

ONE HUNDRED FOLKSONGS  
OF ALL NATIONS



# ONE HUNDRED FOLKSONGS OF ALL NATIONS

EDITED BY  
GRANVILLE BANTOCK

FOR MEDIUM VOICE



OLIVER DITSON COMPANY  
THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILADELPHIA  
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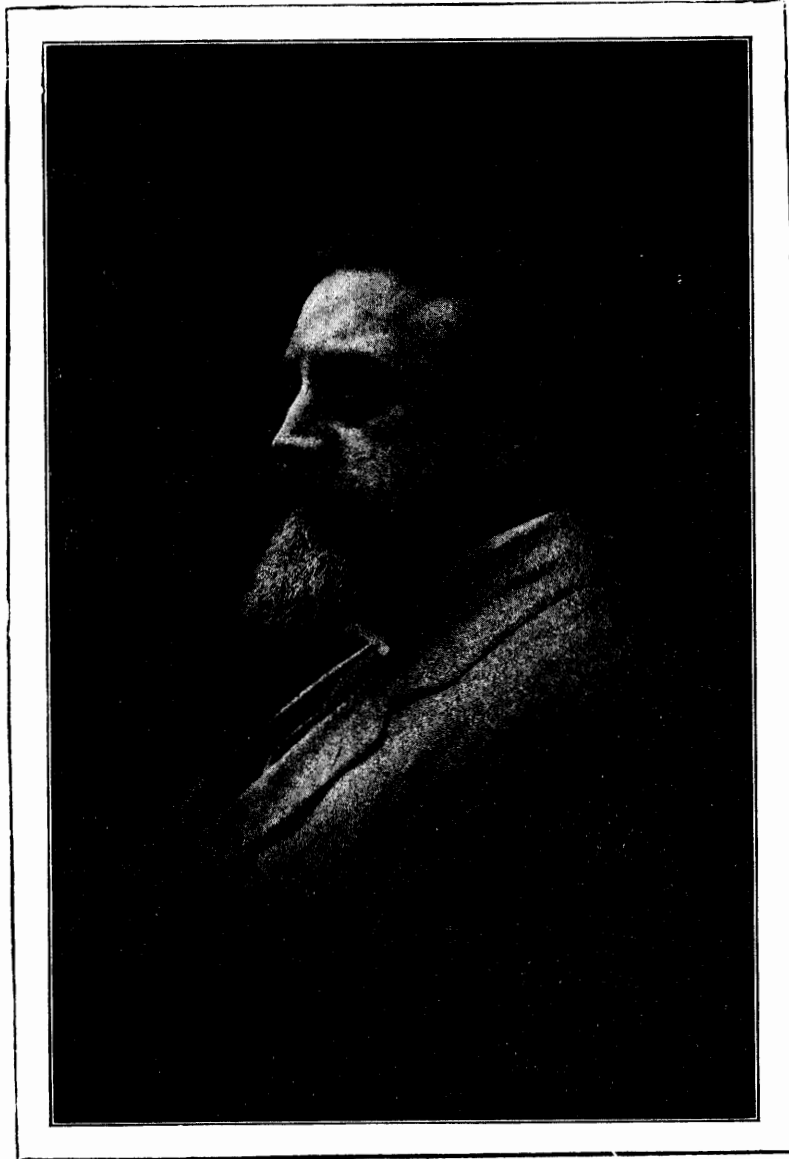
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*Franklin D. Roosevelt*

# ONE HUNDRED FOLKSONGS OF ALL NATIONS



## NOTES ON THE SONGS

### No. 1. *Sally in our Alley*. ENGLAND

THIS charming ballad was written and composed by Henry Carey about 1715, and his tune is found in Walsh's *Dancing Master*, vol. ii, 1719; in *The Beggar's Opera*, *The Devil to Pay*, *The Fashionable Lady*, *The Merry Cobbler*, *Love in a Riddle*; and in his own *Musical Century*, vol. ii, p. 32. The author's account of the origin of the ballad is well worth quoting:

"A vulgar error having prevailed among many persons, who imagine Sally Salisbury the subject of this ballad, the author begs leave to undeceive and assure them it has not the least allusion to her, he being a stranger to her very name at the time this song was composed: for, as innocence and virtue were ever the boundaries of his muse, so, in this little poem, he had no other view than to set forth the beauty of a chaste and disinterested passion, even in the lowest class of human life. The real occasion was this: a shoemaker's 'prentice, making holiday with his sweetheart, treated her with a sight of Bedlam, the puppet-shows, the flying chairs, and all the elegancies of Moorfields, from whence proceeding to the farthing-pye-house, he gave her a collation of buns, cheesecakes, gammon of bacon, stuffed beef, and bottled ale, through all which scenes the author dodged them. Charmed with the simplicity of their courtship, he drew from what he had witnessed this little sketch of nature; but, being then young and obscure, he was very much ridiculed by some of his acquaintance for this performance, which nevertheless made its way into the polite world, and amply recompensed him by the applause of the *divine Addison*, who was pleased more than once to mention it with approbation." (Chappell, vol. ii, p. 645.)

A great many versions of the ballad were sung to Carey's tune, which was very popular, but it was finally discarded about 1760, and the old

ballad air of "The Country Lass" substituted, to which it has been wedded for more than a hundred years, and in which form we now know it. The older version of "The Country Lass" has been used in this edition, as not only is it more simply beautiful, but more suitable to the rhythm of the words, than the current version as it appears in *The Minstrelsy of England* (Moffat and Kidson), and Boosey's *Songs of England*, where it has been transposed from the original key to that of C major.

AUTHORITIES. *Chappell*: Popular Music of the Olden Time, vol. ii, p. 647. Collection of National English Airs, p. 61, No. 124. *Moffat and Kidson*: The Minstrelsy of England, p. 215. *Brown and Moffat*: Characteristic Songs, p. 11. *Boosey*: Songs of England, vol. i, p. 27.

### No. 2. *O Willow, Willow!* ENGLAND

AN early setting of this air, bearing the title, "All a Greene Willow," appears in the manuscript of a lute book, dated 1583, which is in the library of Trinity College, Dublin. Bishop Percy gives a version of this song as a ballad in his *Reliques of Ancient English Poetry*, where it is to be found under the title, "A Lover's Complaint, being forsaken of his Love; to a pleasant tune." Other versions may be found in early MSS. in the British Museum. The burden "Willow, willow!" was a favorite among old song-writers, and Kidson (*The Minstrelsy of England*) speaks of its frequent use. The words, however, differ in most versions, and Shakspeare, introducing the song for Desdemona in the fourth Act of *Othello*, made certain alterations to suit his dramatic purpose. Although the melody has been traced to the sixteenth century, it is probably of earlier origin. The lute was evidently employed as the first form of accompaniment; but the charm and beauty of the melody alone might be sufficient to account for the widespread popularity which this song seems to have attained. An interesting example is here af-

forded of the unusual setting of an English song in the minor key. Most English songs are found in the major key.

AUTHORITIES. *Chappell*: Popular Music of the Olden Time, vol. i, p. 206. *Moffat and Kidson*: The Minstrelsy of England, p. 14. *Boosey*: Songs of England, vol. i, p. 20. *Bridge*: Songs from Shakespeare, p. 17. *Elson*: Shakespeare in Music, p. 291. *Grove*: Dictionary of Music and Musicians, vol. iii, p. 605.

### No. 3. *The Vicar of Bray*. ENGLAND

A VERSION of this song written by Edward Ward was printed in his *Miscellanies*, third edition of 1712, but may have been published before that time. This fact disproves the assertion of Nichols in his select poems that it "was written by a soldier in Colonel Fuller's troop of dragoons in the reign of George I." The first tune to which it was set was an old Scottish air, "Bessie Bell and Mary Gray," and not until the eighteenth century was it united to the present well-known melody, of which the original name, given in the old Ballad Operas, *The Quaker's Opera* (1728) and *The Grub Street Opera* (1731), was "The Country Garden." The Vicar of Bray in Berkshire, a Thames-side village, from 1540 to 1588, was *Simon Aley*n, Canon of Windsor. Reproached for his elastic opinions,—he changed from Papist in the reign of Henry VIII to Protestant under Edward VI, Papist under Mary, and Protestant once again on the accession of Elizabeth,—this accommodating Vicar replied unabashed,—"If I changed my religion, I am sure I kept true to my principle; which is, to live and die the Vicar of Bray." Thus originated the proverb—"The Vicar of Bray will be Vicar of Bray still."

AUTHORITIES. *Chappell*: Popular Music of the Olden Time, vol. ii, p. 652. Collection of National English Airs, p. 14, No. 26. *Moffat and Kidson*: The Minstrelsy of England, p. 220. *Boosey*: Songs of England, vol. i, p. 14. *Nicholson*: British Songs, p. 24, No. 12.

### No. 4. *Come, lasses and lads*. ENGLAND

THIS popular song dates from 1672. It was printed in *Westminster Drollery* and entitled "The rural dance about the Maypole;" the tune, the first figure dance at Mr. Young's Ball, May,

1671. In D'Urfey's *Pills to purge Melancholy*, vol. i of the early edition, and vol. iii of 1719, it appears with the tune untouched, but with the words considerably altered and abbreviated. In *Tixall Poetry*, 1813, from an old manuscript, there is an additional stanza not found in *Westminster Drollery*. The tune now best known differs in many respects from the first version.

AUTHORITIES. *Chappell*: Popular Music of the Olden Time, vol. ii, p. 531. *Brown and Moffat*: Characteristic Songs, etc., p. 8. *Boosey*: Songs of England, vol. i, p. 122. *Nicholson*: British Songs, p. 162, No. 81.

### No. 5. *Annie Laurie*. SCOTLAND

THE heroine of this song was a daughter of Sir Robert Laurie, first Baronet of Maxwellton, created in 1685. The words were written by Douglas of Fingland, who, in spite of his devotion, did not gain the lady for a wife, as she was married to a Mr. Fergusson of Craigdarroch. The air, however, is quite modern, having been composed by Lady John Scott. A copy, dated 1847, is to be found in the British Museum.

AUTHORITIES. *Graham*: Songs of Scotland, vol. iii, p. 24. *Boosey*: Songs of Scotland, vol. i, p. 4. *Moffat*: Minstrelsy of Scotland, p. 109. *Mitchison*: Handbook of the Songs of Scotland, p. 1. Scots Minstrelsy, vol. i, p. 72.

### No. 6. *My ain kind dearie, O*. SCOTLAND

THE tune, formerly known as "The Lea Rig," was popular in England at the commencement of the eighteenth century. James Oswald published it in his *Caledonian Pocket Companion*, vol. iii, 1755; but its author is unknown. The song usually appears in most modern collections set to Burns's words, "When o'er the hill the eastern star." The original words were written by Robert Fergusson, with additional stanzas by William Reid. They have since been modified to the version given here.

AUTHORITIES. *Graham*: Songs of Scotland, vol. i, p. 142. *Boosey*: Songs of Scotland, vol. i, p. 220. *Crosby*: Caledonian Musical Repository, p. 130. *Moffat*: Minstrelsy of Scotland, p. 265. *Mitchison*: Handbook of the Songs of Scotland, p. 64. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 40, No. 49. The Thrush, p. 100. Scots Minstrelsy, vol. iii, p. 356.



No. 7. *The Laird o' Cockpen*. SCOTLAND

THE Laird of Cockpen was a devoted adherent to the cause of the Stuarts in the time of Cromwell, and an interesting anecdote is related of him in Mitchison's *Handbook of the Songs of Scotland*. The original air, set to the words, "*When she cam ben, she bobbit*," is among the oldest of Scottish melodies. It appears in Mrs. Crockat's Manuscript book of Tunes, dated 1709; also in Oswald's *Curious Collection of Scots Tunes*, 1740; in Pippard's *A Hundred and Twenty Country Dances*, 1711; and in *Musick for Allan Ramsay's Collection*, Bk. iv, 1726. The verses are ascribed to Lady Nairne, with the exception of the last two. There is a distinct Irish flavor about the tune, particularly noticeable in the tonality and cadences. The air, however, is one of the oldest specimens of Scottish minstrelsy.

AUTHORITIES. *Graham*: Songs of Scotland, vol. i, p. 42. *Boosey*: Songs of England, vol. i, p. 162. *Moffat*: Minstrelsy of Scotland, p. 214. *Mitchison*: Handbook of the Songs of Scotland, p. 168. *Nicholson*: British Songs, p. 78, No. 40. Scots Minstrelsy, vol. v, p. 204.

No. 8. *O Logie o' Buchan*. SCOTLAND

THE song first appeared in Johnson's *Scots Musical Museum*, 1786, along with its tune, which is said to be a transformation of "The tailor fell thro' the bed, thimble and a'," and finds a place in Aird's *Selection*, vol. ii, 1782, under the heading of "The Tailor's March."

Mr. Patrick Buchan writes in his *Gleanings of Scarce Old Ballads*, 1825, as follows:

"This inimitable song belongs to the 'North Countrie;' the author was George Halket, schoolmaster, for some time, at Rothen, and author of 'Whirry Whigs awa', man,' with several other esteemed Jacobite Songs. He was a Jacobite out and out; so much so, that, when the Duke of Cumberland was in the North, he offered a reward of one hundred guineas for his head, either dead or alive;—so much offence had the effusions of his muse given to the then reigning powers. The hero of the piece was a James Robertson, gardener at Logie, parish of Crimond, Aberdeenshire."

AUTHORITIES. *Graham*: Songs of Scotland, vol. i, p. 82. *Crosby*: Caledonian Musical Repository, p. 120. *Boosey*: Songs of Scotland, vol. i, p. 14. *Moffat*: Minstrelsy of Scotland, p. 160. *Mitchison*, Handbook of the Songs of Scotland, p. 6. *Berggreen*: Folke-Sange og Melodier, vol. iv, No. 92. The Skylark, p. 29. Scots Minstrelsy, vol. i, p. 26.

No. 9. *The Last Rose of Summer*. IRELAND

THE words of this well-known song are by Thomas Moore, who set them to a version of "The Groves of Blarney," which may be found in Holden's *Irish Tunes*, 1806. The earliest printed version appears in Bunting's *Ancient Irish Music*, 1796, as "The Young Man's Dream," and Petrie considers this to be the oldest. Moore also wrote another setting—"As a beam o'er the face of the waters may glow"—to the original air of "The Young Man's Dream."

AUTHORITIES. *Boosey*: Songs of Ireland, p. 22. *Moffat*: Minstrelsy of Ireland, p. 285. *Brown and Moffat*: Characteristic Songs, etc., p. 38. *Nicholson*: British Songs, p. 43. *Peters*: Volksliedebuch, p. 43, No. 43. *Berggreen*: Folke-Sange og Melodier, vol. iv, No. 81. *Stevenson*: Moore's Irish Melodies.

No. 10. *The Minstrel Boy*. IRELAND

THIS air, called "The Moreen" (*Moirin*, diminutive of *Moria*, a girl's name), is a later version of the older melody, "The green woods of Truigha," printed in Bunting's *Ancient Music of Ireland*, 1809, to which Moore wrote his song "Silence is in our festal halls." "The green woods of Truigha" is without doubt one of the oldest airs of Ireland, and is known by many different names in various parts of the country.

AUTHORITIES. *Boosey*: Songs of Ireland, p. 18. *Moffat*: Minstrelsy of Ireland, p. 244. *Nicholson*: British Songs, p. 48. *Breitkopf and Härtel*: Volksliedebuch, p. 40, No. 41.

No. 11. *The Daughters of Erin*. IRELAND

THE air of "Garryowen," to which Moore has written these words, is undoubtedly an Irish dance-tune, and, as far as we know, was first printed in a collection of Scotch dance-music, Gow's *Repository of Original Scotch Dances*, 1802. It first became popular in a pantomime—*Harle-*

*quin Amulet*—which was played in 1800, and is often used at the present day as a military quick-step. Garryowen is a suburb of Limerick, and is said to mean Owen's Garden.

AUTHORITIES. *Boosey*: Songs of Ireland, p. 44. *Moffat*: Minstrelsy of Ireland, p. 296. *Brown and Moffat*: Characteristic Songs, etc., p. 42. *Berggreen*: Folke-Sange og Melodier, vol. iv, No. 35.

NO. 12. *The Pretty Girl milking her Cow*.  
IRELAND

AGAIN must we go to Bunting's first collection of Irish music, 1796, for the earliest version of this charming air. Holden gives it in his *Old Established Irish Tunes*, vol. i, 1806, and *Periodical Irish Melodies*, set in the latter to the well-known lines "The beam on the streamlet was playing." Moore is also responsible for the verses beginning, "The valley lay smiling before me," set to the same tune.

AUTHORITIES. *Boosey*: Songs of Ireland, pp. 12 and 210. *Moffat*: Minstrelsy of Scotland, p. 240.

NO. 13. *All through the Night (Ar hyd y nos)*.  
WALES

AN old Welsh air, more familiarly known, perhaps, as "Poor Mary Ann." The tune is very simple in construction, the first phrase of four measures being twice repeated. It is an interesting example of a primitive type to be found in folksongs of early origin.

The form may be briefly outlined as follows. If letter A be taken to represent the first complete phrase of four measures, and B a secondary phrase, differing in melodic or rhythmic character from the first, then the formula AABA may be accepted as a representative type, and this will be found to be the general scheme on which the simplest songs are usually built.

AUTHORITIES. *Boosey*: Songs of Wales, p. 4. Welsh Songs, No. 1.

NO. 14. *Hunting the Hare (Hela'r 'sgyvar-nog)*. WALES

TRADITIONAL evidence points to the tune being of early date and of Welsh origin, in spite of claims having been put forward to an English

descent. The construction of this song is similar to the foregoing, and the same formula AABA can be applied. Owing to its lively character, the melody is often used as a country-dance.

AUTHORITIES. *Boosey*: Songs of Wales, p. 60. Welsh Songs, No. 11. *Brown and Moffat*: Characteristic Songs, etc., p. 59.

NO. 15. *The Ash Grove (Llwyn On)*. WALES

THE tune is a very old one, and bears a resemblance to the Irish air of "Kitty of Coleraine." It has also been mistaken for the old English air "Cease your funning," and thus gave rise to the erroneous impression that the Welsh air was borrowed from the English. Verses for this popular song have been written by Mrs. Hemans, Sir F. H. Doyle, and Thomas Oliphant, among others. Note that the form of this song is still the same as the two foregoing, the four-measure phrase (A) being in this case extended to eight measures.

AUTHORITIES. *Boosey*: Songs of Wales, p. 42. Welsh Songs, No. 17. *Brown and Moffat*: Characteristic Songs, etc., p. 56. *Nicholson*: British Songs, p. 53.

NO. 16. *Hunt the Wren*. MANX

THIS song, the music of which seems to possess an Irish flavor, is supposed to have been sung by itinerant musicians on St. Stephen's Day, December 26. The words are selected from the Manx Society's Publications, vol. xvi.

AUTHORITY. *Boosey*: Manx National Songs, p. 62.

NO. 17. *In our happy village (Dans notre village)*. Villanelle. FRANCE

PRESUMABLY a dance-tune, dating from the end of the seventeenth century, to be found in most of the French booklets (*livrets*) on music that appeared early in the eighteenth century, such as *Les Brunettes*; *La Clef des Chansonniers*; *Le Théâtre de la foire*; *Noëls bourguignons*. The song also appears in the *Maurepas* collection, and proves its popularity. The tonality is simple and definite, without any modulation, making the air easy for adoption by the people.

Du Mersan attributes the music to Jacques Lefebvre, whose collection—*Meslange de Musique à*

*Quatre Parties*—is of some rarity at the present day.

Other verses have been written and sung to this air, such as—

*Nous étions trois filles,  
Trois à marier, etc.*

AUTHORITIES. *Weckerlin*: Chansons Populaires, vol. ii, p. 28. *Berggreen*: Folke-Sange og Melodier, vol. vi, p. 109, No. 13. *Reimann*: Internationales Volksliederbuch, vol. i, p. 14, No. 5.

No. 18. *There was a little maiden (Il était un' bergère)*. FRANCE

A *chanson de jeu*, or dancing-song, much in favor with young people. Weckerlin considers that the air was developed unconsciously; the repetition of phrases serving to call up fresh ideas.

AUTHORITIES. *Weckerlin*: Chansons Populaires, vol. ii, p. 208. *Berggreen*: Folke-Sange og Melodier, vol. vi, p. 164, No. 50.

No. 19. *Sing to me, sweet Musetta (O ma tendre Musette)*. FRANCE

IN 1773, the song appeared in the *Journal de Musique Historique*, as a Romance by M. de la Harpe, set to the air, "Défiez-vous sans cesse," and again for the second time, but with its present title, in 1774, in *L'Almanach des Muses*, the music in both cases being anonymous.

Du Mersan assigns the air to Monsigny, who died in 1817.

AUTHORITIES. *Weckerlin*: Chansons Populaires, vol. ii, p. 310. *Berggreen*: Folke-Sange og Melodier, vol. vi, p. 160, No. 46.

No. 20. *On the bridge of Avignon (Sur le pont d'Avignon)*. FRANCE

A WELL-KNOWN *ronde*, of undoubted early origin. So far back as 1503, a *chanson*, entitled, "Sur le pont d'Avignon," appeared in *Odhecaton de Petrucci* (Letter C, Part III), but the music is not recognizable. The French Canadians have three versions of this song, one of which is identical with the one presented here. Many versions, however, are in existence. The Countess Evelyn Martinengo-Cesaresco, in the Introduction to *Essays in the Study of Folksongs*, writes:

"Every one knows the famous *ronde* of the pont d'Avignon:

*Sur le pont d'Avignon,  
Tout le monde y danse, danse,  
Sur le pont d'Avignon  
Tout le monde y danse en rond.*

*Les beaux messieurs font comme ça  
Sur le pont d'Avignon,  
etc., etc.*

After the 'messieurs' who bow, come the 'demoiselles' who curtsy, the workwomen who sew, the carpenters who saw wood, the washerwomen who wash linen, and a host of other folks intent on their different callings. The song is an apt illustration of what Paul de Saint-Victor called 'cet instinct inné de l'imitation qui fait similar à l'enfant les actions viriles'—in which instinct lies the germ of the Theatre."

AUTHORITIES. *Weckerlin*: Chansons Populaires, vol. ii, p. 217. *Martinengo-Cesaresco*: Study of Folksongs, Introduction, p. xxix.

No. 21. *When the nightingale shall sing (Quant li Rosignol jolis)*. TROUBADOURS

AN early manuscript (1180-90) is to be found in the Paris National Library, and the composition of the words and music is ascribed to a brave French Knight and Troubadour, the Châtelain de Coucy, who lived towards the end of the twelfth century. His tragic fate and the unfortunate love that he bore for the beautiful wife of the Seigneur de Fayel have afforded a theme for many poets, and the Ballade of Uhland, "Der Burgvogt," is founded on this subject. It is related that he died at the Crusades, and that his heart, being embalmed, was sent to the lady of his affection. The husband intercepted the gift, however, and caused it to be served to his wife at a dinner, who is said to have eaten unsuspectingly from the gruesome dish. On being told the bitter truth, she replied, "It is true, indeed, that you have helped me to a viand which I very much loved; but it is the last I shall ever eat, as after that every food would be insipid." As she could not be prevailed on to eat again, her affliction was soon ended. This curious story is

cited by Fauchet from a chronicle written about 1380 A.D., and is told at some length by Burney.

AUTHORITIES. *Burney*: History of Music, vol. ii, p. 284. *Grove*: Dictionary of Music and Musicians, vol. iii, p. 586. *Ambros*: Geschichte der Musik, vol. ii, p. 223. *Böhme*: Originalgesänge von Troubadours, etc., No. 1. *La Borde*: Essai sur la musique ancienne et moderne (1780), vol. ii, p. 281.

NO. 22. *Early strolling at my leisure (L'autrier par la matinée)*. TROUBADOURS

THIS song is still preserved in the Vatican Library, and is an interesting specimen of the more popular style of the Northern Trouvères. It was written and composed by Count Thibaut of Champagne, who was afterwards King of Navarre, and dates from the thirteenth century. The verses probably relate a personal adventure during the age of chivalry. The song is generally found accompanied by an ecclesiastical four-part harmony, but the air seems to possess features similar to a light French *Vaudeville*, and the present accompaniment has been arranged accordingly, with the simplest harmonies, and in a form which it is hoped may suggest a suitable atmosphere.

AUTHORITIES. *Burney*: History of Music, vol. ii, p. 300. *Grove*: Dictionary of Music and Musicians, vol. iii, p. 586. *Ambros*: Geschichte der Musik, vol. ii, p. 227. *Naumann*: History of Music, vol. i, p. 234. *Rowbotham*: History of Music, vol. iii, p. 593. *Troubadours and Courts of Love*, p. 208. *Böhme*: Originalgesänge von Troubadours und Minnesingern, No. 3.

NO. 23. *Summertime (Sommerlied)*. MINNESINGERS

THIS song dates from the thirteenth century, and the author was Neidhart von Reuenthal, one of the famous Minnesingers. F. von den Hagen quotes it in his *Minnesinger*, vol. iii, p. 187 (text), also vol. iv, p. 846, No. 4.

AUTHORITIES. *F. von den Hagen*: Minnesinger, vol. iii, p. 189. *Böhme*: Originalgesänge von Troubadours und Minnesingern, No. 5.

NO. 24. *Minstrel Song (Minnelied)*. MINNESINGERS

A STROLLING ballad-monger's song, dating from the early fifteenth century. It appears in the

*Locheimer Liederbuch*, whence it has been transcribed. This manuscript dates from 1452, and is deposited in the Library at Wernigerode.

AUTHORITIES. *Locheimer Liederbuch*, No. 42, p. 41 of the MS. (*Vide* Chrysander's Jahrbuch (vol. ii) für Musikalische Wissenschaft, p. 150.) *Böhme*: Originalgesänge von Troubadours und Minnesingern, No. 10. *Berggreen*: Folke-Sange og Melodier, vol. v, No. 3.

NO. 25. *Annie of Tharau (Aennchen von Tharau)*. GERMANY

ATTRIBUTED to Simon Dach (1638). A translation into German was made by Herder (1788) from the original dialect. The melody is by Friedrich Silcher, and dates from 1825. This composer seems to have caught the true spirit of German folksong, and he is the author of many of the most popular tunes.

AUTHORITIES. *Peters*: Volksliederbuch, No. 2, p. 4; *Liederschatz*, No. 2. *Härtel*: Liederlexikon, No. 19. *Fink*: Musikalischer Hausschatz, No. 136. *Augener*: Volkslieder, p. 11. *Erk*: Deutscher Liederschatz, No. 4.

NO. 26. *O thou dearest maiden mine (O du lieber Augustin)*. GERMANY

A FOLKSONG dating from 1799, and evidently belonging to the type of song that owes its origin to the dance (*Tanzweise*). Many dances were and are still often accompanied by singing, the words bearing no particular import. In this instance it is presumed that the men sang the first section and the girls the second.

AUTHORITIES. *Peters*: Volksliederbuch, No. 53; *Liederschatz*, No. 29. *Fink*: Musikalischer Hausschatz, No. 181. *Erk*: Deutscher Liederschatz, No. 83.

NO. 27. *True Love (Treue Liebe)*. GERMANY

A THURINGIAN folksong, which has served as a hymn-tune in England and other countries. The verses have been adapted from the original by Helmine von Chézy, in which form it has attained its present popularity. The words were formerly sung to another melody,



but this seems to have grown out of favor, and the present version finds more general acceptance.

AUTHORITIES. *Peters*: Volksliederbuch, No. 1; Liederschatz, No. 1. *Augener*: Volkslieder, No. 1. *Härtel*: Liederlexikon, No. 16. *Boosey*: Songs of Germany, p. 22. *Fink*: Musikalischer Hausschatz, No. 90. *Erk*: Deutscher Liederschatz, No. 3. *Brown and Moffat*: Characteristic Songs, etc., p. 91.

No. 28. *The Loreley (Die Lorelei)*. GERMANY  
HEINE'S wonderful poem has been provided with many musical settings, the greatest achievement being that of Liszt. It was Silcher's lot, however, to successfully diagnose the public pulse, and since 1837, his version has been without rival in the popular fancy. The melody is thoroughly German, and contains the true elements of the *Volkslied*.

AUTHORITIES. *Härtel*: Liederlexikon, No. 395. *Peters*: Volksliederbuch, No. 37; Liederschatz, No. 60. *Erk*: Deutscher Liederschatz, No. 61. *Fink*: Musikalischer Hausschatz, No. 821. *Augener*: Volkslieder, p. 24. *Boosey*: Songs of Germany, p. 10.

No. 29. *Must I go (Muss i denn)*. GERMANY  
A SWABIAN *Volkslied* in the original dialect, dating from 1825, when it was adapted to an earlier version, of which few traces remain. An interesting feature in this song is the odd (fifth) measure, which completes the first section. The most usual form is the four-measure phrase, and three-measure phrases are not uncommon, especially in Hungary.

AUTHORITIES. *Härtel*: Liederlexikon, No. 537. *Fink*: Musikalischer Hausschatz, No. 76. *Peters*: Volksliederbuch, No. 50; Liederschatz, No. 77. *Augener*: Volkslieder, p. 34. *Boosey*: Songs of Germany, p. 113. *Erk*: Deutscher Liederschatz, No. 79.

No. 30. *The Broken Ring (Das zerbrochene Ringlein)*. GERMANY

THESE verses by the poet Eichendorff (1812) were adapted to a melody by Friedrich Glück in 1814. Little is known of the composer, except that he was a student at the University of Tübingen, became a parson, and died in 1841. An arrangement of this melody was made by Silcher, in common-time measure (*vide* *Härtel's Liederlexikon*), but it is less satisfactory than the present version in  $\frac{6}{8}$  time.

AUTHORITIES. *Härtel*: Liederlexikon, No. 425. *Fink*: Musikalischer Hausschatz, No. 189. *Peters*: Volksliederbuch, No. 41; Liederschatz, No. 66. *Erk*: Deutscher Liederschatz, No. 65. *Augener*: Volkslieder, p. 28. *Boosey*: Songs of Germany, p. 18.

No. 31. *All's the same to me ('Sist mir Alles Eins)*. GERMANY

ATTRIBUTED to Joh. Fuss (1819), and in the form of the German *Ländler*, a popular dance measure.

AUTHORITIES. *Härtel*: Liederlexikon, No. 703. *Fink*: Musikalischer Hausschatz, No. 43. *Peters*: Volksliederbuch, No. 61; Liederschatz, No. 88. *Erk*: Deutscher Liederschatz, No. 93. *Boosey*: Songs of Germany, p. 48.

No. 32. *Farewell (Lebewohl)*. GERMANY

AN old folksong, dating from 1690. It is to be found in Brentano's *Des Knaben Wunderhorn* (1808). Silcher took it in hand in 1827, and is responsible for the present version, in which form it has enjoyed a wide popularity. The melody is highly expressive and thoroughly German in character, while the construction is of the simplest.

AUTHORITIES. *Härtel*: Liederlexikon, No. 534. *Fink*: Musikalischer Hausschatz, No. 162. *Peters*: Volksliederbuch, No. 49; Liederschatz, No. 76. *Erk*: Deutscher Liederschatz, No. 78. *Augener*: Volkslieder, p. 36. *Boosey*: Songs of Germany, p. 168.

No. 33. *In cellar cool (Im kühlen Keller)*. GERMANY

A FAVORITE drinking-song, and it might be said, almost universally known. The words are by Carl Mühler (1802), and the music is attributed to Ludwig Fischer, first bass at the Berlin Opera, who died in 1825. It was evidently composed to suit a voice of exceptional register, the skips being somewhat remarkable even in these days. Many variants exist, but the present version aims at presenting the original as far as possible.

AUTHORITIES. *Härtel*: Liederlexikon, No. 413. *Fink*: Musikalischer Hausschatz, No. 743. *Peters*: Liederschatz, No. 181. *Erk*: Deutscher Liederschatz, No. 190. *Boosey*: Songs of Germany, p. 186.

No. 34. *O faithful pine (O Tannenbaum)*.  
GERMANY

ADAPTED from a Westphalian *Volkslied* in 1819 by August Zarnack, to whom we are indebted for the present popular version. The older form of the song is as follows:



AUTHORITIES. *Härtel*: Liederlexikon, No. 588. *Peters*: Volksliederbuch, No. 54; Liederschatz, No. 80. *Fink*: Musikalischer Hausschatz, No. 240. *Erk*: Deutscher Liederschatz, No. 84. *Augener*: Volkslieder, p. 38. *Boosey*: Songs of Germany, p. 16. *Berggreen*: Folke-Sange og Melodier, vol. v, No. 50. *Reisserscheid*: Westfälische Volkslieder, No. 24.

No. 35. *The Hostess' Daughter (Der Wirthin Töchterlein)*. GERMANY

AN old folk-melody of the eighteenth century, which was adapted as a setting to Uhland's poem about 1820. The concluding section of the melody appears to lack four additional measures, in order to preserve a satisfactory balance.

AUTHORITIES. *Härtel*: Liederlexikon, No. 267. *Fink*: Musikalischer Hausschatz, No. 97. *Peters*: Volksliederbuch, No. 25; Liederschatz, No. 40. *Erk*: Deutscher Liederschatz, No. 43. *Augener*: Volkslieder, p. 18. *Boosey*: Songs of Germany, p. 49.

No. 36. *From these dear mountains (Von meinem Bergli)*. Abschied vom Dirndel. SWITZERLAND

DATING from about 1839. Jodel (or Yodel), a refrain to the songs that are indigenous to the Alpine regions of Switzerland and the Tyrol. It is produced by a clear and pure *falsetto*, and is carefully cultivated by the natives, most of whom have fresh and powerful voices. The range of these melodies is often very extensive, proceeding at times to the utmost compass of the vocal organs. In jodeling, the break between the chest and head notes needs to be specially emphasized, the idea being quite contrary to our notions of voice-training, where the attempt is made to conceal the break as far as possible. The syllables

used in jodeling are founded on the vowel-sounds of the German alphabet.

AUTHORITIES. *Härtel*: Liederlexikon, No. 825. *Peters*: Volksliederbuch, No. 71. *Erk*: Deutscher Liederschatz, No. 107. *Peters*: Liederschatz, No. 103.

No. 37. *In Aargau dwelt two sweethearts. The Home-Coming. (Im Aergäu sind zweu Liebi.) Die Heimkehr*. SWITZERLAND

NOTE the absence of the leading-note in the melody, and the close on the third of the key. There is no skip beyond the interval of a third, and the notes all hang closely together, evidence of a primitive type of melody. The form is extremely simple, and the harmonization seems to call only for the chords of the tonic and dominant.

AUTHORITIES. *Härtel*: Liederlexikon, No. 405. *Berggreen*: Folke-Sange og Melodier, vol. v, p. 153, No. 136.

No. 38. *Wooring (Werbung)*. AUSTRIA

THE air is here presented in the original dialect, and it will be seen that it bears a close resemblance to the melodies of the Tyrol. The waltz rhythm is a peculiar characteristic of all Austrian songs.

AUTHORITIES. *Härtel*: Liederlexikon, No. 961. *Berggreen*: Folke-Sange og Melodier, vol. v, p. 121, No. 111. *Boosey*: Songs of Eastern Europe, p. 8.

No. 39. *Tyrolese are blithesome (Tyroler sind lustig)*. TYROL

THE music of the Tyrol is distinguished by its florid character, in addition to the Jodel, to which reference has already been made. The above song appears in an operetta, entitled *Der Tyroler Wastl*, by Jacob Haibel, produced in 1795.

AUTHORITIES. *Härtel*: Liederlexikon, No. 768. *Fink*: Musikalischer Hausschatz, No. 154. *Peters*: Volksliederbuch, No. 67; Liederschatz, No. 95. *Erk*: Deutscher Liederschatz, No. 99. *Brown and Moffat*: Characteristic Songs, etc., p. 65.

No. 40. *On the Alma (Auf der Alma)*. TYROL  
A TYPICAL Tyrolean song, including the Jodel refrain, regarding which see Note 36, above. The

insistence of the rhythm gives a powerful swing to the melody, and seems to portray the freedom of the mountain life. There is a careless *abandon* about the song, showing a marked contrast to the more melancholy *Lieder* of the plain.

AUTHORITIES. *Härtel*: Liederlexikon, No. 80. *Boosey*: Songs of Eastern Europe, p. 34.

No. 41. *From the mountain's height (Hoch vom Dachstein)*. STYRIA

ADAPTED by Carl Seydler in 1844 from the original poem by Jacob Dirnböck. The various versions differ as to the beginning of the melody, and the rhythm is not always found to be the same. Thus:



For this reason it has been thought advisable to give the two different endings in the text, either of which may be preferred.

AUTHORITIES. *Härtel*: Liederlexikon, No. 333. *Fink*: Musikalischer Hausschatz, No. 436. *Peters*: Volksliederbuch, No. 33; Liederschatz, No. 52. *Erk*: Deutscher Liederschatz, No. 54. *Berggreen*: Folke-Sange og Melodier, vol. v, p. 146, No. 131. *Augener*: Volkslieder, p. 22.

No. 42. *Hungaria's Treasure (Magasan repül a daru)*. HUNGARY

A SONG of strong rhythmic character, composed of four-measure phrases, with the exception of the final period, which includes an extra measure. The shortened first note (like the Scotch snap) is very prominent, occurring generally on the third beat of the measure, instead of the first, as is often the case. It should be noted that the songs are nearly always sung in unison or in octaves.

AUTHORITIES. *Füredi*: Magyar Népdal, p. 22, No. 22. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 70, No. 97. *Brown and Moffat*: Characteristic Songs, etc., p. 70.

No. 43. *Váradi's Highways (Seprik a Váradi utczat)*. HUNGARY

THE melody, attributed to Stephan Bartalus, is in the minor key, containing an augmented interval between the third and fourth degrees of the scale. The three-measure phrase is also pre-

dominant, with two two-measure phrases in the middle section. The peculiar melancholic strain, so marked in this song, is characteristic of many Hungarian melodies, the origin of which is to be traced in most Oriental music.

AUTHORITIES. *Füredi*: Magyar Népdal, p. 49, No. 51. *Reimann*: Internationales Volksliederbuch, vol. i, p. 82, No. 33. *Berggreen*: Folke-Sange og Melodier, vol. ix, p. 120, No. 37a.

No. 44. *The Treasure (Wšak nám tak, nebude)*. BOHEMIA

A SONG and dance measure combined. It is interesting to note that Beethoven has made use of the opening phrase in the *Scherzo* of his Trio, Op. 97.

AUTHORITIES. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 65, No. 60. *Brown and Moffat*: Characteristic Songs, etc., p. 67. Cp. also *Berggreen*: Folke-Sange og Melodier, vol. viii, p. 111, No. 43.

No. 45. *Where'er man ranges (Waer dat men sich)*. NETHERLANDS

AN old Dutch battle-song (*Siegeslied*), dating from 1616, which formed part of the collection made by Adrianus Valerius in 1626. The song is remarkable for its vigor and energy, and may well have inspired all true patriots to arm and fight for the deliverance of their country from the Spanish yoke.

AUTHORITIES. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 7, No. 69. *Röntgen*: Altniederländische Volkslieder, No. 2.

No. 46. *Rosa*. NETHERLANDS

A FLEMISH dance-tune very popular with the young people, and similar in style to many of the singing games played by the children in England.

AUTHORITIES. *Coussemaker*: Chants Populaires des Flamands, No. 107. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 8, No. 38. *Brown and Moffat*: Characteristic Songs, etc., p. 137. Cp. also *Berggreen*: Folke-Sange og Melodier, vol. vi, p. 61, No. 38.

No. 47. *The Fair Maid of Sorrento (La Vera Sorrentina)*. ITALY [NAPLES]

THIS *Canzone* is still popular among the Neapolitans, and has survived the test of oral trans-



mission through many generations. The six-eight rhythm is a characteristic feature of Italian folk-music, which mirrors through its medium the light-hearted gaiety of the race. The *Canti Popolari* are rarely sung in parts, though occasionally an underpart may be added to the melody in thirds. The accompaniments, too, are extremely simple, being generally adapted for guitars, mandolines, and accordions; the consequence of which is an excessive use of the chord of the dominant seventh alternating with that of the tonic. The songs are principally made up of four-measure phrases, with frequent repetitions.

AUTHORITIES. *Ricordi*: Canzoni popolari Napolitane, vol. i, p. 61, No. 25. *Boosey*: Songs of Italy, p. 70. *Reimann*: Internationales Volksliedebuch, vol. ii, p. 21, No. 43.

No. 48. *Oh, come to me (La Ricciolella)*. ITALY [NAPLES]

THIS tune is familiar to many as the "Carnival of Venice," and there is also a current Dutch version, dealing with "The Dutchman and his Doggie." The melody appears to have been a great favorite, and its services have been utilized by both Rossini and Liszt. Its construction is simple though varied, and thus escapes the monotony of a too rigid sequence, or repetition of the four-measure phrase. The song, which dates from the end of the eighteenth century, was adapted by Moore, and published in his *National Airs* in 1818.

AUTHORITIES. *Ricordi*: Canzoni popolari Napolitane, vol. i, p. 2, No. 1. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 80, No. 62. *Brown and Moffat*: Characteristic Songs, etc., p. 126.

No. 49. *Santa Lucia (Barcarolle)*. ITALY [NAPLES]

A "BOAT-SONG" in the style of the songs of the Venetian gondoliers, and probably intended to illustrate the idea of the rise and fall of the boat on the water, or the regular strokes of the oar. In the present case the melody is made up of a series of graceful fluctuations, which bear witness to the intended imagery; the sequence of two-measure phrases produces a monotonous ef-

fect, suggesting the forward and backward sweep of the oar.

AUTHORITIES. *Ricordi*: Canzoni popolari Napolitane, vol. i, p. 63, No. 26. *Boosey*: Songs of Italy, p. 66. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 106, No. 81.

No. 50. *So this is sad love's ending (Forsi pir-chi nun m'ami)*. Siciliana. SICILY

A SONG and dance rhythm in  $\frac{6}{8}$  or  $\frac{12}{8}$  time. It is supposed to have originated in Sicily, whence it derives its name, and where it is a popular dance-song at the present day. In some respects it is analogous to the Tuscan *rispetti*. Although of a pastoral character, the music is generally in a minor key. In the present instance the song ends in the minor, but commences in the major.

AUTHORITIES. *Reimann*: Internationales Volksliedebuch, vol. i, p. 24, No. 10. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 74, No. 57. *Brown and Moffat*: Characteristic Songs, etc., p. 127.

No. 51. *Unto a poor blind lover (A un niño ciegosito)*. Bolero. SPAIN

A STRONGLY accented dance rhythm of a lively character, the peculiar figure of which arose from the castanets, which were used as an accompaniment to the dance by the dancers themselves. The bolero generally consists of two parts, each of which is repeated, and a trio. The Eastern element is clearly discernible, due no doubt to Arabian influences at the time of the Moorish occupation. The castanets form an indispensable adjunct to the accompaniment of guitar and mandoline.

AUTHORITIES. *Reimann*: Internationales Volksliedebuch, vol. ii, p. 35, No. 47. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 166, No. 16.

No. 52. *If 'tis sorrow so to love thee (Yo m'alegro de haber sido)*. Seguidilla. SPAIN

IN Spain most of the popular songs are sung as accompaniments to dances. The seguidilla, like the bolero, belongs to the provinces of Galicia and Old Castile, but in other respects it presents many differences. It is generally found in  $\frac{3}{4}$  or  $\frac{3}{8}$  time, and is usually in the minor key. The



rhythm is marked and striking, and should be accented. The mandoline and guitar are the accompanying instruments, though occasionally a violin and a flute may be added. The vocal parts are sung in octaves and in unison, and often, as in the present instance, in thirds.

AUTHORITIES. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 30, No. 46. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 170, No. 18. *Breitkopf & Härtel*: Volksliederbuch (Gervinus), p. 94, No. 78.

No. 53. *May Song (Cancion de Maja)*. SPAIN  
AN Andalusian Spring Song (Song of May) from the south of Spain, which is also the home of the fandangos, rondeñas, and malagueñas. The Eastern element is noticeable in the use of ornaments and grace notes, and by the combination of two or more marked and varied rhythms at the same time. The songs are sung gutturally—another peculiarity of Eastern music,—and are rendered in a dreamy, melancholy, or passionate manner, as the occasion or the nature of the song demands.

AUTHORITIES. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 20, No. 76. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 154, No. 10.

No. 54. *Song of the Fig-tree Orchara (Canção do Figueiral)*. PORTUGAL

THIS is one of the most ancient traditional songs of Portugal, and its origin is attributed to the Troubadours. The music appeared in a MS. collection of songs of the fifteenth century, belonging to Francisco Coutinho, Count of Marialva, and was thence transcribed by Mariano Soriano Fuertes in his *History of Music in Spain*.<sup>1</sup> Allusion is also made to this song by Miguel Leitão de Andrada, in his *Miscellanea*.

AUTHORITY. Cancioneiro de Musicas Populares (Braga), F. 1, No. 2.

No. 55. *Wherefore have thy lips (Modinha)*. PORTUGAL

A LARGE number of popular melodies called *tonos*—a kind of carol—used to be sung at Christmas and during processions, and were composed by musicians of repute. Out of these composi-

<sup>1</sup> *Historia de la Musica en Hespaña*.

tions arose the *Modinha*, so prevalent during the eighteenth century, and which bear some resemblance to the German *Lied*.

AUTHORITIES. *Reimann*: Internationales Volksliederbuch, vol. i, p. 38, No. 14. *Berggreen*: Folke-Sange og Melodier, vol. vii, p. 222, No. 6.

No. 56. *I wander through woodlands (Gaaer jeg udi skoven)*. DENMARK

THE songs of Denmark, Norway, and Sweden are closely related in origin and expression, and in the older examples are devoted chiefly to the narration of the ballads and legends of Scandinavia, which are thus distinguished from the purely lyrical songs of a later date. The wealth of songs in Jutland is said to be such that the same one is not allowed to be sung at musical gatherings more than once a year. The present number may be taken as a typical example of a popular folk-tune, and it is not improbable that the definite rhythm may have served as the basis for a dance with song accompaniment also.

AUTHORITIES. *Berggreen*: Danske Folke-Sange og Melodier, vol. i, p. 205, No. 112. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 34, No. 81.

No. 57. *Marstig's Daughter (Marsk Stigs Døttre)*. DENMARK

ONE of the heroic ballads known as *Kämpeviser*, owing to the free and declamatory style in which they are sung. The real melody is reserved for, and appears only in, the *Omkväd*, or refrain, which occurs sometimes in the middle as well as at the end of each verse. There is a note of mingled wildness and melancholy in the music, that is a characteristic feature of many of these old Scandinavian ballads. *Berggreen* gives thirty-four verses, a truly formidable number, but the ballad adapted by Moffat from Jamieson's *Popular Heroic and Romantic Ballads* (1814) appears to act as a satisfactory substitute for a complete English translation of the original. According to Grove, the affinity between Danish songs and those of the British Isles is remarkable, many of the tunes being almost identical, while the words are often related to the same subject.

**AUTHORITIES.** *Berggreen*: Danske Folke-Sange og Melodier, vol. i, p. 115, No. 57. *Brown and Moffat*: Characteristic Songs, etc., p. 163.

No. 58. *Bravely sails my bark (Tölf Synir)*. ICELAND

THE prevailing characteristics of Icelandic songs seem to consist of

1. A simple construction of two-measure or three-measure phrases.
2. A frequent repetition of the first note.
3. An expression of sadness or melancholy.

The tunes are few in number, *Berggreen* giving only nine examples, and many of these are similar in melody, tonality, and character.

Compare

No. 2b



No. 5



No. 6



As will be seen from these examples, some of the songs are sung by a solo voice, with a chorus taking up the *Omkväd* in the middle of the verse as well as at the close.

**AUTHORITIES.** *Berggreen*: Danske Folke-Sange og Melodier, vol. i, p. 344, No. 3 (Islandske). *Brown and Moffat*: Characteristic Songs, etc., p. 165.

No. 59. *I laid me down to rest (Feg lagde mig saa silde)*. NORWAY

A MELODY from the district of Gudbrandsdal, the refrain of which is sung by a chorus at the end of each verse. This is a typical example of a Norwegian folk-song, the characteristic features of which are easily recognized. It will be noticed that the major seventh is used in ascending passages, and the minor seventh in descending. The Norwegian composer, Grieg, has undoubtedly made a free use of his native melodies, and a comparison between the present song and his well-known Solveig's Song will afford interest to many.

**AUTHORITY.** *Berggreen*: Norske Folke-Sange og Melodier, vol. ii, p. 29, No. 25.

No. 60. *Homeward from the mountains (Hjemreise fra Saeteren)*. NORWAY

A NORWEGIAN Shepherd's Song. These herdsmen's songs form an important section of Scandinavian music. They are all very similar in character, and apparently of great age. The melodies are usually formed on the natural notes of the *Lur* (cow-horn), which is used for summoning the cattle home at evening.

**AUTHORITIES.** *Berggreen*: Norske Folke-Sange og Melodier, vol. ii, p. 62, No. 55a. *Reimann*: Internationales Volksliederbuch, vol. i, p. 56, No. 20.

No. 61. *Dearest Maiden (Kau fra Hallingdalen)*. NORWAY

ANOTHER Shepherd's Song, with a suggestive dance rhythm. The herdsman is here calling his cattle by name, and at the same time bestowing endearing epithets on each.

**AUTHORITIES.** *Berggreen*: Norske Folke-Sange og Melodier, vol. ii, p. 92, No. 78. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 38, No. 82.

No. 62. *Little Katie (Liten Karin)*. SWEDEN

A POPULAR ancient ballad and melody from the west of Gothland. The music bears a striking resemblance in tonality, form, and expression to the Danish song, "Den talende straengaleg" (*vide Berggreen*: Danske Folke-Sange og Melodier, vol. i, p. 78, No. 33a). The gradual rise and fall of the melody is characteristic of most Swedish songs.

**AUTHORITIES.** *Berggreen*: Svenske Folke-Sange og Melodier, vol. iii, p. 21, No. 15. *Lundquist*: Swedish National Songs, p. 10. *Boosey*: Songs of Scandinavia, p. 116.

No. 63. *Wermeland (Vermeland)*. SWEDEN

THIS song possesses the same characteristic rise and fall of the melody as the previous example, while the seventh becomes major or minor as the passage ascends or descends, a noticeable feature in many Scandinavian, and especially Norwegian songs. Wermeland is a province in Sweden, north of Gothland, and on the borders of Norway.

AUTHORITIES. *Berggreen*: Svenske Folke-Sange og Melodier, vol. iii, p. 73, No. 57. *Lundquist*: Swedish National Songs, p. 16.

No. 64. *On a crystal throne (Necken's Polska)*. SWEDEN

A SONG of strongly marked and suggestive dance rhythm, which possesses characteristics similar to those in the two preceding examples.

AUTHORITIES. *Berggreen*: Svenske Folke-Sange og Melodier, vol. iii, p. 74, No. 58. *Lundquist*: Swedish National Songs, p. 4. *Reimann*: Internationales Volkslied-erbuch, vol. iii, p. 44, No. 84.

No. 65. *Over fields and over meadows (Vopolé tuman zatumanelsya)*. RUSSIA

A POPULAR Russian song from the district of Smolensk, affording a good example of the variety of rhythm contained in the melody. The harmony is of meagre description, and always subordinate to the melody, which is of primary importance. Rimsky-Korsakov has introduced this tune with effect in the first movement of his Symphonietta for Orchestra, Op. 31.

AUTHORITY. *N. Rimsky-Korsakov*: Chants Nationaux Russes, p. 24, No. 12.

No. 66. *O'er the distant mountains (Dalekaya i blezkaya)*. RUSSIA

A SONG from the district known as Little Russia. It consists of a four-measure melodic phrase in the minor key, and may be sung to an accompaniment of varying harmonies according to the Russian custom.

AUTHORITIES. *Reimann*: Internationales Volkslied-erbuch, vol. iii, p. 62, No. 93. *Berggreen*: Slaviske Folke-Sange og Melodier, vol. viii, p. 58, No. 52.

No. 67. *In the shade of the garden (Kak po saděku)*. RUSSIA

A RUSSIAN air from the province of Novgorod, which has been introduced by Rimsky-Korsakov in the first movement of his Symphonietta. Although it only consists of six measures, the germ of the song is contained in the first two measures, which are repeated with slight variations. The song ends on the dominant, and may be harmonized in a variety of ways.

AUTHORITY. *N. Rimsky-Korsakov*: Chants Nationaux Russes, p. 78, No. 79.

No. 68. *'Neath the shadow of a tree (Chanson des Rues)*. RUSSIA

FROM the district of Kolomna in the government of Moscow. This popular street-song will be familiar to all who are acquainted with Tchaïkovski's Serenade (Op. 48) for strings, where it appears as the principal subject in the last movement. It is similar in character to many of the songs found in other parts of Russia, notably



and



both of which examples are quoted in *Paisne russkavo naroda*, St. Petersburg, 1894.

AUTHORITY. *Balakirev*: Recueil de Chants populaires Russes, p. 42, No. 29.

No. 69. *Ah! see the old pear-tree (Zelena grusha)*. RUSSIA

AN interesting example in  $\frac{5}{4}$  and  $\frac{6}{4}$  time from the province of Saratov. With the exception of one chord, the melody can be harmonized by alternate chords of the tonic and subdominant. Like the foregoing, this air makes its appearance in the Symphonietta already mentioned.

AUTHORITY. *N. Rimsky-Korsakov*: Chants Nationaux Russes, p. 70, No. 75.

No. 70. *Come and twine the slim boughs (Zaplaitesya plaiten)*. RUSSIA

A SONG from the district of Orloff. The initial phrase of four measures is twice repeated, and is followed by a three-measure phrase repeated three times. The form is unusual, though the effect is less disconcerting than might be expected.

AUTHORITY. *N. Rimsky-Korsakov*: Chants Nationaux Russes, p. 18, No. 49.

No. 71. *Dearest maiden, hark (Krakowiak)*. POLAND

A POLISH song and dance from the town and neighborhood of Krakow (Krakau), whence it

derives its name. It is written in  $\frac{2}{4}$  time, and examples are found in the minor as well as in the major key.

**AUTHORITIES.** *Reimann*: Internationales Volksliederbuch, vol. i, No. 29, p. 74. *Berggreen*: Slaviske Folke-Sange og Melodier, vol. viii, p. 18, No. 14. *Boosey*: Songs of Scandinavia, p. 60.

No. 72. *Little cottage lowly (Mazurek)*. POLAND

A POLISH national dance, dating from the sixteenth century. The mazurka originated in the songs which were sung to accompany dancing, and belongs especially to the people, differing in this respect from the stately polonaise, which appeared as a court dance about the same time. Chopin has so transformed and idealized the mazurka, that, except for the rhythm, little of the spirit of the original dance remains. The major key appears to predominate, though at the present day we are apt to associate all Polish music with the minor key. The mazurka frequently is found with the following pronounced rhythm, but in this form is probably of a more modern date:



Cp. Chopin's Mazurka, Op. 7, No. 1.

**AUTHORITY.** *Berggreen*: Slaviske Folke-Sange og Melodier, vol. viii, p. 9, No. 5.

No. 73. *Home my sweetheart comes (Runo-laulu)*. FINLAND

A RUNE-SONG, or ballad, in which the air is adapted to a form of extemporaneous singing, a popular amusement among Northern people. According to Billson (*Popular Poetry of the Finns*), "the Finnish method of singing their songs is very archaic. They are, or were, accompanied by a kind of dulcimer, called the *kantele*, an instrument which originally contained five strings, made first of horsehair, and afterwards of metal. The old melody which formed the usual accompaniment of the songs is founded in G minor, and does not go higher than D," etc.

To this melody, and its variations, the *Kale-*

*vala*, the national Epic of the Finns, is often sung, in addition to the extemporaneous singing already noted. The rhythm is peculiar, a fondness for  $\frac{5}{4}$  and  $\frac{7}{4}$  time being a special characteristic in this music. Another example of a Rune-Song in  $\frac{5}{4}$  may be quoted:



The harmony and form of accompaniment to the present example may be varied at will, according to the manner indicated in the text.

**AUTHORITIES.** *Berggreen*: Folke-Sange og Melodier, vol. ix, p. 28, No. 4. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 60, No. 56. *Billson*: The Popular Poetry of the Finns, p. 5. *Boosey*: Songs of Scandinavia, p. 63. *Grove*: Dictionary of Music and Musicians, vol. iii, p. 609 (Song).

No. 74. *There's ne'er a blossom (Laulu Lapista)*. LAPLAND

THE present melody bears a striking resemblance to the old Irish air "The Red Fox," better known as "Let Erin remember," the rhythm and actual notes being almost identical:



and there can be little doubt as to which is the earlier and original version. The influence of Scandinavia is very perceptible in many of the Celtic songs ascribed to the Northern districts of the British Isles, and with the advent of the Vikings, we must associate the introduction of their arts.

**AUTHORITIES.** *Reimann*: Internationales Volksliederbuch, vol. iii, p. 54, No. 88. *Berggreen*: Folke-Sange og Melodier, vol. ix, p. 70, No. 41. *Brown and Moffat*: Characteristic Songs, etc., p. 148.

No. 75. *From afar returns my well-belove!* (*Daina*). LITHUANIA

*Daina* is the Lithuanian name for a secular song, as opposed to sacred songs, which are known as *Gésme*. The construction and rhythm are alike simple. The song often consists of two or four-measure phrases with frequent repetitions, and is easily adapted for dancing purposes.

AUTHORITIES. *Berggreen*: Folke-Sange og Melodier, vol. ix, p. 14, No. 11. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 66, No. 95. *Brown and Moffat*: Characteristic Songs, etc., p. 150.

No. 76. *Why so silent, tell me, birdie (Paun i kolo)*. BOSNIA

THE Bosnian *Kola* is in the form of a song and dance combined, in which the dancers attempt to illustrate the text by pantomimic gestures and movements. A literal translation of the original would be somewhat as follows:

*The peacock pecks,  
The grass grows,  
My peacock, etc.  
My peacock's feet hurt him,  
My peacock's eyes hurt him,  
My peacock, etc.  
My peacock's feet hurt him,  
My peacock's eyes hurt him,  
My peacock, etc.  
My peacock raises his wings to fly.*

AUTHORITIES. *Kubač*: Južno-Slovjenske Narodne Pievke, vol. iii, p. 200, Nos. 1007-8. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 76, No. 99.

No. 77. *Come, my dearest (Pjesma)*. SERBIA

THE number of Servian songs is great, and they are remarkable for their melodious character, as well as for the peculiarity of ending on the supertonic. As a rule the key is minor, particularly in songs of a sentimental nature, but many of the dancing songs are found in the major, and these possess taking and lively rhythms. The air of the present song will be familiar to those who are acquainted with Tchaïkovski's *Marche Slav*, where it appears as the principal theme.

AUTHORITY. *Kubač*: Južno-Slovjenske Narodne Pievke, vol. ii, p. 159, No. 606.

No. 78. *The Outlaw (Tri Godini)*. BULGARIA

THE Bulgarian songs are closely allied in sentiment and character with those of Servia. They are generally in the minor key, and the melody usually ends on the supertonic. A deep melancholy seems to pervade most of the love-songs of the great South-Slav family.

AUTHORITIES. *Kubač*: Južno-Slovjenske Narodne Po-

pievke, vol. ii, p. 109, No. 539. *Reimann*: Internationales Volksliederbuch, vol. iii, p. 77, No. 100. *Brown and Moffat*: Characteristic Songs, etc., p. 111.

No. 79. *The sun hangs high (Charki hidjaz)*.

TURKEY

TURKISH music, in common with that of most Oriental races, can scarcely be rendered correctly by our present system of musical notation. It is possible to attain only an approximate effect. The characteristics that are more perceptible to European ears consist of the frequent use of the interval of an augmented second, the variety of rhythm, and the poverty of the harmony. By harmony must be understood a combination of rhythms rather than notes. In singing, the notes are run one into another, a definite tone being hardly discernible, and as a rule, the vocal syllables are extended to include several notes. A strong nasal inflection should be used by the vocalist who desires to render the music so as to produce as near as possible the original effect.

The present song is taken from a collection of *Méodies Turques Choisies* (No. 4), edited by S. Hoosépián, and published at Constantinople.

No. 80. *The Musician (Ο Μουσικός)*. GREECE

A GREEK folksong, attributed to Athanasios Christopoulos, who was born in 1770. Although written in the minor key, the song is of a jovial and jesting character, and exhibits a curious blend of the Eastern and Western ideas of music.

AUTHORITIES. *Berggreen*: Folke-Sange og Melodier, vol. ix, p. 170, No. 20. *Reimann*: Internationales Volksliederbuch, vol. ii, p. 76, No. 67.

No. 81. *Sleep, my child (Ainte)*. SYRIA

THE present song has been transcribed exactly as it stands in Bourgault-Ducoudray's excellent collection, *Méodies Populaires de Grèce et d'Orient*. The accompaniment is thoroughly in keeping with the atmosphere, and evidently approaches as near as is possible in our Western notation to the original effect. The air appears to have been heard and noted down in Smyrna.

AUTHORITY. *L. A. Bourgault-Ducoudray*: *Méodies Populaires de Grèce et d'Orient*, No. 1.

NO. 82. *Upon thy lovely lips (Charō)*. SYRIA  
ANOTHER song from the same series as the preceding, and from the neighborhood of Smyrna. A curious feature about this song is the repetition of two short phrases, both of which possess a different tonality,—thus the B♭ in the first phrase and its repetition becomes B♮ in the second half. The original accompaniment has been retained, for it would be difficult to suggest a more natural or agreeable form.

AUTHORITY. *L. A. Bourgault-Ducoudray*: *Mémoires Populaires de Grèce et d'Orient*, No. 4.

NO. 83. *Zohra*. MOROCCO

A SONG of the Kabyles, transcribed by Salvador Daniel, whose monograph *La Musique Arabe* may be regarded as one of the most reliable authorities on the subject. The accompaniment conveys a striking impression of reality, by preserving the monotonous and complicated rhythms so peculiar to Eastern music. The Kabyles are descendants of the original inhabitants of Mauritania, and are not to be confounded with either the Moors or the genuine Arabs. Their songs, however, bear close analogy to those of the Asiatic and Egyptian Arabs, both in construction and sentiment, and the present example, according to Fétis, belongs to the *Mode l'hsain*.

AUTHORITIES. *Daniel*: *Chansons Arabes, Mauresques et Kabyles*, p. 26, No. 8. *Fétis*: *Histoire Générale de la Musique*, vol. ii, p. 89. *Berggreen*: *Folke-Sange og Melodier*, vol. x, p. 24, No. 33.

NO. 84. *My Beloved (Ma Gazelle)*. A GERIA  
THIS Moorish song perhaps represents more faithfully than any other available transcription the poetry, the plaintive melancholy, and the languorous sweetness of a typical Eastern song. The melody appears to have found its way into Spain during the occupation by the Moors. The arrangement has been selected from the excellent collection of *Chansons Arabes* by Salvador Daniel, who has succeeded so admirably in depicting the essential features of local color and atmosphere in his accompaniments. The French text is a translation and imitation of an Arabian *kasidah* (song), and is attributed to M. V. Bérard.

AUTHORITIES. *Daniel*: *Chansons Arabes, Mauresques et Kabyles*, p. 28, No. 9. *Fétis*: *Histoire Générale de la Musique*, vol. ii, p. 82. *Rowbotham*: *History of Music*, vol. iii, p. 576.

NO. 85. *Soleïma*. TUNIS

A MOORISH song from the collection of Salvador Daniel. According to Fétis, "the melodies of Moorish songs are less agreeable to the ear than those of the Asiatic or Egyptian Arabs, but they possess a captivating originality." The dominant usually supersedes the tonic as the final note, as will be observed in the present example. The melody belongs to the *Mode Zeïdan*.

AUTHORITIES. *Daniel*: *Chansons Arabes, Mauresques et Kabyles*, p. 34, No. 12. *Fétis*: *Histoire Générale de la Musique*, vol. ii, p. 80.

NO. 86. *Stamboul*. TRIPOLI

A KABYLE song from the collection of Salvador Daniel. In measures 8-9-10, the bass note G has been altered to A, the original note appearing to produce too consonant an effect. The song is attributed to Si Mohammed Said Ben Ali Cherif, a chief of the Beni Aïdel. The tonality of the song is indefinite, and cannot very well be said to belong to any particular key familiar to Western ears.

AUTHORITY. *Daniel*: *Chansons Arabes, Mauresques et Kabyles*, p. 24, No. 7.

NO. 87. *Love-Song (Doos yá lallee)*. EGYPT

A POPULAR Egyptian melody introduced and utilized by Felicien David in the Second Part of his Symphonic Ode *The Desert*. It should be stated that the airs are not always sung to the same words, the latter often abounding in indecent allusions. Distinct enunciation and a tremulous voice are characteristics of the Egyptian mode of singing, as well as of that of most other Oriental races. The metres of the original text as well as of the translation are irregular, and should be adapted by the singer to the requirements of the melody, adding or omitting notes as may be deemed necessary. Fétis states that the melody belongs to the *Mode o'chak*.

AUTHORITIES. *Lane*: *Modern Egyptians*, p. 337. *Berggreen*: *Folke-Sange og Melodier*, vol. x, p. 6, No. 5. *Fétis*:



Histoire Générale de la Musique, vol. ii, p. 79. *Engel*: The Music of the Most Ancient Nations, p. 260. *Kiesewetter*: Die Musik der Araber, Appendix D, Ex. 11.

No. 88. *There's no Deity but God* (*Lá ilaha illalláh*). *Dervish Song*. EGYPT

LANE, in his *Modern Egyptians*, gives the following interesting account of the performance of a *ziker* (the repetition of the name of God, or of the profession of his unity) by dervishes, of which scene he was an eye-witness:

"The *zikkeers* (or the performers of the *ziker*), who were about thirty in number, sat cross-legged, upon matting extended close to the houses on one side of the street. . . . Most of the *zikkeers* were Ahmedee darweeshes, persons of the lower orders, and meanly dressed. . . . At one end of the ring were four '*munshids*' (or singers of poetry), and with them was a player on the kind of flute called '*náy*.' . . . The performers began by reciting the *Fát'hah*, all together. . . .

"After this preface, the performers began the *ziker*. Sitting in the manner above described, they chanted, in slow measure, '*Láiláha illa-lláh*' ('There is no deity but God'), . . . bowing the head and body twice in each repetition of '*Láiláha illa-lláh*.' Thus they continued about a quarter of an hour; and then, for about the same space of time, they repeated the same words to the same air, but in a quicker measure, and with correspondingly quicker motions. In the meantime, the *munshids* frequently sang, to the same, or a variation of the same, air, portions of a *kaseedeh*, or of a *muweshshah*; an ode of a similar nature to the Song of Solomon, generally alluding to the Prophet as the object of love and praise."

AUTHORITIES. *Lane*: *Modern Egyptians*, pp. 411, 412. *Kiesewetter*: *Die Musik der Araber*, Appendix D, Ex. 18. *Berggreen*: *Folke-Sange og Melodier*, vol. x, p. 8, No. 7.

No. 89. *Thine eyes are bright* (*Insiraf*). ARABIA

IN early times the Arabs possessed a "classic" form of music, which was called *Nouba*, and is said to correspond in construction to the primitive forms of the symphony. The name signified

"event," or "rotation," and the music generally consisted of five separate movements, entitled respectively

1. Mosadder.
2. Bétaihh.
3. Derdj.
4. Insiraf.
5. Khélas.

According to Arab musicians, there were originally fourteen *Nouba*, and these not only formed the basis of the art of Oriental music, but served as models on which other compositions were improvised.

In the present example, the original Arabic text is wanting, French and Danish translations alone being available, from which an English version has been arranged. The song, however, is presented in the original key, and though pitched rather high for the voice, should be sung in *falsetto*, if an approximation to the natural effect is desired.

AUTHORITIES. *Christianowitsch*: *Esquisse historique de la Musique Arabe*, xiv. *Berggreen*: *Folke-Sange og Melodier*, vol. x, p. 14, No. 19. *Brown and Moffat*: *Characteristic Songs*, etc., p. 234.

No. 90. *Deign my voice to hear* (*Guschi ki behakk*). PERSIA

THE numerous grace-notes and accidentals, which are so marked a characteristic of Eastern music, have been omitted in the present example, but they can easily be imagined, and supplied (*ad libitum*) at the will of the singer. It is to be hoped that the melody may not thus be distorted beyond recognition, though we are assured by Eastern travellers that this is often the effect actually produced. The following few measures may possibly serve as a guide:



AUTHORITIES. *Kiesewetter*: *Die Musik der Araber*, Appendix D, Ex. 26. *Berggreen*: *Folke-Sange og Melodier*, vol. x, p. 30, No. 37.

No. 91. *Rustic Song* (*Durwan's Song*). PERSIA  
THE following note by Dr. Sourindro Mohun Tagore is quoted in its entirety:

"The Durwan's song, sometimes called the *Ghanto* or *Chaiti*, is a kind of rustic song, sung by Hindusthání Durwans (doorkeepers) or Hindusthání ploughmen, while at work in the fields. Sometimes the Durwans invite their friends to their master's house, and spend with them a portion of the day or night in singing these songs, accompanied with the *Dhola*<sup>1</sup> and *Mandira*.<sup>2</sup>"

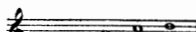
AUTHORITY. *Tagore*: Specimens of Indian Songs, No. 21, pp. 72, 73; *Yantra Kosha*.

No. 92. *Snake-Charmer's Song (O re bho lá man re)*. INDIA

THE following note, also by Dr. Tagore, is quoted in full:

"This kind of song is generally sung by the snake-charmers, to the accompaniment of the pastoral wind instrument, called the *Tubri*.<sup>3</sup> The words are invariably invocations to the deities that preside over serpents, to protect the players from accidents when playing with them or hunting for them in holes or jungles."

AUTHORITY. *Tagore*: Specimens of Indian Songs, No. 22, pp. 74, 75; *Yantra Kosha*.

No. 93. *Fasmin-Flower (Moo-lee-hwa)*. CHINA  
THIS old Chinese melody is founded on the following pentatonic scale: 

which suggests an ancient origin. The omission of the subdominant and the leading-note will be at once remarked, and this fact is sufficient to cause a vague tonality. Rhythm and melody being the most essential features of Eastern music, slight attention is paid to harmony, which, at times, may be best described as accidental. The present accompaniment has therefore been arranged with this effect in view, though the paradox of an Oriental two-part Canon may perhaps be justified by the employment of the air alone in its rhythmic and melodic forms, producing the result of "accidental" harmony.

Sir John Barrow, in his *Travels in China* (1804), states that this song was very popular

<sup>1</sup> *Dhola*, an ordinary drum of the Hindoos.

<sup>2</sup> *Mandira*, small castanets of the Hindoos made of metal.

<sup>3</sup> *Tubri*, *Tiktiry*, or *Tittery*, an ancient wind instrument of the Hindoos, made of double reeds.

during his residence in that country. It possesses the recommendation of being agreeable alike to Western and to Eastern ears.

AUTHORITIES. *Engel*: The Music of the Most Ancient Nations, p. 129. *Berggreen*: Folke-Sange og Melodier, vol. x, p. 60, No. 78. *Brown and Moffat*: Characteristic Songs, etc., p. 250.

No. 94. *New Year Song (Haru-no-uta)*. JAPAN  
A VERY popular melody, one of the earliest learned by the children and young people of Japan. It is frequently heard at the New Year festivals, either sung alone, or played upon the *koto*, or *samisen*, for either of which instruments it has long been a favorite air. It will be noted that the melody, like the foregoing example, is constructed on the pentatonic scale also, regarding F# as the tonic. We have thus a minor tonality, with the 4th and 7th of the scale omitted. The song is presented in the original key, called by the Japanese *Hirajoshi*, and known as the normal tuning for the *koto*, the national instrument of the country. The accompaniment has been arranged to suggest this particular instrument.

AUTHORITIES. *Piggott*: The Music of the Japanese, p. 130; Lecture on "The Music of Japan" before the Musical Association, Eighteenth Session. *Engel*: Music of the Most Ancient Nations, p. 139. *Reimann*: Originale Chinesische und Japanische Melodien, No. 5. Mittheilungen des Deutschen Gesellschaft für Natur und Völkerkunde Ostasiens, Heft 3, p. 13. *Brown and Moffat*: Characteristic Songs, etc., p. 255.

No. 95. *Cherry-Bloom (Sakura)*. JAPAN

IN Japan the season of the cherry-blossom is the occasion of a festival and holiday-making, and excursions take place to view the most favored localities throughout the country. There is much singing and rejoicing, the present song being a special favorite with the people, who are accustomed to sing it from childhood.

AUTHORITIES. *Piggott*: The Music of the Japanese, p. 131. *Capellen*: Shogaku Shoka, No. 14. *Dittrich*: Nippon Gakafu, No. 3.



No. 96. *Pawnee War-Song*. AMERICAN INDIAN

A PAWNEE War-Song and Dance from the collection made by Theodore Baker in his treatise *Ueber die Musik der Nord Amerikanischen Wilden*, Ex. xxvii.

No. 97. *Dakota Serenade*. AMERICAN INDIAN  
A DAKOTA "Night-Song," or serenade, sung by several young men, who promenaded together through the camp or village, beating drums.

AUTHORITY. *Baker (T.)*: *Ueber die Musik der Nord Amerikanischen Wilden*, Ex. xii.

No. 98. *Old Folks at Home*. UNITED STATES OF AMERICA

A PLANTATION Song, the words and music of which were written by Stephen C. Foster (1826-1864). It has been described as one of the chief home-songs of the world, and may be said to possess a world-wide reputation. According to Elson, it is only in the South, "possessing characteristic surroundings, and a race of natural singers in its colored population," that something akin to an especial folksong has developed, "distinctly different from the music of other nations." It undoubtedly presents a "graphic expression of a phase of American life," and for this reason, we are justified in regarding these Plantation melodies and songs as belonging to, and representative of, a particular race. At least they have been adapted as such by the white and black folk alike. It may be added, that these songs were written and composed in imitation of the original Negro Plantation Songs.

AUTHORITIES. *Elson*: *The National Music of America*, pp. 267, 268. *Bayley & Ferguson*: *Fifty Minstrel Songs*, p. 36. *Randolph*: *Patriotic Songs*, p. 120. *Brown and Moffat*: *Characteristic Songs, etc.*, p. 194. *Bayley & Ferguson*: *S. Students' Songbook*, p. 288.

No. 99. *Tenting on the old Camp Ground*. UNITED STATES OF AMERICA

THE words and music are by Walter Kittredge, and the song evidently relates to an episode in the Civil War. The sentiment is depressing rather than stimulating, but it found an echo in many American hearts, weary of internal strife. The music, though not a conscious imitation, possesses the characteristic rhythms of a Negro melody, and is a favorite song at the present day. The air has also been adapted as a hymn-tune, and is sung to a setting by the Rev. O. E. Murray, entitled "The Same Old Cause."

AUTHORITIES. *Randolph*: *Patriotic Songs*, p. 193. *Murray*: *The Singing Patriot*, Nos. 89 and 98.

No. 100. *Dixie*. UNITED STATES OF AMERICA

THIS popular song was written as a "walk-around" by Dan Emmett, who was born in Ohio in 1815. It was sung at a minstrel show in New York, a year or so before the Civil War. The song presents an effective picture of the genial, merry, and romantic side of plantation life. During the war, "Dixie" is said to have had great influence on the battlefield, and at one time was associated with the southern army as its own particular song, replacing a paraphrase of the "Marseillaise," which had been previously adopted. Later on, the song was appropriated by the Northerners, and thus served the purposes of the two rival forces. According to Elson, "It is thoroughly representative of the 'land o' cotton, 'simmon seed, an' sandy bottom.'"

AUTHORITIES. *Elson*: *The National Music of America*, pp. 245-247, 260. *Randolph*: *Patriotic Songs*, p. 12. *Bayley & Ferguson*: *Fifty Minstrel Songs*, p. 62.





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ONE HUNDRED FOLKSONGS  
OF ALL NATIONS



# SALLY IN OUR ALLEY

(England)

HENRY CAREY (1690?-1743)

Tune: The Country Lass

Edited and arranged by Granville Bantock

Slowly and gracefully

*p espress.*

VOICE

1. Of all the girls\_ that are so smart, There's none like pret-ty Sal-ly; She is the  
 2. Of all the days\_ with-in the week, I dear-ly love but one day, And that's the  
 3. My mas-ter and\_ the neighbors all\_ Make game of me and Sal-ly; And but for

PIANO

*p espress.*

*aves ad lib.*

*cresc.*

dar - ling of my heart, And lives in our\_ al-ley. There is no la - dy in the land Is  
 day that comes be - twixt A Sat - ur-day and Monday: For then I'm dress'd in all my best To  
 her I'd bet-ter be\_ A slave, and row a gal-ley; But when my seven long years are out, O

*cresc.*

*dim.*

*p rit.*

half so sweet as Sal - ly; She is the dar - ling of my heart; And lives in our al - ley.  
 walk a - broad with Sal - ly; She is the dar - ling of my heart; And lives in our al - ley.  
 then I'll mar - ry Sal - ly; And then how hap - pi - ly we'll live, But not in our al - ley.

*dim.*

*dim. p rit.*

# O WILLOW, WILLOW!

(England)

Melody from  
Thomas Dallis's Lute Book (1588)  
Edited and arranged by Granville Bantock

Slow and expressive

VOICE *p* *pp*

1. A poor soul sat sigh-ing by a syc-a-more tree, Sing wil-low, wil-low,  
2. He sigh'd in his sing-ing, and made a great moan, Sing wil-low, wil-low,

PIANO *p* *pp*

*cresc.* *f*

wil-low! With his hand in his bos-om and his head up-on his knee. } O wil-low, wil-low, wil-low,  
wil-low! I'm dead to all pleas-ure, my true loveshe is gone. }

*cresc.* *f*

*dim.* *p* *cresc.*

wil - low! O wil-low, wil-low, wil-low, wil - low my gar-landshall be. Sing all a green

*dim.* *p* *cresc.*

*mf* *più p* *dim.* *pp*

wil-low, wil - low, wil-low, wil-low, Ah, me! the green wil - low my gar - landmust be.

*mf* *più p* *dim.* *pp*



*p* 3. The mute bird sat by him, made tame by his moans. *pp* Sing wil - low, wil - low,  
 4. Come, all you for - sak - en, and mourn you with me, Sing wil - low, wil - low,  
 5. Take this for my fare - well and lat - est a - dieu; Sing wil - low, wil - low,

*cresc.* wil-low! The true tears fell from him, would have melt - ed the stones. *f*  
 wil-low! Who speaks of a false love, mine's fals - er than she. } O wil-low, wil-low, wil-low,  
 wil-low! Write this on my tomb, that in love I was true. }

wil - low! O wil-low, wil-low, wil-low, *dim.* wil - low my gar - land shall be. *p* Sing all a green *cresc.*

*mf* wil-low, *più p* wil - low, wil-low, wil - low, Ah, me! the green wil - low my gar - land must be. *dim.* *pp*

6/100 Gift of Margaret L. ...

## THE VICAR OF BRAY

(England)

EDWARD WARD (1712)

Old air: The Country Garden

Edited and arranged by Granville Bantock

Broadly and boldly

VOICE *mf*

1. In good King Char-les's gold-en days When loy-al-ty no  
 2. When roy-al James ob-tain'd his crown, And Po-per-y grew in  
 3. When Wil-liam was our king de-clared, To ease the na-tion's  
 4. When gra-cious Anne be-came our queen, The Church of En-gland's

PIANO *mf*

*oves ad lib.*

*mp*

harm meant, A zeal-ous High-church-man was I, And so I got pre-  
 fash-ion, The pe-nal laws I hoot-ed down, And read the De-clar-  
 griev-ance, With this new wind a-bout I steer'd, And swore to him al-  
 glo-ry, An-oth-er face of things was seen, And I be-came a

*mp*

*cresc.*

fer-ment. To teach my flock I nev-er miss'd, Kings were by God ap-  
 a-tion, The Church of Rome I found would fit Full well my con-sti-  
 le-giance: Old prin-ci-ples I did re-voke, Set con-science at a  
 To-ry. Oc-ca-sion-al con-form-ists base, I damnd their mod-er-

*cresc.*

point - ed, And dam - ned are those that dare re - sist, Or touch the Lord's an -  
 tu - tion, And I had been a Jes - u - it But for the Rev - o -  
 dis - tance; Pas - sive o - be - dience was a joke, A jest was non - re -  
 a - tion, And thought the Church in dan - ger was By such pre - var - i -

oint - ed.  
 lu - tion.) } And this is law that I'll main - tain Un - til my - dy - ing -  
 sis - tance.  
 ca - tion.)

day, sir, That what - so - ev - er king may reign, Still I'll be the Vic - ar of Bray, sir.

5

When George in pudding-time came o'er,  
 And moderate men look'd big, sir,  
 My principles I changed once more,  
 And so became a Whig, sir.  
 And thus preferment I procured  
 From our new faith's defender,  
 And almost every day abjured  
 The Pope and the Pretender.  
 And this is law *etc.*

6

Th' illustrious house of Hanover  
 And Protestant succession,  
 To these I do allegiance swear  
 While they can keep possession:  
 For in my faith and loyalty  
 I never more will falter,  
 And George my lawful king shall be  
 Until the times do alter.  
 And this is law *etc.*

# COME, LASSES AND LADS

(England)

Old Popular Song (1672)

Edited and arranged by Granville Bantock

Lightly and cheerfully

VOICE *mf*

1. Come, lass - es and lads, get leave of your dads, And a - way to the May - pole hie, — For  
 2. Strike up, — says Wat, a - greed, — says Matt, And I prith - ee, fid - dler, play; — Con -

PIANO *mf*

ev - 'ry fair has a sweet-heart there, And the fid - dler's stand - ing by. — For Wil - ly shall dance with  
 tent, says Hodge, and so says Madge, For — this is a hol - i - day. — Then ev - 'ry lad did

Jane, — And John - ny has got his Joan, — To trip it, trip it, trip — it, trip it,  
 doff — His hat — un - to his lass, — And ev - 'ry girl did curt - sey, curt - sey,

trip — it up and down, — To trip it, trip it, trip — it, trip it, Trip — it up and down. —  
 curt - sey on the grass, — And ev - 'ry girl did curt - sey, curt - sey, Curt - sey on the grass. —

*cresc.*

*f*

*più f*

*più f*

*mf*

3. You're out — says Dick, not I, — says Nick, 'Twas the fid - dler play'd it wrong; — 'Tis  
 4. Then, af - ter an hour, they went to a bow'r, And play'd — for ale and cakes; — And  
 5. Good - night, — says Harry, good - night, — says Mary Good - night — says Poll to John; — Good -

*cresc.*

true says Hugh, — and so says Sue, And so — says ev - 'ry one. — The fid - dler then be-  
 kiss - es too, 'n - til they were due, The lass - es held the stakes. — The girls did then be-  
 night, says Sue, o her sweet-heart Hugh, Good - night says ev - 'ry - one. — Some walk'd and some did

*cresc.*

*f*

gan — To play — the tune a - gain, — And ev - 'ry girl did trip — it, trip it,  
 gin — To quar - rel with the men, — And bade them take their kiss - es back, And  
 run, — Some loi - ter'd on the way, — And bound them-selves by kiss - es twelve, To

*f*

*più f*

trip — it to the men, — And ev - 'ry girl did trip it, trip it, Trip — it to the men. —  
 give them their own a - gain. — And bade them take their kiss - es back, And give them their own a - gain. —  
 meet next hol - i - day, — And bound themselves by kiss - es twelve, To meet next hol - i - day. —

*più f*

## ANNIE LAURIE

(Scotland)

DOUGLAS of FINGLAND

LADY JOHN SCOTT

Edited and arranged by Granville Bantock

Slowly and expressively

VOICE

1. Max-well-ton braes are bon-nie, Where ear-ly fa's the dew, And it's  
 2. Her brow is like the snaw-drift, Her neck is like the swan, Her  
 3. Like dew on the gow-an ly-ing, Is the fa' o'herfair-y feet; And like

PIANO

*p*

*p sostenuto*

there that An-nie Lau-rie G'ed me her pro-mise true; G'ed me her pro-mise true, Which  
 face it is the fair-est That e'er the sun shone on, That e'er the sun shone on; And  
 winds in sum-mer sigh-ing, Her voice is low and sweet, Her voice is low and sweet; And she's

*p*

*p*

*cresc.*

*cresc.*

ne'er for-got will be, And for bon-nie An-nie Lau-rie I'd lay me down and dee.  
 dark blue is her e'e; And for bon-nie An-nie Lau-rie I'd lay me down and dee.  
 a' the world to me, And for bon-nie An-nie Lau-rie I'd lay me down and dee.

*sf*

*p dolce*

*dim.*

*pp rit.*

*dim.*

*sf*

*p dolce*

*dim.*

*pp rit.*

*dim.*

# MY AIN KIND DEARIE, O

(Scotland)

ROBERT FERGUSSON

Melody from Oswald's  
Caledonian Pocket Companion (1755)  
Edited and arranged by Granville Bantock

Not too quick

VOICE

*p*

1. Will ye gang o'er the lea - rig, My ain - kind - dear - ie, O? Will ye gang o'er the  
2. There's weath' o'er yon green lea - rig, My ain - kind - dear - ie, O; There's weath' o'er yon green  
3. I'll - rowe thee o'er the lea - rig, My ain - kind - dear - ie, O; I'll - rowe thee o'er the

PIANO

*p*

*dim.* *mf*

lea - rig, My ain - kind - dear - ie, O? Gin ye'll tak heart and gang wi - me, Mis -  
lea - rig, My ain - kind - dear - ie, O. It's nei - ther land, nor gowd, nor braws, Let  
lea - rig, My ain - kind - dear - ie, O. Al - tho' the night were ne'er sae - wet, And

*dim.* *mf*

*dim.* *p* *p*

hap will nev - er - steer ye, O; Gude luck lies o'er the lea - rig, My ain - kind - dear - ie, O.  
them gang tap - sal - teer - ie, O; It's wealth o' peace, o' love and truth, My ain - kind - dear - ie, O.  
I - were ne'er sae wear - y, O, I'd - rowe thee o'er the lea - rig, My ain - kind - dear - ie, O.

*dim.* *p* *p*

## THE LAIRD O' COCKPEN

(Scotland)

LADY CAROLINA NAIRNE

Ancient Melody

Edited and arranged by Granville Bantock

With spirit and humor

VOICE

1. The Laird o' Cock-pen he's proud an' he's great, His mind is ta'en up wi' the things o' the state; He  
2. Down by the dyke-side a la-dy diddwell, At his ta-ble-head he thought she'd look well; Mac  
3. His wig was weel pouter'd, and as gude as new, His waist-coat was white, his coat it was blue, He

PIANO

*poco rit.* *a tempo*

want-ed a wife— his brow house to keep, But fa-vor wi' woo-in' was fash-ous to seek.  
Cle-ish's ae daugh-ter o' Cla-verse-ha' Lee, A— pen-ny-less lass wi' a lang ped-i-gree.  
put on a ring,— a sword, an' cock'd hat, An' wha could re-fuse— the Laird wi' a' that?

*f* *poco rit.* *a tempo*

*mp* *cresc.*

4. He took the gray mare, an' rade can-ni-lie, An' rapp'd at the yett o' Cla-verse-ha' Lee; "Gae,  
5. Mis-tress Jean, she was mak-in' the el-der-flow'r wine; "An' what brings the Laird at sic a like time?" She  
6. An' when she cam' ben, he bow-ed fu' low; An' what was his er-rand, he soon let her know. A—

*mp* *cresc.*



*poco rit.* *a tempo*

tell Mis - tress Jean to come speed - i - ly ben, She's want - ed to speak wi' the Laird o' Cock-pen"  
 put off her a - pron, an' on her silk gown, Her mutch wi' red rib-bons, an' gaed a - wa' down.  
 mazed was the Laird when the la - dy said, Na! An' wi' a laigh curt-sie, she turn'd a - wa'.

*f* *poco rit.* *a tempo*

*mf* *cresc.*

7. Dum-foun-der'd was he, but nae sigh did he gi'e; He mount-ed his mare, and he rade can-ni - lie; An'  
 8. An' now that the Laird his ex - it had made, Mis-tress Jean she re-lect - ed on what she had said; "Oh! for  
 9. Neist time that the Laird and the La - dy were seen, They were gaun arm an' arm to the kirk on the green; Now she

*mf* *cresc.*

*poco rit.* *a tempo*

aft - en he thought, as he gaed through the glen, "She's daft to re - fuse — the Laird o' Cock-pen."  
 ane I'll get bet - ter, it's waur I'll get ten — I was daft to re - fuse — the Laird o' Cock-pen!"  
 sits in the ha' like a weel - tap - pit hen; But as yet there's no chick-ens ap - pear'd at Cock-pen.

*f* *poco rit.* *a tempo*

# O LOGIE O' BUCHAN

(Scotland)

GEORGE HALKET

Air from Aird's Selection (1782)  
Edited and arranged by Granville Bantock

Slowly and impressively

VOICE

1. O — Lo - gie o' Bu - chan, O Lo - gie the laird, They hae ta'en a - wa'  
 2. Tho' — Sand - y has ow - sen, has gear, and has kye, A — house, an' a

PIANO

*cresc. poco*

Ja - mie that delved in the yard, Wha — play'd on the pipe and the vi - ol sae  
 had - den, an' sil - ler for - bye, Yet I'd tak' my ain lad wi' his staff in his

*cresc. poco*

*p* Quicker

sma', They hae ta'en a - wa' Ja - mie, the flow'r o' them a'. He said, "Think na lang,  
 hand, Be - fore I'd hae Sand - y wi's hous - es an' land. But — sim - mer is

*cresc. f*

las - sie, though I gang a - wa', For — I'll come an' see thee, in spite o' them a'"  
 com - in', cauld win - ter's a - wa', An' — he'll come an' see me in spite o' them a'.

*cresc. f*

*p*

3. My — dad - dy looks sul - ky, my min - nie looks sour, They — gloom up - on  
4. I — sit on my creep - ie, an' spin at my wheel, An' — think on the

*cresc.*

Ja - mie be - cause he is pair: Tho' I lo'e them as weel as a daugh - ter should  
lad - die that lo'es me sae weel; He — had but ae sax - pence, he — brak it in

*cresc.*

*p* **Quicker**

do, They're no half so dear to me, Ja - mie, as you. He said, "Think na lang,  
twa, An' he ga'e me the half o't when he gaed a - wa'. But the sim - mer is

*cresc.*

las - sie, Tho' I gang a - wa', For — I'll come an' see thee, in spite o' them a'."  
com - in', cauld win - ter's a - wa', Then haste ye back, Ja - mie, an' bide na a - wa'.

*cresc.*

*f*

## THE LAST ROSE OF SUMMER

(Ireland)

THOMAS MOORE (1779-1852)

Air: The Groves of Blarney  
Edited and arranged by Granville Bantock

Slowly and with great expression

*dim.*

VOICE

1. 'Tis the last rose of — sum-mer Left bloom - ing a - lone; — All her  
 2. I'll not leave thee, thou lone one, To — pine on — the — stem; — Since the  
 3. So — soon may I — fol - low When friend - ships de - cay, — And from

PIANO

*p*

*dim.*

*p*

*cresc.*

*più f*

love - ly — com - pan - ions Are — fad ed — and — gone; No — flow'r of her — kin-dred, No —  
 love - ly — are — sleep - ing, Go, — sleep thou with them. Thus kind - ly I — scat - ter Thy —  
 love's shin - ing — cir - cle The — gems drop a - way! When true hearts lie — with - er'd And —

*p*

*cresc.*

*più f*

*rit.*

*p a tempo*

*rit.*

rose - bud is nigh, — To re - flect back her — blush - es Or — give sigh for — sigh.  
 leaves — o'er the bed, — Wherethy mates of — the — gar - den Lie — scent - less and — dead.  
 fond — ones are flow'n, — Oh! — who would in - hab - it This bleak world a - lone?

*rit.*

*p a tempo*

*dim.*

*pp*

## THE MINSTREL BOY

(Ireland)

THOMAS MOORE (1779-1852)

Air: The Moreen

Edited and arranged by Granville Bantock

Not too slow

VOICE

1. The min-strel boy to the war is gone, In the ranks of death you'll find him, His  
2. The min-strel fell! but the foe-man's chain Could not bring his proud soul un - der, The

PIANO

fa - ther's sword he has gird - ed on And his wild harp slung be - hind him. "O  
harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der; And

Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One  
said, "No chains shall sul - ly thee, Thou soul of love and bra - - v'ry, Thy

sword at least thy rights shall guard, One faith - ful harp shall praise thee!"  
songs were made for the pure and free, They shall ne'er sound in sla - - v'ry!"

## THE DAUGHTERS OF ERIN

(Ireland)

THOMAS MOORE (1779-1852)

Air: Garryowen

Edited and arranged by Granville Bantock

Lively

VOICE

*mf*

1. We may roam thro' this world like a child at a feast, Who but  
 2. In — Eng-land the gar-den of beau-ty is kept By a  
 3. In — France when the heart of a wom-an sets sail On the

PIANO

*mf sostenuto*

sips of a sweet, and then flies to the rest, And when pleas-ure be-gins to grow  
 drag-on of pru-der-y placed with-in call, But so oft this un-a-mia-ble  
 o-cean of wed-lock its for-tune to try, Love— sel-dom goes far in a

dull in the east, We may or-der our wings and be off to the west; But if  
 drag-on has slept, That the gar-den's but care-less-ly watch'd af-ter all. Oh! they  
 ves-sel so frail, But just pi-lots her off, and then bids her good-bye. While the

*p* *poco cresc.*

hearts that feel, and eyes that smile, Are the dear-est gifts that heav'n sup-plies, We  
 want the wild sweet-briar-y fence, Which round the flow'rs of E-rin dwells, Which  
 daughters of E-rin keep the boy Ev-er smil-ing be-side his faith-ful oar, Thro'

*f* nev - er need leave our own — Green Isle, For sen - si - tive hearts and for  
 warns the touch while win - ning the sense, Nor charms us least when it  
 bil - lows of woe and beams\_ of joy, The same as he look'd when he

*ad lib.*

*f* *colla voce*

*a tempo* *mf*  
 sun - bright eyes. }  
 most\_ re - pels. } Then re - mem - ber, wher - ev - er your gob - let is crown'd, Thro' this  
 left\_ the shore. }

*a tempo* *mf*

world wheth - er east - ward or west - ward you roam, When a cup to the smile of dear

wom - an goes round, Oh! re - mem - ber the smile which a - dorns her at home.

*dim.*

# THE PRETTY GIRL MILKING HER COW

(Ireland)

Air: Cailin Deas

Edited and arranged by Granville Bantock

Gaily

*mp*

VOICE

1. It — was on a fine sum-mer morn-ing; The — birds sweet-ly tuned on each bough, And  
 2. Then to her I made my ad - van - ces; "Good - mor - row, most beau - ti - ful maid, Your  
 3. "The In - dies af - ford no such jew - el, So — bright and trans - par - ent - ly clear; Ah!

PIANO

as I walk'd out for my pleas - ure, I saw a — maid milk - ing her cow; Her  
 beau - ty my heart so en - tran - ces!" "Pray, sir, do — not ban - ter," she said; "I'm  
 do not add flame to my fu - el! Con - sent but — to love me, my dear." Ah!

*poco cresc.*

voice — so en - chant - ing, me - lo - dious, Left me quite un - a - ble to go, My  
 not — such a rare pre - cious jew - el, That I should en - am - or you so, I  
 had — I the lamp of A - lad - din, Or the wealth of the A - fri - can shore, I'd

*poco cresc.*

*p slower*

*dim.*

*ad lib.*

heart it was load - ed with sor - row, For — \*) Col - leen dhas cru - then nu — moe.  
 am but a poor lit - tle milk - girl," Says — Col - leen dhas cru - then na — moe.  
 rath - er be poor in a cot - tage With — Col - leen dhas cru - then na — moe.

*p*

*dim.*

\*) Irish. Trans: - The pretty girl milking her cow.



# ALL THROUGH THE NIGHT (AR HYD Y NOS)

(Wales)

Translated by Walter Maynard

Old Welsh Air

Edited and arranged by Granville Bantock

Slowly and expressively

VOICE

1. Love, fear not if sad thy dream-ing All thro' the night, Though o'er-cast, bright  
 2. An-gels watch-ing ev-er round thee All thro' the night, In thy slum-bers  
 1. Holl am-rant-aur sêr ddy-wed-ant, Ar hyd y nos, 'Dym-ar ffordd i  
 2. O mor sir-iol gwe-na se-ren, Ar hyd y nos, I ol-en-oi

PIANO

stars are gleam-ing All thro' the night. Joy will come to thee at morn-ing, Life with sun-ny  
 close sur-round thee All thro' the night. They should of all fear dis-arm thee, No fore-bod-ings  
 fro go-go-niant, Ar hyd y nos. Gol-en ar-all yw ty-wyll-wch, I ar-ddaug os  
 chwaer-ddae-ar-en, Ar hyd y nos. Nos yw he-naint pan ddawcys-tudd, Ond i hardd-u

hope a-dorn-ing, Though sad dreams may give dark warn-ing All thro' the night.  
 should a-larm thee, They will let no per-il harm thee, All thro' the night.  
 gwir bryd-ferth-wch, Teu-lur nef oedd mewn taw-el-wch, Ar hyd y nos.  
 dŷn ai hwyr-ddydd, Rhown ein go-len gwan i'n gi-lydd, Ar hyd y nos.

# 14

## HUNTING THE HARE

### (HELA'R 'SGYVARNOG)

Translated by G. Linley

(Wales)

Old Melody

Edited and arranged by Granville Bantock

*Lively*

VOICE

*f*

1. O - ver hill\_ and plain they're bound-ing, Thro' the air\_ they seem to fly,  
 1. Awn i hel - ar ys - gyf - arn - og, Dym - a for - eu hyf - ryd iach;

PIANO

*f*

Hark! the mer - ry horn is sound - ing, List! the hunt - er's jo - vial cry!  
 Cod - wyd hi\_ ar graig eith - in - og: Hei! y cwn\_ ar gw - ta fach!

*p* *cresc.* *rall.*

Now thro' din - gle, dell\_ and hol - low, Dart they on\_ at fear - less pace;  
 Fel y gwynt, neu'n gynt\_ na hy - ny, Gyd - ar can\_ a hith - au'r aun;

*p* *cresc.* *rall.*

*f a tempo*

Oh! what joy\_ the hounds to fol - low, There's no pleas - ure like the chase.  
 Ar y ffridd wrth fynd i fyn - y, Dy - na i - ddi dro - fa iawn.

*f a tempo*

*f*

2. When the day's glad sport is o - ver, Seat - ed in the Bar - on's hall,  
 2. Am ei by - wyd mae hi'n rhe - deg, E - for clawdd a god - rau'r llwyn:

Round the fes - tive board dis - cov - er, Gal - lant hunt - ers one - and all,  
 We - le fil - gi fel yn he - deg, Dy - na hi o flaen ei drwyn.

*p* *cresc.* *rall.*

Laugh - ing loud - ly, jok - ing, sing - ing, As the wine goes round a - pace,  
 Hir y bydd - o mewn cad - wr - aeth, He - la gy - da gwledd a chân:

*f a tempo*

While the an - cient roof is ring - ing With the glo - ries of the chase!  
 O! am ddysg - u Naw Hel - wr - iaeth, Camp au gwled - ig Cym - ru lân!

# 15

## THE ASH GROVE

### (LLWYN ON)

(Wales)

Old Melody

Translated by John Oxenford.

Edited and arranged by Granville Bantock

*Gently*  
*mp*

VOICE

1. The ash grove how grace-ful, how plain-ly 'tis speak-ing, The  
 2. My lips smile no more, my heart los-es its light-ness, No  
 1. Yn Mhal-as Llwyn On gynt, fe drig-ai-pen-def-ig Ef-  
 2. Rhy hwyr yd-oedd gal-w y saeth at-y llwyn Ar

PIANO

*mp*

*mp*

harp thro' it play-ing has lan-guage for me; When-ev-er the light thro its  
 dream of the fu-ture my spir-it can cheer, I on-ly would brood on the  
 e oedd ys-gwei-ar ac ar-glwydd y wlad; Ac idd-o un-en-eth a  
 llanc-es-yn-mar-w yn wel-w a gwan; By-gyth-iodd ei-gledd-yf trwy

*mp*

*rall.* *a tempo*

branch-es is break-ing, A host of kind fa-ces is gaz-ing on me. The  
 past and its bright-ness, The dead I have mourn'd are a-gain liv-ing here. From  
 an-wyd yn-un-ig A hi' nol yr-han-es oedd aer-es ei thad. Aeth  
 gal-on-y-llenc-yn; Ond ni red-ai-Car-iad un fod-fedd o'r fan. 'Roedd

*rall.* *a tempo*

*cresc.*

friends of my child-hood a - gain are be - fore me, Each step wakes a  
 ev' - ry dark nook they press for - ward to meet me, I lift up my  
 Car - iad i'w gwel - ed, yn lân a phur lenc - yn, Ond cod - air ys  
 Gol - ud, ei "dar - par" yn hên ac an - yn - ad, A geir - iau di -

*cresc.*

*rall. dim. a tempo mp*

mem - 'ry, as free - ly I roam, With soft whis - pers la - den, its  
 eyes to the broad leaf - y dome, And oth - ers are there look - ing  
 gwei - ar yn af - ar ac erch, I saeth - ur bach - gen - yn, ond  
 wedd - af yr Aer - es hardd hon, Oedd, gwell gen - yf - fur - w trwy

*rall. dim. a tempo mp*

*rall. p*

leaves rus - tle o'er me, The ash grove, the ash grove a - lone is my home.  
 down - ward to greet me, The ash grove, the ash grove a - lone is my home.  
 gwyr - odd ei - lin - yn, Ai er - gyd yn - wyr - gam i fyn - wes ei ferch.  
 Er - gyd fy - Nghar - iad, Na byw gyd - a - Gol - ud yn Mhal - as Llwyn - On?"

*rall. p*

# 16 HUNT THE WREN

Words selected from  
the Manx Society's Publications

(Manx)

*Edited and arranged by Granville Bantock*

**Lively**  
*f* (Chorus)

VOICE

PIANO

"We'll hunt the wren," says Rob-in the Bob-bin, "We'll hunt the wren," says Rich-ie the Rob-in, "We'll  
hunt the wren," says Jack o' the Land, "We'll hunt the wren," says ev - er - y one.

(Verse)

*mp*

1. "Where, oh, where?" says Rob-in the Bob-bin, "Oh, where, oh, where?" says Rich-ie the Rob-in,  
2. "How get him down?" says Rob-in the Bob-bin, "Oh, how get him down?" says Rich-ie the Rob-in,

(Chorus)

*f*

"Where, oh, where?" says Jack o' the Land, — "Where, oh, where?" says ev - er - y one. "In  
"How get him down?" says Jack o' the Land, — "How get him down?" says ev - er - y one. "With

## Chorus

yon-der green bush," says Rob-in the Bob-bin, "In yon-der green bush," says Rich-ie the Rob-in, "In sticks and stones," says Rob-in the Bob-bin, "With sticks and stones," says Rich-ie the Rob-in, "With

yon-der green bush," says Jack o' the Land, "In yon-der green bush," says ev - er - y one. sticks and stones," says Jack o' the Land, "With sticks and stones," says ev - er - y one.

- Verse 3* "How get him home?" says Robin the Bobbin, etc., etc., etc.  
*Chorus* "In the brewer's big cart," says Robin the Bobbin, etc., etc., etc.  
*Verse 4* "How shall we boil him?" says Robin the Bobbin, etc., etc., etc.  
*Chorus* "In the brewer's big pan," etc., etc., etc.  
*Verse 5* "Who'll come to the dinner?" etc., etc., etc.  
*Chorus* "The King and the Queen," etc., etc., etc.  
*Verse 6* "How shall we eat him?" etc., etc., etc.  
*Chorus* "With knives and forks," etc., etc., etc.  
*Verse 7* "Eyes to the blind," says Robin the Bobbin,  
 "Legs to the lame," says Richie the Robin,  
 "Pluck to the poor," says Jack o' the Land,  
 "Bones to the dogs," says every one.  
*Chorus* The wren, the wren is king of the birds,  
 St. Stephen's Day he's caught in the furze;  
 Although he is little, his family's great;  
 We pray you, good people, give us a treat.

17  
**IN OUR HAPPY VILLAGE**  
 (DANS NOTRE VILLAGE)  
 VILLANELLE  
 (France)

Translated by H. F. B.

Air attributed to  
**JACQUES LEFEBVRE**  
 Edited and arranged by Granville Bantock

*Gaily*  
*p*

VOICE

1. In our hap - py vil - lage, Ev - ry one is gay, In our hap - py  
 1. Dans no - tre vil - la - ge Cha - cun vit con - tent, Dans no - tre vil -

*mf*

PIANO

*p* *sostenuto* *mf*

*p* *più p*

vil - lage, Ev - ry one is gay; Sweet the shep - herd's song At eve when all his toil is end - ed, Sweet the  
 la - ge Cha - cun vit con - tent; Les ber - gers chan - tant A - près la fin de leur ou - vra - ge, Les ber -

*p* *più p*

*rit.* *pa tempo*

shep - herd's song At eve when all his toil is end - ed, At the day's soft close To his love he goes.  
 gers chan - tant A - près la fin de leur ou - vra - ge, Le res - tant du jour Vont fai - re l'a - mour.

*rit.* *a tempo*  
*dim.* *p*



*p* *mf*

2. For the gen - tle maid - en All his heart is torn, For the gen - tle maid - en All his  
 3. Nev - er pain or sad - ness In these val - leys stay, Nev - er pain or sad - ness In these  
 2. Ils sont à leurs bel - les Si fort at - ta - chés, Ils sont à leurs bel - les Si fort  
 3. Ja - mais la tri - stes - se Ne règne en ces lieux, Ja - mais la tri - stes - se Ne règne

*p sostenuto* *mf*

*p* *più p*

heart is torn, And his wear - y soul Is rack'd with rest - less pain and an - guish, And his wear - y  
 val - leys stay; Here life lies at rest, Here love - ly laugh - ter has its dwell - ing, Here life lies at  
 at - ta - chés, Qu'ils se - raient tou - chés D'une in - qui - é - tu - de mor - tel - le, Qu'ils se - raient tou -  
 en ces lieux, Les ris et les jeux Y font leur de - meu - re sans ces - se, Les ris et les

*p* *più p*

*rit.* *pa tempo*

soul Is rack'd with rest - less pain and an - guish, If for just one day His sweet love's a - way.  
 rest, Here love - ly laugh - ter has its dwell - ing. Ah! the hap - py day, Laugh and love al - way.  
 chés D'une in - qui - é - tu - de mor - tel - le, S'ils pas - saient un jour Sans fai - re l'a - mour.  
 jeux Y font leur de - meu - re sans ces - se. Ah! le beau sé - jour Pour fai - re l'a - mour.

*rit.* *a tempo*

*dim.* *p*

# THERE WAS A LITTLE MAIDEN

## (IL ÉTAIT UN' BERGÈRE)

Translated by H.F. B

(France)

Edited and arranged by Granville Bantock

**Lively**

**VOICE**

*mf*

1. There was a lit - tle maid - en, Tra la la la, tra la la la lee; There  
 2. A cheese she made one morn - ing, Tra la la la, tra la la la lee; A  
 1. Il é - tait un' ber - gè - re, Et ron ron ron, pe - tit pa - ta - pon, Il  
 2. El - le fit un fro - ma - ge, Et ron ron ron, pe - tit pa - ta - pon, El -

**PIANO**

*mf*

was a lit - tle maid - en, A shep - herd - ess was she, tra lee, A shep - herd - ess was she.  
 cheese she made one morn - ing, A milk - white cheese made she, tra lee, A milk - white cheese made she.  
 é - tait un' ber - gè - re, Qui gar - dait ses mou - tons, ron ron, Qui gar - dait ses mou - tons.  
 le fit un fro - ma - ge Du lait de ses mou - tons, tonstons, Du lait de ses mou - tons.

*p*

3. Her cat was sly - ly look - ing, Tra la la la, tra la la la lee; Her cat was sly - ly  
 4. "Don't dare to put your paw in," Tra la la la, tra la la la lee; "Don't dare to put your  
 3. Le chat qui la re - gar - de, Et ron ron ron, pe - tit pa - ta - pon, Le chat qui la re -  
 4. "Si tu y mets la pat - te," Et ron ron ron, pe - tit pa - ta - pon, Si tu y mets la

*mf*

*mf*

look - ing, A ras - cal cat was he, tra lee, A ras - cal cat was he.  
 paw in, Or beat - en you will be, tra lee, Or beat - en you will be."  
*gar - de, D'un pe - tit air fri - pon, pon, pon, D'un pe - tit air fri - pon.*  
*pat - te, Tu au - ras du ba - ton, ton, ton, Tu au - ras du ba - ton."*

5

He did not put his paw in,  
 Tra la la la, tra la la la lee,  
 He did not put his paw in,  
 But all his chin put he.

6

So vex'd the little maiden  
 Tra la la la, tra la la la lee,  
 So vex'd the little maiden  
 Her little cat kill'd she.

7

She pray'd the priest for pardon,  
 Tra la la la, tra la la la lee,  
 She pray'd the priest for pardon,  
 "Ah, woe, ah, woe is me!

8

"Father, my cat I've beaten,"  
 Tra la la la, tra la la la lee,  
 "Father, my cat I've beaten,  
 And dead as stone lies he!"

9

"My child, you must do penance,"  
 Tra la la la, tra la la la lee,  
 "My child, you must do penance,  
 A kiss must give to me!"

10

"The punishment so sweet is,  
 Tra la la la, tra la la la lee,  
 "The punishment so sweet is,  
 Another kiss give me!"

5

*Il n'y mit pas la patte,  
 Et ron, ron, ron, petit patapon,  
 Il n'y mit pas la patte,  
 Il y mit la menton.*

6

*La bergère en colère,  
 Et ron, ron, ron, petit patapon,  
 La bergère en colère,  
 Tua son p'tit chaton.*

7

*Elle fut à confesse  
 Et ron, ron, ron, petit patapon,  
 Elle fut à confesse,  
 Pour obtenir pardon.*

8

*Mon père, je m'accuse,  
 Et ron, ron, ron, petit patapon,  
 Mon père, je m'accuse  
 D'avoir tué mon chaton.*

9

*Ma fill, pour pénitence,  
 Et ron, ron, ron, petit patapon,  
 Ma fill, pour pénitence,  
 Nous nous embrasserons.*

10

*La pénitence est douce,  
 Et ron, ron, ron, petit patapon,  
 La pénitence est douce,  
 Nous recommencerons.*

# SING TO ME, SWEET MUSETTA

## (O MA TENDRE MUSETTE)

M. de la HARPE (1773)  
Translated by H. F. B.

(France)

Melody attributed to MONSIGNY  
Edited and arranged by Granville Bantock

With expression

VOICE

1. Sing to me, sweet Mu - set - ta, Sing thro' my fall - ing  
2. Love 'tis that's bright - ly gleam - ing Deep in her shad - ow'd

1. O ma ten - dre mu - set - te, Mu - set - te des a -  
2. C'est la-mour, c'est la flam - me Qui bril - le dans ses

tears; \_\_\_\_\_ Oft have you praised Li - set - ta,  
eyes, \_\_\_\_\_ Saw I, de - ceived and dream - ing,  
mours! \_\_\_\_\_ Toi qui chan - tais Li - set - te,  
yeux, \_\_\_\_\_ Je croy - ais que son â - me

Sing of those hap - py years. \_\_\_\_\_ Ah! on vain hope re -  
Love in her soul a - rise? \_\_\_\_\_ Li - set - ta soft - ly  
Li - set - te et les beaux jours; \_\_\_\_\_ Du - ne vai - ne es - pé -  
Bril - lait des mê - mes feux! \_\_\_\_\_ Li - set - te à son au -

*poco cresc.*

ly - ing, Sweet-ly you flat - ter'd me, — Now my sad spir - it  
 smil - ing Love's net can round me weave; — Trai - tress! she's but be -  
 ran - ce Tu ma - vais trop flat - té, — Chan - te son in - con -  
 ro - re, Res - pi - rait le plai - sir: — Hé - las! si jeu - ne en -

*dim.* *p*

sigh - ing Weeps her in - con - stan - cy. —  
 guil - ing, So young, yet can de - ceive. —  
 stan ce Et ma fi - dé - li - té!  
 co - re. Sait on dé - ja tra - hir?

L.H.  
*p*

## 3.

Her voice for me grows tender,  
 Her lovely lips allure,  
 And all her beauty's splendor  
 How shall my eyes endure?  
 Where'er she calls, I follow,  
 Let her but look, I love;  
 But all my hopes are hollow,  
 Vain do her false vows prove.

## 4.

Sing to me, sweet Musetta,  
 Soothing my anguish sore,  
 Sing to me of Lisetta  
 Soft name that I adore,  
 Ever my suit denying,  
 Lovelier than before;  
 For her my heart is sighing,  
 Faithful for evermore.

## 3.

*Sa voix pour me séduire  
 Avait plus de douceur,  
 Jusques à son sourire  
 Tout en elle est trompeur.  
 Tout en elle interesse  
 Et je voudrais, hélas!  
 Qu'elle eût plus de tendresse  
 Ou qu'elle eût moins d'appas.*

## 4.

*O ma tendre musette,  
 Console ma douleur,  
 Parle-moi de Lisette,  
 Ce nom fait mon bonheur.  
 Je la revois plus belle,  
 Plus belle tous les jours:  
 Je ma plains toujours d'elle,  
 Et je l'aime toujours.*

# ON THE BRIDGE OF AVIGNON

## (SUR LE PONT D'AVIGNON)

Translated by H. F. B.

(France)

Old Ronde (1503?)

Edited and arranged by Granville Bantock

**Brightly**

**VOICE**

*p* *cresc.*

On the bridge of A - vig - non, Bright - ly glan - cing, Light - ly dan - cing,  
 Sur le pont d'A - vig - non L'on y pas - se, L'on y dan - se,

**PIANO**

*p* *cresc.*

On the bridge of A - vig - non, Light - ly dan - cing round and round.  
 Sur le pont d'A - vig - non L'on y dan - se tous en rond.

*mf* *p*

1. Pow - der'd lords bow state - ly, Silk - en dames low curt - sey,  
 1. Les mes - sieurs font comm' ça, Les da - mes font comm' ça.

*mf marcato* *p*

*f*

On the bridge of A - vig - non, Bright - ly glan - cing, Light - ly dan - cing,  
 Sur le pont d'A - vig - non L'on y pas - se L'on y dan - se,

*f*

On the bridge of A - vig - non Light - ly dan - cing round and round.  
 Sur le pont d'A - vig - non L'on y dan - se tous en rond.

*mf* *più f*  
 2. Cler - ics slow - ly pass - ing, Sol - diers bold - ly march - ing,  
 3. To - pers gai - ly quaff - ing, Gut - ter boys are laugh - ing,  
 2. Les ab - bés font comm' ça, Les sol - dats font comm' ça  
 3. Les bu - veurs font comm' ça, Les ga - mins font comm' ça

*mf marcato* *più f*

*f*  
 On the bridge of A - vig - non, Bright - ly glan - cing, Light - ly dan - cing,  
 Sur le pont d'A - vig - non L'on y pas - se, L'on y dan - se,

On the bridge of A - vig - non Light - ly dan - cing round and round.  
 Sur le pont d'A - vig - non L'on y dan - se tous en rond.

# WHEN THE NIGHTINGALE SHALL SING

## (QUANT LI ROSIGNOL JOLIS)

(Troubadours)

English translation from  
Burney's History of Music

Melody and words ascribed to the  
CHÂTELAIN de COUCY (died 1192)  
Edited and arranged by Granville Bantock

With expression  
*mp*

VOICE

When the night in gale shall sing Songs of  
Quant li Ro - si - gnol jo - lis Chan - te

PIANO

*mp*

*più p*

love from night to morn, When the rose and  
seur la flor d'Es - te Que naist la Ro - se

*più p*

lil - y spring And the dew be - span - gles the thorn;  
et le Lis Et la rous - sée et vert pré;

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems. Each system has a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes. The vocal line is marked with dynamics like *mp* and *più p*, and includes phrasing slurs. The lyrics are provided in both English and French.



*mf*

Then— should I— my voice ex - pand, Like a lov - er  
 Plains— de bon - ne vo - len - té— Chan - te - rai

*cresc.*

fond— and— true, Could— I— but— its tones— com -  
 con - fins' à - mis Mais di - tant suis— et ba - his—

*dim.* *p*

mand— And the— ten - der strain pur - sue; But— his  
 Que— j'ai si— très - haut pen - sé Qu'a paines est

*cresc.* *p*

love— who fears— to— tell Notes of pas - sion ne'er— can— swell.  
 a - com - plis— Li - ser— virs dont— j'ai - e— gré.

# EARLY STROLLING AT MY LEISURE (L'AUTRIER PAR LA MATINÉE)

(Troubadours)

English version from  
*Burney's History of Music*

Count THIBAUT of Champagne,  
King of Navarre (1201-1253)  
*Edited and arranged by Granville Bantock*

Brightly

VOICE

PIANO

*mf* *dim.* *p*

1. Ear-ly stroll-ing at my leis-ure 'Twixt an or-ward and a grove; While a dam-sel  
2. She re-turnd my sal-u-ta-tion With a look so fresh and pure, I'd have riskd my  
1. *L'au-trier par la ma-ti-né-e En-tre un bois et un ver-gier, Une pas-to-re*  
2. *Mon sa-lu sans de-mo-ré-e Me ren-di, et sans tar-gier, Molt iert frece et*

*cresc.*

for her pleas-ure, Sweet-ly sung the pains of love. Thus be-gan her am-'rous strains:  
soul's sal-va-tion Her af-fec-tion to se-cure. If you'd love me, straight, I said,  
*ai tro-vé-e Chan-tant pour soi en-voi-sier. Et di-soit un son pre-mier;*  
*co-lou-ré-e Si mi plot à a-coin-tier. Bel-le, vos-tre a-mor vous qui-er,*

*rall. dim. mp a tempo cresc.*

"Cu-pid holds me fast in chains." Ea-ger I ap-proach'd the maid; Hop-ing she who  
Fine as queen you should be made. "Knights," she said, "are full of art; First they win a  
*Chi me tient li maus d'a-mour, Tan-tost cel-le par men-tor, Ke je l'oi*  
*Sau-rés de moi riche a-tor. El-le re-pend, Tre-che-or Sont mais trop*

*rall. dim. mp a tempo cresc.*

could so war - ble, Had a heart not made of mar - ble, When "Good-day, sweet - heart," I said.  
 girl, then cheat her. Soon - er I would wed with Pe - ter Than a lord that's false of heart."  
*de - frai - nier; — Si li dis sans de - lai - er, — Bel - le, Dieux vous doint bon - jour.*  
*li che - va - lier; Mieux aim Per - rin mon ber - gier — Ke ri - che hom men - te - or.*

3.

"Much, my dear, you are mistaken;  
 Gentlemen alone can love,  
 Honor, ne'er by them forsaken,  
 All deceit must disapprove.  
 Learn a stupid clown to slight,  
 Who your worth can ne'er requite;  
 Him to vulgar charms consign;  
 If, my life, you will endeavor  
 To love me as well, you ever  
 Shall be happy, rich, and fine."

4.

"By Saint Mary, sir, you're losing  
 All the pains you take to ensnare,  
 Words so soft and so amusing  
 Must have ruin'd many a fair;  
 But the fame is spread abroad  
 Of the tricks, deceit and fraud,  
 Practised by each gilded beau;  
 If your words were ten times sweeter,  
 Still I would be true to Peter,  
 Therefore, pray sir, let me go."

5.

Here she show'd disapprobation  
 And a wish to get away,  
 Nor had pray'r or supplication  
 Power to prolong her stay.  
 Then embolden'd by despair,  
 In my arms I seize the fair,  
 When with terror and affright  
 Loud she roars for help, on Peter,  
 As if bear began to eat her  
 With a furious appetite.

6.

Peter to the cries she utters  
 Answers in the neigh'ring grove;  
 Num'rous threats of vengeance mutters,  
 Furious to relieve his love:  
 Hearing this, I thought it best  
 Instant to give up the jest;  
 Swift I mount my palfrey — when  
 Seeing I thro' fear was flying,  
 Loudly she continued crying  
 "Fie on all such gentlemen!"

3.

*Belle, ce ne dites mie,  
 Chevalier sont trop vaillant:  
 Qui set donc avoir amie  
 Ne servir à son talent  
 Fors chevaliers, et tel gent?  
 Mais l'amors d'un bergeron,  
 Certes, ne vaut un boton,  
 Partés vous donc en irant,  
 Et m'amés, je vous creant,  
 De moi aurés riche don.*

4.

*Sire, par Sainte Marie,  
 Vous en parlés por noiant,  
 Mainte dame, auront trichie,  
 Cil chevalier ses-duiant,  
 Trop sont fol et mal pensant,  
 Pis valent, que Guenelon (y);  
 Je m'en vais en ma maison,  
 Ke Perrin est ki m'atent,  
 M'aime de cuer loiaument,  
 Abaisies votre raison.*

5.

*J'entendi bien la bergiere,  
 Kèle me veut eschaper,  
 Molt li fis longe proiere,  
 Mais ni puce rien conquerer:  
 Lors la pris à acoler,  
 Et ele giete un grant cri:  
 Perrient, trai, trai,  
 Don bois prenent a huer,  
 Je la lais, sans demourer  
 Sor mon cheval m'en parti.*

6.

*Quant ele m'en vit aler,  
 Si mi dist, pour ramposner,  
 Chevaliers sont trop hardi.*

# SUMMERTIME

## (SOMMERLIED)

(Minnesingers)

German version by FRANZ KUGLER  
English version by H. F. B.

NEIDHARDT von REUENTHAL (12-- )  
Edited and arranged by Granville Bantock

Not too slow

VOICE

PIANO

*mf* *f*

1. Wel - come, love - ly sum - mer - time, With thy wealth of hap - py flow'rs,  
1. Wohl dir, lie - be Som - mer - zeit! Se - lig sei dein Blü - then reich,  
1. Wol dir, lie - be sum - mer - zît sae - lik si dîn wer - de bluot

*p* *dim.*

Which light - foot - ed May has brought So swift - ly thro' the hours. \_\_\_\_\_  
Das der lich - te Mai uns hat So won - nig - lich ge - bracht. \_\_\_\_\_  
die der lie - be mei - e hat so wün - ni - klich - en braht. \_\_\_\_\_

*p* *dim.*

*mf* *f*

2. Hap - pi - ness long dream'd - of smiles, All a - round is joy di - vine.  
2. Wer an Freu - den hat ge - dacht, Der sei fröh - lich all - zu - gleich,  
2. Swer ze vröud - en hab ge - daht der si vro unt wol - ge - muot.

*p* Bar - ren moor and wood and field In won - drous ver - dure shine. *dim.*  
 Wald und Heid und An - ger steht In won - nig - li - chem Kleid.  
 veld und an - ger, heid und ouw - e wün - nig - klich - en lit.

*p cresc.* 3. Now wo hear the birds' sweet song, *cresc.* Si - lent thro' the  
 3. Da hört man der Vög - lein Sang, Die ver - stummt in  
 3. Da hoert man der vo - gelin sank, diu noch hiure ie

*f* ice and snow, Ah! to the May sing prais - es now,  
 Schnee und Eis. Auf! bringt dem Mai - en Lob und Preis,  
 waren ge - swigen, des sol dem mei - en sin ge - nigen,

*mp* Past the cold and drear - y win - ter we en - dured so long. *dim.* *p*  
 Das dem un - ge - fü - gen Win - ter wer - de angst und bang.  
 daz er uns den un - ge - vueg - en win - ter gar ver - drank.

# 24 MINSTREL SONG (MINNELIED)

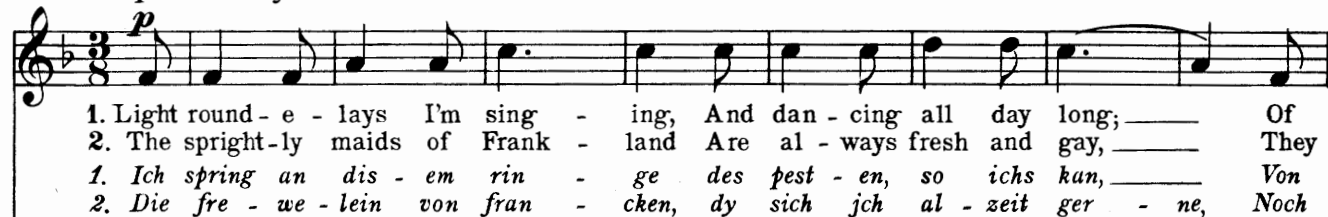
(Minnesingers)

Translated by H. F. B.

Melody from the  
Locheimer Liederbuch (1452)  
Edited and arranged by Granville Bantock



Expressively

VOICE




1. Light round - e - lays I'm sing - ing, And dan - cing all day long; Of  
2. The spright - ly maids of Frank - land Are al - ways fresh and gay, They  
1. Ich spring an dis - em rin - ge des pest - en, so ichs kan, Von  
2. Die fre - we - lein von fran - cken, dy sich jch al - zeit ger - ne, Noch

PIANO

pret - ty lit - tle maid - ens Is all my mer - ry song: Thro' dis - tant hills I  
laugh and look so sweet - ly, They steal my heart a - way. I watch their fin - gers  
hüb - schen freu - lein sin - gen als ichs ge - le - ret han. Jch raidt durch frem - de  
jn stein mein ge - dan - cken, sy ge - ben sü - ssen ker - ne. Sy seind dy vein - sten




wan - der Of maid - ens ten - der sing - ing To ma - ny a list - hing throng.  
fly - ing As swift the thread they're ply - ing; I'd learn to spin all day.  
lan - de, do sach ich man - cher han - de, do ich dy freu - lein vand.  
dir - nen, wollt got, solt ich jn zwir - nen: spyn - nen wollt ich ler - nen.



*p* *mp*

3. The love - ly maids of Sua - bia, Ah! bright their gold - en hair; — And bus - y  
 4. The maid - ens of the Rhine - land, Of all the fair - est prize, — Their lips so  
 3. Die fre - we - lein von Swa - ben dy ha - ben gul - den har, — So dü - rens  
 4. Die fre - we - lein von Rey - ne, dy lob ich oft und dick, — sy sind

*p* *mp*

*cresc.* *mf*

sit they spin - ning, The maid - ens o - ver there; — With flax - en locks en -  
 soft - ly smil - ing, So sha - dowy sweet their eyes, — The film - y silk wreaths  
 frisch - lich wa - gen Sy spyn - nen ü - ber lar, — der jn den flachs will  
 hübsch und vey - ne vnd ge - ben frewnt - lich plick. — sy kün - nen sey - den

*cresc.* *mf*

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

twin - ing With - in the mesh - es shin - ing Thy soul they will en - snare. —  
 fling - ing, While low love - lays they're sing - ing, In love - lore won - drous wise. —  
 swin - gen, der musz sein ge - rin - ge das sag ich euch für - wahr. —  
 spyn - nen, die new - en liecht - lein sin - gen, sy seind der lieb ein strick. —

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



## ANNIE OF THARAU

(AENNCHEN VON THARAU)

Attributed to SIMON DACH (1638)

Translated by H. F. B.

FRIEDRICH SILCHER (1825)

Edited and arranged by Granville Bantock

(Germany)

Moderately  
*mp*

VOICE

1. An - nie of Tha - rau, I long but for thee, All life and  
2. Fear - less to - geth - er the world we will rove, Tho' the wild  
1. Aenn - chen von Tha - rau ist's die mir ge - fällt, Sie ist mein  
2. Käm' al - les Wet - ter gleich auf uns zu schla'n Wir sind ge -

PIANO

*mp*

*dim.* *p*

wealth and love art thou to me. An - nie of Tha - rau, to me she hath giv'n  
tem - pest should dark - en a - bove; Suf - fring and sor - row, op - pres - sion and pain,  
Le - ben, mein Gut, und mein Geld. Aenn - chen von Tha - rau hat wie - der ihr Herz  
sinnt, bei ein - an - der zu sta'n. Krank - heit, Ver - fol - gung, Be - trüb - nis and Pein

*mp*

Balm for earth's sad - ness, and sweet hope of heav'n. An - nie of Tha - rau, my  
All shall en - deav - or to part us in vain. An - nie of Tha - rau, my  
Auf mich ge - rich - tet in Lieb' und in Schmerz. Aenn - chen von Tha - rau, mein  
Soll un - srer Lie - be Ver - kno - ti - gung sein. Aenn - chen von Tha - rau, mein

*cresc.* *p*

treas - ure thou art, My soul's de - sire, the true love of my heart.  
light and my sun, Love shall our hearts en - fold ev - er in one.  
Reich - thum, mein Gut, Du mei - ne See - le, mein Fleisch und mein Blut!  
Licht, mei - ne Sonn', Mein Le - ben schliess' ich um dei - nes her - um!

*cresc.* *p*



*mp*

3. Straight as the palm-tree up - springs towards the sky, Bent not 'neath wrath of the  
 4. Wert thou snatch'd from me and borne far a - way To some dark land, where no  
 3. *Recht als ein Pal - men - baum ü - ber sich steigt, Je - mehr ihn Re - gen und*  
 4. *Wür - dest du gleich ein - mal von mir ge - trennt, Leb - test da, wo man die*

*mp*

*dim.* *p*

storm rush - ing by, So shall our pure love grow might - y and strong,  
 sun lights the day, Swift would I fol - low thro' for - est or main,  
*Ha - gel an - ficht, So wird die Lieb' in uns mäch - tig und gross*  
*Son - ne kaum kennt: Ich will dir fol - gen durch Wäl - der und Meer,*

*dim.* *p*

*mp*

Through joy and sor - row, through ma - ny a wrong. An - nie of Tha - rau, my  
 Fast break thy fet - ters to clasp thee a - gain. An - nie of Tha - rau, my  
*Durch Freud' und Lei - den, durch man - cher - lei Noth. Aenn - chen von Tha - rau, mein*  
*Ei - sen und Ker - ker und feind - li - ches Heer. Aenn - chen von Tha - rau, mein*

*mp*

*cresc.* *p*

treas - ure thou art, My soul's de - sire, the true love of my heart.  
 light and my sun, Love shall our hearts en - fold ev - er in one.  
*Reich - thum, mein Gut, Du mei - ne See - le, mein Fleisch und mein Blut.*  
*Licht, mei - ne Sonn', Mein Le - ben schliess ich um dei - nes her - um.*

*cresc.* *p*

# O THOU DEAREST MAIDEN MINE

(O DU LIEBER AUGUSTIN)

(Germany)

Translated by H. F. B.

Folksong (1799)

Edited and arranged by Granville Bantock

Lightly  
*mf*

VOICE

O thou dear-est maid-en mine, maid-en mine, maid-en mine, O thou dear-est  
O du lie-ber Au-gus-tin, Au-gus-tin, Au-gus-tin, O du lie-ber

PIANO

*mf*

maid-en mine, All is a-wry. For-tune gone, Sweet-heart gone,  
Au-gus-tin, Al-les ist hin! Geld ist weg, Mäd'l ist weg,

*p*

*p*

All is gone, all is gone! O thou dear-est maid-en mine, Luck-less am I!  
Al-les weg, Al-les weg! O du lie-ber Au-gus-tin, Al-les ist hin!

*cresc.*

*p*

*cresc.*

*p*

# TRUE LOVE

## (TREUE LIEBE)

HELMINE von CHEZY  
Translated by H.F.B.

(Germany)

Thuringian Folksong  
Edited and arranged by Granville Bantock

With expression

VOICE

*p*

1. How can I part from thee? One life, one soul are we, Thine is the  
2. Fair blooms a lit - tle flow'r, Sweet blue for - get - me - not, Lay it up -

1. Ach wie ist's mög - lich dann, Dass ich dich las - sen kann! Hab dich von  
2. Blau ist ein Blü - me - lein, Das heisst Ver - giss - nicht - mein; Dies Blüm' - lein

PIANO

*p*

*dim.* *p* *cresc.*

heart of me, Thine, thine a - lone! Thou hast this soul of mine  
on thy heart, And think of me. Blossom and hope may die,  
Her - zen lieb, Das glau - be mir! Du hast das Her - ze mein  
leg' an's Herz Und denk' an mich! Stirbt Blum' und Hoff - nung gleich,

*dim.* *p* *cresc.*

*mf* *dim.* *rall.* *p*

So fill'd with love di - vine, Ne'er shall an - oth - er love My fond heart own.  
For - tune and friends both fly, Death - less with - in the breast Love's wealth have we.  
So ganz ge - nom - men ein, Dass ich kein' An - dre lieb', Als dich al - lein.  
Wir sind an Lie - be reich; Denn die stirbt nie bei mir, Das glau - be mir.

*mf* *dim.* *rall.* *p*

3. If a wee bird were I,  
Soon to thy side I'd fly,  
Falcon nor hawk fear I  
Speeding to thee.  
Shot by some hunter dead,  
Didst thou but bow thy head,  
Grieving my spirit fled,  
Gladly I'd die.

3. Wä'r' ich ein Vögelein,  
Wollt' ich bald bei dir sein,  
Scheut' Falk und Habicht nicht,  
Flög' schnell zu dir.  
Schöss mich ein Jäger todt,  
Fiel' ich in deinen Schoss;  
Sahst du mich traurig an,  
Gern stürb ich dann.

# 28

## THE LORELEY (DIE LORELEI)

HEINRICH HEINE (1799-1856)  
Translated by H. F. B.

(Germany)

FRIEDRICH SILCHER (1837)  
Edited and arranged by Granville Bantock

Not too slow

VOICE



1. I know not what e'er hath be - fal - len, That I so sad should be; — A  
1. Ich weiss nicht was soll es be - deu - ten, Dass ich so trau - rig bin; — Ein

PIANO



weird — and old - time le - gend Still haunt - eth my mem - o - ry. — The  
Mär - chen aus al - ten Zei - ten, Das kommt mir nicht aus dem Sinn. — Die



air — is cool, and the dark - ness Falls soft o'er the flow - ing Rhine; — The  
Luft — ist kühl und es dun - kelt, Und ru - hig fließt der Rhein; — Der



i - cy peaks of the moun - tains In eve - ning sun - light shine. —  
Gip - fel des Ber - ges fun - kelt Im A - bend - son - nen - schein. —



*p*

2. The love - li - est maid be - fore me Is lean - ing won - drous fair, \_\_\_\_\_ Her  
 3. The boat - man with - in his shal - lop Is seized with shud - d'ring fear, \_\_\_\_\_ He  
 2. Die schön - ste Jung - frau si - tzet Dort o - ben wun - der - bar, \_\_\_\_\_ Ihr  
 3. Den Schif - fer im klei - nen Schif - fe Er - greift es mit wil - dem Weh; \_\_\_\_\_ Er

*p*

gold - en jew - els are gleam - ing, She combs her gold - en hair. \_\_\_\_\_ With  
 sees not the foam - ing ed - dies, The yawn - ing gulf ap - pear. \_\_\_\_\_ But  
 gold - nes Ge - schmei - de bli - tzet, Sie kämmt ihr gol - de - nes Haar. \_\_\_\_\_ Sie  
 schaut nicht die Fel - sen - rif - fe, Er schaut nur hin - auf in die Höh'. \_\_\_\_\_ Ich

*mp*

gold - en comb she combs it, And sings a mys - tic lay; \_\_\_\_\_ So  
 soon the wild wave o'er - whelms him, He strives a - gainst death in vain; \_\_\_\_\_ And  
 kämmt es mit gol - de - nem Kam - me, Und singt ein Lied da - bei, \_\_\_\_\_ Das  
 glau - be, die Wel - len ver - schlin - gen Am En - de Schif - fer und Kahn; \_\_\_\_\_ Und

*mp*

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

strange - ly sweet it sound - eth, It steals the soul a - way. \_\_\_\_\_  
 ev - er the Lo - re - ley sing - eth Her mys - tic en - chant - ing strain. \_\_\_\_\_  
 hat ei - ne wun - der - sa - me, Ge - wal - ti - ge Mel - o - dei. \_\_\_\_\_  
 das hat mit ihr - em Sin - gen Die Lo - re - lei - ge - than. \_\_\_\_\_

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

29  
**MUST I GO**  
 (MUSS I DENN)  
 (Germany)

Translated by H.F.B.

Swabian Folksong (1825)  
 Edited and arranged by Granville Bantock

Moderately

VOICE *p* *più p*

1. { Must I go, must I go from my dear vil-lage home, dear vil-lage home, While thou  
 1. { When I come, when I come back to thee, sweet-heart, thee, sweet-heart, Ne'er—  
 1. { *Muss i denn, muss i denn, Zum Stä-d-te-le 'naus, Stä-d-te-le-'naus, und—*  
 1. { *Wenn i komm', wenn i komm', wenn i wie-drum komm', wie-drum komm', kehr' i*

PIANO *p* *più p*

*cresc.*

stay-est here, my love?) Tho' a - far I wan-der, wan - der free, All my heart, my joy is with  
 from thy side I'll rove.) Kann i gleich nit all-weil bei dir sein, han i doch mein Freud' an—  
*du, mein Schatz, bleibst hier. ein, mein Schatz, bei dir.*

*cresc.*

*mp* *dim.* *p*

thee, When I come when I come, back to thee, sweet-heart, thee, sweet-heart, Ne'er from thy side I'll rove.  
*dir. Wenn i komm', wenn i komm', wenn i wie-drum komm', wie-drum komm', kehr' i ein, mein Schatz, bei dir.*

*mp* *dim.* *p*

*p*

2. { Do not weep, do not weep when I roam far a - way, roam far a - way, As if  
 2. { When a - far, when a - far, sweet-est maids shall I see, maids shall I see, None so  
 2. { Wie du weinst, wie du weinst, dass i wan - de - re muss, wan - de - re muss, Wie wenn  
 2. { Sind au drauss, sind au drauss, der Mü - de - le viel, Mü - de - le viel, Lie - ber

*cresc.*

all our love was flown;} Fear thou not, tho' oth - er maids I see, For I love but thee a -  
 sweet as thee, my own. }  
 d'Lieb'jetzt wär vor - bei, } Denk du net, wenn i en An - dre seh, So sei mein' Lieb vor -  
 Schatz, i bleib dir treu! }

*cresc.*

*mp* *dim.* *p*

lone, When a - far, when a - far, sweet-est maids shall I see, maids shall I see, None so sweet as thee, my own.  
 bei; Sind au drauss, sind au drauss, der Mü - de - le viel, Mü - de - le viel, Lie - ber Schatz, i bleib dir treu!

*mp* *dim.* *p*

3.

In a year, when the vintage is o'er,  
 I'll return again to thee;  
 And if then, thy love still am I,  
 Then shall our wedding be.  
 In a year my service will be done,  
 And our fond hearts shall be one,  
 And if then, thy love still am I,  
 Then shall our wedding be.

3.

Ueber's Jahr, wenn me Trübele schneid't,  
 Stell' i hier mi wiedrum ein;  
 Bin i dann, dein Schätzele noch,  
 So soll die Hochzeit sein.  
 Ueber's Jahr, da ist mein Zeit vorbei,  
 Da gehör, i mein und dein;  
 Bin i dann, dein Schätzele noch,  
 So soll die Hochzeit sein.

# THE BROKEN RING

## (DAS ZERBROCHENE RINGLEIN)

JOSEPH von EICHENDORFF (1788-1857)  
Translated by H. F. B.

(Germany)

FRIEDRICH GLÜCK (1814)  
Edited and arranged by Granville Bantock

Moderately slow

VOICE



1. Deep in a cool green val - ley, The mill - wheel turns all day; \_\_\_\_\_ A -  
2. Sweet vows of love were spo - ken, She prom - ised to be true; \_\_\_\_\_ A -  
1. In ei - nem küh - len Grun - de, Da geht ein Müh - len - rad; \_\_\_\_\_ Mein'  
2. Sie hat mir Treu' ver - spro - chen, Gab mir ein'n Ring da - bei; \_\_\_\_\_ Sie

PIANO



las, my love once dwelt there, But, faith - less, fled a - way, \_\_\_\_\_ A -  
las, those vows are bro - ken, The ring is bro - ken too, \_\_\_\_\_ A -  
Lieb - ste ist ver - schwun - den, Die dort ge - woh - net hat; \_\_\_\_\_ Mein'  
hat die Treu' ge - bro - chen, Mein Ring - lein sprang ent - zwei, \_\_\_\_\_ Sie



las, my love once dwelt there, But, faith - less, fled a - way. \_\_\_\_\_  
las, those vows are bro - ken, The ring is bro - ken too. \_\_\_\_\_  
Lieb - ste ist ver - schwun - den, Die dort ge - woh - net hat. \_\_\_\_\_  
hat die Treu' ge - bro - chen. Mein Ring - lein sprang ent - zwei. \_\_\_\_\_





*p*

3. As some poor wan - d'ring min - strel A - cross the world I'll go; \_\_\_\_\_ From  
 4. Or as a sol - dier fly - ing, In fier - cest fight I'll leap, \_\_\_\_\_ By  
 5. Yet on the wheel goes turn - ing, I know not what I will, \_\_\_\_\_ For  
 3. Ich möcht' als Spiel - mann rei - sen Weit in die Welt hin - aus \_\_\_\_\_ Und  
 4. Ich möcht' als Rei - ter flie - gen Wohl in die blu - tige Schlacht, \_\_\_\_\_ Um  
 5. Hör' ich das Mühl - rad ge - hen: Ich weiss nicht, was ich will, \_\_\_\_\_ Ich

*p*

*dim.*

house to house pass sing - ing, The sto - ry of my woe, \_\_\_\_\_ From  
 si - lent watch-fires ly - ing, My lone - ly vi - gil keep, \_\_\_\_\_ By  
 cru - el love I'm dy - ing, Then will that sound be still, \_\_\_\_\_ For  
 sing - en mei - ne Wei - sen Und geh'n von Haus zu Haus, \_\_\_\_\_ Und  
 stil - le Feu - er lie - gen Im Feld bei dun - kler Nacht, \_\_\_\_\_ Um  
 möcht' am lieb - sten ster - ben Da wär's auf ein - mal still! \_\_\_\_\_ Ich

*dim.*

*cresc.* *dim.* *p*

house to house pass sing - ing, The sto - ry of my woe. \_\_\_\_\_  
 si - lent watch-fires ly - ing, My lone - ly vi - gil keep. \_\_\_\_\_  
 cru - el love I'm dy - ing, Then will that sound be still. \_\_\_\_\_  
 sing - en mei - ne Wei - sen Und geh'n von Haus zu Haus. \_\_\_\_\_  
 stil - le Feu - er lie - gen Im Feld bei dun - kler Nacht. \_\_\_\_\_  
 möcht' am lieb - sten ster - ben Da wär's auf ein - mal still! \_\_\_\_\_

*cresc.* *dim.* *p*

# ALL'S THE SAME TO ME

( 'SIST MIR ALLES EINS )

(Germany)

Translated by H. F. B.

Attributed to JOH. FUSS (1819)  
Edited and arranged by Granville Bantock

*Gaily*  
*f*

VOICE

All's the same to me, all's the same to me, Wheth-er rich or poor I should  
'Sist mir Al - les Eins, 'sist mir Al - les Eins, ob ich Geld - hab' o - der

PIANO  
*mf*

*p*

be; — All's the same to me, all's the same to me, Wheth-er rich or poor I should be.  
keins; — 'sist mir Al - les Eins, 'Sist mir Al - les Eins, ob ich Geld - hab' o - der keins!

*p* *Fine*

PIANO  
*p*

*mp*

1. He who gold has, may - be wins a wife; He who none has, leads as gay a life. All's the  
2. He who gold has, then can spec - u - late; He who none has, can - not risk his fate. All's the  
1. Wer ein Geld hat, kann ein Weib - chen ha'n, Und wer keins hat, kann von Glü - cke sa'n. Das ist  
2. Wer ein Geld hat, der kann spek - u - lir'n, Und wer keins hat, der kann nichts ver - lier'n. Das ist

*mp* *mf*

PIANO  
*mp* *mf*

*D.S. al Fine*

same to me, all's the same to me, Wheth - er rich or poor I should  
*Al les Eins, 'sist mir Al - les Eins, ob ich Geld - hab o - der*

be; — All's the same to me, all's the same to me, Wheth - er rich or poor I should be.  
*keins; — 'sist mir Al - les Eins, 'sist mir Al - les Eins, ob ich Geld - hab' o - der keins!*

*mp* *D.S. al Fine*

3. He who gold has, but a clown may be; He who none has, still a clown is he. All's the  
 4. He who gold has, with his sweet-heart talks; He who none has, with an - oth - er walks. All's the  
 3. *Wer ein Geld hat, der kann grob — sein, Und wer keins hat, der kann's auch — sein. Das ist*  
 4. *Wer ein Geld hat, führt sein Schatzel aus, Und wer keins hat, führt's ein An-d'rer aus. Das ist*

*mp* *mf* *D.S. al Fine*

5. He who gold has, in a sleigh can go;  
 He who none has, stumbles in the snow.  
 All's the same, etc.
6. He who gold has, may on oysters dine;  
 He who none has, on potatoes pine.  
 All's the same, etc.
7. He who gold has, to the play can go;  
 He who none has, laughs at Punch's show.  
 All's the same, etc.
8. He who gold has, Death will snatch away;  
 He who none has, must as soon decay.  
 All's the same, etc.

5. *Wer ein Geld hat, kann Schlittagen geb'n,  
 Und wer keins hat, wad't im Schnee daneb'n.  
 Das ist etc.*
6. *Wer ein Geld hat, der kann Austern ess'n,  
 Und wer keins hat, kann Kartoffeln fress'n.  
 Das ist etc.*
7. *Wer ein Geld hat, kann ins Theater fahr'n,  
 Und wer keins hat, macht sich z' Haus den Narr'n.  
 Das ist etc.*
8. *Wer ein Geld hat, der muss auch sterb'n,  
 Und wer keins hat, muss schon so verderb'n.  
 Das ist etc.*

# FAREWELL (LEBEWOHL)

(Germany)

Folksong (1827)  
Translated by H.F.B.

FRIEDRICH SILCHER (1827)  
Edited and arranged by Granville Bantock

With great expression

VOICE

*p* *dim.* *p*

1. Best be-lov-ed, I must say Sad fare-well to - mor-row, Grief and yearn-ing  
1. Mor - gen muss ich fort von hier Und muss Ab - schied neh-men; O du al - ler -

PIANO

*p* *dim.* *p*

*p espress.*

fill my soul, Part-ing brings such sor-row. Thee my faith-ful heart a-lone  
schön - ste Zier, Schei-den das — bringt Grü-men. Da ich dich so treu ge-liebt,

*p espress.*

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

Loves be-yond all meas-ure; Must I leave my dear-est one, Leave my on - ly treas-ure.  
Ü - ber al - le Mua - ssen, Soll ich dich ver - las - sen, Soll ich dich ver - las - sen!

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

*p* *dim.* *p*

2. When two friends are all in all, Each once faith - ful ev - er; Sun and moon from  
 3. If a lit - tle breeze should kiss Love - ly lips — or fin - gers, Think, some sigh of  
 2. Wenn zwei gu - te Freun - de sind, Die ein - an - der ken - nen, Sonn' und Mond be -  
 3. Kü - sset dir ein Lü - fte - lein Wan - gen o - der Hün - de, Den - ke, dass es

*p espress.*

heav'n may fall, E'er such hearts — can sev - er. Ah! how keen then is the pain,  
 mine it is, As it soft - ly lin - gers. Ev - 'ry day a thous - and sighs  
 we - gen sich, E - he sie — sich tren - nen. Noch viel grö - sser ist der Schmerz,  
 Seuf - zer sei'n, Die ich zu — dir sen - de; Tau - send schick' ich täg - lich aus,

*p espress.*

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

When the soul is yearn - ing, From a dis - tant land in vain For true love's re - turn - ing.  
 From my sad soul well - ing To each way - ward wind that flies Thoughts of thee are tell - ing.  
 Wenn ein treu ver - lieb - tes Herz In die Frem - de zie - het, In die Frem - de zie - het.  
 Die da we - hen um dein Haus, Weil ich dein ge - den - ke, Weil ich dein ge - den - ke.

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

# 33

## IN CELLAR COOL (IM KÜHLEN KELLER)

CARL MÜCHLER (1802)  
Translated by H.F.B.

(Germany)

LUDWIG FISCHER (1745-1825)  
Edited and arranged by Granville Bantock

Slowly and heavily

VOICE

*mf*

1. In cel - lar cool, look, here sit I Up - on a cask at leis-ure, And  
 1. Im küh - len Kel - ler sitz' ich hier Auf ei - nem Fass voll Re-ben, Bin

PIANO

*mf*

*cresc.*

gai - ly for good wine I cry, Good wine in flow - ing meas - ure. The  
 gu - ten Muths und las - se mir Vom al - ler - bes - ten ge - ben. Der

*cresc.*

*cresc.*

cel - lar - er a might - y draught Hands at my mer - ry wink - ing; On  
 Kü - per holt den He - ber vor, Ge - hor - sam mei - nem Win - ke, Reich

*cresc.*

*dim.* *mf*

*cresc.* *dim.* *mf*

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

high I hold the brim - ming cup, Deep drink - ing, drink - ing, drink - ing.  
 mir das Glas ich halt's em - por Und trin - ke, trin - ke, trin - ke.

*cresc.* *rall.* *sf sostenuto* *p*

*f*

*f*

2. A thirst - y de - mon plagues my soul, I swear I will af - fright him, With  
 3. But still my thirst grows more and more With ev - 'ry draught I swal - low, Such  
 2. Mich plagt ein Dä - mon, Durst ge - nannt, Doch um ihn zu ver - scheu - chen, Nehm  
 3. Al - lein mein Durst ver - mehrt sich nur Bei je - dem fri - schen Be - cher, Das

*cresc.*

Rhine wine spar - kling in the bowl Will brave - ly face and fight him. The  
 is the sor - ry fate in store For those who Bac - chus fol - low. One  
 ich mein Deck - el - glas zur Hand Und lass mir Rhein - wein rei - chen. Die  
 ist die lei - di - ge Na - tur Der rech - ten Rhein - wein - ze - cher, Doch

*cresc.*

*cresc.* *dim.* *mf*

whole world shines in ros - y glow, When cheer - y cups are clink - ing, I  
 sol - ace mine, when down at last, From cask to floor I'm sink - ing; I've  
 gan - ze Welt er - scheint mir nun In ro - sen - ro - ther Schmin - ke, Ich  
 tröst' ich mich, wenn ich zu - letzt, Von Fass zu Bo - den sin - ke. Ich

*cresc.* *dim.* *mf*

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

could not harm my dead - liest foe When drink - ing, drink - ing, drink - ing.  
 done no harm to an - y - one By drink - ing, drink - ing, drink - ing.  
 könn - te Nie - mand Lei - des thun, Ich trin - ke, trin - ke, trin - ke.  
 ha - be kei - ne Pflicht ver - letzt, Ich trin - ke, trink! und trin - ke.

*cresc.* *rall.* *sf sostenuto* *a tempo* *p*



# O FAITHFUL PINE

## (O TANNENBAUM)

Adapted by AUGUST ZARNOCK (1819)  
Translated by H. F. B.

(Germany)

Westphalian Folksong  
Edited and arranged by Granville Bantock

Moderately, with expression

VOICE

PIANO

1. O faith - ful pine, O faith - ful pine, Green are thy leaves for - ev - er!  
2. O maid - en fair, O maid - en fair, How false the soul with - in thee!

1. O Tan - nen - baum, O Tan - nen - baum, Wie treu sind dei - ne Blät - ter!  
2. O Mü - gde - lein, O Mü - gde - lein, Wie falsch ist dein Ge - mü - the!

*poco cresc.*

Not on - ly green in sum - mer's prime, But in the snow - y  
In hap - py hours sweet vows you breathed, But spurnd me in my  
Du grünst nicht nur zur Som - mer - zeit, Nein, auch in Win - ter  
Du schwurst mir Treu' in mei - nem Glück, Nun arm ich bin, gehst

*poco cresc.*

*dim.* *p*

win - ter - time! O faith - ful pine, O faith - ful pine, Green are thy leaves for - ev - er!  
bit - ter need. O maid - en fair, O maid - en fair, How false the soul with - in thee!  
wenn es schneit. O Tan - nen - baum, O Tan - nen - baum Wie treu sind dei - ne Blät - ter!  
du zu - rück! O Mü - gde - lein, O Mü - gde - lein, Wie falsch ist dein Ge - mü - the!

*dim.* *p*



*p*

3. The night - in - gale, the night - in - gale You took for your ex - am - ple!  
 4. Yon rip - pling stream, yon rip - pling stream Serves as your false heart's mir - ror!  
 3. Die Nach - ti - gall, die Nach - ti - gall Nahmst du dir zum Ex - em - pel!  
 4. Der Bach im Thal, der Bach im Thal Ist dei - ner Falsch - heit Spie - gel!

*p*

*poco cresc.*

She sings in sum - mer all the day, But flies when falls the  
 It flows in rain - fall sing - ing by, In thirst - y drought the  
 Sie bleibt so lang der Som - mer lacht, Im Herbst sie sich von  
 Er strömt al - lein, wenn Re - gen fließt, Bei Dürr' er bald den

*poco cresc.*

*dim.* *p*

au - tumn gray. The night - in - gale, the night - in - gale You took for your ex - am - ple!  
 spring goes dry. Yon rip - pling stream, yon rip - pling stream Serves as your false heart's mir - ror!  
 dan - nen macht. Die Nach - ti - gall, die Nach - ti - gall Nahmst du dir zum Ex - em - pel!  
 Quell ver - schliesst: Der Bach im Thal, der Bach im Thal Ist dei - ner Falsch - heit Spie - gel!

*dim.* *p*

# THE HOSTESS' DAUGHTER

## (DER WIRTHIN TÖCHTERLEIN)

LUDWIG UHLAND

Translated by H.F.B.

(Germany)

Folksong (18<sup>th</sup> century)

Edited and arranged by Granville Bantock

Moderately

VOICE

1. Three lads journ-ey'd mer - ri - ly o - ver the Rhine; They came to an  
 2. "Kind Host-ess, good wine and beer have you, And where is your  
 1. Es zo - gen drei Bur - sche wohl ü - ber den Rhein, Bei ei - ner Frau  
 2. „Frau Wir - thin, hat sie gut Bier und Wein? Wo hat sie ihr

PIANO

*mf*

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

inn and they call'd for some wine, They came to an inn, and they call'd for some wine.  
 love - ly daugh - ter too? And where is your love - ly daugh - ter too?"  
 Wir - thin, da kehr - ten sie ein, Bei ei - ner Frau Wir - thin, da kehr - ten sie ein.  
 schö - nes Töch - ter - lein? Wo hat sie ihr schö - nes Töch - ter - lein?"

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

3. "My ale and my wine are fresh and clear,  
 My beautiful daughter lies dead on her bier."

4. Full sad to the maiden's chamber they go,  
 Where in the black coffin she lay pure as snow.

5. The first one so gently the veil upraised,  
 And on her still beauty he mournfully gazed.

6. "Ah, didst thou but live, thou beautiful maid,  
 How fondly I'd love thee now,"—sighing, he said.

7. The second the veil o'er her face drew again,  
 His sad tears fell fast as he cried in his pain;

8. "Alas, that thou liest there dead on thy bier,  
 I've loved thee so truly for many a year."

9. The third, softly, swiftly raised upward the veil,  
 And kiss'd with pure passion her lips sweet and pale.

10. "Ah, thee loved I always!—thee love I today!  
 And thee will I worship for ever and aye!"

3. „Mein Bier und Wein ist frisch und klar,  
 Mein Töchterlein liegt auf der Todtenbahr!“

4. Und als sie traten zur Kammer hinein,  
 Da lag sie in einem schwarzen Schrein.

5. Der erste der schlug den Schleier zurück  
 Und schaute sie an mit traurigem Blick:

6. „Ach, lebstest du noch, du schöne Maid!  
 Ich würde dich lieben von dieser Zeit!“

7. Der zweite deckte den Schleier zu  
 Und kehrte sich ab, und weinte dazu:

8. „Ach, dass du liegst auf der Todtenbahr:  
 Ich hab' dich geliebt so manches Jahr!“

9. Der dritte hub ihn wieder sogleich  
 Und küsste sie auf den Mund so bleich:

10. „Dich lieb' ich immer, dich lieb' ich noch heut'  
 Und werde dich lieben in Ewigkeit!“

# FROM THESE DEAR MOUNTAINS (VON MEINEM BERGLI)

## ABSCHIED VOM DIRNDEL

Translated by H. F. B.

(Switzerland)

Folksong (about 1839)

Edited and arranged by Granville Bantock

Expressively

VOICE

1. From these dear moun - tains must I wan - der, I must leave my love - ly  
 2. May God be with thee, dear - est maid - en, Once more let me press thy

1. Von mein-em Berg - li muss i schei - den, W'o's so lieb - - li is und  
 2. Be - hüt' di Gott, mein lie - be Senn - 'rin, Gib mir noch a - mol die

PIANO

*p* *espress.*

*più p*

home; A - las! in dis - tant re-gions yon - der, Far a - way from Dirn-del roam. *mf*  
 hand; So long and drear my days with - out thee, Yearning in a for-eign land!  
 schön, Kann in der Hei - mat, nim-mer blei - ben, Ach i muss vom Dirn-del geh'n!  
 Hand; I wer di lang' jetzt nim-mer se - hen, Ach i muss in's fer - ne Land!

Jodel  
(ad lib.)

*più p* *mf*

*cresc.* *p*

*cresc.* *p*

3.

So fare thee well, my heart's beloved one,  
 Thou my happiness and pain;  
 Come lift to mine thy lip's soft sweetness  
 For love's sake, kiss me once again!

4.

Weep not so wildly, I entreat thee,  
 Changeless is this heart of mine;  
 Wait one short year, then homeward speeding,  
 I shall evermore be thine!

3.

So leb' denn wohl, du schöne Senn'rin,  
 I reis' stets durch di beglückt;  
 Komm, reich' mir dein zartes Munderl,  
 Und küsse den noch, der di liebt!

4.

I bitte di gar schön, lass's weine,  
 Es kann ja doch nit anders sein;  
 Bis über's Jahr komm' wieder heime,  
 I bin ja ganz gewiss noch dein!

## IN AARGAU DWELT TWO SWEETHEARTS

(THE HOME-COMING)

(IM AERGÄU SIND ZWEU LIEBI)

(DIE HEIMKEHR)

(Switzerland)

Folksong

Edited and arranged by Granville Bantock

Translated by H.F.B.

With expression

VOICE

PIANO

1. In— Aar - gau dwelt two sweet-hearts, In— Aar - gau dwelt two  
 2. To the war the youth went gai - ly, To the war the youth went  
 1. Im— Aer - gäu sind zweu Lie - bi<sup>1</sup> Im— Aer - gau sind zweu  
 2. Und der jung Chnab zug zu— Chrie - ge, Und der jung Chnab zug zu—

sweet-hearts, They loved each oth - er well, well, well, They loved each oth - er well.  
 gai - ly, Will he a - gain come home, home, home, Will he a - gain come home?  
 Lie - bi, Sie— hät - tid<sup>2</sup> en - an - dre gern, gern, gern, Sie— hät - tid en - an - dre gern.  
 Chrie - ge. Wenn chunnt<sup>3</sup> er wied'-rum hei<sup>4</sup>, hei, hei, Wenn chunnt er wied'-rum hei?

3. 'Twas next year's early summer  
 When all the leaves were green.

4. Full surely had the year pass'd,  
 The youth once more came home.

5. He walk'd across the roadway  
 To where his sweetheart dwelt.

6. "God greet thee, dearest maiden,  
 To thee my heart is true"

7. "Alas! I'm loath to grieve thee,  
 Another love is mine.

8. Good looks and riches has he,  
 And both are dear to me."

9. He cross'd the roadway sadly,  
 And wept in bitter woe.

10. And there his mother ask'd him,  
 "Why art thou weeping so?"

11. "Why then should I not sorrow?  
 No longer am I loved!"

12. "Hadst thou at home stay'd alway,  
 Thy love would still be thine!"

3. Uf d's Jahr im and're Summer,  
 Wenn alli Stüdeli<sup>5</sup> tragid Laub.

4. Und d's Jahr und das wür' ume!  
 Der jung Chnab ist wied'rum hei.

5. Er zug dur's Güsseli ufe,  
 Wo d's schön Anneli verborge lüg.

6. "Gott grüess dich, du Hübschi, du Feini!  
 Von Herze gefallst mir wohl!"

7. "Wie kann ich denn dir gefalle?  
 Ha<sup>6</sup> schon längst en andre Mann.

8. En hübsche-n-und en rychen,  
 Und der mich erhalte kann!"

9. Er zug dur's Güsseli abe?  
 Er truuret und weint so sehr.

10. Da begegnet ihm seini Muetter:  
 "Und was traurist und weinist so sehr?"

11. "Warum soltt i denn nit truure?  
 Titz ha-n-i kei<sup>8</sup> Schätzeli meh!"

12. "Wärist du daheim gebliebe,  
 So hättist dys<sup>9</sup> Schätzeli no!<sup>10</sup>

1 Liebende 2 hatten 3 kommt 4 heim 5 kleine Stauden 6 habe 7 hinab 8 kein 9 dein 10 noch

38  
WOONG  
(WERBUNG)

Translated by H.F.B.

(Austria)

Folksong  
Edited and arranged by Granville Bantock

Gracefully  
*mf*

VOICE

1. O'er moun - tain, through wood - land Gay I wan - der and  
1. Z'nächst bin - i halt gan - ge Ü - ber's Ber - gel im  
1. Z'nagst bin - i hald gan - ga, I ba's Bea<sup>r</sup> - gal in'n

PIANO

free, — Where the ech - oes ring sweet - ly, O 'tis there I — would be.  
Wald, — Und da g'freut's mi zu woh - ne, Weil's Jo - deln schön hallt.  
Wald, — D'sölb'n g'froi - at's mi z'who - na, Wal — 's Dud' - In — scheñ hält.

PIANO

2.  
Where echoes ring sweetly  
Through dim woodland shade,  
Strays the maiden I long for  
With her flocks in the glade.

3.  
The maiden I long for,  
With a passion untold,  
Black her eyes are deep glancing,  
Child no more, but not old.

4.  
Her eyes black soft glancing  
Like the skies' starry shine,  
Never more would I wander  
If that maiden were mine.

5.  
Sweet maid of the woodland,  
O hear me, I pray,  
Thine my heart's deep devotion,  
Thee I worship for aye.

2.  
Weil's Jodeln schön hallt  
Im stockfinstern Wald,  
Und a Diandel dort hütet  
Des mer gar so gut g'fällt.

3.  
Des mer gar so gut g'fällt,  
Wie koi andre so bald,  
Und schön schwarzaugat ist  
Und net z'jung und net z'alt.

4.  
Und net z'jung und net z'alt.  
Von wunderschöne Gestalt,  
I gang nimm'r ausser  
Wenn mi's Diandel mag vom Wald.

5.  
Und Diandel vom Wald,  
Geh' sei net so kalt,  
Nimm de z'samm'n und sag's ausser,  
Ob mein Lieb' dir net g'fällt!

2.  
Wal's Dud'ln scheñ hält  
Im schtogfinstan Wald,  
Und a Dea'ndal duad gras'n,  
Dē ma goa<sup>r</sup> a so g'fällt.

3.  
Dē ma goa<sup>r</sup> a so g'fällt  
Wia koa<sup>n</sup> auf dr Hald,  
Und scheñ schwoa<sup>r</sup>zangad is,  
Und nēd z'jung und nēd z'ald.

4.  
Und nēd z'jung und nēd z'ald,  
Von wuñdaschēna G'schtält;  
I gāng nimm'r aussa,  
Wānn mih's Dea'nd'l mēcht vom Wāld.

5.  
Und Dea'ndal vom Wāld,  
Geh, sai nēd so kald,  
Nimm dih z'samm und sāgma's bald,  
Ob mai<sup>n</sup> Liab da nēd g'fällt?

# TYROLESE ARE BLITHESOME

## (TYROLER SIND LUSTIG)

(Tyrol)

JACOB HEIBEL (1795)

Edited and arranged by Granville Bantock

Translated by H.F.B.

Not too fast  
*mp*

VOICE

1. Ty - ro - lese are blithe-some, so blithe-some and gay; With  
2. And gai - ly on Sun - day they join in the dance; His

1. Ty - ro - ler sind lus - tig, so lus - tig und froh; Beim  
2. Und kommt dann der Sonn - tag so geht es zum Tanz; Sein

PIANO

*mp*

wine and with dan - cing time pass - es a - way. Right ear - ly at  
Nan - nerl leads Gott - helf, and Gre - tel her Hans. Each girl and each  
Wein und beim Tan - ze, Da sieht man sie so. Zur Ar - beit steht  
Nan - nerl führt Gott - helf, und Gre - tel der Hans. Da sieht man sie

*mf*

*cresc.*

la - bor, the lads and lass - es be, While at eve - ning the sing - ing and  
gal - lant, a - round in de - light, Springs lis - some as cha - mois swift  
Bu - be und Mü - del früh auf, Und A - bends, da sin - gen und  
wack - er in Krei - se sich drehn, Sie hüp - fen so flink, wie die

*mf*

laugh-ter ring free. Ty - ro - lese are blithe-some, so blithe-some and—  
 bounds on the height. And— gai - ly on Sun - day they join in the—  
 la - chen sie drauf. Ty - ro - ler sind lus - tig, so lus - tig und—  
 Gems' auf den Höhn. Und— kommt dann der Sonn - tag, so geht es zum—

gay; With— wine and with dan - cing time pass - es a - way.  
 dance; His— Nan - nerl leads Gott - helf and Gre - tel her Hans.  
 froh; Beim— Wein und beim Tan - ze, Da sieht man sie so.  
 Tanz; Sein— Nan - nerl führt Gott - helf, und Gre - tel der Hans.

3.

Each maid drives the cattle to Alma's green grass,  
 As she guides them, she's knitting, the diligent lass,  
 While high on the mountains, sounds jödling clear,  
 As bold lads at evening bring home the wild deer.

3.

Sie treiben ihr Vieh auf der Alma ins Gras,  
 Und dabei geht's Müdel und stricket sich was;  
 Indessen der Bube die Felsen besteigt,  
 Und oftmals ein Gemschen zum Braten erschleicht.

4.

Right gaily they welcome the hunter's rich prize,  
 With shouting and feasting, the merry night flies;  
 Each gladly his wine gives, from well treasured store,  
 And forth fares the hunter to Alma once more.

4.

Und kommt so ein Jäger mit Beute nach Haus,  
 Dann jauchzet und schmaust man, bis alles ist aus;  
 Und hat man's, so trinkt man ein Gläschen darauf,  
 Und geht dann frisch wieder zur Alma hinauf.

5.

'Sweet Nannerl so thrifty, sells butter and milk,  
 And Gotthelf weaves briskly gay covers of silk;  
 With wares then the brave lad goes far to the towns,  
 And brings home rejoicing the bright golden crowns.

5.

Die Stadt versorgt Nannerl mit Butter und Milch,  
 Und Gotthelf webt bunte Tischdecken und Zwißch;  
 Damit geht der Bube in's Reich dann hinaus,  
 Und bringt blanke Thaler dafür mit in's Haus.

6.

Each sweetheart is faithful, when maid he doth sue,  
 A glad wife he makes her, is honest and true;  
 Sweet household communion makes ever more dear,  
 Each heart to the other, through many a year.

6.

Hat einer ein Schätzerl, so bleibt er dabei,  
 Er nimmt sie zum Weiberl und liebt sie recht treu;  
 Dann fängt man die Wirthschaft gemeinschaftlich an,  
 Und liebt sich und herzt sich so sehr, als man kann.

# ON THE ALMA (AUF DER ALMA)

Translated by H. F. B.

(Tyrol)

Folksong

Edited and arranged by Granville Bantock

Gaily

VOICE *mf*

1. On the Al - ma the cat - tle find soft - pas - tures  
 2. If it rains - or it snows, if the storm hides the -  
 1. Auf der Al - ma, da fin - den die Küh's bes - te -  
 2. Und wenn's reg - net, wenn's schneit, und wenn's don - nert und -

PIANO *mf*

*mp*

green, And there I - too be - side - find a treas - ure - I - ween; For  
 sky, - What care I, - what fear I, - with my Hans sit - ting - by? To  
 Gras, Und a i, - lie - be Herr, ja, ja, i - find' scho - was; Denn  
 blitzt, O! so fürcht' i mi nit, - wenn mei Hans bei - mir - sitzt; Was

*mp*

high on the Alm' where the lithe cha - mois - roam, Has the young farm - er  
 me, - what is rain, what the wind or - the - snow, When so co - sy we  
 hart an der Alm' die der Mut - ter - ob'n - g'hört, Hat der See - bau - ren  
 küm - mert mi's Re - gen, was frag i - nach - n'Schnein, Wenn's nur so - bleibt, dass



*mf*

Hans perched his free\_ moun - tain\_ home: And young Hans cloud is my  
sit, — nor to pas - ture\_ need go? For no cloud ev - er  
Hans a sein Vet - tern\_ sein\_ Heerd. Und der Hans is mei  
d'Sen - na nüt's Vieh\_ a - bi\_ treib'n. Und mei Hans sei - ne

*mf*

treas - ure, my hope, and my\_ heav'n, For a lov - er so brave o a  
dark - ens my Hans' eyes so\_ blue, From the storm seek I ha - ven on  
Al - les, er ist\_ halt mei Leb'n, Denn an bra - vern, als den, — kann's mei  
Au - gen bleib'n al - le - mal blau, Und das is — ja der Him - mel, in

*dim.* (Jodel) *p*

maid was ne'er giv'n. }  
heart brave and\_ true. } A ha\_ je\_ hi, jo\_ jo\_ hi, jo jo\_ hi,  
Tag\_ nim - ma\_ geb'n. }  
den\_ i\_ ei - ni schau. }

*dim.* *p*

*f* *rit.* *p*

jo jo\_ hi, ja\_ ja\_ hi, ja\_ ja\_ hi, ja hi\_ ha\_ hi!

*f* *rit.* *p*

# FROM THE MOUNTAIN'S HEIGHT (HOCH VOM DACHSTEIN)

CARL SEYDLER (1844)

From the original by Jacob Dirnböck  
Translated by H.F.B.

(Styria)

Folksong

Edited and arranged by Granville Bantock

Expressively

VOICE

1. From the moun-tain's height, where the ea-gle builds, To the wind-ing plain where flows the  
 1. Hoch vom Dach-stein an, wo der Aar noch haust, Bis zum Wen-den-land am Bett' der

PIANO

Saar, Where the mer-ry maid at her milk-ing sings And the hunts-man to his quar-ry springs: Ah! this  
 Saav', Wo die Sen-ne-rin fro-he Jod-ler singt Und der Jü-ger kühn sein Jagd-rohrschwingt: Die-ses

love-ly land is the Sty-rian land, Is my own dear home and Fa-ther-land, This be-lov-ed land is the  
 schö-ne Land is der Stei-rer Land, Ist mein lie-bes, theu-res Hei-math-land, Die-ses schö-ne Land ist der

Sty-rian land, Is my own dear home and Fa-ther-land! own dear home and Fa-ther-land!  
 Stei-rer Land, Ist mein lie-bes, theu-res Va-ter-land! lie-bes, theu-res Va-ter-land!

*mp*

2. Where through dark-ling woods light-ly roams the roe, High up - on the moun-tain's gid - dy steep, And from  
 3. When through Al-pine vales soft the reed-pipe thrills, While the herds-man wends his home-ward way, And as  
 2. Wo im dun-keln Wald froh das Reh-lein springt, Dro-ben auf gar stei - ler Ber- ges - höh, Wo das  
 3. Wenn im Thal der Alp die Schal-mei er - tönt, Un - ter Glock - en - klang und hei - term Lied, Kommt der

*mp*

*mf rit.*

i - cy peaks laugh-ing brook-lets flow, While the cha - mois springs a-cross the deep. } Ah! this  
 sweet and clear sound the eve-ning bells, Lov-ers greet at end - ing of the day. }  
 BÜch-lein klar aus den Glet-schern rinnt, Und die Gem - se klimmt am Fel-sen - rand: } Die - ses  
 Hir-ten - bub' mit den Kühn da - heim A-bends zu der al - ler-lieb-sten Maid: }

*mf rit.*

*a tempo*

love-ly land is the Sty-rian land, Is my own dear home and Fa-ther-land! This be - lov-ed land is the  
 schö-ne Land ist der Stei - rer Land, Ist mein lie - bes, Theu-res Hei-math-land, Die-ses schö-ne Land ist der

*a tempo*

*cresc.*

*più rit.*

Sty-rian land, Is my own dear home and Fa - ther-land! own dear home and Fa - ther-land!  
 Stei-rer Land, Ist mein lie - bes, theu-res Va - ter - land! lie - bes, theu-res Va - ter - land!

*dim.*

*p*

*> or dim. >*

*dim.*

*p*

*più rit.*

*dim.*

*p*

# HUNGARIA'S TREASURE

## (MAGASAN REPÜL A DARU)

(Hungary)

Folksong

Translated by H. F. B.

Edited and arranged by Granville Bantock

*Impressively*

VOICE

1. God, who once to bright Hun-ga-ria sor-row gave,  
 1. Ma-ga-san re-pül a da-rù, szé-pen szól,

PIANO

*cresc.*

Saw man, hope-less, sink in-to his drear-y grave;  
 Ha-rag-szik rám az én ró-zsám mert, nem szól;

*più f* *dim.* *p*

Gave red wine too, and the fair maid's heart of love,  
 Ne ha-ra-gudj é-des ba-bám! so-ká-ig,

*f* *cresc.*

Else-where none so sweet is found as rich Hun-ga-ria's treas-ure-trove.  
 Ti-éd va-gyok, ti-éd le-szek ko-por-sóm be-zár-tá-ig.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/8. The piece is marked 'Impressively'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f*, *cresc.*, *più f*, *dim.*, and *p*. The lyrics are provided in both English and Hungarian.

*f*

2. Maid - en, come then, lie up - on my lov - ing breast,  
 2. Ninc - sen ked - vem, mert a gól - ya el - vit - te,  
 3. Ba - raz - dá - ban szé - pen szól a pac - sir - ta,

*cresc.*

Turn from wear - y worlds a - way, here find thy rest,  
 Segy nagy ma - gas je - gen - ye - fá - ra tet - te,  
 Le - ve - lem jött bar - na sze - re - tom ir - ta;

*cresc.*

*più f* *dim.* *p*

Let me in a soul - felt kiss drown all my care,  
 Ak - kor les - zek ked - ves róz - sám! a - ti - ed,  
 Kön - yes szem mel azt ol - va - som be - lö - le,

*più f* *dim.* *p* *cresc.*

*f* *cresc.*

For, from thee when I am part - ed, I a load of sor - row bear.  
 Mi - kor az a, mi - kor az a je - gen - ye - fá ki - vi - rit.  
 Hogy eg - ye - dül csak a gyá - szos ha - lal vá - last el - tö - le.

*f* *cresc.*

# VÁRADI'S HIGHWAYS (SEPRIK A VÁRADI UTCZAT)

(Hungary)

Adapted by H. F. B.

Melody attributed to STEPHAN BARTALUS

Edited and arranged by Granville Bantock

Rhapsodically

VOICE

*fp*

1. Through Vá - ra - di's dust - y high - ways  
1. Se - prik a Vá - ra - di ut - czát,

PIANO

*fp* *sf* *cresc.*

*più f*

Sol - diers march - ing sing - ing, throng - ing,  
Má - sé - roz - nak a ka - to - nák.

*più f* *cresc.*

*p* *dim.*

And a - far a maid - en, brown and slen - der,  
Ti - zen - hat esz - ten - dós bar - na kis lány

*p* *dim.*

*fp*

Fol - low'd them with eyes of long - ing.  
Me - gyen a re - ge - ment u - tán.

*fp* *sf*

*fp*

2. "Where - fore, maid - en, — dost thou fol - - - low?"  
 2. Ho - vá, ho - vá, — bar - na kis - - - lány?  
 3. Nem is le - ány — ki nem bar - - - na,

*fp* *sf* *cresc.*

*più f*

Askd the cap - tain, — stern, re - prov - - - ing.  
 Kér - di tö - le — a ka - pi - - - tány:  
 Nem is le - gény — ki nem nyal - - - ka,

*più f* *cresc.*

*p* *dim.*

"Turn me not, my love I fol - low — ev - - - er,  
 Ne kér - dje azt hej! huj! fő - ka - pi - - - tány,  
 Nem - meny - ec - ske hej! huj! ki - nem - csal - - - fa,

*p* *dim.*

*fp*

With a faith - ful — heart and lov - - - ing."  
 Meg - yek a sze - re - tőm u - - - tán.  
 Ki az, u - rát — meg nem csal - - - ta.

*fp* *sf* *sfz*

# THE TREASURE

(WŠAK NÁM TAK, NEBUDE)

(Bohemia)

Song and Dance Tune

Edited and arranged by Granville Bantock

German text by A. WALDEN

Translated (from the German) by H. F. B.

Lively

VOICE

*p*

1. Fear not, O sweet - est one, Fear nei - ther  
 2. Fear not, O sweet - est one, Thou nev - er  
 1. Wšak nám tak ne - bu - de Až se o -

PIANO

*p*

*espress.*

*mp* *dim.*

care nor woe, Treas - ure I've hid - den there, Close by the  
 poor shalt be. Tha - lers I've bur - ied deep, 'Neath clo - ver  
 Še - nj - me, Wšak nám tak ne - bu - de, až se wdá -

*mp* *dim.*

*f* *p*

stream. Come to the brook - let clear, Nought shouldst thou  
 fair, There in the mead - ow green, Safe lie they  
 me. Dá - me sy de - la - ti Ko - ljb - ky

*f* *p*



*rit.* *mf a tempo*

have to fear, Wait then, sweet, joy - ous - ly, Swift - ly mine  
 all un - seen: Wait then, sweet, joy - ous - ly, Swift - ly mine  
 na - dě - ti, Však nám tak ne - bu - de až se o -

*rit.* *mf a tempo*

*dim.* *p* *dim.*

shalt thou be, Fear not, O sweet-est one, Sor - row shall flee.  
 shalt thou be. Hope on with pa - tient heart, Un - til I come.  
 že - nj - me, Však nám tak ne - bu - de, až se wdú - me.

*dim.* *p* *dim.*

1.  
 Nicht fürchte, Liebchen, dich  
 vor Noth und Sorgen:  
 Ein'n Schatz besitze ich  
 am Bach verborgen.  
 Unten am klaren Bach,  
 Bedeckt mit grünem Moos:  
 Frew' dich, süß Liebchen mein,  
 wirst bald die Meine sein,  
 Dann schwindet jede Noth,  
 Kummer und Pein!

2.  
 Nicht fürchte, Liebchen, dich  
 vor Bettlergaben;  
 Ich hab' die Thaler schon  
 im Feld vergraben;  
 Im Feld, im grünen Klee,  
 Dass dort kein Mensch sie seh':  
 Frew' dich, süß Liebchen mein,  
 wirst bald die Meine sein,  
 Nur gedulde dich, mein Kind,  
 bis ich sie find'!

As the Bohemian text is untranslatable, Dr. Reimann gives the above German version as an equivalent.

# WHERE'ER MAN RANGES

## (WAER DAT MEN SICH)

Translated by H. F. B.

(Netherlands)

Dutch Battle Song (1616)

Edited and arranged by Granville Bantock

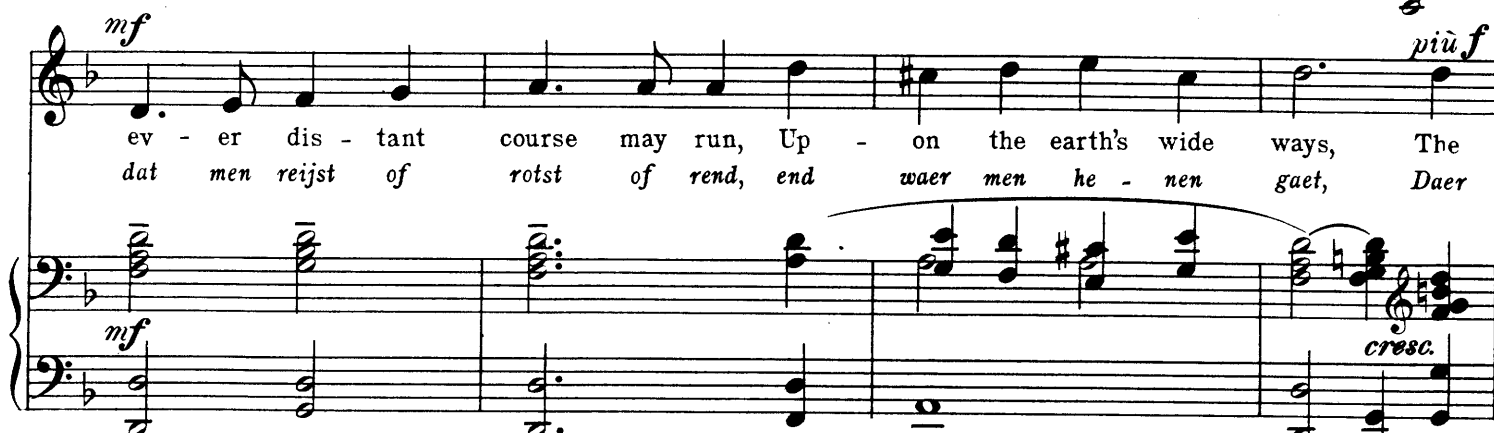
With vigor

VOICE



1. Wher - e'er man ran - ges 'neath the sun, Wher - e'er he goes or stays; What-  
 1. Waer dat men sich al keerd of wend, end waer men loopt of staet, Waer

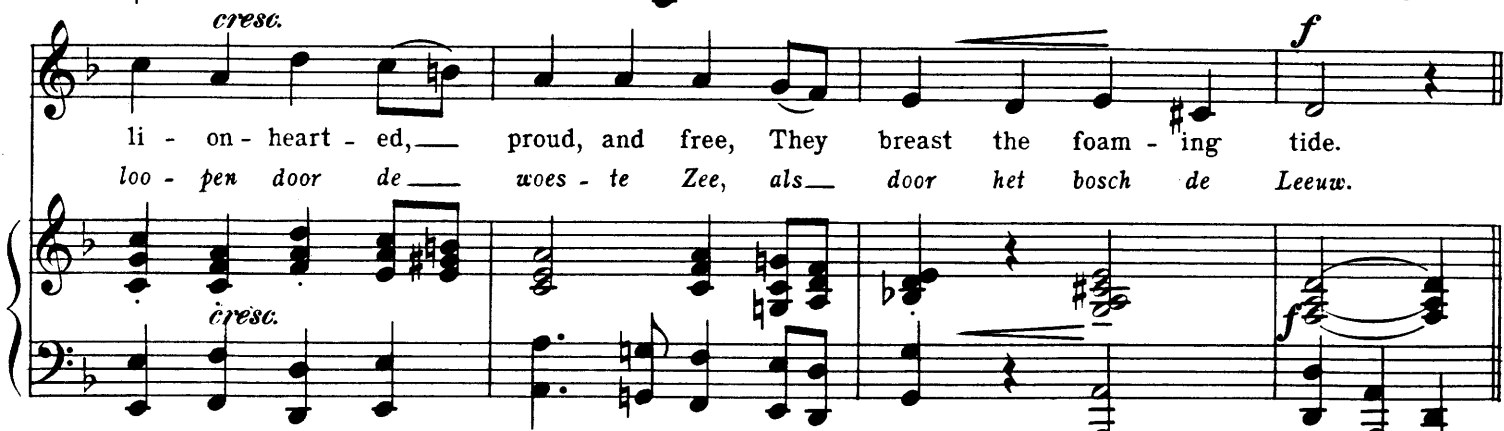
PIANO

*mf*

ev - er dis - tant course may run, Up - on the earth's wide ways, The  
 dat men reijst of rotst of rend, end waer men he - nen gaet, Daer

*mf*

Dutch - man sails on ev - 'ry sea, His - com - rade by his side, And  
 vient men 't sij oock op wat ree d'Hol - lan - der end de Zeeuw: Sij

*cresc.*

li - on - heart - ed, — proud, and free, They breast the foam - ing tide.  
 loo - pen door de — woes - te Zee, als — door het bosch de Leeuw.

*f*

2. A brave, u - nit - ed, war - like land, We fought the Span - iards long, And  
 3. O Neth - er - lands, on God re - ly, If stead - fast thou would'st stand, With  
 2. Ver - een - igt vrij ge - roch - ten volk maeckt Span - jen d'oor log moe, Sulcx  
 3. O Neer - land! So ghij maer en bout op God den Heer al - tijdt, U -

*f pesante*

*mf* *più f*

win - ning peace on ev - 'ry hand, Reign'd gen - tle, true, and strong. We  
 faith un - shak - en, hon - or high, A brave, a ho - ly land. Then  
 dot hij zij - nen vre - den - tolck dit Land moet sen - den toe. Wie  
 pij - len vast ge - bon - den hout, endt saem een - drach - tig zijt; So

*mf* *cresc.*

*mf*

ev - er strove to do the right, And thus a king - ly foe Laid  
 fear not e - vil, death, nor ill, Nor all the pow'r of Spain; Thy  
 soud' oijt heb - ben dit ge - dacht, hat d'hoog - moet van Pa - pou, Dat  
 kan u Duij - vel, Hel, noch Doot, niet kren - cken noch ver - treen, Al

*più f marc.* *mf*

*cresc.* *f*

down his arms be - fore our might, His haught - y head bent low.  
 God thy strength will 'stab - lish still, Thy free - dom will main - tain.  
 soo een groo - te trot - se macht so buij - gsaem wor - den sou?  
 waer oock Span - jen noch so groot; ja s'wer - elts mach - ten een.

*cresc.* *f*

# 46 ROSA

(Netherlands)

Translated by H. F. B.

Flemish Dance-tune

Edited and arranged by Granville Bantock

Lightly *mp*

VOICE

1. Ro - sa, dear, shall we dance, then? Dance, Ro - - sa, dance,  
 2. Ro - sa, dear, shall we kiss then? Kiss, Ro - - sa! kiss  
 3. Ro - sa, wilt thou be mine then? Dear Ro - - sa! dear  
 1. Ro - sa, wil - len wy dan - - sen? Danst Ro - - sa! danst  
 2. Ro - sa, wil - len wy min - - nen? Mint, Ro - - sa! mint  
 3. Ro - sa, wil - len wy trou - - wen? Trouwt Ro - - sa! trouwt

PIANO

*p*

*p*

Ro - - sa. Ro - sa, dear, shall we dance then? Dance,  
 Ro - - sa! Ro - sa, dear, shall we kiss then? Kiss,  
 Ro - - sa! Ro - sa, wilt thou be mine then? Dear  
 Ro - - sa! Ro - sa, wil - len wy dan - - sen? Danst  
 Ro - - sa! Ro - sa, wil - len wy min - - nen? Mint  
 Ro - - sa! Ro - sa, wil - len wy trou - - wen? Trouwt

*mp*

Ro - - sa sweet! Ro - sa with her  
 Ro - - sa sweet! Ro - sa with her  
 Ro - - sa sweet! Ro - sa with her  
 Ro - - sa zoet! Ro - sa med hear  
 Ro - - sa zoet! Ro - sa med hear  
 Ro - - sa zoet! Ro - sa med hear

*dim.* *mp*

*dim.*

hat of flow-ers Ah! nei-ther wealth nor lands has she, But dan - ces  
 hat of flow-ers Ah! nei-ther wealth nor lands has she, But kiss - es  
 hat of flow-ers Ah! nei-ther wealth nor lands has she, Wilt thou be  
 bloe - men - hoes — Zy had - de geld, maer wei - nig good, danst Ro - sa  
 bloe - men - hoed — Zy had - de geld, maer wei - nig good, danst Ro - sa  
 bloe - men - hoed — Zy had - de geld, maer wei - nig good, danst Ro - sa

*dim.*

*rit.* *p a tempo*

sweet - ly. Ro - sa dear, shall we dance, then? Dance, Ro - sa, dance,  
 sweet - ly. Ro - sa dear, shall we kiss, then? Kiss, Ro - sa, kiss  
 mine? — Ro - sa, wilt thou be mine then? Dear Ro - sa, dear  
 zoet! — Ro - sa, wil - len wy dan - sen? Danst Ro - sa! danst  
 zoet! — Ro - sa, wil - len wy min - nen? Mint Ro - sa! mint  
 zoet! — Ro - sa, wil - len wy trou - wen? Trouwt Ro - sa! trouwt

*rit.* *p a tempo*

*dim.* *p*

Ro - sa, Ro - sa dear, shall we dance then? Dance, Ro - sa sweet! —  
 Ro - sa, Ro - sa dear, shall we kiss then? Kiss, Ro - sa sweet! —  
 Ro - sa, Ro - sa, wilt thou be mine then? Dear Ro - sa sweet! —  
 Ro - sa, Ro - sa, wil - len wy dan - sen? Danst Ro - sa zoet! —  
 Ro - sa! Ro - sa, wil - len wy min - nen? Mint Ro - sa zoet! —  
 Ro - sa! Ro - sa, wil - len wy trou - wen? Trouwt Ro - sa zoet! —

*dim.* *p*

4. Rosa, willen wy kussen?  
 Kust, Rosa! kust Rosa! kust Rosa zoet!  
 Rosa met hear etc., etc.

5. Rosa, willen wy kroonen?  
 Kroont Rosa! kroont Rosa! kroont Rosa zoet!  
 Rosa met hear etc., etc.

# THE FAIR MAID OF SORRENTO

## (LA VERA SORRENTINA)

(Italy [Naples])

Folksong

Translated by H. F. B.

Edited and arranged by Granville Bantock

Lightly

VOICE

1. Sweet thine eyes at — Pie - di - grot - ta      Fill'd my soul with — soft de -  
 2. Peace for - ev - er — has de - part - ed,      Night and day my — strength is

1. La ve - det - te a — Pie - di - grot - ta,      tut - t'a fes - ta e - ra pa -  
 2. Dà chell' o - ra — nn'ag - gio pa - ce,      ston - go sem - pe a — sos - pe -

PIANO

sir - ing,      Trip - ping light - ly, — by thy moth - er,      Pearls and gold were — thy at -  
 fail - ing,      Then the rud - der — help - less leav - ing,      To the great sea — am I

ra - ta,      pe guar - dà la — trup - pa n'frot - ta,      da la mam - ma ac - com - pa -  
 ra - re;      cchiù la rez - za — non me pia - ce,      cchiù no nten - no — lo ppe -

tir - ing.      Laced with gold was — all thy ves - ture,      Silk - en ker - chief — shin - ing  
 sail - ing.      Wretch - ed ves - sel, — wild waves leap - ing,      Towards Sor - ren - to — swift - ly

gna - ta.      Na giac - chet - ta ag - gal - lo - na - ta,      na pet - ti - glia — ri - ca -  
 sca - re;      Co la mi - se - ra var - chet - ta,      A Sor - rien - to — n'fret - ta

un - der, With a sweet - ly 'witch - ing ges - ture, Didst thou laugh then joy - ous -  
 bear thee, I in twi - light shades am weep - ing, Does she hear my lone - ly  
 ma - ta, na gon - nel - la crem - me - si - na, e duje uoc - chie da nean -  
 nfret - ta og - ne se - ra, og - ne mma - ti - na va - co la - gre - ma a jet -

ly, Love - liest maid - en of Sor - ren - to, Great my long - ing is for thee.  
 cry? Love - liest maid - en of Sor - ren - to, Must I weep when thou art nigh?  
 tà, E la bel - la Sor - ren - ti - na la sen - tet - te an - nom - me - nà.  
 tà, Ma la sgra - ta Sor - ren - ti - na non ha maje de me pie - tà.

3.

Storm-toss'd, weary of my anguish,  
 Now is ended my repining;  
 For my bright star I am yearning,  
 Hide no longer thy sweet shining.  
 'Neath the gloomy skies I wander,  
 Fast I'm flying through the storm-blast,  
 Towards Resina's rock-reefs yonder  
 To be dashed upon the shore.  
 Vain-loved maiden of Sorrento,  
 I shall see thee never more.

4.

If thou show'st me no compassion,  
 Icy maiden, live then lonely;  
 In kind arms I will forget thee,  
 And a sweeter maid love only.  
 Ah! o'erwhelming, wild storms flying,  
 Drive me helpless from the haven,  
 Winds are raving, day is dying,  
 Round my vessel great waves flow,  
 In their hungry deeps, O maiden,  
 Sinks my heart, and all is woe.

3.

Mme spaventa la tempesta,  
 mme fa affritto la bonaccia,  
 chisto core è sulo nfesta  
 quanno vede chella faccia.  
 L'auto juorno, io sbenturato,  
 ca lo mare era ngrossato,  
 mmiezo all'acque de Resina  
 quase stea pe mm annjà.  
 E la sgrata Sorrentina  
 non ha maje de me pietà.

4.

Si non cura cheste pene,  
 quanto cana, tanto bella,  
 voto strada, e do lo bbene  
 a quacc'aùta nennella.  
 Ma chiedè? vi che sbentura!  
 lampà, e l'aria se fa scura,  
 aggio spersa la banchina  
 la varchetta è p'affonnà.  
 Pe tte sgrata Sorrentina  
 io me vaco ad affucà!

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## OH, COME TO ME

### (LA RICCIOLELLA)

(Italy [Naples])

English words by THOMAS MOORE <sup>\*)</sup> (1818)

Folksong (18<sup>th</sup> century)  
Edited and arranged by Granville Bantock

Andantino

TWO  
VOICES

1. Oh, come to me when day - light sets, — Sweet, then come to  
2. Oh, then's the hour for those who love, — Sweet, like thee and  
1. *Mme vo - glioj a'n - zo ra - - re oje din - to Frat - -*  
2. *Non me ne cu - ro ca - - non te - ne do - -*

PIANO

*Ped. as required*

me; When smooth - ly go — our gon - do - lets, —  
me; When all's so calm, — be - low, a - bove, In  
ta, *mme vo - glioj a'n - zo - ra - - re oje*  
ta, Non me ne cu - ro ca — non te -

<sup>\*)</sup> The above words were written by the poet as an adaptation to the accompanying tune for a collection of *National Airs*, published in 1818.



O'er the moon - light sea; When mirth's a - wake and sweet  
 heav'n and o'er the sea; When maid - ens sing sweet  
 din - to Frat - ta, mme la vo - glio pi  
 ne do - ta, bas - ta ca te - ne

love be - gins, Be - neath that glan - cing ray, With  
 bar - ca - rolles, And Ech - o sings a - gain So  
 glià Ric - cio - lel - la An - to - ni - à, mme  
 la Ric - cio - lel - la An - to - ni - à! bas -

sounds of lutes and man - do - lines, To steal young hearts a - way.  
 sweet that all with ears and souls Should love and lis - ten then.  
 la vo - glio pi - glià na frat - ta - jo - la!  
 ta ca te - ne la co - noc - chia 'mma - no!

3.

*E quando jammo a messa alla Maronna, (bis)  
 parimmo tutte duje — Ricciolella Antonia!  
 parimmo tutte duje figlie a na mamma!*

# SANTA LUCIA

## (BARCAROLLE)

(Italy [Naples])

Translated by Maria X. Hayes

Boat-song

Edited and arranged by Granville Bantock

Andantino (To the swing of the oar)

VOICE

*p*

1. Now 'neath the sil-ver moon      O - cean is glow-ing,      O'er the calm  
 2. Here balm - y zeph-yrs blow,      Pure joys in - vite us,      And as we

1. Sul ma - re luc-ci - ca      l'as - tro d'ar - gen - to,      pla - ci - da è  
 2. Con que - sto zef-fi - ro      co - si so - a - ve      Oh! com' è

PIANO

*p*

*Ped. as required*

bil - low      Soft winds are blow-ing.      Now 'neath the sil-ver moon      O - cean is  
 gen-tly row      All things de - light us.      Here balm - y zeph-yrs blow,      Pure joys in -

l'on - da,      pros - pe - ro è il ven - to,      sul ma - re luc-ci - ca      l'as - tro d'ar -  
 bel - lo      star sur la na - ve!      con que - sto zef-fi - ro      co - si so -

glow-ing,      O'er the calm bil - low      Soft winds are blow-ing.      Who then will  
 vite us,      And as we gen-tly row      All things de - light us.      Who will em -

gen - to,      pla - ci - da è l'on - da,      pros pe - ro è il ven - to;      ve - ni - te al  
 a - ve      Oh! com' è bel - lo      star sur la na - ve!      su pas - sag -

sail with me      In my bark      o'er the sea?      San-ta Lu-ci-a!      San-ta Lu-ci-a!  
 bark with me      On yon-der      spar-king sea?      San-ta Lu-ci-a!      San-ta Lu-ci-a!  
*la-gi-le      bar-chet-ta      mi-a...*      *San-ta Lu-ci-a!*      *San-ta Lu-ci-a!*  
*gie-ri,      ve-ni-te      vi-a!*      *San-ta Lu-ci-a!*      *San-ta Lu-ci-a!*

Who then will sail with me      In my bark      o'er the sea?      San-ta Lu-ci-a!      San-ta Lu-ci-a!  
 Who will em-bark with me      On yon-der      spar-king sea?      San-ta Lu-ci-a!      San-ta Lu-ci-a!  
*ve-ni-te al-la-gi-le      bar-chet-ta      mi-a...*      *San-ta Lu-ci-a!*      *San-ta Lu-ci-a!*  
*su pas-sag-gie-ri,      ve-ni-te      vi-a!*      *San-ta Lu-ci-a!*      *San-ta Lu-ci-a!*

3.  
 When o'er thy waters  
 Light winds are playing } *Repeat*  
 Thy spell can soothe us  
 All care allaying.  
 Hark! how the sailor's cry  
 Joyously echoes nigh.  
 Santa Lucia!

4.  
 To thee, sweet Napoli,  
 What charms are given } *Repeat*  
 Where smiles creation  
 Toil blest by heaven.  
 Home of fair poesy,  
 Realm of pure harmony.  
 Santa Lucia!

5.  
*O dolce Napoli,*  
*o suol beato,*  
*ove sorridere* } *bis*  
*volle il creato,*  
*tu sei l'impero*  
*dell'armonia!*  
 Santa Lucia!

3.  
*In fra le tende*  
*bandir la cena* } *bis*  
*in una sera*  
*cosi serena!*  
*chi non domanda,*  
*chi non desia?*  
 Santa Lucia!

4.  
*Mare si placido,*  
*vento si caro* } *bis*  
*scordar fa i triboli*  
*al marinaro,*  
*e va gridando*  
*con allegria,*  
 Santa Lucia!

6.  
*Or che tardate*  
*bella è la sera* } *bis*  
*spira un'auretta*  
*fresca e leggera,*  
*venite all'agile*  
*barchetta mia!*  
 Santa Lucia!

# SO THIS IS SAD LOVE'S ENDING

(FORSI PIRCHI NUN M'AMI)

SICILIANA

(Sicily)

Translated by H. F. B.

Folksong

Edited and arranged by Granville Bantock

**Allegretto**

**VOICE**

*p*

So this is sad love's ending,  
For - si pir - chi nun m'a mi,

Thou false, un - faith - ful lov - er, With flat - t'ry thou dost  
A - ju a cri - pa - ri in ped - di, Ad au - tri as - sai chiù

cov - er New vows with lur - ing shine.  
bed - di Ci - dis - si sciun - nad - dà.

**PIANO**

*p sostenuto*

*cresc.*

*p*

*cresc.*

*p*

*mf* *cresc.*

And now thy light way wend - - ing, Dare not to hope that  
 E tu ti o - ri - di for - - si, O pez - za di su

*più f*

ev - er She, spite thy wild - en - deav - - or, Will  
 ni - era, Chian - trà - si - ma - la fè - - ra Di

*dim.* *mf*

link her fate - with thine, She, spite thy wild en -  
 tia nun ci - sa - rà, Chian - trà - si - ma - la

*dim.* *p*

deav - or, Will link her fate with thine.  
 fè - ra Di tia nun ci sa - rà.

# UNTO A POOR BLIND LOVER (A UN NIÑO CIEGOCITO)

## BOLERO

Translated by H. F. B.

(Spain)

Folksong

Edited and arranged by Granville Bantock

**VOICE** *Con anima* *mp*

Un - to a poor blind lov - er I show'd com -  
 A un ni - ño cie - go - ci - to Le diò aco -

**PIANO** *mp*

pas - sion, I show'd com - pas -  
 gi - da, le diò aco - gi -

*cresc.*

*cresc.*

*p*

sion; \_\_\_\_\_  
 da; \_\_\_\_\_

1. I show'd com -  
 2. Hark to the  
 1. Le diò aco -  
 2. Pe - rò el per -

*p* *dim.* *p*

pas - sion Un - to a poor blind lov -  
 end - ing, He soon was gaz - ing clear  
 gi - da, A un ni - ño cie - go - ci -  
 ver - so, Re - co - bran - do la vi -

er, Might I not soothe his  
 ly, While I with bright eyes  
 to, Por - que su de - sam -  
 sta, Me de - xo cie - go,

sor - row, In such a fash - ion, in such a fash -  
 blind - ed, My way am wend - ing, my way am wend -  
 pa - ro me inter - ne - ci - a, me inter - ne - ci -  
 ho, si me de - xo cie - go, me de - xo cie -

- ion.  
 - ing.  
 - a!  
 - go.

*rit.* *ppdim. a tempo* *morendo* *pp*

# IF 'TIS SORROW SO TO LOVE THEE

## (YO M'ALEGRO DE HABÈR SIDO)

(Seguidilla)

(Spain)

Translated by H. F. B.

Folksong

Edited and arranged by Granville Bantock

Andante

One or two  
VOICES

If 'tis sor-row so to love thee, Swift I wel-come  
Yo m'a - le - gro de ha - bèn si - do Por que - rer - te

pain to prove me. I will suf - fer — an-guish burn-ing, Come — then,  
des di - cha - do; Pues el no ha - bèn - te que - ri - do Fue - ra

rend me, bless-ed yearn - ing. Ah, sweet ty - rant, Ah, thou lit - tle ty - rant,  
mi ma - yor des - gra - cia. Ti - ra - ni - lla, ti - ra - na, ti - ra - na,



*più cresc.* *mf*

Ah, so heart-less and cruel canst thou be. — Swift thou wound-est — with-out  
 Ti - ra - ni - lla, ti - ra - nay an - dar, — Que con tan - tas — ti - ra -

*più cresc.* *mf*

*dim.* *f*

mer - cy, Ty - rant, — pit - y show to me, — Ah, sweet ty - rant, Ah,  
 ni - as La — vi - - da mi has de cor - tar! — Ti - ra - ni - lla, ti -

*dim.* *f*

*p*

thou lit - tle ty - rant, Ah, so heart-less and cruel canst thou be, — Swift thou  
 ra - na, ti - ra - na, Ti - ra - ni - lla, ti - ra - nay an - dar, — Que con

*p*

*dim.*

wound-est — with-out mer - cy, Ty - rant, — pit - y show to me. —  
 tan - tas — ti - ra - ni - as La — vi - - da - mi has de cor - tar! —

*dim.*

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## MAY SONG

### (CANCIÓN DE MAJA)

(Spain)

Translated by H. F. B.

Andalusian Song

Edited and arranged by Granville Bantock

*Gaily*  
*mf*

VOICE

1. Fool-ish lov - ers, cease to lan - guish, Cease to wear-y and com -  
fel - lows, vain your pas - sion, Dan-gling round me ev-'ry - -  
1. *De que sir - ve à las U - si - as Ca - me - lar à lo se - -*  
*ñor cur - ra - ta - qui - llo Me quie - re á mi jon - ja -*

PIANO

*mf*

plain. Leave your sigh - ing, leave your an - guish, Nought to me a - -  
where, Dress'd in all the lat - est fash - ion, Such con - ceits I - -  
*ñor, Si ca - ra - cen de zan - dun - ga A la me - jor - -*  
*bar, Y se vis - te de mil mo - dós Pa - ra po - der - -*

*poco p*

vails your — pain. All your wiles ig - nor - ing, Free as bird I'm soar - ing, All your sweet al -  
can - not — bear. Such fan - tas - tic pa - cing, Bow - ing and grim - a - cing, Empty flat - tring  
*o - ca - sion? A - si di ma - jo - ta Quie - ro siem - pre an - dar, — Que esel ma - ne -*  
*me agra - dar. To - do es dar sal - ti - tos Los pies ar - ra - strar, — Re - frun - cir la*

*poco p*

lure - ments Light - ly I dis - dain, Gay I'm sing - ing, "Go, poor lov - ers, —  
 speech - es, Curl'd and scent - ed hair. Gay I'm sing - ing, "Go, vain lov - ers, —  
 ji - llo De der - ra - mar sal, Y yo le di - go: Ar - ri - ma - te —  
 bo - ca, El pe - lo pei - nar; Y yo le di - go: Ar - ri - ma - te —

come not near, Go, poor lov - ers, come not near." Ah —  
 come not near, Go, vain lov - ers, come not near." Ah —  
 pa - ra a llá, Ar - ri - ma - te pa - ra a - llá. Ay! —  
 pa - ra a - llá, Ar - ri - ma - te pa - ra a - llá. Ay! —

2. Sil - ly —  
 2. Un se - —

3. But one only, life's sole treasure,  
 Has my wild heart caught at last,  
 And at dances love's soft pleasure  
 Makes my heart beat loud and fast.  
 In the dance so sprightly,  
 He my hand takes lightly;  
 All my love and longing,  
 At his feet I cast.  
 So I'm singing,  
 "Go, poor lovers, love is here!"

3. Un santurrón embustero  
 Me quiere a mi cortejar,  
 Y pretende mas que todos  
 Con capa de santidad;  
 Yo que lo conozco,  
 Le dejo al hablar,  
 Y cuando respondo,  
 Es con mucha sal;  
 Y yo le digo etc.

4. Un real majo me camela,  
 Que es el que gusto me da,  
 Pues se me quita el sentido  
 Solo de verle bailar.  
 Le toco las palmas  
 Y él con mucha sal  
 Baila una Matraca  
 Muy particular;  
 Y yo le digo etc

# SONG OF THE FIG-TREE ORCHARD

## (CANÇÃO DO FIGUEIRAL)

Translated by Nathan Haskell Dole

(Portugal)

Troubadour Song (13<sup>th</sup> century)

Edited and arranged by Granville Bantock

Allegretto

VOICE

1. There grew a fine fig-tree or- chard— To this or- chard did I fare. Six  
 2. There grew a fine fig-tree or- chard— To this or- chard did I fare. Then  
 1. No fi - guei - ral fi - guei - re - do, A no fi - guei - ral en - trei, Seis  
 2. No fi - guei - ral fi - guei - re - do, A no fi - guei - ral en - trei, U -

PIANO

maid - ens did I meet there? Six maid - ens I met there. Did I go there to  
 one lithe maid - en an - swer'd—“Young Sir, I'm not a - ware— 'Tis an ill - fat - ed  
 ni - ñas en - con - tra - ra, Seis ni - ñas en - con - trei. Pa - ra e - llas an -  
 ma re - pri - ca - ra: “In - fam - çom nam - sey, Mal hou - ves - se a

find them? Not by chance it was, I swear! And were those maid - ens weep - ing? Their  
 coun - try Which a bad king must bear. If I had arms I'd use them, And,  
 da - ra, Pa - ra e - llas an - dey, Lho - ran - do las a - cha - ra Lho -  
 ter - ra Que te - me o mal rey, Seu las ar - mas u - sa - ra Ya

weep - ing fill'd the air! Did I then bold - ly hail them? Then I  
 by my faith, I'd dare An - y man to stop my part - ing Or my  
 ran do las a - chei, Lo - go las pes - cu - da - ra, Lo - go  
 mim fee non sey, Se hom - bre a mim le - va - ra De tao

ask'd them who would dare, Would dare o - ver - task them, And be to them un -  
 pass - ing an - y - where. Now fare - well, my young fel - low, God keep you is my  
 las — pes - cu - dei, Quem las — mal - tra - ta - ra Ya tão — ma - la  
 ma - la — ley. A De - us vos va - ya - des, Gar - çom, — ca non

fair. — There grew a fine fig - tree or - chard To this or - chard did I fare. —  
 prayr, — But if a - gain you ad - dress me You had tru - ly bet - ter be - ware!" —  
 ley? — No fi — guei - ral fi - guei - re - do, A no fi - guei - ral en - trei. —  
 sey — Se on - de me — fa - la - des Mais — vos — fa - la - rey."

## 3.

(There grew a fine fig-tree orchard,  
 To this orchard did I fare.)  
 I answered her right briskly:  
 "I'll stay here — that I swear.  
 For those eyes brightly flashing  
 A good price I would share!  
 Then off to distant countries  
 With you I'll straight repair,  
 Over ways ever winding  
 Like the trail of a hare!  
 The language of the Arabs  
 I speak it, you're aware;  
 And if the Moors do attack me  
 Their lives I'll never spare!"

## 4.

There grew a fine fig-tree orchard,  
 To this orchard did I fare.  
 The Moor that was its warden  
 Was waiting for me there.  
 When he threatened me so fiercely  
 I adjured him to beware,  
 With blows I soon disarmed him,  
 And I slew him — did not spare  
 Did I steal those six maidens?  
 That I did — then and there  
 The maiden who address'd me  
 I sing as my Fair!  
 There grew a fine fig-tree orchard,  
 To this orchard did fare!

## 3.

No figueiral figueiredo,  
 A no figueiral entrei,  
 Eu lhe reprecara:  
 A mim fee non irey.  
 Ca olhos d'essa cara  
 Caro los comprarey;  
 A las longas terras  
 Entraz vos me irey,  
 Las compridas vias  
 Eu las andarey,  
 Lingoa de aravias  
 Eu las falarey  
 Mouros se me visse  
 Eu los matarey."

## 4.

No figueiral figueiredo,  
 A no figueiral entrey,  
 Mouro que las goarda  
 Cera lo achey  
 Mal la ameaçara  
 Eu mal me anogey,  
 Troncom desgalhara  
 Todolos machuquey,  
 Las niñas furtara,  
 Las niñas furtei.  
 La que a min falara  
 N'alma la chantey.  
 No figueiral figueiredo  
 A no figueiral entrey.

# WHEREFORE HAVE THY LIPS DENIED ME (MODINHA)

(Portugal)

Translated H.F.B.

Folksong

Edited and arranged by Granville Bantock

Not too slow (♩ = 76)

VOICE

*p*

1. Where-fore have thy lips de - nied me? Thou canst nev - er hate for aye,  
1. Por - que me di - zes cho - ran - do, Que te não lem-bras de mim,

PIANO

*p*

*espress.*

Let me lin-ger but be - side thee, Yes, thine eyes for ev - er say.  
Se teos ays, se teos su - spi - ros E - stão me di - zen - do que sim.

*mp*

*p* *dim.* *pp*

Let me lin-ger but be - side thee, Yes, thine eyes for ev - er say.  
Se teos ays, se teos su - spi - ros E - stão me di - zen - do que sim.

*p* *dim.* *pp*

*p*

2. All in vain thy false re - ply - ing, For the truth thy looks be - tray,  
 3. Tears are now thy pale cheeks burn - ing, Chase the tell-tale drops a - way,  
 2. Es - sas la - gri - mas sen - ti - das Sei, meo bem, que são por mim;  
 3. Não só teos ol - hos me di - zem, Que in da su - spi - ras por mim;

*espress.*

And my heart be - lieves not ly - ing. Yes, thine eyes for ev - er say.  
 For they speak of love's soft yearn - ing. Yes, thine eyes for ev - er say.  
 Di - zes que não; mas teos ol - hos Es - tão me di - zen - do que sim.  
 Meo co - ra - ção, que não men - te, Es - tá me di - zen - do que sim.

*p* *dim.* *pp*

And my heart be - lieves not ly - ing. Yes, thine eyes for ev - er say.  
 For they speak of love's soft yearn - ing. Yes, thine eyes for ev - er say.  
 Di - zes que não; mas teos ol - hos Es - tão me di - zen - do que sim.  
 Meo co - ra - ção, que não men - te, Es - tá me di - zen - do que sim.

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

# I WANDER THROUGH WOODLANDS

(GAAER JEG UDI SKOVEN)

(Denmark)

Translated by Nathan Haskell Dole

Folksong

Edited and arranged by Granville Bantock

Freely

VOICE

1. I wan - der thro' wood - lands, o'er mead - ow and val - ley,  
 2. But should the time come with its for - tune so chang - ing

1. Gaaer jeg ud - i sko - ven, paa Mark og i En - ge,  
 2. Men skul - de med Ti - den det sig saa fo - ran - dre,

PIANO

Think - ing of her on - ly whom my lone - ly heart holds dear ; Fair fruits on the  
 That I might con - verse with my be - lov - ed friend once more ; Then would I care -

Taen - ker jeg paa hen - de, som mit Hjer - te ha - ver kjaer, De dei - lig - ste  
 At jeg kun - de ta - le med mir Kjaer - res - te ig - jen! Da vil - de jeg

trees vain - ly tempt me to dal - ly, But I quite con - tent - ed leave them  
 free thro' the wide world go rang - ing, Seek - ing to em - brace thee whom I

Frug - ter paa Trae - er - ne haen - ge, Men jeg gan - ske ro - ligt la'er dem  
 u - den Be - kym - rin - ger van - dre, Sø - ge og om - fav - ne dig, min



hang - ing— there. Song - sters all are full of glee War - bling so  
 trust— and a - dore. Would thou wert to me as near As thou art a -  
 haen - ge— der. Fug - le - ne for - nøi - e sig, Syn - ge saa  
 tro - fa - ste Ven! Gid du var mig saa na - er, Som do nu langst

mer - ri - ly, While I a - lone am not from sor - row— free!  
 far and dear! That's the one hope— that my sor - row can cheer!  
 fry - de - lig; Kun jeg a - le - ne maa oe kym - re— mig!  
 bor - te er; Det er mit Øn - ske og al min— Beg - - jaer.

3.

Ay, think of thy Maker who gives thee life's treasure,  
 Think of thy beloved while thy heart is still light,  
 Ay, think that thou dwellest in comfort and pleasure  
 While I fare alone and mourn thee, day and night!  
 Think how dear to me thou art,  
 Thou gavest me thy heart!  
 Think how at last we'll meet no more to part!

3.

Ja, taenk paa din Skaber, imedens du lever,  
 Taenk paa din Kjaerreste, mens Hjertet det er ungt!  
 Ja, taenk at du lever i Velfaerd og Glaeder,  
 Mens jeg gaaer alene og sukker saa tungt!  
 Taenk paa din søde Ven,  
 Som du gav dit Hjerte hen,  
 Taenk, at vi engang kan samles igjen!

# MARSTIG'S DAUGHTER (MARSK STIGS DØTTRE)

Heroic Ballad

English words adapted by Alfred Moffatt

(Denmark)

Edited and arranged by Granville Bantock

Slowly

*Solo*

VOICE

1. Oh, rede me, dear moth - er, a son - sy — rede; A  
 2. She made him a steed o' the clear wa - ter; A  
 1. Marsk Stig han — ha - ver de Døt - tre — to, Saa  
 2. Den Æld - ste — tog den Yng - ste - ved Haand, Saa

PIANO

son - sy — rede, oh, — rede to — me; How Mar - stig's daugh - ter  
 sad - dle and bri - dle o' sand made — she; She's shaped him in - to  
 krank en — Skjaeb - ne — mon - ne de faae. Den Æld - ste tog den  
 gin - ge — de dem til Sver - rigs — Land. Kong Byr - ge han kom

## REFRAIN Chorus

I may — get,  
 knight so — fair,  
 Yng - ste ved Haand —  
 fra Stev - ne hjem —

My le - man — gay to — be.  
 To Ma - ry's — kirk - yard — rode he.  
 Og de fo - re vi - de om Ver - - den.  
 Og de fo - re vi - de om Ver - - den.

*Solo*  
*mf*

3. The mer - man he stept o'er one de - - as, And  
 4. And she reach'd out her lil - y hand, And  
 3. Kong Byr - ge - han kom fra Stev - ne hjem; Mar sk  
 4. Si - ger mig, hvad for Kvind - folk mon - ne I vaere; Og

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

he has step - pit o - ver three: "O maid - en, pledge me  
 pledged it to the knight so free: "I give my faith and  
 Stigs Døt - tre gin - ge han - nem ud ig - jen. Si ger mig, hvad for Kvind - folk  
 hvi staae I saa til - de here? Og vi er Mar sk Stigs

**REFRAIN**  
Chorus *dim.* *p*

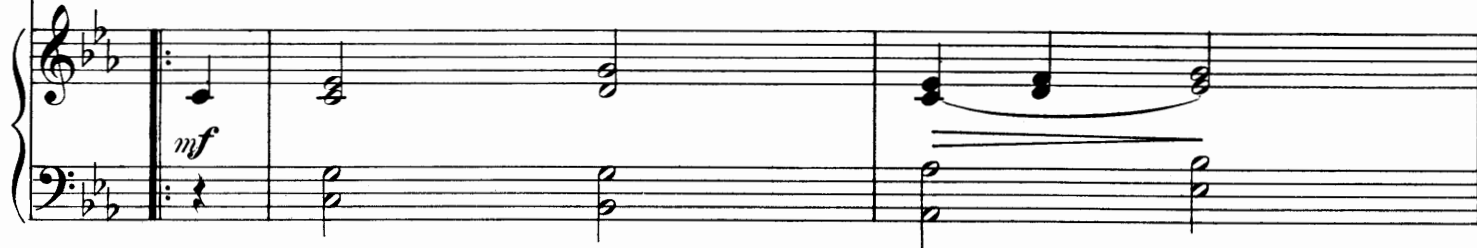
faith and troth! } O Mar - stig's daugh - ter go with me!"  
 troth, Sir Knight; } That will - ing - ly I'll go with thee!"  
 mon - ne I vaere? - } Og de fo - re vi - de om Ver - - den.  
 Døt - tre baade - } Og de fo - re vi - de om Ver - - den.

*Solo*

*mf*



5. And when they came to the white sand, To  
 6. The shriek she shriek'd among the waves Was  
 5. Og vi er Marsk Stigs Døt - tre baade Saa  
 6. I skyn - de E - der snar - lig af min Gaard! E - ders



shore the small boats turn - ing came; And when they came to  
 heard far up up - on the land: "I trow, good la - dies,  
 gjer - ne bede vi E - der om Naade." "I skyn - de E - der  
 Fa - der vog min kjae - re Mor - bro' er." Ik - ke maae vi u - di Kong



**REFRAIN**

*Chorus*



deep wa - ter, The maid - en sank in the sea - - - toam.  
 one and all, They dance with no such odd - - - man."  
 snar - lig af min Gaard! Og de fo - re vi - de om Ver - - - den.  
 E - riks Dod. Og de fo - re vi - de om Ver - - - den.



7  
Ikke maae vi udi Kong Eriks Død;  
Vi fare saa vide alt efter vort Brød.“  
Den Ældste tog den Yngste ved Haand.  
Og de fore etc.

8  
Den Ældste tog den Yngste ved Haand,  
Taa ginge de dem til Norges Land.  
Kong Erik kom fra Thinge hjem  
Og de fore etc.

9  
Kong Erik kom fra Thinge hjem;  
Marck Stigs Døttre ginge hannem ud igjen.  
„Siger mig, hvad for Kvindfolk monne I vaere?  
Og de fore etc.

10  
Siger mig, hvad for Kvindfolk monne I vaere?  
Hvad have I udi mit Land at gjøre?“  
„Og vi er Marck Stigs Døttre baade  
Og de fore etc.

11  
Og vi er Marck Stigs Døttre baade,  
Taa gjerne bede vi om Eders Naade.“  
„Men kunne I brugge og kunne I bage?“  
Og de fore etc.

12  
„Vi have ei laert at brugge eller bage,  
Og ikke noget sligt Embed' at mage;  
Men vi kunne spinde Guldet det røde  
Og de fore etc.

13  
Men vi kunne spinde Guldet det røde,  
Det laerte os Moder forend hun døde;  
Og vi kunne vaeve saa vel i Vrør  
Og de fore etc.

14  
Og vi kunne vaeve saa vel i Vrør  
Som nogen af alle Dronningens Møer.  
Vi Guld kunne spinde og vaeve i Lad  
Og de fore etc.

15  
Vi Guld kunne spinde og vaeve i Lad;  
Men aldrig bliver vort Hjerte glad,  
Siden Fader og Moder de ginge os fra  
Og de fore etc.

16  
Siden Fader og Moder de ginge os fra,  
Da er vor Kaabe baade paltug og graa.  
Havde Marck Stigs levet og bleven i Lande  
Og de fore etc.

17  
Havde Marck Stigs levet og bleven i Lande,  
Det havde ei gaaet os saa ihaande.  
Og havde saa snarlig Fru Ingeborg ei døet  
Og de fore etc.

18  
Og havde saa snarlig Fru Ingeborg ei døet,  
Vi havde ikke lidt den Jammer og Nød.“  
Konning Erik meldte et Ord med Skjel  
Og de fore etc.

19  
Konning Erik meldte et Ord med Skjel:  
„Eders Fader jeg kjeudte saa gjørligen vel,  
Han var en Mand til Mund og Haand  
Og de fore etc.

20  
Han var en Mand til Mund og Haand  
Som findes kunde udi et Land.“  
Saa Hog han over dem Skarlagen Skind  
Og de fore etc.

21  
Saa Hog han over dem Skarlagen Skind,  
Saa fulgte han dennem i Fruerstuen ind;  
Han bad dem hverken sørge eller graede  
Og de fore etc.

22  
Han bad dem hverken sørge eller graede,  
Han skulde dem vaere i Faders Sted.  
Den aeldste Søster Vaeven trendte  
Og de fore etc.

23  
Den aeldste Søster Vaeven trendte,  
Den yngte vaeved den ud tilende.  
Og hun vov i den første List  
Og de fore etc.

24  
Og hun vov i den første List  
Den Jomfru Maria og Jesum Christ;  
Og hun vov i det andet Vrør  
Og de fore etc.

25  
Og hun vov i det andet Vrør  
Den Norge-Lands Dronning og alle hendes Møer.  
Saa vov de Hjort og saa vov de Hind  
Og de fore etc.

26  
Saa vov de Hjort og saa vov de Hind,  
Saa vov de sig selv med blegen Kind,  
Og saa vov de med Fingre snare  
Og de fore etc.

27  
Og saa vov de med Fingre snare  
Tilsidst Guds hellige Engleskare  
Den yngste Søster hun Vaeven affaeldte  
Og de fore etc.

28  
Den yngste Søster hun Vaeven affaeldte  
Hun gav den Dronningen med megen Smilde.  
Hun faeldte derved de modige Taare  
Og de fore etc.

29  
Hun faeldte derved de modige Taare:  
„Gud give det I vor Moder var!  
Var I vor Moder eller Søster kjaere  
Og de fore etc.

30  
Var I vor Moder eller Søster kjaere,  
Vi finge baade Son og Ære.  
Det hjaelper os ikke et eneste Stykke  
Og de fore etc.

31  
Det hjaelper os ikke et eneste Stykke,  
Vi maae alt uyde den kranke Sykke.“  
Den aeldste Søster blev syg og laa  
Og de fore etc.

32  
Den aeldste Søster blev syg og laa,  
Den yngste ganger hende til og fra.  
Den aeldste Søster af Sorg hendøde  
Og de fore etc.

33  
Den aeldste Søster af Sorg hendøde  
Den yngste lever efter med Sorg og Møde.  
Og Kongen gav hende sin unge Søn  
Og de fore etc.

34  
Og Kongen gav hende sin unge Søn  
Hun var hannem vaerd den Jomfru skjøn;  
De levede sammen med Æren.  
Og de fore etc.

# 58

## BRAVELY SAILS MY BARK

### (TÖLF SYNIR)

(Iceland)

English adaptation by G. B.

Folksong  
Edited and arranged by Granville Bantock

*Con moto*

VOICE *p* *cresc.*

1. Brave - ly sails my bark up - on the sea at night, Dark - 'ning clouds a -  
 1. Eik - ur sá eg ad tvaer sam - an stod - u, önn - ur graen, og

PIANO *p sostenuto* *cresc.*

rise and hide the shore from sight. Wheth - er land be far or near,  
 var med blóm - i góð - u, hin var eik - in fól og fá

*mp* *dim.* *p*

Fair - ies guide me, free from fear, Till morn - ing bright. On - ward then with -  
 furd - u vis - in lauf þar á, eg sodd - an sá; lauf - eik - in - a

*mp* *dim.* *p*

*rall.*

out a thought of sor - row,      Hast - 'ning to the mor - row.  
 leizt mér fyrst ad rein - a,      lund - ur stáls nam grein - a.

*rall.*

*p*

2

Stakk eg hníf minn stofninn í að bragði,  
 strax úr trúnu eiturgusu lagði,  
 í stofninn bjúga stakk eg þá,  
 strax kom hunang hnífnum á,  
 eg soddan sá,  
 fannst mér mikid fyrst um þettad efni,  
 fram þó lengra stefni.

3

Sú eg haenu sitja í lundi finum  
 sorgandi hjá unga kindum sinum,  
 ellefu hún átti sér  
 allir dandir syndust mér,  
 eg segi þér,  
 gáðu nu kóngur glöggt að raedu minni,  
 og grey-samvitsku þinni.

4

En sá tólfti einn mér sýndist lífa,  
 upp á hennar baki var að klífa,  
 undran stóra eg af því fékk,  
 áfram leingra þó eg gekk,  
 um foldarbekk,  
 fífil-bleikan fák einn leit eg standa,  
 á fodri eptir vanda.

5

Reiddýr þetta Rýnar sól nam þrýða,  
 með randa gull um lend og fuxid síða,  
 gyltan södull á baki þar,  
 búinn vel sá hófa mar,  
 svo vaenn hann var,  
 fagurt beizli fágad með jötna rómi  
 fritt af saurleiks grómi.

6

Fákur þessi fullur var af drambi,  
 af fegurðinni staerdi sig með rambi,  
 hann brá á leik og braut af sér,  
 búning allan, sýndist mér,  
 svo sundur fer,  
 beizli, södull, búningur og reidi,  
 hann braut sinn háls og deydi.

## I LAID ME DOWN TO REST

(JEG LAGDE MIG SAA SILDE)

(Norway)

Translated by Auber Forestier

Folksong

Edited and arranged by Granville Bantock

Moderato  
Solo

VOICE

1. I laid me down to rest, and the hour it was late,— I knew nought of  
1. Jeg lag - de mig saa sil - de og seent om en Kveld, Jeg vid - ste af

PIANO

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

*dim.* *mf* *dim.*

pain or ach - ing sor - row; Then word came to me from my sweet - heart so dear To  
slet in - gen Kvi - de; Da kom der et Bud i - fra Kjae - re - sten min, Jeg

*dim.* *mf* *dim.*

*f* *Chorus* *p* *dim.*

hast - en to her ere the mor - row. No one have I ev - er loved so dear - ly.  
skul - de til hen - de bort - ri - de. Tvun - get ha - ver El - sko - ven hen - de.

*f* *ten.* *p* *dim.*



*Solo*  
*p*

2. Then quick - ly I sped to her loft - y — bow'r — Where oft 'twas my  
3. I fled from the room to the mead - ow — green, — The bells in the  
2. Saa gan - ger jeg mig op i — Høi - en - - loft, — Som jeg ple - ied  
3. Saa gik jeg mig ud paa — gron - nen — Eng, — Der hør - te jeg de

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

*dim.* *mf* *dim.*

wont to be far - ing; A group of fair maid - ens sur - round - ed my love, Her  
church - tow'r were toll - ing; But noth - ing I heard, nought but an - guish did I know, My  
van til at gjø - re, Der stan - der de Jom - fru'er alt u - di — Flok Og  
Klok - ker — rin - ge; Ik - ke An - det jeg vid - ste, ik - ke An - det jeg for - nam, End mit

*dim.* *mf* *dim.*

*p* *Chorus* *dim.*

form for the cold grave pre - par - ing. No one have I ev - er loved so dear - ly.  
heart's grief was far past con - sol - ing. Tvun - get ha - ver El - sko - ven hen - de.  
klæ - de min Kjaer - est til Dø - de.  
Hjer - te i Styk - ker mon sprin - ge.

*p* *ten.* *p* *dim.*

# HOMeward FROM THE MOUNTAINS

## (HJEMREISE FRA SAETEREN)

In the dialect of Gudbrandsdal  
Translated by H. F. B.

(Norway)

Shepherd's Song  
Edited and arranged by Granville Bantock

**Andantino**  
*mp dolce*

VOICE

1. To the val - ley comes the herds - man, to his hearth and home so dear, Rich - ly la - den,  
1. Os ha gjort, kva gje - ras skul - le, y - sta Ost aa kjin - na Smör, Naa staa att aa

PIANO

*mp sostenuto*

for his la - bor is all fin - ish'd for the year. Safe - ly guard - ed is his cot - tage  
klöv - ja Öy - kjom, set - ja Luar for Sae - ter - dör Kork - je fins - dae mei - re Fö - e

*cresc.*

from wild win - ter's storm and rain, So right gai - ly fares he home - ward to the vil - lage once a - gain.  
haer for Hei - e hell for Krist; Gla ae' os, os slep aat Byg - den, mei - re gla ae' Ku - e vist.

*p* *rall.* *pp*

*dim.* *pp* *dim. e rall.* *pp*

*ospr.*

*mp dolce* *mf*

2. Fare ye well, O dew - y mead - ows shad - ow'd woods, and moun - tains lone, Whence a - far oft  
 3. Here on high, wild winds will wan - der, swift - ly home - ward let us go, Wheresweet love waits  
 2. Far - vael Kve, som of - te gjo - re blau - tast Blom - ster - seng 'pum me, Naer e trött ve  
 3. Far - vael Mork, som Fae - nan gnaa - gaa, der e gjaet - te man - gein Gaang; Far - vael Skog, som

*mp sostenuto* *mf*

sent I greet - ing, with my horn's clear sil - v'ry tone. Fare ye well, kind - heart - ed hill - folk,  
 in the vil - lage, twinkling lights of wel - come glow. Joy - ous shall we greet our dear ones,  
 Hög - sdags - Lby - te jöp aa slöng - de me paa de; Far - vael Sael, mi kjue - re Stu - gu,  
 of - te jo - ma taa min Lur aa Stut aa Saang! Far - vael Hul - der, som daer bud - de!

*cresc.*

*p* *rall.* *pp*

dwel - ling on these pine - clad - heights, Here ye soon must seek for shel - ter from the storm - y win - ter nights.  
 wealth we bear for win - ter's store. Here the gar - ner - ing is o - ver, lone - ly heights, farewell once more.  
 som saa mangt mitt Ar - bei saag; Mon - tru du aa merk - te naa - gaa, naer Sta - kal - len sjaa meg laag?  
 flöt naa du 'ti Sae - le inn; Vin - ters Ti ae' ilt aa lig - gje u - te baa for Vaer aa Vind.

*dim.* *dim. e rall.* *pp*

*espress.*

4.

Kom naa Alt, 'ti Saetre finnas, kom aa fölg aat Bygden ne,  
 Heile Jore ae' naa röjgt, kvart eit Straa höyr Faenan te;  
 Skond dök; Folkje venta heime, Bufoerslefa vil döm haa.  
 Haer ae' intje meire gjera; Folk aa Faena, laet os gaa!

# DEAREST MAIDEN

(KAU FRA HALLINGDALEN)

(Norway)

Translated by H. F. B.

Shepherd's Song

Edited and arranged by Granville Bantock

*Allegro giocoso*  
*mf*

VOICE

Dear - est maid - en, list to my sing - ing, La - la - la - lay,  
La - la Su - nev! La - la mej, - la - la! A - le - a - lej,

PIANO

*mf*

Oh, sweet-est one! Answer me soon! Yes or no, say! Go then or stay!  
La - la te dej, Sva - ra du mej! Nej el - ler Ja, Kort el - ler bra,

*dim.* *mp*

Wait a lit - tle while, then art thou mine for aye! } La - la, La - la,  
Aat - te Dar i Dag - Han kom - mer vel i - sta. }

*dim.* *p sostenuto*

*Più vivo*

*pp*

La - la, La - la! La - la, La - la,

*p* *più p*

La - la, La - la, La - la, La - la, La - la,

*f* *p*

La - la, La - la, La - la, La - la, La - la,

*più p* *dim.*

La - la, La - la, La - la, La - la.

*a tempo*  
*mf* *p*

1. Oh, shame on thee, maid-en, thou an - swer-est not, Oh, shame on thee, maid-en, thou  
2. I thank thee, dear maid-en, for an - swer so sweet, I thank thee, dear maid-en, for  
1. *Aa* skam - me dig, Sun - ev, du svar' ik - kje mej, *Aa* skam - me dig, Sun - ev, du  
2. *Aa* Tak ska du ha, for du sva - ra mej, *Aa* Tak ska du ha, for du

*mf* *p*

*f*

an - swer-est not, The la - zi - est, ug - li - est, wick - ed - est, ill - tem - per'd  
an - swer so sweet. The spright-li - est, mer - ri - est, val - iant, hand - som - est  
svar' ik - kje mej! Den styg - ga - ste, jö - ta - ste, Tur - vut - te, lur - vut - te.  
sva - ra mej! Den vak - kra - ste, ve - na - ste, Snil - la - ste, pe - na - ste

*f*

*ten.*

*rit.* *fa tempo* 1. *dim.* *p* 2. *dim.* *p*

fel-low I wish may be thy lot. — So wish I for thee, if thou an - swer-est not.  
fel-low, he lies at thy feet. — So wish I for thee, for thy an - swersweet.  
*Gu-ten Eg gji - va ska dej. — Aa dae ska du ha, for du svar' ik - kje mej!*  
*Gu-ten Eg gji - va ska dej. — Aa dae ska du ha, for du sva - ra mej!*

*rit.* *fa tempo* 1. *dim.* *p* 2. *dim.* *p*

*Più vivo*

*f* La - la, — La - la, La - la, — La - la, *p* La - la,

*più p* La - la, La - la, La - la, *f* La - la, — La - la,

*p* La - la, — La - la, *più p* La - - la, La - - la,

*poco dim.* La - la, *a* La - la, *poco* La. — *pp rall.* *morendo*

# LITTLE KATIE

(LITEN KARIN)

Ancient Ballad

Translated by Clara Kappey

(Sweden)

Old Gothland Melody

Edited and arranged by Granville Bantock

Andante

VOICE

*p* *mf* *mf*

1. At court a serv-ing maid-en Was lit-tle Ka-tie fair; She shone a-mong all  
 1. Och li - ten Ka - rin tjen - te På un - ga kung - ens gård; Hon ly - ste som en

PIANO

*p* *mf* *mf*

maid-ens, A star of vir - tue\_ rare. 2. As she a - mong all maid - ens The  
 stjer - na Bland al - la tär - nor\_ små. 2. Hon ly - ste som en stjer - na Allt

*pp*

PIANO

*dim.* *pp* *p*

*mf* *mf* *pp*

fair - est was to see; The young king came to Ka - tie, And soft - ly whis - per'd he:  
 bland de tär - nor små; Och un - ga kung - en tal - te Till li - ten Ka - rin så:

PIANO

*mf* *mf* *dim.* *pp*



## 3

"Come, listen, little Katie,  
If thou wilt now be mine,  
Gray horse with golden saddle  
Shall be directly thine."

## 4

"Gray horse and golden saddle  
Are far too grand for me;  
Go, to thy young queen give them,  
Let mine but honor be."

## 5

"Come, listen, little Katie,  
If thou wilt now be mine,  
A crown of gold the finest  
Shall be directly thine."

## 6

"A crown of gold the finest  
Is far too grand for me;  
Go, to thy young queen give it,  
Let mine but honor be."

## 7

"Come, listen, little Katie,  
If thou wilt now be mine,  
The half of all my kingdom  
Shall be directly thine."

## 8

The half of all thy kingdom  
Is far too great for me;  
Go, to thy young queen give it,  
Let mine but honor be."

## 9

"Come, listen, little Katie,  
If thou dost me deny  
Within the spiked barrel  
Thou shalt be doomed to die."

## 10

"If, in the spiked barrel  
I'm doomed to die by thee  
The angels bright in heaven  
Will know from guilt I'm free."

## 11

Into the spiked barrel  
They forced the gentle maid,  
To roll it round and round then,  
The King his servants bade.

## 12

From heav'n to her descended  
Two doves of spotless white;  
The three pure doves soar'd upwards  
Into the realms of light!

## 3

"Och hör, du liten Karin,  
Säg, vill du blifva min?  
Grå hästen och gullsadelen,  
Dem vill jag gifva dig?"

## 4

"Grå hästen och gullsadelen  
Jag passar inte på;  
Gif dem din unga drottning;  
Låt mig med äran gå!"

## 5

"Och hör, du liten Karin,  
Säg, vill du blifva min?  
Min rödaste gullkrona  
Den vill jag gifva dig?"

## 6

"Din rödaste gullkrona  
Jag passar inte på;  
Gif den din unga drottning,  
Låt mig med äran gå!"

## 7

"Och hör, du liten Karin,  
Säg, vill du blifva min?  
Mit halfva kungarike  
Det vill jag gifva dig?"

## 8

"Ditt halfva kungarike  
Jag passar inte på;  
Gif det din unga drottning,  
Låt mig med äran gå!"

## 9

"Och hör, du liten Karin,  
Vill du ej blifva min,  
Så skall jag låta sätta dig  
I spiketunnan in."

## 10

"Och vill du låta sätta mig  
I spiketunnan in;  
Guds englar små de se, att jag  
Oskuldig är dertill."

## 11

De satte liten Karin  
I spiketunnan in,  
Och konungens små svenner  
De rullad' henne kring.

## 12

Så kom det ifran himmelen  
Två hvita dufvor ner;  
De togo liten Karin,  
Och strax så blef det tre.

# 63

## WERMELAND (VERMELAND)

A. FRYSELL  
Translated by H. F. B.

(Sweden)

Folksong  
Edited and arranged by Granville Bantock

*Andantino*  
*mf* *espress.* *p*

VOICE

1. Oh! Wer - me - land, thou dear - est, thou fair - est do - main, Bright  
1. Ack Ver - me - land, du skö - na, du herr - li - ga land! Du

PIANO

*mf* *cresc.* *p*

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

gem with - in the shin - ing crown of Swe - den. — The tran - quil joy that fills me, that  
kro - na för Sve - a - ri - kes län - der! — Ja, om jag kom - me midt i det för -

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

here I re - gain, I would not change for all the bliss of E - den. — Here  
lof - va - de land, Till Verm - land jag än - dä å - ter - vän - der. — Ja,

*dim.* *p* *mf* *p* *mp*

rock'd once my cra - dle, and here shall bloom my grave, And here the sweet-est maid - en her  
 der— vill jag lef - va, ja, der— vill jag dö; Och en - gång i - från Verm - land jag

love to me once gave, What high - er heav'n could I on earth at - tain? —  
 ta - ger mig en mö, Så vet jag, att al - drig jag mig äng - rar. —

2.

Ja! när du engång skall bort och gifta dig, min vän,  
 Då skall du till Vermeland fara;  
 Der finnes nog guds gåfvor med flickor kvar igen,  
 Och alla ä' de präktiga och rara.  
 Men friar du der, så var munter och glad!  
 Ty muntra gossar vilja Vermlands flickorna ha;  
 De sorgsna — dem ge de på båten.

3.

Och Vermelands gossen han är så stolt och glad,  
 Han fruktar för intet uti verlden;  
 När konungen bjuder, då drager han åstad  
 Bland kulor och blixtrande svärden.  
 Ja! vore det Ryssar till tusendetal,  
 Han ej dem alla fruktar, han vill ej annat val,  
 Än dö aller segra med ära.

4.

Och skulle han ej strida med glädje och med mod,  
 Och lifvet sitt våga, det unga?  
 Der hemma sitter moder och beder för hans blod  
 Med bruden, den älskade, unga;  
 En Vermelands flicka, sa huld och så skön!  
 För kung och land han strider, och hon skall bli haus lön,  
 Ho kan honom da öfvervinna.

# 64

## ON A CRYSTAL THRONE

### (NECKEN'S POLSKA)

A. A. AZEELIUS  
 Trans. & Arr. by H. F. B.

(Sweden)

Folksong  
 Edited and arranged by Granville Bantock

*Moderato*

**VOICE**

*mf*

1. On a crys - tal throne, heath wild waves heav - ing, Nec - ken dreams in his  
 2. Where - fore lin - g' rest thou, nor heed'st my yearn - ing, Star that shines while the

1. Djupt i haf - vet på de - man - te - hül - len Nec - ken hvi - lar i  
 2. Ä - girs döt - trar ho - nom sak - te - li - ga Gun - ga fram på den

**PIANO**

*mf*

*stacc.*

*dim.* *p*

deep green hall, Gen - tly, veils the fair - ies are weav - ing, Shades of eve - ning  
 world's a - sleep, Thou that once, when Earth's first fires were burn - ing, Wast my bride in the

grö - nan sal. Nat - tens tär - nor spän - na mör - ka pel - len Öf - ver skog, öf - ver  
 kla - ra sjö. Har - pans ljud de gä så sor - ge - li - ga, Sö - ka fjerr - an en

*dim.* *p*

*dim.* *f*

soft - ly fall. To the dark - 'ning heav'n how gaze his yearn - ing - eyes,  
 sha - dowy deep, And when I with rap - ture fain would raise my - song;

berg och dal. Qväl - len herr - lig star i svar - tan hög - tids - skrud;  
 vag att dö. Fast hans ö - ga står ut dun - kla him - mel - en;

*dim.* *f marc.*

*allarg.* *p a tempo* *mf*

To the night's bright splen-dor shin-ing stars a - rise, Pearls that Frey - a's pure brow en-ring, And  
 'Twas thy beau - ty held me in a spell so strong, That my heart sank all still and mute, My  
 När och fjer - ran ej en sus-ning, in - tet ljud Stör det lugn, öf - ver nej - den rår, När  
 In - gen stjer - na hä - dar nat - tens drot - tning än: Frej - a smy - ckar sitt gyll - ne hår, Och

*allarg.* *p a tempo*

*p* *rall. dim.* *pp*

to his harp doth griev - ing Nec-ken sing, And to his harp doth griev - ing Nec-ken sing.  
 soul was si - lent as my gold - en lute, My soul was si - lent as my gold - en lute?  
 haf - vets kung ur gyll - ne bor - gen går, När haf - vets kung ur gyll - ne bor - gen går.  
 Nec - ken så sin sorg på har - pan slår. Och Nec - ken sa sin sorg på har - pan slår.

*mf* *p* *dim. rall.* *pp*

3

Thus the singer! Then to heav'n's height leaping  
 Laughing Freya shone through the night,  
 Ever she saw to the sea strand creeping  
 All his sad tears in silv'ry light.  
 Soft she bless'd the lonely singer with her grace  
 Shadow'd in the trembling wave her lovely face.  
 Now is sounding so sweet and strong  
 Across the deep the joyous harper's song!

4

All the stars of heav'n are dancing, bounding  
 Mirror'd in leaping of the waves,  
 As the clear and silv'ry song is sounding  
 O'er the strand, through the echoing caves.  
 And when rosy-red the Day-god leapt on high,  
 Trembling, pale, the star swift faded from the sky,  
 Farewell murm'ring, "Mine hour is o'er."  
 While golden harp-strings sweetly rang no more.

5

Så den sorgsne. Men sid himlaranden  
 Freja huldt genom natten ler.  
 Evigt på den guldbeströdda stranden  
 Sina tårar hon glänsa ser.  
 Och sin vän på hafvet helsar hon så mild;  
 Vagen speglar darrande den huldets bild;  
 Necken höres på boljan blå  
 Så gladelig sin gyllne harpa slå.

3

"O, hvar dväljs du, klaraste bland stjernor!  
 I den blånande skymningsstund?  
 Du, som fordom, en af jordens tärnor,  
 Var min brud uti hafvets grund,  
 Och, när hjertat brann vid mina ömma slag,  
 Smög sa skön och blyg de tjusande behag  
 Mot min barm i den svala flod,  
 Och gyllne harpan stum på vågen stod.

4

Men dig Oden bød högt öfver jorden  
 Evigt stråla fran Gimles famn.  
 Med sin harpa sångarn enslig vorden,  
 Qvar blott äger din bild, ditt namn.  
 Men en dag, när Midgårdsormen reser sig,  
 Gudar väpnas, allt förlossas — då hos dig  
 Skall jag åter på vagor blå  
 För nya verldar gyllne harpan slå."

6

Nattens tärnor, klara stjernor alla  
 Gå till dans i den stilla kväll,  
 När de skära silfvertoner skalla  
 Öfver stranden från häll till häll.  
 Men när blodig dagens drott i östern står,  
 Bleknande och rädd den blida stjernan går,  
 Sorgligt afsked hon blickar ner,  
 Och gyllne harpan klingar icke mer.

## OVER FIELDS AND OVER MEADOWS

(VO POLÉ TUMAN ZATUMANELSYA)

Translated by Rosa Newmarch

(Russia)

Folksong

Arranged by N. Rimsky-Korsakov

Andantino

VOICE

1. O-ver fields and o-ver mead-ows eve-ning mists— have ris-en, O-ver fields and  
1. Vo po - lé tu - man, — tu - man za - tu - ma - nel - sya, — Vo po - lé tu -

PIANO

o - ver— mead-ows eve-ning mists have ris'n. And my heart is vex'd and anx-ious, my true  
man, — tu - man za - tu - ma - nel - sya. Ka - ka - ya do - sa - dush - ka druzh - ka—

love— has gone, And my heart is vex'd and— anx-ious, my true love— has gone.  
do - ma nyet, Ka - ka - ya do - sa - dush - ka druzh - ka do - ma nyet.

2.

||: When, my sweet-heart, you departed  
it was mid-day then, ||  
||: And you promised as you left me  
soon to come again. ||

3.

||: You will come no more beloved,  
I have lost all hope; ||  
||: But I would not have you sorrow,  
God go with you, dear. ||

4.

||: I, the poor, forsaken maiden,  
all alone must dwell, ||  
To my little room go creeping,  
sit upon the bench,  
On the table, newly planed,  
lay my head and weep.

2.

||: Poyckhal moy milenky,  
na odin chass, ||  
||: Govoril moy milenky,  
vorochvos sei chass. ||

3.

||: Nyé verneshsya, milenky,  
makhni pravoy rouchenkoy, ||  
||: Nyé makhnoul on rouchenkoy,  
poyézhai Gospod s'toboi! ||

4.

||: A ya, molodeshenka,  
odna doma ostalass, ||  
Voïdoo ya vo gorenkoo  
syadvo ya na lavochkoo,  
Syadvo ya na lavochkoo  
za tiéssony nooy stoll.

## O'ER THE DISTANT LONELY MOUNTAINS

(DALEKAYA I BLEZKAYA)

(Russia)

Translated by H. F. B.

Folksong from Little Russia  
Edited and arranged by Granville Bantock

Scherzando

VOICE

PIANO

*p*

1. O'er the dis - tant lone - ly moun - tains, seek - ing love I wan - der,  
2. Rich in world's wealth, sweet the maid - en, ma - ny love her dear - ly,  
1. O - dna go - ra ve - so - ka - ya, A dru - ga - ya nez - ka;  
2. Oe - ou - sé - i ble - zen - ko - i Vo - le ta ko - ro - ve;

*dim.*

Though there dwells a gen - tle maid - en in the val - ley yon - der.  
But I dream of dis - tant glan ces, where wild love burns clear - ly.  
O - dna me - la da - le - ka - ya A dru - ga - ya blez - ka.  
A - ou - to - i da - le - ko - i Ta tshor - ne - i bro - ve.

*dim.*

3.  
Joys of wealth would but a moment  
still my soul's repining,  
While like stars those eyes for ever  
were through darkness shining.

4.  
Swift I come then, O beloved,  
spurning wealth and leisure,  
Soon will in these arms enfold thee,  
O my heart's one treasure.

3.  
A ou séi blezenkoi  
Vole pozdechaouï,  
A ou toi dalekoi  
Brivke né zlenyaouï.

4.  
Oe ya souu blezenkyaoü  
Loudyam podaruou,  
A do toi dalekoi,  
Oe sam pomandruoü.

## IN THE SHADE OF THE GARDEN STROLLING

(KAK PO SADEKU)

(Russia)

Translated by Rosa Newmarch

Folksong from Noogorod  
Arranged by N. Rimsky-Korsakov

Moderato

VOICE

*p*

1. In the shade — of the gar - den stroll - ing, 'Neath the green — trel - lis  
1. Kak po sa - - dē - ku sa - dē - ku — Po zé - lé - no - mu

PIANO

*p*

*Fine*

of the leaf - y vine, 'Neath the green — trel - lis of the leaf - y vine.  
ve - no - grad-netsh - ku, Po zé - lé - - no - mu ve - no - grad-netsh - ku.

*Fine*

2.

There a youth who is bonny lingers,  
||: It is dear Paul Alexieievich. :||

3.

Now he combs out his locks so curly,  
||: Now he combs them and lets them flow so free. :||

4.

Then his fair curls the youth addresses:  
||: "Cluster close, cluster close, my ringlets bright. :||

5.

Round my face that is pale as lilies,  
||: Let your gold mingle with its rose and white. :||

6.

Draw my love, draw my Barbara nearer,  
||: Make her thoughts and her fancies all my own. :||

7.

To the ways of a lover win her,  
||: Bind the heart of the pretty lass to mine." :||

8.

But the maid had no mind for wooing,  
Showed her scorn of the court he paid her—  
(In high dudgeon she frowned and went her way.)

2.

Zdiéss khodil goolyal dobry molodets  
||: Sviat Pavel Aleksieievich. :||

3.

On chessal svoy koodriooshki  
||: On chessal prigovarival. :||

4.

On roossym koodryam prikazyval:  
||: Prilegaité, moy kooderooshki. :||

5.

K' moyemoo, k' litsoo bielomoo,  
||: Shto obychaioo molodetskomoo. :||

6.

Kak o mné to, krassnoy dévooshka,  
||: Privykat nié khotélossya. :||

7.

Za dossadoo pokazalossya,  
||: Za dossado za velikooyou. :||



## 'NEATH THE SHADOW OF A TREE

(CHANSON DES RUES)

French adaptation by J. Sergennois

Translated by H. F. B.

(Russia)

Folksong from Kolomna

Arranged by M. Balakirev

Allegro vivo

VOICE *p*

'Neath the shad-ow of a tree, With its bran-ches fresh and green,  
Sous l'om-bra-ge d'un-pom-mier, aux é-pais et vert-ra-meaux,

PIANO *p*

Sit-ting there a youth is seen, Still un-wed-ded, heart still free,  
Est as-sis un beau gar-çon, oui, sans é-pou-se. li-breen-core,

Sit-ting there a youth is seen, Still un-wed-ded, heart still free,  
est as-sis un beau gar-çon, oui, sans é-pou-se, li-breen-core,

Still un-wed-ded, heart still free, ay, Sing-ing, sing-ing mer-ri-ly.  
sans é-pou-se, li-breen-core, oui; son gouss-li sous son man-teau.

# AH! SEE THE OLD PEAR-TREE

(ZÉLÉNA GRUSHA)

Translated by Rosa Newmarch

(Russia)

Folksong from 'Saratov  
Arranged by N. Rimsky-Korsakov

**Allegro** *mf*

VOICE

1. Ah! see the old pear-tree in the wind sway - -  
 2. see the old pear-tree in the wind sway - -  
 3. cru-el my fa-ther, cru-el my moth - -  
 1. Ach! zé-lé-na gru-sha v'sa-du sha-ta - -  
 2. zé-lé-na gru-sha v'sa-du sha-ta - -  
 3. per ro-dimym batiou-sch-koy, Per ro-dimoy ma - -

PIANO

- - - - ing! There sweet Ma - - shen - ka  
 - - - - ing! There I va - - nov - na  
 - - - - er, Who gave Ma - - shen - ka  
 - - - - yet - - sya Soyait (è) Ma - - shen - ka  
 - - - - yet - - sya Soyait I va - - nov - na  
 - - - - tounsh - koy, Kak mo - lo - - doo v'choo -

weep-eth in an - - - - - guish. \_\_\_\_\_ 2. Ah!  
 tell-eth her sor - - - - - row. \_\_\_\_\_ 3. Ah!  
 un-to a stran - - - - - ger. \_\_\_\_\_  
 du-sha ra-spla - - - - - ka-las. \_\_\_\_\_ 2. Ach!  
 ra-zoo pee - - - - - lars. \_\_\_\_\_ 3. Ach!  
 jee lion-di ot - - - - - day - - - - - out. \_\_\_\_\_

# COME AND TWINE THE SLIM BOUGHS

## (ZAPLAITESYA PLAITEN)

Translated by Rosa Newmarch

(Russia)

Folksong from Orloff

Arranged by N. Rimsky-Korsakov

Andantino quasi Allegretto

VOICE *p*

Come and twine the slim boughs, come and twine them thick, Twine an arch-way of  
 Za - plai - te - sya plai - ten - za plai - te - sya, twe ras - vyai-esyia tru -

PIANO *p legato*

boughs, twine an arch of gold Weave a fine flow-er'd dam-ask with pat - terns  
 ba - zo - lo - ta - ya, Raz - ver - ne - sya kam - ka - trvt-sha - ta -

**Allegretto**

bright Fie, thou gray-bird, thou sly old drake, Who in - clines to wed a fresh young  
 ya, Ach twe sai - ra - ya yu - te - tsa po - to - pe - la ma - lech dai - tu -

maid! We bring hith-er no dish - es sweet, Vir - gin hon - ey have - we none.  
 shek, shto ne v'me - du ne v'pa - to - kai, Shto ne v'yast - vach sa - char - n ch.

# DEAREST MAIDEN, HARK, I PRAY THEE

## (KRAKOWIAK)

Translated by H. F. B.

(Poland)

Folksong from Krakau

Edited and arranged by Granville Bantock

Allegretto.

VOICE

1. Dear-est maid-en, hark, I pray thee, Make with me a mer-ry bar-gain,  
 2. Light-ly laughs the ro-guish maid-en, From her red lips comes no an-swer,  
 1. U-klad ze mna zrób, dzie-wecz-ko, zo-czy-wi-stym two-im zys-kiem  
 2. Dzie-wcze sie na to u-smie-cha nic nie mó-wi, wiec ze-zwa-la;

PIANO

Sweet-est songs of love I'll sing thee, But with kiss-es— thou must pay me.  
 Like a bird her heart I'll cap-ture, With my sing-ing, pas-sion— la-den.  
 jac dam piosn-ke za pios-necz-ka ty mi u-ścisk za u-ścis-kiem.  
 ja zac-zy-nam spie-wac zci-cha tra la la— la, tra la— la la.

Ah, so sweet the com-act nev-er Could I— claim my— songs a-gain then,  
 Sing and sing till soft eyes dark-en, Fill'd with love, as— night with shad-ow,  
 Przy u-kla-dzie tym ob-sta-waj a— wa-ru-jac— so-bie zy-ski  
 Spie-wam cia-gle, o-na slu-cha sa-dze wiec o— téj fi-lu-tce

Keep them while I— earth for-get-ting,— Kiss those love-ly— lips for ev-er.  
 And so sweet my song, thy spir-it Sure-ly— such a— song must hear-ken.  
 ty mi pio-snek nie od-da-waj ja— ci— od-dam— twe u-sci-ski.  
 Ze gdy mi na-dsta-wia u-cha od-da— mi— i— ser-ce wkro-tce.

# LITTLE COTTAGE LOWLY

(MAZUREK)

(Poland)

Translated by Nathan Haskell Dole

National Dance-tune (16<sup>th</sup> century)  
Edited and arranged by Granville Bantock

**Allegretto**  
*mp*

VOICE

1. Lit - tle cot - tage low - ly Fill'd with mem - 'ries ho - ly,  
2. Faith - ful wife and ten - der, Bless - ed ties un - bro - ken,  
1. Cha - lu - pecz - ka ni - ska, oj - ciec ma - tkę ści - ska;  
2. Zon - ka, zon - ka do - bra per - ta, per - ta dro - ga,

PIANO

*mp*

Fa - ther dear and moth - er Aid - ing each the oth - er. } La la la la, la la la la,  
These are gifts that ren - der God's love for a to - ken! }  
i my tak bę - dzie - my jak się po - bierzę - my. } La la la la, la la la la,  
da - na od sa - me - go sa - me - go Bo - ga. }

*mf*

la la la la, la la la la, la la la la, la la la la, la la la la, la la la la.  
la la la la, la la la la, la la la la, la la la la, la la la la, la la la la.

*f*

3.

He who ne'er has known  
Wife's heart as his own  
Knows not sweet rose-petals-  
Knows but thorns and nettles!

3.

A kto nie zna  
zonki tkliwej,  
nie zna róży,  
lecz pokrzywę.

## HOME MY SWEETHEART COMES FROM ROVING

(RUNO-LAULU)

Adapted by H. F. B.

(Finland)

Rune Song or Ballad

Edited and arranged by Granville Bantock

With expression

*p sostenuto*

VOICE

Home my — sweet - heart comes from rov - ing, comes from — rov - ing, —  
 Kun mun — kul - ta - ni tu - li - si, ja tu - li - si, —

PIANO

*p sostenuto*

Home to — faith - ful heart so lov - ing, heart so — lov - ing.  
 Ar - ma - ha - ni as - te - lei - si, as - te - lei - si,

Were long — miles be - tween us ly - ing, 'tween us — ly - ing, —  
 Tun - ti - sin mü tuon tu - los - ta, ja tu - los - ta, —

*mp espress.*

Lov - ing — eyes full soon would spy him, soon would — spy him.  
 Ar - vo - ai - sin as - tun - nas - ta, as - tun - nas - ta.

Light as — bird on air - y pin - ion, air - y pin - ion,  
 Jos ois — vie - lä virs - tan pääs - sä, virs - tan pääs - sä,

*mf marcato*

Would I — fly to love's do - min - ion, love's do - min - ion,  
 Ta - hik - ka ka - hen ta - ka - na, ja ta - ka - na,

There to — end my life's en - deav - or, life's en - deav - or,  
 U - tu - na u - los me - ni - sin, ja me - ni - sin,

*pp*

Lose my — soul in his for ev - er, his for ev - er.  
 Sa - vu - na pi - hal - le sai - sin, ja sai - sin.

8

- Kipunoina ■: kü' ättäisin; ■:  
 10. Liekkinä ■: lehauttaisin; ■:  
 Vierten vierehen ■: menisin; ■:  
 Lupostellen ■: suun etehen; ■:  
 Tok' mie kättä ■: käppäjäisin; ■:  
 Vaikk' ois käärme ■: kämmenellä; ■:  
 15. Tok' mie suuta ■: suikkajaisin; ■:  
 Vaikk' ois surma ■: suun e'essä; ■:  
 Tok' mie kaulahan ■: kupuisin; ■:  
 Vaikk' ois kalma ■: kaula-luilla; ■:

- Tok' mie vierehen ■: viruisin; ■:  
 20. Vaikk' ois vierus verta ■: taynnä; ■:  
 Vaanp' ei ole ■: kullallani; ■:  
 Ei ole suu ■: su'en veressä; ■:  
 Kä'et käärmehen ■: talissa; ■:  
 Kaula kalman ■: tarttumissa; ■:  
 25. Suu on rasvasta ■: sulasta; ■:  
 Huulet kun ■: hunaja-meestä; ■:  
 Kä'et kultaiset, ■: koriat; ■:  
 Kaula kun kanervan ■: varsi! ■:

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## THERE'S NE'ER A BLOSSOM

(LAULU LAPISTA)

(Lapland)

Folksong

Translated by H. F. B.

Edited and arranged by Granville Bantock

*Poco Allegretto*  
*p espress.*

VOICE

1. There's ne'er a blos - som be - neath wide heav - en,  
 2. O'er des - ert wastes I am wan - d'ring lone - ly,  
 1. Ei tai - vaan al - la ja a - va - ral - la  
 2. Kuin kul - jen tuu - les - sa tun - tu - ril - la

PIANO

*p*

*cresc.*

Sweet - er, more fair than my love to — me, All my heart to  
 Yearn - ing through gloom of the storm - y night, I clasp my love through  
 Löy - dy nün kau - nis - ta kuk - kais - ta, Kuin mun ar - mas  
 Kul - taa mie - lee - ni muis - tu - tan, Ja he - ti on ty - yni,

*cresc.*

*p* *rall.*

her is giv'n, Oh, so — sweet and love - ly is she.  
 long - ing on - ly, Feel - ing the glow of mid - sum - mer light.  
 kul - ta - ni, Joll' on mi - nun sy - dä - me - ni.  
 läm - pöi - nen, Kuin jäl - jes - tä Ju - han - nuk - sen.

*rall.*

*p*



## FROM AFAR RETURNS MY WELL-BELOVED

(DAINA)

(Lithuania)

Translated by H. F. B.

Folksong

Edited and arranged by Granville Bantock

Andantino con moto

VOICE

1. From a - far re - turns my well - be - lov - ed,  
 2. "Glad - ly\_\_\_ came I, O my well - be - lov - ed,  
 3. Drop sad\_\_\_ rue, twine for my brow a gar - land,  
 1. Isz - eit,\_\_\_ par - eit jau - na - sis ber - ny - tis.  
 2. Rods lan - kyc - zau asz ta - we, ber - ny - ti,  
 3. Krint nū\_\_\_ ru - tu, krint nū wai - ni - ke - lio,

PIANO

*p legato*

*pp* From a - far re - turns my well - be - lov - ed, Low he mur-murs,  
*p* Glad - ly\_\_\_ came I, O my well - be - lov - ed, Now my head is  
 Drop sad\_\_\_ rue, twine for my brow a gar - land, While up - on my  
 Isz - eit,\_\_\_ par - eit jau - na - sis ber - ny - tis, Lan - kyk ma - ne,  
 Rods lan - kyc - zau asz ta - we, ber - ny - ti, Skau - dsa ma - no  
 Krint nū\_\_\_ ru - tu, krint nū wai - ni - ke - lio, Krint nū ma - no

*pp* *p*

*dim.* *rit.*

"Come, my sweet one," Soft - ly plead - ing, "Dear - est, fair - est, Come then, come at eve - ning."  
 ach - ing burn - ing, And my heart is heav - y, wear - y, For too long I lin - ger'd."  
 cheeks are fall - ing Tears that burn me, tears that rend me, Tears of bit - ter an - guish.  
 mer - gy - te, Lan - kyk ma - ne, jau - no - ji, Ben szi wa - ka - re - li.  
 gal - wu - ze, Ge - la ma - no szir - du - ze, Kad asz ta - we, lan - kau.  
 wei - du - zio, Krint nū ma - no skai - sczo - jo Gran - dzes as - za - re - les!

*dim.*

# WHY SO SILENT, TELL ME, BIRDIE (PAUN I KOLO)

Folksong

Edited and arranged by Granville Bantock

Translated by H. F. B.

(Bosnia)

Moderato (♩ = 42)

VOICE

*p*

Why so si - lent, tell me, bird - ie, Why so si -  
 Pa - un pa - se, tra - va - ra - ste, pa - u - ne

PIANO

*pten.*

*mf* Tell me, bird - ie dear, tell me, bird - ie  
 pa - u - ne moj! pa - u - ne

*pp* *rall.*

*mf* Allegretto (♩ = 92) *p*

dear. Art thou griev - ing for thy free - dom, My bird - ie, my  
 moj! Pa - u - na - nam no - ge bo - le, pa - un moj, pa -

*mf* *p* *rall.*

bird - ie? Art thou long - ing for the wood - land, my bird - ie, bird - ie dear?  
 un moj! Pa - u - na - nam o - ci bo - le, pa - un moj pa - un moj!

# COME, MY DEAREST

(PJESMA)

(Servia)

Folksong

Translated by H.F.B.

Edited and arranged by Granville Bantock

Andante con espress.

VOICE

*mf* *dim.*

1. Come, my dear - est, Why so sad this morn - - ing?  
 2. Thou, sweet on - ly, Prize of my en - deav - - or,  
 Sun - ce žar - ko ne si - jaš jed - na - - ko

*mf sost.* *dim.*

*cresc.* *mf* *dim.*

Is it then my love thou fear - est, That my suit thou'rt scorn - ing?  
 Rapt in dream - ings, cold and lone - ly, Dost de - ny - me ev - er.  
 sun - ce žar - ko (i - me mo - je) ne si - jaš jed - na - ko.

*cresc.* *mf* *dim.*

||:Moj me dragi ne ljubi jednako,||  
 ||:I' jednako, il' nemoj nikako,|| etc.  
 I' se mani, ili me sahrani.  
 Znaš nevero kako si se kleo?  
 Na sred sela kod bresta zelenti:  
 „Drugu necú, za tobom umret cu;“  
 A danas si veru prevrnus,  
 Bolesna te prevrtala majka,  
 Od Mitrova do Petrova danku,  
 I opet ti duša ne wzašla,  
 Dok na mome krilu ne zaspao!

# 78 THE OUTLAW (TRI GODINI)

Translated by H. F. B.

(Bulgaria)

Folksong

Edited and arranged by Granville Bantock

**VOICE**

*Largo* *mf* *pp* *mf* *pp*

1. In the dun - geon have — I lan - guish'd for —  
 1. Tri go - di - ni — v'tam - ni - -

**PIANO**

*dim.* *mf* *pp*

three — long — years; To the scaf - fold will they bring me, —  
 cu — Ce - ti - - ri — v'pran -

*dim.* *mf* *fp* *mf*

*trem.*

*con espress.*

*mf* *p cresc.* *f* *rit.* *pp*

Ah! my grief — out - weighs my fears.  
 gu. Do - de - ja mi zi - vo - ta.

*sfz* *p cresc.* *f* *rit.* *pp*

*mf* *pp* *mf* *pp*

2. Pa - rents have I none to help  
 2. Ne - mam bas - ta, ni maj -

*dim.* *mf* *pp* *3*

me in my need, Nei-ther broth - er nor sis - ter  
 ka Ni - to brat nit ses -

*dim.* *mf* *fp* *trem.* *mf* *3*

*con espress.*

*mf* *p cresc.* *f* *rit.* *pp*

Ah! my life is hard in - deed.  
 tra Do - de - ja mi ži - vo - ta.

*sfz* *p cresc.* *f* *rit.* *pp*

# THE SUN HANGS HIGH (CHARKI HIDJAZ)

(Turkey)

Translated by H. F. B.

(Khanjian)

Edited and arranged by Granville Bantock

Moderato

VOICE *mp*

The sun hangs high in the burn - - ing noon,  
Her né rut - bé if - ti - - har it -

PIANO *mp*

Ossia  
8va lower.....

1st time *f*  
2d time *pp*

*mf*

and my soul thirsts for thee with de - sire. O my be - lov - ed!  
sem - dé chim - di va - - r yé - ri. E - y - lé - di - n i - h -

*mf*

1st time *f*  
2d time *pp*

scorn not my sor - row, list to the plead - ing of my heart.  
ya - sé - ra - pa - y du - n ghi - djé bou ké - m - té - ri.

*mp* *mf*

Be\_ thou my moon — of — sil - ver — splen - dor, Shed o'er — thy — slave thy  
 Sé - v - mé - mé - k ka - bil - o - lour - mou sén ghu - lu - na -

*p*

ra - di - ant glo - ry Low-ly I wor - ship thee from a - far,  
 zi - k té - ri Sé - v - mé - mé - k ka - bil o - lou - r - mou

*mf* *1st time f*  
*2d time pp*

Though with an - guish — am I bro - ken. O my be - lov - ed!  
 sen ghu - lu - na - zi - k té - ri E - y - lé - di - ni - h -

scorn not my sor - row, list to the plead - ing of my heart.  
 ya sé - ra - pa - y du - n ghi - djé bou ké - m - té - ri.

# THE MUSICIAN

(O MOISIKOS)

Translated by H. F. B.

Attributed to ATHANASIOS CHRISTOPULOS (born 1770)

(Greece)

Edited and arranged by Granville Bantock

Allegretto

VOICE *mf*

1. What a stu - pid fel - low thou, Leave thy sing - ing, hear me  
1. 'E - su phi - le mou - si - ké! Pho - na - kla mou Ba - dra -

PIANO *mf*

now. Wa - ter is to thee so dear, To a frog thou'llt turn, I  
ké! Ne - ro pi - non - tas glu - ka Ke - lai - deis to mpa - ku -

*cresc.* *f*

fear. But a good - ly draught of wine Drain I from a gob - let fine, Ly - ing  
ka. K'e - go pi - non - tas kra - si me ten kou - pa té - chru - se, mes' s'ta

*p* *mf*

where cool shad - ows are, Gay I sing Tra - la - la - la.  
den - dra t'an - de - rá Tra - gou - dō to tu - ra - ra.

*f*



*mf*

2. Come then, com - rade, drink with me, Life is short, sweet let it  
 2. El 'as pi - nou - me ma - zu, 'O ka - de - - nus o - so

*mf*

*cresc.* *f*

be. Let the dull world go its way, Wine's the mis - tress we o -  
 zē, Kai ton kos - mo ton ka - - lo As ge - loū - me san trel -

*cresc.* *f*

*p* *mf*

bey. Fools strive vain - ly till they die, "This is bad - that good," they cry. Ours is  
 ló. Tu - pklais na - choun ta - pol - la Kai me - ga - la tou - ka - la Kai ta

*p* *mf*

*f*

wis - dom bet - ter far, Drink and sing Tra - la - la - la.  
 ple - - o dau - - ma - sta, Eis to piei mas om - pros - - ta.

*f*

# 81

## SLEEP, MY CHILD

### (AÏNTE)

Translated by H.F. B.

(Syria)

Folksong from Smyrna  
Arranged by L. A. Bourgault-Ducoudray\*

*Andante* (♩ = 48)  
*mormorando*

VOICE

Sleep, my child, my pret - ty  
Ai - nte. ai - nte koi -

PIANO

*pp*

one, and soft - ly dream. Cai -  
mē - sou, Ko - rē mou. K'é -

*poco cresc.* *p*

ro in rice I'll make and give  
gó, k'é - gó nà soũ cha - ri -

*poco cresc.* *pp*

thee. All A - lex - an - dria in su - gar  
so tēn A - le - xán - dra sa - cha -

\*Taken from the "Collection of Melodies of Greece and the Orient" by L. A. Bourgault-Ducoudray, published by Henry Lemoine & Cie. Copyright MCMXI by Oliver Ditson Company



# UPON THY LOVELY LIPS

(CHARŌ)

Translated by H. F. B.

(Syria)

Folksong from Smyrna  
Arranged by L. A. Bourgault-Ducoudray \*

Allegro non troppo (♩=108)

PIANO *mf*

*mf leggiero*

Up - on thy love - ly lips I'll dwell, Up - on thy love - ly lips I'll  
Cha - rō to 'keïn to sto - ma sou, Cha - rō to 'keïn to sto - ma

*cresc.* *mf*

dwell, They breathe of musk and myrrh di - vine, They breathe of  
sou, to mos - cho - mu - ro - dá - to, to mos - cho -

*cresc.* *p* *sf*

musk and myrrh di - vine.  
mu - ro - dá - to,

*mf*

\*) Taken from the "Collection of Melodies of Greece and the Orient," by L. A. Bourgault-Ducoudray, published by Henry Lemoine & Cie.

I'd lose my soul with - out a pang, I'd lose my soul with - out a  
 'poũ m'e - ka - - me, ykiou - lé, ykiou - lé, 'poũ m'e - ka - - me, ykiou - lé, ykiou -

*p*

*cresc.* pang, What do I care since thou art  
 lé; ton noũn mou k'é - cha - sa

*mf*

*sf*

*p*

*sf*

mine, What do I care since thou art mine.  
 ton, ton noũn mou k'é - cha - sa ton.

*mf*

*dim.*

*p*

# ZOHRA

(KABYLE SONG)

Translated by H. F. B.

(Morocco)

Arranged by F. Salvador Daniel\*

Andantino (♩ = 40)

PIANO

*dolce*

1. Soft - ly Zoh-ra's name ev - er breath - ing, Stray'd I, dream - ing of love's sweet - est  
 2. Swift a ro - sy di - a - dem weav - ing, Queen I crowned her of love's do -

1. De ma Zoh-ra l'â - me ber - cé - e J'al - lais fai - sant mil - le son - ges  
 2. Des fleurs for-maient son di - a - dè - me Elle é - tait ma rei - ne de beau -

thrill. Round her thoughts like blos - soms en - wreath - ing, She was mine, and I wor - ship her  
 main. But a - las! her glance was de - ceiv - ing, She has gone, and I weep in my  
 d'or. Elle é - tait tou - te ma pen - sé - e Je l'ai - mais, Hé - las! je l'ai - me en -  
 té. Son re - gard me, dis - ait je t'ai - me, Je cro - yais ce re - gard en - chan -

*f con dolore*

still. But she's left me, sad and lone - ly, From our tents she's fled a -  
 pain. Ah! she's left me, sad and lone - ly, From our tents she's fled a -  
 cor. Mais elle a fui loin des ten - tes, Elle a quit - té nos tri -  
 té. Mais elle a fui loin des ten - tes, Elle a quit - té nos tri -

\*) Used by permission of the publishers, Costallat & Cie., Paris.

*dolcissimo*

way. Gone for ev - er is love's bright en - chant - ment, Zoh - ra, sweet, I shall nev - er see  
 way. Gone for ev - er is love's bright en - chant - ment, Zoh - ra, sweet, I shall nev - er see  
 bus, En - vo - lez - vous, lu - eurs char - man - tes, Ma Zoh - ra - Je ne la ver - rai  
 bus, En - vo - lez - vous, lu - eurs char - man - tes, Ma Zoh - ra - Je ne la ver - rai

*D.S.*

more, For vain her pro - mis - es, vain my a - dor - ing, Zoh - ra, sweet, I shall nev - er see more.  
 more, For vain her pro - mis - es, vain my a - dor - ing, Zoh - ra, sweet, I shall nev - er see more.  
 plus. En - vo - lez - vous, pro - mes - ses en - i - vran - tes, Ma Zoh - ra - Je ne la ver - rai plus.  
 plus. En - vo - lez - vous, pro - mes - ses en - i - vran - tes, Ma Zoh - ra - Je ne la ver - rai plus.

*D.S.*

3. Just to  
 3. Pour en -

*dolce*

whis - per praise to her beau - ty, Just to hear her sweet voice once a - gain, I'd re -  
 ten - dre dans u - ne fé - te Sa dou - ce voix qui sait me char - mer, J'au - rais

*cresc. molto**f con dolore*

nounce my faith or my du - ty, Scorn the world with a care-less dis - dain. But she's  
 re - ni - é le Pro - phè - te, J'au-rai - bra - vé l'u - ni - vers en - tier. Mais elle

*dolcissimo*

left me sad and lone - ly, From our tents she's fled a - way. Gone for  
 a fui loin des ten - tes, Elle a quit - té nos tri - bus, En - vo -

*pp*

ev - er is love's bright en - chant - ment, Zoh-ra, sweet, I shall nev - er see more, For vain her  
 lez - vous, lu - eurs char - man - tes, Ma Zoh - ra — Je ne la ver - rai plus, En - vo - les -

pro - mis - es, vain my a - dor - ing, Zoh-ra, sweet, I shall nev - er see more.  
 vous, pro - mes - ses en - i - van - tes, Ma Zoh - ra — je ne la ver - rai plus.



# 84 MY BELOVED

(MA GAZELLE)

MOORISH SONG

(Algeria)

Translated by H. F. B.

Arranged by F. Salvador Daniel <sup>\*</sup>)

Vivace (♩ = 138)

PIANO

First system of piano introduction. Treble clef, 2/4 time. Starts with a forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand. Dynamics include sf and sfz.

Second system of piano introduction. Treble clef, 2/4 time. Starts with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. Dynamics include sf and sfz.

*dolce con anima*

First system of the vocal line. Treble clef, 2/4 time. The melody is in the right hand. Dynamics include sf.

1. Come,	come,	my	be -	lov -	ed! —
2. Come,	come,	my	be -	lov -	ed! —
3. Come,	come,	my	be -	lov -	ed! —
1. Ah!	ah!	ma	ga -	zel -	le! —
2. Ah!	ah!	ma	ga -	zel -	le! —
3. Ah!	ah!	ma	ga -	zel -	le! —

First system of piano accompaniment for the vocal line. Treble clef, 2/4 time. Starts with a piano (pp) dynamic. The melody is in the right hand, and the bass line is in the left hand. Dynamics include sf and sfz.

Second system of the vocal line. Treble clef, 2/4 time. The melody is in the right hand. Dynamics include sf.

—	Ah!	come	to	my	sigh -	ing. —
—	Ah!	come	to	my	sigh -	ing. —
—	Ah!	come	to	my	sigh -	ing. —
—	Ah!	c'est	la	plus	bel -	le! —
—	Ah!	c'est	la	plus	bel -	le! —
—	Ah!	c'est	la	plus	bel -	le! —

Second system of piano accompaniment for the vocal line. Treble clef, 2/4 time. Starts with a forte (sf) dynamic. The melody is in the right hand, and the bass line is in the left hand. Dynamics include sf and sfz.

<sup>\*</sup>) Used by permission of the publishers, Costallat & Cie., Paris

*sf* *cresc.*

Dark eyes glance re - ply - ing — With looks of love,  
 One bright look she gave me, — And turn'd my brain —  
 Fat - ma has en - slaved me, — And of love  
 Sa - noi - re - pru - nel - le — Ma - dit a - mour,  
 Un seul re - gard d'el - le — Ma - ren - du fou,  
 Fath - ma m'en - sor - cè - le, — Je meurs d'a - mour,

*sf* *sf* *sf*

looks of love. Thee love I, thee on - ly, — 'Neath the  
 Ah! save me. She's so sweet and love - ly, — Ev - 'ry  
 am dy - ing. It was in the val - ley, — Near the  
 doux a - mour. Viens, bel - le sul - ta - ne, — Je t'at -  
 oh! bien fou! Elle est si jo - li - e, — Que toute  
 oui, d'a - mour. C'est dans la ra - vi - ne, — Au - près

*sf* *cresc. molto* *sf* *sf* *dim.*

plan - tains wait — I lone - ly. Ah! fair one, come then  
 girl must en - vy bear her; Blue eyes, and neck none  
 vil - lage Mas - ku - ti - na, That she ap - pear'd be -  
 tends sous le — pla - ta - ne Du ren - dez - vous c'est  
 al - mé - e — en - vi - e, Ses yeux, sa taille et  
 d'A' in Mas - kou - ti - ne, Qu'el - le m'ap - pa - rut

*sf* *mf* *sf*

swift - ly, } For the day is dy -  
 fair - er. }  
 fore me. }  
 le jour. } Viens, beau - té char - man -  
 son cou. }  
 un jour. }

ing, Soft winds are sigh - - - ing, Sweet is the  
 te, Lais - se ta ten - - - te, Voi - ci le

*sf* *sf* *ff*

night. Leave then thy dream - ing, The stars a -  
 soir, Lais - se ta ten - te, Le ciel est

*dim.* *sf* *sf*

bove are gleam - ing. Come, come, my be -  
 noir, Bien noir. Ah! ah! ma ga -

*p* *dolcissimo* *sf* *pp*

lov - ed! Ah! come to my sigh - ing!  
 zel - le! Ah! c'est la plus bel - le!

*sf* *sf* *sf*

85  
**SOLEÏMA**  
 (CHANSON MAURESQUE)  
 (Tunis)

French text imitated after  
 the last Song of Mourakkich (l'Ancien)  
 Translated by H.F.B.

Arranged by F. Salvador Daniel\*

Andante (♩ = 88)

PIANO

*Pedal with each measure*

*dolce*

1. Of my So - le - i - - ma	came	the sha - dow
2. And that glow - ing vi - - sion	sweet	for ev - er
1. De ma So - le - i - - ma	l'om - bre	m'a vi -
2. Que cet - te nuit é - - tait	bel - le	Où je

soft - ly at mid - night,	The world in slum - ber	was wrapp'd,	No
shall I re - mem - ber,	My soul an al - tar	shall be,	To
si - té cet - te nuit;	Tout dor - mait dans la	nuit sombre	On
vis So - le - i - ma,	A sa foi tou - jours	fi - dè - le,	

*dolce*

sound was heard from a - far.	A - round her
shrine the flame of my love.	A - las! my
n'en - ten - dait au - cun bruit.	Mais u - ne
O nuit du Ti - ha - mah!	Mais ce bon -

\*Used by permission of the publishers,  
 Costallat & Cie., Paris.

*cresc. molto* *dim.*

ro - sy flame was glow - ing, Light - ing the dark - ness.  
 joy was but a dream, A vi - sion de - ceiv - ing.  
 flamme e - tin - ce - lan - te Lu - eur bril - lan - te  
 heur é - tait un son - ge, Tris - te men - son - ge

*sf* *decresc.*

*dolcissimo*

Sweet mem - o - ry, come, charm a - way my  
 Yet come once more; come, charm a - way my  
 Doux sou - ve - nir Qui char - me ma tris -  
 Ré - ve men - teur Qui char - me ma tris -

*sf pp* *cresc.*

sad - ness, Ah! come to bless me, Turn  
 sad - ness, Ah! come to bless me, Turn  
 tes - se, Re - viens sans ces - se, Tout  
 tes - se, Re - viens sans ces - se, Re -

*pp* *sf*

*D.S. 2d time*

weep - ing in - to joy.  
 weep - ing in - to joy.  
 mes maux vont fi - nir.  
 viens son - ge en chan - teur.

*cresc.* *sf pp* *D.S.* *ff*

# 86 STAMBOUL (KABYLE SONG)

French text imitated from  
the Chanson Indigène  
by V. BÉRARD  
Translated by H. F. B.

(Tripoli)

Attributed to Si Mohammed Said  
Arranged by F. Salvador Daniel

Andantino (♩ = 152)

VOICE

PIANO

1. Ah! Stam - boul rais - es her ban - ner  
 2. Ah! All these striv - ings for fame and  
 1. Ah! Stam - boul lè - ve sa ban -  
 2. Ah! Tous les son - ges de la

fly - ing, To the war go - all her peo - ple, March - ing  
 glo - ry Call me vain - ly from my dream - ing, All I  
 niè - re Et ses peu - ples pour la guer - re Dé -  
 gloi - re Sont sor - tis de ma mé - moi - re, Je

gai - ly to the sound of the drums. For the Sul - tan and his  
 long for is the kiss of my love. For my sweet one I am  
 fi - lent au bruit du tam - bour Ab - dul Med - jid et ses  
 ne peux ré ver qua - mour Pour ma bel - le sous ma

war - riors O'er the North - men now shall tri - umph Ah!  
 yearn - ing, Though the snow - wind keen is blow - ing, Ah!  
 bra - ves Font les gens du nord es - cla - ves, ah!  
 ten - te Mal - gré la nei - ge é - cla - tan - te, ah!

But I lin - ger i - dly here! -  
 burns my wild heart night and day. -  
 Moi je res - teen ce sé - jour. -  
 Mon coeur brû - le nuit et jour. -

87  
**LOVE-SONG**  
 (DOOS YÁ LELLE) (Egypt)  
 (Egypt)

Translated by Edward William Lane

Popular Melody  
 Edited and arranged by Granville Bantock

Andante *mp espress.*

VOICE

Tread, O my joy! tread, O my joy! tread,  
 Doos yá lel - lee, doos yá lel - lee, — Doos yá

PIANO

*espress.*

*cresc.*

O my joy! tread, O my joy! — Ar - dent de - sire of —  
 lel - lee, doos yá lel - lee, — Doos yá lel - lee, doos yá —

*cresc.*

*dim.* *p*

my — be - lov - ed hath in - volved — me — in — trou - ble.  
 lel - lee, — 'Esh - kë mah - boo - bee — fe - ten - nee.

*dim.* *p*



Tread! O my joy! Tread! O my joy! (*three times*)  
 Ardent desire of my beloved hath involved me in trouble.

*The preceding lines are repeated after each of the following stanzas, sometimes as a chorus.*

Let not every one whose eyes sleep  
 Imagine that the lover sleepeth.  
 By Allah! I am inflamed with intense love,  
 The lover is not obnoxious to blame.

O Sheykh of the Arabs! O Seyyid!  
 Unite me to the true love one night!  
 And if the beloved of my heart come to me  
 I will make the Kashmeer shawl her canopy.

The perfect in attributes hath involved me in trouble,  
 And the black eyes have o'erthrown me.  
 From love of them I began to sing,  
 And the air<sup>1</sup> increased my madness.

<sup>1</sup>(*air of the song*)

The crew of reproachers leagued together  
 To debar me from my beloved.  
 By Allah! I will not relinquish the love of them<sup>2</sup>,  
 Though they should cut me in pieces with swords.

<sup>2</sup>(*the black eyes*)

Up with us! O true love! Let us intoxicate ourselves  
 Under the shade of the jasmine:  
 We will pluck the peach from its mother [*tree*]  
 While the reproachers are unconscious.

O ye damsels in the city!<sup>3</sup>  
 Ye have things of value:  
 Ye wear the sháteh with pearls,  
 And the kiládeh, an ornament over the bosom.

<sup>3</sup>(*Cairo*)

O ye damsels of Alexandria!  
 Your walk over the furniture<sup>4</sup> is alluring;  
 Ye wear the Kashmeer shawl, with lama,  
 And your lips are sweet as sugar.

<sup>4</sup>(*carpets*)

O ye beauties! fear God,  
 And have mercy on the lover for the sake of God.  
 The love of you is ordained by God:  
 The Lord hath decreed it against me.

*Doos yá lellee. Doos yá lellee.* (three times)  
*'Eshkë mahboobee fetennee.*

The preceding lines are repeated after each of the following stanzas, sometimes as a chorus.

*Má kullu men námet 'oyoonuh*  
*Yahsib el-'áshik yenám.*  
*Wa-lláh ana mughram sabábeh,*  
*Lem 'ala-l-'ashik melám.*

*Ya Sheykh el-'Arab: Yá Seyyid:*  
*Tegmaanee 'a-l-khilli leyleh.*  
*Wa-n gánee habeebë kalbee*  
*La-amal lu-l Kashmeer dulleyleh.*

*Kámil-el owsáf fetennee*  
*Wa-l-'oyoon es-sood ramoonee*  
*Min hüwáhum sirt aghannee*  
*Wa-l-hüwa zowwad gūnoonee.*

*Gema'om gem'al al-'awázil*  
*An habeebee yemna 'oonee.*  
*Wa-lláh ana má afoot hüwáhum*  
*Bi-s-suyoof low katta 'oonee.*

*Kum bi-në yá khillë neskar*  
*Tahta dill el-yásameeneh:*  
*Nektuf el-khókh min 'ala ummuh*  
*Wa-l-'awázil gháfileenë.*

*Yá benát goowa-l-medeeneh*  
*Andakum ashya temeeneh;*  
*Telbisu-sh-sháteh bi-loolee*  
*Wa-l-kiládeh 'a-n-'nehdi zeeneh.*

*Yá benát Iskendereeyeh*  
*Meshyukum 'a-l-farshi gheeyeh:*  
*Telbisu-l-Kashmeer bi-tellee*  
*Wa-sh-shefáif sukkareeyeh.*

*Yá miláh kháfoo min Allah*  
*Wa-rhamu-l-'ashik li-llah.*  
*Hobbukum mektook min Allah:*  
*Kaddaru-l-Mowla 'aleiya.*

The metres of the original text, as well as of the translation, are irregular and should be adapted by the singer to the requirements of the melody, adding or omitting notes as may be deemed necessary.



## THINE EYES ARE BRIGHT WITH FIRE

(Arabia)

Translated by H. F. B.

Edited and arranged by Granville Bantock

Adagio di molto

VOICE

*p*

1. Thine eyes are bright with fire, ——— They burn my soul with  
 2. Like rush - ing wind my soul ——— Swift - ly dis - dain - eth  
 3. Ah! — had I but a — friend, ——— To thee with all my

*tranquillo*

PIANO

*pp* *sostenuto*

keen de - - sire. Why dis - dain me, proud one, ——— O love most  
 time's con - trol; Tim - id lov - ers, loi - t'ring, ——— shall meet with  
 vows to — send, Com - rade faith - ful, woe's me! ——— I ne'er have

*mp*

fair? To part from thee would be a — bur - den hard to — bear.  
 shame, But in a shrine my love burns ev - er like a — flame.  
 known, So must I bear my pain in — long - ing and a — lone.

*p* *pp*

French translation from the Arabic.

- (1) *Toi, qui as l'oeil du jeune faon, toi, qui as le regard de la Gazelle. Pourquoi cette fierté? Pourquoi cette coquetterie?*
- (2) *Chose bien dure est la rupture! — Qui la supporte patiemment, honte à pareille conduite! Qui aime n'agit pas ainsi.*
- (3) *Ah! si j'avais un messenger habile, intelligent, pour dépêcher à celle que j'aime! Mais aujourd'hui on ne trouve plus ni pareils messagers, hélas! ni personne qui sache quérir le mal de l'amant qui se plaint.*

Translated by A. Gorguos.  
 (Christianowitsch—Musique Arabe)

# DEIGN MY VOICE TO HEAR (GUSCHI KI BEHAKK)

Adapted by H.F.B.

(Persia)

Edited and arranged by Granville Bantock

Allegretto

VOICE

1. A - lone I lean, and sing my lay, A -  
 2. Up - on thy spir - it's sil - ver lyre I -  
 1. Gu - schi ki be - hakk baz - i bü - wed  
 2. O hitsch i su - chan nasch - ne - wed il -

legato

PIANO

*pp dolce*

las, my Love, turn not a - way, My Be - lov - ed,  
 will a - wak - en sweet de - sire. My Be - lov - ed,  
 der he - me dscha - i, Bel - li ja - ri,  
 la be - Chu - da - i, Bel - li ja - ri,

*cresc.*

*p*

Soul - Be - lov - ed, Deign my voice to hear!  
 Soul - Be - lov - ed, Deign my voice to hear!  
 bel - li dost jar - i dscha - ni men wai!  
 bel - li dost jar - i dscha - ni men wai!

*piu p*

3. With - in the shad - ow of thine eyes, The  
 3. Wan - di - de kez o nu - ri o pe -

The first system of the musical score features a vocal line in a treble clef with a key signature of one flat and a 3/8 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a *pp* dynamic marking and includes a triplet of eighth notes in the left hand.

*cresc.*

ten - der star of love shall rise -  
 zi - red: o - ra

The second system continues the vocal and piano parts. The vocal line has a *cresc.* marking above it. The piano accompaniment also features a *cresc.* marking and continues with a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

*f*

My Be - lov - ed, Soul - Be - lov - ed,  
 Bel - li ja - ri, bel - li dost

The third system shows a change in dynamics to *f* for both the vocal and piano parts. The vocal line is more expressive, with a *f* marking above the first note. The piano accompaniment also has a *f* marking and a *cresc.* marking, with a *b* (flat) marking below the first note in the right hand.

Deign my voice to hear!  
 jar - i dscha - ni men wai!

4. O  
 4. Her

*dim.*

The fourth system concludes the page with a *dim.* (diminuendo) marking in the piano part. The vocal line has a *b* (flat) marking below the first note. The piano accompaniment features a *dim.* marking and continues with a rhythmic eighth-note pattern.

*p*

Love, my Song; O Love, my Star, Lean  
 zer - re bü - wed a - i - ne - i

*pp dolce*

down to lis - ten — from a - far — My Be - lov - ed,  
 dost - nu - ma - i — Bel - li já - ri

*pp*  
*stacc.*

*cresc.*

Soul - Be - lov - ed, Deign my voice to — hear!  
 bel - li dost, — jar - i dscha - ni men wai!

*p*

*dim.*

*pp*

# RUSTIC SONG

## (DURWAN'S SONG)

(Persia)

Adapted by H.F.B.

Rustic Song  
 Edited and arranged by Granville Bantock

*Lento*  
*p con espress.*

VOICE

Soft - ly eve - ning shades de - scend - ing, When the  
 Wear - y toil - ers home are wend - ing, As the  
 Nay na bá - na lá gi - ge - lo cha ka

*legato con espress.*  
*p*

PIANO

*dim.*

night bring-eth slum-ber and rest to all. } And the moth - er sing-eth to her  
 night bring-eth slum-ber and rest to all. } Tired of laugh - ing, sing-ing, play-ing  
 i ka ra dor mo re rá má ho. Há ji pu - ke cha ka i bhra

*dim.* *sempre p*

*dim.*

lit - tle one, For the night bring-eth slum-ber and rest to all. }  
 in the sun, O the night bring-eth slum-ber and rest to all. }  
 ma ra yá pa ta ne ka ra dor mo re rá má ho.

*dim.*

# SNAKE-CHARMER'S SONG

(O RE BHO LÁ MA-N RE)

(India)

Adapted by H.F.B.

Edited and arranged by Granville Bantock

*Andantino (Slow at first, but gradually quickening the time)*

**VOICE**

*mp*

Gen - tly sway - ing, slow - ly rise, Bright - ly spar - kle, ru - by eyes.  
 O re bho lá ma - n re dur gá nám ba la ba da ne

**PIANO**

*mp*

*f* To the mu - sic of my song Sás - tá - vú wake from dream - ing, All thy sil - ver ar - mo - ry in  
 na ma go na ma go dur gá na ma ná rá ya ni pra tha me ban di ba ta ba

*p*

*f* splen - dor glid - ing, gleam - ing. Dance, O God - dess fair, thy weird en - chant - ing meas - ure.  
 cha ra na du khá ni tin lák pá tha i lam ke ha ná i tár e lo

*f*

- 1 Sástávu, a Snake Goddess dedicated to the hills.
- 2 Durgá, a Snake Goddess dedicated to the sea-coast.
- 3 Nagá Amman, the Snake Mother.
- 4 Siva, one of the Hindoo Trinity, who wears a snake as an emblem in his hair.



*p*

Dur - gá<sup>2</sup>, like the sil - ver sea, thy coils are rest - less shin - ing,  
sa ra ma pá i ye ná g de khá ná ka ri la

*f*

On the moun-tains, Na - gá<sup>3</sup> Am - man, sca - ly broods are twin - ing, Love - ly one, my song is  
pra tha ma pra ha re cha le ná me ban ka raj ke á le ke á le ná g

*p*

sound-ing for thy pleas-ure, Twine thy crown round Si - va's<sup>4</sup> brow his fore-head bright en-ring-ing  
khu rá e le tu mi to má re ná de khe klu rá ni ti kán di á mi.

*dim.*

Ris - ing, sway - ing to and fro O heark - en to my sing - ing.

# JASMIN-FLOWER

(MOO-LEE-HWA)

Translated by H.F.B.

Edited and arranged by Granville Bantock

(China)

Andante  
*mp dolce*

VOICE

1. Sweet and fair, a jas - min - flow'r, Sweet and fair, a  
 2. Fra - grant, charm - ing jas - min - flow'r, Fra - grant, charm - ing  
 1. How yé to sien hwa - a - a, How yé to sien  
 2. How yé to Moo - lee - hwa - a, How yé to Moo -

PIANO

*simply*  
*p*

jas - min - flow'r Bloom'd with - in my sum - mer bow'r, Bloom'd with -  
 jas - min - flow'r, Bloom - ing in my sum - mer bow'r, Bloom - ing  
 hwa - a - a, Yu chow yu ché lo tsai go kia, Yu chow  
 lee - hwa - a, Man yuen hwa kai soey pow kwe ta, Man yuen

*cresc.* *dim.*

in my sum - mer bow'r, Nev - er will I part from thee,  
 in my sum - mer bow'r, All the world will en - vy me  
 yu ché lo tsai go kia Go - pown tai pow chu mun,  
 hwa kai soey pow kwe ta, Go - pown tai tsai yé ta

*mf*

Do thou for - tune bring me, Do thou for - tune bring me.  
 My pros - per - i - ty, ah, My pros - per - i - ty.  
 Twee cho sien hwa wu lo Twee cho sien hwa wu lo.  
 Tai yu kung ka hwa kin ma, Tai yu kung ka hwa kin ma.

*p* *dim.*

94  
NEW YEAR SONG  
(HARU-NO-UTA)  
(Japan)

Edited and arranged by Granville Bantock

**Allegretto**

VOICE

1. When night's shad-ows fly \_\_\_\_\_ New Year's dawn floods all the sky; And  
 2. Leaves so dain-ty fine \_\_\_\_\_ Fresh-ly gath-er'd, dew-y shine, And  
 1. Chi - to - tzu to ya \_\_\_\_\_ Chi - to ya a - ka - ré - ba  
 2. Fu - ta - tzu to ya \_\_\_\_\_ Fu - ta ba no ma - tzu rwa \_\_\_\_\_

KOTO (PIANO)

*cresc.* *f* *dim.* *mp*

joy - ful voi - ces sound, joy - ful voi - ces sound. Bran - ches of the  
 glit - ter in the light, glit - ter in the light. From Ka - du - sa's  
 Ni(n) - gi - ya - ka dé, Ni(n) - gi - ya - ka dé. Ka - sa - ri  
 I - ro yo \_\_\_\_\_ té, I - ro yo \_\_\_\_\_ té. San - ga - i

*cresc.* *f* *dim.* *mp*

fra-grant pine Hang ev' - ry - where a - round, \_\_\_\_\_ ev' - ry - where a - round.  
 loft - y pine - tree Wav - ing on the height, \_\_\_\_\_ Wav - ing on the height.  
 ta - té - ta - ru Ma - tzu ka - sa - ri, \_\_\_\_\_ Ma - tzu ka - sa - ri.  
 ma - tzu a - a Kad - suo - sa ya - ma, \_\_\_\_\_ Kad - suo - sa ya - ma.

*p*

# 95

## CHERRY-BLOOM

### (SAKURA)

(Japan)

Adapted by H. F. B.

Edited and arranged by Granville Bantock

Andante

VOICE

*f* Cher - ry - bloom! Cher - ry - bloom! *mp* Is it cloud with - in the sky,  
 Sa - ku - ra! Sa - ku - ra! Ya yoi no so ra - wa

PIANO

*f* *mp*

*dim.* *mf* *dim.*

Frail white mist-wreaths float - ing by? Nay! for fra-grance faints in air, Wan-d'ring, waft - ed  
 Mi wa - ta - su ka - gi - ri Ka - su - mi ka ku - mo - ka, Ni oi zo i -

*dim.* *mf* *dim.*

*f* *p rall. molto* *dim.*

ev' - ry - where. Come with me! Come with me! Far has fled win - ter's gloom.  
 zu - ru. I - za - ya! I - za - ya! Mi - ni yu - kan.

*f* *p rall. molto* *dim.*

The musical score is written for voice and piano. It consists of three systems of music. The first system is marked 'Andante' and features a voice line with lyrics and a piano accompaniment. The second system continues the melody with more lyrics. The third system concludes the piece with a final vocal phrase and piano accompaniment. Dynamics range from forte (f) to piano (p), with various markings like 'dim.' and 'rall. molto'.

# PAWNEE WAR-SONG

## (KA DE LA WATS)

Adapted by H. F. B.

(American Indian)

Edited and arranged by Granville Bantock

Con moto

VOICE

Great Lead - er went to fight, Van - ish'd be - yond our sight:  
 Ka de le wats ta wa ta wi ka na ni wi ca ta

PIANO

*f pesante*

Ped. throughout

*mf*

Nev - er we strive in vain, We would see him once a - gain.  
 ki wi ko la wi kéts o ha di we li tsa ka sa.

*cresc.*

*mf*

*cresc.*

Great Lead - er went to fight, Van - ish'd be - yond our sight:  
 Ka de le wats ta wa ta wi ka na ni wi ca ta

*f pesante*

*mf*

Nev - er we strive in vain, We would see him once a - gain.  
 ki wi ko la wi kéts o ha di we li tsa ka sa.

*cresc.*

*mf*

*cresc.*

# DAKOTA SERENADE (SHICÉ SHICÉ) (American Indian)

Adapted by H.F.B.

Edited and arranged by Granville Bantock

Andante con moto *mp*

VOICE

O broth - er, broth - er mine,  
Shi - cé Shi - cé shan - té

PIANO

*mf* (Tom-Toms) *mp*

Pedal throughout

sad my heart, I can - not see my broth - er  
ma - shi - cü Shi - cé - la ka shi - cé na -

*p* *dim.*  
more, we must part!  
*pé* ma - yu - zü - - - ä!

*staccato*  
*più p*

*pp* *mp*

Ah! *mp* My hand seeks thine,  
 ä - - - - ä! Shi - cé wan - ci

*pp* *mp*

*dim.*

where thou art. O broth - er mine, sad my  
 ya - ke shni Shi - cé shan - té ma - shi -

*dim.*

*mf*

heart, I can - not see I my broth - er  
 cä Shi - cé - la ka shi - cé na

*mf*

*p* *dim.* *pp*

more, we must part!  
 pé ma - yu - zä - - - ä!

*p* *dim.* *pp*

# OLD FOLKS AT HOME

(United States of America)

Words and Music by  
**STEPHEN C. FOSTER** (1826-1864)  
 Edited and arranged by *Granville Bantock*

Moderato  
*Solo*  
*p dolce*

VOICE

1. 'Way down up - on de Swa - nee Rib - ber, Far, far a -  
 2. All round de lit - tle farm I wan - der'd, When I was  
 3. One lit - tle hut a - mong de bush - es, One dat I

PIANO

*p poco sostenuto*

way, Dere's wha' my heart is turn - ing eb - ber,  
 young, Den man - y hap - py days I squan - der'd,  
 love, Still sad - ly to my mem - 'ry rush - es,

Dere's wha' de old folks stay. All up and down de  
 Man - y de songs I sung. When I was play - ing  
 No mat - ter where I rove. When will I see de



whole cre - a - tion, Sad - ly I roam,  
 wid my brud - der, Hap - py was I,  
 bees a - hum - ming, All round de comb?

*cresc.*

*p* Still long-ing for de old plan - ta - tion, And for de old folks at home.  
 O! take me to my kind old mud - der, Dere let me live and die.  
 When will I hear de ban - jo tum - ming, Down in my good old home?

*dim.* *pp*

*p* *dim.* *pp*

*Chorus ad lib.*  
*mf* All de world am sad and drear - y, Eb - 'ry - where I roam,

*mf* *dim.*

*p* Oh! dark - ies, how my heart grows wear - y, Far from de old folks at home.

*dim.* *pp*

*p* *dim.* *pp*

## TENTING ON THE OLD CAMP GROUND

(United States of America)

Words and Music by WALTER KITTREDGE

*Edited and arranged by Granville Bantock*

Tempo di Marcia

*mf espress.*

VOICE

1. We're— tent - ing to - night on the old Camp ground,  
 2. We've been tent - ing to - night on the old Camp ground,  
 3. We are tired of — war on the old Camp ground,  
 4. We've been fight - ing to - day on the old Camp ground,

PIANO

*mp*

The first system of music features a voice line and a piano accompaniment. The voice line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a dynamic marking of *mf espress.* and contains the lyrics for the first four lines of the song. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a dynamic marking of *mp* and provides harmonic support for the voice line.

The second system continues the musical score. The voice line has dynamic markings of *dim.*, *p*, and *mf*. The piano accompaniment has dynamic markings of *dim.*, *p*, *cresc.*, and *mf*. The lyrics for this system are: "Give us a song to cheer / Think-ing of days — gone by, / Ma - ny are dead and gone, / Ma - ny are ly - ing near; / Our — wear - y hearts, a / Of the loved ones at home that / Of the brave and true who've / Some are dead, and".

The third system concludes the musical score. The voice line has dynamic markings of *dim.* and *p*. The piano accompaniment has dynamic markings of *dim.* and *p*. The lyrics for this system are: "song of home And friends— we love so dear. / gave us the hand, And the tear that said 'Good - bye!'" / left their homes, Oth - ers been wound - ed long. / some are dy - ing, Ma - ny are in tears."

Chorus

*p* *cresc.*

Ma - ny are the hearts that are wear - y to - night, Wish - ing for the war' to

*mf*

cease; Ma - ny are the hearts that are look - ing for the right To

*marc.* *mf*

*p*

see the dawn of peace. Tent - ing to - night, Tent - ing to - night,  
(Last verse) Dy - ing to - night, Dy - ing to - night,

*f* *p*

Verses 1, 2 and 3 *dim.* Last Verse *molto rit.*

Tent - ing on the old Camp - ground. Dy - ing on the old Camp - ground.

*dim.* *pp molto rit.* *ppp*

# 100

## DIXIE

(United States of America)

DAN D. EMMETT

*Edited and arranged by Granville Bantock*

**Con spirito**

**VOICE**

*p*

1. I — wish I was in de land ob cot - ton, Old times dar am  
 2. Old Mis - sus mar - ry — Will de Weab - er, Wil - lium was a  
 3. His face was sharp as a butch - er's cleab - er, But dat did not  
 4. Now here's a health to the next old Mis - sus, An all de gals dat  
 5. Dar's buck-wheat cakes an' — In - jun bat - ter Makes you fat or a

**PIANO**

*f*

not for - got - ten, Look a - way! Look a - way! Look a - way! Dix - ie  
 gay de - ceab - er, Look a - way! Look a - way! Look a - way! Dix - ie  
 seem to greab 'er, Look a - way! Look a - way! Look a - way! Dix - ie  
 want to kiss us, Look a - way! Look a - way! Look a - way! Dix - ie  
 lit - tle fat - ter, Look a - way! Look a - way! Look a - way! Dix - ie

*p*

Land! In — Dix - ie Land whar — I was born in Ear - ly in one  
 Land! But when he put his — arm a - round 'er He smiled as fierce as a  
 Land! Old Mis - sus act - ed de fool - ish part And died for a man dat  
 Land! But if you want to — drive 'way sor - row Come an' hear dis  
 Land! Den hoe it down an' — scratch your grab - ble, To Dix - ie's land I'm

frost - y morn - in', Look a - way! Look a - way! Look a - way! Dix - ie Land!  
 for - ty - pound - er, Look a - way! Look a - way! Look a - way! Dix - ie Land!  
 broke her heart, — Look a - way! Look a - way! Look a - way! Dix - ie Land!  
 song to - mor - row, Look a - way! Look a - way! Look a - way! Dix - ie Land!  
 bound to trab - ble, Look a - way! Look a - way! Look a - way! Dix - ie Land!

*Chorus*  
*p* *3* *f* *p* *3*  
 Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In — Dix - ie Land I'll

*pp* *p*  
*staccato*

took my stand, To lib an' die in Dix - ie, A - way, A - way, A -

*cresc.*

*più cresc.* *f*  
 way down south in Dix - ie, A - way, A - way, A - way down south in Dix - ie.

*più cresc.* *f*