

BISPHAM SONG ALBUM



David Bispham.

Edited by

HERMANN KLEIN

PRICE 75 CENTS

The John Church Company
Cincinnati Chicago
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London



BISPHAM SONG ALBUM

*A representative Recital collection,
with interpretative markings,
of the favorite songs of*

DAVID BISPHAM

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PREFACE.

IN bringing out this volume of long familiar songs, my idea and that of Mr. Hermann Klein, to whom I am indebted for the suggestion, is to perpetuate, as far as markings may do so, the readings to which I have, during a number of years, accustomed a considerable public which has honoured my efforts with its approval.

The value of the phonograph in recording well-known artists' interpretations of songs cannot be over-estimated; but the printed page has still its own uses, and, as in the present instance, may indicate much that is required, without leading the imitative student into the temptation of copying; for, while good example is invaluable, individuality is everything in Art, and precept can ill be spared.

There is no way of making the study of vocal art easy, except as, by nature, to sing is relatively more easy for one than for another; and while all the Fine Arts are expressions of the highest of the mental within us, the gift of Song seems to be at once the most common, yet the most uncommon; the most tangible, yet the most elusive; the most coveted, yet the despair of its possessor.

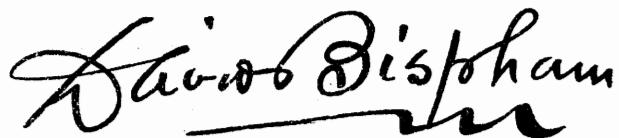
For this reason all vocal study should be slow and sure, under the painstaking guidance of competent teachers; and the public performance of these songs should only be undertaken after as careful preparation as I myself gave them, when first I sang them to an audience; for each is a master-work, and deserves masterly treatment at the hands of the singer.

The human voice is as much an instrument of music as a violin, and should be studied as such. No master of instrumental music would permit a pupil to go before the

public in the state of unpreparedness common among singers; but the enormous spread of music in America to-day makes manifest the lack of serious study among vocal amateurs who are, too often, the first to criticize the performances of artists of standing. The stigma of the charge that vocalists are apt not to be musicians can only be removed by a change of attitude on the part of masters and pupils;—more rigid selection, more serious endeavor!

To the pupil I would say,—neither smoke nor drink if you would preserve from injury both your voice and brain, which, with talent and application, are the singer's prime essentials. Common sense is the all-illuminating grace that will, I hope, *prevent* you, in the end, from adopting the career which, after years of yearning, you may decide to relinquish in favor of someone better able than yourself to set forth the beauties that vocal music has in store. But if you will not be dissuaded, then take up your work intellectually, whether it be on the stage, on the concert platform or in the studio. Remember that you are adopting one of the noblest of careers, and treat yourself and your Art accordingly.

To Mr. Klein, who, better than anyone, knows my work, I owe many thanks for his assistance in the preparation of this little volume, as well as for his encouragement and friendship from the time of my first professional appearances abroad.

A handwritten signature in black ink, appearing to read "David Bispham". The signature is fluid and cursive, with a horizontal line underneath the name.

4 Air.—O ruddier than the Cherry

with Recit.—I rage, I melt, I burn

*Words by John Gay from
"Acis and Galatea"*

GEORGE FREDERIC HANDEL
(1685-1759)

Recit.

furioso ♩ = 108
ff

con fuoco
I rage,
rall.

slowly
rage, I rage, I melt, I burn,
furioso
con sentimento
The fee-ble god has
Adagio

stabb'd me to the heart, Thou trust-y pine! Prop of my god-like
f *mf*

rit. *mf resoluto*

steps! I lay thee by. Bring me a hundred reeds, of decent growth, To make a

p *mf*

pipe for my capacious mouth,

slower *rit.* *p dolce*

In soft — en-chant-ing

Adagio

colla voce *p*

ten. *p* *rit.*

ac-cent-s let me breathe, Sweet Gal-a-te-a's beau-ty, and my love.

pp

Air

Allegro $\text{♩} = 100$

O rud-dier than the cher-ry! O sweet-er than the

p

ber - ry! O rud - dier than the cher - ry! O sweet - er than the

ber - ry! O nymph more bright than moon-shine night, Like kid-lings blithe and

mer - ry!

O

nymph more bright than moon-shine night, Like kid-lings blithe and mer - ry! Like

mf

kid - lings blithe and mer - ry! Like kid - lings blithe and mer - ry! O

rud - dier than the cher - ry! O sweet - er than the ber - ry! O

rud - dier than the cher - ry! O sweet - er than the ber - ry! O

rud - dier than the cher - ry! O sweet - er than the ber - ry! O

cresc.

nymph more bright than moon-shine night, Like kid-lings blithe and mer-

ry, blithe and mer-ry! O nymph more bright than

moon-shine night, Like kid-lings blithe and mer-ry!

colla voce

f a tempo

★ High notes at finish only

15827-A-7

Musical score for two staves. The top staff is bass clef, the bottom staff is treble clef. Both staves have a key signature of one flat. The music consists of six measures.

Musical score continuation. The top staff has a fermata over the first measure. The bottom staff has a dynamic marking "cresc." over the first measure and "ff" over the third measure. The score ends with a "Fine" marking.

mf

Ripe as the melting clus - ter! No lil - y has such

Musical score continuation. The top staff has a dynamic marking "p" over the first measure. The bottom staff has a dynamic marking "p" over the first measure.

lus - tre, Yet hard to tame, As ra - ging flame, And fierce as storms that

Musical score continuation.

blus - ter! Yet hard to tame, As ra - ging flame, And fierce as storms that

D. S. al Fine

Che fiero costume

Arietta

English words by DAVID BISPHAM

GIOVANNI LEGRENZI
(1625 – 1690)

Allegretto scherzando ($\text{d} = 92$)



The Fates in de - ri - sion have writ their de - ci - sion, That
Che fie - ro cos - tu - me d'u - li - ge - ro un - me, che a



love's sweet e - mo - tion should wa - ken our cries, should wa - ken our cries, — That
for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, — che a



rit. poco

love's sweet e - mo - tion should wa - ken our cries! —
for - za di pe - ne si fac - cia a - do - rar! —



p poco meno

But Cu-pid is mas-ter, so let come dis - as - ter! A
E pur nell' ar - do - re il dio tra - di - to - re un

p

vi-sion all fleet-ing's the thing that I prize,
va - go sem-bian-te mi fe'i - do - la-trar,

A vi-sion all fleet-ing's the
un va - go sem-bian-te mi

*rit.**a tempo**mf*

thing that I prize.
fe'i - do - la-trar.

The Fates in de-ri-sion have writ their de-ci-sion, That
Che fie - ro cos-tu-me d'a - li - ge-ro nu - mb; che a

love's sweet e - mo-tion should wa-ken our cries, should wa-ken our cries,
for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar,

That
che a

f rall.

love's sweet e - mo-tion should wa-ken our cries!
for - za di pe - ne si fac - cia a - do - rar!

ten.

mf a tempo

For sad tho' it may be, this blind lit - tle ba - by, Scarce
Che cru - do des - ti - no che un cie - co bam - bi - no con

mf

f

p



weaned from his moth-er, should make me un-wise, should make me un-wise,— Scaree
boc - ea di lat - te si fac - cia sti - mar, si fac - cia sti - mar,— con

rit. poco



weaned from his moth-er, should make me un - wise .
boc - ea di lat - te si fac - cia sti - mar.



This ty-rant un - ten-der, of hearts the rude ren-der, En -
Ma ques-to ti - ran - no con bar - ba-ro in-gan - no, en -

p

tranc-ing my sen-ses hath fill'd me with sighs, —
tran-do per glioc-chi, mi fe' so-spi-rar, —
En-tranc-ing my sen-ses hath
en-tran-do per gl'oc-chi, mi

filled me with sighs!
fe' so-spi-rar,
For sad tho' it may be, this blind lit-tle ba-by, Scarce
Che cru-do des-ti-no che un cie-co bambi-no con

weaned from his moth-er, should make me un-wise, should make me un-wise,
boc-ca di lat-te si fac-cia sti-mar, si fac-cia sti-mar, Scarce
con

wean'd from his moth-er, should make me un-wise.
boc-ca di lat-te si fac-cia sti-mar.

Pur dicesti

Arietta

ANTONIO LOTTI
(1667 - 1740)

English words by DAVID BISPHAM

Allegretto grazioso $\text{♩} = 90$

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poco grazia

Ye have o - pened, oh lips of rar - est beau - ty, oh lips of rar - est
Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca

p

p *tr*

beau - ty, but to breathe a fra - grant _____ 'yes,'
bel - la, quel so - a - ree ca - ro _____ 'si,'

cresc. *mf* *p*

'yes,' pro - mise fair of ev' - ry joy, of
si, che fa tut to il mio pia cer, il

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

rit.

ev' - ry joy.
min pia cer.

colla voce *a tempo* *mf* *marcato il canto*

mf

Ye have - o - pened, oh lips of rar - est beau - ty, oh lips of rar - est
Pur di - ee - sti, o boc - ea, boc - ea bel - la, o boc - ea, boc - ea

p

mf

pp

beau - ty, but to breathe a fra - grant 'yes', 'yes'
bel - la, quel so - u - vee ca - - - ro si, si,

mf colla voce

pp ten

ten

ten

but to breathe a fra - grant 'yes' pro - mise
quel so u - vee ca - - - ro si, che - fa

pp ten

ten

ten

mf

f

dim.

p

fair - of ev' - ry joy, of ev' - ry joy -
tut - to il mio via - cer il mi - o pia - cer

cresc.

dim.

p

15

of ev'ry joy.
il mio pia - cer.

but to breathe a
quel so - a - ve

colla voce

p attempo

Musical score for 'Il mio pia' from Act II of La Traviata. The vocal line starts with a melodic line in G major, followed by a piano accompaniment. The lyrics are:

fra - grant 'yes,' 'yes' pro - mise fair_ of ev' - ry
ca- - ro 'si,' 'si,' che fa tut - to il mio pia

The piano part includes dynamic markings such as *mf*, *p*, and *cresc.*

A musical score page featuring two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a tempo marking of 'dim.'. The bottom staff is for the voice, with lyrics in italics: 'joy, joy, of every joy, of... cer, il mi-o-pia-... -cer, il'. The piano part includes dynamic markings 'dim.', 'p', and 'colla voce'. The vocal line consists of eighth-note patterns.

ev'- ry—— joy.
mio pia - cer.

Let me then in loving duty,
 Per o - nor di sua fa - cel - la there this
 Cu - pid kiss im - press, there this Cu - pid
 ba - cio A-mor t'a - pri, con - un - ba - cio A
 kiss im - press, seal of bliss with - out al -
 mor t'a - pri, dol - ce - fion - te del go -
 colla voce

p

joy.
cer.

Ye
Pur have
di -

a tempo

marcato il canto

mf. *pp*

o - pened, oh lips of rar - est beau - ty, oh lips of rar - est beau - ty,
ce - sti, o boc - ca,boc - ca bel - la, o boc - ca,boc - ca bel - la,

mf *pp*

ten *ten* *ten* *pp ten*

but _____ to breathe a fra - grant 'yes,' 'yes' but _____ to
quel so - a - ree ca - ro si, si, quel so -

f colla voce *pp ten*

ten *ten* *mf* *ten*

breathe a fra - grant 'yes,' pro - mise fair_ of
a - vee ca - ro si, che - fa tut - to il

ten *ten* *mf* *p*

f. *dim.* *p* *3* *3* *3* *ten.*

ev' - ry joy, of ev' - ry joy _____ of
mio pia - cer il mi - o pia - cer _____ il

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

Come raggio di sol

Aria

English words by DAVID BISPHAM

ANTONIO CALDARA
(1671 - 1763)

Andante molto sostenuto $\text{♩} = 50$

pp legato

poco rall.

with great suavity

pp

Like as the sun's bright ray,
Co - me raggio di sol,

gleam - ing se -
mi - te e se -

pp a tempo

rene - ly,
re - no,

Like as the sun's bright ray,
Co - me raggio di sol,

gleam - ing se - rene - ly,
 mi - te se - re - no

O'er the
So - vra

vast heaving o - cean spreads its glo - ry,
 pla ci di flut - ti si ri - po - sa,

While 'neath the
Men - tre del

bil - lows, While 'neath the bil - lows, in the deep a -
 ma - re, men - tre del ma - re, nel pro - fon - do

> affret. poco

a tempo

cresc. molto

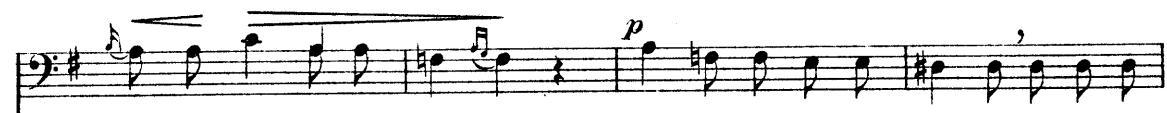
bys - ses,
se - no
There lies in slum - - -
Sta la tem - pe - - -

p cresc.
string.
sempre cresc.

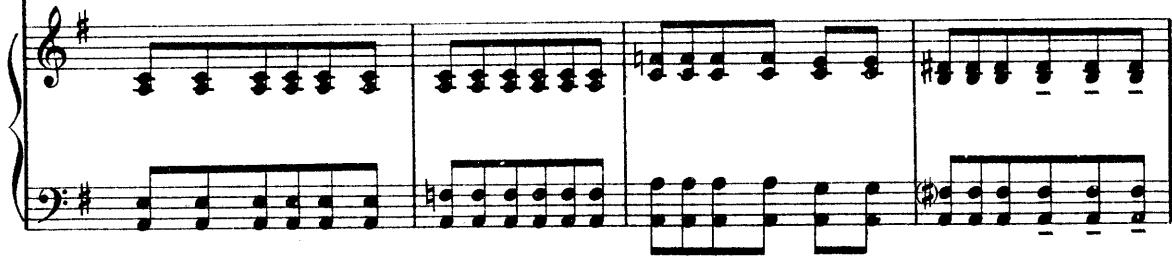
ber the tem-pest hid - - - den:
sta a - sco - - - sa:
So the
Co - si

f
rit.
a tempo pp

lip of - ten smiles, and mirth - ful ac - cents Breathe con - tent - ment of
ri - so tu - lor ga - io e pa - ca - to, di con - ten - to di



spi - rit fraughtwith glad - ness,
gio - ia un lab - bro in fio - ra,
While in its deep re - ces - ses the heart tor -
Men - tre nel suo se - gre - to il cor pia -



cresc. e string. molto

mf

dim. e rit.

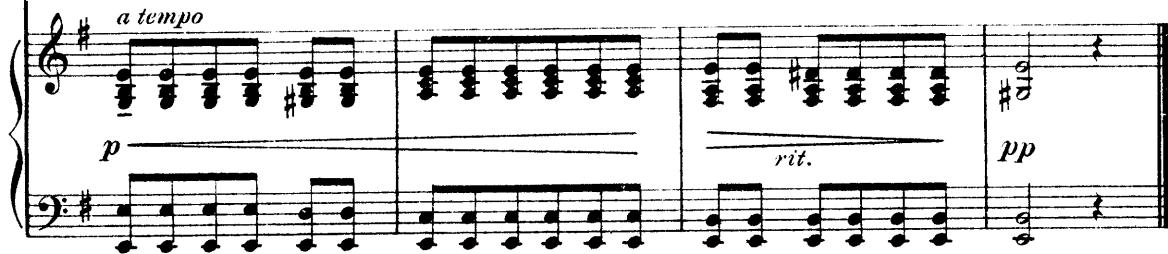
ment _____ ed _____ con-ceals its burn-ing an -
ga _____ to _____ s'an-go - scia, si mar - to -



guish. _____

ra. _____

a tempo



Caro mio ben

Aria

English words by HERMANN KLEIN

GIUSEPPE GIORDANI
(1744-1798)Larghetto ($\text{♩} = 54$)

Musical score for the first system of the aria 'Caro mio ben'. The score consists of three staves. The top staff is bassoon, the middle staff is cello, and the bottom staff is double bass. The key signature is one sharp (F#). The tempo is Larghetto ($\text{♩} = 54$). Dynamics include *mf*, *p*, and *f*. Measures 1-4 are shown.

Musical score for the second system of the aria 'Caro mio ben'. The score consists of three staves. The top staff is bassoon, the middle staff is cello, and the bottom staff is double bass. The key signature is one sharp (F#). The tempo is Larghetto ($\text{♩} = 54$). Dynamics include *f*, *p*, and *f*. Measures 5-8 are shown.

molto sostenuto

Musical score for the third system of the aria 'Caro mio ben'. The score consists of three staves. The top staff is bassoon, the middle staff is cello, and the bottom staff is double bass. The key signature is one sharp (F#). The tempo is *molto sostenuto*. Measures 9-12 are shown.

Dear one, thy smile can me be-guile, Yet far from thee life hath no
Ca - ro mio ben, cre - di - mi al-men, *Sen - zu di te lan - gui-sce il*

Musical score for the fourth system of the aria 'Caro mio ben'. The score consists of three staves. The top staff is bassoon, the middle staff is cello, and the bottom staff is double bass. The key signature is one sharp (F#). The tempo is Larghetto ($\text{♩} = 54$). Dynamics include *p*. Measures 13-16 are shown.

joy, — Dear one, then smile, Since far from
 cor, — Ca - ro mio ben, Sen - za di

ten., dim. e rit. *un poco piu animato*
 thee life hath no joy. Faith-ful I
 te lan - gui - see il cor. Il tuo fe -

colla voce *fa tempo* *dim.* *p*

dwell un - der thy spell, Cease then, my love, thus harsh - ly to
 del so - spi - ra o - gnor, Ces - sa, cru - del, tan - to ri -

cresc. *mf*

try, Cease then, my love, harsh - ly to try, — harsh - ly to
 gor! Ces - sa, eru - del, tan - to ri - gor, — tan - to ri -

p *ten.* *mf colla voce*

lunga = *pp* **Tempo I**

try. Dear one, thy smile can me be - guile, Yet far from
gor! Ca - ro mio ben, cre - di - mi al-men, Sen - za di

thee life_ hath_ no joy, Dear one, thy smile can me be -
te_ lan - gui - see il cor. Ca - ro mio ben, cre - di - mi al-

guile, Yet far from thee_____, life hath, life hath no
men, Sen - za di - te_____, lan - gui - sce, lan-gui - sce il
ten.

joy.
cor.

The Monk

English text arranged by DAVID BISPHAM

GIACOMO MEYERBEER
(1791-1864)

Allegro smanioso $\text{♩} = 84$

with passionate fervor
mf con angoscia

1. O Fa - - - ther of
2. O fa _____ tal

mer - - - cy, be - hold me in sad - - ness!
day when to the cross I bound me!

85322

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stacc.

legato e rall.

My throb-bing heart,
Why did my lips,
my throb-bing heart re-fus - eth all con-
why did my lips re-peat the hate - ful

dim. *p* *colla voce*

*trol.
spell?*A - vaunt _____ thee foul
O fa - - - tal*fa tempo**p**mf**mf*

de - - - mon, thou driv'st _____ me to mad - - - ness;
vow _____ that wove this chain a - round _____ me,*cresc.*
*più tranquillo**dim.**p rall. poco a poco*Be - gone! be - gone! nor tempt my wa - - - king
A - way! a - way! nor tempt my wa - - - king

f

p rall. colla voce

soul.
soul.

8.....

poco rit.

ff a tempo

p

f

Un poco meno mosso
con dolore, dolce.

Fond thoughts of love a - gainst my oath re - bel -
In pit - y then re-lieve my bo - som's an -

ling, Like in - ward fire____ my fev'-rish brain____ con -
guish, And break, O break____ this wear - y gal - ling

sume ;_____ Such griev - ous pain with - in____ my bo - som
chain,_____ Re - store to me the joys for which I

cresc.

dim.

p

swel - - ling, Soon will con-sign me to an ear - - ly
 lan - - guish, Hear me, O Fa - ther, when to Thee I com-

poco sf.
 tomb.
 plain.

dim.

Meno mosso ($\text{♩} = 116$)
religiosamente,
 1-2. Ho - - ly Fa - ther, be

morendo *pp*

rit.
 near me, I pray to Thee thro'

a tempo
colla voce *dolce.*



Thy dear Son and in mer - cy deign to hear me, Yet, O

Fa - ther, Thy will be done, Thy will be done,

rall. *a tempo*

Thy will be done.

Quicker *8.....*

loco

colla voce

Allegro con fuoco

3. A way, a -

rall. e morendo

way _____ with the chains _____ that bind _____ me,

stacc.

O give me life, O give me life, the world and lib - er-

dim. *rall.*

p colla voce

con vigore *mf*

ty! From the

fa tempo

tor-rents of joy which sur-round me, Let me drink my heart's de-

sire! Now earthly love casts its spell a - round me, Come to me,

cresc.

plea-sure my pul - ses fire! Hith - er ye nymphs in your arms I'll ex-

con disperazione

pire! Give me song,— give me love love,— To me, to

sempre accel. ff

cresc. sempre

me, to me, to me, to me, ah ————— I am ac-

cursed!

ff

rall.

poco

a

poco

pp

Meno mosso ($\text{♩} = 112$)
molto dolce.

Ho - - - ly

Fa - ther, be near me,

pp

dolce.

I pray——— to Thee——— thro'

dolce.

Thy— dear Son, and in mer - cy deign to hear me, Yet, O

Fa - ther, Thy will be done, Thy will be

done, Thy will be done.

rall.

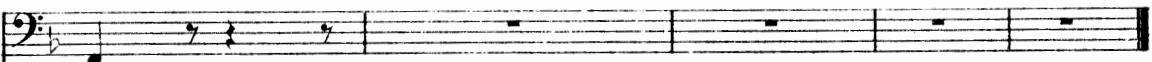
Thy will be done.

s.

cresc.

p

pp



s.

pp

ppp

Who is Sylvia?

*Words from Shakespeare's
"Two Gentlemen of Verona"*

FRANZ SCHUBERT
(1797-1828)

Moderato ($\text{♩} = 116$) with well marked rhythm

Who is Sylvia? what is she,
That all our swains commend her?
Ho - ly, fair,— and wise is she;— The
heav'n such grace did lend her, That a -

dor - ed * she might _ be, — That a -
 dor - ed she might be.
colla voce *atempo*
 Is she kind, — as
pp
 she is fair, — For beau - ty lives with kind - ness?
cresc. *ten.* *subito dim.*
colla voce
 * To her eyes — love doth re
poco ten. *atempo*

* Note. The original lines are
 "That she might admired be"
 "Love doth to her eyes repair"

ten.

pair, — To help him of his blind - ness; And,

poco ten. pp

Slower to the end of the stanza

be - ing help'd - in - hab - its there, — And,

rit. poco

be - ing help'd, in - hab - its there.

colla voce *atempo*

mf *Brightly*

Then to

p

Syl - via let us sing, That Syl - via is ex -

p

cel - ling; She ex - cels each

poco ten. *a tempo*

mor - - - tal thing, Up - on the dull earth dwell - ing:

mf.

To her let us gar - lands

poco ten. *p*

bring, To her let us gar - lands

rit. poco

colla voce

bring.

a tempo

Edward

*Words adapted from
Percy's "Reliques of Ancient English Poetry"*

KARL LOEWE, Op.1, N°1
(1796 - 1869)

Agitato ($\text{♩} = 96$)

Why does your brand sae drop wi' bluid, Ed - ward?

cresc. molto

affret.

dim.

pp

Ed - ward! Why does your brand sae drop wi' bluid And why sae sad gang ye? Oh!

cresc. ed affret.

dim.

rit.

p a tempo

Oh, I hae kill-ed my hawk sae guid, Mith - er, Mith - er! Oh,

a tempo

I hae kill-ed my hawk sae guid; And I'd nae mair but he, oh! Your

cresc.

p colla voce

a tempo

cresc. affret.

hawk's blood was not sae red, Ed - ward, Ed - ward! Your hawk's blood was

cresc. affret.

Oh!

not sae red, My dear son, I tell thee, oh!

a tempo

cresc.

I hae kill-ed my red roan steed, Mith - er, Mith - er! Oh!

rit.

I hae kill-ed my red roan steed That was sae fair and free,

oh!

Piu mosso ($\text{♩} = 116$)

Your steed was auld, ye hae gat mair, Ed - ward,

cresc.

Ed-war-d! Your steed was auld, ye hae gat mair, Some ith-er dule ye

cresc.

drie, oh! Oh, I hae kill-ed my

Tempo I

Allegro agitato (♩ = 132)

fa - ther dear, Mith - er, Mith - er! Oh, I hae kill-ed my

fa - ther dear, A - las! wae, wae is me, oh! *with*

sustained portamento

molto *dim.* *p* *pp*

Meno mosso ($\text{d} = 100$)

p

What pen - ance will ye drie for that, Ed-ward, Ed-ward?

cresc. accel.

What pen - ance will ye drie for that, My dear son, now tell me,

accel. *cresc.*

p *a tempo* *ff con forza*

oh! I'll set my foot in yon-der boat, Mith - er,

p *a tempo*

Mith - er! I'll set my foot in yon-der boat

rit. poco

And I'll fare o'er the sea!

rit. poco *f a tempo*

a tempo

oh!

dim.

And what will ye do wi' your tow'rs and

hall, Ed-ward, Ed-ward! And what will ye do wi' your tow'rs and

cresc. ed accel.

hall That were sae fair to see, oh!

rit.

I'll let them stand till

rall.

f a tempo

they down fall, Mith - er, Mith - er!

p

pp

I'll let them stand till they down fall.

dim.
Ad.

p *rit.* *pp*

Here nae mair maun I be, oh! —

p *rit.* *pp* *pp* *a tempo*

pp a tempo

And what will you leave to your bairns and wife, Ed-ward, Ed-ward!

And what will you leave to your bairns and wife When ye gang o'er the

sea? oh! The world is

p *rit.*

room, let them beg thro' life, Mith - er, Mith - er! The world is room.,-

mf

— let them beg thro' life, Them nae mair

will I see, oh! oh!

p *pp* *rall. poco a poco*

senza Ped.

Poco meno

And what a - bout your Mith - er dear,

p *cresc.*

accel.

Ed - ward, Ed - ward! And what a - bout your Mith - er dear? My

accel. poco *dim.*

son, my son that tell to me! oh! oh! The curse of
p rit. *pp rit.* *f* *p* *pp* *ff*
 hell frae me shall ye bear,
Re.

Mith - - er, Mith - - er!
 The curse of hell frae

me shall ye bear, 'Twas you sae coun-selled me, oh!
allarg. *ff*
allarg. *ff colla voce*

The Bailiff's Daughter of Islington

Old English Ballad

Words from an Old Ballad

Moderately fast $\text{♩} = 112$

$\frac{2}{3}$ p

1. There was a youth, and a

2. But she was coy and

Slightly slower 3. When sev - en years had

Slowly 4. But as she went a -

p

cresc.

dim.

p

well - be-lov-ed youth, And he was a Squire's son,
nev - er would On him her_ heart be - stow,
pass'd a - way She put on_ mean at - tire,
long_ the_ road Through weath-er_ hot and dry,

He lov-ed the bai - liff's
Till he was sent to
And straight to Lon - don
She rest - ed on a -

rall.

daugh-ter dear That liv - ed in Is - ling - ton.
Lon - don town Be - cause he lov'd her so.
she would go, A - bout him to en - quire.
gras - sy load, And her love came ri - ding by.

a tempo

rall.

a tempo

Quite slowly

pp

"Give me a pen-ny thou 'pren-tice good, Re-lieve a maid for-lorn;" "Be-fore I give you a

pp

rall. e dim.

pen-ny sweet-heart, Pray tell me where you were born." "Oh,

p colla voce

a tempo

I was born at Is-ling-ton!" Then tell me if you know The bai-liff's daughter of that place?" She

rall.

died, Sir, long a - go?"

pp colla voce *a tempo mf* *cresc.* *dim.*

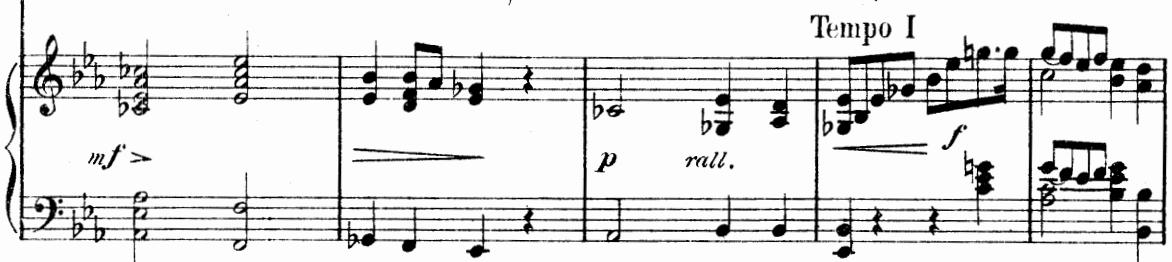
Slowly

If she be dead then take my horse, My saddle and bri-dle al - so, For



I will to some dis-tant land, Where no man shall me know."

Tempo I

*Lively mf* Tempo I

"Oh, stay, oh, stay, thou good-ly youth, She stand-eth by thy side, She's

*allarg.*

here a-live, she is not dead, But ready to be thy bride!"

colla voce

Drink to me only with thine eyes

Words by BEN JONSON

OLD ENGLISH AIR

(Date unknown)

Harmonized by Harold Osborn Smith

Andante cantabile $\text{♩} = 100$

with smoothness and suavity

Drink to me on - ly with thine eyes, And I — will pledge with mine, —

legato

Or leave a kiss with - in - the cup, And I'll not ask for wine; — The

p

thirst that from the soul doth rise Doth ask a drink di - vine, —

But might I of Jove's nec - tar sip — I would not change for

thine!

I sent thee late a ros - y wreath, Not so much hon -'ring thee —

As giv - ing it a hope that there It could not with - er'd

be; But thou there - on didst on - ly breathe And

sent'st it back to me; Since when it grows, and

smells, I swear, Not of it - self but thee!



Young Richard

OLD ENGLISH BALLAD

Allegro $\text{d} = 100$
with spirit

1. One Zun - day morn, as I've heerd zay, Young Rich - ard mount-ed his
 2. Young Rich-ard he rode with-out a - ny fear, Till he came to the whoam of his

Dob - bin Gray, And o-ver the hills he rode a - meeun, A coort-in' the
 own sweet dear; He up and he shout-ed, "Hul - lo, hul - lo! Be the folks at



pas - son's daugh - ter Jeeun, With my doom-ble-dum dol - ly-kin doom-ble-dum day.
whoam? zay ees or noo!" With my doom-ble-dum dol - ly-kin doom-ble-dum day.



3

The servants quickly let Dick in,
So that his coortin' might begin,
And when he got inside the hall,
He loudly for Meess Jeeun did bawl.
With my &c.

6

"If I consent to be your bride,
Pray how for me will you provide?"
"Oi'll give you all Oi have, Oi'm sure
What can a poor fellow do fur ye more?"
With my &c.

4

Meess Jeeun came down without delay,
To see what Richard had got fur to zay,
He says, "Ah suppose ye do know, Meess Jeeun,
That Oi be Richard o' Taunton Decun?"
With my &c.

7

"Fur Oi can reap and Oi can zow,
And Oi can plough and Oi can hoe,
Oi goes to market wi' vather's hay,
And earns me ninepence every day."

With my &c.

5

"Oi'm an honest lad though Oi be poor,
And Oi never was in love avoor;
But feyther he've sent Oi out fur to woo,
And Oi can't vancy noan but you.
With my &c.

8

"Ninepence a day would never do,
For I must have silks and satins too;
'Twill ne'er be enough for you and I,"
"Oh coom," says Richard, "Us can but troi."
With my &c.

9

Dick's compliments were zo polite,
He won Meess Jeeun avoor it were night;
An' when her'd got no moor fur to zay,
Whoi he gee'd her a kiss, and her coom'd away.
With my &c.

Down among the dead men

Words by THOMAS DYER

JACOBITE SONG
Composed about 1700

Allegro Moderato ($\text{d} = 100$)

Vigorously

1. Here's a health to the King, and a last-ing peace, To fac-tion an end, to
 2. In smil-ing Bac-chus joys I'll roll De-ny no- pleas-ure
 3. May Love and Wine their rites main-tain And their u nit-ed



rit.

a tempo

wealth in-crease! Come let's drink it while we have breath, For there's no drink-ing
 to my soul; Let Bac-chus'health round brisk-ly move, For Bac-chus is a
 pleas-ures reign; While Bac-chus'treas-ure crowns the board We'll sing the joys that

rit.

mf a tempo

61

af - ter death: And he that will this health de - ny,
friend to Love. And he that will this health de - ny,
both af - ford; And they that won't with us com - ply,

Down a - mong the dead men,
Down a - mong the dead men,
Down a - mong the dead men,

rit. *a tempo*

down a - mong the dead men, Down, down, down, down, Down a - mong the dead men

mf *f* *rall.* *a tempo*

let him lye. *Down, down,*

ff *f*

rall. *fa tempo* *ff*

down, down, down, down, down, down, Down among the dead men let them lye.

rall. *a tempo* *f*

Believe me if all those endearing young charms

Poetry by THOMAS MOORE

OLD IRISH MELODY

Harmonized by Harold Osborn Smith

Andante ($\text{♩} = 92$)

The musical score consists of four systems of music for voice and piano. The vocal part is in soprano range, and the piano part includes bass and harmonic support. The key signature is G major (one sharp). The tempo is Andante ($\text{♩} = 92$). The vocal line begins with a piano introduction.

First System:

- Key: G major (one sharp).
- Tempo: Andante ($\text{♩} = 92$).
- Piano dynamics: *p dolce*.
- Vocal dynamics: *ten.*

Second System:

- Key: G major (one sharp).
- Piano dynamics: *p with expression*.
- Vocal lyrics: Be - lieve me, if all those en - dear - ing young charms Which I

Third System:

- Key: G major (one sharp).
- Piano dynamics: *pp*.
- Vocal lyrics: gaze on so fond - ly to - day, _____ Were to change by to-mor - row and

Fourth System:

- Key: G major (one sharp).
- Vocal lyrics: fleet in my arms Like fair - y gifts fa - ding a - way, _____ Thou wouldst
- Piano dynamics: *mf.*

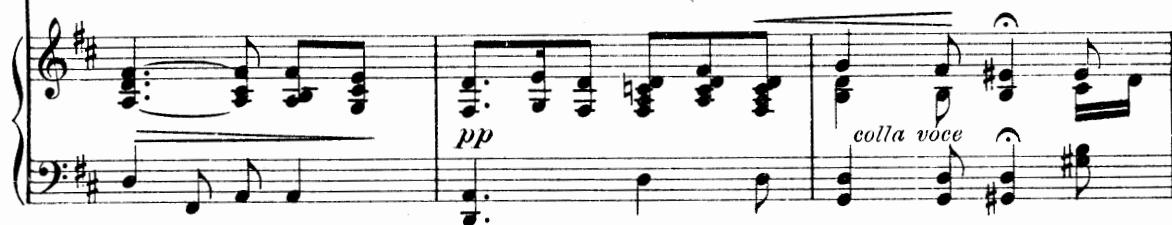
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still be a-dor'd as this mo-ment thou art, Let thy love - li-ness fade as it

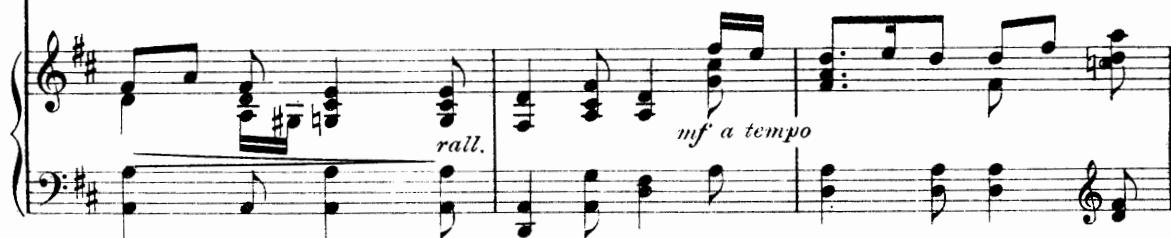


will; — And a - round the dear ru - in each wish of my heart,Would en -



rit. poco

twine it - self ver - dant - ly still. —



p

It —



is not while beau - ty and youth are thine own And thy cheeks un-pro-faned by a

tear; — That the fer - vor and faith of a soul can be known, To which

time will but make thee more dear! — Oh! the heart that has tru - ly lov'd,

nev - er for - gets, But as tru - ly loves on to the close; — As the

sun-flow-er turns on her god, when he sets, The same look which she turn'd when he rose.

colla voce *dim.*