

JOHN GILPIN.

Cowper. *Allegro vivace.* (♩ = 126)

Frederic H. Cowen.

Piano introduction in G major, 4/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a melodic line in the right hand.

Bass. *mf*

John Gil - pin was a cit - i - zen Of

The bass vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with a rhythmic pattern, marked *mf*.

cre - dit and re - nown, A train - band Cap - tain eke was he Of

The bass vocal line continues with the lyrics. The piano accompaniment features a dynamic change to *f* and then back to *mf*.

Soprano. *p*

Alto. *p*

John Gil - pin's spouse said to her dear,

John Gil - pin's spouse said to her dear,

fa - mous Lon - don town.

The Soprano and Alto vocal lines enter with the lyrics. The piano accompaniment includes a *trm* (trill) and a *p* dynamic marking.

molto rall. - - -

Soprano. *p*

Though wed - ded we have been These twice ten

Alto. *p*

Though wed - ded we have been These twice ten

p

molto rall. - - -

a tempo

p

te - - - di - ous years, yet we No hol - i - day have

p

te - - - di - ous years, yet we No hol - i - day have

p a tempo

p **A**

seen. To - mor - row is our wedding - day, And

p

seen. To - mor - row is our wedding - day, And

p **A**

we will then re - - pair Un - to the Bell at

we will then re - - pair Un - to the Bell,

mf

Ed - mon-ton, All in a chaise and pair. My

un - to the Bell All in a chaise and pair.

parlante
p

mf

sis - ter, My - self, Will

and my sis - ter's child, and chil - dren three, Will

poco espressivo.
p

mf

fill the chaise; so you must ride On

fill the chaise; so you must ride On

f

horseback af-ter we.

horseback af-ter we.

Bass.

f

mp

He soon re-

Andante poco mosso.

Tenor. *p*

I do admire Of wo-man-kind but one, And

mf

p

- plied I do admire Of wo-man-kind but one, And

mf

Andante poco mosso. (♩ = 72)

p

Tenor I.
espressivo.

poco rit.

you are she, my dearest dear, and you are she, my dear-est dear,

Tenor II.

you are she, my dearest dear, and you are she, my dear-est dear,

Bass I.

poco rit.

you are she, my dearest dear, and you are she, my dear-est dear,

Bass II.

you are she, my dearest dear, and you are she, my dear-est dear,

mf *poco rit.*

pa tempo

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

a tempo

p *a tempo*

dim.

dim.

Molto vivace. (♩ = 136)

First system of piano introduction. Treble clef, 4/4 time. Dynamics: *sf* (first measure), *p* (second measure). The bass line features a rhythmic pattern of eighth notes.

Second system of piano introduction. Treble clef. Lyrics: *cre - - scen - - do*. Dynamics: *p*. The melody in the treble clef is accompanied by the rhythmic bass line.

Third system of piano introduction. Treble clef. Dynamics: *f* (first measure), *ff* (second measure). The melody in the treble clef is accompanied by the rhythmic bass line.

Vocal staves for Soprano, Alto, Tenor, and Bass. A section marker **B** is placed above the Soprano staff. Lyrics: *The chaise was* (Alto), *The morning came, -* (Tenor), *The morning came, -* (Bass). Dynamics: *p*.

Fourth system of piano accompaniment. Treble clef. Dynamics: *dim.* (first measure), *p* (second measure). A section marker **B** is placed above the staff. The right hand (R.H.) has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics: *R.H.* (right hand).

But yet was not al - low'd To drive up to the
 brought, But yet was not al - low'd To drive up to the
 the chaise was brought, But not al - low'd To drive up to the
 the chaise was brought, But not al - low'd To drive up to the

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

poco più sostenuto.

door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.

f *f* *f* *f*

poco più sostenuto.

f

poco rit. *f* *Allegro pomposo.*

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

Allegro pomposo. (♩ = 108)

poco rit. *f*

sempre f

they did all get in; Six pre-cious souls, and all a-gog To

they did all get in; Six pre-cious souls, and all a-gog To

they did all get in; Six pre-cious souls, and all a-gog To

they did all get in; Six pre-cious souls, and all a-gog To

sempre f

C

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

C

ff

p

Bass.

f

Smack went the whip,

Piu vivace come I^a (♩ = 136)

mf

cresc.

Soprano.

f
 round went the wheels, Were ne - ver folk so

Alto.

f
 round went the wheels, Were ne - ver folk so

Tenor.

f
 round went the wheels, Were ne - ver folk so

Bass.

f
 round went the wheels, Were ne - ver folk so

f

glad, As

glad, The stones did rat-tle un - der-neath, As

glad, The stones did rat-tle, rat-tle un - der-neath, As

glad, rat-tle un - der-neath, As

mf *cresc.* *f*

if Cheap - side were mad. _____

if Cheap - side were mad. _____

if Cheap - side were mad. _____

if Cheap - side were mad. _____

ff
marcato

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef and sing the lyrics "if Cheap - side were mad." with a long horizontal line indicating a sustained note. The piano accompaniment features a complex melodic line in the right hand with many slurs and a bass line in the left hand. A dynamic marking of *ff* and the instruction *marcato* are present in the piano part.

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are empty, showing only the staff lines. The piano accompaniment continues with a complex melodic line in the right hand and a bass line in the left hand, featuring various chords and slurs.

D

mf
John Gil - pin, at his

mf
John Gil - pin, at his

dim. *p*

Detailed description: This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics 'John Gil - pin, at his' and a piano accompaniment with a 'dim.' (diminuendo) marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The piano part includes a 'p' (piano) marking.

mf
And up he

mf
hor - - se's side, Seized fast the flow - ing mane, ——— And up he

mf
And up he

mf
hor - - se's side, Seized fast the flow - ing mane, ——— And up he

cresc.

Detailed description: This system contains the second vocal entry and piano accompaniment. It features a vocal line with lyrics 'And up he hor - - se's side, Seized fast the flow - ing mane, ——— And up he' and a piano accompaniment with a 'cresc.' (crescendo) marking. The key signature changes to one flat (B-flat), and the time signature remains common time. The piano part includes a 'cresc.' marking.

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

f *p* *sf* *p*

mf *Andantino.*

down a - gain: For sad - dle tree — scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

mf *Andantino.* (♩=136) (♩=♩)

tr *mf*

E

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

E

pp *poco rall.* *a tempo* *mf*

sore: Yet loss of pence, full well he knew; Would

sore: Yet loss of pence, full well he knew; Would

sore: Yet loss of pence, full well he knew;

sore: Yet loss of pence, full well he knew;

pp *poco rall.* *a tempo* *mf*

distintamente

trou-ble him, would trou-ble him, would

distintamente

trou-ble him, would trou-ble him, would

mf distintamente

Would trou-ble him, would

mf distintamente

Would trou-ble him,

The first system of the score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines are marked with *distintamente* and *mf*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "trou-ble him, would trou-ble him, would" repeated across the three vocal staves.

p trou - ble him much, — *poco rit.* much — *a tempo* more. —

p trou - ble him much, — *p* much — *pp* more. —

p trou - ble him much, — *p* much — *pp* more. —

p trou - ble him much, — *p* much — *pp* more. —

poco rit. *a tempo*

The second system of the score consists of five staves. The top four staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines are marked with *p*, *poco rit.*, and *a tempo*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "trou - ble him much, — much — more. —" repeated across the four vocal staves.

f

pp non affrettando

cresc.

Molto moderato (quasi Andante) e con dignità.

p

Now see him mounted

Now see him mounted

Now see him mounted

Now see him mounted

Molto moderato (quasi Andante) e con dignità. (♩ = 84.)

sf p ma poco marcato.

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

sempre p

slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p

slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p

slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p

slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p

gall'd him in his seat. So, Fair and soft-ly,
 gall'd him in his seat. So, Fair and soft-ly,
 gall'd him in his seat. So, Fair and
 gall'd him in his seat. So, Fair and

poco a poco accel. al Vivace.

John he cried, — But John he cried in vain, That
 John he cried, — But John he cried in vain;
poco a poco accel. al Vivace.
 soft-ly, John he cried, John he cried in vain,
 soft-ly, John he cried, John he cried in vain,

poco a poco accel. al Vivace.

cresc.

trot became a gallop soon, In
 That trot became a gallop soon In
 Trot became a gallop soon, In
 That trot became a gallop soon In

(♩ = 116.)

Molto vivace.

spite of curb and rein.
 spite of curb and rein.
 spite of curb and rein.
 spite of curb and rein.

Molto vivace. (♩ = 96.)

sf *p* *cresc.*

So, stoop - ing down, as needs he must Who

So, stoop - ing down, who

So, stoop - ing down, as

So, stoop - ing down, as

mf

f p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The music is in a minor key and 4/4 time. Dynamics include *mf* and *f p*.

can - not sit up - right, He grasp'd the mane with

can - not sit up - right, He grasp'd with

needs he must Who can - not sit up - right, grasp'd the

needs he must Who can - not sit up - right,

9

Detailed description: This system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The lyrics are: "can - not sit up - right, He grasp'd the mane with", "can - not sit up - right, He grasp'd with", "needs he must Who can - not sit up - right, grasp'd the", and "needs he must Who can - not sit up - right,". A small musical notation with a '9' above it is located to the right of the vocal staves. The piano accompaniment continues with a consistent rhythmic pattern.

both his hands, His
 both his hands, And eke with all his might.
 mane with both his hands And all his might.
 And eke with all his might.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a G minor key and 3/4 time. The lyrics are: "both his hands, His both his hands, And eke with all his might. mane with both his hands And all his might. And eke with all his might." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

cresc.

The piano accompaniment for the first system is written for the right and left hands. It features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. A *cresc.* (crescendo) marking is placed above the right-hand staff.

G
 horse, who nev - er in that sort Had han - dled been be - fore, What
 His horse, who ne'er Had han - dled been be - fore,
 His horse, who nev - er in that sort Had han - dled been be -
 His horse, who nev - er in that sort Had han - dled been be -

The second system of music begins with a **G** chord marking. It contains four vocal staves and a piano accompaniment. The lyrics are: "horse, who nev - er in that sort Had han - dled been be - fore, What His horse, who ne'er Had han - dled been be - fore, His horse, who nev - er in that sort Had han - dled been be - His horse, who nev - er in that sort Had han - dled been be -". The vocal parts are in a G minor key and 3/4 time. The piano accompaniment continues with the same rhythmic pattern as the first system.

G
fp

The piano accompaniment for the second system is written for the right and left hands. It features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. A **G** chord marking and an *fp* (fortissimo) marking are placed above the right-hand staff.

thing up - on his back had got Did won - der more and
 What on his back had got Did won - der more and
 -fore, What he'd on his back Did won - der more and
 -fore, Did won - der more and

cresc.

more. A - way went Gil - pin, neck or nought, A - way went hat and
 more. A - way went hat and
 more. A - way went Gil - pin, neck or nought, A - way went hat and
 more.

fp

wig; — He lit - tle dreamt, when he set out, Of running such a
 wig; — He lit - tle dreamt, when he set out, Of running such a
 wig; — He lit - tle dreamt Of running such a
 He lit - tle dreamt Of running such a

H
 rig. The dogs did bark, — the child - - ren
 rig. The dogs — did — bark, — the child - - ren —
 rig. The dogs did bark, — the
 rig. The dogs — did — bark, — the

H
 f

scream'd, And

scream'd, Up flew the win-dows all; And

child - ren scream'd, And ev - -ry soul cried

child - -ren scream'd, Up flew the win-dows all;

ev - -ry soul cried out, Well done! Well

ev - -ry soul cried out, Well done! Well

out, cried out, Well done!

They cried out, Well done!

done! As loud as they could bawl. _____

done! As loud as they could bawl. _____ A -

As loud as they could bawl. _____

As loud as they could bawl. _____ A -

cresc. *ff*

I

A-way went Gil - pin - who but he? His

-way went Gil - pin - who but he? His

A-way went Gil - pin - who but he? His

-way went Gil - pin - who but he? His

I

p *cresc.*

fame soon spread a-round, his fame soon spread a-round_

fame soon spread a-round, his fame soon spread a-round_

fame soon spread a-round, his fame soon spread a-round_ He

fame soon spread a-round, his fame soon spread a-round_

f

He car-ries weight! he rides_ a race!

He car-ries weight! he rides_ a race!

car-ries weight! he rides_ a race, rides_ a race!

He car-ries weight! he rides_ a race!

sempre f

Soprano.

p At

dim.

dim.

This section contains the vocal introduction for the Soprano and the piano accompaniment. The Soprano part 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 rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo marking 'Alto.' is positioned above the piano part. Dynamics include piano (*p*) and diminuendo (*dim.*).

Ed - - monton, his lov - ing wife From the bal - - co - ny

p

This system contains the first line of the vocal melody and piano accompaniment. The lyrics are "Ed - - monton, his lov - ing wife From the bal - - co - ny". The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking is piano (*p*).

spied Her ten - - der hus - - band, wond - - 'ring

Alto. *p* wond - - 'ring

This system contains the vocal melody for the Alto and the piano accompaniment. The lyrics are "spied Her ten - - der hus - - band, wond - - 'ring" for the Soprano and "wond - - 'ring" for the Alto. The piano accompaniment continues with chords and moving lines. The dynamic marking is piano (*p*).

much To see how he did ride. Stop, *f*

much To see how he did ride. Stop, *f*

sempre p

stop, stop, John Gil - pin! Here's the *f*

stop, stop, John Gil - pin! Here's the *f*

cresc.

house— they all at once did cry; The din - ner waits, *f*

house— they all at once did cry; The din - ner waits, *f*

mf

the din - ner waits, and we are tired:
the din - ner waits, and we are tired:

Tenor. *mf* (*gasping*)
Said Gil - pin - So am I!
Bass. *mf*
Said Gil - pin - So am I!

cresc.
sf p

Soprano. **K**
Alto. *mp*
Tenor. But yet his horse was
Bass. *mp*
But yet his horse was

K
mp

mp
 But yet his horse was
 not a whit In - clined to tar - ry there, —
mp
 But yet his horse was
 not a whit In - clined to tar - ry there, —

sempre p

mp
 not a whit In - clined to tar - ry there, For why? his
mp
 not a whit In - clined to tar - ry there, For why? his
mp
 not a whit In - clined to tar - ry there, For why? his
mp
 not a whit In - clined to tar - ry there, For why? his

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "own-er had a house, a house Full ten miles" written below it. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

off at Ware. A -

off at Ware. A -

off at Ware. A -

off at Ware. A -

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics "off at Ware. A -" are written below the vocal staves. The piano accompaniment includes a *L* (Lento) marking and a *cresc.* (crescendo) marking. The piano part features a complex texture with arpeggiated chords and moving lines in both hands.

A - way went Gil - pin out of breath, And
 A - way went Gil - pin out of breath, And
 - way went Gil - pin out of breath, And sore a-against his will,
 - way went Gil - pin out of breath, And sore a-against his will,

sore a-against his will, A - way went Gil - pin out of breath, a -
 sore a-against his will, A - way went Gil - pin out of breath, a -
 a-against his will, a - way went he,
 a-against his will, a - way went

sempre f

-way went Gil - pin out of breath, Till at his friend the Cal - len - der's, till

-way went Gil - pin out of breath, Till at his friend, till

a-way went he, Till at his friend, till

he, a-way went he, Till

sempre f

at his friend the Cal - len - der's His horse at

at his friend the Cal - len - der's His horse,

at his friend the Cal - len - der's His horse at last,

at his friend the Cal - len - der's His horse,

accel.

accel.

accel.

accel.

last, at last stood still.
 his horse at last stood still.
 his horse at last stood still.
 his horse at last stood still.

cresc. *lunga* *sf*

Alto. *mp*

The crotchet like the preceding ♩.
 ♩ = 96.

The Cal-len-der, a -

f. *sf* *p!*

-mazed to see His neighbour in such trim, Laid down his

p

pipe, flew to the gate, And thus ac-cost-ed him:

Bass. *mf*

What

M

news, what news? your tid-ings tell,

Tell me you must and shall— Say why bare-head-ed you are come, Or

why you come at all?