

THE
SONGS OF ENGLAND.

A COLLECTION OF

200

ENGLISH MELODIES,

INCLUDING THE MOST POPULAR

TRADITIONAL DITTIES,

AND THE

PRINCIPAL SONGS AND BALLADS

OF THE LAST THREE CENTURIES.

EDITED, WITH

NEW SYMPHONIES AND ACCOMPANIMENTS,

BY

J. L. HATTON.

In Two Volumes; each containing 100 Songs.

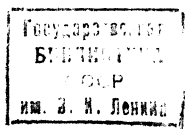
VOL I.

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P R E F A C E.

THE great success which has followed the publication of "The Songs of England" has induced me to make another search among the stores of old popular ballads, with the view of producing a second and companion volume to the book that is so universally popular. The result has more than answered my expectations. I could hardly believe so many good songs were still available, and I have therefore been able to collect a second selection hardly less interesting and valuable than the first. The two volumes together form a not unworthy monument to the composers of our Standard Songs and Ballads.

J. L. HATTON.



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I attempt from Love's sickness to fly.

H. PURCELL. 17th Century.

Andante ma non troppo.

PIANO. *p*

I at - tempt from Love's sick - ness to

fly..... in vain,.. Since I am my - self, my own

p cresc. dim. mf
fe - ver, Since I am my - self, my own fe - ver and pain. No

more now, no more now, fond heart, with pride should we swell, Thou

canst not raise for - ces, thou canst not raise for - ces e - nough to re -

ad lib.

p *colla voce.*

- bel, I at - tempt from Love's sick - ness to fly..... in

p *pp* *pp*

vain,.. Since I am my - self, my own fe - ver, Since I am my -

p *cresc.* *p*

- self, my own fe - ver and pain.

dim. *dim.* *mf*

For love has more

mf *f* *p* *mf*

pow'r and less mer - cy than fate, To make us seek ru - in, To

p

The Wolf.

SHIELD.

Andantino.

PIANO.

At the peace - ful

mid-night hour, Ev - 'ry sense and ev - ry pow'r, Fet-ter'd lies in drow - ny sleep,

Then our care - ful watch we keep, Then our care - ful watch we keep.

Andante.

While the wolf in night-ly prowls, Bays the moon with hid-eous howl,.....

..... While the wolf, in night-ly prowls, Bays the moon with hid-eous howl,

cresc.

While the wolf, in night-ly prowl, Bays..... the moon with

cresc.

Allegro.

hid-eous howl. Gates are barr'd, a vain re - sist - ance,

colla voce. mf

Fe - males shriek but no as - sist - ance; Si-lence,

sf

si-lence, or you meet your fate, si - lence, or you meet your

sf *p*

fate,..... Your keys, your

f

First system of the musical score. The vocal line (treble clef) contains the lyrics: "jew-els, cash, and plate, your keys, your jewels, your". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of the musical score. The vocal line continues with: "jew-els, cash, and plate, your jew-els, cash, and plate, your jew-els, cash, and". The piano accompaniment maintains the same rhythmic pattern.

Third system of the musical score. The vocal line has the word "plate." followed by a long rest. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The instruction *f il basso ben marcato.* is written below the piano part, and *ff* appears at the end of the system.

Fourth system of the musical score. The vocal line contains the lyrics: "Locks, bolts, and bars soon fly a - sun-der, Locks, bolts, and bars soon fly a -". The piano accompaniment continues with the same rhythmic pattern.

Fifth system of the musical score. The vocal line contains the lyrics: "- sun-der, Then to ri - fle, rob, and plun-der, Then to ri - fle, rob, and plun-der,.....". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with *sf* markings below the piano part.

Locks, bolts, and bars soon fly a -

The first system of the musical score for 'The Wolf'. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics 'Locks, bolts, and bars soon fly a -' are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes a series of chords and a rhythmic pattern of eighth notes.

- sun - der, Then to ri -

The second system of the musical score. The vocal line continues with the lyrics '- sun - der, Then to ri -'. The piano accompaniment continues with a similar rhythmic pattern of eighth notes and chords.

- fle, rob, and plun - der, to ri - fle, rob, and plun - der, to ri - fle, rob, and

ritard.

colla voce.

The third system of the musical score. The vocal line continues with the lyrics '- fle, rob, and plun - der, to ri - fle, rob, and plun - der, to ri - fle, rob, and'. The piano accompaniment continues with a similar rhythmic pattern of eighth notes and chords. The system includes the markings *ritard.* and *colla voce.*

plun - der.

ben marcato.

The fourth system of the musical score. The vocal line continues with the lyrics 'plun - der.'. The piano accompaniment continues with a similar rhythmic pattern of eighth notes and chords. The system includes the marking *ben marcato.*

ff *>* *>* *>* *>* *>* *>* *sf*

The fifth system of the musical score. The piano accompaniment continues with a similar rhythmic pattern of eighth notes and chords. The system includes the markings *ff*, *>*, and *sf*.

Hearts of Oak.

Words by DAVID GARRICK.

Dr. BOYCE.

Maestoso.

f

IANO.

1. Come cheer up, my lads, 'tis to glo - ry we steer, To add something new to this
2. We ne'er see our foes but we wish them to stay, They nev - er see us but they

sf *p*

won - der - ful year, To hon - our we call you, not press you like slaves, For who are so free as the
wish us a - way, If they run, why we fol - low, and run them a - shore, And if they won't fight us, we

f *sf* *sf*

sons of the waves. } Hearts of oak are our ships, jolly tars are our men, we always are ready, steady, boys, steady, We'll
cannot do more. }

p *ad lib.* *colla voce.*

tempo.

fight and will conquer a - gain and again.

cresc. *sf* *p* *ff* *sf*

3.
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
Hearts of oak, &c.

Now Phoebus sinketh in the west.

(FROM "COMUS.")

DR. ARNE.

RECIT.

PIANO.

f

pe sos.

sf

p

ff

sf

sf

The star that bids the shepherd fold, Now the top of Heav'n doth
hold, And the gild-ed car of day, His glow-ing ax-le doth al-lay, In the
steep At-lan-tic stream, And the slope sun his up-ward beam, Shoots a-against the dusk-y
pole, Pa-cing towards the o-ther goal, Of his cham-ber in the
east, Mean-while wel-come joy and feast.

Allegro.

The piano introduction is in 6/8 time, marked *Allegro*. It features a lively melody in the right hand with eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *p* (piano).

§ Air.

The first line of the song is marked *§ Air*. The vocal melody is in 6/8 time. The piano accompaniment is in 6/8 time, with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *sempre leggiero* (always light).

Now Phœbus sinketh in the west, Wel-come song and wel-come jest,

The second line of the song continues the melody. The piano accompaniment remains in 6/8 time.

Midnight shout and re-vel-ry, Tip-sy dance and jol-li-ty, Mid-night shout and

The third line of the song continues the melody. The piano accompaniment remains in 6/8 time. Dynamics include *f* (forte) and *p* (piano).

re-vel-ry, Tip-sy dance and jol-li-ty. Now Phœbus sink-eth

The fourth line of the song continues the melody. The piano accompaniment remains in 6/8 time. Dynamics include *f* (forte).

in the west, Welcome song and wel-come jest, Mid-night shout and re-vel-ry,

Tip-sy dance and jol-li-ty. Braid your locks with ro-sy twine,

Drop-ping o-dours, dropping wine, Braid your locks..... with ro-sy twine,

piu lento. *tempo.* 2nd time FINE.
Drop-ping o-dours, dropping wine, Drop-ping o-dours, drop-ping wine.

Andante.
Ri-gour now is gone to bed, And ad-vice with scrup'lous head; Strict age and sour se-

ad lib. *Da capo al segno, § al Fine.*
- ve-ri-ty, With their grave saws in slum-ber lie, With their grave saws in slum-ber lie.

Safely follow him.

Words by D. TERRY.

T. COOKE.

Andante maestoso.

PIANO.

mf

tr

The piano introduction is in G major, 4/4 time, marked 'Andante maestoso'. It features a melody in the right hand with a trill on the final note and a supporting bass line in the left hand. The melody is marked 'mf' and the bass line is marked with accents.

1. Fol - low him, nor fear - ful deem, Dan - ger lurks in gip - sy guile,
2. From rus - tic swains the pet - ty bribe, Pet - ty spoil from cot or farm, Con -

mf

p

The first system of the song features a vocal melody and piano accompaniment. The vocal line has two verses. The piano accompaniment is in G major, 4/4 time, with a melody in the right hand and a supporting bass line in the left hand. The melody is marked 'mf' and the bass line is marked with accents.

Rude and law - less tho' we seem, Sim - ple hearts we bear the while:
- tent the wan-d'ring gip - sy tribe, Who the trav' - ler nev - er harm.

p

mf

p

The second system of the song features a vocal melody and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment is in G major, 4/4 time, with a melody in the right hand and a supporting bass line in the left hand. The melody is marked 'p' and the bass line is marked with accents.

Rob-ber fierce nor thief is here, Who shroud by night in sav - age den;
Then, nor thief, nor rob-ber fear, Who shroud by night in sav - age den;

f

>

> > > >

sf sf sf sf dim.

The third system of the song features a vocal melody and piano accompaniment. The vocal line continues the melody from the second system. The piano accompaniment is in G major, 4/4 time, with a melody in the right hand and a supporting bass line in the left hand. The melody is marked 'f' and the bass line is marked with accents. The final measure of the piano accompaniment is marked 'dim.'.

Fear - less, then, o'er moss - es drear, Gloom - y thick - et, dark-some glen,
But thro' moss - es dank and drear, Bar - ren wilds and dark-some glen,

p

Safe - ly fol - low him, Safe - ly fol - low him, Safe - ly, safe - ly fol - low him,

p *mf* *dim.*

fol - - - - - low him, Safely fol -

p *mf* *pp* *mf*

- - - - low, fol - low him, Safe - ly fol - low, fol - low

cresc. *f* *cresc.* *f* *sf* *sf*

him.

dim. *p* *mf* *sf* *sf*

The Vicar of Bray.

17th Century

PIANO. *f e marcato.*

The piano introduction is written for a grand piano in G major (one sharp) and common time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The tempo and dynamics are marked 'f e marcato'.

1. In good King Charles's gold - en days, When lcy - al - ty no harm meant, A
2. When roy - al James ob - tain'd the crown, And Pop - 'ry came in fa - shion, The

mf

The first system of the song features a vocal melody line and a piano accompaniment. The lyrics are: '1. In good King Charles's gold - en days, When lcy - al - ty no harm meant, A' and '2. When roy - al James ob - tain'd the crown, And Pop - 'ry came in fa - shion, The'. The piano part is marked 'mf'.

zea - lous High Church-man was I, And so I got pre - fer - ment; To
pe - nal laws I hoot - ed down, And read the De - clar - a - tion; The

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'zea - lous High Church-man was I, And so I got pre - fer - ment; To' and 'pe - nal laws I hoot - ed down, And read the De - clar - a - tion; The'.

teach my flock I nev - er miss'd, Kings were by God ap - point - ed, And
Church of Rome I found would fit Full well my con - sti - tu - tion; And

The third system concludes the vocal melody and piano accompaniment. The lyrics are: 'teach my flock I nev - er miss'd, Kings were by God ap - point - ed, And' and 'Church of Rome I found would fit Full well my con - sti - tu - tion; And'.

damn'd are those that do re - sist, Or touch the Lord's a - noint - ed. } And
had be - come a Je - suit, But for the Re - vo - lu - tion.

this is law, I will main-tain, Un - til my dy - ing day, Sir, That what-so - e - ver

King may reign, Still I'll be the Vi - car of Bray, Sir.

3.

When William was our King declar'd,
To ease a nation's grievance,
With this new wind about I steer'd,
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, &c.

4.

When gracious 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 damn'd their moderation,
And thought the church in danger was,
By such prevarication.
And this is law, &c.

5.

When George in pudding-time came o'er,
And moderate men looked big, sir,
I turned a cat-in-a-pan once more,
And so became a Whig, sir;
And thus, preferment I procured,
From our new faith's defender,
And almost every day abjured
The Pope and the Pretender.
And this is law, &c.

6.

The illustrious house of Hanover,
And Protestant succession,
To these I do allegiance swear,
While they can keep profession—
For in my faith and loyalty
I never more will falter,
And George my lawful King shall be,
Until the times do alter.
And this is law, &c.

Here's to the maiden of bashful fifteen.

SUNG IN "THE SCHOOL FOR SCANDAL."

R. R. SHERIDAN,

Allegro moderato.

PIANO. *p* *cresc.*

f

1. Here's to the maid - en of bash - ful fif - teen, Here's to the wi - dow of
2. Here's to the charm - er, whose dim - ples we prize, Now to the maid who has

p

fif - ty; Here's to the flaunt - ing ex - tra - va - gant quean, And
none, Sir; Here's to the girl with a pair of blue eyes, And

here's to the house-wife that's thrif - ty. { Let the toast pass,
here's to the nymph with but one, Sir.

drink to the lass;— I war - rant she'll prove an ex - cuse for the glass.

CHORUS.

Let the toast pass, drink to the lass;— I war - rant she'll prove an ex -

- cuse for the glass.

3.

Here's to the maid with a bosom of snow,
Now to her that's as brown as a berry,
Here's to the wife with a face full of woe!
And here's to the damsel that's merry.
Let the toast pass, drink to the lass;—
I warrant she'll prove an excuse for the glass.
Chorus.—Let the toast pass, &c.

Oh! say not woman's heart is bought.

Words by ISAAC POCKOCK.

J. WHITAKER.

Andante con moto.

PIANO. *p* *cresc.* *f* *p* *p*

1. Oh! say not wo-man's heart is bought With vain and emp - ty
2. Oh! say not wo-man's false as fair, That like the bee she

treasure! Oh! say not wo - man's heart is caught By ev - 'ry i - dle pleasure! When
ran - ges, Still seek - ing flow'rs more sweet and rare, As fic - kle fan - cy chan - ges. Ah!

first her gen - tle bo - som knows Love's flame, it wan - ders nev - er; Deep in her heart the
no! the love that first can warm, Will leave the bo - som nev - er; No se - cond pas - sion

pas - sion glows, Deep in her heart the pas - sion glows, } She loves, and loves for ever! She
e'er can charm, No se - cond pas - sion e'er can charm, }

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

loves,.....and loves for ever! She loves, and loves for ev - er! She

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes dynamic markings: *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The piano part features a more active bass line with chords and moving lines.

loves, and loves for ev - er! Deep in her heart the pas - sion glows, She

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes dynamic markings: *p* (piano), *cresc. molto.* (crescendo molto), and *f* (forte). The piano part features a more active bass line with chords and moving lines.

ad lib.
loves, and loves for ev - er!

The fourth system of the musical score. The vocal line begins with the lyrics. The piano accompaniment includes dynamic markings: *p colla voce.* (piano colla voce), *mf* (mezzo-forte), *cresc.* (crescendo), and *p* (piano). The piano part features a more active bass line with chords and moving lines.

O willow, willow.

(A POOR SOUL SAT SIGHING.)

Words and Music in Shakspeare's time.

Sung by DESDEMONA in *Othello*.

Andante.

PIANO.

The piano introduction is in G major, 3/4 time, and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The bass line starts with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The tempo is marked *Andante*. Dynamics include *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

1. A poor soul sat
2. He sigh'd in his

The first two lines of the song are in G major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *Andante*. Dynamics include *pp* (pianissimo).

sigh - ing by a sy - ca - more tree, Sing wil - low, wil - low,
sing - ing, and made a great mean, Sing wil - low, wil - low,

The third and fourth lines of the song are in G major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *Andante*.

wil - low, With his hand in his bo - som, and his head.. up - on his
wil - low, I am dead to all plea - sure, my true.... love she is

The fifth and sixth lines of the song are in G major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *Andante*.

knee! Oh! wil - low, wil - low, wil - low, wil - low, Oh! wil - low, wil - low, wil - low,
gone! Oh! wil - low, wil - low, wil - low, wil - low, Oh! wil - low, wil - low, wil - low,

wil - low, My gar - land shall be, Sing all a green wil - low,
wil - low, My gar - land must be, Sing oh! the green wil - low,

ad lib.
wil - low, wil - low, wil - low, Ah! me,... the green wil - low my gar - land must
wil - low, wil - low, wil - low, Ah! me,... the green wil - low my gar - land must
colla voce.

be.
be.

Drink to me only.

Words by BEN JONSON.

Andantino.

PIANO.

The piano introduction is in 6/8 time, marked *Andantino*. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

The first vocal entry begins with the lyrics: "Drink to me on - ly with thine eyes, And I will pledge with mine,.... Or leave a kiss with - I sent thee late a ro - sy wreath, Not so much hon'ring thee,.... As giv-ing it a". The piano accompaniment continues with a steady bass line and chords in the right hand.

The second vocal entry continues the lyrics: "- in the cup, And I'll not ask for wine;.. The thirst that from the soul doth rise, Doth hope that there It could not with-er'd be;... But thou there-on didst on - ly breathe, And". The piano accompaniment includes dynamic markings *p*, *dim.* (diminuendo), and *mf* (mezzo-forte).

The third vocal entry continues the lyrics: "ask a drink di - vine,.. But might I of Love's nec - tar sip, I would not change for sent'st it back to me,.... Since when it grows, and smells, I swear. Not of it - self but". The piano accompaniment features a *pp* (pianissimo) marking.

The fourth vocal entry begins with the lyrics: "thine... thee...". The piano accompaniment includes dynamic markings *mf* and *pp*.

Gaily the Troubadour.

Words and Music by T. H. BAYLY.

Lively.

PIANO. *p e dolce.*

The piano introduction is in 2/4 time, key of B-flat major. It features a lively melody in the right hand with a trill on the first measure, and a supporting bass line in the left hand. Dynamics include piano (p) and forte (f).

1. Gai - ly the Trou - ba - dour touch'd his gui - tar, When he was hast - en - ing

The first system of the song shows the vocal melody and piano accompaniment. The piano part continues with a steady eighth-note accompaniment. Dynamics include piano (p).

home from the war: Sing - ing "from Pa - les - tine, hith - er I come, Ladye love!

legato.

The second system continues the vocal melody and piano accompaniment. The piano part features a legato accompaniment. Dynamics include piano (p).

Ladye love! welcome me home." Sing - ing "from Pa - les - tine hith - er I come,

The third system continues the vocal melody and piano accompaniment. The piano part features a legato accompaniment. Dynamics include piano (p).

Ladye love! Ladye love! welcome me home."

mf

The fourth system concludes the vocal melody and piano accompaniment. The piano part features a mezzo-forte (mf) accompaniment. Dynamics include mezzo-forte (mf).

2.

She for the Troubadour hopelessly wept,
Sadly she thought of him when others slept:
Singing "in search of thee, would I might roam,
Troubadour! Troubadour! come to thy home."

3.

Hark! 'twas the Troubadour breathing her name.
Under the battlement softly he came:
Singing "from Palestine, hither I come,
Ladye love! ladye love! welcome me home."

The Leather Bottél.

17th Century.

Allegro.

f *p* *cresc.* *f*

PIANO.

1. When I sur - vey the world a-round, The
2. Now what do you say to these cans of wood? Oh,

p

wond'rous things that do a-bound, The ships that on the sea do swim, To
no, in faith, they can-not be good, For if the bear - er fall by the way, Why

keep out foes that none come in; Well, let them all say what they can, 'Twas
on the ground your li-quer doth lay; But had it been in a leather bot-tél, Al -

for one end—the use of man, So I wish him joy wher-e'er he dwell, That
- though he had fal - len all had been well, So I wish him joy wher-e'er he dwell, That

first found out..... the lea - - ther bot - tél.....
first found out..... the lea - - ther bot - tél.....

Then what do you say to these glasses fine?

3.

Then what do you say to these glasses fine?
Oh, they shall have no praise of mine,
For if you chance to touch the brim,
Down falls the liquor and all therein;
But had it been in a leather bottél,
And the stopper in, all had been well.
So I wish him joy where'er he dwell,
That first found out the leather bottél.

4.

Then what do you say to those black pots three?
If a man and his wife should not agree,
Why they tug and pull till their liquor doth spill;
In a leather bottél they may tug their fill,
And pull away till their hearts do ache,
And yet their liquor no harm can take.
So I wish him joy where'er he dwell,
That first found out the leather bottél.

5.

At morn the haymakers sit them down,
To drink from their bottles of ale nut-brown;
In summer, too, when the weather is warm,
A good full bottle will do them no harm.
Then the lads and lasses begin to tattle,
But what would they be without this bottle?
So I wish him joy where'er he dwell,
That first found out the leather bottél.

6.

And when the bottle at last grows old,
And will good liquor no longer hold,
Out of the sides you may make a clout,
To mend your shoes when they're worn out;
Or take and hang it up on a pin,
'Twill serve to put hinges and odd things in.
So I wish him joy where'er he dwell,
That first found out the leather bottél.

The British Grenadiers.

16th Century.

Allegro con spirito.

PIANO.

The piano introduction is in G major, 4/4 time, and 2/4 meter. It features a lively melody in the right hand with eighth-note patterns and triplets, and a more rhythmic accompaniment in the left hand with eighth-note chords and triplets. The tempo is marked 'Allegro con spirito'.

1. Some talk of Al-ex - an - der, And some of Her-cu -
2. When-e'er we are com-man-ded To storm the pa - li -

The first system shows the vocal melody and piano accompaniment for the first two lines. The piano part continues with the same rhythmic patterns as the introduction, with triplets and eighth notes. Dynamics include piano (p) and crescendo (cresc.).

- les, Of Hec-tor and Ly-san-der, And such great names as these; But of all the world's brave
- sades, Our leaders march with fu-sees, And we with hand-gre-nades; We throw them from the

The second system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures and triplets. Dynamics include piano (p) and crescendo (cresc.).

he-ros There's none that can com - pare With a tow row row row row row To the Bri-tish Gre-na
gla - cis A - bout the e-ne-mies' ears, Sing tow row row row row row The Bri-tish Gre-na

The third system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures and triplets. Dynamics include piano (p) and crescendo (cresc.).

- dier.
- diers.

The fourth system shows the vocal melody and piano accompaniment for the final line. The piano part continues with the same rhythmic patterns as the introduction, with triplets and eighth notes. Dynamics include piano (p) and crescendo (cresc.).

3.
Then let us fill a bumper,
And drink a health to those
Who carry caps and pouches,
And wear the loupéd clothes:
May they and their commanders
Live happy all their years,
With a tow row row row row row,
For the British Grenadiers.

Sally in our alley.

Andante. 17th Century.

PIANO. *p* *ten.* *dim.* *p*

1. Of all the girls that are so smart... There's none like pret - ty Sal - ly; She
2. Of all the days with - in the week... I dear - ly love but one day; And

pp

is the dar - ling of my heart, And lives in our al - ley: There is no la - dy
that's the day that comes be - twixt The Sat - ur - day and Mon - day: Oh, then I'd dress'd all

in the land That's half... so sweet as Sal - ly; She is the dar - ling of my
in my best, To walk... a - broad with Sal - ly; She is the dar - ling of my

p

heart, And lives.. in our al - ley...
heart, And lives.. in our al - ley...

ten. *dim.* *p*

My master, and the neighbours all,
Make game of me and Sally;
And but for her I'd rather be
A slave, and row a galley.
But when my seven long years are out,
Oh, then I'll marry Sally;
And then how happily we'll live!
But not in our alley

Meet me by moonlight.

Words and Music by J. A. WADE.

Andante allegretto.

PIANO.

The piano introduction is in 3/8 time, marked 'Andante allegretto'. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (p) dynamic.

1. Meet me by moonlight a - lone,..... And
2. Daylight may do for the gay,..... The

The first system of the song features a vocal melody and piano accompaniment. The piano part continues with the eighth-note accompaniment in the left hand and chords in the right hand. The vocal line enters with the first two lines of the lyrics.

then I will tell you a tale,..... Must be told by the moon-light a -
thoughtless, the heart-less, the free;..... But there's something a - bout the moon's

The second system continues the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and the eighth-note accompaniment. The vocal line continues with the third and fourth lines of the lyrics.

- lone,..... In the grove at the end of the vale;..... You must
ray,..... That is sweet - er to you and to me:..... Oh! re

The third system concludes the vocal melody and piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. The vocal line finishes with the fifth and sixth lines of the lyrics.

pro-mise to come for I said..... I would show the night-flow-ers their
- mem-ber be sure to be there,..... For though dear-ly a moon-light I

legato.

queen,..... Nay, turn not a-way that sweet head,..... 'Tis the
prize,..... I care not for all in the air,..... If I

p

stacc.

lov-li-est ev-er was seen!..... Oh! meet me by moon-light a-
want the sweet light of your eyes!..... So meet me by moon-light a-

- lone,..... Meet me by moon-light a-lone!.....
- lone,..... Meet me by moon-light a-lone!.....

rall.

tempo.

mf

sf

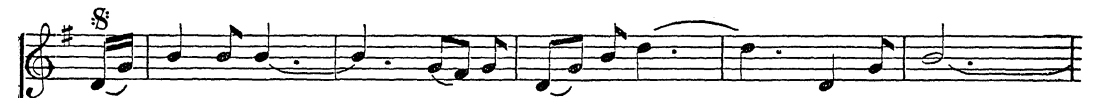
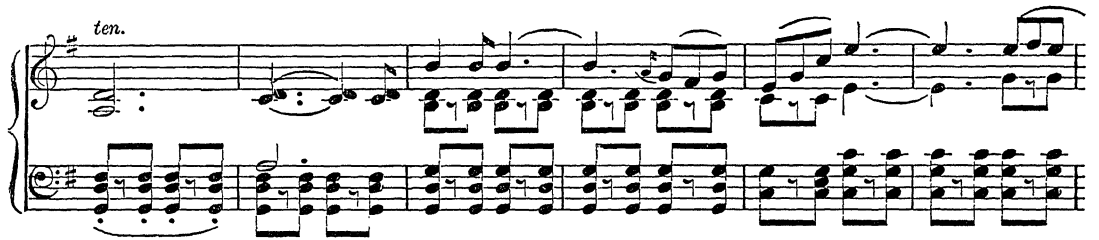
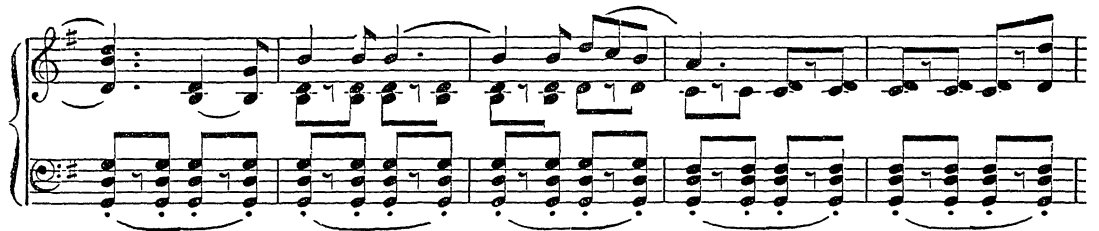
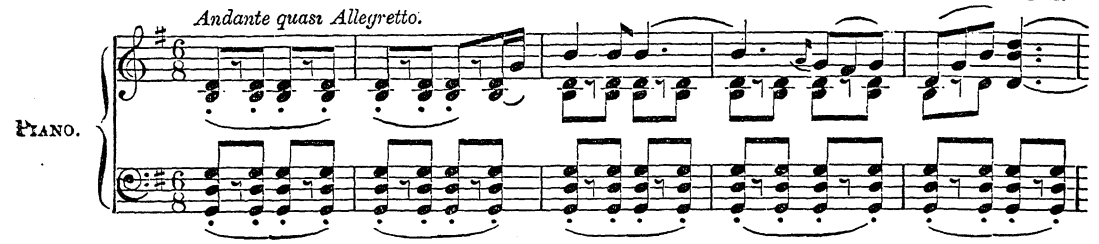
sf

Away to the mountain's brow.

ALEXANDER LEE.

Andante quasi Allegretto.

PIANO.



1. A - way, a - way..... to the mountain's brow,..... Where the trees.....
 2. A - way, a - way..... to the rock - y glen,..... Where the deer.....



... are gen - tly wav - ing; A - way,..... a -
 ... are wild - ly bound - ing; A - way,..... and the

- way, a - way..... to the moun - tain's brow,..... Where the stream.....
 hills shall e - - cho in glad - ness a - gain,..... To the hunt - -

... is gent - ly la - ving;..... And beau - - ty, my love, on thy
 - er's bu - gle sound - ing,..... While beau - - ty, my love, on thy

cheek shall dwell, Like the rose,..... as it opes to the day;.....
 cheek shall dwell, Like the rose,..... as it opes to the day;.....

.... While he ze - - - phyr that breathes thro' the flow'-ry dell,.....
 While the ze - - - phyr that breathes thro' the flow'-ry dell,.....

.... Shakes the spark - ling dew - drops a - way, a - way,..... A -
 Shakes the spark - ling dew - drops a - way, a - way,..... A -

colla voce.

pp

- way, a - way..... to the mountain's brow,..... Where the trees.....
 - way, a - way..... to the rock-y glen,..... Where the deer.....

.... are gent-ly wav - ing; A - way,..... a -
 are wild-ly bound - ing; A - way,..... and the

- way, a - way..... to the moun- tain's brow,..... Where the stream.....
hills shall e - - - cho in glad-ness a - gain..... To the hunt - - -

cresc. *f* *dim.* *pp*

.... is gent-ly la - ving, Where the stream..... is gent-ly
- er's bu - gle sound - ing, To the hunt - - - er's bu - gle

la - ving, Where the stream..... is..... gent - - ly
sound - ing, To the hunt - - - er's..... bu - - gle

la - - - ving.
sound - - - ing.

colla voce. *p*

dim. e rall. al fine. *pp*

Bid me discourse.

Poetry by SHAKESPEARE.

SIR H. R. BISHOP.

Allegro moderato ma con anima.

PIANO. *mf*

cresc. *ff*

p

tr....

tr.... *tr....* *cresc.* *f*

tr.... *cresc.* *ff* *ten.* *pp stacc.* *ten.*

Bid me dis - course, I will en -

- chant thine ear, Or like a fai - ry trip.... up-on.... the green;

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The piano part includes a forte (ff) dynamic marking towards the end of the system.

I will en - chant thine ear, Or like a fai - ry trip.... up - on the

The second system continues the vocal and piano parts. It includes piano (p) and forte (f) dynamic markings in the piano accompaniment.

green , Or like a nymph,

This system shows the vocal line and piano accompaniment. The piano part features fortissimo (ff) and pianissimo (pp) dynamic markings.

with bright and flow-ing hair, Or like a nymph, or like a

The fourth system continues the composition. The piano accompaniment includes a pianissimo (pp) dynamic marking.

nymph, with bright and flow-ing hair, with bright and flowing hair Dance,

The final system on the page concludes the piece with the vocal line and piano accompaniment. The piano part features a variety of chordal textures.

dance on the sands, dance, dance on the sands, on the sands, Dance,.....

cresc. f *pp*

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes dynamic markings *cresc. f* and *pp*.

..... And yet no foot-ing

tr

The second system continues the vocal melody and piano accompaniment. It includes a trill marking *tr* above the vocal line.

seen, and yet no foot-ing seen....

tr *cresc.* *f* *cresc.* *ff*

The third system continues the vocal melody and piano accompaniment. It includes a trill marking *tr* above the vocal line and piano dynamics *cresc.*, *f*, *cresc.*, and *ff* in the piano part.

Bid me dis-course, I will en-chantthine ear,

rf *rf* *rf* *pp*

The fourth system continues the vocal melody and piano accompaniment. It includes piano dynamics *rf* and *pp* in the piano part.

Or like a fai - ry trip up - on the green, trip,

scherzoso.

The fifth system continues the vocal melody and piano accompaniment. It includes the tempo marking *scherzoso.* above the vocal line.

trip up - on..... the green. Bid me dis -

tr

colla voce. *ff* *pp stacc.*

- course, I will en - chant thine ear, Or like a fai - ry

trip up-on the green, I will en - chant thine ear,

ff *pp*

or trip up on the

Or like a fai - ry trip up-on the green; Or like a

f *f* *colla voce.* *p*

nymph, or like a nymph, with bright and flow-ing hair, with bright and flowing

This system features a vocal melody in G major with a treble clef and a piano accompaniment in G major with treble and bass staves. The piano part consists of a steady eighth-note bass line and chords in the right hand.

hair, Dance, dance on the sands. dance, dance on the

The second system continues the melody and accompaniment. The piano part includes a *sf* (sforzando) marking in the right hand towards the end of the system.

sands, on the sands, Dance,.....

This system includes a trill (*tr*) in the vocal line. The piano accompaniment features dynamic markings of *sf* (sforzando) and *pp* (pianissimo) in the right hand.

..... and yet no foot-ing seen, and yet no foot-ing

The final system on the page includes a crescendo (*cresc.*) and a fortissimo (*f*) marking in the vocal line, followed by trills (*tr*). The piano accompaniment also features a crescendo and *sf* (sforzando) markings.

2nd time.

seen, Dance, dance, dance

sf p stacc.

on the sands, and yet no foot-ing seen, and

1st time. *tr* 2nd time. *ad lib.* *tr*

foot - ing seen.....

yet, and yet no foot-ing, and yet no foot-ing seen...

cresc. mf f p colla voce. cresc.

ff rf rf

Begone! dull Care.

17th Century.

Allegretto.

PIANO.

The piano introduction is in 6/8 time, marked *Allegretto*. It begins with a forte (*f*) dynamic in the right hand, featuring a series of eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. The piece concludes with a piano (*p*) dynamic.

1. Be-gone! dull Care,.. I pri-thee be-gone from me,... Be-
 2. Too much care.... Will make a young man turn grey,... And

The first system of the vocal melody and piano accompaniment. The vocal line starts with the lyrics "1. Be-gone! dull Care,.. I pri-thee be-gone from me,... Be-". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- gone! dull Care, You and I shall nev-er a - gree.... Long time hast thou been
 too much care..... Will turn an old man to clay.... My wife shall dance and

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "- gone! dull Care, You and I shall nev-er a - gree.... Long time hast thou been". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

tar-rying here, And fain thou wouldst me kill,... But i' faith, dull Care,... Thou
 I will sing, So mer-ri-ly pass the day,... For I hold it one of the wis-est things To

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "tar-rying here, And fain thou wouldst me kill,... But i' faith, dull Care,... Thou". The piano accompaniment features a *cresc.* (crescendo) marking and a forte (*f*) dynamic towards the end of the system.

nev-er shall have thy will....
 drive dull care a - way....

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "nev-er shall have thy will.... drive dull care a - way....". The piano accompaniment features a *cresc.* (crescendo) marking and a forte (*f*) dynamic, ending with a final chord.

Then farewell! my trim-built wherry.

Andante. DIBDIN.

PIANO. *p espress.*

1. Then fare-well! my trim-built wher-ry, Oars, and coat, and badge fare-well! Nev-er-more at Chelsea
 2. But to hope and peace a stran-ger, In the bat-tle's heat I'll go, Where ex-pos'd to ev-ry

fer-ry, Shall your Tho-mas take a spell; Then fare-well! my trim-built wher-ry, Oars and
 dan-ger, Some friendly ball may lay me low, But to hope and peace a stran-ger, In the

coat, and badge fare-well; Nev-er-more at Chelsea fer-ry, Shall your Tho-mas take a
 bat-tle's heat I'll go,.... Where ex-pos'd to ev-ry dan-ger, Some friendly ball.. may lay me

cresc.

spell,..... Shall your Tho-mas take a spell.
 low,.... Some friendly ball may lay me low.

p *riten.* *colla voce.* *dim. e rall.*

3.
 Then mayhap when homeward steering,
 With the news my messmates come;
 Even you my story hearing,
 With a sigh may cry "poor Tom."
 Then mayhap when homeward steering,
 With the news my messmates come;
 Even you my story hearing,
 With a sigh may cry "poor Tom."

While the Lads of the Village.

Words and Music by DIBDIN.

Moderato. *tr*

PIANO. *p*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) on the fifth measure. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is common time (C).

tr

While the lads of the vil-lage shall mer-ri-ly, ah! Sound their ta-bours I'll hand thee a

The first system of the song. The vocal line begins with a trill (tr) on the word 'mer-ri-ly'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

- long;. And I say un-to thee that ve-ri-ly ah! ve-ri-ly ah!

The second system of the song. The vocal line continues with the lyrics 'And I say un-to thee that ve-ri-ly ah! ve-ri-ly ah!'. The piano accompaniment maintains its rhythmic accompaniment.

ve-ri-ly ah! ve-ri-ly ah! ve-ri-ly ah! Thou and I will be first in the

The third system of the song. The vocal line continues with 've-ri-ly ah! ve-ri-ly ah! ve-ri-ly ah! Thou and I will be first in the'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

ad lib. *mf*

throng,..... thou and I.... will be first in the throng.

colla voce. *mf* *f*

The fourth system of the song. The vocal line concludes with 'throng,..... thou and I.... will be first in the throng.' The piano accompaniment features a crescendo, marked with *mf* and *f*. The system ends with a fermata on the final note of the vocal line.

Just then when the youth who last year won the dow'r, With his mate shall the sports have begun, When the

Repeat first part from §

gay voice of glad-ness is heard from each bow'r, And thou long'st in thy heart to make one.....

Those joys that are harm-less, what mor-tal can blame? 'Tis my max-im that youth should be

free,... And to prove that my words and my deeds are the same, to

Repeat first part from §

prove that my words and my deeds are the same. Be-lieve thou shalt pre-sent-ly see.

I am a Friar of Orders Grey.

Words by JOHN O'KEEFE.

REEVE

Con spirito.

1. I am a fri-ar of
2. Af-ter sup-per of

PIANO. *mf* *f* *mf*

or - ders grey, And down the val-ley I take my way, I pull not black-ber-ry,
heav'n I dream, But that is fat pul-lets and clout-ed cream; My-self by de-ni-al I

mf

haw, nor hip, Good store of ve-ni-son fills my scrip; My long bead-roll I
mor-ti-fy, With a good dain-ty bit of war-den pie; I'm cloth'd in sack-cloth

p

mer-ri-ly chant, Where-e-ver I go no mo-ney I want, Where-e-ver I go no
for my sin, With old sack wine I'm lin'd with-in, With old sack wine I'm

mo-ney I want.
lin'd with-in.

And why I'm so plump, the
A chirp-ing cup is my

f *p*

rea-son I'll tell, Who leads a good life is sure to live well, Who leads a good
ma-tin song, And the ves-per bell is my bowl, ding, dong, And the ves-per

ad lib.
colla voce.

life is my sure to live well.... } What ba-ron or squire, or knight of the shire, Lives
bell is my bowl, ding, dong...

mf

half so well as a ho-ly friar? Lives half so well, half so well, Lives

mf

half so well as a ho - ly friar,..... as a ho - -

mf *p*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. Dynamics include *mf* and *p*.

- - - - - ly friar, a friar.....

This system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

ad lib.

..... Lives half so well as a ho - ly friar?.....

colla voce. *cresc.*

This system includes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment includes markings for *colla voce.* and *cresc.*

sf sf sf sf sf

This system shows the vocal line and piano accompaniment. The vocal line has a fermata over the final measure. The piano accompaniment features five accented chords marked *sf*.

Should he upbraid.

Words by SHAKESPEARE.

SIR H. R. BISHOP.

PIANO.

*Moderato ma brillante.**p**ff**p**cresc**mf*

Should he up - braid I'll

*f**cresc.**ff**pp stacc.*

own that he pre - vail,... And sing as sweet-ly as the night-in - gale;..

Say that he frown, I'll say his looks I view,.. As morn-ing ro - ses new-ly

tipp'd with dew, As morn-ing ro - ses tipp'd with dew.

cresc. pp. mf cresc. f

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The piano part includes dynamic markings: *cresc.*, *pp.*, *mf*, *cresc.*, and *f*.

Say that..... he frown, I'll

pp. stacc. f

This system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings: *pp. stacc.* and *f*. There are triplets in the piano part.

say his looks I view As morning ro - ses tipp'd with dew,.....

p

This system continues the vocal melody and piano accompaniment. The piano part includes the dynamic marking *p*.

As..... ro - ses tipp'd with dew,..... tipp'd with dew, As

tr

This system continues the vocal melody and piano accompaniment. The piano part includes the dynamic marking *tr* (trill).

morn - ing ro-ses tipp'd with dew.

cresc. f cresc. ff

This system concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings: *cresc.*, *f*, *cresc.*, and *ff*.

Say he be mute, I'll

rf rf pp

answer with a smile, And dance, and play, and wrinkled care be - guile,

And dance, and play,..... dance, .. and play, and wrink - - - led

care.. be-guile. Should he up -

ff p e sempre stacc.

- braid I'll own that he pre - vail,.... And sing as sweet-ly as the night-in -

ritard. un poco. colla voce.

tempo.

- gale;.. Say that he frown, I'll say his looks I view,.. As morn-ing

ro - ses new - ly tipp'd with dew, Say he be mute, I'll an-swer with a

cresc. mf p pp

smile, And dance,... and play,.. and dance,..... and play, dance,..... and

play, dance,... and play, And wrink-led care be - guile, and care..... be -

ad lib. mf pp colla voce. mf sf

- guile, I'll dance,... play,..... dance,... play,..... dance,..... and

sf pp cresc.

play, and wrinkled care, .. be - guile, dance, and play, I'll dance, and

f p mf f pp

play, dance, and play, dance, and play, and wrink-led care be -

ad lib. mf pp colla voce.

- guile, and care..... be - guile, I'll dance..... play, dance,

cresc. sf sf pp

play, dance, and play, and wrink-led care.... be - guile.

ad lib. tr cresc. colla voce. ff

rf rf rf

Flow, thou regal purple Stream.

Words by JOHN O'KEEFE.

Moderato e con spirito.

ARNOLD.

PIANO.

Flow, thou re-gal pur-ple stream, Tint-ed by the so-lar beam,

In my gob-let sparkling rise, Cheer my heart and glad mine eyes. Flow, thou

re-gal pur-ple stream, Tint-ed by the so-lar beam, In my gob-let sparkling

rise, Cheer my heart and glad mine eyes, In my gob - let spark-ling

rise,... Cheer my heart and glad mine eyes, Cheer my heart and glad mine

eyes. My brain as -

cend on fan - cy's wing, 'Noint me, Wine, a jo - vial king, My brain as - cend on fan - cy's

wing, 'Noint me, Wine, a jo - vial king, My brain, as - cend on fan - cy's

wing, 'Noint me, Wine, a jo - vial king, 'Noint me, Wine, a jo - vial

king, a jo

vial king, a jo - vial king, a jo - vial king. While I

live I'll lave my clay, When I'm dead and gone a - way, Let my

thirs - ty sub - jects say, "A month he reign'd and that was May."

While I live I'll love my clay, When I'm dead and gone a - way, Let my

thirst - y sub-jects say, "A month he reign'd and that was May," Let my

thirst-y sub-jects say, "A month he reign'd, and that was May," Let my thirst-y sub-jects

say, "A month he reign'd, and that was May, but that was May, but

that was May."

O, bid your faithful Ariel fly.

T. LINLEY.

Allegro moderato.

PIANO. *f* *p*

O, bid your faith - ful A - riel fly,... To the far - -

p *f* *tr*

- - - thest In - dian sky! And then, at thy a -

tr *f* *f*

- fresh com - mand, I'll tra - - - - - verse o'er.....

p

..... the sil - ver sand. *f* I'll

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes a series of chords in the left hand and a more active line in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo).

climb the mountains, plunge the deep, I'll climb the mountains, plunge the deep, I like mor-tals

This system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

nev-er sleep, I like mortals nev-er sleep, I like mor -

This system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line in the left hand. Dynamics include *p* (piano).

tals nev - er..... sleep. *tr*

cresc. *f*

This system concludes the vocal melody with a trill (tr) and a fermata. The piano part features a prominent bass line in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

O, bid your faith - ful A - riel fly.... To the far - - thest

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes a series of chords in the left hand and a more active line in the right hand. Dynamics include *p* (piano).

f

In - dian sky, And then at thy a - fresh com -

p *f*

- mand, I'll tra-verse o'er the sil-ver sand, I'll tra-verse o'er the sil-ver sand, I'll

climb the mountains, plunge the deep, I'll climb the mountains, plunge the deep.

p

I like mor - tals nev - er sleep, I like mor - tals nev - er sleep,

3

I like mor - - - - - tals

nev - er..... sleep.

FINE.

I'll do your task, what-e'er it

be, Not with ill will, but mer-ri-ly, mer-ri-ly, mer-ri-ly, what-e'er it

be, Not with ill will, but mer-ri-ly, mer-ri-ly,

mer-ri-ly, mer-ri-ly, Not with ill will,..... but mer-ri-ly.

a piacere. tr

colla voce. D.C. al Fine.

Love has Eyes.

Words by C. DIBDIN.

SIR HENRY R. BISHOP.

Allegretto moderato.

PIANO.

p scherzando. *mf*

The piano introduction consists of two staves. The right hand plays a melody in G major, C major, and F major, with a tempo marking of 'Allegretto moderato'. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include 'p scherzando' and 'mf'.

scherzoso.

1. Love's blind, they say,
2. Love's wing'd, they cry,

f *sf sf* *p p e stacc.*

The first two lines of the song are set to the piano accompaniment. The right hand continues the melody, and the left hand provides a steady eighth-note accompaniment. Dynamics include 'f', 'sf sf', and 'p p e stacc.'.

Oh! nev-er! nay, Can words Love's grace im - part? The fan - cy weak, The
Oh! nev-er! I,... No pin - ions have to soar; De - cei-vers rove,

The piano accompaniment for the third line of the song, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

dolce.

tongue may speak, But eyes a - lone the heart, In one soft
But nev-er Love,.. At - tach'd, he roves no more: Can he have

dim. *p*

The final line of the song is set to the piano accompaniment. The right hand plays a melody in G major, C major, and F major, with a tempo marking of 'Allegretto moderato'. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include 'dim.' and 'p'.

look what lan-guage lies, Oh, yes, be - lieve me, Love has eyes, } Oh, Love has
wings who nev - er flies? And yet, be - lieve me, Love has eyes, }

The first system of the score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line, with a large closing brace at the end of the first line.

ad lib.
eyes,.... Love has eyes, Oh, Love has eyes, Oh yes, be-lieve me, Love has eyes,

pp

The second system continues the vocal melody with a fermata over the first note, marked *ad lib.* The piano accompaniment features a dense texture of chords in the left hand, marked *pp* (pianissimo).

cres. *f* *tr*
Oh, yes, be-lieve me, Oh, yes, be-lieve me, Oh, yes, be-lieve me, Love has

cresc. *mf*

The third system shows the vocal melody with a crescendo leading to a forte (*f*) section, ending with a trill (*tr*). The piano accompaniment also includes a crescendo and a mezzo-forte (*mf*) section.

eyes.....

f *f* *sf* *sf*

The final system begins with the vocal line holding a long note, followed by a rest. The piano accompaniment features a series of chords in the left hand, marked with *f* (forte) and *sf* (sforzando) dynamics.

Pretty Mocking Bird.

Poetry by T. MORTON, Esq.

SIR H. R. BISHOP.

Andantino con moto.

PIANO.

First system of piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *espress.* (espressivo).

Second system of piano accompaniment. The right hand continues the melodic line with more complex rhythmic patterns, including triplets. The left hand maintains the accompaniment.

Third system of piano accompaniment. The right hand has a more active melodic line with many sixteenth notes. The left hand features a *ff* (fortissimo) section with chords.

Fourth system of piano accompaniment. It includes the vocal entry: "Liv - ing e - cho, liv - ing e-cho, bird of". The piano accompaniment features a *tr* (trill) in the right hand and *pp* (pianissimo) dynamics in the left hand.

Fifth system of piano accompaniment. It includes the vocal entry: "eve, Hush, hush thy wail - ing, cease, cease to". The piano accompaniment features a *8va* (octave) marking in the right hand.

grieve; Pretty warbler, wake the grove, Pretty warbler, wake the

8va...

mf *din.* *cresc.*

grove, To notes of joy,..... to songs of

8va... *8va...*

f *pp* *pp*

love,..... To notes of joy, to songs of

8va...

f *dolce.* *mf*

love, to songs of love,..... to songs,.....

8va... *f* *lento.* *dolce.* *tr*

to songs of love, to songs..... of

8va... *cresc. f* *ff* *colla voce.* *p*

PRETTY MOCKING BIRD.

Allegro moderato.

love..... Pret-ty mock-ing bird, pret-ty mocking bird, pret-ty,
8va.....
pp

pret-ty, pret-ty mock-ing bird, thy form I see! Pret-ty mock-ing bird, pret-ty
8va.....
pp *mf*

mocking bird, pret-ty, pret-ty, pret-ty mock-ing bird, thy form I see! Pret-ty,
8va.....

pret-ty, pret-ty mocking bird, thy form I see! Pret-ty mock-ing bird, thy form I
8va.....

see..... Swing - ing with the breeze,.. swing -
8va.....
f *pp*

- ing with the breeze on the man - grove tree, on the man - grove

8va.....

cresc.

tree;..... Pret-ty warb-ler, pret-ty warb-ler, wake the grove, wake the grove, wake the

dolce. *cresc.*

8va.....

f *p* *mf* *cresc.*

grove,... Pret-ty mock-ing bird, pret-ty mock-ing bird, pret-ty

8va.....

f *pp*

pret-ty, pret-ty mocking bird, thy form I see! Pret-ty mocking bird, pret-ty mocking bird, pretty

8va..... *8va*.....

mf

pret-ty, pret-ty mock-ing bird, thy form I see! Pret-ty, pret-ty, pret-ty mock-ing bird, thy

8va.....

f

PRETTY MOCKING BIRD.

ritardando.

form I see! Pretty, pretty, pretty, pret-ty, pretty, pret-ty, pretty mocking bird, thy

cresc. *colla voce.* *p* *cresc.*

cadenza. *rit.*

form,.....

a tempo.

rit.

dim. *piu lento.* *tr*

thy form I see.....

colla voce. *f* *sf sf*

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five systems. The first system shows the vocal melody with lyrics and piano accompaniment. The second system features a cadenza and a ritardando section. The third system includes a tempo change to 'a tempo' and a ritardando section. The fourth system continues the piano accompaniment. The fifth system shows the vocal melody with lyrics and piano accompaniment, including a trill and a final flourish.

The Pilgrim of Love.

Words by DIMOND.

SIR H. R. BISHOP.

Andante con moto.

PIANO.

The piano introduction is in B-flat major, 4/4 time. It begins with a treble clef and a key signature of two flats. The melody starts with a triplet of eighth notes (F4, G4, A4) marked *ff*. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *p* (piano) dynamic marking.

This system continues the piano accompaniment. It features a treble clef and a key signature of two flats. The melody is marked *pp* (pianissimo) and includes triplet and dyad figures. The bass line continues with eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *tr* (trill), and *f* (forte).

RECIT.

O - ryn - thia, my be - lov - ed! I call n vain!

p *p espres.*

The vocal entry is marked *RECIT.* (recitative). The melody is in B-flat major, 4/4 time. The piano accompaniment is marked *p* (piano) and *p espres.* (piano espressivo). The lyrics are "O - ryn - thia, my be - lov - ed! I call n vain!".

RECIT.

O - ryn, thia!

The vocal entry continues with the melody marked *RECIT.* The piano accompaniment features a treble clef and a key signature of two flats. The melody is marked *p* (piano) and *p espres.* (piano espressivo). The lyrics are "O - ryn, thia!".

Allegro.

O - ryn - thia! E - cho hears and calls a - gain.

f *f*

The vocal entry is marked *Allegro*. The melody is in B-flat major, 4/4 time. The piano accompaniment is marked *f* (forte) and *f* (forte). The lyrics are "O - ryn - thia! E - cho hears and calls a - gain!".

RECIT.

A mi-mic voice repeats the name a - round! And with O-ryn-thia

f *ff*

AIR. *Andante.*

all the rocks re - sound!

ff *p dolce.*

f *p*

§

1. A Her-mit who dwells in these so-li-tudes, cross'd me, As
2. "Yet tar-ry, my son, till the burning noon pass-es, Let

f *p* *pp stacc.*

way-worn and faint up the mountain I press'd, The a-ged man paus'd on his
boughs of the le-mon tree shel-ter thy head; The juice of ripe mus-ca-del

staff to ac - cost me, And prof-fer'd his cell, As my man - sion of rest.
flows in my glas - ses, And rush-es, fresh pull'd, For si - es - ta are spread!"

mf *pp*

Ah! nay, courteous fa - ther, right on - ward I rove; No rest but the grave for the

mp *ad lib.* *colla voce.*

Pil-grim of Love! for the Pil - grim of Love, for the Pil - grim of Love, No

tr *a tempo.* *pp a tempo.*

rest but the grave for the Pil-grim of Love!

mf *colla voce.* *pp* *f*

The Bay of Biscay.

Words by ANDREW CHERRY.

J. DAVY.

Moderato.

PIANO. *f*

1. Loud roar'd the dreadful thun - der, The rain a de - luge
2. Now dash'd up - on the bil - low, Her op - 'ning tim - bers

show'rs, The clouds were rent a - sun - der, By light - ning's vi - vid pow'rs. The
creak, Each fears a wa - try pil - low, None stop the dread - ful leak. To

night was drear and dark, Our poor de - vo - ted bark, 'till next day, there she
cling to slipp - 'ry shrouds, Each breath - less sea - man crowds, As she lay, till next

cresc. *f*

lay, In the Bay of Bis-cay, O!
day, In the Bay of Bis-cay, O!

3. At length the wish'd-for mor-row, Broke thro' the ha-zy sky, Ab-
4. Her yield-ing tim-bers sev-er, Her pitch-y seams are rent, When

p

- sorb'd in si-lent sor-row, Each heav'd a bit-ter sigh. The dis-mal wreck to
Heav'n all bounteous ev-er, Its bound-less mer-cy sent. A sail in sight ap-

p

view, Struck hor-ror in the crew, As she lay, all that day, In the
- pears, We hail her with three cheers, Now we sail, with the gale, From the

p *cresc.*

Bay of Bis-cay, O!
Bay of Bis-cay, O!

mf

Lo! here the Gentle Lark.

Poetry by SHAKESPEARE.

SIR H. R. BISHOP.

Allegro non troppo.

PIANO. *ff* *p*

tr.....

Lo! here the gen-tle lark,..... Wea - ry

ad lib. slentando. *pp*

rest, From his moist ca - bi-net mounts up on

ad lib.

high;..... And wakes the morn - ing, from whose

or -

tr

sil - ver breast The sun..... a - ri - - seth

f sf p cresc.

in true ma - jes - ty, The sun..... a - - seth

in true ma - jes - ty, The sun..... a - - seth

tr sf f sf sf

in true ma - jes - ty!

Lo! here the gen - tle lark,..... wea - ry of rest,

pp

This system contains the first line of the song. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The lyrics are 'Lo! here the gen - tle lark,..... wea - ry of rest,'.

From his moist.. ca - bi-net mounts..... up..... on high.....

cresc. *pp* *Sva.*

This system continues the song. The piano accompaniment includes a crescendo marking and a fortissimo marking. The vocal melody rises to a higher register. The lyrics are 'From his moist.. ca - bi-net mounts..... up..... on high.....'.

Sva. *tr.*

This system features a trill marking in the vocal melody. The piano accompaniment continues with chords. The lyrics are not explicitly written in this system but correspond to the vocal line.

ad lib. *tr.* *tr.*

Lo! here the gen - tle lark,.....

pp

This system includes an ad libitum marking and trill markings. The piano accompaniment has a fortissimo marking. The lyrics are 'Lo! here the gen - tle lark,.....'.

Lo! here the gen - tle lark..... wea - ry, wea - ry of

tr.

This system concludes the page. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are 'Lo! here the gen - tle lark..... wea - ry, wea - ry of'.

First system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics "rest, wea" and "rest, wea". The bottom two staves are piano accompaniment. The key signature is one flat (B-flat). The music features various trills (tr) and a dense, rhythmic piano accompaniment.

Second system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics "ry of rest, mounts.....". The bottom two staves are piano accompaniment. The key signature is one flat (B-flat). The music features various trills (tr) and a dense, rhythmic piano accompaniment.

Third system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics "ry of rest, mounts.....". The bottom two staves are piano accompaniment. The key signature is one flat (B-flat). The music features various trills (tr) and a dense, rhythmic piano accompaniment. Dynamics include *cresc.*, *f*, and *ff*.

Fourth system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics "on high, mounts..... on high, mounts.....". The bottom two staves are piano accompaniment. The key signature is one flat (B-flat). The music features various trills (tr) and a dense, rhythmic piano accompaniment. Dynamics include *ff* and *pp*.

LO! HERE THE GENTLE LARK.

ad lib.

on high,

tr tr

Lo! here the gen - tle lark,..... Lo! here the gen - tle lark,.....

tr

wea - ry, wea - ry of rest, wea - - - -

tr tr tr tr

il basso sempre stacc.

tr tr

wea - - - -

[illegible]

The Banks of Allan Water.

Words by M. G. LEWIS.

Words by M. G. LEWIS.

The piano accompaniment is written for two staves, Treble and Bass, in 4/4 time with a key signature of one flat (B-flat). The melody in the Treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Bass staff provides a harmonic foundation with a half note G3, followed by a quarter note A3, and then a series of eighth and sixteenth notes. The piece concludes with a final chord in the Treble staff.

PIANO.

mf *p*

On the banks.. of Al - lan Wa - ter, When the sweet spring-time did

fall, .. Was the mil - ler's love - ly daugh - ter Fair - est of them

all. For his bride.. a sol-dier sought her, And a win - ning tongue had

ad lib. *f*

he;... On the banks.. of Al-lan Wa - ter, None so gay as

colla voce. *f* *sf* *sf*

she....

sf mf *f* *p*

On the banks.... of Al - lan Wa - ter, When brown au - tumn spreads its

store, There I saw.... the mil - ler's daugh - ter, But she smil'd no

dim.

more; For the sum - mer grief had brought her, And the sol - dier, false was

p

ad lib.

he; On the banks.... of Al - lan Wa - ter, none was sad as

colla voce. *p*

she....

sempre. p *pp*

pp

On the banks of Al-lan Wa-ter, when the win - ter snow fell fast,.. Still was

pp

seen the mil-ler's daugh-ter; Chil-ling blew the blast; But the mil - ler's love-ly

ad lib. *p lento.*

daugh-ter Both from cold.... and care was free;.... On the banks of Al-lan

colla voce. *p lento.*

rall. molto.

Wa - ter, There a corse lay she!....

colla voce. *dim. e rall. al fine.*

The Anchorsmiths.

DIBDIN.

Allegro con spirito.

PIANO. *f* *sf* *sf*

1. Like Etna's dread vol - ca - no see the am - ple
2. Now, as more vi - vid and in - tense each splinter

riten. *ten.* *f*

forge Large heaps up - on large heaps of jet - ty fu - el gorge, While,
flies, The tem - per of the fire the skil - ful mas - ter tries; And,

p *f* *p*

Sa - la - man - der - like, the pond'rous an - chor lies, Glut - ted with vi - vid fire thro'
as the din - gy hue as - sumes a bril - liant red, The head - ed an - chor feeds that

mf sf sf sf

cresc. *p*

all its pores that flies, With vi - vid fire thro' all its pores that flies. The
fire on which it fed, The an - chor feeds the fire on which it fed. The

sf cresc. sf sf *p*

G

The musical score is written for voice and piano. It consists of four systems of music. The first system features a vocal melody with lyrics and a piano accompaniment. The second system continues the vocal melody with a dense piano accompaniment of repeated notes. The third system includes a vocal melody and a piano accompaniment with various dynamic markings. The fourth system features a vocal melody and a piano accompaniment with a tempo change.

cresc. *mf*
 bang, In deaf - - ning con-cert shall their pond'rous hammers clang, Clang,
 bang, To make..... in con-cert rude their pond'rous hammers clang, Clang,
cresc. *sf* *sf* *sf* *>* *mf*

f *p*
 clang, clang, clang, clang, clang, clang, Clang, clang, clang, clang, clang, clang, clang, clang, And in - to
 clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, So the mis -
ff *Ped.* *p*

cresc. *accel.* *riten.*
 sym-me-try the mass in - congruous beat, To save from ad - verse winds and waves the gal-lant
 - sha-pen lump to sym-me-try they beat, To save from ad - verse winds and waves the gal-lant
cresc. *accel.* *riten.* *colla voce.*

ad lib.
 Bri - tish fleet.
 Bri - tish fleet.
ff *tempo.* *sf* *sf*

3.

The preparations thicken! with forks the fire they goad;
 And now twelve anchorsmiths the heaving bellows load,
 While armed from ev'ry danger, and in grim array,
 Anxious as howling demons waiting for their prey,
 The forge the anchor yields from out its fiery maw,
 Which on the anvil prone, the cavern shouts—Hurraw!
 And now the scorch'd beholders want the pow'r to gaze,
 Faint with its heat, and dazzled with its pow'ful rays;
 While, as old Vulcan's Cyclops did the anvil bang,
 To forge Jove's thunderbolts, their pond'rous hammers clang:
 And, till its fire's extinct, the monstrous mass they beat,
 To save from adverse winds and waves the gallant British fleet.

We all love a pretty Girl under the Rose.

DR. ARNE.

Tempo moderato.

PIANO. *f*

f *p*

Od's, neighbour, ne'er blush for a tri-fle like this, What

harm with a fair one to toy and to kiss? The great-est, the gra-vest (a truce with grimace) Would

cresc. *f*

do the same thing, would do the same thing, Would do the same thing, were they in the same place. Od's,

cresc.

neighbour, ne'er blush for a tri-fle like this, What harm with a fair one to toy and to kiss? The

cresc.

great-est, the gra-vest (a truce with grimace) Would do the same thing, would do the same thing, Would

cresc.

f

do the same thing, were they in the same place. No age, no pro-fes-sion, no sta-tion is free; To

mf

f

ad lib.

sov'reign beau-ty man-kind bends the knee! That pow-er re-sist-less, no strength can op-pose—We

f

all love a pret-ty girl un-der the rose, un-der the rose, un-der the rose, We

colla voce.

pp

ad lib.

all love a pret-ty girl un-der the rose.

colla voce.

f

The heaving of the lead.

Words by PEARCE.

SHIELD.

Allegro moderato.

PIANO. *f* *p* *p sf*

1. For Eng-land, when with
2. And bear-ing up to

cresc. *f* *ten.* *p*

fav'-ring gale, Our gal-lant ship up chan-nel steer'd; And scud-ding un-der
gain the port, Some well-known ob-ject kept in view; An Ab-bey Tow'r, a

ea-sy sail, The high blue west-ern land ap-pear'd;
ru-in'd Fort, Or Bea-con, to the ves-sel true;

f *p*

To heave the lead the sea-man sprung, And to the pi - lot
While off the lead the sea-man flung, And to the pi - lot

pp

ad lib. *tempo.*

cheer - ly sung, "By the deep nine!" "By the deep nine!" To heave the lead the
cheer - ly sung, "By the mark seven!" "By the mark seven!" While off the lead the

colla voce. f *pp*

ad lib.

sea - man sprung, And to the pi - lot cheer - ly sung, "By the deep
sea - man flung, And to the pi - lot cheer - ly sung, "By the mark

cresc. *p colla voce.*

nine!"
seven!"

mf *cresc.* *f* *ten.*

3.

And, as the much-loved shore drew near,
With transport we beheld the roof,
Where dwelt a friend, or partner dear,
Of faith and love, a matchless proof.
The lead, once more, the seaman flung,
And to the pilot cheerly sung,
"Quarter, less five!"

With lowly suit and plaintive ditty.

IN

"NO SONG, NO SUPPER."

Andante sostenuto con espressione.

STORACS.

PIANO.

*p e con espressione.**dim.*

With low-ly suit, and plaintive dit-ty, I call the ten-der mind to pi-ty,

I call the tender mind to pi-ty; My friends are gone, my heart is

beat-ing, And chill-ing pov-er-ty's my lot; From pass-ing stran-gers aid en-

- treat-ing, I wan-der thus a-lone, for-got... Re-lieve my woes, my wants dis-

*pp**mf**p*

- tress-ing, And Heav'n re - ward you with its bless-ing.

Here's tales of love, and maids for - sa - ken; Of bat-tles fought, and cap-tives

ta - ken; The jovial tar so bold-ly sail-ing, Or cast up - on some de - sert shore; The hapless

ad lib.
bride his loss be - wail-ing, And fearing ne'er to see him more! Relieve my woes, my wants dis-

- tress-ing, And Heav'n re - ward you with its bless-ing.

When Vulcan forg'd the bolts of Jove.

Words by T. DIBDIN.

(THE ORIGIN OF GUNPOWDER.)

Allegro maestoso.

BRAMHAM.

PIANO. *f* > > > > > >

The piano introduction is in G major, 2/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The piece is marked 'f' (forte) and includes several accents (>).

1. When Vul - can forg'd the bolts of Jove, In Et - na's roar - ing
2. Long may she hold the aw - ful right, And when through cir - cling

mf

The vocal melody is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece is marked 'mf' (mezzo-forte).

glow, She Nep-tune pe - ti - tion'd he might prove, Their use, and pow'r be -
flame She darts her ven-geance in the fight, May Jus - tice guide her

p

The vocal melody is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece is marked 'p' (piano).

- low, Their use, and pow'r be - low, But find - ing in the boundless
aim, May Jus - tice guide her aim, While if as-sail'd in fu - ture

cresc. *sf sf sf f*

The vocal melody is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The piece is marked 'cresc.' (crescendo) and includes several accents (>).

ad lib. *f risoluto.*

deep,.. Such thun - ders would but i - dly sleep,..... He with them
wars,.. Her soi - diers brave, and gal - lant tars..... Shall launch her

p colla voce.

arm'd Brit-tan - nia's hand, To guard from foes her na - tive
fires from ev - ry hand, On ev - 'ry foe to Bri - tain's

f sf sf mf

land, He with them arm'd Bri-tan-nia's hand, To guard from foes her na - tive
land, Shall launch her fires from ev - 'ry hand, On ev - 'ry foe to Bri-tain's

ff sf sf

land.....
land.....

sf p cresc. f

Oh! the Oak, and the Ash.

17th Century.

Andante.

1. A north-country maid up to
2. While sad - ly I roam, I re -

PIANO.

Lon-don had stray'd, Al-though with her na-ture it did not a-gree, She wept, and she sigh'd, and she
- gret my dear home, Where lads and young lasses are mak-ing the hay; The mer-ry bells ring, and the

bit-ter-ly cried, "I wish once a-gain in the north I could be." Oh! the oak, and the ash, and the
birdssweetly sing, And maid-ens and meadows are plea-sant and gay. Oh! the oak, and the ash, and the

riten.

bon-ny i-vy tree, They flour-ish at home in my own coun-try.
bon-ny i-vy tree, They flour-ish at home in my own coun-try.

colla voce.

3.

No doubt, did I please, I could marry with ease;
Where maidens are fair, many lovers will come;
But he whom I wed must be north-country bred,
And carry me back to my north-country home.
Oh! the oak, and the ash, &c.

Near Woodstock Town.

17th Century.

Andante.
 PIANO. *p*

Near Woodstock town in Ox-ford-shire, As I walk'd forth to take the air, To view the

fields and mea-dows round, Methought I heard a mournful sound. Down by a crys-tal riv-er

side, A gal-lant bow-er I es-pied, Where a fair la-dy made great

moan, With many a bit-ter sigh and groan.

2.
 "Alas!" quoth she, my love's unkind,
 My sighs and tears he will not mind!
 But he is cruel unto me,
 Which causes all my misery.
 Soon after he had gain'd my heart,
 He cruelly did from me part;
 Another maid he does pursue.
 And to his vows he bids adieu.

3.
 The lady round the meadow ran,
 And gather'd flowers as they sprang;
 Of every sort she there did pull,
 Until she got her apron full.
 The green turf served her as a bed,
 And flowers a pillow for her head;
 She laid her down and nothing spoke,
 Alas! for love her heart was broke.

My lodging is on the cold ground.

Words by JOHN GAY, (founded on an older song.)

17th Century.

Andantino.

PIANO. *p*

1. My lod - ging is on the cold..... ground, And
2. I'll twine thee a gar-land of straw,... love, I'll

pp

hard, ve - ry hard is my fare,..... But that which grieves me
mar - ry thee with a rush ring;..... My fro - zen hopes will

more,..... is The cold - ness of my dear..... Yet
thaw,..... love, And mer - ri - ly we will sing..... Then

dim.

still I cry, oh, turn,..... love, I pri - thee, love, turn to
 turn to me, my own..... love, I pri - thee, love, turn to

me;..... For thou art the on - ly one,..... love, That
 me;..... For thou art the on - ly one,..... love, That

ad lib.
 art a - dor'd by me.....
 art a - dor'd by me.....

colla voce. *mf* *cresc.*

dim. *p*

The Plough-boy.

Allegretto.

PIANO. *p* *leggero.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a treble clef and a key signature of one flat (B-flat). The left hand plays a rhythmic accompaniment of eighth notes, starting with a bass clef and a key signature of one flat. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'leggero' (light).

1. A flax-en-head-ed cow-boy, as
2. I'll buy votes at e-lec-tions, but

cresc.

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The key signature remains one flat. The lyrics are: '1. A flax-en-head-ed cow-boy, as' and '2. I'll buy votes at e-lec-tions, but'. The piano part includes a crescendo marking 'cresc.'.

sim-ple as may be,... And next a mer-ry plough-boy, I whist-led o'er the
when I've made the pelf,... I'll stand poll for the par-lia-ment, and then vote in my -

p

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'sim-ple as may be,... And next a mer-ry plough-boy, I whist-led o'er the' and 'when I've made the pelf,... I'll stand poll for the par-lia-ment, and then vote in my -'. The piano part includes a piano marking 'p'.

lea; But now a sau-cy foot-man I' strut in wor-sted lace, And
- self; What-ev-er's good for me, sir, I nev-er will op- pose: When

The third system continues the vocal melody and piano accompaniment. The lyrics are: 'lea; But now a sau-cy foot-man I' strut in wor-sted lace, And' and '- self; What-ev-er's good for me, sir, I nev-er will op- pose: When'. The piano part includes a piano marking 'p'.

ad lib.

soon I'll be a but-ler, and whey my jol-ly face. When stew-ard I'm pro-
all my ayes are sold off, why then I'll sell my noes. I'll joke, har-angue, and

colla voce. cresc. ten. p

The fourth system continues the vocal melody and piano accompaniment. The lyrics are: 'soon I'll be a but-ler, and whey my jol-ly face. When stew-ard I'm pro-' and 'all my ayes are sold off, why then I'll sell my noes. I'll joke, har-angue, and'. The piano part includes markings 'ad lib.', 'colla voce.', 'cresc.', 'ten.', and 'p'.

- mo - ted, I'll snip the tradesmen's bill, My mas-ter's cof-fers emp - ty, my
pa-ra-graph, with speeches charm the ear, And when I'm tir'd on my legs, then

cresc.
pock-ets for to fill, When loll-ing in my char - iot, so great a man I'll be, So
I'll sit down a peer, In court or ci - ty hon - our, so great a man I'll be,

f *ad lib.*
great a man, so great a man, so great a man I'll be! You'll for - get the lit - tle
cresc. *f* *co'la voce.* *pp* *leggierissimo.*

plough - boy that whistled o'er the lea,..... You'll for-get the lit - tle plough - boy that

whist-led o'er the lea.....

Oh! rest thee, babe.

Words by D. TERRY.

(OH! SLUMBER, MY DARLING.)

"Guy Mannering."

WHITAKER.

Andantino.

PIANO. *p*

The piano introduction is in 6/8 time, marked *Andantino*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of eighth notes G2, A2, B2, and C3, followed by a half note D3. The piece concludes with a final chord of G2, B2, and D3.

Oh! slum - ber, my dar - ling, thy sire is a knight, Thy mo - ther a la - dy, so

p e legato.

The first line of the song is in 6/8 time. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. The piece concludes with a final chord of G2, B2, and D3.

love - ly and bright! The hills and the dales from the tow'rs which we see, They all shall be - long, my dear

The second line of the song is in 6/8 time. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. The piece concludes with a final chord of G2, B2, and D3.

ad lib. *temp*

in - fant, to thee: Oh! rest thee, babe, rest thee, babe, sleep on till day, Oh!

colla voce. *pp*

The third line of the song is in 6/8 time. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line. The piece concludes with a final chord of G2, B2, and D3.

tr ad lib.

rest thee, babe, rest thee, babe, sleep while you may.

dim. pp

f

Oh! rest thee, my dar-ling, the time it shall come, When thy sleep shall be bro-ken by

p e legato. creso. f

p f

trumpet and drum; Then rest thee, my darling, oh! sleep while you may, For war comes with manhood, as

p f

ad lib. tempo.

light comes with day. Oh! rest thee, babe, rest thee babe, sleep on till day, Oh!

colla voce. pp

ad lib.

rest thee, babe, rest thee, babe, sleep while you may.

colla voce. dim. e rall.

Those Evening Bells.

Words by THOMAS MOORE.

Pensively and in moderate time.

Music attributed to BEETHOVEN.

1. Those ev'n - ing
2. Those joy - ous

PIANO.

bells, those ev'n - ing bells, How ma - ny a tale their mu - sic tells, Of youth and
hours are past a - way, And ma - ny a heart, that then was gay, With - in the

home and that sweet time, When last I heard their sooth - ing chime! Of youth and
tomb now dark - ly dwells, And hears no more those ev'n - ing bells! With - in the

home and that sweet time, When last I heard their sooth - ing chime!
tomb now dark - ly dwells, And hears no more those ev'n - ing bells!

3.

And so 'twill be when I am gone,
That tuneful peal will still ring on,
While other bards shall walk these dells.
And sing your praise, sweet ev'ning bells.

And so 'twill be when I am gone,
That tuneful peal will still ring on,
While other bards shall walk these dells.
And sing your praise, sweet ev'ning bells.

The girl I left behind me.

Allegretto.

18th Century.

PIANO.



The hour I remember well,
 When first she owned she loved me,
 A pain within my breast doth tell,
 How constant I have proved me;
 But now I'm bound for Brighton camp,
 Kind Heaven then pray guide me,
 And send me home, safe back again,
 To the girl I left behind me.

My mind her image must retain,
 Asleep or sadly waking;
 I long to see my love again,
 For her my heart is breaking.
 Whene'er my steps return that way,
 Still faithful shall she find me,
 And never more again I'll stray
 From the girl I've left behind me.

Under the Greenwood Tree.

DR. ABNE.

Allegro non troppo.

PIANO.

First system of the piano introduction. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Second system of the piano introduction. The right hand continues the melodic line with more complex rhythmic patterns. The left hand maintains the accompaniment. A *f* (forte) dynamic is marked.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics "Un - der the greenwood tree, Who loves to lie with me, And tune his mer-ry". The piano accompaniment supports the vocal melody. A *p* (piano) dynamic is marked.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "note, his mer-ry mer-ry note, Un - to the sweet bird's throat, And". The piano accompaniment features a *cresc.* (crescendo) marking.

Third system of the vocal entry and piano accompaniment. The vocal line concludes with the lyrics "tune his merry note, Un-to the sweet bird's throat, Come hi-ther,". The piano accompaniment features a *mf* (mezzo-forte) dynamic at the start and a *p* (piano) dynamic at the end.

hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther :

Here shall he see no e-ne-my, But

winter and rough weather, Here shall he see no e-ne-my, But win-ter and rough

wea-ther, Here shall he see no e-ne-my, But win-ter, but winter and rough

ad lib.
weather, rough weather, but winter and rough weather. Under the greenwood

tree, Who loves to lie with me, And tune his mer-ry note, Un-to the sweet bird's

This system contains the first line of the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "tree, Who loves to lie with me, And tune his mer-ry note, Un-to the sweet bird's".

throat, and tune his mer-ry note, Un-to the sweet bird's throat, Come hi-ther,

This system contains the second line of the song. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "throat, and tune his mer-ry note, Un-to the sweet bird's throat, Come hi-ther,".

hither, hi-ther, hi-ther, come hi-ther, come hi-ther, come hither, come hi-ther, come

mf

This system contains the third line of the song. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "hither, hi-ther, hi-ther, come hi-ther, come hi-ther, come hither, come hi-ther, come". The piano accompaniment includes a dynamic marking of *mf*.

hither, come hither, come hither.

f *p*

This system contains the fourth line of the song. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "hither, come hither, come hither.". The piano accompaniment includes dynamic markings of *f* and *p*.

f

This system contains the fifth line of the song. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower two staves. The piano accompaniment includes a dynamic marking of *f*.

The Three Ravens.

16th Century.

Allegretto.

1. There were three ra - vens sat on a tree,
2. Be - hold! a - las in yon green field,

PIANO. *p*

Down a down, hey-down, hey-down; They were as black as they might be, With a down,
Down a down, hey-down, hey-down; There lies a knight, slain under his shield, With a down,

p

.... And one of them said to his mate, "Where shall we our breakfast take!" With a
.... His hounds lie down be - side his feet, So well do they their mas - ter keep, With a

mf *p*

down derry, derry, der-ry down, down.
down derry, derry, der-ry down, down.

3.

His faithful hawks so near him fly,
Down a down, hey-down, hey-down;
No bird of prey dare venture nigh,
With a down.
But see! there comes a fallow doe,
And to the knight she straight doth go,
With a down derry, derry, derry down, down.

4.

She lifted up his ghastly head,
Down a down, hey-down, hey-down;
And kiss'd his wounds that were so red.
With a down.
She buried him before the prime.
And died herself, ere even-song time,
With a down derry, derry, derry down, down.

Oh! firm as oak.

SIR H. R. BISHOP

Allegro moderato.

PIANO. *f* >

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro moderato' and the dynamic is 'f' (forte) with an accent mark.

The piano accompaniment for the first system of the vocal line. It continues the harmonic support with chords and moving lines in both hands, maintaining the 'f' dynamic.

espress.

Oh! firm as oak, and free from care, The sai-lor holds his heart at sea, If she he

mf *p dolce.*

The second system of the song. The vocal line begins with the lyrics 'Oh! firm as oak, and free from care, The sai-lor holds his heart at sea, If she he'. The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include 'mf' (mezzo-forte) and 'p dolce' (piano dolce).

loves his ca-bin share, And Cu-pid page to Nep-tune be,... If she he loves his

The third system of the song. The vocal line continues with 'loves his ca-bin share, And Cu-pid page to Nep-tune be,... If she he loves his'. The piano accompaniment provides harmonic support with chords and moving lines.

ca-bin share, And Cu-pid page to Nep-tune be. Come

mf *dim.* *p* *pp*

The fourth system of the song. The vocal line concludes with 'ca-bin share, And Cu-pid page to Nep-tune be. Come'. The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include 'mf' (mezzo-forte), 'dim.' (diminuendo), 'p' (piano), and 'pp' (pianissimo).

night's deep noon, and ne'er a moon, Nor star a-loft a watch to keep, The

pp

f

The first system of the musical score. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line has a melodic line with some grace notes and a final note marked with a forte (f) dynamic. The piano accompaniment consists of a left hand with a steady eighth-note pattern and a right hand with chords and moving lines. A piano (pp) dynamic is marked at the beginning of the piano part, and a forte (f) dynamic is marked at the end of the vocal line.

tar can be gay as lands-men in day, With a cheer-ing glass and a smil-ing lass, A

mf

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active right hand with eighth-note chords. A mezzo-forte (mf) dynamic is marked at the beginning of the piano part.

cheer-ing glass and a smil-ing lass, While boon the wind blows... and smooth the tide

ritard. *dolce a tempo.*

ritard. *p soave.*

The third system of the musical score. The vocal line has a longer note value, and the piano accompaniment features a more flowing, legato style. Dynamics include a ritardando (ritard.) and a dolce a tempo marking above the vocal line, and a ritardando (ritard.) and piano (p) soave marking below the piano part.

flows— And the ship stea-dy goes,..... still stea-dy,....

The fourth system of the musical score. The vocal line has a long note value, and the piano accompaniment features a steady eighth-note pattern. The system ends with a long note value in the vocal line.

stea-dy,..... stea-dy thro the bound-less deep,..... stea-dy,.....

tr *p*

colla voce. *pp*

The fifth system of the musical score. The vocal line has a long note value, and the piano accompaniment features a steady eighth-note pattern. Dynamics include a trill (tr) and piano (p) marking above the vocal line, and a colla voce. and piano (pp) marking below the piano part.

steady thro' the bound-less deep.

ppp *ff*

The first system of the musical score. The vocal line (treble clef) begins with a half note 'steady', followed by a dotted half note 'thro'', and then a half note 'deep.' The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with dynamics *ppp* and *ff* indicated.

When win'try gales blow bleak a-larms, In turn he mounts the

> > > *mf*

The second system of the musical score. The vocal line continues with 'When win'try gales blow bleak a-larms,' and 'In turn he mounts the'. The piano accompaniment has a more active texture with triplets marked with accents (>) and a dynamic of *mf*.

espress.
chil-ly deck; But, watch re-liev'd, his Su-san's charms All thoughts but those of plea-sure

p dolce.

The third system of the musical score. The vocal line continues with 'chil-ly deck; But, watch re-liev'd, his Su-san's charms All thoughts but those of plea-sure'. The piano accompaniment is marked *espress.* and *p dolce.*, with a more lyrical and flowing texture.

check, But, watch re-liev'd, his Su-san's charms All thoughts but those of plea-sure

dim. *p*

The fourth system of the musical score. The vocal line continues with 'check, But, watch re-liev'd, his Su-san's charms All thoughts but those of plea-sure'. The piano accompaniment features a gradual decrease in volume, marked *dim.* and *p*.

check. Come night's deep noon, and ne'er a moon, Nor star a-loft a watch to keep; The

pp *f* *pp*

The fifth system of the musical score. The vocal line concludes with 'check. Come night's deep noon, and ne'er a moon, Nor star a-loft a watch to keep; The'. The piano accompaniment has a dynamic range from *pp* to *f*, with a final *pp* marking.

tar can be gay as lands-men in day, With a cheer-ing glass and a smil-ing lass, A

mf

cheer-ing glass and a smil-ing lass, While boon the wind blows,... and smooth the tide..

ritard. *dolce.*

ritard. *p* *soave.*

Sva.....

flows, And the ship stea-dy goes,..... Still stea-dy,....

Sva.....

stea-dy,.... stea-dy, thro' the bound-less deep,..... stea-dy,....

Sva.....

tr *p*

pp

stea-dy, thro' the bound-less deep.

Sva.....

ppp colla voce. *ff*

The Bailiff's daughter of Islington.

Traditional.

Allegretto.

1. There was a youth, and a
2. And as she went a -

PIANO. *mf* *p*

well-be-lov-ed youth, And he was a squire's son; He lov'd the bai-liff's daugh-ter dear, That
- long the high road, The weather being hot and dry; She sat her down up - on a green bank, And her

liv'd in Is - ling - ton. But when his friends d'd un - derstand His fond and fool-ish
true love came rid - ing by. She start-ed up with a colour so red, Catching hold of his bri-dle-

mind; They sent him up to fair London, An ap - prentice for to bind....
- rein; One penny, one penny, kind sir, she said, Will ease me of much pain....

mf

3.
Before I give you a penny, sweetheart,
Pray tell me where you were born;
At Islington, kind sir, she said,
Where I have had many a scorn.
I prithee, sweetheart, tell to me,
O tell me if you know
The bailiff's daughter of Islington?
She is dead, sir, long ago.

4.
If she be dead, then take my horse,
My saddle and bridle also,
For I will to some far country,
Where no man shall me know.
O stay, O stay, thou goodly youth,
She standeth by thy side!
She is here, alive, she is not dead.
And ready to be thy bride!

Barbara Allen.

Old Tune.

Andante.

PIANO.

In Scar-let town, where I was born, There
And death is print - ed on his face, And

was a fair maid dwell-in', Made ev'-ry youth cry "well-a-way," Her name was Bar-b'ra Allen. All
o'er his heart is steal-in', Then haste a-way to comfort him, O love-ly Bar-b'ra Allen. So

in the mer - ry month of May, When green buds then were swellin', Young Jemmy Grove on his
slowly, slow - ly she came up, And slow - ly she came nigh him; And all she said, when

death-bed lay, For love of Bar - b'ra Al-len.
there she came, "Young man, I think you're dying."

3.

When he was dead and laid in grave,
Her heart was struck with sorrow;
O mother, mother, make my bed,
For I shall die to-morrow.
Farewell, she said, ye virgins all,
And shun the fault I fell in;
Henceforth take warning by the fall
Of cruel Barbara Allen.

Tell me, my Heart.

Words by T. MORTON.

Larghetto espressivo.

SIR H. R. BISHOP.

PIANO. *p dolce.*

Espress.

Tell.... me, my heart,.. why morn-ing prime....

Looks like the fad-ing eve?... Looks like the fad-ing eve?... the fad-ing

ad lib.

eve?..... Why.... the gay lark's.... ce - les - - tial chime..... Shall

dolce.

tell, shall tell the soul to grieve? Shall tell, shall tell the soul to grieve? to grieve, to

dolce.

grieve?... The heav-ing bo - som seems to say, Ah! hap - less maid! Your

pp

tr

love's a - way, Your love's a - way!.... Your love's, your love's a - way!

cresc.

Andantino con moto.

Tell me, my heart,... why summer's glow..... A win - t'ry

mf *leggero.*

day beguiles? A win-t'ry day be - guiles? Why Flora's beau-ties seem.... to

blow,..... And fa-ding nature smiles, And na - ture.... smiles?

ff

Some Ze-phyr whisper in my

dim.

ear, in my ear, Ah! hap-py, hap-py maid, your love, your love is near, .. your

ad lib.

colla voce.

love is near,..... your love.... is near,..... your love is near, your

pp

love, your love is near.... Tell me, my heart,.. why summer's glow..... A

f

win - try day be-guiles, a wint'ry day be - guiles? Some Ze-phyr whis - pers,

whis-pers in my ear,..... Ah! hap-py maid,..... your love is near,

Some Ze-phyr whis - pers, whispers in my ear,..... Ah! hap-py maid,.....

..... your love is near, your love is near, your love is..... near,.. Ah! happy

maid,.. your love..... is near....

Hope told a flattering tale.

Allegretto.

PIANO. *p dolce.*

cresc.

Hope told a flat - t'ring tale,..... That joy would soon re - turn,..... Ah!

p

cresc. *dim.*

nought my sighs a - vail,..... For love is doom'd to mourn..... Ah! where's the flat - t'rer

cresc. *sf* *p* *dim.*

gone?..... From ~~me~~ for ev - er flown,..... From me for ev - er flown, For

cresc. *f* *p*

cresc. *f*

The musical score is written for piano and voice. It begins with a treble and bass staff for the piano, followed by a vocal line. The tempo is marked 'Allegretto.' and the piano part starts with a 'p dolce.' dynamic. The score is divided into four systems. The first system shows the piano introduction with a 'cresc.' marking. The second system contains the first line of the vocal melody: 'Hope told a flat - t'ring tale,..... That joy would soon re - turn,..... Ah!'. The piano accompaniment for this system is marked 'p'. The third system contains the second line of the vocal melody: 'nought my sighs a - vail,..... For love is doom'd to mourn..... Ah! where's the flat - t'rer'. The piano accompaniment for this system has markings for 'cresc.', 'sf', 'p', and 'dim.'. The fourth system contains the third line of the vocal melody: 'gone?..... From ~~me~~ for ev - er flown,..... From me for ev - er flown, For'. The piano accompaniment for this system has markings for 'cresc.', 'f', and 'p'.

love is doom'd to mourn! Ah! nought my sighs a - vail,..... For love is doom'd to

cresc. *dim.*

p *cresc.* *sf* *dim.*

mourn!..

p *cresc.* *p*

FINE.

The hap - py dream.... of love is.... o'er,..... Life,..... a -

p

- las!..... can charm no more,.... The hap - py dream.....

..... of love is o'er, Love,..... a - las! can charm no more.

dim. e rit. *S*

sf *colla voce.* *D.A*

Tell her I'll love her.

Andante con espressione.

SHIELD

PIANO.

*p dolce.**f*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante con espressione' and the dynamics range from 'p dolce' to 'f'.

The first system of the song. The vocal melody is on the upper staff, and the piano accompaniment is on the lower staves. The lyrics are: "Tell her I'll love her while the clouds drop rain, Or while there's wa - ter in the". The piano part features a steady accompaniment with chords and moving lines.

The second system of the song. The vocal melody continues with the lyrics: "path - less main: Tell her I'll love her 'till this life is o'er, And". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

The third system of the song. The vocal melody continues with the lyrics: "then my ghost shall vis - it this sweet shore, Tell her I'll love her 'till this". The piano accompaniment maintains the harmonic support.

The fourth system of the song. The vocal melody concludes with the lyrics: "life is o'er, And then my ghost shall vis - it, shall vis - it this sweet shore." The piano accompaniment includes dynamic markings of *ad lib.* (ad libitum) and *colla voce.* (colla voce).

Tell her I on - ly ask she'll

p

think of me, I'll love her while there's salt with - in the sea;

f

Tell her all this, tell it, tell it o'er and o'er, I'll love her while there's salt with -

mf

- in the sea; Tell her all this, tell it, tell it o'er and o'er, The

ad lib.
an-chor's weigh'd, or I would tell her more.

colla voce. *cresc.* *f* *p* *rall.*

We met.*

With feeling, but not too slow.

Words and Music by T. H. BAYLY

PIANO.

The piano introduction is in 3/4 time, key of D major. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (p) dynamic marking is present in the left hand.

The first system of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A piano (p) dynamic marking is shown.

1. We met—'twas in a crowd— And I thought he would
2. And once a - gain we met, And a fair girl was

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

shun me; He came— I could not breathe, For his eye was up - on me; He
near him; He smil'd and whisper'd low, As I once used to hear him; She

The third system concludes the vocal melody and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

spoke, his words were cold, And his smile was un - al - ter'd: I knew how much he
leant up - on his arm— Once 'twas mine, and mine on - ly— I wept, for I de -

felt, For his deep-toned voice fal-ter'd: I wore my bri-dal robe, And I ri-val'd its
-serv'd To feel wretched and lone-ly: And she will be his bride! At the al-tar he'll

whiteness! Bright gems were in my hair, How I ha-ted their brightness! He call'd me by my
give her, The love that was too pure, For a heart-less de-cei-ver; The world may think me

name— As the bride of an-o-ther— Oh! thou hast been the cause of this
gay, For my feel-ings I smo-ther— Oh! thou hast been the cause of this

ad lib.
an-guish, my mo-ther!
an-guish, my mo-ther!

colla voce. *f*

Come, lasses and lads,

Allegretto giocoso. 17th Century.

PIANO. *mf* *p*

1. Come
2. You're

f

lass-es and lads, get leave of your dads, And a-way to the May-pole hie,..... For
out, says Dick, not I, says Nick, 'Twas the fid-dler play'd it wrong,..... 'Tis

p è stacc.

cresc.

ev-ry fair has a sweet-heart there, And the fid-dler's stand-ing by,..... For
true, says Hugh, and so says Sue, And so says ev-ry one,..... The

cresc.

cresc. *cresc.*

Wil - ly shall dance with Jane,..... And John - ny has got his Joan,..... To
fid - dler then be - gan,..... To play the tune a - gain,..... And

p *cresc.* *p* *cresc.*

f *p*

trip it, trip it, trip it, trip it, Trip it up and down;..... To
ev - 'ry girl did trip it, trip it, Trip it to the men;..... And

f *p*

f *p* *cresc.*

trip it, trip it, trip it, trip it, Trip it up and down.....
ev - 'ry girl did trip it, trip it, Trip it to the men.....

f *p* *cresc.* *>* *>* *p*

f

3.

Then after an hour they went to a bow'r,
And play'd for ale and cakes;
And kisses too,—until they were due,
The lasses held the stakes.
The girls did then begin
To quarrel with the men,
And bade them take their kisses back,
And give them their own again.

4.

Good-night, says Harry, good-night, says Mary,
Good-night, says Poll to John;
Good-night, says Sue to her sweetheart Hugh,
Good-night, says ev'ry one.
Some walk'd and some did run,
Some loiter'd on the way,
And bound themselves by kisses twelve,
To meet the next holiday

The arrow and the song.

Poetry by LONGFELLOW.

M. W. BALFE.

PIANO. *Molto moderato.*

I shot an ar-row in - to the air..... It fell to earth, I know not where;

For so swift-ly it flew, The sight could not fol-low it, The

sight could not fol-low it in its flight.

I breath'd a song in - to the air,.....

dim. *pp*

..... It fell to earth, I know not where; For who has sight..... so keen and strong,

cresc. *p*

That it can fol - low the flight of a song? For who has sight so keen and so strong, ..

cresc.

..... That it can fol - - low the flight of a song?

dim. *p* *p* *cresc.*

Long, long af - ter - wards in an oak,.....

dim. *pp*

..... I found the ar - row still un-broke; And the song from be - gin-ning to end

cresc.

I found a-gain in the heart of a friend, And the song from be - gin-ning to end

pp

dim. *cresc.*

I found a-gain in the heart of a friend, I found a-gain, I found a-gain,

dim. *p* *cresc.*

cresc. *riten.* *ff*

I found a-gain in the heart..... of a friend!

cresc. *riten.* *ff tempo lmo.*

dim. *p* *pp* *ppp*

It was a lover and his lass.

Words by SHAKESPEARE.
Allegretto.

(AS YOU LIKE IT.)

THOMAS MORLEY.

PIANO.

It was a lov-er and his lass, With a
hey, with a ho, with a hey no-ni - no, And a hey..... no-ni no-ni - no, That
o'er the green corn fields did pass, In spring-time, in spring-time, in spring-time, The on-ly pret-ty
ring time, When birds do sing, Hey ding a ding a ding, Hey ding a ding a ding, Hey ding a ding a ding, Sweet
lo-vers love the spring.

2.

This carol they began that hour
With a hey, and a ho, with a hey nonino
And a hey noni nonino;
How that life was but a flower,
In spring time, &c.

3.

Then pretty lovers take the time,
With a hey, and a ho, with a hey nonino,
And a hey noni nonino;
For love is crowned with the prime,
In spring time, &c.

I've been roaming.

Words by GEORGE SOANE.

(CAVATINA.)

C. E. HORN,

Andante con anima.

PIANO. *p* *f* *cresc.*

mf *pp* *ff*

I've been roaming, I've been roaming, Where the meadow dew is sweet, And I'm coming, And I'm coming, With its

p

pearls up-on my feet, I've been roam-ing, I've been roaming, Where the meadow dew is sweet, And I'm

p *mf*

com-ing, and I'm com-ing, With its pearls up-on my feet.

mf

I've been roaming, I've been roaming, O'er the rose and li - ly fair; And I'm

dim. *p*

coming, and I'm coming, With their blossoms in my hair; I've been roaming, I've been roaming, Where the

p

mea-dow dew is sweet, And I'm com-ing, and I'm com-ing With its pearls up-on my feet.

colla voce. *mf*

I've been roam-ing, I've been roam-ing, Where the

dim. *p*

hon-ey - suc-kle creeps, And I'm com-ing, and I'm com-ing, With its kiss-es on my lips; I've been

rit. *ad lib.* *a tempo.*
ritard. *col. voce.* *p tempo.*

K

roaming, I've been roaming, Where the meadow dew is sweet, And I'm com-ing, and I'm com-ing, With its

pearls up-on my feet; I've been roam-ing, I've been roam-ing, O-ver hill and o-ver plain, And I'm

com-ing, and I'm com-ing, To my bow-er back a-gain, O-ver hill and o-ver plain, To my

bow-er back a-gain, And I'm com-ing, and I'm com-ing, To my bow-er back a-gain, To my

ad lib. bow-er back a-gain, To my *a tempo.* bow-er back a-gain.

colla voce. *a tempo.* *f*

Early one morning.

Old English.

Allegretto.

PIANO.

Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid

sing in the val - ley be - low:..... "O don't de - ceive me,

O ne - ver leave me! How could you use..... a poor maid - en

cresc. *colla voce.*

so p'.... Re - mem - ber the

mf *p* *pp*

vows that you made to your Ma - ry, Re - mem - ber the bow'r where you

vow'd to be true;... "O don't de - ceive me, O nev - er

leave me! How could you use a poor maid-en so?"....

cresc. *colla voce.* *mf*

"O gay is the gar - land, and fresh are the

p *mf*

re - ses, I've cull'd from the gar - den, To bind on thy brow,... "O don't de -

p

- ceive me, O nev-er leave me, How could you use a poor maid-en

cresc. *colla voce.*

so p".... Thus sung the poor

mf *p* *pp*

maid-en, her sor-rows be-wail-ing, Thus sung the poor maid in the val-ley be-

- low: "O don't de-ceive me, O nev-er leave me! How could you

pp

use a poor maid-en so p".....

ad lib. *colla voce.* *mf* *dim.* *pp*

Blow high, blow low.

DIBDIN.

Allegro moderato.

PIANO.

f *>* *>* *>* *>* *>* *sf*

Blow

p

high, blow low, let tempests tear The mainmast by the board; My heart, with thoughts of

f *>* *>* *>* *>* *>* *sf* *sf* *>* *>* *p*

f con anima.

thee, my dear, And love well stor'd, Shall brave all dan-ger, scorn all fear, The

f *>* *>*

ad lib.

roar - ing winds, the ra - ging sea, In hopes, on shore, to be once more Safe.. moor'd with

p *colla voce.*

thee.

f *>* *p*

A - loft while mountains high we go, The whist-ling winds that scud a - long, And the

mf

surge roaring from be-low, Shall my sig-nal be, to think on thee, Shall my sig-nal be, to

p *con espress.*

think on thee, And this shall be... my song— Blow high, blow low, let

f *ad lib.* *mf colla voce.* *f* *>* *>* *>*

tem-pests tear The main-mast by the board; My heart, with thoughts of thee, my dear,

p *sf* *sf* *p*

f con anima.

And love, well stor'd, Shall brave all dan-ger, scorn all fear, The roar-ing wind, the

ad lib.

rag-ing sea, In hopes, on shore, to be once more safe... moor'd with thee.

p *colla voce.* *f*

p

And on that night, when

p *pp*

mf

all the crew, The mem-'ry of their for-mer lives; O'er flow-ing cans of flip #re-new, And

mf

p

drink their sweethearts, and their wives, I'll heave a sigh, I'll heave a sigh, And think on

f *con anima.*
 thee; And as the ship rolls thro' the sea The bur-den of my song shall be Blow

high, blow low, let tem-pests tear The mainmast by the board; My heart, with thoughts of

f con anima.
 thee, my dear, And love, well stor'd, Shall brave all dan-ger, scorn all fear, The

ad lib.
 roar-ing winds, the ra-ging sea, In hopes, on shore, to be once more Safe.. moor'd with
colla voce.

thee.

Down among the dead men.

Words by DYER.

About 1700.

Allegro vigoroso.

PIANO. *f e marcato.*

1. Here's a health to the King, and a last-ing peace, To fac-tion an end, to wealth increase;
2. Let charm-ing beau-ty's health go round, In whom ce-les-tial joys are found,

mf

Come let's drink it while we have breath, For there's no drinking af-ter death, And he that will this
May con-fu-sion still pur-sue The self-ish wo-man-ha-ting crew; And they that wo-men's

sf sf

health de-ny, Down a-mong the dead men, Down a-mong the dead men, Down, down,
health de-ny, Down a-mong the dead men, Down a-mong the dead men, Down, down,

p cresc. f > >

sf p cresc. f > >

down, down, Down among the dead men let him lie!
 down, down, Down among the dead men let them lie!

3. In smil-ing Bac-chus' joys I'll roll, De-ny no plea-sure to my soul; Let
 4. May love and wine their rites main-tain, And their u-nit-ed plea-sures reign, While

Bac-chus' health round brisk-ly move, For Bac-chus is a friend to Love. And he that will this
 Bac-chus' trea-sure crowns the board, We'll sing the joys that both af-ford; And they that won't with

health de-ny, Down a-mong the dead men, Down a-mong the dead men, Down, down,
 us com-ply, Down a-mong the dead men, Down a-mong the dead men, Down, down,

down, down, Down a-mong the dead men let him lie!
 down, down, Down a-mong the dead men let them lie!

Cherry ripe.

Words by R. HERRICK.

CHARLES E. HORN.

Andantino.

PIANO.

p

mf *f*

Oher-ry ripe, cher-ry ripe, ripe, I cry;...

sempre pia e staccato.

Full and fair ones, come and.. buy,... Cher-ry ripe, cher-ry ripe,

ripe. I cry; Full and fair ones, come and buy.

f

If so be yot ask me where They do grow, I

Where the sun - beams sweet - ly smile,
an - swer there, Where my Ju - lia's lips do smile, There's the land, or

ad lib. Cher - ry Isle, There's the land, or Cher - ry Isle. *tempo.* Cher-ry ripe, cher-ry ripe,
colla voce. *sempre pia e staccato.*

ripe, I cry; Full and fair ones, come and buy,.....

Cher-ry ripe, cher-ry ripe, ripe I cry;... Full and fair ones,

Where the sun - beams sweet - ly smile,
come and buy. Where my Ju - lia's lips do smile, There's the land, or

dolce. espress.

Cher - ry Isle; There plan - ta - tions ful - ly show,...

All the year where cher - ries grow, All the year where cher - ries grow,

p
dim.

Cher - ry ripe, cher - ry ripe, ripe, I cry;... Full and fair ones,

pp

rallentando.
come and buy, Full and fair ones, come and buy.....

riten. sf colla voce. sf

Cease your funning.

Ancient British.

Allegretto.

GAY.

PIANO.

p *f*

Cease your fun-ning,

Force or cun-ning Nev - er shall my heart tre-pan: All those sal-lies Are but ma-lice,

To se-duce my con-stant man. 'Tis most cer-tain, By their flirt-ing, Wo-men oft have

en - vy shown, Pleas'd to ru - in O - ther's woo-ing, Nev - er hap - py

in their own.

p *f*

Oh, no, we never mention her!

Words by T. H. BAILY.

SIR H. R. BISHOP.

mf e tenuto molto.

PIANO.

p *sf* *sf*

him! His

1. Oh, no, we ne-ver men- tion her! Her
2. They bid me seek in change of scene, The

sf *dim.* *p*

name is nev- er heard; My lips are now for- bid to speak That
charms that o-thers see, But were I in a fo- reign land, They'd

once fa- mi- liar word. From sport to sport they hur- ry me, To
find no change in me. 'Tis true that I be- hold no more, The

ban-ish my re- gret, And when they win a smile from me, They
val-ley where we met, I do not see the haw- thorn tree, But

mf *p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score includes various dynamic markings such as *mf*, *p*, *sf*, *dim.*, and *mf p*. The lyrics are written below the vocal line, with some lines having two versions (1. and 2.). The score is divided into five systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking *mf e tenuto molto.* and the piano instruction *PIANO.* The second system includes the lyrics 'him! His' and the two versions of the first line of the song. The third system includes the lyrics 'name is nev- er heard; My lips are now for- bid to speak That charms that o-thers see, But were I in a fo- reign land, They'd'. The fourth system includes the lyrics 'once fa- mi- liar word. From sport to sport they hur- ry me, To find no change in me. 'Tis true that I be- hold no more, The'. The fifth system includes the lyrics 'ban-ish my re- gret, And when they win a smile from me, They val-ley where we met, I do not see the haw- thorn tree, But'. The score ends with a final piano accompaniment line marked *mf p*.

ad lib.

think that I for - get,
how can I for - get?

mf e sempre ten. *sf* *p* *slentando.*

he

3. For oh! there are so ma - ny things Re - call the past to me, The
4. They tell me she is hap - py now, The gay - est of the gay; They

p

he he

breeze up - on the sun - ny hills, The bil - lows of the sea, The ro - sy tint that
hint that she for - gets me; But heed not what they say: Like me, per - haps, she

he He

decks the sky Be - fore the sun is set, Aye, ev - ry leaf I look up - on, For -
struggles..... With each feeling of re - gret, But if she loves as I have lov'd, She

mf p

ad lib.

- bids me to for - get!
nev - er can for - get!

colla voce. *mf e sempre ten.* *sf* *p* *slentando.*

The Thorn.

Words by JOHN O'KEEFE.

SHIELD.

Andante.

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a melody in C major, starting with a half note C4, followed by eighth notes D4-E4, F4-G4, A4-B4, and C5. The left hand plays a harmonic accompaniment with chords and moving lines in the bass.

From the white - blos-som'dsloe my dear Chlo - e re-quest - ed, A

dim. *p*

The first vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment features a melody in the right hand and a supporting line in the left hand, with dynamics *dim.* and *p*.

sprig her fair breast to a - dorn; From the white - blos-som'dsloe my dear

dim. *p*

The second vocal line continues the melody. The piano accompaniment includes a *dim.* marking and a *p* dynamic.

Ohlo - e re-quest-ed, A sprig her fair breast to a - dorn;

f

The third vocal line features a *f* (forte) dynamic in the piano accompaniment.

risoluto.

No! by heav'n, I ex - claim'd, may I pe - rish If ev - er I plant in that

sf sf sf sf mf

The final vocal line is marked *risoluto.* The piano accompaniment features four *sf* (sforzando) accents followed by an *mf* (mezzo-forte) section.

bo - som a thorn. No! by heav'ns, I ex - claim'd, may I pe - rish If

ad lib.
ev - er I plant in that bo - som a thorn!

When I shew'd her the ring, and im - plor'd her to mar - ry, She

blush'd like the dawn - ing of morn; When I shew'd her the ring, and im -

- plor'd her to mar-ry, She blush'd like the dawn-ing of morn.....

f

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. A forte (*f*) dynamic marking is placed above the piano staff.

"Yes! I'll con-sent," she re-plied, "if you pro-mise That no jea-lous ri-val shall

pp

This system continues the vocal and piano parts. The vocal line has a melodic contour with some ties. The piano accompaniment features block chords in the right hand and a more active line in the left hand. A pianissimo (*pp*) dynamic marking is placed below the piano staff.

laugh me to scorn." No! by heav'n, I ex-claim'd, may I pe-rish If

sf *sf* *sf* *sf*

This system contains the third line of the vocal melody. The piano accompaniment has a steady rhythmic pattern. Four sforzando (*sf*) dynamic markings are placed below the piano staff, corresponding to specific chords.

ad lib.

ev-er I plant in that bo-som a thorn!

colla voce. dim. *f*

This system concludes the piece. The vocal line ends with a long note. The piano accompaniment features a final flourish. The *ad lib.* marking is above the vocal staff. The *colla voce. dim.* marking is below the piano staff, followed by a final forte (*f*) dynamic marking.

Blow, blow, thou winter wind.

Words by SHAKESPEARE.

(AS YOU LIKE IT.)

DR. ARNE.

Andante con moto.

VOICE.

1. Blow, blow thou win-ter wind, Thou
2. Freeze, freeze thou bit-ter sky, Thou

PIANO.

art not so un-kind, As man's in-gra-ti-tude, As man's in-gra-ti-tude; Thy
dost not bite so nigh, Thou dost not bite so nigh As be-ne-fits for-got; Tho'

p *cres.* *dim.* *p*

tooth is not so keen, ... Be-cause thou art not seen, Thy tooth is not so
thou the wa-ters warp, ... Thy sting is not so sharp, Thy sting is not so

keen... Be-cause thou art not seen, Al-tho' thy breath be rude, Al-tho' thy
sharp... As friends re-mem-ber'd not, Thy sting is not so sharp, As friends re-

breath be rude.... Al-tho' thy breath be rude....
- mem-ber'd not,.... As friends re-mem-ber'd not....

ad lib. *colla voce.* *mf*

The Soldier's Tear.

Words by T. H. BAYLY, Esq.

ALEXANDER LEE.

Larghetto.

PIANO.

pp

cresc. *pp*

p

Up - on the hill he turn'd, To take a last fond look, Of the val - ley and the

village church, And the cottage by the brook; He listen'd to the sounds, So fa -

- mi - liar to his ear, And the sol - dier leant up - on his sword, And wip'd a - way a

tear. Be - side that cot-tage porch, A

sf *dim.* *p* 3

girl was on her knees, She held a-loft a snow-y scarf, Which flutter'd in the breeze; She

p breath'd a pray'r for him, A pray'r he could not hear, But he paus'd to bless her

as she knelt, And wip'd a - way a tear.

sf *dim.*

3.

He turn'd and left the spot,
 Oh! do not deem him weak,
 For dauntless was the soldier's heart,
 Tho' tears were on his cheek;
 Go watch the foremost ranks
 In danger's dark career,
 Be sure the hand most daring there
 Has wip'd away a tear

The Farewell.

ROBERT COOKE.

con espressione.

PIANO. *p*

Farewell to the nymph of my heart, Fare - well, fare - well to the

p

cot-tage and vine; From thy scenes. . . with a tear I de - part, Where pleasure, where

p

plea-sure so of - ten was mine.

f

Re - mem - brance shall dwell on thy smile; Shall dwell on thy

p

lute and thy song, *tr* Which of-ten, of - ten, my hours to be-guile, Have e-cho'd, have

f *p* *fz* *p*

e-cho'd the val-leys a-mong.

f

Once more the fair scenes let me view; Once.... more, the cot-tage, the valleys, and grove;

p

Dear val-leys, for ev - - er a - dieu, a-dieu! A - dieu..... to the daughter of

p

tr

love.

f

When forced from dear Hebe.

Words by SHENSTONE.

Andante con moto.

DR. ARNE.

PIANO. *p* *legato.*

The piano introduction is in 3/4 time, marked *p* and *legato*. It features a flowing melody in the right hand and a supporting bass line in the left hand, both in G major.

When forc'd from dear He-be to go, What an-guish I felt at my

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a *p* marking.

heart, And I thought, but it might not be so, She was sor-ry to see me de-part. She

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a *p* marking.

cast such a lan-guishing view, My path I could scarce-ly dis-cern, So sweet-ly she

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes *dim.* and *pp* markings.

bade me a-dieu, I thought that she bade me re-turn, I thought that she bade me re-

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part includes *colla voce.* markings.

- turn. To see when my charmer goes

by, Some Her-mit peep out of his cell, How he thinks on his youth with a sigh, How

fond-ly he wishes her well, On him she may smile if she please, 'Twill warm the cold

bo-som of age, Yet cease, gentle He-be, O cease, such softness would ru-in the

sage, Such soft-ness would ru-in the sage.

Pray, Goody.

(SUNG IN "MIDAS.")

Words by KANE O'HARA.

Allegretto.

PIANO.

The piano introduction is in 2/4 time, key of B-flat major. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (p), fortissimo (f), sfz (sf), and dim. (dim.).

Pray, Good - y, please to mo - de - rate the ran - cour of your tongue, Why

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note 'Pray' and continues with eighth and sixteenth notes. The piano accompaniment supports the vocal line with chords and moving lines. Dynamics include piano (p), piano-piano (pp), crescendo (cresc.), and fortissimo (f).

flash those sparks of fu - ry from your eyes?.... Re - mem - ber when the

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a slight pause after 'eyes?....'. The piano accompaniment continues with a steady rhythm. Dynamics include sfz (sf), dim. (dim.), and piano (p).

Judgment's weak the Pre - ju - dice is strong— A stran - ger why will you des - pise?

The third line of the song features a vocal melody and piano accompaniment. The vocal line has a slight pause after 'strong—'. The piano accompaniment continues with a steady rhythm. Dynamics include mezzo-forte (mf) and dim. (dim.).

Ply me, try me, prove, e'en you de - ny me; If you cast me off, you blast me,

The fourth line of the song features a vocal melody and piano accompaniment. The vocal line has a slight pause after 'me;'. The piano accompaniment continues with a steady rhythm. Dynamics include fortissimo (f), piano (p), sfz (sf), and sf.

ad lib. *tempo.*

ne-ver more to rise, Pray,..... Good-y, please to mod-er - ate the

colla voce. *p/p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked 'ad lib.' and continues with a more rhythmic passage marked 'tempo.'. The lyrics are 'ne-ver more to rise, Pray,..... Good-y, please to mod-er - ate the'. The piano accompaniment consists of chords and single notes, with markings 'colla voce.' and 'p/p'.

ran-cour of your tongue, Why flash those sparks of fu - ry from your eyes?...

cresc. *sf* *sf* *sf* *dim.* *p colla voce.*

The second system continues the musical piece. The vocal line has the lyrics 'ran-cour of your tongue, Why flash those sparks of fu - ry from your eyes?...'. The piano accompaniment includes dynamic markings 'cresc.', 'sf' (three times), 'dim.', and 'p colla voce.'.

ad lib.

..... Re - mem-ber when the judgment's weak, the pre - ju-dice is strong, A

p *cresc.* *mf*

The third system of the score shows the vocal line with the lyrics '..... Re - mem-ber when the judgment's weak, the pre - ju-dice is strong, A'. The piano accompaniment features dynamics 'p', 'cresc.', and 'mf'.

ad lib.

stranger why will you..... des - pise?.....

colla voce. *Ped.* *sf* *

The fourth system concludes the piece. The vocal line has the lyrics 'stranger why will you..... des - pise?.....'. The piano accompaniment includes markings 'colla voce.', 'Ped.' (pedal), 'sf', and an asterisk '*'.

Alice Gray.

Words by WILLIAM MEE.

Mrs. P. MILLARD.

Andante con moto.

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante con moto'.

The first system of the song. The vocal line begins with a whole rest followed by the lyrics '... She's'. The piano accompaniment continues with a pattern of eighth-note chords. Dynamics include 'cresc.' (crescendo) and 'p' (piano).

The second system of the song. The vocal line continues with the lyrics 'all my fan - cy paint - ed her, She's love - ly, She's di - vine;..... But her'. The piano accompaniment features a flowing eighth-note pattern. The dynamic is marked 'p e legato'.

The third system of the song. The vocal line continues with the lyrics 'heart it is an - o - ther's She nev - er can be mine; Yet'. The piano accompaniment maintains the eighth-note accompaniment pattern.

ad lib.

lov'd I as man nev - er lov'd, A love with - out de -

mf *colla voce.*

tempo.

- cay,... Oh! my heart, my heart is break - ing For the love of A - lice

ad lib.

Gray!..... Oh! my heart, my heart is break - ing For the love of A - lice

cresc. *pp* *colla voce.*

Gray!....

cresc. *p*

2.

Her dark brown hair is braided
O'er a brow of spotless white;
Her soft blue eye now languishes,
Now flashes with delight:
Her hair is braided not for me,
The eye is turned away;
Yet, my heart, my heart is breaking
For the love of Alice Gray.

3.

I've sunk beneath the summer's sun,
And trembled in the blast;
But my pilgrimage is nearly done,
The weary conflict's past:
And when the green sod wraps my grave,
May pity haply say,
Oh! his heart, his heart is broken
For the love of Alice Gray.

The Lass of Richmond Hill.

Words by UPTON.

Old Tune.

Allegretto.
p e leggiero.
f

PIANO.

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics range from piano (p) to forte (f).

1. On Richmond Hill there lives a lass, More bright than May-day

p

The first system of the song features a vocal melody and a piano accompaniment. The piano part includes accents (>) and a piano (p) dynamic marking.

morn,... Whose charms all o-ther maids sur-pass, A rose with-out a thorn. This

p

The second system continues the song. The piano accompaniment features a crescendo leading to a forte (f) dynamic marking.

lass so neat, with smiles so sweet, Has won my right good will,... I'd crowns re-sign to

f sf sf

The third system concludes the song. The piano accompaniment features a forte (f) dynamic and sforzando (sf) markings.

p

call thee mine, Sweet Lass of Richmond Hill, Sweet Lass of Richmond Hill, Sweet

sf *p* *pp*

f *ad lib.*

Lass of Richmond Hill, I'd crowns re-sign to call thee mine, Sweet Lass of Richmond

mf *colla voce.* *sf*

Hill!.. 2. Ye ze-phyr's gay that

f *p*

fan the air, And wan-ton thro' the grove... O whis-per to my charm-ing fair, "I

die for her I love." This lass so neat, with smiles so sweet, has won my right good will, ... I'd

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

crowns re-sign to call her mine, Sweet Lass of Richmond Hill, Sweet Lass of Richmond

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The piano part includes dynamic markings: *sf* (sforzando) and *p* (piano).

Hill, Sweet Lass of Richmond Hill, I'd crowns re-sign to call thee mine, Sweet

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The piano part includes dynamic markings: *f* (forte), *ad lib.* (ad libitum), *mf* (mezzo-forte), and *colla voce.* (colla voce).

Lass of Richmond Hill!..

This system contains the fourth line of the vocal melody and the fourth two staves of the piano accompaniment. The piano part includes dynamic markings: *ad lib.* (ad libitum), *sf* (sforzando), and *f* (forte).

Black-eyed Susan.

Words by GAY.

("ALL IN THE DOWNS.")

LEVERIDGE.

Andante ma non troppo.

VOICE.

1. All in the
2. William was

PIANO.

p *cresc.* *dim.*

Downs the fleet was moor'd, The streamers way - ing in the wind,... When black-ey'd
high.. up - on the yard,... Rock'd by the bil - lows to and fro,... Soon as her

pp *cresc.*

Su - san came on board, "O where shall I my true love find? Tell me, ye
well - known voice be heard, He sigh'd and cast his eyes be - low: The cord slides

p *f*

jo - vial sail - ors, tell me true, If my sweet Wil-liam, If my sweet Wil - liam
swift - ly thro' his glow-ing hands, And, quick as light-ning, And, quick as light - ning,

pp

N.B.—According to the sentiment of the words, so must this accompaniment be played.

sails a-mong your crew?"
on the deck he stands.

3. "Be-lieve not
4. "Oh, Su-san,

cresc. *dim.*

what the landmen say,... Who tempt with doubts thy con-stant mind, They'll tell thee
Su-san, love-ly dear,.. My vows for ev-er true re-main, Let me kiss

pp *cresc.*

sail-ors, when a-way,.. In ev-ry port a mis-tress find.... Yet, yes, be-
off that fall-ing tear,... We on-ly part to meet a-gain;.. Change as ye

p *f*

-lieve them when they tell thee so, For thou art pre-sent, For thou art pre-sent..
list, ye winds, my heart shall be The faith-ful com-pass, The faith-ful com-pass..

pp

where-so - e'er I go."... }
that still points to thee."..

5. The boatswain

cresc. *dim.*

gave the dread-ful word, 'The sails their swell - ing bo - soms spread; No long - er

pp *cresc.*

must she stay on board: They kiss—she sigh'd— he hangs his head: The less -'ning

pp

boat un - wil - ling rows to land, "A-dieu," she cries, "A-dieu," she cries, and

ad lib.
waves her li - ly hand....

colla voce. *dim e rall.*

The Token.

DIBDEN.

Andante con moto.

PIANO.

The piano introduction is in 3/4 time, marked *Andante con moto*. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with dynamic markings *p*, *f*, *p*, *f*, *p*, and *sf* indicating a crescendo and then a sharp final note.

1. The breeze was fresh, the ship in stays, Each break-er hush'd, the shore a
 2. The storm, that like a shape-less wreck, Had strew'd with rig - ging all the

The first system of the song shows the vocal melody and piano accompaniment. The piano part begins with a *p* dynamic. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

haze, When Jack, no more.... on du - ty call'd.... His true love's
 deck, That tars for sharks.... had giv'n a feast.... And left the

The second system of the song continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand.

to - kens o - ver - haul'd; The bro - ken gold, the braid - ed
 ship a hulk— had ceas'd: When Jack, as with his mess-mates

The third system of the song concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand, with a *p* dynamic marking.

hair... The ten - der mot - to, writ so fair,... Up - on his
 dear... He shar'd the grog their hearts to cheer,.. Took from his

dim.

'bac - co - box he views, Up - on his 'bac - co - box he views Nan - cy the
 'bac - co - box a quid,.. Took from his 'bac - co - box a quid.. And spell'd for

cresc.

po - et, love the muse. "If you loves I,..... as I loves you, No pair so
 com - fort on the lid."

cresc.

hap - py as we two."

colla voce. *cresc.* *f*

3.

The battle,—that with horror grim,
 Had madly ravag'd life and limb,
 Had scuppers drenched with human gore,
 And widow'd many a wife—was o'er:
 When Jack to his companions dear,
 First paid the tribute of a tear,
 Then, as his 'bacco-box he held,
 Restor'd his comfort as he spelled—
 "If you loves I, as I loves you,
 No pair so happy as we two."

4.

The voyage,—that had been long and hard,
 But that had yielded full reward,
 And brought each sailor to his friend
 Happy and rich—was at an end:
 When Jack, his toils and perils o'er,
 Beheld his Nancy on the shore:
 He then the 'bacco-box display'd,
 And cried, and seized the yielding maid,
 "If you loves I, as I loves you,
 No pair so happy as we two."

I lock'd up all my treasure.

Andante ma non troppo.

Words and Music by DIBDIN.

PLANO.

p dolce. *p legato.*

I lock'd up all my trea - sure, And
My business done o - ver, I

jour - ney'd many a mile, And by my grief did mea - sure The pas - sing time the
has - ten'd back a - main, Like an ex - pect - ing lo - ver, To view it once a -

while.. I lock'd up all my trea - sure, And jour - ney'd ma - ny a mile, And
- gain.... But this delight was sti - fled, As it be - gan to dawn, I

by my grief did mea - sure The pas - sing time the while; And by my grief did mea - sure The
found my cas - ket ri - fled, And all my treasure gone; I found my cas - ket ri - fled, And

p *p*

ad lib.

pas - sing time the while.
all my trea - sure gone.

colla voce. *mf* *dim.*

Tom Bowling

"HERE A SHEER HULK."

DIBDIN.

Andante con espressione.

Here a sheer hulk, lies

PIANO. *p* *p* *pp*

poor Tom Bowling, The dar-ling of our crew; No more he'll hear the tem - pest howling, For

sempre. pp

death has broach'd him to. His form was of the man - liest beau-ty, His heart was kind and

mf cresc. sf p

soft; Faith-ful be-low, Tom did his du - ty, And now he's gone a - loft, And

ad lib pp

ad lib.

now he's gone a - loft....

colla voce. *mf* *pp* *ritard.*

Tom ne-ver from his word de-part-ed, His vir-tues were so rare; His friends were ma-ny,

and true-hearted, His Poll was kind and fair: And then he'd sing so blithe and jol-ly, Ah!

sempre. pp *mf* *cresc.* *sf*

many's the time and oft;... But mirth is turn'd to me-lan-cho-ly, For Tom is gone a -

p *pp*

ad lib.
- loft,..... And now he's gone a - loft...

colla voce. *mf* *pp ritard.*

Yet shall poor Tom find plea-sant weather, When He, who all com - mands, Shall give, to call life's

f
crew to-ge-ther, The word to pipe all hands: Thus death, who kings and tars despatches, In

sempre. pp *mf cresc.* *sf*

vain Tom's life hath doff'd,... For though his bo - dy's un - der hatch-es, His

p *2*

ad lib.
soul is gone a - loft,..... His soul is gone a - loft.....

pp *colla voce.* *dim.* *pp*

The Woodpecker.

Words by T. MOORE.
Allegretto.

M. KELLY.

PIANO.

knew by the smoke that so grace-ful-ly curl'd A-bove the green elms, that a cottage was near, And I

said "if there's peace to be found in the world, A heart that was humble might hope for it here, The

heart that was humble might hope for it here!" Ev'-ry leaf was at rest, and I heard not a sound, But the

ad lib.

colla voce.

pp

ad lib. *tempo.*

woodpeck-er tap-ping the hol-low beech tree, Ev'-ry leaf was at rest, and I heard not a sound, Ev'ry

rall. *tempo.*

leaf was at rest, and I heard not a sound, But the woodpeck-er tap-ping the hollow beech tree, But the

ad lib.

woodpeck-er tapping the hol-low beech tree, The woodpeck-er tap-ping the hollow beech tree.

colla voce.

"And here in this lone lit-tle wood," I exclaim'd, "With a

mf *dim.* *p* *pp*

maid who was love-ly to soul and to eye, Who would blush when I prais'd her, and weep if I blam'd, How

pp

ad lib.

blest could I live, and how calm could I die, How blest could I live, and how calm could I die, Ev'-ry

p

ad lib. tempo.

leaf was at rest, and I heard not a sound, But the woodpeck-er tapping the hollow beech tree; Ev'ry

pp

rall. tempo.

leaf was at rest, and I heard not a sound, Ev'-ry leaf was at rest, and I heard not a sound, But the

colla voce.

wood-peck-er tapping the hol-low beech tree, But the woodpecker tapping the hollow beech tree, The

ad lib.

wood-peck-er tap-ping the hol-low beech tree.

colla voce. dim.

The Sailor's Journal.

"TWAS POST MERIDIAN"

DIBDIN.

Andante.

PIANO.

p *dim.* *p*

'Twas post me - ri - dian, half-past

four, By sig-nal I from Nan-cy parted, At six she lin - ger'd on the shore, With up - lift

f

hands, and bro-ken-hearted. At sev'n, while taught'ning the fore - stay, I saw her faint, or else 'twas

f *dim.* *p*

ad lib.

fan-cy; At eight, we all got un - der weigh, And bid a long a-dieu to Nan-cy.

mf *p* *colla voce.* *f*

And now ar - riv'd that jo-vial night, When ev-'ry true-bred tar ca -

- rou-ses; When, o'er the grog,.. ali hands de - light To toast their sweethearts and their

spouses. Round went the can, the jest, the glee, while tender wish - es fill'd each fancy; And, when in

turn it came to me, I heav'd a sigh, and toast-ed Nan-cy.



At last, 'twas in the month of May, The crew (it be-ing love - ly wea-ther) At three A.

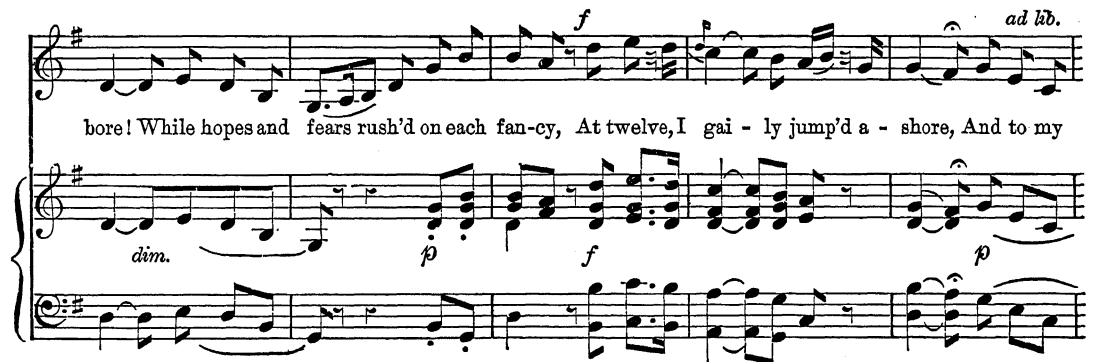
p



con anima.

M. dis-cov-er'd day, And England's chalky cliffs to - geth-er. At sev'n, up Chan-nel how we

f



f *ad lib.*

bore! While hopes and fears rush'd on each fan-cy, At twelve, I gai - ly jump'd a - shore, And to my

dim. *p* *f* *p*



throbbing heart press'd Nan-cy.

colla voce. *f* *sf* *sf*

Words by PRINCE HOARE.

The Arethusa.

SHIELD.

Allegro con spirito.

PIANO. *f*

Come all ye jol-ly

sail - ors bold, Whose hearts are cast in hon-our's mould, While English glo-ry I un-fold, Hur -

- ra, for the A - re - thu - sa. She is a fri-gate tight and brave, As

ev - er stemm'd the dash-ing wave, Her men are staunch to their fav'rite launch, And when the foe shall

meet our fire, Soon - er than strike we'll all ex - pire, On board of the A - re - thu - sa.

'Twas with the spring fleet she went out, The

English Channel to cruise about, When four French sail, in show so stout, Bore down on the A - re -

- thu - sa. The fam'd Belle Poule straighta-head did lie, The A - re - thu - sa

seem'd to fly, Not a sheet, or a tack, Or a brace did she slack, Tho' the Frenchmen laugh'd, and thought it stuff, But they

knew not the hand-ful of men, so tough, On board of the A - re - thu - sa.

3. On deck five hundred men did dance, The stoutest they could
4. The fight was off the Frenchman's land, We drove them back up-

find in France; We with two hun-dred did ad-vance On board of the A-re - thu - sa.
- on their strand, For we fought till not a stick would stand Of the gal - lant A-re - thu - sa.

The cap-tain hail'd the Frenchman, "Ho!" The Frenchman then cried out "Hallo!" "Bear
And now we've driv'n the foe a - shore, Nev - er to fight with Briton's more, Let

down, d'-ye see, to our Admiral's lee," "No, no," says the Frenchman, "that can't be," "Then I must lug you a-
each fill a glass to his fav' - rite lass! A health to the cap - tain, and of-fi-cers true, And all that belong to the

- long with me," Says the sau - cy A - re - thu - sa.
jo - vial crew, On board of the A - re - thu - sa.

There was a jolly miller.

(SUNG IN "LOVE IN A VILLAGE.")

Old English tune and words. 17th Century.

Allegretto.

PIANO.

f *8va*..... *p*

1. There was a jol-ly
2. I live by my mill, she

mil-ler once Liv'd on the riv-er Dee,... He work'd and sung from morn till night, No
is to me Like pa-rent, child, and wife,... I would not change my sta-tion For

lark more blithe than he..... And this the bur-den of his song For ev-er used to
a-ny o-ther in life..... No law-yer, sur-geon or doc-tor, E'er had a groat from

be,... I care for no-bo-dy, no, not I, If no-bo-dy cares for me....
me,.. And I care for no-bo-dy, no, not I, If no-bo-dy cares for me....

f *p* *tr* *tr*

The jolly young Waterman.

Allegro moderato.

DIBDIN.

PIANO.

1. And did you not hear of a jol - ly young wa - ter - man, Who at Black - fri - ar's bridge
2. What sights of fine folks he oft row'd in his wher - ry; 'Twas clean'd out so nice, and so

used for to ply; And he fea - ther'd his oars with such skill and dex - te - ri - ty,
paint - ed with - al; He was al - ways "first oars" when the fine ci - ty la - dies In a

Winning each heart and de - light - ing each eye. He look'd so neat, and row'd so stea - di - ly,
par - ty to Ra - ne - lagh went, or Vaux - hall. And oftimes would they be gig - gling and leer - ing,

The maid-ens all flock'd in his boat so rea-di-ly; And he
But 'twas all one to Tom, their gib-ing and jeer-ing; For

eyed the young rogues with so charm-ing an air, He eyed the young rogues with so
lov-ing or lik-ing he lit-tle did care, For lov-ing or lik-ing he

charm-ing an air, That this wa-ter-man ne'er was in want of a fare.
lit-tle did care, For this wa-ter-man ne'er was in want of a fare.

3.

And yet, but to see how strangely things happen,
As he row'd along, thinking of nothing at all,
He was ply'd by a damsel so lovely and charming,
That she smil'd, and so straightway in love he did fall;
And would this young damsel but banish his sorrow,
He'd wed her to-night, before e'en to-morrow;
And how should this waterman ever know care,
When he's married and ne'er in want of a fare.

The Dashing White Sergeant.

Words by GENERAL BURGOYNE.

SIR H. R. BISHOP.

Allegro à la militaire.

PIANO. *f* *p*

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand and a supporting bass line in the left hand. The first system ends with a piano (*p*) dynamic marking.

f *mf* *mf*

The piano accompaniment continues with a strong *f* (forte) dynamic in the right hand and a steady bass line. The second system ends with a mezzo-forte (*mf*) dynamic marking.

1. If I had a beau For a sol-dier who'd go, Do you think I'd say no? No, no, not I!
2. When my sol-dier is gone, Do you think I'd take on, Or sit mo-ping forlorn? No, no, not I!

p *f*

The vocal melody begins with a half note 'If' and continues with a series of eighth and sixteenth notes. The piano accompaniment provides a rhythmic foundation with chords and moving lines. The first system ends with a piano (*p*) dynamic, and the second system ends with a forte (*f*) dynamic.

For a sol-dier who'd go, Do you think I'd say no? No, no, no, no, no, no, not
Do you think I'd take on, Or sit mo-ping forlorn? No, no, no, no, no, no, not

p *mf*

The vocal melody continues with a series of eighth notes. The piano accompaniment features a steady bass line and chords. The first system ends with a piano (*p*) dynamic, and the second system ends with a mezzo-forte (*mf*) dynamic.

I!..... When his red coat I saw, Not a tear would it draw,
I!..... His fame my concern, How my bo-som would burn,

f *p* *f* *p* *f*

The vocal melody concludes with a series of eighth notes. The piano accompaniment features a steady bass line and chords. The first system ends with a forte (*f*) dynamic, and the second system ends with a forte (*f*) dynamic.

But I'd give him e-clat for his bra-ve-ry! *ad lib.*
 When I saw him re-turn crown'd with vic-to-ry! If an ar-my of Amazons e'er

mf *f* *pp*

came in play, As a dashing white ser-geant I'd march a-way,

f *p* *f*

A dashing white sergeant I'd march a-way, march a-way, march a-way,

p *mf* *f*

march a-way,.... march a-way, march a-way,.... march a-way, march a-way,....

pp *cresc.*

march a-way,.... march a-way,....

sf *sf* *ff* *rf* *rf*

Primroses deck the bank's green side.

Moderato. T. LINLEY.

PIANO.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with a trill at the end and a bass line with chords and single notes. Dynamics include *p*, *cresc.*, *dim.*, and *p*.

Prim - ro - ses deck the bank's green side, Cow-slips en - rich the val - ley, The

The first system of the song shows the vocal melody and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

blackbird war - bles to his bride, Let's range the fields, my An - nie, Let's

The second system continues the song. The piano accompaniment features a triplet in the right hand during the vocal phrase 'my An - nie'.

range the fields, my An - nie.

The third system continues the song. The piano accompaniment features a triplet in the right hand during the vocal phrase 'my An - nie'.

The de - vious path our steps shall bring To yon - der hap - py grove,

The fourth system concludes the song. The piano accompaniment features a triplet in the right hand during the vocal phrase 'To yon - der hap - py grove'.

To yon - der hap - py grove, Where night - in - gales de -

pp *leggero.*

- light - ed sing, And ze - phyr's whis - per love,..... And ze - phyr's

ad lib. *colla voce.*

whis - per love.... With sweet - est flow'rs a wreath I'll twine, To bind that mo - dest

p

brow of thine; My love shall ban - ish ev' - ry fear, and

cresc. *f*

crown thee god - dess of the year, And crown thee god - dess of..... the year.

cresc. *f* *rit.* *colla voce.* *D.C.*

Jockey to the Fair.

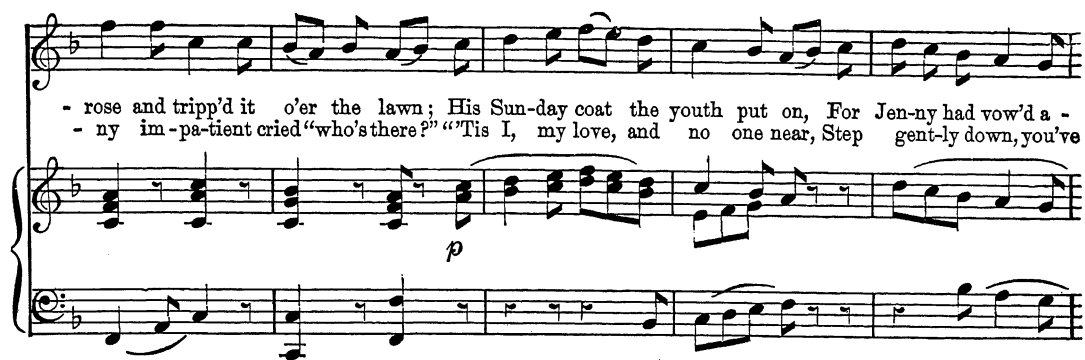
Allegretto.

PIANO.

1. 'Twas on the morn of sweet May-day, When
2. The cheer-ful par-ish bells had rung, With

Na-ture paint-ed all things gay, Taught birds to sing, and lambs to play, And
ea-ger steps he trudg'd a-long, Sweet flow-'ry gar-lands round him hung, Which

deck'd the mea-dows fair;..... Young Jock-ey ear-ly in the morn, A -
shep-herds us'd to wear:..... He tapp'd the win-dow, "haste my dear!" Jen -



- rose and tripp'd it o'er the lawn; His Sun-day coat the youth put on, For Jen-ny had vow'd a -
- ny im-pa-tient cried "who's there?" 'Tis I, my love, and no one near, Step gent-ly down, you've



- way to run With Joc-key to the fair,..... For Jenny had vow'd a - way to run, With
naught to fear, With Joc-key to the fair,..... Step gent-ly down, you've naught to fear, With



Joc-key to the fair.....
Joc-key to the fair.".....

3.

"My dad and mam 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 pow'rs above,
And ne'er deceive my charming dove:
Dispel these doubts, and haste my love
With Jockey to the fair."
Dispel these, &c.

4.

"Behold the ring!" the shepherd cried,
"Wilt Jenny be my charming bride?
Let Cupid be our happy guide,
And Hymen meet us there!"
Then Jockey did his vows renew;
He would be constant, would be true,
His word was pledg'd—away she flew,
With cowslips sparkling with the dew,
With Jockey to the fair.
With cowslips, &c.

5.

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 and blooming May,
When lovely Jenny ran away
With Jockey to the fair.
When lovely, &c.

Where the bee sucks.

(ARIEL'S SONG IN "THE TEMPEST.")

DR. ARNE.

Allegro.

PIANO.

p

cresc.

tr

tr

tr

The first system of the musical score is for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and common time. The tempo is marked 'Allegro.' and the dynamics start at 'p' (piano). The right hand has a melodic line with trills (tr) and a crescendo (cresc.) leading into the next system. The left hand provides a harmonic accompaniment.

tr

Where the bee sucks, There lurk I; In a

p

The second system shows the vocal entry. The vocal line is in the treble staff, and the piano accompaniment continues in the lower staves. The lyrics 'Where the bee sucks, There lurk I; In a' are written below the vocal line. The piano part has a trill (tr) and a piano (p) dynamic marking.

cowslip's bell I lie: There I couch when owls do cry, when owls do

8va.....

8va.....

The third system continues the vocal line with the lyrics 'cowslip's bell I lie: There I couch when owls do cry, when owls do'. The piano accompaniment features an octave (8va) marking and a crescendo (cresc.) leading into the next system.

cry, when owls do cry. On a bat's back do I fly,.....

8va.....

8va.....

leggiere e p

The fourth system continues the vocal line with the lyrics 'cry, when owls do cry. On a bat's back do I fly,.....'. The piano accompaniment features an octave (8va) marking and a 'leggiere e p' (light and piano) dynamic marking.

..... do I fly, Af - ter sun-set, mer-ri-ly, mer-ri-ly, Af - ter sun-set, mer-ri -

p

cresc.

mf

The fifth system concludes the vocal line with the lyrics '..... do I fly, Af - ter sun-set, mer-ri-ly, mer-ri-ly, Af - ter sun-set, mer-ri -'. The piano accompaniment features a piano (p) dynamic marking, a crescendo (cresc.), and a mezzo-forte (mf) dynamic marking.

ly... Merri-ly, merri-ly shall I live now, Under the blossom that hangs on the

bough, Mer-ri-ly, mer-ri-ly shall I live now, Un-der the blossom that hangs on the bough, Un-der the

blos-som that hangs on the bough, Mer-ri-ly, mer-ri-ly shall I live now, Un-der the

blossom that hangs on the bough, Under the blossom that hangs on the bough, Under the blossom that hangs on the

ad lib.
bough, Un-der the blos-som that hangs on the bough.

Wapping old stairs.

J. PERCY.

Andante con espress.

PIANO

p *sosten.* *pp*

Your Mol-ly has nev-er been

false she de-clar-es, Since last time we part-ed at Wapping old stairs, When I

swore that I still would con-tin-ue the same And gave you the 'bacco-box

mark'd with my name, And gave you the 'bac-co-box mark'd with my name. When I

mf *pp*

pass'd a whole fort-night be - tween decks with you, Did I e'er give a kiss, Tom, to

The first system of the musical score for 'Wapping Old Stairs'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: 'pass'd a whole fort-night be - tween decks with you, Did I e'er give a kiss, Tom, to'.

ad lib.
one of your crew? To be use - ful and kind, with my Thomas I stay'd, For his

colla voce.

The second system of the musical score. The vocal line continues with the lyrics: 'one of your crew? To be use - ful and kind, with my Thomas I stay'd, For his'. The piano part includes the instruction 'colla voce.' below the bass staff. The system is marked 'ad lib.' at the beginning.

ad lib.
trow - sers I wash'd, and his grog too, I made.

tempo. mf *p*

The third system of the musical score. The vocal line continues with the lyrics: 'trow - sers I wash'd, and his grog too, I made.' The piano part includes the instruction 'tempo. mf' and a dynamic marking 'p' (piano) at the end of the system. The system is marked 'ad lib.' at the beginning.

Tho' you pro-mis'd last Sun-day to walk in the Mall, With

sosten. *pp*

The fourth system of the musical score. The vocal line continues with the lyrics: 'Tho' you pro-mis'd last Sun-day to walk in the Mall, With'. The piano part includes the instruction 'sosten.' (sostenuto) and a dynamic marking 'pp' (pianissimo) at the beginning of the system.

Su - san from Dept-ford, and like-wise with Sal, In si - lence I stood, your un -

The fifth system of the musical score. The vocal line continues with the lyrics: 'Su - san from Dept-ford, and like-wise with Sal, In si - lence I stood, your un -'. The piano part continues with the accompaniment. The system ends with a final note in the bass staff.

- kind - ness to hear, And on - ly up - braid - ed my Tom with a tear, And

The first system of the musical score for 'WAPPING OLD STAIRS'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: '- kind - ness to hear, And on - ly up - braid - ed my Tom with a tear, And'. The piano part includes chords and moving lines in both hands.

on - ly up - braid - ed my Tom with a tear. Why should Sal, or should Su-san than

mf *pp*

The second system of the musical score. The lyrics are: 'on - ly up - braid - ed my Tom with a tear. Why should Sal, or should Su-san than'. The piano part includes dynamic markings *mf* and *pp*.

me be more priz'd? For the heart that is true, Tom, should ne'er be de - spis'd. Then be

colla voce.

The third system of the musical score. The lyrics are: 'me be more priz'd? For the heart that is true, Tom, should ne'er be de - spis'd. Then be'. The piano part includes the marking *colla voce.*

constant and kind, nor your Mol-ly for-sake, Still your trow - sers I'll wash, and your

The fourth system of the musical score. The lyrics are: 'constant and kind, nor your Mol-ly for-sake, Still your trow - sers I'll wash, and your'. The piano part continues with chords and moving lines.

grog, too, I'll make.

mf *p*

The fifth system of the musical score. The lyrics are: 'grog, too, I'll make.'. The piano part includes dynamic markings *mf* and *p*. The system ends with a double bar line.

The Roast Beef of Old England.

Allegro.

Words and Music by LEVERIDGE.

1. When
2. Our

PIANO. *f* *sf*

migh - ty roast beef was the Eng - lishman's food, It en - no - bled our hearts, and en - rich - ed our blood, Our
fa - thers of old were ro - bust, stout, and strong, And kept o - pen house, with good cheer all day long, Which

p

soldiers were brave, and our courtiers were good. O! the Roast Beef of old Eng - land! And
made their plump tenants re - joice in this song— O! the Roast Beef of old Eng - land! And

O! for old England's Roast Beef!..
O! for old England's Roast Beef!..

f *sf*

3.

When good Queen Elizabeth sat on the throne,
Ere coffee, or tea, or such sipp-slops were known,
The world was in terror if e'er she did frown.
O! the Roast Beef of old England!
And O! for old England's Roast Beef!

“A hunting we will go.”

Words by FIELDING.

18th Century.

PIANO.

1. The dusk-y night rides down the sky, And ush-ers in the
2. The wife a-round her hus-band throws Her arms to make him

morn;... The hounds all join in glo-rious cry, The hounds all join in glo-rious cry; The
stay— “My dear! it rains, it hails, it blows, My dear! it rains, it hails, it blows, You

hunts-man winds his horn,... The hunts-man winds his horn;... Then a hunt-ing we will
can - not hunt to - day,... You can - not hunt to - day.”... But a

go,... a hunt-ing we will go,... a hunt-ing we will go,... a

hun-ting we will go....

mf *f*

3. The un-ca-vern'd fox like lightning flies, His cunning's all a - wake, To gain the race he
4. At length his strength to faintness worn, The hounds ar - rest his flight, Then hun-gry homeward

p

ea - ger tries, To gain the race he ea - ger tries, His for - feit life the stake, His for - feit life the
we return, Then hun-gry homeward we re - turn, To feast a - way the night, To feast a - way the

stake... When a hunting we do go,... a hunting we do go,... a hunting we do
night... Then a drinking we will go,... a drinking we will go,... a drinking we will

p *f*

go,... a hunt-ing we do go....
go,... a drink-ing we will go....

mf *ff*

Rule, Britannia!

DR. ARNE. 1740.

Maestoso.

PIANO. *f*

The piano introduction is in G major, 6/8 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The tempo is marked 'Maestoso' and the dynamic is 'f'.

mp

1. When Bri - tain first,..... at Heav'n's com-mand, A -
 2. The na - tions not..... so blest as thee, Must

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is 'mp'.

- rose..... from out the a - - zure main, A - rose, a - rose, a - rose from out the
 in..... their turn to ty - rants fall, Must in their turn..... to

The second system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand.

a - zure main, This was the char - ter, the char - ter of the land, And
 ty - rants fall; While thou shalt flour-ish, shalt flour - ish great and free, The

The third system shows the final lines of the song. The piano part continues with the same accompaniment pattern.

guar - dian an - - gels sung this strain: } "Rule, Bri - tan - nia! Bri -
dread and en - - vy of them all.

- tan - nia, rule the waves; Bri - tons ne - - ver will be slaves."

Chorus to be sung after each verse.
Soprano.

Alto.
Rule, Bri-tan-nia! Bri - tan-nia, rule the waves; Bri-tons ne - ver will be slaves.
Tenor.
Bass.
Rule, Bri-tan-nia! Bri - tan-nia, rule the waves; Bri-tons ne - ver will be slaves.

3.

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! &c.

4.

Thee, haughty tyrants ne'er shall tame;
All their attempts to bend thee down,
Will but arouse thy generous flame,
To work *their* woe, and *thy* renown.
Rule Britannia! &c.

5.

To thee belongs the rural reign,
Thy cities shall with commerce shine;
All thine, shall be the subject main,
And ev'ry shore it circles, *thine*.
Rule Britannia! &c.

6.

The muses, still with freedom found,
Shall to thy happy coast repair;
Blest Isle! with matchless beauty crown'd,
And manly hearts to guard the fair.
Rule Britannia! &c.

The deep, deep sea.

Words by MRS. GEORGE SHARPE.

C. HORN.

Allegretto scherzando.

PIANO. *mf*

Oh, come with me, my love, And our fai - ry home shall be, Where the

wa - ter spi - rits rove, In the deep, deep sea, In the deep, deep

sea, In the deep, deep sea.

mf

There are jew - els rich and rare, In the cav - erns of the deep, And to

p

braid thy ra - ven hair, There the pear - ly treasures sleep. In a ti - ny man - of -

ritard. *a tempo.*

ritard. *a tempo.*

- war,* Thou shalt stem the o - cean's tide, Or in a cry - stal car, Sit a

colla voce.

Queen in all her pride, Oh, come with me, my love, And our fai - ry home shall

ad lib. *ad lib.*

be, In the deep, deep sea, In the deep, deep sea.....

* A bubble on the ocean, called by sailors "the Portuguese man-of-war."

Ah! be - lieve that love may dwell Where the

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of flowing sixteenth-note patterns in both hands. A dynamic marking of *pp* (pianissimo) is placed above the piano staff.

cor - al branch-es twine, And that ev - 'ry wreath-ed shell, Breathes a tone as soft as

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains its flowing sixteenth-note texture. The dynamic marking *pp* is still present.

thine..... Hopes as fond as thou would'st prove, Truth as bright as e'er was told,

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with its flowing sixteenth-note texture. The dynamic marking *pp* is still present.

Hearts as warm as those a-bove, Dwell un-der the wa - ters cold,..... Un - der the

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with its flowing sixteenth-note texture. The dynamic marking *pp* is still present.

wa - ters cold. Oh! Come with me, my love, And our fai - ry home shall

The fifth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with its flowing sixteenth-note texture. The dynamic marking *pp* is still present.

be, In the deep, deep sea, In the deep, deep sea.... Come with me, my

love, And our fai - ry home shall be..... Where the wa - ter spi - rits rove, Come,

come and be my love, Come, come and be my love, Come, come in the

dim. *p*

deep, deep sea, In the deep, deep sea, Come and be my love, In the

deep..... deep sea..... *dim. pp rall.*

colla voce.

The soldier tired of war's alarms.

Andante. *f* *ten.* *3* *ten.* *3* *DR. ARNOLD.*

p *f* *Solo. p*

f *p* *f* *p*

tr

f *tr* *ff*

The sol - dier tir'd.....

..... of war's..... a - larms, For -

f

- swears the clang of hos - tile arms,.....

p *f* *p*

..... And scorns the spear and

f *p*

shield: The sol - dier tir'd of

f *p*

war's a - larms, For - swears the clang of hos - tile

f *p*

arms, And scorns.....

f *p*

This system features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'arms, And scorns.....' are written below the staff. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. Dynamic markings *f* and *p* are present.

..... the spear, the spear and shield, For -

p *f*

The second system continues the vocal melody and piano accompaniment. The lyrics '..... the spear, the spear and shield, For -' are written below the staff. The piano accompaniment features a more active right hand with chords and a steady bass line in the left hand. Dynamic markings *p* and *f* are present.

- swears the clang of hos - tile arms, And scorns.....

p *f* *p* *tr*

The third system continues the vocal melody and piano accompaniment. The lyrics '- swears the clang of hos - tile arms, And scorns.....' are written below the staff. The piano accompaniment features a more active right hand with chords and a steady bass line in the left hand. Dynamic markings *p*, *f*, and *p* are present, along with a trill marking *tr*.

.....

This system shows the continuation of the piano accompaniment. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The system ends with a double bar line.

.....

f *p* *tr*

The fifth system continues the piano accompaniment. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The system ends with a double bar line. Dynamic markings *f*, *p*, and a trill marking *tr* are present.

the spear, the spear and

cresc. *f*

tr

This system shows the first vocal entry. The vocal line begins with a dotted line, followed by the lyrics "the spear, the spear and". The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). It features a melodic line in the right hand and a bass line in the left hand. The piano part includes a crescendo marking and a forte (f) dynamic. A trill (tr) is indicated at the end of the vocal phrase.

shield.

ff *ten.*

This system continues the vocal line with the word "shield." The piano accompaniment features a fortissimo (ff) dynamic and a tenuto (ten.) marking. The piano part includes a forte (f) dynamic and a trill (tr) at the end of the vocal phrase.

Soli.

p *f* *p*

This system begins with a solo section marked "Soli." The piano accompaniment features a piano (p) dynamic, followed by a forte (f) dynamic, and then a piano (p) dynamic. The piano part includes a forte (f) dynamic and a trill (tr) at the end of the vocal phrase.

f *p*

This system continues the piano accompaniment. The piano part includes a forte (f) dynamic and a piano (p) dynamic. The piano part includes a forte (f) dynamic and a trill (tr) at the end of the vocal phrase.

f *tr*

This system concludes the piano accompaniment. The piano part includes a forte (f) dynamic and a trill (tr) at the end of the vocal phrase.

But if the bra-zen trum-pet sound.....

Solo Trumpet.

f

3

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics 'But if the bra-zen trum-pet sound.....' and features a triplet of eighth notes. The piano accompaniment (bottom staves) includes a 'Solo Trumpet' part marked with a forte (*f*) dynamic and a triplet of eighth notes.

..... He

tutti. f

p

Detailed description: This system contains the third and fourth staves. The vocal line continues with '..... He'. The piano accompaniment features a 'tutti. f' (tutti, forte) section and a piano (*p*) section.

burns with con - quest to..... be crown'd, And dares a-gain the

f

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with 'burns with con - quest to..... be crown'd, And dares a-gain the'. The piano accompaniment features a forte (*f*) section.

field,..... And dares.....

Solo Trumpet.

p *f* *p*

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with 'field,..... And dares.....'. The piano accompaniment includes a 'Solo Trumpet' part and dynamic markings of piano (*p*), forte (*f*), and piano (*p*).

..... a - gain the field,

f

Detailed description: This system contains the ninth and tenth staves. The vocal line continues with '..... a - gain the field,'. The piano accompaniment features a forte (*f*) section.

He dares.....

p L.H.

This system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes ascending from A4 to G5. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes ascending from A4 to G5, while the left hand plays a series of eighth notes ascending from A3 to G4. The piano part is marked *p* L.H.

a -

poco f

This system continues the vocal line with a whole note A4, followed by a half note G4, and then a series of eighth notes descending from F#5 to E4. The piano accompaniment continues with the same eighth-note pattern. The piano part is marked *poco f*.

tr

- gain the field, He dares,.....

f *p*

This system begins with a trill on a whole note G4, followed by a half note F#4, and then a series of eighth notes descending from E4 to D3. The piano accompaniment continues with the same eighth-note pattern. The piano part is marked *f* and *p*.

He dares..... a -

piu f *cresc.*

This system continues the vocal line with a whole note A4, followed by a half note G4, and then a series of eighth notes descending from F#5 to E4. The piano accompaniment continues with the same eighth-note pattern. The piano part is marked *piu f* and *cresc.*

tr

- gain the field,

ff *ff* *p*

This system begins with a trill on a whole note G4, followed by a half note F#4, and then a series of eighth notes descending from E4 to D3. The piano accompaniment continues with the same eighth-note pattern. The piano part is marked *ff*, *ff*, and *p*.

The anchor's weigh'd.

Words by S. J. ARNOLD.

PIANO.

Andante *cresc.* *p* *pp* *BRAHAM.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante'. Dynamics include piano (p) and pianissimo (pp). The introduction ends with a crescendo leading into the first vocal entry.

The tear fell gent - ly from her eye,

f *dim.* *p*

The first vocal entry is on a single line. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include forte (f), diminuendo (dim.), and piano (p).

When last we part - ed on the shore; My bo - som heav'd with ma - ny a sigh, To

cresc. *dim.* *p*

The second vocal entry continues the melody. The piano accompaniment features a crescendo (cresc.) followed by a diminuendo (dim.) and then piano (p).

think I ne'er might see her more, To think I ne'er might see her more.

f

The third vocal entry concludes the phrase. The piano accompaniment ends with a forte (f) dynamic.

“Dear youth,” she cried, “and canst thou haste a - way? My heart will break; a

p

lit - tle moment stay, A - las, I can-not, I can-not part from thee, “The anchor's weigh'd,

..... The an-chor's weigh'd,..... fare-well! fare-well! re - mem - ber

f *p*

me.” “Weep not, my love,” I

dolce. *f* *p*

trem - bling said, “Doubt not a con-stant heart like mine; I ne'er can meet an -

cresc. *dim.* *p*

- o - ther maid, Whose charms can fix that heart like thine, Whose charms can fix that

heart like thine!" "Go, then," she cried, "but let thy con-stant mind Oft

think of her you leave in tears behind." "Dear maid, this last embrace my pledges shall be! The anchor's weigh'd,

..... The an-chor's weigh'd!..... fare-well! fare-well! re - mem - ber

me."

Home, sweet Home.

Words by J. HOWARD PAYNE.

Andante larghetto.

SIR H. R. BISHOP.

PIANO.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4. The bass clef staff contains a whole note chord of F#2 and C#3, followed by an ascending eighth-note scale: D3, E3, F#3, G3, A3, B3, C#4. The piece concludes with a final whole note chord of F#4 and C#5 in the treble staff.

The piano accompaniment for the first vocal line features a treble staff with a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4. The bass staff contains a whole note chord of F#2 and C#3, followed by an ascending eighth-note scale: D3, E3, F#3, G3, A3, B3, C#4. The piece concludes with a final whole note chord of F#4 and C#5 in the treble staff.

'Mid

The piano accompaniment for the second vocal line features a treble staff with a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4. The bass staff contains a whole note chord of F#2 and C#3, followed by an ascending eighth-note scale: D3, E3, F#3, G3, A3, B3, C#4. The piece concludes with a final whole note chord of F#4 and C#5 in the treble staff.

plea - sures and pa - la - ces though we may roam,..... Be it

The piano accompaniment for the third vocal line features a treble staff with a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4. The bass staff contains a whole note chord of F#2 and C#3, followed by an ascending eighth-note scale: D3, E3, F#3, G3, A3, B3, C#4. The piece concludes with a final whole note chord of F#4 and C#5 in the treble staff.

ev - er so hum - ble, there's no place like home!..... A

The piano accompaniment for the fourth vocal line features a treble staff with a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4. The bass staff contains a whole note chord of F#2 and C#3, followed by an ascending eighth-note scale: D3, E3, F#3, G3, A3, B3, C#4. The piece concludes with a final whole note chord of F#4 and C#5 in the treble staff.

charm from the skies seems to hal - low us there,..... Which,

seek thro' the world, is ne'er met with else - where. Home!

p espress.

pp

home!... sweet, sweet home! There's no place like home,..... There's

largo. *tr* *tempo lo.*

no place like..... home!....

colla voce. *f^{ten.}*

Più animato.

An ex - ile from home splendour daz - zles in vain,..... Oh!

p

give me my low - ly thatch'd cot-tage a - gain!..... The

tr.

birds sing - ing gai - ly that came at my call,..... Give me

tr..... *tr*..... *tr*.....

The first system of the musical score for 'Home, Sweet Home'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are 'birds sing - ing gai - ly that came at my call,..... Give me'. There are trill ornaments (tr) indicated above the notes for 'tr' and 'tr'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a continuous eighth-note arpeggiated pattern in the left hand and a more melodic line in the right hand.

them with the peace of mind dear - er than all.

The second system of the musical score. The vocal line continues with the lyrics 'them with the peace of mind dear - er than all.' The piano accompaniment continues with the same arpeggiated pattern in the left hand and a melodic line in the right hand.

Home! home!..... sweet, sweet home! There's

The third system of the musical score. The vocal line begins with 'Home! home!..... sweet, sweet home! There's'. There is a trill ornament (tr) above the first 'home!' and a mezzo-forte (mf) dynamic marking above the final 'home!'. The piano accompaniment continues with the same arpeggiated pattern in the left hand and a melodic line in the right hand.

no place like home!..... There's no place like home!....

p *largo.* *tr* *ad lib.*

mf *colla voce.* *pp* *ff* *ten.*

The fourth system of the musical score. The vocal line continues with 'no place like home!..... There's no place like home!....'. There are dynamic markings: piano (p), largo, and a trill ornament (tr) with 'ad lib.' above the final 'home!'. The piano accompaniment continues with the same arpeggiated pattern in the left hand and a melodic line in the right hand. There are additional dynamic markings: mezzo-forte (mf), colla voce., piano-piano (pp), fortissimo (ff), and tenuto (ten.) at the end.

The death of Nelson.

Words by S. J. ARNOLD.

Larghetto.

BRAHAM.

PIANO.

RECIT.

O'er Nel-son's tomb, with si-lent grief op -

-prest, Brit-tan-nia mourns her he-ro! now at rest: But those bright lau-rels will not fade with

years, Whose leaves are wa-ter'd by a nation's tears.

Trumpets. *Allegro maestoso.* *ff* *ff*

f *cresc.* *ff*

ARIA. *mf*

1. 'Twas in Tra-fal-gar's bay We saw the foe-men lay; Each
2. And now the can-nons roar A - long th' affright-ed shore, Our

f *f*

f

heart was bound-ing then; We scorn'd the fo-foreign yoke, For our ships were British
Nel-son led the way; His ship, the Vic-t'ry nam'd; Long be that vic-try

p *f* *ff*

oak, And hearts of oak our men! Our Nel-son mark'd them on the wave, Three
fam'd, For vic-try crown'd the day! But dear-ly was that conquest bought, Too

ff *p*

ad lib.

cheers our gal-lant seamen gave, Nor thought of home or beauty, Nor thought of home or
well the gal-lant he-ro fought, For Eng-land, home, and beauty, For Eng-land, home, and

colla voce. *p e legato.*

beauty. A - long the line the sig - nal ran, } "Eng - land ex - pects that ev - ry
beauty. He cried, as 'midst the fire he ran, }

cresc. *f* *ff* *f*

man This day will do his du-ty, This day will.... do his.... du-ty."

Slower.

At last the fa-tal wound, Which

mf *ten.* *ff* *p* *fz*

spread dismay a - round, The he-ro's breast, the.... he-ro's breast re-ceiv'd, "Heav'n fights up-on our

tempo primo.

side! The day's our own," he cried! "Now long e-nough I've liv'd! In hon-our's cause my

mf

slentando.

life was pass'd, In honour's cause I fall at last, For Eng-land, home, and beauty." For

p colla voce. *p e legato.*

Eng-land, home, and beau-ty." Thus end-ing life as he be-gan, Eng-land con-

cresc. *f* *ff*

- fess'd that ev-ry man That day had done his du-ty, That day had..

f

done his.. du-ty.

mf *ten.* *ff*

Rocked in the cradle of the deep.

Words by MRS. WILLARD.

J. P. KNIGHT.

Moderato.

PIANO.

1. Rock'd in the cra - dle of the deep,..... I lay me
 2. And such the trust that still were mine,..... Tho' stor - my

down..... in peace to sleep; Se - cure I rest up - on the
 winds..... swept o'er the brine; Or though the tem-pest's fie - ry

wave,..... For Thou, O Lord, ... hast pow'r to save; I
 breath..... Rous'd me from sleep.... to wreck and death! In

know thou wilt not slight my call, For thou dost note the spar-row's
o - cean cave still safe with Thee, The germ of im-mor-tal - i -

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a quarter note 'know' and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

fall, } And calm and peace-ful is my sleep,.....
- ty; }

This system continues the vocal melody and piano accompaniment. The vocal line has a fermata over the word 'sleep'. The piano accompaniment maintains the eighth-note texture. A piano (*p*) dynamic marking is present above the first staff and below the second staff.

Rock'd in the cra-dle of the deep; And calm and peace-ful is my

This system continues the vocal melody and piano accompaniment. The piano accompaniment features a *pp* (pianissimo) dynamic marking in the right hand.

sleep,..... Rock'd in the cra - dle of the deep.

This system continues the vocal melody and piano accompaniment. The vocal line has a fermata over the word 'sleep'. The piano accompaniment continues with the eighth-note pattern.

mf *fz* *dim.* *tr*

This system contains the final line of the vocal melody and the final two staves of the piano accompaniment. The vocal line ends with a trill (*tr*) and a *dim.* (diminuendo) marking. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking in the left hand and a *fz* (forzando) dynamic marking in the right hand.

Tell me, Mary, how to woo thee.

Moderato. G. A. HODSON.

PIANO. *p dolce.* *p*

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics include 'p dolce' and 'p'.

cresc. fz p f p f p f

The piano accompaniment for the first system of the vocal melody. The right hand continues the melody, and the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include 'cresc.', 'fz', 'p', 'f', 'p', 'f', and 'p'.

p

Tell me, Ma-ry, how to woo thee, Teach my bo-som to re-veal All its sorrows

p

The first line of the song, featuring a vocal melody and piano accompaniment. The vocal line starts with a 'p' dynamic. The piano accompaniment includes a 'p' dynamic. The lyrics are: 'Tell me, Ma-ry, how to woo thee, Teach my bo-som to re-veal All its sorrows'.

ritard. *S p*

sweet un-to thee, All the love my heart can feel; Tell me, Ma-ry, how to woo thee,

S p

The second line of the song, featuring a vocal melody and piano accompaniment. The vocal line includes a 'ritard.' marking and a 'S p' dynamic. The piano accompaniment includes a 'S p' dynamic. The lyrics are: 'sweet un-to thee, All the love my heart can feel; Tell me, Ma-ry, how to woo thee,'.

Teach my bo-som to re-veal All its sorrows sweet un-to thee, All the love m

The third line of the song, featuring a vocal melody and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes a 'p' dynamic. The lyrics are: 'Teach my bo-som to re-veal All its sorrows sweet un-to thee, All the love m'.

heart can feel. *f* No! when joy first bright-en'd o'er us,

p 'Twas not joy il-lum'd her ray, And when sorrow lies be-fore us, 'Twill not chase her

smiles a-way, 'Twill not chase her smiles a-way, 'Twill not chase her smiles away.

p dolce. Like the tree no winds can sever From the i-vy round it cast, Thus the heart that

p lov'd thee ev-er, Loves thee, Ma-ry, Loves thee, Ma-ry, Loves thee, Ma-ry,

p a tempo. *p*

to the last. Tell me, Ma-ry, how to woo thee, Teach my bo - som

to re - veal All its sorrows sweet un - to thee, All the love my

dolce.

heart can feel, All its sor - rows sweet un - to thee, All its sor - rows

con anima. *p espress.* *cresc.*

sweet un - to thee, All the love my heart can feel, All the love my

tr

heart can feel, All the love my heart can feel.

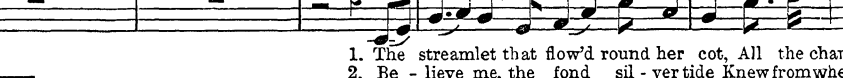
The Streamlet.

(FROM THE OPERA OF "THE WOODMAN.")

Words by SIR H. B. DUDLEY.

SHIELD.

PIANO. *Andante.* 



1. The streamlet that flow'd round her cot, All the charms, All the
2. Be - lieve me, the fond sil - ver tide Knew from whence, knew from

charms of my Em - i - ly knew; How oft has its course been for - got, While it paus'd, While it
whence it de-ri-v'd the fair prize; For, si - lent-ly swel - ling with pride, It re-flected, It re -

paus'd her dear im-age to view! How oft has its course been for-got, While it paus'd, While it
 - flect-ed her back to the skies, For, si-lent-ly swel-ling with pride, It re-flected, It re

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante'. The score includes lyrics for the voice part. The piano part features a prominent melody in the right hand, often with arpeggiated figures, and a more rhythmic accompaniment in the left hand. The score is divided into measures by vertical bar lines.

The lyrics for the voice part are:

paus'd her dear im-age to view!
 - flect-ed her back to the skies.

"What shall I do to show how much I love her?"

Words by DRYDEN.
Andante.

PURCELL.

1. What shall I do to show
2. What shall I do to prove

PIANO. *p* *mf*

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a 3/4 time signature and a key signature of one sharp (F#). The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics markings 'p' and 'mf' are present.

how much I love her? How ma - ny mil - lions of sighs can suf -
how much I love her? How ma - ny mil - lions of deeds will suf -

The second system of the musical score. The vocal line continues with the lyrics 'how much I love her? How many millions of sighs can suf -' and 'how much I love her? How many millions of deeds will suf -'. The piano accompaniment continues with the same rhythmic pattern.

- fice? That which wins o - ther's hearts nev - er can move her,
- fice? I will bring down the stars from Hea - ven a - bove her,

The third system of the musical score. The vocal line continues with the lyrics '- fice? That which wins o - ther's hearts nev - er can move her,' and '- fice? I will bring down the stars from Hea - Ven a - bove her,'. The piano accompaniment continues with the same rhythmic pattern.

Those com - mon me - thods of love she'll des - pise. I will love
To make them 'sham'd by the fire in her eyes. I will ab -

f

The fourth system of the musical score. The vocal line continues with the lyrics 'Those com - mon me - thods of love she'll des - pise. I will love' and 'To make them 'sham'd by the fire in her eyes. I will ab -'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking 'f' is present.

more than man e'er lov'd be-fore me, Gaze on her all the day, Dream
- stain un-like a-ny boast-ful a-dor-er, And not pray for a smile, And not

of her all the night, Till for her own sake, at last she'll im-
bar-gain for plight, I would e'en die on the thres-hold be-

-plore me, To love.... her less..... to pre-serve.... our de-
-fore her, Could I..... but give.... her an hour.... of de-

- light.
- light.

Lovely Nan.

C. DIBDIN.

Andante.

PIANO. *p* *cresc.* *f*

The piano introduction is in G major, 2/4 time, marked Andante. It begins with a treble clef and a key signature of one flat (F major). The melody is played in the right hand, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (p), crescendo (cresc.), and forte (f).

1. Sweet is the ship, that, un - der sail Spreads her white bo - som
2. The nee - dle faith - ful to the north, To show of con - stan -

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. Sweet is the ship, that, un - der sail Spreads her white bo - som" and "2. The nee - dle faith - ful to the north, To show of con - stan -". The piano accompaniment consists of chords and moving lines in both hands.

to the gale; Sweet, oh! sweet's the flow - ing can, Sweet, oh! sweet's the
- cy the worth, A cu - rious les - son teach - es man, A cu - rious les - son

The second system continues the vocal melody and piano accompaniment. The lyrics are: "to the gale; Sweet, oh! sweet's the flow - ing can, Sweet, oh! sweet's the" and "- cy the worth, A cu - rious les - son teach - es man, A cu - rious les - son".

flow - ing can; Sweet to poise the lab' - ring oar That tugs us to our
teach - es man; The nee - dle time may rust, a squall Cap - size the bin - na -

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "flow - ing can; Sweet to poise the lab' - ring oar That tugs us to our" and "teach - es man; The nee - dle time may rust, a squall Cap - size the bin - na -".

na - tive shore, When the boatswain pipes the barge to man, When the boat-swain pipes the
- cle and all, Let sea - man - ship do all it can, Let sea - man - ship do

barge to man; Sweet sail - ing with a fav' - ring breeze; But
all it can; My love in worth shall high - er rise! Nor

oh! much sweet - er than all these, But oh! much sweet - er than all these, Is
time shall rust, nor squalls cap - size, Nor time shall rust, nor squalls cap - size My

Jack's de - light, his love - ly Nan.
faith and truth to love - ly Nan.

3.

When in the bilboes I was penn'd
For serving of a worthless friend,
And ev'ry creature from me ran;
No ship performing quarantine
Was ever so deserted seen.
None hail'd me, woman, child, nor man:
But though false friendship's sails were furl'd,
Though cut adrift by all the world,
I'd all the world in lovely Nan.

4.

I love my duty, love my friend,
Love truth and merit to defend,
To moan their loss who hazard ran;
I love to take an honest part,
Love beauty with a spotless heart,
By manners love to show the man,
I'o sail through life by honour's breeze;
'Twas all along of loving these
First made me doat on lovely Nan.

Sigh no more, ladies.

SHAKESPEARE.

R. J. S. STEVENS.

Allegretto. *>*

PIANO. *p* *mf*

The piano introduction is in G major, 2/4 time, marked 'Allegretto' with an accent. It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics range from piano (p) to mezzo-forte (mf).

1. Sigh no more, la - dies, la - dies, sigh no
2. Sing no more dit - ties, la - dies, sing no

tr *dim.* *pp*

The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line includes a trill (tr) and is followed by two verses. The piano accompaniment includes a trill (tr) and a dynamic marking of 'dim.' (diminuendo). The piano part ends with a 'pp' (pianissimo) marking.

more, Men were de-ceiv-ers ev-er, Men were de-ceiv-ers ev-er;
more Of dumps so dull and hea-vy, Of dumps so dull and hea-vy;

The second system continues the vocal melody and piano accompaniment. The vocal line has a melodic flourish. The piano accompaniment continues with chords and a steady bass line.

One foot in sea, and one... on shore, To one thing con-stant
The fraud of men was ev-er so,... Since sum-mer first was

The final system of the song features the concluding vocal melody and piano accompaniment. The vocal line ends with a long note. The piano accompaniment concludes with a series of chords and a final cadence.

nev - er, To one thing con-stant nev - er. } Then sigh not so,
lea - vy, Since sum - mer first was lea - vy. }

but let them go, And be you blithe and bon - ny, And be you blithe and

bon - ny, Con - vert - ing all your sounds of woe, Con - vert - ing all your sounds of woe To

hey non - ny, non - ny, hey non - ny, non - ny, Hey non - ny

non - ny, hey non - ny, non - ny.

A Thousand a Year.

MRS. P. MILLARD.

Allegretto.

PIANO.

The piano introduction is in 6/8 time, marked 'Allegretto'. It features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Sva. 1. "Oh! if I had a thousand a year, Gaf-fer Green, But I

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and single notes.

nev-er shall have it I fear, What a man should I be, And what things would I see, Oh! if

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes.

I had a thousand a year, Gaf-fer Green, Oh! if I had a thousand a year."

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes.

"The best wish you can make, take my word, Ro-bin Ruff, Will not

The fourth system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes.

pay for your bread and your beer; But be hon - est and true, and say

what you would do, If you had got a thou-sand a year, Ro-bin Ruff; If you

had got a thousand a year?" *Sva.....*

2. "I would do then, I can-not tell what, Gaf-fer Green, I would go to, I hard-ly know
3. "I nev-er can tell what you are at, Gaf-fer Green, For your questions are always so

where; I would scatter the chink, And leave o-thers to think, While I lived on a thousand a
queer; But as o-ther folks die, I sup - pose so must I-" "What, and give up your thousand a

year, Gaffer Green, While I lived on a thousand a year." "And
year, Robin Ruff, What and give up your thousand a year!" "There's a

when you are a-ged and grey, Ro-bin Ruff, When the day of your death should draw near, What
world that is bet-ter than this, Ro-bin Ruff, And I hope in my heart you'll go there, Where the

'midst all your pains, would you do with your gains, If you then had a thousand a year, Robin Ruff, If you
poor man's as great, Tho' he'd here no es-tate, Aye, as if he'd a thousand a year, Robin Ruff, Aye, as

then had a thousand a year?"
if he'd a thousand a year." 8va.....

The Deserter's meditation.

Words by CURRAN.

In moderate time.

PIANO. *p*

1. If sad-ly think-ing, with spirits sink-ing, Could more than
2. A way-worn ran-ger, to joy a stran-ger, Thro' ev'-ry

drink-ing my cares com- pose; A cure for sor- row from sighs I'd bor- row, And hope to
dan- ger my course I've run; Now Death be- friend-ing, his last aid lend- ing, My griefs are

- mor- row would end my woes. But as in wail- ing there's nought a - vail- ing, And Death un-
end- ing, my woes are gone. No more a ro- ver or hap- less lov- er, Those cares are

cresc.

- fail- ing will strike his blow; } Then for that rea- son, and for a sea- son, Let us be
o- ver, my glass runs low; } *cresc.*

dim. *f* *sf*

mer- ry be- fore we go!...

sf *f* *dim.* *p*

"Ye twice ten hundred deities."

THE CONJURER'S SONG IN THE 3RD ACT OF "THE INDIAN QUEEN."

H. PURCELL.

RECIT.

Ye twice ten hun-dred De - i - ties, to whom, to whom we dai - ly

PIANO. *mf*

sa - cri - fice; Ye pow'rs, ye pow'rs that dwell with Fates be - low, And see what

men are doom'd to do, Where e - le - ments in dis - - - - - cord dwell;

Thou, God of sleep, a - rise..... and tell, Tell great Zem-po - al - la, what

pp *cresc.*

strange, strange fate must on her dis - - mal, dis - mal vi - sion wait.

ad lib.

p

colla voce.

AIR. Moderato.

By the croak-ing of the

f

Toad, In her cave that makes a - bode:

By the croak-ing of the Toad, In her cave that makes a - bode;

Ear - thy dun, Ear - thy dun that pants.....

p




..... for breath, With her swell'd..... sides full, full,



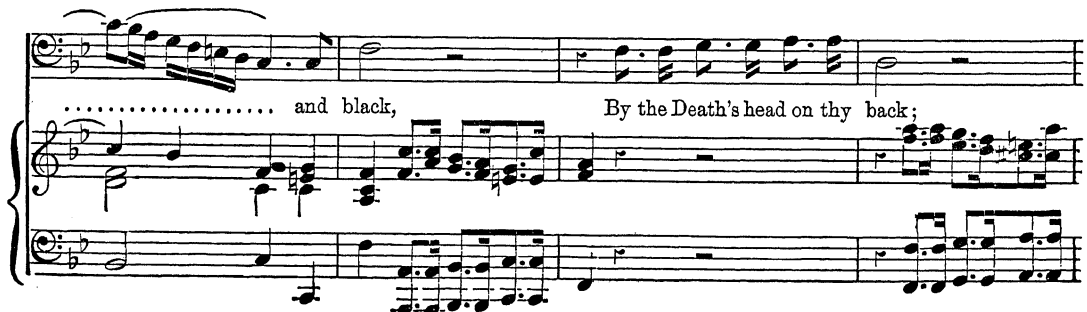
..... full..... of death; By the crest-ed Ad-ders' pride,



By the crest-ed Ad-ders' pride, That a-long the cliffs do glide.....



..... By thy vis-age, by thy vis-age fierce



..... and black, By the Death's head on thy back;



By the twist - - - - - ed ser - pents plac'd For a

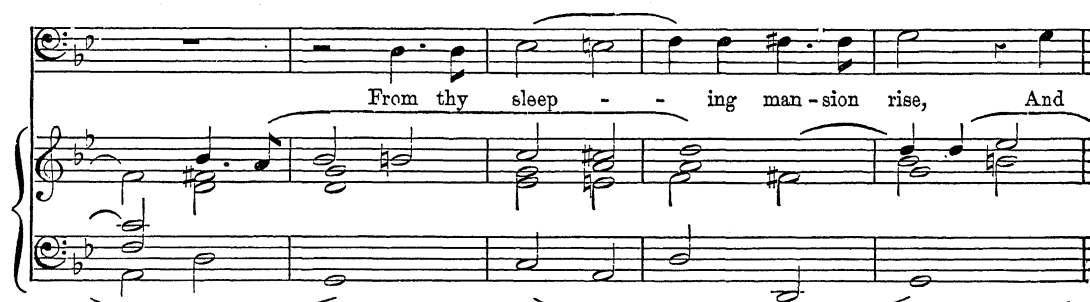


gir - dle round..... thy waist; By the



hearts of gold that deck thy breast, thy shoul - ders, and thy neck;

legato.



From thy sleep - - - ing man - sion rise, And



Andante.

o - pen, and o - pen thy un - wil - ling eyes!

p

legato.

While bub - bling springs their mu - sic keep,

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'While bub - bling springs their mu - sic keep,'.

While bub - bling springs their mu - sic keep, that us'd to

This system continues the melody. The lyrics are 'While bub - bling springs their mu - sic keep, that us'd to'. A piano dynamic marking 'pp' is present in the lower right of the system.

lull thee, us'd to lull thee, lull thee in thy sleep,

This system continues the melody. The lyrics are 'lull thee, us'd to lull thee, lull thee in thy sleep,'.

That us'd to lull thee, lull thee,

This system continues the melody. The lyrics are 'That us'd to lull thee, lull thee,'.

lull thee, us'd to lull thee, lull thee in thy sleep.

ritard.

colla voce.

This system concludes the piece. The lyrics are 'lull thee, us'd to lull thee, lull thee in thy sleep.'. Above the final vocal line is the instruction 'ritard.', and above the final piano line is 'colla voce.'.