

FOLK-SONGS FROM SOMERSET.

*First Edition, 1908.*  
*Second Edition, 1911.*

# FOLK SONGS

## FROM SOMERSET

GATHERED AND EDITED  
WITH PIANOFORTE ACCOMPANIMENT

BY  
CECIL J. SHARP



*FOURTH SERIES.*

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THE PRINCESS OF WALES.



## PREFACE.



**G**RATEFUL *acknowledgment must again be made of the kind assistance that has been received from many residents in the County. Especial thanks are due to Mrs. R. M. Clerk of Shepton Mallet, Mrs. Edwards of Sand Hall, Wedmore, Rev. C. M. Tudor, Vicar of Over Stowey, Mr. Allan Thatcher of Midsomer Norton, and Mr. C. S. Whale of Trull, as well as to many of those whose names have been already mentioned.*







## INTRODUCTION.



HIS volume will, in all probability, be the last of the series. It is true that there still remain several districts in the County to be explored, either wholly or in part, but it seems unlikely that further research will yield sufficient new material to fill a fifth volume. Any songs of especial merit that may hereafter be recovered will in that case be included in the final and revised edition which will eventually be issued.

This announcement is made not without regret. To have associated on and off for nearly five years upon friendly, almost intimate terms with the old singing men and women of Somerset, the last survivors of a class that has lived on and upon the soil for many centuries, has been a new and vivid experience, and a privilege that but rarely falls to the lot of a town-dweller. Moreover, the work of collection has led in many cases to the establishment of friendly relationships with those of the clergy and residents of the County who were quick to perceive the significance of the work, and eager to show their sympathy with it in a very generous and practical manner. Similar research may eventually be made in other counties, but nowhere will it be carried on under pleasanter conditions than in Somerset.

Almost every district of the County has contributed songs to the present volume. Bridgwater, as in the last series, again heads the list, this time with five songs; Ashcott has yielded three; Chew Magna, West Harptree, Ash

Priors, Exford and Somerton, two each ; while Bishops Sutton, Monksilver, Over Stowey, Ilminster, Cannington, Pitminster and Simonsbath have each contributed a single number. The twenty-five songs have been gathered from nineteen different singers, whose ages average just under seventy years apiece.

Since the publication of the *Third Series* the movement having for its object the revival of English folk-music has made very remarkable progress. To this result it may fairly be claimed that the Somerset songs have largely contributed. They have travelled far beyond the limits of the County in which they were recovered. They have obtained a footing in the Universities, in several of the public schools as well as in many elementary schools, and they have been heard upon the concert platforms of London and of many of the chief cities of the provinces. Seeing that the *First Series* was published only three years ago, this development is very remarkable ; it certainly far exceeds the expectations which were formed at the time. The dissemination, moreover, amongst all classes, of songs as fresh and beautiful as these folk-ditties of Somerset can but exert a healthy and refining influence upon the musical taste of the nation.

It is pleasant, too, to be able to record that there are now many collectors at work in other parts of England—*e.g.* Dorset, Hants Sussex, Lincolnshire and East Anglia ; that their labours are being energetically seconded by the Folk-Song Society ; and, consequently, that there is every prospect that in a few years time the recovery of the folk-songs of England will have become an accomplished fact.

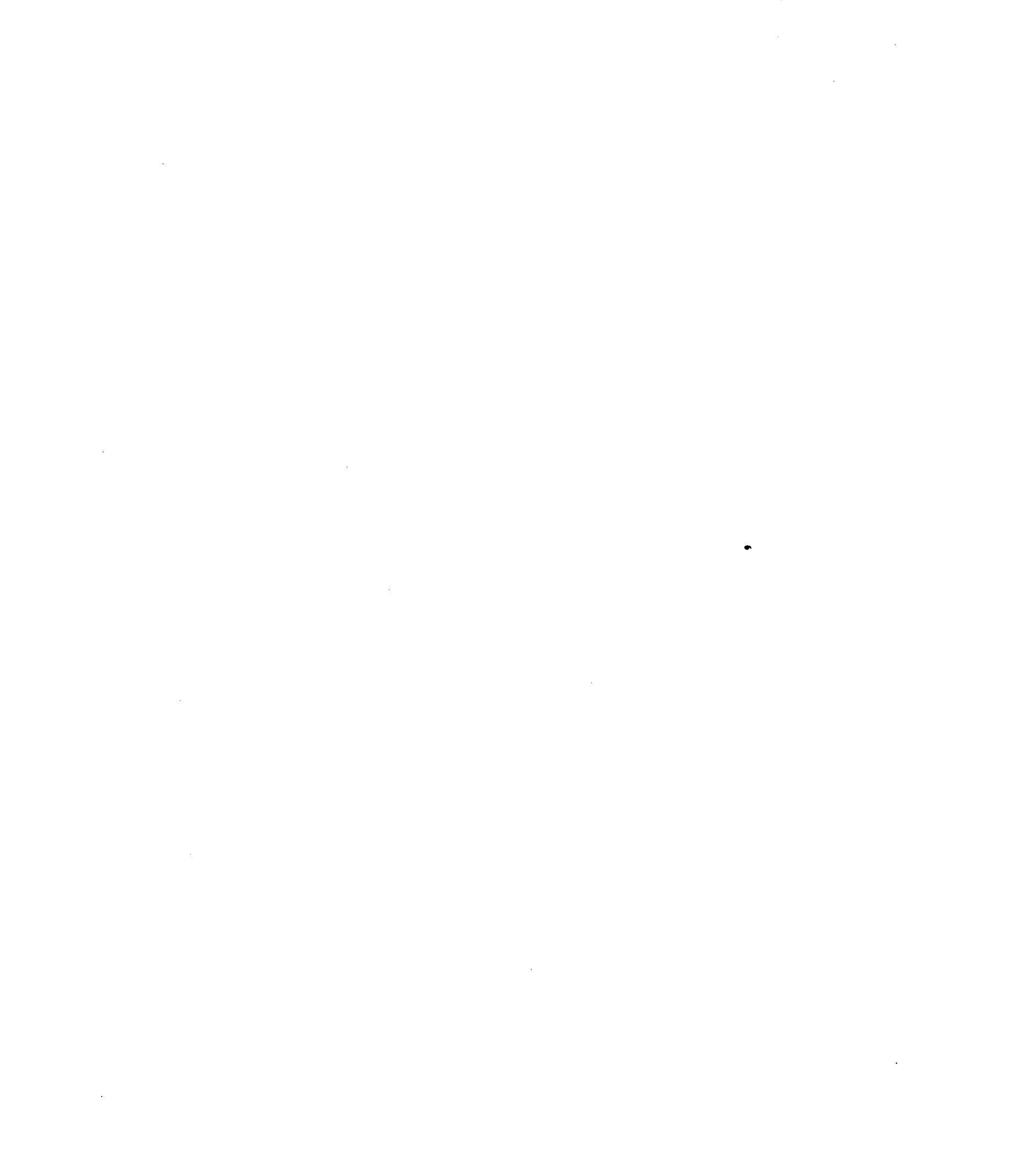
C. J. S.

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# FOLK SONGS.

LXXX. THE RAMBLING SAILOR.

*Vivo.*

I am a sai - lor stout and bold, Long time I've ploughed the

o - cean; I've fought for king and coun - try too, Won hon - our and pro -

- mo - tion. I said: My bro - ther sai - lor, I bid you a - dieu, No more to the sea will I

go with you; I'll tra - vel the coun - try through and through, And I'll be a ramb - ling

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

sai - lor. If sai - lor.

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

*dim.* *f* *rall.*

### THE RAMBLING SAILOR.

1. I AM a sailor stout and bold,  
 Long time I've ploughed the ocean ;  
 I've fought for king and country too,  
 Won honour and promotion.  
 I said : My brother sailor, I bid you adieu,  
 No more to the sea will I go with you ;  
 I'll travel the country through and through,  
 And I'll be a rambling sailor.
  
2. If you should want to know my name,  
 My name it is young Johnson.  
 I've got permission from the king  
 To court young girls and handsome.  
 I said : My dear, what will you do ?  
 Here's ale and wine and brandy too ;  
 Besides a pair of new silk shoes,  
 To travel with a rambling sailor.
  
3. The king's permission granted me  
 To range the country over ;  
 From Bristol Town to Liverpool,  
 From Plymouth Sound to Dover.  
 And in whatever town I went,  
 To court young maidens I was bent ;  
 And marry none was my intent,  
 But live a rambling sailor.

# LXXXI. DEATH AND THE LADY.

*\* Andante maestoso.*

As I walked forth one day, one day, I met an a - ged man

by ... the way; His head was bald, his beard was grey,..... His

cloth - ing made of the cold earth - en clay, His cloth - ing made of the

*Verses 1-4.* cold earth-en clay. I *Last verse.* cold earthen clay.

*rall. p rall. p a tempo. p rall.*

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system includes the tempo marking '\* Andante maestoso.' and dynamic markings '\*p', 'cres.', and 'mf'. The second system has a dynamic marking 'p'. The third system has dynamic markings 'cres.', 'mf', and 'dim.'. The fourth system is divided into two parts: 'Verses 1-4.' and 'Last verse.', with dynamic markings 'rall.', 'p', 'a tempo. p', and 'rall.'.

\* The bars vary in length. The time-unit is the crotchet which is constant in value.



## DEATH AND THE LADY.

1. As I walked forth one day, one day,  
I met an aged man by the way ;  
His head was bald, his beard was grey,  
His clothing made of the cold earthen clay,  
His clothing made of the cold earthen clay.
2. I said : Old man, what man are you ?  
What country do you belong unto ?  
My name is Death ; hast heard of me ?  
All kings and princes bow down unto me,  
And you, fair maid, must come along with me.
3. I'll give you gold, I'll give you pearl,  
I'll give you costly rich robes to wear,  
If you will spare me a little while,  
And give me time my life to amend,  
And give me time my life to amend.
4. I'll have no gold, I'll have no pearl,  
I want no costly rich robes to wear.  
I cannot spare you a little while,  
Nor give you time your life to amend,  
Nor give you time your life to amend.
5. In six months time this fair maid died.  
Let this be put on my tomb-stone, she cried :  
Here lies a poor, distress-ed maid ;  
Just in her bloom she was snatch-ed away,  
Her clothing made of the cold earthen clay.

# LXXXII. THE BEGGAR.

*Allegro ma non troppo.*

I'd just as soon be a beg-gar as a king, And the  
rea - son I'll tell you for why ; A king can - not swag-ger, nor  
drink like a beggar, Nor be half so hap-py as I. Let the back and the sides go  
bare, my boys, Let the hands and the feet gang cold : But give to the bel-ly, boys,

*f* *mf* *f*

The musical score consists of four systems, each with a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked *Allegro ma non troppo*. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

beer enough, Whether it be new or old.

*dim.* *mf*

### THE BEGGAR.

1. I'd just as soon be a beggar as a king,  
 And the reason I'll tell you for why ;  
 A king cannot swagger, nor drink like a beggar,  
 Nor be half so happy as I.  
     Let the back and the sides go bare, my boys,  
     Let the hands and the feet gang cold :  
     But give to the belly, boys, beer enough,  
     Whether it be new or old.
  
2. I've sixpence in my pocket and I've worked hard for it,  
 Kind landlord, here it is.  
 Neither Jew nor Turk shall make me work,  
 While begging is as good as it is.  
     Let the back etc., etc.
  
3. Sometimes we call at a nobleman's hall,  
 And beg for bread and beer ;  
 Sometimes we are lame, sometimes we are blind,  
 Sometimes too deaf to hear.  
     Let the back etc., etc.
  
4. Sometimes we lie like hogs in a sty  
 With a flock of straw on the ground ;  
 Sometimes eat a crust that has rolled in the dust,  
 And are thankful if that can be found.  
     Let the back and the sides go bare, my boys,  
     Let the hands and the feet gang cold ;  
     But give to the belly, boys, beer enough.  
     Whether it be new or old.

# LXXXIII. THE CRUEL SHIP'S CARPENTER.

*Allegro moderato.*

In fair Worcester ci - ty, in fair Worcester-

*Sves ad lib. non legato.*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The lyrics are 'In fair Worcester ci - ty, in fair Worcester-'. Below the piano part, there is a performance instruction: 'Sves ad lib. non legato.'

- shire, There was a young girl grow-ing, a - grow-ing up for me. A

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- shire, There was a young girl grow-ing, a - grow-ing up for me. A'. The piano accompaniment continues with a steady accompaniment.

long time I court-ed her for to be my dear. I lived by the

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'long time I court-ed her for to be my dear. I lived by the'. The piano accompaniment continues.

trade of a ship's car-pen - ter. 'Twas ear - ly one morn - ing be -

*cres. . .*

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'trade of a ship's car-pen - ter. 'Twas ear - ly one morn - ing be -'. The piano accompaniment concludes with a 'cres.' (crescendo) marking.

- fore it was day, I went un - to my Pol - ly these words to her to

*f* *mf*

say: O Pol - ly, O Pol - ly, now come a - long with me, Be -

*f* *dim.*

- fore we are mar - ried my friends for to see. He led her through

*pp sotto voce.*

groves and through val - leys so deep, Which caus - ed this young dam - sel to

*p*

wring her hands and weep: O Wil - liam, O Wil - liam, you're lead - ing me a -

- stray On pur - pose my in - no - cent life to be - tray. 'Tis

*pp*

1st and 2nd times.

1st and 2nd times.

8ves.

- clare. A - way from his cap - tain he turn - ed with speed, And

*p*

Third time.

Third time.

8ves. ad lib.

met his dear - est Pol - ly, which made his heart to bleed. She rent him, she

*f*

*marcato.*

stripped him, she tore him all in three: Be - cause he had mur - dered both

her and her ba - by.

### THE CRUEL SHIP'S CARPENTER.

1. In fair Worcester city, in fair Worcestershire,  
There was a young girl growing, a-growing up for me.  
A long time I courted her for to be my dear.  
I lived by the trade of a ship's carpenter.
2. 'Twas early one morning before it was day,  
I went unto my Polly these words to her to say:  
O Polly, O Polly, now come along with me,  
Before we are married my friends for to see.
3. He led her through groves and through valleys so deep,  
Which caused this young damsel to wring her hands and weep:  
O William, O William, you're leading me astray  
On purpose my innocent life to betray.

4. 'Tis true, O 'tis true, all that you now do say,  
For I have worked all this long night digging of your grave.  
The grave it was open, the spade a-standing by,  
Which caused this young damsel to sife and to cry.
5. O pardon, O pardon, O pardon my life ;  
O William I won't covet to be to thee a wife ;  
I'll travel the country that I may set thee free.  
O pardon, O pardon my baby and me.
6. No pardon, no pardon, no time for to stand,  
Then he pulled out a long knife all into his hand ;  
He pressed it in her heart, until the blood did flow,  
And into the grave her poor body did throw.
7. He covered her over so safe and secure,  
And thought that his dear Polly she would be found no more.  
He went to his captain to sail the world a-round,  
Before this young murder could ever be found.
8. 'Twas early one morning, before it was day,  
Our captain came unto us and these words he did say :  
A murd'rer's on board here ! and he must now be found ;  
Our ship, she's in mourning, she will not sail round.
9. Then up step-ped one : O indeed it's not I ;  
Then up and stepped another, and made the same reply ;  
Then up stepped young William, and he did stamp and swear :  
Indeed it's not me, that I vow and declare.
10. Away from his captain he turn-ed with speed,  
And met his dearest Polly, which made his heart to bleed.  
She rent him, she stripped him, she tore him all in three :  
Because he had murdered both her and her baby.



# LXXXIV. THE OUTLANDISH KNIGHT.

*Moderato.*

An out-land-ish knight came from the north lands, And he came woo-ing to me ;..... He

said he would take me to for - eign lands, And there he would mar - ry me. Go fetch me some of your

father's gold, And some of your mo-ther's fee,..... And two of the best nags from out of the sta-ble, Where

there stand thir - ty and three. She mounted up-on her milk-white steed, And he on his dap - ple

*p* *mf* *marcato.* *f*

grey ;..... They rode till they came un - to the sea - side, Three hours be - fore it was

*dim.*

1st-4th times. Fifth time.  
day. Light - ry.....

1st-4th times. Fifth time.  
*p*

### THE OUTLANDISH KNIGHT.

- 1 AN outlandish knight came from the north lands,  
And he came wooing to me ;  
He said he would take me to foreign lands,  
And there he would marry me.
- 2 Go fetch me some of your father's gold,  
And some of your mother's fee,  
And two of the best nags from out of the stable,  
Where there stand thirty and three.
- 3 She mounted upon her milk-white steed,  
And he on his dapple-grey ;  
They rode till they came unto the sea-side,  
Three hours before it was day.
- 4 Light off, light off thy milk-white steed ;  
Deliver it up unto me ;  
For six pretty maidens have I drown-ed here,  
And thou the seventh shall be.
- 5 Doff off, doff off thy silken things ;  
Deliver them up unto me ;  
I think that they look too rich and too gay  
To rot all in the salt sea.

- 6 If I must doff off my silken things,  
Pray turn thy back unto me ;  
For it is not fitting that such a ruffian  
A naked woman should see.
- 7 And cut thou away the brimbles so sharp,  
The brimbles from off the brim ;  
That they may not tangle my curly locks,  
Nor scratch my lily-white skin.
- 8 He turn-ed around his back to her,  
And bent down over the brim.  
She caught him around the middle so small,  
And bundled him into the stream.
- 9 He dropp-ed high, he dropp-ed low,  
Until he came to the side ;  
Catch hold of my hand, my fair pretty maid,  
And thee I will make my bride.
- 10 Lie there, lie there, you false hearted man,  
Lie there instead of me ;  
For six pretty maidens hast thou a-drowned here,  
The seventh hath drown-ed thee.
- 11 She mounted on her milk-white steed,  
And led the dapple-grey ;  
She rode till she came to her father's house,  
Three hours before it was day.
- 12 The parrot hung in the window so high,  
And heard what the lady did say :  
What ails thee, what ails thee, my pretty lady,  
You've tarried so long away ?
- 13 The king he was up in his bed-room so high,  
And heard what the parrot did say :  
What ails thee, what ails thee, my pretty Polly,  
You prattle so long before day ?
- 14 It's no laughing matter, the parrot did say,  
That loudly I call unto thee ;  
For the cat has a-got in the window so high,  
I fear that she will have me.
- 15 Well turn-ed, well turned, my pretty Polly ;  
Well turned, well turn-ed for me ;  
Thy cage shall be made of the glittering gold,  
And the door of the best ivory.

# LXXXV. THE COASTS OF HIGH BARBARY.

*Con spirito.*

Look a - head, look a - starn, look the

wea - ther and the lee. Blow high! Blow low! and

so sail - ed we..... I see a wreck to wind - ward and a

lof - tyship to lee, A - sail - ing down all on the coasts of High Bar - ba -

*p*

*mf*

*sfz*

ry. Then hail her, our cap - tain he call - ed o'er the side; Blow

high !..... Blow low !..... And so sail - ed we..... O are you a

pi - rate or a man - o' - war, he cried? A - sail - ing down all

on the coast of High Bar - ba - ry. O are you a

pi - rate or man - o' - war, cried we? Blow high !..... Blow

low !..... and so sail - ed we..... O no! I'm not a pi - rate but a

man - o' - war, cried he, A - sail - ing down all on the coasts of

High Bar - ba - ry. Then - ry.

1st & 2nd times. 3rd time.

1st & 2nd times. 3rd time.

FINE.

## THE COASTS OF HIGH BARBARY.

1. Look ahead, look a-starn, look the weather and the lee.  
Blow high ! Blow low ! and so sailed we.  
I see a wreck to windward and a lofty ship to lee,  
A-sailing down all on the coasts of High Barbary.
2. Then hail her, our captain he call-ed o'er the side ;  
Blow high ! Blow low ! and so sailed we.  
O are you a pirate or a man-o'-war, he cried ?  
A-sailing down all on the coasts of High Barbary.
3. O are you a pirate or man-o'-war, cried we ?  
Blow high ! Blow low ! and so sailed we.  
O no ! I'm not a pirate but a man-o'-war, cried he,  
A-sailing down all on the coasts of High Barbary.
4. Then back up your topsails, and heave your vessel to,  
Blow high ! Blow low ! and so sailed we.  
For we have got some letters to be carried home by you.  
A-sailing down all on the coasts of High Barbary.
5. We'll back up our topsails and heave our vessel to ;  
Blow high ! Blow low ! and so sailed we.  
But only in some harbour and along the side of you.  
A-sailing down all on the coasts of High Barbary.
6. For broadside, for broadside, they fought all on the main ;  
Blow high ! Blow low ! and so sailed we.  
Until at last the frigate shot the pirate's mast away.  
A-sailing down all on the coasts of High Barbary.
7. For quarters ! for quarters ! the saucy pirate cried.  
Blow high ! Blow low ! and so sailed we.  
The quarters that we showed them was to sink them in the tide,  
A-sailing down all on the coasts of High Barbary.
8. With cutlass and gun O we fought for hours three ;  
Blow high ! Blow low ! and so sailed we.  
The ship it was their coffin, and their grave it was the sea.  
A-sailing down all on the coasts of High Barbary.
9. But O it was a cruel sight and griev-ed us full sore,  
Blow high ! Blow low ! and so sailed we.  
To see them all a-drowning as they tried to swim to shore.  
A-sailing down all on the coasts of High Barbary.

# LXXXVI. JACK HALL.

*Moderato.*

O my name it is Jack Hall, chim-ney sweep, chim-ney

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Moderato'. The lyrics are 'O my name it is Jack Hall, chim-ney sweep, chim-ney'.

sweep, O my name it is Jack Hall, chim-ney sweep. O my name it is Jack

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'sweep, O my name it is Jack Hall, chim-ney sweep. O my name it is Jack'.

Hall, and I've robbed both great and small, And my neck shall pay for

The third system of music continues the vocal line and piano accompaniment. The lyrics are 'Hall, and I've robbed both great and small, And my neck shall pay for'.

all..... when I die,... when I die,... And my neck shall pay for

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are 'all..... when I die,... when I die,... And my neck shall pay for'.



The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time. It begins with the lyrics "all ... when I die." followed by "I have". The piano accompaniment features a steady bass line and a more active treble line. Dynamic markings include *dim.* and *p*. The score is divided into two main sections: "Verses 1-4" and "Last verse".

## JACK HALL.

1. O MY name it is Jack Hall, chimney sweep, chimney sweep,  
 O my name it is Jack Hall, chimney sweep.  
 O my name it is Jack Hall, and I've robbed both great and small,  
 And my neck shall pay for all when I die, when I die,  
 And my neck shall pay for all when I die.
2. I have twenty pounds in store, that's no joke, that's no joke.  
 I have twenty pounds in store, that's no joke.  
 I have twenty pounds in store, and I'll rob for twenty more,  
 And my neck shall pay for all when I die, when I die,  
 And my neck shall pay for all when I die.
3. O they tell me that in gaol I shall die, I shall die,  
 O they tell me that in gaol I shall die.  
 O they tell me that in gaol I shall drink no more brown ale,  
 But be dashed if ever I fail till I die, till I die,  
 But be dashed if ever I fail till I die.
4. O I rode up Tyburn Hill in a cart, in a cart,  
 O I rode up Tyburn Hill in a cart.  
 O I rode up Tyburn Hill, and 'twas there I made my will,  
 Saying : The best of friends must part, so farewell, so farewell,  
 Saying : The best of friends must part, so farewell !
5. Up the ladder I did grope, that's no joke, that's no joke,  
 Up the ladder I did grope, that's no joke.  
 Up the ladder I did grope, and the hangman spread the rope,  
 O but never a word said I coming down, coming down,  
 O but never a word said I coming down.

# LXXXVII. THE DILLY SONG.

*Moderato.*  
FIRST VOICE. SECOND VOICE. FIRST VOICE.

Come and I will sing to you. What will you sing to me? I will sing you one-e-ry.  
(2) two-e-ry.  
etc., etc.

*mf*

---

SECOND VOICE. FIRST VOICE. *D.C.*

1st verse.  
What is your one-e-ry? One and One is all a-lone, and e-vermore shall be— so  
(2) two-e-ry?  
etc., etc.

*f marcato.* *più rall.*

---

2nd verse. FIRST VOICE.

Two and two are li-ly white babes a-cloth-ed all in green, O!

---

*D.C.*

One and One is all a-lone, and e-ver more shall be so.

*f marcato.* *più rall.*

3rd verse. FIRST VOICE. D.C.

Three of them are thri - vers, And two and two are li - ly white babes a - etc.

D.C.  
etc.

4th verse. FIRST VOICE. D.C.

Four are the gos - pel ma - kers. Three of them are thri - vers, And two and two are etc.

D.C.  
etc.

etc.

etc.

etc.

12th verse. FIRST VOICE.

Twelve are the twelve A - pos - tles. E - le - ven and e - le - ven are the keys of hea - ven, And

ten are the ten com - mand - ments. Nine are the nine that brightly shine, And eight are the eight com -

- man - ders. Sev-en are the sev-en stars in the sky, And six are the six broad wai - ters.

Five are the flam-boys un - der the boat, And four are the gos - pel ma - kers. Three of them are

thri - vers, And two and two are li - ly white babes a - cloth - ed all in

green, O! One and One is all a - lone, and e - ver - more shall be so.

*f marcato.* *f più rall.* FINE.

## THE DILLY SONG.

1. *1st voice.* COME and I will sing to you.  
*2nd voice.* What will you sing to me ?  
*1st voice.* I will sing one one-e-ry.  
*2nd voice.* What is your one-e-ry ?  
*1st voice.* One and One is all alone, and evermore shall be so.
2. *1st voice.* Come and I will sing to you.  
*2nd voice.* What will you sing to me ?  
*1st voice.* I will sing you two-e-ry.  
*2nd voice.* What is your two-e-ry ?  
*1st voice.* Two and two are lily-white babes a-clothed all in green, O !  
One and One is all alone, and evermore shall be so.
3. *1st voice.* Come and I will sing to you.  
*2nd voice.* What will you sing to me ?  
*1st voice.* I will sing you three-e-ry.  
*2nd voice.* What is your three-e-ry ?  
*1st voice.* Three of them are thrivers,  
And two and two are lily-white babes a-clothed all in green, O !  
One and One is all alone, and evermore shall be so.
4. *1st voice.* Come and I will sing to you.  
*2nd voice.* What will you sing to me ?  
*1st voice.* I will sing you four-e-ry.  
*2nd voice.* What is your four-e-ry ?  
*1st voice.* Four are the gospel makers.  
Three of them are thrivers,  
And two and two are lily-white babes a-clothed all in green, O !  
One and One is all alone, and evermore shall be so.

*(The remaining verses are sung after the manner of all cumulative songs, i.e. each verse deals with the next highest number and contains a new line. The additional lines are shown in the last and twelfth verse which follows.)*

12. *1st voice.* Come and I will sing to you.  
*2nd voice.* What will you sing to me ?  
*1st voice.* I will sing you twelve-e-ry.  
*2nd voice.* What is your twelve-e-ry ?  
*1st voice.* Twelve are the twelve apostles.  
Eleven and eleven are the keys of heaven,  
And ten are the ten commandments.  
Nine are the nine that brightly shine,  
And eight are the eight commanders.  
Seven are the seven stars in the sky,  
And six are the six broad waiters.  
Five are the flamboys under the boat,  
And four are the gospel makers.  
Three of them are thrivers,  
And two and two are lily-white babes a-clothed all in green, O !  
One and One is all alone, and evermore shall be so.

# LXXXVIII. COME ALL YOU WORTHY CHRISTIAN MEN.

*Andante serioso.*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo marking 'Andante serioso.' and the time signature 'C'. The vocal line starts with the lyrics 'Come all you worthy Christian men That'. The piano accompaniment features a bass line with '8ves.' (octaves) and a treble line with chords. Dynamics include 'p' (piano) and '8ves.'.

Come all you wor - thy Chris - tian men That

dwel up - on this land, Don't spend your time in ri - o - ting; Re -

- mem - ber you're but man. Be watch - ful for your lat - ter end; Be

rea - dy when you're called. There are ma - ny chan - ges in this world; Some

*dim.* *p*

rise while o - thers fall. Now, Job he was a pa - tient man, The

*p* *sotto voce.*

rich - est in the East : When he was brought to pov - er - ty, His

*legato. p*

sor - rows soon in - creased. He bore them all most pa - tient - ly ; From

*mf* *p*

sin he did re - frain ; He al - ways trust - ed in the Lord ; He

*mf* *p* *p e legato.*

soon got rich a - gain. Come all.

### COME ALL YOU WORTHY CHRISTIAN MEN.

- 1 COME all you worthy Christian men  
That dwell upon this land,  
Don't spend your time in rioting :  
Remember you're but man.  
Be watchful for your latter end ;  
Be ready when you're called.  
There are many changes in this world ;  
Some rise while others fall.
- 2 Now, Job he was a patient man,  
The richest in the East :  
When he was brought to poverty,  
His sorrows soon increased.  
He bore them all most patiently ;  
From sin he did refrain ;  
He always trusted in the Lord ;  
He soon got rich again.
- 3 Come all you worthy Christian men  
That are so very poor,  
Remember how poor Lazarus  
Lay at the rich man's door,  
While begging of the crumbs of bread  
That from his table fell.  
The Scriptures do inform us all  
That in heaven he doth dwell.
- 4 The time, alas, it soon will come  
When parted we shall be ;  
But all the difference it will make  
Is in joy and misery.  
And we must give a strict account  
Of great as well as small :  
Believe me, now, dear Christian friends,  
That God will judge us all.



# LXXXIX. GENTLY, JOHNNY MY JINGALO.

*Allegretto grazioso.*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto grazioso'. Dynamics include piano (p) and mezzo-forte (mf). The lyrics are: 'I put my hand all in her own, Fair maid is a li - ly, O! She said: If you love me a - lone Come to me qui - et - ly, Do not do me in - ju - ry; Gent - ly, John - ny my Jin - ga - lo. I said: You know I love you, dear, Fair maid is a'.

I put my hand all

in her own, Fair maid is a li - ly, O! She said: If you love me a - lone

Come to me qui - et - ly, Do not do me in - ju - ry; Gent - ly, John - ny my

Jin - ga - lo. I said: You know I love you, dear, Fair maid is a

li - ly O! She whis - pered soft - ly in my ear: Come to me

qui - et - ly, Do not do me in - ju - ry; Gent - ly, John - ny my

Jin - ga - lo. I

1st & 2nd times. 3rd time.

1st & 2nd times. 3rd time.

FINE.

### GENTLY, JOHNNY MY JINGALO.

- I I PUT my hand all in her own,  
 Fair maid is a lily O!  
 She said: If you love me alone  
 Come to me quietly,  
 Do not do me injury;  
 Gently, Johnny my Jingalo.

- 2 I said : You know I love you, dear,  
Fair maid is a lily O !  
She whispered softly in my ear :  
Come to me quietly,  
Do not do me injury ;  
Gently, Johnny my Jingalo.
- 3 I placed my arm around her waist,  
Fair maid is a lily O !  
She laughed and turned away her face :  
Come to me quietly,  
Do not do me injury ;  
Gently, Johnny my Jingalo.
- 4 I kissed her lips like rubies red,  
Fair maid is a lily O !  
She blushed ; then tenderly she said :  
Come to me quietly,  
Do not do me injury ;  
Gently Johnny my Jingalo.
- 5 I slipped a ring all in her hand,  
Fair maid is a lily O !  
She said : The parson's near at hand.  
Come to me quietly,  
Do not do me injury ;  
Gently Johnny my Jingalo.
- 6 I took her to the church next day,  
Fair maid is a lily O !  
The birds did sing, and she did say :  
Come to me quietly,  
Do not do me injury ;  
Gently Johnny my Jingalo.

# XC. JOHN BARLEYCORN.

*Moderato e maestoso.*

*Handwritten note:*  
A. 1. 1876

There were three kings came

*mf* *p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part begins with a dynamic marking of *mf* and ends with *p*. The tempo is *Moderato e maestoso*.

from the West, Their vic - to - ry to try; And they have ta - ken a

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "from the West, Their vic - to - ry to try; And they have ta - ken a". The piano accompaniment continues with a steady accompaniment.

so - lemn oath, John Bar - ley - corn should die. Fol the dol the

*cres.*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "so - lemn oath, John Bar - ley - corn should die. Fol the dol the". The piano accompaniment includes a *cres.* (crescendo) marking.

did - i - ay, ... Fol the dol the did - i - a - ge - wo.....

*mf* *mf*

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "did - i - ay, ... Fol the dol the did - i - a - ge - wo.....". The piano accompaniment includes dynamic markings of *mf* and *mf*.

They took a plough and ploughed him in, Laid clods up - on his

*p e legato.*

head; And they have ta - ken a so - lemn oath, John Bar - ley - corn is

dead. Fol the dol the did - i - ay,.... Fol the dol the

*cres.* *f*

did - i - a - ge - wo :..... So there he lay for a

*pp*

full fort-night, Till the dew on him did fall: Then Bar - ley-corn sprung up a - gain, And

*mf* *deces.* . . . . .

that sur-vised them all. Fol the dol the did-i - ay,.....

*mf* *mf*

Fol the dol the did-i - a - ge - wo.....

*p*

There he re - mained till mid - sum - mer, And looked both pale and

*pp*

wan; Then Bar - ley - corn he got a beard, And so be - came a

man. Fol the dol the did-i - ay,... Fol the dol the

did-i - a-ge-wo..... Then

*Sua..... loco.*

they sent men with scythes so sharp, To cut him off at

knee ; And then poor John - ny Bar - ley - corn, They

served him bar - b'rous - ly. Fol the dol the

did - i - ay,.... Fol the dol the did - i - a - ge - wo.....

..... O Bar - ley - corn is the choi - cest grain That



e'er was sown on land; It will do more than a - ny grain, By the

*con forza.*

turn - ing of your hand. Fol the doll the did - i - ay,...

Fol the dol the did-i-a-ge-wo.....

*dim. p morendo. pp*

## JOHN BARLEYCORN.

SECOND VERSION.

- I. THERE were three kings came from the West,  
 Their victory to try;  
 And they have taken a solemn oath,  
 John Barleycorn should die.  
 Fol the dol the didiay,  
 Fol the dol the di-di-a-ge wo.

2. They took a plough and ploughed him in,  
Laid clods upon his head ;  
And they have taken a solemn oath,  
John Barleycorn is dead.  
Fol the dol, etc.
3. So there he lay for a full fortnight,  
Till the dew on him did fall :  
Then Barleycorn sprung up again,  
And that surprised them all.  
Fol the dol, etc.
4. There he remained till midsummer.  
And looked both pale and wan ;  
Then Barleycorn he got a beard,  
And so became a man.  
Fol the dol, etc.
5. Then they sent men with scythes so sharp,  
To cut him off at knee ;  
And then poor Johnny Barleycorn,  
They served him barbarously.  
Fol the dol, etc.
6. O Barleycorn is the choicest grain  
That e'er was sown on land ;  
It will do more than any grain,  
By the turning of your hand.  
Fol the dol the didiay,  
Fol the dol the di-di-a-ge wo.

# XCI. THE SHEEP SHEARING.

*Allegretto.*

How de - light - ful to see, In those eve - nings in

Spring, The sheep go - ing home to the fold: The Mas - ter doth

sing, as he views ev - ery - thing, And his dog goes be - fore him where

told, And his dog goes be - fore him where told. The sixth

*p* *p legato.* *f*

month of the year, In the month call - ed June, When the wea-ther's too

hot to be borne, The Mas - ter doth say, As he goes on his

way, To - mor - row my sheep shall be shorn, To - mor - row my

sheep shall be shorn. Now,

## THE SHEEP-SHEARING.

1. How delightful to see,  
In those evenings in Spring,  
The sheep going home to the fold :  
The Master doth sing,  
As he views everything,  
And his dog goes before him where told.
2. The sixth month of the year,  
In the month call-ed June,  
When the weather's too hot to be borne,  
The Master doth say,  
As he goes on his way,  
To-morrow my sheep shall be shorn.
3. Now, as for those sheep,  
They're delightful to see ;  
They're a blessing to a man on his farm.  
For their flesh it is good,  
It's the best of all food,  
And the wool it will clothe us up warm.
4. Now, the sheep they're all shorn,  
And the wool carried home,  
Here's a health to our master and flock ;  
And, if we should stay  
Till the last goes away,  
I'm afraid 'twill be past twelve o'clock.

# XCII. THE SAUCY SAILOR.

*Andante grazioso.*

Come, my dear - est, Come, my fair - est, Come and

tell un - to me, Will you pi - ty a poor sai - lor boy Who has

just come from sea? I can fan - cy no poor sai - lor: No poor

sai - lor for me! For to cross the wide o - cean Is a

ter - ror to me. You are me.

Three times. Fourth time.

Three times. Fourth time.

p cres. dim. p

### THE SAUCY SAILOR.

1. COME, my dearest, come, my fairest,  
Come and tell unto me,  
Will you pity a poor sailor boy  
Who has just come from sea?
2. I can fancy no poor sailor :  
No poor sailor for me !  
For to cross the wide ocean  
Is a terror to me.
3. You are ragged, love, you are dirty, love,  
And your clothes they smell of tar.  
So begone, you saucy sailor boy,  
So begone, you Jack Tar !
4. If I'm ragged, love, if I'm dirty, love,  
If my clothes they smell of tar,  
I have silver in my pocket, love,  
And of gold a bright store.
5. When she heard these words come from him,  
On her bended knees she fell :  
To be sure, I'll wed my sailor,  
For I love him so well.
6. Do you think that I am foolish ?  
Do you think that I am mad ?  
That I'd wed with a poor country girl  
Where no fortune's to be had ?
7. I will cross the briny ocean  
Where the meadows they are green ;  
Since you have had the offer, love,  
Another shall have the ring.
8. For I'm young, love, and I'm frolicksome,  
I'm good-tempered, kind and free :  
And I don't care a straw, love,  
What the world says of me.

8:

# XCI. THE TREE IN THE WOOD.

*Moderato.*

All in a wood there grew a tree, The fi - nest tree you e-ver did see, And the

green leaves grew a - round, around, around, And the green leaves grew a - round. (2) And

on this tree there was a limb, The fi - nest limb you e-ver did see, The

limb was on the tree, The tree was in the wood, ..... And the green leaves grew a -

\* This bar is repeated twice in the third verse, three times in the fourth verse, four times in the fifth verse, and so on.



The image shows a musical score for the song 'The Tree in the Wood'. It consists of three staves: a vocal line at the top, a piano accompaniment on the right, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has lyrics: '- round, around, a-round, And the green leaves grew a - round. (3) And - round.' Above the vocal line, there are markings for 'Verses 2-8.' and '9th verse.' The piano accompaniment features chords and arpeggiated figures. The bass line provides a steady accompaniment.

### THE TREE IN THE WOOD.

1. ALL in a wood there grew a tree,  
The finest tree you ever did see,  
And the green leaves grew around, around, around,  
And the green leaves grew around.
2. And on this tree there was a limb,  
The finest limb you ever did see,  
The limb was on the tree,  
The tree was in the wood,  
And the green leaves grew around,  
around, around,  
And the green leaves grew around.
3. And on this limb there was a branch,  
The finest branch you ever did see,  
The branch was on the limb,  
The limb was on the tree,  
The tree was in the wood,  
And the green leaves, etc., etc.
4. And on this branch there was a nest,  
The finest nest you ever did see,  
The nest was on the branch,  
The branch was on the limb, etc., etc.
5. And in this nest there was an egg,  
The finest egg you ever did see, etc., etc.
6. And in this egg there was a yolk,  
The finest yolk etc., etc.
7. And in this yolk there was a bird,  
The finest bird etc., etc.
8. And on this bird there was a wing,  
The finest wing etc., etc.
9. And on this wing there was a feather,  
The finest feather you ever did see,  
The feather was on the wing,  
The wing was on the bird,  
The bird was in the yolk,  
The yolk was in the egg,  
The egg was in the nest,  
The nest was on the branch,  
The branch was on the limb,  
The limb was on the tree,  
The tree was in the wood,  
And the green leaves grew around, around, around,  
And the green leaves grew around.

**E A**

# XCIV. O NO, JOHN!

*Allegro moderato.*

On yon - der hill there  
stands a crea - ture ; Who she is I do not know. I'll go and court her  
for her beau - ty ; She must an - swer Yes or No. O No, John!  
No, John! No, John! No! My

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

The musical score is written in G major and common time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include mezzo-forte (mf), piano (p), and forte (f). The piece concludes with a double bar line and repeat signs.

O NO, JOHN.

- 1 ON yonder hill there stands a creature ;  
Who she is I do not know.  
I'll go and court her for her beauty ;  
She must answer Yes or No.  
O No John ! No John ! No John ! No !
- 2 My father was a Spanish Captain—  
Went to sea a month ago.  
First he kissed me, then he left me—  
Bid me always answer No.  
O No John ! No John ! No John ! No !
- 3 O Madam in your face is beauty,  
On your lips red roses grow.  
Will you take me for your lover ?  
Madam, answer Yes or No.  
O No John ! No John ! No John ! No !
- 4 O Madam, I will give you jewels ;  
I will make you rich and free ;  
I will give you silken dresses.  
Madam, will you marry me ?  
O No John ! No John ! No John ! No !
- 5 O Madam, since you are so cruel,  
And that you do scorn me so,  
If I may not be your lover,  
Madam, will you let me go ?  
O No John ! No John ! No John ! No !
- 6 Then I will stay with you for ever,  
If you will not be unkind.  
Madam, I have vowed to love you ;  
Would you have me change my mind ?  
O No John ! No John ! No John ! No !
- 7 O hark ! I hear the church bells ringing :  
Will you come and be my wife ?  
Or, dear Madam, have you settled  
To live single all your life ?  
O No John ! No John ! No John ! No !

# XCV. SWEET LOVELY JOAN.

*Moderato.*

\*  
A sto - ry to you I will re - late, Con - cern - ing of a  
pret - ty maid; Con - cern - ing of sweet love - ly Joan, As she sat milk - ing all a - lone. A  
no - ble knight he rode with speed, All mounted on his milk - white steed; He rode, he rode, him -  
self a - lone, Un - til he came to love - ly Joan. Good

*p* *cresc.*  
*mf* *dim.* *p*  
*mf* *f*  
*dim.* *p* *FINE.*

Verses 2-8. Verse 10.

\* The bars vary in length. The time-unit is the crotchet which is constant in value.

## SWEET LOVELY JOAN.

1. A STORY to you I will relate,  
Concerning of a pretty maid ;  
Concerning of sweet lovely Joan,  
As she sat milking all alone.
2. A noble knight he rode with speed,  
All mounted on his milk-white steed ;  
He rode, he rode, himself alone,  
Until he came to lovely Joan.
3. Good morning to you, my pretty maid.  
O twice good morning, sir, she said.  
What ! are you milking all alone ?  
O yes ! replied sweet lovely Joan.
4. Then out he pull-ed his purse of gold,  
And said : Fair maid, do this behold !  
All this I'll give, if me you'll wed.  
Her cheeks they blushed like roses red.
5. O noble knight, I pray you forbear,  
I cannot marry you, I swear ;  
For on to-morrow I'm to wed  
My own, my own true love instead.
6. 'Twas then he made her a solemn vow,  
He'd wed her if she would or no ;  
But this he said to frighten Joan,  
As she sat milking all alone.
7. Give me the gold, sir, into my hand,  
And I will be at your command ;  
For that will be more good to me  
Than twenty husbands, sir, said she.
8. As he was looking across the mead,  
She mounted on his milk-white steed.  
He called, he called, 'twas all in vain ;  
She never once looked back again.
9. She did not feel that she was safe,  
Until she reached her true-love's gate.  
She'd robbed him of his steed and gold,  
And left him an empty purse to hold.
10. It pleased her lover to the heart  
To think how well she'd played her part :  
To-morrow morning we'll be wed,  
And I will be the knight instead.

# XCVI. SEARCHING FOR LAMBS.

*Allegretto e semplice.*

As I went out one May morn-ing, One May morn-ing be -

- time, I met a maid, from home had strayed, Just as the sun did

shine. What makes you rise so soon, my dear, Your jour - ney to pur -

- sue? Your pret-ty lit - tle feet they tread so sweet, Strike off the morn - ing