

Now away, my brave boys.

In moderate time.

PIANO. *mf*

1. Now a - way, my brave boys, hoist the flag, beat the drum, Let the
2. Then fare - well for a time, love - ly sweet-hearts, dear wives, Ne - ver

1. stream - ers wave o - ver the main; When old Eng - land she calls us, we
2. fear for the fate of true blue; Tho' we leave you and mer - ri - ly

p

1. mer - ri - ly come, She can't call a sai - lor in vain. Al -
2. ven - ture our lives, To our fair ones we'll e - ver be true. With

From the *Vocal Enchantress* (1783). It is also in Kitchiner's *Sea-songs of England* (1823) where it is given as anonymous with the remark that "the Editor has never seen but one copy of this spirited ballad."

1. rea - dy we seem an Ar - ma - da to chase, Al - rea - dy be - hold the gal -
 2. spi - rit we go an Ar - ma - da to chase, With rap - ture be - hold the gal -

mf

1. leons; Un - daunt - ed, un-con - quer'd, look death in the face, And re -
 2. leons; Un - daunt - ed, un-con - quer'd, look death in the face, And re -

1. turn with a load of doub - loons.
 2. turn with a load of doub - loons.

Dal X.

Three years a sailor's life.

Words by PRINCE HOARE.

Air by Dr. HARRINGTON.

VOICE.

Cheerfully.

PIANO.

mp

1. Three years a sai - lor's
2. A med - 'cine sure for
3. For gold we sail the

1. life I led, And plough'd the roar - ing sea; . . . For why her foes should
2. grief and care, I steer'd my course to find; . . . Hence - forth an ea - sy
3. world a - round, And dare the tem - pest's rage, . . . For when the spar - klers

1. Eng - land dread, whilst all . . her sons are free? . . . From France to Spain I
2. sail to bear, And run . be - fore the wind. . . . Their con - j'ring skill let
3. once are found, They ev - 'ry ill as - suage. . . . 'Twixt Jew and Chris - tian

mf

1. earn'd my bread, I thought it fair, d'ye see; . . . And if . . a shot had
2. doc - tors boast, And nos - trums of their shop, . . . Wher - e'er . we search from
3. not a fig Of diff - rence here we find: . . . The Jew . no ha - tred

Dal 'S.

1. ta'en my head, Why there's an end of me. . . .
2. coast to coast, There's none like gol - den drop. . . .
3. has to pig, If 'tis the Gui - nea kind. . . .

Dal 'S.

From the ballad-opera *No Song no Supper*, produced at Drury Lane Theatre in 1790

VOICE.

Cheerfully.

PIANO.

p

1. Oh, we sail'd to Vir - gin-i-a, And
 2. On the ve - ry next morn-ing, The en -
 3. Oh, the guns they did rat - tle, And the
 4. Come then all ye brave fel - lows, Wher -

1. thence to Fay - al, Where we wa - ter'd our ship-ping And then we weigh'd all; Full in
 2. gage - ment proved hot, And 'twas then brave old Ben - bow Re - ceiv'd a chain shot; And
 3. bul - lets did fly, But brave Ad - mi - ral Ben - bow For help would not cry; Take me
 4. e - ver you've been, Let us drink to the health of Our King and our Queen; And an -

1. view on the seas, boys, Se - ven sail we did es - py, O, we mann'd strait our cap - stan, And
 2. when he was wounded, To his mer - ry men did say, Take me up in your arms, boys! And
 3. down to the cock - pit There is ease for my smarts, If my mer - ry men see me, It will
 4. o - ther good health to All the girls that we know, And a third in re - membrance Of brave

Dal S.

1. weigh'd spee - di - ly.
 2. car - ry me a - way.
 3. sure break their hearts.
 4. Ad - mi - ral Ben-bow.

Dal S.

Admiral Benbow, the subject of this popular ballad, is a real historical personage. In Evelyn's Diary (Jan. 1702) we may read of "News of Vice-admiral Benbow's conflict with the French fleet in the West Indies, in which he gallantly behaved himself, and was wounded, and would have had extraordinary success, had not four of his men-of-war stood spectators without coming to his assistance." The air (which is akin to that we have given on p. 51) is found in the *Vocal Enchantress* (1783). It has often done duty as a carol at Christmas-time to the words "A Virgin unspotted." Words and music are also in Kitchiner's *Sea-songs*.

Rock'd in the cradle of the deep.

Mrs. WILLARD.

J. P. KNIGHT (1812-1887).

Legato, slowly and with expression.

PIANO.

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The vocal part is a simple melody with lyrics. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). There are also trills marked with *tr*. The lyrics are: "Rock'd in the cradle of the deep, . . . I lay me down . . . in peace to sleep; Se - cure I rest up - on the wave, . . . For Thou, oh, Lord! hast pow - er to".

Rock'd in the cra - dle of the

deep, . . . I lay me down . . . in peace to sleep; Se -

cure I rest up - on the wave, . . . For Thou, oh, Lord! hast pow - er to

save. I know Thou wilt not slight my call, For

Thou dost mark the spar-row's fall, And calm and peace-ful shall I

sleep; Rock'd in the cra-dle of the deep, And

calm and peace-ful shall I sleep, Rock'd in the cra-dle of the

deep.

mf *dim.* *pp*

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (mf, dim., pp). The lyrics are: 'save. I know Thou wilt not slight my call, For Thou dost mark the spar-row's fall, And calm and peace-ful shall I sleep; Rock'd in the cra-dle of the deep, And calm and peace-ful shall I sleep, Rock'd in the cra-dle of the deep.' The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords and trills.

And such the trust that still were mine, Tho' stor - my

winds . . . sweep o'er the brine; Or thro' the tem-pest's fie - ry

breath, . . . Rous'd me from slum - ber to wreck and death! In

O - - cean-cave, still safe with Thee, The germ of im - mor - ta - li -

ty! And calm and peace-ful shall I sleep,

Rock'd in the cra - dle of the deep, And calm and peace-ful shall I

sleep, Rock'd in the cra - dle of the deep.

mf *dim.* *pp*

May Dew.

(O'ER THE WOODLANDS.)

Words from Uhland's *Maienthau*.
Allegretto.

W. STERNDALÉ BENNETT (1816-1875).

VOICE.

PIANO.

1. O'er the wood - lands,
2. With the dew from

1. o'er the mea - - dow, When the dawn - ing skies are
2. hare - - bells sha - - ken, Vir - - gin cheeks out - vie the

1. grey, Soft from heav'n des - cends a show - er,
2. rose. When she bathes her gold - en tres - ses,

1. Light - ly fall - ing, light - ly fall - - - - - Heav'n-ly
2. Heav'n - ly bright the maid - - en glows,

1. - - ing dews of May. All the ho - ly charms that ho - - ver Round the joy dif -
2. bright the maid - en glows. E'en the eye that's red with weep - ing - Loves the cool - ing

p

1. fus - ing Spring, . . . Fra - grant buds . . and leaves e -
 2. drops of dew, . . . Till with their . . sweet drops be .

leggiero.

1. nam - - ell'd, May dews e - - ver with them bring,
 2. sprink - - led Star - like gleams that orb a - new,

1st time.

1. May dews e - - ver with . . . them bring.
 2. Star - like gleams that orb . . . a -

Dal X. || *2nd time.*

(2) new.

Dal X. *rallent.*

Meno mosso.

3. Gen - tly then des - cend up - on me, Sweet-est care for e - v'ry ill; O re - fresh my

pp

3. wea-ried eye - lids, And my thirs - ty heart - springs fill, Pour up - on me Youth's en -

cresc. *dim.*

3. chant - ment, Gild-ed with a heav'n - ly ray, . . . Let me gaze . . up -

a tempo. *a tempo.*

3. on the sun - - light Love - ly daugh-ter of the May, Love - ly

3. daugh-ter of . . the May.

pp *p* *p*

The Pilgrim of Love.*

Mrs. OPIE (1769-1853.)

Sir HENRY BISHOP (1786-1855.)

Andante con moto.

PIANO.

RECIT.

O - ryn - thia, my be - lov - ed! I call in . . vain!

p *p espress.*

O -

- ryn - thia! O - ryn - thia! E-cho hears . . and calls a -

* Written in 1815.

Allegro.

- gain. A mim-ic voice re-peats the name a -

- round! And with O-ryn-thia all the rocks re - sound!

AIR. Andante.

p dolce.

1. A Her - mit who dwells in these sol - i - tudes, cross'd me, As way - worn and faint up the
2. tar - ry, my son, till the burn-ing noon pass - es, Let boughs of the Le - mon tree

pp stacc.

1. mountain I . . press'd, The a - ged man paus'd on his staff to ac - cost me, And
 2. shel - ter thy head; The juice of ripe Mus - ca - del . . flows in my glass - es, And

1. prof-fer'd his cell, as my man-sion of rest. } Ah! nay, cour-teous Fa - ther, right
 2. rush - es, fresh pull'd, for Si - es - ta are spread. }

mf *pp* *mp*

1 & 2. on - ward I rove; No rest but the grave for the Pil - grim of Love! For the

ritard. *tr* *ritard.*

1 & 2. Pil - grim of Love, for the Pil - grim of Love, No rest but the grave, For the

a tempo. *pp a tempo.* *mf*

1 & 2. Pil - grim of Love.

pp (2) Yet

1st time. *Fine.*

The Ivy Green.

*CHARLES DICKENS (1812-1870.)

HENRY RUSSELL (1812-1900.)

Allegretto e moderato ma con anima.

PIANO. *mf*

1. Oh, a dain - ty plant is the I - vy green, That creep-eth o'er ru - ins old! . . . Of
 2. Fast he steal - eth on though he wears no wings, And a staunch old heart has he, . . . How
 3. Whole a - ges have fled and their works de-cay'd, And na-tions have scat-ter'd been; . . . But the

p

* The clergyman's song in the *Pickwick Papers* (Chap. vi.).

1. right choice food are his meals I ween, In his cell so lone and
 2. close-ly he twin-eth, how stout-ly he clings To his friend the huge Oak
 3. stout old I-vy shall ne-ver fade, From its hale and heart-y

1. cold. . . The wall must be crum-bled, the stone de-cayed, To plea-sure his dain-ty
 2. tree! . . . And sli-ly he trail-eth a-long the ground, And his leaves he gent-ly
 3. green. . . The brave old plant in its lone-ly days, Shall fat-ten up-on the

1. whim: . . . And the mould-'ring dust that years have made, Is a mer-ry meal for
 2. waves, . . . As he joy-ous-ly hugs and crawl-eth round The rich mould of dead men's
 3. past: . . . For the state-li-est build-ing man can raise, Is the I-vy's food at

colla voce.

1. him. . .
 2. graves. . .
 3. last. . .

Creep-ing where no life is seen, A rare old plant is the

p

I - vy green; Oh, creep - ing where no life is seen, A rare old plant is the

This system contains the first line of the song. The vocal melody is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I - vy green. Creep - ing, creep - ing, Creep - ing where no

p

This system continues the melody. The piano part includes a dynamic marking of *p* (piano) at the beginning of the second measure.

life is seen, Creep - ing, creep - ing, A rare old plant is the

ad lib. *ad lib.*

This system includes the phrase "A rare old plant is the". The piano part has dynamic markings of *ad lib.* (ad libitum) above the final two measures.

I - vy green.

f *ff* *Dal G.*

S. &

This system concludes the piece. The piano part features a dynamic marking of *f* (forte) and a crescendo leading to *ff* (fortissimo). The system ends with a double bar line and the instruction *Dal G.* (Da Capo). The initials *S. &* are at the bottom center.

Good night, Good night, Beloved!

H. W. LONGFELLOW (1807-1882).

M. W. BALFE (1808-1870).

Allegretto moderato.

PIANO.

ff

p *dim.*

pp *ppp*

pp *stacc.*

cresc.

Good night, good night,

good night! . . . good night, . . . be - lov -

cresc.

cresc. *cresc.*

- - ed! I come, . . I come . . to watch o'er thee; . . I come, . . I

cresc. *cresc.*

dim. *p*

come . . to watch o'er thee; To be near thee, to be

dim. *p*

8va.

near thee, a - lone, . . a - lone, . . is peace for

me. To be near thee, to be near thee, a -

pp

8va.

- - lone, . . a - lone, . . is peace for me. *f* Thine eyes are stars of

morn - ing, Thy lips are crim - son flow'rs. . . Good night, *p* good night, be -

- - lov - - - ed! *f* Thine eyes are stars of morn - ing, Thy lips are crim - son

flow'rs. . . *p* Good night, good night, be - lov . . .

ed! While I count the wea-ry hours, while I count the wea-ry hours, Good night, . .

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional chords.

. be - lov - - - - ed, while I count the wea-ry hours, . . while I

The second system of the musical score. The tempo marking *poco rit.* (poco ritardando) is placed above the vocal line. The musical notation continues with the same patterns as the first system.

count the wea-ry hours, . . Good night, be - lov - - - -

The third system of the musical score. The vocal line concludes with a long note. The piano accompaniment continues with the same rhythmic pattern.

ed!

a tempo

a tempo f

The fourth system of the musical score. The vocal line has a rest followed by a final note. The piano accompaniment changes to a new pattern, marked *a tempo f* (allegro tempo forte). The tempo marking *a tempo* is placed above the vocal line.

f > >
Ah! thou

f cresc.

moon that shin - - - est ar - - gent clear a - -

rf

- - bove, . . . a - bove, All night long en - - light - - -

rf

- - en my sweet la - - dy love, my la - dy

pp
rf

love . . . en - - light - - - en.

smorz.
pp
dim.
sva.

GOOD NIGHT, GOOD NIGHT, BELOVED!

pp *cresc.*

Good night, good night, Good night, . . good

pp *cresc.*

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

night, . . be - lov - - - ed! . . Good night, . . good night, . . be - lov - -

f *cresc.* *ff*

- - ed! Thine eyes are stars of morn - ing, Thy lips are crim - son flow'rs, . . .

cresc. *cresc.*

dim. *cresc.* *rall.*

. Good

f *dim.* *p* *rf* *ra l.*

ritenuto.

night be - lov - - - - - ed! While I count the wea - ry

p *ritenuto.*

hours, . . while I count the wea-ry hours, . . Good night be -

cresc. *f*

cresc. *f*

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note, followed by eighth notes, and then a long note with a fermata. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cresc.* and *f*.

- - lov - - - ed! To be near thee, to be near thee, a -

p

The second system continues the vocal melody and piano accompaniment. The vocal line has a fermata after 'ed!'. The piano accompaniment features a *p* dynamic marking. The system ends with a fermata on the vocal line.

- - lone, . . a - lone . . is peace . . for me. Good night, good night, good night, . .

Allegro.

Allegro. *f*

The third system introduces a tempo change to *Allegro.* The vocal melody is more active, and the piano accompaniment features a *f* dynamic marking. The system ends with a fermata on the vocal line.

. . . good night!

ff *ff*

This system features a vocal melody with a fermata and a piano accompaniment with a *ff* dynamic marking. The piano accompaniment has a rhythmic pattern of eighth notes.

This system concludes the piece with a final vocal melody and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes and ends with a double bar line.

I dreamt that I dwelt in Marble Halls.

ALFRED BUNN (1798-1860).

M. W. BALFE (1808-1870).

Andantino.

PIANO.

Dolce assai.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two flats and a 3/8 time signature. It begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass clef staff plays a continuous eighth-note accompaniment. The second system continues the melody in the treble staff and the accompaniment in the bass staff.

The first vocal entry is marked with a repeat sign and a first ending. The lyrics are: "1. I dreamt that I dwelt in mar - ble my". The piano accompaniment continues with the same eighth-note pattern in the bass staff, while the treble staff plays a series of eighth notes.

The second vocal entry is marked with a repeat sign and a first ending. The lyrics are: "1. halls, With vas - sals and serfs at my side, . . . And of all who as - 2. hand; That knights, up - on bend - ed knee, . . . And with vows no". The piano accompaniment continues with the same eighth-note pattern in the bass staff, while the treble staff plays a series of eighth notes.

The third vocal entry is marked with a repeat sign and a first ending. The lyrics are: "1. sem - bled with - in . . . those walls, That I was the hope and the pride; . . . 2. mai - den heart could with - stand, They pledg'd their faith . . . to me; . . .". The piano accompaniment continues with the same eighth-note pattern in the bass staff, while the treble staff plays a series of eighth notes.

1. . . I had rich - es too great to count— could boast Of a high . . an -
 2. . . And I dreamt that one of that no - - ble host . . . Came forth my

1. - ces - tral name; . . . But I al - - so dreamt, which pleas'd me
 2. hand to claim; . . . But I al - - so dreamt, which charm'd me

pp

1. most, That you lov'd me still the same, that you lov'd me, you lov'd . . me
 2. most, That you lov'd me still the same, that you lov'd me, you lov'd . . me

1. still . . the same, That you lov'd me, you lov'd . . me still . . the same.
 2. still . . the same, That you lov'd me, you lov'd . . me still . . the same.

cresc.

f

Last verse.

f

Good-bye, Sweetheart, Good-bye.

FOLKESTONE WILLIAMS.

JOHN L. HATTON (1809-1886).

Andante con moto.

PIANO.

S.

1. The bright stars fade, the morn is break - ing, The
 2. The sun is up, the lark is soar - ing, Loud

S.

p legato

1. dew - drops pearl song each bud . . and leaf; And I from thee my
 2. swells the song of chan - ti - cleer; The lev - 'ret bounds o'er

1. leave am tak - ing, With bliss . . too brief, with bliss, with
 2. earth's soft floor - ing, Yet I am here, . . . yet

*cresc.**dim.*

1. bliss too brief. How sinks my heart with
 2. I am here. For since night's gems from

cresc. *p dim.*

1. fond a-larms, The tear is hi-ding in mine eye; For
 2. Heav'n did fade, And morn to flor-al lips doth hie; I

cresc.

con moto

1. time doth thrust me from thine arms; "Good - bye, sweetheart, good -
 2. could not leave thee, though I said: "Good - bye, sweetheart, good -

pp

1. bye," "Good - bye, sweetheart, good - bye," For
 2. bye," "Good - bye, sweetheart, good - bye," I

cresc. molto

1. time doth thrust me from thine arms: "Good - bye, sweet-heart, good -
 2. could not leave thee, though I said: "Good - bye, sweet-heart, good -

colla voce

Dal G.

1. bye."
 2. bye."

mf *cresc.* *p* *Dal G.*

Mignon.*

GOETHE (1749-1832), Translated by Mrs. HEMANS (1793-1835).

GORING THOMAS (1851-1892).

Andante non troppo (♩ = 80).

VOICE. Know'st thou the land where
PIANO. *p* *dolce*
bloom the ci-tron bow'rs, Where the gold o-range lights the
dusk . . . y grove? High waves the laur-el there, . . .
dim.
the myr-tle flow'rs, . . . And thro' a dark blue hea - - ven the
cresc. *dim.*
rit. sweet winds rove; . . . Know'st thou it well, . . .
colla voce

* Written in 1789.

that land? There, therewith thee, Oh friend, oh

a tempo *espress.*

a tempo *espress.*

lov'd one! fain my steps would flee. There, there with thee, Oh friend, oh

cresc.

cresc.

lov'd one! fain my steps would flee! . . . There, . . .

cresc.

oh friend, oh lov'd one! . . . fain my steps would . . .

dim. *rit.*

dim. *rit.*

flee. . .

p tempo *p poco accel.*

Tempo primo.

p *rit.*

Know'st thou the dwell - - - ing? there the pil-lars rise, . . .

p *rit.*

Soft shines the hall, the paint-ed cham - - - bers glow;

8va.....

leggiro

leggiro

And forms of mar - - - ble seem with pitying eyes To say

loco.

rit.

loco. *rit.*

"Poor child, poor child, what thus has wrought thee woe?"

rit. a tempo

rit. a tempo

rit. a tempo *rit. a tempo*

Know'st thou it well, . . . that land! There, there with

p

thee, Oh, my pro - tec - - - tor home-wards might I flee!

cresc.

There, there with thee, Oh, my pro - tec - - - tor home-wards

cresc.

might I flee! . . . Ah!

cresc. *poco accel.*

there my pro - tec - - - tor . . . home - - - wards,

dim. *e*

colla voce *Ped.*

rit. *poco . . a . . poco*

home . . wards might I flee, home - wards,

Ped. Ped.

rit. *a tempo*

home wards might I flee; . . .

dim. *rit.* *a tempo* *p*

p

There

dim.

rit. *pp*

home - wards . . might I flee.

dim. e rit. *pp*