

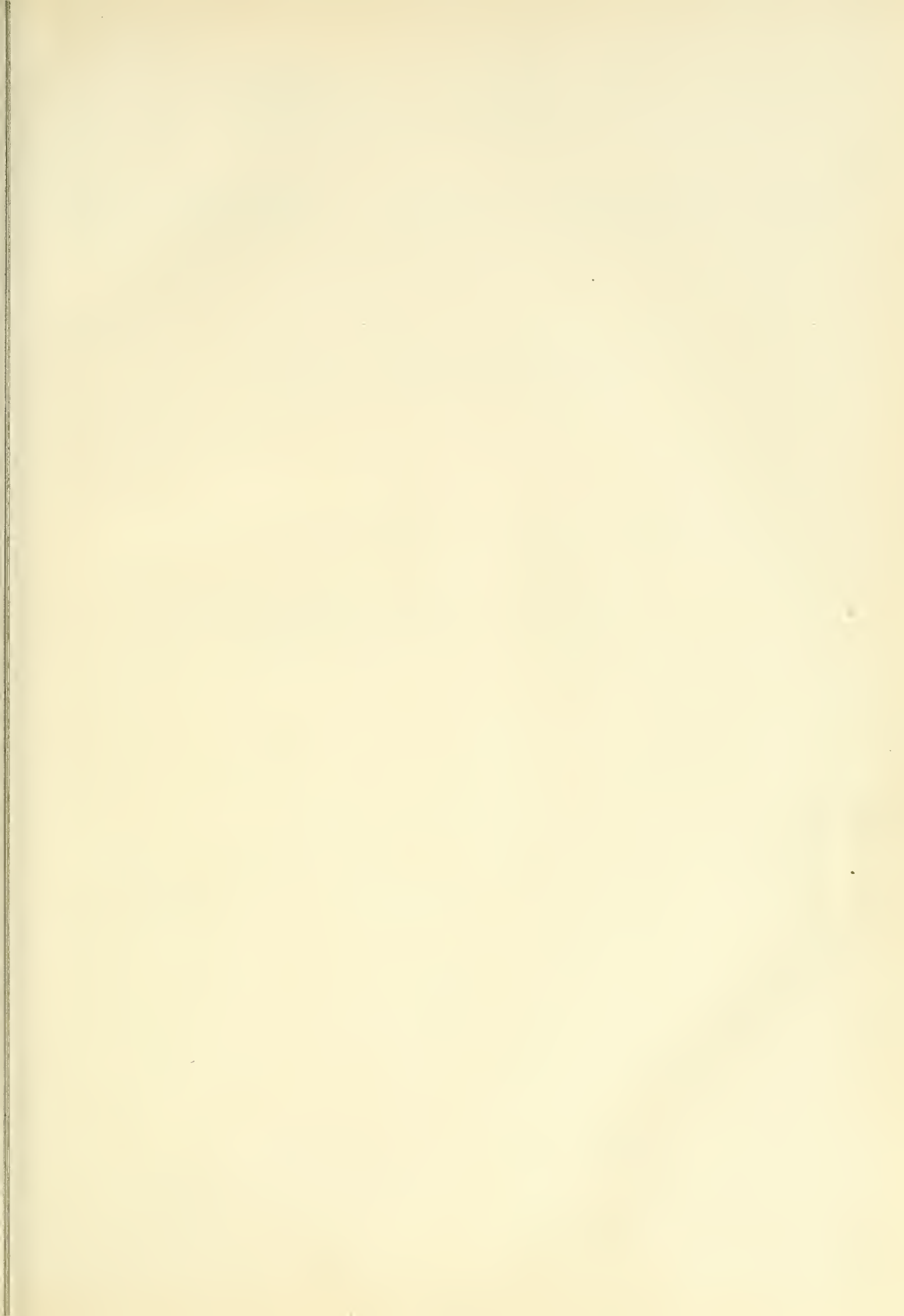


THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to
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brother, Major LORD GEORGE STEWART MURRAY,
Black Watch, killed in action in France in 1914.

28th January 1927.





Glen 208. With kind regards
From
Jas. Duff Brown
april, 1901.

CHARACTERISTIC
SONGS AND DANCES
OF
ALL NATIONS.

EDITED, WITH HISTORICAL NOTES AND A BIBLIOGRAPHY,

BY

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THE MUSIC ARRANGED FOR THE PIANOFORTE

BY

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INTRODUCTION.

A BOOK of National Songs and Dances on popular lines has for long been a desideratum, and the present work is an attempt to fill the void on a more comprehensive scale than has hitherto been accomplished. It is, therefore, the first collection of a fairly representative kind which deals with every important country in the world, and is not restricted simply to pianoforte arrangements of national hymns.

The first purpose of the work is to give a large series of the ROYAL or PEOPLE'S SONGS of all the principal nationalities, so that the question so constantly asked—What is the national song of Poland, Greece, Austria, Holland, Japan, or the United States? as the case may be, can be answered at once.

Another aim has been to collect some of the most characteristic specimens of the FOLK SONGS, or Popular Music of each country, whereby the general public as well as musicians can obtain an idea of the differences which exist between, say, Irish, Arabian, Hindu, and Russian music.

A third object has been to preserve examples of the leading NATIONAL DANCES in an easily accessible form, to enable even the most elementary musical student to obtain a slight knowledge of the differences in, and structure of, a reel, waltz, mazurka, or scalp-dance of the Dakota Indians.

A final, and by no means the least important object, has been to try and interest the general public in NATIONAL SONGS and DANCES, by presenting a typical selection in a manner not too scientific to be repulsive.

In compiling such a work from a field which can only be described as enormous and inexhaustible, the chief difficulty has been the selection of sufficiently characteristic or representative examples. In some of the countries which possess thousands of folk songs—like Scotland, France, Hungary, and Russia—the mere richness and extent of the field of choice has caused infinite embarrassment. Nevertheless, it is hoped that the selection which has been made will please a majority of those who use the book. In a work which but skims the surface of a vast body of national music, personal taste can be the only guide to a very great degree, though, in this case, individual opinion has been sunk as much as possible, in the hope of obtaining a more catholic and unhackneyed selection.

This is not in any sense to be regarded as a book for students, though suggestions of various kinds may be had from it in several directions. Arrangements such as these are not intended for the scientific student of national music or folk song, and our purpose in presenting to the general public in simple form a selection of International Songs and Dances, in order to increase their popularity and stimulate their cultivation, must not be regarded as a serious effort in quite a different and much more ambitious direction.

No apology need be tendered for the form in which some of these songs have been presented. A simple arrangement for the pianoforte, with the words, seemed the one most likely to meet the needs of the general public and musical amateur, for whom the book is primarily intended. An arrangement of typical Oriental or Savage tunes which would pass the severe scrutiny of the scientific student would hardly interest the average amateur or unscientific inhabitant of the backwoods, the bush, or the veldt, who possesses a pianoforte or harmonium. For this reason Mr. Moffat has made his arrangements interesting and playable without in any way sacrificing or "editing" the tunes so as to impair their value as specimens of folk songs. Some collections of national songs arranged for the pianoforte are so disfigured by editorial additions and ornamentations that in many cases it is absolutely impossible to distinguish the embellishments from the original melodies. The predominant note of all national folk music is simplicity, and this has been the chief guiding principle adopted throughout this work.

It remains to acknowledge, with grateful thanks, the help with various sections of the work afforded by the Ambassadors of Bolivia, Servia, Sweden and Norway; the Colonial Office; the Agents' General of various Colonies; and Messrs. E. Baker, M.A. (Derby), J. R. Boosé (Royal Colonial Institute), John Glen (Edinburgh), L. S. Jast (Croydon Public Libraries), S. de Jastrzebski (Croydon), Frank Kidson (Leeds), J. Y. W. MacAlister (London), and D. Nemes (London). Other acknowledgments are made throughout the book.

J. D. B.



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SONGS OF THE BRITISH EMPIRE.

*“STILL more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast that tears the skies
Serves but to root thy native oak.”*

—“*RULE, BRITANNIA.*”

Rule, Britannia!

"When Britain first, at heaven's command."

British National Ode, 1740.

JAMES THOMSON (1700-1748).

THOS. AUGUSTINE ARNE (1710-1778).

Molto maestoso. mf

1. When Bri - tain first, at heaven's com - mand, A -
 2. The na - tions, not so bless'd as thee, Must,
 3. Still more ma - jes - - - tie shalt thou rise, More

1. rose from out the a - zure main, A - rose, arose, a - rose from out the
 2. in their turns, to ty - rants fall, Must in, must in, must in their turns to
 3. dread - - - - ful from each for - eign stroke, More dreadful, dreadful, dreadful from each

1. a - zure main, This was the char-ter, the char-ter of her land, And
 2. ty - rants fall; While thou shalt flou-rish, shalt flou-rish great and free, The
 3. for - eign stroke; As the loud blast, the blast that tears the skies, Serves

This fine national ode, which may fitly be described as a poetical prophecy, has been called by Southey "the political hymn of this country;" while Richard Wagner has expressed the opinion that the first eight notes form the most typical musical utterance of the British race, in which are concentrated the whole national character. It was written by James Thomson, a Scotsman, celebrated as the author of "The Seasons" and other poetical works, and first appeared in the masque of "Alfred," which was originally produced at Cliefden House, Maidenhead, on August 1st, 1740. David Mallet, or Malloch, a Scots literary man, collaborated with Thomson in the writing of the masque, but his claim to the authorship of "Rule, Britannia," preferred after Thomson's death, has never been substantiated. The ode became popular whenever it was published, and has remained one of the chief patriotic songs of the British people.

The music was composed by Dr. Thos. A. Arne, a well-known English musician, and was first printed as an appendix to the masque, "The Judgment of Paris," also produced in 1740. If it could only be established that it was first sung by an Irish vocalist, it would be a truly international ode!

1. guar - dian an - - - - gels sang this strain:
 2. dread and en - - - - vy of them all.
 3. but to root thy na - tive oak.

ff
 "Rule, Bri - tan - nia, Bri - tan - nia, rule the waves,

CHORUS.
 Bri - tons nev - er shall be slaves; Rule, Bri - tan - nia, Bri -

rit.
 tan - nia, rule the waves, Bri - tons nev - - er shall be slaves!"

4. These haughty tyrants ne'er shall tame;
 All their attempts to bend thee down
 Will but arouse thy generous flame;
 But work their woe and thy renown.

5. To thee belongs the rural reign;
 Thy cities shall with commerce shine;
 All thine shall be the subject-main:
 And every shore it circles thine.

6. The Muses, still with freedom found,
 Shall to thy happy coast repair:
 Blest isle! with matchless beauty crown'd,
 And manly hearts to guard the fair:
 "Rule, Britannia, rule the waves,
 Britons never shall be slaves!"

God save the King.

British National Anthem.

Anonymous.

English Traditional Tune.

Pomposo.

1. God save our gra-cious King, Long live our no-ble King,
2. O Lord, our God, a-rise, Scat-ter his en-e-mies,
3. Thy choi-cest gifts in store On him be pleased to pour,

ff

1. God save the King. Send him vic-to-ri-ous, Hap-py and
2. And make them fall! Con-found their pol-i-tics Frus-trate their
3. Long may he reign! May he de-fend our laws, And ev-er

poco ritard.

1. glo-ri-ous, Long to reign o-ver us, God save the King!
2. knav-ish tricks, On Thee our hopes we fix, God save us all!
3. give us cause To sing with heart and voice, God save the King!

The origin of this great and impressive national hymn, which is used by the Germans, Danes, Swiss, and Americans, as well as the British, is so obscured by theories and controversial matter, that it is now impossible to obtain a clear view of the subject. The fact that somewhat similar tunes and fragments, or phrases, of the air were in existence long before its first adoption by England as "God save the King," is quite sufficient to show that, whatever may be the claims advanced on behalf of composers like John Bull (1563-1628) or Henry Carey (1692-1743) to the authorship of the tune, the music has really been evolved, or adapted, from some folk-song or songs, and is not the original composition of any one man. So far as its English history is concerned, it may be recorded that it first became popular in 1745, when it was generally adopted as a patriotic song in opposition to the Jacobite rising in Scotland. It has been very considerably modified, both in words and music, since its earlier appearances in print. An early English version is printed in "Calliope" (1729) and another in "Harmonia Anglicana" (1743). On the death of Queen Victoria on January 22, 1901, the words were altered from "God save the Queen" back to "God save the King." The German version, "Heil Dir im Sieger-kranz," was first published in 1790, for the birthday of Christian VII. of Denmark, and the words were by Heinrich Harries (1762-1802), a clergyman. Afterwards it was altered to its present form, in 1793, by Balthasar Gerhard Schumacher, and when sung in Berlin, in 1796, became speedily popular. The American version is by Samuel F. Smith (1808-1895), and was written in 1832, and became very popular in the Northern States during the Civil War. We give the first and last verses of this popular song below:—

AMERICA.

1.
My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

4.
Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light:
Protect us by Thy might,
Great God, our King!

SONGS AND DANCES OF ENGLAND.

*"In the midst of the sea, like a tough man-of-war
Pull away, pull away, yo ho there!
Stands an island surpassing all islands by far;
If you doubt it, you've only to go there."*

—DIEDIN.

God Rest You, Merry Gentlemen.

English Carol.

Tune—Traditional.
Seventeenth Century.

Traditional.

p Moderato.

1. God rest you, mer - ry gen - tle - men, Let noth - ing you dis - may; Re -
2. In Beth - le - hem, in Jew - ry, This bless - ed Babe was born, And
3. From God our heav'nly Fa - ther A bless - ed an - gel came; And
4. Now to the Lord sing prais - es, All you with - in this place, And

1. mem - ber Christ our Sa - viour Was born on Christmas Day; To save us all from
2. laid with - in a man - ger Up - on this bless - ed morn; The which his moth - er
3. un - to cer - tain shep - herds Brought tid - ings of the same; How that in Beth - le -
4. with true love and bro - ther - hood Each oth - er now em - brace; This ho - ly tide of

1. Sa - tan's power, When we were gone a - stray.
2. Ma - ry, Did noth - ing take in scorn.
3. hem was born The Son of God by name. } Oh, tid - ings of com - fort and
4. Christ - mas All oth - er doth de - face.

joy, comfort and joy, Oh, tid - ings of com - fort and joy.

There are many old and interesting English Christmas carols, but the one selected is as characteristic as any. The time is now past when the waits performed these hymns with reverence and perhaps with some degree of taste on Christmas Eve or Christmas Morning. In modern times the blatant brass band has usurped the place of the string quartet, and crowds of rough street children have ousted the village choirs.

We be Three poor Mariners.

English Sea Song.

Traditional.

Tune—Traditional.
Early Seventeenth Century.

p Moderato.

1. We be three poor mar - i - ners, New - ly come from the seas, We
2. We care not for those mar - tial men That do our states dis - dain, But

1. spend our lives in jeo - par - dy, While oth - ers live in ease; *mf*
2. we care for the mer - chant - men Who do our states main - tain; To

1. Shall we go dance the round, the round, the round? Shall we go dance the round, the round, the round? *f*
2. them we dance this round, around, around, To them we dance this round, around, around, And

1. he that is a hul - ly boy, Come, pledge me on this ground, this ground, this ground.
2. he that is a hul - ly boy, Come, pledge me on this ground, this ground, this ground.

This is a very old song, dating from the early part of the Seventeenth Century, and is published in the scarce work entitled *Deuteromelia*, which was printed in 1609. The tune is also preserved as a dance in the *Skene MS.* (c. 1615-20) under the title of "Brangill of Poictre." This quaint and early specimen of an English sea song is interesting when compared with the later patriotic songs of Diblin and his successors.

English Maypole Song.

"Come, Lasses and Lads."

Traditional.
Seventeenth Century.

Tune—Traditional.

mf Allegretto.

1. Come, lass - es and lads, get leave of your dads, And a - way to the may - pole
2. "You're out," says Dick, "Not I," says Nick, "Twas the fid - dler played it

1. hie, For ev - 'ry he has got a she, And
2. wrong;" "Tis true," says Hugh, and so says Sue, And

1. fid - dler's stand - ing by; For Wil - lie shall dance with
2. so says ev - 'ry one. The fid - dler then be -

The song dates from 1672, when it was printed in *Westminster Drollery* as "The Rural Dance about the Maypole: the tune, the first figure-dance at Mr. Young's Ball, in May '71." It also appears in *D'Urfeys Pills to purge Melancholy*, v. i., 1719. The present tune differs considerably from the early printed versions, but must be of respectable age itself.

cres.

1. Janc, And John - ny has got his Joan, To
 2. gan To play the tune a - gain, And

1. trip it, trip it, trip it, trip it, trip it up and down, To
 2. ev - 'ry girl did trip it, trip it, trip it to the men, And

1. trip it, trip it, trip it, trip it, trip it up and down.
 2. ev - 'ry girl did trip it, trip it, trip it to the men.

3. Then after an hour they went to a bow'r,
 And play'd for ale and cakes,
 And kisses too, till they were due,
 The lasses held the stakes.
 The girls did then begin
 To quarrel with the men,
 And bade them take their kisses back, and give them their own again,
 And bade them take their kisses back, and give them their own again.

4. And there they sat until it was late,
 And tired the fiddler quite
 With singing and playing, without any paying
 From morning until night.
 They told the fiddler then
 They'd pay him for his play,
 And each gave twopence, twopence, twopence, twopence and went away,
 And each gave twopence, twopence, twopence, twopence and went away.

5. "Good night," says Harry, "Good night," says Mary,
 "Good night," says Dolly to John,
 "Good night," says Sue, "Good night," says Hugh,
 "Good night," says ev'ry one.
 Some walked and some did run,
 Some loiter'd on the way,
 And bound themselves by kisses twelve to meet next holiday,
 And bound themselves by kisses twelve to meet next holiday.

Down among the Dead Men.

"Here's a health to the king."

English Drinking Song.

Tune—Traditional.

End of Seventeenth Century.

ROBERT DYER.

mf Moderato.

1. Here's a health to the king and a last-ing peace, To fac-tion an end, to wealth in-crease!
 2. Let charm-ing beau-ty's health go round, In whom ce-les-tial joys are found; And
 3. In smil-ing Bae-ehus' joys I'll roll, De-ny no pleas-ure to my soul; Let
 4. May love and wine their rites main-tain, And their u-ni-ted pleasures reign; While

1. Come, let's drink it while we have breath, For there's no drinking af-ter death; And
 2. may con-fu-sion still pur-sue The sense-less wo-man-hat-ing erew; And
 3. Bae-ehus' health round brisk-ly move, For Bae-ehus is a friend to Love; And
 4. Bae-ehus' trea-sures crown the hoard, We'll sing the joys that both af-ford; And

p cres.

1. he that will this health de-ny, Down among the dead men, Down among the dead men,
 2. they that wo-man's health de-ny, Down among the dead men, Down among the dead men,
 3. he that will this health de-ny, Down among the dead men, Down among the dead men,
 4. they that wont with us com-ply, Down among the dead men, Down among the dead men,

poco ritard.

f

1. Down, down, down, down, down, Down among the dead men let him lie!
 2. Down, down, down, down, down, Down among the dead men let them lie!
 3. Down, down, down, down, down, Down among the dead men let him lie!
 4. Down, down, down, down, down, Down among the dead men let them lie!

The whole of this song is seldom published now, but the curious will find versions of it in such collections as the "Universal Songster," etc. The tune, a remarkably fine one of its kind, dates from before 1728, when it was first published in volume iii. of *The Dancing Master*, printed by Pearson & Young, and has been ascribed, among others, to Henry Purcell. It is doubtless much older than the period of *The Dancing Master* above noted. The air has been frequently used as a march, and has been taken by Professor Villiers Stanford as a theme for a series of clever orchestral variations.

Sally in our Alley.

"Of all the girls that are so smart."

English Ballad

HENRY CAREY (1692-1743).

HENRY CAREY.

Andante.

1. Of all the girls that are so smart, There's none like pretty Sal - ly; She
 2. When she is by, I leave my work, I love her so sin - cere - ly; My
 3. Of all the days that's in the week, I dear - ly love but one day, And
 4. My mas - ter and the neighbours all Make game of me and Sal - ly; And,

1. is the dar - ling of my heart, . . . And lives in our . . . al - ley. There
 2. mas - ter comes like an - y Turk, . . . And bangs me most se - vere - ly. But
 3. that's the day that comes he - twixt . . . A Sat - ur - day and Mon - day; For
 4. but for her, I'd bet - ter be A slave, and row a gal - ley; But

poco cres.

1. is no la - dy in the land That's half so sweet as Sal - ly; She is the
 2. let him bang his bel - ly - ful, I'll bear it all for Sal - ly; She is the
 3. then I'm dress'd all in my best To walk a - broad with Sal - ly; She is the
 4. when my seven long years are out, O then I'll mar - ry Sal - ly; O then we'll

poco rit.

1. dar - ling of my heart, And lives in our . . . al - ley.
 2. dar - ling of my heart, And lives in our . . . al - ley.
 3. dar - ling of my heart, And lives in our . . . al - ley.
 4. wed, and then we'll bed, But not in our . . . al - ley.

This celebrated ballad was first published as a broad-sheet in London about 1715. Afterwards it was printed in Walsh's *Dancing Master*, 1719, and Carey's *Poems on Several Occasions*, 1729, with a note, or "argument," explaining the circumstances under which it was written, and referring to it as a juvenile production. The broad-sheet tune differs somewhat from the modern version usually sung. Carey has been credited with the composition of both words and music of "God save the Queen" and the well-known Easter Hymn. There seems no certain foundation for either ascription. But, in any case, the popularity and undoubted merit of "Sally" is a very valuable compensation.

What shall I do to show how much I love her?

English Dramatic Song.

From "Dioclesian," 1690.

HENRY PURCELL (1658-1695).

Andante molto espressione.

p

1. What shall I do to show how much I love her?
 2. Thus am I rack'd by my love's cruel re - puls - es,

con Ped.

1. Or to make known the con - stan - cy I feel?
 2. Which, while re - pel - ling, still at - tract me more;

1. That which wins oth - er hearts can nev - er move her,
 2. So that the ten - our of my heart's im - puls - es

con Ped.

This song, by Henry Purcell, England's greatest and most representative composer, appears in a play called "Dioclesian," with words which are quite unsuited to present-day taste. These have been greatly modified and partly rewritten, and this song is now presented as a very beautiful specimen of early English dramatic music.

1. Nor will strange modes of love her heart re - veal.
2. Is still to love her, though she vex me sore.

1. I, who love more than man e'er lov'd he - fore me,
2. Since gods can - not be al - ways vain - ly lov - ing,

sempre con Ped.

cres.

1. Gaze on her all the day and dream all night:
2. And men must che-rish, lest they seek new joy:

1. Till, for her own sake, she at last im - plores me,
2. Then my Au - re - lia's love, which needs im - prov - ing,

ritard.

1. To im - port - une her not, and leave her sight.
2. Must strength - en ere my own grows cold or coy.

Cornish May Song.

"Ye Maids of Helston, gather dew."

Sir ALEXANDER BOSWELL, 1775-1822.

Tune—"The Helston Furry Dance."

mf Allegretto.

1. Ye maids of Hel - ston, gath - er dew While yet the morn - ing breez - es blow;
 2. Ye youths, who own love's ar - dent power, To yon - der shel - ter'd bank re - pair,
 3. Or from the thick - et in the glade, Go, pluck with speed the hawthorn bough,
 4. Tho' a - ges close and manners fade, And ancient rev - els pass a - way;

1. The fai - ry rings are fresh and new, Then cau - tious mark them as ye go.
 2. There seek the ear - ly op - 'ning flow'r To deck the bo - soms of the fair.
 3. And twine a wreath to deck the maid Who has thy troth and plight - ed vow.
 4. In Hel - ston, let it not be said, For - got - ten is sweet Flo - ra - day.

CHORUS.

f
 A - rise, a - rise, the dawn of day, The sky - lark hails the dawn of day;

Care, get thee hence, from Hel - ston fly! For mirth rules here this morn of May.

This song, which refers to an old festival held in Helston in Cornwall, was published in Thomson's *Welsh Airs*, vol. ii., 1811. There are old local words in which Robin Hood and Little John are mentioned, but they are scarcely worth preservation unless as a curiosity. The tune, which takes various forms, is known as "The Helston Furry Dance."

The Rose.

"The rose had been wash'd."

Many Melody.

WILLIAM COWPER (1731-1800).

Tune—"Mylecharaine."

Moderato.

1. The rose had been wash'd, just wash'd in a shower, . . Which
 2. The cup was all fill'd, and the leaves were all wet, . . . And it
 3. I hast - i - ly seized it, un - fit as it was . . . For a

1. Ma - ry to An - na con - vey'd; The plen - ti - ful moist-ure en -
 2. seem'd, to a fan - ci - ful view, To weep for the buds it had
 3. nose - gay, so drip - ping and drown'd; And swing - ing it rude - ly too

1. eum - ber'd the flower, . . And weigh'd down its beau - ti - ful head.
 2. left with re - gret On the flou - rish - ing bush where it grew.
 3. rude - ly, a - las! . . I snapped it, it fell to the ground.

4. "And such," I exclaimed, "is the pitiless part
 Some act by the delicate mind,
 Regardless of wringing and breaking a heart
 Already to sorrow resigned."

5. This elegant rose, had I shaken it less,
 Might have bloom'd with its owner awhile;
 And the tear, that is wiped with a little address,
 May be follow'd, perhaps by a smile.

The music and poetry of the Isle of Man are so much influenced by the productions of Great Britain and Ireland, especially the latter, that very little of an original nature exists. The tune we have given here is believed to be genuine, but very little is known about its age or origin. There is a minor version, which is believed to be older than this one, but it is not so well known. The original ballad of "Mylecharaine" is an uninteresting and poor production, which even the genius of George Borrow could not improve when he translated it. We have adapted it to Cowper's familiar verses "To the Rose."

English Country Dance.

"Sir Roger de Coverley."

Traditional.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the melody and accompaniment from the first system. The upper staff shows a sequence of eighth and quarter notes, while the lower staff maintains the harmonic support with chords and single notes.

The third system continues the melody and accompaniment. The upper staff features a mix of eighth and quarter notes, and the lower staff continues the harmonic accompaniment.

The fourth system concludes the piece. The upper staff ends with a final melodic phrase, and the lower staff provides the final harmonic accompaniment.

A very well-known country dance which originated in the north, probably in Lancashire or Cheshire. It was published in 1685 in Playford's *Division Violin*, and in nearly every subsequent collection of English dance music. Another early version appears in the *Dancing Master*, 1695, Ninth Edition. This dance was known as "Roger of Coverley" until Addison used the name for his celebrated character—Sir Roger de Coverley—in the "Spectator"; since then it has borne this title.

English Hornpipe.

"Miss Baker's Hornpipe."

Traditional.

Spiritoso.

mf

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The piece is marked *Spiritoso.* and *mf*. The notation includes eighth and sixteenth notes, rests, and triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

The hornpipe is a characteristic English dance, of which many specimens exist. Two very well-known ones are "The Sailor's Hornpipe" and "The College Hornpipe." The example given above appeared in *The Musical Magazine*, 1767, and was printed in collections previous to that date under other names.

Kidlinton Green.

English Country Dance.

From Playford's *Dancing Master*, vol. ii., 1728.

Con grazia.

First system of musical notation. The piece is in C major, 3/4 time. The first staff (treble clef) begins with a dynamic marking of *mf*. The second staff (bass clef) begins with a dynamic marking of *v*. The music consists of two staves joined by a brace on the left.

Second system of musical notation. The first staff (treble clef) begins with a dynamic marking of *p*. The second staff (bass clef) begins with a dynamic marking of *v*. The music consists of two staves joined by a brace on the left.

Third system of musical notation. The first staff (treble clef) begins with a dynamic marking of *mf*. The second staff (bass clef) begins with a dynamic marking of *v*. The music consists of two staves joined by a brace on the left.

Fourth system of musical notation. The first staff (treble clef) begins with a dynamic marking of *p* and a tempo marking of *poco cres.*. The second staff (bass clef) begins with a dynamic marking of *v*. The music consists of two staves joined by a brace on the left.

Fifth system of musical notation. The first staff (treble clef) begins with a dynamic marking of *f* and a tempo marking of *cres.*. The second staff (bass clef) begins with a dynamic marking of *v*. The music consists of two staves joined by a brace on the left. The piece concludes with a *rit.* marking.

SONGS AND DANCES OF SCOTLAND.

*"O CALEDONIA! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood!"*

—SCOTT.

Bruce to his Men at Bannockburn.

"Scots, wha hae wi' Wallace bled."

Scottish National Song.

Tune—"Hey, tutti taiti."

Traditional.

ROBERT BURNS (1759-1796).

mf Molto maestoso.

1. Scots, wha hae wi' Wal - lace bled, Scots, wham Bruce has af - ten led,
 2. Wha will be a trai - tor-knave? Wha can fill a cow - ard's grave?
 3. By op - pression's woes and pains! By your sons in ser - vile chains!

f
 1. Wel - come to your go - ry bed, Or to vic - to - rie!
 2. Wha sae base as be a slave? Let him turn and flee!
 3. We will drain our dear - est veins, But they shall be free!

ff
 1. Now's the day, and now's the hour; See the front of bat - tle lour,
 2. Wha for Scot - land's king and law Free - dom's sword will strong - ly draw,
 3. Lay the proud u - sur - pers low! Ty - rants fall in ev - 'ry foe!

poco ritard. *ritard.*
 1. See ap - proach proud Ed - ward's power—Chains and sla - ve - rie!
 2. Free - man stand, or free - man fa', Let him fol - low mo!
 3. Lib - er - ty's in ev - 'ry blow! Let us do or die!

Previous to the appearance of this "ode" Scotland did not possess a national song which united all sections of the people. The existing songs which by any stretch of indulgence could be regarded as national, were chiefly those which marked, while they emphasized, the political differences of Whigs and Tories. Burns wrote "Scots, wha hae" in 1793, and it embodies his own enthusiastic feeling of patriotism while it also gives form and expression to his aspirations after political liberty, excited by the French Revolution, then at its most acute crisis. The song was first published in *The Morning Chronicle* (London), in May, 1794, and was afterwards included by George Thomson in vol. ii. of his *Original Scottish Airs*, 1799, from which time it has been adopted as the national song of the Scottish people. Burns, writing to Thomson in September, 1799, about the tune and the song, thus records its origin—"There is a tradition which I have met with in many places in Scotland, that it [the tune "Hey, tutti taiti"] was Robert Bruce's march at the battle of Bannockburn. This thought, in my yesternight's evening-walk warned me to a pitch of enthusiasm on the theme of liberty and independence, which I threw into a kind of Scots Ode, fitted to the air, that one might suppose to be the gallant royal Scot's address to his heroic followers on that eventful morning."

The tune originally used for the song was "Lewie Gordon," which was suggested by Thomson, as also were various alterations in the fourth line of each verse required by the rhythm. Burns preferred "Hey, tutti taiti," although he assented to Thomson's proposal, as may be seen in the published version of 1799, but, fortunately, public feeling afterwards endorsed the poet's taste and preference by requiring the restoration of the originally-selected tune and metre. This appeared in vol. iii. of Thomson's work in 1802. The Battle of Bannockburn was fought in 1314, and the English army of invasion was decisively defeated by the Scots under Bruce. It is impossible to accept the tradition concerning the tune referred to by Burns as being even reasonably accurate. "Hey, tutti taiti" is a genuine old Scots air, how old cannot be determined, and has appeared in various collections, set to Jacobite and other verses, from the time of Oswald (1747) till more recently. The words, "Hey, tutti taiti" or "taiti," are supposed to be a verbal imitation of the rub-a-dub of a drum. Lady Nairne used an adaptation of this tune in slow time for her plaintive song "The Land o' the Leal," to which it is now invariably sung.

Auld Lang Syne.

"Should auld acquaintance be forgot?"

ROBERT BURNS (1759-1796).

Tune—Traditional.

mf Moderato.

1. Should auld acquaintance be forgot, And never brought to min'? Should auld acquaintance
2. We twa hae run a - bout the braes, And pu'd the gow - ans fine; But we've wan - der'd mony a
3. We twa hae paid'ld² in the burn Frae morn - ing sun till dine; But seas between us

f CHORUS.

1. be for - got, And days o' auld lang syne?
2. wea - ry foot, Sin' auld lang syne.
3. braid haer'o'd, Sin' auld lang syne. } Fer auld lang syne, my dear, For

auld lang syne; We'll tak' a eup o' kind-ness yet For auld lang syne.

4. And there's a hand my trusty fiere!³
And gie's a hand o' thine!
And we'll tak' a right-gude-willie waught⁴
For auld lang syne.—Chorus.

5. And surely ye'll be your pint stowp!⁵
And surely I'll be mine!
And we'll tak' a eup o' kindness yet
For auld lang syne.—Chorus.

1 Pulled the daisies. 2 Paddled. 3 Friend. 4 Draught of good will. 5 Measure or tankard.

"Auld Lang Syne" is the social song of all the English-speaking races. It speeds the parting guest, and is the last strain which the soldier hears when he leaves the old country for the wars. For more than a hundred years it has been at once the song of farewell, the remembrance of old friendships, and the pledge of new ones. It was written by Burns in 1788, and is partly based on earlier songs, which had the refrain of "Auld lang syne." The earliest known version was issued in 1716, in vol. iii. of Watson's *Scots Poems*, and is probably but a variation of an even earlier edition. It begins thus—

Should auld acquaintance be forgot,
And never thought upon,
The flames of love extinguished,
And freely past and gone? etc.

The refrain is "Old long syne," which would now sound quaint, even to an Englishman. Allan Ramsay published a version in his *Tea Table Miscellany* (1724), which goes as follows—

Should auld acquaintance be forgot,
Though they return with scars?
These are the noble hero's lot,
Obtained in glorious wars, etc.

And his refrain is, "As I was lang syne," "As they did lang syne," etc. Burns' song was first published in Thomson's *Original Scottish Airs*, vol. i. (1793), set to a somewhat tame air, and in the third book (1799) of the same collection it appeared set to the present tune.

The tune universally used now is an old Scottish melody, probably a reel, which has been published in various collections since 1757, under the titles of "The Miller's Wedding," "I feed a lad at Michaelmas," "The Miller's Daughter," and "Sir Alexander Don's Strathspey." It is necessary to make this quite clear in order to show that the claims advanced on behalf of William Shield (1748-1829) by various Burns' editors, Dr. Bruce, W. H. Cummings, S. J. Adair Fitzgerald, etc., are quite groundless. It has been assumed that, because the air was introduced by Shield at the end of the printed edition of his overture to *Rosina* (1783), and marked, by the way, "to imitate the bagpipes," it must have been composed by him. By the same reasoning, Shield must have composed some hundreds of old Irish, Scotch, and English airs which are scattered throughout his numerous musical plays! As a matter of fact, Shield never claimed this tune as his own, though he lived for forty-six years after *Rosina* was printed, and it was not until after his death that it was attributed to him. Shield was a friend of William Napier, a Scottish music publisher in London, for whom he often worked, and it is possible that Napier, the first publisher of the score of *Rosina* (not Dale, as Mr. Cummings and others erroneously suppose), suggested the air. Dale purchased the plates of *Rosina* from Napier, about 1786 (?), and substituted his own name on the title page. The first two bars of the tune used with Allan Ramsay's song closely resemble the popular setting of "Auld Lang Syne"—

Should auld ac - quaintance.

The Flowers of the Forest.

"I've seen the smiling of fortune beguiling."

ALISON RUTHERFORD,
Mrs. COCKBURN (1712-1794).

Tune—Traditional.

Lento con molto espressione.

1. I've seen the smil - ing of for - tune beguiling, I've felt all its fa - vours, and found its de - cay;
2. I've seen the morning with gold the hills adorning, The dread tempest roar - ing be - fore parting day;

con Ped.

1. Sweet was its bless - ing, Kind its ca - ressing, But now 'tis fled, 'tis fled far a - way.
2. I've seen Tweed's sil - ver streams, Glitt'ring in the sunny beams, Grow drum - lie and dark as they roll'd on their way.

1. I've seen the forest a - dorn - ed the foremost, With flowers of the fairest most plea - sant and gay, Sae
2. O fick - le for - tune! why this cru - el sport - ing? O why thus perplex us, poor sons of a day? Thy

1. bon - nie was their bloom - ing, Their scent the air per - fum - ing, But now they are wi - ther'd, and a' wede a - way!
2. frowns can - not fear me, Thy smiles can - not cheer me, For the Flow'rs of the For - est are a' wede a - way!

dim. e rit.

This song was first published in *The Lark*, Edinburgh (1765), and appeared also in *Hard's Scottish Songs* (1769-76). According to Sir Walter Scott, the song was "written at an early period of her life, and without peculiar relation to any event, unless it were the depopulation of Ettrick forest." Others assert that it refers to a commercial disaster, while the majority of the Scottish people like to think that it is a lament for the disastrous issue of the Battle of Flodden (1513), in which many nobles and soldiers from Selkirkshire (the Forest of Ettrick) and the Borders generally perished. Another song with the same title, and referring to the Battle of Flodden, was written by Miss Jane Elliott (1727-1805), and first published in 1755. It is sung to a very old air, which was taken from the Skene MS. (1615-20), and it begins—

"I've heard the liting at our yowe-milking."

The tune of the song given above appears in *Oswald's Caledonian Pocket Companion* (1758), and is probably of a much earlier period.

The Emigrant's Complaint.

"Oh! why left I my hame?"

ROBERT GILFILLAN (1798-1850).

Tune adapted by
PETER MACLEOD (1797-1859).

Andante.

1. Oh! why left I my hame? Why did I cross the deep?
2. The palm-tree wath high, And fair the myrtle springs,
3. Oh! here no Sab-bath-bell, A-wakes the Sab-bath morn;
4. There's a hope for ev'ry woe, And a balm for ev'ry pain,

1. Oh! why left I the land Where my fore-fathers sleep?
2. And to the Indian maid The bul-bul sweet-ly sings;
3. Nor song of reapers heard A-mang the yel-low corn;
4. But the first joys of our heart Come nev-er back a-gain.

1. I sigh for Sco-tia's shore, And I gaze a-cross the sea,
2. But I din-na see the broom Wi' its fas-sels on the lea,
3. For the ty-rant's voice is here, And the wail of sla-ve-rie,
4. There's a track up-on the deep, And a path a-cross the sea,

1. But I can-na get a blink O' my ain coun-trie!
2. Nor hear the lin-tie's sang O' my ain coun-trie.
3. But the sun of free-dom shines In my ain coun-trie!
4. But the wea-ry ne'er re-turn To their ain coun-trie.

This fine song, which conveys so faithfully the yearning of the exiled Scot for his homeland, was first printed in Peter Macleod's *Original National Melodies of Scotland* (1838), and has also appeared in the collected editions of Gilfillan's poetical works.

The tune is based on an older one known as "The Lowlands of Holland," and was written by Peter Macleod, an Edinburgh amateur musician.

The Hundred Pipers.

"Wi' a hundred pipers an' a', an' a'."

Jacobite Song.

CAROLINE OLIPHANT,

Baroness NAIRNE (1766-1845).

Tune—Probably Modern.

mf Poco energia.

1. Wi' a hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an'
 2. Oh! our sod - ger lads looked braw, looked braw, Wi' their tar - tans, kilts, an'

1. a', an' a', We'll up an' gi'e them a blaw, a blaw, Wi' a
 2. a', an' a', Wi' their bonnets an' feath - ers an' glit - t'ring gear, An'

1. hun - dred pi - pers an' a', an' a'! O, it's ower the Bor - der, a -
 2. pi - brochs sound - ing sweet and clear. Will they a' re - turn to their

This song commemorates the surrender of the town of Carlisle to Prince Charles Edward Stuart, on November 16th, 1745, when he invaded England, at the head of a mixed army of Highlanders and Lowlanders, after his victory at Prestonpans. He "entered Carlisle on a white horse, with a hundred pipers playing before him, whose shrill music was not calculated to inspire the citizens with confidence in their grotesque conquerors" (*Burton's History of Scotland*). The episode, recorded in the fourth stanza, of two thousand Highlanders swimming the River Esk, when in flood, on the occasion of the capture of Carlisle, is not quite correct. It refers to a later period, when Prince Charlie made his disastrous retreat from Derby, and Carlisle had been retaken. It was Scots, and not "fell English ground" which they reached on that occasion. But Lady Nairne, by combining the two events, has produced a very spirited and successful ballad, which takes a high place among modern Jacobite songs. It does not seem to have been printed till about 1852, when it was issued at Edinburgh in sheet form, with the music. It also appears in the second edition of *Lays from Strathearn*. Miss Elizabeth Rainforth (1814-1877), the soprano singer, first introduced it to public notice. The tune has not been satisfactorily traced, and though it is indexed in the "Lays" as "Hundred Pipers," no such air is known to exist previous to the date of Lady Nairne's song.

1. wa', a - wa', It's ower the Bor - der, a - wa', a - wa', We'll
 2. ain' dear glen? Will they a' re - turn, our Hie - land men? Second -

cres.
 1. on and we'll march to Car - lisle Ha', Wi' its yetts, its eas - tle an'
 2. sight - ed Sand - y look'd fu' wae, And mo - thers grat when they

CHORUS.

1. a', an' a'. } Wi' a hun - dred pi - pers an' a', an' a', Wi' a
 2. march'd a - way. }

hun - dred pi - pers an' a', an' a', We'll up an' gie them a

blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

3. Oh, wha is foremaist o' a', o' a'?
 Oh, wha does follow the blaw, the blaw?
 Bonnie Charlie, the king o' us a', hurra!
 Wi' his hundred pipers an' a', an' a'!
 His bonnet an' feather he's wavin' high!
 His pranein' steed maist seems to fly!
 The nor' wind plays wi' his eurlly hair!
 While the pipers blaw in an' unco flare!—*Chorus.*

4. The Esk was swollen, sae red and sae deep,
 But shouther to shouther the brave lads keep.
 Twa thousand swam over to fell English ground,
 An' danced themselves dry to the pibroch's sound.
 Dumfounder'd the English saw, they saw—
 Dumfounder'd they heard the blaw, the blaw!
 Dumfounder'd they a' ran awa', awa'!
 Frae the hundred pipers an' a', an' a'.—*Chorus.*

The Border Widow's Lament.

"My love he built me a bonnie bower."

SCOTT'S "Minstrelsy of the Scottish Border."

Tune—Traditional.

Andante.

1. My love he built me a bon - nie bow'r, And
2. There came a man by mid - dle day, He

con. Ped.

1. clad it a' wi' li - lye flow'r, A brow - er bow'r ye
2. spied his sport, and went a - way, And brought the king that

1. ne'er did see, Than my true love he built for me.
2. ve - ry night, Who brake my bow'r and slew my knight.

ritard.

3. He slew my knight, to me sae dear,
He slew my knight, and poin'd his gear;
My servants all for life did flee,
And left me in extremitie.
4. I took his body on my back,
And whiles I gaed, and whiles I sate;
I digg'd a grave, and laid him in,
And bapp'd him with the sod sae green.

5. But think na ye my heart was sair,
When I laid the mool on his yellow hair,
O think na ye my heart was wae,
When I turn'd about, away to gae?
6. Nae living man I'll love again,
Since that my lovely knight is slain,
Wi' ae lock o' his yellow hair,
I'll chain my heart for evermair.

According to Scott, this Border ballad "was obtained from recitation in the Forest of Ettrick, and is said to relate to the execution of Cockburn of Henderland, a Border freebooter, hanged over the gate of his own tower by James V. . . . in 1529." Other authorities, like Motherwell and Professor Aytoun are of opinion that it is an imitation, based on several originals like "Helen of Kirkconnel" and a ballad in Percy's *Reliques*. The tune is preserved in Chambers' *Songs of Scotland prior to Burns*, but particulars of its origin are wanting. It has a slight resemblance to the tune of "The Bonnie Briar Bush" which Burns communicated to Johnson's *Museum*.

Glenlogie.

“Three score o’ nobles rade up the king’s ha’.”

Aberdeenshire Ballad.

Traditional.

Tune—Traditional.

p Moderato.

1. Three score o’ no - bles rade up the king’s ha’, But
 2. “Hand your tongue, doch - ter, there’s bet - ter than he,” “O
 3. “There is, Glen - log - ie, a let - ter for thee, O

1. bon - nie Glen - log - ie’s the flow’r o’ them a’! Wi’ his milk - white steed and his
 2. say na sae, mith - er, for that can - na be; Tho’ Drum - lie is great - er and
 3. there is, Glen - log - ie, a let - ter for thee!” The first line he looked at a

ritard.

1. bon - nie black e’e, “Glen - log - ie, dear mith - er, Glen - log - ie for me.”
 2. rich - er than he, Yet if I maun tak’ him I’ll cer - tain - ly dee.”
 3. licht lauch lauch’d he, But ere he had read thro’t, tears blind - ed his e’e.

4. Then to Glenfeldy’s—but sma’ mirth was there,
 And bonnie Jean’s mither was tearin’ her hair;
 “Ye’re welcome, Glenlogie, ye’re welcome,” quo’ she,
 “Ye’re welcome, Glenlogie, your Jeanie to see.”
5. Pale and wan was she when Glenlogie gaed ben,
 But rosy red grew she whene’er he sat down;
 She turned awa, wi’ a smile in her e’e,
 “O dinna fear, mither, I’ll maybe no dee!”

There are several versions of this quaint ballad in existence, but we have chosen the one best suited to the tune. It is supposed to refer to the period of 1562, when a young Aberdeenshire lady fell in love, at first sight, with a gentleman in the retinue of Queen Mary, then in the north to quell a small rising. It is assumed that the “Gay Gordon”—for it was a member of the Glenlogie branch of that family with whom Jeanie Meldrum or Melville was in love—rode away in ignorance of the passion he had excited; but when sent for, he gallantly returned in time to avert a tragedy! The tune is preserved in Smith’s *Scottish Minstrel*, 1822-24, and is a very fine specimen of an old-fashioned Scots melody.

The Boatman.

"I climb the mountains."

Wedding Song.

Gaelic original anonymous.

Tune—"Fear a Bhàta."

mf Molto andante.

1. I climb the moun - tains and scan the o - cean For thee, my boat - man, with fond de -
 2. Bro - ken heart - ed I droop and lan - guish, And fre - quent tears show my ho - som's
 3. From passing boat - man I'd fain dis - cov - er If they have heard of or seen my

con. Ped.

1. vo - tion, When shall I see thee? to-day? to - mor - row? O do not leave me in lone - ly
 2. an - guish; Shall I ex - pect thee to-night to cheer me? Or close the door, sighing, sad, and
 3. lov - er; They nev - er tell me—I'm on - ly chid - ed, And told my heart has been sore mis -

f rit.

CHORUS.

1. sor - row. }
 2. wea - ry? } Fear a bhà - ta, na ho - ro ei - la, Fear a bhà - ta, na ho -
 3. guid - ed. }

ei - la, Fear a bhà - ta, na ho - ro ei - la, Hap - py be thou where'er thou sail - est.

f rit.

4. I may not hide it—my heart's devotion
 Is not a season's brief emotion;
 Thy love in childhood began to seize me,
 And ne'er shall fade until death release me.—*Chorus.*

5. My heart is weary with ceaseless wailing,
 Like wounded swan when her strength is failing,
 Her notes of anguish the lake awaken,
 By all her comrades at last forsaken.—*Chorus.*

The words of this very popular West Highland song are anonymous, and probably date from last century. The translation of the part of the song selected is by Mr. Lachlan MacBean, by whose permission we have taken it from *Songs of the Gael*, a new edition of which is being issued by a firm in Stirling, N.B. There are many versions of this beautiful tune, which is one of the best known and most sung in the Highlands. It is undoubtedly a very old tune, but no doubt it has been considerably modernised, as the older versions are quite different.

The Brown-Hair'd Maiden.

"Horo, my brown-hair'd Maiden."

West Highland Song.

Gaelic original anonymous.

Tune—"Mo nighean donn, Bhoideach."

Moderato.

1. Ho - ro, my brown - hair'd maid - en, Hee -
 2. O maid, whose face is fair - est, The
 3. Tho' far from thee I'm rang - ing, My

1. ree, my bon - nie maid - en, My sweetest, neatest,
 2. beau - ty that thou bear - est, Thy witching smile the
 3. love is not es - trang - ing, My heart is still un -

1. maid - - en, I'll wed none but thee.
 2. rar - - est, Are ev - - er with me.
 3. chang - - ing, And aye true to thee.

4. Oh, blest was I when near thee,
 To see thee and to hear thee,
 These memories still endear thee
 For ever to me.

5. Where Highland hills are swelling,
 My darling has her dwelling,
 A fair wild rose excelling
 In sweetness is she.

Another very popular West Highland song which has been made familiar to music lovers by its introduction at concerts by several well-known singers. We are again indebted to Mr. L. MacBean for permission to use his translation of the original Gaelic verses. Like the "Boatman," this song is of unknown authorship, but is probably of more recent date. The versions of the tune differ also to a very considerable degree. It is the custom with some singers to repeat the first verse as a chorus.

Joy of my Heart.

"Red, red is the path to glory."

North Highland Song.

Dr. ROBERT COUPER (1750-1813).

Tune—"Stu mo run."

Adagio.

p

1. Red, red is . . the path to glo - ry! Thiek yon han - ners
2. Turn and see . . thy tar - tan plaid - ie Ris - ing o'er my
3. But thou bleeds— O bleeds, thou heau - ty! Swims thine eye in

con Ped.

f

p

1. meet the sky! O my Geor - die, death's be - fore ye!
2. break - ing heart; O my bon - nie High - land lad - die,
3. woe and pain? Child of hon - our! child of du - ty!

f

p rit.

mf

1. Turn and hear my bod - ing ery. Joy of my heart,
2. Wae was I with thee to part.
3. Shall we nev - er meet a - gain.

rit.

Geor - die, hear me, Joy of my heart, 'Stu mo run!

'Stu mo run = My own.

4. Yes, my darling, on thy pillow
Soon thy head shall easy lie;
Soon upon the sounding hillow
Shall thy war-worn standard fly!
Joy of my heart, etc.

5. Then, again, thy tartan plaidie,
Then my bosom, free from pain,
Shall receive my Highland laddie—
Never shall we part again!
Joy of my heart, etc.

Scots Reel.

"I wish you would marry me now."

$\text{♩} = 126.$

Bremner's Collection, 1757.

Allegro molto.

The musical score is presented in five systems, each with a treble and bass staff. The first system is marked *mf*. The second system is marked *mf*. The third system is marked *mf*. The fourth system is marked *f*. The fifth system is marked *cres.*. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

The Reel is a quick dance, usually performed by two couples, and is common to the whole of the British Isles, though it is also to be found in Denmark. In Scotland it has found a permanent home, and it is here that it is most used, and where the great bulk of its music has originated. The dance itself is probably very ancient, but it did not become fashionable till about the middle of last century when Robert Bremner published the first collection of these dances, entitled *A Collection of Scots Reels or Country Dances with a bass for the violoncello or harpsichord*, Edinburgh [1757]. Since then, collection after collection has appeared, and many Scottish musicians like Marshall, the Gows, and others, owe their fame to their skill in composing and playing reels. In the *Glen Collection of Scottish Dance Music*, Edinburgh, 2 vols., Mr. John Glen has collected an immense amount of information about these sprightly dance tunes. Reels are very quick in tempo ($\text{♩} = 126$), and are generally played most effectively on the violin, for which instrument most of them are composed. Reels played on the bagpipes are by no means so satisfactory, and it is a mistake to assume, as is very often done, that Scottish dance music is intended for the bagpipes.

Strathspey.

"Marchioness of Huntly."

WM. MARSHALL (1748-1833).

Moderato.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato' and the dynamics are 'mf'. The melody in the treble clef is characterized by frequent 'snap notes' (short, accented notes) and is often played with a 'strathspey' rhythm. The bass line provides a steady accompaniment with chords and single notes.

The Strathspey is a distinctively Scottish dance, and appears to have originated in the locality from which it derives its name, about the middle of last century. It is a slower dance than the Reel, and though closely akin to it in character, is generally more jerky owing to the profuse use of snap notes. The earliest collections with the word "Strathspey" on the title-page appear to be the following:—*Thirty-seven new Reells and Strathspeys*, by Daniel Dow (1775); *A Collection of Strathspey Reels*, by Alex. M'Glashan (1780); *A Collection of Strathspey or old Highland Reels*, by Angus Cumming (1780). Other collections by Ross and Marshall follow closely on, and afterwards the word became quite general. According to Mr. John Glen this dance is usually taken too quick in dancing, and should be played $\text{♩} = 84$ instead of $\text{♩} = 94$ as usually indicated.

SONGS AND DANCES OF IRELAND.

*"ERIN! the tear and the smile in thine eyes,
Blend like the rainbow that hangs in thy skies."*

—MOORE.

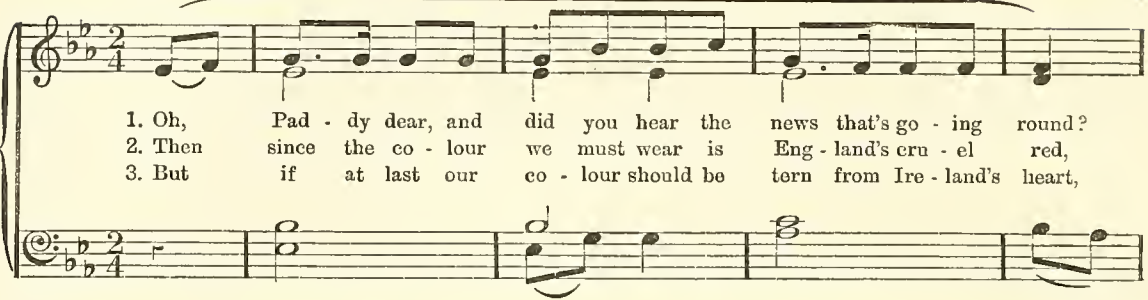
The Wearing of the Green.

"Oh, Paddy dear, and did you hear?"

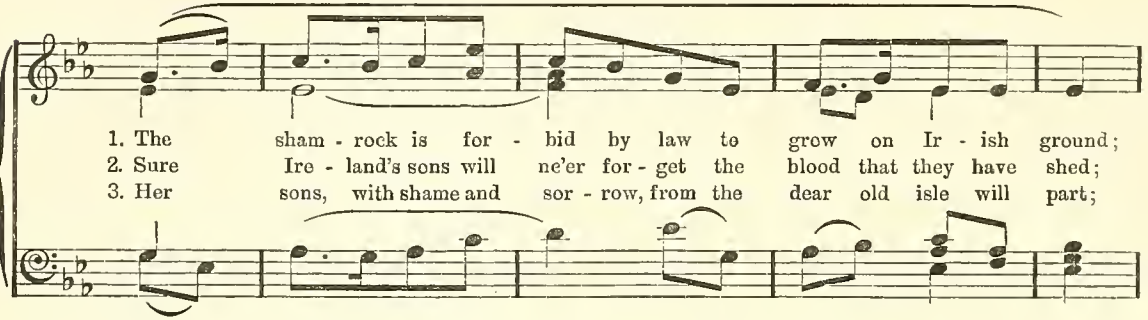
Irish National Song.

Anonymous Street Ballad.

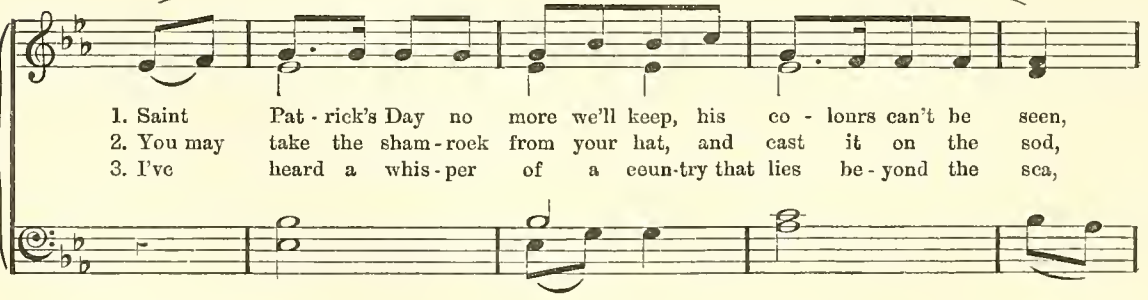
Andante espressivo.



1. Oh, Pad - dy dear, and did you hear the news that's go - ing round?
 2. Then since the co - lour we must wear is Eng - land's cru - el red,
 3. But if at last our co - lour should be torn from Ire - land's heart,



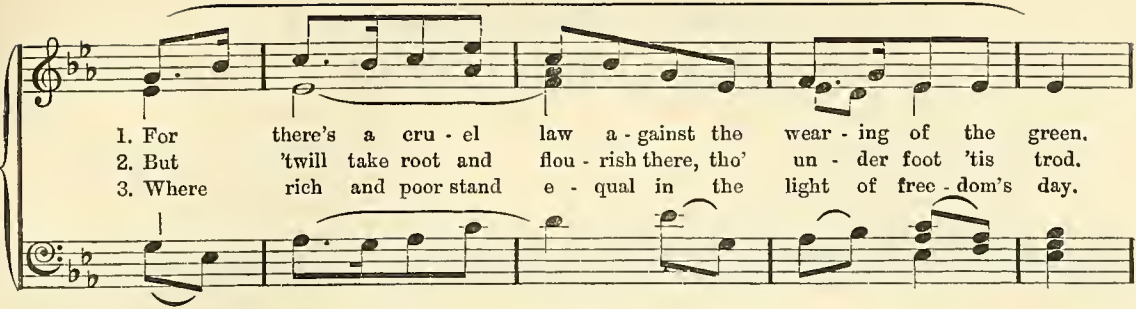
1. The sham - rock is for - bid by law to grow on Ir - ish ground;
 2. Sure Ire - land's sons will ne'er for - get the blood that they have shed;
 3. Her sons, with shame and sor - row, from the dear old isle will part;



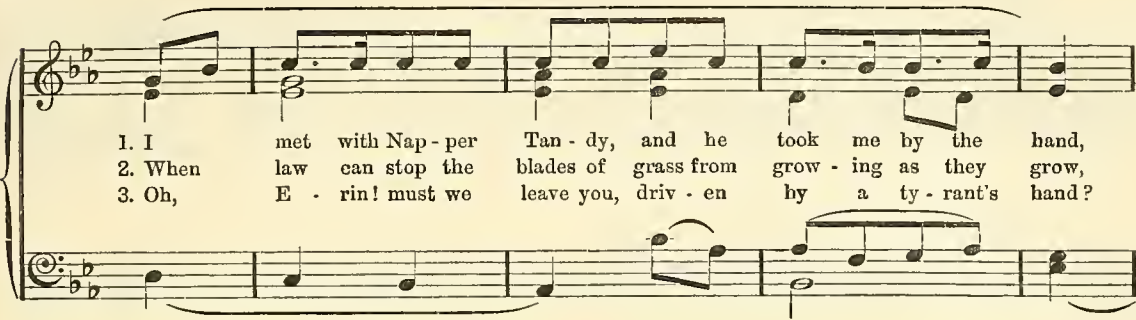
1. Saint Pat - rick's Day no more we'll keep, his co - lour's can't be seen,
 2. You may take the sham - rock from your hat, and cast it on the sod,
 3. I've heard a whis - per of a ceun - try that lies be - yond the sea,

This song arose out of the troubles which preceded and accompanied the Irish Rebellion of 1798. It appears to have been originally a street ballad, and it exists in many different versions. As an epitome of the Irish striving after political liberty, protest against oppression, and deep-seated national feeling, it is unrivalled in its own unpolished way. In an earlier version the name of Napoleon Buonaparte appears instead of that of Napper Tandy, who was a prominent rebel, who took a somewhat inglorious part in the rising. The "wearing of the green" refers to the custom of wearing a green ribbon or a sprig of shamrock on March 17th, St. Patrick's Day. Previous to March 17th, 1900, there had been a good deal of friction between the military authorities and the Irish regiments as to celebrating the saint's day in this manner, but on that date the whole difficulty was most happily solved by a graceful and just order from Queen Victoria, that all the Irish soldiers and sailors should wear the green in honour of St. Patrick and the national aspirations symbolised by his day. On March 17th, 1900, there was witnessed such a "wearing of the green" as never "yet was seen," and the whole of the English-speaking people wore the green, not only out of compliment to Queen Victoria, but also in honour of the bravery of the Irish troops in the South African War.


The origin of the tune is very doubtful. It has been pointed out that a considerable resemblance exists between this air and a tune called "The Tulip," which appears in a book issued about 1750, entitled *Airs for the Spring*, by James Oswald, a Scottish composer.



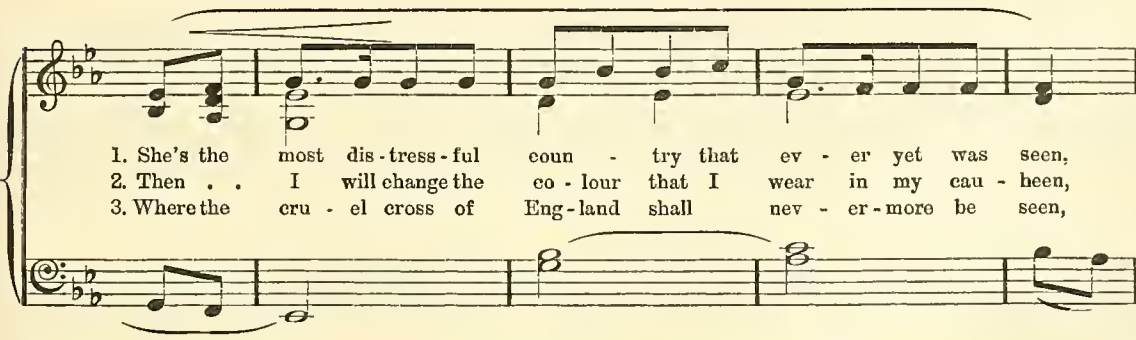
1. For there's a cru - el law a - gainst the wear - ing of the green.
 2. But 'twill take root and flou - rish there, tho' un - der foot 'tis trod.
 3. Where rich and poor stand e - qual in the light of free - dom's day.



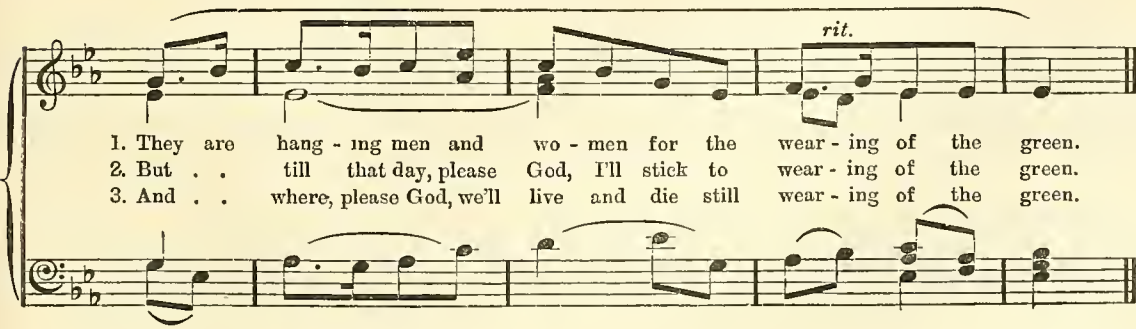
1. I met with Nap - per Tan - dy, and he took me by the hand,
 2. When law can stop the blades of grass from grow - ing as they grow,
 3. Oh, E - rin! must we leave you, driv - en by a ty - rant's hand?



1. And he said, "How's poor old Ire - land, and how . . . does she stand?"
 2. And . . . when the leaves in sum - mer - time their ver - dure dare not show,
 3. Must we ask a mo - ther's bless - ing from a strange and dis - tant land?



1. She's the most dis - tress - ful coun - try that ev - er yet was seen,
 2. Then . . . I will change the co - lour that I wear in my cau - been,
 3. Where the cru - el cross of Eng - land shall nev - er - more be seen,



1. They are hang - ing men and wo - men for the wear - ing of the green.
 2. But . . . till that day, please God, I'll stick to wear - ing of the green.
 3. And . . . where, please God, we'll live and die still wear - ing of the green.

Irish War-Song.

"Bright sun, before whose glorious ray.

EDWARD WALSH (1605-1850).

Tune—"The Merchant's Daughter."

Molto maestoso.

mf

1. Bright sun! he - fore whose glo - rious ray Our Pa - gan fa - thers bent the knee; Whose
2. The *Clair-seach* wild, whose trembling strings Had long the "song of sor - row" spoke, Shall
3. Send the loud war - cry o'er the main; Your sun - burst to the breez - es spread; That

cres.

1. pil - lar al - tars yet can say, When time was young our sires were free; Who
2. hid the wild *Rosg - Ca - ta* sing, The curse and crime of Sax - on yoke, And
3. *slo - gan* rends the heav'n in twain, The earth reels back he - neath your tread. Ye

mf

f

1. see'st how fall'n their off - springs be, Our na - tion's tears, our pa - triots' gore; We
2. by each heart his bon - dage broke, Each ex - ile's sigh on dis - tant shore, Each
3. Sax - on des - pots, hear, and dread! Your march o'er pa - triot hearts is o'er; That

ritard.

1. swear, be - fore high heav'n and thee, The Sax - on holds us slaves no more!
2. mar - tyr 'neath the headsman's stroke, The Sax - on holds us slaves no more!
3. shout hath told, that tramp hath said, Our coun - try's sons are slaves no more!

Walsh contributed this song to the *Spirit of the Nation* in 1846. It was directed to be sung to a very inferior tune, and the above fine and martial air, from Baunting's *Ancient Irish Music*, 1840, was first substituted by Mr. Alfred Moffat in his *Minstrelsy of Ireland*, 1897. It has been arranged for singing as a four-part song if thought desirable, but it can also be performed as a solo. Both words and music of this bold war-song are infinitely superior to some of the commonplace patriotic songs which find favour among Irishmen at the present time.

The Fair-haired Maiden.

“Tho’ the last glimpse of Erin.”

THOMAS MOORE (1779-1852).

Tune—“The Coolun.”

Andante espressivo.

1. Tho’ the last glimpse of E - rin with sor - row I see,
 2. To the gloom of some des - ert, or cold rock - y shore,
 3. And I’ll gaze on thy gold hair as graec - ful it wreathes,

1. Yet wher-ev - - er thou art shall seem E - rin to me;
 2. Where the eye of the stran - ger can haunt us no more,
 3. And hang o’er thy soft harp, as wild - - ly it breathes;

a tempo. cres.

1. In ex - ile thy bo - som shall still be my home,
 2. I will fly with my Cou - lin, and think the rough wind
 3. Nor dread that the cold - heart - ed Sax - on will tear

ritard.

1. And thine eyes make my cli - mate wher - ev - er we roam.
 2. Less rude than the foes we leave frown - ing be - hind.
 3. One chord from that harp, or one loek from that hair.

The song is one of Moore’s *Irish Melodies*, though by no means one of the best known of that celebrated series. It first appeared in No. 1 of the *Melodies* (1807). The tune was printed in Walker’s *Historical Memoirs of the Irish Bards* (1786), and in several subsequent collections. From this source Moore took the tune without alteration. Yet Professor Stanford, in his edition of Moore’s *Melodies*, alleges that “This beautiful air has been mercilessly altered and spoilt by Moore.” With all his faults, Moore tampered very little with the old melodies of Ireland, and it is an unjust aspersion to make any such unfounded charge as that quoted above.

The Last Rose of Summer.

“’Tis the last rose of Summer.”

THOMAS MOORE (1779-1852).

Tune—Traditional.

Andante con molto espressione.

p

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

con Ped.

1. All her love - ly com - pan - ions Are fad - ed and gone;
 2. Since the love - ly are sleep - ing, Go, sleep thou with them.
 3. And from love's shin - ing cir - cle The gems drop a - way!

cres. *rit.*

1. No flow'r of her kin - dred, No rose - bud is nigh . . .
 2. Thus kind - ly I scat - ter Thy leaves o'er the bed, . . .
 3. When true hearts lie with - er'd, And fond ones are flown, . . .

p *espress. e ritard.*

1. To re - fleet back her blush - es, To give sigh for sigh.
 2. Where thy mates . . . of the gar - den Lie scent - less and dead.
 3. Oh! . . . who would in - hab - it This bleak world a - lone?

Another song from Moore's *Irish Melodies*, first published in 1813. The tune appears under a variety of titles, and there are considerable differences in the versions. The earliest printed version of the tune appears to be "The Young Man's Dream" in Bunting's *Ancient Irish Music* (1796). After this it was published as "The Groves of Blarney" in Holden's *Irish Tunes* (1806). There are also various Scotch and other editions. The tune now universally sung is that given above, and it has been to some extent modified from the earlier forms by Moore or his musical editor, Sir John Stevenson.

Go where Glory waits Thee.

THOMAS MOORE (1779-1852).

Tune—"The Maid of the Valley."

Molto andante e maestoso.
mf

poco rit.

1. Go where glo-ry waits thee, But, while fame elates thee, Oh! still re - member me;
2. When, at eve, thou roamest By the star thou lovest, Oh! then re - member me;
3. When, around thee dying, Autumn leaves are lying, Oh! then re - member me;

mf a tempo.

poco rit.

1. When the praise thou meet-est To thine ear is sweetest, Oh! then re - member me;
2. Think, when home re - turn-ing, Bright we've seen it burning, Oh! thus re - member me;
3. And, at night when gaz-ing On the gay hearth blazing, Oh! still re - member me;

mf a tempo.

cres.

rit.

1. Other arms may press thee, Dearer friends caress thee, All the joys that bless thee Sweeter far may be;
2. Oft as summer clo-s-es, When thine eye re-po-s-es On its ling'ring ro-s-es, Once so lov'd by thee,
3. Then, should music stealing, All the soul of feeling, To thy heart ap-peal-ing, Draw one tear from thee;

p

rit.

1. But, when friends are nearest, And when joys are dearest, Oh! then re - member me.
2. Think of her who wove them, Her who made thee love them, Oh! then re - member me.
3. Then let mem-ry bring thee Strains I used to sing thee, Oh! then re - member me.

This popular and beautiful song appears in Moore's *Melodies*, and the tune to which it is set—"The Maid of the Valley"—was published in Bunting's *Ancient Irish Music* (1796).

Munster Love Song.

"Have you been at Carrick?"

Translated from the original Irish by
EDWARD WALSH.

Tune—Traditional.

Molto lento.

1. Have you been at Car-riek, and saw you my true . . . love there?
2. Oh! I've been at Car-riek, and saw thy own true . . . love there;
3. When seek - ing to slum - ber, my ho - som is rent . . . with sighs,
4. Lo! yon - der the mai - den, il - lus - tri - ous, queen - like, high,

con Ped.

1. And saw you her fea - tures, all beau - ti - ful, bright, and fair?
2. And saw, too, her fea - tures, all beau - ti - ful, bright, and fair;
3. I toss on my pil - low till morn - ing's blest beams a - rise;
4. With long flow - ing tress - es a - down to her san dal tie—

1. Saw you the most fra - - grant flow'r - ing sweet ap - ple - tree?
2. And saw the most fra - - grant flow'r - ing sweet ap - ple - tree;
3. No aid, bright be - lev - ed! can reach me save God a - bove,
4. Swan, fair as the li - ly, de - scend - ed of high de - gree,

1. Oh! saw you my . . . lov'd one,—and pines she in grief like me?
2. Oh! I saw thy . . . lov'd one,—she pines not in grief like thee!
3. For a blood-lake is . . . form'd of the light of my eyes with love!
4. A my - riad of . . . wel - comes, dear maid of my heart, to thee!

The Rakes of Mallow.

"Beauing, belleing, dancing, drinking."

Anonymous.

Tune—Traditional.

Con spirito.

1. Beau - ing, belle - ing, dane - ing, drink - ing, Break - ing win - dows, swear - ing, sink - ing,
 2. One time nought but clar - et drink - ing, Then like pol - i - ti - cians, think - ing,
 3. Rack - ing ten - ants, stew - ards teas - ing, Swift - ly spend - ing, slow - ly rais - ing,

1. Ev - er rak - ing, nev - er think - ing, Live the Rakes of Mal - low;
 2. Rais - ing funds when funds are sink - ing, Live the Rakes of Mal - low;
 3. Wish - ing thus to spend their days in Rak - ing as at Mal - low;

1. Spend - ing fast - er than it comes, Beat - ing wait - ers, bai - lifts, duns,
 2. Liv - ing short but mer - ry lives: Go - ing where the De - vil drives,
 3. Then to end this rak - ing life, They get so - ber, take a wife,

1. Bac - ehus' true be - got - ten sons, Live the Rakes of Mal - low.
 2. Hav - ing sweethearts, but no wives, Live the Rakes of Mal - low.
 3. Ev - er af - ter live in strife, And wish a - gain for Mal - low.

This merry song, like "Garryowen," is perhaps best known as a military quickstep or dance. It was published originally in Thumoth's *Twelve English and Twelve Irish Airs* (1745-50), but possibly existed long before then. A Scotch version, with words—

"Wha wadna' follow the drum and the fife?"

"Wha wadna' be a soldier's wife?" etc.,

used to be pretty well known. There are also English versions existing, as "The Rakes of London," "Rakes of Marlow," etc.

The Daughters of Erin.

"We may roam thro' this world."

THOMAS MOORE (1779-1852).

Tune—"Garryowen."

Spiritoso.

mf

1. We may roam thro' this world like a child at a feast, Who but sips at a sweet and then
2. In England the gar-den of beau-ty is kept By a dra-gon of pru-der - y

1. flies to the rest, And when pleas-ure be-gins to grow dull in the east, We may
2. plae'd with-in call, But so oft this un-ami-ab-lo dra-gon has slept That the

1. or - der our wings and be off to the west. But if hearts that feel, and
2. gar-den's but care-less-ly watch'd af-ter all. Oh! they want the wild sweet-

cres.

1. eyes that smile Are the dear - est gifts that heav'n sup-plies, We
2. briar - y fence, Which round the flow'rs of Er - in dwells, Which

Garryowen is best known as a dance or a military quick-step, but we have added Moore's lively words, written for the number of the *Irish Melodies* which appeared in 1807. The tune seems first to have appeared in a Scotch dance music collection—*Gow's Repository of Original Scotch Dances, etc.*, 1802—and it was printed in numerous Irish and other publications. It was known previous to its appearance in Gow's book, and is undoubtedly an Irish dance tune.

1. nev - er need leave our own Green Isle For sen - si - tive hearts and for
 2. warns the touch while win - ning the sense, Nor charms us least when it

1. sun - bright eyes. } Then re - mem - ber when - ev - er your gob - let is crown'd, Thro' this
 2. most re - pels. }

world whether eastward or westward you roam, When a eup to the smile of dear

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

3. In France, when the heart of a woman sets sail
 On the ocean of wedlock its fortunes to try,
 Love seldom goes far in a vessel so frail,
 But just pilots her off, and then bids her good-bye;
 While the daughters of Erin keep the boy,
 Ever smiling beside his faithful oar,
 Through hillows of woe and heams of joy,
 The same as he look'd when he left the shore.
 Then remember, etc.

Irish Jig.

Saint Patrick's Day.

Tune—Traditional.

Con spirito.

First system of musical notation, featuring a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#). The melody is marked *mf*.

Second system of musical notation, continuing the melody and accompaniment.

Third system of musical notation, with a *cres.* marking and a *f* dynamic marking at the end of the system.

Fourth system of musical notation, continuing the melody and accompaniment.

Fifth system of musical notation, concluding the piece.

This well-known jig is very old, and it has been stated that it appears in an edition of Playford's *Dancing Master*, which appeared in different issues from 1650 to about 1725. In 1748 it was printed in Rutherford's *Country Dances*. The jig is the characteristic dance of the Irish people.

SONGS OF WALES.

*"OH! Land of my Fathers, the land of the free,
The home of the telyn, so soothing to me;
Thy noble defenders were gallant and brave,
For freedom their heart's life they gave."*

—*"Land of my Fathers,"* by EVAN JONES.

March of the Men of Harlech.

"Hark! I hear the foe advancing."

Welsh National Song.

THOMAS OLIPHANT (1799-1873).

Tune—"Rhyfelgyrch Gwyr Harlech."

Con anima.

1. Hark! I hear the foe ad - van - cing, Barb - ed steeds are proud - ly pran - cing,

Hel - mets in the sun - beam glan - cing Glit - ter through the trees.

Men of Har - lech! lie ye dream - ing? See you not their falch - ions gleam - ing,

While their pen - nens, gai - ly stream - ing, Flut - ter to the breeze?

With "God bless the Prince of Wales" and "Land of my Fathers" this martial song shares the distinction of being the national hymn of Wales. It is said to refer to the siege of Harlech Castle, in Merionethshire, in 1468, when the Earl of Pembroke, on behalf of Edward IV., after much difficulty, succeeded in reducing it. Like a large number of the best Welsh tunes, this one has a strong martial flavour, and it is undoubtedly old.

From the rocks re - bound - ing, Let the war - cry sound - ing,

Sum - mon all at Cam - bria's call, The haugh - ty foe sur - round - ing.

Men of Har - lech! on to glo - ry, See your ban - ner, famed in sto - ry,

Waves these burn - ing words be - fore ye, "Bri - tain scorns to yield!"

2. 'Mid the fray see dead and dying,
 Friend and foe together lying,
 All around the arrows flying
 Scatter sudden death.
 Frighten'd steeds are wildly neighing,
 Brazen trumpets hoarsely braying,
 Wounded men for mercy praying,
 With their parting breath.
 See, they're in disorder!
 Comrades, keep close order;
 Ever they shall rue the day
 They ventured o'er the Border.
 Now the Saxon flies before us,
 Vict'ry's hanner feateth o'er us,
 Raise the loud exulting chorus,
 "Britain wins the field!"

Conway Castle.

"The sinking sun is beaming."

Sir ALEXANDER BOSWELL (1775-1822).

Tune—"Y Gadlys" (The Camp).

Moderato.

mf

1. The sink - ing sun is beam - ing On

The first system of musical notation for the song. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: '1. The sink - ing sun is beam - ing On'.

Con - way's tur - rets grey, No spear of Sax - on

The second system of musical notation. The vocal line continues with the lyrics: 'Con - way's tur - rets grey, No spear of Sax - on'. The piano accompaniment continues with a similar rhythmic pattern.

gleam - ing Re - flects the gold - en ray; The

The third system of musical notation. The vocal line continues with the lyrics: 'gleam - ing Re - flects the gold - en ray; The'. The piano accompaniment continues.

wild - est tem - pest brav - ing, Thy base - less tow'r each

The fourth system of musical notation. The vocal line concludes with the lyrics: 'wild - est tem - pest brav - ing, Thy base - less tow'r each'. The piano accompaniment concludes.

This fine song, usually called "Of a noble race was Shenkin," after some wretched words by D'Urfey, we have adapted to the verses written for it by Sir Alexander Boswell, for Thomson's *Original Welsh Airs* (1809). The tune is of the martial cast so characteristic of Welsh music, of which we have selected several specimens.

heart ap - pals; For hos - tile ban - ners o'er thy walls The

peace - ful iv - y wav - ing, For hos - tile ban - ners

o'er thy walls The peace - ful iv - y wav - ing.

2. No more fierce warriors rally
 Around thy mould'ring tow'rs;
 No more within our valley
 The storm of battle low'rs;
 Where knights their gauntlets flinging,
 Oft urg'd in fight the deadly lance,
 We hold at eve the merry dance,
 And lays of love are singing,
 We hold at eve the merry dance,
 And lays of love are singing.

3. The sun's last rays are glancing
 On Conway's glassy tide,
 In light-oar'd skiffs advancing
 Beneath thy walls we glide;
 While oft the loop-hole viewing,
 Where once the wingéd arrow flew,
 We see the swallow darting through,
 The insect tribe pursuing,
 We see the swallow darting through,
 The insect tribe pursuing.

The Marsh of Rhuddlan.

"Mild is the sun on this soft dewy morning."

ANNE GRANT (1755-1838).

Tune—"Morva Rhuddlan."

Poco lento.
mf

1. Mild is the sun on this soft dew - y morn - ing,
2. On Rhudd - lan's marsh, where the rank grass a - spir - ing

1. Sweet are his beams on yon fresh bud - ding tree;
2. O'er the grave of my he - ro waves slow in the wind,

1. Na - ture with beau - ty and splen - dour a - dorn - ing,
2. spee - tres of night, with its sha - dows re - tir - ing,

1. Why is his lus - tre thus lost up - on me?
2. Still leave their sad im - age to dwell in my mind:

The event which gave rise to the tragic song called "Morva Rhuddlan," or "The Marsh of Rhuddlan," is said by tradition to have been the defeat and death of Caradoc, King of North Wales, at this place, in 725, when the Saxons, under Offa of Mercia, routed the Welsh with great slaughter.

1. Birds through the branches now war - ble de - light - ed,
 2. Where Clwyd's sad wa - ters re - ech - o my mourn - ing,

1. To hail the first ver - dure and prime of the year;
 2. My lov - er's wan sha - dow by moon - light I see;

1. The prim - rose and vi' - let by mu - sic in - vi - ted,
 2. As when, the proud Sax - ons in - dig - nant - ly scorn - ing,

poco rit.
 1. From long win - try slum - bers un - fold - ing ap - pear.
 2. He rush'd to the com - bat, to die or be free.

3. I wander alone through these meadows deploring,
 Or gather fresh flow'rets to deck his cold grave;
 On the bright clouds of morning I fancy him soaring,
 Or mounting the winds with the shades of the brave;
 And though the dear spot where Llewellyn reposes
 Is graced by no trophy, is mark'd by no stone:
 There Spring's early v'lets and Summer's first roses,
 Bewew'd with my tears, shall be faithfully strown.

Oh, tell me how to woo thee!

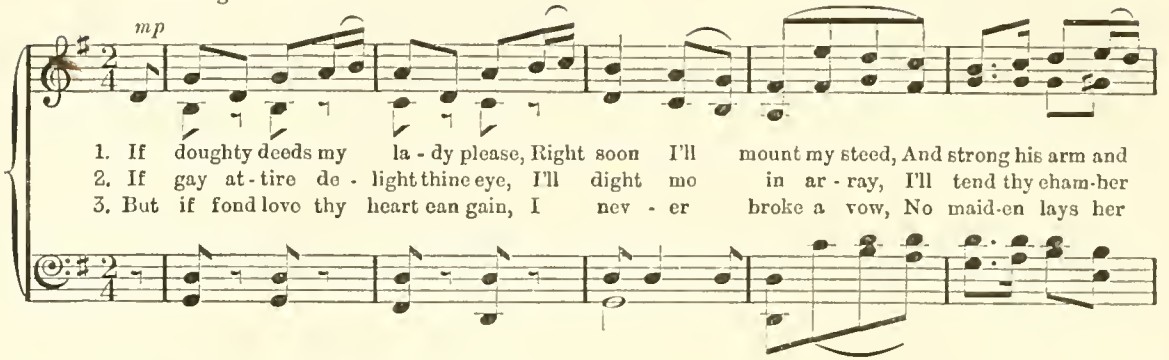
"If doughty deeds my lady please."

ROBERT CUNNINGHAME-GRAHAM
(Died about 1797).

Tune—"Per Alaw" (Sweet Richard).

Poco allegro.

mp



1. If doughty deeds my la - dy please, Right soon I'll mount my steed, And strong his arm and
2. If gay at-tire de - light thine eye, I'll dight mo in ar - ray, I'll tend thy cham-ber
3. But if fond love thy heart can gain, I nev - er broke a vow, No maid-en lays her

1. fast his seat, That bears from me the mead. I'll wear thy col - ours in my eap, Thy
2. door all night, And squire thee all the day. If sweetest sounds can win thine ear, These
3. wrong to me, I nev - er lov'd but you. For you a - lone I ride the ring, For

1. pie - ture at my heart; And he that bends not to thine eye Shall rue it to his
2. sounds I'll strive to catch: Thy voice I'll steal to woo thy-self, That voice that none can
3. you I wear the blue, For you a - lone I strive to sing—Oh, tell me how to

poco ritard.



1. smart! Then tell me how to woo thee, love, Oh, tell me how to woo thee!
2. match. Then tell me how to woo thee, love, Oh, tell me how to woo thee!
3. woo! Then tell me how to woo thee, love, Oh, tell me how to woo thee!

The song of "Per Alaw" or "Sweet Richard" is said, on purely traditionary and conjectural evidence, to have been composed in honour of Richard II., and verses associating it with Richard Cœur-do-Lion and Blondel the minstrel have also been written. The tune is evidently very old, as it appears in a slightly different form in the first-printed collection of Welsh music—Parry's *Antient British Music* (1742).

The Monks of Bangor's March.

"When the heathen trumpets clang."

Sir WALTER SCOTT (1771-1832).

Tune—"Ymdaith y Mwnn."

Moderato e maestoso.

mf

1. When the hea - then trum - pets clang, Round be - lea - gner'd Ches - ter rang, . .
2. On the long pro - cess - ion goes, Glo - ry round their cross - es glows; . .

1. Veil - ed nun and fri - ar grey, March'd from Ban - gor's fair ab - bey;
2. And the vir - gin mo - ther mild In their peace - ful ban - ner smil'd;

f 1. High their ho - ly an - them sounds, Ccs - tria's vale the hymn re - bounds,
2. Who could think such saint - ly band, Doom'd to feel un - hal - low'd hand?
dim.

p 1. Float - ing down the syl - van Dee, "O mi - se - re - re, Do - mi - ne!"
2. Such was the di - vine de - crec, "O mi - se - re - re, Do - mi - ne!"
poco rit.

3. Bands that only masses sung,
Hands that censers only swung,
Met the northern bow and bill,
Heard the war-cry wild and shrill:
Woe to Brockmael's feeble hand,
Woe to Olfrid's bloody brand,
Woe to Saxon cruelty;
"O miserere, Domine!"

4. Bangor! o'er the murder wail,
Long thy ruins told the tale;
Shatter'd tower and broken arch,
Long recall'd the woeful march:
On thy shrine no tapers burn,
Never shall thy priests return;
The pilgrim sighs and sings for thee,
"O miserere, Domine!"

Scott wrote this ballad for Thomson's *Welsh Melodies*, vol. iii. (1817), and his note to the song is as follows:—
"Ethelfrid, or Olfrid, King of Northumberland, having besieged Chester, in 613, and Brockmael, a British prince, advancing to relieve it, the religious of the neighbouring monastery of Bangor marched in procession to pray for the success of their countrymen. But the British being totally defeated, the heathen victors put the monks to the sword, and destroyed their monastery. The tune to which these verses are adapted is called the Monks' March, and is supposed to have been played at their ill-omened procession."

The Departure of the King.

"Brave Llewelyn turn'd and sigh'd."

ANNE HUNTER (1742-1821).

Tune—"Ymdawiad y Brenin."

Andante molto maestoso.

mf

1. Lle - we-lyn brave turn'd and sigh'd As he pass'd the eas - tle wall,
2. Lle - we-lyn's high spi - rit rose As he mov'd in mar - tial pride,

1. Where he had left his bloom - ing bride Weep - ing in her
2. While his brave vas - sals round him close, Proud to eom - bat

1. ban - ner'd hall. Hos - tile bands his lands in - vade, . .
2. by his side; On they rush to meet the foe, . .

1. Faith - ful his men, with their aid, Now a - wait him in the glade.
2. By mu - sic cheer'd as they go: Bound to lay the spoil - ers low.

3. Now the rage of battle raves,
Man to man, and blade to blade;
Of the river's foaming waves,
Winding-sheets his foes have made:
While their fellows fly as fast
As the leaves before the blast—
But the hero's doom was past!

4. Lady, on thy castle wall,
Wait no more thy lord's return;
Bards, within his banner'd hall,
Tune your harps his fall to mourn:
Ystol Gwiddon's witching lore
Breaks the loom, the labour's o'er;
Brave Llewelyn comes no more!

This very fine and majestic melody has been adapted to different words in various collections. It is one of the most typical specimens of the dignified martial music of Wales. Like most of the tunes associated with Wales, it has a history which can be carried back to remote times, before music was a systematic art. One can only accept such claims with politeness, and ascribe them more to bardic imagination than the evidence of historical record.

Loth to Depart.

"So mild was the evening."

ANNE GRANT (1755-1838).

Tune—"Anhawdd Ymadael."

Andantino.

p

1. So mild was the ev - 'ning, so calm was the sky, So
2. She blush'd and look'd down when she saw my de - lay, Oh,

1. soft was the lus - tre that beamed from her eye; So
2. could I but hope that she wished me to stay! In

1. sweet was her voice when it spoke to my heart, I
2. vain I en - deav - our my pain to be - guile, Her

poco rit.

1. lin - ger'd and loi - ter'd, still loth to de - part.
2. voice I still hear, still I see her dear smile.

3. Sweet vale of Llangollen! my childhood's lov'd home,
Through thy green recesses now cheerless I roam;
Thy streams so refreshing, thy flowrets so fair,
Again would delight me were Winifred there.

4. O Winifred! sweet as yon lonely wild rose
In the deep shelter'd cleft of the mountain that grows;
While I cherish thy image that lives in my heart,
From solitude's peace I am loth to depart.

The Rock of Cader Idris.

"I lay on that rock where the storms."

FELICIA D. HEMANS (1793-1835).

Tune—"Llwyn On" (The Ash Grove).

Allegretto con grazia.

p

1. I lay on that rock where the storms have their dwell - ing,
2. I lay thus in si - lence, a spi - rit came o'or me,

1. The birth - place of phan - toms, the home of the cloud;
2. Man's tongue hath no lan - guage to speak what I saw!

1. A - round it for ev - er deep mu - sic is swell - ing,
2. Things glo - rious, un - earth - ly, pass'd float - ing be - fore me,

1. The voice of the moun - tain wind so - lemn and loud.
2. And my heart al - most fain - ted with rap - ture and awe!

Verses for this popular tune have been written by Sir F. H. Doyle and others as well as by Mrs. Hemans. The supernatural tradition connected with Cader Idris has furnished the theme of the song. The original Welsh words of "Llwyn On" or "The Ash Grove" have been translated into English. The tune bears some resemblance to the Irish melody of "Kitty of Coleraine."

1. 'Twas a mid - night of sha - dows, all fit - ful - ly stream - ing,
2. I view'd the dread be - ings a - round us that hov - er,

1. Of wild waves and breez - es that min - gled their moan,
2. Tho' veil'd by the mists of mor - tal - i - ty's breath,

1. Of dim shroud - ed stars at brief in - ter - vals gleam - ing,
2. I called up - on dark - ness the vis - ion to cov - er,

1. And I felt 'midst a world of dread gran - deur, a - lone!
2. For a strife was with - in me of mad - ness and death!

3. I saw what man looks on, and dies!—but my spirit
Was strong, and triumphantly liv'd thro' that hour!
And as from the grave I awoke to inherit
A flame all immortal, a voice and a pow'r!
Day burst on that rock with the purple cloud crested,
And high Cader Idris rejoic'd in the sun;
But oh! what new glory all nature invested,
When the sense, which gives soul to her beauty, was won!

The Rising of the Lark.

"See, oh see the breaking day!"

ANNE GRANT (1755-1838).

Tune—"Codiad yr Hedydd."

Allegretto grazioso.

1. See, oh see the break - ing day, How the dewdrops deck the thorn!
 2. Come, my love, and drink the sound, Ere the dazzling sun ap - pears;
 3. Now the dap - pled clouds a - mong, Sweet and clear as - cends the lay;

1. Hov' - ring low the sky - lark's lay, Long pre - lud - ing, meets the morn:
 2. While each droop - ing flow'r - et round, Bends with Nature's ear - ly tears:
 3. Come be - fore the plu - my throng, Wake to hail the king of day!

mf
 1. Hark! hark! the li - quid notes a - wake a - new, Ris - ing sweet - er
 2. Pois - ing as she mounts with hu - mid wings, Still a - bove her
 3. Warb - ling loud - er still she mounts a - lone, Near, and near - er

1. with the ris - ing dew, And ris - ing with the ris - ing dew.
 2. low - ly nest she sings, O'er her low - ly nest she sings.
 3. to his am - ber throne, Near - er to his am - ber throne.

Welsh Country Dance.

"Hunting the Hare."

Tune—"Hela'r Ysgyfarnog."

Allegro animato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 6/8 time. The upper staff begins with a dynamic marking of *mf*. The melody is characterized by eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The melodic line in the upper staff maintains its rhythmic pattern, while the bass line continues to support the harmony.

The third system of musical notation features a dynamic marking of *cres.* (crescendo) in the upper staff. The melody becomes more active with frequent slurs and eighth-note runs. The bass line continues with a steady accompaniment.

The fourth system of musical notation concludes the piece with a dynamic marking of *f* (forte) in the upper staff. The melody reaches its final notes with a strong emphasis. The bass line provides a final accompaniment.

As the Welsh have no special characteristic dance of their own, the foregoing lively tune has been arranged as a country dance. It has been claimed as an English melody, but this has been very stoutly resisted by Welsh antiquaries, chiefly on traditional evidence.

Welsh March.

Tune—"Captain Morgan's March."

Tempo di marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a dynamic marking of *mf*. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The dynamic marking is *f*. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The dynamic marking is *mf*. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs. The dynamic marking is *f*. The melody in the upper staff continues with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with chords and eighth notes. The system ends with a *rit.* (ritardando) marking and a fermata over the final notes.

EUROPE.

SONGS AND DANCES OF AUSTRIA-HUNGARY.

AUSTRIA.

MORAVIA.

TYROL.

BOHEMIA.

HUNGARY.

BOSNIA.

Austrian National Hymn.

"God preserve our gracious Emp'ror."

1797.

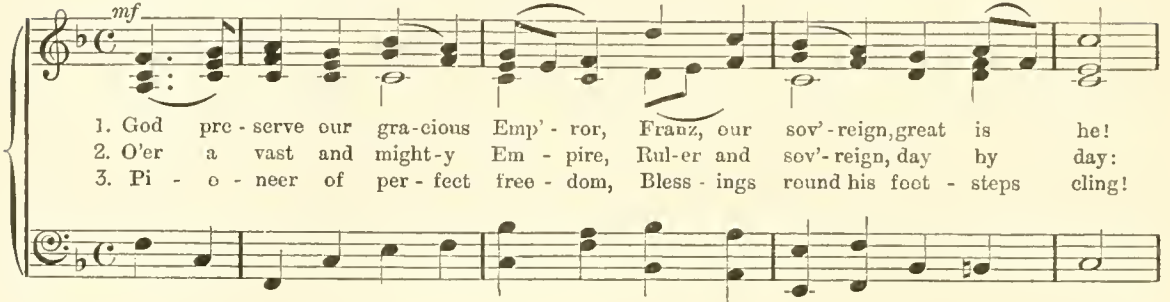
Baron J. C. VON ZEDLITZ (1790-1862).

Translated by EDWARD OXENFORD.

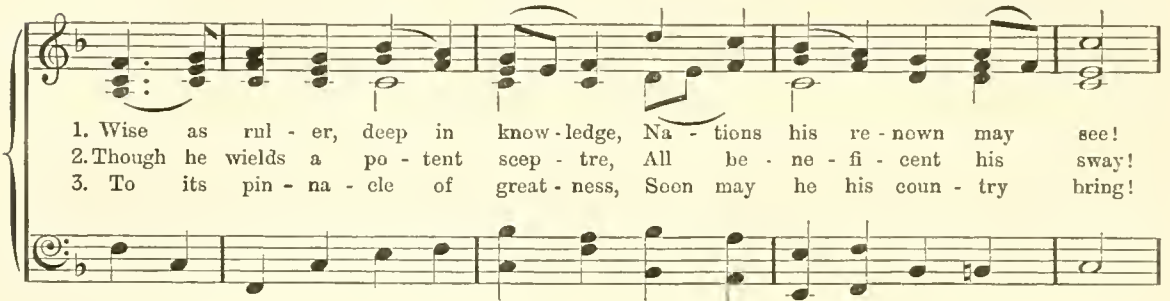
JOSEPH HAYDN (1732-1809).

Andante molto.

mf

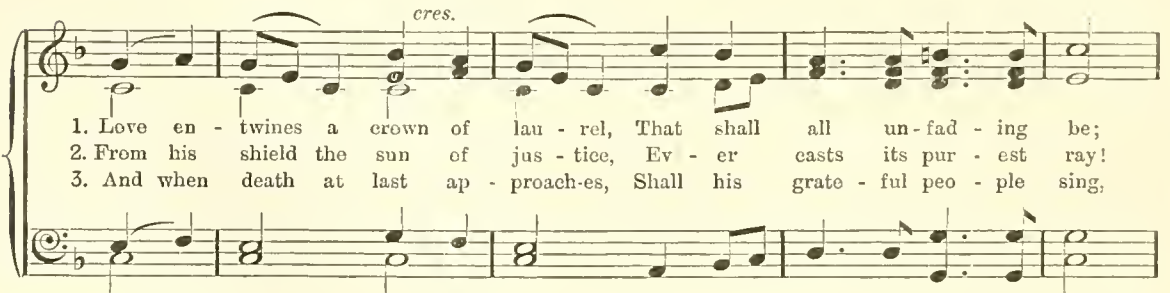


1. God pre - serve our gra - cious Emp' - ror, Franz, our sov' - reign, great is he!
 2. O'er a vast and might - y Em - pire, Rul - er and sov' - reign, day by day:
 3. Pi - o - neer of per - fect free - dom, Bless - ings round his foot - steps cling!



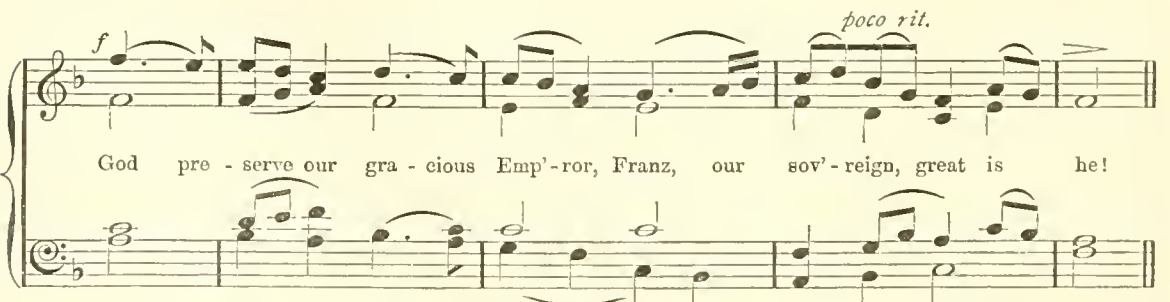
1. Wise as rul - er, deep in know - ledge, Na - tions his re - nown may see!
 2. Though he wields a po - tent scep - tre, All be - ne - fi - cent his sway!
 3. To its pin - na - cle of great - ness, Soon may he his coun - try bring!

cres.



1. Love en - twines a crown of lau - rel, That shall all un - fad - ing be;
 2. From his shield the sun of jus - tice, Ev - er casts its pur - est ray!
 3. And when death at last ap - proach - es, Shall his grate - ful peo - ple sing,

f *poco rit.*



God pre - serve our gra - cious Emp' - ror, Franz, our sov' - reign, great is he!

The national hymn of Austria was composed by Haydn, the celebrated musician, in 1797, during the Napoleonic wars, and is said to have been written in rivalry of, as it was partly suggested by, the English "God save the King." Various sets of words have been written for this very fine national hymn.

Moravia.

"Oh, land! 'mong the mountains."

Moravian Song.

Poco andantino.

1. Oh, land! 'mong the moun - tains Thou'rt fair, 'mid thy foun - tains
2. Oh, sons! from thy home - land Far off, will you still stand

1. Cool - ing, Thy great marsh - es, Where the wa - ters still lie.
2. Brave - ly for Mo - ra - via, Which you left long a - go?

1. Dear land! which thy daugh - ters Fair - est, on deep wa - ters
2. Oh, land! 'mong the moun - tains Thou'rt fair, 'mid thy foun - tains

1. Sail - ing: think with fond - ness Ere from thy plains they lie.
2. Cool - ing. There we ram - bled In the days long a - go.

Moravia, which at one time formed part of the ancient kingdom of Bohemia, but is now an independent government in Austria-Hungary, has a large collection of songs, which approximate in character somewhat to the style of Bohemian music. The collection by F. Susil, entitled *Moravské Národní Písni* contains nearly a thousand tunes.

Austrian Waltz.

"The Swallow."

JOHANN STRAUSS (1804-1849).

Tempo di Valse.

The musical score consists of six systems, each with a treble clef staff and a piano (p) staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets (marked '3w'), dynamics (p, f), and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

The origin of this universally popular dance is obscure, but it is highly probable that it was evolved among the Germanic races of Austria and Germany. It became popular in Europe early in the nineteenth century, and, in 1812, was introduced into England. At first it excited much opposition, being regarded as a highly indecorous dance, and even Byron satirised it in his "apostrophic hymn," entitled "The Waltz." He addresses it as—

"Imperial waltz! imported from the Rhine
(Famed for the growth of pedigrees and wine).

Oh, Germany! how much to thee we owe,
As heaven-born Pitt can testify below,
Ere cursed confederation made thee France's,
And only left us thy d—d deits and dances."

Byron wrote this in 1812, under the name of "Horace Hornem," and it is obvious from the above quotation that the waltz came to England from Germany. Under the fostering care of the Strauss family of Vienna, Lanner, and hundreds of Austrian and other composers, assisted by "Viennese," "Hungarian," and other bands, the waltz obtained a firm hold, and is probably the most popular dance in existence.

The Tyroleans.

"Tyrolese, so happy and joyous."

Translated.

Tyrolean Song.

Allegretto.

1. Ty - rol - ese, so hap - py and joy - ous are they, With wine clear, and
2. When .. Sun - day doth come round they join in the dance, And Nan-nerl leads

cres.

1. dane-ing they spend all the day: Each morning so ear - ly the lads and girls
2. Gott - helf, and Gre - tel leads Hans: With grace-ful and light steps they turn round and

eres. *poco rit.* *a tempo.*

1. risc, .. And work till the ev'n-ing, when each one home hies; .. Ty - rol - ese, so
2. round, As lithesome as cham-ois with its nim-ble bound; .. When Sun - day doth

1. hap - py and joy - ous are they, With wine clear and dancing, they spend all the day.
2. come round, they join in the dance, And Nan-nerl leads Gott-helf, and Gre-tel leads Hans.

- | | |
|--|--|
| <p>3. When cattle to Alma are driven for grass,
Each lass sews and knits, too, and makes the time pass:
While bold lads seek chamois and climb up the hills,
With singing and jödling the mountain-side thrills.
When cattle, etc.</p> | <p>4. Sweethearts here with fond love, remain staunch and
They jilt not and prove false, as other folks do; [true,
But marry and keep house, with children dear;
From which Tyrol reareth its bold mountaineer.
Sweethearts here, etc.</p> |
|--|--|

The music of the Austrian Tyrol, like that of Switzerland and the highlands of Southern Germany, is distinguished by its florid character, and the introduction of the vocal grace called the jödel (yodel), which sounds very effective in the open air, when performed by a good falsetto voice, but loses much of its attractiveness when heard indoors. The song given above was introduced in an operetta entitled, "Der Tyroler Wastl," by Jacob Haibel, produced in 1795.

The Bohemian Maid.

"I'm a sweet Bohemian maid."

Bohemian Folk-Song.

Words adapted from

BOWRING'S CZECHIAN ANTHOLOGY (1832).

Tune—"Othytý Pisár."

Molto moderato.

1. I'm a sweet . . . Bo - he - mian maid, Blue eyed, fair, and air - y,
2. What's to you . . . if I al - low Youths of love to chat - ter;

poco rit.

1. Would you know my name? why then, 'Tis no name but Ma - ry.
2. Let them rat - tle at my door, Sure - ly 'tis no mat - ter!

p a tempo.

1. What's to you . . . if I have fled, Fled to love's em - bra - ces;
2. I will mar - ry—wherefore talk— Wherefore talk, my mo - ther?

poco rit.

1. Eat - en fruit of eg - lan - tine, Slept in rough pla - ces?
2. Am I yet a year too young? Must I wait an - o - ther?

The Treasure.

"Fear not, my sweetheart."

Bohemian Folk-Song.

Translated.

Tune—"Wszak nám tak, nebude."

Allegretto con grazia.

p

1. Fear not, my sweet-heart, for want is not near,
2. I've al-so trea-sure safe in this green field,

1. I've trea-sure in the stream, 'neath the wat-ers clear.
2. Which in great mea-sure com-fort will yield.

mf

1. Come a-way, my sweet love, we shall so hap-py and be,
2. Good store of thal-ers fine, plen-ty for you and me,

1. Sit-ting on the vel-vet moss, un-der the sha-dy tree,
2. Come then, my sweet love, my dear kind wife to be,

1. Sor-row then we'll leave be-hind, pain and pov-er-ty.
2. Sor-row soon we'll leave be-hind, pain and pov-er-ty.

The Bohemians have a very large number of folk-songs and dances of all kinds, and selection was somewhat difficult in such a case. The two folk-songs—"The Bohemian Maid" and "The Treasure" are very fair specimens of Bohemian songs.

Polka.

Bohemian Dance.

Allegro.

mf

This popular dance is said to have been invented by a young Bohemian peasant girl, in 1830. It was first danced at Elbeclnitz, and afterwards introduced by Josef Neruda, a musician, into Prague, about 1835, from which it spread rapidly all over Europe, like an epidemic. The name, "polka," means half-step. The tune given above is the original one to which the polka was danced.

Hungarian National Hymn.

FRANZ ERKEL (1810-1893).

mf Andante molto maestoso.

1. Bless our land with glad - ness, Let a - bun - dance here be found,
2. Hail the land which our sires No - bly held for free - dom's sake,

1. Lend Thine aid . . in dark - ness, When her foes are gath' - ring round;
2. In the storm gath - ring o'er Their ex - am - ple we must take;

1. Hun - ga - ry, in days of yore, Thou hadst sor - rows deep and sore,
2. Peace shall in our homes re - main, Li - ber - ty full pow'r at - tain;

1. Which thy sons full brave - ly bore, Thy free - dom to re - store;
2. Hun - ga - ry, her strength re - gain When free - dom comes to reign;

1. Which thy sons full brave - ly bore, Thy free - dom to re - store.
2. Hun - ga - ry, her strength re - gain When free - dom comes to reign.

The Hungarians have a very varied and extensive store of national tunes, among them being what is perhaps the finest and most inspiring march in existence (the Rákóczy), and at least two patriotic or national hymns. We have selected the one which is the most representative of the people, as distinguished from the court of Hungary, and though it is comparatively modern, it is none the less dignified and effective.

Miska and Panni.

"Miska came clad in red."

Hungarian Folk-Song.

Translated from

"Sarga esizsmas Miska sárbrán jar."

Tune—"Magasan reptül a daru szépen szól."

mf Andante.

1. Mis - ka came clad in red, great was he; Pan - ni stood
 2. Mis - ka long'd, but the stream was so deep; Pan - ni scorn'd,
 3. Bet - ter far, when in love, and a - part, Boots to spoil,

1. by the stream, shy was she. Red his coat, yel - low boots,
 2. thought the man but a sheep. Of his boots, and his coat,
 3. or a coat, than lose love. Wa - ter dries: love will not

1. who so gay? Sad was Panni for the stream was in
 2. he thought more Than of Panni, by the stream, wait - ing
 3. live in cold; He who would win the prize must learn

1. her love's way. Red his coat, yel - low boots, who so
 2. sad and sore. Of his boots, and his coat, he thought
 3. to be bold. Wa - ter dries: love will not live in

1. gay? Sad was Panni, for the stream was in her love's way.
 2. more Than of Panni, by the stream, wait - ing sad and sore.
 3. cold; He who would win the prize must learn to be bold.

The Tiszian.

(THE GIPSY.)

"From the smiling fields of Rakosh."

Hungarian Folk-Song.

Translated.

Tune—"Jártam kertben rózsák között."

Poco andantino.

1. From the smiling fields of Rakosh, near to Pesth, Comes the swarthy
2. Then they question'd skin-clad gip-sy— if in his land Peo-ple did the

1. gip-sy Chikosh, in skir drest; Bun-da¹ wearing, bagpipes too,
2. Mag-yar language un-der-stand; Or if gipsies speak like Greeks:

1. Straight he seeks "Tankard" Inn, Wishing to rest, Bun-da wearing,
2. Blowing laughter from their cheeks, Waited his speech, Or if gipsies

1. bag-pipes too, Straight he seeks "Tan-kard" Inn, Wishing to rest.
2. speak like Greeks: Blow-ing laughter from their cheeks, Waited his speech.

3. "Our Hungarians out of pitchers drink the red wine,
Spice their food with rich paprika, from old plates dine;
Your Hungarians are not niee,
And their ancient manners are
Showing decline,
Your Hungarians, etc.

4. "We have not a gipsy hostess, but speaks Magyar
Here, they gurgle out their German—patriots they are!
But if German they prefer,
Soon would honest Magyars fly,
Seeking fresh air!"
But if German, etc.

Bunda = sheepskin coat.

Hungarian Csárdás.

National Dance.

Allegretto.

mf

The Csárdás is the national dance of the Hungarians, and takes its name from the wayside inns, called Csárdás, which are scattered up and down the great plains of Hungary. The dance is commenced in a very slow and ceremonious fashion, but gets more and more rapid, and finally ends in a wild and stormy whirl.

Hungarian Gipsy Dance.

Ziguener Tune.

Allegro.

mf

f

mf

mf

The wandering gipsies of Hungary are the principal musicians of that country, and supply the bands for all the local festivals and merrymakings. There is but a slight resemblance between an ordinary performance of their dances and one by a band of genuine gipsies, which is marked by a strong and peculiar rhythm, extraordinary wildness, and a general character quite its own. Most of the Hungarian gipsies are natural musicians and dancers, and a very large proportion of the national folk music is Gipsy rather than Magyar.

Bosnian Dance.

Moderato.

The musical score for "Bosnian Dance" is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *Moderato*. The score begins with a mezzo-forte (*mf*) dynamic. The first system shows the initial melodic and harmonic material. The second system features a piano (*p*) dynamic and includes a section with a 3/4 time signature. The third system continues the melodic line with various articulations. The fourth system returns to a mezzo-forte (*mf*) dynamic. The fifth and sixth systems conclude the piece with sustained chords and melodic fragments. The notation includes various note values, rests, and dynamic markings throughout.

EUROPE.

SONGS AND DANCES OF FRANCE.

*"GALLANT nation! now before you
Freedom, beckoning onward, stands!
Let no tyrant's sway be o'er you,
Wrest the sceptre from his hands!
Paris gave the general cry:
Glory, Fame, and Liberty!"*

—DELAVIGNE.

The Marseillaise Hymn.

"Ye sons of France, awake to glory."

French National Hymn.

Written and Composed by
CLAUDE JOSEPH ROUGET DE LISLE (1760-1836).

Tempo di marcia maestoso.

f

1. Ye sons of France, a - wake to glo - ry, Hark, hark, what my - riads bid you
2. Now, now the dan - g'rous storm is seowl - ing, Which treah'rous kings, con - federate,

1. rise: Your children, wives, and grand - sires hoar - y, Be - hold their
2. raise; The dogs of war, let loose, are howl - ing, And, lo! our

f

1. tears and hear their cries! Be - hold their tears and hear their
2. fields and ei - ties blaze! And, lo! our fields and ei - ties

1. cries! Shall hate - ful ty - rants, mis - chief breed - ing, With hireling
2. blaze! And shall we base - ly view the ru - in, While lawless

On April 24th, 1792, during the excitement caused by the political and other upheavals in France, and the threat of foreign combinations, just before the Great Revolution of 1793, Claude Rouget de Lisle, a young French army officer wrote this very celebrated martial ode. It was successively known as "Chant de guerre aux armées," the "Marche des Marseillais," "Hymne des Marseillais," and "La Marseillaise," and has remained the chief national song of France throughout her various changes from Imperialism to Republicanism and *vice versa*. There are various versions of the song, which has been considerably enlarged since it originally appeared. The spirited English translation which is generally used was published about 1795, but its authorship has never been discovered. Tradition has it that Rouget de Lisle wrote both words and music of his song in one night, and that it became instantly famous. It formed the war march of the "Reds of the Midi," that band of ferocious revolutionaries from Marseilles who appeared in Paris during July, 1792, and from this circumstance it takes the name by which it is now universally known. Like all great songs, "La Marseillaise" has been claimed for various poets, and the tune has also been claimed, on very slender evidence, by the Germans.

1. hosts, a ruf - fian band, Af - fright and des - o - late the
 2. force, with guil - ty stride, Spreads des - o - la - tion far and

1. land, While peace and lib - er - ty lie bleed - ing?
 2. wide, With erimes and blood his hands em - bru - ing? } To

sf arms, to arms, ye brave! The 'veng - - ing sword un-

sf sheathe! March on! march on!

All hearts re - solv'd On vic - - to - ry or death!

3. With luxury and pride surrounded,
 The vile, insatiate despots dare,
 Their thirst of power and gold unbounded,
 To mete and vend the light and air:
 Like beasts of burden would they load us,
 Like gods, would bid their slaves adore:
 But man is man, and who is more?
 Then shall they longer lash and goad us?
 To arms! etc.

4. O Liberty! can man resign thee,
 Once having felt thy generous flame?
 Can dungeon, bolts, and bars confine thee,
 Or whip thy noble spirit tame?
 Too long the world has wept, bewailing
 That falsehood's dagger tyrants wield;
 But freedom is our sword and shield.
 And all their arts are unavailing.
 To arms! etc.

Romance of Dunois.

"It was Dunois, the young and brave."

French Royalist Song.

HORTENSE DE BEAUHARNAIS,
QUEEN OF HOLLAND (1783-1837).

Tune—"Partant pour la Syrie."

Maestoso.

mf

1. It was Du nois, the young and brave, was bound for Pal - es - tine, But
2. His oath of hon - our, on the shrine, he grav'd it with his sword, And

1. first he made his or - i - sons be - fore St. Ma - ry's shrine; "And
2. fol - low'd to the Ho - ly Land the ban - ner of his lord; Where,

1. grant, im - mor - tal Queen of Heav'n," was still the sol - dier's pray'r, "That
2. faith - ful to his no - ble vow, his war - ery fill'd the air: "Be

cres.

1. I may prove the brav - est knight, and love the fair - est fair." "That
2. hon - our'd aye the brav - est knight, be - lov'd the fair - est fair." "Be

poco rit.

1. I may prove the brav - est knight, and love the fair - est fair."
2. hon - our'd aye the brav - est knight, be - lov'd the fair - est fair."

3. They ow'd the conquest to his arm, and then his liege-
lord said: [repaid—
"The heart that has for honour beat, by bliss must be
My daughter Isabel and thou shall be a wedded
pair, [fair."
For thou art bravest of the brave, she fairest of the
"Be honour'd," etc.
4. And then they bound the holy knot before St. Mary's
shrine, [combine;
That makes a paradise on earth, if hearts and hands
And every lord and lady bright, that were in chapel
there, [fairest fair."
Cried, "Honour'd be the bravest knight, belov'd the
Cried, "Honour'd," etc.

The song of Dunois, or "Partant pour la Syrie," was written by Queen Hortense and was adopted as the French royalist song. Sir Walter Scott translated it in 1815 and his version is given above. The tune was claimed by Louis F. P. Drouët (1792-1873) a French composer, but is also supposed to have been composed by Queen Hortense herself.

T'other morning very early.

Old French Song.

THIBAUT, OR THEOBALD IV.,
KING OF NAVARRE (1201-1253).

Tune—Traditional.

Andantino con express.

p

1. T'oth - er morn - ing ve - ry ear - ly, As thro' grove and mead I stray'd;
2. My re - spect - ful sal - u - ta - tion She re - turn'd with mod - est grace,

con Ped.

1. 'Cross my path, chant - ing right clear - ly, Came a mer - ry vil - lage maid,
2. While the li - ly and ear - na - tion Min - gled in her blush - ing face.

poco rit.

1. Light of heart she tripp'd a - long, Love, the bur - den of her song,
2. "If," quoth I, "thou wilt be mine, Gold and jew - els shall be thine."

1. Her sweet lay with ma - gie art So bo - guild'd my glow - ing heart,
2. She re - plied, "I fear a snare, Lord - ly vows are light as air;

poco rit.

1. That forth-with ap - proach - ing nigh, "Maid - en fair, good day," said I,
2. Shep - herd Pierre is my de - light, More than rich de - ceit - ful knight."

Both words and music of this fine old chanson are attributed to Thibaut, King of Navarre in the 13th century, whose court was the resort of troubadours and minstrels without number. The song is included in his poetical works as "L'Autrier par la matinée," and our translation is from the version of Thomas Oliphant. The tune figures in most histories of music as a very early specimen of the song form.

The Pearl.

"Pearl I seek of rarest worth."

French Chanson of the 15th Century.

REMY BELLEAU (1528-1577).

Tune—"Sy je perdoys mon ami."

Andante tranquillo.

1. Pearl I seek of rar - est worth, By tho shoro of some bright wave,
2. Lustrous shell, from whose bright womb Decs this fai - ry trea - sure come?

con Ped.

1. Such a gem, whose wen - drous birth, Ra - diance to all na - ture gave;
2. If thou art the o - cean's child, Though thy kin - dred crowd the deep,

1. Which no change of tint can know, Spot - less ev - er, pure and white,
2. Thou dis-dain'st the moan - ing wild, Which thy foam - y lov - ers keep,

sempre con Ped.

1. 'Midst the rud - est winds that blow, Spark - ling in its sil - ver light,
2. And in vain their vows they pour, Round thy closed and guard - ed door,

1. Thou bright pearl, ex - cell'st each gem, In proud na - ture's di - a - dem.
2. Thou, proud beau - ty, bidst them learn But a so - journ - er art thou.

rit.

3. But when Spring, with treasures rife,
Calls all nature forth to life,
And on pure waves descending
Transient rays of brightness lending,
Falls the dew upon thy breast,
And, thy heavenly spouse confessed,
Thou admitt'st within thy cave
That bright stranger of the wave;
There he dwells, and hardens there,
To the gem so pure and fair.

The King of Yvetot.

"There was a King of Yvetot once."

French Political Song of 1813.

PIERRE JEAN DE BÉRANGER (1780-1857).

Poco andantino.

1. There was a king of Yve - tot once, Who, lit - tle fam'd in sto - ry, Went
 2. With - in his thateh - éd pa - lace he Con - sum'd his four meals dai - ly, He
 3. This wise and fam - ous mon - arch's face Is still in pre - ser - va - tion; And,

1. soon to bed, to rise was slow, And slum - ber'd with - out glo - ry; 'Twas
 2. rode a - bout his realm to see Up - on a don - key, gai - ly: Be -
 3. as a sign, it serves to grace An inn of re - pu - ta - tion; On

1. Jen - ny erown'd this jol - ly chap, With no - thing but a eot - ton cap.
 2. sides his dog, no guard he had, He hup'd for good when things were had. Fa, la, la,
 3. hol - i - days, a joy - ous rout, Be - fore it push their mugs a - bout.

la, Fa, la, la, la, What a fam - ous king was he, Fa, la.

Béranger wrote this famous song as a satire upon Napoleon I. It was received with much enjoyment by the French as a capital squib, based upon the actual performances and privileges of the lord of the manor of Yvetot in Normandy, who was styled the King of Yvetot because of his pretensions.

My Normandy.

“When gloomy winter takes his flight.”

Modern Norman Song.

Written and composed by
FRÉDÉRIC BÉRAT (1801-55).

Tune—“Ma Normandie.”

Moderato.

1. When gloom-y win-ter takes his flight, . . . When all be-gins to bloom a-new, And
2. A-mong the glaciers I have been, . . . Where from the vale the châ-let peers; The

1. when the sun with soft-est light Re-turms to deck our sky so blue, And
2. sky of It-a-ly I've seen, And Ven-ice with her gon-do-liers. And,

1. when the swal-lows we can see, And when fresh green o'er-spreads the earth, I
2. leav-ing all, I've said, "To me There is a land of great-er worth: Nought

1. long for my own Nor-man-dy, For that's the land that gave me birth.
2. can ex-cel my Nor-man-dy, For that's the land that gave me birth."

The Shepherd's Call.

"As I rose on Sunday Morning."

Breton Song.

Tune—"Ann Aliké."

Andantino.

1. As I rose on Sun - day mor - ning to drive the kine to lea,
 2. The first time I set eyes on Mac'-hai-dik, . . my sweet May,
 3. Like the broom's sweet gol - den blos - som, or wild ros - es sweet and small,

con Ped.

1. I heard my sweet - heart sing - ing— by the voice I knew 'twas she;
 2. Was on her first com - mun - ion on a peace - ful Eas - ter day;
 3. Like in heath - y brake a flow'r - et shone my fair a - mong them all;

dim.

1. I heard my sweet - heart sing - ing, sing - ing on the moun - tain side,
 2. In the par - ish church of Foès - nant, 'mong her mates in age and size,
 3. All the time the mass was serv - ing, I had on - ly eyes for her,

poco rit.

1. And I made a song to sing with her, a - cross the val - ley wide.
 2. She was twelve years old— my dar - ling— and my years were twelve like - wise.
 3. And the more I gaz'd up - on her, love my heart the more did stir.

The ballads and songs of Brittany form a class by themselves, and may be studied very completely in Hersart de la Villemarqué's *Barzaz-Breiz, Chants Populaires de la Bretagne recueillis et publiés avec une traduction Française, des arguments des notes et les mélodies originales.* Paris, 1846, 2 vols. From this work the late Tom Taylor made a selection which was issued in English as *Ballads and Songs of Brittany.* London, 1865.

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Branle.

Old French Dance.

From *Nouveau Recueil* (1732).

Spiritoso.

mf

cres.

FINE.

TRIO.

mf

Da capo al FINE.

mf

FINE.

French Minuet.

From *Nouveau Recueil* (1732).

Moderato.

p con grazia.

mf

poco rit.

THE BRANLE.

This old dance, which was known in England as "The Brawl," probably dates from the fifteenth century. It was at once a peasants' dance and a court dance in France, and became very popular during the sixteenth century. Closely allied to it was

THE MINUET,

which appears to have been derived from a branle of Poitou. This stately and ceremonious dance has survived throughout all the changes of fashion, and though now mainly confined to the stage, flourishes vigorously, and as an abstract dance-form has given a name and origin to an enormous quantity of music.

THE GAVOTTE AND BOURRÉE.

These dances are arranged together so as to form one extended piece for the pianoforte. The individuality of each is in no way suppressed. The GAVOTTE dates from the fifteenth or sixteenth century. It became popular at the French Court in the sixteenth century, having been introduced from the provinces. The name is derived from Gap in Dauphiné; the peasants of that district, who used the dance, being nicknamed *Gavots*. The BOURRÉE is a French peasant dance, and as often as not was accompanied by the voices instead of instruments. Like the other French dances, it became popular at court in the sixteenth century. It is not a society dance by any means, and is now chiefly known by having its name applied to pieces of music in classical form.

Gavotte and Bourrée.

Two French Dances.

GAVOTTE.
*Con grazia.*From *Nouveau Recueil* (1732).

First system of the Gavotte, measures 1-4. The music is in C major and 3/4 time. The first staff (treble clef) contains chords and single notes, with dynamics *p* and *sf*. The second staff (bass clef) contains a simple bass line.

Second system of the Gavotte, measures 5-8. The music continues with chords and single notes. Dynamics include *p poco staccato.* and *f*.

Third system of the Gavotte, measures 9-12. The music continues with chords and single notes. Dynamics include *p*, *cres.*, and *f*.

First system of the Bourrée, measures 1-4. The music is in C major and 3/4 time. The first staff (treble clef) contains chords and single notes, with dynamics *f* and accents (>). The second staff (bass clef) contains a simple bass line.

Second system of the Bourrée, measures 5-8. The music continues with chords and single notes. Dynamics include *mf*, *sf*, and *p*.

Third system of the Bourrée, measures 9-12. The music continues with chords and single notes. Dynamics include *f*, *poco rit.*, and *tr*.

Gavotte da capo.

EUROPE.

SONGS AND DANCES
OF
GERMANY AND SWITZERLAND.

*“ WHICH is the German's fatherland?
Is't Prussia's or Swabia's land?
Is't where the Rhine's rich vintage streams?
Or where the northern sea-gull screams?
Ah, no, no, no!
His fatherland's not bounded so!”*

—ARNDT.

The Watch on the Rhine.

(Die Wacht am Rhein).

German National Song.

MAX SCHNECKENBURGER (1819-1849).

CARL WILHELM (1815-1873).

Maestoso.

1. A voice re-sounds like thun - der peal, 'Mid dash - ing wave and clang of steel; "The
 2. They stand a hun - dred thou - sand strong, Quick to a - venge their coun - try's wrong; With

CHORUS.

1. Rhine, the Rhine, the Ger - man Rhine! Who guards to - day my stream di - vine?" } Dear
 2. fil - ial love their bo - soms swell, They'll guard the sa - cred land - mark well. }

Fa - ther - land! no dan - ger thine, Dear Fa - ther - land! no dan - ger thine;

Firm stand thy sons to watch, to watch the Rhine,

Firm stand thy sons to watch, to watch the Rhine.

3. While flows one drop of German blood,
 Or sword remains to guard thy flood;
 While rifle rests in patriot's hand,
 No foe shall tread thy saered strand!
 Dear Fatherland, etc.

4. Our oath resounds, the river flows,
 In golden light our banner glows;
 Our hearts will gnard thy stream divine,
 The Rhine, the Rhine, the German Rhine!
 Dear Fatherland, etc.

The long continued struggle between the French and Germans for the possession of the Rhine, which culminated in the Napoleonic wars, produced many patriotic songs, of which the best known are those of Theodor Körner and Moritz Arndt. The "Sword Song" and "Battle Prayer" of the former, and "What is the German Fatherland?" of the latter, for many years occupied the foremost place among the national lieder of the German people. "The Watch on the Rhine" was written by Max Schneckenburger in 1840, but did not immediately spring into general favour. Although several composers set Schneckenburger's song it was not till 1854, when Carl Wilhelm's version appeared, that it became really popular. The Franco-German war of 1870 gave it an enormous vogue, and it was then adopted as the national song of a United Germany. Wilhelm was pensioned by the German Emperor in 1871.

The Rhine Song.

"They shall not ever win thee."

Prussian Song, 1840.

NICOLAUS BECKER (1809-1845).

G. KUNZE.

mf Moderato e maestoso.

1. They shall not ev - er win thee, Thou free, thou German stream, Though
 2. Ah! they shall nev - er have thee, Thou free, thou German Rhine, So
 3. No! they shall nev - er have thee, Thou free, thou German flood, So

1. loud - ly they shout for thee, As greedy ravens scream; So long as greenly
 2. long as thou dost glad - den The heart with thy red wine; So long as in thy
 3. long as slender maid - ens By hardy youths are wooed; So long as fish are

1. mant - led Thy gentle wavelets flow, So long as o'er thy wat - ers With
 2. cur - rent The rocks still firm - ly rest, So long as high cath - ed - rals Are
 3. ris - ing By toil - ing fish - er's float, So long as song is swell - ing The

1. sounding oar they row.
 2. mirrored in thy breast. } They shall not ev - er win thee, Thou free, thou Ger - man
 3. joy - ful sing - er's throat.

stream, Though loud - ly they shout for thee, As greedy ravens scream.

This song was very popular in Prussia about 1840, and for a considerable period it was regarded as a lyrical defiance to the pretensions of the French. It was so well known and liked that nearly every contemporary German composer set it to music, while it provoked a taunting French response from Alfred de Musset in the same year, entitled "Nous l'avons eu, votre Rhin Allemand" (We have had it, your German Rhine!).

Bavarian Song.

"On the hill stands a tower."

Translated.

Tune—"Auf'm Berg steht a schloss" (1828).

Allegretto.

cres.

1. On the hill stands a tower, in which dwells a fair maid, And a
 2. She did love him full well, and to lose him was loth, But be -
 3. "I shall love you for aye, if for years we should part, And the

1. youth from a far has her true love re - paid.
 2. fore he said fare - well he plight - ed his troth. } La la
 3. troth which I pledge shall ne'er pass from my heart." }

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.

Many of the Bavarian songs are similar in character to those of Switzerland and the Tyrol, being distinguished by graces and florid passages.

True Love.

“Ah! it is hard to say.”

Thuringian Folk-Song.

EDWARD OXENFORD.

Tune—Traditional.

Moderato.

p

1. Ah! it is hard to say, That we must part to-day!
 2. Blue is a flow'r - et Called the for - get - me - not,
 3. Would that a bird I were! Soon would I speed thro' air,

1. Thou hast my heart's deep love, Thou know - est well!
 2. Lay it on thy dear heart Think - ing of me!
 3. Head - ing not bird of prey, Fly - ing to thee.

1. My soul is whol - ly thine, And both so in - ter - twine,
 2. If hope and flow'r should die, Such is our con - stan - cy,
 3. If a shaft wound - ed me, Close would I fall to thee;

1. None oth - er could I love But thine a - lone.
 2. Still would my love re - main Faith - ful to thee.
 3. Then, if one tear thou shed, Glad - ly would die!

This pretty melody from the Forest of Thuringia in Germany is perhaps best known in Britain as a hymn tune. It is, however, a very good specimen of the German volkslied, and moreover, the best specimen extant from its place of origin.

The Invitation.

"I have a cottage by the hill."

Swabian Folk-Song.

JOHANN W. L. GLEIM (1719-1803).

Tune—Traditional.

Allegretto.

1. I have . . . a cot - tage by . . . the hill, It
2. Be - side . . . tho cot - tage stands a tree, That

1. stands . . . up - on . . . a mea - dow green; Bo -
2. flings . . . its sha - dow o'er . . . the eaves; And

1. hind . . . it flows . . . a mur - - m'ring rill, Cool -
2. scarce . . . the sun - shine vis - its me, Save

1. root - ed moss . . . and flow - ers be - tween.
2. when . . . a light . . . wind rifts . . . the leaves.

3. A nightingale sings on a spray,
Through the sweet summer time night-long;
And evening travellers on their way,
Linger to hear her plaintive song.

4. Thou maiden with the yellow hair,
The winds of life are sharp and chill;
Wilt thou not seek a shelter there,
In yon lone cottage by the hill?

Rest.

"The sun goes down."

Silesian Song.

Tune—Traditional.

Moderato.

1. The sun . . . goes down, . . . the night . . . draws nigh, And
2. In si - lence woods and vales are bound, The

1. road . . . and track . . . in still - ness lie; Sweet peace and
2. songs . . . of birds . . . no more . . . re - sound; The flow'rs are

1. grate - ful rest . . . al - lay The tur - moil and . . . the
2. nod - ding on . . . the lawn, And slum - b'ring till . . . the

mf

1. cares of day, The tur - moil and . . . the cares of day.
2. day - light dawn, And slum - b'ring till . . . the day - light dawn.

3. The trickling dew its coolness yields,
To stalk and leaf on meads and fields;
Fresh breezes play athwart the bower,
And odours breathe from bloom and flower,
And odours, etc.

4. The evening star with silvery glow,
Looks down upon the world below;
As though 'twould call to every breast:
"Be still, he still, thou, too, shalt rest!"
"Be still," etc.

Edite, Bibite.

German Students' Song.

Con forza.

1. Loud let the glass - es . . . clink, Drink deep, nor spare the flow - ing bowl!
2. This is the stu - dent's . . hour, The stern pro - fes - sor's work is done;

1. The man who fears to . . . drink Has no true soul.
2. We own no o - ther . . pow'r Save wine and song.

CHORUS.

ff
E - di - te, bi - bi - te col - le - gi - a - les,

Post mul - ta sce - cu - la, po - cul - la nul - la.

3. Here rules the rosy god:
Exalt old Bacchus to his throne,
And, drawing round the bowl,
Serve him alone.

Edite, bibite, etc.

4. Enjoy, while powers remain,
Life's pleasures in their prime;
Old age brings not again
Youth's golden time.

Edite, bibite, etc.

This is one of the most popular songs of the many possessed by the students of Germany, and dates from the middle of last century. The students' song is quite an institution in Germany, and there are many fat little editions of those popular songs, generally distinguished by projecting bosses on the covers to preserve the books from contact with the beer stained tables. The *Scottish Students' Song Book*, from which this specimen is taken, is one of the best collections on German lines ever prepared.

Wendish Song.

“The tempest rages.”

Tune—Traditional.

Andante con espressione.

The tem - pest ra - ges wild on the hill, loud wa - ters

roar, The rain beats with fu - - ry

dash - ing on the moor. Oh! dark - ness from me

hide the sad griefs which vex me sore.

The Wends are a race of Slavonic origin, closely allied to the Servians, and are scattered largely over central Europe, chiefly in Austria, Germany, and Russia. A collection of their music, some of which is very interesting and characteristic, was published by Herren Haupt and Schmalzer as *Folkslieder der Wenden in der Ober-und-Nieder-Lausitz aus dem Volksmunde aufgezeichnet*. Grimma, 1841, two vols. Lausitz, where most of these melodies were collected, is partly in Saxony and partly in Prussia.

Wendish Dance.

Moderato.
D.C. al FINE.

Ländler.

German Country Dance.

*Moderato.**p con grazia.**p**mf*

The Ländler is a country dance which originated in Germany or the Germanic districts of Austria. It is also common in Bohemia. The dance is an old one, but there is no definite information on record as to its first appearance. The name probably means country dance, though some writers claim that it was derived from the district of Landel in the valley of the River Enns in Austria.

Grossvater Tanz.

German Grandfather Dance.

Traditional.

mf Molto moderato.

Und als der Gross - va - ter die Gross - mut - ter

nahm, Da war - der Gross - va - ter ein Brau - ti - gam.

Allegro.

mf

f

mf

f

mf

f

This dance is usually performed by the children forming a circle round the grandparents or old people of the party, and after singing the slow introductory movement, proceeding to the lively dance which follows. The words roughly translated are:—

“And as the grandfather the grandmother took,
Then was the grandfather a bridegroom.”

The Swiss Mountaineer.

"Fain would I see other places."

Swiss Folk-Song.

Translated.

Tune—Traditional (1818).

Molto andante.

1. Fain would I see o - ther pla - ces,

The first system of musical notation for the song. It consists of a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The lyrics '1. Fain would I see o - ther pla - ces,' are written below the treble staff.

Where the sun shines not so cold, And where kind fa -

The second system of musical notation. It continues the melody from the first system. The lyrics 'Where the sun shines not so cold, And where kind fa -' are written below the treble staff.

mil - iar fa - ces Smile as in the days of old.

The third system of musical notation. It concludes the first line of the song. The lyrics 'mil - iar fa - ces Smile as in the days of old.' are written below the treble staff. The system includes dynamic markings for *f* (forte), *rit.* (ritardando), and *p* (piano).

2. Heart, my heart, oh! why so sad,
 While in foreign lands I roam?
 Here I see no mountains snow-clad,
 Such as soar in my Swiss home.

The national song of the Swiss is sung to the same tune as the British "God save the Queen," and as this is already given as the second song in this book, it is not necessary to repeat it.

Ranz de Vaches du Siebenthal.

Swiss Cattle Call.

Tune—Traditional.

Allegretto quasi andantino.

p con espress. *sf*

poco rit. *p*

cres. *ritard.* *p*

sf *pp* *mf*

poco rit. *pp* *con espress.*

ritard. *ppp* *con Ped.*

The "Ranz de Vaches," cattle calls, or shepherds' songs of the Swiss, by whatever name they may be called, are represented by quite a large collection of melodies. They are usually played upon the long alpenhorn, and have a very fine effect among the mountains when properly performed. No tourist deems his pilgrimage to Switzerland complete without hearing the "ranz de vaches" played during his journey. The collection which gives the most authentic specimen of Swiss music is *Sammlung von Schweizer-Kühreihen und Volksliedern*, Bern, 1818, a volume of "ranz de vaches" and songs in German and French. There is also a later edition of 1826. There are several versions of the specimen we have chosen.

Swiss Dance.

1818.

Traditional.

Spiritoso.

mf

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with the tempo marking 'Spiritoso.' and the dynamic marking 'mf'. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the musical piece with two staves in the same key signature and time signature. The melody in the upper staff continues with various rhythmic patterns, while the bass line provides harmonic support.

The third system of musical notation includes a repeat sign (double bar line with two dots) in both the upper and lower staves, indicating a repeated section of the music.

The fourth system continues the piece with two staves, showing further development of the melody and bass line.

The fifth and final system of musical notation on the page concludes the piece with two staves, ending with a final cadence.



Swiss Wedding Dance.

1826.

Traditional.

Con energia.

f

ff con forza.

p

f

EUROPE.

SONGS AND DANCES
OF
GREECE, TURKEY, AND THE BALKAN STATES.

GREECE.

TURKEY.

BULGARIA.

ROUMANIA.

SERVIA.

*"COLD is the heart, fair Greece! that looks on thee,
Nor feels as lovers o'er the dust they loved;
Dull is the eye that will not weep to see
Thy walls defaced, thy mouldering shrines removed."*

—BYRON.

Greek National Song.

"Sons of Greece, rouse ye up!"

Tempo di Marcia.

mf

Sons of Greece, rouse ye up, for the day of tri - umph

comes! It is here, as of old, with the roll - ing of the

drums. Greece must not arm so cold - ly, but face the ty - rant

cres.
bold - ly! Let none who fear for free - dom's sake to fight as - sem - ble

This spirited war song dates from a period antecedent to the war of independence, and arose out of the conflicts which raged between the Greeks and the Turks. Byron wrote a translation of the song in 1810 which begins—

"Sons of Greece, arise!
The glorious hour's gone forth,"

but unfortunately it does not suit the rhythm of the tune.

here: No knave may come to scorn us all, and shame our coun - try

dear. We come, we come, we

come, at bra - zen trum - pets' call! To

fight for Greece and lib - er - ty, our home-steads and our all. The

haugh - ty Turk must yield his arms, or down be - fore us fall!

Pythian Ode.

Ancient Greek Melody.

PINDAR (B. C. 522-442).

Poco lento maestoso.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a crescendo hairpin. The third system includes a piano (*p*) dynamic. The fourth system contains a decrescendo (*dim.*) marking. The fifth system starts with a piano (*p*) dynamic. The sixth system includes a crescendo (*cres.*) marking, a decrescendo (*dim.*) marking, and a *poco rit.* instruction.

We have used Crotch's version of this ancient Greek melody as given in his *Specimens* (c. 1805), but other renderings will be found in Naumann's *History of Music* (p. 140), English edition, or in Westphal's *Die Musik des Griechischen Alterthumes*, Leipzig (1833). In nearly every musical history this fine melody is attributed to Pindar, and most classical writers and critics give him a high place as a musician as well as a poet.

The Comforter.

"Low her voice is, soft and kind."

Modern Greek Song.

Tune—Traditional.

Andante.

p

1. Low her voice is, soft and kind, Sor - row ne'er ap - peals in vain: She can

con Ped.

soothe the trou - bled mind, Bid des - pair to hope a - gain. She is

più f

good, and kind, and true, Her the weep - ing mourn - er seeks, Ho - ly

sempre con Ped.

poco rit.

words her lips be - dew, An - gels lis - ten when she speaks.

2. From her lips but words of truth
 Fall, like manna from above;
 All the innocence of youth,
 All the strength of perfect love.
 Ne'er a thought unkind, unjust,
 Bring the rose-tints to her cheeks;
 Still she bids us hope and trust,
 Angels listen when she speaks.

Greek Dance.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic and a crescendo hairpin. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A fortissimo (*sf*) dynamic is marked at the end of the system, followed by a decrescendo hairpin and a piano (*p*) dynamic.

The second system continues the piece. It features similar melodic and harmonic patterns to the first system. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady accompaniment. A fortissimo (*sf*) dynamic is marked at the end of the system, followed by a decrescendo hairpin.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady accompaniment. Dynamics include piano (*p*), fortissimo (*f*), and fortissimo (*sf*).

The fourth system continues the melodic and harmonic themes. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady accompaniment. Dynamics include fortissimo (*sf*), fortissimo (*f*), and fortissimo (*sf*).

The fifth system concludes the piece. It features similar melodic and harmonic patterns to the previous systems. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady accompaniment. A fortissimo (*sf*) dynamic is marked at the end of the system, followed by a decrescendo hairpin.

Turkish War Song.

"Come to the plain and meet the Frankish host."

Tune—Traditional.

Andantino.

p

1. Come to the plain and meet the Frank-ish host, . . . Come to the

wars, with your wea - pons bur-nished bright; Meet the harsh foe, with their

scorn - ful vain boast. Oh! faith - ful band, strike a blow for the

piu f

right! Oh! come and drive the haugh-ty foe from our coast!

2. March on the Giour, and crush his boastful threat;
 March to the song, with your cymbals clashing fast;
 Thrust him with sword, for no mercy we give!
 Death, Christian dogs! is your pay for the past!
 Oh! come and fight, that Moslem Turkey may live!

The Turkish national song changes with each succeeding Sultan, and as a matter of fact, most of the so-called Turkish music is of French and German origin. Much of the reputed Turkish music introduced into works like Beethoven's "Ruins of Athens," etc., has nothing of an eastern character about it save the name.

Turkish Dance.

Andantino.

sf *p*

con Ped.

sf

sf

dim. e poco rit. *sf* *p* *sf* *pp*

This dance should be played as if in the key of G, the E to be flat throughout. It is frequently necessary in Turkish and Oriental music with very irregular scales, to qualify the key-signature as above, in order to dispense with frequent accidentals.

Bulgarian Song.

"Fare thee well, old world."

L. S. JAST.

Tune—"Tri godini."

Quasi adagio.

1. Fare thee well, old world, my bro - ther, Tho' I die the death of

con Ped.

shame, I'll sleep sound - ly as an - oth - er Who has left an honour'd

name. Brief my days, but brief and gay. Comes night—

naught there is to say, But good - night.

poco rit.

2. When I count my cups hilarious,
 And the rosy lips I've kissed,
 And my robber deeds so various
 Not so much of worth I've missed!
 Sweet or sour, man has his hour:
 Mine strikes!—Need I timid cower?
 'Tis but death.

Wallachian Lullaby.

"Hush, hush, Baby."

Tune—Roumanian Folk-Melody.

Andante tranquillo.

p
Hush, hush, ba - - by.

con Ped.

go to sleep, . . . go to sleep, I will safe - - ly

p
by thee keep. Oh, hush! Do not . . . wa - ken till day's blush, till

sempre con Ped.

day's blush Comes with . . . morn - ing's first bright flush. Oh, hush!

Wallachian Dance.

Tune—Roumanian Dance.

Allegro moderato.

f con energia.

mf *poco a poco crescendo.*

ff

f

National Song of Servia.

"Rise O Servians!"

Tempo di marcia.

Rise, O Ser-vians, take to arms! Rise, O Ser-vians, take to arms!

Day a-waits thee, night re-tir-eth, and your coun-try calls. . . .

Rise! rise! rise! ye Ser-vian breth-ren,

For 'tis li-ber-ty which calls. . . .

The Servian national song "Ustay! Ustay! Serbine!" or "Rise, Rise, Servians!" is of unknown authorship, but came into prominence in 1848, when the Servians fought against the Magyars (Hungarians). Since then it has been played by all the military bands in Servia as a national march, and when well performed has a very stirring effect upon a Servian audience. The Servians have a very fine body of folk music, but our limits will not allow us to give more specimens.



Haste ye to the bat - tle field, Make the ty - rant foe to yield.



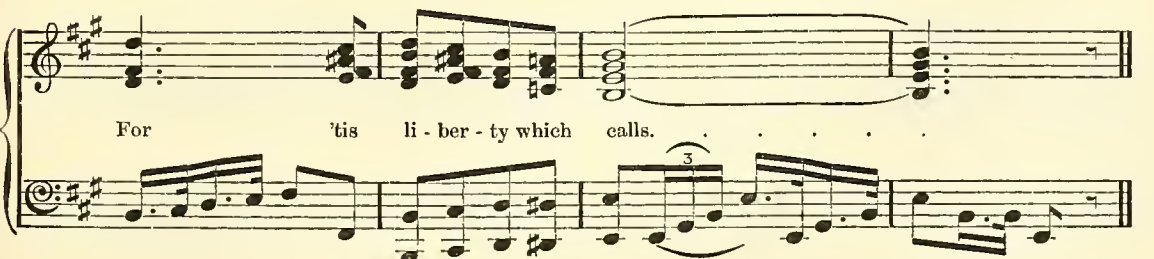
Now's the time when Ser - via needs you, All her sons must



rise in steel to meet the com - ing foe! . . .



Rise! rise! rise! ye Ser - vian breth - ren,



For 'tis li - ber - ty which calls.

National Song of Montenegro.

Tempo di marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a *mf* dynamic marking. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff maintains the melodic line, and the lower staff provides accompaniment. A *f* dynamic marking appears in the lower staff towards the end of the system, indicating a change in volume.

The third system shows further development of the melody and accompaniment. It includes *mf* and *f* dynamic markings in the lower staff, with the *f* marking appearing in the upper staff as well.

The fourth system continues the musical progression. The lower staff features a *f* dynamic marking, and the upper staff shows a continuation of the melodic theme.

The fifth and final system on the page concludes the piece. It features *sf* (sforzando) dynamic markings in the lower staff, indicating a strong emphasis on certain notes. The music ends with a final chord in both staves.

EUROPE.

SONGS AND DANCES OF ITALY.

*"ITALIA, O Italia! hapless thou,
Who didst the fatal gift of beauty gain,
A dowry fraught with never-ending pain,
A seal of sorrow stamped upon thy brow:
O, were thy bravery more, or less thy charms!
Then should thy foes, they whom thy lovelines
Now lures afar to conquer and possess,
Adore thy beauty less or dread thine arms!"*

Royal March of Italy.

G. GABETTI.

Tempo di marcia.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 2/4 time signature. The music is marked with a forte (*f*) dynamic.

Second system of musical notation, continuing the piece with a forte (*f*) dynamic.

Third system of musical notation, featuring piano (*p*) and piano fortissimo (*pff*) dynamics.

Fourth system of musical notation, featuring *sf* (sforzando) and *p* (piano) dynamics, with a *cres.* (crescendo) marking.

Fifth system of musical notation, featuring *f* (forte) and *ff* (fortissimo) dynamics, with first and second endings marked.

Sixth system of musical notation, featuring *mf* (mezzo-forte) dynamics.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with various ornaments and a bass line in the lower staff. A dynamic marking of *cres.* (crescendo) is present in the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *f* (forte) is present in the lower staff. The system concludes with a double bar line and the word **FINE.**

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The section is labeled **TRIO.** at the beginning. The music features a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *sf* (sforzando) is present in the lower staff. There are also triplets indicated by a '3' over the notes.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff. There are also triplets indicated by a '3' over the notes.

The seventh system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *f* (forte) is present in the lower staff. The system concludes with a double bar line and the instruction *Marcia D.C. al FINE.*

Italian National Tune.

"Daghela avanti un passo."
 "Polka Militaire," by PAOLETTI.

Vivace.

In the absence of an accepted Italian national tune, apart from the various royal and other marches which pass current as such, we have adopted this specimen because it is identified with a stirring crisis in the history of Italy. When the Austrians invaded Italy to assert their supremacy in 1858 this tune had become very popular in North Italy, where it was originally introduced as a ballet song. Hearing it so frequently, the Austrian bands during their advance into Italy, took it up and played it in derision of the military efforts of the Italians. When the tables were turned on the Austrians, and the Italians, with the aid of their French allies, had become the conquerors, it was to this tune, "Daghela avanti un passo" (Move a Step Onward), that the Austrians were driven out of Italy. This tune is often played by military bands in Germany and France.

Neapolitan Song.

"Go then—'tis vain to hover."

THOMAS MOORE.

Tune—Traditional.

Allegretto.

1. Go then—'tis vain to he - ver Thus round a hope that's
2. Fare . well, sweet eyes, whose bright-ness New life a - round me

con Ped.

1. dead; At . . . length my dream is o - ver— . . . 'Twas
2. shed; Fare - well, false heart, whose light - ness . . . Now

1. sweet, 'twas false, 'tis fled! Fare - well, since nought it
2. leaves me death in - stead! Go . . . now, those charms sur -

1. moves thee Such truth as mine to see; Some
2. ren - der To some new lov - er's sigh— One

1. one who far less loves thee, Per - haps more bless'd will be.
2. who, though far less ten - der, May be more bless'd than I.

War Hymn of Garibaldi.

Italian Patriotic Hymn of 1859.

MERCANTINI (1821-1872).

A. OLIVIERI.

Tempo di marcia.

1. To arms! To arms! The

tombs they are riv - en, the dead are a - ris - en, Our mar - tyrs have

burst from their se - pul - chre pri - sen! Sword in hand and their

heads wreathed with lau - rels of fame, And the fire of I - tal - ia in

The words translated by Mr. S. de Jastrzebski.

heart! A - way then now has - ten in bat - tle ar - ray - ing, Our

flag to the free wind of hea - ven dis - play - ing—On the foe with the

steel! on the foe with the fire! On the foe with the fire of I -

CHORUS.

tal - ia in heart, A - way from I - tal - ia! A - way from I -

tal - ia! A - way from I - tal - ia! Now, stran - ger, a - way!

2. Your homes by the banks of the Danube are builded,
 But ours by the sun of Italia are gilded!
 Your camps they despoil us, our bread ye are stealing!
 Our children appealing shall not call in vain!
 The seas and the Alps are our country's confines,
 With the chariot of fire we'll cross th'Appenines,
 And the traces of conquest for ever destroying,
 Our banner deploying we'll raise once again.
 Away from Italia! Away from Italia!
 Away from Italia! Now, stranger, away!

Italian Hurdy-Gurdy Tune.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The melody in the upper staff starts with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and continues with eighth notes. The bass line consists of quarter notes G2, F#2, E2, and D2.

The second system continues the piece. The upper staff features a melodic line with eighth notes and a half note, ending with a fermata. The bass line continues with quarter notes. A hairpin crescendo is shown between the two staves, indicating a gradual increase in volume.

The third system shows the music becoming louder. The upper staff has a melodic line with eighth notes and a half note. The bass line continues with quarter notes. A dynamic marking of *f* > (forte) is placed in the lower left of the system.

The fourth system concludes the piece. The upper staff has a melodic line with eighth notes and a half note. The bass line continues with quarter notes. A dynamic marking of *v* (accent) is placed in the lower left of the system.

Sardinian National Tune.

Pomposo.

Più mosso

Tempo I.

Venetian Song.

"Oh, come to me when daylight sets."

THOMAS MOORE.

Tune—"Carnival of Venice."

Andantino tranquillo.

1. Oh, come to me when day - light sets, Sweet, then come to me; When
2. Oh, then's the hour for those who love, Sweet, like thee and me; When

Ped. * Ped. * Ped. * Ped. *

1. smooth-ly go our gon - do-lets O'er the moonlight sea. . . . When mirth's a - wake and
2. all's so calm, bo - low, a - bove, In heav'n and o'er the sea. . . . When mai - dens sing sweet

Ped. * Ped. * Ped. * Ped. * Ped. *

1. love be-gins, Be - neath that glancing ray, . . . With sounds of lutes and man - do-linos, To
2. bar - carolles, And Eeh - o sings a - gain - . . . So sweet that all with ears and souls Should

Ped. * Ped. * Ped. * Ped. * Ped. *

1. steal young hearts a - way. . . . Then come to me when day - light sets, Sweet, then come to
2. love and list - en then. . . . So come to me when day - light sets, Sweet, then come to

Ped. * Ped. * Ped. * Ped. * Ped. *

1. me, . . . When smooth-ly go our gon - do-lets O'er the moon-light sea. . . .
2. me, . . . When smooth-ly go our gon - do-lets O'er the moon-light sea. . . .

Ped. * Ped. * Ped. * Ped. * Ped. *

Sicilian Song.

"Bright is the sun on the ocean."

Allegretto quasi andantino.

Bright is the sun on the o - cean, Soft blows the wind of morn, All

Ped. * Ped. * Ped. * Ped. *

na - ture stirs with bright mo - tion, And yel - low gleams the corn.

Ped. * Ped. * Ped. * Ped. *

cres. Why, O! my fair - est maid - en, *dim.* So sad - ly, sad - ly sigh;

sempre con Ped.

Art thou with sor - row la - den, And full of anx - ious fears?

Ped. * Ped. * Ped. * Ped. *

mf Give me the pleasure, dear maid - en, *dim.* Of charm - ing hence thy tears.

Ped. * Ped. * Ped. * Ped. *

Tarantella.

Italian Dance.

Traditional.

Vivace.

p *mf* *f* FINE.

Popular tradition has associated the Tarantella with a form of mania caused by the bite of the Tarantula spider of South Italy, which was said to produce convulsive movements similar to those imitated in the dance. On the other hand, it has been asserted that the Tarantella was invented as a certain method of curing the bite. In this connection, an interesting communication appeared in the *Gentlemen's Magazine* for September, 1753, written by Stephen Storace, the elder, in which he relates his efforts to cure a poor Italian who was suffering from the bite of a tarantula, by playing a tarantella in twelve-eight time. The tune performed on this occasion is published in the same number of the magazine, and also appears in Tan'sur's *Elements of Music*, 1772. Storace expresses his belief in the therapeutic value of the dance, and in this respect differs from most modern authorities. The dance is stated to have originated in Naples, but it seems more likely to be a South Italian dance from the district of Apulia on the Gulf of Taranto. From this name were no doubt derived the titles of both spider and dance. The early examples of the Tarantella which have been preserved, have little resemblance to those of modern days, either in time or style. Formerly it was most frequently written in common time, but in more modern examples it appears in three-eight, six-eight, and twelve-eight time. The specimen given above is comparatively old. The dance is usually performed by two persons, and its graceful movements are frequently accented by the clash of cymbals or a tambourine held by the performers.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with several waltz markings (W) above it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A piano dynamic marking (*p*) is placed below the first measure of the upper staff.

The second system consists of two staves. The upper staff continues the melodic line with waltz markings (W). The lower staff continues the rhythmic accompaniment. A forte dynamic marking (*f*) is placed below the middle of the system.

The third system consists of two staves. The upper staff continues the melodic line with waltz markings (W). The lower staff continues the rhythmic accompaniment. A piano dynamic marking (*p*) is placed below the first measure of the upper staff.

The fourth system consists of two staves. The upper staff continues the melodic line with waltz markings (W). The lower staff continues the rhythmic accompaniment. A forte dynamic marking (*f*) is placed below the middle of the system.

The fifth system consists of two staves. The upper staff continues the melodic line with waltz markings (W). The lower staff continues the rhythmic accompaniment. A sforzando dynamic marking (*sf*) is placed below the middle of the system.

The sixth system consists of two staves. The upper staff continues the melodic line with waltz markings (W). The lower staff continues the rhythmic accompaniment. A *molto cres.* dynamic marking is placed below the first measure of the upper staff. The system concludes with the instruction *Da Capo al FINE.*

The Gondola.

"Quiet is the bright night."

Venetian Barcarolle.

Translated.

Tune—Traditional.

Andante tranquillo.

1. Quiet is the bright night, and still is the la - goon, My

con Ped.

grace - ful gon - do - la reeks un - der the moon. The

sempre con Ped.

cres.

mu - sie I play thee is all for thine ear: I

dim.

p

thrill with de - light when I think thou art near.

poco rit.

2. Sails are outspread, the soft wind gently sighs,
The wavelets lap soft as to the breeze they rise.
Oh, hasten, I pray thee, thy fan do not bring,
A zephyr shall cool thee, while sweetly you sing.
3. Then let us away o'er waters so wide,
With nothing but moonlight and love as a guide.
The rippling soft light which glides past at the side
is all that we want while we float on the tide.

EUROPE.

SONGS AND DANCES OF THE NETHERLANDS.

HOLLAND.

BELGIUM.

*“RECEIVE not with disdain this product from my hand,
O mart of all the world! O flower of Netherland!
Fair Holland! let this live, though I may not, with thee,
My bosom's queen! I show e'en now how fervently
I've loved thee through all change,—thy good and evil days,—
And love, and still will love, till life itself decays.”*

—HUGO DE GROOT.

For King and Fatherland.

"Oh, ye within whose burning veins."

Dutch National Song.

Tune—"Wien Neerlandsch Bloed."
JOHANN WILLEM WILMS (1772-1847).

Molto maestoso.

1. Oh, ye with - in whose burn - ing veins The Dutch blood pure - ly flows, Up -
2. Pro - tect, O Lord, pro - tect the soil Our fa - thers' birthright save, Nor
3. Then let us chaunt our ho - ly hymn, Our eyes up - turn'd to heav'n, And

1. lift your voice in so - lemn strains, Not slum - b'ring in re - pose; But join with us the
2. let the ty - rant foe de - spoil, Their peace - ful, hal - low'd grave; For ours must be a -
3. catch from thence a cheer - ing gleam, That may be to us giv'n; A ray of hope, of

1. stir - ring song, And let the e - choes ring, With watch - words of the
2. long - side theirs, Not on a for - eign strand; Then hear, O Lord, a
3. glo - ry yet, That there is still a hand And heart that ne - ver

1. pat - riot tongue: Our fa - ther - land and king, Our fa - ther - land and king!
2. na - tion's pray'r, For king and fa - ther - land, For king and fa - ther - land!
3. will for - get, The king and fa - ther - land, The king and fa - ther - land!

William of Nassau.

Flemish Historical Ballad of 1568.

Moderato.

Tune—"Wilhelmus van Nassouwen."

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It includes the instruction *con Ped.* (with pedal) below the staff.

The second system of musical notation continues the piece. It features a change in time signature from common time to 3/4 time. The upper staff includes the markings *poco rit.* (a little slower) and *poco cres.* (a little crescendo). The lower staff continues the accompaniment.

The third system of musical notation continues the piece. It includes the marking *rit. p* (ritardando, then piano) above the lower staff. The upper staff continues the melody, and the lower staff continues the accompaniment.

The fourth system of musical notation concludes the piece. It includes the marking *rit.* (ritardando) above the lower staff. The upper staff continues the melody, and the lower staff continues the accompaniment.

Dutch War Song.

"Bergen, thou sturdy and bravest of towns."

Tune—"Bergen-op-Zoom."

Tempo di marcia.

mf

cres.

Ber - gen, thou stur - dy and brav - est of towns, Who all our free - dom and

rights have ev - er guard - - ed; Brave - ly she's fought for our

rights and our strength, Well has she spent all her blood and rich - es

hoard - ed. Hark! the roll of Span - ish drums,

This historical ballad refers to the Spanish wars with the Netherlands, and the investment of Bergen-op-Zoom, and is a genuine old war song dating from about 1622.

f Hark! the bra - zen trum - pet's sound, *f* See ap - proach the

f *sf* *sf*

dim. *f* boast - ful foe, Shall we to him hum - bly bow?

sf

f Now the foe draw - eth nigh, *f* Ber - gen's stronghold

sf *sf* *sf*

f to be - siege; *f* See the foe com - eth now,

sf *sf*

f Men of Ber - gen, shall we fly!

sf

Matelot.

Dutch Sea Dance or Hornpipe.

Con spirito.

The musical score for "Matelot" is presented in six systems, each consisting of a treble and bass staff. The piece is in 2/4 time and features a key signature of two sharps (F# and C#). The first system begins with the instruction "Con spirito." and a dynamic marking of *mf*. The second system continues the melody and accompaniment. The third system shows a change in the bass line. The fourth system includes a *cres.* (crescendo) marking and a *sf* (sforzando) dynamic. The fifth system continues the piece. The sixth system also includes a *cres.* marking and a *sf* dynamic. The piece concludes with a double bar line.

The dances of the Dutch sailors, called *matelots*, are very similar in character to the English hornpipe, of which we give an example earlier in the book.

Rosa.

"Rosa, we'll go dancing."

Flemish Folk-Song.

Poco allegretto.

1. Ros - a, we'll go dan - cing, Dear Ros - a, dear Ros - a!

Ros - a, we'll go dan - cing, My Ros - a sweet!

Ros - a, with the hat of flow'rs, Has neither got wealth nor has she dow'rs, But

poco rit. dan - ces sweet - ly. *a tempo.* Ros - a, we'll go dan - cing, Dear Ros - a, dear

Ros - a! Ros - a, we'll go dan - cing, My Ros - a sweet!

2. Shall I kiss you, Rosa,
Dear Rosa, dear Rosa?
Shall I kiss you, Rosa,
My Rosa sweet?
Rosa with the hat of flow'rs, etc.

3. Will you marry me, Rosa,
Dear Rosa, dear Rosa?
Will you marry me, Rosa,
My Rosa sweet?
Rosa with the hat of flow'rs, etc.

A Flemish singing dance, very similar in general style to many of the singing games played by children in Britain. It appears in various collections of Flemish music, and is doubtless comparatively old.

La Brabançonne.

"Who'd believe this arbitrary deed?"

National Song of Belgium, 1830.

Dr. JENNEVAL.

FRANÇOIS VAN CAMPENHOUT (1780-1848).

Tempo di marcia.

1. Who'd be-lieve this ar-bit-ra-ry deed, . . . This hate-ful scheme of tyr-an-

-ny? A friend-ly prince would on us speed, . . . With his

bul-lets of waste-ful lead. . . 'Tis fin-ish'd now, ye Bel-gi-ans,

brave! We must Bra-baut from Nas-sau save! Re-turn the

When the struggle was raging between Belgium and Holland in 1830, the former desiring self-government and freedom from the yoke of the Dutch, this song was published at Brussels and received with immense popular enthusiasm. It immediately became the war-song of the Belgian party, and has since remained the national song of the independent state. The song was issued as "La Nouvelle Brabançonne" in 1830, words by Jenneval, music by Campenhout, and was dedicated to the defenders of Brussels, at that time threatened by a Dutch army of invasion.

grape - shot which they gave, . . . The O - range may no long - er

wave, . . . The o - range may no long - er wave, no long - er wave Up - on the

tree of li - ber - ty! Up - on the tree of li - ber -

ty! Up - on the tree of li - ber - ty!

2. In our wrath, have we Belgians been
 Too lax in urging our just cause,
 Which a father-king should have seen,
 Was but asking him for just laws.
 Yet he, to utter madness run,
 With cannon pointed by his son,
 Drenches with blood the Orange red
 Under the tree of liberty !
 Under the tree of liberty !
 Under the tree of liberty !

3. Men of Brabant, ye nation brave,
 Who flinch not in the hottest fights !
 With cannon-shot your country save,
 And make Batavia grant your rights.
 O'er Brussels, at Archangel's ¹ feet,
 Our banners proud for ever meet,
 The haughty Orange to defeat
 Under the tree of liberty !
 Under the tree of liberty !
 Under the tree of liberty !

¹ St. Michael, patron saint of Brussels.

Flemish Dance.

Allegro moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. There are several slurs and accents throughout the system.

The second system continues the piece. The right hand features a melodic line with a long slur over the first two measures. The left hand maintains its accompaniment with some longer note values. Dynamics and articulation marks like slurs and accents are present.

The third system shows a change in dynamics to forte (*f*) in the right hand. The left hand has a 'Ped.' (pedal) marking and an asterisk (*) below it. The music continues with eighth-note patterns and slurs.

The fourth system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. There are multiple 'Ped.' and asterisk (*) markings in the left hand, indicating specific pedal points. The right hand has a slur and an accent.

The fifth system concludes the piece. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system ends with a double bar line.

EUROPE.

SONGS AND DANCES OF RUSSIA AND POLAND.

*"POLAND is not lost for ever
While our lives remain,
What the foe by force did sever,
Force shall soon regain!
March! march! Dombrowski!"*

Russian National Hymn.

“God the All-terrible.”

General ALEXIS F. VON LVOFF (1799-1870).

Andante molto maestoso.

1. God the All - ter - ri - ble, Thou who or - dain - est

Thun - der Thy clar - i - on and light - ning Thy sword;

Show forth Thy pi - - ty on high where Thou reign - est,

Give to us peace in our time, O Lord.

2. God the All-merciful, earth hath forsaken
Thy holy ways, and hath slighted Thy word;
Let not Thy wrath in its terror awaken,
Give to us peace in our time, O Lord.

3. God the Omnipotent, Mighty Avenger,
Watching invisible, judging unheard;
Save us in mercy, and save us in danger,
Give to us peace in our time, O Lord.

Forsaken.

"Nightingale, O nightingale."

Translated.

Russian Song.

Tune—"The Red Sarafan,"
by A. VARLAMOFF.*Andantino con espressione.*

1. Night-in - gale, O night - in - gale, so . . . full of song thou art,
2. O, I bore a neck - lace once, all . . . pearls, like morn - ing dew,

1. Tell, O tell me where thou fi - est - sing thou to my heart. Will a - noth - er
2. And I had a fin - ger-ring, well gemm'd with ru - bies, too; And I bore with-

1. maid - en hear thee, full of fears, . . . Sleep-less, rest-less, com - fort-less,
2. in my heart, love so true and warm; . . . But when the sad Au - tumn came

1. ev - er weep - ing tears? Fly a - way, dear night-in - gale, to o - ther coun-tries
2. life lost all its charm. Then came Winter, dull and dark, which cruel-ly burst my

1. fly, . . . Try if thou eanst find a maid-en quite so sad as I.
2. ring, . . . And I'd been by love for - sak - en ere the ear - ly Spring.

Russian Harvest Hymn.

"Fields are rich with golden grain."

Tune—Traditional.

Andante.

1. Fields are rich with gold - en grain, Har - vest time has come a - gain;
2. Har - vest now is pea - sants' hope, Long with na - turo ho must cope;

1. All our la - bours of the past, Are with plen - ty crown'd at last.
2. Ere his work with fruit is crown'd, Wrest - ed from the grudg - ing ground.

Praise to God for His great dow'r, Praise His mer - ey, praise His pow'r;

Sing to Him a thank - ful song, Sing it glad - ly, loud and strong.

Ukranian Song.

East Russian Folk Song.

Tune—Traditional.

Andante.

p

1. At Sa - ra - toff and Tza - rit - zine Where Vol - ga's

sur - ges lave the shore, The stream re - ceives tho

f

Ka - mou - chine, And proud - ly wafts its add - ed store.

2. And two fair barks in gayest pride,
All on the swelling current ply,
And o'er the rippling surface glide,
With many a streamer waving high.
3. And as they urge the gliding prow,
To every measur'd stroke they sing
And Peter forms each ardent vow,
Great Peter! Russia's Lord and King!

Minka.

"From the Volga was he riding."

Cossack Love Song.

Tune—Traditional.

Andante.

p

1. From the Vol - ga was he rid - ing, On his horse so quick - ly strid - ing,
2. "Shy thou art and ve - ry bash - ful, Tho' my heart is ev - er faith - ful;

con Ped.

1. When he saw in am - bush hid - ing, Who but pret - ty Min - ka.
2. Yet to you I'd be more grate - ful If you'd love me, Min - ka.

1. "Min - ka, Min - ka, go not from me, Do not in the for - est hide thee,
2. Min - ka, Min - ka, go not from me, Do not in the for - est hide thee,

1. Come and tell me if you love me, Pret - ty lit - tle Min - ka.
2. Come and tell me if you love me, Pret - ty lit - tle Min - ka.

3. "Thou art playful as a kitten,
Knowing when a heart you've smitten;
I have been by you sore bitten,
Wicked little Minka.
Minka, Minka, go not from me,
Do not in the forest hide thee,
Come and tell me if you love me,
Pretty little Minka.

4. "Wolves are through the forest swarming,
See! they come in packs alarming!
I will save thee from all harming
If you'll come, my Minka.
Minka, Minka, now I've got thee,
Why did you so much provoke me?
Wolves won't come, but I'd devour thee,
Pretty little Minka."

Finland's Forest.

"Days in the wood."

Finnish Folk-Song.

Translated.

Tune—"Suomen salossa."

Allegretto con vivo.

1. Days in the wood in my safe-hid-den cot, Bright gleams the seashore in the dews of
 2. Glad-ly re-sound thro' the thick for-est trees, Songs of the bird-ies in the sweet calm
 3. Mo-tives of men can be mea-sur'd by none, But signs of na-ture are quite plain to

1. morn; There can I live a more hap-py lot, . . . Than kings en-joy who are by
 2. air; Shep-herds are blithe in the sum-mer breeze, Joy is their lot in Fin-land's
 3. all; Give me sweet sounds when the day is done, Rust-ling of trees or gush of

ECHO.

1. en-vy torn. } Hoi laa-ri laa-ri laa, hoi laa-ri laa-ri laa, Hoi laa-ri laa-ri
 2. woods so fair. }
 3. wa-ter-fall. }

ECHO. *rit.*

laa, hoi laa-ri laa-ri laa, Joy do I feel in the Fin-land wood.

The Finns, who are by race closely allied to the Magyars or Hungarians, have maintained their national customs, literature, and music, in spite of the best efforts of Russia to suppress them. The Finnish "runo" or song is the characteristic form in their folk-music, and of these they possess many fine and quaint specimens.

Lapland Song.

"Beneath the sky there does not blow."

Translated.

Tune—Traditional.

Allegretto.
mf

Be - neath tho sky there does not blow Flow'r more sweet than my true love, To

her my heart shall ev - er go, Be she on the earth a - bove. I

wan - der o'er the drear waste tun - dra, Where she's all my bea - eon light, She

shines liko warm mid - sum - mer sun Thro' the storm - y gloom of night.

Lapland National Dance.

Allegretto con grazia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the upper staff.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The piano (*p*) dynamic is indicated at the beginning. The melodic line in the upper staff continues with similar rhythmic patterns, and the bass line provides accompaniment. A fermata is present at the end of the system.

The third system of musical notation shows a change in dynamics. It starts with a mezzo-forte (*mf*) dynamic, which then increases to a fortissimo (*sf*) dynamic. The melodic line in the upper staff becomes more active with sixteenth notes. The bass line continues with accompaniment. A fermata is placed over the final note of the upper staff.

The fourth system of musical notation continues with a fortissimo (*sf*) dynamic. The melodic line in the upper staff features sixteenth-note patterns. The bass line provides accompaniment. A fermata is placed over the final note of the upper staff.

Lullaby.

"Sleep, my bonny blue-eyed little treasure."

Lithuanian Folk-Song or Dance.

Andantino.
p

1. Sleep, my bon - ny blue - eyed lit - tle
2. May the an - gels hov - er ev - er

con Ped.

1. trea - sure, Till tho . . . ro - sy
2. near thee, Watch and . . . ward for

1. dawn - ing of the day Brings the hap - py hours of plea - sure,
2. ev - er o'er thee keep; Fair - est vi - sions come to cheer thee,

cres. *poco rit.*

1. Dream the star - ry night a - way. Sleep, lit - tle trea - sure.
2. Sleep, my lit - tle trea - sure, sleep. Sleep, lit - tle trea - sure.

3. Sleep, my bonny blue-eyed little treasure,
With your brightly laughing eyes of blue;
And your sunny silken tresses,
With your heart so kind and true.
Sleep, little treasure.

4. 'Mid the visions of your peaceful slumber,
Floating round you, ever bright and free;
Let me be among your number,
Don't forget to dream of me.
Sleep, little treasure.

Russian Dance.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a treble clef and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics are marked as *mf* (mezzo-forte) and *f* (forte). A hairpin crescendo symbol is present between the two staves.

The second system of musical notation continues the piece with two staves. The notation and dynamics are consistent with the first system, showing a continuation of the melodic and harmonic themes. The *mf* and *f* markings are present, along with a hairpin crescendo symbol.

The third system of musical notation features two staves. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff continues with a steady accompaniment. Dynamics are marked as *p* (piano) and *f* (forte).

The fourth system of musical notation concludes the piece with two staves. The notation remains consistent with the previous systems, featuring the same melodic and harmonic elements. Dynamics are marked as *p* and *f*.

Cossack Dance.

Allegro spiritoso.

This dance was first published early in the present century, but is probably much older. The Cossack dances, like those of their near neighbours, the Tartars, are marked by a good deal of hand-clapping and foot-stamping. Many of these semi-barbarous dances begin slow, and gradually increase in speed, often ending in a dizzy whirl of great rapidity.

National Song of Poland.

"Poland is not lost for ever."

Tune—"Jeszcze Polska."

mf Allegretto.

1. Po - land is not lost for ev - er, While our lives re - main,

What the foe by force did sev - er, Force shall soon re - gain!

f March! march! Dom - brow - ski, From fair I - tal - ia's plain,

Un - der thee, our na - tive land, We shall soon greet a - gain!

Un - der thee, our na - tive land, We shall soon greet a - gain!

2. We shall cross our rivers glorious,
Vistula and Varta;
We have learnt to fight victorious
Under Buonaparte!
March! march! etc.

3. As of old, through Swedish legions,
Dashed the brave Czarneki,
We shall now from Southern regions
Rush to succour thee!
March! march! etc.

The Poles who served with the French and took part in Napoleon's wars in 1811-12 were led by General Dombrowski, and this patriotic song dates from about that period. The tune is often called "Dombrowski's March," and is very stirring and martial when properly performed. The translation is by Mr. S. de Jastrzebski.

Polish Patriotic Hymn.

" 'Mid fire and dense smoke."

Largo maestoso.

Tune—"Z dymen pożarów."

1. 'Mid fire and dense smoke, 'mid fumes of red gore Of brethren slain, our
2. How long, Jo-ho-vah, will Thy rod chas-ten? Look down up-on our

1. voice we raise; . . . In one last groan of griev-ing, so sore, The
2. wounds still green; . . . Cry-ing un-to Thee: Help, Fa-ther, has-ten,

1. hair is blanch'd while each one prays! Our ev-'ry song now
2. Thou art, Lord, all pow'r-ful, un-seen! Thou wilt for-give this

1. turns to com-plain-ing, Crowns of thorns grow on each brow;
2. sore strick-en na-tion, We are Thy chil-dren, our Fa-ther, Thou!

1. O God of wrath, no long-er dis-dain-ing, Hear us in pi-ty, turn to us now!
2. We lift our hands in meek sup-pli-ca-tion, To Thee, O God, oh, turn to us now!

This song originated during the Polish revolution of 1863, and is one of the most impressive, yet simple, of the national songs of the country. The tune, constructed from a descending scale of little elaboration, is one of the finest national hymns in existence, and is probably much older than the verses to which it has been adapted. We are indebted to Mr. S. de Jastrzebski for this translated version of the words.

Polish Song.

“Jacob, drink!”

Tune—“Pije kuba.”

Allegro con energia.

1. Ja - cob, drink, Your glass now clink, With Mike and Jim so heart - y,

Health to thee, And health to me, And health to all our par - ty;

He who will his glass not drain Shall be thrash'd with cud - gels twain,

Lu - pu, tsu - pu, tsu - pu, Lu - pu! Thus we live in Po - land.

2. Goose with sauce,
Zasz and bygos,
Old nobles ate with gusto;
Now like storks,
Sans knives and forks,
They swallow snails and worms, O!
Who to live with frogs is fain,
Shall be thrash'd with cudgels twain, etc.

3. With gems gay,
In bright array,
Our ladies shone so dainty;
Each rough jade
And chambermaid
Now flaunt themselves so jaunty!
Who lives o'er his station then
Shall be thrash'd with cudgels twain, etc.

“Pije kuba” is a very popular and characteristic Polish song. It dates from last century, and satirises the craze which then existed in Poland, as elsewhere, for apeing French fashions. The words “lupu tsupu” are sounds imitative of blows. The tune is old and is a favourite over all parts of Poland. We are indebted to Mr. S. de Jastrzebski for the song, which he versified from a literal prose translation supplied by Mr. M. H. Dziewicki.

Kosciusko Polonaise.

Polish Dance of 1800.

Allegro moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4 and the key signature has one flat (B-flat). The music begins with a series of chords in the bass and a melodic line in the treble.

The second system continues the piece with similar chordal accompaniment in the bass and a more active melodic line in the treble.

The third system features a more rhythmic and melodic development in both staves.

The fourth system includes a repeat sign (double bar line with dots) at the beginning of the treble staff, indicating a first ending.

The fifth system concludes the piece. The word "FINE." is written at the end of the treble staff. The music ends with a final cadence in both staves.

The Polonaise is a stately dance which was originally introduced in the 16th century at the receptions of the Court of Poland. It was at first a kind of grand march, or processional dance, but has undergone so many changes that the concert Polonaise evolved by Chopin and others has hardly any resemblance to the original dance. The specimen we give dates from last century.

D.C. from 8 to FINE, then to TRIO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or F minor) and a common time signature. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

TRIO.

The second system marks the beginning of the Trio section. It consists of two staves in a key signature of one flat and a 3/4 time signature. The right hand has a more active melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The third system continues the Trio section with two staves. The right hand features a complex melodic pattern with many beamed eighth notes, and the left hand has a dense accompaniment of chords.

The fourth system continues the Trio section with two staves. The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment of chords.

The fifth system is the final system on the page, continuing the Trio section. It consists of two staves. The right hand has a melodic line with grace notes, and the left hand has a chordal accompaniment. The system ends with a double bar line and the marking "D.C." (Da Capo).

Mazurka.

Polish Dance.

Moderato.

p

p

f *p*

cres.

f *sf* *p*

f *sf* *p*

This Polish national dance dates from the 16th century, and originated in the songs which used to accompany dancing, not only in Poland, but elsewhere. This dance is said to derive its name from Masovia in Poland. Though well known on the Continent, the Mazurka did not obtain a footing in England till about 1845. The ideas of Chopin, as wrought out in his classical compositions, have changed the form of the concert Mazurka entirely, and it is now a very different class of composition compared with the original dance.

EUROPE.

SONGS AND DANCES OF SCANDINAVIA.

DENMARK.

ICELAND.

NORWAY.

SWEDEN.

*“ O’ER Norway’s crags, o’er Denmark’s valleys,
Heroic tombs profusely rise,
Memorials of the love that rallies
Nations round kings, and knits their ties !
Sweet is the bond of filial duty,
Sweet is the grasp of friendly hand,
Sweet is the kiss of opening beauty,
But sweeter still our native land !”*

—T. THAARUP.

King Christian.

"King Christian stood by lofty mast."

National Song of Denmark.

JOHANNES EVALD (1743-1781).

Adapted from Translation by H. W. LONGFELLOW.

JOHANN HARTMANN (1735-1791).

Maestoso.

1. King Chris - tian stood by lof - ty mast, In mist and smoke; His
 2. Nils Juel gavo heed to tem - pest's roar: Now is the hour! He
 3. Path of the Dane to fame and might: Dark roll - ing wave! Re -

1. sword was ham - mer - ing so fast, Thro' Goth - ic helm and brain it passed; Then
 2. hois - ted his red flag once more, And smote up - on the foe full sore, And
 3. ceive thy friend, who, scorn - ing flight, Goes forth to dan - ger with de - spite, And

1. sank each hos - tile hulk and mast, In mist and smoke. "Fly!"
 2. shout - ed loud, thro' tem - pest's roar, "Now is the hour!" "Fly!"
 3. proud as thou the tem - pest's might, Dark roll - ing wave! And

1. shout - ed they, "fly, ho who can! Who braves of Denmark's Chris - ti - an, Who
 2. shout - ed they, "for shel - ter fly! Of Den - mark's Juel who can de - fy, Of
 3. 'mid all plea - sures and a - larms, And war and vic - t'ry, be thine arms, And

1. braves of Den - mark's Chris - ti - an The stroke?"
 2. Den - mark's Juel who can de - fy The pow'r?"
 3. war and vic - t'ry, be thine arms My grave.

This national song, which is in praise of various Danish heroes, was first published in Evald's lyrical drama entitled, "Fiskerne" (The Fishermen), produced at Copenhagen about 1775, for which Hartmann, a German, wrote the music. It became very popular, and was soon accepted as the national naval song of Denmark.

Danish Patriotic Song of 1820.

"There is a lovely land."

ADAM G. OEHLENSCHLÄGER (1779-1850).

HANS E. KRÓYER (1798-1879).

Moderato. mf

1. There is a love-ly land, Which stands 'mid spread-ing beech-es, Where

eres.

f

Bal-tic's salt seas wash the strand In storm and calm.

mf

Its swel-ling hills and val-leys sweet Mark where was Fre-ja's hall, We

hail with pride old Den-mark, The love-ly home-land of all.

2. There dwelt in days of yore
 Bold champions, strong and mail-clad,
 Who rested here from strife and gore
 In peaceful calm.
 And when the war-cloud hung full dark,
 They smote the foeman fast,
 And fought for dear old Denmark,
 In Viking twilight, long past.

3. This country still is fair,
 With blue seas close surrounded,
 And clothed with verdure, green and rare,
 From shore to shore.
 Its noble men and ladies bland,
 Its children far and near,
 Unite in praise of homeland,
 The Isles of Denmark, so dear.

Danish Love Song.

"The bright red sun in ocean slept."

PETER ANDREAS HEIBERG (1758-1841).

Tune—Traditional.
"Jeg gik mig i Skoven."

Andante.

1. The bright red sun in o - cean slept, Be -
2. "Thou stream," she said, "from heights a - hove, Flow

1. neath a . . pine - tree Gun - ild . . wept; And
2. soft - ly . . to a . . we - man's love! Run

1. eyed the hills with sil - ver crown'd, And list - en'd to each lit - tle . . sound. . .
2. quiet and shut not from my ear, The ten - der sounds I love. . .

p ritard.

3. Ere chased the morn the night-cloud pale,
He sought the deer in distant dale:
"Expect me where the moon shines bright on yonder mossy vale."
4. "Return, return, my Harold, dear!
This wedded bosom pants with fear:
Oh, come! and hear the rocks reply to Gunild's joyous cheer."
5. Then horns and hounds came pealing wide.
"Tis he! 'tis he!" fair Gunild cried:
And rocks and mountains round about to her sweet voice replied.

Marstig's Daughter.

"Oh, rede me, dear mother."

Danish Ballad.

Andantino.

Tune—"Marstig's dottre."

1. Oh, rede me, dear mo - ther, a son - sy rede:¹ A
2. She made him a steed o' the clear wa - ter: A

1. son - sy rede, oh, rede to me; How Mar - stig's daugh - ter
2. sad - dle and bri - dle o' sand made she; She's shap'd him in - to

1. I may get, My le - man gay to be.
2. knight so fair, To Ma - ry's kirk-yard rode he.

3. The merman he stept o'er one deas,
And he has steppit over three:
"O maiden, pledge me faith and troth!
O Marstig's daughter, go with me!"

4. And she reached out her lily hand,
And pledg'd it to the knight so free:
"I give my faith and troth, Sir Knight;
That willingly I'll go with thee!"

5. And when they came to the white sand,
To shore the small boats turning came;
And when they came to deep water,
The maiden sank in the sea faem.

6. The shriek she shriek'd among the waves,
Was heard far up upon the land:
"I trow, good ladies, one and all,
They dance with no such odd man."

¹ Sonly rede: good or agreeable counsel.

In Denmark the very old songs are called "giant" songs to distinguish them from the more modern *lieder*, of which Denmark has a large number. This ballad, which is adapted from Jamieson's *Popular Heroic and Romantic Ballads*, 1814, is a good specimen of the giant song, and is thoroughly characteristic of the mingled wildness and sadness of the Scandinavian ballad. To those who may be unable to read the story in Jamieson's somewhat "Runic" rendering, it will be sufficient to state that it relates the metamorphoses of a merman by his witch-mother into a knight, his appearance in church, courting and winning of Marstig's daughter, and their final disappearance into the sea.

Danish Reel.

Traditional.

Allegro.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The tempo is marked *Allegro*. A forte (*f*) dynamic marking is placed at the beginning of the first measure. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The treble staff contains the melody, and the bass staff contains the accompaniment. The notation follows the same rhythmic and harmonic patterns as the first system.

The third system continues the piece with two staves. The treble staff contains the melody, and the bass staff contains the accompaniment. The notation follows the same rhythmic and harmonic patterns as the first system.

The fourth system concludes the piece with two staves. The treble staff contains the melody, and the bass staff contains the accompaniment. A sforzando (*sf*) dynamic marking is placed at the beginning of the final measure. The piece ends with a double bar line and repeat dots.

Reels are common to both Denmark and Scotland, as we have already pointed out under the "Scots Reel." This Danish specimen bears a somewhat remarkable resemblance to the Scots one entitled, "The Deil among the Tailors," but which is the genuine original we must leave antiquaries to decide.


Icelandic Folk-Song.

Andantino.


Tune—"Tölf Syner."




Brave my bark set sail up - on the sound at night; Dark the clouds rose



in the sky, and hid from sight Moun - tain, shore, and tor - rent, where the



fair - ies work their charms on art - less sons of men. Guard us, then, O



Thor, thou might - y God! Waft us safe - ly to our ha - ven.

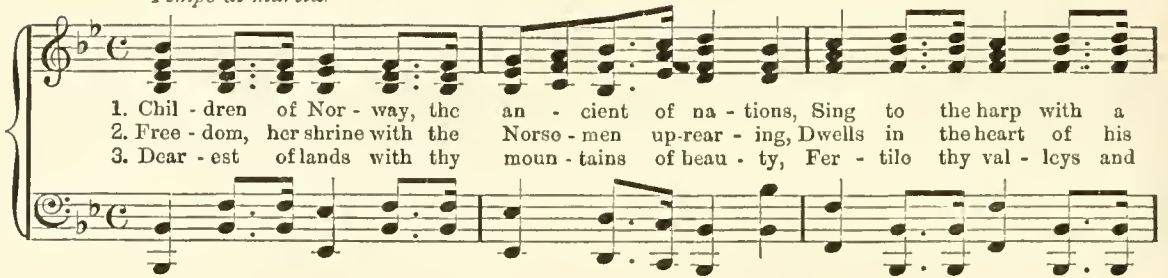
Iceland, being a part of the Danish kingdom, is naturally placed in the Scandinavian section. The Icelandic songs and sagas are all characterised by the melancholy which appears in most of the old Scandinavian music. The Icelandic tunes are comparatively few in number, most of them being collected in Berggreen's monumental *Danske Folke-Songe og Melodier*, Copenhagen, 1860, vol. i.

National Song of Norway.

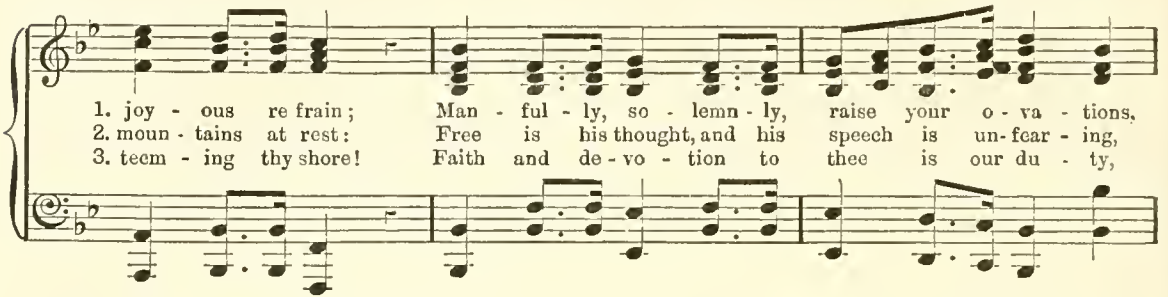
"Children of Norway."

HENR. A. BJERREGAARD,
Trans. by W. A. CRAIGIE.
Tempo di marcia.

Tune—"Sønner af Norge,"
by C. BLOM.



1. Chil - dren of Nor - way, the an - cient of na - tions, Sing to the harp with a
2. Free - dom, her shrine with the Norse - men up - rear - ing, Dwells in the heart of his
3. Dear - est of lands with thy moun - tains of beau - ty, Fer - tile thy val - leys and




1. joy - ous re - frain; Man - ful - ly, so - lem - n - ly, raise your o - va - tions,
2. moun - tains at rest: Free is his thought, and his speech is un - fear - ing,
3. teem - ing thy shore! Faith and de - vo - tion to thee is our du - ty,



1. Sound for our coun - try a glo - ri - ous strain. Fame of our fa - thers
2. Free will he work for his fa - ther - land's best. Birds in their mo - tion,
3. Glad - ly our life - blood for thee we will pour. Stand thou, un - wear - ing,



1. round us there ga - thers, Oft as our race and our land we pro - claim;
2. waves of the o - cean, Chil - dren of Nor - way are fre - er than they;
3. fame ev - er bear - ing, Free as the tem - pest that roars on the hill;



1. Swell - ing of bo - soms and flush - ing of fa - ces, Hon - our the dear - est and ho - li - est name.
2. Will - ing - ly, yet to the law their de - vo - tion, Hom - age to king and to coun - try they pay.
3. And while thy coast meets the bil - low un - spar - ing, For - tune and Fame be thy her - it - age still.


Norwegian National Song.

"Yes, we love this country."

BJÖRNSTJERNE BJÖRNSSON.

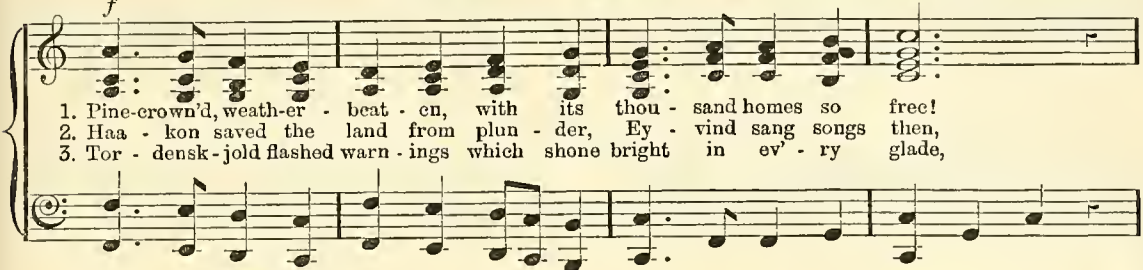
RIKARD NORDRAAK.

mf *Tempo di marcia.*



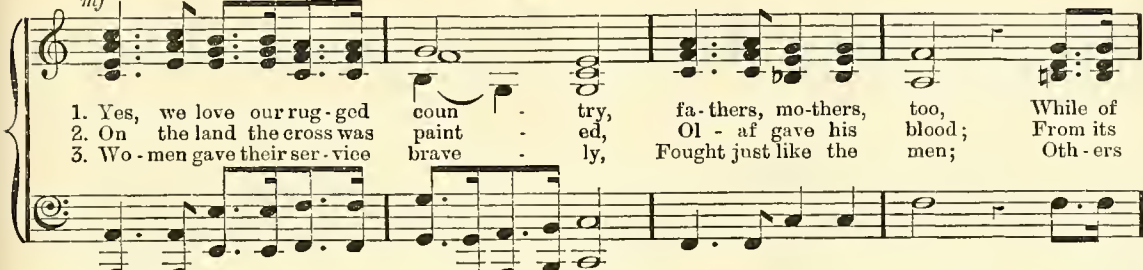
1. Yes, we love this coun - try as it stands a - bove the sea,
2. Har - old saved our coun - try with his gal - lant host of men,
3. Pea - sants ground their ax - es when the foe - men did in - vade,

f




1. Pine-crown'd, weath - er - beat - en, with its thou - sand homes so free!
2. Haa - kon saved the land from plun - der, Ey - vind sang songs then,
3. Tor - densk - jold flashed warn - ings which shone bright in ev - ry glade,

mf




1. Yes, we love our rug - ged coun - try, fa - thers, mo - thers, too, While of
2. On the land the cross was paint - ed, Ol - af gave his blood; From its
3. Wo - men gave their ser - vice brave - ly, Fought just like the men; Oth - ers

cres.



1. Sa - ga night we're think - ing, with its dreams of you, While of
2. mounds Sverre spoke with pas - sion, 'gainst the Ro - man flood, From its
3. weep - ing, oh, so sad - ly! wished them back a - gain, Oth - ers



1. Sa - ga night we're think - ing, thinking, with its dreams of you,
2. mounds Sverre spoke with pas - sion, pas - sion, 'gainst the Ro - man flood.
3. weep - ing, oh, so sad - ly, sad - ly! wished them back a - gain.

1. Norsemen great and small, he thankful unto God the great,
Who led Norway thro' the dark and sav'd her in dire strait;
Deeds of fathers, tears of mothers, aid us thro' the night,
Help us, Lord, and with Thy blessing save dear Norway's
right,
Help us, Lord, and with Thy blessing, blessing, save dear
Norway's right.

5. Yes, we love this country as it stands above the sea,
Pine-crown'd, weather-beaten, with its thousand homes so
free!

Yes, we love our rugged country, fathers, mothers, too,
While of Saga night we're thinking, with its dreams of you,
While of Saga night we're thinking, thinking, with its
dreams of you.

The united kingdoms of Norway and Sweden have at least four national anthems, one each for the king, and one each for the people. The royal national song of Sweden, which is sung to the tune of "God save the Queen," is not repeated, as we have already given the melody, and we have selected the two best known Norwegian national songs to represent that country.

Norwegian Dance.

(HALLING.)

Allegro moderato.

mf

pp

mf

FINE. pp

The characteristic dance of the Norwegians is the Halling, so called from Hallingdal, its place of origin. These dances are very plentiful and comprise some which are quite melancholy as well as those which are brisk and sprightly.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a series of eighth notes in the treble staff, followed by a measure with a quarter rest and a dotted quarter note in the bass staff. The piece concludes with a double bar line and repeat signs.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music begins with a series of eighth notes in the treble staff, followed by a measure with a quarter rest and a dotted quarter note in the bass staff. The piece concludes with a double bar line and repeat signs.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music begins with a series of eighth notes in the treble staff, followed by a measure with a quarter rest and a dotted quarter note in the bass staff. The piece concludes with a double bar line and repeat signs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music begins with a series of eighth notes in the treble staff, followed by a measure with a quarter rest and a dotted quarter note in the bass staff. The piece concludes with a double bar line and repeat signs.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music begins with a series of eighth notes in the treble staff, followed by a measure with a quarter rest and a dotted quarter note in the bass staff. The piece concludes with a double bar line and repeat signs.

Da Capo al FINE.

Norwegian Goat-herd's Call.

Poco allegretto.

Tune—"Gjeite Lok."

Kil - la Bukk, kil - la blakk, kil - la li - ten

Ne - va - tapp. Ro - sa Dok - ka!

Ny - kla! Sok - ka! Stor - spe - na,

con espress. e rit.

Spjau - till, Fa - ger leik. Spe - le - man burt - i Fjel - lom.

This simple little folk-song is practically a musical reproduction of a Norwegian goat-herd calling to his flocks by their names—Rosa, Dokka, etc. We have not attempted to translate it, but have given it as it stands in most collections of Scandinavian music.

Karl John.

"Karl John, our great king."

National Song of Sweden.

JEAN B. E. L. C. DU PUY (1773-1822).

Maestoso.

f

1. Karl John, our great king, To Swe - den comes back, And
2. Long life to our king, Who guards thus our name, His

1. with him will bring The joy which we lack; He guards well our
2. prais - es we'll sing, And cher - ish his fame; Long may he reign

mf

1. free - dom, His reign brings us peace, All o - ver the king - dom Our
2. o'er us, A prince a - mong kings, We raise the loud cho - rus: 'Tis

ff

1. rich - es in - crease, Karl John, our great king, All o - ver the
2. Swe - den which sings, Karl John, our great king, We raise the loud

1. king - dom Our rich - es in - crease, Karl John, our great king.
2. cho - rus: 'Tis Swe - den which sings, Karl John, our great king.

This song was written in praise of Charles John XIV. of Sweden, otherwise Jean Baptiste Jules Bernadotte (1764-1844), one of Napoleon's leading generals, and a prince whose administrative ability placed Sweden in a position of prosperity it had never before occupied. He was immensely popular during his reign. The tune was composed by Du Puy, a Swiss musician who settled in Stockholm, like many other Swiss artists who followed the fortunes of the Bernadottes.

The Mournful One.

"A very little child was I."

Swedish Folk-Song.

Tune—"När jag var ett litet."

Andante espressivo.

1. A ve - ry lit - tle child was I when my dear mo - ther

The first system of musical notation is in 2/4 time, marked *Andante espressivo*. It features a treble and bass clef with a key signature of one flat. The melody is written on the treble staff, and the piano accompaniment is on the bass staff. The lyrics are: "1. A ve - ry lit - tle child was I when my dear mo - ther".

died; And when my fa - ther died at home I sat me down and

The second system of musical notation continues the melody and piano accompaniment. The lyrics are: "died; And when my fa - ther died at home I sat me down and".

con espress. e molto ritard.

eried. Must I not mourn, poor lone one?

The third system of musical notation concludes the piece. It is marked *con espress. e molto ritard.* The lyrics are: "eried. Must I not mourn, poor lone one?".

2. I put my trust in a loved one, gave him my heart to keep;
But first he loved, and then grew cold, and I was left to weep.
Must I not mourn, poor lone one?

3. You little bird perch'd on that rose, sings for the love she's lost,
And ev'ry living being mourns whate'er they miss the most.
Must I not mourn, poor lone one?

At one time the popular melodies of Sweden were better known in Britain, and generally throughout Europe and America, than they are at present, in the absence of a Jenny Lind to sing them with sympathy and knowledge of their powers. There are many small collections of Swedish songs, "as sung by Jenny Lind," in existence, but comparatively few of the single songs remain, save as a memory in the minds of old concert goers.

The Dove's Song.

"A dove sits on a lily bough."

Swedish Folk-Song.

Tune—"Dufvans säng på Liljeqvist."

Molto lento.

p

1. A dove sits on a lily bough,

Sing - ing all through the sum - mer day, Com - plain - ing so

low In tones that melt far a - way.

2. She sings a low and plaintive song,
Mourning a maid, once fair and gay,
Now long dead and gone—
Her complaint melts far away.
3. Why should the young die, fresh and fair,
When summer-time is shining gay?
Complaints flung in air
Reach the heavens, far away.
4. Flow'rs weep and droop their pretty heads,
Cold shines the sun with pallid ray
On her complaining,
Her griefs reach heav'n, far away.

Swedish Polska.

National Dance.

Tune—"Neckens Polska."

Moderato.

p

con Ped.

mf

poco rit.

p a tempo.

sf

con espress. e rit.

Sword dances and Polskas are the principal dances of the Swedes. The Polska, although suggesting Poland by its name, has no connection with that country. These dances exist in large numbers, and some of them are fitted with words. The specimen given above is one of the most popular, and its name, "Neckens," means water sprites, the "Neck" being a Scandinavian water fairy.

EUROPE.

SONGS AND DANCES OF SPAIN AND PORTUGAL.

Spanish National Song.

"How wretched is the anguish."

mf *Con spirito.*

How wretched is the an - guish Of slaves who are in fet - ters bound, Each day they hope - less

lan - guish In mis - 'ry most pro - found; . . . Oh, pa - triot brave,

green shall be thy ho - ly grave, If life . . . you give . . . Spain's fair realm to save. . . Then

rush to take the field, . . . For Spaniards ne'er to foe - men yield! Then rush to take the

field, . . . For Spaniards ne'er to foe - men yield! Oh, lis - ten to the sum - mons, That

calls the pa - triot out a - gain, For vengeance or for tri - umph, To die for freedom and Spain!

The Spanish Gipsy.

"I dance the bright bolero."

Spanish Segudilla Bolero.

Tune—Traditional (17th century).

Allegro con energia.

1. I dance the bright bo - le - ro, From Spain's sun-ny land I
 2. I sing the bright bo - le - ro, Which charms ev - ry Span-ish

1. roam, Where the vine - yards are far spread, And
 2. heart; And in dan - eing with quick feet, I

1. wine flows all day. I am a Span-ish
 2. can take my part. So does the Span-ish

1. Gip - sy, My heart is quito gay.
 2. Gip - sy Thus dance all the day.

1st. 2nd.

The Lover's Prayer.

"O sue not thou for fortune's dower."

Basque Song.

Molto andante.

1. O sue not thou for fortune's dower With lordly pomp to gild thy fate, Nor ask of
2. O if the noon - tide of thy heart With with'ring sor - row were o'er - cast, If grief had

con Ped.

1. cold am - bi - tion's power To crown thee with a haughty state. Seek not for
2. done its dead - liest part, Till joys were of the vanished past: How gen - tly

1. con - quests to en - twine Ensanguin'd lau - rels in thy hair, But list - en
2. 'mid such gloom would fall, The bril - lian - cy of hope's joy shine, When thought on

1. to this lay of mine, This or - i - son, this ar - dent pray'r.
2. thought would still re - call When first fond lips were press'd to mine.

The people of the Basque Provinces in the north of Spain have a very considerable language, literature, and music of their own. Conspicuous among their music is the extraordinary number of dauees, Zorzicos, Edates, and Pordous, which form quite an interesting group. The song above given is doubtless derived from one of these dauees. The French Basques, who inhabit the South-Western corner of France, have also various dances and songs of much interest.

Fandango.

Spanish Dance, 1650.

Allegro moderato.

mf

p

The Fandango is the oldest Spanish dance form, and is said to be of great antiquity, some writers even tracing it back to ancient Roman times. The word means "go and dance," and in Spain, which shares with France the distinction of having originated many dance-forms, it is danced by high and low with as much devotion as if it were a religious rite.

La Guarracha.

Spanish Dance.

Allegretto.

mf

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations.

The second system continues the musical piece with two staves in the same key signature and time signature. The notation includes various rhythmic figures and articulations, maintaining the *Allegretto* tempo.

p legato.

The third system of musical notation features two staves. The upper staff has a dynamic marking of *p legato.* The lower staff continues the accompaniment with chords and rhythmic patterns.

cres.

cres.

The fourth system of musical notation consists of two staves. The lower staff has a dynamic marking of *cres.* (crescendo). The music shows a gradual increase in volume and intensity.

p

p

The fifth and final system of musical notation on this page consists of two staves. The upper staff begins with a dynamic marking of *p* (piano). The music concludes with a final cadence.

National March of Portugal.

Tempo di marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff shows a melodic line with a triplet of eighth notes and a sixteenth-note rest. The lower staff provides a harmonic accompaniment with chords and single notes.

The third system continues the piece with two staves. The upper staff features a melodic line with a triplet of eighth notes and a sixteenth-note rest. The lower staff provides a harmonic accompaniment with chords and single notes.

The fourth system continues the piece with two staves. The upper staff features a melodic line with a triplet of eighth notes and a sixteenth-note rest. The lower staff provides a harmonic accompaniment with chords and single notes.

The fifth system continues the piece with two staves. The upper staff features a melodic line with a triplet of eighth notes and a sixteenth-note rest. The lower staff provides a harmonic accompaniment with chords and single notes.

Portuguese Song.

"The rose in the air."

Andantino.

p

The rose . . . in the air, So lov'd . . . by the bee, Thinks

con Ped.

not of the care It's root takes cease - less .

Con espress.

p

ly. I said to this rose, Of

flow'rs the proud - est queen, "Thou liv - est but an

hour?" The rose said, "I am seen." I

mf

ask'd . . . of the root, Why lay . . . it so

sempre con Ped.

deep? "I hide con - tent," it said, "And

un - der . . ground . . keep. To bear a . . rose o'er -

head, The hon - our is . . mine; Though low in my

bed, A - loft we both shine."

Portuguese Dance.

Allegro con grazia.
Da Capo al FINE.

2mo. pp

AMERICA.

SONGS OF THE UNITED STATES AND MEXICO.

Hail, Columbia!

"Hail, Columbia! happy land!"

National Song of the United States, 1798.

JOSEPH HOPKINSON, died 1842.

Tune—"The President's March" (1789).

Molto maestoso.

1. Hail, Col-um - bia! hap - py land! Hail, ye he - roes, heav'n-born band!
 Who fought and bled in Free - dom's cause, Who fought and bled in Free - dom's cause,
 And when the storm of war was gone, En - joy'd the peace your val - our won. Let
 in - de - pen - dence be our boast, Ev - er mind - ful what it cost, Be
 ev - er grate - ful for the prize, And let its al - tar reach the skies.

When the United States was about to declare war with France in the summer of 1798, and was likewise on the verge of a similar declaration against Britain, the song "Hail, Columbia!" was written by the Hon. Joseph Hopkinson for a singer in one of the theatres in Philadelphia named Fox. Congress was sitting in Philadelphia at the time, and naturally a song so apt was certain to be enthusiastically received. For a long time it remained the chief patriotic song of the United States, but is not now regarded as such, the "Star-Spangled Banner" and "America" being generally preferred by the Americans themselves. In Europe, however, "Hail, Columbia!" is still accepted as the American national hymn, no doubt because, though bombastic, and weak as poetry, it is a more general expression of American aspirations than any of the others. It was first published as "The Favorite New Federal Song, adapted to the President's March." The tune to which it was set was entitled "The President's March," and is generally attributed to a German musician of Philadelphia named Roth or Phyllo, who composed it in 1789. Its resemblance to several hymn tunes and carols, together with other doubts as to its origin, render its claims to be an original composition rather doubtful.

Firm, u - ni - ted let us be, Rally - ing round our lib - er - ty,

As a band of bro - thers join'd, Peace and safe - ty we shall find.

CHORUS.

Firm, u - ni - ted let us be, Rally - ing round our lib - er - ty,

As a band of bro - thers join'd, Peace and safe - ty we shall find.

2. Immortal patriots, rise once more!
 Defend your rights, defend your shore!
 Let no rude foe, with impious hand,
 Let no rude foe, with impious hand,
 Invade the shrine where sacred lies,
 Of toil and blood the well-earned prize.
 While offering peace sincere and just,
 In heav'n we place a manly trust,
 That truth and justice shall prevail,
 And every scheme of bondage fail.
3. See the chief ¹ who now commands,
 Still to serve his country stands,
 The rock on which the storm will beat,
 The rock on which the storm will beat,
 But arm'd in virtue firm and true,
 His hopes are fix'd on heav'n and you.
 When hope was sinking in dismay.
 When gloom obscur'd Columbia's day,
 His steady mind, from changes free,
 Resolv'd on death or liberty.

¹ President John Adams.

The Star-Spangled Banner.

"O say, can you see by the dawn's early light?"

Patriotic Song of the United States, 1814.

FRANCIS SCOTT KEY (1780-1843).

Tune—"To Anacreon, in heaven."
by JOHN STAFFORD SMITH (1750-1836).

Pomposo. mf

1. O say, can you see by the dawn's ear - ly light, What so proud - ly we
2. On the shoro dim - ly seen thro' the mists of the deep, Where the foe's haughty

1. hailed at the twi - light's last gleaming, Whose broad stripes and bright stars thro' the
2. host in dread si - lence re - pos - es, What is that which the breeze o'er the

1. per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly
2. tow - er - ing steep, As it fit - ful - ly hnows, half conceals, half dis -

1. streaming, And the rock - et's red glare, bombs burst - ing in air, Gave
2. clos - es? Now it catch - es the gleam of the morn - ing's first beam, In

The naval war between Britain and the United States in 1812-1814 was the occasion which gave birth to the "Star-Spangled Banner." It was written by Francis Scott Key, a young lawyer of Baltimore, in September, 1814, while on a visit to the British fleet, then assembled in Chesapeake Bay for the purpose of reducing Fort M'Henry. Key had boarded the British flagship with the object of obtaining the release of a civilian friend who had been made a prisoner, and while detained there, he witnessed the bombardment of the fort, and the triumphant survival of the American flag and garrison afterwards. This incident called forth the song which, it is stated, Key wrote under the inspiration of the moment in the midst of the fight.

Like nearly all the other American patriotic songs, "The Star-Spangled Banner" owes its tune to a foreign source. It is set to a convivial glee, dating from 1770-1775, entitled "To Anacreon, in heaven," words by Ralph Tomlinson, music by John Stafford Smith, an English composer. The "Star-Spangled Banner" is probably the most generally known and esteemed American patriotic song, apart from the Civil War Songs and "My Country, 'tis of Thee," which is referred to in the note attached to "God save the Queen."

1. proof thro' the night that our flag was still there; O say, does the
 2. glo - ry re - fleet - ed now shines in the stream; 'Tis the star - span - gled

1. star - spangled ban - ner yet wave O'er the land of the free, and the
 2. ban - ner— O, long may it wave O'er the land of the free, and the

poco rit. *ff* CHORUS.

1. home of the brave? O say, does the star - span - gled ban - ner yet
 2. home of the brave! 'Tis the star - span - gled ban - ner— O, long may it

1. wave O'er the land of the free and the home of the brave?
 2. wave O'er the land of the free and the home of the brave!

3. And where is that bard who so vauntingly swore
 That the havoc of war and the battle's confusion,
 A home and a country should leave us no more?
 Their blood has washed out their foul footsteps' pol-
 No refuge could save the hireling and slave [lution.
 From the terror of flight or the gloom of the grave;
 And the star-spangled banner in triumph doth wave
 O'er the land of the free and the home of the brave.

4. O! thus he it ever when freemen shall stand
 Between their loved homes and the war's desolation,
 Blest with viet'ry and peace may the heaven-rescued land
 Praise the Power that hath made and preserved us a na-
 Then conquer we must when our cause it is just, [tion.
 And this be our motto: "In God is our trust!"
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave!

The Battle Hymn of the Republic.

"Mine eyes have seen the glory."

United States Civil War Song, 1861.

JULIA WARD HOWE (1819-).

Tune—"John Brown's Body."

Tempo di marcia.

mf

1. Mine eyes have seen the glo - ry of the com - ing of the Lord, He is

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The upper staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The melody is written in eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

trampling out the vintage where the grapes of wrath are stor'd; He hath loos'd the fate-ful lightning of His

The second system of musical notation continues the grand staff from the first system. The melody in the upper staff continues with similar rhythmic patterns. The lower staff continues the accompaniment.

ter - ri - ble swift sword, His truth is march - ing on!

The third system of musical notation concludes the piece. The upper staff features a dynamic marking of *f* (forte) and ends with a final chord. The lower staff concludes the accompaniment.

The songs which grew out of the great civil war in the United States were enormous in number, and were contributed to the general stock by both Federals and Confederates. One of the most popular songs at the outbreak of the war was "John Brown's body lies a mould'ring in the grave," set to a hymn-tune which cannot be satisfactorily traced, and this was sung by the Northern soldiers as a marching tune. The words were not particularly dignified, and various attempts were made to preserve the tune by providing verses of more value and literary interest, but none of them were successful, till Mrs. Howe, in a moment of inspiration, wrote the "Battle Hymn."

ff CHORUS.

Glo - ry, glo - ry, hal - le - lu - - - jah!

Glo - ry, glo - ry, hal - le - lu - - jah! Glo - ry, glo - ry, hal - le -

lu - - jah! His truth is march - ing on!

2. I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on!
Glory, glory, etc.
3. I have read a fiery gospel, writ in burnished rows of steel—
“As ye deal with my contemners, so with you my grace shall deal,
Let the hero, born of woman, crush the serpent with his heel,
Since God is marching on!”
Glory, glory, etc.
4. He has sounded forth the trumpet that shall never call retreat,
He is sifting out the hearts of men before His judgment-seat;
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on!
Glory, glory, etc.
5. In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us die to make men free,
While God is marching on!
Glory, glory, etc.

Yankee Doodle.

"Father and I went down to camp."

American Colonial Song, 1755.

Tune—Traditional.

Poco allegro.

1. Fa - ther and I went down to camp, A - long with Cap'n Goo - d'n; And
 2. And there we see a thou - sand men, As rich as 'Squire Da - vid; And
 3. And there I see a swamp - ing gun, Large as a log of ma - ple; Up -

1. there we saw the men and boys, As thiek as has - ty pud - din'.
 2. what they was - ted ev - 'ry day, I wish it could be sav - ed.
 3. on a deu - ced lit - tle cart, A load for fa - ther's cat - tle.

CHORUS.

Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle, dan - dy;

Mind the mu - sie and the step, And with the girls he han - dy.

4. And every time they shoot it off,
 It takes a horn of powder;
 And makes a noise like father's gun,
 Only a 'nation louder.
 Yankee Doodle, etc.

5. And there was Cap'n Washington,
 And gentle folks about him;
 They say he's grown so 'tarnal proud,
 He will not ride without 'em
 Yankee Doodle, etc.

6. I see another snarl of men,
 A-digging graves, they told me;
 So 'tarnal long, so 'tarnal deep,
 They 'tended they should hold me.
 Yankee Doodle, etc.

7. It scared me, so I hooked it off,
 Nor stopped, as I remember;
 Nor turned about till I got home,
 Looked up in mother's chamber.
 Yankee Doodle, etc.

There is as much mystery, conjecture, tradition, and history gathered about this song as would serve for the anthology of a whole nation! The only definite facts about it are these:—It was written to ridicule the American Colonial Militia which were raised to assist the British against the French, any time between 1755 and 1765, and it is set to an old English dancing tune of unknown origin. The tune has been claimed as Dutch, German, Spanish, Hungarian, or what not, but its first appearance in print was in Aird's *Selection of Scotch, English, Irish, and Foreign Airs*, Glasgow (c. 1782). It also appeared in Colman's opera, "Two to One" 1784, and is stated by Dr. Rimbault to have been printed in Walsh's *Dances* as "Fisher's Jig" in 1750; but Mr. Frank Kidson of Leeds, the latest enquirer, finds that the tune does not occur there, and that Dr. Rimbault was mistaken in the statement he made.

Plantation Hymn.

"I'm troubled in mind."

American Negro Hymn.

Tune—Traditional.

Andantino.

I'm trou - bled, I'm trou - bled, I'm trou - bled in mind, If

Je - sus don't help me I sure - ly . . . will die. 1. 0

Je - sus, my Sa - viour, on Thee I'll de - pend, When

trou - bles are near me, You'll be my true friend.

2. When laden with trouble and burdened with grief,
To Jesus in secret I'll go for relief.
I'm troubled, etc.
3. In dark days of bondage to Jesus I prayed
To help me to bear it, and He gave me His aid.
I'm troubled, etc.

This very fine tune was taken down from the singing of a Negro slave in Tennessee before the civil war, and has appeared in various collections of Plantation Songs. The Negro songs of the United States are one of the problems of the musical antiquary. Why the African races, with little talent for melodic forms, should, when transplanted to America, develop into musicians and singers of much ability is difficult to understand, unless it is assumed that the highly imitative faculty inherent in most Africans is in this case responsible for the remarkable results. No doubt many of the remarkably fine Plantation Songs and Hymns are Negro reminiscences, or variations, or adaptations of European tunes heard in the homes of their masters. On no other theory is it possible to account for the melodies current among the Negroes of the Southern United States. The example above given has a very pronounced Scottish character, and in no way resembles the native African tunes we have given elsewhere.

The Old Folks at Home.

“Way down upon the Swance River.”

Imitation Negro Plantation Song.

STEPHEN C. FOSTER (1826-1864).

Poco andantino.

1. 'Way down up-on the Swa-nee Ri-ver, Far, far a-way; . . . There's where my heart is
 2. All round the lit-tle farm I wander'd, When I was young; . . . Then ma-ny hap-py
 3. One lit-tle hut a-mong the bushes, One that I love; . . . Still sad-ly to my

1. turn-ing ev-er, There's where the old folks stay. . . All up and down the whole ere-a-tion, Sad-ly I
 2. days Isquander'd, Ma-ny the songs I sung. . . When I was playing with my brother, Hap-py was
 3. mem-ry rush-es, No mat-ter where I rove. . . When will I see the bees a-hum-ming, All round the

1. roam, . . . Still long-ing for the old plan-ta-tion, And for the old folks at home. . .
 2. I, . . . Oh, take me to my kind old mudder, There let me live and die. . .
 3. comb, . . . When will I hear the ban-jo tum-ming, Down in my good old home? . . .

CHORUS.

All the world is sad and drea-ry, Ev-ry-where I roam;

Oh, dark-eyes, how my heart grows wea-ry, Far from the old folks at home. . . .

The Civil War in the United States was largely responsible for an enormous output of imitation Plantation Songs, and also gave birth to Christy Minstrels, Jubilee Singers, and similar combinations, which have introduced to public notice hundreds of songs supposed to represent every side of the Negro or Slave population of the United States. Chief among the composers of this class of music, if not the actual pioneer, was Stephen Collins Foster, a native of Pittsburg in Pennsylvania, whose "coon" songs have been circulated in countless thousands all over the world. He composed both words and music, and the specimen we have printed represents the high-water mark of such songs, besides being the production of a genuine American.

North American Indian Airs.

Cherokee Cradle Song.

Andante tranquillo. *ten.* *ten.* *ten.* *ten.*

p *p*

con Ped.

ten.

Dakota Indian Scalp Dance.

Allegro.

ff *>* *>* *>* *sf* *>* *>* *sf*

sf

A considerable number of examples of the music of the North American Indians has been collected, and some of it is exceedingly interesting. A useful little book containing 43 tunes was published in 1882 by T. Baker as *Die Musik Nordamerikanischen Wilden*, Leipzig (1882). Other specimens are preserved in works of travel, and by the Smithsonian Institution of Washington, U.S.

Mexican Song.

"Is there a heart which saucy love?"

Allegro moderato.

mf

Is there a heart which saucy love has ne-ver yet as-sail'd In

form of sweetest, soft-est smile, or lim-pid crys-tal tear? Breathes

there a ser-did soul which queen-ly wo-man sweet has fail'd To

charm, or hless, or with her wiles the lov-ing heart to cheer?

Yes! yes! charms she the fick-le men so bold, And

mf
lures them back with art-less ways when love is grow-ing cold.

AMERICA

SONGS AND AIRS OF CANADA.

The Maple Leaf for ever.

"In days of yore, from Britain's shore."

National Song of Canada.

ALEXANDER MUIR.

ALEXANDER MUIR.

mf Moderato spiritoso.

1. In days of yore, from Bri - tain's shore, Wolfe, the daunt - less
2. At Queen - ston Heights and Lun - dy's Lane, Our brave fa - thers,

1. he - ro, came, And plant - ed firm Bri - tan - nia's flag On
2. side by side, For free - dom, homes, and lov'd ones dear, Firmly

1. Ca - na - da's fair do - main! Here may it wave our
2. stood and no - bly died; And those dear rights which

1. boast, our pride, And join'd in love to - ge - ther, The
2. they main - tain'd, We swear to yield them nev - er! Our

This song, by Alexander Muir, was first published in 1871, and was soon afterwards adopted as the national tune of Canada.

(By permission of The Nordheimer Piano and Music Co., Limited, Toronto.)

1. This - tle, Sham - rock, Rose en - twine The Ma - ple Leaf for
 2. watch - word ev - er - more shall be, The Ma - ple Leaf for

f CHORUS.

1. ev - er! } The Ma - ple Leaf, our em - blem dear, The
 2. ev - er! }

ff

Ma - ple Leaf for ev - er! God save our Queen, and

poco rit.

hea - ven bless The Ma - ple Leaf for ev - er!

3. Our fair Dominion now extends
 From Cape Race to Nootka Sound;
 May peace for ever be our lot,
 And plenteous store abound;
 And may those ties of love be ours
 Which discord cannot sever,
 And flourish green o'er Freedom's home,
 The Maple Leaf for ever!
 The Maple Leaf, etc.

4. On merry England's far famed land
 May kind heaven sweetly smile;
 God bless old Scotland evermore,
 And Ireland's Emerald Isle
 Then swell the song, both loud and long,
 Till rocks and forest quiver,
 God save our Queen, and heaven bless
 The Maple Leaf for ever!
 The Maple Leaf, etc.

Vive la Canadienne.

French-Canadian National Song.

Moderato.

Tune—"Par derrier chez mon Père."

The musical score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The piece is marked *Moderato* and begins with a dynamic of *mf*. The score consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line provides a steady accompaniment with a mix of quarter and eighth notes.

This is a somewhat modernized version of an old French-Canadian air, which is used as the national song of the French people of Canada. The words of the first verse are as follows:—

“Vive la Canadienne,
 Vole, mon coeur, vole,
 Vive la Canadienne,
 Et ses jolis yeux doux,
 Et ses jolis yeux doux, doux, doux.
 Et ses jolis, yeux doux.”

Paddling Song.

"Joy to thee, my brave canoe."

French-Canadian Voyageur's Song.

Moderato.

1. Joy to thee, my brave ca - noe, There's no wing so swift as you;
2. Gen - tly, now, my brave ea - noe, Keep your foot - ing sure and true,

1. Right and left the bub - bles rise, Right and left the pine wood flies;
2. For the rap - id close bo - neath Leaps and shouts his song of death;

1. Birds and clouds and tide and wind, We shall leave ye all be - hind.
2. Now one plunge and all is done; Now one plunge, the goal is won.

1. Joy to thee, my brave ca - noe, There's no wing so swift as you,
2. Joy to thee, my brave ca - noe, There's no wing so swift as you,

1. Joy to thee, my brave ca - noe, There's no wing so swift as you.
2. Joy to thee, my brave ca - noe, There's no wing so swift as you.

The voyageurs, or boatmen, and trappers of French descent, who navigate the great lakes and rivers of Canada, have a very fine and large body of songs, mostly used as accompaniments for rowing. Of these a collection was formed by Sir George Back, when, as Lieutenant Back, he accompanied one of Sir John Franklin's Arctic expeditions, and in 1823 they were published as *Canadian Airs*, . . . with symphonies and accompaniments, by Edward Knight, with English words by Soane and others.

French-Canadian Song.

"Here's good wind."

Voyageur's Rowing Song.

Tune—"V'la l'bon vent."

Andante.
p

Here's good wind, Here's a fair wind, Here's good wind and my love's a - call - ing,

con Ped.

Here's good wind, Here's a fair wind, Here's good wind and my love's a - waiting, Wait-ing for me

Il Basso marcato.

at the land-ing, Graceful as the pine tree stand-ing, Smil-ing as we swift-ly row.

CHORUS.

Here's good wind, Here's a fair wind, Here's good wind and my love's a - call - ing,

Here's good wind, Here's a fair wind, Here's good wind and my love has come.

Canadian Indian Airs.

From Crotch's *Specimens*.

I.

Lento.

II.

Andante.

p con espress.

The music of the present-day Canadian Indian is very different from what it was a hundred years ago, when a French gentleman noted down the specimens given above. As a matter of fact the Canadian Indian is himself gradually approaching extinction, and it is possible that the published specimens of his music will survive him.

Eskimo Song.

"Long I gaze across the snow."

Più andante con espressione.

Long I gaze a - cross the snow, When my love is

Ped. Ped. Ped.

gone; For the days and nights are lone - ly, When the hun - ters through the

Ped.

storm - y ice - floes make their way; Food I shall pre - pare, For my

con Ped.

lov - er when he com - eth home a - gain; Will he come, will he?

molto rit. e espress.

AMERICA.

SONGS AND DANCES OF SOUTH AMERICA.

National Song of Bolivia.

"O Bolivians, the angel of Freedom."

B. VINCENTI.

*Tempo di marcia.**mf*

O Bo - li - vians, the an - gel of Free - dom Has your vows and your va - lour re -

quit - - ed, She is free, this fair land, all un - blight - - ed, Her

hard slavery bid - den to cease. To the roar of the thun - der - ous

can - - non, And the ela - mour of armies death deal - - ing, Havo suc -

ceed - ed the strains, sweet and heal - ing, Of an - thems of con - cord and

mf

peace, Have suc - ceed - ed the strains sweet and heal - - ing, Of

f CHORUS.

an - thems of con - cord and peace. O my coun - - try! thy name so

sf

glo - - rious In splen - dour un - tar - nished we'll cher - - ish. For

sf *ff*

thee glad - ly per - ish, And scorn as slaves to re - main, Than in

poco ritard.

bondage as slaves to re - main, Than in bondage as slaves to re - main.

Argentine Republic.

National Song.

Andante maestoso.

The first system of the musical score is marked *Andante maestoso*. It consists of two staves, a treble clef on the top and a bass clef on the bottom. The music begins with a dynamic marking of *f* (forte) and a *V* (accents) symbol. The melody is characterized by wide intervals and a slow, dignified tempo.

Animato.

The second system is marked *Animato*. It continues the two-staff format. The tempo is noticeably faster than the first system. A dynamic marking of *sf* (sforzando) is present. The music features more rhythmic activity and shorter note values.

The third system continues the *Animato* section. It maintains the two-staff structure and includes a *sf* dynamic marking. The melodic lines are more intricate, with frequent sixteenth and thirty-second notes.

Tempo I.

The fourth system is marked *Tempo I*. It returns to a moderate tempo. The two-staff format is maintained. The music has a more spacious feel compared to the *Animato* section, with longer note values and fewer rapid passages.

Animato.

The fifth system is marked *Animato*. It resumes the faster tempo. The two-staff format is consistent. The music is more rhythmic and energetic, with a *V* symbol used for accents.

The sixth system concludes the piece. It continues the *Animato* tempo and two-staff format. The music features a mix of rhythmic patterns and dynamic contrasts, ending with a final chord.

Chilian Song.

"It was a dream."

*Andante.**p*

1. It was a dream, de-lu-sive dream— . . . Those hours of joy have pass'd a -
 2. Oh, do not smile up-on my grief, . . . That scornful look will break the

poco rit.

1. way, have pass'd a way, And this poor heart of mine is bro - ken. Oh! why so
 2. spell, will break the spell. Re - vive a hope— do not de - lay, . . . Oh! let me

poco rit.

1. cru - el? why so cru - el, mai- den, say? Where are those signs now of prof-fer'd
 2. bid, oh! let me bid the world fare-well. When I am laid in earth so dull and

*poco rit.**ritard.*

1. love, Where the af - fec - tion once pro-mis'd me? . . . Oh! all is
 2. cold, Up - on my tomb these words, these words will be, . . . Here lies in

ritard.

1. lost, . . . no hope re - mains, . . . Ah! miser - y! ah! mis - er - y! ah! mis - er - y!
 2. truth, . . . who fondly lov'd, . . . Who madly lov'd, who mad - ly lov'd in lov - ing thee!

National March of Brazil.

Tempo di marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a melodic line with some slurs and accents. The lower staff features a triplet of eighth notes in the first measure, followed by chords and single notes.

The third system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff features a triplet of eighth notes in the second measure, followed by chords and single notes.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff features a triplet of eighth notes in the fourth measure, followed by chords and single notes.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff features a triplet of eighth notes in the first measure, followed by chords and single notes.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music begins with a dynamic marking of *sf* (sforzando) in the bass staff, which then changes to *f* (forte). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a triplet of eighth notes in the bass staff, marked with a '3' above the notes. The treble staff continues with a melodic line of eighth and sixteenth notes. The key signature remains one flat.

The third system shows a change in dynamics to *p* (piano) in the bass staff. It includes another triplet of eighth notes in the bass staff, marked with a '3' above the notes. The treble staff continues with a melodic line. The key signature remains one flat.

The fourth system features a dynamic marking of *cres.* (crescendo) in the bass staff. The melody in the treble staff continues with eighth and sixteenth notes. The key signature remains one flat.

The fifth system begins with a dynamic marking of *f* (forte) in the bass staff. It features two triplet markings in the treble staff, each marked with a '3' above the notes. The bass staff continues with a rhythmic accompaniment. The key signature remains one flat.

The sixth system concludes the piece. It starts with a dynamic marking of *cres.* in the bass staff, followed by a final *f* (forte) marking. The treble staff features a triplet of eighth notes marked with a '3' above the notes. The piece ends with a double bar line and a repeat sign in the bass staff. The key signature remains one flat.

Song of Paraguay.

Allegretto.

mf

con Ped.

sempre con Ped.

The musical score is written for piano and left hand. It consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Allegretto'. The first system includes the dynamic marking 'mf' and the instruction 'con Ped.'. The third system includes the instruction 'sempre con Ped.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout. The piece concludes with a double bar line and repeat dots.

Peruvian Dance.

Andantino con moto.

p

p con espress. e poco rit.
Più allegro.

p

*Tempo I.**dim. e poco rit.*

sf *mf*

poco rit.

sf

South American Indian Tunes.

E.—Tune of Chiquito Indians, Bolivia.

Allegro con energia.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system begins with a dynamic marking of *f*. The melody in the right hand features a mix of eighth and sixteenth notes, often beamed together, with some rests. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line and a 3/4 time signature, with the word "FINE." printed below the staff.

To what extent the music of the South American Indians has been modified by the Spanish and Portuguese settlers it is impossible to say, but the flowing character of many of the examples we have examined would seem to indicate that European influence accounts for some of the tunefulness of this music, which compares favourably with that of other savage nations.

First system of musical notation. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The melody is in the treble clef, and the accompaniment is in the bass clef. The dynamic marking is *mf*. There are slurs over the melody and some notes are marked with a 'w'.

Second system of musical notation. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support. The dynamic marking is *mf*.

Third system of musical notation. The piece concludes with a double bar line and a 2/4 time signature. The instruction *D.C.* (Da Capo) is written below the bass clef staff.

II.—Rowing Song of Brazilian Indians.

Allegretto quasi andantino.

First system of musical notation for the 'Rowing Song of Brazilian Indians'. The piece is in common time (C) and the key signature has one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. The dynamic marking is *p*.

Second system of musical notation. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support.

Third system of musical notation. The piece concludes with a double bar line. The instruction *ritard.* (ritardando) is written above the bass clef staff.

Song of Venezuela.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). It begins with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lower staff is in bass clef with a 2/4 time signature and the same key signature. It starts with a whole note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. Dynamics include *mf* and *con Ped.* (with a pedal line). There are also slurs and a fermata over the final note of the upper staff.

The second system continues the piece. The upper staff features a melodic line with a slur over the first two notes, followed by quarter notes and eighth notes. The lower staff provides harmonic support with chords and moving lines. Dynamics include *mf* and *con Ped.* (with a pedal line). There are slurs and a fermata over the final note of the upper staff.

The third system continues the piece. The upper staff features a melodic line with a slur over the first two notes, followed by quarter notes and eighth notes. The lower staff provides harmonic support with chords and moving lines. Dynamics include *mf* and *con Ped.* (with a pedal line). There are slurs and a fermata over the final note of the upper staff.

The fourth system continues the piece. The upper staff features a melodic line with a slur over the first two notes, followed by quarter notes and eighth notes. The lower staff provides harmonic support with chords and moving lines. Dynamics include *f* and *con Ped.* (with a pedal line). There are slurs and a fermata over the final note of the upper staff.

The fifth system continues the piece. The upper staff features a melodic line with a slur over the first two notes, followed by quarter notes and eighth notes. The lower staff provides harmonic support with chords and moving lines. Dynamics include *p* and *pp* (with a pedal line). There are slurs and a fermata over the final note of the upper staff.

SONGS AND DANCES OF AFRICA.

EGYPT.

ALGERIA.

MOROCCO.

TUNIS.

WEST AFRICA.

MADAGASCAR.

SOUTH AFRICA.

The Khedival March.

Modern Egyptian Tune.

Tempo di marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a dynamic marking of *f* (forte). The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of chords and single notes.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and rests, while the lower staff provides harmonic support with chords and eighth notes.

The third system features two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

The sixth system consists of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the system. The piece concludes with a double bar line.

Egyptian March.

Tempo di marcia.

First system of musical notation. The right hand (treble clef) plays a series of chords and single notes, including a half note G4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the left hand.

Second system of musical notation. The right hand continues with chords and single notes. The left hand continues with eighth notes. A dynamic marking of *f* is present in the left hand.

Third system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamic markings of *p* (piano) and *f* are present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth notes. A dynamic marking of *p* is present in the left hand. The instruction *con Ped.* (with Pedal) is written below the left hand.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamic markings of *f* and *sf* (sforzando) are present in the left hand.

Sixth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamic markings of *p* and *ff* (fortissimo) are present in the left hand. The instruction *poco rit.* (a little ritardando) is written above the right hand. A small *p* marking is also visible at the bottom center of the system.

Egyptian Love Song.

"The wind is playing 'mongst the reeds."

L. S. JAST.

Lento e molto espressione.

p sostenuto.
con Ped.

1. The wind is play - - ing
2. The lo - tus blooms . . . a -

1. 'mongst the reeds, The sun - - set red - dens
2. bove tho stream, And elo - ses as the

1. o'er the Nile, And my bo - dy trem - bles and my
2. sha - dows grow, O, but thou, my li - ly, op' - nest

1. heart it bleeds; O, come, love, and my pain shall smile.
2. o'er my dream; Ah come— the pas - sion - ate hours run low. *rit.*

Algerian Song.

“Remain, Love!”

Lento con espressione.

Re - main, love! come . . . and . . . rest ye

on . . . my . . . bo - som while yet . . . night . . . stays,

Cool, dark, still night. . . . Emp - - - ty,

cres. emp - ty life is now to me when thou from me art gone. *rit.*

North African Airs.

I.—Bedouin.

Moderato.

p

con. Ped.

The first system of the 'Bedouin' piece consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/4 time. The music is marked 'Moderato' and 'p' (piano). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A 'con. Ped.' (continuously pedal) instruction is placed below the lower staff.

poco rit.

The second system continues the piece. It features a 'poco rit.' (poco ritardando) marking with a hairpin symbol above the lower staff. The musical texture remains consistent with the first system, showing a gradual deceleration of the tempo.

poco rit.

The third system concludes the 'Bedouin' piece. It also includes a 'poco rit.' marking with a hairpin symbol above the lower staff, indicating the final deceleration of the tempo.

II.—Moorish.

Moderato.

p

The first system of the 'Moorish' piece is in treble and bass clefs, 3/4 time, with a key signature of two sharps (D major). It is marked 'Moderato' and 'p'. The upper staff contains a melodic line with frequent triplets, while the lower staff has a steady accompaniment of chords.

The second system continues the 'Moorish' piece, maintaining the same musical style and tempo. It features more triplet patterns in the upper staff and a consistent accompaniment in the lower staff.

Moorish Song.

“Oh, Haidee!”

Poco allegretto.

Oh, Hai - dee, my fair - est . . . trea - sure, . . . Thou love - ly

con Ped.

sweet, good maid, . . . Thou did'st not do my plea - sure . .

. . . My kiss - es are not paid; . . . Why wilt thou

laugh at me? . . . At me, . . . Oh, Hai - dee, my

fair, fair trea - sure, Why wilt thou laugh at me? . . .

Moorish Instrumental Tune.

Allegretto.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a *mf* dynamic marking. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with a *pp* dynamic marking. The melodic line in the upper staff shows a change in rhythm and phrasing, maintaining the characteristic Moorish style.

The third system features a *f* dynamic marking. The music becomes more intense, with a more active melodic line in the upper staff.

The fourth system returns to a *pp* dynamic marking. The melodic line in the upper staff is more fluid and expressive, with some notes tied across bar lines.

The fifth system has a *mf* dynamic marking. The music continues with a steady melodic flow in the upper staff and a consistent accompaniment in the lower staff.

The sixth system concludes the piece with a *sf* dynamic marking followed by *dim. e rit.* (diminuendo e ritardando). The melodic line in the upper staff ends with a long, sustained note, and the lower staff provides a final accompaniment.

This is a specimen of the music played by Arab performers in the bazaars and cafés of Moorish and Egyptian towns.

Tunisian Song.

"The sand is blowing."

Lento e molto espressione.

a tempo.

1. The sand is blow - ing
2. The mosque is wait - ing

1. o'er the des - ert, The wind, so sad, soft - ly sighs;
2. for the faith - ful, The men of pray'r loud - ly call;

1. Lov'd one, I seek glan - ces from thine eyes.
2. Fair one, in thy pres - ence I find all.

a tempo.

West African Dances.

Asbanti and Fingo.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment. The system concludes with a *poco* marking.

The second system continues the piece with two staves. The upper staff maintains the melodic line, while the lower staff provides accompaniment. The system includes dynamic markings of *a* (accrescendo), *poco*, *cres* (crescendo), and *cen* (crescendo).

The third system concludes the main piece. The upper staff features a melodic line that ends with a *do.* (do) marking. The lower staff provides accompaniment. The system ends with a *ff* (fortissimo) dynamic and the word *FINE.*

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 9/8. It features a melodic line with dotted rhythms. The lower staff is in bass clef with the same key signature and time signature, providing accompaniment.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. It features a melodic line with dotted rhythms. The lower staff is in bass clef with the same key signature and time signature, providing accompaniment. The system concludes with a *2nd time p D.C.* (second time piano Da Capo) marking.

The original music of the African races is gradually being extinguished, and though much of it has been collected by various travellers and special students of the subject, like Captain Day, it is to be feared that, as Sir H. H. Johnston remarks in his work on *British Central Africa*, the vulgarities of the concertina and other European noise provokers are driving the native music and musical instruments of Africa fast from the field. Apart from this it is almost impossible to convey any adequate idea of what genuine African music is like in ordinary musical notation, because much depends upon the environment and the special excellencies of the musician. Transplanted African music is therefore absolutely meaningless in the majority of cases.

SOUTH AFRICAN SONGS.

Malagasy Song.

"Hark! how loud the storm blows."

Madagascar Tune.

p Moderato.

1. Hark! how loud the . . storm blows o - ver,
Hark! how trees and . . rocks are torn, Gods of might a -
round us hov - er Till the tem - pest . . sinks with morn.

mf poco rit.

2. Hear the surf so madly beating!
How the sand drifts at the door!
Sea birds through the air are fleeting,
As on tempest's wing they soar.
3. Noises echo through the forest,
Lightning flashes through the sky,
Every living creature longeth
Till the break of day is nigh.
4. Hark! how loud the storm blows over,
Hark! how trees and rocks are torn,
Gods of might around us hover
Till the tempest sinks with morn.

The tunes of the Malagasy are generally much more melodious and singable than those of the tribes on the mainland of Africa in the south and equatorial regions. This may be partly owing to the Malay descent of the people of Madagascar.

Hottentot Song.

"The cattle from the kraal have strayed."

Andantino con espressione.

The cat - tle from the kraal have stray'd, And dark the night has fall - en, I'll

con Ped.

bring them safe - ly back a - gain, And then my Na - da I may meet. Yu -

lu, . . . lu, . . . Na - da Yu - lu, . . . lu, . . . Na - da, Come,

sempre con Ped.

meet . . . me, . . . Na - da; Come, meet . . . me, . . . Na - da.

The music of the natives of South Africa—Zulus, Kafirs, Hottentots, etc., is gradually disappearing before the rapid advances of the white man, and little remains of the older tunes apart from what has been preserved in the books of travellers. Many of the Kafir tunes are simply modifications of missionary hymns, or secular songs picked up from European settlers. The Hottentot tune given above has a considerable admixture of this hymn tune character, although it is taken from Crotch's *Specimens* published early this century. This is a melodious and finished tune compared to the following melody noted among the Kafirs of Natal:—

South African National Song.

"The sunny hills of Africa."

H. HARTWELL.

Andante.
mf

1. The sun - ny hills of Af - ri - ca, how pic - tur - esque and grand, While
2. The flow - 'ry fields of Af - ri - ca, how beau - ti - ful and gay, The

1. cloth'd in mist the vales lie hid, like some dark spi - rit land. The
2. fair - est blos - soms deck the plains, and per - fume fills the May. While

cres. *f*
1. moun - tains in the . . dis - tance seen like hear - y cas - tles rise, And
2. gush - ing streams from ev - 'ry kloof spread o'er the ver - dant green, And

ff
1. banks of clouds sus - pend - ed hang, like ice - bergs in the skies, And
2. brows - ing game up - on the land adds beau - ty to the scene, And

1. banks of elonds sus - pend - ed hang, like ice - bergs in the skies
2. brows - ing game up - on the land adds beau - ty to the scene.

3. The country homes of Africa, where are their equals found?
A welcome always greets the ear, and gladness reigns around;
And as one easily reclines upon the snow-white fleece,
He feels a thrill of thankfulness, of gratitude, and peace.

4. Then should we not love Africa, and speak of her with pride,
And hang to her and cling to her whatever may betide?
And though we yield to other lands the palm for scenes of mirth,
Our song shall be for Africa—the land that gave us birth!

Boer National Volkslied.

"Right nobly gave, voortrekkers brave."

C. F. VAN REES.

Allegro moderato.

1. Right nobly gave, voortrekkers brave, Their blood, their lives, their all, For Freedom's
 2. What realm so fair, so rich - ly fraught With treasures ev - er new, Where Nature
 3. With wisdom, Lord, our rul - ers guide, And these Thy peo - ple bless; May we with

1. right, in Death's de - spite, They fought at du - ty's call. Ho,
 2. hath her won - ders wrought, And free - ly spread to view! Ho,
 3. na - tions all a - bid In peace and right - ous - ness. To

dim. *f*
 1. burg - hers! high our banner wav - eth, The stan - dard of the free, No
 2. burg - hers old! be up and sing - ing, God save the Volk - en land, This,
 3. Thee, whose mighty arm hath shield - ed Thy volk in hye - gone days, To

ff
 1. fo - reign yoke our land en - slav - eth, Here reign - eth li - ber - ty. 'Tis Heav'n's com -
 2. burg - hers new, your anthem ring - ing, O'er veld, o'er hill, o'er strand. And, burghers
 3. Thee a - lone be humbly yield - ed All glo - ry, hon - our, praise. God guard our

1. mand, Here we should stand, And aye de - fend the volk and land.
 2. all, Stand ye or fall, For hearths and homes at eoun - try's call.
 3. land, Our own dear land, Our children's home, their Fa - ther - land.

This tune was composed by Miss Catherine F. van Rees, a Dutch composer, who was born in Holland in 1831, and it was officially adopted as the national hymn of the South African Republic in 1875, at the instance of Mr. Burgers, the president of the Republic.

The Transvaal Flag.

"Once more o'er Transvaal hills and plains."

Boer Patriotic Song.

ST. DU TOIT.

Moderato.

mf

1. Once more o'er Trans-vaal hills and plains Our flag's four col-ours blow; And

woe to the un-god-ly hand That tries to bring it low! Then,

flag of free-dom, wave a-loft, The air is bright and clear, . . . Our

en-em-ies are put to flight, More joy-ous days are near.

2. Through many a fierce and angry storm
Thou wert our light of day:
And now that storm to calm gives place
Together let us stay.
Though Britons, Kaffirs, lions assailed,
Thou couldst not be abased,
And to their utmost grief and shame
Thee higher up we've raised.
3. For four long years with words so fine
They talked our land away:
We wished no British, good or bad,
Alone we're bright and gay;
But as the vexing Briton stayed,
Our refuge lay in force;
Of trouble we'd had quite enough,
We had no other course.

4. And God has helped us England's yoke
From off our backs to pull;
Once more, O joy, we're bright and free,
Our flag waves beautiful.
We've shed some of our noblest blood,
But England have amazed;
And as the Lord has made us free,
So let His name be praised.
5. Up then, thou dear four-coloured flag,
Wave high o'er Transvaal's land:
Woe to whome'er would tear thee down
With irreligious hand.
Thou flag of freedom, wave aloft,
The air is bright and clear;
Our enemies are put to flight,
More joyous days are near.

After the defeat of the British at Majuba Hill in 1881, this song was written, and became popular among the Boers. The war in South Africa of 1899-1900 brought it into prominence, and it was published in many English and American newspapers and magazines.

SONGS AND DANCES OF ASIA AND OCEANIA.

ARABIA.
ARMENIA.
PERSIA.
INDIA.
BURMA.
SIAM.
MALAYASIA.
CHINA.
JAPAN.
AUSTRALIA.
NEW ZEALAND.
POLYNESIA.

Mabrooka.

"My hopes are dreams of night."

Arabian Song.

Andante molto espressione.

p

My hopes are dreams of night, Yet as the stars they

con Ped.

shine in the dark; Oh, my thoughts still ling - - -

- - er round thy charms. Cru - el des - ert bird, come home, you

p

break my heart, Ma - broo - ka, Snatch not

rit.

thus thy graceful pres - ence from mine eyes.

Arabian Dance.

From F. David's *Le Desert*.

Allegretto moderato.

Grazioso e melancolico.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a tempo marking of *Allegretto moderato*. The lower staff is in bass clef and provides a piano accompaniment of chords and rhythmic patterns. A dynamic marking of *Grazioso e melancolico* is placed above the bass staff.

The second system continues the musical piece with two staves, maintaining the melodic and accompanimental structure established in the first system.

The third system of musical notation includes a piano (*p*) dynamic marking in the bass staff, indicating a softer volume for the accompaniment.

The fourth system of musical notation features two endings, labeled *1st.* and *2nd.*, with a piano (*p*) dynamic marking in the bass staff.

The fifth system of musical notation continues the piece with two staves, showing the melodic line and piano accompaniment.

The sixth system of musical notation includes the markings *poco rit. e dim.* (slightly ritardando and decrescendo) and *morendo* (fading out), indicating the end of the piece.

This dance, which is perhaps more African than Asiatic, has appeared in various collections of Arabian music, but is best known in its setting as part of Félicien David's *Le Desert*, a symphonic poem, produced in 1814, in which the composer introduced a number of Arabian tunes obtained by himself in the East. This interesting and highly original French work is now very seldom produced, at least in Britain, but its great merits as a glowing musical picture of Arabian life in the desert, entitle it to be kept more prominently before the public.

The Singer.

"A fairy tale is thy mouth."

Armenian Song.

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes. A *rit.* (ritardando) marking is placed above the final few notes of the system.

The second system of musical notation continues the piece. It features two staves with the same key signature and time signature. The lyrics "A fair-y . . . tale . . . is thy mouth, Full . . . of" are written below the upper staff. The melody continues with similar rhythmic patterns, and the piano accompaniment remains consistent. A crescendo hairpin is visible at the beginning of the system.

The third system of musical notation continues the piece. It features two staves with the same key signature and time signature. The lyrics "scents . . . of . . . ro - ses fair; A night - in - gale thy . ." are written below the upper staff. The melody continues with similar rhythmic patterns, and the piano accompaniment remains consistent.

The fourth system of musical notation concludes the piece. It features two staves with the same key signature and time signature. The lyrics "sweet tongue, Thus win - ning hearts from ev - 'ry one." are written below the upper staff. The melody continues with similar rhythmic patterns, and the piano accompaniment remains consistent. A *poco rit.* (poco ritardando) marking is placed above the final few notes of the system.

Ferruh.

"Oh my Ferruh, so proud."

Persian Song.

Andante tranquillo.

Oh my Fer - ruh, so proud, With the dain - ty red

gar - ment which suits her so well; She is cru - el to

me, With her elf - ish - like tricks. In the

sha - dy ha - zaar She walks through fair Shir - az, And

dim. e ritard.

molto ritard.

burns up all hearts with fire, Thrown from her eyes.

Persian Song.

"Sweet maid, come, if thou wouldst charm."

Andante sostenuto.

p con espress. *rit.*

1. Sweet maid,
2. Let the

1. come, if thou wouldst charm all my sight, And bid these arms thy
2. ru - by li - quid plen - teous - ly flow, And bid the pen - sive

rit.

più mosso.

1. neck to in - fold. *rit.* That ro - sy cheek, fair and soft,
2. heart to be glad. The frowns that fate throws at my

molto andante.

1. thy white li - ly hand, More rich to me . . than . . gems of Sa - mar - cand.
2. life ne'er shall me daunt, If love will stay . . with . . me and fa - vours grant.

Desolation.

'I could not speak with him.'

Hindu Song.

Tune—"Kurna na pæe bāt."

Andante espressione.

1. I could not speak with him those fond-est words Which I had trea-sur'd up to
2. Ah! now I vain-ly cry, I vain-ly cry, Dear lord, dear heart, so fond-ly

1. tell, My stream-ing eyes were dim with wea-ry tears, Which then, a-
2. lov'd. Thou would'st, thou would'st not see me lie so wea-ry, nor fail, Nor fail that

1. las! un-heed-ed fell! Rude blows the bit-ter wind, . . Cold
2. love so tru-ly prov'd; Rest, rest, oh break-ing heart, . . For

1. is the driv-ing rain, Nor place I find to dwell,
2. peace com-eth now to thee, That nought had ev-er mov'd.

1. Ah, me! from them un-kind, no pitying word, No . . shel-ter-ing love I find.
2. Ah, why de-lay thy dart! oh, kind Death, Take me to him, that no more we part.

Indian Serenade.

"O come, my love, with me to-night."

Bengali Tune.

Andantino.

p

O come, my love, with me to-night, O come, my love, to

me to-night. The rice fields sweet-ly shim-mer in the

moon's clear light; The wind is sigh-ing soft-ly thro' the

sway-ing palm, O come with me while night is calm.

The Hindu Child.

"I go unto the fair."

Hindu Song.

Tune—Traditional.

Andantino molto tranquillo.

p

I . . go un - to the fair, . . to get my trea - sures there, . . And

con Ped.

think how great the joy . . of buy - ing Lal a toy . . She is my on - ly

sempre con Ped.

daughter, just learn'd to laugh and chat - ter, She seems so full of prat - tle, just

like a lit - tle rat - tle; Each day she grows more charming, In man - ner most a -

larming, with imp - ish tricks she daz - zles. I can - not think which toy . . . will

bring her greatest joy, But ere the fair is past . . . I'll guess her wish at last.

East Indian Song.

"Our sorrow is pain."

L. S. JAST.

Larghetto.

p

Our sor - row is pain, Our plea - sure has its mea - sure, When

con Ped.

mf *cres.*

joy turns to pain. The shapes we fol - low they are fair, But

sf

dim. *cres.* *dim.* *3*

grasp'd they are but air; And like a ball we rise and fall, Twixt laughter and des -

sf

sostenuto. *pp*

pair, Oh, Lord, our spi - rits cry to

con Ped.

ritard.

Thee, Break Thou this chain and set us free.

This melody was first printed in *The Oriental Miscellany*, Calcutta (1789), by Wm. Hamilton Bird, and is characterized by Dr. Crotch as "perhaps, the finest of the East Indian tunes."

Hindu Song.

"Night doth on the river fall."

Bombay Air.

Moderato.

Night doth on the riv-er fall, Low the sun sinks down,

Soon the birds will call, "Time it is to slum-ber," For rest must

come when work is done, And men must sleep when

sets the bright sun. Let us to the riv-er go, Where the cool

winds blow; Time there is for ram-bling Ere we go to slum-ber.

This old Indian air, which was obtained by Edward Jones (*Lyric Airs*) in 1804, bears such a resemblance to certain Scottish tunes that it might almost be taken for a genuine product of Scotland. The close resemblance between the music of the East and that of Scotland has, however, been observed often before by musical writers, but no satisfactory explanation has been advanced to account for the similarity.

Burmese Air.

From *Two Years in Ava*, 1827.

Andantino.

p

mf

poco rit.

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system is marked *Andantino* and *p*. The second system continues the melody. The third system features a triplet in the right hand and is marked *mf*. The fourth system concludes the piece with a *poco rit.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Malay Song.

"Painful is my heart."

Tune—Javaneso Air, "Longkie,"
quoted by Crotch.

Andante.

p

Pain - ful is my heart, now full of sadness, I am weary of wait - ing,

con espress.

wait - ing, wait - ing on my love, who ne'er cometh. Why does she lin - ger at

home? oh! why does she tar - ry? 'Tis yon - der dus - ky, grace - ful,

sha - dowy form I seek, She comes, my love! *sf*

Like many Hindu and other East Indian tunes, this melody from Java has a remarkable resemblance in general character to the style of Scotch music. It must be a very old air, though no record of its origin is obtainable.

Malay Dance.

Allegro spiritoso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure features a melodic line in the treble staff and a bass line in the bass staff. A repeat sign with first and second endings follows. The piece concludes with a double bar line.

The second system continues the piece. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

The third system continues the piece. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

The fourth system continues the piece. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

The fifth system continues the piece. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

SONGS OF CHINA, JAPAN, AND SIAM.

National Anthem of China.

Andantino.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff starts with a half note chord, followed by a series of eighth and quarter notes. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It features a crescendo (*cres.*) leading to a forte (*f*) dynamic. The melody in the upper staff includes a prominent eighth-note figure. The bass line continues with a similar rhythmic pattern, supporting the harmonic structure.

The third system of musical notation shows the continuation of the melody and accompaniment. The dynamic remains mezzo-forte (*mf*). The upper staff features a melodic line with some grace notes, while the bass line maintains a consistent accompaniment.

The fourth system of musical notation concludes the piece. The melody in the upper staff ends with a final chord, and the bass line provides a concluding accompaniment. The overall structure is a simple, dignified march.

Chinese Song.

"Sore is my heart with yearning."

Allegretto quasi andantino.

p
Sore is my heart with yearning, Home-ward my thoughts oft

con Ped.

turn, . . . Where all my friends and kindred

Dwell in the place I love; . . . Sad is my wearied

heart, . . . Dull is my life each day, . . .

pp poco rit.
Dwelling so far from home, . . . Torn from my friends away. . . .

The Moo-lee Flower.

"How lovely this sweet branch of flowers."

Chinese Folk-Song.

Tune—"Moo-lee Chwa."

Andante con molto espressione.

p

How love-ly this sweet branch of flowers, Left at my house one

con Ped.

morn - ing, I will not wear them out of doors,

But will keep them fresh and clean. Oh, how kind,

mf

Moo - lee flower! None like thee ere seems so sweet.

pp ritard.

Well pleased am I, My love! my love!

This song is stated by Sir John Barrow in his *Travels in China* (1804), to have been very popular while he remained in that country. It is one of the most melodious specimens of Chinese music which has reached Britain.

Chinese Dance.

Du Halde's *China*, 1736,
quoted by Crotch in his *Specimens*, 1805.

Allegro moderato.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part starts with a half note chord, followed by quarter notes. A dynamic marking of *mf* is placed above the first bass note. The system concludes with a *con Ped.* instruction below the bass staff.

The second system continues the piece. The treble clef melody features a sequence of eighth notes and sixteenth notes. The bass clef accompaniment consists of quarter notes and half notes. The system ends with a whole note chord in the bass.

The third system shows the continuation of the melody and accompaniment. The treble clef has a more active line with many sixteenth notes. The bass clef part remains steady with quarter notes.

The fourth system features a dynamic marking of *f* above the bass staff. The treble clef melody continues with intricate sixteenth-note patterns. The bass clef accompaniment includes some chords with accents.

The fifth system concludes the piece. It features a dynamic marking of *dim.* above the bass staff. The treble clef melody ends with a quarter note. The bass clef part has a final chord. The system ends with a *R* (ritardando) marking below the bass staff.

National Hymn of Japan.

"May our Lord for ever reign."

Tune—"Kimi-Ga-Yo."
(Reign of my King.)

Largo.

May our Lord for ev - er . . . reign, While the sun shines

o'er ten thou - sand a - ges more; Hail his reign! May our Lord for

ev - er reign! . . . Till small stones grow in - to great moss - cov-er'd rocks.

The words of the Japanese National Hymn to the Emperor are as follows:—

"Kimi ga yo wa
Chiyo ni yachiyo ni
Sazare-ishi no
I wao to narite
Koke no musu made!"

and the version applied to the music is almost a literal translation.

Japanese March.

*Moderato.**mf*

The first system of the musical score is written for piano in a grand staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo marking is *Moderato.* The dynamic marking is *mf*. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

*Più mosso.**f*

The second system continues the piece with a tempo change to *Più mosso.* The dynamic marking is *f*. The right hand melody becomes more active with sixteenth notes and slurs. The left hand accompaniment remains consistent with quarter notes.

*Tempo I.**f*

The third system returns to the original tempo, marked *Tempo I.* The dynamic marking is *f*. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains steady.

sempre f

The fourth system concludes the piece with the dynamic marking *sempre f*. The right hand features a final melodic phrase with a long slur, and the left hand provides a final accompaniment of quarter notes.

Japanese Processional Tune.

Moderato.

mf sf sf sf

mf sf sf sf

sf f

sf sf sf sf f

sf sf sf sf

This tune is familiar to most visitors to Japanese ports as forming the accompaniment to a kind of Bacchanalian procession very often to be witnessed at nights. The tune "Chon Kino, Chon Kino" in the opera called *The Geisha* is based upon it, though considerably altered from the original.

Japanese Lullaby.

Andante tranquillo.

Tune—Traditional.

p con espress.

con Ped.

dim.

p

1. Now the sun is
2. Thro' the lone-ly

sempre con Ped.

1. low, And the night is fall-ing fast; Slumber comes to thee at last, Sleep, my pret-ty
2. night, When the stars are shining high; I will keep my darling nigh, Sleep, my pret-ty

pp

1. babe. Birds and flow'rs and pretty maidens All have gone to rest. Oh! sleep, my pretty
2. babe. Birds and flow'rs and pretty maidens All have gone to rest. Oh! sleep, my pretty

p

1. babe.
2. babe.

pp

Siamese Song.

"Hail the sun's bright morning rays."

Tune—"Cha Lok Lo-ang."

Andante.

p

1. Hail the sun's bright morn - ing rays, Now
2. Hail the birds with mu - sic gay, Ex -

con Ped.

1. night flees from earth's fair sur - face. All hail, sweet flow'rs that
2. pell-ing sleep from the faith - ful. Hail! riv - er great, with

1. scent the morn - ing air, With fra - grance sleep'd and
2. night - y wa - ters full, With com - merce rich and

rit.

1. soft with dew. To Bud - dha praise!
2. steep'd with feed. To Bud - dha praise!

Australian Aboriginal Air.

From Nathan's *Southern Euphrosyne* (1846).*Moderato con energia.*

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes with accents. The bass clef accompaniment consists of chords and single notes. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece. It starts with a piano (*p*) dynamic in the treble clef, which then shifts to forte (*f*) in the bass clef. The melody in the treble clef has a more complex rhythmic pattern with some slurs. The bass clef accompaniment remains consistent with the first system.

The third system features a forte (*f*) dynamic in the treble clef, which then shifts to piano (*p*) in the bass clef. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment provides harmonic support.

The fourth system begins with a piano (*p*) dynamic in the treble clef, which then shifts to forte (*f*) in the bass clef. The melody in the treble clef concludes with a final cadence. The bass clef accompaniment ends with a final chord.

Narrinyeri Corrobbery.

South Australian Aboriginal Air.

Taplin's Folk-Lore of the South Australian Aborigines.

Allegretto.

p

con Ped.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff contains a melodic line with eighth and quarter notes, while the second staff provides a harmonic accompaniment with chords and single notes. A 'con Ped.' instruction is placed below the second staff.

pp

The second system continues the piece. The upper staff features a melodic line with some rests. The lower staff has a more active accompaniment. A piano-piano (*pp*) dynamic marking is present in the lower staff.

p

The third system shows the continuation of the melody and accompaniment. A piano (*p*) dynamic marking is used in the lower staff.

The fourth system concludes the main body of the piece. The melodic line in the upper staff ends with a double bar line. The accompaniment in the lower staff also concludes with a double bar line.

foco rit.

The fifth system is a final system, likely a repeat or a coda. It begins with a 'foco rit.' (ritardando) instruction. The melodic line in the upper staff is more active, and the accompaniment in the lower staff is simpler. The piece ends with a final chord in the lower staff.

New Zealand National Song.

“God girt her about with the surges.”

Hon. WILLIAM P. REEVES.

Maestoso.

f

1. God girt her a - bout with the sur - ges, And winds of the mas-terless deep, Whoso

mf

tu - mult up rous - es and ur - ges Quick bil - lows to spar - kle and leap; He

f

fill'd from the life of their mo - tion Her nos - trils with breath of the sea, And gave her a - far in the

ff poco largamente.

o - cean, A cit - a - del free! A cit - a - del free!

2. Her never the fever-mist shrouding,
Nor drought of the desert may blight,
Nor pall of dun smoke overclouding
Vast cities of clamour and night.
But the voice of abundance of waters,
In valleys that bright rivers lave,
Greets her children, the sons and the daughters
Of sunshine and wave.
3. Lo! here where each league hath its fountains
In isles of deep fern and tall pine,
And breezes snow-cooled on the mountains,
Or keen from the limitless brine;
See men to the battlefield pressing,
To conquer one foe—the stern soil,
Their kingship in labour expressing,
Their lordship in toil.

4. Though young, they are heirs of the ages;
Though few, they are freemen and peers;
Plain workers—yet sure of the wages,
Slow destiny pays with the years.
Though least they and latest their nation,
Yet this they have won without sword,
That Woman and Man shall have station,
And Labour be lord.
5. The winds of the sea and high heaven
Speed pure to her kissed by the foam,
The steeds of her ocean undriven,
Unbitted and riderless roam,
And clear from her lamp newly lighted
Shall stream o'er the billows uphealed,
A light as of wrongs at length righted,
Of hope to the world.

Words by permission of the Author.

The Fisherman.

"The hush of noon is round me."

Song of the Fiji Islands.

L. S. JAST.

Tune—Traditional.

Moderato tranquillo.

1. The hush of noon is round me, The palm trees shimmer far, Like
2. The reef is splash'd with colour, The fishes dart below, With

con Ped.

1. oil the drowsy waves slip by the bar. . . . The world of dreams has
2. gold and green and ruby do they glow; . . . My love's eyes are not

1. bound me, I'm idly, idly fishing, and I'm oh! so dearly wishing,
2. duller, I catch the gleaming fishes, shall I lose what my heart wishes,

ritard.

1. Heart of sweet maiden I could catch much shyer than the fishes are.
2. Many are the fishermen, and who a maiden's fancy can know?

HEBREW SONGS.

Jewish Funeral Dirge.

Tune—"Hakkafoth."

Largo molto sostenuto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff begins with a dynamic marking of *mf* and ends with a dynamic marking of *p*. The lower staff includes the instruction *con Ped.* and a fermata with the number 8 underneath it.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The lower staff features a fermata with the number 8 underneath it.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The upper staff has dynamic markings of *f poco rit.* and *mf a tempo.*

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The lower staff features a fermata with the number 8 underneath it.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. The upper staff has a dynamic marking of *f poco rit.*

Jephtha's Daughter.

"Since our country, our God—oh, my Sire!"

Hebrew Song.

LORD BYRON (1788-1824).

Tune—Traditional.

Andante espressione.

1. Since our coun - try, our God— oh, my Sire! De -

mand that thy Daugh - ter ex - pire; Since thy

cres. tri - umph was bought by thy vow, Strike the

bo - som that's bared for thee now!

2. And the voice of my mourning is o'er,
And the mountains behold me no more:
If the hand that I love lay me low,
There cannot be pain in the blow.
3. And of this, oh, my Father! be sure—
That the blood of thy child is as pure
As the blessing I beg ere it flow,
And the last thought that soothes me below.

4. Though the virgins of Salem lament,
Be the judge and the hero unbent!
I have won the great battle for thee,
And my Father and Country are free!
5. When this blood of thy giving hath gush'd,
When the voice that thou lovest is hush'd,
Let my memory still be thy pride,
And forget not I smiled as I died!

Hebrew Synagogue Air.

Tune—"Ki hineh kachömer."

Andante.

A large proportion of the ancient Hebrew music has been composed for the rites and ceremonies connected with the Jewish Church, and among the mass which exists is to be found some of the most dignified and solemn music ever written for the church service. Much of the Jewish music is melancholy and sombre in character, reflecting the sadness of an oppressed people.

NOTES ON NATIONAL MUSIC,

WITH A LIST OF WORKS ON THE SUBJECT.

THE subject of National Folk Music, one of the most fascinating in the whole range of musical art, has not yet been treated in a comprehensive manner, nor is it likely to be, until each nation has adequately examined and recorded every historical and technical fact concerning its own anthology in an approved scientific manner. Collectors of national music have been many, expositors and historians comparatively few; and until someone arises combining the necessary qualities of musician, critic, historian, scholar, and poet, the subject, by reason of its extent, is not likely to be taken up as a whole by any one person. The only attempt in English of any value is the late Carl Engel's *An Introduction to the Study of National Music, comprising researches into popular songs, traditions, and customs*, London, 1866, a work largely expository and theoretical, and dealing with musical form rather than with the actual tunes of any given nationality. He published afterwards, as a series of papers in the *Musical Times*, a selection from this, slightly amplified, as a work entitled *The Literature of National Music*, London, 1879. These are the only formal English works on the subject in general which have been issued, apart from the various notices and theories to be found in musical histories. Numerous separate treatises have been published on special departments of national music, but, as before noted, a comprehensive general work has yet to appear. Such works as *The National Music of the World*, by Henry F. Chorley, London, 1880 (first delivered as four lectures at the Royal Institution, London, in 1862), and *Stories of Famous Songs*, by S. J. Adair Fitz-Gerald, London, 1898, have no scientific or particular value, and are only mentioned here as examples of the popular treatment of this great subject within very narrow limitations.

The most important general collections of national folk music are those of Crotch and Berggreen in the following list. Crotch's specimens have no words, and the arrangements are rather thin for modern taste, while Berggreen's work, an admirable publication of great interest and value, is confined to a few European nationalities. The works of Wolff and Fulgence are nicely produced, but that of Wolff was apparently intended to cover much more ground. The modern productions of Beyer—a pianoforte collection as notable for its picturesque representations of national flags as for its music—and H. Reimann—confined to Europe, but otherwise very good—are not sufficiently comprehensive to be of much value to students; and the national albums issued by Continental publishers, in the form of instrumental arrangements, are simply interesting as collections of pretty tunes.

GENERAL WORKS.

- JONES (Edward) *Lyric Airs*: consisting of specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish national songs and melodies. London, 1804.
- JONES (Edward) *Musical Curiosities*; or a selection of the most characteristic national songs and airs, many of which were never before published: consisting of Spanish, Portuguese, Russian, Danish, Lapland, Malabar, New South Wales, French, Italian, Swiss, and particularly some English and Scotch national melodies. London, 1811.
- CLEMENTI (Muzio) *A Selection from the Melodies of Different Nations, with new symphonies and accompaniments for the pianoforte; the Poetry by David Thomson*. London, 1815.
- MOORE (Thomas) and Sir John Stevenson. *A Selection of Popular National Airs, with symphonies and accompaniments*. London, 1818. 2 vols.
- CROTCH (William) *Specimens of Various Styles of Music, referred to in a course of lectures read at Oxford and London, and adapted to keyed instruments*. London (1820-21). 3 vols. [The lectures were delivered in 1800-4 and 1820, and the book was published afterwards. Vol. i. contains specimens of European, American, and Oriental folk music.]
- WOLFF (O. L. B.) *Braga: sammlung Deutscher, Oesterreichischer, Schweizerischer, Französischer, Englischer, Schottischer, etc., Volkslieder in ihren ursprünglichen melodien, mit klavierbegleitung und unterlegter Deutscher uebersetzung herausgegeben*. Bonn (c. 1820). 14 parts.
- BISHOP (Sir H. R.) and T. H. Bayly. *Melodies of Various Nations*. London (1825).
- BAUMSTARK and Waldbruehl. *Bardale: sammlung auserlesener Volkslieder der verschiedenen Völker der Erde*. Leipzig (1830).
- FULGENCE (G.) *Cent Chants Populaires des Diverses Nations du Monde*. Paris, 1840.
- KAYSER (J. F.) *Orpheus: neue sammlung national-lieder aller völker, mit historischen und kritischen anmerkungen*. Hamburg, 1853.
- BERGGREEN (A. P.) *Folke-sange og melodier, faedrelandske og fremmede, udsatte for pianoforte*. Copenhagen, 1855. 4 vols. Enlarged edition, 1861.

ENGLAND.

Only a selection of the most useful collections are given in the following list. It is the misfortune of England to possess magnificent stores of folk songs, which are somewhat neglected by musicians and ignored by the general public. The average amateur knows but little of the wonderful collection of old songs which his country possesses. The few English songs which are known generally are those of a patriotic sort, like "Hearts of Oak," "Rule, Britannia," "Home, sweet Home," etc., which are taught in public schools. Musical amateurs may, and do, occasionally sing ballads of the period of Shield, Bishop, and later, but the old anonymous music of the seventeenth and early part of the eighteenth century, so delightful in its freshness, beauty, and variety, still remains, for the most part, comparatively unknown. No musician will willingly allow these splendid old songs to fall into further neglect.

- PAMMELIA. London, 1609.
 DEUTEROMELIA. London, 1609.
 MELISMATA. Musical Phansies, fitting the court, citie, and country. London, 1611.
 CATCH that Catch Can, or a choice collection of catches and rounds. London, 1652.
 MUSICAL Companion. London, Playford, 1672-73.
 D'URFEY (T.). Wit and Mirth, or pills to purge melancholy. London, 1698-1719-20. 6 vols.
 MERRY Musician, or cure for the spleen. London, 1716-1730. 4 vols.
 MUSICAL Miscellany, being a collection of songs. London, Watts, 1729-31. 6 vols.
 BRITISH Musical Miscellany. London, Walsh, 1734-6 vols.
 BICKHAM'S Musical Entertainer. London, 1737-38. 2 vols.
 CALLIOPE, or British harmony. London, 1739-46. 2 vols.
 UNIVERSAL Musician. London, 1738.
 LAMPE (J. F.) British Melody. 1739.
 UNIVERSAL Harmony. 1745.
- CLIO and Euterpe, or British harmony. London, Roberts, 1759-62. 4 vols.
 RITSON (Joseph). Select Collection of English Songs. London, 1783. 3 vols.
 CHAPPELL (William). Popular Music of the Olden Time: a collection of ancient songs, ballads, and dance tunes, illustrative of the national music of England. London (1845-59). 2 vols. New edition, by H. Ellis Woolridge. 1893. 2 vols.
 BISHOP (Sir H. R.) and Charles Mackay. English National Melodies. 1845.
 KIDSON (Frank). Traditional Tunes: a collection of ballad airs, chiefly obtained in Yorkshire and the south of Scotland. . . . Oxford, 1891.
 BROADWOOD (Lucy E.) and J. A. Fuller Maitland. English County Songs. London, 1893.
 GOULD (Sabine Baring-). English Minstrelsie. Edinburgh, 1895. 8 vols.
 — Songs of the West (Devon and Cornwall). London, Methuen.
 MOFFAT (Alfred) and Frank Kidson. Minstrelsy of England. London and Glasgow, Bayley & Ferguson, 1900.

SCOTLAND.

The patriotic sentiment so strongly characteristic of the Scot, both at home and abroad, has been responsible for the care and comparative completeness with which the national songs have been preserved and elucidated. The same sentiment is also the cause of the enthusiastic love which every Scot bears towards his national songs, and for the assiduity with which he cultivates them. The average Scotchman, in any position of life, can generally name quite a catalogue of good Scotch songs, and is probably able to sing half-a-dozen favourites, and give a satisfactory account of those connected with the history or traditions of his native land. Few other nationalities have treasured or cultivated their folk songs to a similar extent.

One enormous advantage which Scottish national songs possess lies in the merit of the poetry and the intimate setting of the music, which makes so many of them eminently singable. Another feature which further aids their popularity is the immense variety and attractiveness of the tunes, which make them acceptable wherever they are sung. It has been estimated that Scotland possesses at least eight thousand melodies, all marked by a sufficient measure of national character to make them distinguishable. No other nation possesses such a wealth of folk music, and certainly no country can show such a treasury of poetry and music combined. The very latest writer on national music—Louis C. Elson, an American, and consequently free from special prejudice—remarks,¹ "The character of each nation is indelibly stamped on its folk music, and the folk song of Russia, in its deep pathos and its bacchanalian wildness, speaks of serfdom, and the temporary escape from sadness in intoxication; the folk songs of Norway and Switzerland resemble each other in the flavour of mountain life which is apparent in them; the traditional history of England is found in its old folk ballads; and the most varied, most ancient, and the most beautiful folk music of all, the songs

¹ In his *National Music of America*, 1900, p. 263.

of Scotland, speak of every phase of Gaelic and modern Scottish life." That a comparatively small and poor country like Scotland could support and encourage the publication of such large and expensive collections as those of Johnson, Thomson, Urbani, Smith, Dun, and Graham, not to speak of many others, all closely following each other, is eloquent proof of the love which the Scot has for his national music, and a practical and most convincing proof of his good taste.

The list given below only represents a few of the more important and trustworthy collections. A complete list of song and dance collections would fill many pages.

- PLAYFORD. A Collection of Original Scotch Tunes (full of the Highland humours) for the Violin, being the first of this kind yet printed. London, 1700. Second edition, 1701.
- THOMSON (William). Orpheus Caledonius, or a collection of the best Scotch songs set to musick. London, 1725. Second edition, 1733. 2 vols.
- RAMSAY (Allan). Musick for Allan Ramsay's Collection of Scots Songs. Edinburgh, 1726. Vol. i. all published.
- CRAIG (Adam). A Collection of the Choicest Scots Tunes. Edinburgh, 1730.
- WALSH. A Collection of Original Scotch Songs. London (1740).
- OSWALD (James). Caledonian Pocket Companion. London (1742-64). 12 vols.
- M'GIBBON (William). Scots Tunes. Edinburgh, 1743-55. 3 vols.
- BARSAANTI (Francis). Collection of Old Scots Tunes. Edinburgh, 1742.
- BREMNER (Robert). Scots Songs. Edinburgh (1757). 2 vols. Also London, 1762-65.
- JOHNSON (James). Scots Musical Museum. Edinburgh, 1787-1803. 6 vols. New edition, 1839.
- CORRI (Domenico). New and Complete Collection of the most Favourite Scots Songs. Edinburgh (1788). 2 vols.
- NAPIER (William). Selection of the most Favourite Scots Songs, chiefly pastoral. London, 1790.
- THOMSON (George). A Select Collection of Original Scottish Airs. London (1793-1841). 6 vols.
- URBANI (Peter). A Selection of Scots Songs. Edinburgh, 1794-99. 3 vols.
- FRASER (Simon). Airs and Melodies peculiar to the Highlands of Scotland. Edinburgh, 1816. Other editions, 1874 and 1884.
- CAMPBELL (Alexander). Albyn's Anthology. Edinburgh, 1816-18. 2 vols.
- SMITH (R. A.). Scottish Minstrel. Edinburgh (1822-24). 6 vols.
- DUN (Finlay) and John Thomson. Vocal Melodies of Scotland. Edinburgh (1837, etc.). 4 vols.
- WILSON (John). Songs of Scotland. London, 1842. 3 books.
- GRAHAM (G. F.). Songs of Scotland. Edinburgh (1848-49). 3 vols. [New edition, revised by J. Muir Wood, 1884. Now the property of Messrs. Bayley & Ferguson.]
- MOFFAT (Alfred). The Minstrelsy of Scotland. London, 1894.

IRELAND.

Like the Scots, Welsh, and all Celtic nations, the Irish are intensely fond of their beautiful national melodies, which are to them the chief medium for the expression of every phase of hope, sorrow, joy, or aspiration. The song, as a vehicle for the registration and expression of national sentiment, has been to the Irish more than art or any form of literature. The most ignorant peasant can appreciate the beauty of "The Last Rose of Summer" or "The Coolun," the bitterness of "The Wearing of the Green," or the gaiety of "St. Patrick's Day," when the literary side of the songs would appeal to him in vain. The Irish have not been so fortunate as other nations in their collectors and editors of folk music, and it is somewhat remarkable that the first really satisfactory edition of the best Irish songs should be of quite recent origin. Many of the finest Irish melodies suffer from their association with words of low literary merit, which renders them uninteresting and causes them to fall into neglect. The comparatively few Irish songs which the verses of Moore have rendered famous are by no means the finest specimens.

- THUMOTH (Burk). Twelve English and Twelve Irish Airs (1745).
- Twelve Scotch and Twelve Irish Airs.
- JACKSON'S Celebrated Irish Tunes. (1775.)
- WALKER (J. C.). Historical Memoirs of the Irish Bards. Dublin, 1786; also, 1818. 2 vols.
- BRYSSON. Curious Selection of Fifty Irish Airs. 1791.
- BUNTING (Edward). A General Collection of the Ancient Irish Music. London, 1796. Another edition, London, 1809. Also, Dublin, 1840.
- O'FARRELL. National Irish Music for the Union Piper, 1797-1800.
- MULHOLLAN (J. M.). Irish and Scots Tunes. 1804.
- O'FARRELL. Pocket Companion for the Irish Piper. 1805.
- OWENSON (Sydney). Lady Morgan. Twelve Original Hibernian Melodies. 1805.
- HOLDEN (S.). Collection of old-established Irish Slow and Quick Tunes. Dublin (1806). 2 vols.
- MOORE (Thomas). Irish Melodies. 1807-34. Numerous editions, by Balfe, Stanford, etc.
- CROSBY. Irish Musical Repository. 1808.
- MURPHY (John). Irish Airs and Jiggs. 1809.
- HOLDEN (S.). Periodical Irish Melodies. 1810
- MULHOLLAN (John). Collection of Ancient Irish Airs. Belfast, 1810.
- HIME. Selection of the most admired original Irish Airs. (1810.)

FITZSIMON'S Irish Minstrelsy. 1814. 2 vols.
 THOMSON (George). Select Collection of Original Irish Airs.
 London, 1814-16. 2 vols.
 SMITH (R. A.). Irish Minstrel. 1825.
 CROUCH (F. N.). Songs of Erin. London, 1841.
 HORNCastle (F. W.). Music of Ireland. 1844.
 LYNCH (J. P.). Melodies of Ireland. (1845.)

O'DALY. Poets and Poetry of Munster. 1849-60. 2 vols.
 PETRIE (George). Ancient Music of Ireland. Dublin, 1855.
 JOYCE (Patrick W.). Ancient Irish Music. Dublin, 1873.
 HOFFMANN. Ancient Music of Ireland, from the Petrie
 collection. 1877.
 MOFFAT (Alfred). Minstrelsy of Ireland. Two hundred
 Irish songs. . . with historical notes. London, 1897.

WALES.

Welsh national music is not only fostered at the great festivals held throughout the country, but is intelligently and lovingly cultivated by the people at large. Peasants, miners, and industrial workers of all kinds know and can sing the majority of the Welsh folk songs, and those who have heard a good Welsh choir engaged in rendering some of the more martial melodies are not likely to forget the performance. Like many other countries Wales is deficient on the poetical side, and consequently suffers both from the lack of fine Welsh original words and adequate English translations. A Welsh Burns, or even a Moore, is greatly needed.

The collections enumerated below represent but a small number of those actually issued. It may be said generally that *the* Welsh collection, combining scholarship with poetical and musical taste, has yet to appear.

PARRY (John) and Evan Williams. Antient British Music, or a collection of tunes never before published, which are retained by the Cambro-Britons, more particularly in North Wales. London, 1742.
 JONES (Edward). Musical and Poetical Relicks of the Welsh Bards. London, 1784. Second edition, 1794.
 — Bardic Museum. London, 1802. Vol. ii. of above.
 THOMSON (George). Select Collection of Original Welsh Airs. London, 1809. 3 vols.
 PARRY (John). Cambrian Harmony. London (1810).
 PARRY (John). *Bardd Alaw*. The Welsh Harper. London (1839-48). 2 vols.
 WILLIAMS (Maria Jane). Ancient National Airs of Gwent and Morganwg. Llandovery, 1844.

THOMAS (John), *Ieuan Dhu*. The Cambrian Minstrel. Merthyr, 1845.
 OWEN (John). Gems of Welsh Melody. Ruthin (1860).
 THOMAS (John), *Pencerdd Gwallia*. Collection of Welsh Melodies. London, 1862. 2 vols., and editions in 4 vols. and 1 vol.
 PARRY (Joseph). Cambrian Minstrelsy. Edinburgh, 1890. 6 vols.

MANX.

MONA Melodies, a collection of ancient and original airs of the Isle of Man. London, 1820.
 MOORE (A. W.). Manx Ballads and Music. Douglas, 1896.
 GILL (W. H.). Manx National Songs. London, 1896.

AUSTRIA-HUNGARY.

Owing chiefly to the mixture of races in the empire of Austria-Hungary, its folk music is of the most varied and interesting kind. With Germans, Hungarians, Moravians, Poles, Bohemians, Croats, Bosnians, Roumanians, and minor nationalities, all contributing to the common stock, it is not remarkable to find immense differences in the national music of the empire. Apart from this, the Austrians—to use this name for the whole—are perhaps the most musical nation in the world; that is to say, as regards the almost universal cultivation of music. At any rate, there can be no doubt about this as regards the Hungarian or Magyar people, who possess a body of national songs second only in number and interest to those of Scotland. Unfortunately, like the music of savage peoples, Hungarian music loses much of its peculiar quality when not performed in its native environment by native performers. A genuine Hungarian folk song sung by a foreigner is a very different thing from a real native performance. It is impossible in such limited space to do more than merely name a few of the older and most useful collections of Austrian folk music.

AUSTRIAN; GERMAN AND SLAVONIC.

WENZIG (Joseph). Slawische Volkslieder Übersetzt. Halle, 1830. (Bohemian, Wendish, Bulgarian, and other Slavonic songs.)
 KUHAČ (F. S.). Južno-Slovjenske Narodne Popievke (National songs of the Southern Slavs). 1878-81.
 TSCHISCHKA and Schotky. Oesterreichische Volkslieder. Pesth, 1844.
 SPAUN (Anton Ritter von). Die Oesterreichischen Volksweisen. Vienna, 1845.
 SÜSZ (Maria V.). Salzburgische Volks-Lieder. Salzburg, 1865.

MORAVIA.

SUSIL (Frantisek). Moravské Národní Písň. Brünn, 1840. Enlarged edition, 1860.

BOHEMIA.

ERBENA (K. J.). Nápěvy Pjsnj Národnjch u Cechách. (Collection of 300 Bohemian songs.) Prague, 1847.

HUNGARY.

MÁTRAY (G.). Magyar Népdalok. Ofen, 1852. Pesth, 1858. 2 vols. (Hungarian songs.)

The songs of Austrian Poland (Galicia) are noted under Russia.

FRANCE.

In every department of archæological research the French take a foremost place, and certainly they have not neglected to preserve and make accessible their very fine national songs. Both as regards general and local collections, French musicians have been exemplary in the devotion, taste, and ability with which they have garnered and presented the songs of the French people. Of all the Latin races, the French possess by far the finest body of folk song. It would be very difficult indeed to select examples from the folk music of any land which would excel in charm and quaint beauty some of the older French chansons. Like their rivals, the Germans, the French possess many collections of folk music, and it is impossible in a work like this to do more than register the titles of a few of the most useful books.

- BALLARD (J. B. C.). *La Clef des Chansonniers*. Paris, 1717. 2 vols.
 NOUVEAU Recueil de Chansons Choiesies. La Haye, 1731-32. 7 vols.
 ANTHOLOGIE Française. 1765. 3 vols.
 LA CLÉ du Caveau à l'Usage de tous les Chansonniers Français. Paris, 1811.
 CHANTS et Chansons Populaires de la France. Paris, 1848. 3 vols.
 PARIS and Gevaërt. *Chansons du XV^e siècle*. Paris, 1875.
 ROLLAND (E.). *Recueil de Chansons Populaires*. Paris, 1883-87. 5 vols.
 BOEHME (F. M.). *Originalgesänge von Troubadours und Minnesängern, des 12-14 Jahrhunderts*. Mainz (1884).

- TIERSOT (Julien). *Histoire de la Chanson Populaire en France*. Paris, 1889.
 CHAMPFLEURY and Weckerlin. *Chansons Populaires des Provinces de France*. Paris, 1860.
 BUJEAUD (Jérôme). *Chants et Chansons Populaires des Provinces de l'Ouest*. Niort, 1866. 2 vols.
 BOUILLET (J. B.). *Album Auvergnat . . . Bourrées, Chansons, etc., en Patois d'Auvergne*. Moulins, 1853.
 VILLEMARQUÉ (T. Hersart de la), *Barzaz Breiz. Chants Populaires de la Bretagne*. Paris, 1846. 2 vols.
 BOURGAULT-DUCOUDRAY (L. A.). *Trente Mélodies Populaires de la Basse-Bretagne*. Paris, 1885.
 BLADÉ (J. F.). *Poésies Populaires de la Gascogne*. Paris, 1881. 3 vols.

GERMANY.

Probably no country has been so industrious as Germany in the publication of national song books, not only for herself, but for every other country. The general interest bestowed on music and the enterprise of German music publishers largely account for this. The collections of German folk music are almost numberless, and only a small selection has been noted in the following list. Although the Germans possess a very large number of volkslieder, it must be confessed that the great majority of them are tame, commonplace, and featureless compared with the songs of other nationalities. A very large number of the popular songs of Germany are quite recent, and by known composers, and most of these are written in the simple "lied" style, which has been so very influential on song form generally. Some of the older German songs to be found in the works of Körner, Becker, and Boehme are most interesting, and surpass in musical value the common sentimental lieder of recent days

- KRETZSCHMER und Zuccalmaglio. *Deutsche Volkslieder*. Berlin, 1838-40. 2 vols.
 ERK und Irmer. *Die Deutschen Volkslieder*. Leipzig, 1843.
 ERK (Ludwig). *Deutscher Liederhort*. Berlin, 1856.
 ERK (Ludwig). *Deutscher Liederschatz*, Leipzig, 3 vols. Various editions.
 KÖRNER (P. M.). *Historische Volkslieder aus dem 16^{ten} und 19^{ten} Jahrhundert*. Stuttgart, 1840.
 BECKER (C. F.). *Lieder und Weisen vergangener Jahrhunderte*, Leipzig, 1853. (German songs of sixteenth, seventeenth, eighteenth centuries.)
 BOEHME (F. M.). *Altdeutsches Liederbuch Volkslieder . . . 12 bis zum 17 Jahrhundert*. Leipzig, 1877.
 — *Volksthümliche Lieder der Deutschen in 18 und 19 Jahrhundert*. Leipzig, 1895.

- DITFURTH (F. W. Freiherrn von). *Fränkische Volkslieder*. Leipzig, 1855, (Franconia or Bavaria).
 WECKERLIN (J. B.). *Chansons Populaires de l'Alsace*. Paris, 1883. 2 vols.
 HAUPT und Schmalzer. *Volkslieder der Wenden in der Ober- und Nieder-Lausitz*. Grimma, 1841. 2 vols. (Wendish songs.)
 FALLERSLEBEN und Richter. *Schlesische Volkslieder*. Leipzig, 1842. (Silesian songs.)

SWITZERLAND.

- KUHN und WYSZ. *Sammlung von Schweizer-Kühreihen und Volksliedern*. Bern, 1818. Also edition of 1826.
 TARENNE (G.). *Récherches sur les Ranz des Vaches*. Paris, 1813.

GREECE, TURKEY, AND THE BALKAN STATES.

The best and most characteristic music of the Balkan peninsula is that of the Roumanians (Wallachians) and Servians. Modern Greece also supplies many fine examples of melody. Genuine Turkish music is closely allied to Arabian music, and much of what passes as Turkish music—marches by Mozart, Beethoven, and other German and French composers—has no claim to the name.

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| SANDERS (D. H.). <i>Das Volksleben der Neugriechen</i> . . .
Mannheim, 1844. | DEITERS (H.). <i>Studien zu den Griechischen Musikern</i> .
Posen, 1881. |
| BOURGAULT-DUCOUDRAY. <i>Trente Mélodies populaires de
Grèce et d'Orient</i> . Paris (1876). | WEITZMANN (G. F.). <i>Geschichte der Griechischen Musik</i> .
Berlin, 1855. |
| KIESEWETTER (R. G.). <i>Ueber die Musik der neuern
Griechen</i> . Leipzig, 1838. | KALAUZ (A.). <i>Serbische Melodien</i> . Vienna, 1850. |
| WESTPHAL (R.). <i>Die Musik des Griechischen Alterthumes</i> .
Leipzig, 1883. | WACHMANN (J. A.). <i>Mélodies Valaques pour le Piano</i> .
Vienna (1850). 4 parts. (Wallachian or Roumanian
music.) |

ITALY.

General collections of Italian folk music are few in number and inferior in quality. There are, however, several good collections of Tuscan, Roman, Neapolitan, Piedmontese, Sicilian, and Venetian music, in which are to be found the best specimens of Italian national music. Like the Spaniards, the Italians are excessively fond of dance measures, and the folk songs are, to a larger extent than most other countries, based upon dance tunes.

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| PASSATEMPI Musicali. Naples, Girard (1850). | GERHARD (W.). <i>Neapolitanische Volkslieder</i> . Leipzig
(N.D.). |
| TESCHNER (G. W.). <i>Collezione di Canzonette, Barcarole e
Calascionate Napolitane, Veneziane, Siciliane, etc.</i>
Berlin. | MEGLIO (V. de). <i>50 Canzoni Popolari Napolitani</i> . Milan
(N.D.). |

NETHERLANDS.

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|---|--|
| WILLEMS (J. F.). <i>Oude Vlaemsche Liedereren</i> . Ghent, 1848. | VALERIUS (A.). <i>Niederlandsch Gedenck-clang (1626),
Uitgave van het Matschappij tot hev d. Toonkunst</i> .
Utrecht, 1871. |
| COUSSEMAKER (E. de). <i>Chants Populaires des Flamands
de France</i> . Ghent, 1856. | |
| MEYRAC (A.). <i>Traditions, etc., des Ardennes</i> . Charleville,
1890. | |

RUSSIA AND POLAND.

Owing to the great admixture of races, Russia has a varied and exceedingly fine body of folk music, ranging from Lapland to the Caucasus. Few countries possess so many beautiful and quaint folk songs, and only one or two nations have been more industrious in the publication of collections.

The Poles have also a remarkably interesting store of folk songs. Some of these belong to Austrian Poland (Galicia), but for convenience the Polish collections are grouped under Russia.

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|--|--|
| PRATCH (J.). <i>Sobranie Roosskich Narodnich</i> . St. Peters-
burg, 1790. Also editions, 1806, 1815. | |
| KOCIPINSKI (A.). <i>Pisni, Dumki i Szumki Ruskoho Naro-
dana Podoli, etc.</i> Kieff, 1861. | |
| RYACENENNIK <i>ele Polnoy sobranie startich e novich
Rossiskich narodnich e protchich</i> . St. Petersburg,
Gustenberg & Ditmar, N.D. 3 vols. | |

LITHUANIA.

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|---|--|
| RHESA (L. J.). <i>Dainos: oder Litthauische Volkslieder</i> .
Berlin, 1843. | |
| NESSELMANN (G. H. F.). <i>Litthauische Volkslieder</i> .
Berlin, 1853. | |
| BARTSCH (C.). <i>Melodien Litauischer Volkslieder</i> . Heidel-
berg, 1886-89. 2 vols. | |

FINLAND.

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|---|--|
| SCHRÖTER. <i>Finnische Runen</i> . Stuttgart (1834). | |
| ILLBERG (F. W.). <i>Suomalaisia Kansan-lauluja ja Soitelmia</i> .
Helsingfors, 1867. | |
| COLLAN and Reinholm. <i>Suomen Kansan Laulantoja</i>
<i>Pianolla Soitettavia</i> . Helsingfors, 1849; also 1871. | |

POLAND.

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| KOLBERG (Oskar). <i>Piesni Ludu Polskiego zebrał i wydal</i> .
Warsaw, 1857. | |
| BARANSKI (F.). <i>Jeszcze Polska nie Zginela!</i> Lemberg,
N.D. | |
| ZALESKI (V.) and K. Lipinski. <i>Piesni Polskie i Rnskie
Ludu Galicyjskiego</i> . Lemberg, 1833. | |

SCANDINAVIA.

The countries of Denmark, Norway, and Sweden possess among them a large and interesting collection of folk songs, which have been well edited and preserved in different works; that of Berggreen being especially notable.

DENMARK.

- ABRAHAMSON, Nyerup, og Rahbek, Udvalgte Danske Viser. Copenhagen, 1812. 5 vols.
BERGGREEN (A. P.). Danske Folke-Sange og Melodier. Copenhagen, 1860.

NORWAY.

- LANDSTAD (M. B.). Norske Folkeviser. Christiania, 1853.
BUDGE (Sophus). Gamle Norske Folkeviser. Christiania, 1858.

SWEDEN.

- GEIJER and Afzelius. Svenska Folk-visor. Stockholm, 1814-16, 3 vols.; also 1846, 3 vols.
ARWIDSSON (A. I.). Svenska Fornsanger. Stockholm, 1834-42. 3 vols.
AHLSTRÖM and Boman. Walda Svenska Folksanger. Stockholm, N.D.
DYBECK (Richard). Svenska Vallvisor och Hornlåtar. Stockholm, 1846.
— Runa et Hefteskrift. Stockholm, 1842-50

SPAIN AND PORTUGAL.

Like Italy, both Spain and Portugal have a somewhat frivolous body of folk music, abounding in dance measures, and on the whole not distinguished by any feature of great interest. Mexico and the various South American republics have been influenced entirely by the music of the Peninsula, and thus it happens that Spanish national music is much more widespread than that of most other countries. The collections are not of great importance, and the Spaniards have not yet done much themselves to preserve and edit their national music.

- KESTNER (H.). Auswahl Spanischer und Portugisischer Lieder. Hanover, 1846-59. 2 vols.
LLOYD (G.). Collection of Peninsular Melodies. London, 1830. 2 vols.
FUERTES (M. S.). Historia de la Música Española. Madrid, 1855-59. 4 vols.

- FOUQUIER (A.). Chants Populaires Espagnols. Paris, 1882.
MILCENT (F. D.). Jornal de Modinhas. Lisbon (1800), M. (F.). Lusitanian Garland: Twelve Portuguese Melodies. London (1850).
BORDES (Charles). Cent Chansons populaires Basques. 1894.

AMERICA.

The national music of America may be roughly divided into four classes:—1. The songs of the French Canadians; 2. The patriotic songs of the United States; 3. The Slave songs of the United States; 4. The Spanish and Portuguese songs of Mexico and South America. The aboriginal music is separately referred to. Collections of classes 1, 2, and 3 are fairly plentiful, but of class 4 the collections are few and unimportant. The United States has not yet developed a characteristic folk music of its own, but it is the home of the Christy minstrel or Coon song; for which, in its more vulgar form, the musical world has no particular reason to be thankful.

- SLAVE SONGS in the United States. By Allen, Ware and Garrison. New York, 1867.
ELSON (Louis C.). The National Music of America. Boston, 1900.
SMITH (Nicholas). Stories of Great National Songs. Milwaukee, 1899.
BAKER (T.). Die Musik Nordamerikanischen Wilden. Leipzig, 1882.
COLECCION de 24 Canciones y Jarabes Mexicanos. Hamburg, N.D.

- KNIGHT (Edward). Canadian Airs, collected by Lieutenant Back. London, 1823.
GAGNON (Ernest). Chansons populaires du Canada. Quebec, 1865.
PERDIZ (G. de la). Seis Canciones Españoles del Perú y Chile. London, 1846.
CLASING (J. H.). Zwölf Brasilianische Volkslieder. Hamburg, N.D.

EASTERN MUSIC.

An adequate and comprehensive collection of genuine Oriental music is one of the chief needs of the musical student. The collections which have been published of the music of various Eastern countries are somewhat fragmentary, and the work of the musician who attempts a collection on general lines will consequently be very much increased. The best-known books are noted in the following list, but in addition it should be stated that some of the best specimens and descriptions are to be found in general histories of music.

EASTERN—GENERAL.

- GUATELLI (M. C.). *La Lyre Orientale: recueil d'Airs Orientaux*. Constantinople, 1858.
 MACGREGOR (John). *Twenty Melodies from the Egyptian, Greek, Jewish, Syrian, Turkish, and Arabic*. London, N. D. (Novello.)
 DICKSON (C. H.). *Oriental and African Music*. London, 1858.

ARABIAN.

- CHRISTIANOWITCH (Alex.) *Esquisse Historique de la Musique Arabe aux temps anciens*. Cologne, 1863.
 DANIEL (F. S.). *La Musique Arabe*. Algiers, 1863; also, 1879 with 15 tunes.
 STADLER (M.). *Original-Chöre der Derwische Mewlewi*. Vienna (1834).

HINDU.

- BIRD (Wm. H.) *The Oriental Miscellany; being a collection of the most favourite airs of Hindostan*. Calcutta, 1789.

- TRINKS (C.). *Collection of Hindostanee Songs*.
 WILLIAMSON (T. G.). *Original Hindostanee Airs*. London, 1797-98. 2 vols.
 WILLARD (N. A.). *Treatise on the Music of Hindoostan*. Calcutta, 1834.
 SAURINDRAMOHANA (Sarman). *Hindu Music*. Calcutta, 1875.

FARTHER INDIA.

- DUMOUTIER (G.). *Les Chantes et les Traditions Populaires des Annamites*. Paris, 1890.

JAPAN.

- SIEBOLD. *Japanische Melodien*. N. D.
 BEVAN (Paul) *Miyako-Dori. Japanese Melodies*. London (1893).
 PIGGOTT (F. T.) *Music and Musical Instruments of Japan* (1893).

HEBREW AND GIPSY.

- NATHAN (Isaac) *Ancient and Modern Hebrew Melodies*. London, 1815, 1829, and 1861.
 DE SOLA (D. A.) *Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews*. London, 1857.
 WEINTRAUB (H.). *Schire Beth Adonai, oder Tempelgesänge für den Gottesdienst der Israeliten herausgegeben*. Leipzig, 1859.

GIPSY.

- JÜLLIG (Franz) *Zehn Russische Zigeunerlieder*. Vienna.
 SMITH (L. A.) *Through Romany Songland*. London, 1889.

COLLECTIONS OF DANCE MUSIC.

- CAHUSAC (M. de). *La Danse Ancienne et Moderne*. La Haye, 1754. 3 vols.
 KÖHLER (C. Louis H.). *Volkstänze aller Nationen der Erde*. Brunswick (1854).
 CZERWINSKI (Albert). *Geschichte der Tanzkunst*. Leipzig, 1862.

- SCHUBERT (F. L.) *Die Tanzmusik dargestellt in ihrer historischer entwicklung*. Leipzig, 1867.
 WALDAU (A.) *Böhmische Nationaltänze*. Prague, 1859.
 BOEHME (Franz M.) *Geschichte des Tanzes in Deutschland*. . . . Leipzig, 1886.

SAVAGE RACES.

The songs and dances of the aboriginal tribes of North and South America, Africa, Asia, and Polynesia have never been systematically collected, and there is no single work to which the enquirer can be referred for information. Most of our knowledge of the music of savage races has been gathered by travellers, and their descriptions, together with the tunes they collected, are scattered throughout thousands of works of travel. A separate index of these references would be of much value to musical students, but the task of compiling it would be one of immense magnitude. A few references have been gathered together by Engel, in his *Study of National Music*, but this seems to be the only attempt made, apart from the entries in certain public library catalogues which note the occurrence of music in books of every kind. Apart from the difficulty of procuring collected specimens of the music of savage races in one place, there is a further difficulty in the notation in which many of them are set down in different works of travel. It may be stated, generally, that there is hardly any accurate idea conveyed by ordinary musical notation of how a wild, uncultivated tune will sound, hence the untrustworthiness of most of the published specimens; and to this may be added the absence of any recognised method of noting down such tunes.

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