

# BISPHAM SONG ALBUM



*David Bispham.*

Edited by

HERMANN KLEIN

PRICE 75 CENTS

*The John Church Company  
Cincinnati Chicago  
New York Leipsic  
London*



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# BISPHAM SONG ALBUM

*A representative Recital collection,  
with interpretative markings,  
of the favorite songs of*

**DAVID BISPHAM**

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CINCINNATI CHICAGO NEW YORK LEIPSIK LONDON

## PREFACE.

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**I**N bringing out this volume of long familiar songs, my idea and that of Mr. Hermann Klein, to whom I am indebted for the suggestion, is to perpetuate, as far as markings may do so, the readings to which I have, during a number of years, accustomed a considerable public which has honoured my efforts with its approval.

The value of the phonograph in recording well-known artists' interpretations of songs cannot be over-estimated; but the printed page has still its own uses, and, as in the present instance, may indicate much that is required, without leading the imitative student into the temptation of copying; for, while good example is invaluable, individuality is everything in Art, and precept can ill be spared.

There is no way of making the study of vocal art easy, except as, by nature, to sing is relatively more easy for one than for another; and while all the Fine Arts are expressions of the highest of the mental within us, the gift of Song seems to be at once the most common, yet the most uncommon; the most tangible, yet the most elusive; the most coveted, yet the despair of its possessor.

For this reason all vocal study should be slow and sure, under the painstaking guidance of competent teachers; and the public performance of these songs should only be undertaken after as careful preparation as I myself gave them, when first I sang them to an audience; for each is a masterpiece, and deserves masterly treatment at the hands of the singer.

The human voice is as much an instrument of music as a violin, and should be studied as such. No master of instrumental music would permit a pupil to go before the

public in the state of unpreparedness common among singers; but the enormous spread of music in America to-day makes manifest the lack of serious study among vocal amateurs who are, too often, the first to criticize the performances of artists of standing. The stigma of the charge that vocalists are apt not to be musicians can only be removed by a change of attitude on the part of masters and pupils;—more rigid selection, more serious endeavor!

To the pupil I would say,—neither smoke nor drink if you would preserve from injury both your voice and brain, which, with talent and application, are the singer's prime essentials. Common sense is the all-illuminating grace that will, I hope, *prevent* you, in the end, from adopting the career which, after years of yearning, you may decide to relinquish in favor of someone better able than yourself to set forth the beauties that vocal music has in store. But if you will not be dissuaded, then take up your work intellectually, whether it be on the stage, on the concert platform or in the studio. Remember that you are adopting one of the noblest of careers, and treat yourself and your Art accordingly.

To Mr. Klein, who, better than anyone, knows my work, I owe many thanks for his assistance in the preparation of this little volume, as well as for his encouragement and friendship from the time of my first professional appearances abroad.

David Bispham

# Air. O ruddier than the Cherry

with Recit. I rage, I melt, I burn

Words by John Gay from  
"Acis and Galatea"

GEORGE FREDERIC HANDEL  
(1685-1759)

Recit.

*furioso* ♩ = 108  
*ff*

*con fuoco* *ff* *ten.*  
I rage, I I  
*rall.* *f*

*slowly* *furioso* *con sentimento*  
rage, I rage, I melt, I burn, The fee-ble god has  
*Adagio* *p* *ff* *furioso* *p*

*mf*  
stabb'd me to the heart, Thou trust-y pine! Prop of my god-like  
*f* *mf*

*rit.* *mf* *resoluto*

steps! I lay thee by. Bring me a hundred reeds, of decent growth, To make a

*p* *mf*

*slower* *A rit.* *p dolce*

pipe for my capacious mouth, In soft — enchanting

**Adagio**

*colla voce* *p*

*ten.* *p* *rit.*

accents let me breathe, Sweet Galatea's beauty, and my love.

*pp*

**Air**  
**Allegro** ♩ = 100

*p*

O ruddier than the cherry! O sweeter than the

*p*

ber - ry! O rud - dier than the cher - ry! O sweet - er than the

ber - ry! O nymph more bright than moon - shine night, Like kid - lings blithe and

mer - ry! O

*mf* *p*

nymph more bright than moon - shine night, Like kid - lings blithe and mer - ry! Like

*p* *mf*



kid - lings blithe and mer - ry! Like kid - lings blithe and mer - ry! 0

*f*

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line is in the bass clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure has a dynamic marking of *f* above the vocal line. The second measure has a dynamic marking of *mf* above the piano accompaniment.

rud - dier than the cher - ry! 0 sweet - er than the ber - ry! 0

*p*

Detailed description: This system contains the next two measures. The vocal line continues in the bass clef. The piano accompaniment is in the grand staff. The first measure has a dynamic marking of *p* above the vocal line. The second measure has a dynamic marking of *p* above the piano accompaniment.

rud - dier than the cher - ry! 0 sweet - er than the ber - ry! 0

*p*

Detailed description: This system contains the next two measures. The vocal line continues in the bass clef. The piano accompaniment is in the grand staff. The first measure has a dynamic marking of *p* above the piano accompaniment.

rud - dier than the cher - ry! 0 sweet - er than the ber - ry! 0

Detailed description: This system contains the final two measures of the piece. The vocal line continues in the bass clef. The piano accompaniment is in the grand staff. The key signature changes to one flat in the second measure.

*cresc.* *, dim.* *mf*

nymph more bright than moon-shine night, Like kid- lings blithe and mer

ry, blithe and mer-ry! *f* O nymph more bright than

*mf*

moon-shine night, Like kid- lings blithe and mer- ry!

*colla voce* *f a tempo*

★ High notes at finish only

First system of musical notation, including a bass line and a grand staff with treble and bass staves.

Second system of musical notation, including a bass line and a grand staff with treble and bass staves. It features dynamic markings *cresc.* and *ff*. The word *Fine* is written at the end of the system.

Third system of musical notation, including a bass line with lyrics and a grand staff with treble and bass staves. It features dynamic markings *mf* and *p*.

Ripe as the melt - ing clus - ter! No lil - y has such

Fourth system of musical notation, including a bass line with lyrics and a grand staff with treble and bass staves.

lus - tre, Yet hard to tame, As ra - ging flame, And fierce as storms that

blus - ter! Yet hard to tame, As ra - ging flame, And fierce as storms that

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment consists of a treble and bass clef with complex rhythmic patterns.

blus

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the word 'blus'. The piano accompaniment continues with similar rhythmic patterns.

ter; Yet hard to tame, As

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the word 'ter;'. The piano accompaniment continues with similar rhythmic patterns.

ra - ging flame, And fierce as storms that blus - ter!

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the words 'ra - ging flame, And fierce as storms that blus - ter!'. The piano accompaniment continues with similar rhythmic patterns.

*p*

*p*

This system concludes the vocal line and piano accompaniment. The vocal line has a long rest followed by a note marked with a piano (*p*) dynamic. The piano accompaniment continues with similar rhythmic patterns.

D.S. al Fine

# Che fiero costume

Arietta

English words by DAVID BISPHAM

GIOVANNI LEGRENZI  
(1625 - 1690)

Allegretto scherzando (♩. - 92)

The Fates in de - ri - sion have writ their de - ci - sion, That  
*Che fie - ro cos - tu - me d'u - li - ge - ro nu - me, che a*

loves' sweet e - mo - tion should wa - ken our cries, should wa - ken our cries, — That  
*for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, — che a*

love's sweet e - mo - tion should wa - ken our cries! —  
*for - za di pe - ne si fac - cia a - do - rar! —*

*p a tempo* *mf*

*p poco meno*

But Cu-pid is mas-ter, so let come dis - as - ter! A  
*E pur nell' ar - do - re il dio tra - di - to - re un*

vi - sion all fleet-ing's the thing that I prize, —  
*vu - go sem-bian-te mi fe'i - do - la-trar, —*

A vi - sion all fleet-ing's the  
*un va - go sem-biau-te mi*

thing that I prize.  
*fe'i - do - la-trar.*

The Fates in de - ri-sion have writ their de - ci - sion, That  
*Che fie - ro cos-tu-me d'a - li - ge-ro ut - mè, che a*

love's sweet e - mo-tion should wa-ken our cries, should wa-ken our cries, — That  
 for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, — che a

*f*  
*f rall.*

love's sweet e - mo-tion should wa-ken our cries!  
 for - za di pe - ne si fac - cia a - do - rar!

*mf a tempo*  
*mf*  
*ten.*

For sad tho' it may be, this blind lit - tle ba - by, Scarce  
 Che cru - do des - ti - no che un cie - co bam - bi - no con

*mf*  
*p*

weaned from his moth-er, should make me un-wise, should make me un-wise, — Scarce  
 boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, — con

*mf*

*f* *rit. poco*

*rit. poco*

weaned from his moth-er, should make me un - wise . . .  
 boc - ca di lat - te si fac - cia sti - mar. . .

*p a tempo* *mf*

*mf* *poco meno*

This ty-rant un - ten-der, of hearts the rude ren-der, En -  
 Mu ques-to ti - ran - no con bar - ba-ro in-gan-no, en -

*f* *p*



tranc-ing my sen-ses hath fill'd me with sighs, — En-tranc-ing my sen-ses hath  
 tran - do per glioc-chi, mi fe' so - spi - rar, — en-tran-do per gl'oc-chi, mi

filled me with sighs! For sad tho' it may be, this blind lit-tle ba - by, Scarce  
 fe' so - spi - rar, Che cru - do des - ti - no che un cie - co bam-bi - no con

*rit.* *a tempo* *mf*

*a tempo*

*rit.* *f*

weaned from his moth-er, should make me un-wise, should make me un-wise, — Scarce  
 boc - ca di lat - te si fac - cia sti-mar, si fac - cia sti-mar, con

*f* *rall.*

wean'd from his moth-er, should make me un-wise.  
 boc - ca di lat - te si fac - cia sti-mar.

*mf* *colla voce* *a tempo* *mf* *f*

# Pur dicesti

Arietta

ANTONIO LOTTI  
(1667 - 1740)

English words by DAVID BISPHAM

Allegretto grazioso ♩=90

The first system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble clef of the grand staff, with accompaniment in the bass clef of the grand staff and the bottom bass clef staff.

The second system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble clef of the grand staff, with accompaniment in the bass clef of the grand staff and the bottom bass clef staff.

The third system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The music concludes with a pianissimo (*pp*) dynamic. The melody is primarily in the treble clef of the grand staff, with accompaniment in the bass clef of the grand staff and the bottom bass clef staff.

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*peon grazia*

*mf*

Ye have o - pened, oh lips of rar - est beau - ty, oh lips of rar - est  
*Pur* di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca

*p*

*p*

*tr*

beau - ty, but to breathe a fra - grant ——— 'yes,'  
 bel - la, quel so - a - vee ca - ro ——— 'si,'

*cresc.* *mf* *p*

'yes,' pro - mise fair — of — ev' - ry joy, of  
 'si,' che fu tut - to il mio pia - cer, il

*cresc.* *mf* *dim.* *p*

*rit.*

ev' - ry — joy.  
 mio pia - cer.

*colla voce* *a tempo* *mf*

*marcato il canto*

*mf* *pp*

Ye have\_ o - pened, oh lips of rar - est beau - ty, oh lips of rar - est  
*Pur* di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boè - ca

*p* *mf* *pp*

*f* *ten* *ten* *ten.*

beau - ty, but\_ to breathe\_ a fra - grant 'yes,' 'yes'  
 bel - la, quel\_ so - u - vee ca - - ro si, si,

*mf colla voce*

*pp* *ten* *ten* *ten* *mf*

but\_ to breathe a fra - grant 'yes' \_\_\_\_\_ pro - mise  
 quel\_ so u - - vee ca - - ro si, \_\_\_\_\_ che - fa

*pp* *ten* *ten* *ten* *mf*

*f* *dim.* *p* *3* *3*

fair\_ of\_ ev' - ry joy, of ev' - ry joy \_\_\_\_\_  
 tut - to il mio pia - cer il mi - o pia - cer \_\_\_\_\_

*cresc.* *dim.* *p*

of ev'- ry joy. but to breathe a  
il mio pia - cer. quel so - a - - ve

*colla voce* *p a tempo*

fra - grant 'yes, 'yes' pro - mise fair of ev' - ry  
ca - - - ro 'si, 'si, che fa tut - to il mio pia

*mf* *cresc.*

joy, of ev' - - - ry joy, of  
cer, il mi - o pia - - - cer, il

*dim.* *p* *colla voce*

ev'- ry joy.  
mio pia - cer.

*a tempo* *mf marcato il canto*

*p*

Let me— then in lov - ing du - ty, there this—  
 Per o - nor di sua fa - cel - la con - un—

*p* *mf*

*pp*

Cu - pid kiss im - press, there this— Cu - pid  
 ba - cio A - mor t'a - pri, con - un - ba - cio A -

*pp*

*mf*

kiss im - press, seal - of bliss with - out al -  
 mor t'a - pri, dol - ce fon - te del go -

*mf* *colla voce*

loy, Ah  
der, Ah

*p*

*rit.* *mf* *tr.* *Pa tempo*

with - out al - - - loy Ye have -  
si, del go - - - der. Pur di -

*mf* *colla voce* *rall.* *Pa tempo*

o - pened, oh lips of rar - est beau - ty, oh lips of rar - est beau - ty,  
ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,

*mf*

but to breathe a fra - grant 'yes' 'yes'  
quel so - a - vee ca - ro - - - si, si,

*p* *tr.* *cresc.*

pro - mise fair of ev' - ry joy, of ev' - ry  
che fa tut - to il mio pia - cer, il mio pia - -

*mf* *dim.* *p* *colla voce* *rit.*

joy. cer. Ye Pur have di -

*a tempo* *mf* *p*

*marcato il canto*

o - pened, oh lips of rar - est beau - ty, oh lips of rar - est beau - ty,  
ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,

*mf* *pp*

but to breathe a fra - grant 'yes,' 'yes' but to  
quel so - a - vee ca - ro si, si, quel so -

*f colla voce* *pp* *ten*

breathe a fra - grant 'yes,' pro - mise fair of  
a - vee ca - ro si, che fa tut - to il

*mf* *p*

ev' - ry joy, of ev' - ry joy of  
mio pia - cer il mi - o pia - cer of il

*cresc.* *dim.* *p* *colla voce*



ev' - ry joy. but to breathe a  
mio pia cer. quel so - a - - - ve

*tr* *p*

*p* *atempo*

fra - grant 'yes' 'yes' pro - mise fair - of - ev' - ry  
ca - ro 'si, 'si, che - fa tut - to il mio pia -

*mf* *cresc.*

*mf* *cresc.*

joy, of ev' - - - - ry joy of  
cer, il mi - o pia - - - cer, il

*f* *dim.* *p* *colla voce*

ev' - ry joy.  
mio pia - cer.

*tr* *a tempo* *mf*

*marcato il canto*

# Come raggio di sol

## Aria

English words by DAVID BISPHAM

ANTONIO CALDARA  
(1671 - 1763)

Andante molto sostenuto ♩ = 50

The piano introduction consists of three measures. The right hand plays a series of chords in the treble clef, while the left hand plays a steady bass line in the bass clef. The tempo is marked 'Andante molto sostenuto' with a quarter note equal to 50 beats per minute. The first measure is marked *pp legato* and the second and third measures are marked *poco rall.*

*with great suavity*  
*pp*

Like as the sun's bright ray, gleam - ing se -  
Co - me rag - gio di sol, mi - te e se -

*pp a tempo*

The first line of the vocal melody is in the bass clef, starting with a *pp* dynamic and a *with great suavity* instruction. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a bass line. The tempo is marked *pp a tempo*.

rene - ly, Like as the sun's bright ray,  
re - no, Co - me rag - gio di sol,

The second line of the vocal melody continues in the bass clef. The piano accompaniment continues in the grand staff, with the right hand playing chords and the left hand playing a bass line. The tempo remains *pp a tempo*.

gleam - ing se - rene - - ly, O'er the  
 mi - te e se - re - - no So - vra

*p*

vast heav - ing o - cean spreads its glo - ry, While 'neath the  
 pla - ci - di flut - ti si ri - po - sa, Men - tre del

*pp* *p*

bil - lows, While 'neath the bil - lows, in the deep a -  
 ma - re, men - tre del ma - re, nel pro - fon - do

*mf* *pp*

*affret. poco* *a tempo*

*cresc. molto*

bys - ses,                      There lies in slum - - - -  
 se - no                      Sta la tem - pe - - - -

*p*                      *cresc. molto*

*p*                      *cresc.*                      *string.*                      *sempre cresc.*

ber the tem-pest hid - - - den:                      So the  
 sta a - sco - - - sa:                      Co - sè

*f*                      *rit.*                      *a tempo pp*

*f*                      *rit.*                      *a tempo*                      *pp*

lip of - ten smiles, and mirth - ful ac - cents Breathe con - tent - ment of  
 ri - so tu - lor ga - io e pa - ca - to, di con - ten - to di

(h)

spi - rit fraught with glad - ness, While in its deep re - ces - ses the heart tor -  
 gio - ia un lab - bro in fio - ra, Men - tre nel suo se - gre - to il cor pia -

*cresc. e string. molto*

*mf*

*dim. e rit.*

ment - - - ed - - - con - ceals its burn - ing an - - -  
 ga - - - to - - - s'an - go - scia, si mar - to - - -

*cresc. e string.*

*f*

*colla voce rall.*

guish. \_\_\_\_\_  
 ra. \_\_\_\_\_

*a tempo*

*p*

*rit.*

*pp*

## Caro mio ben

Aria

English words by HERMANN KLEIN

GIUSEPPE GIORDANI

(1744 - 1798)

Larghetto (♩ = 54)

*molto sostenuto*

*p*

Dear one, thy smile can me be-guile, Yet far from thee life hath no  
 Ca - ro mio ben, cre - di - mi - al - men, Sen - zu di te lan - gui - sce il

joy, — Dear one, then smile, Since far from  
 cor, — Ca - ro mio ben, Sen - za di

*mf*

*f* *p*

thee life hath no joy. Faith-ful I  
 te - lan - gui - see il cor. Il tuo fe -

*ten.* *dim. e rit.* *un poco piu animato*

*colla voce* *f a tempo* *dim.* *p*

dwell un - der thy spell, Cease then, my love, thus harsh - ly to  
 del so - spi - ra o - gnor, Ces - sa, cru - del, — tan - to — ri -

*f*

*cresc.* *mf*

try, Cease then, my love, harsh - ly to try, — harsh - ly to  
 gor! Ces - sa, cru - del, tan - to ri - gor, — tan - to ri -

*p* *ten.* *f*

*p* *mf colla voce*

Tempo I

*lunga* *pp*

try. Dear one, thy smile can me be-guile, Yet far from  
 gor! Ca-ro mio ben, cre-di-mi al-men, Sen-za di

*pp* *p*

*ten.* *dim. e rit.* *mf* *Più mosso* *p*

thee life-hath no joy, Dear one, thy smile can me be-  
 te-lan-gui-sce il cor. Ca-ro mio ben, cre-di-mi al-

*mf* *con grazia* *p*

*f* *rall. molto* *mf* *rit.*

guile, Yet far from thee life hath, life hath no  
 men, Sen-za di te lan-gui-sce, lan-gui-sce il

*f* *rall.* *ten.* *p* *colla voce* *p*

joy.  
cor.

*f a tempo* *p* *f*





*stacc.* *dim.* *p* *legato e rall.*

My throbbing heart, my throbbing heart re - fus - eth all con -  
 Why did my lips, why did my lips re - peat the hate - ful

*dim.* *p* *colla voce*

*f*

trol. A - vaunt thee foul  
 spell? O fa - - - - - tal

*f a tempo* *p* *mf* *mf*

*crese.*

de - - - mon, thou driv'st me to mad - - - ness;  
 vow that wove this chain a - round me,

*crese.*

*f* *più tranquillo* *dim.* *p* *rall. poco a poco*

Be - gone! be - gone! nor tempt my wa - - - - king  
 A - way! a - way! nor tempt my wa - - - - king

*f* *p rall. colla voce*

soul.  
soul.

8.....

*ff a tempo*

*poco rit.*

*p*

*f*

Un poco meno mosso

*con dolore, dolce.*

*p*

Fond thoughts of love a - gainst my oath re - bel -  
In pit - y then re - lieve my bo - som's an -

*p*

ling, Like in - ward fire — my fev' - rish brain — con -  
guish, And break, O break — this wear - y gal - ling

sune ;  
chain,

Such griev - ous pain with - in — my bo - som  
Re - store to me the joys for which I

*cresc.*

*dim.*

*p*

swel - ling, Soon will con-sign me to an ear - ly  
lan - guish, Hear me, O Fa - ther, when to Thee I com-

*poco sf*

tomb. \_\_\_\_\_  
plain. \_\_\_\_\_

*dim.*

Meno mosso (♩ = 116)  
*religiosamente*

1-2. Ho - ly Fa - ther, be

*morendo* *pp*

*rit.* *a tempo* *p*

near me, I pray to Thee thro'

*a tempo* *colla voce* *dolce.*

Thy— dear Son and in mer - cy deign to hear me, Yet, O

Fa - ther, Thy will be done, ————— Thy will be done,

*crese.* *p* *crese.*

*rall.* *a tempo*  
Thy will be done.

*Quicker* *8* *loco*

*colla voce* *pp*

**Allegro con fuoco**

3. A - way, ————— a -

*rall. e morendo* *f*

way \_\_\_\_\_ with the chains \_\_\_\_\_ that bind \_\_\_\_\_ me,

*stacc.* O give me life, *dim.* O give me life, *rall.* the world and lib - er -

*dim.* *p* *colla voce*

ty! *con vigore* *mf* From the

*f a tempo* *mf*

tor-rents of joy which sur-round me, Let me drink my heart's de -

*f*  
sire! Now earth-ly love casts its spell a - round me, Come to me,

*cresc.*

pleas-ure my pul - ses fire! Hith - er ye nymphs in your arms I'll ex-

pire! Give me song, — give me love love, — To me, to

*con disperazione*

*sempre accel. ff*

*cresc. sempre*  
me, to me, to me, to me, ah — I am ac-

*ff*

cursed!

*ff* *p*

*rall.* *poco* *a* *poco* *pp*

Meno mosso (♩ = 112)  
*molto dolce.*

Ho - - - ly Fa - - - ther, be near me,

*pp* *dolce.*

*p* I pray - - - to Thee - - - thro'

*dolce.*



Thy— dear Son, and in mer - cy deign to hear me, Yet, O

Fa - ther, Thy will be done, Thy will— be

*cresc.* *p*

done, Thy will be done.

*rall.* *p* *pp*

*pp* *ppp*

# Who is Sylvia?

Words from Shakespeare's  
"Two Gentlemen of Verona"

FRANZ SCHUBERT  
(1797 - 1828)

Moderato (♩=116) with well marked rhythm

pp

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand plays a simple bass line with quarter notes.

*p* *Firmly*

Who is Syl - via? what is

pp

The first vocal line begins with the lyrics "Who is Sylvia? what is". The piano accompaniment continues with the same rhythmic pattern as the introduction.

she, — That all our swains com - mend her?

*ten.*

The second vocal line continues with "she, — That all our swains commend her?". The piano accompaniment features a more active texture with sixteenth-note chords.

Ho - ly, fair, — and wise is she; — The

The third vocal line begins with "Holy, fair, — and wise is she; — The". The piano accompaniment continues with the sixteenth-note chordal texture.

heav'n such grace did lend — her, That a -

*colla voce* *poco ten.* *pp* *atempo*

The final vocal line concludes with "heav'n such grace did lend — her, That a -". The piano accompaniment ends with a series of chords, marked with dynamic and tempo changes.

*mf*

dor - ed \* she might be, — That a -

*p rit. poco*

dor - ed she might be.

*colla voce* *atempo*

*pp*

Is she kind, — as

*pp*

*cresc.* *ten.* *subito dim.*

she is fair, — For beau - ty lives with kind - ness?

*colla voce*

*p*

\* To her eyes — love doth re

*poco ten.* *atempo*

\* Note. The original lines are  
 "That she might admired be"  
 "Love doth to her eyes repair"

pair, — To help him of his blind - ness; And, *pp*

*ten.*

*poco ten.* *pp*

be - ing help'd - in - hab - its — there, — And,

*Slower to the end of the stanza*

be - ing help'd, in - hab - its — there.

*rit. poco*

*colla voce* *atempo*

Then to

*mf* *Brightly*

*p*

Syl - via let us sing, That Syl - via is ex -

*ten.*  
cel - ling; She ex - cels — each

*poco ten.*

mor - - - tal thing, — Up - on the dull earth dwell - ing:

*a tempo*

*mf.*  
To her let us gar - lands —

*poco ten.* *p*

bring, To her let us gar - lands

*rit. poco* *colla voce*

bring.

*a tempo*

## Edward

Words adapted from  
Percy's "Reliques of Ancient English Poetry"

KARL LOEWE, Op.1, No.1  
(1796 - 1869)

Agitato (♩ = 96)

*p*

Why does your brand sae drop wi' bluid, Ed - ward?

*cresc. molto* *affret.* *dim.* *pp*

Ed - ward! Why does your brand sae drop wi' bluid And why sae sad gang ye? Oh!

*cresc. ed affret.* *dim.* *rit.*

*p a tempo*

Oh, I hae kill-ed my hawk sae guid, Mith - er, Mith - er! Oh,

*a tempo*

*cresc.* *p rit.* *a tempo*

I hae kill-ed my hawk sae guid; And I'd nae mair but he, oh! Your

*cresc.* *p colla voce* *a tempo*

*cresc. affret.*

hawk's blood was not sae red, Ed-ward, Ed-ward! Your hawk's blood was

*cresc. affret.*

*f* *rit. dim.* *p* *mf a tempo*

not sae red, My dear son, I tell thee, oh! Oh!

*colla voce* *dim.* *p* *a tempo*

*cresc.*

I hae kill-ed my red roan steed, Mith-er, Mith-er! Oh!

*rit.* *p*

I hae kill-ed my red roan steed That was sae fair and free, oh!

*cresc.* *rit.* *p*

*Piu mosso* (♩=116)

Your steed was auld, ye hae gat mair, Ed-ward,

*p* *string.*

*cresc.*

Ed-ward! Your steed was auld, ye hae gat mair, Some ith-er dule ye

*cresc.*

*f* *mf* *cresc.* *f* **Tempo I**

drie, oh! Oh, I hae kill-ed my

**Allegro agitato** (♩ = 132)

*ff*

fa - ther dear, Mith - er, Mith - er! Oh, I hae kill - ed my

*ff* *ff*

*ff* *f* *with* *accel.*

fa - ther dear, A - las! wae, wae is me, oh!

*ff* *f* *accel.*

*sustained portamento*

*molto* *dim.* *p* *pp*



Meno mosso (♩ = 100)

What pen - ance will ye drie for that, Ed - ward, Ed - ward?

What pen - ance will ye drie for that, My dear son, now tell me,

oh! I'll set my foot in yon - der boat, Mith - er,

Mith - er! I'll set my foot in yon - der boat

And I'll fare o'er the sea!

*a tempo* *p*

oh! And what will ye do wi' your tow'rs and

*dim.*

*cresc.*

hall, Ed-ward, Ed-ward! And what will ye do wi' your tow'rs and

*cresc. ed accel.*

*rit.* *pv*

hall That were sae fair to see, oh!

*rit.*

*f a tempo*

I'll let them stand till

*rall.* *f a tempo*

*p* *pp*

they down fall, Mith-er, Mith-er!

*p* *pp*

*f* I'll let them stand till they down fall.

*f* *dim.*

*p* Here nae mair maun I be, oh! —

*rit.* *pp* *a tempo*

*pp a tempo*

And what will you leave to your bairns and wife, Ed-ward, Ed-ward!

And what will you leave to your bairns and wife When ye gang o'er the

sea? oh! The world is

*p* *rit.* *f*

room, let them beg thro' life, Mith-er, Mith-er! The world is room,

*mf*

let them beg thro' life, Them nae mair

*mf*

will I see, oh! oh!

*p*  
*pp* *rull. poco a poco*  
*senza Ped.*

And what a-bout your Mith-er dear,

*Poco meno*  
*p*  
*cresc.*

Ed-ward, Ed-ward! And what a-bout your Mith-er dear? My

*accel.*  
*accel. poco*  
*dim.*

son, my son that tell to me! oh! oh! The curse of

*mp* *f* *p* *pp* *ff*

*p rit.* *pp rit.* *f* *p* *pp* *ff*

hell frae me shall ye bear,

*con tutta forza*

*rit.*

Mith - er, Mith - er!

The curse of hell frae

*ff*

me shall ye bear, 'Twas you sae coun-selied me, oh!

*allarg.* *ff* *colla voce*

# The Bailiff's Daughter of Islington

## Old English Ballad

Words from an Old Ballad

Moderately fast  $\text{♩} = 112$

1. There was a youth, and a  
 2. But she was coy and  
*Slightly slower* 3. When sev - en years had  
*Slowly* 4. But as she went a -

*p* *cresc.* *dim.* *p*

well - be - lov - ed youth, And he was a Squire's son, He lov - ed the bai - liff's  
 nev - er - would On him her heart be - stow, Till he was sent to  
 pass'd a - way She put on - mean at - tire, And straight to Lon - don  
 long - the - road Through weath - er - hot and dry, She rest - ed on a -

*rall.*

daugh - ter dear That liv - ed in Is - ling - ton.  
 Lon - don town Be - cause he lov'd her so.  
 she would go, A - bout him to en - quire.  
 gras - sy load, And her love came ri - ding by.

*a tempo* *rall.* *a tempo*

*Quite slowly*  
*pp* *mf a tempo*

"Give me a pen-ny thou 'pren-tice good, Re-lieve a maid for-lorn;" "Be-fore I give you a

*pp* *mf*

*rall. e dim.* *slowly*  
*p*

pen-ny sweet-heart, Pray tell me where you were born." "Oh,

*p colla voce* *mf* *a tempo* *p*

*mf a tempo* *p*

I was born at Is-ling-ton!" "Then tell me if you know The bai-liff's daughter of that place." "She

*mf* *p*

*rall.*

died, Sir, long a - go."

*pp colla voce* *a tempo mf* *cresc.* *dim.*

*Slowly*

*p* *mf*

If she be dead then take my horse, My sad-dle and bri-dle al - so, For

*p* *rall.*

I will to some dis-tant land, Where no man shall me know."

*mf* *p* *rall.* *f* **Tempo I**

*Lively mf* **Tempo I**

"Oh, stay, oh, stay, thou good-ly youth, She stand-eth by thy side, She's

*allarg.* *f* *rall.*

here a-live, she is not dead, But read-y to be thy bride?"

*colla voce* *f*



# Drink to me only with thine eyes

Words by BEN JONSON

OLD ENGLISH AIR

(Date unknown)

Harmonized by Harold Osborn Smith

Andante cantabile  $\text{♩} = 100$

The piano introduction is in 6/8 time, starting with a bass line of whole notes and a treble line of chords and eighth notes. Dynamics include *mf*, *f*, *p*, and *pp*.

*with smoothness and suavity*

The first line of the song features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "Drink to me on - ly with thine eyes, And I — will pledge with mine, —". The piano part is marked *legato*.

The second line of the song features a vocal line in the bass clef and piano accompaniment in the grand staff. The lyrics are: "Or leave a kiss with - in - the cup, And I'll not ask for wine; — The". The piano part is marked *p* and *mf*.

thirst that from the soul doth rise Doth ask a drink di - vine, —

*ten.*

*p*

*ten.*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It features a melodic line with a 'ten.' (tenuto) marking above the first measure and an accent (^) above the final note. The lyrics 'thirst that from the soul doth rise Doth ask a drink di - vine, —' are written below the staff. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part has a 'p' (piano) dynamic marking and a 'ten.' marking above the first measure. The left-hand part has a 'ten.' marking above the first measure. The piano part features a steady accompaniment of chords and moving lines.

But might I of Jove's nec - tar sip — I would not change for

*p*

*pp*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'But might I of Jove's nec - tar sip — I would not change for'. The piano accompaniment continues with a 'pp' (pianissimo) dynamic marking. The musical notation includes various note values, rests, and phrasing slurs.

thine!

*mf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the word 'thine!'. The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking. The right-hand part of the piano has a more active melodic line, while the left-hand part provides harmonic support.

I sent thee late a ros - y wreath, Not so much hon - 'ring thee —

*pp*

*pp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics 'I sent thee late a ros - y wreath, Not so much hon - 'ring thee —'. The piano accompaniment continues with a 'pp' (pianissimo) dynamic marking. The musical notation includes various note values, rests, and phrasing slurs.

*p*

As giv - ing it a hope that there It could not with - er'd

*ten.*

be; ——— But thou there - on didst on - ly breathe And

*ten.*

*p* *colla voce* *cantabile*

*mf*

sent'st it back to me; ——— Since when it grows, and

*p*

*rall molto*

smells, I swear, Not of — it - self but thee!

*mf* *rit.* *p* *pp* *rall.* *f*

# Young Richard

OLD ENGLISH BALLAD

Allegro ♩ = 100

The piano introduction is in 3/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. The dynamic marking is *mf*.

*with spirit*

*mf*

1. One Zun - day morn, as I've heerd zay, Young Rich - ard mount-ed his  
 2. Young Rich-ard he rode with-out a - ny fear, Till he came to the whoam of his

The piano accompaniment for the first two lines of lyrics is in 3/8 time with a key signature of one sharp. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with dotted notes. The dynamic marking is *p*.

Dob - bin Gray, And o-ver the hills he rode a - meeun, A court-in' the  
 own sweet dear; He up and he shout-ed, "Hul - lo, hul - lol Be the folks at

The piano accompaniment for the third line of lyrics continues the melody and bass line from the previous section. The right hand features a series of eighth notes, and the left hand has a steady bass line with dotted notes. The dynamic marking is *p*.

pas - son's daugh - ter Jeeun, With my doom-ble-dum dol - ly-kin doom-ble-dum day.  
whoam? zay ees or noo!" With my doom-ble-dum dol - ly-kin doom-ble-dum day.

3

The servants quickly let Dick in,  
So that his coortin' might begin,  
And when he got inside the hall,  
He loudly for Meess Jeeun did bawl.

With my &c.

6

"If I consent to be your bride,  
Pray how for me will you provide?"  
"Oi'll give you all Oi have, Oi'm zure  
What can a poor vellow do fur ye more?"

With my &c.

4

Meess Jeeun came down without delay,  
To see what Richard had got fur to zay,  
He says, "Ah suppose ye do knaw, Meess Jeeun,  
That Oi be Richard o' Taunton Deemun?"

With my &c.

7

"Fur Oi can reap and Oi can zow,  
And Oi can plough and Oi can hoe,  
Oi goes to market wi' vather's hay,  
And earns me ninepence every day."

With my &c.

5

"Oi'm an honest lad though Oi be poor,  
And Oi never was in love avoor;  
But feyther he've sent Oi out fur to woo,  
And Oi can't vancy noan but you.

With my &c.

8

"Ninepence a day would never do,  
For I must have silks and satins too;  
'Twill ne'er be enough for you and I,"  
"Oh coom," says Richard, "Us can but troi."

With my &c.

9

Dick's compliments were zo polite,  
He won Meess Jeeun avoor it were night;  
An' when her'd got no moor fur to zay,  
Whoi he gee'd her a kiss, and her coom'd away.

With my &c.

# Down among the dead men

Words by THOMAS DYER

JACOBITE SONG  
Composed about 1700

Allegro Moderato (♩ = 100)

The first system of the score consists of a single bass line and a piano accompaniment. The bass line is in G minor and begins with a whole rest. The piano accompaniment starts with a forte (*f*) dynamic and features a series of chords and moving lines in both hands.

Vigorously

The second system includes a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and contains three numbered verses. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section.

1. Here's a health to the King, and a last-ing peace, To fac-tion an end, to  
 2. In— smil - ing Bac - chus' joys I'll roll De - ny no— pleas-ure  
 3. May— Love and Wine their rites main-tain And their u nit - ed

The third system continues the vocal and piano parts. The vocal line includes dynamic markings for *rit.* and *a tempo*. The piano accompaniment also includes *rit.* and *mf a tempo* markings.

wealth in-crease! Come let's drink it while we have breath, For there's no drink-ing  
 to my soul; Let Bac - chus' health round brisk - ly— move, For Bac - chus is a  
 pleas-ures reign; While Bac - chus' treas-ure crowns the— board We'll sing the joys that

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*rit.* *a tempo* *mf*

af - ter death: And he that will this health de - ny, Down a - mong the dead men,  
 friend to Love. And he that will this health de - ny, Down a - mong the dead men,  
 both af - ford; And they that wont with us com - ply, Down a - mong the dead men,

*rit.* *a tempo* *mf*

*mf* *f* <sup>1-2</sup> *a tempo*

down a - mong the dead men, Down, down, down, down, Down a - mong the dead men

*f* *rall.* *a tempo*

let him lye. Down, down,

*ff* *f*

*rall.* *f a tempo* *ff*

down, down, down, down, down, down, Down among the dead men let them lye.

*rall.* *a tempo* *f*

# Believe me if all those endearing young charms

Poetry by THOMAS MOORE

OLD IRISH MELODY

Harmonized by Harold Osborn Smith

Andante (♩ = 92)

The musical score is written in G major (one sharp) and 6/8 time. It features a piano accompaniment and a vocal line. The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The piano part begins with a *p dolce* dynamic and includes markings for *ten.* (tension) and *pp* (pianissimo). The vocal line starts with a *p with expression* marking and includes dynamic markings for *mf* (mezzo-forte) and *p* (piano). The lyrics are: "Be - lieve me, if all those en - dear - ing young charms Which I gaze on so fond - ly to - day, — Were to change by to - mor - row and fleet in my arms Like fair - y gifts fa - ding a - way, — Thou would'st".



*rit.*

still be a-dor'd as this mo-ment 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 -

*pp* *colla voce*

*rit. poco*

twine it - self ver - dant - ly still. —

*rall.* *mf a tempo*

*p*

It —

*p*

is not while beau - ty and youth are thine own And thy cheeks un-pro-faned by a

tear; — That the fer - vor and faith of a soul can be known, To which

time will but make thee more dear! — Oh! the heart that has tru - ly lov'd,

nev - er for - gets, But as tru - ly loves on to the close; — As the

sun-flow-er turns on her god, when he sets, The same look which she turn'd when he rose.