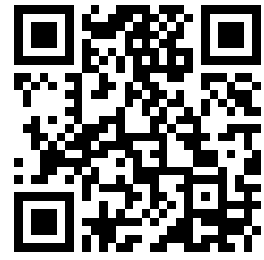

RELIQUARY OF ENGLISH SONG

COLLECTED AND EDITED
BY
FRANK HUNTER POTTER

ACCOMPANIMENTS BY
CHARLES VINCENT, Mus. Doc. Oxon.

SERIES TWO
(1700—1800)

Price, $1.25 *net*

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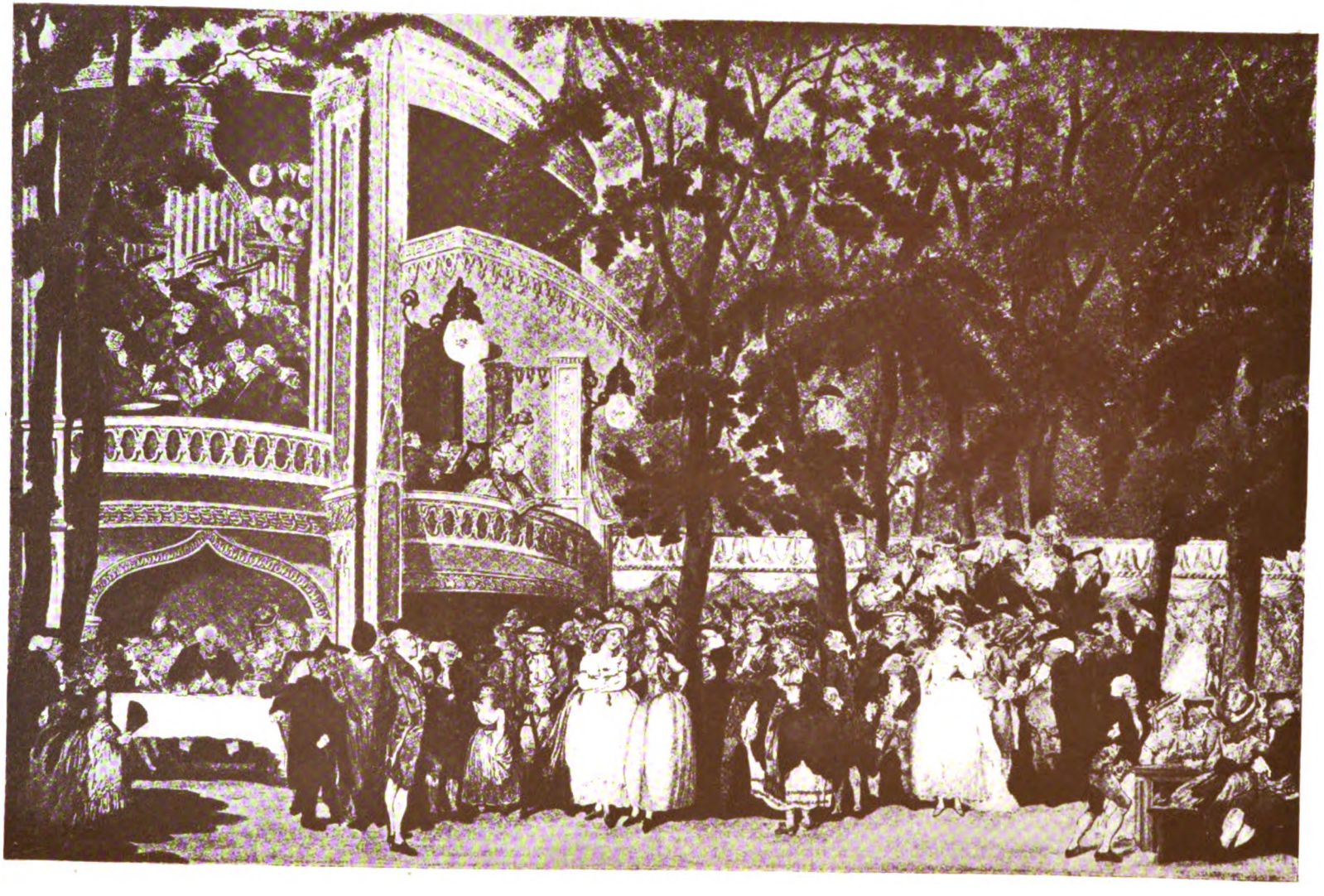
SERIES II



VAUXHALL

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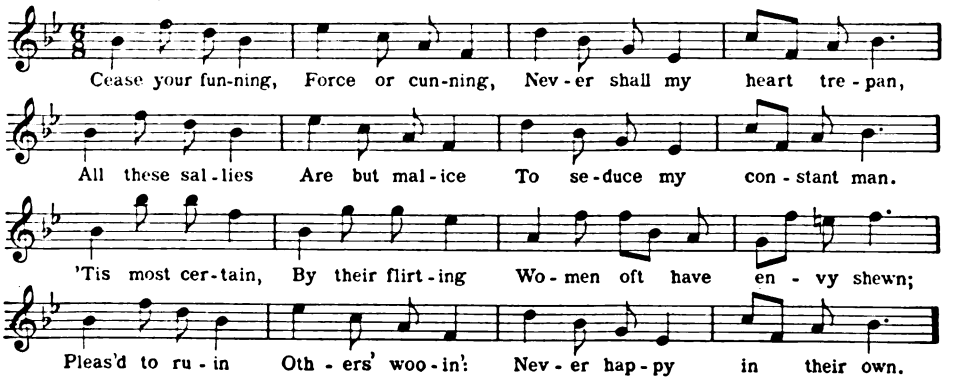
Introduction

The English song was profoundly influenced during the eighteenth century by one important force, that popular institution, the Public Pleasure Garden.

No reader of contemporary memiors or novels can be ignorant of the large part which these Gardens played in the life of London, which then, as now, was another name for the social life of England. Pepys and Horace Walpole and Fielding alike give us glimpses of the hold which Vauxhall and Ranelagh and Marybone (which was the common spelling of the word Marylebone, as it was and is its common pronunciation) had upon the affections of the public. And considering the fact that the Gardens were open only four months, or, at the best, five, out of the year, the influence which they exercised on English song-music is out of all proportion to the amount of time in which it was exerted.

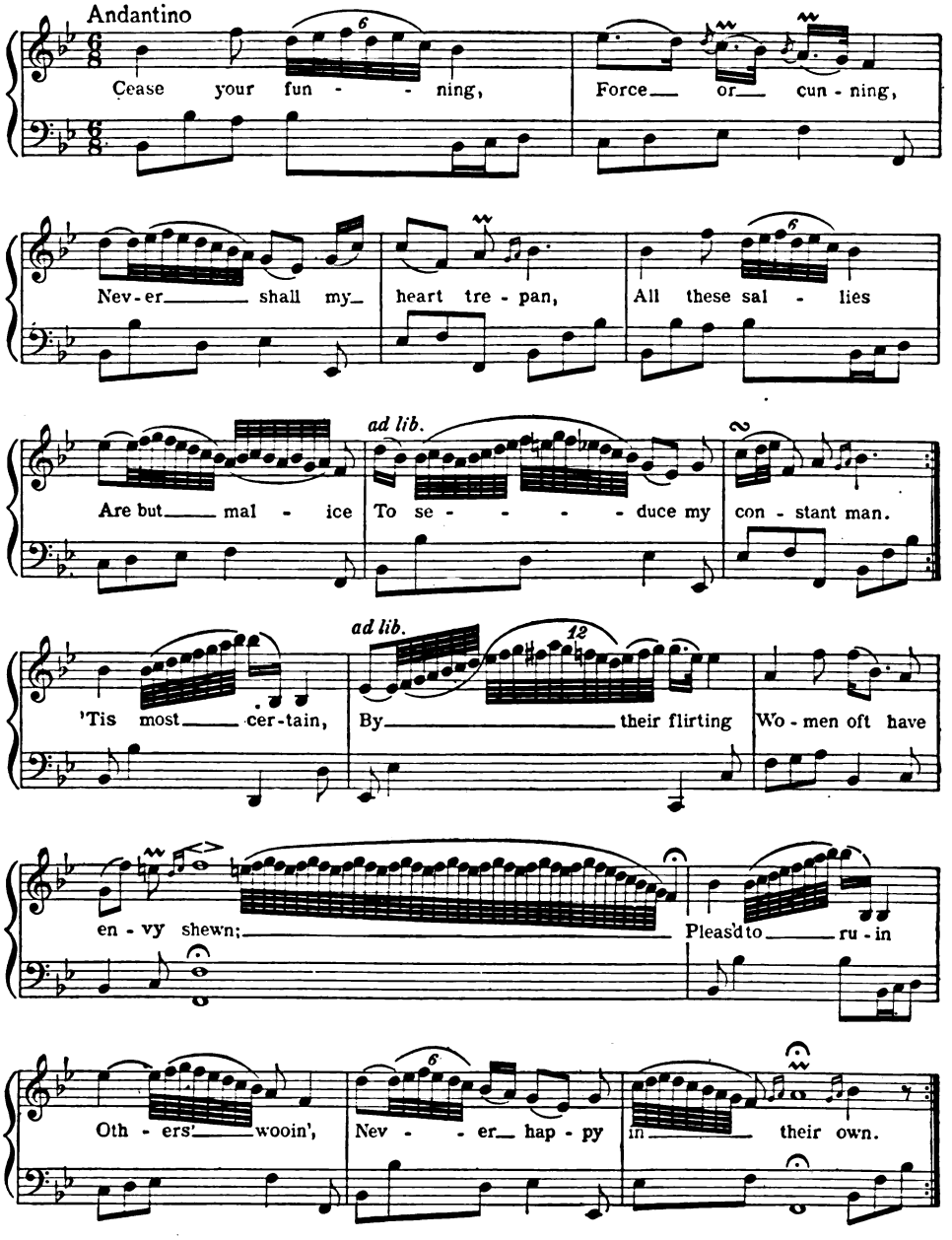
At the beginning of the eighteenth century the tendency of this music was toward the florid, marked by what was technically termed in those days "division," this being the name for those rapid passages which were produced by the "division" of slow notes into quick ones, such, for instance, as one finds in the roulades in "Rejoice Greatly" and other florid Handel airs, to take the most familiar examples. The music of Purcell was full of it, and in such smaller men as Eccles, who copied and exaggerated Purcell's mannerisms, it was carried to a ridiculous extent. It was even introduced into variations on simple folk-songs, and the following example will show the excesses of which it was capable. These variations are of the end of the eighteenth century, but they are fairly typical of the sort of thing which was done at its beginning, and of the general direction in which song-music was then headed.

Cease Your Funning

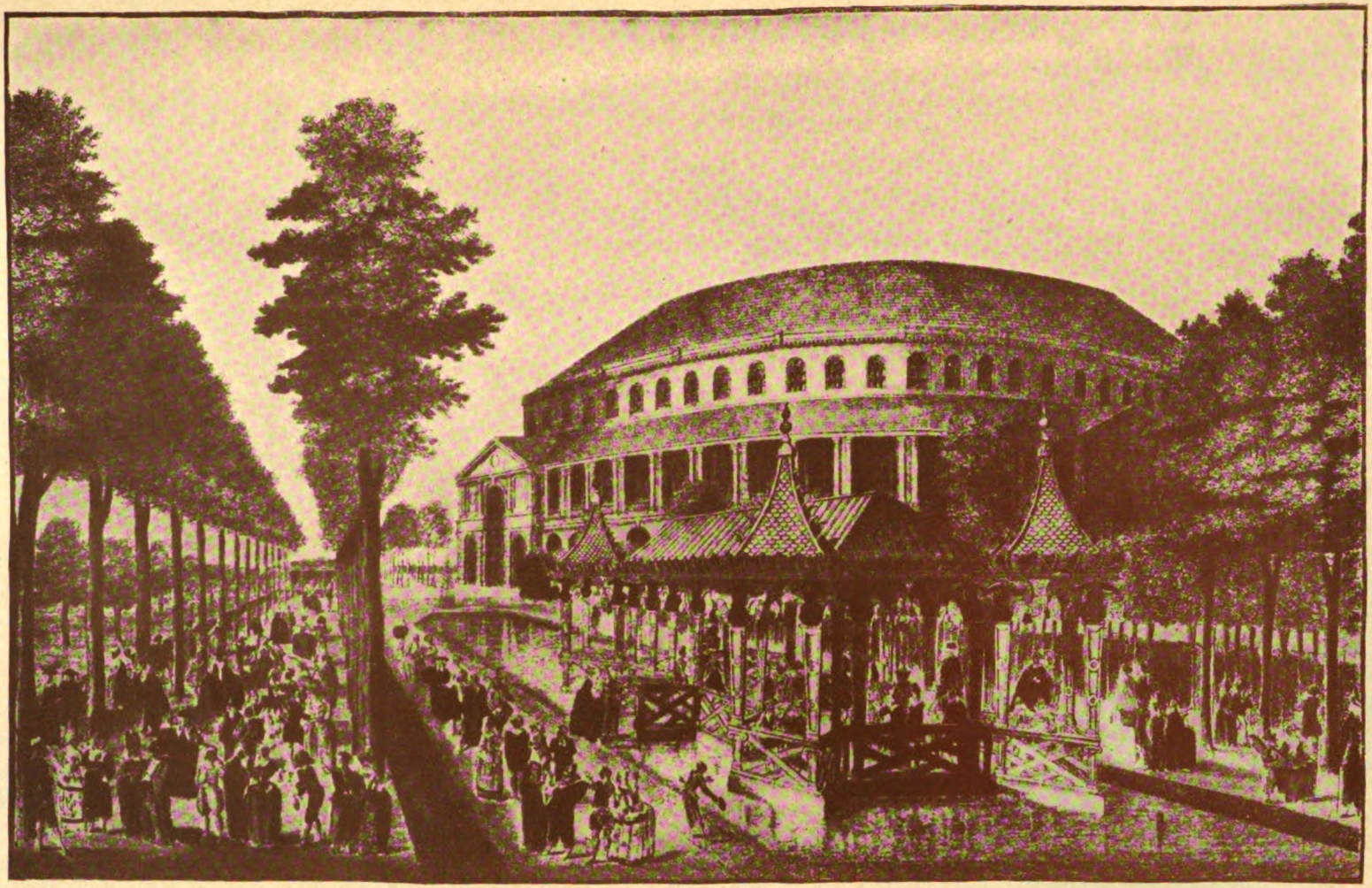


Cease Your Funning

As sung by Madame Angelica Catalani



When it came to be a question of singing out of doors, or in a large rotunda where two or three thousand people were perpetually walking about, it was clear that such florid passages could make no effect whatever. But as during the warm months of the year the best singers in England sang in such surroundings songs written for them by the best composers, and the audience was composed of the most select elements of London fine society, it was certain that the singers and public



The Chinese House, the Rotunda, and the Company in Masquerade in Renelagh Gardens

alike would demand and the composers supply a class of songs which would make an effect. Hence it came about that the florid element vanished out of the predominant class of songs, and was replaced by a broad, smooth, flowing character, which still, as in the preceding century, was oftenest revealed in the Pastoral.

Thanks to the classical taste of the age, which found expression in the Latin and Greek quotations in Parliament, and in the names of "Cato," "Brutus," and the like, signed to anonymous political letters in the newspapers, the lyrics were usually about Phillis and Coridon, Damon and Chloë. But this fashion had existed in the century before, and indicated no great change, while the flowing pastoral had been then as always the most characteristic form of English song. Consequently, it was not so much that the Gardens originated a new form, as that they prevented English song from straying away into new fields, as it threatened to do, and kept it true to type. In this, as we can see now, they performed a service of the highest value.

These Pleasure Gardens, large and small, were very numerous, but there were only four which it is necessary to take into account in our connection. These were Cuper's, Vauxhall, Marylebone and Ranelagh, all of which had organs and orchestras, and employed the best singers and instrumentalists available, while they regularly engaged the most popular composers to supply them with music, even the mighty Handel condescending to contribute to the fund. Besides the concerts, there were exhibitions of fireworks and, later, of ballooning, while eating was no insignificant share of the entertainment. Supper was a matter of course after or during the concerts at Vauxhall and Marylebone, and for a while it was the fashionable thing to do to go down to Ranelagh for breakfast. And by "fashionable" is meant, not only the ordinary members of society, but the very highest. In 1744 Mr. Horace Walpole went to Ranelagh every night continuously. "Nobody goes anywhere else," he writes. "Everybody goes there. My lord Chesterfield is so fond of it that he has ordered all his letters sent thither." "The floor is all of beaten princes; you can't set your foot anywhere without treading on a Prince or Duke of Cumberland." "Ranelagh is so crowded that going there t'other night in a string of coaches we had a stop of six and thirty minutes."

The best description of the gardens which I have seen anywhere is in the delightful volumes of "Letters and Journals of Samuel F. B. Morse," the inventor of the electric telegraph, recently published by his son, Edward Lind Morse. The elder Morse was a distinguished painter before he took up the study of electricity, and there are a couple of fine canvases by him in the Public Library in New York. In 1811 he went to England to study painting, and wrote from London to his parents a number of highly interesting letters. In one of these he gives the following lively description of Vauxhall:

"A few evenings since I visited the celebrated Vauxhall Gardens, of which you have doubtless often heard. I must say they far exceeded my expectations; I never before had an idea of such splendor. The moment I went in I was almost struck blind with the blaze of

light proceeding from thousands of lamps, and those of every color.

"In the midst of the gardens stands the orchestra box in the form of a large temple, and most beautifully illuminated. In this the principal band of music is placed. At a little distance is another smaller temple in which is placed the Turkish band. On the other side of the gardens you enter two splendid saloons illuminated in the same brilliant manner. In one of them the Pandean band is placed and in the other the Scotch band. All around the gardens is a walk with a covered top, but opening on the sides under curtains in festoons, and these form the most splendidly illuminated part of the whole garden. The amusements of the evening are music, waterworks, fireworks and dancing.

"The principal band plays till about ten o'clock, when a little bell is rung, and the whole concourse of people, (the greater part of which are females,) run to a dark part of the garden where is an admirable deception of waterworks. A bridge is seen over which stages and wagons, men and horses, are seen passing; birds flying across and the water in great cataracts falling from down the mountains and passing over smaller falls under the bridges; men are seen rowing a boat across, and, indeed, everything which could be devised for such an exhibition was performed.

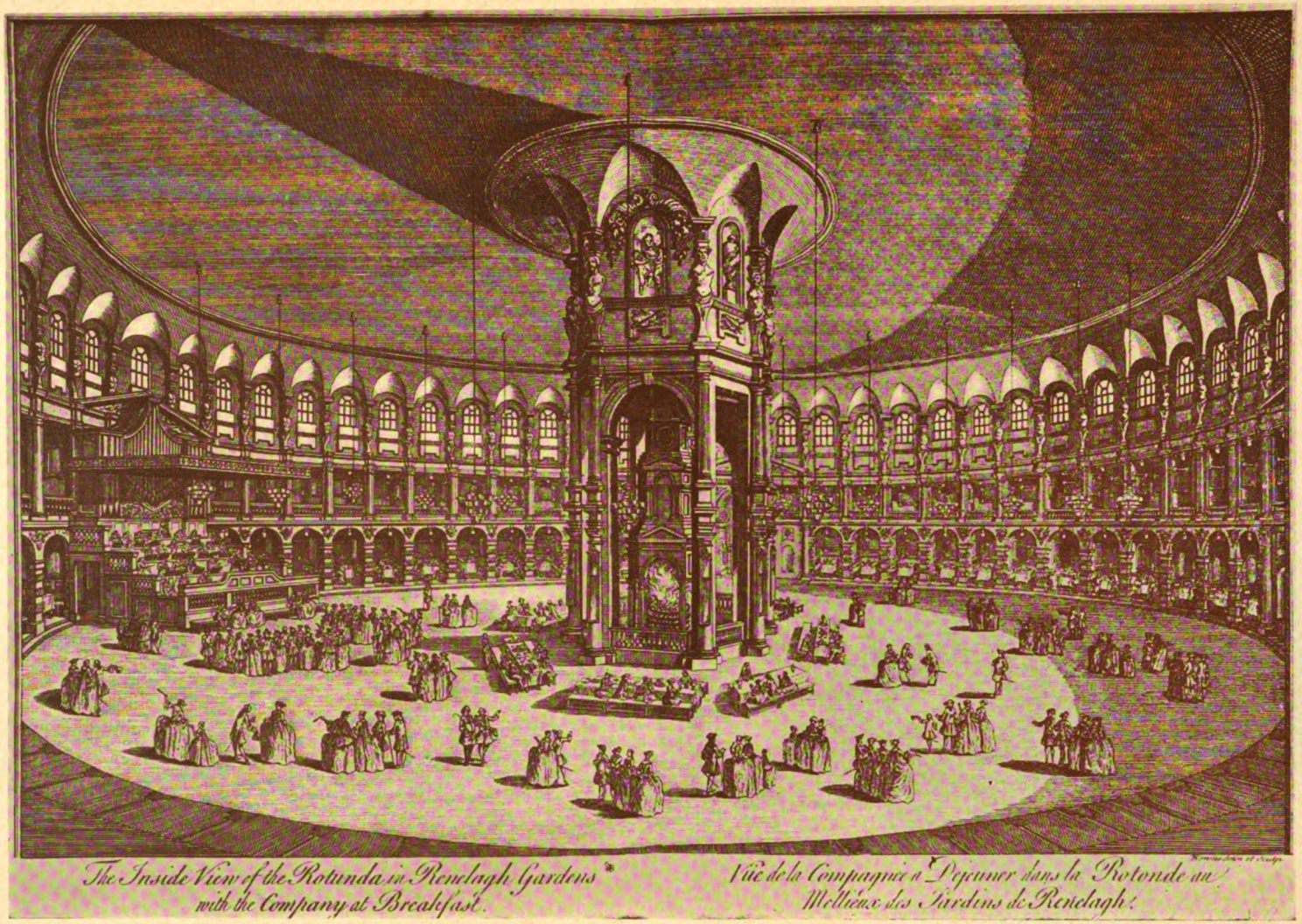
"This continues for about fifteen minutes, when they all return to the illuminated part of the gardens, and are amused by music from the same orchestra till eleven o'clock. Then they are called away again to the dark part of the gardens, where is an exhibition of the most splendid fireworks; sky-rockets, serpents, wheels, and fountains of fire in the greatest abundance, occupying twenty minutes more of the time.

"After this exhibition is closed they again return into the illuminated parts of the gardens, where the music strikes up from the chief orchestra, and hundreds of groups are immediately formed for dancing. Respectable ladies, however, seldom join in this dance, although gentlemen of the first distinction sometimes lend a hand, or rather a foot, to the general cheerfulness.

"All is now gayety throughout the gardens; every one is in motion, and care, that bane of human happiness, for a time seems to have lost her dominion over the human heart. Had the Eastern sage, who was in search of the land of happiness, at this moment been introduced into Vauxhall, I think his most exalted conceptions of happiness would have been surpassed, and he would rest contented in having at last found the object of his wishes.

"In a few minutes the chief orchestra ceases and is relieved, in turn, by the other bands, the company following the music. The Scotch band principally plays Scotch reels and dances. The music and this course of dancing will continue till about four o'clock in the morning, when the lights are extinguished and the company disperses. On this evening, which was by no means considered a full night, the company consisted of perhaps three thousand persons."

The Gardens had a more modest beginning, of course. In 1665 Pepys says in his Diary that on June 7th he went "to Fox Hall, and there walked in the Spring Gardens. A great deal of company, the weather and gardens pleasant, and cheap going thither; for a man may



The Inside View of the Rotunda in Ranelagh Gardens with the Company at Breakfast.

Vüe de la Compagnie à Déjeuner dans la Rotonde au Milieux des Jardins de Renelagh.

spend what he will or nothing at all, all is one. But to hear the nightingale and other birds, and here fiddles and there a harp, and here a Jew's harp, and there fine people walking, is very diverting."

Cuper's, the earliest of the Gardens, was situated exactly where Waterloo Road now runs from Waterloo Bridge. Vauxhall was on the Thames, near what is now Vauxhall Bridge, and ran from the River down towards Kennington Oval. Ranelagh was farther up the River on the Middlesex side, between the Grosvenor Canal and Chelsea Hospital. Marylebone, on the other hand, was inland, on what is now Marylebone Road, to the westward of Portland Place, and in back of that Langham Hotel once so dear to Americans. Marylebone, Vauxhall and Ranelagh comprised perhaps a dozen acres apiece.

As Cuper's and Vauxhall were on the water, access to them by boat was easy, and this was the way Pepys and his contemporaries reached them. Marylebone, on the other hand, could be reached only after a more or less perilous journey over heaths which were the haunts of highwaymen, who made the most of their opportunities. So bad did the condition of affairs become that the management of Marylebone, and also of Ranelagh, whither many people went in coaches, announced that visitors from the city, which was a couple of miles off, would be accompanied by an armed body-guard to protect them from the attentions of the gentlemen of the road. It is hard, as one walks to-day through Oxford Street, or along Holborn, or past the Army and Navy Stores, to realize that such a condition of affairs existed there so recently.

The grounds were laid out, as our illustrations show, with long walks, while avenues of trees, ornamental triumphal arches, statuary and Chinese pagodas and the like decorated the scene. The Gardens were lighted by thousands of oil lamps, but secluded walks were not wanting, and the air was not free from the breath of scandal.

To these Gardens came all classes of society, from the 'prentice from the City, with his servant-maid sweetheart, to the highest fashion of the time. No visitor from the country had seen London unless he had visited the Gardens, and here Tom and Jerry, of immortal memory, danced with Corinthian Kate. Behavior in the gardens varied with the character of the people who frequented them. Marylebone was the roughest, and rows were most frequent there, but even Ranelagh was not always an abode of peace. Occasionally the high spirits of the day would break out in some exceptional demonstration, and the Mohocks or Macaronis would spend the night in the watch-house as a consequence of breaking too many of the lamps which lighted the gardens, if they did not first succeed in their playful endeavors to beat the watch, which was one of the recognized pastimes of the period, and which nobody but the watchmen themselves greatly minded.

The artists who sang at these Gardens included most of the English singers of the day, and round their names clusters much of the contemporary romance of the stage. The first of the popular singers to achieve fame was the beautiful and virtuous Mrs. Bracegirdle, whose name is associated with that Lord Mohun who has been pilloried for all time in "Henry Esmond." A certain Captain Hill, being desperately

enamoured of her, endeavored to carry her off, an undertaking in which he failed. He then turned upon Mountford, a well-known actor of the time, whose house Mrs. Bracegirdle frequented, as she was intimate with his wife. Hill charged that love for Mountford had caused the actress to reject his addresses; and, meeting Mountford in the street one day, drew his sword and killed him. Lord Mohun, then a boy of less than twenty, was in Hill's company when he committed the murder, and when Hill fled the country, was tried as an accomplice. The House of Lords acquitted him, as it was shown not only that he had no part in the killing, but had actually tried to hold Hill off from his victim. But Mohun afterwards became a notorious duelist, and in later life, when he went seriously into politics, he became a target for the attacks of the Tories, who so blackened his character for party ends that he served Thackeray's purpose to perfection.

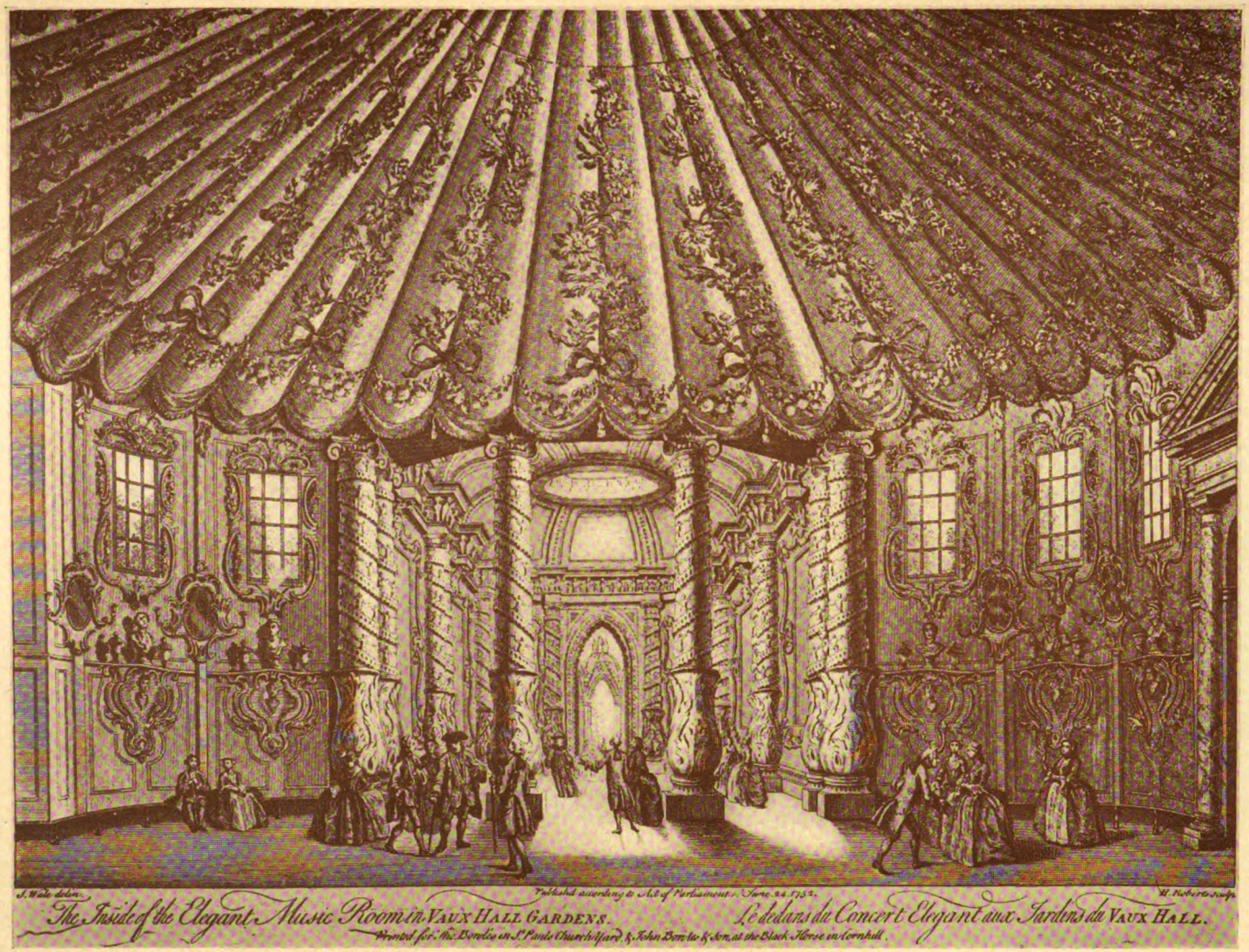
The next figure after Mrs. Bracegirdle is that of Katherine Rafter, an Irish girl, who was famous as Kitty Clive. She was not only an excellent singer, (she was the pupil of Henry Carey,) but an accomplished actress, and played in Garrick's company. She was not less famous for her assurance than for her awful temper. She was said to be the only person who could or dared discompose Garrick, and her temper was such that even he was afraid of her. One day he said to her at rehearsal, "Madam, I have heard of tartar and brimstone, but you are the cream of one and the flower of the other."

One of the pathetic figures of the stage is Mrs. Cibber, the sister of Dr. Arne, and wife of Theophilus Cibber, the worthless son of Colley Cibber, the dramatist. Mrs. Cibber had a lovely disposition, and her only desire was for a quiet, domestic life, but her husband treated her so brutally that she had to leave him. As a singer she took very high rank. It is said that at a performance of *The Messiah* Dr. Delany, hearing her sing "I Know that My Redeemer Liveth," exclaimed: "Woman, thy sins be forgiven thee!" referring to a life which was in the last degree pathetic, and in which she was more sinned against than sinning.

Another famous singer was Miss Farren. One of the most earnest of her admirers was Charles James Fox, and it was at one time believed that he would marry her. She ultimately, however, married the Earl of Derby. She was the first of a long line of stage women who have graced the coronets which their husbands brought them as greatly as the coronets honored them.

In closing these volumes I wish to acknowledge the cordial cooperation and scholarly qualities of Dr. Vincent, who has written the accompaniments and contributed many valuable suggestions in the course of our work. One of a long and honored line of English musicians, he brought to the work a sympathy and training which peculiarly fitted him for it, and which fill his share of it with taste and musicianship.

F. H. P.



RICHARD LEVERIDGE

Notes

Love me Little, Love me Long. THE tune of this song was known as "Mad Robin," and is found in "The Dancing Master" of 1686, and in many ballad-operas. The words are from an old ballad, and were set to the tune by Mr. W. Chappell so long ago that they have become definitely associated with it.

Richard Leveridge. RICHARD LEVERIDGE, born in 1670, was a famous bass singer and the composer of many characteristic songs, the best known of which are "Black-Eyed Susan" and "The Roast Beef of Old England."

He had a very deep and powerful bass voice, and he sang in a number of famous works, among them the production of Handel's "Pastor Fido" in 1712. He retained his voice to a great age, for when he was past sixty he offered "to sing a bass song with any man in England for a wager of a hundred guineas," nobody offering to take up the bet. According to Burney, he sang at the age of sixty-three in the production of "Rosamonde," Dr. Arne's earliest opera.

"Black-Eyed Susan" once stood Incledon, the greatest of English ballad-singers, in good stead. Incledon, like most other men of his time, sometimes drank more than was good for him, and on one of these occasions he grievously insulted a young army captain, who departed breathing vengeance. The next morning the captain appeared at Incledon's bedside demanding satisfaction. Poor Incledon, who had forgotten all about the night before, was terribly puzzled, but on the demand being repeated he sat up in bed and replied, "Satisfaction? Certainly you shall have it." He then sang "Black-Eyed Susan" so beautifully, with such lovely voice and such deep sentiment, that all the bystanders, including the captain himself, were moved to tears. "There, my fine fellow," said Incledon, holding out his hand, "that song has satisfied thousands, let it satisfy you." The hand was taken in the spirit in which it was offered, and the incident closed.

Leveridge at one time undertook to run a tavern, but the venture does not seem to have met with success. He was very popular personally, and in old age was supported in comfort up to the time of his death by the contributions of those whom he had formerly amused. He lived to be eighty years old.

"Black-Eyed Susan" is found in all collections of English songs. "The Maid's Resolution" is from a collection of Leveridge's songs published in 1727.

John Weldon. JOHN WELDON was born at Chichester in 1676. He studied under John Walton at Eton, and under Henry Purcell. He held various organ positions in London, among them the Chapel Royal. He wrote the music for one masque, Congreve's "The Judgment of Paris," and four operas, but it is difficult to distinguish between the "masques" and "operas" of this period. He also composed much church music and many songs. He died in London in 1736.

Weldon, with his "Judgment of Paris," won the first of four prizes paid out of a sum of £200 "subscribed by several persons of quality for the best compositions on this subject."

The two airs in this collection are half-sheets found in a scrap-book in the New York Public Library. They seem to have been printed as separate songs from plates which belonged to a collection. It is quite possible that they were printed from plates obtained surreptitiously, for this sort of piracy was not uncommon. Carey complains of it, and states that his losses from this source averaged £300 a year.

Golden Slumbers. THIS air is found first in "Pills to Purge Melancholy," in 1719, but Dr. Vincent believes it to be earlier. It was known as "May Fair," and was probably popular at this fair, which was established in the fields behind Piccadilly in the reign of Charles II. It was introduced in the "Beggar's Opera," and other ballad-operas, but as none of the words are interesting, Mr. Chappell adapted it to an old lullaby which has now come to be definitely associated with it. The last eight bars have been added by Dr. Vincent.

John Ernest Gaillard. JOHN ERNEST GAILLARD, born in Zell, Hanover, who came to England with Prince George of Denmark, husband of Queen Anne, composed much sacred music, a number of operas and many songs. He died in 1749.

Dr. Burney is not disposed to allow Gaillard much merit, remarking that he never saw more correctness or less originality in the works of any composer of the century. Nevertheless, he has to admit the popularity of his compositions, saying that his hunting song in the "Royal Chace" was long the delight of every playhouse and public place in the kingdom, and Lowe and Beard, the popular men-singers of the time, hardly ever appeared upon the stage without being called on to sing it.

Dr. Burney states that at Gaillard's last benefit he performed a composition for twenty-four bassoons and four double-basses; with the originality of this the learned Doctor has no fault to find.

Down among the dead men. THIS traditional tune is of very doubtful date, its first appearance in any collection being about the beginning of the eighteenth century. Mr. William Chappell believes that a half-sheet copy, beginning "Here's a health to the Queen," is the earliest known. This would fix the date as the reign of Queen Anne. The author of the words, whoever he may have been, must have had in mind the drinking-song in Fletcher's "Bloody Brothers," from which he borrowed two lines:

> Best, while you have it, use your breath,
> There is no drinking after death.

By the way, the song is not half so bloodthirsty as it sounds. "Dead men" was the name for the empty bottles which rapidly accumulated on the floor during convivial gatherings in the days when our ancestors were two-, three- and four-bottle men.

My Goddess Celia. GEORGE MUNRO, the composer of this song, was organist of St. Peter's, Cornhill. He wrote many songs which were popular about 1720 to 1730. A number of them are in the "Musical Miscellany."

Georg Frederic Handel. GEORG FREDERIC HANDEL was born in Halle, 1685, and died in London in 1759.

After a successful career on the continent he settled in London as an organist in 1712. He became director of Italian opera in 1720, and continued in that business till 1737, when he became bankrupt. It was during this period that he had the operatic war with Buononcini which gave rise to the famous epigram which is so generally misquoted that it is worth while to give the correct version of it. It was by John Byrom, the Lancashire poet, and runs thus:

Some say, compar'd to Buononcini,
That Mynheer Handel's but a Ninny;
Others aver, that he to Handel
Is scarcely fit to hold a candle;
Strange all this Difference should be
'Twixt Tweedle-dum and Tweedle-dee.

It was after his failure in opera that Handel devoted himself to the composition of those oratorios on which his fame will chiefly rest. His career is too well known and his rank too well established to need discussion here; and they are somewhat outside of our province. He wrote a certain number of English songs which are scattered about in collections, and one of them is given as an example. There is another in the Musical Miscellany, 1731.

"Ask if yon damask rose" was published in "Clio and Euterpe," Vol. II, in 1759. This was long after Handel had turned from opera to oratorio—"Saul" and "Israel" were composed and produced in 1740, and "The Messiah" was first performed in 1742—and it is interesting to note that the composer moves through this trifle with the same stately tread that carries him through "For unto us a child is born" and the "Hallelujah Chorus."

The Vicar of Bray. THIS song, which is probably the most famous humorous song in the English language, is the outcome of a tradition about a certain Simon Alleyn, Canon of Windsor and Vicar of Bray in Berkshire. "He was a Papist under the reign of Henry VIII, and a Protestant under Edward VI; he was a Papist again under Mary, and once more became a Protestant in the reign of Elizabeth. When this scandal to the gown was reproached for his versatility of religious creeds, and taxed for being a turncoat and an inconstant changeling, as Fuller expresses it, he replied, 'Not so, neither; for if I changed my religion I am sure I kept true to my principle, which is, to live and die the Vicar of Bray.'"

It is said that the song was written by a soldier in Colonel Fuller's troop of dragoons in the reign of George I. The tune, which was used in several of the ballad-operas in the first third of the eighteenth century, was called "The Country Garden."

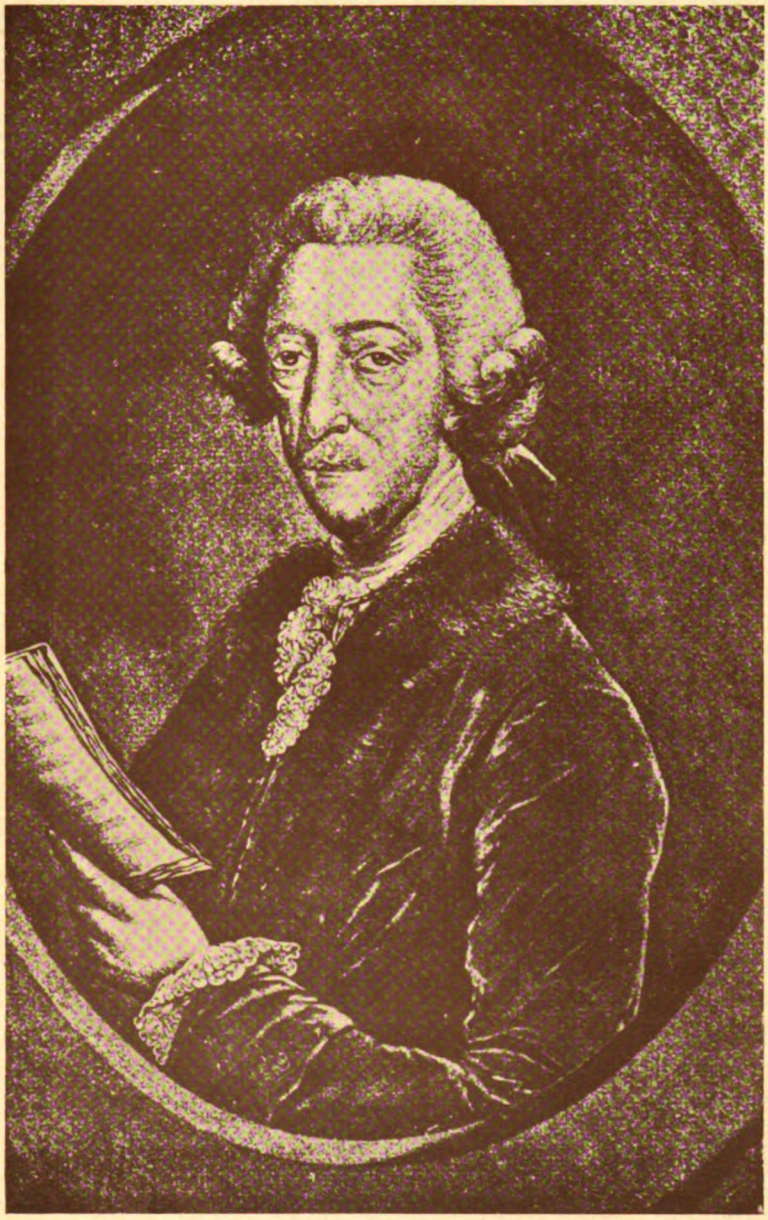
Daphne. WILLIAM DEFESCH, a Flemish musician, came to London about 1732. He produced in 1733 an oratorio, "Judith," which met with considerable success, and another, "Joseph," in 1745. He was an excellent violinist, and in 1748 was appointed first violin

at Marylebone Gardens. He published a number of volumes of vocal and instrumental music. He died about 1758.

Dr. Arne. THOMAS AUGUSTINE ARNE was the son of a celebrated upholsterer, who is mentioned in Addison's "Spectator." The father, who was ambitious for his son, gave him an excellent education, intending him for the law. But young Arne had no taste for this profession. Dr. Burney writes of him that "I have been assured by several of his school-fellows that his love for Music operated on him too powerfully, even while he was at Eton, for his own peace or that of his companions; for with a miserable cracked common-flute he used to torment them night and day when not compelled to attend school. As he told me himself, that when he left Eton, such was his passion for Music, that he used to avail himself of the privilege of a servant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domestics. At home he had contrived to secrete a spinet in his room upon which, after muffling the strings with a handkerchief, he used to practise in the night when the rest of the family were asleep; for had his father discovered how he spent his time, he would have thrown the instrument out of the window, if not the player. This young votary of Apollo was at length obliged to serve a three years' clerkship to the law, without ever intending to make it his profession; but even during his Servitude he dedicated every moment he could obtain fairly, or otherwise, to the study of music. Besides practising upon the spinet and studying composition by himself, he contrived during his clerkship to acquire some instructions on the violin of Festing, upon which instrument he made so considerable a progress that soon after he had quitted his *legal* master his father, accidentally calling at a gentleman's house in the neighborhood upon business, found him engaged with company; but sending in his name, he was invited upstairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle. Finding him more admired for his musical talents than knowledge of the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house than he bewitched the whole family. In discovering that his sister was not only fond of music but had a very sweet-toned and touching voice, he gave her such instruction as soon enabled her to sing for Lampe, in his opera of 'Amelia.'"

Arne's first opera, a resetting of Addison's "Rosamonde," was produced in 1733 with his sister as the heroine, and his younger brother and Leveridge in the cast. From this time he composed steadily, his first triumphant success being a setting of Milton's "Comus" in 1738, which established his reputation on a firm foundation. It is interesting to remember that Henry Lawes, the foremost musician of the preceding century until the advent of Purcell, created his reputation also by setting Milton's "Comus" at the suggestion of the author.

Arne further strengthened his reputation by his setting of the songs in "As You Like It," produced in 1740. "Under the greenwood tree," and "Blow, blow, thou winter wind," are imperishable memorials to his fame, as are "Where the bee sucks," from "The Tempest," "When daisies pied," from "Love's Labour's Lost," and "Rule, Britannia," from "Alfred."



Dr. Thomas A. Arne

Arne produced a continuous stream of compositions, for he was extremely industrious, and his work ended only with his life. He married Cecilia Young, an eminent singer, who often sang in Handel's oratorios under the great composer's own direction. She also sang in many of her husband's operas.

Arne held many positions. He was composer for Drury Lane Theatre, and afterwards led the band there. He later held a similar position at Covent Garden. He was also engaged as composer to Vauxhall Gardens, holding the position for many years, and composing at the same time for Ranelagh and Marylebone. In 1762 he produced "Artaxerxes," an English opera in the Italian manner, with recitative instead of spoken dialogue, and with the music crammed with all the florid divisions and difficulties ever heard in Italian opera. It was a bold experiment, but a successful one, and the opera held the stage for over three quarters of a century.

Arne's life was an uneventful one, for save a couple of years in Dublin, it seems to have been spent quietly in London in the practice of his profession. He died there in 1778, at the age of sixty-eight.

His output was enormous. He wrote two oratorios, half a dozen operas, and the music for nearly thirty dramatic productions, in addition to cantatas, twenty books of songs sung at the Gardens, glees, catches, canons, overtures, and numberless songs scattered through different collections. He did not, however, contribute anything to the music of the Anglican church. A modern writer says of him: "The views he held were those of the Roman Catholic Church; but his life was not spent in obedience to its precepts." This might account for the fact that he wrote practically no church music of any kind.

Arne belongs to the school of Purcell, whose strength he lacked, however. His force lay in the composition of graceful, flowing, refined and appropriate melodies, and in these he is unsurpassed. His Shakespeare songs are still in use, and there seems no present likelihood of their being displaced, though several modern composers have endeavored to supplant them.

Dr. Burney, a contemporary, says of him: "The melody of Arne at this time (1738, 'Comus') and in his Vauxhall songs afterwards, forms an era in English music; it was so easy, natural and agreeable to the whole kingdom that it had an effect on our national taste, and till a more modern Italian style was introduced in the pasticcio English operas of Messrs. Bickerstaffe and Cumberland, it was the standard of perfection at our theatres and public gardens.

"Upon the whole, this composer had formed a new style of his own. There did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of his predecessor, Purcell, both for the church and the stage, yet in secular music he must be allowed to have surpassed him in ease, grace and variety; which is no inconsiderable praise, when it is remembered that from the death of Purcell, to that of Arne, a period of more than four score years, no candidate for musical fame among our countrymen had appeared who was equally admired by the nation at large."

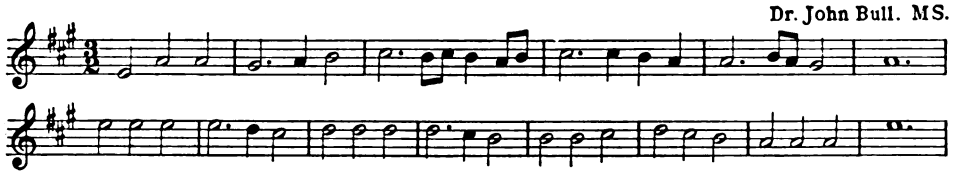
Of the Arne songs in this volume, "Phillis, we don't grieve," "The Faithful Lover," and "Damon and Florella," are from "Clio and Euterpe," a collection of songs by various composers, published in three volumes between 1758 and 1762. "Damon and Florella" was originally a dialogue, a form of composition very popular at one time, but Dr. Vincent has arranged it as a duet, as being more in consonance with modern taste.

God Save the King. THE authorship of "God Save the King," which has been adopted as national anthem in Hanover, Brunswick, Prussia, Saxony, Weimar, Sweden, Russia, (up to 1833, when the new national anthem by Lvoff was composed,) and Switzerland, is one of those historical mysteries which it is probably now too late to solve definitely. Claims to the honor have been advanced in favor of some seven people, and volumes have been written about the matter. It is too large a subject to go into here at length, but a summary of the generally accepted conclusions may be given.

The whole question is largely a matter of the relative value of evidence. It is generally held that Henry Carey, composer of a "Pastoral" and author of "Sally in our Alley" (in these volumes), is the composer, for the following reasons: John Christopher Smith, Handel's amanuensis, a very eminent musician, stated that Carey brought the manuscript (words and music) to him to have the bass corrected, which was likely enough, as Carey was known to be weak in the rules of harmony. Secondly, a Mr. Townsend, of Bath, asserted that his father had told him that he (the father) had dined with Carey in 1740, when Carey sang the song, having just composed it in honor of Admiral Vernon's capture of Portobello. It was for this Admiral Vernon, by the way, that Mt. Vernon was named by Lawrence Washington, from whom his brother George, first president of the United States, inherited it. Finally, Carey's son had a sufficiently firm belief in his father's authorship to try to obtain a pension from the English government on the strength of it.

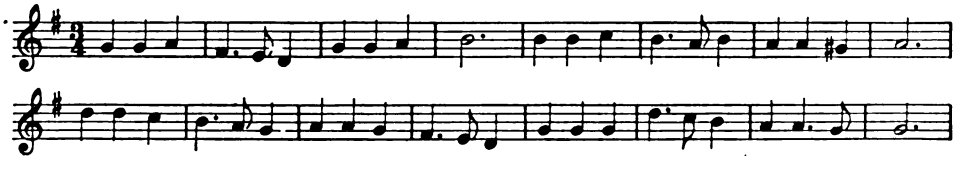
Only one other claim has been seriously set up against Carey's, of late years, and that is for Dr. John Bull, whose cause has been espoused by the late Dr. W. H. Cummings. Dr. Cummings bases his claim on a similarity between " God Save the King" and the seventh to tenth bars of the following air.

Dr. John Bull. MS.

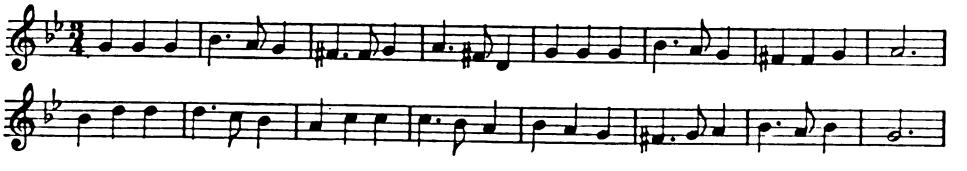


This seems rather an unsubstantial foundation on which to base a claim, especially when the resemblances to "God Save the King" in the two following airs are noted.

FRANKLIN IS FLED AWAY



REMEMBER, O THOU MAN



HENRY CAREY

The resemblances between the three airs here given and "God Save the King" seem to be merely fortuitous parallels such as are perpetually found in instrumental as well as in vocal music, and until some better evidence is produced in favor of Dr. John Bull, most students of the subject will continue to consider Henry Carey the probable composer.

Any one who wishes to pursue this question further is referred to Chappell's "Popular Music of the Olden Time" and to Dr. Cummings' book, which pretty well exhaust the arguments in the controversy.

Henry Carey. HENRY CAREY, the composer of this song, was born in 1692. He is represented in the first volume of The Reliquary by the words of "Sally in our Alley," although his tune has been supplanted by an earlier one.

Carey, according to an old musical biography, was "a man of very facetious disposition. He had various masters, but with all the advantage of their teaching the extent of his abilities seems to have led him no further than the composition of ballad airs, or little cantatas, to which he was just able to set a bass. Thus slenderly accomplished, his chief employment was teaching at boarding-schools and in private families of the middle rank. With his little skill in music, he possessed, however, a prolific invention, and very early distinguished himself by the composition of songs of which he wrote both words and music." His chief distinction now consists in having been the author of "God save the King."

Carey's talent really lay in humor and good-natured satire. In ridicule of the bombastic tragedies of his time he wrote "Chrononhotonthologos," which was acted in 1734, but which seems almost as funny to-day as when it was produced. Carey also entertained a great aversion for Italian opera and the singers in it, and wrote in ridicule of it the burlesque opera, "The Dragon of Wantley."

Burney gives in his History a curious announcement of a benefit for Carey published in the *Daily Post* in 1730. The editor of the paper remarks that "at our friend Harry Carey's benefit to-night the powers of Music, poetry and painting assemble in his behalf, he being an admirer of the three sister arts: the body of musicians assemble in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, in form of a pageant, accompanied by all the kinds of musical instruments in use, from Tubal Cain to this day: a great multitude of booksellers, authors and printers form themselves into a body at Temple-bar, whence they march with great decency to Covent Garden, preceded by a little army of printers' devils with their proper instruments: here the two bodies of Music and poetry are joined by the brothers of the pencil; when, after taking some refreshment at the Bedford Arms, they march in solemn procession to the theatre, amidst an innumerable crowd of spectators."

Burney goes on to remark that "Poetry and Music, in high antiquity, formed but one profession, and many have been the lamentations of the learned that these sister arts were ever separated. Honest Harry Carey and Jean Jacques Rousseau are the only bards in modern times who have had the address to reconcile and unite them. 'The Honest Yorkshireman' of Carey and the 'Devin du Village' are indisputable proofs that popular strains, at least,

if not learned and elegant music, may be produced by the writer of a dramatic poem." Dr. Burney did not foresee Wagner.

It is said that Carey's thoughtlessness and extravagance led him into such difficulties that in 1743, in a fit of despondency, he put an end to his life; but this has been questioned. Sir John Hawkins, in his History of Music, says:

"It was Carey's distinction that in a period of great coarseness of language in the songs and comedies, he seems to have manifested an invariable regard for decency and good manners." The credit which he deserves for this can be appreciated only by those who have been obliged to wade through the morasses of filth produced by his contemporaries.

The Lass with the Delicate Air.

MICHAEL ARNE, son of Dr. Thomas Augustine Arne, was born in London in 1740 or 1741. He was trained for the stage by his aunt, Mrs. Cibber, and as a singer by his father, making his début in the latter capacity in 1751. But neither acting nor singing was his vocation. He early developed talent as a composer, and "The Flow'ret," a collection published when he was only thirteen, contained one song, "The Highland Lassie," which gained great popularity.

Arne produced his first opera, "The Fairy Tale," in 1763. He married Miss Elizabeth Wright, a singer, in 1766, and in 1767 wrote the music for Garrick's "Cymon," his best and most successful work. At this time he gave up music and devoted himself to the study of chemistry, especially the search for the philosopher's stone. Ruined by this, he returned to music. In 1776 he went to Dublin to produce "Cymon," returned to his alchemy, was again ruined, and thrown into prison for his debts. Michael Kelly tells of the kindness shown to Arne at this juncture by his (Kelly's) father. Here is what he says:

"Arne, not content with being one of the greatest geniuses that ever lived, wished also to possess the philosopher's stone; and fancying himself a great alchemist, actually took a house at Richmond, near Dublin, and, neglecting all his pupils, gave himself up to a scientific search after gold. The consequences were ruin and a spunging-house. He was under articles to compose an opera for Covent Garden, and my father, knowing this, sent him in his confinement a piano-forte, supplied him with wine, etc., and while 'in durance vile' he composed some beautiful music."

This time Arne was cured of his alchemical madness, returned to his music, and composed works for Covent Garden, Vauxhall and Ranelagh. In spite of Kelly's praise, he never approached his father, save in a few of his songs, though some of these, like "The lass with the delicate air," show such a charming sense for melody that it is an open question what he might have done if he had applied himself seriously to music during the best years of his life.

William Boyce.

WILLIAM BOYCE, Doctor of Music, was born in London in 1710. He composed much excellent music, sacred and secular, and held many important positions, but he will be best remembered for his "Cathedral Music," a monumental collection of the works of English church composers for two hundred years before his time. He died in 1799.

One of his biographers says of him that he was one of the few English church composers who neither pillaged nor servilely imitated Handel. His

Dr. William Boyce

works had a peculiar stamp and character of their own, founded on the study of the older English composers and the best models of other countries, and possessed a very distinct individuality.

The Diffident Lover. SAMUEL HOWARD, the composer of this song, was born in 1710. After being a chorister of the Chapel Royal under Croft, and a pupil of Dr. Pepusch, he became organist of St. Clement Dane's. In 1744 he composed the music for a pantomime produced at Drury Lane, "The Amorous Goddess," and in 1769 he took his degree of Doctor of Music at Cambridge. He composed numerous songs, and assisted Dr. Boyce in his great work, the "Cathedral Music." Bingley, whose "Musical Biography" gives the fairest account we have of most English musicians of the eighteenth century, says of Howard: "His ballads were long the delight of natural and inexperienced lovers of music, and had at least the merit of neatness and facility to recommend them. He preferred so much the style of music of his own country to that of any other that nothing could persuade him out of a belief that it had not been excelled."

The Constant Fair. THIS song, and "Charming Chloë," which follows it, are from "Clio and Euterpe," but no composer is named.

James Oswald. JAMES OSWALD was a Scotch musician who settled in London about 1740. He was engaged in music-selling in St. Martin's Churchyard, and in 1769 became chamber composer to George III. As well as being a composer, Oswald was a great collector of Scotch tunes, but he was a most unscrupulous editor. He gave rise to the absurd tradition that Rizzio was the composer of certain Scottish tunes by attaching Rizzio's name to them, although these tunes were either of ancient date or composed by himself.

The words of "Roslin Castle" are by Richard Hewitt, a young man who was employed by the blind poet Blacklock to act as his guide in his rambles in Cumberland, and who afterwards acted as his amanuensis. They appeared in D. Herd's Collection of 1769. "Peace, the fairest child of Heaven," is from a setting of Mallet's "Alfred," in which Oswald evidently tried to best Arne.

With Jockey to the Fair. THIS air, which first appears in any collection in 1772, when it was published in "Vocal Music, or The Songster's Companion," was probably written for the public gardens, according to Chappell, but was simplified by popular use. Another set of words, written for this tune by Charles Mackay and used by Chappell in his "Old English Ditties," beginning "When swallows dart from cottage eaves," are pretty well known, but they are not so characteristic as the older words, so we have retained the latter in this volume.

Thomas Linley. BORN in Wells in 1725, Linley, after receiving his musical education from Chilcote and Paradies, settled in Bath as a singing-teacher. He also conducted the concerts there for many years with great success, and after the retirement of John Christopher Smith, Handel's amanuensis, he became part director of the oratorio performances at

Drury Lane. During the last years of Linley's residence in Bath, he had as first violinist and solo player of his band his son Thomas, who had studied with Nardini, in Italy, where he formed a close intimacy with the young Mozart.

In 1772 Linley joined his son-in-law Sheridan in the purchase of Garrick's share in the Drury Lane Theatre in London, and henceforth lived in that city. He managed the music for this theatre, where "The Rivals" and "The School for Scandal" were produced, and wrote some excellent compositions for it.

The list of his works includes many dramatic pieces, including "The Duenna," by Sheridan, "Selim and Azor," "The Triumph of Mirth," etc., some dozen in all. He also composed six elegies for three voices which were highly praised by Burney, as well as many songs, cantatas, madrigals, etc. He died in London in 1795.

Not only does Linley take high rank among English composers, but he was a remarkable teacher, especially to those of his own family. His oldest son, Thomas, was an excellent violinist and a composer of promise when he was accidentally drowned at the age of twenty-two. All three of Linley's daughters were successful concert and oratorio singers. The eldest, the "Maid of Bath," became the wife of Richard Brinsley Sheridan under highly romantic circumstances. As she sought to escape from the importunities of an unwelcome suitor, Sheridan offered to conduct her to a convent in France. When they had made the journey together he convinced her that nothing but a marriage could save her reputation, and she thereupon became his wife. Sheridan afterwards fought two duels with the disappointed suitor.

Mrs. Sheridan was a radiantly beautiful woman, whom Sir Joshua Reynolds painted in two of his pictures, as St. Cecilia, and The Virgin in his "Nativity." A famous bishop once described her as "the connecting-link between woman and the angels," and John Wilkes, the Radical, declared that "she was the most beautiful flower that ever grew in Nature's garden." Michael Kelly says that she had "an angelic countenance."

She made an ideal wife for Sheridan, and he was inconsolable when she died. Kelly says, "Although the world, which knew him only as a public man, will perhaps scarcely credit the fact, I have seen him, night after night, sit and cry like a child when I sang to him, at his desire, a pathetic little song of my composition, 'They bore her to her grassy grave.'"

Linley's other daughters were only behind their sister in popularity. The youngest had a dramatic death. Suffering from a fatal brain fever, she suddenly sat up in bed and sang, with as clear voice and perfect expression as ever she had shown, "I know that my Redeemer liveth," from Handel's "Messiah," and then fell back dead.

The Kelly often referred to in these notes is Michael Kelly, whose "Reminiscences" form one of the most delightful books in the literature of music. Kelly was an Irishman who sang in Italy and Austria—he was in the original cast of Mozart's "Nozze di Figaro"—and afterwards settled in London, where he sang in opera and oratorio and was for many years Sheridan's stage-manager at Drury Lane. Sheridan loved to invent bulls supposed to have been uttered by Kelly, who made plenty of authentic ones, however. One day Kelly had to ascend a ladder from which the carpenter had removed the support. Kelly got a fall, and in a towering rage rushed up to Sheridan and cried out, "I might have been killed; then what should I have done for the rest of my life?"

THE MAID OF BATH

On another occasion, when Kelly was looking through the curtain, John Kemble asked him how the house looked. "You can't stick a pin's head in any part of it," said Kelly, "it is literally chuck full; but how much fuller will it be to-morrow night when the King comes!"

Kelly, who was a prolific producer of those dramatic compositions called "operas," which were made up of some original and much borrowed music, at one time engaged in the wine trade. It was this which gave occasion for Sheridan's famous suggestion for a sign, "Michael Kelly, composer of wines and importer of music." It was a most unfair suggestion, for Kelly never failed to give credit for the music which he borrowed.

The "Reminiscences," which were dictated to Theodore Hook near the end of Kelly's life, are invariably amusing and often instructive, for they give a graphic and accurate account of what he saw in his travels, and the condition of music wherever he lived, as he was a keen observer. They have, too, a real value in the sketches which he gives of the eminent men, Mozart and Sheridan among them, with whom he was intimate.

Jockey. THIS ballad is from a musical farce entitled "Little Fanny's Lover," published about 1780. The words are by Samuel Arnold, Jr., but the composer's name is not given. The copy from which this song is taken belongs to Dr. Vincent, and is very rare, if not unique; there is no copy of the farce in the British Museum. Dr. Vincent believes this song is by Oswald; it is quite in the Scottish style, of which he was so clever an imitator.

Drink to me only with thine eyes. MANY people, among them Dr. Burney, have attempted to discover the composer of this immensely popular tune, but without success. Of late the statement has been made by some authorities, among them Mr. W. H. Barrett, that it was composed by a Colonel R. Mellish, but the authority on which this statement is made has, so far as I know, not been given. It is said that Colonel Mellish, who was a member of the Catch Club, brought it to the Club in the shape of a duet. It may be possible to verify this story, but apparently it has not yet been done, and most authorities decline to accept it.

The words of this song are by Ben Jonson, and were published by him in a group entitled "The Forest" in the 1616 edition of his works. Later he published a second group which he called "Underwoods," and in describing it he explained both titles. Here is what he says:

TO THE READER

> With the same leave the ancients called that kind of body Sylva or Ὕλη, in which there were works of divers nature and matter congested, as the multitude call timber-trees promiscuously growing a Wood or Forest; so I am bold to entitle these lesser poems of later growth by this of UNDERWOODS, out of the analogy they hold to the Forest in my former book, and no otherwise.
>
> BEN JONSON.

Jonson was a fine classical scholar, and drew on the ancients for material, like all his contemporaries. It does not detract from the charm of "Drink to me only with thine eyes" that Jonson found the conceits which he has embodied in it in the Love-Letters of a little-known Greek Sophist philosopher, Philo-

stratus, who lived in the third century B. C. The passages, as given in translation, are as follows:

1. "Drink to me with thine eyes only—Or, if thou wilt, putting the cup to thy lips, fill it with kisses, and so bestow it upon me." Lett. XXIV.

2. "I, as soon as I behold thee, thirst, and taking hold of the cup, do not indeed apply that to my lips for drink, but thee." Lett. XXV.

3. "I sent thee a rosy wreath, not so much honoring thee, (though this is also in my thoughts,) as bestowing favor upon the roses, that so they might not be withered." Lett. XXX.

4. "If thou would'st do a kindness to thy lover, send back the reliques of the roses (I gave thee) no longer smelling of themselves only, but of thee." Lett. XXXI.

James Hook. THE composer of the next two songs, "Softly waft, ye southern breezes" and "The Wedding-Day," was born in Norwich, June 3d, 1746, and studied under Garland, organist of Norwich Cathedral. Coming to London while still very young, he published some songs which were sung at Richmond and Ranelagh. In 1769 he was engaged at Marylebone Gardens as organist and composer, and four years later he went in a similar capacity to Vauxhall Gardens, where he remained for forty-six years, so that he must have held this position at the date of Mr. Morse's letter, which is quoted in the Introduction.

During Hook's engagement at these two Gardens he is said to have composed more than two thousand songs, glees, catches, etc., for which he took many prizes. He also composed music for over twenty dramatic pieces, besides concertos for organ and harpsichord, sonatas for pianoforte, and a book of instruction for that instrument. He died at Boulogne in 1827.

Hook was the father of James, Dean of Worcester, a distinguished theological writer, and of Theodore, the well-known novelist and humorist, who was the original of Mr. Wagg in Thackeray's "Vanity Fair."

The Thorn. WILLIAM SHIELD, born in 1758, was the son of a singing-teacher who resided in Smalwell in the County of Durham, who taught him the violin and harpsichord, and instructed him in the rudiments of music. When the boy was nine years old his father died, and it became necessary for him to be put to some business from which he could derive a subsistence, so he was given his choice of becoming a sailor, a barber, or a boat-builder. He chose the latter, and was accordingly bound to a man in North Shields, who, however, allowed him to play for hire. As soon as his apprenticeship was over, he resolved to take up the career of a musician. He led the theatrical band at Scarborough and the principal concerts there, as well as at Durham. He went to London, led the band at the Little Theatre, Haymarket, and shortly afterwards his "Flitch of Bacon" was presented at the Haymarket Theatre with the greatest success when he was only twenty years old.

Shield was engaged as composer for Covent Garden, and his first dramatic work was followed by some forty others. He published collections of songs, glees, canzonets and instrumental music, and was immensely popular as a song-writer. Indeed, some of his songs are still heard in concerts. He died in 1829.

CHARLES DIBDIN

Charles Dibdin. THIS great song-writer, known as "The Tyrtæus of the British Navy," was born in Southampton in 1745. At the outset of his musical life he applied for the position of organist at Bishop's Waltham, Hants, which was refused him on account of his youth. He then went up to London, where he became a singer at Covent Garden, meeting with success both in this work and in some compositions which he made for that theatre. He was next engaged as composer for Drury Lane, and there made his first great success with "The Padlock," an operatic afterpiece in which he sang himself.

He next started a musical puppet-show, and then went into a theatre called the Royal Circus as manager and composer, but this failed. In 1788 he gave the first of a kind of entertainments originated by himself, in which he was author, composer, singer, narrator and accompanist, and which were continued later by Hook, and in our own time by Corney Grain and Grossmith. It was for these that he composed most of the songs on which his fame rests. The finest of them all, "Tom Bowling," was written on the occasion of the death of a favorite brother who was a captain in the navy.

Dibdin died in 1814. His industry was enormous. He composed over thirteen hundred songs, and the total amount of music and words which he wrote amounted to over three thousand pieces. In addition to this, he wrote several musical text-books and two or three novels.

"The lass that loves a sailor" is out of "The Round Robin," a comic opera in two acts, produced at the Haymarket on June 21st, 1811. It was Dibdin's last dramatic production.

"Blow high, blow low" is from "The Seraglio," one of eleven dramatic pieces produced by Dibdin in 1776.

The Bay of Biscay. JOHN DAVY, composer of "The Bay of Biscay," was born at Helion, near Exeter, in 1763. He must have been an amazingly precocious child, but some of the stories about him are certainly fabulous. This, told in Bingley's "Musical Biography," is clearly one of them:—

"At this time, (when Davy was about three years of age,) there happened to be a company of soldiers quartered at Crediton, about a mile from Helion. His uncle frequently took him there, and one day attending roll-call he appeared much pleased with the fifes. Not contented, however, with hearing them, he borrowed one of them, and soon made out several tunes which he played creditably enough."

The next story is credible enough. It is said that before he was six years old a blacksmith, to whose shop he had access, missed a number of horse-shoes, which could not be found in spite of careful search. Some time afterwards he heard musical sounds in the attic, and discovered that little Davy had strung eight shoes to form an octave, and was striking them in imitation of some neighboring chimes.

When Davy was thirteen he was articled to Jackson of Exeter, one of the most respected musicians of his day, and composer of that "Jackson's 'Te Deum'" which was at one time so popular with quartette choirs in America. Coming afterwards to London, Davy taught, composed, and played in orchestras. He died in 1824. He composed a number of dramatic pieces, among them "Spanish Dollars," in which was "The Bay of Biscay," almost the only one of his songs which has survived.

The Tar's Sheet Anchor. LIKE Dr. Arne, William Reeve, the composer of this song, was not intended for the career of a musician. Born in 1757, after leaving school he was placed with a law-stationer in Chancery Lane, London. But the occupation was distasteful to him, and as he had some inclination for music, he took up the study of it, and by the time he was twenty-four had advanced sufficiently to take the position of organist at Totnes in Devonshire. After remaining there for two years he was engaged as composer to Astley's Circus in London. In 1787 he was assisting John Palmer in the management of the Royalty Theatre, and appearing on the stage himself. In 1789 he was playing the part of the Knifegrinder in George Coleman's successful comedy, "Ut Pictura Poesis, or the Enraged Musician" at the Haymarket. Two years after this he was a chorus singer at Covent Garden, and while in this position was asked to complete the music for a work which Shield had left unfinished because of a quarrel with the management. In this he was so successful that he was appointed composer to the theatre. In 1792 he adapted Gluck's "Orpheus and Eurydice," and it was produced at Covent Garden for Mrs. Billington's benefit. There is, by the way, a magnificent portrait of this lady as Saint Cecilia, by Sir Joshua Reynolds, in the picture gallery of the Public Library in New York.

Reeve ended his life in a condition of prosperity, in spite of these apparent fluctuations of fortune; he was part-proprietor of Saddler's Wells Theatre till nearly the time of his death, and was largely employed in composing for different theatres. He produced the music for a great number of dramatic works, sometimes by himself, sometimes with others, among them Mazzinghi, Davy, Braham and Dibdin. He died in 1815.

Peaceful Slumbering. STEPHEN STORACE was born in London in 1763. He received his musical education from his father, an eminent Italian double-bass player, and later in Italy. He produced his first two operas, "Gli Sposi Malcontenti" and "Gli Equivoci," at Vienna in 1785 and 1786. His sister was engaged at the Royal Opera in that city during these years, and was the "Susanna" in the first performance in that city of Mozart's "Le Nozze di Figaro," in which another English (or Irish) singer, Kelly, appeared as Don Basilio.

Storace profited much by his association with Mozart, as he afterwards showed in his compositions. He returned to England in 1787, and, according to Bingley, settled at Bath. "Finding no opening there or in London for the exercise of his professional talents, he was induced for a while to give up his musical pursuits and to turn his attention to drawing. But Kelly introduced him to Drury Lane, and he was appointed composer to that theatre. His success was so great that he was said to have received from the music dealers a higher price for his operas than had ever been paid before."

From this period until his death Storace was engaged in writing or arranging "operas," a term which included "pasticcios" as well as original works. The most successful of these was "No Song, no Supper."

Storace's original airs were thoroughly English in character, though the orchestration and accompaniments were Italian. But he adapted a great deal of Italian music for his English operas, and in consequence his influence on English song was not, on the whole, beneficial. His last work, the music to

Colman's "Iron Chest," though a great success, was the direct cause of his death. He insisted on attending the first rehearsal in spite of a violent attack of gout, took cold, and died on March 19, 1796.

His early death was a real loss, for he gave great promise. He was practically the first English composer to introduce the modern finale, where the business of the scene is carried on by the ensemble.

Sigh no more, Ladies. RICHARD JOHN SAMUEL STEVENS, born in 1757, was chiefly known for his glees. He was one of the most popular composers of this class of works, and some of his compositions are in common use to-day. He died in 1837.

At Early Dawn. THOMAS ATTWOOD, the composer of this song, was born in London in 1765, and became a chorister in the Chapel Royal at the age of nine. In his sixteenth year, while performing in a concert at Buckingham Palace, he attracted the attention of the Prince of Wales, afterwards George IV, who sent him to Italy to study. From Italy Attwood went to Vienna, where he became a pupil of Mozart. On his return to England he became successively organist of St. George the Martyr, St. Paul's Cathedral, George IV's private chapel at Brighton and the Chapel Royal; he was also a member of George IV's private band, and instructor in music to the Duchess of York and the Princess of Wales. Attwood died in 1838, and was buried under the organ in St. Paul's Cathedral.

In earlier life Attwood composed a great deal for the stage, some twenty dramatic pieces in all, but later devoted himself almost entirely to sacred music. Some of his songs have retained popularity, and some of his glees are still in common use. He is best remembered, however, by his anthems, some of which, like "Teach me, O Lord," are very widely sung.

Mozart, according to Michael Kelly, was devoted to Attwood. In his "Reminiscences" Kelly says, "My friend Attwood was Mozart's favorite scholar, and it gives me great pleasure to record what he said to me about him. His words were, 'Attwood is a young man for whom I have a sincere affection and esteem. He conducts himself with great propriety and I feel much pleasure in telling you that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician.'"

It is an interesting fact that this favorite English pupil of Mozart's was also one of the first English musicians to recognize the genius of Mendelssohn, and so was a sort of connecting-link between these two great composers. Mendelssohn visited Attwood on different occasions, and several of his compositions are dedicated to him.

"Fast Asleep," the farce from which this song, "At Early Dawn," was taken, is not mentioned in either Grove's or Brown's dictionaries, nor is there a copy of it in the British Museum. The copy from which the song is taken is in the possession of Dr. Vincent.

The coy, blushing Sylvia. DOROTHEA PLOWDEN, wife of Francis Peter Plowden, wrote a comic opera, "Virginia," which was performed at Drury Lane Theatre, and published in 1800. She was also the composer of a number of songs which attained popularity. She died in 1827.

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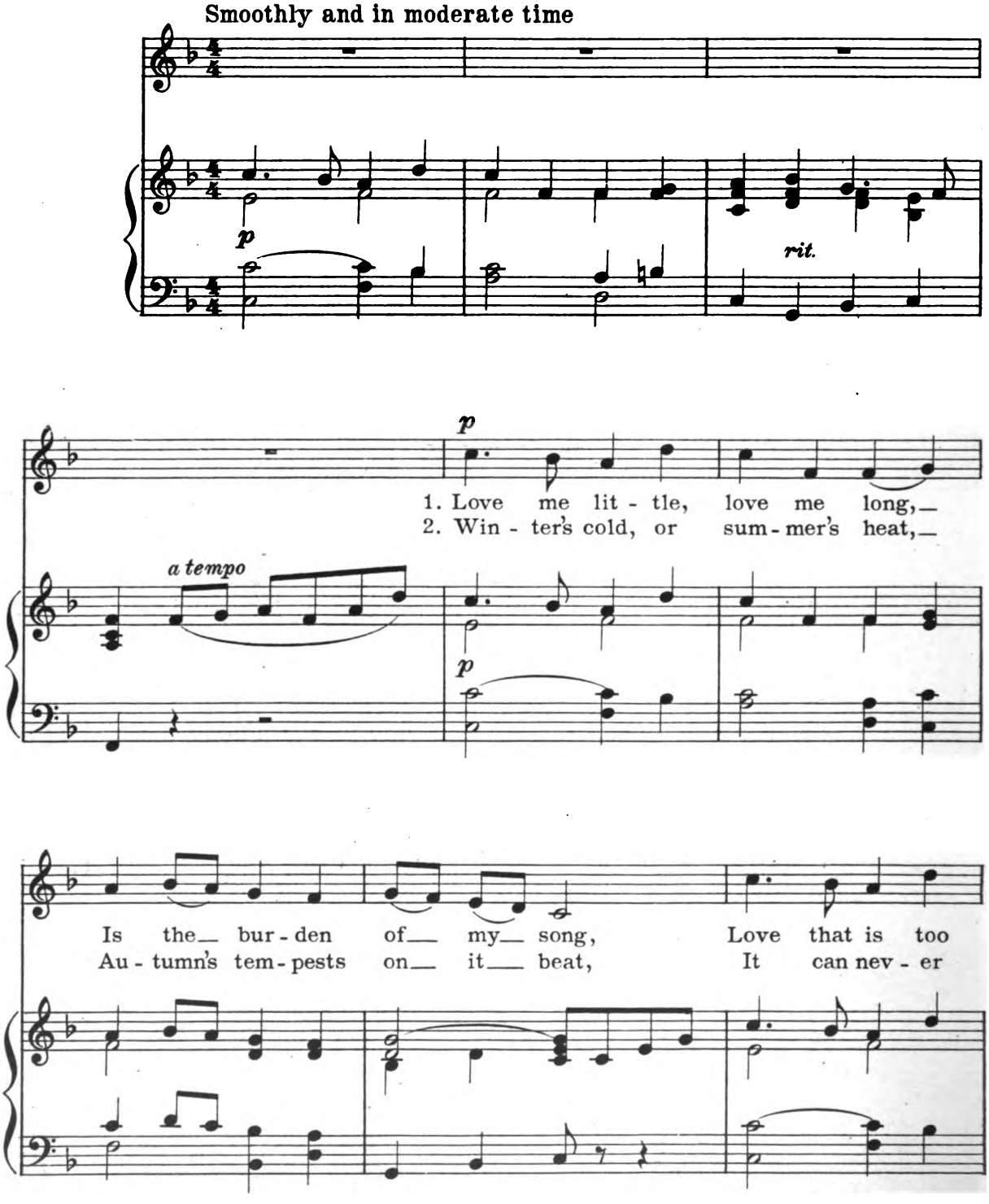
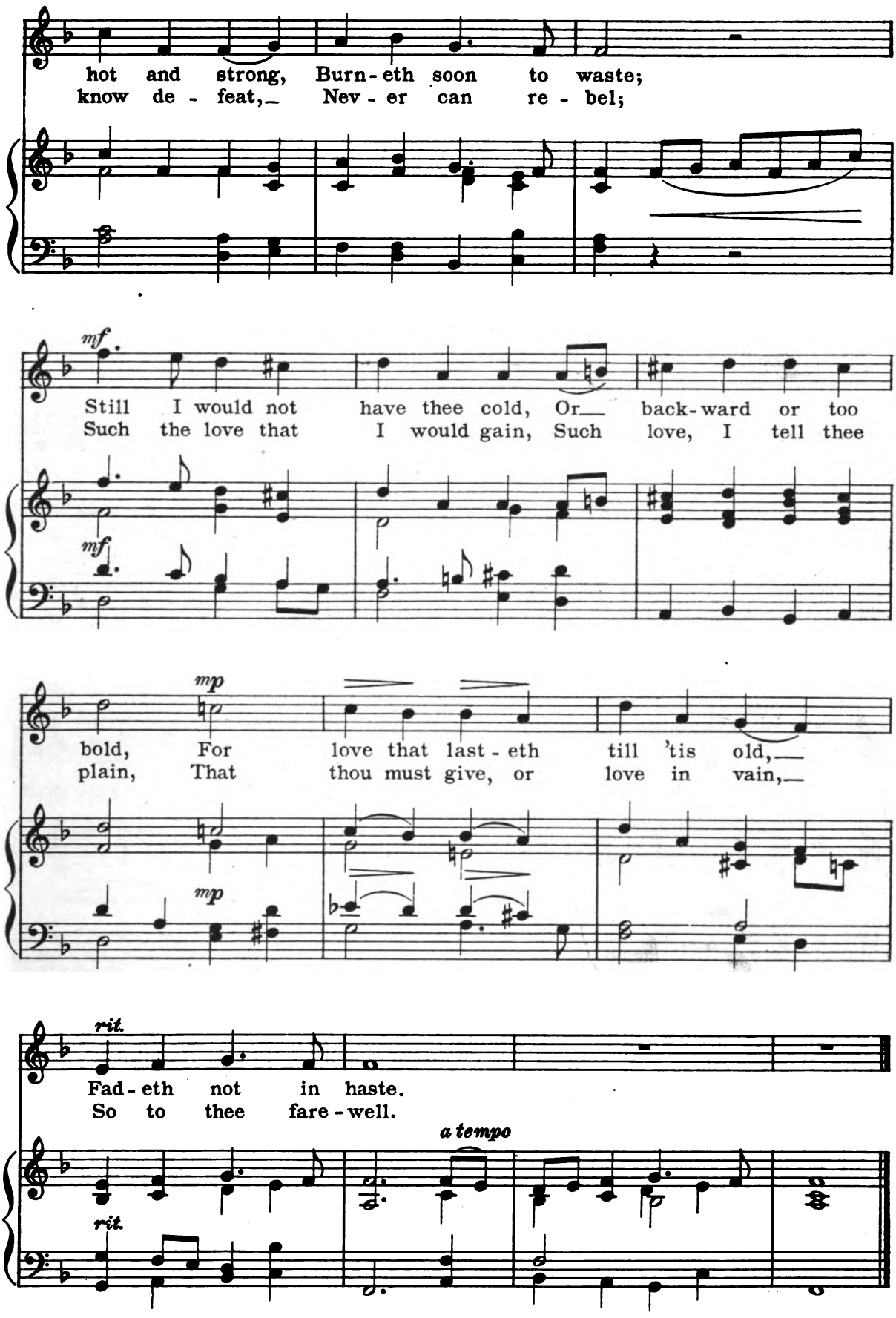
RELIQUARY OF ENGLISH SONG

SERIES II

Love me little, love me long

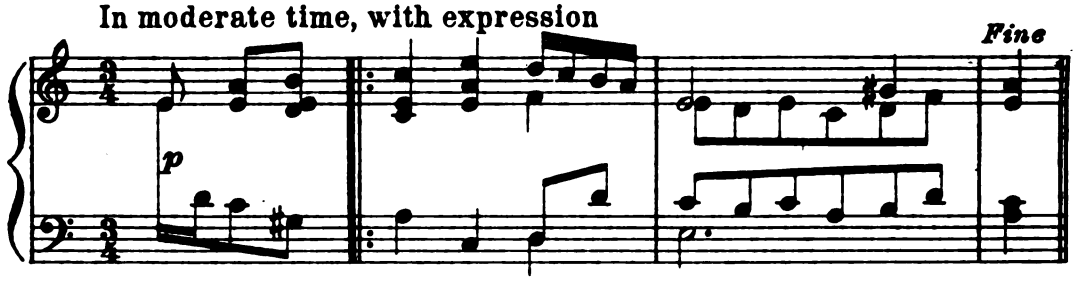


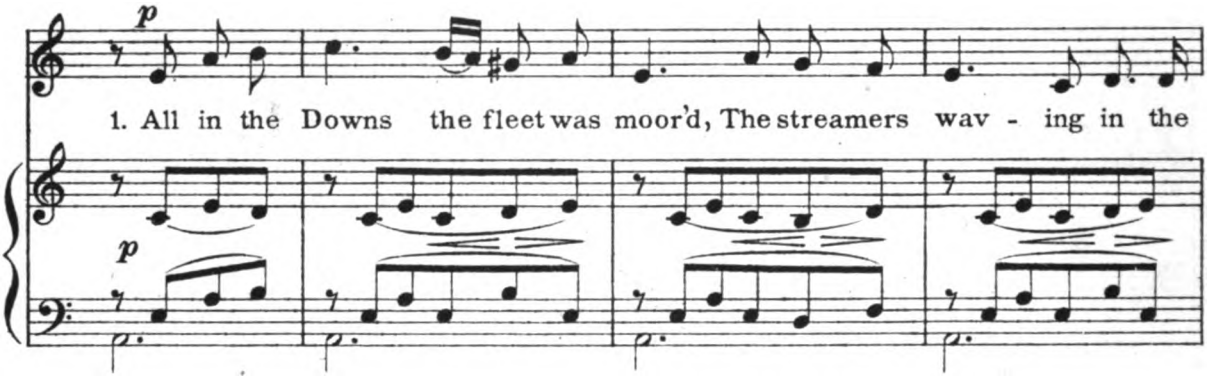


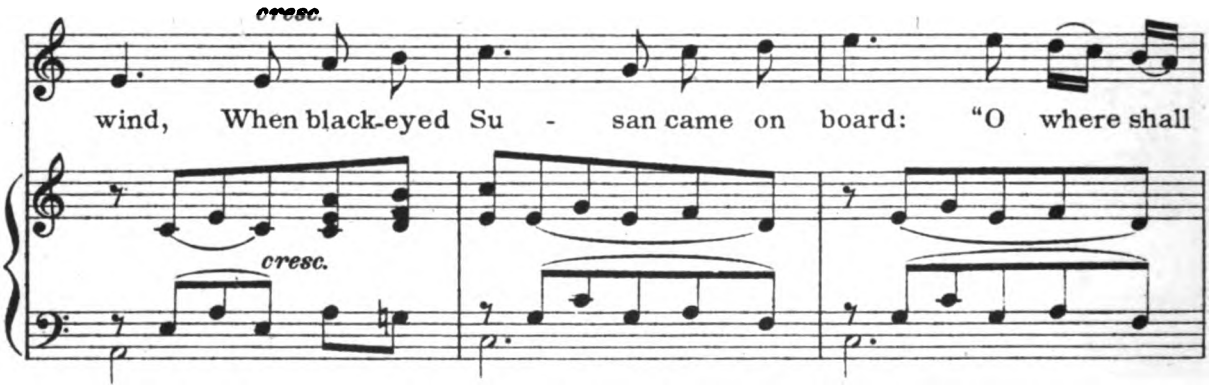
Black-eyed Susan

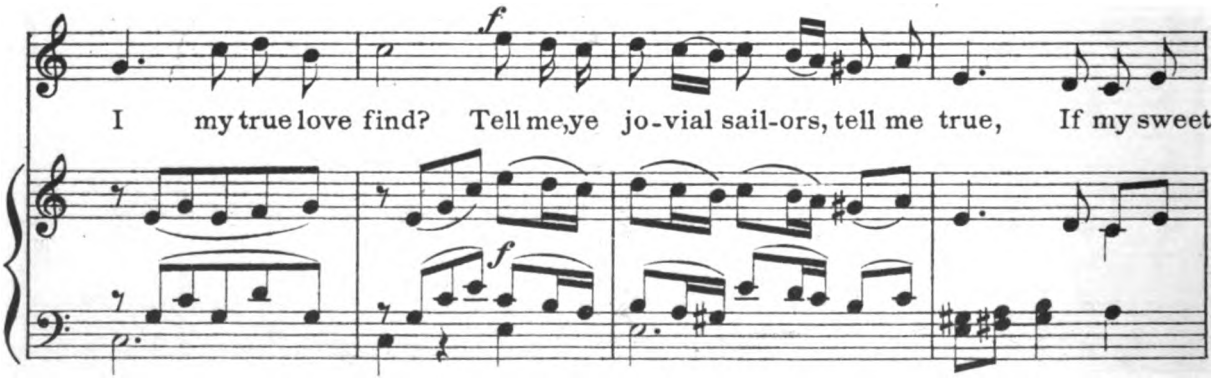
Richard Leveridge

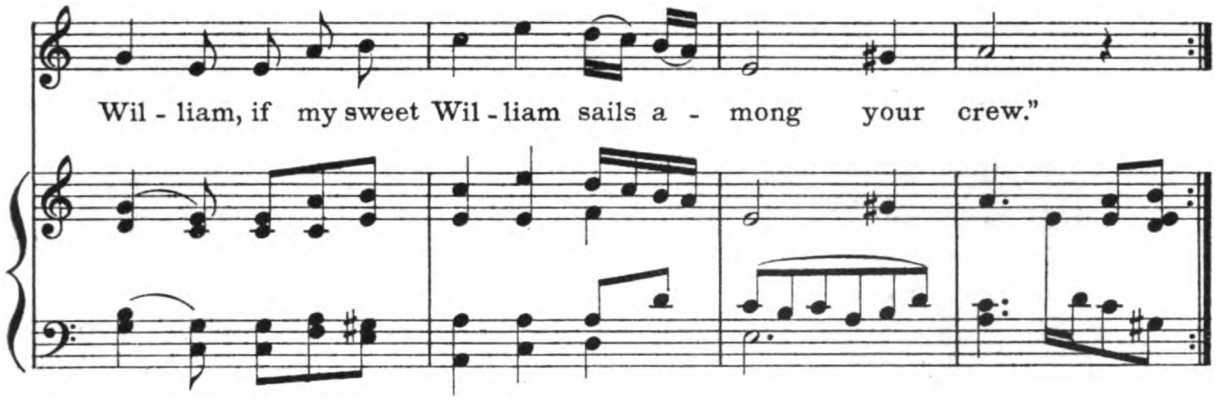
In moderate time, with expression











Black-Eyed Susan

I

All in the Downs the fleet was moor'd,
The streamers waving in the wind,
When black-eyed Susan came on board:
"Oh, where shall I my true love find?
Tell me, ye jovial sailors, tell me true,
If my sweet William sails among your crew."

II

William was high upon the yard,
Rock'd by the billows to and fro;
Soon as her well-known voice he heard
He sigh'd and cast his eyes below;
The cord slides swiftly through his glowing hands,
And quick as lightning on the deck he stands.

III

So the sweet lark, high pois'd in air,
Shuts close his pinions to his breast,
(If chance his mate's shrill voice he hear,)
And drops at once into her nest.
The noblest captain in the British fleet
Might envy William's lips those kisses sweet.

IV

"O Susan, Susan, lovely dear,
My vows shall ever true remain;
Let me kiss off that falling tear:
We only part to meet again.
Change as ye list, ye winds, my heart shall be
The faithful compass that still points to thee.

V

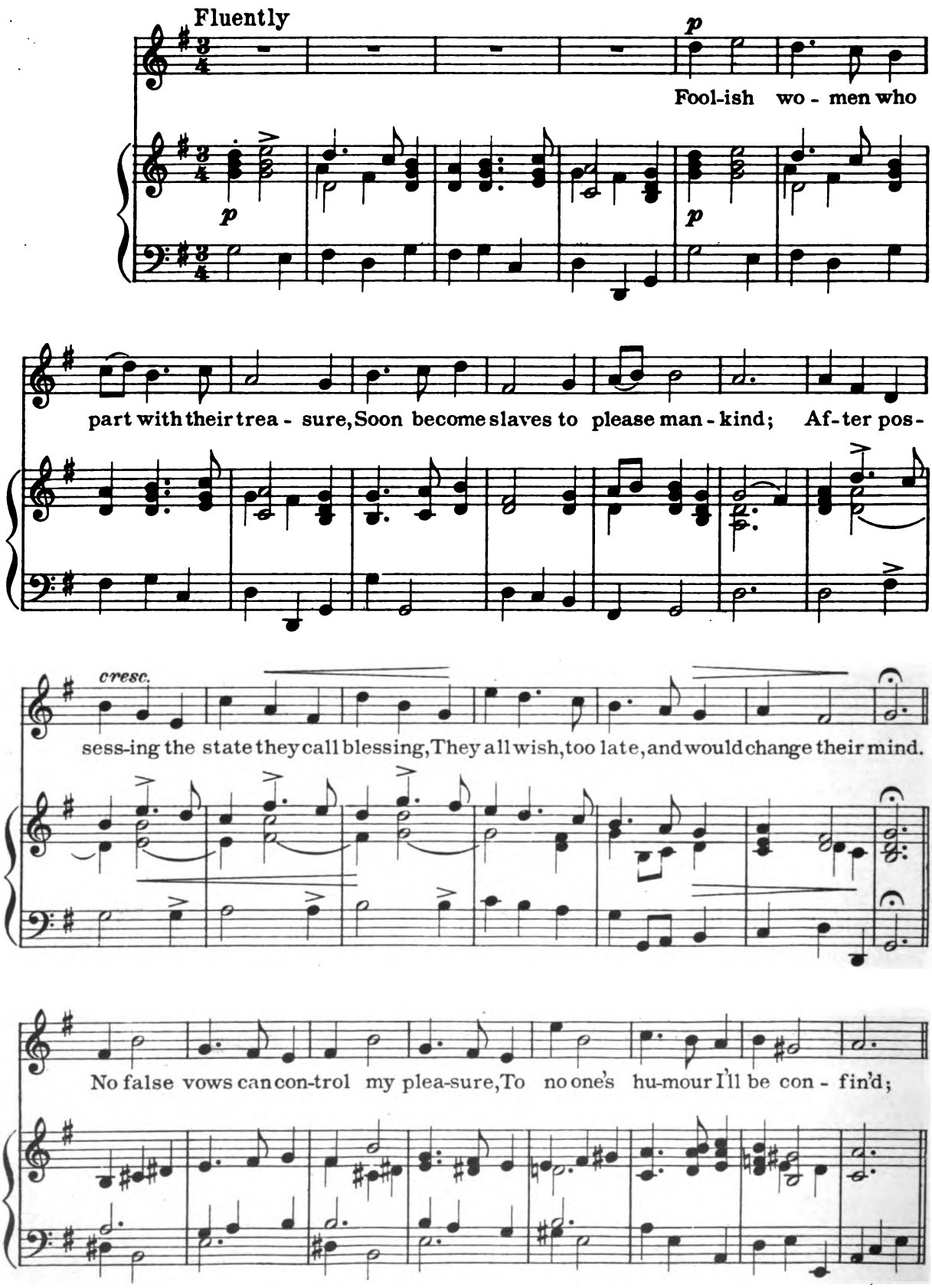
"Believe not what the landsmen say,
Who tempt with doubts thy constant mind;
They'll tell thee, sailors, when away,
In every port a mistress find.
Yes, yes, believe them when they tell thee so,
For thou art present, wheresoe'er I go."

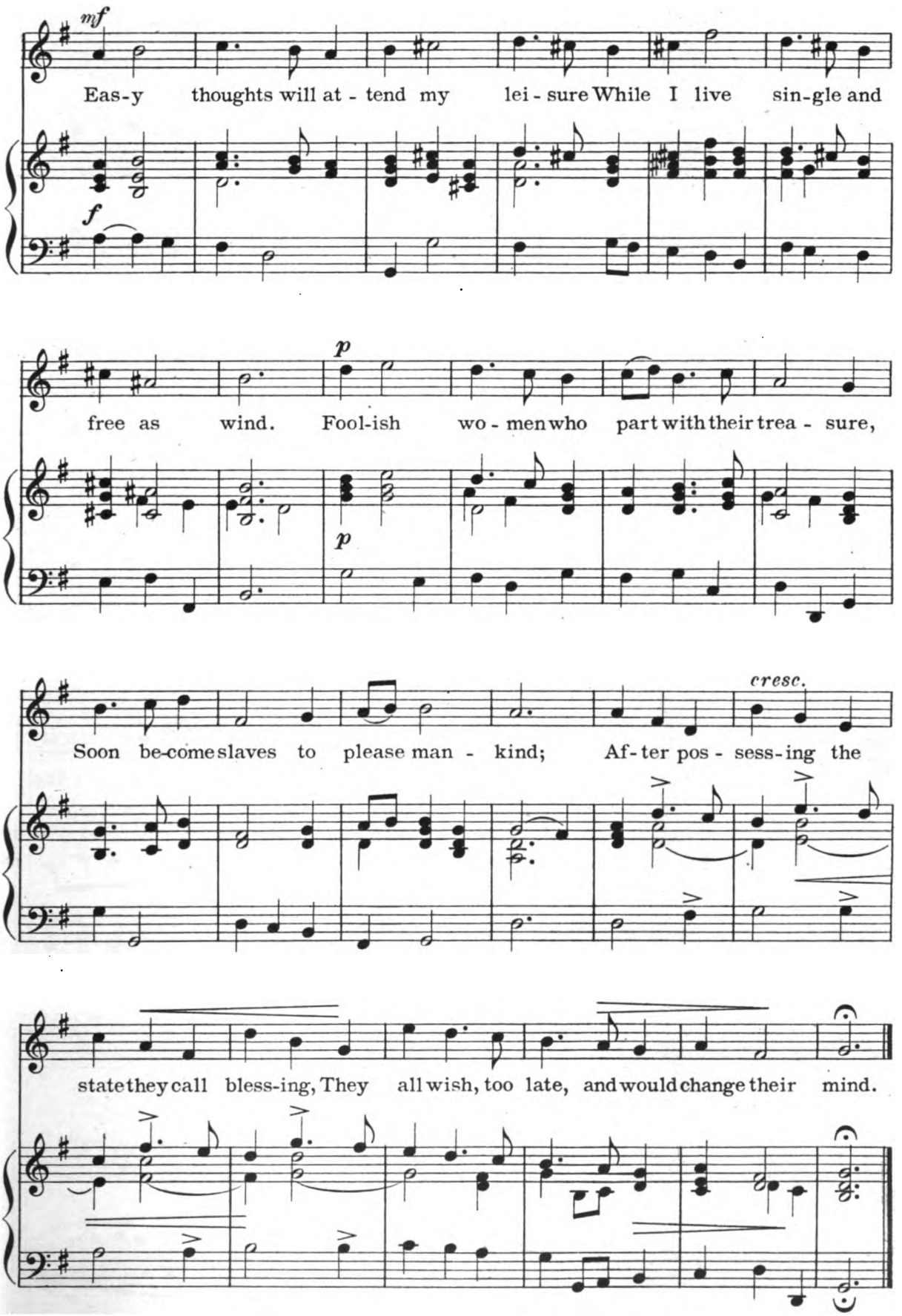
VI

The boatswain gave the dreadful word,
The sails their swelling bosoms spread;
No longer must she stay on board:
They kiss—she sigh'd—he hangs his head;
The less'ning boat unwilling rows to land,
"Adieu!" she cries, and waves her lily hand.

The Maid's Resolution

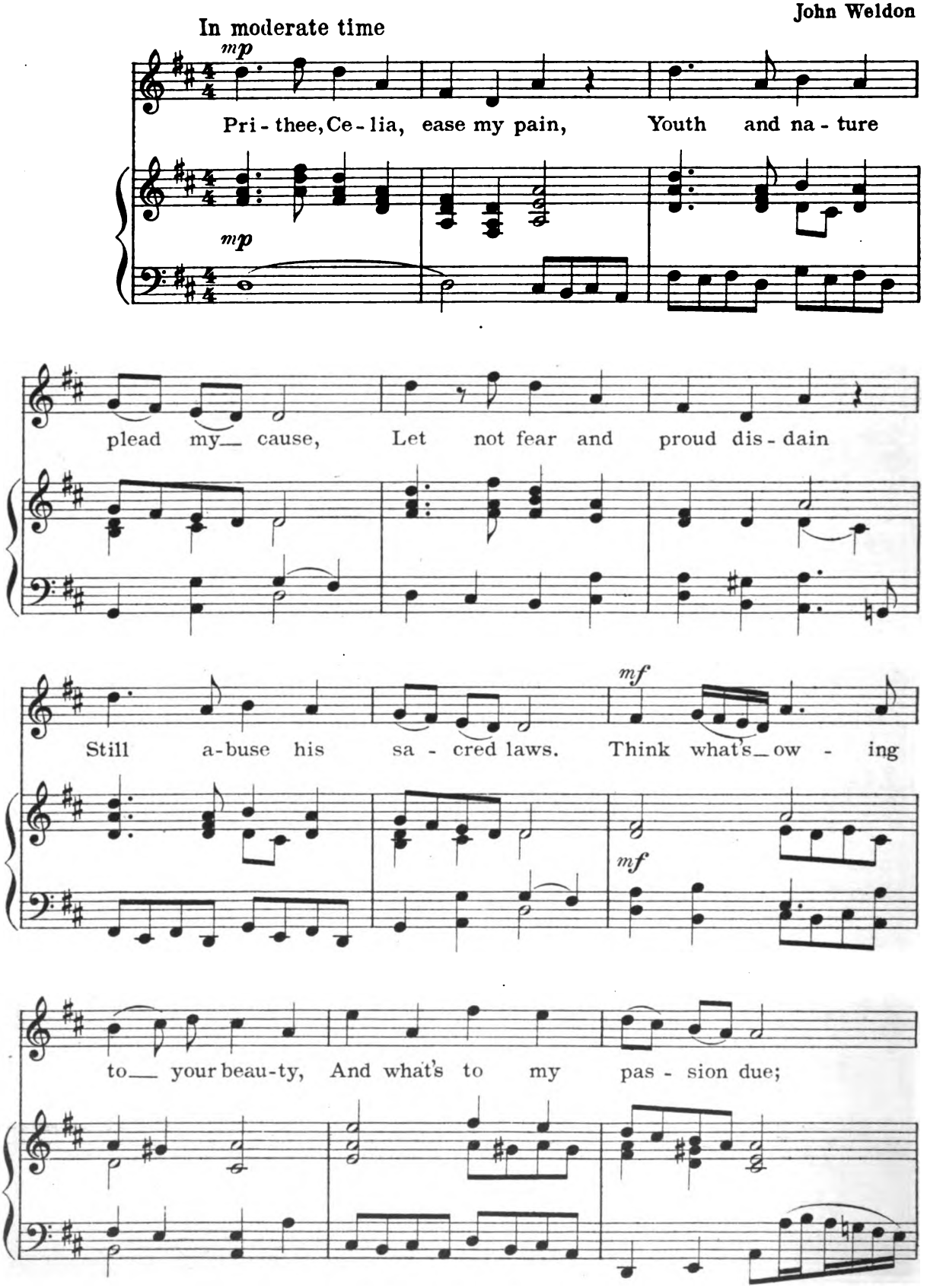
Richard Leveridge

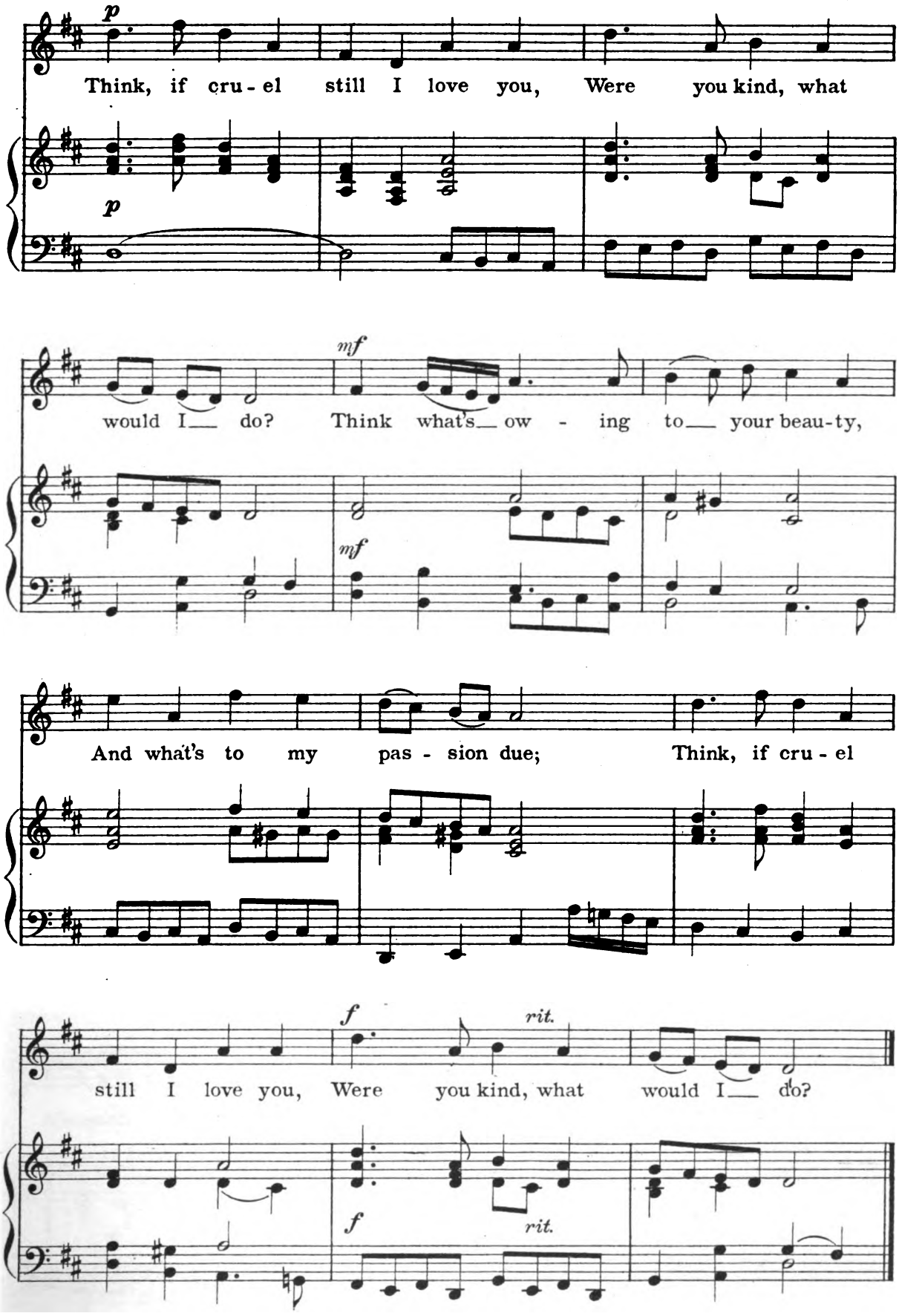




Prithee, Celia

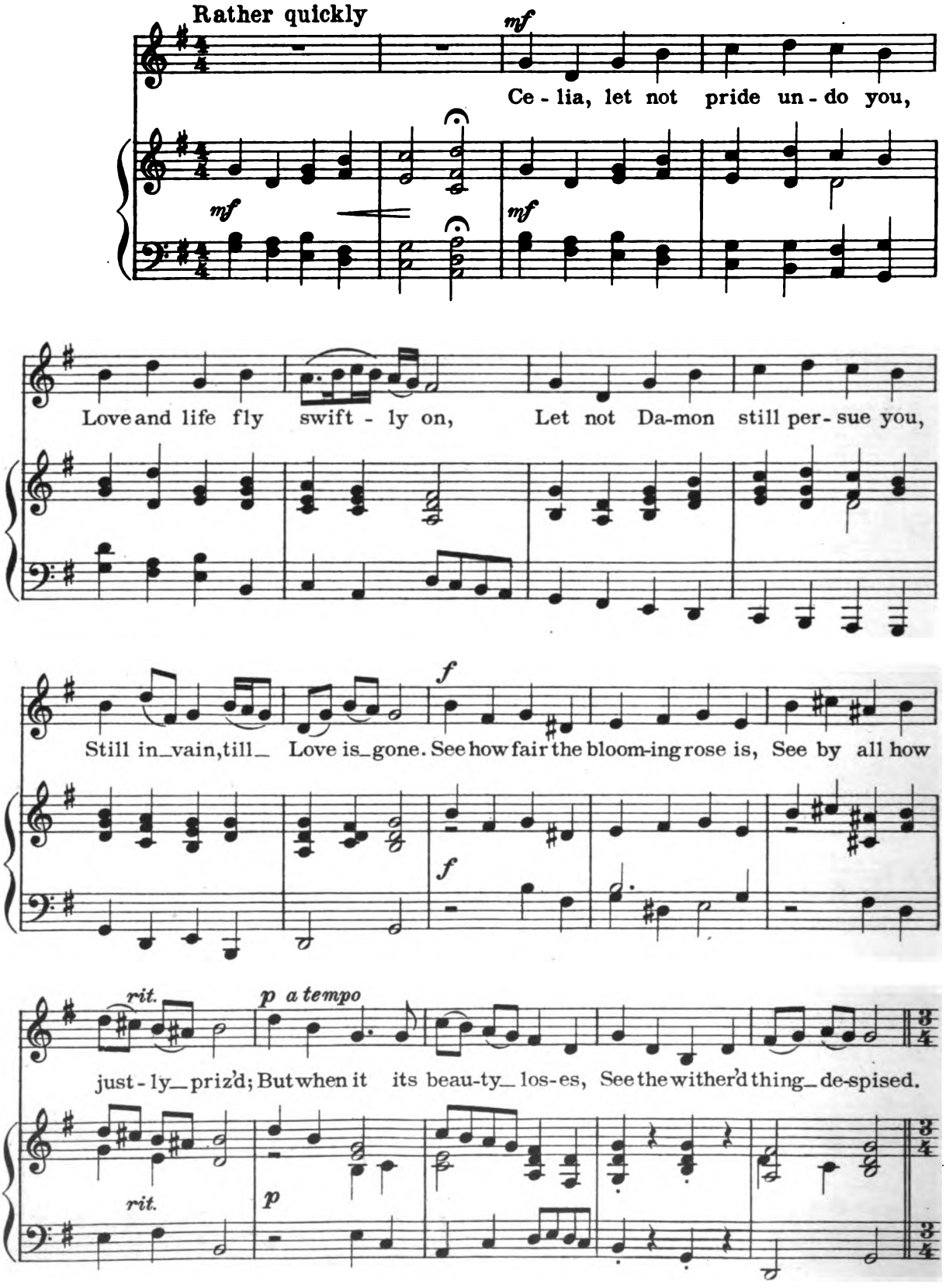
John Weldon

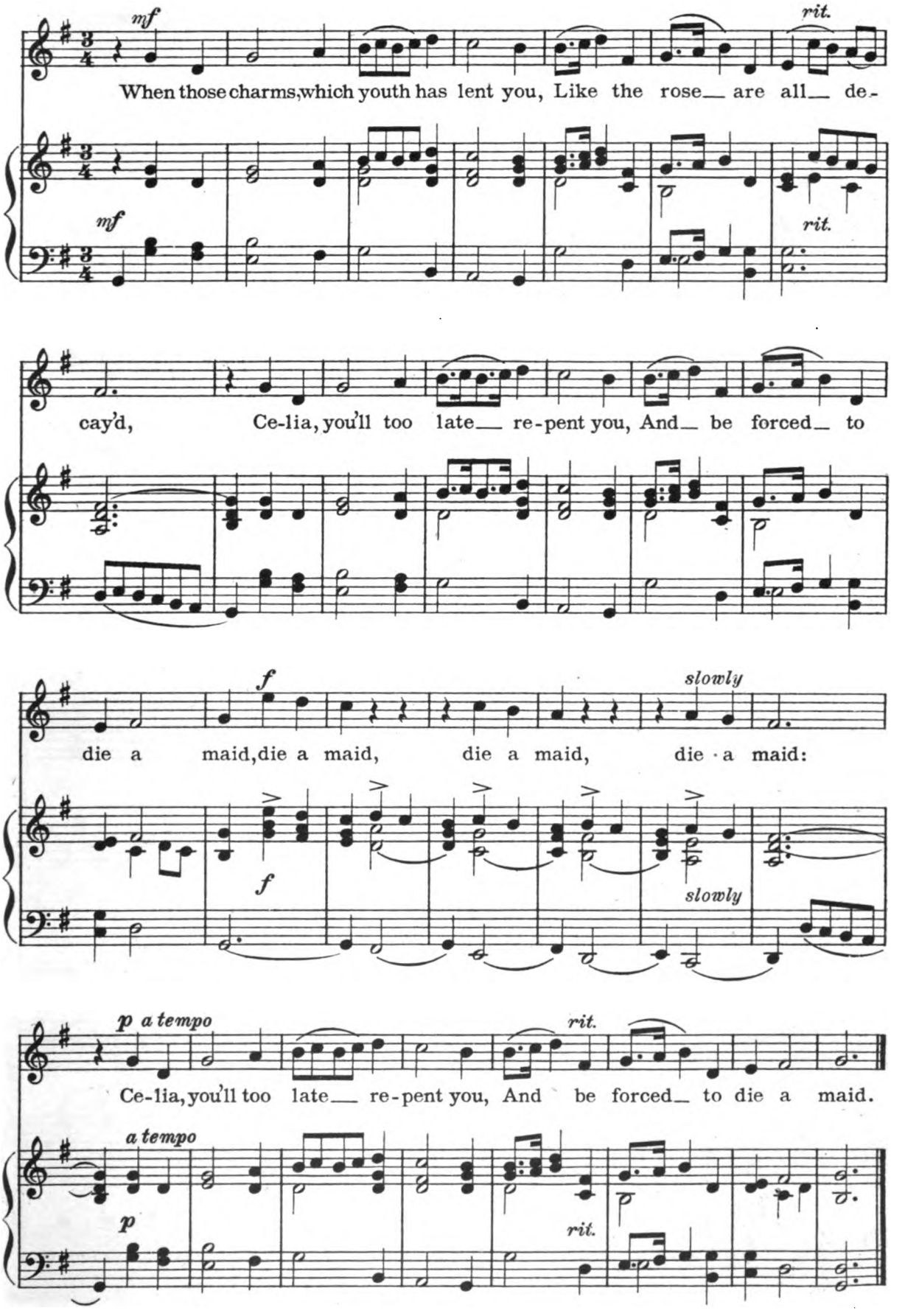




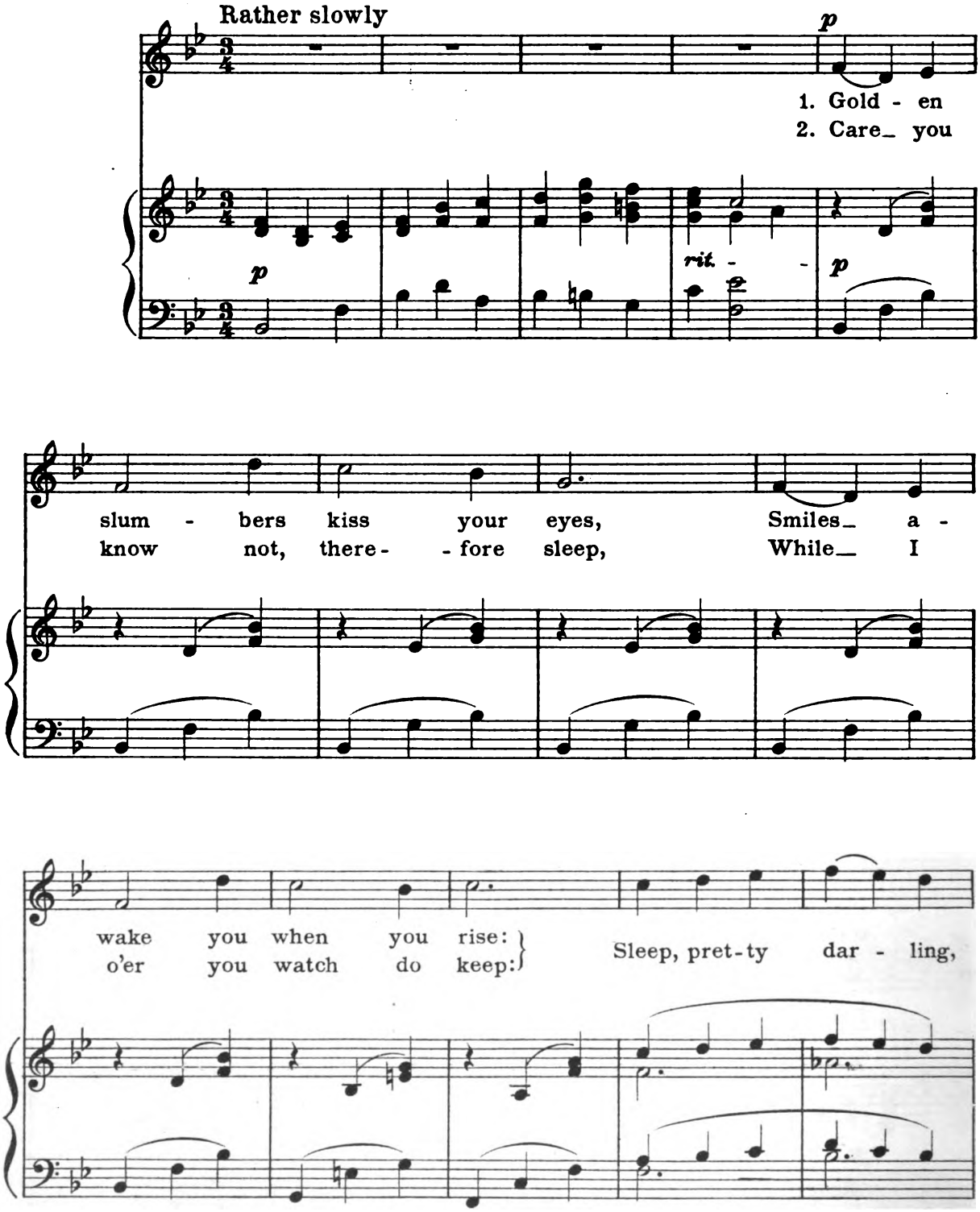
Celia, let not pride undo you

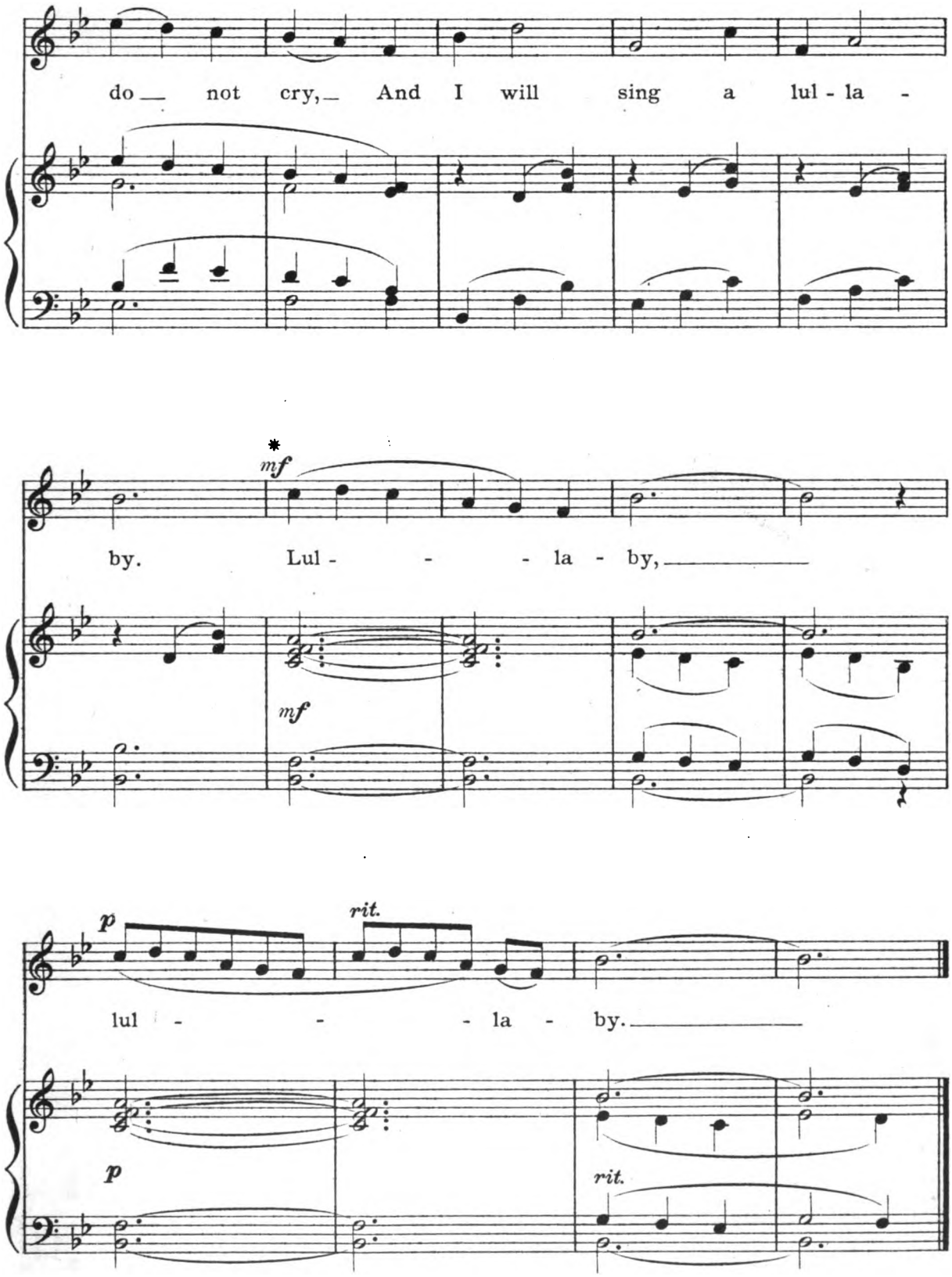
John Weldon





Golden Slumbers

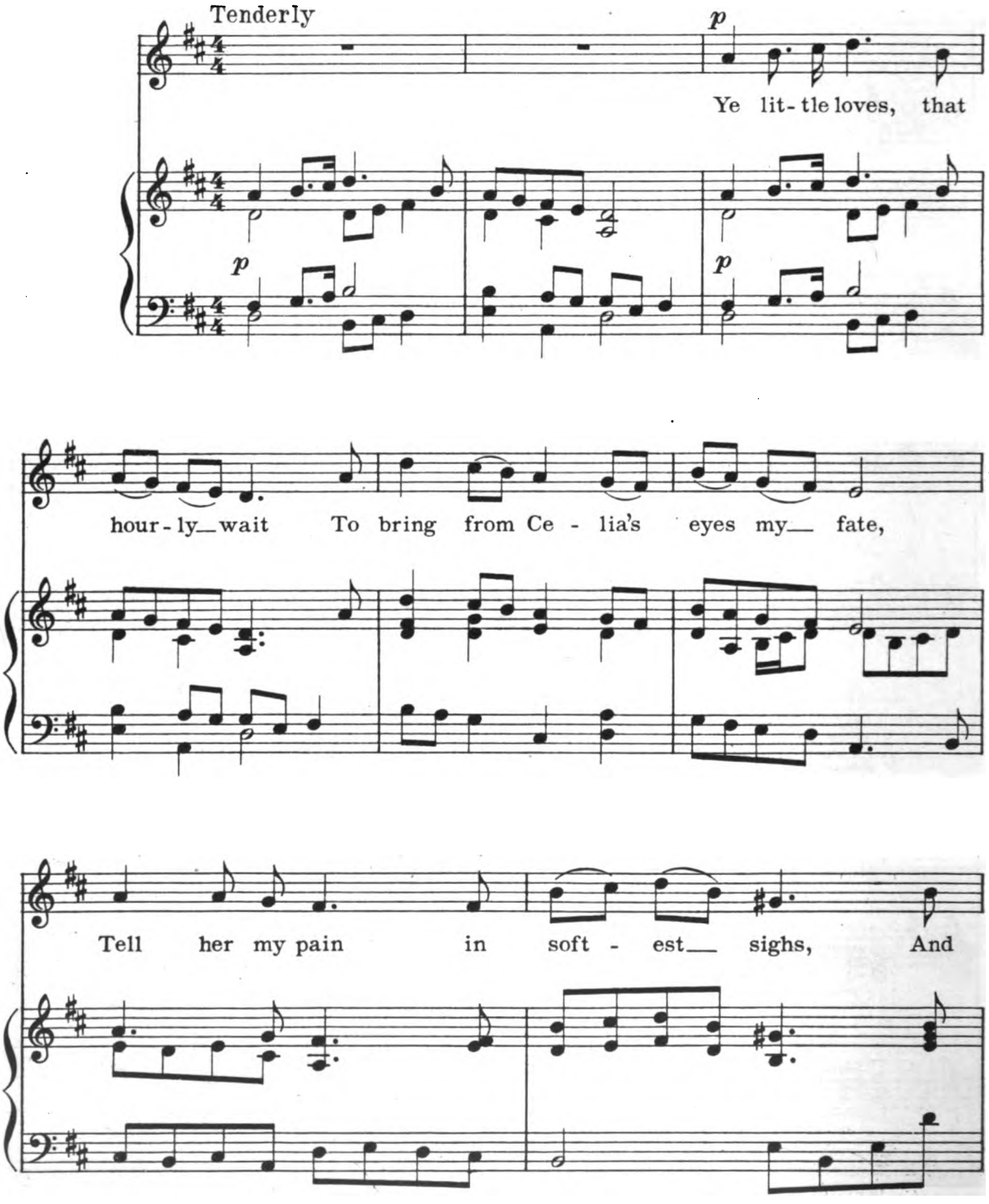


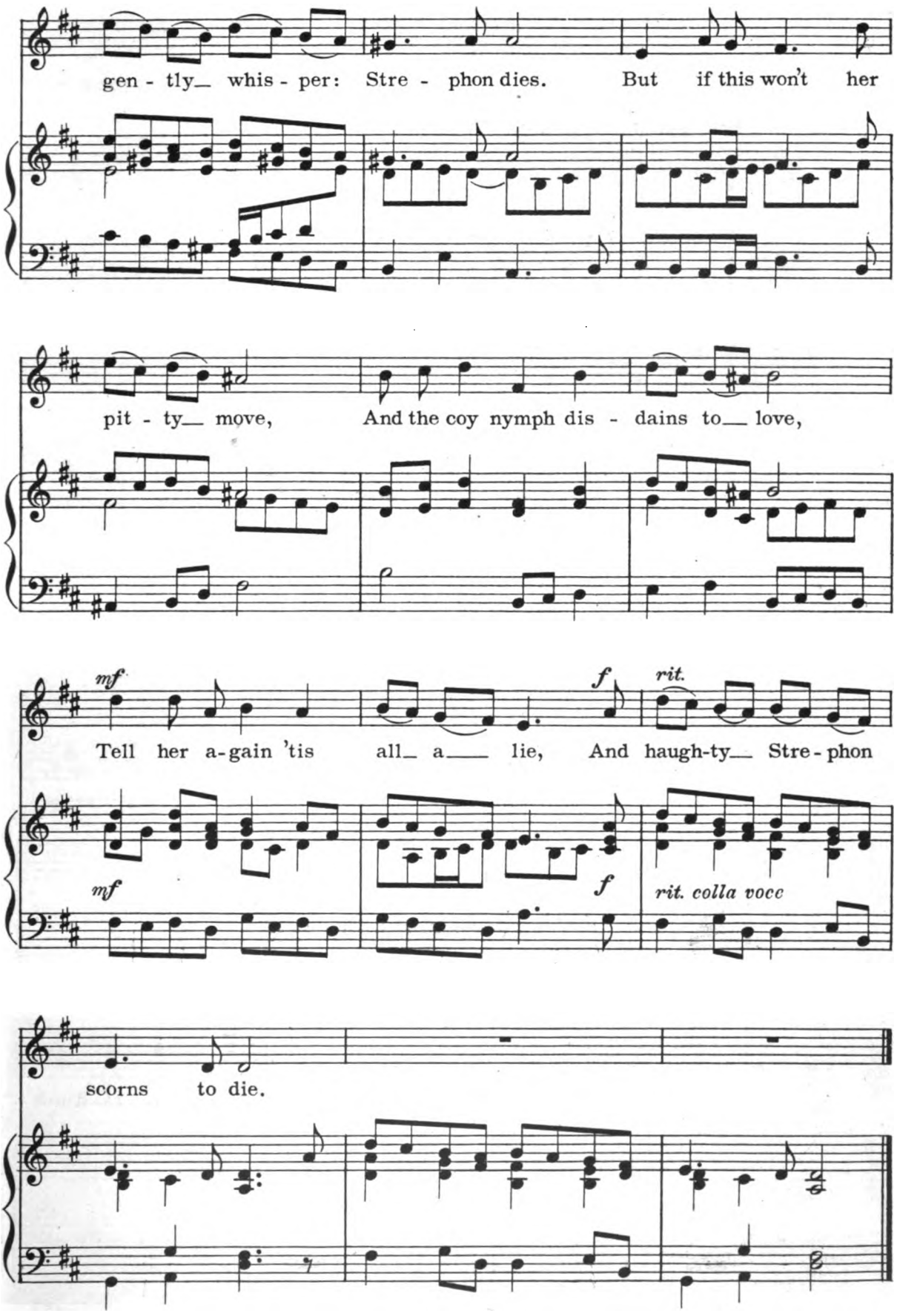


* From here is an addition. *C. V.*

The Lover's Message

Galliard



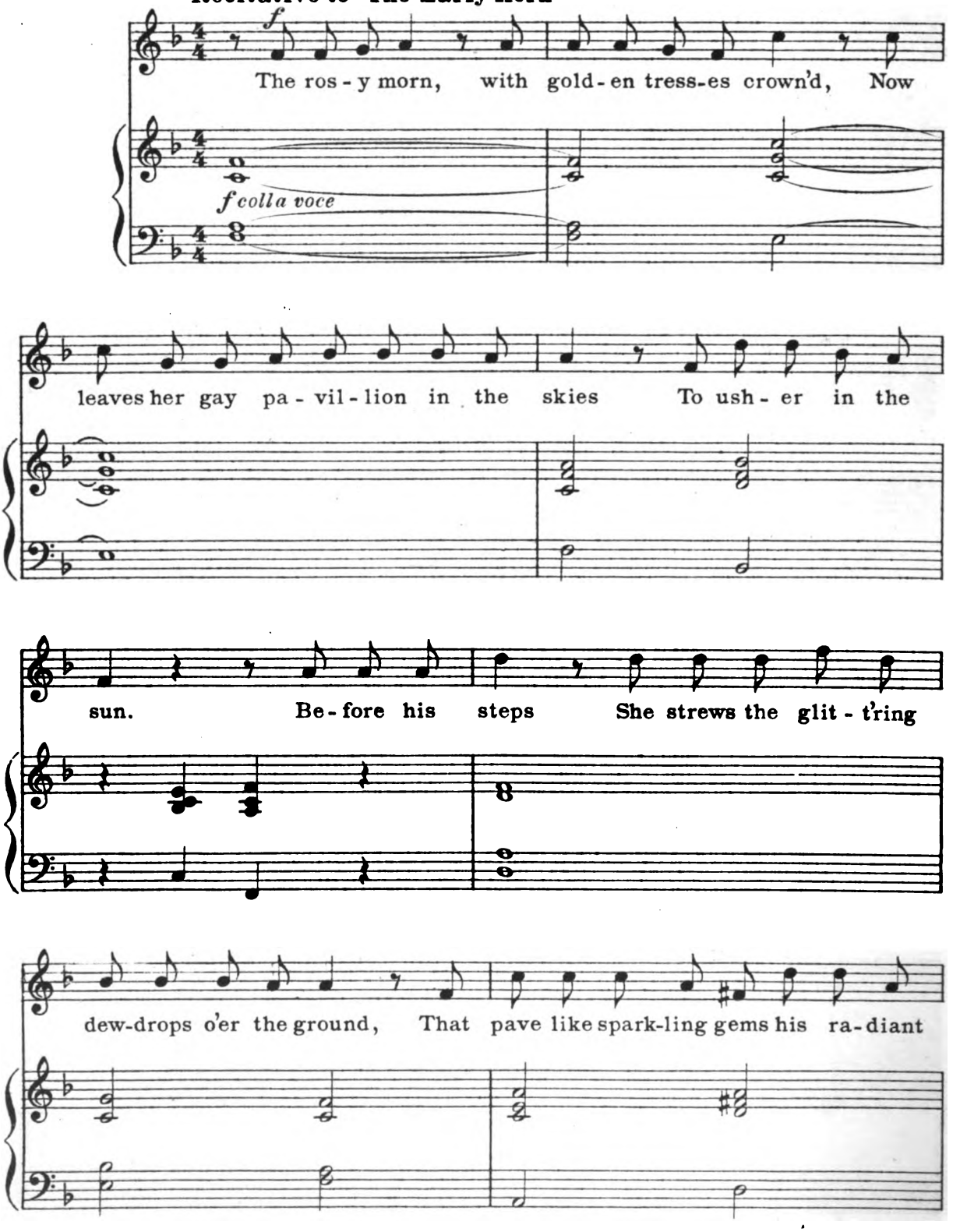


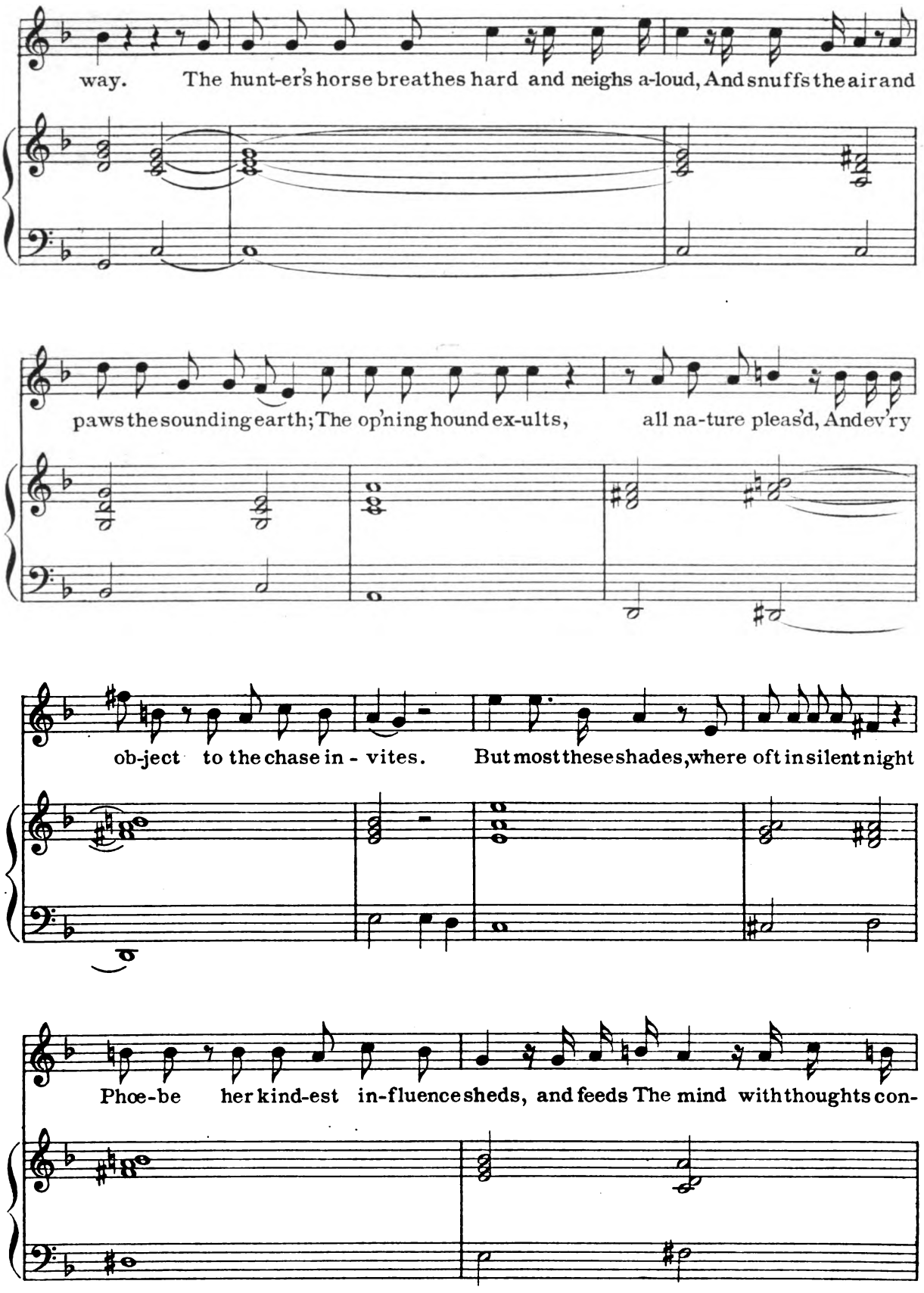
The Early Horn

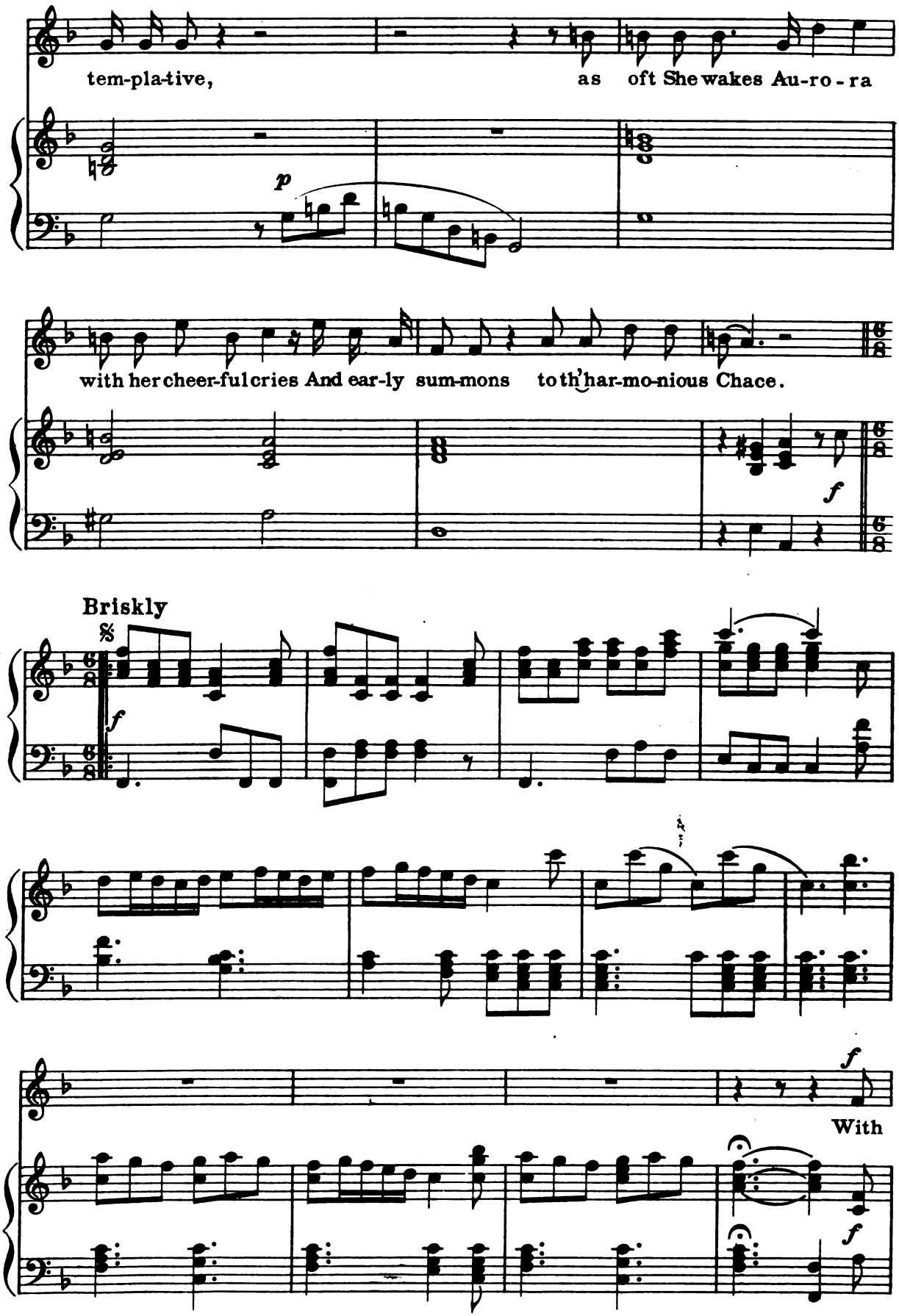
A fav'rite song in "The Royal Chace" by Mr. Galliard
As sung by Mr. Beard

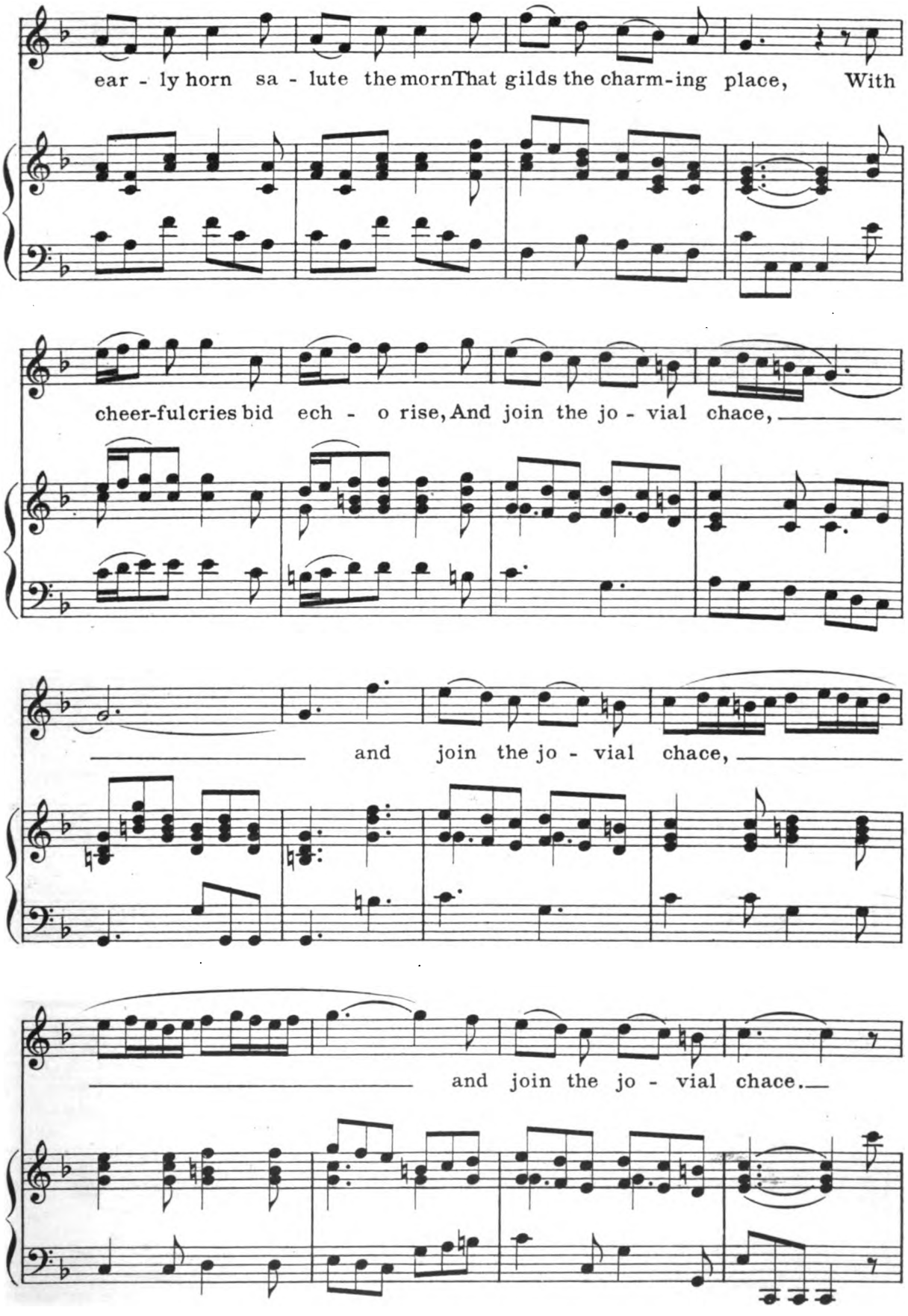
Press Number in the B. M. G., 312 (202)

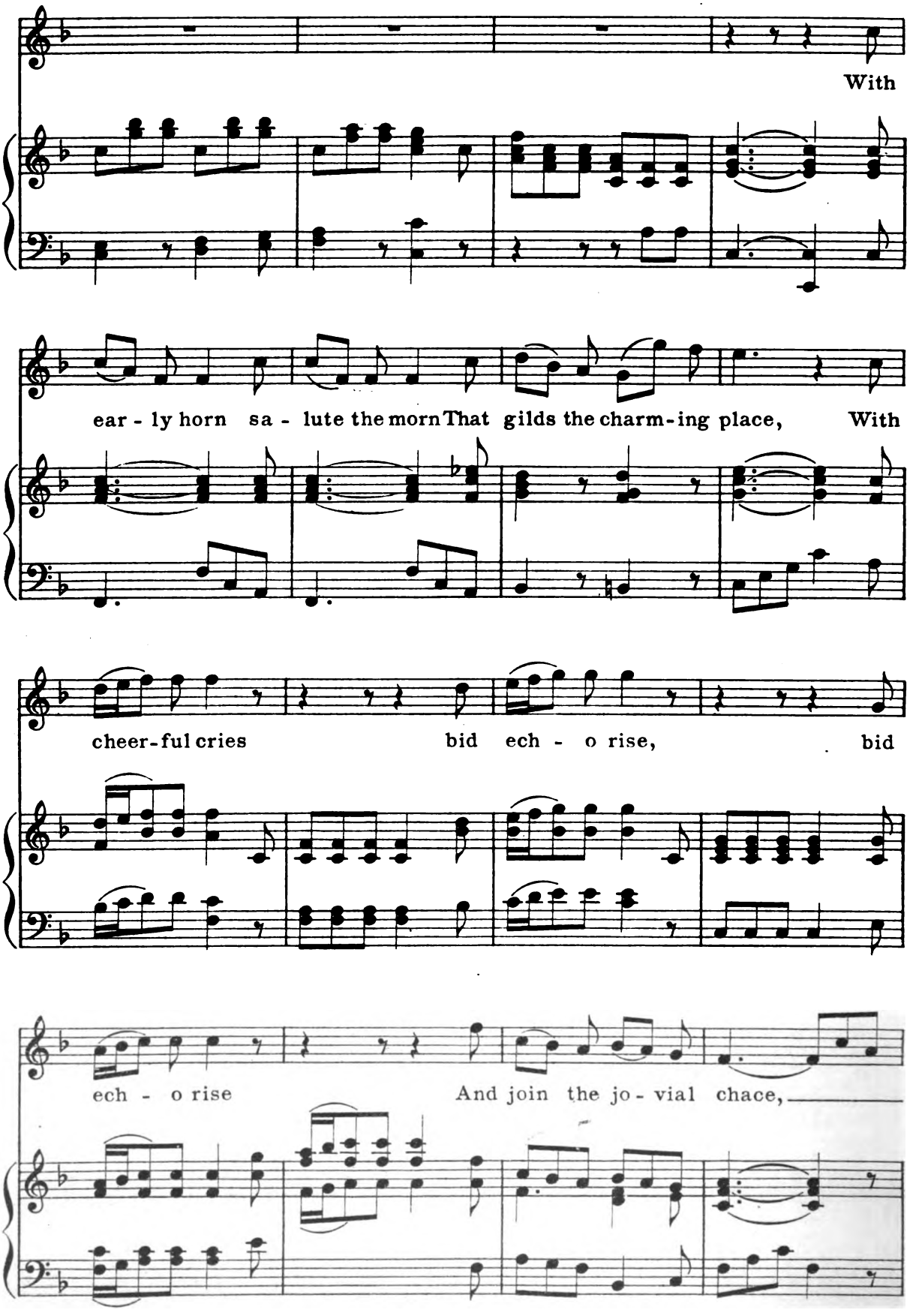
Recitative to "The Early Horn"

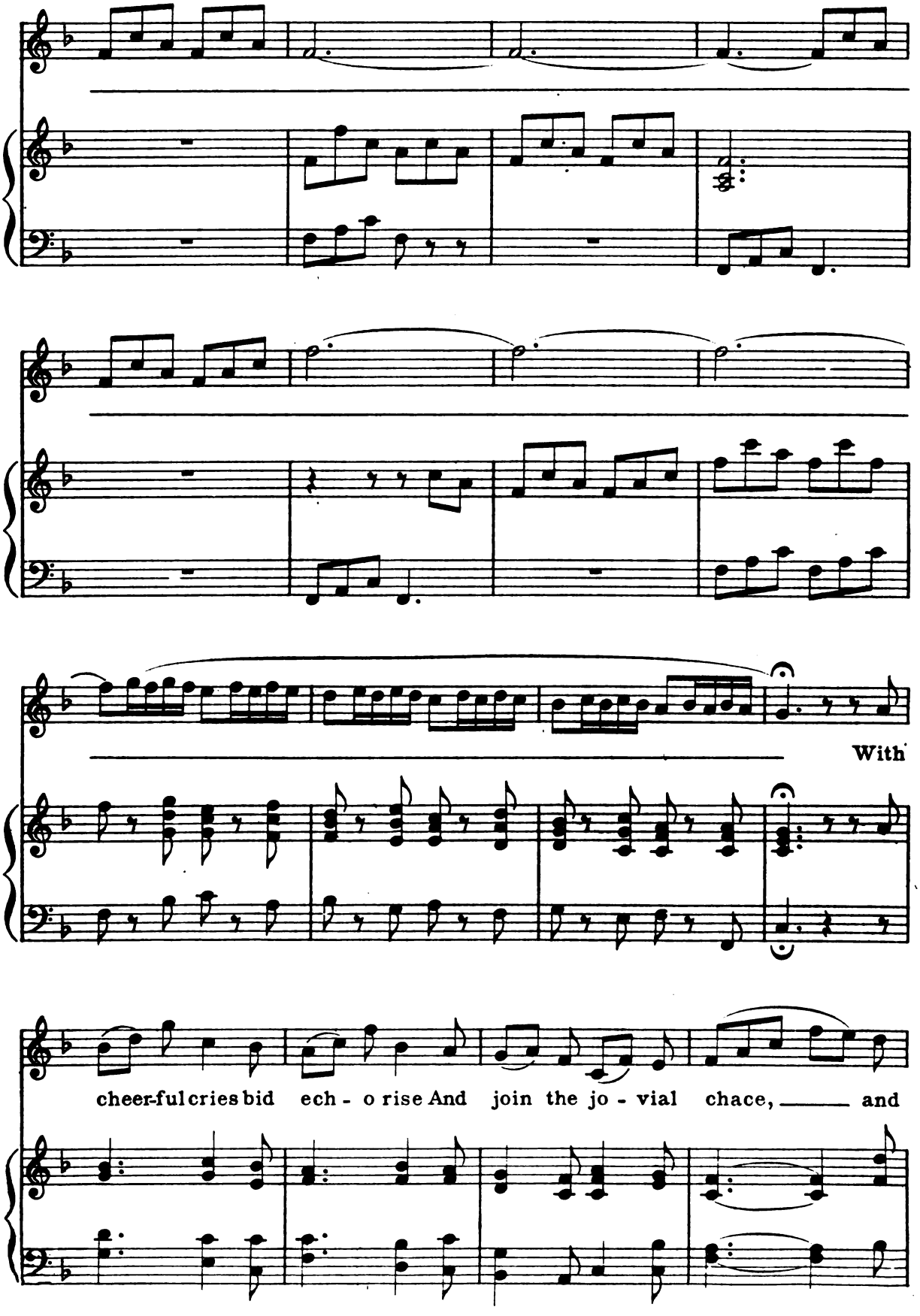


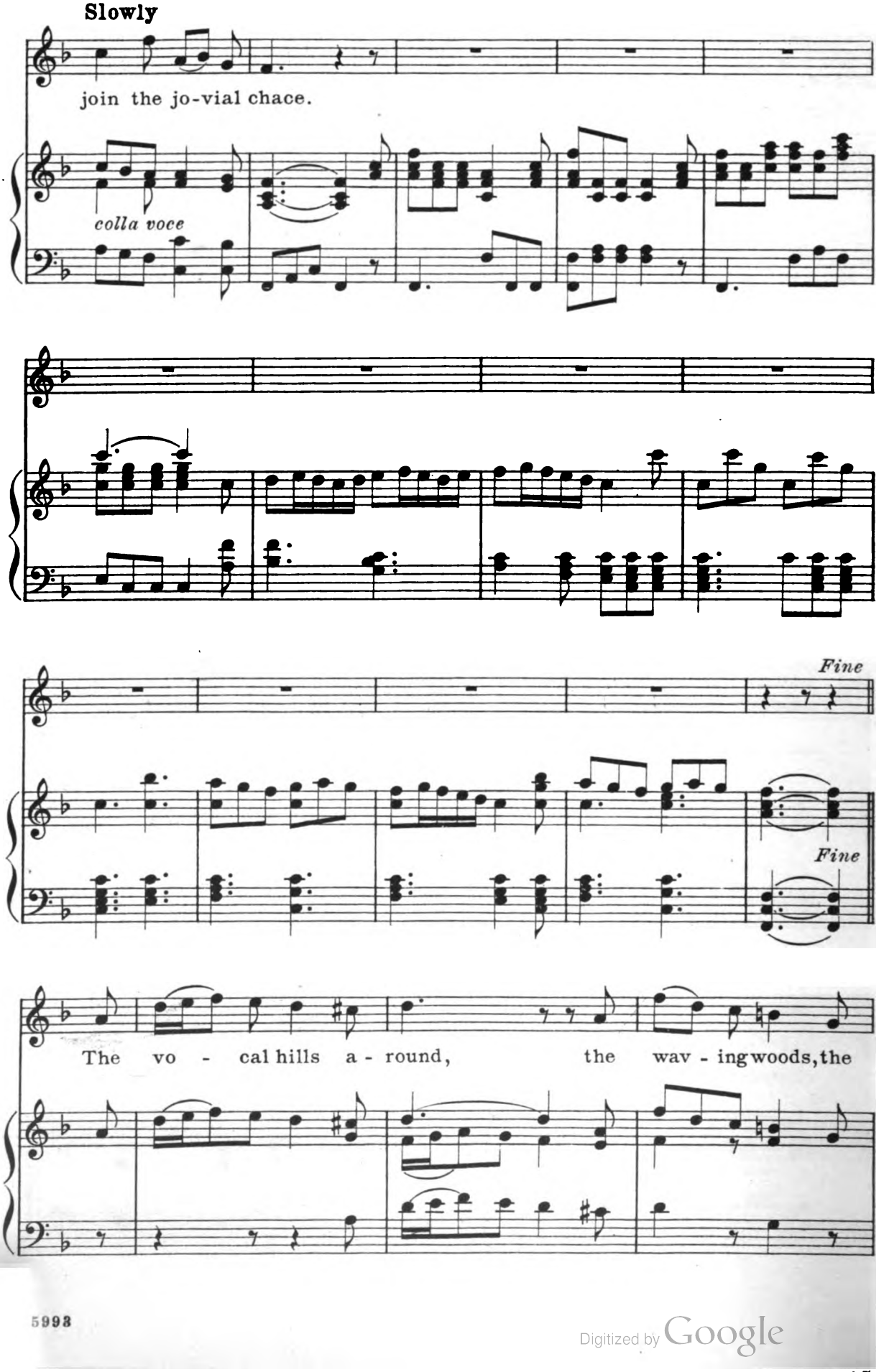


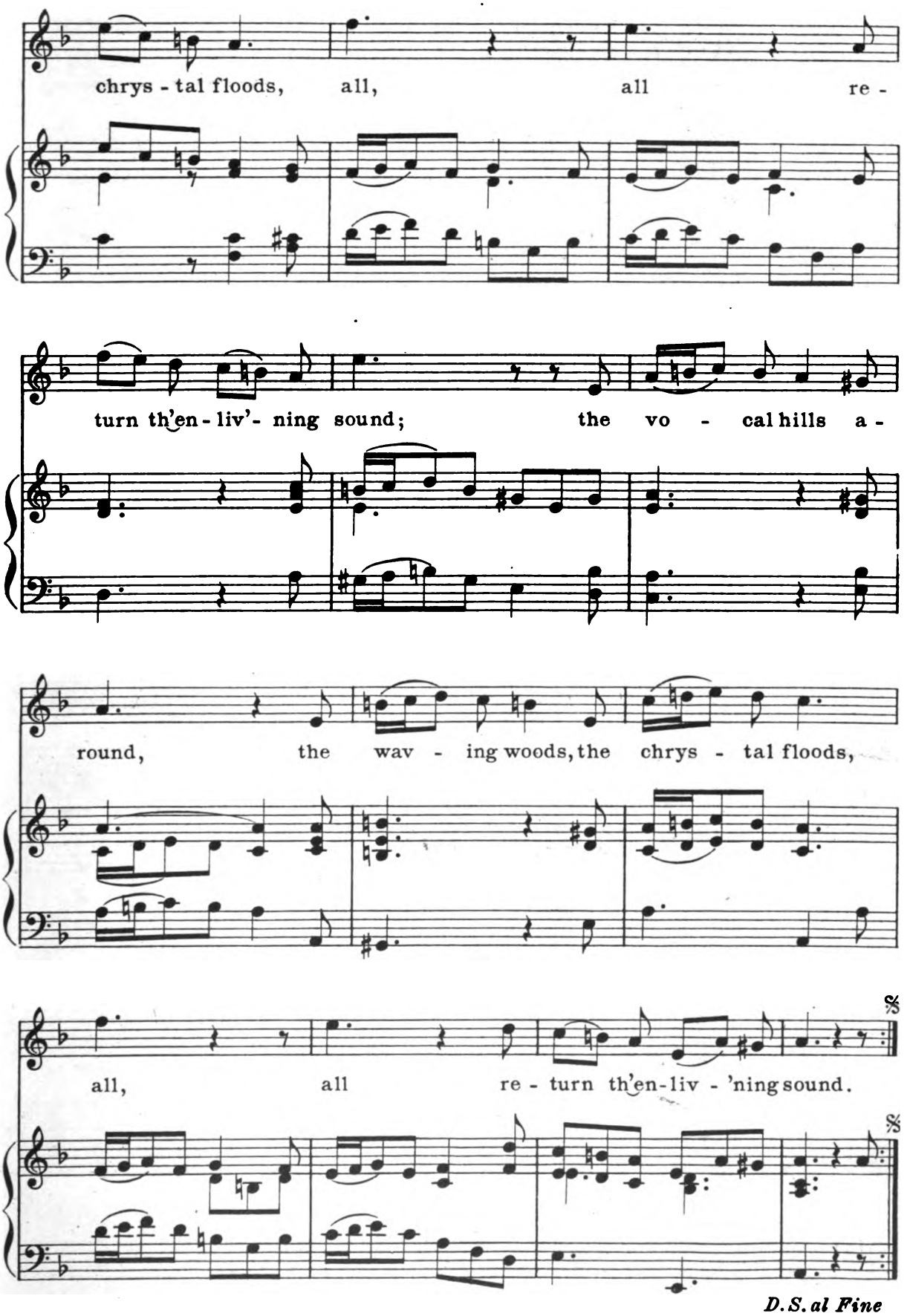




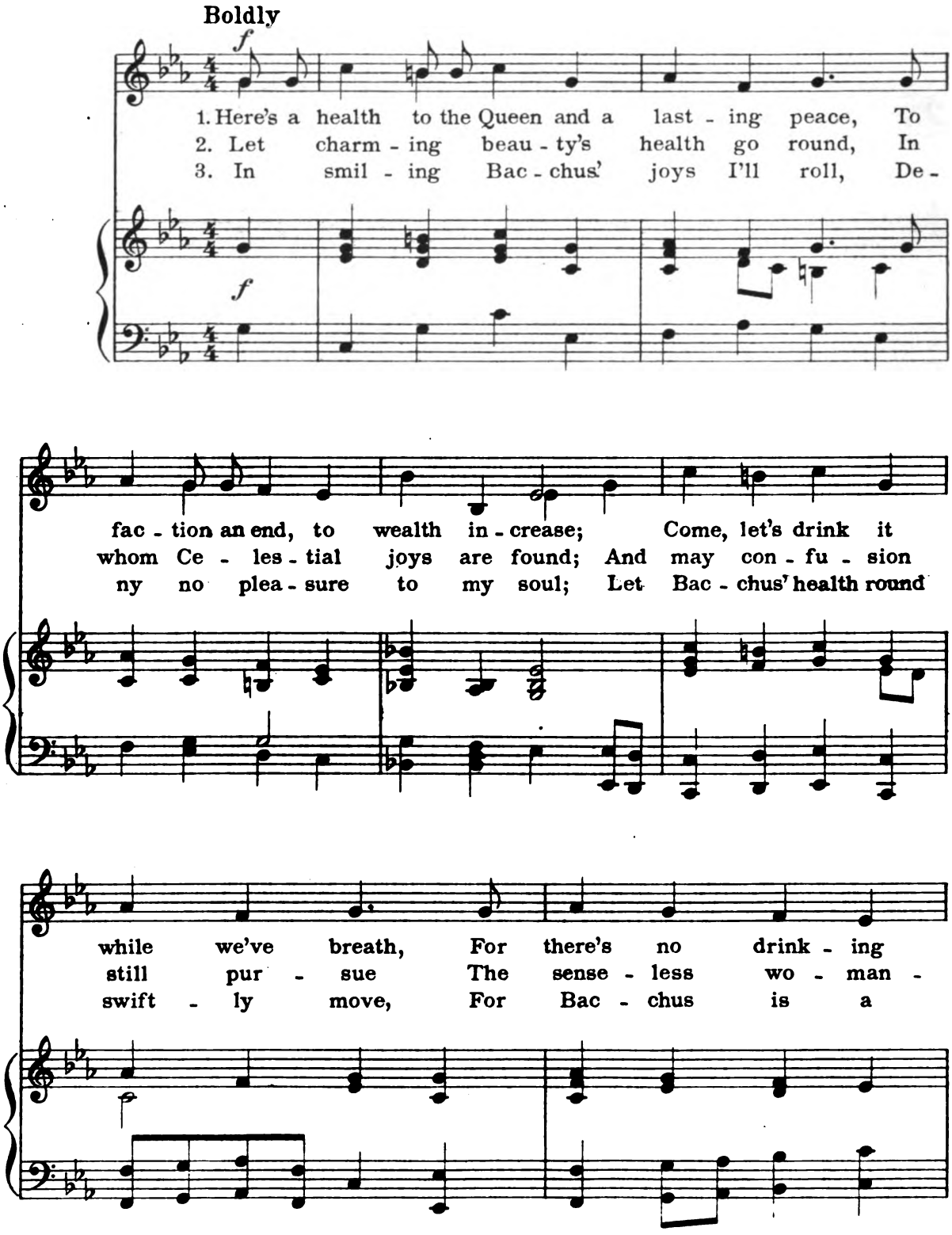


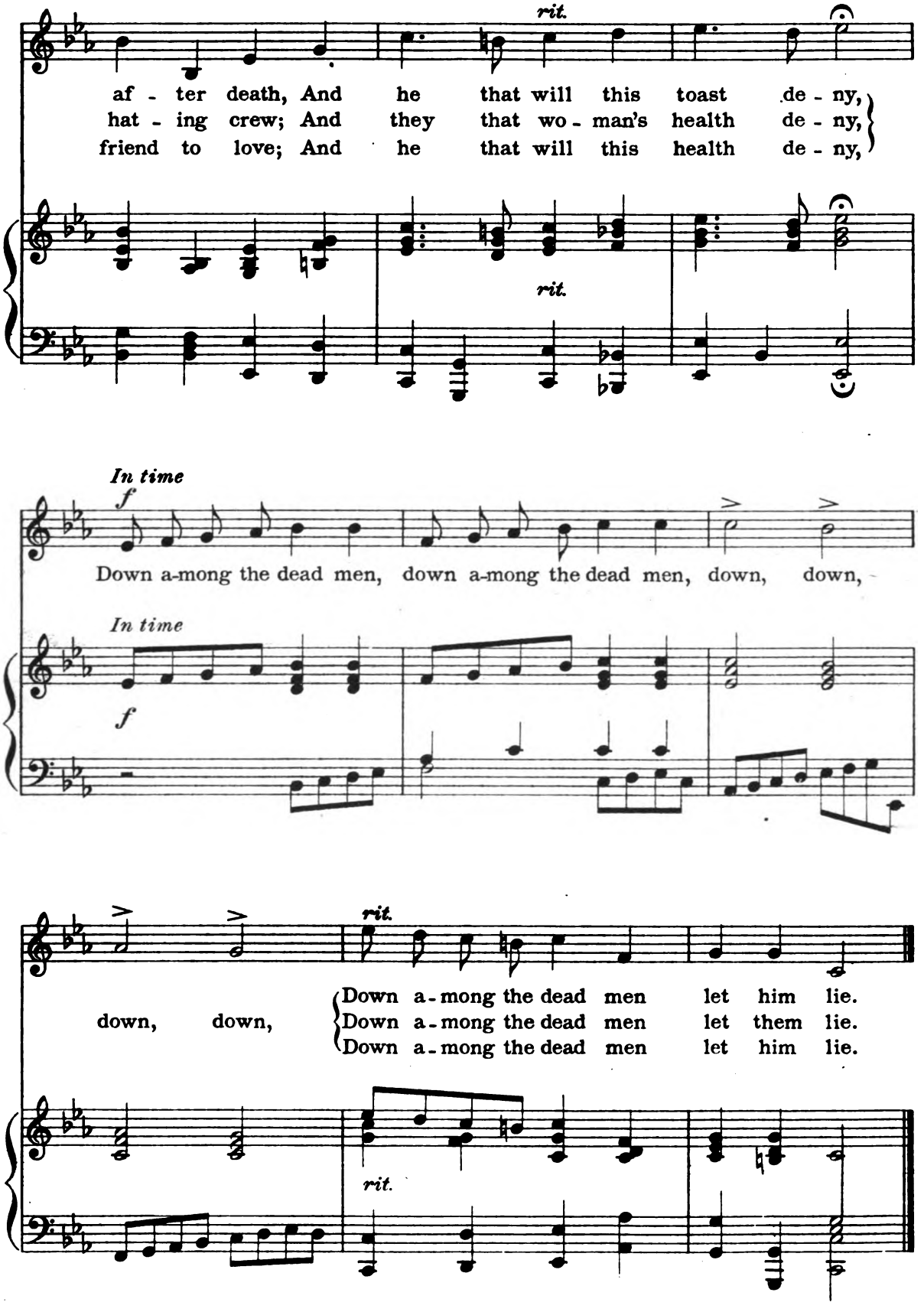






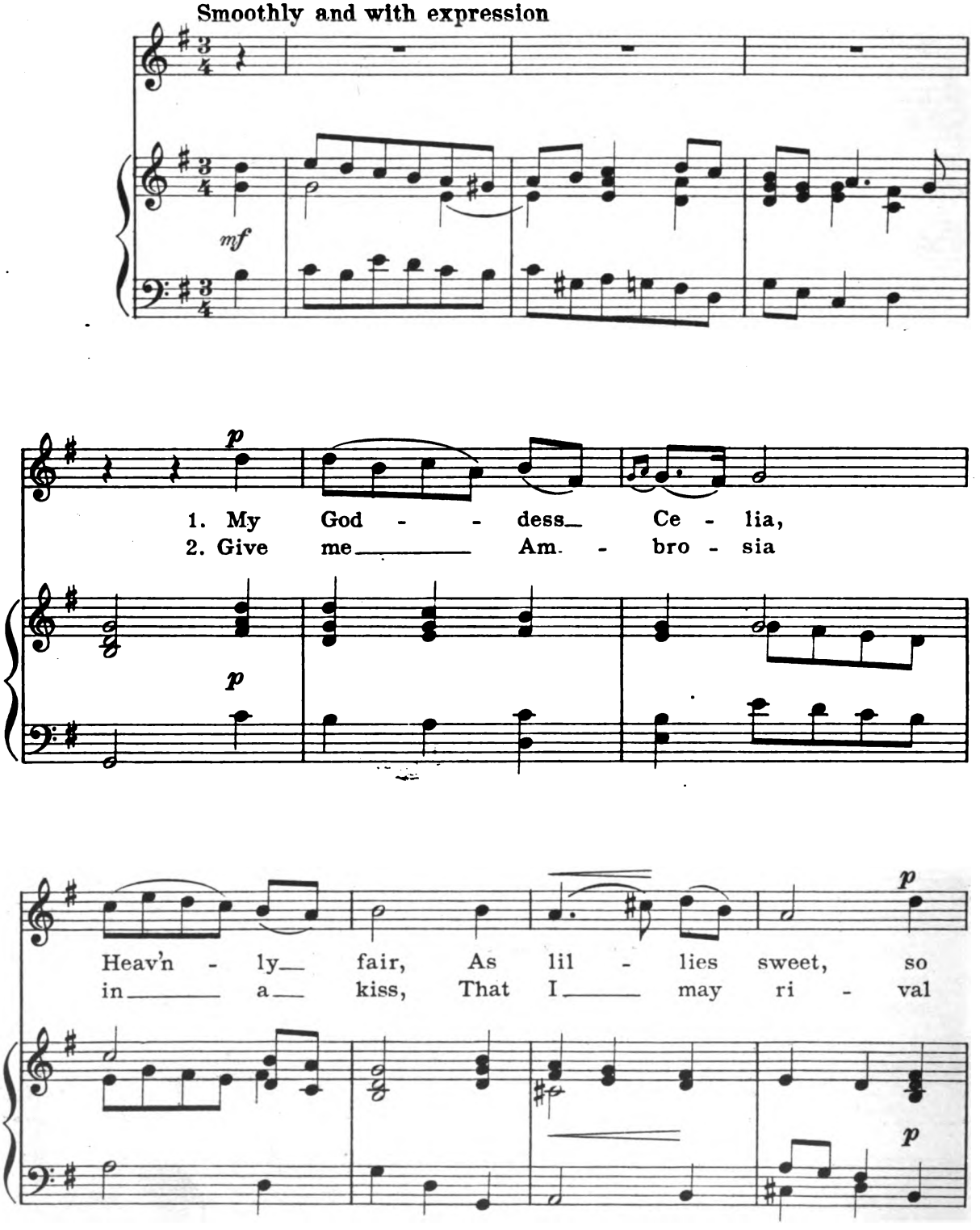
Down among the dead men

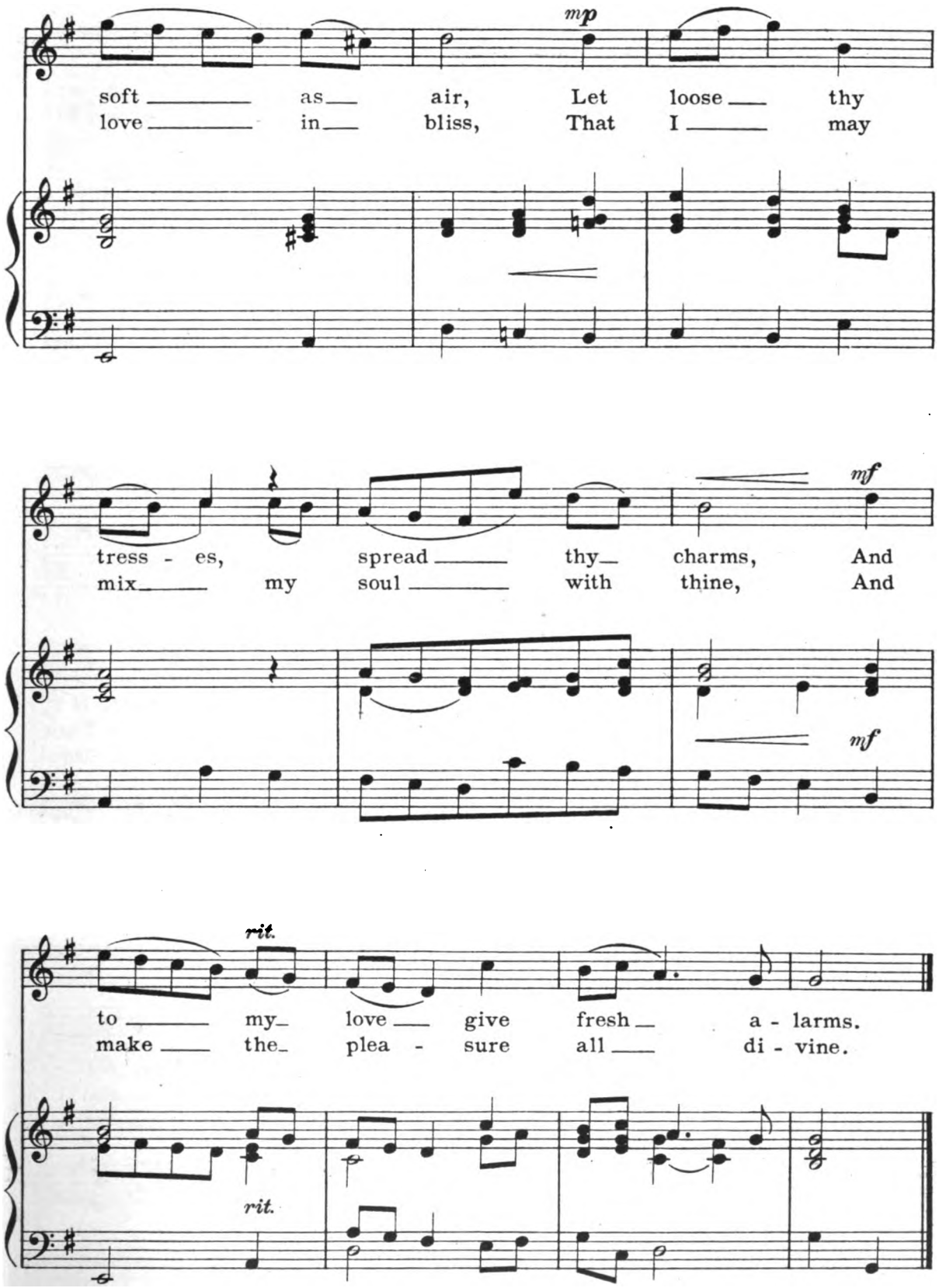




My Goddess Celia

George Monro
(1680 1731)



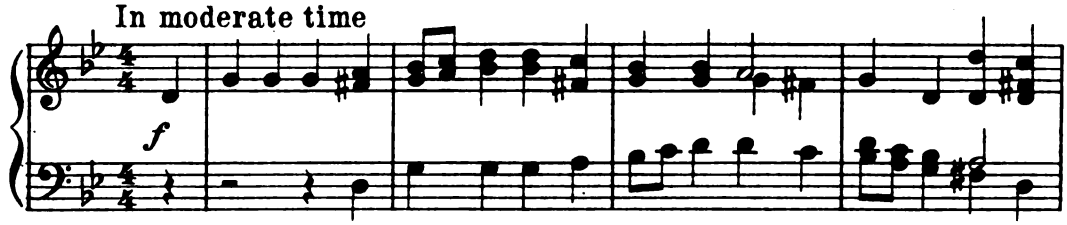


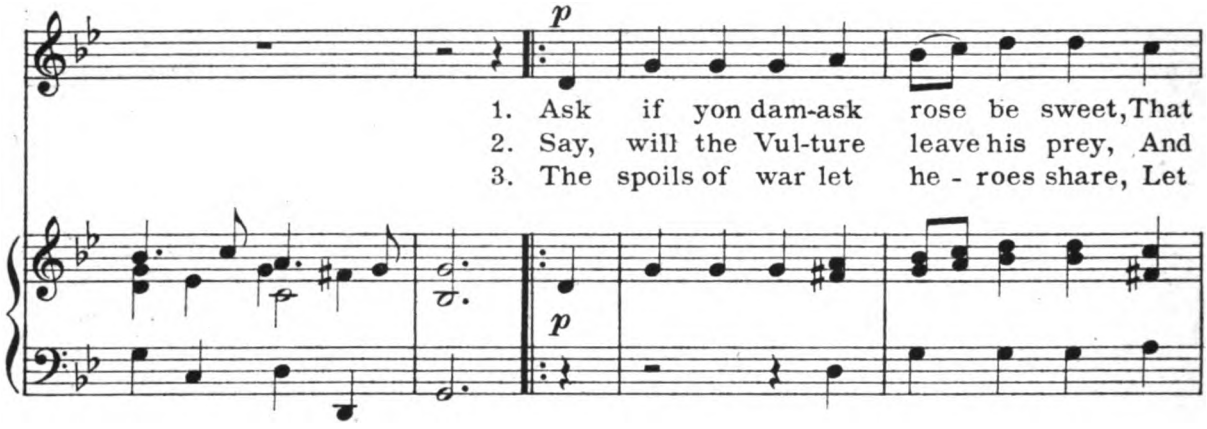
Ask if yon damask rose be sweet

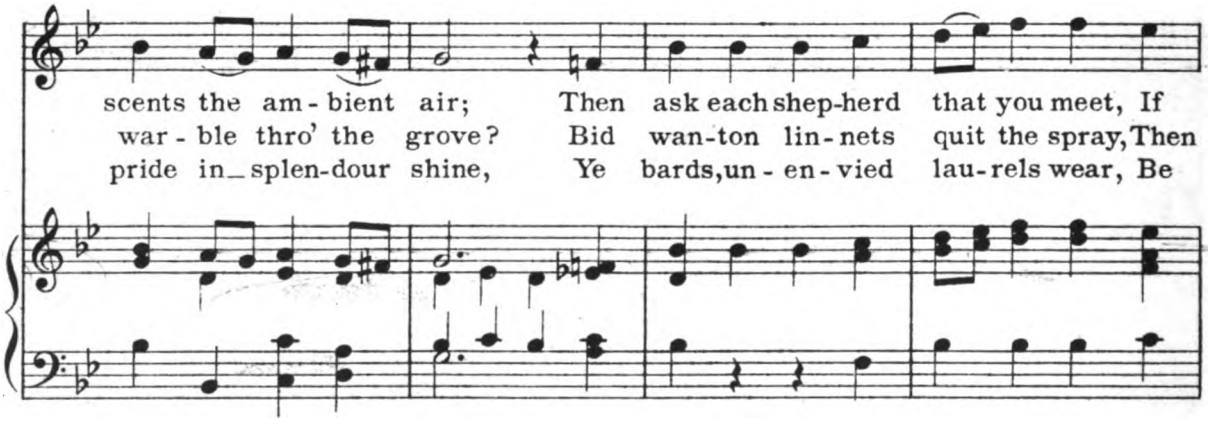
"Clio and Euterpe"
Vol. II

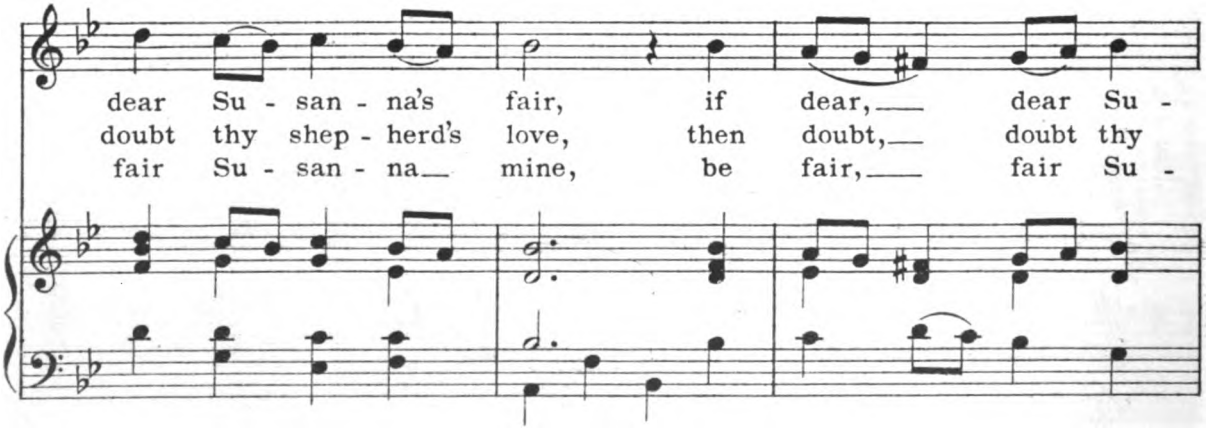
G. F. Handel

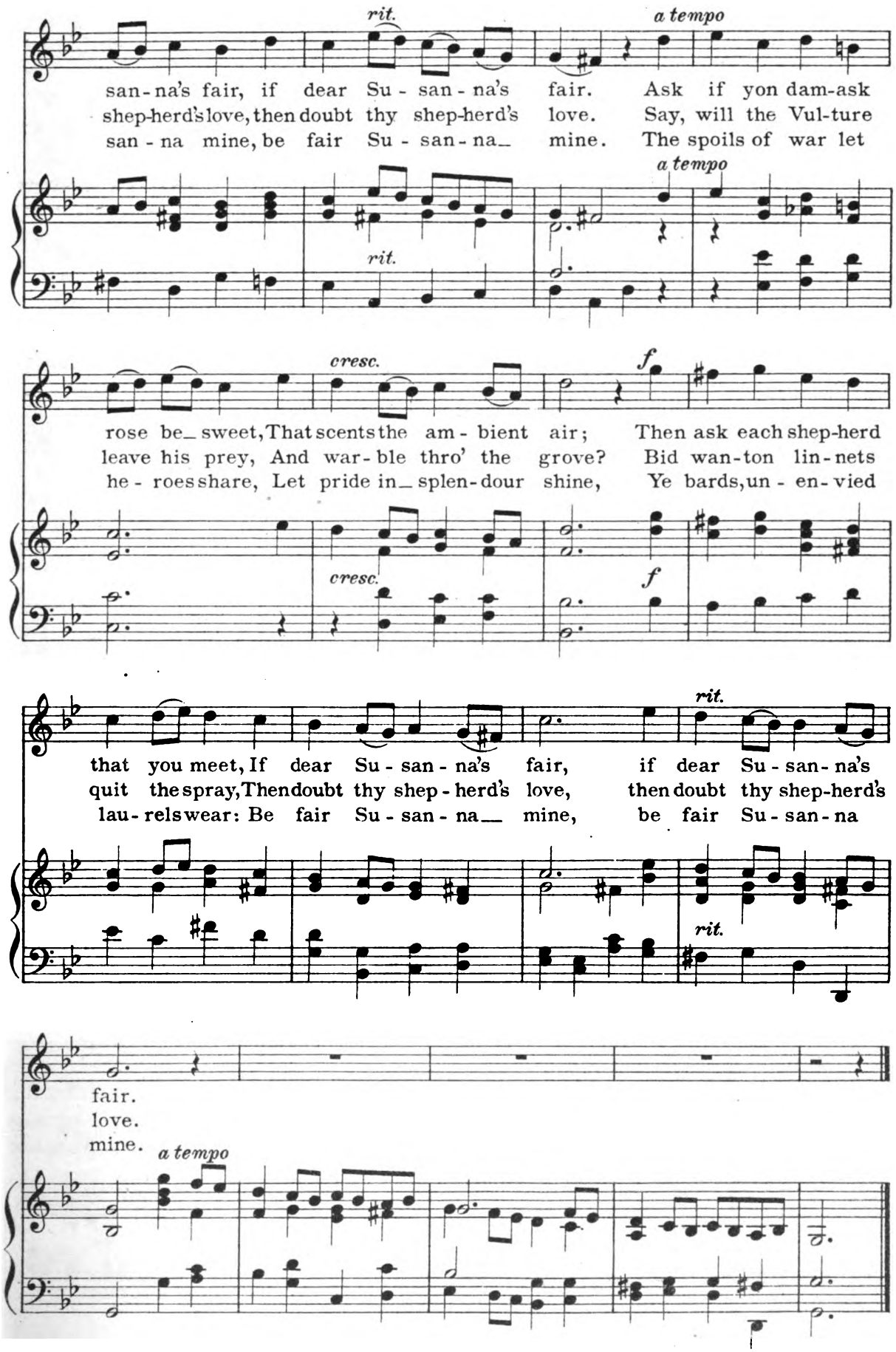
In moderate time



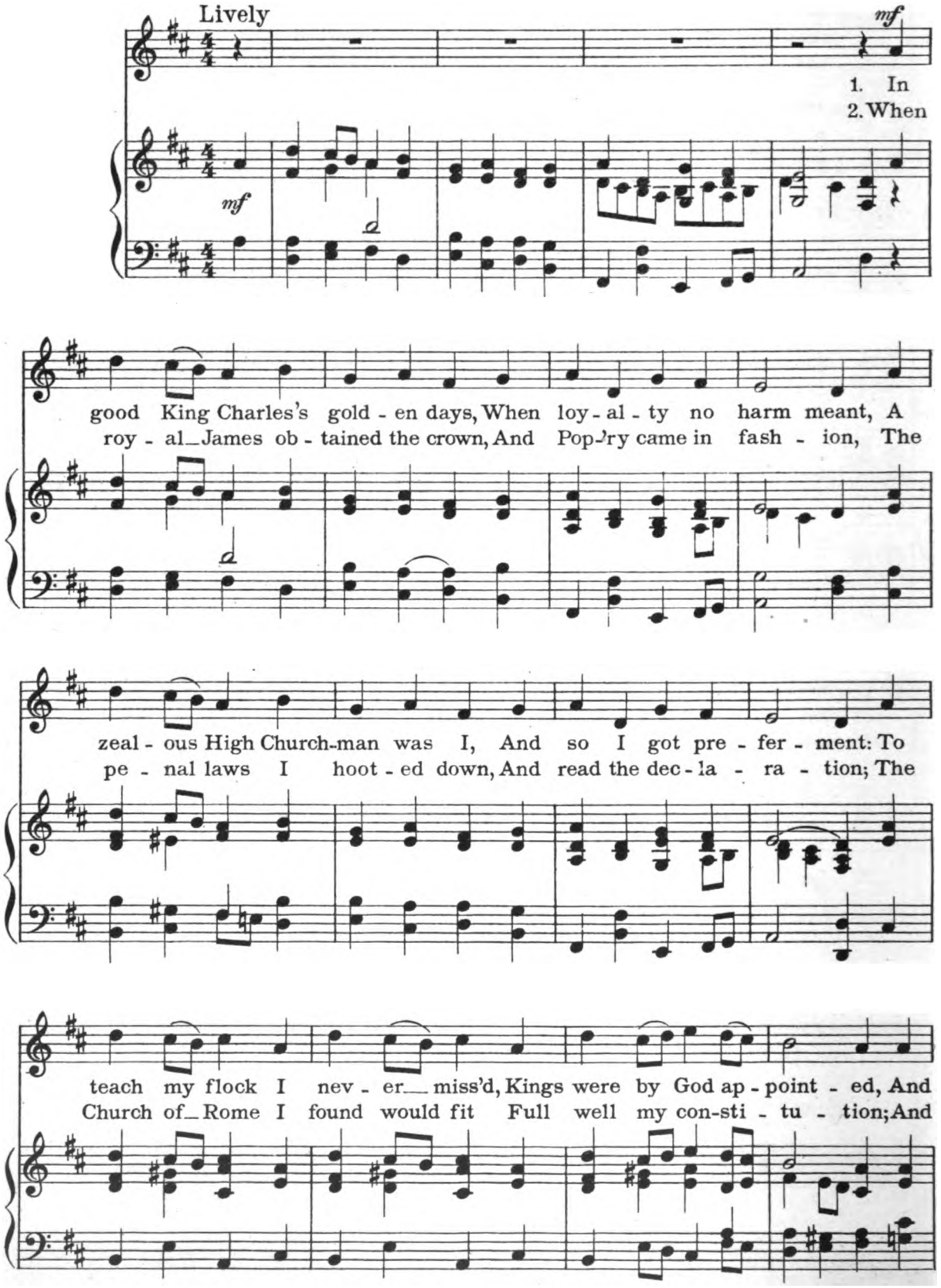




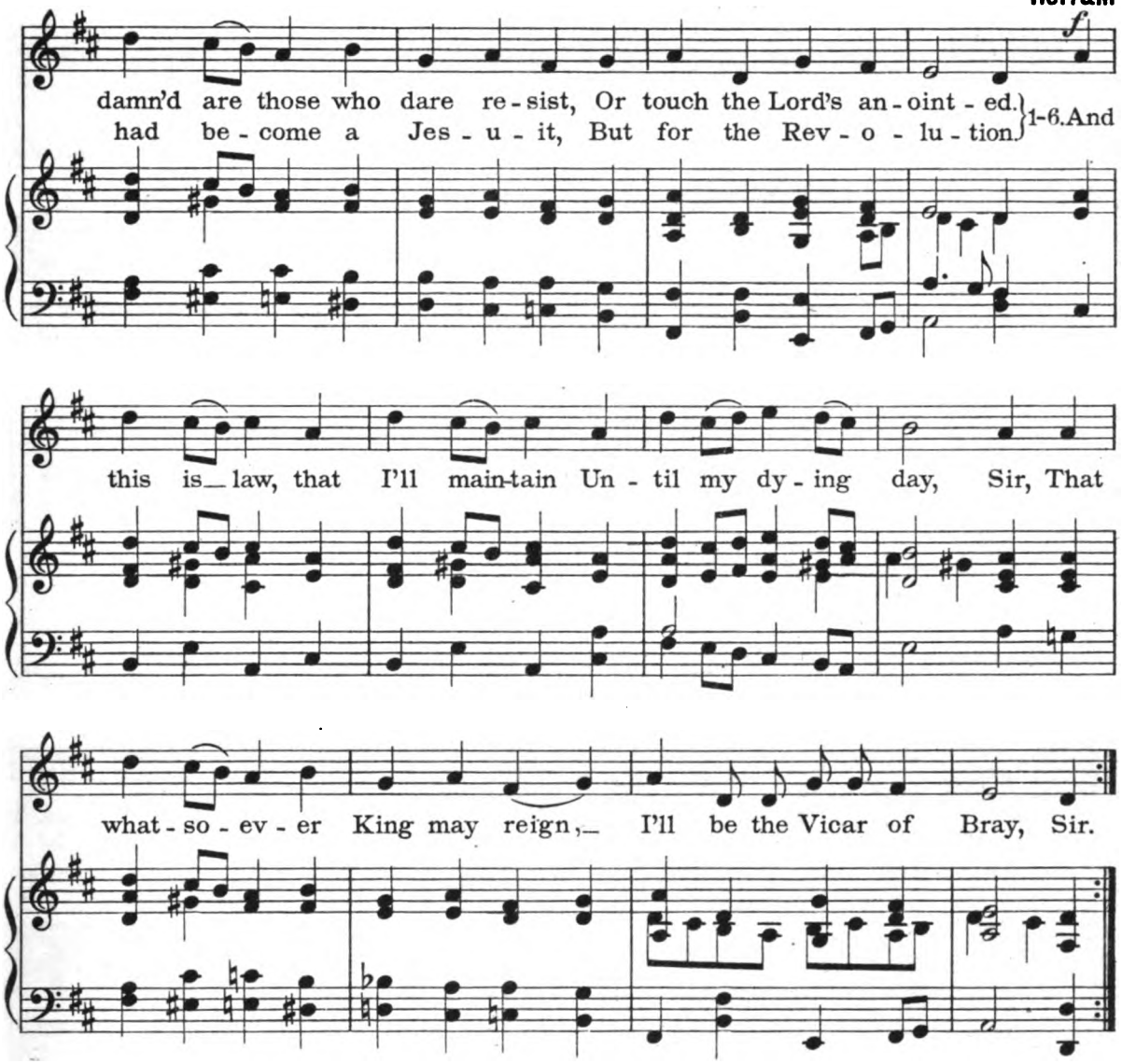




The Vicar of Bray



Refrain



III

When William was our King declared
To ease the nation's grievance,
With this new wind about I steered
And swore to him allegiance.
Old principles I did revoke,
Set conscience at a distance,
Passive obedience was a joke,
A jest was non-resistance.
And this is law, etc.

IV

When Royal Anne became our queen,
The Church of England's glory,
Another face of things was seen,
And I became a Tory.
Occasional conformists base,
I blam'd their moderation;
And thought the Church in danger was
By such prevarication.
And this is law, etc.

V

When George in pudding time came o'er
And moderate men looked big, sir,
My principles I chang'd once more,
And so became a Whig, sir.
And thus preferment I procur'd,
From our new faith's defender,
And almost every day abjured
The Pope and the Pretender;
For this is law, etc.

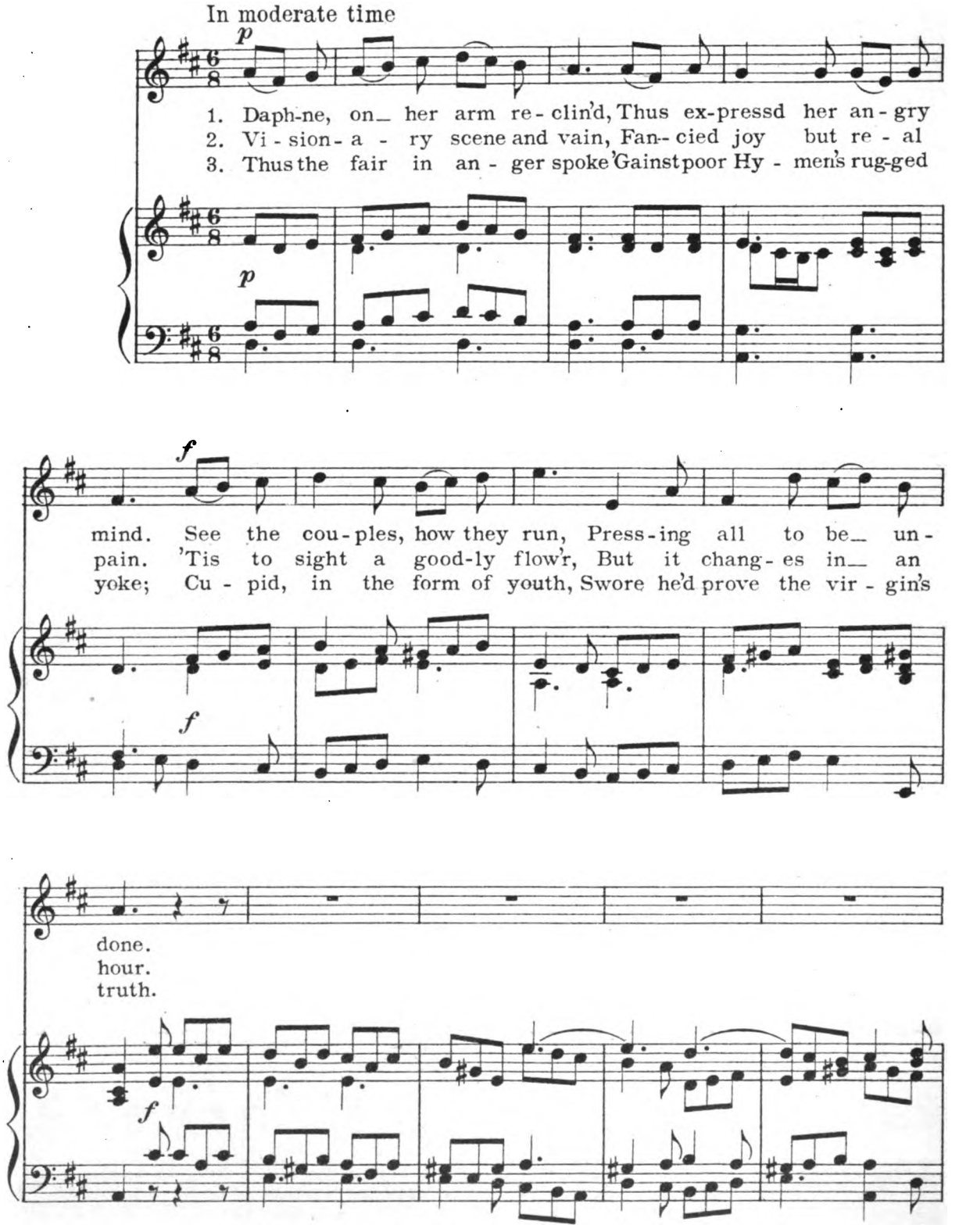
VI

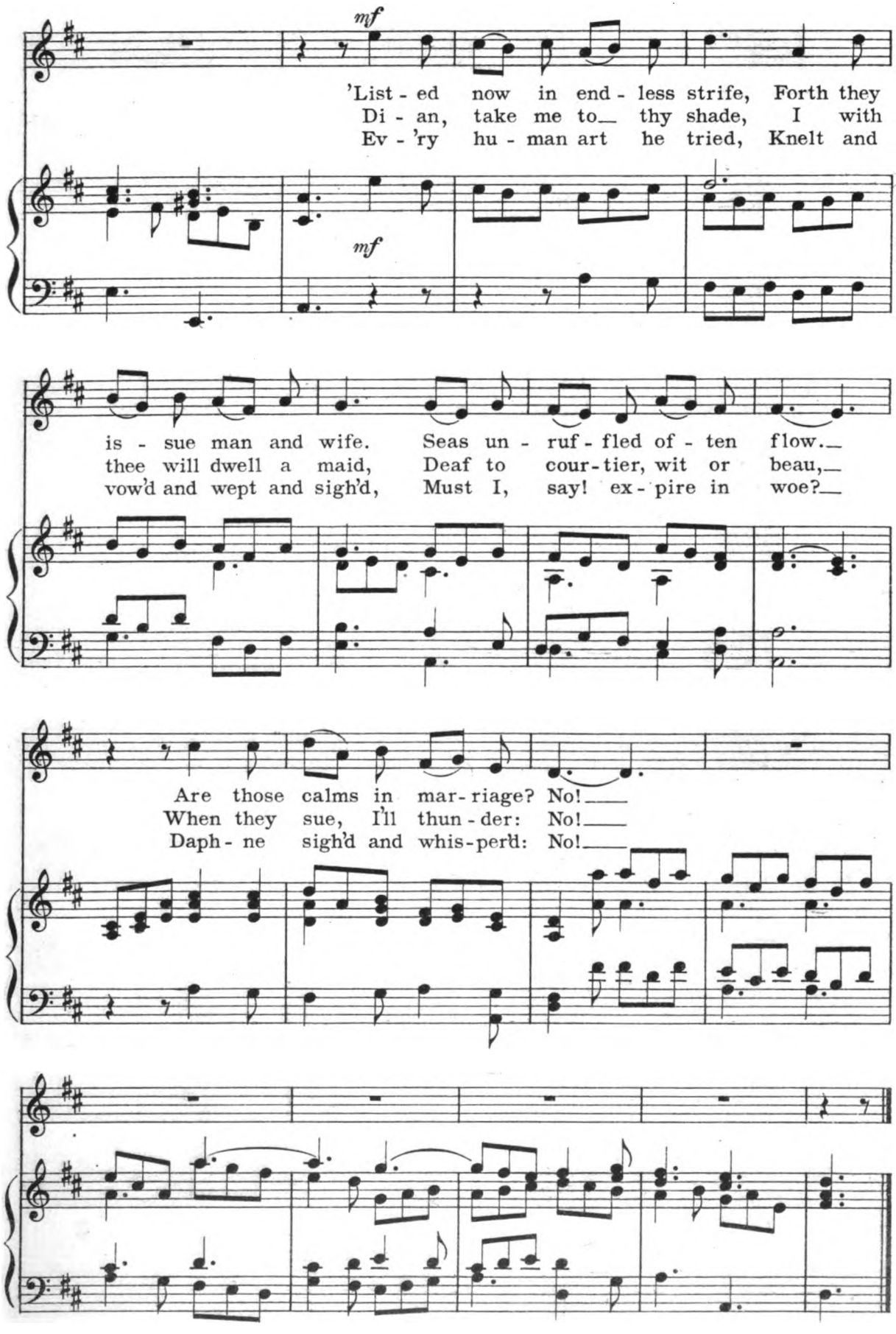
Th' illustrious house of Hanover,
And Protestant succession,
To these I do allegiance swear,
While they can keep possession.
For in my faith and loyalty
I never more will falter,
And George my lawful king shall be
Until the times do alter.
For this is law, etc.

Daphne

J. Lyly

William Defesch

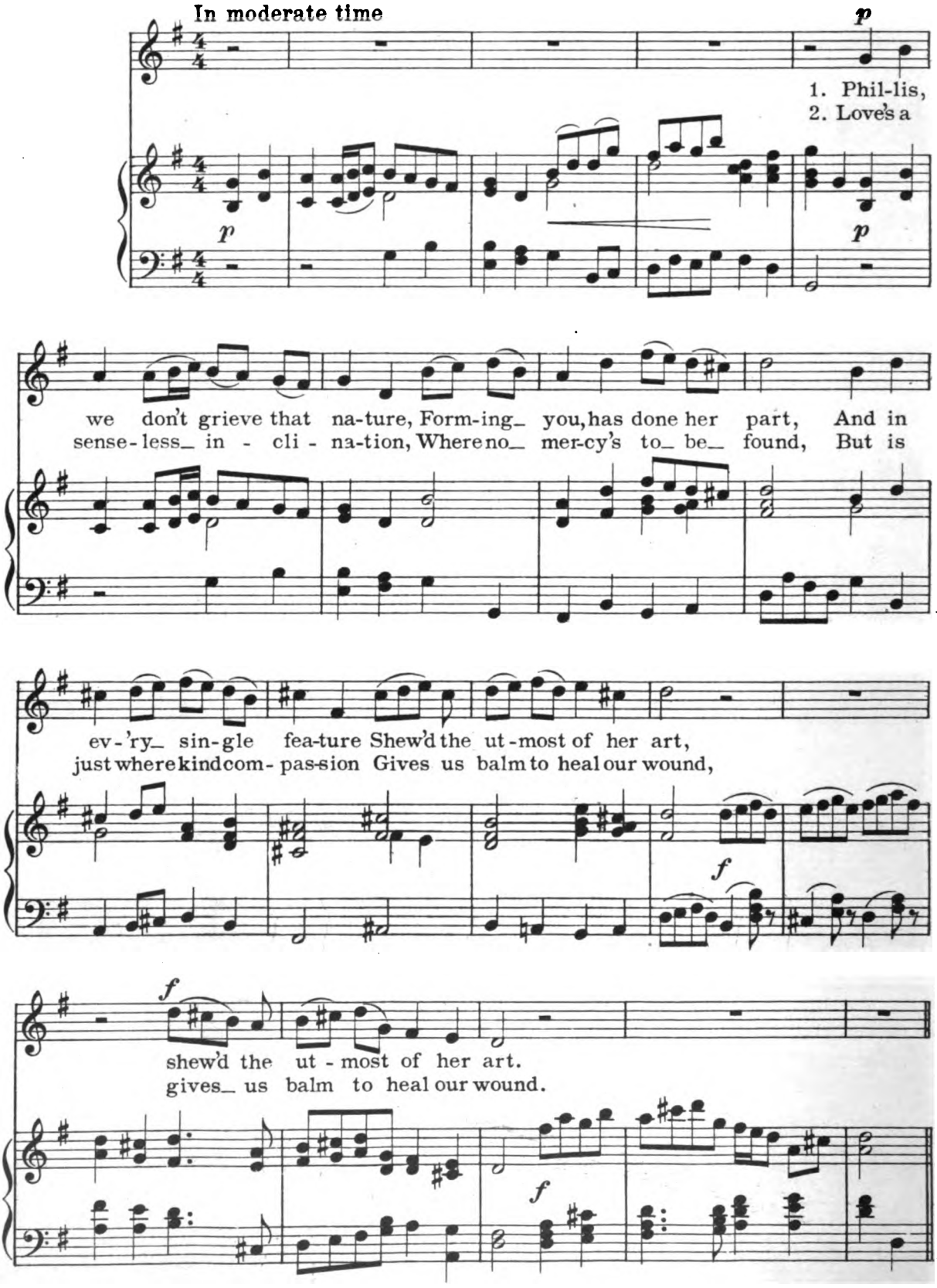


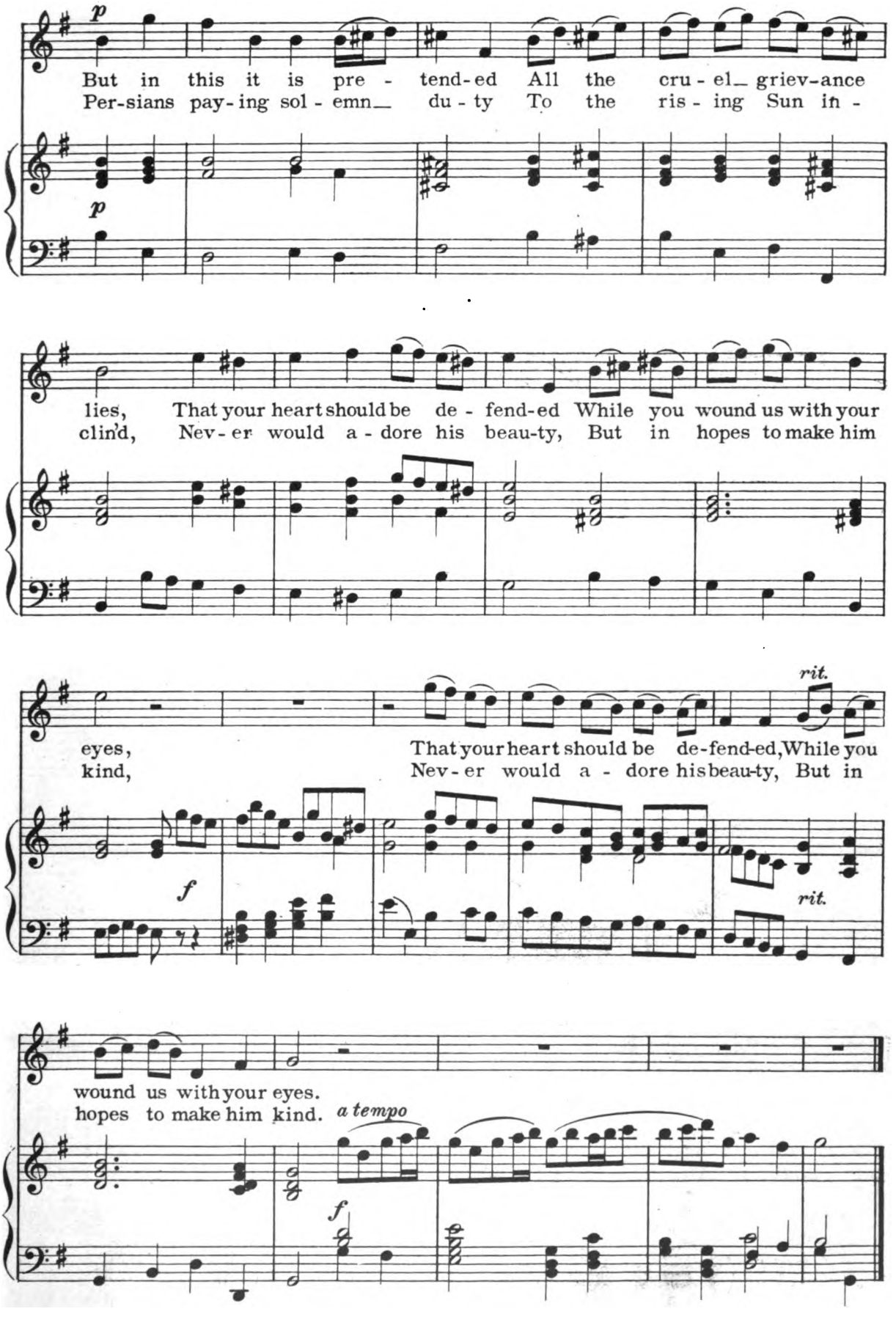


Phillis, we don't grieve

"Clio and Euterpe"
Vol. II

Thomas Augustine Arne



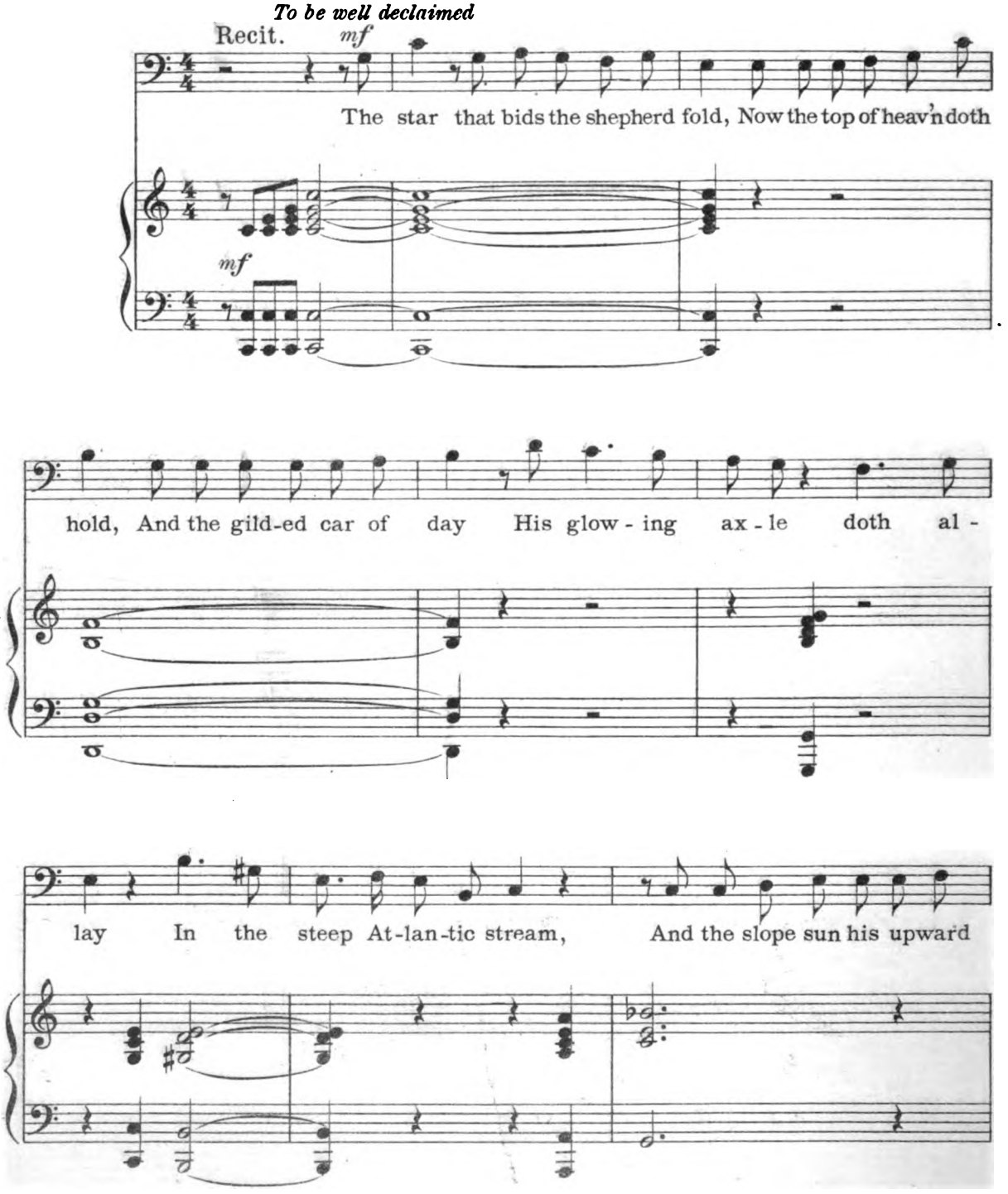


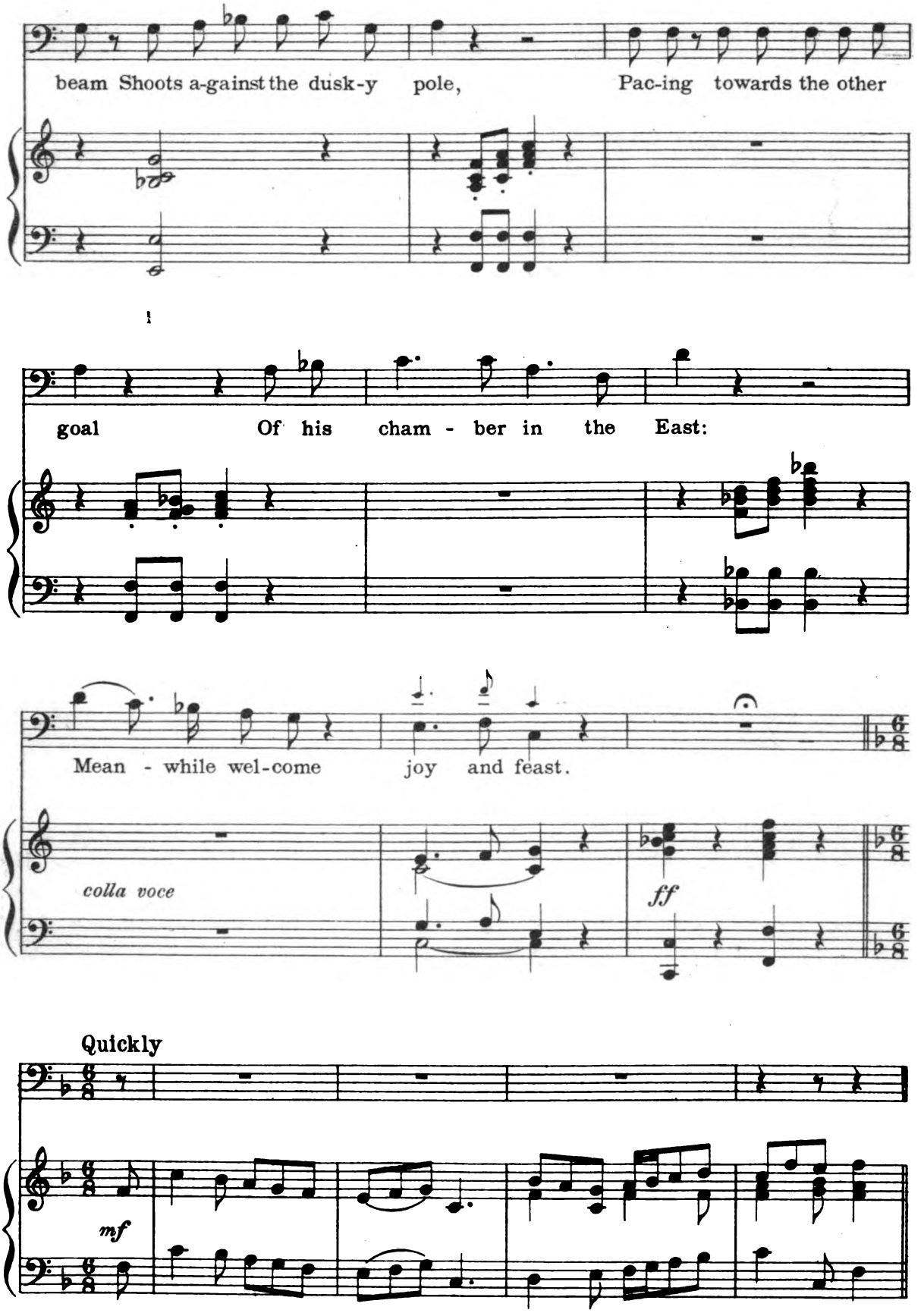
Now Phœbus sinketh in the west

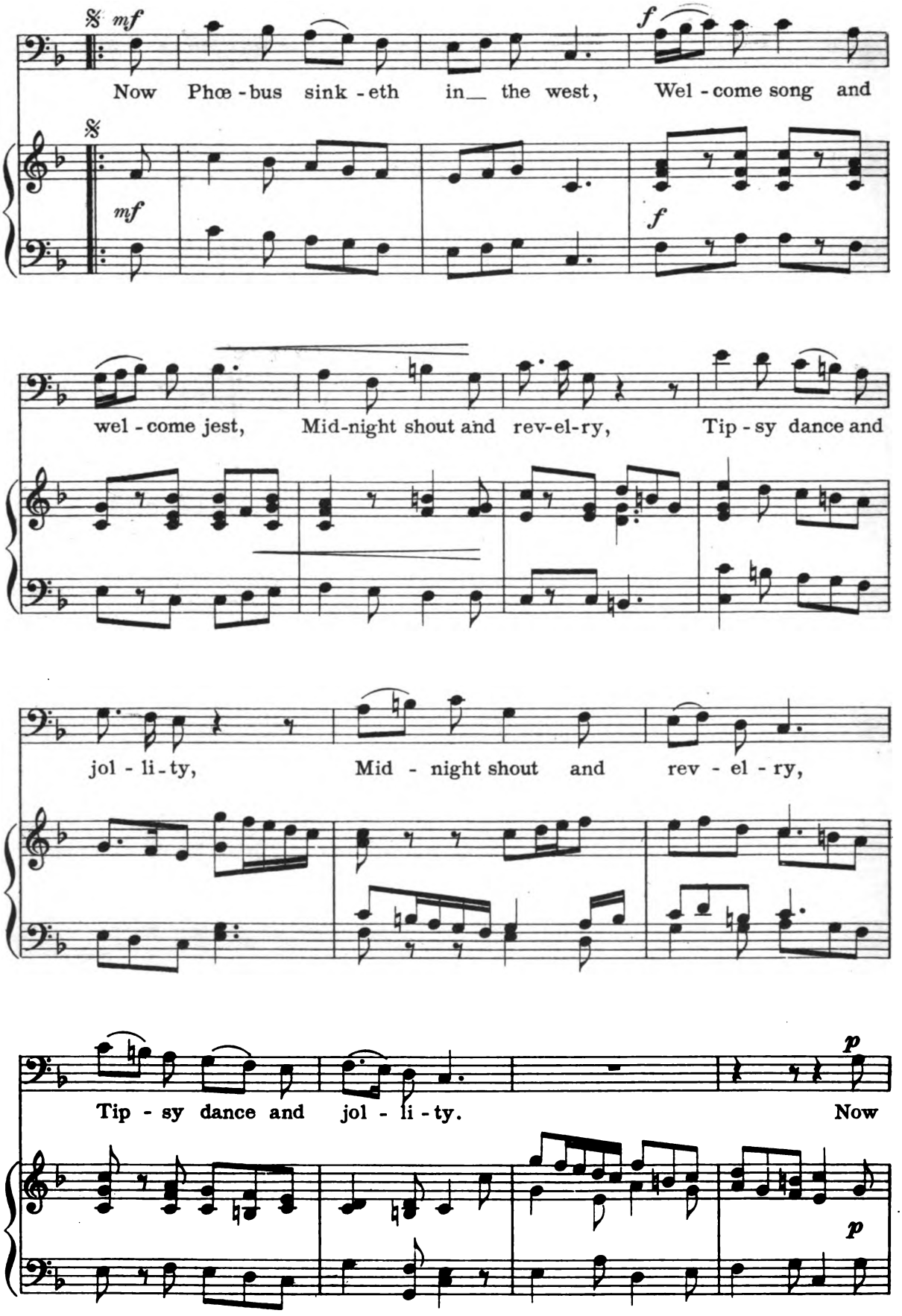
From "Comus"
John Milton

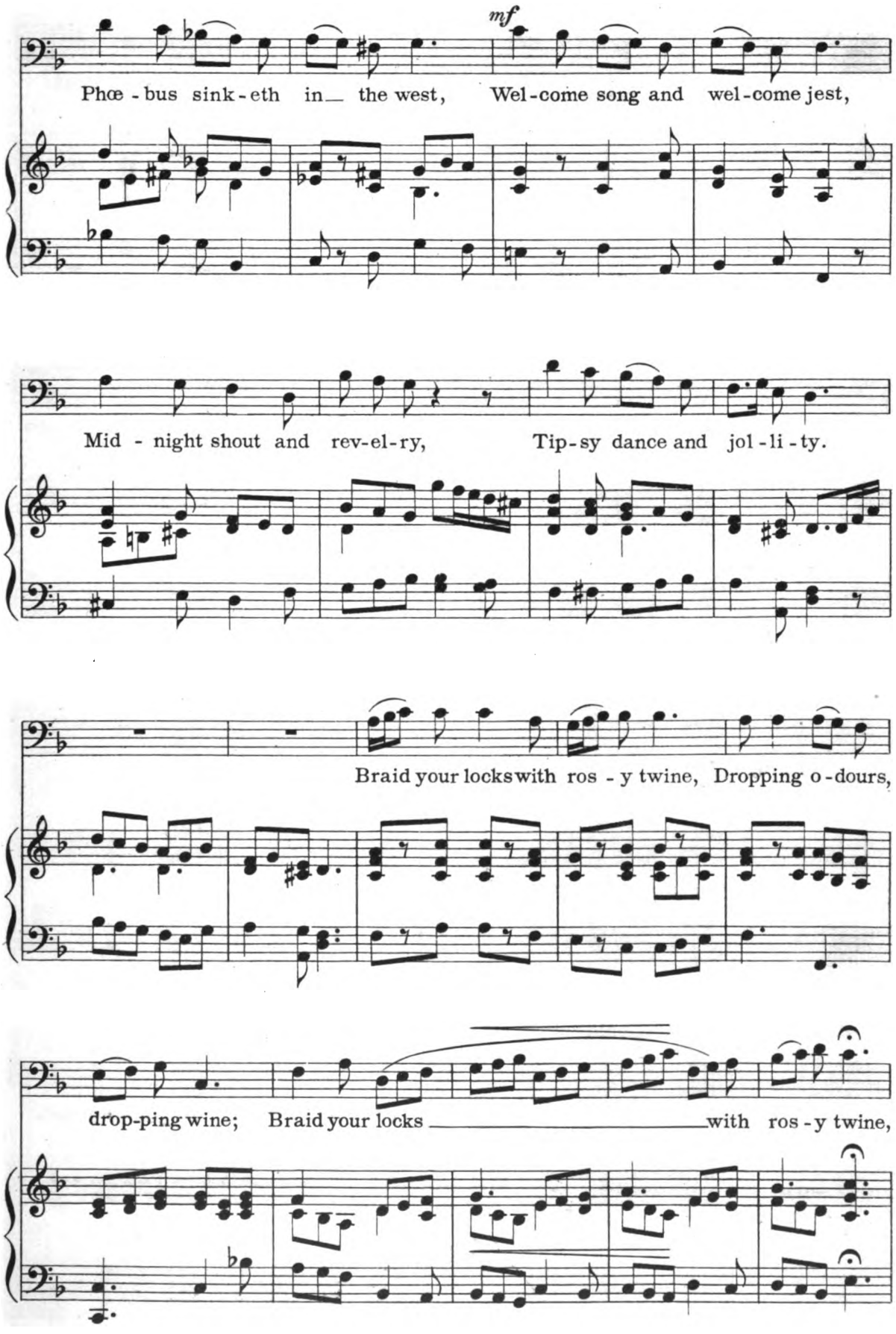
Thomas Augustine Arne

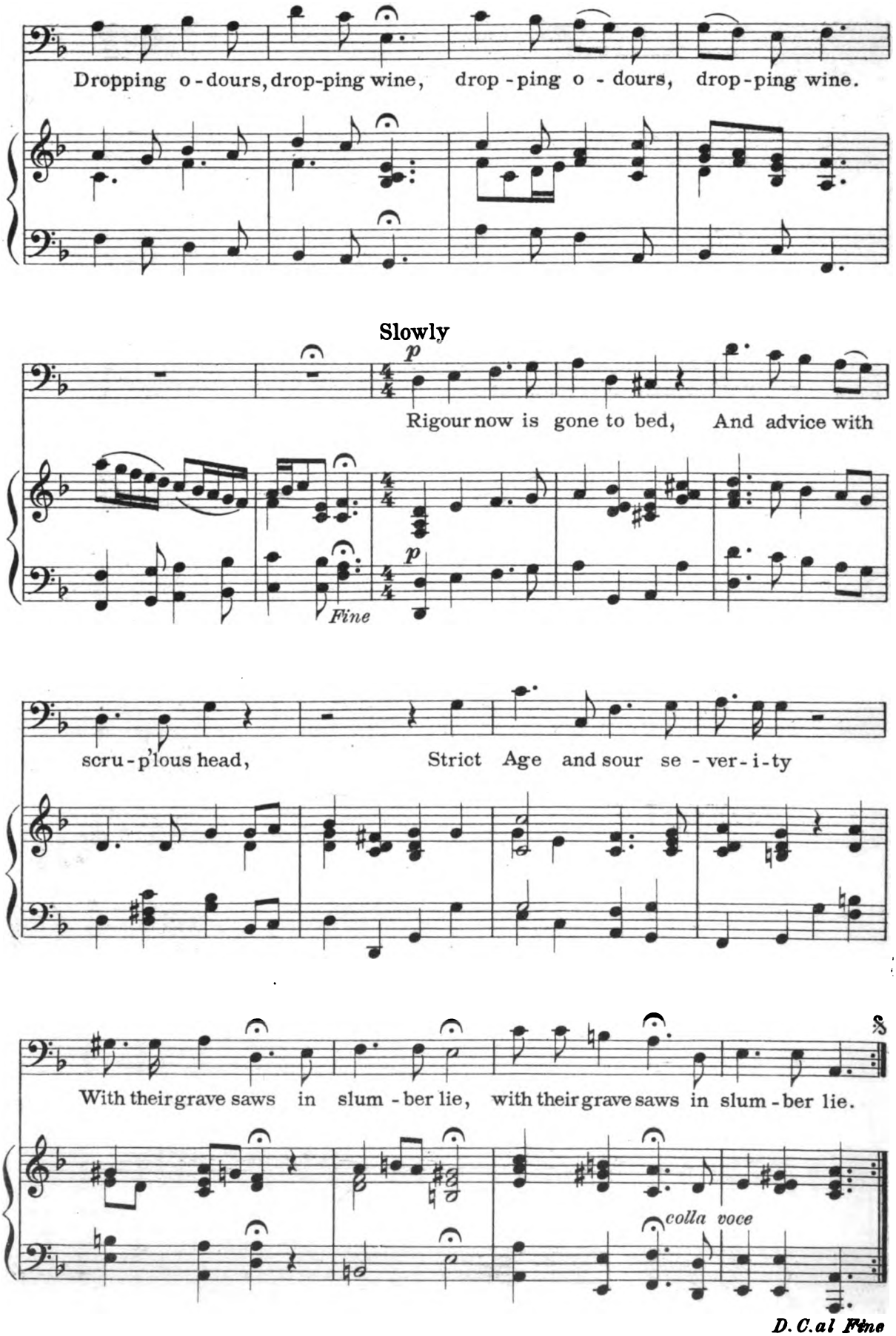
To be well declaimed









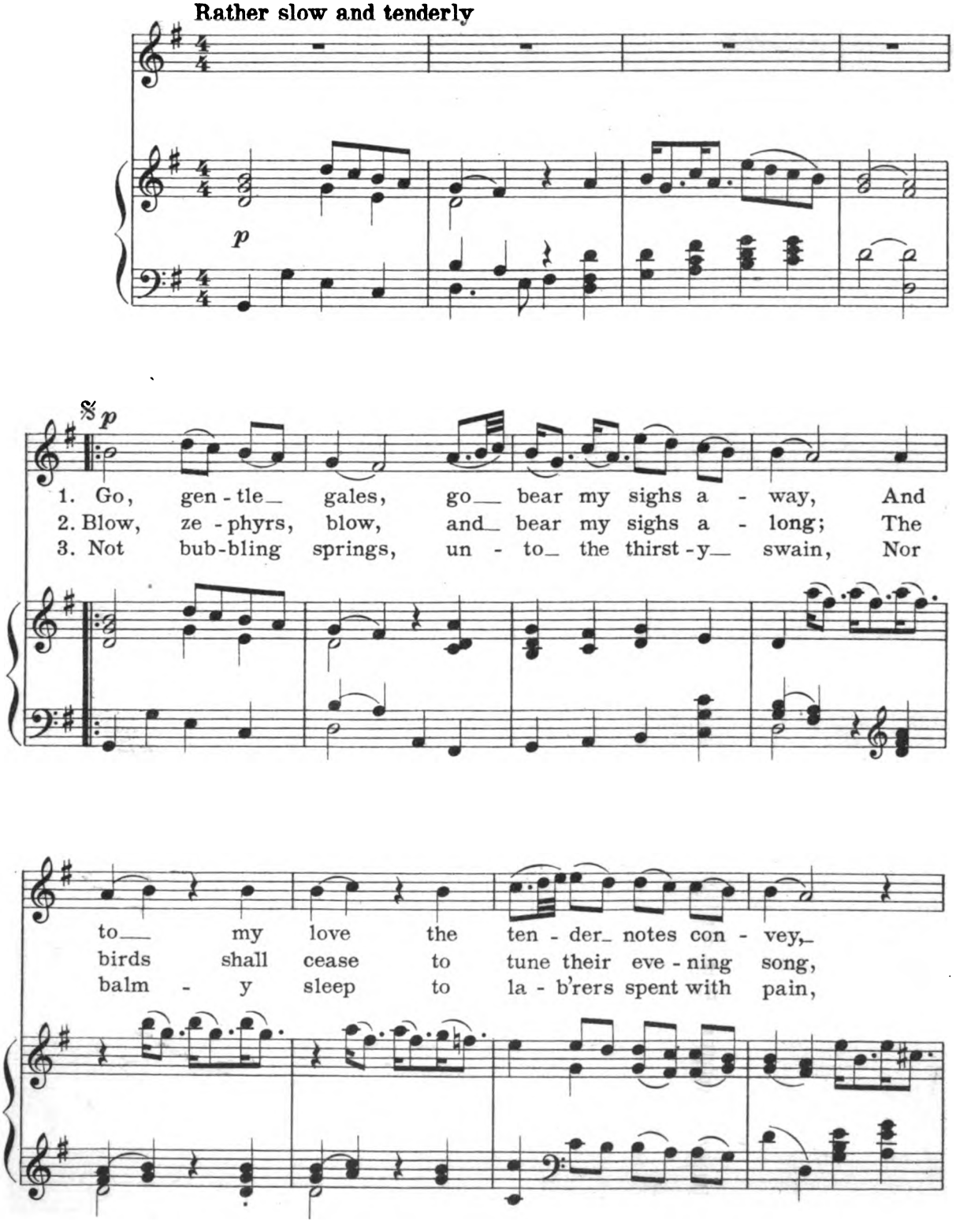


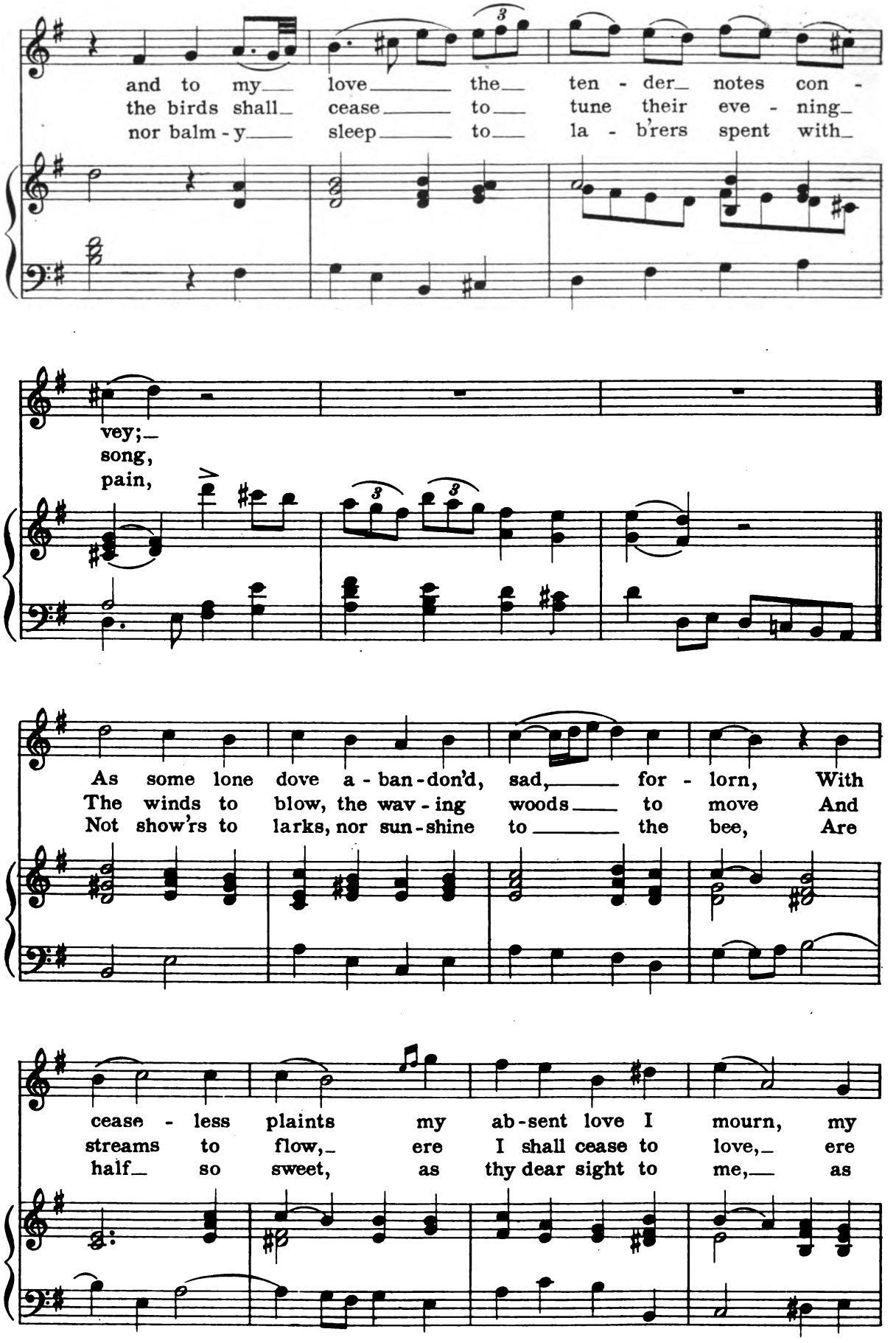
The Faithful Lover

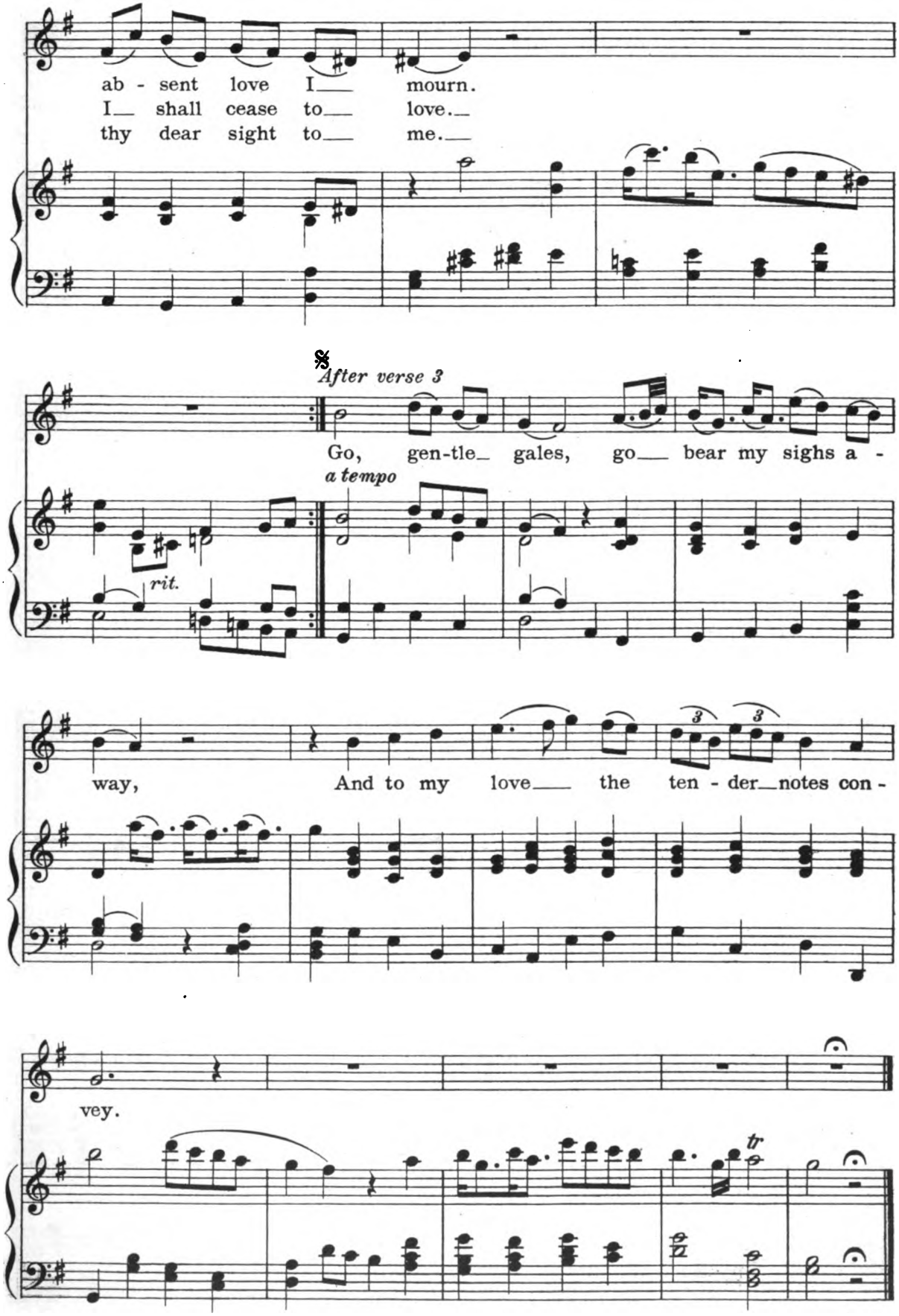
'Clio and Euterpe"
Vol. III

Thomas Augustine Arne

Rather slow and tenderly





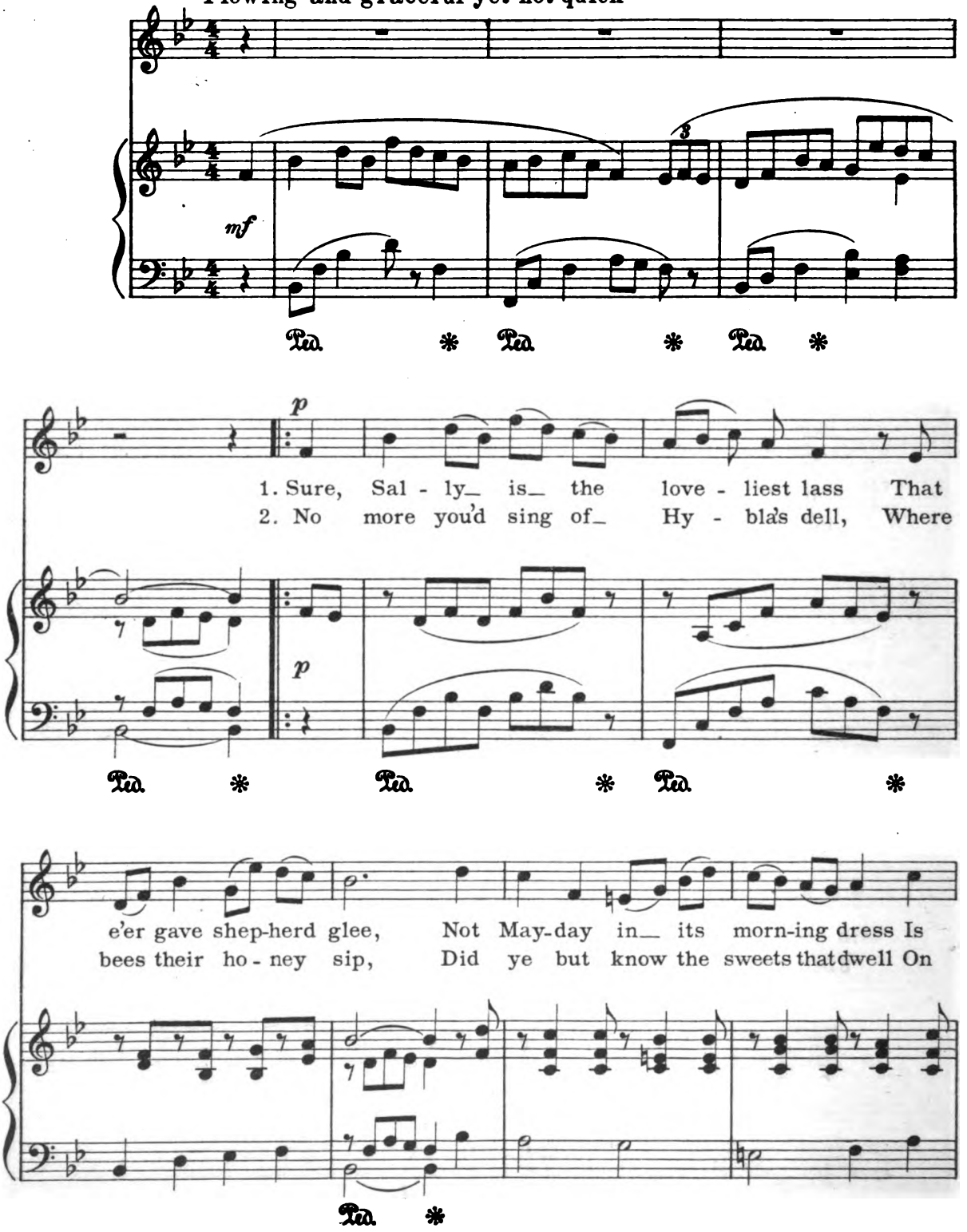


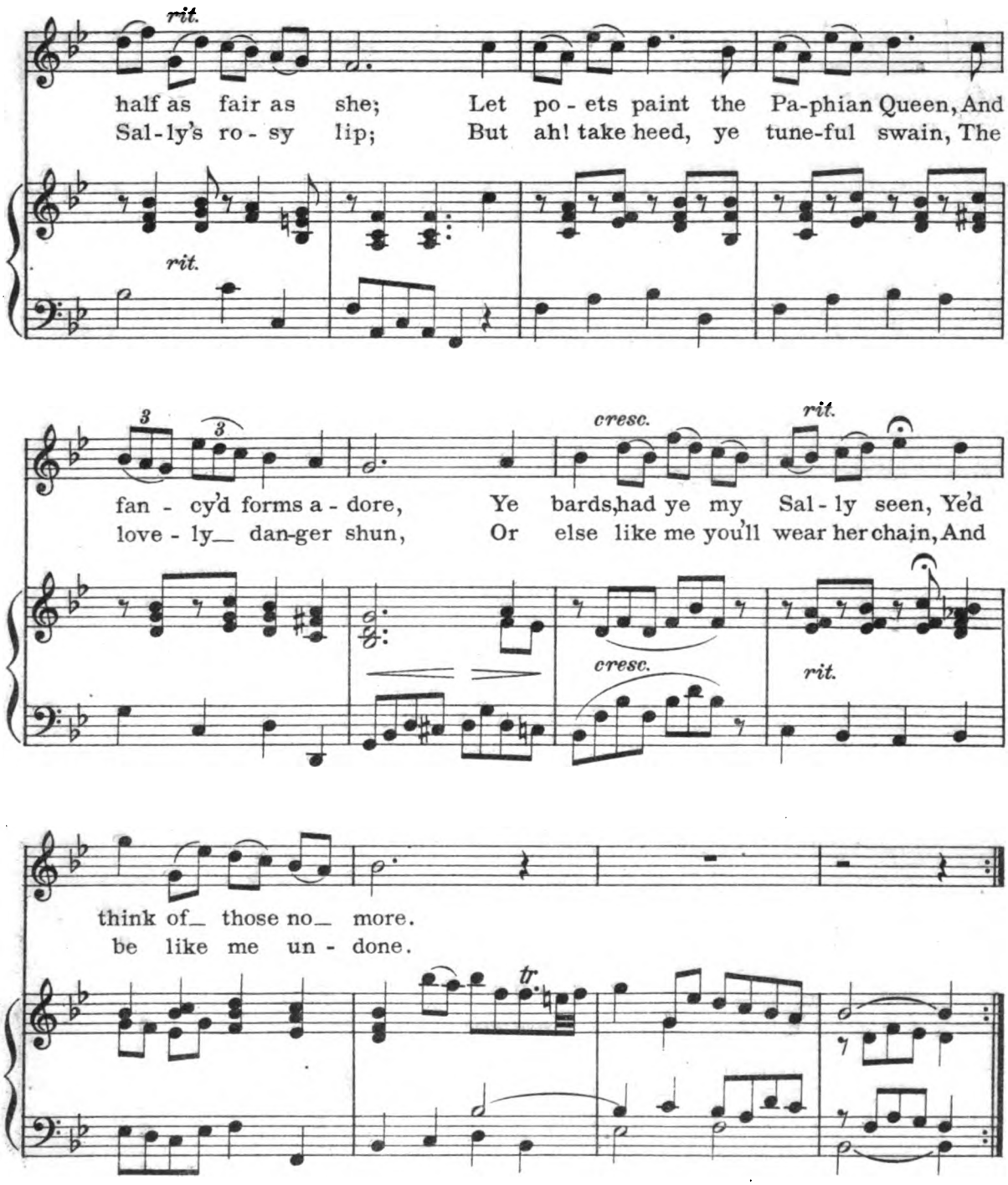
Sally

"Clio and Euterpe"
Vol. II

Thomas Augustine Arne

Flowing and graceful yet not quick





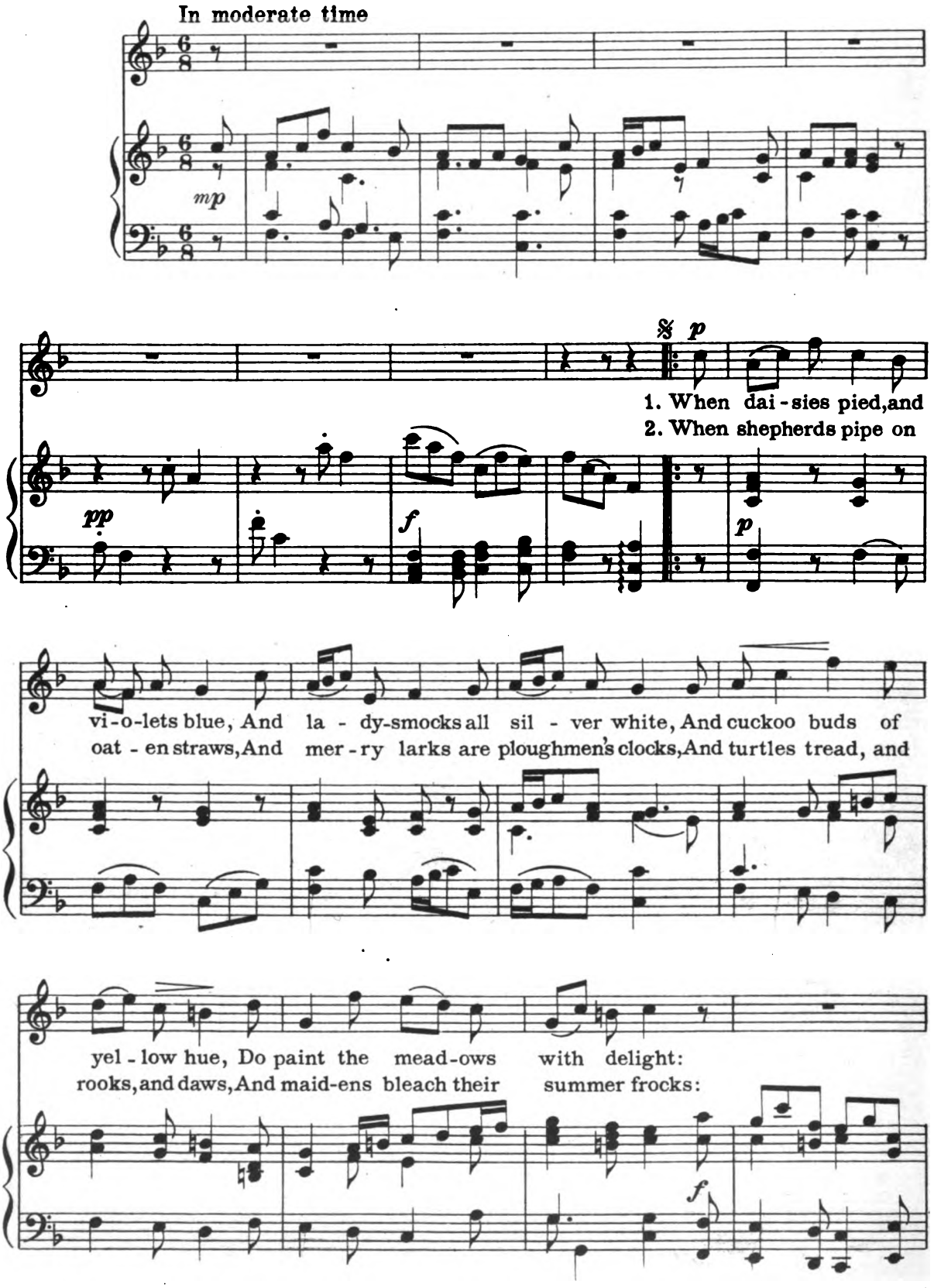
III

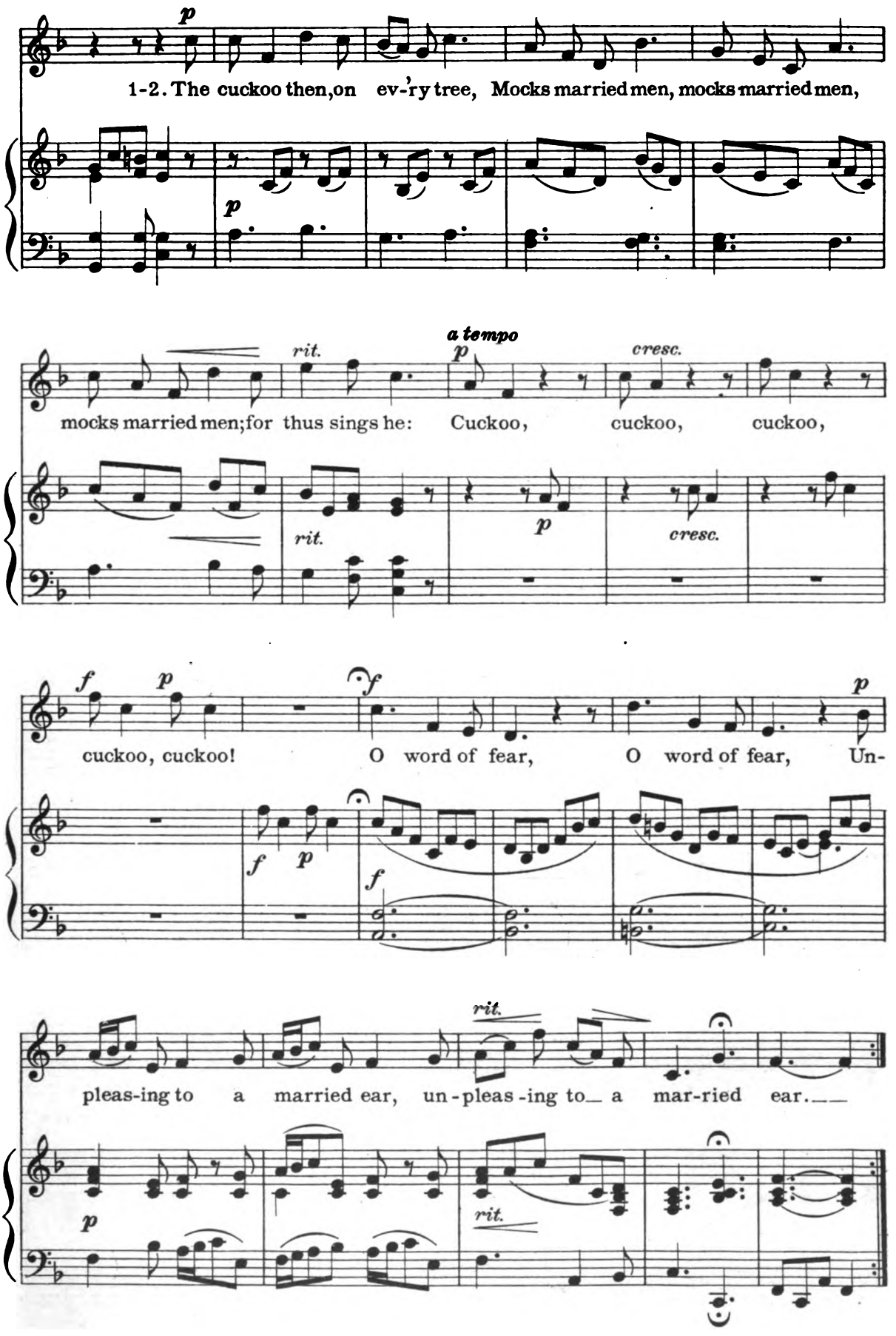
But now the gloomy grove I seek,
Where lovelorn shepherds stray,
There to the winds my grief I speak,
And sigh my soul away;
Nought but despair my ancy paints,
No dawn of hope I see,
For Sally laughs at my complaints
And scorns my love and me.

When Daisies Pied

"Love's Labour's Lost"
William Shakespeare

Thomas Augustine Arne

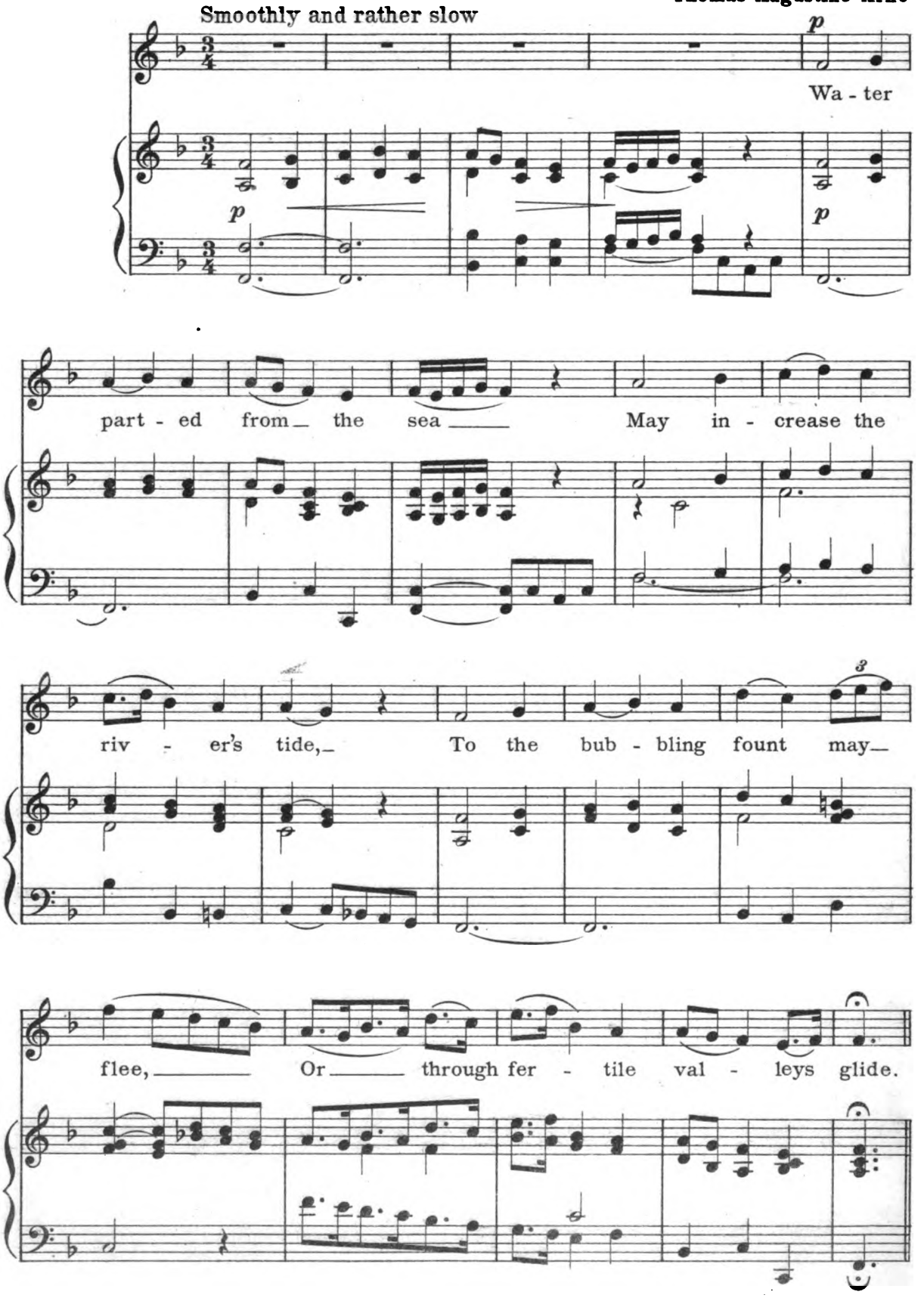


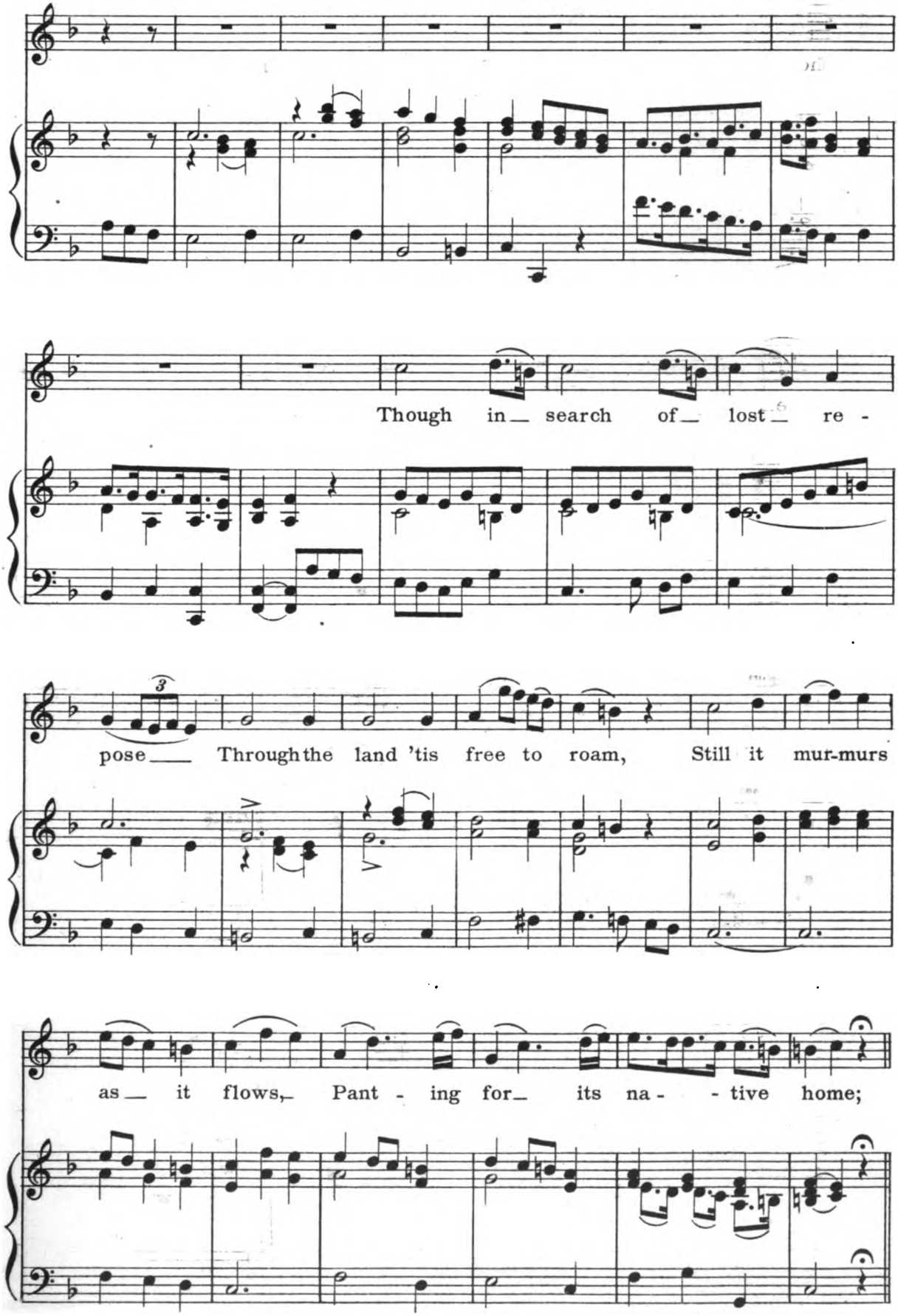


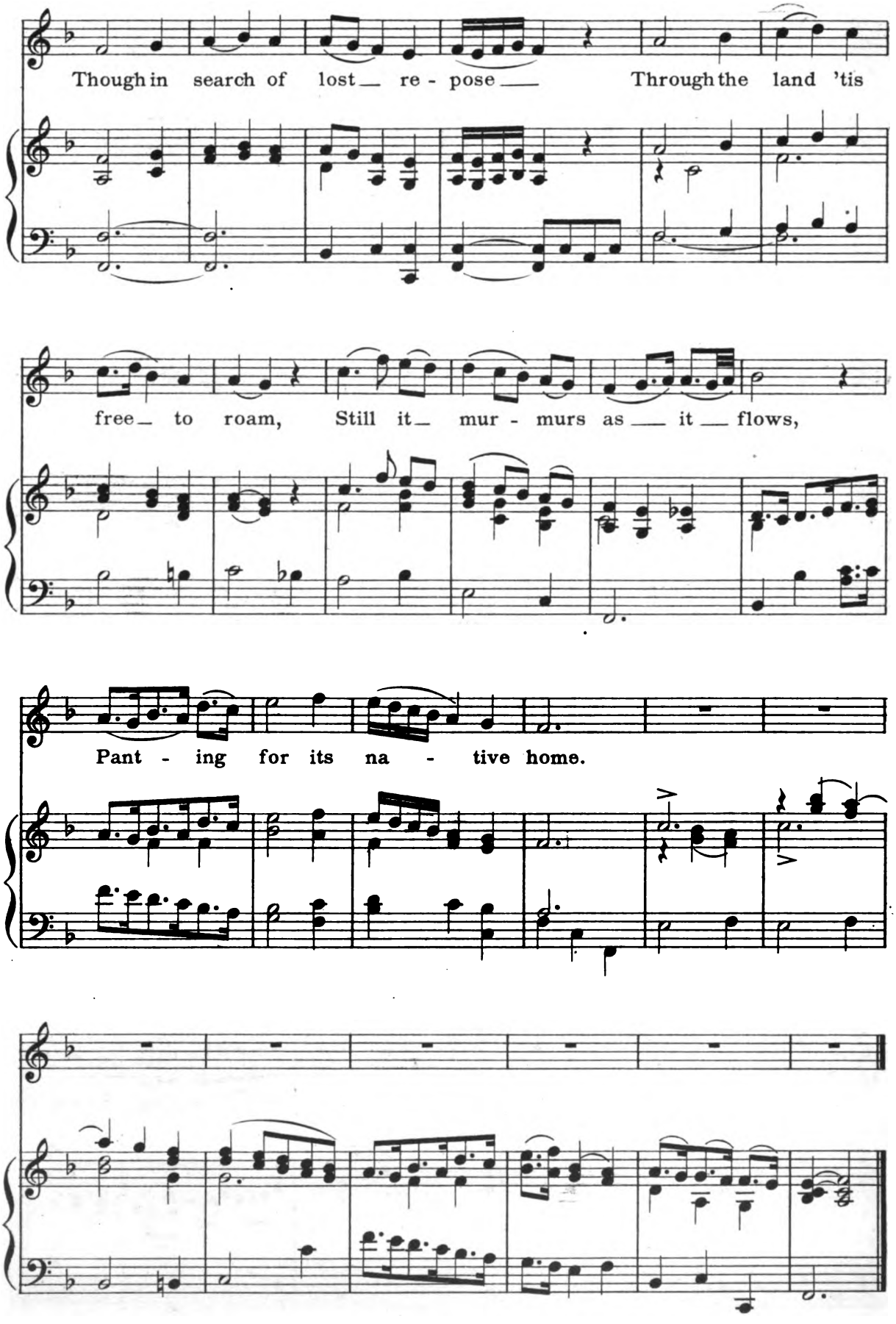
Water parted from the sea

"Artaxerxes"
Transl. from Metastasio

Thomas Augustine Arne



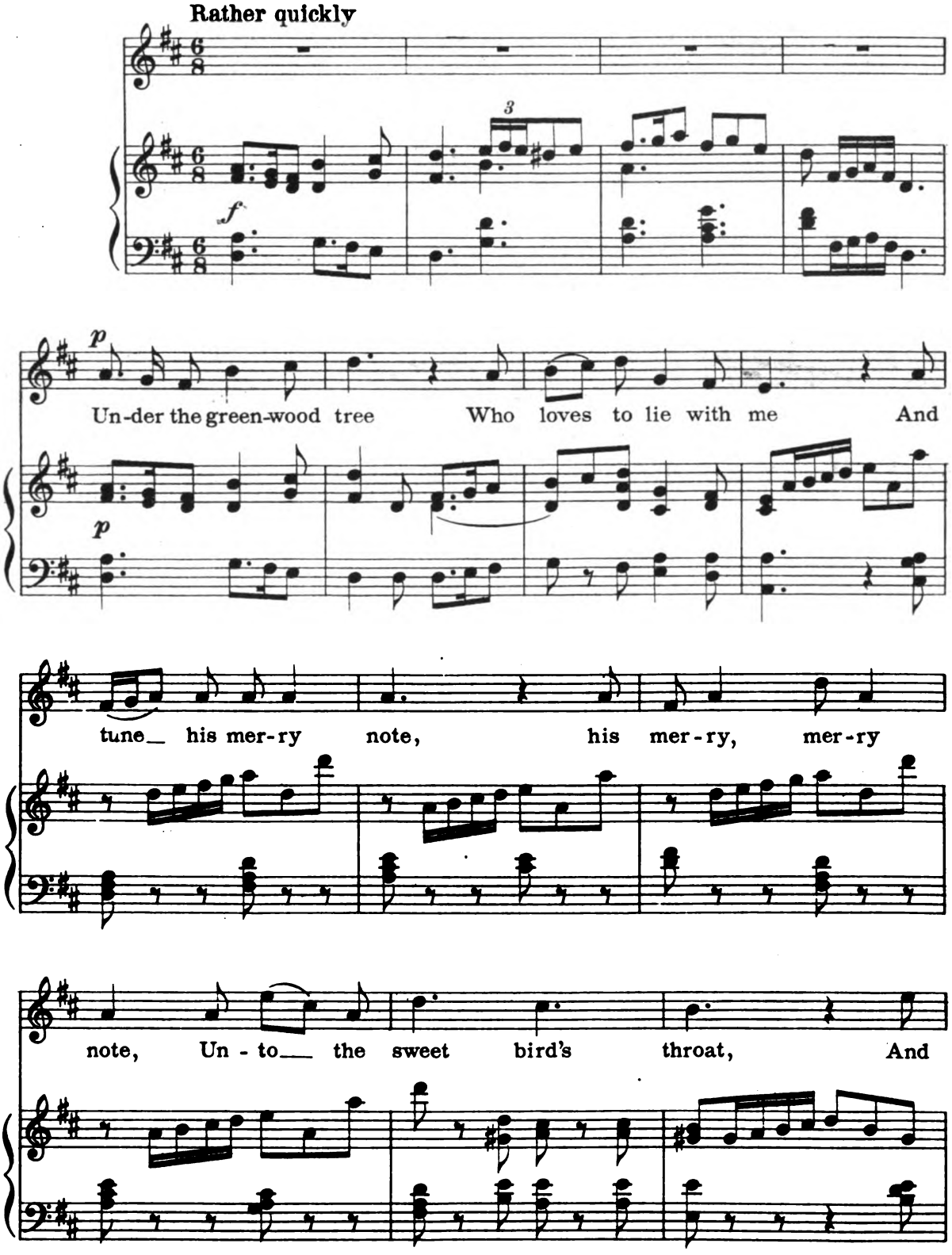


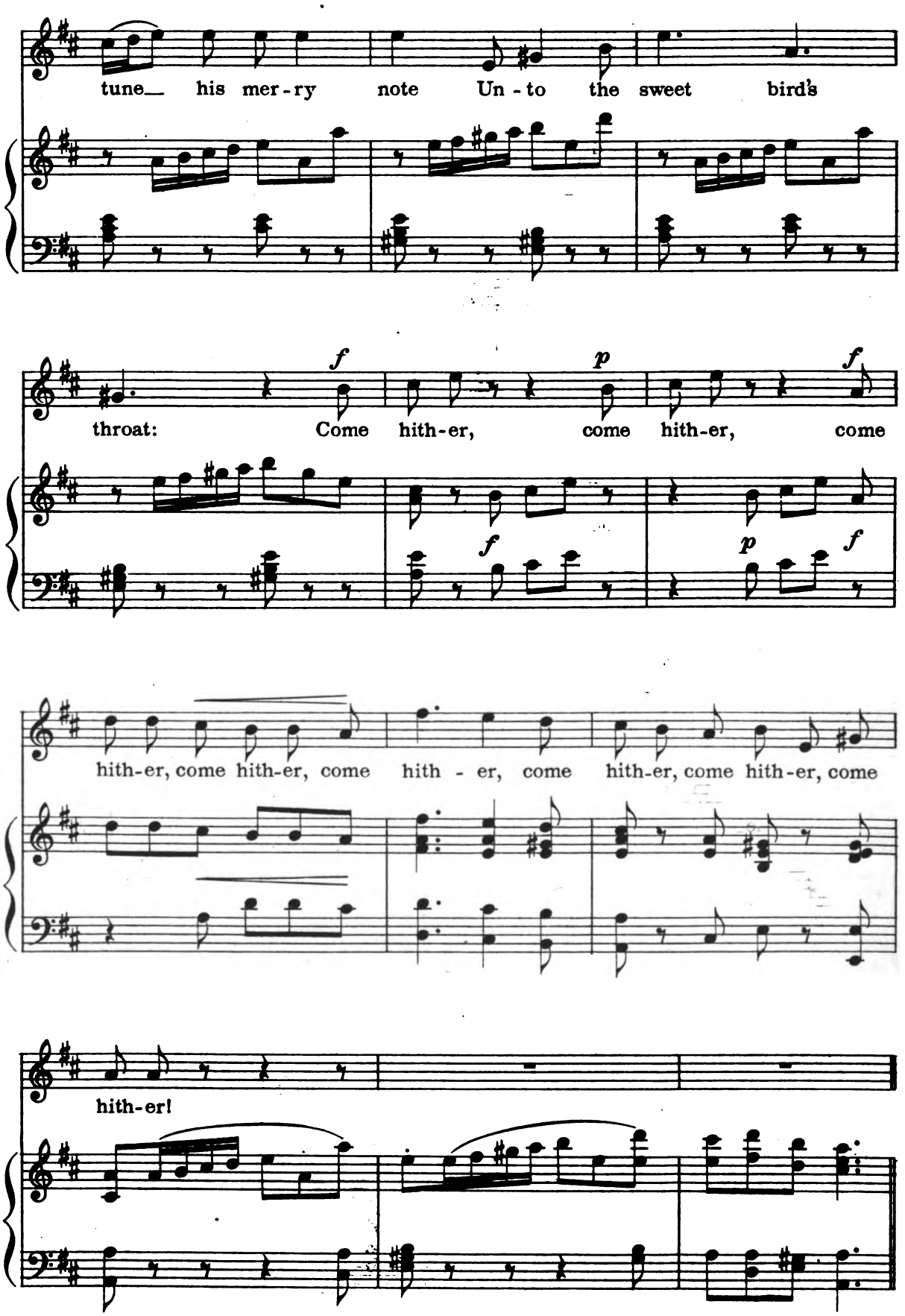


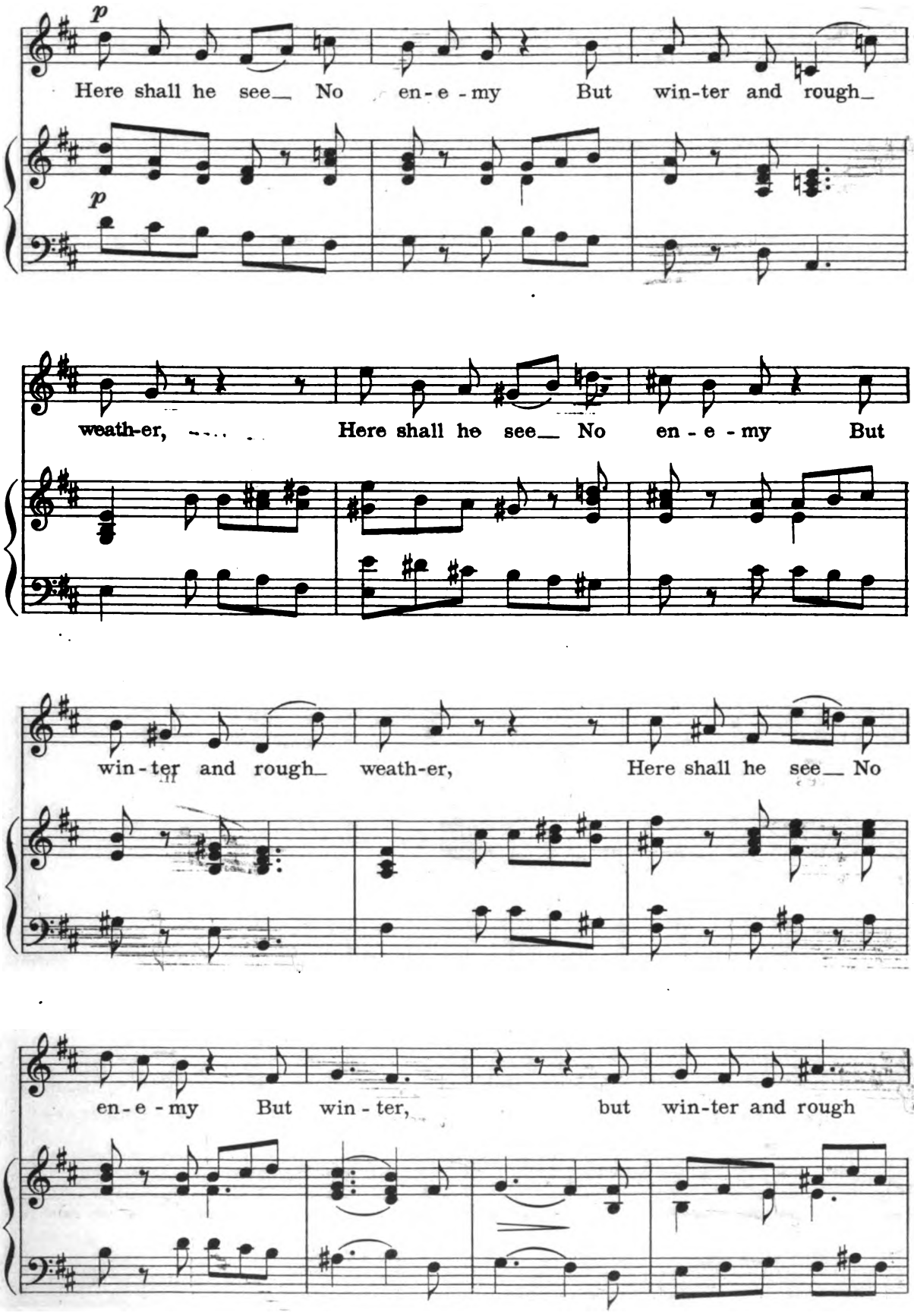
Under the Greenwood Tree

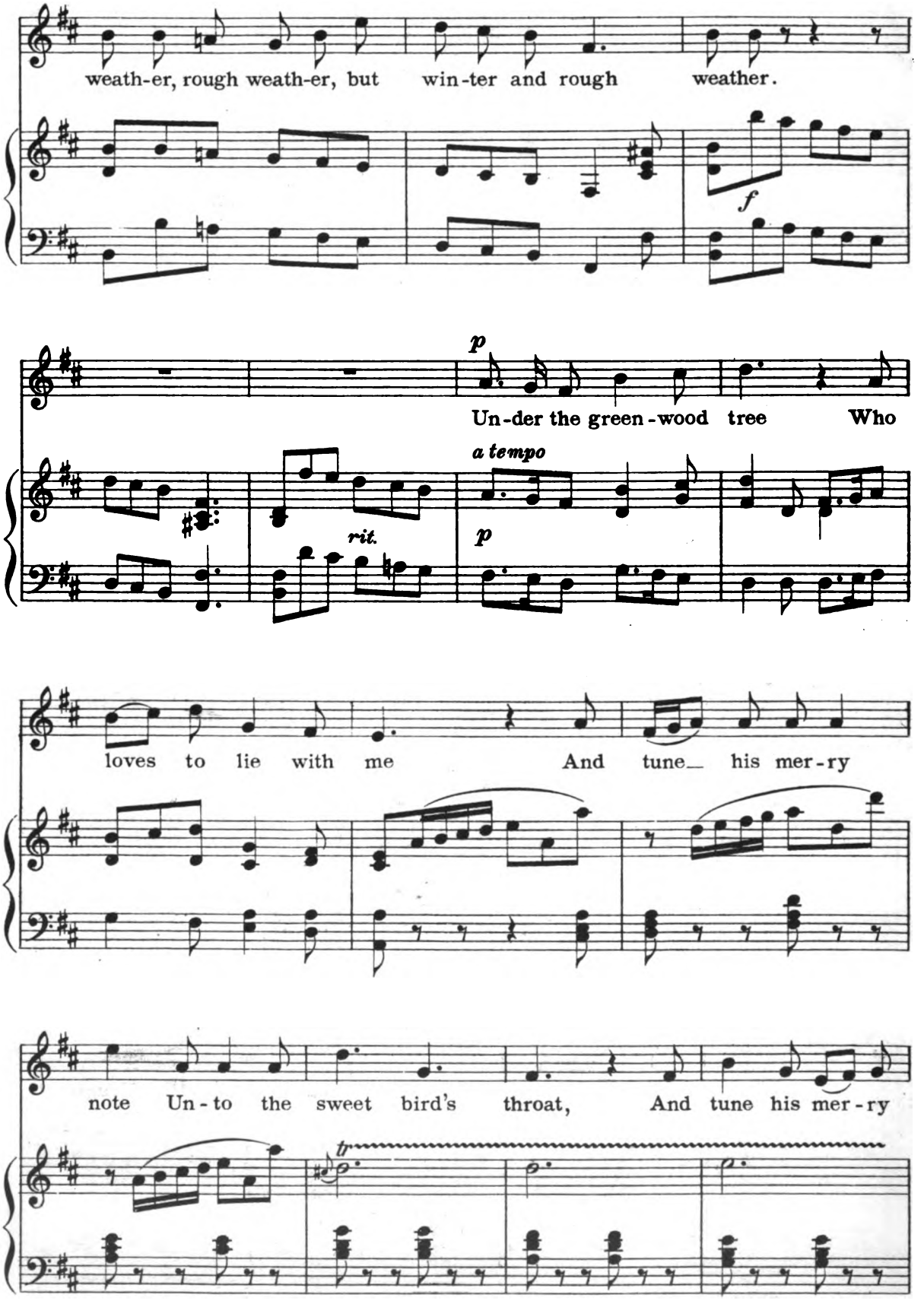
"As You Like It"
William Shakespeare

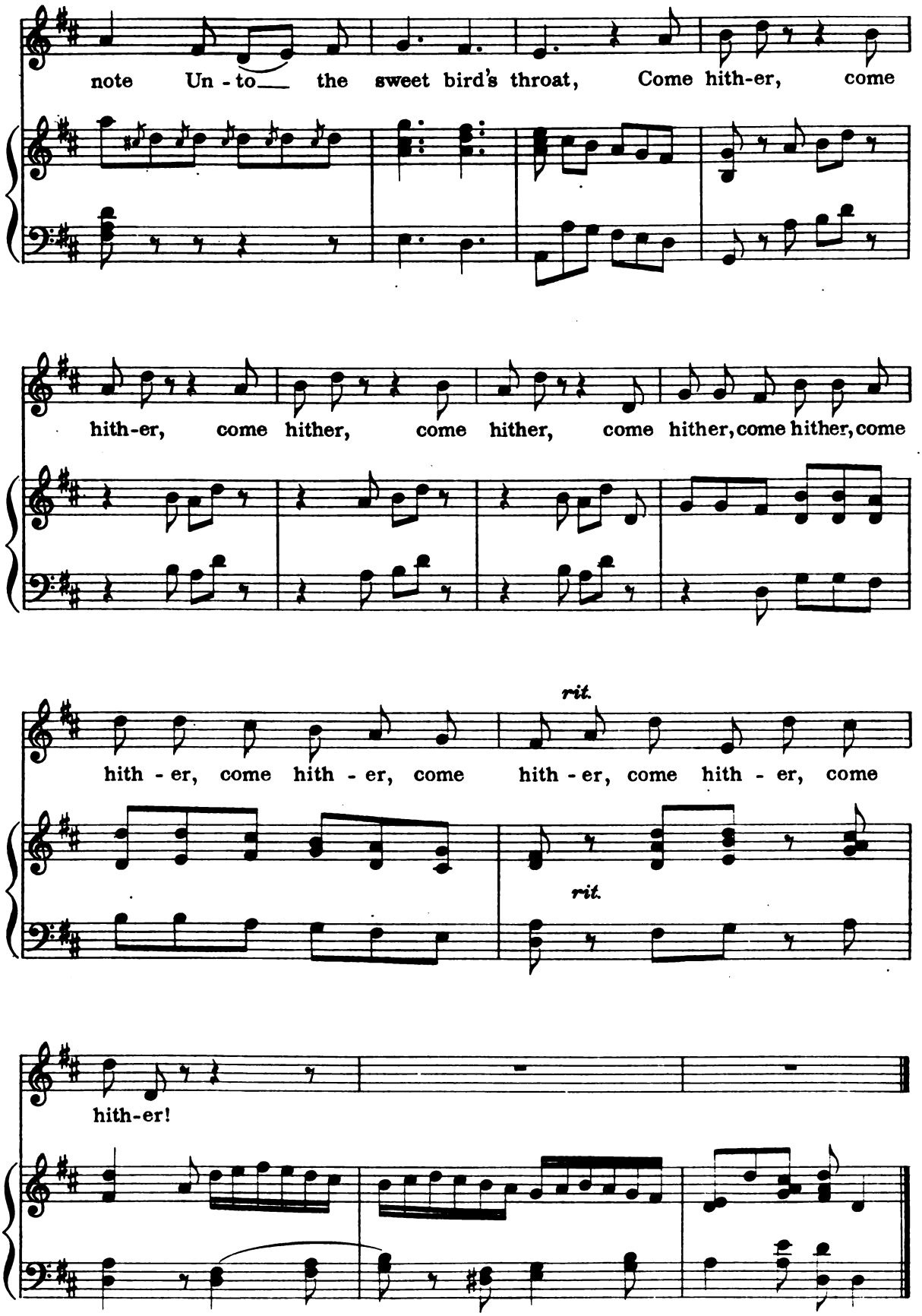
Thomas Augustine Arne

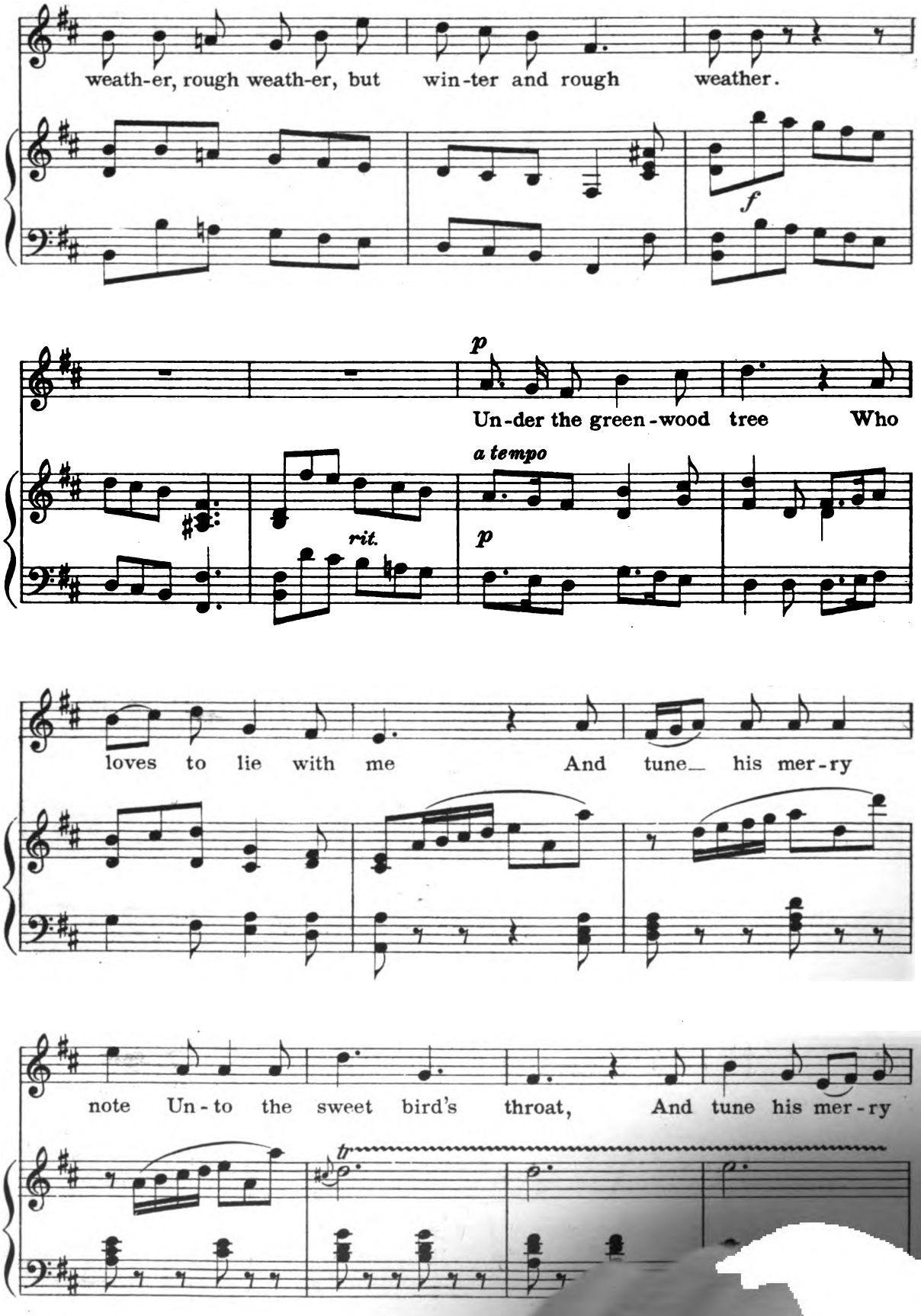


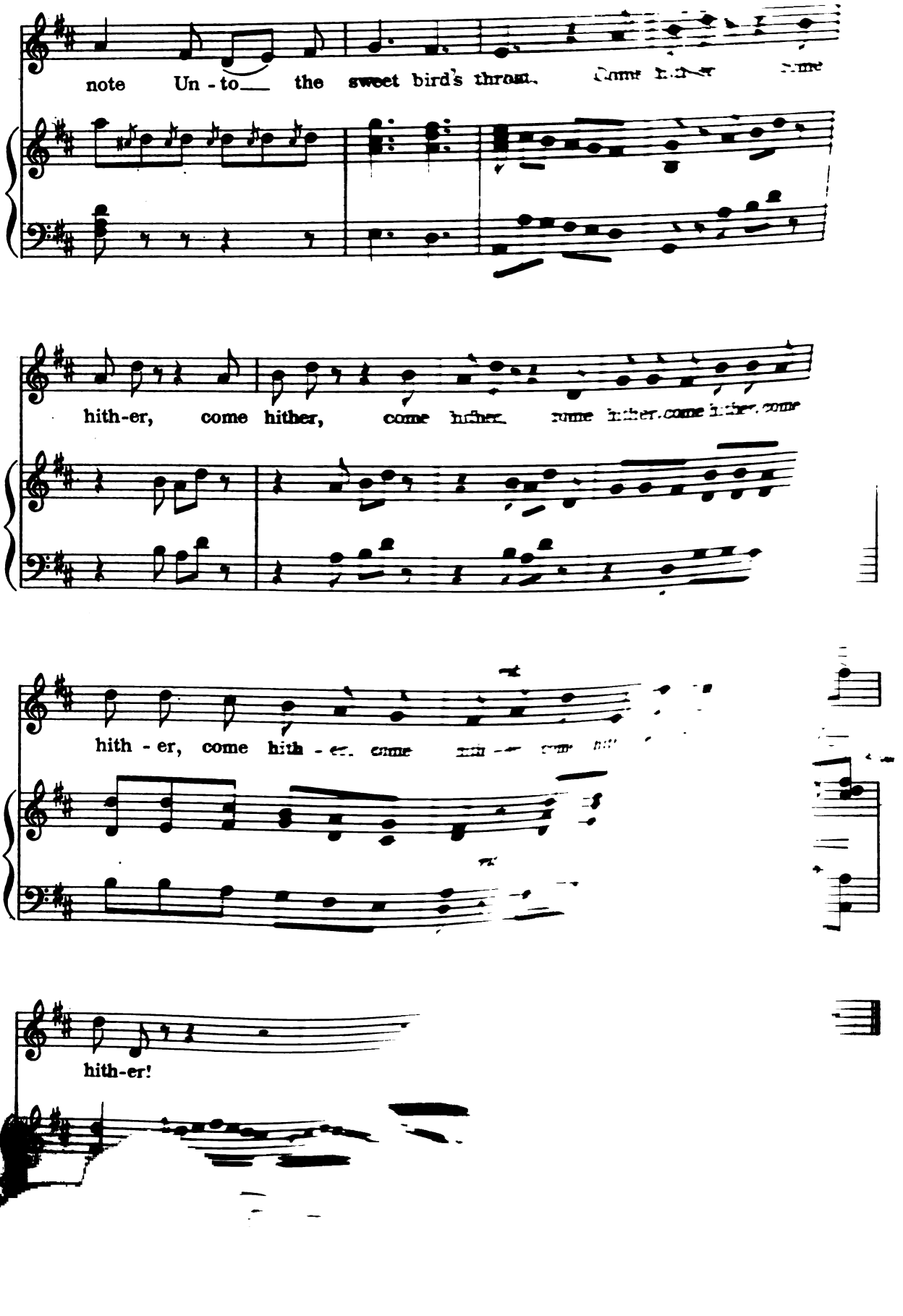








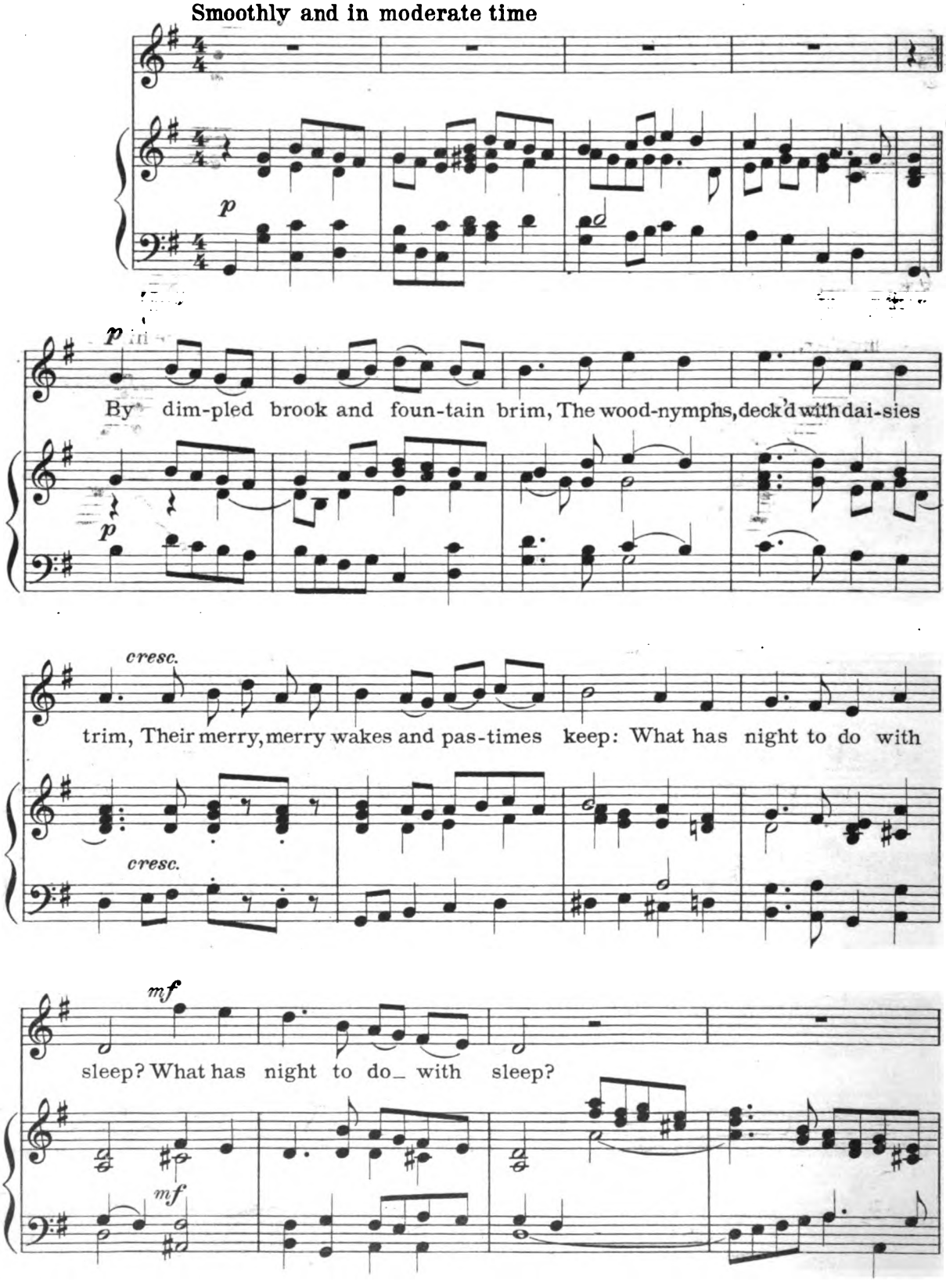


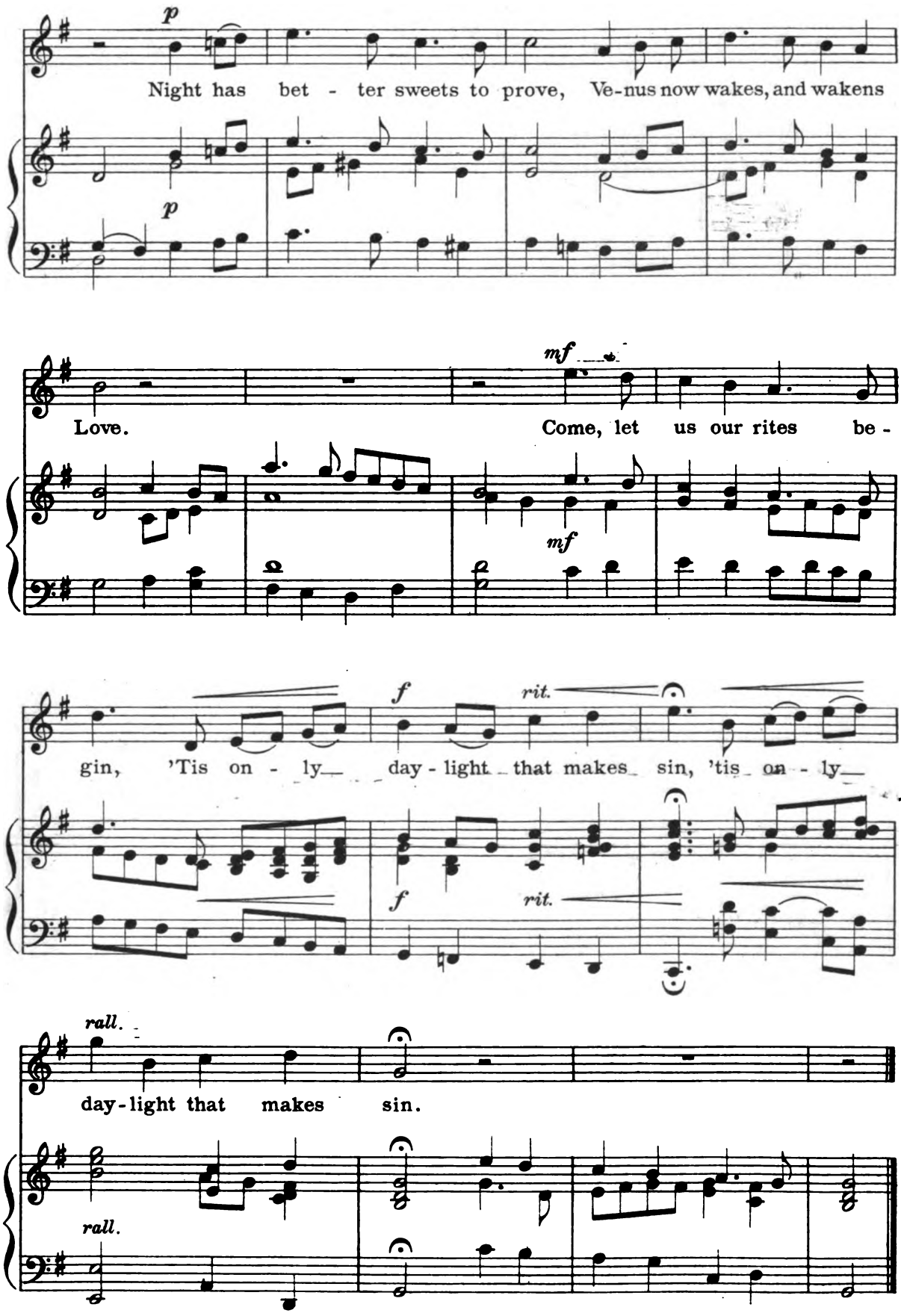


By Dimpled Brook

From "Comus"
John Milton

Thomas Augustine Arne

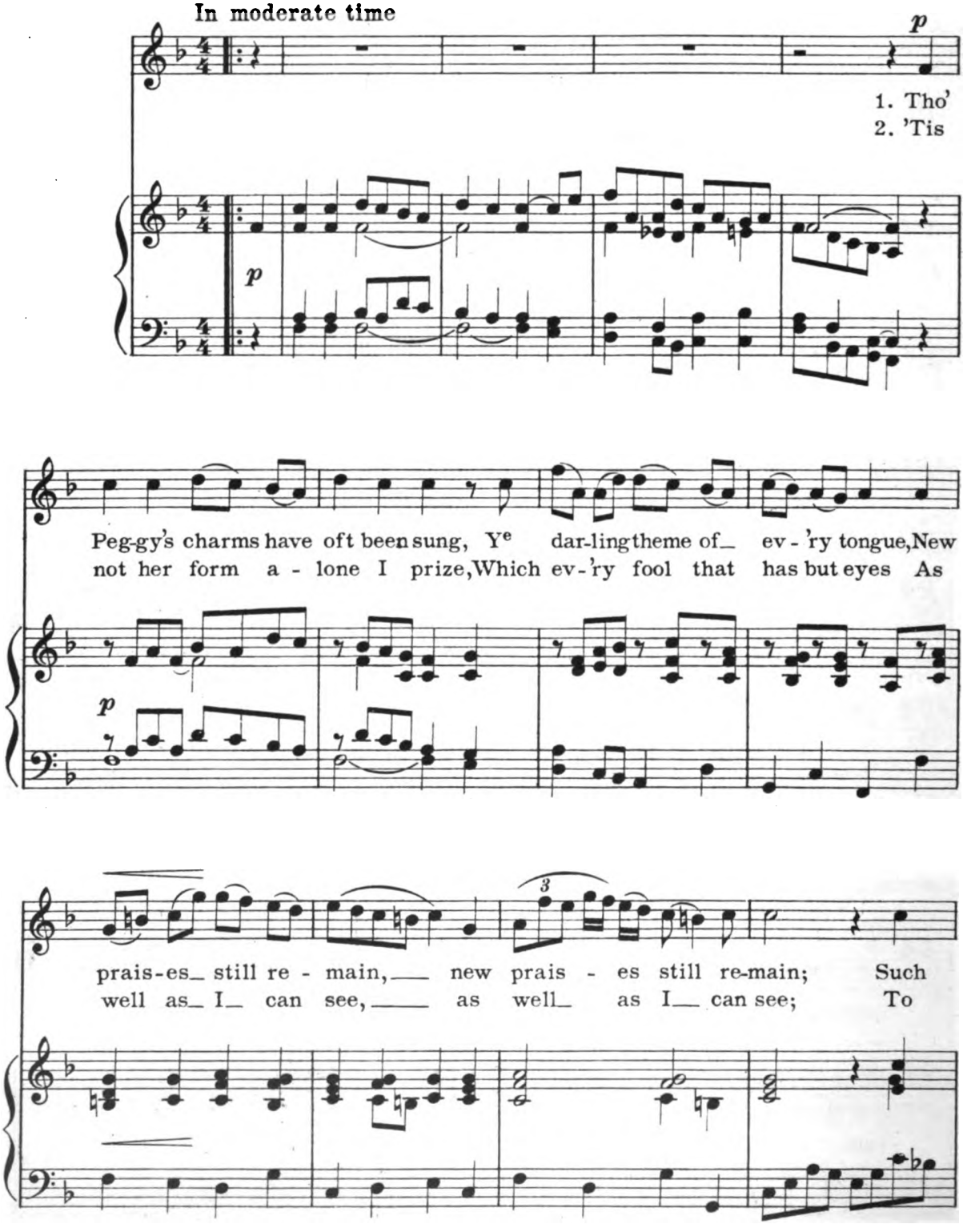


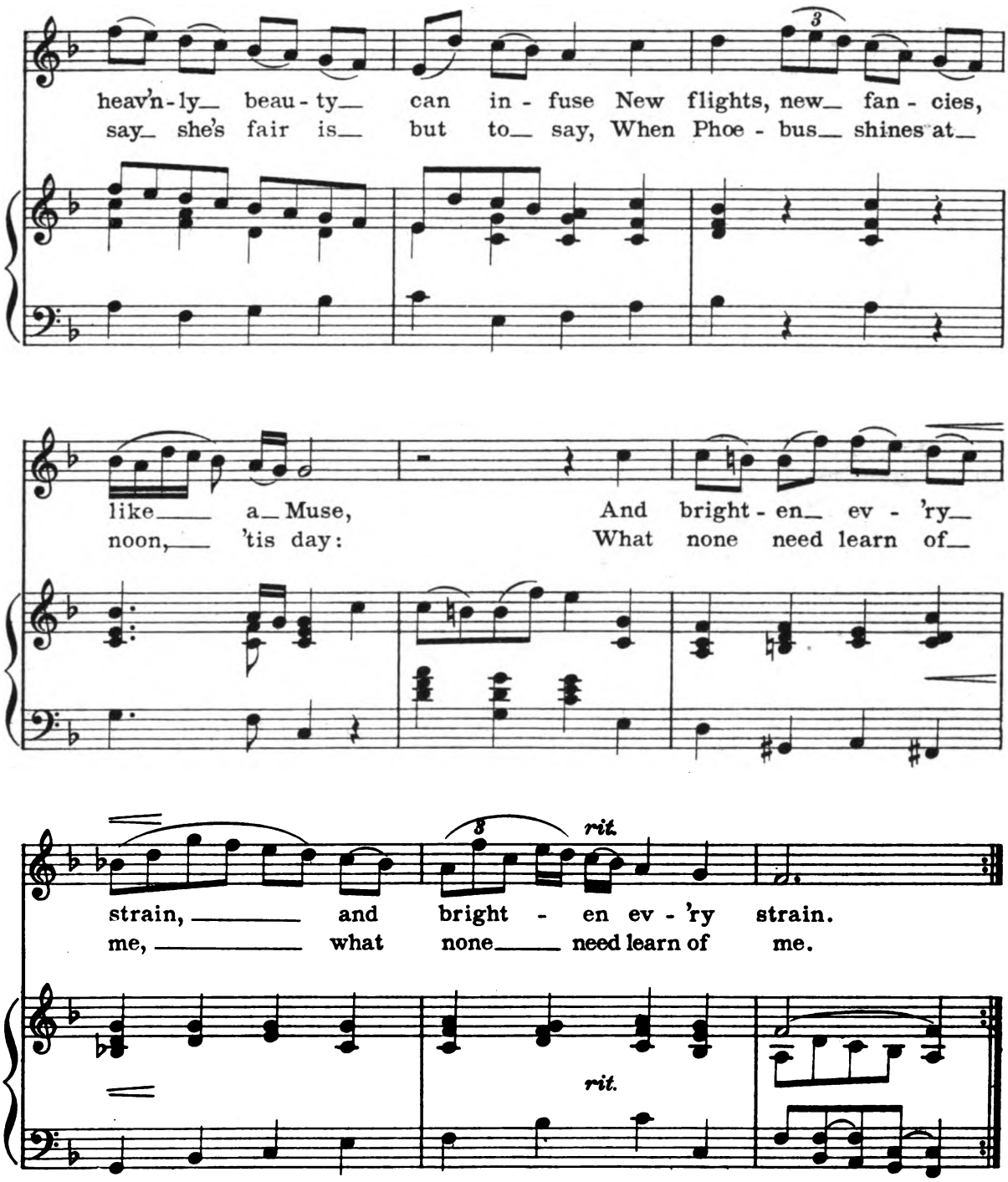


Peggy

"Clio and Euterpe"
Vol. II

Thomas Augustine Arne





III

But I'm in love with Peggy's mind,
Where every virtue is combined
That can adorn the fair,
Excepting one, you scarce can miss—
So trifling!—that I would not wish
That virtue had been there.

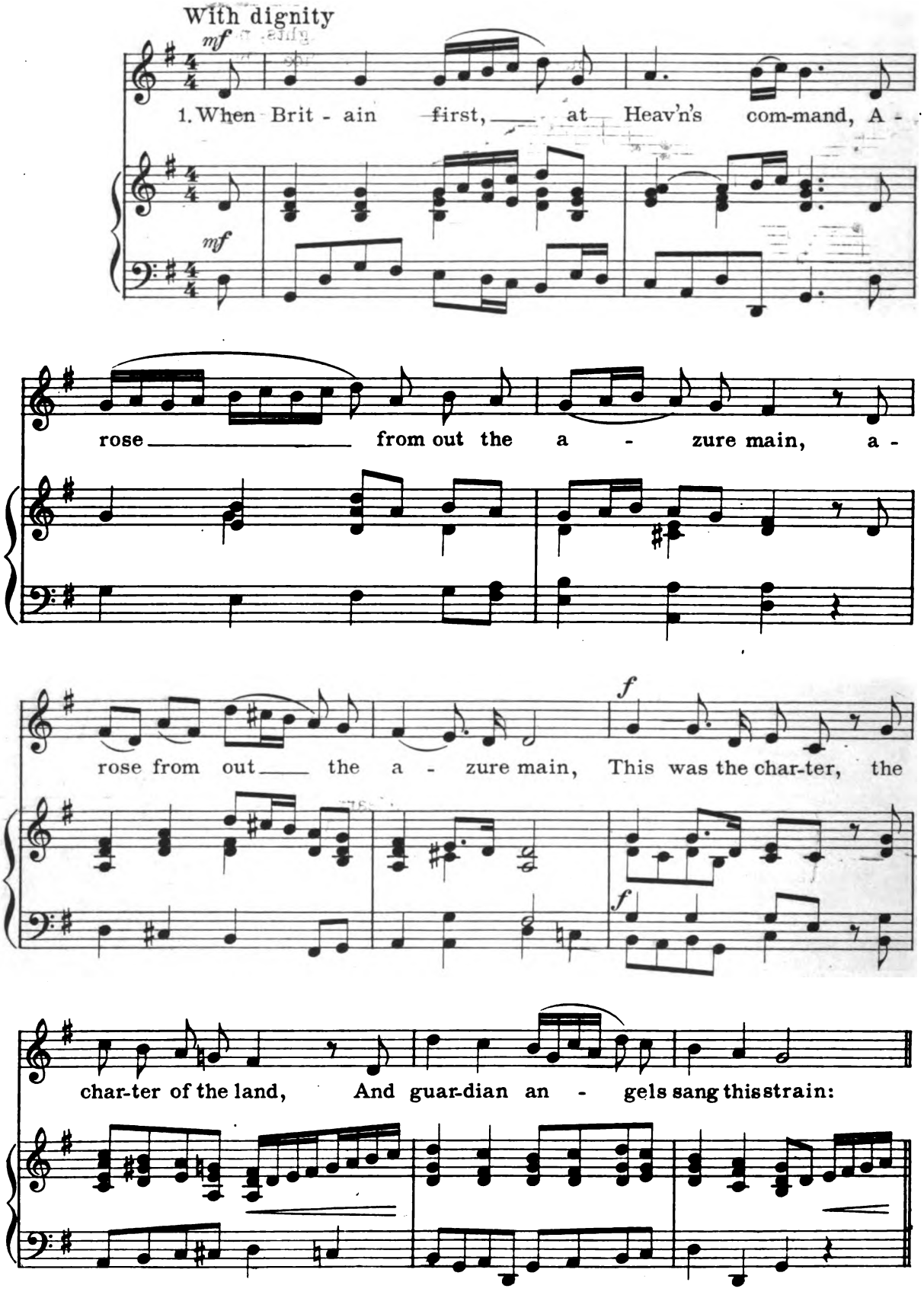
IV

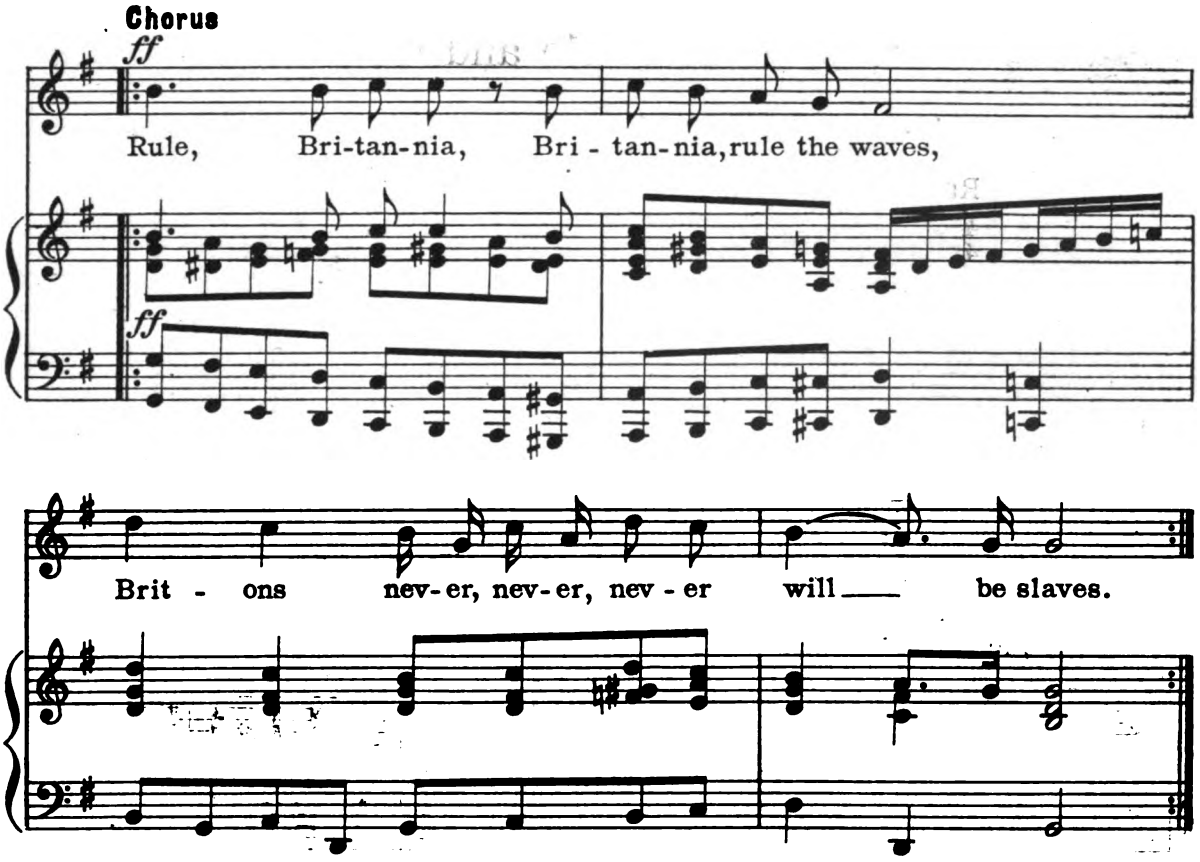
She who possesses all the rest
Must sure excell the prude whose breast
That virtue shares alone;
To seek perfection is a jest,
They who have fewest faults are best,
And Peggy has but one.

Rule, Britannia!

From "Alfred"
Thomson and Mallet

Thomas Augustine Arne





Rule, Britannia!

II

The nations not so blest as thee
Must in their turns to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all.

Rule, Britannia, Britannia, rule the waves,
Britons never, never, never will be slaves.

III

Still more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast that tears the skies
Serves but to root thy native Oak.

Rule, Britannia, Britannia, rule the waves,
Britons never, never, never will be slaves.

IV

Thee, haughty tyrants ne'er shall tame,
All their attempts to bend thee down
Will but arouse thy generous flame,
But work their woe, and thy renown.

Rule, Britannia, Britannia, rule the waves,
Britons never, never, never will be slaves.

V

To thee belong the rural reign,
Thy cities shall with commerce shine,
All thine shall be the subject main,
And every shore it circles, thine!

Rule, Britannia, Britannia, rule the waves,
Britons never, never, never will be slaves.

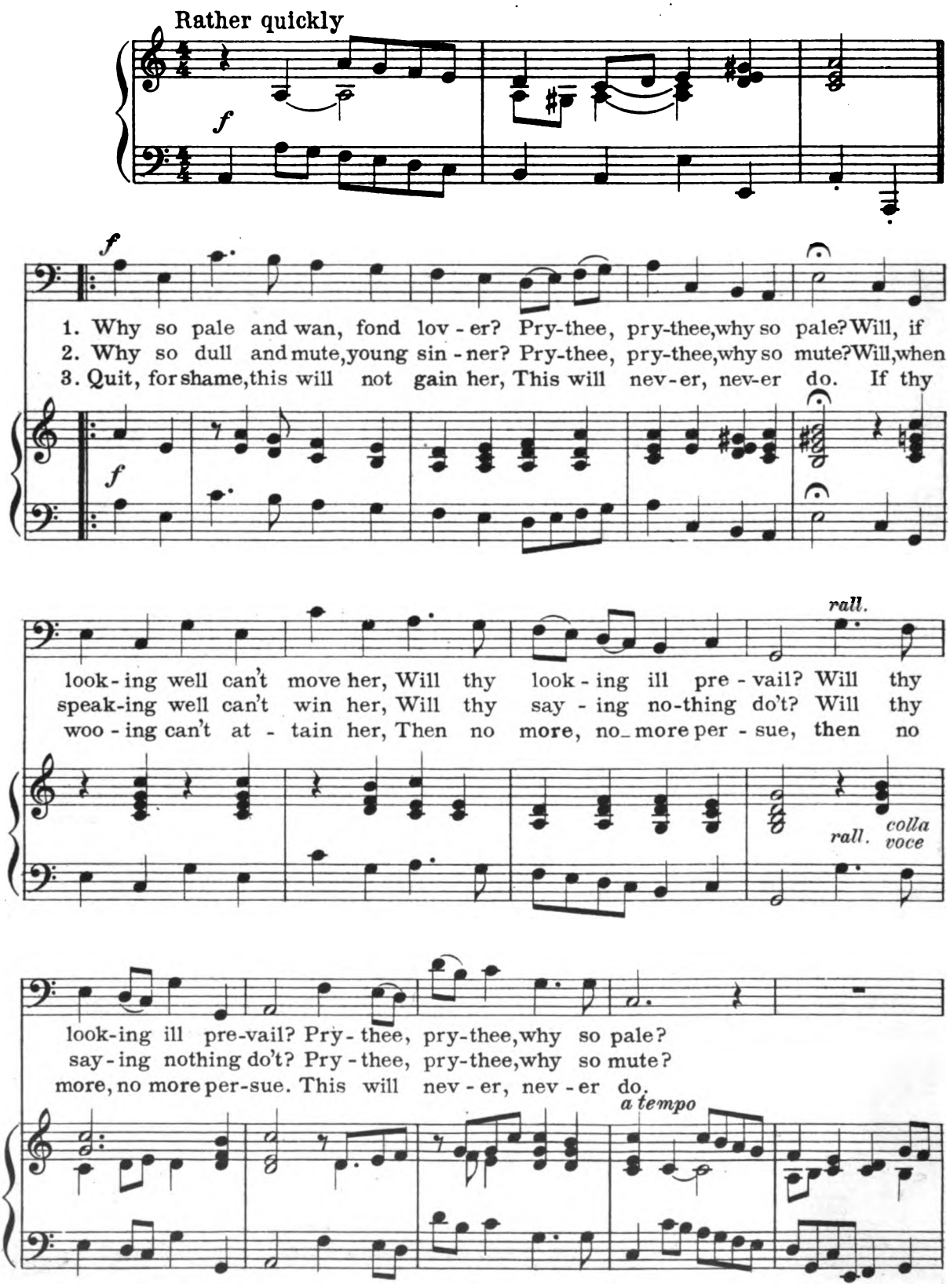
VI

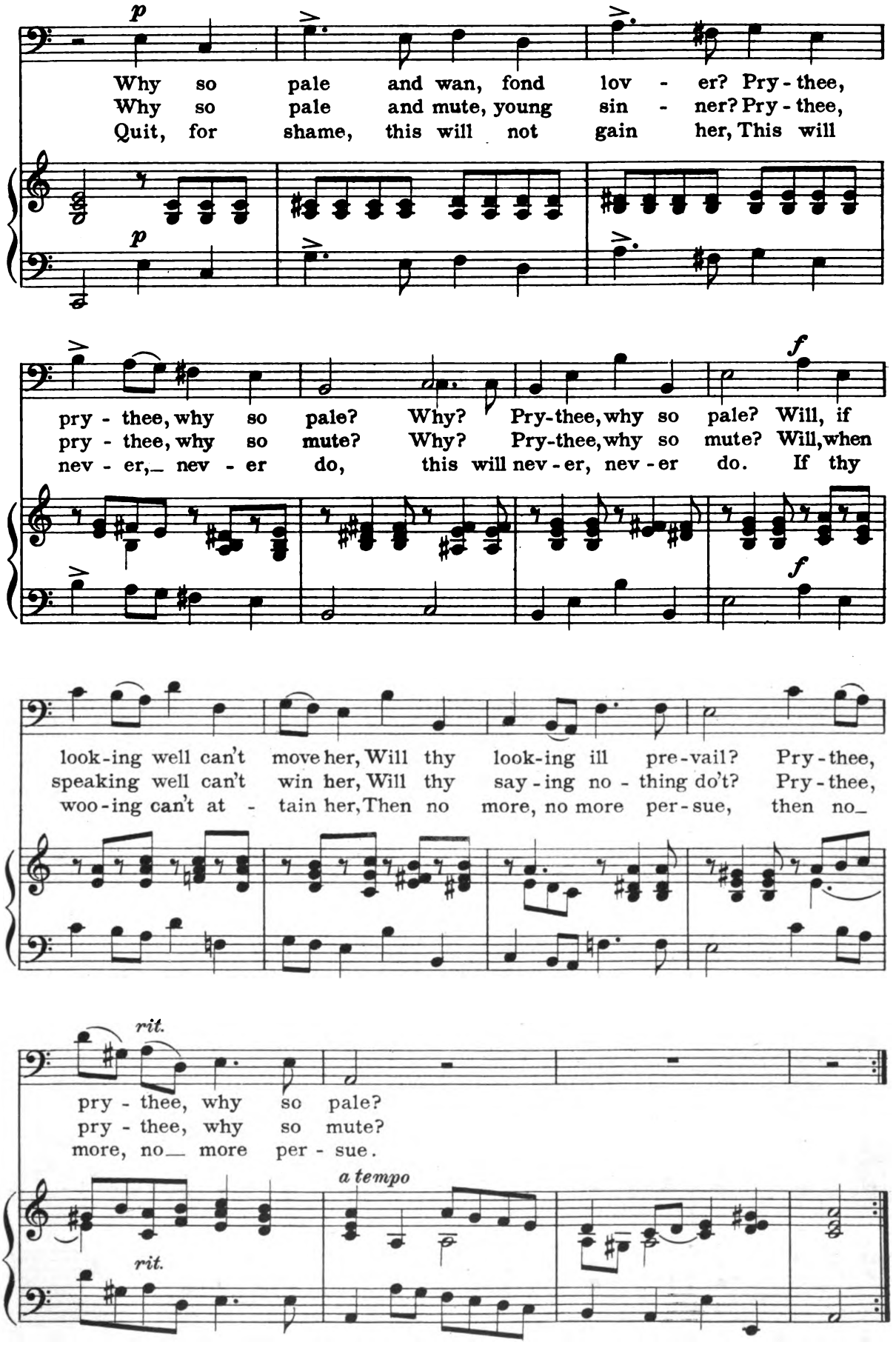
The Muses, still with freedom found,
Shall to thy happy court repair;
Blest Isle! with matchless beauty crown'd,
And manly hearts to guard the fair.

Rule, Britannia, Britannia, rule the waves,
Britons never, never, never will be slaves.

Why so pale and wan?

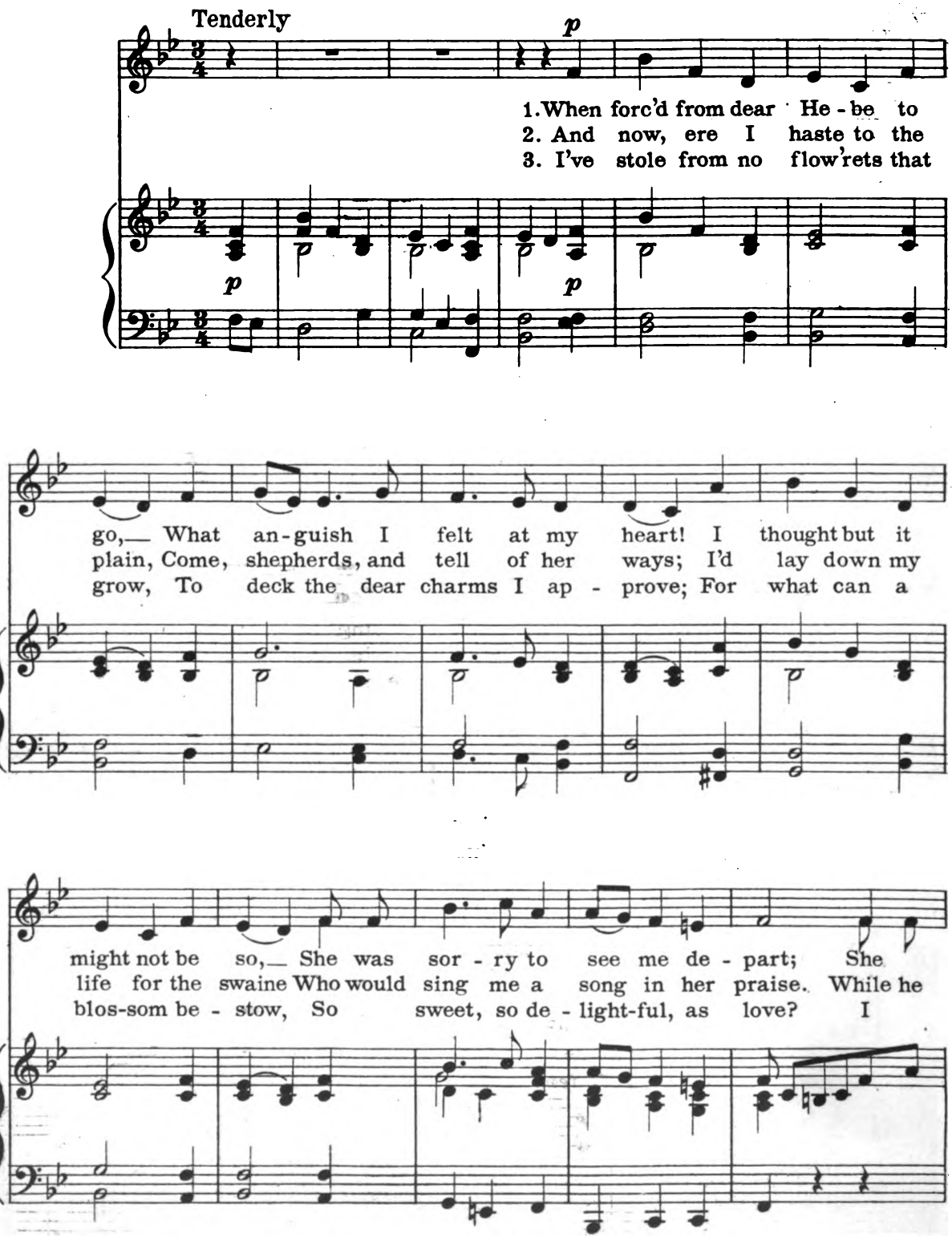
Sir John Suckling **Thomas Augustine Arne**

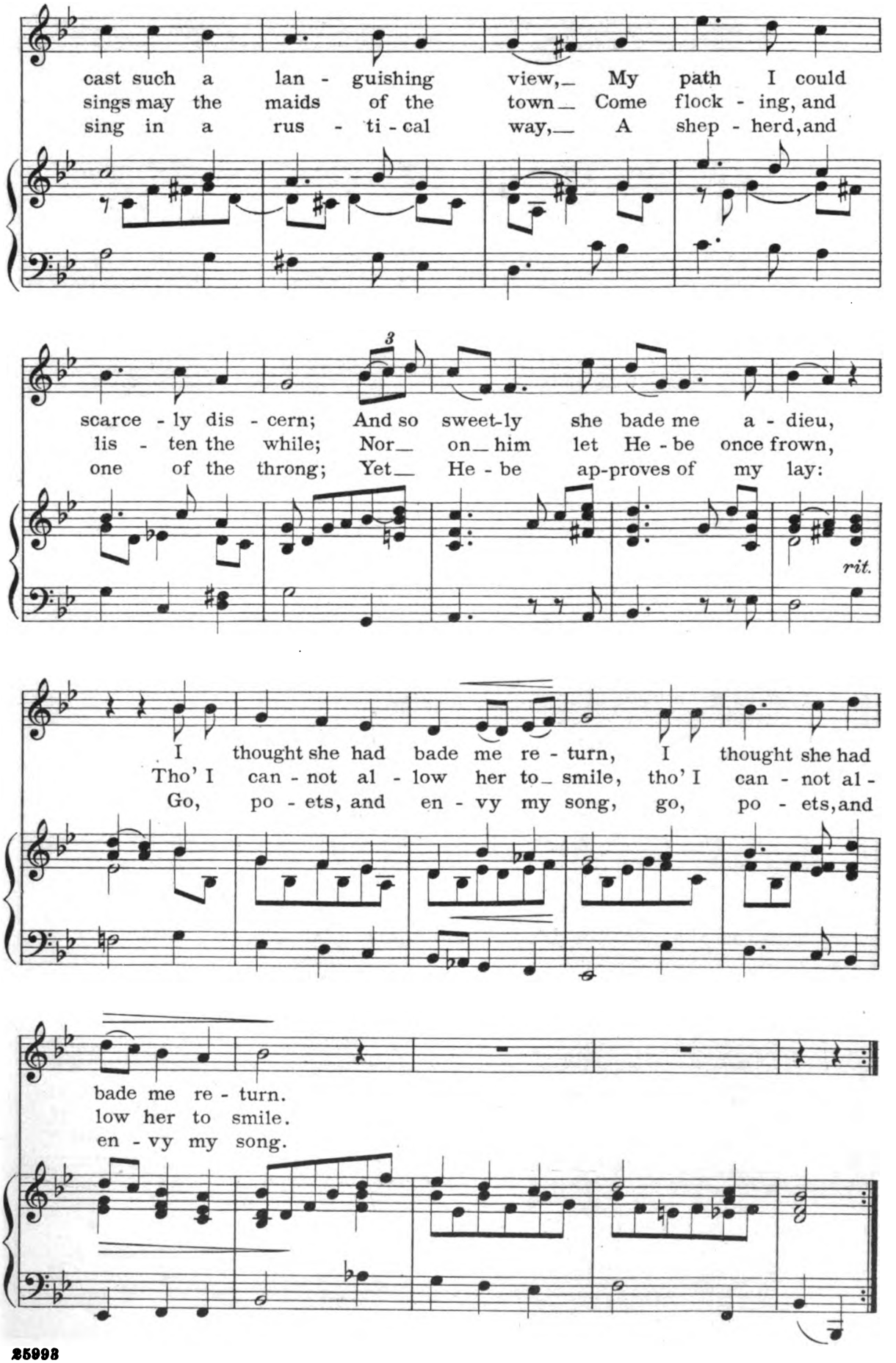




When forced from dear Hebe to go

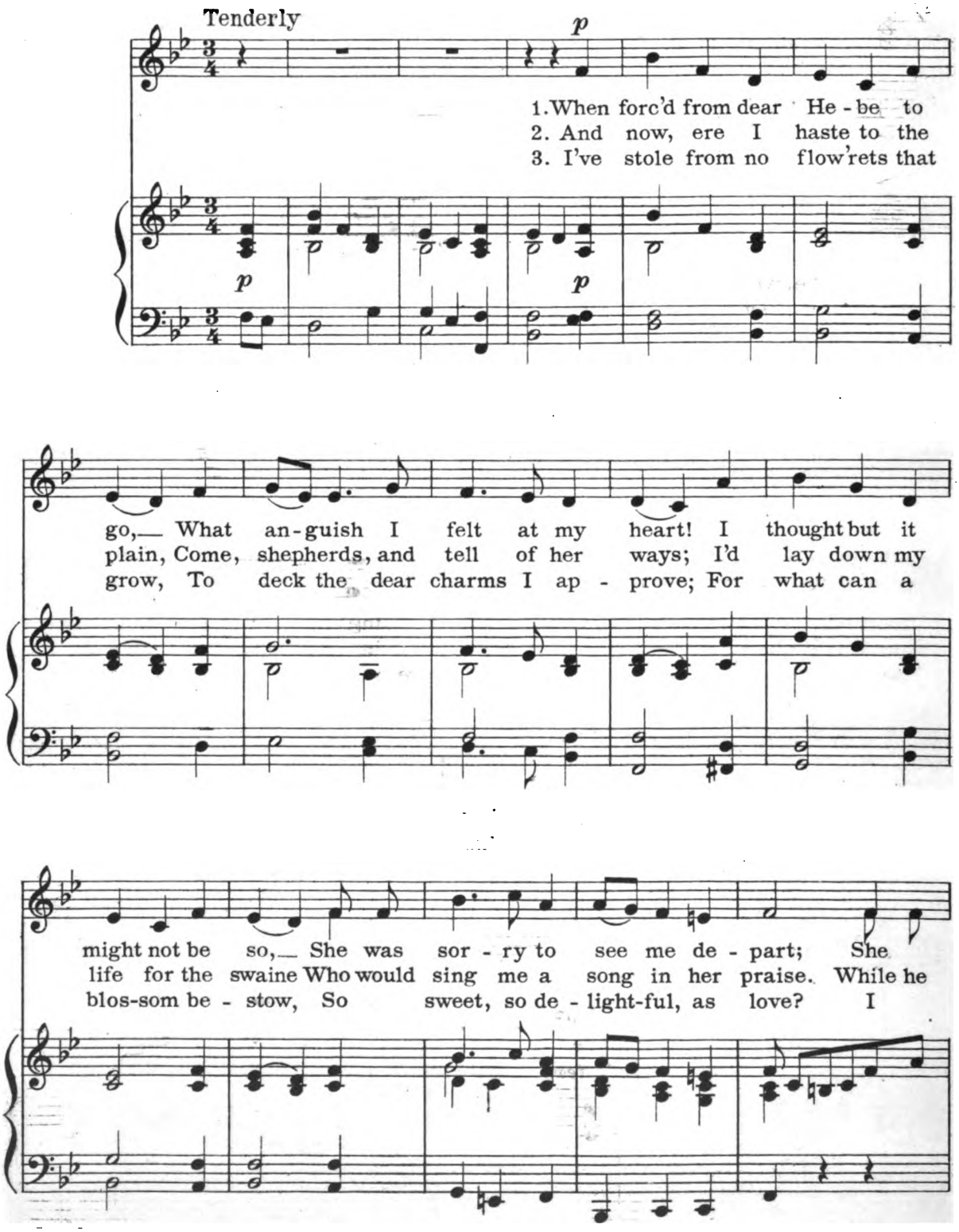
Shenstone — Thomas Augustine Arne

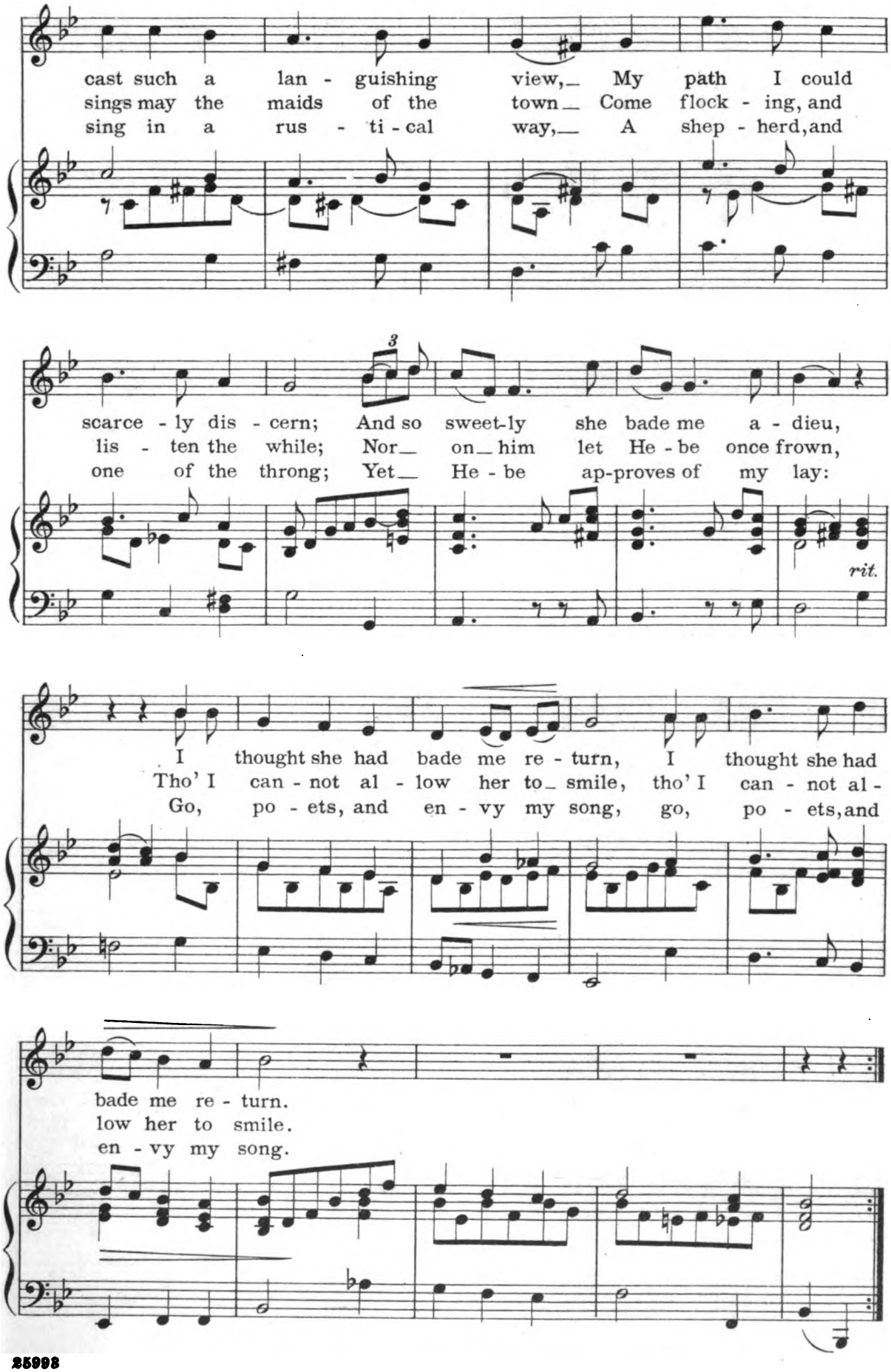




When forced from dear Hebe to go

Shenstone **Thomas Augustine Arne**



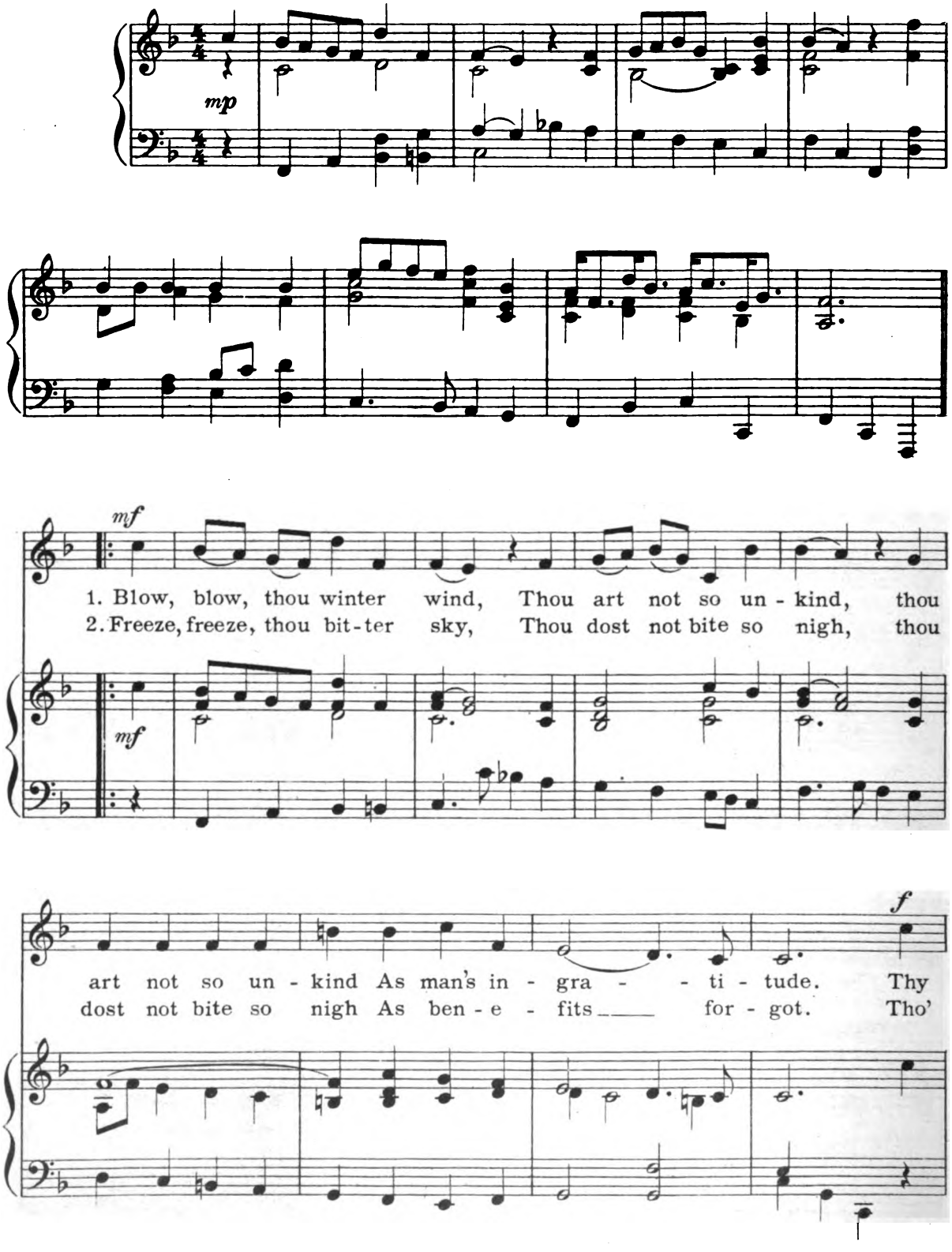


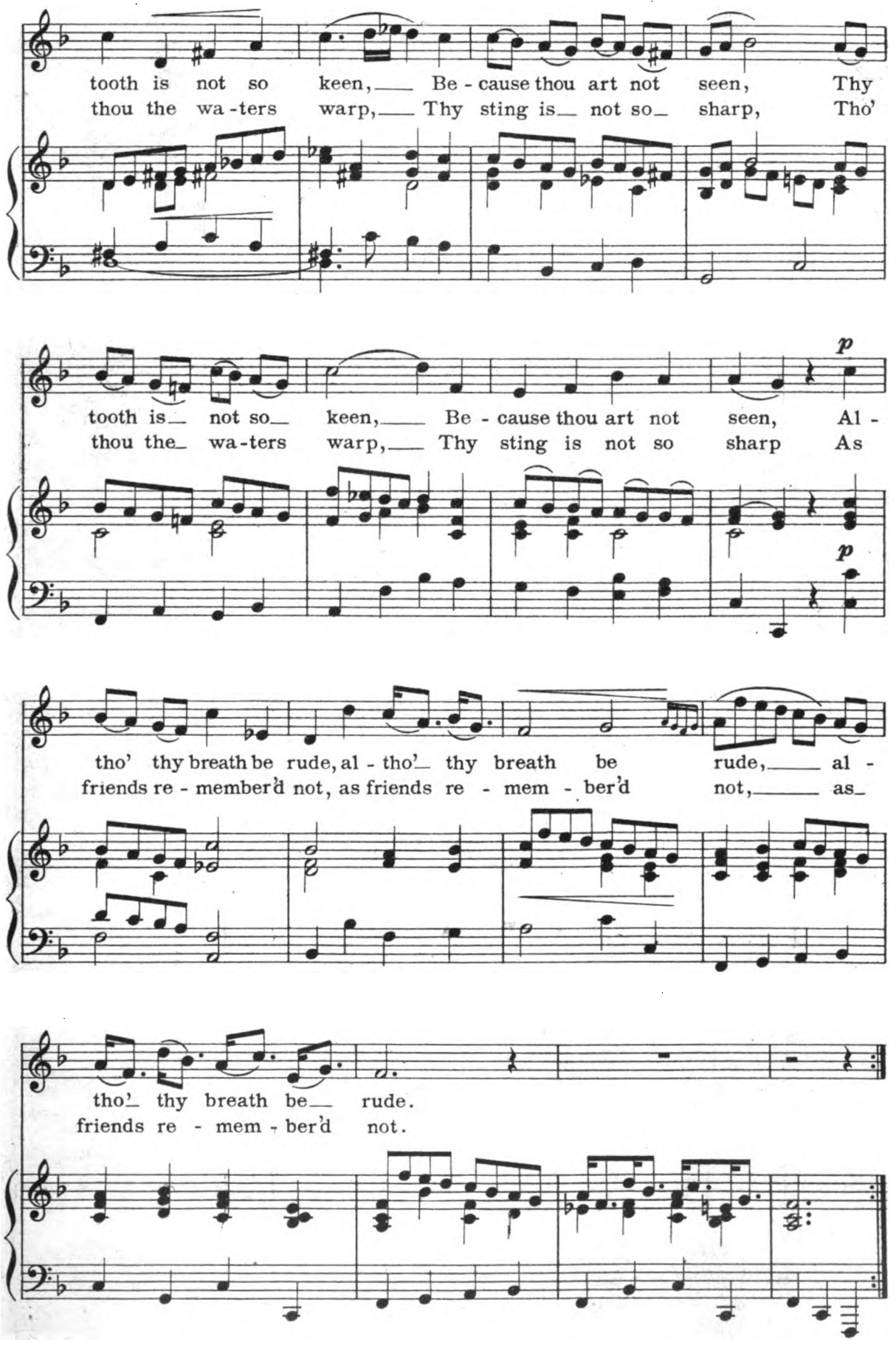
Blow, blow, thou winter wind

"As You Like It"
William Shakespeare

Thomas Augustine Arne

In moderate time



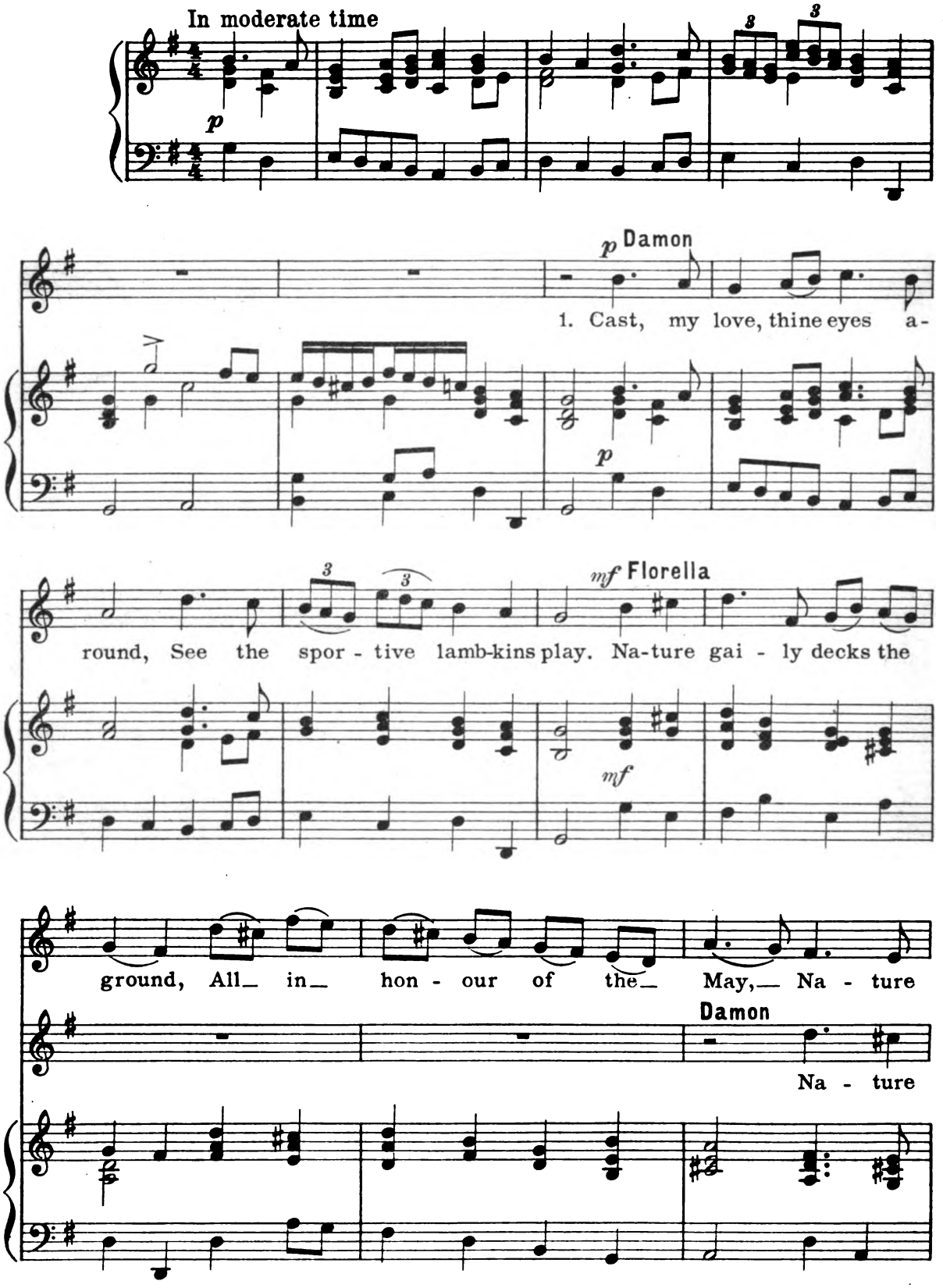


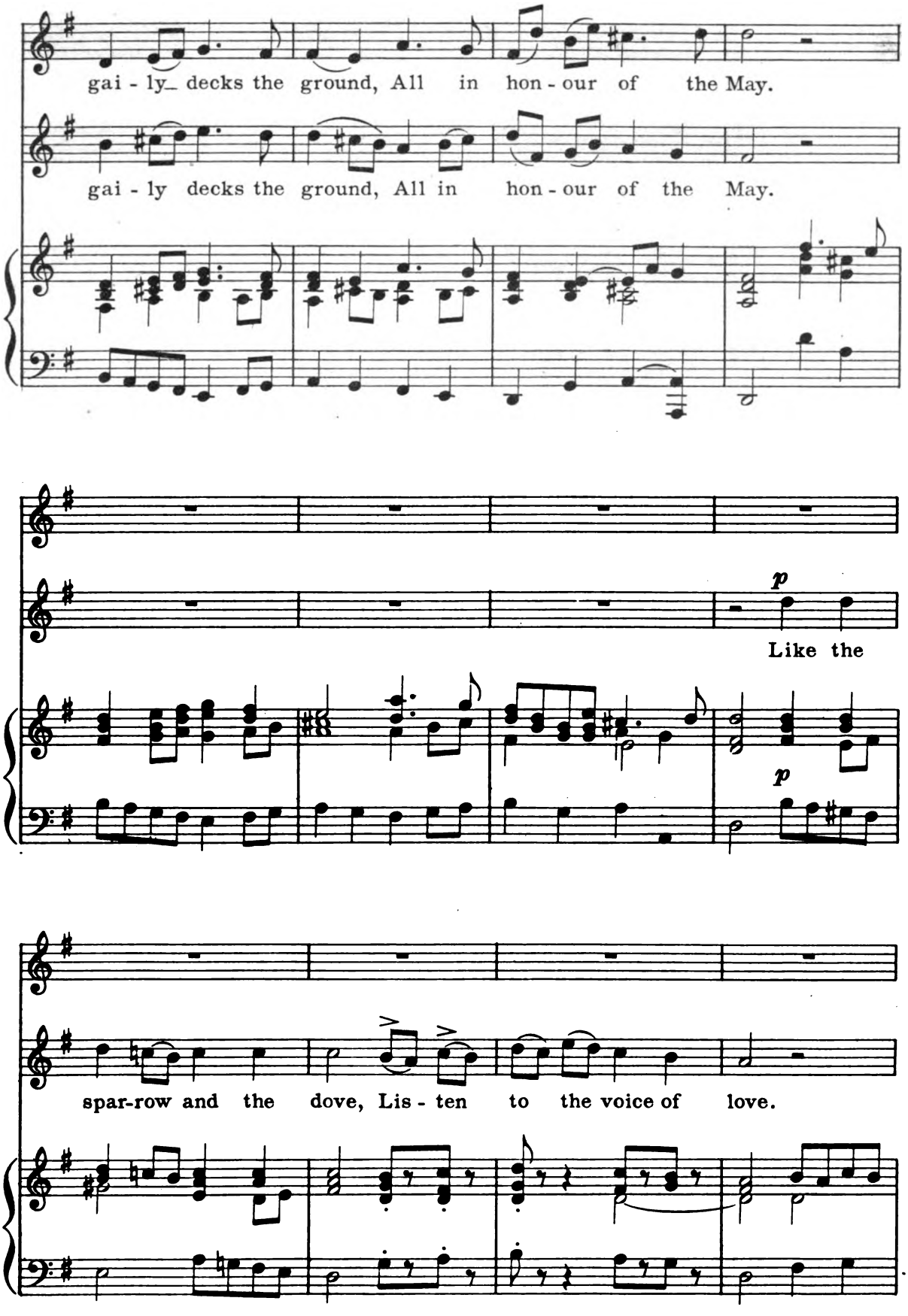
Damon and Florella

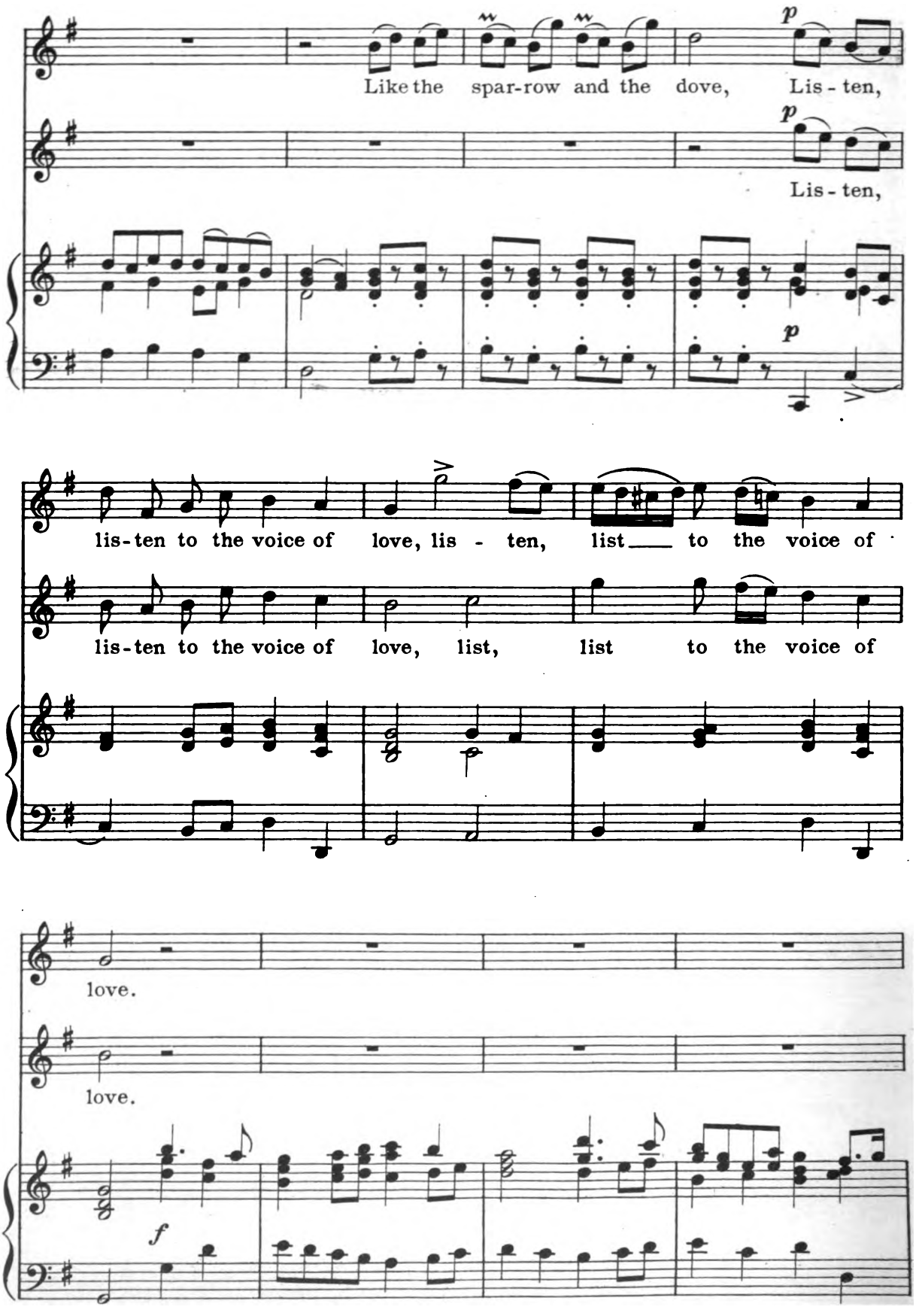
Duet

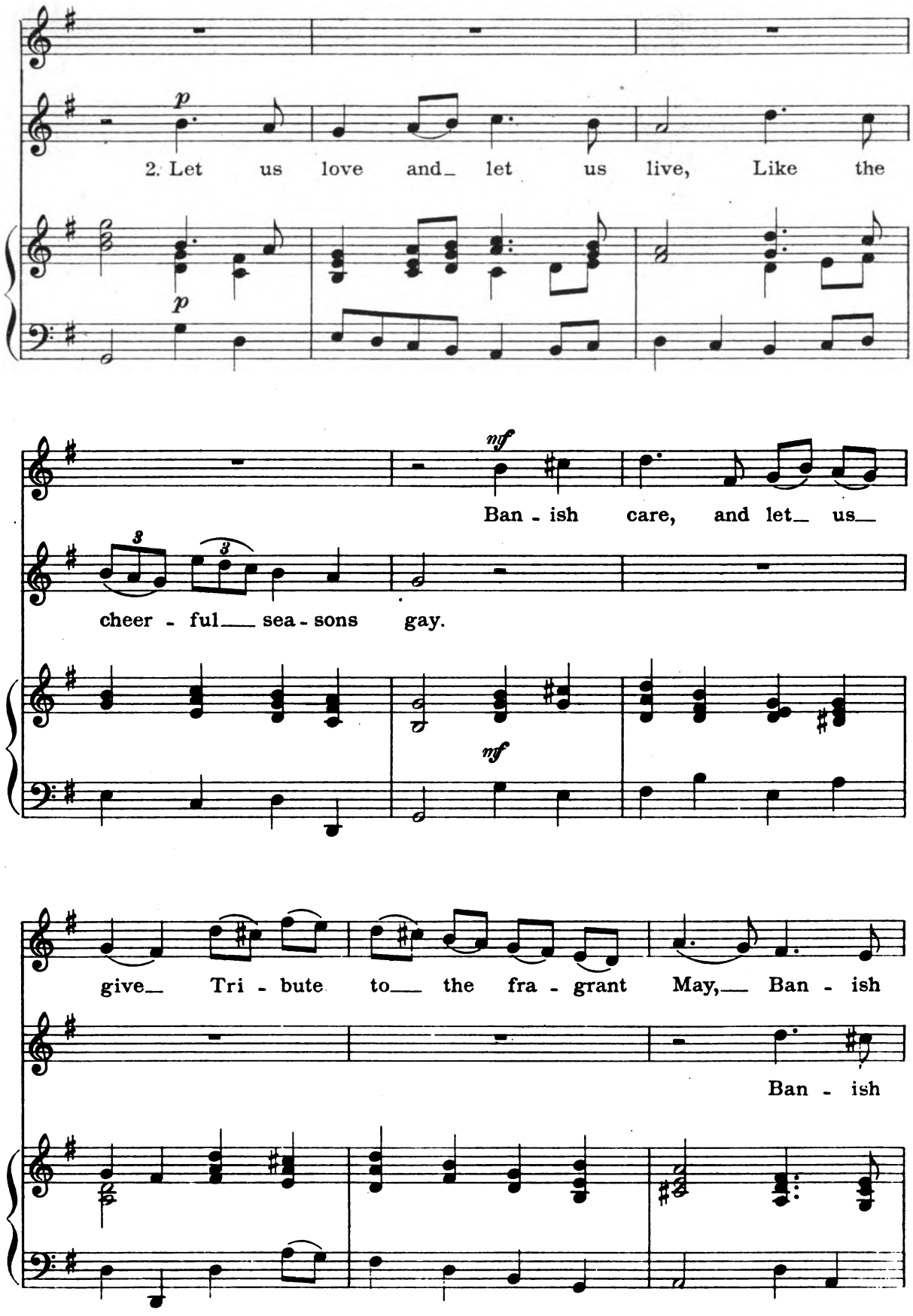
"Clio and Euterpe"
Vol. II

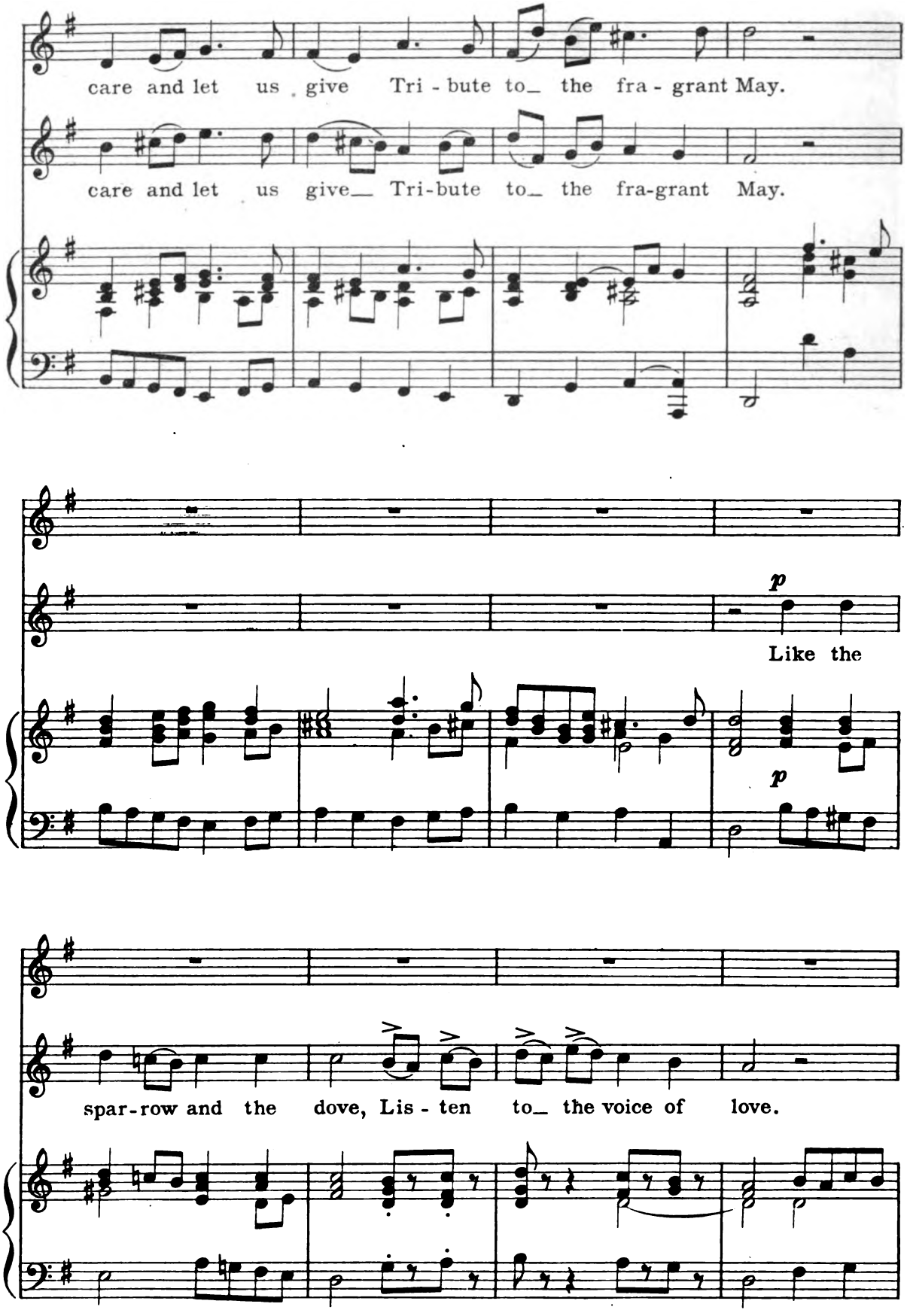
Thomas Augustine Arne

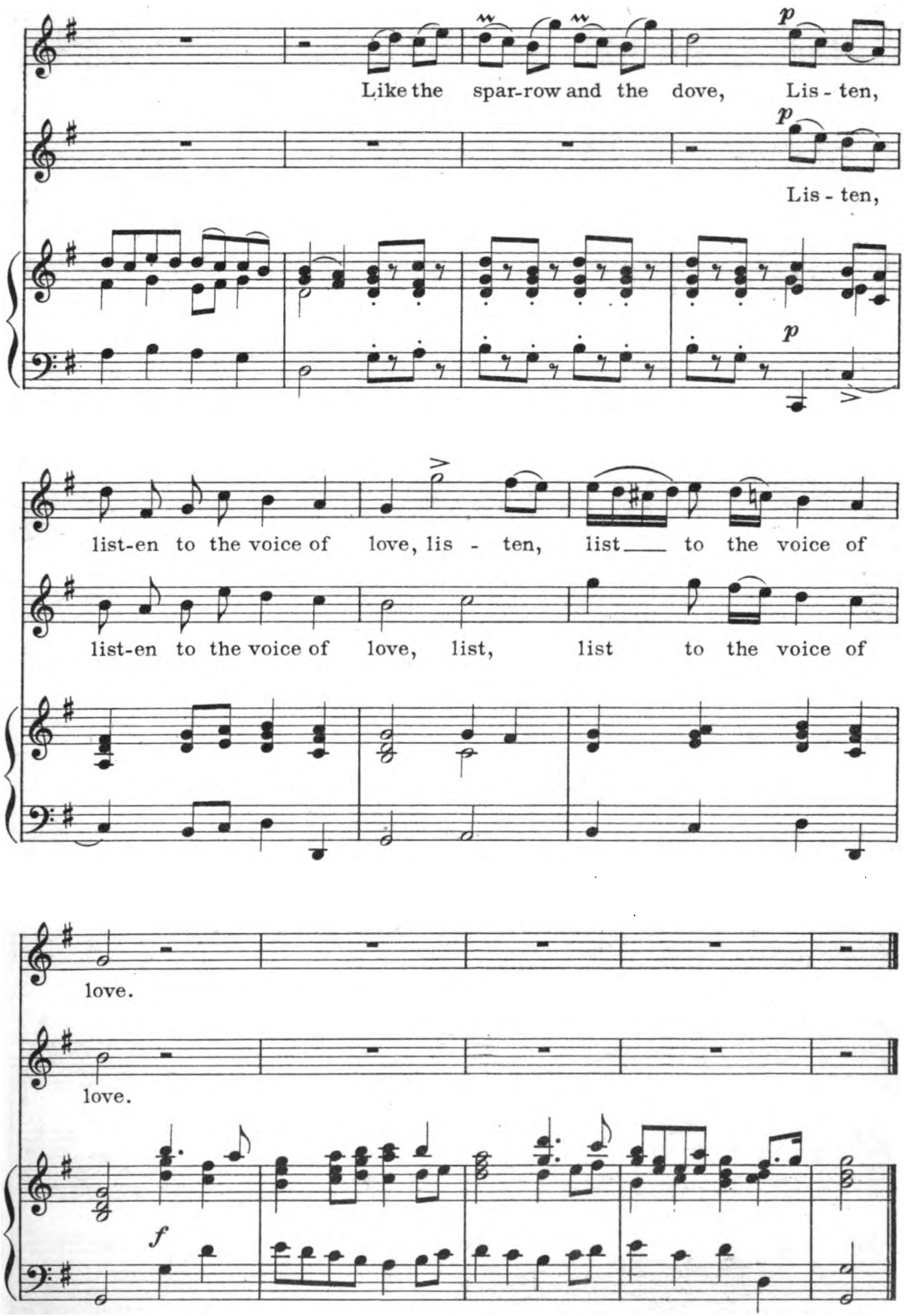








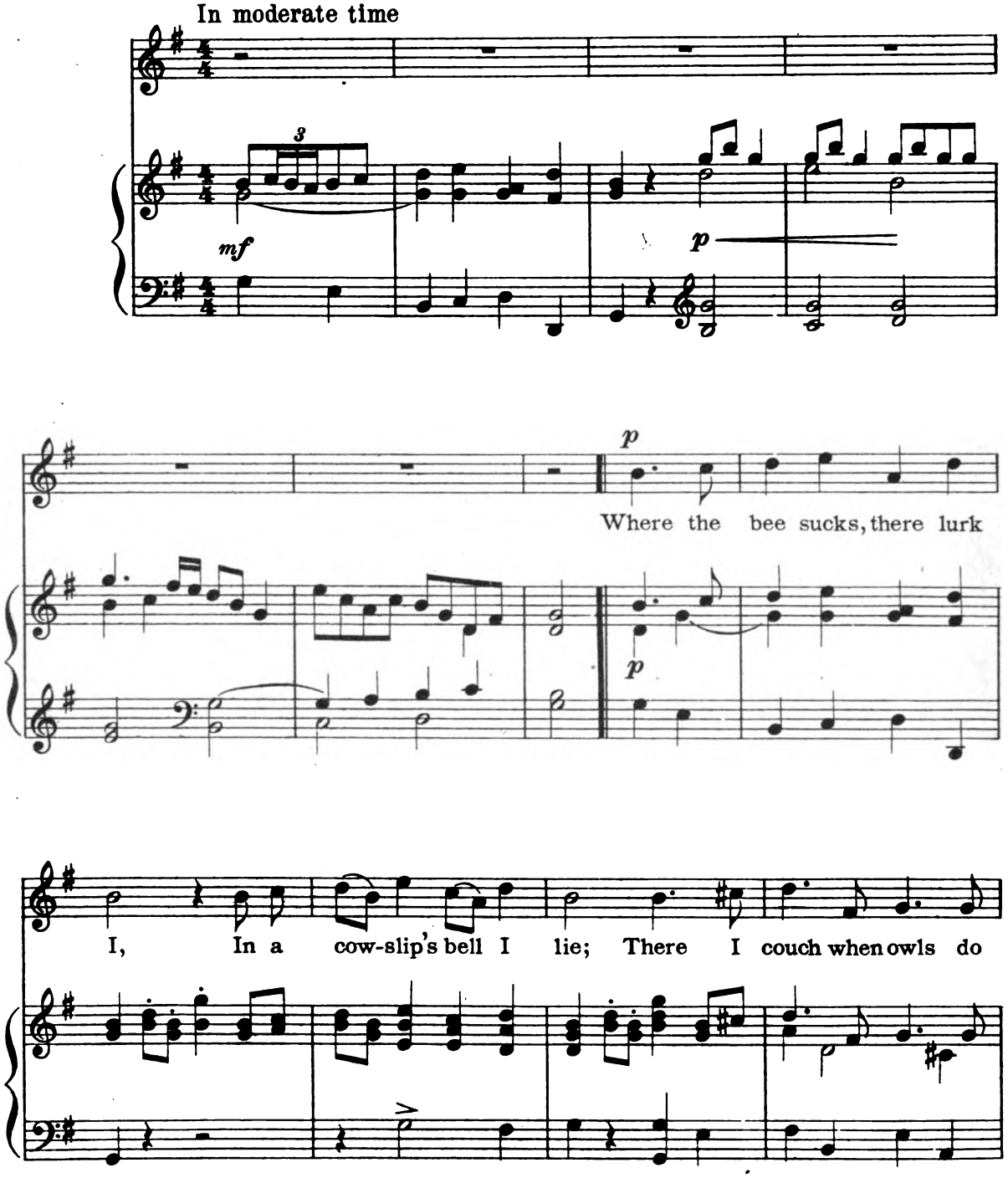




Where the bee sucks

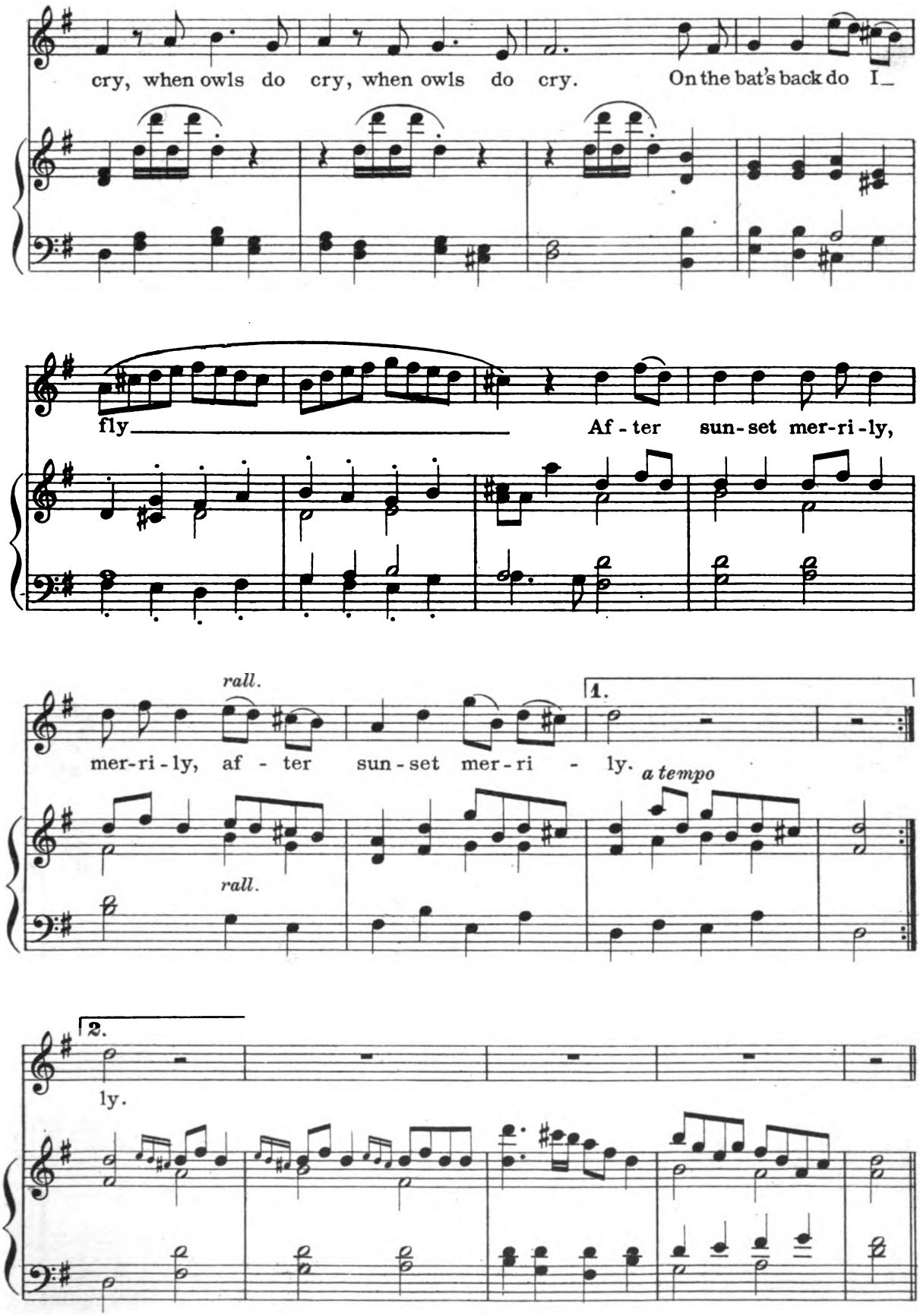
"The Tempest"
William Shakespeare

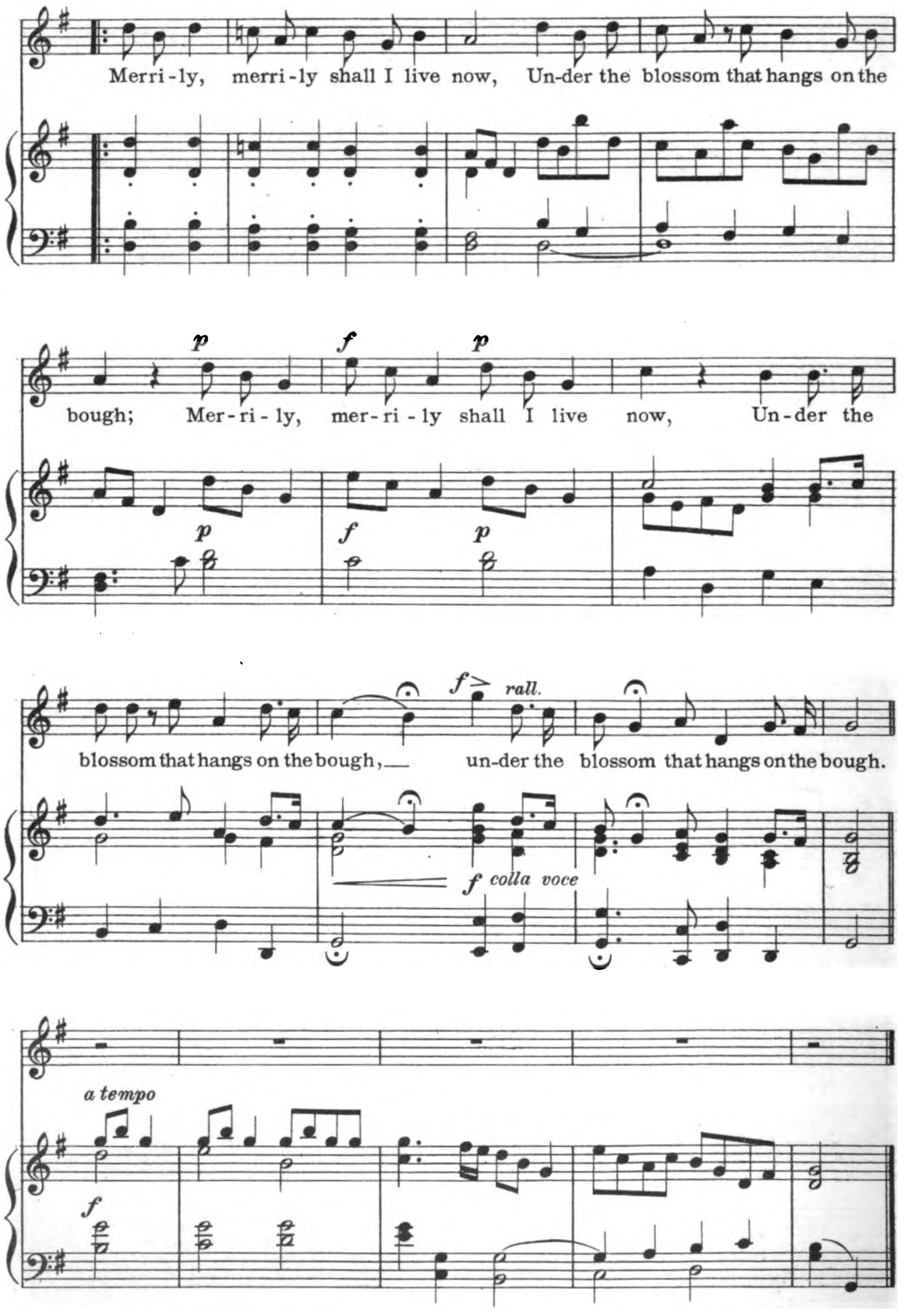
Thomas Augustine Arne



The alterations made by Theobald (the playwright and Shakespearian commentator) of "lurk" for suck, and "sunset" for summer, are so thoroughly intentified with Arne's setting, that they have been allowed to stand.

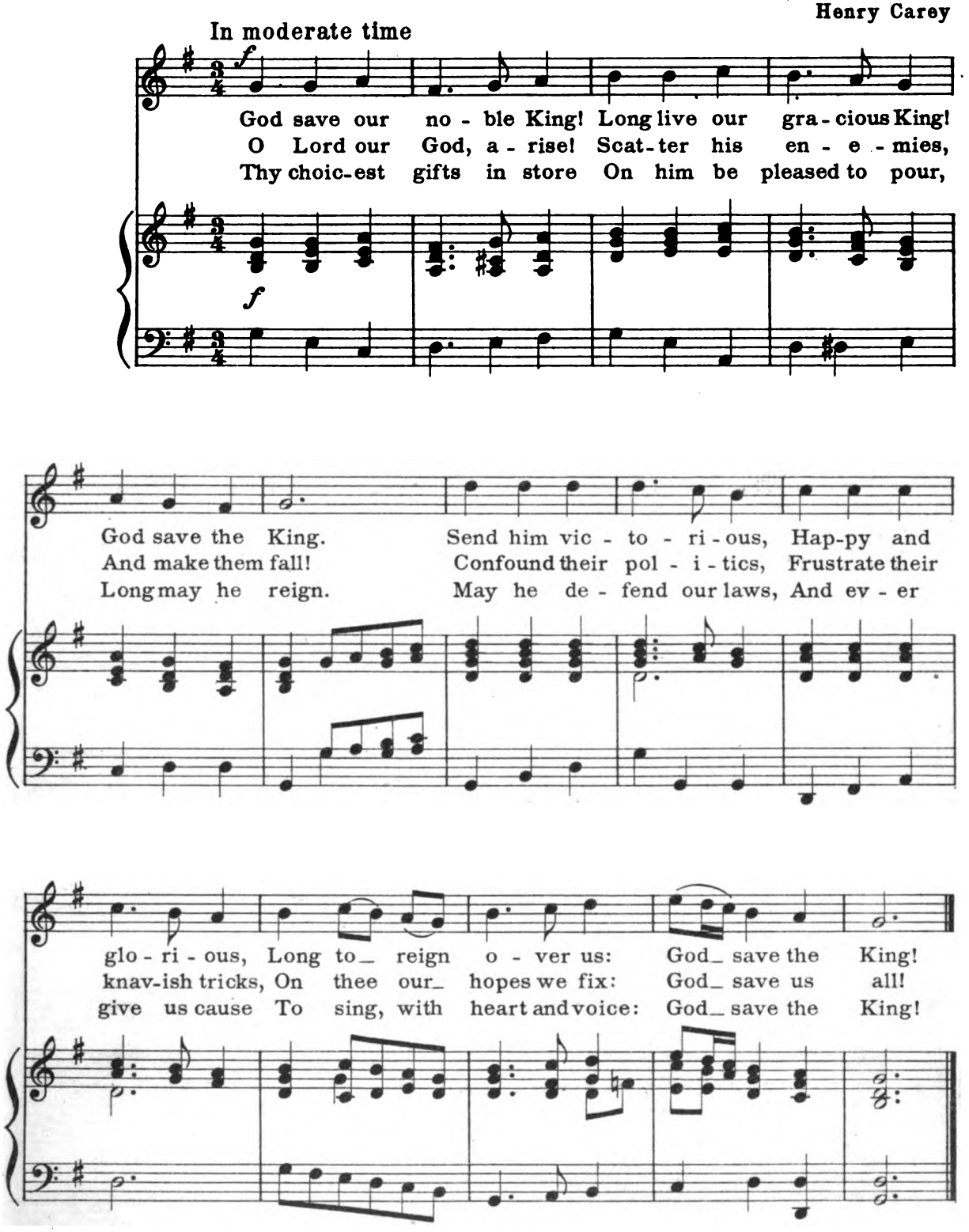
25998





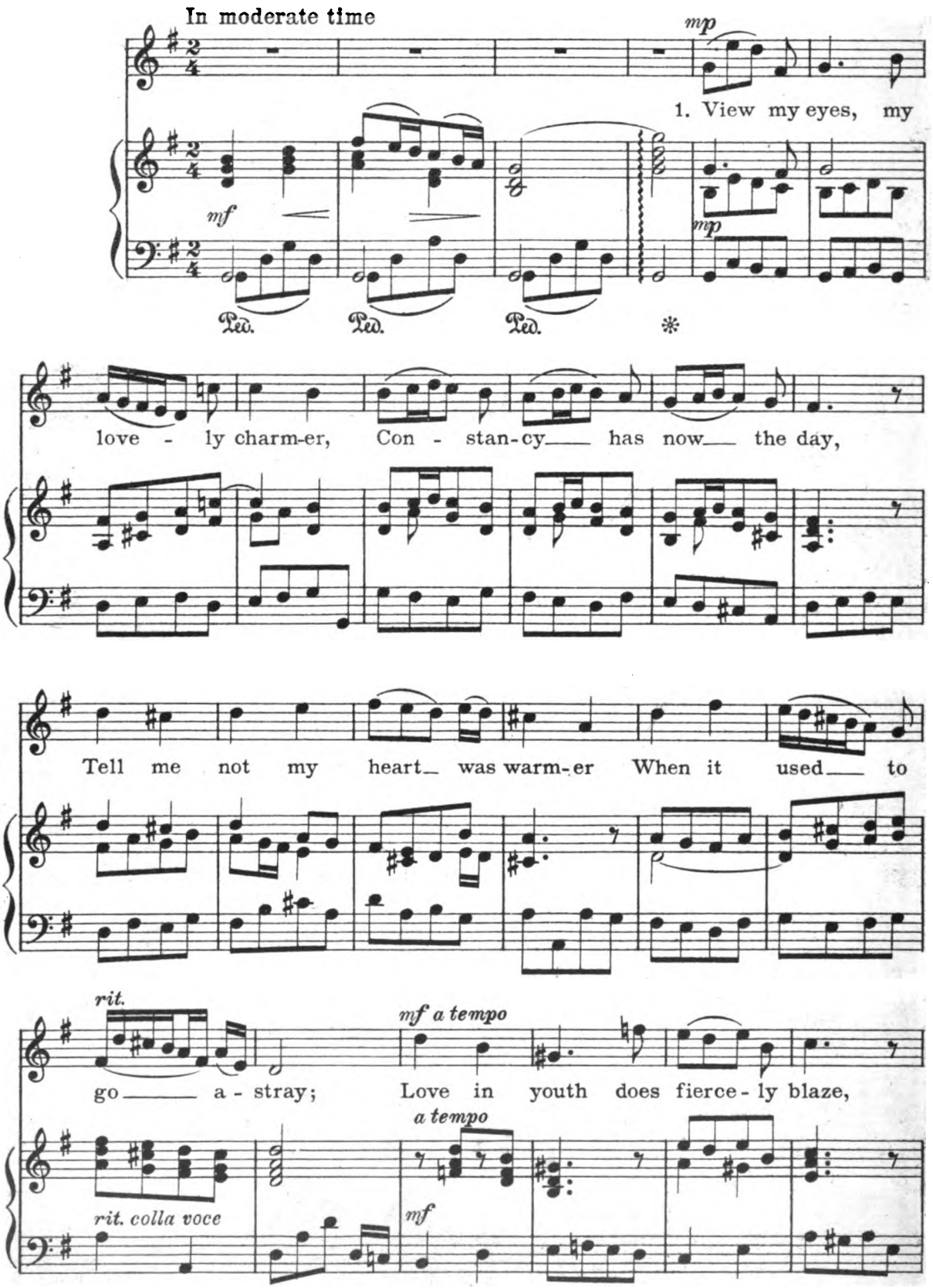
God Save the King

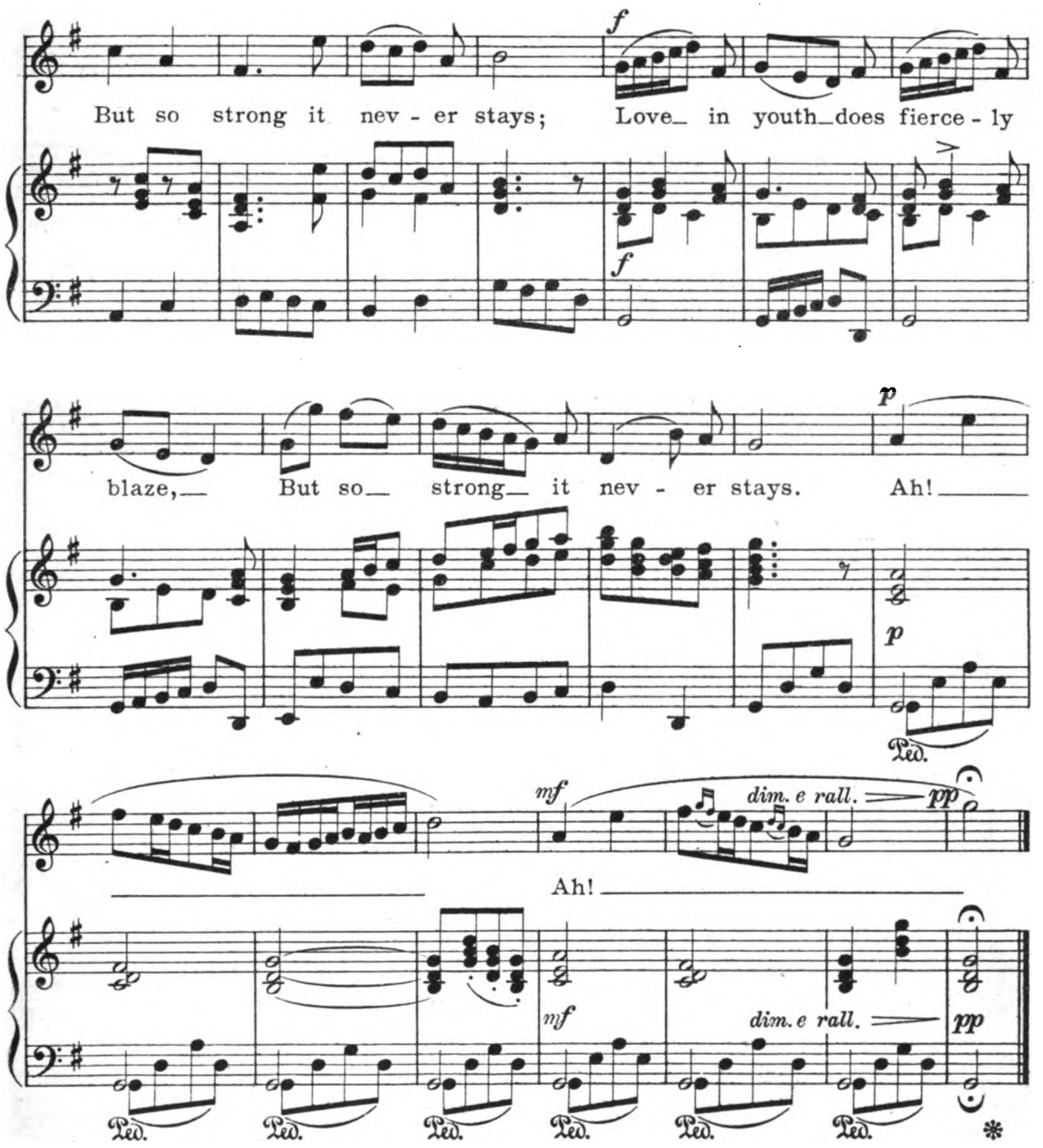
Henry Carey



The Plausible Lover

Henry Carey





II

If I followed every creature,
Sure the fault may be forgiven,
'Tis the frailty of our nature,
Who can change the will of Heaven?
Tho' the objects may be new,
Yet to love I still was true.

III

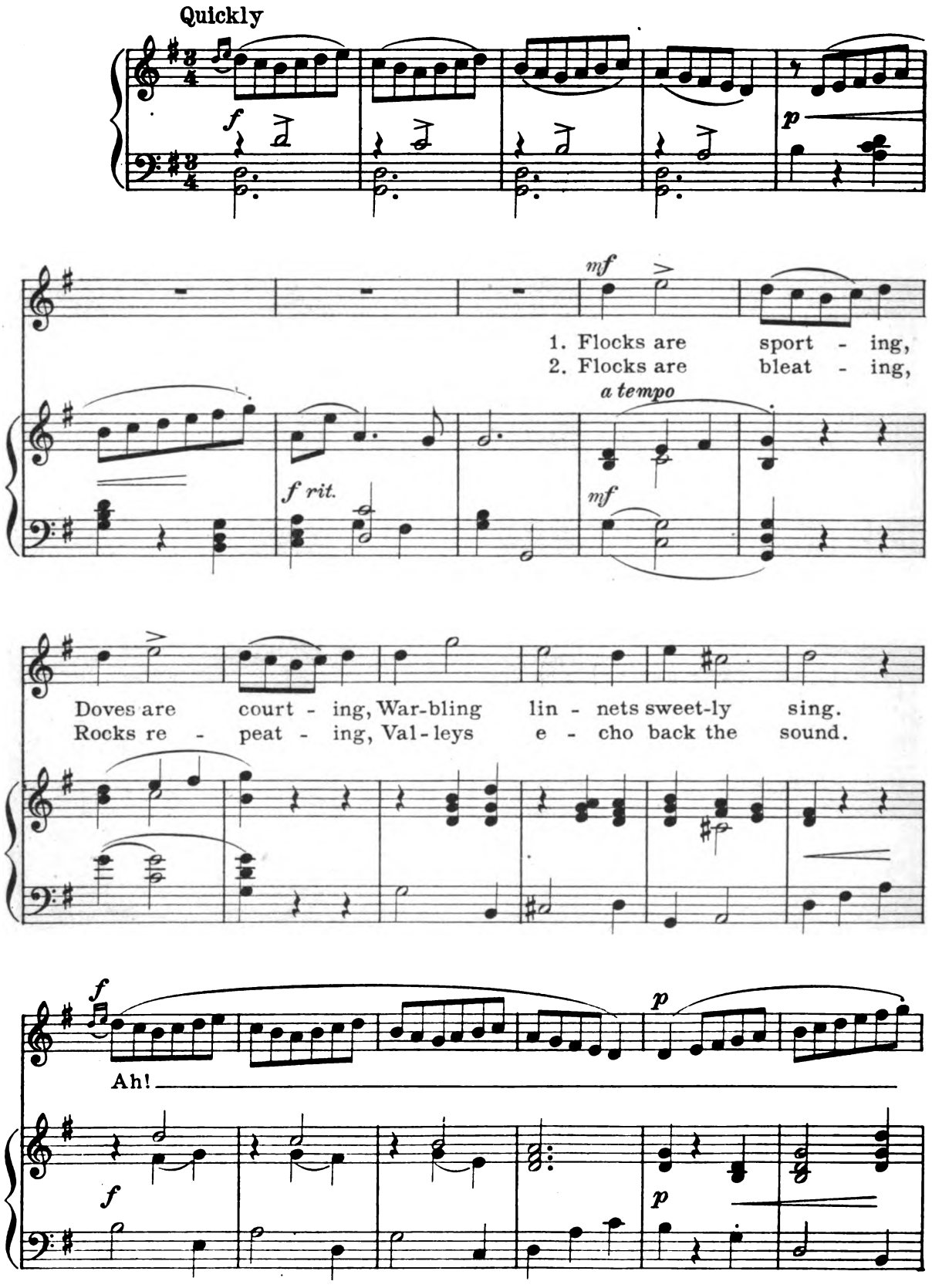
Cupid, guardian of my heart,
Let it loose to range awhile:
In each eye it found a dart,
And engaged by ev'ry smile;
Thus it was for you design'd,
Form'd by practice to his mind.

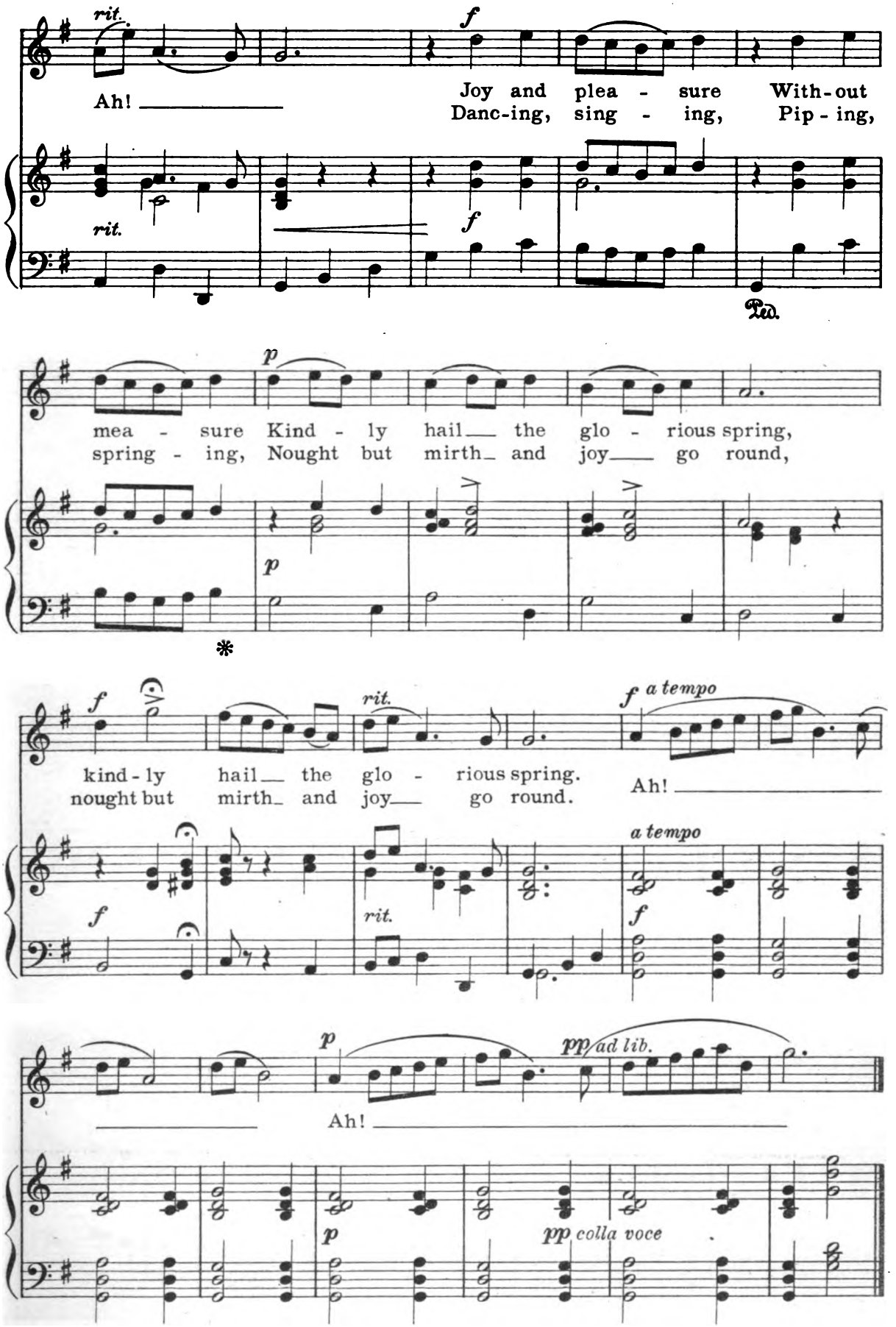
IV

Cupid, to me ever kind,
Kept the purest of the fire,
Dross consum'd, my heart refin'd,
Made it flame with soft desire:
Such a flame as will be true,
Such the god reserv'd for you.

A Pastoral

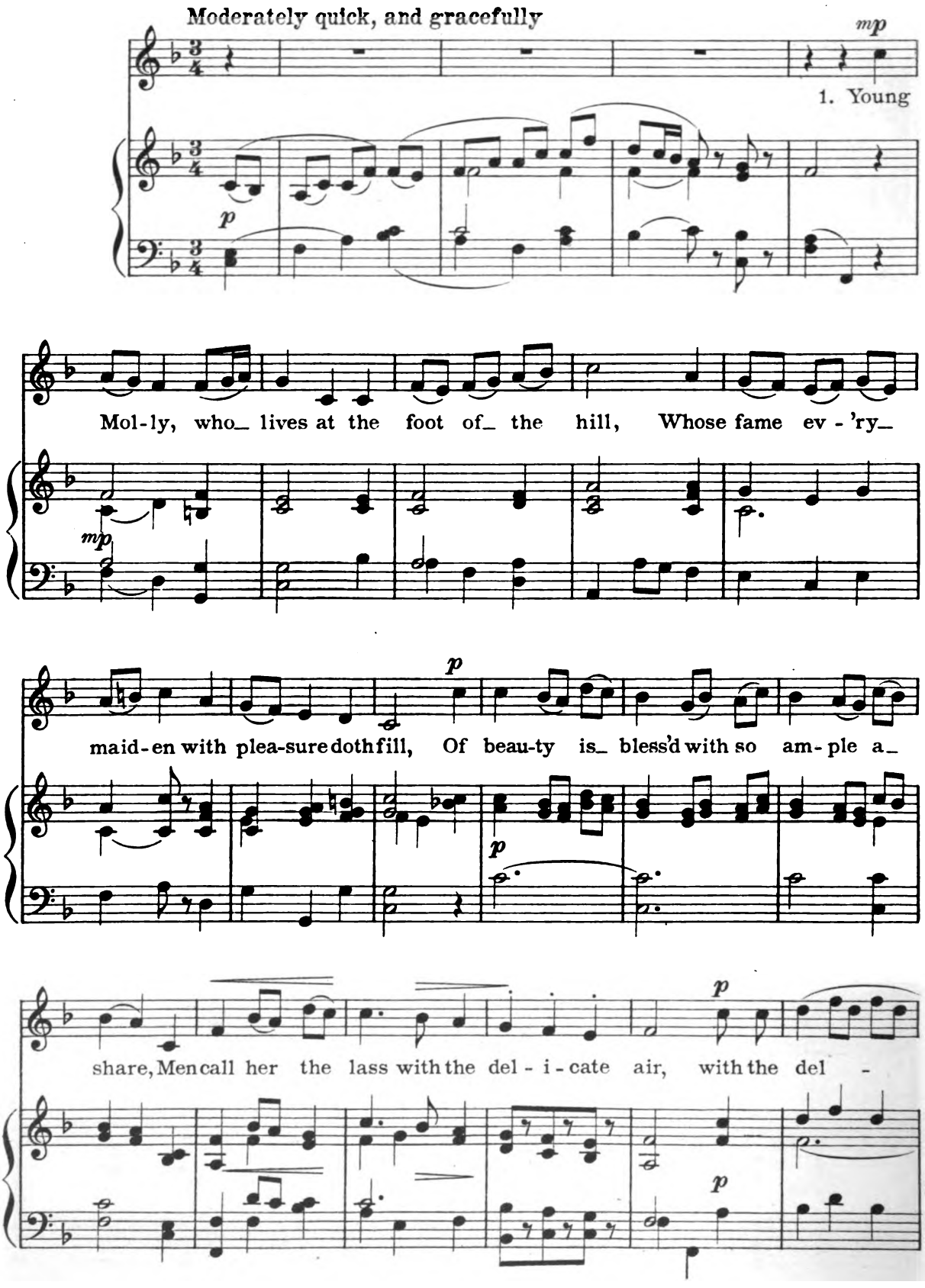
Henry Carey

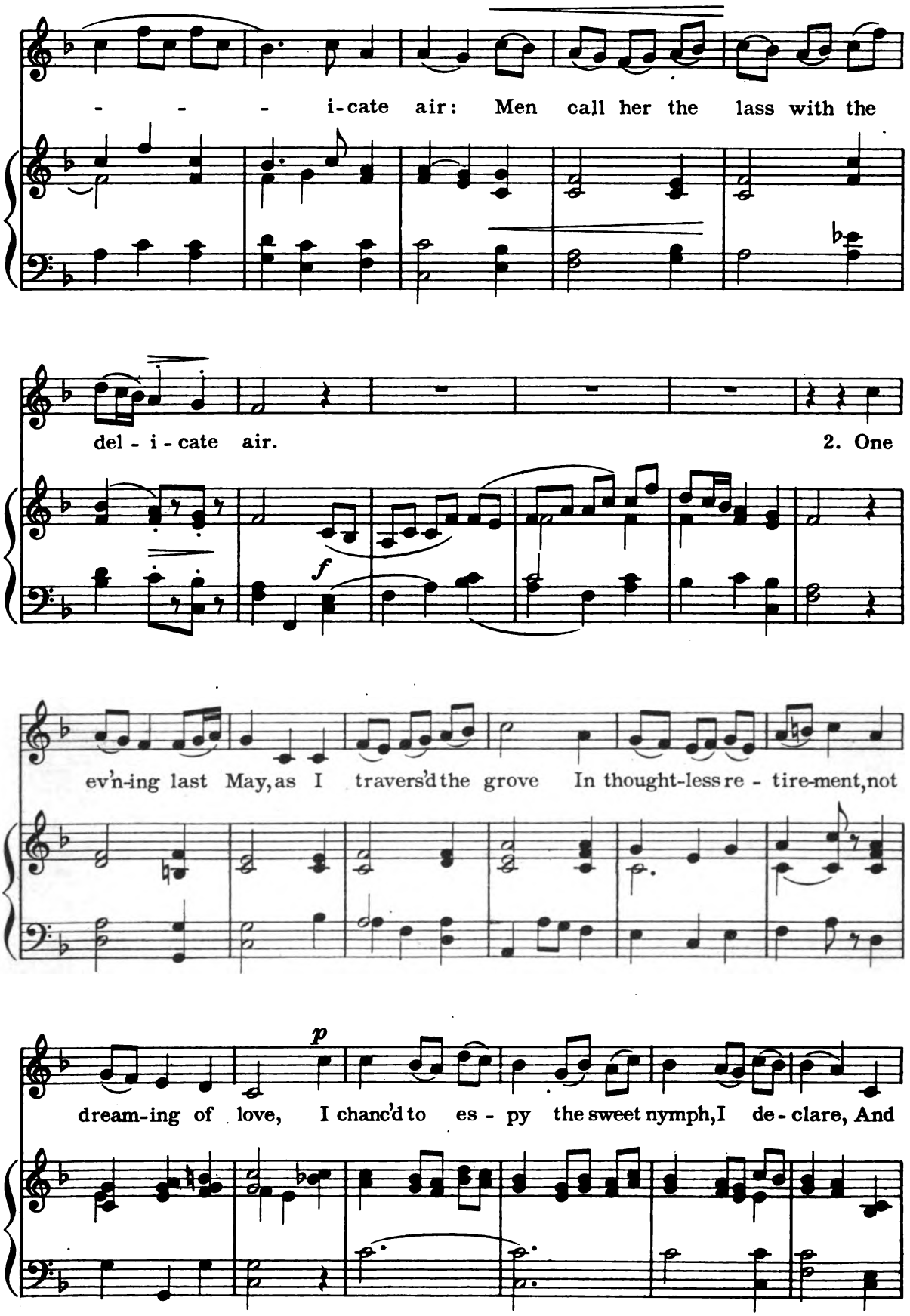


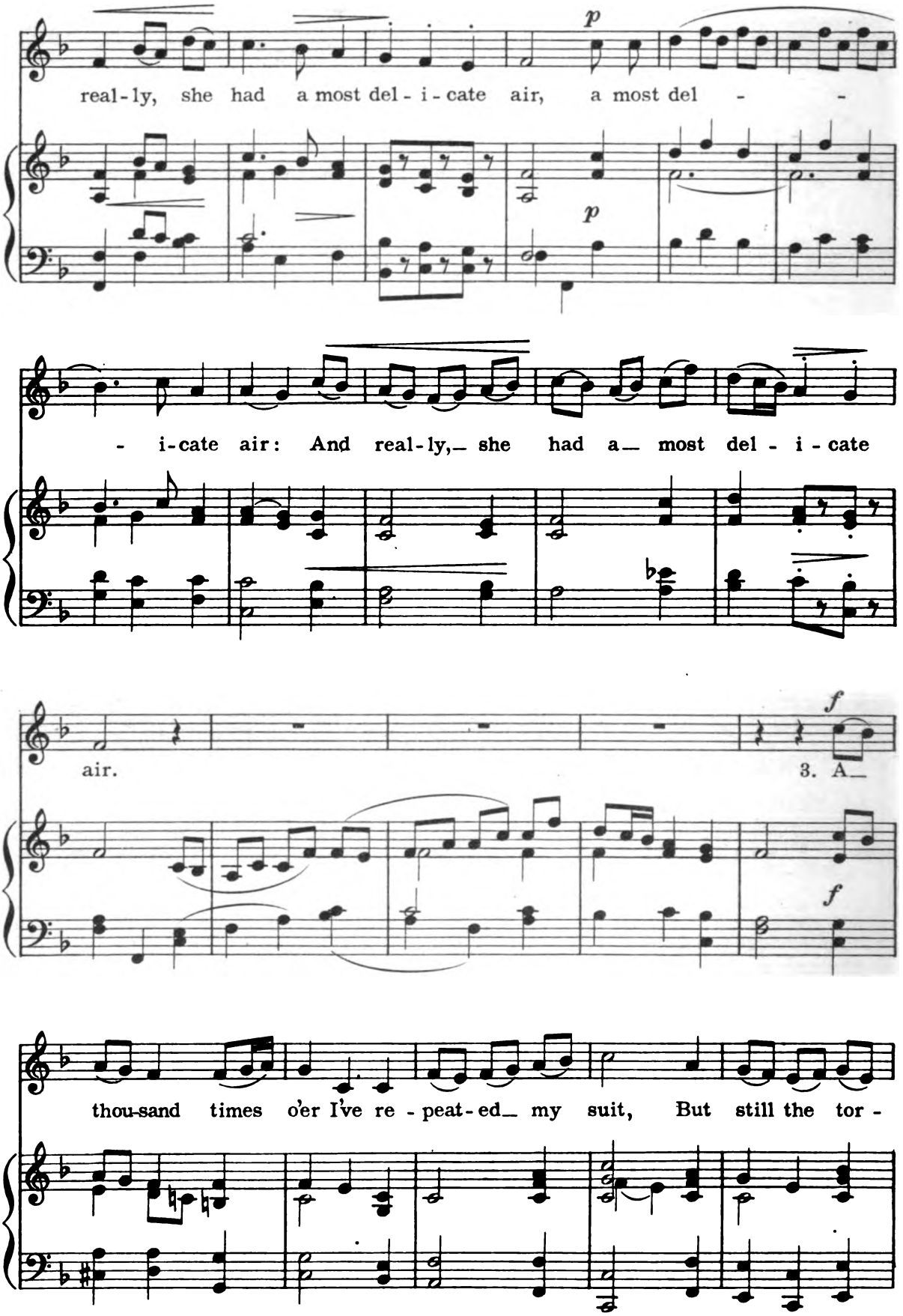


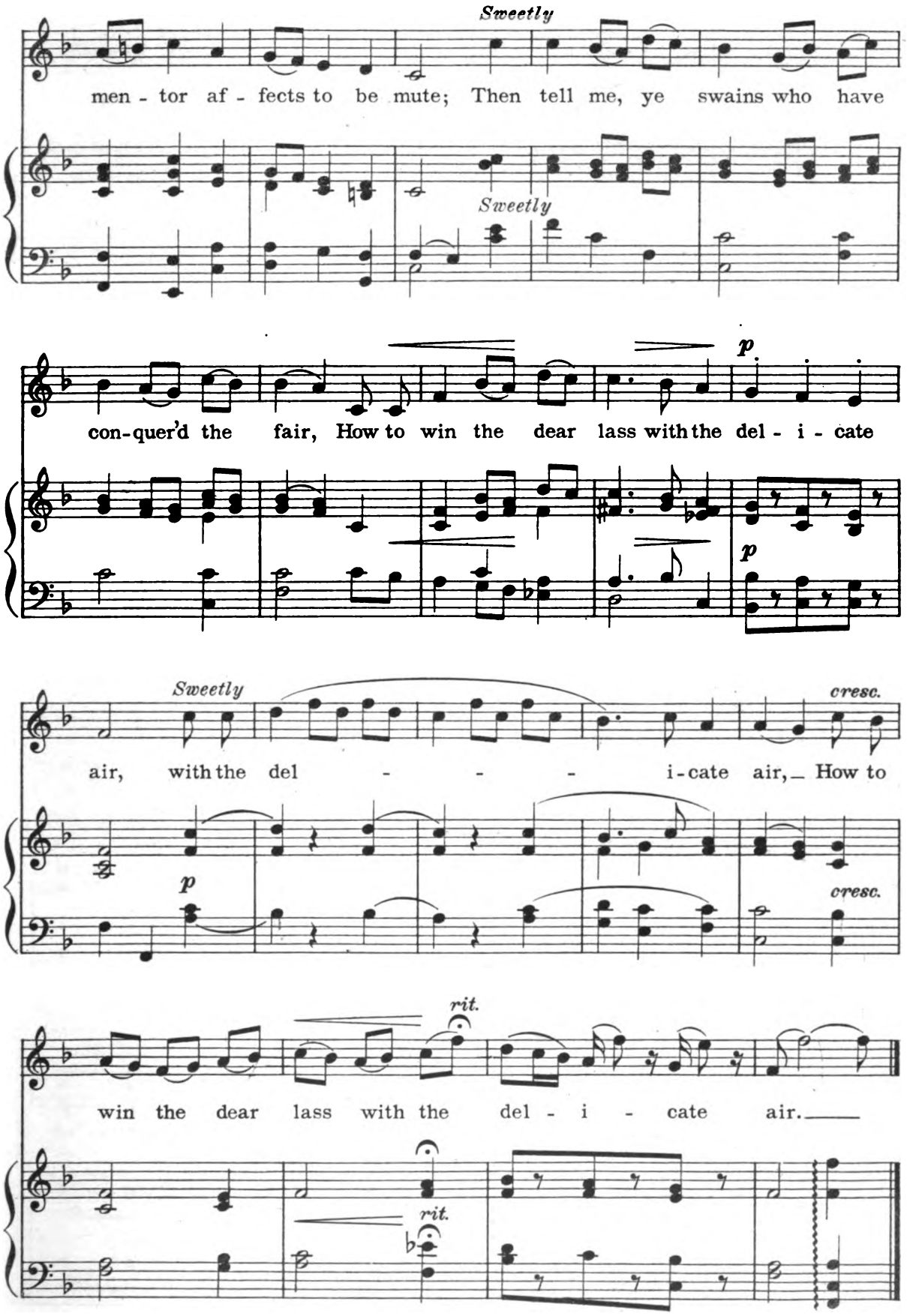
The lass with the delicate air

Michael Arne



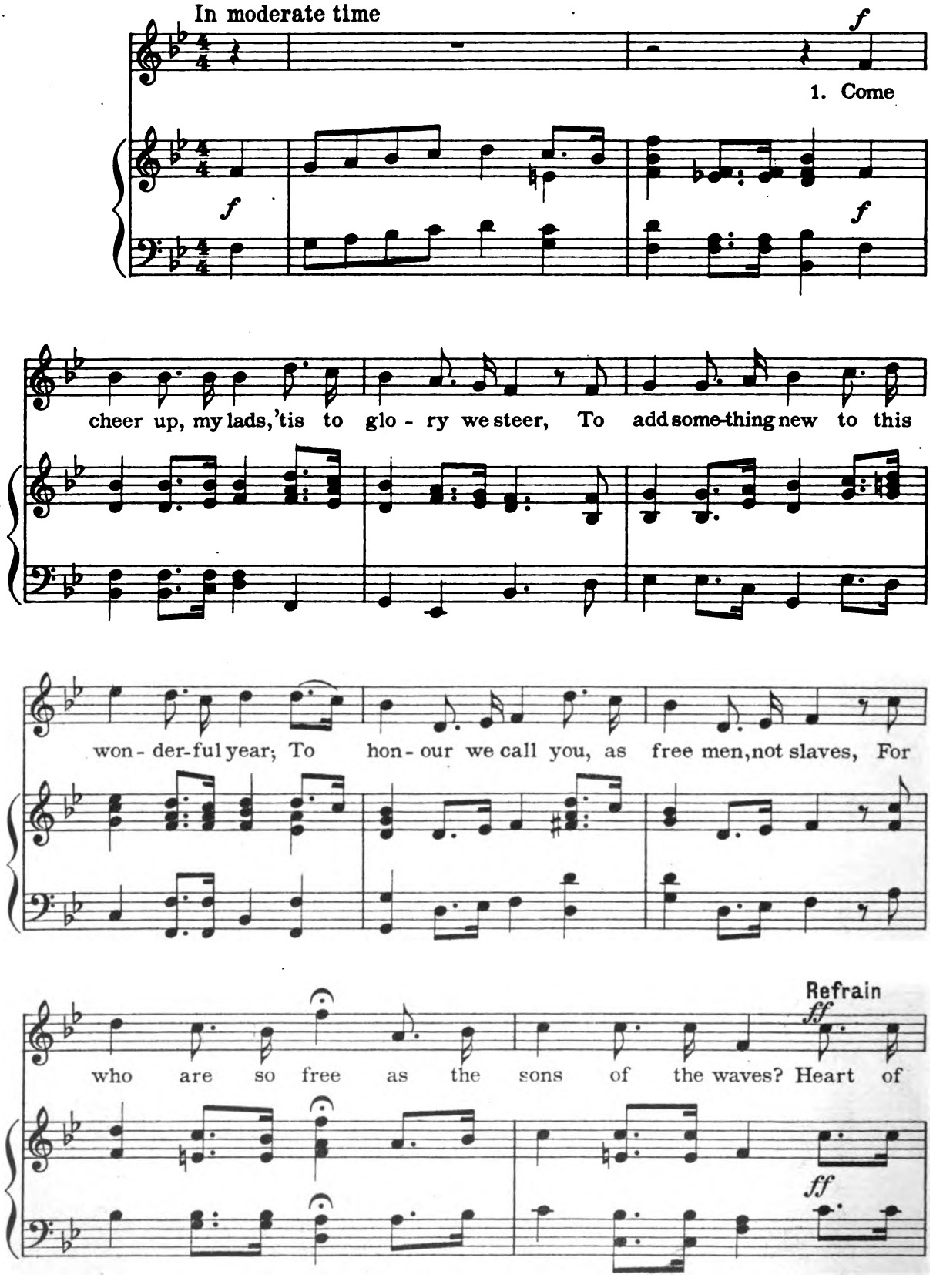


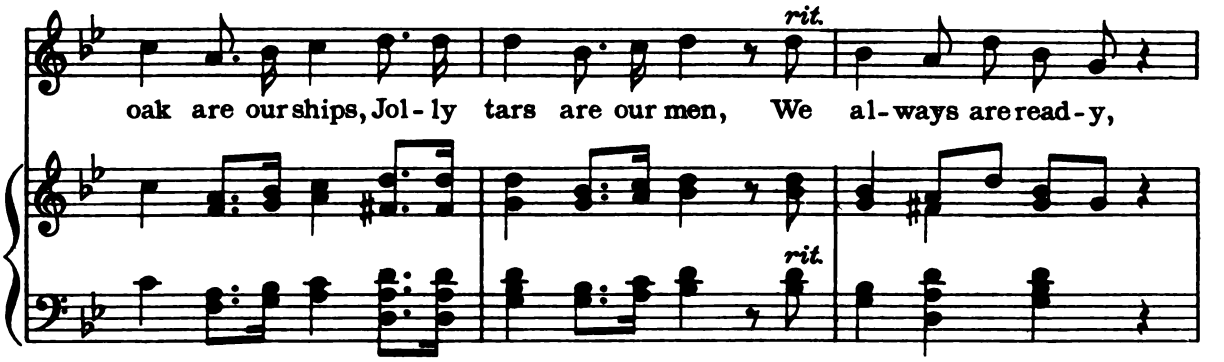


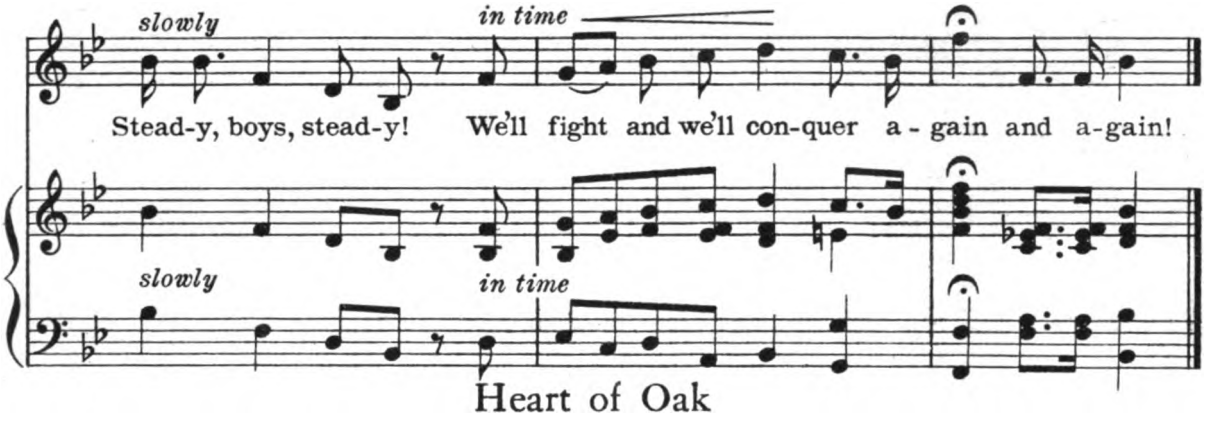


Heart of Oak

David Garrick **Dr. Boyce**







Heart of Oak

II

We ne'er see our foes but we wish them
to stay,
They never see us but they wish us away;
If they run, why, we follow and run them
ashore,
For if they won't fight us, we cannot
do more.

(*Refrain*)

III

They swear they'll invade us, these
terrible foes,
They frighten our women, our children
and beaus;
But, should their flat bottoms in darkness
get o'er,
Still Britons they'll find to receive them
on shore.

(*Refrain*)

IV

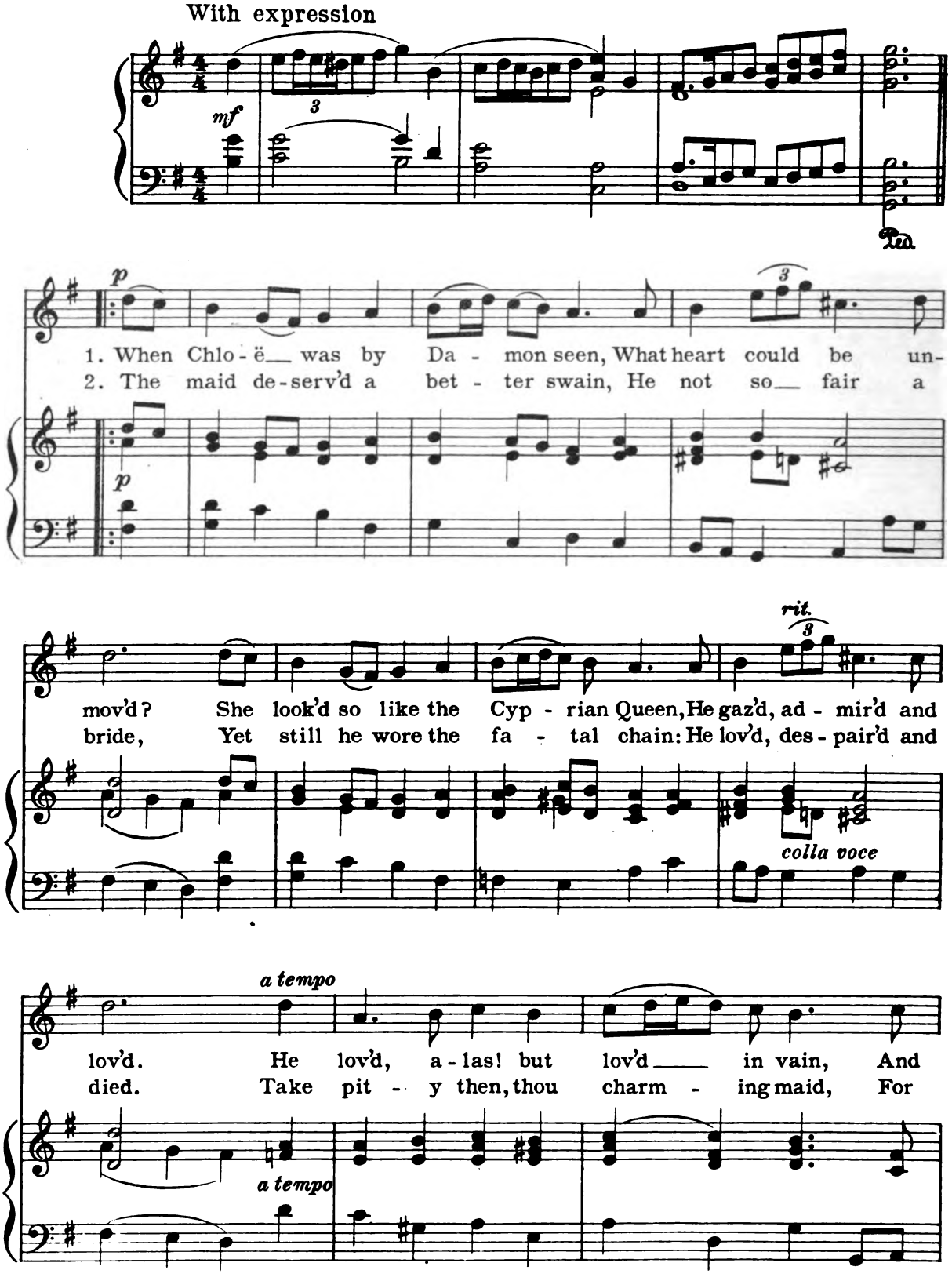
We'll still make them fear, and we'll
still make them flee,
And drub them on shore, as we've drubb'd
them at sea;
Then cheer up, my lads, with one heart
let us sing,
Our soldiers, our sailors, our statesmen,
our King!

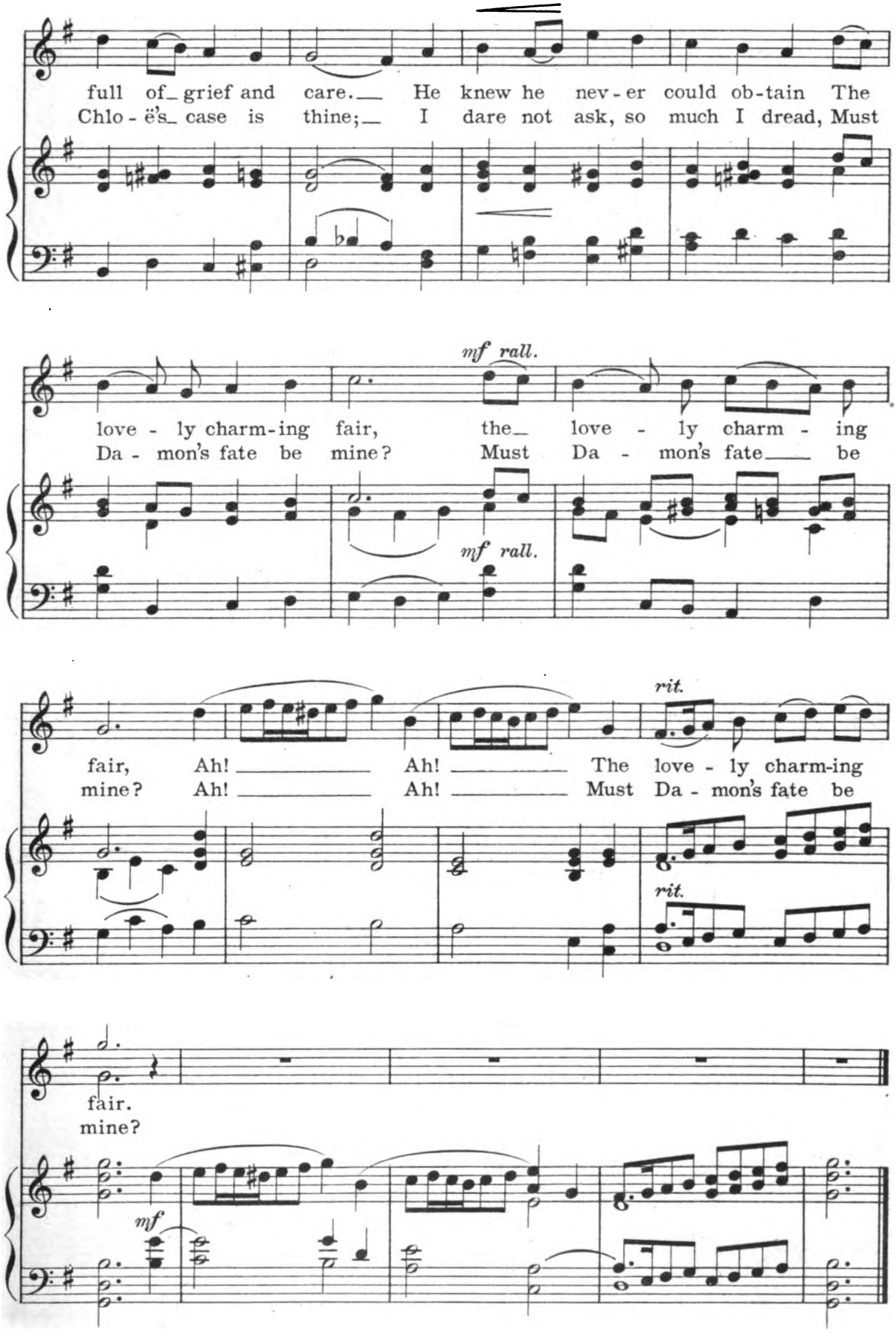
(*Refrain*)

The Diffident Lover

Samuel Howard
1710-1782

With expression



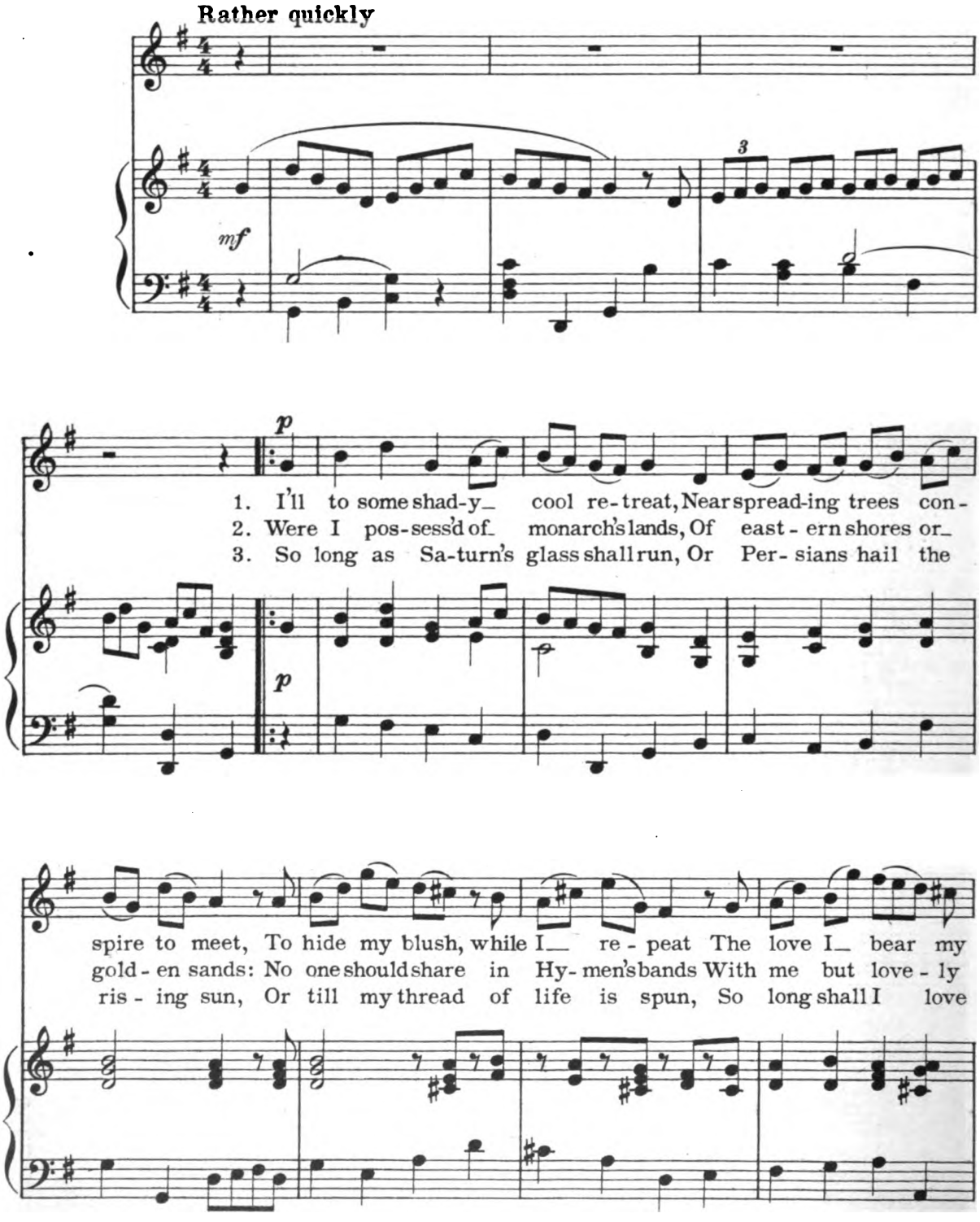


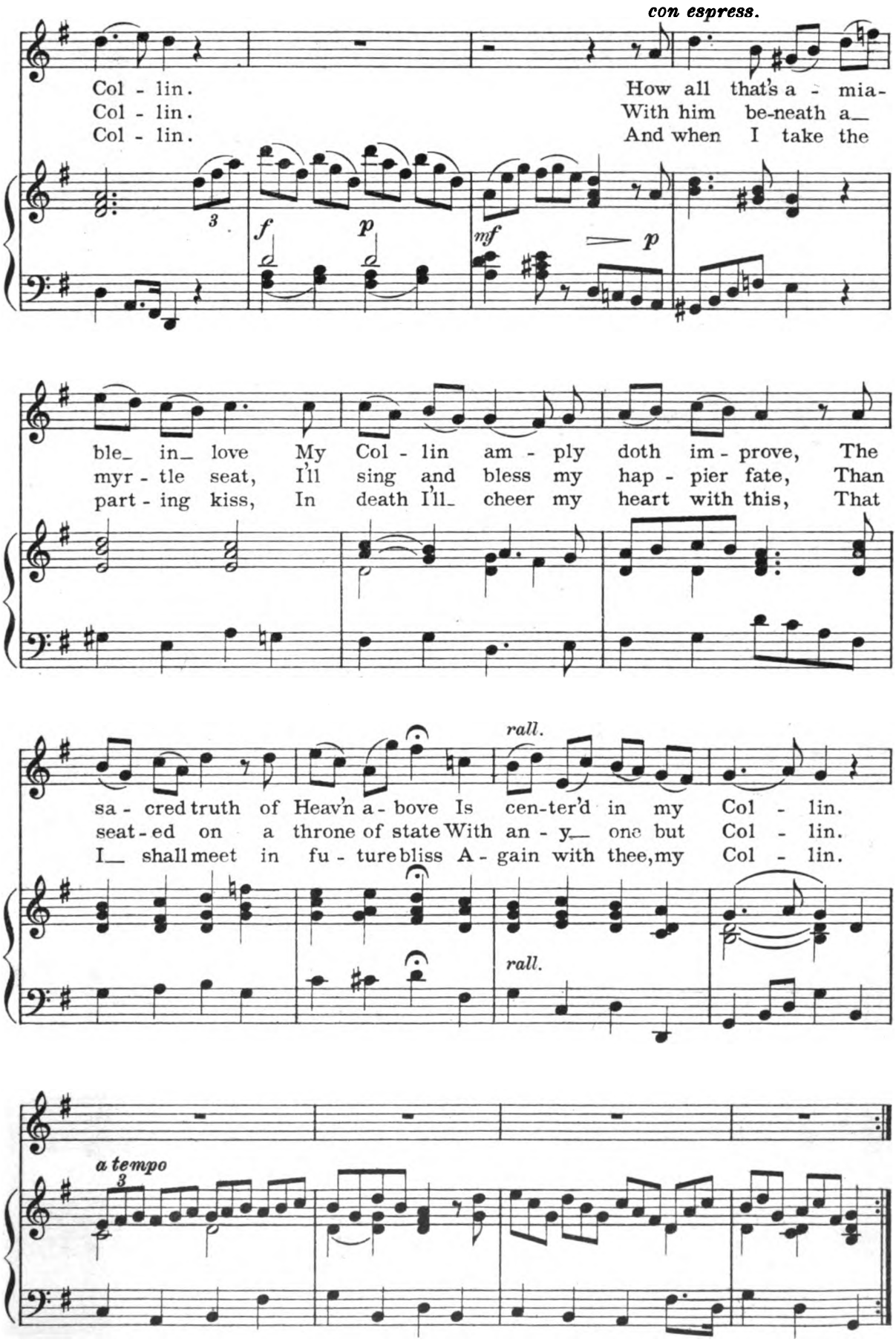
The Constant Fair

"Clio and Euterpe"
Vol. I

Before 1759

Rather quickly

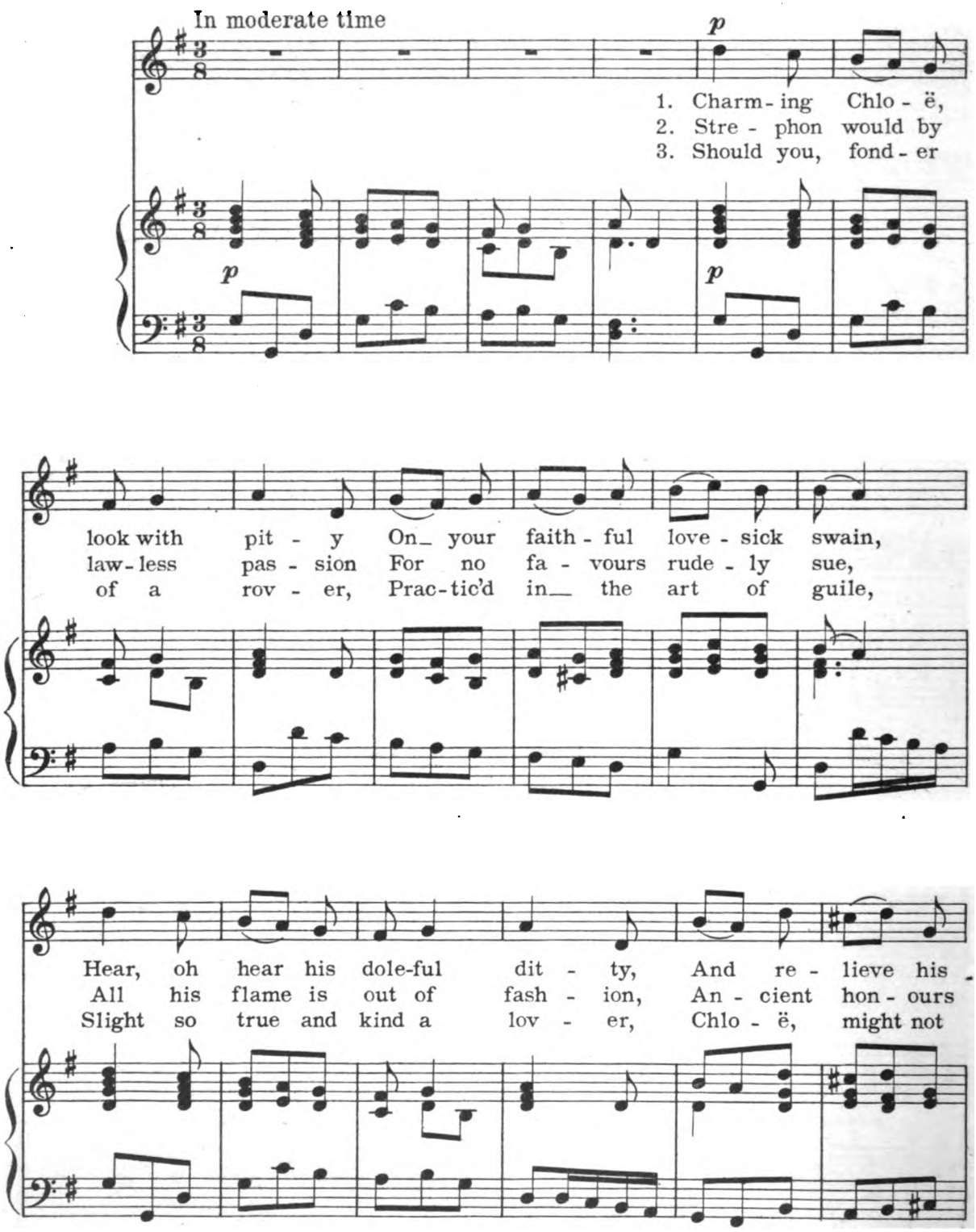


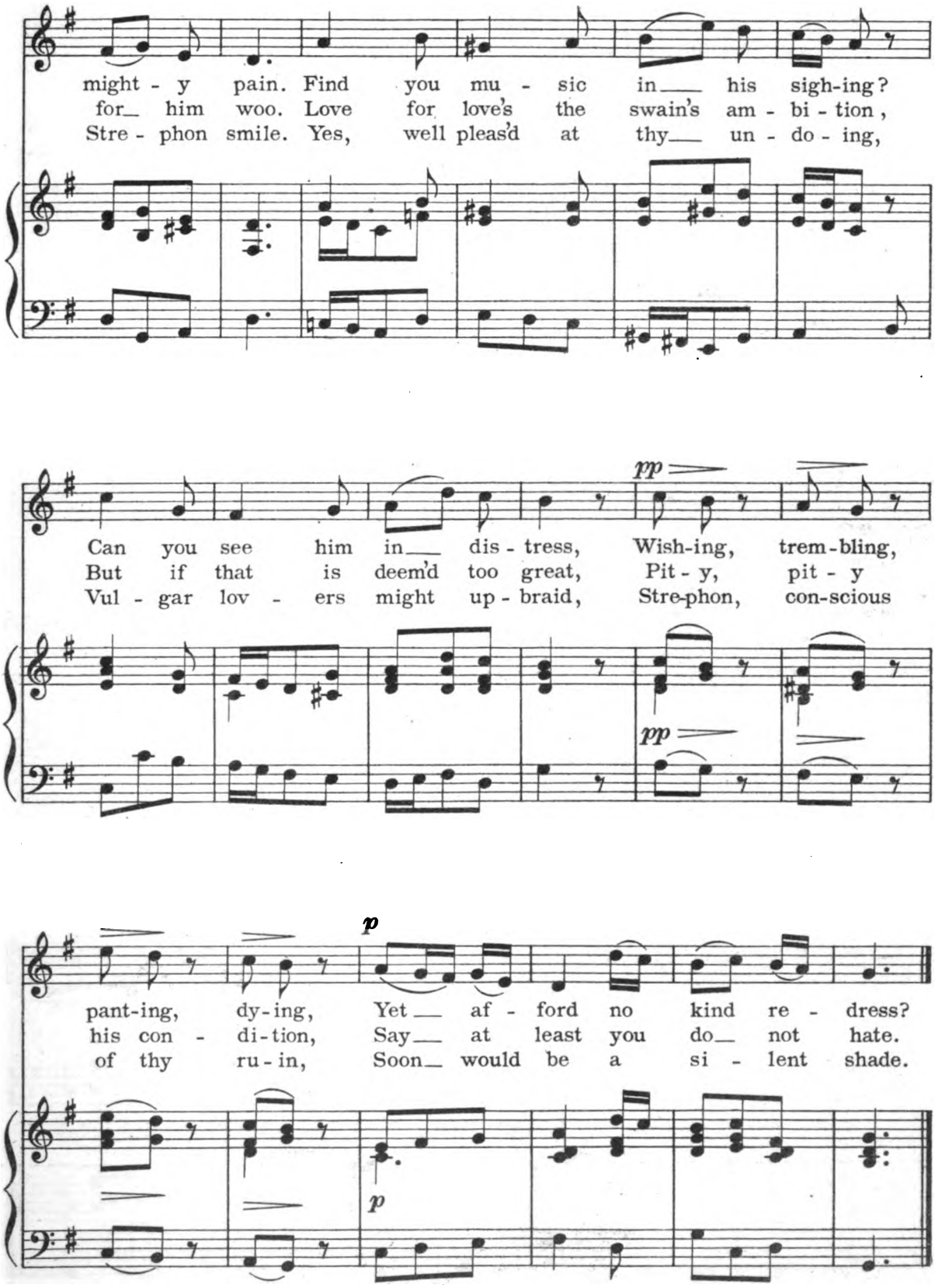


Charming Chloë

"Clio and Euterpe"
Vol. III

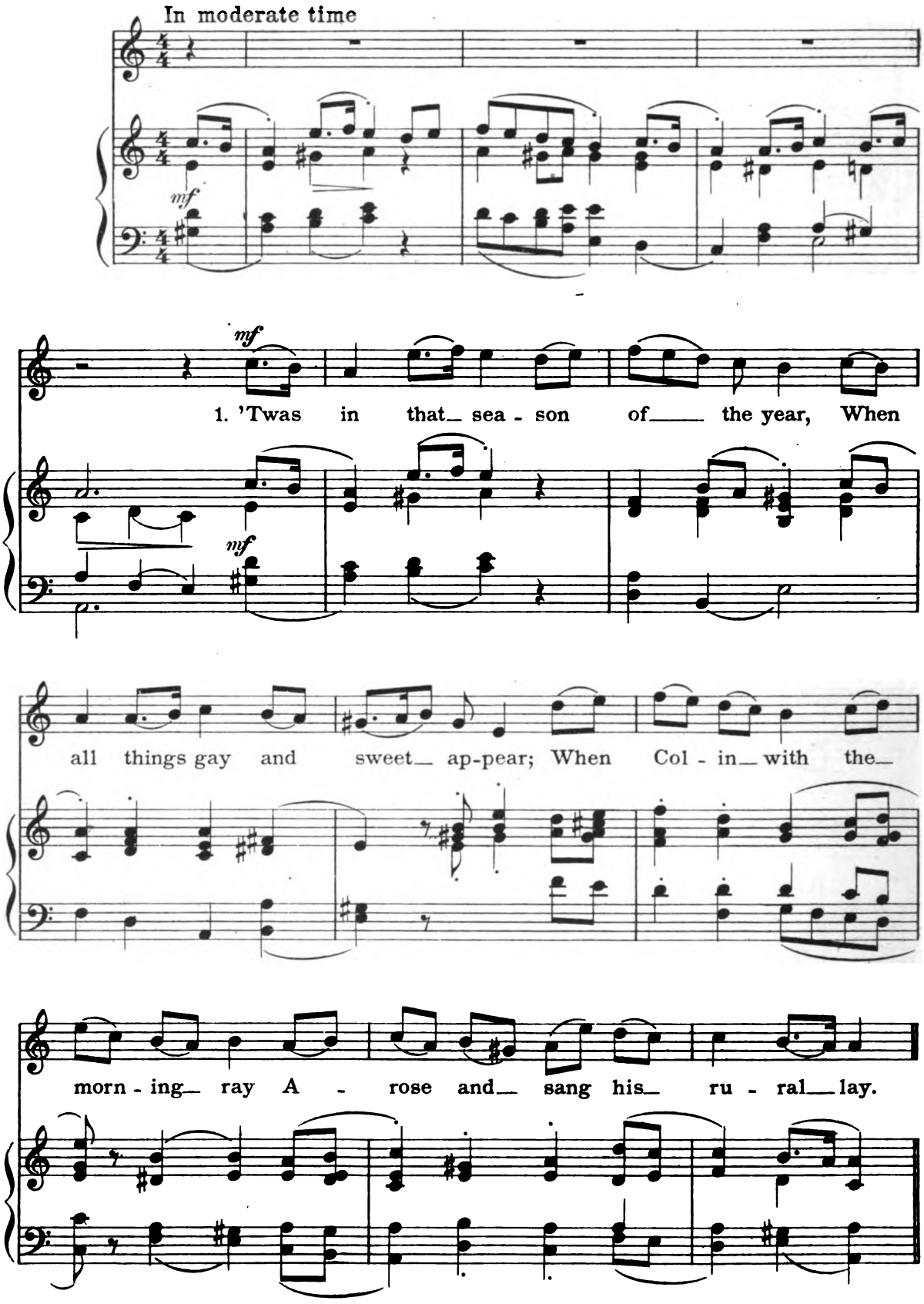
Before 1762

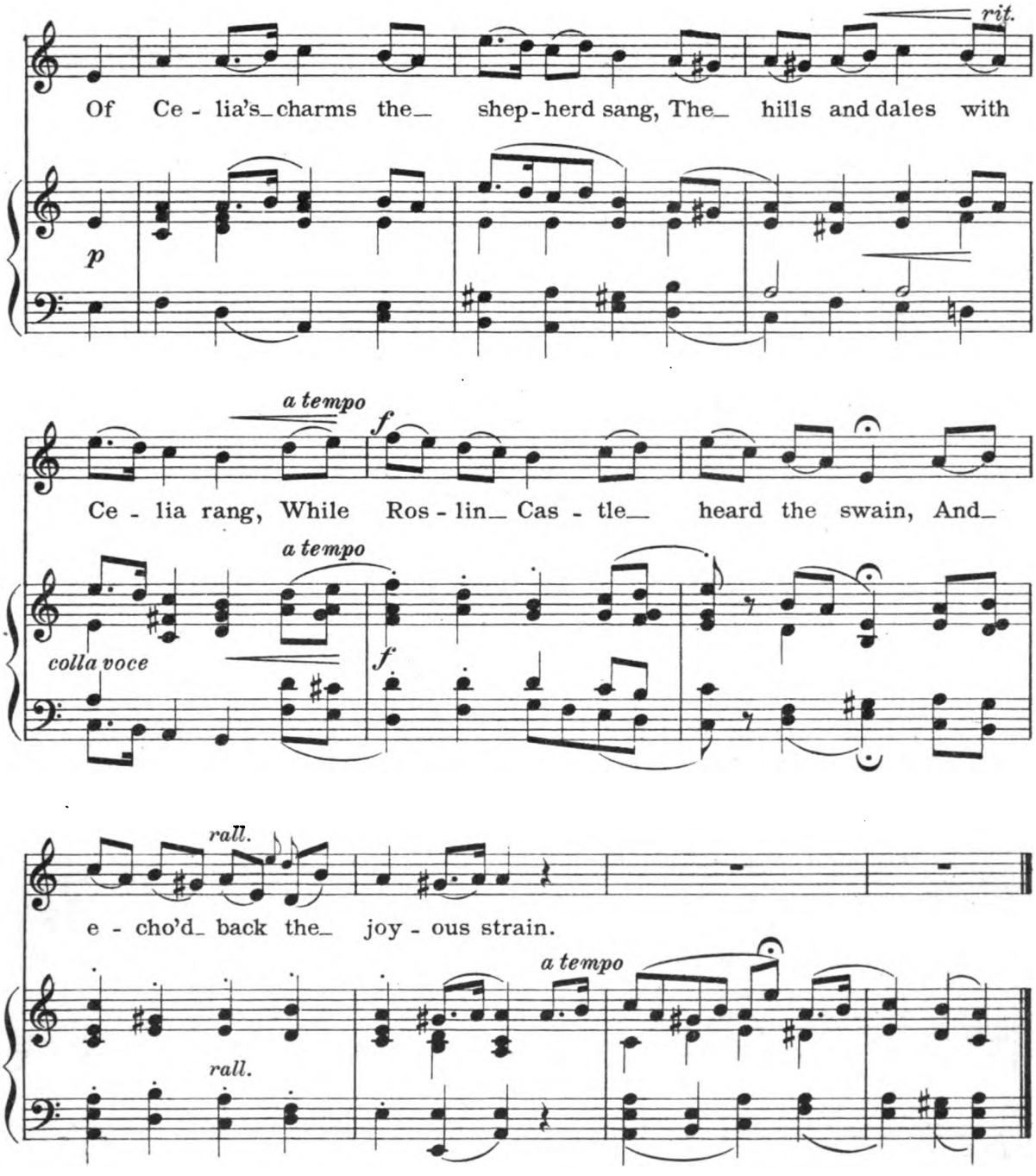




Roslin Castle

Richard Hewitt **James Oswald**





II

O look, my love, on ev'ry spray
A feathered warbler tunes his lay.
'Tis beauty fires the ravish'd throng
And love inspires the melting song.
Then let the raptured notes arise,
For beauty darts from Celia's eyes,
And love my rising bosom warms,
And fills my soul with sweet alarms.

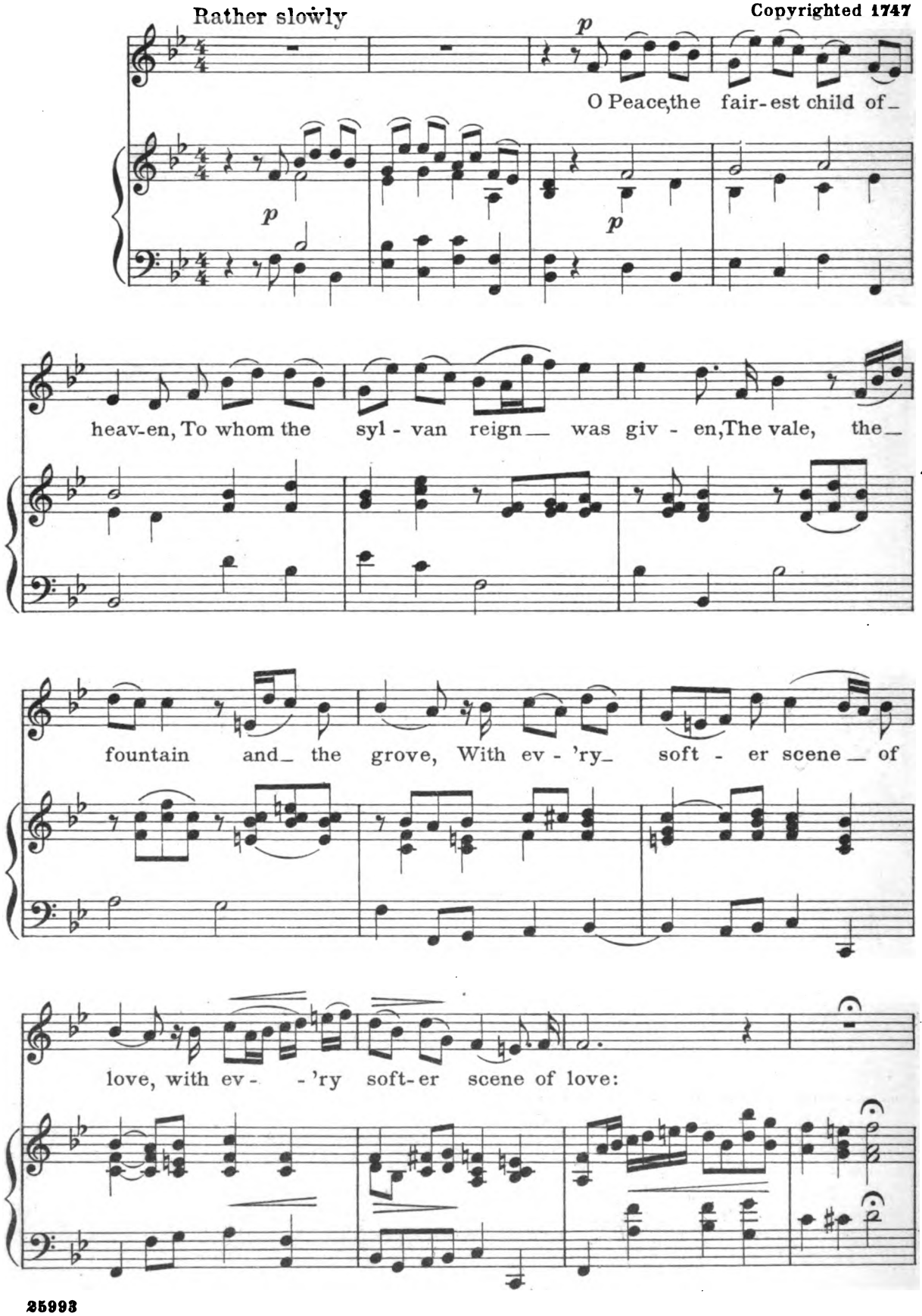
III

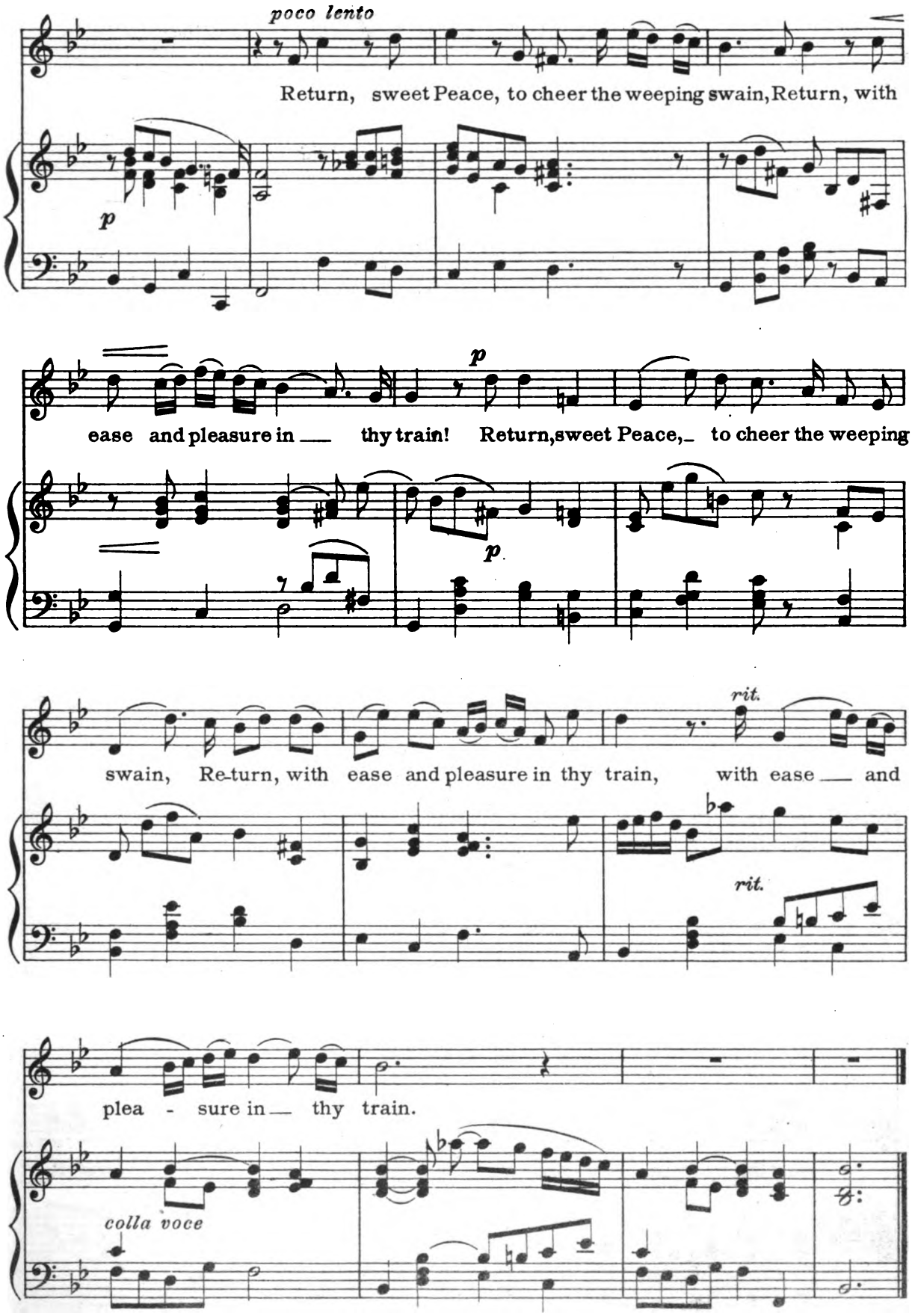
But now the gloomy grove I seek
Where lovelorn shepherds stray,
There to the winds my grief I'll speak,
And sigh my soul away.
Nought but despair my fancy paints,
No dawn of hope I see,
For Celia laughs at my complaints,
And scorns my love and me.

Peace, the fairest child of heaven

Mallet

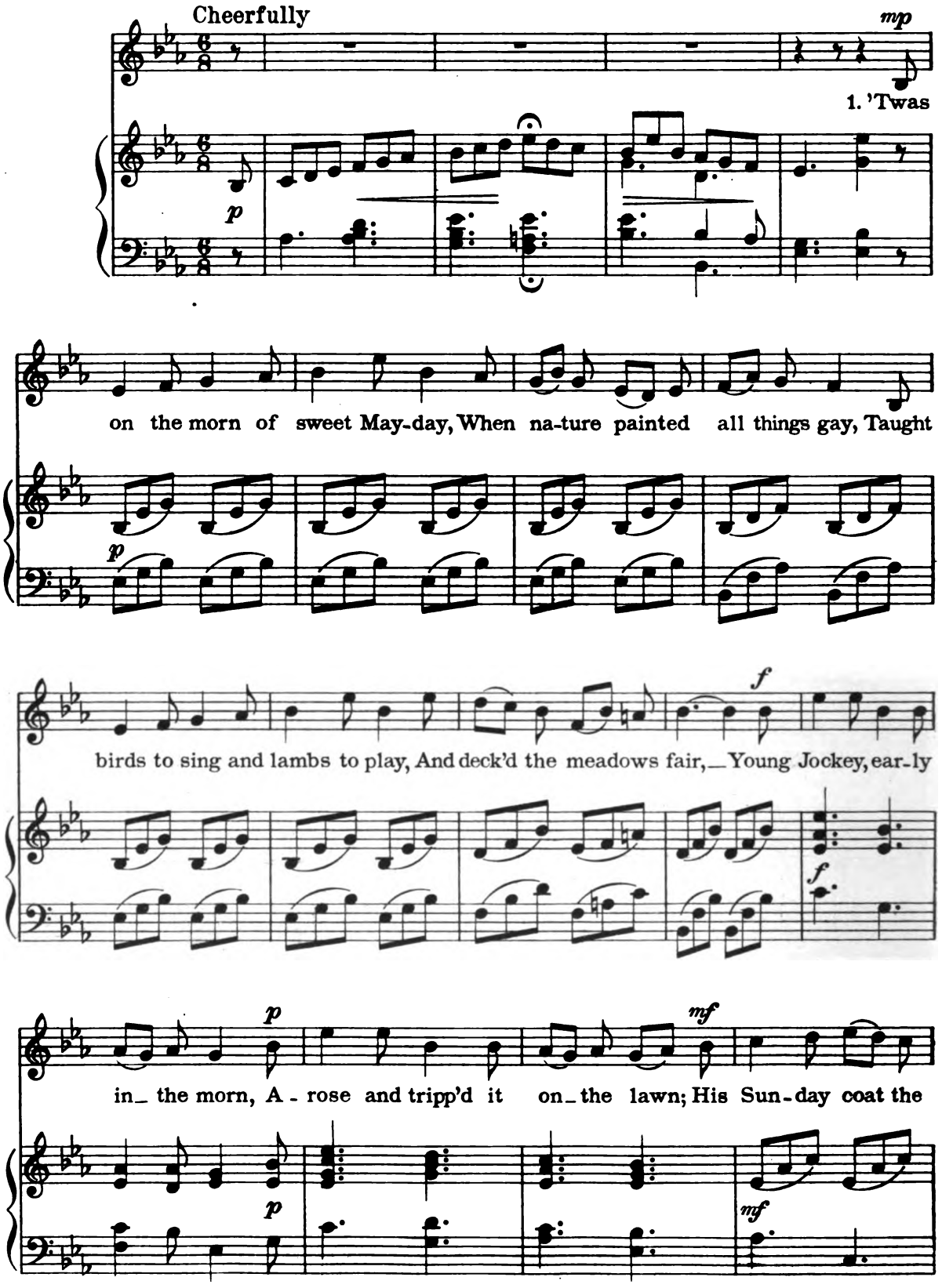
James Oswald
(1710–1769)

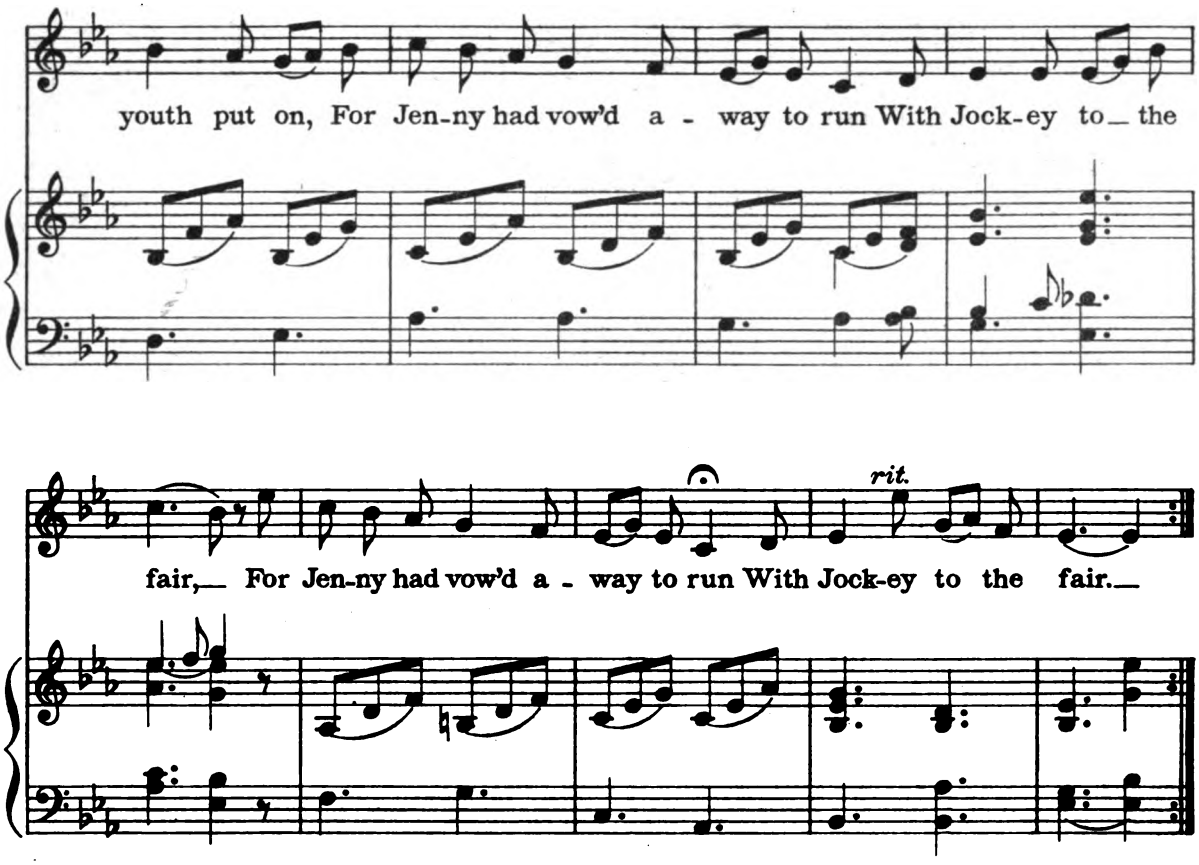




With Jockey to the Fair

Toward the end of the 18th Century





With Jockey to the Fair

II

The cheerful parish bells had rung,
With eager steps he trudged along,
Sweet flow'ry garlands round him hung,
Which shepherds use to wear.
He tapped the window: "Haste, my dear!"
Jenny, impatient cried, "Who's there?"
"'Tis I, my love, and no one near
Step gently down, you've nought to fear
With Jockey to the fair."

III

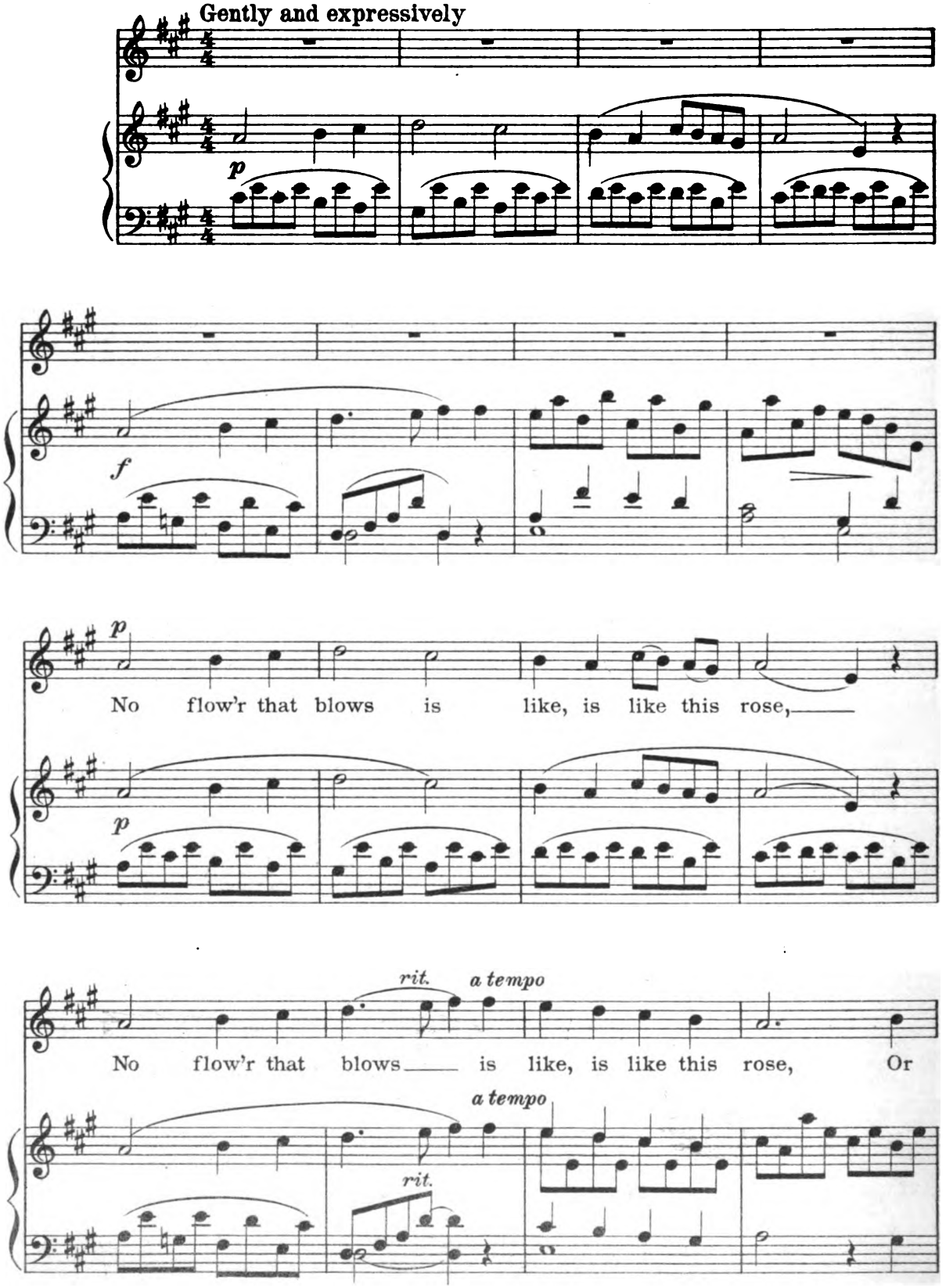
"My dad and mammy are fast asleep,
My brother's up and with the sheep,
And will you still your promise keep,
Which I have heard you swear?
And will you ever constant prove?"
"I will, by all the powers above,
And ne'er deceive my constant dove;
Dispel these doubts, and haste, my love,
With Jockey to the fair!"

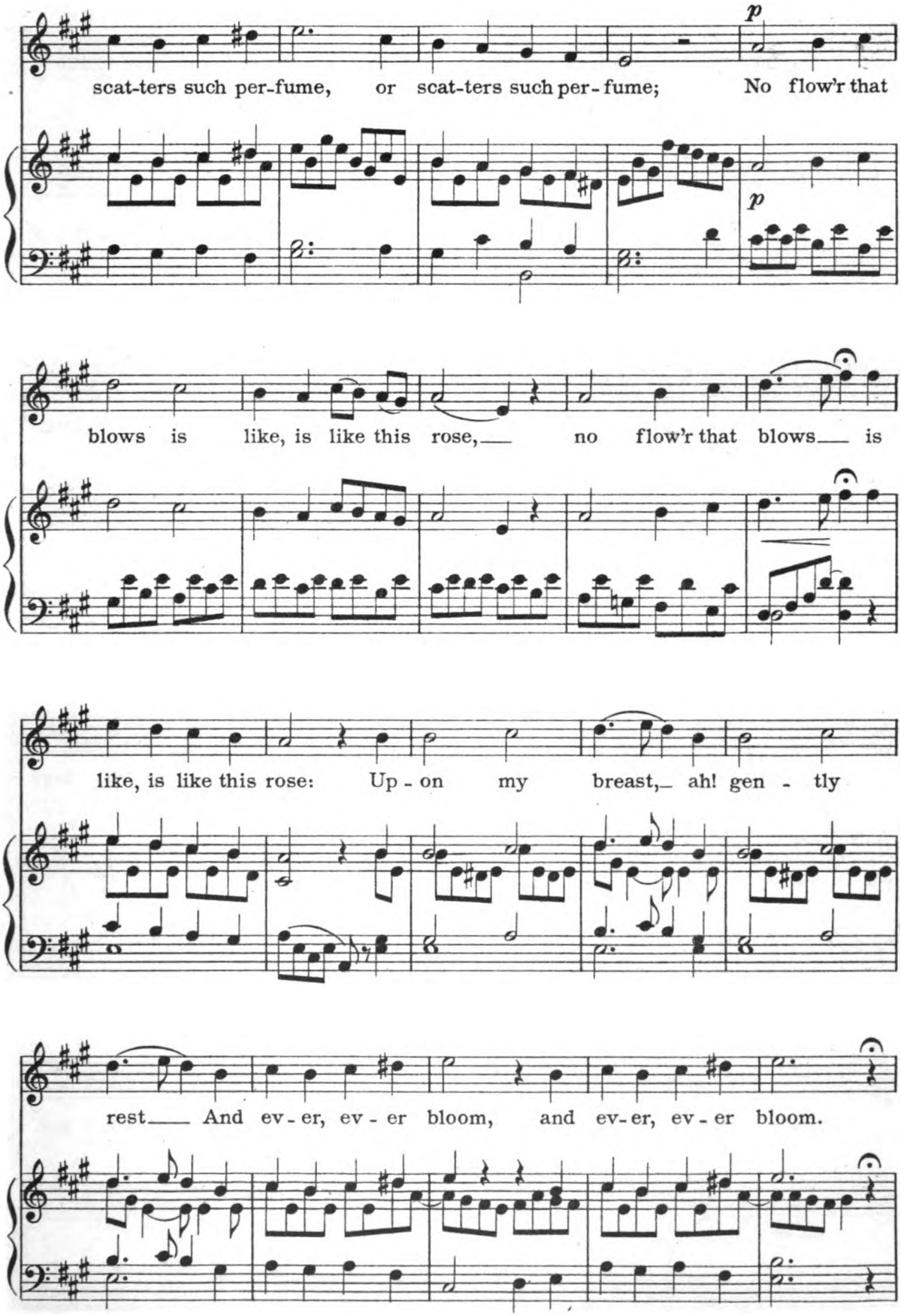
IV

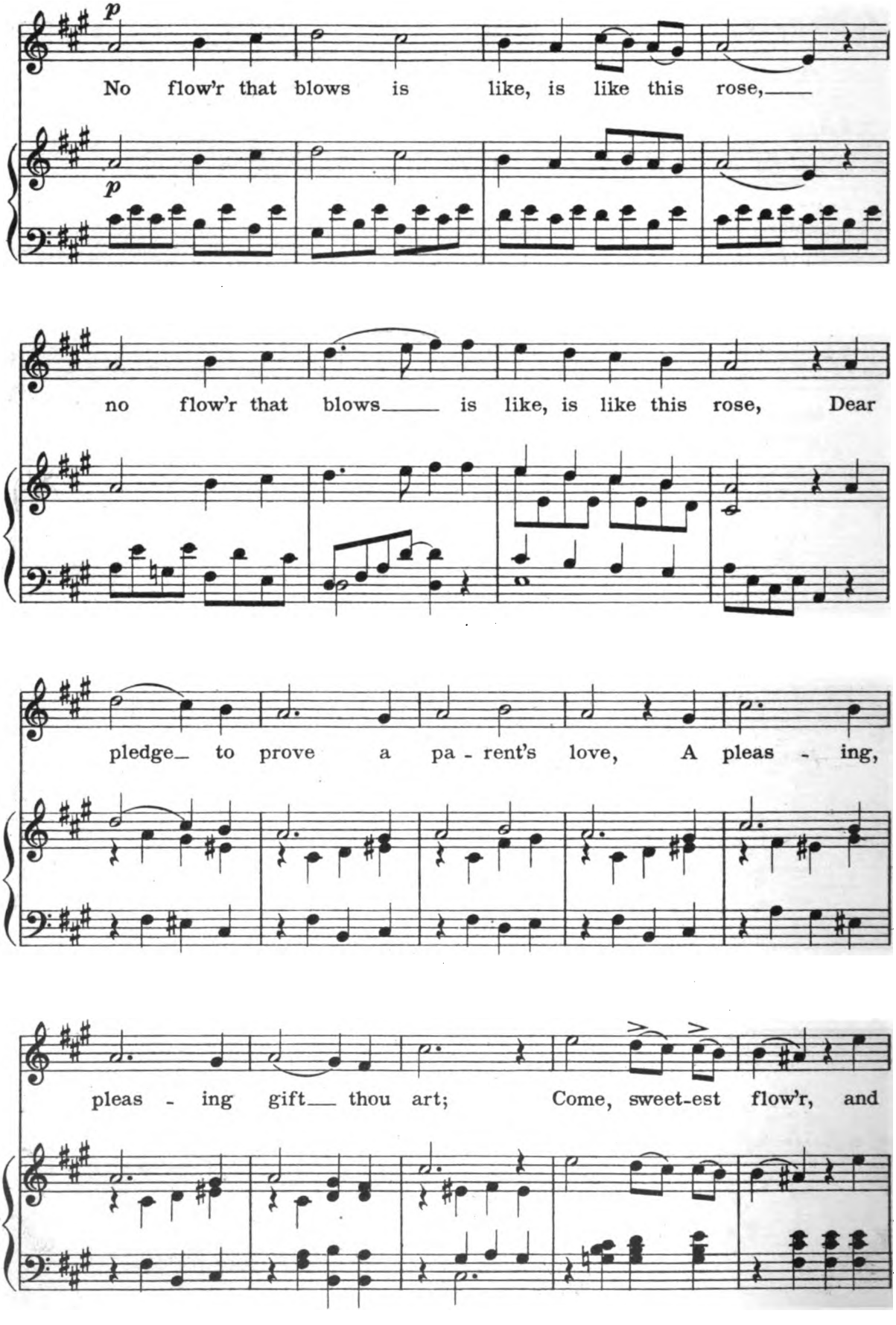
Soon did they meet a joyful throng,
Their gay companions blithe and young;
Each joins the dance, each joins the song,
To hail the happy pair.
What two were e'er so fond as they?
All bless the kind propitious day,
The smiling morn, the blooming May,
When lovely Jenny ran away
With Jockey to the fair.

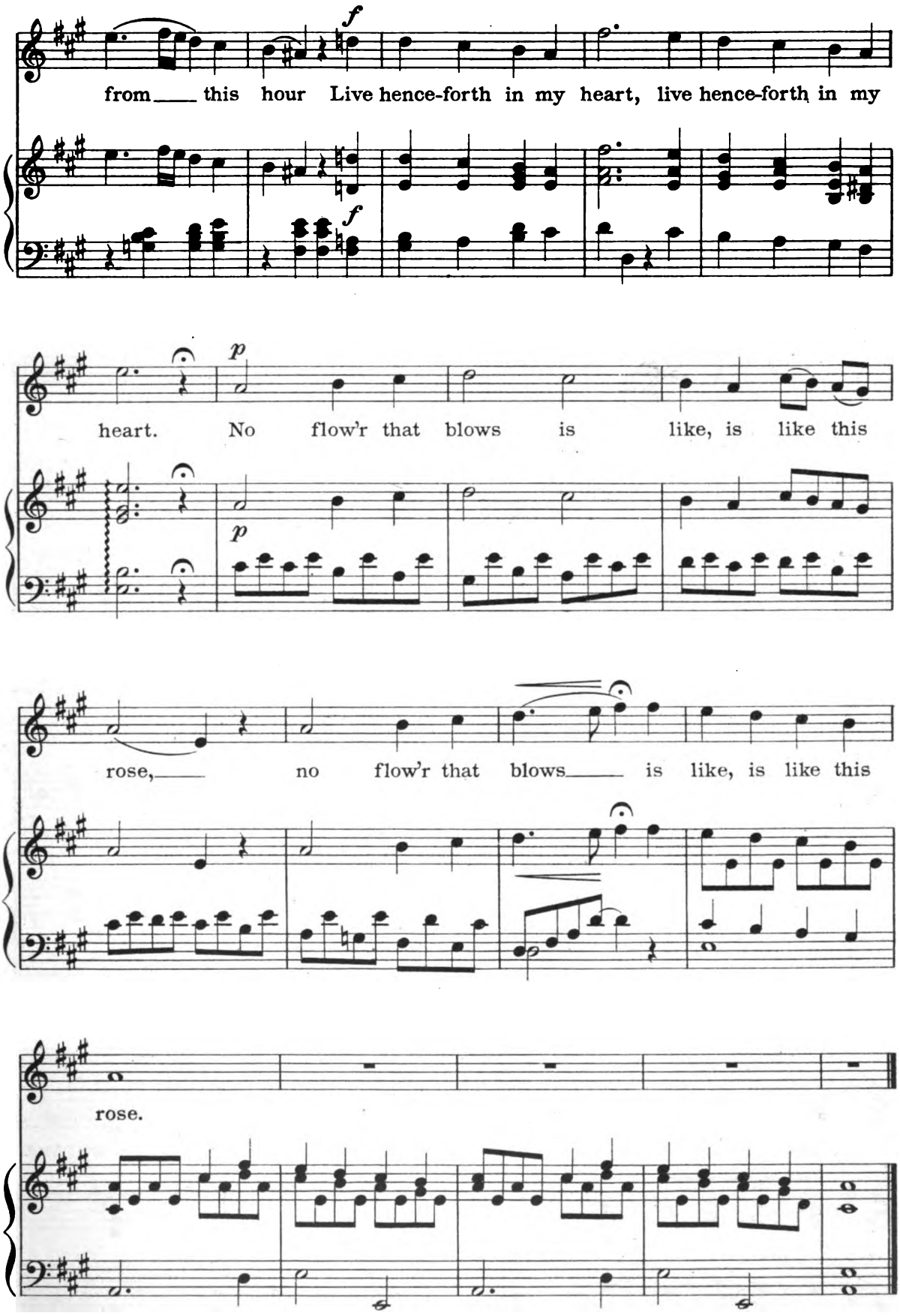
No flower that blows

Thomas Linley



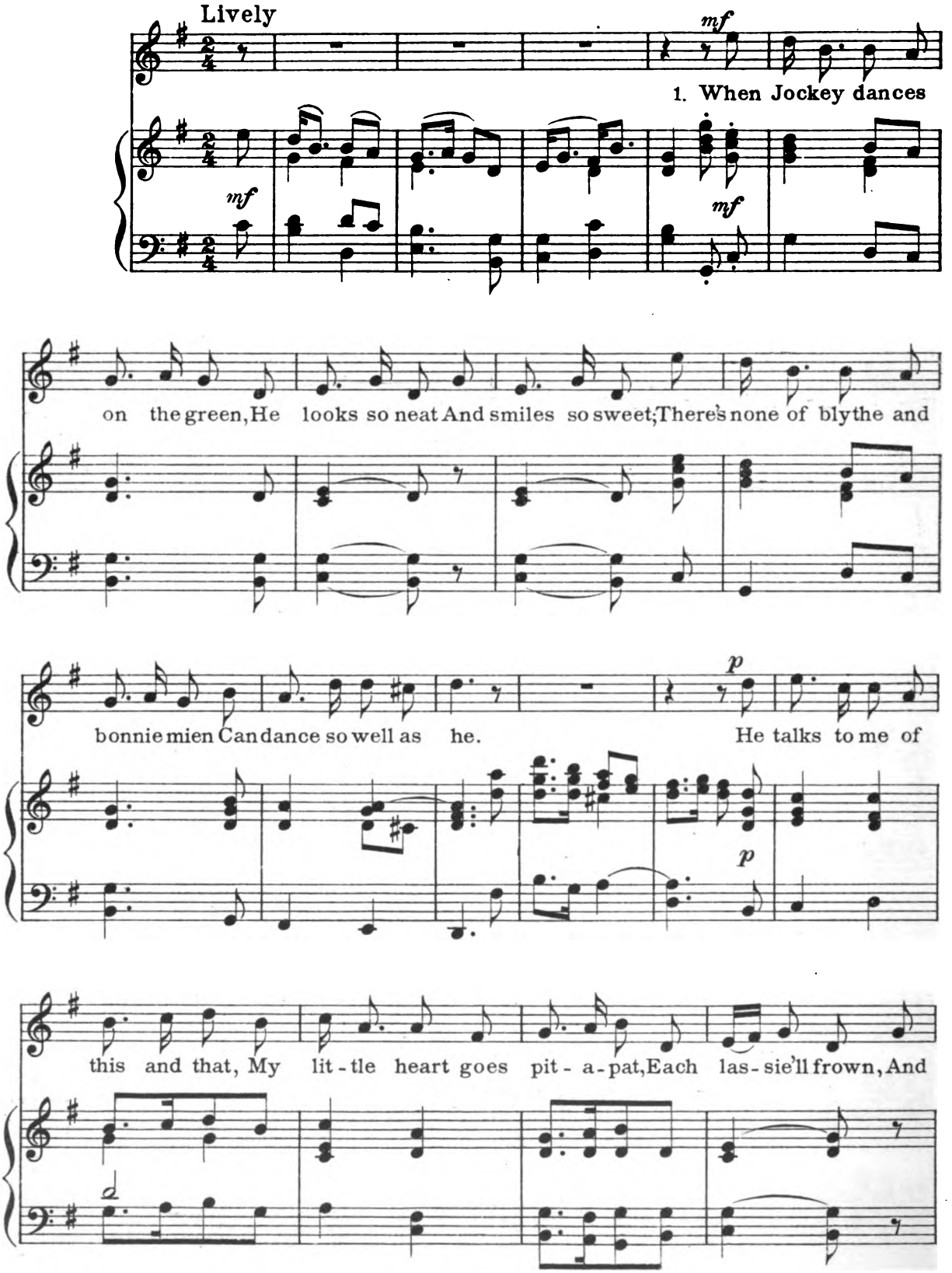


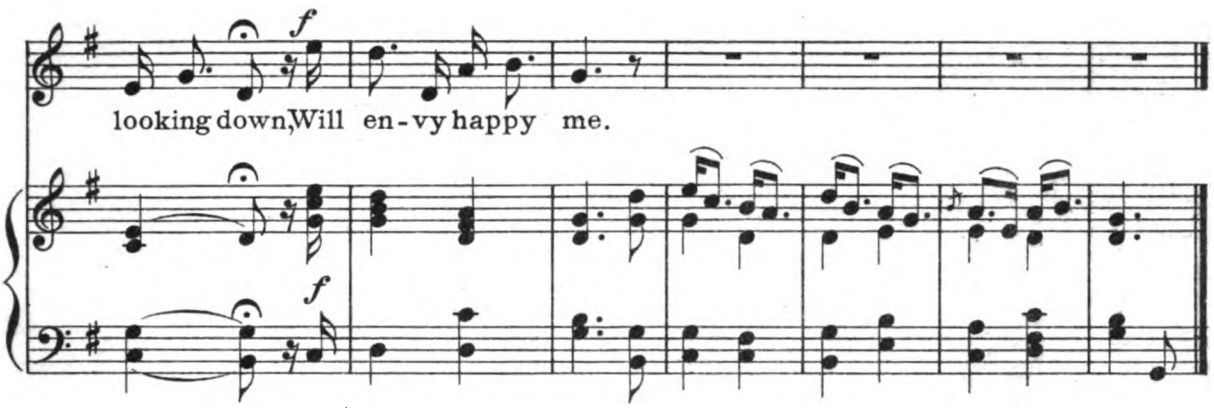




Jockey

S. Arnold, Jr.





Jockey

I

When Jockey dances on the green,
He looks so neat
And smiles so sweet,
There's none of blythe and bonny mien
Can dance so well as he.
He talks to me of this and that,
My little heart goes pit-a-pat,
Each lassie'll frown,
And looking down,
Will envy happy me.

II

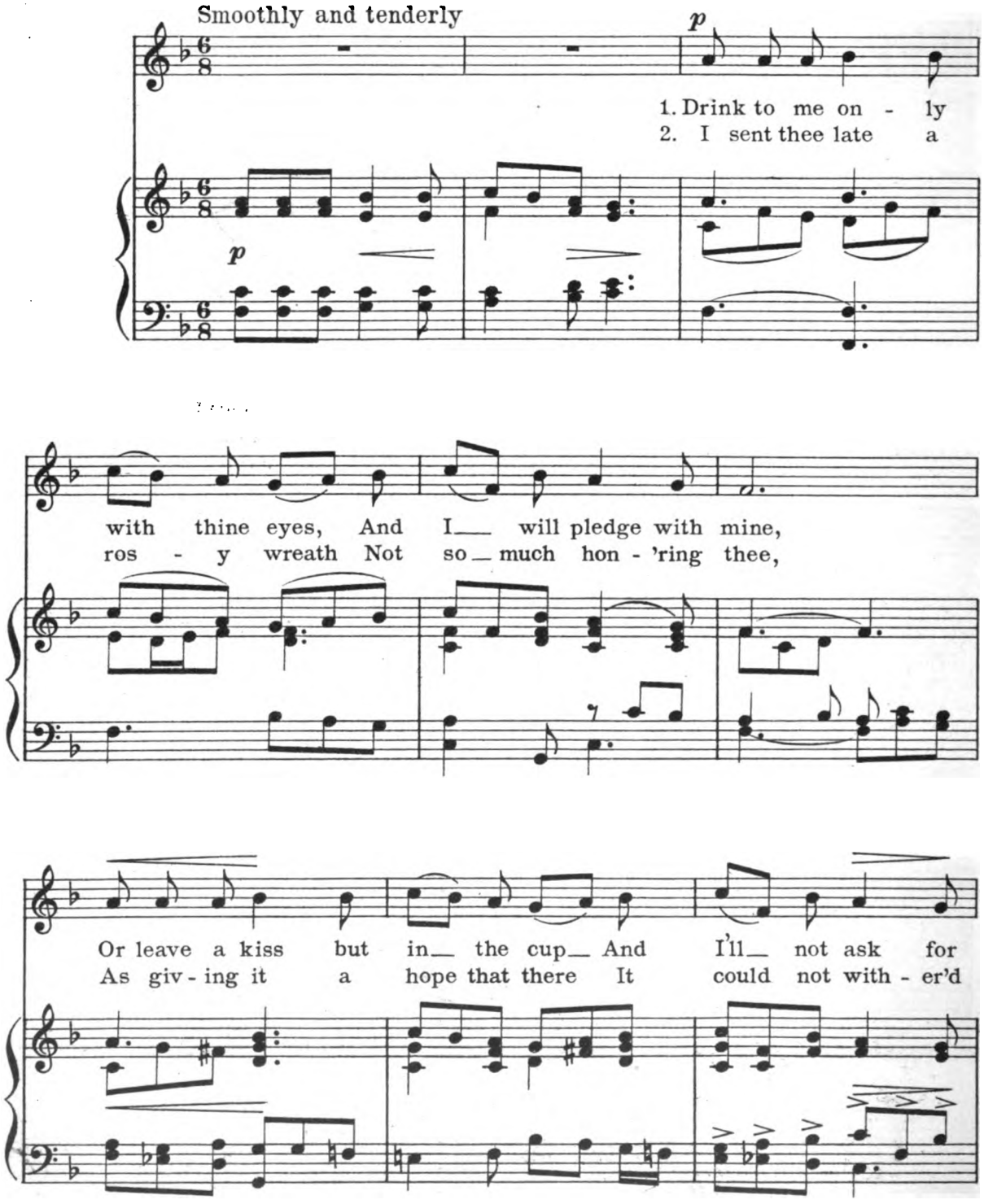
When Jockey plays with sprightly air,
Each manly grace
Is in his face,
He wins the heart of every fair,
Who comes the dance to see.
But when he plays so cheerily,
And dances too so bonnily,
The lassies frown,
And looking down,
All envy happy me.

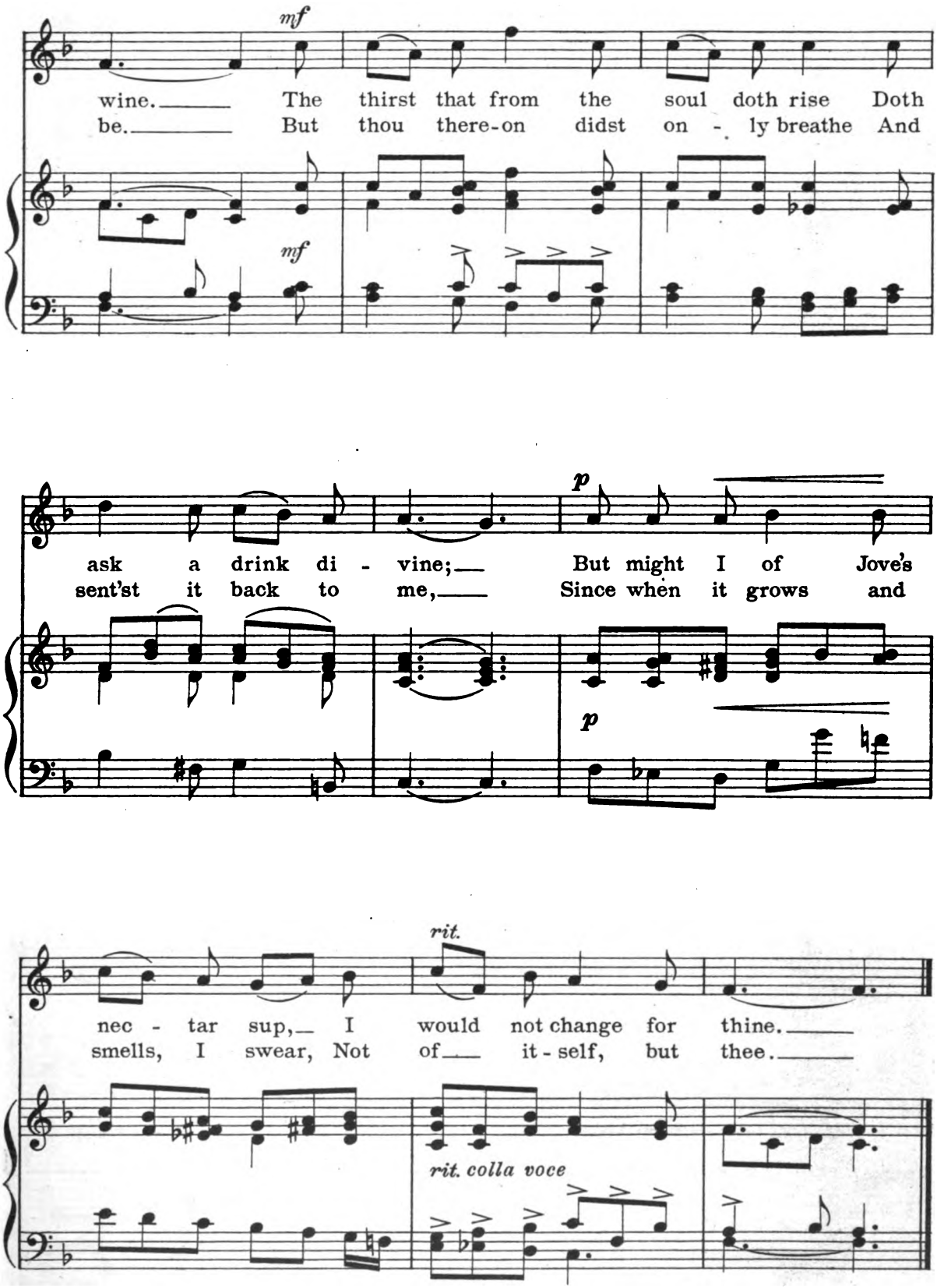
III

When Jockey sings his song of love,
With pleasing art
He wins my heart
As through the flowery fields we rove,
The murmuring brook to see.
He sings to me of this and that,
My little heart goes pit-a-pat,
As there, unseen
Behind the green,
He steals a kiss of me.

Drink to me only with thine eyes

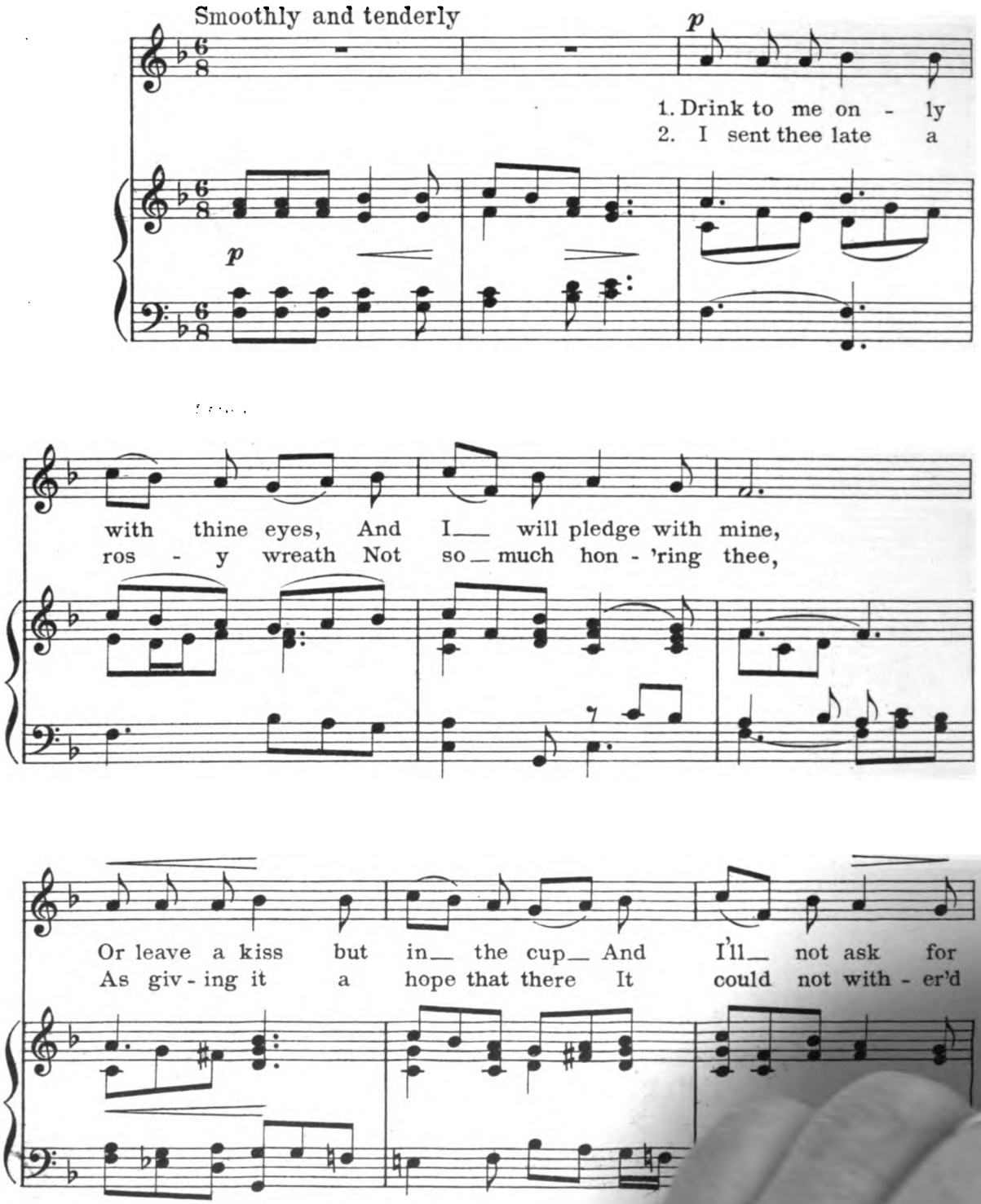
Ben Jonson

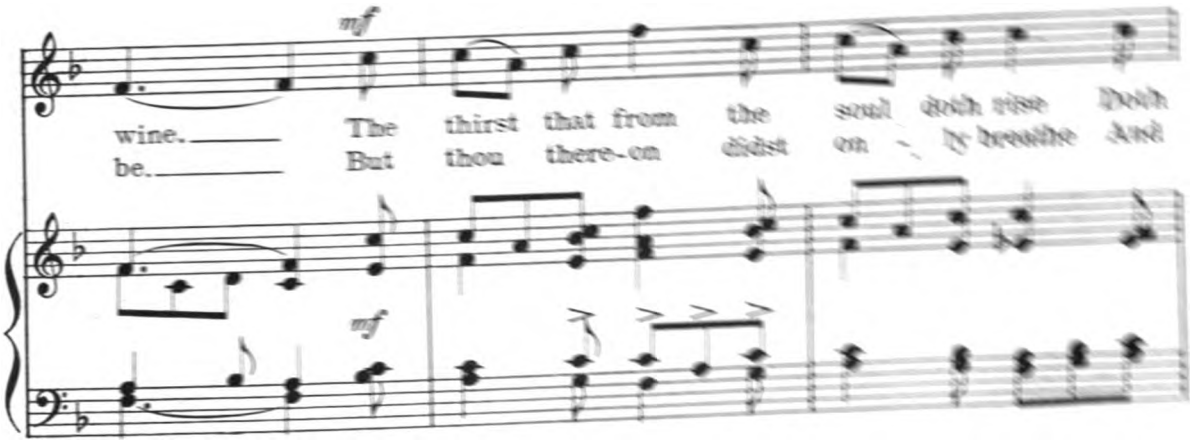


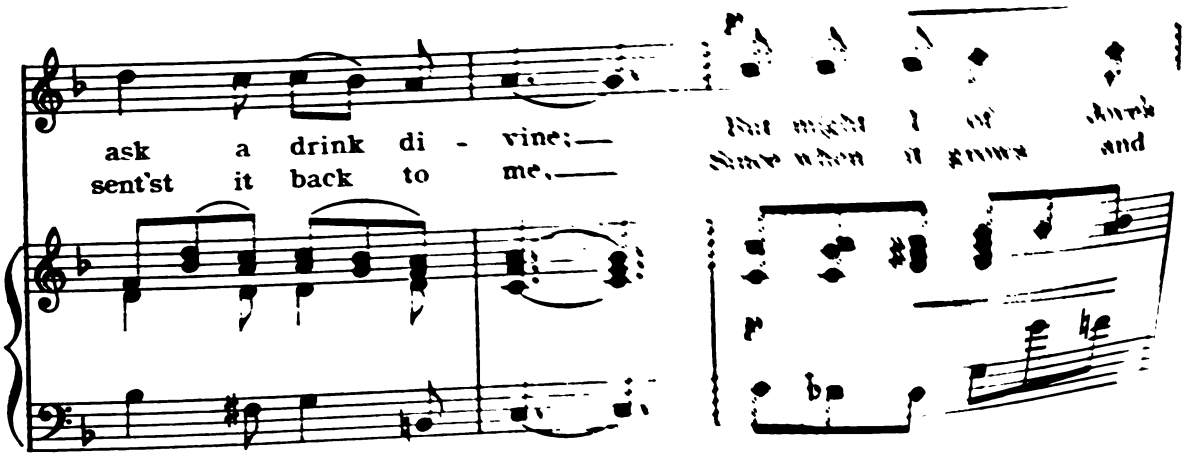


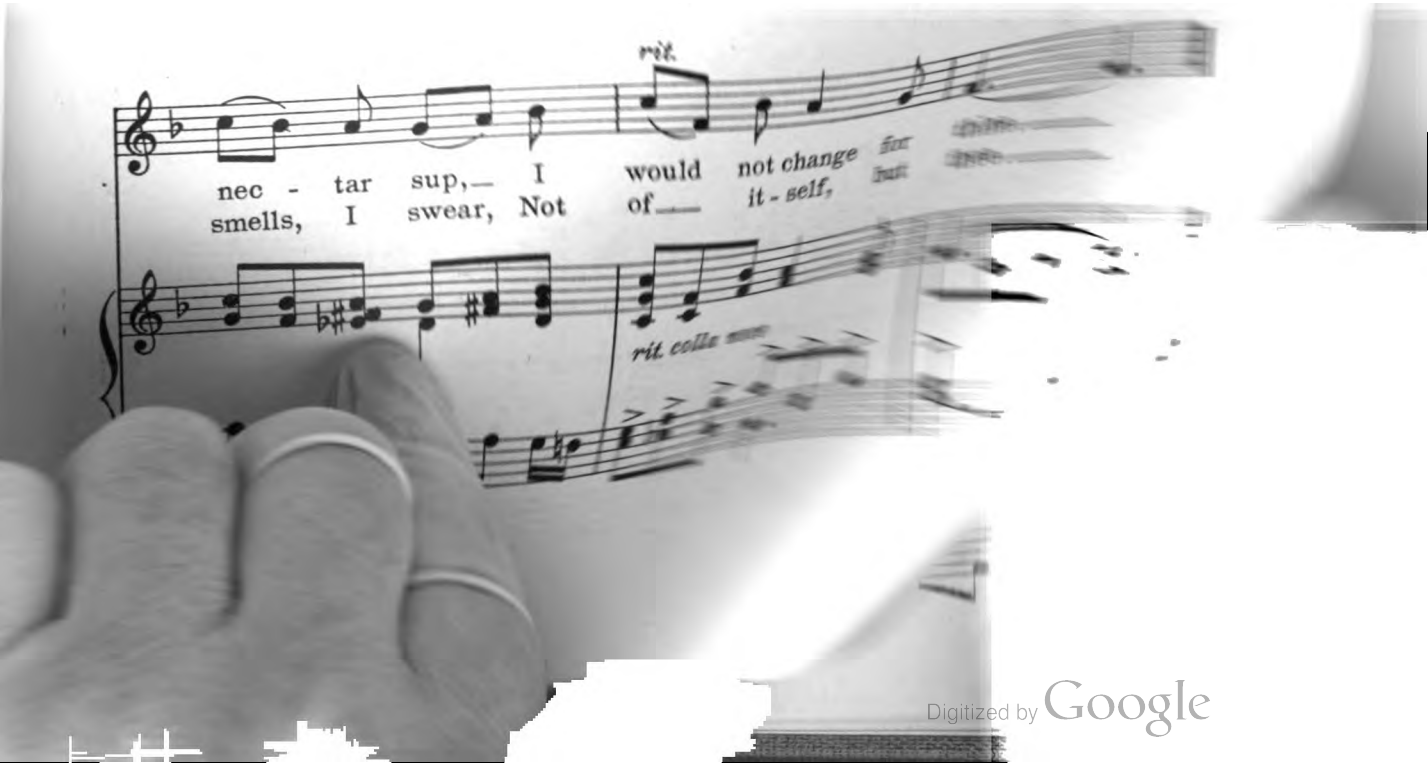
Drink to me only with thine eyes

Ben Jonson



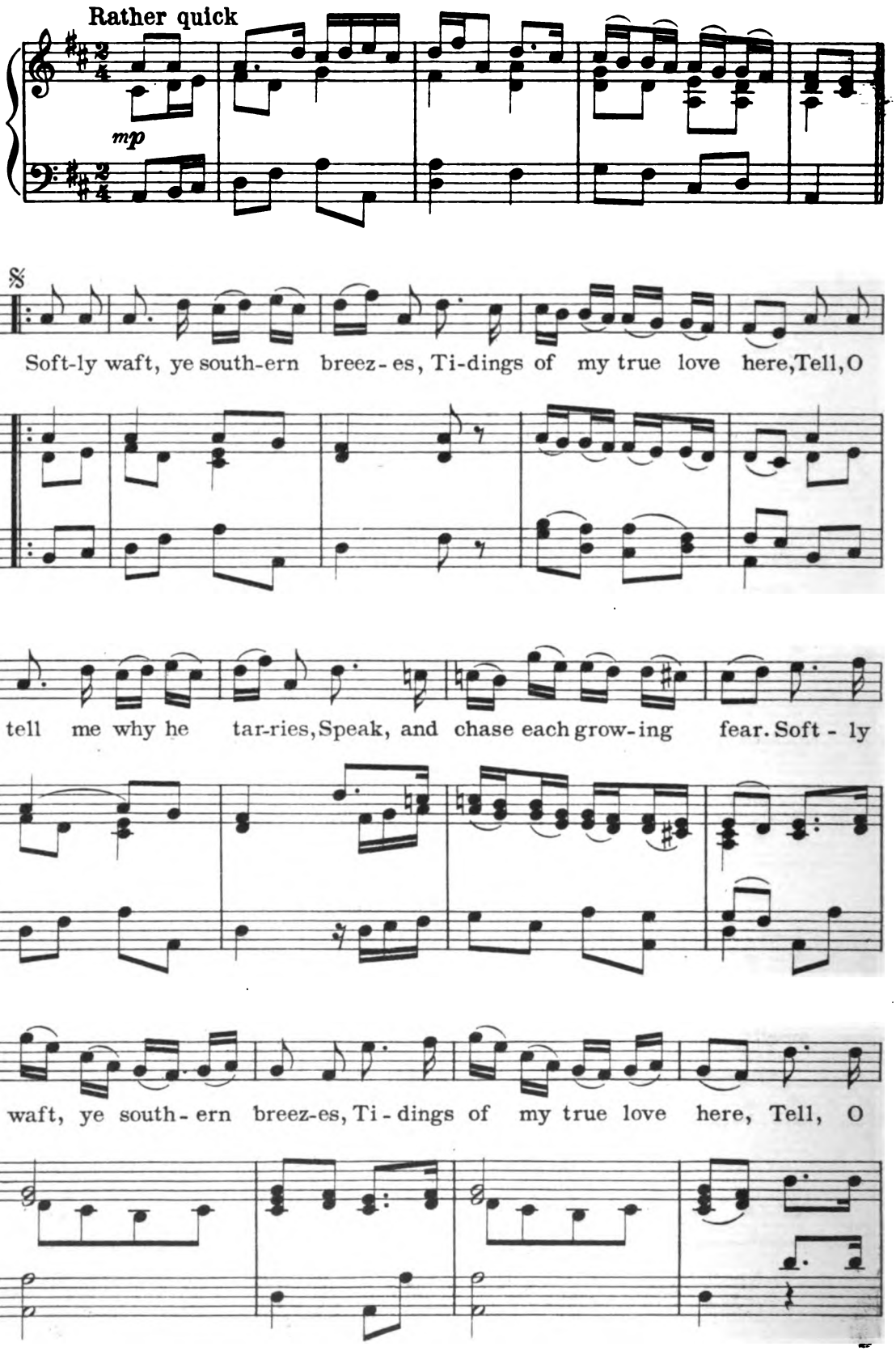


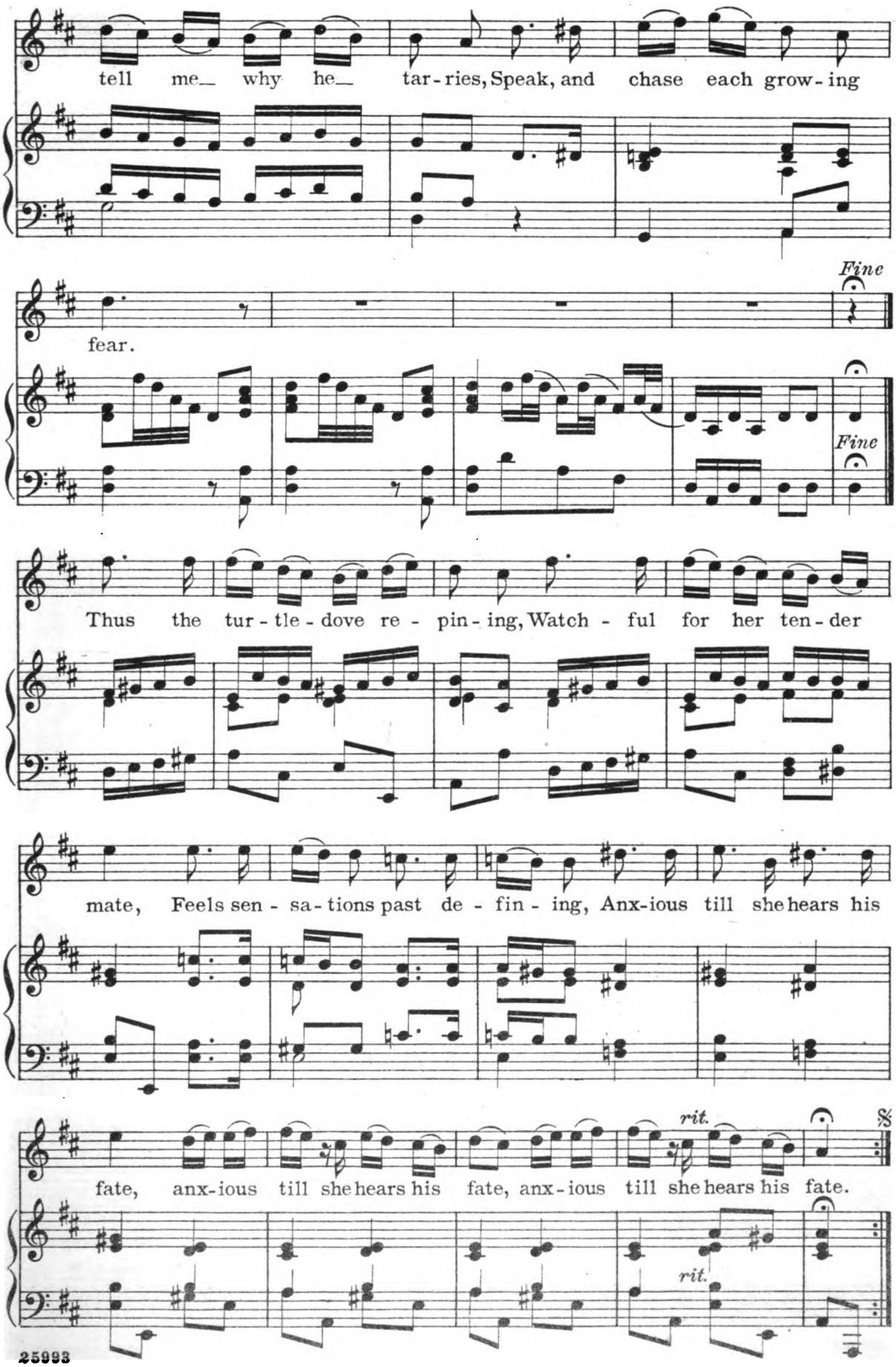




Softly waft, ye southern breezes

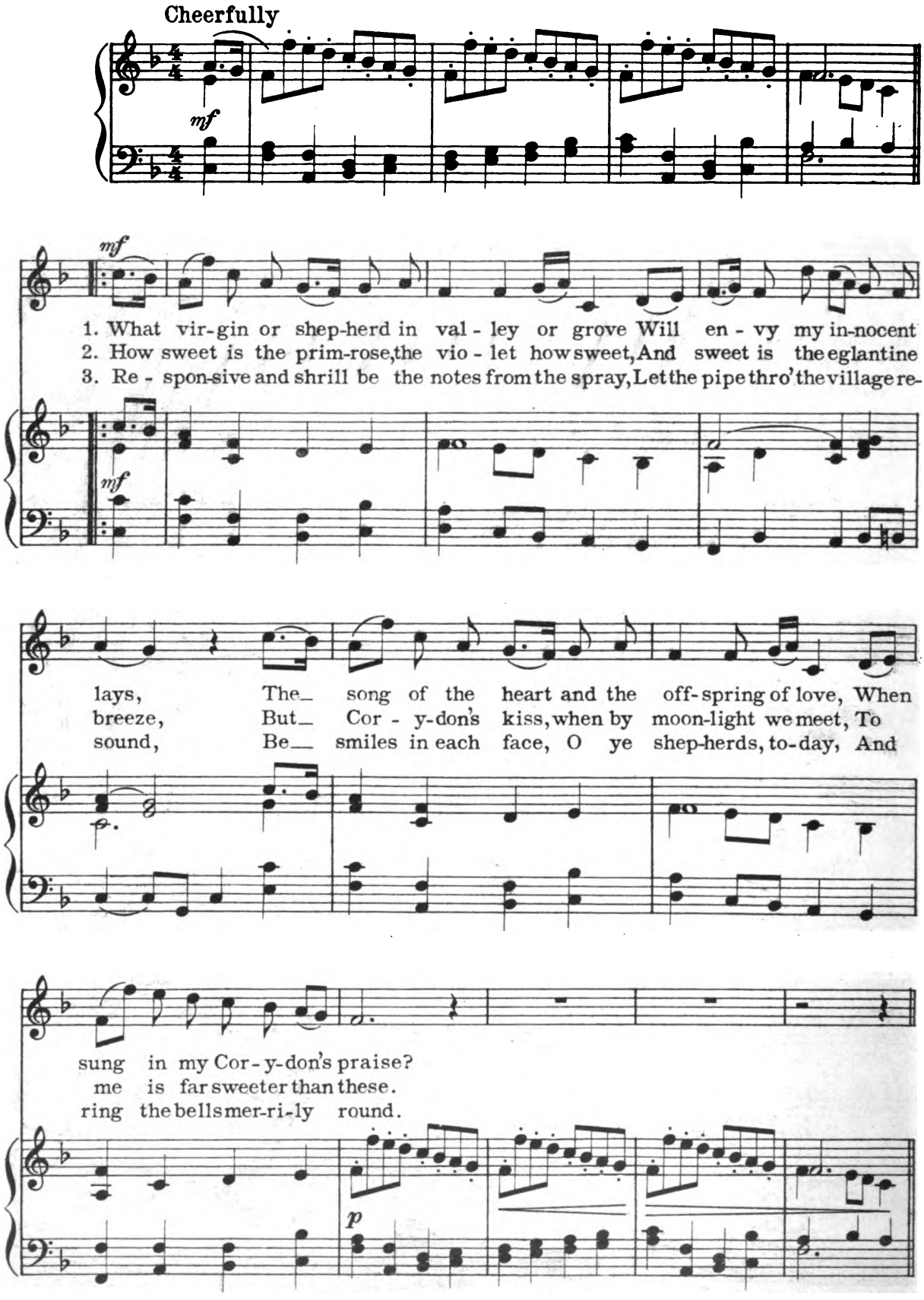
James Hook

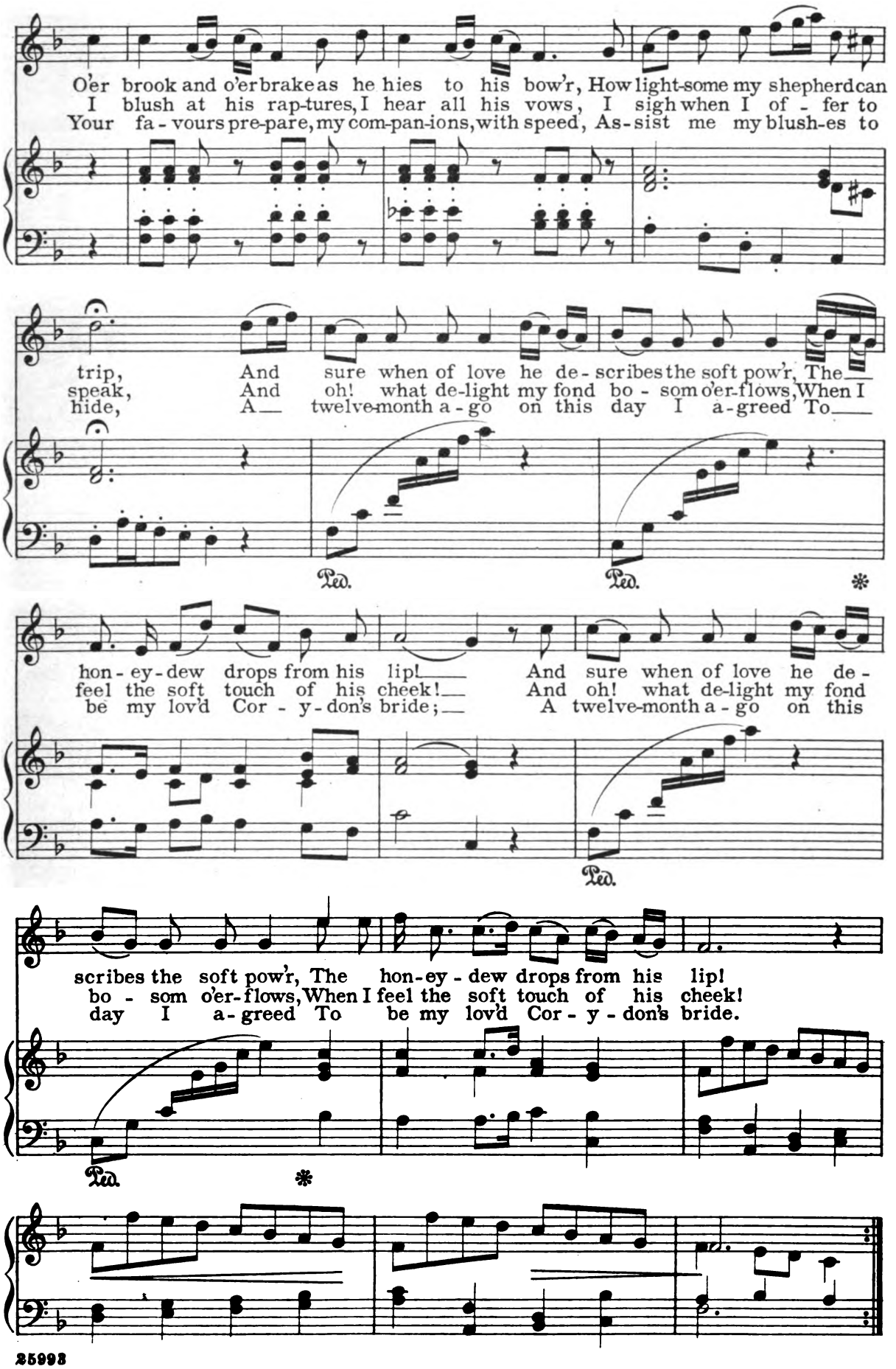




The Wedding-Day

James Hook

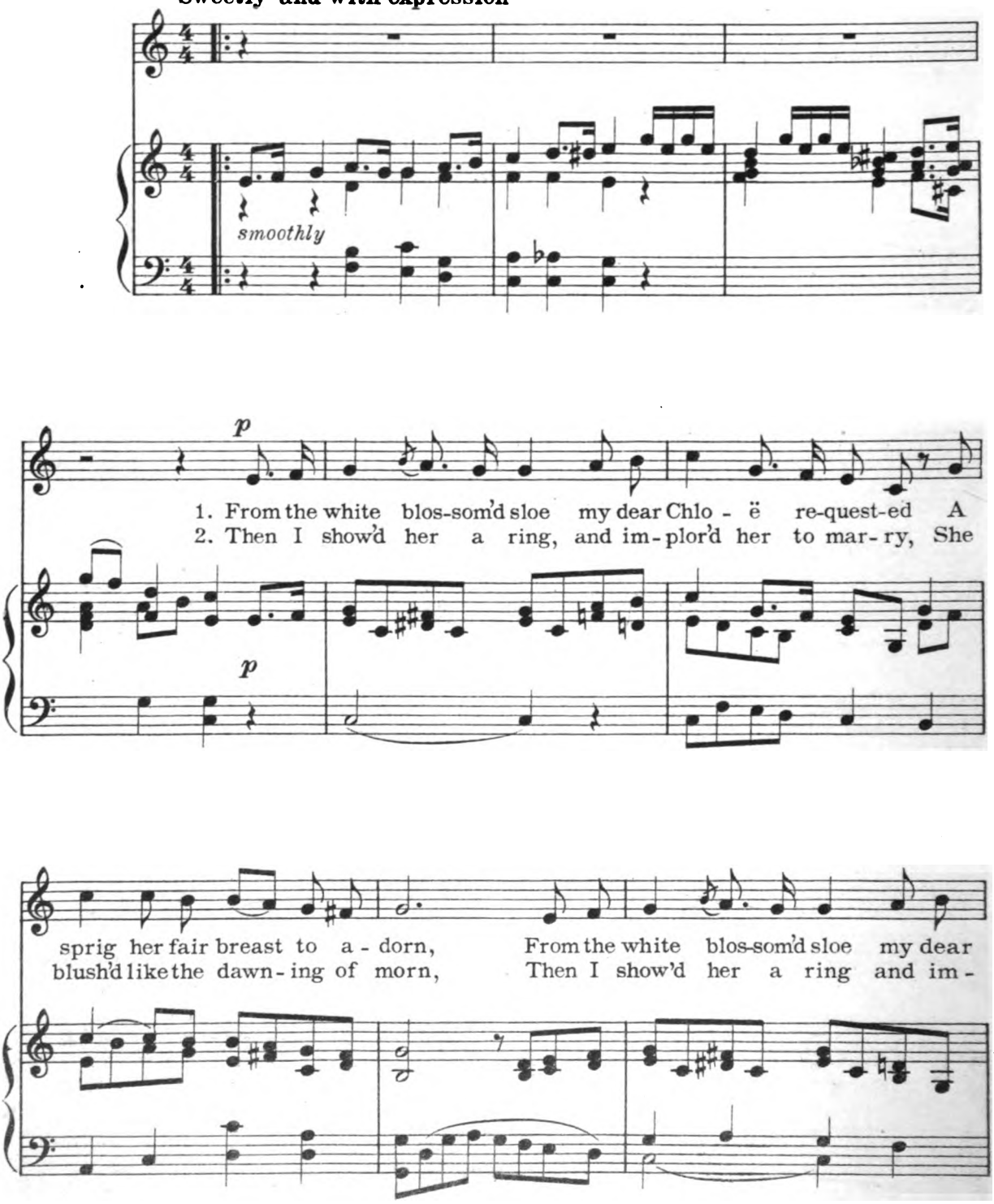


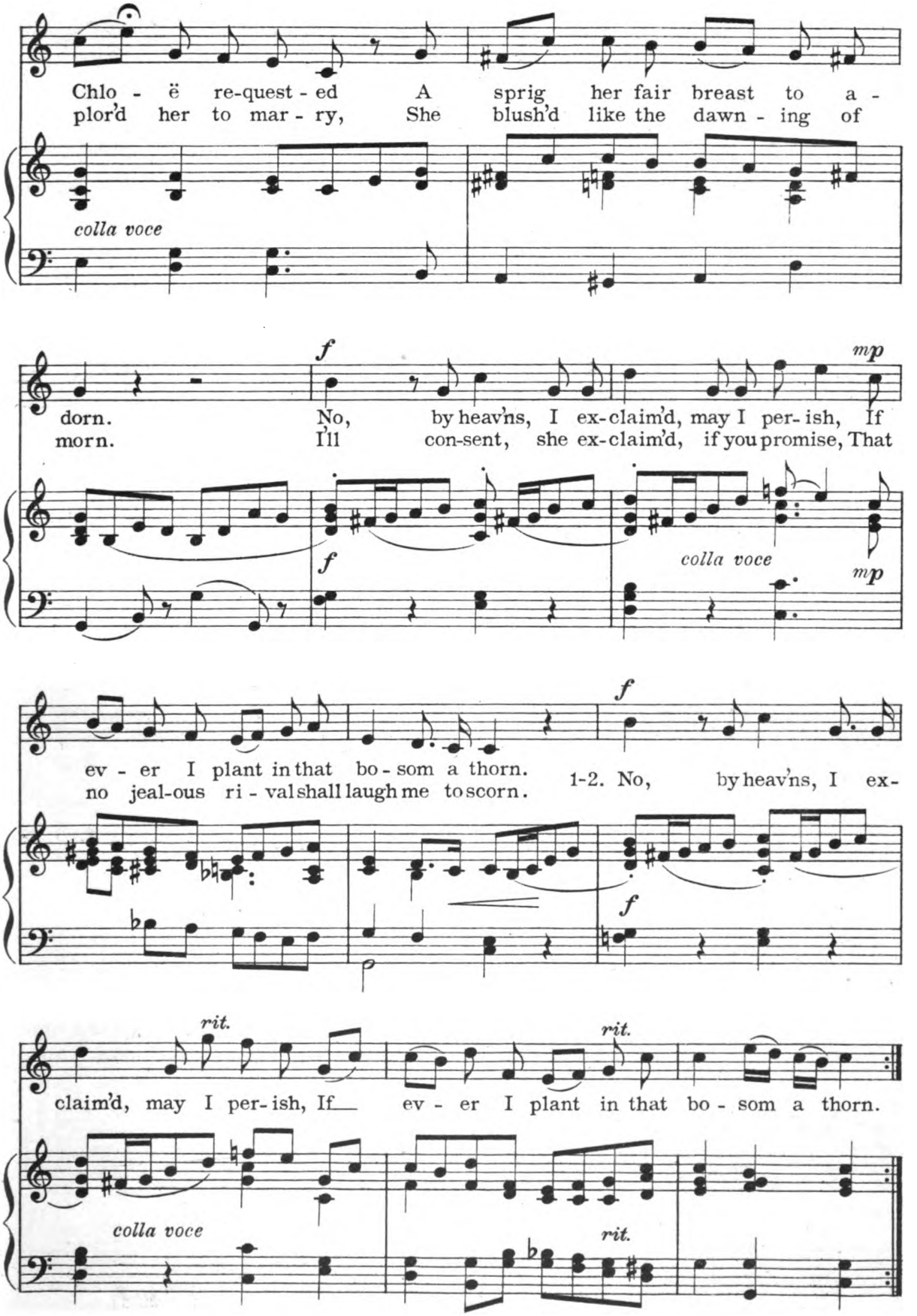


The Thorn

John O'Keeffe **William Shield**

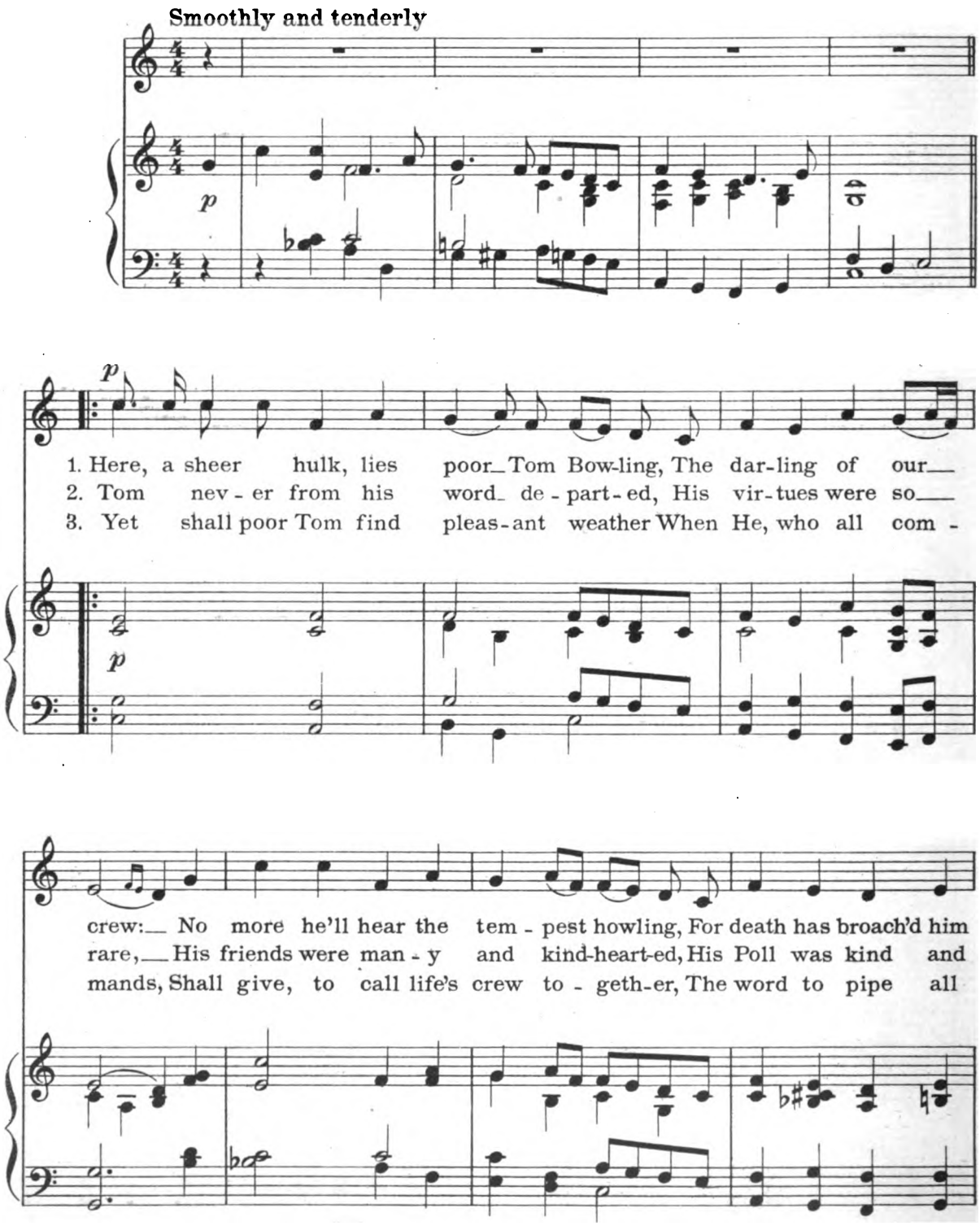
Sweetly and with expression

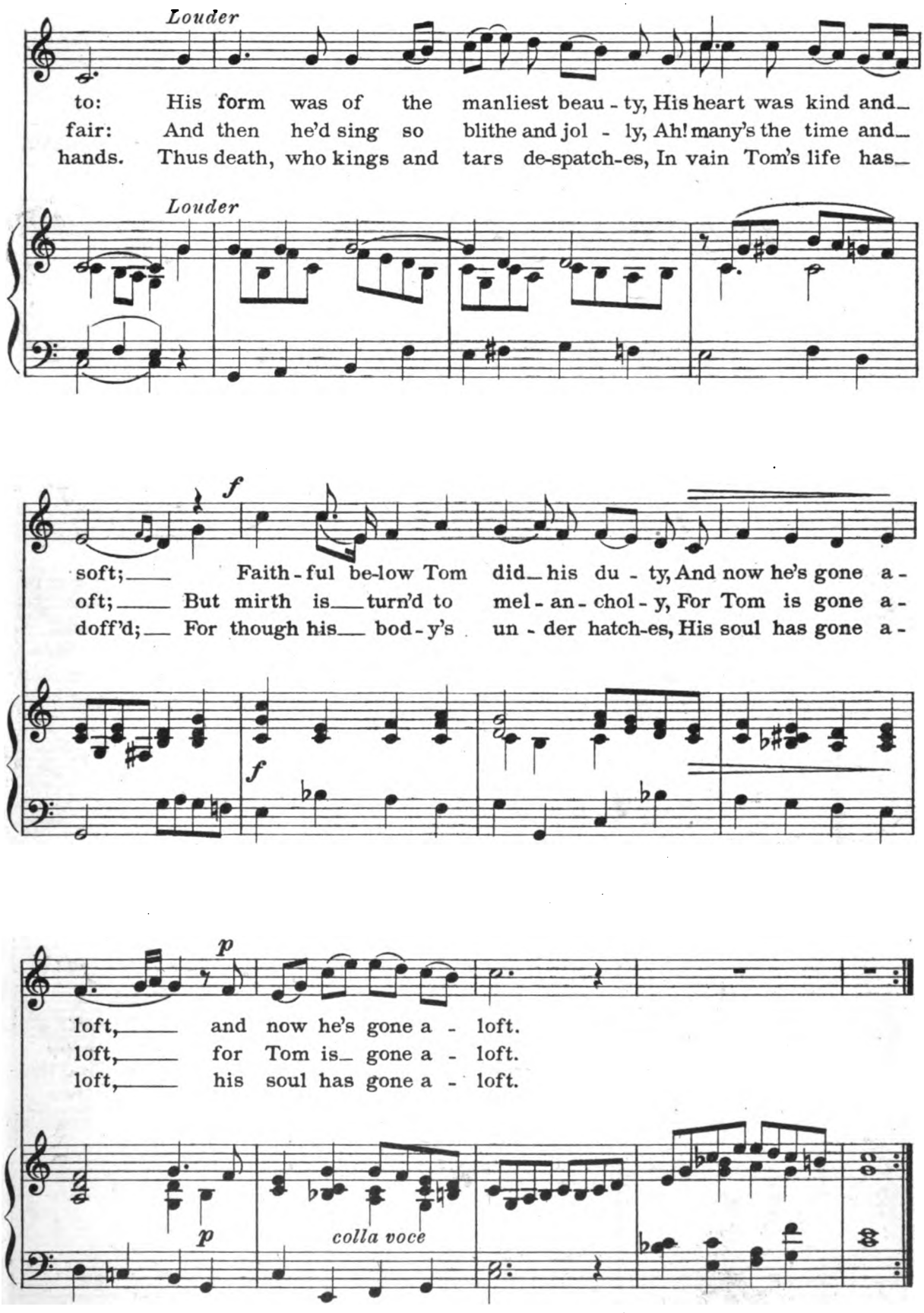




Tom Bowling

Charles Dibdin

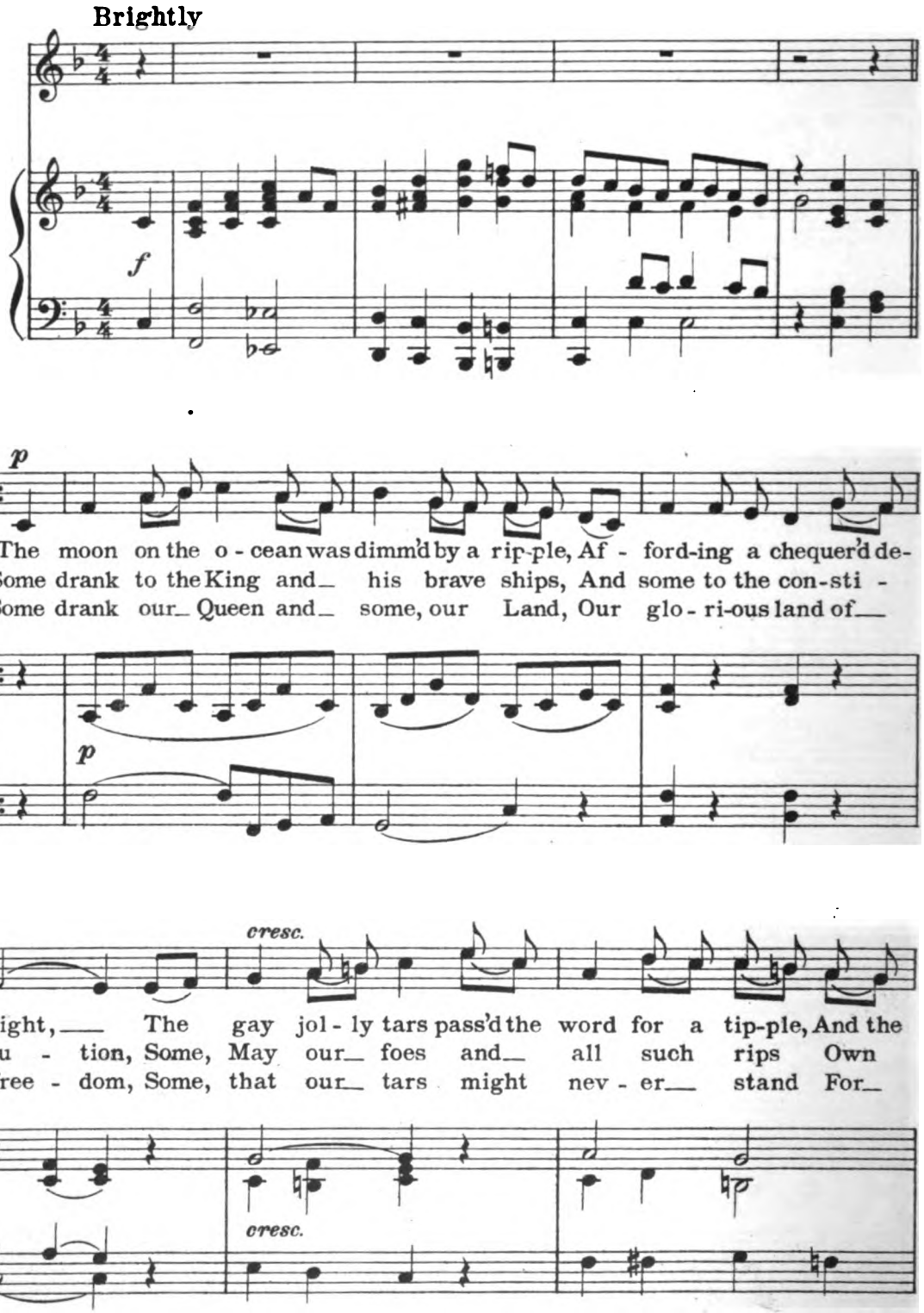


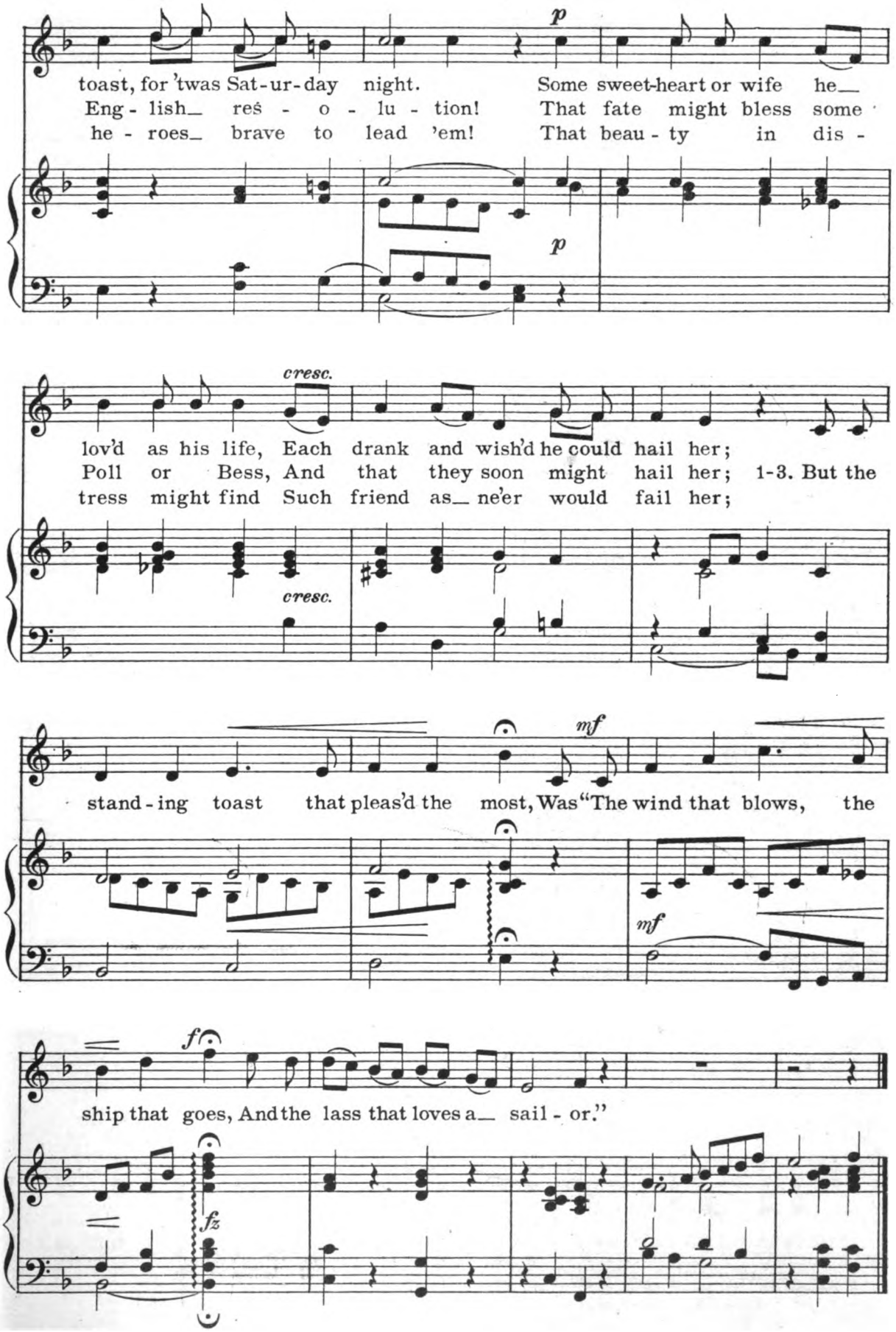


The lass that loves a sailor

Charles Dibdin

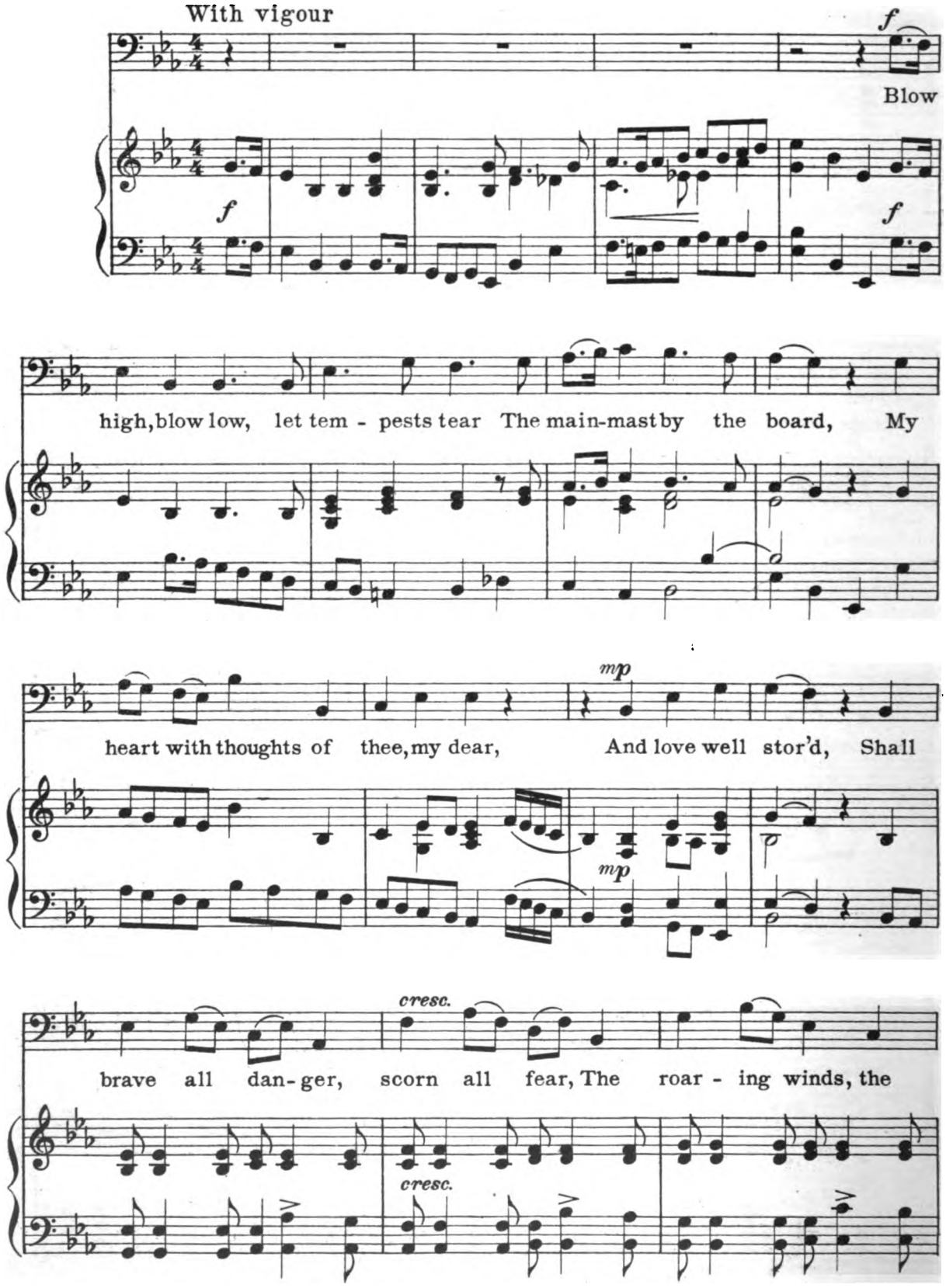
Brightly

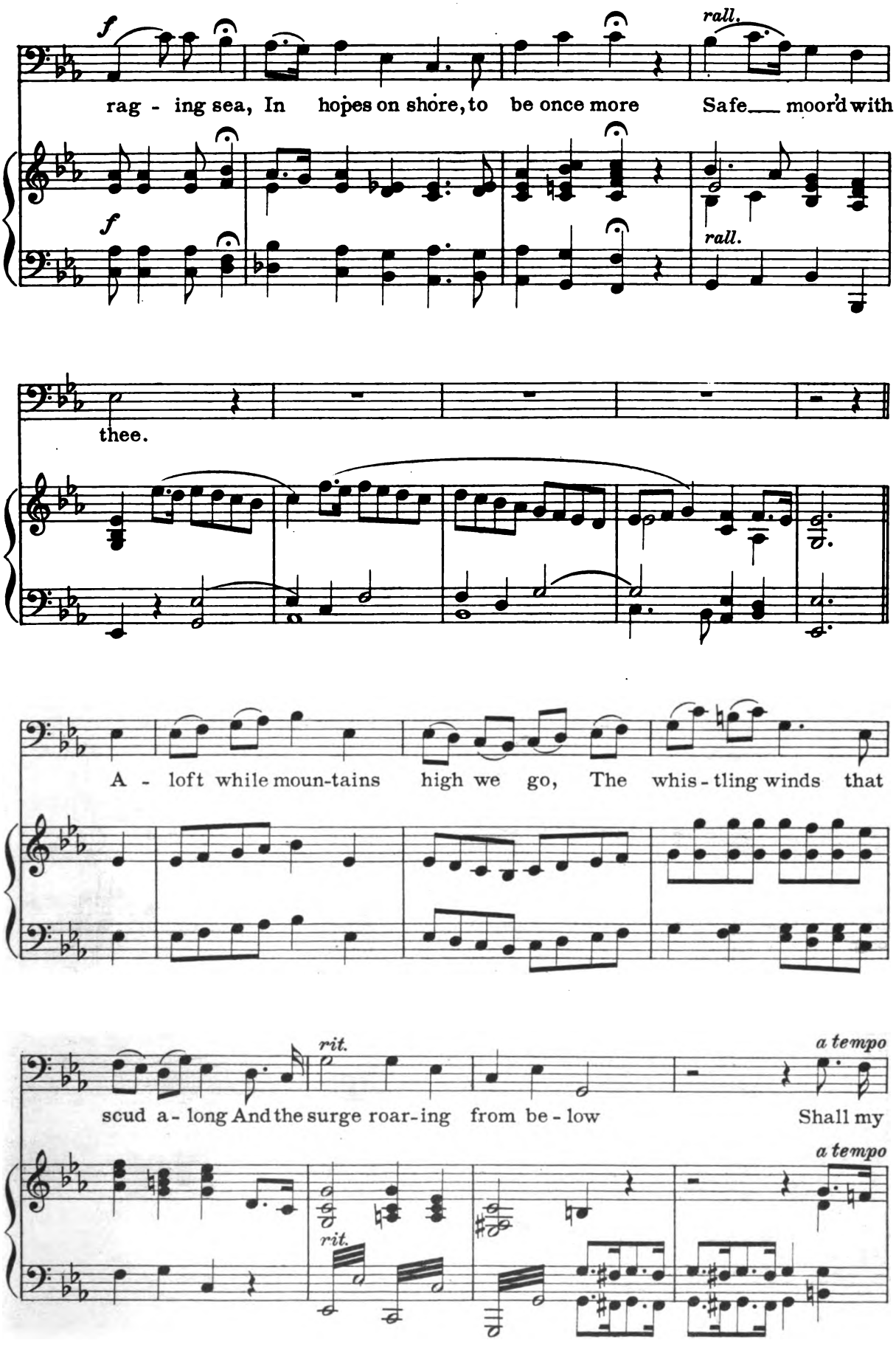


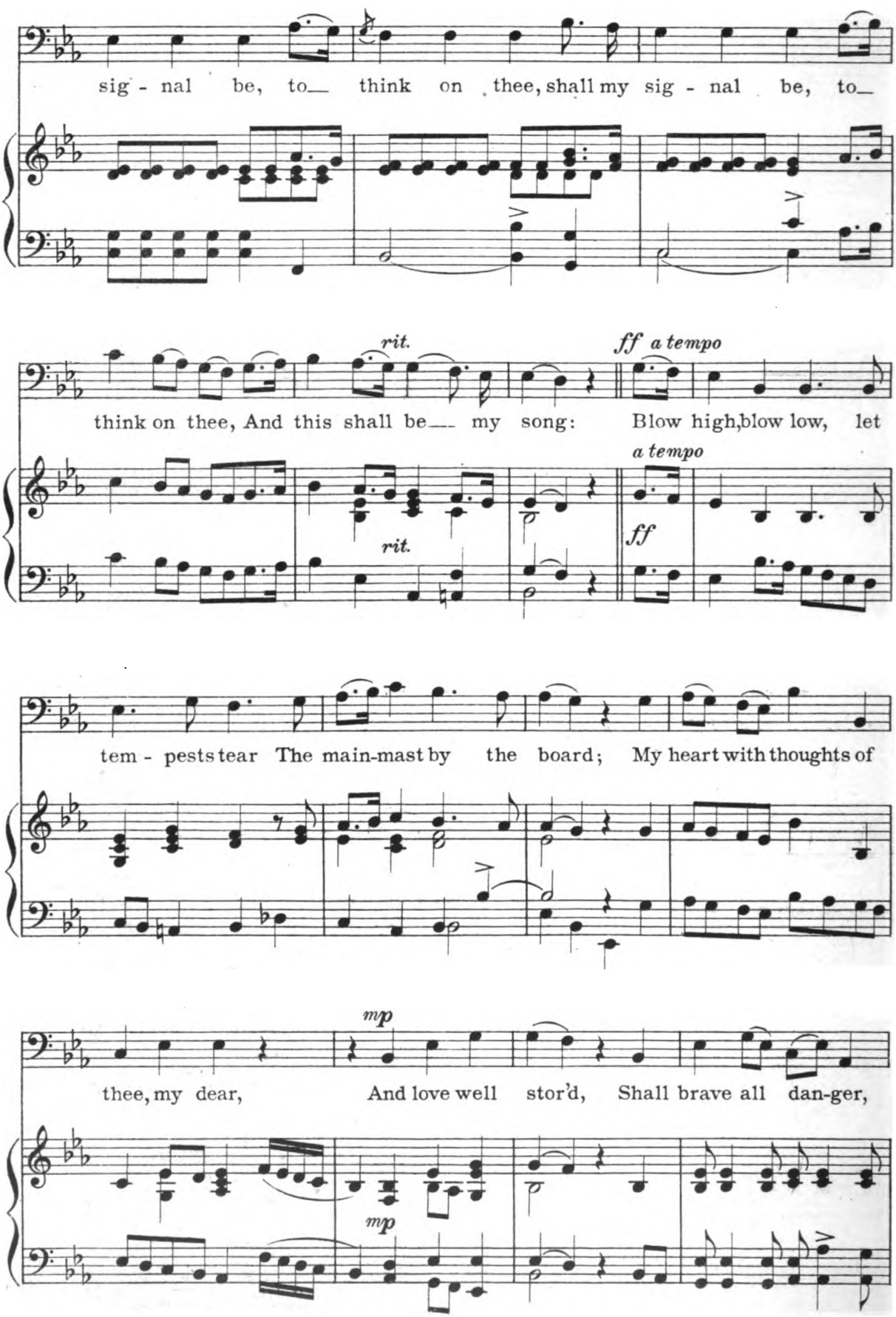


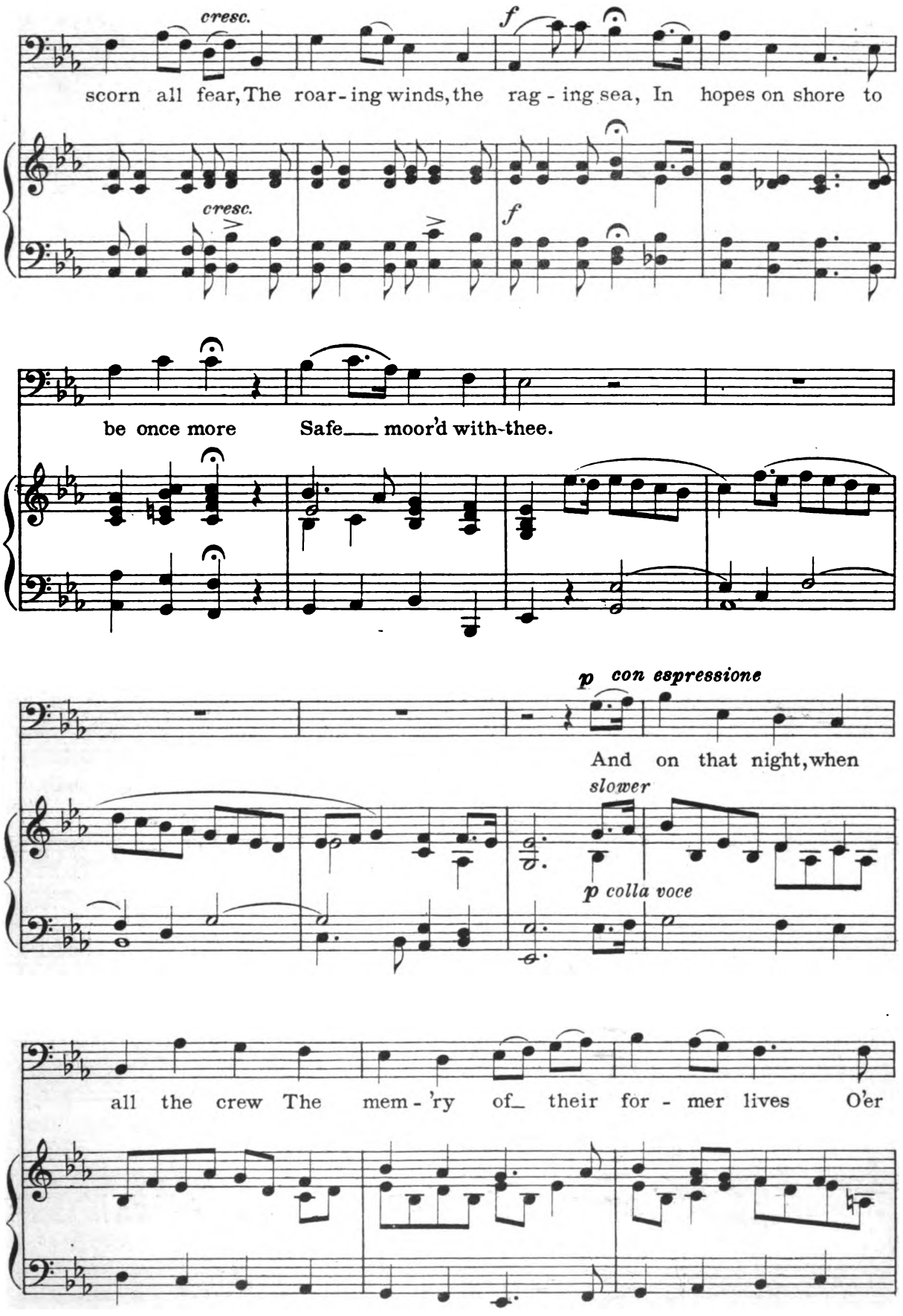
Blow high, blow low

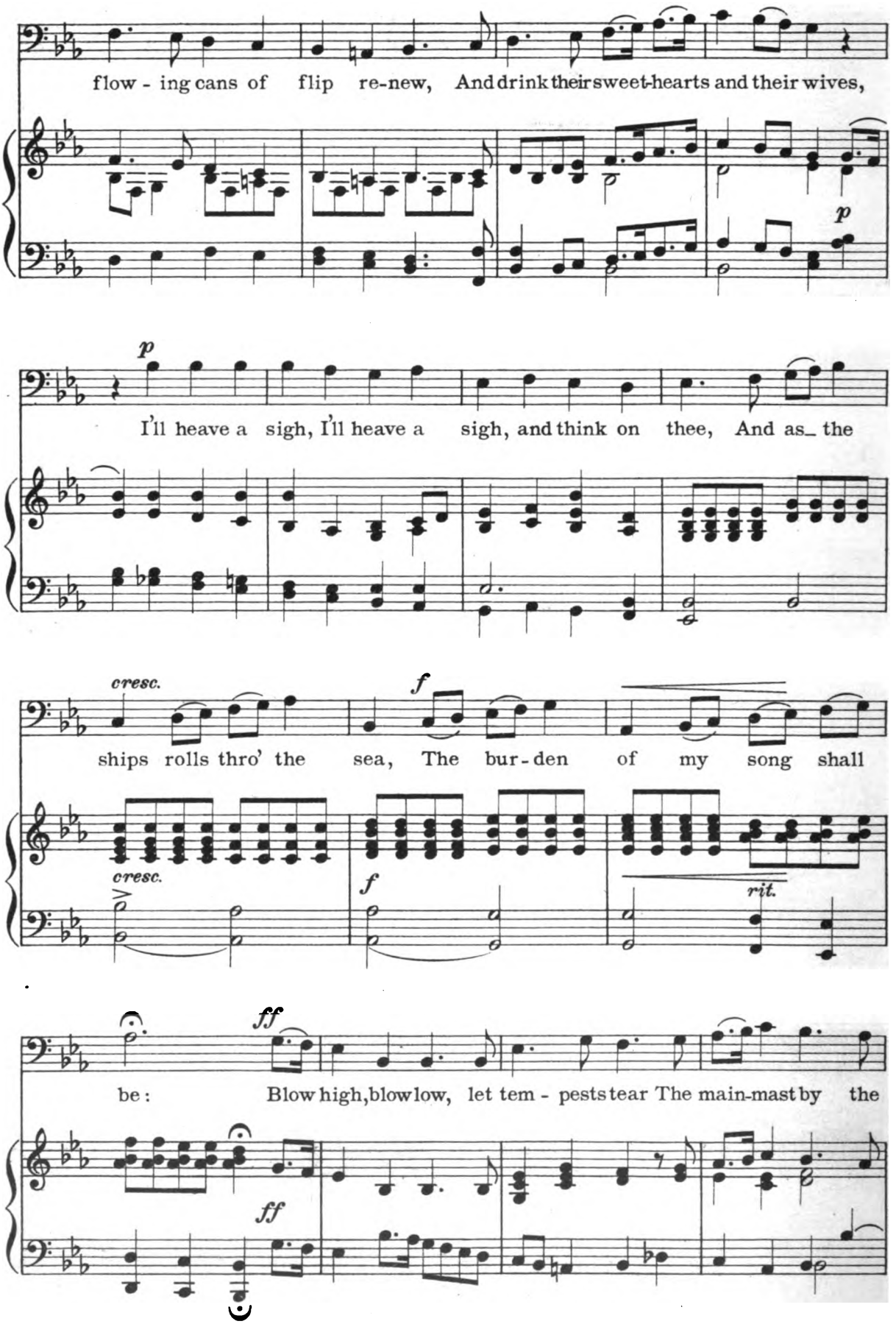
Charles Dibdin

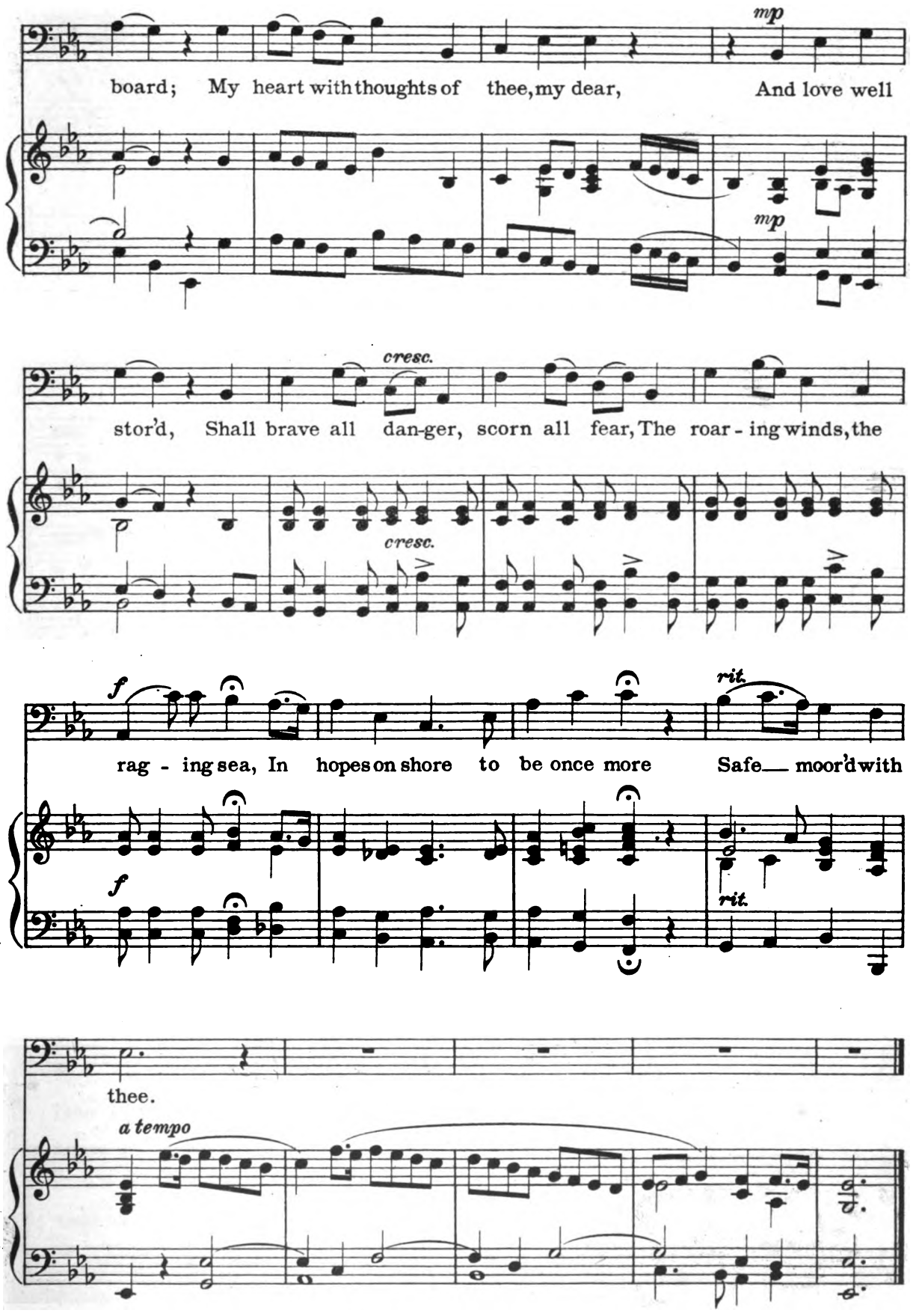






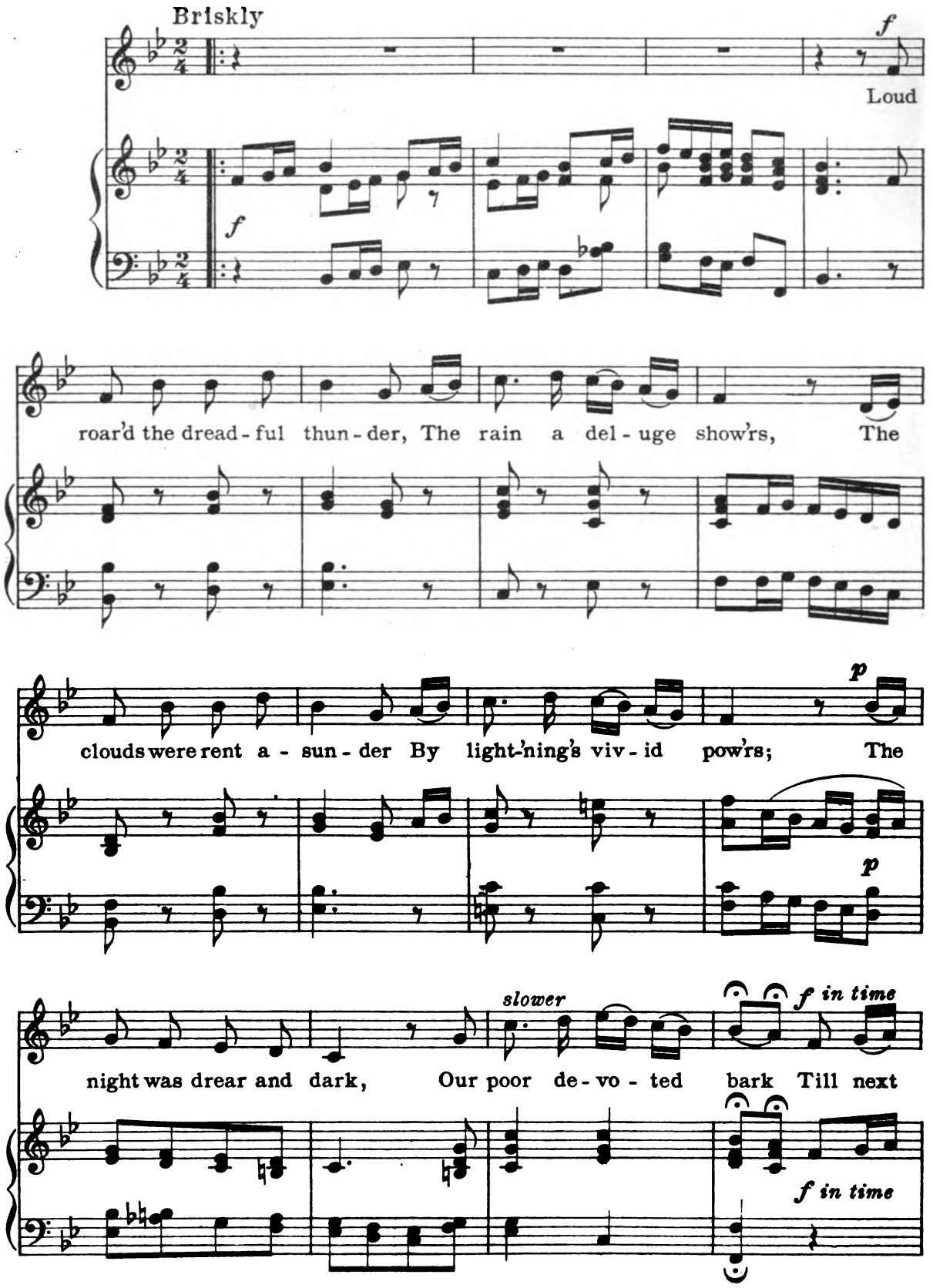


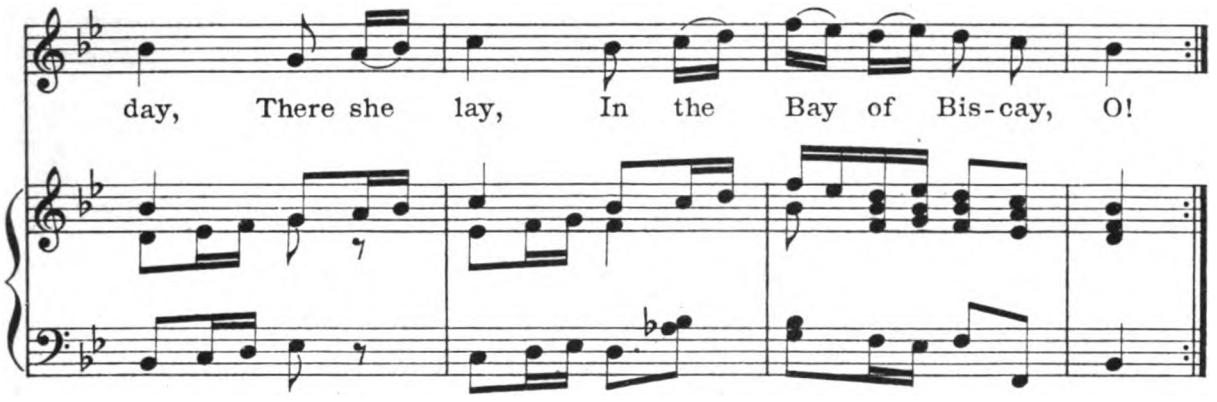




The Bay of Biscay, O!

John Davy





The Bay of Biscay, O!

I

Loud roared the dreadful thunder,
The rain a deluge showers,
The clouds were rent asunder
By lightning's vivid powers;
The night was drear and dark,
Our poor devoted bark
Till next day,
There she lay,
In the Bay of Biscay, O!

II

Now dash'd upon the billow,
Her opening timbers creak,
Each fears a watery pillow,
None stops the dreadful leak.
To cling to slippery shrouds
Each breathless seaman crowds,
As she lay
Till next day
In the Bay of Biscay, O!

III

At length the wished-for morrow
Broke through the hazy sky,
Absorb'd in silent sorrow
Each heav'd a bitter sigh.
The dismal wreck to view
Struck horror to the crew
As she lay
All that day
In the Bay of Biscay, O!

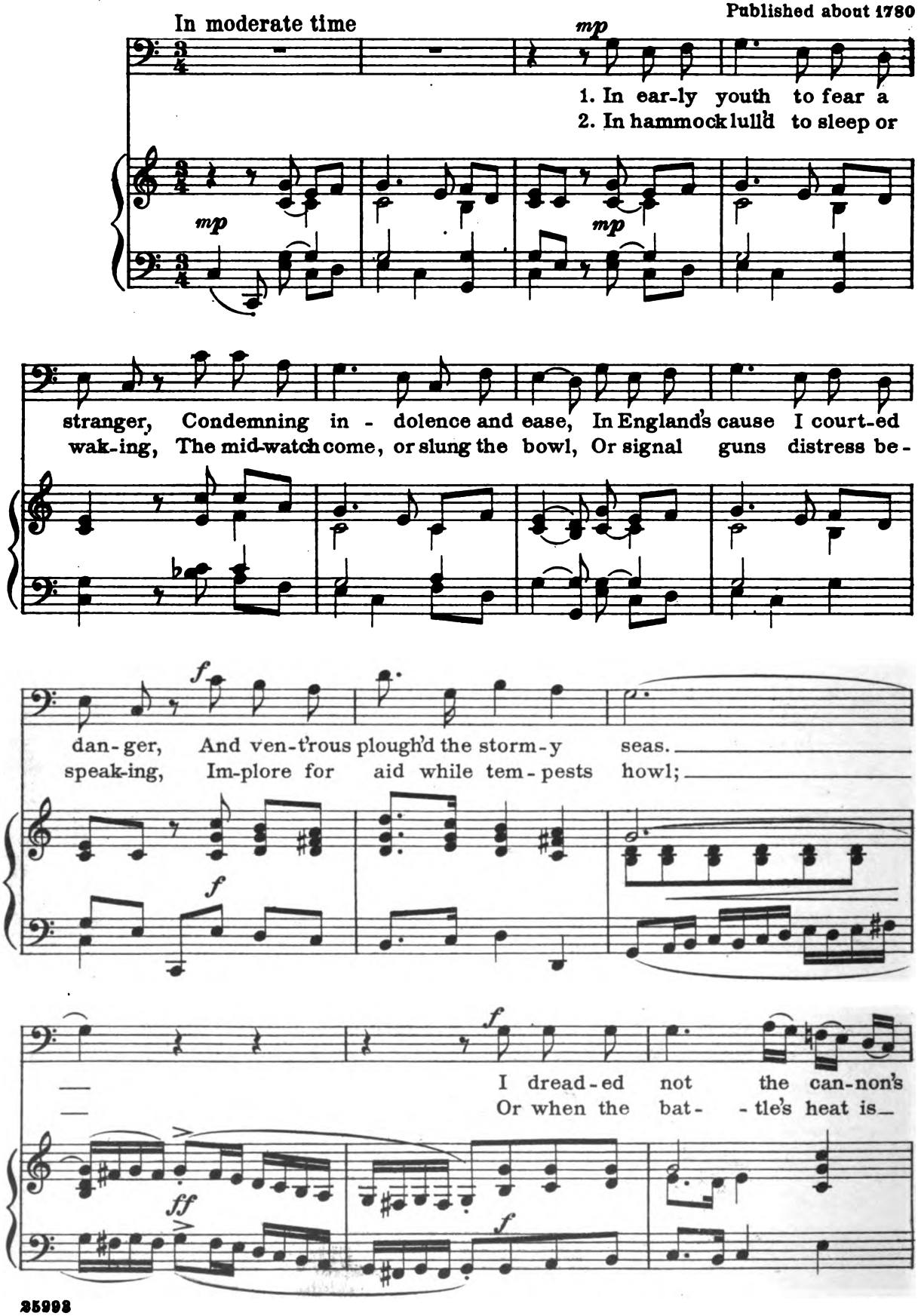
IV

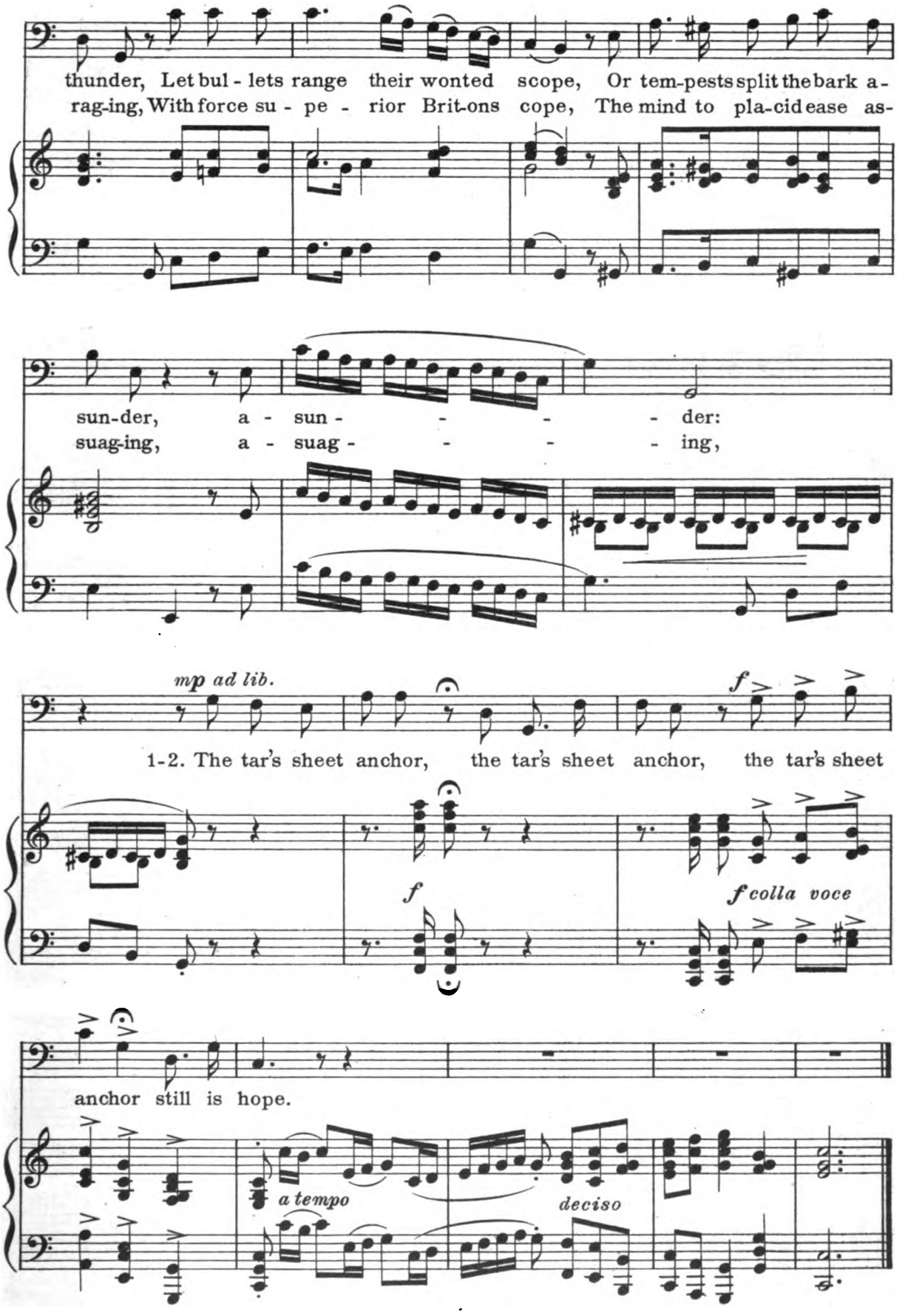
Her yielding timbers sever,
Her pitchy seams are rent,
When Heav'n, all-bounteous ever,
Its boundless mercy sent;
A sail in sight appears,
We hail her with three cheers,
Now we sail
With the gale
From the Bay of Biscay, O!

The Tar's Sheet Anchor

"The Charity Boy"
J. C. Cross

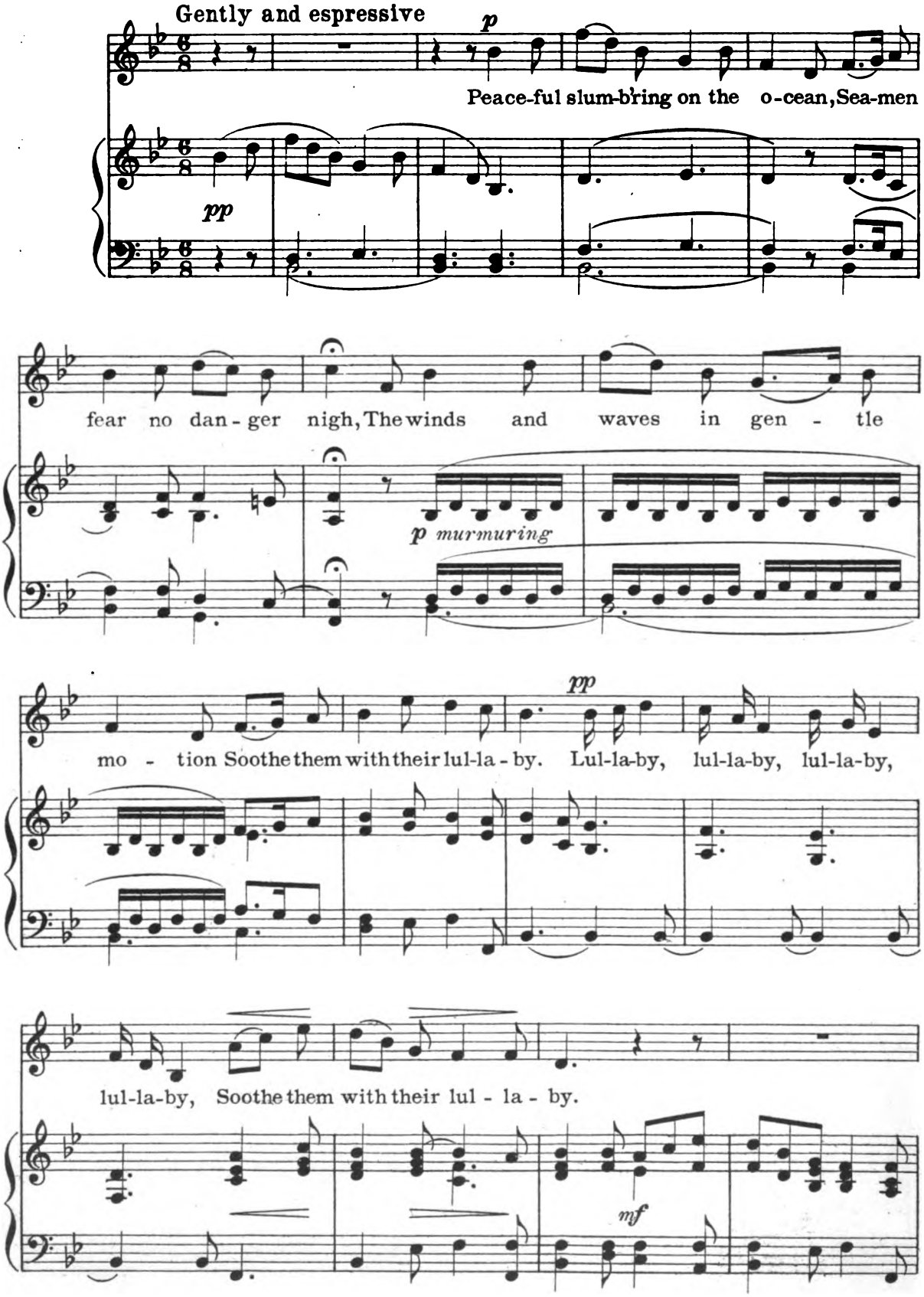
Wm. Reeve
Published about 1780

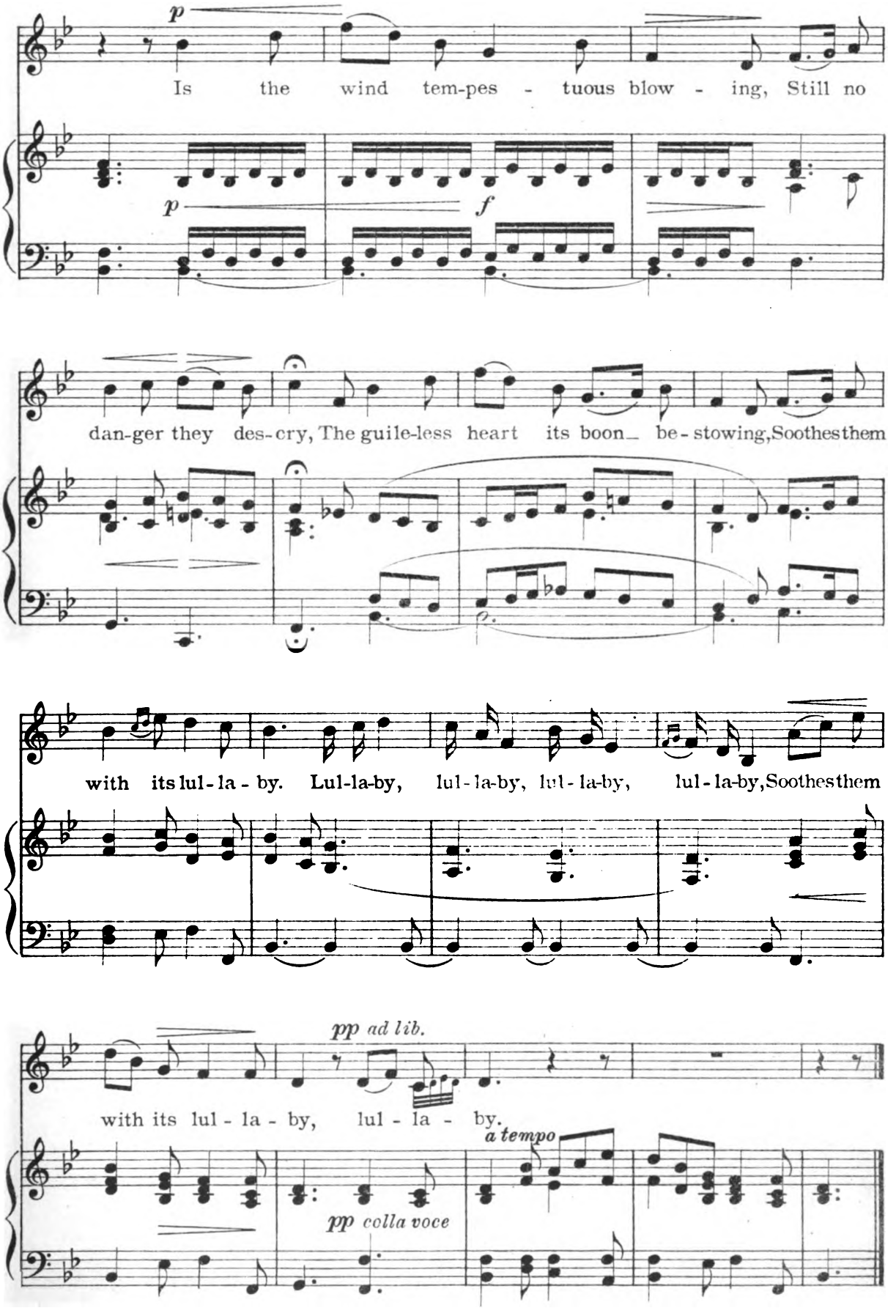




Peaceful slumb'ring

Storace

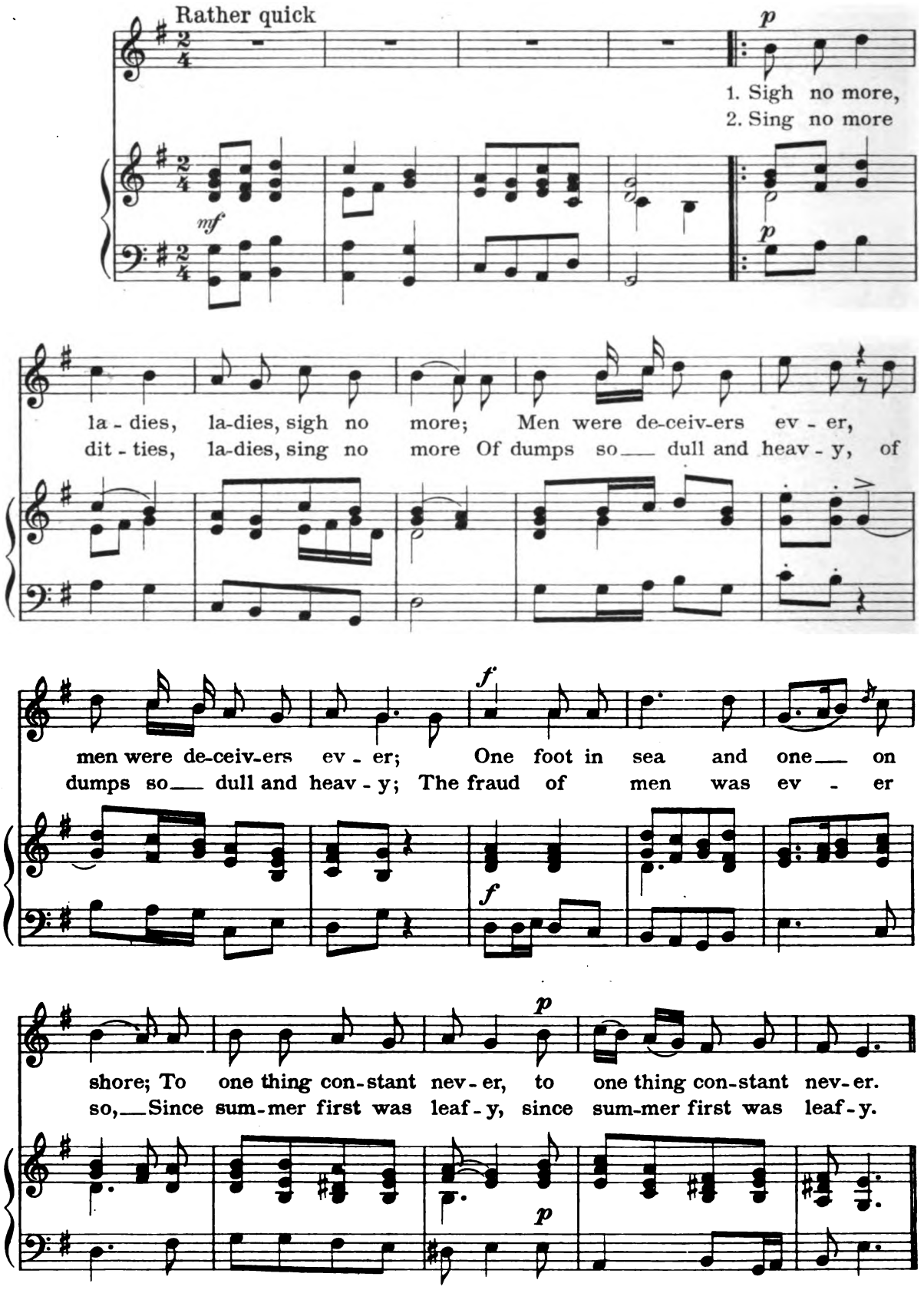


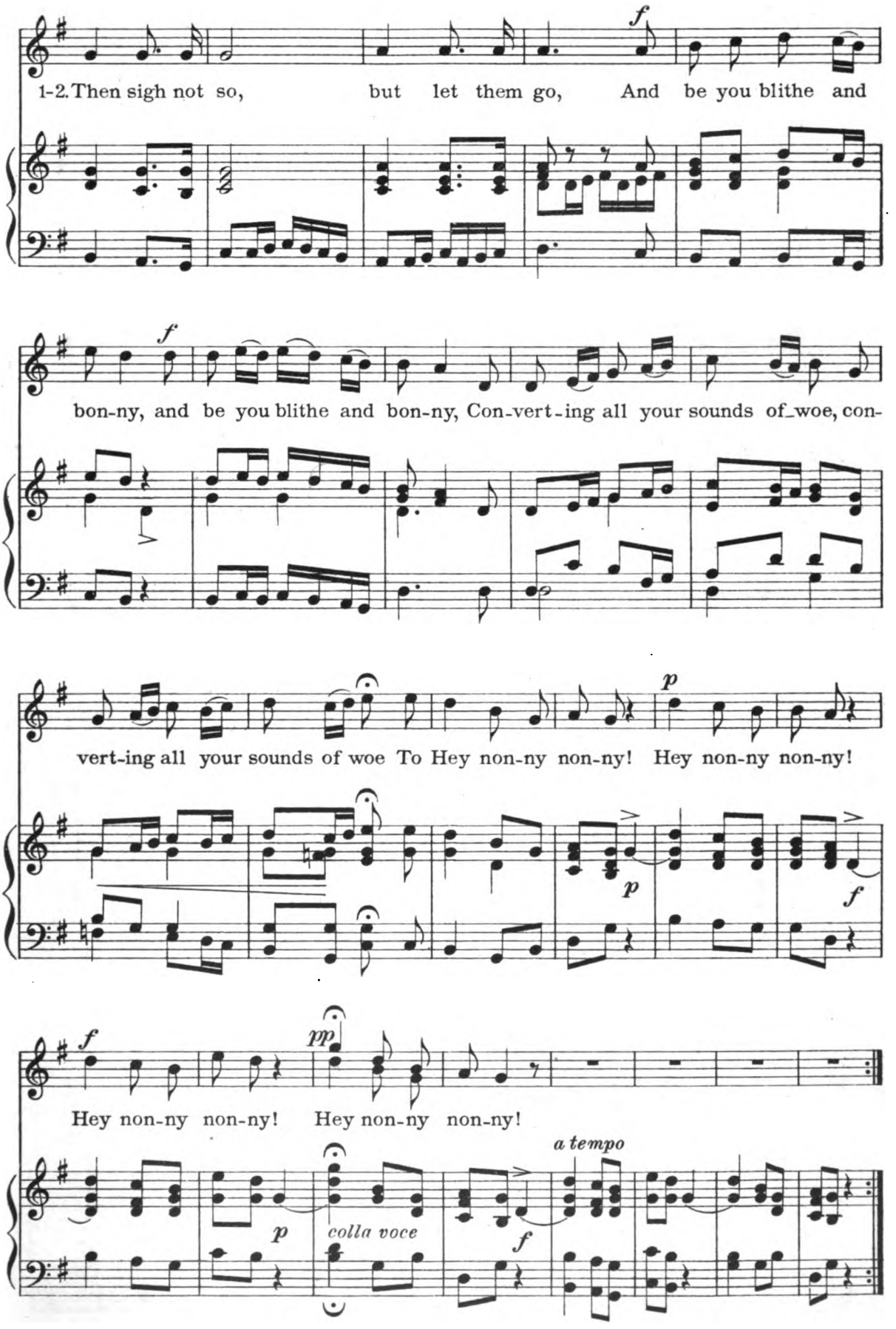


Sigh no more, ladies

"Much Ado about Nothing"
William Shakespeare

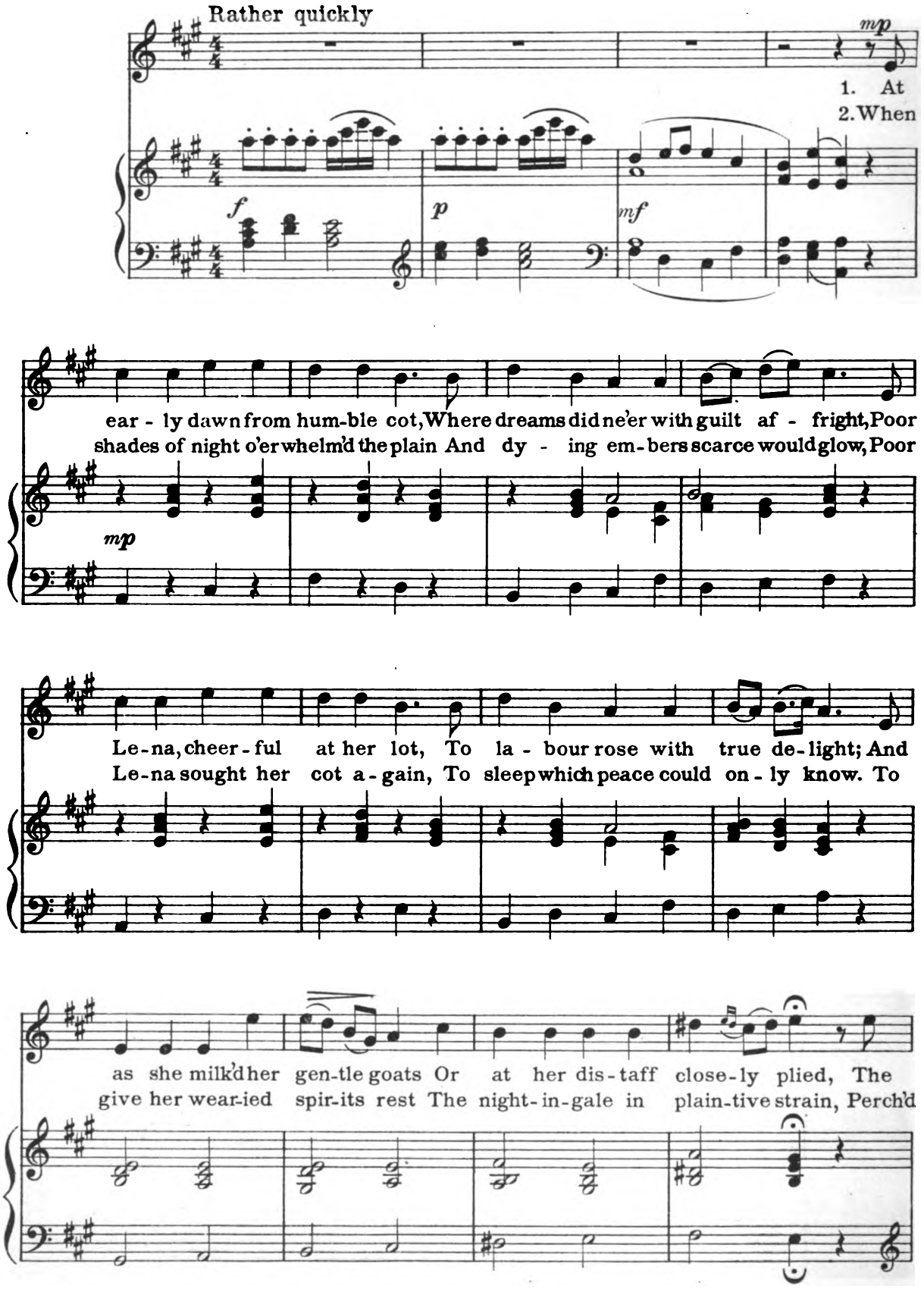
R. J. S. Stevens

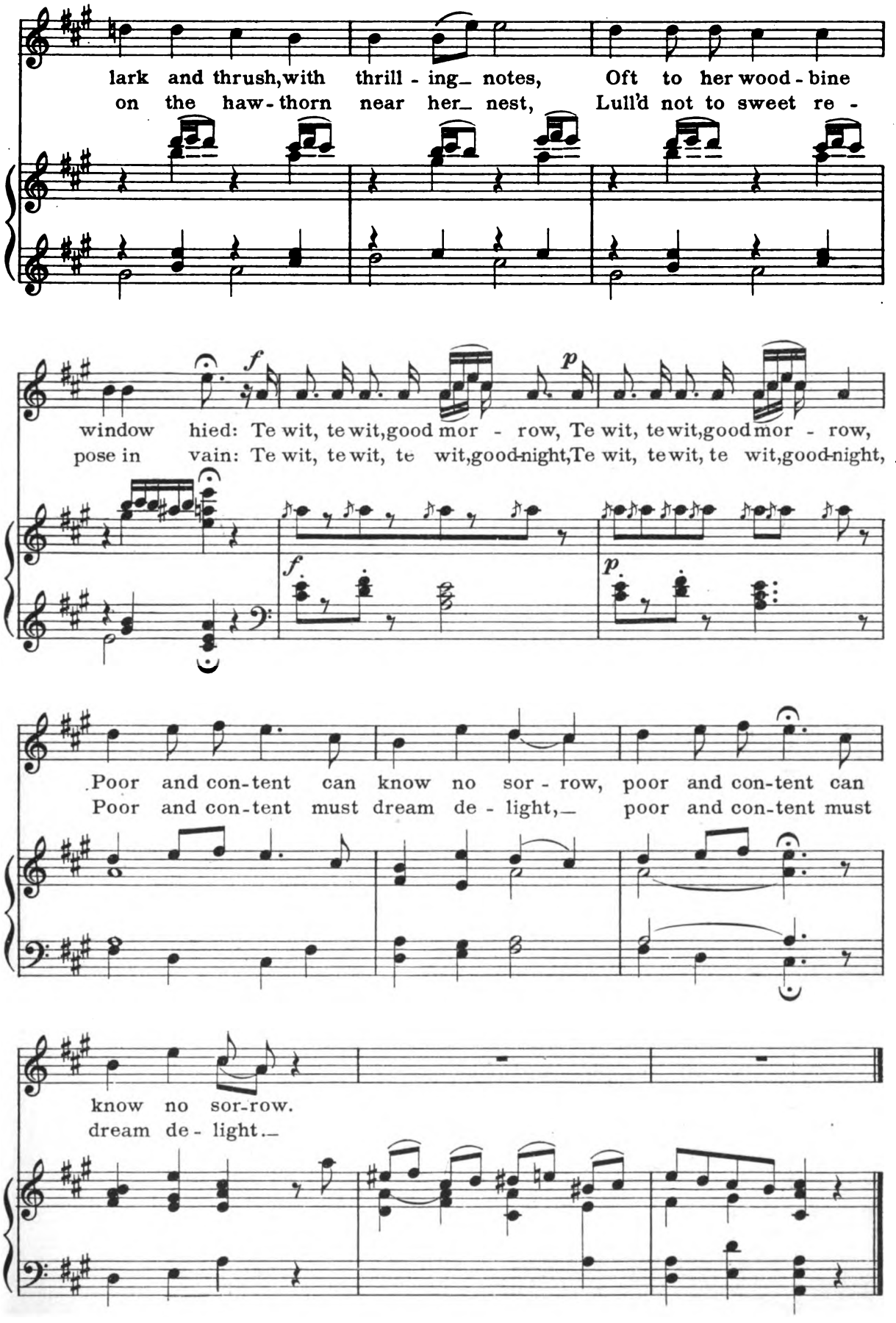




At Early Dawn

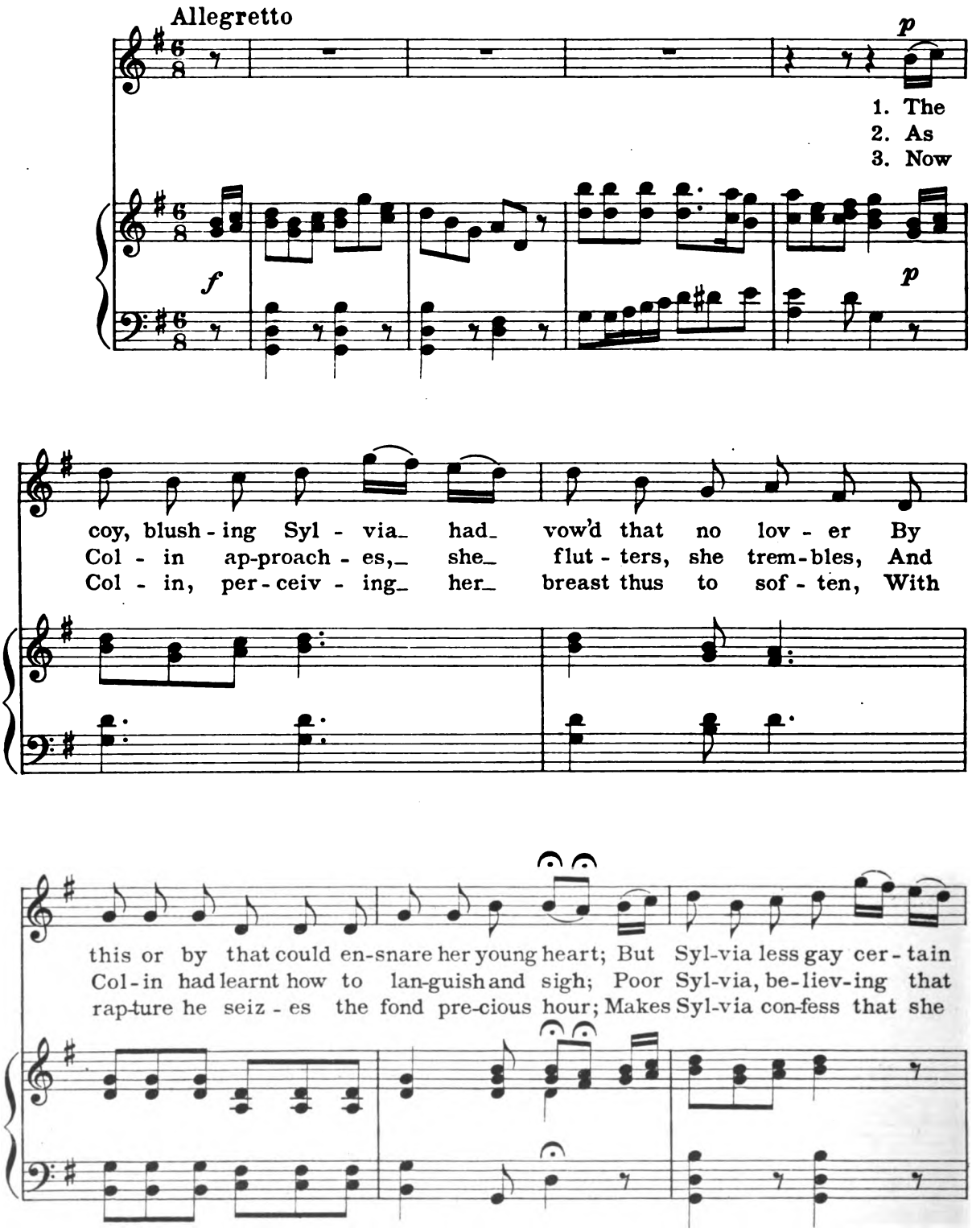
Samuel Birch — Thomas Attwood

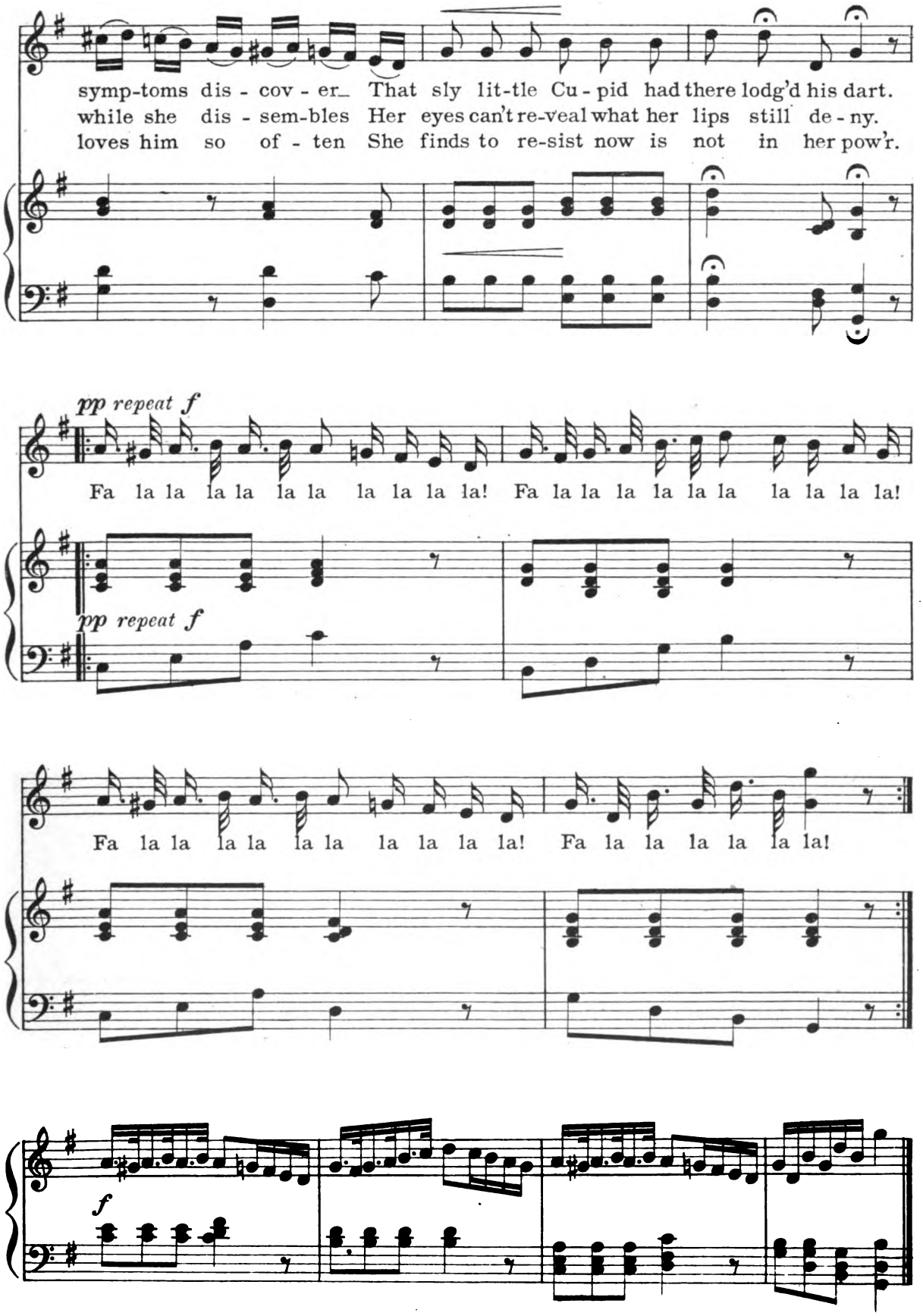




The coy, blushing Sylvia

Plowden





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