

“Oh! who would fight?”

“OH! WHO WOULD FIGHT.”

Oh! who would fight and march and countermarch,
Be shot for sixpence in a battle-field,
And shovell'd up into some bloody trench
Where no one knows? but let me live my life.

Oh! who would cast and balance at a desk,
Perch'd like a crow upon a three-legg'd stool,
Till all his juice is dried, and all his joints
Are full of chalk? but let me live my life.

Who'd serve the state? for if I carved my name
Upon the cliffs that guard my native land,
I might as well have traced it in the sands;
The sea wastes all: but let me live my life.

Oh! who would love? I woo'd a woman once,
But she was sharper than an eastern wind,
And all my heart turn'd from her, as a thorn
Turns from the sea: but let me live my life.

OH! WHO WOULD FIGHT AND MARCH.

W. G. CUSINS.

Quasi marcia.

VOICE.

PIANO.

mf

Oh! who would fight and march and coun-ter-march, Be shot for six-pence

cres.

in a bat-tle-field, And shov-ell'd up in-to some blood-y trench Where no one

OH! WHO WOULD FIGHT AND MARCH.

knows? but let me live my . . . life.

mf *f* *marcato.*

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "knows? but let me live my . . . life." The word "my" is followed by a triplet of notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Dynamics include *mf*, *f*, and *marcato.* There are also accents (>) over some notes in the piano part.

Oh! who would cast and ba-lance at a desk,

mf *mf*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Oh! who would cast and ba-lance at a desk,". The piano accompaniment continues with a treble and bass clef. Dynamics include *mf* and *mf*.

Perch'd like a crow up-on a three - legg'd stool, Till all his juice is . .

p

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Perch'd like a crow up-on a three - legg'd stool, Till all his juice is . .". The piano accompaniment features a treble and bass clef. Dynamics include *p*. There are triplets of notes in both the vocal and piano parts.

dried, and all his joints Are full of chalk? but let me live my . . life.

cres. *f* *cres.*

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "dried, and all his joints Are full of chalk? but let me live my . . life." The piano accompaniment continues with a treble and bass clef. Dynamics include *cres.* and *f*. There are accents (>) and triplets in the piano part.

OH! WHO WOULD FIGHT AND MARCH.

Who'd serve the state? for

f *mf*

if I carved my name Up - on the cliffs that guard my na - tive land, I

might as well have traced it in the sands; The sea wastes all: but let me

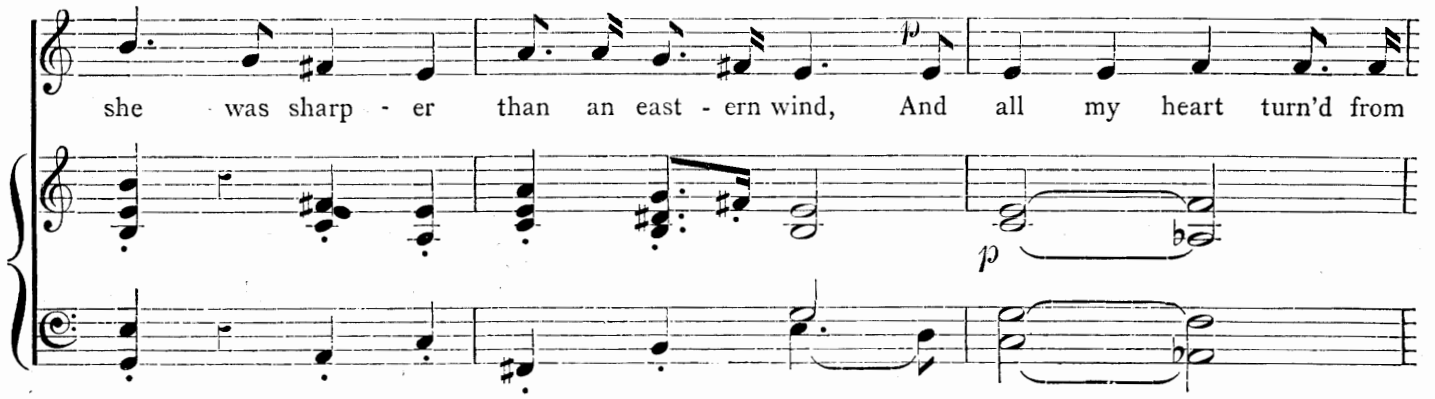
cres. *rall.* *Adagio.* *Adagio.* *p* *colla voce.*

live my . . life. Oh! who would love? I woo'd a wo-man once, But

rit. *sempre poco meno.* *mf* *rit.* *sempre poco meno.* *mf*

OH! WHO WOULD FIGHT AND MARCH.

she was sharp - er than an east - ern wind, And all my heart turn'd from



her, as a thorn Turns from the sea; but let me live my . . life, but

cres. *Tempo imo.* *f* *ff*

cres. *mf* *f* > > >



let me live my . . life.

molto rit. *a tempo.*

ff *molto rit.* *f* *a tempo.*

