

8.

MATTHEW LOCKE (1632-1677).

VOICE.

PIANO.

1. My lodg-ing it is on the cold ground, And ...
2. I'll crown thee with gar-lands of straw then, And I'll
3. But if thou wilt har-den thy heart still And be

1. oh! ve-ry hard is my fare; . . . But that . . . which trou-bles me
2. mar-ry thee with a rush ring; . . . My fro-zen hopes . . shall
3. deaf to my pi-ti-ful moan; . . . Then I must en-dure . . the

1. most is The un-kind-ness of my dear. . . Yet still I cry, O
2. thaw then And mer-ri-ly we will sing. . . O turn to me, my
3. smart still And tum-ble in straw a-lone. . . Yet still I cry, O

1. turn love, And pri-thee love turn to me, . . . For thou art the man that I
2. dear love, And pri-thee love turn to me, . . . For thou art the man that a-
3. turn love, And pri-thee love turn to me, . . . For thou art the man that a-

Dal 8.

1. long for And a-lack . . what re-me-dy. . .
2. lone canst Pro-cure . . my li-ber-ty. . .
3. lone art The cause of my mi-se-ry. . .

Dal 8.

The above is the original air written by Matthew Locke to the words of "My lodging it is on the cold ground," *The Dancing Master* (1665) contains the air, and *Merry Drollery* (Part II., 1670) the words. For the later air see page 72 of this volume. See also our Appendix.

The Brave Old Oak.

H. F. CHORLEY (1808-1872).

E. J. LODER (1813-1865).

Animato.

PIANO.

f *p*

f *ff*

S. mf

1. A . . . song . . for the oak, the . . brave old oak, That hath
2. In the days . . of . . old, when the spring with gold Was . .
3. He . . saw the gay . . times, when the Christ - mas chimes Were a

S. p

1. ruled . . in the green - wood long; Here's health and re-noun to his
2. light - ing his branch - es grey; Through the grass at his feet, crept
3. mer - ry, mer - ry sound to hear; And the squire's wide . . hall and

1. broad green crown, And his fif - - ty . . arms so strong. There's
2. maid - ens sweet To . . ga - - ther the dew of May: And
3. cot - tage small Were . full of good Eng - lish cheer: Now

più lento

1. fear in his frown, When the sun goes down, And the fire in the West fades out; And he
 2. all that . . day, To the re - beck gay, They fro-lick'd with love - some swains; They are
 3. gold hath its sway, We . . all o - bey, And a ruth - less . . king is . . he; But he

ad lib. *pp*

1. show - eth his might, On a wild mid - night, When storms thro' his branch-es shout. Then
 2. gone—they are dead— In the church-yard laid, But the tree, he . . still re - mains. Then
 3. nev-er shall send, Our an - cient friend, To be tossed on the storm - y sea. Then

f ritard.

a tempo

1. sing to the oak, the brave old oak, Who stands in his pride, a - lone; And
 2. sing to the oak, the brave old oak, Who stands in his pride, a - lone; And
 3. here's to the oak, the brave old oak, Who stands in his pride, a - lone; And

f a tempo

f ritard.

1. still flourish he, A . . hale green tree, When a hun - dred years are gone.
 2. still flourish he, A . . hale green tree, When a hun - dred years are gone.
 3. still flourish he, A . . hale green tree, When a hun - dred years are gone.

f

p *f* *Dal S.*

1. still flourish he, A . . hale green tree, When a hun - dred years are gone.
 2. still flourish he, A . . hale green tree, When a hun - dred years are gone.
 3. still flourish he, A . . hale green tree, When a hun - dred years are gone.

The Death of Nelson.

S. J. ARNOLD.
Larghetto.

JOHN BRAHAM (1772-1856).

PIANO. *fp*

RECIT.

O'er Nel-son's tomb, with si-lent grief op-press'd, Bri-tan-nia mourns her

he-ro now at rest : But those bright lau-rels ne'er shall fade with years, Whose leaves, whose leaves are water'd by a na-tion's

f *sfz*

tears.

(Trumpets.)

p *Allegro maestoso.* *ff*

ff *f*

cresc. *ff*

mf

1. 'Twas in Tra-fal-gar's bay, We saw the foe-men
2. And now the can-non's roar A-long th'af-fright-ed

f

1. lay; Each heart was bound-ing then; We
2. shore; Our Nel-son led the way; His

f *p* *f*

1. scorn'd the for - eign yoke, For our ships were Brit - ish oak, And
 2. ship "The Vic - t'ry" named, Long be that "Vic-t'ry" famed, For

f

1. hearts of . . oak our men. Our Nel - son mark'd them on the wave, Three
 2. vic - t'ry crown'd the day. But dear - ly was the con - quest bought, Too

p *f* *p*

1. cheers our gal - lant sea - men gave, Nor thought of home or beau - ty, Nor
 2. well the gal - lant he - ro fought, For Eng - land, home, and beau - ty, For

p

1. thought of home or beau - ty, A - long the line the sig - nal ran:
 2. Eng - land, home, and beau - ty, He cried, as 'midst the fire he ran:

cresc. *f*

1. & 2. "Eng - land ex - pects that ev - 'ry man, This day will do his du - ty, This

f

1. & 2. day will . . . do his . . . du - ty."

mf

ten. *f* *cresc.* *ff* *Dal S.* *Più Lento.* *p*

3. At last the fa - tal

3. wound, Which spread dis-may a - round, The he - ro's breast, the . .

fz

3. he - ro's breast re - ceived. "Heav'n fights on our side! The

3. day's our own," he cried! "Now long e - nough I've liv'd! In

p *mf*

dim. e rall.

3. hon - our's cause my life was pass'd, In hon - our's cause I fall at last, For

p *p colla voce*

3. Eng - land, home, and beau-ty, For Eng - land, home, and beau-ty." Thus

p

a tempo

3. end - ing life as he be - gan, Eng - land con - fess'd that ev - 'ry . .

a tempo
cresc. *ff* *f*

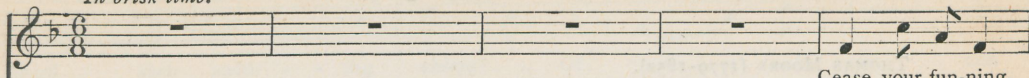
3. man, That day had done his du - ty, That day had . . done his . .

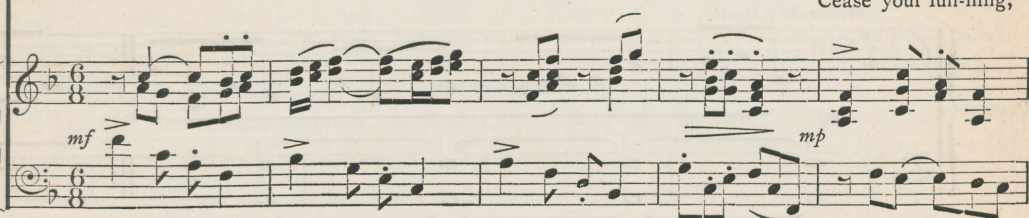
3. du - ty.

f *cresc.* *ff*

Cease your funning.

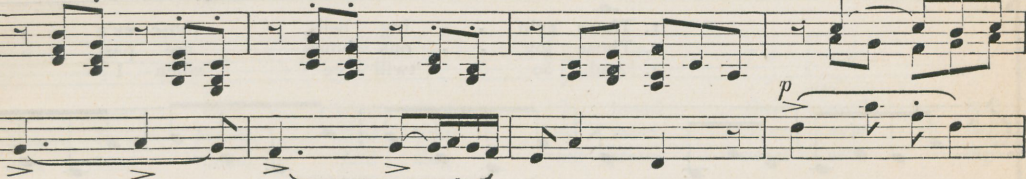
In brisk time.

VOICE. 

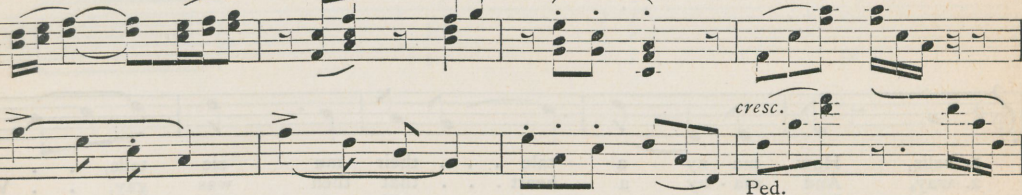
PIANO. 

Cease your fun-ning,

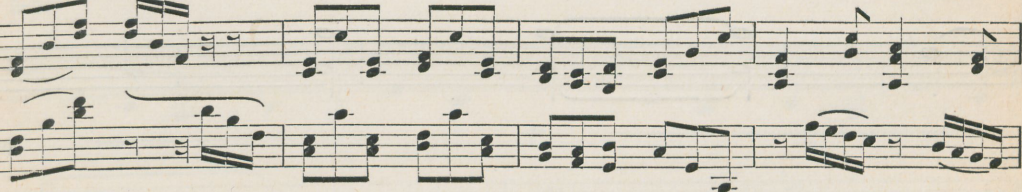
Force or cun-ning, Ne - ver shall my heart tre - pan. All the sal-lies,



Are but mal-ice, To se - duce my con - stant man. 'Tis most cer - tain



By their flirt - ing Wo - men oft have en - vy shown; Pleas'd to ru - in



O - thers' woo-ing; Ne - ver hap - py in their own.



The words and tune are from the *Beggars' Opera* (1728). "Llwyn on" or the "Ash Grove" of the *Welsh Minstrelsy*, closely resembles the English air which further appears as "Charming Billy" and "Lofty Mountains" on the half-sheets of the period.

Those Evening Bells.

THOMAS MOORE (1779-1852).

Moderato e legato.

PIANO.

The piano introduction consists of two staves. The right hand is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a half rest, followed by a series of eighth and sixteenth notes, and ends with a repeat sign. The left hand is in bass clef and plays a series of half notes, also ending with a repeat sign. The dynamic marking *mf* is placed below the first measure of the right hand.

1. Those ev'n - - ing bells, those ev'n - - ing
2. Those joy - - ous hours are past a -
3. And so 'twill be when I am

The first vocal entry is on a single staff in treble clef, B-flat key, 2/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves. The right hand is in treble clef and plays a series of eighth and sixteenth notes. The left hand is in bass clef and plays a series of half notes. The dynamic marking *p* is placed below the first measure of the right hand.

1. bells, How ma - ny a tale . . . their mu - - sic tells, . . . Of
2. way, And ma - ny a heart . . . that then was gay, . . . With -
3. gone That tune - ful . . . peal . . . will still ring on, . . . And

The second vocal entry is on a single staff in treble clef, B-flat key, 2/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves. The right hand is in treble clef and plays a series of eighth and sixteenth notes. The left hand is in bass clef and plays a series of half notes.

1. youth . . . and home, and that sweet time, When last I
2. in . . . the tomb now dark - ly dwells, And hears no
3. o - - ther bards shall walk these dells, And sing your

The third vocal entry is on a single staff in treble clef, B-flat key, 2/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves. The right hand is in treble clef and plays a series of eighth and sixteenth notes. The left hand is in bass clef and plays a series of half notes.

1. heard their sooth - - ing chime! . . Of youth . . and home, and
 2. more those ev'n - - ing bells! . . With - in . . . the tomb now
 3. praise, sweet ev'n - - ing bells! . . And o - - - ther bards shall

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are for three different parts: 1. heard their sooth - - ing chime! . . Of youth . . and home, and; 2. more those ev'n - - ing bells! . . With - in . . . the tomb now; 3. praise, sweet ev'n - - ing bells! . . And o - - - ther bards shall.

1. that sweet time, When last I heard their sooth - - ing
 2. dark - ly dwells, And hears no more those ev'n - - ing
 3. walk these dells, And sing your praise, sweet ev'n - - ing

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 1. that sweet time, When last I heard their sooth - - ing; 2. dark - ly dwells, And hears no more those ev'n - - ing; 3. walk these dells, And sing your praise, sweet ev'n - - ing.

1. chime!
 2. bells!
 3. bells!

mf *p*

The third system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: 1. chime!; 2. bells!; 3. bells!. The piano part includes dynamic markings *mf* (mezzo-forte) and *p* (piano).

After last verse

dim. *pp*

The fourth system of the musical score, labeled "After last verse". It features a piano melody in the upper staff and piano accompaniment in the lower staves. The dynamics are *dim.* (diminuendo) and *pp* (pianissimo).

The Village Blacksmith.*

LONGFELLOW (1807-1882).

W. H. WEISS (1820-1880).

Allegro moderato.

PIANO. *f*

mf

Un - der a spread - ing chest - - nut tree, The

vil - - lage smith - y stands; The smith a might - y

man is he, With large and sin - ewy hands; And the

mus - cles of his brawn - y arms Are strong as i - ron

* Composed in 1858.

bands. His hair is crisp, and black, and long, His

face is like the tan; His brow is wet with

hon - est sweat, He earns what - e'er he can, And looks the whole world

in the face, For he owes not an - y man. . . .

Week

in, week out, from morn till night, You can hear his bel-lows blow ; You can

mf

hear him swing his hea - vy sledge, With mea-sured beat and slow, Like a

sex-ton ringing the vil-lage bell, When the eve-ning sun is low. And

p

rall. *a tempo*

chil-dren com-ing home from school Look in at the o-pen door ; They

mf

p e stacc. *fz*

love to see the flam-ing forge, And hear the bel-lows roar, And

f

catch the burn - ing sparks that fly Like chaff from a thrash - ing floor. . . .

He

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

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

p

her once more, How in the grave she lies; And with his hard, rough hand he wipes A

rall. *f a tempo*

tear out of his eyes. Toil-ing, re-joic-ing, sor-row-ing, On-ward thro' life he goes; Each

pp *colla voce* *f*

morn-ing sees some task be-gun, Each eve-ning sees it close; Something at-tempt-ed, something done, Has

f *f*

earned a night's re - pose. . .

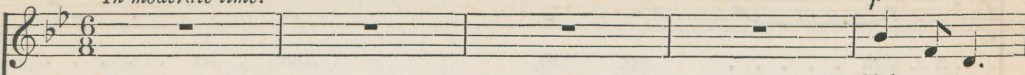
f

Sigh no more, ladies.

From Shakespeare's *Much ado about Nothing*.

Dr. ARNE (1710-1778.)

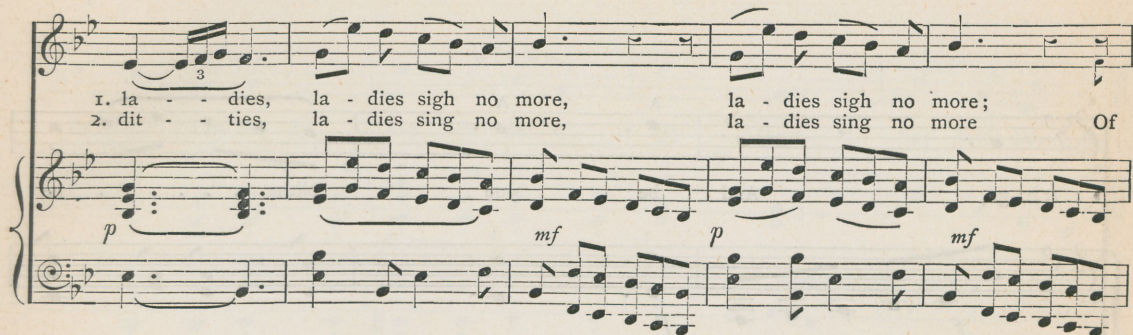
In moderate time.

VOICE. 

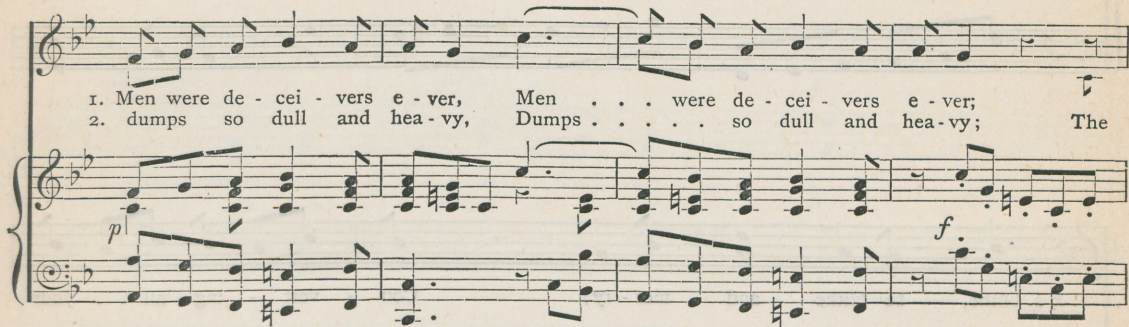
PIANO. 

1. Sigh no more,
2. Sing no more

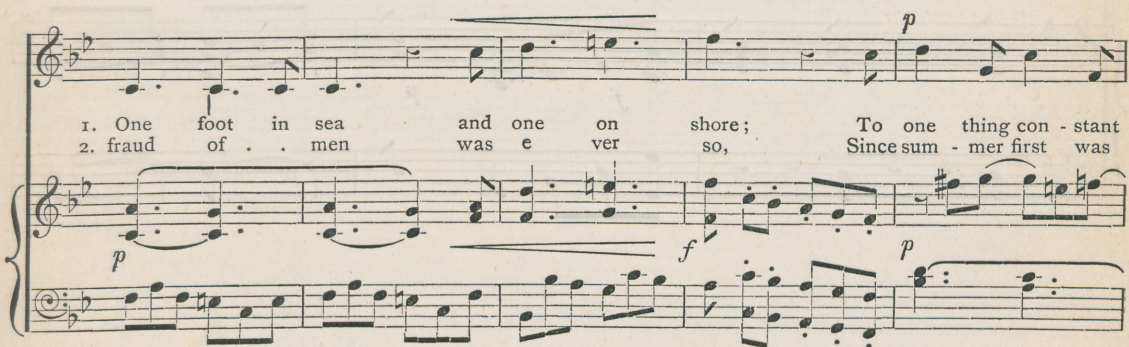
1. la - - dies, la - dies sigh no more, la - dies sigh no more;
2. dit - - ties, la - dies sing no more, la - dies sing no more Of



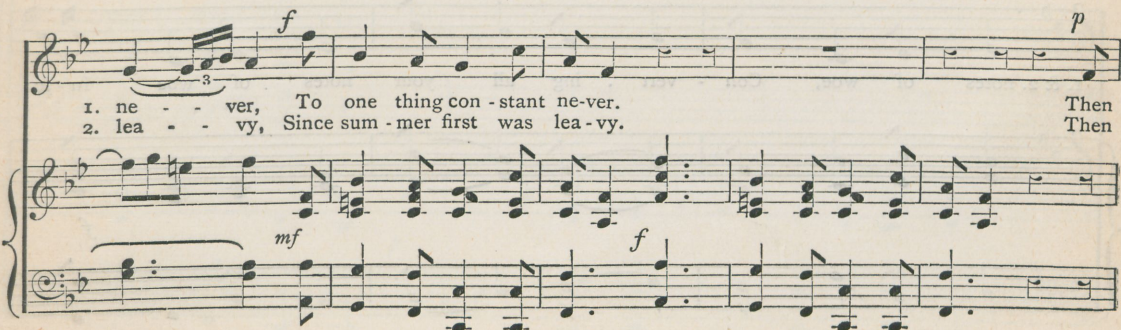
1. Men were de - cei - vers e - ver, Men . . . were de - cei - vers e - ver;
2. dumps so dull and hea - vy, Dumps . . . so dull and hea - vy; The



1. One foot in sea and one on shore; To one thing con - stant
2. fraud of . . men was e on ver so, Since sum - mer first was



1. ne - - ver, To one thing con - stant ne-ver. Then
2. lea - - vy, Since sum - mer first was lea - vy. Then



1. & 2. sigh not so, But let them

p *f*

1. & 2. go, And be you blithe, be

f *p*

1. & 2. blithe, be blithe and mer - ry; Con - vert - ing all . . your

f *p*

1. & 2. notes of woe, Con - vert . ing all your notes of woe In - to

f

1. & 2. hey down, hey down der - ry, hey down, hey down der - ry,

p

1. & 2. hey down der - ry, hey down der - ry, hey down, hey down der - ry.

fz *fz cresc.*

CHORUS.

p Hey down der - ry, *cresc.* hey down der - ry, *f* hey down,

p *cresc.* *f*

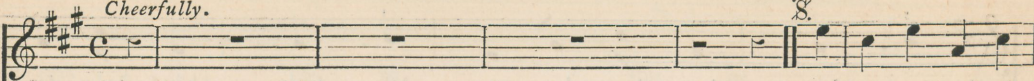
fz *fz cresc.* *f*

hey down der - ry.

f

The Plough-boy.

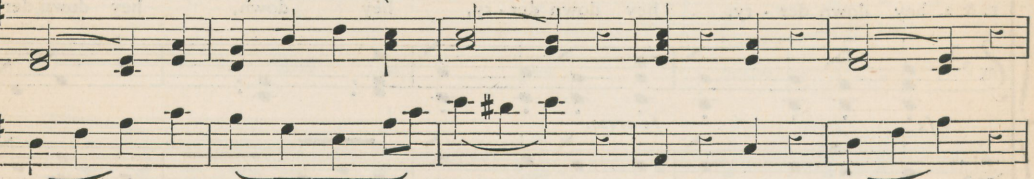
Cheerfully.

VOICE. 

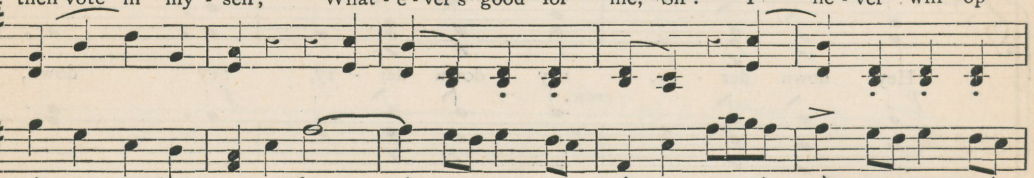
1. A flax - en - head - ed
2. I'll buy votes at e -

PIANO. *mf*  *p*

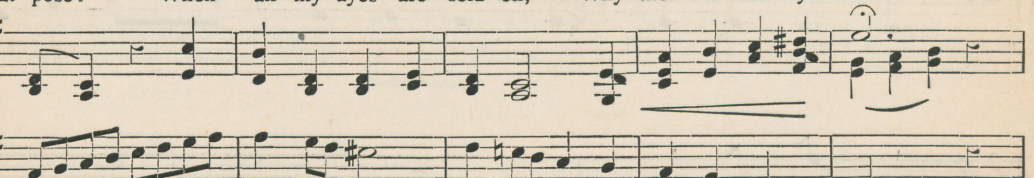
1. cow - boy, As sim - ple as may be, . . . And next a mer - ry plough - boy, I
2. lec - tions, But when I've made the pelf, . . . I'll stand poll for the par - lia - ment, And



1. whis - tled o'er the lea; But now a sau - cy foot - man I strut in wor - sted
2. then vote in my - self; What - e - ver's good for me, Sir! I ne - ver will op -



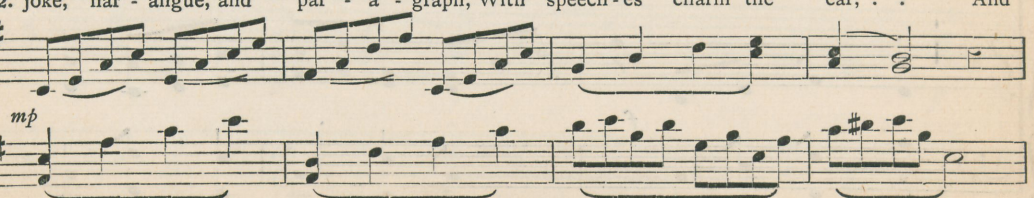
1. lace, And soon I'll be a but - ler, And whey my jol - ly face. When
2. pose: When all my ayes are sold off, Why then I'll sell my noes. I'll



1. stew - ard I'm pro - mo - - ted, I'll snip the trades - man's bill, . . . My
2. joke, har - angue, and par - a - graph, With speech - es charm the ear, . . . And

mp

Ped. * Ped. *



1. mas-ter's cof-fers emp-ty, My poc-kets for to fill; When
 2. when I'm tir-ed on my legs, Then I'll sit down a peer; In

1. loll-ing in my cha-riot, So great a man I'll be, So great a man, So
 2. court or ci-ty hon-our, So great a man I'll be, So great a man, So

1. & 2. great a man, So great a man I'll be. You'll for-get the lit-tle plough-boy, That

1. & 2. whis-tled o'er the lea, . . . You'll for-get the lit-tle plough-boy, That whis-tled o'er the

1. & 2. lea.

Dal'z

mf *dim.* *tr* *Dal'z*

Hope told a flattering tale.

Andante grazioso.

PIANO.

The piano introduction is in G major and 6/8 time. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Andante grazioso'.

The first system of the vocal and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Hope told a flat - t'ring'. The piano accompaniment continues with its rhythmic pattern. A fermata is placed over the piano accompaniment at the end of the system.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'tale . . . That joy would soon re - turn, . . . Ah! nought my sighs a - vail . . . For'. The piano accompaniment provides a steady accompaniment.

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'love is doom'd to mourn . . . Ah! where's the flat - t'rer gone? . . . From me for e - ver'. The piano accompaniment continues with its rhythmic pattern.

The fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'flown, . . . From me for e - ver flown, . . . For love is doom'd to mourn, . . . Ah!'. The piano accompaniment continues with its rhythmic pattern. The tempo is marked 'ad lib.' and 'a tempo'.

rall. *a tempo*

nought my sighs a . . . ail, . . . For love is doom'd to mourn.

rall. *a tempo* *mf*

FINE. *Più lento e sostenuto.*

The hap - - py dream . . . of

FINE. *p*

love is . . . o'er, . . . Life . . . a - las! . . . can charm no

cresc. *poco rall.*

more; . . . The hap - - py dream, . . . the dream of love is o'er, . . .

cresc. *poco rall.*

Dal 8.

Love . . . a - las! can charm . . . no more. . .

Dal 8.

The Englishman.

ELIZA COOK (1818- . .).
In stately measure.

Air by JOHN BLOCKLEY (1800-1882).

PIANO.

Piano introduction in G major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

1. There's a land that bears a well-known name, Though
2. There's a flag that waves o'er e-v'ry sea, No
3. The born Bri-ton may tra-verse the zone, And

Piano accompaniment for the first vocal line. It continues the harmonic support with chords and moving lines in both hands. Dynamics include *mp* (mezzo-piano) and *p*.

1. 'tis but a lit-tle spot; 'Tis the first on the bla-zing
2. mat-ter when or where; And to treat that flag as
3. bold-ly claim his right; For he calls such a vast do-

Piano accompaniment for the second vocal line. It continues the harmonic support with chords and moving lines in both hands. Dynamics include *mp*.

1. scroll of fame, And who shall a-ver it is not! Of the
2. aught but free, Is more than the strong-est dare: For the
3. main his own, That the sun ne-ver sets on his might. Let the

Piano accompaniment for the third vocal line. It continues the harmonic support with chords and moving lines in both hands.

1. death-less ones who shine and live, In arms, in arts, in
2. li-on spi-rits that tread the deck, Have car-ried the palm of the
3. haugh-ty stran-ger seek to know The place of his home and

Piano accompaniment for the fourth vocal line. It continues the harmonic support with chords and moving lines in both hands. Dynamics include *p*.

1. song; The bright - est the whole wide world can give To that
 2. brave; And that flag . . may sink with a shot - torn wreck, But
 3. birth; And a flush . . will pour from cheek to brow, While he

1. lit - tle land be - long. 'Tis the star of the Earth, de -
 2. ne - ver float o'er a slave. Its . . hon - our is stain - less, de -
 3. tells of his na - tive earth. 'Tis a glo - rious . . char - ter de -

1. ny it who can, The Is - land home of an Eng - lish - man, 'Tis the
 2. ny it who can, The flag of a true - born Eng - lish - man, Its . .
 3. ny it who can, That's breath'd in the words "I'm an Eng - lish - man," 'Tis a

1. star of the Earth, de - ny it who can, The Is - land home of an
 2. hon - our is stain - less, de - ny it who can, The flag of a true - born
 3. glo - rious char - ter, de - ny it who can, That's breath'd in the words "I'm an

1. Eng - - lish - man.
 2. Eng - - lish - man.
 3. Eng - - lish - man."

Dal S.

By the gaily circling glass.

Words from Dr. Dalton's adaptation of Milton's *Comus*.

Dr. ARNE (1710-1778).

Cheerfully.

PIANO.

mf *f*

By the gai - ly cir - cling glass We can see how min - utes pass;

p *mf*

By the hol - low cask are told, How the wan - ing night grows old,

p

How the wan - ing night grows old.

f

Soon, too soon, the bu - sy day Drives us from our sports a - way;

p *dim.*

What have we with day to do? Sons of care 'twas made for you,

cresc. *dim.*

Sons of care 'twas made for you.

mf *dim.*

God save the King.

HENRY CAREY (1692-1743).

In stately measure.

VOICE. *mf*

God save our no - - ble King! Long live our

PIANO.

gra - cious King! God save the King. Send him vic -

f

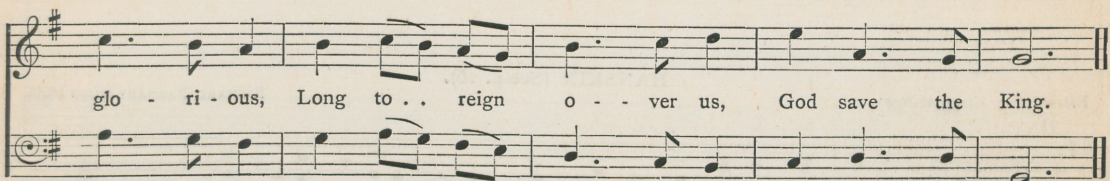
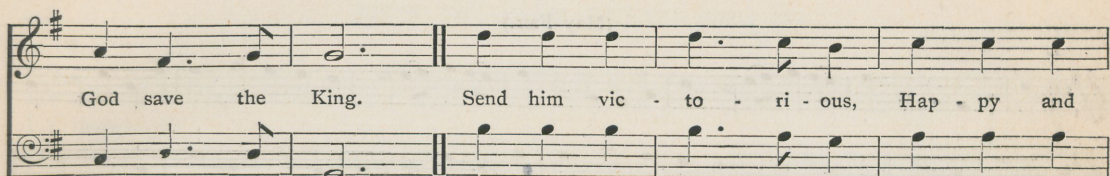
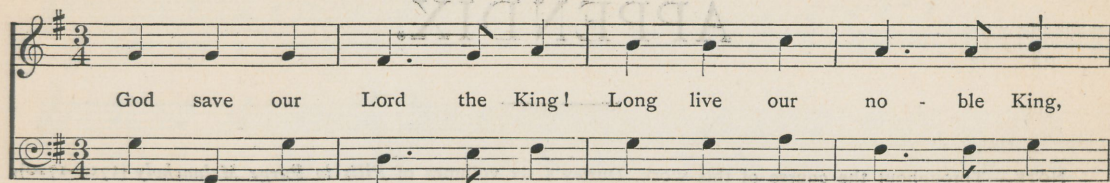
- - to - - ri - ous, Hap - py and glo - - ri - ous, Long to . . reign

o - - - ver us, God save the King.

Though, in conformity with custom, the name of Henry Carey is given as the author of the music of "God save the King," it is at least doubtful if his claim be the true one. It is unlikely that enquiry will ever be finally laid to rest. In Dr. Cummings' view, the music is the composition of the famous Dr. John Bull. In a recent collection of English Songs, the claims of one James Oswald are advanced with much plausibility. It is enough here to note that the first printed copy with an accredited date is that in the *Gentleman's Magazine* (Oct. 1745), while the first printed reference to the song was in the previous month, when, on a Saturday night, it was listened to with "agreeable surprise," at the Theatre Royal, Drury Lane. The late Mr. William Chappell believed the earliest copy to be that in the *Harmonia Anglicana* (1742 or 1743). A writer in the *Gentleman's Magazine*, under the date 1796, states that the first time he heard the anthem "God save the King" was about the year 1740, at a tavern in Cornhill. This is also testified to by Mr. Townsend, who, in 1794, mentioned that his father dined with Henry Carey at a tavern in Cornhill, when Admiral Vernon's capture of Porto Bello was celebrated, and "God save the King" was sung. It is added that the applause was very great, especially when it was announced that the work was of Carey's own composition. The melody has been adopted as the National anthem of Prussia, Weimar, Saxony, Brunswick, and Hanover.

We give the two principal early versions, namely, those credited to Henry Carey, and Dr. Bull.

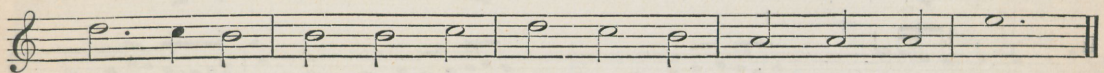
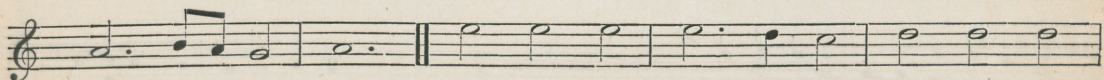
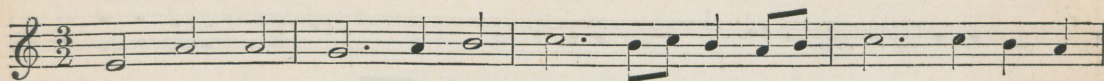
From the *Harmonia Anglicana* (p. 22—1742 or 1743).



2. O Lord our God, arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

3. Thy choicest gifts in store,
On him be pleas'd to pour,
Long may he reign;
May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the King.

From a MS. attributed to Dr. JOHN BULL, 1619.



Other more or less fancied resemblances have been traced to the old air "Remember, O thou man!" printed in its original form in *Songs and Carols* p. 19, (Augener's Edition No. 4662), and to a Harpsichord lesson by Purcell, see Grove's *Dictionary of Music*, p. 606 (Vol I., first edition).