

# THE MOUNTEBANKS

SONG CYCLE FOR FOUR VOICES

LYRICS BY

HELEN TAYLOR

MUSIC BY

EASTHOPE MARTIN

- |  |              |
|--|--------------|
| 1. (a) PREAMBLE  | (b) EPISODE. |
| 2. CROON.....(Contralto)..DUSK OF DREAMS.....              |              |
| 3. ADVERTISEMENT (Baritone).....THE QUACK DOCTOR.....      |              |
| 4. DIRGE.....(Quartet).....THE HEARTRENDING STORY.....     |              |
| 5. ROMANCE.....(Tenor).....THE MINSTREL.....               |              |
| 6. RONDO.....(Soprano).....JINGLE HAT.....                 |              |
| 7. ENVOY.....(Quartet).....HERE TO-DAY AND GONE TO-MORROW. |              |

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# THE MOUNTEBANKS.

## Nº 1ª PREAMBLE.

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Largamente, con maestà.*

Piano. *ff*

*Moderato.*

*mf marcato il basso.*

*f* *moltorit.* *ff*

*meno mosso.*

*mf*

*In steady, rhythmic time; not hurried.*

Soprano.

There was a troupe of mount-e-banks, They came 'way o'er the plain, By

Contralto.

There was a troupe of mount-e-banks, They came 'way o'er the plain, By

Tenor.

There was a troupe of mount-e-banks, They came 'way o'er the plain, By

Bass.

There was a troupe of mount-e-banks, They came 'way o'er the plain, By

Win-ches-ter and Wes-sex Weald, In sun and wind and rain. In

Win-ches-ter and Wes-sex Weald, In sun and wind and rain. In

Win-ches-ter and Wes-sex Weald, In sun and wind and rain. In

Win-ches-ter and Wes-sex Weald, In sun and wind and rain. In

sun and wind, In sun and wind and rain, In sun, In  
sun and wind, In sun and wind and rain, In sun, In  
sun and wind, In sun and wind and rain, In sun, In  
sun and wind, In sun and wind and rain, In sun, In

*f*

wind, In sun and wind and rain, in wind and rain  
wind, In sun and wind and rain, in wind and rain  
wind, In sun and wind and rain, in wind and rain  
wind, In sun and wind and rain, in wind and rain

*poco rit.* *mp* *lunga.*  
*poco rit.* *mp* *lunga.*  
*poco rit.* *mp* *lunga.*  
*poco rit.* *mp* *lunga.*

*poco rit.* *mp* *lunga.*

*mf* lightly, not too fast.

*mf*

They were a mer-ry com-pan-y, A quaint and mot-ley com-pan-y As

*mf*

They were a mer-ry com-pan-y, A quaint and mot-ley com-pan-y As

*mf*

They were a mer-ry com-pan-y, A quaint and mot-ley com-pan-y As

*mf*

They were a mer-ry com-pan-y, A quaint and mot-ley com-pan-y As

*mf*



ev - er you could find \_\_\_\_\_ For Tom the Pi - per marched be - fore, And

ev - er you could find \_\_\_\_\_ For Tom the Pi - per marched be - fore, And

ev - er you could find \_\_\_\_\_ For Tom the Pi - per marched be - fore, And

ev - er you could find \_\_\_\_\_ For Tom the Pi - per marched be - fore, And

*poco rit.* *a tempo.*  
Jock the Fid - dler, limp - ing sore, Came fol - low - ing be - hind. \_\_\_\_\_

*poco rit.* *a tempo.*  
Jock the Fid - dler, limp - ing sore, Came fol - low - ing be - hind. \_\_\_\_\_

*poco rit.* *a tempo.*  
Jock the Fid - dler, limp - ing sore, Came fol - low - ing be - hind. \_\_\_\_\_ And

*poco rit.* *a tempo.*  
Jock the Fid - dler, limp - ing sore, Came fol - low - ing be - hind. \_\_\_\_\_

Ah! An - oth - er Or - phy, with his mag - ic

Ah! An - oth - er Or - phy, with his lute Made

there was Hans who played the flute An - oth - er Or - phy, with his

Ah! An - oth - er Or - phy, with his

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Ah! An - oth - er Or - phy, with his mag - ic" (top staff), "Ah! An - oth - er Or - phy, with his lute Made" (second staff), "there was Hans who played the flute An - oth - er Or - phy, with his" (third staff), and "Ah! An - oth - er Or - phy, with his" (bottom staff). The piano accompaniment features a wavy treble line and block chords in the bass.

lute Made folks to dance and play, Made folks to dance, And

folks to dance and play, Made folks to dance and play, And

lute Made folks to dance and play, Made folks to dance, And

lute Made folks to dance and play, Made folks to dance, And

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "lute Made folks to dance and play, Made folks to dance, And" (top staff), "folks to dance and play, Made folks to dance and play, And" (second staff), "lute Made folks to dance and play, Made folks to dance, And" (third staff), and "lute Made folks to dance and play, Made folks to dance, And" (bottom staff). The piano accompaniment continues with similar rhythmic patterns.

*f marcato.* *ritard.*  
 join this mer - ry com - pan - y, This quaint and mot - ley com - pan - y, This

*f marcato.* *ritard.*  
 join this mer - ry com - pan - y, This quaint and mot - ley com - pan - y, This

*f marcato.* *ritard.*  
 join this mer - ry com - pan - y, This quaint and mot - ley com - pan - y, This

*f marcato.* *ritard.*  
 join this mer - ry com - pan - y, This quaint and mot - ley com - pan - y, This

*f marcato.* *ritard.*

**Molto allargando.**

*mp Andante, espressivo.*

rag-tag, bob-tail com - pan - y. And

rag-tag, bob-tail com - pan - y — Oh, a - ny time o' day. —

rag-tag, bob-tail com - pan - y, Oh, a - ny time o' day. —

rag-tag, bob-tail com - pan - y, A - ny time o' day. —

*f* *mp Andante, espressivo.*

**Molto allargando.**

*mp Andante, espressivo.*

*f* *mp Andante, espressivo.*

## Allegretto.

Soprano.

*mf* there was Nell, a dain - ty dear, Who trilled a - way both loud and clear, A

sweet - er song you ne'er would hear Up - on a morn in May, Up -

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

- on a morn in May. And

*molto riten.*

## Andante.

*espressivo.*

there was Meg who followed soon With voice that mock'd the ringdove's croon. Oh,

*mp espressivo.* *riten.*

*mp espressivo.* *riten.*

Soprano.  
Lento espress.

Contralto.

Tenor.

Moderato. (*quasi recit.*)

Bass.

Lento espress.

Moderato.

*p*

*p*

*p*

Molto riten.

*mf* Allegro animato.

Tenor.

sang of love, both high and low, No maid could ev - er say him nay, For

*f* *mf* Allegro animato.

Soprano.

Lento *mp*

*riten.*

or two,

or three!

Contralto.

*riten.*

or two,

or three!

Tenor.

*f* *ritard.*

*riten.*

he would vow fi - del - i - ty To one.

Bass.

*riten.*

or three!

Lento.

*f* *ritard.*

(spoken)

yes, an - y time o' day

Oh no!

Oh, an - y time o' day

An - y time o' day And

Bass.  
*pomposo.*

Noll, a hea - vy bar - i - tone (A bass - o, e - pro - fund - o tone,) He'd

roar you like a meg - a - phone, So loud - ly he could

bray. But when he did a tav - ern spy, He

Soprano.

Contralto.

Tenor.

Bass.

*mp* Lento espressivo.

Oh, an - y time o' day. stay'd his feet, nor passed it by, An - y time o' day.

Moderato, con forza.

There was a troupe of mount.e.banks,Theycame'wayo'er the  
 There was a troupe of mount.e.banks,Theycame'wayo'er the  
 There was a troupe of mount.e.banks,Theycame'wayo'er the  
 There was a troupe of mount.e.banks,Theycame'wayo'er the

Moderato.

plain By Win-ches-ter and Wes-sex Weald, In sun, and wind and rain, In  
 plain By Win-ches-ter and Wes-sex Weald, In sun, and wind and rain, In  
 plain By Win-ches-ter and Wes-sex Weald, In sun, and wind and rain, In  
 plain By Win-ches-ter and Wes-sex Weald, In sun, and wind and rain, In



sun, in wind, In sun, in wind and rain, In sun, in wind, in

sun, in wind, In sun, in wind and rain, In sun, in wind, in

sun, in wind, In sun, in wind and rain, In sun, in wind, in

sun, in wind, In sun, in wind and rain, In sun, in wind, in

*ff molto largamente.* *a tempo.* *molto riten.*

sun, in wind and rain, In sun, and wind and rain, and rain.\_\_\_\_\_

sun, in wind and rain, In sun, and wind and rain, and rain.\_\_\_\_\_

sun, in wind and rain, In sun, and wind and rain, and rain.\_\_\_\_\_

sun, in wind and rain, In sun, and wind and rain, and rain.\_\_\_\_\_

*ff* *molto largamente.* *a tempo.* *pesante.* *molto riten.*

# No 1b EPISODE.

Text by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

**A piacere. (quasi recit.)**

Piano. *mf*

The piano introduction consists of five measures. The right hand has a treble clef and a 9/8 time signature. The left hand has a bass clef and a 9/8 time signature. The music is marked *mf*. The melody in the right hand is a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

**Bass. (spoken)**  
① (see foot note)

And as the evening shadows longer grew, they found themselves in the village of Farthinghoe where they would

*sempre p*

The first line of the Bass part is in 3/4 time. The right hand has a treble clef and the left hand has a bass clef. The music is marked *sempre p*. The melody in the right hand is a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

spend the night. Mine host of the "Barley Mow," a right good man and a worthy, seeing that their pockets were as light

②

The second line of the Bass part continues the melody from the first line. It is in 3/4 time and features a similar rhythmic pattern with eighth notes in both hands.

as their cares, essayed a fair exchange. He would give them sustenance and shelter for the night, if they, in their

The third line of the Bass part continues the melody. It is in 3/4 time and features a similar rhythmic pattern with eighth notes in both hands.

turn, would ply their art before the company.

Soprano. *mf*

So

The Soprano part begins with the word "So" and is in 3/4 time. The right hand has a treble clef and the left hand has a bass clef. The music is marked *mf*. The melody in the right hand is a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

① These words should be declaimed in the ordinary speaking voice, rather slowly and deliberately.

② "Barley Mow": The word "Mow" is locally pronounced as though to rhyme with "Cow"

Allegretto.

S. *ten.*  
 now our pur- pose is\_ to show How Nell, Noll, Meg and Rome - o Earn'd board and bed at Far - thing hoe,

A. *ten.*  
 Now our pur- pose is to show How Nell, Noll, Meg and Rome - o Earn'd board and bed at Far - thing - hoe,

T. *ten.*  
 Now our pur- pose is to show How Nell, Noll, Meg and Rome - o Earn'd board and bed at Far - thing - hoe,

B. *ten.*

Earn'd board and bed at Far - thing - hoe, At the

Allegretto.

*mf staccato.* *ten.*

in Far - thing - hoe, One — day at Far - thing - hoe,

in Far - thing - hoe, One day at Far - thing - hoe.

in Far - thing - hoe, One day at Far - thing - hoe.

"Bar - ley Mow" in Far - thing - hoe, One day at Far - thing - hoe.

*f*

# Nº 2. (Croon):- DUSK OF DREAMS.

(Contralto Solo.)

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Andante teneramente.*

Voice.

Piano. *mp*

*mp poco rit. a tempo.*

There's a sway - ing of branch-es where the white blos-som swings, There's a

Piano. *mp col canto.*

*p*

drift - ing of pet-als and a fold - ing of wings, And a hush in the glade where the

*ten. , a tempo.*

night-in-gale sings, As we glide a-down the dusk of dreams.

*poco rit. , a tempo. poco riten.*

Long a - go the wind sang lull - a - by,

*ten. ,*

Rock'd the sleep-y world to lull - a - by, Call - ing us a - way, Oh, so

*poco rit. ten. a tempo. rit.*

far and far a - way, Croon - ing down the dusk of dreams.

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

*poco rit.* *a tempo.*

There's a glow - ing of em - bers where the fire - flick - er dies, There's a

*col canto.*

deep - 'ning of shad - ows, and a clos - ing of eyes, And there's

*poco rit.* *ten.* , *a tempo.*

one ray of star - light where a drow - sy bird lies, As we

*poco rit.* *ten.* , *a tempo.*

glide a-down the dusk of dreams Long a - go the wind sang

*poco riten.*

lull-a - by, \_\_\_\_\_ Rocked the sleep-y world to lull-a - by, \_\_\_\_\_

Calling us a-way, Oh, so far and far a-way, Croon-ing down the dusk of dreams.---

*ten. , poco rit. ten. a tempo rit.*

*ten. , poco rit. a tempo molto riten.*

*Red. \**

**Soprano.**  
*mp*  
Long a-go the wind sang lull - - a - by, \_\_\_\_\_ Rocked the sleep-y world to

**Contralto.**  
*mp*  
Long a-go the wind sang lull-a - by, \_\_\_\_\_ Rocked the sleep-y world to

**Tenor.**  
*mp*  
Long a-go the wind sang lull - - a - by, \_\_\_\_\_ Rocked the world to

**Bass.**  
*mp*  
Long a-go the wind sang lull - - a - by, \_\_\_\_\_ Rocked the sleep-y world to

lull - a - by, Call-ing us a - way, far and far a - way,

lull-a - by, Call-ing us a - way, Oh, so far and far a - way,

lull - a - by, Call-ing us a - way, far and far a - way,

lull - a - by, Call-ing us a - way, far and far a - way,

*mf* *p rit.*

*a tempo* Croon - ing down the dusk of dreams.

Croon - ing down the dusk of dreams.

Croon - ing down the dusk of dreams.

Croon - ing down the dusk of dreams.

*a tempo* *rit.* *p* *pp*



# No 3. (Advertisement):- THE QUACK DOCTOR.

Lyric by  
HELEN TAYLOR.

Baritone Solo.

Music by  
EASTHOPE MARTIN.

**Con brio.**

Piano.

*mf*

My name is Tom Shill- ing, the King of the Quacks, For I

heal all your aches and your ills, The pains in your legs and the

cricks in your backs All give way to my po-tions and pills. I've a

won - der - ful cure, will you buy it? A rem - e - dy sure, will you

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "won - der - ful cure, will you buy it? A rem - e - dy sure, will you". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

try it? Walk up, there's no-thing to pay, For a

The second system continues the vocal line with the lyrics: "try it? Walk up, there's no-thing to pay, For a". The piano accompaniment maintains the same rhythmic pattern as the first system.

sample there's no-thing to pay, It will drive all your aches and your

The third system continues the vocal line with the lyrics: "sample there's no-thing to pay, It will drive all your aches and your". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

pains and your ail-ments a - way!

The fourth system concludes the vocal line with the lyrics: "pains and your ail-ments a - way!". The piano accompaniment ends with a dynamic marking of *ff* (fortissimo) and the instruction *molto rit.* (molto ritardando).

*f a tempo*

The first system shows the piano introduction. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and single notes in the left hand.

*mf*

Jack Pud-ding fell sick of a grie-vous com - plaint, And he

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp. The piano accompaniment is on a grand staff. The lyrics are: "Jack Pud-ding fell sick of a grie-vous com - plaint, And he".

would-n't be tempt-ed to eat, He left the "Red Li - on" so

The third system contains the second line of the vocal melody and its piano accompaniment. The lyrics are: "would-n't be tempt-ed to eat, He left the 'Red Li - on' so".

wea-ry and faint That he could-n't stand up on his feet. Then he

The fourth system contains the third line of the vocal melody and its piano accompaniment. The lyrics are: "wea-ry and faint That he could-n't stand up on his feet. Then he".

had a most ex-cel-lent no - - tion, To sam-ple my won-der-ful

lo - - tion, And now he's jol-ly and gay, Oh, so

jaun-ty and jol-ly and gay, He can walk twen-ty miles to the

*mf*

"Crown" or the "Dra-gon" to - day.

*f*

*ff molto rit.*

*mf*

Dame Daw-kins was cursed with a ter-ri-ble cough, And her

*mf*

voice was so fee-ble and weak, ——— The neigh-bours all said "It will

car-ry her off," For she hard-ly could hear her-self speak. ——— Then I

gave her one dose of my lo - - tion, My stag-ger-ing, life-giv-ing

lo - - tion, and now she's mer-ry and gay, Oh, so

mirth - ful, mer-ry and gay ————— Her good man can hear her the

length of the vil-lage a - way! ————— My

\* From [A] to [B] may be omitted.

name is Tom Shil-ling, the King of the Quacks, For I heal all your aches and your

*mf*

ills, The pain in your legs and the cricks in your backs All give way to my

po-tions and pills. I've a won-der-ful cure, will you buy it? A

rem-e-dy sure, will you try it? Walk up! there's no-thing to pay,

For a sam-ple there's no-thing to pay, For I drive all your

aches and your pains and your ail-ments a - way. B

So if pain you'd be kill-ing, just come to Tom Shil-ling, The King

of the Quacks!

*ten. ten.*

*col canto* *a tempo*



# Nº 4. (Dirge):- THE HEART-RENDING STORY.

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Andante doloroso*

Soprano.

Contralto.

Tenor.

Bass.

Piano.

*mf* *f* *mp* *mf* *mp*

*mp* *mp* *mp* *mp* *mp*

'Tis of a love-ly maid-en the tale is told, Her

'Tis of a love-ly maid-en the tale is told, Her

'Tis of a love-ly maid-en the tale is told, Her

'Tis of a love-ly maid-en the tale is told, Her

'Tis of a love-ly maid-en the tale is told, Her

*p* *mp*

eyes were like the vio - let, her hair was of gold. This

eyes were like the vio - let, her hair was of gold. This

eyes were like the vio - let, her hair was of gold. This

eyes were like the vio - let, her hair was of gold. This

*p.*

tale of cru - el beau - ty would melt the stones, The

tale of cru - el beau - ty would melt the stones, The

tale of cru - el beau - ty would melt the stones, The

tale of cru - el beau - ty would melt the stones, The

heart - rending sto - ry of Bar - ba - ra Jones. —

heart - rending sto - ry.

heart - rending sto - ry of Bar - ba - ra Jones. —

*p*

*mp*

**Contralto Solo**

'Twas on a Sun-day morn-ing at half — past eight, They

*mf*

'Twas on a Sun-day morn-ing at half past eight, They

*mp*

'Twas on a Sun-day morn-ing at half — past eight, They

*mp*

'Twas on — a Sun-day morn-ing at half past eight, They

*mp*

met the ve - ry first time, be - side the church gate — He

met the ve - ry first time, be - side the church gate, He

met the ve - ry first time, be - side the church gate, He

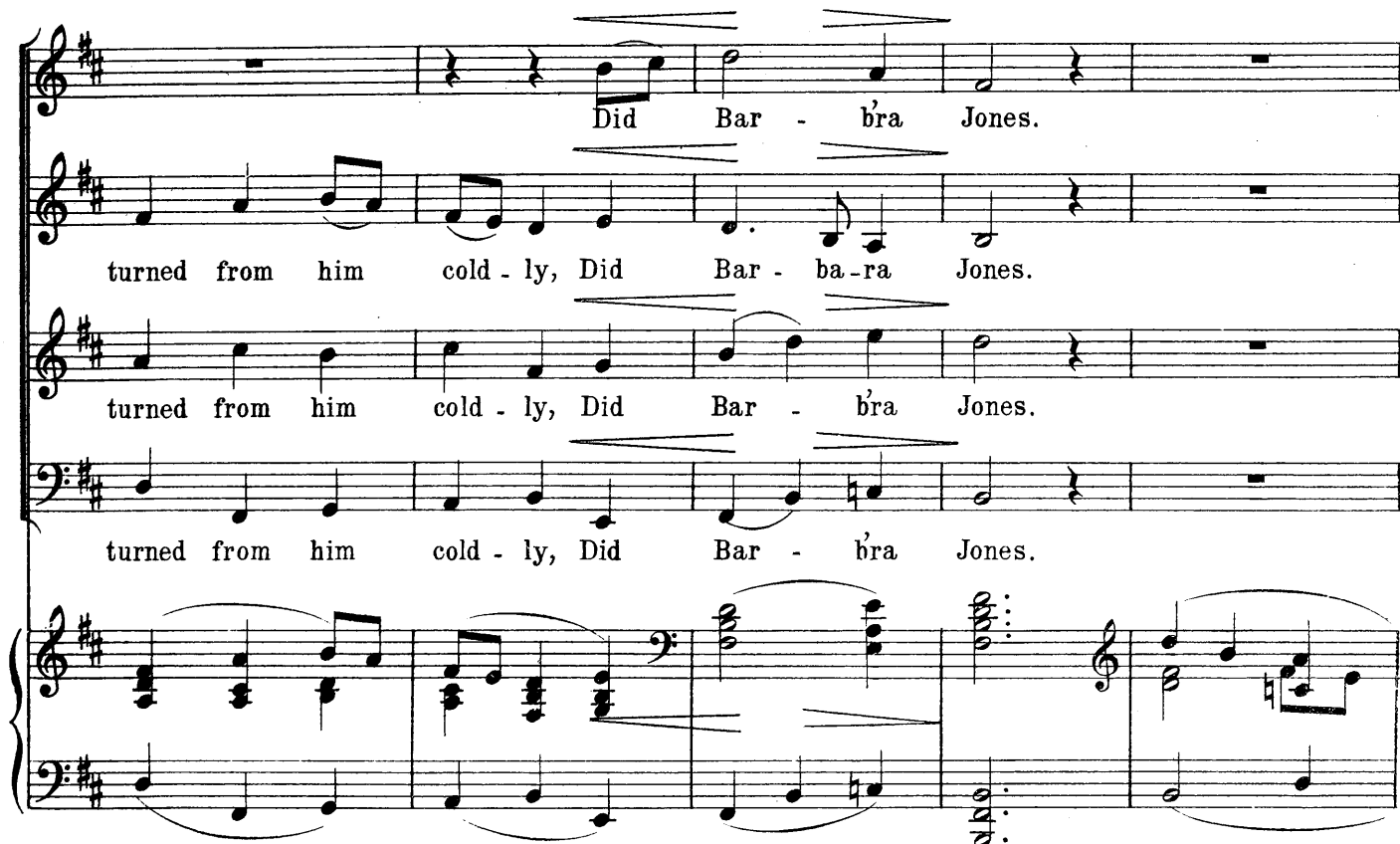
met the ve - ry first time, be - side the church gate, — He

asked if he might court her, in man - - ly tones,

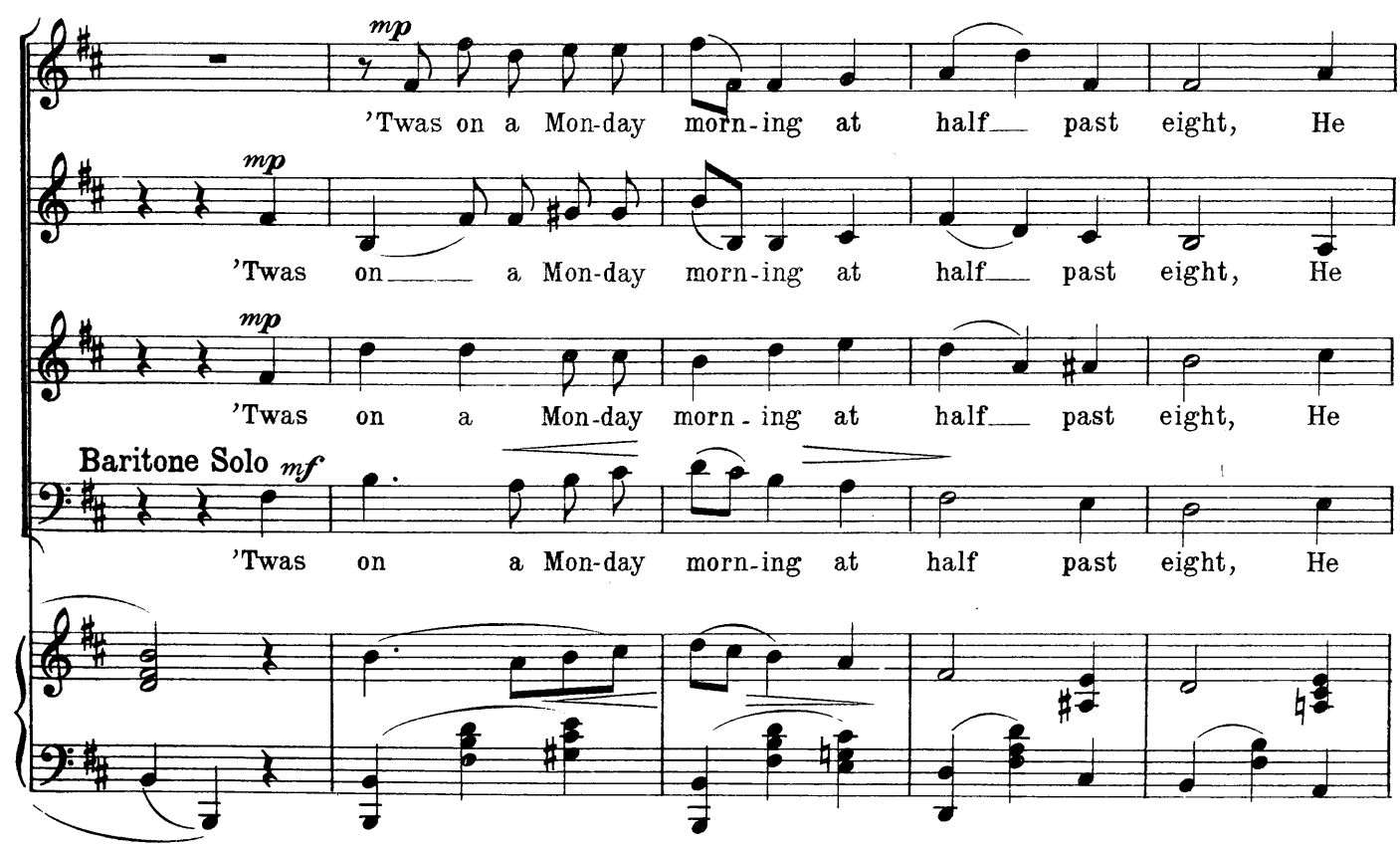
asked if he might court her, in man - - ly tones, But she

asked if he might court her, in man - - ly tones, But she

asked if he might court her, in man - - ly tones, But she



Did Bar - b'ra Jones.  
 turned from him cold - ly, Did Bar - ba - ra Jones.  
 turned from him cold - ly, Did Bar - b'ra Jones.  
 turned from him cold - ly, Did Bar - b'ra Jones.



*mp*  
 'Twas on a Mon-day morn-ing at half - past eight, He  
*mp*  
 'Twas on a Mon-day morn-ing at half - past eight, He  
*mp*  
 'Twas on a Mon-day morn - ing at half - past eight, He  
**Baritone Solo** *mf*  
 'Twas on a Mon-day morn-ing at half past eight, He

begg'd her for to wed him, be - side the church gate,  
 begg'd her for to wed him, be - side the church gate,  
 begg'd her to wed him, be - side the church gate,  
 begg'd her for to wed him, be - side the church gate, But

But she would on - ly mock him in scorn - - ful tones,  
 She mocked him in scorn - - ful tones, And  
 But she would on - ly mock him in scorn - - ful tones, And  
 she would on - ly mock at him in scorn - - ful tones, And

did Bar - b'ra Jones. Contralto Solo

left him there weep - ing, did Bar - b'ra Jones. Hear

left him there a - weep - ing, did Bar - b'ra Jones.

left him there a - weep - ing, did Bar - ba - ra Jones.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "did Bar - b'ra Jones." (Contralto Solo), "left him there weep - ing, did Bar - b'ra Jones." (Hear), "left him there a - weep - ing, did Bar - b'ra Jones.", and "left him there a - weep - ing, did Bar - ba - ra Jones." The piano accompaniment features a steady bass line and chords in the right hand.

*mp* \*   
 0 0 0 0 0

now the tra - gic sor - row and cru - el fate, They met, and for the third time, be -

*mp* \*   
 0 0 0 0 0

*mp* \*   
 0 0 0 0 0

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "now the tra - gic sor - row and cru - el fate, They met, and for the third time, be -". The vocal parts include humming, indicated by "0" in the vocal staves. The piano accompaniment continues with a consistent harmonic support.

\* Humming with lips parted.

For she  
 - side the church gate, So ends this gloomy sto-ry in tears and groans, For she  
 For she  
 For she

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass). The lyrics are: "For she - side the church gate, So ends this gloomy sto-ry in tears and groans, For she". The piano accompaniment is in the lower register, providing harmonic support for the vocal lines.

met him And she married him! did Bar - b'ra Jones.  
 met him And she married him! did Bar - ba-ra Jones.  
 met him And she married him! did Bar - b'ra Jones.  
 met him And she married him! did Bar - b'ra Jones.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "met him And she married him! did Bar - b'ra Jones.". The piano accompaniment includes a dynamic marking of *p* (piano) in the lower register.



# No 5. (Romance):- THE MINSTREL.

(Tenor Solo.)

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

Andantino espressivo

Piano.

The musical score is arranged in four systems. Each system contains a piano accompaniment and a tenor solo line. The piano part is written in a grand staff (treble and bass clefs) with a 9/8 time signature and a key signature of three flats (B-flat major/D-flat minor). The tenor solo part is written in a single treble clef staff. Dynamics include *mp*, *p*, *mf*, *f*, and *ff*. Performance markings include 'Ped.' (pedal) and '\*' (accents). The tempo is 'Andantino espressivo'. The score includes various musical notations such as slurs, ties, and ornaments.

Musical score system 1: Treble and bass clefs with piano accompaniment. Includes markings "Ped.", "largamente", and "molto rit.".

Musical score system 2: Treble and bass clefs with piano accompaniment. Includes markings "a Tempo 10", "f", "mf", and "mp".

Musical score system 3: Treble and bass clefs with piano accompaniment. Includes markings "p" and "2".

Musical score system 4: Treble and bass clefs with piano accompaniment. Includes markings "mp", "I", "dim.", "poco riten.", and "pp". Pedal markings "both Peds" and "both Peds (see foot note)".

Musical score system 5: Treble and bass clefs with piano accompaniment. Includes lyrics "sing to the op-en-ing flow'r, To the" and markings "mp", "2 Peds", and "\*".

The indication for the simultaneous use of both pedals is 2 Peds. E. & S. 5334

birds at morn, My song *mf* stirs the brook in the

2 Peds \* \* \* *mf* \* Ped. \*

mea-dow And the wav - - ing *mp*

*p*

corn. I *mf*

2 Peds \* \* \* *mf* \* \* \* Ped. \* Ped.

sing to the banners of sun - set As *p*

*mp*

day goes by, I sing to the sis - ters

*p* *mf* *f*

2 Peds \* 2 Peds \* Ped. \* Ped. \*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'day' followed by a quarter note 'goes', a half note 'by,' and a quarter rest. The second measure starts with a quarter note 'I', followed by a quarter note 'sing', a quarter note 'to', a quarter note 'the', a quarter note 'sis -', and a quarter note 'ters'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Pedal markings are present below the piano part.

sev - en, And the

*mp*

Ped. \*

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'sev - en,' followed by a quarter rest. The second measure starts with a quarter note 'And', followed by a quarter note 'the'. The piano accompaniment continues with the eighth-note bass line and chords. A *mp* dynamic marking is present above the vocal line.

moon in the sky.

*poco più mosso*

2 Peds \* 2 Peds \*

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'moon', followed by a quarter note 'in', a quarter note 'the', and a quarter note 'sky.'. The piano accompaniment features a 2-measure rest in the right hand and continues in the left hand. A *poco più mosso* marking is present above the piano part.

But

*mf*

Detailed description: This system contains the final two measures. The vocal line has a quarter rest followed by a quarter note 'But'. The piano accompaniment features a 7-measure rest in the right hand and continues in the left hand. An *mf* dynamic marking is present above the piano part.

*con moto*  
*mf*

when thou look - est up - on me, O

*mf con moto*

Red. \* Red. \* Red. \*

lov'd one of mine, The

Red. \* Red. \*

song and the heart of the sing - er Are

*mp*

Red. \* Red. \* Red. \* Red. \*

thine, all thine.

*f*

*accel.*

Red. \* Red. \* Red. \* Red. \* Red. \*

To

*ff* *molto animato* *riten.* *a tempo*

Ped. \* Ped. \*

thee, to thee, O be - lov - - ed,

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

All, all be - long,

*mp*

2 Peds \* Ped. \* Ped. \*

Life that is more than mu - - sic,

*mf*

Ped. \* Ped. \* Ped. \*

Love that is more than song,

*f* *riten.*

*f* *riten.*

*Red.* \* *Red.* \* *Red.* \*

Life more than music,

*ff* *largamente* *passionato*

*ff* *largamente* *rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Love that is more than song.

*f* *ff*

*f* *ff* *tempo*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*fff* *riten.*

*Red.* \* *Red.* \* *Red.* \*

E. & S. 5334

# Nº 6. (Rondo):- JINGLE HAT.

(Soprano Solo.)

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Con vivacità*

Voice.

Piano.

*mf*

*f*

*mf*

*f*

Wheth - er you wish it or no, You must

dance when he comes \_\_\_\_\_ To the tune of the pan - pipes, cym - bals and



*mf*

drums \_\_\_\_\_ Sound - ed by Jin - gle - Hat -

Joe. Bells on his head, bells on his toes, Jin - gling he

comes, jin - gling he goes. Wed - ding or wake, mar - ket or

fair, Jin - gle - Hat Joe's sure to be there, And

*riten.*

*rit. colla voce*

*a tempo*

wheth - er you wish it or no, *f* You must dance when he comes

*a tempo*

To the sound of his pan - pipes, cym - bals and drums.

*mf*

*mf* Wheth - er you wish it or no, *mf* You must

dance when he comes \_\_\_\_\_ To the tune of his

This system contains the first two measures of the piece. The vocal line begins with a melodic phrase starting on a half note, followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the start of the piano part.

pan - pipes, cym - bals and drums,

This system contains the next two measures. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *f* is present at the start of the piano part.

Sound - ed by Jin-gle-Hat Joe Horn - pipe or jig or sar-a -

This system contains the next two measures. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamic markings of *mf* are present at the start of both the vocal and piano parts.

- band, Played by the skill of the one - man - band, Now it's a

This system contains the final two measures of the piece. The vocal line concludes with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamic markings of *mf* are present at the start of both the vocal and piano parts.

waltz, lilt - ing and low, Now a ga -

-votte *rit.* state - ly and slow, *più riten.* (And,)

*a tempo* now it's a round or a reel *f* or a mad ta - ran - telle

*mf* Not a lad in the land can play it as well. So

wheth - er you wish it or no, You've all got to dance when he

*staccato*

*senza Ped.*

comes To the sound of the pan - pipes, cym - bals and drums, The

sound of the pan - pipes, cym - bals and drums, When they're played by the one - man

*f* *lunga* *allargando*

*molto rit.* *allargando*

band.

*ff a tempo* *rit.*

# No. 7. (Envoy):- HERE TO-DAY AND GONE TO-MORROW.

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

**Moderato, con fermezza**

Piano.

*f* *ff*

*poco rit.* *trun trun* *attacca*

**Con brio.**  
Soprano. *mf*  
And so they passed from Far-thing - hoe When

Contralto. *mf*  
And so they passed from Far-thing - hoe

Tenor. *mf*  
And so they passed from Far-thing - hoe

Bass. *f* *mf*  
And so they passed from Far-thing - hoe When

**Con brio.**  
*a tempo*

morn - ing broke a - cross the plain, *f*

When morn - ing broke a - cross the plain, *f* And like the *mf*

When morn - ing broke a - cross the plain, *f* And like the *mf*

morn - ing broke a - cross the plain, *f* And like the *mf*

*f* *mf*

And like the pil - grims of long a - go, *mp* They

pil - grims long a - go, *mp*

pil - grims long a - go, *mp*

pil - grims long a - go, *mp*

*mp*

*espressivo poco rit.* took the onward road a - gain \_\_\_\_\_ *ben moderato*

*espressivo poco rit.* They took the onward road a - gain \_\_\_\_\_ *ben moderato mf* To other ham-lets far a -

*espressivo poco rit.* They took the onward road a - gain \_\_\_\_\_

*espressivo poco rit.* They took the onward road a - gain \_\_\_\_\_

*espressivo poco rit.* \_\_\_\_\_ *a tempo* \_\_\_\_\_ *mf ben moderato*

To oth-er ham-lets far a - way Where they might beg, or

- way To oth-er ham-lets far a - way Where they might beg, or

Where they might beg or steal, beg, or steal

Where they might beg, or



steal or bor-row, For stroll-ing mount-e - banks were they, For  
 steal or bor-row, For stroll-ing mount-e - banks were they, For  
 beg or steal or bor-row, For stroll-ing mount - e - banks were they, For  
 steal or bor-row, For stroll-ing mount-e - banks were they, For

stroll-ing mount-e - banks were they, For stroll-ing mount-e - banks were they, And  
 stroll-ing mount-e - banks were they, For stroll-ing mount-e - banks were they, And  
 stroll-ing mount - e - banks were they, For stroll-ing mount-e - banks were they, And  
 stroll-ing mount-e - banks were they, For stroll-ing mount-e - banks were they, And

here to - day and gone to - mor - row.

here to - day,

here to - day, gone to - mor - row. *molto riten.*

here to - day, gone to - mor - row.

*mf* And all the folk

*mf* And all the folk

*mf* And all the folk

*mf* And all the folk

*mf* And all the folk \_\_\_\_\_ of kind - ly

*a tempo 19*

of kind-ly heart Sped on their way the mot - ley show,

of kind-ly heart Sped on their way the mot - ley show,

of kind-ly heart Sped on their way the mot - ley show,

heart Sped on their way the mot - ley show,

*mp* *lento*  
Save one small maid who stole a - part To

*meno mosso*  
Save one small maid who stole a - part

*meno mosso*  
Save one small maid who stole a - part

*meno mosso*  
Save one small maid who stole a - part

*p* *meno mosso* *mp* *lento*

*espressivo*  
shed a tear for Ro-me - o.

*espressivo*  
To shed a tear for Ro-me - o.

*espressivo*  
To shed a tear for Ro-me - o.

*espressivo*  
To shed a tear for Ro-me - o.

*ben moderato*  
*mf*  
But comrades of so short a

*espressivo*  
*a tempo*  
*mf ben moderato*

But com-rades of so short a stay Can part with but a

stay, but com-rades of so short a stay Can part with but a

Can part with fleet - ing sor - row, but

Can part with but a

*a tempo*  
*mf ben moderato*

fleet - - ing sor - row For stroll-ing mount - e - banks were they, For

fleet - - ing sor - row For stroll-ing mount - e - banks were they, For

fleet - - ing sor - row For stroll-ing mount - e - banks were they, For

fleet - - ing sor - row For stroll-ing mount - e - banks were they, For

stroll-ing mount-e - banks were they, and here to - day and gone to-mor-row, They're

stroll-ing mount-e - banks were they, and here to - day and gone to-mor-row, They're

stroll-ing mount - e - banks were they, and here to - day and gone to-mor-row, They're

stroll-ing mount-e - banks were they, and here to - day and gone to-mor-row, They're

here to-day and gone to-mor-row, Stroll-ing mount-e-banks were they Who

here to-day and gone to-mor-row, Stroll-ing mount-e-banks were they Who

here to-day and gone to-mor-row, Stroll-ing mount-e-banks were they Who

here to-day and gone to-mor-row, Stroll-ing mount-e-banks were they Who

*Moderato, con forza*

halt-ed here a day. And so this troupe of mount-e-banks They

halt-ed here a day. And so this troupe of mount-e-banks They

halt-ed here a day. And so this troupe of mount-e-banks They

halt-ed here a day. And so this troupe of mount-e-banks They

*Moderato, con forza*

passed 'way oer the plain \_\_\_\_\_ By Win - ches - ter and

passed 'way oer the plain \_\_\_\_\_ By Win - ches - ter and

passed 'way oer the plain \_\_\_\_\_ By Win - ches - ter and

passed 'way oer the plain \_\_\_\_\_ By Win - ches - ter and

Wes - sex Weald, In sun, in wind and rain, \_\_\_\_\_ In *f*

Wes - sex Weald, In sun, in wind and rain, \_\_\_\_\_ In *f*

Wes - sex Weald, In sun, in wind and rain, \_\_\_\_\_ In *f*

Wes - sex Weald, In sun, in wind and rain, \_\_\_\_\_ In *f*

*ritard.*

sun, in wind, In sun, in wind and rain, In sun, in wind, In

sun, in wind, In sun, in wind and rain, In sun, in wind, In

sun, in wind, In sun, in wind and rain, In sun, in wind, In

sun, in wind, In sun, in wind and rain, In sun, in wind, In

*ritard.*

*allargando* *molto largamente* *ff*

sun, in wind and rain, In sun, and wind and rain, and rain.

*allargando* *molto largamente* *ff*

sun, in wind and rain, In sun, and wind and rain, and rain.

*allargando* *molto largamente* *ff*

sun, in wind and rain, In sun, and wind and rain, and rain.

*allargando* *molto largamente* *ff*

sun, in wind and rain, In sun and wind and rain, and rain.

*allargando* *ff molto largamente* *a tempo pesante* *molto riten*



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