

Under the greenwood tree.*

Words from Shakespeare's *As you like it*.

Air by Dr. ARNE (1710-1778).

Gracefully.

PIANO.

First system of the piano introduction. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*. Pedal markings are present at the end of the system.

Second system of the piano introduction. The melody continues with increasing complexity. Dynamics include *cresc.* and *p*. Pedal markings are present.

Third system of the piano introduction. The right hand has a more active role with sixteenth-note passages. Dynamics include *f*, *mp*, and *p*. Pedal markings are present.

First system of the vocal entry. The melody begins with the lyrics "Un - der the green-wood tree Who". The piano accompaniment continues. Dynamics include *f*, *mp*, and *p*. Pedal markings are present.

Second system of the vocal entry. The melody continues with the lyrics "loves to lie with me, And tune . . his mer - ry note, his mer - ry, mer - ry note Un - to . . the sweet bird's throat— And". The piano accompaniment continues. Pedal markings are present.

* Written in 1738.

tune his mer-ry note Un-to the sweet bird's throat— Come hi-ther,

mp

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

hi-ther, Come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther, come hi-ther!

mf

Ped. *

Here shall he see no

dim. *p*

Ped. * Ped. *

en - e-my, But win-ter and rough wea-ther, Here shall he see no en - e-my, But

win-ter and rough wea-ther, Here shall he see no en - e-my, But win-ter, but

Ped. *

win-ter and rough wea-ther.

Un-der the green-wood tree, Who

Ped. *

dim. p

loves to lie with me,

And tune his mer-ry note Un-to the sweet bird's

throat,

And tune his mer-ry note Un-to the sweet bird's throat— Come hi-ther,

Ped. *

Ped. *

Ped. *

hi-ther,

hi-ther,

hi-ther,

come hi-ther, come hi-ther, come hi-ther, come

mf

Ped. *

* Ped. *

* Ped. *

*

hi-ther, come hi-ther, come hi-ther.

f

Every bullet has its billet.*

Words by JOHN THOMAS DIBDIN (1771-1841).

Music by Sir HENRY BISHOP (1786-1855).

Con spirito.

PIANO.

f

S.

1. I'm a tough, true heart-ed . . Sai - lor, Care - less, and all . .
2. We who brave the bri - ny . . o - cean Ne - ver . flinch 'cause

S. p

1. that, d'ye see; Ne - ver at the times a . . rail - er,
2. dan - ger's nigh, Griev - ing, boys, is all . . a . . no - tion,

1. What is . . time or . . tide to me? All must die when
2. We . . bid . . fear and . . dan - ger fly; Send the grog round,

f

p

* Written in 1815.

1. fate shall will it, Pro - vi - - dence or - - dains it so;
2. mind don't spill it, Drink! nor heed the com - ing foe;

f *p Largo.* *f cheerfully.*
1. Ev' - ry bul - let has its bil - let, Man the boat, boys,
2. Ev' - ry bul - let has its bil - let, Man the boat, boys,

p
1. Yo, heave ho! Yo, heave ho! Yo, heave ho!
2. Yo, heave ho! Yo, heave ho! Yo, heave ho!

f *Dal 'S.*
1. Man the boat, boys, Yo, heave ho!
2. Man the boat, boys, Yo, heave ho!

f *sf sf Dal 'S.*

Scenes that are brightest.

(MARITANA).

Words by ALFRED BUNN (1798-1860).

Music by VINCENT WALLACE (1814-1865).

Cantabile, e con molto semplicità.

VOICE.

PIANO.

Scenes that are

pp *8va.....* *10* *p* *3* *3*

Ped. *

bright - - est May charm . . . a - - while . . .

Hearts which are light - - - est, And eyes . . . that

smile; Yet o'er them, a - - bove us,

cresc.

dim.

Though . . . na - - ture beam, . . . With none to

dolento.

love us, How . . . sad they . . . seem, With

none to love us, How . . . sad they

ritard.

seem!

mf

Ped. *

Words can - not

dim. *p*

scat - - - ter the . . . thoughts we . . . fear,

For though they flat - - - ter, They.. mock the . .

ear. Hopes will still de - - fend us

With . . . tear - ful cost, . . . And when . . . they leave us The..

heart . . . is . . lost, . . . And when . . . they leave us The..

heart is . . lost.

The Arrow and the Song.

Words by LONGFELLOW (1807-1882).

Music by M. W. BALFE (1808-1870).

Almost slowly.

PIANO.

mf *p*

I shot an ar-row in - to the air, . . . It fell to earth, I know not where;

cresc.

p *cresc.*

For so swift - ly it flew, The sight could not

fp *pp* *sf*

fol-low it, The sight could not fol-low it in its

cresc. *dim.* *dim.*

flight.

mf *p*

p

I breath'd a song in - to the air, It fell to earth, I know not where;

pp *cresc.* *p*

For who has sight . . . so keen and strong That it can fol - low the flight of a song?

For who has sight so keen and so strong . . . That it can fol - - - low the flight of a

p *fp*

song ?

p

p

Long, long af - ter - wards, . . in an oak, I found the ar - row still un-broke,

pp *cresc.*

Ped. * Ped. * Ped. *

And the song, from be - gin-ning to end, I found a - gain in the heart of a friend,

fp *pp*

And the song, from be - gin-ning to end, I found a - gain in the

dim. *dim.*

heart of a friend, I found a - gain, I found a - gain, I found a - gain in the

accel. cresc. *cresc. riten.* *cresc.* *fp*

heart . . . of a friend!

dim. *tempo.* *f cresc.*

p *accel. cresc.* *pp*

Ped. *

The bloom is on the rye.*

(MY PRETTY JANE).

Words by EDWARD FITZBALL (1793-1873).

Sir HENRY BISHOP (1786-1855).

Andante espressione, non troppo lento.

PIANO. *Dolce sostenuto.*

1. My
2. But

1. pret - ty Jane, my pret-ty Jane, . . . Ah! ne - ver, ne - ver look so shy, But
2. name the day, the wed-ding day, . . . And I will buy . . the ring, The

p

Ped. * Ped. * (*Simile.*)

1. meet me, meet me in the eve - ning, While the bloom is . . on . . the rye. . . The
2. lads and maids in . . fa - vours white, And vil-lage bells, the vil-lage bells shall ring. . . The

* Written in 1882.

1. spring .. is wa - ning fast . . . my love, .. The corn . . is in . . . the ear, The
 2. spring .. is wa - ning fast . . . my love, .. The corn . . is in . . . the ear, The

mf *p*

tr

1. sum-mer nights are com - ing, love! The moon shines bright and clear; Then
 2. sum-mer nights are com - ing, love! The moon shines bright and clear; Then

1. pret-ty Jane, my dear - est Jane, Ah! ne-ver look so shy, . . But
 2. pret-ty Jane, my dear - est Jane, Ah! ne-ver look so shy, . . But

1. meet me, meet me in the eve - ning While . . the bloom is on . . the rye. . .
 2. meet me, meet me in the eve - ning While . . the bloom is on . . the rye. . .

f

Dal S.

p

By the simplicity of Venus doves.*

Words by SHAKESPEARE (1564-1616).
Andante amoroso.

Music by Sir HENRY BISHOP (1786-1855):

VOICE. *mf sostenuto.* *pp*

By the sim- pli - ci - ty of Ve - nus

PIANO.

doves, By that which knitteth souls, and prospers, pros - pers loves; In that same place, In that same

stacc.

place thou hast . . ap - point - ed me, . . To - mor - row tru - ly, To - mor - row tru - ly, To -

tr *pp* *con anima.*

- mor - row tru - ly, tru - ly, tru - ly, tru - ly will I meet . . with thee !

dolce. *f*

By all the vows that e - ver men have

tr *pp*

broke, In . . num-ber, In num-ber, more than e - ver wo - - men spoke, In that same

place, In that same place thou hast . . ap-point - ed me, . . To - mor-row tru - ly, To -

will I, . . will . . I . . meet . . with

con anima. *accelerando.* *tr* *tr*

- mor-row tru - ly, To-mor-row tru - ly, tru-ly, tru-ly, tru-ly will I . . meet . . . with

dolce.

thee.

thee.

f *tr*

Then you'll remember me.*

(WHEN OTHER LIPS).

Words by ALFRED BUNN (1798-1860).
Andante cantabile.

Music by M. W. BALFE (1808-1870).

PIANO.

rall.

1. When o - ther lips and o - ther hearts Their
2. When cold - ness, or de - ceit shall slight The

1. tales of love shall tell, In lan - guage whose ex -
2. beau - ty now they prize, And deem it but a

1. cess . . im - parts The pow'r they feel so well— There
2. fa - - ded light Which beams with-in your eyes; When

* Original Key D Flat.

1. may, per - haps, in such . . a scene, Some re - col - lec - - tion
 2. hol - low . . hearts shall wear . . a mask, 'Twill break your own . . . to

1. be Of days that have as hap - py . . been, And
 2. see, In such a mo - ment I . . . but . . ask That

1. you'll re - mem - ber me, And you'll re - mem - ber, you'll re - mem - ber
 2. you'll re - mem - ber me, That you'll re - mem - ber, you'll re - mem - ber

1. me!
 2. me!

1st time. 2nd time.

My heart and lute.*

Words by J. P. KEMBLE. (1757-1823).

Music by Sir HENRY BISHOP (1786-1855).

Moderato.

PIANO. *p*

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

1. I give thee all— I
2. Tho' love and song may

cresc. *dim.* *p*

(*simile.*) Ped. *

1. can no more, Tho' poor the off-'ring be; My heart and lute are all the store That
2. fail a-las! To keep life's clouds a-way: At least 'twill make them lighter pass, Or

Ped. * Ped. * (*simile.*)

1. I can bring to thee. A lute, whose gen-tle song re-veals The soul of love full
2. gild them if . . . they stay. If e-ver care his dis-cord flings O'er life's en-chant-ed

* Written in 1830

1. well, And bet-ter far a heart that feels, Much more than lute could tell. I
2. strain, Let love but gent-ly touch the strings, 'Twill all be sweet a - gain. I

1. give thee all— I can no more, Tho' poor the off-'ring be; My
2. give thee all— I can no more, Tho' poor the off-'ring be; My

1. heart and lute are all the store, That I can bring to thee. *ad lib.*
2. heart and lute are all the store, That I can bring to thee.

Serenade.

Words by BERNARD CAPES.*
Andantino.

Music by HENRY SMART (1813-1879).

PIANO. *p*

Ped.

S. p

1. Dream on my dar - - ling
2. Dream sweet - - ly of the

1. so re - gret Shall ne'er at - tend thy wak - - - ing, Al -
2. bur - nish'd corn, The sky, the rock - ing bil - - - low, The

1. though the thoughts with - in thee yet, Are not of my par -
2. co - - sy woods, the com - ing morn, The rose, the tas - sell'd

* The Words from *Cassell's Magazine*, are printed by kind permission of Messrs. Cassell & Co.

p

1. tak - - ing.
2. wil - - low.

That
I

cresc. *p*

1. bo - - som where mine im - - age lies May not of me . . be
2. yield thee to them for the night, With lit - tle care . or

p

1. dream - - - ing, But in mind the lit - - tle pools, . thine eyes, For -
2. sor - - - row, But mind thee, sweet . . lips, with . . the light, My

p

ritard.

1. get - me - nots are swim - - - ming.
2. claim is on the mor - - - row.

colla voce. *a tempo.*

Dal 8.

p

Where be you going, you Devon maid?

Words by JOHN KEATS (1795-1821).

Music by VINCENT JACKSON.

VOICE. *In flowing time.* Where be you go - ing, you

PIANO. *mp cresc. p*

Ped. *

De - von maid? And what have ye there in your bas - - - ket? Ye

Ped. * Ped. *

gay lit - tle fai - ry, Just fresh from the dai - ry, Will ye give me some cream if I

ask it? I

mp cresc. p

Ped. *

love your hills and I love your dales, And I love your flocks a -

The above verses were enclosed in a letter from Keats to Mr. B. R. Haydon (April 1818) within five days of penning the inscription of *Endymion* "to the most English of all poets (except Shakespeare) Thomas Chatterton," one of whose songs they recall. (See Appendix.)

bleat - - - ing; But oh, on the hea - ther, To roam . . to - geth - er With

hearts in tune a - beat - - - ing!

I'll put your bas - ket all safe in a nook, Your

shawl I'll hang in the wil - - - low; And we will sigh In the

dai - sy's eye, And rest on a grass-green pil - - - low.

p

mp *cresc.*

mp

p cresc.

p cresc. *cresc.* *sf*

Ped. *

Ped. *

Ped. *

Ped. *

The dashing white sergeant.*

Words by General BURGOWNE (1730-1792).

Music by Sir HENRY BISHOP (1786-1855).

Allegro.

PIANO. *f*

p

f *rf* *rf*

1. If . . . I . . . had a beau, For a sol - dier who'd go, Do you
2. When my sol - dier was gone, Do you think I'd take on, Or sit

p

1. think I'd say no? No, no, not I!
2. mop-ing for - lorn? No, no, not I!

For a sol - dier who'd go, Do you
Do you think I'd take on, Or sit

f *p*

* Written in 1826.

1. think I'd say no? No, no, no, no, no, no, not
 2. mop - ing for - lorn? No, no, no, no, no, no, not

mf

1. I! When his red . . coat I saw,
 2. I! His fame . my con-cern,

f *p* *f*

1. Not a tear . . would it draw, But I'd
 2. How my bo - som would burn, When I

p *f*

1. give him e - clat for his bra - ve - ry! If an
 2. saw him re - turn crown'd with vic - to - ry! If an

mf *f* *ad lib.*

1. ar - my of A - ma-zons e'er came in play, As a
 2. ar - my of A - ma-zons e'er came in play, As a

pp *f*

1. dash - ing white ser - geant I'd march a - way,
 2. dash - ing white ser - geant I'd march a - way,

p *f*

1. A dash - ing white ser - geant I'd march a - way, march a - way,
 2. A dash - ing white ser - geant I'd march a - way, march a - way,

p

1. march a - way, march a - way, . . . march a - way, march a - way, . . .
 2. march a - way, march a - way, . . . march a - way, march a - way, . . .

mf *f* *pp*

1. march a - way, march a - way, . . . march a - way, . . . march a -
 2. march a - way, march a - way, . . . march a - way, . . . march a -

cresc.

1. way.
 2. way.

ff *rf* *rf* *Dal S.*

Come into the Garden, Maud.

(CAVATINA).

Words by Lord TENNYSON (1809-1892).

Music by M. W. BALFE (1808-1870).

PIANO. *mf*

p *dim.* *p* *pp*

black bat, night, has flown, Come in - to the gar - den, Maud, I am

here at the gate a - lone; I am here . . at the gate a - lone; And the

cresc. *rall.* *a tempo.* *p riten.*

cresc. *f rall.* *f p a tempo.*

a piacere.

wood-bine spi - ces are waft - ed a-broad, And the musk of the rose is blown. For a

colla voce.

Seven of the eleven stanzas in Tennyson's song are omitted by Balfe, who has further shortened the last stanza, ending with a gloss for the two final verses. The demands of the concert room are remorseless, to the great detriment of fine poetry.

breeze of morn - ing moves, And the pla-net of Love is on high, Be -

f *p*

gin - ning to faint in the light that she loves, On a bed of daf - fo - dil sky, To

p *rall.*

faint in the light of the sun . . she loves, To faint in his light, and to die.

cresc. *f riten. a piacere.*

Come! come! Come in - to the gar den, Maud, For the

p a piacere. *pp a tempo.* *pp*

black bat, night, has flown, Come in - to the gar - den, Maud, I am

cresc. *f* *cresc.*

here at the gate a - lone, I am here at the gate a - lone, I am

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *cresc.* marking, followed by a *f* (forte) dynamic. The piano accompaniment also includes *cresc.* markings. The lyrics are: "here at the gate a - lone, I am here at the gate a - lone, I am".

here at the gate a - lone!

f *f*

The second system continues the vocal and piano parts. The vocal line has a *f* (forte) dynamic. The piano accompaniment features a *f* (forte) dynamic. The lyrics are: "here at the gate a - lone!".

dolce.

Queen rose of the rose - bud

dim. *rall. p* *pp*

The third system introduces a new vocal line with a *dolce.* (dolce) marking. The piano accompaniment includes *dim.* (diminuendo), *rall. p* (rallentando piano), and *pp* (pianissimo) markings. The lyrics are: "Queen rose of the rose - bud".

gar - den of girls, Come hith - er, the dan - ces are done, In

The fourth system continues the vocal and piano parts. The lyrics are: "gar - den of girls, Come hith - er, the dan - ces are done, In".

gloss of sat - in and glim - mer of pearls, Queen li - ly and rose in

The fifth system continues the vocal and piano parts. The lyrics are: "gloss of sat - in and glim - mer of pearls, Queen li - ly and rose in".

rall.

one; . . . Shine out, lit - tle head, sun-ning o - ver with curls, To the

riten. a piacere.

flow - ers and be their sun. Shine out! Shine out! And be their sun.

f

^

Come in - to the gar - - den, Maud, For the black bat, night, has

pp stacc.

accelerando.

flown; Come in - to the gar - - den, Maud, She is

pp rf

rf pp accel.

com-ing, my own, my sweet; Were it e - ver so air - y a

tread, My heart would hear her and beat, Were it

earth in an earth - - y bed ; Come,

. . . my own, my sweet, Come, my own, my sweet,

Maud, Maud, come, I'm here at the gate a -

lone.

rall. *Allegro. tempo.*

rf p *f* *ff* *pp* *cresc.* *f* *f* *f*

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system includes a tempo change from 'rall.' to 'Allegro. tempo.' and a dynamic change from 'rf p' to 'f'. The third system continues the vocal melody and piano accompaniment. The fourth system shows a change in the piano accompaniment to a more rhythmic pattern. The fifth system includes a 'cresc.' marking and a change to 'f'. The sixth system ends with a 'lone.' marking and a 'tempo.' change.