

200.

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*Stayman & Bros
Perf.*

Mrs Henry Coggsall

THE

CHURCH PORCH

A
Madrigal

After the Style of the

Sixteenth Century

Words by

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Music by

F. NICHOLLS CROUCH.

38¢ net

PHILADELPHIA

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Z. M. Gentry

THE CHURCH PORCH

Vivace
ma non
troppo

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with '>' and marked with 'mf' and 'cres'. The left hand provides a steady accompaniment with chords and single notes.

1st Verse. Although! I en - ter not, Yet round a - bout the

2nd Verse. My la - dy comes at last, Timid, and stepping

The first system contains the vocal melody for the first two verses and the piano accompaniment. The piano part continues with a consistent accompaniment pattern. Dynamics include 'mf' and 'cres'.

1. spot, Some - times I ho - ver, Some - times I

2. fast, And hast - 'ning thith - er, hast - 'ning

The second system contains the vocal melody for the final two verses and the piano accompaniment. The piano part includes a 'Ped' (pedal) marking and a 'dol' (ritardando) marking. Dynamics include 'mf' and 'pp'.

1 ho - ver, And at the sa - cred gate, With long - ing eyes I
 2 thith - er, With mod - est eyes down - cast, She comes, she's here, she's

pp *colla voce* *mf*

1 wait Ex - spect - ant of her, Ex - spect - ant
 2 past, May Heav'n go with her, May Heav'n go

mf *con anima.*

1 of her! Ex - spect - ant of her! The min - ster bell tolls
 2 with her, May Heav'n go with her, Kneel un - dis - turb'd fair

listesso tempo

1
out, A - bove the ci - ty's rout, And noise and

2
saint, Pour out your praise or plaint, Meek - ly and

smorzando

Perdendosi tempo 1^o

1
humming, And noise and humming, They've stopp'd the chim - ing

2
du - ly, Meek - ly and du - ly, I will not en - ter

pp Ped ad lib.

1
Bell, I hear the or - gans swell, She's

2
there, To sul - ly your pure Pray'r, With

Church Porch

1
coming, she's coming, she's coming, Ah! my la - dy's coming! Ah!

2
thoughts un - - - ru - ly, With thoughts un - ru - ly, With

con anima

1
my la - dy's coming, She's coming, she's coming, she's

2
thoughts un - ru - ly, With thoughts, with thoughts, un -

1
coming, She's coming, My la - dy's com - ing,

2
ru - ly, With thoughts, With thoughts, un - ru - ly.

colla voce

pp

Syn: ad lib:

mf *cres*

Supplicazione

mf

But suf - fer me to pace, Round the for - bid - den

sf *pp* *mf*

place, Ling - 'ring a min - ute, Ling 'ring - a

pp *dol*

mf *f* *mf*

min - ute, Like out - cast spirits who wait, And see through Heavns

Ped

7

gate, An - gels with in it, An - gels with

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a breath mark (>). The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

in it, An - gels with in it, An - gels with

This system contains the next two staves. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a "Ped" (pedal) marking over a series of chords in the right hand.

in it, An - gels with in it, tempo to

ad lib

This system contains the third and fourth staves. The vocal line includes a piano (*p*) dynamic and a breath mark (>). The piano accompaniment features a section marked "ad lib" (ad libitum) and a "tempo to" marking, indicating a change in tempo.

This system contains the final two staves of music on the page. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand, ending with a double bar line.