

ROYAL EDITION

THE
SONGS
OF
ENGLAND

VOLUME . I .

EDITED BY J. L. HATTON.

BOOSEY & CO LONDON.

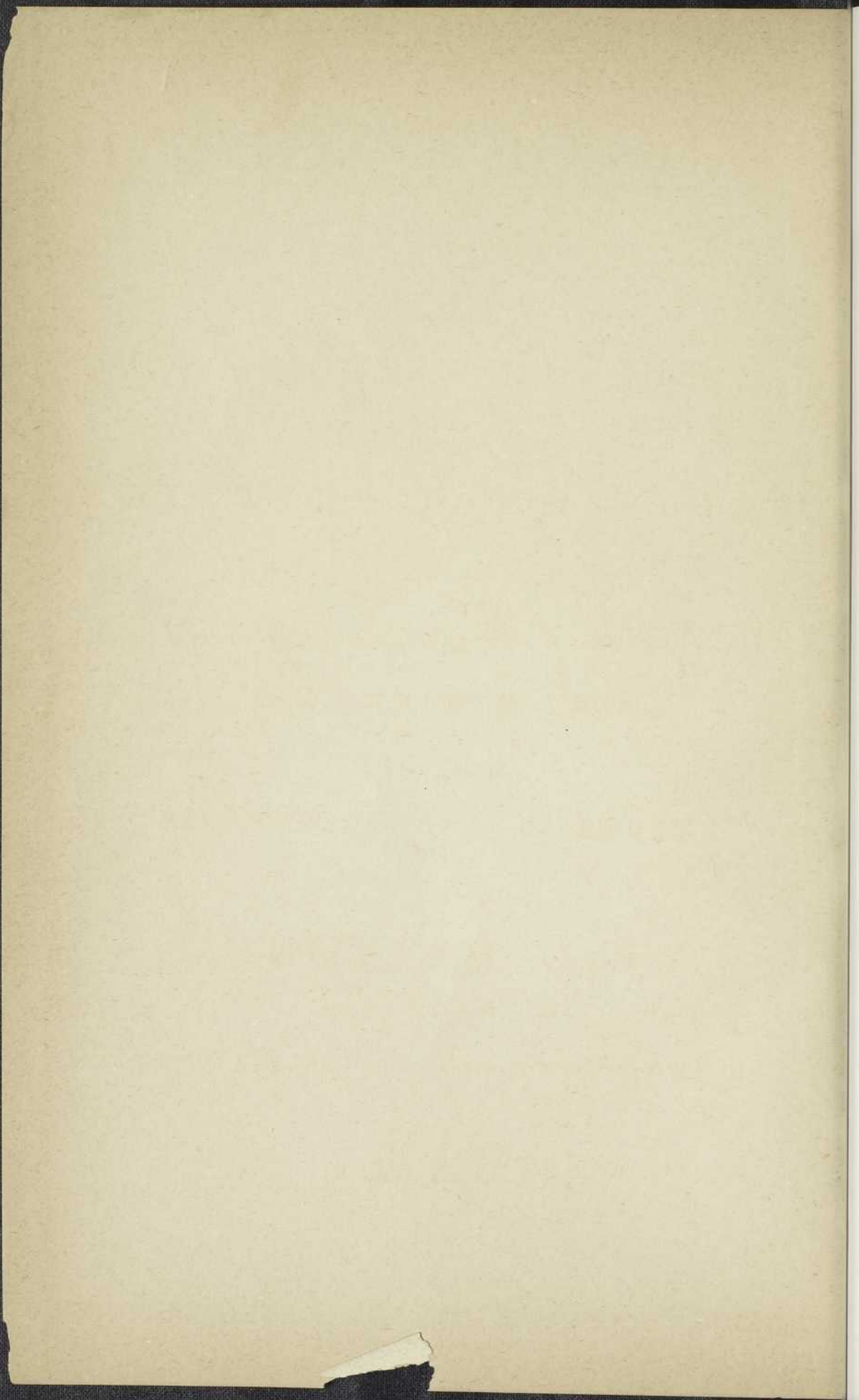
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THE
SONGS OF ENGLAND.

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.

LONDON: BOOSEY & CO., 293, REGENT STREET.
NEW YORK: WILLIAM A. POND AND CO.

SONGS OF ENGLAND

200

ENGLISH MELODIES

TRADITIONAL SONGS

PREFACE.

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.

J. L. HATTON

VOL. I

783,240
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1873
MUSETR

LONDON: BOOSEY & CO. 25, N. BROADWAY

INDEX—VOL. I.

NAME OF SONG.	WORDS BY	MUSIC BY	PAGE.
A hunting we will go	Henry Fielding	(1760)	196
Alice Gray	William Mee	Millard	158
All in the downs (Black-eyed Susan)	John Gay	Leveridge	163
Anchorsmiths (the)	Dibdin	Dibdin	81
Anchor's weigh'd (the)	S. J. Arnold	Braham	210
Arethusa (the)	Prince Hoare	Shield	178
Arrow and the song (the)	H. W. Longfellow	M. W. Balfe	124
A thousand a year . . . . .	. . . . .	Millard	232
Away to the mountain's brow . . . . .	. . . . .	A. Lee	30
Bailiff's daughter of Islington (the) . . . . .	. . . . .	(Traditional)	110
Banks of Allan Water (the)	M. G. Lewis . . . . .	. . . . .	78
Barbara Allen	Anonymous	(Old tune)	111
Bay of Biscay (the)	Andrew Cherry	J. Davy	70
Begone! dull Care	Anonymous	(17th Century)	40
Bid me discourse	Shakspeare	Bishop	34
Blow high, blow low	Dibdin	Dibdin	134
Blow, blow, thou winter wind	Shakspeare	Dr. Arne	149
British Grenadiers (the)	Anonymous	(16th Century)	26
Cease your funning	(Ancient British)	Gay	143
Cherry ripe	R. Herrick	C. E. Horn	140
Come, lasses and lads . . . . .	. . . . .	(17th Century)	122
Dashing White Sergeant (the)	General Burgoyne	Bishop	184
Death of Nelson	S. J. Arnold	Braham	216
Deep, deep sea (the)	Mrs. George Sharpe	C. E. Horn	200
Deserter's meditation (the)	Curran . . . . .	. . . . .	235
Down among the dead men	Dyer	(About 1700)	138
Drink to me only	Ben Jonson . . . . .	. . . . .	22
Early one morning . . . . .	. . . . .	(Old English)	131
Farewell (the) . . . . .	. . . . .	R. Cooke	152
Flow, thou regal purple stream	John O'Keefe	Arnold	52
Gaily the Troubadour	T. H. Bayly	T. H. Bayly	23
Girl I left behind me (the)	Anonymous	(Old English)	101
Hearts of oak	David Garrick	Dr. Boyce	8
Heaving of the lead (the)	Pe-erce	Shield	86
Here's to the maiden of bashful fifteen	R. B. Sheridan	(17th Century)	16
Home, sweet home	J. Howard Payne	Bishop	213
Hope told a flattering tale . . . . .	. . . . .	. . . . .	116
I am a friar of orders grey	John O'Keefe	Reeve	44
I attempt from Love's sickness to fly . . . . .	. . . . .	H. Purcell	1
I lock'd up all my treasure	Dibdin	Dibdin	168
It was a lover and his lass	Shakspeare	Thomas Morley	127
I've been roaming	George Soane	C. E. Horn	128
Jockey to the fair . . . . .	. . . . .	. . . . .	188

INDEX—VOL. I

NAME OF SONG.	WORDS BY	MUSIC BY	PAGE.
Jolly young waterman (the)	Dibdin	Dibdin	182
Lass of Richmond Hill (the)	Upton	(Old tune)	160
Leather bottel (the)		(Traditional)	24
Lo! here the gentle lark	Shakspeare	Bishop	72
Love has eyes	Dibdin	Bishop	60
Lovely Nan	Dibdin	Dibdin	228
Meet me by moonlight	J. A. Wade	J. A. Wade	28
My lodging is on the cold ground	John Gay	(17th Century)	94
Near Woodstock town		(17th Century)	93
Now Phœbus sinketh in the west	Milton	Dr. Arne	9
O, bid your faithful Ariel fly		T. Linley	58
Oh! firm as oak		Bishop	106
Oh! rest thee, babe	D. Terry	Whitaker	98
Oh! say not woman's heart is bought	Isaac Pocock	J. Whitaker	18
Oh! the oak, and the ash		(17th Century)	92
Oh, no, we never mention her	T. H. Bayly	Bishop	144
O, willow, willow	Shakspeare	(Traditional)	20
Pilgrim of love (the)	Dimond	Bishop	67
Plough boy (the)			96
Pray, Goody	Kane O'Hara	(from "Midas")	156
Pretty mocking bird	T. Morton	Bishop	62
Primroses deck the bank's green side		T. Linley	186
Roast beef of old England (the)	Leveridge	Leveridge	195
Rocked in the cradle of the deep	Mrs. Willard	J. P. Knight	220
Rule, Britannia	Thomson	Dr. Arne. 1740	198
Safely follow him	D. Terry	T. Cooke	12
Sailor's journal (the)	Dibdin	Dibdin	175
Sally in our alley	Carey	(Old tune)	27
Should he upbraid	Shakspeare	Bishop	47
Sigh no more, ladies	Shakspeare	R. J. S. Stevens	230
Soldier tired of war's alarms (the)	Anonymous	Dr. Arne	204
Soldier's tear (the)	T. H. Bayly	A. Lee	150
Streamlet that flow'd round (the)	Sir H. B. Dudley	Shield	225
Tell her I'll love her	Anonymous	Shield	118
Tell me, Mary, how to woo thee	Anonymous	G. A. Hodson	222
Tell me, my heart	T. Morton	Bishop	112
Then farewell! my trim-built wherry	Dibdin	Dibdin	41
There was a jolly miller	(Old English)	(Old tune)	181
Thorn (the)	John O'Keefe	Shield	146
Those evening bells	Moore	Beethoven	100
Token (the)	Dibdin	Dibdin	166
Tom Bowling	Dibdin	Dibdin	169
Three Ravens (the)		(Old English)	105
Under the greenwood tree	Shakspeare	Dr. Arne	102
Vicar of Bray (the)		(17th Century)	14
Wapping old stairs	(Old Ballad)	J. Percy	192
We all love a pretty girl under the rose		Dr. Arne	84
We met—'twas in a crowd	T. H. Bayly	T. H. Bayly	120
What shall I do to show how much I love her	Dryden	H. Purcell	226
While the lads of the village	Dibdin	Dibdin	42
When forced from dear Hebe	Shenstone	Dr. Arne	154
When Vulcan forg'd the bolts of Jove	Dibdin	Braham	90
Where the bee sucks	Shakspeare	Dr. Arne	190
With lowly suit and plaintive ditty		Storace	88
Woodpecker (the)	Moore	M. Kelly	171
Wolf (the)	John O'Keefe	Shield	4
Ye twice ten hundred Deities		Purcell	236

I attempt from Love's sickness to fly.

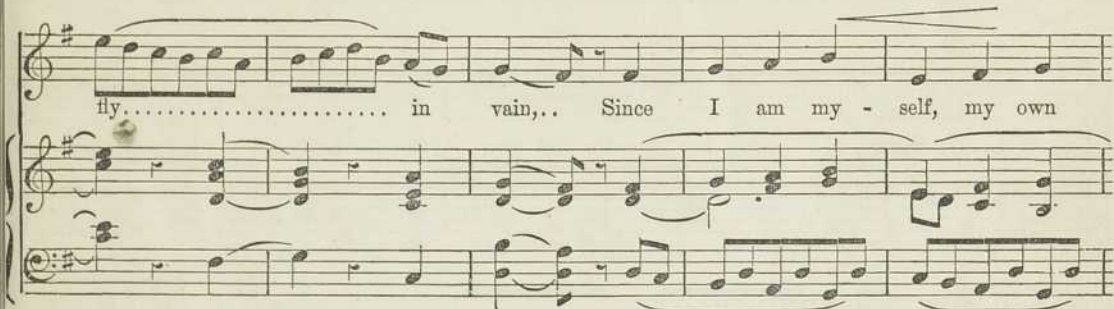
H. PURCELL. 17th Century.

Andante ma non troppo.

IANO.



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



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



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

make us seek ru - in, and love those that hate. I at - tempt from Love's

ad lib. *p*

colla voce. *p*

sick - ness to fly..... in vain,.. Since I am my -

- self, my own fe - ver, Since I am my - self, my own fe - ver and

ad lib.

p *dim.*

pain...

p *f* *p*

The Wolf.

SHIELD.

Andantino.

At the peace - ful

PIANO. *p*

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

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

Andante.

While the wolf in night - ly prow'l, Bays the moon with hid - eous howl,.....

p

..... While the wolf, in night - ly prow'l, Bays the moon with hid - eous howl,

cresc.

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

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

jew-els, cash, and plate, your keys, your jewels, your

jew-els, cash, and plate, your jew-els, cash, and plate, your jew-els, cash, and

plate.

f il basso ben marcato.

Locks, bolts, and bars soon fly a - sun-der, Locks, bolts, and bars soon fly a -

- sun-der, Then to ri - fle, rob, and plun-der, Then to ri - fle, rob, and plun-der,.....

Locks, bolts, and bars soon fly a -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Locks, bolts, and bars soon fly a -". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes chords and rhythmic patterns.

- sun - der, Then to ri -

The second system continues the vocal line with the lyrics "- sun - der, Then to ri -". The piano accompaniment continues with similar textures, including chords and rhythmic patterns.

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

ritard.

colla voce.

The third system contains the lyrics "- fle, rob, and plun-der, to ri - fle, rob, and plun-der, to ri - fle, rob, and". It includes performance markings: *ritard.* above the vocal line and *colla voce.* above the piano accompaniment. The piano part features a more active rhythmic pattern.

plun-der.

ben marcato.

The fourth system shows the vocal line with a whole rest and the lyrics "plun-der.". The piano accompaniment is marked *ben marcato.* and consists of a steady, rhythmic accompaniment.

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

The fifth system continues the piano accompaniment with dynamic markings *ff* and *sf*, and accents (*>*) over several notes in the right-hand staff.

Hearts of Oak

Words by DAVID GARRICK.

DR. BOYCK.

Maestoso.

f

PIANO.

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

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

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. }

ad lib.

colla voce.

tempo.

fight and will conquer a - gain and again.

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

The star that bids the shepherd fold, Now the top of Heav'n doth

PIANO.

f

hold, And the gild-ed car of day, His glow-ing ax-le doth al-lay, In the

p e sos. *sf* *p*

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

f

east, Mean-while wel-come joy and feast.

sf *sf*

Allegro.

Introduction for piano, marked *Allegro*. The piece is in 6/8 time and G major. It begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The music features a rhythmic pattern of eighth and sixteenth notes.

§ Arr.

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

First system of the vocal melody and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment is marked *p* and *sempre leggiero*. The lyrics are: "Now Phœbus sinketh in the west, Wel-come song and wel-come jest,"

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

Second system of the vocal melody and piano accompaniment. The lyrics are: "Midnight shout and re-vel-ry, Tip-sy dance and jol-li-ty, Mid-night shout and"

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

Third system of the vocal melody and piano accompaniment. The lyrics are: "re-vel-ry, Tip-sy dance and jol-li-ty. Now Phœbus sink-eth"

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

Fourth system of the vocal melody and piano accompaniment. The lyrics are: "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*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of eighth notes, followed by a trill (tr) on a high note. The left hand starts with a bass clef and plays a simple accompaniment of quarter notes.

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 line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. Dynamics include *mf* and *p*.

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 continues the vocal and piano accompaniment. The vocal line and piano accompaniment are consistent with the previous system. Dynamics include *p*, *mf*, and *p*.

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 final system of the song features a vocal line and piano accompaniment. The vocal line and piano accompaniment are consistent with the previous systems. Dynamics include *f*, *>*, *>>>>*, *sf*, *sf*, *sf*, *sf*, and *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* *dm.*

fol - low him, Safely fol - low him,

p *mf* *pp* *mf*

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

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

him.....

p *mf* *sf* *sf*

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 Queer,
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.*

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*

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-ron-d 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, }

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

pp. *cresc.* *f*

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

p *cresc. molto.* *f*

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

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

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 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. Dynamics include *p*, *cresc.*, and *dim.*

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

pp

The vocal line begins with a half rest, followed by quarter notes G4, A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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 vocal line continues with quarter notes D5, C5, B4, A4, G4, F#4, E4, and D4. The piano accompaniment continues with chords and a bass line.

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 vocal line continues with quarter notes D4, C4, B3, A3, G3, F#3, E3, and D3. The piano accompaniment concludes with chords and a bass line.

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 with a key signature of one flat (B-flat). It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* and *pp*.

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 first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part continues with a similar rhythmic pattern to the introduction. Dynamics include *p*.

- 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 second line of the song continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *dim.* and *mf*.

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 third line of the song continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *pp*.

thine . . .
thee . . .

The final line of the song concludes the vocal and piano parts. The piano accompaniment includes dynamic markings of *mf*, *p*, and *pp*.

Gaily the Troubadour.

Words and Music by T. H. BAYLY.

PIANO.

Lively. *tr*

p e dolce. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a series of eighth notes, followed by a trill (tr) on a G note. The left hand starts with a bass clef and a similar key signature and time signature, playing a steady eighth-note accompaniment. Dynamics include piano (p), piano dolce (p e dolce), and forte (f).

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

p

The first system shows the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "1. Gai - ly the Trou - ba - dour touch'd his gui - tar, ... When he was hast - en - ing". The piano part starts with a piano (p) dynamic.

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

legato.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "home from the war: Sing - ing 'from Pa - les - tine, hith - er I come, Ladye love!'. The piano accompaniment is marked *legato.*

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

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics: "Ladye love! welcome me home." Sing - ing "from Pa - les - tine hith - er I, come,".

Ladye love! Ladye love! welcome me home."

mf

2. 3.

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics: "Ladye love! Ladye love! welcome me home." The piano accompaniment is marked *mf*. The system is numbered 2. and 3. at the bottom.

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."

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.

PIANO.

f *p* *cresc.* *f*

The piano introduction is in 6/8 time, marked *Allegro*. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music starts with a forte (*f*) dynamic, moves to piano (*p*), then crescendos (*cresc.*) to forte (*f*) again. The melody in the treble clef is lively, while the bass clef provides a steady accompaniment.

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

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction, marked *p* (piano).

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

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-

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

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.....

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 consists of two staves in G major and 2/4 time. The right hand features a melodic line with eighth-note triplets, while the left hand provides a rhythmic accompaniment with eighth-note 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 line and piano accompaniment. The vocal line begins with the lyrics '1. Some talk of Al-ex - an - der, And some of Her - cu -' and '2. When-e'er we are com-man-ded To storm the pa - li -'. The piano accompaniment continues with the triplet pattern. Dynamics include *p* and *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 - na - des; We throw them from the

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics '- les, Of Hec-tor and Ly - san - der, And such great names as these; But of ' all the world's brave' and '- sades, Our leaders march with fu-sees, And we with hand-gre - na - des; We throw them from the'. The piano accompaniment features a *p* dynamic and a *cresc.* marking.

he - roes There's none that can com - pare With a tow 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 The Bri-tish Gre-na

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'he - roes There's none that can com - pare With a tow row row row row To the Bri-tish Gre-na' and 'gla - cis A - bout the e - ne-mies' ears, Sing tow row row row row The Bri-tish Gre-na'. The piano accompaniment continues with the triplet pattern.

- dier.
- diers.

The fourth system shows the vocal line and piano accompaniment. The vocal line includes the lyrics '- dier.' and '- diers.'. The piano accompaniment continues with the triplet pattern. A section symbol (§) is present at the end of the system.

3.
Then let us fill a bumper,
And drink a health to those
Who carry caps and pouches,
And wear the louped 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.

17th Century.

Andante.

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'm 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 consists of two staves. The right hand plays a melody in G major, 3/8 time, starting with a quarter rest followed by eighth and quarter notes. The left hand plays a rhythmic accompaniment of chords in G major, marked with a piano (*p*) dynamic and accents.

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

The vocal line begins with a quarter rest, followed by a melody in G major. The piano accompaniment continues with chords in G major, marked with a piano (*p*) dynamic.

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 vocal line continues with a melody in G major. The piano accompaniment continues with chords in G major.

- 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 vocal line concludes with a melody in G major. The piano accompaniment continues with chords in G major.

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 LIEE.

Andante quasi Allegretto.

PIANO.

ten.

tr.....

♩

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.....

p

.... 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 wavy - 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*

D

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*

Bid me dis - course, I will en -

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

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

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

green , Or like a nymph,

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

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

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

cresc. f *pp*

..... And yet no foot-ing

tr *tr*

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

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

Bid me dis-course, I will en-chant thine ear,

rf *rf* *rf* *pp*

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

scheroso.

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

tr

colla voce. *f* *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,

f *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

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

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

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

2nd time.

seen, Dance, dance, dance.....

seen, Dance, dance, dance....

sf *p* *stacc.*

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

tr

foot - ing seen.....

1st time. *tr* | 2nd time, *ad lib.* *f* *tr*

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

cresc. *mf* *f* *p* *colla voce.* *cresc.*

ff *rf* *rf* *rf*

Begone! dull Care.

17th Century.

Alegretto.

PIANO.

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

- 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

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

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

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.

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

colla voce. *p* *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 plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a series of eighth notes, followed by a trill (tr) on a note. The left hand plays a bass line in bass clef, starting with a piano (*p*) dynamic and featuring chords and single notes.

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 vocal and piano accompaniment. The vocal line is in treble clef and begins with a trill (tr) on the word 'mer-ri-ly'. The piano accompaniment is in bass clef and provides harmonic support with chords and moving lines.

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

The second system of the vocal and piano accompaniment. 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 continues with a steady 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 vocal and piano accompaniment. The vocal line repeats 've-ri-ly ah!' three times before the lyrics 'Thou and I will be first in the'. The piano accompaniment continues with a steady accompaniment.

ad lib. *mf*

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

colla voce. *mf* *f*

The fourth system of the vocal and piano accompaniment. The vocal line concludes with 'through,..... thou and I.... will be first in the throng.' The piano accompaniment features a *colla voce.* section with dynamics *mf* and *f*.

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

mf

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.....

p

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

p

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

cresc. *Repeat first part from §*

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

colla voce. *mf*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "mo-ney I want, lin'd with-in. And why I'm so plump, the A chirp - ing cup is my". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano).

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.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "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". The vocal line is marked *ad lib.* (ad libitum). The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *colla voce.* is present at the end of the system.

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

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "life is my sure to live well... } What ba-ron or squire, or knight of the shire, Lives bell is my bowl, ding, dong... }". The vocal line is marked *mf* (mezzo-forte). The piano accompaniment continues with similar rhythmic patterns.

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "half so well as a ho - ly friar? Lives half so well, half so well, Lives". The vocal line is marked *mf* (mezzo-forte). The piano accompaniment continues with similar rhythmic patterns.

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

mf *p*

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

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

colla voce. *cresc.*

sf sf sf sf sf

Should he upbraid.

Words by SHAKESPEARE.

SIR H. R. BISHOP.

PIANO.

Moderato ma brillante.

p

ff

tr *tr* *tr* *tr* *tr*

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*

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

pp stacc. *f*

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

p

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

tr

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

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

Say he be mute, I'll

rf rf pp.

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

3

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

care . . . be-guile. Should he up -

tr 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 -

mf pp colla voce.

ad lib.

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

cresc. sf sf pp

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

cresc. colla voce. f

ad lib. tr

rf rf rf

Flow, thou regal purple Stream.

Words by JOHN O'KEEFE.
Moderato e con spirito.

ARNOLD.

PIANO.

p *tr* *cresc.*

The first system of the piano introduction consists of two staves. The right hand features a melodic line with a trill (tr) on the final note. The left hand provides a steady accompaniment. The dynamic marking is piano (p) and the tempo is Moderato e con spirito.

f *Sves.....*

The second system continues the piano introduction. The right hand has a more active melodic line. The left hand accompaniment becomes more rhythmic. The dynamic marking changes to forte (f). The system ends with a double bar line and the instruction *Sves.....*.

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

p

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Flow, thou re-gal pur-ple stream, Tint-ed by the so-lar beam,". The dynamic marking is piano (p).

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

f *mf*

The second system of the vocal and piano accompaniment. The lyrics are "In my gob-let sparkling rise, Cheer my heart and glad mine eyes. Flow, thou". The dynamic markings are forte (f) and mezzo-forte (mf).

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

The third system of the vocal and piano accompaniment. The lyrics are "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 -

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

wing, 'Noint me, Wine, a jo - vial king, My brain, as - ascend 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 lave my clay, When I'm dead and gone a - way, Let my

This system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The key signature is D major (two sharps). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *mf* and *f*.

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

This system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment. Dynamics include *f* and *>* (accent).

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

This system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include *>* (accent).

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

This system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include *ff*, *sf*, and *sf*.

that was May."

This system concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include *sf*, *sf*, *colla voce.*, *sf*, and *ten.*

O, bid your faithful Ariel fly.

T. LINLEY.

Allegro moderato.

PIANO.

The first system of the piano introduction consists of two staves. The right hand starts with a forte (*f*) dynamic, playing a series of chords and moving lines. The left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piano introduction. The right hand features several triplet figures and a trill (*tr*) in the final measure. The left hand continues with a consistent accompaniment. A forte (*f*) dynamic is marked in the middle of the system.

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

The third system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in a soprano register. The piano accompaniment includes triplet figures and a trill (*tr*) in the right hand. A piano (*p*) dynamic is marked at the beginning.

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

The fourth system contains the second line of the vocal melody and its piano accompaniment. The piano accompaniment features a forte (*f*) dynamic and a trill (*tr*) in the right hand.

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

The fifth system contains the third line of the vocal melody and its piano accompaniment. The piano accompaniment features a piano (*p*) dynamic and a trill (*tr*) in the right hand.

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

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

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

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

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

O, BID YOUR FAITHFUL ARIEL FLY.

f

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) for the first measure and *f* (forte) for the last measure. The piano accompaniment features a more active right hand with sixteenth-note patterns and a consistent eighth-note bass line.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment continues with its characteristic eighth-note bass line and active right hand.

p

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

The fourth system features the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

3

I like mor - - - - - tals

The fifth system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *3* (triple). The piano accompaniment continues with its eighth-note bass line and chords.

nev - - er..... sleep.

The first system of music consists of three staves. The top staff is the vocal line, starting with a whole note 'nev' followed by a dotted line and a whole note 'er.....' leading to a quarter note 'sleep.' The middle and bottom staves are piano accompaniment, with the middle staff featuring a dense texture of chords and the bottom staff providing a steady bass line.

FINE.

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

The second system begins with the word 'FINE.' above the vocal staff. The vocal line starts with a whole rest, followed by a quarter note 'I'll', a quarter note 'do', a quarter note 'your', a quarter note 'task,', a quarter note 'what-e'er', and a quarter note 'it'. The piano accompaniment includes dynamic markings: 'f' (forte) in the middle staff and 'p' (piano) in the bottom staff. A trill 'tr' is marked above a note in the middle staff.

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

The third system continues the vocal melody with the lyrics 'be, Not with ill will, but mer-ri-ly, mer-ri-ly, mer-ri-ly, what-e'er it'. The piano accompaniment supports the vocal line with harmonic accompaniment.

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

The fourth system continues the vocal melody with the lyrics 'be, Not with ill will, but mer-ri-ly, mer-ri-ly,'. The piano accompaniment continues with a similar texture.

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

a piacere. tr

colla voce. D.C. al Fine.

The fifth system concludes the musical phrase with the lyrics 'mer-ri-ly, mer-ri-ly, Not with ill will,..... but mer-ri-ly.' The piano accompaniment features trills 'tr' in the middle staff. The system ends with performance instructions: 'a piacere. tr' above the vocal staff, and 'colla voce. D.C. al Fine.' below the piano staff.

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 minor, starting with a quarter rest followed by eighth and sixteenth notes. The left hand plays a rhythmic accompaniment of eighth notes in a descending pattern.

scherezoso.

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

f *sf sf* *pp e stacc.*

The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes, with dynamic markings *f*, *sf sf*, and *pp 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 vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note rhythmic pattern.

dolce.

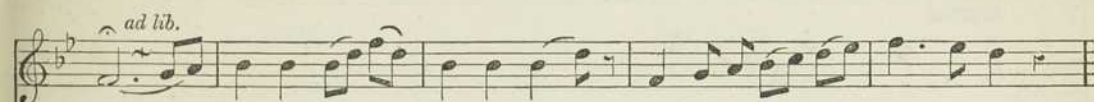
tongue may speak, But eyes a-lone the heart, In one soft
But nev-er Love,.. At-tach'd, he roves no more: Can he have

dim. *p*

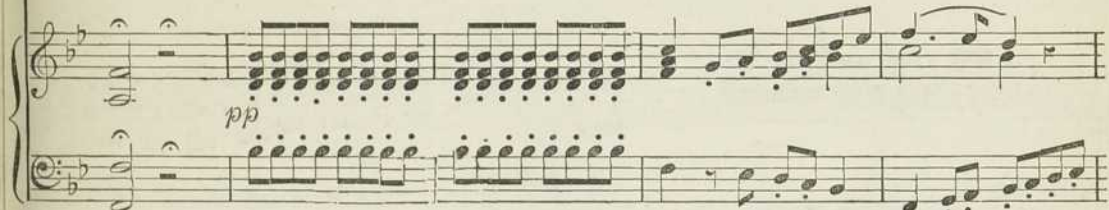
The vocal line concludes with the lyrics. The piano accompaniment features a *dim.* marking and ends with a *p* dynamic marking.



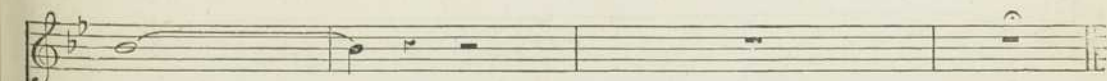
look what lan-guage lies, Oh, yes, be - lieve me, Love has eyes, } Oh, Love has
wings who nev - er flies? And yet, be - lieve me, Love has eyes, }



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



Oh, yes, be-lieve me, Oh, yes, be-lieve me, Oh, yes, be-lieve me, Love has



eyes.....



Pretty Mocking Bird.

Poetry by T. MORTON, Esq.

SIR H. R. BISHOP.

Andantino con moto.

PIANO.

ff *p espress.*

f

Liv - ing e - cho, liv - ing e-cho, bird of

tr *pp*

eve, Hush, hush thy wail - ing, cease, cease to

Sua

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

Sva......

mf *dim.* *cresc.*

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

Sva...... *Sva.*.....

f *p* *pp*

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

Sva......

f *dolce.* *mf*

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

Sva......

f *lento.* *dolce.* *tr*

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

Sva......

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

Allegro moderato.

love..... Pret-ty mock-ing bird, pret-ty mocking bird, pret-ty,

Sva.....

pp

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

Sva.....

pp *mf*

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

Sva.....

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

Sva.....

see..... Swing - ing with the breeze,.. swing -

Sva.....

f *pp*

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

Sva......

cresc.

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

dolce. *cresc.*

f *p* *mf* *cresc.*

Sva......

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

f *pp*

Sva......

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

mf

Sva......

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

v

Sva......

PRETTY MOCKING BIRD.

ritardando.

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

Sua.....

cresc. colla voce. p cresc.

cadenza.

form,.....

Sua...: Sua.....

rit.

a tempo.

Sua.....

rit.

Sua.....

Sua...: Sua.....

dim. piu lento. tr

thy form I see.....

Sua.....

colla voce. f sf sf

The Pilgrim of Love.

Words by DIMOND.

SIR H. R. BISHOP.

Andante con moto.

PIANO.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and eighth-note patterns, with dynamic markings of *ff* and *p*. The left hand starts with a bass clef and provides a steady accompaniment of eighth notes. There are several triplet markings (3) in both hands.

This section continues the piano accompaniment. The right hand features a series of chords and eighth-note patterns, with dynamic markings of *pp*, *cresc.*, and *f*. The left hand continues with eighth-note accompaniment. There are several triplet markings (3) in both hands.

RECIT.

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

The vocal line is written on a single staff with a treble clef. The lyrics are "O - ryn - thia, my be - lov - ed! I call n vain!". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part features a series of chords and eighth-note patterns, with dynamic markings of *p* and *p espres.*

RECIT.

O - ryn - thia!

The vocal line is written on a single staff with a treble clef. The lyrics are "O - ryn - thia!". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part features a series of chords and eighth-note patterns, with dynamic markings of *p* and *p espres.*

Allegro.

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

The vocal line is written on a single staff with a treble clef. The lyrics are "O - ryn - thia! E - cho hears and calls a - gain.". The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part features a series of chords and eighth-note patterns, with dynamic markings of *f* and *f*.

RECIT.

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

AIR. *Andante.*

all the rocks re - sound!

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

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

ad lib.
mp *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*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

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

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The piano accompaniment includes dynamic markings *sf* and *p*.

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

The second system continues the vocal and piano accompaniment. The piano accompaniment features a *p* dynamic marking.

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

The final system concludes the piece with the last two lines of lyrics. The piano accompaniment includes a *p* dynamic marking.

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.

PIANO.

Allegro non troppo.

ff *p*

The first system of the piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. Dynamics range from fortissimo (ff) to piano (p).

The second system continues the piano introduction. The right hand features a series of sixteenth-note runs, while the left hand maintains its eighth-note accompaniment. The music is in a minor key, as indicated by the B-flat key signature.

The third system of the piano introduction shows the right hand playing a melodic line with slurs and ties, and the left hand providing harmonic support with chords and eighth notes.

The fourth system concludes the piano introduction. The right hand has a trill (tr.) and a fermata over a note. The left hand continues with its accompaniment. Dynamics include accents (>) and a trill.

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

ad lib. slentando. *pp*

The vocal entry begins with the lyrics "Lo! here the gen-tle lark, Wea - ry of". The piano accompaniment starts with a fermata on the left hand, followed by a series of chords and eighth notes. The right hand has a melodic line with a triplet of eighth notes. Dynamics include piano-piano (pp) and ad libitum slentando.

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

The vocal entry continues with the lyrics "rest, From his moist ca - bi-net mounts up on". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamics include piano-piano (pp).

ad lib.

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

The first system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

or -
- ri - seth

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

The second system of the musical score. The vocal line continues with a melodic phrase marked with a trill (*tr*). The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *f* and *sf*.

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

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

The third system of the musical score. It shows two vocal lines. The piano accompaniment includes dynamic markings *f*, *sf*, *p*, and *cresc.* (crescendo).

in true ma - jes - ty!

The fourth system of the musical score. The vocal line ends with a fermata over a whole note. The piano accompaniment features dynamic markings *f*, *ff*, and *sf*.

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

From his moist.. ca - bi-net mounts..... up..... on high.....
Sva......
cresc. *pp*

Sva...... *tr.*.....

ad lib...... *tr tr*.....
 Lo! here the gen - tle lark,.....
pp

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

rest, wea

rest, wea

tr tr tr tr

This system contains the first two systems of music. The top staff is a vocal line with lyrics "rest, wea" and "rest, wea". The second staff is another vocal line with lyrics "rest, wea" and "rest, wea". The piano accompaniment consists of two staves: the right hand has a melodic line with trills and the left hand has a rhythmic accompaniment of chords.

tr tr

This system contains the third and fourth systems of music. The top staff is a vocal line with trills. The second staff is another vocal line with trills. The piano accompaniment consists of two staves: the right hand has a melodic line with trills and the left hand has a rhythmic accompaniment of chords.

tr tr cresc. ry of rest, mounts.....

cresc. f ff pp

This system contains the fifth and sixth systems of music. The top staff is a vocal line with lyrics "ry of rest, mounts....." and dynamic markings "tr", "tr", "cresc.". The second staff is another vocal line with lyrics "ry of rest, mounts....." and dynamic markings "tr", "tr", "tr". The piano accompaniment consists of two staves: the right hand has a rhythmic accompaniment of chords with dynamic markings "cresc.", "f", "ff", "pp".

..... on high, mounts..... on high, mounts.....

tr tr tr

ff pp ff pp

This system contains the seventh and eighth systems of music. The top staff is a vocal line with lyrics "..... on high, mounts..... on high, mounts....." and dynamic markings "tr", "tr", "tr". The second staff is another vocal line with lyrics "..... on high, mounts....." and dynamic markings "tr", "tr", "tr". The piano accompaniment consists of two staves: the right hand has a rhythmic accompaniment of chords with dynamic markings "ff", "pp", "ff", "pp".

LO! HERE THE GENTLE LARK.

ad lib.

on high,

sf sf

tr tr *tr tr*

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

p

tr

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

tr tr tr tr tr tr tr

il basso sempre stacc.

tr tr

tr tr

The Banks of Allan Water.

Words by M. G. LEWIS.

PIANO.

The piano introduction is in 3/4 time, B-flat major. The right hand starts with a melody of eighth and quarter notes, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines, marked *p* in the second measure.

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

The first line of the song features a vocal melody and piano accompaniment. The piano part is marked *p* and consists of chords and a bass line.

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

The second line continues the vocal melody and piano accompaniment. The piano part includes chords and a bass line.

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

The third line continues the vocal melody and piano accompaniment. The piano part is marked *mf* and includes chords and a bass line.

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

The fourth line continues the vocal melody and piano accompaniment. The piano part is marked *colla voce.* and *f*, and includes chords and a bass line. The vocal line has *sf* markings.

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.

Allagro con spirito.

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics include *f* and *sf*. The bass line consists of a steady eighth-note accompaniment.

Second system. Vocal line with lyrics: 1. Like Etna's dread vol - ca - no see the am - ple / 2. Now, as more vi - vid and in - tense each splinter. Piano accompaniment includes *riten.* and *ten.* markings. Dynamics include *f*.

Third system. Vocal line with lyrics: 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, piano accompaniment includes *p* and *f* dynamics.

Fourth system. Vocal line with lyrics: 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 piano accompaniment includes *mf*, *sf*, and *sf* dynamics.

Fifth system. Vocal line with lyrics: 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 piano accompaniment includes *cresc.* and *p* markings. A small 'G' is at the bottom right.

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,

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 -

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

ad lib.

Bri - tish fleet.
 Bri - tish fleet.

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 *p*

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

f *p*

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

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

cresc. *f* *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*

The piano introduction consists of two staves in a key signature of two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from forte (f) to piano (p) and piano sf (p sf).

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

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

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding bass line in the left hand. Dynamics include crescendo (cresc.), forte (f), tenuto (ten.), and piano (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

The second system continues the vocal and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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*

The final system concludes the piece with the last line of lyrics. The piano accompaniment features a strong forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand.

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.

13

"NO SONG, NO SUPPER."

Andante sostenuto con espressione.

STORACE.

PIANO.

p e con espressione. *dim.*

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

p

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-

cresc. *dim.*

- 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

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.

(THE ORIGIN OF GUNPOWDER.)

Words by T. DIBDIN.

Allegro maestoso.

BRAMHAY.

PIANO.

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

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

- 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

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* *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.

p *pp* *pp*

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

p

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

f

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. *dim.* *p*

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.

ANO. *Andante.*

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

mean, 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

p

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* *leggiero.*

The piano introduction consists of two staves. The right hand plays a melody in G minor with a 3/4 time signature, starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and ending with a quarter note G. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter rest followed by eighth notes G, F, E, D, C, B, A, G, and ending with a quarter note G.

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

cresc. *f* *p*

The first two lines of the song are set in G minor, 3/4 time. The vocal line begins with a quarter rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment continues with the eighth-note pattern from the introduction. Dynamics include a crescendo, a fortissimo (f) marking, and a piano (p) marking.

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

p

The third line of the song continues the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking.

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 fourth line of the song continues the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking.

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 fifth line of the song continues the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking, a *colla voce* instruction, a crescendo (*cresc.*), and a *ten.* (tension) marking.

- 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

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, }

cresc.

great a man, so great a man, so great a man I'll be! You'll for - get the lit - tle

f *ad lib.*

cresc. *f* *colla voce.* *pp* *leggierissimo.*

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

tr *tr* *tr*

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

f

Oh! rest thee, babe.

Words by D. TERRY.

(OH! SLUMBER, MY DARLING.)

"Guy Maunering."

WHITAKER.

Andantino.

PIANO. *p*

The piano introduction is in 6/8 time, marked *Andantino*. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

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 features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part is marked *p e legato*. The lyrics are: "Oh! slum - ber, my dar - ling, thy sire is a knight, Thy mo - ther a la - dy, so".

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 continues the vocal melody and piano accompaniment. The lyrics are: "love - ly and bright! The hills and the dales from the tow'rs which we see, They all shall be - long, my dear".

ad lib. *temp*

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

colla voce. *pp*

The final line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked *temp*. The lyrics are: "in - fant, to thee: Oh! rest thee, babe, rest thee, babe, sleep on till day, Oh!". The piano part is marked *colla voce.* and *pp*.

tr ad lib.

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

dim. *pp*

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

p e legato. *cresc.* *f*

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

p *f*

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

ad lib. *tempo.* *colla voce.* *pp*

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

ad lib. *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!

dim *pp*

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.

The girl I left behind me.

18th Century

Allegretto.

PIANO. *f* *ten.*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, and then a series of sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

I'm lonesome since I cross'd the hills, And o'er the moor-land sed-gy, Such

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The piano part includes a dynamic marking of *p* (piano).

hea-vi-ness my bo-som fills, Since part-ing with my Bet-sy. I seek for one as

The second line of the song continues the vocal melody and piano accompaniment.

fair and gay, But find none to re-mind me, How blest the hours pass'd a-way With the

The third line of the song continues the vocal melody and piano accompaniment.

girl I left be-hind me.

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *ten.* (tenuto).

2.
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.

3.
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. ARNE.

Allegro non troppo.

PIANO.

First system of piano introduction. Treble clef, 6/8 time, key of B-flat. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble clef, 6/8 time, key of B-flat. Dynamics: *f* (forte).

Vocal entry and piano accompaniment, first system. Treble clef, 6/8 time, key of B-flat. Lyrics: "Un - der the greenwood tree, Who loves to lie with me, And tune his mer-ry". Dynamics: *p* (piano).

Vocal entry and piano accompaniment, second system. Treble clef, 6/8 time, key of B-flat. Lyrics: "note, his mer-ry mer-ry note, Un - to the sweet bird's throat, And". Dynamics: *cresc.* (crescendo).

Vocal entry and piano accompaniment, third system. Treble clef, 6/8 time, key of B-flat. Lyrics: "tune his merry note, Un-to the sweet bird's throat, Come hi-ther,". Dynamics: *mf* (mezzo-forte) and *p* (piano).

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

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

hither, come hither, come hither.

The Three Ravens.

16th Century.

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

Allegretto.

IANO.

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,.....

.... 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

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 plays a melody in G minor, starting with a half note G, followed by quarter notes A, B, C, D, E, F, G, and then a series of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes and chords.

The piano accompaniment for the first system continues with the right hand playing a melodic line with slurs and accents, and the left hand playing chords and rhythmic patterns.

espress.

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

mf *p dolce.*

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The vocal line is in G minor and features a melodic line with slurs and accents. The piano accompaniment includes dynamic markings *mf* and *p dolce.*

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

The second system of lyrics continues the vocal and piano accompaniment. The piano accompaniment includes dynamic markings *mf* and *p dolce.*

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

mf *dim.* *p* *pp*

The third system of lyrics concludes the vocal and piano accompaniment. The piano accompaniment includes dynamic markings *mf*, *dim.*, *p*, and *pp*.

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

pp

f

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 a tempo.*

ritard. *p soave.*

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

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

tr *p*

colla voce. *pp*

steady thro' the bound-less deep.

tr
ppp *ff*

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

>>> *mf*

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

espress.
p dolce

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

dim. *p*

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

pp *f*
f *pp* *f*

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.

Sva.....

ritard. p soave.

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

Sva.....

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

tr p

Sva.....

pp

tr

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

Sva.....

ppp colla voce. f

>>>

The Bailiff's daughter of Islington.

Traditional.

Allegretto.

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

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'id 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 brid-le-

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. . .

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.

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

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 - try

mf leggiero.

day beguiles? A win-try day be - guiles? Why Flora's beau-ties seem.... to

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

Some Ze-phyr whisper in my

dim. *p*

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

tr ad lib. *colla voce.*

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

tr *pp*

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

win - try day beguiles, a win'try 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. *p*

S

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.*

cresc. *f* *p*

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

cresc. *f*

cresc. *dim.*

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

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

p *cresc.* *p*

mourn!..

FINE.

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

p

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

dim. e rit. *S*

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

sf *colla voce.* **D.Q**

Tell her I'll love her.

SHIELD

Andante con espressione.

PIANO. *p dolce.* *f* *p*

The piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from piano (*p*) to forte (*f*) and back to piano (*p*).

Tell her I'll love her while the clouds drop rain, Or while there's wa-ter in the

The first system shows the vocal line and piano accompaniment. The vocal line starts with a half note, followed by eighth notes. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

path-less main: Tell her I'll love her 'till this life is o'er, And

The second system continues the vocal melody and piano accompaniment. The vocal line has a slight rise in pitch. The piano accompaniment includes a *mf* dynamic marking.

then my ghost shall vis-it this sweet shore, Tell her I'll love her 'till this

The third system shows the vocal line and piano accompaniment. The vocal line has a slight fall in pitch. The piano accompaniment continues with a steady accompaniment.

life is o'er, And then my ghost shall vis - it, shall vis - it this sweet shore.

ad lib.

colla voce.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a slight rise in pitch. The piano accompaniment includes a *colla voce.* marking.

Tell her I on - ly ask she'll

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

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

- 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 consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand provides harmonic support with chords and single notes.

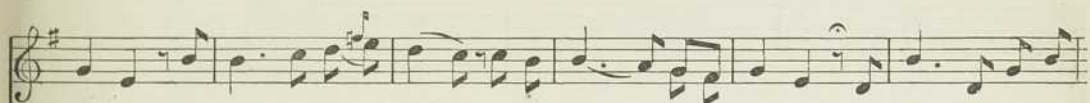
The first vocal entry begins with a whole rest in the right hand, followed by a melodic line. The piano accompaniment starts with a *p* dynamic. The lyrics are: 1. We met-'twas in a crowd— And I thought he would 2. And once a-gain we met, And a fair girl was

The second vocal entry continues the melody. The piano accompaniment features a steady eighth-note accompaniment in the right hand. The lyrics are: 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 vocal entry concludes the piece. The piano accompaniment continues with the eighth-note accompaniment. The lyrics are: 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!



Come, lasses and lads,

Allegretto giocoso.

17th Century.

PIANO. *mf* *p*

1. Come
2. You're

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 *stacc.*

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. *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.

Molto moderato.

PLANO.

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. I found a-gain in the heart of a friend, *cresc.* 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 SHAKSPEARE.
Allegretto.

(AS YOU LIKE IT.)

THOMAS MORLEY.

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 nonno
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 nonno,
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.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. Dynamics include *p*, *f*, and *cresc.*. The second system continues the accompaniment with dynamics *mf*, *pp*, and *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

The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef. Dynamics include *p*.

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

The vocal line continues in the same key and time signature. The piano accompaniment features dynamics *p* and *mf*.

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

The vocal line concludes the phrase. The piano accompaniment features a dynamic of *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.*

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. *p*

The piano introduction consists of two staves in 2/4 time with a key signature of one flat (B-flat). 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.

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

pp

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid". The piano part is marked *pp*.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "sing in the val - ley be - low:..... "O don't de - ceive me,". The piano part continues with chords and melodic lines.

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

cresc. *colla voce.*

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "O ne - ver leave me! How could you use..... a poor maid - en". The piano part includes dynamic markings *cresc.* and *colla voce.*

so *pp*..... Re - mem - ber the

mf *p* *pp*

The fourth line of the song features a vocal melody and piano accompaniment. The lyrics are: "so *pp*..... Re - mem - ber the". The piano part includes dynamic markings *mf*, *p*, and *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*

ro - 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 ?".... 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 ?".....

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

Blow high, blow low.

DIBDIN.

Allegro moderato.

PIANO.

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

Blow

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

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

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

f con anima.

f *>* *>*

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

ad lib.

p *colla voce.*

thee.

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

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

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

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

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

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

Down among the dead men.

Words by DYER.

About 1700.

Allegro vigoroso.

PIANO. *f e marcato.*

The piano introduction consists of two staves. The right hand (treble clef) plays a series of chords and moving lines in a 3/4 time signature, marked *Allegro vigoroso*. The left hand (bass clef) provides a steady accompaniment of chords, marked *f e marcato*. The key signature has two flats (B-flat and E-flat).

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

mf

The first two lines of the song are set to a melody in the treble clef. The piano accompaniment is in the bass clef. The lyrics are: "1. Here's a health to the King, and a last-ing peace, To fac-tion an end, to wealth increase; 2. Lst charm-ing beau-ty's health go round, In whom ce-les-tial joys are found,". The piano part is marked *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

The third line of the song continues the melody and piano accompaniment. The lyrics are: "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". The piano part has dynamic markings *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.

The final line of the song features a repeated melody. The lyrics are: "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,". The piano part has dynamic markings *sf p cresc.* and *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

Bacchus' health round brisk - ly move, For Bac - chus is a friend to Love. And he that will this
 Bacchus' 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.
Andantino.

CHARLES E. HORN.

PIANO.

The first system of the piano introduction features a treble clef with a melodic line in B-flat major, 3/4 time, marked *p*. The bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction, with dynamics shifting from *mf* to *f*. The melodic line in the treble clef becomes more active, while the bass clef accompaniment remains steady.

The vocal line enters with the lyrics "Cher-ry ripe, cher-ry ripe, ripe, I cry;...". The piano accompaniment is marked *sempre pna e staccato.* and consists of a rhythmic pattern of chords in the bass clef.

The vocal line continues with the lyrics "Full and fair ones, come and.. buy,... Cher-ry ripe, cher-ry ripe,". The piano accompaniment continues with its characteristic chordal texture.

The final system shows the vocal line concluding with "ripe. I cry; Full and fair ones, come and buy." The piano accompaniment ends with a *f* dynamic and a final chordal flourish.

If so be you 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, *tempo.* There's the land, or Cher - ry Isle. Cher-ry ripe, cher-ry ripe,
colla voce. *sempre più 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.*

Oher - 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

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

rallentando.
riten. *sf colla voce.* *sf* *f*

Cease your funning.

Ancient British.

GAY.

Allegretto.

Cease your fun-ning,

ANO.

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.

Oh, no, we never mention her!

Words by T. H. BAILY.

SIR H. R. BISHOP.

mf e tenuto molto.

PIANO.

him! His

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

name is nev-er heard; My lips are now for-bid to speak That
charms that o-thers see, But wore 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

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*

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

dim. *p*

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

dim. *p*

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

f

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

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

sf sf sf sf

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

colla voce. dim. f

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

p

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

dim. p

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

f

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

pp

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

sf sf sf sf

ad lib.

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

colla voce. dim. f

Blow, blow, thou winter wind.

Words by SHAKSPEARE.

(AS YOU LIKE IT.)

DR. ARNE.

Andante con moto.

VOICER.

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'

PIANO.

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

PIANO.

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-

PIANO.

ad lib.

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

PIANO.

colla voce. *mf*

The Soldier's Tear.

Words by T. H. BAYLY, Esq.

ALEXANDER LEE.

PIANO. *Larghetto.* *pp*

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

p

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

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

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

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

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.

The piano introduction is in G minor, 6/8 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4-C5, and continues with a series of eighth and sixteenth notes. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3-B3, and continues with a steady eighth-note pattern. Dynamics include piano (*p*) and *con espressione*.

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

The vocal line begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and chords in the treble clef. Dynamics include piano (*p*).

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

The vocal line continues with a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and chords in the treble clef. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) dynamic.

plea-sure so of - ten was mine.

The vocal line continues with a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and chords in the treble clef. Dynamics include piano (*p*) and a forte (*f*) dynamic.

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

The vocal line continues with a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5-F5, G5-A5-B5, C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and chords in the treble clef. Dynamics include piano (*p*).

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

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

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

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

love.

When forced from dear Hebe.

Words by SHENSTONE.

Andante con moto.

DR. ARNE.

PIANO. *p* *legato.*

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

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

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

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

ad lib. *colla voce.* *ad lib.* *colla voce.*

- turn. To see when my charmer goes

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a fermata and the instruction '- turn.' followed by the lyrics 'To see when my charmer goes'. The middle and bottom staves are for the piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes. A dynamic marking 'tr' is present above the piano part.

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

The second system continues the musical score. The vocal line has the lyrics 'by, Some Her-mit peep out of his cell, How he thinks on his youth with a sigh, How'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'p' is visible in the piano part.

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

The third system of the score. The vocal line lyrics are 'fond-ly he wishes her well, On him she may smile if she please, 'Twill warm the cold'. The piano accompaniment features a 'dim.' (diminuendo) marking.

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

The fourth system. The vocal line lyrics are 'bo-som of age, Yet cease, gentle He-be, O cease, such softness would ru-in the'. The piano accompaniment includes dynamic markings 'pp' and 'colla voce.'.

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

The fifth and final system on the page. The vocal line lyrics are 'sage, Such soft-ness would ru-in the sage.'. The piano accompaniment includes dynamic markings 'colla voce.', 'f', and 'ten.'.

Pray, Goody.

(SUNG IN "MIDAS.")

Words by KANE O'HARA.

Allegretto.

PIANO.

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The piece concludes with a *dim.* (diminuendo) and a final *p* dynamic.

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

cresc. *f*

pp *cresc.* *sf*

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic and also includes a crescendo (*cresc.*) leading to a sforzando (*sf*) dynamic.

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

sf *sf* *dim.* *p*

The second system continues the vocal and piano accompaniment. The vocal line has a sforzando (*sf*) dynamic followed by a diminuendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also features a sforzando (*sf*) dynamic, a diminuendo (*dim.*), and a piano (*p*) dynamic.

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

mf *dim.* *p*

The third system continues the vocal and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic followed by a diminuendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic, a diminuendo (*dim.*), and a piano (*p*) dynamic.

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

f *p.* *sf* *sf*

The final system of the song features a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a piano (*p.*) dynamic, and then two sforzando (*sf*) dynamics. The piano accompaniment also features a forte (*f*) dynamic, a piano (*p.*) dynamic, and two sforzando (*sf*) dynamics.

ad lib. *tempo.*

ne-ver more to rise, Pray,..... Good-y, please to mod-er-ate the

colla voce. *pp*

ran-cour of your tongue, Why flash those sparks of fu-ry from your eyes?...

cresc. *sf sf sf dim. p colla voce.*

ad lib.

..... Re-mem-ber when the judg-ment's weak, the pre-ju-dice is strong, A

p cresc. mf

ad lib.

stranger why will you..... des-pise?.....

colla voce. *Ped.* *sf* *

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 melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The first vocal entry is on a single staff, with the lyrics "1. She's" appearing at the end of the line. The piano accompaniment below features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *p*.

all my fan - cy paint - ed her, She's love - ly, She's di - vine;..... But her

p e legato

The second vocal line continues the melody with the lyrics "all my fan - cy paint - ed her, She's love - ly, She's di - vine;..... But her". The piano accompaniment continues with a consistent eighth-note pattern. The dynamic marking is *p e legato*.

heart it is an - o - ther's She nev - er can be mine; Yet

The final vocal line concludes the phrase with the lyrics "heart it is an - o - ther's She nev - er can be mine; Yet". The piano accompaniment continues to the end of the page.

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.

PIANO.

Allegretto.
p e leggero. *f*

The piano introduction consists of two staves in 2/4 time with a key signature of one flat (B-flat). The right hand starts with a treble clef and a key signature of one flat, playing a melody of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'p e leggero' (piano and light) and 'f' (forte).

1. On Richmond Hill there lives a lass, More bright than May-day

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat and the time signature is 2/4. The lyrics are '1. On Richmond Hill there lives a lass, More bright than May-day'. The piano part includes accents (>) and a dynamic marking of 'p' (piano).

morn,... Whose charms all o-ther maids sur-pass, A rose with-out a thorn. This

The second system continues the song with the lyrics 'morn,... Whose charms all o-ther maids sur-pass, A rose with-out a thorn. This'. The piano accompaniment features a dynamic marking of '>' (accent) and 'p' (piano).

lass so neat, with smiles so sweet, Has won my right good will,... I'd crowns re-sign to

The third system concludes the song with the lyrics 'lass so neat, with smiles so sweet, Has won my right good will,... I'd crowns re-sign to'. The piano accompaniment includes dynamic markings of 'f sf' (forte sostenuto) and 'sf' (sforzando).

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 crown 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

crowns re-sign to call her mine, Sweet Lass of Richmond Hill, Sweet Lass of Richmond

Hill, Sweet Lass of Richmond Hill, I'd crowns re-sign to call thee mine, Sweet

Lass of Richmond Hill...

Black-eyed Susan.

("ALL IN THE DOWNS.")

Words by GAY.

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 wav - 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,

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."... } 5. The boatswain
that still points to thee."...

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 consists of two staves in 3/4 time, key of B-flat major. The melody is marked with dynamics *p*, *f*, *p*, *f*, *p*, and *sf*. The accompaniment features a steady eighth-note bass line.

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 includes the vocal melody and piano accompaniment. The piano part is marked *p*. The lyrics are aligned with the vocal line.

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 continues the vocal melody and piano accompaniment. The piano part features a consistent accompaniment pattern.

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 concludes the piece. The piano part is marked *p* and features a final cadence.

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* *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 spell'd—
 "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 DIBBIN.

PIANO.

p dolce. *p legato.*

I lock'd up all my trea - sure, And
My business done and 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

ANO.

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 hb.

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

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.

f *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

ad lib. *tempo.*

leaf was at rest, and I heard not a sound, But the woodpeck-er tap-ping the hollow beech tree; Ev'ry

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

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.

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

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

M. dis-cov-er'd day, And England's chalky cliffs to-geth-er. At sev'n, up Chan-nel how we

con anima.
f

bore! While hopes and fears rush'd on each fan-cy, At twelve, I gai-ly jump'd a-shore, And to my

f *ad lib.*
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 straight a-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 hundred 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!" "Bea
And now we've driv'n the foe a-shore, Nev-er to fight with Briton's more, Le

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.

1. There was a jol - ly
2. I live by my mill, she

f *p*

LANO.

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

f sf *sf* *sf* *sf*

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....

sf *sf* *f*

f *p* *tr* *tr*

The jolly young Waterman.

Allegro moderato.

DIBDIN.

PIANO.

The first system of the piano introduction, marked *p* (piano). It features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in a single staff, while the bass line is written in a grand staff format with both treble and bass clefs.

The second system of the piano introduction, marked *f* (forte). It continues the melody from the first system, with the bass line providing a rhythmic accompaniment.

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

The vocal entry begins with the first line of lyrics. The piano accompaniment is marked *p* and features a steady eighth-note bass line.

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

The vocal entry continues with the next two lines of lyrics. The piano accompaniment remains consistent with the previous system.

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 oft - times would they be gig - gling and leer - ing,

The vocal entry concludes with the final two lines of lyrics. The piano accompaniment continues to provide a steady accompaniment.

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.

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!

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 for-lorn? No, no, no, no, no, no, not

I!..... When his red coat I saw, Not a tear would it draw,
 I!..... His fame my concern, How my bo-som would burn,

ad lib.

But I'd give him e-clat for his bra-ve-ry!!
 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 in the left hand with chords and moving lines. 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 line and piano accompaniment. The piano part continues with a steady accompaniment. Dynamics include *p*.

blackbird war - bles to his bride, Let's range the fields, my An - nie, Let's

The second system continues the vocal and piano accompaniment. The piano part features a triplet in the right hand. Dynamics include *p*.

range the fields, my An - nie.

The third system continues the vocal and piano accompaniment. The piano part has a more active accompaniment with a *mf* dynamic. Dynamics include *mf* and *tr*.

The de - vious path our steps shall bring To yon - der hap - py grove,

The fourth system concludes the vocal and piano accompaniment. The piano part ends with a *pp* dynamic.

To yon-der hap-py grove, Where night-in-gales de-

pp *leggiero.*

- 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

tr

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.

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

1. 'Twas on the morn of sweet May-day, When
2. The cheer-ful par-ish bells had rung, With

The first two lines of the song are in 6/8 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *p* (piano) and *pp* (pianissimo).

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

The third line of the song continues the melody and accompaniment. The piano accompaniment features a *mf* (mezzo-forte) dynamic.

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-

The fourth line of the song concludes the piece. The piano accompaniment continues with the same rhythmic pattern.

- 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.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a series of eighth notes and quarter notes, featuring trills (tr) on the final notes of several phrases. The left hand starts with a bass clef and a common time signature, playing a series of chords and single notes. Dynamics include piano (p) and crescendo (cresc.).

tr

Where the bee sucks, There lurk I; In a

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line includes a trill (tr) on the word 'I'. The piano accompaniment continues with chords and single notes. Dynamics include piano (p).

cowslip's bell I lie: There I couch when owls do cry, when owls do

Sua.....

The second line of the song continues the vocal line and piano accompaniment. The piano part features a series of chords and single notes. Dynamics include piano (p) and *Sua.....* markings.

cry, when owls do cry. On a bat's back do I fly,.....

Sua.....

Sua.....

leggiero e p

The third line of the song continues the vocal line and piano accompaniment. The piano part features a series of chords and single notes. Dynamics include piano (p) and *leggiero e p* markings.

..... do I fly, Af-ter sun-set, mer-ri-ly, mer-ri-ly, Af-ter sun-set, mer-ri-

p

cresc.

mf

The fourth line of the song continues the vocal line and piano accompaniment. The piano part features a series of chords and single notes. Dynamics include piano (p), crescendo (cresc.), and mezzo-forte (mf).

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

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, 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.

Your Mol-ly has nev-er been

PIANO *p* *sosten.* *pp*

false she de- clares, 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

ad lib.

one of your crew? To be use - ful and kind, with my Thomas I stay'd, For his

colla voce.

ad lib.

trow - sers I wash'd, and his grog too, I made.

tempo. mf *p*

Tho' you pro-mis'd last Sun-day to walk in the Mall, With

sosten. *pp*

Su - san from Dept-ford, and like-wise with Sal, In si - lence I stood, your un -

o

- kind - ness to hear, And on - ly up - braid - ed my Tom with a tear, And

on - ly up - braid - ed my Tom with a tear. Why should Sal, or should Su - san than

mf *pp*

me be more priz'd? For the heart that is true, Tom, should ne'er be de - spis'd. Then be

colla voce.

constant and kind, nor your Mol - ly for - sake, Still your trow - sers I'll wash, and your

grog, too, I'll make.

mf *p*

The Roast Beef of Old England.

Words and Music by LEVERIDGE.

Allegro.

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 slip-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
 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.

Muſtoſo.

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter note G4, followed by a half note chord of A4-C#5-E5, and then a series of eighth and sixteenth notes forming a melodic line. The left hand starts with a bass clef and a common time signature, playing a series of chords and single notes in a steady, rhythmic pattern.

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 line and piano accompaniment. The vocal line is on a single staff with a treble clef, F# key signature, and common time. It contains two lines of lyrics. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. The dynamics are marked *mp* (mezzo-piano).

- 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 line and piano accompaniment. The vocal line has a treble clef, F# key signature, and common time. The piano accompaniment has two staves (treble and bass clefs) with a common time signature. The dynamics are marked *mp*.

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 concludes the vocal line and piano accompaniment. The vocal line has a treble clef, F# key signature, and common time. The piano accompaniment has two staves (treble and bass clefs) with a common time signature.

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*

pp

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

cor - al branch-es twine, And that ev - 'ry wreath-ed shell, Breathes a tone as soft as

thine..... Hopes as fond as thou would'st prove, Truth as bright as e'er was told,

Hearts as warm as those a - bove, Dwell un - der the wa - ters cold,..... Un - der the

wa - ters cold. Oh! Come with me, my love, And our fai - ry home shall

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.

DR. ARNB.

PIANO. *f*

Andante. *ten.* *3* *ten.* *3*

p *f* *Soli. p*

f *p* *f* *p*

tr

f *tr* *ff*

The sol - dier tir'd.....

p *3* *3* *3*

..... of war's..... a - larms, For -

- swears the clang of hos - tile arms,.....

..... And scorns the spear and

shield: The sol - dier tir'd of

war's a - larms, For - swears the clang of hos - tile

arms, And scorns.....

f *p*

This system contains the first line of music. The vocal line begins with the lyrics "arms, And scorns.....". The piano accompaniment features a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the second measure.

..... the spear, the spear and shield, For -

p *f*

This system contains the second line of music. The vocal line continues with "..... the spear, the spear and shield, For -". The piano accompaniment has a dynamic marking of *p* in the second measure and *f* in the fourth measure.

- swears the clang of hos - tile arms, And scorns.....

p *f* *p* *tr*

This system contains the third line of music. The vocal line continues with "- swears the clang of hos - tile arms, And scorns.....". The piano accompaniment has dynamic markings of *p*, *f*, and *p* in the first three measures, and a trill (*tr*) in the fourth measure.

.....

This system contains the fourth line of music, which is a purely instrumental piano section. It consists of a series of chords in the right hand and rests in the left hand.

f *p* *tr*

This system contains the fifth line of music. The piano accompaniment features dynamic markings of *f*, *p*, and trills (*tr*) in the first three measures.

the spear, the spear and

tr

cresc. *f*

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes a *cresc.* marking and a *f* dynamic.

shield.

f *ten.*

This system continues the piano accompaniment with a *f* dynamic and a *ten.* marking.

Soli.

p *f* *p*

This system includes a *Soli.* marking and dynamic markings of *p*, *f*, and *p*.

f *p*

This system features a triplet in the piano part and dynamic markings of *f* and *p*.

f *tr*

This system concludes the piano part with a *f* dynamic and a *tr* marking.

But if the bra-zen trum-pet sound.....
Solo Trumpet.

f

..... He

tutti. f

burns with con-quest to..... be crown'd, And dares a-gain the

f

field,..... And dares.....
Solo Trumpet.

p *f* *p*

..... a-gain the field,

f

He dares.....

p L.H.

poco f

tr
- gain the field. He dares.....

f *p*

He dares..... a -

piu f *cresc.*

tr
- gain the field.

ff *ff* *p*

The anchor's weigh'd.

Words by S. J. ARNOLD.

BRAHAM.

PIANO.

Andante *p* *cresc.* *p* *pp*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a half note G4. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from piano (p) to pianissimo (pp), with a crescendo (cresc.) marking.

The tear fell gent - ly from her eye,

f *dim.* *p*

The first system includes the vocal line and piano accompaniment. The vocal line begins with a whole note G4. The piano accompaniment features a melodic line in the right hand and a 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 system continues the vocal and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Dynamics include crescendo (cresc.), diminuendo (dim.), and piano (p).

think I ne'er might see her more, To think I ne'er might see her more.

f

The third system concludes the vocal and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Dynamics include forte (f).

"Dear youth," she cried, "and canst thou haste a - way? My heart will break; a

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

me." "Weep not, my love," I

trem - bling said, "Doubt not a con-stant heart like mine; I ne'er can meet an -

- 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 pledge shall be! The anchor's weigh'd,

..... The an-chor's weigh'd!..... fare-well! fare-well! re - mem - ber

me."

dolce. *f*

rien.

Home, sweet Home.

Words by J. HOWARD PAYNE.
Andante larghetto.

SIR H. R. BISHOP.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a quarter rest followed by a quarter note G, then eighth notes A-B, C-D, E-F, G-A, and a quarter note G. The left hand plays a rhythmic accompaniment of eighth notes: G-A-B-A-G, F-G-A-G-F, E-F-G-F-E, D-E-F-E-D, C-D-E-D-C, B-C-D-C-B, A-B-C-B-A, G-A-B-A-G.

The first vocal entry is on a single staff. It begins with a whole rest for four measures, then a quarter note G, followed by a quarter note A, and a quarter note B. The piano accompaniment continues with the same eighth-note pattern as in the introduction.

plea - sures and pa - la - ces though we may roam, Be it

The second vocal line continues the melody from the first line. The piano accompaniment remains consistent.

ev - er so hum - ble, there's no place like home! A

The third vocal line continues the melody. The piano accompaniment remains consistent.

charm from the skies seems to hal - low us there, Which,

The fourth vocal line continues the melody. The piano accompaniment remains consistent.

p espress.

seek thro' the world, is ne'er met with else - where. Home!

pp

home!... sweet, sweet home! There's no place like home,..... There's

largo. *tr* *tempo lo.*

no place like..... home!....

colla voce. *ff ten.* *ff*

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.*..... *tr.*.....

The first system of the musical score for 'Home, Sweet Home'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with a steady eighth-note accompaniment. The vocal line includes trills indicated by 'tr.' above the notes.

them with the peace of mind dear - er than all.

The second system of the musical score. The piano accompaniment continues with the same eighth-note pattern. The vocal line concludes the phrase with a final note.

Home! home!..... sweet, sweet home! There's

The third system of the musical score. The piano accompaniment features a more active eighth-note accompaniment. The vocal line includes a trill and a dynamic marking of *mf*.

no place like home!..... There's no place like home!....

p *largo.* *tr.* *ad lib.*

mf *colla voce.* *pp* *ff* *ten.*

The fourth and final system of the musical score. The piano accompaniment includes dynamic markings of *mf*, *colla voce.*, *pp*, *ff*, and *ten.* The vocal line includes a *tr.* and *ad lib.* marking.

The death of Nelson.

Words by S. J. ARNOLD.

Larghetto.

BRAHAM.

PIANO.

The first system of the piano introduction features a treble clef with a complex, flowing melody of eighth and sixteenth notes, and a bass clef with a steady accompaniment of quarter notes. Dynamics include *fp* (fortissimo piano).

The second system continues the piano introduction with similar melodic and accompaniment patterns. Dynamics include *fp*.

RECIT.

O'er Nel-son's tomb, with si - lent grief op -

The recitativo section begins with a vocal line on a whole rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

-prest, Brit-tan-nia mourns her he - ro! now at rest: But those bright lau - rels will not fade with

The second system of the recitativo section continues the vocal line and piano accompaniment. Dynamics include *f* (forte) and *f>* (fortissimo).

years, Whose leaves are wa - ter'd by a nation's tears.

The final system of the recitativo section concludes the vocal line and piano accompaniment. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

Trumpets. 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*

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-try 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,
well the gal-lant he-ro fought, For Eng-land, home, and beauty,
Nor thought of home or
For Eng-land, home, and

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

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.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of eighth notes, followed by a melodic line that rises and then descends. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It contains two lines of lyrics. The piano accompaniment is in a bass clef and provides a steady eighth-note accompaniment. Dynamics include *tr* (trill) and *p* (piano).

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

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef and provides a steady eighth-note accompaniment.

wave,..... For Thou, O Lord,.. hast pow'r to save; I
breath..... Rous'd me from sleep.... to wreck and death! In

The final system of the song concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef and provides a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo).

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 -

fall, } And calm and peace - ful is my sleep,.....
- ty; }

Rock'd in the cra-dle of the deep; And calm and peace-ful is my

sleep,..... Rock'd in the cra - dle of the deep.

mf *fz* *dim.* *tr*

Tell me, Mary, how to woo thee.

Moderato.

G. A. HODSON.

PIANO.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part begins with a *p dolce* marking and a *p* dynamic. The tempo is marked *Moderato*.

The second system continues the piano accompaniment and vocal line. The piano part includes a *cresc.* marking followed by *fz p*, and later *f p f p f* dynamics. The vocal line continues with the lyrics.

The third system shows the vocal line with the lyrics: "Tell me, Ma-ry, how to woo thee, Teach my bo-som to re-veal All its sorrows". The piano accompaniment continues with a *p* dynamic.

The fourth system features the vocal line with the lyrics: "sweet un-to thee, All the love my heart can feel; Tell me, Ma-ry, how to woo thee,". The piano accompaniment includes a *ritard.* marking and a *S p* dynamic.

The fifth system concludes the page with the vocal line lyrics: "Teach my bo-som to re-veal All its sorrows sweet un-to thee, All the love m,". The piano accompaniment continues with a *p* dynamic.

heart can feel. No! when joy first bright-en'd o'er us,

f

p 'Twas not joy il-lum'd her ray, *p espress.* And when sorrow lies be-fore us, 'Twill not chase her

cresc. *p* *p e stacc.*

smiles a-way, 'Twill not chase her smiles a-way, *p espress.* *lento. tr.* 'Twill not chase her smiles away.

p *p soave.*

p dolce. Like the tree no winds can sever *p espress.* From the i-vy round it cast, Thus the heart that

p *p*

lov'd thee ev-er, *ad lib.* Loves thee, Ma-ry, Loves thee, Ma-ry, Loves thee, Ma-ry,

p *colla voce.*

p a tempo.

to the last. Tell me, Ma-ry, how to woo thee, Teac'n my bo - som

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include piano (*p*) and piano fortissimo (*pp*).

to re - veal All its sorrows sweet un - to thee, All the love my

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. Dynamics include piano (*p*) and piano fortissimo (*f*).

dolce.

heart can feel, All its sor - rows sweet un - to thee. All its sor - rows

The third system features a vocal line and piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a more complex texture with chords. Dynamics include piano (*p*) and piano fortissimo (*f*).

con anima. *p espress.* *cresc.*

sweet un - to thee, All the love my heart can feel, All the love my

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand. Dynamics include piano fortissimo (*f*), piano (*p*), and piano fortissimo (*f*).

heart can feel, All the love my heart can feel.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand. Dynamics include piano fortissimo (*f*), piano (*p*), and piano fortissimo (*f*).

The Streamlet.

(FROM THE OPERA OF "THE WOODMAN.")

Words by SIR H. B. DUDLEY.

SHIELD.

Andante.

PIANO.

The piano introduction is in C major, 4/4 time, marked *Andante*. It begins with a treble clef and a common time signature. 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. Dynamics include *p*, *pp*, and *tr p*.

1. The streamlet that flow'd round her cot, All the charms, All the
2. Be - lieve me, the fond sil - vertide Knew from whence, knew from

The first vocal line is a single staff in treble clef, containing the melody for the first two lines of the lyrics. It is accompanied by a piano accompaniment consisting of two staves (treble and bass clefs).

charms of my Em - i - ly knew;
whence it de - riv'd the fair prize;

How oft has its course been for - got, While it paus'd, While it
For, si - lent - ly swel - ling with pride, It re - flected, It re -

The second vocal line continues the melody from the first line. The piano accompaniment continues with chords and moving lines in both hands.

paus'd her dear im - age to view!
- flect - ed her back to the skies,

How oft has its course been for - got, While it paus'd, While it
For, si - lent - ly swel - ling with pride, It re - flected, It re

The third vocal line continues the melody. The piano accompaniment features a more active eighth-note pattern in the right hand.

paus'd her dear im - age to view!
- flect - ed her back to the skies.

The fourth vocal line concludes the piece. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

"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*

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 -

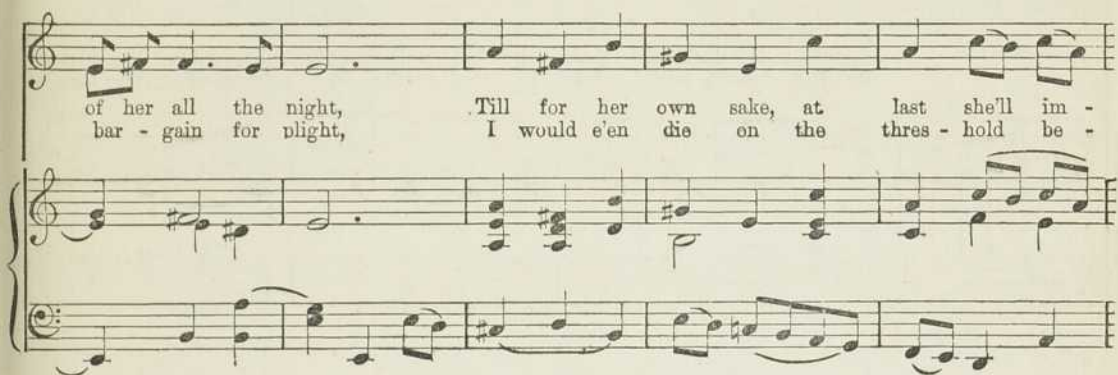
- fice? That which wins o - ther's hearts nev - er can move her,
- fice? I will bring down the stars from Hea - ven a - bove her,

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



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.

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.

cresc. *f*

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,
'To 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.

PIANO. *Allegretto.* p mf

The piano introduction is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics range from piano (p) to mezzo-forte (mf). The music consists of a series of chords and eighth-note patterns in both hands.

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 vocal melody is in G major and 2/4 time. It features a treble clef and a key signature of one sharp. The lyrics are: '1. Sigh no more, la - dies, la - dies, sigh no' and '2. Sing no more dit - ties, la - dies, sing no'. The piano accompaniment is in the same key and time, with a dynamic of piano-piano (pp) and a trill (tr) in the right hand.

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 of the vocal melody continues the lyrics: 'more, Men were de-ceiv-ers ev-er, Men were de-ceiv-ers ev-er;' and 'more Of dumps so dull and hea-vy, Of dumps so dull and hea-vy;'. The piano accompaniment continues with a steady rhythm.

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 vocal melody concludes the lyrics: 'One foot in sea, and one... on shore, To one thing con-stant' and 'The fraud of men was ev-er so,... Since sum-mer first was'. The piano accompaniment ends with a final chord.

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 consists of two staves. The right hand plays a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand 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 vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and a steady eighth-note accompaniment in the right hand.

nev-er shall have it I fear, What a man should I be, And what things would I see, Oh! if

The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns.

I had a thousand a year, Gaf-fer Green, Oh! if I had a thousand a year."

The vocal line concludes the phrase. The piano accompaniment has a more melodic right hand with some slurs.

"The best wish you can make, take my word, Ro-bin Ruff, Will not

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a consistent accompaniment.

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.....*

S
 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." *Svu.....*

The Deserter's meditation

Words by CURRAN.

In moderate time.

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

PIANO. *p*

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,

While bub - bling springs their mu - sic keep, that us'd to

pp

lull thee, us'd to lull thee, lull thee in thy sleep,

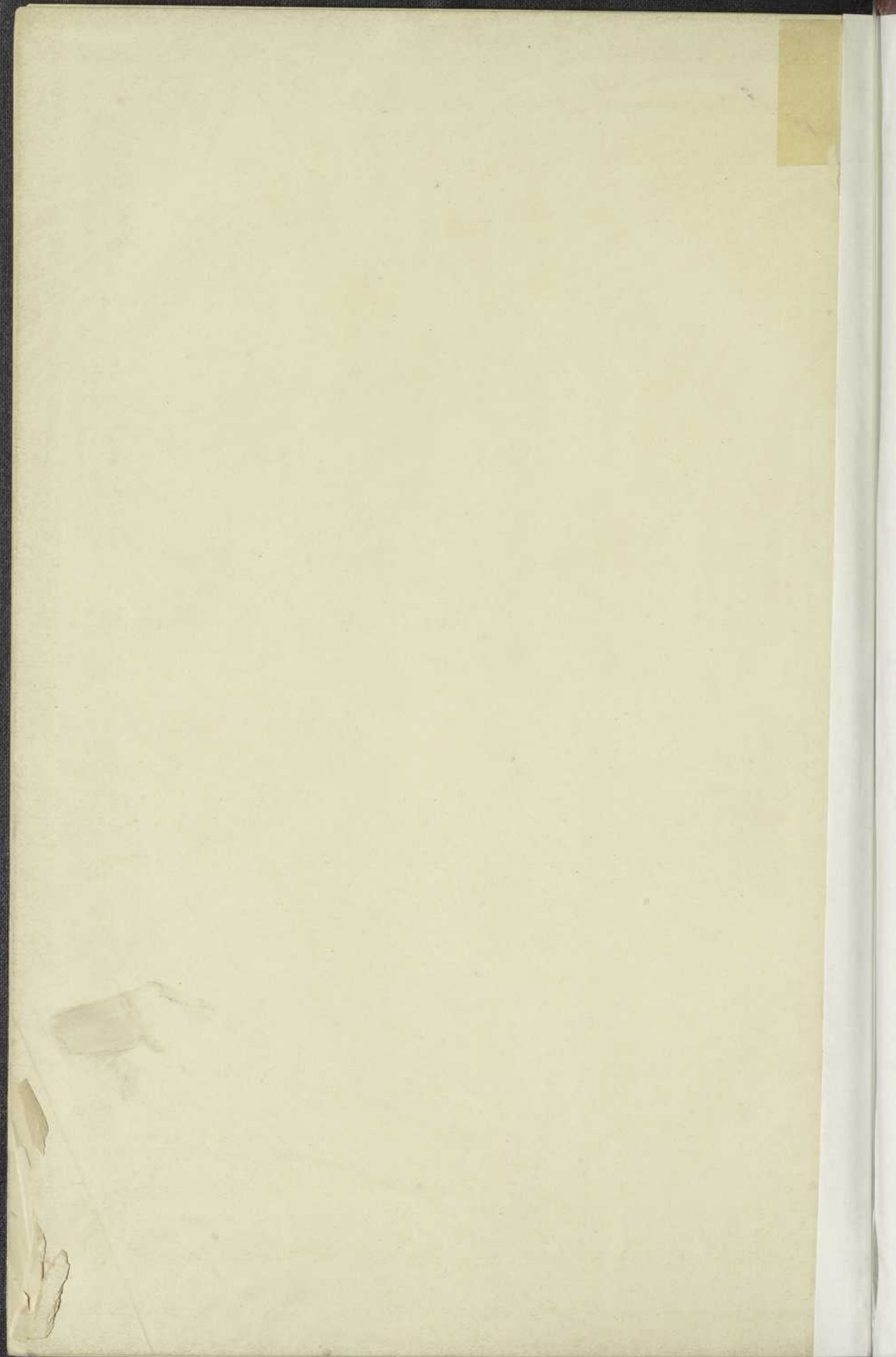
That us'd to lull thee, lull thee,

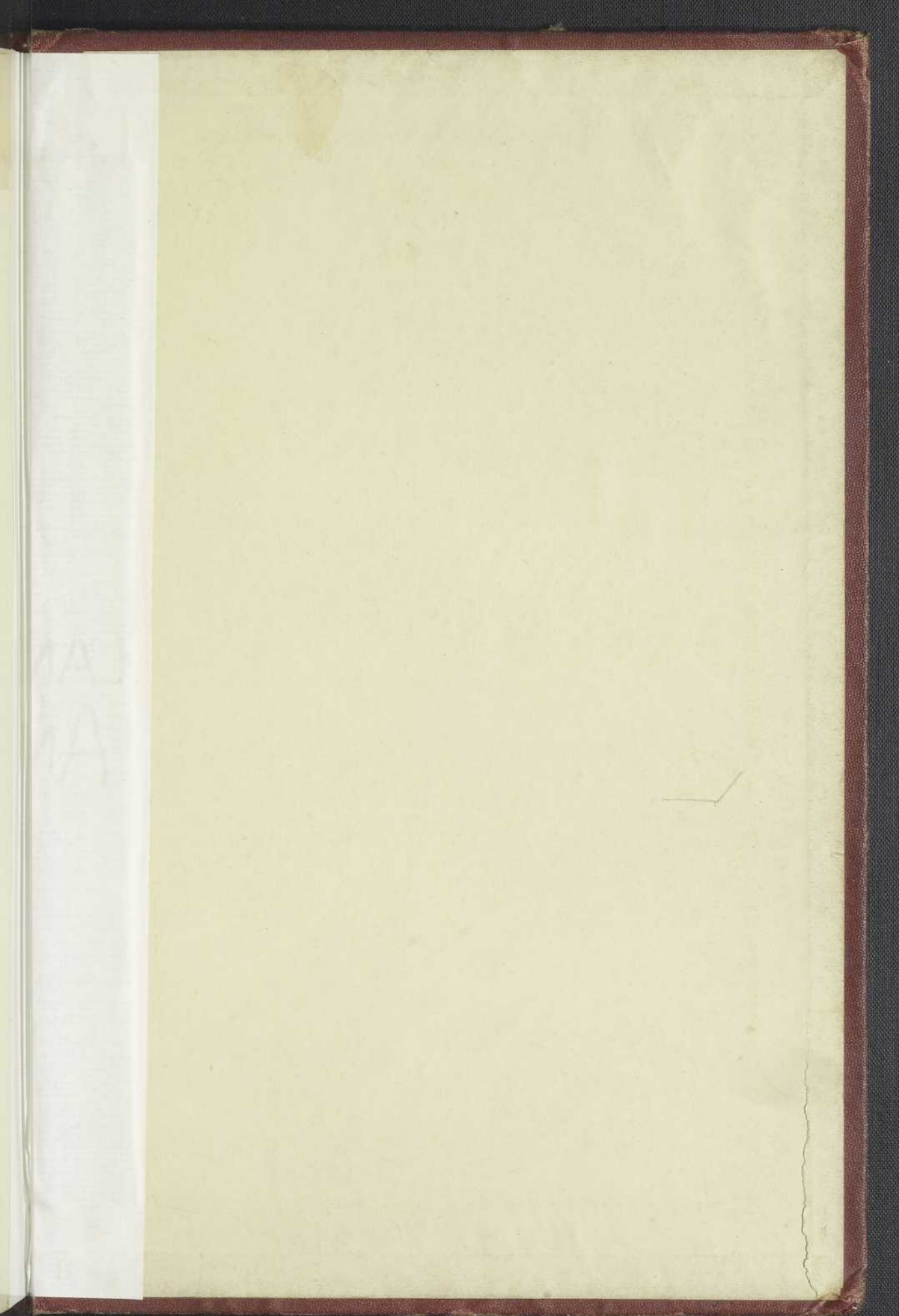
lull thee, us'd to lull thee, lull thee in thy sleep.

ritard.

colla voce.

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