

SONGS and BALLADS of the OLD ENGLISH TIME

S. C. FOSTER. Old Folks at Home.	35	WM. SHIELD. The Thorn. Sop. or Ten.	35
ROB. JOHNSON. As I walked forth one Summer-day.	35	— The Friar of Orders Gray. Bass.	35
J. A. WADE. Meet me by Moonlight.	35	DR. THOS. A. ARNE. Polly Willis. Sop. in G. M.-Sop. in E.	50
M. W. BALFE. Come into the Garden, Maud. Sop. or Ten.	60	— Blow, blow, thou Winterwind.	35
CHAS. E. HORN. Cherry ripe. Sop. or Ten.	35	— The Lass with the delicate air. Sop. in G. M.-Sop. in E.	50
— The deep, deep Sea.	50	— Under the Green-wood tree. Sop. or Ten.	50
HENRY PURCELL. I attempt from Love's Sickness to fly. Sop. or Ten.	35	— Where the Bee sucks.	35
H. R. BISHOP. Love has Eyes.	35	J. P. KNIGHT. Rock'd in the Cradle of the Deep.	35
— Home, sweet Home!	35	HENRY PURCELL. Nymphs and Shepherds. Sop. in G. M.-Sop. in F.	40
— Should he upbraid.	50	OLD ENGLISH AIR: Pretty Polly Oliver. Sop. in E _b . Alto in C.	35
— Tell me, my heart.	50	OLD MELODY: When Love is Kind. Sop. in A. M.-Sop. in F.	35
— Bid me discourse.	75		
OLD ENGLISH MELODY: Drink to me only with thine Eyes.	35		

NOTE.—Unless otherwise mentioned, these songs are for a medium voice.

NEW YORK G. SCHIRMER

The Lass with the delicate air.

Song.

(Soprano, or Tenor.)

Edited by Max Spicker.

Dr. THOMAS A. ARNE.
(1710 - 1778)

Allegretto grazioso.

Voice.

Piano. *mf*

The first system of music features a voice line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso'. The piano part begins with a mezzo-forte (*mf*) dynamic. The voice line starts with a whole rest.

mf con anima

1. Young Mol - ly, who —
ev'n - ing last —

p

The second system continues the music. The voice line has a mezzo-forte (*mf*) dynamic and is marked 'con anima'. The lyrics are '1. Young Mol - ly, who — ev'n - ing last —'. The piano accompaniment includes a triplet in the right hand. The system concludes with a piano (*p*) dynamic marking.

liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with
May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not

The third system continues the vocal line and piano accompaniment. The lyrics are 'liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not'. The piano part provides harmonic support with chords and moving lines in both hands.

dolce

en - vy doth fill, Of beau - ty - is - bless'd with so - am - ple - a -
 dream - ing of love, I chanc'd to - es - py the gay nymph, I - de -

p dolce

mf p

share, Men call her - the - lass with the del - i - cate air, with the
 clare, And real - ly - she - had a most del - i - cate air, a most

p

grazioso poco riten.

del - i - cate air, - Men call - her - the lass with the -
 del - i - cate air, - And real - ly - she had a - most

col canto

a tempo

del - i - cate air.
 del - i - cate air.

a tempo mf

1.
 *) 2. One

*) This verse may be omitted.
 14516

2. *p con tenerezza*

3. By a mur - mur - ing — brook on a green moss - y —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a fermata over the first measure, followed by a melodic line with a triplet of eighth notes. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand, then moves to a more active accompaniment with a 'pp' dynamic marking.

bed, A chap - let — com - pos - ing, the

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then continues with a melodic line. The piano accompaniment features a consistent rhythmic pattern with a 'p' dynamic marking.

dolce

fair — one was laid; Sur - pris'd and — trans - port - ed — I —

p

The third system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then continues with a melodic line. The piano accompaniment features a consistent rhythmic pattern with a 'p' dynamic marking.

could not— for — bear,— With rap - ture— to— gaze on her

p
mf

del - i - cate air, on her del - - - -

p *grazioso*
p
stirp

- - i - cate air,— with rap - ture— to— gaze on— her—

cresc. e poco rit.
cresc. *col canto*

p a tempo

del - i - cate air.

p a tempo

mf con anima

4. A thou - sand times— o'er I've re - peat - ed— my— suit, But

p leggiero

dolce con espress.

still— the— tor - men - tor af - fects to be mute! Then tell me,— ye—

p dolce

swains who have con - quer'd the fair,— How to win the dear lass with the

p *con tenerezza*
del - i - cate air, with the del - - - i - cate air;— How to

cresc. e rit. *p*
lass— with— the— del - i - cate
cresc. *p*
win— the— dear lass with the— del - i - cate air.

cresc. *col canto* *p*

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