

# FEMALE CONVICT.

*The Song-Crowned King, 1870*

1. O sleep not, my babe, for the morn of to - mor-row Shall soothe me to slum-bers more tran-quil than thine;  
The dark grave shall shield me from shame and from sor-row, Tho' the deed and the doom of the guil - ty are mine:

2. And yet it doth grieve me to wake thee, my dear-est, The pangs of thy de - so - late mo - ther to see:  
Thou wilt weep when the clank of my cold chains thou hear-est, And none but the guil - ty should weep o - ver me.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second and third staves are also treble clefs. The bottom staff is a bass clef. The lyrics are written below the staves, with the first two lines corresponding to the first two staves and the next two lines corresponding to the last two staves. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Not long shall the arms of af - fec - tion en - fold thee, Not long shalt thou hang on thy fond mo-ther's breast, And

And yet I must wake thee, and whilst thou art weep-ing, To calm thee I'll sti - fle my tears for a while; Thou

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second and third staves are also treble clefs. The bottom staff is a bass clef. The lyrics are written below the staves, with the first line corresponding to the first two staves and the second line corresponding to the last two staves. The music continues with a similar melodic and harmonic structure to the first system.

## Female Convict

who with the eye of de-light shall be - hold thee, And watch thee, and guard thee, when I am at rest.

smilest in thy dreams whilst thus pla - cid - ly sleep-ing, And O! how it wounds me to gaze on thy smiles.

The musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests and slurs.

3. Alas, my sweet babe, with what pride I had prest thee,  
To the | bosom that now throbs with terror and shame,  
If the | pure tie of virtue's affection had blest thee,  
And hail'd thee the heir of thy father's high name,

But now with remorse that avails not I mourn thee;  
Forsaken, and friendless, as soon thou wilt be,  
In a | world, if they cannot betray, that will scorn thee,  
Avenging the guilt of thy mother on thee.

4. And | when the dark thought of my fate shall awaken  
The | deep blush of shame on thy innocent cheek;  
When by | all but the God of the orphan forsaken,  
A home, and a father in vain thou wilt seek.

I know that the base world will seek to deceive thee,  
With falsehood like that which thy mother beguil'd;  
Deserted, and helpless, with whom can I leave thee  
O God! of the fatherless, pity my child!