

SONGS and BALLADS of the OLD ENGLISH

S. C. FOSTER. Old Folks at Home.	40	WM. SHIELD. The Thorn. Sop. or Ten.	35
ROB. JOHNSON. As I walked forth one Summer-day.	35	— The Friar of Orders Gray. Bass.	35
J. A. WADE. Meet me by Moon- light.	40	MICHAEL ARNE. The Lass with the Delicate Air. Sop. in G. M.-Sop. in E.	50
M. W. BALFE. Come into the Gar- den, Maud. Sop. or Ten.	60	DR. THOMAS A. ARNE. Where the Bee Sucks.	50
CHAS. E. HORN. Cherry ripe.	50	— Polly Willis. Sop. in G. M.-Sop. in E.	50
— The Banks of Allan Water.	25	— Blow, Blow, Thou Winterwind	35
— The deep, deep Sea.	50	— Under the Greenwood Tree. Sop. or Ten.	50
HENRY PURCELL. I attempt from Love's Sickness to fly. Sop. or Ten.	50	J. P. KNIGHT. Rock'd in the Cradle of the Deep.	50
H. R. BISHOP. Love has Eyes.	50	HENRY PURCELL. Nymphs and Shepherds. Sop. in G. M.-Sop. in F.	50
— Home, sweet Home!	35	OLD ENGLISH AIR: Pretty Polly Oliver, Sop. in E. Alto in C.	50
— Should he upbraid.	60	OLD MELODY: When Love is Kind. Sop. in A \flat . M.-Sop. in F.	50
— Tell me, my heart.	50		
— Bid me discourse.	75		
OLD ENGLISH MELODY: Drink to me only with thine Eyes.	40		

NOTE.—Unless otherwise mentioned, these songs are for a medium voice.

NEW YORK G. SCHIRMER.

Blow, blow thou winter wind.

Song
for

Edited by Max Spicker.

Mezzo-Soprano, or Baritone.

Poetry by Shakespeare.

Dr. THOMAS A. ARNE.

(1710-1778.)

Andante con moto.

Voice.

Piano.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of three measures with whole rests. The piano accompaniment begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a piano (*p*) dynamic and includes various musical notations such as eighth notes, quarter notes, and chords. A bass clef line is also present, providing harmonic support.

The second system contains the first line of lyrics: "1. Blow, blow thou win-ter wind, Thou art not so un-". The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment continues with similar notation, including a piano (*p*) dynamic and various rhythmic patterns.

The third system contains the second line of lyrics: "kind, As man's in-grat-i-tude, As man's in-grat-i". The vocal line continues with a treble clef, one flat key signature, and common time. The piano accompaniment includes dynamic markings for *cresc.* (crescendo) and *dimin.* (diminuendo).

mf energico

tude, Thy tooth is not so keen, Be - cause thou art not

seen, Thy tooth is not so keen, Be - cause thou art not

cresc.

seen, Al - tho' thy breath be rude, Al - tho' thy breath be

poco allarg.

rude, Al - tho' thy breath be rude.

col canto

2. Freeze,

mf *p*

freeze thou bit - ter sky, — Thou dost not bite so nigh, — Thou

dost not bite so nigh, As ben - e - fits for - got; Tho'

cresc. *dimin.* *deciso*

thou the wa - ters warp, — Thy sting is not so sharp, — Thy

mf

sting is not so sharp As friends re-mem-ber'd not, Thy

cresc.

sting is not so sharp, As friends re - mem - ber'd

poco allarg. -

not, As friends re - mem - ber'd not.

col canto *mf*

