

The Cries of London
for One or more Voices

with an Accompaniment for the

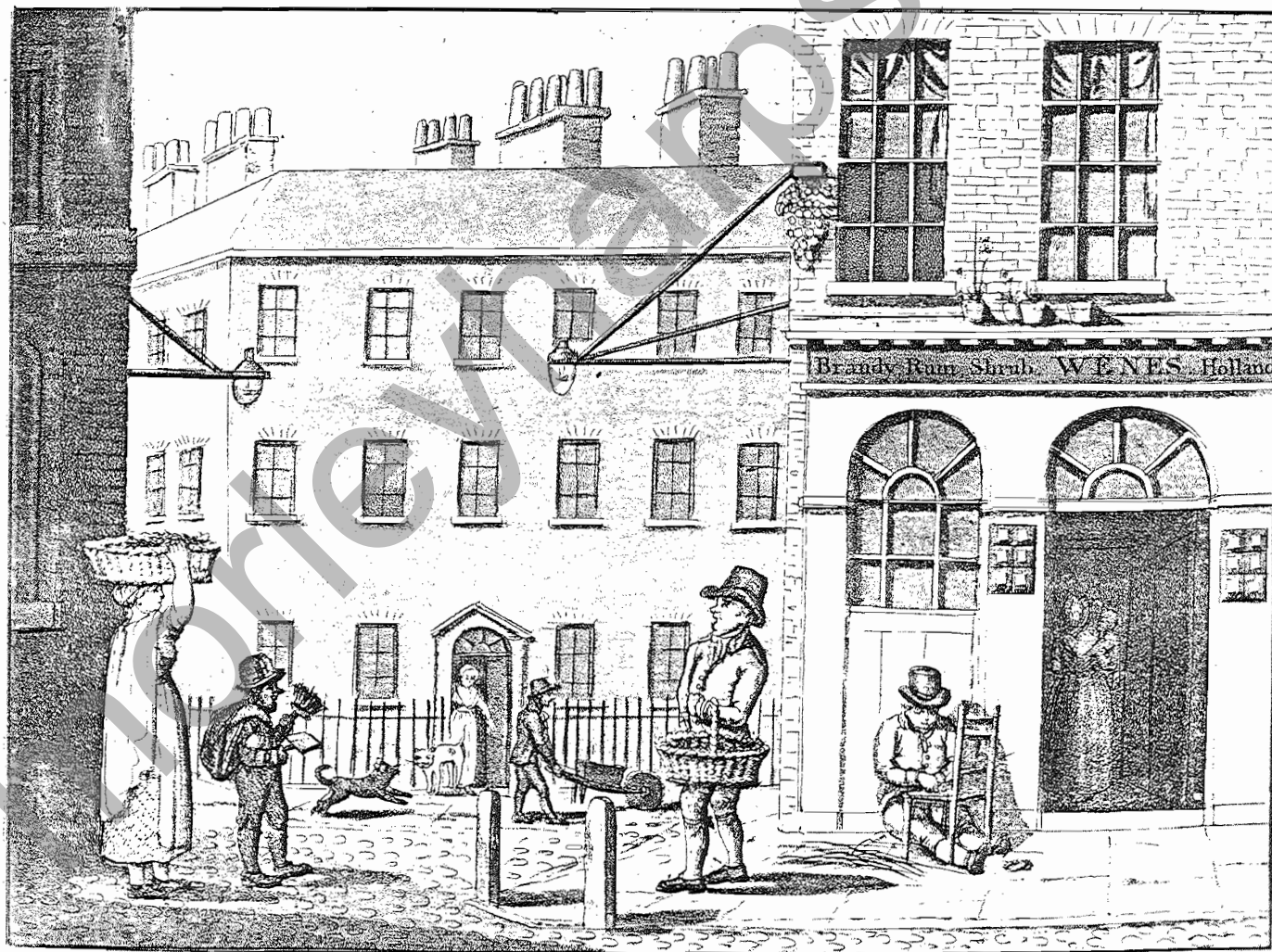
HARP or PIANO FORTE,

to which is added Some favorite AIRS, with Variations;

by Ph. J. Meyer Senr.

Ent. at Sta. Hall.

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the Clive Morley Collection

CLIVE MORLEY HARPS LTD

GOODFELLOWS, FILKINS,

LECHLADE, GLOS. GL7 3JG .ENGLAND

a Woman. a Chimney sweepers boy.

Two bunches a penny Prim-roses, two bunches a penny. (Sweep.)

Harp, or Piano-Forte.

Harmonic Sounds

* Plain Sounds

another Woman.

Ground Ivy, come buy fresh Ground Ivy.

Harm. S.

Two bunches a pen - ny Prim - roses, two bunches a pen - ny. (Sweep.)

the Chim:fw: ³

Harm. S.

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It features two triplet markings over the first and second phrases. The piano accompaniment is in a grand staff (treble and bass clefs) and consists of a simple harmonic accompaniment with wavy lines above the notes.

Plain S.

This system contains a piano accompaniment in a grand staff. It features a more complex harmonic accompaniment with many sixteenth notes and triplet markings in both the treble and bass staves.

another Woman.

Ground I - vy, come buy fresh Ground I - vy.

Harm. S.

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef and features a triplet marking. The piano accompaniment is in a grand staff and features a complex harmonic accompaniment with many sixteenth notes and wavy lines above the notes.

Buy my young Water - Cresses.

Harm. S. Plain S. Volti

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef and features a triplet marking. The piano accompaniment is in a grand staff and features a complex harmonic accompaniment with many sixteenth notes and wavy lines above the notes. The system ends with a double bar line and repeat dots.

4

Two bunches a pen - ny Prim - roses, two bunches a pen - ny. (Sweep.) the Chim: fw:

Harm: S.

Old Chairs to mend, Old Chairs to mend.

Harm. S. Plain S.

the Chim:fw:

Two bunches a pen - ny Prim - roses, two bunches a pen - ny. (Sweep.)

Harm. S.

Chim:fw:

two bunches a penny Prim - roses, two bunches a penny. (Sweep.) a pen -

Chim:fw:

Chim:fw:

- ny, (Sweep.) a pen - ny, (Sweep.) a pen - ny.

Jennies Bawbie.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 2/4 time. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a simple accompaniment of quarter notes.

The second system continues the piece with two staves. The upper staff has a more active melody with some triplets and sixteenth notes, while the bass line remains steady with quarter notes.

Var:1.

The first variation, labeled 'Var:1.', is presented in two staves. The upper staff features a more complex and rhythmic melody with many sixteenth notes, while the bass line continues with a steady accompaniment.

The second variation is shown in two staves. The upper staff is characterized by dense, rapid sixteenth-note passages, creating a more technically demanding texture. The bass line continues to provide a steady accompaniment.

Var:2.

The third variation, labeled 'Var:2.', is in two staves. The upper staff features a melody with a mix of eighth and sixteenth notes, while the bass line has a more active accompaniment with eighth notes.

The fourth variation is in two staves. The upper staff has a melody with many sixteenth notes, and the bass line features a prominent accompaniment of sixteenth-note chords, creating a rich harmonic texture.

Harmonic Sounds

Var:5. 7

Harm. S.

Harm. S. Plain S. Harm. S. Plain S.

Var:4.

Andantino.

p *f*

p

Var: 1.

Var: 2.

The first system of musical notation for 'Var: 2.' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex, flowing melody in the treble clef with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass clef.

The second system continues the musical piece. It features a repeat sign at the beginning of the treble staff, followed by a continuation of the intricate melodic lines in both staves.

The third system shows further development of the musical theme. The treble staff has a more active melodic line, while the bass staff provides a steady accompaniment. The system ends with a double bar line and a fermata-like symbol.

Var: 3.

The first system of 'Var: 3.' begins with a grand staff. The treble staff contains a melody with many beamed sixteenth notes, and the bass staff has a simpler accompaniment. The key signature remains one flat.

The second system of 'Var: 3.' continues the melodic and accompanimental lines. It includes a repeat sign and ends with a double bar line and a fermata-like symbol.

The third system of 'Var: 3.' shows the continuation of the musical theme. The treble staff has a more active melodic line, and the bass staff provides a steady accompaniment.

The fourth system of 'Var: 3.' concludes the piece. It features a final melodic flourish in the treble staff and a concluding accompaniment in the bass staff, ending with a double bar line.

an Imitation.

Lively.

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

D.C.

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

D.C.

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

Harmonic Sounds

D.C.

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

♩ 2
4
♭

D.C.

a new Waltz.

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

♩ 3
8
♭

D.C.

1st

0 1 0 2 1 0 1 0 0 1 2 1

0 1 0 1 0 2 0 3 2 1 0 1 0 0 3 2 1 3

2^d

2 1 0 1 2 1 2 1 0 1 0 2 2 1 0 1 0 1 0 2 3 3 3 2 1 3

2 1 1 0 3 2 1 3

1 0 1 0 2 0 1 0 2 3 3 3 2 1 3

al primo