

B to D
KEY OF G

C to E
KEY OF A^b

D to F
KEY OF B^b

E to G
KEY OF C

F to A
KEY OF D

VOCAL DUETT 4/-
PF SOLO FAVRE 3/-
DO DUETT DO 4/-

JESSIE'S DREAM,

A STORY OF THE "RELIEF OF LUCKNOW"

Mrs. Wainwright
VIOLIN & PF VOLTI 3/-
PF SOLO EASY 1/-
DO DUETT DO 1/6

Also arranged as a DESCRIPTIVE FANTASIA for the PIANOFORTE by JOHN BLOCKLEY Solo 4/- Duett 5/-



"DINNA YE HEAR IT, DINNA YE HEAR IT? IT'S THE SLOGAN OF THE HIGHLANDERS WE'RE SAVED WERE SAVED"

WRITTEN BY

COMPOSED BY

GRACE CAMPBELL, * JOHN BLOCKLEY.

By the same Composer

CHARGE OF THE LIGHT BRIGADE TENNYSON 4/-
RING OUT WILD BELLS SOLO & DUETT 4/-
MUSIC ON THE WIND (CONCLUSION OF THE QUEEN OF THE MAY) 4/-
YESTERDAY SOLO & DUETT 4/-

MESSANGER SWALLOW SOLO & DUETT 4/-
MEMORY OF THE PAST DO DO 4/-
MOTHERS SONG (SWEET & LOW) DO DO 4/-
FORTUNE AND HER WHEEL DO DO 4/-

PRICE SONG OR DUETT
DESCRIPTIVE FANTASIA
TRANSCRIPTION BY
VIOLIN & P.^a

ENT. STA. HALL.

LONDON: PUBLISHED BY JOHN BLOCKLEY, 3, ARGYLL ST. REGENT ST. W.

* * "JESSIE'S DREAM."
(A STORY OF THE RELIEF OF LUCKNOW.)

1

The following is an extract from a letter written by M. de Banneroi, a French physician in the service of Mussur Rajah, and published in *Le Pays* (Paris paper), dated Calcutta, Oct. 8/57

'I give you the following account of the relief of Lucknow, as described by a lady, one of the rescued party. — 'On every side death stared us in the face; no human skill could avert it any longer. We saw the moment approach when we must bid farewell to earth, yet without feeling that unutterable horror which must have been experienced by the unhappy victims at Cawnpore. We were resolved rather to die than to yield, and were fully persuaded that in twenty-four hours all would be over. The engineers had said so, and all knew the worst. We women strove to encourage each other, and to perform the light duties which had been assigned to us, such as conveying orders to the batteries and supplying the men with provisions, especially cups of coffee, which we prepared day and night. I had gone out to try and make myself useful, in company with Jessie Brown, the wife of a corporal in my husband's regiment. Poor Jessie had been in a state of restless excitement all through the siege, and had fallen away visibly within the last few days. A constant fever consumed her, and her mind wandered occasionally, especially that day, when the recollections of home seemed powerfully present to her. At last, overcome with fatigue, she lay down on the ground, wrapped up in her plaid. I sat beside her, promising to awaken her when, as she said, 'her father should return from the ploughing'. She fell at length into a profound slumber, motionless, and apparently, breathless, her head resting in my lap. I myself could no longer resist the inclination to sleep, in spite of the continual roar of the cannon. — Suddenly I was aroused by a wild unearthly scream close to my ear; my companion stood upright before me, her arms raised, and her head bent forward in the attitude of listening. A look of intense delight broke over her countenance, she grasped my hand, drew me towards her, and exclaimed, 'Dinna ye hear it? dinna ye hear it? Ay, I'm no dreamin', its the slogan o' the Highlanders! We're saved, we're saved!' Then, flinging herself on her knees, she thanked God with passionate fervour. I felt utterly bewildered; my English ears heard only the roar of artillery, and I thought my poor Jessie was still raving; but she darted to the batteries, and I heard her cry incessantly to the men, 'Courage! courage! hark to the slogan — to the Macgregor, the grandest o' them a'. Here's help at last!' To describe the effect of these words upon the soldiers would be impossible. For a moment they ceased firing, and every soul listened in intense anxiety. Gradually, however, there arose a murmur of bitter disappointment, and the wailing of the women who had flocked to the spot burst out anew as the Colonel shook his head. Our dull Lowland ears heard nothing but the rattle of the musketry. A few moments more of this death-like suspense, of this agonising hope, and Jessie, who had again sunk on the ground, sprang to her feet, and cried, in a voice so clear and piercing that it was heard along the whole line — 'Will ye no believe it noo? The slogan has ceased indeed, but the Campbells are comin'! D'ye hear, d'ye hear?' At that moment we seemed indeed to hear the voice of God in the distance, when the pibroch of the Highlanders brought us tidings of deliverance, for now there was no longer any doubt of the fact. No, it was indeed the blast of the Scottish bagpipes, now shrill and harsh as threatening vengeance on the foe, then in softer tones seeming to promise succour to their friends in need. To our cheer of 'God save the Queen' they replied by the well known strain that moves every Scot to tears, 'Should auld acquaintance be forgot', &c. &c.

Also published as a Vocal Duett by J. Blockley. 4/.

Written by
GRACE CAMPBELL.

Composed by
JOHN BLOCKLEY.

Moderato.

The musical score is written for piano and features a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piece begins with a series of chords and a melodic line that moves from a low register to a higher one. There are dynamic markings including 'p' (piano) and 'dim: e rall:' (diminuendo e rallentando). The score ends with a final chord.

"Jessie's Dream" — as a Descriptive Piece for the Pianoforts by John Blockley. Solo 4/ Duett 5/.

Transcription by Jules Favre. Solo 3/ Duett 4/.

Far a-wa' to bonnie Scot-land Has my spi-rit ta'en its flight,

An' I saw my Mi-ther spin-nin, In our High-land

hame at night; I saw the kye a browsing, My Fa-ther at the

dolce

plough, And the grand auld hills a-boon them a', Wad

cres. *espress.* *p*

I could see them now! Oh! led-dy, while up-on your knees Ye

dolce *pp*

held my sleep - in' head, I saw the lit-tle Kirk at hame, Where

cres.

Tam an' I were wed; I heard the tune the pi-pers play'd, I

mf

ken'd its rise and fa', 'Twas the wild Macgregor's slo-gan - 'Tis the

animato
f

grand-est o' them a!

f *mp* *Very soft*

DISTANT MARCH OF HIGHLANDERS.

dim: e rall:

Hark! sure - ly I'm no wild - ly dreamin', For I hear it plain - ly now -

Ye can not, ye ne - ver heard it On the far off

moun - tain's brow; For in your south - ern child - hood, Ye were

nourish'd soft and warm, Nor watch'd up - on the cauld hill side The

ri - sin' o' the storm - Aye! now the souldiers hear it, An'

an - swer with a cheer, As "the Campbells are a com - in'" Falls

cres: *dim:*

on each anx - ious ear - The cannons roar their thun - der, An' the

ff

sappers work in vain, For high a - boon the din o' war - Re -

- sounds the wel - come strain.

ADVANCE OF THE HIGHLANDERS.

f *pp*

dim: e rall: *pp*

cres.

An' near - er still, an' near - er still, An' now a - gain'tis "Auld langsyne," Its

kind - ly notes like life bluid rin, Rin through this pair sad

p

heart o' mine; Oh! led - dy, din - na swoon a - wa'! Look

up! the e - vil's past, They're com.in' now to dee wi' us, Or

espress.

save us at the last— Then let us hum - bly, thank - ful - ly, Down

pp

on our knees and pray, For those who come through

cres.

bluid and fire To res-cue us this day. That He may o'er them

Religioso.

f

ten.

spread his shield, Stretch forth his arm an' save Bold

Have lock an' his High-land-ers, The bra-vest o' the brave!

con anima

f

ff

f

"WITH THE SPRING."
(On the popular Intermezzo "Forget me not")
(Also in keys of F, B \flat & C and as a Duett in A \flat & C)

Allegretto. ALLAN MACBETH.

There are flow'rs in ev'ry glade, ... In leafy woodland, glen and dale, There is a light in the golden skies, On sunny lea and smiling vale.

"NORAH'S COURTSHIP."
(Also in key of E \flat)

Moderato. MICHAEL WATSON.

Och Barney stole my heart when first we met in fair Killarney The tho't I never notic'd, so en-tic-ing was his blarney; Yet

"ONLY A DREAM?"
(Also in keys of C, D & F)

Allegretto. H. ELLIOT LATH.

Only a dream, a dream That flies at return of day...
Only a dream, a golden dream of the lov'd ones far a-way...

"ROSES AND THORNS"
(Also in keys of F & G)

Leggiero. P. DE FAYE.

For her har-vest was of roses white and yel-low, pink and red,
But the fair-est in the garden was her bonnie self, he said.

"TWO ROBINS."
(Also in key of G)

Grazioso. H. PONTEL.

"Cheer up!" said Robin, "let grief a-way; Thy love shall re-turn ere
next yule-day." Nay, pretty bird, thou mockest me. "No, no!" said Robin,

"THE SONGS WE SANG IN CHILDHOOD."
(Also in keys of F & B \flat)
(and as a Duett in G & B \flat)

Allegretto. MICHAEL WATSON.

The songs we sang in child-hood, Their beauty ne'er departs, And fond-ly still we che-rish them With-in our heart of hearts.

"GOLDEN LIGHT."
(Also in keys of C, D, E & F)

Allegretto. G. M. LANE.

Hope on, dear love, for aye, Brief is life's darkest day, And shi-ning bright Love's golden light Sheds o'er thy fond heart its ray.

"A DREAM OF THE FUTURE."
(Also in keys of E \flat & F)

Andante con espress. A. BRISCOE.

'Tis only a dream of the fu-ture En-twin'd with a hope of the heart; An ideal of love's golden summer In which I'm playing a part.

"SWEET OLDEN DAYS"
(Also in keys of C, D & G)

Andante. VIVIAN Blich.

Sweet old-en days! come as of yore,
Come with the soft light that round you plays...

"THE BIRD IN MY HEART."
(Also in keys of D, E, G & A \flat)

Andante. H. PONTEL.

O, the lark is sing-ing in the sky, A bonnie, bonnie song; But a bird has nest-ed in my heart, A sing-ing all day long.