

NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

BOOK 222.

FOLK-SONGS

FROM

SOMERSET

COLLECTED AND ARRANGED BY

CECIL J. SHARP.

SET V.

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Twopence each number.

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MADE IN ENGLAND.

The little Turtle Dove.

SOMERSET.

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Andante con passione.

Doh = C.

1. O can't you see yon lit-tle tun-tle dove Sit-ting

{ : || : | : s | l : - . t | d' : l | r' . r' : t . l | s : r' . r' }

Andante con passione. ♩ = 80.

mf p p mf sfz cres.

un - der the mul - ber - ry tree? See how that she doth

{ | d' : t . t | l : s . t | l : - | - : l . t | d' : - . r' | t : d' . t }

dim. p mf

mourn for her true Love : And I . . shall mourn for thee, my dear, And

{ | l . l : l . s | m : d | r . m : f . r | m : l | s : m | r : d }

cres. f

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71 OK
THE LITTLE TURTLE DOVE.

Verses 1 to 4. Last verse.

I . . shall mourn for thee. turn.

{ | c . m : f . x | m : l . s | 1 : - | - : || 1 : - | - : | : i : || }

2.

O | fare thee well, my | little turtle dove,
And | fare thee well for a | while :
But | though I go I'll | surely come again ;
If I | go ten thousand | mile, my dear,
If I | go ten thousand | mile.

3.

Ten | thousand mile is | very far away,
For | you to return to | me.
You | leave me here to la-|ment, and well-a-day
My | tears you will not | see, my dear,
My | tears you will not | see.

4.

The | crow that's black, my | little turtle dove.
Shall | change its colour | white ;
Be-|fore I'm false to the | maiden that I love.
The | noon-day shall be | night, my dear,
The | noon-day shall be | night.

5.

The | hills shall fly, my | little turtle dove.
The | roaring billows | burn,
Be-|fore my heart shall | suffer me to fall.
Or | I a traitor | turn, my dear,
Or | I a traitor | turn.

The Sweet Priméroses.

SOMERSET.

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Andante con espressione.

Doh = G.

1. As I . . was a -
 { . : | : : | : || m :f, s .l, s }

Andante con espressione. ♩ = 104 (or ♩ = 52).

p *p e legato.*

walk - ing one mid-summer morn - ing, A - view-ing the mea - dows and to take the
 { | m :d .r:n .r,r | d :s, m :f .f,f | m .r :d .l,l,t, .d }

air. 'Twas down by the banks of the sweet primé - ro - ses, When I . . be -
 { | r :- m :f, s .l, s | m :d .r:n .r,r | d :s, .r :d, t, l, s, }

mf *f*

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THE SWEET PRIMÉROSES.

held . . a most love-ly Fair. 2. With three long steps I . . stepp'd up
 { | d . m : s . f : m . r | d : m : f , s . l , s | m : d . , r : m . r }
colla voce. rall. f a tempo.
 to her, Not know-ing her . . as she passed me by; I stepped up
 { | d : s , m : f . f | m . r : d . l , : t , d | r : - . m : f , s . l , s }
dim. mf f
 to her, thinking to view her, She appear'd to me . . like some Vir-tue's bride.
 { | m : d . , r : m . r | d : s , . r , r : d , t , l , s , | d m : s . f : m . r | d : - . }
colla voce. dim. rall. p

3 I said : Pretty | maid, how far are you | going ?

And what is the | reason of all your | grief ?

I'll make you as | happy as any | lady,

If you will | grant me one small re- | lief.

4 Stand off, stand | off, you are de- | ceitful ;

You are de- | ceitful, young man, 'tis | plain—

'Tis you that have | caused my poor heart to | wander,

And to give me | comfort, 'tis all in | vain.

5 I will take thee | down to some lonesome | valley,

Where no man nor | mortal shall ever me | tell ;

Where the pretty little | small birds do change their | voices,

And every | moment their notes do | swell.

6 Come, all you | young men that go a- | -courting,

Pray give at- | -tention to what I | say,

There's many a | dark and a cloudy | morning

Turns out to | be a sunshiny | day.

Bedlam.

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Allegretto teneroso.

Doh = D. 8

1. A - broad as I was walk - ing one
3. My love he'll not come near me to

Allegretto teneroso. ♩ = 108.

p

morn - ing in the Spring, I heard a maid in Bed - lam, so
hear the moan I make, And nei - ther would he pi - ty me if

cres.

sweet - ly she did sing; Her chains she rat - tled in her hands, and
my poor heart should break; But, though I've suf - fered for his sake, con -

f

{ | r' : - d' | t : l | s : - | - : t d' | r' : - d' | t l : s f | n : l | l : s }

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BEDLAM.

al - ways so sang she: . . . I love my love be - cause I . . . know he
 tent - ed will I be, . . . For I love my love be - cause I . . . know he
 { | s : d' | l : f | m : r | - : s, | d : - m | r : t, | d . m : s, l, t | d' : f }

dim. *cres.* *p roll.* *sfz a tempo.* *colla voce. f dim.*

first loved me. 2. My love he was sent
 first loved me. 4. I said: My dear - est
 { | m : - | r : - | d : - | - : | : | : s | m : d | m : s }

p *3* *p*

from me by friends that were un - kind; They sent him far be -
 John - ny, are you my love or no? He said: My dear - est
 { | d' : l | - : m | f : l | s : m | r : - | - : s | m : d | m : s }

mf *cres.*

yond the seas all to torment my mind. Al - though I've suf - fered
 Nan - cy, I've proved your o - ver - throw; But, though you've suf - fered
 { | d' . t : l | - : t . d' | r' : - . d' | t : l | s : - | - : t . d' | r' : - . d' | t . l : s . f }

f *f*

BEDLAM.

for his sake, con - tent - ed will I be, . . . For I love my love be -
 for my sake, con - tent - ed will we be, . . . For I love my love be -
 (| m : i | l : s | s : d' | l : f | m : r | — : s, s, | d : — m | r : t, |)

The first system of the musical score for 'BEDLAM.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains two lines of lyrics: 'for his sake, con - tent - ed will I be, . . . For I love my love be -' and 'for my sake, con - tent - ed will we be, . . . For I love my love be -'. Below the lyrics is a rhythmic notation: (| m : i | l : s | s : d' | l : f | m : r | — : s, s, | d : — m | r : t, |). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. It includes performance markings such as 'rall.' and 'a tempo. cres.'.

1st time.
 - cause I . . know he first loved me.
 - cause I . . know my love loves
 (| d : m : s, l, t | d' : f | m : — | r : — | d : — | — : Dal X. ||

The second system of the musical score continues the vocal and piano parts. The vocal line begins with '1st time.' and contains the lyrics: '- cause I . . know he first loved me.' and '- cause I . . know my love loves'. Below the lyrics is a rhythmic notation: (| d : m : s, l, t | d' : f | m : — | r : — | d : — | — : Dal X. ||. The piano accompaniment includes performance markings such as 'f colla voce.', 'sfz', 'dim.', and 'p a tempo.'.

2nd time.
 me.
 (| d : — | — : | : | : | : | : | : | : ||

The third system of the musical score continues the vocal and piano parts. The vocal line begins with '2nd time.' and contains the lyric 'me.' Below the lyric is a rhythmic notation: (| d : — | — : | : | : | : | : | : | : ||. The piano accompaniment includes performance markings such as 'a tempo.', 'mf', and 'f'. The system concludes with the word 'FINE.'.

The Briery Bush.

THE BUIRY BUSH. A SONG. BY MISS J. C. NOVELLO. COMPOSED BY MISS J. C. NOVELLO. LONDON: NOVELLO, NORTON & CO. 15, SOUTHAMPTON PLACE, REGENT STREET. 1840.

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Allegretto moderato.

1. I am not going to the bush
2. I am not going to the bush
3. I am not going to the bush
4. I am not going to the bush

5. I am not going to the bush
6. I am not going to the bush
7. I am not going to the bush
8. I am not going to the bush

THE BRIERY BUSH.

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9. I am not going to the bush
10. I am not going to the bush
11. I am not going to the bush
12. I am not going to the bush

13. I am not going to the bush
14. I am not going to the bush
15. I am not going to the bush
16. I am not going to the bush

17. I am not going to the bush
18. I am not going to the bush
19. I am not going to the bush
20. I am not going to the bush

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The Briery Bush.

SOMERSET.

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Allegretto semplice. 8



1. O hang - man stay thy hand, . . . And stay it for a
 2. fa-ther have you my gold? . . . And can you set me
 3. I've not brought thee gold, . . . And I can't set thee

Doh = D.

{ | : : | : : d.r | m : m : m | r : - : r | d : - : - | - : - : s | d' : - : d' | t : - : l | }

Allegretto semplice. ♩ = 76.



p legato. *cres.*

while, . . . For I fan-cy I see my fa-ther a-com-ing A-cross the yon-der
 free? . . . Or are you come to see me hung All on the gal-lows
 free; . . . But I have come to see thee hung All on the gal-lows

{ | s : - : - | - : - : s.s | d' : d' : s | s : - : f | l : l : l | l : f : f | m : - : m | r : d : r | }



dim.

1st and 2nd times. 3rd time.

stile. . . 2. O . . . 4. O the bri-e-ry bush, . . . That
 tree? . . . 3. No, tree. . . .

{ | d : - : - | - : : d.r | d : - : - | - : - : | d : - : r | m : m : r | d : - : - | - : - : s | }



mf *cres.*

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(10)

THE BRIERY BUSH

pricks my heart so sore; . . . If I once get out of the bri-e-ry bush, I'll

{ | d' : - : d' | t : - : l | s : - : - | - : - : s.s | d' : - : d' | d' : m : m | f : f : f | s : - : s | }

ne-ver get in a-ny more. . . 5. O more. . .

{ | s : l : s | f : m : r | d : - : - | - : - : d.r || d : - : - | - : - : | : : | : : | : : | : : | }

Dal 8. || Last time.

N.B.—The above stanzas are repeated *ad libitum*, with the substitution of other relatives, *e.g.*, “mother,” “brother,” “sister,” &c., for “father.”

The arrival of the “true-love” brings the Song to a close with the following stanzas:—

5.

O | hangman stay thy | hand,
And | stay it for a | while,
For I | fancy I see my | true-love a-coming
A-| -cross the yonder | stile.

6.

O | true-love have | you my gold?
And | can you set me | free?
Or | are you come to | see me hung
All | on the gallows | tree?

7.

O | yes, I've brought thee | gold,
And | I can set thee | free;
And | I've not come to | see thee hung
All | on the gallows | tree.

8.

O the briery | bush,
That | pricks my heart so | sore;
Now | I've got out of the | briery bush,
I'll | never get in any | more.

Geordie.

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Andante con moto. $\text{♩} = 96$.

*Do*h = G. 1. Come, bri - dle me my milk - white steed, Come, bri - dle me my

{ | : | :m || d' :d' | t :t | l :l s | m :t | d' :r' | m' :m' r' }

The vocal line is in G major, starting on a whole note G. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic. A crescendo (*cres.*) is indicated at the end of the line.

po - - ny, That I may ride to fair London town To plead .. for my

{ | t :d' | r' :t | d' :r' | m' :m' | r' :t . l | s :l | s :m | m :r }

The vocal line continues with a melody of eighth and quarter notes. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic and includes a decrescendo (*dim.*) marking.

Geor - die. . . . 2. And when she en - tered in the hall, There were

{ | m :l | l : - | - : | :m | d' :d' | t :t | l :l s | m :t . t }

The vocal line begins the second verse. The piano accompaniment is marked with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic.

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GEORDIE.

After Last verse.

3.

Then | Geordie look-ed | round the court,
And saw his dearest | Polly :
He | said : My dear, you've | come too late,
For | I'm condemned al-|-ready.

4.

Then the | judge he look-ed | down on him
And | said : I'm sorry | for thee ;
Thine | own confession hath | hang-ed thee,
May the | Lord have mercy up-|-on thee

5.

O | Geordie stole no | cow nor calf
And he | never murdered | any,
But he | stole sixteen of the | king's white steeds
And | sold them in Bo-|-henry.

6.

Let | Geordie hang in | golden chains,
(His | crimes were never | many),
Be-|-cause he came from the | royal blood
And | courted a virtuous | lady.

William Taylor.

SOMERSET.

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Con vivo.

Doh = G.

1. Wil - liam Tay - lor was a brisk young sail - or ;

{ | : | : | : | : || d : t₁ | d . d : r . m | f : r | t₁ : s₁ }

Con vivo. ♩ = 100.

He who court - ed a la - dy fair ; Bells were ring - ing, sail - ors sing - ing,

{ | d : t₁ | d : r . r | m : s | r : - | s : - . s | s : m | r : d | t₁ : s₁ }

p *mf*

As to church they did re - pair. 2. Thir - ty cou - ple

{ | d : m | f : r | d : l₁ | s₁ : - | : | : | d : t₁ | d : r . m }

mf

at the wed - ding ; All were dressed in rich ar - ray ; 'Ste ad of Wil - liam

{ | f : r | t₁ : s₁ | d : t₁ | d : r | m : s | r : - | s : - . s | s : m }

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be - ing mar - ried, He was pressed and sent a - way.
 { | r : d | t, : s, | d : m | f : r | d : l, | s, : - | : | : }

3. She dressed up in .. man's ap - par - el, Man's ap - par - el she put on;
 { | d : t, | d : r, m | f : r | t, : s, | d : t, | d : r | m : s | r : - }

And she fol - lowed her true lov - er; For to find him she is gone.
 { | s : - . s | s : m | r : d : t, : s, | d : m | f : r | d : l, | s, : - }

1st and 2nd times. 3rd time.
 f f dim. p

4 | Then the Captain | stepped up to her,
 Asking her : What's | brought you here ?
 I am come to | seek my true love,
 Whom I lately | loved so dear.

5 | If you've come to | see your true love,
 Tell me what his | name may be.
 O, his name is | William Taylor,
 From the Irish | ranks came he."

6 | You rise early to-|morrow morning,
 You rise at the | break of day ;
 Then you'll see your | true love William
 Walking with a | lady gay.

7 | She rose early the | very next morning,
 She rose up at | break of day ;
 There she saw her | true love William,
 Walking with a | lady gay.

8 | Sword and pistol | she then ordered
 To be brought at | her command ;
 And she shot her | true love William,
 With the bride on | his right arm.

9 | If young folks in | Wells or London
 Were | served the same as | she served he,
 Then young girls would | all be undone ;
 Very scarce young | men would be !

The Brisk Young Widow.

SOMERSET.

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Allegro moderato.

Doh = C.

1. In Ches-ter town there

{ : | : | : | : | : | : | : | : s || m : d | m : s }

Allegro moderato. ♩ = 100.

f

p

lived A brisk young wid-ow; For beau-ty and fine

{ | d' : - | - : s || l : f | s d | : s || m : d | m : s }

cres.

clothes, None could ex-cel her. She was pro-per stout and

{ | d' : - | - : r' || m' : d' | t : s | : d' . r' || m' : d' | t : s }

mf

mf

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THE BRISK YOUNG WIDOW.

tall Her fin - gers long and small, She's a come - ly dame with -

{ | d' : - | - : d' | t : s | m : s | ta : - | - : d' . ta | l : m | f : l | }

al, She's a brisk young wid-ow. 2. A

{ | d' : - | - : s . ta | l : f | s : d | : | : | : | : s || : | : | }

2 A | lover soon there | came,
A | brisk young farmer,
With his | hat turned up all | round,
Think-|ing to gain her :
My | dear, for love of | you
This | wide world I'll go | through ;
If | you will but prove | true,
You shall | wed a farmer.

3 Says | she : I'm not for | you,
Nor | no such fellow.
I'm | for a lively | lad
With | land and riches.
It's | not your hogs and | yows
Can | maintain furbe-|lows.
My | silk and satin | clothes
Are | all my glory.

4 O | Madam don't be | coy,
For | all your glory,
For | fear of another | day
And an-|other story.
If the | world on you should | frown,
Your | top-knot must come | down
To a | linsey-woolsey | gown.
Where is | then your glory ?

5 At | last there came that | way
A | sooty collier,
With his | hat bent down all | round :
He | soon did gain her.
Where-|at the farmer | swore :
The | widow's mazed I'm | sure :
And I'll | never court no | more
A | brisk young widow.

Spanish Ladies.

SOMERSET.

(Sea Chanty.)

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Allegro moderato.

Doh = C. 1. Fare - well and a - diu to .. you Span - ish

Allegro moderato. ♩ = 138.

f *p*

la - dies, Fare - well and a - diu to you la - dies of Spain; For

mf

we've re - ceived or - ders for to sail for old Eng - land, But we hope in a

f

CHORUS.

short time to see you a - gain. We will rant and we'll roar like

cres. *ff* *ff*

SPANISH LADIES.

true Brit - ish sail - ors, We'll rant and we'll roar all on the salt

{ | d' : t : l | l . s : m : m | l : l : t | l : — : t | d' : r' : d' }

Sves ad lib.

seas, Un - til we strike sound - ings in the channel of old Eng - land : From

{ | t : — : t | d' : t : d' | r' : d' : r' . r' | m' . r' : d' : l | l . s : m : m' . r' }

f

U - shant to Scil - ly is thir - ty - five leagues.

{ | d' : l : l | l . s : m : r | n : d' : t | l : — : || : : | : : || }

Last time.

f

2 We | hove our ship | to, with the | wind from sou' - west, boys,
We | hove our ship | to, deep | soundings to | take ;
'Twas | forty-five | fathoms with a | white sandy | bottom,
So we | squared our main | yard and up | channel did | make.
CHORUS.—We will | rant, &c.

3 The | first land we | sighted was | call-ed the | Dodman,
Next | Rame Head off | Plymouth, off | Portsmouth the | Wight ;
We | sail-ed by | Beachy, by | Fairlight and | Dover,
And | then we bore | up for the | South Foreland | light.
CHORUS.—We will | rant, &c.

4 Then the | signal was | made for the | grand fleet to | anchor,
And | all in the | Downs that | night for to | lie ;
Let | go your shank | painter, let | go your cat | stopper !
Haul | up your clew | garnets, let | tacks and sheets | fly !
CHORUS.—We will | rant, &c.

5 Now | let ev'ry | man drink | off his full | bumper ;
And | let ev'ry | man drink | off his full | glass ;
We'll | sing and be | jolly and | drown melan - choly,
And | here's to the | health of each | true-hearted | lass.
CHORUS.—We will | rant, &c.

My man John.

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Allegro moderato.
(HE.)

1, 5, 9 | My man John, what can the mat-ter be, That I should love the la-dy fair and
& 13. | *Doh = G.*
{ s₁ : d | d :- d | r . r : r . r | m :- m | f . l₁ : l₁ . l₁ | l₁ . t₁ : d . d }

Allegro moderato. $\text{♩} = 133$.

mf marcato. *p*

she should not love me? She will not be my bride, my joy nor my dear, And

{ r . m : r . d | t₁ : l₁ . s₁ | s₁ . d : d . d | d :- d | r : d . r | m :- r }

mf marcato.

(JOHN.)

nei-ther will she walk with me a - ny - where. $\frac{2, 6, 10}{\& 14.}$ Court her, dearest Mas - ter, you

{ d . r : n . f | s : l . f | m : r | d : | s₁ . d : d . d | d : d . d }

p *p legato.*

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MY MAN JOHN.

court her without fear, And you will win the la-dy in the space of half a year; And

{ | r . r : r . r | m :- m | f . l : l . l | l . t : d . d | r . m : r . d | t , : l . s , }

cres. *mf*

she will be your bride, your joy and your dear, And she will take a walk with you

{ | s , d : d . d | d :- d | r : d . r | m :- r | d . r : m . f | s : l . f || }

più rall.

a tempo. (He.)

a - ny - - where.

{ 3. O Madam, I will give to you a lit-tle grey-hound, And
7. O Madam, I will give to you a fine ivory comb, To
11. O Madam, I will give to you a cushion full of pins, To
15. O Madam, I will give to you the keys of my heart, To }

{ | m : r || d :- | : s , | s , d : d . d | d . d : d . d | r . r : r | m :- m }

p a tempo. *p*

ev-'ry hair up-on its back shall cost a thousand pound, If... you will be my bride, my
fast-en up your sil-ver locks when I am not at home, If... you will be my bride, my
fast-en up your lit-tle ba-by's white mus-e-lins, If... you will be my bride, my
lock it up for ev-er that we nev-er more may part, If... you will be my bride, my

{ | f . l : l . l | l . t : d . d | r . m : r . d | t , : l . s , | s , d : d . d | d :- d }

mf

MY MAN JOHN.

joy and my dear, And you will take a walk with me a - ny - where.
 joy and my dear, And you will take a walk with me a - ny - where.
 joy and my dear, And you will take a walk with me a - ny - where.
 joy and my dear, And you will take a walk with me a - ny - where.

{ | r : d r | m :- r | d r : m f | s : l f | m : r | d :- . }

(SHE.)

4. O Sir, I won't ac-cept of you a lit-tle grey-hound, Though
 8. O Sir, I won't ac-cept of you a fine i-vory comb, To
 12. O Sir, I won't ac-cept of you a cushion full of pins, To
 16. O Sir, I will ac-cept of you the keys of your heart, I'll

{ | : | : .s, | s, .d : d .d | d .d : d .d | r r : r | m :- m }

mf

ev-'ry hair up-on its back did cost a thousand pound. I . . will not be your bride, your
 fast-en up my sil-ver locks when you are not at home. I . . will not be your bride, your
 fast-en up my lit-tle ba-by's white mus-e-lins. I . . will not be your bride, your
 lock it up for ev-er and we nev-er more shall part. And I will be your bride, your

{ | f .l, : l, .l, | l, .t, : d .d | r m : r .d | t, : l, .s, | s, .d : d .d | d :- d }

joy nor your dear, And neither will I walk with you an - y - where.
 joy nor your dear, And neither will I walk with you an - y - where.
 joy nor your dear, And neither will I walk with you an - y - where.
 joy and your dear, And I will take a walk with you an - y - where.

{ | r : d r | m :- r | d r : m f | s : l f | m : r | d :- . || : || }

cres. *f*

MY MAN JOHN.

Last verse.
(He.)

17. My man John, here's fif-ty pounds for thee! I'd never have won this la-dy fair if it
 { | s, : d | d : - d | r . r : r . r | m : - m | f, f, l, : l, . l, | l, . t, : d . d, d }

f marcato. *mf*

hadn't a been for thee; For now she'll be my bride, my joy and my dear, And
 { | r, r, m : r . d | t, : l, . s, | s, . d : d . d | d : - d | r : d . r | m : - r }

marcato.

rall.
 now she'll take a walk with me an - y - where.
 { | d . r : m . f | s : l . f | m : r | d : - ||

cres. *f > rall.*

MUS N

N copy

m

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