

FOLK-SONGS  
AND OTHER SONGS  
FOR CHILDREN

EDITED BY  
JANE BYRD RADCLIFFE-WHITEHEAD

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**JANE BYRD RADCLIFFE-WHITEHORN**

## PREFACE

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The following collection originated in the idea of acquainting children of the new world with some of the songs which in the old world have kept their hold on the affection of the people for a long time—folk-songs, chiefly—which, because of their simplicity and naïveté must appeal particularly to the young. In some cases the words of foreign love songs have been replaced by simple English ones, but the melodies have been kept intact.

The childhood of the race is now recognized as a source of light on the psychology of the child, and eminent American educators, like President Stanley Hall of Clark University, and Professor John Dewey of Chicago, have proved beyond doubt that the old methods of teaching must be modified, and that the way of a child in learning a subject is very different from the way of a man. The child learns individual concrete facts, whereas the man wants to grasp the logic of a subject or to fit the facts to it. This principle should be applied in the teaching of music.

Most folk-songs which have kept their place for even a few generations have qualities which render them suitable for children. Although every folk-song is originally the work of an individual, it is always of such a character as to appeal to the imagination of simple folk. Sometimes, as in the case of the "Marseillaise," we know who was the originator of the melody, which owing to its character was at once adopted by a nation, or a part of a nation, as its own, but in many cases the original source cannot be traced.

In America, if we except the negro and Indian melodies, some college songs, and a few others, we can hardly be said to have as yet any folk-songs.

Whether this is due to lack of time, to unsettled conditions, and the restlessness of American life as inimical to an indigenous art is an interesting question. What influence the perpetual influx and admixture of German, Slavic, and Italian blood is to have on the national life as expressed in music, the future alone can reveal. At present we must gather from the old world those simple songs naïve with perpetual youth which have been consecrated by the spontaneous feeling of a people.

Out of this fragrant, old-time garden the editor has gathered this volume, including at the same time a few simple melodies and child songs not out of keeping with the plan of offering to mothers, teachers, and lovers of children, music that is simple and child-like in its appeal.

*The Editor.*

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Safe Strongholi A ( <i>Ein' feste Burg</i> ) . . . . .			

# ENGLISH SONGS

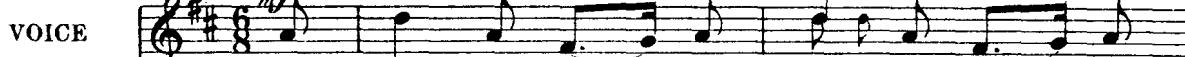
1

## THE HUNT IS UP

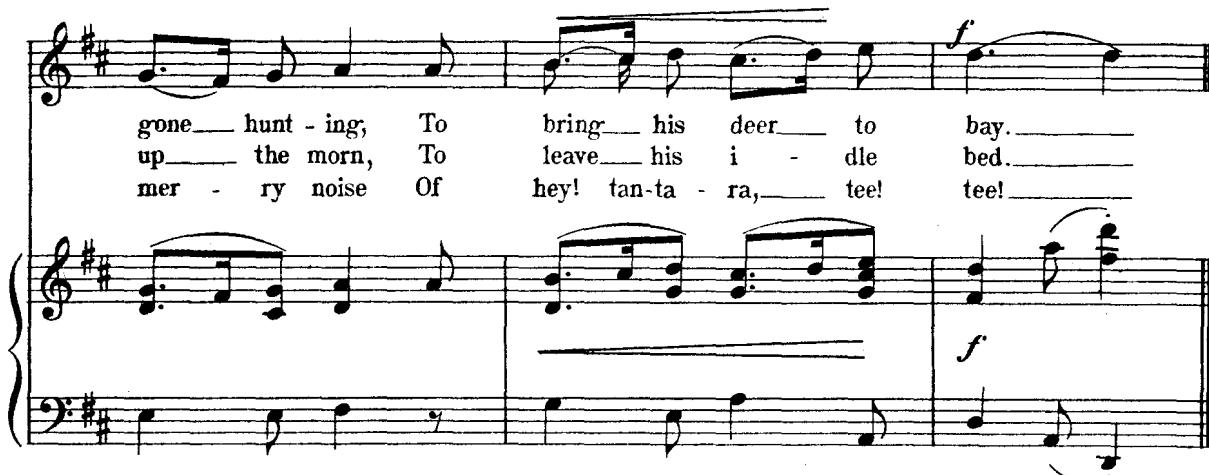
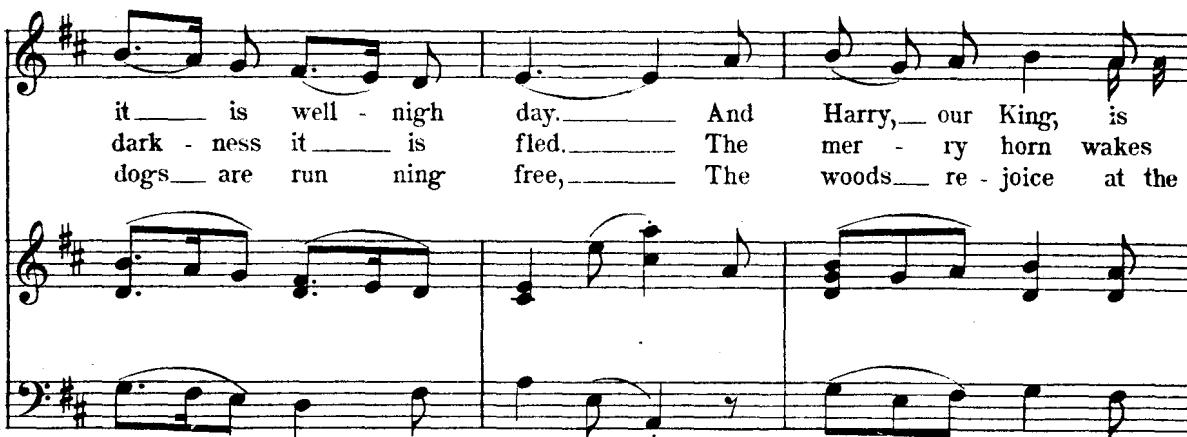
*Words ancient*

Somewhat quickly

Ascribed to WILLIAM GRAY (1537)  
(*Musician to King Henry VIII*)  
Arr. by Charles Fonteyn Manney



1. The hunt is up, — the hunt is up, — And  
2. The east is bright with morn - ing light, — And  
3. The hor - ses snort to be at the sport, — The



## COME, LASSES AND LADS

OLD MELODY (*17<sup>th</sup> Century or older*)  
Arr. by Charles Fonteyn Manney

Lively

VOICE      PIANO

1. Come, lass - es and lads, get leave of your dads, And a  
 2. Then aft - er an hour they went to a bow'r, And  
 3. "Good night" says Har - ry, "Good - night" says Ma - ry, "Good

way to the May - pole hie, For ev - 'ry fair has a  
 played for ale and cakes, And kiss - es, too, un -  
 night" says Dol - ly to John, "Good - night" says Sue to her

sweet - heart there, And the fid - dlers stand - ing by; For  
 til they were due, The lass - es held the stakes. The  
 sweet - heart Hugh, "Good - night" says ev - 'ry one; Some

Wil - ly shall dance with Jane, And John - ny has got his  
girls did then be - gin To quar - rel with the  
walked and some did run; Some loi - tered on the

Joan, To trip it, trip it, trip it, trip it,  
men, And bid them take their kiss - es back, And  
way, And bound them - selves by kiss - es twelve, To

Trip it up and down, To trip it, trip it, trip it, trip it,  
give them their own a - gain, And bid them take their kiss - es back, And  
meet the next hol - i - day, And bound them-selves by kiss - es twelve To

Trip it up and down.  
give them their own a - gain.  
meet the next hol - i - day.

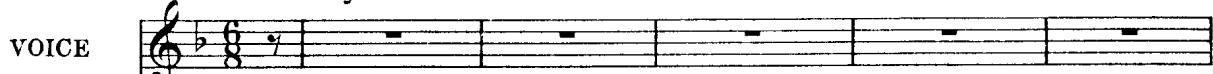
D.S.

## BEGONE, DULL CARE!

Word founded on a  
Song of the 16<sup>th</sup> Century

OLD TUNE (*17<sup>th</sup> Century*)  
Arr. by Charles Fonteyn Manney

Cheerfully



1. Be - gone, dull Care! I care! I will  
2. Too much care I will

prith - ee be - gone from me, \_\_\_\_\_ Be - gone, dull Care, You and  
make a young man turn gray, \_\_\_\_\_ And too much care You will

A musical score for two voices and piano. The vocal parts are in soprano range, with lyrics: "I will never agree. Long time hast thou been tar - rying here And turn an old man to clay. My wife shall dance and I will sing, So". The piano part provides harmonic support with chords and bass lines. Measure 1 starts with a forte dynamic. Measure 2 features a melodic line in eighth notes. Measure 3 includes a fermata over the vocal line. Measure 4 begins with a piano dynamic of mf'. Measure 5 shows a melodic line in eighth notes.

A musical score for 'The Daffodil' by John Dowland. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'f'. The lyrics are: 'fain thou wouldest me kill, But i' faith, dull Care, Thou merri- ly pass the day, For I hold it one of the wis - est things To'. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 'f'. The music consists of sixteenth-note patterns and sustained notes.

dim.

D.S.

ne'er shalt have thy will.  
drive dull care a-way.

dim.

mf

dim.

D.S.

## WHEN ALL THE WORLD IS YOUNG

CHARLES KINGSLEY

THOMAS WHARTON

Briskly

VOICE



1. When all the world is young, lad, And all the trees are green; And

PIANO



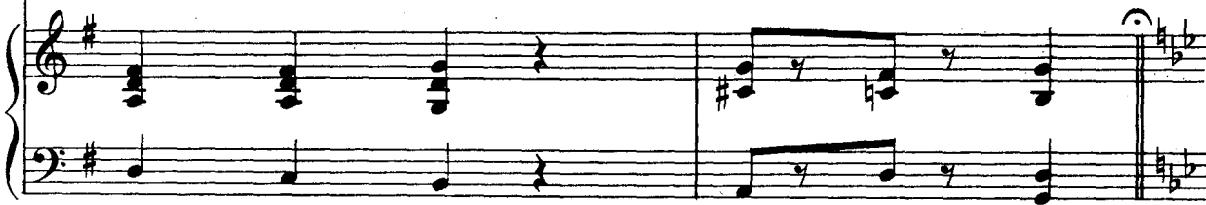
ev - 'ry goose a swan, lad, And ev - 'ry lass a queen. Then



hey! for boot and horse, lad, And round the world a - way; Young



blood must have its course, lad, And ev - 'ry dog his day.



Slow: sad

*mp*

2. When all the world is old, lad, And all the trees are brown, And

all the sports are stale, lad, And all the wheels run down: Creep

home and take your place there, The halt and maimed a-mong. God

grant you find one face there You loved when all was young!

## THE JOLLY MILLER

OLD AIR (*Early 18<sup>th</sup> Century*)  
Arr. by Charles Fonteyn Manney

Rather fast-gaily

VOICE

PIANO

1. There was a joi - ly mil - ler once Lived  
2. I live by my mill, she is to me Like

on par - the riv - er Dee, \_\_\_\_\_ He worked and sang from  
ent, child and wife! \_\_\_\_\_ I would not change my

morn till night, No lark more blithe than he. \_\_\_\_\_ And  
sta tion For a ny oth er in life. \_\_\_\_\_ No

this the bur - den of his song For ev - er used to  
 law - yer, sur - geon, doc - tor Ev - er had a groat from

be. "I care for no - bod - y,  
 me, "I care for no - bod - y,

no, not I, And no - bod - y cares for me."  
 no, not I, And no - bod - y cares for me."

## ARTHUR OF BRADLEY

TUNE: "ROGER DE COVERLY"  
(17<sup>th</sup> Century or older)

Gaily

VOICE

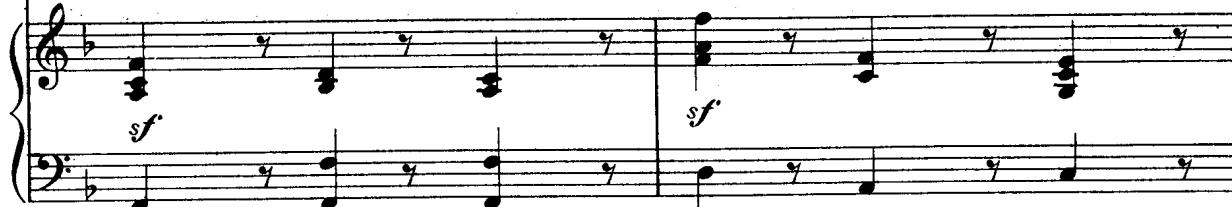


1. Geor - gy could thrash a drag - on well, Bac-chus emp - ty a flag - on well;  
2. Eyes the old mill - er's daugh - ter has Soft as stars in the wa - ter, as  
3. Ar - thur her tongue carednought a - bout, When her guin-eas he thought a - bout,

PIANO



Launce - lot a straw would fight a - bout, Send - ing foes to the right a - bout;  
Bright as her fa - ther's guin - eas are; When we gaze we but nin - nies are;  
Think - ing what grist the mill - er got, Firm his heart as a pil - lar got,



Guy was strong in bat - tie too, He was the dread of cat - tle too;  
Tho' her eyes can light - en us, She has a tongue to fright - en us;  
He kept on per - sist - ing so; Dol - ly left off re - sist - ing so;





Yet I'll sing no more of them, One I know worth a score of them;  
 Like the mill 'tis clat - ter - ing, Sets one's teeth all a - chat - ter - ing;  
 Soon the mill - er's daugh - ter, she Felt as weak as pump-wa - ter, she



Cae - sar, Pom - pey, Hec - tor, were dolts to Ar - thur of Brad - ley,  
 All are scared by Dor - o - thy, all but Ar - thur of Brad - ley,  
 Vowed that none should mar - ry her, None but Ar - thur of Brad - ley,



Oh! fine Ar - thur of Brad - ley, Ar - thur of Brad - ley, oh!

## OH! DEAR, WHAT CAN THE MATTER BE?

OLD TUNE

*(Time of King Henry VIII)*

Fast

VOICE

Oh! dear, what can the matter be?

PIANO

Dear! dear! what can the matter be? Oh! dear,

what can the matter be?  
John-ny's so long at the fair.

Fine




then for a kiss, oh! he vow'd he would tease me, He prom - is'd he'd bring me a  
garland of lil - ies, a garland of ro - ses, A lit - tle straw hat, to set



bunch of blue rib-bons, To tie up my bon - ny brown hair. \_\_\_\_\_ And it's  
off the blue rib-bons, That tie up my bon - ny brown hair. \_\_\_\_\_ And it's

## JOHN PEEL

T. N. GRAVES (1820)

OLD HUNTING SONG  
Arr. by Charles Fonteyn Manney

With spirit

VOICE      C

PIANO { *ff*

1. D' ye ken John Peel, with his coat so gay, D' ye  
 2. Yes, I ken John Peel and — Ru - by too,  
 3. Then here's to John Peel from my heart and soul, Let's

*mf*

PIANO { *mf*

ken John Peel at the break of the day, D' ye ken John Peel when he's  
 Ran-ter and Ringwood, Bell-man and True, From a find to a check, from a  
 drink to his health let's — fin - ish the bowl, We'll follow John Peel thro'

*f*

PIANO {

far, far a - way, With his hounds and his horn in the morn - ing?  
 check to a view From a view to a death in the morn - ing.  
 fair and thro' foul If we want a good hunt in the morn - ing.

*Chorus:*  
 For the sound of his horn brought me from my bed, And the  
 cry of his hounds which he oft-times led; Peel's "view hal-loo" would a -  
 wa - k'en the dead, Or the fox from his lair in the morn - ing.

D.C.

## LORD LOVELL

OLD TUNE  
Arr. by Charles Fonteyn Manney

Quickly

VOICE     

PIANO     

comb-ing his milk - white steed, And by came La - dy Nan - cy Bell To  
where are you go-ing,"said she. "I'm go-ing, my dear La - dy Nan - cy Bell, Strange  
Lov - ell he died to - mor - row; And out of her bos- om there grew a red rose And

wish her lov - er good speed,speed,speed, To wish her lov - er good speed.  
coun - tries for to see, see, see, Strange coun - tries for to see?  
out of Lord Lov - ell's a briar, briar, briar, And out of Lord Lov - ell's a briar.

*cresc.*

4.

They grew, and they grew,till they reached the Church top,  
And then they could'n grow any higher;  
And there they entwined in a true lover's knot,  
Which true lovers always admire, mire, mire,  
Which true lovers always admire.

# THE THREE RAVENS

17

**OLD BALLAD (16th century)**

Moderate time

**VOICE**

**PIANO**

1. There were three raven's  
2. Be - hold! a - las, in

sat on a tree, Down - a - down, hey down, hey down: They were as black as  
yon green field, Down - a - down, hey down, hey down: There lies a knight slain

they might be, With a down; And one of them said to his mate  
un - der his shield, With a down; His hounds lie down be - side his feet, So

"Where shall we our break - fast take?" With a down, derry, derry, der - ry down, down.  
well do they their mas - ter keep.

*D.S. § 3d verse*

*D.S. § 3d verse*

*mf*

3. His faith - ful hawks so  
4. She lift - ed up his

near him fly,                    Down - a - down, hey                    down, hey down. No  
ghast - ly head,                Down - a - down, hey                down, hey down. And

bird of prey dare ven - ture nigh, With a down: \_\_\_\_\_                    But  
kissed his wounds that were so red, With a down: \_\_\_\_\_                She

see! there comes a - fal - low doe, And to the knight she  
bur - ied him be - fore the prime, She died her - self e'er

*3d verse*

straight doth go, With a down, der - ry der - ry, der - ry down, down.  
E'en - song time, With a down, der - ry der - ry, der - ry down, down.

*4th verse*

der - ry down, down. —

rall.

## THE LASS OF RICHMOND HILL

\*) L.MACNALLY (1780)

JAMES HOOK (1746-1827)  
Arr. by Charles Fonteyn Manney

Rather fast

PIANO

1. On Rich-mond Hill there lives a lass, More bright than May - day  
 2. Ye zeph - yrs gay that fan the air, And wan - ton thro' the  
 3. How hap - py will the shep - herd be Who calls this nymph his

morn, — Whose charms all oth - er maids sur - pass, A  
 grove, — Oh, whis - per to my charm - ing fair, "I  
 own! — Oh, may her choice be fixed on me! Mine's

rose with-out a thorn.  
 die for her I love." This lass so neat, with smiles so sweet, Has  
 fixed on her a - lone.

won my right good will,— I'd crowns re-sign to call thee mine, Sweet

lass of Rich-mond Hill. Sweet lass of Rich-mond Hill, Sweet

lass of Rich-mond Hill, I'd crowns re-sign to call thee mine, Sweet

lass of Rich-mond Hill.—

*a tempo*  
scherz.

## SWEET AND LOW

ALFRED TENNYSON

JOSEPH BARNBY

Rather slow ( $\text{♩} = 100$ )

**VOICE**

**PIANO**

*p*

*mf*

1. Sweet and low, sweet and low, Wind of the west - ern  
2. Sleep and rest, sleep and rest, Fa - ther will come to thee

sea, \_\_\_\_  
soon, \_\_\_\_

Low, Rest, low, rest on

breathe moth - and blow,  
er's breast,

Wind of the west - ern sea. \_\_\_\_  
Fa - ther will come to thee soon. \_\_\_\_

O - ver the roll - ing  
Fa - ther will come to his

*p*

*mf*

wat - ters go, Come from the dy - ing moon and blow,  
babe in the nest, Sil - ver sails all out of the west,

Blow him a - gain to me, — While my lit - tle one,  
Un - der the sil - ver moon, — Sleep, my lit - tle one,

dim. while my pret - ty one sleeps.  
sleep, my pret - ty one, sleep.

dim. pp

## HOME, SWEET HOME

JOHN HOWARD PAYNE (1792-1852)

Sir H.R. BISHOP (1786-1855)

Rather slow, but not dragging

VOICE      PIANO

1. 'Mid pleasures and pal - aces though we may  
2. An ex - ile from home splen-dor daz - zles in

roam, Be it ev - er so hum - ble, there's no place like  
vain, Oh, give me my low - ly thatched cot - tage a -

home. A charm from the skies seems to hal - low us  
gain! The birds sing - ing gai - ly that came at my

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is F major (one sharp). The music consists of three staves of four measures each. The lyrics are as follows:
   
 there, call, Which, seek — thro' the world, is ne'er met with else -  
 Give me them — with the peace of mind dear - er than

The vocal part continues with:
   
 where. Home! home! — sweet, sweet  
 all. Home! home! — sweet, sweet

The vocal part continues with:
   
 home! There's no — place like home, — there's no place like home.  
 home! There's no — place like home, — there's no place like home.

The piano accompaniment features eighth-note patterns and sustained notes throughout the piece.

## MY OLD FRIEND JOHN

J. LEGGE

E. LAND  
Arr. by Charles Fenteyn Manney

In moderate time

VOICE      *mf*

PIANO

1. 'Tis for - ty years, my old friend John, Since  
 2. There's glad - ness in re - mem - brance, John, Our  
 3. I need not then re - mind thee, John, Of

you and I were young; Bird - nest - ing thro' each  
 friend - ship has been true: In all the weal and  
 days long past and o'er; The flow'r, the nest, the

for - est glen, What mer - ry mer - ry lays we've sung. We  
 woe of life No change that friend - ship knew. We've  
 hum - ming bee, For us will charm no more. And

p

climbed the rug - ged moun - tain - side, And  
missed some loved ones one by one, Since  
our frail forms are fad - ing fast, We

p

culled the bright - topp'd heath-er. Me - thinks it seems but  
first we trod the heath-er, And now there's but sweet  
could not bound the heath-er, As hand in hand, with

yester - day Since we were boys to - geth - er.  
mem - 'ry left, Since we were boys to - geth - er.  
glad - some hearts We did, when boys to - geth - er.

*Poco più mosso*

Since we were boys, mer-ry, mer-ry boys, Since  
 Since we were boys, mer-ry, mer-ry boys, Since  
 When we were boys, mer-ry, mer-ry boys, Since When

we were boys to - geth-er. Me - thinks it seems but  
 we were boys to - geth-er. Un - al - tered is our  
 we were boys to - geth-er. Yet ma - nya tran - quil

*rall.*  
*ff risoluto*

yes - ter - day, Since we were boys to - geth - er.  
 friend - ship, John, Since we were boys to - geth - er.  
 year, friend John, May find us still to - geth - er.

*rall.*  
*ff risoluto*

# SCOTTISH SONGS

29

## \*THE FLOWERS OF THE FOREST

*1<sup>st</sup> verse from Skein Manuscript (1620)  
2<sup>d</sup> and 3<sup>d</sup> verses by Mrs. COCKBURN (1765)*

FOLKSONG

Sadly

VOICE     

1. I've heard them lilt - ing at the Ewe milk - ing  
 2. I've seen the smil - ing Of for - tune be-guil - ing, I've  
 3. I've seen the for - est A - dorn'd at the fore - most Wi'

Lass-es a - lilt - ing be - fore\_dawn of day. Now there's a moan-ing on  
 tast-ed her pleas-ures and felt her de-cay. Sweet was her bless-ing, And  
 flow'r's o' the fair - est baith pleas-ant and gay. Sae bon-nie was their blooming Their

il - ka green loan - ing, The Flow'r's of the For - est are a' wede a - way.  
 kind her ca - ress - ing, But now they are fled, they are fled far a - way.  
 scent the air per - sum - ing, But now they're with-er'd and a' wede a - way.

## OH, CHARLIE IS MY DARLING

JAMES HOGG (1770-1835)

OLD MELODY  
Arr. by Charles Fonteyn Manney

Briskly and with spirit

**VOICE**

Oh, Char-lie is my dar-ling, my

**PIANO**

*cresc.*

dar - ling, my dar - ling, Char - lie is my dar - ling, The

*cresc.*

young Che - va - lier. { 1.'Twas on a Mon - day morn - ing, Right  
2. As Char - lie he came up the gate His  
3. Then il - ka bon - nie las - sie sang, As

*f*

*p*

*f*

*p*

## MERRY MAY THE KEEL ROW

BORDER SONG

JAMES HOGG (1770-1835)

Arr. by Charles Fonteyn Manney

Rather fast

VOICE

PIANO

1. As I came down the Can - on - gate, the Can - on - gate, the  
2. He wears a blue bon - net, blue bon - net, blue

Can - on - gate, As I came down the Can - on - gate I  
bon - net, A snow - white rose up - on it, A

heard a las - sie sing. Oh, } mer - ry may the  
dim - ple in his chin. And {

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C').

**System 1:**

- Treble Staff:** Notes include quarter notes and eighth notes. The lyrics are: "keel row, the keel row, the keel row, Oh," followed by a repeat sign.
- Bass Staff:** Notes include quarter notes and eighth notes. The bass line provides harmonic support.

**System 2:**

- Treble Staff:** Notes include quarter notes and eighth notes. The lyrics are: "mer - ry may the keel row, The ship that my love's in."
- Bass Staff:** Notes include quarter notes and eighth notes. The bass line continues the harmonic pattern.

**System 3:**

- Treble Staff:** Notes include quarter notes and eighth notes. The lyrics are: "Mer - ry may the keel row, the keel row, the keel row, Oh," followed by a dynamic marking *mf*.
- Bass Staff:** Notes include quarter notes and eighth notes. The bass line provides harmonic support.

**System 4:**

- Treble Staff:** Notes include quarter notes and eighth notes. The lyrics are: "mer - ry may the keel row, The ship that my love's in."
- Bass Staff:** Notes include quarter notes and eighth notes. The bass line concludes the piece.

# SKYE BOAT SONG

(Jacobite)

HAROLD BOULTON

OLD HIGHLAND ROWING MEASURE  
Arr. by Malcolm Lawson

With animation and well accented

The musical score consists of two staves. The top staff is for the VOICE, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '6'). The bottom staff is for the PIANO, also in treble clef and one sharp key signature. The piano part includes dynamic markings 'f' (fortissimo) and '>' (staccato). The vocal line begins with a sustained note followed by a series of eighth notes.

*§ Chorus to begin, and after each verse*

The musical score continues with the chorus section. The vocal line starts with a melodic line of eighth notes. The piano accompaniment features a steady eighth-note bass line. The vocal part includes lyrics: "Speed, bon-nie boat, like a bird on the wing, On-ward! the sail - ors".

The musical score continues with the chorus section. The vocal line starts with a melodic line of eighth notes. The piano accompaniment features a steady eighth-note bass line. The vocal part includes lyrics: "cry; Car - ry the lad that's born to be King".

*rit.*

1. Loud the winds howl,  
2. Tho' the waves leap,  
3. Ma - ny's the lad

*last time only* *Fine* *ff.*

*Fine* *ten.* *ten.*

*D.S.*

*rit.*

4.  
Burned are their homes, exile and death  
Scatter the loyal men;  
Yet ere the sword cool in the sheath  
Charlie will come again.

## BONNIE LADDIE, HIGHLAND LADDIE

JAMES HOGG (1770-1835)

OLD TUNE (*about 1650*)  
Arr. by Charles Fonteyn Manney

Quickly

**VOICE**

**PIANO**

1. Where ha'e ye been  
2. When he drew his  
3. Geor - die sits in

a' the day, Bon - nie lad - die, High - land lad - die?  
gude braid-sword, Bon - nie lad - die, High - land lad - die,  
Char - lie's chair, Bon - nie lad - die, High - land lad - die,

Saw ye him that's far a - way, Bon - nie lad - die,  
Then he gave his roy - al word, Bon - nie lad - die,  
But I think he'll no bide there, Bon - nie lad - die,

High - land lad - die? On his head a bon - net blue,  
 High - land lad - die; Frae the field he ne'er would flee,  
 High - land lad - die; Char - lie yet shall mount the throne,

Bon - nie lad - die, High - land lad - die, Tar - tan plaid and  
 Bon - nie lad - die, High - land lad - die, Wi' his friends would  
 Bon - nie lad - die, High - land lad - die, Weel ye ken it

*D. C. after last verse*

High - land trew, Bon - nie lad - die, High - land lad - die.  
 live or dee, Bon - nie lad - die, High - land lad - die.  
 is his own, Bon - nie lad - die, High - land lad - die.

\*) ANNIE LAURIE

Words by WILLIAM DOUGLAS (about 1700)  
*Revised and third verse added by Lady John Scott*

*Melody by LADY JOHN SCOTT  
Arr. by J. B. Wekerlin*

Rather slowly (♩ = 80) p

**VOICE**

**PIANO**

1. Max -  
2. Her  
3. Like

The musical score consists of three staves. The top staff is for the voice, starting with a rest. The middle staff is for the piano, with dynamics 'mf' and 'p' and markings 'rit.' and 'a tempo'. The bottom staff is for the voice, with lyrics in three stanzas. The piano accompaniment features eighth-note patterns and sixteenth-note chords. The vocal part includes eighth-note patterns and sustained notes.

wel - ton braes are bon - ny, Where ear - ly fa's the -  
 brow is like the snaw-drift, Her neck is like the -  
 dew on the gow - an ly - ing Is the fa' of her fair - y -

dew, And it's there that An - nie Lau - rie Gied  
 swan; Her face it is the fair - est That  
 feet; And like winds in sum - mer sigh - ing, Her

<sup>\*)</sup> Annie Laurie, daughter of Sir Robert Laurie, first baronet of Maxwelton, was born Dec. 16, 1682

me her prom - ise true. Gied me her prom - ise  
 e'er the sun shone on. That e'er the sun shone  
 voice is low and sweet. Her voice is low and

true, Which ne'er for-got will be; } And for  
 on, And dark blue is her e'e } And for  
 sweet, And she's a' the world to me;

bon - nie An - nie Lau - rie I'd rit  
 lay me doon and

*colla voce*

1st & 2d D.C. last verse  
 dee. dee.  
*a tempo*

*pp*  
*Rit.*

## GIN A BODY MEET A BODY

OLD MELODY

Arr. by Charles Fonteyn Manney

**Very moderately**

**VOICE**

1. Gin a bod-y meet a bod-y Com-in' thro the rye, Gin a body kiss a bod-y,  
 2. Gin a bod-y meet a bod-y Com-in' frae the well, Gin a body kiss a bod-y,  
 3. Gin a bod-y meet a bod-y Com-in' frae the toun, Gin a body greet a bod-y,

**PIANO**

Need a bod-y cry? Il - ka las-sie has her lad-die, Nane they say ha'e I; Yet  
 Need a bod-y tell? Il - ka las-sie has her lad-die, Nane they say ha'e I; But  
 Need a bod-y gloom? Il - ka las-sie has her lad-die, Nane they say ha'e I; But

a' the lads they smile at me, When com-in' thro the rye.  
 a' the lads they smile on me, When com-in' thro the rye.  
 a' the lads they lo'e me well, And what the waur am I?

**poco rit.**      **a tempo**

4.

In the train there is a swain  
 I dearly lo'e mysel';  
 But whaur his hame, or what his name  
 I dinna care to tell.  
 Ilka lassie has her laddie,  
 Nane they say ha'e I;  
 Yet a' the lads they lo'e me well,  
 And what the waur am I?

## THE BLUE BELLS OF SCOTLAND

POPULAR MELODY

Arr. by Charles Forteyn Manney

**Andantino**

**VOICE**

**PIANO**

*p*

1. Oh, where, tell me  
2. Oh, where, tell me

where is your High-land lad-die gone? Oh, where, tell me where is your  
where did your High-land lad-die dwell? Oh, where, tell me where did your

*mf* *cresc.*

High-land lad-die gone? He's gone wi' stream-ing ban-ners, Where no - ble deeds are  
High-land lad-die dwell? He dwelt in bon - nie Scot - land, Where blooms the sweet blue

*mf* *cresc.*

done; And it's oh, in my heart I wish him safe at home.  
bell; And it's oh, in my heart I lo'e my lad - die well.

*dim.*

*dim.*

## LOCH LOMOND

(The Bonnie Banks of Loch Lomond)

\*TRADITIONAL SCOTTISH MELODY  
Arranged by Malcolm Lawson

With much feeling, and rather slow

VOICE

PIANO

1. By yon bon-nie banks, and by  
2. 'Twas there that we part-ed in  
3. The wee bird-ies sing and the

yon bon - nie braes, Where the sun shines bright on Loch  
yon sha - dy glen, On the steep, steep side o' Ben  
wild flow - ers spring, And in sun - shine the wa - ters are

Lo - mon', Where in me and my true love Were  
Lo - mon', Where in pur - ple hue The  
sleep - in', But the brok - en heart it kens Nae

\*) Lady John Scott has stated that she and Sir John picked up both words and air from a poor little boy who was singing in the streets of Edinburgh.

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch  
 Hie - land hills we view And the moon com-ing out in the  
 sec - ond spring a - gain, Tho' the wae-fu' may cease frae their

*Brisker*

Lo - mon! } gloam - ing. } Oh! ye'll tak' the high-road and I'll tak' the low- road, And  
 greet - in!

I'll be in Scot-land a - fore ye, But me and my true love will

nev - er meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mon!

# A HIGHLAND LAD MY LOVE WAS BORN

ROBERT BURNS (1759 - 1796)

OLD AIR. "The White Cockade"

PIANO

Quickly, with animation

1. A High - land lad my love was born, The  
 2. Wi' his phil - a - beg an' tar - tan plaid, And  
 3. They ban - ished him be - yond the sea, But

cresc.

Low - land lads he held in scorn, But he still was faith - fu'  
 gude clay-more down by his side, The la - dies' hearts he  
 ere the bud was on the tree, A - down my cheeks the

to his clan, My gal - lant braw John High - land - man!  
 did tre - pan, My gal - lant braw John High - land - man! Sing  
 pearls ran, Em - brac - ing my John High - land - man!

hey, my braw John High - land - man! Sing ho! my braw John

High - land - man! There's no' a lad in a' the lan' Was

match for my John High - land - man!

## 4.

But oh, they catched him at the last,  
 And bound him in a dungeon fast,  
 My curse upon them, ev'ry one,  
 They've hanged my braw John Highlandman!

## \*) ROY'S HORSE ENJOYS A GALLOP

Words adapted by HERVEY WHITE

OLD HIGHLAND AIR

Allegretto

**VOICE**

The musical score consists of three staves. The top staff is for the Voice, starting with a treble clef and common time. The middle staff is for the Piano, with both treble and bass clefs, and common time. The bottom staff is also for the Piano. The vocal part begins with a short melodic line followed by lyrics. The piano part provides harmonic support with chords and rhythmic patterns.

Roy's horse en-joys a gal-lop,

**PIANO**

Roy's horse en - joys a gal - lop, Oth - er nags may pace and trot, But

Roy likes to ride a-gal-llop.

1. They leave the barn at ear - ly morn, They  
 2. Hills rise and fall, the wild birds call, They  
 3. Down by the sea, a-long the lea, The

S

\*) The original words, "Roy's wife of Aldivalloch" are by Mrs. Grant of Carron (1745-1814)  
 This PDF courtesy of Art Song Central - The singer's resource for free sheet music - www.ArtSongCentral.com-- --

climb the slope be - yond the pas-ture, The lev - el plain like fields of grain, In -  
 rest a - while in green lanes shad-y, The spring-time sun in - vites them on, The  
 sand is beat - en by the wa - ter, The hor - se's hoofs, like rain on roofs, Beat

vites them on a lit - tle fast - er.  
 gen - tle horse steps like a la - dy. Roy's horse en - joys a gal - lop,  
 home - ward now with mer - ry pat - ter.

Roy's horse en - joys a gal - lop, Oth - er nags may pace and trot, But

Roy likes to ride a - gal - lop.

## AND WE'RE A' NODDIN'

Author of words unknown

OLD AIR  
Arr. by Charles Fonteyn Manney

Moderato

**VOICE**

And we're a' nod-din',

**PIANO**

nid, nid, nod-din', And we're a' nod-din' at our house at home.

1. Gude e'en to ye kim-mer, And are ye a - lane? O  
 2. Oh, sair hae I fought, Ear' an' late did I toil, My  
 3. When he knocht at the door I kennt weel his rap, And

**PIANO**

*rit.*

come and see how blithe we are, For Ja - mie he's cam' hame, And  
bairn-ies for to feed and clad, My com-fort was their smile! When I  
lit - tle Ka - tie cried a - loud "My Dad-die, he's come back!" A

*espress*

oh, but he's been lang a - wa', And oh, my heart was sair, As I  
thocht on Ja - mie far a - wa', And o' his love sae fair, A  
storm gaed thro' my anx - ious heart, As thocht-ful - ly I sat, I

*rit.*

sab - bit out a lang fare-well, May - be to meet nae mair.  
bod - in' thrill cam' thro my heart, We'd may - be meet a - gain! }  
rare, I gazed, fell in his arms, And burst-ed out an' grat!

*f a tempo*

D.S.

a' nod-din', nid, nid, nod-din', And we're a' nod-din' at our house at hame.

*f a tempo*

D.S.

## \*) CALLER HERRIN'

LADY NAIRNE (about 1790)

FOLKSONG

VOICE      

Who'll buy cal - ler her - rin? They're bon-nie fish and hale-some far - in',

PIANO      



Buy my cal - ler her - rin', New drawn frae the \*\*)Forth.





1. When ye were sleep-ing on your pil - lows, Dreamt ye aught o' our puir fel-lows,
2. An' when the creel o' her - rin' pass - es, La - dies clad in silks and la - ces,
3. Noo, nee-bor wives, come, tent my tell - in', When the bon-nie fish ye're sell - in,



\*) Caller = fresh

\*\*) Forth = a river in Scotland



Buy my cal-ler her-rin', They're bon-nie fish and hale-some far-in',

Buy my cal-ler her-rin', New drawn frae the Forth. Cal-ler her-rin', Cal-ler her-rin'.

*colla voce*

*D. S.*

## THE CAMPBELLS ARE COMIN'

Verses written in 1715

OLD MELODY (*16<sup>th</sup> century*)

Lively

VOICE      PIANO

The Camp-bells are com - in', O - ho,

ho, O - ho! The Camp-bells are com - in', O - ho, O - ho, The

Camp - bells are com - in' to bon - nie Loch Lev - en, The

Fine

*mf*

1. Up - on the Lo - monds I lay, I lay, Up -  
 2. The great Ar - gyle, he goes be - fore, He  
 3. The Camp - bells they are all in arms, Their

*cresc.*

on the Lo - monds I lay, I lay, I look - ed down to  
 makes the can - nons and guns to roar, Wi' sound o' trump - et,  
 loy - al faith an' truth to show, Wi' ban - ners rat - tling

*cresc.*

*D. S. al Fine* 

bon - nie Loch Lev - en, And saw three bon - nie perch - es play.  
 pipe and drum, The Camp-bells are com-in', O - ho, O - ho!  
 in the wind, The Camp-bells are com-in', O - ho, O - ho!





## AULD LANG SYNE

*First verse traditional*  
2nd and 3rd verses by ROBERT BURNS

OLD MELODY

Moderate time, and with dignity

VOICE      PIANO

1. Should auld ac-quaintance  
2. We twa hae run a -  
3. We twa hae pai-delt

be for-got, And nev-er brought to mind? Should auld ac-quain-tance  
bout the braes, And pu'd the gow-ans fine, We've wan-der'd mo-ny a  
in the burn Frae morn-ing sun till dine, But seas be-tween us

be for-got, And days o' lang syne.  
wear-y foot, Sin' auld lang syne. } For auld lang syne, my dear, For auld lang  
braid hae roard, Sin' auld lang syne. }

D.S.

syne, We'll tak' a cup o' kind-ness yet, For auld lang syne.

D.S.

# IRISH SONGS

55

## FATHER O'FLYNN

OLD AIR  
Arr. by C. Villiers Stanford

**Lively Solo**

**VOICE**

PIANO

1. Of priests we can offer a charm-ing va-ri-e-ty, Far re-nown'd for  
 larn-in' and pi-e-ty, Still I'd ad-vance ye wid-out un-pro-pri-e-ty

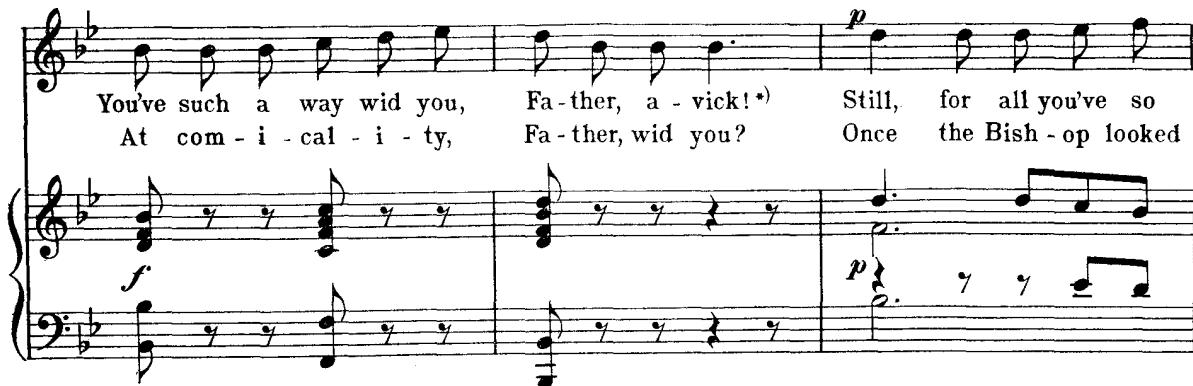
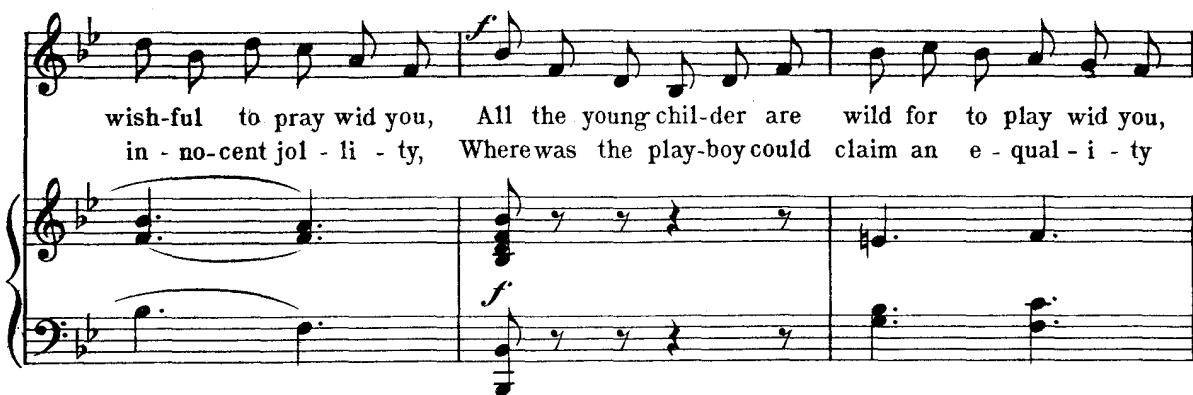
**Chorus**

Fa-ther O' Flynn has the flow'r of them all. Here's a health to you, Fa-ther O' Flynn,  
 \*Slain-té and slain-té, and slain-té a-gin; Powr-full-est preach-er and  
 tin-der-est teach-er, And kind-li-est crea-ture in ould Do-ne-gal.

\*Pronounced "Siawnta," meaning "Your health!"

*Solo*

2. Och! Fa - ther O' Flynn, you've the won-der-ful way wid you, All ould sin-ners are  
3. And tho' quite a - void - in' all fool-ish fri - vol - i - ty, Still at all sea-sons of



\*)A term of endearment



Checking the cra - zy ones, Coaxing on-ais - y ones, Lift-ing the la - zy ones on with the stick.  
"Is it lave gai - e - ty all to the la - i - ty, Can-not the Cler - gy be I - rish - men too?"



*Chorus*



Heres a health to you, Fa - ther O' Flynn, Slain - té and slain - té and



slain - té a - gin, Pow'r - full - est preach - er and tin - der - est teach - er, And



kind - li - est crea - ture in ould Do - ne - gal.



## THE LITTLE RED LARK

ALFRED PERCEVAL GRAVES

OLD AIR

Arr. by C. Villiers Stanford

VOICE

PIANO

mf

1. Oh, swan of slender-ness,  
2. The dawn is dark to me,

p pp

Dove of tender-ness, Jew-el of joys, a - rise! The  
Hark, oh, hark to me, Pulse of my heart; I pray! And

lit - tle red lark, Like a soar - ing spark Of song, to his sun - burst  
out of thy hid - ing With blush - es glid - ing, Daz - zle me with thy

flies. But till thou'rt ris - en Earth is a pris - on  
 day. Ah, then once more to thee Fly - ing, I'll pour to thee

Full of my lone - some sighs, Then a - wake and dis - cov - er To  
 Pas-sion so sweet and gay, The lark shall lis - ten, And

thy fond lov - er The morn of thy match - less eyes! \_\_\_\_\_  
 dew - drops glis - ten Laugh-ing on ev - 'ry spray. \_\_\_\_\_

## THE LOW-BACKED CAR

SAMUEL LOVER (1797-1868)

OLD MELODY  
Arr. by Charles Fonteyn Manney

Gaily

**VOICE**

PIANO

1. When first I saw sweet Peg - gy, Twas on a mar - ket  
 2. Sweet Peg - gy round her car, sir, Has strings of ducks and  
 3. I'd rath - er own that car, sir, With Peg - gy by my

day, A low - backed car she drove, and sat Up -  
 geese, But the scores of hearts she slaugh - ters By  
 side, Than a coach - and - four, and gold ga - lore, And a

on a truss of hay: But when that hay was  
 far out - num - ber these. While she a - mong her  
 la - dy for my bride. For the la - dy would sit fore -

bloom - ing grass, And decked with flowrs of spring, No  
 poul - try sits, Just like a tur - tle - dove, Well  
 ninst me, On a cush - ion made with taste, While

flow'r was there that would com-pare With the bloom - ing girl I  
 worth the cage, I do en-gage, Of the bloom - ing God of  
 Peg-gy would sit be - side me, With my arm a-round her

sing. As she sat in the low - backed car, The  
 Love! While she sits in her low - backed car, The  
 waist, As we drove in a low - backed car, To be

man at the turn - pike bar Nev - er asked for the toll, But just  
 lov - ers come near and far, And en - vy the chick - en That  
 mar - ried by Fa - ther Ma - her Oh, my heart would beat high At her

rubbed his ould poll, And looked af - ter the low - backed car.  
 Peg - gy is pick - in', As she sits in the low - backed car.  
 glance and her sigh, Tho' it beat in a low - backed car.

## THE MINSTREL BOY

THOMAS MOORE (1779-1852)

OLD MELODY  
Arr. by J.B. Wekerlin

Rather slowly ( $\text{♩} = 56$ )

VOICE

PIANO

1. The  
2. The

min - strel boy to the war is gone In the  
min - strel fell! but the foe man's chain Could not

ranks bring of that death proud you'll find him; His  
that soul un - der; The

fa - ther's sword he has gird ed on, And his  
harp he loved nev - er spoke a gain, For he

wild  
tore  
harp  
slung  
its  
chords  
be - hind  
a - sun -  
der;  
And

"Land of song" said the war - rior bard, "Tho' all the world be - trays thee. One  
said "No chains shall sul - ly thee, Thou soul of love and bra - ver - y! Thy

sword  
at least thy rights  
tones were made for the pure  
shall and  
guard,  
free,  
They shall

faith -  
nev -  
ful  
harp  
nev -  
er  
sound  
shall  
praise  
thee?"  
in  
sla -  
ver-y!"

D.C.

## THE FOXHUNT

ALFRED PERCEVAL GRAVES

OLD BALLAD  
Arr. by C. Villiers Stanford

VOICE      Quickly, with spirit

PIANO

*mf*

1. The first morn - ing in March in the year thir - ty - three, There was  
 2. When they start - ed bold Rey - nard, he faced Till - a - more, Thro'  
 3. With the hounds at his heels ev - 'ry inch of the way, He

frol - ic and fun in our own coun - try; The King's Coun - ty hunt o - ver  
 Wick - low and Ark - low a - long the sea - shore; There he brisked up his brush with a  
 led us by sun - set right in - to Ros - crea; Here he ran up a chim - ney and

mead - ows and rocks    Most    no - bly set out in the search of a fox.  
 laugh, and says he,    "Tis    might - y re - fresh- ing this breeze from the sea."  
 off    of the top,    The    rogue he cried out for the hun - ters to stop

*Chorus*

Tal - ly - ho! }  
 Tal - ly - ho! } hark a - way! Tal - ly - ho! hark a - way! Tal - ly -  
 From their loud }

hol! hark a-way, my boys, a - way! hark a-way!

## THE LAST ROSE OF SUMMER

THOMAS MOORE (1779-1852)

OLD MELODY (17th century)  
Arr. by Charles Fonteyn Manney

Slowly, with expression

**VOICE**

**PIANO**

1. 'Tis the  
2. I'll not  
3. So \_\_\_\_\_

last rose of sum - mer, Left bloom - ing a -  
leave thee, thou lone one, To pine on the  
soon may I fol - low, When friend - ships de

p

alone; All her love - ly com - pan - ions Are  
stem, Since the love - ly are sleep - ing, Go  
cay, And from love's shin - ing cir - cle, The

fad - ed and gone; No flow'r of her  
 sleep thou with them. Thus kind ly I  
 gems drop a - way! When true hearts lie

*mf*

kin - dred, No rose - bud is nigh, To re -  
 scat - ter, Thy leaves o'er the bed, Where thy  
 with - ered, And fond ones are flown, Oh,

*rit*

*p*

a tempo

flect back her blush - es, Or give sigh for  
 mates of the gar - den, Lie scent - less and  
 who would in - hab - it This bleak world a -

*a tempo*

sigh.  
 dead.  
 lone.

*D.S.*

## COCKLES AND MUSSELS

OLD TUNE

Lively

VOICE      *mf*

In Dub-lin's fair cit - y where girls are so pret-ty 'Twas there I first

PIANO      *mf*

met with sweet Mol- ly Ma - lone: She drove a wheel - bar-row through

streets broad and nar - row, Sing-ing "Cock-les and mus-sels, a - live, all a - live!"

*Refrain*

A - live, a - live oh!— a - live, a - live oh!— Sing-ing "Cock-les and

*p Slower*

mus-sels a - live, all a - live!" She died of the "fa-ver" and noth - ing could  
 save her, And that was the end of sweet Mol - ly Ma - lone: But her  
 ghost drives a bar - row through streets broad and nar - row, Sing-ing "Cock-les and  
 mus-sels a - live, all a - live!" A - live, a - live oh!\_ a -  
 live, a - live oh!\_ Sing-ing "Cock-les and mus-sels, a - live, all a - live!"

*Refrain  
mf Faster*

## MY LOVE'S AN ARBUTUS

ALFRED PERCEVAL GRAVES

OLD MELODY  
Arr. by C. Villiers Stanford

Not too slowly

**PIANO**

The musical score consists of four staves. The top staff is for the piano, marked 'PIANO' and 'p'. The second staff is for the voice, marked 'p legato'. The third staff is for the piano, marked 'legato'. The bottom staff is for the voice.

**Vocal Part (Second Staff):**

1. My love's an ar - bu - tus By the  
 2. But tho' rud - dy the ber - ry And

bor - ders of Lene, So — slen - der and —  
 snow - y the flow'r That bright - en to -

shape - ly In her gir - dle of green. And I  
 geth - er The ar - bu - tus bow'r, Per -

*cresc.*

meas - ure the — pleas - ure Of her eye's sap - phire  
fum - ing and — bloom - ing Thro' sun - shine and

*cresc.*

sheen show'r, By the blue skies that Give — me her bright spar - kle thro' the lips and her —

*dim.*

*rall.*

soft — branch - ing screen.  
laugh's pearl - y dow'r.

*a tempo*

A - las, — fruit and

*pp*

blos - som Shall lie dead on the lea, And Time's jeal - ous  
 fin - gers Dim your young charms, Ma - chree. But un - rang - ing, un -  
 chang - ing You'll still cling to me, Like the ev - er - green  
 leaf to the ar - bu - tus tree.

# GERMAN SONGS

73

## MEETING (Gaudeamus igitur)

**OLD STUDENT'S SONG**  
*English words by Hervey White*

**OLD MELODY** (about 1750)

**Solemnly**

VOICE     

2.

Welcome all the day shall bring,  
Welcome joy and sorrow,  
Welcome duties, welcome care,  
Welcome hope tomorrow.  
While we sing we care not whether  
Toil is hard, we are together;  
We can courage borrow,  
We can courage borrow.

# THE FIR TREE

(O Tannenbaum)

AUGUST ZARNACK (1819)  
Translated by Edward Thatcher

FOLKSONG (1799)

In moderate time



1. O for - est fir, O for - est fir, Thy  
 2. The night - in - gale, the night - in - gale, His  
 3. The val - ley stream, the val - ley stream, It



heart is true for ev - er, O for - est fir, O  
 song is for the sea - son! The night - in - gale, the  
 danc - es but a meas - ure, The val - ley stream, the



for - est fir, Thy heart is true for ev - er. In  
 night - in - gale, His song is for the sea - son! He  
 val - ley stream, It danc - es but a meas - ure, Runs



sum - mer days the leaf - lets grow, Yet  
 stays till shin - ing sum - mer dies, When  
 full and strong in times of rain, Thro'

smile on green thro' win - ter snow. O for - est fir, O  
 au - tumn comes a - way he flies. The night-in - gale, the  
 dust - y days goes dry a - gain. The val - ley stream, the

for - est fir, Thy heart is green for ev - er.  
 night - in - gale, His song is for the sea - son.  
 val - ley stream, It danc - es but a meas - ure.

**THE LORELEY**  
(Die Lorelei)

HEINRICH HEINE (1797-1856)  
Translated by Arthur Westbrook

FRIEDRICH SILCHER  
(1789-1860)

In moderate time

VOICE      *p*

PIANO      *p*

1. I know not what it may be -  
2. Up - on \_\_\_\_\_ the heights is  
3. The boat - man up - on \_\_\_\_\_ the

to - ken, That I such sad - ness know, \_\_\_\_\_ A  
seat - ed A maid - en won - drous fair, \_\_\_\_\_ Her  
wa - ters Is held in long - ing dread, \_\_\_\_\_ He

leg - end of by - gone a - ges, It haunts me, nor will it  
gold - en ar - ray is shin - ing, She combs her gold - en  
sees not the reef be - fore him, Sees but the height o - ver -

go. \_\_\_\_\_ The air is cool, day is wan - ing, And  
hair. \_\_\_\_\_ With comb of gold she combs it, And  
head. \_\_\_\_\_ The bil - lows sur-round - ing en - gulf him, Till

cresc.  
gent - ly flows the Rhine, \_\_\_\_\_ The rays of de - part - ing  
sings a won - drous song; \_\_\_\_\_ In ca-dence so strange - ly  
boat and boat - man are gone; \_\_\_\_\_ And this with her art - ful

*f*  
sun - light, The moun - tain heights en - shrine. \_\_\_\_\_  
haunt - ing The sound is borne a - long. \_\_\_\_\_  
sing - ing The Lo - re - ley hath done. \_\_\_\_\_

## THE MILLER'S FLOWERS

(Des Müllers Blumen)

WILHELM MÜLLER (1794-1827)

FRANZ SCHUBERT, Op. 25, N° 9  
(1797-1828)

Moderately (*Mässig*)

**PIANO**

1. Be - side the brook grow  
2. Now close be - neath her  
3. And when her eyes— in

*p*

pp

flow - 'rets blue, That peep thro' drops of spark - ling dew. The  
win - dow there, I'll go and plant my flow - ers fair. Oh,  
slum - ber close, And she is wrapt in sweet re - pose. Then

mil - ler holds the brook - let dear, My dar - ling's eye is  
call to her when still - ness reigns, When slum - ber all her  
whis - per from your lone - ly spot In dreams to her "For -"

blue — and clear.  
soul — en-chains.  
get — me not?"

So                    they — are  
Full                well — ye  
Yes,                then — you

mine, these flow - ers,  
know my mean - ing,  
have — my mean - ing,

So                    they are  
Full                well ye  
Yes,                then you

cresc.

Fine

mine, these flow - ers.  
know — my mean - ing.  
have — my mean - ing.

Fine

D.S.

MORNING  
(Steh' nur auf, du Schweizerbu')

*English words by Hervey White*

TYROLEAN FOLKSONG (1822)

In moderate time

VOICE      *mf*

PIANO

# HOW CAN I LEAVE THEE?

81

(Ach, wie ist's möglich dann)

Thüringian Folksong

FRIEDRICH KÜCKEN (1810-1882)  
Arr. by Charles Fonteyn Manney

Rather slowly

VOICE

PIANO

1. How can I leave thee, dear,  
2. Blooms in a sha - dy spot,  
And leave my  
Sweet blue for -

heart thus here? Thou art that heart's best love, All else a - bove:  
get - me - not; Laid on that heart of thine, For - get not mine!

Thou dost pos - sess my soul, Thou dost each thought con-trol,  
Tho' hope and flow'r may die, Still rich in love am I,

No love this heart hath known, But thine a - lone.  
True love; as thou shalt see, Dies not in me.

## HEDGE ROSES

(Heiden-Röslein)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by C. F. M.FRANZ SCHUBERT, Op. 3, № 3  
(1797-1828)

Gracefully

**VOICE**

1. Once a boy a rose es - pied In the hedge - row  
 2. Said the boy "I'll gath - er thee, In the hedge - row  
 3. Un - dis - mayed he plucked the rose, In the hedge - row

**PIANO**

pp

bloom - ing; Fresh and young, the morn - ing's pride, Think - ing not her  
 bloom - ing." Said the rose "My thorns you'll see, Pain - ful will the  
 bloom - ing, Vain - ly she la - ments her woes, Vain - ly doth her

rall.

charms to hide, All the air per - fum - ing, Wild rose, lit - tle  
 end - ing be Of your rash pre - sum - ing." } Wild rose, lit - tle  
 thorns op - pose, Gone her sweet per - fum - ing. }

cresc.

pp rall.

a tempo

wild rose red, In the hedge-row bloom - ing.

a tempo

## PEACE OF NIGHT

83

G. SCHERER

Translated by Elizabeth M. Traquair

(Frieden der Nacht)

CARL REINECKE

(1824 - )

Moderate time

VOICE     

The sun has long de - part - ed, The day to night doth yield; And  
 peace, so still and ho - ly, Broods o - ver house and field. To wear - ied eye-lids  
 gen - tly The night brings sweet-est sleep, And in each lit - tle cham - ber God's  
 an - gel watch doth keep. He lulls with song so gen - tle The babe to sweet re -  
 pose; A - non the chords are si - lent, The wear - ied eye - lids close.

LADYBIRD  
(Marienwürmchen)

ROBERT SCHUMANN, Op. 79, N°14  
(1810-1856)

Not fast (*Nicht schnell*)

**VOICE**

1. Come, La - dy - bird, and seal your - self Up -  
2. Go, La - dy - bird, fly home, fly home, 'Tis -  
3. Fly, La - dy - bird, now fly a - way A -

**PIANO**

on my hand, up on my hand; Be sure I will not -  
all on fire, your children cry So sore-ly, oh, so -  
cross the hedge, a-cross the hedge, The neigh-bors will not -

harm you, No, I'll not harm you! I -  
sore-ly, Cry, so sore-ly! The They -  
harm you, No, They'll not harm you! They -  
I The They -

ten.

ten.

*fp*

*fp*

*fp*

will not harm you, pret - ty dear, Show your pret - ty wings and  
 cun - ning spi - der spins them in, La - dy - bird, make haste; fly  
 will not harm you, pret - ty dear, Show your ti - ny wings and

nev - er fear, Ti - ny wings so gay and  
 in, fly in, To your chil - dren cry - ing  
 nev - er fear, Give them all a cheer - y

pret - ty.  
 sore - ly.  
 greet - ing.

# GREETING

(Gruss)

HEINRICH HEINE (1797 - 1856)

Translated by Harvey Worthington Loomis

FELIX MENDELSSOHN, Op. 19, No. 5  
(1809-1847)

Not slow

1. Soft - ly cour - ses thro' my soul, Love - li - est of  
2. On - ward speed thee to the house, Where the flow'r's are

chim - ing; Float a - broad, thou ti - ny song,  
spring - ing, Then, if thou a rose shouldst spy,

Wrought of spring-time rhym - - ing.  
Greet her with thy sing - - ing.

# SOLDIER SONG

(Soldatenlied)

HOFFMANN von FALLERSLEBEN  
*Translated by C.F.M.*

WILHELM TAUBERT  
*(1811-1891)*

In march time



1. A dap - ple grey horse, A bright shin-ing gun, A  
 2. A brave sol-dier lad Is my lit - tle Dan, He  
 3. So bu - sy is he That day soon has fled, Then



strong wood-en sword; Now sport has be-gun. t r r r dum, t r r r dum, t r r r  
 march-es so straight Keeps step like a man. t r r r dum, t r r r dum, t r r r  
 sleep gives com-mand "Come, com - rade, to bed!" t r r r dum, t r r r dum, t r r r



dum te dum te dum, t r r r dum, Now sport has be - gun.  
 dum te dum te dum, t r r r dum, Keeps step like a man.  
 dum te dum te dum, t r r r dum, "Come, com - rade, to bed!"



**TWO STARS**  
(Ländler)

AUSTRIAN FOLKSONG  
Arr. by Charles Fonteyn Manney

Not fast

**VOICE**

1.Two stars are in the heav - en, La - la - la - la - la -  
2.Two but-ter - flies in the gar - den, La - la - la - la - la -

**PIANO**

1a, Two stars are in the heav - en, La - la - la - la - la -  
1a, Two but-ter - flies in the gar - den, La - la - la - la - la -

1a.) La - la - la - - - 1a - la - - - 1a - la - -

1a - la - - 1a - la - - 1a - la - - 1a, 1a - la,

**THE MILL**  
(In einem kühlen Grunde)

JOSEPH von EICHENDORFF (1788-1852)  
Translated by Dean Farrar

FRIEDRICH GLÜCK (1814)  
Arr. by Charles Fonteyn Manney

Rather slowly

VOICE      

PIANO

1. Where loud the mill wheel roar - eth A -  
2. She gave a true love to - ken, She

mid the flash - ing foam, \_\_\_\_\_ The maid my heart a -  
breathed a plight - ed vow; \_\_\_\_\_ That ring she gave\_ is

dor - eth Had there her old - en home, \_\_\_\_\_ The  
bro - ken, That troth is slight - ed now, \_\_\_\_\_ That

maid my heart a - dor - eth Had there her old - en home.  
ring she gave is bro - ken, That troth is slight - ed now..

# MY TROOPER

(Mein Schatz ist ein Reiter)

*English words by Edward Thatcher*

FOLKSONG (1828)

Quite fast

**VOICE**

**PIANO**

1. Oh,  
2. Blue  
3. He's

here is my      troop - er, my      troop - er      so      fine:      The  
eyes and brown      hair, and a      dim - ple      in      chin,      Oh,  
plant - ed a      gar - den, and      says it      is      mine,      All

horse is the Kai - sers, the      troop - er is      mine.      Tra - la -  
such a fine troop - er there      nev - er was      seen. }  
full of for - get - me - nots,      strung in a      line.

**Piano accompaniment details:**  
 - Measures 1-2: Treble clef, 3/8 time, dynamic f.  
 - Measures 3-4: Treble clef, 3/8 time, dynamic mf.  
 - Measures 5-6: Treble clef, 3/8 time, dynamic p.  
 - Measures 7-8: Treble clef, 3/8 time, dynamic p.  
 - Measures 9-10: Treble clef, 3/8 time, dynamic p.  
 - Measures 11-12: Treble clef, 3/8 time, dynamic p.  
 - Measures 13-14: Treble clef, 3/8 time, dynamic p.  
 - Measures 15-16: Treble clef, 3/8 time, dynamic p.  
 - Measures 17-18: Treble clef, 3/8 time, dynamic p.  
 - Measures 19-20: Treble clef, 3/8 time, dynamic p.  
 - Measures 21-22: Treble clef, 3/8 time, dynamic p.  
 - Measures 23-24: Treble clef, 3/8 time, dynamic p.  
 - Measures 25-26: Treble clef, 3/8 time, dynamic p.  
 - Measures 27-28: Treble clef, 3/8 time, dynamic p.  
 - Measures 29-30: Treble clef, 3/8 time, dynamic p.  
 - Measures 31-32: Treble clef, 3/8 time, dynamic p.  
 - Measures 33-34: Treble clef, 3/8 time, dynamic p.  
 - Measures 35-36: Treble clef, 3/8 time, dynamic p.  
 - Measures 37-38: Treble clef, 3/8 time, dynamic p.  
 - Measures 39-40: Treble clef, 3/8 time, dynamic p.  
 - Measures 41-42: Treble clef, 3/8 time, dynamic p.  
 - Measures 43-44: Treble clef, 3/8 time, dynamic p.  
 - Measures 45-46: Treble clef, 3/8 time, dynamic p.  
 - Measures 47-48: Treble clef, 3/8 time, dynamic p.  
 - Measures 49-50: Treble clef, 3/8 time, dynamic p.  
 - Measures 51-52: Treble clef, 3/8 time, dynamic p.  
 - Measures 53-54: Treble clef, 3/8 time, dynamic p.  
 - Measures 55-56: Treble clef, 3/8 time, dynamic p.  
 - Measures 57-58: Treble clef, 3/8 time, dynamic p.  
 - Measures 59-60: Treble clef, 3/8 time, dynamic p.  
 - Measures 61-62: Treble clef, 3/8 time, dynamic p.  
 - Measures 63-64: Treble clef, 3/8 time, dynamic p.  
 - Measures 65-66: Treble clef, 3/8 time, dynamic p.  
 - Measures 67-68: Treble clef, 3/8 time, dynamic p.  
 - Measures 69-70: Treble clef, 3/8 time, dynamic p.  
 - Measures 71-72: Treble clef, 3/8 time, dynamic p.  
 - Measures 73-74: Treble clef, 3/8 time, dynamic p.  
 - Measures 75-76: Treble clef, 3/8 time, dynamic p.  
 - Measures 77-78: Treble clef, 3/8 time, dynamic p.  
 - Measures 79-80: Treble clef, 3/8 time, dynamic p.  
 - Measures 81-82: Treble clef, 3/8 time, dynamic p.  
 - Measures 83-84: Treble clef, 3/8 time, dynamic p.  
 - Measures 85-86: Treble clef, 3/8 time, dynamic p.  
 - Measures 87-88: Treble clef, 3/8 time, dynamic p.  
 - Measures 89-90: Treble clef, 3/8 time, dynamic p.  
 - Measures 91-92: Treble clef, 3/8 time, dynamic p.  
 - Measures 93-94: Treble clef, 3/8 time, dynamic p.  
 - Measures 95-96: Treble clef, 3/8 time, dynamic p.  
 - Measures 97-98: Treble clef, 3/8 time, dynamic p.  
 - Measures 99-100: Treble clef, 3/8 time, dynamic p.

la - la - la - la,  
Tra - la - la - la - la - la,  
Tra - la - la -

la - la, tra - la - la - la - la,  
tra - la - la - la - la - la,  
Tra - la - la -

la - la, tra - la - la - la - la,  
tra - la - la - la - la - la.

THE GOOD COMRADE  
(Der gute Kamerad)

LUDWIG UHLAND (1787-1862)

*Translated by Dean Farrar*

FOLKSONG (1825)

In march time

VOICE     

1. I had a lov-ing com - rade, My glo-ry and my pride.  
 2. Swift, swift the bul-let whiz - zes; On whom shall fall the blow?  
 3. His hand he faint-ly stretched me, But ah! I might not stay!

PIANO     

A - mid the war drums sound - ing, While heart and pulse were  
 Ah - me! my heart be - reav - ing, Its fier - y pas - sage  
 "No - time for sighs or weep - ing, God take thee in his

bound-ing, He nev - er left my side, He nev - er left my side.  
 cleav - ing, The bul - let laid him low, The bul - let laid him low.  
 keep - ing, Fare - well, dear lad, for aye, Fare - well, dear lad, for aye!"

FRENCH SONGS  
BY THE MOON'S PALE LIGHT  
(Au clair de la lune)

93

*Translated by C.F.M.*

JEAN BAPTISTE de LULLY (1632-1687)  
Arr. by Charles Fonteyn Manney

Andante non troppo

VOICE      PIANO

1. "At thy door I'm knock-ing      By the moon's pale light.  
2. Pier-rot cried in an - swer,      By the moon's pale light.

Lend a pen, I pray thee,      I've a word to write.  
"In my bed I'm ly - ing,      Late and chill the night.

Gut - tered is my can - die,      Burns my fire no more.  
Yon - der at my neigh - bor's      Some one is a - stir,

cresc.

For the love of Heav - en      O - pen now the door."  
Fire is fresh - ly kin - dled,      Get a light from her."

# MY NORMANDY

(Ma Normandie)

*Translated by George Gould*

Words and Music by  
FRÉDÉRIC BÉRAT (1800-1855)

**Andante**

**VOICE**

1. When our cold hopes show buds a - gain, — And  
2. Nor glac - iers born on Al - pine heights — Nor  
3. When fires of ar - dent youth burn low — And

**PIANO**

sul - len win - ter south - ward flies: When  
boats that swim the calm la - goons, Nor  
dreams de - light the pen - sive mind; When

frost is gone, and sun and rain — Con -  
glo - ries of It - al - ian nights, — Nor  
loves tran - scend - ent fe - ver - glow — Has

tend a - long the A - pril skies. When  
 sil - ver spells of trop - ic moons Can  
 passed and left con - tent be - hind. Then

*sostenuto*  
 na - ture all grows green and soft On vel - vet field and  
 charm me like the fra - grant morn, When gilds the sun the  
 will I sing a part - ing song To set my roam - ing

*dolce*

leaf - y tree, While ex - ile swal - lows veer a -  
 hills and sea That fringe the coast where I was  
 spir - it free, Where the great break - ers boom a -

loft, — 'Tis then I love — my Nor - man - dy.  
 born, — The dear, dear shore — of Nor - man - dy.  
 long — The dear, dear cliffs — of Nor - man - dy.

**DUKE MARLBOROUGH**  
 (Malbrough s'en vat-en guerre)

\*VERY OLD MELODY  
 Arr. by Charles Fonteyn Manney

Not fast

**VOICE**

PIANO

PIANO

PIANO

*Fine*

Marl - bo - rough has gone. Duke Marl - bo - rough has  
all the wars are done. When all the wars are  
still he does not come. And still he does not

*Fine*

*D.C. with following stanza*

gone, Duke Marl - bo - rough has gone.  
done, When all the wars are done.  
come, And still he does not come.

## 4.

His lady wife has mounted,  
Mironton, etc.

His lady wife has mounted  
Into her tower on high.

## 5.

She sees her page approaching,  
Mironton, etc.

She sees her page approaching  
In sable habit clad.

## 6.

"The news that now I bring you,  
Mironton, etc.

The news that now I bring you  
Will make your eyes to weep."

## 7.

"In battle fell Duke Marlborough,  
Mironton, etc.

In battle fell Duke Marlborough,  
He now is in the grave."

**WHEN I WAS SHEPHERD**  
 (Lorsque j'étais petit)

OLD FRENCH FOLKSONG

Rather quick

VOICE      *mf*

When I was shep - herd, shep - herd, Oh,

PIANO      *mf*

ver - y small in - deed, They sent me up the moun - tain My

nim - ble lambs to feed. The wolf came there, to dine, Ate

*p*

up the fat - test three, "My old gray glut - ton fine, please

save the skin for me!" John G. Nole, I love your sing-ing,

Your pret - ty fol - de - rol de rol, John G. Nole, I

love\_ your\_ sing-ing Your pret - ty fol - de - rol - rol - rol. rol - rol - rol.

# FAIR GABRIELLE

(Charmante Gabrielle)

English version by C.F.M.

Words and Music ascribed to  
HENRY IV (1600)  
Arr. by O. H. Lange

Andante

**VOICE**

1. Fair Ga - bri - elle my heart is pierced through by  
2. Deign but to share with me the fair crown my

**PIANO**

*dolce* *p*

love's keen-est dart, Yet at the call of glo - ry to  
val - or hath won, My heart would of - fer all that it

*cresc.*

arms I soon must de - part. O cru - el fate, which bids me from  
hath to thee - a - lone. Cru - el the part-ing de - creed by - re -

*cresc.*

thee to fly, Ease thou the pain of lov - ing or let me die.  
lent-less fate, Life is too short to har - bor a love so great.

## I RODE AWAY TO MANDALAY

101

(Je m'en allay à Bagnolet)

Translated by Edward Thatcher

FOLKSONG

Moderato *mf*

**VOICE**

1. I rode a - way to Man - da -  
 2. I rode a - way our gar - den  
 3. I rode back to our house a -

**PIANO**

*mf*

lay, And found a mule that dug a - way, To plant his  
 round, And there a crim - son cat I found, That cleaned his  
 gain, And there I met a smil - ing wren. That cocked his

*mf*

car -rots ear - ly.  
 gai -ters rare - ly.  
 hat so queer - ly.

My Mag - de - lon, I

love you so, I've lost my sen - ses near - ly!

## THE CLEAR COOL POND

(Les trois princesses)

English adaptation by George Gould

OLD FOLKSONG

Arr. by Charles Fonteyn Manney

Rather soft; with spirit.

**VOICE**

1. Down by the old farm - house - (Hur - ry, hur - ry, lit - tle  
 2. There swim lit - tle fish - es, - (Hur - ry, hur - ry, lit - tle  
 3. Quick now through the sed - ges,- (Hur - ry, hur - ry, lit - tle

**PIANO**

duck - lings!) Down by the old farm - house There's a clear, cool  
 duck - lings!) Just to suit your wish - es, In the clear, cool  
 duck - lings!) Grow - ing round the ed - ges Of the clear, cool

pond. Clear, cool, bright pool, Clear, cool, bright  
 pond. Clear, cool, bright pool, Clear, cool, bright  
 pond. Clear, cool, bright pool. Clear, cool, bright

pool. There's a clean, cool pond.  
 pool. In the clean, cool pond.  
 pool. Of the clean, cool pond.

THE RETURN  
(Le Retour)

103

*English words by George Gould*

MARIE ANTOINETTE  
(Queen of France 1755-1793)

In moderate time

VOICE      Sail - or, tell me, o - ver the o - cean Have you

PIANO      *p*

seen the tru - est of men? Did his frank eyes claim your

friend-ship? Is he soon com - ing home-ward a - gain? Our threads of

life Strong - ly en - twine, I hold his heart - strings,

He holds mine, I hold his heart-strings, He holds mine.

## THE SHEPHERD MAIDEN

(Il était une bergère)

*English adaption by Phoebe Lyde*

Moderato

OLD TUNE  
Arr. by Charles Fonteyn Manney

VOICE

1. There was a lit - tle maid - en,  
 2. She made a cheese one morn - ing,  
 3. Her cat came sly - ly creep - ing, } (Sing mew, mew, mew, and  
 4. "If once your paw comes near it," }

PIANO

There was a lit - tle maid - en, Who  
 how d'ye do,) She made a cheese one morn - ing Of  
 Her cat came sly - ly creep - ing, That  
 "If once your paw comes near it, I'll"

lived where dai - sies grew, grew, grew, Who lived where dai - sies grew.  
 milk so fresh and new, (mew, mew,) Of milk so fresh and new.  
 nice fresh cheese to view, (mew, mew,) That nice fresh cheese to view.  
 take the stick to you;" (mew, mew,) "I'll take the stick to you."

## 5.

'Twas not his paw came near it -  
 (Sing mew, mew, mew, and how d'ye do)  
 'Twas not his paw came near it  
 His chin he put right through (mew- mew.)  
 His chin he put right through!

## 6.

Across his back in anger  
 (Sing mew, mew, mew, and how d'ye do.)  
 Across his back in anger  
 The stick she broke in two - (mew - mew)  
 The stick she broke in two.

## 7.

"Papa, my heart is breaking"  
 (Sing mew, mew, mew, and how d'ye do.)  
 "Papa, my heart is breaking,  
 My cat I almost slew" (mew - mew)  
 "My cat I almost slew."

## 8.

"Give him some milk, my darling,"  
 (Sing mew, mew, mew, and how d'ye do.)  
 "Give him some milk, my darling,  
 Give me a kiss then, too!" (mew - mew)  
 "Give me a kiss then, too."

HE THAT WILL NOT WHEN HE MAY  
*(J'ai un long voyage à faire)*

*Translated by Edward Thatcher*

FOLKSONG

In moderate time

VOICE

PIANO

1. Must I ride so long a jour - ney, Who will go for  
 2. Finds the doors all shut and bolt - ed, En - ters by the  
 3. Good - day one, Good - day an - oth - er; Good - day Beau - ty

me so far? Pret - ty bird goes gai - ly fly - ing  
 win - dow bar. Hum - bly greets three la - dies spin - ning,  
 that you are. Lov - er sends me here to tell you

Where love's house and gar - dens are. One a - mong them like a star. Don't for - get him when he's far.

*Refrain*

Vi - o - let doub - le, doub - le, doub - le, vi - o - let doub - le, fa - la - la!

Vi - o - let doub - le, doub - le, doub - le, vi - o - let doub - le,

1. & 2.      last verse

fa - la - la!      fa - la - la!      Lov - ers who can

not take troub - le      They may stay just where they are.

## THE CITY RAT AND THE COUNTRY RAT

*English version anonymous*

FOLK SONG

Arr. by Charles Fonteyn Manney

Rather fast

VOICE

1. Once a rat who loved the ci - ty Asked a  
2. Good the roast was found on eat - ing, Naught was  
3. Qui - et all, they left their cov - er, Coun - try  
4. "In my barn I eat at lei - sure, Noth - ing

PIANO

coun - try rat to dine, In a fash - ion neat and  
want - ing in the least; But at ev - 'ry mer - ry  
rat was dumb with fright; Ci - ty rat said to the  
will dis - turb us there; Fare you well! If you have

pret - ty On some scrapes of pig - eon fine.  
meet - ing Some - thing will dis - turb the feast.  
oth - er, "Come and let us fin - ish quite!"  
plea - sure, You have al - so fear and care!"

Fine

*mf*

On a Sud - den "Thank you," Tur - key ly no, car - they hear a rare noise Nice - ly As of nough; Roy - ai

were some though the cov - ers laid; I will leave you to im -  
one at the door; Soon the coun - try rat was  
feast you made! Don't be vexed, but come to -

*D.C.*

ag - ine run - ning, What Ci - mor - row a ty Out jo1 - ly rat was me" meal off the rus - they be - tic made. fore. said.

*D.C.*

## YOUTH HAS GONE

(Plus ne suis ce que j'ai été)

Words ascribed to  
CLÉMENT MÉROT (1495)  
Translated by George Gould

\*)FOLKSONG

Andante

**VOICE**

1. Youth has gone, and never I noticed,  
2. Age can come, I never shall murmur,

**PIANO**

Gone like a welcome passing friend. Ev - er I  
So1 - dier, time hon - ored and set free; Ear - nest and

dreamed a - bout my pleasures, Pleas - ures that  
splen - did was my serv - ice, Tri - umphs are

nev - er seemed to end. O Love, to you my  
end - ed now for me. So Love, to you my

youth was giv - en; On your high al - tars  
youth was giv - en; On your high al - tars

burned its flame. Ah! though things more worth be in  
burned its flame. Ah! could I this earth change for

heav - en, All be - side on\_ earth is tame.  
heav - en, I'd live life o - ver just the same.

## COME, AURORA

(Viens,Aurore)

Verses ascribed to HENRI IV

Translated by C.F.M.

OLD AIR (16<sup>th</sup> century)

Arr. by O.H.Lange

Allegretto

VOICE



PIANO

joy and hap - pi - ness. Not more ro - sy is thy  
 curls her brow a - born; While her eyes with spark - ling  
 gales for - get their song. And the shep - herd's pipe is

dawn - ing, Than my love - ly shep - herd - ess. Not more  
 glanc - es Shame the bright - est star of morn. While her  
 si - lent, When the sound is borne a - long. And the

ro - sy is thy dawn - ing Than my love - ly shep - herd - ess.  
 eyes with spark - ling glanc - es Shame the bright - est star of morn.  
 shep - herd's pipe is si - lent, When the sound is borne a - long.

SCANDINAVIAN SONGS  
TWILIGHT MUSING

113

BJÖRNSTJERNE BJÖRNSEN (NORWEGIAN)  
*Translated by Aubertine Woodward Moore*

HALFDAN KJERULF  
(1815-1868)

Rather slowly

VOICE

PIANO

1. The King's daugh - ter sat in her loft - y bow'r, A  
2. The King's daugh - ter sat in her loft - y bow'r, The  
3. The King's daugh - ter, up in her loft - y bow'r, Heard

boy piped a lay at the foot of the tow'r. Be still, lit - tle boy, ah! have  
mu - sic was hushed at the foot of the tow'r. Oh! pipe once a - gain, gen - tle  
mu - sic once more at the foot of the tow'r. She bit - ter - ly moaned, as the

cresc.

done with your lay, It fet - ters my thoughts, and they'd soar far a -  
boy, your sweet lay, Give wings to my thoughts, for they'd soar far a -  
eve - ning drew nigh, "My heart it is heav - y, I can - not tell

p

after last verse

way, When the sun goes down...  
way, When the sun goes down...  
why," And the sun went down...

dim. e poco rit.

a tempo

*Reed.*

## THE FIRST PRIMROSE

(Mit einer Primula veris)

From the Norwegian of J. PAULSEN  
by F. Corder

(NORWEGIAN)

EDWARD GRIEG  
(1843- )Allegretto dolcissimo (*Not too fast*)

VOICE     

O take, thou love - ly child of spring, This

PIANO

Spring's first ten - der flow - er. De - spise it not, that

la - ter on Fair ro - ses June will show - er. The

sum - mer has its gold - en charm, In au - tumn hearts are

gray, — But Spring is love - li - er than all, The

*poco rit.*

time of Love and play. — For thee and me, O

*poco rit.*      *pp*      *a tempo*

dear - est maid, The light of Spring is glow - ing; Then

*mf*

take the flow'r and rapture yield, Thy heart on me be - stow-ing.

*mf*

*dim. e poco rit.*

## FARMYARD SONG

(NORWEGIAN)

*English words adapted by  
HERVEY WHITE*EDWARD GRIEG, Op. 61, N° 3  
(1843- )

*Allegro leggiero*

*p Gaily*

**VOICE**

**PIANO**

*p*

*pp ten.*

*ten.*

*rit.*

*a tempo*

*rit.*

*a tempo*

doves, with your coo - ing, Leave off love and woo - ing, Come feed - ing the chick - ens, These are not your pick - ings, The

eat this big crumb: Don't pick at my thumb. I love you big folks are gone, We're play - ing a - lone, Come all, come

all, I love you so dear - ly. Shoo! Gob - bler, you up - set me all, We're birds of a feath - er, Come all, we are birds of a

near - - ly.  
feath - - er.

# SOUNDS OF SPRING

(NORWEGIAN)

*Translated by C.F.M.*

FOLKSONG

In moderate time

VOICE

PIANO

1. When the spring is seen \_\_\_\_\_ Robed in ten - der green,  
2. When the spring re - turns, \_\_\_\_\_ When love ar - dent burns,

On the fields new life be - stow - ing; When in leaf - y wood \_\_\_\_\_  
Hold - ing hearts in chains en - dur - ing, Then go not a - lone \_\_\_\_\_

Sweet - est songs are heard, And the balm - y breeze is blow - ing.  
Where the trees make moan, To their ver - dant thick - ets lur - ing.

Then at mid - night when the moon is shin - ing bright,  
 Lis - ten not where elves are danc - ing in a ring,

Gai - ly dance the fair - ies by the sil - v'ry light.  
 By their mag - ic they'll en - chant thee while they sing.

When the spring is seen Robed in ten - der green,  
 When the spring re - turns, When love ar - dent burns,

On the fields new life be - stow - - ing.  
 Hold - ing hearts in chains be - dur - - ing.

## BRAVE OF HEART

(SWEDISH)

FOLKSONG

Arr. by Charles Fonteyn Manney

**VOICE**      *Sturdily*

PIANO

1. Brave of heart and war-riors bold, Were the Swedes from time un-told,  
2. Song of ma-ny-a thou-sand year Rings thro' wood and val-ley clear,

Breasts for hon-or ev - er warm, Youth - ful strength in he - ro arm!  
Pic - ture thou of wa - ters wild, Yet as tears of mourn-ing mild.

Blue eyes bright To the rhyme Dance with light Of past time For thy dear green val-leys old;  
Blend all hearts and lists each ear,

North! thou gi - ant limb of earth, With thy friend - ly home-ly hearth.  
Guard the songs of Swe - dish lore, Love and sing them ev - er-more.

POLISH AND RUSSIAN SONGS  
KRAKOVIAK  
(No 1) POLISH MUSIC

121

### **Words adapted**

(No. 1)

POLISH NATIONAL DANCE

Lively  
VOICE

## PIANO

pan, the pan;— Catch it if you can, you can;— Eat it here be-  
 side me. Mix the pan-cake, stir the pan-cake, Pop it in the  
 pan. And I'll sit be - side you.

# THE MAIDEN'S WISH (POLISH)

*Translated by F. W. Rosier*

# FRÉDÉRIC CHOPIN (1810 - 1849)

Not too fast (♩ = 112)

**VOICE**

**PIANO**

1. Were I the sun, so  
2. Were I a bird - ling,

high in heav - en soar - ing, On - ly on thee should my  
high in heav - en sing - ing, Joy to thy heart my song

friend - ly rays be pour - ing. Not on the for - est green,  
should be ev - er bring - ing. Not on the for - est green,

Not on the fields se - rene, But in the lit - tle win - dow;  
 Not on the fields se - rene, But in the lit - tle win - dow;

*cresc.*

There would I all my friend - ly rays be pour - ing,  
 Were I a bird - ling, there would I be sing - ing,

*cresc.*

Were I the sun, so high in heav - en soar - ing.  
 Joy to thy heart my songs should e'er be bring-ing.

*D. S.*

*D. S.*

KRAKOVIAK  
(Nº 2)

Words adapted

POLISH NATIONAL DANCE  
Arr. by Charles Fonteyn Manney

Lively

*mf*

VOICE      Hand in hand dan-cing, Tra - la - la - la - la - la,

PIANO {      *mf*

*mf*

Out and in gai - ly, Tra - la - la - la - la - la!

*f*

Heel and toe fast - er, Now light - er than a. feath - er:

*p*

*f*

*mf*

Lilt - ing to the mu - sic, Oh, hand in hand to - geth - er.

*mf*

## LOVELY MINKA

125

(Schöne Minka)

Translated by C. F. M.

FOLKSONG (*Little Russia*)

In moderate time

**VOICE**

1. To the war the Cos-sack goes, Bids his love a fond good-bye.—  
(He) 2. "Do not wring those fair white hands, Weep no tears of grief for me;—

**PIANO**

(He) "Now, my trust - y steeds, your fleet-est, Let me see you fly!"  
From the war, be - decked with hon - ors, I'll re - turn to thee!"

(She) "Wait, oh, wait, my Cos-sack brave, See, thy sweet - heart weeps for thee,  
(She) "Noth-ing in the world I sigh for, Noth - ing want, but on - ly thee,

When thou art in for - eign lands, Wilt thou think of me?"  
All may go, if my be - lov - ed Still is true to me."

THE NIGHTINGALE  
(RUSSIAN)

*Translated by C. F. M.*

A. ALABIEFF  
(1802-1852)

Slowly and with expression

PIANO

*p*

1. Night - in - gale, O night - in - gale,  
2. When my lov - er went \_\_\_\_ from me,  
3. Thro' the night for - torn \_\_\_\_ I weep,

Song out - pour - ing \_\_\_\_ thro' \_\_\_\_ the vale.  
"Take this - gold - en \_\_\_\_ ring" \_\_\_\_ said he.  
Wear y - watch till \_\_\_\_ dawn \_\_\_\_ I keep.

Ah, for - sake me \_\_\_\_ not \_\_\_\_ so \_\_\_\_ soon,  
"Think of \_\_\_\_ me, while \_\_\_\_ far \_\_\_\_ a \_\_\_\_ way;  
And my \_\_\_\_ ring! A \_\_\_\_ las, \_\_\_\_ the \_\_\_\_ day!

Thou my joy, my on - ly boon!  
 Faith ful is my heart for aye!"  
 From my fin - ger slipped a way.

Night - in - gale, O night - in - gale,

Song - out - pour - ing thro' the vale.

D.S.

*p*

D.S.

## FLICKER, FLICKER, FIRE-SPRITE

(Der rothe Sarafan)  
(RUSSIAN)

English words by HERVEY WHITE

NICOLAI ALEXEJEWITCH TITOFF  
(1801-1876)

Not too fast

**VOICE**

Flick-er, flick-er, fire - sprite, Burn bright-er till I

**PIANO**

see Pix-ies dark-ling, fair-ies bright Peer out and beck-on me.

Flick-er, flick-er, fire - sprite, Burn bright-er till I see —

Pix-ies dark-ling, fair-ies beck-on, beck-on me. Flick-er, flick-er,

fire-sprite, Burn bright-er till I see — Pix -ies dark-ling, fair -ies

beck-on, beck-on me. Child, O child, you're dream-ing Tis noth-ing but the

flames, Fair -ies are but seem- ing, Pix -ies emp -ty names,

Child, O child, you're dream-ing Tis noth - ing but the flames.

*mf*

Fly - ing fan - cies are more real Than facts that dul - ly

plod, Spir - its that I see and feel Are thoughts come straight from  
espress.

*a tempo*

God. Fly - ing fan - cies are more real Than thoughts that dul - ly

plod, Spir - its that I see and feel Are thoughts come straight from God.

ITALIAN SONGS  
FUNICULI, FUNICULA

131

EDWARD OXENFORD

LUIGI DENZA

Quick and lively

**VOICE**

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal part starts with a dynamic of **f**. The lyrics are as follows:

1. Some think \_\_\_\_\_ the world is  
2. Ah me! \_\_\_\_\_ 'tis strange that

PIANO

made for fun and frolic, \_\_\_\_\_ And so do I!  
some should take to sighing, \_\_\_\_\_ And like it well!

*Chorus*

And so do I!  
And like it well!

*Solo*

Some think \_\_\_\_\_ it well to  
For me, \_\_\_\_\_ I have not

be all melancholic, \_\_\_\_\_ To pine and sigh,  
thought it worth the trying, \_\_\_\_\_ So can - not tell!

*f Chorus*

To pine and sigh;  
So can - not tell!

*Solo p*

But I,  
With laugh,

*f*

*p*

I love to spend my time in sing - ing Some joy - ous  
with dance and song the day soon pass - es, Full soon is

*>*

*Chorus*

song, Some joy - ous song; To  
gone: Full soon is gone; For

*>*

set the air with mus - ic brave - ly ring - ing  
mirth was made for joy - ous lads and lass - es

*Chorus*

Is far from wrong! Is far from wrong!  
To call their own! To call their own!

*Solo*

Lis - ten, lis - ten, Ech - oes sound a - far, Lis - ten,  
Lis - ten, lis - ten, Hark the soft gui - tar! Lis - ten,

*p*

*p cresc.*

lis - ten, Ech - oes sound a - far! Fu-ni - cu - li, fu-ni - cu - la, fu-ni - cu - li, fu-ni - cu -  
lis - ten, Hark the soft guitar! Fu-ni - cu - li, fu-ni - cu - la, fu-ni - cu - li, fu-ni - cu -

*p cresc.*

*ten.* *f*

la! Ech - oes sound a - far, Fu-ni - cu - li, fu-ni - cu - la! la!  
la! Hark the soft gui - tar, Fu-ni - cu - li, fu-ni - cu - la! la!

*colla voce f*

*Repeat as chorus  
Small notes ad lib.*

SANTA LUCIA  
(NEAPOLITAN)

*English words by*  
THEO. MARZIALS

T. COTTRAU

Rather slowly

VOICE

PIANO

1. See where the star of eve Beams gen - tly yon - der,  
 2. See, see, how fair it is, There in mid - o - cean,

See where from wave to wave Soft breez - es wan - der!  
 Rocked by the sil - ver waves With gen - tlest mo - tion.

Far down the sil - ver track Twi - light is fall - ing,  
 All sunk in peace and rest, All sweet - ly dream - ing,

Far, oh! so far a - way, Sweet songs are call - ing.  
 Now thro' the deep'ning night Moon - light is stream - ing.

*f più moto*

Come, then, ere night is dark, Come to my bound-ing bark,  
Come, then, ere night is o'er, Come leave the nois - y shore,

*f più moto*

San - ta Lu - ci - a, San - ta Lu - ci - a!  
San - ta Lu - ci - a, San - ta Lu - ci - a!

*p*

*f*

Come, then, ere night is dark, Come to my bound-ing bark,  
Come, then, ere night is o'er, Come leave the nois - y shore,

*f*

San - ta Lu - ci - a, San - ta Lu - ci - a!  
San - ta Lu - ci - a, San - ta Lu - ci - a!

*p*

**THE SEA BREEZE**  
(Marianina)

*English words by  
HERVEY WHITE*

FOLKSONG

In moderate time

**VOICE**

1. There's a fair - y fly - ing  
2. O'er the land she flies a -  
3. Quick she darts up o - ver

**PIANO**

o'er the sea, Light and air - y as a  
long the grass, Leaves and flow'r's are gay to  
moun - tains high, All the clouds are gath -'ring

bird is she, All the waves leap up and  
see her pass. All call out to stay the  
in the sky. Fast they fol - low with a

call in glee,  
 fleet - ing lass,  
 mer - ry cry,  
 "Ma - ria - ni - na, fly no  
 "Ma - ria - ni - na, be a  
 "Ma - ria - ni - na, come from

more. Dance with us a - mid the war, Be a wave and dance to  
 flow'r, Dance with us through-out the hour, For we feel your mag - ic  
 far, Why not tar - ry where you are, Dance with us and be a

shore. Ma - ria - ni - na, Ma - ria -  
 pow'r. Ma - ria - ni - na, Ma - ria -  
 star. Ma - ria - ni - na, Ma - ria -

ni - na, Be a wave and dance for ev - er - more!"  
 ni - na, Dance with us, and be a lit - tle flow'r."  
 ni - na, Dance with us, a twin-kling, glanc-ing star!"

ROWING  
(La notte è bella)

P. GUGLIELMO

In barcarole tempo

**PIANO**

Yeo ho! Our boat is rid - ing, — O'er

wa - ters smooth 'tis glid - ing. — Oh, hear the wave-lets rip - pling, — Cool

blows the gen - tle breeze, Soft the shad - ows of the trees.

*p a little faster*

Light breezes blow, Calm wa-ters flow, Swift oars are row - ing,

leggiero

row - ing free. So\_\_ sing-ing low, on - ward we go,

Tempo I *dolce* *ten.*

O - ver the calm sum - mer sea. O'er the gen - tle sum - mer

*pp e legato* *ten.*

sea, — The sum - mer sea.

*morendo*

# ORIOLES

(O yi caroli)

English words adapted by  
HERVEY WHITE

FOLKSONG  
Arr. by Charles Fonteyn Manney

**VOICE**      With spirit      *mf*

PIANO

1. Sing - ing in the breez - es where the  
2. Or - ange col - ors in the sun, light

tree - tops flow - er, Sing - ing all the mer - ry morn-ing ev - 'ry  
flash - ing feath - er, Gleam - ing blos-soms in the tree-tops flaunt to -

hour - Nest a - rock-ing like a cra - dle by a moth - er,  
geth - er; Look! there comes a cat a-crawl-ing, now be wa - ry,

White eggs ly - ing in a clus - ter, none such oth - er.  
No! a boy has sent her squawl-ing, sing, my dear - ie.

The musical score consists of four systems of music, each with two staves: treble clef for the vocal part and bass clef for the piano accompaniment.

**System 1:** Dynamics: *p*. The vocal part sings "O - ri - oles are we," twice. The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand.

**System 2:** Dynamics: *cresc.* The vocal part adds "a-sing-ing, hap - py as can be," to the previous phrase. The piano accompaniment includes dynamic markings *cresc.* and *p.*

**System 3:** Dynamics: *mf*. The vocal part repeats "O - ri - oles are we,". The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand.

**System 4:** Dynamics: *cresc.* The vocal part concludes with "O - ri - oles are we, a-sing-ing, hap - py as can be." The piano accompaniment includes dynamic markings *cresc.* and *p.*

## THE DAIRY

(La Luisella)

English words adapted by Hervey White

FOLKSONG

Arr. by Charles Fonteyn Manney

Not too slowly; joyously

**VOICE**

1. Down by the brook's green  
2. Be - neath the elm - trees  
3. Here from my hill - top

**PIANO**

turn - ing, There stands the milk - white dai - ry, There  
tow'r - ing, Close where the brook is run - ning, The  
view - ing, Down on my win - some Ma - ry, With

lives my blue - eyed Ma - ry, Sing - ing the live - long  
tin pans range a - sun - ning, Ma - ry has washed to -  
ac - cents soft and wa - ry, Sing I my roun - de -

day. Come luck, come gold, my churn - ing, Come  
day. Come white, come bright, my scour - ing, Come  
lay. Come luck, come love, my woo - ing, Come

f

cool and sweet, my yel - low but - ter,  
 clean and sweet, my sil - ver plat - ter,  
 forth, O gen - tie fear - some daugh - ter,

f

*p*

Sings the rip - pling laugh - ing wa - ter, Work is but grown - up  
 Sings the rip - pling laugh - ing wa - ter, Work is but grown - up  
 Sings the rip - pling laugh - ing wa - ter, Love is but grown - up

*p*

play, — play, — Sings the rip - pling laugh - ing wa - ter,  
 play, — play, — Sings the rip - pling laugh - ing wa - ter,  
 play, — play, — Sings the rip - pling laugh - ing wa - ter,

*f*

*p*

Work is but grown - up play.  
 Work is but grown - up play.  
 Love is but grown - up play.

*p*

Red. \*

# WORK (O sanctissima)

**English words adapted by  
GEORGE GOULD**

**SICILIAN FOLKSONG**  
Arr. by Charles Fonteyn Manney

# SPANISH SONGS

145

## REGIMENTAL MARCH

Words adapted by HERVEY WHITE

SPANISH MILITARY MARCH  
Arr. by Charles Fonteyn Manney

In march time

VOICE      *f*

PIANO

1. Come in the ranks, keep the step in mer-ry march, Come in the  
2. Look at the crowds from a-far they come and come, Keep-ing the

ranks, keep the step in mer-ry march. Hark,hark, the drums are beat-ing,  
step to the sound of fife and drum. See, see, the ban-ners swing-ing,

Haste,haste, the time is fleet-ing, Shout! shout! the col-or's greet-ing, Rah!  
Hark, hark, the bells one ring-ing, Shout! shout! the cho-rus sing-ing, Rah!

March! march! all the peo-ple are re-joi-cing, March! march!  
Bang! bang! Hear the guns and crack-ers pop-ping, Bang! bang!

Music score for "THE FOURTH OF JULY". The vocal part starts with a dynamic of *f* and a crescendo. The lyrics are:

this is hol - i day. Red white and blue, blend a - new in  
Hear the boom - ing guns. Shout and be gay; break the ranks and

The piano accompaniment consists of chords in the bass and middle octaves.

After a repeat sign, the vocal part continues with a dynamic of *ff*:

stripes and stars, Glor - ious In - de - pen - dence day!  
dance and sing, This is In - de - pen - dence day!

## THE SWALLOW

Words adapted by HERVEY WHITE

MEXICAN FOLKSONG  
Arr. by Gerard Barton

Music score for "THE SWALLOW". The vocal part (VOICE) begins with a melodic line in G minor. The lyrics are:

Where are you go - ing, lone-ly lit-tle swal - low? Your wings are

The piano accompaniment (PIANO) provides harmonic support with chords in the bass and middle octaves.

Continuation of the musical score for "THE SWALLOW". The vocal part continues with the lyrics:

wear - y, you have flown so far. I too am lone - ly, would that I might

The piano accompaniment continues with chords in the bass and middle octaves.

fol - low Your flight to where my friend and loved ones are. This bleak lone  
  
 land, it can - not lift my sor - row: My bar - ren  
  
 heart is dead and dry with pain. Come back, dear bird, come back a - gain to  
  
 mor - row, Tell me of those I ne'er shall see a - gain.

## POMONA

Words adapted by HERVEY WHITE

SPANISH DANCE

With life

**VOICE**

Hark, to our sing-ing sweet flow'r's bring-ing; Here to the dance we

**PIANO**

come: Lift up our voi-ces, all earth re-joi-ces, How can our lips be

dumb? Hark, to our sing-ing sweet flow'r's bring-ing; Here to the dance we come:

Lift up our voi-ces, all earth re-joi-ces, How can our lips be dumb?

For the rose is red, and the wheat is gold, And the pale stream flows:

*a tempo*

And the wild bird sings Till the deep wood rings for the joy it knows.

*a tempo*

For the rose is red, and the wheat is gold, And the pale stream flows:

*a tempo*

And the wild bird sings Till the deep wood rings for the joy it knows.

*a tempo*

## LA CACHUCHA

Words adapted by GEORGE GOULD

SPANISH DANCE  
Arr. by Charles Fonteyn Manney

With spirit

**VOICE**

**PIANO**

fleet - ing, Part - ing, now meet - ing, With loft - i - est greet - ing.  
  
 Here is no ra - cing nor swift diz - zy turn - ing, State - ly the -  
  
 pa - cing, all ha - sti - ness spurn - ing, Haugh - ty, but tell - ing of  
  
 ten - der - est yearn - ing, Calm but com - pel - ling sways on - ward the dance.

## BIRDS' DUET

English words by HERVEY WHITE

SPANISH SONG

Not slowly

*mf* BOYS

VOICE      

Jay! jay! jay! calls out the blue jay You sing "cheep" while we sing

*p* GIRLS

PIANO      

"jay!" Cheep! cheep! cheep! be-gin the lin-nets, Lis-ten what we have to

*mf* BOYS

say. Caw! caw! caw! comes back the an-swer From the throat of black Jim

*p* GIRLS

crow. Chirp! chirp! chirp! re-peat the rob-ins, Hop-ping, hop-ping on the toe.



*BOYS and GIRLS together***p**

For the sum - mer soon is com - ing, Ev' - ry bird shall sing his

best; Keep the woods and mead - ows hum - ming, Each one bu - sy at its

nest. For the sum - mer soon is com - ing, Ev' - ry bird should sing his

best; Keep the woods and mead - ows hum - ming, Each one bu - sy at its nest.

## REMEMBRANCE

English words by GEORGE GOULD

A. SALEZA  
Arr. by Charles Fonteyn Manney

Not slowly; with expression

PIANO

1. Heav - y on my wear - y sens - es Hangs the scent of trop - ic  
 2. Should I long to break the fet - ters Fruit - less were the fond en -

flow - ers, While my thoughts are wan - d'ring far, While my deav - or; Na - ture al - ways claims its own, Na - ture

thoughts are wan - d'ring far. To the vio - lets of the north-land,  
 al - ways claims its own. And my soul will see its mag - net,

*mp*

To its per-fumed spring-time hours, — Near the faith- ful po - lar  
 Thro' all chan-ges true for ev - er, — Till the fi - nal trump-et's

star, — Near the faith- ful po - lar star. To its per-fumed  
 blown, — Till the fi - nal trump-et's blown. Thro' all chan - ges

spring-time hours — Near the faith- ful po - lar star, — To its  
 true for ev - er, — Till the fi - nal trump - et's blown, — Thro' all

per - fumed spring-time hours — Near the faith - ful po - lar star.  
 chan - ges true for ev - er, — Till the fi - nal trump - et's blown.

D. S.

**THE DOVE**  
(La Paloma)

*English words anonymous*

SEBASTIAN YRADIER

Rather fast

VOICE      PIANO

1. The day \_\_\_\_\_ that I left my home for the roll - ing  
2. And when \_\_\_\_\_ I come home, from Ni - na to part no

sea. I said \_\_\_\_\_ Moth - er dear, oh, pray to thy God for  
more, To rest \_\_\_\_\_ with my moth - er dear on my na - tive

me!" And ere \_\_\_\_\_ we sailed I  
shore, A dieu \_\_\_\_\_ to the ship

went a fond leave to take \_\_\_\_\_ Of Ni  
where often with chang - ing mind, I've laughed

na, who wept as if her poor heart would break. "Ni-na, if I should  
 — and I've wept as veered the light chang-ing wind. Then comes the day, the

die and o'er o'-cean's foam \_\_\_\_\_ Soft-ly a white dove  
 hap-py and bless-ed day, \_\_\_\_\_ Chas-ing all sad-ness,

on a fair eve should come. \_\_\_\_\_ O-pen thy lat-tice, dear-est, for it will  
 sor-row and care a-way, \_\_\_\_\_ Ni-na so fair, all smiles will be by my

be side! \_\_\_\_\_ My faith-ful soul that lov-ing comes back to thee!"  
 Ni-na so dear will be my own blush-ing bride!

Oh! a life on the sea! Sing-ing joy - ous and free, Ah!

we're go - ing, None are so gay as we!

Oh! a life on the sea! Sing-ing joy - ous and free, Ah!

we're go - ing, None are so gay as we!

# SONGS OF PATRIOTISM

159

## AMERICA

(God save the King)

*Words adapted by SAMUEL F. SMITH  
(1808-1895)*

(ENGLISH)

HENRY CAREY  
(1685-1743)

With dignity

VOICE

PIANO

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
2. My na - tive coun - try, thee, Land of the no - ble free,  
3. Let mu - sic swell the breeze And ring from all the trees  
4. Our fa - thers! God! to Thee, Au - thor of lib - er - ty,

Of thee I sing. Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free-dom's song; Let mor - tal tongues a-wake, Let all that  
To Thee we sing; Long may our land be bright With free-dom's

pil-grims' pride From ev - 'ry moun - tain - side Let free-dom ring.  
tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
breathe par-take; Let rocks their si - lence break, The sound pro - long.  
ho - ly light, Pro - tect us by Thy might, Great God, our King.

THE STAR SPANGLED BANNER  
(AMERICAN)

FRANCIS SCOTT KEY  
(1779-1843)

SAMUEL ARNOLD  
(1740-1802)

Con spirito

**VOICE**

1. Oh! say, can you see by the dawn's ear - ly light, What so  
2. On the shore dim - ly seen thro' the mist of the deep, Where the  
3. And where is that band who so vaunt-ing - ly swore. Mid the  
4. Oh! thus be it ev - er when free-men shall stand Be -

**PIANO**

proud - ly we hail'd at the twi-light's last gleam-ing, Whose stripes and bright  
foe's haugh-ty host in dread si-lence re - pos - es, What is that which the  
hav - oc of war and the bat-tle's con - fu - sion, A home and a  
tween their loved home and the war's des - o - la - tion; Blest with vic - try and

stars thro' the per - il - ous fight, O'er the ram - parts we watch'd, were so  
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -  
coun - try they'd leave us no more? Their blood has wash'd out their foul  
peace, may the heav'n-res-cued land Praise the Power that hath made and pre -

gal - lant - ly stream - ing; And the rock - ets' red glare, the bombs burst - ing in  
ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first  
foot-step's pol - lu - tion; No ref - uge could save the hire - ling and  
served us a na - tion. Then con - quer we must, when our cause it is

air, Gave proof thro' the night, that our flag was still there!  
beam, In full glo - ry re - flect - ed, now shines in the stream:  
slave From the ter - ror of flight or the gloom of the grave.  
just, And this be our mot - to: "In God is our trust."

Oh! say, does that star - span - gled ban - ner yet  
'Tis the star-span - gled ban - ner oh! long may it  
And the star-span - gled ban - ner in tri - umph doth  
And the star-span - gled ban - ner in tri - umph shall

wave, O'er the land of the free and the home of the brave!  
wave, O'er the land of the free and the home of the brave!  
wave, O'er the land of the free and the home of the brave!  
wave, While the land of the free is the home of the brave!

BATTLE HYMN OF THE REPUBLIC  
(AMERICAN)

JULIA WARD HOWE (1819- )

AIR, "JOHN BROWN'S BODY"  
Arr. by Charles Fonteyn Manney

In march time      *mf*

**VOICE**

1. Mine eyes have seen the glo - ry of the

**PIANO**

com - ing of the Lord: He is tram - pling out the vin - tage where the

grapes of wrath are stored; He hath loosed the fate - ful light - ning of His

ter - ri - ble swift sword. His truth is march - ing on.

*Refrain*

Glo - ry! Glo - ry Hal - le - lu - jah!      Glo - ry! Glo - ry! Glo - ry Hal - le - lu - jah!

Fine

Glo - ry! Glo - ry Hal - le - lu - jah!      His truth is march - ing on.

Fine

2. I have seen Him in the watch - .fires of a  
 3. I have read a fier - y gos - pel writ in  
 4. He has sound - ed forth the trump - et that shall  
 5. In the beau - ty of the lil - ies Christ was



hun - dred cir - cling camps, They have build - ed Him an al - tar in the  
 bur - nish'd rows of steel: "As ye deal with my con-tem - ners, so with  
 nev - er call re - treat; He is sift - ing out the hearts of men be -  
 born a - cross the sea, With a glo - ry in His bos - om that trans-



eve - ning dews and damps; I can read His right - eous sen - tence by the  
 you my grace shall deal; Let the He - ro born of wo - man crush the  
 fore His judg - ment seat: Oh, be swift, my soul, to an - swer Him! be  
 fig - ures you and me: As He died to make men ho - ly let us

*Refrain*

dim and flar - ing lamps: His day is march - ing on.  
 ser - pent with his heel, Since God is march - ing on.  
 ju - bi - lant, my feet! Our God is march - ing on.  
 die to make men free, While God is march - ing on.

*Refrain*

**DIXIE'S LAND**  
(AMERICAN)

Words and Music by  
DAN. D. EMMETT

Arr. by Charles Fonteyn Manney

With spirit.

*p*

**VOICE**

**PIANO**

1. I—  
2. Old—  
3. His—

*p*

way! Dix - ie Land. In \_\_\_ Dix - ie Land whar  
 way! Dix - ie Land. But when he put his \_\_\_  
 way! Dix - ie Land. Old Mis - sus act - ed de

I was born in Ear - ly in one frost - y morn - in. Look a -  
 arm a - round 'er He smild as fierce as a for - ty pound-er. Look a -  
 fool- ish part And died for a man dat broke her heart... Look a -

*f*

way! Look a - way! Look a - way! Dix - ie Land.  
 way! Look a - way! Look a - way! Dix - ie Land.  
 way! Look a - way! Look a - way! Dix - ie Land.

*Refrain*

*f* (3)

Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In \_\_\_\_\_

*mf*

Dix - ie Land I'll took my stand, To lib' an' die in Dix - ie, A -

way, A - way, A - way down south in Dix - ie, A -

*D. C.*

way, A - way, A - way, down south in Dix - ie.

*D. C.*

## MARCH OF THE MEN OF HARLECH

(WELSH)

OLD TUNE (1468)  
Arr. by J. B. Wekerlin

Tempo di Marcia

**VOICE**

**PIANO**

*mf with energy*

Ech - oes loud - ly wak - ing, Hill and val - ley shak - ing,  
See they now are fly - ing! Dead are heap'd with dy - ing!

*f*

Till the sound spreads wide a - round, The Sax - on's cour - age break-ing. Your  
O - ver might hath tri - umph'd right, Our land to foes de - ny - ing, Up -

*rit.*

foes on ev - 'ry side as-sail - ing For - wards press with heart un - fail - ing,  
on their soil we nev - er sought them, Love of con - quest hith - er brought them,

*a tempo*

*f*

Till in - va - ders learn with quail - ing, Free-men nev - er yield.  
But this les - son we have taught them "Cam - bria ne'er can yield"

*ff*

*a tempo*

*ff*

## THE WATCH ON THE RHINE

(Die Wacht am Rhein)  
(GERMAN)

Translated by Natalia Macfarren

CARL WILHELM  
(1815-1873)

In march time

VOICE

PIANO

1. Like gath - 'ring thun - der spreads a cry, Like  
2. The tid - ings flash through mil - lion hearts, From  
3. While through my veins the life is poured, As  
4. Pro - claim the vow from shore to shore, Let

clash of arms when bat - tle's nigh, The Rhine, there's dan - ger to the  
mil - lion flam - ing eyes it darts: Our val - iant sons, in dan - ger  
long as I can hold a sword, No stran - ger shall our land de -  
ban - ners wave and can - non roar, The Rhine! the love - ly Ger - man

Rhine: Who'll shield it from the foe's de - sign.  
strong, Will guard our hal - low'd stream from wrong! } Dear  
spoil, No foe - man des - e - crate our soil. }  
Rhine, To keep it, Ger - mans all com - bine.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of four systems of five measures each. The lyrics are as follows:

Fa - ther - land, no fear be thine, Dear Fa - ther - land, no

fear be thine. Stead - fast and true we guard our Ger - man

Rhine, Stead - fast and true we guard our Ger - man Rhine.

The score includes dynamic markings such as >, f, ff, and v, and various slurs and grace notes.

## A SAFE STRONGHOLD

(Ein' feste Burg)

(GERMAN)

English version by THOMAS CARLYLE

MARTIN LUTHER  
(1483-1546)

VOICE

1. A safe strong - hold our God is still, A  
2. By force of arms we noth - ing can, Full  
3. And were this world all dev - ils o'er And  
4. God's word, for all their craft and force, One

PIANO

trust - y shield and — weap - on: He helps us clear from  
soon were we down - rid - den. But for us fights the  
watch - ing to de - vour — us, We lay it not to  
mo - ment will not — lin - ger. But spite of hell, shall

ev' - ry ill That hath us now over - tak - en.  
prop - er man, Whom God Him - self hath bid - den.  
heart so sore Not they can o - ver - pow'r - us.  
have its course 'Tis writ - ten by His fin - ger.

The an - cient prince of hell Hath ris'n with  
 Ask ye who is this same? Christ Je - sus  
 And let the prince of ill Look grim as  
 And though they take our life, Goods, hon - or,  
  
 pur - pose fell; Strong mail of craft and pow'r He wear - eth  
 is His name. The Lord Sa - ba - oth's Son. He and no  
 e'er he will, He harms us not a whit; For why? His  
 chil - dren, wife, Yet is their prof - it small; These things shall  
  
 in - this hour. On earth is not his fel - low.  
 oth - er one Shall con - quer in the bat - tle.  
 doom is writ - A word shall quick - ly slay him.  
 van - ish all - The city of God re - main - eth.

## WE PRAISE THEE, LORD

(RUSSIAN)

J. FRANK

ALEXIS von LVOFF  
(1799-1870)

Maestoso

**VOICE**

1. We praise Thee, Lord, — with ear - liest morn - ing -  
 2. Thy Chris - ten - dom is sing - ing night and  
 3. Thy Name su - preme, — Thy king - dom in us

**PIANO**

ray; We praise Thee with the glow-ing light of day.  
 day "Glo - ry to Him, the might - y God for aye,  
 dwell, Thy will con - strain and feed and guide us well:

*mf*

All things that live and move, by sea and land, For  
 By whom, through whom, in whom all be - ings are!" Grant  
 Guard us, re - deem us in the e - vil hour; For

*cresc.*

ev - er — ready at Thy serv - ice stand.  
 us to — ech - o on the song a - far.  
 Thine the glo - ry, Lord, and Thine the power.

*ff*

THE MARSEILLAISE  
 (La Marseillaise)  
 (FRENCH)

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Arr. by FRANÇOIS GUERIN

Written on the night of April 24, 1792  
 Words and Music by  
 ROUGET DE L'ISLE

**Allegro marziale**

**VOICE**

1. Ye sons of France a-wake to glo - ry, Hark, hark, what  
 2. With lux - u - ry and pride sur - round - ed, The vile in -  
 3. O Lib - er - ty! can Man re - sign thee? Once hav - ing

**PIANO**

myr-iads bid you rise. Your chil - dren, wives and grand - sires  
 sa-tiate des - pots dare, Their thirst of gold and power un -  
 felt thy gen - 'rous flame, Can dun - geons, bolts and, bars con -

hoar - y, Be-hold their tears and hear their cries, Be-hold their  
 bound - ed, To mete and vend the light and air. To mete and  
 fine thee? Or whips thy no - ble spir - it tame? Or whips thy

tears and hear their cries: Shall hate - ful ty - rants mis - chief  
 vend the light and air. Like beasts of bur - den would they  
 no - ble spir - it tame? Too long the world has wept, be -

breed - ing, With hire - ling host, a ruf - fian band, Af -  
 load us; Like Gods, would bid their slaves a - dore; But  
 wail - ing That false - hood's dag - ger ty - rants wield, But

fright and des - o - late the land, While peace and lib - er - ty lie  
 man is man and who is more, Then shall they long - er lash and  
 free - dom is our sword and shield, And all their arts are un - a -

bleed - ing? To arms, to arms, ye brave, Tha -  
 goad us? } vail - ing.

veng - ing sword un - sheath! March on! march on!

All hearts re - solved On vic - - to-ry or

death. March on! march on! All hearts re -

solved On vic - - to-ry or death!

RIEGO'S HYMN  
(SPANISH)

Words adapted by GEORGE GOULD

In march time

VOICE

Our coun - try is call - ing Her sons to her side: In

PIANO

death, or as vic - tors With her well a - bide.

1. The fires of fierce in - va - sion Are flam - ing thro' the  
 2. Our fa - thers faced the foe - men Who crossed the heav - ing  
 3. Then has - ten to de - fend her From hosts of the in -

moun - tains. They red - den rocks and foun - tains With their un-love - ly  
 wa - ter, Thro' cen - tu - ries of slaugh - ter They drove them home a -  
 va - der; A slave they would have made her, We'll prove that she is

NATIONAL AIR (about 1820)  
Arr. by Charles Fonteyn Manney

*f*

light. Our hearts need no per - sua - sion, From ev - 'ry hill and  
gain. From days of pike and bow - men And knights with shield and  
free! No yield - ing, no sur - ren - der! But for - ward, surf - like

*marteillato*

val - ley The sons of Spain will ral - ly, And  
ar - mor, No con - quer - or could harm - her, Or  
dash - ing, Till free - dom's fires are flash - ing From

hur - ry to the fight.  
bow the heart of Spain.  
moun - tain top to sea. } Our coun - try is call - ing Her sons to her

rit.

D.S.

side In death, or as vic - tors With her we'll a - bide.

rit.

D.S.

# AUSTRIAN NATIONAL HYMN

(Gott erhalte Franz den Kaiser)

Original words by

LAURENZ LEOPOLD HASCHKA  
English words by C.F.M.FRANZ JOSEF HAYDN  
(1732-1809)

Poco adagio

**VOICE**

1. God pre - serve our no - ble na - tion, Bless our ru - lers good and  
2. O - ver bloom-ing fields and meadows, Our do - main ex-tends a -

**PIANO**

great; Might - y peo - ple, free, u - nit - ed, We thy glo - ry cel - e -  
far; Of our State the no-blest pil - lars Right-eous - ness and mer - cy

brate! Love shall keep us un - di - vid - ed, Loy - al to our sov - 'reign  
are. Free-dom o - ver all ex - tend - ed Beams ef - ful - gent as a -

state, Love shall keep us un - di - vid - ed, Loy - al to our sov - 'reign state.  
star, Free-dom o - ver all ex - tend - ed Beams ef - ful - gent as a star.

## CAROLS

GOOD KING WENCESLAUS  
(OLD ENGLISH)

Words by Dr. NEALE

*Traditional*

**VOICE** *Briskly*

PIANO

1. Good King Wen-ces-laus look'd out, On the Feast of Ste-phen, When the snow lay  
2. Hith - er, page, and stand by me, If thou know'st it tell - ing, Yon-der peas-ant,  
3. Bring me flesh and bring me wine, Bring me pine logs hith - er. Thou and I will

round a-bout Deep and crisp and e - ven. Bright-ly shone the moon that night Though the frost was  
who is he? Where and what his dwell-ing! Sire, he lives a good league hence Un - der-neath the  
see himdine When we bear them thith- er. Page and mon-arch forth they went, Forth they went to-

cru-el, When a poor man came in sight Gath-ring win-ter fu - - el.  
mountain: Right a-gainst the for - est fence. By Saint Ag - nes' foun - - tain.  
geth-er, Through the rough wind's wild la-ment And the bit-ter weath - - er.

**4.**  
Sire, the night is darker now,  
And the wind blows stronger;  
Fails my heart, I know not how,  
I can go no longer.  
Mark my foot-steps, good my page,  
Tread thou in them boldly,  
Thou shall find the winter's rage  
Freeze thy blood less coldly.

**5.**  
In his master's step he trod,  
Where the snow lay dinted,  
Heat was in the very sod  
Which the Saint had printed.  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor  
Shall yourselves find blessing.

## THE FIRST NOWELL

(OLD ENGLISH)

*Traditional*

Steadily

**VOICE**

1. The first Now - ell the An - gel did  
2. They look - ed up and saw a  
3. And by the light of that same  
4. This star drew nigh to the North -

**PIANO**

say, Was to cer - tain poor shep - herds in fields as they  
star, Shin - ing in the East be - yond them  
star. Three wise men came from coun - try  
west. O'er Beth - le hem it took its

lay. In fields where they lay keep - ing their  
far. And to the earth it gave great  
far. To seek for a King was their in -  
rest; And there it did both stop and

sheep On a cold win - ter's night, that was so deep.  
light, And so it con - tin - ued, both day and night.  
tent, And to fol - low the Star wher - ev - er it went.  
stay, Right o - ver the place where Je - sus lay.

*Chorus*

Now - ell, Now - ell, Now - ell, Now -

ell, Born is the King of Is - ra - e1.

5.

Then entered in those wise men three,  
Full reverently upon their knee,  
And offered there in his presence  
Their gold and myrrh and frankincense.  
*Chorus*

6.

Then let us all with one accord  
Sing praises to our Heavenly Lord,  
That hath made heaven and earth of naught  
And with his blood mankind hath bought.  
*Chorus*

## THE MANGER THRONE

(ENGLISH)

W. C. DICKS

C. STEGGALL, Mus.Doc.

Not slow

VOICE      Not slow

PIANO

1. Like sil - ver lamps on a dis - tant shrine, The  
 2. Nev - er fell mel - o-dies half so sweet As  
 3. The stars of heav'n still shine as at first, They

stars are spark - ling bright; The bells of the cit - y of  
 those which fill the skies, And nev - er a pal - ace shone  
 gleamed on this won-der-ful night, The bells of the cit - y of

God ring out For the Son of Ma - ry was born to-night. The  
 half so fair, As the Man - ger bed where our Sav - iour lies. No  
 God peal out, And the An - gels song still rings in the height, And

gloom is past, and the morn at last Is com-ing with o - rient light.  
 night in the year is half so dear, As this which has end - ed our sighs.  
 love still turns where the God-head burns Hid in flesh from flesh - ly sight.

**WHEN CHRIST WAS BORN**  
(ENGLISH)

Words from Harleian MSS

A. H. BROWN

In moderate time

VOICE

1. When Christ was born of\_\_\_\_ Ma - ry\_\_\_\_ free, In  
2. Herds-men be - held these\_\_\_\_ an - gels bright To  
3. The King is come to\_\_\_\_ save man - kind

PIANO

Beth - le - hem, that fair cit - ie, An - gels sang there with  
them ap - pear - ing with great light. Who said "God's Son is  
As in Scrip - ture truths we find, There - fore this song we

mirth and glee, "In ex - cel - sis\_\_\_\_ Glo - ri - a"  
born to night In ex - cel - sis\_\_\_\_ Glo - ri - a"  
have in mind, "In ex - cel - sis\_\_\_\_ Glo - ri - a"

*Chorus*

In ex-cel-sis Glo-ri-a, In ex-cel-sis Glo-ri-a,  
In ex-cel-sis Glo-ri-a, In ex-cel-sis Glo-ri-a.

### THE THREE KINGS OF ORIENT (AMERICAN)

*Words and music by  
J. H. HOPKINS*

Slow and measured

VOICE

1. We three Kings of O-ri-ent are: Bear-ing gifts, we  
2. Born a King on Beth-le-hem's plain, Gold I bring to  
3. Frank-in-cense to of-fer have I, In-cense owns a  
4. Myrrh is mine, its bit-ter per-fume Breathes a life of

PIANO

trav-erse a - far, Field and foun-tain, moor and moun-tain,  
crown Him a - gain, King for ev-er, ceas-ing nev-er,  
De-i-ty nigh. Pray'r and prais-ing, all men rais-ing,  
gath-er-ing gloom; Sor-rwing, sigh-ing, bleed-ing, dy-ing,

*Chorus*

Fol - low - ing yon - der star.  
O - ver us all to reign.  
Wor - ship Him, God most high.  
Seald in the stone - cold tomb.

Star of night, Star with roy - al beau - ty bright, West - ward lead - ing,

still pro-ceed - ing, Guide us to Thy per - fect light.

Glorious now behold Him arise,  
King and God and sacrifice,  
Alleluia, Alleluia,  
Earth to the heav'n's replies.

*Chorus*

# STILLY NIGHT, STARRY AND BRIGHT!

(Stille Nacht, heilige Nacht!)

Original words by JOSEF MOHR  
English version by Dean Farrar

(GERMAN)

FRANZ GRUBER (1818)

Slowly

**VOICE**

1. Still - y night! star - ry and bright! All is calm,  
2. Ho - ly night! star - ry and bright! Shep - herds first  
3. Star - ry night! still - y and bright! Son of God,

Vig - ils keep, On - ly the ho - ly and hum - ble pair,  
heard the strain, Heard the an - gels' glo - rious song,  
fair as morn, Beams the love i' Thy face di - vine!

In - no - cent boy, so heav'n - ly fair, Sleep, in the si - lence,  
Ech - oing loud and clear and long, "Christ in the man - ger  
Now doth the Sun of mer - cy shine, "To us a Son is

sleep, Sleep, in the si - lence, sleep.  
lain, Christ in the man - ger lain!"  
born, To us a Son is born!"

# NURSERY SONGS

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## THE THREE LITTLE KITTENS

(ENGLISH)

NURSERY RHYME

Moderately

**VOICE**

1. There were three lit - tle kit - tens Put  
 2. These three lit - tle kit - tens They  
 3. Go, go, naugh - ty kit - tens, And  
 4. These three lit - tle kit - tens They

**PIANO**

on their mit - tens, To eat some Christ - mas pie.  
 lost their mit - tens, And all be - gan to cry.  
 find your mit - tens, Or you shant have a - ny pie.  
 found their mit - tens, And joy - ful - ly they did cry.

Mew, mew, mew, mew, mew, mew, mew.

5  
 "Oh granny dear!  
 Our mittens are here,  
 Make haste and cut up the pie!"  
 Purr-rr, purr-rr, purr-rr.

# OLD KING COLE

(ENGLISH)

OLD SONG (16th century)

**Boldly**

**VOICE**

Old King Cole was a mer - ry old soul, And a

**PIANO**

mer - ry old soul was he; He called for his pipe, And he

called for his bowl, And he called for his fid - dlers three.

The musical score consists of four staves of music in common time, featuring a treble clef and a bass clef. The key signature is one sharp, indicating G major. The lyrics are integrated into the musical lines.

Ev - 'ry fid - dler he had a fine fid - dle, A

ver - y fine fid - dle had he, Then

twee, tweedle dee tweedly dee, went the fid-dler, Then twee, tweedle dee tweedly

dee, went the fid-dler, And so mer - ry well all be.

# LITTLE MAN AND MAID

(ENGLISH)

NURSERY SONG

Rather fast

**VOICE**

1. There was a lit - tle man And he wood a lit - tle  
2. The lit - tle maid re - plied (Some say a lit - tle

**PIANO**

maid, And he said "Lit - tle Maid, will you wed, wed,  
sighed, "But what shall we have to eat, eat,

wed? I have lit - tle more to say Than will you, yea or  
eat? Will the love that you're rich in Make a fire in the

nay?" For least said is soon - est men - ded, ded, ded, ded?"  
kitch - en, Or the lit - tle god of love turn the spit, spit, spit?"

## LAVENDER'S BLUE

(ENGLISH)

## TRADITIONAL NURSERY RHYME

**VOICE** Fairly fast

1. Lav - en - der's blue, did - dle,did - dle! Lav - en - der's green;  
2. Call up your men, did - dle,did - dle! Set them to work;  
3. Some to make hay, did - dle,did - dle! Some to cut corn;

**PIANO**

*last verse rall.*

When I am King, did - dle, did - dle! You shall be queen.  
Some to the plough, did - dle, did - dle! Some to the cart.  
While you and I, did - dle, did - dle! Keep our - selves warm.

# THE LOST CHICKEN

(GERMAN)

*Written for the children of  
Robert and Clara Schumann*

JOHANNES BRAHMS

*Con moto*

VOICE

PIANO

Have you seen my lit - tle chick - a - bid - dy?  
Don't be an - gry, dar - ling moth - er!  
Thro' the town in tears I'm roam - ing,  
Moth - er dear, we must en - tice her.

My poor head grows faint and giddy.  
I'll soon run and buy another.  
Here's my poor lost chick-a-biddy coming.  
With some crumbs or some-thing nicer.

Oh! poor chick - a - bid - dy, where's she gone?  
Oh! poor chick - a - bid - dy, where's she gone?  
Oh! poor chick - a - bid - dy, where's she gone?  
Come, dear chick - a - bid - dy, come to me,

All a lone! Where's my chick - a - bid - dy gone, gone, gone?  
All a lone! Where's my chick - a - bid - dy gone, gone, gone?  
All a lone! Where's my chick - a - bid - dy gone, gone, gone?  
See, see, see! Such a feast I have for thee!

BAA! BAA! BLACK SHEEP  
(ENGLISH)

## NURSERY DITTY

Fairly fast

VOICE      PIANO

"Baa! Baa! Black sheep, have you an - y wool?"   "Yes, kind"

Sir, I've three bags full;      One for my mas - ter, and

one for my dame, But none for the lit-tle boy that lives down the lane.

\*LUCY LOCKET  
(ENGLISH)

The music ascribed to Dr. ARNE  
(1710 -1778)

In moderate time

VOICE      PIANO

Lucy Lock-et lost her pock-et, Kit - ty Fish - er found it: But

ne'er a pen - ny was there int, Ex - cept the bind - ing round it.

## SWALLOW, GOOD BYE

*English words by*  
EDWARD THATCHER

(Liebchen, ade!)

GERMAN FOLKSONG

Moderately slow

VOICE     

1. Swal-low, good bye!                    Why must you fly?  
 2. Swal-low, don't go!                    Stay through the snow,

PIANO     

June of an - oth - er year,               You'll find me wait - ing here,  
 Snow-flakes you'll love to see,           Fall - ing so mer - ri - ly,

Swal - low, good bye!                    Why must you fly?  
 Swal - low, don't go!                    Stay through the snow.

## THE LITTLE COCK-SPARROW

(IRISH)

English nursery rhyme

OLD IRISH AIR: "Garryowen"

PIANO

Lively

*S*

1. A\_\_\_\_ lit - tie cock-spar-row sat on a high tree, A\_\_\_\_  
 2. A\_\_\_\_ naugh - ty boy with a bow\_\_\_\_ and ar - row, A\_\_\_\_  
 3. For this lit - tie cock-spar-row would make a nice stew, For this  
 4. "Oh, no" says cock-spar-row, "I won't make a stew, Oh,\_\_\_\_

*S*

lit - tie cock-spar-row sat on a high tree, A\_\_\_\_ lit - tie cock-spar-row sat  
 naugh - ty boy with a bow\_\_\_\_ and ar - row, A\_\_\_\_ naugh - ty boy with a  
 lit - tie cock-spar-row would make a nice stew, For this lit - tie cock-spar-row would  
 no"says cock-spar-row, "I won't make a stew, Oh,\_\_\_\_ no"says cock-spar-row, "I

on a high tree, And he chirruped, he chirruped so mer - ri - ly.  
 bow\_\_\_\_ and ar - row, De - ter-mined to shoot this lit - tie cock-spar-row.  
 make a nice stew, And his gib - lets would make a nice lit - tie pie too.  
 won't make a stew," And he flut-tered his wings and a - way he flew.



**THE MULBERRY BUSH**  
(ENGLISH)

OLD NURSERY TUNE

Lively

**VOICE**

Here we go round the mul-berry bush, the mul-berry bush, the  
mul-berry bush:  
Here we go round the mul-berry bush, All  
on a frosty morn-ing. This is the way we clap our hands,  
This is the way we  
clap our hands, All on a frosty morn-ing.

**PIANO**

## THE GARDEN

201

SPANISH CHORAL GAME  
Arr. by Katherine Lee Bates

With spirit

**VOICE**

The gar-den of our house, it is the fun-niest gar-den yet, For

**PIANO**

when it rains and rains and rains, The gar-den it is wet; And now we

bow, Skip back and then ad - vance, For who know how to make a bow

Know how to dance. A B C A B C D E F G H I J, If your  
C A B C K L M N O P Q, If you

wor-ship does not love me Then a bet-ter bod-y may. A B  
think you do not love me I am sure I don't love you.

1.           2.

## IN THE SPRING

(Sur le pont d'Avignon)

## OLD FRENCH NURSERY SONG

In moderate time

VOICE      *mf*

In the spring, how they sing, Danc-ing gai-ly, danc-ing

PIANO      *mf*

*Fine*

gai-ly, In the spring, how they sing, Danc-ing gai-ly whilst they sing.

*Fine*

*D.C.*

The gen - tle - men do this way, Then a - gain do that way.

*D.C.*

Directions. While saying "The gentlemen do this way" the children imitate a gentleman's bow and resume the song — continuing by repeating names of trades: shoemakers, laundry-maids etc., whose gestures they imitate.

# ULLABIES

203

## SOFTLY SLEEP THOU

(Schlafe, schlafe, holder, süsser Knabe)

Poet unknown  
Translated by C.F.M.

(GERMAN)

FRANZ SCHUBERT, Op.98, N°2  
(1797-1828)

Slowly

**VOICE**

1. Soft - ly sleep - thou, my be - lov - ed treas - ure,  
 2. Were thy slum - ber, in the grave's dark shad - ow,  
 3. Slum - ber, slum - ber, in thy down-y— cra - dle,

**PIANO**

pp

Gen - tly rock'd — by moth - er's lov - ing hand.  
 Still should guard — thee there thy moth - er's arm;  
 Moth - er soft - ly sings a lul - la - by.

Rest, and peace - ful, hap - py dream - ing May'st thou find - in  
 All good wish - es, heart's fond yearn - ing Keep thee safe - from  
 Soon thou'll wak - en, warm and ro - sy, When the sun - is

child-hood's slum - ber - land.  
 ev - 'ry pain and harm - shin - ing in the sky.

O CAN YE SEW CUSHIONS  
(HIGHLAND SCOTCH)

TRADITIONAL MELODY  
Arr. by Malcolm Lawson

**Slowly**

**VOICE**

**PIANO** { *p and very smooth*

1. O  
2. Now  
3. Sing

The musical score consists of five systems of music. System 1: Vocal part starts with a rest, followed by a melodic line. Piano part has sustained notes. System 2: Vocal part begins with 'can ye sew'. Piano part has sustained notes. System 3: Vocal part continues with 'cush - ions'. Piano part has sustained notes. System 4: Vocal part continues with 'And can'. Piano part has sustained notes. System 5: Vocal part continues with 'ye sew sheets'. Piano part has sustained notes. System 6: Vocal part continues with 'And hush - a - baw'. Piano part has sustained notes. System 7: Vocal part continues with '1am - mie'. Piano part has sustained notes. System 8: Vocal part continues with 'And hush - a - baw'. Piano part has sustained notes. System 9: Vocal part continues with 'dear, Now'. Piano part has sustained notes. System 10: Vocal part continues with 'Does'. Piano part has sustained notes.

*In a crooning fashion p*

can ye sew cush - ions And can ye sew sheets, And  
hush - a - baw, 1am - mie, And hush - a - baw, dear, Now  
bal - 1a 1oo, 1am - mie, Sing bal - 1a - 1oo, dear, Does

can ye sing bal - 1a - 1oo when the bairn - ie greets? And  
hush - a - baw, 1am - mie Thy min - nie is here. The  
wee lammie ken That its dad - die's no' here? Yere

cresc.

hie and baw bird - ie, and hie and baw lamb. And  
wild wind is rav - in', Thy min - nie's heart's sair, The  
rock - in' fu' sweet - ly On mam - mie's warm knee, But

*dim.*

A little quicker

*dim.*

*pp*                      *rit.*                      *3rd time Fine*                      *1st and 2nd time D.C.*

O HUSH THEE, MY BABY  
(LOWLAND SCOTCH)

SIR WALTER SCOTT

CLARA MACIRONE

In moderate time



1. O hush thee, my ba - by, Thy sire is a  
2. O fear not the bu - gie Though loud - ly it  
3. O hush thee, my ba - by, The time soon will

PIANO



knight, Thy moth - er a la - dy, Both love - ly and  
blows, It calls\_ but the ward - ens That guard\_ thy re -  
come, When thy sleep shall be bro - ken By trump - et and



*cres* bright. The woods and the glens From the tow'r which we  
pose; Their bows would be bend - ed, Their blades would be  
drum; Then hush - thee, my dar - ling, Take rest while you

see; They all are be - long - ing, Dear ba - by, to  
 red, Ere the step of a foe - man, Draws near thy  
 may, For strife comes with man - hood, And wak - ing with

rall.

thee.  
bed.  
day. }      O ho - ro, i - ri - ri, ca - dul — gu

colla voce

f

lo, O ho - ro, i - ri - ri, ca - dul — gu lo.

## GUARDIAN ANGELS

(Kinderwacht)

(GERMAN)

ROBERT SCHUMANN, Op.79, N° 21  
(1810-1856)

Simply

**VOICE**

1. When chil - dren lay them down to sleep, Two  
2. But when they wake at dawn of day, The

**PIANO**

*cresc.*

an - gels come, their watch to keep, Cov - er them up,  
two bright an - gels go a - way; Rest from their work of

*cresc.*

safe - ly and warm, Ten - der - ly shield them from  
care — and love, For God — Him - self keeps —

ev - 'ry harm.  
watch a - bove.

## CRADLE SONG

(Wiegenlied)

KARL SIMROCK

(GERMAN)

209

\*Translated by Arthur Westbrook

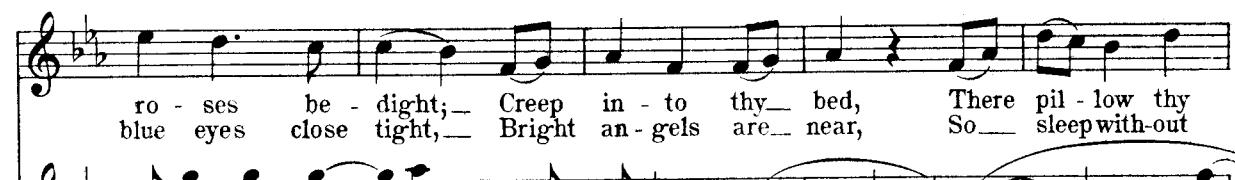
JOHANNES BRAHMS, Op. 49, No 4

With gentle motion

VOICE



PIANO



head. If God will thou shalt wake, When the morn - ing doth  
fear. They will guard thee from harm, With fair dream-lands sweet



break, If God will thou shalt wake, When the morn - ing doth break.  
charm, They will guard thee from harm, With fair dream-lands sweet charm.



## SLEEP, BABY, SLEEP

(Schlaf', Kindlein, schlaf)

(GERMAN)

*Words from  
"Des Knaben Wunderhorn"  
Translated by Elizabeth Prentiss*

POPULAR LULLABY  
Arr. by Charles Fonteyn Manney

With gentle motion

**VOICE**

1. Sleep, ba - by,  
2. Sleep, ba - by,  
3. Sleep, ba - by,

**PIANO**

sleep, Thy fa - ther watch-es his sheep; Thy  
sleep, The large stars are the sheep; The  
sleep, The Sav - iour loves His sheep, He

moth-er is shak-ing the dream - land tree, And down falls a lit - tle  
lit - tle stars are the lambs, I guess, And the bright moon is the  
is the Lamb of God on high, Who for our sakes came

dream on thee, Sleep, ba - by, sleep.  
shep - herd - ess, Sleep, ba - by, sleep.  
down to die! Sleep, ba - by, sleep.

*dim.*

*dim.*

\* *Led.*

## DREAM-BABY

(Schlaf in gute Ruh')

211

English words by E.Thatcher

GERMAN LULLABY  
Arr. by Charles Fonteyn Manney

Slowly and softly

VOICE      *mf*

1. Now, my ba - by, now!      Peace is on - thy brow.  
 2. There, my dar - ling, there!      Sweet the eve - ning air.

PIANO      *mf*

Peace the stars shed down on thee;      Soft the peace en - fold-eth thee.  
 Soft the breeze comes over the plain,      Swing-ing blue - bells aft - er rain.

cresc.  
 What those twin - ing bands shall sev - er,      What this heart can trou - ble ev - er?  
 Who those fair - y bells is ring - ing,      Who comes tramp-ing, call - ing, sing - ing?

*f*      *rit.*      *pp*  
 While I watch that star - lit brow,      Now, my ba - by, now! \_\_\_\_\_  
 Shall he find a jew - el rare?      There, my ba - by, there! \_\_\_\_\_

**LITTLE COSSACK**  
(RUSSIAN)

POPULAR LULLABY  
Arr. by Charles Fonteyn Manney

In moderate time; not slow

VOICE     

PIANO

1. Sleep, ah, sleep, my darling  
2. All too soon wilt thou be

ba - by, Su, su, lul - la - by;  
learn - ing Of a war - rior's life;

See, the moon is watch - ing  
With the gun, and pranc - ing

o'er thee, Peace - ful - ly on high.  
war - horse Mov - ing to the strife.

Thou shalt hear a wondrous  
Sad - dle, bri - dle, all my

*p*

sto - ry, Close each wake - ful eye,  
ba - by Shall have by - and bye,

And a song as well I'll  
Now, my dar - ling, thou must

sing thee, Su, su, lul - la - by.  
slum - ber, Su, su, lul - la - by.

D.D. \*

## DORMI

(Sleep, sweet babe)

Mediaeval Latin words  
English words by Samuel Taylor Coleridge

(CHILEAN)

POPULAR LULLABY  
Arr. by Charles Fonteyn Manney

Rather slowly

**VOICE**

**PIANO**

*p* Tenderly

Dor - mi Je - su, ma - ter  
Sleep, sweet babe, my cares be -

ri - det — Quae tam dul - cem sum-mum vi - det,  
guil - ing, — Moth - er be - side thee is smil - ing,

Si non dor - mis, ma - ter plo - rat —  
If thou sleep not moth - er mourn - eth,

In - ter fi - la can-tans o - rat. —  
Sing - ing as her wheel she turn - eth. —

Dor - mi Je - su, blan - du - le!  
Sleep, dar - ling, ten - der - ly,

Blan - de ve - ni, som - nu - le  
Come, slum - ber, balm - i - ly,

Dor - mi Je - su, blan - du - le!  
Sleep, dar - ling, ten - der - ly,

Blan - de ve - ni, som - nu - le.  
Come, slum - ber, balm - i - ly.

**DODO, BABY, DO**  
(Dodo, l'enfant, do)

*English version by C.F.M.*

**OLD FRENCH LULLABY**  
Arr. by Charles Fonteyn Manney

Slowly and softly throughout

**VOICE**

Do - do,  
ba - by, do, Soon my pet to sleep will go. Do - do, ba - by, do, Soon my pet to  
sleep will go. Yon - der by the ro - ses, See, the white hen do - zes,  
She will have a wee chick for you, If you sleep as good chil - dren do. Do - do,  
Lit - tle chick is sleeping, Do - do, slum - ber, ba - by mine.

# ROUNDS, CATCHES AND PART-SONGS

217

## HAVE YOU HEARD THE NEWS?

(CATCH)

*(Very slowly until all the parts have entered, then quicken to Allegro)*

1 Have you heard the news, the lat - est news? Tis dread - ful to re - late.

2 A - las! A - las! and well-a - day! a - las!

3 What news? What news? Tell us quick our fate! a - las!

4 Sad news! Sad news! a - las! Sad news!

5 The Dutch, the Dutch, the Dutch have ta - ken Hol - land.

## SCOTLAND'S BURNING

(CATCH)

1 Scot - land's burn - ing, Scot - land's burn - ing,

2 Pour on wa - ter, pour on wa - ter,

3 Fi - re! fi - re!

## GOOD NIGHT

(ROUND)

1 Good - night to you all, and sweet be your sleep:

2 May an - gels a - round you their si - lent watch keep:

3 Good - night, good - night, good - night, good - night.

**SUMMER IS A-COMING IN**  
 (CANON)

OLD ENGLISH (13<sup>th</sup> century)  
 Arr. by Gerard Barton

Rather slowly and smoothly

1st VOICE

Sum - mer is a - com - ing in: \_\_\_ Loud - ly sing Cuck -

2nd VOICE

Sum - mer is a -

PIANO

oo. Grow - eth seed, and blow - eth mead, and

com - ing in: \_\_\_ Loud - ly sing Cuck - oo.

spring - eth wood a - new, Sing Cuck - oo!

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

The musical score consists of five systems of music. 
 System 1: Soprano part starts with "Ewe bleateth aft - er lamb, Low'th aft - er calf the cow:". The bass part follows with "Sing Cuc - koo!". The piano accompaniment provides harmonic support with sustained notes and chords.
 System 2: Continues with "Ewe bleateth aft - er lamb, Low'th". The piano accompaniment includes dynamic markings like forte and piano.
 System 3: Starts with "Bul-lock start - eth, Buck to fern go'th, Mer - ry sing Cuc - koo!". The bass part continues with "aft - er calf the cow:". The piano accompaniment features eighth-note patterns.
 System 4: Continues with "Bul-lock start - eth, Buck to fern go'th,". The bass part continues with "aft - er calf the cow:". The piano accompaniment includes dynamic markings like forte and piano.
 System 5: Continues with "Cuc - koo, Cuc - koo, — Mer - ry sing Cuc - koo, —". The bass part continues with "Mer - ry sing Cuc - koo!". The piano accompaniment includes dynamic markings like forte and piano.
 System 6: Continues with "Mer - ry sing Cuc - koo!". The bass part continues with "Mer - ry sing Cuc - koo, —". The piano accompaniment includes dynamic markings like forte and piano.
 System 7: Continues with "Mer - ry sing Cuc - koo!". The bass part continues with "Mer - ry sing Cuc - koo!". The piano accompaniment includes dynamic markings like forte and piano.

## WHITE SAND AND GRAY SAND (ROUND)

1 White sand and gray sand,  
2 Who'll buy my white sand?  
3 Who'll buy my gray sand?

## CHAIRS TO MEND! (CATCH)

1 Chairs to mend, old chairs to mend,  
2 Mack - er - el, new mack - er - el,  
3 Old rags, a - ny old rags, take

1 Rush or cane - bot-tom'd old chairs to mend, old chairs to mend, New  
2 new mack - er - el, new mack - er - el.  
3 mon-ey for your old rags, a - ny hare skins or rabbit skins.

## THREE BLIND MICE (ROUND)

1 There blind mice,  
2 See how they run!  
3 all ran aft - er the farm - er's wife, Who

Three blind mice,  
See how they run!  
cut off their tails with a carving knife: Did you

Three blind mice,  
See now they run! They  
ever see such a thing in your life as

**AT SUMMER MORN**  
(ROUND)

1 At summer morn the mer - ry lark Her - aids in the day.  
2 At e - ven - tide sad Phil-o - mel Breathes her plain - tive lay.  
3 War - bling sweet - ly All her grief a - way.

**MY DAME HAS A LAME TAME CRANE**  
(ROUND)

1 My dame has a lame tame crane,  
2 My dame has a crane that is lame,  
3 Pray, gen-tle Jane, let my crane that is lame  
4 Eat, and come home a - gain.

OH, WHO WILL O'ER THE DOWNS SO FREE  
 (Two-Part Song)

R.L. PEARSSALL  
 (1795)

In moderate time

1st VOICE

1. Oh, who will o'er the downs so free, Oh,  
 2. I saw her bow'r at twi - light gray, 'Twas  
 3. I prom - is'd her to come at night, With

2nd VOICE

PIANO

who will with me ride,                              Oh, who will up and  
 guard ed safe and sure;                            I saw her bow'r at  
 com - rades brave and true,                        A gal - lant band, with

fol - low me To win a bloom - ing bride? Her  
 break of day, 'Twas guard - ed then no more! The  
 sword in hand, To break her pris - on through. I

*cresc.*

fa - ther he has lock'd the door, Her moth - er keeps the key: But  
var - lets they were all a - sleep, And none was near to see The  
prom - is'd her to come at night, She's wait-ing now for me, And

nei - ther door nor bolt shall part My own true love from me.  
greet - ing fair that pass - ed there, Be - tween my love and me!  
ere the dawn of morn - ing light, I'll set my true love free,

*last verse only*

And ere the dawn of morn - ing light, I'll set my true love free!

*rit.*

*rit.*

**DRINK TO ME ONLY WITH THINE EYES**  
 (Two-Part Song)

BEN JONSON (1573-1637)

 OLD ENGLISH AIR (Date uncertain)  
 Edited by W.A.F.

Very smoothly and rather slow

VOICE      PIANO

PIANC

1. Drink to me on - ly with thine eyes, And I will pledge with  
 2. I sent thee late a ro - sy wreath, Not so much hon - ring,

mine, ——— Or leave a kiss with - in - the cup, — And  
 thee ——— As giv - ing it — a hope that there It

I'll not ask for wine; — The thirst that from the  
 could not with - ered be; — But thou there - on didst

soul doth rise Doth ask a drink di - vine; —  
 on - ly breathe And send'st it back to me; —

But might I of Jove's nec - tar sip I would not change for  
 Since when it grows and smells, I swear, Not of it - self but

thine. — 2. thee. —

FRIAR JOHN  
(CANON)

OLD FRENCH

In moderate time

1st VOICE      Are you sleep-ing, are you sleep-ing, fri - ar John, fri - ar

2nd VOICE      - - - - - Are you sleep-ing, are you

PIANO

John? Ring the bell for mat-ins, ring the bell for mat-ins, ding ding  
sleep-ing, fri - ar John, fri - ar John? Ring the bell for

Fine      D.S.

dong, ding ding dong. Are you sleep-ing, are you sleep-ing, fri-ar  
mat-ins, ring the bell for mat-ins, ding ding dong, ding ding dong. Are you

Fine      D.S.