

The Anchor's weighed.

Words by S. J. ARNOLD.

JOHN BRAHAM (1774-1856).

In moderate time.

PIANO.

mp

p *f* *dim.*

1. The tear fell gen - tly from her eye,
2. "Weep not my love, I trem - bling said,

p

1. When last we part - ed on . . the shore; My bo - som can heav'd with an -
2. Doubt not a con - stant heart . like mine; I ne'er can meet an -

p

1. man-y a sigh, To think I ne'er might see her more, To think I ne'er might
2. o - - ther maid Whose charms can fix that heart like thine, Whose charms can fix that

p

1. see her more. "Dear youth," she cried, "and canst thou haste a - way? My
 2. heart like thine!" "Go, then," she cried, "but let thy con-stant mind Oft

p

1. heart will break,— a lit-tle mo-ment stay; A-las! I can-not, I
 2. think of her you leave in tears be-hind." "Dear maid, this last em-brace my

p

1. can-not part from thee!" The an-chor's weigh'd, The an-chor's weigh'd,
 2. pledge shall be! "The an-chor's weigh'd, The an-chor's weigh'd,

mf

1. Fare-well! fare-well! re-mem-ber me!"
 2. Fare-well! fare-well! re-mem-ber me!"

cresc. *p* *pp*

Ped. *

mp *cresc.* *f* *Dal 'S.*

Gaily the Troubadour.

Words and Music by THOMAS HAYNES BAYLY (1797-1839).

Lively. f

PIANO.

p mp dim.

Ped. *

mf

1. Gai - ly the Trou - ba - dour
 2. She for the Trou - ba - dour
 3. Hark! 'twas the Trou - ba - dour

p mp stacc.

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

1. touch'd his gui - tar, . . . When he was has - ten - ing
 2. hope - less - ly wept. . . Sad - ly she thought of him
 3. breath - ing her name, . . . Un - der the bat - tle - ment,

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

cresc.

1. home from the war: Sing - ing "from Pal - es - tine,
 2. when o - thers slept: Sing - ing "in search of thee,
 3. soft - ly he came. Sing - ing "from Pal - es - tine,

cresc.

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

Many, if not most of the best known of Bayly's lyrics have been set by other composers, such as Bishop, Knight, Lee and Loder; though Bayly himself composed music for his own verses, as in the present case.

1. hi - ther I come, La - dye love! la - dye love! wel - come me
 2. would I might roam, Trou - ba - dour, Trou - ba - dour, come to thy
 3. hi - ther I come, La - dye love! la - dye love! wel - come me

Ped. *

1. home." Sing - ing "from Pal - es - tine, hi - ther I come,
 2. home." Sing - ing "in search of thee, would I might roam,
 3. home." Sing - ing "from Pal - es - tine, hi - ther I come,

1. La - dye love! la - dye love! wel - come me home."
 2. Trou - ba - dour, Trou - ba - dour, come to thy home."
 3. La - dye love! la - dye love! wel - come me home."

f
 Ped.

p
 Ped.

mf dim. *p* *Dal S.*
 Ped. * Ped. * Ped. * Ped. *

Tom Bowling.

Words and Music by CHARLES DIBDIN (1745-1814).

In moderate time.

PIANO. *mp*

1. Here, a sheer hulk, lies poor Tom Bow - ling, The dar - ling of our . .

mp *p*

Ped. * Ped. * Ped. *

1. crew; . . No more he'll hear the tem - pests howl - ing, For death has broach'd him

1. to! His form was of the man - liest beau - ty, His heart was kind and

p cresc.

There are several different readings of the above melody. That given in the text has been considered the best, though it is by no means the oldest. The original began thus:—

Here a sheer hulk

Dibdin composed the "Sailor's Epitaph," in memory of his eldest brother, Thomas Dibdin, captain of an East Indiaman, who died at sea.

1. soft; . . . Faith - ful be - low, Tom did his du - ty, And

1. now he's gone a - - loft, And now he's gone a -

ad lib.

colla voce.

1. loft.

f p

Ped.

2. Tom nev - er from his
3. Poor Tom shall yet find

2. word de - part - ed, His vir - tues were so . . . rare, . . . His
3. plea - sant wea - ther When He who all com - - mands, . . . Shall

2. friends were ma - ny and true - heart - ed, His Poll was kind and fair: And
 3. give, to call life's crew to - ge - ther, The word to pipe all hands: Thus

2. then he'd sing so blithe and jol - ly, Ah ma-ny's the time and
 3. Death, who kings and tars and des - pat - ches, In vain Tom's life has

p cresc.

2. oft, . . . But mirth is turn'd to me - lan - cho - ly, For
 3. doff'd; . . . For though his bo - dy's un - der hat - ches, His

2. Tom is gone a - loft, . . . For Tom is gone a -
 3. soul is gone a - loft, . . . For His soul is gone a -

2. loft.
 3. loft.

f p

Dal S.

the oak and the ash.

97

(A NORTH COUNTRY LASS).

In leisurely time.

Air from "The Dancing Master" (PLAYFORD, 1651).

PIANO.

p cresc.

S.

1. A North Country lass up to Lon-don did pass, Al - though with her na - ture it
2. O fain would I be in the North Coun - try Where the lads and the lass - es are
3. How oft have I been in the Westmoreland green Where the young men and maidens re -
4. But still I per-ceive, I a hus-band might have, If I to the ci - ty my

p

cresc.

p

cresc.

1. North for to be. O the oak and the ash, and the bon-ny i - vy tree Do flour - ish at home in my
2. tic'd me a-way! O the oak and the ash, and the bon-ny i - vy tree Do flour - ish at home in my
3. each hol - i - day. O the oak and the ash, and the bon-ny i - vy tree Do flour - ish at home in my
4. mind that I am. O the oak and the ash, and the bon-ny i - vy tree Do flour - ish at home in my

dim.

Dal S.

1. own coun-try!
2. own coun-try!
3. own coun-try!
4. own coun-try!

cresc.

Dal S.

dim.

An older version of the air will be found in the Appendix, where we give Giles Farnaby's arrangement, which appears under 'the heading of *Prodding's Delight* in the Fitzwilliam Virginal Book (written between 1550 and 1620).

It is not that I love you less.*

(THE SELF-BANISHED).

EDMUND WALLER (1605-1688).

Dr. JOHN BLOW (1648-1708).

Not too slowly.

PIANO. *p*

Ped. *

S. p

1. It is not that . . I love you less, . . Than when . be - fore . . your
2. Who in the spring, . from the new sun, . . Al - rea - - dy has . . a

Ped. * Ped. *

1. feet I lay; But to pre - vent . . . the sad in - -
2. fev - er got, Too late be - gins . . . those shafts to

Ped. *

1. crease . . Of hope - - less love, . . I keep a - - - way.
2. shun . . Which Phœ - - bus through his veins hath shot :

p *

* The *Amphion Anglicus* (1700) gives the following heading :—"The Self-Banished; out of Waller. A Minuet."Henry Lawes, James Oswald, the Count St. Germain and Charles Young have all set these favourite words of Edmund Waller to music. The setting above given is yet another, being copied as regards both air and figured Bass from Dr. Blow's *Amphion Anglicus* 1700.

1. In vain, a - las! for . . ev - - - 'ry thing, Which
 2. Too late he would the . . pain . . . as - suage, And
 3. But vow'd I have, and . nev - - - er must . Your

mf *cresc.*

1. I have . known . . be - long . . . to you; Your form does
 2. to . . . thick . shad - - ows does . . . re - tire: A - bout with
 3. ban - - ish'd . ser - - vant trou - - ble you. For if I

dim.

1. to . . . my . fan - - - cy bring, And make . . my . old . . . wounds
 2. him . . he . bears . . the rage, And in . . . his . taint - - ed
 3. break, you . may . . mis - trust The vow . . I . . made . . to

1. bleed a - new.
 2. blood the fire.
 3. love you too.

p *Dal S.*

(Verse 3 begins at the top of this page).

Come lasses and lads.

(THE COUNTRY WAKE).*

PIANO. *Cheerfully.* *mp* *sf*

Ped. * Ped. *

1. Come las - ses and lads, take leave of your dads, A -
 2. Be - gin . . . says Har - ry, aye, aye, . . . says Ma - ry, We'll
 3. Strike up . . . says Watt, a - greed. . . says Kate, I

sf *p*

Ped. * Ped.

1. way to the may - pole hie; For ev - - 'ry he . . has
 2. lead . . up Pack - ing - ton's Pound; (a) No, no, says Nell. . and
 3. pray . . the fid - - dler play: Con - tent, says Hodge . and

* Ped. * Ped. *

1. got him a she, And a fid - - dler stand - ing by: There's
 2. no says Doll, We'll first . . have Sel - lin - ger's Round: (a) Then
 3. so says Madge, For this is a ho - - li - day: Then

(simile.) Ped. *

* One copy adds "by J. C.," possibly for John Cleaveland, who died in 1658.

(a) Packington's Pound and Sellinger's Round are famous old Elizabethan Dance Tunes.

Westminster Drollery (Part ii., 1672) contains the above song which is entitled "The Rurall Dance about the May-pole. The tune, the first Figure dance at Mr. Young's Ball in May 1671." Durfey includes it in *Pills to purge melancholy* iii., 300 (1719), as well as in the earlier editions, but in a shortened form with a different and possibly older musical setting. There are numerous differences in the various texts. That here employed is selected from *The Choice Spirit's Chaplet* compiled by George Alexander Stevens, *Whitehaven*, 1771. The tune is traditional and differs widely from that quoted by Durfey.

1. Wil - ly has got his Jill and John - ny has got his
 2. ev - - 'ry man did put his hat . . . off to his
 3. ev - - 'ry man be - gan to foot . . it round a -

Ped. * Ped. * Ped. *

1. Joan, To . . . jig - it, jig maid it, jig . . it, jig curt - it,
 2. lass, And . . ev - - 'ry maid did curt - - 'sy, curt - - 'sy,
 3. bout, And . . ev - - 'ry maid did jet - ty it, jet - ty it,

Ped. *

1. jig . . it up and down : To . . . jig - it, jig maid it,
 2. curt - - 'sy on the grass : And . . ev - - 'ry maid did
 3. jet - ty it in and out : And . . ev - - 'ry maid did

1. jig . . it, jig it, jig . . it up and down.
 2. curt - - 'sy, curt - - 'sy, curt - - 'sy on the grass.
 3. jet - ty it, (b) jet - ty it, jet - ty it in and out.

Dal S.

cresc. *sf sf*

(b) Jetty it, or jet it, to trip or strut

Ah! the syghes that come fro' my heart.

From a MS. in the British Museum.

VOICE.

PIANO.

Slow and expressive.

p

p

1. Ah! the syghes that
2. I was wont for

1. come fro' my heart, They grieve me pass - ing sore; *Syth
2. her to be - hold And take in ar - mès twain; But

cresc. *dim.*

1. I must fro' my love de - part, Fare - well my joy for ev - er -
2. now with syghes most ma - ni - fold, Fare - well my joy and wel - come

1. more.
2. pain.

expressively.

mp

rall.

* Since.

The words and air of the above song are copied from an early 16th century MS. (Oblong Quarto, Append. to Royal MSS. 53, Fol. 1) in the British Museum. The only composers named, in this collection of some sixty songs, are Dr. Coper (Coperario) Hugh Astone, Ralf Drake, John Ambrose and Parker, Monke of Stratforde. In *Musica Antiqua*, Stafford Smith ascribes the song to the 15th century, adding that "sung by a man of taste it is tender and plaintive; with such it is no wonder Shakespeare was moved." Perhaps the "Monke of Stratforde" was the author.

p tempo.

1. Oft to me with her good - ly face, Oft would she cast a
 2. Ah! me - think that should I but yet, As would to God that

dim.

1. gra - cious eye; And now, I mourn her loss, in place, A -
 2. so I might; There would no joys com - - pare with it, Un -

p

1. las! for woe I die, I die.
 2. to my heart, to make it light.

mf

Dal S.

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

Love has eyes.

Words by CHARLES DIBDIN (1745-1814).

Music by Sir HENRY BISHOP (1786-1855).

Quick and light.

PIANO.

The first system of the musical score for 'Love has eyes.' It features a piano accompaniment in G major, 2/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is marked 'Quick and light.' and the dynamics range from piano (p) to fortissimo (sf).

♩. Playfully.

1. Love's blind, they say, . . . Oh! nev - er! nay, . . . Can words Love's
 2. Love's wing'd, they cry! . . . Oh! nev - er! I . . . No pin - ions

♩. pp e staccato.

The second system of the musical score. It continues the piano accompaniment with the same eighth-note pattern. The vocal melody continues with the lyrics. The dynamics are marked piano-piano (pp) and staccato.

1. grace im - part? . . . The fan - cy weak, . . . The tongue may speak, . .
 2. have to soar; . . . De - ceiv - ers rove, . . . But nev - er Love,—

dolce.

1. But eyes, a - lone the heart. In one soft look what lan - guage
 2. At - tach'd he roves no more: Can he have wings who nev - er

The third system of the musical score. The piano accompaniment continues with the eighth-note pattern. The vocal melody concludes with the final lyrics. The dynamics include piano (p) and dolce.

The above song was composed in 1814.

ad lib.

1. lies! Oh! yes, be - lieve me, Love has eyes, Oh! Love has eyes.
 2. flies? And yet, be - lieve me, Love has eyes, Oh! Love has eyes.

1. Love has eyes, Oh! Love has eyes, . . . Oh! yes, be - lieve me,
 2. Love has eyes, Oh! Love has eyes, . . . And yet, be - lieve me,

pp

1. Love has eyes, Oh! yes, be - lieve me, Oh! yes, be - lieve me,
 2. Love has eyes, And yet, be - lieve me, And yet, be - lieve me,

cresc.

1. Oh! . . . yes, be - lieve . . . me, . . . Love Love has eyes.
 2. And . . . yet, be - lieve . . . me, . . . Love Love has eyes.

f *tr* *mf* *cresc.*

Dal G.

1. . . .
 2. . . .

sf sf Dal G.

Sumer is icumen in.

The celebrated Rota or Round, the earliest of the kind known.

13th Century.

In flowing time.

PIANO. *mp* *p* *dim.* *pp* *p* *Ped.* *sostenuto.* ** Ped.* *pp* ** Ped.*

Sum - mer is a - com - ing in, . . Loud now sing cuck -

oo. Grow - eth seed and blow - eth mead, And spring - eth wood a -

new. Sing cuck - - oo. Grow - eth seed and

dim. *f* *Ped.*

Authorities differ as to the exact date of the old vellum Quarto MS. from which the above melody is extracted (Harl: MSS., 978, fol. 96). Some have placed it as early as 1225, and traced it to John Fornsete, a monk of Reading Abbey. Hawkins & Burney print the score. It may be described as a "six-man's-song," and is in fact a canon for four equal voices, with a kind of drone bass for the remaining two. The above air is exact, but the piano part is designed to support the voice rather than reproduce the original canon, which is only hinted at.

Below are the original words:—

Sumer is icumen in,
 Lhudé sing cuccu.
 Groweth sed and bloweth med,
 And springeth the wde(1) nu,
 Sing cuccu.
 Awe bleteth after lomb,
 Lhouth after calve cu,
 Bulluc sterteth, bucké verteth (2)
 Murié sing cuccu.
 Cuccu, cuccu.
 Wel singes thu cuccu,
 Ne swik (3) thu naver nu.

(1) wde—wood

(2) verteth—"goeth to harbour in the vert or fern."

(3) swik—sigh.

blow - eth mead, And spring - eth wood a - new. Sum - mer is a -

p *p*

*

com - ing in, So loud now sing cuck - oo, Cuck - oo,

p *f*

Ped.

cuck - oo, . . Well thou sing - est cuck - oo, Nor cease thee nev - er

p *p*

*

now.

pp *cresc.*

p *rall. pp*

WHEN DAISIES PIED, AND VIOLETS BLUE.

From Shakespeare's "Love's Labour's Lost."

Dr. ARNE (1710-1778).

VOICE.

In moderate time.

PIANO.

mp

Ped.

1. When
2. When

1. dai - sies pied, and vi - o - lets blue, And la - dy - smocks all
2. shep - herds pipe on oat - en straws, And mer - ry larks are

1. sil - ver - white, And cuck - oo - buds of yel - low hue, Do
2. plough - men's clock's, When tur - tle's tread, and rooks . . and daws, And

1. paint the mea - dows with . . de - light; The cuck - oo, then, on
2. mai - den's bleach their sum - mer smocks, The cuck - oo, then, on

p

Ped. * *Ped.* *

1. ev - 'ry tree Mocks mar - ried men, mocks mar - ried men,
2. ev - 'ry tree Mocks mar - ried men, mocks mar - ried men,

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

This setting of Shakespeare was published by Dr. Arne, Dec. 20, 1740, together with "Blow, blow, thou winter wind" and "Under the greenwood tree." It may be added that Arne wrote music for the following five plays of Shakespeare—"As you like it" (1740), "Twelfth Night" (1741), "Merchant of Venice" (1742), "Tempest" (1746) and "Romeo and Juliet" (1750).

1. & 2. mocks mar - ried men, for thus sings he: Cuck - oo!

1. & 2. cuck-oo! cuck-oc! cuck-oo! cuck-oo, cuck-oo!

1. & 2. O word of fear! O word of fear! Un -

1. & 2. pleas - ing to a mar - ried ear, Un - pleas - ing to . . a

1. & 2. mar - ried ear.

The solitary bird of Night.

Words by ELIZABETH CARTER (1717-1806).

CLARISSA HARLOWE.

In leisurely time.

PIANO.

mf Ped. *

dim. *p* Ped. *

1. The
2. With
3. She
4. When

1. so - li - ta - ry bird . . of . . night Through the thick shades now
 2. joy I hear . the sol - emn . . sound Which mid-night e - choes
 3. loves the cool . the si - lent . . eve, Where no false shows of
 4. For - tune drops . her gay . . pa - rade, When Plea - sure's tran - sient

p

1. wings his . . flight, And quits his time - shook tow'r, And
 2. wait . a - round, And sigh - ing gales re - - peat, And
 3. life . de - ceive Be - neath the lu - nar . . ray, Be
 4. ros - es . . fade, And with - er in the . . tomb, And

p

This expressive little air is copied from Ritson's "English Songs" (Bk. iii., 1783), where it is described as "set by Miss Clarissa Harlowe." The words, by Elizabeth Carter, first appeared in the *Gentleman's Magazine* (Vol. xvii., p. 585), and were borrowed from thence by Richardson, who inserted them in his "Clarissa." This he afterwards acknowledged in a letter to the authoress.

1. quits his time-shook tow'r; Where . . . shel-ter'd from the
 2. sigh-ing gales re-peat: Fav- . . . 'rite of Pal las!
 3. neath the lu-nar ray: Here . . . Fol-ly drops each
 4. with-er in the tomb; Un- . . . chang'd is thy im-

dim.
 Ped. * Ped.

1. blaze of . . day. In Phil-o-soph-ic gloom he lay, Be-
 2. I . . . at-tend, And faith-ful sum-mons bend At
 3. vain dis-guise, Nor sports her gai-ly col-our'd dyes, As
 4. mor-tal . . prize, Thy ev-er-ver-dant lau-rels rise In

mf *f*
 Ped. *

1. neath his . . i-vy . . . bow'r, Be- . . neath his . . i-vy
 2. Wis-dom's aw-ful seat, At Wis-dom's aw-ful
 3. in . . the glare of . . day, As in . . the . . glare of
 4. un-de-cay-ing . . bloom, In un-de-cay-ing

fp
 Ped. *

Dal' S.
 1. bow'r.
 2. seat.
 3. day.
 4. bloom.

Dal' S. *p dim.*

pp
 Ped. *

Yes! let me like a soldier fall.

(MARITANA).

Words by E. FITZBALL (1793-1873).

Music by VINCENT WALLACE (1814-1865).

In march time.

PIANO.

pp *mf*

Ped. * Ped. * Ped. *

p *p*

1. Yes! let me like a sol - dier fall, Up-
 2. I on - ly ask of that proud race, Which

1. on some o - pen plain, This breast ex - pand-ing for the ball, To
 2. ends its blaze in me, To die the last, and not dis - grace, Its

1. blot out ev - 'ry stain. Brave man-ly hearts con - fer my doom, That
 2. an - cient chi - val - ry. Tho' o'er my clay no ban - ner wave, Nor

p

Maritana, Wallace's first opera, was produced at Drury Lane Theatre (London) on November 15, 1845.

1. gent - ler ones . . may tell, How e'er for - got, un - known my tomb, I
 2. trum - pet re - quiem swell, E - nough they mur - mur o'er my grave, He

f
cresc.
pp
 Ped. * Ped. *

1. like a sol - dier fell, How e'er for - got, un - known my tomb, I like a
 2. like a sol - dier fell, E - nough they mur - mur o'er my grave, He like a

cresc.
 Ped. * Ped. *

1. sol - - dier fell, I like a sol - - - dier fell.
 2. sol - - dier fell, He like a sol - - - dier fell.

f *mf*

p *f*

1st time. *Dal* 8. 2nd time.

p *p* *sf*
 Ped. *

Robin Good=fellow.*

(FROM OBERON IN FAIRYLAND).

Words from BEN JONSON (1574-1637).

To the Tune of "Dulcina" (16th Century).

Light and moderately quick.

PIANO.

mf *p* *mf* *p*

Ped. *

f *p*

*

1. From O - ber - on in fair - y - land, The
 2. More swift than light - ning can I fly A -
 3. From gray old Mer - lin's time have I Thus

pp

Ped. (*sostenuto*) *

1. King of ghosts and sha - dows there, Mad Rob - in I, at
 2. bout this air - y wel - kin soon, And, in a min - ute's
 3. night - ly rev - ell'd and fro; And, for my pranks, men

p

Ped.

1. his com mand, Am sent thing to view the night - sports here;
 2. space, des - cry Each done that's low the . . moon.
 3. call me by The name of Rob - in Good - fel - low:

mf

*

* Ben Jonson's "Robin Good-fellow" is printed by Percy in the *Reliques*, together with Sir Walter Raleigh's "As at noon Dulcina rested," while the latter is quoted in Walton's "Compleat Angler" (chap. II.). Both go to the same tune, which is now traced as far back as 1615. The air together with a version of Raleigh's words appears in *Wit and Mirth*, vi., 206- (1720).

1. What rev - el route Is kept a - bout, In ev - 'ry cor - ner
 2. There's not a hag Nor ghost shall wag, Nor cry, "gob - lin!" where
 3. Fiends, ghosts and sprites That haunt the nights, The hags and gob - lins

1. where I go, I will o'er - see, And mer - ry be, And
 2. I do go; But Rob - in I Their feats will spy, And
 3. do me know; And bel - dames old My feats have told; So

f

Ped. *

1. make good sport with ho, ho, ho!
 2. fear them home, with ho, ho, ho!
 3. Va - le, Va - le; ho, ho, ho!

Dal'z

mf Dal'z *p*

Ped.

f

Ped. *

rall. p

Ped.

Old Towler.

WILLIAM SHIELD (1748-1829).

In a spirited manner.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'In a spirited manner.' The dynamics are 'f' (forte) and 'S.' (sostenuto). Pedal markings are 'Ped.', '* Ped.', and '*'.

FINE.

1. Bright chan - ti - cleer pro - claims the dawn, And
2. The cor - dial takes its mer - ry round, The
3. Poor stag! the dogs thy haunch - es gore, The

FINE.

Musical notation for the first vocal entry, featuring a treble and bass staff in G major (one sharp) and 6/8 time. The dynamics are 'p' (piano).

1. span - gles deck the thorn, . . The low - ing herds now quit the lawn, The lark springs from the
2. laugh and joke pre - vail; . . The hunts - man blows a jov - ial sound, The dogs snuff up the
3. tears run down thy face; . . The hunts - man's plea - sure is no more, His joys were in the

Musical notation for the second vocal entry, featuring a treble and bass staff in G major (one sharp) and 6/8 time. The dynamics are 'p' (piano).

1. corn. Dogs, hunts - men round the win - dow throng, Fleet Tow - ler leads the way; . . A -
2. gale. The up - land winds they sweep a - long, O'er fields, thro' brakes, they fly; . . . The
3. chase. A - like the sports - men of the town, The vir - gin game in view; . . Are

Musical notation for the third vocal entry, featuring a treble and bass staff in G major (one sharp) and 6/8 time.

1. rise the bur - den of their cry "This day a stag must die." With a hey, ho,
2. game is rous'd, too true the song, "This day a stag must die." With a hey, ho,
3. full con - tent to run them down, Then they in turn pur - sue. With a hey, ho,

Musical notation for the final vocal entry, featuring a treble and bass staff in G major (one sharp) and 6/8 time. The dynamics are 'f' (forte).

1. }
2. } chi - vey, . . Hark for-ward, hark for-ward tan - tiv - y, With a hey, ho,
3. }

Ped. *

1. }
2. } chi - vey, . . Hark for-ward, hark for-ward tan - tiv - y, . . . Hark for-ward, hark
3. }

Ped. * Ped. * Ped. *

1. }
2. } for-ward, hark for-ward, hark for-ward, tan - tiv - y, tan - tiv - y, Hark, hark
3. }

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

1. }
2. } for-ward, hark forward, tan-tiv - y; A - - rise the bur - den of their song, "This day a stag must
3. }

Ped. * Ped. *

f^p cresc.

Dal S.

1. }
2. } die, This day a stag must die, This day a stag must die!"
3. }

Dal S.

Ped. *

⊕ Here may be given a huntsman's "Holloa," after which the song should be resumed at its former speed.

Listen to the voice of Love.

JAMES HOOK (1746-1827).

Rather slowly.

PIANO.

p *dim.*

Ped. *

1. O list-en, list-en to the voice . . of . . .
 2. Where flow'rs their bloom - - ing sweets ex - -
 3. Come share with me the sweets of . . .

p

1. love, He calls . . my . . Daph - ne . . . to . . . the . . grove, The
 2. hale, My Daph - ne . . fond - ly . . . let . . us . . stray, Where
 3. Spring, And leave the . . town's tu - - mul - tuous noise, The

p

1. prim - rose . . . sweet be - decks the . . field, The
 2. whis - p'ring . . love breathes forth his . . tale, And
 3. hap - py . . . swains all cheer - ful . . sing, And

Ped. * Ped. * Ped. *

James Hook held the position of Organist and Composer at Marylebone Gardens from 1769-1773, and for fifty years afterwards, the same office at Vauxhall. He was one of the earliest organists who introduced Bach's music to English audiences.

tr tr tr tr

1. tune - - - ful birds .. in - - vite .. to ... rove. ... To
 2. shep - - - herds sing .. their .. art - - less .. lay, ... O
 3. e - - - choes still ... re - - peat .. their .. joys, ... Then

dim.

tr

1. soft - er .. joys let splen - dour .. yield, O
 2. list-en, list-en to the voice of ... love, He
 3. list-en, list-en to the voice of ... love, He

p

tr *Dal' S.*

1. list-en, list-en to the voice of love.
 2. calls my .. Daph - - - ne to the grove.
 3. calls my .. Daph - - - ne to the grove.

p *Dal' S.*

p