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# The Shropshire Song Book.

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## OLD NATIONAL AIRS.

ARRANGED BY

NICHOLAS GATTY

AND

ALAN GRAY, Mus. Doc. (Cantab.)

Organist of Trinity College, Cambridge.

COMPILED BY

W. H. LESLIE.

PART I.

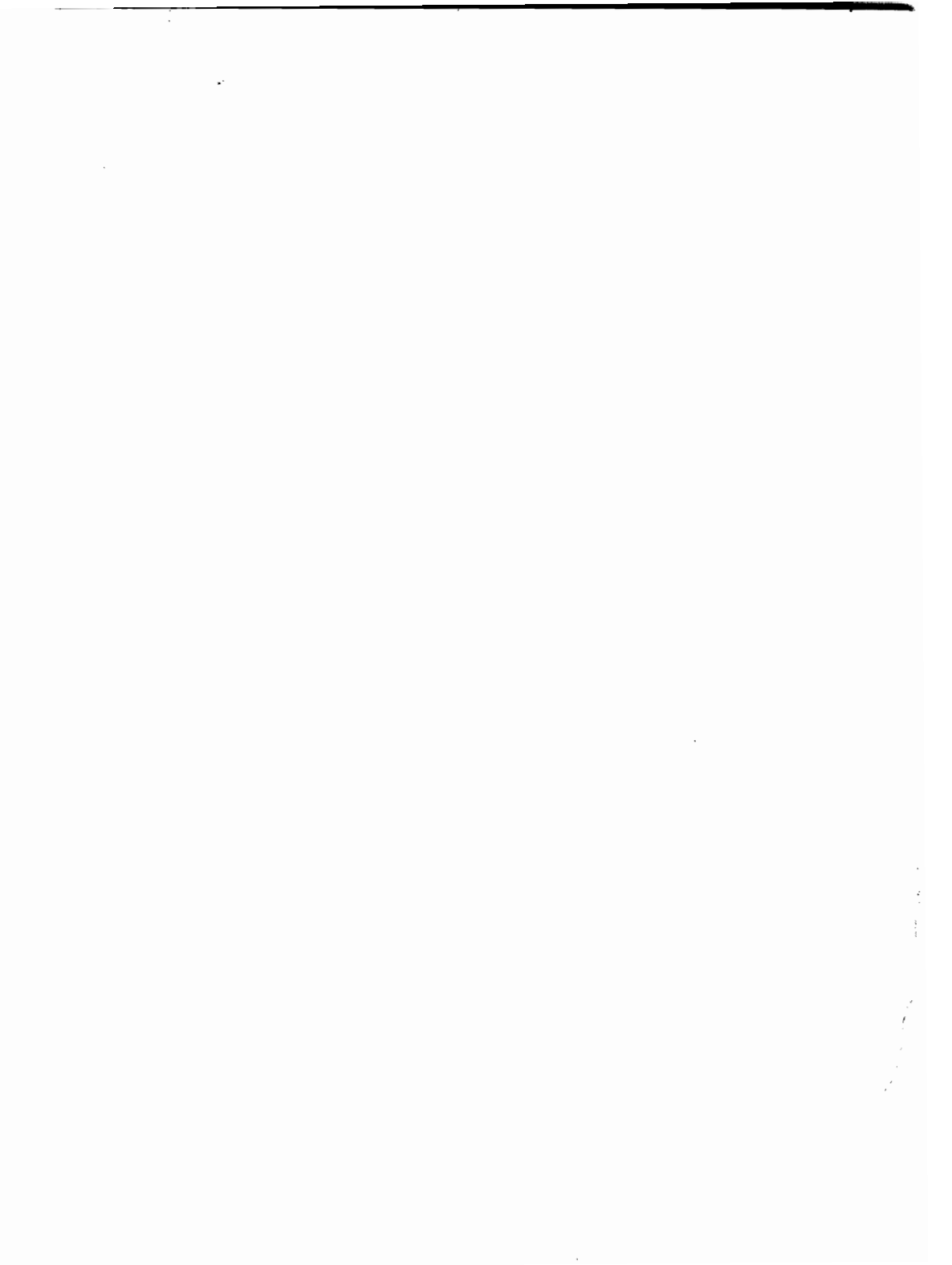
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THESE SONGS  
HAVE BEEN COMPILED  
BY  
W. H. LESLIE,  
AND THE COLLECTION IS  
DEDICATED TO  
THE TEACHERS OF THE SHROPSHIRE  
EDUCATION AUTHORITY.



## NOTE.

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. . . . . “It should be left to the discretion of the conductors as to when the melody only should be sung and when to vary it by the addition of the descant as may seem appropriate to an effective rendering free of monotony. On the one hand a new pleasure is derived from singing a tune in the middle of the harmonic setting, and on the other soprano voices are given the delight of embroidering a tune in place of the usual plan of singing it for others to have the fun of embroidering.”

MR. W. H. LESLIE in *Home and Country*,  
March, 1922.

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# BARBARA ALLEN.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATTY.

*Andante.* .d | m .f :s :- f | m .r :d :- r | m .s :d' :d' |



1. In Scar-let town, where I was born, There was a fair maid

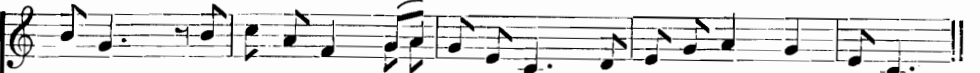
### DESCANT.



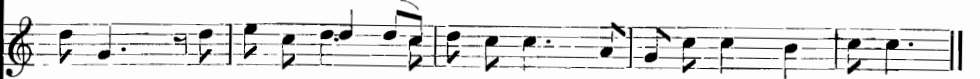
DoH C. | .s | d' .d' :d' :t | d' .s :m :s | d' .r' :m' :m' |  
1. In Scar-let town, wher- I was born, There was a fair maid



| t .s :- . : s | d' .l :f :s .l | s .m :d :-r | m .s :l :s | m .d :- .||



dwell-ing, Made ev-'ry youth cry "Well a day," Her name was Bar-b'ra Al-len.



| r' .s :- . : r' | m' .d' :r' :- .d' | r' .d' :d' :- .l | s .d' :d' :t | d' .d' :- .||  
dwell-ing, Made ev-'ry youth cry "Well-a-day," Her name was Bar-b'ra Al-len.



- 2 All in the merry month of May  
When green buds they were swelling,  
Young Jemmy Grove on his death-bed lay,  
For love of Barb'ra Allen.
- 3 And death is printed on his face  
And o'er his heart is stealing;  
Then haste away to comfort him  
Oh! lovely Barb'ra Allen.
- 4 So slowly, slowly she came up  
And slowly she came nigh him;

And all she said, when there she came,  
"Young man, I think you're dying."

- 5 When he was dead and laid in grave  
Her heart was struck with sorrow;  
O mother, mother, make my bed,  
For I shall die to-morrow.
- 6 "Farewell," she said, "ye maidens all,  
And shun the fault I fell in;  
Henceforth take warning by the fall  
Of cruel Barb'ra Allen."





JOHN PEEL.

# JOHN PEEL.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATTY.

| : | :m .m | s :s | m . . . m | s :s | m . . . m | f . . . f | r . . . r |

*Allegro.*

1. D'ye ken John Peel with his coat so gay, D'ye ken John Peel at the

**DESCANT.**

**DOH C.**

| : | :d'.d' | m' :r'.m'|d' :s .s | m' :r'.m'|d' :d'.d' | r' :d'.r'|t :s .s |

1. D'ye ken John Peel with his coat so gay, D'ye ken John Peel at the

| f . . . f | r : r . r | d : d . d | d' : d' . t | t : l . , s | s : f . m | l : f . r | d : t . t . |

break o' day, D'ye ken John Peel when he's far, far a-way With his hounds and his horn in the

| r'.r':d.r'|t :l .s | s :m .s | d' :d'.m'|d' t :l ., t | d'm' :d'.d' | d' :r'.f' | m' :r'.r' |

break o' day, D'ye ken John Peel when he's far, far a-way With his hounds and his horn in the

JOHN PEEL—continued.

| r :— | d :m .m | s :s .s | m :m | s :s .s | m :m .m |

morn - ing? For the sound of his horn brought me from my bed, And the

| t :— | d' :d' .d' | d' :m' .m' | d' :m' | d' :m' .m' | d' :d' .d' |

morn - ing? For the sound of his horn brought me from my bed, And the

| f :f .f | r :r .r | f :f | r :— | d :d .,d | d' :— |

cry of the hounds, which he oft - times led, Peel's "view - hal - loo!".....

| t :r' .r' | t :r' .r' | t :r' | t :— | s :m .,s | d' :s .,d' |

cry of the hounds, which he oft - times led, Peel's "view - hal - loo! view - hal -

— :d' .t | t :l .,s | s :f .m | l :f .r | d :t .,t | r :— | d ||

*rit.* *a tempo.*

..... would a - wa - ken the dead, Or the fox from his lair in the morn - ing!

E. 4. 4.C.

| m' :n' .d' .d' | t :l .,t | d' m' :d' .d' | d' :r' .f' | m' :r' .r' | t :— | d' ||

- loo!" would a - wa - ken the dead, Or the fox from his lair in the morn - ing!

*rit.* *a tempo.*

JOHN PEEL—*continued.*

- 2 Yes, I ken John Peel and Ruby too,  
Ranter and Ringwood, Bellman and True ;  
From a find to a check, from a check to a view,  
From a view to a death in the morning.

For the sound of his horn, etc.

- 3 Then here's to John Peel, from my heart and soul,  
Let's drink to his health, let's finish the bowl ;  
We'll follow John Peel, through fair and through foul,  
If we want a good hunt in the morning.

For the sound of his horn, etc.

- 4 D'ye ken John Peel with his coat so gay ?  
He liv'd at Troutbeck once on a day ;  
Now he has gone far, far, far away,  
We shall ne'er hear his voice in the morning.

For the sound of his horn, etc.

EILEEN AROON.

# EILEEN AROON.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Irish Melody.

Arranged by NICHOLAS GATTY.

| s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | d :-r :m | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | d :- :- | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> |

*Allegretto.*

1. Who in the song so sweet? Ei - leen A - roon! Who in the

**DESCANT.**

DOH G. | s :d :r | m :-f :s | s :m :r | d :- :- | s :r .d :r |

1. Who in the song so sweet? Ei - leen A - roon! Who in... the

*p dolce.*

| d :-r :m | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> | d :- :- || m :m :m | f :-l<sub>1</sub> :l<sub>1</sub> |

dance so fleet? Ei - leen A - roon! Dear were her charms to me,

| m :-f :s | d :m .r :m | d :- :- || s :m .f :s | l :-s :f |

dance so fleet? Ei - leen A - roon! Dear were her charms to me,

EILEEN AROON—*continued*.

| m : m :- r | d :- l : s, | s : f . m : r . d | d :- r : m | s, : l, : t, | d :- :- ||

Dear - er her laugh - ter free, Dear - est her con - stan - cy, Ei - leen A - roon !

| s : s . f : s . ta | l :- f : m | s s : f . m | s :- f : m | m : r . d : r | d :- :- ||

Dear - er her laugh - ter free, Dear - est her con - stan - cy, Ei - leen A - roon !

2 Were she no longer true, Eileen Aroon !  
 What should her lover do, Eileen Aroon !  
 Fly with his broken chain,  
 Far o'er the bounding main,  
 Never to love again, Eileen Aroon.

3 Youth must with time decay, Eileen Aroon !  
 Beauty must fade away, Eileen Aroon !  
 Castles are sacked in war,  
 Chieftains are scatter'd far,  
 Truth is a fix-ed star, Eileen Aroon !





EARLY ONE MORNING.

# EARLY ONE MORNING.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATTY.

(.d) | d .,d :d .d | d .m :s .s | l .f :r .d | t<sub>1</sub> .r :s<sub>1</sub> .s<sub>1</sub> | d .,d :d .d |

*Moderato.*

1. Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid

**DESCANT.**

Don E<sup>2</sup>. (.m) | m .,m :m .f | s .d' :d' .t | l .d',l :l .l | s .,l :s .f | m .,m :m .f |

1. Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid

*p con espress.*

| d .m :s .s | l .f :r .t<sub>1</sub> | d :- . | r :m .f | s .m :d |

sing in the val - ley be - low : ... "O don't de - ceive me,

| s .d' :d' .t | l .d',l :s .s | d :- . | .s :s .,s | s .,l :t .d' |

sing in the val - ley be - low : ... "O don't de - ceive me,

*cres.*

EARLY ONE MORNING—*continued.*

| r :m .f | s .m :d | d .m :s .d' | t .l :s .f | m .r :d .t, | d :- .||

O nev-er leave me, *f* How could you use..... a poor maid-en so?"...

| .s :s .,s | s .,l :t .d' | d' :d' m | f :s .l | s :s .s | d :- . ||

O nev-er leave me, How could you use..... a poor maid en so?"...

2 Remember the vows that you made to your Mary,  
Remember the bow'r where you vowed to be true;

O don't deceive, etc.

3 O gay is the garland and fresh are the roses,  
I've culled from the garden to bind on thy brow,

O don't decieve, etc.

4 Thus sung the poor maiden, her sorrows bewailing,  
Thus sung the poor maid in the valley below;

O don't deceive, etc.



# THE ASH GROVE. ("Llwyn Onn.")

FOR TREBLE VOICES AND DESCANT. WITH ACCOMPANIMENT FOR PIANOFORTE OR 2 VIOLINS (*ad lib.*).

Welsh Melody.

Arranged by ALAN GRAY, MUS. DOC. (Cantab.).

:(s<sub>1</sub>) | d :m :s ,f | m :d :d | r :f ,m :r ,d | t<sub>1</sub> :s<sub>1</sub> :(s<sub>1</sub>) |

1. Down you - der green val - ley, Where stream - lets me - an - der, When  
 1. T'wyn - ed yr haul ar an - edd - le fy meb - yd,  
 2. Still glows the bright sun - shine, O'er val - ley and moun - tain, Still  
 2. Blin yw fy ys - pryd pan fydd - af yn hun - o,

### DESCANT.

DOH G.:(s<sub>1</sub>f) | m .f :s .l :t | d' :- .t :l .s | f .s :l :- .l | s .f :m .f :m .r |

1. Down you - der green val - ley, Where stream - lets me - an - der, When  
 1. T'wyn - ed yr haul ar an - edd - le fy meb - yd,  
 2. Still glows the bright sun - shine, O'er val - ley and moun - tain, Still  
 2. Blin yw fy ys - pryd pan fydd - af yn hun - o,

PIANO or 2 VIOLINS. (*ad lib.*)

| d :m ,r :d ,t<sub>1</sub> | l<sub>1</sub> :f<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :d :t<sub>1</sub> | d :- (s<sub>1</sub>) | d :m :s ,f |

twi - light is... fad - ing, I pen - sive - ly rove. Or at the bright  
 Llaw - en a.... dis - glaer fo bwth - yn "Llwyn Onn;" An - wyl i  
 war - bles the black - bird Its note from the tree. Still trem - bles the  
 Hir - aeth a'm llei - nw fel tòn ar ol tòn, Llais hen gy -

| m .f :s :- .s | f .s :l :- .f | m :- .f :s .f | m :- (:m .r) | d :t<sub>1</sub> .l<sub>1</sub> :t<sub>1</sub> |

twi - light is fad - ing, I pen - sive - ly rove. Or at the bright  
 Llaw - en a dis - glaer fo bwth - yn "Llwyn Onn;" An - wyl i  
 war - bles the black - bird Its note from the tree. Still trem - bles the  
 Hir - aeth a'm llei - nw fel tòn ar ol tòn, Llais hen gy -

THE ASH GROVE—continued.

| m : d : d | r : f ., m : r ., d | t, : s, : (s,) | d : m ., r : d ., t, | l, : f, : l, |

noon - tide in sol - i - tude wan - der, A - mid the dark shades of the  
 nghal - on yw ty - fy rhi - en - i, Nyth - le ded - wydd - yd a  
 moon - beam on stream - let and fount - ain, But what are the beau - ties of  
 feill - ion a glyw - af mewn breuddwyd, Gwel - af hwy'n chwaraeu wrth

| d ., r ., m : l . s | f : - f : f | f : m : r | m : - m : m | d : - d : f |

noon - tide in sol - i - tude wan - der, A - mid the dark shades of the  
 nghal - on yw ty - fy rhi - en - i, Nyth - le ded - wydd - yd a  
 moon - beam on stream - let and fount ain, But what are the beau - ties of  
 feill - ion a glyw - af mewn breu - ddwyd, Gwel - af hwy'n chwaraeu wrth

| s, : d : t, | d : - (:m) | s : m . f : s . l | s : f : m | f : r . m : f . s |

lone - ly Ash Grove. 'Twas there while the black - bird was cheer - ful - ly  
 haul - wen fy mron : Pell y tra - fael - iais dros don - au yr  
 Na - ture to me? With sor - row, deep sor - row my bo - som is  
 fwth - yn "Llwyn Onn ;" Gwlyb yw fy ngrudd - iau wrth dde - ffro bob .

| f : m : r | d : - : | (s) : s : m . f | s : s . l : s . l | r . m : f . s : l |

lone - ly Ash Grove. 'Twas there while the black bird was cheer - ful - ly  
 haul - wen fy mron : Pell y tra - fael - iais dros don - au yr  
 Na - ture to me? With sor - row, deep sor - row my bo - som is  
 fwth - yn "Llwyn Onn ;" Gwlyb yw fy ngrudd - iau wrth dde - ffro bob .

| f : m : r | m : d r : m . f | m : r : d | r : s : fe | s : - : (s) | *mf*

sing ing, I first met that dear one, the joy of my heart, A -  
 eig - ion, Gan ad - ael fy... rhi - aint, fy ngher-aint am gwlad; O  
 la - den, All day I go... mourn - ing in search of my... love, Ye  
 bor - eu, O trwm yw fy... nghal - on a mawr yw fy nghlwyf:

| l . t : s . l : f . r | d . s , : l , t : d . r | m . f : f : fe | s : t : l , t l | s : - : s f | *mf*

sing - - ing, I first met that dear one, the joy of my... heart, A -  
 eig - - ion, Gan ad - ael fy rhi - aint, fy ngher-aint am... gwlad; O  
 la - - den, All day I go mourning in search of my... love, Ye  
 bor - - eu, O trwm yw fy nghal-on a mawr yw fy nghlwyf: Gof -

| d : m : s . f | m : d : d | r : f . m : r . d | t , : s , : s , | *p*

- round us for... glad - ness the blue - bells were ring - ing, Ah!  
 O na fai... gen - yf chwim ed - yn y wen - ol, E -  
 e - choes O... tell me where is the sweet maid - en, She  
 of - id a... gal - ar sy'n ys - u fy nwy - fron, A

| f . m : s : s , l , t | d ' : - t : l . s | f . s : l : - l | r . m : f : m . r |

- round us for .... glad - ness the blue - bells were ring - ing,  
 ..... na fai ..... gen - yf chwim ed - yn y wen - ol, E -  
 e - choes O ..... tell - me where is... the sweet maid - en,  
 - id a ..... gal - ar sy'n ys - u fy nwy - fron, A

THE ASH GROVE—continued.

| d :m ,r :d ,t, | l, :f, :l, | s, :d :t, | d :- ||

then lit - tle..... thought I how soon we should part.  
 - hed - wn ..... yn..... ol at fy mam a fy nhad.  
 sleeps 'neath the..... green turf down by the Ash Grove.  
 dych - wel... i'm..... car - tref nis gall - af byth mwy.

| m :m :s m | d' :t .l :s .f | m :- .s :f r | d :- ||

Ah! then lit - tle thought I..... how soon we should part.  
 E - hed - wn yn ol at..... fy mam a fy nhad.  
 She sleeps 'neath the green turf down by the Ash Grove.  
 A dych - wel i'm car - tref nis gall - af byth mwy.





ALL THROUGH THE NIGHT.

(Ar hyd y Nos.)

# ALL THROUGH THE NIGHT.

(AR HYD Y NOS.)

FOR TREBLE VOICES AND DESCANT. WITH ACCOMPANIMENT FOR 2 VIOLINS OR PIANOFORTE (*ad lib.*).

Welsh Melody.

Arranged by ALAN GRAY, MUS. DOC. (Cantab.)

| d :-t, | l, :d | r :-d | t, :s, | l, :- | t, :-t, | d :- | - :- |

*p*

1. While the moon her watch is keep - ing All through the night,  
 1. Holl am-rant-au'r sêr ddy-wed-ant, Ar hyd y nos,  
 2. Fond - ly then I dream of thee, Love, All through the night,  
 2. O mor sir - iol gwen - a Ser - en Ar hyd y nos,

**DESCANT.**

*p*

DoH G. | m :r | f :m | f :fe | s :f :m .r | d :f | - :m .r | m :- | - :- |

1. While the moon her watch is keep ing All through the night,  
 1. Holl am-rant-au'r sêr ddy-wed-ant, Ar hyd y nos,  
 2. Fond - ly then I dream of thee, Love, All through the night,  
 2. O mor sir - iol gwen - a Ser - en Ar hyd y nos ;

2 Violins or Pfte. *ad lib.*

| d :-t, | l, :d | r :-d | t, :s, | l, :- | t, :-t, | d :- | - :- |

*p*

While the wea - ry world is sleep - ing, All through the night.  
 Dym - a'r ffordd i... fro go-gon - iant, Ar hyd y nos.  
 Wak - ing still thy form I see, Love, All through the night.  
 I ol - eu - o 'i chwaer-ddaearen Ar hyd y nos.

| m :s | s :f .m | f :l | - :s | - :f | - :f | - :m .r | m :- |

While the wea - ry world is sleep - ing, All ..... through the night.  
 Dym - a'r ffordd i... fro go - gon - iant, Ar ..... hyd y nos.  
 Wak - ing still thy form I see,..... Love, All..... through the night.  
 I ol - eu - o... 'i chwaer-ddae - ar - on Ar..... hyd y nos.

ALL THROUGH THE NIGHT.

| f :m | f :s | l :s | f :m | f :m | r :d | m :r | d :t, |

*cres.*

O'er my bo - som gent - ly steal - ing, Vis - ions of de - light re - veal - ing,  
 Gol - eu ar - all yw ty - wyll - weh, I ar - ddang - os gwir bryd - ferth - weh,  
 When this mor - tal toil is ov - er, Will thy gen - tle spir - it hov - er,  
 Nos yw hen - aint pan ddaw cys tudd, Ond i hardd - u dyn a'i hwyrd - dydd,

*cres.*

| : | f :m | f :s | l :s | t.l:s | f :s :m .f | s :-l | m :r |

O'er my bo - som gent - ly steal - ing, Vis - ions of de - light re - veal - ing,  
 Gol - eu ar - all yw ty - wyll - weh, I ar - ddang - os gwir bryd - ferth - weh,  
 When this mor - tal toil is ov - er, Will thy gen - tle spir - it hov - er,  
 Nos yw hen - aint pan ddaw cys tudd, Ond i hardd - u dyn a'i hwyrd - dydd,

| d :-t, | l, :d | r :- .d | t, :s, | l, :- | t, :- .d | d :- | :- :- ||

*p*

Breathes a pure and ho - ly feel - ing All through the night.  
 Teu - lu'r nef - oedd mewn taw - el - weh, Ar hyd y nos.  
 O'er the bed where sleeps thy lov - er, All through the night.  
 Rhown ein gol - eu gwan i'n gil - ydd Ar hyd y nos.

*poco rall.*

| d :m | f :s | fe :s .l | s :f :m | d' :t .l | s :f :m .r | m :- | :- :- ||

Breathes a pure and ho - ly feel - ing All..... through the night.  
 Teu - lu'r nef - oedd mewn taw - el - weh, Ar ..... hyd..... y nos.  
 O'er the bed where sleeps... thy lov - er, All..... through the night.  
 Rhown ein gol - eu gwan... i'n gil - ydd Ar..... hyd..... y nos.

*poco rall.*



BARBARA ALLEN.

# BARBARA ALLEN.

FOR TREBLE VOICES AND DESCANT. WITH ACCOMPANIMENT FOR 2 VIOLINS OR PIANOFORTE (*ad lib.*).

Old English.

Arranged by ALAN GRAY, MUS. DOC. (Cantab.).

.d | m .f :s :- .f | m .r :d :- .r | m .s :d' :d' | t .s :- :t |

*mf*  
1. In Scar-let Town where I was born There was a fair maid dwellin', Made  
sent his man un - to her then To the town where she was dwellin', " You  
turn'd his face un - to the wall, As dead-ly pangs he fell in, " A -  
on her death bed as she lay, Begg'd to be bu - ried by him, And

## DESCANT.

DOH D. || .d' :t .l :s .l s .f :m .r :m .f | s :m .r :m .f e | s .s :- :r' |

1. In Scarlet Town where I was born There was a fair..... maid dwellin', Made  
2. He sent his man un - to her then To the town where she..... was dwellin', " You  
3. He turn'd his face un - to the wall, As dead-ly pangs..... he fell in, " A -  
*Slow.* 4. She on her deathbed as she lay, Begg'd to be bu - ried by him, And

2 Violins or Pfte. *ad lib.*

|d' .l :f :s .l | s .m :d :- .r | m .s :l :s | m .d :- :d |

ev -ry youth cry "Well-a - day," Her name was Bar - bara Al - len. "Twas  
must come to my mas - ter dear If your name be Bar - bara Al - len." So  
- dieu, a - dieu un - to you all, A - dieu to Bar - bara Al - len." When  
sore re - pent - ed of the day That she did e'er de - ny him. "Fare -

|d' :r' .d' :t .l | t .t :l .d' :t .l | s : .d' :d' .t |d' .d' :- :s |

ev -ry youth cry "Well-a - day," Her name was Bar - bara Al - len. "Twas  
must..... come to my mas - ter dear If your name be Bar - bara Al - len." So  
- dieu,..... a - dieu un - to you all, A - dieu to Bar - bara Al - len." When  
sore..... re - pent - ed of the day That she did e'er de - ny him. "Fare -

| m . f : s :- . f | m . r : d : . r | m . s : d' : d' | t . s :- : t |

in the mer - ry month of May, When greenbuds were a - swell-in', Young  
 slow-ly, slow - ly came she up, And slow-ly she came nigh him, And  
 he was dead and laid in grave, Her heart was struck with sor-row, "O  
 - well" she said, "ye vir-gins all, And shun the fault I fell in, Hence -

| s . l : t . s : l . t | d' . r' : m' . r' : d' . t | d' :- . r' : m' | r' . t :- t : r' . r' |

in the mer - ry month of May, When greenbuds were..... a - swell-in', Young Jem-my  
 slow-ly, slow - ly came she up, And slowly she..... came nigh him, And all she  
 he was dead..... and laid in grave, Her heart was touch'd..... with sor-row, "O mo-ther,  
 - well" she said,..... "ye vir-gins all, And shun the fault..... I fell in, Henceforth take

| d' . l : f : s . l | s . m : d : . r | m . s : l : s | m . d :- : d : ||

Jem-my Grove on his deathbed lay For love of Bar - bara Al-len. 2. He  
 all she said when there she came, "Young man, I think you're dy-ing." 3. He  
 mo-ther, no - ther, make my bed, For I shall die to - mor-row." 4. She  
 - forth take warn - ing by the fall, Of cru - el Bar - bara Al-len."

| d' . r' : m' : f' . m' : r' . d' | t . d' . r' : m' . r' : d' . t | d' :- . d' : t . l | s . m :- : ||

Grove..... on his death - bed lay For love of Bar-bara Al-len.  
 said . . . . . when there she came, "Young man, young man, I think you're dying."  
 no - ther, make my grave..... For I shall, I shall die to - morrow."  
 warn - ing by the fall,..... The fall of cru - el Bar-bara Al-len."

*Last verse rall.*





CALLER HERRIN'.

# CALLER HERRIN'.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old Scottish.

Arranged by NICHOLAS GATTY.

| d .,d :d .d | t, :d .r | m .l, :r .d | t, .s, :l, .t, |  
*Moderato.*



Wha'll buy cal-ler her - rin'! They're bon-nie fish and hale-some far - in';

## DESCANT.



DOH F. | : | m .,m :s .m | f :m .s | m .m :f .m | r .r :d .r |  
 Wha'll buy cal-ler her - rin'! They're bon-nie fish and hale-some far - in';



| d .,d :d .d | t, :d .r | m .f :r .,m | d :.d' | t .l :s .f | m .r :d .d' |



Buy my cal-ler her - rin', New drawn frae the Forth. When ye were sleeping on your pil-lows,

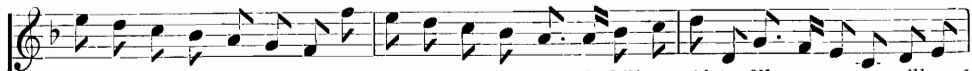


| m .,m :m .s | f :m .d' | d' :s .s | d :.m | s .,s :l .t | d' .s :m .s |  
 Buy my cal-ler her - rin', New drawn frae the Forth. When ye were sleeping on your pil-lows,



CALLER HERRIN'—continued.

| t .l :s .f | m .r :d .d' | t .l :s .f | m .,m :f .s | l .l :r .,d | t .s :l .t .t |



Dreamt ye aught o' our puir fel-lows, Darkling as they face the billows, A' to fill our wo ven willows ?

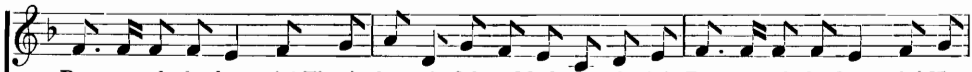


| s .,s :l .t | d' .s :m .s | s .,l :t .r' | d' .,d :d' .t | l .l :l .,t | s .s :d .r |

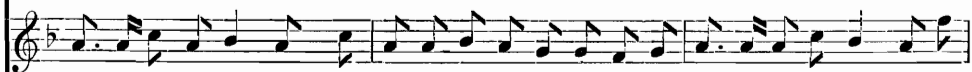
Dreamt ye aught o' our puir fel-lows, Darkling as they face the billows, A' to fill our wo ven willows ?



| d .,d :d .d | t, :d .r | m .l :r .d | t .s :l .t .t | d .,d :d .d | t, :d .r |



Buy my cal ler her - rin', They're bon-nie fish and halesome far-in' ; Buy my cal - ler her - rin', New



| m .,m :s .m | f :m .s | m .m :f .m | r .r :d .r | m .,m .m .s | f :m .d' |

Buy my cal - ler her - rin', They're bon-nie fish and halesome far-in' ; Buy my cal - ler her - rin', New



CALLER HERRIN'—continued.

$\underline{m}$   $\underline{.f}$  :  $\underline{r}$   $\underline{.m}$  |  $\underline{d}$  :  $\underline{.d}$   $\underline{.d}$  |  $\underline{d}$  : — |  $\underline{d}^{\hat{}}$  :  $\underline{.d}$   $\underline{.d}$  |  $\underline{d}$  : — |  $\underline{d}^{\hat{}}$  :  $\underline{.d}^{\hat{}}$  ||

drawn frae the Forth. Cal-ler her - - rin'! Cal-ler her - - rin'! An'

$\underline{d}^{\hat{}}$  :  $\underline{.s}$   $\underline{.s}$  |  $\underline{d}$  : |  $\underline{.d}$   $\underline{.d}$  :  $\underline{.m}$  |  $\underline{f}$  : |  $\underline{.d}$   $\underline{.d}$  :  $\underline{.m}$  |  $\underline{f}$  :  $\underline{.m}$  ||

drawn frae the Forth. Cal-ler her rin'! Cal-ler her - rin'! An'

The first system of the musical score for 'Caller Herrin'. It consists of three staves: a vocal line in treble clef, a vocal line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The vocal lines have lyrics underneath. The piano part includes dynamic markings like *f* and *p*. Above the first staff, there is a line of rhythmic notation with accents and slurs.

$\underline{t}$   $\underline{.l}$  :  $\underline{s}$   $\underline{.f}$  |  $\underline{m}$   $\underline{.r}$  :  $\underline{d}$   $\underline{.d}^{\hat{}}$  |  $\underline{t}$   $\underline{.l}$  :  $\underline{s}$   $\underline{.f}$  |  $\underline{m}$   $\underline{.r}$  :  $\underline{d}$   $\underline{.d}^{\hat{}}$  |  $\underline{t}$   $\underline{.l}$  :  $\underline{s}$   $\underline{.f}$  :  $\underline{m}$   $\underline{.m}$  :  $\underline{f}$   $\underline{.s}$  |

1. when the creel o' her-rin' pass-es, La-dies clad in silk and la - ces, Gather in their braw pe-lis-ses,  
 2. neebor wives, come tent my tellin', When the bon nie fish ye're sell-in', At a word be aye your dealin',

$\underline{s}$   $\underline{.s}$  :  $\underline{l}$   $\underline{.t}$  |  $\underline{d}^{\hat{}}$   $\underline{.s}$  :  $\underline{m}$   $\underline{.s}$  |  $\underline{s}$   $\underline{.s}$  :  $\underline{l}$   $\underline{.s}$  |  $\underline{s}$   $\underline{.l}$   $\underline{.t}$  :  $\underline{d}^{\hat{}}$   $\underline{.m}$  |  $\underline{s}$   $\underline{.l}$  :  $\underline{t}$   $\underline{.r}$  |  $\underline{d}^{\hat{}}$   $\underline{.d}$  :  $\underline{d}^{\hat{}}$   $\underline{.t}$  |

1. when the creel o' her-rin' pass-es, La-dies clad in silk and la - ces, Gather in their braw pe-lis-ses,  
 2. neebor wives, come tent my tellin', When the bon-nie fish ye're sell-in', At a word be aye your dealin',

The second system of the musical score. It features two vocal lines with lyrics and a piano accompaniment. The piano part includes dynamic markings like *p*, *cres.*, *f*, and *dim.*. Above the first staff, there is a line of rhythmic notation with accents and slurs.

CALLER HERRIN'—continued.

| l .l, :r .,d | t, .s, :l, .t, | d .,d :d .d | t, :d .r | m .l, :r .d | t, .s, :l, .t, |

Toss their heads and screw their fa - ces ; } Buy my cal - ler her - rin', They're bon-nie fish and hale-some far-in' ;  
Truth will stand when a' things fail-ing ; }

| l .l :l .,t | s .s :d .r | m .,m :s .m | f :m .s | m .m :f .m | r .s :d .r |  
Toss their heads and screw their fa - ces ; } Buy my cal - ler her - rin', They're bon-nie fish and hale-some far-in' ;  
Truth will stand when a' things fail-ing ; }

| d .,d :d .d | t, :d .r | m .,f :r .,m | d : .d' || m .,f :r .,m | d : .s |

Buy my cal-ler her - rin', New drawn frae the Forth. Noo drawn frae the Forth. Wha'll

| m .,m :f .s | s :s .d' | d' :s .s | d : .m || d' :s .s | d : .s |  
Buy my cal-ler her - rin', New drawn frae the Forth. Noo drawn frae the Forth.

CALLER HERRIN'—continued.

|d' .d' :d' .d' |t :d' .t |l .s :f .m |r .m :f .fe |s .,s :s .,s |fe :s .l |

buy my cal - ler her - rin'? They're no brought here without brave dar in', Buy my cal - ler her - rin', Ye

Wha'll buy my cal - ler her - rin'? Buy my cal - ler her - rin', Ye

*f*

This system contains a vocal line with lyrics, a piano accompaniment line, and a grand staff (treble and bass clefs) with chords and dynamics. The lyrics are: "buy my cal - ler her - rin'? They're no brought here without brave dar in', Buy my cal - ler her - rin', Ye" and "Wha'll buy my cal - ler her - rin'? Buy my cal - ler her - rin', Ye". The piano part includes a forte (*f*) dynamic marking.

|t .d' :l .,s |s :.m |f .,f :f .,f |m :f .s |l .l, :r .d :t, .s, :l, .t, |

lit - tle ken their worth. Wha'll buy my cal - ler her - rin'? O ye may ca' them vul - gar far - in',

lit - tle ken their worth. Wha'll buy my her - rin'? O ye may ca' them vul gar far in',

*f* *dim.*

This system continues the musical score with a vocal line and piano accompaniment. The lyrics are: "lit - tle ken their worth. Wha'll buy my cal - ler her - rin'? O ye may ca' them vul - gar far - in'," and "lit - tle ken their worth. Wha'll buy my her - rin'? O ye may ca' them vul gar far in'". The piano part includes a forte (*f*) dynamic marking and a decrescendo (*dim.*) marking.

CALLER HERRIN'—continued.

| ḍ .,ḍ :ḍ ,ḍ .- | t, .,t, :ḍ .d' | ṃ .,f̣ :ṛ .,ṃ | ḍ : .ḍ ,ḍ |

Wives and mi thers, maist des-pair - ing, Ca' them lives o' men! Cal - ler

| ṃ .,ṃ :ṣ ,ṣ .- | ṣ .,f̣ :ṃ .ṛ | d' .,d' :ṣ .,ṣ | ḍ : |

Wives and mi - thers, maist des-pair - ing, Ca' them lives o' men!

*p*

*f*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The first vocal staff has lyrics 'Wives and mi thers, maist des-pair - ing, Ca' them lives o' men! Cal - ler'. The second vocal staff has lyrics 'Wives and mi - thers, maist des-pair - ing, Ca' them lives o' men!'. The piano accompaniment features chords and moving lines in both hands, with dynamics *p* and *f* indicated.

| ḍ :— | d' : .ḍ ,ḍ | ḍ :— | d' : | : | : ||

her - - - rin'! Cal-ler her - - - rin'!

| .ḍ ,ḍ :ṣ .ṃ |— .: | .ḍ ,ḍ :ṣ .ṃ |— .: | : | : ||

Cal - ler her - rin'! Cal - ler her - rin'!

*p*

*f*

*p*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The first vocal staff has lyrics 'her - - - rin'! Cal-ler her - - - rin'!'. The second vocal staff has lyrics 'Cal - ler her - rin'! Cal - ler her - rin'!'. The piano accompaniment features chords and moving lines in both hands, with dynamics *p* and *f* indicated.





# 'TIS GONE, AND FOR EVER.

FOR TREBLE VOICES AND DESCANT (BASS *ad lib.*), WITH PIANOFORTE ACCOMPANIMENT.

Words by MOORE.

Irish Melody.

Arranged by NICHOLAS GATTY.

| : .s, || d :d .,r |d .,t, :t, .,d | l, .s, :l, .ta, | l, .s, :m, .,l, |

*Moderato espressivo.*

1. 'Tis gone, and for ev - er, the light we saw break - ing Like

### DESCANT.

DOH B Z | : r || m .f :s .,f | m .,r :r .,m | r .,m f .r | r :d .,d |

BASS VOICES. *ad libitum.*

1. 'Tis gone, and for ev - er, the light we saw break - ing, Like

*Moderato espressivo.*

*f* *Quasi arpa.* *p*

|s, .f : m, .r, | d, .,r : m, .s, | l, : t, l, .l, t, l, | d : .s, | d :d .,r |d .,t, :t, .,d |

Heaven's first dawn o'er the sleep of the dead, When Man, from the slum - ber of

*dim.*

| l, .l, :t, .t, | d .,t, :d .,r, m | f, m, r :r .,d, r | d : .r | m .f :s .,f | m .r :r .m |

Heaven's first dawn o'er the sleep of the dead, When Man, from the slum - ber of

*dim.*

Heaven's first dawn o'er the sleep of the dead, When Man, from the slum - ber of

*poco f*

'TIS GONE, AND FOR EVER—continued.

|l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> ta<sub>1</sub> |l<sub>1</sub> .s<sub>1</sub> :m<sub>1</sub> .l<sub>1</sub> |s<sub>1</sub> .f<sub>1</sub> :m<sub>1</sub> .r<sub>1</sub> |d<sub>1</sub> .,r<sub>1</sub>:m<sub>1</sub> .s<sub>1</sub> |l<sub>1</sub> :t<sub>1</sub> .,d |d : .s<sub>1</sub> |

a - ges a - wak - ing, Look'd up - ward, and bless'd the pure ray, ere it fled. 'Tis

a - ges a - wak - ing, Look'd up - ward, and bless'd the pure ray, ere it fled. 'Tis

|r<sub>1</sub> .,m<sub>1</sub>:f<sub>1</sub> .r<sub>1</sub> 'r<sub>1</sub> :d<sub>1</sub> .d |l<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> |d<sub>1</sub> .,t<sub>1</sub>:d<sub>1</sub> .r<sub>1</sub>,m<sub>1</sub> |f<sub>1</sub> .,r<sub>1</sub>:r<sub>1</sub> .,d |d : .r<sub>1</sub> |

a - ges a - wak - ing, Look'd up - ward, and bless'd the pure ray, ere it fled. 'Tis

|d :d .,r :m :m .,m |m .f :m .r |m .,d :l<sub>1</sub> .,d |d .,m :r .,d :d .t<sub>1</sub> :t<sub>1</sub> .d |

gone, and the gleams it has left of its burn - ing But deep - en the long night of

gone, and the gleams it has left of its burn - ing But deep - en the long night of

|m :m .f |s :t<sub>1</sub> .,d |d .r :d .t<sub>1</sub> |d :d .,d |s :f .,m |m .r :r .d |

gone, and the gleams it has left of its burn - ing But deep - en the long night of

'TIS GONE, AND FOR EVER—continued.

| l<sub>1</sub> . s<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> . , f<sub>1</sub> : m<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> . f<sub>1</sub> : m<sub>1</sub> . r | d : d . , t<sub>1</sub> | l<sub>1</sub> . , s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | l<sub>1</sub> . s<sub>1</sub> : m<sub>1</sub> . l<sub>1</sub> |

*p* *f* *p*  
bond - age and mourning. That dark o'er the king - doms of earth is re - turn - ing, And

*p* *f* *p*  
| d : d . s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> . l<sub>1</sub> | t<sub>1</sub> . l<sub>1</sub> , t<sub>1</sub> : d . r | m . f : s . , r | r . , m : f . r | r : d . d |  
bond - age and mourn - ing, That dark o'er the king - doms of earth is re - turn - ing, And

*p*  
bond - age and mourn - ing, That dark o'er the king - doms of earth is re - turn - ing, And

*p* *f* *dim.*

| s<sub>1</sub> . f<sub>1</sub> : m<sub>1</sub> . r<sub>1</sub> : d<sub>1</sub> . , r<sub>1</sub> : m<sub>1</sub> . s<sub>1</sub> | 1. : t<sub>1</sub> . , d | d : s<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> . , d | d : | : ||

*p* *f* *dim.*  
dark est of all, ... hapless E - rin, o'er thee. 2. For  
3. But E - rin, on thee.

*p* *f* *dim.*  
| l<sub>1</sub> : t<sub>1</sub> . t<sub>1</sub> | d . , t<sub>1</sub> : a . r | m | f . m . r : r . , d | d : . r | f . m . r : r . , d | d : | : ||  
dark - est of all, ... hapless E - rin, o'er thee. 2. For  
3. But E - rin, on thee.

*p* *f* *dim.*  
dark - est of all, hapless E - rin, o'er thee. 2. For  
3. But E - rin, on thee.

*p* *f* *dim.* *rall.*

'TIS GONE, AND FOR EVER—*continued.*

2 For high was thy hope, when those glories were darting  
    Around thee through all the gross clouds of the world;  
When Truth, from her fetters indignantly starting  
    At once, like a Sunburst, her banner unfurl'd.  
Oh! never shall earth see a moment so splendid—  
Then, then—had one Hymn of Deliverance blended  
The tongues of all nations—how sweet had ascended  
    The first note of Liberty, Erin, from thee!

3 But shame on those tyrants who envied the blessing!  
    And shame on the light race unworthy its good,  
Who, at Death's reeking altar, like furies caressing  
    The young hope of Freedom, baptized it in blood!  
Then vanished for ever that fair, sunny vision,  
Which, spite of the slavish, the cold heart's derision  
Shall long be remember'd, pure, bright and elysian,  
    As first it arose, my lost Erin, on thee.

# COME LASSES AND LADS.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATTY.

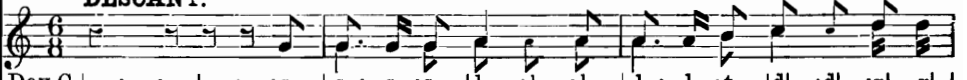
| : : | : :d | d :-r:d | d' :d' :d' | r' :-d' :t | l :l :s :s |

*Con spirito.*



### DESCANT.

1. Come, las - ses and lads, get leave of your dads, And a -



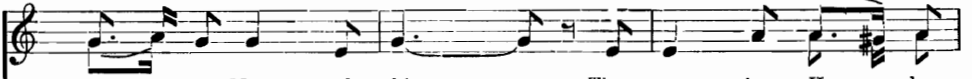
Doh C. | : : | : :s | s :-s :s | l :l :l | l :-l :t | d' :d' :r' :r' |

1. Come, las - ses and lads, get leave of your dads, And a -

*Con spirito.*



| s :-l :s | s :- :m | s :- : - | : :m | m :- :l | l :-se :l |



- way to the May - pole hie!..... There ev - 'ry He..... has



| m' :-d' :d' | t :- :d' | r' :- : - | m' :- : - | d' :- :m' | r' :- :r' :r' |

- way to the May - pole hie! There ev - 'ry He has



COME LASSES AND LADS—continued.

| m :l :l | l :- :t .t | d' :-t :l | t :- :se | l :- :- | - : :s |

got him a She, And the min - strel stand - ing by..... For

| d' :d' :m' | f' :-m' :f' | m' :-r' :d' | r' :- :m' | l :- : | - : : |

got him a She, And the min - strel stand - ing by.....

*p*

| s :-l :s | d' :- :t | l :- :- | - : :l | l :-t :l | r' :- :d' |

Wil - ly has got his Jill,..... And John - ny has his

| : : | d' :- :- | d' :-r' :d' | d' :- :d' | r' :- :- | r' :- :- |

For Wil - ly has got his Jill, And

COME LASSES AND LADS—continued.

| t :- :- | - :-d':r' | m' :- :d' | r' :- :t | d' :-t :l | s :- :m |

Joan,..... To trip it, trip it, trip..... it, trip it,

John ny has..... his Joan, To trip it, trip..... it, trip it,

*cres.* *f*

| s :-:l :t | d' :- :m | r :- :- | :d' :r' | m' :- :d' | r' :- :t |

Trip..... it up and down, To trip it, trip it,

trip it, Trip it up and down, To trip it, trip it,

*f*

COME LASSES AND LADS—*continued.*

|d' :-t :l |s :- :m |f :-s :l :s :- :t |d' :- :- | - :- : ||

trip..... it, trip it Trip ... it up and down.....

|m' :-r' :d' |r' :- :m' |d' :-d' :f' |m' :- :r' |d' :- :- | - :- : ||

trip... it, trip it, Trip .... it up and down.....

The musical score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a piano accompaniment. The lyrics are: 'trip..... it, trip it Trip ... it up and down.....' and 'trip... it, trip it, Trip .... it up and down.....'. Above the first system, there is a line of musical notation: '|d' :-t :l |s :- :m |f :-s :l :s :- :t |d' :- :- | - :- : ||'. Above the second system, there is another line of musical notation: '|m' :-r' :d' |r' :- :m' |d' :-d' :f' |m' :- :r' |d' :- :- | - :- : ||'.

- 2 "You're out," says Dick, "Not I," says Nick,  
 " 'Twas the fiddler played it wrong";  
 " 'Tis true," says Hugh, and so says Sue,  
 And so says ev'ryone.  
 The fiddler then began  
 To play the tune again,  
 And ev'ry girl did trip it, trip it,  
 Trip it to the men.
- 3 "Good-night," says Harry, "Good-night," says Mary,  
 "Good-night," says Poll to John;  
 "Good-night," says Sue to her sweetheart Hugh,  
 "Good-night" says ev'ry one.  
 Some walk'd and some did run,  
 Some loiter'd on the way,  
 And bound themselves by kisses twelve,  
 To meet the next holiday.



# OLD FOLKS AT HOME.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

STEPHEN C. FOSTER.

Arranged by NICHOLAS GATTY.

| : | : || : | : | m :- | r .d :m .r | d :d' | l .d' :- |

*Moderato espressivo.*

**DESCANT.**

1. 'Way down up-on the Swa - nee rib ber

DOH D. | :s |s :- .f | m .r :f m | f .s :l .t |

1. 'Way down up - on the Swa nee rib ber

*p*

*con Ped.*

| s :- | m :d | r :- | . : | m :- | r .d :m .r | d :d' | l .d' :- |

Far, far a - way,..... Dere's where my heart is turn - ing eb - ber,

d' :- | s .l :t .d' | t :- | . : | :s |s :- .f | m .r :f m | f .s :l .t |

Far, far a - way,..... Dere's where my heart is...turn-ing eb ber,

*p*

*con Ped.*

OLD FOLKS AT HOME—continued.

| s :m .d | r :r | d :- | - . : | m :- | r .d :m .r |

Dere's where the old folks stay ..... All up and down the

| t :d' | - .l :t .d' | d' :- | - . : | :s |s :- .f |

Dere's where..... the old folks stay. .... All up and

| d :d' | l .d' :- | s :- | m :d | r :- | - . : |

whole ere - a - tion, Sad - ly I roam, .....  
 down the... whole ere - a - tion, Sad - ly, sad - ly I roam, .....

| m .r :f .m | f .s :l .t { d' :- |s .l :t .d' } | t :- | - . : |

(3. All round the)

OLD FOLKS AT HOME—*continued.*

| m :- | r . d : m . r | d : d' | l . d' :- | s : m . d | r : m . , r |

Still long-ing for de ole plan - ta - tion, And for de ole folks at

| : s | s :- f | m . r : f . m | r . m : f s | l . t : d' . d' | d' . l : s . , s |

Still long - ing for the ole plan - ta - tion, And for de ole folks at

| d :- | - . : | t :- . d' | r' : s | s :- . l | s : d' |

home..... All de world am sad and drear - y

| d :- | - . : | r' : s | s . l : t . r' | m' : d' | t . d' : r' . m' |

home..... All de world am .. sad and drear - y...

*poco f*

OLD FOLKS AT HOME—continued.

| d' :l | f :l | s :- | - . : | m :- | r .d :m .r |

Eb - ry - where I roam,..... O darkeys,how my  
 | f' :- .d' | d' .t :d' .r' | d' :t | - . : | d' :- | s :- .f |  
 Eb - ry - where I..... roam,..... O dark - eys,

| d :d' | l .d' :- | s :m .,d | r :m .,r | d :- | : :||

hcart grows wea-ry Far from de ole folks at home.  
 | m .r :f .m | f .s :l .t | t .d' .,l | l :s .,s | d :- | : :||  
 how my heart grows wea-ry... Far from de ole folks at home.

2 All round de little farm I wander'd,  
 When I was young ;  
 Den many happy days I squander'd,  
 Many de songs I sung.  
 When I was playing wid my brudder,  
 Happy was I.  
 Oh take me to my kind ole mudder,  
 Dere let me lib and die.  
 All de world am sad, etc.

3 One little hut among de bushes,  
 One dat I love,  
 Still sadly to my mem'ry rushes,  
 No matter where I rove.  
 When shall I see de bees a-humming,  
 All round de comb ?  
 When shall I hear de banjo strumming,  
 Down in my good ole home ?  
 All de world am sad, etc.

DRINK TO ME ONLY.

# DRINK TO ME ONLY.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATY.

Don E2. | : : | : : || m : m : m | f :- : f | s : f : m | r : m : f | s : d : f | m :- : r |

**DESCANT.**

1. Drink to me on - ly with thine eyes, And I ... will pledge with

| : : | : : || m : s : d' | d' : t : l | s :- : l : t : d' | t : d' : r' | d' :- : f | s : d : f |

1. Drink to me on - ly with thine eyes, And I will pledge with

*Allegretto grazioso.*

*p*

| d :- : | - : : | m : m : m | f :- : f | s : f : m | r : m : f | s : d : f | m :- : r | d :- : | - : : | s |

mine ..... Or leave a kiss with - in... the cup, And I'll not ask for wine... The

| m :- : | - : : | m : s : d' | d' :- : f | m : f : s | s :- : l : t | d' :- : f | s : d : t' | d :- : | - : : | s |

mine..... Or leave a kiss with - in... the cup, And I'll not ask for wine..... The

DRINK TO ME ONLY—continued.

| s : m : s | d' : - : s | s : m : s | s : - : s | l : - : s | s : f : m | m : - : - | r : - : - |  
 thirst that from the soul doth rise Doth ask a drink di - vine,.....

| d' : - : s | l : - : s | s : t : t | r' : - : r' | r' : d' : t | t : l : l | s : - : - | - : l : t |  
 thirst that from the soul doth rise Doth ask a drink di - vine,..... But

*cres.* . . . . . *f* *dim.* . . .

| m : m : m | f : - : f | s : f : m | r : m : f | s : d : f | m : - : r | d : - : - : - : : || : : | : : ||  
 But might I of love's nec - tar sip, I would not change for thine.....

| d' : - : t : l | d' : t : l | s : - : l : t . d' | t : d' : r' | d' : - : f | s : - : s | d : - : - : - : : || : : | : : ||  
 might I of love's nec - tar sip, I would not change for thine.....

*p*

2 I sent thee late a rosy wreath  
 Not so much honouring thee,  
 As giving it a hope that there  
 It could not withered be ;  
 But thou thereon did'st only breathe,  
 And sent'st it back to me,  
 Since when it grows, and smells, I swear  
 Not of itself, but thee.

