

Jay to bellia



THE
NATIONAL MELODIST

WITH
SYMPHONIES & ACCOMPANIMENTS
FOR THE PIANO FORTE

Edited by

J. C. KIESER



EDINBURGH,
WILLIAM P. NIMMO

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Kolla J. Hyatt

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INTRODUCTION.

THE Publisher, in issuing the "NATIONAL MELODIST," feels confident that he is supplying to the Musical Public what has been felt to be a desideratum—namely, a collection of the best English, Irish, Scotch, and American Songs, with Symphonies and Accompaniments for the Pianoforte.

The aim of the Publisher is to present in ONE VOLUME, tastefully and carefully got up, what is only to be found scattered through the pages of some half-a-dozen or more different publications, and to offer this at a price hitherto unprecedented.

The Songs have been almost entirely re-arranged, principally under the care of J. C. KESSEB, Esq., whose ability and fitness for the undertaking are well known and acknowledged. The Publisher would also acknowledge his obligations, in the preparation of this Volume, to other musical friends, and especially to JOHN GRAY, Esq., of London, who has kindly contributed some of his best compositions.

Simplicity in the harmonies has been more kept in view than the production of arrangements of a difficult and elaborate nature—all useless ornament being strictly avoided, and great care taken to preserve in the character of the Accompaniments, what it is generally allowed the Accompaniment of a song ought to be—a *support* to the voice; and thereby enabling any person who may have practised on the Pianoforte for a short time, to master the harmonies with very little difficulty. If any exception has been made in this respect, it is in those Songs selected from "Moore's Irish Melodies," arranged by the late Sir John Stevenson and Sir Henry Bishop; in such cases the original harmonies have been entirely retained.

Notice may also be taken of the American Songs—principally those sung by the celebrated Christy's Minstrels, the most popular of which form a portion of this Work—the Choruses being arranged for Treble, Alto, Tenor, and Bass, where not otherwise marked. These Songs have justly earned a world-wide reputation. There will also be found, occasionally throughout the Work, original compositions, all of which have had the approval of several scientific judges; as well as German and other compositions, with English words.

In this Work the trouble and interruption of continually turning the leaves—felt to be a great annoyance when sitting at the Pianoforte—is in most cases avoided, the majority of the songs being so printed as to meet the eye at once.

Believing that the various peculiarities above indicated, as well as the selection and general appearance of the "NATIONAL MELODIST," will commend themselves to the approbation of the Musical Public, the Publisher confidently commits the Work to their appreciation and patronage.

THE
NATIONAL MELODIST.

Our National Defenders.

J. I. JONES.

J. GRAY.

PIANOFORTE.

Martial.

Trumpet.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a melodic line in a martial style. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A trumpet part is indicated by the word 'Trumpet.' and a small 't' above the staff, with notes corresponding to the piano accompaniment.

Trumpet.

The second system continues the musical piece. The piano accompaniment in the lower staff features a steady rhythmic pattern. The trumpet part in the upper staff continues with its melodic line, marked with a 't' above the staff.

Oh! the har-dy sons of Britain Will ga-ther far and near, Aye

Trumpet.

The third system introduces a vocal line in the upper staff, with lyrics: "Oh! the har-dy sons of Britain Will ga-ther far and near, Aye". The piano accompaniment in the lower staff continues. A trumpet part is also present, marked with a 't' above the staff.

ready all to march or sail, Where'er their foes ap-pear, To fill our dauntless ranks on shore, Or

Trumpet.

The fourth system continues the vocal line with lyrics: "ready all to march or sail, Where'er their foes ap-pear, To fill our dauntless ranks on shore, Or". The piano accompaniment and trumpet part continue.

*. * By permission of J. GRAY, Esq., composer of the "Good Rhein Wine," &c.

conquer on the wave! Those hardy sons the world all o'er Are bravest of the brave.

Trump.

CHORUS.

Then hur-rah for the land where the freemen stand, And the heroes who rule the wave! Those

f

Trump.

hardy ones on freedom's strand Are bravest of the brave, Are bravest of the brave.

Trump.

Trump.

f

Oh! the hardy sons of Britain,
 What gallant men are they—
 How stern in fight for truth and right
 While honour leads the way!
 From pole to pole, by land and sea,
 Their laurel'd banners wave!
 And still their stainless name shall be
 The bravest of the brave.
 Then hurrah for the land, &c.

Oh! the hardy sons of Britain,
 In truth it may be told,
 Have scatter'd blessings far and wide
 More rare than gems or gold.
 In peace or war, by land and sea,
 This mandate freedom gave—
 That Britain's hardy sons should be
 The bravest of the brave.
 Then hurrah for the land, &c.

Has Sorrow thy Young Days Shaded.

DUET FOR TREBLE AND TENOR.

THOMAS MOORE.

Simply and Tenderly.

ARRANGED BY SIR JOHN STEVENSON.

First system of the piano introduction, featuring treble and bass staves with a key signature of one sharp (F#) and a 6/8 time signature.

Second system of the piano introduction, continuing the treble and bass staves.

First system of the vocal entry and piano accompaniment. The vocal line (treble clef) begins with the lyrics: "Has sorrow thy young days shaded, As clouds o'er the morning fleet? Too". The piano accompaniment (treble and bass clefs) provides harmonic support.

Second system of the vocal entry and piano accompaniment. The vocal line (treble clef) continues with the lyrics: "fast have those young days faded, That even in sorrow were sweet?". The piano accompaniment (treble and bass clefs) continues.

Does Time with his cold wing wi - ther Each feeling that once was dear? Come,

child of mis - for - tune! hi - ther, I'll weep with thee tear for tear.

Has love to that soul so tender
 Been like our Lagenian mine,
 Where a sparkle of golden splendour
 All over the surface shine?
 But if in pursuit you go deeper,
 Allur'd by the gleam that shone,
 Ah! false as the dream of the sleeper,
 Like love the bright ore is gone.

Has hope, like the bird in the story,
 That flitted from tree to tree
 With the talisman's glittering glory—
 Has hope been that bird to thee?
 On branch after branch alighting,
 The gem did she still display,
 And, when nearest and most inviting,
 Then wait the fair gem—say?

If thus the sweet hours have fled,
 When sorrow herself look'd bright;
 If thus the fond hope has cheated,
 That led thee along so light,
 If thus the unkind world wither
 Each feeling that once was dear,—
 Come, child of misfortune, come hither
 I'll weep with thee tear for tear!

Of a' the Airts the Win' can Blaw.

BURNS.

ARRANGED BY J. C. KIESER.

In moderate time.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of chords and eighth notes.

Of a' the airts the win' can blaw, I dear-ly like the west, For

Musical notation for the second system, including the first line of lyrics. The melody continues with eighth notes and quarter notes, while the piano accompaniment provides harmonic support with chords and moving lines.

there the bon-nie las-sie lives, The las-sie I lo'e best; Tho' wild woods grow, and riv-ers row, WI'

Musical notation for the third system, including the second line of lyrics. The melody features a mix of eighth and quarter notes, with the piano accompaniment consisting of steady chords and a bass line.

mony a hill be-tween, Baith day and night my fancy's flight is e-ver wi' my Jean.

Musical notation for the fourth system, including the third line of lyrics. The melody concludes with a series of eighth notes and a final cadence. The piano accompaniment includes a dynamic marking of *fz* (forzando) with an accent (>) over a chord.

Y see her in the dew-y flow'rs, Sae love-ly, fresh, and fair, I hear her voice in il - ka bird Wi'

mu - sic charm the air; There's no a bonnie flow'r that springs By fountain, shaw, or green, Nor

yet a bonnie bird that sings, But minds me o' my Jean.

Blaw, blaw, ye westlin' win's, blaw soft
 Among the leafy trees;
 Wi' gentle breath, frae muir and dale,
 Bring hame the laden bees,
 And bring the lassie back to me,
 That's aye sae neat an' clean:
 Ae blink o' her wad banish care,
 Sae charming is my Jean.

What sighs and vows among the knowes,
 Ha'e pass'd atween us twa!
 How fain to meet, how wae to part,
 The day she gaed awa!
 The pow'r's aboon can only ken,
 To whom the heart is seen,
 That nane can be sae dear to me,
 As my sweet lovely Jean.

Hard Times, Come Again no More.

Moderato.

S. C. FOSTER.

The piano introduction consists of two staves. The right hand plays a melody in G minor with a tempo of Moderato. The left hand provides a harmonic accompaniment using chords and single notes.

Let us pause in life's pleasures and count its many tears, While we all sup sorrow with the

The first line of the song features a vocal melody in G minor. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

poor; There's a song that will linger for ever in our ears, "Oh! Hard Times, come again no more."

The second line of the song continues the vocal melody. The piano accompaniment remains consistent with the first line, providing a steady accompaniment.

'Tis the song, the sigh of the weary, "Hard Times, Hard Times, come a-gain no more; Many

The third line of the song features a vocal melody with a slight change in rhythm. The piano accompaniment continues with the same harmonic structure.

days you have linger'd a-round my cabin door; Oh! Hard Times, come a-gain no more."

The final line of the song concludes the vocal melody. The piano accompaniment ends with a final chord in G minor.

CHORUS.

p 'Tis the song, the sigh of the wea - ry, "Hard Times, Hard Times, come again no more; Many

p 'Tis the song, the sigh of the wea - ry, "Hard Times, Hard Times, come again no more; Many

p days you have linger'd a-round my cabin door; Oh! Hard Times, come again no more."

p days you have linger'd a-round my cabin door; Oh! Hard Times, come again no more."

Repeat Symphony.

While we seek mirth and music, and music light and gay,
 There are frail forms fainting at the door;
 Tho' their voices are silent, their pleading looks will say,
 "Oh! Hard Times, come again no more."
 'Tis the song, the sigh of the weary,—
 "Hard Times, Hard Times, come again no more;
 Many days you have linger'd around my cabin door,
 Oh! Hard Times, come again no more."

There's a pale drooping maiden who toils her life away,
 With a worn heart whose better days are o'er;
 Though her voice would be merry, 'tis sighing all the day
 "Oh! Hard Times, come again no more."
 'Tis the song, the sigh of the weary,—
 "Hard Times, Hard Times, come again no more;
 Many days you have linger'd around my cabin door;
 Oh! Hard Times, come again no more."

'Tis a sigh that is wafted across the troubled wave,
 'Tis a wall that is heard upon the shore,
 'Tis a dirge that is murmur'd around the lonely grave—
 "Oh! Hard Times, come again no more."
 'Tis the song, the sigh of the weary,—
 "Hard Times, Hard Times, come again no more;
 Many days you have linger'd around my cabin door;
 Oh! Hard Times, come again no more."

The Thorn.

MUSIC BY SHIELD.

ARRANGED BY J. C. KIESER.

The first system of music is a piano introduction. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a treble clef and includes the lyrics: "From the white blossom'd sloe my dear Chlo - e request-ed A sprig her fair breast to a -". The piano accompaniment is in a bass clef, continuing the harmonic support.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "dorn; From the white blossom'd sloe my dear Chlo - e request-ed A". The piano accompaniment remains in the bass clef.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "sprig her fair breast to a - dorn; No, by heav'n! I ex -". The piano accompaniment is in the bass clef and features some dynamic markings like accents (>) and slurs.

claim'd, may I per-ish, If ev - er I plant in that bo - som a thorn.

No, by heav'n! I ex - claim'd, may I per-ish, If ev - er I plant in that

bo - som a thorn.

Then I show'd her the ring, and implor'd her to marry
 She blush'd like the dawning of morn;
 Yes, I'll consent, she replied, if you'll promise
 That no jealous rival shall laugh me to scorn.

Kathleen O'More.

ARRANGED BY J. C. KESSE.

Slow and expressive.

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line in 6/8 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff provides a piano accompaniment with chords in the right hand and a bass line in the left hand.

The second system continues the melody and accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, eighth notes A4, B4, C5, D5, E5, and F5. The lyrics "My love, still I think that I" are written below the vocal staff.

The third system continues the melody and accompaniment. The vocal line has eighth notes G4, A4, B4, C5, D5, E5, and F5. The lyrics "see her once more, But a - las! she has left me her loss to de - plore, My" are written below the vocal staff.

The fourth system continues the melody and accompaniment. The vocal line has eighth notes G4, A4, B4, C5, D5, E5, and F5. The lyrics "own lit - tle Kath-leen, My poor lost Kath-leen, My Kath - - leen O'" are written below the vocal staff. The piano accompaniment in the bass staff is marked *colla voce*.

The image shows a musical score for the song 'Kathleen O'More'. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The word 'More.' is written above the piano accompaniment in the middle staff. The music is in a simple, folk-like style with a steady rhythm.

Her hair glossy black, her eyes were dark blue,
 Her colour still changing, her smiles ever new,
 So pretty was Kathleen,
 My sweet little Kathleen,
 My Kathleen O'More.

She milk'd the dun cow that ne'er offer'd to stir,
 Though wicked it was, it was gentle to her,
 So kind was my Kathleen,
 My poor little Kathleen,
 My Kathleen O'More.

She sat at the door one cold afternoon,
 To hear the wind blow and to look at the moon,
 So pensive was Kathleen,
 My poor little Kathleen,
 My Kathleen O'More.

Cold was the night breeze that sigh'd round her bow'r;
 It chill'd my poor Kathleen, she droop'd from that hour,
 And I lost my poor Kathleen,
 My own little Kathleen,
 My Kathleen O'More.

The bird of all birds that I love the best,
 Is the robin, that in the churchyard builds her nest,
 For he seems to watch Kathleen,
 Hops lightly on Kathleen,
 My Kathleen O'More.

The Braes Aboon Bonaw.

ARRANGED BY J. C. KIESER.

Lively.

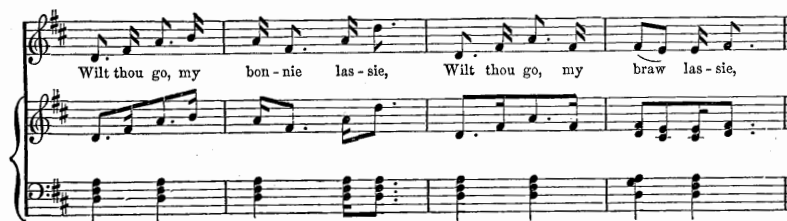
Wilt thou go, my bon-nie las-sie, Wilt thou go, my braw las-sie,

Wilt thou go, say ay or no, To the braes a-boon Bo-naw, las-sie? Tho'

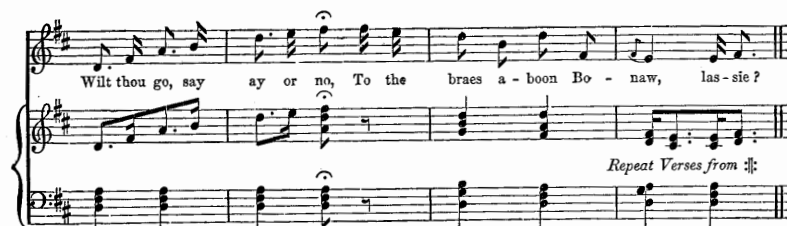
Don-ald hae nae mickle frase, Wi' law-land speeches fine, las-sie, What he'll impart comes



frae the heart, Sae let it be frae thine, las-sie.



Wilt thou go, my bon-nie las-sie, Wilt thou go, my braw las-sie,



Wilt thou go, say ay or no, To the braes a-boon Bo-naw, las-sie?

Repeat Verses from :|

When summer days clead a' the braes
 W' blossom'd broom sae fine, lassie,
 At milking sheel we'll join the reel,
 My flocks snall a' be thine, lassie.
 Wilt thou go, my bonnie lassie,
 Wilt thou go, my braw lassie,
 Wilt thou go, say ay or no,
 To the braes aboon Bonaw lassie?

I'll hunt the roe, the hart, the doc,
 The ptarmigan sae shy, lassie;
 For duck and drake I'll beat the brake,
 Nae want shall thee come nigh, lassie.
 Wilt thou go, my bonnie lassie,
 Wilt thou go, my braw lassie,
 Wilt thou go, say ay or no,
 To the braes aboon Bonaw lassie?

For trout and par, wi' canny care,
 I'll wiley skim the fie, lassie,
 W' sic-like cheer I'll please my dear
 Then come awa wi' me, lassie,
 "Yes, I'll go, my bonnie laddie,
 Yes, I'll go, my braw laddie;
 Ilk joy and care wi' thee I'll share.
 'Mang the braes aboon Bonaw, lassie!"

CHORUS.

We are coming, sis-ter Ma - ry, We are coming bye and bye; Be rea - dy, sis - ter

We are coming, sis-ter Ma - ry, We are coming bye and bye; Be rea - dy, sis - ter

Ma - ry, For the time is draw - ing nigh.

Ma - ry, For the time is draw - ing nigh.

I tried to call my Mary,
 But my tongue would not obey,
 When the song so strange had ended,
 And the singers flown away.
 As I watch'd I heard a rustling,
 Like the rustling of a wing,
 And beside my Mary's pillow
 Very soon I heard them sing,—
 We are coming, &c.

Then again I call'd my Mary,
 But my sorrow was complete,
 For I found her heart of kindness
 Had for ever ceas'd to beat;
 And I now am very lonely,
 From summer round to spring,
 And I oft, in midnight slumber,
 Think I hear the same ones sing,—
 We are coming, &c.

All Things Praise Thee, so do I.

ARRANGED BY J. C. KIESER.

Allegro Moderato.

f

8va.

Gen-tle waves up - on the deep,

Mur-mur soft when thou dost sleep, Lit-tle birds up - on the tree, Sing their sweetest

songs for thee, their sweetest songs for thee. Cool - ing gales with

vol - ces low, In the tree tops gent - ly blow, When thou dost in slumbers lie,

All things love thee, so do I. When thou dost in slum - bers lie, All things love thee,

so do I, All things love thee, All things love thee, All things love thee, so do I.

8va.

When thou wak'st, the sea will pour
 Treasures for thee to the shore,
 And the earth, in plant and tree,
 Bring forth fruit and flow'rs for thee,
 Whilst the glorious stars above,
 Shine on thee like trusting love,
 When thou dost in slumbers lie,
 All things love thee—so do I.

mild - er, calm - er beam, But there's nothing half so sweet in life As love's young

dream! Oh! there's nothing half so sweet in life As love's young dream!

Though the bard to purer fame may soar,
 When wild youth's past;
 Though he win the wise, who frown'd before,
 To smile at last;
 He'll never meet
 A joy so sweet
 In all his moon of fame,
 As when first he sung to woman's ear
 His soul-felt flame,
 And at ev'ry close she blush'd to hear
 The one lov'd name!

Oh! that fairy form is ne'er forgot,
 Which first love traced;
 Still it ling'ring haunts the greenest spot
 On mem'ry's waste!
 'Twas odour fled
 As soon as shed;
 'Twas morning's winged dream!
 'Twas a light, that ne'er can shine again
 On life's dull stream!
 Oh! 'twas light that ne'er can shine again
 On life's dull stream!

Lock o' Hazeldean.

SIR WALTER SCOTT.

ARRANGED BY J. C. KIESER.

Moderately slow.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a fermata over the first measure. The left hand starts with a bass clef and a 2/4 time signature, playing a simple accompaniment of quarter notes.

“Why weep ye by the tide, la - dye, Why weep ye by the

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: “Why weep ye by the tide, la - dye, Why weep ye by the

tide? I'll wed ye to my young - est son, And ye shall be his

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: tide? I'll wed ye to my young - est son, And ye shall be his

bride; And ye shall be his bride, la - dye, Sae

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: bride; And ye shall be his bride, la - dye, Sae

come - ly to be seen:” But aye she loot the tears down fa', For

Jock o' Ha - zel - dean.

“Now let this wifu' grief be done,
 And dry that cheek so pale;
 Young Frank is chief of Errington,
 And lord of Langley dale.
 His step is first in peacefu' ha',
 His sword in battle keen:”
 But aye she loot the tears down fa',
 For Jock o' Hazeldean.

“A chain of gowd ye shall not lack,
 Nor braid to bind your hair,
 Nor mettled hound, nor managed hawk,
 Nor palfrey fresh and fair;
 And you, the foremost o' them a',
 Shall ride our forest queen:”
 But aye she loot the tears down fa',
 For Jock o' Hazeldean.

The kirk was deck'd at morning tide,
 The tapers glimmer'd fair;
 The priest and bridegroom wait the bride,
 But ne'er a bride was there.
 They sought her baith by bower and ha',
 The ladye was na seen;
 She's owre the border and awa'
 Wi' Jock o' Hazeldean.

Willie, we have Miss'd You.

S. C. FOSTER.

Moderato

ARRANGED BY J. C. KIESER

Oh! Willie is it you, dear, Safe, safe at home? They did not tell me true, dear; They said you would not come. I

heard you at the gate, And it made my heart rejoice, For I knew that welcome footstep And that dear, familiar voice,

ritard.

Making music on my ear, In the lonely midnight gloom: Oh! Willie, we have miss'd you; Welcome, welcome home.

tempo. ritard. tempo. ritard.

Repeat Symphony.

We've long'd to see you nightly,
 But this night of all;
 The fire was blazing brightly,
 And lights were in the hall.
 The little ones were up
 Till 'twas ten o'clock and past,
 Then their eyes began to twinkle,
 And they've gone to sleep at last;
 But they listen'd for your voice,
 Till they thought you'd never come:
 Oh! Willie, we have miss'd you,
 Welcome, welcome home!

The days were sad without you,
 The nights long and drear;
 My dreams have been about you:
 Oh! welcome, Willie, dear.
 Last night I wept and watch'd,
 By the moonlight's cheerless ray,
 Till I thought I heard your footstep,
 Then I wip'd my tears away;
 But my heart grew sad again
 When I found you had not come:
 Oh! Willie, we have miss'd you,
 Welcome, welcome home!

Will You Come to my Mountain Home?

F. H. BROWN.

ARRANGED BY J. C. KIESEZ.

Spiritoso. *Sva.*

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The first system shows the piano introduction with a forte (f) dynamic. The second system begins the vocal melody with the lyrics: "Will you come to my moun-tain home, love! Will you come to the hills with me? In the". The third system continues the vocal line with: "wild woods we will roam, love, With our spi-rits light and free. As". The fourth system concludes the vocal line with: "gay as the winds we'll dance a-long, Thy voice shall the mu-sic be; Its". The piano accompaniment provides a steady harmonic and rhythmic foundation throughout.

f

Will you come to my moun-tain home, love! Will you come to the hills with me? In the

wild woods we will roam, love, With our spi-rits light and free. As

gay as the winds we'll dance a-long, Thy voice shall the mu-sic be; Its

tones shall ri-val the birds' sweet song, With its tune - ful mel - o - dy; I'll

calando.

deck thy hair with ro - ses rare, That grow on the gen - tle hills, And thy

ru - by lip shall the nec - tar sip, From the moun - tain spark - ling rills.

staccato.

Hark! 'tis the woods that shout re-joyce, Will you come, love, come to - day? And

p *f* *p*

list, 'tis the sound of their woo - ing voice, To the hills, the hills a - way! And

list, 'tis the sound of their woo - ing voice, To the hills, to the hills, a - way, To the

Sua. loco.

staccato.

Detailed description: This system contains the first line of the song. The vocal line is in treble clef with a key signature of two sharps (D major). The lyrics are 'list, 'tis the sound of their woo - ing voice, To the hills, to the hills, a - way, To the'. The piano accompaniment is in bass clef. The right hand features a staccato melody with eighth notes, while the left hand provides a harmonic accompaniment. The word 'staccato.' is written below the piano part.

hills, to the hills, to the hills, to the hills, a - way, To the

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics 'hills, to the hills, to the hills, to the hills, a - way, To the'. The piano accompaniment continues with the same staccato melody and harmonic accompaniment.

hills, to the hills, to the hills, to the hills a - way.

Sua. loco.

staccato.

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics 'hills, to the hills, to the hills, to the hills a - way.'. The piano accompaniment continues with the same staccato melody and harmonic accompaniment. The word 'staccato.' is written below the piano part.

staccato.

Detailed description: This system contains the fourth line of the song. The piano accompaniment continues with the same staccato melody and harmonic accompaniment. The word 'staccato.' is written below the piano part.

Oh! sweet is the mountain air, love,
 Where our bridal home shall be,
 And the bloom on thy cheek so fair, love,
 Shall not fail in the wild-wood free;
 Our dreams shall be of a fairy land,
 For we'll rest by a silv'ry lake,
 And fays shall be waiting for thy command,
 As each rosy morn shall break.
 And thus we'll dwell in the peaceful dell,
 Where our love shall unchanging be,
 And at morning bright, or by pale moonlight,
 I will ever be near to thee.
 Hark! 'tis the woods that shout, rejoice,
 Will you come, love, come to-day?
 And list, 'tis the sound of their wooing voice,
 To the hills, to the hills away!

The Meeting of the Waters.

FROM "MOORE'S IRISH MELODIES."

With expression.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a melodic line in G major, 6/8 time, marked with a forte 'f' dynamic. The bass staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and rhythmic patterns.

The third system introduces the first line of lyrics: "There is not in the wide world a". The piano accompaniment continues, with a piano 'p' dynamic marking appearing in the bass staff.

The fourth system continues the lyrics: "val-ley so sweet, As that vale in whose bo-som the bright wa-ters meet. Oh! the". The piano accompaniment features a more active eighth-note pattern in the treble staff.

The fifth system concludes the lyrics: "last rays of feel-ing and life must de-part Ere the bloom of that val-ley shall". The piano accompaniment continues with its characteristic eighth-note accompaniment.

lento. *cres.*

fade from my heart! Ere the bloom of that valley shall fade from my heart!

The musical score consists of two systems. The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'lento.' and 'cres.'. The second system continues the piano accompaniment with more complex rhythmic patterns in the right hand and sustained chords in the left hand.

Yet it *was* not that Nature had shed o'er the scene
 Her purest of crystal and brightest of green
 'Twas *not* the soft magic of streamlet or hill,
 Oh! no—it was something more exquisite still:—

'Twas that friends, the belov'd of my bosom, were near,
 Who made ev'ry dear scene of enchantment more dear;
 And who felt how the best charms of Nature improve
 When we see them reflected from looks that we love.

Sweet vale of Avoca! how calm could I rest
 In thy bosom of shade, with the friends I love best,
 Where the storms which we feel in this cold world should cease,
 And our hearts, like thy waters, be mingled in peace.

The Year that's Awa.

NEW VERSION.

J. GRAY.

Moderato.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The vocal line begins with a series of eighth and quarter notes, while the piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The second system continues the piece. The vocal line has a long rest followed by a phrase. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics 'Here's to the year that's a -' are written below the vocal line.

Here's to the year that's a -

The third system continues the piece. The vocal line has a long rest followed by a phrase. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics '- w We'll drink it in strong and in sma, And to each bonnie lass (Ere we' are written below the vocal line.

- w We'll drink it in strong and in sma, And to each bonnie lass (Ere we

The fourth system concludes the piece. The vocal line has a long rest followed by a phrase. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics 'quaff off the glass,) That we lo'ed in the year that's a - wa' are written below the vocal line.

quaff off the glass,) That we lo'ed in the year that's a - wa'

Here's to the sod - ger that bled, To the sail - or wha brave-ly did fa'! Tho' their

spirits now are gone, Yet their fame will live on In the deeds o' the year that's a - wa, that's awa, In the

deeds o' the year that's a - wa!

Here's to the health o' the brave!
 The red coats, the blue coats an' a',
 And the bonnet an' the plaid,
 For our foes will be laid
 Wi' the days o' the year that's awa!
 Here's to our ain fireside,
 And the friends that are here an' awa,
 Wha, if need should demand,
 Gie their heart an' their hand,
 Nor depart like the year that's awa!

Here's to the year three-score!
 Our volunteers, riflemen an' a'
 And the sailors aff the shore,
 For the steer will blow o'er
 Like the days o' the year that's awa.
 Here's to the land o' the north!
 To the Queen! wha's the pride o' us a';
 May her glory still advance,
 And our boat row wi' France
 As in days o' the year that's awa!

Gentle Annie.

S. C. FOSTER.

ARRANGED BY J. C. KIESER.

Andante.

First system of musical notation for 'Gentle Annie', featuring a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The piano part includes dynamic markings 'fz' and 'p'.

Thou wilt come no more, gentle Annie, Like a flow'r thy spirit did de-part; Thou art

Second system of musical notation for 'Gentle Annie', featuring a vocal line and a piano accompaniment. The piano part includes a dynamic marking 'p'.

gone, a-las! like the many That have bloom'd in the summer of my heart. Shall we

Third system of musical notation for 'Gentle Annie', featuring a vocal line and a piano accompaniment.

nev-er more be-hold thee, Never hear thy winning voice a-gain, When the

Fourth system of musical notation for 'Gentle Annie', featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings 'f' and 'p'.

Spring time comes, gentle Annie, When the wild flow'rs are scatter'd o'er the plain?

Fifth system of musical notation for 'Gentle Annie', featuring a vocal line and a piano accompaniment.

CHORUS.

Shall we nev - er more be-hold thee, Never hear thy winning voice a-gain, When the

Shall we nev - er more be-hold thee, Never hear thy winning voice a-gain, When the

Spring time comes, gentle An - nie, When the wild flow'rs are scatter'd o'er the plain?

Spring time comes, gentle An - nie, When the wild flow'rs are scatter'd o'er the plain?

We have roam'd and lov'd 'mid the bowers,
 When thy downy cheeks were in their bloom:
 Now I stand alone 'mid the flowers,
 While they mingle their perfumes o'er thy tomb.
 Shall we never more behold thee,
 Never hear thy winning voice again,
 When the Spring time comes, gentle Annie,
 When the wild flowers are scatter'd o'er the plain?

Ah! the hours grow sad while I ponder,
 Near the silent spot where thou art laid,
 And my heart bows down when I wander
 By the streams and the meadows where we stray'd.
 Shall we never more behold thee,
 Never hear thy winning voice again.
 When the Spring time comes, gentle Annie,
 When the wild flowers are scatter'd o'er the plain?

The Lass of Richmond Hill.

WRITTEN BY M'NALLY—COMPOSED BY JAMES HOOK.

ARRANGED BY J. C. KESSEL.

Lively.

8va.

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is marked 'Lively' and '8va.'.

On Richmond Hill there lives a lass More

The second system of the score includes the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics 'On Richmond Hill there lives a lass More' are written below the vocal staff.

bright than May-day morn, Whose charms all o - ther maids surpass, A rose with-out a

The third system of the score includes the second line of the vocal melody and its piano accompaniment. The lyrics 'bright than May-day morn, Whose charms all o - ther maids surpass, A rose with-out a' are written below the vocal staff.

thorn. This lass so neat, with smile so sweet, Has

The fourth system of the score includes the third line of the vocal melody and its piano accompaniment. The lyrics 'thorn. This lass so neat, with smile so sweet, Has' are written below the vocal staff.

won my right good - will; I'd crowns re - sign to call her mine, Sweet

lass of Richmond Hill. Sweet lass of Richmond Hill, Sweet lass of Richmond

Hill, I'd crowns re - sign to call her mine, Sweet lass of Richmond Hill. *Soc.*

f *p* *rall.*

Ye zephyrs gay that fan the air,
 And wanton through the grove,
 Oh! whisper to my charming fair
 I die for her and love.
 This lass so neat, &c.

How happy will the shepherd be
 Who calls this nymph his own!
 Oh, may her choice be fix'd on me—
 Mine's fix'd on her alone.
 This lass so neat, &c.

Oh! Breathe not his Name.

DUET FOR TREBLE AND TENOR.

FROM "MOORE'S IRISH MELODIES."

Pensively.

The score consists of four systems. The first system shows the piano introduction in C major, 4/4 time, marked *Pensively*. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamics include *pp*, *f*, and *p*. The second system continues the piano introduction, with dynamics *espress.* and *cres.*. The third system introduces the vocal duet, marked *a tempo*. The Treble and Tenor parts both sing the lyrics: "Oh! breathe not his name—let it". The piano accompaniment continues with dynamics *f* and *dim.*. The fourth system continues the vocal duet with the lyrics: "sleep in the shade Where cold and un-hon-our'd his re-lics are laid! Sad,". The piano accompaniment features a *>* (accent) on the first measure of the system.

pp *f* *p* *espress.* *cres.* *a tempo.* *f* *dim.* *p* *>*

Oh! breathe not his name—let it
Oh! breathe not his name—let it

sleep in the shade Where cold and un-hon-our'd his re-lics are laid! Sad,
sleep in the shade Where cold and unhonour'd his re-lics are laid! Sad,

si - lent and dark, be the tears that we shed, As the night-dew that falls on the
 si - lent and dark, be the tears that we shed, As the night-dew that falls on the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

grass o'er his head!
 grass o'er his head.

The second system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) in the right hand.

The third system concludes the piece with a final piano accompaniment. The right hand features a *pp* (pianissimo) dynamic marking.

But the night-dew that falls, though in silence it weeps,
 Shall brighten with verdure the grave where he sleeps;
 And the tear that we shed, though in secret it rolls,
 Shall long keep his memory green in our souls.

Lochaber no More.

ARRANGED BY J. GRAY.

Andante.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3 and a quarter note B2.

The second system continues the melody and accompaniment. The upper staff features a series of eighth notes in the melody, while the bass line provides a steady accompaniment with quarter notes.

Fare - well to Loch - a - ber, fare - well to my Jean, Where

The third system includes the first line of lyrics. The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are: "Fare - well to Loch - a - ber, fare - well to my Jean, Where".

heart - some wi' her I ha'e mo - ny day been; For Loch - a - ber no

The fourth system includes the second line of lyrics. The lyrics are: "heart - some wi' her I ha'e mo - ny day been; For Loch - a - ber no".

more, Loch - a - ber no more, We'll may - be re - turn to Loch -

The fifth system includes the third line of lyrics. The lyrics are: "more, Loch - a - ber no more, We'll may - be re - turn to Loch -".

a - ber no more. These tears that I shed they are all for my

dear, And no for the dan - gers at - tend - ing on war; Tho'

borne on rough seas to a far dis - tant shore, May - be to re-

turn to Loch - a - ber no more.

Though hurricanes rise, though rise ev'ry wind,
 No tempest can equal the storm in my mind;
 Though loudest of thunders on louder waves roar,
 There's naething like leavin' my love on the shore.
 To leave thee behind me, my heart is sair pain'd;
 But by ease that's inglorious no fame can be gain'd;
 And beauty and love's the reward of the brave;
 And I maun deserve it before I can crave.

Then glory, my Jeanie, maun plead my excuse;
 Since honour commands me, how can I refuse?
 Without it, I ne'er can have merit for thee;
 And losing thy favour I'd better not be.
 I gae then, my lass, to win honour and fame;
 And if I should chance to come glorious hame,
 I'll bring a heart to thee with love running o'er,
 And then I'll leave thee and Lochaber no more

Beautiful Star.

S. M. SAYLES.

ARRANGED BY J. C. KIESER.

Andante Moderato.

Beau-ti-ful star in heav'n, so bright, Soft-ly falls thy silv-'ry light,

As thou mov-est from earth a'-far, Star of the eve-ning, beau-ti-ful star,

Star of the eve-ning, beau-ti-ful star, Beau-ti-ful star, Beau-ti-ful

poco cres.

star, Star of the eve-ning, Beau-ti-ful, beau-ti-ful star.

sf *P* *cres. e rall.*

CHORUS.

Beau - ti - ful star, Beau - ti - ful star,
 Beau - ti - ful star, Beau - ti - ful star,

Star of the eve - - ning, Beau - ti - ful, beau - ti - ful star.
 Star of the eve - - ning, Beau - ti - ful, beau - ti - ful star.

In fancy's eye thou seem'st to say,
 Follow me, come from earth away,
 Upward thy spirit-pinnions try,
 To realms of love beyond the sky.
 Beautiful star, &c.

Shine on, O star of love divine,
 And may our soul's affection twine
 Around thee as thou mov'st afar,
 Star of the twilight, beautiful star.
 Beautiful star, &c.

Comin' thro' the Rye.

ARRANGED BY J. GRAY.

The first system of the score shows the piano introduction. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Gin a bo-dy meet a bo-dy, Com-in' thro' the rye,

The second system contains the first line of the song's lyrics. The melody is simple and rhythmic, with the piano accompaniment continuing from the first system.

Gin a bo-dy kiss a bo-dy, Need a bo-dy cry? Il - ka las - sie

The third system contains the second line of lyrics. The melody continues with a similar rhythmic pattern, and the piano accompaniment remains consistent.

has her lad - die, Nane, they say, ha'e Il Yet a' the lads they

The fourth system contains the third line of lyrics. The melody concludes with a final note, and the piano accompaniment ends with a few final chords.

The image shows a musical score for the song "Comin' Thro' the Rye". It consists of two systems of music. The first system includes a vocal line with the lyrics "smile at me, When com - in' thro' the rye." and a piano accompaniment. The second system continues the piano accompaniment. The music is in the key of D major and 2/4 time. The tempo is marked "rall." (rallentando).

Gin a body meet a body
 Comin' frae the well,
 Gin a body kiss a body,
 Need a body tall?
 Ilka lassie has her laddie,
 Ne'er a ane ha'e I;
 But a' the lads they smile on me
 When comin' thro' the rye.

Gin a body meet a body
 Comin' frae the town,
 Gin a body greet a body,
 Need a body gloom?
 Ilka lassie has her laddie,
 Nane, they say, ha'e I;
 But a' the lads they lo'e me wael,
 And what the waur am I?

We subjoin the following song, which is very frequently sung to the same air:—

DENNA ASK ME GIN I LO'E THEE.

Oh! dinna ask me gin I lo'e thee:
 Troth, I daurna tell:
 Dinna ask me gin I lo'e ye;
 Ask it o' yoursel'.
 Oh! dinna look sae sair at me,
 For weel ye ken me true:
 Oh, gin ye look sae sair at me,
 I daurna look at you.

When ye gang to yon braw, braw town,
 And bonnier lasses see,
 Oh, dinna, Jamie, look at them,
 Lest you should mind na me.
 For I could never bide the lass
 That ye'd lo'e mair than me;
 And oh, I'm sure, my heart would break,
 Gin ye'd prove false to me.

Dear Garry of Erin.

ARRANGED BY J. C. KIESER.

In moderate time, with feeling.

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and A4. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The word "Dear" is written above the treble staff at the end of the system. Performance markings include "rall." and "fz" (forzando).

The third system marks the beginning of the vocal part. The treble staff contains the vocal line with the lyrics: "harp of E - rin, let thy strain Re - ec-ho through the vale a - gain, Nor". The piano accompaniment is shown in two staves below the vocal line. The key signature remains one flat, and the time signature is 3/4.

The fourth system concludes the vocal part. The treble staff contains the vocal line with the lyrics: "thus in si - lence sleep so long, But wake at once thy pow'rs of song." The piano accompaniment continues in two staves below. The piece ends with a final chord in the piano part.

May

rall. *fz*

thy sweet voice at evening hour, Be heard in youth and beau-ty's bow'r; While

notes of glad - ness win the smile, From hearts that wept in E - rin's isle.

rall. *fz*

The First Violet.

WORDS WRITTEN FOR THE "MELODIST" BY A. SMART.

COMPOSED BY MENDELSSOHN.

Andante con moto.

Gem on the

This system shows the beginning of the piece. The vocal line starts with a whole rest, followed by the lyrics 'Gem on the'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

dew - spangled chap - let of May, Aye fore - most to blos - som, and first to de-

This system continues the vocal line with the lyrics 'dew - spangled chap - let of May, Aye fore - most to blos - som, and first to de-'. The piano accompaniment includes dynamic markings of *sf* (sforzando) in both the vocal and piano parts.

cay, Oh, sweet - scented vio - let! close to my breast Thy fragrance was

This system continues the vocal line with the lyrics 'cay, Oh, sweet - scented vio - let! close to my breast Thy fragrance was'. The piano accompaniment features a dynamic marking of *p* (piano).

che - rish'd, thy beau - ty ca - ress'd; Oh, sweet scented vio - let! close to my

This system concludes the vocal line with the lyrics 'che - rish'd, thy beau - ty ca - ress'd; Oh, sweet scented vio - let! close to my'. The piano accompaniment includes dynamic markings of *p* and *cres.* (crescendo).

breast Thy frag - rance was che-rish'd, thy beau - - - ty ca -

p

ress'd.

cres. *dim e ritard.*

pp

They fled with the spring-time, they died in their bloom, they died in their

a tempo. *pp*

bloom,— Thy soft eye of blue, and breath of per - fume; But, swee - ter than

cres.

summer, still mem - 'ry will cling Round the violet, the vio-let, that died in the

p *cres.* *fz* *cres.* *f*

spring. The vio - - - - let, the sweet - scented

pp *fz* *p*

vio - - let, that died in the spring. The sweet - - - - scented

pp

vio - let, the vio - - - - let, that died in the spring.

ad lib. *p*

dim e ritard. *pp*

Fly not Yet.

FROM "MOORE'S IRISH MELODIES."

Lively.

f

Fly not yet, 'tis just the hour When

p

plea - sure, like the mid - night flow'r, That scorns the eye of vul - gar light, Be -

gins to bloom for sons of night, And maids who love the moon! 'Twas

D

but to bless these hours of shade That beau - ty and the moon were made; 'Tis

then their soft at - trac - tions glow - ing Set the tides and gob - lets flow - ing.

Oh! stay, - oh! stay, - Joy so sel - dom weaves a chain Like

this to-night, that, oh! 'tis pain To break its links so soon.

Oh! stay, - oh! stay, - Joy so sel - dom weaves a chain Like

The image shows a musical score for the song "Fly Not Yet." It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent sixteenth-note figure in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present. The second system continues the piano accompaniment, showing the continuation of the sixteenth-note figure and the bass line, ending with a final chord.

Lyrics:
 this to-night, that, oh! 'tis pain To break its links so soon.

Fly not yet; the fount that play'd,
 In times of old, through Ammon's shade,
 Though icy cold by day it ran,
 Yet still, like souls of mirth, began
 To burn when night was near;
 And thus should women's heart and looks
 At noon be cold as winter brooks,
 Nor kindle till the night, returning,
 Brings their genial hour for burning.
 Oh! stay,—oh! stay,—
 When did morning ever break,
 And find such beaming eyes awake,
 As those that sparkle here!

My Sister Dear.

WORDS WRITTEN FOR THE "MELODIST" BY A. SMART.

COMPOSED BY AUBER.

Andante con espress.

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a harmonic accompaniment in 4/4 time, starting with a bass clef and a key signature of one sharp. The music is marked 'Andante con espress.' and begins with a repeat sign.

The first vocal line begins with the lyrics "My sis - - - ter". The vocal melody is in 2/4 time with a treble clef and a key signature of one sharp. The piano accompaniment continues in 4/4 time with a bass clef and a key signature of one sharp. The piano part features a steady accompaniment of chords and moving lines.

The second vocal line contains the lyrics "dear, in days gone by, The tear of sor - - - row". The vocal melody is in 2/4 time with a treble clef and a key signature of one sharp. The piano accompaniment continues in 4/4 time with a bass clef and a key signature of one sharp. The piano part provides a consistent accompaniment for the vocal line.

The third vocal line contains the lyrics "dimn'd my eye, To see thy droop - ing lids o'er - flow In". The vocal melody is in 2/4 time with a treble clef and a key signature of one sharp. The piano accompaniment continues in 4/4 time with a bass clef and a key signature of one sharp. The piano part continues to support the vocal melody with a steady accompaniment.

si - - lent el - - o - quence of woe, And, oh! the

crescendo.

sym - - pa - the - - tic tear So - - lac'd thee, my

rallentando.

sis - ter dear, So - lac'd thee, my sis - - ter dear.

Apart from thee I now must mourn,
 My heart with sad forebodings torn,
 While busy fancy crowds the scene,
 And phantom terrors rise between,
 Seen through unavailing tear,
 Shed for thee, my sister dear.

My Nannie's Awa'.

ARRANGED BY J. GRAY.

Moderato.

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The melody begins with a series of eighth notes, followed by a half note and a quarter note.

The second system continues the vocal line and piano accompaniment. The lyrics "Now in her green mantle by the Nature arrays, And listens the lambkins that bleat ower the braes, While" are written below the vocal staff.

The third system continues the vocal line and piano accompaniment. The lyrics "birds war-ble welcome in il-ka green shaw; But to me its de-lightless, my Nannie's a-wa'. But to" are written below the vocal staff.

The fourth system concludes the vocal line and piano accompaniment. The lyrics "me its delightless, my Nannie's a-wa'." are written below the vocal staff.

The snawdrap and primrose our woodlands adorn,
And violets bathe in the wee' o' the morn;
They pain my sad bosom, sae sweetly they blaw!
They mind me o' Nannie—and Nannie's awa'.

Thou lay'rock, that springs frae the dews of the lawn,
The shepherd to warn of the grey-breaking dawn,
And thou mellow mavis, that hails the night-fa'
Give over for pity—my Nannie's awa'.

Come, autumn, sae pensive, in yellow and grey,
And soothe me wi' tidings o' Nature's decay:
The dark, dreary winter, and wild-driving snaw,
Alane can delight me—my Nannie's awa'

Rosalie, the Prairie Flower.

G. F. WURZEL.

ARRANGED BY J. C. KIESER.

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

On the dis-tant prai-rie, where the heather wild, In its qui-et beau-ty liv'd and smil'd,

The first line of lyrics is set to music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The melody is simple and follows the rhythm of the words.

Stands a lit-tle cot-tage, and a creeping vine Loves around its porch to twine;

The second line of lyrics is set to music. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef.

In that peaceful dwelling was a love-ly child, With her blue eyes beaming soft and mild,

The third line of lyrics is set to music. The vocal line concludes in the treble clef, and the piano accompaniment concludes in the bass clef.

And the waving ring-lets of her flax-en hair, Float-ing in the summer air.

f Fair as a li - ly, joy - ous and free, Light of the prai-rie home was she.
f staccato.

p Ev'-ry one who knew her, felt the gen-tle pow'r Of Ros - a - lie the prai-rie flow'r.
p legato.

CHORUS.

f Fair as a li - ly, joy - ous and free, Light of the prai-rie home was she,
f Fair as a li - ly, joy - ous and free, Light of the prai-rie home was she.
f

The musical score is arranged in five systems. The first system consists of a vocal line (treble clef) with the lyrics: "Ev' - ry one who knew her, felt the gen-tle pow'r Of Ros - a - lie, the prai-rie flow'r." The second system is a piano accompaniment (treble clef) for the first line of music. The third system is another vocal line (treble clef) with the same lyrics: "Ev' - ry one who knew her, felt the gen-tle pow'r Of Ros - a - lie, the prai-rie flow'r." The fourth system is a piano accompaniment (treble clef) for the second line of music. The fifth system consists of a grand staff (treble and bass clefs) for the piano accompaniment, marked with a piano (*p*) dynamic.

On that distant prairie, when the days were long,
 Tripping like a fairy, sweet her song,
 With the sunny blossoms, and the birds at play,
 Beautiful and bright as they;
 When the twilight shadows gather'd in the west,
 And the voice of nature sank to rest,
 Like a cherub kneeling, seem'd the lovely child,
 With her gentle eyes so mild.
 Fair as a lily, joyous and free,
 Light of the prairie home was she.
 Ev'ry one who knew her, felt the gentle pow'r
 Of Rosalie, the prairie flow'r.

But the summer faded, and a chilly blast
 O'er that happy cottage swept at last,
 When the autumn song-birds woke the dewy morn,
 Little prairie flow'r was gone!
 For the angels whisper'd softly in her ear,
 "Child, thy Father calls thee, stay not here!"
 And they gently bore her, robb'd in spotless white,
 To their blissful home of light.
 Though we shall never look on her more,
 Gone with the love and joy she bore,
 Far away she's blooming in a fadeless bow'r,
 Sweet Rosalie, the prairie flow'r.

Come, Sit Thee Down.

COMPOSED BY JOHN SINCLAIR.

ARRANGED BY J. C. KIESER.

Moderato.

Come, sit thee down, my bonnie, bonnie love,

Come, sit thee down by me, love, And I will tell thee many a tale Of the dangers of the sea, love. Of the perils of the

deep, love, Where the an-gry tem-pests roar, And the rag-ing bil-lows

wild - ly dash Up - on the groaning shore. *agitato.* And the rag - ing bil - lows

wild - ly dash Up - on the groan - ing shore, Come, sit thee

ad lib. *a tempo.*

down, my bonnie, bonnie love, Come, sit thee down, by me, love, And

I will tell thee ma - ny a tale, Of the dan - gers of the sea, love. :||

Repeat Symphony from :||

The skies are flaming red, my love,
 The skies are flaming red!
 And archly rolls the mountain-wave,
 And rears his monstrous head:
 While skies and ocean blending,
 And bitter howls the blast,
 And the daring tar, 'twixt life and death,
 Clings to the shatter'd mast
 Come, sit thee down, my bonnie, bonnie love,
 Come, sit thee down by me, love,
 And I will tell thee many a tale
 Of the dangers of the sea.

The Last Rose of Summer.

FROM "MOORE'S IRISH MELODIES."

Feelingly.

P

'Tis the last rose of sum - mer, Left bloom - ing a -

P

lone; All her love - ly com - pan - ions Are fad - ed and

gone; No flow'r of her kin - dred, No rose - bud is

nigh, To re - flect back her blush-es, Or give sigh for

sigh!

I'll not leave thee, thou lone one,
 To pine on the stem;
 Since the lovely are sleeping,
 Go, sleep thou with them;
 Thus kindly I scatter
 Thy leaves o'er the bed,
 Where thy mates of the garden
 Lie scentless and dead.

So soon may I follow,
 When friendships decay,
 And from love's shining circle
 The gems drop away!
 When true hearts lie wither'd
 And fond ones are flown,
 Oh! who would inhabit
 This bleak world alone?

Come o'er the Stream, Charlie.

ARRANGED BY J. GRAY.

Moderato.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a whole note chord, followed by a series of quarter notes. The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the musical notation. The vocal line has a double bar line followed by a whole rest, then resumes with the lyrics "Come o'er the stream, Charlie, dear Char-lie, brave". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the musical notation. The vocal line has the lyrics "Char-lie, Come o'er the stream, Char-lie, and dine with Mac-lean; And though you be". The piano accompaniment continues with the same rhythmic pattern.

The fourth system concludes the musical notation. The vocal line has the lyrics "wea-ry, we'll make your heart chee-ry, And wel-come our Char-lie and his loy-al train." The piano accompaniment continues with the same rhythmic pattern and ends with a double bar line.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The lyrics are: "We'll bring down the red deer, we'll bring down the black steer, The lamb from the breck-an, and doe from the glen; The salt sea we'll har-ry, And bring to our Char-lie, The cream from the bo-ty and curd from the pen."

Come o'er the stream, Charlie, dear Charlie, brave Charlie,
 Come o'er the stream, Charlie, and dine with MacLean;
 And though you be weary, we'll make your heart cheery,
 And welcome our Charlie and his loyal train.
 And you shall drink freely the dews of Glen-Sheerly,
 That stream in the star-light, when kings dinna ken;
 And deep be your meed of the wine that is red,
 To drink to your sire and his friend the MacLean.

Come o'er the stream, Charlie, dear Charlie, brave Charlie,
 Come o'er the stream, Charlie, and dine with MacLean;
 And though you be weary, we'll make your heart cheery,
 And welcome our Charlie and his loyal train.
 If aught will invite you, or more will delight you,
 'Tis ready, a troop of our bold Highlandmen
 Shall range on the heather, with bonnet and feather,
 Strong arms and broad claymores, three hundred and ten.

Darling Nelly Gray.

B. R. HANBY.

ARRANGED BY J. C. KIESER.

P espress.

There's a low green valley on the old Kentucky shore, There I've whiled ma-ny hap-py hours a-

way, A sitting and a singing by the lit-tle cottage door, Where liv'd my darling Nel-ly

Gray. Oh! my poor Nelly Gray, they have taken you away, And I'll never see my darling any more, I'm

sitting by the riv-er, and I'm weeping all the day, For you've gone from the old Kentucky shore.

cres. *p colla voce.*

CHORUS.

Oh! my poor Nelly Gray, they have taken you away, And I'll never see my darling a - ny more. I'm

Oh! my poor Nelly Gray, they have taken you away, And I'll never see my darling a - ny more. I'm

sitting by the riv-er, and I'm weeping all the day, For you've gone from the old Kentucky shore.

sitting by the riv-er, and I'm weeping all the day, For you've gone from the old Kentucky shore.

When the moon had climb'd the mountain, and the stars were shining too,

Then I'd take my darling Nelly Gray,

And we'd float down the river in the little red canoe,

While my banjo sweetly I would play.

Oh! my poor Nelly Gray, &c.

One night I went to see her, but "she's gone," the neighbours say,

The white man bound her with his chain;

They have taken her to Georgia for to wear her life away

As she toils in the cotton and the cane.

Oh! my poor Nelly Gray, &c.

My canoe is under water, and my banjo is unstrung,

I'm tired of living any more:

My eyes shall look downward and my song shall be unsung,

While I stay on the old Kentucky shore.

Oh! my poor Nelly Gray, &c.

My eyes are getting blinded, and I cannot see my way;

Hark! there's somebody knocking at the door—

Oh! I hear the angels calling, and I see my Nelly Gray,

Farewell to the old Kentucky shore.

Oh! my darling Nelly Gray, up in heaven there they say,

That they'll never take you from me any more,

I'm a coming, coming, coming, as the angels clear the way,

Farewell to the old Kentucky shore.

Farewell, my Trim-built Wherry.

COMPOSED BY DIBDIN.

ARRANGED BY J. C. KIESER.

Andante.

Then farewell, my trimbuilt wherry, Oars, and coat, and badge, farewell; Never more at Chelsea Ferry, Shall your

Thomas take a spell; Then farewell my trimbuilt wherry, Oars, and coat, and badge, fare-well; Never

more, at Chelsea Fer-ry, Shall your Tho-mas take a spell, . . . Shall your Thomas take a spell.

Repeat Symphony.

But to hope and peace a stranger,
 In the battle's heat I go;
 Where, expos'd to ev'ry danger.
 Some friendly ball will lay me low.

Then, mayhap, when homeward steering
 With the news my messmates come,
 Even you, the story hearing,
 With a sigh, may cry, Poor Tom.

Gala Water.

BURNS.

ARRANGED BY J. GRAY.

Moderato.

Braw, braw lads on Yar-row braes, Ye wan-der through the blooming hea-ther; But

Yar-row braes, nor Et-trick shaws, Can match the lads o' Ga-la wa-ter.

Braw, braw lads.

But there is ane, a secret ane,
 Aboon them a' I lo'e him better;
 An' I'll be his, an' he'll be mine,
 The bonnie lad o' Gala water.

Altho' his daddie was nae laird,
 An' tho' I hae nae meikle tocher;
 Yet, rich in kindest, truest love,
 We'll tent our flocks by Gala water.

It ne'er was wealth, it ne'er was wealth,
 That coit contentment, peace, or pleasure;
 The bands and bliss o' mutual love,
 O that's the chiefest warld's treasure!

* * The singer may adopt or reject the concluding bar, to the words "Braw, braw lads." Although it does not belong to the original melody, we insert it because the air is generally sung so at the present time

The Minstrel Boy.

FROM "MOORE'S IRISH MELODIES."

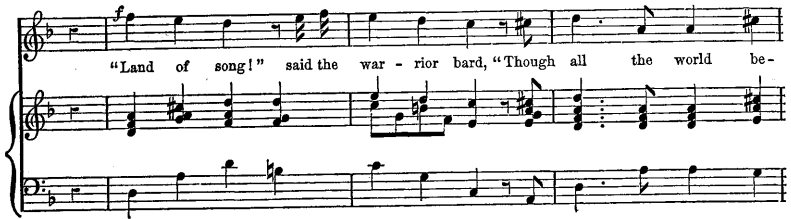
With strength and spirit.

The first system of music consists of a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system features a vocal line in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a rest followed by the word "The". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Min-strel Boy to the war is gone, In the ranks of death you'll find him; His". A dynamic marking of *p* (piano) is present above the vocal line.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "fa - ther's sword he has gird - ed on, And his wild harp slung be - hind him." The piano accompaniment continues with a steady rhythm.



"Land of song!" said the war - rior bard, "Though all the world be-



trays thee, One sword, at least, thy rights shall guard, One faith - ful harp shall



praise thee!"

The Minstrel fell!—but the foeman's chain
 Could not bring that proud soul under;
 The harp he lov'd ne'er spoke again,
 For he tore its chords asunder;
 And said, "No chains shall sully thee,
 Thou soul of love and bravery!
 Thy songs were made for the pure and free,
 They shall never sound in slavery."

Seeing Nelly Home.

P. S. GILMORE.

ARRANGED BY J. C. KIESSER.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

p

In the sky the bright stars glitter'd, On the grass the moonlight fell, Hush'd the
 Jet - ty ring - lets soft - ly flutter'd, O'er a brow as white as snow, And her

Vocal line with lyrics. Piano accompaniment in the right hand consists of chords and eighth-note patterns. The left hand continues with a steady eighth-note accompaniment.

sound of day-light's bus-tle, Clos'd the pink-ey'd pim - per - nell, As
 cheek, the crim-son sun-set Scarce - ly had a warm - er glow, 'Mid her

Vocal line with lyrics. Piano accompaniment in the right hand consists of chords and eighth-note patterns. The left hand continues with a steady eighth-note accompaniment.

down the moss-grown woodpath, Where the cat - tle love to roam, From Aunt
 part - ed lips' ver - million, White teeth flash'd like o - cean's foam, All I

Vocal line with lyrics. Piano accompaniment in the right hand consists of chords and eighth-note patterns. The left hand continues with a steady eighth-note accompaniment.

Pat - tie's quilt-ing par-ty, I was see-ing Nel - ly home. When I
mark'd with pul - ses throbbing, As I saw sweet Nel - ly home. When I

The first system of the musical score for 'Seeing Nelly Home'. It features a vocal line in G major with a key signature of one flat (F major) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: 'Pat - tie's quilt-ing par-ty, I was see-ing Nel - ly home. When I mark'd with pul - ses throbbing, As I saw sweet Nel - ly home. When I'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The music is in 4/4 time and includes dynamic markings such as *p* and *f*.

saw sweet Nel - ly home, When I saw sweet Nel - ly home, How I

The second system of the musical score. The vocal line continues with the lyrics: 'saw sweet Nel - ly home, When I saw sweet Nel - ly home, How I'. The piano accompaniment continues with a treble and bass clef. Dynamic markings include *f* and *p*.

bless the Au-gust eve - ning When I saw sweet Nel - ly home.

The third system of the musical score. The vocal line concludes with the lyrics: 'bless the Au-gust eve - ning When I saw sweet Nel - ly home.'. The piano accompaniment continues with a treble and bass clef. Dynamic markings include *p*.

CHORUS.

When I saw sweet Nel - ly home, When I saw sweet Nel - ly

When I saw sweet Nel - ly home, When I saw sweet Nel - ly

The chorus section of the musical score. It features a vocal line and a piano accompaniment. The vocal line consists of two parts, each with a treble clef and a key signature of one flat. The lyrics are: 'When I saw sweet Nel - ly home, When I saw sweet Nel - ly' (repeated). The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Dynamic markings include *f*.

The musical score is arranged in four systems. The first system contains the vocal melody for the first line of the song, with lyrics: "home, How I bless the Au - gust eve - ning, When I saw sweet Nel - ly home." The second system contains the vocal melody for the second line of the song, with lyrics: "home, How I bless the Au - gust eve - ning, When I saw sweet Nel - ly home." The third system contains the piano accompaniment, starting with a *cres.* marking. The fourth system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

When the autumn ting'd the greenwood,
 Turning all the leaves to gold,
 In the lawn by alders shaded,
 I my love to Nelly told.
 As we stood together, gazing
 On the star-bespangled dome,
 How I bless'd the August evening,
 When I saw sweet Nelly home.
 When I saw sweet Nelly home,
 When I saw sweet Nelly home,
 How I bless the August evening,
 When I saw sweet Nelly home.

White hairs mingle with my tresses,
 Furrows steal upon my brow,
 But a love-smile cheers and blesses
 Life's declining moments now.
 Matron in a snowy kerchief,
 Closer to my bosom come,
 Tell me, dost thou still remember
 When I saw sweet Nelly home?
 When I saw sweet Nelly home,
 When I saw sweet Nelly home,
 How I bless the August evening,
 When I saw sweet Nelly home.

The Cottage by the Sea.

J. R. THOMAS.

Andante Cantabile.

p

cres. *dim.* *p*

p

Child - hood's days now pass be - fore me, Forms and scenes of long a - go;

dim.

Like a dream they ho - ver o'er me, Calm and bright as ev'ning's glow.

cres. *dim.*

p

Days that knew no shade of sor - row, When my young heart, pure and free, Joy - ful

hail'd each coming mor - row, In the cottage by the sea. Joy - ful

stringendo. *a tempo.*

hail'd each com-ing mor - row, In the cot-tage, the cot-tage by the

f *dim.*

sea.

p

Fan - cy sees the rose-trees twin - ing, Round the old and rus-tic door,

p

And, be - low, the white beech shin - ing, Where I gather'd shells of yore;

dim. *cres.* *dim.*

Hears my mother's gen-tle warn-ing, As she took me on her knee; And I

p

feel again life's morn-ing, In the cottage by the sea. And I

stringendo. *a tempo.*

feel a-gain life's morn-ing, In the cot-tage, the cot-tage by the

f *dim.*

sea.

p

What though years have roll'd above me,
 Though 'mid fairer scenes I roam,
 Yet I ne'er shall cease to love thee,
 Childhood's dear and happy home!
 And when life's long day is closing,
 Oh! how pleasant would it be,
 On some faithful breast reposing,
 In the cottage by the sea.

When Daylight was yet Sleeping.

FROM "MOORE'S IRISH MELODIES."

Moderate time.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

When day - light was yet sleeping un - der the bil - low, And stars in the hea - vens still

The first line of the song is set in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The melody is simple and folk-like, with a steady accompaniment.

lin - ger - ing shone, Young Kit - ty, all blush - iug, rose up from her pil - low, The

The second line of the song continues the melody and accompaniment. The lyrics are printed below the vocal staff.

last time she'er was to press it a - lone: For the youth whom she trea - sur'd her

The third line of the song concludes the phrase. The lyrics are printed below the vocal staff.

heart and her soul in, Had pro-mis'd to link the last tie be-fore noon; And when

once the young heart of a maid-en is stol-en, The maid-en her-self will steal

af-ter it soon!

As she look'd in the glass, which a woman ne'er misses,
 Nor ever wants time for a sly glance or two,
 A butterfly, fresh from the night-flower's kisses,
 Flew over the mirror, and shaded her view.
 Enraged with the insect for hiding her graces,
 She brush'd him—he fell, alas! never to rise:—
 "Ah! such," said the girl, "is the pride of our faces,
 For which the soul's innocence too often dies!"

While she stole through the garden, where heart's-ease was growing,
 She cull'd some, and kiss'd off its night-fallen dew;
 And a rose, further on, looked so tempting and glowing,
 That, spite of her haste, she must gather it too;
 But, while o'er the roses too carelessly leaning,
 Her zone flew in two, and the heart's-ease was lost:—
 "Ah! this means," said the girl (and she sighed at its meaning),
 "That love is scarce worth the repose it will cost!"

The Flowers of the Forest.

ARRANGED BY J. C. KRESKE.

Adagio mesto.

I've seen the smil - ing of

p *stentando.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by the lyrics 'I've seen the smil - ing of'. The bottom two staves are the piano accompaniment. The piano part begins with a piano (*p*) dynamic and a *stentando* marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

For - tune be - guil - ing, I've felt all its fa - vours, and found its de - cay;

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'For - tune be - guil - ing, I've felt all its fa - vours, and found its de - cay;'. The piano accompaniment continues with a steady accompaniment pattern.

Sweet was its bless - ing, kind its ca - res - ing, But now 'tis fled, 'tis

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics 'Sweet was its bless - ing, kind its ca - res - ing, But now 'tis fled, 'tis'. The piano accompaniment continues with a steady accompaniment pattern.

fled far a - way; I've seen the fo - rest a - dor - ned the fore - most, With

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'fled far a - way; I've seen the fo - rest a - dor - ned the fore - most, With'. The piano accompaniment continues with a steady accompaniment pattern.

flow - ers of the fair - est, most plea - sant and gay, Sae bon - ny was their blooming, their

scent the air per - fum - ing, But now they are wi - ther - ed and a' wede - a - way.

I've seen the morning with gold the hills adorning,
 And the dread tempest roaring before parting day;
 I've seen Tweed's silver streams
 Glitt'ring in the sunny beams,
 Grow drumlie and dark as they roll'd on their way.
 O fickle Fortune! why this cruel sporting?
 O why thus perplex us, poor sons of a day?
 Thy frowns cannot fear me,
 Thy smiles cannot cheer me,
 For the Flowers of the Forest are withered away.

Farewell, Dear Old Village.

WORDS AND MUSIC BY J. W. CHERRY.

The piano introduction is in 2/4 time. The right hand begins with a series of chords and eighth notes, marked with a *p* (piano) dynamic. The left hand plays a steady eighth-note accompaniment. The piece concludes with a *dim.* (diminuendo) marking and a *rall.* (rallentando) instruction.

Fare - well, dear old vil-lage, Fare - well, dear old spot! Bright

The vocal line is in 2/4 time, starting with a quarter rest followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked with a *p* dynamic.

home of my childhood! Thou't ne'er be for - got; Each haunt where I've lin - ger'd Shall

The vocal line continues with the lyrics. The piano accompaniment includes a *slen.* (sostenuto) marking at the beginning and a *dolce.* (dolce) marking later. The tempo is marked *a tempo.*

mem - 'ry re - tain, Till I, in the fu - ture, Re - turn once a - gain; Fare-

The vocal line concludes with the lyrics. The piano accompaniment continues with the same eighth-note accompaniment and chordal support.

FAREWELL, DEAR OLD VILLAGE.

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well, dear old village, One last fond a-dieu, Wher-e'er I may wan-der, My

dolce rall.
heart dwells with you; Wher-e'er I may wan-der, My heart, my heart dwells with you.
colla voce.

rall.

What joy, or what sorrow,
What grief, or what pain
May come, e'er I visit
This dear spot again!
And oft shall the blossoms
Return with the Spring,
The wild birds revisit,
Their old haunts to sing,
Ere I view the valleys,
The hills and the grove,
The forms and the features
Of those that I love.

Farewell, dear old village,
How hard 'tis to part
From all thy lov'd treasures
That cling round my heart!
Though oright lands of beauty
I now go to see,
They never can banish
One fond thought of thee.
And, true as the needle,
Where'er I may roam,
My thoughts will point ever
To my village home.

The Harp that once thronged Tara's Halls.

FROM "MOORE'S IRISH MELODIES."

Slow.

The harp that once, thro' Tara's halls, The soul of mu - sic shed, Now hangs as mute on Tara's walls As

if that soul were fled: So sleeps the pride of for - mer days, So glo - ry's thrill is

o'er; And hearts that once beat high for praise, Now feel that pulse no more!

Repeat Symphony.

No more to chiefs and ladies bright
 The harp of Tara swells:
 The chord, alone, that breaks at night,
 Its tale of ruin tells:—
 Thus Freedom now so seldom wakes,
 The only throb she gives
 Is when some heart indignant breaks,
 To show that still she lives!

Toll the Bell.

REPLY TO LILLY DALE.

C. C. CONVERSE.

Moderato.

ARRANGED BY J. C. KIESER.

My Lil - ly dear is

The first system of musical notation for the piece. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Moderato'. The vocal line begins with a rest for two measures, then enters with the lyrics 'My Lil - ly dear is'.

sleep - ing 'Neath the old chest - nut tree; The spot where oft she wander'd, When

The second system of musical notation. The vocal line continues with the lyrics 'sleep - ing 'Neath the old chest - nut tree; The spot where oft she wander'd, When'. The piano accompaniment provides harmonic support with chords and moving lines.

in - no - cent and free; The wild rose and the myr - tle Still clus - ter round the

The third system of musical notation. The vocal line continues with the lyrics 'in - no - cent and free; The wild rose and the myr - tle Still clus - ter round the'. The piano accompaniment continues with a steady accompaniment.

spot, But my heart's fill'd with sor - row, And lone - ly is my lot.

espress. *dim.*

The fourth and final system of musical notation. The vocal line concludes with the lyrics 'spot, But my heart's fill'd with sor - row, And lone - ly is my lot.'. The piano accompaniment features a dynamic marking of *espress.* (espressivo) followed by *dim.* (diminuendo) towards the end of the system.

Toll, toll the bell, for gen-tle Lil-ly Dale, And let its tones echo through the

vale, My Lil-ly dear I've lost, So lov-ing, kind, and

calando.
true, Sing to-day one sad lay, Lost, Lil-ly Dale!
calando.

CHORUS.

Toll, toll the bell, for gentle Lil-ly Dale, And let its tones e-cho thro' the vale, . . . Our
Toll, toll the bell, for gentle Lil-ly Dale, And let its tones e-cho thro' the vale, . . . Our

The musical score is arranged in four systems. The first system contains the vocal line with lyrics: "Lil - ly dear we've lost, So lov - ing, kind, and true; Sing to-day one sad lay, Lost, Lil - ly Dale!". The second system repeats the vocal line. The third system shows the piano accompaniment for the vocal parts. The fourth system shows the piano accompaniment for the bell, with a grand staff (treble and bass clefs). The score includes dynamic markings such as *ritard.* and *pp* (pianissimo), and a fermata over the final note of the vocal line.

'Tis spring, the birds are warbling
 A sad and mournful tale,
 Of beauty once so blooming,
 Now lying cold and pale.
 The streamlet ripples onward,
 So quiet through the vale;
 The wild rose drops a dewy tear,
 For earth-lost Lilly Dale.
 Toll, toll the bell, for gentle Lilly Dale,
 And let its tones echo through the vale;
 My Lilly dear I've lost,
 So loving, kind, and true;
 Sing to-day one sad lay,
 Lost, Lilly Dale!

My Lilly dear, I'm watching,
 Oh, wilt thou never come,
 To greet me with a blessing
 From thy far angel home.
 My sad heart now is aching
 With heavy care oppress;
 Oh, may I quickly meet thee
 In that pure land of rest!
 Toll, toll the bell, for gentle Lilly Dale,
 And let its tones echo through the vale;
 My Lilly dear I've lost,
 So loving, kind, and true;
 Sing to-day one sad lay,
 Lost, Lilly Dale!

I hae lost my Heart.

WORDS BY JAMES BALLANTYNE.

MUSIC BY J. C. KIESER.

Andante. *Sua.*

cres.

I hae lost my heart, I hae lost my heart, Whaur
has the wand'-rer flown? I'm sad and wao for the sil-ly wee thing, I
rall. *ff*

wish it be na stown. It's a - wa' to the las-sie blythe and sweet, Wi'
dim.

. By permission of JAMES BALLANTYNE, Esq.

sun-light in her ee, And, oh! gin the wil-fu' wee thing ye meet, Ga^a

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat), with lyrics: "sun-light in her ee, And, oh! gin the wil-fu' wee thing ye meet, Ga^a". The middle staff is the piano accompaniment in G major, and the bottom staff is the bass line in G major.

bring it bring it back to me.

8va.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "bring it bring it back to me." The middle staff is the piano accompaniment, featuring a trill marked "8va." in the right hand. The bottom staff is the bass line.

Oh! it's unco sair a lassie to lo'e,
 Wha's fickle as the wind;
 An' it's unco sair when ye tyne your heart,
 Anither no to find:
 But, oh! it's heaven the lassie to lo'e,
 Wha g'ies ye love again
 Then strive ye to gain a maiden's heart,
 An' niffert wi' your ain.

Oh, Promise me to Sing, Love.

G. M. FITZGERALD.

COMPOSED BY THE LATE A. HUME.—ARRANGED BY J. C. KIESER.

Andante affetuoso.

Oh,

pro - mise me to sing, love, My songs in af - ter years; When the

legato.

qui - et eve shall bring, love, The hour for bliss - ful tears; When the

colla voce. dim.

bu - sy world is still, love, When a few dear friends are nigh, When the

a tempo.

moon is on the hill, love, And the stars are in the sky, When the

moon is on the hill, love, And the stars are in the

Suz. *loco.*

sky.

When the hearts where I would dwell, love,
 With a thought of me may thrill,
 When the eyes that knew me well, love,
 With silent tears may fill ;
 When the few who ne'er forget, love,
 Will fondly name my name,
 And should they blame me yet, love,
 Will love me while they blame.

I care not for the praise, love,
 So sweet to minstrel's ear,
 For the laurel and the bays, love,
 The critic, or his sneer ;
 For the plaudits wealth can buy, love,
 Or the wealth that fame can bring,
 When you sing them, if you sigh, love,
 And sigh them when you sing.

Whistle o'er the Lave O't.

BURNS.

ARRANGED BY J. C. KIESER.

Moderato.

First when Maggie was my care, Heav'n I thought was in her air; Now, we're married, speir nae mair, But
whistle o'er the lave o't. Meg was meek, and Meg was mild, Sweet and harmless as a child;
Wis - er men than me's be - gull'd; Sae whis - tle o'er the lave o't.

rall.

How we live, my Meg and me,
How we love, and how we gree,
I care-na-by how few may see;
Sae, whistle o'er the lave o't.
Wha I wish were maggots' meat,
Dish'd up in her winding sheet,
I could write—but Meg maun see't;
Sae, whistle o'er the lave o't.

Erin, the Tear and the Smile in thine Eyes.

FROM "MOORE'S IRISH MELODIES."
dim.

Slow.

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the piano introduction with a treble and bass clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Slow'. Dynamics include *p*, *cres.*, *f*, and *dim.*. The second system begins the vocal line with the lyrics 'E - rin, the tear and the smile in thine eyes Blend like the rain - bow that'. The piano accompaniment continues. The third system continues the vocal line with 'hangs in the skies; Shin - ing through sor - - row's stream, Sadd' - ning through'. The fourth system continues with 'plea - sure's beam, Thy suns, with doubt - ful gleam, Weep while they rise!'. The fifth system shows the piano accompaniment concluding with a *f* dynamic.

Erin, thy silent tear never shall cease,
 Erin, thy languid smile ne'er shall increase,
 Till, like the rainbow's light,
 Thy various tints unite,
 And form, in Heaven's sight,
 One arch of peace.

The Lament of Flora MacDonald.

ARRANGED BY J. C. KIRSER.

Feelingly.

Far

o - ver yon hills of the heather sae green, An' down by the cor-rie that sings to the sea, The

bonnie young Flora sat sigh-ing her lane, The dew on her plaid an' the tear in her e'e.

She look'd at a boat wi' the breezes that swung, A-way on the wave, like a bird of the main; An'

The image shows a musical score for the song 'The Lament of Flora MacDonald'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal line.

ay as it les-sen'd she sigh'd and she sung, "Fare-weel to the lad I shall
 ne'er see a - gain; Fare - weel to my he-ro, the gal-lant an' young, Fare-
 weel to the lad I shall ne'er see again. *Sen.*

The moorcock that crows on the brows o' Ben-Connal,
 He kens o' his bed in a sweet mossy hame;
 The eagle that soars o'er the cliffs o' Clan-Ronald,
 Unawed and unhunted his eyrie can claim;
 The solan can sleep on the shelves of the shores;
 The cormorant roost on his rock of the sea;
 But, ah! there is one whose hard fate I deplore,
 Nor house, ha', nor hame, in his country has he;
 The conflict is past, and our name is no more,
 There's naught left but sorrow for Scotland an' me!

The target is torn from the arm of the just,
 The helmet is cleft on the brow of the brave,
 The claymore for ever in darkness must rust;
 But red is the sword of the stranger and slave;
 The hoof of the horse, and the foot of the proud,
 Have trod o'er the plumes on the bonnet of blue
 Why slept the red bolt in the breast of the cloud
 When tyranny revell'd in blood of the true?
 Farewell, my young hero, the gallant and good!
 The crown of thy fathers is torn from thy brow

Let me Kiss him for his Mother.

L. O. EMERSON.

ARRANGED BY J. C. KIESER.

Andante affetuoso.

Let me

p espress.

kiss him for his mother, Let me kiss his youth-ful brow, I will

love him for his mother, And seek her blessing now. Kind
Sea

cres. *p*

friends have sooth'd his pillow, Have watch'd his ev'-ry care, Be-
loco.

The verses of the above Ballad were suggested by a touching incident which is said to have occurred at New Orleans during the last fever season. A young man, who had died there, lonely and a stranger, was about to be carried to the grave when a lady slipped to the coffin and pressed her lips to his forehead, saying, "Let me kiss him for his mother."

LET ME KISS HIM FOR HIS MOTHER.

95

ad lib.

neath the weep - ing willow, O lay him gent - ly there.

Sleep, dear - est, sleep, I love you as a brother;

pp

Kind friends a - round you weep, I've kiss'd you for your mother.

CHORUS.

Sleep, dear - est, sleep, I love you as a bro - ther,

p *f*

Sleep, dear - est, sleep, I love you as a bro - ther,

p *f*

The musical score is arranged in five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and includes dynamic markings of *f* (forte) and accents. The lyrics are: "Kind friends a - round you weep, I've kiss'd you for your mo - ther."

Let me kiss him for his mother,
 What though left a stranger here;
 She has lov'd him as none other,
 I feel her blessing near.
 Though cold that form lies sleeping,
 He wears an angel's crown;
 Dear friends around are weeping,
 O lay him gently down.
 Sleep dearest, sleep,
 I love you as a brother;
 Kind friends around you weep,
 I've kissed you for your mother.

Let me kiss him for his mother,
 Or perchance a fond sister dear;
 If a father or a brother,
 I feel their blessings here.
 Then kiss him for his mother,
 'Twill soothe her after years;
 Farewell, dear stranger brother,
 Our requiem our tears.
 Sleep dearest, sleep,
 I love you as a brother;
 Kind friends around you weep,
 I've kissed you for your mother.

The Hundred Pipers.

"Charles Edward entered Carlisle preceded by 100 pipers. Two thousand Highlanders crossed the Esk at Longton; the tide being swollen, nothing was seen of them but their heads and shoulders; they stemmed the force of the stream, and lost not a man in the passage. When landed, the pipers struck up, and they danced reels until they were dry."—Authentic account of the occupation of Carlisle, by George G. Moncey.—See *Blue Bell*.

ARRANGED BY J. C. KIESER.

With strength and spirit.

f *Ped.* *

Wi' a hun - dred pip - ers an' a', an' a', Wi' a

hun - dred pip - ers an' a', an' a', We'll up and gie them a

blaw, a blaw, Wi' a hun - dred pip - ers an' a', an' a'.

Oh! it's ower the Bor - der a -

Ped.

wa', a - wa', It's ower the Bor - der a - wa', a - wa', We'll on and we'll march to

Car - - lisle Ha', Wl' its yetts, its cas - tell an' a', an' a'.

CHORUS.

Wl' a hun - dred pip - ers an' a', an' a', Wl' a hun - dred pipers an'

a', an' a', We'll up and gie them a blaw, a blaw, Wl' a'

hun- dred pip- ers an' a', an' a'.

The image shows a musical score for three parts: a vocal line (soprano), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat major or D minor). The vocal line has the lyrics 'hun- dred pip- ers an' a', an' a'.' written below it. The piano part features a rhythmic accompaniment with chords and moving lines. The bass part provides a steady accompaniment with chords and a melodic line.

Oh! our sodger lads look'd braw, look'd braw,
 Wif their tartans, kilts, an' a', an' a';
 Wif their bonnets, an' feathers, an' glittering gear;
 An' pibrochs sounding sweet an' clear.
 Will they a' return to their ain dear glen?
 Will they a' return, our Hieland men?
 Second-sighted Sandy look'd fu' wae,
 And mothers grat when they march'd away.
 Wif a hundred pipers an' a', &c.

Oh! wha is foremaist o' a', o' a'?
 Oh! wha does follow the blaw, the blaw?
 Bonnie Charlie, the king o' us a', hurra!
 Wif his hundred pipers an' a', an' a'.
 His bonnet an' feather he's wavin' high,
 His prancin' steed maist seems to fly,
 The nor' wind plays wif his curly hair,
 While the pipers blaw in an unco flare!
 Wif a hundred pipers an' a', &c.

The Esk was swollen sae red an' sae deep;
 But shouther to shouther the brave lads keep:
 Twa thousand swam ower, to fell English ground,
 An' danc'd themselves dry to the pibroch's sound.
 Dumfounder'd, the English saw, they saw,
 Dumfounder'd, they heard the blaw, the blaw,
 Dumfounder'd, they a' ran awa', awa',
 Frae the hundred pipers an' a', an' a'!
 Wif a hundred pipers an' a', &c.

Farewell! but whenever you Welcome the Hour.

FROM "MOORE'S IRISH MELODIES."

With expression.

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a key signature of one flat. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

The second system continues the melody and accompaniment. The lyrics are: "Fare - well ! but whene-ver you wel-come the hour, Which a - wak - ens the night-song of".

The third system continues the melody and accompaniment. The lyrics are: "mirth in your bow'r, Then think of the friend who once welcom'd it too, And for - got his own griefs to be".

The fourth system concludes the melody and accompaniment. The lyrics are: "happy with you. His griefs may re - turn—not a hope may re - main Of the".

few that have brighten'd his path - way of pain— But he ne'er will for- get the short

dim. *ad lib.* *a tempo*

vi - sion that threw Its en - chant - ment a - round him, while ling - 'ring with you!

And still on that evening, when pleasure fills up
 To the highest top sparkle each heart and each cup,
 Where'er my path lies, be it gloomy or bright,
 My soul, happy friend! shall be with you that night;
 Shall join in your revels, your sports, and your wiles,
 And return to me, beaming all o'er with your smiles!
 Too blest if it tells me that, 'mid the gay cheer,
 Some kind voice had murmur'd, "I wish he were here!"

Let Fate do her worst, there are relics of joy,
 Bright dreams of the past, which she cannot destroy—
 Which come, in the night-time of sorrow and care,
 And bring back the features that joy used to wear.
 Long, long be my heart with such memories fill'd!
 Like the vase, in which roses have once been distill'd—
 You may break, you may ruin the vase if you will,
 But the scent of the roses will hang round it still!

An Hour with Thee.

WORDS FROM "WOODSTOCK."*

MUSIC BY J. C. KIRSEER.

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present.

Vocal and piano accompaniment for the first line of lyrics. The vocal line begins with a rest followed by the lyrics "An hour with thee!—When ear-liest day". The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of *p* (piano) is shown.

Vocal and piano accompaniment for the second line of lyrics. The vocal line includes the lyrics "Dapples with gold the eas-tern grey, Oh, what can frame my mind to bear The". A dynamic marking of *cres.* (crescendo) is indicated above the vocal line.

Vocal and piano accompaniment for the third line of lyrics. The vocal line includes the lyrics "toil and tur--moil, cark and care, New". A dynamic marking of *deces.* (decrescendo) is shown above the vocal line. The piano accompaniment features a steady eighth-note pattern.

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griefs, which com - ing hours un - fold, And sad re - mem - brance of the old? One

hour, one hour with thee, One hour, one hour with thee!

One hour with thee!—When burning June
 Waves his red flag at pitch of noon;
 What shall repay the faithful swain,
 His labour on the sultry plain;
 And, more than cave or sheltering bough,
 Cool feverish blood, and throbbing brow?—
 One hour with thee!

One hour with thee!—When sun is set,
 Oh! what can teach me to forget
 The thankless labours of the day;
 The hopes, the wishes, flung away;
 The increasing wants, and lessening gains;
 The master's pride, who scorns my pains?—
 One hour with thee

Massa's in de Cold Ground.

C. C. CONVERSE.

ARRANGED BY J. C. KIESER.

Poco lento.

p

Round de meadows am a ring - ing, De darkies' mournful song, While de mocking bird am sing - ing,

p

Happy as de day am long. Where de ivy am a creep - ing, O'er de gras-sy mound,

Dare old massa am a sleep-ing, Sleeping in de cold, cold ground. Down in de corn - - field,

p

Hear dat mournful sound; All de darkies am a weep-ing, Mas-sa's in de cold, cold ground.

CHORUS.

Down in de corn - field, Hear dat mourn - ful sound;

Down in de corn - field, Hear dat mourn - ful sound;

All de darkies am a weep - ing, Massa's in de cold, cold ground.

All de darkies am a weep - ing, Massa's in de cold, cold ground.

When de autumn leaves were falling,
 When de days were cold,
 'Twas hard to hear old massa calling,
 Cayse he was so weak and old.
 Now de orange tree am blooming,
 On de sandy shore;
 Now de summer days are coming,
 Massa nebber calls no more.
 Down in de corn-field, &c.

Massa made de darkies love him,
 Cayse he was so kind;
 Now dey sadly weep above him,
 Mourning cayse he leave dem behnd.
 I cannot work before to-morrow,
 Cayse de tear-drop flow;
 I try to drive away my sorrow,
 Pickin' on de old banjo.
 Down in de corn-field, &c.

Thou art gane Awa' frae Me, Mary.

ARRANGED BY J. C. KIESER.

With feeling.

The musical score is arranged in four systems, each consisting of a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal line.

Thou art gane a - wa', thou'rt
gane a - wa', Thou art gane a - wa' frae me, Ma - ry; Nor friends nor I could
make thee stay; Thou hast cheat - ed them an' me, Ma - ry! Un - til this hour I
ne - ver thought, That ought could al - ter thee, Ma - ry; Thou'rt still the mis - tress

o' my heart, Think what you will o' me, Ma - ry.

The musical score consists of three staves. The top staff is the vocal line in G major (one flat), starting with a treble clef and a common time signature. The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piece concludes with a double bar line.

Whate'er he said or might pretend,
 That stole that heart o' thine, Mary
 True love, I'm sure, was ne'er his end,
 Or nae sic love as mine, Mary.
 I spoke sincere, nor flatter'd much,
 Nae selfish thought's in me, Mary,
 Ambition, wealth, nor naething such;
 No, I lov'd only thee, Mary!

Though you've been false, yet, while I live,
 I'll lo'e nae maid but thee, Mary;
 Let friends forget, as I forgive,
 Thy wrongs to them and me, Mary;
 So then, farewell! o' this be sure,
 Since you've been false to me, Mary,
 For a' the world I'd not endure
 Half what I've done for thee, Mary.

Believe Me, if all those Endearing Young Charms.

DUET FOR TREBLE AND TENOR. -

FROM "MOORE'S IRISH MELODIES."

With feeling.

First system of piano accompaniment. The right hand (treble clef) plays a melodic line in 6/8 time, starting with a grace note. The left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. The right hand continues the melodic line with some trills and grace notes. The left hand maintains the harmonic accompaniment.

Vocal entry and piano accompaniment. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef). The lyrics are: "Be - lieve me, if all those en - dear-ing young charms, Which I gaze on so fond-ly to-".

Second system of vocal entry and piano accompaniment. The lyrics continue: "day, Were to change by to - mor-row, and fleet in my arms, Like fai-ry gifts fad-ing a- day, Were to change by to - mor-row, and fleet in my arms, Like fai-ry gifts fad-ing a-".

way,— Thou wouldst still be a - dor'd as this moment thou art, Let thy love - li-ness fade as it
 way,— Thou wouldst still be a - dor'd as this moment thou art, Let thy love - li-ness fade as it

will; And a-round the dear ru-in each wish of my heart Would en - twine it - self ver-dant-ly
 will; And a-round the dear ru-in each wish of my heart Would en - twine it - self ver-dant-ly

still!
 still!

It is not while beauty and youth are thine own,
 And thy cheeks unprofan'd by a tear,
 That the favour and faith of a soul can be known,
 To which time will but make thee more dear!
 Oh! the heart that has truly lov'd never forgets,
 But as truly loves on to the close;
 As the sun-flower turns on her god, when he sets,
 The same look which she turn'd when he rose!

Rule Britannia!

COMPOSED BY DR ARNE.

With strength and spirit.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving bass lines.

When Bri-tain first at heav'n's command, A-rose . . . from out the a - - zure main, A -

The vocal line begins with a half note 'When' followed by a quarter note 'Bri-tain', then a quarter rest, and continues with eighth and sixteenth notes. The piano accompaniment supports the melody with chords and a steady bass line.

rose, arose, arose, from out the a - zure main, This was the charter, the charter of the land, And

The vocal line continues with eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment features a more active bass line with eighth notes.

guard - ian an - - gels sung this strain, - Rule Bri - tan - nia, Bri-

The vocal line has a half note 'guard - ian' followed by a quarter note 'an - - gels', then a quarter rest, and continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords.

tan - nia rule the waves, Bri - tons ne - - ver shall be slaves.

The vocal line concludes with a half note 'tan - nia', a quarter note 'rule the waves,', a quarter rest, and continues with eighth and sixteenth notes. The piano accompaniment ends with a final chord.

CHORUS.

Rule Bri-tannia, Bri-tannia rule the waves, Bri-tons ne-ver shall be slaves.

Rule Bri-tannia, Bri-tannia rule the waves, Bri-tons ne-ver shall be slaves.

Repeat Symphony.

The nations not so blest as thee,
 Must in their turns to tyrants fall,
 While thou shalt flourish, shalt flourish great and free,
 The dread and envy of them all.
 Rule Britannia, &c.

Still more majestic shalt thou rise,
 More dreadful from each foreign stroke,
 As the loud blast, the blast that rends the skies,
 Serves but to root thy native oak.
 Rule Britannia, &c.

The Muses, still with freedom found,
 Shall to thy happy coast repair,
 Blest Isle, with beauty, with matchless beauty crown'd,
 And manly hearts to guard the fair.
 Rule Britannia, &c.

My Old Kentucky Home, Good Night.

S. C. FOSTER. *Moderato.*

ARRANGED BY J. C. KIESER.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes in a major key, while the left hand provides a steady accompaniment of chords and eighth notes.

The sunshines bright in the old Kentucky home, 'Tis summer, the darkies are gay, The

The first line of lyrics is accompanied by a vocal melody and a piano accompaniment. The piano part continues with a consistent rhythmic pattern of chords and eighth notes.

corn top's ripe, and the meadow's in the bloom, While the birds make mu-sic all the day. The

The second line of lyrics is accompanied by a vocal melody and a piano accompaniment. The piano part continues with a consistent rhythmic pattern of chords and eighth notes.

young folk roll on the lit-tle ca-bin floor, All merry, and hap-py, and bright; By'n

The third line of lyrics is accompanied by a vocal melody and a piano accompaniment. The piano part continues with a consistent rhythmic pattern of chords and eighth notes.

by hard times comes a-knock-ing at the door, Then my old Kentucky home, good night.

The fourth line of lyrics is accompanied by a vocal melody and a piano accompaniment. The piano part concludes with a final chord and a sustained note in the bass.

CHORUS.

Weep no more, my la-dy, Oh, weep no more to-day, We will

Weep no more, my la-dy, Oh, weep no more to-day, We will

sing one song for the old Kentucky home, For the old Kentucky home far a-way.

sing one song for the old Kentucky home, For the old Kentucky home far a-way.

They hunt no more for the possum and the coon,
 On the meadow, the hill, and the shore;
 They sing no more by the glimmer of the moon,
 On the bench by the old cabin door.
 The day goes by like a shadow o'er the heart,
 With sorrow where all was delight:
 The time has come when the darkies have to part,
 Then my old Kentucky home, good night.
 Weep no more, &c.

The head must bow, and the back will have to beurt,
 Wherever the darky may go:
 A few more days and the trouble all will end,
 In the field where the sugar-canes grow.
 A few more days for to tote the weary load,
 No matter, 'twill never be light;
 A few more days till we totter on the road,
 Then my old Kentucky home, good night.
 Weep no more, &c.

Kind Robin Lo'es Me.

ARRANGED BY J. C. KRESER.

Moderato.

Ro - - bin is my
 on - ly joe, For Ro - - bin has the art to lo'e, So to his suit I
 mean to bow, Be - cause I ken he lo'es me. Hap - py, hap - py
 was the show'r That led me to his bir - ken bow'r, Where

first of love I fand the pow'r, And kend that Ro - bin

lo'ed me.

He's tall and soney, frank and free,
 Lo'ed by a', and dear to me;
 Wi' him I'd live, wi' him I'd dee,
 Because my Robin' lo'es me!
 My sister Mary said to me,
 Our courtship but a joke wad be,
 And I, or lang, be made to see,
 That Robin didna lo'e me.

But little kens she what has been
 Me and my honest Rob between,
 And in his wooing, oh, so keen
 Kind Robin is that lo'es me.
 Then fly ye lazy hours away,
 And hasten on the happy day,
 When, "Join your hands," Mess John shall say,
 And mak' him mine that lo'es me.

Oh the Shamrock!

FROM "MOORE'S IRISH MELODIES."

Moderate time.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes.

Through

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern.

ERN'S Isle, To sport awhile, As LOVE and VALOUR wander'd, With WIT, the sprite, Whose quiver bright A

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern.

thousand arrows squander'd; Where'er they pass, A tri - ple grass Shoots up with dew-drops streaming, As

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern.

soft - ly green As em' - ralds seen, Thro' pur - est crys - tal gleam - ing! Oh, the sham - rock, the

green im-mor-tal Sham-rock! Cho-sen leaf Of Bard and Chief, Old E-RRIN'S na-tive Sham-rock!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "green im-mor-tal Sham-rock! Cho-sen leaf Of Bard and Chief, Old E-RRIN'S na-tive Sham-rock!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line concludes with a double bar line. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

Says VALOUR, "See,
They spring for me,
Those leafy gems of morning!"
Says LOVE, "No, no,
For me they grow,
My fragrant path adorning!"
But WIT perceives
The triple leaves,
And cries, "Oh do not sever
A type that blends
Three god-like friends,
LOVE, VALOUR, WIT, for ever!"
Oh the Shamrock, the green, immortal Shamrock!
Chosen leaf
Of Bard and Chief,
Old ERIN'S native Shamrock!

So firmly fond
May last the bond
They wove that morn together,
And ne'er may fall
One drop of gall
On WIT'S celestial feather!
May LOVE, as twine
His flow'rs divine,
Of thorny falsehood weed 'em!
May VALOUR ne'er
His standard rear
Against the cause of Freedom!
Oh the Shamrock, the green, immortal Shamrock!
Chosen leaf
Of Bard and Chief,
Old ERIN'S native Shamrock!

Rock'd in the Cradle of the Deep.

COMPOSED BY J. P. KNIGHT.

ARRANGED BY J. C. KESSEL.

With expression.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, starting with a dynamic marking of *f*. The left hand provides a steady accompaniment of eighth notes. The key signature is three flats (B-flat major/D minor) and the time signature is common time (C).

Rock'd in the cradle of the deep, . . . I lay me down . . . in peace to sleep; Se-

The first system of the vocal melody is on a single staff. The piano accompaniment is on two staves below. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

cure I rest up-on the wave, . . . For Thou, O Lord! hast power to save; I

The second system of the vocal melody is on a single staff. The piano accompaniment is on two staves below. The piano part continues with the eighth-note accompaniment and chords.

know Thou wilt not slight my call, For Thou dost mark the sparrow's fall, And

The third system of the vocal melody is on a single staff. The piano accompaniment is on two staves below. The piano part continues with the eighth-note accompaniment and chords.

calm and peaceful shall I sleep, Rock'd in the cradle of the deep, And

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

deep.

And such the trust that still were mine,
 Though stormy winds sweep o'er the brine,
 Or though the tempest's fiery breath,
 Rous'd me from sleep to wreck and death!
 In ocean cave still safe with thee,
 The germ of immortality!
 And calm and peaceful shall I sleep.
 Rock'd in the cradle of the deep.

Kate Kearney.

ARRANGED BY J. C. KIESSEL.

Andante.

Oh, should you e'er meet with Kate

Kearney, Who lives near the banks of Killarney, Of her dark eyes beware, for love's witching snare Lies

hid in the glance of Kate Kearney. For those eyes so se-duc-ing-ly beam-ing, Will kill ere of mischief you're

dreaming; And who dares to view her cheek's ro-sy hue, Must die by the spell of Kate Kear-ney.

Repeat Symphony.

At eve should you meet this Kate Kearney,
 On the balm breathing banks of Killarney,
 Of her smile, oh, beware, for fatal's the snare
 Conceal'd in the smile of Kate Kearney.

Though her hair's o'er her snowy neck streaming,
 Her looks with simplicity teeming,
 Beware ere you sip the balm from her lip,
 For fatal's the breath of Kate Kearney.

Where the Bee Sucks.

Andante ma non troppo.

COMPOSED BY DR ARNE.

First system of musical notation, piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked *Andante ma non troppo*. The first measure of the upper staff is marked with a piano (*p*) dynamic.

Second system of musical notation, piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The second measure of the upper staff is marked with a forte (*f*) dynamic.

Third system of musical notation, piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat).

Fourth system of musical notation, vocal entry. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The vocal line begins with a double bar line and repeat sign. The lyrics are: "Where the bee sucks, there lurk I, In a cow-slip's bell I".

Fifth system of musical notation, vocal continuation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The lyrics are: "lie; There I couch when owls do cry, when owls do".

cry, when owls do cry; On a bat's back do I
 fly, Af - ter
 sun - set mer - ri - ly, mer - ri - ly, Af - ter sun - set mer - ri -
 ly. Mer - ri - ly, mer - ri - ly, shall I live
 now, Un - der the blossom that hangs on the bough; Mer - ri - ly,

mer - ri - ly, shall I live now, Un - der the blos - som that hangs on the

This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The bottom two lines are the piano accompaniment in a bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

bough; Un - der the blossom that hangs on the bough.

f

This system contains the next two lines of music. The vocal melody continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is placed above the piano part in the second measure of this system. The system concludes with a double bar line.

This system contains the final two lines of music on the page. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

The time I've lost in Wooing.

FROM "MOORE'S IRISH MELODIES."

Moderate time.

The time I've lost in woo-ing, In watching and pur - su - ing The
 light that lies In woman's eyes, Has been my heart's undo-ing. Tho' wisdom oft has sought me, I scorn'd the lore she
 brought me; My only books Were woman's looks, And folly's all they've taught me.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords and occasional eighth notes in the left hand.

Her smile when beauty granted,
 I hung with gaze enchanted,
 Like him, the sprite,
 Whom maids by night
 Oft meet in glen that's haunted.
 Like him, too, beauty won me,
 But, while her eyes were on me,
 If once their ray
 Was turn'd away,
 O! winds could not outrun me.

And are these follies going?
 And is my proud heart growing
 Too cold or wise
 For brilliant eyes
 Again to set it glowing?
 No—vain, alas! th'endeavour
 From bonds so sweet to sever;—
 Poor wisdom's chance
 Against a glance
 Is now as weak as ever!

My Heart is Sair.

ARRANGED BY J. C. KIESER.

Andante non troppo.

My
heart is sair, I daur-na tell, My heart is sair for some - bo-dy; I could wake a win - ter night,
For the sake o' some - bo-dy. Oh - hon, for some - bo-dy! Oh hey, for some - bo-dy!
I could range the world a - round, For the sake o' some-bo-dy!

rall. *a tempo.* *colla voce.* *cres e rall.*

Ye powers that smile on virtuous love.
O sweetly smile on somebody!
Frae ilka danger keep him free,
And send me safe my somebody.
Oh-hon, for somebody!
Oh hey, for somebody!
I wad do—wuat wad I not?—
For the sake o' somebody.

Come where my Love lies Dreaming.

COMPOSED BY S. C. FOSTER.

Andante.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and a final flourish. The left hand provides a steady accompaniment with eighth-note chords and a bass line.

Come where my love lies dream - ing, Dreaming the happy hours a - way, In

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a rhythmic eighth-note accompaniment.

visions bright re - deem - ing The fleeting joys of day;

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

Dream - ing the happy hours, Dream - ing the happy hours a - way; . .

ritard.

colla voce.

The final line of the song concludes with a vocal melody and piano accompaniment. The tempo is marked *ritard.* (ritardando) and the piano part is marked *colla voce.* (colla voce).

cres. *ad lib.*

Come where my love lies dream - ing, so sweetly dream-ing the happy hours a - way.

cres. *colla voce.* *dim.*

CHORUS.

p *cres.*

My own love is sweetly dreaming, Her beauty beaming, Come where my love, my

f *p*

Come where my love lies dreaming, Come with a lute-ton'd lay; Come where my love lies

f *p*

Come where my love lies dreaming, Come with a lute-ton'd lay; Come where my love lies

f *p* *cres.*

own love is sweetly dream-ing the happy hours a - way. My

dreaming, Dream - ing the happy hours a - way. Come with a lute, come with a lay,

dreaming, Dream - ing the happy hours a - way. Come with a lute, come with a lay,

p *cres.*

own love is sweetly dreaming, Her beauty beaming; Come where my love, my own love is sweetly

p Come, come, come, come, come, come, come, come, come, come, come, Come where my love lies dreaming,

p Come, come, come, come, come, come, come, come, come, come, come, Come where my love lies dreaming,

p *f*

rall.

dream-ing the happy hours a-way. Dream-ing the happy hours a-way. . . .

Dream-ing the happy hours a-way. Dream-ing the happy hours a-way. . . .

Dream-ing the happy hours a-way. Dream-ing the happy hours a-way. . . .

colla voce.

Solo.

p

Soft is her slumber, Thoughts, bright and free, Dance thro' her dreams like gushing mel-o-dy,

ritard.

Light is her young heart, Light may it be, Come where my love lies dream - ing,

colla voce.

a tempo. *ritard.*

Dream - ing the happy hours, Dream - ing the happy hours a - way; . .

a tempo. *colla voce.*

cres. *ad lib.*

Come where my love lies dream - ing, so sweetly dream-ing the happy hours a - way.

cres. *colla voce.* *dím.*

Repeat Chorus.

Now, isn't it a Pity?

COMPOSED BY JOHN WHITTAKER.

ARRANGED BY J. C. KIESER.

Allegretto.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics "I love a lad, a" are positioned below the vocal line.

The second system continues the vocal line with the lyrics "handsome lad, And love him too sin- cere-ly; He play'd a part that won my heart, And vow'd to love me". The piano accompaniment continues with similar harmonic support.

The third system continues the vocal line with the lyrics "dearly. I love a lad, a handsome la-1, And love him too sin- cere-ly; He play'd a part that". The piano accompaniment continues with similar harmonic support.

The fourth system concludes the vocal line with the lyrics "won my heart, And vow'd to love me dearly, And vow'd to love me dear-ly." The piano accompaniment ends with a final chord marked with a forte 'f' dynamic.

But aunt's consent she will de - ny; In - deed, it's ve - ry pretty; And I'm so vex'd that

legato.

This system contains the first line of music. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a *legato* marking. The lyrics are: "But aunt's consent she will de - ny; In - deed, it's ve - ry pretty; And I'm so vex'd that".

I could cry, And I'm so vex'd that I could cry; Now, is - n't it a pi - ty? Now,

This system contains the second line of music. The vocal line continues with the lyrics: "I could cry, And I'm so vex'd that I could cry; Now, is - n't it a pi - ty? Now,". The piano accompaniment continues with chords and moving lines in both hands.

is - n't it a pi - ty? Now, is - n't it a pi - ty? And I'm so vex'd that

p *cres.*

This system contains the third line of music. The vocal line continues with the lyrics: "is - n't it a pi - ty? Now, is - n't it a pi - ty? And I'm so vex'd that". The piano accompaniment features a *p* (piano) dynamic marking at the start and a *cres.* (crescendo) marking towards the end.

I could cry; Now, is - n't it a pi - ty?

This system contains the fourth and final line of music. The vocal line concludes with the lyrics: "I could cry; Now, is - n't it a pi - ty?". The piano accompaniment provides a final harmonic resolution.

My cruel aunt will jeer and taunt,
 And say, Young girls should tarry,
 Because she yet could never get
 A man in mind to marry;
 It's right down spite, you can't deny;
 Indeed, it's very pretty;
 And you may laugh, but I could cry.
 Now, isn't it a pity?

I'd Mourn the Hopes that Leave Me.

FROM "MOORE'S IRISH MELODIES."

Tenderly.

I'd mourn the hopes that leave me, If thy smiles had left me too; I'd
weep, when friends deceive me, If thou wert like them, un-true. But while I've thee be-fore me, With
heart so warm and eye so bright, No clouds can linger o'er me, That smile turns them all to light!

ad lib. *a tempo.*

'Tis not in fate to harm me,
While fate leaves thy love to me;
'Tis not in joy to charm me,
Unless joy be shar'd with thee.
One minute's dream about thee
Were worth a long and endless year
Of waking bliss without thee,
My own love, my only dear!

And, though the hope be gone, love,
That long sparkled o'er our way,
Oh! we shall journey on, love,
More safely, without its ray.
Far better lights shall win me
Along the path I've yet to roam,
The mind, that burns within me,
And pure smiles from thee at home.

Thus, when the lamp that lighted
The traveller, at first goes out,
He feels awhile benighted,
And looks round in fear and doubt.
But soon, the prospect clearing,
By cloudless star-light on he treads,
And thinks no lamp so cheering
As that light which Heaven sheds!

Leezie Lindsay.

ARRANGED BY J. C. KIESER.

Andante.

"Will ye gang to the Hielands, Lee-zie Lind-say? Will ye gang to the Hie-lands wi'

me? Will ye gang to the Hie-lands, Lee-zie Lind-say? My bride and my

dar-ling to be."

rall.

"To gang to the Hielands wi' you, Sir,
Wad bring the saut tear to my e,
At leaving the green glens and woodlands,
And streams o' my ain countrie"

"Oh! I'll shew you the red-deer roaming,
On mountains where waves the tall pine;
And, far as the bound of the red-deer,
Iik moorland and mountain is mine.

"A thousand claymores I can muster,
Iik blade and its bearer the same;
And, when round their chieftain they rally
The gallant Argyle is my name."

There's dancing and joy in the Hielands,
There's piping, and gladness, and glee,
For Argyle has brought hame Leezie Lindsay.
His bride and his darling to be!

The Hazel Dell.

MUSIC BY G. F. WURZEL.

Moderato.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth and sixteenth notes, creating a gentle, flowing melody. The left hand, in bass clef, provides a steady accompaniment with a mix of eighth and quarter notes, including some chords.

In the Hazel Dell my Nelly's sleep-ing, Nelly lov'd so long; And my lonely, lonely watch I'm keep-ing—

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part continues with a consistent eighth-note accompaniment. A piano dynamic marking 'p' is placed below the first staff.

Nelly lost and gone: Here in moonlight often we have wander'd Thro' the si-lent shade, Now where

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains its eighth-note accompaniment, with some chords in the left hand.

leaf-y branches drooping downward, Little Nelly's laid All a-lone my watch I'm keeping,

The third line of the song continues the vocal melody and piano accompaniment. The piano part maintains its eighth-note accompaniment, with some chords in the left hand.

In the Ha-zel Dell, For my darling Nelly's near me sleep-ing, Nel-ly dear, fare-well!

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part maintains its eighth-note accompaniment, with some chords in the left hand.

CHORUS.

All a-lone my watch I'm keep-ing, In the Ha-zel Dell, For my

dar-ling Nel-ly's near me sleep-ing, Nel-ly dear, fare-well!

In the Hazel Dell my Nelly's sleeping,
 When the flowers wave,
 And the silent stars are nightly weeping
 O'er my Nelly's grave
 Hopes that once my bosom fondly cherish'd,
 Smile no more for me;
 Ev'ry dream of joy, alas! has perish'd,
 Nelly dear, with thee.
 All alone my watch I'm keeping, &c.

Now I'm weary, friendless, and forsaken,
 Watching here alone;
 Nelly thou no more wilt fondly cheer me,
 With thy loving tone;
 Yet for ever shall thy gentle image
 In my mem'ry dwell;
 And my tears thy lonely grave shall moisten,
 Nelly dear, farewell!
 All alone my watch I'm keeping, &c.

Pray Goody.

ARRANGED BY J. C. KESSEB.

Moderate time.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Pray Goody please to mo-derate the rancour of your tongue, Why flash those sparks of fury from your eyes?

The first line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The melody is simple and follows the rhythm of the words.

Re - member when the judgment's weak the pre-ju-dice is strong, A stran-ger why will you despise?

The second line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The melody continues with a similar rhythmic pattern.

Ply me, try me, prove e'er you de - ny me, If you cast me off you'll blast me ne - ver more to

The third line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The melody concludes with a final cadence.

rise. Pray goody please to moderate the rancour of your tongue, Why flash those sparks of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase starting on a G4, moving through A4, B4, and C5, with a fermata over the C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

fu-ry from your eyes? Remember when the judgment's weak the prejudice is strong, A stran-ger

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system, with a fermata over the final note. The piano accompaniment provides harmonic support with chords and a steady bass line.

why will you despise.

Sva.

The third system shows the vocal line ending with a fermata over the word 'despise'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo marking *Sva.* (Sostenuto) is indicated above the piano part.

loco.

The fourth system consists of piano accompaniment only. It features a more active melodic line in the right hand and a rhythmic bass line in the left hand. The tempo marking *loco.* (Allegretto) is indicated above the piano part.

The Faded Rose.

ARRANGED BY J. C. KIESER.

Slowly with expression.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, creating a gentle, flowing line. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of music continues the piano introduction. It features a treble staff with a melodic line and a bass staff with accompaniment. The melody includes a triplet of eighth notes. The word "Poor em-blem" is written above the treble staff.

The third system of music contains the first line of the vocal melody. The treble staff has the lyrics: "of de-part-ed pleasure, I view thee with a mourn-ful eye! Thy fad-ed". The bass staff has the instruction "p legato." below it.

The fourth system of music contains the second line of the vocal melody. The treble staff has the lyrics: "form I still will treasure,— It tells of bliss long since gone by." The bass staff continues the accompaniment.

Thou bring'st to mind bright visions, cherish'd When youth and fan - cy were mine own ; Thou tell'st of
8va. loco.

joys too ear - ly perish'd, Of pleasures fad - ed, hopes o'er-thrown.

ritard.

Poor hapless flow'r, I still will wear thee ;
While life remains, we ne'er must part ;
And death's rude hand alone shall tear thee
From this sad, lonely, broken heart !
Thy hour of pride was quickly shaded,
Thy balmy sweetness soon was o'er,
In one short night thy beauties faded,
And now thou charm'st the eye no more.

The guardian thorns which close caress thee
Wound not this tortur'd breast of mine ;
Ah, no ! the heart to which I press thee
Has felt a deeper sting than thine !
Poor emblem of departed pleasure,
I view thee with a mournful eye !
Thy faded form I still will treasure,—
It tells of bliss long since gone by.

Oh, what is this that Racks my Breast?

WORDS BY JAMES BALLANTINE.

MUSIC BY J. C. KESNER.

Moderato ed espress.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand provides a steady accompaniment of chords.

The second system continues the piano introduction. The right hand features a more active melodic line with eighth notes, while the left hand continues with a consistent chordal accompaniment. The word "Oh," is written above the right-hand staff.

The first line of the song's lyrics is set to music. The right-hand staff contains the vocal melody, and the left-hand staff contains the piano accompaniment. The lyrics are: "what is this that racks my breast, And fleys my peace o' mind a - wa', An'". A piano dynamic marking (*p*) is placed below the first few notes of the piano accompaniment.

The second line of the song's lyrics is set to music. The right-hand staff contains the vocal melody, and the left-hand staff contains the piano accompaniment. The lyrics are: "maks me tyne my night - ly rest, An' wea - ry for the morn - in' daw?".

I dann - der down the dow - is glen, I lin - ger on the lane - ly lee, An'

in some dark an' ee - rie den I fain wad lay me doun to dee.

ad lib.

I heave nae sigh, I mak' nae mane,
 I let nae tear bedim my e'e,
 But mix wi' follies light an' vain,
 To wyle awa' my misery.
 Few ken the hearts they meet wi' here,
 Few trow there's grief they canna see,
 An' e'en the maid I lo'e sae dear,
 Shall never guess the dool I dree.

'Tis hopeless love an' sad despair,
 Cast by the glamour o' thine e'e,
 That cluds my waukrife dreams wi' care,
 An' mak' the daylight dark to me.
 I canna' hope nor ask for mair
 Than as wee pearly tear frae thee.
 An' gin thy een ha'e ane to spare,
 In pity let it fa' for me.

Melinda May.

COMPOSED BY S. C. FOSTER.

Poco lento.

Lub - ly Me - lin - da,

come, now, my dear, I'm waiting, I'm watching for you; Shut down de win - dow, dry up de tear, And

walk wid me o - ber de dev. Lub - ly Me - lin - da, Me - lin - da, Melinda, my

sweet Melinda May, I could work in de field and be happy all de day, If you would on ly smile again, my sweet Melinda May.

CHORUS.

Lub - ly Me - lin - da, Me - lin - da, Me - lin - da, my sweet Melin - da May! I could

Lub - ly Me - lin - da, Me - lin - da, Me - lin - da, my sweet Melin - da May! I could

work in de field and be hap - py all de day, If you would only smile again, my sweet Melin - da May!

work in de field and be hap - py all de day, If you would only smile again, my sweet Melin - da May!

Laugh in de sunshine, weep in de rain,
 And walk wha de lily bud bloom;
 Down in de meadow, ober de lane,
 Oh! come, my Melinda, lub, come.
 Lubly Melinda, my sweet Melinda May!
 I could work in de field and be happy all de day,
 If you would only smile again, my sweet Melinda May!

Lubly Melinda is bright as de beam,
 No snow-drop was ebber more fair,
 She smiles like de roses dat bloom round de stream,
 And sings like de birds in de air.
 Lubly Melinda, my sweet Melinda May!
 I could work in de field and be happy all de day,
 If you would only smile again, my sweet Melinda May!

If I was a hero, and people would fall
 Where ebber I'd tell dem to lie,
 I'd make my Melinda de queen ob dem all,
 And lib on de light ob her eye.
 Lubly Melinda, my sweet Melinda May!
 I could work in de field and be happy all de day,
 If you would only smile again, my sweet Melinda May!

Will ye go to the Ewe-Bughts, Marion?

ARRANGED BY J. C. KESSEL.

Andante.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are written below the vocal line.

Will ye go to the ewe - bughts, Ma - rion, And wear in the sheep wi'
me? The sun shines sweet, my Ma - rion, But nae half sae sweet as
thee! The sun shines sweet, my Ma - rion, But nae half sae sweet as thee!

O Marion's a bonnie lass,
And the blythe blink's in her e'e;
And fain wad I marry Marion,
Gin Marion wad marry me.

There's braw lads in Earnslaw, Marion,
Wha gape, and glow'r wi' their e'e,
At kirk, when they see my Marion;
But nane o' them loe's like me.

I've nine milk-ewes, my Marion,
A cow, and a brawny quey;
I'll gie them a' to my Marion
Just on her bridal day

And ye'se get a green sey apron,
And waistcoat o' the London brown.
And wow but ye will be vap'rin'
Whene'er ye gang to the town.

I'm young an' stout, my Marion;
Nane dances like me on the green;
And gin ye forsake me, Marion,
I'll e'en gae draw up wi' Jean.

Sae put on your pearls, Marion,
And kyrle o' the cramasie;
And soon as the sun's down, my Marion,
I shall come west, and see ye.

Repeat Symphony.

My Mother bids me Bind my Hair.

COMPOSED BY HAYDN.

Allegretto.

My mo - ther bids me

bind my hair With bands of ro - sy hue, Tie

up my sleeves with rib - - bons rare, And lace my bod - dice

blue; Tie up my sleeves with rib-bons

rare, And lace, and lace, my bod - dice blue.

"For why," she cries, "sit still and weep, While

o - thers dance and play?" A-

p

las! I scarce can go or creep, While Lu - - bin is a-

way. A - las! I scarce can go or creep, While

Lu - - bin is a - way. While Lu - - bin is a -

way, is a - way, is a - way.

'Tis sad to think the days are gone,
 When those we love were near;
 I sit upon this mossy stone,
 And sigh when none can hear.
 And while I spin my flaxen thread,
 And sing my simple lay,
 The village seems asleep or dead,
 Now Lubin seems away.

The Friendly Stars that rule the Night.

WORDS BY TANNABILL.

ARRANGED BY J. C. KIESER.

Cheerily.

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "Ye friend-ly stars that rule the night, And hail my glad re-turn-ing, Ye". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "nev-er shone so sweet-ly bright, Since gay Saint Pat-rick's morn-ing. My". The piano accompaniment maintains the same accompaniment pattern.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "life hung hea-ry on my mind, Des-pair sat brood-ing o'er me; Now". The piano accompaniment concludes with a final chord in the left hand.

all my cares are full behind, And joy is full be - fore me. Gam - ba O - ra,

Gam - ba O - ra, How my heart ap - proves me! Gam - ba O - - ra,

Gam - ba O - ra, Cath-lien owns she loves me!

Were all the flow'ry pastures mine,
 That deck fair Limerick county,
 That wealth, dear Cathlien, should be thine,
 And all should share our bounty.
 But fortune's gifts I value not,
 Nor grandeur's highest station;
 I would not change my happy lot
 For all the Irish nation.
 Gamba Ora, &c.

O'er the Water to Charlie.

ARRANGED BY J. C. KIESER.

Lively.

The piano introduction consists of two staves in 6/8 time, marked 'Lively'. The key signature has two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Come, boat me o'er, come, row me o'er, Come, boat me o'er to Char - lie; I'll

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "Come, boat me o'er, come, row me o'er, Come, boat me o'er to Char - lie; I'll". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

gie John Ross an - o-ther baw - bee, To boat me o'er to Char - - - lie.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "gie John Ross an - o-ther baw - bee, To boat me o'er to Char - - - lie." The piano accompaniment maintains the same rhythmic and harmonic structure as the first line.

We'll o'er the wa-ter, we'll o'er the sea, We'll o'er the wa-ter to Char - lie; Come

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "We'll o'er the wa-ter, we'll o'er the sea, We'll o'er the wa-ter to Char - lie; Come". The piano accompaniment continues with the same accompaniment pattern.

weel, come woe, we'll ga-ther and go, And live or die wi' Char - - lie. *Sua.*

Sua.

I lo'e weel my Charlie's name,
 Though some there be abhor him;
 But oh, to see auld nick gaun hame,
 And Charlie's faes before him.
 We'll o'er the water, we'll o'er the sea,
 We'll o'er the water to Charlie;
 Come weel, come woe, we'll gather and go,
 And live or die wi' Charlie.

I swear and vow, by moon and stars,
 And sun that shines so early,
 If I had twenty thousand lives,
 I'd die as aft for Charlie.
 We'll o'er the water, we'll o'er the sea,
 We'll o'er the water to Charlie;
 Come weel, come woe, we'll gather and go,
 And live or die wi' Charlie.

The Moonlight Invitation.

WORDS FROM "BLACKWOOD'S MAGAZINE."

MUSIC BY J. C. KEISER.

Andantino e Legatissimo.

The bird is in her nest, and the stars are in the sky, And the

calando. *pp*

sleeping fields are blest with the moon's soft eye. Then come, my sweet Ma-ry, with

slentando.

bless-ings to me, to me, Then come, my sweet Ma-ry, with bless-ings to

colla voce.

me. How tranquil all a-bove, how tran-quil is the earth, Like a

child in heaven's love cradled sweetly from its birth. O come, dearest Ma - ry, with

blessings to me, with blessings to me, O come, dear-est Ma - ry, with bless-ings to me.

How stil - ly sounds the sea, of

rallentando *pp*

toil and labours o'er, And the waves so mad and free, now calmly seek the shore. Then

pp

come, my sweet Ma - ry, with bless-ings to me, to me, Then come, my sweet Ma - ry, with

bless - ings to me. There is no waking eye, there is no list'ning ear, All

creatures sleep-ing lie, all is ours far and near. O come, dearest Ma - ry, with

blessings to me, with blessings to me, O come, dear-est Ma - ry, with bless - ings to me.

ad lib.

cres. *f* *f* *ff*

Here Awa', there Awa'.

ARRANGED BY J. C. KINSEY.

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes dynamic markings such as 'p', 'sfz', and 'cres.'. The lyrics are written below the vocal line.

Here a-wa',
 there awa', wan - dering Wil - lie! Here awa', there awa', Haud a-wa' hame! Come to my
 bo - som, my ain only dear - ie; Tell me thou bring'st me my Wil - lie the same.

Winter winds blew loud and cauld at our partin';
 Fears for my Willie brought tears in my e'e;
 Welcome now, summer, and welcome, my Willie;
 The summer to nature, my Willie to me.

Rest, ye wild storms, in the caves of your slumbers!
 How your dread howling a lover alarms!
 Wauken, ye breezes! row gently, ye billows!
 And wait my dear laddie ance mair to my arms.

But, oh! if he's faithless, and minds na his Nannie,
 Flow still between us, thou wide roarin' main!
 May I never see it, may I never trow it,
 But, dying, believe that my Willie's my ain!

Avenging and Bright.

FROM "MOORE'S IRISH MELODIES."

Boldly.

The piano introduction consists of two staves. The right hand plays a melody in G major, 3/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "A - veng - ing and". The piano accompaniment continues with chords and a steady bass line.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "bright fall the swift sword of E - ria, On him, who the brave sons of". The piano accompaniment provides harmonic support.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "Us - na be - tray'd! For ev' - ry fond eye which he wak - en'd a". The piano accompaniment ends with a final chord. The word *espress.* is written above the final notes of the vocal line.

tear in, A drop from his heart - wounds shall weep o'er her blade.

By the red cloud which hung over Conor's dark dwelling,
 When Ulad's three champions lay sleeping in gore;
 By the billows of war which, so often high swelling,
 Have wafted these heroes to victory's shore!

We swear to revenge them!—no joy shall be tasted,
 The harp shall be silent, the maiden unwed,
 Our halls shall be mute, and our fields shall lie wasted,
 Till vengeance is wreak'd on the murderer's head!

Yes, monarch! though sweet are our home recollections,
 Though sweet are the tears that from tenderness fall;
 Though sweet are our friendships, our hopes and affections,
 Revenge on a tyrant is sweetest of all!

Kiss me Quick, and Go.

COMPOSED BY F. BUCKLEY.

ARRANGED BY J. C. KISSEL.

Allegretto moderato.

The o-ther night while I was sparking Sweet Turlina

Spray, The more we whisper'd our lovetalking, The more we had to say; The old folks and the lit - tle folks We

thought were fast in bed,— We heard a footstep on the stairs, And what d'ye think she said? "O! kiss me quick and

go, my honey, Kiss me quick and go! To cheatsurprise and prying eyes, Why, kiss me quick and go."

CHORUS.

Kiss me quick and go, my hon-ey, Kiss me quick and go; To

Kiss me quick and go, my hon-ey, Kiss me quick and go; To

cheat sur-prise and pry-ing eyes, Why, kiss me quick and go.

cheat sur-prise and pry-ing eyes, Why, kiss me quick and go.

Soon after that I gave my love
 A moonlight promenade;
 At last we fetch'd up to the door,
 Just where the old folks stay'd;
 The clock struck twelve, her heart struck two (too),
 And, peeping overhead,
 We saw a night-cap raise the blind,
 And what d'ye think she said?
 "O kiss me quick and go," &c.

One Sunday night we sat together,
 Sighing side by side,
 Just like two wifed leaves of cabbage
 In the sunshine fried;
 My heart with love was nigh to split
 To ask her for to wed,
 Said I: shall I go for the priest,
 And what d'ye think she said?
 "O kiss me quick and go," &c.

Row Weel, my Boatie, Row Weel.

COMPOSED BY R. A. SMITH.

ARRANGED BY J. C. KIRSER.

Andante.

The first system of music consists of three staves. The top staff is a vocal line in G major, 6/8 time, with a single note 'Row' on a long note. The middle and bottom staves are piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal line with the lyrics: "weel, my boatie, row weel, Row weel, my merry men a', For there's". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the vocal line with the lyrics: "dool and there's wae in Glen - flo - rich's bow'rs, And there's grief in my fa - ther's ha'." The piano accompaniment concludes this section with a final chord.

animato!

The fourth system is marked *animato!* and features a more active vocal line with the lyrics: "And the skiff it danc'd light on the merry wee waves. And it flew o'er the wa-ter sae blue, And the". The piano accompaniment is marked *Leggiero e staccato.* and includes a dynamic marking *p* (piano).

Slower.

wind it blew light, and the moon it shone bright, But the boatie ne'er reach'd Allan - dhu. O - loco.

8va.

Slower.

hon! for fair El-len, o - hon! O - - hon! for the pride of Strath - coe! In the

fp espressivo.

deep, deep sea, In the salt, salt bree, Lord Reoch, thy El-len lies low.

fp

Good News from Home.

MUSIC BY P. S. GILMORE.

ARRANGED BY J. C. KIESER.

Moderato.

First system of musical notation, including treble and bass staves with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a piano (p) dynamic marking.

God news from home, good news for me, Has come a - cross the deep blue sea, From friends that
 No father's near to guide me now, No mother's tear to soothe my brow, No sis - ter's

Second system of musical notation, including treble and bass staves with a piano accompaniment. The music continues with a piano (p) dynamic marking.

Third system of musical notation, including treble and bass staves with a piano accompaniment. The music features a *ritard.* (ritardando) and *a tempo.* (allegretto) marking.

I have left in tears, From friends that I've not seen for years; And since we part - ed long a -
 voice falls on mine ear, Nor brother's smile to give me cheer; But tho' I wan - der far a -

Fourth system of musical notation, including treble and bass staves with a piano accompaniment. The music features a *ritard.* (ritardando) and *a tempo.* (allegretto) marking, and a *cres.* (crescendo) marking.

go, My life has been a scene of woe, But now a joy - ful hour has come, For I have
 way, My heart is full of joy to - day, For friends a - cross the ocean's foam, Have sent to

Fifth system of musical notation, including treble and bass staves with a piano accompaniment. The music features a *mf* (mezzo-forte) dynamic marking, a *ritard.* (ritardando) marking, and a *p a tempo.* (piano al tempo) marking.

heard good news from home: Good news from home, good news for me, Has come a - cross the deep blue
 me good news from home: Good news from home, good news for me, Has come a - cross the deep blue

ritard.

sea, From friends that I have left in tears, From friends that I've not seen for years.
 sea, From friends that I have left in tears, From friends that I've not seen for years.

ritard.

CHORUS.

f

Good news from home, good news for me, Has come a - cross the deep blue

f

Good news from home, good news for me, Has come a - cross the deep blue

f

ritard.

sea, From friends that I have left in tears, From friends that I've not seen for years.

ritard.

sea, From friends that I have left in tears, From friends that I've not seen for years.

colla voce.

Dear Harp of my Country.

FROM "MOORE'S IRISH MELODIES."

With feeling.

The first system of the musical score consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a steady eighth-note accompaniment.

The second system continues the piece. The vocal line begins with the lyrics "Dear Harp of my coun - try! in". The piano accompaniment continues with the same rhythmic pattern.

The third system contains the lyrics "dark - ness I found thee, The cold chain of si - lence had hung o'er thee long, When". The musical notation shows the vocal line and piano accompaniment.

The fourth system concludes the piece with the lyrics "proud - ly, my own is - land harp! I un - bound thee, And gave all thy chords to light,". The piano accompaniment features a more active eighth-note pattern in the right hand.

free-dom, and song! The warm lay of love and the light note of glad-ness Have

lento.
wak-en'd thy fond-est, thy live-li-est thrill; But so oft hast thou e-cho'd the

espress.
deep sigh of sad-ness, That ev'n in thy mirth it will steal from thee still.

Dear harp of my country! farewell to thy numbers,
 This sweet wreath of song is the last we shall twine;
 Go,—sleep, with the sunshine of fame on thy slumbers,
 Till touch'd by some hand less unworthy than mine.
 If the pulse of the patriot, soldier, or lover,
 Have throbb'd at our lay, 'tis thy glory alone;
 I was but as the wind, passing heedlessly over,
 And all the wild sweetness I wak'd was thy own!

The Bonnie House o' Airlie.

ARRANGED BY J. C. KIERER.

Andante.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The left hand, in bass clef, provides a harmonic accompaniment with chords and moving lines. The piece concludes with a mezzo-forte (*mf*) dynamic.

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "It fell on a day, a bonnie summer day, When the corn grew green and yel - low, That". The piano part continues with the same accompaniment as the introduction, starting with a piano (*p*) dynamic.

The second system continues the vocal line and piano accompaniment. The lyrics are: "there fell out a great dis - pute Be - tween Ar - gyle and Air - ly. The". The piano accompaniment remains consistent with the previous system.

The third system concludes the vocal line and piano accompaniment. The lyrics are: "Duke o' Montrose has written to Argyle To come in the morn - ing ear - ly, An'". The piano accompaniment changes to a *Leggiero.* tempo and features a more rhythmic, dotted-note accompaniment.

The musical score consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics: "lead in his men, by the back o' Dunkeld, To plun-der the bonnie house o' Air - ly." The piano accompaniment provides a harmonic and rhythmic foundation. The second system continues the piano accompaniment with more complex rhythmic patterns and chordal textures.

The lady look'd o'er her window sae hie,
 And, oh! but she look'd weary,
 And there she espied the great Argyle
 Come to plunder the bonnie house o' Airly.

"Come down, come down, Lady Margaret," he says,
 "Come down and kiss me fairly,
 Or before the morning clear day-light,
 I'll no leave a standing stane in Airly."

"I wadna kiss thee, great Argyle,
 I wadna kiss thee fairly,
 I wadna kiss thee, great Argyle,
 Gin you shouldna leave a standing stane in Airly."

He has ta'en her by the middle sae sma'
 Says, "Lady, where is your drury?"
 "It's up and down the bonnie balm-tree,
 Among the planting of Airly."

They sought it up, they sought it down,
 They sought it late and early,
 And found it in the bonnie balm-tree,
 That shines on the bowling-green o' Airly

He has taen her by the left shoulder,
 And, oh! but she grat sairy,
 And led her down to yon green bank,
 Till he plunder'd the bonnie house o' Airly.

"O! it's I ha'e seven braw sons," she says,
 "And the youngest ne'er saw his daddie,
 And although I had as mony mae,
 I wad gi'e them a' to Charlie."

"But gin my good lord had been at hame,
 As this night he is wi' Charlie,
 There durst na a Campbell in a' the west
 Ha'e plunder'd the bonnie house o' Airly."

Sheelah in Sorrow.

WORDS BY ALEXANDER LAING.

ARRANGED BY J. C. KIESER.

Moderato.

The musical score is written for piano and voice. It consists of four systems. The first system is an instrumental introduction in 6/8 time, marked 'Moderato'. The piano part features a complex, flowing melody with several pedaling marks: 'Ped.', '* Ped.', '* Ped.', '* Ped.', and '* Ped.'. The second system begins with the vocal line: "Ah! Sheelah in sorrow! What is it my dear? My ca-bin is rea-dy, And full of good cheer; Our". The piano accompaniment is marked 'p' and features a steady eighth-note accompaniment. The third system continues the vocal line: "friends are in- vited, And now on their way, And the parson will join us, And bless us to-day." The piano accompaniment continues with the same eighth-note pattern. The fourth system is an instrumental conclusion, marked 'slentando', with pedaling marks: 'Ped.', '* Ped.', and '* Ped.'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

"I cannot be happy,
Oh! how can I be?
My father's so cruel
To mother and me.
She gave me some trifle,
And what did he say?
She would sure give me all
Ere she got me away."

"Oh! Sheelah, my jewel,
Be good as you're fair;
They are ailing and old,
They have little to spare;
We are healthy and young;
We are loving and true;
And their blessing is all
That I wish for with thee."

The Merry Months of Spring.

WRITTEN BY WILLIAM LENTY.

COMPOSED BY S. W. NEW.

Moderato.

mf *cres.*

The first system shows the piano introduction in 6/8 time, marked *Moderato*. The right hand begins with a melody starting on a G4 note, and the left hand provides a harmonic accompaniment of chords. Dynamics include *mf* and *cres.*

The mer - ry months are nigh, - The

The second system contains the first vocal line. The melody continues from the previous system, with lyrics "The mer - ry months are nigh, - The". The piano accompaniment continues with chords.

mer - ry months of spring, When sun - beams gild the sky, And

The third system contains the second vocal line. The melody continues with lyrics "mer - ry months of spring, When sun - beams gild the sky, And". The piano accompaniment continues with chords.

woods with mu - sic ring. The mer - ry months are nigh, - The

The fourth system contains the third vocal line. The melody concludes with lyrics "woods with mu - sic ring. The mer - ry months are nigh, - The". The piano accompaniment continues with chords.

mer - ry months of spring, When sun - beams gild the sky, And

woods with mu - sic ring; When fra - grance fills each breeze, That

plays round trel - lis'd bow'rs, Or re - vels mid the trees, To

kiss the new - born flow'rs. These mer - ry months are nigh,— These

mer - ry months of spring, When sun - beams gild the sky, And

woods with mu - sic ring. The mer - ry months are nigh, - The

mer - ry months of spring.

colla voce.

cres. f p rall.

The merry months are nigh,—
 The merry months of spring,
 When nature charms each eye,
 And bids the poet sing
 When earth around is fair
 And joy to all imparts,
 And sunshine drives despair
 From once desponding hearts;
 These merry months are nigh,
 These merry months of spring,
 When sunbeams gild the sky,
 And woods with music ring;
 The merry months are nigh—
 The merry months of spring.

Lesbia has a Beaming Eye.

FROM "MOORE'S IRISH MELODIES."

With lightness and expression.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). The left hand provides a simple harmonic accompaniment. The word *espress.* is written above the final few notes of the right hand.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "Les - bia has a beam - ing eye, But". The piano accompaniment continues from the introduction.

The second system continues the vocal line with the lyrics: "no one knows for whom it beam - eth; Right and left its arrows fly, But." The piano accompaniment remains consistent.

The third system continues the vocal line with the lyrics: "what they aim at no one dream - eth! Sweeter 'tis to gaze up - on My No - ra's lid, that". The piano accompaniment continues.

The fourth system concludes the vocal line with the lyrics: "sel - dom ris - es; Few her looks, but ev' - ry one, Like un - ex - pect - ed light sur - pris - es!". The piano accompaniment continues to the end of the piece.

Oh, my No - ra Crei - na dear! My gentle, bash-ful No - ra Crei - na! Beauty lies In many eyes, But

love in yours, my No - ra Crei - na!

espress.

Lesbia wears a robe of gold,
 But all so close the nymph has lac'd it,
 Not a charm of beauty's mould
 Presumes to stay where nature plac'd it!
 Oh! my Nora's gown for me,
 That floats as wild as mountain breezes,
 Leaving ev'ry beauty free
 To sink or swell as heaven pleases!
 Yes, my Nora Creina dear!
 My simple, graceful Nora Creina!
 Nature's dress
 Is loveliness,
 The dress you wear, my Nora Creina!

Lesbia has a wit refin'd,
 But, when its points are gleaming round us,
 Who can tell if they're design'd
 To dazzle merely, or to wound us?
 Pillow'd on my Nora's heart,
 In safer slumber love reposes;—
 Bed of peace! whose roughest part
 Is but the crumpling of the roses!
 Oh, my Nora Creina dear!
 My mild, my artless Nora Creina!
 Wit, though bright,
 Has not the light
 That warms your eyes, my Nora Creina!

Gloomy Winter's now Awa.

WRITTEN BY TANNAHILL.

ARRANGED BY J. C. KRESER.

Andante con moto.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Gloomy win-ter's now a-wa, Soft the west-lin' breez-es blow,

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Gloomy win-ter's now a-wa, Soft the west-lin' breez-es blow,"

'Mang the birks o' Stauley shaw, The ma-visings fu' cheer-ie, O. Sweet the craw flow'rs ear-ly bell,

The second system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "'Mang the birks o' Stauley shaw, The ma-visings fu' cheer-ie, O. Sweet the craw flow'rs ear-ly bell,"

Decks Glenf-fer's dew-y dell, Blooming like thy bon-nie sel', My young, my art-less dear-ie, O.

The third system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Decks Glenf-fer's dew-y dell, Blooming like thy bon-nie sel', My young, my art-less dear-ie, O."

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure of the vocal line is marked with a forte *f* dynamic. The lyrics are: "Come, my las-sie, let us stray O'er Glenkilloch's sunny brae, Blythely spend the gowden day 'Midst

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "joys that ne-ver wearie, O."

Tow'ring o'er the Newton woods,
 Lav'rocks fan the snaw-white clouds;
 Siller saughs wi' downy buds,
 Adorn the banks sae briery, O.

Round the sylvan fairy nooks,
 Feath'ry breckans fringe the rocks,
 'Neath the brae the burnie jouks,
 And ilka thing is cheerie, O.

Trees may bud, and birds may sing,
 Flowers may bloom, and verdure spring,
 Joy to me they canna bring,
 Unless wi' thee, my dearie, O.

The Old Folks are Gone.

MUSIC BY G. F. WURZEL.

ARRANGED BY J. C. KIESER.

Moderato.

Far, far in many lands I've wander'd, Sad - ly and lone, My heart was ever turning southward,

To all the dear ones at home; Here after all my weary roaming, At ear - ly dawn,

I've come and found the cot still standing, But, oh! the old folks are gone. Here I wander sad and lone-ly,

In the dear old home, Those that I lov'd so well and fondly, All, all the old folks are gone.

CHORUS.

Here I wan - der sad and lone - ly, In the dear old home,

Here I wan - der sad and lone - ly, In the dear old home,

Those that I lov'd so well and fond - ly, All, all the old folks are gone.

Those that I lov'd so well and fond - ly, All, all the old folks are gone.

Here's where I frolick'd with my brother,
 Under the tree,
 Here's where I knelt beside my mother,
 From care and sorrow free;
 Still sing the little birds as sweetly,
 At night and morn,
 Still runs the little brook so fleetly,
 But, oh! the old folks are gone.
 Here I wander, &c.

Down where the old banana's waving,
 They're laid to rest,
 Where Swancee's peaceful waters laving,
 The green turf o'er their breast;
 But there's a home, I know, where parting
 Never can come,
 Oh, for that home I must be starting,
 There's where the old folks are gone.
 Here I wander, &c.

It is thine Eye.

WORDS AND MELODY BY J. ADAIR.

ARRANGED BY J. C. KIESER.

Moderato.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key of B-flat major. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key of B-flat major. Dynamics: *cres.* (crescendo) and *f* (forte). Includes a *dim.* (diminuendo) marking over the final few notes.

Vocal entry, first system. Treble clef, bass clef, 2/4 time signature, key of B-flat major. Lyrics: Oh! dost thou know, or canst thou tell, Dear - est Ro - si - na! How. Dynamics: *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano).

Vocal entry, second system. Treble clef, bass clef, 2/4 time signature, key of B-flat major. Lyrics: thou o'er me holdst such a spell, Love - ly Ro - si - na?. Dynamics: *mp* (mezzo-piano).

Vocal entry, third system. Treble clef, bass clef, 2/4 time signature, key of B-flat major. Lyrics: Is it thy beau - ty? fair thou art! Is it thy good-ness? pure's thy heart! Ah. Dynamics: *f* (forte).

The musical score is written in G minor (one flat) and 3/4 time. It consists of four systems of staves. The first system includes vocal lines and piano accompaniment. The second system continues the vocal and piano parts. The third system features a piano solo with a *dim.* marking. The fourth system concludes the piano accompaniment with a *pp* marking.

p *rall.* *pp a tempo.*

'tis not these a - lone impart The sa - cred spell Ro - si - na! Ah! 'tis thine eye, thy soft blue eye,

p *rall.* *pp a tempo.*

cres. *f* *p*

Brighter than the azure sky, That makes my heart to throb and sigh, And call thee mine, Ro - si - na!

cres. *f* *p*

f *dim.*

p *pp*

I love to gaze within its depths,
 Dearest Rosina!
 And 'neath its glance my poor heart leaps
 In startled joy, Rosina!
 Now op'ning full its flashes vie
 With those that fall from mid-day sky,
 Now from its half-closed curtain, sly,
 It show'r's its sparks, Rosina!
 Ah! 'tis thine eye, thy soft blue eye,
 Brighter than the azure sky:
 To it the starry gems on high
 Must second rank, Rosina!

And wilt thou say to me, I'm thine,
 Dearest Rosina?
 For me alone will those eyes shine
 With lustrous light, Rosina?
 With such bright beams on life's track
 No joy or blessing shall I lack,
 Care's hideous form shall start aback
 From 'neath their blaze, Rosina!
 Ah! then, those eyes, those soft blue eyes,
 Brighter than the azure skies,
 Shall make this world a paradise,
 And thou'lt be queen, Rosina!

Alice Lee.

H. S. THOMPSON.

ARRANGED BY J. C. KIEGER.

Andante.

On a cliff by the sea there stands a cot - tage, Lonely beneath the lo-cust tree, And 'twas
there liv'd the fisher's lovely daugh - ter, Gentle, loving, fai-ry A - lice Lee.
Moan ye winds of summer ey - 'ning, O'er the rolling, e-ver rest less sea; While I
mourn for my lov'd one, lost for e - - ver, Gentle, loving, fai-ry A - lice Lee.

CHORUS.

Moan ye winds of summer ev - 'ning, O'er the rolling, e-ver restless sea, While I

mourn for my lov'd one lost for e - - - ver, Gentle, loving, fai-ry A-lice Lee.

When the dim ev'ning shadows were approaching,
I'd hie me to the cottage by the sea,
And there list to the old man's tales of ocean,
And gaze on loving, fairy Alice Lee.
Moan ye winds, &c.

With her soft hand within his hard palm resting,
And gently leaning on his bended knee,
While her bright eyes were upward sweetly gazing,
She seem'd an angel, fairy Alice Lee.
Moan ye winds, &c.

But one night when the stormy winds were blowing,
Across the wild and foamlit moaning sea,
To the cot'neath the locust tree I hurried
To sit once more with fairy Alice Lee.
Moan ye winds, &c.

All was dark in the fisher's lonely cottage
No answer to my call came back to me,
For the thin arms of ocean had entwinn'd them—
The father and his fairy Alice Lee.
Moan ye winds, &c.

Now, at night, by the rock-bound shore I wander,—
And fancy that the fisher's boat I see,
Sinking slowly beneath the dark blue waters
With him, and loving, fairy Alice Lee.
Moan ye winds, &c.

♩ Love will Venture In.

WRITTEN BY BURNS.

ARRANGED BY J. C. KIESER.

Andante.

The piano introduction consists of two staves. The right hand plays a melody in G minor, starting with a half note G, followed by quarter notes A, B, C, D, E, F, G, and a half note G. The left hand provides a harmonic accompaniment with chords and moving lines.

O love will venture in where it daur-na weel be seen; O

The vocal line begins with a whole rest, then enters on the second measure. The piano accompaniment continues from the introduction.

love will venture in where wisdom ance has been; But I will doun you

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line.

ri-ver rove, a-mang the woods sae green, And a' to pu' a po-sie to my

The vocal line concludes the phrase. The piano accompaniment ends with a final chord.

The musical score is written in a three-staff system. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics 'ain dear May.' are written below the first few notes. The middle and bottom staves are a piano accompaniment in bass clef, also in two flats and common time. The piano part features a steady bass line and a more active upper line with chords and moving lines.

The primrose I will pu', the firstlin' o' the year;
 And I will pu' the pink, the emblem o' my dear;
 For she's the pink o' womankind, and blooms without a peer:—
 And a' to be a posie to my ain dear May.

I'll pu' the buddin' rose, when Phoebus peeps in view,
 For its like a baumy kiss o' her sweet bonnie mou';
 The hyacinth's for constancy, wi' its unchangin' blue:—
 And a' to be a posie to my ain dear May.

The lily it is pure, and the lily it is fair,
 And in her lovely bosom I'll place the lily there;
 The daisy's for simplicity, of unaffected air:—
 And a' to be a posie to my ain dear May.

The hawthorn I will pu', wi' its locks o' siller grey,
 Where, like an aged man, it stands at break o' day;
 But the songster's nest within the bush I winna take awa':—
 And a' to be a posie to my ain dear May.

The woodbine I will pu' when the e'enin' star is near,
 And the diamond-drops o' dew shall be her een sae clear:
 The violet's for modesty, which weel she fa's to wear:—
 And a' to be a posie to my ain dear May.

I'll tie the posie round wi' the silken band o' love,
 And I'll place it in her breast, and I'll swear by a' above,
 That to my latest breath o' life the band shall ne'er remove —
 And this will be a posie to my ain dear May.

When in Death I shall calm Decline.

FROM "MOORE'S IRISH MELODIES."

With Feeling and Gaiety.

mf

When in death I shall calm re - cline, O bear my heart to my mis - tress dear;

Tell her it liv'd up - on smiles, and wine Of the bright - est hue, while it lin - ger'd here:

Bid her not shed one tear of sorrow To sul - ly a heart so brilliant and light; But

balm - y drops from the red grape borrow, To bathe the re - lic from morn till night.

When the light of my song is o'er,
 Then take my harp to your ancient hall;
 Hang it up at that friendly door
 Where weary travellers love to call:
 Then if some bard, who roams forsaken,
 Revive its soft note in passing along,
 Oh! let one thought of its master waken
 Your warmest smiles for the child of song.

Keep this cup, which is now o'erflowing,
 To grace your revel when I'm at rest;
 Never, oh! never, its balm bestowing
 On lips that beauty hath seldom blest!
 But when some warm devoted lover
 To her he adores shall bathe its brim,
 Oh! then my spirit around shall hover,
 And hallow each drop that foams for him.

The Wood-Pecker.

WRITTEN BY THOMAS MOORE.

COMPOSED BY MICHAEL KELLY.

Amoroso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time and the key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass line starts with a quarter note G2, followed by eighth notes A2-B2, and continues with a steady eighth-note accompaniment.

The second system features a vocal line in the upper staff and piano accompaniment in two staves below. The vocal line begins with a whole rest, followed by the lyrics "I knew by the smoke, which so gracefully curl'd A-". The piano accompaniment continues with the eighth-note pattern from the first system, with some chords in the right hand.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "bove the green elms, that a cottage was near; And I said, 'If there's peace to be found in the world, A". The piano accompaniment remains consistent with the previous systems.

The fourth system concludes the piece. The vocal line has the lyrics "heart that was humble might hope for it here! The heart that was humble might hope for it here!" followed by "Ev-ry". The piano accompaniment ends with a *pp* (pianissimo) marking. The final notes are a quarter note G2 and a half note A2.

leaf was at rest, And I heard not a sound But the wood-pecker tapping the

The first system of the musical score for 'The Woodpecker'. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'leaf was at rest, And I heard not a sound But the wood-pecker tapping the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a woodpecker-like tapping sound in the right hand.

hollow beech-tree. Ev'ry leaf was at rest, and I heard not a sound, Ev'ry leaf was at rest, and I

The second system of the musical score. The vocal line continues with 'hollow beech-tree. Ev'ry leaf was at rest, and I heard not a sound, Ev'ry leaf was at rest, and I'. The piano accompaniment continues with the same rhythmic pattern, now including some chords and rests.

heard not a sound But the woodpecker tapping the hollow beech-tree, But the woodpecker tapping the

The third system of the musical score. The vocal line continues with 'heard not a sound But the woodpecker tapping the hollow beech-tree, But the woodpecker tapping the'. The piano accompaniment continues with the same rhythmic pattern, now including some chords and rests.

hollow beech-tree, But the woodpecker tapping the hollow beech-tree.

8va. *loco.*

The fourth system of the musical score. The vocal line concludes with 'hollow beech-tree, But the woodpecker tapping the hollow beech-tree.'. The piano accompaniment concludes with a flourish marked 'loco.' and '8va.'.

"By the shade of yon sumach, whose red berry dips
In the gush of the fountain, how sweet to recline,
And to know that I sigh'd upon innocent lips,
Which ne'er had been sigh'd on by any but mine "
Ev'ry leaf was at rest, &c.

"And here, in this lone little wood," I exclaim'd,
"With a maid who was lovely to soul and to eye,
Who would blush when I prais'd her, and weep if I blam'd.
How blest could I live, and how calm could I die!"
Ev'ry leaf was at rest, &c.

The Gloamin' Hour.

WRITTEN BY JAMES BALLANTINE.

MUSIC BY J. C. KIPSER.

Andante moderato.

Cantabile. *Ped.* * *scherzando.*

wee freckl-ed cluds over the blue lift are roam-in', The waves rip-ple

Ped.

light ripple light over the sea, And the pear-ly man-tle o'

* *crescendo.*

dark grey gloam-in' Fa's silk-en-ly saft a-round me;

diminuendo. *p* *pp ritard.*

Allegretto e leggiero.

And wow but my heart dances bound-in' and licht, And my bo-som beats blythesome and

chee-ry, When I see the black locks o' the paw-ky-ee'd nicht, When I

p *Sva.*

crescendo.

see the black locks o' the paw-ky-ee'd nicht, When I see the black locks o' the

Sva. *crescendo.*

Sva. *loco.*

paw-ky-ee'd nicht, That sae kind-ly haps me and my dear- - ie, That sae

Sva. *loco.*

kind - ly hap me and my dea - rie.

Sua. *loco.*

Your birdies an' bardies may warble and sing,
 And praise the bright glories o' day,
 But lovers, true lovers, can do nae sic thing,
 For they weary till daylight's away;
 Then in the lone glen, whaur there's naething to start.
 Oh, 'tis sweet when there's naebody near ye,
 An' naething is heard but the beat o' your heart,
 Echoed back by the heart o' your dearie.

O love! thou canst licht up the darkness o' nicht,
 Thou canst brichten the mirkest hour;
 And the heaven o' bliss, in a stown modest kiss,
 Brings sunshine when dark shadows lower.
 Then let him wha complains o' life's troubles and pains
 And feels himsel' dowie an' eerie,
 Gae down the lane glen, and let naebody ken
 But himsel' an' his ain lovin' dearie!

She is Far from the Land.

FROM "MOORE'S IRISH MELODIES."

With melancholy expression.

The musical score is written in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of a piano accompaniment and a vocal line. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line is written in a single treble clef and includes the following lyrics:

She is far from the land where her young he-ro sleeps, And lovers are round her
 sigh - ing; But cold - ly she turns from their gaze, and weeps, For her heart in his grave is
 ly - ing!

She sings the wild song of her dear native plains,
 Ev'ry note which he lov'd awaking,—
 Ah! little they think, who delight in her strains,
 How the heart of the minstrel is breaking!

He had lived for his love, for his country he died,
 They were all that to life had entwined him.—
 Nor soon shall the tears of his country be dried,
 Nor long will his love stay behind him!

Oh! make her a grave where the sunbeams rest.
 When they promise a glorious morrow;
 They'll shine o'er her sleep, like a smile from the west,
 From her own lov'd island of sorrow!

My Dear, my Native Home.

J. R. THOMAS.

ARRANGED BY J. C. KIESER.

Andante affetuoso.

Though I be - neath a southern sky A kind - ly welcome meet, Or nor - tern snow - clad

mountains high Sup - port my wea - ry feet, Dear na - tive land, all thoughts of thee Pur -
Sua.

sue wher - e'er I roam, And, oh! I long, I long to see My dear, my na - tive home.
Sua.

Could I my roving steps retrace
To thee, far distant shore,
And rest me in my native place,
I ne'er would wander more;
Not all the wealth this world can boast,
Should tempt me then to roam,
For all this heart now values most
Surrounds my native home.

Oh! Blame not the Bard.

DUET FOR TREBLE AND TENOR.

FROM "MOORE'S IRISH MELODIES."

With expression.

Oh! blame not the bard, if he fly to the bow'rs Where

Oh! blame not the bard, if he fly to the bow'rs Where

plea - sure lies care-less - ly smil - ing at fame; He was born for much more, and, in

plea - sure lies care-less - ly smil - ing at fame; He was born for much more, and, in

hap - pi - er hours, His soul might have burn'd with a ho - li - er flame.

hap - pi - er hours, His soul might have burn'd with a ho - li - er flame.

The string which now lan - guish - es loose on the lyre, Might have

The string which now lan - guish - es loose on the lyre, Might have

bent a proud bow to the war - - - ri - or's dart; And the

bent a proud bow to the war - - - ri - or's dart; And the

lip that now breathes but the song of de - sire Might have pour'd the full tide of the

lip that now breathes but the song of de - sire Might have pour'd the full tide of the

The musical score consists of three systems. The first system has two vocal staves (treble clef) with the lyrics "pa - tri - ot's heart!". The second system also has two vocal staves with the same lyrics. The third system is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mf* and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

But, alas for his country! her pride is gone by,
 And that spirit is broken which never would bend:
 O'er the ruin her children in secret must sigh,
 For 'tis treason to love her, and death to defend!
 Unprized are her sons, till they've learn'd to betray,
 Undistinguish'd they live, if they shame not their sires:
 And the torch that would light them through dignity's way
 Must be caught from the pile where their country expires!

Then blame not the bard, if, in pleasure's soft dream,
 He should try to forget what he never can heal!
 Oh! give but a hope—let a vista but gleam
 Through the gloom of his country, and mark how he'll feel!
 That instant, his heart at her shrine would lay down
 Every passion it nursed, every bliss it adored;
 While the myrtle, now idly entwined with his crown,
 Like the wreath of Harmodius, should cover his sword.

But, though glory be gone, and though hope fade away,
 Thy name, loved Erin! shall live in his songs;
 Not ev'n in the hour when his heart is most gay
 Will he lose the remembrance of thee and thy wrongs!
 The stranger shall hear thy lament on his plains;
 The sigh of thy harp shall be sent o'er the deep,
 Till thy masters themselves, as they rivet thy chains,
 Shall pause at the song of their captive, and weep!

The Moonlit Sea.

J. R. THOMAS.

ARRANGED BY J. C. KIESSEL.

Moderato. *Sva.*

Oh come, love, with me, O'er the bright moon-lit sea, No long-er de-

lay, love, I'm wait-ing for thee; The winds are all hush'd, not a cloud's in the

sky, And the moon in her beau-ty is beam-ing on high, I'll sing thee soft

lays while I sit by thy side, As o'er the still wa-ters we si-lent-ly

glide. . . Then come, love, with me, O'er the bright moonlit sea, No long-er de-

lay, love, I'm wait-ing for thee. Sva.

Come, away love, away,
 Oh, why dost thou stay?
 'Tis love's witching hour, love, oh, haste thee, I pray;
 Above and below, all is calm and serene,
 It wants but thy presence to perfect the scene;
 My bosom is burning with eager delight,
 To gaze on thy beauty, thou queen of the night.
 Then come, love, with me,
 O'er the bright moonlit sea,
 No longer delay, love,
 I'm waiting for thee.

Up amang yon Clifty Rocks.

ARRANGED BY J. C. KILSEK.

Andante con espress.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a slow, expressive manner. The left hand provides a steady accompaniment with chords and moving lines.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Up a-mang yon clif - fy rocks, Sweet-ly rings the ris - ing e - cho,". The piano accompaniment includes chords and a bass line.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "To the maid that tends the goats, Lilt-ing o'er hor na - tive notes." The piano accompaniment continues with chords and a bass line.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "Hark! she sings, 'Young San - dy's kind, An' he's promis'd aye to lo'e me;". The piano accompaniment includes chords and a bass line.

Here's a brotch I ne'er shall tine, 'Till he's fair - - ly mar - ried to me;

Drive a - wa, ye drone, time, And bring a-bout our bri - dal day.

"Sandy herds a flock o' sheep,
 Affen does he blaw the whistle
 In a strain sae saftly sweet,
 Lammies list'ning dare nae bleat.
 He's as fleet's the mountain roe,
 Hardy as the highland heather,
 Wading thro' the winter snow,
 Keeping aye his flocks thegether.
 But a plaid wi' bare knees
 He braves the bleakest norlin blast.

"Brawly he can dance and sing
 Cauty glee or highland cronach;
 Nane can ever match his fling
 At a reel or round a ring;
 Wightly can he wield a rung;
 In a brawl he's aye the bangster;
 A' his praise can ne'er be sung
 By the langest winded sangster;
 Sangs that sing o' Sandy
 Seem short, tho' they were e'er sae lang."

Ellen Bayne.

S. C. FOSTER.

ARRANGED BY J. C. KIESER.

Andante con espress.

Soft be thy slumbers, Rude cares de-

The first system of the musical score for 'Ellen Bayne'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante con espress.'. The lyrics 'Soft be thy slumbers, Rude cares de-' are written below the vocal line.

part, Vi - sions in num - bers, Cheer thy young heart. Dream on while bright hours And

The second system of the musical score. The lyrics 'part, Vi - sions in num - bers, Cheer thy young heart. Dream on while bright hours And' are written below the vocal line.

fond hopes re - main, Bloom - ing like smiling bow'rs For thee, El-len Bayne. Gentle slumbers

The third system of the musical score. The lyrics 'fond hopes re - main, Bloom - ing like smiling bow'rs For thee, El-len Bayne. Gentle slumbers' are written below the vocal line. A piano dynamic marking 'pp.' is visible in the piano accompaniment.

o'er thee glide, Dreams of beauty round thee bide, While I lin-ger by thy side, Sweet El-len Bayne.

The fourth and final system of the musical score. The lyrics 'o'er thee glide, Dreams of beauty round thee bide, While I lin-ger by thy side, Sweet El-len Bayne.' are written below the vocal line. The system concludes with a double bar line.

CHORUS.

The musical score is for a chorus in 2/4 time. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: "Gen - tle slum - bers o'er thee glide, Dreams of beau - ty round thee bide, While I lin - ger by thy side, Sweet El - len Bayne." The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The piano part consists of a right-hand melody and a left-hand bass line.

Gen - tle slum - bers o'er thee glide, Dreams of beau - ty round thee bide,

Gen - tle slum - bers o'er thee glide, Dreams of beau - ty round thee bide,

While I lin - ger by thy side, Sweet El - len Bayne.

While I lin - ger by thy side, Sweet El - len Bayne.

Dream not in anguish,
 Dream not in fear,
 Love shall not languish,
 Fond ones are near.
 Sleeping or waking,
 In pleasure or pain,
 Warm hearts will beat for thee,
 Sweet Ellen Bayne.
 Gentle slumbers, &c.

Scenes that have vanish'd,
 Smile on thee now,
 Pleasures once banish'd,
 Play round thy brow;
 Forms long departed,
 Greet thee again,
 Soothing thy dreaming heart,
 Sweet Ellen Bayne.
 Gentle slumbers, &c.

The Cruiskeen Lawn.

IRISH AIR.

ARRANGED BY J. C. KIESER.

With Spirit.

Let the farmer praise his grounds, Let the huntsman praise his hounds, And the

shep - herd his dew - scented lawn; But I more blest than they, Spend each

happy night and day, With my charming little cruiskeen lawn, lawn, lawn, O! My smiling lit - tle cruiskeen

lawn. Slanthu gal ma - vourneen, Augus gra - ma - cou - lin, Gramachree ma cru - keen lawn, lawn,
Sva. loco.

lawn, O! Gra - machree ma cru - keen lawn.

Inmortal and divine, great Bacchus, god of wine!
Create me, by adoption, thy son;
In hopes that you'll comply, that my glass shall ne'er run dry,
Nor my smiling little cruiskeen lawn.
Slanthu gal mavourneen, &c.

And when grim death appears, after few but happy years,
To tell me my glass it has run,
I'll say, begone, you knave, for great Bacchus gave me leave
To take another cruiskeen lawn.
Slanthu gal mavourneen, &c.

Then fill your glasses high, let's not part with lips adry,
Though the lark now proclaims it is dawn:
And since we can't remain, may we shortly meet again,
To fill another cruiskeen lawn.
Slanthu gal mavourneen, &c.

Sally in our Alley.

HENRY CAREY.

ARRANGED BY J. C. KIESER.

Cheerfully.

The piano introduction is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Of all the girls that are so smart, There's none like pret - ty Sal - ly; She

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Of all the girls that are so smart, There's none like pret - ty Sal - ly; She".

is the dar - ling of my heart, And she lives in our al - ley. There's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "is the dar - ling of my heart, And she lives in our al - ley. There's".

ne'er a la - - dy in the land That's half so sweet as Sal - ly; She

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ne'er a la - - dy in the land That's half so sweet as Sal - ly; She".

The image shows a musical score for the song 'Sally in our Alley'. It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The lyrics are: 'is the dar - ling of my heart, And she lives in our al - ley.' The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line. The second system continues the piano accompaniment with more complex chordal textures and a melodic line in the treble staff.

Her father he makes cabbage nets,
 And through the streets does cry 'em ;
 Her mother she sells laces small,
 To such as please to buy them ;
 But sure such folks could never have
 So sweet a girl as Sally.
 She is the darling, &c.

Of all the days that's in the week,
 I dearly love but one day,
 And that's the day that comes between
 A Saturday and Monday ;
 For then I'm drest all in my best,
 To walk abroad with Sally.
 She is the darling, &c.

When Christmas comes about again,
 Oh ! then I shall have money,
 I'll hoard it up, and, box and all,
 I'll give it to my honey :
 And would it were ten thousand pound !
 I'd give it all to Sally.
 She is the darling, &c.

The Auld Beggar Man.

WRITTEN BY JAMES BALLANTINE

MUSIC BY J. C. KIESER.

Cheerfully.

Sva.

The auld cripple beggar cam jump - in', jump - in',

Sva.

Hech how the bo-die was stumpin', stumpin', His wee wooden leggie was thump - in', thump - in',

Saw ye e'er sic a queer auld man? An' aye he hirpled and hoast - it, hoast - it,

By permission of JAMES BALLANTINE, Esq.

Aye he stampit his fit, and he boast-it, Il - ka wo-man and maid he ac - cost - it, -

Saw ye e'er sic a queer auld man?

The auld wives cam-hirplin' in scores frae the clachan,
 The young wives cam rinnin', a' gigglin' an' laughin',
 The bairnies cam toddlin', a' jinkin' an' dafin',
 An' pookit the pocks o' the queer auld man.
 Out cam the young widows a' blinkin' fu' meekly,
 Out cam the young lassies a' smirkin' fu' sweetly,
 Out cam the auld maidens a' bobbin' discreetly,
 An' gat a slee smack frae the queer auld man.

Out cam the big blacksmith, a' smeekeit and duddy,
 Out cam the fat butcher, a' greasy an' bluidy,
 Out cam the auld cartwright, the wee drucken bodie,
 An' swore they would flaughter the queer auld man.
 Out cam the lang weaver, wi' his biggest shuttle,
 Out cam the short snab, wi' his sharp cutty whistle,
 Out cam the young herd, wi' a big tattie beetle,
 An' swore they would devel the queer auld man.

The beggar he coast aff his wee wooden peg,
 An' he shaw'd them a brawny an' sturdy leg,
 I wat but the carle was strappin' and gleg ;—
 Saw ye e'er sic a stieve auld man ?
 He thumpit the blacksmith hame to his wife ;
 He dumpit the butcher, wha ran for his life ;
 He chased the wee wright wi' the butcher's sharp knife ;—
 Saw ye e'er sic a brave auld man ?

He puff'd on the weaver, he ran to his loom ;
 He shankit the snab hame to cobble his shoon ;
 He skelpit the herd, on his bog-reed to croon, —
 Saw ye e'er sic a stuffy auld man ?
 The wives o' the toun then a' gather'd about him,
 An' loudly an' blithely the bairnies did shout him,
 They hooted the loons wha had threaten'd to clout him,
 Kenn'd ye e'er sic a lucky auld man ?

Our Own Laughing Nell.

R. PERCY.

ARRANGED BY J. C. KIESER.

Moderato.

Down by the bab-bling brook 'Mid dales and bloom-ing bow'rs, Liv'd in a lit-tle nook, The

sweet-est of all flow'rs Sing-ing all the day, Hap-py and so gay,

Was the lit-tle belle, Our own laugh-ing Nell. Sing-ing all the day,

Hap-py and so gay, Was the lit-tle belle, Our own laugh-ing Nell.

fz

CHORUS.

Sing - ing all the day, Hap - py and so gay,

Sing - ing all the day, Hap - py and so gay,

Was the lit - tle belle, Our own laugh - ing Nell.

Was the lit - tle belle, Our own laugh - ing Nell.

Her eyes as bright and clear,
 As stars in summer night,
 Her smile as sweet and clear,
 As sun in May-day bright,
 Singing all the day, &c.

But May-day bright, and summer,
 Are going soon to rest,
 And winter sings to slumber,
 The children we love best,
 Singing all the day, &c.

Sleeping in the vale below,
 Lies our lovely belle,
 Under stone and winter snow,
 Rests our darling Nell.
 Singing all the day, &c.

saft rolling e'e; Red, red her ripelips, and sweeter than ros - es; Whar could my wee thing

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "saft rolling e'e; Red, red her ripelips, and sweeter than ros - es; Whar could my wee thing". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

wan - der frae me?

The second system continues the musical score. The vocal line has the lyrics: "wan - der frae me?". The piano accompaniment continues with the same rhythmic pattern, ending with a final cadence.

I saw na your wee thing, I saw na your ain thing,
 Nor saw I your true love down on you lea;
 But I met my bonnie thing late in the gloamin';
 Down by the burnie whar flow'r's the haw-tree.
 Her hair it was lint-white; her skin it was milk-white;
 Dark was the blue o' her saft-rolling e'e;
 Red were her ripe lips, and sweeter than roses:
 Sweet were the kisses that she ga'e to me.

It was na my wee thing, it was na my ain thing,
 It was na my true love ye met by the tree;
 Proud is her leal heart, and modest her nature,
 She never lo'ed onie till ance she lo'd me.
 Her name it is Mary; she's frae Castle-Cary:
 Aft has she sat, when a bairn on my knee:—
 Fair as your face is, we'r't fifty times fairer,
 Young braggart, she ne'er would gi'e kisses to thee.

It was then your Mary; she's frae Castle-Cary;
 It was then your true love I met by the tree;
 Proud as her heart is, and modest her nature,
 Sweet were the kisses that she ga'e to me.
 Sair gloom'd his dark brow, blood-red his cheek grew,
 Wild flash'd the fire frae his red rolling e'e!—
 Ye's rue sair this morning your boasts and your scorning;
 Defend ye, fause traitor! fu' loudly ye lie.

Awa' wi' beguiling, cried the youth, smiling:—
 Aff went the bonnet; the lint-white locks flew:
 The belted plaid fa'ing, her white bosom shawing.
 Fair stood the loved maid wi' the dark rolling e'e!
 Is it my wee thing! is it my ain thing!
 Is it my true love here that I see!
 O Jamie, forgie me; your heart's constant to me;
 I'll never mair wander, my true love, frae thee!

Oh, Erin, my Country!

WRITTEN BY D. WEIR.

IRISH AIR.

Cheerfully.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Oh, E - rin, my country! for - get for a - while The

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Oh, E - rin, my country! for - get for a - while The".

tears which thy children have shed o'er thy woes; For a light seems to break round the em-er-ald isle, And

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "tears which thy children have shed o'er thy woes; For a light seems to break round the em-er-ald isle, And".

o - ver the o - cean how sweetly it glows! The dark robe of night Is fring'd with light, And the

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "o - ver the o - cean how sweetly it glows! The dark robe of night Is fring'd with light, And the".

whirlwind is hush'd, and the storms are a-way; No more we de-spair, For hope is there; And,

oh, my dear country! tho' darkness hang o'er thee, How fondly we gaze on the promising ray; No

more will the isles of the ocean deplore thee, For the sunburst of freedom will come with the day.

Then, children of Erin, remember no more
 The hearts that have wrong'd you—forgive and forget;
 For the dove with the branch is in search of your shore,
 Then bless the hour when your isle it has met.
 On the wings of love,
 That peaceful dove
 Hath wearied its pinions far far o'er the wave;
 Ere morning smile,
 'Twill reach your isle;
 And, then, my dear country, no more will you hear
 The sighs of your children, the groans of the brave;
 Your hopes will grow bright, and the bow will appear,
 As the olive waves green o'er the patriot's grave.

♩ Charlie is my Darling.

ARRANGED BY J. C. KIESER.

With Spirit.

O Charlie is my dar - ling, My

Sva.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics 'O Charlie is my dar - ling, My' are written below the vocal line.

dar - ling, my dar - ling; O Char - lie is my dar - ling, The young Che - va - lier!

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'dar - ling, my dar - ling; O Char - lie is my dar - ling, The young Che - va - lier!'. The piano accompaniment continues with the same rhythmic pattern.

'Twas on a Mon - day morn - ing, Right ear - ly in the year, When

Detailed description: This system contains the third line of music. The vocal line begins with the lyrics ''Twas on a Mon - day morn - ing, Right ear - ly in the year, When'. The piano accompaniment continues.

Char - lie came to our town, The young Che - va - lier, O

Detailed description: This system contains the fourth and final line of music. The vocal line concludes with the lyrics 'Char - lie came to our town, The young Che - va - lier, O'. The piano accompaniment concludes with a final chord.

Char-lie is my dar - ling, My dar - ling, my dar - ling, O Char-lie is my dar - ling, The

young Che - va - lier!

As he came marching up the street,
The pipes play'd loud and clear;
And a' the folks came rinnin' out
To meet the Chevalier.
O Charlie, &c.

Wi' Hieland bonnets on their heads,
And claymores bright and clear,
They came to fight for Scotland's right,
And the young Chevalier.
O Charlie, &c.

They've left their bonnie Hieland hills,
Their wives and bairnies dear,
To draw the Sword for Scotland's lord,
The young Chevalier.
O Charlie, &c.

Oh there were many beating hearts,
And many hopes and fears;
And many were the prayers put up
For the young Chevalier.
O Charlie, &c.

The Bonnie Blue Forget-me-not.

WRITTEN BY THOMAS LYLE.

IRISH AIR.

Moderato.

f

How bonnie is the glen in the greenwood shaw, Where the wild roses bloom, and the breezes blow, Thro' the

p

sunny summer dells When the woodland music swells, O'er the li-ly and the bonnie blue forget-me-not.

O tell me a flow'r, in the garden or wild,
 So modest, and so peerless, as summer's fair child;
 Not a brighter floweret blows—
 Even the blush celestial rose,
 Must yield to the bonnie blue forget-me-not.

By the cress-cover'd fountain, where its sparkling waters run,
 Thy azure star with golden breast is smiling to the sun,
 While the violets that bloom
 Round the fane at beauty's tomb,
 Are gemm'd with the bonnie blue forget-me-not.

Dearest emblem of friendship, thou beauty of the grove,
 Thy pale blue eye, like my Laura's, beams with love;
 And when Laura courts the shade,
 Whisper softly to the maid,
 That thy name, lovely flow'r, is forget-me-not.

Light as Thistle Down Moving.

FROM THE OPERA OF "ROSINA."—COMPOSED BY SHIELD.

ARRANGED BY J. C. KIESER.

Allegro.

mf leggiero.

Light as this - tle down mov - ing, Which floats on the air, Sweet

f *p*

gra - titude's debt To this cot - tage I bear. Light as this - tle down mov - ing, Which

Sva.

leggiero.

floats on the air, Sweet gra - titude's debt To this cot - tage I bear. Of

Sva.

Au - tumn's rich store I bring home my part, The weight on my head, But gay
 joy in my heart. . . . Light as
 thistle down moving, Which floats on the air, Sweet gra - ti - tude's debt To this
Sva.
 cot - tage I bear. Of Au - tumn's rich store I
Sva.
 bring home my part, The weight on my head. . . . But gay

joy in my heart. . . . The weight on my head, But gay

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "joy in my heart. . . . The weight on my head, But gay". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

joy in my heart. The weight on my head, But gay joy in my heart. Gay

The second system continues the musical score. The vocal line includes the lyrics "joy in my heart. The weight on my head, But gay joy in my heart. Gay". The piano accompaniment maintains the same rhythmic and harmonic patterns as the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

joy in my heart, Gay joy in my heart.

f *ff*

The third system concludes the musical score. The vocal line has the lyrics "joy in my heart, Gay joy in my heart." and ends with a double bar line. The piano accompaniment features dynamic markings of *f* (forte) and *ff* (fortissimo) in the right hand, indicating a crescendo. The left hand continues with a steady accompaniment.

Erin go Bragh.

WRITTEN BY CAMPBELL.

ARRANGED BY J. O. KIESER.

Andante.

The first system of the score consists of a treble staff with a vocal line and a bass staff with piano accompaniment. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is common time (C).

There came to the beach a poor ex-ile of E-rin, The dew on his thin robe was

The second system continues the vocal line and piano accompaniment. The lyrics 'There came to the beach a poor ex-ile of E-rin, The dew on his thin robe was' are written below the treble staff.

hea - vy and chill; For his coun - try he sight'd, when at twi - light re - pair - ing To

The third system continues the vocal line and piano accompaniment. The lyrics 'hea - vy and chill; For his coun - try he sight'd, when at twi - light re - pair - ing To' are written below the treble staff.

wan - der a - lone by the wind - beaten hill. But the day - star at - trac - ted his

The fourth system continues the vocal line and piano accompaniment. The lyrics 'wan - der a - lone by the wind - beaten hill. But the day - star at - trac - ted his' are written below the treble staff.

eye's sad de - vo - tion, For it rose o'er his own na - tive isle of the o - cean, Where

The fifth system concludes the vocal line and piano accompaniment. The lyrics 'eye's sad de - vo - tion, For it rose o'er his own na - tive isle of the o - cean, Where' are written below the treble staff.

once in the fire of his youth-ful e - mo - tion He sung the bold an - them of

E - rin - go-bragh!

Oh sad is my fate, said the heart-broken stranger,
 The wild deer and wolf to a covert can flee,
 But I have no refuge from famine and danger,
 A home and a country remain not for me.
 Ah! never again in the green shady bowers,
 Where my forefathers liv'd, shall I spend the sweet hours,
 Or cover my harp with the wild-woven flowers,
 And strike the sweet numbers of Erin-go-Bragh!

Oh, Erin, my country, though sad and forsaken,
 In dreams I revisit thy sea-beaten shore;
 But, alas! in a far foreign land I awaken,
 And sigh for the friends who can meet me no more.
 Ah! cruel fate, wilt thou never replace me
 In a mansion of peace, where no perils can chase me?
 Ah, never again shall my brothers embrace me,
 They died to defend me, or live to deplore.

Where is the cabin door, fast by the wild wood?
 Sisters and sire, did you weep for its fall?
 Where is the mother that look'd on my childhood?
 And where is the bosom friend, dearer than all?
 Ah, my sad soul, long abandoned by pleasure,
 Why didst thou doat on a fast-fading treasure?
 Tears, like the rain-drops, may fall without measure,
 But rapture and beauty they cannot recall.

But yet, all its fond recollections suppressing,
 One dying wish my fond bosom shall draw,
 Erin, an exile bequeaths thee his blessing,
 Land of my forefathers—Erin-go-Bragh!
 Buried and cold, when my heart stills its motion,
 Green be thy fields, sweetest isle of the ocean,
 And thy harp-striking bards sing aloud with devotion,
 Erin mavourneen. Erin-go-Bragh!

My Boy, Tammy.

WRITTEN BY HECTOR MACNEIL.

ARRANGED BY J. C. KESSEL.

Moderato.

Whar' hae ye been a' day,

The first system of musical notation for the song. It consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a whole rest followed by the lyrics 'Whar' hae ye been a' day,'.

My boy, Tammy? An' whar' hae ye been a day, My boy, Tammy? I've

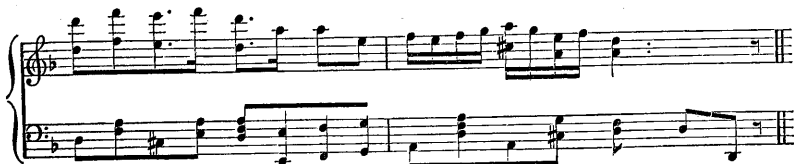
The second system of musical notation. The vocal line continues with the lyrics 'My boy, Tammy? An' whar' hae ye been a day, My boy, Tammy? I've'.

been by burn and flow - 'ry brae, Mea - dow green, and moun - tain grey,

The third system of musical notation. The vocal line continues with the lyrics 'been by burn and flow - 'ry brae, Mea - dow green, and moun - tain grey,'.

Court - in' o' this young thing, Just come frae her mam - my.

The fourth and final system of musical notation. The vocal line concludes with the lyrics 'Court - in' o' this young thing, Just come frae her mam - my.'



An' whar' gat ye that young thing,
 My boy, Tammy?
 I gat her down in yonder howe,
 Smiling on a broomy knowe,
 Herding ae wee lamb and ewe,
 For her puir mammy.

What said ye to the bonnie bairn.
 My boy, Tammy?
 I praised her een, sae lovely blue,
 Her dimpled cheek and cherry mou';—
 An' pree'd it aft, as ye may trow!—
 She scid, she'd tell her mammy.

I held her to my beatin' heart,
 My young, my smilin' lammie!
 I ha'e a house, it cost me dear,
 I've walth o' plenishin' an' gear;
 Ye'se get it a', wer't ten times mair,
 Gin ye will leave your mammy.

The smile gaed aff her bonnie face—
 I manna leave my mammy.
 She's g'en me meat, she's g'en me claes,
 She's been my comfort a' my days:—
 My father's death brought monie waes!—
 I canna leave my mammy.

We'll tak her hame, an' mak' her fair,
 My ain kind-hearted lammie.
 We'll gi'e her meat, we'll gi'e her claes,
 We'll be her comfort a' her days.
 The wee thing gi'es her hand, an' says—
 There! gang and ask my mammy.

Has she been to the kirk wi' thee,
 My boy, Tammy?
 She has been to the kirk wi' me,
 An' the tear was in her e'e;
 For O! she's but a young thing,
 Just come frae her mammy.

Farewell my Lilly Dear.

S. C. FOSTER.

ARRANGED BY J. C. KIESER.

Moderato.

Oh, Lil-ly dear! it grieves me The tale I have to tell, Old massa sends me roam - ing, So,

Lil-ly, fare you well Oh, fare you well, my true love, Fare-well, old Ten - ne -

see, Then let me weep for you, love, But do not weep for me. Farewell for ever, To

old Ten-ne-see, Fare - well, my Lil - ly dear, Don't weep for me!

CHORUS.

Fare - well for ev - er to old Te - nes - see; Fare - well my
Lil - ly dear, Don't weep for me. Fare - well, Fare - well.

Fare - well for ev - er to old Te - nes - see; Fare - well my
Lil - ly dear, Don't weep for me. Fare - well, Fare - well.

'T's guine to roam the wide world,
In lands I've never hoed,
With nothing but my banjo
To cheer me on the road;
For when I'm sad and weary,
I'll make the banjo play,
To mind me of my true love,
When I am far away.
Farewell for ever, &c

I wake up in the morning,
And walk out on the farm;
Oh, Lilly am a darling,
She take me by the arm.
We wander through the clover,
Down by the river side;
I tell her that I love her,
And she must be my bride.
Farewell for ever, &c.

Oh! Lilly dear, 'tis mournful
To leave you here alone;
You'll smile before I leave you,
And weep when I am gone.
The sun can never shine, love,
So bright for you and me;
As when I work'd beside you,
In good old Tennessee.
Farewell for ever, &c.

The Autumn Dirge.

WRITTEN BY J. RUMLEY.

MUSIC BY J. C. KIESER.

Mournfully.

Hark! the gent - ly murm'ring breeze, Faint - ly whisp'ring through the trees,

Scat - ters round the with - er'd leaves, Now fal - ling fast, Now fal - ling fast.

See! the dew - drop - na - ture's tear, Sad - - ly weeps the

clos - ing year; So - ber au - tumn, brown and sear, Is come at last, Is

come at last.

Mark the symptoms of decay
 O'er the flaunting leafy spray
 Bear its glories all away,
 That once have been,
 Peaceful sets the weary sun
 At evening, when his race is run,
 And flings his mournful beams upon
 The dying scene.

Laughing summer's revel's o'er;
 Gather'd home is autumn's store;
 Wild flow'rs gay are found no more
 To weave the wreath.
 Summer's birds now take their flight;
 The evenings, pure, and calm, and bright,
 Sink in the damp and dewy night—
 The damp of death!

O might I but my Patrick Love.

IRISH AIR

ARRANGED BY J. C. KIESER.

With simplicity.

O might I but my Pat-rick love! My mother chides so - vere-ly, And tells me I must wretched prove, Be-

cause I love him dear - ly. In vain she rates me o'er and o'er, With les-sons cold and end - less, Which

Sva.

on - ly makes me love him more, To find him poor and friend - less. O Pat - rick,

fly from me, Or we are lost for e - ver! O for - tune, kind - er prove, Nor

thus two lov - ers se - ver!

And then my Patrick says to me,
 In truth he has not riches;
 That true love is but seldom prized
 By those whom gold bewitches.
 He tells me he enough can earn,
 And that I need not fear it,
 That scanty stores should serve his turn,
 If I would only share it.
 O Patrick, fly from me, &c.

He tells me when the bosom's warm,
 We mock the storm that's blowing;
 That honest hearts need fear no harm,
 Though hard the world is going.
 He tells me—but ah, me! I fear
 I will from duty falter;—
 I wish he could as soon persuade
 The mother—as the daughter,
 O Patrick, fly from me, &c.

Wha wadna fecht for Charlie?

ARRANGED BY J. C. KIESER.

With Spirit.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a C major key signature, starting with a quarter rest. The left hand provides a harmonic accompaniment with chords and single notes.

8va. Wha wad-na fecht for Charlie? Wha wad-na draw the sword?

The first vocal line is on a single staff with a soprano clef. The lyrics are written below the staff. The piano accompaniment continues with chords and rhythmic patterns.

Wha wad-na up and ral-ly At the roy-al Prince's word? Think on Sco-tia's an-cient he-roes,

The second vocal line continues the melody. The piano accompaniment features a more active eighth-note pattern in the right hand.

Think on fo-reign foes repell'd, Think on glorious Bruce and Wallace, Who the proud usurpers quell'd.

The final vocal line concludes the piece. The piano accompaniment remains consistent with the previous sections.

Wha wad-na fecht for Charlie? Wha wad-na draw the sword? Wha wad-na up and ral - ly

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

At the roy - al Prince's word.

8va.

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef. The lyrics are written below. The middle and bottom staves are piano accompaniment. The middle staff begins with a trill marked '8va.' in the right hand. The piano accompaniment continues with a similar rhythmic pattern to the first system.

Rouse, rouse, ye kilted warriors!
 Rouse, ye heroes of the north!
 Rouse, and join your chieftains' banners—
 'Tis your Prince that leads you forth!
 Shall we basely crouch to tyrants?
 Shall we own a foreign sway?
 Shall a royal Stuart be banish'd,
 While a stranger rules the day?
 Wha wadna fecht, &c.

See the northern clans advancing!
 See Glengarry and Lochiel!
 See the brandish'd broadswords glancing!—
 Highland hearts are true as steel!
 Now our Prince has raised his banner,
 Now triumphant is our cause,
 Now the Scottish lion rallies—
 Let us strike for Prince and laws.
 Wha wadna fecht, &c.

Home, Sweet Home.

SCOTLIAN AIR.

ARRANGED BY J. C. KIESER.

With expression.

'Mid plea - sures and pa - - la - ces, Though we may

roam, Be it e - ver so hum - - ble, there's no place like

home. A charm from the skies seems to hal - low us there, That seek through the
8va.

world is ne'er met with else - where. Home, home, sweet, sweet
8va.

The first system of the musical score for 'Home, Sweet Home'. It features a vocal line in treble clef with lyrics, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'world is ne'er met with else - where. Home, home, sweet, sweet' with an '8va.' marking below the first line.

home, There's no place like home, There's no place like home.

The second system of the musical score. The vocal line continues with the lyrics: 'home, There's no place like home, There's no place like home.' The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

The third system of the musical score, which is an instrumental piano solo. It consists of two staves (treble and bass clefs) and ends with a double bar line. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes.

An exile from home splendour dazzles in vain,
O give me my lowly built cottage again,
'The birds singing gaily, that came at my call,
But give me the peace of mind dearer than all.
Home, home, sweet, sweet home, &c.

The Bonnets o' Bonnie Dundee.

WRITTEN BY SCOTT.

ARRANGED BY J. C. KIESER.

With Spirit.
8va

To the Lords of Con-ven-tion 'twas Cla-verhouse spoke, Ere the king's crown go down there are

crowns to be broke; Then each ca-va-lier who loves honour and me, Lethim follow the bonnets o'

bonnie Dun-dee. Come fill up my cup, Come fill up my can, Comesad-dle my hor-ses and

call up my men, Un - hook the west port, and let us go free, And it's up wi' the bonnets o'

bonnie Dundee.

Dundee he is mounted, he rides up the street,
 The bells they ring backward, the drums they are beat,
 But the provost (douce man) said, "Just e'en let it be,
 For the town is weel rid o' that deil o' Dundee."
 Come fill up my cup, &c.

There are hills beyond Pentland and lands beyond Forth ;
 If there's lords in the south, there are chiefs in the north ;
 There are brave Duinhwassels three thousand times three,
 Will cry "Hey for the bonnets o' bonnie Dundee."
 Come fill up my cup, &c.

Then awa' to the hills, to the lea, to the rocks,
 Ere I own a usurper I'll crouch with the fox ;
 And tremble, false whigs, in the midst o' your glee,
 Ye ha'e no' seen the last o' my bonnets and me.
 Come fill up my cup, &c.

If the World were Unkind.

WRITTEN BY D. WEIR.
With expression.

ARRANGED BY J. C. KIESSLER.

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics: "If the world were un-kind and its smiles prov'd un-true, Wouldst thou, my dear Ma - ry, re -". The piano accompaniment continues with chords and a steady bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "mem-ber me then? Might this heart that is thine turn in sor - row to you, And". The piano accompaniment maintains its accompaniment.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "breathe from thy kindness a joy out of pain?". The piano accompaniment ends with a final chord.

For the love that can smile when the morning is clear,
Yet will frown when a cloud o'er its brightness may stray
Is as false as the hopes which at noon disappear,
When we look'd for their promise to shine on our way.

But oh! I have known thee, dear maid of my heart,
From the first of our loves till this moment the same;
And found thee unchanged, even now as thou art,
Though the cloud of misfortune o'er shadows my name.

Saw ye Johnnie Comin'?

ARRANGED BY J. C. KIESER.

Saw ye Johnnie comin' ? quo' she, Saw ye Johnnie comin' ? Saw ye Johnnie comin' quo' she, Saw ye Johnnie comin' ? Wi'

his blue bon - net on his head, and his dog - gie rin - nin' ; Wi' his blue bon - net on his head,

And his dog-gie rinnin' ? quo she, And his doggie rin - nin' ?

Fee him, father, fee him, quo' she,
 Fee him, father, fee him ;
 Fee him, father, fee him, quo' she,
 Fee him, father, fee him ;
 For he is a gallant lad,
 And a weel-doin' ;
 And a' the wark about the house,
 Gees wi' me when I see him,
 Wi' me when I see him.

What will I do wi' him, quo' he.
 What will I do wi him ?
 He's ne'er a sark upon his back—
 And I ha'e nae to gi'e him.
 I ha'e twa sarks into my kist,
 And ane o' them I'll gi'e him ;
 And for a merk o' mair fee
 Dinna stand wi' him, quo she,
 Dinna stand wi' him.

For weel do I lo'e him, quo' she,
 Weel do I lo'e him ;
 For weel do I lo'e him, quo' she,
 Weel do I lo'e him.
 O fee him, father, fee him, quo' she,
 Fee him, father, fee him ;
 He'll haud the pleugh, thrash in the barn,
 And crack wi' me at e'en, quo' she.
 And crack wi' me at e'en.

Marion Lee.

H. S. THOMPSON.

ARRANGED BY J. C. KIEBER.

Andante.

Come to me, love, for here I am waiting, Sad - ly and lone by the dark rolling

sea; Cold winds are blowing, and strange voi - ces moaning, And fast flow the tears of thy

Ma - ri - on Lee. Oh why dost thou tarry so long on the o - cean? My poor heart is

breaking in sorrow for thee! Come to me, love, for here I am waiting, And

fast flow the tears of thy Ma - ri-on Lee! Ma - ri-on Lee,

Ma - ri-on Lee, Ne-ver a - gain shall his bark ride the bil - low; Peace-ful he

sleeps where the sea-flow'rs are blooming, And mermaids are watching his bright co - ral pil - low.

CHORUS.

Ma - ri-on Lee, Ma - ri-on Lee, Ne-ver a - gain shall his

Ma - ri-on Lee, Ma - ri-on Lee, Ne-ver a - gain shall his

bark ride the bil-low, Peace-ful he sleeps, where the sea-flow'rs are

bark ride the bil-low, Peace-ful he sleeps, where the sea-flow'rs are

blooming, And mer-maids are watch-ing his bright co-ral pil-low.

blooming, And mer-maids are watch-ing his bright co-ral pil-low.

Long have I watch'd through the night's gloomy shadows,
 Gazing far out o'er the dark rolling sea;
 Striving in vain, through the mists that are hov'ring,
 To catch but one glance of thy proud bark and thee.
 Oh why dost thou tarry so long on the ocean?
 My poor heart is breaking in sorrow for thee!
 Come to me love, for here I am waiting,
 And fast flow the tears of thy Marion Lee.
 Marion Lee, &c.

Smiles and Tears.

COMPOSED BY CHARLES DIBDIN.

Allegretto.

The

This system contains the first three staves of the piece. The top staff is the vocal line, starting with a whole rest followed by a half note G4. The middle and bottom staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8.

weather, the land, and all those that dwell in it, Like our minds, that are chequer'd by

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

hopes and by fears, In ra - pid suc - ces - sion change ev - e - ry mi - nute, - A

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

constant ro - ta - tion of smiles and of tears, - A con - stant ro - ta - tion of

This system contains the final three staves of the piece. The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support.

smiles and of tears. But the smiles and the tears, the same

mo - tive re - veal - ing, Though op - po - site, si - mi - lar pas - sions ex - cite;— The

smiles and the tears, the same mo - tive re - veal - ing, Though op - po - site, si - mi - lar

pas - sions ex - cite; One the off - spring of boun - ty, the o - ther of feel - ing, Take

dif - fer - rent tracks to the road of de - light,— One the off - spring of boun - ty the

o - ther of feel - ing, Take dif - fer - ent tracks to the

road of de - light.

When pants the parch'd earth, as its wounds require healing,
 For the show'r to put forward fresh blossoms and leaves,
 Nature, parent to all, with affectionate feeling,
 Beningly sheds tears as its wants she relieves:
 And when kindly refresh'd, as new beauties are springing,
 And the sun in rich smiles glads the gratified sight,
 Thankful birds on the glistening verdure are singing,
 And the smiles and the tears expand equal delight.

And so, 'twixt friend and friend; when a heart-wounding sorrow
 Resolution o'ercomes, and sinks deep in the mind,
 From the tears of a friend flatt'ring comfort we borrow,
 For the motive's sincere, and the action is kind:
 Nor when friendship's warm efforts o'ercome the vexation,
 Do our smiles, how'er grateful, more pleasure excite;
 For they both have their source in the same sweet sensation,
 And convey to the mind the same gen'rous delight.

The Beam on the Streamlet was Playing.

IRISH AIR.

ARRANGED BY J. C. KRESER.

With expression.

The beam on the streamlet was play-ing, The dew-drop still hung on the thorn, When a

bloom-ing young cou-ple were stray-ing, To taste the mild fra - grance of morn.

He sigh'd as he breath'd forth his ditty, And she felt her breast sweetly glow; Oh,

look on your lov - er with pi-ty, Ma co - leen dhas croo-the na moe.

Whilst green is yon bank's mossy pillow,
 Or ev'ning shall weep the soft tear;
 Or the streamlet shall steal 'neath the willow,
 So long shall thy image be dear.
 O fly to these arms for protection,
 If pierc'd by the arrows of woe;
 Then smile on my tender affection,
 Ma coleen dhas croothe na moe.

He sigh'd as his ditty was ended,
 Her heart was too full to reply;
 Oh! joy and compassion were blended,
 To light the mild beam of her eye.
 He kiss'd her soft hand, "What above thee
 Could Heav'n in its kindness bestow?"
 He kiss'd her sweet cheek, O I love thee,
 Ma coleen dhas croothe na moe.

Jessie, the Flower o' Dunblane.

WRITTEN BY TANA HILL.

COMPOSED BY R. A. SMITH.

The

sun has gane down o'er the lof - ty Ben - lo - mond, And left the red clouds to pre - side o'er the scene, While

lone - ly I stray in the calm simmer gloamin', To muse on sweet Jessie, the flower o' Dunblane. How

sweet is the brier wi' its saft fauldin' blossom! And sweet is the birk wi' its mantle o' green; Yet

sweet - er and fair - er, and dear to this bo - som, Is love - ly young Jes - sie, the

flower o' Dun-blane. Is love - ly young Jes - sie, Is love - ly young Jes - sie, Is

lovely young Jessie, the flower o' Dunblane.

She's modest as onie, and blythe as she's bonnie;
 For guileless simplicity marks her its ain:
 And far be the villain, divested o' feeling,
 Wha'd blight in its bloom the sweet flower o' Dunblane.
 Sing on, thou sweet mavis, thy hymn to the ev'ning,
 Thou'rt dear to the echoes of Calderwood glen;
 Sae dear to this bosom, sae artless and winning,
 Is charming young Jessie, the flower o' Dunblane.

How lost were my days till I met wi' my Jessie!
 The sports o' the city seem'd foolish and vain;
 I ne'er saw a nymph I could ca' my dear Lassie,
 Till charm'd wi' sweet Jessie, the flower o' Dunblane.
 Though mine were the station o' loftiest grandeur,
 Amidst its profusion I'd languish in pain,
 And reckon as naething the height o' its splendour,
 If wanting sweet Jessie, the flower o' Dunblane.

Lu-lu is our Darling Bride.

C. JARVIS.

ARRANGED BY J. C. KIESER.

*Allegretto Moderato.**p Staccato.*

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with chords and single notes. The music is marked *p Staccato*.

Lu - lu is our dar-ling pride, Lu - lu bright, Lu - lu gay, Danc-ing light-ly at our side,

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

All the livelong day. Not a bird that wings the air, Soar-ing to the sun, . .

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

Fre-er is from ev'-ry care, Than our dar-ling one. Oh! Lu-lu is our darling pride,

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

Lu - lu bright, Lu - lu gay— Danc-ing light-ly, at our side, All the live-long day.

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal staff.

CHORUS.

Oh! Lu - lu is our dar - ling pride, Lu - lu bright, Lu - lu gay—

Oh! Lu - lu is our dar - ling pride, Lu - lu bright, Lu - lu gay—

Danc - ing light - ly at our side, All the live - long day.

Danc - ing light - ly at our side, All the live - long day.

As the flow'rs of early spring,
 Seem more gay, seem more bright,
 As their perfume first they fling
 Fragrant at our feet:
 So tho' others lov'd there be,
 Blooming in our bow'r,
 Lulu wins our hearts, for she
 Is our loveliest flower.
 Oh! Lulu, &c.

When the clouds of trouble come,
 Lulu soothes all our care;
 Ah! how dark would be our home,
 Were not Lulu there!
 Lulu, with her sunny smiles,
 Cheering ev'ry heart,
 Till each trouble she beguiles,
 And the clouds depart.
 Oh! Lulu, &c.

'U are Remember Thee.

WORDS AND MELODY BY W. MILLAR.

ARRANGED BY JAMES MAY.

Andante con espress.

p dolce.

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melodic line starting on a quarter rest, followed by a series of eighth and quarter notes. The left staff begins with a bass clef and contains a steady eighth-note accompaniment.

cres. f p ritard

The second system of the piano introduction continues the two-staff format. The right staff features a melodic line with a crescendo leading to a forte (f) dynamic, followed by a decrescendo and a ritardando (ritard) marking. The left staff continues with the eighth-note accompaniment.

Thou'rt far a - way, far from me gone, To me all's dark and

The first system of the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "Thou'rt far a - way, far from me gone, To me all's dark and". The piano accompaniment (bass clef) provides a steady eighth-note accompaniment.

drear, No spark - ling eye to cheer my soul, Thy voice no more I hear.

The second system of the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "drear, No spark - ling eye to cheer my soul, Thy voice no more I hear.". The piano accompaniment (bass clef) continues with the eighth-note accompaniment.

Yet still I see thee in my dreams, Al - though thou'rt far from

The third system of the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "Yet still I see thee in my dreams, Al - though thou'rt far from". The piano accompaniment (bass clef) continues with the eighth-note accompaniment.

me, Thy form re-mains with - in my breast, I'll aye re - mem - ber

thee, I'll aye re - mem - ber thee, love, I'll aye re - mem - ber thee.

f *cres* *p* *rit*

How happy was I when I stray'd,
 When thou wert by my side;
 I lov'd to list the gentle tones,
 That from sweet lips did glide.
 Perhaps no more I'll hear thy voice,
 Thy form no more may see;
 Yet, in my breast, my only love,
 I'll aye remember thee,
 I'll aye remember thee.

Ah! Sheelah thou'rt my Darling.

WRITTEN BY TANNAHILL.

IRISH AIR.

Moderato.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note 'Ah!' on the fifth measure. The piano accompaniment is in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5, and a quarter rest, then a quarter note G4, followed by eighth notes F4-E4, D4, and a quarter rest.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'Shee - lah, thou'rt my dar - ling, The gol - den im - age of my heart, How'. The piano accompaniment continues with similar rhythmic patterns.

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'cheer - less seems this morn - - ing, It brings the hour when we must part.'. The piano accompaniment continues with similar rhythmic patterns.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'Though doom'd to cross the o - cean, And face the proud in - sult - ing foe, Thou'. The piano accompaniment continues with similar rhythmic patterns.

hast my soul's de - vo - tion My heart is thine wher - e'er I go; Ah! Shee - lah, thou'rt my

dar - ling, My heart is thine wher - e'er I go.

When toss'd upon the billow,
 And angry tempests round me blow,
 Let not the gloomy willow
 O'ershade thy lovely lily brow;
 But mind the seaman's story,
 Sweet William and his charming Sue;
 I'll soon return with glory,
 And, like Sweet William, wed thee too.
 Ah! Sheelah, thou'rt my darling,
 My heart is thine where'er I go.

Think on our days of pleasure,
 While wand'ring by the Shannon side,
 When summer days gave leisure
 To stray amidst their flow'ry pride;
 And while thy faithful lover
 Is far upon the stormy main,
 Think, when the wars are over,
 These golden days shall come again;
 Ah! Sheelah, thou'rt my darling,
 These golden days shall come again.

Farewell, ye lofty mountains,
 Your flow'ry wilds we wout to rove;
 Ye woody glens and fountains,
 The dear retreats of mutual love.
 Alas! we now must sever—
 O! Sheelah, to thy vows be true!
 My heart is thine for ever—
 One fond embrace, and then adieu;
 Ah! Sheelah, thou'rt my darling,
 One fond embrace, and then adieu!

Logie o' Buchan.

Slow with expression.

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various chords and rests. The bass staff provides a harmonic accompaniment with simple chords and a steady rhythm.

O Lo - gie o' Buchan, O Lo - gie the laird, They ha'e ta'en a - wa'

The second system continues the musical piece. The treble staff has a whole rest at the beginning, followed by the vocal melody. The bass staff continues with the accompaniment. The lyrics are written below the treble staff.

Ja - mie that delv'd in the yard, Wha' play'd on the pipe, and the vi - ol sae

The third system continues the musical piece. The treble staff has a whole rest at the beginning, followed by the vocal melody. The bass staff continues with the accompaniment. The lyrics are written below the treble staff.

sma'; They hae ta'en a - wa' Ja - mie, the flow'r o' them a', He said, Think na lang

The fourth system concludes the musical piece. The treble staff has a whole rest at the beginning, followed by the vocal melody. The bass staff continues with the accompaniment. The lyrics are written below the treble staff.

las-sie, though I gang a-wa'; For I'll come and see thee in

spite o' them a'.

Though Sandie has owsen, has gear, and has kye,
 A house, an' a hadden, an' siller forbye,
 Yet I'd tak' my ain lad, wi' his staff in his hand,
 Before I'd ha'e him, wi' his houses an' land.
 But simmer is comin', cauld winter's awa',
 An' he'll come an' see me in spite o' them a'.

My daddie looks sulky, my minnie looks sour,
 They gloom upon Jamie because he is puir;
 Though I lo'e them as weel as a daughter should do,
 They are no half so dear to me, Jamie, as you.
 He said, Think na lang, lassie, though I gang awa',
 For I'll come an' see thee in spite o' them a'.

I sit on my creepie, an' spin at my wheel,
 An' think on the laddie that lo'es me sae weel;
 He had but ae saxpence, he brak it in twa,
 An' he ga'e me the half o't when he gaed awa',
 But the simmer is comin', cauld winter's awa',
 Then haste ye back, Jamie, an' bide na awa'.

Dear Mother, I'll come Home Again.

F. WILSON.

ARRANGED BY J. C. RAFF.

Moderato.

p legato.

The piano introduction is in 3/4 time, marked *Moderato* and *p legato*. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

Oh! mother dear, I sigh in vain, To live my child-hood o'er a - gain, And see thy clear love-beaming

The first system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

eye Outshine the stars up in the sky; Oh! mother dear, each sunny ray, That gives such

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

joy and heav'nly bliss, As by thy knee I used to pray, Or clim'd to steal affection's kiss.

The third system of the vocal and piano accompaniment, concluding the piece. The vocal line ends with a final cadence. The piano accompaniment also concludes with a final cadence.

CHORUS.

Oh! mo-ther dear. I sigh in vain, To live my child - hood o'er a -

Oh! mo-ther dear, I sigh in vain, To live my child - hood o'er a -

gain, And see thy clear love-beaming eye. Outshine the stars up in the sky.

gain, And see thy clear love-beaming eye Outshine the stars up in the sky.

Oh! mother dear, each early scene,
 The flow'ry field, and meadow green,
 As thoughts come back I heave a sigh,
 And wish for happy days gone by;
 Long since I left my native shore,
 But now my heart beats just as then,
 Though miles of sea between us roar,
 Dear mother, I'll come home again.

The Jolly Young Waterman.

COMPOSED BY CHARLES DIBDIN.

Allegretto.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a series of chords in the bass and a melodic line in the treble.

And did you not hear of a jol-ly young waterman, Who at Blackfriar's Bridge used for to ply, And who

The second system continues the piece with two staves. The lyrics are written below the treble staff. The music continues with a similar pattern of chords and melody.

feather'd his oars with such skill and dexterity, Winning each heart and delighting each eye. He look'd so neat, and

The third system continues the piece with two staves. The lyrics are written below the treble staff. The music continues with a similar pattern of chords and melody.

row'd so stea-di-ly. The maidens all flock'd in his boat so read-i-ly, And he

The fourth system concludes the piece with two staves. The lyrics are written below the treble staff. The music ends with a final chord in the bass and a melodic flourish in the treble.

ey'd the young rogues with so charming an air, He ey'd the young rogues with so charming an air, That this

water-man ne'er was in want of a fare.

f colla voce.

What sights of fine folks he oft row'd in his wherry,
 'Twas clean'd out so nice, and so painted withal;
 He was always first cars when the fine city ladies
 In a party to Ranelagh went, or Vauxhall.
 And oftentimes would they be giggling and leering,
 But 'twas all one to Tom, their jibing and jeering,
 For loving or liking he little did care,
 For this waterman ne'er was in want of a fare.

And yet but to see now how strangely things happen,
 As he row'd along, thinking of nothing at all,
 He was ply'd by a damsel so lovely and charming,
 That she smil'd, and so straightway in love he did fall.
 And would this young damsel but banish his sorrow
 He'd wed her to-night, before to-morrow;
 And how should this waterman ever know care,
 When he's married and never in want of a fare?

Within a Mile o' Edinburgh Town.

Moderato.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

"Twas with-

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "in a mile of E-din-burgh town, In the ro - sy time of the year; Sweet". The piano accompaniment continues with the same rhythmic pattern.

in a mile of E-din-burgh town, In the ro - sy time of the year; Sweet

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "flow - ers bloom'd, and the grass was down, And each shepherd wo'd his". The piano accompaniment continues with the same rhythmic pattern.

flow - ers bloom'd, and the grass was down, And each shepherd wo'd his

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "dear. Bonnie Jockie, blythe and gay, Kiss'd young Jenny making hay; The". The piano accompaniment continues with the same rhythmic pattern.

dear.

Bonnie Jockie, blythe and gay, Kiss'd young Jenny making hay; The

lss - sie blush'd, and frowning cried, "Na, na, it winna do; I canna, canna, winna, winna,

maunna buckle to."

Young Jockie was a wag that never wad wed,
 Though lang he had followed the lass;
 Content'd she earn'd and eat her brown bread,
 And merrily turn'd up the grass.
 Bonnie Jockie, blythe and free,
 Won her heart right merrily:
 Yet still she blush'd, and frowning cried, "Na, na, it winna do:
 I canna, canna, winna, winna, maunna buckle to,"

But when he vow'd he wad make her his bride,
 Though his rocks and herds were not few,
 She giv'd him her hand and a kiss beside,
 And vow'd she'd for ever be true.
 Bonnie Jockie, blythe and free,
 Won her heart right merrily:
 At kirk she no more frowning cried, "Na, na, it winna do;
 I canna, canna, winna, winna, maunna buckle to."

Go where Glory waits Thee.

FROM "MOORE'S IRISH MELODIES."

Tenderly.

First system of the piano introduction. The right hand features a melodic line with dynamics *f*, *p*, *f*, *p*, and *pp*. The left hand provides a steady accompaniment.

Second system of the piano introduction. The right hand continues the melodic line with a *cres.* (crescendo) marking. The left hand accompaniment remains consistent.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Go where glo - ry waits thee; But, while fame e - lates thee, Oh! still re - member me." The piano accompaniment consists of chords and a simple bass line.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "When the praise thou meetest, To thine ear is sweetest, Oh! then re - mem - ber". The piano accompaniment continues with chords and a bass line.

Third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "me. O - ther arms may press thee, Dear - er friends ca - ress thee,". The piano accompaniment continues with chords and a bass line.

All the joys that bless thee Sweet - er far may be; But when friends are near-est,

And when joys are dear-est, Oh! then re - member me.

When, at eve, thou rovest,
 By the star thou lovest,
 Oh, then remember me.
 Think, when home returning,
 Bright we've seen it burning,
 Oh, thus remember me.
 Oft, as summer closes,
 When thine eye reposes
 On its ling'ring roses,
 Once so lov'd by thee,
 Think of her who wove them,
 Her who made thee love them;
 Oh, then remember me.

When around thee, dying,
 Autumn leaves are lying,
 Oh, then remember me:
 And, at night, when gazing
 On the gay hearth blazing,
 Oh, still remember me.
 Then should Music, stealing
 All the soul of Feeling,
 To thy heart appealing,
 Draw one tear from thee;
 Then let Mem'ry bring thee
 Strains I used to sing thee;
 Oh, then remember me.

There grows a Bonnie Brier Bush.

Cheerfully.

The first system of music consists of a treble and bass staff. The treble staff begins with a C4 quarter note, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of music includes the first line of lyrics: "There grows a bonnie brier bush in our kail-yard, And white are the blossoms on't in". The melody continues in the treble staff, and the accompaniment remains in the bass staff.

The third system of music includes the second line of lyrics: "our kail-yard; Like wee bit white cockades, to deck our Highland lads; The". The melody continues in the treble staff, and the accompaniment remains in the bass staff.

The fourth system of music includes the third line of lyrics: "las-ses lo'e the bonnie bush in our kail-yard." The melody continues in the treble staff, and the accompaniment remains in the bass staff.

But wae they a' true that wae far awa'?
Oh, wae they a' true that wae far awa'?
They drew up wi' glaiket Englishers at Carlisle ha',
And forgot auld friends when far awa'.

Ye'll come nae mair, Jamie, where aft ye has been,
Ye'll come nae mair, Jamie, to Athol Green,
Ye lo'ed our weel the dancing at Carlisle ha',
And forgot the Hieland hills that wae far awa'.

He's comin' frae the north that's to fancy me;
He's comin' frae the north that's to fancy me;
A feather in his bonnet, and a ribbon at his knee:
He's a bonnie Hieland laddie, and you be he.

The Neigh'ring Convent's Bell.

DUET FOR TREBLE AND TENOR.

FROM THE "PADLOCK," COMPOSED BY DIEBEN.

Andante con moto.

Hark! hark! hark! the neigh'ring convent's bell Tolls

Hark! hark! hark! the neigh'ring convent's bell Tolls

ped *p ped * ped

8va.

the ves-per hour to tell, Tolls the ves-per hour to tell.

the ves-per hour to tell, Tolls the ves-per hour to tell.

* ped f *p ped p

8va. 8va. 8va. 8va. 8va. 8va. 8va. 8va.

The clock now chimes, the clock now

The clock now

*p

8va. 8va. 8va. 8va. 8va. 8va.

chimes, A thou - sand, thou - sand, thousand times farewell! A thou - sand
 chimes, A thou - sand, thou - sand, thousand times farewell! A thou - sand

ped *

8va. 8va. 8va. 8va. 8va. 8va. 8va.

thou - sand, thousand times farewell!
 thou - sand, thousand times farewell!

*

ped

8va. 8va. 8va. 8va. 8va. 8va.

Hark! the neigh'ring convent's bell, Tolls the ves-per hour to tell.
 Hark! the neigh'ring convent's bell, Tolls the ves-per hour to tell.

*

ped

8va. 8va.

The clock now chimes, the clock now chimes, A thou - sand
 The clock now chimes, A thou - sand

*

thou-sand, thousand times farewell! The clock now chimes, the clock now chimes, A thou-sand,
thou-sand, thousand times farewell! The clock now chimes, A thou-sand,

thou-sand, thousand times farewell! A thou-sand, thou-sand, thou-sand times farewell -
thou-sand, thousand times farewell! A thou-sand, thou-sand, thou-sand times farewell -

ped *

well! A thou-sand, thou-sand, thousand times farewell!
well! A thou-sand, thou-sand, thousand times farewell!

ped * *ped*

* *ped*

O mine be a Cottage.

Moderato.

IRISH AIR.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

The second system continues the melody. The vocal line has the lyrics: "mine be a cot-tage with - in the vale, Where a clear streamlet is flow - ing,". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the melody. The vocal line has the lyrics: "Whilst a - round the frag - rant gale, Sweet health from its wing is be - stow - ing." The piano accompaniment continues with the same rhythmic pattern.

The fourth system concludes the melody. The vocal line has the lyrics: "When mild - ly the hea - vens are beam - ing, And eve's pur - ple tin - ges are". The piano accompaniment continues with the same rhythmic pattern.

gleam - ing, Oft I'll list the pil - grim's tale, And

The first system of the musical score for 'O Mine Be A Cottage'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics 'gleam - ing, Oft I'll list the pil - grim's tale, And' are written below the vocal line.

strew him a couch for his dream - ing.

The second system of the musical score. It continues with three staves: vocal line and piano accompaniment. The lyrics 'strew him a couch for his dream - ing.' are written below the vocal line. The system concludes with a double bar line.

Oh ! sweetly the woodbine shall wind along,
Blossoms each lattice adorning,
Whilst the lark's melodious song
Salutes the bright beam of the morning
Now, tell me, ye minions of pleasure,
As night's lagging moments you measure,
Can ye, 'midst the city throng,
Bestow on your hearts such a treasure ?

Up in the Morning Early.

Moderato.

Cauld

blows the wind frae north to south, The drift is drift-ing sair-ly; The

sheep are cow'r-ing in the heugh, O, sirs! its win-ter fair-ly.

Now up in the morn-ing's no for me, Up in the morn-ing

ear - - ly, I'd ra - ther gae sup - per - less to my bed, Than

rise in the morn-ing ear - - ly.

Loud roars the blast among the woods,
 And tirls the branches barely;
 On hill and house hear how it thuds!
 The frost is nipping sairly.
 Now up in the morning's no for me,
 Up in the morning early;
 To sit a' nicht wad better agree
 Than rise in the morning early.

The sun peeps owre yon southland hills,
 Like ony timorous carlie,
 Just blinks a wee, then sinks again;
 And that we find severely.
 Now up in the morning's no for me,
 Up in the morning early;
 When snaw blaws in at the chimley choek,
 Wha'd rise in the morning early?

Nae linties lilt on hedge or bush;
 Puir things, they suffer sairly;
 In cauld-rite quarters a' the nicht;
 A' day they feed but sparely.
 Now up in the morning's no for me,
 Up in the morning early;
 A pennylesse purse I wad rather dree,
 Than rise in the morning early.

A cosie house and cantie wife,
 Aye keep a body cheerly;
 And pantries stow'd wi' meat and drink,
 They answer unco rarely,
 But up in the morning—na, na, na!
 Up in the morning early!
 The gowans maun glent on bank and brae,
 When I rise in the morning early.

Down by the River.

STORACE.

Larghetto.

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamics include piano (*p*) and a crescendo (*cres.*) leading to a first ending bracket.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics "Down by the ri - ver there". The piano accompaniment features a steady bass line with some melodic movement in the right hand. Dynamics include forte (*f*), piano (*p*), and crescendo (*cres.*).

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "grows a green willow; Sing O! for my true love, my true love O! I'll weep out the night there, the". The piano accompaniment maintains the same accompaniment pattern.

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics "bank for my pillow, And all for my true love, my true love, O! When". The piano accompaniment includes a mezzo-forte (*mez.*) dynamic.

chill blows the wind, and tempests are beat-ing, I'll count all the clouds as I mark them retreat-ing; For

true lovers' joys, well-a - day! are as fleeting. Sing all for my true love, my true love, O! For

true lov - ers' joys, well - a - day! are as fleeting. Sing O! for my love, Sing O! for my true love, my

true love, O!

Maids come in pity, when I am departed;
 Sing O! for my true love, my true love, O!
 When dead on the bank I am found, broken-hearted,
 And all for my true love, my true love, O!
 Make, make me a grave, all while the winds howling,
 Close to the stream, where my tears once were flowing,
 And over my corse keep the green willow growing; .
 'Tis all for my love, my true love, O!
 And over my corse keep the green willow growing;
 'Tis all for my love,
 'Tis all for my love, my true love, O!

Serenade: Good-Morrow.

DUET.

MOZART.

1ST VOICE.

2D VOICE.

1ST VERSE. Pack

2D VERSE. Wake

clouds a - way, and wel - come day, With night we ban - ish sor - row; Sweet
 from thy nest, ro - bin - red - breast, Sing, birds, in ev' - ry fur - row; And

air, blow soft; mount, larks, a - loft, To give my love good - mor - row! Wings
 from each hill let mu - sic shrill Give my fair love good - mor - row! Black-

from the wind to please her mind, Notes from the lark I'll bor - row; Bird,
bird and thrush, in ev - ry bush, Stare, lin - net, and blythe spar - row, Ye

prune thy wing, gay warb - lers sing, To give my love good - mor - row! To
pret - ty elves, a - mong your - selves, Sing my sweet love good - mor - row! Sing

give my love good-morrow!
my sweet love good-morrow!

ff *f* *p*

The Standing Toast.

COMPOSED BY CHARLES DIBDIN.

mf *cres.*

The moon on the o - cean was dimm'd by a ripple, Af - ford - ing a chequer'd de-

light; The gay jol - ly tars pass'd the word for the tip - ple, And the

toast - for 'twas Sa - tur - day night; Some sweet - heart or wife that he lov'd as his life Each

drank, while he wish'd he could hail her; But the stand - ing toast that

The first system of the musical score for 'The Standing Toast'. It consists of a vocal line in G major (one flat) and a piano accompaniment in G major. The vocal line begins with the lyrics 'drank, while he wish'd he could hail her; But the stand - ing toast that'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

pleas'd the most Was—The wind that blows, The ship that goes, And the

The second system of the musical score. The vocal line continues with 'pleas'd the most Was—The wind that blows, The ship that goes, And the'. The piano accompaniment continues with similar rhythmic patterns.

lass that loves a sai - lor.

The third system of the musical score. The vocal line concludes with 'lass that loves a sai - lor.'. The piano accompaniment ends with a final cadence.

Some drank the king and his brave ships,
 And some the constitution;
 Some, May our foes and all such rips
 Own English resolution!
 That fate might bless some Pell or Bess,
 And that they soon might hail her;
 But the standing toast, &c.

Some drank our queen, and some our land,
 Our glorious land of freedom!
 Some that our tars might never stand
 For heroes brave to lead 'em!
 That beauty in distress might find
 Such friends as ne'er would fail her;
 But the standing toast, &c.

Thou Bonnie Wood o' Craigie-Lea.

WRITTEN BY TANNAHILL.

COMPOSED BY JAMES BARR.

Thou

The first system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter rest. The piano accompaniment starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The key signature is one flat (Bb) and the time signature is common time (C).

bon - nie wood o' Craig - ie - lea, Thou bon - nie wood o' Craig - ie - lea, Near

The second system of the musical score. The vocal line continues with the lyrics "bon - nie wood o' Craig - ie - lea, Thou bon - nie wood o' Craig - ie - lea, Near". The piano accompaniment provides harmonic support with chords and moving lines.

thee I pass'd life's ear - ly day, And won my Ma - ry's heart in thee. The

The third system of the musical score. The vocal line continues with the lyrics "thee I pass'd life's ear - ly day, And won my Ma - ry's heart in thee. The". The piano accompaniment continues with harmonic support.

broom, the brier, the birk - en bush, Bloom bon - nie o'er the flow - ry lea; And

The fourth system of the musical score. The vocal line continues with the lyrics "broom, the brier, the birk - en bush, Bloom bon - nie o'er the flow - ry lea; And". The piano accompaniment concludes the piece.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

a' the sweets that ane can wish Frae na-ture's hand are strew'd on thee.

The following stanzas begin at the mark ♪:

Far ben thy dark green plantings' shade,
 The cushat croodles am'rously;
 The mavis, down thy bughted glade,
 Gars echo ring frae ev'ry tree.
 Thou bonnie wood, &c.

Awa', ye thoughtless, murd'ring gang,
 Wha tear the nestlings ere they flee!
 They'll sing you yet a canty sang,
 Then, O in pity let them be!
 Thou bonnie wood, &c.

When winter blaws in sleety show'rs,
 Frae aff the Norlan hills sae hie,
 He lightly skiffs thy bonnie bow'rs,
 As laith to harm a flow'r in thee.
 Thou bonnie wood, &c.

Though fate should drag me south the line,
 Or o'er the wide Atlantic sea,
 The happy hours I'll ever mind,
 That I in youth ha'e spent in thee.
 Thou bonnie wood, &c.

○ Nanny, wilt thou gang wi' Me?

WRITTEN BY THOMAS PERCY.

COMPOSED BY THOMAS CARTER.

Andante.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system continues the musical piece. The vocal line has the lyrics: "Nan - ny, wilt thou gang wi' me, Nor sigh to leave the flaunting town? Can si - lent glens have". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the musical piece. The vocal line has the lyrics: "charms for thee, The low-ly cot, and rus - set gown? No long - er drest in silk - en sheen, No". The piano accompaniment continues with the same rhythmic pattern.

The fourth system concludes the musical piece. The vocal line has the lyrics: "long - er deck'd with jew - els rare, Say, can'st thou quit each court - ly scene, Where". The piano accompaniment continues with the same rhythmic pattern.

thou wert fair - est of the fair? Say, canst thou quit, the court - ly scene, Where

thou wert fair - est of the fair? Where thou wert fairest, Where thou wert fairest, Where

thou wert fair - est of the fair.

O, Nanny, when thou'rt far away,
 Wilt thou not cast a look behind?
 Say, canst thou face the parching ray,
 Nor shrink before the wintry wind?
 O, can that soft and gentle mein
 Severest hardships learn to bear,
 Nor sad regret each courtly scene,
 Where thou wert fairest of the fair?

O, Nanny, canst thou love so true,
 Through perils keen wi' me to go?
 Or when thy swain mishap shall rue,
 To share with him the pang of woe?
 And when invading pains befall,
 Wilt thou assume the nurse's care,
 Nor wistful those gay scenes recall,
 Where thou wert fairest of the fair?

And when at last thy love shall die,
 Wilt thou receive his parting breath?
 Wilt thou repress each struggling sigh,
 And cheer with smiles the bed of death?
 And wilt thou o'er his much-lov'd clay
 Strew dowers, and drop the tender tear;
 Nor then regret those scenes so gay,
 Where thou wert fairest of the fair?

The Birks of Invermay.

Andante.

The first system of musical notation for 'The Birks of Invermay'. It consists of a treble clef staff and a bass clef staff. The treble staff contains the melody, and the bass staff contains the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of musical notation, including the first line of lyrics. The treble staff contains the melody with the lyrics: "The e'e - nin' sun was glint - in' bricht, On". The bass staff contains the piano accompaniment.

The third system of musical notation, including the second line of lyrics. The treble staff contains the melody with the lyrics: "In - ver - may's sweet glen and stream, The rocks and woods, in". The bass staff contains the piano accompaniment.

The fourth system of musical notation, including the third line of lyrics. The treble staff contains the melody with the lyrics: "rud - dy licht, Were kyth - in like a fai - ry dream. In". The bass staff contains the piano accompaniment.

lov - - in' fear I took my gate, To seek the tryst that

hap - py day, Wi' bon - nie Ma - ry., young and blate, A -

mang the birks o' In - ver - may.

It wasna till the sklent-moon's shine
 Was glancin' deep in Mary's e'e.
 That, a' in tears, she said, "I'm thine,
 And ever will be true to thee!"
 Ae kiss, the lover's pledge, and then
 We spak o' a' that lovers say,
 Syne linger'd hameward through the glen,
 Among the birks o' Invermay.

mother dear is e- ver near, To greet me with a smile, To greet me with a

smile.

At noon on high the rolling sun,
 (Whose power doth all pervade),
 Throws kindly o'er our chilly earth,
 His glory, light, and shade,
 Oh then we seek the cool retreat,
 We play and sing awhile ;
 And mother dear, &c.

At close of day the setting sun
 With twilight fills the sky ;
 And flowerets yield their sweet perfume,
 Tho' shaded from the eye.
 Oh then we feel the power divine,
 We pause and muse awhile ;
 And mother dear, &c.

Auld Lang Syne.

Moderato.

Piano introduction in 2/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics: "Should auld acquaintance be for-got, And".

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "nev-er brought to mind? Should auld acquaintance be for-got, And days o' lang syne."

SOPRANO.

Soprano vocal line with lyrics: "For auld lang syne, my dear, For auld lang syne; We'll

ALTO.

Alto vocal line with lyrics: "For auld lang syne, my dear, For auld lang syne; We'll

TENOR.

Tenor vocal line with lyrics: "For auld lang syne, my dear, For auld lang syne; We'll

BASS.

Bass vocal line with lyrics: "For auld lang syne, my dear, For auld lang syne; We'll

Piano accompaniment for the vocal parts, continuing the melody and accompaniment from the previous systems.

The image shows a musical score for the song 'Auld Lang Syne'. It consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four lines, each with the lyrics 'tak' a cup o' kind - ness yet, For auld lang syne.' The piano accompaniment is shown in two systems, each with a treble and bass clef. The music is in a simple, folk-like style with a clear melody and harmonic support.

We twa ha'e run about the braes,
 And pu'd the gowans fine,
 But we've wander'd mony a weary foot,
 Sin' auld lang syne.
 For auld lang syne, &c.

We twa ha'e paidelt in the burn,
 Frae morning sun till dine;
 But seas between us bruid ha'e roar'd,
 Sin' auld lang syne.
 For auld lang syne, &c.

And here's a hand my trusty friend,
 And gi'es a hand o' thine;
 And we'll take a richt-gude-willie waught,
 For auld lang syne.
 For auld lang syne, &c.

And surely ye'll be your pint-stoup,
 And surely I'll be mine;
 And we'll tak' a cup o' kindness yet,
 For auld lang syne.
 For auld lang syne, &c.

The Evening Star.

NEUKOMM.

Andantino.

How sweet thy mo - dest light to view, Fair star, to love and lov - ers dear! While

trembling on the fal - ling dew, Like beau - ty shin - ing through a tear, Like

beau - ty shin - ing through a tear.

Or, hanging o'er that mirror-stream,
To mark that image trembling there,
Thou seem'st to smile with softer gleam,
To see thy lovely face so fair.

Though, blazing o'er the arch of night,
The moon thy timid beams outshine,
As far as thine each starry light;—
Her rays can never vie with thine.

Thine are the soft enchanting hours,
When twilight lingers on the plain,
And whispers to the closing flowers
That soon the sun will rise again.

Thine is the breeze that, murmuring bland
As music, wafts the lover's sigh,
And bids the yielding heart expand
In love's delicious ecstasy.

Fair star! though I be doom'd to prove
That rapture's tears are mix'd with pain,
Ah, still I feel 'tis sweet to love!
But sweeter to be lov'd again.