

DEDICATED TO
MRS SCOTT DALGLEISH.

THE YANKEE GIRL

Song
WORDS BY

JOHN GREENLEAF WHITTIER

Music by
Sv. Sveinbjörnsson.

BY THE SAME COMPOSER
THE RIVER'S WHISPER. SONG. 2/- NETT.

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The Yankee Girl

Words by
J. G. WHITTIER.

Allegretto.

Music by
SV. SVEINBJÖRNSSON.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegretto'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf* and *p*. The introduction is divided into three measures, each containing a repeat sign and a fermata. The first measure is marked *mf*, the second *p*, and the third *p*. The piano part is followed by a vocal melody in the right hand, which begins with the lyrics 'She sings by her wheel at that'. The vocal melody is marked *p* and includes a *dim.* (diminuendo) marking. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings of *pp* and *p*. The piano part is divided into three measures, each containing a repeat sign and a fermata. The first measure is marked *pp*, the second *p*, and the third *p*.

mf

p

dim.

p

She sings by her wheel at that

pp

p

low cot - tage door, Which the long ev' - ning

This system contains the first three measures of the song. The vocal line is in G major, 2/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

sha - dow is stretch - ing be - fore, With a

This system contains measures 4 through 6. Measure 6 ends with a double bar line and a repeat sign. The piano accompaniment continues with its characteristic rhythmic pattern.

mu - sic as sweet as the mu - sic which

This system contains measures 7 through 9. Measure 9 ends with a double bar line and a repeat sign. The piano accompaniment includes a piano (*p*) dynamic marking in measure 7.

seems Breath - ed soft - ly and faint in the

This system contains measures 10 through 12. Measure 12 ends with a double bar line and a repeat sign. The piano accompaniment continues with its characteristic rhythmic pattern.

ear of our dreams, The

Ped. *

poco riten.

ear of our dreams.

Ped. * *Ped.* * *Ped.* *

mf piu agitato.

How bril - liant and mirth - ful the

p piu agitato. *

light of her eye, Like a star glanc - ing

*

out from the blue_____ of the sky. And

Red. *

p light - ly and free - - ly her dark tress - es

p

play, O'er a brow_____ and a bo - som as

Red. * *Red.* *

love - ly as they,_____ As

Red. * *Red.* *

love - - - ly as they._____

This system contains the first three measures of the song. The vocal line is in G major, with lyrics 'love - - - ly as they.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The first measure has a 'Pia.' marking, and the second and fourth measures have an asterisk and a 'Pia.' marking.

This system contains the next three measures. The piano accompaniment continues with the same rhythmic pattern. The first measure has a 'Pia.' marking, and the second, third, and fourth measures have an asterisk and a 'Pia.' marking. The system ends with a double bar line and a key signature change to G minor.

Who comes in his pride to that low cottage door, The

This system contains the next three measures. The vocal line begins with a forte 'f' dynamic. The piano accompaniment features a more complex rhythmic pattern with chords. The first measure has a 'Pia.' marking, and the second, third, and fourth measures have an asterisk and a 'Pia.' marking.

haugh - ty and rich to the hum - ble and poor, 'Tis the

riten.

a tempo.

riten.

a tempo.

This system contains the final three measures. The vocal line continues with the lyrics 'haugh - ty and rich to the hum - ble and poor, 'Tis the'. The piano accompaniment features a more complex rhythmic pattern with chords. The first measure has a 'Pia.' marking, and the second, third, and fourth measures have an asterisk and a 'Pia.' marking. The system ends with a double bar line and a key signature change to G major.

riten.

great southern plant - er, the mas - ter who waves His whip of do - min - ion o'er

riten.

a tempo.

hun - dreds of slaves, His whip of do - min - ion o'er hun - dreds, o'er

a tempo.

hun - dreds of slaves.

f

dim.

dolce.

Oh _____ come _____ to my home _____ where my 'ser - vants shall

dolce.

mf *p* *mf*

all De - part at thy bid - ding and come at thy call, They shall

p *mf*

mf *p* *mf*

poco accel. *a tempo.*

heed thee as mis - tress with tremb - ling and awe, And each wish of thy

poco accel. *a tempo.*

rit.

heart shall be felt as a law.

rit. *a tempo.*

mf

Full low at thy bid - ding thy ne - groes may kneel, With the

riten. *f a tempo.*

i - ron of bon - dage on spi - rit and heel, But know that the yan - kee girl

riten. *mf*

rit. *mf*

ritard. *a tempo.*

soon - er would be In fet - ters with them, than in free - - dom with thee, In

ritard. *a tempo.*

fet - ters with them, than in free - dom, in free - dom with thee.

poco accel.

f

Tempo I^{mo}
p

She sings — by her wheel — at that low cot - tage

riten. Tempo I^{mo}
pp

door, Which the long . ev' - ning sha - dow is

stretch - ing be - fore, With a mu - sic as

p

sweet as the mu - sic which seems Breath - ed

gen - tly and low in the ear of our

dreams, the ear of our

dreams, the ear of our

dim.
dreams.

dim. *pp*