

AUGENER'S EDITION

No. 8927.

THE
MINSTRELSY OF ENGLAND.

A collection of English Songs

Adapted to their Traditional Airs;

FOR VOICE WITH PIANOFORTE ACCOMPANIMENT;

Supplemented with Historical Notes

BY

EDMONDSTOUNE DUNCAN.

LONDON: AUGENER LIMITED,

199 REGENT STREET & 6 NEW BURLINGTON STREET, W.

City Branch—22 NEWGATE STREET, E.C.

00/LS. 52520. D 9m

REGENT STREET

1891

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Univ.-Bibliothek
Regensburg

399763

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Printed by Messrs. G. & C. Hanway, 10, Regent Street, W.

PREFACE.

ORPHEUS, with his lute, compelled trees, mountain-tops, plants, and flowers to his will; but the minstrelsy that has grown up side by side with the maturing of our country has done much more than this. It has invested all the prosaic trades and lowly occupations of life with a poetry and charm which appeal strongly to the imagination—for

In sweet music is such art,
Killing care and grief of heart
Fall asleep, or—hearing—die.

Englishmen do not need to be told that their Island-story is one that thrills with lively incident and daring adventure, nor indeed does the musician (to whom history has unfolded her golden page)—proudly conscious as he is that these have been sung—and eloquently sung—by his brethren of the minstrel-ages, or their successors in more polished times. It is just from such widely-divergent sources of inspiration that the great bulk of national melody is drawn; and the reader therefore must not be surprised at the curious medley here presented to him.

Most of the rare pieces included in the present volume are copied from MSS. in the British Museum, not a few of which are now printed for the first time.

I gladly take the opportunity of acknowledging my indebtedness to the Henry Watson Music Library (Manchester), whence I have derived invaluable aid.

SALE, CHESHIRE,
March, 1905.

EDMONDSTOUNE DUNCAN.

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THE SONG OF THE BIRDS

The first system of musical notation consists of three staves. The top staff contains a melodic line with several notes and rests. The middle and bottom staves appear to be accompaniment, with some notes and rests visible. The notation is somewhat faded and difficult to read precisely.

The second system of musical notation also consists of three staves. It follows a similar pattern to the first system, with a melodic line on top and accompaniment below. The notes and rests are faintly visible.

The third system of musical notation consists of three staves. The notation is very faint, but the structure of the system remains clear with a top melodic staff and two lower accompaniment staves.

The fourth system of musical notation consists of three staves. This system shows more detail in the notation, including some curved lines and groups of notes, though still somewhat faded.

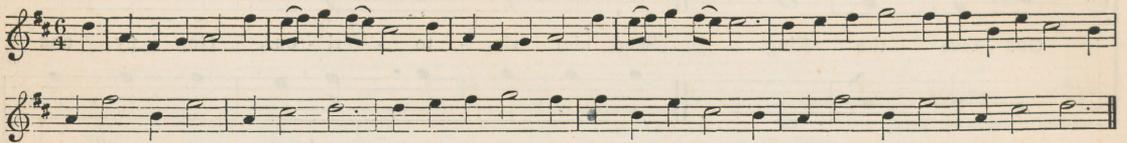
APPENDIX.

NOTE.—Throughout the course of this work, Durfey's six volumes of *Pills to Purge Melancholy* (1719-1720), and the earlier editions, are referred to by their secondary title, *viz* :—*Wit and Mirth*.

GOLDEN SLUMBERS (See p. 14).

(May Fair.)

I.



The above copy is from *The Dancing Master* (vol. II, p. 155), edited by J. Lenton (who died in 1719). Besides the two names "May Fair" and "Golden Slumbers," the air is introduced in the *Beggars' Opera* under the title "Jenny where hast thou been," and elsewhere as "The Willoughby Whim."

HANSKIN (See p. 16).

Fitzwilliam Virginal Book.

RICHARD FARNABY (circa 1620).

II.

O MISTRIS MYNE (See p. 18).

Fitzwilliam Virginal Book (No. LXVI).

WILLIAM BYRD (1538-1623).

III.

THE BAILIFF'S DAUGHTER (See p. 75).

IV. *Slowly.*

There was a . . . youthe, and a well - be - lov'd youthe, And he was a Squi - - er's Son; He
lov - ed the Bay - - liff's Daugh - ter deare That liv - ed in Is - ling - ton.

The old tune originally associated with these words, is given above. It is to be found in *The Jovial Crew*, a Ballad Opera, dated 1731.

BLOW THY HORN, HUNTER (See p. 78).

V.

Melody.
Blow thy horn, Hun - ter, &c.

The song appears in the MS. without time-signature or bar-lines. The melody is given to the middle voice.

THE OAK AND THE ASH (See p. 97).

(Quodlings Delight).

Fitzwilliam Virginal Book (No. 114).

GILES FARNABY.

VI.

MY MINDE TO ME (See p. 145).

BYRDE.

VII. *Superius.*

My minde to me a king - dom is,

Medius.

My minde to me a king - dom is, a king - dom is, a king - dom is, Such per - fect

Quintus.

My minde to me a . . . king - dom is, a king - dom is, a king - dom &c.

Tenor.

My minde to me, to me,

Bass.

My minde to me a . . . king - dom is, a king - dom is,

CHLORIS FAREWELL (See p. 164).

VIII.
3 Voices.WILLIAM WEBB (*Playford's Select Muscicall Ayres*, Bk. III, p. 19), 1653.

Chlor-is, fare-well, I now . . . ~~must~~ go, For if with thee I . . . lon - - - ger stay,
Thine eyes pre-vail up - - on . . . me so I shall grow blind and . . . lose . . . my way.

NANCIE (See p. 256).

Fitzwilliam Virginal Book (No. 12).

Arranged by THOMAS MORLEY.

IX.

THE LONDON 'PRENTICE (See p. 256).

Durfey's Wit and Mirth (Vol. VI, p. 342), 1720.

X.

The above airs show the probable origin of that now known as "The British Grenadiers." A third tune "Sir Edward Noel's Delight," has also much in common:—

SIR EDWARD NOEL'S DELIGHT.

XI.

Printed in "Bellerophon" (Amsterdam, 1622).

BLACK-EYED SUSAN (See p. 258).

"Mr. Leveridge's tune."

*From a volume of half-sheet songs in the British Museum.

XII.

* In the volume above-mentioned there are no less than four musical settings of "Sweet William's Farewell to Black-eyed Susan." These are by Henry Carey, Richard Leveridge, Haydon, and Sandonis. Three of the four became speedily forgotten, and the surviving song—the first form of which is given above—passed through some striking changes, both in melody and rhythm.

IN THE MERRY MONTH (See p. 69).

In Percy's *Reliques* there is the following—The foregoing little pastoral of "Phillida and Corydon" is one of the songs in "The Honourable Entertainment given to the Queen's Majesty in Progress at Elvetham in Hampshire, by R.H. the Earl of Hertford, 1591." This pamphlet mentions that for the third day's entertainment "on Wednesday morning about 9 o'clock, as her Majesty opened a casement of her gallery window, there were three excellent musicians, who being disguised in ancient country attire, did greet her with a pleasant song of Corydon and Phillida, made in three parts of purpose. The song, as well for the worth of the ditty, as the aptness of the note thereto applied, it pleased her Highness after it had been once sung to command it again, and highly to grace it with her cheerful acceptance and commendation." The setting referred to was by Michael Este, and published in his collection of *Madrigals* (1604).

VICAR OF BRAY (See p. 80).

Isaac Disraeli in his *Curiosities of Literature* has the following observation—"This vivacious and reverend hero has given birth to a proverb peculiar to this country, 'The Vicar of Bray will be Vicar of Bray still.' But how has it happened that this *Vicar* should be so notorious, and one in much higher rank, acting the same part, should have escaped notice? *Dr. Kitchen*, Bishop of Llandaff, from an idle Abbot under Henry VIII. was made a busy Bishop; Protestant under Edward, he returned to his old master under Mary; and at last took the oath of supremacy under Elizabeth, and finished as a parliament Protestant. A pun spread the odium of his name, for they said that he had always loved the *Kitchen* better than the *Church*."

ESSEX'S LAST GOOD-NIGHT (See p. 165).

In Phillips' *Old Ballads*, Vol. III., the above song is followed by another on the same subject, entitled "A Lamentable Ballad on the Earl of Essex's death, to the tune of Essex's Last Good-Night." Of these, the editor remarks "Both the following songs were written the same year, and, as well for their antiquity as for their story, justly claim a place here." The first of these (here quoted) is headed "A lamentable ditty on the death of Robert Devereux, Earl of Essex, who was beheaded in the Tower of London on Ash Wednesday 1600, to the tune of Well-a-day." The air (which is also sung as a Christmas Carol) is contained in *Elizabeth Rogers' Virginal Book*, a folio written about 1656.

WHEN THE KING ENJOYS HIS OWN AGAIN (See p. 166).

Ritson gives the following notes:—V. 1.—"This Booker was a great fishing-tackle maker in King Charles the First's time, and a very eminent proficient in that noble art and mystery, by application to which he came to have skill in the Depth of Ponds and Rivers,* as is here wisely observed. . . . He lived at the house in Tower Street, that is now the sign of the Gun, and being used to this sedentary diversion . . . he grew mighty cogitabund, from whence a frenzy seized on him, and he turned enthusiast like one of our French prophets, and went about prognosticating the downfall of the King and Popery, which were terms synonymous at that time of day. 'Tis true, Cornelius a Lapide, Anglice, Con. Stone, has given him the title of a Star-gazer; but I have it from some of his contemporaries, that he was nothing of a Conjuror, only one of the moderate men of those times, who were tooth and nail for the destruction of the King and Royal Family, which put him upon that sort of speculation."

* Pond and Rivers are printed as proper names in all the copies.

V. 9.—"Swallow, Dove, and Dade, were as excellent at this time of day in the knowledge of the astronomical science, as either Partridge, Parker, or . . . Dr. Case is now, and bred up to handicraft trades as all these were. The first was a Corn-cutter in Gutter Lane, who, from making a cure of Alderman Pennington's wife's great toe, was cried up for a great practitioner in physick, and from thence, as most of our modern quacks do, arrived at the name of a Cunning man. . . . The second was a Cobler in Whitecross Street, who, when Sir William Waller passed by his stall in his way to attack the King's party in Cambridgeshire, told him, 'The Lord would fight his battles for him;' and upon Sir William's success, was taken into the rebels pay, and made an Almanack maker of. The last was a good innocent Fiddle-string feller, . . . who being told by a neighbouring teacher that their musick was in the stars, set himself at work to find out their habitations, that he might be instrument maker to them; and having with much ado got knowledge of their place of abode, was judged by the Roundheads fit for their purpose, and had a pension assigned him to make the Stars speak their meaning, and justify the villainies they were putting in practice."

It is with particular pleasure that the editor is enabled to restore to the public the original words of the most famous and popular air ever heard of in this country. Invented to support the declining interest of the Royal Martyr, it served afterwards, with more success, to keep up the spirits of the Cavaliers, and promote the restoration of his Son; an event it was employed to celebrate all over the kingdom. At the Revolution, it of course became an adherent of the exiled family, whose cause it never deserted. And as a tune is said to have been a principal mean of depriving King James of the Crown, and this very air, upon two memorable occasions, was very near being equally instrumental in replacing it on the head of his Son. It is believed to be a fact, that nothing fed the enthusiasm of the Jacobites, down almost to the present reign, in every corner of Great Britain, more than "The King shall enjoy his own again."

COME YOU NOT FROM NEWCASTLE (See p. 194).

The following is the ancient version of the words, giving in the *Percy folio*, which is now printed:—

Came you not from Newcastle?
Came yee not there away?
Met yee not my true loue
Ryding on a bony bay,
Why shold not I loue my loue?
Why shold not my loue, loue me?
Why shold not I loue my loue,
Gallant hound sedelee?

And I haue Land att Newcastle,
Will buy both hose and shoone;
And I haue land att Durham,
Will feitch my hart to boone.
And why shold I not loue my loue?
Why shold not my loue, loue me?
Why shold not I loue my loue,
Gallant hound sedelee.

CHEVY-CHASE (See p. 203).

Preserved by Richard Sheale, a minstrel in the service of the Earl of Derby, and set down, about the year 1548. Of this old Ballad, Ben Jonson stated he would have preferred the authorship, to that of all his own works. The well-known phrase of Sir Phillip Sydney is equally remarkable:—"I never heard the old song of Percy and Douglas, that I found not my heart moved more than with a trumpet: and yet it is sung but by some blind crowder, with no rougher voice than rude style; which being so evil apparelled in the dust and cobweb of that uncivil age, what would it work, trimmed in the gorgeous eloquence of Pindar!"

WHERE BE YOU GOING MY DEVON MAID (See p. 232).

In H. Buxton Forman's edition of *Keats' Poetical Works* (1889), it is remarked that "The late Dante Gabriel Rossetti pointed out in one of his letters to me that the first verse is undoubtedly a reminiscence from one of the songs in *Alla*," beginning "As Eleanor by the green tessell was sitting!" which is said to be a reminiscence of some verses from *Pills to Purge Melancholy*. Chatterton's lines, above referred to, run thus:—

Mie husbände, Lord Thomas, a forrester boule,
As ever clove pynne or the baskette;
Does no chevy saunceys from Elynour houle,
I have ytte as soone as I aske ytte.