

79049

BARITONE SONGS.

VOL. I.

IMPERIAL EDITION.

BOOSEY & CO.,

295, REGENT STREET, LONDON, W.;

NEW YORK:

9, East 17th Street;

AND

TORONTO:

Yonge Street.

Stamp: 1912

CONTENTS

TITLES.	WORDS BY	MUSIC BY	PAGE
All through the Night ...	Walter Maynard ...	Old Welsh ...	146
Auf Flügeln des Gesanges ...	Heine ...	Mendelssohn ...	132
Auld lang Syne ...	Burns ...	Scotch ...	186
Beiden Grenadiere (Die) ...	Heine ...	Schumann ...	141
Bell Ringer (The) ...	John Oxenford ...	W. V. Wallace ...	39
Bonnie Banks o' Loch Lomon' ...	... ..	Scotch ...	174
Brave old Oak (The) ...	Chorley ...	E. J. Loder ...	48
Deil's awa wi' th' Exciseman (The)	Burns ...	Scotch ...	178
Devotion ...	M. X. Hayes ...	Schumann ...	100
Diver (The) ...	Douglas Thompson ...	E. J. Loder ...	4
Don Juan's Serenade ...	Rosa Newmarch ...	Tschaiikowsky ...	152
Doppelgänger (Der) ...	Heine ...	Schubert ...	124
Down among the dead Men ...	Dyer ...	XVII. Century .	180
Droop not, young Lover ...	William Hills ...	Handel... ..	90
Erl König (Der) ...	Goethe ...	... } Schubert ...	108
Erl King (The) ...	M. X. Hayes }	
Harp that once (The) ...	Thomas Moore ...	Air "Gramachree" ...	166
Heart of Oak ...	David Garrick ...	Dr. Boyce ...	164
Honour and Arms ...	From "Samson" ...	Handel ...	69
Hundred Pipers (The) ...	Lady Nairne ...	Scotch ...	176
I am a Friar of Orders grey ...	John O'Keefe ...	Reeve ...	59
I am a Roamer ...	Chorley ...	Mendelssohn ...	147
Leather Bottel (The) ...	... ..	XVII. Century .	160
Life that lives for you (A) ...	Lionel Lewin ...	Arthur Sullivan.	8
Litany (German) ...	Jacobi ...	... } Schubert ...	104
Do. (English) ...	May Byron }	
Men of Harlech ...	John Oxenford ...	XV. Century ...	172
Minstrel Boy (The) ...	Thomas Moore ...	Air "The Moreen" ...	168
My Friend ...	F. E. Weatherly ...	A. H. Behrend .	34
Nazareth ...	Chorley ...	Gounod ...	187
Old English Love Song (An) ...	... ..	Frances Allitsen.	50
On Wings of Song ...	Paul England ...	Mendelssohn ...	132
O du mein holder Abendstern	From "Tannhäuser" ...	... } Wagner ..	81
O pure and tender Star of Eve	Paul England }	
Rage, thou angry Storm ...	George Linley ...	Julius Benedict .	75
Revenge! Timotheus cries ...	From "Alexander's Feast" ...	Handel ...	62
Rule Britannia ...	Thomson ...	Dr. Arne ...	184
Scots wha hae ...	Burns ...	Scotch ...	183
Simon the Cellarer ...	Bellamy ...	Hatton ...	26
There was a jolly Miller ...	... ..	XVII. Century .	158
To Anthea ...	Herrick ...	Hatton ...	22
To the Forest ...	F. J. Whishaw ...	Tschaiikowsky ...	86
Two Grenadiers (The) ...	Paul England ...	Schumann ...	141
Vicar of Bray (The) ...	... ..	XVII. Century .	162
Village Blacksmith (The) ...	Longfellow ...	W. H. Weiss ...	29
Vulcan's Song ...	Paul England ...	... } Gounod ...	94
Do (French words)	(From "Philon et Baucis")	... }	
Wanderer (The) ...	M. X. Hayes ...	... } Schubert ...	119
Do. (German words) ...	Schmidt }	
Wanderer's Song ...	M. X. Hayes }	
Wanderlied ...	... ..	Schumann ...	127
What am I, Love, without thee?	F. E. Weatherly ...	Stephen Adams .	2
When in Death I shall calm recline	Thomas Moore ...	Air "The Legacy" ...	170
Widmung ...	Rückert ...	Schumann ...	100
Wolf (The) ...	John O'Keefe ...	Shield ...	54
Wraith (The) ...	May Byron ...	Schubert ...	124
Wreck of the Hesperus (The) ...	Longfellow ...	Hatton ...	14

CLASSIFIED INDEX.

	ENGLISH WORDS BY	PAGE
ADAMS (STEPHEN)—		
What am I, Love, without thee?	<i>F. E. Weatherly</i>	2
ALLITSEN (FRANCES)—		
An old English Love Song ... ..	... ..	50
ARNE (DR.)—		
Rule, Britannia!	<i>Thomson</i>	184
BEHREND (A. H.)—		
My Friend	<i>F. E. Weatherly</i>	34
BENEDICT (JULIUS)—		
Rage, thou angry Storm	<i>George Linley</i>	75
BOYCE (DR.)—		
Heart of Oak	<i>David Garrick</i>	164
GOUNOD—		
Vulcan's Song (with French words)	<i>Paul England</i>	94
Nazareth	<i>Chorley</i>	187
HANDEL—		
Droop not, young Lover	<i>William Hills</i>	90
Honour and Arms	<i>From "Samson"</i>	69
Revenge, Timotheus cries	<i>From "Alexander's Feast"</i>	62
HATTON—		
Simon, the Cellarer	<i>Bellamy</i>	26
To Anthea	<i>Herrick</i>	22
The Wreck of the Hesperus	<i>Longfellow</i>	14
LODER (E. J.)—		
The Brave old Oak	<i>Chorley</i>	48
The Diver	<i>Douglas Thompson</i>	44
MENDELSSOHN—		
I am a Roamer	<i>Chorley</i>	147
On Wings of Song (Auf Flügeln des Gesanges)... ..	<i>Paul England</i>	132
REEVE—		
I am a Friar of Orders grey	<i>John O'Keefe</i>	59
SCHUBERT—		
The Erl King (Der Erl König)	<i>M. X. Hayes</i>	108
Litany (with German words)	<i>May Byron</i>	104
The Wanderer (with German words)	<i>M. X. Hayes</i>	119
The Wraith (Der Doppelgänger)	<i>May Byron</i>	124

	ENGLISH WORDS BY	PAGE
SCHUMANN—		
Devotion (Widmung)	<i>M. X. Hayes</i>	100
The two Grenadiers (Die beiden Grenadiere) ...	<i>Paul England</i>	141
Wanderer's Song (Wanderlied)	<i>M. X. Hayes</i>	127
SHIELD—		
The Wolf	<i>John O'Keefe</i>	54
SULLIVAN (ARTHUR)—		
A Life that lives for you	<i>Lionel Lewin</i>	8
TSCHAIKOWSKY—		
Don Juan's Serenade	<i>Rosa Newmarch</i>	137
To the Forest	<i>F. J. Whishaw</i>	86
WAGNER—		
O pure and tender Star of Eve (O du, mein holder Abendstern)	<i>Paul England</i>	81
WALLACE (W. V.)—		
The Bell-ringer	<i>John Oxenford</i>	39
WEISS (W. H.)—		
The Village Blacksmith	<i>Longfellow</i>	29
<hr/>		
ENGLISH AIRS—		
Down among the Dead Men	<i>Dyer</i>	180
The Leather Bottel ... ..	... ..	160
There was a jolly Miller ... ..	... ..	158
The Vicar of Bray ... ..	... ..	162
IRISH AIRS—		
The Harp that once	<i>Thomas Moore</i>	166
The Minstrel Boy	<i>Thomas Moore</i>	168
When in Death I shall calm recline	<i>Thomas Moore</i>	170
SCOTCH AIRS—		
Auld lang syne	<i>Burns</i>	186
The Bonnie Banks o' Loch Lomon' ... ..	... ..	174
The Deil's awa' wi' th' Exciseman	<i>Burns</i>	178
The hundred Pipers	<i>Lady Nairne</i>	176
Scots wha hae	<i>Burns</i>	183
WELSH AIRS—		
All through the Night	<i>Walter Maynard</i>	146
The Men of Harlech	<i>John Oxenford</i>	174

BARITONE SONGS.

VOL. I.

WHAT AM I, LOVE, WITHOUT THEE?

Words by
F. E. WEATHERLY.

Music by
STEPHEN ADAMS.

Allegretto maestoso.

Voice.

Piano.

f *3* *3*

a piacere

What am I, love, with . out thee, O dear . est heart of

a tempo

mine? A night with . out the moon - light, A gob - let with . out

wine, An o - cean cave with . out a pearl, A

p

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto maestoso'. The piano part features a complex, rhythmic accompaniment with triplets and sixteenth notes. The voice part enters with the lyrics 'What am I, love, without thee, O dearest heart of mine? A night without the moonlight, A goblet without wine, An ocean cave without a pearl, A'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation like accents and slurs. The key signature is one sharp (F#) and the time signature is common time (C).

ring with - out a gem, A king up - on a

cresc.

phan - tom throne, With - out a di - a - dem; A

do

cantabile.
pil - grim wan - d'ring des - o - late, With -

p

- out a star to guide; A

ship with out a rud - der, Up - - on a dark -'ning

tide; A bird that flies from cloud to cloud, And

finds no place of rest. What am I love with -

affrettando

- out thee! O sweet - est heart and best?

a tempo

What am I, love, with out thee, O sweet - est heart and best?

marcato *ad lib.*

a piacere

See what I am with-

dim.

a tempo

- out thee! Then come to me, come soon, I am the voice - less

p

mid - - night, And - thou the song of noon,

I am the wan - d'ring pil - grim, The helm - less ship am I, The

p

wood with - out its mu - sic, The earth with - out its sky. And

cre - scen - do

dim.

cantabile

thou art sun and moon and flow'r, The bea - con and the

p

star, To shine and guide my sight - - less steps, Where

cre - - - - - scen - - - - - do

allargando

love and sweet - ness are; Then

mf

Grandioso.

come in all thy splen - dour, O - - - hear me and for - -

ff

affrettando

- give. See what I am with . . .

a tempo

- out — thee! Look down and make me live!

cres - - cen - - do

deciso

See what I am with - out — thee! Look

ff

ad lib.

down and make me live!

colla voce

ff

A LIFE THAT LIVES FOR YOU.

Words by
LIONEL H. LEWIN.

Music by
ARTHUR S. SULLIVAN.

Allegro animato

Voice.

Piano.

The sweet se - duc - tive

arts That con - quer maid - ens' hearts I nev - er knew.

Detailed description: This is a musical score for a song. It features a voice line and a piano accompaniment. The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction. The third system begins with the vocal line, with the lyrics 'The sweet se - duc - tive' appearing below the notes. The fourth system continues the vocal line with the lyrics 'arts That con - quer maid - ens' hearts I nev - er knew.' The piano accompaniment consists of chords and melodic lines in both hands, with dynamic markings such as 'f' and 'sf'.

a tempo

My win - ing word — and woo - ing glance

a tempo *p* *f*

Are shiv - er'd sword — and shat - ter'd lance,

f

cresc.

And hon - ours wrung from bat - tle's chance, And hon - ours wrung from

cresc.

f *rall.*

bat - tle's chance. But all — But all from love — of

f *rall.* *f* *f* *f* *f* *f*

a tempo

you.

ff

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly silent, with a few notes appearing at the end of the system. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

The second system continues the musical score. The vocal line begins with the word "What" and contains several notes with slurs and accents. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

The third system features the vocal line with the lyrics "need to call you fair, And praise your beauty rare — As all men". The piano accompaniment provides harmonic support with chords and moving lines.

The fourth system contains the vocal line with lyrics "do? 'Tis not the silver tongue, Soft speech and softer". A "cresc." (crescendo) marking is placed above the vocal line. The piano accompaniment also includes a "cresc." marking.

The fifth system shows the vocal line with lyrics "song, That proves the love is strong, The heart is true, The heart —". A "rall." (rallentando) marking is placed above the vocal line. The piano accompaniment also includes a "rall." marking.

p *allegro*

is true; 'Tis not the sil - ver tongue That proves the love is

Andante cantabile.
non troppo lento *p*

true. Nay turn and give that palm — To one who yields be-fore your

charm — A lov - ing heart, a lus - ty arm, A life that lives for

you. Nay turn and give that palm — To one who yields be-fore your

charm — A lo-ving heart, a lus - ty arm, A life that lives, — that lives for

Tempo I.

you Nay turn and give that lit - tle palm,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note 'you' followed by a half note rest, then a quarter note 'Nay', and continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

To one who yields be - fore your charm, A lov - ing

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest before 'To', followed by a quarter note 'one', and continues with a melodic phrase. The piano accompaniment includes a section marked *animato* with a more active piano part.

heart, a lus - ty arm, A lov - ing heart a life

The third system continues the vocal line and piano accompaniment. The vocal line has a half note rest before 'heart', followed by a quarter note 'a', and continues with a melodic phrase. The piano accompaniment includes a section marked *cresc.* and *colla voce* with a forte (*ff*) dynamic marking.

A - life - that lives for you!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note rest before 'A', followed by a quarter note 'A', and continues with a melodic phrase. The piano accompaniment includes a section marked *rall.* and *sf* with a forte (*ff*) dynamic marking.

The fifth system shows the piano accompaniment continuing with chords and moving lines in both hands, concluding the piece.

THE WRECK OF THE HESPERUS.

Words by
LONGFELLOW.Music by
J. L. HATTON.

Allegro.

Voice. It was the schooner Hes - pe - rus That

Piano. *f* *mf*

said in the wintry sea. And the skipper had ta'en his lit - tle daugh - ter To

bear him com - pa - ny. Blue were her eyes, as the fai - ry flax, Her

p

cheeks like the dawn of day, And her bo - som white as the haw - thorn buds That

ope in the month of May. The skipper he stood be - side the helm, With

his pipe in his mouth, And watch'd how the veer - ing flaw did blow The

smoke now west, now south. Then up and spoke an old sai - lor, Had

said the Spanish main, "I pray thee, put in to yon - der port, For I fear a hur - ri -

- cane. Last night the moon had a gold - en ring. But to night no moon we see? The

skipper he blew a whiff from his pipe, And a scornful laugh laugh'd

he. Down came the storm, and

smote a main The vessel in its strength; She

shudder'd and paus'd like a frighted steed, Then leap'd her cable's

length.

Come hither! come hither! my little daughter, And

do not tremble so, For I can weather the roughest gale That ever the wind did

blow? "Dear father! I hear the church bell ring, Oh,

say what may it be? " 'Tis a fog bell on a rock bound coast, We must

steer for the o-pen sea? "Dear

father! I see a gleaming light O say what may it be?" But the

ad lib.

The first system of the musical score. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are "father! I see a gleaming light O say what may it be?" But the". The piano accompaniment consists of two staves, with dynamics ranging from *sf* to *ff*. There are slurs and accents in the piano part, and a fermata over the final note of the vocal line.

father answer'd never a word, A frozen corse was he. Lash'd to the helm all

a tempo

pp colla voce *a tempo* *cresc.*

The second system of the musical score. The vocal line continues with the lyrics "father answer'd never a word, A frozen corse was he. Lash'd to the helm all". The piano accompaniment features a *pp colla voce* marking and a *cresc.* marking. The tempo is marked *a tempo*.

stiff and stark, With his pale face to the skies: The lantern gleam'd thro' the

cresc. *ff*

The third system of the musical score. The vocal line continues with "stiff and stark, With his pale face to the skies: The lantern gleam'd thro' the". The piano accompaniment has a *cresc.* marking and a *ff* dynamic. The piano part features a series of ascending eighth notes.

fall'ing snow On his fix'd and glassy eyes. Then the

più lento

dim. *riten.*

The fourth system of the musical score. The vocal line continues with "fall'ing snow On his fix'd and glassy eyes. Then the". The piano accompaniment is marked *più lento* and includes *dim.* and *riten.* markings. The piano part has a more static, chordal texture.

maid - en clasp'd her hands, and pray'd That sav - ed she might be; And she

pp più lento

The fifth system of the musical score. The vocal line concludes with "maid - en clasp'd her hands, and pray'd That sav - ed she might be; And she". The piano accompaniment is marked *pp più lento* and features long, sustained chords in the left hand.

thought of Him who still'd the waves On the lake of Gal - li - lee. But

a tempo
fast thro' the mid - night dark and drear, Thro' the whist - ling sleet and

a tempo cresc. *molto*

snow, Like a sheet - ed ghost, the bark swept on To the reef of Norman's

ff *cresc.*

woe!" Her

sf furioso

rattling shrouds, all sheath'd in ice, With the masts went by the board; Like a

ves.sel of glass she stove and sank, Ho! Ho! the breakers

sf ten. *sf ten.* *sf ten.*

roar! 8

ff

8

Andante.

At day.break on the bleak sea

rall.e dim. *p*

beach A fish.er.man stood a . ghast, To see the form of a

p

maid - en fair Float by on a drift - ing mast. The salt sea was fro - zen

on her breast, The salt tears in her eyes; And her streaming hair, like the

brown sea - weed, On the waves did fall and rise. Such was the wreck of the

Hes - pe - rus, In the mid - night and the snow! Oh! save us all from a

death like this, On the reef of "Nor - man's woe."

TO ANTHEA.

Words by
HERRICK.

At the suggestion of Mr Santley, the following setting of
"To Anthea," known as "Santley's Edition" is substituted for
the version published in the earlier issues of this volume.

Music by
J. L. HATTON.

Allegro.

Voice. Bid me to live, and I will live Thy
Pro - test - ant to be; Or bid me love and
I will give A lov - ing heart to — thee: — A
heart as soft, a heart as kind, A heart as sound and

Piano. *ff*
dim. *p*
cresc

free, _____ As in the whole world thou canst find, That

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a long note on 'free,' followed by a series of eighth notes for 'As in the whole world thou canst find, That'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

heart I'll give to thee.

dim. *mf*

The second system continues the vocal line with 'heart I'll give to thee.' The piano accompaniment features a dynamic marking of *dim.* (diminuendo) in the first measure, followed by *mf* (mezzo-forte) in the second measure. The piano part includes a large slur over the final two measures.

Bid that heart stay, and

dim. *p* *cresc.*

The third system begins with the vocal line 'Bid that heart stay, and'. The piano accompaniment has dynamic markings of *dim.* (diminuendo) in the first measure, *p* (piano) in the second measure, and *cresc.* (crescendo) in the third measure. A large slur is present under the piano accompaniment in the first two measures.

it will stay. To hon . our thy de . cree; _____ Or

f *p*

The fourth system continues with the vocal line 'it will stay. To hon . our thy de . cree; _____ Or'. The piano accompaniment features dynamic markings of *f* (forte) in the second measure and *p* (piano) in the third measure. A large slur is present under the piano accompaniment in the second and third measures.

bid it lan - guish quite a way, And't shall do so for

sempre p

thee. Bid me to weep, and I will weep, While

I have eyes to see, And hav - ing none, yet

cresc.

I will keep A heart to weep for thee. Bid

f *p*

me des - pair, and I'll des - pair Un - der that cy - press

tree; Or bid me die, and I will dare E'en

p

death to die for thee. Thou art my life, my

f *sempre f*

love, my heart, The ve - ry eyes of me; And

cresc. *molto* *ff*

hast com - mand of ev - ry part, To live and die for

con passione *colla voce*

thee.

ff

SIMON THE CELLARER.

Words by
W. H. BELLAMY.

Music by
J. L. HATTON.

Allegretto.

Piano. *p*

Old Si - mon the cellar - er keeps a rare store Of Malmsey and Mal - voi -
 Dame Mar - ge - ry sits in her own still room, And a ma - tronsage is

- sie, And Cy - prus, and who can say how ma - ny more! For a
 she; From thence oft at cur - few is waft - ed a fume, She

cha - ry old soul is he. — A cha - ry old soul — is
says it is Rose - ma - rie, — She says it is Rose - ma -

he. — Of Sack and Ca - na - ry he nev - er doth fail, And
- rie. — But there's a small cup-board be - hind the back stair, And the

all the year round there is brewing of ale; Yet he nev - er ail - eth he
maidssay they of - ten see Mar - ge - ry there Now Mar - ge - ry says that she

ad lib.

leggiero *colla voce sosten.*

quaint - ly doth say, While he keeps to his so - ber six fla - gons a day: But
grows ve - ry old, And must take a something to keep out the cold! But

a tempo *p*

a tempo *p*

ho! ho! ho! his nose doth show How oft the black Jack to his
ho! ho! ho! old Si. mon doth know Where ma. ny a flask of his

lips doth go. But ho! ho! ho! his nose doth show How
best doth go. But ho! ho! ho! old Si. mon doth know Where

oft the black Jack to his lips doth go.
ma. ny a flask of his best doth go.

3.

Old Simon reclines in his high-back'd chair,
And talks about taking a wife;
And Margery often is heard to declare
She ought to be settled in life.
But Margery has (so the maids say) a tongue,
And she's not very handsome, and not very young;
So somehow it ends with a shake of the head,
And Simon he brews him a tankard instead,—
While ho! ho! ho! he will chuckle and crow,
What! marry old Margery! no, no, no!

THE VILLAGE BLACKSMITH.

Words by
LONGFELLOW.Music by
W. H. WEISS.

Allegro moderato.

Voice.

Piano.

f

mf

mf

Under a spreading chest-nut tree The vil-lage smithy stands; The
smith a migh-ty man is he, With large and sin-ewy hands; And the
muscles of his brow-ny arms Are strong as i-ron bands. His

hair is crisp, and black, and long, His face is like the tan; His brow is wet with

honest sweat, He earns what'er he can, And looks the whole world in the face. For he

owes not a ny man

Week in, week out, from morn till night, You can hear his bel.lows

blow; You can hear him swing his hea . vy sledge With mea. sur'd beat and

slow, Like a sex-ton ringing the vil - lage bell When the ev'ning sun is

rall.

p *allegro*
low. And children com-ing home from school Look in at the o - pen

allegro *p* *e staccato*

mf
door; They love to see the flam - ing forge. And hear the bel - lows

fz *mf*

roar, And catch the burn - ing sparks that fly Like chaff from a thrash - ing

floor. He

p

goes on Sun-day to the Church, And sits a-mong his boys; He

pp

hears the par-son pray and preach, He hears his daugh-ter's voice

Sing-ing in the vil-lage choir, And it makes his heart re-joice: It

p

sounds to him like her mother's voice Sing-ing in Pa-ra-dise! He

needs must think of her once more How in the grave she lies; And

rall.

with his large rough hand he wipes A tear out of his eyes.

pp colla voce

f a tempo

Toil - ing, re - joic - ing, sor - row - ing, On - ward thro' life he goes; Each

f

morn - ing sees some task be - gun, Each ev - 'ning sees it close; Some - thing at -

- tempted, some - thing done, Has earn'd a night's re - pose.

MY FRIEND.

Words by
F. E. WEATHERLY.

Music by
A. H. BEHREND

Moderato.

PIANO.

My friend! My friend! who is my friend?

He that would borrow, or he that would lend? He that is high or

low in degree, He that has pelf or po-ver-ty? No!

poco p

Men are ma.ny but friends are rare, Friends are few in the

p

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Men are ma.ny but friends are rare, Friends are few in the". The piano accompaniment is in bass clef, starting with a dynamic marking of *p*. It features a rhythmic pattern of eighth and sixteenth notes.

rall. *a tempo*

world's great fair; But what care I, what their for - tune be,

rall. colla voce *a tempo*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "world's great fair; But what care I, what their for - tune be,". The piano accompaniment includes a *rall.* section with the instruction *colla voce* and an *a tempo* section. There are triplet markings in both parts.

He is my friend, who is true to me! But what care I, what their

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "He is my friend, who is true to me! But what care I, what their". The piano accompaniment continues with a similar rhythmic pattern.

for - tune be, He is my friend, who is true to

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "for - tune be, He is my friend, who is true to". The piano accompaniment features a more active melodic line in the right hand.

me.

Detailed description: This system contains the ninth and tenth lines of music. The vocal line concludes with the word "me.". The piano accompaniment ends with a final cadence.

He that comes to my o - pen door, Be I - rich or be I poor;

He that asks not if - my board be fit for peasant or for lord!

rall.

a tempo

He that stands by my side al - way, Nor waits to see what the

a tempo

rall.

world will say, Car - ing not what my for - tune be,

a tempo

rall. colla voce

He is my friend, the friend for me! Car - ing not what my

for - tune be, He is my friend, the friend ——— for

Con anima.
me! He — that loves and guards my name,

Spot - less as — his own — fair fame, Chides — my faults — what

e'er they be, — Prais - es, but not flat - ters me:

Ne - ver fails me in my needs, — *rall.* Spurs me on to no - ble deeds. *rall. colla voce*

With his life would mine de - fend! That — is he,

He is my friend! With his life would mine de - fend,

f a tempo That is he! *ff* That is he! — *fff ad lib.* He is — my

friend!

rall.

red. *

THE BELL RINGER.

Words by
JOHN OXENFORD.

Music by
W. VINCENT WALLACE.

Andante ma non troppo.

Piano.

dolce

I set the bell a - ring - ing, When the
I set the bell a - toll - ing, When the

decresc. pp

f

bride to the al - tar was led, And I lov'd to hear it
bride to the churchyard was borne, And the dis - mal notes went

swing - ing So mer - ri - ly o - ver my head. The
roll - ing, To tell of a heart for - lorn; The

chil - dren flung gay gar - lands round, While I sent forth the
won - d'ring chil - dren stood a - g'ast, As sa - ble mourn - - ers

2nd Verse

jo - - cund sound, Then ma - ny tears were shed, but yet, The
by them pass'd "And she is gone, so fair, so young," Thus

pp

rall. un poco *a tempo*

young lip smil'd while the cheek was wet. Ah - - - - -
loud la - ment - ed the i - ron tongue. Ah - - - - -

crase. *p a tempo*

me! ah - - - - - me! ah - - - - -
me! ah - - - - - me! ah - - - - -

mf

me! a song of joy and hope, Was heard a far as I
me! a song of per-ish'd hope, Was heard a far as I

p

p sotto voce

pull'd my rope, as I pull'd my
pull'd my rope, as I pull'd my

p *pp* *dim.*

rope.
rope.

p

I set the bell a peal-ing, When in

pp

sha - dow is bur - ied the day, And a won - d'rous spell is

steal - ing, O'er the hearts of the grave and gay; The

a - ged hear the fu - n'ral chime Of slow - ly, sure - ly

dy - - ing time, The youth - ful hear a cheer - ing strain, That

animandosi.

tells them day will re - vive a - gain. Ah

rall. un poco *a tempo. con espress.*

colla voce *p a tempo*

me! ah me! ah

mf

me! a song of grief and hope is heard a far as I

p

pull my rope. A song of grief and

p *cresc.*

hope is heard a far as I pull my

a piacere *molto rall.* *p*

rope.

rall. e dim. *pp*

THE DIVER.

Words by
G. DOUGLAS THOMPSON.

Music by
EDWARD J. LODER.

Andantino.

Piano.

mf

f

cres.

tr.

ppp

cres.

In the ca - verns deep of the
o - cean cold The di - ver is seek - ing a trea - sure of gold, In the
ca - verns deep of the o - cean cold The di - ver is seek - ing a

treasure of gold; — Risk - ing his life for the spoil of a wreck,

Tak - ing rich gems from the dead on her deck; And fear - ful such sights to the

di - ver must be — Walk - ing a lone, walk ing a lone,

cresc. *pp*

Walk - ing a lone in the depths of the sea!

mf

He is now on the sur - face, he's gasp - ing for breath, So

pale that he wants but the still - ness of death To look like the forms he has

left in the caves, Silent and cold 'neath the trem - bling waves, Silent and cold 'neath the

trembling waves. How fear - ful such sights to the di - ver must be

Walk - ing a lone in the depths of the sea. And Mam - mon's the mas - ter and

Man is the slave, Toil - ing for wealth on the brink of the grave;

Leav - ing a world of sun - light and sound For night - like gloom and a

si - lence pro - found; And fear - ful the death of the di - ver must be —

Sleep - ing a lone, sleep - ing a lone, Sleep - ing a lone in the depths of the

sea!

THE BRAVE OLD OAK.

Words by
H. F. CHORLEY.

Music by
E. J. LODER.

With boldness and animation.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. Dynamics include *f* and *p*.

A song for the Oak, the brave old Oak, Who hath

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The piano part includes a repeat sign and a *ff* marking.

ru'd in the green wood long; Here's health and renown to his broad green crown, And his

The second system continues the song with a vocal line and piano accompaniment. The piano part features a steady bass line with chords.

fif-ty arms so strong! There's fear in his frown when the sun goes down, And the

The third system continues the song with a vocal line and piano accompaniment. The piano part features a steady bass line with chords.

fire in the west fades out, And he shew-eth his might on a

The fourth system concludes the song with a vocal line and piano accompaniment. The piano part features a steady bass line with chords.

wild mid-night When storms thro' his branches shout. Then sing to the Oak, the—

ad lib. *pp* *a tempo*

f ritard. *pp a tempo*

brave old Oak, Who stands in his pride a lone, And—

still flourish he, a— hale green tree, When a hundred years are gone.

cres. *mf* *ff*

p *ff*

D.C. al §

2

In the days of old when the spring with gold
Was lighting his branches grey,
Through the grass at his feet crept maidens sweet
To gather the dew of May;
And all that day to the rebeck gay
They frolicked with lovesome swains —
They are gone — they are dead — in the churchyard
But the tree he still remains. [laid,
Then sing to the Oak, &c.

3

He saw the rare times when the Christmas
Were a merry sound to hear, [chimes
And the squire's wide hall and the cottage small
Were full of good English cheer;
Now gold hath the sway we all obey,
And a ruthless king is he;
But he never shall send our ancient friend
To be toss'd on the stormy sea.
Then here's to the Oak, &c.

AN OLD ENGLISH LOVE SONG.

Words from
DOWLAND'S SONG BOOK.

Music by
FRANCES ALLITSEN.

Andantino.

Voice.

Piano.

f sostenuto e maestoso.

cresc.

con tenerezza.

mf

Dear, if you change, I'll ne - ver choose a - gain,

Sweet, if you shrink, I'll ne - ver think of love,

Fair, if you fail, I'll judge all beauty vain,

cresc.

Wise, if too weak, more wits I'll never prove,

cresc.

Dear, sweet, fair, wise, change not, shrink not, nor be weak, A.

oh! my faith my faith shall ne - - - ver break.

f espress *sostenuto rall.*

f espress *colla voce* *marcato* *rall.*

cantabile *cresc.*

rall.

ped.

8 *

mf

Earth with her flow'rs shall soon er heav'n a dorn,

a tempo

cresc.

Heav'n her bright stars through earth's dim globe shall move,.....

se m cresc.

Fire heat shall lose, and frost of flames be born,

i

ma - to *ed* *ap* - pas -

Air made to shine, as black as night shall prove,.....

sign - ato *cres - - - cen - do*
 Earth, heav'n, fire, air, the world transform'd shall view,..... The

cres - - cen - do

ff *molto marcato*
 world trans - form'd shall view, Ere I prove false to faith, and strange to

ff *marcato*

you,..... Ere I prove false to faith, and

rall.

strange to you.....

colla voce *f* *ff*

THE WOLF.

Words by
JOHN O'KEEFE.

Music by
SHIELD.

Andantino.

Piano. *p*

At the peace-ful mid-night hour, Ev-'ry sense and ev-'ry pow'r

Fet-ter'd lies in drow-ny sleep, Then—our care-ful watch we keep,

Then our care-ful watch we keep; While the wolf, in night-ly prow'l,

Andante.

Bays the moon with hid-eous howl,

While the wolf, in night-ly prowl, Bays — the moon with hid-eous howl,

While — the wolf, in night-ly prowl, Bays

cresc.

Allegro.

— the moon with hid-eous howl, Gates are barr'd, a

colla voce

vain re-sist-ance, Fe-males shriek, but no as-

-sist-ance; Si-lence, si-lence. or you meet your fate,

sf

Si - lence, or you meet your fate.

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a long note on 'Si - lence' followed by a melodic phrase. The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) section.

Your keys, your jew - els, cash, and

The second system continues the vocal line with 'Your keys, your jew - els, cash, and'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

plate, your keys, your jew - els, your jew - els, cash, and

The third system continues the vocal line with 'plate, your keys, your jew - els, your jew - els, cash, and'. The piano accompaniment features a more complex rhythmic pattern with accents.

plate, your jew - els, cash, and plate, your jew - els, cash, and

The fourth system continues the vocal line with 'plate, your jew - els, cash, and plate, your jew - els, cash, and'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

plate.

f *il basso ben marcato.* *ff*

The fifth system concludes the vocal line with 'plate.'. The piano accompaniment features a strong bass line with the instruction *f il basso ben marcato.* and ends with a fortissimo (*ff*) dynamic.

Locks, bolts, and bars soon fly a - sun - der, Locks, bolts, and

bars soon fly a - sun - der, Then to ri - fle, rob, and

plun - der, Then to ri - fle, rob, and plun - der.

Locks, bolts, and bars soon

fly a - sun - der, Then to ri

flute, violin, and

plun - der, to ri - fle, rob, and plun - der, to ri - fle, rob, and

rilard.

colla voce

plun - der.

ben marcato

ff

I AM A FRIAR OF ORDERS GREY.

Words by
JOHN O'KEEFE.

Music by
REEVE.

Con spirito.

VOICE.

PIANO.

1. I am a friar of orders grey, And
2. Af - ter sup - per of heav'n I dream, But

down the val - ley I take my way, I pull — not black - ber - ry,
that is fat pul - lets and clout - ed cream; My - self by de - ni - al I

haw, nor hip, Good store of ve - ni - son fills my scrip; My
mor - ti - fy With a good dain - ty bit of war - den pie; Im

long bead roll I merri-ly chant. Where - ev - er I go no money I want. Where -
cloth'd in sack cloth for my sin. With old sack wine I'm lind with-in. With

- ev - er I go no mon - ey I want. And
old sack wine I'm lind with-in. A

why I'm so plump, the rea - son I'll tell, Who leads a good life is
chirp - ing cup is my ma - tin song, And the ves - per bell is my

sure to live well. Who leads a good life is sure to live well. What
bowl, ding-dong, And the ves - per bell is my bowl, ding, dong.

ad lib.

colla voce *mf*

bar - on or squire, or knight of the shire, Lives half - sowell as a ho - ly friar? Lives

half so well, half so well. Lives half so well as a ho - ly friar.

mf

This system contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are "half so well, half so well. Lives half so well as a ho - ly friar." The piano part includes a dynamic marking of *mf* (mezzo-forte).

as a ho ly

p

This system contains the second line of the musical score. The vocal line continues with the lyrics "as a ho ly". The piano accompaniment features a dynamic marking of *p* (piano) and includes a fermata over the final note of the system.

friar. a friar.

This system contains the third line of the musical score. The vocal line continues with the lyrics "friar. a friar." and ends with a fermata. The piano accompaniment continues with a similar melodic and harmonic structure.

ad lib.

Lives half so well as a ho ly friar?

colla voce *cresc.*

This system contains the fourth line of the musical score. The vocal line begins with an *ad lib.* (ad libitum) marking and includes the lyrics "Lives half so well as a ho ly friar?". The piano accompaniment includes markings for *colla voce* and *cresc.* (crescendo).

This system contains the fifth and final line of the musical score. It features the concluding piano accompaniment, which includes various musical notations such as slurs, ties, and dynamic markings.

REVENGE, TIMOTHEUS CRIES.

(ALEXANDER'S FEAST.)

HANDEL.

Andante quasi allegro.

Voice.

Piano.

-venge, re - venge, re - venge! Tim.o . theus cries,

"Re - venge! Tim - o - theus cries, "Re -

- venge, re - venge, re - venge! Tim - o - theus cries,

"Re - venge! Tim - o - theus cries.

See the fu - ries a - rise,

See the snakes that they rear, How they

hiss in their hair. And the spar - kles that flash from their

eyes! And the spar

- kles, the spar - kles that

flash from their eyes! "Re - venge! Tim - o - theus cries, "re -

re-venge. Tim.o.theus cries, "re-venge. revenge, re-venge, revenge!"

See the fu - ries a-rise, See the snakes that they rear, How they

hiss in their hair, And the spar

p

kles that flash, and the

spar- kles that flash from their eyes.

Fine.

Largo e legato.

p *staccato*

Be-hold a ghas-t-ly

band, a ghast - ly band, Each a torch in his hand! each a

torch in his hand! Those are Gre.cian Ghosts that in

battle were slain, and un - bu - ried remain, in - glorious on the plain;

in - glor - ious on the plain; Those

are Gre.cian Ghosts that in battle were slain, and un - buried re - main,

in - glor - ious on the plain:

and un - buried re - main, in - glor - ious

on the plain.

p

D.C. D.C.

HONOUR AND ARMS.

(SAMSON.)

Music by
HANDEL.

Allegro. ♩ = 100.

Piano.

The musical score is written in G minor, 3/4 time, with a tempo of Allegro (♩ = 100). It begins with a piano introduction marked *f*. The first system shows the piano accompaniment with a forte dynamic. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics "Hon.our and Arms" and "scorn", accompanied by a piano accompaniment marked *cresc.*. The fourth system continues the vocal line with the lyrics "such a foe, scorn such a foe," and "Though I could end thee at a blow," accompanied by a piano accompaniment marked *mp marcato*. The score concludes with a final piano accompaniment system.

though I could end thee at a blow, though I could end thee

at a blow; Poor vic - to - ry,

to con - quer thee, Or glo - ry in thy

o - ver-throw!

o - ver-throw!

Hon.our and Arms ————— scorn such a foe, scorn

dim. *p* *cresc.*

such a foe, Though I could end thee at a blow, though I could

cresc. *p* *cresc.*

end thee at a blow; Poor vic - to - ry, to con - quer

mf

thee, poor vic - to - ry, to con - quer thee, Or glo -

p

- ry, or glo -

p

ry in thy o - ver-throw! or glo - ry, or

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The vocal line has lyrics: "ry in thy o - ver-throw! or glo - ry, or".

glo - ry, or glo -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "glo - ry, or glo -". The piano accompaniment includes a section marked "R.H." (Right Hand) in the right hand staff, indicating a specific performance instruction.

ad lib. *a tempo*

ry in thy o - - ver - throw!

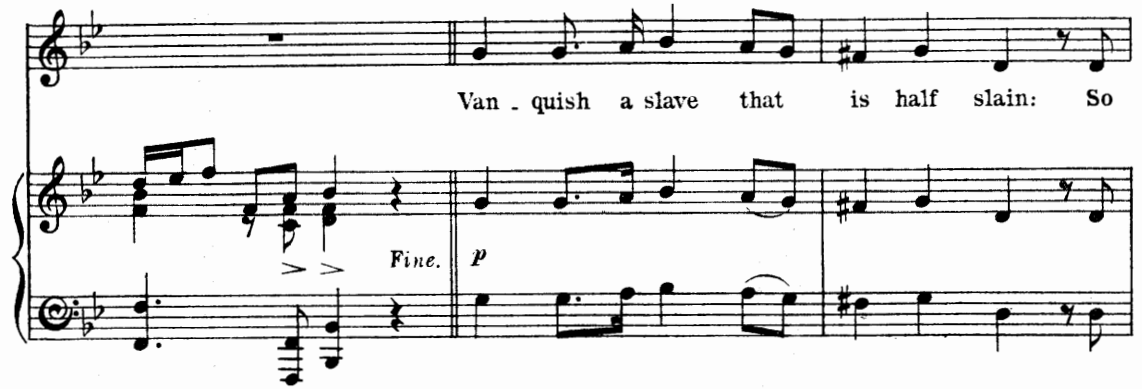
The third system features a vocal line and piano accompaniment. The vocal line is marked "ad lib." and "a tempo". The piano accompaniment includes a section marked "f" (forte) in the right hand staff. The vocal line has lyrics: "ry in thy o - - ver - throw!".

cresc.

The fourth system continues the piano accompaniment. The right hand staff includes a section marked "cresc." (crescendo). The vocal line is mostly blank, indicating a rest or a specific performance instruction.



Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a fortissimo (f) chord.



Vocal entry: Van - quish a slave that is half slain: So
Piano accompaniment: *Fine. p*



Vocal entry: mean a tri - umph I dis - dain, so mean a tri - umph
Piano accompaniment: *mf*, *p*



Vocal entry: I dis - dain, I dis - dain,
Piano accompaniment: *mf*, *p*

Van-quist a slave that is half slain: So mean a tri -

mf

umph I dis - dain, I dis -

dain. I dis-dain, Somean a tri - umph, so

mf

mean a tri - umph I dis-dain, so mean a tri - umph I dis-dain.

ad lib.

f a tempo D. S.

RAGE, THOU ANGRY STORM!

Words by
GEORGE LINLEY.

Music by
JULIUS BENEDICT.

Allegro con brio.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, 2/4 time, marked 'Allegro con brio'. The piano part features a driving eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *ff* and *fz*. The vocal line enters in the second system with the lyrics 'I love this fierce and elemental strife!'. The piano accompaniment continues with complex textures, including triplets and sixteenth-note passages. Dynamics range from *f* to *p*. The score concludes with the vocal line on 'What' and a final piano flourish.

ff *fz* *cresc.*

cresc. *f* *p* *cresc.* *f*

cresc.

I love this fierce and elemental

strife! What

mu - sic in the loud - ly peal - ing thun - der!

ff

That which a - wa - kens fear in fee - ble

hearts But gives un - to my rest - less mind new plea - sure.

ff

Moderato.

cresc. *assai*

trem. *p* *pp*

sf

1. Rage, thou an - gry storm! Rage, thou an - gry storm!
 2. Flash, ye light - 'ning pale! Flash, ye light - 'nings pale!

- Dark - ly roll ye thun - ders of the night!
 - Play a - round this deep and sa - cred gloom.

Pour your ven - geance down! pour your ven - geance down,
Winds! that hoarse - ly wail, winds! that hoarse - ly wail,

— To my soul your fu - ry yields de -
— Be your breath the cold - ness of the

light. Joy!
tomb. Joy!

p cresc. molto

Joy! nought may re - press my de - sires, Death and
Joy! who shall my wish - es re - strain? If one

hate my lips have sworn. Joy! Joy! dark-ness my bo-som in-
spark of va-lour shine? Joy! Joy! thoughts that the vul-gar

- spires, Fear and fate — I laugh, I laugh to
stain, Ne'er shall cloud — this breast, this breast of

scorn. Ride on, ride on, ye roll - ing thun - ders of the
mine. Ride on, ride on, ye roll - ing thun - ders of the

night! Your fu - ry yields un - to my soul de - . light. —
night!

Joy! Joy! nought may re-press my de-sires; Death and hate my

lips have sworn. Joy! Joy! dark-ness my bo-som in-spires,

Fear and fate I laugh, I laugh to scorn.

colla voce

O PURE AND TENDER STAR OF EVE.

(O DU MEIN HOLDER ABENDSTERN.)

English words by
PAUL ENGLAND.Music by
RICHARD WAGNER.

Moderato.

Voice.

Like death's grim sha - dow dark - ness round me
Wie To - des - ah - nung, Dämm' - rung deckt die

Piano.

ho - vers; A mist - y shroud the som - bre val - ley
Lan - de, um - hüllt das Thal mit schwärz - li - chem Ge -

co - vers; the spi - rit that would soar to yon - der
- wan - de; der See - le, die nach je - nen Hö'n ver -

height Doth shrink in dread be - fore that aw - ful
- langt, vor ih - rem Flug durch Nacht und Grau - sen

Copyright

flight.
bangt.

There shin - est thou, the
Da schein - est du, O

p

pp tremolando

fair - est star in heaven,
lieb - lichster der Sterne,

Whose gen - tle beams to mor - tal eyes are
dein sanf - les Licht ent - sen - dest du der

pp

* Led.

* Led.

giv - en,
Fer - ne,

Be - fore thy ra - diancy night's dim - ter - rors fail, For
die nächt' - ge Dämm' - rung theilt dein lie - ber Strahl urd

pp

thou dost point me the way through the vale.
freund - lich zeigst du den Weg aus dem Thal.

pp

p

O pure and
O du mein

p *più p* *pp*

Led. * Led. * Led. * Led. * Led. *

ten - der star — of eve, Sweet is the com - fort
hol - der A - bend.stern, wohl grüsslich im - mer

thou — dost give! This faith - ful heart's un - heed - ed
dich — so gern; vom Her - zen das sie nie — ver -

p *pp*

sigh Bear to her when she shall pass — thee by,
rieth grü - sse sie, wenn sie vor - bei — dir zieht,

cresc. *f*

When, borne a - loft on an - gel pin - ions, Her.
 wenn sie ent - schwebt dem Thal der Er - den, ein

soul shall en - ter heav'n's do - min - ions,
 sel' - ger En - gel dort zu wer - den,

mf

p un poco ritard. *più p*

When, borne a - loft on an - gel
 wenn sie ent - schwebt dem Thal der

tremolando *ppp*

Ad.

più ritard. *cresc.*

pin - ions, Her soul shall
 Er - den, ein sel' - ger

poco cresc.

TO THE FOREST.

Words by
FRED. J. WHISHAW.

Music by
TSCHAIKOWSKY.

Andante sostenuto.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with a *p* dynamic, while the left hand provides a harmonic accompaniment with a *sf* dynamic. The tempo is marked *Andante sostenuto*.

The piano accompaniment for the first vocal line spans two staves. It begins with a *pp* dynamic and includes markings for *f*, *mf*, and *p*.

Thrice blessed forest! with the town a-weary, Saddend, jaded, I

The first vocal line is written on a single staff. The piano accompaniment for this line spans two staves below the vocal line.

woo thee!

The second vocal line is written on a single staff. The piano accompaniment for this line spans two staves below the vocal line, featuring a *più f* dynamic marking.

With in thy heart I lay me down,— And tell my sor-rows to —

The third vocal line is written on a single staff. The piano accompaniment for this line spans two staves below the vocal line, featuring *poco cres.* markings.

thee! p
For

cresc.
life is full of vain en - dea - vour And hope that ends in bit - ter -

p cresc.

- ness; And love that loves in vain, and ne - ver May

mf *f*

dim. *ritard.* *poco rit.*
look to know love's hap - pi - ness!

dim. *ritard.* *dim.* *poco rit.*

p a tempo

Thrice happy birds that flit above me! Love making, nesting, never

p a tempo

weary, Ye know not life is ever

p cres. - cen -

piu f

p cres.

do *riten.*

drea-ry! That there is one who will not love me!

f piu mosso

Oh woods, oh birds, oh joy of May, Oh sweetness of the summer

f

cres.

day, Weary and jaded, sad, I woo you,

cres.

Pour out my sor - rows to you; Oh woods, oh birds, oh

sum - mer, thou sweet new - com - er, With love I

woo you, I woo you!

riten. *Tempo I.*

DROOP NOT, YOUNG LOVER.

Words by
WILLIAM HILLS.

Music by
HANDEL.

Moderato.

Voice.

Piano.

f

p

mf

p

cresc.

cresc.

Droop not, young lov - er, Pine not in sad - ness, Sighs ne'er will
 move her. Grief is but mad - ness, Love joys in glad

- ness, Tears are in vain. If she look

cold - ly, Sighs will but freeze her, Fol - low her bold - ly,

Plague her and tease her, Fol - low her - bold - ly, Plague her and tease her,

If thou would'st please - her, Hide, hide thy pain.

If thou would'st please _____ her, Hide, hide thy pain.

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

f *p* *cresc.*

This system shows the piano accompaniment for the second system. It features a dynamic marking of *f* (forte) at the beginning, followed by *p* (piano) and *cresc.* (crescendo) later in the system. The piano part continues with the same eighth-note accompaniment and chordal structure.

f *Fine.*

This system shows the piano accompaniment for the third system. It features a dynamic marking of *f* (forte) and ends with the word *Fine.* The piano part concludes with the same accompaniment style.

p

Still if she slight thee, Vex thee and spite thee, Ne'er let it fright thee;

p

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. It features a dynamic marking of *p* (piano) at the beginning and another *p* marking later in the system. The piano part continues with the same accompaniment style.

p

Still if she slight thee, Vex thee and spite thee. Slight her a gain

cresc.

p

Still if she

cresc.

p

sight — thee, Vex thee and spite thee, Ne'er let it fright thee;

rit. *D.C.*

Still if she slight — thee, Slight her a gain, Slight her a gain.

rit. *D.C.*

VULCAN'S SONG.

(From the Opera "PHILEMON ET BAUCIS.")

The English words by PAUL ENGLAND.

Music by
CH. GOUNOD.

Allegro moderato.

Piano.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. There are dynamic markings like accents (>) and a fermata over the final measure.

Where loud my hea - vy hammers
Au bruit des lourds marteaux dui -

The second system contains the first vocal phrase. The vocal line is on a single treble clef staff, with lyrics in English and French. The piano accompaniment continues from the first system, with chords and moving lines in both hands. The music ends with a fermata.

sound -
- min -

And bright my fur - nace fires are glow -
Au sombre é - clat de la four - nai -

The third system contains the second vocal phrase. The vocal line continues with lyrics in English and French. The piano accompaniment features a prominent eighth-note pattern in the right hand. The system concludes with a fermata.

- ing, — With - in my king dom un - der - ground I reign su - preme, no rival
- se — Dans mon em - pi - re sou - ter - rain Je marche et je res - pire à

cresc. *cresc.* *sf*

The fourth system contains the third and final vocal phrase. The vocal line continues with lyrics in English and French. The piano accompaniment includes dynamic markings for crescendo (*cresc.*) and fortissimo (*sf*). The system ends with a fermata.

know ing; No
lui *se* *Je*

great - er mon - arch can be found. But
regne en mai - tre sou - ve rain. *rain.* *Mais*

Un poco più mosso. *p*

dim.

when a - bove I ven - ture, O - lym - pus' halls to en - ter, My
chez vous, j'en ai hon - te, Cha - que fois que j'y mon - te *J'en -*

gri - my form and face - Quick - ly bring me to dis - grace, As I -
ra - ge de me voir - Si dif - forme et si noir, Mon as -

go limping slow - ly, I - can hear them whis - per low -
- pect vous fait ri - re Et - tout bas j'en - tends di -

ppp

ly: "No won - der Beau - ty's Queen with him would not be
 - re: "Vé - nus n'a - vait pas tort, Il mé - ri - te son

seen!" I - dare no - lon - ger stay, But with hea - vy hur - ried
 sort" Sans é - cou - ter le - res - te, Loin du sé - jour cé -

steps I - haste a - way. So
 - les - te - Moi, je - fuis voi.

now you know, So now you know, So
 - là pour - quoi, voi - là pour - quoi, voi.

now you know Why I re - main be - low!
 - là pour - quoi J'aime à res - ter chez moi.

Be
Sous les

Red. * *Red.* *

low, in realms of end less night A val iant
monts fer - més au ciel bleu Je commande

ar - my I as sem - ble, My swarthy slaves of giant
à toute une ar - mé - e De noirs gé - ants maitres du

cresc.

might, Who at my faint - est nod will trem
feu Au sein de l'ar - den - te fu - mé

cresc. *sf*

ble. There I reign a god in my
- e Com - me vous là - haut je suis

ff

Un poco più mosso.

right, _____ But when a - bove I ven - ture, O
 Dieul _____ Mais quand lu - non m'in - vi - te A

p

dim.

lym - pus' halls to en - ter, My gri - my form and face Quick - ly
 lui ren - dre vi - si - te J'en - ra - ge de me voir - Si dif -

bring me to dis - grace As I - go limp - ing slow - ly, I - can
 - forme - et si noir Mon as - pect la fait ri - re, Et tout

hear them whis - per low - ly: "No won - der Beau - ty's
 bas j'en - tends di - re: "Vé - nus n'a - vait pas

ppp

Queen with him would not be seen!" I -
 tort, Il - mé - ri - te son sort!" Sans

dare no lon - ger stay, But with hea - vy hur - ried steps I haste a -
 é - cou - ter le res - te, Loin du sé - jour cé - les - te Moi je

- way. So now you
 fuis. voi - là pour -

know, So now you know, So
 - quoi, voi - là pour - quoi, voi -

now you know Why I re - main be - low!
 - là pour - quoi J'aime à res - ter chez moi.

cresc. *f* *tr* *ped.* *

ped. *

bove, ——— And in thy breast have I re -
 schwe - - be, o du mein Grab. in das hin -

Ad. *

- pos'd Each grief ——— as in an urn ——— en -
 ab ich e - - wig mei - nen Kum - - mer

Ad. *

- clos'd. Thou art my
 gab Du bist die

ritard. *p*

rest. to me ——— that, giv - en,
 Ruh, du bist ——— der Frie - den,

Af - ter life's storms a peace - ful
 du bist vom Him - mel mir be -

ha - ven. Blest with thy love is life more dear, Thy glance doth
 schie - den. Dass du mich liebst, macht mich mir werth, dein Blick hat

make e'en heav'n more clear, Thou hast up -
 mich vor mir ver - klärt, du hebst mich

ritard.

- rais'd me with thy worth, My
 lie - bend ü - ber mich mein

p

guar - dian an - gel here on earth! Thou art my soul, thou art my
 gu - ter Geist, mein bess - res Ich! Du mei - ne See - le, du mein

ritard.

heart, Nought can like thee _____ such joy im -
 Herz, du mei - ne Wonn', o du mein

Ad. * *Ad.* * *Ad.* *

- part, Thou art my world, — my all of love, — My heav'n art
 Schmerz, du mei - ne Welt, — in der ich le - be, mein Him - mel

stringendo

Ad. * *Ad.* *

thou _____ all else a - bove, — My Guar - dian an - gel here — on
 du, da - rein ich schwe - be, mein gu - ter Geist, mein bess - res

ritard.

ritard.

Ad. * *Ad.* *

earth!
 Ich!

p

ritard.

ri - tar - dan - do

LITANY.

LITANEY.

English words by MAY BYRON.

German words by JACOBI.

Music by
SCHUBERT.

Andante religioso. *p*

Voice. *p*

Piano. *p* *pp*

Rest in peace, all
Ruh'n in Frie - den

souls de - part - ed! Ye in wea - ry
al - le See - len, die voll - bracht ein

ways who wend - ed, Ye whose hap - py dream is end - ed,
ban - ges Quä - len, die voll - en - det sü - ssen Traum,

Ye outworn, ye new - ly-born, From the noi - sy world de - scend - ed,
le - bens - satt, ge - bo - ren kaum, aus der Welt hin - ü - ber schie - den,

Take your rest, ye peace - ful - heart - ed!
Al - le See - len ruh'n in Frie - den!

cresc.

p

Maid - - - en souls from
Lie - - - be - vol - - ler

earth — de - part - ed, Ye whose hearts with
Mäd - - chen See - - len, de - - ren Thrä - - nen

tears — were ach - ing For a false love's long for - sak - ing,
nicht — zu zäh - len, die ein fal - scher Freund ver - liess —

Sore be - tray'd 'and out - cast made, To the world no more a wak - ing,
und die blin - de Welt ver - stieß: Al - le, die von hin - nen schie - den,

p

Take your rest, ye peace - - ful - heart - ed!
 at - - le See - - len ruh'n - - in Frie - - den!

pp

cresc.

They whose dark - ness ne'er - - de - part - ed,
 Und die nie der Son - - ne lach - - ten,

pp

They whose sighs found no re - frain ing, Grant them,
 un - - ter'm Mond auf Dor - - nen wach - ten, Gott, im

Lord, Thy mer - cy gain - ing, Of Thy grace to see Thy Face,
 rei - nen Him - mels - licht ——— einst zu sehn von An - ge - sicht,

In Thy light that knows no wan - ing: Take your rest, ye
 Al - le, die von hin - nen schie - den, al - - - le See - len

peace - - ful - heart - ed!
 ruh'n ——— in Frie - - den!

THE ERL KING.

ERLKÖNIG.

English words by M. X. HAYES.

German words by GOETHE.

Music by
SCHUBERT.

Vivace.

Piano.

The musical score is written in G major and 3/4 time. It consists of five systems. The first system shows the piano introduction with a treble clef and a bass clef. The right hand plays a rapid sixteenth-note pattern with triplets, while the left hand plays a slower eighth-note accompaniment. Dynamics include *f* and *pp*. The second system continues the piano accompaniment. The third system shows the vocal line entering with the lyrics. The fourth system continues the piano accompaniment. The fifth system shows the vocal line concluding the phrase.

Who rides there so late through
 Wer rei - tet so spät durch

night so wild? A
 Nacht und Wind? Es

lov - ing fa - ther with his young
 ist der Va - ter mit sei - nem

child; He clasp'd his boy close
 Kind, er hat den Kna - ben

with his fond arm, And clo - ser,
 wohl in dem Arm, er fasst ihn

clo - ser to keep him warm.
 si - cher, er hält ihn warm.

First system of the musical score. The vocal line is mostly rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a melodic line in the left hand. A *pp* dynamic marking is present in the third measure.

Second system of the musical score. The vocal line begins with the lyrics: "My son, what makes thy sweet / Mein Sohn, was birgst du so". The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. The vocal line continues with: "face grow so white?" / "bang dein Ge - sicht? -". The piano accompaniment features a *f* dynamic marking in the second measure and a *pp* marking in the third measure.

Fourth system of the musical score. The vocal line concludes with: "fa - - - ther, 'tis the Erl - King in / Va - - - ter, du den Erl - - kö - nig". The piano accompaniment features a *f* dynamic marking in the second measure.

sight!
nicht?

The Erl - - - King
den Er - - - len -

stands there with crown and shroud!" -
- kö - nig mit Kron und - Schweif?" -

"My son, it is some mist y cloud."
Mein Sohn, es ist ein Nebelstreif." -

"Thou
Du

dear - - est boy, wilt come with
lie - - bes Kind, komm geh' mit

pp

me? And ma - - ny games I'll
mir! gar schö - - ne Spie - - le

play with thee; Where va - - ried
spiel' ich mit dir; manch' bun - - te

blos - - soms grow on the wold, And my
Blu - - men sind an dem Strand; mei - ne

mo - - - ther hath ma - - - ny a robe of gold." "My
 Mut - - - ter hat manch' gül - - - den Ge - - - wand." "Mein

fa - - - ther, my fa - - - ther, say, did'st thou not
 Va - - - ter, mein Va - - - ter, und hö - - - rest du

hear The Erl - King whis - per so low in mine
 nicht was Er - len - kö - nig mir lei - - se ver -

p *decresc.*

ear?" "Be
 - spricht?" "Sei

tran - quil, then be tran - quil, my child, 'Mong with - er'd
 ru - hig, blei - be ru - hig, mein Kind; in dir - ren

leaves the wind blow eth wild" "Wilt
 Blät - tern säu - sell der Wind." - "Wilst,

come, proud boy, wilt thou come with me? Where my beau - teous daugh - ter doth
 fei - ner Kna - be, du mit mir gehu? mei - ne Töch - ter sol - len dich

wait for thee; With my daugh - ter thoult join in the dance ev' ry night, She'll
 war - ten schön; mei - ne Töch - ter füh - ren den nacht - li - chen Reihn und

lull thee with sweet songs to give thee de . light, And lull thee with sweet songs to
wie - gen und tan - zen und sing - en dich ein, sie wie - gen und tan - zen und

give thee de . light?" "My fa - - ther, my
sing - en dich ein?" "Mein Va - - ter, mein

fa - ther, And can't thou not trace The
Va - ter, und siehst du nicht dort Erl -

Erl - King's daugh - ter in yon dark place?"
kö - nigs Töch - ter am düs - - tern Ort?"

"My son, my son, the
 "Mein Sohn, mein Sohn, ich

form you there see is on - ly the hol - low
 sch' es ge - nau: es schei - nen die al - ten

cresc.

grey wil - low tree."
 Wei - - den so grau."

ff

"I love thee well, with
 "Ich lie - be dich, mich

p *pp*

me thou shalt ride on my course, And if thou'rt un -
 reizt dei - ne schö - ne Ge - stalt; und bist du nicht

will - ing, I seize thee by force!" "Oh,
 wil - lig, so brauch' ich Ge - walt!" "Mein

fa - ther! my fa - ther! thy child clo - ser clasp, The
 Va - ter, mein Va - ter, jetzt fasst - er mich an! Der

Erl - King hath seiz'd me with i - - cy
 Erl - kö - nig hat mir ein Leid's ge -

grasp!
- than!"

His fa - - ther shud der'd, His
Den Va - - ter grau - sel's, er

pace grew more wild, He held to his
rei - - tet ge - schwind, er hält in den

accel.

cresc.

bo - som his poor moan - ing child.
Ar - men das äch - - zen - de Kind.

ff

He reach'd that house with toil and
er reicht den Hof mit Müh' und

sf

RECIT.

dread - But in his arms lo! his child lay dead!
Noth; in sei - nem Ar - men das Kind war todt! **Andante.**

THE WANDERER.

119

DER WANDERER.

English words by M. X. HAYES.

German words by SCHMIDT.

Music by
SCHUBERT.

Lento. ♩ = 63.

Piano.

pp 3 3

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), common time. The right hand features two triplet patterns of eighth notes. The left hand has a long, low, sustained note.

cresc. sf

Second system of piano introduction. The right hand continues with a dense texture of sixteenth notes. The left hand has a long, low, sustained note. Dynamics include *cresc.* and *sf*.

I come here from my mountains
Ich kom-me vom Ge-bir-ge

p

Vocal entry and piano accompaniment. The vocal line begins with the lyrics. The piano accompaniment consists of chords in the right hand and a long, low, sustained note in the left hand. Dynamics include *p*.

lone, The vale is dim,
her, es dampf das Thal,

pp

Vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment consists of chords in the right hand and a long, low, sustained note in the left hand. Dynamics include *pp*.

The sea doth moan, The
es braust das Meer, es

sf *cresc.*

Vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment consists of chords in the right hand and a long, low, sustained note in the left hand. Dynamics include *sf* and *cresc.*

sea doth moan.
braust das Meer.

I wan - der
 Ich wand - le

still with pain and care,
 still, bin we - nig froh,

And e - ver ask, while sigh - ing,
 und im - mer fragt der Scuf - zer,

"where?" e - ver "where?" The
 "wo?" im - mer "wo?" Die

sun - to me — seems dim and cold, The flow'rs are pale, and life seems old: Their
 Son - ne dünkt mich hier so kalt, die Blü - the welk, das Le - ben alt, und

speech doth seem but emp - ty sound, A stran - ger I on fo - reign ground.
 was sie re - den, lee - rer Schall, ich bin ein Fremd - ling ü - ber - all.

poco più mosso

Where art thou, where art thou, Mine own dear - est
 Wo bist du? wo bist du, mein ge - lieb - tes

land? I seek — in vain — thy
 Land? ge - sucht — ge - ahnt — und

Allegro.

far _____ off strand. That land, that land so
 nie _____ ge - kannt! Das Land, das Land so

fresh and green, So fresh and green, Where rich - est ro - ses
 hoff - nungs - grün, so hoff - nungsgrün, das Land, wo mei - ne

may be seen; Where dwell the friends I love to see, Where sleep the dead so
 Ro - sen blüh'n, wo mei - ne Freun - de wan - delnd geh'n, wo mei - ne Tod - ten

dear to me, That land where they my lan - guage speak; O land, where
 auf - er - steh'n, das Land, das mei - ne Spra - che spricht, o Land, wo

Tempo I. *lento.*

art thou? I wan-der still in pain and
 bist du? Ich wand-de still, bin we-nig

fp *pp* *dim.*

care, And ev-er ask, with sigh-ing,
 froh, und im-mer fragt der Seuf-zer,

"where?" ev-er "where?" A spi-rit voice doth whis-per near,—
 "wo?" im-mer "wo?" Im Gei-ster hauch tönt's mir zu-rück,—

pp

"There where thou art not, all joy is there!"
 "Dort, wo du nicht bist, dort ist das Glück."

THE WRAITH.

DER DOPPELGÄNGER.

English words by MAY BYRON.
 German words by HEINE.

Music by
 SCHUBERT.

Molto agitato.

Voice.

Piano.

pp

Still is the night, the streets are de-
 Still ist die Nacht, es ru - hen die

- ser ted; With in yon thresh. old dwelt my love of old,
 Gas - sen, in die - sem Hau - se wohn - te mein Schatz!

But she hath long the town for - sa - ken, And there stands the
 sie hat schon längst die Stadt ver - las - sen, doch steht noch das

house - all dark - and cold.
 Haus - auf dem sel - ben Platz.

Say, who is that man, who star - ing up - ward stands there,
 Da steht auch ein Mensch, und starrt - in die Hö - he,

cres. *poco* *a poco*

And wrings his hands there in an - - guish a - lone? —
 und ringt die Hän - de vor Schmer - - zeus - ge - walt; —

fff *ff* *decrs.*

I — shud - der, the ghost - ly sem - blance view - ing,
 Mir — graust - es, wenn ich sein Ant - litz se - he

p *cres.*

To me he turns and his face is mine own! —
 der Mond zeigt mir mei - ne eig' - ne Ge - stalt. —

ffz *decrs.*

WANDERER'S SONG.

(WANDERLIED.)

English words by M. X. HAYES.

Music by
SCHUMANN.

Vivace. *f*

Voice. *f*

Piano. *f*

Once more fill the cup with this
Wohl-auf noch ge-trun-ken den

bright sparkling wine, To pledge ere I go these be-lov'd ones of mine; I
fun-kehn-den Wein! A-de nun, ihr Lie-ben, ge-schie-den muss sein; A-

pledge ye, O hills, and my dear native home! I leave ye awhile in the
-de nun, ihr Ber-ge, du vä-ter-lich Haus! Es treibt in die Fer-ne mich

great world to roam! The
mäch-tig hin-aus! Die

Ad.

p

Ad.

ritard

ritard

f

ff

sun doth not stand in the hea - ven a - bove, But o'er earth and sea on his
 Son - ne, sie blei - bet am Him - mel nicht steh'n, es treibt sie durch Län - der und

sf
ped.
p

mis - sion doth rove, The waves are not chained to the dull lone - ly shore, And
 Mee - re zu geh'n, die Wo - ge nicht haf - tet am ein - sa - men Strand, die

ritard.
f

storms thro' the land in their might, rage and roar!
 Stür - me, sie brau - sen mit Macht durch das Land!

sf
f
ff
 With
 Mil

fast drift - ing clouds are the birds hur - ried on, Yet sing in the dis - tance their
 ei - len - den Wol - ken der Vo - gel dort zieht und singt in der Fer - ne ein

sf
ped.
p
ritard.
 *

own - na - tive song, Like them roams the youth from - place to - place, As his
 hei - math - lich Lied, So treibt es den Bur - schen durch Wäl - der und Feld, zu

ritard.

mo-ther, the earth, rolls thro' re-gions of space! ——— The
 glei-chen der Mut-ter, der wan-der-n-den Welt! ——— *Più moderato.* Da

birds that he knew cheer his path with their lay, O'er o-cean they've flown from his
 grü-ssen ihn Vö-gel, be-kannt ü-ber'm Meer, sie flo-gen von Flu-ren der

fields far a-way. The per-fume ex-hal'd from the fair bloom-ing flow'rs, Seems
 Hei-math hie-her. Da duf-ten die Blu-men ver-trau-lich um ihn, sie

waft-ed a-far from his own na-tive bow'rs. How oft had those birds soar'd his
 trie-ben vom Lan-de die Lüf-te da-hin. Die Vö-gel, die ken-nen sein

cot-tage a-bove, Those flow'rs he had twin'd in a wreath for his love. And
 vä-ter-lich Haus, die Blu-men, die pflanzt er der Lie-be zum Strauss. Und

ritard.

Love still doth guide him with soft winning hand: And gives him a home in a
 Lie - be, die folgt ihm, sie geht ihm zur Hand: so wird ihm zur Hei - math das

ritard.

far dis - tant land, And gives him a home in a far dis - tant land.
 fer - ne - ste Land, so wird ihm zur Hei - math das fer - ne - ste Land.

ritard.

Once more fill the cup with this
 Wohl - auf noch ge - trun - ken den

f

ritard.

bright sparkling wine! To pledge ere I go these be - lov'd ones of mine; I
 fun - keln - den Wein! A - de nun, ihr Lie - ben, ge - schie - den muss sein; A

p

ritard.

ritard. *f*

pledge ye, O hills, and my dear native home! I leave ye a while in the
- de nun, ihr Brü - der, du vä - terlich Haus! Es treibt in die Fer - ne mich

ritard. *ff atempo*

great world to roam, I leave ye a lone in the great world to roam!
mäch - tig hin - aus, es treibt in die Fer - ne mich mäch - tig hin - aus!

ff

mf

ON WINGS OF SONG.

(AUF FLÜGELN DES GESANGES.)

English words by PAUL ENGLAND.
 German words by HEINE.

Music by
 MENDELSSOHN.

Andante tranquillo.

Voice.

On wings of song I'll bear thee To
 Auf Flü - geln des Ge - sang - es, Herz -

Piano.

pp *sempre piano e legato*

those fair A - sian lands, Where the broad wave of the
 lieb - chen, trag ich dich fort, fort nach den Flu - ren des

Gan - ges Flows on through its flow - 'ry strands. For
 Gang - es, dort weiss ich den schön - sten Ort: du

there, in a ro - seate gar - den, Where the moon - charm'd breeze is
 liegt ein roth-blü - hen - der Gar - ten im stil - len Mon - den -

cre - scen - do

dumb, Thy love ly kin, the lo - tus,
 - schein, die Lo - tos - blü - men er - war - ten ihr

dim. p

Wait till their sis - ter come; The love ly lo - tus are
 trau - tes Schwes - ter - lein die Lo - tos - blu - men er -

cresc.

wait - ing Un - til their sis - ter come.
 - war - ten ihr trau - tes Schwester - lein.

The
Die

vio - lets whis - per to - ge - ther And gaze on the star - lit
Veil - chen kich - ern und ko - sen, und schau'n nach den Ster - nen em -

skies, Ten - der - ly sway - ing, the ro - ses Will
- por, heim - lich er - zäh - len die Ro - sen sich

min - gle with per - fum'd sighs. O - ver the leaves come
duf - ten - de Mähr - chen in's Ohr. Es hüpf - fen her - bei - und

Red. *

leap - ing The soft - eyed wa - ry ga - zelles, And
lau - schen die from - men, klu - gen Ga - zell'n, und

Red. * *cre -*

cre - - - scen - - - do dim.

from the sa - cred ri - ver A dis - tant mur - mur
in der Fer - ne rau - schen des heil' - gen Stro - mes

swells, _____ *p* And from the sa - cred riv - - - *cresc.*
Well'n, _____ und in der Fer - ne rau - - -

- er A dis - tant mur - mur swells.
- schen des heil' - gen Stro - mes Well'n.

Be
Dort

cresc.

neath the palm tree sha - dow, Stretch'd on the breath - ing
 wol - len wir nie - der - sin - ken un - ter den Pal - men -

cresc.

ped. * *ped.* * *ped.* *

flow'rs, We'll drink the love la - den si - lence And dream through bliss - ful
 baum, und Lieb' und Ru - he trin - ken, und träu - men se - li - gen

cresc.

cresc. *cresc.* al -

f hours, And dream through
 Traum, und träu - men

dim.

f *dim.*

bliss - ful hours, dream
 se - li - gen Traum, sel' -

dim.

p

ped.

through the hours!
 - gen Traum.

pp

ped. *

DON JUAN'S SERENADE.

Words translated from the Russian
of Count A. TOLSTOÏ by ROSA NEWMARCH.

Music by
P. TSCHAIKOWSKY.

Allegro non tanto.

Piano. *mf*

The musical score is written for piano and consists of four systems of music. The first system is marked *mf* and *Allegro non tanto*. The second system continues the melody. The third system is marked *p* and features a more complex harmonic texture. The fourth system concludes the piece with a final cadence.

mf

Veiled in pur - ple gloom of mid - night,
From Se - ville to far Gre - na - da,

Lies the gold - en
Twixt the sun - down

land a - sleep,
and the dawn,

Come, be - lov - ed,
Dark - ness rings with

to — thy win - dow,
gal - lants sing - ing,

Where a faith - ful watch I keep,
And the clash of dag - gers drawn!

f a piena voce

All who dare up - on my la - dy
Ev - ry night be - neath the win - dow

Cast but one un - flat - tring breath,
Lov - ers meet in song or strife;

meno mosso

All who dare pro - claim a ri - val.
Lo, I bring to thee, my la - dy,

Tempo I

All, all, all, I chal - lenge to the death. The
All, all, all, my songs and all my life. The

cresc
grey sky is flush - ing, Long since the moon set, I call thee, be.
grey sky is flush - ing, Long since the moon set, I call thee, be.

cre - scen - do *poco* *a poco* *ff* *poco riten*

- lov - ed, I call thee, be - lov - ed, Come forth, my Ni -
- lov - ed, I call thee, be - lov - ed, Come forth, my Ni -

Tempo I

- cette!
- cette!

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a bass line in the bass clef. The treble clef line begins with a quarter rest, followed by a series of chords and a melodic phrase. The bass clef line consists of a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a melodic line with a *p* dynamic marking. The bass clef line continues with a steady eighth-note accompaniment.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a melodic line with a *p* dynamic marking. The bass clef line continues with a steady eighth-note accompaniment.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a melodic line with a *dim.* dynamic marking. The bass clef line continues with a steady eighth-note accompaniment.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a melodic line with a *pp* dynamic marking. The bass clef line continues with a steady eighth-note accompaniment.

THE TWO GRENADIERS.

(DIE BEIDEN GRENADIERE.)

English words by PAUL ENGLAND,
German words by HEINE.Music by
SCHUMANN.

Moderato. *mf*

Voice. *mf*

Piano *mf* *p*

To France there jour.ney'd two gren.a -
Nach Frank - reich zo - gen zwei Gre - na -

- diers, Set free from their dark Rus - sian pri - son; But
- dier, die war - en in Rus - land ge - fang - en, und

when they came to the Ger - man fron - tiers Fresh grief in their hearts had a
als sie kam - en in's deutsche Quar - tier, sie lie - ssen die Kö - pfe

- ri - sen; For there did they hear the ti - dings of woe, How
hang - en, da hör - ten sie bei - de die trau - ri - ge Mühr; dass

France to her depths had been shaken, Her ar-my de-feat-ed, her pride brought low; And the
 Frankreich ver-lo-ren ge-gang-en be-siegt und ge-schla-gen das ta-ffe-re Heer, und der

ritard
 Em-pror, the Em-pror was ta-ken. In
 Kai-ser, der Kai-ser ge-fang-en! Da

si-lence their bit-ter-est tears they shed, Their coun-try's down-fall mourning; And then one
 wein-ten zu-sammen die Gre-na-dier, wohl ob der kläg-lichen Kun-de; der Ei-ne

spoke: "Would I were dead! A-gain is my old wound burn-ing." The o-ther
 sprach: "Wie weh wird mir, wie brennt mei-ne al-te Wun-de?" Der And're

said: "The end has come, For life I care no lon-ger; But I've a wife and
 sprach: "Das Lied ist aus, auch ich möcht mit dir ster-ben, doch hab' ich Weib und

child at home, And they would die of "hun - ger." To wife and child my heart is
 Kind zu Haus, die oh - ne mich ver - der - ben. Was schert mich Weib, was schert mich

dead, By all but one thought for - sa - ken; Let the children beg if they
 Kind, ich tra - ge weit bess' - res Ver - lung - en, lass sie betteln gehn, wenn sie

mf

want for bread, My Em - p'ror, my Em - p'ror is ta - ken! If thou my comrade true will
 hung - rig sind, mein Kai - ser, mein Kai - ser ge - fangen! Ge - währ' mir, Bru - der, ei - ne

p sempre più agitato

prove, Now death is clo - sing o'er me, Oh
 Bill', wenn ich jetzt ster - ben wer - de, so

car - ry my corpse to the France I love, To rest in the soil that bore me! My
 nimm meine Lei - che nach Frankreich mit, be - grab' mich in Frank - reichs Er - de; das

p *più mosso*

cross of hon.our du . ly tied, Close to my heart lay
 Eh - ren.kreuz am roth.en Band sollst du aufs Herz mir

on me, Then place my musket by my side, And
 le - gen, die Flin - te gieb mir in die Hand, und

cresc.

gird my sword up - on me. And there I'll lie with
 gürt mir um den De - gen. So will ich lie - gen und

list - ning ear. Like a sen - ti - nel guard ing the for.ces, Till the
 hor - chen, still, wie ei - ne Schild wach im Gra.be, bis

boom - ing can - non shall thun - der near, With the noise of the gal - lop - ing
 einst ich hö - re Ka - no - nen - ge - brüll, und wie - hern.der Ros - se Ge -

hor - ses; When my own gal - lant Em - pe - ror rides o'er the plain, While
 tra - be; dann - rei - tet mein Kai - ser wohl ü - ber mein Grab, viel

shouts with the sword - strokes are blend - ing, While
 Schwer - ter klir - ren und blitz - en, viel

shouts with the sword strokes are blend - ing; From my
 Schwer - ter klir - ren und blitz - en, dann

grave I shall rise like a sol - dier a - gain, My Em - p'ror, my Em - p'ror de -
 steig' ich ge - waff - net her - vor aus dem Grab, den Kai - ser, den Kai - ser zu

- fend - ing!"
 schütz - en!

Adagio.

ALL THROUGH THE NIGHT.

Words by
WALTER MAYNARD.

OLD WELSH AIR.

With expression.

VOICE.

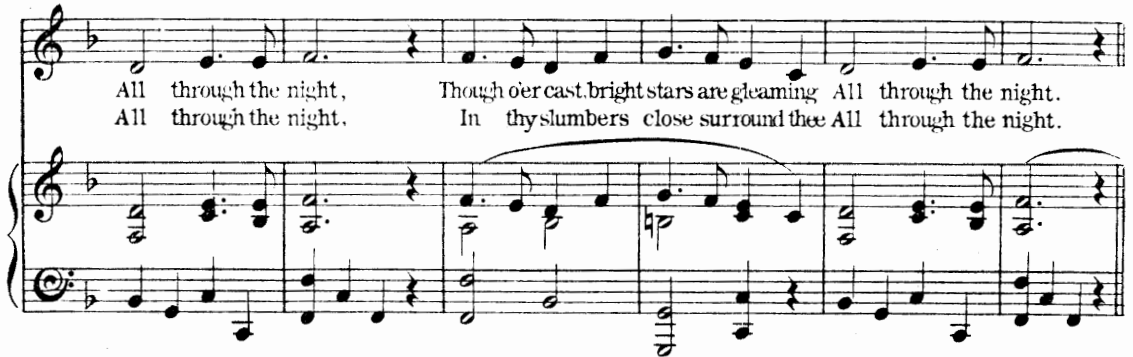


1. Love, fear not if sad thy dreaming
2. An-gels watching ev-er round thee

PIANO.

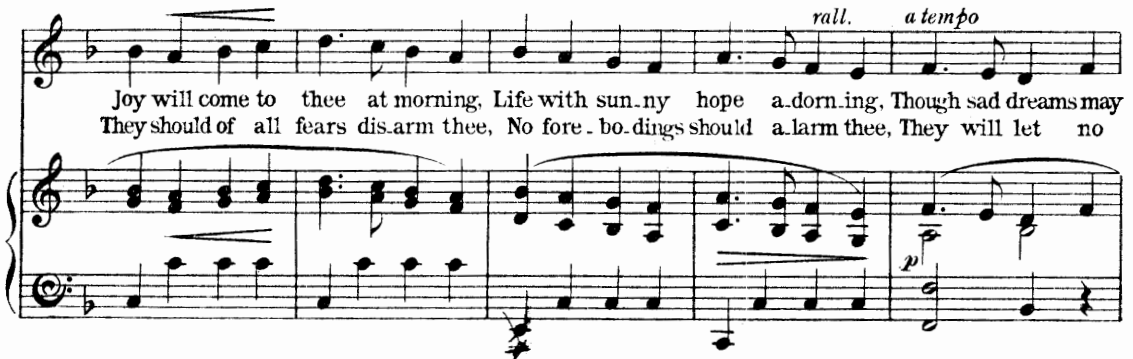
dolce

All through the night, Though o'er cast bright stars are gleaming All through the night.
All through the night. In thy slumbers close surround thee All through the night.

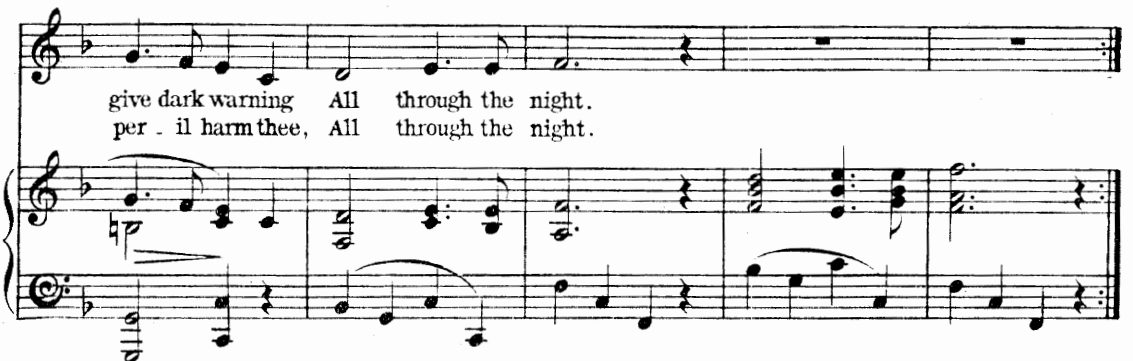


Joy will come to thee at morning, Life with sun-ny hope a-dorn-ing, Though sad dreams may
They should of all fears dis-arm thee, No fore-bo-dings should a-larm thee, They will let no

rall. a tempo



give dark warning All through the night.
per-il harm thee, All through the night.



I AM A ROAMER.

(SON AND STRANGER.)

Words by
CHORLEY.

Music by
MENDELSSOHN.

Allegro vivace.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. Dynamics include *f* and *ff*. Features a triplet of eighth notes and a trill.

Second system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. Dynamics include *f*.

Third system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. Dynamics include *f* and *p staccato*. Lyrics: "I am a".

Fourth system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. Dynamics include *f* and *p*. Lyrics: "roam - er bold and gay Who thro' the world have danc'd my way!".

Fifth system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. Dynamics include *f*. Lyrics: "Aye _____ who thro' the world have danc'd my way. From".

Po-land to the I-rish Sea, Do I know all, and all know me, and

all know me; From Po-land to the I-rish Sea, Do I know all, and

all know me, and all know me, and all know me.

The Tarantelle,

With French vi-elle, The

p staccato

f
Aye, _____ by my heels can save my head; I know 'em

The first system features a vocal line starting with a fermata on the word 'Aye'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature has two sharps (F# and C#).

all from A to Z, And by my heels can save my head And by my

cresc.

p *cresc.*

The second system continues the vocal line with the lyrics 'all from A to Z, And by my heels can save my head And by my'. The piano accompaniment features a crescendo in both hands, with a piano (*p*) dynamic marking at the start.

heels can save my head, can save my

ff

ff

The third system continues the vocal line with 'heels can save my head, can save my'. The piano accompaniment features a fortissimo (*ff*) dynamic marking and a more active melodic line in the right hand.

head.

tr

The fourth system shows the vocal line ending on 'head.' with a fermata. The piano accompaniment includes a trill (*tr*) in the right hand and a triplet of eighth notes in the left hand.

ff

The fifth system shows the piano accompaniment continuing with a fortissimo (*ff*) dynamic. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

I am the man what e'er they play, Can put you in the pro - per

P staccato

way, Aye, _____ can put you in the pro - per

way, Where ev' - ry clown a - mong ye all Would

stum - ble o'er his leg and fall, o'er his leg and fall! Where

ev'ry clown a-mong ye all Would stum-ble o'er his leg and fall, o'er his leg and

fall, o'er his leg and fall. You

know not yet The pirouette, Nor

Scot-tish reel With toe and heel, For a quad-rille You

pp

have no skill, A bear could do A Valse like you, You know not yet The

pi - rou - ette, Nor Scot - tish reel With toe and heel, For a quad - rille You

have no skill, A bear could do A Valse like you; But pi - ty

I am come to show And teach you rus - tics all I know,

f
 Aye, _____ teach you rus.tics all I know, But pi - ty

cresc.
 I am come to show And teach you rus.tics all I know, But pi - ty

p *cresc.*

ff
 I am come, am come, am come to

ff

show, But pi - ty I am come to show, And teach you rus.tics all I

p *cresc.*

f
 know, But pi - ty I am come, am come to show.

ff

ff

Thank the good stars, who, you ————— to

teach, Have put a mas - ter in your reach

f

What pro - fits arm, or — leg, or —

ff

span? Save one can use ————— them like a —

p

man, Save one can use ————— them like a

f

p

Tempo I.

man, a man,

pp staccato *cresc*

a man; What pro - fits,

cresc.

pro. fits arm, or leg. or span? Save one can use 'em like a man. Save

mf

one can use 'em like a man, Save one can, one can use 'em,

cresc.

use 'em like a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics "use 'em like a" are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

man.

ff

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by the lyrics "man.". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) is placed below the piano part in the second measure.

The third system of the musical score shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest. The piano part maintains the established rhythmic and harmonic structure.

The fourth system concludes the musical score. The vocal line has a whole rest. The piano accompaniment features a more active melodic line in the right hand, with eighth and sixteenth notes, while the left hand continues with block chords. The system ends with a double bar line.

THERE WAS A JOLLY MILLER.

Old English tune and words,
17th Century.

Allegretto.

Voice.

Piano.

There was a jol - ly mil - ler once Liv'd
"I live by my mill, she is — to me Like
on — the riv - er Dee, — He work'd and sung from
pa - rent, child — and wife, — I would not change my
morn till night, No lark — more blithe than he; — And
sta - tion For a - ny o - ther in life; — No

this the bur - den of his song For ev - er used to
 law - yer, sur - geon or doc - tor, E'er had a goat from

be, "I care for no - bo - dy, no, not I, If
 me, And I care for no - bo - dy, no, not I, If

no - bo - dy cares for me!" —
 no - bo - dy cares for me!" —

THE LEATHER BOTTLE.

Old English,
17th Century.

Allegro.

Voice.

Piano.

f *p* *cresc.* *f*

1. When I sur.vey — the world a. round, The
2. Now what do you say to these cans of wood? Oh,

won.drous things that do a. bound, The ships that on the sea do swim, To
no, in faith, they can not be good, For if the bear. er fall by the way, Why

keep out foes that none come in; Well, let them all — say what they can, 'Twas
on the ground your li. quor doth lay; But had it been in a lea. ther bot. tel, Al

for one end the use of man, So I wish him joy wher . e'er he dwell, That
 . though he had fall . en all had been well, So I wish him joy wher . e'er he dwell, That

first found out — the lea . . . ther bot . tel. —
 first found out — the lea . . . ther bot . tel. —

3.

Then what do you say to these glasses fine?
 Oh, they shall have no praise of mine,
 For if you chance to touch the brim,
 Down falls the liquor and all therein:
 But had it been in a leather bottél,
 And the stopper in, all had been well,
 So I wish him joy where'er he dwell,
 That first found out the leather bottél.

4.

Then what do you say to those black pots three,
 If a man and his wife should not agree.
 Why they tug and pull till their liquor doth spill;
 In a leather bottél they may tug their fill,
 And pull away till their hearts do ache,
 And yet their liquor no harm can take.
 So I wish him joy where'er he dwell,
 That first found out the leather bottél.

5.

At morn the haymakers sit them down
 To drink from their bottles of ale nut-brown,
 In summer, too, when the weather is warm,
 A good full bottle will do them no harm.
 Then the lads and lasses begin to tattle,
 But what would they be without this bottle?
 So I wish him joy where'er he dwell,
 That first found out the leather bottél.

6.

And when the bottle at last grows old,
 And will good liquor no longer hold,
 Out of the sides you may make a clout,
 To mend your shoes when they're worn out;
 Or take and hang it on a pin,
 'Twill serve to put hinges and odd things in.
 So I wish him joy where'er he dwell,
 That first found out the leather bottél.

THE VICAR OF BRAY.

Old English,
17th Century.

Voice.

Piano. *f e marcato*

1. In good King Charles's gold . en days, When loy . al . ty no harm meant, A
2. When roy . al James ob . tain'd the crown, And Pop'ry came in fa . . shion, The

mf

zea . lous High Church . man was I, And so I got pre . fer . . ment; To
pe . nal laws I hoot . ed down, And read the De . clar . . a . . tion; The

teach my flock I nev . er miss'd, Kings were by God ap . point . ed, And
Church of Rome I found would fit Full well my con . sti . tu . . tion; And

damn'd are these that dare re - sist, Or touch the Lord's a - noint - ed. } And
had be - come a Je - su - it, But for the Re - vo - lu - tion. }

this is - law I will maintain, Un - til my dy - ing day, Sir, That what - so - ev - er

King may reign, Still I'll be the Vi - car of Bray, Sir.

3.

When William was our King declar'd,
To ease a nation's grievance,
With this new wind about I steer'd,
And swore to him allegiance;
Old principles I did revoke,
Set conscience at a distance;
Passive obedience was a joke,
A jest was non-resistance.
And this is law, &c.

4.

When gracious Anne became our Queen,
The Church of England's glory,
Another face of things was seen,
And I became a Tory;
Occasional Conformists base,
I damn'd their moderation,
And thought the church in danger was
By such prevarication.
And this is law, &c.

5.

When George in pudding time came o'er,
And moderate men looked big, sir,
I turned a cat-in-a-pan once more,
And so became a Whig, sir;
And thus preferment I procured
From our new Faith's defender,
And almost every day abjured
The Pope and the Pretender.
And this is law, &c.

6.

The illustrious house of Hanover
And Protestant succession,
To these I do allegiance swear, —
While they can keep possession;
For in my faith and loyalty
I never more will falter,
And George my lawful King shall be
Until the times do alter.
And this is law, &c.

HEART OF OAK.

Words by
DAVID GARRICK..

Music by
DR BOYCE.

Maestoso.

Voice.

Piano.

f

1. Come cheer up, my lads, 'tis to
2. We ne'er see our foes but we

glo - ry we steer, To add some - thing new to this won - der - ful year, To
wish them to stay, They nev - er see us but they wish us a - way. If they

hon - our we call you, not press you like slaves, For who are so free as the
run, why we fol - low; and run them a - shore, And if they won't fight us, we

f

f

p

sf

sf

sons of the waves, Heart of oak are our ships, jol - ly
 can not do more.

p

tars are our men, we al - ways are ready, stea - dy, boys, steady, We'll

ad lib.
colla voce

fight and will con - quer a - gain and a gain.

a tempo
cresc.
sf > > *p*

ff
sf > >

3

They swear they'll invade us, these terrible foes,
 They frighten our women, our children and beaus,
 But should their flat bottoms in darkness get o'er,
 Still Britons they'll find to receive them on shore.
 Heart of oak, &c.

THE HARP THAT ONCE THRO' TARA'S HALLS.

Air— GRAMACHREE.

Words by
THOMAS MOORE.

Andante.

Voice.

Piano.

con espressione
p

The

harp that once thro' Ta - ra's halls. The soul of mu - sic shed; Now hangs as mute on

p

Ta - ra's walls, As if that soul were fled, So sleeps the pride of for - mer days, So

mf

glo - ry's thrill is o'er, And hearts, that once beat high for praise, Now

cresc. *f* *p*

feel that pulse no more. No

cresc. *f* *p*

more to chiefs and ladies bright, The harp of Tara swells: The chord alone, that

breaks at night, Its tale of ruin tells. Thus freedom now so seldom wakes The

only throb she gives, Is when some heart indignant breaks, To

cresc. *f* *p*

show that still she lives.

sf *cresc.* *f* *dim.*

THE MINSTREL-BOY.

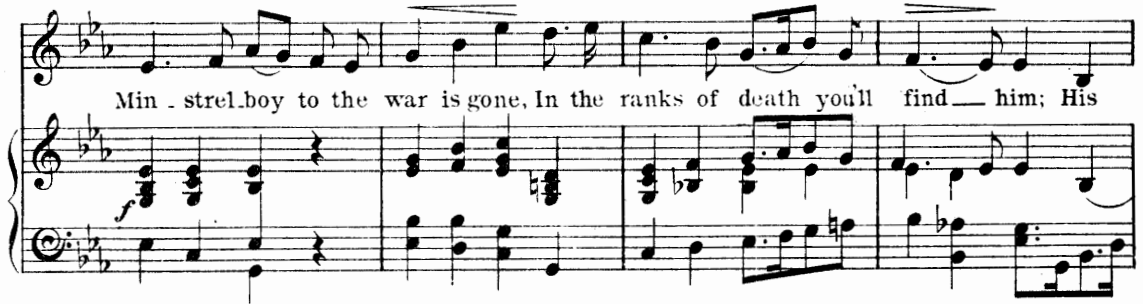
Words by
THOMAS MOORE.

Air.—"THE MOREEN."

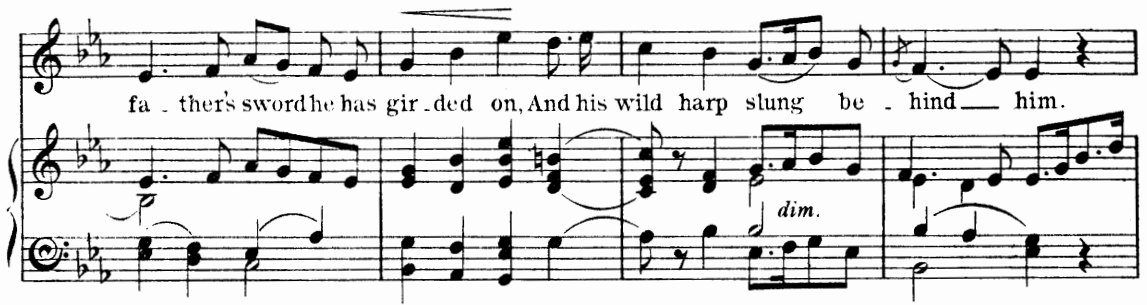
With spirit.

Voice. 

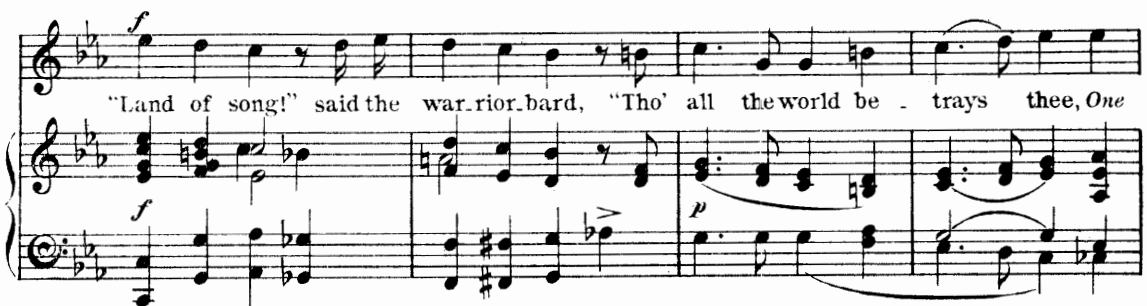
Piano. 



Min - strel boy to the war is gone, In the ranks of death you'll find — him; His



fa - ther's sword he has gir - ded on, And his wild harp slung be - hind — him.



"Land of song!" said the war - rior bard, "Tho' all the world be - trays thee, One



sword, at least, thy rights shall guard, One faith - ful harp shall praise — thee!"

The Minstrel fell! but the

foe man's chain Could not bring his proud soul un - der; The harp he lov'd ne'er

spoke a gain. For he tore its cords a - sun - der; And said, "No chains shall

sul - ly thee; Thou soul of love and bra - ve - ry! Thy songs were made for the

pure and free. They shall nev - er sound in sla - ve - ry!"

WHEN IN DEATH I SHALL CALM RECLINE.

Words by
THOMAS MOORE.

Air "THE LEGACY."

Tempo moderato.

VOICE.

PIANO.

When in death I shall
calm re-cline, O bear my heart to my mis-tress dear; Tell her it liv'd up-on
smiles and wine Of the bright-est hue, while it lin-ger'd here. Bid her not shed one
tear of sor-row, To sul-ly a heart so brilliant and light; But balm-y drops of the
red grape borrow, To bathe the re-lic from morn till night.

p *p* *p* *mf*

When the light of my song is o'er, Then take my harp to your
Keep this cup, which is now o'er-flowing, To grace your re-vel when

p *dim.* *p*

an-cient hall; Hang it up at that friend-ly door Where wea-ry tra-vel-lers
I'm at rest; Nev-er, oh! nev-er its balm be-stow-ing On lips that beau-ty hath

love to call. Then if some bard, who roams for-sa-ken, Re-vive its soft note in
sel-dom blest. But when some warm de-vo-ted lo-ver To her he a-dores shall

p

passing a-long, Oh! let one thought of its mas-ter wa-ken Your warmest smile for the
bathe its brim, Then, then my spi-rit a-round shall ho-ver, And hal-low each drop that

child of song.
foams for him.

mf *p* *dim.*

MEN OF HARLECH.

Words by
JOHN OXENFORD.

WELSH AIR, A. D. 1468.

PIANO. *ff* *molto animato*

1. Men of Har-lech, march to glo-ry,
2. Thou who no-ble Cambria wrongest

Vic-to-ry is hov-ering o'er ye, Bright-eyed free-dom stands be-fore ye,
Know that free-dom's cause is strong-est, Free-dom's cou-rage lasts the long-est,

Hear ye not her call? At your sloth she seems to won-der,
End-ing but with death! Free-dom count-less hosts can scat-ter.

Rend the sluggish bonds a-sun-der, Let the war-cry's deaf-ning thun-der
Free-dom stout-est mail can shat-ter, Free-dom thick-est walls can bat-ter,

Ev'ry foe ap-pal. E-choes loud-ly wak-ing, Hill and val-ley
Fate is in her breath. See they now are fly-ing! Dead are heap'd with

shak-ing; Till the sound-spreads wide a-round, The Sax-ons cou-rage
dy-ing! O-ver might hath tri-umph'd right, Our land to foes de-

break-ing; Your foes on ev-ry side as-sail-ing, For-ward press with
-ny-ing; Up-on their soil we nev-er sought them, Love of-con-quest

heart un-fail-ing, Till in-va-ders learn with quail-ing, Cambria ne'er can
hith-er brought them, But this les-son we have taught them, "Cambria ne'er can

yield.
yield?"

THE BONNIE BANKS O' LOCH LOMON'

Andante moderato.

Voice.

Piano.

By yon bon-nie banks and yon bon-nie braes, Where the sun shines bright on Loch

Lo - mon; Oh, we twa hae pass'd sae mo - ny blithe-somedays, On the

bonnie, bonnie banks o' Loch Lo - mon! Oh! ye'll tak' the high road an'

I'll tak' the low road, An' I'll be in Scot-land be - fore ye; But

wae is my heart un - til we meet a-gain, On the bonnie, bonnie banks o' Loch

Lo - mon!

I mind where we partied, in yon shady glen,
 On the steep, steep side o' Ben Lomon,
 Where in purple hue the Highland hills we view,
 An' the morn shines out frae the gloamin'.
 Oh, ye'll tak' &c.

The wee birdies sing an' the wild flowers spring,
 An' in sunshine the waters are sleeping;
 But the broken heart it seeks nae second spring,
 An' the world does nae ken how we're greetin'.
 Oh, ye'll tak' &c.

THE HUNDRED PIPERS.

Words by
LADY NAIRNE.

Music by
LADY NAIRNE.

Allegro.

Piano.

The piano introduction is in 6/8 time, marked *ff*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Wi' a hun - dred pi - pers an' a, an' a, Wi' a hun - dred pi - pers an'

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'Wi' a hun - dred pi - pers an' a, an' a, Wi' a hun - dred pi - pers an''. The piano accompaniment continues with a steady rhythmic pattern.

a, an' a, We'll up an' gie 'em a blaw, a blaw, Wi' a hun - dred pi - pers an'

The second system of the vocal melody and piano accompaniment. The vocal line continues with 'a, an' a, We'll up an' gie 'em a blaw, a blaw, Wi' a hun - dred pi - pers an''. The piano accompaniment features some dynamic markings like accents (>) and a crescendo (>).

a, an' a; Oh it's ower the Bor - der a - wa, a - wa, It's ower the Bor - der a -

The third system of the vocal melody and piano accompaniment. The vocal line continues with 'a, an' a; Oh it's ower the Bor - der a - wa, a - wa, It's ower the Bor - der a -'. The piano accompaniment includes a mezzo-piano (*mp*) marking and a crescendo (>).

- wa, a - wa, We'll on an' we'll march to Car - lisle, Ha, Wi' its yetts, its cas - tel an'

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with '- wa, a - wa, We'll on an' we'll march to Car - lisle, Ha, Wi' its yetts, its cas - tel an''. The piano accompaniment features a crescendo (>) and a *cresc.* marking.

a; an' a; Wi' a hun-dred pi-pers an' a; an' a; Wi' a hun-dred pi-pers an'

a; an' a; We'll up an' gie 'em a blaw, a blaw, Wi' a hun-dred pi-pers an'

a; an' a;

rit. e dim. *ff a tempo*

Oh! our sodger lads look'd braw, look'd braw,
 Wi' their tartans, kilts, an' a, an' a,
 Wi' their bonnets, an' feathers, an' glittring gear,
 An' pibrochs sounding sweet an' clear.
 Will they a' return to their ain dear glen?
 Will they a' return—our Hieland men?
 Second sighted Sandy look'd fu' wae,
 And mothers grat when they march'd awa'.
 Wi' a hundred pipers an' a, an' a;
 Wi' a hundred pipers an' a, an' a;
 But they'll up an' gie 'em a blaw, a blaw,
 Wi' a hundred pipers an' a, an' a.

Oh wha is foremaist o' a, o' a?
 Oh wha does follow the blaw, the blaw?
 Bonnie Charlie, the king o' us a, hurra!
 Wi' his hundred pipers an' a, an' a!
 His bonnet an' feather he's wavin' high!
 His prancing steed maist seems to fly!
 The nor' wind plays wi' his curly hair,
 While the pipers blaw in an unco flare!
 Wi' a hundred pipers an' a, an' a,
 Wi' a hundred pipers an' a, an' a;
 We'll up an' gie 'em a blaw, a blaw,
 Wi' a hundred pipers an' a, an' a.

The Esk was swollen, sae red, sae deep;
 But shoulther to shoulther the brave lads keep;
 Twa thousand swam ower to fell English ground,
 An' danc'd themselves dry to the pibroch's sound.
 Dumfounder'd, the English saw, they saw!
 Dumfounder'd, they heard the blaw, the blaw!
 Dumfounder'd, they a' ran awa', awa'!
 Frae the hundred pipers an' a, an' a!
 Wi' a hundred pipers an' a, an' a,
 Wi' a hundred pipers an' a, an' a;
 We'll up an' gie em a blaw, a blaw,
 Wi' a hundred pipers an' a, an' a.

THE DEIL'S AWA WI' TH' EXCISEMAN.

Allegro.

Piano. *mf* *stacc.*

The deil cam fid - dling

p e stacc.

thro' the town, And danc'd a - wa wi' th' Ex - cise - man, And

Detailed description: This is a musical score for a piano accompaniment. It consists of four systems of music. The first system shows the beginning of the piece in a key of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked 'Allegro.' and the dynamics are 'Piano.' with 'mf' and 'stacc.' markings. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics 'The deil cam fid - dling'. The piano accompaniment continues below. The fourth system continues the vocal line with the lyrics 'thro' the town, And danc'd a - wa wi' th' Ex - cise - man, And'. The piano accompaniment continues below. The score uses standard musical notation including treble and bass clefs, notes, rests, and dynamic markings.

il - ka wife cries Auld Ma-houn, I wish you luck o' the

prize, man! The deil's a - wa, the deil's a - wa, the

deil's a - wa wi th' Excise - man; He's danc'd a .wa, he's danc'd a .wa, he's

danc'd a .wa wi th' Excise - man.

We'll mak our maut, we'll brew our drink,
 We'll dance and sing, and rejoice, man;
 And many braw thanks to the meikle black deil
 That's danc'd awa wi th' Exciseman.

The deil's awa, &c.

There's threesome reels, there's foursome reels,
 There's hornpipes and strathspeys, man;
 But the ae best dance e'er cam to the land
 Was the deil's awa wi th' Exciseman.

The deil's awa, &c.

DOWN AMONG THE DEAD MEN.

Words by
DYER.

Music
About 1700.

Allegro vigoroso.

Voice.

Piano. *f e marcato*

§

Here's a health to the King, and a last - ing peace, To
Let charm - ing beau - ty's health go round, In

mf

fac - tion an end, to wealth in - crease; Come, let's drink it
whom ce - les - tial joys are found, May con - fu - sion

while we have breath For there's no drink - ing af - ter death, And
still pur - sue The sel - fish wo - man - ha - ting crew, And

he that will this health de - ny, *p*
they that wo - men's health de - ny, Down a - mong the dead men,

sf sf sf p

cresc. Down a - mong the dead men, *f* Down, down, down, down,

cresc.

Down a - mong the dead men let him lie!

sf ff

In smil - ing Bac - chus' joys I'll roll, De - ny no plea - sure
 May love and wine their rites main - tain, And their u - nit - ed

to my soul; Let Bac - chus' health round brisk - ly move, For
 plea - sure reign, While Bac - chus' trea - sure crowns the board, We'll

Bac - chus is a friend to Love, And he that will this health de - ny,
 sing the joys that both af - ford; And they that won't with us com - ply,

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

Down a - mong the dead men let him lie.

SCOTS, WHA HAE WI' WALLACE BLED!

BURNS.

Andante moderato.

Piano.

The piano introduction is in 2/4 time, B-flat major, and consists of 12 measures. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamics include *mf*, *f*, and *dim.*

Scots, wha hae wi' Wal-lace bled, Scots wham Bruce has af-ten led, Wel-come to your

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. Dynamics include *p* and *mf*.

go-ry bed, Or to vic-to-rie! Now's the day an' now's the hour,

The second line of the song continues the vocal melody and piano accompaniment.

See the front of bat-tle lour; See approach proud Edwards' pow'r, Chains and sla-ve-rie

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

2.

Wha would be a traitor knave?
 Wha would fill a coward's grave?
 Wha sae base as be a slave?
 Let him turn an' flee!
 Wha, for Scotland's king an' law,
 Freedom's sword would strongly draw,
 Freeman stand, an' freeman fa;
 Let him on wi' me!

3.

By oppression's woes an' pains,
 By your sons in servile chains,
 We will drain our dearest veins,
 But they shall be free.
 Lay the proud usurpers low!
 Tyrants fall in every foe!
 Liberty's in every blow!
 Let us do or dee!

RULE, BRITANNIA!

Words by
THOMSON.

Music by
DR ARNE.

Maestoso.

Piano.

The piano introduction is in G major, 6/8 time, and marked *Maestoso*. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

mp

1. When Bri - tain first, — at Heav'n's com - mand, A -
2. The na - tions not — so blest as thee, Must

The first system shows the vocal line and piano accompaniment. The vocal line starts with a half rest followed by a quarter note, then a half note, and continues with eighth-note patterns. The piano accompaniment is marked *mp* and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

rose — from out the a - zure main, A - rose, a - rose, a - rose from out the
in — their turn to ty - rants fall, Must in — their turn — to

The second system continues the vocal and piano accompaniment. The vocal line has a melodic line with eighth notes and rests. The piano accompaniment continues with a steady eighth-note accompaniment and chords.

a - zure main, This was the char - ter, the char - ter of the land, And
ty - rants fall; While thou shalt flourish, shalt flour - ish great and free, The

The third system concludes the vocal and piano accompaniment. The vocal line has a melodic line with eighth notes and rests. The piano accompaniment continues with a steady eighth-note accompaniment and chords.

guardian an - gels sung this strain; } "Rule, Bri - tan - nia! Bri -
dread and en - vy of them all. }

- tan - nia, rule the waves; Bri - tons nev - er will be slaves."

Chorus to be sung after each verse.

SOPRANO.

ALTO. *ff* Rule, Bri - tan - nia! Bri - tan - nia, rule the waves; Britons nev - er will be slaves.
TENOR. *ff* Rule, Bri - tan - nia! Bri - tan - nia, rule the waves; Britons nev - er will be slaves.
BASS. *ff* Rule, Bri - tan - nia! Bri - tan - nia, rule the waves; Britons nev - er will be slaves.

3.

Still more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast, that tears the skies,
Serves but to root thy native oak.
Rule, Britannia, &c.

4.

• Thee, haughty tyrants ne'er shall tame;
All their attempts to bend thee down
Will but arouse thy gen'rous flame,
To work *their* woe, and *thy* renown.
Rule, Britannia, &c.

5.

To thee belongs the rural reign,
Thy cities shall with commerce shine;
All thine shall be the subject main,
And ev'ry shore it circles, *thine*.
Rule, Britannia, &c.

6.

The muses, still with freedom found,
Shall to thy happy coast repair;
Blest Isle! with matchless beauty crown'd,
And manly hearts to guard the fair.
Rule, Britannia, &c.

AULD LANG SYNE.

BURNS.

Affetuoso.

Piano. *p*

Should auld acquaintance be for.got, And ne . verbrought to min'? Should auld acquaintance

be for.got, And days o' lang syne? For auld lang syne, my dear, For

auld lang syne, We'll tak' a cup o' kind.nessyet, For auld lang syne.

We twa hae run about the braes,
 And pu'd the gowans fine;
 But we've wander'd mony a weary foot,
 Sin' auld lang syne.
 For auld lang syne, &c.

We twa hae paid't in the burn
 Frae morning sun till dine;
 But seas between us braid hae roar'd
 Sin' auld lang syne.
 For auld lang syne, &c.

And there's a hand, my trusty frien',
 And gie's a hand o' thine;
 And we'll tak' a richt gude willy-waught
 For auld lang syne.
 For auld lang syne, &c.

And surely ye'll be your pint stoup
 And surely I'll be mine!
 And we'll tak' a cup o' kindness yet,
 For auld lang syne.
 For auld lang syne, &c.

NAZARETH.

Words by
HENRY F. CHORLEY.

Music by
CHARLES GOUNOD.

Moderato quasi Andante.

Voice.

Piano.

p

cresc.

dim.

p

p

dim.

cresc.

dim.

cresc.

dim.

p

Tho' poor be the cham - ber, Come here, come and a -

- dore; — Lo! the Lord of Hea - ven Hath to mor - tals

giv - - en Life for e - ver - more,

Life for e - ver - more, Life for e - ver - more

cresc. *dim.* *p*

Shep - herds who

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

fold - - - ed your flocks be - side you,

Tell what was told by an - gel voi - ces near: - - - "To

you this night - - - is born He who will

guide you Thro' paths of peace to liv - ing wa - ters

p

dim. *pp* *colla voce*

clear" Tho' poor be the cham - ber, Come

p

p

here, come and a - dore: Lo! the Lord of Hea - ven

cresc. *dim.*

Hath to mor - tals giv - en Life for e - ver -

cresc. *dim.*

- more

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

Kings from a far land, draw near and be -

p

- hold Him, Led by the beam whose

p

warn - ing bade - ye come; Your crowns cast

tr.
p cresc.

down, with robe roy - al en -

p

- fold Him; Your King des - - - cends to

pp
dim.
pp
pp

earth from bright - er home — Tho' poor be the

pp

colla voce

rit.

a tempo

pp

cham - ber, Come here, come and a - dore;

Lo! the Lord_ of Hea - - ven Hath to mor - tals

cresc.

dim.

cresc.

giv - - en Life for e - ver - more.

dim.

p

p

cresc.

dim.

p

Wind to the ce - - dars pro - claim the joy - ful

sto - - - ry, Wave of the sea, the

ti - dings bear - a - far The night is

p *Red.* * *Red.* *

gone! Be - hold in all its glo - - ry All

cre *scen* *do*
Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

broad and bright ri - ses thE - ter - nal Morn - ing

molto *rit.*
Red. * *Red.* *

Star Tho' poor be the cham - ber, Come

ff *Led.* * *Led.* * *Led.* *

here, come and a - dore; Lo! the Lord of

Led. * *Led.* * *Led.* *

Hea - - ven Hath to mor - tals giv - - en

dim.

Life for e - ver - more, Life for e - ver -

p

more, Life for e - ver - more!

cresc. rit. *dim.* *trem.* *p*

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ROSES, A \flat , B \flat , C and D \flat ...	D \flat to E \flat	<i>Mr. Maybrick</i>	IVOR NOVELLO.		
THEY ALL LOVE JACK, D, E \flat and F	A to D	<i>Mr. Ivor Foster</i>	BLUE EYES, E \flat , F and G ...	B \flat to E \flat	<i>Mr. Wilfrid Douthitt</i>
THORA, D, E \flat , F and G	A to D		ATTILIO PARELLI.		
THE VETERAN'S SONG, C, D, E \flat and F ...	C to D		NEATH SOUTHERN MOON, F, G and A	C to F	
YOUR DEAR BROWN EYES, F, G and A \flat ...	C to E		J. PARISH ROBERTSON.		
			JEAN UPON THE UPPLANDS, C, D & F	C to E	
FRANCES ALLITSEN.			GEOFFREY RYLEY.		
PRINCE IVAN'S SONG, D, F and A minor ...	A to D	<i>Mr. Charles Tree</i>	A BRITISH EMPIRE SONG ...	C to F	<i>Mr. W. P. Chatham</i>
A SONG OF THANKSGIVING, C, E \flat , F and G ...	A to C \sharp	<i>Mr. Harry Dearth</i>	W. SANDERSON.		
YOUTH, G, A, B \flat and C ...	G to D	<i>All Baritones</i>	FRIEND O' MINE, F, G, A \flat B \flat , and C ...	G to C	<i>Mr. Norman Williams</i>
AUGUSTUS BARRATT.			OUT OF THE MIST, C, D \flat , D and E \flat ...	C to F	
SHIP'S TALES, E \flat , F and G ...	B \flat to C	<i>Mr. H. Lane Wilson</i>	SHIPMATES O' MINE, F and G ...	G to D	<i>Mr. Norman Williams</i>
ROBERT BATTEN.			TIED HANDS, G, A \flat , B \flat and C ...	B \flat to D	<i>Mr. Ivor Foster</i>
LOVE'S CONTENT, A \flat and C ...	C to E \flat	<i>Mr. H. Lane Wilson</i>	UNTIL, D \flat , E \flat , F and G ...	B \flat to E \flat	
SEA-LIFE, F and G ...	A to D		UP FROM SOMERSET, B \flat , C and D ...	A \flat to C	<i>Mr. Ivor Foster</i>
SOUTHERN SONG, C and E ...	C to F		DRAKE GOES WEST, C and D ...	G to D	<i>Mr. Ivor Foster</i>
THE SWEETEST FLOWER, A, C & D \flat	C \sharp to C \sharp		CHAS. SANTLEY.		
T. C. STERNDALE BENNETT.			CHRISTMAS COMES BUT ONCE A YEAR, C and D ...	G to E \flat	<i>Mr. Santley</i>
CORPORAL MIKE ...	A to D		SONS OF THE OCEAN ISLE, A and B ...	A to E	<i>Mr. Santley</i>
TAKE, OH, TAKE THOSE LIPS AWAY, F, G and A ...	C to F		J. SARJEANT.		
W. H. BULLOCK.			BLOW, BLOW, THOU WINTER WIND, B, C, and D minor ...	F \sharp to D	
PADDY'S CHOICE ...	A to D	<i>Mr. Harry Dearth</i>	ALICIA SCOTT.		
C. W. CADMAN.			WITHIN THE GARDEN OF MY HEART, C and E ...	C to E	
AT DAWNING, E, G \flat , A \flat and A ...	B to D \sharp		A. SOMERVELL.		
I HEAR A THRUSH AT EVE, E \flat , F & A \flat	B \flat to E \flat		THE LITTLE RED FOX, D and E \flat ...	A to D	<i>Mr. Plunket Greene</i>
FREDERICK CLIFFE.			W. H. SQUIRE.		
WHEN, G, A \flat and B \flat ...	D to E	<i>Mr. Charles Knowles</i>	THE BO'SUN'S LAMENT, C and D ...	G to D	<i>Mr. Harry Dearth</i>
ERIC COATES.			CORPORAL'S DITTY, E \flat , F and G ...	A \flat to C	<i>Mr. Harry Dearth</i>
GWENNY, C, D \flat and E \flat ...	A to E	<i>Mr. Ivor Foster</i>	LIKE STARS ABOVE, A, B \flat , C and D ...	C \sharp to E	
MOTHER ENGLAND'S BREWING, C and D	G to D	<i>Mr. Harry Dearth</i>	MOUNTAIN LOVERS, B \flat , C, E \flat and F	B \flat to D	<i>Mr. Norman Williams</i>
REUBEN RANZO, C, D and E \flat	C to D	<i>Mr. Harry Dearth</i>	PALS, A \flat and B \flat ...	A \flat to E \flat	<i>Mr. Harry Dearth</i>
STONECRACKER JOHN, D and E \flat	A to D	<i>Mr. Harry Dearth</i>	SERGEANT OF THE LINE, F, G and A	A to C	<i>Mr. Ivor Foster</i>
F. A. COOTE.			THE TOKEN, C, D \flat and F ...	B to E	<i>Mr. Harry Dearth</i>
TO BE NEAR YOU, A \flat , B \flat and D \flat	B \flat to E \flat		THE WATCHMAN, C, D and E ...	G to D	
C. NOVELLO DAVIES.			C. V. STANFORD.		
COMFORT, F and A \flat ...	A \flat to F	<i>Mr. Wilfrid Douthitt</i>	EVA TOOLE, C, D \flat and E \flat ...	B to D	<i>Mr. Plunket Greene</i>
FRIEND, D, E and G ...	G to E	<i>Mr. Wilfrid Douthitt</i>	FATHER O'FLYNN, A \flat , B \flat and C ...	A \flat to E \flat	<i>Mr. Santley</i>
WITHOUT THEE, G and A minor	C to E \flat	<i>Mr. Wilfrid Douthitt</i>	THE OLD SUPERB, A \flat , B \flat and C ...	A \flat to D \flat	<i>Mr. Plunket Greene</i>
J. AIRLIE DIX.			THE SMITH'S SONG, B \flat and C ...	D to E \flat	<i>Mr. Plunket Greene</i>
SOLDIER, WHAT OF THE NIGHT? C, D and F	G to D	<i>Mr. Charles Knowles</i>	TROTTIN' TO THE FAIR, C, D, E \flat & F	B \flat to D	<i>Mr. Plunket Greene</i>
DOBBIN AND I ...	C to E	<i>Mr. Charles Knowles</i>	MOLLY BRANNIGAN, E \flat , F and A \flat ...	B \flat to E \flat	<i>Mr. Plunket Greene</i>
JOLLY OLD CAVALIER, B \flat , C and E \flat	G to D	<i>Mr. Charles Knowles</i>	A. KINGSTON-STEWART.		
SOLDIER'S TOAST (A), C, D and F	B to D	<i>Mr. Charles Knowles</i>	SONG OF DAWN, C, D and E \flat ...	C to F	
THE TRUMPETER, F, G, A and C	A to C	<i>Mr. Charles Knowles</i>	ARTHUR SULLIVAN.		
FRANCIS DOREL.			I WOULD I WERE A KING, D, E \flat & F	C \sharp to E	<i>Mr. Santley</i>
WHEN MY SHIPS COME SAILING HOME, G, A \flat and B \flat ...	B to E	<i>Mr. Wilfrid Douthitt</i>	S. COLERIDGE TAYLOR.		
EDWARD ELGAR.			THOU ART RISEN, MY BELOVED, D, F and G minor	A to D	<i>Mr. Robert Radford</i>
THE PIPES OF PAN, G, A and B	B \flat to D	<i>Mr. Ivor Foster</i>	HOPE TEMPLE.		
EDWARD GERMAN.			FOND HEART FAREWELL, C, D \flat and E \flat ...	E to F	<i>Mr. Santley</i>
GLORIOUS DEVON, C, D and F	B to D		THOUGHTS AND TEARS, C, D \flat , E \flat & F	C to D	
HELEN KILNER.			E. TESCHEMACHER.		
MORNA, C and E \flat ...	C to E		I WANT YOUR SYMPATHY, D, F and G	A to E	<i>Mr. Wilfrid Douthitt</i>
S. LIDDLE.			H. TROTÈRE.		
A FAREWELL, G, A \flat , B \flat , C and D \flat ...	D to D	<i>Mr. Robert Radford</i>	MY OLD SHAKO, B \flat , C and E \flat ...	B \flat to D	<i>Mr. Charles Knowles</i>
SONG OF THE SONS OVERSEA, C, D \flat and E \flat ...	C to D		SHORT CUT (A), D, E \flat & F ...	B to E	<i>All Baritones</i>
R. LOUGHBOROUGH.			THE DEATHLESS ARMY, A, B \flat and D	A to D	<i>Mr. H. Lane Wilson</i>
COLLEEN O' MINE, A \flat , B \flat and C	A \flat to E \flat	<i>Mr. Ivor Foster</i>	GO TO SEA, F, G, A \flat and C ...	A to C	
LADS O' DEVON, C and D	B to E		M. V. WHITE.		
D. MACMURROUGH.			KING CHARLES, F and G ...	C to C	<i>Mr. Plunket Greene</i>
MAOUSHLA, F, A \flat and B \flat ...	C to E \flat		TO MARY, F, G, A \flat and B \flat ...	C to D	
E. J. MARGETSON.			H. LANE WILSON.		
TOMMY LAD, C, D and E \flat ...	A to D	<i>Mr. Harry Dearth</i>	THE BEGGAR'S SONG, G and A \flat	G to D	<i>Mr. H. Lane Wilson</i>
CHARLES MARSHALL.			FALSE PHILLIS, A and C ...	A to C \sharp	<i>Mr. H. Lane Wilson</i>
CHILD'S SONG, E \flat , F and A \flat ...	B \flat to E \flat		THE PRETTY CREATURE ...	C to F	<i>Mr. H. Lane Wilson</i>
DEAR LOVE REMEMBER ME, G, A \flat , B \flat and C	C \sharp to E		THE TINKER'S SONG, B \flat and D \flat	B \flat to D	<i>Mr. H. Lane Wilson</i>
I HEAR YOU CALLING ME, G, A \flat , B \flat and C	D to E		WHEN DULL CARE, F and G ...	A to D	<i>Mr. H. Lane Wilson</i>
WHEN SHADOWS GATHER, B \flat , C, D and E ...	B \flat to E \flat		HAYDN WOOD.		
F. L. MOIR.			SEA ROAD (THE), B \flat , C and D	B \flat to D	<i>Mr. Harry Dearth</i>
DOWN THE VALE, C, D \flat , E \flat , F and G	A to C	<i>All Baritones</i>	SWEET EYES I LOVE, E \flat and G	E \flat to E \flat	
ONLY ONCE MORE, D, E \flat , F and G ...	B \flat to E	<i>All Baritones</i>	A. WOODFORDE-FINDEN.		

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