

The Hunter in his career.

(LONG ERE THE MORN).

Air: Bass's Career.

Quickly.

PIANO. *f* *mf cresc.*

f *mf* *cresc.*

S.

1. Long ere the morn, Ex - pects the re - turn Of A - pollo from the o - cean
 2. Now, bon - ny bay, In his foine wax - eth gray, Dap - ple - grey wax - eth bay in his
 3. Hills with the heat Of the gal - lop - ers' sweat, Re - - viv - ing their fro - zen
 4. Thus he ca - reers O - ver heaths, o - ver meres, O - ver deeps, o - ver downs, o - ver

S. p *Ped.* *

1. queen; Be - fore the .. creak Of the crow, and the break Of the
 2. blood; White - Li - ly .. stops With the scent in her chaps, And ..
 3. tops; The dale's pur - ple flow'rs, That .. droop from the show'rs That ..
 4. clay; Till he hath .. won The .. noon from the morn, And the

f *Ped.* * *Ped.* *

The title of this once popular Hunting Song is given variously as "The Hunter's Song," "Bass his careere" and "The hunting of the hare." The air is drawn from the Straloch MS. (1637). There is also a copy in the Skene MS., and in the Pepy's collection (i., 452) where it is described as "a new court tune." The verses, only, are included in *Wit and Drollery, Jovial Poems* (1682) and in *Ambrose Philips Old Ballads* (vol. iii., p. 196, 1725), with a curious copper-plate illustration of the hunting of the hare.

1. day in the wel - kin seen. Mount - ed he'd hal-loo, And
 2. Black - La - dy makes it good. Poor sil - ly Wat, In
 3. down from the row - els drops. Swains their re - past, And
 4. eve - ning . . from the day. Sport then he ends, And

f decres.

Ped. *

1. cheer - ful - ly fol - low To the chase with his bu - gle clear ; Echo doth he make, And the
 2. wret - ched state, For - gets these de - lights to hear ; Nim - bly she bounds From the
 3. stran - gers their haste Ne - glect when the horns they hear ; See - ing a fleet Pack of
 4. joy - ful - ly wends Home a - gain to his cot - tage, where Frank - ly he feasts Him -

dim. *fp*

1. mount - ains shake, With the thun - der of his ca - reer.
 2. cry of the hounds, And the mu - sic of their ca - reer.
 3. hounds in a sheet, And the hun - ter in his ca - reer.
 4. self and his guests, And ca - rous - es in his ca - reer.

f

mf

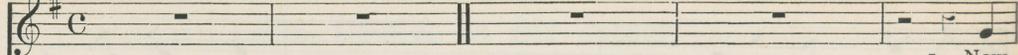
f *mf* *Dal S.*

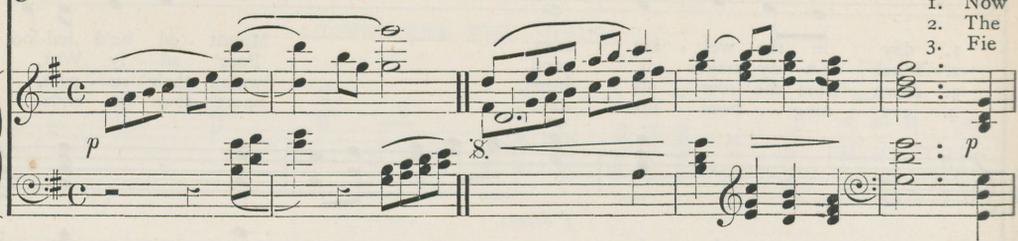
Now is the month of Maying.

From *The first set of Ballets* (1595).

♩

THOMAS MORLEY (1557-1604).

VOICE. 

PIANO. 

1. Now
2. The
3. Fie

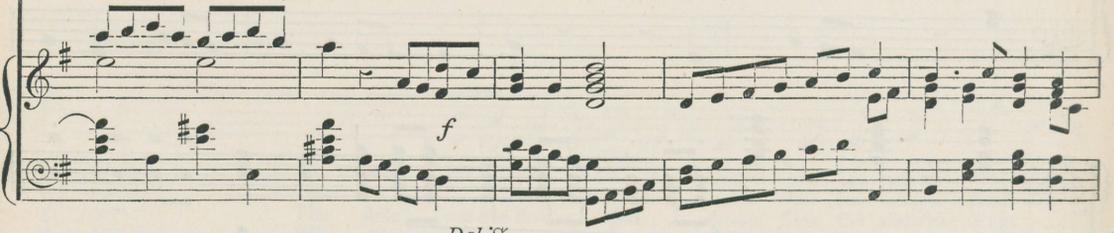
1. is the month of May - ing, When mer - ry lads are play - ing, Fa la la la la la
 2. Spring clad all in glad - ness Doth laugh at Win - ter's sad - ness, Fa la la la la la
 3. then, why sit we mu - sing, Youth's sweet de - light re - fu - sing? Fa la la la la la



1. la la la, Fa la la la la la la. Each with his bon - ny lass, A
 2. la la la, Fa la la la la la la. And to the bag - pipe's sound, The
 3. la la la, Fa la la la la la la. Say dain - ty nymphs and speak, Shall



1. danc - ing on the grass, Fa la la la la, Fa la
 2. nymphs tread out their ground, Fa la la la la, Fa la
 3. we play Bar - ley break,* Fa la la la la, Fa la la la la la la la la la la



1. la.
2. la.
3. la.



Morley's air "Now is the month of Maying," appears in five-part harmony in "*The first set of Ballets*" (1595), a work that was published both in English and Italian, by Thomas Este. Our copy gives the Treble and Bass.

* The game of *Barley break* lent its name to a dance-movement which is found in *Lady Nevill's Virginal Book* (1591).

The Surprise.

(CARELESS OF LOVE).

Words by CAREW RALEIGH.

HENRY LAWES (1595-1662).

In rather slow time.

PIANO.

The piano introduction consists of two staves in 3/4 time, marked 'piano' (p). The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The first vocal line begins with a rest, followed by the lyrics. It is marked with a fermata and a 'p' dynamic.

1. Care - less of . . love and free . . . from fears,
2. Love that so . . long hath been . . . des - pis'd.
3. Sum - mon'd up . . all his strength and power,
4. So that too . . late (a - las), . . . I . . find,

The piano accompaniment for the first vocal line features a treble staff with a triplet of eighth notes and a bass staff with chords and a melodic line. It is marked with a fermata and a 'p' dynamic.

The second vocal line continues the melody with lyrics. It is marked with a fermata and a 'p' dynamic.

1. I sat and gaz'd . . on Stel - - la's eyes; Think - ing my rea - - son
2. And turn'd to jest, . . . his foes . . . to please; Find - ing his de - - i -
3. Mak - ing her face . . . his ma - - ga - zine; Where Vir - tue's grace . . and
4. No steel - ed ar - - mour is . . . of proof; Nor can the best . . . re -

The piano accompaniment for the second vocal line continues with chords and a melodic line in the bass staff.

The third vocal line continues the melody with lyrics. It is marked with a fermata and a 'p' dynamic.

1. or my . . . years, Might keep me safe from all . . . sur - prise.
2. ty sur - - pris'd, And chang'd in - to de - gen - - 'rate ease.
3. Beau - ty's . . . flow'r, He placed his god - head to . . . re - deem.
4. sol - - ved mind, Re - sist her beau - ty and . . her youth.

The piano accompaniment for the third vocal line continues with chords and a melodic line in the bass staff. It is marked with a fermata and a 'p' dynamic.

The final piano accompaniment features a treble staff with a triplet and a bass staff with chords and a melodic line. It is marked with 'rall.' and 'Dal'.

This song appears to have escaped the attention of collectors, despite Dr. Burney's *frigid* approval. Our copy, as regards both Treble and Bass, is from Lawes' *Ayres and Dialogues* (Bk. I., 1653), a work that was issued in the same year that Cromwell assumed the Protectorship. The words are by a son of Sir Walter Raleigh.

Neither sighs, nor tears.

NICHOLAS LANEIR (circa 1589-1665).

Not too slowly.

PIANO. *f*

(Marcato).

The piano introduction consists of two staves. The right hand plays a melodic line in G major with a tempo marking of 'Not too slowly' and a dynamic of 'f'. The left hand provides a harmonic accompaniment in a marcato style.

1. Nei - ther sighs, nor tears, nor mourn - ing,
 2. When I fol - - - low her she flies me,
 3. Say a - lone, must it be so then ?

p

The first system of the song features a vocal line with three verses and a piano accompaniment. The piano part begins with a dynamic of 'p' and continues with a steady accompaniment.

1. Pro - tes - - ta - tions, Im - pre - - ca - tions,
 2. Swift - ly run - ning, With more cun - ning,
 3. Shall the glo - ry, In my sto - ry,

p

The second system continues the vocal and piano accompaniment. The piano part maintains a consistent accompaniment with a dynamic of 'p'.

1. Move not her, nor quench my burn - - - ing,
 2. Than the hare or bird that spies me,
 3. And I un - - - re - - - ven - - - ged go then ?

p

Ped. *

The third system concludes the song. The piano part ends with a dynamic of 'p' and includes a pedal point marked with an asterisk.

Nicholas Laneir's song, given above, is copied from *Select Muscicall Ayres and Dialogues* (1653) where it is printed with the Bass here used.

1. She so fri - gid, And so ri - gid,
 2. Still dis - dain - ing, My com - plain - ing,
 3. Pri - thee Cu - pid, Be not stu - pid!

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

1. That my love pro - cures but scorn - ing,
 2. And to hear my grief de - nies me,
 3. Bend in my de - fence thy bow then,

1. That my love pro - cures but scorn - - - ing.
 2. And to hear my grief de - nies me.
 3. Bend in my de - fence thy bow then.

Dal S.

Dal S.

f

p *pp rall.*

O, dear life.

Sir PHILIP SIDNEY (1554-1586).
Expressively.

WILLIAM BYRDE (circa 1538-1623).

PIANO. *mp*

1. O dear life when may it be,
 2. O, if I my self find not,
 3. Thought . . there fore, I will send thee

Ped. * Ped.

1. That mine eyes thine eyes may see?
 2. Through my part - ing aught for - got;
 3. To take up the place for me;

* Ped.

1. And in them my mind dis - cov - er,
 2. Nor de - bar'd from Beau - ty's trea - sure,
 3. Long I will not af - ter tar - ry,

Ped. *

William Byrde, a pupil of Thomas Tallis, published the above air, which in its original form was set for five voices, in his *Songs of Sundry Natures*, 1589. Some of the massive and extremely beautiful harmonies are perforce somewhat reduced, to suit the demands of a modern pianoforte. If a setting of this sort helps to draw increased attention to the original editions of this great composer, its aim has been fully accomplished.

1. . . .
 2. . . .
 3. . . .

Whe - - ther ab - sence
 Let no tongue con -
 There un - seen thou

1. hath had force,
 2. spire to tell,
 3. may'st be bold,

Thy re - mem - b'rance
 In what high joys
 These fair won - ders

1. to di - vorce,
 2. I shall dwell,
 3. to be - hold,

From the im - age
 On - ly thought aims
 Which in them my

1. of thy lov - er, From . . the im - - age of thy
 2. at the plea - sure, On - - ly thought aims at the
 3. hopes do car - ry, Which . . in them my hopes do

cresc.

Ped. *

1. lov - er.
 2. plea - sure.
 3. car - ry.

pp

Dal S.

Ped. * Ped. * Ped. *

With endless tears.

From the Guise MS.

ROBERT JOHNSON (circa 1555-1625).

VOICE.

PIANO.

Slow.

p

pp

1. With end - less tears that
2. Her sighs like rag - ing

1. nev - er cease, I saw a heart lie bleed - ing; Whose griefs did more and more in-crease, Her
2. winds did blow, Some grievous storm for - tel - ling, And tides of tears did o - ver-flow, Her

1. pains were so ex - ceeding. When dy - ing sighs could not pre -vail, She then would weep a - main, When
2. cheeks the rose excel - ling. * Confounding thoughts so filled her breast, She could no more con -tain, But

1. flow - ing tears began to fail, She then would sigh a - gain.
2. cries a - loud "Hath love no rest, No joys, but end - less pain?"

Dal S

* Conflicting.

Robert Johnson the lutenist was contemporary with Shakespeare, and in 1612 wrote the *original* incidental music for "The Tempest." He should not be confused with the older ecclesiastical writer of the same name, some of whose motets survive in the Histories of Hawkins and Burney, though the two were quite possibly related. Our air and bass is copied from the Guise MS. (Add MSS. 11,608. fol. 15, British Museum) where it has lain undisturbed (in all probability) since the middle of the 17th Century.

Bid me but live.

ROBERT HERRICK (1591-1674).

HENRY LAWES (1595-1662).

In moderate time.

PIANO.

1. Bid me but
2. A heart as
3. Bid that heart

1. live and I will . . live, Thy vo - tar - y to be; Or bid me
2. soft, a heart as . . kind, A heart as sound-ly free; As in the
3. stay, and it shall . . stay, And hon - our thy de - cree; Or bid it

Dal 'S

1. love, and I will give . . . A lov - ing heart to thee.
2. world thou canst not find, . . . That heart I'll give to thee.
3. lan - - guish quite a . . . way, . . . And it shall do't for thee.

Dal 'S

Playford's *Select Musicall Ayres and Dialogues* (1653) supplies the air and bass of the above song, which it cannot be doubted is its first setting, though the *Hesperides* was published by Herrick in 1648.

Take, O take those lips away.

BEAUMONT and FLETCHER.

Dr. WILSON (1594-1673)

Not too slowly.

PIANO. *p*

S.

1. Take, O take those lips a - - - - -
 2. Hide, O hide those Hills of

S. p

1. way, That so sweet - ly were for - sworn;
 2. snow, That thy fro - - zen Blos - some beares

Ped. * Ped. *

Dr. Wilson's setting of "Take, O take those lips away" is contained in John Playford's *Select Muscicall Ayres and Dialogues*, to sing to the Theorbo or Basse Violl (1653). Another copy may be found in the British Museum (Add. MSS. 11,608, fol. 56), in a handsome folio manuscript of the middle of the Seventeenth Century. It is also included in Dr. Wilson's *Cheerful Ayres or Ballads* published at Oxford in 1659. Sir Frederick Bridge has edited a copy of the last-named version. The first stanza of the words appears in Shakespeare's *Measure for Measure*, and the complete song in Beaumont and Fletcher's *Bloody Brother* (Act v., Sc. 2). Our copy gives Playford's curious version of the words, and Dr. Wilson's own Bass. Compare the setting at page 62.

1. And those eyes that break of days, Light that do mis-
 2. On whose tops the flow'rs that grow, Are yet of those that

p *f dim.*

Ped. * Ped. * Ped. *

1. lead the morn, But my kis - ses bring a - - gain,
 2. A - - pril weares. But first set my poore heart free,

p

1. Seals of . . love though seals in vain.
 2. Bound in those i - cy chaines by thee.

p *mp*

Ped. * Ped. *

Dal S. dim. *pp*

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

Blow high, blow low.

Words and Music by DIBDIN (1745-1814).

VOICE. *Vigorously.* Blow

PIANO. *f*

high, blow low, let tempests tear The main-mast by the board; My heart, with thoughts of thee, my dear!

mp

With spirit. *ad lib.* *tempo.*

And love, well stor'd, Shall brave all dan-ger, scorn all fear, The roar-ing winds, the rag - ing sea, In

p sf

hopes on shore, To be once more, Safe . . moor'd with thee.

p *f* Ped. *

First time.

A-loft while mountains high we go, The whistling winds that

FINE. *p*

Dibdin's opera *The Seraglio*, from which "Blow high, blow low" is extracted, forms one of eleven similar works produced by this tireless composer in the year 1776. English opera is scarcely so prolific, or so lightly brought to the boards in 1904. Dibdin's operatic productions between 1762 and 1811 number about seventy, he invented and brought out thirty-five musical entertainments (for one performer), and composed more than a thousand songs, writing the words not only for himself, but many for other composers.

scud a - long, And the surge roar - ing from be - low, Shall my sig - nal be, To think on thee, Shall my

sig - nal be, To think on thee, And this shall be . . my song. And on that night, when

rit. *Dal S.* *p* *Second time.*

all the crew, The mem - 'ry of their for - mer lives, O'er flow - ing cans of flip re - new, And

drink their sweet - hearts and their wives— I'll heave a sigh, I'll heave a sigh, And think on

thee; And as the ship rolls thro' the sea, The bur - den of my song shall be.

p cresc. *Dal S.* *Dal S.* *Ped.* *

Come you not from Newcastle?

VOICE. *In flowing time.* 1. Come you not from New-

PIANO. *mp*

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

1. cas - tle, Come you not there a - way? O, met you not my true love, Rid - ing
 2. cus - tom, All things there to a - gree! Why then should we not mar - ry, Since that

Ped. * Ped. * *dim.*

1. on a bon - ny bay? Why should I not love my love? Why should not my love love
 2. love to all is free. Then come to me my true love, Oh, haste thee and come to

Ped. *

1. me? . . . Why should not we a - vow our love, That an - y eye might see?
 2. me! . . . And I'll re - peat the ten - der vows I late con - fess'd to thee. R.H.

L.H.

1st time. *Dal* *S.* Last time.

2. Love is an an - cient

Dal *S.* *p*

Under the title of "Necastle," the air associated with "Come you not from Newcastle," is found in the *Dancing Master* 1650. The words are from a fragment—six lines only—formerly in the MS. folio of Dr. Percy. The tune can be traced to the time of Queen Elizabeth, since it is referred to in a dramatic piece entitled *Friar Bacon* by Robert Greene who died in 1592. (See Appendix.)

The Spanish Lady.

Words from Percy's *Reliques of Ancient English Poetry*.

Air from the *Skene MS.* (circa 1615).

VOICE.

1. Will you hear a Span-ish
 2. As his pris - 'ner there he
 3. But at last there came com-

Cheerfully.
pp cresc.
 Ped. * Ped. * Ped. * Ped. *

1. la - dy, How she wooed an Eng - lish man? Gar - ments gay, and rich as
 2. kept her, In his hands her life did lie; Cu - pid's bands did tie them
 3. mand - ment For to set the la - dies free, With their jew - els still a -

p

1. may be, Deck'd with jew - els she had on; Of a come - ly coun - ten - ance and grace was
 2. fast - er By the lik - ing of an eye! In his cour - teous com - pan - y was all her
 3. dorn - ed, None to do them in - jur - y. Then said this la - dy mild, "Full woe is

mf

1. she, And by birth and par - en - tage of high de - gree.
 2. joy, To fa - vour him in love she was not coy.
 3. me; Let me still sus - tain this kind cap - tiv - i - ty."

dim. *p*
 Dal S
 Dal S

Bishop Percy, in introducing this song in the *Reliques*, remarks:—"This beautiful old ballad most probably took its rise from one of those descents made on the Spanish coasts, in the time of Queen Elizabeth; and in all likelihood from that which is celebrated in the foregoing ballad." He refers to "The Winning of Cales" (Cadiz) 1596. The music is in the *Skene MS.* and in several Ballad operas, such as the *Quakers' Opera* (1728) and the *Jovial Crew* (1731). There are nine stanzas in the original ballad, here shortened to three.

All in a garden green.

Air from a Manuscript Lute Book.

In moderate time.

PIANO. *mp*

S. p

1. All in a gar - den green, Two lov - ers sat at ease! As
 2. Quoth he, "Most love - ly maid, My troth shall aye en - dure; And
 3. She heard with joy the youth When he thus far had gone; She

1. they could scarce be seen A - mong the leaf - y trees.
 2. be not thou a - fraid, But rest thee still se - cure.
 3. trust - ed in his truth, And lov - ing she went on;

William Ballet's Lute Book contains this elegant air. The words are taken from *Popular Music* (Chappell), 1859, where they are quoted from a manuscript then in the possession of Mr. Payne Collier. It may be added that *Ballet's Lute Book*, a manuscript collection of popular tunes written about 1555, is in the Library of Trinity College, Dublin.

cresc.

1. They long had lov'd be - fore, And no lon - ger than tru - ly!
 2. That I will love you long As my life in me shall last;
 3. Full soon the twain were wed, Lov - ing each as on - ly may

1. In that time of the year, . . . Com -
 2. Now am I young and strong, . . . And
 3. Those that prove faith ful lov - - - ers;

1. eth 'twix May and Ju - ly.
 2. Love's youth ne'er is past."
 3. Pat - tern to . . . all o - thers. . . .

p cresc. *mf* *f*

Ped. * Ped. *

dim. *Dal 'S.*

Why, by such a brittle stone.

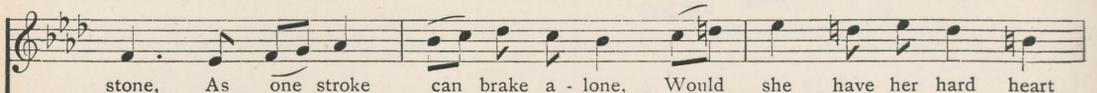
From the Guise MS. in the British Museum.

Dr. JOHN WILSON (1594-1673).

Expressively.

VOICE.  Why, by such a brit - tle

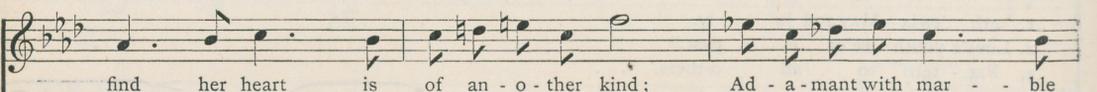
PIANO.  *mf* *p*
Ped. *

 stone, As one stroke can brake a - lone, Would she have her hard heart

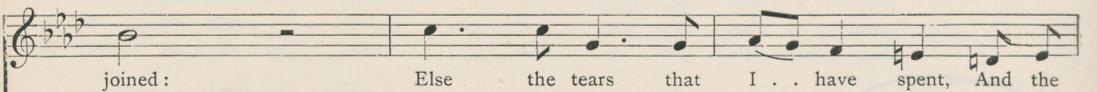
 Ped. *

 known? Fond girl! she errs . . . For I do



 find her heart is of an - o - ther kind; Ad - a - mant with mar - - ble

 *mf* *p*

 joined: Else the tears that I . . have spent, And the

 *p*

The above air is copied (together with the Bass) from the Guise MS. in the British Museum, a volume of Songs, Canons, Dialogues, Catches and Rounds, contained in a Seventeenth Century folio.

sighs that I . . . have sent, Would her rock - y heart have rent.

O, Cu - pid, if thou hast a dart, That can hit and

cause no smart, Shoot, . . . and with it claim her heart. Then, per -

haps, . . . when she shall see, . . . Di - vis - ion made by des - tin - y, She may with

one half fav - our me.

What if a day, or a month, or a year.

Expressively.

THOMAS CAMPION (1570-1619).

PIANO.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a rising and then falling pattern, while the left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

What if a day, or a month, or a year, Crown thy de-lights with a

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

thou-sand sweet con-tent - ings, a thou - sand sweet con - tent - ings; May not the change of a

The vocal line continues with the lyrics. The piano accompaniment maintains its melodic and harmonic structure, with some chordal textures in the right hand.

night, or an hour, Cross thy de-lights with as man-y sad tor-ment - ings, as man - y sad tor -

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line and some chordal textures in the right hand.

- ment - - - ings— For - - tune, hon - our, beau - - ty, youth,

Ped. *mp* *cresc.* * Ped. *

The vocal line concludes with the lyrics. The piano accompaniment ends with a *mp* dynamic and a *cresc.* marking. There are two pedal markings: 'Ped.' at the beginning and '* Ped. *' at the end.

Dr. Thomas Campion (poet, dramatist, composer, and Physician), flourished in the first part of the Seventeenth Century. His air "What if a day, or a month, or a year?" is one of the most celebrated of its time. Another of his works is recommended as "A new way of making foure parts in Counter-point, by a most familiar and infallible rule" (1618). This is also contained in Playford's "Introduction" (1655).

Are but blos - soms dy - - ing; Wan - ton plea - sures dot - ing love,

p cresc.

Are but shad - ows fly - - ing. All our joys are but toys,

f

I - dle thoughts de - ceiv - ing! None hath pow'r of an hour,

p

Of his life's be - reav - - ing.

p mp

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

pp

The Lass of the Hill.

(ON THE BROW OF A HILL).

Words by MARY JONES.

Music by SAMUEL HOWARD (1710-1782).

VOICE.

PIANO.

mp *cresc.* *p*

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *

Dal S. *p dim.*

Ped. *

1. On the brow of a
2. Now young Rog - er, who

1. hill a young shep-herd-ess dwelt, Who no pangs of am - bi - tion or love had e'er felt, For a
2. liv'd in the val-ley be - low, Who at church and at mar - ket was rec - kon'd a beau; Had

1. few so - ber max - ims still ran in her head, That 'twas bet - ter to earn, ere she eat her brown
2. man - y times tried o'er her heart to pre - vail, And would rest on his pitch-fork to tell her his

1. bread: That to rise with the . . lark was con - du - cive to health, And, to folks in a
2. tale: With his win - ning be - - ha - viour he mel - ted her heart; But, quite art - less her -

1. cot - tage, con - tent - ment was wealth.
2. self, she sus - pect - ed no art.

Words and Music from Ritson's English Songs, 1788.

Chevy-chase.

(GOD PROSPER LONG OUR NOBLE KING).

An ancient Ballad recast in the time of James I.

Tune: "Flying Fame" or "Chevy-chase."

VOICE.

- 1. God pros - per long our
- 2. Our Eng - lish arch - ers
- 3. They clos'd full fast on

PIANC.

Almost slowly.

- 1. no - - ble king, Our lives and safe - - ties all; A
- 2. bent their bows, Their hearts were good and true; And
- 3. ev - - 'ry side, No slack - ness there was found; And

- 1. woe - - ful hunt - ing once . there did In Che - vy - chase be -
- 2. at first flight of ar - rows sent, Full three - score Scots they
- 3. man - y a gal - - lant gen - - tle - man Lay gasp - ing on the

- 1. fall.
- 2. slew.
- 3. ground.

4.

5.

This fight did last from break of day
Till setting of the sun;
For when they rung the evening bell,
The battle scarce was done.

Of fifteen hundred Englishmen,
Went home but fifty-three:
The rest were slain in Chevy-chase,
Under the green-wood tree.

This ancient air, which occurs no less than eight times in Dufey's *Wit and Mirth* (six vols., 1719-20), was a great favourite with the old ballad-makers. For the complete 256 verses, Percy, Ritson or Phillips may be referred to. Its earliest known form was preserved by Richard Sheale, a minstrel in the service of the Earl of Derby about 1548. (See Appendix.)

The Wolf.

Words by JOHN O'KEEFE (1747-1833).
In leisurely time.

Music by WILLIAM SHIELD (1748-1829).

PIANO. *p*

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

Fet - ter'd lies . . in down - y sleep, Then our care - ful watch we keep,

Almost slowly.

Then our care - ful watch we keep; While the wolf in night - ly prowl, Bays the moon with

hid - eous howl, While the wolf in

p

Ped. *

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

mf *p* *mf* *dim.*

cresc. *ad lib.* *Moderately quick.*

Bays the moon with hid-eous howl. Gates are

p cresc. *colla voce.* *mf*

barr'd, a vain res-ist-ance, Fe-males shriek, but no as-

p

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

p

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

or you meet your fate. Your

f

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

p *cresc.*

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

jew-els, Your jew-els, cash, and plate, Your jew-els, cash, and plate, Your

jew-els, cash, and plate.

f *f cresc.*

Ped. *

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

mp

Ped. *

plun - der,

f

Ped. * Ped. *

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a half note 'plun - der,' followed by a dotted half note. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include a forte (*f*) marking and several 'Ped.' (pedal) markings, some with asterisks.

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

mf

Detailed description: This system contains the second line of music. The vocal line continues with 'Locks, bolts, and bars soon fly a - sun - der, Then to'. The piano accompaniment continues with the same rhythmic pattern. A mezzo-forte (*mf*) dynamic marking is present.

ri - fle,

rit.

Detailed description: This system contains the third line of music. The vocal line continues with 'ri - fle,'. The piano accompaniment continues with the same rhythmic pattern. A ritardando (*rit.*) dynamic marking is present.

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

rit.

Detailed description: This system contains the fourth line of music. The vocal line continues with 'rob, and plun - der, to ri - fle, rob, and plun - der, to ri - fle, rob, and'. The piano accompaniment continues with the same rhythmic pattern. A ritardando (*rit.*) dynamic marking is present.

plun - der.

tempo

f *tempo.*

Ped. Ped. *

Detailed description: This system contains the fifth line of music. The vocal line concludes with 'plun - der.'. The piano accompaniment concludes with a final chord. A tempo marking (*tempo*) is present. Dynamics include a forte (*f*) marking and several 'Ped.' (pedal) markings, with an asterisk at the end.

We sate down and wept by the waters.

"By the rivers of Babylon we sat down and wept" (Book of Psalms, cxxxvii.).

Poetry by LORD BYRON* (1788-1824).
Andante con moto (♩ = 66).

Music by S. S. WESLEY (1810-1876).

VOICE.

PIANO.

1. We sate
 2. While

1. down and wept by the wa - ters Of Ba - bel, and thought of the day When our
 2. sad - ly we gaz'd on the ri - ver Which roll'd on in free - dom be - low, They de -

1. foe, in the hue of his slaugh - ters, Made Sa - lem's high pla - ces his prey; And
 2. mand - ed the song; but, oh, ne - ver That tri - umph the stran - ger shall know! They de -

1. ye, oh, her des-o-late daugh - ters! Were scat-ter'd all weep-ing a - way, . . . Oh!
 2. mand - ed the song; but, oh, ne - ver That tri - umph the stran - ger shall know! . . . May this

* From the *Hebrew Melodies*.

1. ye, her des - o - late daugh - ters! Were scat - ter'd all weep - ing a - way, Oh,
 2. right hand be with - er'd for e - - ver, Ere it string our high harp for the foe! May this

1. ye, . . her des - o - late daugh - ters! Were scat - ter'd all weep - ing, all . .
 2. right hand be with - er'd for e - - ver, Ere it string our high harp, our high

cresc. *p* *pp*

1. weep - ing a - - way, Were scat - ter'd all weep - ing a - way, Were
 2. harp for the foe! Ere it string our high harp for the foe! May this

cresc. *p*

1. scat - ter'd . . . all weep - ing a - way. weep - - - ing a -
 2. right hand be with - er'd for e - - - - ver, Ere it string our high harp for the

ritard. *ritard.*

1. way.
 2. foe!

f accel. *ritard.* *Dal. S.*

Andante con moto (♩ = 92).

3. On the wil - low that harp is sus - pend - ed, Oh, Sa - lem! its sound should be

p

3. free; And the hour when thy glo - ries were end - - - ed, But

dim.

3. left me that to - ken of thee: And ne'er shall its soft tones be blend - ed With the

dim.

3. voice of the spoil - er by me, And ne'er shall its soft tones be blend - ed With the

cresc. *p* *ad lib.* *dim. colla voce.*

3. voice of the spoil - er by me.

> ritard.