGS FROM CAMBRIDGESHIRE.

- |          |                    |
|----------|--------------------|
| Geordie. | Harry, the Tailor. |
|----------|--------------------|

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## FOLK-DANCE AIRS

COLLECTED IN OXFORDSHIRE, GLOUCESTERSHIRE  
DEVONSHIRE, SOMERSET, AND DERBYSHIRE.

ARRANGED FOR THE PIANOFORTE BY CECIL J. SHARP.

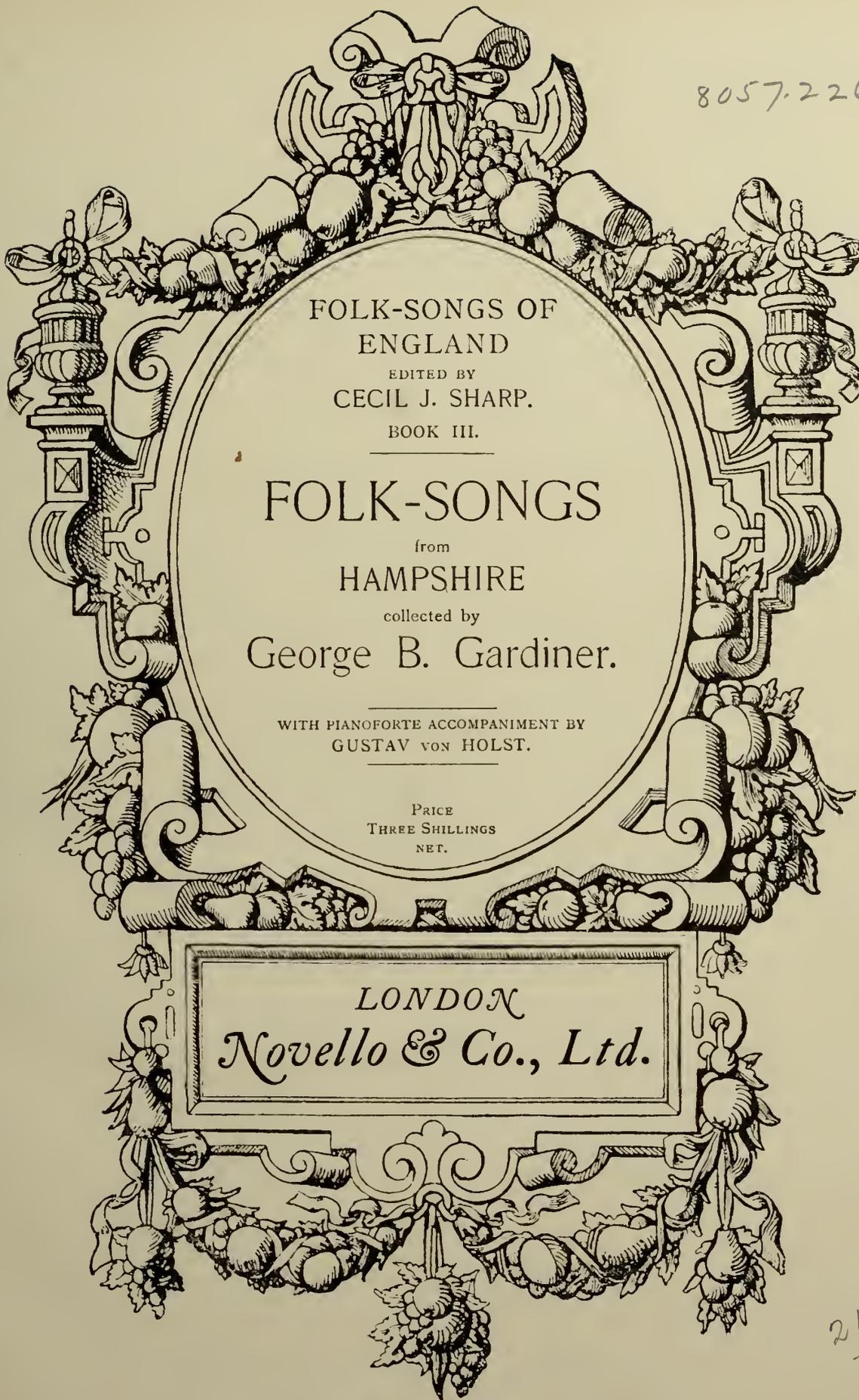
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| Green Sleeves (Morris Bacca-     | dance).                          |
| pipe Jig).                       | Hunting the squirrel (Morris     |
| The Marriage Vow (Morris         | dance).                          |
| dance).                          | Derbyshire Morris reel.          |
| The triumph, or Follow your      | Sherborne jig.                   |
| Lovers (Country dance).          | London Pride (Morris dance).     |
| Radstock Jig.                    | Derbyshire Morris dance.         |
| Jackie to the fair (Morris jig). | Maid o' the Mill (Morris dance). |
| Princess Royal (Morris dance).   | My grandmother's jig.            |

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# 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.

## INTRODUCTION TO BOOK III.

---

In the summer of 1905, at the suggestion of Miss Lucy Broadwood, a distinguished leader of the folk-song movement, I undertook the systematic collection of folk-songs in Hampshire. The opinion which she then expressed, that Hampshire was a most promising field of research, has been amply justified by the results of my quest during the last three years. Of the hundreds of songs I have recorded, many of the texts are of great legendary interest, while many of the melodies are remarkable for their quaintness or beauty.

Most of the original texts have been retained with slight modifications; a few that were unsuitable have been replaced by others from traditional sources. Nearly all the melodies have been harmonized more than once. In most cases the simplest harmony accompanies the first verse, and this may be played with the other verses if it is found more convenient. The melody of "The Willow Tree" has suggested special harmonic treatment, as it presents features not usually found in English folk-song.

But for the kindness and patience of my singers my large collection could not have been committed to writing, and to them I offer my best thanks. I also desire to acknowledge my great obligations to my musical colleagues—Mr. Gamblin, of Winchester, Mr. Balfour Gardiner, and Mr. Guyer, of Southampton—for the extreme care and fidelity with which they noted the melodies.

G. B. G.



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—:O:—

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# ABROAD AS I WAS WALKING.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegretto pastorale.*

1. A -

Detailed description: This system contains the first musical staff. The vocal line is a single treble clef staff with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a whole rest followed by a repeat sign and a half note G4. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a 3/2 time signature. It starts with a piano (p) dynamic and features a series of chords and moving lines in both hands.

- broad as I was walk - ing Down by some green-wood side, — I

Detailed description: This system contains the second musical staff. The vocal line continues from the first system, with lyrics: "- broad as I was walk - ing Down by some green-wood side, — I". The piano accompaniment continues with similar harmonic support.

heard a young girl sing - ing, "I wish I were a bride." 2. "I thank you, pret-ty

Detailed description: This system contains the third musical staff. The vocal line continues with lyrics: "heard a young girl sing - ing, 'I wish I were a bride.' 2. 'I thank you, pret-ty". The piano accompaniment concludes the piece with a final chord.

The image shows a musical score for the song 'Abroad as I was Walking'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The first system of music has the lyrics: 'fair\_\_ maid, For sing - ing of your song;\_\_ It's I my-self shall'. The second system has the lyrics: 'mar-ry you;" "Kind sir, I am too young."'. The piano accompaniment includes dynamic markings such as 'cresc.' and 'p'. The score ends with a double bar line and repeat signs.

## ABROAD AS I WAS WALKING.

1. Abroad as I was walking  
Down by some greenwood side,  
I heard a young girl singing,  
"I wish I were a bride"
2. "I thank you, pretty fair maid,  
For singing of your song;  
It's I myself shall marry you;"  
"Kind sir, I am too young."
3. "The younger, the better,  
More fitting for my bride,  
That all the world may plainly see  
I won a pretty maid."
4. Nine times I kissed her ruby lips,  
I viewed her sparkling eye;  
I took her by the lily-white hand,  
My lovely bride to be.

## LORD DUNWATERS.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Allegro moderato.*

1. The King he wrote a long let-ter, And sealed it up with

gold, And sent it to my Lord Dun-wa-ters To read it if he

could. 2. The first two lines that he did read, They struck him with sur-prise; The

next two lines Lord Dun-wa-ters read Made the tears fall from his

The image shows a musical score for the song 'Lord Dunwaters'. It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'eyes. 3. He goes out to his stable groom, To saddle his milk-white steed; He says, "I must go up to London town, I'm sure there never was more need." 4. "Here

*Fine.*

## LORD DUNWATERS.

1. The King he wrote a long letter,  
And sealed it up with gold,  
And sent it to my Lord Dunwaters  
To read it if he could.
2. The first two lines that he did read,  
They struck him with surprise;  
The next two lines Lord Dunwaters read  
Made the tears fall from his eyes.
3. He goes out to his stable groom,  
To saddle his milk-white steed;  
He says, "I must go to London town,  
I'm sure there never was more need."
4. "Here is unto my only son  
My houses and my land;  
Here is unto my wedded wife  
Forty thousand pounds in hand."
5. He put his foot into the stirrup  
And leaned across his steed;  
His gay gold ring from his finger burst  
And his nose began to bleed.
6. As he was riding on the road,  
His horse tripped against a stone;  
He says, "There's signs and tokens I have seen,  
And I fear I never shall return."
7. As he rode up fair London street,  
It was near by Whitehall,  
The lords and ladies they looked hard,  
And a traitor he was called.
8. "No traitor at all," Lord Dunwaters said,  
"No traitor at all," said he;  
"I vow I can find ye three score men  
That will fight for King Georgie."
9. Then up bespoke a grey old man,  
With a broad axe in his hand,  
Said he, "Hold your tongue Lord Dunwaters,  
For your life's at my command."
10. "My life, my life I value not,  
My life I will give unto thee,  
The black velvet coat I have on my back -  
You may take it for your fee."
11. "There is forty pounds in one pocket,  
Pray give it to the poor;  
There's forty-five in the other pocket,  
Pray give it from door to door."
12. He laid his head upon the block;  
The man gave a mighty blow;  
"Now there lies the head of a traitor," he said,  
And it answered and said "No!"

## THE IRISH GIRL.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegretto.*

- broad as I was walk - ing — Down by a riv - er - side, I

turned my eyes all — round me And an I - rish girl I spied, So

red and ro - sy\_ were her cheeks, And coal-black was her hair, \_\_\_\_\_ And

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "red and ro - sy\_ were her cheeks, And coal-black was her hair, \_\_\_\_\_ And". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords and moving lines that support the vocal melody.

cost - ly was the robe of gold The\_ I - rish girl did wear. 2. Her  
3. "I

The second system continues the vocal line with the lyrics "cost - ly was the robe of gold The\_ I - rish girl did wear. 2. Her 3. 'I". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

wish I were a but - ter - fly, I'd\_ fly to my Love's breast, I

The third system contains the lyrics "wish I were a but - ter - fly, I'd\_ fly to my Love's breast, I". The piano accompaniment in this system is more active, with the right hand playing a series of eighth-note patterns and the left hand providing a steady bass line.

wish I were a\_ lin - - net, I'd\_ sing my Love to rest, I

The fourth system concludes with the lyrics "wish I were a\_ lin - - net, I'd\_ sing my Love to rest, I". The piano accompaniment features a prominent eighth-note pattern in the right hand, creating a rhythmic accompaniment for the vocal line.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "wish I were a night-in-gale, I'd sing till morn-ing clear, I'd sit and sing to my true Love Whom once I loved so dear." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in the right hand and a simpler bass line in the left hand.

## THE IRISH GIRL.

- |   |   |
|---|---|
| <p>1. Abroad as I was walking<br/>         Down by a riverside,<br/>         I turned my eyes all round me<br/>         And an Irish girl I spied,<br/>         So red and rosy were her cheeks,<br/>         And coal-black was her hair,<br/>         And costly was the robe of gold<br/>         The Irish girl did wear.</p> | <p>2. Her shoes were of the Spanish black<br/>         All spangled round with dew;<br/>         She wrung her hands and cri-ed,<br/>         "Alack, what shall I do?<br/>         I'm a-going home, I'm a-going home,<br/>         I'm a-going home" said she,<br/>         "How can you go a-roving,<br/>         And slight your dear Polly?"</p> |
|---|---|
3. "I wish I were a butterfly,  
 I'd fly to my Love's breast,  
 I wish I were a linnet,  
 I'd sing my Love to rest,  
 I wish I were a nightingale,  
 I'd sing till morning clear,  
 I'd sit and sing to my true Love  
 Whom once I loved so dear."

# YOUNG REILLY.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Moderato.*

1. Young

*mf pesante* *cresc.*

This system contains the first six measures of the piece. The vocal line is mostly rests, with a single eighth note 'Young' in the sixth measure. The piano accompaniment begins with a series of chords and moving lines in both hands. The tempo is marked 'Moderato'.

Reil - ly is my true Love's name, he lives down by—the quay, He

*p*

This system contains measures 7-12. The vocal line continues with the lyrics 'Reil - ly is my true Love's name, he lives down by—the quay, He'. The piano accompaniment features a dynamic marking of *p* (piano) and continues with harmonic support for the vocal line.

is the fair-est sai - lor lad that e-ver my eyes did see, My

This system contains measures 13-18. The vocal line continues with the lyrics 'is the fair-est sai - lor lad that e-ver my eyes did see, My'. The piano accompaniment continues with sustained chords and moving lines.

fa - ther he has rich - es great and Rei - ly he is poor, Be -

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'fa' followed by a quarter note 'ther', then a half note 'he' with a long horizontal line underneath it. The piano accompaniment features a bass line with quarter notes and chords in the right hand.

- cause I loved my sai - lor lad, they could not me en - dure. 2. My

*cresc.*

The second system continues the musical score. The vocal line starts with a quarter note '- cause' followed by a half note 'I', then a quarter note 'loved', a half note 'my', a quarter note 'sai -', a quarter note 'lor', a half note 'lad', a quarter note 'they', a quarter note 'could', a quarter note 'not', a quarter note 'me', a quarter note 'en -', a quarter note 'dure.', and finally a quarter note '2.' followed by a quarter note 'My'. The piano accompaniment includes a *cresc.* marking and features a melodic line in the right hand and a bass line in the left hand.

mo - ther took me by the hand and this to me did say, "If you are fond of

*p*

The third system of the musical score shows the vocal line starting with a quarter note 'mo -', a quarter note 'ther', a quarter note 'took', a quarter note 'me', a quarter note 'by', a quarter note 'the', a quarter note 'hand', a quarter note 'and', a quarter note 'this', a quarter note 'to', a quarter note 'me', a quarter note 'did', a quarter note 'say,', a quarter note '"If', a quarter note 'you', a quarter note 'are', a quarter note 'fond', a quarter note 'of'. The piano accompaniment begins with a *p* (piano) dynamic marking and continues with chords and a bass line.

Reil - ly you must leave this coun - ter - ie; Your fa - ther says he'll

The fourth system of the musical score features the vocal line starting with a quarter note 'Reil -', a quarter note 'ly', a quarter note 'you', a quarter note 'must', a quarter note 'leave', a quarter note 'this', a quarter note 'coun -', a quarter note 'ter -', a quarter note 'ie;', a quarter note 'Your', a quarter note 'fa -', a quarter note 'ther', a quarter note 'says', a quarter note 'he'll'. The piano accompaniment continues with chords and a bass line.

take his life and that with- out\_ de - lay, So you must ei - ther

go a-broad or shun his compa - ny.

3. Oh, shore.

5. When

*cresc.*

*f*

*rall. e dim.*

## YOUNG REILLY.

1. Young Reilly is my true Love's name, he lives down by the quay,  
He is the fairest sailor lad that ever my eyes did see,  
My father he has riches great and Reilly he is poor,  
Because I loved my sailor lad, they could not me endure.
2. My mother took me by the hand and this to me did say,  
"If you are fond of Reilly, you must leave this counterie;  
Your father says he'll take his life and that without delay,  
So you must either go abroad or shun his company."
3. "Oh, mother dear, don't be severe, where shall I send my Love?  
His very heart lies in my breast as constant as a dove."  
"Oh, daughter dear, I'm not severe, here is one thousand pounds,  
Send Reilly to America to purchase there some ground."
4. And, when she'd got this money, to young Reilly she did run:  
"This very night to take your life my father charged his gun,  
Here is one thousand pounds in gold, my mother sends to you,  
Sail off unto America and I will follow you!"
5. When Reilly had this gold in hand, next day he sailed away,  
But, ere he set his foot on board, he thus to her did say:  
"This is a token of true love, come, break it fair in two,  
You have my heart and half this ring till I return to you."
6. About a twelvemonth from that day she walked down by the sea,  
When Reilly he was homeward bound to take his Love away,  
The ship was wrecked, all hands were lost, her father grieved full sore  
When Reilly in his true Love's arms lay drowned upon the shore.

## THE NEW - MOWN HAY.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegretto.*

As — I walked forth one sum-mer's morn Hard

by a riv - er side, Where yel - low cow - slips did a - dorn The

blush - ing field with pride, I — spied a dam - sel on the grass, More

bloom-ing than the may; Her looks the Queen of Love sur-passed, A -

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "bloom-ing than the may; Her looks the Queen of Love sur-passed, A -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

- mong the new - mown hay. I — said, "Good morn - ing, pret - ty maid, How

The second system continues the vocal line with the lyrics "- mong the new - mown hay. I — said, 'Good morn - ing, pret - ty maid, How". The piano accompaniment continues with similar chordal textures.

came you forth so soon?" "To — keep my fa - ther's sheep", she said, "The

The third system continues the vocal line with the lyrics "came you forth so soon?" "To — keep my fa - ther's sheep", she said, "The". The piano accompaniment continues with similar chordal textures.

thing that must be done. While they are feed - ing 'mong the dew, To

The fourth system concludes the vocal line with the lyrics "thing that must be done. While they are feed - ing 'mong the dew, To". The piano accompaniment continues with similar chordal textures.

The musical score is written in a single system with two staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "pass the time a - way, I sit me down to knit or sew, A -". The bottom staff is a piano accompaniment with chords and a simple bass line. The second system also has two staves. The vocal line has lyrics: "- mong the new - mown hay.'" and "De - hay." with a first and second ending. The piano accompaniment continues with chords and a bass line, including a first and second ending.

## THE NEW-MOWN HAY.

- |  |  |
|--|--|
| <p>1. As I walked forth one summer's morn<br/>         Hard by a river side,<br/>         Where yellow cowslips did adorn<br/>         The blushing field with pride,<br/>         I spied a damsel on the grass,<br/>         More blooming than the may;<br/>         Her looks the Queen of Love surpassed,<br/>         Among the new-mown hay.</p> <p>2. I said, "Good morning pretty maid,<br/>         How came you forth so soon?"<br/>         "To keep my father's sheep" she said,<br/>         "The thing that must be done.<br/>         While they are feeding 'mong the dew,<br/>         To pass the time away,<br/>         I sit me down to knit or sew,<br/>         Among the new-mown hay."</p> | <p>3. Delighted with her simple tale.<br/>         I sat down by her side;<br/>         With vows of love I did prevail<br/>         On her to be my bride.<br/>         In strains of simple melody<br/>         She sung a rural lay,<br/>         The little lambs stood listening by,<br/>         Among the new-mown hay.</p> <p>4. Then to the church they went with speed,<br/>         And so were married there;<br/>         No more her ewes and lambs to feed,<br/>         For she's a lady fair;<br/>         A lord he was that married her,<br/>         To town they came straightway;<br/>         She'll bless the day he spied her there,<br/>         Among the new-mown hay.</p> |
|--|--|

## THE WILLOW TREE.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Andante quasi Adagio.*

1. O take me to your  
Love hath wealth and

arms, Love, for keen doth the wind blow: O take me to your  
beau - ty, Rich sui - tors at - tend her door: My love hath wealth and

*poco stringendo*

arms, Love, for bit - ter is my deep woe. She hears me not, she  
beau - ty, she slights me be - cause I am poor. The rib - bon fair that

*poco stringendo*

heeds me not, nor will she lis - - ten — to — me, } While — here I lie a -  
 bound her hair is all — that is left — to — me, }

- lone — to die be - neath the wil - low tree. *pp*  
 2. My  
 3. I once had gold and  
*pp con pedale ed una corda*

sil - ver, I — thought them with - out — end: I — once had gold and

sil - ver, I thought I had a true — friend. My wealth is lost, my  
*poco cresc.*

friend is false, my Love hath he sto - len from me, While

here I lie a - lone to die be - neath the wil - low tree.

*rall. e dim.* *morendo* *ppp*

## THE WILLOW TREE.

1. O take me to your arms, Love, for keen doth the wind blow:  
O take me to your arms, Love, for bitter is my deep woe.  
She hears me not, she heeds me not, nor will she listen to me,  
While here I lie alone to die beneath the willow tree.
2. My Love hath wealth and beauty, rich suitors attend her door:  
My Love hath wealth and beauty, she slights me because I'm poor.  
The ribbon fair that bound her hair is all that is left to me,  
While here I lie alone to die beneath the willow tree.
3. I once had gold and silver, I thought them without end:  
I once had gold and silver, I thought I had a true friend.  
My wealth is lost, my friend is false, my Love hath he stolen from me,  
While here I lie alone to die beneath the willow tree.

## BEAUTIFUL NANCY.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Allegretto scherzando.*

1. As beau-ti-ful Nan-cy was a-search-ing for Ja-mie, for young

- walk-ing one day, She met a young sai-lor up-on the high-  
Ja-mie, my dear, I have not a-seen him for more than nine

- way; Said he—“My pret-ty fair maid, where are you a-  
year, But while he’s ab-sent a maid I will live—and

- go - ing, Where are you a - go - ing, tell me, pret - ty maid."  
die." But lit - tle did she think it was young Ja - mie so nigh!

— 2. "I am  
— 3. Then Ja - mie he stood as long as he could for - bear, And

straight - way he made him - self be - known to his dear, She de -

- nied lords and squires for young Ja - mie, her dear, — And now she's pos -

- sessed of nine hun - dred a year.

## BEAUTIFUL NANCY.

1. As beautiful Nancy was a-walking one day,  
She met a young sailor upon the highway;  
Said he, "My pretty fair maid, where are you a-going,  
Where are you a-going, tell me, pretty maid?"
2. "I am searching for Jamie, for young Jamie, my dear,  
I have not a-seen him for more than nine year,  
But while he's absent a maid I will live and die?"  
But little did she think it was young Jamie so nigh!
3. Then Jamie he stood as long as he could forbear,  
And straightway he made himself beknown to his dear,  
She denied lords and squires for young Jamie, her dear,  
And now she's possessed of nine hundred a year.

# SING IVY.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegretto.*

My fa - ther gave me an a - cre of land, Sing

*mf* *p*

o - vy, sing i - vy, My fa - ther gave me an a - cre of land, A

bunch of green hol-ly and i - vy. I harrowed it with a

*pp* *legatissimo*

bram - ble bush, Sing o - - vy, sing i - - vy, I har-rowed it with a

1st, 2nd, 3rd & 4th times.

bram - ble bush, A bunch of green hol-ly and i - vy. I

5th time.

*Poco animato*  
*cresc.*

i - - vy. My team o' rats came ratt - ling back, Sing

*cresc.*

o - - vy, sing i - - vy, My team o' rats came ratt - ling back With

fif-ty bright guineas and an emp-ty sack, A bunch of green holly and i - vy.

*cresc.* *dim.* *pp*

## SING IVY.

- |   |  |
|---|--|
| <p>1. My father gave me an acre of land,<br/>Sing ovy, sing ivy,<br/>My father gave me an acre of land,<br/>A bunch of green holly and ivy.</p> <p>2. I harrowed it with a bramble bush,<br/>Sing ovy, sing ivy,<br/>I harrowed it with a bramble bush,<br/>A bunch of green holly and ivy.</p> <p>3. I sowed it with two peppercorns,<br/>Sing ovy, sing ivy,<br/>I sowed it with two peppercorns,<br/>A bunch of green holly and ivy.</p> <p>4. I rolled it with a rolling-pin,<br/>Sing ovy, sing ivy,<br/>I rolled it with a rolling-pin,<br/>A bunch of green holly and ivy.</p> | <p>5. I reaped it with my little penknife,<br/>Sing ovy, sing ivy,<br/>I reaped it with my little penknife,<br/>A bunch of green holly and ivy.</p> <p>6. I stowed it in a mouse's hole,<br/>Sing ovy, sing ivy,<br/>I mowed it in a mouse's hole,<br/>A bunch of green holly and ivy.</p> <p>7. I threshed it out with two beanstalks,<br/>Sing ovy, sing ivy,<br/>I threshed it out with two beanstalks,<br/>A bunch of green holly and ivy.</p> <p>8. I sent my rats to market with that,<br/>Sing ovy, sing ivy,<br/>I sent my rats to market with that,<br/>A bunch of green holly and ivy.</p> |
|---|--|
9. My team o' rats came rattling back,  
Sing ovy, sing ivy,  
My team o' rats came rattling back  
With fifty bright guineas and an empty sack,  
A bunch of green holly and ivy.

## JOHN BARLEYCORN.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Moderato maestoso.*

1. There were three kings came

from the North, Came from the North so high; They all did make a

so-lemn vow, John Bar-ley-corn should die,— With my fol le did-dle rite fol le

day. 2. They ploughed him in, they har-rowed him in With clods all o-ver his

*p* *staccato*

head; And these three kings they— swore and vowed John Bar - ley - corn was

dead, With my fol le diddle rite fol le day. 3. There

## JOHN BARLEYCORN.

1. There were three kings came from the North,  
 Came from the North so high;  
 They all did make a solemn vow,  
 John Barleycorn should die,  
*CHORUS.*—With my fol le diddle rite fol le day.

2. They ploughed him in, they harrowed him in  
 With clods all over his head;  
 And these three kings they swore and vowed  
 John Barleycorn was dead,  
*CHORUS.*—With my &c.

3. There he lay sleeping in the ground,  
 Till rain from heaven did fall;  
 Then Barleycorn sprung up his head,  
 And so amazed them all,  
*CHORUS.*—With my &c.

4. There he remained till midsummer  
 And looked both pale and wan;  
 Then Barleycorn he got a beard  
 And so became a man,  
*CHORUS.*—With my &c.

5. Then they sent men with scythes so sharp  
 To cut him off at knee;  
 And then poor little Barleycorn,  
 They served him barbarously,  
*CHORUS.*—With my &c.

6. Then they sent men with pitchforks strong  
 To pierce him through the heart;  
 And like a dreadful tragedy,  
 They bound him to a cart,  
*CHORUS.*—With my &c.

7. They hir-ed men with crab-tree sticks,  
 And whipped him skin from bone;  
 The miller served him worse than that,  
 And ground him 'twixt two stones,  
*CHORUS.*—With my &c.

8. O! Barleycorn's the choicest grain  
 That ever was sown on land;  
 It will do more than any grain,  
 By the turning of your hand,  
*CHORUS.*—With my &c.

## BEDLAM CITY.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Andante.*

1. Down by the side of

Bed - lam ci - ty Oh there I heard— a maid com - plain, She was

mak - ing griev - ous la - men - ta - tion, "I've lost my loved, my— on - ly

swain." 2. "I — wish I'd wings, I would fly un - to — him And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4, and a bass clef with a simple harmonic accompaniment.

lock him close with-in — these arms; How cruel my pa - rents to re - fuse him! For

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with a treble clef melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4, and a bass clef accompaniment.

oh! he had ten - thou-sand charms." 3. Down on a bed — of

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with a treble clef melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4, and a bass clef accompaniment.

straw she tum - bled, She made her moan — and this — re - ply, "I've

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with a treble clef melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4, and a bass clef accompaniment.

lost my on - ly joy and com-fort, How could my pa - rents him de - ny?"

## BEDLAM CITY.

1. Down by the side of Bedlam city  
 Oh there I heard a maid complain,  
 She was making grievous lamentation,  
 "I've lost my loved, my only swain."
2. "I wish I'd wings, I would fly unto him  
 And lock him close within these arms;  
 How cruel my parents to refuse him!  
 For oh! he had ten thousand charms."
3. Down on a bed of straw she tumbled,  
 She made her moan and this reply,  
 "I've lost my only joy and comfort,  
 How could my parents him deny?"

## THE SCOLDING WIFE.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Un poco vivace.*

1. Some

men they do de - light in hounds And some in hawks take plea - sure, While

oth - ers joy in war and wounds And there - by gain great trea - sure; Some they love on

sea to sail And some re - joice in rid - ing, But all their judgments do them fail, There's

no such joy as *chid - ing*. 2. When soon as day I ope mine eyes To

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "no such joy as *chid - ing*." followed by "2. When soon as day I ope mine eyes To". The piano accompaniment features a right hand with eighth and sixteenth notes and a left hand with chords and eighth notes.

en - ter-tain the morn - ing, Be-fore my hus-band he can rise, I *chide* and proud-ly

The second system continues the vocal line and piano accompaniment. The lyrics are "en - ter-tain the morn - ing, Be-fore my hus-band he can rise, I *chide* and proud-ly". The piano accompaniment includes a fermata over a chord in the right hand.

scorn him; When at the board I take my place, What - e - ver be the feast - ing, I

8

*p* *leggiero*

The third system continues the vocal line and piano accompaniment. The lyrics are "scorn him; When at the board I take my place, What - e - ver be the feast - ing, I". A repeat sign with a first ending bracket is present. The piano accompaniment includes a fermata and the instruction "*p* *leggiero*".

first do *chide* and then say grace, If then dis-posed to tast - - ing.

*cresc.*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "first do *chide* and then say grace, If then dis-posed to tast - - ing.". The piano accompaniment includes the instruction "*cresc.*".

The musical score is arranged in three systems. The top system is a vocal line in treble clef, divided into two sections: '1st time.' and '2nd time.'. The word 'Too' is written below the first measure of the '2nd time.' section. The middle system is a piano accompaniment in bass clef, featuring a melodic line with a fermata and a dynamic marking of *f*. The bottom system is a piano accompaniment in bass clef, featuring a bass line with a dynamic marking of *f* and a final measure with a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

## THE SCOLDING WIFE.

1. Some men they do delight in hounds  
And some in hawks take pleasure,  
While others joy in war and wounds  
And thereby gain great treasure;  
Some they love on sea to sail  
And some rejoice in riding,  
But all their judgments do them fail,  
There's no such joy as *chiding*.
2. When soon as day I ope mine eyes  
To entertain the morning,  
Before my husband he can rise,  
I *chide* and proudly scorn him;  
When at the board I take my place,  
Whatever be the feasting,  
I first do *chide* and then say grace,  
If then disposed to tasting.
3. Too fat, too lean, too hot, too cold,  
I ever am complaining;  
Too raw, too roast, too young, too old,  
I always am disdainning;  
Let it be fowl or flesh or fish,  
Though I am my own taster,  
Yet I'll find fault with meat or dish,  
With maid or with the master.
4. But when I go to bed at night,  
I surely fall a-weeping,  
For then I leave my great delight,  
How can I *chide* when sleeping?  
Yet this my grief doth mitigate  
And must assuage my sorrow,  
Although tonight it be too late,  
I'll early *chide* tomorrow.

# THE SQUIRE AND THE THRESHER.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegro moderato.*

1. A no - ble - man

lived in — a vil - lage of late Hard by a poor — thresh - er - man, whose

fa - mi - ly was great, For — he had sev - en chil - dren and

most of them were small, And nought but his la - bour to feed them with-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "most of them were small, And nought but his la - bour to feed them with-". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes a *mf* dynamic marking and a triplet of eighth notes in the right hand.

- al. 2. One morn - ing this squire all on the high - way He

The second system continues the vocal line with the lyrics "- al. 2. One morn - ing this squire all on the high - way He". The piano accompaniment includes a *mf* dynamic marking and a triplet of eighth notes in the right hand.

met the poor thresh - er - man and un - to him did say, You

The third system features the vocal line with the lyrics "met the poor thresh - er - man and un - to him did say, You". The piano accompaniment includes a *P* (piano) dynamic marking.

have ma - ny chil - dren and that I well do know, How

The fourth system concludes the vocal line with the lyrics "have ma - ny chil - dren and that I well do know, How". The piano accompaniment continues with a melodic line in the right hand.

can you main - tain them as well as you do? "Some - ly.

*mf*

## THE SQUIRE AND THE THRESHER.

1. A nobleman lived in a village of late  
Hard by a poor thresherman, whose family was great,  
For he had seven children and most of them were small,  
And nought but his labour to feed them withal.
2. One morning this squire all on the highway  
He met the poor thresherman and unto him did say,  
"You have many children and that I well do know,  
How can you maintain them as well as you do?"
3. "Sometimes I do reap, sometimes I do mow,  
A - hedging, a - ditching and a - threshing I do go  
And nothing comes amiss to me from the harrow to the plough,  
My bread I do earn by the sweat of my brow.
4. My wife she is willing to join in the yoke,  
Like two turtle doves we live nor each other do provoke,  
Although the times are hard and we are very poor,  
We still keep the ravens and wolves from the door.
5. And when I come home from my labour at night  
To my wife and my family in whom I take delight,  
When my children come around me with their prittle-prattling noise,  
Now these are the riches a poor man enjoys."
6. "Well done, my good fellow, thou art kind to thy wife,  
I will make thee contented all the days of thy life,  
Here's forty acre of good land I freely give to thee  
All for to maintain thy sweet family."

# THE HAPPY STRANGER.

Collected by George B. Gardiner.  
Pianoforte Accompaniment by Gustav von Holst.

*Allegretto.*

1. As I was a - walk - ing one

morn - ing in - - spring To - - hear the small birds whis - tle and the night - in - gales

sing, I heard a fair maid mak - ing sor - row - ful moan, Say - ing,

“I am a stran-ger and far from my home” 2. Her cheeks blushed like

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

ro - ses, her eyes shed a tear, She said, “Sir, I won - der at

The second system continues the musical score. The vocal line has a half note G4, quarter notes A4, Bb4, C5, and D5, followed by a half note E5. The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords in the right hand.

meet - ing you here, I hope you'll not harm me in this

The third system of the score shows the vocal line with a half note G4, quarter notes A4, Bb4, C5, and D5, followed by a half note E5. The piano accompaniment features more complex arpeggiated figures in the right hand.

de - sert a - lone, As I am a stran-ger and far from my

The fourth system concludes the page. The vocal line has a half note G4, quarter notes A4, Bb4, C5, and D5, followed by a half note E5. The piano accompaniment includes a first ending bracket in the right hand, marked with a '1'.

The musical score is written for voice and piano. The voice part is on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. It features two phrases: "home." and "Fair home." The first phrase is marked "1st time." and the second "2nd time." The piano accompaniment consists of three staves: a grand staff with a treble clef and a bass clef. The piano part includes arpeggiated chords and a steady bass line.

## THE HAPPY STRANGER.

1. As I was a-walking one morning in spring  
     To hear the small birds whistle and the nightingales sing,  
 I heard a fair maid making sorrowful moan,  
     Saying, "I am a stranger and far from my home."
2. Her cheeks blushed like roses, her eyes shed a tear,  
     She said, "Sir, I wonder at meeting you here,  
 I hope you'll not harm me in this desert alone,  
     As I am a stranger and far from my home."
3. "Fair maid, I'll not harm you, nor e'en cross your will,  
     My heart's blood to save you I'd willingly spill,  
 I'll strive to ease and relieve your sad moan  
     And straightway conduct you safe back to your home."
4. "If you'll be my guardian, you may marry with me,  
     And I'll be ever loving and faithful to thee."  
 And now they are married and no longer roam,  
     We hope they're both happy and safe in their home.

## YOUNG EDWIN IN THE LOWLANDS LOW.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Allegro.*

1. Come, all you wild, young peo - ple and

lis - ten to the song That I will sing con - cern - ing gold, which

guides so ma - ny wrong. Young Em - ma was a ser - vant - maid and

loved a sai - lor bold, He ploughed the main much gold to gain, for his

Love, as we've been told. 2. Young Em-ma she did

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'L', followed by eighth notes 'o', 'v', 'e', a quarter note 'a', eighth notes 's', 'w', 'e', a quarter note 'b', eighth notes 'e', 'e', a quarter note 'n', eighth notes 't', 'o', 'l', 'd', a quarter rest, a quarter note '2', eighth notes 'y', 'o', 'u', 'n', 'g', a quarter note 'E', eighth notes 'm', 'm', 'a', a quarter note 's', eighth notes 'h', 'e', a quarter note 'd', 'i', 'd'. The piano accompaniment starts with a quarter rest, followed by eighth notes 'a', 's', 'w', 'e', a quarter note 'b', eighth notes 'e', 'e', a quarter note 'n', eighth notes 't', 'o', 'l', 'd', a quarter rest, a quarter note '2', eighth notes 'y', 'o', 'u', 'n', 'g', a quarter note 'E', eighth notes 'm', 'm', 'a', a quarter note 's', eighth notes 'h', 'e', a quarter note 'd', 'i', 'd'. Dynamics include a forte 'f' marking and a piano 'p' marking.

dai-ly mourn since Ed-win first did roam; When sev-en years were past and gone, then

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'd', eighth notes 'a', 'i', a quarter note 'm', eighth notes 'o', 'u', 'n', a quarter note 's', eighth notes 'i', 'n', 'c', 'e', a quarter note 'E', eighth notes 'd', 'w', 'i', 'n', a quarter note 'f', eighth notes 'i', 'r', 's', 't', a quarter note 'd', eighth notes 'o', 'o', 'm', a quarter note 'W', eighth notes 'h', 'e', 'n', a quarter note 's', eighth notes 'e', 'v', 'e', 'n', a quarter note 'y', eighth notes 'e', 'a', 'r', 's', a quarter note 'w', eighth notes 'e', 'r', 'e', a quarter note 'p', eighth notes 'a', 's', 't', a quarter note 'a', eighth notes 'n', 'd', a quarter note 'g', eighth notes 'o', 'n', 'e', a quarter note 't', 'h', 'e', 'n'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Ed-win hailed his home. He— went un-to young Em-ma's house the—

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'E', eighth notes 'd', 'w', 'i', 'n', a quarter note 'h', eighth notes 'a', 'i', 'l', 'e', 'd', a quarter note 'h', eighth notes 'i', 's', a quarter note 'h', eighth notes 'o', 'm', 'e', a quarter rest, a quarter note 'H', eighth notes 'e', a quarter rest, a quarter note 'w', eighth notes 'e', 'n', 't', a quarter note 'u', eighth notes 'n', 't', 'o', a quarter note 'y', eighth notes 'o', 'u', 'n', 'g', a quarter note 'E', eighth notes 'm', 'm', 'a', a quarter note 's', eighth notes 'h', 'o', 'u', 's', 'e', a quarter note 't', eighth notes 'h', 'e'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

store of gold to show, Which he had gained up-on the main a-

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 's', eighth notes 't', 'o', 'r', 'e', a quarter note 'o', eighth notes 'f', a quarter note 'g', eighth notes 'o', 'l', 'd', a quarter note 't', eighth notes 'o', a quarter note 's', eighth notes 'h', 'o', 'w', a quarter note 'W', eighth notes 'h', 'i', 'c', 'h', a quarter note 'h', eighth notes 'e', a quarter note 'h', eighth notes 'a', 'd', a quarter note 'g', eighth notes 'a', 'i', 'n', 'e', 'd', a quarter note 'u', eighth notes 'p', eighth notes 'o', 'n', a quarter note 't', eighth notes 'h', 'e', a quarter note 'm', eighth notes 'a', 'i', 'n', a quarter note 'a'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

The image shows a musical score for a song. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It features a melody with a 1st and 2nd time section, followed by a 3rd time section. The lyrics are: "-bove the Low-lands Low. 3. Her Low." The piano accompaniment is written on two staves (treble and bass clefs). It includes chords and a bass line. A dynamic marking of *pp* (pianissimo) is present in the 3rd time section. The score is divided into measures by vertical bar lines, with repeat signs at the end of the 1st and 2nd time sections.

## YOUNG EDWIN IN THE LOWLANDS LOW.

1. Come, all you wild, young people and listen to the song  
That I will sing concerning gold, which guides so many wrong.  
Young Emma was a servant-maid and loved a sailor bold,  
He ploughed the main much gold to gain, for his Love, as we've been told.
2. Young Emma she did daily mourn since Edwin first did roam;  
When seven years were past and gone, then Edwin hailed his home.  
He went unto young Emma's house the store of gold to show,  
Which he had gained upon the main above the Lowlands Low.
3. Her father kept a public inn, it stood down by the sea.  
Says Emma, "You can enter in and there this night can be.  
I'll meet you in the morning, don't let my parents know,  
Your name it is young Edwin that ploughed the Lowlands Low."
4. As Emma she lay sleeping she had a frightful dream,  
She dreamt her Love stood weeping, his blood poured in a stream.  
She rose up in the morning and to her friends did go,  
Because she loved him dearly, that ploughed the Lowlands Low.
5. "Oh, mother, where's the stranger lad, came here last night to stay?"  
"Oh, he is dead, no tales can tell," her father he did say.  
"Then father, cruel father, you will die a public show  
For murdering my Edwin, that ploughed the Lowlands Low.
6. The fishes of the ocean swim o'er my lover's breast,  
His body rolls in motion, I hope his soul's at rest,  
How cruel were my parents to prove his overthrow,  
And take the gold from one so bold that ploughed the Lowlands Low."

## YONDER SITS A FAIR YOUNG DAMSEL.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Allegretto.*

1. Yon-der sits a— fair young dam-sel,  
 Who she— is I— do not know, But I will go and court her for her beau-ty,  
 Let her an- swer “yes” or “no.” “Ma- dam, ma- dam, I’m come a- court-ing,  
 If your fa- vour I should gain; And if— you— make me

kind and wel-come, Perhaps I'd call on you a-gain.

## YONDER SITS A FAIR YOUNG DAMSEL.

1. Yonder sits a fair young damsel,  
Who she is I do not know,  
But I will go and court her for her beauty,  
Let her answer "yes" or "no."
2. "Madam, madam, I'm come a-courting,  
If your favour I should gain;  
And if you make me kind and welcome,  
Perhaps I'd call on you again.
3. Madam, I've got gold and silver,  
Madam, I've got house and land;  
And, madam, I've got a world of treasure,  
You might take it at your command."
4. "What care I for gold or silver,  
What care I for house or land,  
Or what care I for a world of treasure,  
So I can't gain a handsome man."
5. "Madam, don't think so much of beauty,  
Beauty's a thing that will soon decay;  
The finest of flowers that shines in the summer  
Dies away on a cold winter's day.
6. First come cowslips, then come daisies,  
After night then comes the day;  
And after false love comes a true one,  
See how it quickly doth pass away."

# OUR SHIP SHE LIES IN HARBOUR.

Collected by George B. Gardiner.

Pianoforte Accompaniment by Gustav von Holst.

*Allegro maestoso.*

1. Our ship she lies in

*f*

*Play 3 times.*

har-bour, just ready to set sail, May the Heavens be your guide, my Love, till

CHORUS.

I re-turn a - gain, Till I re - turn a - gain, May the Heavens be your

*f*

guide, my Love, till I re - turn a - gain. 2. Says the fa - ther to the

*P*

*dim.* *P*

*sempre con 8<sup>ve</sup> ad lib.*

daugh-ter, "What makes you so la - ment?" "Oh, the lad that you have sent to sea can

CHORUS. *p* give my heart con - tent, Can give my heart con - tent, *cresc.* Oh, the lad that you have

sent to sea can give my heart con - tent." *f* 7. "It's

not your gold that glit - ters, nor your sil - ver that doth shine, I'm mar - ried to the

CHORUS. lad I love, and I'm hap - py in my mind, I'm hap - py in my



mind, I'm mar-ried to the lad I love and I'm hap-py in my mind."

## OUR SHIP SHE LIES IN HARBOUR.

1. Our ship she lies in harbour, just ready to set sail,  
May the Heavens be your guide, my Love, till I return again,  
Till I return again,  
May the Heavens be your guide, my Love, till I return again.
2. Says the father to the daughter, "What makes you so lament?"  
"Oh, the lad that you have sent to sea can give my heart content,  
Can give my heart content,  
Oh, the lad that you have sent to sea can give my heart content."
3. "So if that's your inclination," the old man did reply,  
"I hope he will continue there, and on the seas may die,  
And on the seas may die,  
I hope he will continue there, and on the seas may die."
4. When ten long weeks were over, and ten long tedious days,  
She saw the ship come sailing in with her true Love from the seas,  
With her true Love from the seas,  
She saw the ship come sailing in with her true Love from the seas.
5. "Oh, yonder sits my angel, she's waiting there for me,  
And tomorrow to the church we'll go, and married we will be,  
And married we will be,  
And tomorrow to the church we'll go, and married we will be."
6. Says the father to the daughter, "Five hundred I will give,  
If you forsake that sailor lad, and go with me to live,  
And go with me to live,  
If you forsake that sailor lad, and go with me to live."
7. "It's not your gold that glitters, nor your silver that doth shine,  
I'm married to the lad I love, and I'm happy in my mind,  
I'm happy in my mind,  
I'm married to the lad I love, and I'm happy in my mind."

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| 3. COUNTRY GARDENS (HANDKERCHIEF DANCE). | 6. MORRIS OFF.                   |

## SET II.

- |   |   |
|---|---|
| 1. RIGS O' MARLOW (STICK DANCE).        | 4. SHEPHERDS' HEY (STICK OR HAND-CLAPPING DANCE). |
| 2. BLUFF KING HAL (HANDKERCHIEF DANCE). | 5. BLUE-EYED STRANGER (HANDKERCHIEF DANCE).       |
| 3. HOW D'YE DO (CORNER DANCE).          | 6. MORRIS OFF.                                    |

## SET III.

- |   |   |
|---|---|
| 1. MORRIS ON, OR HEY DIDDLE DIS.          | 4. DOUBLE SET BACK (HANDKERCHIEF DANCE) |
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|   | 7. PROCESSIONAL MORRIS.                 |

## SET IV.

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| 1. MORRIS ON, OR HEY DIDDLE DIS. | 4. OLD WOMAN TOSSED UP IN A BLANKET. |
| 2. JOCKIE TO THE FAIR.           | 5. BACCA PIPES JIG.                  |
| 3. OLD MOTHER OXFORD.            | 6. PROCESSIONAL MORRIS.              |

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