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The Old English Edition. No. xxiii.

# SIX SONGS

BY

DR. JOHN BLOW,

SELECTED FROM THE

AMPHION ANGLICUS, 1700.

EDITED BY

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27 BROAD STREET,  
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## Preface.

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THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.



# Introduction

## To No. xxiii. Old English Edition.

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JOHN BLOW is said by most of his biographers to have been born at North Collingham in Nottinghamshire, in 1648. But as the investigations of Mr. W. Barclay Squire have shown that there is no entry of his name, nor of that of any of his family, in the North Collingham registers, the probability is that Anthony Wood was well-informed when he notes that "Dr. Rogers tells me that John Blow was borne in London" [Dict. of National Biography]. He was one of the first set of Children of the Chapel Royal appointed after its re-establishment by Charles II. in 1660. Here he was trained by Captain Cooke, having as fellow-pupils Pelham Humphreys and Michael Wise. He is also said to have been taught by Hingeston (Oliver Cromwell's organist), and his tomb-stone mentions that "he was Scholar to the excellent musician Dr. Christopher Gibbons." Anthems composed by Blow were sung at the Chapel Royal while he was still a boy, for the words of three anthems by him are contained in Clifford's "Divine Services and Anthems," 1663, and the anthem, "I will always give thanks," known as the Club Anthem, was written by him with Turner and Humphreys, probably while they were choristers together. Pepys mentions having heard "Blaew" sing on August 21, 1667, when his voice had broken and he had left the Chapel.

The events of Blow's life may be briefly summed up in a chronicle of his musical appointments. He was appointed Organist of Westminster Abbey, 1669 [this post he resigned in 1680 to his pupil, Henry Purcell]: Gentleman of the Chapel Royal, March 16, 1673-4: Master of the Children of the Chapel Royal, 1674: Organist of the Chapel Royal, 1676: Member of the Royal Band and Composer in Ordinary to James II., 1685: Almoner and Master of the Choristers at St. Paul's Cathedral, 1687 [these appointments he resigned in 1693 to his pupil, Jeremiah Clarke]: he was re-elected Organist of Westminster Abbey on Purcell's death in 1695: and in 1699

he was appointed Composer to the Chapel Royal, with a salary of £40, afterwards raised to £73. His degree of Doctor of Music is said to have been a Lambeth degree conferred by Archbishop Sancroft.

Dr. Blow died at Westminster on Oct. 1, 1708, and was buried in the North Aisle of the Abbey. He had married (Sept. 4, 1674) Elizabeth, only daughter of Edward Braddock, Gentleman of the Chapel Royal; she died Oct. 29, 1683, aged 30. Three daughters, Elizabeth, Katharine, and Mary, survived him, two sons having died in childhood before their father.

[Fuller particulars about Dr. Blow's life will be found in Mr. Squire's article in the Dict. of National Biography (from which the facts and dates given above are mostly taken); also Burney's and Hawkins' Histories, and Rimbault's Cheque-book of the Chapel Royal.]

Of all the neglected English composers of merit, Blow perhaps is the most undeservedly forgotten. The reason for the neglect with which his music is treated is not hard to find. In his lifetime (as ever since) he was overshadowed by his great pupil, Henry Purcell. Even in some of the complimentary verses prefixed to his *Amphion Anglicus* he is particularly praised for being Purcell's master, and now-a-days the few who care to study late 17th century music very properly turn to Purcell rather than to the less important composers for examples of the best that the period could produce. In addition to this, not much of Blow's music is easily obtained; comparatively little was printed in his lifetime, and that is now rare, and little has been printed since—only I believe some services and anthems in Boyce's Cathedral Music, and some edited by Vincent Novello, and a little song printed by Hullah. Very probably also Burney's severe remarks on Blow's music may have deterred students from taking much trouble about becoming acquainted with it.

Burney, it will be remembered, deals particularly severely with Blow in his History [Vol. III. p. 447, &c.]: and though an examination of his strictures shows that they contain much truth, yet the reader is left with the impression that Blow has been treated rather unjustly. What Burney says is too long to quote in full, but the following passages show the tendency of his criticisms. "I shall point out a few instances of his great, and, to my conceptions, unwarrantable licentiousness, as a contrapuntist:" "I am as sorry to see, as to say, how confused and inaccurate a harmonist he was:" "Though

there are strokes of pathetic and subjects of fugue in Blow's works that are admirable; yet I have examined no one of them that appears to be wholly unexceptionable, and free from confusion and crudities in the counter-point:" in the Anthem, *Lord, how are they increased*, "there are licenses in the harmony which look and sound quite barbarous. Indeed, these crudities are so numerous as to throw a doubt on his learning as well as genius. Whether they are notes of passion, effusions of an unruly spirit, or of ignorance and affectation, I will not venture to determine; but to my ears they have the full effect of jargon and want of principles."

No one can object to Burney's stating his opinions (although they are expressed in stronger language than he generally permits himself to use), especially as he illustrates his criticisms with several pages of "specimens of Dr. Blow's crudities." But he seems to single out Blow and hold him up for our special disapprobation for what he regards as faults, as if they were peculiar to him, and not the result of the tendency of the music of the period. Burney's point of view (that of the music-master of 1789) is very instructive, but he apparently fails to recognise that music towards the end of the 17th century was in a transitional state, and that Blow and his contemporaries were constantly trying experiments in writing, some of which were successful while others were not. Some of them are accepted in modern music, while some have not been heard for two centuries.

Of the crudities which Burney selects from Blow's works, there are few which cannot be paralleled from the writings of Purcell and other composers of the time: of the rest some are evidently misprints in the old editions or faults in the figuring of the bass, due to slovenly proof-reading, or carelessness in copying on the composer's part: one, at least, is an importation of Burney's own and does not exist in the original authority. Some of the devices (such as the clashing of a natural and a sharp to the same note in the same chord) were recognised as regular in music of the period, and had been accepted for a hundred years, though now not generally used; others (such as the chord of the 13th<sup>a</sup>) were commonly used

\* This chord has had a much interrupted history. It was used experimentally as a duly prepared discord in Elizabethan music; the first example that I know being in a *Judica me Domine* by the elder Alfonso Ferrabosco. It was in common use for pathetic effects by the composers of the Restoration period; Matthew Locke, Pelham Humphreys, and Purcell, all use as well as Blow. In Burney's time it was disused, being regarded by him as a barbarism, against which he always protests. It has reappeared as something typically modern in the music of this century.

then and had been known for a hundred years, and are approved at the present day, though they were not admitted in Burney's time.

Nevertheless it must be owned that there remain some of Blow's crudities which are frankly hideous, and one is bound to recognise that he had not that absolute certainty with which a genius like Purcell placed his chords and calculated his effects, and which makes us accept as right Purcell's harshest combinations. And when we find that Burney condones in Purcell what he cannot tolerate in Blow, his position is intelligible, and most musicians will to a great extent agree with him.

The songs contained in the present volume present not unfavourable specimens of Blow's secular music, which, it must be remembered, he did not himself esteem so highly as his sacred music. To his "Church Services and Divine Compositions" (he says in the Dedication of the *Amphion Anglicus* to the Princess Anne) "I have ever more especially consecrated the Thoughts of my whole Life. All the rest I consider but as the Blossoms, or rather the Leaves; those I only esteem as the Fruits of all my Youthful Raptures in this Art: With them, I hope calmly and comfortably to finish my days."

In preparing the music for this volume the Editor has altered the time-signatures in the triple-time movements, which in the original are all marked 3i, except where it is otherwise stated. Some emendations have been introduced into the text, which will be found duly noted in the proper places: a few obvious misprints have also been silently corrected. The songs are printed in the keys in which they appear in the "Amphion," but probably most if not all of them would be more effective if they were transposed a tone lower. No expression marks have been added, but occasionally a suggestion has been made as to the time: the original contains no such directions. The Editor is responsible for the filling in of the accompaniments, the songs in the "Amphion" being printed with only the voice-part and a figured bass.

A few notes on the songs are added.



## NOTES ON THE SONGS IN THIS VOLUME.

1. *The Fair Lover and his Black Mistress*. The time-signature in the original is printed as  $\frac{6}{4}$ .

On page 3, at the words "unhappy me," will be found examples of what appears to be the figure known as the "Scotch snap," in which the first of two succeeding notes is shortened, and what is taken from that note is added to the value of the second. This figure so constantly occurs in the music of Purcell as well as of Blow, and indeed in all the music of the period, that it deserves a brief note.

If it is sung in strict time exactly as it is written, a jerky effect will be produced which is very appropriate to Scottish dances, but is exceedingly ugly in vocal music. I do not know if any tradition survives as to the proper treatment of this figure in performance, but it is evident (I believe) that Purcell and Blow did not intend a "snap" at all. I believe that they intended a stress to be put upon the first note (that which is written as the short note), perhaps even meaning it to be lengthened to more than the value of the second note, but leaving the exact interpretation to the taste of the singer.

An examination of some of the passages where this figure occurs in Purcell's *Orpheus Britannicus*, and elsewhere, shows that (not counting divisions and florid passages of mere vocal display) they fall, roughly speaking, into two classes\*. i. Where there are dissyllables accented on the first syllable (and sometimes words of more syllables accented on the penultimate) and the accented syllable has a short vowel sound (such as "never," "pity," "perish," &c.), the composer adopts in his musical setting the stress as it falls in the spoken word. Here the singer will exercise his judgement

\* There are other passages where the "snap" occurs, among them some which seem meant to suggest roughness, as in "rattling numbers," and some Hunters' Music in Blow's "Venus and Adonis," which should no doubt be performed exactly as they are written. But by far the greater number of instances fall into one or other of these two classes.

as to how far he will venture to reproduce it in singing. ii. Passages where the words are expressive of sighing, softness, languishing, and the like: as, for example, "pity me," "ah I die," "soft and humble verse," "let the sweet lute its softest notes display;" and, as here, "unhappy me." In many of these places it seems probable that the composer's intention was to suggest a sigh; in which case the introduction of the "snap" would be most infelicitous, suggesting as it does a sound quite unlike a sigh.

In all cases it would probably be better for practical purposes to print the short note as an appoggiatura: as, indeed, has been done to some extent in some editions of old music. For example, in Messrs. Novello's Octavo Edition of Gluck's "Iphigenia in Tauris," p. 91, the "snap" appears in the accompaniment and an appoggiatura in the voice-part. This makes it plain to the most careless singer that he is to avoid the jerky effect of the Scotch snap, which is almost always undignified and often ridiculous<sup>b</sup>.

3. *Rise, mighty Monarch*. This is headed "Solo for a Bass alone." It is part of a New Year's Song beginning, "My trembling song awake," which is to be found in the British Museum (Addl. MSS. 33287): a fragment of it (not including this song) is also in the Bodleian Library (MS. Mus. c. 26). Only part of the song was printed by Blow in the *Amphion Anglicus*, and this part only is given in the present volume.

The date given by the British Museum MS. for the performance of the Ode is Jan. 1, 1684, while the Bodleian MS. calls it "A New Year's Song, 1683." But as the allusions in it are evidently political, and probably refer to Monmouth's rebellion, a more likely date would be Jan. 1, 1685-6. The author of the words (whoever he may have been) succeeded in introducing into his Ode as curious a mixture of Bible and Classical Dictionary, Alleluia and Io Pæan, as I have ever met with.

Blow must have written this song for a Bass singer with a voice of large compass, perhaps for Gostling, for whom Purcell composed the anthem, *They that go down to the Sea in Ships*. With this anthem Blow's song has one point in common in the descent of two octaves on the words

<sup>b</sup> In the 18th century the real "Scotch snap" became a very common device in music, and Burney complains of its excessive use in Italian Opera (Hist. IV. p. 457).

"tumbled headlong down." This practice of making the voice move high or low in its compass when the words express an idea of height or depth, is not (it seems) approved by modern musicians, and it may not be out of place to quote what Hullah says on the subject in his excellent Lectures on Musical History (Transition Period), p. 217. After speaking of Humphreys, he says: "Moreover, a very serious error of taste first made its appearance about this time, no sign of which I discern in the writings of Humphreys, but which disfigures some, and some too of the best, works of the greatest of his successors, Purcell. This, which shows itself in an extravagance of expression which amounts almost to musical *punning*, arises from a very false though not uncommon view both of the powers and the purposes of Music. Music is a highly suggestive, but not an imitative, art. Musicians have at times lost sight of this truth; and, misled by certain seeming analogies, they have turned the powers of sound to improper uses, and not content with portraying or suggesting by particular successions of notes particular states of feeling, they have tried to mimic the actions of man and the lower animals, and even the changing appearances of inanimate nature.

"Two examples will sufficiently illustrate my meaning. Purcell (generally so very felicitous, so true to nature and art, in his expression) opens his anthem, *They that go down to the Sea in Ships*, by a descending musical passage of two octaves. And a little further on he presents us with the words, 'They are carried up to heaven and down again to the deep' [giving the musical examples].

"Now I do not think there is any true analogy between 'going down to the sea' and going down the scale; between being 'carried up to heaven' by the force of the winds and waves, and being carried up to the top of one's voice by any influence whatever. Nor is there any obvious resemblance between the fearful chasms of a rolling sea—the 'deep,' as it is sublimely called in the Scriptures—and a very exceptional and often ludicrous note at the bottom of a bass voice," and so on.

I quote this passage because it probably represents modern feeling on the subject; in order to contrast it with the teaching of the old musicians, let us turn to Morley (Plaine and easie Introduction, ed. 1608, p. 178). "Moreover, you must have a care that when your matter signifieth ascend-

ing, high heaven, and such like, you make your musick ascend : and by the contrarie where your dittie speaketh of descending, lowenes, depth, hell, and others such, you must make your musicke descend. For as it will bee thought a great absurditie to talke of heaven and point downward to the earth : so it will be counted great incongruitie if a musician upon the words he ascended into heaven should cause his musick descend, or by the contrarie upon the descension should cause his musick to ascend." Morley, it is plain, was troubled by no doubts as to the correctness of the analogy between a high note and a high place. As a matter of fact there may be no analogy, and yet that may be no sufficient reason for rejecting the convention of centuries. The association between ascent and rising notes is undoubtedly one that exists and has probably existed ever since notes were written on staves<sup>c</sup>. There is no need to expound the common-sense of Morley's rule ; any one can test it for himself by setting it at defiance and observing the "incongruitie" of the result.

With regard to the other imitative effects alluded to by Hullah, it may be noticed that he himself prints the fine song, "Ye twice ten hundred deities," expressing for it the admiration which it deserves, and making no objection to the succession of what he calls "puns" which it contains. The fact is of course that the beauty or otherwise of these effects depends upon the manner in which they are treated. It is absurd to condemn wholesale rules which Purcell has accepted, which are inoffensive in themselves, and which may often be useful to composers in suggesting hints as to how to treat a passage in a beautiful and appropriate manner, just as the necessity of finding rimes may suggest a beautiful idea to a poet.

4. *The Self-Banished ; out of Waller. A Minuet.* This little Minuet is (so far as I know) the only song by Blow which has been reprinted in

<sup>c</sup> Hullah calls this punning : I should prefer to call it an idiom. There is always a tendency to speak of height and lowness in reference to matters where no idea of height or lowness is really present, merely because the scale or gauge by which they are measured offers to the eye an appearance of height or lowness. This may be illustrated from the way in which we speak of fluctuations of temperature with reference to the thermometer, &c. But apart from the appearance of notes on the stave (which may have a great deal to do with the connexion of height with high notes) the degrees of the Scale have always suggested the steps of a staircase (as the name implies) : and to a singer at any rate there can be no doubt which is the top of the staircase.

a modern collection. It was included by Hullah in his "58 English Songs of the 17th and 18th Century," and has I believe appeared elsewhere. The original reads "that when" for "than when" in the second line.

5. *What is't to us.* There is only one flat in the signature in the old edition, and I have made no alteration. On page 22, the original reads "grove" and "shades" for "shade" at the first and second occurrence of the word. There is a setting of these words as a duet by John Bishop in the Bodleian Library (MS. Mus. c. 26).

It seems to be usual to make some sort of apology for the florid ornaments introduced into the declamatory songs of the period. Blow's passages for vocal display are perhaps somewhat lacking in ease and fluency, but even Purcell is blamed to some extent for admitting the ornaments which the taste of the period required. Hawkins attributes the presence of these ornaments to the want of musical learning of the singers. "Before the introduction of the Italian opera into England, the use of the vocal organs was but little understood; and as to what is called a fine manner, the best singers were as much strangers to it as they were to the shake, and those many nameless graces and elegances in singing now so familiar to us; for which reason it is that we see in many of Purcell's songs the graces written at length, and made a part of the composition." (History, ed. 1875, p. 754.) I do not know how far this may be true, but it is certain that the effectiveness of these passages rests entirely with the singer. A beautifully trained voice is necessary to do them justice, and without it they can give no pleasure. They should be sung lightly and without appearance of effort or premeditation, for any suggestion of laboriousness would make them detestable. And it must be remembered that they are not part of the composition. They are like the calligraphist's flourishes which add nothing to the sense, but are evidences of a trained hand and eye. They are of course interesting from an antiquarian point of view as typical of a certain period, but beyond this, if properly given, they are not lacking in a grace of their own which should make them agreeable even to a modern audience.

6. *Shepherds deck your Crooks.* This song and chorus would appear to be part of some Masque or Entertainment. There is in the *Amphion*

*Anglicus* a duet (with solo) beginning, "Bring, Shepherds, bring the kids and lambs," which is of a very similar character and is in the same key. If this is another extract from the same entertainment, as is very likely, it is evident from the words that it was composed in honour of some wedding.



# The Table.

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|  | PAGE |
|--|------|
| 1. THE FAIR LOVER AND HIS BLACK MISTRESS . . . . . | 1    |
| 2. FLAVIA GROWN OLD . . . . .                      | 8    |
| 3. RISE MIGHTY MONARCH . . . . .                   | 12   |
| 4. THE SELF-BANISHED . . . . .                     | 16   |
| 5. WHAT IS'T TO US . . . . .                       | 18   |
| 6. SHEPHERDS DECK YOUR CROOKS . . . . .            | 26   |

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## I.

## THE FAIR LOVER AND HIS BLACK MISTRESS.

Not too slow.

Oh, Ni - gro - cel - la, Oh, Ni - gro -

7 3  
4

This system contains the first two measures of the piece. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The lyrics 'Oh, Ni - gro - cel - la, Oh, Ni - gro -' are written below the notes. The piano accompaniment is in the same key and time, with a bass clef. The first measure of the piano part has a 7/4 fingering indicated below it.

- cel - - - - - la,

This system contains the next two measures. The vocal line continues with a treble clef and the lyrics '- cel - - - - - la,'. The piano accompaniment continues with a bass clef. The first measure of the piano part has a 7/4 fingering indicated below it.

don't des - pise a..... lo - - ver's trem - - -

b5 4 3 6

This system contains the final two measures. The vocal line continues with a treble clef and the lyrics 'don't des - pise a..... lo - - ver's trem - - -'. The piano accompaniment continues with a bass clef. The first measure of the piano part has a b5 fingering indicated below it, and the subsequent measures have 4, 3, and 6 fingerings indicated below them.

bling, trem - bling

6 4 3

flame,..... Oh, Ni - gro - cel - la,

6

Oh, Ni - gro - cel

7 6

la, a pas - sion kin - dled by..... your

6  
b5

Eyes, you can - - not just - - ly blame;

7 4 3  $\flat 3$

Oh, Ni - gro - cel - la, Oh, Ni - gro - cel - la, un -

7  $\flat 6$   $\flat 3$   $\flat 3$

- hap - - - py.... me,..... Had you been

7 6 4 5 3  $\flat 4$   $\flat 6$

fair..... you had..... been kind - - er..... sure;

7 7 6 4  $\flat 6$  5 6  $\sharp 3$

\* The  $\flat$  is omitted in the Old Edition.

Were I as black as Le - da's hair, you.....

should not..... thus..... en - dure.....

Come, Ni - gro - cel - la,

Come, Ni - gro - cel -

- la, tell the... truth, who,

who's the A - lex -

6 4 3 6 6 b5

- is of your soul?

6 6 5 6 4 5 3

Come, Ni - gro - cel -

7 6 6

- la, you burn.... for some.... fair.... scorn - - ing

7 6 7 6 7

youth; Take heed..... you burn..... not to..... a

*poco rit.*

9 8 6 7 6 4 3  
7 7 6 5

coal; Come, Ni - gro - cel - la,

*a tempo*

7 6

Come, Ni - gro - cel - - - -

7 6 6



la, tell the truth, who,

5 6

This system contains measures 5 and 6. The vocal line begins with a long note on 'la,' followed by 'tell the truth, who,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

who's the A - lex -

7 8

This system contains measures 7 and 8. The vocal line continues with 'who's the A - lex -'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the treble.

is of your

9 10

This system contains measures 9 and 10. The vocal line continues with 'is of your'. The piano accompaniment continues with the eighth-note bass line and harmonic accompaniment.

soul?.....

11 12

This system contains measures 11 and 12. The vocal line ends with 'soul?.....'. The piano accompaniment concludes the piece with a final chord in the treble and a sustained bass line.

## II.

## FLAVIA GROWN OLD.

Rather quick.

Why Fla - - - via,

Fla - - - via, Why so wan - - ton still?

Fla - - - via, Why, why, so wan - ton

The musical score is written for a voice and piano. It consists of three 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 has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Rather quick.' The lyrics are: 'Why Fla - - - via,' 'Fla - - - via, Why so wan - - ton still?', and 'Fla - - - via, Why, why, so wan - ton'. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

still? Where is the roll - ing, spark - ling eye? Where,

where, where is the roll - - - ing spark - ling eye?

Nor have you now the Art to.... kill, with look - ing

as if you would die..... Why Fla - -

- - via, why so wan - ton still? Fla -

- - - via, why, why, why, why..... so...

wan - ton still?.....

Slower.

Dis - sem - bled lan - guish - ing.... is lost as... soon... as

Age... comes steal - ing on; and Fla - via's but..... a

liv - ing ghost now all her charms are dead... and

gone, now all, all, all her... charms are

1. dead and gone. 2. Dis - gone.....

\*The original has E for D in the Bass.

## III.

## RISE, MIGHTY MONARCH.

Slow.

Rise, migh - ty Mon - arch, and.... as - cend the

Throne,.... rise,..... migh - ty.... Mon - arch, and as -

- cend the Throne; 'Tis yet.... once more, 'tis yet once more your own, For

7 6

#3 5 #6 4 3

#5 #3 6 4 5 3

Lu-ci-fer and all his Le-gions are o'er-thrown; Rise,.....

#3

..... migh-ty.... Mon-arch and as-cend..... the

#5

Throne, For Lu-ci-fer and all... his Le-gions are o'er-thrown,

#6

for Lu - - - ci - fer and all his... Le-gions are o'er -

#4

thrown. Son of the morn - ing, first-born.... Son of... Light, How art thou

6 4 5 3 5 6 #6

tum - - - - bled head - long down, down..... in -

6 5 6 #3 #6 6 4 #3

- to the dun-geon of e - ter - - nal night.

6 5

How art thou tum - - - - bled head - long down in - to the

6 6 5 6 6 #3 #6 5



dun-geon of e - ter - nal night. Son of the morn - ing,

first - born Son of Light, How art thou tum - -

- - - bled head-long down, down.... in - to the dun-geon of e -

- ter - nal night, in - to the dun - geon of e - ter - nal.... night.

## IV.

## THE SELF-BANISHED; OUT OF WALLER.

## A MINUET.

It is not that.... I love you less.... Than

when be - fore your feet I lay, But to pre - vent.... the

sad en - crease of hope - less love I keep a - way.

5 6

7 6

7 6

The musical score is for a Minuet in G major, 3/4 time. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'It is not that.... I love you less.... Than when be - fore your feet I lay, But to pre - vent.... the sad en - crease of hope - less love I keep a - way.' The piano accompaniment features chords and arpeggiated figures. Fingering numbers 5, 6, 7, and 6 are indicated below the piano part in the first, second, and third systems respectively.

In vain (a - las) for..... ev - 'ry - thing, Which

#6 #6 #3

I..... have known.... be - long..... to you,

7 6

Your form does to..... my..... fan - - cy bring And

6/4 5/3 6/5 #6

makes..... my..... old wounds bleed..... a - - - new.

6/5 6/4

## V.

## WHAT IS'T TO US.

Slow.

What is't to us who guides the State, who's

out of Fa - - - - - your, or who's

great? Who are the Min - is - ters, and spies? Who votes for Pla -

#7/2 6 5 3 #7/2

7 7 7 6

#3 6 5 6 6

ces or... who

\* 4 2 4 3

Buys? The World will still..... will still..... still be rul'd by

5 6 6 7 6

5 5

knaves and Fools con tend

7 6

3 2

ing to be Slaves; small things, my friend,

7 6 4 #3

\* Original Bass

4 2 4 3

serve to sup-port;... Life's trou-ble-some at best and short.... our

b5 b5 #3 6 #6

Youth runs back, Oc-ca-sion flies, gray hairs come on and

6 6 6 6 5

Plea-sure dies, and Plea-sure

4 2 7 b3 4 3

dies: who, who would the pre-sent, pre-sent Bles-sing lose, For

5 6 7 #6 b6 5 7 6 #3

Em - pire, for Em - - - pire, which he... can.....

..... not use? kind Provi dence has us sup plied, has us supplied with what to

o - thers is de - nied, Vir - tue which teach - es... to con - demn and

scorn..... and scorn, scorn..... ill ac - - - tions and ill men.

Rather quick.

Be - neath this Lime - tree's

6 4 #3

frag - rant shade be - neath the Lime - tree's frag - rant

\* #3 6 6 4 #3

shade, on beds of Flow'rs..... on beds of Flow'rs..... su -

#3 7 6 7 6

- pine - ly laid, Let's then all o - ther cares, all

4 7 3

\*C in original.



o - ther cares..... re - move, and drink and sing, and

#3 b3 b3

1. 2.

drink and sing... to those.... we love. love.

3 4 6 7 6 # \*

Here's to Neae - ra, to..... Neae - ra, Heav'n de -

#3 #4 b3 4/6 #3

sign'd Per - fec - tion of.....the charm - ing, charm - ing,

poco rit.

#3 #4 b3 4/6 #3

\* The original has a crotchet rest for A in the Bass, and in the Voice part a dotted minim.

charm - ing, charm - ing kind: May

*a tempo*

6 6 5 6 6 6 3 4

she... be blest as she... is Fair, may she... be

4 6 #3 b3

blest as she... is... Fair, and pi - ty me..... and

4 6 #3 7 6

pi - ty me..... as I..... love her, may she be

7 6 4 3

blest..... may she be blest..... as she..... is

7 6

Fair, and pi - ty me, pi - ty me, pi - ty me and pi - ty,

3 b4 b3 #4

pi - ty me... as.... I love her, and pi - ty me, pi - ty

6 4 \*

me, pi - ty me, and pi - ty, pi - ty me... as.... I love her.

\* This D is omitted in the original, which does not print the repeated passage in full.

## VI.

## SHEPHERDS DECK YOUR CROOKS.

Lightly.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single treble staff for the voice. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is marked 'Lightly.'.

The lyrics are as follows:

Shep - - - -  
 - - herds deck your Crooks and bring bring ev - 'ry sweet and  
 flo - - - rid thing, and bring ev - 'ry sweet ev - 'ry sweet and

The piano accompaniment consists of a continuous eighth-note pattern in the bass and a more melodic line in the treble. The lyrics are placed below the voice staff, with hyphens indicating syllables that span across measures.

flo - - - - - rid

#6 6 6 #6 6 #6 #6

thing, ev'ry sweet..... and flo - rid thing; Bring your

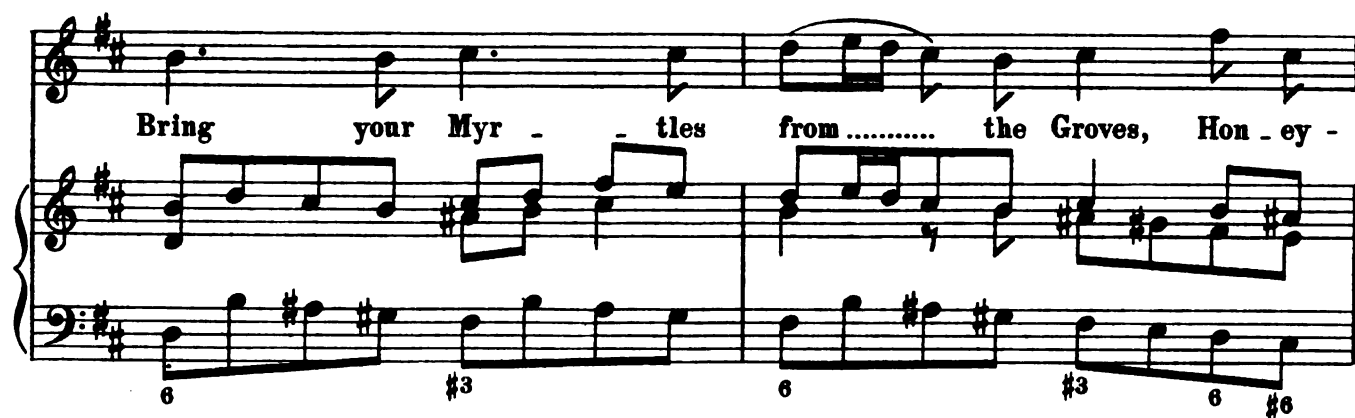
#6 #6 #6 4 3 #6 6

Myr - tles from.... the Groves, bring your Myr - tles from..... the

#3 #3 6 6# 6 6 6 #6

Groves, Hon - ey - suck - les from the Bow'rs, from the Bow'rs;

6 #4 #6 6 6 #6 #4



Bring your Myr - tles from ..... the Groves, Hon - ey -

6 #3 6 #3 6 #6



- suck - les, *tr* Hon - ey - suck - les, *tr* Hon - ey -

4 6 4 6 4 6 4



- suck - les from the Bow'r, Where you use.... to.... meet, you

6 4 6 5 4 #3 \* 6 7



use ..... to meet ..... your Lov - ers; Vir - - gins

6 6 6

\*This C is figured  $\flat 6$  in the Original.

strew the way..... with Flow'rs .....

b5 6 6

..... Vir - gins strew the way with

Flow'rs. Trip, trip, Trip, trip, trip it, Dam\_sels Trip, trip, trip it,

ALTO.

BASS.

6 6 6 6 6 6 6 6

trip, trip it, Dam\_sels, dance and sing dance and sing; Trip, trip,

trip, trip, trip it, Dam\_sels, dance, dance and sing,

Dam\_sels, Trip, trip, trip, trip, trip it,

6 6 6 6 6 6

#4

trip, trip it, Dam\_sels, dance and sing; Trip, trip, trip, trip,

trip, trip, trip it, Dam\_sels, dance and sing, Trip, trip, trip it,

trip it, Dam\_sels, dance and sing;

#3 6 6 6 6 6

#6 #3 #6



trip it, trip, trip, trip, trip it, dance and sing, dance and

trip, trip, trip it, trip, trip, trip it, Damsels, dance and

trip, trip, trip, trip, trip it, trip, trip, trip, trip,

#6 4 6

sing, Dance the Hay, dance the Hay,

sing, Dance the Hay, dance the

trip it, dance and sing, Dance the Hay,

dance the Hay and dance the Ring, dance the Hay,  
 Hay, dance the Hay and dance the Ring; trip, trip, trip, trip,  
 dance the Hay and dance the Ring; trip, trip, trip, trip,

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with similar rhythmic patterns. Fingering numbers 6, 4, 5, and 3 are indicated below the bass staff.

dance the Hay, dance the Hay.....  
 trip it, trip, trip, trip, trip it, trip, trip, trip, trip,  
 trip it, trip, trip, trip, trip it, trip, trip, trip, trip,

This system continues the musical piece. The vocal parts conclude with a long note on 'dance the Hay.....'. The piano accompaniment includes triplet markings (#3) under the bass staff, indicating groups of three notes played simultaneously.

..... and dance the Ring:

trip it, dance the Hay and dance the Ring: Like the la-dies, like the

trip it, dance the Hay and dance the Ring:

The piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. Fingering numbers (3, 6, 6, #6, 4, 3, #5, 6, 7) are indicated below the left-hand staff.

Like the la-dies, like the la-dies of the

la-dies of the spring,

Like the la-dies, like the la-dies of the

The piano accompaniment continues with a similar melodic and harmonic structure. Fingering numbers (6, 7, 6, #3, #6, #3, #6, #3) are indicated below the left-hand staff.

spring, trip, trip, trip, trip, trip it, trip, trip, trip, trip,  
like the la - - dies, like the la - - dies;  
spring; trip, trip, trip, trip, trip it, trip, trip, trip, trip,

trip it, trip it like..... the la - dies of the spring.  
trip, trip, trip, trip, trip it like the la - - dies of..... the spring.  
trip it, trip, trip, trip, trip, like the la - dies of the spring.

*poco rall.*

6 6 5 4

