

York, York, For My Money

TYG 75

As I came through the north count-ry The fash - ions of the

d *b* *a* *d* *d* *a* *b* *b* *b* *a* *b* *d*

a *c* *a*

d *d* *a* *a*

world to see, I sought for my mer-ry comp - a - ny to

a *a* *c* *b* *b* *b* *a* *b* *d* *b* *a*

c *c* *c* *d* *c* *d* *b* *b* *a*

a *a* *a* *a* *c* *d* *d*

go to the ci - ty of Lon - don. And when to the ci - ty of

d *a* *b* *a* *c* *c* *d* *c* *d* *b* *a* *d* *d*

c *c* *c* *c* *c* *c* *c* *c* *c* *a* *c* *a*

a *a* *d* *a* *a* *a* *a* *a* *a*

York I came I found good com - pa - ny in the same, As

a *b* *d* *a* *b* *d* *b* *a* *d* *a* *d* *a* *a*

b *a* *c* *c* *c* *c* *c* *c* *c* *a* *c*

d *a* *c* *d* *a* *a* *a* *a* *a*

well dis - pos - ed to eve - ry game__ As if it had been__ at

b *d* *a* *d* *b* | *d* *a* *d* *b* *a* | *b* *a* *e* *f* *h*

d | *d* | *d*

a *c* *d* | *a* *a* | *a*

d | *d* | *a*

Lon - don. York, York__ for my mon - ey,__ Of

f *a* *b* *d* *a* | *b* *b* *d* *a* | *a* *b* *d* *b* | *a* *a* *b* *d*

d | *b* *b* *d* *a* | *b* *d* *b* | *b* *a* *b* *d*

a | *a* *a* *c* | *d* | *d* | *d* | *a* *d* *c*

a | *a* *a* *c* | *d* | *d* | *d* | *d*

all the ci - ties that ev - er I see, For mer - ry pas - time and

a *b* | *a* *c* *d* *a* | *b* *b* *d* *a* | *a* *d* *a*

d | *a* *c* *d* *a* | *b* *b* *d* *a* | *a* *d* *a*

a *a* *c* *d* *a* | *a* | *c* *d* *c* *a* | *d* | *d*

a | *a* | *d* | *d*

com - pa - ny,__ Ex - cept__ the ci - ty of Lon - - don.

a *a* *b* *d* | *d* *b* *d* | *b* *d* *b* | *a* *a* *d* | *a* *d* *b* *a* *b* *d* .

b | *b* | *d* | *c* | *d* | *d* *b* *a* *b* *d* .

a | *a* | *a* | *c* | *c* | *c* | *a* | *a* .

d | *d* | *a* | *a* | *a* | *a* .

And in that ci - ty what saw I then? _____ Knights, squi - res and

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "And in that ci - ty what saw I then? _____ Knights, squi - res and". Below the vocal line is a piano accompaniment consisting of two staves. The upper staff contains letter-based chord symbols: *a*, *b*, *d*, *a*, *d*, *d*, *d*, *b*, *a*, *d*, *b*, *d*, *d*, *a*, *b*, *a*. The lower staff contains additional chord symbols: *a*, *a*, *a*, *d*, *d*, *a*.

gent - tle - men A shoo__ting went__ for match - es ten,___ As

The second system of music continues the vocal line with the lyrics "gent - tle - men A shoo__ting went__ for match - es ten,___ As". The piano accompaniment continues with chord symbols: *a*, *a*, *a*, *d*, *c*, *d*, *a*, *b*, *a*, *b*, *d*, *b*, *a*, *d*, *d*, *b*, *a*. The lower staff contains: *c*, *c*, *a*, *d*, *a*, *d*, *d*.

if it had been___ at Lon - don. And they shot at twen__ ty

The third system of music continues the vocal line with the lyrics "if it had been___ at Lon - don. And they shot at twen__ ty". The piano accompaniment continues with chord symbols: *d*, *a*, *b*, *d*, *a*, *a*, *d*, *b*, *a*, *b*, *d*, *c*, *d*, *b*, *d*, *f*, *b*, *b*, *d*. The lower staff contains: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. A dynamic marking *a* *1/2* *1/2* *b* is placed below the lower staff.

pounds a bow;___ Be - sides great che - er they did bes - tow; I

The fourth system of music concludes the vocal line with the lyrics "pounds a bow;___ Be - sides great che - er they did bes - tow; I". The piano accompaniment continues with chord symbols: *a*, *b*, *d*, *a*, *b*, *d*, *b*, *a*, *d*, *a*, *d*, *a*, *a*, *a*, *a*, *a*, *c*. The lower staff contains: *d*, *a*, *c*, *d*, *a*, *a*, *a*, *a*, *a*.

ne - ver saw a gal - lant - er show, Ex - cept I had been at

Chord notation: $\begin{matrix} b & d & a & d & b \\ d & & & & \end{matrix}$ | $\begin{matrix} a & d & b & a & d & b \\ b & & & & & \end{matrix}$ | $\begin{matrix} a & a & b & a & a & c \\ d & & & & & c \end{matrix}$

Lon - don. York, York for my mon - ey Of

Chord notation: $\begin{matrix} d & c & a \\ c & & \end{matrix}$ | $\begin{matrix} b & b \\ b & a & c & b & a & d \end{matrix}$ | $\begin{matrix} a & a & b & d \\ b & & & a & d & c \end{matrix}$

all the ci - ties that ev - er I see, For mer - ry pas - time and

Chord notation: $\begin{matrix} b & a & a & b & a & a \\ d & a & a & c & d & c \end{matrix}$ | $\begin{matrix} a & a & a \\ c & c & a & c & d & c & a \end{matrix}$ | $\begin{matrix} b & b & d & a & a & d & b & d & a & b \\ b & & & & & & & & & \end{matrix}$

com - pa - ny, Ex - cept the ci - ty of Lon - don.

Chord notation: $\begin{matrix} a & a & b & d & d & b & a & b & d & a \\ b & & & & & & & & & \end{matrix}$ | $\begin{matrix} b & d & a & d & b & a \\ d & & & c & & \end{matrix}$ | $\begin{matrix} b & b & d \\ d & & d & c & a & \end{matrix}$

These mat - ches you shall un - der - stand The Earl of Ess ex

a d b d a a b d d b c d c a d

took in hand, A - gainst the good Earl of Cum - ber - land, As

a d b d a a b d d c d

if it had been at Lon - don. And a - greed these mat - ches

a b d a a c b d a b a d b a d

all shall be, For pas - time and good com - pan - y, At the

d b a b d a d b a d b a d b a d c a c a c d a a a

ci - ty of York full mer - ri - ly, As if it had been at

a b a d b a d a d d b a d b a a b a d b a d b a d c a

Lon - don. York, York for my mon - ey, Of

b d c a b a b d a d b a d b d a b d b a a c d a a c d d d d

all the ci - ties that ev - er I see, For mer - ry pastime and

b a a b d a d b a b a d c d a c a b a b d a d b a d b d

com - pa - ny, Ex - cept the ci - ty of Lon don Lon don

a b a a b a d b a d b a d b a d c a c d b d d b b b d c a

Lute accompaniment in the style of the period by Ray Black