

**From marketplace tabloid to operatic entertainment:  
 Musical notation and the broadside ballad in late seventeenth-century London**

<b>Notation</b>		
Nonsensical, Square Notation	101	
Sensical, Round Notation	11	(most printed by Moore)
Sensical, Round Notation, Wrong Tune	6	
Sensical, Square Notation	23	
Sensical, Square Notation, Wrong Tune	20	
<b>Predominant Subjects</b>		
Execution, farewell	3	
Lament	2	
Love	92	
Political	26	
Religion	6	
Dancing	3	
<b>Predominant Tunes</b>		<b>Subject</b>
"Aye, Marry and thank ye too"	7	love
"Cupid's Courtesy"	4	(same printer) unrequited love
"Fond Boy"	9	love, mirth, drink
"I love you more and more each day"	4	Banquet of Musick, II love, 1 political
"If Love's a Sweet Passion"	11	Purcell ( <i>Fairy Queen</i> ) love, 1 political
"Let Mary Live Long"	3	political
"Let the Soldiers Rejoyce"	6	Purcell ( <i>Prophetess</i> ) political, 1 love
"Lilburlero"	3	political, protestant
"Make Your Honors, Miss"	3	D'Urfey love, bawdy
"March Boys"	5	2 political, 3 love
"Russel's Farewell"	4	execution, 1 religious
"Tender Hearts of London City"	3	military, love
"Why are my eyes still flowing?"	3	love
"How Blest Are Shepherds"	2	Purcell ( <i>King Arthur</i> ) love, pastoral
"No No Poor Suffering Heart"	2	Purcell ( <i>Cleomenes</i> ) unrequited love
"State and Ambition"	2	D'Urfey (same printer) love, war
"Scotch Haymakers"	2	D'Urfey love, Northern
"Valiant Jockey"	2	D'Urfey political, King William
"What shall I do to show her I love her"	2	Purcell ( <i>Prophetess</i> ) unrequited love
<b>Predominant Printers</b>		
A. Milbourn	11	
C. Bates	34	
J. Bissel	11	
J. Millet	6	
C. Dennyson	3	
J. Blare	3	
J. Conyers	11	
J. Deacon	11	
P. Brooksby (and partners)	45	
R. Kell	3	
T. Moore	6	
C. Barnet	4	

**“Notation ballad” tunes featured in ballad operas**

<b>Notation Ballad Tunes</b>	<b>Composer</b>	<b>Ballad Opera1</b>	<b>Ballad Opera2</b>	<b>Ballad Opera3</b>	<b>Ballad Opera4</b>
How Blest are the Shepherds	Purcell, <i>King Arthur</i>	<i>Chuck; or, the School-Boy's Opera</i> , 1729	<i>The Humours of the Court; or, Modern Gallantry</i> , 1732	<i>The Mad Captain</i> , 1733	<i>Sequel to the Opera of Flora</i> , 1732
If Love's A Sweet Passion	Purcell, <i>Fairy-Queen</i>	<i>The Beggar's Opera</i> , 1728	<i>Bays's Opera</i> , 1730	<i>The Humours of the Court; or, Modern Gallantry</i> , 1732	<i>The Sturdy Beggars</i> , 1733
Let the Soldiers Rejoice	Purcell, <i>Prophetess</i>	<i>Love and Revenge; or, The Vintner Outwitted</i> , 1729			
Let Mary Live Long	D'Urfey, <i>Pills</i> , VI, 1720	<i>The Mad Captain</i> , 1733			
Lilliburiero	unknown	<i>The Footman</i> , 1732			
State and Ambition	D'Urfey, <i>Pills</i> , VI, 1720	<i>The Rival Theatres; or, A Play-House to be Lett</i> , 1737	<i>The Stage-Mutineers; or, A Play-House to Be Lett</i> , 1733		
What shall I do to show her I love her	Purcell, <i>Prophetess</i>	<i>The Beggar's Opera</i> , 1728	<i>The Gentle Shepherd</i> , 1729	<i>The Jew Decoy'd; or, The Progress of a Harlot</i> , 1733	<i>Patie and Peggy; or, The Fair Foundling</i> , 1730

How many ballads would sell without a formal woodcut?  
 These generall compliances must needs be observed, or else  
 the people out of the rate of their madnesse will not be  
 brought to parley.

Thomas Banks, *Mercurius Britannicus Alive Again* (London, 1648), 2.

