

THE
SONGS OF ENGLAND.

A COLLECTION OF

281

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 AND EATON FANING.

IN THREE VOLUMES.

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INDEX—VOL. II.

NAME OF SONG.	WORDS BY	MUSIC BY	PAGE
Alf's one to Jack	Dibdin	92
All things love thee, so do I	C. Horn	178
Amo, Amas, I love a lass .. .. .	.. .. .	Dr. Arnold	36
And has she then fail'd in her truth? .. .. .	.. .. .	Sir H. R. Bishop	208
Banks of the blue Moselle (the) .. .. .	.. .. .	G. H. Rodwell	6
Beautiful maid (the) .. .. .	.. .. .	Braham	90
Bee proffers honey but bears a sting (the).. .. .	.. .. .	C. Dibdin, Junr.	88
Bird of the wilderness	Hogg	J. Blewitt	230
Bloom is on the Rye (the)	Edward Fitzball	Sir H. R. Bishop	222
Breaking of the day (the) .. .. .	.. .. .	C. Horn	104
Bring me, boy, a bowl of wine	Upton	Hook	72
By dimpled brook	Milton	Dr. Arne	180
By the gaily circling glass	Milton	Dr. Arne	162
By the sad sea waves .. .. .	.. .. .	J. Benedict	250
Come live with me, and be my love	C. Marlowe	J. L. Hatton	240
Come live with me, and be my love	Shakespeare	Sir H. R. Bishop	204
Come where the aspens quiver .. .. .	.. .. .	Alexander Lee	96
Come you not from Newcastle? .. .. .	.. .. .	1600	123
County Guy	Sir Walter Scott	Sir H. R. Bishop	201
Crabbed age and youth	Shakespeare	C. Horn	174
Cupid's Garden .. .. .	.. .. .	Old Song	128
Dulce Domum .. .. .	.. .. .	17th Century	56
Ere around the huge oak .. .. .	.. .. .	Shield	136
Faint and wearily .. .. .	.. .. .	Dr. Arnold	176
Follow, follow over mountain .. .. .	.. .. .	S. T. Smith	99
Flowing bowl (the) .. .. .	.. .. .	Dibdin	163
Fly away, pretty moth .. .. .	.. .. .	T. H. Bayly	58
Fresh and strong the breeze is blowing .. .. .	.. .. .	Dr. Arne	135
From Oberon in fairyland	Ben Jonson	16th Century	82
Garden Gate (the) .. .. .	.. .. .	W. T. Parke	84
Haste to the wedding .. .. .	.. .. .	18th Century	94
Heart should be happy and morny (the)	Dibdin	Reeve	132
He loves, and rides away .. .. .	.. .. .	C. Horn	102
He was famed for deeds of arms .. .. .	.. .. .	D. Corri	54
High-mettled Racer (the) .. .. .	.. .. .	Dibdin	4
How stands the glass around? .. .. .	.. .. .	Old Song	156
Hunt is up (the) .. .. .	.. .. .	Old English	18
Huntsman, rest	Sir Walter Scott	J. Mazzinghi	148
I remember, I remember .. .. .	.. .. .	Mrs. E. FitzGerald	110
Isle of beauty	F. H. Bayly	C. S. Whitmore	158
Is there a heart that never lov'd? .. .. .	.. .. .	Braham	39
Jack Rattlin .. .. .	.. .. .	Dibdin	86
Julia to the wood-robin .. .. .	.. .. .	Spofforth	76
Just like Love is yonder Rose .. .. .	.. .. .	John Davy	112
Kiss, dear maid (the)	Lord Byron	L. Jausen	52
Lass that loves a Sailor (the) .. .. .	.. .. .	Dibdin	20
Let Fame sound the trumpet .. .. .	.. .. .	Shield	8
Little Love is a mischievous boy .. .. .	.. .. .	Sir H. R. Bishop	211
Love me little, love me long .. .. .	.. .. .	17th Century	137
Love's Ritornella .. .. .	.. .. .	T. Cooke	138
Love will find out the way .. .. .	.. .. .	17th Century	22

INDEX—VOL. II.

NAME OF SONG.	WORDS BY	MUSIC BY	PAGE
Martin, the man-at-arms	W. H. Bellamy	E. J. Loder	242
May we ne'er want a friend .. ..	.. .. .	John Davy	62
Milking pail (the) .. ..	.. .. .	Time of Shakespeare	68
Minstrel's request (the)	Sir Walter Scott .. ..	.. .. .	170
Mountain Maid (the) .. ..	.. .. .	Sinclair	11
My boat is on the shore	Lord Byron	Sir H. R. Bishop	214
My Dog and my Gun .. ..	.. .. .	Dr. Arne	38
My friend and pitcher .. ..	.. .. .	Shield	118
My heart with love is beating .. ..	.. .. .	Shield	142
My pretty Jane	Edward Fitzball	Sir H. R. Bishop	222
No more by sorrow .. ..	.. .. .	Braham	118
Nymphs and shepherds	Thomas Shadwell	H. Purcell	237
O give me but my Arab steed .. ..	.. .. .	G. A. Hodson	124
Old Commodore (the) .. ..	.. .. .	W. Reeve	74
Old Towler .. ..	.. .. .	Shield	49
Oh! 'tis the melody .. ..	.. .. .	T. H. Bayly	152
On, by the spur of valour goaded .. ..	.. .. .	Shield	41
Our Country is our Ship .. ..	.. .. .	Reeve	159
Phillida flouts me .. ..	.. .. .	Old Song	64
Poacher (the) .. ..	.. .. .	Old Song	130
Poor Jack .. ..	.. .. .	Dibdin	46
Poor Joe, the marine .. ..	.. .. .	J. Ashley	32
Queen of May (the) .. ..	.. .. .	1650	144
Rest, Warrior, rest .. ..	.. .. .	Michael Kelly	70
Rose had been washed (the)	Cowper	Webbe	23
Rose of the valley	Dibdin	W. Reeve	234
Said a Smile to a Tear .. ..	.. .. .	Braham	28
Sapling oak (the) .. ..	.. .. .	Storace	171
Shells of ocean	J. W. Lake	J. W. Cherry	247
Since first I saw your face .. ..	.. .. .	Ford	109
Soldier's adieu (the) .. ..	.. .. .	Dibdin	60
Soldier's dream (the)	T. Campbell	T. Attwood	192
Southerly wind and a cloudy sky (a) .. ..	.. .. .	Old Song	190
Stand to your guns .. ..	.. .. .	Carter	183
Storm (the) .. ..	.. .. .	Shield	40
Sun is o'er the Mountain (the) .. ..	.. .. .	Sir H. R. Bishop	219
Sweet day, so cool	George Herbert	17th Century	65
Thine am I, my faithful fair .. ..	.. .. .	John Whitaker	26
Thou soft-flowing Avon .. ..	.. .. .	Dr. Arne	146
'Tis but Fancy's sketch .. ..	.. .. .	Braham	30
Titania's Song .. ..	.. .. .	C. Horn	1
Tobacco is an Indian weed .. ..	.. .. .	Very old Song	134
To-morrow .. ..	.. .. .	W. Reeve	16
Tom Starboard .. ..	.. .. .	J. Mazzinghi	226
To the Maypole away .. ..	.. .. .	Time of Charles I.	78
To the Maypole haste away .. ..	.. .. .	Time of Queen Elizabeth	66
True Courage .. ..	.. .. .	Dibdin	14
We be three poor Mariners .. ..	.. .. .	1609	132
Well there is in the West country (a)	Southey	Cornish Air	80
When pensive I thought of my love .. ..	.. .. .	Michael Kelly	140
When that I was a little tiny boy	Shakespeare .. ..	.. .. .	127
Who deeply drinks of wine .. ..	.. .. .	J. Emdin	34
Will Watch .. ..	.. .. .	John Davy	154
Woodman (the) .. ..	.. .. .	Dibdin	166
Yarico to her lover	Peter Pindar	F. H. Himmel	196
You gentlemen of England .. ..	.. .. .	Old English Ballad	168

Titania's Song.

(CHILD OF EARTH WITH GOLDEN HAIR.)

Allegretto con anima.

C. HORN.

PIANO.

The first system of the piano introduction is written for piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is marked *p* (piano) and *mf* (mezzo-forte). The tempo is *Allegretto con anima*. The piece concludes with a *dim.* (diminuendo) marking.

The second system of the piano introduction continues the piece. It begins with a *p* (piano) marking. The music is written for piano with treble and bass clefs, two flats, and 2/4 time. It ends with a first ending bracket and a second ending marked "2. I'll".

scherzando.

1. Child of earth with the gold - en hair, Thy soul's too pure and thy
rob of its sweets the hum - ble bee, I'll crush the wine from the

The first system of the song features a vocal line and piano accompaniment. The tempo is *scherzando*. The piano accompaniment is marked *p* (piano). The lyrics are: "1. Child of earth with the gold - en hair, Thy soul's too pure and thy rob of its sweets the hum - ble bee, I'll crush the wine from the".

face too fair, To dwell with the crea - tures of mor - tal mould, Whose
cow - slip tree, I'll pull thee ber - ries, I'll heap thy bed Of

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "face too fair, To dwell with the crea - tures of mor - tal mould, Whose cow - slip tree, I'll pull thee ber - ries, I'll heap thy bed Of".

TITANIA'S SONG.

lips are warm as their hearts are cold. Roam, roam to our fai - ry home,
 dow - ny moss, and the pop - pies red. Roam, roam to our fai - ry home,

p

Child of earth with the gold - en hair. Dim
 Child of earth with the gold - en hair.

f

Thou shall dance with the fai - ry queen Through sum - mer nights on the moon - lit green, To
 sleep shall woe thee, my dar - ling boy, In her mild - est mood with dreams of joy; And

p

mu - sic mur - mur - ing sweet - er far Than
 when the morn - ing ends her reign,.....

pp

ad lib. *rall.*

e - - ver was heard 'neath the morn - ing's star.
Plea - sure shall bid thee..... wel - come a - gain. }

con anima.

Roam, roam to our fai - ry home, Child of earth with the gold - en hair,

ad lib.

Roam, roam to our fai - ry home, Child of earth with the gold - en hair.

dim. *p*

The High-mettled Racer.

In moderate time.

DIBDIN.

PIANO.

f

1. See the course throug'd with ga-zers, the sports are be-gun, The con-
 2. Now rey-nard's turn'd out, and o'er hedge and ditch rush, Dogs,

mf

fu-sion but hear; "I bet you, sir; done, done!" Ten thousand strange murmurs re-sound far and
 hor-ses, and hunts-men, all hard at his brush; Thro' marsh, fen, and bri-er, led by their sly

near; Lords, haw-kers, and jock-ies, as - sail the tir'd ear,.... Lords, hawkers, and
 prey, They by scent and by view cheat a long te-dious way,.... They by scent and ly

cresc. *f*

jock-ies, as - sail the tir'd ear, While with neck like a rain-bow, e-rect-ing his
 view cheat a long te-dious way, While, a - like born for sports of the field and the

p

crest, Pam-per'd, pranc-ing and pleas'd, his head touch-ing his breast; Scarcely snuff-ing the course, Al-ways sure to come through, a staunch and fleet horse, When fair-ly run

cresc. *f*

air, he's so proud and e-late, The high-met-tled ra-cer first starts for the down the fox yields up his breath, The high-met-tled ra-cer is in at the

p *mf ad lib.*

plate, The high-met-tled ra-cer, The high-met-tled death, The high-met-tled ra-cer, The high-met-tled

p *colla voce.*

ra-cer first starts for the plate. ra-cer is in at the death.

3.

4.

Grown aged, used up, and turn'd out of the stud,
Lame, spavin'd, and windgall'd, but yet with some blood,
While knowing postillions his pedigree trace,
Tell his dam won this sweepstakes, his sire gain'd that race,
And what matches he won to the ostlers count o'er,
As they loiter their time at some hedge ale-house door,
While the harness sore galls, and the spurs his side goad,
The high-mettled racer's a hack on the road.

Till at last having labour'd, drudg'd early and late,
Row'd down by degrees, he bends on to his fate:
Blind, old, lean, and feeble, he tugs round a mill,
Or draws sand, till the sand of his hour-glass stands still
And now, cold and lifeless, expos'd to the view,
In the very same cart which he yesterday drew,
While a pitying crowd his sad relics surrounds,
The high-mettled racer is sold for the hounds.

The banks of the blue Moselle.

G. H. RODWELL.

Allegretto.

PIANO.

dolce. *cresc.* *f* *ff sf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a *dolce* marking and gradually increasing in volume through a *cresc.* marking to a *f* dynamic, and finally reaching a *ff sf* dynamic. The left hand provides a harmonic accompaniment with chords and moving bass lines.

1. When the glow - worm gilds.. the el - fin flow'r, That clings round the ru - in'd
2. If the cares of life... should shade thy brow— Yes, yes, in our na - tive

p

The first system of the song features a vocal line with two verses of lyrics. The piano accompaniment is in the left hand, starting with a *p* dynamic. The melody is simple and follows the contour of the lyrics.

shrine Where first we met, where first we lov'd, And I con - fess'd me
bow'rs; My lute and heart might best ac - cord, To tell of hap - pier

f *dim.*
mf *p*

The second system continues the vocal line and piano accompaniment. The piano part includes a *f* dynamic marking and a *dim.* marking. The vocal line concludes with a *dim.* marking.

thine; 'Tis there I'll fly to meet thee still, At sound of ves - per
hours; Yes, there I'll soothe thy griefs to rest, Each sigh of sor - row

p *tr* *cresc. sf* *colla voce.* *p*

à piacere.

The final system of the song features the concluding vocal line and piano accompaniment. The piano part includes a *p* dynamic marking, a *tr* (trill) marking, and a *cresc. sf* marking. The vocal line concludes with a *colla voce.* marking and a *p* dynamic. The system ends with the instruction *à piacere.*

rit. *tempo.*
pp

bell.... } In the star - ry light of a sum - mer night, In the star - ry light of a
quell.... }

sum - mer night, On the banks of the blue Mo - selle,..... On the

mf

rit. *tempo.*

banks of the blue..... Mo - selle;..... In the star - ry light of a

colla voce. *pp*

f

sum - mer night, On the banks of the blue..... Mo - selle.

f *dim.*

p *f* *sf*

Let Fame sound the trumpet.

SHIELD.

Allegro con spirito.

PIANO. *f*

1. Let Fame sound the trum-pet and cry to the war, Let glo-ry, let
2. Let In-dia un-fold her rich gems to the view, Each vir-tue, each

mf

glo-ry re-e-cho the strain;.....
vir-tue each joy to im-prove;.....

.... The full tide of ho-nor may fall from the sear; And he-roes may
.... Oh! give me the friend that I know to be true, And the fair, and the

p

smile, may smile on their pain, And he - roes may smile, may smile on their
fair that I ten - der - ly love! And the fair, and the fair that I ten - der - ly

pain, And he - roes may smile, may smile on their pain.
love! And the fair, and the fair that I ten - der - ly love!

The trea - sure of Au - tumn let Bac - chus dis -
What's glo - ry but pride? a vain bub - ble is

- play, And stag - ger a - bout with his bowl; On sci - ence let
fame, And ri - ot the plea - sure of wine; What's rich - es but

Sol beam the lus - tre of day, And wis - dom give light to the soul.
trou - ble? and ti - tles a name? But friend - ship and love are di - vine!

cresc. *p* *f*

And wis-dom give light,..... And wis-dom give
 But friendship and love,..... But friendship and

p

light,..... And wis-dom give light to the soul,
 love,..... But friendship and love are di - vine,

sf sf f

And wis-dom give light to the soul, And wis-dom give light to the
 But friendship and love are di - vine, But friendship and love are di -

cresc. ff sf sf sf

soul.
 - vine.

sf > > > > sf sf

The Mountain Maid.

SINCLAIR.

PIANO.

Allegretto.

p e leggero.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. 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.

1. The Moun - tain Maid from her
2. She stepp'd with ti - mid

dim.

p

The first vocal entry is on a single staff in 2/4 time. The piano accompaniment continues on two staves, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support with chords.

bow'r has hied, And sped to the glas - sy ri - - ver's
fear op - prest, While a soft sigh swells her gen - - tle

The second vocal entry continues the melody on a single staff. The piano accompaniment remains consistent with the previous section, providing a steady accompaniment for the vocal line.

side;.... Where the ra - diant moon shone clear and bright, And the
breast;.... He caught her glance, and mark'd her sigh, And

pp

The third vocal entry concludes the piece on a single staff. The piano accompaniment ends with a final chord on two staves, marked *pp* (pianissimo).

wil-lows wav'd in the sil - ver light, The wil-lows
tri-umph laugh'd in his spark - ling eye, And tri-umph

wav'd in the sil - ver light. On a mos - sy bank lay a
laugh'd in his spark - ling eye. So soft - ly sweet was his

p *mf*

shep - herd swain, He woke his pipe to a tune - ful
tune - ful dit - ty, He charmed her ten - - der soul to

f *p*

strain, He woke his pipe to a tune - ful strain. }
pi - ty, He charm'd her ten - der... soul to pi - ty. } And so

colla voce.

blithe-ly gay were the notes he play'd, That he charm'd the ear of the Moun-tain Maid, And so

tr.....

blithe - ly gay were the notes he play'd, That he charm'd the ear of the Mountain Maid, And so

blithe - ly gay were the notes he play'd. That he charm'd the ear of the Moun-tain

ad lib.

Maid.....

True Courage.

DIBDIN.

Allegro moderato.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. 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 include a forte (f) marking and accents (>) on the final notes of the piece.

1. Why, what's that to you, if my eyes I'm a -
2. There was bust - ling Bob Bounce for the old one not

The first system of the vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with chords and a steady rhythm. Dynamics include piano (p) and accents (>) on the piano accompaniment.

- wiping? A tear is a plea-sure, d'ye see, in its way; 'Tis nonsense for tri-fles, I
caring, Helter skel-ter, to work, pelt a - way, cut and drive; Swearing he, for his part, had no

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

own, to be pi-ping, But they that ha'n't pi - ty, why, I pi-ties they... Says the
no - tion of spa-ring, And as for a foe! - why he'd eat him a - live... But

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

cap-tain, says he, I shall nev-er for-get it, "If of cou-rage you'd know, lads, the true from the when that he found an old pris-ner he'd wounded, That once sav'd his life as near drowning he

sham, 'Tis a fu-ri-ous li-on in bat-tle, so let it,—a fu-ri-ous li-on in swam, The li-on was tam'd, and with pi-ty con-found-ed, the li-on was tam'd, and with

bat-tle, so let it, But du-ty ap-peas'd du-ty ap-peas'd, But du-ty ap-pi-ty con-found-ed, He cried o-ver him, cried o-ver him, He cried o-ver

dim. *p*

- peas'd, 'tis in mer-cy a lamb." him just all as one as a lamb."

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

3.

That my friend, Jack or Tom, I should rescue from dan-
Or lay my life down for each lad in the mess, [ger,
Is nothing at all;—'tis the poor wounded stranger;
And the poorer, the more I shall succour distress.
For however their duty bold tars may delight in,
And perils defy, as a bugbear, a flam;
Though the lion may feel surly pleasure in fighting,
He'll feel more compassion when turn'd to a lamb.

4.

The heart, and the eyes, you see, feel the same motion,
And if both shed their drops, 'tis all to the same end;
And thus 'tis that ev'ry tight lad of the ocean
Sheds his blood for his country, his tears for his friend
If my maxim's disease, 'tis disease I shall die on,—
You may snigger and titter, I don't care a damn!
In me let the foe feel the paw of a lion,
But the battle once ended, the heart of a lamb.

To-morrow.

W. REEVE.

(Composer of "The Friar of Orders Grey.")

Andantino, grazioso.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a trill. The left hand provides a rhythmic accompaniment with eighth notes. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic.

The piano accompaniment for the first system of the vocal part. The right hand has a melodic line with grace notes. The left hand has a rhythmic accompaniment with eighth notes. The key signature is two flats and the time signature is 2/4. The piece begins with a piano (*p*) dynamic.

1. Night, I have oft - en wish'd thy stay, But now thou bring'st me sor-row,
2. That flut-tring part-ridge has a nest As yet un-known to sor-row;

The first system of the vocal part. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The key signature is two flats and the time signature is 2/4. The piano accompaniment begins with a piano (*p*) dynamic and is marked *e legato*.

Night, I have oft - en wish'd thy stay, But now thou bring'st me sor-row; Im-
That flut-tring part - ridge has a nes' As yet un - known to sor-row; Her

The second system of the vocal part. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The key signature is two flats and the time signature is 2/4. The piano accompaniment begins with a piano (*p*) dynamic.

pa-tient-ly I wait the ray, Im-pa-tient-ly I wait the ray That
part-ner seeks her dow-ny breast, Her part-ner seeks her dow-ny breast, Oh!

più anima.

shall il-lume to-mor-row, That shall il-lume to-mor-row; In
kill them not to-mor-row, Oh! kill them not to-mor-row; Her

ad lib.

pa-tient-ly I wait the ray That shall il-lume to-mor-row....
part-ner seeks her dow-ny breast, Oh! kill them not to-mor-row!....

colla voce. *mf*

3.

Beneath the fern, the fearful hare
Would wish a shade to borrow;
Be merciful, the trembler spare,
Let it not die to-morrow.

4.

My heart, when I thy eyes shall meet,
Joy's richest throb will borrow;
And sure, on rapture's wings, will fleet
The moments of to-morrow.

The Hunt is up!

Old English.

Allegro con spirito.

PIANO.

f

The piano introduction consists of two staves. The right hand plays a melody in G minor, 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line with chords and single notes, starting with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

The piano accompaniment for the first system of the vocal line. The right hand plays chords and single notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line with chords and single notes, starting with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

1. The hunt is up, the hunt is up, And it is well nigh day:..... And

f

The first system of the vocal line. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment consists of two staves. The right hand plays chords and single notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line with chords and single notes, starting with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

Har-ry, our King, has gone hunt-ing, To bring his deer to bay:..... The East is bright with

mf

The second system of the vocal line. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment consists of two staves. The right hand plays chords and single notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line with chords and single notes, starting with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

morn-ing light, And dark-ness it is fled:..... The mer-ry home wakes up the morn To

The third system of the vocal line. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment consists of two staves. The right hand plays chords and single notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line with chords and single notes, starting with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

leave his i - dle bed.....

f *f* *sf* *sf*

2. The sun is glad to see us clad All in our lus - ty green,..... And

f

smiles in the sky, as he ris-eth high, To see and to be seen..... A-wake, all men, I

mf

say a - gain, Be mer-ry as you may,..... For Har-ry, our King, is gone hunt-ing To

bring his deer to bay.....

f *f* *sf* *sf*

The Lass that loves a Sailor.

DIBDIN.

Allegretto.

PIANO.

mf *p*

1. The moon on the o - cean was dimm'd by a rip - ple, Af - ford - ing a che - quer'd de -

p

light; The gay jol - ly tars pass'd the word for the tip - ple, And the

toast, for 'twas Sa - tur - day night. Some sweet - heart or wife, he

mf *p*

lov'd as his life, Each drank and wish'd he could hail her; But the

stand - ing toast, that pleas'd the most, Was "The wind that blows, the ship that goes, And the

lass that loves a sai - lor."

2.

Some drank "The Queen," and some her brave ships,
 And some "The Constitution;"
 Some "May our foes, and all such rips,
 Yield to English resolution;"
 That fate might bless some Poll or Bess,
 And that they soon might hail her;
 But the standing toast,
 That pleas'd the most,
 Was "The wind that blows,
 The ship that goes,
 And the lass that loves a sailor."

3.

Some drank "The Prince," and some "Our Land,"
 This glorious land of freedom;
 Some "That our tars may never want
 Heroes brave to lead them;"
 "That she who's in distress may find
 Such friends as ne'er will fail her;"
 But the standing toast
 That pleas'd the most,
 Was "The wind that blows
 The ship that goes,
 And the lass that loves a sailor."

Love will find out the way.

In moderate time.

17th Century

PIANO.

O - ver the

mountains, And o - ver the waves; Un - der the foun-tains, And an - der the

graves; Under floods. . that are deep-est, Which Nep-tune o - bey; O-ver rocks that are

steep-est, Love will find out the way.

2.

Where there is no place
For the glow-worm. to lie;
Where there is no space
For receipt of a fly;
Where the midge dares not venture,
Lest herself fast she lay;
If Love come he will enter,
And soon find out his way.

3.

You may esteem him,
A child for his might;
Or you may deem him
A coward for his flight;
But if she whom Love doth honour
Be conceal'd from the day;
Set a thousand guards upon her,
Love will find out the way.

4.

Some think to lose him
By having him confin'd—
And some do suppose him
(Poor thing!) to be blind;
But if ne'er so close you wall him,
Do the best that you may;
Blind Love, (if so you call him,)
Will find out his way.

5.

You may train the eagle
To stoop to your fist;
Or you may inveigle
The Phoenix of the East;
The Lioness, you may move her
To give o'er her prey;
You'll ne'er stop a lover—
He will find out his way.

The Rose had been washed.

Larghetto.

WEBER.

PIANO. *p e con espress.*

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms.

1. The rose had been wash'd, just wash'd in a show'r, Which Ma - ry to An - na con -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a dynamic marking of *p* (piano).

- vey'd;... The plen - ti - ful mois - ture en - cum - ber'd the flow'r, And weigh'd down its beau - ti - ful

The second line of the song continues the vocal melody and piano accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

head. The cup was all fill'd and the leaves were all wet, And it seem'd to a fan - ci - ful

The third line of the song concludes the vocal melody and piano accompaniment. A dynamic marking of *p* (piano) is present.

view; To weep for the buds it had left with re-gret, On the flour-ish-ing tree where it

dim. pp

grew.....

f *p*

Agitato, quasi. RECIT.

I hast-i-ly seiz'd it, un-fit as it was For a nose-gay, so dripping and drown'd; And

f *dim. >* *f >*

accel. *largo.*

swing-ing it rude-ly, too rude-ly, a-las! I snapp'd it! it fell to the

accel. sf *pp* *f sf*

tempo primo.

ground!..... "And such, I exclaim'd," is the oi - ti-less part Some

act by the de - li - cate mind;.... Re - gard-less of wring-ing or break-ing a heart Al -

- rea-dy to sor-row re - sign'd. This e - le-gant rose, had I sha-ken it less, Might have

bloom'd with its own-er a - while; And the tear that is wip'd with a lit - tle ad-dress, May be

follow'd, perhaps, by a smile.

Thine am I, my faithful fair.

JOHN WHITAKER.

Amoroso.

PIANO. *f* *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Amoroso' and the dynamics range from forte (f) to mezzo-forte (mf).

This system shows the piano accompaniment for the first system of the vocal line. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. A 'cresc.' (crescendo) marking is present in the left hand.

1. Thine am I, thine am I, my faith-ful fair, Thine, thine, my love-ly Nan - cy, Ev-'ry
2. Take a-way, take a-way those ro-sy lips, Rich, rich in bal-my trea - sure; Turn a-

mf

The first system of lyrics is set to a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are marked mezzo-forte (mf).

pulse, ev-'ry pulse a-long my veins, Ev-'ry ro-ving fan - cy. To thy
- way, turn a-way thine eyes of love, Lest I die with plea - sure. What is

p

The second system of lyrics continues the vocal line and piano accompaniment. The piano accompaniment features a prominent chordal texture in the left hand, marked piano (p).

bo - som lay my heart, There to throb, to throb and lan-guish; Tho' de-
 life when want-ing love? Night, night, with-out a morn-ing— Love's the

dim. *p*

- spair had wrung its core,..... That would heal, that would heal its an - guish. To thy
 cloud - less sum - mer sun,..... Na - ture gay, na-ture gay a - dorn - ing. What is

bo - som lay my heart, There to throb, to throb and lan-guish; Tho' de-
 life when want-ing love? Night, night, with-out a morn-ing— Love's the

- spair had wrung its core,..... That would heal, that would heal its an - guish.
 cloud - less sum - mer sun,..... Na - ture gay, na-ture gay a - dorn - ing.

ad lib.
mf colla voce. *mf*

Said a Smile to a Tear.

*Andante.**Sua.....*

GRAHAM.

. (C. 170.)

PIANO.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a melodic line with a trill (tr) and a piano (*p*) dynamic. The bass clef staff features a rhythmic accompaniment of chords and eighth notes, marked *p e brillante*.

The first system of the vocal and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and the lyrics: "Said a smile to a tear. On the cheek of my dear, Which". The piano accompaniment continues with a piano (*p*) dynamic.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "beam'd like the sun in spring wea-ther; Said a smile to a tear, On the". The piano accompaniment continues with a piano (*p*) dynamic.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "cheek of my dear. Which beam'd like the sun in spring wea-ther In". The piano accompaniment continues with a piano (*p*) dynamic.

sooth love-ly tear, It strange doth ap-pear, That we should be both here to -

mf

- geth-er, to - geth-er, to - geth-er, That

mf *sf*

ab lib.

we shou'd be both here to - ge-ther.

colla voce.

dim. *p*

2.

#: I came from the heart,
A soft balm to impart,
To yonder sad daughter of grief; #:
And I, said the smile,
That heart to beguile,
Since you gave the poor mourner relief.

3.

#: O then, said the tear,
Sweet smile it is clear,
We're twins, and soft pity's our mother; #:
And how lovely that face
Which together we grace.
For the woe and the bliss of another.

'Tis but Fancy's sketch.

Andante. BRAHAM.

p e molto legato.

PIANO.

cresc.

dim.

1. Here mark the poor de-so-late maid, By a pa-rent's am-bi-tion be-
 2. Be-hold in his face ex-press'd, The pas-sions that rage in his

pp

- tray'd; Be-hold, on her fast fa-ning cheek, The tears that her a-go-ny
 breast; Here read, while he dares to de-mand Of her pa-rents, this maiden's fair

speak! And here stands the well-be-lov'd youth, Calling Heav'n to wit-ness his
 hand, While deep in his dun-geon se - cur'd, A still liv-ing wife is im-

mf *p*

truth;..... And here stands the mur-d'rous wretch— But mark me, But
 - mur'd,..... Who cur - ses the mur-d'rous wretch— But start not! But

cresc. molto. f sf ed agitato. sf sf sempre forte.

mark me, tis..... but.. fan - - cy's sketch, Ah!....
 start not! 'tis..... but.. fan - - cy's sketch, Ah!....

dim. e rall. pp

'tis but fan - cy's sketch.
 tis but fan - cy's sketch.

mf dim. pp

Poor Joe, the marine.

In moderate time.

J. ASHLEY.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody in 6/8 time, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *p* (piano) dynamic marking.

The piano accompaniment for the first system continues the melody and accompaniment from the introduction, marked *p*.

1. Poor Joe, the ma-rine, was at Ports-mouth well known, No lad in the corps dress'd so

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

smart; The lass-es ne'er look'd at the lad with a frown, His man-li-ness won ev'-ry

The second line of the song features a vocal melody and piano accompaniment. The piano part is marked *mf* and includes a *cresc.* (crescendo) marking.

heart, His man-li-ness won ev'-ry heart..... Sweet Pol-ly at Portsmouth he

took for his bride, And sure-ly there nev-er was seen..... A cou-ple so gay march to

church, side by side, As Pol-ly and Joe, as Pol-ly and Joe, as Pol-ly and Joe the ma-

- rine.....

2.

The bright torch of Hymen was scarce in a blaze,
 When thund'ring drums they heard rattle;
 And Joe in an instant was forc'd to the seas
 To give a bold enemy battle.
 The action was dreadful, each ship a mere wreck,
 Such slaughter few sailors have seen;
 Two hundred brave fellows lay strew'd on the deck,
 And among them poor Joe the marine.

3.

But victory—faithful to brave British tars,
 At length put an end to the fight;
 Then homeward they steer'd, full of glory and scars,
 And soon had fam'd Portsmouth in sight.
 The ramparts were crowded, the heroes to greet,
 And foremost sweet Polly was seen;
 But the very first sailor she chanc'd for to meet,
 Told the fate of poor Joe the marine.

Who deeply drinks of wine.

J. EMDIN.

In moderate time.

1. Gai-ly still the

PIANO.

f con spirito. *sf sf mf*

mo-ments roll, While we quaff the flow-ing bowl; Care can ne-ver reach the soul, Who

sf sf mf p

deep-ly drinks of wine,..... Who deep-ly drinks of wine.....

tr tr mf

Gai-ly still the mo-ments roll, While we quaff the flow-ing bowl; Care can ne-ver

f mf f

reach the soul, Who deep-ly, deep-ly drinks of wine, Who deep - ly drinks of

wine,..... Who deep - ly drinks of wine,..... Care can ne-ver

ad lib.
reach the soul, Who deeply, deeply drinks of wine....

colla voce.

2.

See the lover, pale with grief,
Bind his brows with willow leaf,
But his heart soon finds relief,
From drinking deep of wine.

3.

Eyes of fire and lips of dew,
Cheeks that shame the rose's hue:
Dearer those to me, or you,
Who deeply drinks of wine.

Amo, Amas, I love a lass.

TUNE—"THE MOUSE AND THE FROG."

Dr. ARNOLD.

From "The Agreeable Surprise."

Allegro.

PIANO.

The piano introduction is in 2/4 time, marked *Allegro*. It begins with a treble clef and a bass clef. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a series of chords. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

A - mo, A - mas, I love a lass, As a ce - dar tall and slen - der, Sweet

The vocal line is in 2/4 time. The piano accompaniment continues with chords. Dynamics include *p*.

cow-slip's grace is her no - mina - tive case, And she's of the fe - mi - nine gen - der.

The vocal line continues. The piano accompaniment features a *mf* dynamic.

Ro - rum Co - rum sunt di - vo - rum, Ha - rum sca - rum di - - vo;

The vocal line continues. The piano accompaniment features *p* and *f* dynamics.

Tag rag mer - ry der - ry, per - ri - wig and hat - band, Hic hoc ho - rum ge - ni - ti - - -

The vocal line continues. The piano accompaniment features *p*, *cresc.*, and *f* dynamics.

- vo! 2. Oh! how bel - la my pu -

- el - la! I'll kiss se - cu - la se - cu - lo - rum; If I've luck, sir, she's my

ux - or, O dies be - ne - dic - to - rum! Ro - rum Co - rum sunt di -

- vo - rum, Ha - rum sca - rum di - vo; Tag rag mer - ry der - ry, per - ri - wig and

hat - band, Hic hoc ho - rum ge - ni - ti - vo!

My Dog and my Gun.

DR. ARNE.

In moderate time.

PIANO.

mf *cresc.* *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from mezzo-forte (mf) to crescendo (cresc.) and back to mezzo-forte (mf).

1. Let gay ones and great make the most of their fate, From plea-sure to plea-sure they
2. For ex - er - cise, air, to the fields I re - pair, With spi - rits un-cloud - ed and

mf

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The piano accompaniment is in a simple harmonic style, supporting the vocal line. The dynamics are marked mezzo-forte (mf).

run, light, From plea-sure to pleasure they run; Well, who cares a jot, I
With spi - rits un-cloud-ed and light; No bliss-es I find, no

sf *sf*

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features some chordal textures and moving lines. Dynamics include sforzando (sf).

en - vy them not, While I have my dog and my gun,..... While I have my dog and my
sting leaves be - hind, But health and di - ver-sion u - nite,..... But health and di - ver-sion u -

sf *sf* *colla voce.*

The third system continues the vocal melody and piano accompaniment. The piano accompaniment has a more active role with some sixteenth-note passages. Dynamics include sforzando (sf) and *colla voce.*

gun.....
- nite.....

f

The fourth system concludes the vocal melody and piano accompaniment. The piano accompaniment features a strong, rhythmic accompaniment. Dynamics include forte (f).

Is there a heart that never lov'd?

Andante. *tr* BRAHAM.

PIANO.

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 harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics include piano (p).

1. Is there a heart that ne - ver lov'd, Or felt soft wo - man's sigh?....
 2. For there's a charm in wo - man's eye, A lan - guage in her tear,..... A

The first system shows the vocal melody and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a steady accompaniment. Dynamics include piano (p).

Is there a man can mark un-mov'd Dear wo - man's tear - ful eye?..... Oh!
 spell in ev - ry sa - cred sigh, To man - to vir - tue dear:..... And

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features some chromatic movement in the bass line. Dynamics include piano (p).

bear him to some dis - tant shore, Or so - li - ta - ry cell, Where none but sa - vage
 he who could re - sist her smiles, With brutes a - lone should live, Nor taste that joy which

The third system continues the vocal melody and piano accompaniment. The piano accompaniment has a more active texture. Dynamics include piano (p).

mon - sters roar, Where Love ne'er deign'd to dwell.....
 care be - guiles, That joy her vir - tues give.....

The fourth system concludes the vocal melody and piano accompaniment. The piano accompaniment features a more active texture. Dynamics include piano (p).

The Storm.

(CEASE, RUDE BOREAS, BLUST'RING RAILER.)

SHIELD.

Anacnte con moto.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with slurs and accents, marked with dynamics *f*, *ten.*, *sf*, *sf*, *ten.*, and *sf*. The left hand provides a rhythmic accompaniment with chords and single notes.

1. Cease, rude Bo - reas! blust'ring rail - er, List ye lands - men all to me, Mess-mates

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 chords and a steady rhythmic pattern.

hear a bro - ther sail - or Sing the dan - gers of the sea; From bounding bil - lows first in

The second line continues the vocal melody and piano accompaniment. The piano part features a consistent accompaniment with some chordal changes.

mo - tion, When the dis - tant whirl-winds rise, To the tem - pest - trou - bled

The third line includes triplets in both the vocal and piano parts. The piano accompaniment has a more active role with triplets and dynamic markings *p* and *f*.

o - cean, Where the seas con - tend with skies.

The fourth line concludes the first phrase with a final vocal note and piano accompaniment. The piano part features chords and a strong rhythmic presence.

2.
Now the dreadful thunder roaring,
Peal on peal contending clash,
On our heads fierce rain falls pouring
In our eyes blue lightnings flash;
One wide water all around us,
All above us one black sky;
Diff'rent deaths at once surround us,
Hark! what means that dreadful cry?

3.
O'er the ship wild waves are beating,
We for wives or children mourn;
Alas! from hence there's no retreating,
Alas! to them there's no return;
Still the leak is gaining on us,
Both chain-pumps are chok'd below;
Heav'n have mercy here upon us,
For only that can save us now.

On, by the spur of valour goaded.

SHIELD.

Pomposo.

PIANO. *f*

p *f* *p* *cresc.*

On, by the spur of va - lour goad - ed, Pis - tols prin'd, and

sf ff *mf*

car - bines load - ed, Courage strikes on hearts of steel, Courage strikes on

f

hearts of steel:.....

ff *mf* *ff*

While each spark through the dark gloom of night Lends a

p

clear and cheer - ing light.....

cresc. *f* *p*

..... Who a fear or doubt can feel? Who a fear or

f *p* *p*

doubt can feel? While each spark thro' the gloom of night, Lends a clear and

p

cheer-ing light, Who a fear or doubt can feel? Who a fear or

tr *cresc.* *mf*

doubt can feel? Who a fear or doubt can feel? Who a fear or

cresc.

doubt can feel?..... Like

sf sf sf ff sf p

ser-pents now thro' thick-ets creep-ing; Then on our prey like Li-ons creeping; Cal-vette to the

f ff

on-set lead us, Let the wea-ry trav'-ler dread us, Struck with ter-ror and a-maze

v p

While our swords with light-ning blaze!.....

..... Thun - der to our car - bines roar - ing;

Burst - ing clouds in tor - rents pòuring, Burst - ing clouds in tor - rents pour - ing,

Wash the san - guine dag - ger's blade; Our's a free and rov - ing

trade.....

To the on - set let's a - way, Va-lour calls and we o - bey, To the on - set, to the

f

mf *ff sf*

on - set, to the on - set let's a - way; Va - lour calls, and we o -

sf

- bey, Va - lour calls, and we o - bey, ... Va - lour

ad lib.

colla voce.

calls, and we o - bey!.....

sf *ff*

D

Poor Jack

DIBDIX.

Allegro.

PIANO.

f *sf* *sf*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. 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 *f* to *sf*.

1. Go pat - ter to lub - bers and swabs, do ye see, A - bout dan - ger and fear and the
2. Why, I heard the good chap - lain pa - la - ver one day, A - bout souls, heaven's mer - cy and

mf

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 one sharp. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano part has a dynamic marking of *mf*.

like, A tight wa - ter boat and good sea - room give me, And it
such, And, my tim - bers! what lin - go he'd coil and be - lay— Why, 'twas

cresc.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a dynamic marking of *cresc.* (crescendo).

ain't to a lit - tle I'll strike;... Tho' the tem - pest top - gal - lant mast
just all as one as high Dutch;... But he said how a spar - row can't

f *p*

The final system of the song shows the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment has dynamic markings of *f* and *p* (piano).

smack-smooth should smite, And shi - ver each splin - ter of wood, And
found - er, d'ye see, With-out or - ders that come down be - low, With - out

shi - ver each splin - ter of wood;.... Clear the wreck, stow the yards, and bouse
or - ders that come down be - low,..... And ma - ny fine things that prov'd

ev' - ry - thing tight, And un - der reef'd for' - sail we'll scud. A -
clear - ly to me, That Pro - vi - dence takes us in tow; For, says

- vast! nor don't think me a milk - sop so soft, To be ta - ken for tri - fles a -
he, do you mind me, let storms e'er so oft Take the top-lights of sai - lors a -

- back;.... For they say there's a Pro - vi - dence sits up a - loft, They
- back,.... There's a sweet lit - tle Che - rub sits perch - ed a - loft, A

ben sostenuto.

say there's a Pro - vi - dence sits up a - loft, To keep watch for the life of poor
sweet lit - tle Che - rub sits perch - ed a - loft, To keep watch for the life of poor

Jack.
Jack.

f *sf*

3.

I said to our Poll, for you see she would cry,
When last we weigh'd anchor for sea,
What argufies sniv'ling and piping your eye?
Why, what a damn'd fool you must be!
Can't you see the world's wide, and there's room for us
Both for seamen and lubbers ashore; [all,
And if to old Davy I go, my dear Poll,
Why you never will hear of me more!
What then! all's a hazard, come, don't be so soft,
Perhaps I may laughing come back;
For, d'ye see, there's a Cherub sits smiling aloft,
To keep watch for the life of poor Jack.

4.

D'ye mind me, a sailor should be, ev'ry inch,
All as one as a piece of the ship,
And with her brave the world, without offering to finch,
From the moment the anchor's atrip:
As for me, in all weathers, all times, sides, and ends,
Nought's a trouble, from duty that springs;
My heart is my Poll's, and my rhino's my friend's,
And as for my life, 'tis the king's;
E'en when my time comes, ne'er believe me so soft,
As with grief to be taken aback;
The same little Cherub that sits up aloft,
Will look out a good berth for poor Jack.

Old Towler

SHIELD.

Alegro con anima.

PLANO.

The piano introduction is in 6/8 time. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a triplet of eighth notes (G3, A3, B3) followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. Dynamics include *f* and *sf*.

1. Bright chan - ti - cleer pro - claims the dawn, And span - gles deck the thorn;.... The

The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf*.

low - ing herds now quit the lawn, The lark springs from the corn..... Dogs,

The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf*.

hunts - men, round the win - dow throng, Fleet Tow - ler leads the cry;..... A -

The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *ten.*

- rise, the bur - then of their song, This day a stag must die..... With a

hey, ho, chi - vy!.... Hark for-ward, hark for-ward, tan - ti - vy!.... With a

hey, ho, chi - vy!.... Hark for-ward, hark for-ward, tan - ti - vy!.... Hark

for-ward, hark for-ward, hark for-ward, hark for-ward, tan -

Huntsman's
holloa—here.

- ti - vy, tan - ti - vy! Hark, hark forward, hark for-ward, tan - ti - vy! A - -

- rise, the bur - then of their song, This day a stag must die, This

day a stag must die, This day a stag must die.....

2.

The cordial takes its merry round,
The laugh and joke prevail;
The huntsman blows a jovial sound,
The dogs snuff up the gale:
The upland winds they sweep along,
O'er fields, through brakes they fly;
The game is rous'd, too true the song,
This day a stag must die.
With a hey, ho, &c.

3.

Poor stag! the dogs thy haunches gore,
The tears run down thy face;
The huntsman's pleasure is no more,
His joys were in the chace.
Alike the sportsmen of the town,
The virgin game in view,
Are full content to run them down,
Then thev in turn pursue.
With a hey, ho, &c.

The kiss, dear maid.

Words by LORD BYRON.

L. JAUSEN.

Andante.

PIANO. *p*

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 6/8 time signature. It begins with a series of eighth notes, followed by a melodic line with some grace notes. The left hand starts with a bass clef, a key signature of two flats, and a 6/8 time signature, playing a steady eighth-note accompaniment.

1. The kiss, dear maid, thy
2. I ask no pledge to

p *dim.* *pp* *p*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, two flats, and 6/8 time. It contains two lines of lyrics. The piano accompaniment is on two staves (treble and bass clefs) with two flats and 6/8 time. Dynamics include piano (p), diminuendo (dim.), and pianissimo (pp).

lip has left, Shall ne - ver part from mine,.... Till hap - pier hours re - store the gift, Un -
make me blest, In ga - zing when a - lone,.... Nor one me - mo - rial for a breast Whose

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with a steady accompaniment.

- taint-ed, back to thine..... The part-ing glance that fond-ly beams,.... An
thoughts are all thine own..... By day or night, in weal or woe,..... That

mf

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment concludes with a melodic flourish in the right hand. Dynamics include mezzo-forte (mf).

e - qual love may see;.... The tear that from thy eye-lid streams, Can weep no change in heart no lon - ger free,.... Must bear the love it can-not shew. And si-lent ache for

a piacere. *tempo.*

me.....The kiss, dear maid, thy lip has left, Shall ne - ver part from thee..... I ask no pledge to make me blest In gaz - ing when a -

mine, Till hap - pier hours re - store the gift, Un - taint - ed, back to thine. lone, Nor one me - mo rial for a breast Whose thoughts are all thine own.

He was famed for deeds of arms.

D. CORRELL

In moderate time.

PIANO.

f *tr*

f

f with energy.

1. He was famed for deeds of arms,

f *sf* *sf* *mf*

p *f*

She a maid of en - vied charms; Now to him her love in -

p *mf*

mf *f*

- parts, One pure flame per - vades both hearts. Hon - or calls him

f

to the field; Love to con - quest now must yield. Sweet...

p *ad lib.* *dolce con espress.*

ten. *p* *colla voce.* *pp*

maid, he cries, a - gain I'll come to thee,..... I'll come to thee,..... When the glad

cresc. *f*

f

trum - pet sounds a vic - to - ry!.....

sf *sf* *ff*

sf *sf* *sf* *sf* *sf* *sf*

2.

Battle now with fury glows,
 Hostile blood in torrent flows,
 His duty tells him to depart,
 She pressed her hero to her heart.
 And now the trumpet sounds to arms,
 And now the clash of war's alarms!
 Sweet maid, he cries, again I'll come to thee,
 When the glad trumpet sounds a victory.

3.

He with love and conquest burns,
 Both subdue his mind by turns;
 Death the soldier now enthalls,
 With his wounds the hero falls;
 She, disdainful war's alarms,
 Rushed, and caught him in her arms.
 O death, he cried, thou'rt welcome now to me,
 For hark! the glad trumpet sounds a victory!

Dulce Domum.

In moderate time.

(Winchester College.) 17th century.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

1. Con - ci - na - mus o Sol - da - les E - ja! quid si -
 2. Ap - pro - pin - quat ec - ce! fe - lix Ho - ra gau - di -

The vocal line begins with a repeat sign. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics are marked *mf*.

- le - - mus No - bi - le can - ti - cum Dol - ce me - los Do - mum
 - o - - rum: Post gra - ve tæ - di - um Ad - ve - nit om - ni - um

The vocal line includes a trill (*tr*) on the first note. The piano accompaniment features a prominent chordal accompaniment in the right hand and a moving bass line in the left hand. Dynamics include *p* (piano).

CHORUS.

Dul - ce Do - mum re - - so - ne - mus. } Do - mum, Do - mum,
 Me - ta pe - ti - - ta..... la - bo - rum. }

The chorus section features a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a dynamic marking of *dim.* (diminuendo) and *ff* (fortissimo) at the end. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Dul - ce Do - mum, Do - - mum, Do - mum, Dul - ce Do - mum,

VERSE. CHORUS.
Dul - ce, Dul - ce, Dul - ce Do - mum, Dul - ce Do - mum

re - so - ne - mus.

3.

Musa! libros mitte, fessa;
Mitte pensa dura:
Mitte negotium;
Jam datur otium:
Me mea mittito cura.

Chorus.—Domum, Domum, &c.

4.

Ridet annus, prata rident:
Nosque rideamus.
Jam repetit Domum
Daulias advena:
Nosque Domum repetamus.

Chorus.—Domum, Domum, &c.

5.

Heus! Rogere! fer caballos:
Eja! nunc eamus;
Limen amabile,
Matris et oscula,
Suaviter et repetamus.

Chorus.—Domum, Domum, &c.

6.

Concinamus ad Penates;
Vox et audiatur:
Phosphore! quid jubar,
Segnius emicans,
Gaudia nostra moratur?

Chorus.—Domum, Domum, &c.

Fly away, pretty Moth.

T. H. BAYLY.

Allegretto.

PIANO. *p*

The piano introduction is in 2/4 time, marked *Allegretto* and *p*. It features a treble and bass staff with a key signature of one flat (B-flat). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

1. Fly a - way, pret - ty Moth, to the shade..... Of the leaf where you slum - ber'd all
2. I have seen, pret - ty Moth, in the world,..... Some as wild as your - self, and as

p

The first system of the song includes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line. The piano part is marked *p*.

day,..... Be con - tent with the moon and the stars, pret - ty Moth, And make
gay,..... Who, be - witch'd by the sweet fas - ci - na - tion of eyes, Flit - ted

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are in the same key signature and time signature as the first system. The lyrics are written below the vocal line.

use of your wings while you may..... Though you glit - ter - ing light may have
round them by night and by day..... But though dreams of de - light may have

mf

The final system of the song includes the vocal line and piano accompaniment. The vocal line and piano accompaniment are in the same key signature and time signature as the previous systems. The lyrics are written below the vocal line. The piano part is marked *mf*.

daz-zled you quite, Though the gold of yon lamp may be gay; } Many things in this world that look
 daz-zled them quite, They, at last, found it dan-ger-ous play!

p

bright, pret - ty Moth, On - ly daz - zle to lead us a - stray, Ma - ny

cresc *f*

things in this world that look bright, pret - ty Moth, On - ly daz - zle to lead us a -

cresc. *sf* *sf*

- stray.....

mf *dim.* *p* *sf*

The Soldier's adieu.

Andante. *DIBDIN.*

PIANO. *mf* *f* *>* *>* *>* *sf* *ten*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics range from mezzo-forte (mf) to fortissimo (f), with accents and a tenuto (ten) marking.

1. A - dieu! a - dieu! my on - ly life, My ho - nour calls me from thee, Re -

The first system of the vocal part features a single melodic line in the treble clef. The piano accompaniment is shown in two staves below, with the right hand playing chords and the left hand playing a steady accompaniment. The lyrics are: "1. A - dieu! a - dieu! my on - ly life, My ho - nour calls me from thee, Re -"

- mem - ber thou'rt a sol - dier's wife, Those tears but ill be - come thee; What

The second system continues the vocal line and piano accompaniment. The lyrics are: "- mem - ber thou'rt a sol - dier's wife, Those tears but ill be - come thee; What". A triplet of eighth notes is marked with a '3' above it.

tho' by du - ty I am call'd, Where thund' - ring can - nons rattle, Where

con energia.

cresc. *ff sf sf sf sf*

The third system continues the vocal line and piano accompaniment. The lyrics are: "tho' by du - ty I am call'd, Where thund' - ring can - nons rattle, Where". The tempo and dynamics change to 'con energia' (with energy), and the piano accompaniment becomes more rhythmic and driving, marked with 'cresc.' and 'ff sf sf sf sf'.

va - lour's self might stand ap - pall'd, Where va - lour's self might stand ap - pall'd, When

f *p*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "va - lour's self might stand ap - pall'd, Where va - lour's self might stand ap - pall'd, When". The piano accompaniment features a strong fortissimo (f) dynamic in the left hand and a piano (p) dynamic in the right hand.

doice. on the wings of thy dear love, To Heav'n a - bove..... thy fer-vent o - ri -

creac.

- sons are flown, The ten - der pray'r thou putt'st up there, Shall call a guar - dian

con anima.

pp *f*

- an - gel down, Shall call a guar - dian - an - gel down, To watch me in the

ad lib.

colla voce.

bat - tle.

2.

My safety thy fair truth shall be,
As sword and buckler serving,
My life shall be more dear to me,
Because of thy preserving;
Let peril come, let horror threat,
Let thund'ring cannons rattle,
I'll fearless seek the conflict's heat,
Assured when on the wings of love,
To heav'n above, &c.

3.

Enough, with that benignant smile,
Some kindred God inspired thee,
Who knew thy bosom void of guile,
Who wondered and admired thee;
I go assured, my life, adieu!
Though thund'ring cannon's rattle,
Though murdering carnage stalk in view,
When on the wings of thy true love,
To heav'n above, &c.

E

May we ne'er want a friend, nor a Bottle to give him.

Andante espress. JOHN DAVY.

PIANO. *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

1. Since the first dawn of rea-son that beam'd on my mind, And taught me how fa-vor'd by
 2. The heart by de- ceit or in gra-ti-tude rent, Or by po- ver-ty bow'd, tho' of

p

The vocal line begins with a half note followed by eighth notes. The piano accompaniment continues with chords and a steady bass line.

fur- tune my lot, To share that good for- tune I still was in- clin'd, And im-
 e- vils the least, The smile of a friend may in- vite to con- tent, And we

mf

The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

- part to who want-ed— what I want-ed not. } 'Tis a max- im en- ti- tled to
 all know con- tent is an ex- cel- lent feast. }

The vocal line concludes with a phrase that spans across the system. The piano accompaniment provides a final harmonic support.

ev - 'ry one's praise, When a man feels dis-tress, like a man to re-lieve him. And my

mot - to, tho' sim - ple, means more than it says, "May we ne'er want a friend, nor a

bot-tle to give him." My mot - to, tho' sim - ple, means more than it says, "May we

ne'er want a friend, nor a bot-tle to give him."

Phillida flouts me.

Old Song.

Allegretto.

PIANO.

1. O, what a plague is love! I can-not bear it, She will in - con-stant prove, I great-ly

fear it; It so tor-ments my mind, That my heart fail - eth, She wa-vers with the wind,

As a ship sail - eth; Please her the best I may, She looks a - no-ther way; A-lack and

well - a - day! Phil-li - da flouts me.

2

I often heard her say
That she loved posies;
In the last month of May
I gave her roses.
Cowslips and gillyflow'rs,
And the sweet lily,
I got to deck the bowers
Of my dear Philly;
She did them all disdain,
And threw them back again;
Therefore, 'tis flat and plain,
Phillida flouts me.

3.

Which way soe'er I go
She still torments me;
And whatsoever I do,
Nothing contents me:
I fade and pine away
With grief and sorrow;
I fall quite to decay,
Like any shadow,
Since 'twill no better be,
I'll bear it patiently;
Yet all the world may see
Phillida flouts me.

Sweet day, so cool.

Words by G. HERBERT.
Andante.

17th Century

PIANO. *p e sostenuto.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics are 'p e sostenuto'.

1. Sweet day, so cool, so calm, so bright, The bri - dal of... the
2. Sweet spring, so beau-teous and so gay, Storehouse where sweets un -

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The piano accompaniment includes dynamics such as *p*, *cresc.*, and *mf*.

earth and sky... The dew's shall weep thy fall to - night, For thou, with
- num - ber'd lie,... Not long thy fa - ded glo - ries last, But thou, with

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

all.. thy sweets, must die..
all.. thy sweets, must die..

The third system shows the vocal line and piano accompaniment for the fifth and sixth lines of the song. The piano accompaniment includes a *p* dynamic marking.

3.

Sweet rose, so fragrant and so brave,
Dazzling the sweet beholder's eye,
Thy root is even in thy grave,
For thou, with all thy sweets, must die.

4.

Sweet love alone, sweet wedded love!
To thee no period is assigned;
Thy tender joys by time improve,
In death itself the most refined.

To the Maypole haste away.

(MORRIS DANCE.)

Allegro con spirito.

Time of Queen Elizabeth.

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. The tempo is marked 'Allegro con spirito' and the time period is 'Time of Queen Elizabeth'.

The first system of piano accompaniment for the song, consisting of two staves. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

1. Come, ye young men, come a - long,.. With your mu - sic, dance and song ;
2. There each ba - che - lor may choose One that faith will not a - buse,

The first system of the song, including the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Come, ye young men, come a - long,.. With your mu - sic, dance and song ; 2. There each ba - che - lor may choose One that faith will not a - buse,". The piano part is marked *mf*.

Bring your lass - es in your hands, For 'tis that which love commands.
Nor re - pay with coy dis - dain, Love that should be lov'd a - gain.

The second system of the song, including the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Bring your lass - es in your hands, For 'tis that which love commands. Nor re - pay with coy dis - dain, Love that should be lov'd a - gain." The piano part ends with a *sf* (sforzando) marking.

Then to the May - pole haste a - way,.. For 'tis now a ho - li - day..

sf ff

CHORUS.

Then to the May - pole haste a - way, For 'tis now a ho - li - day.

sf sf

3.

It is the choice time of the year,
For the violets now appear;
Now the rose receives its birth,
And pretty primrose decks the earth.
Then to the Maypole, &c.

4.

When you thus have spent your time,
Till the day be past its prime,
To your beds repair at night,
And dream there of your day's delight.
Then to the Maypole, &c.

The milking pail

Time of Shakespeare.

Allegro.

PIANO-FORTE.

The piano introduction is in 6/8 time, marked *Allegro*. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *f* (forte) at the beginning and *p* (piano) in the middle, with a final *f* at the end.

The piano accompaniment for the first system of the vocal part, consisting of two staves. It continues the melodic and harmonic material from the introduction.

1. Ye nymphs and syl - van gods,.... That love green fields and woods,.... Where
2. The God - dess of the morn,.... With blush - es they a - dorn,..... And

The first system of the vocal part, including the vocal line and piano accompaniment. The piano part is marked *p* (piano). The lyrics are: "1. Ye nymphs and syl - van gods,.... That love green fields and woods,.... Where 2. The God - dess of the morn,.... With blush - es they a - dorn,..... And".

spring new - ly born, Her - self does a - dorn With flow - ers and bloom - ing buds,.... Come,
take the fresh air Whilst lin - nets pre - pare A con - cert in each green thorn:... The

The second system of the vocal part, including the vocal line and piano accompaniment. The lyrics are: "spring new - ly born, Her - self does a - dorn With flow - ers and bloom - ing buds,.... Come, take the fresh air Whilst lin - nets pre - pare A con - cert in each green thorn:... The".

sing in the praise, Whilst flocks do graze In you - der plea - sant vale,.... Of
Black-bird and thrush On ev - 'ry bush, And charm - ing night - in - gale,.... In

mf

those who choose Their sleep to lose, And in cold dews With clout - ed shoes, Do
mer - ry vein, Their throats do strain To en - ter - tain The jol - ly train That

p

car - ry the milk - ing pail,..... Do car - ry the milk - ing pail.....
car - ry the milk - ing pail,..... That car - ry the milk - ing pail.....

f

Rest, Warrior, rest.

MICHAEL KELLY.

Andante con moto.

PIANO.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, and *pp*. The piece concludes with three chords marked *ten. ten. ten.*

1. He comes from the wars, from the red field of fight, He comes thro' the storm and the
 2. Sunk in si - lence and sleep in the cot - ta - ger's bed, Ob - li - vion shall vi - sit the

The vocal line is in a soprano or alto range. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*.

dark - ness of night; For rest and for re - fuge now fain to im - plore, The
 war - wea - ry head; Per - chance he may dream, but the vi - sion shall tell Of his

The vocal line continues with the same melodic pattern. The piano accompaniment features some chordal textures in the right hand. Dynamics include *p*.

war - rior bends low at the cot - ta - ger's door; Pale, pale, pale is his cheek, there's a
 la - dy - love's bow'r, and her la - test fare - well. O! then Hope's fond dream chase the

The vocal line concludes with a final phrase. The piano accompaniment features a *pp* dynamic. The piece ends with a final chord.

gash on his brow! His locks o'er his shoulders dis - tract - ed - ly flow; And the bat - tle's ar - ray, And sweet Love to his home guides the war - ri - or's way; All the

f

fire of his heart shoots by fits from his eye, Like a lan - guish - ing lamp that just calm joys of peace to his head shall yield rest: Ah! war - ri - or, wake not, such

mf

flash - es to die. Rest, war - rior, rest, Rest, war - rior, slum - ber is bless'd. Rest, war - rior, rest, Rest, war - rior,

pp

rest!.....
rest!.....

pp ten. ten. ten.

Bring me, Boy, a bowl of wine.

Words by Upton.

Music by Hook.

PIANO.

Con spirito.

f

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Con spirito' and the dynamic is 'f'.

1. Bring me, boy, a flow - ing bowl, Deep and spa - cious

mf

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics '1. Bring me, boy, a flow - ing bowl, Deep and spa - cious'. The piano accompaniment is marked 'mf'.

as the sea; Men shall, ev - 'ry no - ble soul, ... Drink and fa - thom

ten.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'as the sea; Men shall, ev - 'ry no - ble soul, ... Drink and fa - thom'. The piano accompaniment includes a 'ten.' marking.

a piacere. *Vivace.*

it with me, Drink and fa - thom it with me. While good hu - mour

ten. *colla voce.* *p*

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'it with me, Drink and fa - thom it with me. While good hu - mour'. The piano accompaniment includes markings for 'a piacere.', 'Vivace.', 'ten.', 'colla voce.', and 'p'. The system ends with a double bar line and a 6/8 time signature.

is a - float, E'er to part would be a sin; Let us sail in

plea - sure's boat, Drink and fill the bowl a - gain! Drink and fill,

ad lib.
Drink and fill, Drink and fill the bowl a - - gain!.....
colla voce. riten.

Con spirito.
f

2.

Let the hoary miser toil,
We such sordid views despise;
Give us wine, and beauty's smile,
There each glowing rapture lies!
While good-fellowship we boast,
Fill the goblets to the brim;
Lovely woman be our toast,
Drink and fill the bowl again!

3.

Care, thou bane of every joy,
To some distant region fly;
Here reigns Bacchus, jolly boy!
Hence, old greybeard, hence and die!
While we revel in delight,
Ere to part would be a sin;
And since care is put to flight,
Drink and fill the bowl again!

The old Commodore.

W. REEVE.

Allegro.

PIANO.

mf *f*

The piano introduction is in 2/4 time, key of B-flat major. 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 mezzo-forte (mf) to forte (f).

1. Od's blood! what a time for a sea-man to skulk Un-der gin-ger-bread hat - ches a -

mf

The vocal line begins with a half note G4, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands, maintaining the 2/4 rhythm.

- shore: What a damn'd bad job that this batter'd old hulk Can't be rigg'd out for sea once

The vocal line continues with a half note G4, followed by eighth notes. The piano accompaniment features a more active bass line with sixteenth notes in the left hand.

more, Can't be rigg'd out for sea once more: For the puppies, as they pass, Cocking

dim. *p*

The vocal line concludes with a half note G4. The piano accompaniment features a dense texture with sixteenth-note patterns in the left hand, ending with a piano (p) dynamic.

ad lib.

up a squinting glass, Thus run down the old com-mo-dore:.. "That's the old commodore, The

p. *colla voce.* *sf* *p.*

rum old commodore, The gouty old commodore! He, he, he! Why the bullets and the gout Have so

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

knock'd his hull a-bout, That he'll ne-ver more be fit for sea! He'll ne-ver more be fit for

p. *cresc.* *f*

sea!".....

mf *f*

2.

Here am I in distress, like a ship water-logg'd,
 Not a tow-rop at hand or a sail;
 I'm left by my crew,—and, may I be flogg'd,
 But the doctor's a son of a whale:
 While I'm swallowing his slops,
 How nimble are his chops,
 Thus queering the old commodore:—
 "Bad case, commodore—
 Can't say, commodore—
 Mus'n't flatter, commodore," says he:
 "For the bullets and the gout
 Have so knock'd your hull about,
 That you'll never more be fit for sea!"

3.

What! no more be afloat! blood and fury! they lie!
 I'm a seaman, and only threescore!
 And if, as they tell me, I'm likely to die,
 Odzooks! let me not die ashore.
 As so death, 'tis all a joke—
 Sailors live in fire and smoke:
 So, at least, says the old commodore;
 The rum old commodore—
 The tough old commodore—
 The fighting old commodore, says he:—
 Whom the bullets nor the gout,
 Nor the foreigners to boot,
 Shall kill, till they grapple him at sea!

Julia to the Wood-Robin.

Andantino. SPOFFORTH.

PIANO. *p dolce.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a trill, while the left hand provides a steady accompaniment. The key signature is two flats (B-flat and E-flat) and the time signature is 6/8.

1. Stay, sweet en - chan - ter

dim. p pp p

The first system shows the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics '1. Stay, sweet en - chan - ter'. The piano accompaniment includes dynamic markings: *dim.*, *p*, *pp*, and *p*. The piano part features a triplet in the right hand.

of..... the grove,..... Leave not so soon..... thy na - tive ...

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'of..... the grove,..... Leave not so soon..... thy na - tive ...'. The piano accompaniment continues with a steady accompaniment.

tree;..... Stay, sweet en - chan - ter of..... the grove,.....

p

The third system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics 'tree;..... Stay, sweet en - chan - ter of..... the grove,.....'. The piano accompaniment features a dynamic marking of *p* and ends with a final chord.

Leave not so soon..... thy na - tive.... tree;..... O! war - ble still those

dim. *p*

notes of love, while my fond heart re - sponds to thee; O! war - ble still those

tr *sostenuto.*

notes of love, While my fond heart..... re - sponds..... to

tr *p*

thee.

dim. *p* *pp*

2.

Rest thy soft bosom on the spray,
Till chilly autumn frowns severe;
Then charm me with those notes of love,
And I will answer with a tear.

3.

But soon as spring, enwreath'd with flow'rs,
Comes dancing o'er the new dress'd plain,
Return and cheer thy natal bow'rs,
My Robin, with thy notes again.

To the May-pole away.

Time of Charles I.

Allegro.

PIANO.

p *mf*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. 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 piano (*p*) to mezzo-forte (*mf*).

1. Joan, to the May-pole a-way let us

f *p*

The first vocal line begins with a whole rest, followed by the lyrics "1. Joan, to the May-pole a-way let us". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include forte (*f*) and piano (*p*).

on, The time is swift and will be gone; There go the lass-es a-way to the green, Where their

leggero.

The second vocal line continues with the lyrics "on, The time is swift and will be gone; There go the lass-es a-way to the green, Where their". The piano accompaniment features a light, flowing texture. The tempo/mood is marked *leggero.*

beau-ties may be seen; Bess, Moll, Kate Doll, All the gay lass-es have lads to at-

cresc. *f* *p.*

The third vocal line concludes with the lyrics "beau-ties may be seen; Bess, Moll, Kate Doll, All the gay lass-es have lads to at-". The piano accompaniment includes a crescendo (*cresc.*) leading to a forte (*f*) section, followed by a piano (*p.*) section.

- tend them, Hodge, Nick, Tom, Dick, Jol - ly brave dan - cers, who can a -

- mend them? Joan, to the May - pole a - way let us on, The time is swift and will be

gone; There go the las - ses a - way to the green, Where their beau - ties may be

seen.....

2.

Do you not see how the lord of the May
Walks along in rich array?
There goes the lass that is only his,
See how they meet and how they kiss.
Come, Will! run, Gill!
Or dost thou list to lose thy labour?
Kit, crowd! scrape loud!
Tickle up Tom with a pipe and a tabor.
Joan, to the May-pole, &c.

3.

Now, if we hold out as we do begin
Joan and I the prize shall win;
Nay, if we live till another day,
I'll make thee Lady of the May.
Dance round, skip, bound,
Turn and kiss, and then for a greeting;
Now, Joan, we've done,
Fare-thee-well 'till the next merry meeting,
Joan, to the May-pole. &c.

A well there is in the West country.

SOUTHERY.

Cornish Air.

Allegro.

PIANO. *mf*

1. A well there is in the West coun - try, And a clear - er ne'er was
2. A stran - ger came to the well of St. Keyne, For thirs - ty and hot was

seen a, There's not a wife in the West coun - try But has
he a, And he sat down up - on the bank, Be -

heard of the well of St. Keyne a; An oak and an elm tree
- neath the wil - low tree a; There came a man from a

stand be - side, And be - hind does an ash tree grow a, And a
neigh - bring town, At the well to fill his pail a, Up -

wil - low from the banks a - bove, To the wa - ter droops be -
- on the side he rest - ed it, And bade the stran - ger

- low a.
bail a.

3.

"Now art thou a bachelor, friend?" quoth he,
"For an if thou hast a wife a,
The happiest draught thou hast drank this day
That e'en thou didst in thy life a;
Or has your good woman, if one you have,
In Cornwall ever been a?
For an if she have, I'll venture my life,
She has drank of the well of St. Keyne a."

4.

"I've left a good woman who ne'er was here,"
The stranger made reply a,
"But how my draught should better be for that
To guess in vain I try a.
St. Keyne," quoth the countryman, "many a time
Would drink of his crystal well a;
And before the angels summon'd her,
She laid on the water a spell a."

5.

"If the husband of this gifted well
Shall drink before his wife a,
A happy man thenceforth is he,
For he shall be master for life.
But if the wife should drink of it first,
God bless the husband then a,"
The stranger stoop'd to the well of St. Keyne,
And drank of the water again a.

6.

"You drank of the well, I warrant, betimes,"
To the countryman he said a;
But the rustic sigh'd as the stranger spake,
And sadly shook his head a.
"I hasten'd here, when the wedding was done,
And left my wife in the porch a,
But truly she had been wiser than me,
For she took a bottle to church a."

From Oberon in fairyland.

BEN JONSON.

16th Century.

Allegretto *sempre staccato.*

PIANO. *pp e stacc.*

ff *sf*

Ped

1. From O - be - ron in fai - ry - land, The king of ghosts and
2. Some - times I meet them like a man, Some - times an ox, some -

pp e stacc.

sha - dows there, Mad Ro - bin I, at his com - mand, Am sent to view the
- times a hound, Or to a horse I turn me can, And trip and trot a -

night-sports here; What re - vel rout is kept a - bout, In ev' - ry cor - ner
- bout them round: But if to ride my back they strive, More swift than wind a -

where I go, I will o'er - see, And mer - ry be, And make good sport with
- way I go, O'er hedge and lands, thro' pool and ponds, I whir - ry laugh - ing

ho, ho, ho!
ho, ho, ho!

3.

More swift than lightning can I fly,
About the airy welkin soon;
And in a minute's space descry
Each thing that's done below the moon.
There's not a hag nor ghost shall wag,
Or cry, "Ware, goblin!" where I go:
But Robin I, their feats do spy,
And send them home with ho ho ho!

4.

When lads and lasses merry be
With possets and rich junkets fine:
Unseen of all the company
I eat their cakes and sip their wine.
And to make sport I puff and snort,
And out the candles I do blow.
And maids I kiss; they shriek, "Who's this?"
I answer naught but ho, ho, ho!

The Garden Gate.

W. T. PARKER

Andante mo.

PIANO.

The piano introduction consists of two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

1. The day was clos'd, the

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "1. The day was clos'd, the" and continues with a melodic line. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *p* (piano).

moon shone bright, The vil-lage clock struck eight,..... When Lu-cy hast-en'd

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "moon shone bright, The vil-lage clock struck eight,..... When Lu-cy hast-en'd". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *mf* (mezzo-forte).

with de-light, To ope the gar - den gate; But sure, as if to

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "with de-light, To ope the gar - den gate; But sure, as if to". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *mf* (mezzo-forte).

drive her mad, The gate was there, but not the lad! Which made poor Lu - cy

griev - ing cry, "Was e - ver maid so us'd as I?"

ad lib.

colla voce.

dim. *dim.*

2.

She pac'd the garden here and there,
 The village clock struck nine;
 When Lucy cried in wild despair,
 "He shan't, he shan't be mine!
 Last night he vow'd the garden gate
 Should find him there this eve at eight;
 But this I'll let the creature see,
 He ne'er shall make a fool of me."

3.

She ceas'd—a noise her ear alarms—
 The village clock struck ten;
 When William caught her in his arms,
 And ne'er to part again.
 He shew'd the ring, to wed next day,
 He'd been to buy, a long, long way;
 How then could Lucy cruel prove.
 To one that did so fondly love!

Jack Rattlin.

Andante con moto. DIBDIN.

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Andante con moto' and the dynamics range from piano (*p*) to a slight decrescendo (*dim.*) and back to piano (*p*).

1. Jack Ratt-lin was the a - blest sea - man, — None like him could hand, reef, or

p *mf*

The first system of the vocal melody and piano accompaniment. The vocal line begins with a treble clef and a common time signature. The piano accompaniment is in a grand staff. The dynamics are marked *p* and *mf*. A triplet of eighth notes is indicated by a '3' over the notes.

steer; No dang'rous toil, but he'd en - count-er, With skill and in contempt of

The second system of the vocal melody and piano accompaniment. The vocal line continues with the same clef and time signature. The piano accompaniment provides harmonic support. Dynamics are not explicitly marked in this system.

fear: In fight a li-on; the bat-tle end-ed— Meek as a bleat - ing lamb he'd

f *p*

The third system of the vocal melody and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment has a dynamic marking of *f* with accents (>>>) and a *p* marking later in the system.

prove; Thus, Jack had man - ners, courage, me - rit— Yet did he sigh and all for

f *p ad lib.* *cresc.* *f* *sf* *sf* *p colla voce.* *pp*

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with a dynamic marking of *p ad lib.* The piano accompaniment features a *cresc.* marking, followed by *f*, *sf*, *sf*, *p colla voce.*, and *pp* markings.

love..... 2. The song, the jest, the flow-ing

dim. *p* *mf*

li- quor—For none of these had Jack re - gard— He, (while his mess-mates were ca-

- rous - ing) High sit-ting on the pen-dant yard, Would think up-on his fair one's

f *f*

beau-ties, Swear nev-er from..... such charms to rove; That tru-ly he'd..... a-dore them

p *cresc.* *f*

liv-ing, And, dy-ing, sigh— to end his love.....

p ad lib. *sf* *sf* *p* *colla voce.* *pp* *dim.* *p*

The Bee proffers honey but bears a sting.

("TINK A TINK.")

C. DIBDIN, JUNR.

Allegretto.

PIANO. *p e leggero.* *mf* *p*

The piano introduction is in 6/8 time, B-flat major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from piano (p) to mezzo-forte (mf).

1. A Knight of a gay and gal-lant mien, On a milk-white cour-ser came,..... In his

p

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of chords and moving lines. The dynamic is marked piano (p).

hat was a fair La-dy's fa-vor seen, For in-no-cence knows no shame;... And he

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes some chordal textures. The dynamic remains piano (p).

tapp'd at the fair La-dy's bow'r with glee, She heard, but im-pa-tience to

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment features more active eighth-note patterns. The dynamic remains piano (p).

mar,..... When he cried "fair La- dy come ride with me,"—She answer'd him with her gui -

a piacere.

colla voce.

- tar,..... Tink a tink, tink a tink, tink a tink ting; "The

ad lib. *tempo.*

pp e leggiero.

Bee prof-fers honey, but bears a string, The Bee prof-fers ho-ney, but bears a sting."

p

e leggiero. *mf* *p*

2.

A knight with a dark and scowling brow,
 On a coal-black steed came by;
 He heard the two lovers exchange a vow,
 And fury gave fire to his eye.
 But he courteously said "if you're cross'd in love,
 And would bear the fair lady afar,
 My sword and my service are yours to prove;"
 But the lady she play'd her guitar.
 Tink a tink, &c

3.

The knight so gallant disappear'd that day,
 And never was heard of more;
 And the sable knight made a proud display,
 Of the favour that gallant knight wore.
 The lady he woo'd, but he gain'd no grace,
 And joy from his bosom went far;
 For the honey of hope to guilt's sting gave place,
 And conscience still play'd the guitar.
 Tink a tink &c

The beautiful maid.

BRAHAM.

Andante.

PIANO. *p* *Con moto.* *p* *cresc.*

1. When ab-sent from
2. In vain I seek

dim. *p* *sempre. p* *>* *>* *>* *p*

her, from her whom my soul holds most dear; What med-ley of
plea-sure, seek plea-sure to light-en my grief; Or quit the gay

pas-sions, what med-ley of pas-sions in-vade; In this bo-som, what
throng, Or quit the gay throng for the shade; Nor re-tire-ment, nor

mf

ad lib.

an - guish, what hope, and what fear, I en - dure for my beau - ti - ful
sol - i - tude, yield me re - lief, When a - way from my beau - ti - ful

colla voce.

maid. I en - dure for my beau - ti - ful maid, I en - dure for my beau - ti - ful
maid. When a - way from my beau - ti - ful maid, When a - way from my beau - ti - ful

pp

or

à piacere.

maid, In this bo - som, what an - guish, what hope, and what fear, I en -
maid, Nor re - tire - ment, nor sol - i - tude yield me re - lief, When a -

colla voce.

pù lento. con espress. *tempo 1mo.* *rall un poco.*

- dure for my beau - ti - ful maid, . . . I en - dure for my beau - ti - ful
- way from my beau - ti - ful maid, . . . When a - way from my beau - ti - ful

colla voce.

maid.
maid.

mf

All's one to Jack.

DIBDIN.

Allegro con anima.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *sf*.

1. Tho' moun-tains high the bil-lows roll, And an-gry o-cean's
2. His friend in lim-bo should he find, His wife and chil-dren

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. Dynamics include *f*, *sf*, and *mf*.

in a foam; The sai-lor gai-ly slings the bowl, The sai-lor gai-ly slings the bowl, And brought to shame, To ev'-ry-thing but kindness blind, To ev'-ry-thing but kindness blind, Jack

The vocal line continues with the lyrics. The piano accompaniment features a *p e stacc.* marking. Dynamics include *sf* and *mf*.

thinks on her he left at home, And thinks on her he left at home. Kind
signs his ru-in with his name, Jack signs his ru-in with his name. Friend-

The vocal line concludes with the lyrics. The piano accompaniment includes a *p* marking.

love his guard-ing spi-rit still, His mind's made up come what come will; Tem - pests may
- ship the wor - thy mo - tive still, His mind's made up come what come will; The time comes

sosten. *cresc.* *poco*

masts round, to splin - ters tear, Sails and rig - ging
round, by hell - hounds press'd, . . . Goods and per - son

a *poco.* *f*

go to rack, Sails and rig-ging go to rack, So she loves him he loves so dear, 'Tis
go to rack, Goods and per-son go to rack, But, since he suc-cour'd the distress'd, 'Tis

sf *sf* *sf* *sf* *p*

all one to Jack.
all one to Jack.

sf *sf* *sf* *f* *sf* *sf* *sf*

3.

Once more at sea, prepared to fight,
A friendly pledge, round goes the can;
And, though large odds appear in sight,
He meets the danger like a man.
Honour his guardian spirit still,
His mind's made up come what come will;
Like some fierce lion see him go
Where horror grim marks the attack!
So he can save a drowning foe,
'Tis all one to Jack.

4.

And when at last—for tars and kings
Must find in death a peaceful home—
The shot its sure commission brings,
And for poor Jack the time is come.
Cheerful his duty to fulfil.
His mind's made up come what come will;
The cannon'd poised, from its fell jaws
A fatal shot takes him aback:
But, since he died in honour's cause,
'Tis all one to Jack.

g

Haste to the wedding.

18th Century.

Allegro.

PIANO.

The piano introduction is in 6/8 time with a key signature of two sharps (D major). It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamic markings include *p*, *f*, *p*, *f*, and *p*.

The piano accompaniment for the first system of the vocal line. It continues the two-staff format. The right hand has a melodic line with eighth notes, and the left hand has a bass line. A dynamic marking of *f* is present.

1. Come, haste to the wed-ding, ye friends and ye neigh-bours! The lov - ers their bliss shall no

The first system of the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. Come, haste to the wed-ding, ye friends and ye neigh-bours! The lov - ers their bliss shall no". The piano accompaniment starts with a dynamic marking of *p*.

long - er de - lay; For - get all your sor - row, your care, and your la - bours, And

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "long - er de - lay; For - get all your sor - row, your care, and your la - bours, And". The piano accompaniment continues with a dynamic marking of *p*.

let ev' - ry heart beat with rap - ture to - day; Ye vo - ta - ries all at -

- tend to my call, Come rev - el in plea - sure that nev - er can cloy, And

come see ru - ral fe - li - ci - ty Which love and in - no - cence ev - er en - joy.

2.

Let envy, let pride, let hate, and ambition,
 Still crowd to, and beat in the breast of the great;
 To such wretched passions we give no admission,
 But leave them alone to the wise ones of state.
 We boast of no wealth
 But contentment and health,
 In mirth and in friendship our moments employ,
 Then come see rural felicity,
 Which love and innocence ever enjoy.

3.

With reason we taste of each heart-stirring pleasure,
 With reason we drink of the full flowing bowl;
 Are jocund and gay, but all within measure,
 For fatal excess will enslave the free soul.
 Then come at our bidding
 To this happy wedding,
 No care shall intrude here our bliss to annoy,
 O, come see rural felicity,
 Which love and innocence ever enjoy.

Come where the aspens quiver.

ALEXANDER LEE.

Andante con moto con espressione.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody in G-flat major, 2/4 time, featuring eighth-note patterns and triplet figures. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns. Dynamics include piano (*p*).

The piano accompaniment continues with two staves. The right hand features a melodic line with a trill (*tr*) and a decrescendo (*dim.*). The left hand has a steady accompaniment. Dynamics include *cresc.* and *f*.

1. Come where the as - pens qui - ver, Down by the flow - ing ri - ver;
2. Come to the wild - rose bo - wer, Come at the ves - per hour,....

The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano accompaniment is marked piano (*p*).

Bring your gui - tar, Bring your gui - tar, Sing me the songs I love.....
Bring your gui - tar, Bring your gui - tar, Sing me the songs I love.....

The second system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano accompaniment includes a triplet figure and is marked mezzo-forte (*mf*).

Come where the as - pens qui - ver, Down by the flow - ing
 Come to the wild - rose bo - wer, Come at the ves - per

pp murmurando.

ri - ver; Bring your gui - tar,..... Bring your gui - tar,.....
 hour,.... Bring your gui - tar,..... Bring your gui - tar,.....

Sing me the songs I love;..... Sing me of fame and glo - ry,
 Sing me the songs I love;..... Sing of af - fec - tions sligh - ted,

colla voce. *f*

Ped.

Sing of the poor maid's sto - ry. When her true love must leave her,
 Sing of... fond hopes bligh - ted. Sing of the dew - y flow - er,

p *cresc.* *f* *sf*

COME WHERE THE ASPENS QUIVER.

ad lib.

Call'd to the ho - ly war:..... } Come where the as - pens
Sing of the ev' - ning star:..... }

qui - ver, Down by the flow - ing ri - ver,

ad lib.

Bring your gui - tar,..... Bring your gui - tar,..... Sing me the songs I

colla voce.

love.....

m^o *crec.* *f*

Follow, follow over mountain.

S. T. SMITH.

Allegretto.

PIANO. *p*

The piano introduction is in 2/4 time, marked *Allegretto* and *piano* (*p*). It features a right-hand melody of eighth notes and a left-hand accompaniment of chords and eighth notes.

Fol-low, fol-low o-ver mountain, Fol-low,

f > > > > *p* *p*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes dynamic markings of *f* (forte) and *p* (piano).

fol-low o-ver sea And I'll guide thee to Love's fountain, If you'll fol-low, fol-low me, Fol-low,

p

The second line of the song continues the vocal melody and piano accompaniment, with a *piano* (*p*) marking.

fol-low o-ver mountain, Fol-low, fol-low o-ver sea, And I'll guide thee to Love's fountain, If you'll

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

fol - low, fol - low me. With the wa - ters of the

p *f* *dim.* *mf*

foun - tain Will I ease thy ach - ing heart, And the ro - ses of the mountain Shall to thee a balm im -

ad lib.

colla voce.

tempo.

- part. Fol - low, fol - low o - ver moun - tain, Fol - low, fol - low o - ver sea, And I'll guide thee to Love's

p

foun - tain, If you'll fol - low, fol - low me, Follow, fol - low o - ver mountain, Fol - low, fol - low o - ver

p

sea, And I'll guide thee to Love's foun - tain, If you'll fol - low, fol - low me.

p *f*

For woman's love is dear - ly bought, If bought with peace of

dim. *mf*

mind; But taste the fount, and not a thought Of love is left be - hind. Follow, fol - low o - ver

ad lib. *tempo.* *colla voce.* *p*

mountain, Fol - low, fol - low o - ver sea, And I'll guide thee to Love's fountain, If you'll fol - low, fol - low

me, Fol - low, fol - low o - ver mountain, Fol - low, fol - low o - ver sea, And I'll guide thee to Love's

p

foun - tain, If you'll fol - low, fol - low me.

mf *f* *sf* *sf*

He loves, and rides away.

Allegro moderato, ma con anima.

C. HORN.

PIANO. *mf* *f*

1. At the Ba-ron of Mowbrays

gate was seen, A page with a cour-ser black,.... There came out a knight of

no-ble mien, And he leap'd on the cour-ser's back;..... His arms were bright, his

ral. un poco. *tempo.*

heart was light, And he sang this mer-ry lay;.... "How jol-li-ly lives a

colla voce. *p*

fair young knight, He loves and rides a-way,..... How jol-li-ly lives a

mf

fair young knight, He loves and rides a-way,.... A-way, a-way, a-way, He

f

loves and rides a-way!"....

f

2.

A lady looked over the castle wall,
 And she heard the knight thus sing:
 The lady's tears began to fall,
 And her hands she began to wring;
 "And didst thou then thy true love plight,
 And was it but to betray,
 Ah! tarry awhile my own dear knight,
 In pity don't ride away."

3.

The knight of her tears he took no heed,
 While scornful laughed his eye,
 He gave the spur to his prancing steed,
 "Good-bye, sweetheart, good-bye;"
 And soon he vanished from her sight,
 While she was heard to say:
 "Ah! ladies, beware of a fair young knight,
 He'll love and he'll ride away."

The breaking of the day.

(THE SUN IS ON THE MOUNTAIN)

C. HORN.

Allegro con spirito.

PIANO.

Piano introduction in B-flat major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

Vocal entry: "The sun is on the moun - tain, His". The piano accompaniment features chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

Vocal line: "beam lies on the sea;.... And far and near is e - choed loud The sky-lark's me - lo -". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Vocal line: "- dy:..... The hind plods o'er the dew - y field, And hails the ri - sing ray,.... As he". The piano accompaniment features a more active eighth-note pattern in the left hand. Dynamics include *p e leggiero.* (piano e leggiero).

Vocal line: "feels, while he steals,.... The break - ing of the day,.... As he feels, while he". The piano accompaniment features chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *f* (forte) and *p cresc.* (piano crescendo).

steals, The break-ing of the day.....

The East with gold is shi - ning, And

fleet - ly o'er the lawn,.... The stag flies on, and bu - gles sound Fierce wel - come in the

dawn,.... The qui - v'ring beams thro' ev' - ry bough, In sun - ny ra - diance

play..... On each tree all can see..... The break - ing of the

ad lib. *tempo.*

day, On each tree all can see..... The break - ing of the day,..... The

sun is on the moun - tain, His beam lies on the sea;..... And far and near is

e-choed loud The sky-lark's me - lo - dy:..... The hind plods o'er the dew - y field, And

hails the ri-sing ray,... As he feels, while he steals,... The break-ing of the

day,.... As he feels, while he steals, The break-ing of the day.....

By

count - less dogs sur-round - - ed, The brave stag yields his breath, And

men and horse with ar - dour strive To be in at the death;.. To see the last of

him they sprang, When rose the gold - en ray,..... Whose fleet feet no

ad lib.
more can greet The break-ing of the day,.... Whose fleet feet no more can greet The

breaking of the day.... The sun is on the moun - tain, His beam lies on the

mf

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The piano accompaniment (bottom two staves) starts with a grand staff. The lyrics 'breaking of the day.... The sun is on the moun - tain, His beam lies on the' are written below the vocal staff. A dynamic marking of *mf* is placed below the piano accompaniment.

son;.... And far and near is e - choed loud The sky - lark's me - lo - dy :..... The

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'son;.... And far and near is e - choed loud The sky - lark's me - lo - dy :..... The'. The piano accompaniment features a more active texture with chords and moving lines in both hands.

hind plods o'er the dew - y field, And hails the ri - sing ray,.... As he feels, while he

p e leggiero. *f*

Detailed description: This system contains the third and fourth staves of music. The vocal line has the lyrics 'hind plods o'er the dew - y field, And hails the ri - sing ray,.... As he feels, while he'. The piano accompaniment is marked *p e leggiero.* and *f*. The piano part features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

steals.... The break - ing of the day,..... As he feels, while he steals, The

cresc.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'steals.... The break - ing of the day,..... As he feels, while he steals, The'. The piano accompaniment is marked *cresc.* and features a more complex texture with moving lines in both hands.

breaking of the day....

sf *sf* *f* *sf*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics 'breaking of the day....'. The piano accompaniment is marked with dynamics *sf*, *sf*, *f*, and *sf*. The piano part features a more complex texture with moving lines in both hands, including some arpeggiated figures.

Since first I saw your face.

Andante. Con espress. FORD.

PIANO.

The piano introduction is in G minor, 3/4 time. It begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand. The right hand has a melodic line with some grace notes. Dynamics include *mf* and *dim.*

1. Since first I saw your face I re-solv'd to ho - nor and re - nown you; If
2. The sun, whose beams most glo - ri - ous are, Re - ject - eth no be - hold - - er; And

The vocal line starts with a piano accompaniment in G minor, 3/4 time. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p*.

now I be dis-dain'd, I wish my heart had ne - ver known you. What I that lov'd and
your sweet beau - ty, past com - pare, Made my poore eyes the bold - er. When beau - ty moves, and

The vocal line continues with a piano accompaniment in G minor, 3/4 time. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf*.

you that lik'd, Shall we be - gin to wran - gle? No, no, no, my heart is fast, And
wit delights, And signs of kindness bind me, There, O there, where - er I go, I

The vocal line continues with a piano accompaniment in G minor, 3/4 time. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f*, *dim.*, and *pp*.

can - not dis - en - tan - gle.
leave my heart be - hind me.

The vocal line concludes with a piano accompaniment in G minor, 3/4 time. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p*.

I remember, I remember.

(HOW MY CHILDHOOD FLEETED BY.)

MRS. E. FITZGERALD.

Andantino.

PIANO.

The piano introduction is in B-flat major, 3/4 time, and marked *Andantino*. It consists of two staves. The right hand features a flowing melody with grace notes and slurs, while the left hand provides a steady accompaniment of chords and eighth notes. Dynamics include *p*, *pp*, and *mf*.

I re - mem - ber, I re - mem - ber How my

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part continues with a consistent accompaniment pattern. Dynamics include *p*.

child-hood fleet - ed by, The mirth of its De - cem - ber, And the

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics include *p*.

warmth of its Ju - ly: On my brow, love, on my brow, love, There

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompaniment pattern. Dynamics include *p*.

con espress.

are no signs of care, But my plea - sures are not now, love, What

ad lib. *tempo.*

child - hood's plea - sures were; I re - mem - ber, I re - mem - ber How my

colla voc. *p*

child - hood fleet - ed by, The mirth of its De - cem - ber, And the

warmth of its Ju - ly.

pp *mf* *p*

2.

Then the bowers, then the bowers,
 Were as blithe as blithe could be,
 And all their radiant flowers,
 Were coronals for me;
 Gems to-night, love, gems to-night, love,
 Are gleaming in my hair,
 But they are not half so bright, love,
 As childhood's roses were.
 I remember, &c.

3.

I was merry, I was merry,
 When my little lovers came
 With a lily, or a cherry,
 Or a new invented game;
 Now I've you, love, now I've you, love,
 To kneel before me there,
 But you know you're not so true, love,
 As childhood's lovers were.
 I remember, &c.

Just like Love is yonder Rose.

JOHN DAVY.

Andante.

PIANO.

1. Just like Love is

yon - der rose, Heav'n - ly fra-grance round it throws; Yet tears its dew - y

leaves dis - close, And in the midst of bri-ars it blows, Just like Love, Just like Love,

Just like Love, Just like Love!

Cull'd in bloom up - on the breast, Since rough thorns the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic marking. The vocal line starts with a half rest followed by a quarter note G4, then a quarter note A4, and continues with eighth and quarter notes.

stem in-vest They must be ga-ther'd, be ga-ther'd with the rest, And with it, with it to the

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line has a melodic contour that rises and then falls.

heart be prest, Just like Love, Just like Love, Just like Love.

The third system contains the chorus of the song. The vocal line has a simple, repetitive melody. The piano accompaniment provides a rhythmic foundation with eighth-note patterns. The lyrics are repeated three times.

Just like Love is yon - der rose, Heav'n - ly fra-grance round it throws; Yet

The fourth system continues the chorus. The piano part has a *p* dynamic marking. The vocal line is simple and clear, matching the piano accompaniment's rhythm.

tears its dew - y leaves dis - close, And in the mid'st of bri-ars it blows.

The fifth system concludes the chorus. The piano part ends with a *dim.* (diminuendo) marking. The vocal line has a final note with a fermata.

Just like Love, Just like Love, Just like Love, Just like Love!

And when rude hands the

twin buds se-ver, They die, and they shall blos-som ne-ver, Yet the thorns be

sharp as ev-er, Yet the thorns be sharp as ev-er— Just like Love,

ad lib.

Just like Love, Just like Love is yon-der rose, Heav'n - ly fra-grance round it throws; Yet

colla voce. *p* *dim.*

tears its dew-y leaves dis - close, And in the midst of bri-ars it blows, Just like Love,

p *dim.* *p*

Just like Love. And in the midst of bri-ars it blows, it blows—Just like Love.

ten. *ten.*

ad lib.

Just like Love, Just like Love, Just like Love!

colla voce. *p* *sf* *sf* *p rall.*

My friend and pitcher.

SHIRLE.

In moderate time.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in C major with a tempo of moderate. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and accents (*>*).

The piano accompaniment for the first system continues the harmonic support for the vocal line. It features a mix of chords and melodic fragments in both hands.

The weal - thy fool, with gold in store, Will still de - sire.....

The piano accompaniment for the second system continues the harmonic support for the vocal line. It features a mix of chords and melodic fragments in both hands.

to grow rich - er; Give me but these, I ask no more—My

The piano accompaniment for the third system continues the harmonic support for the vocal line. It features a mix of chords and melodic fragments in both hands. Dynamics include mezzo-forte (*mf*) and piano (*p*).

charm - ing girl, My friend, and pitch-er. My

mf *p*

friend so rare, my girl so fair, With such what mor - tal can be rich - er? Give

p *mf*

me but these, a fig for care, With my sweet girl, my friend, and pitch-er.

p

2.

From morning sun I'd never grieve,
 To toil a hedger or a ditcher,
 If that when I come home at eve,
 I might enjoy my friend, the pitcher.
 My friend so rare, &c.

3.

Tho' fortune ever shuns my door,
 I do not know what can bewitch her,
 With all my heart, can I be poor,
 With my sweet girl, my friend, and pitcher.
 My friend so rare, &c.

No more by sorrow.

Allegretto.

BRAHAM.

PIANO.

First system of musical notation, piano introduction. Treble and bass clefs, 3/4 time signature. Dynamics: *p*.

Second system of musical notation, piano introduction. Treble and bass clefs, 3/4 time signature. Dynamics: *f*.

Third system of musical notation, including vocal line and piano accompaniment. Treble and bass clefs, 3/4 time signature. Dynamics: *p*.

No more by sor - row chas'd, my heart Shall yield, shall yield..... to fell des -

Fourth system of musical notation, including vocal line and piano accompaniment. Treble and bass clefs, 3/4 time signature.

- pair;... Now joy re - pels.... th'en - ve - nom'd dart, And..... con - quers ev' - ry

Fifth system of musical notation, including vocal line and piano accompaniment. Treble and bass clefs, 3/4 time signature. Dynamics: *f*, *f*, *p*.

care,... Now joy.... re - pels th'en - ve - nom'd dart, And con - quers,

con- quers ev' - ry care.... No more, no

more..... by sor-row chas'd,.... My heart shall

yield..... to fell des - pair; Now joy,..... now

joy,.... now joy re - pels,.... now joy re - pels,.... th'en-ve-nom'd dart,..... And

con - quers, con - quers ev' - ry care,.... And....

con - quers ev' - ry care,..... And con - quers ev' - ry care,.... ev' - ry

poco a poco. *f*

care,..... ev' - ry care,..... ev' - ry care.... No more by sor - row chas'd, my

p

heart Shall yield, shall yield... to fell des - pair;... Now joy re - pels.... th'en-ve-nom'd

dart,.. And..... con-quers ev' - ry care,.... Now joy..... re - pels th'en -

f

- ve-nom'd dart, And con - - - quers, con-quers ev' - ry care.....

p *f*

So in our woods, The hun-ted boar

p

On na - ture's strength re - lies;... The fo - rest

cresc. f dim. p

e-cho, The fo - rest e - - cho with his roar;.....

p f

.... In turn, in turn the hun - ter

cad. ad lib.

flies..... No more by sor - row chas'd, my heart Shall yield, shall

p

yield.... to fell des - pair;... Now joy re - pels.... th'en-ve-nom'd dart, And....

con - quers ev' - ry care,.... Now joy re - pels th'en - ve - nom'd dart, And

f

f >

con - - quers conquers ev' - ry care.....

p

colla voce. sf

ff sf

Ped.

*

Come you not from Newcastle?

1600.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *p* and *ten.*

1. Come you not from New-cas - tle? Come you not there a - way? O
 2. There's not a stout-er yeo - man, That treads the heath'ry moor; There's

The first two lines of the song are set to music. The piano accompaniment features a *p* dynamic and a *cresc.* marking.

met you not my true love, Riding on a bon - ny bay? Why should I not love
 not a heart more con - stant, More gen - tle or more pure; From child-hood we were

The third line of the song continues the melody. The piano accompaniment includes a *ten.* marking.

my love? Why should not my love love me? Why should I not speed af - ter him? Since
 plight-ed, And till the death we'll prove That gold, which conquers pride and pow'r, Can

The fourth line of the song continues the melody. The piano accompaniment includes a *ten.* marking.

love to all is free.
 nev - er shake our love.

The fifth line of the song concludes the main melody. The piano accompaniment includes a *p* dynamic.

3.
 My father, once his true friend,
 Now spurns him from our door;
 My mother owns him worthy,
 Yet bids me love no more.
 The squire, his boyhood's playmate,
 Would fain his rival be,
 And Willie madly rides away
 To sail the stormy sea.

4.
 But, spite of blame and danger,
 With Willie I will roam—
 His arm my safe defender,
 His breast my happy home.
 Why should not I love my love?
 Why should not my love love me?
 Why should not we together roam—
 Since love to all is free?

O give me but my Arab steed.

G. A. HUDSON

Tempo moderato.

PIANO.

1. Oh
2. Oh

give..... me but my A - rab steed, My prince.... de-fends his right;.... And
with..... my A - rab steed I'll go, At hon - - or's glo-rious cry;..... My

sempre staccato. *dim.*

cresc. *f*

I..... will to the bat-tle speed, To guard him in the fight...
sov' - reign meets th'in - va-ding foe— I'll save, or with him die!....

p *cresc.* *mf*

His no - ble crest I'll proud - ly wear, And
His ban - ner 'mid the strife he braves, With

p

f *sf* *p*

Ped. *

gird... his scarf a - round, But I..... must to the field re - pair, But
fade - less lau - rels crown'd, Shall guide.. wher-e'er his fal - chion waves, Shall

mf

dim. *p*

I..... must to the field re - pair, For hark! the trumpet's sound!....
guide.... wher-e'er his fal - chion waves— But hark! the trumpet's sound!....

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

Hark! hark! hark! the trumpet's sound!.....
Hark! hark! hark! the trumpet's sound!.....

p *f* *sf* *sf* *sf* *dim.*

cresc.

cadenza. *p* *tempo.*

Oh give..... me but my A-rab steed, My prince.... de-fends his

sempre staccato.

cresc. *f*

right:.... And I..... will to the bat-tle speed, To guard him in the

cresc. *mf*

p

fight;.. And I will to..... the bat-tle speed,.. To guard.. him in the

p

cresc. *f ad lib.*

fight;.... And I will to..... the bat-tle speed, To guard him in the

p *sf* *sf* *sf*

colla voce.

fight....

f *sf*

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

When that I was a little tiny boy.

Shakespeare's "Twelfth Night."

In moderate time.

PIANO.

1. When that I was a lit-tle ti-ny boy, With a heigh! ho! the wind and the rain, And
 2. But when I came to man's es - tate, With a heigh! ho! the wind and the rain, 'Gainst

fool-ish thing was but a toy, For the rain it rain-eth ev'-ry day, With a heigh! ho! the
 thieves and knaves men shut their gate, For the rain it rain-eth ev'-ry day, With a heigh! ho! the

wind and the rain, For the rain it raineth ev'-ry day.

3.

But when I came, alas! to wive,
 With a heigh! ho! the wind and the rain,
 By swaggering never could I thrive,
 For the rain it raineth ev'ry day.
 With a heigh! ho! &c.

4.

A great while ago the world begun,
 With a heigh! ho! the wind and the rain,
 But that's all one, our play is done,
 And we'll strive to please you ev'ry day.
 With a heigh! ho! &c.

Cupid's Garden.

Old Song.

Andante con moto.

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 piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The left hand starts with a bass clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The piece concludes with a forte (*f*) dynamic.

The piano accompaniment for the first system consists of two staves. The right hand starts with a treble clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The left hand starts with a bass clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The piece concludes with a forte (*f*) dynamic.

1. 'Twas down in Cu - pid's gar - den for plea - sure I did
2. I'd not walk'd in that gar - den The past of half an

The piano accompaniment for the second system consists of two staves. The right hand starts with a treble clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The left hand starts with a bass clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The piece concludes with a forte (*f*) dynamic.

go,..... To see the fair - est flow - ers That in that gar - den
hour,.... When there I saw two pret - ty maids Sit - ting un - der a sha - dy

The piano accompaniment for the third system consists of two staves. The right hand starts with a treble clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The left hand starts with a bass clef, a key signature of one flat, and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The piece concludes with a forte (*f*) dynamic.

tr'erc. *mf*

grow;..... The first it was the jes - sa - mine, The li - ly, pink and
bow'r..... The first was love - ly Nan - cy, So beau - ti - ful and

rose;..... And sure - ly they're the fair - est flow'rs That
fair,..... The o - ther was a charm - ing maid Who

in that gar - den grows,..... That in that gar - den grows.....
did the lau - rel wear,..... Who did the lau - rel wear.....

3.

I boldly stepp'd up to her,
And unto her did say—
"Are you engag'd to any young man?
Do tell to me, I pray!"
"I'm not engag'd to any young man—
I solemnly do swear;
I mean to live a single life
And still the laurel wear."

4.

Then hand in hand together,
This lovely couple went;
Resolv'd was the sailor boy
To know her full intent;
To know if he would slighted be,
When to her the truth he told:
"Oh no! oh no! oh no!" she cried,
"I love a sailor bold!"

The Poacher.

Old song.

Allegro.

PIANO.

mf *p*

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 rhythmic accompaniment with eighth notes and chords. Dynamics range from mezzo-forte (mf) to piano (p).

1. When I was bound ap -

sf sf p

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "1. When I was bound ap -". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include sforzando (sf) and piano (p).

- pren - tice, in fa - mous Zummerset - shire,.... I sarv'd my mas - ter tru - ly, for

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "- pren - tice, in fa - mous Zummerset - shire,.... I sarv'd my mas - ter tru - ly, for". The piano accompaniment maintains its rhythmic accompaniment. Dynamics include piano (p).

near - ly se - ven long year;.... Till I took up to poach - ing, As you shall quick - i - ly

p cresc.

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "near - ly se - ven long year;.... Till I took up to poach - ing, As you shall quick - i - ly". The piano accompaniment features a crescendo (cresc.) in the right hand. Dynamics include piano (p).

hear, For it's my de-light of a shi - ny night, In the sea - son of the

year!.....

2.

As me and my companions were setting of a snare,
 The gamekeeper was watching us—for him we did not care;
 For we can wrestle, fight, my boys, jump over anywhere,—
 For it's my delight of a shiny night, in the season of the year!

3.

As me and my companions were setting four and five,
 And taking of them up again, we took the hare alive;
 We popp'd her into a bag, my boys, and thro' the wood did steer,—
 For it's my delight of a shiny night, in the season of the year!

4.

We threw her o'er our shoulders, and wandered through the town,
 Call'd into a neighbour's house, and sold her for a crown;
 We sold her for a crown, my boys, but I didn't tell you where,—
 For it's my delight of a shiny night, in the season of the year!

5.

Well, here's success to poaching, for I do think it fair;
 Bad luck to ev'ry housekeeper that would not sell his deer.
 Good luck to ev'ry gamekeeper that wants to buy a hare,—
 For it's my delight of a shiny night, in the season of the year!

We be three poor Mariners.

1609.

In moderate time

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 piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The left hand starts with a bass clef and a common time signature, playing a rhythmic accompaniment of eighth notes. The piece concludes with a fortissimo (*f*) dynamic followed by a pianissimo (*pp*) dynamic.

The piano accompaniment for the first system continues from the introduction. The right hand has a treble clef and the left hand has a bass clef. The music features a variety of dynamics, including fortissimo (*f*), *dim.* (diminuendo), and piano (*p*).

1. We be three poor ma - ri - ners, New - ly come from the
2. We care not for those mar - tial men, That do our states dis -

The first system of the song includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "1. We be three poor ma - ri - ners, New - ly come from the" and "2. We care not for those mar - tial men, That do our states dis -". The piano part begins with a piano (*p*) dynamic.

sea;
- dain; We spend our lives in jeo - par - dy, While - thers live at
But we care for the mer - chant-men Who do our states main -

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment is on two staves. The lyrics are: "sea; - dain; We spend our lives in jeo - par - dy, While - thers live at" and "But we care for the mer - chant-men Who do our states main -". The piano part begins with a pianissimo (*pp*) dynamic.

ease. Shall we go dance the round, the round, the round? Shall
- tain. To them we dance this round, a-round, a-round, To

pp *mf* *dim.* *p*

we go dance the round, the round, the round? } And he that is a
them we dance this round, a-round, a-round;

dim.

bul - ly boy, Come pledge me on this ground, a-ground, a-ground.

pp

f *dim.* *p*

Tobacco is an Indian Weed.

Very old

Andantino con espress.

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 piano (*p*) dynamic and features a series of chords and moving lines. The left hand starts with a bass clef and provides a steady accompaniment. A *ten.* (tension) marking is placed over the right hand's notes in the middle of the piece.

1. To - bac - co's but an In - dian weed, Grows green at morn, cut

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "1. To - bac - co's but an In - dian weed, Grows green at morn, cut". The piano accompaniment includes a *ten.* marking.

down at eve, It shews our de - cay, We are but clay: Think of

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "down at eve, It shews our de - cay, We are but clay: Think of". The piano accompaniment includes *dim.* (diminuendo) and *pp* (pianissimo) markings.

this when you smoke to - bac - co.

1st, 2nd, 3rd & 4th times. last time.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "this when you smoke to - bac - co.". The piano accompaniment includes *ten.* and *p* markings. The line ends with a double bar line and repeat signs, with a box above indicating "1st, 2nd, 3rd & 4th times." and "last time.".

2.
The pipe, that is so lily white,
Wherein so many take delight,
Is broke with a touch—
Man's life is such:
Think of this when you smoke tobacco.

3.
The pipe that is so foul within,
Shews how man's soul is stain'd with sin,
And then the fire,
It doth require:
Think of this when you smoke tobacco.

4.
The ashes that are left behind,
Do serve to put us all in mind.
That unto dust,
Return we must:
Think of this when you smoke tobacco.

5.
The smoke that does so high ascend,
Shews us man's life must have an end,
The vapour's gone—
Man's life is done:
Think of this when you smoke tobacco

Fresh and strong the breeze is blowing.

Andante.

DR. ARNE.

PIANO.

p *f* *ten.*

Fresh and strong the breeze is blow-ing, As yon ship at an - chor rides; Sul - len

p *cresc.*

waves in - ces - sant flow - ing, Rude - ly dash a - gainst her sides: So my heart, its course im -

mf *sf* *sf* *sf* *p*

ad lib.

- pe - ded, Beats in my per - turb - ed breast; Doubts, like waves by waves suc - ceed - ed, Rise and

colla voce. *p*

still de - ny it rest.

p *f* *ten.*

Ere around the huge oak.

Andante con moto. SHIELD.

PIANO.

The piano introduction is in 6/8 time, B-flat major. 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 piano (*p*) and forte (*f*).

Ere a-round the huge oak, that o'er-sha-dows yon mill, The fond i-vy had dar'd to en-

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part continues with a consistent eighth-note accompaniment.

-twine;..... Ere the church was a ru-in that nods on the hill, Or the

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains its eighth-note accompaniment.

rook built his nest on the pine, Or the rook built his nest on the

The third line of the song includes dynamic markings: *cresc.* (crescendo) above the vocal line, *dim.* (diminuendo) below the piano accompaniment, and *sf* (sforzando) above the piano accompaniment. The piano part features a change in texture with some chords.

pine.....

The fourth line of the song shows the vocal line ending with a long note on 'pine.....' and the piano accompaniment continuing with its eighth-note accompaniment.

2.

Could I trace back the time to a far distant date,
 Since my forefathers toil'd in the field;
 And the farm I now hold on your honour's estate
 Is the same which my grandfather till'd.

3.

He, dying, bequeath'd to his son a good name,
 Which unsullied descended to me;
 For my child I've preserv'd it, unblemish'd with shame,
 And it still from a soot shall go free.

Love me little, love me long.

17th century.

Allegretto.

1. Love me lit - tle,
2. Win - ter's cold, or

PIANO.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat) and the time signature is common time (C). The piano part begins with a mezzo-forte (mf) dynamic, followed by a crescendo to forte (f), and then a decrescendo to piano (p). The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4.

love me long, Is the bur - den of my song, Love that is too hot and strong Burn - eth soon to
sum - mer's heat, Autumn's tempest on it beat, It can ne - ver know de - feat, Ne - ver can re -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'love me long, Is the bur - den of my song, Love that is too hot and strong Burn - eth soon to sum - mer's heat, Autumn's tempest on it beat, It can ne - ver know de - feat, Ne - ver can re -'. The piano accompaniment features a forte (f) dynamic marking.

waste. Still, I would not have thee cold, Nor too back - ward, nor too bold;
- bel. Such the love that I would gain, Such love, I tell thee plain,

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'waste. Still, I would not have thee cold, Nor too back - ward, nor too bold; - bel. Such the love that I would gain, Such love, I tell thee plain,'. The piano accompaniment features dynamic markings of forte (f), mezzo-forte (mf), and pianissimo (pp).

Love that last - eth till 'tis old, Fa - deth not in haste.
Thou must give, or woo in vain, So, to thee fare - well.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics: 'Love that last - eth till 'tis old, Fa - deth not in haste. Thou must give, or woo in vain, So, to thee fare - well.' The piano accompaniment features dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo), followed by a final forte (ff) dynamic.

Love's Ritornella.

(GENTLE ZITELLA.)

Allegretto. T. COOKE

PIANO. *p, e leggiero.* *mf* *cresc.*

1. "Gen - tle Zi - tel - la, whi - ther a - way?

f. *sf* *sf* *p*

Love's Ri - tor - nel - la, list, while I play." "No! I have

lin - ger'd too long on the road,— Night is ad - vanc - ing, The

Bri-gand's a - broad; Lone - ly Zi - tel - la hath too much to fear

pp

Love's Ri - tor - nel - la she may not hear."

p e leggiero.

mf cresc. f sf sf

2.

"Charming Zitella, why should'st thou care?
Night is not darker than thy raven hair;
And those bright eyes if the brigand should see,
Thou art the robber, the captive is he.
Gentle Zitella, banish thy fear;
Love's Ritornella tarry and hear."

3.

"Simple Zitella, beware! oh! beware!
List ye no ditty, grant ye no pray'r!
To your light footsteps let terror add wings,
'Tis Massaroni himself who now sings—
Gentle Zitella, banish thy fear;
Love's Ritornella tarry and hear."

When pensive I thought of my love.

Andante. M. KELLY.

PIANO. *p* *mf*

The piano introduction is in 6/8 time with a key signature of three flats (B-flat major or D-flat minor). It features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

When pen - sive I thought of my ove,..... The moon on the mountain was

pp

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are: "When pen - sive I thought of my ove,..... The moon on the mountain was".

bright,..... And Phi - lo-mel down in the grove,..... Broke

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "bright,..... And Phi - lo-mel down in the grove,..... Broke".

sweet - ly the si-lence of night..... O! I wish'd that the tear-drop would flow, But

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "sweet - ly the si-lence of night..... O! I wish'd that the tear-drop would flow, But".

felt too much an-guish to weep,.... Till, worn by the weight of my

woe,..... I sank on my pil-low to sleep, to

sleep, to sleep,..... I sank on my pil-low to

sleep.....

2.

Methought that my love, as I lay,
 His ringlets all clotted with gore,
 In the paleness of death seem'd to say,
 "Aias! we must never meet more!"
 Yes, yes, my belov'd, we must part,
 The steel of my rival prov'd true,
 The assassin has struck on that heart
 Which beats with such fervour for you!

K

My heart with love is beating.

Andante grazoso. SHIELD.

PIANO.

The piano introduction is in 6/8 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *p*.

My heart with love is beat - ing,..... Trans - port - ed by your

The vocal line continues with the melody, and the piano accompaniment provides harmonic support. Dynamics include *p*.

eyes;..... a - las! there's no re - treat - ing,..... In

The vocal line continues with the melody, and the piano accompaniment provides harmonic support.

vain a cap - tive flies..... Then why such an - ger cher - ish?.... Why

The vocal line continues with the melody, and the piano accompaniment provides harmonic support. Dynamics include *ten.* and *pp*.

turn thine eyes a - way?..... For if you bid me per - ish,..... A -

ten.

- las! I must o - bey,..... For if you bid..... me

au lib.

per - ish, A - - las! I must o - bey.....

colla voce. *mf*

p

2.

Could deeds my heart discover
 Could valour gain thy charms,
 I'd prove myself a lover,
 Against a world in arms!
 Proud fair! thus low before thee,
 A prostrate warrior view,
 Whose love, delight, and glory,
 Are center'd all in you!

The Queen of May.

1650.

Allegretto.

PIANO

The piano introduction is in 6/8 time. The right hand starts with a treble clef and a key signature of one flat. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment.

The piano accompaniment for the first system of the vocal line. The right hand continues the melody from the introduction. The left hand provides harmonic support with chords and eighth-note patterns. Dynamics include *ten.* (tenuto) and *mf* (mezzo-forte).

1. Up - on a time I chanc'd..... To walk a - long a green..... Where
2. From morn - ing till the eve - ning, Their con - tro - ver - sy held,..... And

The first system of the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics are written below the vocal line.

pret - ty las - ses danc'd..... In strife to choose a Queen..... Some
I, as judge, stood gaz - ing on, To crown her who ex - cell'd..... At

The second system of the vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

home - ly dress'd, some hand - some, Some pret - ty and some gay,..... But
last when Phœ - bus steeds,..... Had drawn their wain a - way,..... We

who ex - cell'd in dan - cing Must be the Queen of May.....
found and crown'd a dam - sel To be the Queen of May.....

ten. *ten.* *mf*

3.

Full well her nature from her
Face I did admire;
Her habit well became her,
Although in poor attire,
Her carriage was so good,
As did appear that day,
That she was justly choser
To be the Queen of May.

4.

Then all the rest in sorrow,
And she in sweet content,
Gave over till the morrow,
And homewards straight they went.
But she, of all the rest,
Was hindered by the way,
For ev'ry youth that met her,
Must kiss the Queen of May.

Thou soft-flowing Avon.

Andante con moto.

DR. ARNE.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a final quarter note. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *dolce.*, and *dim.*

1. Thou soft - - flow-ing A - von, by thy sil - ver stream, Of
 2. The love - - strick-en maid - en, the soft - sigh - ing swain, Here

The vocal line is in a single staff. The piano accompaniment consists of two staves. The right hand has a rhythmic accompaniment of eighth notes, while the left hand provides harmonic support. Dynamics include *p*.

things more than mor - tal thy Shak-speare would dream, would dream, would
 rove with - out dan - ger, and sigh with - out pain,.. sigh with - - out

The vocal line continues with the same melody. The piano accompaniment remains consistent. Dynamics include *p*.

dream, thy Shakspeare would dream: The fai - - ries by
 pain, and sig with - out pain; The sweet bud of

The vocal line concludes with a final phrase. The piano accompaniment features a *molto leggiero* section with sixteenth-note patterns in the right hand. Dynamics include *p*.

moon - light dance round the green bed. For hal - low'd the turf is which
beau - ty no blight shall here dread, For hal - low'd the turf is which

pil - low'd his head, The fai - ries by moon-light dance round the green
pil - low'd his head, The sweet bud of beau - ty no blight shall here

bed, dread, For hal - low'd the.. turf is which pil - low'd his
bed, dread, For hal - low'd the.. turf is which pil - low'd his

ad lib.

p. *colla voce.*

head.
head.

2.

3.

Here youth shall be fam'd for their love and their truth,
And cheerful old age feel the spirit of youth;
For the raptures of fancy here poets shall tread,
For hallow'd the turf is that pillow'd his head.

Flow on, silver Avon, in song ever flow!
Be the swans on thy borders still whiter than snow!
Ever full be thy stream, like his fame may it spread!
And the turf ever hallow'd which pillow'd his head!

Huntsman, rest!

SIR WALTER SCOTT.
Andante.

QUASI RECIT.

MAZZINGHI.

PIANO.

p *sempre stacc.*

She paus'd, then blushing, led the lay,..... To grace the

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a rest, followed by a recitative-style melody. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include piano (*p*) and *sempre stacc.*

strang - er of the day;..... Her mel - low notes a - while pro -

The second system continues the vocal and piano parts. The vocal line has a rest followed by a melodic phrase. The piano accompaniment continues with similar rhythmic patterns. Dynamics include piano (*p*).

- long The ca - dence of the flow - ing song;..... Till to her

The third system shows the vocal line with a rest and then a melodic phrase. The piano accompaniment features a dynamic change to forte (*f*) and then piano (*p*).

lips in mea-sured frame, The min-strel verse spon-ta - neous came.....

The fourth system concludes the piece. The vocal line has a rest and then a final melodic phrase. The piano accompaniment features dynamic changes to piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*).

Andante grazioso.

PIANO. *p*

Hunts-man rest! thy chase is done,

While our slumb-rous spells as-sail ye, Dream not with the ri-sing sun,

Bu-gles here shall sound re-veil-lie.

Sleep oh sleep, the deer is in his den,.....

Sleep! thy hounds are by thee ly - ing, -

Sleep! nor dream in yon - der glen,

dolce.
How thy gal - lant steed lay dy - ing.

tempo.
Hunts-man, rest! thy chase is done, Think not of the ri - sing sun,

For at dawn-ing to as - sail ye, Here no bu - gles sound re - veil - lie.

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes sixteenth-note patterns in the right hand and quarter notes in the left hand. There are accents (>) over the first and third notes of the piano accompaniment.

Hunts-man, rest! thy chase is done, Think not on the ri - sing sun,

The second system continues the vocal and piano parts. The piano accompaniment begins with a piano (*p*) dynamic marking. The vocal line has a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and quarter notes in the left hand.

For at dawn-ing to as - sail ye, Here no bu - gles sound re - veil - lie,

The third system repeats the vocal and piano parts. The piano accompaniment is marked *dolce.* (dolce). The vocal line has a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and quarter notes in the left hand.

Here no bu - gles sound re - veil - lie.

The fourth system concludes the piece. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a *p rall. al fine.* (piano, rallentando, al fine) instruction. The vocal line has a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and quarter notes in the left hand.

Oh! 'tis the melody.

(LAYS OF A MINSTREL.)

T. H. BAYLY.

Andante con espressione.

PIANO. *mf* *dolce.*

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a melodic line with a wide interval leap in the second measure, while the left hand provides a rhythmic accompaniment of eighth notes.

Oh! 'tis the mel - o - dy We heard in for - mer years;

p

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "Oh! 'tis the mel - o - dy We heard in for - mer years;"

Each note re - calls to me For - got - ten smiles and tears:.....

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Each note re - calls to me For - got - ten smiles and tears:....."

Tears caus'd by fleet - ing woes, I then be - liev'd se - vere,.....

ad lib.

mf *colla voce.*

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Tears caus'd by fleet - ing woes, I then be - liev'd se - vere,.....". The piano part includes dynamic markings *mf* and *colla voce.* and a fermata over the final note of the piano accompaniment.

Smiles that were shar'd by those Whose smiles are ve - ry dear!.....

ad lib. *dim.*

p *ten.* *colla voce.*

sing, then, Oh! sing to me— How sweet.... each note ap pears!

p *murmurando.*

Oh! 'tis the mel - o - dy We heard..... in for - mer years.

p *ad lib.*

pp *colla voce.*

p *mf*

2.

Aye, I remember well
 Where last I heard that lay!
 T'was in a sunny dell,
 Just at the close of day;
 Garlands of roses made
 A roof from bough to bough;
 Friends sat beneath the shade;
 Alas! where are they now?
 Sing, then, O! sing, &c.

3.

Aye, I remember too
 Who sweetly sang and play'd;
 Yet half asham'd to view
 The circle she had made:
 Smiling to hear the sound
 Of her own voice and lute;
 Blushing to look around
 On list'ners so mute.
 Sing, then, O! sing, &c.

Will Watch.

JOHN DAVY.

Moderato.

PIANO

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a series of accents (>) over the melody. The piece concludes with three sforzando (*sf*) accents.

1. One morn when the wind from the north-ward blew

The first system of the song features a vocal melody line and a piano accompaniment. The piano part starts with a forte (*sf*) dynamic and includes a piano (*p*) dynamic marking.

keen - ly, While sul - len - ly roar'd the big waves of the main, A fam'd

The second system continues the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

smug - gler, Will Watch kiss'd his Sue, then se - rene - ly took helm, And to

The third system continues the vocal melody and piano accompaniment.

sea bold - ly steer'd out a - gain. Will had pro - mis'd his Sue that this

The fourth system concludes the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

trip, if well end-ed, Should coil up his hopes and he'd an-chor on shore; When his

pock-ets were lin'd, Why his life should be mend-ed, The laws he had bro-ken he'd

ne-ver break more.

2.

His sea-boat was trim, made her port, took her lading;
 Then Will stood for home, reach'd the offing, and cried,
 "This night, if I've luck, furls the sails of my trading;
 In dock I can lie, serve a friend, too, beside."
 Will lay-to till night came on, darksome and dreary:
 To crowd ev'ry sail, then, he pip'd up each hand;
 But a signal soon 'spied—'twas a prospect uncheery—
 A signal that warn'd them to steer from the land.

3.

"The Philistines are out!" cries Will—"we'll take no heed on't;
 Attack'd, who's the man that will flinch from his gun?
 Should my head be blown off, I shall ne'er feel the need on't;
 We'll fight while we can; when we can't, boys, we'll run."
 Through the haze of the night, a bright flash now appearing,
 "Oh, oh!" cries Will Watch, "the Philistines bear down;
 Bear a hand, my tight lads, ere we think about sheering—
 One broadside pour in, should we swim, boys, or drown.

4.

But should I be popp'd off, you, my mates, left behind me,
 Regard my last words, see 'em kindly obey'd;
 Let no stone mark the spot; and, my friends, do you mind me,
 Near the beach is the grave where Will Watch would be laid."
 Poor Will's yarn was spun out—for a bullet next minute
 Laid him low on the deck, and he never spoke more:
 His bold crew fought the brig while a shot remain'd in it,
 Then sheer'd off and Will's hulk to his Susan they bore.

5.

In the dead of the night his last wish was complied with.
 To few known his grave, and to few known his end:
 He was borne to the earth by the crew that he died with,
 He'd the tears of his Susan, the prayers of each friend.
 Near his grave dash the billows, the winds loudly bellow;
 Yon ash, struck with lightning, points out the cold bed
 Where Will Watch, the bold smuggler, that fam'd lawless fellow
 Once fear'd, now forgot, sleeps in peace with the dead.

How stands the glass around?

Old Song.

Allegro moderato.

PIANO. *f risoluto. ten. p*

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 2/4 time signature. It begins with a series of chords and a melodic line that includes a trill (tr) and a grace note (v). The left hand starts with a bass clef and provides a harmonic accompaniment with chords and a steady eighth-note bass line. Dynamics include *f risoluto*, *ten.*, and *p*.

The first system of piano accompaniment features two staves. The right hand has a treble clef and contains a melodic line with a trill (tr) and a dynamic marking of *f*. The left hand has a bass clef and provides a steady accompaniment. The system concludes with a double bar line.

stands the glass a - round? For shame, ye take no care, my boys; How

p f

The second system of piano accompaniment features two staves. The right hand has a treble clef and contains a melodic line with a dynamic marking of *f*. The left hand has a bass clef and provides a steady accompaniment. The system concludes with a double bar line.

stands the glass a - round? Let mirth and wine a -

p

The third system of piano accompaniment features two staves. The right hand has a treble clef and contains a melodic line with a dynamic marking of *p*. The left hand has a bass clef and provides a steady accompaniment. The system concludes with a double bar line.

- bound. The trum - - pets sound, The co - lours, they are

fly - ing, boys— To fight, kill, or wound; May we.... still be

found Con - tent with our hard fate, my boys, On the cold

ground!

2.
 Why, soldiers, why
 Should we be melancholy, boys?
 Why, soldiers, why?
 Whose business 'tis to die?
 What, sighing? fie!
 Don't fear; drink on; be jolly, boys!
 'Tis he, you, or I!
 Cold, hot, wet, or dry,
 We're always bound to follow, boys,
 And scorn to fly!

3.
 'Tis but in vain—
 I mean not to upbraid you, boys
 'Tis but in vain
 For soldiers to complain:
 Should next campaign
 Send us to Him who made us, boys,
 We're free from pain;
 But, if we remain,
 A bottle and a kind landlady
 Cure all again.

Isle of beauty.

F. H. BAYLY.

C. S. WHITMORE.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a trill and a grace note, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics include 'p' (piano).

1. Shades of ev'-ning close not o'er us, Leave our lone-ly bark a - while, Morn, a-las! will

The first system shows the vocal line and piano accompaniment. The vocal line has a melodic contour with a trill and a grace note. The piano accompaniment consists of chords and moving lines. Dynamics include 'p' (piano).

poco più anima.

not re-store us Yon - der dim and dis - tant Isle; Still my fan - cy can dis - co - ver

The second system continues the vocal and piano accompaniment. The tempo is marked 'poco più anima'. Dynamics include 'mf' (mezzo-forte).

cresc. *ritard.* *tempo.*

Sun - ny spots where friends may dwell; ... Dark - er sha - dows round us ho - ver,

The third system continues the vocal and piano accompaniment. The tempo is marked 'tempo'. Dynamics include 'pp' (pianissimo) and 'ritard.' (ritardando).

Isle of beau - ty, fare - thee - well!

The fourth system concludes the vocal and piano accompaniment. Dynamics include 'dim.' (diminuendo), 'p' (piano), and 'mf' (mezzo-forte).

2.

'Tis the hour when happy faces
Smile around the taper's light
Who will fill our vacant places?
Who will sing our songs to-night?
Thro' the mist that floats above us,
Faintly sounds the vesper bell,
Like a voice from those who love us,
Breathing fondly—fare-thee-well!

3.

When the waves around us breaking,
As I pace the deck alone,
And my eye in vain is seeking
Some green leaf to rest upon;
What would I not give to wander
Where my old companions dwell;
Absence makes the heart grow fonder,
Isle of beauty, fare-thee-well.

Our Country is our Ship.

REEVE.

In moderate time.

PIANO.

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 (C). The left hand plays a bass line in bass clef. Dynamics include *f* (forte) and *sf sf* (sforzando) with accents.

1. Our coun-try is our ship, d'ye see, A gal-lant ves-sel too, And of his for-tune

The first system of the song features a vocal line in treble clef and piano accompaniment in two staves. The piano part includes dynamics *mf* (mezzo-forte) and *p* (piano).

proud is he Who's of the Al-bion's crew,..... Who's of the Albion's crew. Each

The second system continues the vocal and piano accompaniment. The piano part features various chordal textures and dynamics.

man, what-e'er his sta-tion be, When du-ty's call com-mands, Should take his stand, And

The third system concludes the vocal and piano accompaniment. The piano part includes dynamics *f* (forte) and accents.

lend a hand, As the com-mon cause de-mands, Should take his stand, And lend a hand, As the

p

common cause de - mands.

sf sf p sf sf sf sf

2. A-mong our - selves in peace, 'tis true, We quar - rel, make a rout, And

mf p

hav - ing no-thing else to do, We fair - ly scold it out,..... We

fair - ly scold it out; But once the e - ne - my in view, Shake

f

hands, we soon are friends; On the deck, Till a wreck, Each the

com-mon cause de-fends—For on the deck, Till a wreck, Each the com-mon cause de -

sf

- fends.

sf p sf sf sf sf

By the gaily circling glass.

Milton's "Comus."

DR. ARNE.

Allegro con spirito.

PIANO.

By the gai - ly cir - cling glass,

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

We can see how mi - nutes pass; By the hol - low cask are told, How the wa - ning

p *mf*

night grows old—How the waning night grows old. Soon, too soon the bu - sy day, Drives us from our

ten. *f*

sports a - way; What have we with day to do? Sons of care, 'twas made for you,

dim. *p*

ad lib.

Sons of care, 'twas made for you.

sf *sf colla voce.* *f*

Ped. *

The flowing bowl.

C. DIBDIN.

Allegro moderato.

PIANO. *f*

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece begins with a forte (*f*) dynamic.

1. Of
2. When

tr *mf*

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The key signature changes to C minor. The vocal line includes a trill (*tr*) and ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a similar rhythmic pattern.

all heav'n gave to com-fort man, And cheer his droop - ing soul,... Shew
hus-bands hear, in hope-less grief, The knell be - gin - to toll,... They

p

The second system continues the vocal melody and piano accompaniment. The lyrics are aligned under the vocal line. The piano accompaniment features a piano (*p*) dynamic. The music maintains the 4/4 time signature and C minor key.

me a bless - ing, he who can, To top the flow - ing bowl,— To
mourn a - while,—then, for re - lief, They seek the flow - ing bowl,— They

The third system concludes the vocal melody and piano accompaniment. The lyrics are aligned under the vocal line. The piano accompaniment features a piano (*p*) dynamic. The piece ends with a final cadence in C minor.

top the flow - ing bowl. When am - rous Stre-phon, dy - ing swain, Whose
 seek the flow - ing bowl. The tar, while swell - ing waves, de - form Old

dim. *p*

heart his Da - phne stole.....
 O - cean as they roll,.....

p

.... Whose heart his Da - phne stole,..... Is jil - ted: To re -
 Old o - cean as they roll,..... In spite of dan - ger

mf

- lieve his pain, He seeks the flow - ing bowl— The flow - -
 and the storm, Puts round the flow - ing bowl— The flow - -

ing bowl, He
ing bowl, Puts

ad lib.

seeks the flow - ing bowl,..... He seeks the flow - ing
round the flow - ing bowl,..... Puts round the flow - ing

colla voce.

bowl.....
bowl.....

f > > > > > >

tr

3.

The miner who his devious way,
Works like the purblind mole
Still comfort for the loss of day
Finds in the flowing bowl.
It gives to poets lyric wit,
To jesters to be droll;
Anacreon's self had never writ,
But for the flowing bowl.

4.

Moisten your clay then, sons of earth,
To Bacchus in a shoal,
Come on, the volunteers of mirth,
And by the flowing bowl
Become immortal, be ador'd,
'Mongst gods your names enrol,
Olympus be the festive board,
Nectar the flowing bowl.

The Woodman.

Andante con moto.

C. DIBDIN.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes in a 6/8 time signature, while the left hand provides a simple harmonic accompaniment. The key signature is two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic.

1. Far re-mov'd from noise and smoke, Hark! I hear the woodman's stroke, Who
2. Per-haps, now fell'd by this bold man, That tree shall form the spruce se-dan, Or

The first system of the song features a vocal line with two verses and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction, marked with a piano (*p*) dynamic.

dreams not, as he fells the oak, What mis-chievous he brews;.... How
wheel - - bar-row, where oys-ter Nan, So runs her vul-gar rig;..... The

The second system continues the vocal and piano accompaniment. The piano part includes a crescendo leading to a mezzo-forte (*mf*) dynamic.

art may shape his fall-ing trees, In aid of lux-u-ry and ease, How
stage where box-ers crowd in flocks, Or else a quack's, per-haps the stocks, The

The final system of the song shows the vocal line and piano accompaniment. The piano part features a *cresc.* (crescendo) marking.

art may shape his fall - ing trees, In aid of lux - u - ry and ease: He
stage where box - ers crowd in flocks, Or else a quack's, per - haps the stocks, Or

weighs not mat - ters such as these, But sings, and hacks, and hews, sings, sings, sings,
posts for signs, or bar - bers' blocks, Where smiles the par - sons wig, smiles, smiles, smiles,

sings,.. But sings, and hacks, and hews.....
smiles, Where smiles the par - son's wig.....

3.

Thou mak'st, bold peasant,—Oh! what grief!
The gibbet, on which hangs the thief;
The seat where sits the grave lord chief;
The throne, the cobbler's stall:
Thou pamp'rest life in every stage,
Mak'st folly's whims, pride's equipage,
For children toys, crutches for age,
And coffins for us all.

4.

Yet justice let us still afford;—
These chairs, and this convivial board,
The bin that holds gay Bacchus' hoard,
Confess the woodman's stroke:
He made the press that bled the vine,
The butt that holds the generous wine,
The hall itself where tipplers join,
To crack the mirthful joke

You gentlemen of England.

Old English Ballad.

Vivace.
 PIANO. *f marcato.* *p*

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece begins with a forte (*f marcato*) dynamic and concludes with a piano (*p*) dynamic.

1. You
 2. All

f *v* *v* *v* *mf*

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The melody is in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamics range from forte (*f*) to mezzo-forte (*mf*).

gen - tle - men of Eng - land, Who live at home at ease, How lit - tle do you
 you that will be sea - men, Must bear a val - iant heart, For when you come up -

The second system continues the vocal melody and piano accompaniment. The lyrics are: "gen - tle - men of Eng - land, Who live at home at ease, How lit - tle do you you that will be sea - men, Must bear a val - iant heart, For when you come up -". The piano accompaniment continues with the same rhythmic pattern.

think up - on The dan - gers of the seas: Give ear un - to the ma - ri - ners, And
 - on the seas, You must not think to start; Nor once to be faint - heart - ed, In

The third system continues the vocal melody and piano accompaniment. The lyrics are: "think up - on The dan - gers of the seas: Give ear un - to the ma - ri - ners, And - on the seas, You must not think to start; Nor once to be faint - heart - ed, In". The piano accompaniment continues with the same rhythmic pattern.

they will plain - ly show, All the cares, and the fears, When the storm - y winds do
rain, hail, blow, or snow, Nor to think for to shrink When the storm - y winds do

CHORUS.

blow; All the cares, and the fears, When the storm - y winds do
blow; Nor to think for to shrink When the storm - y winds do

ff *ben marcato il basso.*

blow.
blow.

p *f*

3.
The lawyer and the usurer,
That sit in gowns of fur,
In closets warm can take no harm,—
Abroad they need not stir;
When winter fierce with cold doth pierce,
And beats with hail and snow,
We are sure to endure,
When the stormy winds do blow

4.
Then courage, all brave mariners,
And never be dismay'd,—
Whilst we have bold adventurers,
We ne'er shall want a trade;
Our merchants will employ us
To fetch them wealth, I know;—
Then behold, work for gold,
When the stormy winds do blow.

5.
When tempests are blown over,
And greatest fears are past,
In weather fair, and temperate air,
We straight lie down to rest;
But when the billows tumble,
And waves do furious grow,
Then we rouse, up we rouse,
When the stormy winds do blow.

6.
When we return in safety,
With wages for our pains,
The tapster and the Vintner
Will help to share our gains;
We'll call for liquor roundly,
And pay before we go;
Then we'll roar on the shore.
When the stormy winds do blow.

The minstrel's request.

Words by SIR W. SCOTT.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G minor, 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include piano (*p*) and piano-soft (*pp*).

1. Summer eve is gone and past, Summer dew is fall - ing fast; I have wander'd

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand. Dynamics include piano (*p*) and piano-soft (*pp*).

all the day, Do not bid me far - ther stray; Gen - tle hearts of gen - tle kin,

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the left hand. Dynamics include piano-soft (*pp*).

Take the wan - d'ring harp - er in; Gen - tle hearts of gen - tle kin, Take the wan - d'ring

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include piano-soft (*pp*).

harp - er in.

The vocal line concludes with a half note G4. The piano accompaniment ends with a final chord. Dynamics include mezzo-forte (*mf*).

2.
I have song of war for knight,
Lay of love for lady bright,
Fairy tale to lull the heir,
Goblin grim the maids to scare:
Dark the night and long till day,
Do not bid me farther stray.

Ped. * *Ped.* *

3.
Ancient lords had fair regard
For the harp and for the bard;
Baron's race throve never well
Where the curse of minstrel fell:
If you love your noble kin,
Take the weary harper in.

The sapling oak.

STORAGE.

An.lantino.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C).

The sap - ling oak lost in the dell, Where tan - gled brakes its

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "The sap - ling oak lost in the dell, Where tan - gled brakes its". The piano accompaniment continues from the introduction, with a piano (*p*) dynamic.

beau - ties spoil, And ev' - ry in - fant shoot re - pel, Droops hope - less o'er th'ex -

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with lyrics: "beau - ties spoil, And ev' - ry in - fant shoot re - pel, Droops hope - less o'er th'ex -". The piano accompaniment provides harmonic support.

- haust - ed soil, Droops hope-less o'er th'ex-haust - ed soil,.....

The third system of the song features a vocal line and piano accompaniment. The vocal line concludes with lyrics: "- haust - ed soil, Droops hope-less o'er th'ex-haust - ed soil,.....". The piano accompaniment includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

..... hope-less o'er th'ex-haust-ed soil. At length the wood-man

mf *p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "..... hope-less o'er th'ex-haust-ed soil. At length the wood-man". Dynamic markings include *mf* and *p*.

clears a-round, Wher-e'er the nox-ious thick-ets spread; And high re-vi-ving

f

This system contains the second two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "clears a-round, Wher-e'er the nox-ious thick-ets spread; And high re-vi-ving". A dynamic marking of *f* is present.

o'er the ground, The fo-rest's mo-narch lifts his head. At length the wood-man

p

This system contains the third two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "o'er the ground, The fo-rest's mo-narch lifts his head. At length the wood-man". A dynamic marking of *p* is present.

clears a-round, Wher-e'er the nox-ious thick-ets spread; And high re-vi-ving

cresc. *f*

This system contains the final two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "clears a-round, Wher-e'er the nox-ious thick-ets spread; And high re-vi-ving". Dynamic markings include *cresc.* and *f*.

o'er the ground, And re - vi - ving o'er the ground,.....

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "o'er the ground, And re - vi - ving o'er the ground,.....". 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 various rhythmic patterns and chordal textures.

..... The fo - rest mo - narch lifts his head, And high re - vi - ving

ritard. *p* *crec.*

The second system continues the vocal line with the lyrics "..... The fo - rest mo - narch lifts his head, And high re - vi - ving". The piano accompaniment includes dynamic markings: *ritard.* (ritardando), *p* (piano), and *crec.* (crescendo).

o'er the ground, The fo - rest mo - narch lifts his head, The fo - rest mo - narch

f

The third system features the vocal line with lyrics "o'er the ground, The fo - rest mo - narch lifts his head, The fo - rest mo - narch". The piano accompaniment includes a dynamic marking of *f* (forte).

lifts his head....

sf sf ff

The fourth system shows the vocal line with the lyrics "lifts his head....". The piano accompaniment includes dynamic markings: *sf* (sforzando), *sf*, and *ff* (fortissimo).

Crabbed age and youth.

Words from Shakespeare's "As You Like It."

C. HORN.

Moderato con espressione.

PIANO.

1. Crab - bed age and
2. Age is full of

youth..... Can - not live to - ge - ther;... Youth like sum - mer
care;..... Youth is full of plea - sure;... Age like win - ter

con energia.

morn,.... Age like win - ter wea - ther.... } Age, I do ab -
bare;.... Youth like sum - mer wea - ther.... }

- hor thee! Youth, I do a - dore thee!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "- hor thee! Youth, I do a - dore thee!". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat major).

O sweet shep - herd, hie..... thee; For me - thinks thou stay'st too

p *colla voce.* *p*

The second system continues the vocal line with lyrics: "O sweet shep - herd, hie..... thee; For me - thinks thou stay'st too". The piano accompaniment includes a *p* dynamic marking and a *colla voce.* instruction. The vocal line has a fermata over the word "thee".

long, me-thinks thou stay'st, thou stay'st too long, me-thinks thou stay - est too

ad lib. *colla voce.*

The third system continues the vocal line with lyrics: "long, me-thinks thou stay'st, thou stay'st too long, me-thinks thou stay - est too". The piano accompaniment includes an *ad lib.* marking and a *colla voce.* instruction. The vocal line has a fermata over the word "too".

long.....

mf *p*

The fourth system shows the vocal line with lyrics: "long.....". The piano accompaniment includes *mf* and *p* dynamic markings. The vocal line has a fermata over the word "long".

Faint and wearily.

(THE WAY-WORN TRAVELLER.)

DR. ARNOLD

Allegro moderato.

PIANO.

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *p*, and *f*.

1. Faint and wea-ri-ly the way-worn tra-vel-ler
2. Though so me-lan-cho-ly day has pass-ed by,

The first system of the song features a vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment includes dynamics such as *sf* and *p*.

Plods on cheer-i-ly a-fraid to stop; Wan-d'ring drear-i-ly, and
'Twould be fol-ly to think on it more; Blithe and jol-ly he the

The second system continues the vocal and piano accompaniment. The piano accompaniment features dynamics like *p*.

sad un-rav'l-ler Of the ma-zes t'ward the moun-tain top;
can holds fast by, As he's sit-ting at the goat-herd's door,

The final system of the song shows the vocal and piano accompaniment concluding the piece. The piano accompaniment includes dynamics like *p*.

Doubt - ing, fear - ing, while his course he's steer - ing, Cot - ta - ges ap -
 Eat - ing, quaff - ing, at past la - bours laugh - ing, Bet - ter far by

ritard. *con anima.*
 - pear - ing as he's nigh to stop;.. O how brisk - ly then the
 half in spi - rits than be - fore;.. O how mer - ry then the

colla voce. *mf e leggiero.*

way - worn tra - vel - ler Threads the ma - zes t'ward the moun - tain
 rest - ed tra - vel - ler Seems, while sit - ting at the goat - herd's

top!.....
 door.....

mf *cresc.* *f* *sf*

All things love thee, so do I.

Allegro moderato.

C. HORN.

PIANO.

The piano introduction is in G major and 2/4 time. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p*, *f*, *sf*, and *p*. The piece concludes with a fermata over the final chord.

1. Gen - tle waves up - on the deep
2. When thou wak'st the sea will pour

The first system shows the vocal line and piano accompaniment. The piano part has a steady accompaniment in the left hand and a more active line in the right hand. Dynamics include *pp*.

Mur - mur soft when thou dost sleep; Lit - tle birds up - on the tree
Trea - sures for thee to the shore; And the earth, in plant and tree,

The second system continues the vocal and piano accompaniment. The piano part maintains its accompaniment pattern.

Sing their sweet - est songs for thee, their sweet - est songs for thee;...
Bring forth fruit and flow'rs for thee, bring fruit and flow'rs for thee;...

The third system concludes the piece. The piano part ends with a *dim.* (diminuendo) marking. The vocal line ends with a fermata.

Cool - ing gales with voi - ces low, In the tree - tops gent - ly blow; }
 Whilst the glo - rious stars a - bove Shine on thee like trust - ing love; }

p *simili.*

When thou dost in slum - bers lie, All things love thee, so do I!

When thou dost in slum - bers lie, All things love thee, so do I!

ad lib.
mf colla voce.

p *f* *mf* *p*

By dimpled brook.

From Milton's "Comus."

DR. ARNE.

Andante con moto.

PIANO. *p*

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

The piano accompaniment for the first vocal line continues with two staves. The right hand has a more active texture with sixteenth-note patterns, and the left hand maintains a steady accompaniment. The dynamic marking *mf* is indicated.

p

By dim - pled brook and foun - tain brim, The wood - nymphs deck'd with dai - sies

pp

The first vocal phrase is set to the lyrics: "By dim - pled brook and foun - tain brim, The wood - nymphs deck'd with dai - sies". The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamic marking *pp* is used for the piano accompaniment.

trim, Their mer - ry, mer - ry wakes and pas - times keep, What has night to do with

The second vocal phrase is set to the lyrics: "trim, Their mer - ry, mer - ry wakes and pas - times keep, What has night to do with". The vocal line is on a single staff, and the piano accompaniment is on two staves.

sleep? What has night to do with sleep?.....

Night has bet - ter sweets to prove, Let us through bright gar - dens

rove; Haste, and now the dance be - gin, Ere gau - dy day - light dares break

ad lib.
in, Ere gau - dy day-light dares break in.....

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

The heart should be happy and merry.

Words by DIBDIN.

REVUE.

Allegretto.

PIANO.

1. How gai - ly the lin - net sings, perch'd on the thorn, And care - less - ly pecks the red
2. The in - nocent lamb light - ly frisks o'er the lawn, While the wolf in dark co - vert will

ber - ry, An em - blem for man To read if he can, That while by no bad deed the
bu - ry; From guil - ty dis - may, He shuns the bright day - And when with re - morse the foul

ad lib.

colla voce.

conscience is torn, The heart may be hap - py and mer - ry, and mer - ry, The heart may be hap - py and
conscience is torn, No heart can be hap - py or mer - ry, or mer - ry, No heart can be hap - py or

mf *sf* *sf*

mer - ry.
mer - ry.

p *mf*

Stand to your guns.

CARTER.

Allegro moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and accents.

The piano introduction continues with more complex rhythmic patterns in both hands, including sixteenth-note runs and chords. Dynamics include *p* and accents.

Stand to your guns! my hearts of oak,

The first line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *mf*, and accents.

Let not a word on board be spoke, Vic-to-ry soon will crown the joke; Be si-lent and be

The second line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *sf*.

rea-dy, Be si-lent! be si-lent! Be si-lent and be

The third line of lyrics is accompanied by piano accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *sf*, *dim.*, and *p*.

rea - dy, be rea - dy, Be si - lent a:d be rea - dy, be rea - dy, Be si - lent and be

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "rea - dy, be rea - dy, Be si - lent a:d be rea - dy, be rea - dy, Be si - lent and be".

rea - dy.

p

This system contains the second line of the vocal melody and the second system of the piano accompaniment. The vocal line continues with the lyrics "rea - dy." and has a fermata over the final note. The piano accompaniment features a dynamic marking of *p* (piano) and includes a complex, flowing right-hand part with many sixteenth notes and a more rhythmic left-hand part. The lyrics are: "rea - dy.".

Ram home your guns and sponge them well, Let us be sure.. the balls will tell, The

f sf sf sf sf sf

This system contains the third line of the vocal melody and the third system of the piano accompaniment. The vocal line has the lyrics: "Ram home your guns and sponge them well, Let us be sure.. the balls will tell, The". The piano accompaniment is marked with a series of *sf* (sforzando) dynamic markings, indicating a strong, accented accompaniment. The lyrics are: "Ram home your guns and sponge them well, Let us be sure.. the balls will tell, The".

can - non's roar shall sound their knell, Ram home your guns and sponge them well,

tr tr sf sf

This system contains the fourth line of the vocal melody and the fourth system of the piano accompaniment. The vocal line has the lyrics: "can - non's roar shall sound their knell, Ram home your guns and sponge them well,". The piano accompaniment includes trills (*tr*) and is marked with *sf* (sforzando) dynamics. The lyrics are: "can - non's roar shall sound their knell, Ram home your guns and sponge them well,".

Let us be sure... the balls will tell, The can-non's roar shall sound their knell; Be

sf sf sf

stea - dy, be stea - dy, be stea - dy, boys, be stea - dy. Be

p

stea - dy, be stea - dy, Be stea - dy, boys, be

tr tr

stea - dy-- Be stea - dy, boys, be stea - dy, Be stea - dy, boys, be stea - dy.

f

Not yet, nor yet, nor

sf sf pp

yet;..... Re - serve your fire, I do de - sire, Not yet, nor yet, nor

yet, Not yet, nor yet, nor yet, Re - serve your fire, I do de - sire, Not

p

yet, nor yet, nor yet, Fire!....

Silent. ff

poco più mosso.

Silent. ff Ped.

Introduction for piano. Treble clef staff with a key signature of two sharps (F# and C#). Bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include accents (>) and a final measure marked with an asterisk (*) and *dim.*

First system of vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics: "Now, the e - le - ments do rat-tle, The Gods a - maz'd be -". The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Second system of vocal and piano accompaniment. The vocal line continues with: "- hold the bat-tle, Now, the e - le - ments do rat-tle, The". The piano accompaniment continues with the same rhythmic accompaniment. Dynamics include *f* (forte).

Third system of vocal and piano accompaniment. The vocal line continues with: "gods a-maz'd be - hold the bat-tle, the bat-tle, the bat-tle, the". The piano accompaniment continues with the same rhythmic accompaniment.

Fourth system of vocal and piano accompaniment. The vocal line concludes with: "bat-tle, the bat-tle, the bat-tle— A broad-side, my boys—". The piano accompaniment concludes with a final flourish marked *ff* (fortissimo) and *Ped.* (pedal). Dynamics include *f* (forte) and *ff* (fortissimo).

A broad - side, my

This system shows the beginning of the piece. The vocal line starts with a rest followed by the lyrics "A broad - side, my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *p* and an asterisk marking a specific chord.

boys! See the

Ped.

The second system continues the vocal line with "boys!" and "See the". The piano accompaniment includes a *Ped.* (pedal) marking and an asterisk marking a chord. The texture is dense with many sixteenth notes.

blood in pur - ple tide, Trickle down her bat - ter'd side, See the

pp molto legato.

The third system features the lyrics "blood in pur - ple tide, Trickle down her bat - ter'd side, See the". The piano accompaniment is marked *pp molto legato.* and shows a more melodic line in the right hand.

blood in pur - ple tide, Trickle down her bat - ter'd side, Wing'd with

molto legato.

The fourth system continues with "blood in pur - ple tide, Trickle down her bat - ter'd side, Wing'd with". The piano accompaniment is marked *molto legato.* and maintains a steady, flowing accompaniment.

fate the bul - lets fly, Con - quer, boys, or brave - ly die, or brave - ly

cresc.....ed.....accel.

cresc.....poco.....a poco.

The fifth system concludes the page with the lyrics "fate the bul - lets fly, Con - quer, boys, or brave - ly die, or brave - ly". The piano accompaniment features dynamic markings *cresc.....ed.....accel.* and *cresc.....poco.....a poco.* indicating a change in tempo and dynamics.

die, or brave - ly die! Hurl des - truction on your foes, Hurl des -

f sf sf sf

- truction on your foes— She sinks, she sinks, she sinks, Huz - za! She

sf sf sf p

sinks, she sinks, she sinks, Huz - za! to the bot - tom, to the bot - tom, To the

più lento.

bot - tom down she goes, To the bot - tom, to the

ad lib.

bot - tom, To the bot - tom down she goes!

ppp colla voce.

A southerly wind and a cloudy sky.

(THE FOX-CHASE.)

Allegro con spirito.

Old Song.

PIANO.

The piano introduction consists of two staves in 6/8 time. 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. The piece begins with a forte (*f*) dynamic.

1. A sou-ther-ly wind and a clou-dy sky, Pro-claims a hunt-ing morn-ing, Be -
 2. How com-plete-ly the co-ver and furze they draw, Who talks of Bar-ry or May-nell, Young

The first two lines of the song are set in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a mezzo-forte (*mf*) dynamic marking.

- fore the sun ri-ses we nim-bly fly, Dull sleep and a down-y bed scorn-ing. To
 Lash-er he flour-ish-es now thro' the shaw, And Saucebox roars out in his ken-nel, A -

The next two lines of the song continue the melody and accompaniment in 6/8 time, with the piano part maintaining its accompaniment.

horse, my boys, to horse a-way, The chase ad-mits of no de-lay; On
 - way we fly as quick as thought, The new sown ground soon makes them fault; Cast

The next two lines of the song continue the melody and accompaniment in 6/8 time. The piano part includes a piano (*p*) dynamic marking and a mezzo-forte (*mf*) dynamic marking.

horseback we've got, to-ge-ther we'll trot, On horseback we've got, to-ge-ther we'll trot,
 round the sheeps train, cast round, cast round, Try back the green lane, try back, try back,

The final two lines of the song continue the melody and accompaniment in 6/8 time. The piano part includes a piano (*p*) dynamic marking.

Leave off your chat, see the co-ver ap-pear, The hound that strikes first, cheer
Hark, I hear hounds chal-lenge in yon-der spring sedge, Comfort Bitch hits it off in

him with-out fear; Drag on him! ah, wind him, my stea-dy good hounds, Drag
that old thick hedge, Hark for-ward, hark for-ward, have at him, my boys, Hark

on him! ah, wind him, the co-ver re-sounds.
for-ward, hark for-ward, sounds, don't make a noise.

3.

A stormy sky overcharged with rain,
Both hounds and huntsmen opposes,
In vain on your mettle you try, boys, in vain,
But down ye must to your noses,
Each moment now the sky grows worse
Enough to make a Parson curse.
Pick through the ploughed grounds, pick through, pick through.
Well hunted, good hounds, well hunted, well hunted,
If we can but get on we shall soon make him quake,
Hark! I hear some hounds challenge in the midst of the brake;
Tally-ho, tally-ho, there across the green plain,
Tally-ha, tally-ho, boys, have at him again.

4.

Thus we ride whip and spur for a two hours' chase,
Our horses go panting and sobbing;
Young Madcap and Riot begin now the race,
Ride on, sir, and give him some mobbing.
But hold, alas, you'll spoil our sport,
For thro' the hounds you'll head him short,
Clap round him, dear Jack, clap round, clap round,
Hark, Drummer, hark back, hark back, hark back,
He's jumping and dodging in every bush.
Little Riot has fasten'd her teeth in his brush;
Whoo' hoop, whoo' hoop, he's fairly run down.
Whoo' hoop, whoo' hoop, he's fairly run down.

The soldier's dream.

Words by T. CAMPBELL, Esq.
Larghetto e sempre ad libitum.

T. ATTWOOD.

mf *p* *più moto.*

Our bu-gles sung truce for the night cloud had lower'd, And the sen-ti-nel stars set their

PIANO.

pp *Larghetto.*

watch in the sky; And thou-sands had sunk on the ground o-ver-power'd, The

pp

Andante moderato.

wea-ry to sleep and the wound-ed to die, When re-pos-ing that night on my

sf *pp* *dolce.*

pal-let of straw, By the wolf sca-ring fas-got that

pp *f*

guard - ed the slain, At the dead of the night a sweet... vis-ion I saw, And

pp *mf*

twice e'er the cock crew I dreamt it a - gain. Me - thought from the

Agitato.

f

bat - tle field's dread - ful ar -

- ray, Far, far I had

roam'd on a de - so - late track, Till

dolce.

Moderato.

au - tumn and sun-shine a - rose on the way, To the home of my fa - thers that...

dolce.

Allegretto.

welcom'd me back, I flew to the pleasant fields travers'd so oft In life's morning march when my

dolce.

bo - som was young, I heard my own moun - tain goats bleat - ing a - loft, And

f

knew the sweet strain that the corn-reapers sung, And knew the sweet strain that the corn-reapers sung. Then

sf sf f

piu moto. *lento.*

pledg'd we the wine-cup and fond-ly I swore, From my home and my weep - ing friends

sf

più moto. *lento.*

ne-ver to part; My lit-tle one's kiss'd me a thou-sand times o'er, And my

cresc.

Con espressione.

wife sobb'd a-loud in the ful-ness of heart, "Stay, stay with us, rest, thou art

sf *f* *p*

wea-ry and worn," And fain was the war-bro-ken sol-dier to stay— But

pp *f*

retardando e diminuendo. *mf*

sor-row re-turn'd with the dawn-ing of morn, And the voice in my dream-ing ear

p *mf*

p *ad lib.* *pp*

melt-ed a-way, melt-ed a-way, melt-ed a-way.

colla voce. *pp*

Yarico to her lover.

Words by PETER PINDAR.

F. H. HIMMEL.

Un poco adagio ma non troppo.

PIANO.

When

night spreads her sha-dows a - round, When night spreads her sha-dows a -

- round, My song it shall soothe thee to rest, My

song it shall soothe thee to rest, And will cause thee a slum - ber pro -

- found; Let thy cheek then re - pose on my breast, Let thy

simili.

cheek then re-pose on my breast. Love heed not the storm nor the

f *p*

rain, On me let their fu - ry de - scend, Thi-

fz *f* *sf*

bo - som will scorn to com - plain. While it shel - ters the life of

cresc. *sf* *p* *sf*

friend, while it shel - ters the life of a friend. Yet

shouldst thou, ah! cru - el - ly fly, Yet shouldst thou, ah! cru - el - ly

fly, Thy name shall for e - ver be dear, Thy

name shall for e - ver be dear, The winds shall con - vey thee a

bil - low shall car - ry a tear, And the bil - low shall car - ry a

tear, And the bil - low shall car - ry a tear.

The winds shall con - vey thee a sigh, And the

bil - low shall car - ry a tear.....

pp *rall. al fine.*

hush'd his part - ner nigh; Breeze, bird and flow'r, they know the hour, But

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part consists of a steady eighth-note accompaniment.

where is Coun - ty Guy?..... But where,..... where, where,

This system continues the musical score. The vocal line includes a trill (tr) over the final note of the phrase "where, where,". The piano accompaniment remains consistent with the first system.

where is Coun - ty Guy?.....

This system shows the end of the first phrase. The piano accompaniment in the right hand becomes more active, featuring sixteenth-note patterns and a forte (f) dynamic marking. The bass line continues with a steady eighth-note accompaniment.

2. The vil - lage maid steals through the shade, Her shep-herd's suit to . hear;..... To

This system begins the second section of the piece. The piano accompaniment in the right hand starts with a piano (p) dynamic and features a steady eighth-note accompaniment. The vocal line begins with the lyrics "2. The vil - lage maid steals through the shade, Her shep-herd's suit to . hear;..... To".

beau - ty shy, by lat - tice high, Sings high - born ca - va - lier..... The

star of love, all stars a - bove, Now reigns o'er earth and sky; And

high and low the in - fluence know, But where is Coun - ty Guy?..... But

where,..... where, where, where is Coun - ty Guy?.....

Come live with me, and be my love.

Sung in Shakespeare's "Comedy of Errors."
Andante con moto e grazioso.

SIR H. R. VIGNON

PIANO.

p e sostenuto. *dolce.* *f*

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from piano (*p*) to forte (*f*).

Come live with me, and be..... my love, And we will all the plea - sure

pp

The first line of the song features a vocal melody with triplets and a piano accompaniment. The piano part includes chords and moving lines in both hands, with a dynamic marking of *pp* (pianissimo).

prove That hills and val - ley.... dale.... and field And all the crag - gy

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and moving lines in both hands, with a dynamic marking of *pp* (pianissimo).

sostenuto.

moun - tains yield; There will we sit up - on the rocks, And see the

The third line of the song features a vocal melody with triplets and a piano accompaniment. The piano part includes chords and moving lines in both hands, with a dynamic marking of *sostenuto* (sustained).

shep-herds feed their flocks; There will I make thee beds of ro-ses, With a

thou-sand fra-grant po - - sies; If these de-lights thy mind may move, If these de -

slentando. *largo.* *ad lib.* *a tempo 1mo.*

- lights thy mind may move..... Then live with me and be..... my

slentando. *pp* *mf* *p*

love, and be my love, and be my love, and be..... my

f *cresc.* *tr*

mf *f* *cresc.*

love, Come live with me and

be..... my dear, And we will re-vel, will re - vel all the year

In plains and groves on.. hills.... and.. dales, Where fra-grant air breathes

sostenuto.
sweet - est gales. There shall you have the beau-teous pine, The ce - dar

and the spreading vine! The birds with heav'n - ly tu - ned throats Pos -

- sess wood e-choes, e - choes with... sweet notes. If these de - lights thy mind may

ten.

slentando. *largo.* *ad lib.* *a tempo lmo.*

move, If these de - lights thy mind may move,..... Then live with me and

slentando. *pp* *mf* *p*

be..... my love, and be my love, and be my love, and

mf *cresc.*

cresc. *tr* *ff*

be..... my love.

f *cresc.* *ff*

And has she then fail'd in her truth?

SIR H. R. BISHOP.

Andantino con moto.

PIANO. *p*

f

S

And has she then fail'd in her truth, The beau-ti-ful maid I a-

p

-dore? Shall I ne-ver a-gain hear her voice, Nor see her lov'd form a-ny

allegretto.

more,..... No, no, no, I shall ne-ver see her more, No, no, no, I shall

colla voce. *pp*

ne - ver see her more, No, no, no, I shall ne - ver, ne - ver

f. *ad lib.*

f. *p.* *colla voce.*

see..... her.... more.....

tr. *mf.* *f.* **FIN.**

Ah! Se - li - ma, cru - el you prove, Yet, sure my hard lot you'll be -

p.

- wail: I could not pre - sume you would love, Yet pi - ty, I hop'd, would pre -

simili.

- vail, Yet pi - ty, pi - ty, pi - ty, I..... hop'd, I hop'd would pre-vail. And

ad lib.

cresc. *mf*

D.C. § al fine e poi segue.

since ha - tred a-lone I in - spire, Life henceforth is not worth my care, Death

mf *p*

now is my on - ly de - sire, I give my - self up to de - spair.... And

ad lib.

D.C. § al fine.

Little Love is a mischievous Boy.

SIR H. R. BISHOP.

Allegretto moderato.

PIANO.

p

cresc. *f*

ff

Lit-tle Love is a mis-chie-vous boy,..... And u-ses the heart like a toy!.....

pp staccato. *sempre stacc.*

.... Full of rap-ture when first he takes.. it, Then he pouts, throws it down, and

breaks..... it, Lit-tle Love is a mis-chie-vous boy,..... And u-ses the

colla voce.

heart like a toy, La la la la la, la-ra la la, la-ra la la, la la la, la la la,

la la la.....

la-ra la la, la-ra la la, la la la, la la la la.....

ff

ff

His smile has such witch-e - ry in it, That all the world wish-es to win

staccato. *sempre stacc.*

it! But when in his *cross* moods they hear... him, All wish they had ne-ver come

ad lib.
near..... him! Lit-tle Love is a mis-chie-vous boy,..... And u-ses the
colla voce.

heart like a toy, La la, la la la, la-ra la la, la-ra la la, la la la, la la la,

la la la la la.....
la-ra la la, la-ra la la, la la la, la la la la.....

f

My boat is on the shore.

Words by LORD BYRON.

SIR H. R. BISHOP.

Andantino con moto; e con molto espressione.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes with triplets and accents, starting with a piano (*p*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes with triplets.

The second system continues the piano introduction. The right hand melody features a triplet of eighth notes followed by a quarter note, with accents. The left hand accompaniment continues with eighth notes and triplets.

This system marks the beginning of the vocal entry. The vocal line starts with the lyrics "My boat is on the" and includes dynamic markings *f*, *p*, *dim.*, and *p e legato.* The piano accompaniment continues with eighth notes and triplets.

This system continues the vocal entry with the lyrics "shore, And my bark is on the sea;..... But be -". The piano accompaniment provides a steady eighth-note accompaniment.

- fore I go,..... Tom Moore Here's a dou-ble health to

mf

thee..... Here's a sigh to those who love me, And a

espress. e ritardando.

p

smile to those who hate;..... And what - e - ver sky's..... a - -

ten.

mf *p*

- bove me, Here's..... a heart for ev' - - ry fate..... Tho' the

animato.

f *mf*

o - cean roar a - round me, Yet it still shall bear me

p *cresc.*

on;..... Tho' a de - sert should sur - round..... me, It hath

f *dim.*

espress.

springs, It hath springs..... which may be

f *decresc.*

won. Wer't the last drop in the well, As I

sostenuto. *f*

gasp'd up-on the brink, Ere my faint - ing spi-rit

cresc. *p*

fell,.... 'Tis to thee that I would drink..... In that

wa-ter, as this wine, The li - ba - tion I would

pour Should be peace..... to thine and mine, And a

slentando.
dolce. colla voce.

a tempo. *siantando.*

health to thee, *Tom Moore'* Should be peace..... to thine and

ad lib.

mine,.... And a health to thee, *Tom Moore!*.....

colla voce a tempo e sostenuto.

.....

f *rit.*

The Sun is o'er the Mountain.

SIR H. R. BISHOP.

Andante con moto.
 dolce.

PIANO.

 The first system of the piano introduction. The right hand plays a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4-A4, quarter note G4. The left hand plays a rhythmic accompaniment of eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

 The second system of the piano introduction. The right hand continues the melody: quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. The left hand continues the accompaniment. The system ends with a *mf* dynamic marking.

The sun is o'er the Moun - tain, —

dim.

 The first system of the vocal and piano accompaniment. The vocal line begins with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern. A *dim.* marking is placed below the piano part, and a *p* marking is placed below the vocal line.

Where is my love? I've wait - ed by the foun - tain, — Where is my

 The second system of the vocal and piano accompaniment. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern.

love? Oh! haste thee, dear, Oh! haste thee, dear;.... For

 The third system of the vocal and piano accompaniment. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern. Dynamics *f* and *p* are marked above the vocal line.

THE SUN IS O'ER THE MOUNTAIN.

all... all that's fair,... seems fair - est here. The

mf

Sun is bright-er shin - ing,— Where is my love? The fawn by brooks re -

- cli - ning,— Where is my love? Oh! haste thee, dear, Oh!

f *p*

haste thee, dear,... For all,... all that's fair.... seems fair - est

p

here. The ev'n - ing shades are fall - ing, Where... is my

love? The Night - in-gale is call - ing, Where..... is my

love? Oh! haste thee, dear! Oh! haste thee, dear!... For

all.... once.. fair,.... seems droop ing here.....

ad lib.

colla voce. *f* *rf*

The bloom is on the Rye.

(MY PRETTY JANE.)

Words by EDWARD FITZBALL.

Andantino espressione, non troppo lento.

Music by SIR H. R. BISHOP.

PIANO-FORTE.

dolce sostenuto.

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords and moving lines.

The piano accompaniment for the first system continues from the introduction. The right hand has a melodic line with some grace notes. The left hand features a rhythmic accompaniment with chords and moving lines. Dynamics include *f* and *p*.

My pret - ty Jane, my pret - ty Jane..... Ah! nev - er, nev - er look so

The vocal line for the first system is on a single staff. The lyrics are: "My pret - ty Jane, my pret - ty Jane..... Ah! nev - er, nev - er look so". The piano accompaniment is on two staves below, featuring a steady rhythmic accompaniment with chords. Dynamics include *p*.

shy, But meet me, meet me in the Ev' - - ning, While the

The vocal line for the second system is on a single staff. The lyrics are: "shy, But meet me, meet me in the Ev' - - ning, While the". The piano accompaniment is on two staves below, continuing the rhythmic accompaniment. Dynamics include *p*.

bloom is.... on..... the Rye..... The Spring... is wa - ning

The vocal line for the third system is on a single staff. The lyrics are: "bloom is.... on..... the Rye..... The Spring... is wa - ning". The piano accompaniment is on two staves below, concluding the piece with a *mf* dynamic.

fast.....my Love, The corn.... is in.....the ear, The Sum-mer nights are

com-ing, Love, The moon shines bright and clear; Then pret-ty Jane, my

dear - est Jane, Ah! nev-er look so shy,.... But meet me, meet me in the

Ev' - - ning, While the bloom is on... the Rye.....

p

But name the day, the wed-ding day,..... And I will buy..... the

p

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

ring;..... The Lads and Maids in fa - vours white, And

This system continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern.

vil-lage bells, the vil-lage bells shall ring..... The Spring. ... is wa - ning

mf

This system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

fast.....my Love,...The corn.... is in.....the ear, The Sum-mer nights are

p

This system concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

com-ing, Love, The moon shines bright and clear; Then pret-ty Jane, my

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

dear - est Jane, Ah! nev-er look so shy,... But meet me, meet me in the

The second system continues the vocal and piano parts. The vocal line has a slight upward inflection on 'dear - est Jane' and a more active line for 'Ah! nev-er look so shy,...'. The piano accompaniment provides harmonic support with a steady rhythm.

Ev' - - ning, While..... the bloom is on.... the Rye.....

The third system features a vocal line with a trill (tr) over the word 'While' and a piano accompaniment with a forte (f) dynamic marking. The vocal line ends with a long note on 'Rye.....'. The piano accompaniment has a more active, rhythmic pattern.

The fourth system shows the continuation of the piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment features a piano (p) dynamic marking and concludes with a final cadence.

Tom Starboard.

In moderate time.

J. MAZZINGHI.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of eighth and sixteenth notes in a 3/4 time signature. The left hand (bass clef) provides a steady accompaniment with quarter notes and chords.

1. Tom Star-board was a lo-ver true, As brave a tar as ev-er

The first system of the song features a vocal line and piano accompaniment. The piano part continues with a similar accompaniment style, marked with a piano (*p*) dynamic.

sail'd; The du-ties a-blest sea-men do Tom

The second system continues the melody and accompaniment. The piano part includes a dynamic change to piano (*p*) in the final measure.

did, and ne-ver yet had fail'd..... But wreck'd, as he was home-ward

The final system concludes the piece. The piano part ends with a forte (*f*) dynamic in the final measure.

bound,..... With - in a league of Eng - land's

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics 'bound,.....' followed by 'With - in a league of Eng - land's'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

coast,..... Love sav'd him sure from be - ing

The second system continues the musical score. The vocal line has the lyrics 'coast,.....' followed by 'Love sav'd him sure from be - ing'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

drown'd, For all the crew but Tom were

The third system continues the musical score. The vocal line has the lyrics 'drown'd, For all the crew but Tom were'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

lost.....

mf

The fourth system concludes the musical score. The vocal line has the lyrics 'lost.....'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

2. His strength re - stor'd, Tom hied with speed— True

to his love as e'er.. was.. man— Nought

had he sav'd, nought did he need, Rich he in thought of love - ly

Nan..... But scarce five miles poor Tom had

got,..... When he was press'd— he heav'd a sigh,..... And

said, tho' cru - el was his lot, Ere flinch from du - ty, he would

die.....

mf

3.

In fight Tom Starboard knew no fear,
 Nay, when he'd lost an arm,—resign'd,
 Said—Love for his Nan, his only dear,
 Had sav'd his life, and fate was kind.
 The war being ended, Tom return'd,
 His lost limb serv'd him for a joke,
 For still his manly bosom burn'd
 With love, his heart was heart of oak.

Bird of the Wilderness.

Words by the Ettrick Shepherd.
Andante con moto.

J. BLEWITT.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with several trills (tr) and a final flourish. The left hand (bass clef) provides a rhythmic accompaniment with a *mf* dynamic. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is *Andante con moto*. The piece concludes with a *dolce* marking.

1. Bird of the wil - der - ness, Blithe - some and

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part starts with a *pp* dynamic and includes a *p* dynamic marking. The lyrics are: "1. Bird of the wil - der - ness, Blithe - some and".

cum - ber - less, Light be thy ma - tin o'er moor - land and lea;.....

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a *p* dynamic marking. The lyrics are: "cum - ber - less, Light be thy ma - tin o'er moor - land and lea;.....".

Em - blem of hap - pi - ness, Blest is thy dwell - ing place: O! to a -

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a *p* dynamic marking. The lyrics are: "Em - blem of hap - pi - ness, Blest is thy dwell - ing place: O! to a -".

- bide in the de - sert with thee!..... Bird of the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "- bide in the de - sert with thee!..... Bird of the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

wil - - der-ness,

tr

dolce.

The second system continues the musical score. The vocal line has the lyrics "wil - - der-ness,". The piano accompaniment includes a trill (*tr*) in the right hand and a *dolce.* marking. The accompaniment continues with eighth-note patterns and chords.

ad lib.

O! to a - bide in the de - sert with thee!.....

f *p colla voce.* *mf*

The third system features a vocal line with the lyrics "O! to a - bide in the de - sert with thee!.....". The piano accompaniment includes an *ad lib.* marking above the vocal line and dynamic markings of *f*, *p colla voce.*, and *mf* in the piano part.

tr *tr* *tr* *tr*

dolce.

The fourth system shows the vocal line with four trills (*tr*) and the piano accompaniment with a *dolce.* marking. The piano part continues with chords and eighth-note accompaniment.

2. Wild is thy lay, and loud, Far in the

down - y cloud, Love gives it en - er - - gy,...

Love gave it birth..... Where on the

dew - y wing, Where art thou jour - ney - ing? Thy lays in

hea - ven, thy love is on earth!.. Bird of the wil der-ness,

Thy lay's in hea - ven, thy love is on

tr *dolce.* *f* *p* *colla voce.*

earth!.....

mf *dolce.*

3.

Then when the gloaming comes,
 Low in the heather blooms,
 Sweet will thy welcome
 And bed of love be.
 Emblem of happiness,
 Blest is thy dwelling place,
 O! to abide in the desert with thee!
 Bird of the wilderness, &c.

The rose of the valley.

Words by DIBDIN.

W. REEVE.

Andante.

PLANO.

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It begins with a soft (*p*) dynamic. The right hand features a flowing melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a final chord in the right hand.

The piano accompaniment for the first system continues the melody from the introduction. It maintains the same rhythmic and harmonic structure, with the right hand carrying the main melodic line and the left hand providing harmonic support. The dynamics remain soft (*p*).

1. The rose..... of the val - ley in spring - time was
2. The rose..... of the val - ley a truth can im - -

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass and treble clefs. The lyrics are: "1. The rose..... of the val - ley in spring - time was" and "2. The rose..... of the val - ley a truth can im - -". The piano accompaniment is marked *p* and follows the same rhythmic pattern as the introduction.

gay, But the rose..... of the val - ley it.... with - er'd a - -
- part, By the rose..... of the val - ley I..... pic - ture my

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "gay, But the rose..... of the val - ley it.... with - er'd a - -" and "- part, By the rose..... of the val - ley I..... pic - ture my". The piano accompaniment remains consistent with the previous systems.

- way..... The swains all ad - mir'd it, its
heart;..... The sun of con - tent cheer'd the

mf

prais - - es re - - peat;..... An.... em - blem of.....
morn..... of its birth,..... By.... in - - no - cence

p

vir - tue so sim - - ple and sweet, An.....
ren - der'd a hea - - ven on earth, By.....

em - blem of..... vir - tue so.... sim - - ple and
in - no - cence..... ren - der'd a.... hea - - ven on

riten.

colla voce.

sweet. But the blight marr'd the blos - som, and
 earth. But.... vir - - tue and peace left the

p

soon, well - - a - - day! The rose of the....
 spot, well - - a - - day! And the rose of the....

ad lib.

val - ley, it with - - er'd a - - way.....
 val - ley, it with - - er'd a - - way.....

pp colla voce. mf

p dolce.

Nymphs and Shepherds.

THOMAS SHADWELL.

HENRY PURCELL.

Arranged by M. B. FOSTER.

PIANO.

First system of piano introduction. Treble clef, bass clef, 2/2 time signature, key signature of one flat. Dynamics: *f*, *mp*, *f*.

Second system of piano introduction. Dynamics: *mp*, *f*.

Third system of piano introduction. Dynamics: *f*, *mp*, *f*.

f con anima.

Nymphs and shepherds, come a - way, come a - way, Nymphs and shepherds, come a - way,

Vocal line and piano accompaniment for the first line of lyrics. Dynamics: *mf*, *dim.*, *mf*.

come a - way, come, come, come, come a - way! In ye grove, in ye grove let's sport and

Vocal line and piano accompaniment for the second line of lyrics.

ff >

play, let's sport and play, let's sport and play! For this, this is Flo-ra's ho - ly

ad lib.

day, this is Flo-ra's ho - ly day, this is Flo-ra's ho - ly day!

mf *cresc.* *colla voce.* *dim.*

mp *più f*

Sa - cred to ease..... and hap - py love, To

f > > >

cresc.

danc - ing, to mu - - - sic, to danc - ing, to mu - - -

p cresc. *leggiere.*

mf

... sic and to po - e - try. Your flock may now, now, now,

dim. *R.H.* *p dolce.*

dim. *tranquillo.* *cresc.*

now, now, now, now, now, now, now, now, now, se - cure - ly rove,..... Whilst you ex -

dim.

molto cresc.

- press, whilst you ex - press..... your

mf leggiero. *f*

slarg. e dolce.

jol - li - ty! Nymphs and shepherds, come a - way,

marcato il basso. *p slarg.* *p*

cresc. *rit.*

come a - way, Nymphs and shepherds, come a - way, come a - way, come, come, come, come a - way!

cresc. *colla voce.*

Come live with me, and be my love.

C. MARLOWE.

J. L. HATTON.

PIANO.

Tempo moderato.

f *dim.*

Ped. * Ped. *

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a forte (*f*) dynamic and ends with a decrescendo (*dim.*). Pedal marks with asterisks are placed under the first and fourth measures of the right hand.

1. Come live with me, and be my love, And we will
2. And I will make thee beds of ro - ses, And a

p *p*

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piano accompaniment is in a bass clef. The lyrics are: "1. Come live with me, and be my love, And we will / 2. And I will make thee beds of ro - ses, And a". The piano part features a steady eighth-note accompaniment. Dynamics include piano (*p*).

all the plea - sures prove, That val - lies, groves, and hills and nest
thou - sand frag - rant po - sies; A gown made of the fi - nest

The second system continues the vocal and piano accompaniment. The lyrics are: "all the plea - sures prove, That val - lies, groves, and hills and nest / thou - sand frag - rant po - sies; A gown made of the fi - nest". The piano accompaniment remains consistent with the previous system.

ad lib. *tempo.*

fields, The woods or steep - y moun - tain yields; And we will
wool, Which from our pret - ty lambs we pull. The shep - herd

The third system continues the vocal and piano accompaniment. The lyrics are: "fields, The woods or steep - y moun - tain yields; And we will / wool, Which from our pret - ty lambs we pull. The shep - herd". The tempo changes to *ad lib.* (ad libitum) and then back to *tempo.* The piano accompaniment features a steady eighth-note accompaniment.

sit up - on the rocks See - ing the shep - herds feed their flocks; }
swains shall dance and sing For thy de - light each May morn - ing; } And

pp

The fourth system concludes the vocal and piano accompaniment. The lyrics are: "sit up - on the rocks See - ing the shep - herds feed their flocks; } / swains shall dance and sing For thy de - light each May morn - ing; } And". The piano accompaniment features a steady eighth-note accompaniment. Dynamics include piano-piano (*pp*).

cresc. *cresc.*

if these plea - sures may thee move, Come live with me,

molto. *f ritard.* *cresc.*

come live with me, come live with me, and be..... my love, Come live with

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

riten. *lunga pausa.* *1st time.*

me, come live with me, come live with me, and be..... my love.

colla voce. *rf* *rf* *rf*

1st time.

f e brillante.

1st time. *2nd time.*

love.

dim. *ff* *rf*

Ped. *

Martin, the Man-at-arms.

W. H. BELLAMY.

E. J. LODER.

VOICE.

Moderato assai.

PIANO.

mf *sf*

Mar - tin, the Man - at-arms,

f *fz* *p*

stal-wart and strong, Keeps watch on the tur- ret high,..... Now humming the snatch of a

rude bor-der song, Gaz-ing now on the star - lit sky. He lis-tens to wind-ward, he

pp *pp*

looks o'er the lea, All a - round is calm and still..... Save the kine in the fold low-ing

la - zi - ly, And the tin- kle of the rill,..... While full and low Floats

più lento.
down be-low The sen-tin-el's deep "Good-night! Good-night! Good - night!" The sen-tin-el's deep "Good-

- night!"

Quicker.

He halts and he hark-ens! a quick, light step Is heard on the tur-ret stair;..... What

Quicker.

p

a tempo.

flut-ters so white in the clear star-light?"Tis the veil of a dam-sel fair..... "Who goes

a tempo.

there? la-dy fair— So please you de-clare Why here at this lone-ly hour?"..... Oh! it's

pp

on-ly Nannette, the pret-ty co-quette, That waits in my la-dy's bow'r;.....

Speak low, speak low, If you'd not have her go Be-fore you can say "Good-night! Good -

colla voce.

- night! Good - night!" Be-fore you can say "Good-night!"

a tempo.

a tempo.

He has short-en'd his stride, and she

p

trips by his side, With the star - ry sky a - bove,..... And Mar - tin once more tells

o'er and o'er The tale of his long-tried love..... Grave, sly, and de-mure, she

pp

lis-tens, be sure, And then looks him thro' with a glance,— But all he can get from the

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "lis-tens, be sure, And then looks him thro' with a glance,— But all he can get from the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cru-el coquette Is "Man-at-arms, shoulder your lance!"..... Then it's ah! and it's oh! There now,

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano) above it. The lyrics are: "cru-el coquette Is 'Man-at-arms, shoulder your lance!'..... Then it's ah! and it's oh! There now,". The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo) in the bass line.

do let me go, For my mis-tress is call-ing—Good-night! There now, do let me go! Now

The third system of the score shows the vocal line with lyrics: "do let me go, For my mis-tress is call-ing—Good-night! There now, do let me go! Now". The piano accompaniment continues with a consistent rhythmic pattern.

do let me go! For my mistress is call-ing—Good-night! Good-night! Good-night! Good-night! Good-

The fourth system features the vocal line with lyrics: "do let me go! For my mistress is call-ing—Good-night! Good-night! Good-night! Good-night! Good-". The piano accompaniment has a dynamic marking of *f* (forte) in the bass line.

night! Now do let me go—Good-night! Good-night! Good-night! Good - night!"

Vivace. pp a tempo. dim.

The fifth and final system on the page. The vocal line concludes with the lyrics: "night! Now do let me go—Good-night! Good-night! Good-night! Good - night!". Above the vocal line are the performance directions: *Vivace. pp a tempo. dim.*. The piano accompaniment has dynamic markings of *Vivace. f* and *f* in the bass line, and *pp a tempo.* in the right hand.

fell, Re-pon-sive to my fan-cy wild; A dream came o'er me like a

Sva. *loco.*

spell, I thought I was a-gain a child, A dream came o'er me like a

fz

spell, I thought I was a-gain, a-gain a child.

espress. *ad lib.*

colla voce.

I stoop'd up - on the peb-bly

fz *dim.* *fz*

strand To cull the toys that round me lay, But as I took them in my

hand I threw them one by one a - way, I threw them one by..... one a -

- way. Oh! thus, I said, in ev-'ry stage By toys our fan - cy is be -
Sva.....

- guil'd, We gath-er shells from youth to age, And then we leave them, like a
Sva..... loco.

child, We gath-er shells from youth to age, And then we leave them, leave them, like a
espress.
fz colla voce.

child.

By the sad sea waves.

J. BENEDICT.

VOICE.

Andante.

PIANO.

dolce. *cresc.*

1. By the sad sea waves I
2. From my care last night by

espress. *pp*

list - en, while they moan A la - ment o'er graves of hope and plea - sure gone; I was
ho - ly sleep be - guil'd, In the fair dream - light my home up - on me smil'd; O how

young, I was fair, I had once not a care, From the ris - ing of the morn to the
sweet 'mid the dew Ev - ry fow'r that I knew Breath'd a gen - tle wel - come back to the

cresc. *f*

set-ting of the sun, Yet I pine like a slave By the sad sea wave, Come a-gain, bright days of worn and wea-ry child, I a-wake in my grave By the sad sea wave, Come a-gain, dear dream so

dim. *fz* *pp* *espress.*

hope and pleasure gone, Come a-gain, bright days, Come a-gain, come a-gain, peace-ful-ly that smil'd, Come a-gain, dear dream, Come a-gain, come a-gain.

ad lib. *pp* *cresc.*

f *pp*

+ 1 2 3

