

CRAMER'S
VOCAL GEMS.

No. 30.

12 COMIC SONGS.

CONTAINING—

THE CROSS OLD BACHELOR.
JOCK O' THE MILL.
POLLEE-WOLLEE-HAMA.
CHICKABOO
I'M LIVELY POMPEY JONES.
A NURSERY LEGEND.
I WOULD I WERE LORD MAYOR.
LORD LOVEL.
FANNY GREY.
BEN BATTLE.
THE CORK LEG.
GILES SCROGGINS' GHOST.

PRICE SIXPENCE.

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COMIC SONGS.

THE CROSS OLD BACHELOR.

Words by EDWARD FITZBALL, Esq.

Music by HERBERT RODWELL.

Allegro ma non troppo presto.

PIANO.

f

The first system of the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. It begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

cres.

The second system of the piano introduction, continuing the rhythmic accompaniment. It includes a *cres.* (crescendo) marking and ends with a final chord marked *f*.

S

Of all the mischievous things in life, Such a one may I ne'er

p *p*

The first system of the vocal and piano accompaniment. The vocal line starts with a *S* (Soprano) marking. The piano accompaniment is marked *p* (piano) in both staves.

catch, oh lor! For gos - sip, for chat - ter, for tu - mult, and strife, As a stin - gy, stin - gy,

f *p*

The second system of the vocal and piano accompaniment. The vocal line has accents (^) over the words "catch" and "lor!". The piano accompaniment is marked *f* (forte) in the first half and *p* (piano) in the second half.

cross old ba-che-lor, stin-gy, stin-gy, cross old ba-che-lor.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The lyrics are: "cross old ba-che-lor, stin-gy, stin-gy, cross old ba-che-lor." The piano part includes a dynamic marking of *f* in the final measure.

He prys in-to this, he peeps in-to that;

The second system continues the vocal line and piano accompaniment. The lyrics are: "He prys in-to this, he peeps in-to that;". The piano part includes dynamic markings of *ff*, *fp*, *ff*, *p*, and *ff* across the measures.

His will must be fol-low'd, his word must be law; He snarls at the chil-dren,

The third system continues the vocal line and piano accompaniment. The lyrics are: "His will must be fol-low'd, his word must be law; He snarls at the chil-dren,". The piano part includes dynamic markings of *p* and *ff*.

he kicks the tom cat, The spite-ful, fright-ful,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "he kicks the tom cat, The spite-ful, fright-ful,". The piano part includes dynamic markings of *p*, *ff*, and *p*.

spite-ful old ba-che-lor, spite-ful, fright-ful ba-che-lor. Of all the mis-chevous

things in life, Such a one ne'er may I catch, oh lor! For gos-sip, for chat-ter, for

tu-mult, and strife, As a stin-gy, stin-gy, cross old ba-che-lor, stin-gy, stin-gy,

cross old bachelor.

2. To nice young men who would early wed,
 Prates he of trouble for lack of gold,
 And calculates wedlock at so much per head,
 And swears that wives do nought but scold,
 The stingy, spiteful, cross old bachelor,
 If I had my way—but poor women have not—
 A scarecrow I'd make him, hung up in the straw,
 By all the old maids in the town to be shot,
 The spiteful, frightful, spiteful old bachelor.
 Of all the mischievous things in life,
 Such a one may I ne'er catch, oh lor!
 For gossip, for chatter, for tumult and strife,
 As a stingy, stingy, cross old bachelor.

JOCK O' THE MILL.

Words by WILLIAM BROUGH.

Music by T. GERMAN REED.

Allegro vivace.

PIANO.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked *Allegro vivace* and *mf*. The right hand features a rhythmic melody with eighth notes and dotted rhythms, while the left hand provides a steady accompaniment of eighth notes. The second system continues the piece, marked with dynamic changes of *f*, *p*, and *ff*.

Wha's com-in' o'er the hill? wha's com-in' here? Las - sie, why smile ye sae,

The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in a bass clef, featuring a simple harmonic accompaniment with eighth notes and chords. The lyrics are placed below the vocal line.

as he draws near? 'Tis nae your fa - ther, lass, wrinkled and grey;

rall. *a tempo.*

colla voce.

The vocal line continues with the lyrics. The tempo markings *rall.* and *a tempo.* are placed above the vocal line. The piano accompaniment is marked *colla voce.* and features a simple harmonic accompaniment with eighth notes and chords. The lyrics are placed below the vocal line.

rall. *a tempo.*

'Tis nae your bro-ther, lass— why smile ye sae? See where he's com-in' now,

colla voce. *a tempo.*

ad lib.

down frae the hill! Wha is't?— I ken him, now,—'tis Jock o' the mill.

colla voce. *f* *f*

The note to be held on by the voice with a nasal sound in imitation of the bag-pipes.

f

p *ff*

2.

What brings him o'er the hill?—what brings him here?
 Corn ye have none to sell, lassie, I fear;
 'Tis nae to market, lass, comes he this way.
 Ken ye his errand, lass?—why smile ye sae?
 See where he's comin' now, down frae the hill!
 What is't that brings ye here, Jock o' the mill?

3.

What news frae o'er the hill?—what news d'ye bring?
 Lassie, why smile ye sae, seeing that ring?
 'Tis nae wi' jewels, lass, brilliant and gay—
 Plain, simple, golden, lass—why smile ye sae?
 What is't he whispers now?—points o'er the hill—
 What! ye'll gae back wi' him?—wi' Jock o' the mill?

POLLEE - WOLLEE - HAMA.

By the Author of "Ka-foozle-um."

Allegretto.

PIANO.

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes. The piece begins with a forte (*f*) dynamic.

1. With - in that east-ern isle that you May know is call'd Ja - pan, Re -

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic, marked with a *S* (Soprano) clef. The piano accompaniment includes a piano (*p*) section. The lyrics are: "1. With - in that east-ern isle that you May know is call'd Ja - pan, Re -".

sid-ed once the brown Pooh-Pooh, The great two-sworded man; Of all the braves was none more grand, Or

The second system continues the vocal and piano accompaniment. The vocal line is marked with a *cres.* (crescendo) dynamic. The piano accompaniment also includes a *cres.* dynamic. The lyrics are: "sid-ed once the brown Pooh-Pooh, The great two-sworded man; Of all the braves was none more grand, Or".

bet - ter known to fame, He lov'd a mai- den of that land, Whose pleasant sounding name Was

The third system concludes the vocal and piano accompaniment. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment also includes a forte (*f*) dynamic. The lyrics are: "bet - ter known to fame, He lov'd a mai- den of that land, Whose pleasant sounding name Was".

p

Pol-lee-Wol-lee-Ha-ma-No-go-So-ki, Pollee, who her lov-ers us'd to tease, Slo-py of the eyes, a

f CHORUS.

flat-nosed beau-ty, Pol-lee-Wol-lee, jol-ly Ja-pan-ese. Pol-lee-Wol-lee-Ha-ma-No-go-So-ki,

Pol-lee, who her lov-ers us'd to tease, Slo-py of the eyes, a flat-nos'd beau-ty,

Pol-lee-Wol-lee, jol-ly Ja-pan-ese.

2. Her face was like a pancake flat,
And round as the full moon;
She'd such a many-lovers that
They worried the Tycoon.
At last that mighty potentate
Proclaim'd a trial wide,
Who prov'd of top-spinners most great,
Should win the dainty bride.
CHORUS.—Sweet Pol-lee, &c.
3. The lists were rais'd, the sports begun,
The suitors strove with zest;
A thousand whirling tops were spun,
But Pooch-Pooch's whirl'd the best,
"Enough!" cried the Tycoon, "'twill do,
The pride of all Japan
I give unto the brown Pooch-Pooch,
The great two-sworded man!"
CHORUS.—Sweet Pol-lee, &c.

4. But Skink, the minstrel, gaz'd apart
Upon the maiden's grace;
He vow'd to win her virgin heart,
And stole unto her place.
He struck low chords and sang soft words;
She yielded to his arts,
And fled with him across the hills
That lie in those rum parts.
CHORUS.—Sweet Pol-lee, &c.
5. When Pooch-Pooch found his promis'd match
Was laid upon the shelf,
He tried the happiest despatch
Upon his noble self.
But failing solace thus to take,
He bungl'd with the knife,
And only got a stomach-ache,
Which lasted all his life.
CHORUS.—Oh! Pol-lee, &c.

CHICKABOO.

Words by EDWARD FITZBALL.

Music by M. W. BALFE.

Allegretto.

PIANO.

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line with chords. The dynamic marking is *f* (forte).

The piano accompaniment for the first vocal line continues the rhythmic pattern. The dynamic marking changes to *p* (piano) for the second half of the system.

1. Zam-bo born in

The piano accompaniment continues for the second vocal line, maintaining the same rhythmic and harmonic structure.

ne - gro land, Pret - ty boy so hand - some grow, What him ail no un - der - stand,

The piano accompaniment continues for the third vocal line, ending with a *f* (forte) dynamic marking.

Fall in lub,..... fall in lub with Chicka - boo.

Chick-a - boo, oh, beau-ty cre-ter, Skin like ra-ben, teeth like snow, In green-wood, by

moonlight, Zam-bo Dance wid her de chouka - tow. Oh! ah! sweet choukatow!

oh, Chicka-boo! Oh! ah! Chick-a-boo! Chicka-boo! Chick-a-boo! Chicka-boo!

oh,..... Chicka - boo!

2. Zambo wed, and soon appeary
 Little Zambo, tree, one, two ;
 Like deir fader, berry handsome,
 One was leetle Chickaboo.
 In de cabin had you seen 'em,
 Ven at night plantation hoe,
 One 'bove toder, fader, moder,
 Dancing all de choukatow.
 Oh! ah! sweet choukatow! &c.

3. White man come wid big long gun,
 Zambo go shoot cockatoo,
 Pleas'd, him run home, find bad massa
 Run away wid Chickaboo.
 But if sad tear from him eye fall,
 Zambo for one drop drink two ;
 And, wid bottle for him chum-chum,
 Dancy still de choukatow.
 Oh! ah! sweet choukatow! &c.

I'M LIVELY POMPEY JONES.

Words by JOSEPH SULLIVAN.

Music by CHARLES BLAMPHIN.

PIANO.

The piano introduction consists of two staves. The right hand plays a simple melody in G major, 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The left hand provides a harmonic accompaniment with chords and single notes.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment continues from the introduction. A section marker 'S' is placed above the vocal staff. The lyrics for this line are: "1. When first to Richmond town I came, The".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics for this line are: "co-lour'd men they all look'd glum. My eyes so bright, and teeth so white, Were ev' - ry nig - ger".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics for this line are: "gal's delight. When on the ole ban-jo I play, Oh, how I steal their hearts a - way: For to".

sing, and dance, and rat - tle the bones, Oh, where's the nig - ger like Pom - pey Jones.

I'm live - ly Pom - pey Jones,.... Dats de man dat plays de bones, That's ve - ry well known the

Repeat in Chorus.

world a-round, That he's the beau of Richmond town.

2.

But if the nigger dance and sing,
The white man does the self-same thing;—
He plays the banjo and the bones
Almost as well as Pompey Jones.
And so it was, as you shall hear,
Last week I lost my lovely dear,
She was the maid at the big hotel,
And the darling's name was Polly Bell.
CHORUS.—I'm lively Pompey Jones, &c.

3.

A nigger came to Richmond town,
He sung Jim Crow and jump'd Jim Brown,
He play'd the banjo and the bones;
"Oh," cried the folks, "that's Pompey Jones;"
And when my lovely Polly see
This black critter, she thought 'twas me,
And, true as life, the very next day
With the imitation nigger she ran away.
CHORUS.—I'm lively Pompey Jones, &c.

A NURSERY LEGEND.

Moderato.

Composed by HENRY S. LEIGH.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a series of eighth-note chords and single notes, creating a rhythmic accompaniment. The left hand starts with a bass clef, the same key signature and time signature, and plays a similar rhythmic pattern with chords and single notes. The piece concludes with a final chord in both hands.

1. Oh, lis - ten, lit - tle children, to a pro - per lit - tle song, Of a naugh - ty lit - tle

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line is marked with a forte (*f*) dynamic. The lyrics are: "1. Oh, lis - ten, lit - tle children, to a pro - per lit - tle song, Of a naugh - ty lit - tle". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ur - chin who was al - ways do - ing wrong ; He dis - o - bey'd his mam - my, and he

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ur - chin who was al - ways do - ing wrong ; He dis - o - bey'd his mam - my, and he". The piano accompaniment remains consistent with the previous line.

dis - o - bey'd his dad, And he dis - o - bey'd his un - cle, which was ve - ry near as bad ! He

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "dis - o - bey'd his dad, And he dis - o - bey'd his un - cle, which was ve - ry near as bad ! He". The piano accompaniment remains consistent with the previous lines.

would not learn to ci - pher, And he would not learn to write, And he *would* tear up his

co - py - books to fa - bri - cate a kite; And he us'd his slate and pen - cil in so

bar - ba - rous a way, That the grinders of his go - ver - ness got loos - er ev - ry day.

2.

At last he grew so obstinate that no one could contrive
To cure him of the theory that "two and two is five;"
And when they taught him how to spell, he show'd his
wicked whims
By mutilating "Pinnock," and mislaying "Watt's Hymns,"
Instead of all such pretty books (which *must* improve the
mind)
He cultivated reading of a most improper kind:
Directories and Almanacks he studied on the sly,
And gloated over "Bradshaw's Guide" when nobody
was by.

3.

With such a course of reading you can easily divine
The condition of his morals at the age of eight or nine;
His tone of conversation kept becoming worse and worse,
Till it scandalized his governess and horrified his nurse.
He quoted bits of "Bradshaw" that were quite unfit to
hear,
And recited scraps of almanack, no matter who was near;
He spoke of Reigate Junction, and of trains both up and
down,
And referr'd to men who call'd themselves Jones, Robin-
son, and Brown!

4.

But when this wicked boy grew up, he found the proverb true,
That fate some day makes people pay for all the harm they do.
He was cheated out of money by a man whose name was Brown,
And got crippled in a railway smash while riding up to town.
So, little boys and little girls, take warning while you can,
And profit by the history of this unhappy man.
Read "Dr. Watts" and "Pinnock," dears; and when you learn to spell
Fight shy of guides, directories, and almanacks as well.

I WOULD I WERE LORD MAYOR.

Composed by COLENSO.

PIANO. *Allegretto.*

O he was a limp young wait-er, With cur-ly legs and weak, And me-lan-cho-ly

whiskers, Me-and'ring down his cheek! And his in-come was but slen-der, And he paid no in-come

p

tax, For he wait-ed in a slap-bang shop, Down near St. Ma-ry Axe! In a

dolce.

slap-bang shop he wait-ed, Where ei-ty swells do dine; And he dai-ly sang a

dolce.

song that rang, With this most dis - mal line: "O I wish I were Lord May - or, Or at

least an al - der - man, I'd go and get a li - cense, Aud wed Mar - i - ar Ann!"

Repeat in Chorus ad lib.

2. He was such an earnest spirit,
That he pass'd his holidays
In helping other waiters
To wait at the cafays!
'Twas in such loving labour,
Of which he was so fond,
That he first beheld his heart's young dream
At the shrine of Spiers & Pond:
At Spiers & Pond's she waited,
In the gloomy Underground,
Aud from that sight his heart, once light,
This pensive burden found:—(*In a sepulchral
key, appropriate to the tunnels of the Metro-
politan Railway.*)
"O I wish," &c.

3. He saw, and loved, and sickened;
Each day he thinner grew;
His very coat-tail buttons
His wasted frame shone through;
His choker hung upon him
Unlike a stiffened tie;
The beef he served was often damp
With tear-drops from his eye;
His slippers shuffled loosely
About his shrunken feet;
And if you asked him how he did,
He only would repeat—(*With the sickening
smile of inferior salubrity*)
"O I wish," &c.

4. The City swells who loved him
Observed with growing care
That he took no more delight in
The daily bill of fare.
No more the *Morning 'Tiser*
With triumph he would spread;
No more would sound his cheerful call,—
"Two porks, two greens, one bread!"
And if you murmur'd, "Waiter,
How much have I to pay?"
No more the fee caused joy to be:
The sole remark he'd say—(*Was, "Boiled
mutton eightpence, turnips a penny, taters a
penny, ale trowpence, bread a penny, one and
one; thank you, sir, but*)
I wish," &c.

5. He loved, as Shakespeare hath it,
Not wisely, but too well;
For vain Mariar Ann did
Adore a City swell—
A clerk in the Post Office
Amid Saint Martin's damp,
Who had a mod'rate salary
Derived from postage stamps;
And when their faith they plighted,
All at the church of Bow,
No thought they gave on him whose stave
Thus testified his woe:—(*In defiance of the very
beadle that guarded the temple of felicitous con-
nubiality*)
"O I wish," &c.

6. The slim-hair'd waiter waited
Within the slap-bang shop:
A new-wed couple entered
For broth and mutton-chop.
He gave one glance upon her,
He uttered not a cry,
But he stole down to the kitchen-fire,
With freuzy in his eye,
And he tore away his choker
With madness staring forth,
And in the simmering broth he plunged,
With only this remark:—(*gurglingly expressed*)
"O I wish," &c.

7. The couple ate their dinner,
Which other waiters brought;
Why other waiters served them
They never gave a thought.
They dined and they departed
With little doubts or fears;
But indigestion troubled them
Through all the after years;
And in long hours of nightmare
They dreamt of that slap-bang,
And from their mucous membrane came
A still small voice that sang: (*And this is what
the spirit of the deceased warbled about their
digestive physiology*)—
"O I wish," &c.

LORD LOVEL.

Allegretto.

PIANO.

mf

sf *sf* *p*

cres.

f *sf* *sf*

1. Lord Lov-el he stood at his cas-tle gate, Combing his milk-white steed, When
up came La-dy Nan-cy Bell To wish her lovier good speed, speed, speed, Wishing her lovier good speed.

2. "Oh! where are you going, Lord Lovel," she said,
"Oh! where are you going?" said she;
"I'm going, my Lady Nancy Bell,
Foreign countries for to see-e-e."

3. "When will you come back, Lord Lovel?" she said,
"When will you be back?" said she;
"In a year or two, or three, or four,
I'll come back to my Lady Nancee-e-e."

4. He had only been gone twelve months and a day,
Foreign countries for to see,
When languishing thoughts come into his head,
Lady Nancy Bell he would go see-e-e.

5. So he rode, and he rode on his milk-white steed,
Till he came to London town,
And there he heard Saint *Pantridge* bells,
And the people all mourning around.

6. "Oh! what is the matter?" Lord Lovel he said,
"Oh! what is the matter?" said he;
"A Lord's Lady is dead!" the people all said,
"And some call her Lady Nancee-e-e."

7. Then he order'd the grave to be open'd wide,
And the shroud to be turned down,—
And then he kiss'd her clay-cold lips,
While the tears came trickling down.

8. Then he flung *hissel* down by the side of the corpse,
With a shivering gulp and a guggle,
Gave two hops, three kicks, heav'd a sigh, blew his nose,
Sung a song, and then died in the struggle!

9. Lady Nancy she died as it might be to-day,
Lord Lovel he died as to-morrow;
Lady Nancy she died out of pure, pure grief,
And Lord Lovel he died out of sorrow.

10. Lady Nancy was laid in Saint *Pantridge's* church,
Lord Lovel was laid in the choir,
And out of her *buzzum* there grew a red rose,
And out of her *lovier's* a briar-iar-iar.

11. So they grew, and they grew to the church-steeple top,
And they couldn't grow up no higher,
So they twin'd themselves in a true lover's knot,
For all lovers true to admire.

FANNY GREY.

Composed by The Hon. Mrs. Norton.

Moderato.

PIANO. *p*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line with some grace notes.

1. "Well, well, sir! so you're come at last! I thought you'd come no more: I've

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a fermata on the first note. The piano accompaniment is in 2/4 time, with a key signature of one sharp. The lyrics are: "Well, well, sir! so you're come at last! I thought you'd come no more: I've"

wai - ted with my bon - net on, From one till half-past four! You know I hate to

The second system continues the vocal and piano accompaniment. The lyrics are: "wai - ted with my bon - net on, From one till half-past four! You know I hate to"

sit a - lone, Un - set - tle'd where to go; You'll break my heart, I feel you will, If

The third system concludes the vocal and piano accompaniment. The lyrics are: "sit a - lone, Un - set - tle'd where to go; You'll break my heart, I feel you will, If"

you con - ti - nue so! You'll break my heart, I feel you will, If

you con - ti - nue so!"

"Now pray, my love, put by that frown, And don't be - gin to scold; You

p

real - ly will per - suade me soon—You're grow - ing cross and old. I on - ly stopp'd at

Grossv'nor Gate, Young Fan-ny's eye to catch: I won't, I vow, I won't be made To

keep time like a watch! I won't, I vow, I won't be made To

keep time like a watch!"

2.

"It took you then, two hours to bow?—
Two hours!—take off your hat;
I wish you'd bow that way to me,
And apropos of that.
I saw you making love to her—
(You see I know it all!)
I saw you making love to her
At Lady Gossip's ball!"

3.

"Now really, Jane, your temper is
So very odd to-day,
You jealous—and of such a girl
As little Fanny Grey!
Make love to her! indeed, my dear,
You could see no such thing.
I sat a minute by her side
To see a turquoise ring!"

4.

"I tell you that I saw it all,
The whisp'ring and grimace,
The flirting and coquetting,
In her little foolish face.
Oh, Charles, I wonder that the earth
Don't open where you stand—
By the heav'n that is above us both,
I saw you kiss her hand!"

5.

"I did not, love, or if I did,
Allowing that 'tis true;
When a pretty woman shows her rings,
What can a poor man do?
My life, my soul, my darling Jane,
I love but you alone;
I never thought of Fauny Grey—
(How tiresome she's grown!)"

6.

"Put down your hat, don't take your stick,
Now prithree, Charles, do stay;
You uever come to see me now,
But you long to run away.
There was a time, there was a time,
You never wished to go.
What have I done, what have I done,
Dear Charles, to change you so?"

7.

"Pooh, pooh, my love, I am not chang'd,—
But dinner is at eight,
And my father's so particular,
He never likes to wait."
"Good-bye! good-bye! you'll come again?"
"Yes; one of these fine days."
"He's turn'd the street, I knew he would,
He's gone to Fanny Grey's."

BEN BATTLE.

Words by T. HOOD.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

1. Ben Bat - tle was a sol - dier bold, and us'd to wars a -

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of two staves with chords and a bass line. A fermata is placed over the piano accompaniment at the end of the line.

- larms; But a can - non ball took off his legs, So he laid down his Arms!.. Now

The second line of the song continues the vocal and piano parts. The vocal line has a fermata over the word "Arms!". The piano accompaniment continues with chords and a bass line, ending with a fermata.

as they bore him off the field, Said he "let o - thers shoot, For here I leave my

The third line of the song concludes the vocal and piano parts. The vocal line ends with a fermata. The piano accompaniment continues with chords and a bass line, ending with a fermata.

se - cond leg, And the For - ty - se - cond Foot."

The image shows a musical score for the song 'Ben Battle'. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics 'se - cond leg, And the For - ty - se - cond Foot.'" are written below the first vocal line. The music is in a key with two sharps (D major) and a 2/4 time signature.

2

The army surgeons made him limbs :
Said he,—“ They’re only pegs :
But there’s as wooden *members* quite,
As represent my legs !”
Now Ben he lov’d a pretty maid,
Her name was Nelly Gray ;
So he went to pay her his devours,
When he’d devour’d his pay !

3

But when he call’d on Nelly Gray,
She made him quite a scoff ;
And when she saw his wooden legs,
Began to *take them off* !
“ Oh, Nelly Gray ! Oh, Nelly Gray !
Is this your love so warm ?
The love that loves a scarlet coat,
Should be more *uniform* !”

4

Said she, “ I lov’d a soldier once,
For he was blythe and brave ;
But I will never have a man
With both legs in the grave !
Before you had those timber toes,
Your love I did allow,
But then, you know, you *stand upon*
Another footing now !”

5

“ Oh, Nelly Gray ! Oh, Nelly Gray !
For all your jeering speeches,
At duty’s call, I left my legs
In Badajos’s *breaches* !”
“ Why then,” said she, “ you’ve lost the *feet*
Of legs in war’s alarms,
And now you cannot wear your shoes
Upon your *feats of arms* !”

6

“ Oh, false and fickle Nelly Gray !
I know why you refuse :
Though I’ve no feet—some other man
Is *standing in my shoes* !
I wish I ne’er had seen your face ;
But now a long farewell !
For you will be my death :—alas !
You will not be my Nell !”

7

Now when he went from Nelly Gray,
His heart so heavy got,
And life was such a burthen grown,
It made him take a *knot* !
So round his melancholy neck
A rope he did entwine,
And, for his second time in life,
Enlisted in the Line !

8

One end he tied around a beam,
And then remov’d his pegs,
And, as his legs were off,—of course,
He soon was off his legs !
And there he hung, till he was dead
As any nail in town,—
For though distress had *cut him up*,
It could not *cut him down* !

9

A dozen men sat on his corpse,
To find out why he died,
And they buried Ben in four cross roads,
With a *stake* in his inside.

THE CORK LEG.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand is in treble clef with a 6/8 time signature, playing a melody of eighth and sixteenth notes. The left hand is in bass clef with a 6/8 time signature, playing a rhythmic accompaniment of eighth notes.

1. A tale I'll tell you with - out a - ny flam, In

The vocal line begins with a whole rest followed by a half note 'A', then eighth notes for 'tale I'll tell you with - out a - ny flam, In'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Hol - land there dwelt Myn - heer Von Clam, Who ev - e - ry morn - ing said, "I am the

The vocal line continues with eighth notes for 'Hol - land there dwelt Myn - heer Von Clam, Who ev - e - ry morn - ing said, "I am the'. The piano accompaniment continues with a steady eighth-note accompaniment.

rich - est mer-chant in Rot - ter - dam." Ri too ral, loo ral, loo ral, loo ral,

The vocal line concludes with eighth notes for 'rich - est mer-chant in Rot - ter - dam." Ri too ral, loo ral, loo ral, loo ral,'. The piano accompaniment continues with a steady eighth-note accompaniment.

too ral, loo ral, ri too loo ral lay.

2. One day he had stuff'd as full as an egg,
When a poor relation came to beg;
But he kick'd him out without broaching a keg,
And in kicking him out he broke his own leg.
Ri too ral, loo ral, &c.
3. A surgeon, the first in his vocation,
Came and made a long oration;
He wanted a limb for anatomization,
So finish'd the job by amputation.
Ri too ral, loo ral, &c.
4. Said Mynheer, when he'd done his work,
"By your knife I loose one fork,
But upon crutches I'll never stalk,
For I'll have a beautiful leg of cork."
Ri too ral, loo ral, &c.
5. An artist in Rotterdam, 'twould seem,
Had made cork legs his study and theme;
Each joint was as strong as an iron beam,
The works a compound of clock-work and steam.
Ri too ral, loo ral, &c.
6. The leg was made, and fitted right,
Inspection the artist did invite;
The fine shape gave Mynheer delight,
And he fix'd it on and screw'd it tight.
Ri too ral, loo ral, &c.
7. He walk'd through squares, and past each shop,
Of speed he went at the very top;
Each step he took with a bound and a hop,
Till he found his leg he couldn't stop.
Ri too ral, loo ral, &c.
8. Horror and fright were in his face,
The neighbours thought he was running a race!
He clung to a post to stay his pace,
But the leg, remorseless, kept up the chase.
Ri too ral, loo ral, &c.
9. He call'd to some men with all his might,
"Oh, stop me, or I'm murdered quite!"
But though they heard him aid invite,
He, in less than a minute, was out of sight.
Ri too ral, loo ral, &c.
10. He ran o'er hill, and dale, and plain,
To ease his weary bones, he fain
Did throw himself down, but all in vain,—
The leg got up, and was off again.
Ri too ral, loo ral, &c.
11. He walk'd of days and nights a score,
Of Europe he had made a tour;
He died,—but though he was no more,
The leg walked on the same as before.
Ri too ral, loo ral, &c.
12. In Holland sometimes he comes in sight,
A skeleton on a cork leg tight;
No cash did the artist's skill requite,
He never was paid—and it sarv'd him right!
Ri too ral, loo ral, &c.
13. My tale I've told both plain and free,
Of the richest merchant that could be;
Who never was buried, though dead, you see,
And I have been singing his L E G.
Ri too ral, loo ral, &c.

GILES SCROGGINS' GHOST.

Words by TOM HOOD.

Moderato.

PIANO. *mf*

S

1. Giles Scrog-gins court-ed Mol-ly Brown, Fol lol de rol, de roi de ra, The
 fair-est wench in all the town, Fol de rol, de rol, de rol, de ra; He
 bought a ring with po-sy true: If you loves me as I loves you, No knife shall cut our
 love in two. Fol lol de rid-dle, lol de ra.

2
 But scissars cut as well as knives, Fol lol.
 And quite unsartin's all our lives; Fol lol.
 The day they were to have been wed,
 Fate's scissars cut poor Giles's thread,
 So they could not be mar-ri-ed. Fol lol.

3
 Poor Molly laid her down'to weep, Fol lol.
 And cried herself quite fast asleep; Fol lol.
 When, standing all by the bed-post,
 A figure tall her sight engross'd,
 And it cried, "I be Giles Scroggins' ghost." Fol lol.

4
 The ghost it said all solemnly, Fol lol.
 "O Molly, you must go with I, Fol lol.
 All to the grave your love to cool."
 Says she, "I am not dead, you fool."
 Says the ghost, says he, "vy, that's no rule." Fol lol.

5
 The ghost he seiz'd her all so grim, Fol lol.
 All for to go along with him; Fol lol.
 "Come, come," said he, "ere morning beam."
 "I von't," she cried, and she gave a scream,
 Then she woke, and found she dreamt a dream
 (All about) Fol lol de riddle, lol de ra.

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