

Props: *Bundell MS.*

068 Derby verses 1, 2, 5, 6 : Come let us anew: sym, 1/2, sym, 5/6

Charlotte

Good evening. For the last 50 years The Madding Crowd has been researching music familiar to people in Georgian times and presenting concerts, morning and evening services, weddings, funerals, outdoor events, workshops – all to introduce this almost forgotten music to the wider public.

Our programme tonight uses mainly Hampshire sources to give a taste of village music and dance in the eighteenth and nineteenth centuries. We will touch on a few of the events in the church year.

Brenda B

Our first Hampshire voice is the Rev David Everard Ford, who was the Congregational minister at Lymington from 1821 until 1841. He was only 24 when he first arrived and was a man of striking appearance with a powerful voice. He was a firm evangelical and a foe of liberal thinking.

John Brown, rev. Ian Sellers DNB article.

Rev. Ford – Stan (Dave)

The highest ambition of many country quires is to make a great noise. To accomplish this, the first step is to muster as many hands as possible. Every man in the village who has a flute or a fiddle, a clarionette or a bassoon, an oboe or a vox-humane, must bring it with him to church although perhaps he hardly know the scale of the instrument, and is quite incapable of producing a good tone upon it.

Observations on Psalmody by a composer London 1827 (actually David Everard Ford of Lymington 1797 – 1875)

Brenda B

He also criticises local composers for putting forward their own tunes whatever the quality.

Rev. Ford – Stan (Dave)

I heartily pity that congregation which is doomed to have a composer for its clerk, quire-leader or organist. Compositions of everybody else must be laid aside to make room for his own crude productions. Melody is murdered, and harmony lifts up her voice no more.

Observations on Psalmody by a composer London 1827 (actually David Everard Ford of Lymington 1797 – 1875)

Brenda B

Of course the Reverend Ford doesn't mention compositions by Ministers. He himself published books of psalms and hymn tunes to try to provide good music for the choirs. We will leave you to decide if melody is murdered in this composition by the Rev Ford but it was very popular at the time, appearing in many manuscript books in and out of Hampshire.

Mike

Sound up the tune in C Neighbours.

56f Christchurch David Everard Ford of Lymington verses 1, 2, 5. Now let the slumbering church awake

Caroline Ellis

It wasn't just composers who wanted to improve the music. There were many complaints about the playing of the bands. Here is the judgement of John Antes La Trobe.

La Trobe – Dave

The first specimen he has of his choir is perhaps ushered in by a clarinet, which, though rather a favourite in country churches, is the most hapless in untutored hands. This is commissioned to lead off, and after some dreadful hiccups on the part of the instrument, which is its infirmity when clumsily dealt with, and which chases the blood chill through the veins, the tune is completed, and the singing proceeds. Then other instruments are introduced - the flute, and the vile squeaking of the wry-necked fife, and it may be, breaking suddenly in with portentous thunder, after three or four notes spent in gathering up the long clambering instrument, some unlucky, deep-mouthed bassoon.

It may readily be conceived, that these instruments by their united clamour, will lay a sufficient foundation of noise, upon which the singers may rear their superstructure.

The Music of the Church considered in its various branches, Congregational and Choral, London, 1831 by John Antes La Trobe

Caroline Ellis

We have however found there *were* many bands in great demand for all occasions. William Clift describes the Bramley band in his Reminiscences. He was born in 1828, joined the choir when he was ten and continued for seventy years.

William Clift - Gordon

Joseph Fry was master of the Bramley Band, and also leader of the church music, the instrumental part of which was supplied by wind instruments. Our church choir was led by Joseph Fry and another playing clarionettes and sometimes we had a German flute and two bassoons. There were two good bass singers, and one counteralto could sing clearly up to B flat. I could play, but was required to help the singing. Fry's services were in great request at all the 'Mayings' and other festive occasions. He was a good musician, and kept the church music going at Bramley in the old style much longer than neighbouring villages did theirs, but his band had to give place to an harmonium about 1860..

The Reminiscences of William Clift of Bramley Published 1908 by Bramley Shell Publications, The Vicarage, Silchester Road, Bramley, Basingstoke, RG26 5DQ Born 1828 P38

Caroline Ellis

Our band will have plenty of time to show off their skills later but let us now welcome in the new year.

333g Ode to New Year Stand still

Christine

Throughout the 18th century many galleries were erected in churches and the singers and bands were often allocated seats in them. Charlotte Yonge described the old church in Otterbourne.

Charlotte Yonge - Diana

One entered between two blocks of pews of old brown unpainted oak. In the space between them were two or three low benches for the children. Within the chancel on the north side was a large pew lined with red, belonging to Cranbury Park, and on the south, first the clerk's desk, then a narrow seat of the clergyman's, and then a large square pew.

Further space was provided by two galleries, one on the north side supported on iron poles, and entered from the outside by a step ladder studded with large square-headed nails to prevent it from being slippery. The other went across the west end, and was entered by a dark staircase leading up behind the pews. There was a part boarded off for the singers.

Old Church Otterbourne The Old Church P22-

Stephen (Tony)

So what did the singers sing in the galleries at this time? There were many printed books which were specifically "for the use of country quires" but these were expensive, so much of the music was laboriously copied into manuscript books. From 1796 the churchwardens at Lymington paid for books and stands for the singers and also to Mrs Munt "for writing the music".

Charlotte

Many of the manuscript books looked like this one.

(hold up and describe Bundell MS briefly)

Our next piece is from a manuscript from Hannington, dated 1821.

The Hannington manuscript (HRO 116A03/1)

The words are from Psalm 11 New Version. The tune has three parts in all printed sources, and the fourth part, the soprano, was probably added locally.

668 Harbro New Hannington MS verses 1, 2, 6 : Since I have placed my trust in God.

Ros

Another Hampshire composer was William Arnold who was a Portsmouth composer. He was born in 1768 and worked as a shipwright in His Majesty's Dockyard at Portsmouth. He was also choirmaster at the Daniel Street Wesleyan Chapel. Many of his tunes were composed whilst he was at work, and he used to note them down with his carpenter's pencil on a piece of board.

[Mus. Meth. Hymn Book 1935]

His life does not seem to have been plain sailing as revealed in a notice he inserted in the Portsmouth Telegraph of 1800.

John B

Whereas Hannah Arnold, wife of William Arnold, Shipwright in His Majesty's Dock-Yard, at Portsmouth, did, on or about the 1st day of May instant, escape from the Workhouse at Kingston, where she had been placed for her bad behaviour: This is to caution all Persons against Trusting or giving Credit to the said Hannah Arnold, as the said William Arnold hereby gives notice, he will not be answerable or accountable for any Debts she may contract.

Portsea, 12th May, 1800 Wm. Arnold

The Portsmouth Telegraph, or, Mottley's Naval & Military Journal

Ros

Arnold published both hymn and psalm tunes. Here Charlotte Yonge describes what happens when the words do not quite fit the tunes regularly.

Charlotte Yonge - Diana

About four verses of each Psalm were sung, the last lines over and over again, some very oddly divided. For instance –

“Shall fix the place where we must dwell,
The pride of Jacob, His delight”
was sung thus:-

“The pride of Ja- the pride of Ja-”

But rough as these were, some of these Psalms were very dear to us all...

Charlotte Yonge Old Otterbourne

Caroline Ellis

Oh, I like the Spinster's Psalm: “O for a man, O for a man, O for a mansion in the sky”

Judy

What about “O stir this stu, O stir this stu, O stir this stupid heart of mine”

Brenda B

Do you remember “ And love thee Bet, and love thee Bet, and love thee better than before”

Anne D

Oh yes, the young men used to like singing those words to Mr. Arnold's tune.

Mike

But we don't want those sort of carryings on here. We're going to sing Charles Wesley's words, as Mr Arnold himself chose for the tune.

82 Job William Arnold of Portsea verses 1, 3, last : The great archangel's trump shall sound

Ann P

Hampshire was once notorious for the number of Vicars who held several livings. This was partly due to the Bishop of Winchester, Brownlow North, a son of Lord Guildford, and the brother of Lord North the Prime Minister, who used his position to look after several members of his family. William Cobbett was so incensed that he listed all the preferments given to the Bishop's relatives.

Cobbett - Tony

Edmund Poulter married Miss Bannister. She was a sister of the Bishop's wife. After he was ordained, he was inducted to Crawley with Hunton in 1785, and Calbourne with Newtown on the Isle of Wight.

Ann P

Yes, but he resigned Crawley in 1791.

Cobbett - Tony

That was when he also became Rector of Meonstoke with Soberton and, three years later, of Bishop's Waltham. In 1796 he also became Vicar of Buriton with Petersfield. All the time he was also a Prebend of Winchester, living at No. 1, The Close.

Ann P

Was that the lot?

Cobbett - Tony

For a few years. Then in 1814 he became Vicar of Alton, with charge of the chapels of Holy Bourne, Binstead and Kingsley.

Ann P

They can't have seen much of him at Meonstoke.

Cobbett - Tony

Oh yes, he was there quite often. You see, the Hampshire Hunt met there fairly regularly, and they also had a good cricket team. They say he once interviewed candidates for ordination while waiting to go in to bat.

Ann P

Edmund Poulter as Prebend of Winchester would no doubt have known the music of Joseph Key. He may well have heard this celebratory *Easter Anthem* in one of his churches, since it is found in a number of parish manuscripts.

033 Easter Anthem from Sym @ Letter E - Now is Christ Risen

Judy

Whitsuntide, the next major church festival, was a time for celebration in many villages, especially those with Friendly Societies. Whitchurch Friendly Society was established in 1807. It provided for its members when they were rendered incapable of work 'by sickness, lameness, or any other disease (except the venereal disease, or fighting)', and also helped with their funeral expenses.

The rules stipulated that 'there shall be one feast day in every year, and that to be on Whit Monday at the Town Hall'.

Whitchurch Friendly Society rules and orders, 1815 (106A07/E3)

Caroline Edwards

A report on Friendly Societies in 1859 was dismayed to note: 'in most populous villages every public-house has one or more Clubs... As an instance of the expenditure which takes place for drink in some societies the following account is extracted from the last three Annual Reports of the Friendly Society held at the school-room, Soberton, from which it appears that no less than 258 gallons of beer were consumed during that period by about 120 members.'

Report of the Registrar of Friendly Societies in England 1859 HRO 20/1

Angie

The celebrations of the Friendly Societies often concluded with dancing as reported in The Hampshire Intelligencer of 1839.

Caroline Edwards

In the evenings the bowers at the Cowherds and Portswood afforded ample opportunities for indulgence to the lovers of rural dancing, and the attendance at those places on Monday evening, fully proved how much they appreciated the exertions made for their amusement. Their happy faces and "fresh expanded eyes" evinced how much they were gratified with the country dance, in a bower "where woodbines flaunt, and roses shed a couch."

Hampshire Intelligencer, 25th May 1839

Angie

That was a rather patronising and florid description, typical of the style of newspapers at that time.

These Clubs' intentions are perfectly expressed in Psalm 133, often called the Fellowship or Club Psalm.

540 Broomsgrove Psalm 133 OV O what a happy thing it is

Dusty

The Whitsun festivities were opportunities to indulge in mild flirtation, but there were other chances, as William Cobbett, a long term resident of Botley, noted in his Rural Rides.

Cobbett - Tony

Monday 2nd October.

It was dark by the time we got to a village, called East Woodhay. Sunday evening is the time for courting, in the country. It is not convenient to carry this on before faces, and, at farm-houses and cottages, there are no spare apartments; so that the pairs turn out, and pitch up, to carry on their negotiations, by the side of stile or a gate. The evening was auspicious; it was pretty dark, the weather mild, and Old Michaelmas was fast approaching; and accordingly, I do not recollect ever having before seen so many negotiations going on, within so short a distance.

Rural Rides William Cobbett 1822-1826 Penguin Classics Middlesex England 1985

Dusty

And so one thing led to another and many of these 'negotiations' ended up at church. We shall now teach you a round which we found in the Farmer MS from Bramley. We can only speculate, but it is a paraphrase of Psalm 128 which is appointed for weddings, and could have been used as a processional as the bride and groom walked together to church.

162 Canon of 4 in 1 Bramley MS : Blest is the man (Audience participation)

Daphne (Anne D)

Some Hampshire composers seem to have produced music in the hopes of improving the singing. A young John Marsh of Romsey wrote in his journal in 1771:

John Marsh – Stephen (Simon)

Having paid much attention to the church singers lately, I on the 12th of October began composing anthems myself for them, one of which however I never finish'd and the others I never co'd get well perform'd by the Romsey singers, who were very coarse in their manner & by no means ready at learning anything new, on w'ch I soon desisted from any attempt of that kind...

The John Marsh Journals The Life and Times of a Gentleman Composer (1752-1828) ed. Brian Robins pub Pendragon Press Stuyvesant P92 1771

Daphne (Anne D)

However it seems that the singers were able to learn new music - but not from Marsh!

John Marsh – Stephen (Simon)

On attending the singers again on their usual evening of practice I found they had engaged a Mr Roe, a soldier, to attend & instruct them, in which he was of some service, tho' he had no great depth of theoretical knowledge & was very illiterate. He however taught them a few very pleasing anthems, Psalms etc. particularly the anthem "Awake up my Glory" by Broderip of Wells, which was much liked and frequently afterwards performed at Romsey Church.

The John Marsh Journals The Life and Times of a Gentleman Composer (1752-1828) ed. Brian Robins pub Pendragon Press Stuyvesant P90 1771

Daphne (Anne D)

That anthem by Broderip was based on Psalm 57. But so as not to compete with the Romsey singers, we will sing a setting of the same psalm by Thomas Clark.

1024 Psalm 57 OV Awake my joy v 1, 11, 13

INTERVAL

D231 May Day (Mrs McLeod's Reel) Pyle MS

Charlotte

To start our second half we bring together a composer, some church records, and a manuscript - all from all from one small area of north-east Hampshire.

Our composer is William Burgiss of Heckfield, a few miles north-east of Basingstoke. He published Anthems, Psalm tunes, Gloria Patri and a Funeral piece 'composed for the use of country choirs.'

Ros

From the Heckfield church records we know that there was a bassoon costing a guinea, that money was paid 'to allow for the singers learning to sing', and that the singers were paid regularly for their efforts.

Heckfield (27M79/PW1)

St James' Church at Bramley, only 6 miles away from Heckfield, also bought a bassoon and on December 27th 1813 'paid Burgiss for the Psalm books - £1 4s' so they too were singing Burgiss's music.

Bramley (63M70/PW2)

Charlotte

Our Psalm is by William Burgiss and is found in the manuscript from Hannington, eight miles away.

676 Psalm 89 v 1, 2, 5

Christina

We have talked about the composers – what about the writers of the words? Many people know of Southampton man Isaac Watts as a prolific hymn writer but not so many know the name of Anne Steele, one of the greatest of Baptist hymn-writers. Born in Broughton near Stockbridge she was the daughter of a timber merchant who was also the pastor of the Baptist Church. Her fiancé lost his life through drowning a few hours before the time fixed for the wedding and this had naturally a profound effect upon her. She published two volumes of poetry in 1760, *Poems on Subjects chiefly devotional by 'Theodosia'*.

A Companion to the Baptist Church Hymnal 1953. BCH 193 & 208.

Mike

We will now sing Psalm 23 in a completely Hampshire version. The words are by Anne Steele and the tune is by Gabriel Davis, the leader of music in the Kent Street Baptist Chapel in Portsea.

650 Weymouth Gabriel Davis of Portsea. Psalm 23 Anne Steele sym 1,2, sym 6,7: The Lord, my shepherd and my guide

Judy

Singing in church was the prerogative of the choir, but everyone could take part in dancing. Well, not quite everyone: it was sometimes considered unbecoming in a clergyman to dance. An advertisement of 1726 ran as follows:-

Pete (Dave)

A curate wanted, who will have easy duty and a stipend of fifty pounds per annum besides valuable perquisites. He must be zealously affected to the present Government and never forsake his principles, regular in his morals, sober and abstemious, grave in his dress and deportment, choice in his company, and exemplary in his conversation. He must be of superior abilities, studious, and careful in his employment of time, a lover of fiddling but no dancer.

Reading Mercury of 1726

Caroline Ellis

On 11 January 1832, the young curate of Havant near Portsmouth, Richard Seymour, drove his two sisters out to a children's dance at Codlington. "My conscience not at ease", he recorded afterwards in his diary, "Doubtful therefore whether I should have been there. I feel a great and I hope proper fear of being thought not to live up to what I preach. Shall avoid such things in future."

The Country Priest in English History. A Tindal Hart Page 91

Judy

Sometimes the band would entertain the squire's guests as happened at Hursley in 1839.

John Truss - Simon

"Sir, I will attend you myself with five men as good musicians to play quadrilles and country dances etc. at Hursley Park at ½ past 3 o'clock on Tuesday the 6th of August for the sum of five pounds including the carriage and men to and from Hursley, the men to be found refreshments during the time of playing by the party."

Signed, John Truss.

HRO 63M84/202/1

Judy

The music for our dance comes from the Pyle MS which was started in 1822. It contains mainly dances with a few settings of church music at the back of the book. It is likely that Pyle played in the Nether Wallop village band.

The Pyle manuscript (HRO 210M87)

Daphne

And now it is your turn to dance.

D114 Queen of the May:Pyle MS, D116 Merry Month of May: Kerr, (audience participation)

Helen

Every village had its hierarchy – first the Squire, then the vicar; but only a little less important was the Parish Clerk. Deane church records show that on 5 Oct 1805 10s 6d was paid ‘for a pare of shoes for the clarck to attend the church Sundays’

Deane (66M83/PW1)

Obviously that Clerk had not been able to earn enough, but as Clerks had by law to be able to read, write and sing, they often supplemented their incomes in other ways. The following is a shop bill printed in the Hampshire Chronicle of January 8th 1780.

James Williams – John B

James Williams, Parish Clerk, Saxstone, Town Cryar, and Bellman, - makes and sells all sorts of haberdasharies, Groceyries, &c. Likewise Hair and Wigs drest, and cut, on the shortest Notise.

I keeps a evening Scholl, where I teach at reaseoneable rates, reading, writing, and also singing.

I plays the Hooboy occasionally, if wanted.

My shop is next door, where I bleed, draw Teth, and Shoo horses, with the greatest Scil. Children taut to dance, if agreeable, at 6 Pence per Week, by me James Williams, who buy and sell old Iorn, and Coals. - Shoes clean'd and mended.

A Hat and pr Stokens to be cudgelled for, the best in 5, on Shrof Thshday. For particulars encuire within, or at the Horse Shoo and Bell, near the church, on tother side of the way.

I sells good Ayle, and some times Sider. Logins for cingle men.

Hampshire Chronicle 8 Jan 1780 'The following is the exact copy of a shop bill at Wigan, in Lancashire.'

Helen

There were many examples of altercations between parish clerks, church wardens and vicars.

Stephen (Caroline Edwards)

John Graham, vicar of East Wellow between 1744 and 1776 was at loggerheads with many in the parish which culminated in a case before the Ecclesiastical Courts.

Michael Rogers, the parish clerk and a cordwainer, testified that during Sunday morning service. ‘John Graham got up in the pulpit, soon after, came down again, and went out of the church without preaching a sermon’, apparently because ‘the churchwardens would not put the singers into the stocks as he had required them to do’. After nearly five years of dispute, Graham was admonished ‘to behave himself in his ministerial office and do his pastoral duty in a better manner for the future’. He also had to pay the costs of the case, some £12.

(Sarah Lewin)

Christina

Perhaps Revd. Graham should have listened to the words of of Psalm 135 which we are about to sing. They remind us that God is ultimately in control not the vicar. The tune is by Benjamin Cuzens of Portsmouth Common. He was probably a schoolmaster.

599 Ringwood Psalm 135 (Watts) Benjamin Cuzens of Portsmouth vv.1, 2, 3 : Great is the Lord

Anne T

At the bottom of the social scale came the farm workers, many of whom were too poor even to afford the weekly subscription to the friendly society and only the workhouse stood between them and starvation in times of severe hardship.

The men of Barton Stacey carried a petition to the King at Brighton in 1828.

Simon

"many of us have not food sufficient to satisfy our hunger; our drink is chiefly the crystal element; we have not clothes to hide the nakedness of ourselves, our wives and our children, nor fuel wherewith to warm us while at the same time our farms are filled with corn".

Hampshire Machine Breakers The Story of the 1830 Riots By Jill Chambers ISBN 0 9515959 7 0

Anne T

A Committee on Agricultural Wages reported in 1824 that in the South wages could be as low as 3s. a week for a single man and 4s.6d. for a married man

The Village Labourer 1760-1832 J.L.Hammond and Barbara Hammond Alan Sutton Publishing Ltd ISBN0-86299-345-8 P324 First published 1911

By 1830, riots were breaking out. One of the main demands of the rioters was "Give us 2s 0d a day". The desperate men broke machines, burnt ricks and demanded higher wages.

The Agricultural Riots of 1830. Occasional paper no. 16. Eastleigh & District L.H.S. Joy Barber 1986

At Owslebury a mob of 150 men took round a petition for the farmers to sign which said,

Simon

"We, the undersigned are willing to give 2 shillings per day, for able-bodied married men, and 9 shillings per week for single men, on consideration of our rents and tithes being abated in proportion."

Copy of Agreement Owslebury, November 23rd, 1830

Anne T

Unfortunately they also broke the machinery and demanded money and for this reason they were brought before Winchester Assizes. One John Boyce was found guilty and sentenced to 7 years transportation to Van Dieman's Land.

The Owslebury Lads is a song which tells this story and it is appropriate that it was collected from James Stagg, a labourer, who lived in and around Owslebury for most of his life but who ended his life in the workhouse.

Mrs Pritchard will sing it for us. Please join in the chorus.

421g Owslebury Lads omit verse 3 (audience participation in chorus)

Christine

The Rioters were the labourers demanding a living wage but the farmers also complained of having to pay tithes to the landowners and the church.

John B

We've cheated the parson, we'll cheat him again
for why should the blockhead have one in ten?

Christine

The completion of the Harvest was the one time of the year when farmers and workers came together to celebrate with a feast and a service.

Our band enjoys this tune, which we sing to Isaac Watts's paraphrase of part of Psalm 65, a very popular psalm celebrating the harvest.

072h Burton Bradstock IW065:4 pt2 verses 1, 2, 5 'Tis by thy strength...

Heather

Music was not restricted to church and chapel. Villagers also sang in cottage, field and ale house. Many of their songs would have been lost were it not for the folk song collectors of the early 20th century. In Hampshire, George Gardiner visited villages, towns and workhouses from 1905 to 1909 collecting folk songs.

One of those singers was 81 year old Moses Mills. He was an agricultural labourer and such a colourful character that Mrs D. Cosier felt obliged to record her recollections of him.

Mrs Cosier - Terry

Moses grew unusually large cabbages, and frequently brought father one or two. Once, father commented upon the size of the heads, and when Moses divulged the secret of manuring them, father ate no more of Moses' cabbages.

Recollections of Moses Mills by Mrs D D Cosier HRO 45M86/97

Jennifer (Heather)

Folk songs were orally transmitted for centuries and as the people moved across the country so did their songs. This version of a *Harvest Song* comes from Cornwall and you can imagine the steady rhythm of the reapers.

148a Harvest Song Now the corn is all ripe

Ann P

And so we come to the end of the year. While the well known carol *While Shepherds Watched* was sung in church, many other Christmas carols were only sung for going the rounds of the whole parish at Christmas. As well as bringing the good news of the birth of Christ, it was also an opportunity to collect money, food and drink from all the larger houses in the parish.

Emily Herbert at Highclere wrote in a letter to her father Lord Porchester on 29 December 1810...

Anne D

'My dear papa, we had a very merry evening Christmas Eve – we had the singers and the mummers who acted a very droll play about Tom Thumb. We all wished you were there.'

(HRO 75M91/B13):

Charlotte Yonge - Diana

Those carols in the old time, had a flavour of wild beauty about them, but they needed to be heard at a distance. Near at hand, the children, then utterly untrained in voice, sang like ballad singers. The shrill, thin voices of the children were not only ignorantly irreverent, but there were parties of boisterous lads, or idle men, as ignorant, more profane, and sometimes half tipsy.

Old Church Otterbourne The Old Church P22–

Ann P

That was the author Charlotte Yonge's view, although she did love the singers and band of the Old Church in Otterbourne

George Gardiner collected our next carol in Twyford from John Carter who at 73 years old was still a "road mending labourer."

Gardiner – John B

The name of Twyford reminds me that that village was my first happy hunting-ground in Hampshire. I say happy, because I had there a hearty welcome. In Twyford I collected eleven songs and two carols...

People sometimes ask me how I discover my singers. Well, I simply ask anybody. ... A singer is always a jolly good fellow. Once I called on an old lady who was prepared for my visit. Unfortunately someone else answered the door, and when I spoke of the old songs the answer was, "We don't want old songs. We have no money to give for old songs. We really don't require any to-day."

Letter from George B. Gardiner Esq., to The Editor of the Hampshire Chronicle on 28th August, 1906.

Ann P

This carol was also collected by George Gardiner from James Lake, an agricultural labourer in Dummer. Of all the singers Gardiner collected from, Lake sang the largest number of carols.

The Hannington manuscript also has the bass line of this carol, so we know that it was sung in both the early 19th and early 20th centuries. Now, in the early 21st century and to finish our concert we shall sing *Hark Shepherds Hark*.

248 Hark Shepherds Hark sung by John Carter of Twyford 1905 and James Lake of Dummer also Hannington MS